THE PENGUIN GUIDE TO
JAZZ RECORDINGS

VANCOUVER PUBLIC LIBRARY
[redacted]
3 1383 08674 8988

NINTH EDITION

Richard Cook &
Brian Morton

'BRILLIANT . . .
THE BEST MUSIC
REFERENCE BOOK I
HAVE EVER READ'
SUNDAY TIMES

PENGUIN BOOKS

The Penguin Guide to Jazz Recordings

Praise for the previous editions

'It must be one of the most elegantly written and useful books ever to have appeared about jazz'
Adam Lively, *Mail on Sunday*

'Suitably monumental ... admirably thorough ... an impressive achievement – any serious collector of jazz recordings ought to have it on his or her shelf'
James Maxfield, *Cadence*

'A volume whose scholarship is matched by its sassy wit ... you find something new on every read'
Christopher Hawtree, *The Times*

'Discerning and conscientious ... a splendid source of information at a bargain price' *Jazz Times*

'Highly recommended ... the book is a valuable reference tool, a thorough catalogue, and a credible guide through the ocean of discs that flood the stores'
Fanfare

'Comprehensive, endlessly fascinating and informative ... I was lost in admiration' *Literary Review*

'This masterpiece of compilation ... provides the newcomer with an easy to use and accessible introduction ... for the regular jazz collector it is the first truly comprehensive and critical reference source (of its kind)'
Sinan Carter Savaskan, *The Times Educational Supplement*

ABOUT THE AUTHORS

Richard Cook was born in Kew and spent virtually all of his life in or around that part of London. An early passion for record collecting helped push him towards jazz and both interests endured. He got paid for a piece of music writing in 1979 and was so impressed that he kept going. He edited the *Wire* for seven years and was founding editor of *Jazz Review*; he also wrote for the *Sunday Times*, *New Statesman* and *Punch* at different times and, in addition to the first eight editions of this book, was the author of a 'biography' of the Blue Note label, a study of Miles Davis and *Richard Cook's Jazz Encyclopedia*, published by Penguin. He also presented a well-liked and thoroughly idiosyncratic jazz programme on London local radio, and made some documentaries for BBC Radio 3; didn't like cameras much, though. Horse racing and malt whisky were his other passions and the only subjects on which he and his co-author ever disagreed. Sadly, Richard Cook succumbed to cancer in the late summer of 2007. He's greatly missed.

Brian Morton was born in Paisley. He was first published at the age of sixteen and has never stopped, though he has also worked as an academic, a newspaper journalist and a broadcaster on BBC Radios 3 and 4, and on BBC Radio Scotland, where he presented a daily arts programme for eight years. Jazz and improvisation gradually won out over other musical enthusiasms. Writing gradually won out over playing, and his improvising ensembles The Golden Horde, Phlogiston and People Without Government are now a distant memory. He lives with his wife, the landscape photographer Sarah MacDonald, and son John on a small farm in the west of Scotland. His older girls Fiona and Alice are there much of the time, too. Unlike Mr Cook, who was a devoted Islay malt man, Morton favours the great Speysides. With a good few drops of gypsy blood in his veins, he reckons he's a better judge of horseflesh, too. He misses the arguments.

The Penguin Guide to Jazz Recordings

Richard Cook
Brian Morton

Ninth Edition

PENGUIN BOOKS

PENGUIN BOOKS

Published by the Penguin Group
Penguin Books Ltd, 80 Strand, London WC2R 0RL, England
Penguin Group (USA) Inc., 375 Hudson Street, New York, New York 10014, USA
Penguin Group (Canada), 90 Eglinton Avenue East, Suite 700, Toronto, Ontario, Canada M4P 2Y3
(a division of Pearson Penguin Canada Inc.)
Penguin Ireland, 25 St Stephen's Green, Dublin 2, Ireland (a division of Penguin Books Ltd)
Penguin Group (Australia), 250 Camberwell Road, Camberwell, Victoria 3124, Australia
(a division of Pearson Australia Group Pty Ltd)
Penguin Books India Pvt Ltd, 11 Community Centre, Panchsheel Park, New Delhi – 110 017, India
Penguin Group (NZ), 67 Apollo Drive, Rosedale, North Shore 0632, New Zealand
(a division of Pearson New Zealand Ltd)
Penguin Books (South Africa) (Pty) Ltd, 24 Sturdee Avenue, Rosebank, Johannesburg 2196, South Africa

Penguin Books Ltd, Registered Offices: 80 Strand, London WC2R 0RL, England

www.penguin.com

First published 1992
Second edition 1994
Third edition 1996
Fourth edition 1998
Fifth edition 2000
Sixth edition 2002
Seventh edition 2004
Eighth edition 2006
Ninth edition 2008
1

Copyright © Richard Cook and Brian Morton, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006; Brian Morton, 2008
All rights reserved

The moral right of the author has been asserted

Designed by Richard Marston
Set in Minion, Grotesque Display and TheSans
Typeset by IDM, France, and Richard Marston, England
Printed in Finland by WS Bookwell

Except in the United States of America, this book is sold subject
to the condition that it shall not, by way of trade or otherwise, be lent,
re-sold, hired out, or otherwise circulated without the publisher's
prior consent in any form of binding or cover other than that in
which it is published and without a similar condition including this
condition being imposed on the subsequent purchaser

ISBN 978-0-141-03401-0

Contents

Introduction vii

Distributors xiii

Abbreviations xiv

Jazz Musicians 1

Index 1546

Introduction

Jelly Roll Morton always said he started it; so did Nick LaRocca. Perhaps it was born in New Orleans; maybe it just sort of drifted that way and bloomed there. Either way, jazz has been around since the beginning of the last century, even if it didn't start being recorded until about 1917, when the Original Dixieland Jazz Band first went into a studio. We shall never know what Buddy Bolden, the first 'king' of New Orleans cornet-playing, sounded like, since he never recorded; and many other opportunities were also missed by the American industry. King Oliver and Jelly Roll Morton, both prominent figures before 1917, didn't arrive in the studios until the 1920s; Freddie Keppard, whose band was a sensation in the 1910s, allegedly refused to make records lest anyone steal his sound. In fact, very little significant recording was done in New Orleans, the supposed birthplace of jazz, until the 1940s. So a white band in New York made 'Darktown Strutters' Ball' in January 1917: at that time, they were described on the record labels as the 'Original Dixieland Jass Band'.

Jazz (or jass) has become as widely documented on record as any music. It has rushed through its history – from traditional jazz to swing to bebop to free jazz and back again – in less than a century, and the gramophone has enjoyed the unique position of being able to document it at almost every step along the way. Although many will always hold that jazz is primarily a live music, at its best created in the immediacy of a concert setting of some kind, it has long been disseminated, listened to and argued about via the medium of records. Jazz was, indeed, the first music to be dramatically affected *by* records. As the 78-rpm medium gave way to the LP format, the confining bonds of the three-minute disc were abandoned and jazz performance became longer, less contained, more multifarious.

It is one of the paradoxes of the jazz life that, although the musicians who play the music are seldom as financially rewarded as their counterparts in rock and classical music, they often get to make many more records. Jazz recordings are relatively economical to produce compared with the studio time which rock and classical records seem to demand. Starting your own label has often been the way by which musicians themselves disseminate their work, and there are many, many entrepreneurial spirits whose eagerness to record and distribute the music has helped to keep the jazz record scene a burgeoning phenomenon. Today, more jazz records than ever are recorded and released, despite jazz's allegedly marginal status.

There is also the matter of some eight decades of 'catalogue' to be reissued. The advent of the compact disc brought new life to many a neglected jazz archive. Most of the major catalogues of the past – RCA's Bluebird, Warner Bros' Atlantic, the great modern archives of Blue Note, Verve and Prestige – have been restored to circulation via CD. As many of the earlier recordings have fallen out of copyright, independent enterprises such as Classics, Frog and Retrieval have embarked on extensive CD reissues of the jazz of the 1920s, '30s and '40s. This has extended to the 1950s: the LP era itself is now (to the consternation of many in the industry) becoming 'available'.

Our aim in this book has been to try to provide as comprehensive an overview as possible of this vast and bewilderingly diverse area of recorded music. Newcomers to jazz are always hard-pressed to know both where to start and where to proceed from there. Most will have heard of Miles Davis's *Kind Of Blue* or John Coltrane's *Giant Steps*, two of the most famous jazz albums ever released. But both those musicians have enormous discographies, and this presents a formidable problem to collectors on a limited budget or to those who wish to acquire just a few examples of Davis or Coltrane on record. At the same time, more experienced fans and collectors deserve a detailed summary and evaluation of what exactly is available by both major and minor figures in the jazz field. That is what we've tried to do here.

As in the areas routinely defined by the terms 'rock' or 'classical', the diversity of music covered by the term 'jazz' is extraordinary. Our aim is to list and discuss as many records currently available in the field as possible – but, since jazz itself remains a difficult area to define, this has inevitably led to problems over what to include and what to leave out. Although jazz and blues are inextricably bound up in each other, we have omitted such musicians as Bessie Smith and Joe Turner, even though their records are listened to and enjoyed by countless numbers of 'jazz fans': the blues demands a volume to itself, which should be documented by safer hands than ours (we hope that the long-awaited *Penguin Guide to Blues* is going to be completed soon!). Singers, too, are difficult to make clear judgement-calls on: the old argument as to what is a jazz singer has never been resolved, and it could be contended that, if we have included Mel Tormé (as we have), then why not Peggy Lee, or Bing Crosby, or Frank Sinatra, all of whom made records of a jazz inclination? Often we have been guided by the nature of the accompaniments, and in some cases we have chosen to include only the jazz-directed output of a particular artist. In the case of Nat Cole, for instance, we've omitted the bulk of his vocal recordings, while his instrumental ones have remained; much the same applies to George Benson. We don't wish to discriminate against an artist seeking pop status, but we try to stick to discussing jazz records.

The advent of 'free music' placed a further strain on jazz classification: the work of such musicians as Derek Bailey may, often at their own insistence, have little to do with any jazz tradition. But the connections between jazz and improvised music are indisputable, and there is no feasible reason to discriminate against free music by excluding it from this book.

It hardly needs saying that it's impossible to include every jazz record from every part of the globe. The sixth edition of the *Guide* reached a physical limit in terms of size, and for later ones we have had to be ever more selective in terms of what's been included. Even so, literally thousands of new discs have been considered for inclusion. The flow of new material is as prodigious as ever. To those who missed out this time around, our apologies: but the *Guide* can only get so big. In addition, the increasing bulk of the jazz back-catalogue is another issue. While many records have disappeared from circulation since last time, it is increasingly the practice of major jazz labels such as ECM and Black Saint/Soul Note to keep their entire catalogues in print. But we still try to cover as much of significance as we can out of what was available at the time of our cut-off point. More on this further on.

In situations where there is a big overlap in the reissues of early material, as is now the case with some major artists, we've simply tried to choose the best records to list. Compilations, either of a single artist or of some style of jazz genre, have been flooding out in recent years, as major labels seek to put a bit of fresh life (as they see it) into comparatively quiescent areas of their catalogue. We've omitted many of these, unless they're a really effective piece of cherrypicking.

As usual, we rarely list those records which amount to little more than easy-listening instrumental or vocal music with only the vaguest of jazz connotations. The radio format in America known as 'smooth jazz' includes a great deal of this kind of thing. Many such records have little to do with what we (and most of our readers) understand as jazz – and if that seems an élitist view, we prefer to see it as a pragmatic one. There's a substantial grey area between jazz and contemporary composition: some musicians, such as Fred Rzewski, move freely between these genres, and there are many records – particularly from such companies as Bvhaast – which count jazz as an element (though not perhaps the defining one) in their make-up. On this issue, we've used our discretion here as best we can.

How do we get the records we review? Many companies and indeed the artists themselves are kind enough to send us review copies – although they can all vouch for the fact that this has no bearing on what we think of the music we listen to! Some may be astonished to hear that many, many records were also purchased, across the counter, by ourselves – just as most of our readers do. We like to think that we haven't entirely lost touch with how collectors and fans approach building their personal library of music. But if nobody has sent us a disc, and we haven't been able to lay our hands on a copy, it won't be listed here. If a disc is literally impossible to find, even if theoretically available, it does no kind of service to collectors to give it coverage.

Other discs may have arrived too late for inclusion. Some we have deemed too poor to be even worth listing. Some we may have simply missed altogether. A few of our correspondents take obvious delight in pointing out discs which we've omitted, to which we can only say ... excuse us, but no one's perfect.

One trend of late has been for some of the major labels to issue limited-edition releases – Blue Note with their Connoisseur series, Verve with their Elite Editions. Here and there we have listed a few of these titles, where we think the release is of particular significance and the reader stands a good chance of finding a copy: some 'limited editions' seem to last a long time.

This is designed to be a practical book, to assist our readership in putting together a collection of jazz music which they can enjoy and be proud of. None of the judgements herein is set in stone: further listening and pondering on the music may yield different opinions in the fullness of time, and – as always – here and there assiduous readers may again spot a slight change of opinion from our previous editions. In that respect, we share a characteristic that is surely common to all jazz-listeners: that of living and developing with this music as it continues to evolve and grow. We have tried not to be sentimental about our evaluations: it is all too tempting to overrate some records on the basis that the jazz musician's lot is trying enough without having to endure negative criticism. But the first responsibility of a guide such as this is to the listeners and record-buyers. Building even a modestly representative library of jazz CDs is an expensive business, and even the keenest fan will be able to invest in only a fraction of what is available to them in the current record marketplace. Our primary aim has been to assist in deciding how best to make that choice and to suggest areas of the music which may yield hitherto unrealized pleasures.

Evaluation

While some may consider it iniquitous to define the merits of a record using a star-system, we feel that it's simply the most useful shorthand as a starting point for discussing the disc in question. But we cannot stress too strongly that the reader should consult the text in addition to the star rating for our overall evaluation of the record. We have chosen to make use of between one and four stars: parentheses round a single star indicate that some small reservation prevents our placing it in the higher category. Brackets around all of the stars denote a basic reservation which usually has something to do with the presentation.

**** Very fine: an outstanding record that yields consistent pleasure and is a notable example of the artist's work.

***(*) An excellent record, with some exceptional music. Only kept out of the front rank by some minor reservations.

*** A good, middleweight set; one that lacks the stature or consistency of the finest records, but which will reward the listener tuned to its merits.

**(*) Worthwhile things here, but some significant flaws in either performance or presentation tell against it. Maybe for completists of the artist in question only.

** Not good. There are many better records to listen to.

*(*) Awful. A waste of their time and your money.

* Confiscate their instruments.

A few further words on grading. Inevitably, a great many records end up with a three-star rating, which is basically an average mark. By its very nature, this is going to be a populous category. Such records may well provide a lot of pleasure, but they're never going to be part of an 'essential' library. Such a rating might also be considered in the context of the artist in question: a three-star record by one of the giants of the music is likely to be an inferior example of that musician at work, but for many lesser figures, it could be their signature session. As ever, interpret these gradings in tandem with the text.

When push comes to shove, though, we would admit that anyone looking to build an 'essential' collection can pass up anything under three-and-a-half stars without loss of sleep. Life's too short, and CDs are too costly. There aren't all that many discs of two stars or less which we even list, and even then it's more in the nature of a warning than anything else: our space (and listening time) is at enough of a premium to oblige us to dismiss most dross out of hand.

In a *very* few cases we have chosen to award a special token of merit; in our *Guide*, it takes the form of a crown. This is to denote records we feel a special admiration or affection for: a purely personal choice, which we hope our readers will deem as such. We hope our readers will indulge this whim.

Core Collection

This book rates thousands of CDs but, modern life being what it is, very few readers can hope to make time for even a significant percentage of the total. With that in mind we have selected some 200 discs which are suggested as a 'Core Collection': a basic library of jazz records which readers on a budget or those who wish for only a small holding of jazz CDs might consider as their first-priority purchases. These are highlighted as such in the text. It is meant as a balanced selection covering every strain in the music; but we anticipate that debate will inevitably rage over what has and hasn't been included in this list!

Recording Quality

Our first concern is with the music itself, and most contemporary jazz records are engineered to the customary high standards which are the norm for the industry; they therefore require little further comment – although, whenever there is some particular felicity or problem with the production, we have noted it as such. Far more important, however, is the question of the remastering of older material for CD reissue. Remastering from 78s continues to be an area which excites controversy, just as it was in the LP era, and numerous issues have caused us disappointment in this regard. Set against this is the magnificent work which has been done by, in particular, the late John R. T. Davies, the doyen of the field. We have attempted to be as scrupulous as possible in our evaluation of this issue. We might also mention that we have frequently discovered many instances when the CD version of even a relatively modern record offers no noticeable improvement over the LP issue: LP-loving audiophiles are a small but vocal minority, and they are unlikely ever to be satisfied with the now-standard format. Overall, however, we are glad to note that, as the CD era has matured, standards of remastering have become much more consistent, and more often than not there is evidence of real craftsmanship in a typical CD reissue.

A good deal of fuss has been made (by the industry) over such new standards as 24-bit remastering. In reality, the 'noticeable improvements' in such editions are a marketing deception. Since domestic CD players are at present still no more than 16-bit, the 'superior' sound is currently converted down in any case.

Pricing

The jazz record business is a global one and, with the rise in internet commerce and international retailing, CD pricing is a far from static issue: the price of a disc in one territory may conflict with its cost as an import in another. As usual, we do not denote whether an issue is full- or mid-price, or indeed at budget. The latter bracket is still a rarity among jazz CDs but, with labels such as Naxos and Proper launching their own series and with many of the major companies releasing compilation series which are at least close to the budget point, it's an increasingly populated area.

Layout of Text

Musician-entries are listed alphabetically.

Here is a typical record-entry:

***(*) **The Return of Tal Farlow** Original Jazz Classics OJCCD 356
Farlow; John Scully (p); Jack Six (b); Alan Dawson (d). 9/69.

The star-rating is followed by the title of the record; its label and catalogue number follow. Next we list the musicians who are playing on the disc, together with their instrumental credits, and – where available – the date of the recording (month/year). All personnel are listed collectively – that is, it shouldn't be implied that every musician listed for a record is featured on every track.

A full list of instrument abbreviations follows this introduction on page. Where there are multiple records in an entry, each change in personnel is duly noted – although, rather than listing the same musicians over again, subsequent details may begin with 'As above, except ...' Sometimes, where there may be some minor changes between complex lists of personnel, we have chosen to say 'similar to above' or suchlike. Where the recording dates span a number of different sessions, as is the case for many compilations, they are listed as, for example, 5/74–10/80. While we've tried to present the clearest possible picture of who recorded what and when, this is a guide, not a discography, and we've attempted to be sensible over the listing of minutiae. We hope our readers will indulge any slight discrepancies of style which may result.

We have tried to be as accurate as possible over listing catalogue numbers, but neither we nor our publishers can be held responsible for mistakes which may have eluded our checking. By and large, we have attempted to simplify the situation as far as possible by concentrating on the 'core' number which most records are assigned. Many CDs now show a seemingly baffling array of digits, but often these refer to bar-code configurations as well as the core number. It has become an industry standard to use the suffix -2 to denote a CD issue. Independent companies often use very simple systems of cataloguing – which we wish the major companies would avail themselves of! Most record companies are seeking to standardize their catalogue-number system to ensure that a worldwide release uses the same central number. Columbia seems to be one of the few which doesn't, necessarily.

We always advise that, when ordering records, readers state in full the title and artist and desired format, as well as the catalogue numbers. Experienced dealers will be able to spot any possible confusion over the number when furnished with these extra details.

Biography

We have again chosen to preface each artist's entry with a few lines – in some cases, no more than a few words – which offer some biographical information, or frequently a simple pointer to the kind of player he or she is. We've no wish to charge into the sort of territory inhabited by the several excellent biographical A–Z jazz works (particularly *Richard Cook's Jazz Encyclopedia*, also published by Penguin) which are already out there; this is more of a 'sighter' on the artist in question.

Formats: How Would You Like That Packaged

The music industry continues to be a difficult and complex business to try and run. Enormous revenues are still being lost via free downloads and piracy of various kinds. Reluctantly or otherwise, the major companies have now thrown themselves into the download as a source of revenue, and it has been having a major effect on their approach to the selling and marketing of their pop music in particular. The consequences for a supposedly marginal area such as jazz are less easy to evaluate.

This book continues to be about compact discs, first and foremost, and the music they carry. We are unconvinced that this format is either doomed or outdated. It offers the finest sound quality available in the current marketplace, with SACD and even more advanced media building on its strengths. Rival formats, such as iPod, and downloading your music library to your computer's hard drive, are fine as a matter of convenience. But the enormous amount of compression required to effect this means that a great part of what used to be called 'hi-fi experience' is being lost. Hard drives are also susceptible to damage and deterioration: we would hate to think of readers losing their music libraries because of some investment in mere convenience.

Downloads are by now a fact of life, and presumably most of the music listed in this book will soon enough be available for downloading. But the 'album' is still a preferred medium for jazz music: historically, the great jazz recordings remain such iconic albums as *Kind Of Blue*, *Saxophone Colossus*, *Giant Steps* and *Point of Departure*. Their duration seems uncommonly appropriate for this music, often reflecting the length of a typical jazz performance. And where would we be without cover art and sleeve notes?

Predicting the future is not our business. Like everyone else reading this, we wait to see what will happen next.

Deletions

A book like this can never be as up to date as we would wish. Many records will have appeared since our manuscript went to press, and a number of those listed here may have fallen victim to the deletions axe. Records often stay in circulation even after they have been officially 'deleted': dealers and independent distributors may hold stocks, and a diligent search can often locate a supposedly extinct item. All this will be familiar to experienced collectors, who know how difficult it can be to locate a particular record; but we counsel that a patient reader should try more than one source if confronted with an initial response that a record is deleted and therefore impossible to obtain. For that purpose we have included a list of distributors.

What's In, What's Out?

This edition of the *Guide* is in some ways the most radically revised version we have ever completed. The seventh edition grew so enormous that we had to lose our index of individual artists at the end. We did not expect the world-wide uproar which resulted from this heinous crime. But in order to accommodate the index's return, we have had to make numerous savings on space.

This has led to a number of things. We have removed many entries which have seemed to stand still in recent years, through the lack of any new releases by the artist in question. Where there has been even a slight doubt about a record's availability, we have been much more ruthless about deleting it from the text. On larger entries, where considerable space is taken up with records which are of little overall consequence or call for only modest appraisal, we have introduced an 'In Brief' section at the end, which we hope tells readers all they need to know.

This has resulted in a somewhat slimmer and definitely fitter book. We know that quite a number of brave souls actually carry the book with them on shopping expeditions; but even taking it off the shelf to consult an entry shouldn't require a bodybuilder's muscles.

As ever, we've tried to offer as comprehensive a coverage as we can of the world's jazz music, both historical and contemporary. It is salutary to reflect that, at a time when some are suggesting that the CD has its days numbered, we have for this edition auditioned thousands of new discs and are receiving more than ever for possible inclusion.

Overview: 2008

As ever in the jazz business, gloom and hope walk hand-in-hand like Tweedledum and Tweedledee. True, the majors still seem less than committed to instrumental jazz (with the usual honourable exceptions), but the doughty presence of independents and artist-led imprints guarantees that new voices are heard and that some careers are consistently documented. The jazz-singer phenomenon continues to deflate like the hot-air balloon it was, despite mistaken attempts on the part of critics (other than ourselves) to pop it like a soap bubble.

The 'CD is dead' editorials continue, and continue to be largely meaningless. Industry insiders have told us that downloads will only represent approximately 10% of the market by 2012, or 12% by 2010. We can't work out which of those is the more pessimistic scenario; either way, we hardly need to dust off the CD obituary just yet, particularly in jazz, where album-length performances and programmes are still best experienced in the more traditional form.

Perhaps in anticipation of a proposed extension of recording copyright from 50 to 90 years, there has been a further vast proliferation of (mostly cheap) reissues which mean that, *pace* the indifference of the majors, it is still possible to build a collection of pre-LP era jazz without undue difficulty. Don't assume this situation will continue for ever. Some independents already look dangerously overstretched, and the odds are short on the copyright situation changing.

Acknowledgements

After nine editions, we probably qualify for debt relief. Without the generosity and patience of many friends in the jazz business, this project would quite literally be unfeasible. Our special thanks to (alphabetically!): Ann Braithwaite of Braithwaite and Katz, Jim Eigo, David Fraser and colleagues at New Note, Mark Gillinson at Crazy Jazz, John Jack and Hazel Miller at Cadillac, Kerstan Mackness at RiotSquad, Sian Matthews, Scott Menhinick of Improvised Communications, Bill Trythall at Discovery, as well as to all of those at the major and independent labels who continue to send us material and information. It is all gratefully received, as are the many comments and suggestions sent in by our readers, whose sharp eyes sometimes pick up a missing third alto in a 1930s big band and whose sharp ears often direct us to music we might otherwise not have found the time to audition.

For all too obvious reasons, this has been a bittersweet edition to prepare. It might seem strange to thank an absent co-author, but Richard Cook's presence in these pages has never been more strongly felt, nor his example more valued. It remains his book as much as the present author's. Our agent Anthony Goff of David Higham Associates has been, as ever, immensely supportive, as has our gracious editor at Penguin Books, Georgina Laycock, who cracks the editorial whip (but in a good way). Her colleague Ellie Smith took the book from Base Camp to Camp V in Everest terms before handing over to Ruth Stimson, who was warmly welcomed even as we agonized over the attrition rate among production editors! Mark Handsley was typically assiduous, finding missing umlauts in the surnames of Swedish tenor players, transposed numbers in twelve-digit album codes, and all manner of potentially shaming inconsistencies in what is now a vast palimpsest. Ygraine Cadlock handled the inputting of every single item, while Amanda Gordon and Alice MacDonald (unseen by us, but indispensable) oversaw production. Allan Orsnes and the database guys at IDM worked in mysterious ways, but there wouldn't be a book without them.

Richard's widow Lee Ellen Newman gave her blessing, and is blessed in return. Her great spirit and warmth are a part of this book, too. At northern HQ, Sarah was obliged to listen to even more jazz than usual, as were John ('What's that noise, dad?'), Fiona and Alice. Love and thanks to them all.

Brian Morton

Richard D. Cook (1957–2007)

WRITER

Richard Cook wrote professionally about jazz and other music for over twenty years. He worked for NME *in the early 80s before becoming editor of* The Wire *for seven years from 1985. At the same time he was the jazz correspondent for the* Sunday Times *and a weekly broadcaster on GLR where he hosted* GLR Jazz *for five years. He was also frequently heard elsewhere on the BBC, scripting and presenting three jazz series for Radio 3, including the acclaimed four-part history of ECM Records. He joined the corporate life in 1992 and was Head of Jazz for Polygram for six years, a post which he decided to leave in 1998 to concentrate on other interests in the jazz business. He also produced three albums for trumpeter Guy Barker, whom he signed to Polygram, and a fourth by the actress Sheila Steafel. He co-wrote and directed the West End production* A Sparkling Evening With Caroline Jackson. *He was the editor of* Jazz Review, *the leading British jazz magazine, and was among the world's bestselling contemporary jazz writers. His published books were* Blue Note: A Brief History, It's About That Time: The Music of Miles Davis, Richard Cook's Jazz Encyclopedia *and eight editions of* The Penguin Guide to Jazz Recordings. *Only grave illness prevented him from working on the ninth.*

♛** Richard Cook: The Incomplete Works**

We have no hesitation (as we used to say, rather grandly) in awarding Mr Cook our highest accolade. 'We' and 'our' remain in place, not just editorially but because for fifteen years *The Penguin Guide to Jazz Recordings* was, and remains, a collaborative project, a shared passion, object of much delight and considerable grouching. The book began in a distant geological era which required the subtitle … *on LP, CD & Cassette* and continued through the CD revolution, which meant that just about every musician who could play in tune had the wherewithal to issue his/her music (the object of much irritation on Richard's part) and that the immense back catalogue of recorded jazz, some of it on obscure 78s and LPs that only Richard, myself, and a handful of other obsessives owned suddenly became available again.

Richard listened to everything. His expertise in early jazz and swing was matched by a deep appreciation of the avant-garde, though he admitted to falling out of love with improvised music towards the end of his life. If complete freedom seemed to have run its course, jazz based on the blues, on popular song, on an established harmonic language, and on that hard-to-define thing called swing never failed to please him. We both began listening to the music in our fathers' record collections, and started to hear the early jazz classics at a time when we were able to dabble in British free music (heard live in tiny London venues; I saw Richard well before I met him – we were once the only members of the audience at an improv gig, though as Brits of different, though equally diffident, cast we managed not to speak on that occasion), as well as the fusion music Richard later affected to despise, though he did admit to a few mystifying loyalties, like the music of Chuck Mangione.

He listened to everything, and all the time. Whenever I phoned him – and our conversations about the *Penguin Guide* were increasingly carried out on the telephone after I returned to Scotland in the mid-90s – there would be music in the background. 'Come on, Brian, what was that?' he'd say, as he turned down the hi-fi, and I uselessly protested the unfairness of carrying out a blindfold test on a rural telephone line, given only five seconds of the music to work with.

As both of us dealt with the domestic impact of the CD revolution – he memorably snapped at one colleague who was experiencing conjugal conflict over the number of discs coming home: 'Just tell your wife it's what we do' – we seemed to be listening all the time. I used to joke that Richard's bathroom was wired with better speakers than most people had in their music rooms. He got his own back when, before one of our 'Penguin lunches', he caught me at our street corner rendezvous listening to music on a Discman. He drew the line at that. Only the unwise would recommend an iPod to him.

Our ongoing relationship was sometimes chalk and cheese, and sometimes cheese and cheese. Only T. S. Eliot ever got more excited than Richard about a good Stilton. Richard considered references to Eliot a giveaway of excess education and insufficient concentration on the matter at hand, which was jazz. He listened with a rare intensity. It was an active, never a passive activity. His only advice to budding music journalists was to listen, listen hard and keep listening. If some of the judgements in this book seem glib or offhand, they are based on careful thought, not offhand dismissal or runaway enthusiasm. Some readers have expressed doubts that all the records reviewed were properly auditioned. One American claimed to have 'done the math' and caught us out. His 'math' failed to take into consideration that two guys, listening for a collective 70 years (your biblical lifespan) can get through a lot of music and form some fairly authoritative judgements.

What follows remains very much Richard's book, even though he was too unwell to contribute to this edition. Over the years, we have passed certain entries back and forth, so some of them are now palimpsests ('Palimpsests, Brian? What the **** are they?') that represent something between a consensus and an ongoing argument. No one has ever been able to reliably to determine who wrote what. Even the authors. He once called me to remonstrate about the judgement of a Jackie McLean record. 'But I didn't do McLean this time. That was you.' 'Oh, damn.' Where I have disagreed with previously published judgements I have left them in place. Where I have previously failed to share Richard's enthusiasm for a particular artist, I have written about more recent work from his perspective rather than from my prejudice. And if that sounds arrogant, I have even reserved the right to wag a finger when one of Richard's favourite musicians has delivered a less than accomplished recording. Needless to say, if the book retains authority, in large part that rests with Richard. Any mistakes, new or undetected, fall to me.

Richard fought bravely against illness but failed to reach his biblical lifespan. It was the greatest irritation to him that illness and treatment took away his taste for a peaty Islay. This is the first edition of the *Penguin Guide* whose completion wasn't toasted with a stiff dram, even if that happened in different countries. For me, though, the worst aspect of Richard's untimely death, beyond losing a friend, is that he will hear no more music. Every time another small package lands on the mat I wonder what he would have thought about the latest 'rising star' on saxophone or the latest attempt to recapture the excitement of the Hot Sevens, the Mulligan-Baker quartet, the classic Miles quintet. Continuing to listen on Richard's behalf, and with his integrity and calm judgement my guide has been a privilege, mostly a very great pleasure, and only occasionally an experience akin to drowning in sand. Drinking *two* glasses of malt as the final pages were sent in was a very bittersweet pleasure indeed, but he wouldn't have wanted me to waste the second one.

Sleep well, big man, and say hi to Pops for me.

Brian Morton

During his time at Verve UK, Richard produced three albums by British trumpeter and composer Guy Barker …

The idea of being signed to Verve just seemed impossible to begin with, but Roger Spence put me in touch with Richard. I'd been playing with Carla Bley's band and as I came offstage in Edinburgh Roger Spence grabbed me, said 'We're taking you to dinner' and persuaded me that it was time to record. Richard was never what you'd call effusive and when we met he spelled out all the problems, not least having to go through all the hoops at a major label – not just Verve UK, but Verve in France and the USA as well, so I thought 'This is never going to happen'. But he persuaded me to put a band together, something that was different and international. So I got in touch with pianist Bernardo Sassetti and saxophonist Sigurður Flosason. Richard helped us get a gig and he liked what he heard, but the idea of recording just went backwards and forwards.

Richard didn't have a go-ahead from the label, but he astonished me by saying 'We're going to do it' and next thing I knew we were in CTS studios in Wembley, one of the great studios, long since gone. The guys had flown in, having had it explained that there was no money and no certainty of the contract. Richard was very relaxed in the studio; he just sat and listened, never criticized – he'd just say 'You know what? I think we could just do one more'. That must have been in November. In February, I was working at the Birmingham Ronnie Scott's and I got a call from Richard. 'Come to London'. I said, 'I can't. I have a gig'. 'Come to London'. I took the train down and a few hours later I was on my way back with a signed contract in my hand and an expression that said 'What just happened?'

In The Blue was nominated for the Mercury Prize. At the launch of my next album *Time Swing* one of the heads of Polygram came up and said 'Would you be interested in doing an album with strings?' Making an album with strings has always been every jazz musician's dream, so I was elated. Richard knew that the record company would want standards, but we talked about doing more unusual material, jazz ballads by Thelonious Monk, Billy Strayhorn and Jimmy Rowles, even an Ornette Coleman medley.

I think the most 'standard' standard in the set was a song called 'Crazy She Calls Me'. Colin Towns did an arrangement, but for some reason the piece didn't feel right in the studio and it was troubling Richard a bit. He thought it was too long and after a bit of discussion he suggested we cut a section out, just go from here to here. It was bit awkward, because Colin and I didn't think there was anything wrong with it, but the next day we did the piece the way Richard wanted and it immediately felt completely different. Something just happened, and all the musicians knew it. Even the introduction sounded different. It just felt fantastic. I went back into the recording booth and Richard was just sitting there with tears in his eyes. He bent his head and said 'That's my favourite track…'

And the last word comes from Roger Spence, who amongst many other things was the co-founder of *Jazz Review* with Richard

He could have been a diplomat in the age of empire. He was upright, courteous and firm. He was a lover of traditions, but not necessarily the traditional ones. Astute and disconcertingly quick in thought and judgement, Richard could form an opinion or resolve on an action so quickly it could startle, but once he'd set his mind, it would take a strong argument to persuade him to alter it. He was proud of his knowledge and consequent decisiveness, He set high standards, but he was often generous with his encouragement of people who didn't meet them.

It was never like that with jazz. His knowledge of the music was extraordinary, and much of it ready and available for engagement in all manner of debate at the ring of a telephone. I might call him with a question about Boyd Senter, or to enthuse about Fredrik Ljungkvist. He was able to articulate his opinion about both immediately, with reference to recordings, fellow band members, and, sometimes, personal contact. His instinct was always to champion; to highlight the best aspect of a musician's work. However, he stubbornly refused to accept commonly held opinion, recognizing that it was often initiated by commercial interest, rather than musical merit. He saw no reason to elevate artists who enjoyed major record company support above those who were documented in humbler surrounds. He was equally ready to support entire jazz styles, trying to give succour to musicians whose approach might be totally rejected by fashion-makers. Everyone stood equal in Richard's mind – until the music started.

His legacy is level-playing-field jazz criticism; the dispassionate and articulate approach, partnered by the love of all the core virtues. Richard's mind was razor sharp, but his mission was often sensuous pleasure. The nose on a Barolo; the succulence of a kidney; the gut-laugh at one of Tony Troon's prickly jokes in *Jazz Review*; the glorious paradoxes of Paul Rutherford's obdurate music; the radiant glow of Gunnar Bergsten's horn… his enthusiasms were endless. Looking back, it's hard to remember ever having a disagreement with Richard on musical matters. I'm left wondering if he just inculcated me with his way of listening, and then thinking that if we all applied the same method – an open-minded concentration on the music and none of the baloney that surrounds it – jazz might end up being the one big wonderful world which Richard heard.

Distributors

The following UK distributors may be able to help in obtaining records. We have appended the names of some of the labels they deal with, where appropriate.

New Note Ltd,
The Pinacle Building, The Teardrop Centre,
London Road, Swanley, Kent BR8 8TS
(Tel.: 01332 616 050; Fax: 01332 615658; www.newnote.com).
Concord, ECM, Hep, Label Bleu, N2K, Nagel Heyer, Stretch, TCB, Timeless, Tutu, Zephyr

Harmonia Mundi UK Ltd,
45 Vyner Street, London E2 9DQ
(Tel.: 020 8709 9509; info.uk@harmoniamundi.com).
Black Saint, Emanem, Flapper, hatOLOGY, Soul Note, Winter & Winter

Cadillac Distribution,
15 King's Exchange, Tileyard Road, London N7 9AH
(Tel.: 020 7619 9111; Fax: 020 7619 0901;
email john@cadillacjazz.co.uk).
Arbors, Baldwin Street, Bvhaast, Cadillac, Calligraph, Dragon, FMP, Frog, Geestgronden, Gemini, ICP, Jazz Focus, Jazz Hour, Jazz Oracle, Leo, Matchless, Ogun, PEK Sound, Phono Suecia, Reservoir, Wave

Spotlite,
103 London Road, Sawbridgeworth, Herts CM21 9JJ
(Tel.: 01279 724 572).
Sackville, Spotlite

Discovery Records,
Nursteed Road, Devizes, Wilts SN10 3DY
(Tel.: 01380 728 000; www.discovery-records.com).
Classics, Cool N Blue, Definitive, Fresh Sound, Steeplechase, Stunt, Sunnyside

Proper Music Distribution,
The New Powerhouse, Gateway Business Centre, Kangley Bridge Road, London SE26 5AN
(Tel.: 0870 444 0799).
A, Black Lion, Candid, Challenge, Chesky, Criss Cross, Delmark, High Note, Lake, Proper, Retrieval, Savant

Support your local record shop! However, since mail order is often the only available option for many, we recommend:

Crazy Jazz,
21 Wakefield Road, Northampton NN2 7RW
(Tel.: 01604 716 683 or visit www.crazyjazz.co.uk).

Artists or companies who have records which they feel should be heard by the authors for the next edition are invited to contact Brian Morton via email at: brianjwmorton@onetel.com.

Abbreviations

acc	accordion
acl	alto clarinet
af	alto flute
ahn	alto horn
arr	arranger
as	alto saxophone
b	bass
bal	balalaika
ban	bandoneon
bb	brass bass
bcl	bass clarinet
bf	bass flute
bhn	baritone horn
bj	banjo
bs	baritone saxophone
bsn	bassoon
bsx	bass saxophone
b-t	bass trumpet
btb	bass trombone
c	cornet
cbcl	contrabass clarinet
cbsx	contrabass saxophone
cbsrspn	contrabass sarrusophone
cel	celeste
cl	clarinet
clo	cello
Cmel	C-melody saxophone
comp	composer
cond	conductor
cor	cor anglais
d	drums
elec	electronics
eng hn	english horn
euph	euphonium
f	flute
flhn	flugelhorn
frhn	french horn
g	guitar
gfs	goofus
g-syn	guitar synthesizer
hca	harmonica
hn	horn
hp	harp
hpd	harpsichord
ky	keyboards
kz	kazoo
mand	mandolin
mar	marimba
mel	mellophone
ob	oboe
org	organ
p	piano
perc	percussion
picc	piccolo
picc t	piccolo trumpet
pkt-t	pocket-trumpet
sax	saxophone
sno	sopranino saxophone
sop-cl	soprano-clarinet
sou	sousaphone
srspn	sarrusophone
ss	soprano saxophone
syn	synthesizer
t	trumpet
tb	trombone
tba	tuba
thn	tenor horn
ts	tenor saxophone
uke	ukulele
v	vocal
vib	vibraphone
vla	viola
vn	violin
vtb	valve trombone
wbd	washboard
xy	xylophone

Frøy Aagre

SOPRANO AND TENOR SAXOPHONES

Talented Norwegian, whose main outlet is the group Offbeat.

*** **Katalyze** Aim 105 *Aagre; Flemming Aksnes (frhn); Andreas Ulvo Langnes (p); Tove Margrethe Erikstad (clo); Roger Williamsen (b); Freddy Augdal (d).* 04.
*** **Countryside** Aim 118 *Aagre; Morten Michelsen (cl); Andreas Ulvo Langnes (p); Kari Ravnan (clo); Audun Ellingsen (b); Freddy Wike (d).* 07.

Aagre studied with Dave Liebman, so the resemblance isn't incidental, though inevitably the favoured comparison has been with compatriot Jan Garbarek. She has a strong tone and a vivid touch with melody, and likes to vary the metre imaginatively, as witness 'Thank Heaven For A Tune In Eleven'. A strong start, and a pity that it took so long to make an appearance outside Norway. The second record is largely inspired by that country's landscape, but also the Canadian Rockies. Again, Langnes makes a strong impression, with his spiky, percussive accents and rolling chords. The guest horns and cellos are used sparingly and to great effect.

Juhani Aaltonen (born 1935)

TENOR AND ALTO SAXOPHONES, FLUTES

Born in Kuovala, he worked in dance bands before arriving in Helsinki in 1961. 'Junnu' came to wider prominence with Edward Vesala and Heikki Sarmanto, but in the '90s worked largely away from jazz before making a return to record.

**** **Etiquette** Love LRCD 119 *Aaltonen; Sakari Kukko (ts); Hasse Walli (g); Jouhani Poutanen (vla); Pekka Sarmanto, Teppo Hauta-aho (b); Edward Vesala (d, syn, v).* 3–9/74.
***(*) **Strings** Love LRCD 160 *Aaltonen; Seppo Peltola (tb); Esko Linnavalli (p); Rune Gustafsson (g); Ilkka Willman (b); Esko Rosnell (d); Sabu Martinez, Tapani Ikonen (perc); strings.* 1/76.

A distinctive voice in European jazz, his relative disappearance was disappointing, his return a source of great delight. Both of these early sets suffer from dated touches like the electric keyboards, but the music remains compelling. *Etiquette* is basically a collaboration with the great Vesala. It opens with a brutal dissection of 'But Not For Me', done with Rollins-like authority. The succeeding 'Fountain' is a stinging solo for overdubbed flutes. 'Bhanki' explores some of the territory Garbarek and Rypdal had staked out, but if anything even more fiercely, while the title-piece is an almost ritualistic frenzy for alto saxophone. 'Perhaps' offers a mystifying coda.

Strings is co-credited with composer/conductor Otto Donner (see also below) and is a fascinating showcase for Aaltonen's craggy lyricism pitched against dark, looming string charts. 'Och Det Gar, Det Gar' is another flute *tour de force*, while the closing 'My Next And Only Love' turns the with-strings jazz ballad on its head, the playing seemingly hewn out of rock, even when the closing measures hint at the American ballad it paraphrases.

**** **Mother Tongue** TUM CD 002 *Aaltonen; Ulf Krokfors (b); Tom Nekljudow (d).* 10/02.
***(*) **Strings Revisited / ***(*) Reflections** TM CD 003 / 007 *Aaltonen; Reggie Workman (b); Andrew Cyrille (d); Avanti! Chamber Orchestra; Henrik Otto Donner (cond on Revisited only).* 11/03.

Aaltonen's finest record remains 1981's *Prana: Live At Groovy*, a stunning trio with Workman and the late Edward Vesala. The trio remains a favourite format and the concert recording with the comeback group is beautifully pitched, bass and drums in shadowy formation behind saxophone and flute. The group is so *simpatico* that even the later date with Workman and Cyrille is less involving, although there's some tremendous music here, too. On 'Selflessness', Aaltonen muses on Coltrane. This was recorded a day after a strings session which took a fresh look at the classical material on the 1976 *Strings* record but also included, some new works. 'My Next And Only Love' is again hauntingly beautiful.

Greg Abate (born 1947)

SOPRANO, ALTO AND TENOR SAXOPHONES, FLUTE

A New Englander with vast big-band experience who made a late-ish start to recording under his own name.

*** **Bop City – Live At Birdland** Candid CCD 79513 *Abate; James Williams (p); Rufus Reid (b); Kenny Washington (d).* 7/91.
*** **Straight Ahead** Candid CCD 79530 *Abate; Claudio Roditi (t, flhn); Hilton Ruiz (p); George Mraz (b); Kenny Washington (d).* 9/92.

The first is a breezy session which affirms an interest in bop saxophone. Alto is his main preoccupation, but tenor features on 'Peaks, Beaks' and 'Gemini's Mood' are convincing and the soprano on 'Opportunity' reveals lessons absorbed from Coltrane. *Straight Ahead* reruns the formula with Roditi as sparring partner, though he's pretty anonymous; the best music is created by Abate and another heavyweight rhythm section.

*** **My Buddy** Seaside 132 *Abate; Paul Fontaine (t); Mac Chrupcala (p); Al Bernstein (b); John Anter (d); Donna Byrne (v).* 3–12/94.
***(*) **Bop Lives!** Blue Chip Jazz 4001 *Abate; Claudio Roditi (t, flhn); Kenny Barron (p); Rufus Reid (b); Ben Riley (d).* 5/96.

My Buddy is an honest set of originals and a couple of standards, played by a local Rhode Island band. Unfussy but cogent, this won't turn heads but it's satisfying bop. As is the second of the pair, which benefits from an excellent band and Mark Morganelli's pointed production, beautifully clear and lean, with very little reverb. Abate plays alto only and has never sounded tougher or more direct on record.

*** **Broken Dreams** Seaside SSBD 144 *Abate; Frank Tiberi (ts); Mac Chrupcala (p); Dave Zinno (b); John Anter (d).* 00.

Another impressive set from the local group. Again, Abate rises head and shoulders above his bandmates, sounding more diffuse on three saxophones but still playing with absolute authority and economy.

*** **Evolution** 1201 Music 60132 *Abate; James Williams (p); Harvie Swartz (b); Billy Hart (d).* 02.

Evolution, indeed. Abate is after bigger than usual game with this, which sounds very much as if the themes were written specifically for the album. The title-track comes first and shows off some intriguing chordal ideas which inform the rest of the record. 'Dreaming In Colour' is a gorgeous development of the basic premise and 'Dearly Departed' (a 9/11 lament) is an astonishing stand-alone. Peters out a little towards the end, but only because the earlier stuff requires time to absorb.

*****(*) Horace Is Here** Koko Jazz Records KJRCD002 *Abate; Claudio Roditi (t, flhn); Hilton Ruiz (p); Marshall Wood (b); Art Cabral (d).* 04.

All the obvious stuff – 'Filthy McNasty', 'Nica's Dream', 'Song For My Father' and 'Peace' – are included, alongside a couple of Silvery ideas from the saxophonist. As a tribute it's very effective and in character, but it also pays tribute to Abate's own musical imagination, which is increasingly revealed as of a very high order indeed. Might be hard to find, but well worth the search.

***** Monsters In The Night** Koko Jazz Records KJRCD 003 *Abate; Art Montanaro (tb); Paul Nagel (p); Bill Miele (b); Vinnie Pagano (d).* 05.

This is the kind of set you might expect from Jack Walrath, a self-confessed horror nut. There's a rerun of 'Dr Jekyll & Mr Hyde', with lots of Frankensteins, Draculas, Igors and other Transylvanian nonsense, none of it quite hiding the fact that this is top-notch bop played with enthusiasm and without waste.

Also, in brief:

****(*) Dr Jekyll And Mr Hyde** Candid CCD 79715. 11/94.

With Richie Cole (*as*) on board, but the formula's wearing a bit thin.

***** It's Christmastime** Brownstone BRCD 959. 97.

A delightful 'holiday' record, with Herb Pomeroy (*t*) well featured.

****(*) Happy Samba** Blue Chip Jazz 4004. 00.

Nicely produced again and featuring the splendid Harvie Swartz (*b*), but not a major statement.

Tom Abbs

BASS, TUBA, CELLO, DIDJERIDU

Busy figure on the New York scene since the early '90s.

****(*) Conscription** CIMP 288 *Abbs; Brian Settles (ts, f); Okkyung Lee (clo); Chad Taylor (d, vib).* 4/03.

***** The Animated Adventures Of Knox** 482 Music 1039 *Abbs; Alex Harding, Oscar Noriega (sax, cl); Jean Cook (vn); Okkyung Lee (clo); Chad Taylor (d, vib).* 05.

Abbs has done string work with the likes of Ori Kaplan and Steve Swell. There's some strong playing on his debut as leader but the music is oddly dissipated and insufficiently prepared. A free-bop piece like 'Conscriptions' needs more in the way of flair and discipline to make it work. 'Turbulence' merely rambles, suggesting that this is a group which simply isn't sure of itself.

No risk of levelling the same criticisms at the follow-up. This is sound-cinema, a biographical study of madness and redemption played off a sequence of videographic cues, which indicated narrative and emotional transitions; a DVD accompanies the set. The band is known as Frequency Response. Again, Lee figures strongly, this time with Cook (and sometimes Abbs) filling out the string-lines, while the two reedmen often seem to act as leaders. Impressive.

Susanne Abbuehl (born 1970)

VOICE

Swiss-born of Dutch extraction, she moved to Los Angeles in 1987 before returning to Europe to study with Jeanne Lee in The Hague.

***** April** ECM 1766 *Abbuehl; Christof May (cl, bcl); Wolfert Brederode (p, hca, melod); Samuel Rohrer (d, perc).* 11/00.

***** Compass** ECM 1906 *Abbuehl; Christof May (cl, bcl); Michel Portal (cl); Wolfert Brederode (p); Lucas Niggli (d, perc).* 1/03, 10/04.

Her enthusiasms are as deep as they are wide: the poems of e. e. cummings, North Indian music, Berio's *Folksongs* (where she first heard 'Black Is The Color …', included on *Compass*), as well as Thelonious Monk (though *April*'s 'Round Midnight' is pretty feeble), Sun Ra, and just about every point in between. 'Where Flamingos Fly' is the solitary jazz standard on the second record, taken from a Ran Blake/Jeanne Lee date, but also played by Gil Evans.

The first record concentrates somewhat on Carla Bley material, including 'A.I.R.' from *Escalator Over The Hill*, and the peerless 'Ida Lupino'. Abbuehl's lyrics are thoughtful, literary in a positive sense and well-judged musically. Accompaniments are spare and to the point. The second disc is more ambitious and much more focused in approach. Susanne's take on Sun Ra's 'Calling All Demons' is strikingly original.

Ahmed Abdullah (born 1947)

TRUMPET, FLUGELHORN, PIANO, VOCAL

Began almost as a swing stylist, but subsequently followed paths to freedom from the '70s onwards.

*****(*) Liquid Magic** Silkheart 104 *Abdullah; Charles Brackeen (ts); Malachi Favors (b); Alvin Fielder (d).* 2/87.

***** And The Solomonic Quintet** Silkheart 109 *Abdullah; David S. Ware (ts); Masujaa (g); Fred Hopkins (b); Charles Moffett (d).* 12/87.

Abdullah's original inspiration was Louis Armstrong, but his main areas of activity have more to do with the free playing of the '70s and '80s. Dizzy Gillespie and Don Cherry may also have made some impact on his voice. That's clear on the 1987 quartet, which has some lovely, fresh-toned playing from all concerned. 'Liquid Magic' is a trumpet/bass duet inspired by a dancer. It segues into 'The Ruler', which has the two horns working separate lines; there's a further take of this lovely waltz. 'Walk With God', written by a prisoner in the NY correctional system, digs into the blues, but with curious tonalities. 'Reflections On A Mystic' has the leader on piano and very effectively. 'Mayibue' is a wonderful township theme, while 'Ebony Queen' takes an African idea and blends it with something resolutely contemporary.

The second of the Silkhearts is a noisy rammy of a set, with more heat than light. Hopkins and Moffett are a delight, but the horns seem locked in feverish combat and the results are often merely confused. Undoubtedly exciting when it does work, though.

***** Dedication** CIMP 152 *Abdullah; Carlos Ward (as, f); Masujaa (g); Alex Blake (b); Cody Moffett (d).* 6/97.

***** Actual Proof** CIMP 192 *Abdullah; Alex Harding (bs, bcl); Masa Kamaguchi (b); Jimmy Weinstein (d).* 1/99.

Dedication is his first record in a while. The music tends to be dominated by Cody Moffett (playing his father's kit), and he creates a fine, swinging drive for the big pieces, 'Amanpondo' and 'Song Of The Holy Warrior'. Ward is anonymous and Abdullah lacks much authority as a soloist; but the music has a cheerful, celebratory feel, old-fashioned like a free-bop date of 25 years before.

The spirit of Charles Moffett hangs over *Actual Proof* as well. Drummer Jimmy Weinstein met the veteran in a Brooklyn store, and then heard Abdullah at Moffett's funeral service. Through a sequence of circumstances, NAM was formed and this record, whose title refers to the Buddhist belief in synchronicity, is the result. Abdullah is in stronger voice and the group is altogether better balanced. A long 'Naima' and Gunter Hampel's 'Serenade For Marion Brown' occupy the heart of the set, though once again Abdullah's interest in the nexus of New Orleans and Africa is a dominant concern. The final 'Song Of Time/Shaka Zulu' is dedicated to the late Fred Hopkins, but the most straightforwardly moving cut is Abdullah's own 'Song Of Tenderness', on which his muted solo floats over a bass-line that old Fred would have loved.

**** **Tara's Song** TUM 009 *Abdullah; Alex Harding (bs); Billy Bang (vn); Alex Blake (b); Andrei Strobert (d). 5/04.*

Inspired by the birth of a daughter the day after the September 11 attacks on the US, this beautiful set, attributed to Abdullah's Ebonic Tones ensemble, has a quietly swinging grace. The opening cut of Gigi Gryce's 'Sans Souci' is unexpected, in that it evolves into a dialogue between trumpet and drums, with bass rumbling away off to one side. The version of Ornette's 'Lonely Woman' which follows is more highly developed, starting with lovely string interchanges before the main theme kicks in, rooted in Alex Harding's baritone. 'Tara's Song' is a melancholy nursery piece, its plangency perhaps explained not just by the historical circumstances, but the little girl's initial frailty. There are pieces by Monk, two by Sun Ra as expected ('Tapestry' and 'Fate In A Pleasant Mood') and a long version of Abdullah's 'The Cave', which has the intimacy and plainness of some ancient domestic ritual. The coda is 'Iko Iko', a traditional song played with the saucy authority of Sir Rex Lawson of Nigeria. A record of quietly growing authority.

Also, in brief:

*** **Travelling The Spaceways** Planetarts 009. 04.

A fantastic tribute to old employer Sun Ra and performed by Abdullah's Dispersions Of The Spirit Of Ra ensemble. Billy Bang (*vn*) and Craig Harris (*tb*) both shine.

Staffan Abeleen (born 1940)

PIANO

Born in Stockholm. His quintet with Färnlöf ran for 20 years.

*** **Quintets 1961–66** Dragon DRCD 242 *Abeleen; Lars Färnlöf (c); Björn Netz ; Lennart Åberg (ts); Göran Pettersson , Björn Alke , Palle Danielsson (b); Rune Carlsson, Bosse Skoglund (d); Monica Zetterlund (v). 4/61–3/66.*

To be fair, Färnlöf was the composer with this group as well as the front-man, with a tight, rich cornet sound, but Abeleen's offline, often impressionistic comping and inventive solo ideas on such things as 'Relax/Float Downstream' (15½ minutes!) or 'Maybe Tomorrow' give these fascinating survivals genuine historical interest in the evolution of Swedish jazz.

John Abercrombie (born 1944)

GUITAR, GUITAR SYNTHESIZER, ELECTRIC MANDOLIN, GUITAR MANDOLIN, PIANO

Like several gifted young guitarists, Abercrombie got a professional start – after four years at Berklee – with Chico Hamilton's group, before going on to record with drummer Billy Cobham. His characteristic style, which some would regard as definitive of the ECM label, is limpid and evocative and makes imaginative use of electronic sweetening and extensions. It's hard to pin down obvious influences; Abercrombie is very much his own man.

**** **Timeless** ECM 829114-2 *Abercrombie; Jan Hammer (p, ky); Jack DeJohnette (d). 6/74.*

*** **Sargasso Sea** ECM 835015-2 *Abercrombie; Ralph Towner (g, p). 5/76.*

***(*) **Characters** ECM 829372-2 *Abercrombie (g solo). 11/77.*

All credit to ECM for spotting and signing up the often understated Abercrombie. There's more filigree than flash on the early *Timeless*, and it's left to DeJohnette (the first of several tough-minded drummers Abercrombie has used as foils) and the underrated Hammer to give the set the propulsion it calls for. It would be unfair, though, to suggest that the guitarist doesn't punch his weight. There is always more to his playing than hits the ear first time around, and this is a session that has grown in stature with familiarity, an altogether tougher and more resilient label debut than anyone remembers. (And if anyone is wondering where *Gateway* and its successors have gone, may we recommend a quick flip to the G-spot, where this properly collaborative group is now listed separately.)

Sargasso Sea is a very different pile of weed, a winsome, diffident affair on which only the timbral variation of Towner's 12-string and piano figures sustains interest. This is the sort of thing that gave ECM its (mostly) undeserved reputation for unfunky pastel-jazz and, though the album still has its advocates, it's less than representative of Abercrombie's real strengths. If American popular music can be seen as a long struggle between 3/4 and 4/4, then Abercrombie is squarely on the side of the waltzers; 6/8 and 12/8 are actually his most effective settings, but he rations both.

Though an eponymous album was still, for some unexplained reason, some years off, *Characters* was Abercrombie's most overt manifesto and calling-card, a demonstration of styles and moods and, even at this point in his career, influences too. If they weren't obvious before, Jim Hall and Tal Farlow are evident in the mix, and there's a touch of Wes Montgomery that was to come out again in the '90s trio with Dan Wall and Adam Nussbaum.

*** **Night** ECM 823212-2 *Abercrombie; Michael Brecker (ts); Jan Hammer (p, ky); Jack DeJohnette (d). 4/84.*

***(*) **Current Event** ECM 827770-2 *Abercrombie; Marc Johnson (b); Peter Erskine (d). 9/85.*

*** **Getting There** ECM 833494-2 *As above, except add Michael Brecker (ts). 4/87.*

*** **John Abercrombie** ECM 837756-2 *As above, except omit Brecker. 4/88.*

**** **Animato** ECM 841779-2 *Abercrombie; Vince Mendoza (syn); Peter Erskine (d). 10/89.*

By the later '80s, Abercrombie had something of an image problem. In terms of sheer bankability, he had been overtaken by John Scofield, and Bill Frisell's bag of tricks was significantly more capacious. Mercifully, whatever was discussed across the table at ECM (or, more realistically, whatever went on in Manfred Eicher's or Abercrombie's own head), there were to be no career-boosting gimmicks. These albums mark a period of consolidation during which Abercrombie simply dug in and got on with what he was good at. The self-titled record says nothing other than 'Here I am; this is what I do; hope you like it', and if it doesn't quite come up to the strength of *Current Event*, which introduces two of the guitarist's most sympathetic and responsive partners, it is still a very strong statement. The decision to include standard material – in particular a truly beautiful 'Stella By Starlight' and an unexpected reading of 'Haunted Heart' – was a good one at this point.

Night demonstrated two things: first, that Abercrombie had outgrown the association with Hammer in particular, probably because increasingly he could give those evocative keyboard figures his own spin, using pedals and, later, guitar synth; and secondly, that he never sounds entirely easy in the company of a horn-player whose main strength is rapid-fire changes work. Brecker comes on like the hired gun who takes over the whole show, as he always does, and there's perhaps too generous an allocation of space to both Johnson and Erskine on *John Abercrombie*, a further hint that the guitarist isn't quite selfish enough to stamp himself on the music (though, to be fair, these albums are among the first to feature ECM's later habit of giving individual group members an opportunity to develop their own thing; it sometimes works, sometimes not).

Animato is interesting in this regard. Though it seems to contradict the point about not needing an effects man any more, it includes in Mendoza a synthesizer-player very like Hammer in general conception and it gives considerable (and justified) prominence to the drummer. However, longer retrospect reveals this as one of Abercrombie's most cohesive and swinging sets. He sounds completely in control of the music, and it is almost axiomatic, given the label concerned, that the production is flawless. This probably wouldn't be most people's desert island choice, but time and the sea-change that followed have given it a new gloss and urgency.

*****(*) Now It Can Be Played** Steeplechase SCCD 31314
Abercrombie; Andy LaVerne (p); Steve LaSpina (b); Jeff Hirshfield (d). 4/92.
During the '90s Abercrombie flirted with a couple of other labels. The knee-jerk was to turn Jewish mother and declare that he wouldn't get the Eicher and Kongshaug treatment from anyone else, but in fact the rather more homecooked sound on the Steeplechase serves him very well indeed. 'Cat Nap' and 'Waltz King' are both exceptional performances, with LaVerne strongly featured as co-leader.

****** November** ECM 519073-2 *Abercrombie; John Surman (ss, bs, bcl); Marc Johnson (b); Peter Erskine (d). 11/92.*
Reconvening the trio with Johnson and Erskine was a masterstroke. Teaming them with stablemate Surman was little short of genius. In keeping with ECM's later policy, this isn't so much an Abercrombie record as a collaborative set that allows all four players to develop ideas. The title-track, though, is for the trio and it is one of the very best things Abercrombie has ever done: moody, faintly bleak but undeniably hard-edged and without sentiment. Johnson's 'Right Brain Patrol', which on his own projects has always seemed slightly winsome and out of focus, emerges here as a compelling addition to the modern repertory, while Surman's contribution to the freely improvised opening number, 'The Cat's Back', suggests strongly that he had familiarized himself with at least some of Abercrombie's back-catalogue before turning up to play. The retread of 'John's Waltz' suggests it's a theme we will be hearing again and, unexpectedly in this context, there is an arrangement of a standard, 'Come Rain Or Come Shine'. Superb, evocative modern jazz. One day, we'll get the out-takes as well.

*****(*) While We're Young** ECM 517352-2 *Abercrombie; Dan Wall (org); Adam Nussbaum (d). 6/92.*
***** Speak Of The Devil** ECM 849648-2 *As above. 7/93.*
*****(*) Tactics** ECM 533680-2 *As above. 7/96.*
No one expected this to last. It was widely assumed in 1992 that Abercrombie's organ trio – poised somewhere between Wes Montgomery and Lifetime – was a one-off idea, a forgivable self-indulgence that actually worked better than anyone had any right to expect. In fact, its great success largely defined Abercrombie's career in the '90s and very significantly kick-started his playing. The latest of the trio was recorded live at Visiones in New York and it represents a working band who have come to understand each other's needs very well. Nussbaum, like Christensen and Erskine before him, doesn't so much drive the thing along as provide injections of fuel when they are needed. There are signs that much of the material on the second album was written especially for the trio, but perhaps with some pragmatic haste. It must have been fun to play, but there is too little for the listener to get a purchase on. The live album, *Tactics*, is much stronger: churning but still delicate Hammond shapes, a rock-steady bass, and some of Abercrombie's lightest and most dancing jazz playing.

*****(*) Open Land** ECM 557652-2 *As above, except add Kenny Wheeler (t, flhn); Joe Lovano (ts); Mark Feldman (vn). 9/98.*
There was no particular need to augment or spice up the existing trio, which still had lots of mileage, but this was an intriguing collaboration. The revelation of the set is Feldman, who is as fiery and antagonistic in places as Leroy Jenkins or Billy Bang, and he blends brilliantly with both organ and guitar. Wheeler, as ever, has more sinew in his playing than at first appears, and his attack is notably sharper and more plosive here than in his usual guest-musician mode. The slight disappointment is Lovano, who very much sounds as though he's around for a casual sit-in; Joe never plays badly or with less than imagination, but there's no fire to his work. Both the title-track and 'Free Piece Suite' are quite free in conception, and Wall's open-ended dissonances leave any amount of room for imaginative improvisation. Like most current ECM sets, this feels very much like a collaborative project rather than leader-plus-group; but Abercrombie does seem firmly, quietly in charge here, steering the performances in his distinctive, hard to define way.

*****(*) The Hudson Project** Stretch 9024 *Abercrombie; Bob Mintzer (ts); John Patitucci (b); Peter Erskine (d). 99.*
Classic jazz from these masters, sensitively produced by Paul Siegel and label boss Chick Corea. Our only reservation is that the record somewhat lacks light and shade. Abercrombie's two compositions are the most upbeat and buoyant on the set, bracketed by Mintzer's 'Runferyerlife' and 'Modern Day Tuba'. John's 'Little Swing' shows how comfortably he remains in possession of a classic jazz guitar idiom, while his solos on 'Cats & Kittens' and 'Well', composed by Erskine and Patitucci respectively, suggest once again how much wit and humour there is in his playing.

****** Cat'N'Mouse** ECM 014001-2 *Abercrombie; Mark Feldman (vn); Marc Johnson (b); Joey Baron (d). 12/00.*
A quietly beautiful record. 'A Nice Idea' opens the record with softly brushed figures from Baron, ensembles and exchanges between Abercrombie and Feldman (who sound like two wisely passionate old philosophers) and some notably earthbound and focused playing from Johnson. 'Convolution' moves the music some way towards abstraction, as do the collectively improvised

'Third Stream Samba' and 'Show Of Hands', but it's that second track's edgy detail that shows how sympathetic and responsive a group this is, and when Abercrombie rocks out the final two minutes they're with him every inch.

John sounds in great form, but it's very often the fiddle that cuts through the mix to make the most emphatic statements. The more obviously processed lines work better than the cleaner, acoustic-sounding passages, but the production is in no way at fault. Manfred Eicher and engineer James Farber have found a sound-balance ideally suited to this extraordinary group and a thoroughly satisfying performance.

**** **Class Trip** ECM 038118-2 *As above.* 2/03.
John and Manfred Eicher were right to give this quartet another turn in the studio. As with the previous date, it's quiet, thoughtful, and about as remote from the current axis of American jazz guitar (Scofield–Metheny) as the one non-original, Bela Bartók's 'Soldier's Song'. But it's still four American guys in a New York studio, and the playing is informed by many traditions. As gentle as many of the pieces are, the session feels like it works at a steady lilt, and Abercrombie's fascination with waltz-time seems to run through most of it, even when they're playing in a different metre. 'Dansir' is a lovely start, and the closing improvisation is a surprisingly tart finale.

**** **Structures** Chesky 317 *Abercrombie; Eddie Gomez (b); Gene Jackson (d).* 3/06.
David Chesky's sessions are widely admired for good, natural sound, and for this one engineer Rich Eckerle grouped the trio round a single microphone, capturing a very immediate, intimate sound. It's Jackson who obviously has to do most to accommodate, and he uses his brushes much more than usual. Abercrombie seems keen to consolidate his reputation as a strong mainstream/standards player and 'The Touch Of Your Lips' is a standout here, though very largely for Gomez's lovely intro. Sometimes a dull soloist, the bass-player opens with bow and only starts to pick his notes once the track is under way. 'Moon And Sand' immediately follows, an absolute highlight in Abercrombie's extensive discography, and there are equally good things to come, on 'Turn Out The Stars' (from the Bill Evans book, and so doubtless warmly familiar to Gomez), 'How Deep Is The Ocean' (an Abercrombie favourite, one suspects; it sits well for a guitar-player), together with 'Everything I Love' and 'Embraceable You', which form the centrepiece of a fine set. The originals aren't bad, either, and Gomez's 'Walter Pigeon' serves as a reminder of how elegant a writer he can be. Exquisitely played, but also a model for engineers/producers as to how a trio of this kind *can* be made to sound if the team is simply brave enough to do it simply.

♛ **** **The Third Quartet** ECM 08584 *Abercrombie; Mark Feldman (vn); Marc Johnson (b); Joey Baron (d).* 6/06.
This is a great modern jazz record. The interplay between the four men – all distinguished leaders in their own right, of course – is quite uncanny and the set builds to a remarkable climax. There are inklings of great things right from the off with 'Banshee', which starts a process of statement and counterstatement, not just between Abercrombie and Feldman, but also the two rhythm players. There's already a more unified approach in evidence on 'Number 9' and by the time the quartet gets to 'Tres' (these all Abercrombie originals) the group is singing.

Unexpectedly, they break off the run of new compositions with versions of Ornette's 'Round Trip' and Bill Evans's 'Epilogue'. Technically, the former is a *tour de force*, but the Evans tune delivers an iconic performance. Feldman, magnificent throughout, takes things off in an unexpected direction before Abercrombie steers it back subtly towards the kind of emotional centre that great composition requires. There are a couple more numbers after 'Epilogue', but if the record had stopped there, our rating would have been no different.

Also, in brief:

*** **:rarum: Selected Recordings** ECM 8014. 74–00.
Valuable artist's selection from sessions for the label, and John has been on more than most.

*** **A Nice Idea** Steeplechase SSCD 31571. 8/04.
A gently swinging duo set with Andy LaVerne (*p*).

*** **Alone Together** Acoustic Records AC005. 05.
Nice set of duets with fellow guitarist Frank Haunschild. Not essential, but lovely playing throughout.

Lennart Åberg (born 1942)

SOPRANO AND TENOR SAXOPHONES, FLUTE

Based in Uppsala, he was a founding member of the Swedish Radio Jazz Group from 1966 and also played in the influential Rena Rama.

*** **7: Pieces** Phono Suecia 118 *Åberg; Peter Asplund, Bosse Broberg, Magnus Broo, Fredrik Norén (t, flhn); Bertil Strandberg (tb); Mattis Cederberg (btb); Håkan Broström (ss, as, f); David Wilczewski (ss, ts, f); Erik Nilsson (bs, bcl, f); Bobo Stenson (p); Daniel Karlsson (syn); Mattias Ståhl (vib, mar); Palle Danielsson (b); Peter Erskine (d).* 11/99, 2/00.
*** **Up North** Caprice 21766 *Åberg; Norrbotten Big Band; Bob Brookmeyer (arr).* 07.
*** **Free Spirit** Amigo AMCD912 *Åberg; Peter Asplund, Palle Mikkelborg (t); Johan Hörlén (ss, as); Daniel Karlsson (p); Christian Spering (b); Peter Erskine (d).* 07.
Åberg's music is typically rich and complex with an emphasis on subtle voicings and interlocking scalar patterns, the latter most obviously so here on 'Skalovningar'. *7: Pieces* won a Grammy, and it's not hard to see why. Åberg's sequence of larger ensemble records began back in 1977 on Japo with *Partial Solar Eclipse* and the quality has remained consistent ever since. Also on *7:*, 'Ornette Or Not' is a clever brief tribute in an advanced style that might be intended respectfully or might be cocking a gentle snook. The long 'Spiraltrappan' is as winding as the spiral staircase of the title, while '4' and 'Lena's Tune' touch a more meditative and more lyrical side of his musical personality.

Big-band rhythm sections usually garner less attention than the same configurations in a small-group setting, but the combination here of Stenson, Danielsson and Erskine is a major factor in the record's success. The drummer is co-credited – 'with Peter Erskine' – on *Free Spirit*, with Mikkelborg added to the cover as a special guest. It's a delightful, flowing project with a good deal of the trumpeter's characteristic high-flying stuff in the solo passages and some great work from Erskine as well.

Up North is a suite of pieces co-composed with Brookmeyer. The Norrbotten Band, based up around Lulea, is too good an outfit not to identify the individual players, but MD Tim Hagans has done such a good job that they basically sound like a well-oiled machine. As a fresh statement, it's a cracking record, but its real significance lies in how it continues Åberg's sequence of big-band statements, which constitute one of the finest recent bodies of work from a European instrumentalist keen to work with larger ensembles.

Also, in brief:

*** **Green Prints** Caprice CAP 1276. 10/85, 1/86.
Perhaps the most eclectic of the big-band records, with percussionists Bengt Berger and Okay Temiz guaranteeing a 'world music' tinge.

Pablo Ablanedo

PIANO

Argentinian pianist and group leader.

*** **From Down There / *** Alegria** Fresh Sound New Talent FSNTCD 109 / 156 *Ablanedo; Avishai Cohen (t on From Down There only); Taylor Haskins (t, flhn on Alegria only); Anat Cohen (ss, ts, cl); Chris Cheek (ss, ts on Alegria only); Jerome Sabbagh (ss, ts); Jenny Scheinman (vn); Juancho Herrera (g on From Down There only); Julio Santillan (g); Fernando Huergo (b); Franco Pinna (d); Ernesto Klar (elec on Alegria only); Katie Viqueira (v on From Down There only).* 8/00; 8/02.
Gentle, ruminative music. Ablanedo isn't one of those leaders who wants a band to sound bigger; rather, he keeps the textures uncrowded and has the players working carefully. There are seldom more than two soloists on a track, usually at modest tempo. Mournful minor laments mingle with more upbeat pieces but the feel remains interior and musing and the earlier record seems to have used up a lot of Ablanedo's ideas. The one cover, Strayhorn's 'U.M.M.G.' on the first disc, is seamlessly integrated.

Also, in brief:

*** **The Sound Of New York Jazz Underground** Fresh Sound New Talent FSNTCD 200 CD/DVD. 04
Almost 50 Fresh Sound associates playing originals and arrangements ('Nefertiti', 'I Got Rhythm', 'Giant Steps', Aphex Twin) ably conducted by Ablanedo.

Josh Abrams

BASS

He worked with Town And Country and other downtown ensembles, but is striking into new, delicately nuanced styles.

*** **Cipher** Delmark DG 546 *Abrams; Axel Dorner (slide t); Guillermo Gregorio (as, cl); Jeff Parker (g).* 03.
An active figure on the Chicago scene, Abrams made his recorded debut with the remarkable *Busride Interview*. This, though, is a more settled performance. The drummerless quartet features four strong improvisers with projects of their own. Dorner's trumpet-playing veers away from the idiomatic (an impression abetted by his use of a slide), while Gregorio and post-rock Tortoise man Parker are not so much idiosyncratic as driven by a powerful personal agenda. Abrams often plays quietly, with soft brushings of the strings, untoned sounds and percussive clicks. Two studio cuts – 'And See' and the title-track – and the rest from an Empty Bottle gig. This is delicate but not desiccated improvisation, sometimes subtle to a fault but endlessly engaging and far removed from either interpretation of its title.

Muhal Richard Abrams (born 1930)

PIANO, SYNTHESIZER, CLARINET

A Chicago giant, he founded the Experimental Band in 1960 and the legendary Association For The Advancement Of Creative Musicians thereafter. A catalytic figure and profound influence whose own work is underrated.

*** **Levels And Degrees Of Light** Delmark CD 413 *Abrams; Anthony Braxton (as); Maurice McIntyre (ts); Leroy Jenkins (vn); Gordon Emmanuel (vib); Charles Clark, Leonard Jones (b); Thurman Barker (d); David Moore, Penelope Taylor (v).* 1–7/67.
***(*) **Young At Heart / Wise In Time** Delmark CD 423 *Abrams; Wadada Leo Smith (t, flhn); Henry Threadgill (as); Lester Lashley (b); Thurman Barker (d).* 7–8/69.
There is no reliable means of measuring 'influence'. If there were, Abrams would sit very high indeed in the canon. Like any catalyst, he seems remarkably unchanged by the forces he has set in motion. He has no 'style' of his own – that is his great strength – but remains a free agent in a current of Black and European idioms, from stride to serialism.

The first Delmark is not untypical of the Chicago experimentalism of the period, except that it seems much less chaotic, much more responsive to structure. It opens in prayerful mood, with Penelope Taylor's wavering vocalese giving way to Abrams's strangely effective clarinet. The lyrical content of the very long 'Bird Song' doesn't work so well, though Jenkins and Jones give the music an almost orchestral depth of focus. Here and on the next record, Barker is unfailingly musical.

Young/Wise combines the definitive Abrams solo performance of the period with group tracks of burning intensity. 'Wise In Time', the piano piece, is a good representation of Abrams's strengths and limits as a soloist. It's packed with powerful striding metres and wonderful left-hand geometries that recall Tatum, James P. Johnson and Bud Powell, but overlain with other languages.

***(*) **Things To Come From Those Now Gone** Delmark CD 430 *Abrams; Ari Brown (ts); Ed Daugherty (as, ts); Wallace McMillan (as, f); Emmanuel Cranshaw (vib); Rufus Reid, Reggie Willis (b); Wilbur Campbell, Steve McCall (d); Ella Jackson (v).* 10/72.
A ringing assertion of Abrams's belief that musical advancement can only be achieved by observing the lessons of history. In what's best heard as an autobiographical suite, he investigates every conceivable angle and dimension of the jazz and popular tradition, synthesizing ragtime, stride, boogie and bop within a complex free idiom. A complex musical manifesto; a ringing template for the next 30 years of dogged effort.

*** **1-0QA+19** Black Saint 120017 *Abrams; Anthony Braxton (as, sno, f, cl, v); Henry Threadgill (as, ts, f, v); Leonard Jones (b, v); Steve McCall (d, perc, v).* 11–12/77.
*** **Spihumonesty** Black Saint 120032 *Abrams; George E. Lewis (tb, sou, syn); Roscoe Mitchell (as, f); Amina Claudine Myers (p, org); Youssef Yancey (ther); Leonard Jones (b); Jay Clayton (v).* 7/79.
Like many American radicals, Abrams has had to rely until recently on European labels. These two early releases reveal just how adventurous Giovanni Bonandrini was in his signings.

Myers's contribution to *Spihumonesty* is much more focused than on the later duo set. This drummerless band moves through the charts like information through a printed circuit and there is an impressive simultaneity to some of the cues that suggests a degree of exact preparation. Abrams still isn't a great soloist but like Ellington he has a rare gift for taking and retaining strong personalities and making them part of an overall vision, which he anchors.

The earlier record has a more impressive line-up but a far more conventionally jazz-based sound. Though Threadgill is a less demanding player than Mitchell, Braxton (composer of the title-piece) may well be Abrams's most gifted pupil. The music is complex and scurryingly allusive.

(*) **Duet Black Saint 120051 *Abrams; Amina Claudine Myers (p).* 5/81.

The two pianists simply get in each other's way. Mightn't it have been interesting and involving to programme a piano/organ duet? The duets with Mitchell are all about space, by contrast, and the saxophonist (though it's his flute that dominates here) is a consummate duo performer.

***(*) **Blues Forever** Black Saint 120031 *Abrams; Baikida Carroll (t, flhn); Craig Harris (tb); Vincent Chancey (frhn); Howard Johnson (tba, bs); Jimmy Vass (as, f); Eugene Ghee (ts, cl); Wallace McMillan (bs, f); Jean-Paul Bourelly (g); Michael Logan (b); Andrew Cyrille (d).* 81.

Unaccountably overlooked in previous editions, this is a sparkling big-band date with some demanding charts and a vivid sub-current of the blues. Not all the arrangements come off with equal impact, but when Abrams's vision is matched by the loose but deceptively co-ordinated playing of the band, something grand emerges that is worthy of comparison with Ellington.

*** **Colors In Thirty-Third** Black Saint 120091 *Abrams; John Purcell (ts, ss, bcl); John Blake (vn); Dave Holland (b, clo); Fred Hopkins (b); Andrew Cyrille (d).* 12/86.

This continues an experiment with texture begun on *View From Within* by building in string-lines. This might be thought to be Purcell's finest hour, but everyone contributes. The basic personnel divides into trio, quartet, quintet and, for the title-piece and 'Introspection', full sextet. Cyrille is magnificent and fully deserves the 'Drumman' dedication..

***(*) **The Hearinga Suite** Black Saint 120103 *Abrams; Cecil Bridgewater, Frank Gordon, Ron Tooley, Jack Walrath (t); Clifton Anderson, Dick Griffin (tb); Jack Jeffers, Bill Lowe (btb); John Purcell (ts, f, cl); Marty Ehrlich (as, picc, f, cl); Patience Higgins (ts, bcl); Courtney Wynter (bsn, bcl, ts); Charles Davis (bs, ss); Dierdre Murray (clo); Fred Hopkins (b); Andrew Cyrille (d).* 1/89.

This marks something of a quantum shift, a move towards something larger and more cohesive in which texture and structure are of equal importance. The spirit of Ellington isn't far away. 'Hearinga' itself, 'Seesall' and 'Bermix' are self-contained and robustly built, though one wishes now and again for a more open-ended approach. The horns might have been given more room to expand, but the rhythm section is faultless and it all starts there.

**** **Blu Blu Blu** Black Saint 120117 *Abrams; Joel Brandon (whistle); Jack Walrath (t); Alfred Patterson (tb); Mark Taylor (frhn); Joe Daley (tba); John Purcell (as, f, bcl); Bob DeBellis (as, cl, bcl); David Fiuczynski (g); Lindsey Horne, Brad Jones (b); Warren Smith (vib, tim); Thurman Barker (d).* 11/90.

Abrams's best album for some time is almost hijacked by the remarkable Brandon, who has also worked with David Murray. His high, bird-like tones are instantly appealing. 'One For The Whistler' is a *tour de force* and he contributes strongly elsewhere.

Abrams really gets going as a pianist only on the final 'Stretch Time', leaving most of the foreground to a tonally varied and adventurous band. The title-track is a dedication to Muddy Waters. Fiuczynski's guitar initially sounds out of place, but it settles back into a sophisticated chart which sums up a lot of recent Black music history. Of the brasses, Walrath is the unchallenged star: punchy, accurate and full of drollery. Barker takes control of the engine room. A fine and important contemporary big-band record.

***(*) **Family Talk** Black Saint 120132 *Abrams; Jack Walrath (t); Patience Higgins (ts, bcl, eng hn); Warren Smith (vib, tym, mar, gongs); Brad Jones (b); Reggie Nicholson (d, mar, bells).* 3/93.

A fine record which transcends individual contributions. Higgins is a somewhat limited soloist, best deployed as a colourist. His tenor spot on 'Illuso' is so forcedly naïve, one wonders if it is a put-on. By contrast, Walrath this time out sounds too knowing, as if trying to distance himself from his confreres. On the long 'DizBirdMonkBudMax' he's poised and at ease, but all wrong on the darker 'Drumbutu', where he simply reworks the co-Gothic effects of his own records. *Family Talk* really belongs to the rhythm section. The addition of tuned percussion allows Muhal to play quite abstractly when the need arises. His synth work is mainly reserved for introductory sketches and background washes, but it adds an important element to the overall sound.

***(*) **Think All, Focus One** Black Saint 120141 *Abrams; Eddie E. J. Allen (t); Alfred Patterson (tb); Eugene Ghee (ts, bcl); David Gilmore (g); Brad Jones (b); Reggie Nicholson (d).* 7/94.

Henry Threadgill's liner-notes come in the form of a poem, a free-form rhapsody on hunger, fear, delight, pursuit and language. The music doesn't quite come up to the level of his emotive response, but it's fine, toughly thought-out jazz. Abrams's 'instrument' by now is the whole band. 'The Harmonic Veil' and 'Scaledance' are relatively technical opuses and Abrams has interspersed them with more associative pieces like 'Crossbeams' and 'The Junction'. The title-track is a small-scale classic, a piece of jazz writing which collapses a lifetime of experience into five and a half minutes.

***(*) **Song For All** Black Saint 120161 *Abrams; Eddie E. J. Allen (t); Craig Harris (tb); Aaron Stewart (ss, ts); Bryan Carrott (vib, perc); Brad Jones (b); Reggie Nicholson (d).* 95.

Again, the presence of a vibist makes a significant difference to Abrams's own approach. He sounds more concerned with colours and shapes than with forward momentum and this is all to the good. Allen is a bouncy, often provocative player, with an old-fashioned attack. Harris is a star of course and blarts out of the ensembles like a boy sticking out his tongue in a school photograph. Stewart is not so much anonymous as easily overlooked, more impressive on each fresh listen.

*** **The Visibility Of Thought** Mutable Music 725052 *Abrams; Joseph Kubera (p); Mark Feldman (vn); Thomas Buckner (v); string quartet.* 3/01.

With his New World albums gone, there is a gap between the last of the Black Saints and this. It's a curious record, not because it 'isn't jazz' but because it seems to touch too many stylistic dimensions at once. The title-piece is a carefully crafted computer composition which leaves one wishing to hear more in this area. The long closing piano improvisation is a companion piece, but one wonders about the role of the remaining works, which are uniformly enigmatic.

***(*) **Streaming** Pi 20 *Abrams; George E. Lewis (tb, laptop); Roscoe Mitchell (sax).* 05.

This is a collaborative trio, of course, and one made up of three very different and equally important innovators, but both Lewis and Mitchell owe something profound to Abrams's example and he's very much the senior presence musically. There were no prior discussions about the music played, and at times on the opening 'Scrape' it sounds as if they are going to squabble rather than interact, but after that it flows with impressive empathy and by the end, on 'Streaming', the cues seem almost too good to be true.

**** **Vision Towards Essence** Pl 23 *Abrams (p solo). 98.*
Recorded live at the Guelph Jazz Festival in Canada, this is a massive three-part improvisation that demonstrates once again that while Abrams is neither the most distinctive nor the most virtuosic pianist around, he has a coherence of vision and attention to detail that make him very special indeed. The first part has tentative moments, areas of slow transition which are slightly dull on first hearing though their logic becomes clearer over time. The other two parts are flawless, A masterpiece by an American master.

Also, in brief:

*** **Mama And Daddy** Black Saint 120041. 12/79.
A strident, brassy project that doesn't sound quite resolved.

*** **Rejoicing With The Light** Black Saint 120071. 1/83.
Again ambitious, but it sounds under-rehearsed and awkward in places.

*** **View From Within** Black Saint 120081. 9/84.
A very personal statement, packed with rich timbres and textures.

Aces Of Syncopation

GROUP

Dutch hot jazz enthusiasts who first convened in 1993.

*** **Lastic** Aces 9610 *Robert Veen (ss, as, bs, cl); Tom Stuip (bj); Paul Habraken (sou). 11/96.*
*** **Sidney** Downtown 9217 *As above, except add Dick Sleeman (tb); Mike Goetz (p). 4/98.*
*** **In The Shade Of The Old Apple Tree** Stomp Off 1372 *As above, except omit Sleeman; add Arend Huisman (tb); Mike Goetz (p). 5/01.*
*** **Kitano Walk** Aces 0310 *As for Lastic above. 3/03.*
These guys don't do pastiche, or if it is, then it is pastiche of a very high order. Veen has a serious Bechet fetish that comes out on all of these: seven of Sidney's tunes on *Lastic*, 11 on, uh, *Sidney*, but just one or two on the later, more varied discs. Interestingly, on the first album, he's often playing those familiar themes on baritone or alto; though those two horns are largely abandoned later, though bass clarinet creeps back in on *Kitano*, dedicated to Kobe Street Jazz, where the Aces are honoured annual guests. Stuip and Habraken carry metres and syncopations that are as tense or relaxed as the context demands, but never far off the money. Like Paris Washboard, it's a front line without a trumpet, so ironically, but inevitably, it's sometimes the guest players who steal the show. Goetz takes Bechet's 'Jacqueline' as a solo on *Sidney*, and anchors Veen's tribute to 'Kobe' (these guys also write lovely, idiomatic themes) on the 2003 record. They may look like a novelty act, but these guys take the music very seriously indeed.

Acoustic Ladyland

GROUP

A provocative mix (or collision) of rock and jazz. Critics' darlings.

***(*) **Camouflage** / **(*) **Last Chance Disco** Babel BDV 2449 / 2555 *Pete Wareham (ts, bs); Tom Cawley (p); Tom Herbert (b); Seb Rochford (d). 10/03, 12/04–1/05.*
***(*) **Skinny Grin** V2 1043683 *As above, except add James Chance, Coco Electric, Alice Grant (v). 3 & 4/06.*
The debut rightly caused tremendous interest. Wareham's interest in Hendrix inspired both the band name and tunes like 'Little Miss Wingate', but it's hard to find the guitarist's influence in an original and dramatic sound. The pieces are cleverly orchestrated, Cawley doctoring his piano to make it work like electric guitar, ravenous solos from both him and Wareham. Herbert's grand sound thickens the mix while Rochford plays anything other than straight jazz time.

The problem with the second is that it strays into indie-rock territory; this is a jazz band that releases singles, after all. The freshness of the debut has been traded for self-consciousness, and there's a chopped-up, thrashy feel to much of it. *Skinny Grin* is miles better, dark and decadent in its way, distinguished by the group's two finest compositions to date, the opening 'Road Of Bones' and the addictive 'Salt Water', which receives the hip benediction of a Scott Walker mix.

Acoustic Triangle

GROUP

Formed by Malcolm Creese, this British group like exploring large generous acoustic spaces.

***(*) **Interactions** Audio-B ABCD 5012 *Tim Garland (ss, ts, bcl); John Horler (p); Malcolm Creese (b). 1/01.*

*** **Catalyst** / ***(*) **Resonance** Audio-B ABCD 5015 / 5023 *As above, except omit Horler; add Gwilym Simcock (p). 8/03; 05.*
The debut set drifts towards classical pastures at times – there is actually one transformation of a Ravel theme – but digging in harder on 'Sly Eyes' and 'Winding Wind'. Creese enjoys audiophile sound and the SACD recording (first two at St George's, Bristol, *Resonance* at Romsey and Dorchester Abbeys) is expansively beautiful, but somehow admirable rather than heartwarming. Garland's features are typically assertive and the trio interaction on 'The Glide' is compelling.

Simcock's arrival doesn't disturb the balance. Pieces by Kenny Wheeler and John Taylor on *Catalyst* point to a fine British tradition of intelligent *pastorale*. Nothing as strong coming from the band itself, as yet, though *Resonance* suggests a growing creative confidence.

Bruce Adams (born 1951)

TRUMPET, FLUGELHORN

Grew up in Glasgow and began working the local scene before moving south and staking a corner of the British mainstream as a forthright, ebullient stylist.

*** **Good Bait!** Jazz House JHCD 063 *Adams; Dave Cliff (g); Leon Clayton (b); Martin Drew (d). 5–6/00.*

*** **All The Way!** Mainstem MCD 0016 *Adams; Brian Dee (p). 11/00.*

*** **Always And Forever** Woodville WVCD 104 *Adams; Dave Cliff (g); Leon Clayton (b); Ralph Salmins (d). 12/03.*

Adams is a socking player, whose big range and armoury of licks will appeal to anyone who's a fan of the grandstanding end of the trumpet tradition. At the same time, he likes to mumble away in the middle register at more cooling moments, which gives his playing a certain predictability in the dynamics. It also makes him sound like a cross between Clark Terry and Roy Eldridge with a degree of bop stirred in – impressive, if not particularly individual. *Good Bait* is a typical live blow, though the ballads have a spoonful of sugar added. The unflappable Cliff was a good choice; an excitable pianist would have overcooked everything. Dee is not prone to excitability and the duo session is an amiable dialogue. The quartet for frequent collaborator Alan Barnes's label works best when the tempos are down – Pat Metheny's title-track is beautifully handled. Adams isn't precise enough to come away from some of the phrases without a stagger and there are times when it doesn't seem to make any difference which of the fast pieces he's playing, but there's plenty to enjoy.

*** **Spontaneous Combustion** Woodville WVCD 117 *Adams; Alan Barnes (as, ts, bs); Pascal Michaux (p); Alec Dankworth (b); Bobby Worth (d). 09/06.*

The group come in beautifully on Cannonball Adderley's title, almost as if we're watching something smoulder, smoke, spark and then burn. It's done freshly and with imagination. Blue Mitchell's 'Funji Mama' is equally brisk and uncluttered and 'For D.M.' (a farewell to saxophonist Dick Morrissey) has chopsmanship and genuine emotion. There's a suite of pieces apparently commissioned by a fan of the group: interesting writing, but perhaps not individual enough to make much impression. A great listen, all in all, though.

Pepper Adams (1930–86)

BARITONE SAXOPHONE

Park Adams III toured with Hamp in his teens and after army service played in Detroit. Moved to NY in 1958 and worked with Charles Mingus, co-led a group with Donald Byrd and joined the Jones–Lewis Orchestra.

*** **Quintet** VSOP 5 *Adams; Stu Williamson (t); Carl Perkins (p); Leroy Vinnegar (b); Mel Lewis (d). 7/57.*

*** **Critics' Choice** Mighty Quinn 1103 *Adams; Jimmy Rowles (p); Lee Katzman (g); Doug Watkins (b); Mel Lewis (d). 8/57.*

*** **The Cool Sound Of Pepper Adams** Sony/Columbia 53524 *Adams; Bernard McKinney (euph); Hank Jones (p); George Duvivier (b); Elvin Jones (d). 11/57.*

***(*) **10 To 4 At The 5 Spot** Original Jazz Classics OJCCD 031 *Adams; Donald Byrd (t); Bobby Timmons (p); Doug Watkins (b); Elvin Jones (d). 4/58.*

Adams came closer than anyone to making the baritone horn congenial in hard bop. He had a solid, slightly dry tone, very different to Mulligan's playfulness or Chaloff's swash and buckle, and had a penchant for headlong solos that conceded nothing to the baritone's 'cumbersome' reputation. The West Coast date on VSOP is unusually relaxed, but features two very typical Adams compositions, 'Freddie Froo' and 'Muezzin'. Formerly on World Pacific, *Critics' Choice* – Pepper was a *Downbeat* poll winner – is in similar vein, still quite light in tone and approach. *The Cool Sound* attempted an interesting experiment, in having McKinney shadow the trombone-lines. It isn't entirely necessary, given how resonant Adams always was, but the big brass fills and warms the ensembles and Jones is full of deft touches.

Byrd was a more frequent partner and New York a regular base, so the Five Spot date already sounds more like the familiar Adams of later years, alternating muscular work-outs like 'Hastings Street Bounce' with clear-headed ballads like 'You're My Thrill'.

*** **The Pepper–Knepper Quintet** Fresh Sound FSRCD 344 *Adams; Jimmy Knepper (tb); Wynton Kelly (p); Doug Watkins (b); Elvin Jones (d). 3/58.*

Just arrived in New York, Adams was teamed with the young Knepper to produce a blend similar to that on *Cool Sound*, but with more expressive resonance and mobility. Some of the material is ultra-straightforward, like the bop blues 'Beaubien', but the tone here is unforced subtlety, with some interesting excavations from the American songbook. Knepper's 'Primrose Path' is pleasing.

*** **Plays Charlie Mingus** Fresh Sound FSRCD 177 *Adams; Thad Jones (t); Bennie Powell (tb); Charles McPherson (as); Zoot Sims (ts); Hank Jones (p); Paul Chambers, Bob Cranshaw (b); Dannie Richmond (d). 9/63.*

Adams led this date with unfussy authority: nine Mingus tunes, a slew of Mingusians (though what was Zoot doing there?!), and a division of forces into quintet and octet, good pocket-size versions of 'Fables Of Faubus' and 'Haitian Fight Song', though 'Better Git In Your Soul' (sic) is comparatively watery. Zoot actually copes rather well.

***(*) **Encounter** Original Jazz Classics OJCCD 892 *Adams; Zoot Sims (ts); Tommy Flanagan (p); Ron Carter (b); Elvin Jones (d). 12/68.*

A very good one. Stellar band, full of Detroit homeboys and Sims turned into a failsafe choice as front-line partner. If anything, Jones overdoes the bashing, and the uptempo pieces are a battle, but the horns don't falter at any point. 'I've Just Seen Her' is a fine Adams ballad and there's a choice arrangement of 'Star-Crossed Lovers'.

***(*) **Conjuration: Fat Tuesday's Session** Reservoir RSRCD 113 *Adams; Kenny Wheeler (t, flhn); Hank Jones (p); Clint Houston (b); Louis Hayes (d). 8/83.*

This live set emphasizes Adams's virtues – the muscularity of sound, oversized tone and plangent phrasing – so decisively that one overlooks any scent of routine in the playing. An unlikely partner, Wheeler adds sparkle and some good material, and Jones is sublimely buoyant.

Also, in brief:

*** **Out Of This World** Fresh Sound FSRCD 137. 61.

Often listed under Byrd's name, this is unexpectedly tender. Nice early glimpse of Herbie Hancock (*p*) as well.

***(*) **Urban Dreams** Quicksilver QS 5 4006. 9/81.

Rescued from the defunct Palo Alto catalogue and a late, great flowering of Pepper's talent, working with Jimmy Rowles (*p*) and a great section.

Julian 'Cannonball' Adderley (1928–75)

ALTO SAXOPHONE

Born in Tampa, he taught music and played part-time but was persuaded to try his luck in NY. Joined Miles Davis in 1957 and

two years later re-formed a band with his brother Nat, performing and recording almost continuously thereafter. A great popularizer, his soul-jazz kept the music alive during the pop doldrums. A much-loved figure, but his life was cut short by a stroke.

*** **Julian 'Cannonball' Adderley / *** Supreme Jazz** Verve 830381 / Membran 223280 SACD *Adderley; Nat Adderley (c); Jimmy Cleveland; J. J. Johnson (tb); Jerome Richardson (ts, f); Cecil Payne (bs); John Williams (p); Paul Chambers (b); Kenny Clarke, Max Roach (d). 7–8/55.*

***(*) **Sophisticated Swing** Verve 528408 *Adderley; Nat Adderley (c); Junior Mance (p); Sam Jones, Al McKibbon (b); Specs Wright, Jimmy Cobb (d). 7/56–3/58.*

*** **Portrait Of Cannonball** OJCCD 361 *Adderley; Blue Mitchell (t); Bill Evans (p); Sam Jones (b); Philly Joe Jones (d). 7/58.*

***(*) **Things Are Getting Better** Original Jazz Classics OJCCD 032 *Adderley; Wynton Kelly (p); Milt Jackson (vib); Percy Heath (b); Art Blakey (d). 10/58.*

*** **Quintet In Chicago / *** Takes Charge** Verve 559770 / Blue Note 34071 *Adderley; John Coltrane (ts on Chicago only); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d). 2/59; 4/59.*

Long critically undervalued, Adderley's status as a master communicator has grown rapidly since his untimely death. The blues-soaked tone and hard, swinging alto-lines are as recognizable a sound as any in the aftermath of bebop. He did fall back on clichés, but just because he liked the sound of them. There's a lean, hard-won quality to his best playing and much dedication to craft.

The first of these was only his third appearance in a recording studio, yet the confidence and brio are immediately apparent. Intended to flatter and support the front man, there's not much else going on, but even a formulaic setting like the one for 'The Song Is You' gets Cannonball burning. The Membran gives the earlier date (now out of copyright) a shiny makeover.

Working with Miles (see below) brought real cachet and the Adderley dates of this period are marked by a superb supporting cast. There is marvellous sparring with Jackson on *Things* and 'The Sidewalks Of New York' is an inspired revision which only Ellington's incomparable 1940 version can surpass. *Portrait* offers Mitchell some welcome limelight and an early glimpse of Evans feeling his way through 'Nardis'. The session with Coltrane is really the Davis group without Miles and it's a bit of good fun, both hornmen flexing their muscles on the blues and a ballad feature apiece.

Verve restored the picture by putting together Cannonball's Emarcy sessions. *Sophisticated Swing* also includes *En Route* and *Sharpshooters*, plus Nat's *To The Ivy League*. The clipped, punchy format suits the playing, and some of the altoist's freshest music is hidden in otherwise unpromising songs.

CORE COLLECTION

**** **Somethin' Else**

Blue Note 95392 *Adderley; Miles Davis (t); Hank Jones (p); Sam Jones (b); Art Blakey (d). 3/58.*

Adderley's cameo appearances on *Milestones* and *Kind Of Blue* were outclassed by the leader's returning-the-favour on this classic Blue Note, which is sometimes (unfairly) credited to the trumpeter. It's also very much Cannonball's achievement. The long, sublimely relaxed lope through 'Autumn Leaves' is the track every listener remembers, but there isn't a rote moment on the record and the rhythm section take much credit too. The contrast between Adderley's vitalism and Miles's narrow-eyed lyricism is a treat.

*** **In San Francisco** Original Jazz Classics OJCCD 035 *Adderley; Nat Adderley (c); Bobby Timmons (p); Sam Jones (b); Louis Hayes (d). 10/59.*

***(*) **Them Dirty Blues** Capitol 95447 *As above, except add Barry Harris (p). 2–3/60.*

**** **At The Lighthouse** Capitol 31572 *As above, except omit Timmons, Harris; add Vic Feldman (p). 10/60.*

***(*) **What Is This Thing Called Soul** Original Jazz Classics OJCCD 801 *As above. 11/60.*

*** **Pleyel: Live 10-25-60 / *** Paris 1960** Trema 710561 / Pablo PACD 5303 *As above. 10 & 11/60.*

***(*) **Cannonball Adderley And The Poll-Winners** Capitol 20086 *Adderley; Victor Feldman (p, vib); Wes Montgomery (g); Ray Brown (b); Louis Hayes (d). 5–6/60.*

Adderley's regular quintet has often been damned with such faint praise as 'unpretentious' and 'soulful'. This was a hard-hitting group which invested blues and blowing formulae with an intensity that helped to keep older jazz channels open at the time of Ornette Coleman, Eric Dolphy and other seekers. *Them Dirty Blues* debuts Nat's 'Work Song', as well as Timmons's 'Dat Dere'; Harris comes in for four tracks. Duke Pearson's 'Jeannine' is perfect for the group and a few glitches in the remastered sound hardly matter. Crisper than the live *In San Francisco*, where a lot of solos run out of steam early on, *At The Lighthouse*, which marked Feldman's arrival, is by contrast a near-classic, opening on the immortal 'Sack O' Woe' and steaming through a vintage set in front of an enthusiastic crowd. *What Is This Thing*, the Trema and the Pablo are taken from European concerts, the latter two inessential, the former distinguished by a great read of Jimmy Heath's 'Big P'. *The Poll-Winners* was a typical all-star meeting; no revelations, but how good to be able to hear Adderley, Montgomery and Brown on the one stand.

*** **Know What I Mean?** Original Jazz Classics OJCCD 105 *Adderley; Bill Evans (p); Percy Heath (b); Connie Kay (d). 1–3/61.*

*** **Quintet Plus** Original Jazz Classics OJCCD 306 *Adderley; Nat Adderley (c); Vic Feldman (p, vib); Wynton Kelly (p); Sam Jones (b); Louis Hayes (d). 5/61.*

(*) **In New York / * Jazz Workshop Revisited / *** Nippon Soul** Original Jazz Classics OJCCD 142 / Capitol 29441 / OJCCD 435 *Adderley; Nat Adderley (c); Yusef Lateef (ts, ob); Joe Zawinul (p); Sam Jones (b); Louis Hayes (d). 1/62; 9/62; 7/63.*

*** **Dizzy's Business / ***(*) In Europe / *** Lugano 1963** Milestone MCD 47069 / TCB TDE 02032 *As above. 9/62–7/63; 3/63.*

Cannonball continued to turn out records for Riverside, and while there are no classics here, his own big-hearted playing never falters, though the improvising declines. However, the regimen of touring is beginning to fossilize some aspects. Having stratified bop licks and set the pace for 'soul-jazz', Adderley found there wasn't much left to do but play them again. The quartet date with Evans was almost a last chance to hear him as sole horn, and he sounds fine; *Plus* brings in Kelly on a few tracks, enabling Feldman to play more vibes. Bringing in Zawinul and Lateef energized the band anew, but the records are disappointing. Zawinul is still no more than a bandsman, while Lateef's exotic touches – an oboe solo on 'Brother John' (*Nippon Soul*) – are an awkward match for the rest. *Dizzy's Business* patches together out-takes from the sessions for *Nippon Soul* and *Cannonball's Bossa Nova* (see below, 'in brief'); not bad, with the title-track a solidly turned cooker. The Lugano date is just a reminder of how hard this outfit worked and how efficiently that rhythm section ran on the road.

*** **Live Session** Capitol 97934 *As above, except add Ernie Andrews (v).* 9/62, 10/64.
*** **Fiddler On The Roof** Capitol 42309 *As above, except add Charles Lloyd (ts, f).* 10/64.
***(*) **Domination** / ***(*) **Money In The Pocket** / *** **Mercy, Mercy, Mercy** / *** **Why Am I Treated So Bad** / *** **Radio Nights** Capitol 77566 / 77569 / 29915 / Blue Note 356314 / Hyena 9303 *Adderley; Nat Adderley (c, t); Charles Lloyd (ts on Radio Nights only); Joe Zawinul (p); Victor Gaskin (b); Roy McCurdy (d); orchestra on Domination only; William Fischer, Oliver Nelson (arr).* 4/65–5/70; 3/66; 3/66; 67; 12/67–1/68.
*** **Inside Straight** Original Jazz Classics OJCCD 952 *Adderley; Nat Adderley (c); Hal Galper (p); Walter Booker (b); Roy McCurdy (d); King Errisson (perc).* 6/73.

Adderley kept on recording until his death and the Capitol holding has an increasingly scrappy, posthumous look to it. *Live Session* comes from gigs two years apart designed mainly to launch Andrews, who takes charge while the band takes a back seat. *Fiddler* was a show-based album in a familiar format, again not revelatory but very entertaining. *Mercy, Mercy, Mercy* and *Money In The Pocket* are Chicago club sets, the former featuring one of Cannonball's hottest outings, on 'Sticks'. *Radio Nights* is a well-travelled private recording from the Half Note, entertaining but slightly mechanical. *Why* was another live-in-the-studio date, well stocked with burners and featuring Zawinul on the Pops Staples title-track.

Inside Straight was a live-in-the-studio session with a late edition of the band: Galper plays smart, probing electric piano, and Booker and McCurdy generate considerable heat. The tunes are a little more severe and sidelong than before and only the title-track is typical Adderley soul-jazz; 'Inner Journey' and 'Second Son' suggest new routes the altoist might have taken.

The most extraordinary record in this group is surely *Domination*. Both Adderleys feature through a series of monumental charts by Nelson, constructed round material by Ray Bryant, J. J. Johnson and the Cole Porter rarity 'I Worship You'. At the other end of the disc is the elephantine 'Experience in E', scored by Zawinul and Fischer as a kind of concerto for Cannon, who does his best with a tough assignment and once again squashes those belittling 'unpretentious' and 'soulful' tags.

Also, in brief:

*** **Jump For Joy** Verve 528699. 10/55–5/58.
An uneasy strings concept for the first half; better fortune with Bill Russo's arrangements later.

***(*) **Complete Quintet Recordings** Lone Hill Jazz LHJRCD 10279. 12/56–2/58.
Basically the same stuff sampled on *Sophisticated Swing*, plus a few more things from the same period.

*** **Ultimate Cannonball Adderley** Verve 559710. 58–62.
A gracious touch to have Joe Zawinul make this selection from his old boss's work.

*** **Great Sessions** Blue Note 52729. 3/58–10/66.
Somethin' Else, *Bossa Nova* and *Mercy, Mercy, Mercy* repackaged at mid-price.

*** **African Waltz** Original Jazz Classics OJCCD 258. 2–5/61.
The simple clarity of the small groups is a casualty of Ernie Wilkins's top-heavy arrangements and big-band setting.

*** **Cannonball Plays Zawinul** Blue Note 597070. 61–71.
Like *Ultimate* in reverse. Slightly pointless, but enjoyable.

*** **Cannonball's Bossa Nova** Capitol 22667. 12/62.
On Brazilian vacation, with some of the local talent.

(*) **Pyramid / **(*) **Phenix** Original Jazz Classics OJCCD 952 / Fantasy FCD 790042. 74; 3–4/75.
Two late records. A few modish touches from George Duke (*ky*) and an ok 'Bess, Oh Where's My Bess?' (*Pyramid*), some intriguing signs of new direction on the other. Sadly, though, Cannonball died just weeks later.

... and many other compilations and selections.

Nat Adderley (1931–2000)

CORNET, TRUMPET

One of the few modern brass-players to have specialized on cornet, Nat had a sharp, staccato tone in melody statements which could give way to the most unctuous and syrupy of deliveries when he played ballads. He worked with J. J. Johnson and Woody Herman and, most famously, with his older brother, Cannonball, to whom he was an ideal foil.

*** **That's Nat Adderley** Savoy SV 0146 *Adderley; Jerome Richardson (ts, f); Hank Jones (p); Wendell Marshall (b); Kenny Clarke (d).* 7/55.
*** **Introducing Nat Adderley** Verve 543 828 *Adderley; Julian 'Cannonball' Adderley (as); Horace Silver (p); Paul Chambers (b); Roy Haynes (d).* 9/55.

The Adderley brothers helped keep a light burning for jazz when rock'n'roll was dominating the industry 'demographics'. Neither was ever particularly revolutionary or adventurous in style, but saxophonist Cannonball's enormous personality and untimely death, together with his participation in such legendary dates as Miles's *Kind Of Blue*, have sanctified his memory with young fans who would have found his live performances rather predictable.

Nat was always the more incisive soloist, with a bright, ringing tone that most obviously drew on the example of Dizzy Gillespie but in which could be heard a whole raft of influences from Clark Terry to Henry 'Red' Allen to the pre-post-modern Miles of the '50s.

Interestingly, the brothers' recording debut was made under Nat's leadership. *Introducing* is a buoyant, exuberant set created by a band who sound as if they have absolutely nothing to prove. All the tunes are by Nat and Cannonball and some of them – most obviously the opening triptych of 'Watermelon', 'Two Brothers' and 'Little Joanie Walks' – would be standard fare for the Adderleys, together and apart, for years to come.

Though Charlie Parker had been dead for some time and the search was already on for his successor, an accolade that would later settle on Cannonball, he doesn't sound unduly affected by Bird and his phrasing is much more reminiscent of Willie Smith and Benny Carter. Nat was then and remained a musical descendant of the Eldridge–Shavers era and his punchy, precise attack on 'New Arrival' and 'Blues For Bohemia' is a delight. Hard to imagine that when this record was made, the Adderleys were still pretty much unknown. The fact that they managed to assemble such a stellar rhythm section suggests that fellow musicians knew where the action was going to be in future.

The slightly earlier set has much of promise. Richardson plays with unexpected bite and Jones, though a less propulsive player than Silver, brings an unexpected edge and energy to the rhythm section. Three of the tunes are fraternal collaborations, though 'Big "E"' isn't much more than a strident workout for the band.

'I Married An Angel' gives Nat a chance to demonstrate his more romantic side.

*** **Branching Out** Original Jazz Classics OJC 255 *Adderley; Johnny Griffin (ts); The Three Sounds, (Gene Harris (p); Andy Simpkins (b); Bill Dowdy (d)).* 9/58.

**** **Work Song** Original Jazz Classics OJC 363 *Adderley; Bobby Timmons (p); Wes Montgomery (g); Keter Betts, Sam Jones (b); Louis Hayes, Percy Heath (d).* 1/60.

In the late '50s the cornetist was playing at his peak, and these sessions do genuinely merit the 'classic' tag, though 'original' is probably stretching things a bit. *Branching Out* is an attractive enough set, but Griff doesn't seem to be the right saxophone-player for the gig, too noisy and rapid-fire on things like 'I Got Plenty Of Nuthin''. *Work Song* is the real classic, of course, laced with a funky blues feel but marked by some unexpectedly lyrical playing (on 'Violets For Your Furs' and 'My Heart Stood Still') from the leader. Montgomery manages to produce something more enterprising than his trademark octave-runs and hits a tense, almost threatening groove. Timmons is more predictable, but just right for this sort of set; compare *In San Francisco* (OJC 035), which was made under Cannonball's name.

*** **Much Brass** Original Jazz Classics OJCCD 848 *Adderley; Slide Hampton (tb); Wynton Kelly (p); Laymon Jackson, Sam Jones (b); Albert 'Tootie' Heath (d).* 3/59.

Some interesting arrangements here, presumably largely the work of Hampton, and some delicately interwoven playing which largely belies the bluster implied in the title. 'Israel' is gorgeous, as is the closing 'Sometimes I Feel Like A Motherless Child'. Not immediately identifiable as a 'typical' Nat Adderley record, but a beautiful statement all the same.

***(*) **That's Right!** Original Jazz Classics OJC 791 *Adderley; Julian 'Cannonball' Adderley (as); Yusef Lateef (ts, f, ob); Jimmy Heath, Charlie Rouse (ts); Tate Houston (bs); Wynton Kelly (p); Jim Hall, Les Spann (g); Sam Jones (b); Jimmy Cobb (d).* 9/60.

*** **In The Bag** Original Jazz Classics OJC 648 *Adderley; Julian 'Cannonball' Adderley (as); Nat Perrilliat (ts); Ellis Marsalis (p); Sam Jones (b); James Black (d).* 6/62.

That's Right is a bit of an oddity, with Nat's cornet placed in front of what was billed, quite accurately, as the Big Sax Section. Lateef's multi-instrumentalism is kept to a minimum. He leads the ensemble on flute for 'My Old Country' but switches back to tenor for a rich, folksy solo. His oboe doesn't quite work out on 'Night After Night'; back in 1960 there weren't that many soprano specialists around to take a part made for one of them. Heath and Rouse are well featured, taking fine solos either side of Nat and the pianist on Heath's own 'Chordnation'. One of the high-points of a thoroughly enjoyable record.

In The Bag is welcome for a further glimpse of the brothers playing together but isn't specially exciting. Watch out for the little-known Perrilliat, who plays a firm-toned and steady tenor, with some interesting quirks. The CD has added a couple of rather inconsequential bonus tracks.

**** **Little Big Horn!** Original Jazz Classics OJC 1001 *Adderley; Junior Mance (p); Kenny Burrell, Jim Hall (g); Bob Cranshaw (b); Mickey Roker (d).* 9–10/63.

Nat was still working with his brother's group when this was recorded, and it disappeared from sight surprisingly quickly after first release. Restored, it suggests again what a fine writer the wee man was. There's nothing as powerful as 'Work Song', but 'Loneliness' is an almost archetypal Nat tune and solo, and the penultimate track, 'Roses For Your Pillow', one of eight composed by the leader, is beautifully pitched and harmonized, a ballad worthy of frequent revival. Listening to this after a gap of – in our case – 15 years, it's hard to understand why such a quiet gem has slipped through the net.

*** **Sayin' Somethin'** Atlantic 81222 72393 2 *Adderley; Joe Henderson (ts); Herbie Hancock (p); Bob Cranshaw (b); Mickey Roker (d).* 2/66.

Hearing Nat in the presence of both Joe Henderson and Herbie Hancock provides ample reminder that his approach to hard bop and soul-jazz was one that very much stayed up with the times. His solo on Herbie's 'Canteloupe Island' is simplicity itself, but none the less effective for avoiding over-elaboration. 'Hippodelphia' and 'Manchild' are funky treatments and even the pop tune, 'Call Me', seems to fit the setting comfortably enough. Very dated sound, which remastering hasn't smoothed out. Also now available in digipack accompanied by a liner interview with Nat. Example: Q. What are you saying with the album title, Nat? A. I'm saying nothing. It was Nesuhi Ertegun who picked it ... Hmm.

*** **Don't Look Back** Steeplechase SCCD 31059 *Adderley; Ken McIntyre (as, bcl, ob, f); John Stubblefield (ts, ss); Onaje Allan Gumbs (p, ky); Fernando Gumbs (b); Ira Buddy Williams (d); Victor See Yuen (perc).* 8/76.

Adderley's reputation as a mainstream traditionalist takes a knock with sets like these. Unfortunately, the results aren't by any means commensurate with the daring of the line-up. McIntyre is an important catalyst in the revoicing of jazz horns but, like a true catalyst, he remains largely untouched by what is going on round him and he solos as if alone. Stubblefield is fierier and provokes some of the leader's best returns of fire. Whatever Onaje Allan Gumbs's qualities, he's patently wrong for this gig, and the rest of the group circle round him somewhat uneasily. A bold effort, but not quite there.

*** **A Little New York Midtown Music** Original Jazz Classics OJCCD 1008 *Adderley; Johnny Griffin (ts); Victor Feldman (p); Ron Carter (b); Roy McCurdy (d).* 9/78.

A resilient and tough-minded hard-bop session, this late-'70s set is distinguished by some expert accompaniment from Victor Feldman and by superb solos from Nat and Johnny Griffin. Vic chips in with an original theme, 'Whipitup', but the bulk of the material, as ever, comes from Nat himself, and of his four compositions the title-track and 'Fortune's Child' are the best. Which means it's an album that peaks too soon, waning in interest after the first few cuts. Very much of its day, it has a brittle register which pervades the playing as well as the recording. Carter is poorly recorded, suggesting that even producer Orrin Keepnews could have an off-day.

*** **Blue Autumn** / *** **On The Move** Evidence ECD 22035 / 22064 *Adderley; Sonny Fortune (as); Larry Willis (p); Walter Booker (b); Jimmy Cobb (d).* 10/82; 83.

Viewed as Sonny Fortune records, these are very good indeed. The saxophonist rips through his solo feature on the opening 'For Duke And Cannon' (*Blue Autumn*) and keeps up a level of energy across both sessions that is only culpable in being so unrelieved and unshaded. Perhaps he sensed that Nat was in poor form. So, disconcertingly so, is Willis, who one always wishes were more widely appreciated. His chording is often quite slack and his solos lacking in weight or presence. Even so, there are things to enjoy here. The rest of the rhythm section is fizzingly good and by the time *Blue Autumn* gets to 'The Tallahassee Kid', with Nat reeling off his bandmates on a severely edited cut, the impression is of a good, if rather slack, session.

***** We Remember Cannon** In + Out 7012 *Adderley; Vincent Herring (as); Art Resnick (p); Walter Booker (b); Jimmy Cobb (d).* 11/89.

Another breezy live date that could have done with some judicious post-production work to elide some of the sloppier passages. They go into 'I'll Remember April' with a generous swing that promises more than the rest of the set delivers. Again, the saxophonist outshines the boss embarrassingly often. Herring became a regular and his feature on 'Soul Eyes' is easily the best thing on the set. This time, it's Booker and Cobb who seem a bit wayward, though the little-known Resnick has some interesting moments as the album progresses.

***** Autumn Leaves: Live At Sweet Basil / *** Talkin' About You** Evidence ECD 22102 / Landmark 51528 *Adderley; Vincent Herring (as); Rob Bargad (p); Walter Booker (b); Jimmy Cobb (d).* 5/90; 11/90.

A now well-established group, with just a touch of the revolving door about the piano chair. It's a fairly conservative programme – or conservative selection from the Sweet Basil dates – with 'Autumn Leaves' and 'Yesterdays' taking up 35 minutes of a set that comes in under the hour. Jimmy Heath's 'Big P' is the repertory opener, a nice enough blowing theme, interpreted fairly loosely. Herring has inherited Sonny Fortune's 'For Duke And Cannon' as his feature and it concludes the disc with the renewed impression that Nat is leaning ever more heavily on his sidemen. He's also leaning a bit heavily on memories of Cannon, who was dead 15 years by this point. 'Talkin' About You, Cannon' has had better performances than on the otherwise OK Landmark disc, which features a nice read of Feldman's 'Azule Serape', but with nothing much to separate these albums, it's hard to make a clear recommendation for either of them.

***** Good Company** Challenge 70009 *Adderley; Antonio Hart (as); Rob Bargad (p); Walter Booker (b); Jimmy Cobb (d).* 6/94.

***** Live At The Floating Jazz Festival 1994** Chiaroscuro 334 2CD *As above, except omit Hart; add Vincent Herring (as).* 10/94.

By the mid-'90s, Nat had become something of an elder statesman of the music and one of its living historians. As the chops faltered, the monologues between numbers tended to get longer, and on the double festival CD the chat outweighs solo playing from the leader at least. His account of the origins of Sam Jones's 'Unit Seven' (heard to good effect on *Good Company*) has already entered jazz mythology, a hilarious performance, even if after a first hearing one starts to wish for a little more jazz. Most of the serious solo honours now fall to young Herring and to Bargad, both of whom sound poised and confident in such senior company.

Opening with Hank Mobley's 'This I Dig Of You' and Walter Booker's 'Soudade', the Floating Jazz set soon moves in more familiar directions, with fine versions of 'Work Song' and, rather briefly, 'Mercy, Mercy, Mercy'. Nat's most effective feature is his solo on 'Once I Had A Secret Love', on which the tone of the old days comes back ripe and fat and buttery. Bargad is excellent on the Chiaroscuro disc and he is rewarded with inclusion of two new compositions, 'War Zone' and 'Rob's New Tune'.

Hart is a more intuitive soloist than Herring, and his ensemble work is tighter and more obviously integrated with the leader's idiom, and yet he lacks his fellow altoist's simplicity of tone. Producer Hein van de Geyn goes for a plain but resonant sound and he seems to have boosted Nat in places, which is no more than his due.

Also, in brief:

****(*) The Soul Of The Bible** Blue Note 53217 72.

Not quite as dismal as '70s concept album *Love, Sex And The Zodiac*, but close. Given how comfortably Motown and Stax musicians of the time were synthesizing sacred and profane in popular music, the Adderleys' approach is lame in the extreme.

***** The Old Country** Pony Canyon 30230. 12/90.

Reissued from the original Enja album, this has some strong moments, again largely courtesy of Vincent Herring (*as*), but also some decent blowing from the leader.

***** Mercy Mercy Mercy** Evidence ECD 22176. 12/95.

Another exercise in nostalgia with a set-list dominated by tunes from the days with Cannonball. With Hart on alto.

Air / New Air

GROUP

Formed 1971; definitive of the Chicago experimental scene of the '70s, mixing radical free improvisation with the democratic levelling of 'little instruments'.

CORE COLLECTION

***** Air Song / *** Live Air / **** Air Time / *** Air Mail**

India Navigation IN 1057 / Black Saint 120034 / Nessa NCD 12 / Black Saint 120049 *Henry Threadgill (as, ts, f, bf, hubkaphone); Fred Hopkins (b); Steve McCall (d, perc).* 9/75; 10/77; 11/77; 12/80.

Air were capable of riveting live performance, but one suspects the intimate, almost hermetic atmosphere of the studio brought out their most characteristic work. The first-ever gig was a theatre performance of Scott Joplin rags as a basis for improvisation. The group placed great emphasis on tightly co-ordinated ensemble work while exploring freedom and the sonic *terra incognita* represented by Threadgill's alien-sounding automobile accessories. The first of these stands up well (they'd been together for four years by this stage), four longish Threadgill compositions whose quirky deployment of minimal themes gives the trio plenty to work with. The October 1977 live date sounds like a dry run for the group's masterwork. Listening in detail to *Air Time's* five tracks – two of them very short and one haiku-like piece emerging seamlessly out of 'Subtraction' – helps illuminate the group's language, its vivid exploitation of splintered tempi, deliberately awkward and raucous phrasing, devices from other traditions (Hopkins had studied Burundi musics), and most particularly the use of voiced and pitched percussion.

***** Air Show No 1** Black Saint 120099 *As above, except omit McCall; add Pheeroan akLaff (d, perc); Cassandra Wilson (v).* 6/86.

McCall was a critical presence in the group's first incarnation. No other percussionist of this generation (which includes Milford Graves and Sunny Murray) could sound so far out and so locked into tradition. By contrast, akLaff is almost motoric and lacks the ability to dance around the saxophone splinters. An earlier live record by the new group, also on Black Saint, seems currently unavailable. This latter one, with the addition of Wilson, gains immeasurably from her presence, but seems far removed from the old ethos. Hopkins seems particularly inspired on this date, though.

Noël Akchoté (born 1968)

GUITAR

The young Parisian studied with Chet Baker and Barney Wilen, as well as with fellow guitarists John Abercrombie and Philip Catherine. He has emerged as the European Bill Frisell, a player with a gift for atmosphere and an iron-clad musical understanding.

***(*) **Lust Corner** Winter & Winter 910 019-2 *Akchoté; Eugene Chadbourne (g, bj, v); Marc Ribot (g)*. 6/96–7/97.

It's no great surprise to find this debut album from the young Frenchman dominated by Ornette Coleman compositions. Ornette's liberation of the guitar must have figured prominently in Akchoté's musical education, and he takes to 'New York' (with Ribot), 'Street Woman', 'Peace Warriors' and that magnificent dirge 'Broken Shadows' (with the more abrasive Chadbourne) as if they had been written for him.

The impressive thing about Akchoté is how comfortably he has synthesized the clean-picked single lines of classic jazz with a more contemporary, noise-based approach. A piece like 'Chadology' recalls Frisell's duets with Living Color front-man Vernon Reid on *Smash And Scatteration*, but with a more graceful and laid-back quality.

Akchoté has greatly impressed as a member of drummer Steve Argüelles's Recyclers group and with Tim Berne's touring band. Striking out on his own, he suggests he's not going to be a sideman for long. *Lust Corner* is an impressive and confidently understated coming-out.

(*) **Rien Winter & Winter 910057-2 *Akchoté; Erik Minkkinen (computer); Andrew Sharpley (turntables, sampler)*. 10/99.

With the exception of the title-track, the pieces on this low-key set are given terse verbs as titles – in English, 'Spit', 'Cry', 'Shout', 'Speak', and so on. It's an odd decision, since the music is so blandly adjectival. Few of the pieces have much structure; the main exception is the closing 'Pousse', which is the best thing on the record and the only occasion when Akchoté seems to be playing straight guitar. Minkkinen and Sharpley (the latter a member of Stock, Hausen and Walkman) contribute interesting sounds and effects but if anything detract from any sense of purpose and direction. If your taste is for easy-going ambient, this may be your cup of tea. We'd prefer coffee.

*** **Alike Joseph** / *** **Simple Joseph** / *** **Perpetual Joseph** Rectangle AM1 / AM2 / AL2 *Akchoté (g solo)*. 00; 01; 02.

These are curious records. Very little happens, rather slowly and mostly quietly. Akchoté uses his amplifier to create an air not so much of dialogue but of a shifting backdrop against which these delicate and enigmatic improvisations are enacted. Tracks are identified by numbers – '3', '00', '101', '202', etc. – and there is no obvious or likely programmatic content. And yet they are subtly involving performances. Even when it sounds as though the guitarist is merely working through some of the technical resources of his instrument and his amplifier, there is a sense of not-quite-definable structure. Things become somewhat clearer on the final record of the trilogy, where the language is highly refined and simplified and some of the mystery evaporates. Impressive, but perhaps too much of an investment – of time, rather than cash – for most listeners.

*** **Impro-Micro-Acoustique** Blue Chopsticks 12 *Akchoté; Luc Ferrari (p, etc); Roland Auzet (perc, etc)*. 2/01.

The result of an invitation from *musique concrète* pioneer Ferrari to take part in a free improvisation at his Le Muse En Circuit studio. The results are patchy, and somewhat constrained by Ferrari's oddly conventional choice of piano as his main instrument, but these short pieces reveal more and more subtleties with each hearing. Something of a curiosity, but more than worthwhile.

***(*) **Sonny II** / *** **So Lucky** Winter & Winter 910 108-2 / 910 129-2 *Akchoté (g solo)*. 5, 6 & 7/03; 06.

A less predictable sequence of tribute albums you could hardly hope to come across. The first of these is a homage to the late Sonny Sharrock, cast in a mixture of original themes and the American guitarist's own hardcore ideas. 'Dance With Me Montana', 'Dick Dogs', 'Portrait of Linda In Three Colors, All Of Them Black' and 'Black Woman' will be relatively familiar, though not in these spiky and mostly acoustic forms. Filling out the programme are Linda Sharrock's own 'Soon', drummer Daniel Humair's 'Melvins' and, a surprise, Donovan Leitch's 'There Is A Mountain'. Akchoté's raw roots guitar – hints of 'Duelling Banjos' here and there – is not so one-dimensional that it overlooks the subtleties in deceptive material, but it's still a demanding listen.

The second is a tribute to, ahem, Kylie Minogue, an extended love song that seems to meditate on the very nature of love song. It's a gentler album than the first, inevitably, but no less carefully crafted and engaging and it reveals Akchoté once again to be larger and more capacious than almost any subject or style he chooses to tackle. Great stuff, though we unsnobbishly still prefer the Sharrock record.

Also, in brief:

*** **J'En Doute Encore** Stupeur & Trompette 1015. 99.

Interesting guitar-led songs from an artist clearly anxious to spread his wings, but 'Appendice' apart ultimately unconvincing.

** **Noël Akchoté & Bruno Meillier** SMI 209. 99.

Dismally recorded and musically shapeless duos with saxophonist/multi-instrumentalist Bruno Meillier.

(*) **Cabaret Modern Winter & Winter 910 101-2. 1 & 2/03.

Quirky jazz/variety show.

***(*) **Adult Guitar** Blue Chopsticks 13. N.D.

Remarkable career survey of non-chronological pieces, extracts and interview. Includes eavesdropped workshop sessions with the likes of Dave Liebman and Didier Levallet.

Toshiko Akiyoshi (born 1929)

PIANO, COMPOSER

Born in Manchuria, she studied some classical music before the war and moved to the US in 1956 under the tutelage of Oscar Peterson. Met Charlie Mariano at Berklee and they married in 1959. Her second husband is saxophonist Lew Tabackin.

*** **Live At Birdland** / ***(*) **Toshiko–Mariano Quartet** Fresh Sound FSRCD 1021 / Candid 79012 *Akiyoshi; Charlie Mariano (as); Gene Cherico (b); Eddie Marshall (d)*. 4/60–10/61; 12/60.

Akiyoshi's playing was based closely but not slavishly on Bud Powell's. The Candid session is forceful and intelligent and the only sign of 'orientalism' is a willingness to mix modes, as on the Mariano-composed 'Little T' and on the closing 'Long Yellow Road'. Recorded with an established band, the set has a coherence of tone which provides Mariano with an impetus for some of his best recorded playing.

The Birdland sets are worthwhile in themselves but they also offer a useful way of judging how the band evolved in its short life. A later version of 'Blues For Father' (introduced by stand-in compère Maynard Ferguson as a new composition) is taken slower than before and Mariano's solo opens on a series of curiously held notes that feed off his wife's accompaniment. Unfortunately, the sound is poor on the later date.

***(*) **Remembering Bud: Cleopatra's Dream** Evidence ECD 22034 *Akiyoshi; George Mraz, Ray Drummond (b); Lewis Nash, Al Harewood (d).* 7 & 8/91.
Scandalously little of Akiyoshi's huge catalogue remains in print. The Concords have gone, as has most of the big-band work, though some items are still available in Japan, ironically. At least this Evidence set is once again available. Toshiko met Bud in New York in 1964, in the last phase of the great pianist's life. This tribute album is a mixture of Powell originals – 'Parisian Thoroughfare', 'Tempus Fugit', 'Dance Of The Infidels' – with her own 'Remembering Bud', originally written and recorded for orchestra. She maintains a strong rhythmic pattern throughout the session, which sometimes seems to rule out the need for bass and drums altogether. Mraz is the most effective collaborator, adding middle-register fills to her forceful solos, and a magnificent feature of his own on 'I'll Keep Loving You'. Some of her own ideas dissolve into predictability towards the end, but even so, this is a fine set and a reminder of how shabbily the current catalogues are treating a great artist.

Manny Albam (1922–2001)

ARRANGER, BANDLEADER

Started out as a saxophonist but moved into arranging in the '40s, and later education and film work.

***(*) **The Jazz Workshop** Lone Hill Jazz LHJRCD 10250 *Albam; Nick Travis, Jimmy Nottingham, Joe Newman, Thad Jones (t); Billy Byers, Urbie Green (tb); Bob Brookmeyer (vtb); Hal McKusick (as); Al Cohn (ts); Sol Schlesinger (bs); Milt Hinton (b); Osie Johnson (d).* 12/55–3/56.

*** **Jazz New York** Lone Hill Jazz LHJRCD 10196 *Albam; Bernie Glow, Ernie Royal, Donald Byrd, Art Farmer, Nick Travis (t); Jim Dahl, Tommy Mitchell, Frank Rehak (tb); Bob Brookmeyer (vtb); Gene Quill, Phil Woods (as); Jerome Richardson (ts, f); Zoot Sims, Gene Socolow, Al Cohn (ts); Pepper Adams (bs); Eddie Costa (p, vib); Bill Evans, Dick Katz (p); Milt Hinton, Joe Benjamin, Addison Farmer (b); Osie Johnson, Ed Shaughnessy (d).* 4/58–5/59.
Ignored in the first years of the CD revolution, Albam is now better served than ever. The RCA *Jazz Workshop* now reappears with a handful of bonus tracks, further evidence of Albam's clean, limber West Coast arranging. There are ingenious reductions of 'Royal Garden Blues' and Ellington's 'Diga Diga Doo', and some nice frameworks for Green ('Urbanity') and Brookmeyer. There's no piano, so every horn comes through clearly, and Hinton works his socks to maintain the centre.

Jazz New York is credited to His Jazz Greats, but the emphasis falls mainly on Manny's crisp writing rather than on the soloist. There are lovely versions of the Gershwins' 'They All Laughed' and Bix's 'In A Mist', but Manny's own 'The Nether Regions' puts everything else in the shade. A great chart, worthy of revival.

Also, in brief:

*** **The Blues Is Everybody's Business** Gambit 69211. 10/55–10/57.
Four long variations on a familiar form. Good solo work from Phil Woods (as) and Al Cohn (ts), but hardly demanding stuff and the package is padded.

***(*) **Jazz Greats Of Our Time** Lone Hill Jazz LHJRCD 10118 2CD. 4/57–5/58.
Culled from two (NY/LA) sessions with a strong cast for both. Bonus cuts from Town Hall on disc two with a Cohn rhapsody on 'My Funny Valentine'.

Joe Albany (1924–88)

PIANO

A bebop legend, he was Charlie Parker's room mate for a time. His own career was interrupted by drug addiction and spells in prison and he recorded little until his rediscovery in the '70s.

***(*) **The Right Combination** Original Jazz Classics OJCCD 1749 *Albany; Warne Marsh (ts); Bob Whitlock (b).* 57.
An enigma from first to last, Albany was supposed to be Bird's favourite accompanist, but never recorded with him. This very early date is in fact nothing more than a jam at engineer Ralph Garretson's home, but for all its technical failings it does reveal a remarkable stylist whose touch is reminiscent of both Parker (horn-like phrases in the right hand) and of Art Tatum's complexity. His sense of time is complex and idiosyncratic and the solos teeter with risk. Not too much should be read into this, since these improvisations were never intended for commercial release. Marsh is at his most fragmentary, his tone a foggy squeal, yet between them they create two superb versions of 'Body And Soul', one fast, one slow, and a dreamy, troubled 'Angel Eyes' that is arguably Albany's best recorded work.

*** **Portrait Of A Legend: Unissued 1966 Sessions** Fresh Sound FSRCD 317 *Albany; Leroy Vinnegar (b); Frank Capp (d).* 66.
This reappeared after the '70s rediscovery/comeback. It's by no means a wonderful performance or recording, but Vinnegar's distinctive 'walk' gives the material, mostly Parker tunes with a few originals grounded in the blues, some coherence.

** **Birdtown Birds** Steeplechase SCCD 1003 *Albany; Hugo Rasmussen (b); Hans Nymand (d).* 4/73.
(*) **Two's Company Steeplechase SCCD 1019 *Albany; Niels-Henning Ørsted Pedersen (b).* 2/74.
Rediscovered via the home-made tape that formed the basis of the Spotlite LP *Joe Albany At Home*, he became a minor celebrity and recorded steadily during the '70s, in both Europe and the US. The better of this pair is *Two's Company*. NHØP had mixed memories of the encounter. Albany often sounds less radical than merely clumsy and the solo passages are rife with misfingerings.

*** **Epiphany** Blue Jack BJJRCD039 *Albany (p solo).* 1/76.
(*) **Live In Paris Fresh Sound FSRCD 1010 *Albany; Alby Cullaz (b); Aldo Romano (d).* 77.
A few Albany tapes have continued to turn up. *Epiphany* was recorded in Hollywood. There's no real epiphany, though Joe's wonky take on 'Au Privave', as well as older stuff like 'Jitterbug Waltz' (his two influences coming close together), 'Woody'N'You', 'There Is No Greater Love' and a slew of other standards is quite intriguing. The Paris date includes a solo section which begins with a densely allusive Jerome Kern medley but

deteriorates with a desperate vocal treatment of 'Lush Life' (appropriate enough matter, but hideously done). Cullaz and Romano do the best they can. The sound is flat but not too bad for a private club recording.

***** Bird Lives** Storyville STCD 4164 *Albany; Art Davis (b); Roy Haynes (d).* 1/79.
One of the best sets Albany managed to record, in large part thanks to Davis and Haynes. The strong blues emphasis – most of the songs are Parker contrefacts – is quite unvaried but it also keeps Albany's mind on the job.

Alvin Alcorn (1912–2003)

TRUMPET

Led groups in his native New Orleans when a teenager and re-established himself there after successful stints with Don Albert and Kid Ory.

***** Sounds Of New Orleans: Volume 5** Storyville STCD 6012 *Alcorn; Jack Delaney, Bill Matthews (tb); Raymond Burke (cl); Stanley Mendelson (p); Lawrence Marrero (bj); Chink Martin, Sherwood Mangiapane, Alcide 'Slow Drag' Pavageau (b); Abbie Brunies (d).* 12/52–11/53.
Alcorn was lightly recorded as a leader, and might almost be termed a cool hornman in comparison with his New Orleans peers. His contribution to Storyville's archive series consists of two live dates from Joe Mares's Place and an informal studio session by the Alcorn Jazz Babies, using basically the same personnel. The playing has more spirit than finesse, but Alcorn's controlled lead (he was never much of a soloist) has a certain settled fluency.

***** Live At Earthquake McGoon's: Volume 1 / **(*) ... Volume 2** GHB BCD-238 / 239 *Alcorn; Big Bill Bissonnette (tb); Paul 'Polo' Barnes (cl, as); James 'Sing' Miller (p); Jim Tutunjian (b); Alex Bigard (d).* 7/69.
A group of old New Orleanians set down at Turk Murphy's club and played through a stack of old numbers. The music has its ragged edges, but what compensates is a gentlemanly camaraderie very different from the fierceness of much authentic New Orleans playing. Alcorn still sounds better as an ensemble man than as an improviser and Bissonnette's barking trombone can sound overheated; it's Barnes's charmingly old-fashioned alto-playing which is the most distinctive thing.

Also, in brief:

***** Gay Paree Stompers** American Music 65. 7 & 8/62.
A set shared with Harrison Verrett's dance hall band. Predictable enough, but worth a place in the collection given how little Alcorn is available.

***** And The New Iberia Stompers: London 1973–1974** 504 Records 64. 73–74.
London dates with Mike Casimir's group. Good recordings; decent performances.

Howard Alden (born 1958)

GUITAR

Cast as a 'young fogey', the Californian began playing banjo in pizza parlours before working in various swing to mainstream outfits and evolving a highly sophisticated personal take on jazz history.

***** No Amps Allowed** Chiaroscuro 303 *Alden; Jack Lesberg (b).* 85.
A couple of obscure solo numbers, including Carl Kress's 'Love Song' and John Smith's 'Slow Burning', offer a first proper glimpse of Alden as an imaginative reshaper of the classic tradition. The duos with Lesberg are crisp, if a little slight in improvisational terms. One has the impression that some of these tunes were very carefully arranged and rehearsed beforehand. No harm in that, but it's clear that the more familiar material has an added spontaneity.

****(*) Hand-Crafted Swing / *** Seven & Seven** Concord CCD 4513 / 4584 *Alden; George Van Eps (g); David Stone (b on Swing only); Jake Hanna (d on Swing only).* 6/91; 12/92.
Alden's earliest Concords have been deleted. It's interesting to hear him play alongside a man who worked with Eddie Lang more than 60 years ago. Van Eps prefers stately chord-based playing and, while it might not inhibit Alden, he certainly reins in to accommodate the older man. (He also had a 7-string guitar made in emulation; a previous, deleted record was called *Thirteen Strings*.) The first of these is pleasant, the second dull, too slow and quiet with no rhythm players to egg them on.

*****(*) Live In 1995** Arbors ARCD 19280 *Alden; Dan Barrett (tb); Chuck Wilson (as); Frank Tate (b); Jackie Williams (d); Terrie Richards (v).* 1/95.
This was only released a decade on, which is strange because it's a cracking date and, for once, the singer adds to it. Williams's reading of 'Jeepers Creepers' is genuinely inventive, but the star cut of the session is a long interpretation of 'Fascinating Rhythm', cleverly crafted by Alden. 'When Lights Are Low' and 'Savoy Blues' receive similarly extended treatment. For once you wish a label might consider adding a second volume, but we guess this is all there was; pity some of the songs are so abbreviated.

*****(*) Full Circle** Concord CCD2-4788 2CD *Alden; Jimmy Bruno (g); Michael Moore (b); Alan Dawson (d).* 3/95.
Not released until after *Take Your Pick* (below) these mellifluous but steely duets with fellow stringsman Bruno will appeal to most guitar followers. Lightweight at first hearing, but the measured touch of both men is a pleasure in itself on the likes of 'Polka Dots And Moonbeams'. Played softly, it makes for very hip easy listening. There is a bonus CD of the *Jazz/Concord* album cut in 1973 by a quartet with Herb Ellis and Joe Pass.

****** Take Your Pick** Concord CCD 4743 *Alden; Lew Tabackin (ts, f); Renee Rosnes (p); Michael Moore (b); Bill Goodwin (d).* 5/96.
Was anyone making better mainstream-to-modern records at this point? Another impeccable choice of tunes sets Ellington and Herbie Nichols alongside Berlin and Porter, and Alden's masterstroke is to treat them all on the same terms. When he follows Nichols's 'The Gig' with a gorgeous, unsentimental 'My Funny Valentine' it's clear how thoroughly he's developed his own idiom out of jazz's compositional history. The band could hardly be better. Tabackin's gruff, swinging delivery (flute only on 'U.M.M.G.') sits perfectly next to Rosnes's crackling solos. Altogether thrilling in its calm intensity.

*****(*) Everything I Love** Zephyr ZECD19 *Alden; Dave Cliff (g); Dave Green (b); Allan Ganley (d).* 96–97.
Alden takes a solo guitar feature on George Harrison's 'Something' and typically makes it sound like some old song out of the

classic era. This is a familiar enough context now, but Alden has the ability to refresh every new grouping and the recording has a plainness that suits his delivery very well indeed.

***(*) **My Shining Hour** Concord CCD 4181 *Alden (g solo).* 01.
He's such a consummate group player that a solo disc might have limited appeal. Despite some dryness, familiar stuff like 'The Girl From Ipanema', 'Gone With The Wind' and the title-track are masterfully revitalized. He seems to think about the nuance of every plucked string, without the interpretations seeming merely academic, and with the superb recording the physicality of the instrument is felt more keenly than on the average jazz guitar record.

Also, in brief:

*** **In A Mellow Tone** Concord CCD 2207. 12/00.
Seven-string duets with Bucky Pizzarelli. Elegant but slightly monotonous over the stretch.

*** **UK4 Live @ Lewes** Woolf Notes WNCD 202. 10/04.
Recorded by bassist/producer Simon Woolf with Geoff Simkins (*as*) and Steve Brown (*d*). 'Music To Watch Girls Go By' and 'Very Early' stand out.

Charles Alexander

GUITAR

Scottish-born radio producer, magazine editor and distinguished historian of jazz guitar.

*** **Comparing Notes** 33 Records 33JAZZ117 *Alexander; Andy Robinson (7-string g).*
Alexander has probably listened to every jazz guitar record ever made. His own work is elegant, lightly swinging and thoroughly melodic. 'My Funny Valentine' is nicely pacy and unclichéd.

Monty Alexander (born 1944)

PIANO

There have been many attempts to hybridize jazz and Afro-Cuban music, but relatively few to bring the rhythms of reggae, ska and mento into jazz. Jamaican-born Alexander remains the prime exponent, using steel pans in his Ivory And Steel group and exploiting Caribbean backbeats to a jazz idiom influenced by Nat Cole and Oscar Peterson.

***(*) **Jamento** Original Jazz Classics OJCCD 904 *Alexander; Ernest Ranglin (g); Andy Simpkins (b); Roger Bethelny, Duffy Jackson (d); Vince Charles (steel d); Larry McDonell (perc).* 6/78.
Kingston-born, Alexander has never quite decided whether he is a Jamaican homeboy, an enthusiastic *norteamericano*, or indeed a European. He has fronted a style of jazz in which swing is recast in Caribbean rhythms, but also marked out by great formal control. Alexander's substantial back-catalogue reveals an exuberant sensibility schooled by Peterson's characteristic hybrid of percussive attack and lyrical tone, heavy on the triplets and arpeggiated chords, melodically inspired in the main, maximal but controlled.

Recorded in Hollywood, this is one of the best of Alexander's synoptic essays in jazz-plus-reggae/merengue/mento. The presence of the irrepressible Ranglin is some sort of guarantee and the groove the guitarist lays down on 'Sugar Loaf At Twilight' and the closing 'Mango Rengue' is deep and wide enough to ride a bus down. Alexander produced the session himself, and if we have quibbles they have to do with the balance of sound, which is less than faithful to the component parts. Much of the percussion sounds off-stage, and the piano is oddly located in the mixing, seeming to phase across its range. Good stuff of its kind, though.

*** **Solo** Kingston World 2605 *Alexander (p solo).* 80, 87.
Released in 2005, this affords a valuable glimpse of Alexander's solo style(s) in earlier years. The set closes with three brief 'Boogie Woogie Variations', but it also includes a version of Stanley Meyers's 'Cavatina' from *The Deer Hunter* and delightful versions of 'My One And Only Love' and 'Mona Lisa'. The originals, including a version of 'Yellow Bird', which is far enough away from the traditional song to merit the composition credit, are swinging ideas rooted in bop and with a strong Caribbean inflection. There's no mistaking who's at work here, but the out-of-sequence release might give a casual listener pause for a moment or two.

*** **Summer Wind** Kingston World 2606 *Alexander; Johnny Griffin (ts); Ray Brown (b); Martin Drew (d).* 80.
Another valuable find in the archive. What's distinctive here is the headlong swing, which with Griff and Ray Brown in the mix is hardly surprising. Alexander more than holds his own, playing with a stronger bop inflection here than usual but with his own distinctive signatures dropped in wherever possible. He's all over the piano on 'Blues For Groundhog', which opens the set, and it's that which establishes this very much as Alexander's record. He decides to sing on Ray Charles's 'Hard Times', which was a miscall, but a forgivable one. Griffin and Brown play together on an alternate take of 'Put Your Little Foot Out'; an incidental bonus, but one that contributes to a thoroughly enjoyable if slightly one-dimensional set.

*** **Triple Scoop** Concord 2122 2CD *Alexander; Herb Ellis (g); John Frigo (vn); Ray Brown (b).* 3/82–6/87.
Concord, having lost Monty's services, have been repackaging early albums; *Triple Scoop* usefully brings together all three *Triple Treat* albums on a double disc. Kicking off with '(Meet The) Flintstones', followed by a now legendary version of 'Body and Soul', was a masterstroke. Few could resist.

Alexander worked with both Ray Brown and Milt Jackson before breaking through as a solo artist. The vibes were close enough to the steel drums to be familiar, but his approach to the lower end is interesting and untypical and Alexander bassists are often found playing *arco*, favouring big-toned pedals against which he can punch out sometimes surprisingly complex augmented chords. In the drummerless *Triple Treat II*, recorded live like its successor, he used the violinist, John Frigo, alongside Brown and Herb Ellis, to similar effect.

Though they were recorded at the same time, *III* is a more interesting record, and the quartet interpretation of 'My One And Only Love' stands out. The rather lowly rating largely stems from a very poor sound, with everything jumbled together towards the middle.

*** **Ivory And Steel** Concord CCD 4124 *Alexander; Othello Molineaux (steel d); Gerald Wiggins (b); Frank Gant (d); Robert Thomas Jr (perc).* 3/80.
*** **Jamboree** Concord CCD 4359 *Alexander; Othello Molineaux, Len 'Boogsie' Sharpe (steel d); Marshall Wood, Bernard Montgomery (b); Robert Thomas Jr (perc); Marvin 'Smitty' Smith (d).* 2–3/88.

*** **Island Grooves** Concord CCD2-4940-2 2CD *As above.*
3/80–3/88.

One of the most interesting aspects of Alexander's career has been his attempt to assimilate the steel-drum sound of his native Jamaica to the conventional jazz rhythm section. In the earlier disc, the new sound is still a little tacked-on and Gant in particular seems slightly uneasy, but the balance of instrumentation is good and Alexander finds sufficient space on *Ivory And Steel* to rattle off some of his most joyous solos.

Jamboree is a marvellous record, partly because the playing is so good, but also because of the imaginative selection of covers. Bob Marley's 'No Woman, No Cry' and Joni Mitchell's 'Big Yellow Taxi' have not previously figured too prominently in the average fake book; indeed, with the very considerable exception of avant-garde trumpeter Leo Smith, reggae has made remarkably little impact on contemporary jazz. 'Smitty' Smith was an inspired addition on the later date, and he lifts the energy level a further notch. Both are highly recommended, but go for *Jamboree.* One love.

Island Grooves puts both albums together in an attractive box set, though again the original releases may still be offered for sale.

*** **Caribbean Circle** Chesky JD 80 *Alexander; Jon Faddis, E. Dankworth (t); Slide Hampton (tb); Frank Foster (ts); Dave Glasser (as); Ira Coleman, Anthony Jackson (b); Othello Molineaux (steel d); Herlin Riley, Steve Ferrone (d); Robert Thompson Jr, Marjorie Whylie (perc).* 6/92.

An extension of his work with Ivory And Steel and the nearest thing to a big band Alexander has mustered so far, this is a jolly, romping session that slightly overplays the Jamaican accent that Alexander jokingly phoneticizes in his sleeve-notes. Credit for the arrangements goes to Hampton. They're characteristically bright and uncluttered, and features like Dankworth's solo on a bluebeat version of 'When The Saints' or Marjorie Whylie's one-woman-band percussion-breaks fit neatly into them. What don't are Alexander's own solos, which tend to go off in odd directions, a bit like his jivey monologues, which you'll find either charming or plain irritating, like the 'Cowboy Ska Melody'. A tribute to Miles called 'Oh Why?' shows the pianist still capable of writing and playing feelingly, but it's exceptional.

*** **Yard Movement** Island 524 232 *Alexander; Dwight Dawes (ky); Ernest Ranglin (g); Robert Thomas Jr, Roland Wilson (d).* 7/95.

During the '90s, Alexander started to explore a rootsier and less sun-kissed aspect of Jamaican music. *Yard Movement* is a flawed but powerful record with a punchy, electric sound that suits Monty surprisingly well, especially when he is mixed forward and gated quite sharply on the recording. The legendary Ernest Ranglin is part of the group, chuffing out shuffle rhythms and reggae chords with no apparent effort, and every now and then punctuating a line with what seems to be pure sound, harmonically unrelated to what he's playing. It would be fascinating to hear the rehearsal tapes and alternatives from these sessions; our assumption is that they must be much rougher (in an entirely positive sense) and more exploratory than the rather polished final product. *Yard Movement* is a more compelling and authentic record than the later tribute to the music of Bob Marley, but it does rely on uneasy stylistic compromise.

***(*) **Echos Of Jilly's** Concord CCD 4769 *Alexander; John Patitucci (b); Troy Davis (d).* 97.

Thirty years after he first moved to New York from his first exile in Miami, Alexander meditates on the legacy of Jilly's most famous habitué. By the start of the last year of his life, jazz tributes to Frank Sinatra were becoming more frequent. Having played at the club himself, Alexander could claim a closeness of connection few others had and there is something about this session which recalls those years with exceptional vividness. It's partly the nicotine blue of the piano lines, partly the choice of Sinatra-connected material; but more importantly it's an attitude that hovers between aggression and devil-may-care relaxation. 'Strangers In The Night' comes from later in Frank's career, but it's full of that dry, threatening spirit. An exceptional record, from a musician whose shifts of identity and changeable solidarities have done him no favours. This is his most effective turf.

*** **Stir It Up: The Music Of Bob Marley** Telarc 83469 *Alexander; Steve Turre (tb); Dwight Dawes (ky); Robert Angus, Daniel Dicenzo (g); Glen Browne, Tony MacKenzie, J. J. Wiggins (b); Troy Davis, Sly Dunbar, Rolando Wilson (d).* 99.

*** **Monty Meets Sly And Robbie** Telarc 83494 *Alexander; Steve Jankowski (t); Jay Davidson (sax); Handel Tucker (ky); Robbie Shakespeare (b); Desmond Jones, Sly Dunbar (d).* 01.

Stir It Up was one of those rare jazz albums that simply flew off the shelves, thanks largely to the composer. It's not, to be frank particularly strong, though there are some excellent set-pieces like Steve Turre's solos on 'I Shot The Sheriff', which is taken at real high-speed pursuit pace and 'Running Away' (ditto). The title-track is very good, and more than one critic has rightly pointed out the debt to Ahmad Jamal. Indeed, the whole set smacks of the pop covers of an earlier day. Pointless to be snobbish about it, but Alexander has created a rod for his own back by combining a jazz trio with the Jamaican members of the Gumption Band, who know this stuff like the back of their hands and aren't going to let some bunch of jazzers steal it away from them.

The acid test was always going to be 'No Woman, No Cry' and it is a very strong performance, with Monty turning in some of his most compelling playing on an otherwise rather anonymous set. Mostly, though, the two rhythm sections cancel one another out and Monty is left to pick over rather unadorned melody lines The album also includes a reworking of 'Could You Be Loved' by the legendary Sly Dunbar who, to his credit, puts heart and sou into his cameo.

The legendary duo return on the follow-up record, which frankly is better because it seems so much less self-conscious Glen Browne produces as if he were making a straight reggae record. Alexander may have managed to get the piano moved a bit forward, but what one hears is the group sound, not an individual solo voice with accompaniment. 'Moanin'', 'Monty's Groove' and the melodica-led tribute to reggae organist Jackie Mittoo (why not on organ?) are beautifully done, and there is a vivid version of '(Do The) Kool Step'. A clever, effective crossover record, with big market appeal, though not perhaps the surprise value of its predecessor.

*** **My America** Telarc 83552 *Alexander; Leroy Barbie Romans (ky); Dalton Browne, Derek Dicenzo (g); Glen Browne, Leon Duncan (b); Desi Jones (d); Bobby Thomas Jr (perc); Cat, Freddy Cole, Kevin Mahogany, John Pizzarelli (v).* 3–4/02.

Alexander sets out in this one to show what other musica influences fed into his imagination. A reggaefied version of Duke and Harry Carney's 'Rocking In Rhythm' – or 'Riddim' here – underlines that Caribbean influences aren't too far away, while 'Mack The Knife' is probably part of every jazz guy's armoury The more surprising cuts are things like James Brown's 'Sex Machine' and Marvin Gaye's 'Sexual Healing', not tunes that necessarily lend themselves to jazz improvisation. Alexander gives 'The Battle Hymn Of The Republic' a certain sentimental grandeur but for the most part this album feels like a self-conscious playing with styles, saved from cynicism by the sheer verve of the performances, though marred by some ill-judged vocal performances.

***** Impressions In Blue** Telarc 83578 *Alexander; Hassan J. J. Wiggins Shakur (b); Mark Taylor (d).* 12/03.
An eclectic set, with Gershwin, Ellington, Rodrigo bumping up alongside originals like 'Eleuthra' and standards like 'I'm An Old Cowhand'. Alexander seems more than ever determined to show that he's not limited to reggae and ska. The effect is slightly grandiose and overproduced, but the rhythm section keep it tight and there is no doubting how well Alexander is playing, accurate but loose-limbed and responsive.

***** Rocksteady** Telarc 63581 *Alexander; Ernest Ranglin, Junior Jazz (g); Quentin Baxter (d).* 6/03.
He starts with the soul classic 'Double Barrel' and closes with Marley's 'Redemption Song', so a partial return to the reggae/pop material that has stood him in such good stead. Properly, this is jointly credited to Ranglin and the old master's touch is as good as ever, though sometimes he seems to be working to an entirely different agenda. The rhythm guitarist does some interesting work throughout, but makes this sound even more uncertain in style.

Also, in brief:

*****(*) Concord Jazz Heritage Series / *** Ballad Essentials** Concord CCD 4812 / 4903 79–97, 80–96.
The Concord years left an enormous back catalogue of marketable jazz. The *Heritage Series* disc puts the emphasis on mid-paced swingers and familiar themes, while the ballad selection is inevitably a bit more laid-back and meditative. A superb 'Body And Soul', with Ray Brown (*b*) and Herb Ellis (*g*), and a solo reading of 'Estate' are among the standouts.

***** Threesome** Soul Note 121152 11–12/85.
Alexander makes the most of trio partners NHØP (*b*) and Grady Tate (*d*), turning in a sparkling and varied set.

****(*) Goin' Yard** Telarc 83527 10/00.
After *Stir It Up*, Monty was always going to extend the reggae concept. A couple of Marley tunes included here, but the meat of the set is original material, albeit Alexander-by-numbers.

***** Live At The Iridium** Telarc 83610 5/04.
A fine display of pianism without affectation. The opening 'Work Song' is a high-point, but the calypso stuff is great, too.

Rashied Ali (born 1935)

DRUMS

The former Robert Patterson played R&B in his native Philadelphia before moving to New York, where he became involved in the avant-garde and came within the orbit of John Coltrane, in whose group he succeeded his own greatest influence, Elvin Jones. After Trane's death, Ali continued to work in the master's shadow, developing his little-understood rhythmic ideas. Ali founded his own record label and started his own jazz club.

***** New Directions In Modern Music** Knitting Factory KFCD 3022 *Ali; Carlos Ward (as); Fred Simmons (p); Stafford James (vn).* 71.
***** Duo Exchange** Knitting Factory KFCD 3020 *Ali; Frank Lowe (ts).* 72.
****** Swift Are The Winds Of Life** Knitting Factory KFCD 3026 *Ali; Leroy Jenkins (vn).* 9/75.
No musician has greater title to the legacy of Coltrane. After the iconic encounter of *Interstellar Space*, he seemed fated – some might say condemned – to work very often in duo formats. Presumably these were also easier and cheaper to record for his Survival label, a well-named imprint that enjoyed a brief but significant life in the early '70s. Thanks to Knitting Factory the catalogue is once again available.

The encounter with Lowe is a valuable recovery. Always an interesting figure, the saxophonist looks as much back as forward, his tenor-playing redolent of the old swing masters as much as of the (post-) Coltrane generation. It creaks a bit over two long tracks, but Ali's fire and concentration hold things together. There are long solo passages, here as on the slightly earlier *New Directions*, a live date with an intriguing, bassless line-up, but Ward's fiery and beautifully structured solo on 'As-Salaam-Alikum' is a perfect representation of what came to be known as Fire Music, with all of its spirituality as well as intensity.

Swift is a forgotten classic. The unusual instrumentation takes away any temptation to further Trane comparisons. Jenkins is in astonishing form, complex, aery, earthy, ruthlessly direct by turns. All the compositions are his, and while 'The Past' and the title-track, which begin and end the album, have their moments of abstraction, the blues are never far away and on 'The Stomp' the two players go for it in a joyously unfettered way. Short measure, like most of these reissues, for which no unreleased tapes seem to have survived.

*****(*) Moon Flight** Knitting Factory KFCD 3023 *Ali; James Vass (as); Marvin Blackman (ts); Charles Eubanks (p); Benny Wilson (b).* 8/75.
Intriguing as some of the other Survival records still are, this is probably the only one that stands up entirely on its own terms. Or, realistically, with only minimal support from the Coltrane legend, for versions of 'Naima' and Waldron's 'Soul Eyes' are the outstanding cuts, a sign perhaps that this is a gentler, more reflective and lyrical Ali. There's plenty of fire elsewhere. Eubanks learned how to live in the drummer's turbulent wake and Vass is an under-explored talent. His composition 'A Light' suggests he deserves closer study. Blackman provides the title-cut. Poor old Wilson struggles to make himself heard, as was typical of the time.

***** The Dynamic Duo Remember Trane And Bird** Ayler 009 *Ali; Arthur Rhames (ts, p).* 7/81.
This opens with Ali's spoken recollections, illustrated here and there with audio samples of him playing with Coltrane. The duos with Arthur Rhames, who died young of an AIDS-related complaint, distressingly under-recorded and now little discussed, are not so much in the manner of *Interstellar Space*, as an attempt to capture something of the spirit of the classic quartet. Rhames's facility on the piano owes as much to McCoy Tyner as his tenor style does to Coltrane and his piano-playing on part of 'Mr P.C.' – a lengthy work-out – is very impressive indeed. That tune segues into 'I Want To Talk About You' via a superb Ali solo. The duo also tackles 'Giant Steps' (actually the changes are played more than once, but there are tape-break problems) and parts of 'A Love Supreme'. The set is rounded out with an original piece, built around Ali's rhythmic repetition of 'Extra, Extra, Read All

About It', and they conclude with Rhames back on piano for 'The Work Of The Master'. Perhaps most significant for its valuable glimpse of a lost genius – if the Trane catalogue is now almost meaninglessly bloated, while Rhames's is vanishingly small – there's some great Ali here as well.

***(*) **No One In Particular** Survival SR *Ali; Ravi Coltrane (ss, ts); Greg Murphy (p); Gene Ess (g); Matt Garrison (b).* 92.
Released on the resuscitated Survival imprint almost a decade after the sessions were taped, this is Ali's working group in an unexpectedly straight-ahead post-bop session. A growing interest in Jaco Pastorius as a composer is evident (as it would be again on the later *Judgement Day*), with an interesting interpretation here of 'Three Views Of A Secret'. There's also an excellent version of Wayne Shorter's 'Witch Hunt', though despite the line-up nothing from the Coltrane legacy. Guitarist Ess – formerly Shimosato – is co-producer, which might explain why he manages so many features; they're worth hearing, though, similar in shape and tonality to Stafford James's violin work on the early *New Directions* (above). Murphy is right out of Tyner's bag, though his main influence would seem to be the post-Coltrane work. Ali himself might be hard to identify in places. He keeps the metre fairly tight and straightforward, though at a couple of junctures he sounds (ironically) much like the later Elvin Jones, who led a very similar band.

(*) **The October Revolution Evidence ECD 22166 *Ali; Joe McPhee (flhn, ts); Borah Bergman, Myra Melford (p); Wilber Morris (b); Tom Rainey (d).* 10/94.
Thirty years after trumpeter Bill Dixon's epochal 'October Revolution' loft event, an epochal moment in the American avant-garde, three groups convened to mark the occasion. In the event, material by Zane Massey's group couldn't be used, but what we have here is two sets by Ali's quartet, bracketing a shorter sequence by the Myra Melford trio. As one of the original participants, Ali marks the most obvious continuity with the past, but one senses that McPhee and Bergman work to both later and more traditional agenda, so there is an odd mismatch in musical language. They had never played together before, and it shows. The two parts of 'For Bill Dixon' (a shame he couldn't have been there in person!) ramble portentously, but seem to make no real progress. By contrast, Melford's 'Death Of Danny Love' is crisp, responsive and engagingly short. Again, invites the question why one of the most innovative percussionists of recent time should be largely represented on record with commemorative projects.

*** **The Rings Of Saturn** Knitting Factory KFCD 232 *Ali; Louie Belogenis (ts).* 8/97.
The inevitable comparisons were swiftly made and if this was considered less epoch-making than its distinguished ancestor, no one – and least of all Belogenis – was complaining. Ali's language has continued to develop in line with a new generation of players who have taken Trane's harmonic advances as a given. At times, Belogenis takes them too much for granted and sounds slightly glib, but for the most part these are ringingly successful cuts and a chance to sample a much underrated reedman.

*** **Live At Tonic** DIW 940 *Ali; Louie Belogenis (ts); Wilber Morris (b).* 00.
Another tribute too many. Opening on Belogenis's 'Invocation: Trane Is In The House', the set meanders through a sequence of collective improvisations before concluding – with admitted poignancy – on 'Brazilia' and a briefly stated 'Spiritual'. Ali is boilingly intense throughout and Belogenis gives his usual convincing performance, making a virtue of his very different tonality. Morris drifts in and out of the mix, perhaps deliberately because the real action remains that drum/saxophone axis that is so much part of this story. If you get the chance to sample the record, try the fifth track: 'Heavenly Start' is another Belogenis composition, and one of his very best, delivered crisply and feelingly. Impressive, but not representative of a rather shapeless set.

*** **Deals, Ideas & Ideals** Hopscotch HOP 6 *Ali; Assif Tsahar (ts, bcl); Peter Kowald (b).* 5/00.
This is a powerful unit, but it's the late bassist who gives it its coherence and much of its vigour. Much of the music is in Albert Ayler mode, but with some strong contemporary references, as on 'The Rap', which isn't quite the trendy, streetwise thing it maybe sounds. The other long track is the title-piece, which again leans heavily on Kowald's supple lines. Tsahar knows his instruments inside out, but occasionally lapses into technique for its own sake. Ali himself has sounded stronger, and there are places where his energy seems to flag. However, anyone who appreciates free jazz of this vintage will enjoy the record.

*** **Judgement Day: Volumes 1 & 2** Survival SR 121 *Ali; Jumaane Smith (t); Lawrence J. Clark (ts); Greg Murphy (p); Joris Teepe (b).* 2/05.
Ali as the latter-day Art Blakey? It's not so far-fetched. There isn't quite the same revolving-door approach to personnel. Clark and Murphy seem to have been around for some time; Teepe is as solid as a rock; and Smith shows unmistakable signs of class. The repertory approach is interesting, though. This one kicks off with Frank Lowe's 'Sidewalks In Motion', includes another Pastorius piece ('Dania', which roars along) and Shorter's 'The Big Push' (all on *Volume 1*), while the other disc offers covers of 'Lush Life', 'Round Midnight' and Don Cherry's 'Multi-Kulti'. Ali still commands centre stage much of the time, but this is very much a working unit with what sounds like a healthily collective philosophy and approach. Murphy is solid and combines nicely with Clark, though it's hard to get the head around Rashied Ali playing modal jazz after all those years as a lone gun of the avant-garde.

Also, in brief:

*** **Rashied Ali Quintet** Knitting Factory KFCD 3021. 73.
Oddly disappointing, but important for an early glimpse of James Blood Ulmer (*g*), whose 'Theme For Captain Black' occupied the original second LP side.

*** **NY Ain't So Bad: Ali Plays The Blues** Knitting Factory KFCD 3025. 7 & 8/75.
Another nod in Trane's direction, in subtitle at least. Ali is joined here by singer Royal Blue and a strong group, but the chemistry isn't compelling.

Jan Allan (born 1934)

TRUMPET

Began as a pianist but switched in the '50s. Worked in the Carl-Henrik Norin orchestra and numerous small groups. He also has a doctorate in particle physics.

♛ **** **Jan Allan – 70** Phono Suecia PSCD 130 *Allan; Lennart Axelsson, Weine Renliden, Bertil Lövgren , Rolf Ericson (t); Olle Holmqvist, George Vernon, Jörgen Johansson (tb); Olle Lind (btb); Sven-Ake Landström , Bengt Belfrage (frhn); Arne Domnérus (as);*

Lennart Aberg (ts, ss, f); Claes Rosendahl (ts, f); Bernt Rosengren (ts); Bengt Christianson, Jerker Halldén (f, picc); Nils Lindberg, Bobo Stenson (p); Rune Gustafsson (g); Palle Danielsson, Roman Dylag (b); Egil Hohansen, Jon Christensen (d); Rupert Clemendore (perc). 12/68–9/69.

He is the most eminent Swedish modernist, with dismayingly few records to show for it. Poised between a cool lyricism and a bashful affection for the long melodic line, Allan's unfussy playing refuses to draw attention to itself.

His finest hour stretches back nearly 40 years. There are two small-group scores by Carl-Axel Dominique and one piece by Palle Danielsson, but the main focus is on the three superlative scores by Nils Lindberg. The music is Byzantine in detail, but it flows and the brass and woodwinds are compellingly voiced. 'Polska For Trumpet' sparkles with rhythmic and harmonic invention and the 'Ballad' is serenely beautiful, but it's the deeply felt and profoundly moving 'In Memoriam' to Rolf Billberg that brings out the best in composer, soloist and orchestra. Allan refuses to preen or overplay; his solos are part of a genuine dialogue with the orchestra and he never once loses his way. Essential.

*****(*) Trio Con Tromba / ***(*) Trio Con Tromba** Dragon DRCD 226 / 385 *Allan; Bengt Hallberg (p); Georg Riedel (b).* 84.

Despite the confusingly reused title (which presumably refers to the group) these are quite different. Though they probably belong together in a double set, there are differences. The first volume is more thoughtful, even brooding in places, with an extraordinary 'Body and Soul' and originals like 'Absolution' which are unlike anything else you'll hear in the European jazz canon. Hallberg has a majestic touch, patient, authoritative and full of harmonic cunning. Riedel makes his instrument sing. 'Django', 'Valse Hot', 'Poor Butterfly' all appear on the second, more lightly lyrical, set. Nothing to choose between them qualitatively, so do what the label should have done and buy them as a set.

*****(*) Sweet And Lovely** Dragon DRCD 254 *Allan; Rune Gustafsson (g); Georg Riedel (b).* 3/92.

A sequence of wonderful miniatures, different in approach to the trio above in being more impressionistic, less concerned with line. Some might be reminded of Chet Baker's late, drummerless groups, but since Lars Gullin, Reinhold Svensson and Jan Johansson are all represented as composers, the record also stands as a meditation on the achievements of the great modern jazz schools.

Dave Allen

GUITAR

Talented newcomer who's shaping up nicely.

***** Untold Stories / *** Real And Imagined** Fresh Sound New Talent FSNT 220 / 297 *Allen; Seamus Blake (ts); Carol DeRosa (b on Stories); Drew Gress (b on Real); Mark Ferber (d).* 4/04; 07.

The themes on the debut disc veer between the technically demanding, like the off-kilter opener 'Momentum', and darker ideas like 'Searching'. DeRosa makes his presence felt on the latter track, and Ferber struts his stuff confidently. Blake, though, is a disappointment, often merely clever and seemingly detached from his colleagues. Allen himself derives somewhat from the Pat Metheny school. He often sounds shaded and occluded on the more sombre numbers which predominate here. There's the same thoughtfulness on the follow-up, but Allen swings out more and Gress is an enormous asset, strong, needling, provocative. The title-track and 'Untold Story' are the picks.

Geri Allen (born 1957)

PIANO, SYNTHESIZER

Studied piano as a child, then later taught in Washington, DC, before moving to New York in 1980. Associated with the M-Base Collective early on, but came to work in a broad variety of contexts and has recorded for Blue Note and Verve as a leader.

***** The Printmakers** Minor Music 8001 *Allen; Anthony Cox (b); Andrew Cyrille (d, perc).* 2/84.

**** Open On All Sides In The Middle** Minor Music 801013 *Allen; Marcus Belgrave, Rayse Biggs (t, flhn); Robin Eubanks (tb); Steve Coleman (as, ts); David McMurray (ss, f); Jaribu Shahid (b); Tani Tabbal (d); Mino Cinelu (perc); Shahita Nurallah (v).* 12/86.

To suggest that Geri Allen is something of an enigma is not to withdraw our enthusiasm for her work. She is a formidable technician, drawing elements from all over the modern piano tradition – Bud Powell, Monk, tinges of Cecil Taylor, less-celebrated figures like Herbie Nichols and Mary Lou Williams – and from non-pianists like Eric Dolphy, whose spiky, restless ideas are also reflected in her writing. And yet, for all this creative weaponry, there is something unaccountably soft-centred, almost whimsical about much of Allen's work under her own name. Therein lies the puzzle, for Allen has often seemed a more confident and accomplished performer on other leaders' dates than on her own.

As if to suggest this, the opening section of her debut album, *The Printmakers*, is devoted to a longish feature for Cyrille, on drums and mouth percussion. The swirling, Afro-theme that follows isn't instantly identifiable even in retrospect as Allen's typical register, but it's effective, as is the Dolphy tribute that follows and the mournful 'Andrew' (on which the dedicatee plays tymps). There's some great writing, but it doesn't, so to speak, come off the page as it should and one is left with the impression of Cyrille and Cox accompanied by piano rather than anything more distinctive. The later Minor Music disc, the solo piano *Home Grown* may be hard to find now, is dire. One can see what Allen is pitching for, some new kind of song-based jazz, but the vocal features from singer Shahita Nurallah fall completely flat and the long-form pieces don't deliver much.

*****(*) Etudes** Soul Note 121162 *Allen; Charlie Haden (b); Paul Motian (d).* 9/87.

***** In The Year Of The Dragon** Winter & Winter *As above.* 3/89.

***** Segments** DIW 833 *As above.* 4/89.

Allen was officially guest soloist with the veteran Haden/Motian team, but hogged the praise for *Etudes* so completely that she was officially inducted into the freemasonry, immediately losing the freshness and the spontaneity that had made the 1987 record so striking.

In The Year Of The Dragon was restored to catalogue in 2002, when Winter & Winter began reissuing the JMT catalogue. It's one of the best of the trio sets, kicking off with Bud Powell's 'Oblivion' and moving from there into new compositions that were at the time the benchmark for piano trio jazz. Her reworking of Parker's 1949 'Segment' on the other DIW disc is equally good; the phrasing is bold but not showy, the grasp of a complex harmonic pattern (her own, rather than Bird's) very impressive indeed. Even so, one retains a certain feeling that the quality of these records comes as much from the bassist and drummer; Allen can't entirely claim ownership.

*** **Three Pianos For Jimi** Douglas Music CATTBD011 *Allen; Mark Batson, Scott Batson (p)*. 12/89.

The Batson brothers, classically trained players who've taken masterclasses with Allen, first encountered Hendrix repertoire when they took part in a 'Not Just Jazz' series at the Town Hall in 1988. The following year they convened with Allen as the Triad Trio to play a session at the Knitting Factory. There is nothing surprising any longer about hearing Hendrix tunes – '1983 (A Merman I Should Turn To Be)', 'The Wind Cries Mary' and 'Manic Depression', among others – given jazz treatment. The Batsons can't quite shake off their classical schooling and their duet on 'Manic Depression' sounds a bit forced and formal. However, the unusual instrumentation works well and Allen has such a graceful and generous approach that her example inspires the whole set and invests it with real musicality that is both idiomatic and bold. Cautiously recommendable.

*** **Some Aspects Of Water** Storyville STCD 4212 *Allen; Johnny Coles (flhn); Henrik Bolberg Pedersen (t, flhn); Kjeld Ipsen (tb); Axel Windfeld (tba); Michael Hove (as, f, cl); Uffe Markussen (ts, ss, bcl, f); Palle Danielsson (b); Lenny White (d)*. 3/96.

The Danish Jazz Centre gave Allen the 1996 Jazzpar Prize, a striking acknowledgement of her growing international reputation. The payback was a pair of concerts which were to include a commissioned work – the long title-piece here – and to involve a contingent of Scandinavian players.

The Copenhagen performance included long trio versions of Allen compositions, 'Skin' and 'Feed The Fire', with a flowing rendition of the Jule Styne and Sammy Cahn classic, 'A Beautiful Friendship', once again underlining how insecure Allen can still be on standards; she plays as if she understands the chords but has only recently heard the melody for the first time. Danielsson and White are both excellent. Wallace Roney was supposed to have guested with the trio but was detained on his own tour. Taking his place, the veteran Johnny Coles hijacks 'Old Folks' with his warm, buttery tone and unhurryable approach. To her credit, Allen enjoys the moment for what it is and shows no signs of wanting to recapture the spotlight.

The commissioned piece is a multi-part suite that sounds as if it had been assembled out of a good many sketchy ideas in Allen's workbasket. It certainly isn't incoherent (Allen is now far too consistent a stylist for that) but the title gives away the essentially episodic character. Coles is again the star and there is an excellent bass clarinet passage from Uffe Markussen, who is also a featured soloist on 'Smooth Attitudes', a piece commissioned for the nonet from Jens Winther, an earlier Jazzpar artist.

Allen's own contributions are gracefully Ellingtonian, but not quite arresting enough to secure ownership in a competent group performance, not quite note-perfect but accomplished enough, given limited rehearsal time and unfamiliar charts.

**** **The Life Of A Song** Telarc CD 83598 *Allen; Marcus Belgrave (flhn); Clifton Anderson (tb); Dwight Andrews (as); Dave Holland (b); Jack DeJohnette (d)*. 1/04.

After making something of a round of the labels, Allen has found a sympathetic berth at Telarc, where they value piano-players. This is essentially a trio date, with the horns reserved for a delicious closing version of Mal Waldron's 'Soul Eyes'. If Geri found sympathetic partners in Charlie Haden and Paul Motian in earlier years, the association with Holland and DeJohnette (heard to wonderful effect in their work with Betty Carter) has attained an organic wholeness and empathy that makes this one of the most effective piano trios around.

In her liner note, Allen suggests the possibility – almost the reverse of what Eric Dolphy said – that when music is over it continues to reverberate outwards. By extension, are our attempts to make music the product of will or are we just caught up in a time-line of past music? These are heavyweight philosophical questions, but Allen, Holland and DeJohnette answer them by creating a graceful mixture of originals and standards which not only reference past performances but create a shimmering unity of sound that one can very readily imagine hovering in the ether long after the record is over. Allen's readings of 'Lush Life' and of Bud Powell's 'Dance Of The Infidels' are both historically rooted, but also aware of present-day harmonic imperatives. DeJohnette's sudden change of metre halfway through the second chorus is typical of the way this trio manages to invest familiar, even hackneyed material with new emphases. Holland's soloing is impeccable throughout, notably on 'Lush Life' and 'Mount And Mountains', where he phrases like a saxophonist, though without losing touch with a string bass idiom.

More conventional in attitude than some previous records, this is none the less an album that repays repeated listens.

(*) **Timeless Portraits And Dreams Telarc 83645 *Allen; Wallace Roney (t); Ron Carter (b); Jimmy Cobb (d); Atlantic Jazz Chorus (v)*. 3/03, 3/06.

Allen has always had a more than usually acute sense of jazz history, either as a nurturing source or else as something grand and commanding to be aspired to. This disc falls into the latter category, bordering on the sententious in places. The opening solo 'Oh Freedom' establishes an air of authority which is carried over into Roney's fine 'Melchizedek', but the later interpretations of 'I Have A Dream' (from *Mary Lou's Mass* by Allen's great role model Mary Lou Williams), of 'Lift Every Voice And Sing' and a tribute to Billie Holiday called (somewhat blasphemously) 'Our Lady' are much less assured, seemingly hogtied by their own ambition. Unarguably, Allen is playing as well as ever, but much as in the late '80s she seemed to seek a new idiom and market dabbling in pop/crossover formats, so here the sheer grandness of some of these structures is their undoing. The best of the set comes in 'Ah-leu-cha', a thoroughly original interpretation of the Parker theme, and in 'Just For A Thrill' by another important influence, Lil Hardin Armstrong.

Harry Allen (born 1966)

TENOR SAXOPHONE

Born in DC (dad was a big-band drummer), he studied at Rutgers and began playing in clubs. Lionized as a young mainstreamer, he's a rarity in his generation in not being a Coltrane clone.

(*) **How Long Has This Been Going On? Progressive 7082 *Allen; Keith Ingham (p); Major Holley (b); Oliver Jackson (d)*. 6/88.

*** **Someone To Light Up My Life** Mastermix CHECD 00100 *Allen; John Horler (p); Peter Morgan (b); Oliver Jackson (d)*. N.D.

*** **I Know That You Know** Mastermix CHECD 00104 *Allen; John Colianni (p); Michael Moore (b)*. 1/92.

*** **I'll Never Be The Same** Mastermix CHECD 00106 *Allen; Howard Alden (g); Simon Woolf (b)*. 11/92.

Allen's full-blooded tenor sound offers countless tugs of the forelock to Zoot, Lester, Hawkins *et al.*, so it's hardly surprising that these records have been given the kind of approbation that greeted early Scott Hamilton. Allen plays nothing but standards, delivers them with confidence and luxuriance and generally acts as if the avant-garde had never happened. On their own terms, these are perfectly enjoyable records. The two earliest are marred by tenor-and-rhythm clichés but the removal of a drummer from the others was a canny tactic, freeing himself up from any fear that he might turn out to be merely a young fogey. The interplay with Alden, who has also found a way of investing himself in the mainstream, offers some piquant moments.

***(*) **The King (Jazz Im Amerika Haus: Volume 1)** Nagel Heyer 011 *Allen; John Bunch (p); Dennis Irwin (p); Duffy Jackson (d).* 5/94.
Now retitled, either because foreign labels don't 'play' in the US or because Allen claims an authority larger than the series, this is a sign of his growing stature at the time. His improvisation on ''Deed I Do' has a steamrollering swing, and he's sewing phrases and licks together with all of Zoot Sims's assurance. With a rhythm section of real quality, this has to go down as Allen's best to date.

*** **A Night At Birdland : Volumes 1 & 2** Nagel Heyer 5002 / 010 *Allen; Randy Sandke (t); Brian Dee (p); Len Skeat (b); Oliver Jackson (d).* 11/93.
*** **Turnstile (The Music Of The Trumpet Kings)** Nagel Heyer 5011 *Allen; Randy Sandke (t); RIAS Big Band, Berlin.* 11/96.
These live sessions (Hamburg, rather than New York) will be snapped up by the label's genre devotees, especially in these freshly remastered versions. The rhythm section is perhaps no more than adequate, though Jackson, on some of his final recordings, seems enlivened by the situation. Interest centres on the two principals: Allen doesn't quite have Sandke's catholic taste, but they strike some pleasing sparks. The second disc almost shades out the first, though one disc from two might have been a better bet. The *Trumpet Kings* date is really more the trumpeter's, even though the tenorman's name comes first. Sandke arranged nearly all the charts, but he defers to Harry on things like the Beiderbecke discovery 'Cloudy'. 'The Moontrane' and 'All Blues' are more modern pieces that go well enough, though the band sounds over-bright and over-eager.

***(*) **A Little Touch Of Harry** Mastermix CHECD 00118 *Allen; Kenny Barron (p); George Mraz (b); Al Foster (d).* 97.
Big-band experiments aside, the quartet was where Allen's destiny lay. This has far and away the best rhythm section he'd worked with and a thoughtful blend of familiar and more elusive standards. One point away from the masterpiece he may have in him.

*** **Hey, Look Me Over** Arbors ARCD 19333 *Allen; Joe Cohn (g); Joel Forbes (b); Chuck Riggs (d).* 8/04.
An odd-looking gap in the sequence here, explained by the fact that RCA Japan only released a few of Allen's records for the label in Europe and the US and then promptly deleted them. This was Harry's working group at the time and the interplay suggests that. Cohn, identified as co-leader on a self-released CD from around this time, contributes more original stuff, including the coda 'Danielle', which is too long, but the classics stand out, notably a romping 'Seven Come Eleven'.

***(*) **Hits By Brits** Challenge CHRCD 73258 *As above, except add John Allred (tb).* 11/06.
*** **Music From Guys And Dolls** Arbors ARCD 19354 *As above, except add Rebecca Kilgore, Eddie Erickson (v).* 2/07.
As the title suggests, all the songs on the first of these are by British (or British-born) composers. So 'Roses Of Picardy', 'Limehouse Blues' and a nightingale in a central London square, but also 'Cherokee' and 'These Foolish Things', which aren't quite so obvious. Allen plays with authority and calm, but it's Allred and Cohn who give the set its class, the former only on selected tracks, but what a difference he makes! This is almost up to the standard of the mid-'90s, but Allen still seems to be lacking the extra spark of imagination to make that one iconic record.

Could the problem be that he seems to need a concept to drive a new album? The all-Loesser programme presents no problems, but there is a lack of variousness in harmonic approach that grates after a while. The singers are present pretty much all the way through and they do pretty well for the most part, though surprisingly better on the humorous songs than the more sentimental ones. Or are there just too many Allen albums out there? His website lists a lot of Japan-only stuff that's now available over the internet. Overkill, maybe?

Also, in brief:

*** **Love Songs Live!** Nagel Heyer 1014. 93–96.
Compiled from four years of activity with the label.

*** **Jazz For The Soul** / *** **Jazz For The Heart**
www.mcmahonjazzmedicine.com. no number. 96.
With *Liver And Lights* to follow, no doubt. Just a sample of what's available on the Web.

*** **Live At Renouf's** Mastermix CHECD 00117. 8/96.
Marred by a plinky piano sound (John Colianni) and an excess of bass solos (Phil Flanigan).

*** **Tenors Anyone?** Slider Music 3004. 11/96.
With the John Pizzarelli (*g*) Trio. Each track is dedicated to a different tenor giant.

*** **Night Birds** Gemini GMCD 95. 8/97.
Recorded on a stop-over in Oslo with fellow guest George Masso (*tb*). Light and polite, but pleasantly done.

Henry 'Red' Allen (1908–67)

TRUMPET, VOCAL

Born in New Orleans, where his father ran a famous parade band. Worked with King Oliver, Luis Russell and Fletcher Henderson, but then recorded as small-group leader from the '30s to early '60s. An idiosyncratic, unique stylist; his nickname referred to his reddened cheeks when playing.

[illegible]

**** **Henry 'Red' Allen & His Orchestra 1929–1933**
Classics 540 *Allen; Otis Johnson (t); J. C. Higginbotham, Jimmy Archey, Dicky Wells, Benny Morton (tb); Charlie Holmes (cl, ss, as); Russell Procope, Edward Inge, Albert Nicholas, William Blue (cl, as); Hilton Jefferson (as); Teddy Hill (cl, ts); Coleman Hawkins, Greely Walton (ts); Luis Russell (p, cel); Don Kirkpatrick, Horace Henderson (p); Will Johnson (bj, g, v); Bernard Addison (g); Bob Ysaguirre, George 'Pops' Foster (bb, b); Ernest 'Bass' Hill (bb); Walter Johnson, Manzie Johnson, Paul Barbarin (d); Victoria Spivey, The Four Wanderers (v).* 7/29–11/33.

***** Henry 'Red' Allen–Coleman Hawkins 1933**
Hep 1028 *As above, except omit Blue, Otis Johnson, Higginbotham, Archey, Russell, Holmes, Walton, Will Johnson, Foster, Barbarin, Spivey; add Russell Smith, Bobby Stark (t); Claude Jones (tb); John Kirby (b).* 3–10/33.

He was once described as 'the last great trumpet soloist to come out of New Orleans', but that was before Wynton came along. He was, though, the last to make a mark in the '20s, recording his astonishing debut sessions for Victor in the summer of 1929. 'It Should Be You', 'Biff'ly Blues', 'Feeling Drowsy' and 'Swing Out' are magnificently conceived and executed, with the whole band (by day the Luis Russell Orchestra) playing with outstanding power and finesse, while Allen's own improvisations outplay anyone aside from Armstrong. Though sometimes unfocused the ideas run together with few seams showing and the controlled strength of his solo on 'Feeling Drowsy' is as impressive as the more daring flights on 'Swing Out'. The beautifully sustained solo on 'Make A Country Bird Fly Wild' works through a tricky stop-time passage with some of Pops's rhythmic risk and nobility of tone but with less predictability and less reliant on telegraphed high notes. Higginbotham is wonderfully characterful, agile but snarlingly expressive, and the vastly underrated Holmes matches the young Johnny Hodges for hard-hitting lyricism. An outstanding band.

The Classics CD carries on through the first sessions by the Allen–Hawkins Orchestra. Both were working with Fletcher Henderson and this could have been an explosive combination, but the records were comparatively tame, with pop material and vocals taking up too much space. The Hep includes all the Allen–Hawkins tracks (with three on the next Classics disc) and adds a session under Horace Henderson's leadership which includes the most swinging 'Ol' Man River' on record and a splendid feature for Hawkins on 'I've Got To Sing A Torch Song'. Excellent remastering; the Classics version is patchy in comparison.

***** Henry 'Red' Allen 1933–1935** Classics 551 *Allen; Pee Wee Irwin (t); J. C. Higginbotham, Dicky Wells, Benny Morton, Keg Johnson, George Washington (tb); Buster Bailey, Cecil Scott, Albert Nicholas (cl); Edward Inge (cl, as); Hilton Jefferson (as); Coleman Hawkins, Chu Berry (ts); Horace Henderson (p); Bernard Addison (bj, g); Lawrence Lucie (g); Bob Ysaguirre (bb); John Kirby (b, bb); Elmer James, Pops Foster (b); Manzie Johnson, Kaiser Marshall, Walter Johnson, Paul Barbarin, George Stafford (d).* 11/33–7/35.

***** Henry 'Red' Allen 1935–1936** Classics 575 *Allen; J. C. Higginbotham (tb); Albert Nicholas (cl); Rudy Powell, Hildred Humphries (cl, as); Cecil Scott (cl, ts); Pete Clark, Tab Smith (as); Happy Caldwell, Joe Garland, Ted McRae (ts); Edgar Hayes, Norman Lester, Jimmy Reynolds, Clyde Hart (p); Lawrence Lucie (g); Elmer James, John Kirby (b); O'Neil Spencer, Cozy Cole, Walter Johnson (d).* 11/35–8/36.

***** Henry 'Red' Allen 1936–1937** Classics 590 *Allen; Gene Mikell, Buster Bailey, Glyn Paque (cl); Tab Smith (as); Ted McRae, Sonny Fredericks, Harold Arnold (ts); Clyde Hart, Billy Kyle, Luis Russell (p); Danny Barker (g); John Kirby, John Williams (b); Cozy Cole, Alphonse Steele, Paul Barbarin (d).* 10/36–4/37.

*****(*) Henry 'Red' Allen 1937–1941** Classics 628 *Allen; J. C. Higginbotham, Benny Morton (tb); Edmond Hall, Glyn Paque (cl); Tab Smith (as); Harold Arnold, Sammy Davis (ts); Lil Hardin Armstrong, Kenny Kersey, Billy Kyle, Luis Russell (p); Bernard Addison, Danny Barker (g); Pops Foster, Billy Taylor (b); Paul Barbarin, Zutty Singleton, Alphonse Steele (d).* 6/37–7/41.

A man just out of time, Allen arrived just too late to make a significant impact on the first jazz decade and had to work through the Depression and the beginning of the swing era recording novelty small-group sessions. Like Armstrong and Waller, he had to record as many bad songs as good ones, and though he was an entertaining singer he couldn't match either Fats or Louis. The Classics sequence is a valuable and pretty consistent documentation. The groups tend to be rough-and-ready, but whenever Higginbotham is on hand, Allen comes up with exuberant jazz. And sometimes unpromising material releases a classic performance, as when on 'Roll Along, Prairie Moon', Higginbotham blows such a fine solo that Allen hands over his own spot. The 1937–41 set has fewer duff tunes. Allen switched to Decca in 1940 and started playing uncompromised jazz again. The sound on all four Classics (and the one below) is generally OK with just a few blemishes.

*****(*) Live, 1965** Storyville STCD 8290 *Allen; Sam Price, Lannie Scott (p); Clarence Moten (b); George Reed (d).* 6/65.

*****(*) Henry 'Red' Allen With Alex Welsh** Jazzology JCD 318 *Allen; Alex Welsh (t); Roy Wiliams (tb); Al Gay (cl, ts); Fred Hunt (p); Jim Douglas (g); Ronnie Rae (b); Lennie Hastings (d).* 67.

Allen's best latter-day recordings are out of print. The Storyville dates from an engagement at a Long Island lounge and finds him in good enough later form, but the recording is awful, with drop-outs all the way and the group isn't performing with distinction. Allen was already ill on the final tour, but the astonishing spirit of the man makes the record both a poignant and a delightful farewell. If some of the phrases fall down, the old bravado is still there and band and audience eat out of his hand.

Also, in brief:

***** The Alternative Takes: Volume 1 – 1929–1941** Neatwork 2031. 29–41.

For specialists only, surely?

***** The Dynamic Trumpet** EPM Musique 15968. 29–46.

One of many similar anthologies. Shaded by the item below.

***** Ride, Red, Ride** ASV Living Era 5356. 30–46.

A perfect introduction; 25 cuts, nicely remastered and packaged.

****(*) Henry 'Red' Allen 1944–1947** Classics 1067. 4/41[SIC]–7/46.

A very mixed bag, with some dispiritingly bad music leavened with some excellent cuts like 'The Crawl'. Some leftovers from a previous volume.

J. D. Allen

TENOR SAXOPHONE

Detroiter who served an apprenticeship with Betty Carter, Wallace Roney and Cindy Blackman.

***** In Search Of ...** Red 123283 *Allen; Fabio Morgera (t); Sheldrick Mitchell (p); Eric Revis (b); Rodney Green (d).* 8/98.

***** Pharoah's Children** Criss Cross 1221 *Allen; Jeremy Pelt (t); Orrin Evans (p); Eric Revis (b); Gene Jackson (d).* 12/01.

Ornette's 'Lonely Woman' at the end of the debut album is a quiet reminder that Allen isn't one of those Coltrane-obsessed tenors who crowded the studios in the '80s and '90s. His interest is above all in melody and rhythm and he weaves fine solos on those grounds. The first one could have done with a couple of standards for reference, but it's a great group, with Morgera a revelation. Jackson stokes the second disc beautifully and confirms the music in a confidently retro mould. 'Mademoiselle Blackman' and 'Queen Elisabeth' repay debts to great ladies.

Marshall Allen (born 1924)

ALTO, FLUTE, PICCOLO, OBOE

From Kentucky, he enlisted in the 92 Infantry, the Buffalo Soldiers, before joining Sun Ra; he is current MD of the Arkestra.

*** **Mark'N'Marshall – Monday / *** ... – Tuesday** CIMP 171 / 180 *Allen; Mark Whitecage (ts); Dominic Duval (b); Luqman Ali (d).* 3/98.

*** **PoZest** CIMP 207 *Allen; Paul Smoker (t); Steve Swell (tb); Perry Robinson (cl, penny whistle); Wilber Morris (b); Lou Grassi (d).* 5/99.

***(*) **The All-Star Game** Eremite MTE 44 *Allen; Kidd Jordan (ts); William Parker, Alan Silva (b); Hamid Drake (d, perc).* 12/00.

Allen's reputation was still growing as he passed his 80th birthday. His plangent tone has steadily grown in authority over the years. As he moves to the foreground in these largely improvised sessions, it carries with it unmistakable echoes of Sun Ra's swing-era background, but also a profound knowledge of the '60s avant-garde – Dolphy, Ornette, Trane – and of other more esoteric musics. On *PoZest*, he's teamed with drummer Lou Grassi's Po Band and blends with its dry, slightly academic sound rather well. On '(Midnight) Blues', the horn-lines are trenchant but contemplative. 'Bird Symphony' and 'LouRa' are different kinds of ensemble piece, the former a sprawling, intense thing, the latter more upbeat and affirmative. Allen isn't a showy or conventionally expressive soloist, but he commands.

The earlier sets document a two-day encounter with fellow saxophone veteran Whitecage. The first is very different, a mixture of standards and original pieces. 'When You Wish Upon A Star' is an obvious echo of Sun Ra's Disney fascination, but there is also the coda-like 'Star Wishing' to demonstrate how much further Allen is prepared to push things. 'Out Of Nowhere' is a titanic performance, while 'Fly Me To The Moon' ensures that the interplanetary strain hasn't been overlooked. The second disc is just as good, but one senses that, the introductions over, the chemistry isn't quite as intense. Surely a single, full-length CD would have sufficed? 'Altobatics' is as close to a showpiece as Allen has released, and 'My Funny Valentine' will challenge any blindfold testee.

Though the best of these is strictly an all-star jam, and quite properly billed as such, it was Allen who put the gig together and he more than holds his own with his fellow reedman (Jordan just beginning to establish a wide reputation beyond New Orleans) and the astonishing rhythm section. The real interest of this date is how subtly and strongly the two bass-players work together, developing an involving discourse as the set continues and almost pushing the saxophones into an accompanying role in places. Recorded at the Institute of Contemporary Arts in London, and all credit to them for making the space available to Allen and friends.

Ben Allison (born 1966)

DOUBLE BASS

Allison is the talented and tireless artistic director of the Jazz Composers' Collective in New York City and a leading light in the research, performance and recording group the Herbie Nicols Project. Mingus-inspired as a bassist and composer, he combines power and subtlety.

*** **Seven Arrows** Koch Jazz 3-7832-2 *Allison; Ron Horton (t); Ted Nash (ts, cl, f); Frank Kimbrough (p); Tim Horner (d).* 6/95–4/96.

*** **Medicine Wheel** Palmetto PM 2038 *As above, except omit Horner; add Michael Blake (sax); Thomas Ulrich (clo).* 98.

***(*) **Third Eye** Palmetto PM 2054 *As above, except add Ara Dinkjian (oud, cumbus).* 99.

**** **Riding The Nuclear Tiger** Palmetto PM 2067 *As above.* 5/00.

Even in an industry prone to hype and oversell, Allison always looked likely to make a major impact. His sophistication was evident from the very first record, in compositions as buoyantly various as 'Dragzilla', 'King Of A One Man Planet' and the Monkish 'Delirioso'.

All these records bespeak a settled understanding among the players and many, many hours spent developing ideas. There is not a slackly run-down idea on any of them. Allison's is seldom the dominant voice, though the pairing of bass and cello in the group that became known as Medicine Wheel offers an intriguing counterbalance to the horns and piano. The structures are very solid and patiently worked out.

The gentleness of the debut album largely evaporates on *Medicine Wheel*; Allison may have been listening to or hanging out with the Knitting Factory crowd. It's a more assertively downtown album, marked by some notably pungent conceptions. 'Blabbermouth' and 'Apostles Of The Ugly' stand out, while 'Spy' has touches of John Zorn. There's the beginnings of a synthesis and a consolidation on *Third Eye*, but it's the bold sweep of *Riding The Nuclear Tiger*, all the way from its exhilarating opening on the title-track to its reworking of Charles Mingus in 'Love Chant Remix', that grabs and holds the attention. The group now has a thoroughly seasoned feel and a desire to explore yet more new textures. The addition of oud hadn't made much impact on *Third Eye* but here pianist Kimbrough plays direct on open strings and prepares his piano on 'Swiss Cheese D', while on 'Weazy' saxophonist Blake plays two horns simultaneously (and without sounding like Roland Kirk!). Horton has more than one bag to dip into: some of his statements are smokingly pungent, reminiscent of Booker Little, but he can also play with a melting simplicity. Kimbrough is a seasoned leader in his own right and it is worth tracking his contributions through these records: a model of control.

***(*) **Peace Pipe** Palmetto PM 2086 *Allison; Michael Blake (ss, ts, bcl); Peter Apfelbaum (ts); Frank Kimbrough (ky); Tomas Ulrich (clo); Mamadou Diabate (kora); Michael Sarin (d).* 3/02.

Allison continues to progress and to surprise. Though there are obvious precedents on earlier recordings, the new element here is kora-player Diabate, who features strongly on the opening 'Third Rail'. It's inspired by Duke Ellington and marked by an Allison solo plucked with a subway ticket and some astonishing prepared piano from Kimbrough. Diabate also makes a superb entrance on 'Slap Happy' and figures in an amazing duet with the leader – 'Music Is Music' – which was taped at rehearsal. He can also be heard in duet with drummer Sarin on the brilliant 'Disposable Genius'.

Interestingly, Allison is now sufficiently aware of his own playing history to include a new version of 'Mantra' from *Third Eye*, an entirely reconceived interpretation which takes the tune's secondary subject and lifts it into new prominence. The album breaks new ground with an intriguing cover of Neil Young's 'Goin' Back', a showcase for the melodious Blake, but it also shows Allison attempting to underline his jazz dues with the straightahead 'Realization', which uses relatively orthodox changes.

**** **Buzz** Palmetto 2101 *Allison; Clark Gayton (tb, btb); Michael Blake (ss, ts); Ted Nash (ts, f); Frank Kimbrough (p); Michael Sarin (d).* 11/03.

Hugely accomplished, unpretentiously ambitious and endlessly listenable, this is Allison's most confident and satisfying disc yet. At a time when pop covers were almost *de rigueur* Allison begins with what sounds like a copped riff (played by Kimbrough) but turns it into something completely original and unexpected. It's only at the end of the record that he delivers the killer punch with a version of the Beatles' 'Across The Universe', with Gayton's bass trombone strongly featured; almost everyone will immediately recue the track, if not the whole album. There is room as ever for other compositional voices, like Blake's 'Mauritania', but it's Allison's own reworked 'Buzz' (like so many of these pieces, played in a daringly off-centre metre that would sound arch in other hands) and the delightful 'Green Al' which find the band working together with most confidence. One gets the impression that Allison and his colleagues work this material hard until the blend and the integration of parts is exactly spot-on. On this showing, it's well worth the time spent. Highly recommended.

***(*) **Cowboy Justice** Palmetto 2117 *Allison; Ron Horton (t, flhn); Steve Cardenas (g); Jeff Ballard (d).* 12/05.

If this is Americana, it isn't afraid to touch the dark side of the dream. Horton's shouts and split-tones on 'Emergency' sum up some of the record's brooding urgency. On the surface, though, things are mostly well. Allison's complexities aren't always immediately evident and these songs often have a buoyant bounce to them, picked up by Cardenas but then very often subverted by the guitarist as well, with his ringing power chords and broken runs on 'Weazy' and 'Tricky Dick'. Ballard is, of course, a long-standing Allison colleague and he contributes greatly to the success of the record. Like the leader, though – Allison only solos on 'Hey Man' – he's kept pretty much to the technical detail, rapping out brisk lines and cross-rhythms with typical dexterity; the hectic 'Blabbermouth' offers a chance to go slightly loco. Allison continues to mature as a composer and leader. 'Talking Heads' and 'Ruby's Roundabout' might almost be lifted from some satirical soundtrack and a read of 'Midnight Cowboy', dropped plumb centre in the album, suggests something of the record's fine balance of violence, tawdriness, refined beauty and raw satire. Great stuff, though this unit might need another six months to settle down and let the guitar – so far an unfamiliar presence in an Allison group – blend in.

Mose Allison (born 1927)

PIANO, VOCAL, TRUMPET

The quintessential Mississippi jazzman, he soaked up black music as a child and played countless Southern gigs before moving to NY in 1956. His principal setting is the piano trio, where he sings knowingly world-weary songs over idiosyncratic, bumpy rhythms.

***(*) **Back Country Suite** Original Jazz Classics OJCCD 075 *Allison; Taylor LaFargue (b); Frank Isola (d).* 3/57.

*** **Local Color** Original Jazz Classics OJC 457 *Allison; Addison Farmer (b); Nick Stabulas (d).* 11/57.

(*) **Autumn Song / * Ramblin' With Mose** Original Jazz Classics OJCCD 894 / Prestige PRCD 1109 *Allison; Addison Farmer (b); Ronnie Free (d).* 58; 4/58.

*** **Down Home Piano / ***(*) Creek Bank** Original Jazz Classics OJCCD 922 *Allison; Addison Farmer (b); Nick Stabulas, Ronnie Free (d).* 58; 1–8/58.

By the time Mose Allison came to listen to bebop, a little of which creeps into his playing, he was already hooked on the light swing of Nat Cole's trio. Mose has always been a modernist: his hip fatalism and mastery of the wry put-down have always been teamed with a reluctantly knowing vocal style, as though he tells truths under duress. Coupled with a rhythmically juddering, blues-directed piano style, there's no one like him.

Back Country Suite, his debut, remains one of his best. The deft miniatures are winsome and rocking by turns, and LaFargue and Isola read the leader's moves beautifully. *Local Color* is nearly as good, with a rare glimpse of Allison's muted trumpet on 'Trouble In Mind', an unusual Ellington revival 'Don't Ever Say Goodbye' and his first and best treatment of Percy Mayfield's 'Lost Mind'. *Autumn Song* is nicely balanced between vocal set-pieces ('Eyesight To The Blind', one of his classic one-liners) and his serious stuff with a rare piece of straight bop on 'Groovin' High'. *Ramblin'* starts with 'I Got A Right To Cry' and then takes 'Stranger In Paradise' at a sprint; it's curiously disarming. *Down Home Piano* restores the countrified feel with 'Crepuscular Air' and 'Devil In The Cane Field'. *Creek Bank* couples the album of that name with the slightly earlier *Young Man Mose*: more standards, blues and Allison vignettes in a generous package.

***(*) **High Jinks** Columbia/Epic/Legacy J3K 64275 3CD *Allison; Aaron Bell, Bill Crow, Addison Farmer, Henry Grimes (b); Gus Johnson, Osie Johnson, Paul Motian, Jerry Segal (d).* 12/59–9/60.

This pulls together four different sessions and three original LPs – *I Love The Life I Live*, *V-8 Ford Blues* and *The Transfiguration of Hiram Brown* – with a smattering of unreleased extras on each disc. The suite takes up half of one and is among Allison's best instrumental outings, another tough evocation of country-meets-the-city. Gems elsewhere include 'A Pretty Girl Is Like A Melody', 'Life Is Suicide' and 'Make Yourself Comfortable'. Mose reminisces in the notes about each song.

**** **I Don't Worry About A Thing** Rhino/Atlantic R2 71417 *Allison; Addison Farmer (b); Osie Johnson (d).* 3/62.

***(*) **I Don't Worry About A Thing / Mose Alive!** Collectables 6261 *As above, except add Stanley Gilbert (b); Melvin Lee (d).* 3/62; 65.

No real change or advance, but for some this is the classic Mose album with the first version of two of his sharpest pieces, 'Your Mind Is On Vacation' and the title-song; also one of his best Nat Cole treatments, 'Meet Me At No Special Place'; and three of his own oblique slices of instrumental Americana. Short shrift on playing time, but the Collectables twofer detracts if anything.

[illegible]

**** **The Word From Mose**

Atlantic 8122 72394 *Allison; Ben Tucker (b); Don Lundberg (d).* 3/64.

Fans can never agree – and nor can the present writers – as to which is Mose's finest achievement. We arm-wrestled and this came out top. 'Don't Forget To Smile', 'I'm Not Talking' and

'Days Like This' should be on anyone's list of the greatest songs ever written. Don't have it? Get it.

***** I've Been Doing Some Thinking** Collectables 6350 *Allison; Red Mitchell (b); Bill Goodwin (d). 7/68.*
And he has. This is Allison's darkest and most world-aware record. 'Everybody Cryin' Mercy' is as savage a cut at soggy liberalism as you'll hear, while 'You Are My Sunshine' is an intense solar flare of a track. Lots of fiery piano, and great stuff from Mitchell, too.

***** Western Man / Mose In Your Ear** Collectables COL 6262 *Allison; Clyde Flowers, Chuck Rainey (b); Eddie Charlton, Billy Cobham (d). 71–72.*
This was the beginning of a quiet period for Mose, who didn't record much at all in the '70s, and you wouldn't say these were his finest moments. He plays electric on the first date and there is a coldly remote studio sound, with Cobham a pretty unlikely choice of drummer. The second was recorded live at the In Your Ear club in Palo Alto, and here the sound is all over the place, though vocals and songwriting are well up to snuff. 'Powerhouse' is almost avant-garde.

*****(*) The Mose Chronicles: Live In London Volumes 1 & 2** Blue Note 29747 / 29748 *Allison; Jim Mullen (g on Volume 2 only); Roy Babbington (b); Mark Taylor (d). 1/00.*
Most of the Blue Note albums of the '90s have been deleted but this is a nice stroll round the block for the great man, 'at the only gig left in the world where you can play three weeks in a row, six nights a week, twice a year'. The venue is London's Pizza Express. This isn't a bought-in rhythm section, either – Mose says he's played over a thousand gigs with them. Mullen arrives to join the fun later. There's a roaring 'Excursion And Interlude', just one of 17 great tracks. Is there a more consistently enjoyable record-maker?

Also, in brief:

***** Greatest Hits / **** Sings And Plays** Original Jazz Classics OJCCD 6004. 3/57–2/59.
Two respectable introductions, but nothing beats the original records.

***** Stop The Machine** Collectables COL 6347. 11/62.
The addition of Jimmy Knepper (*tb*) does nothing. Mose never sounds good with horns, for some reason.

Bill Allred (born 1936)

TROMBONE

Played Dixieland as a youngster, but spent time working in tourist bands for Disney. More recently led a swing–mainstream band out of Florida.

*****(*) Absolutely** Nagel Heyer 024 *Allred; Roy Williams (tb); Johnny Varro (p); Isla Eckinger (b); Butch Miles (d). 9/95.*
Plenty of fun, and a rare addition to the tiny canon of two-trombone records. Allred's chops are impeccable and he cedes nothing to the more renowned Williams. The warhorse 'It's Only A Paper Moon' is given a brusque Latin arrangement and though the rhythm section plays well – even the boisterous Miles, behaving himself – it's all about the 'bones, with Allred taking the honours.

Also, in brief:

****(*) Swing That Music** Big Bear ESJCD 353. 7/89.
Precision-tooled Dixieland by the 'day-job' band. Shrill sound.

John Allred

TROMBONE

Son of Bill, and a chip off the old block.

***** In The Beginning ...** Arbors ARCD 19115 *Allred; Mary O'Hara (double bell euph); Johnny Varro (p); David Stone (b); Ed Metz Jr (d). 9/92.*

*****(*) Head To Head** Arbors ARCD 19261 *Allred; Wycliffe Gordon (tb, v); John Sheridan (p); Charlie Silva (b); Ed Metz Jr (d). 12/01.*
A quality first appearance for Allred Jr, who sticks to a fairly predictable roster of themes, but for his own (over)long 'Blues For The Rich', whose ironies don't quite stand up over 13 minutes. O'Hara, who's always a gas to have on board, totes her extraordinary horn on 'Stompin' At The Savoy' only. A couple more numbers might have allowed her to establish more of a presence, but for the moment the illusion of a trombone choir is appealing. Varro eats up this repertoire, and the other two are solid as Gibraltar.

The main thing that would improve *Head To Head* is the elimination of the rhythm section altogether, though we guess these guys don't think in those terms. Allred and Gordon do enough to sustain interest on their own, and while the obvious background model for this is Jay and Kai, what they produce is nothing like that. The overdubbing on 'Curse Of A Broken Heart' creates an extraordinary, rich sound, and with a little more invention, the rest of the date could have had that air of surprise and enterprise. As it is, it's rather dull, and all the rhythm guys' fault.

Gunnar Almstedt (born 1926)

DOUBLE BASS

'Ankan' started playing in the late '40s and formed a long-standing group with Ove Lind. He was an authority on animals, kept a pet shop and worked as a DJ on his retirement to Spain.

***** Swingin' The Blues** Dragon DRCD 251 *Almstedt; Jan Allan, Arnold Johansson (t); Ove Lind (cl); Bjarne Nerem (ts); Bengt Hallberg, Rune Öfwerman (p); Rolf Berg (g); Sture Kallin, Ulf Carlsson, Anders Burman (d). 4/57–5/58.*
Almstedt and Lind led their swinging group from 1955 to the early '60s. Their coup was to enlist Hallberg, a modernist, to take the piano chair in an outfit modelled on the Goodman quartet. There are 13 tracks by this edition of the band, with six more by a sextet with Allan, Nerem and Öfwerman, and another four by a concert septet. Aside from these final pieces (recorded at Stockholm's Konserthus), everything is brief, neat, dancingly delivered and unfailingly enjoyable. If Lind and Hallberg offer the more obvious enjoyments, but Almstedt's steady walking lines are archetypal. A typically likeable Dragon excavation.

Amalgam

GROUP

Powerful British improvising unit which along with free bop and open-form improvisation explored aspects of folk melody as well.

♛ **** **Prayer For Peace** FMR 109 *Trevor Watts (as); Jeff Clyne, Barry Guy (b); John Stevens (d). 5/69.*
***(*) **Innovation** FMR 119 *As above, except add Keith Tippett (p); Kent Carter, Lindsay Cooper (b); Terri Quaye (perc). 11/74.*
*** **Another Time** FMR 116 *Trevor Watts (ss, as); Steve Hayton (g); Pete Cowling (b); Liam Genockey (d). 7/76.*

The original Amalgam created some of the most stirring improvised music ever heard in Britain. The classic *Prayer For Peace* opens on an Ornette-like dirge in C minor before opening out into total freedom. Watts's wailing alto figures sound like a Celtic folk-theme sounded across a heavy bass pedal. The remaining tracks would be anti-climactic if they were not so good. The three-part 'Judy's Smile' builds into a suite of majesty and power, with Stevens generating much of the information from his small kit. Clyne appears on the title-track only and it's Guy who provides those richly resonant chords and fast-fingered ghost melodies.

Thereafter, Amalgam evolved into a more beat-driven outfit, in keeping with Watts's growing interest in African music. *Innovation* has a raw, punchy feel but still some element of freedom. *Another Time* is a different band altogether. Genockey was to be the saxophonist's creative partner as long as Stevens had been and the relationship is palpably close on this.

Ari Ambrose (born 1973)

TENOR SAXOPHONE

Studied and played locally in Washington, DC, before further research at Manhattan School from 1991.

*** **Introducing Ari Ambrose** Steeplechase SCCD 31450 *Ambrose; Dennis Irwin (b); Billy Hart (d). 4/98.*
***(*) **Cyclic Episode** Steeplechase SCCD 31472 *Ambrose; George Colligan (p); Joe Martin (b); Billy Drummond (d). 12/98.*

The gruff, almost barking sound suggests a lineage back through Rollins to Jacquet and early Webster, even if he does start the debut CD with a Coltrane tune. He says he wanted something that felt like a piano trio rather than a saxophone burn-out and Irwin and Hart certainly help with that. The awkwardness of Monk's 'Ugly Beauty' is smoothed away without sacrificing any of the grit, but Ambrose is not imaginative enough to carry the slow tempo effectively and it all starts to sound like bits and pieces.

The quartet session benefits from Colligan's astuteness, which immediately cools things down. This time Ambrose seems determined to tear 'Gingerbread Boy' limb from limb but it's the only diversion from a rather inscrutable set of interpretations. Though themes like Sam Rivers's title-track and Hutcherson's 'Roses Poses' are turned over and over, they're made to seem like extracts from something longer. There's much to ponder here.

***(*) **Chainsaw** Steeplechase SCCD 31481 *Ambrose; Luis Perdomo (p); Carlo De Rosa (b); Ari Hoenig (d). 5/99.*
***(*) **Early Song** Steeplechase SCCD 31496 *Ambrose; George Colligan (p); Joe Martin (b); Rick Montalbano (d). 99.*

Hoenig is a terrific partner for Ambrose. He crisply centres the music, even as the saxophonist is careering all over the place, and his rhythm part on 'Think Of One' is a one-man show in itself. Sometimes Ambrose is needlessly grotesque on standards like 'Ghost Of A Chance', though he at least avoids accusations of playing soundalike tenor. Perdomo is more facile than Colligan but the music is full of real excitement. There's more on *Early Song*. Colligan returns and continues the absorbing dialogue. The 24-bar blues 'Waiting' offers food for thought, and there's an engaging read of a Jobim tune which normally escapes jazz notice, 'Useless Landscape'. Even with the discs coming this close together chronologically, one can hear Ambrose develop.

*** **Jazmin** Steeplechase SCCD 31535 *Ambrose; Michael Leonhardt (p); Joe Martin (b); Rick Montalbano (d). 3/01.*
***(*) **United** Steeplechase SCCD 31518 *Ambrose; Jay Anderson (b); Jeff Williams (d). 12/02.*
*** **Waiting** Steeplechase SCCD 31560 *Ambrose; Alex Norris (t); Jon Cowherd (p); Ugonna Okegwo (b); Joe Strausser (d). 03.*
*** **On Another Day** Steeplechase SCCD 31587 *Ambrose; Joe Magnarelli (t); Gary Versace (org); Mark Ferber (d). 4/05.*
***(*) **Whatever Happens** Steeplechase SCCD 31617 *Ambrose; George Colligan (p); Ugonna Okegwo (b); Billy Drummond (d). 1/06.*

Ari's recorded nine records as leader for the label in just eight years, as well as fronting a couple of their jam sessions, which is an impressive commitment on both sides. The strong trio set confirms that Ambrose likes open country and few harmonic maps. On the quartet record, he isn't becalmed but rather hemmed in. Both are satisfying, though no more so than the earlier dates. *Waiting* is generic post-bop, the dullest of the bunch. Versace has become a regular at Steeplechase and makes an interesting change in sound here. 'Bang' and 'Clueless' provide some involving exchanges. He's a more settled player, but some of the excitement has dribbled away. That's confirmed on *Whatever Happens*, though this is the best one for a while, with Colligan almost diplomatic in approach but with more emotional resonance from Ambrose on 'More Than You Know' and 'Like Someone In Love', long, fertile readings.

Scott Amendola

DRUMS

Exciting innovator with a strong and individual writing style.

*** **Cry** Cryptogramophone 116 *Amendola; Eric Crystal (sax); Nels Cline (g); Jenny Scheinman (vn); Todd Sickafoose (b); Carla Bozulich (v). 03.*
*** **Believe** Cryptogramophone 123 *Amendola; Nels Cline, Jeff Parker (g); Jenny Scheinman (vn); John Shifflett (b). 8/05.*

Cry begins arrestingly with 'His Eye Is On The Sparrow', which provides a platform for Scheinman's classically tinged violin. The group is in more familiar territory on the funky 'Bantu'. The following track, 'A Cry For John Brown', is at first hearing slightly schematic and mechanical in its approach to solo space, but on subsequent exposure one starts to hear the ordering principle; it is as if, one by one, the members of the ensemble step forward not to demonstrate their virtuosity, but to bear witness; very powerful. 'Streetbeat' is a more straightforward jazz theme, while 'Whisper, Scream' explores elements of freedom. The finishing touch is applied by a superb version of Dylan's 'Masters Of War' with a guest vocal by the ever-subversive Bozulich.

On the later record Scheinman is again prominently featured, but the real drama comes from the twinned guitarists, Parker most closely associated with post-rock group Tortoise. The mix of material is again eclectic. 'Cesar Chavez' adds a new Latin touch, but it's the inside–outside feel of the title-cut, the Neil Young tribute 'Buffalo Bird Woman' and the hefty guitar sound of 'Resistance' that most stand out. Some reviewers noted a Bill Frisell influence, but we feel that to be misleading. Amendola has a weighter agenda.

AMM

IMPROVISING ENSEMBLE

AMM's 35-year history is one of the most extraordinary and disciplined in improvised music. It is also completely sui generis. The group's membership has changed over the years, with only Eddie Prévost a constant; what has remained unchanged is the members' devotion to engaged music-making that is neither abstract nor conventionally expressive but always intensely beautiful.

***(*) **AMMusic 1966** Matchless/rer no number *Cornelius Cardew (p, transistor radio); Lou Gare (ts, vn); Eddie Prévost (d); Keith Rowe (g, transistor radio); Lawrence Sheaff (cl, acc, transistor radio).* 6/66.

**** **The Crypt – 12 June 1968** Matchless MRCD 05 2CD *Cornelius Cardew (p, clo); Lou Gare (ts, vn); Christopher Hobbs, Eddie Prévost (perc); Keith Rowe (g, elec).* 6/68.

**** **Laminal** Matchless MRCD 31 3CD *As above, except add John Tilbury (p).* 12/69–5/94.

In a rather dense and difficult book called *Noise* (*Bruits*), the French cultural theorist Jacques Attali identifies four main stages in the political economy of music, culminating in a final utopian phase which Attali calls composition. This is a music 'beyond exchange ... performed for the musician's own enjoyment, as self-communication, fundamentally outside all other communication, as self-transcendence, a solitary, egotistical, noncommercial act'. It's an argument and a model that applies very cogently, though not always entirely accurately, to the music of AMM, who for three decades have stood outside every commercial and critical nexus and continued to make rich, astonishing music. One would have to quibble with 'egotistical', for it is almost axiomatic of 'AMMusic' (no other category exists) that ego is effectively suspended. AMM's origin lies in the British free-jazz movement, but the political and philosophical instincts of the founding members quickly dictated its transformation into an improvising collective in which process rather than gesture was important and which redefined the growing division in new music between performers and audience. Early AMM performances were conducted in the dark – *The Crypt* seems an entirely appropriate setting – and often deliberately blurred starting and finishing times.

Though 'beyond exchange' and defined entirely by the context and the collective understanding of the changing membership, the music has begun to enjoy a second life on record. The advent of CD meant that for the first time whole performances could be issued without breaks or editing, and founder member Eddie Prévost has used his own Matchless imprint to document the group's early and ongoing history. *The Crypt* was previously available in a two-LP boxed set, but the improvement in sound quality, a richness of texture and of detail in quieter passages, is revelatory, here and throughout the older catalogue. In a superb liner-note to the earliest performance, Prévost points out that the *Jazz Journal* once identified the group as the 'Cornelius Cardew Quartet', a nonsensical and ironic attribution on all sorts of counts.

This is a music which rejects instrumentalism. It matters very little after a few minutes who is playing what, particularly when conventional technique is almost entirely overthrown. In later years, as can be heard in the later performances on *Laminal*, Prévost was to return to something that demonstrated at least a kinship with jazz drumming, and Tilbury's piano-playing is more conventionally expressive than Cardew's. Rowe is perhaps the key to the sound-world. He is credited as 'guitarist', but only in the most deconstructionist sense, laying the instrument flat on a table and manipulating feedback, overtones, percussive effects and accidentals, using the instrument as a sound source without a playing history. Veterans will insist that the 1966 record and *The Crypt* are essential texts, but the newcomer should certainly settle on *Laminal*, which documents an early overseas performance (in Aarhus, Denmark) with much later work from what was to become the '90s version of the group. There is much more (and perhaps better) from them below, but the juxtaposition of their intent, uneffusive music with the turbulent swirl of the late-'60s group is instructive.

*** **At The Roundhouse** Anomalous ICES 01 *Lou Gare (ts); Eddie Prévost (d).* 8/72.

*** **To Hear And Back Again** Matchless MRCD 03 *As above.* 6/73–4/75.

Like the similarly convened Spontaneous Music Ensemble, AMM functioned for a time as a duo. What's odd about these early-to-mid-'70s tracks and what distinguishes them most clearly from the Trevor Watts–John Stevens version of SME is the extent to which Gare and Prévost seem to have reverted to the free-jazz idiom they were presumed to have left behind more than a decade before. The two long studio tracks which occupied sides one and two of the original LP, 'To Hear' and 'Back Again', are very much more abstract than the half-hour's worth of live performances from London and Berlin that fill out the CD reissue. It's the additional material, and particularly the opening item, 'Unity First', which reminds the listener that Gare and Prévost started out as Sonny Rollins and Max Roach acolytes and retained a good measure of that basic sound feel, that sense of musical organization in even their most 'out' performances. Three stars may seem diffident, or even damning. It's simply that this disc is far from representative of AMM and, while Prévost could doubtless point up some quite obvious continuities, this is probably better grouped with the recordings made under his own name.

Issued for the first time in 2004, *At The Roundhouse* is a surprisingly good-quality recording of AMM's appearance at Harvey Matusow's International Carnival Of Experimental Sound event. The single continuous performance, titled 'The Sound Of Indifference' here (though what is meant by 'indifference' should be looked at carefully), is punctuated by silences and occasional drone passages, where Prévost plays underneath sustained tones from the saxophonist. Some of the duo's later work, including purely drone-based gigs, is anticipated here. A most valuable document of a remarkable period in British free jazz.

*** **Generative Themes** Matchless MRCD 06 *John Tilbury (p); Keith Rowe (g, elec); Eddie Prévost (d).* 12/82.

*** **Combine + Laminates + Treatise '84** Matchless MRCD 26 *As above.* 84.

***(*) **The Inexhaustible Document** Matchless MRCD 13 *As above, except add Rohan De Saram (clo).* 87.

**** **The Nameless Uncarved Block** Matchless MRCD 20 *As above, except omit De Saram; add Lou Gare (ts).* 4/90.

The trio represented on *Generative Themes* and *Combine + Laminates* was to be the basic AMM line-up thereafter. Interestingly, the early '80s saw the group rethinking and in some respects greatly simplifying the approach of the Cardew years. Tilbury is a more conventionally expressive, but by no means a conventional, player. His use of space, light and shade is extraordinary, constantly suggesting (as does Prévost) the *possibility* of linear development without ever allowing it to emerge. That is particularly clear on *Generative Themes*, which can be heard as a sequence of five potential compositions in which the transformational rules and functions are laid out but given no straightforwardly meaningful substance. On reflection, this is perhaps the most abstract record AMM has issued. That is an attempt at description, not criticism. The third item on the 1984 album (originally a Pogus LP of a performance at the Arts Club in Chicago) introduced material which drew on Cardew's theoretical/conceptual work, suggesting that, just a year or two after his untimely death, his partners were working through ideas and procedures which it had not been possible hitherto to accommodate in AMM terms. The addition of cellist Rohan De Saram, who appears on *The Inexhaustible Document*, was a reminder of Cardew's other instrumental voice, except that De Saram, a member of the blue-chip new music group the Arditti Quartet is probably closer in instinct to a philosophical tradition in which suspension of the self is a premiss rather than a problematic goal. He certainly fits into the music seamlessly.

Gare, who reappears on the 1990 album, is a more problematic presence. Critics gleefully queued up to nominate *The Nameless Uncarved Block* as AMM's 'rock' record – ironically enough, given Prévost's very fruitful association with high-octane outfit God and other groups later in the decade when AMM began to receive paternity suits as progenitors of the new ambient and process-driven music. Again, the saxophonist doesn't sound quite in context. There are moments in the huge 'Igneous' (there are many longer AMM tracks, but this one feels burstingly oversized) when the whole thing seems poised on the brink of a catastrophic finale, much as John Coltrane's long-form improvisations with Pharoah Sanders did. There the similarities end, of course. This is music which is not exhausted by repetition, and even seasoned AMM admirers (ourselves included), who might once have rejected the very idea of 'mechanical reproduction', have begun to accept the importance of documentation. This is music which transcends its moment. It does make sense to listen to it many times. It is never the same, always fresh, always developing, or developing new pathways in the listener.

**** **Newfoundland** Matchless MRCD 23 *Keith Rowe (g, elec); John Tilbury (p); Eddie Prévost (d).* 7/92.

**** **Live In Allentown USA** Matchless MRCD 30 *As above.* 4/94.

***(*) **From A Strange Place** Modern Music PSFD 80 *As above.* 10/95.

***(*) **Before Driving To The Chapel We Took Coffee With Rick And Jennifer Reed** Matchless MRCD 35 *As above.* 4/96.

Composer Howard Skempton's sleeve-note for the marvellous *Newfoundland* makes salutary reading. 'It is surely easy to resort to adjectives' – we have tried to resist – 'this music is so stunningly immediate, so palpable, that it makes a nonsense of such musings.' Emphatically, yes, but it still demands some kind of response, and reactions to AMM are notoriously difficult to verbalize. Comparison is perhaps the safest resort. In purely timbral, textural terms, recent performances have been gentler, less confrontational than of yore. Some of this may be explained by passing years, some by changing expectations. In the '90s AMM have been hailed as the progenitors of a whole slew of post-rock idioms, and there may be some subconscious attempt to build bridges to a younger generation. The dynamics of a trio are always intriguing. Prévost continues to suggest and imply a pulse even when it cannot be securely quantified. Tilbury is delicacy itself, somewhere between Satie and Bill Evans, but filtered through gauze. It's Rowe who is the anarchist, the deconstructor, splashing colours across the Allentown set and providing the most significant estrangements on *From A Strange Place*, a rare AMM appearance on another label. It is extraordinarily hard to separate these sessions. Different as they are, each has its beauties, and all three have their *longueurs*. The most recent of the bunch – and if there's a longer or worse album-title in the book you should probably claim discount – is curiously formulaic, cast in a language that often seems to be striving after effect rather than going straight for the unfettered *jouissance* that makes this music so absolute and so exceptional.

*** **Tunes Without Measure Or End** Matchless MRCD 44 *As above.* 5/00.

***(*) **Fine** Matchless MRCD 46 *As above.* 5/01.

We were present when the first of these was recorded, as part of the Free RadiCCAls event in Glasgow's McLellan Galleries, the temporary home of CCA. As a recorded experience, it is even more subtly detailed and inflected than the original performance, and eminently listenable. Taken as a pair, these records strongly reflect Matchless's marketing tag-line about AMM records being as like and unalike as trees. The sound-world is now instantly identifiable, but in constant variation and flux. We marginally prefer *Fine*, which was recorded at a festival in France and in the company of Fine Kwiatkowski. It's not for us to comment on the relationship between music and physical movement, but there is a wonderful grace and centredness to the almost hour-long set, and one can almost envisage using it as a meditation or t'ai chi device.

*** **AMM/Formanex** Fibrr 005 *As above, except add John White, Laurent Dailleau (elec).* 7/02.

An unusual festival collaboration with French electro-acoustic ensemble Formanex, who had previously recorded parts of Cornelius Cardew's *Treatise*. Recorded in Nancy, it blends found sound (including some intriguing pastoral noises) with white and pink noise, but as ever it's Tilbury and Prévost who command attention with their almost telepathic understanding. The addition of other instrumental voices, notably Dailleau's theremin, is interesting, but the language of AMM music is by now so completely *sui generis* and familiar/unfamiliar that any outside influence is faintly corrosive. This will be hard to find, in any case.

**** **Apogee** Matchless MRCD 61 2CD *As above, except omit White, Dailleau; add Alvin Curran (various); Frederic Rzewski (p); Richard Teitelbaum (syn).* 4–5/04.

A historic encounter. No other improvising ensemble has explored the philosophy of sound and its technologies more thoroughly than Musica Ellettronica Viva. By contrast to AMM's substantial archive of recordings, MEV is only sparsely documented, partly because the group's membership and ethos has changed so radically over the decades. The key elements in this configuration are Rzewski's classically aware and thoroughly Europeanized pianism (very different to Tilbury's, which ironically draws more from American examples) and Teitelbaum's virtuosic use of synthesizers.

On the last day of April and the first day of May 2004, AMM/MEV first made a studio recording as a collective and then played separately as part of the Freedom Of The City festival in London. The three studio improvisations are unmistakably not the work of either ensemble alone, though parsing the differences takes some effort. As ever, it is pointless trying to determine who is playing what. Prévost's percussion effects and Rowe's tabletop abstractions and outbreaks of radio noise sometimes emerge from the mix; Teitelbaum has a liking for shimmering figures of great harmonic complexity. Beyond that, it is not worthwhile to explore; the encounter generates a hugely involved synthesis in which elements of both groups seem to remain intact but inseparable from the whole.

We'd recommend listening to the live sets first, not just to establish contact with MEV's less familiar improvisational languages (check out Curran's huge opening blasts on the Hebrew *shohar*) but because the quiet drama of collaboration only makes complete sense after one has sampled the more linear approach of the Americans. A long, demanding listen, but packed with astonishing music. Even if only as a historical document *Apogee* is worth having.

***(*) **Norwich** Matchless MRCD 64 *John Tilbury (p); Eddie Prévost (perc). 2/05.*

The departure of Keith Rowe some months before saw AMM once again functioning as a duo. Prévost and Rowe's personal and aesthetic differences occasioned some public acrimony, though unlike some of the noisy altercations that have punctuated British improv over the years, this one did seem predominantly philosophical, though no less heatedly argued. It would be mistake to listen to this most quiet, luminous performance as if in some way it illustrated Rowe's absence. Prévost may have incorporated some devices intended to occupy some parts of Rowe's sound-world (he would later release a record of solo tam-tam, much of it played with freely rotating wire brushes), but his basic language seems unchanged. Tilbury works inside the sound-box of his piano at the beginning, with various preparations on the strings. There are occasional outbursts later, highly charged sound-events that might be fleeting collisions in a cloud chamber, but for the most part this is deeply reflective music, absolutely in the spirit of AMM's 40-year history.

Albert Ammons (1907–49)

PIANO

Playing from the mid-'20s onward but had most success during the boogie-woogie craze of the late '30s.

***(*) **Albert Ammons 1936–1939** Classics 715 *Ammons; Guy Kelly (t); Dalbert Bright (cl, as); Ike Perkins (g); Israel Crosby (b); Jimmy Hoskins (d). 2/36–10/39.*

*** **Albert Ammons, 1939–1946** Classics 927 *As above and below, except add Artie Starks (as); Don Byas (ts); Lonnie Johnson, Ike Perkins (g); Israel Crosby, John Lindsay (b); Tom Taylor (d); Mildred Anderson, Sippie Wallace (v). 4/39–4/46.*

***(*) **The Boogie Woogie Man / *** The Boogie Woogie Man** ASV AJA 5305 / Topaz 1067 *As above, except add Harry James, Frankie Newton, Hot Lips Page (t); J. C. Higginbotham, Vic Dickenson (tb); Meade Lux Lewis, Pete Johnson (p); Teddy Bunn (g); Johnny Williams (b); Eddie Dougherty, Big Sid Catlett, James F. Hoskins (d). 2/36–2/44.*

*** **Albert Ammons, 1946–1948** Classics 1100 *Ammons; Marvin Randolph (t); Riley Hampton (as); Gene Ammons (ts); Ike Perkins (g); Israel Crosby (b); Alvin Burroughs, Jack Cooley (d). 11/46–48.*

Arguably the least individual of the great triumvirate (Pete Johnson, Meade Lux Lewis) of boogie-woogie pianists, Ammons lacked nothing in power and swing. Classics usefully round up all his '30s tracks: two Decca sessions by the Rhythm Kings, and 18 solos cut for Vocalion, Solo Art and Blue Note (the label's first artist), with a selection of Chicago airshots. 'Shout For Joy' and 'Boogie Woogie Stomp' are sheer exuberance, though the 1939 Solo Art session reveals him to be a considerable blues piano man, 'Chicago In Mind' contemplating the form with real insight. ASV and Topaz go for a broader cross-section, with material from various band sessions for Blue Note and Commodore. The second Classics volume covers the Solo Art and Commodore material, some great stuff with Hot Lips and a batch of Chicago tracks with vocalists. Exuberant and entertaining.

Son Gene appears on the last of the Classics volumes, and the Ammonses cheerfully celebrate the generation gap on 'St Louis Blues'. 'Hiroshima' seems to be a version of 'Nagasaki', and there are lots of echoes and anticipations through the rest. Some nice playing by the Rhythm Kings. The career was cut short abruptly at the start of December 1949; a stroke.

Also, in brief:

*** **Alternate Takes, Radio Performances, Unissued Home Performances** Document 1008. 36–46.

Self-explanatory and a must for collectors, especially the home recordings.

*** **The Boogie Woogie Trio: Volumes 1 & 2** Storyville 8057 2CD. 39–54.

Solos, duos and a dozen trios with Pete Johnson and Meade Lux Lewis (*p*). Some bonus tracks.

Gene Ammons (1925–74)

TENOR SAXOPHONE

Son of Albert, 'Jug' worked with Billy Eckstine and Woody Herman before leading his own bands through the '50s and '60s, a career interrupted by prison terms for drug offences. Recorded extensively in a swing-to-bop style and exerted a huge influence on subsequent soul-jazz.

(*) **Gene Ammons 1947–1949 Classics 1251 *Ammons; Gail Brockman, Jesse Miller (t); Ernest Macdonald (as); Leo Parker, John Dungee (as, bs); James Craig, Junior Mance, Christine Chatman (p); Leo Blevins (g); Gene Wright, Leroy Jackson, Lowell Pointer (b); Chuck Williams, Ellis Bartee, Wesley Landers, Ike Day (d); Mary F. Graham, Earl Coleman, Marcel Daniels (v). 6/47–2/49.*

(*) **Gene Ammons 1949–1950 Classics 1329 *Ammons; Jesse Miller, Bill Massey (t); Matthew Gee, Eph Greenlea, Bennie Green (tb); Ernest Macdonald (as, bs); Christine Chatman (p, v); Junior Mance, Duke Jordan, Charlie Bateman (p); Leo Blevins (g); Lowell Pointer, Leroy Jackson, Tommy Potter, Gene Wright (b); Ike Day, Wesley Landers, Jo Jones, Art Blakey (d); Teddy Williams (v). 2/49–5/50.*

(*) **Gene Ammons 1950–1951 Classics 1367 *Ammons; Billy Massey (t); Matthew Gee, Al Outcalt (tb); Sonny Stitt (ts, bs); Duke Jordan, Charlie Bateman, Junior Mance (p); Gene Wright (b); Wesley Landers, Teddy Stewart, Art Blakey (d). 6/50–5/51.*

(*) **Gene Ammons 1951–1953 Classics 1406 *Ammons; Bill Massey, Johnny Coles (t); Eli Dabney, J. J. Johnson (tb); Lino Murray (ts); Sonny Stitt (ts, bs); Rudy Williams (bs); Clarence Anderson, John Houston (p); Earl May, Ernie Shepard, Benny Stuberville (b); Teddy Stewart, Bob Wilson, George Brown (d); Sally Early (v).* 6/51–6/53.

***(*) **The Gene Ammons Story: The 78 Era** Prestige PRCD-24058-2 *Ammons; Bill Massey, Nat Woodyard (t); Matthew Gee, Eli Dabney, Bennie Green, Henderson Chambers (tb); Sonny Stitt, Rudy Williams, McKinley Easton (bs); Duke Jordan, Charlie Bateman, Junior Mance, Clarence 'Sleepy' Anderson, John Houston (p); Gene Wright, Earl May, Ernie Shepard, Ben Stuberville, Tommy Potter (b); Art Blakey, Wesley Landers, Teddy Stewart, George Brown (d); Earl Coleman (v).* 4/50–2/55.

***(*) **All-Star Sessions** Original Jazz Classics OJCCD 014 *Similar to items above, except add Freddie Redd (p); Addison Farmer (b); Kenny Clarke (d).* 3/50–6/55.

Jug made a lot of records. Classics have dealt effectively with the pre-history, the small-combo sessions set down for Mercury, Aladdin, Chess and Aristocrat at the end of the '40s, mostly bleary stuff and boppin'-the-blues clichés. More sessions for Aristocrat and Mercury open Classics 1329 before they pick up the first Prestige dates (duplicated on *The 78 Era*). Classics 1367 takes in five more Prestige sessions and two stray ones for Chess: the usual mix of hung-over ballads and blues shuffles. A few head-turning moments: Matthew Gee plays a nice chorus on 'Jug Head Ramble'; the two-part 'Stringin' The Jug' is an early tussle with Stitt; and the final Chess date catches the tenor sound better than anything previously. Classics 1406 mixes sessions for Prestige, Decca and United and points up how the jukebox market threw up unlikely material: 'When The Saints', 'Undecided' and 'Charmaine', but even if 'Hot Stuff' isn't much more than a tired blues riff, it prompts some of Jug's warmest improvising.

Jug's style had been forged as a first-generation bopper, but these early records find him walking a line between bop and R&B honking. Perhaps the darker passions of a Parker were beyond him. *The 78 Era* is rough-and-ready music, and listening to it is like thumbing coins into a jukebox of the day. The earliest tracks on *All-Star Sessions* are also typical of the kind of stuff he recorded prior to the LP era, roistering through two-tenor battles with Stitt, a kindred spirit. A later date with Farmer and Donaldson is more restrained until the collective whoop of 'Madhouse'.

*** **The Happy Blues** Original Jazz Classics OJCCD 013 *Ammons; Art Farmer, Jackie McLean (as); Duke Jordan (p); Addison Farmer (b); Art Taylor (d); Candido Camero (perc).* 4/56.

(*) **Jammin' With Gene Original Jazz Classics OJCCD 211 *Ammons; Donald Byrd (t); Jackie McLean (as); Mal Waldron (b); Doug Watkins (b); Art Taylor (d).* 7/56.

*** **Funky** Original Jazz Classics OJCCD 244 *As above, except omit Byrd; add Art Farmer (t); Kenny Burrell (g).* 1/57.

** **Jammin' In Hi Fi** Original Jazz Classics OJCCD 129 *As above, except omit Farmer, Watkins; add Idrees Sulieman (t); Paul Chambers (b).* 4/57.

*** **The Big Sound** / *** **Groove Blues** Original Jazz Classics OJCCD 651 / 723 *Ammons; John Coltrane (as); Paul Quinichette (ts); Pepper Adams (bs); Jerome Richardson (f); Mal Waldron (p); George Joyner (b); Art Taylor (d).* 1/58.

***(*) **Blue Gene** Original Jazz Classics OJCCD 192 *Ammons; Idrees Sulieman (t); Pepper Adams (bs); Mal Waldron (p); Doug Watkins (b); Art Taylor (d); Ray Barretto (perc).* 5/58.

The next seven records all follow similar patterns: long, expansive tracks and variations on the blues and standards. Ammons takes the leading solos, but so often resorts to quotes and familiar licks that one is left wishing for a less open-ended environment; of the other players, McLean and Waldron are the most reliably inventive. *Jammin' In Hi Fi* sounds like a warm-up, while *Jammin' With Gene* has a very long and overcooked 'Not Really The Blues' balancing two superior slow pieces. *Funky* and *Blue Gene* are decent if unremarkable, but the session that makes up both *The Big Sound* and *Groove Blues* has a couple of interesting points: a rare (if undistinguished) appearance by Coltrane on alto and some unexpectedly piquant flute from Richardson.

*** **The Gene Ammons Story: Organ Combos** Prestige PRCD-24071 *Ammons; Joe Newman (t); Frank Wess (ts, f); Jack McDuff, Johnny 'Hammond' Smith (org); Wendell Marshall, Doug Watkins (b); Art Taylor, Walter Perkins (d); Ray Barretto (perc).* 6/60–11/61.

*** **Boss Tenor** Prestige PRCD 7180 *Ammons; Tommy Flanagan (p); Doug Watkins (b); Art Taylor (d); Ray Barretto (perc).* 6/60.

*** **Angel Eyes** Original Jazz Classics OJCCD 980 *Ammons; Frank Wess (ts, f); Johnny 'Hammond' Smith (org); Wendell Marshall, Doug Watkins (b); Art Taylor, Ed Thigpen (d).* 6/60, 9/62.

*** **Jug** Original Jazz Classics OJCCD 701 *Ammons; Richard Wyands (p); Clarence 'Sleepy' Anderson (org); Doug Watkins (b); J. C. Heard (d).* 1/61.

***(*) **The Gene Ammons Story: Gentle Jug** Prestige PRCD-24079 *Ammons; Richard Wyands, Patti Bown (p); George Duvivier, Doug Watkins (b); J. C. Heard, Ed Shaughnessy (d).* 1/61–4/62.

*** **Late Hour Special** Original Jazz Classics OJCCD 942 *Ammons; Hobart Dotson, Clark Terry (t); Oliver Nelson (as); George Barrow, Red Holloway (bs); Bob Ashton (bs); Patti Bown, Richard Wyands (p); George Duvivier, Wendell Marshall (b); Walter Perkins, Bill English (d); Ray Barretto (perc).* 6/61–4/62.

(*) **Live! In Chicago Original Jazz Classics OJCCD 395 *Ammons; Eddie Buster (org); Gerald Donovan (d).* 8/61.

*** **Up Tight!** Prestige PRCD 24140 *Ammons; Walter Bishop Jr, Patti Bown (p); Arthur Davis, George Duvivier (b); Art Taylor (d); Ray Barretto (perc).* 10/61.

** **Preachin'** Original Jazz Classics OJCCD 792 *Ammons; Clarence 'Sleepy' Anderson (org); Sylvester Hickman (b); Dorral Anderson (d).* 5/62.

*** **Jug And Dodo** Prestige PRCD 24021 *Ammons; Dodo Marmarosa (p); Sam Jones (b); Marshall Thompson (d).* 5/62.

(*) **Bad! Bossa Nova Original Jazz Classics OJCCD 351 *Ammons; Hank Jones (p); Bucky Pizzarelli, Kenny Burrell (g); Norman Edge (b); Oliver Jackson (d); Al Hayes (perc).* 9/62.

(*) **We'll Be Together Again Original Jazz Classics OJCCD 708 *Ammons; Sonny Stitt (as, ts); John Houston (p); Buster Williams (b); George Brown (d).* 68.

(*) **The Boss Is Back! Prestige PRCD 24129 *Ammons; Prince James, Houston Person (ts); Junior Mance (p); Sonny Phillips (org); Billy Butler (g); Buster Williams, Bob Bushnell (b); Frankie Jones, Bernard Purdie (d); Candido Camero (perc).* 11/69.

Sadly, even the superior Ammons albums are spotty. Great performances follow weary ones, even on the same record, and there doesn't seem to be a particular setting that guarantees top form. The clinkers here are *Preachin'*, where he scarcely seems motivated to play, and *The Boss Is Back!*, which compiles the original album (not bad) with *Brother Jug* (rotten). *We'll Be Together Again* should have been an incendiary meeting with Stitt, but it leaves a trail of smoke rather than any fire. *Bad! Bossa Nova* smells like a bad corporate idea, but he blows hard enough to make it worthwhile.

Boss Tenor, *Jug* and *Organ Combos* (which takes in *Twistin' the Tenor* and the item below) are all solid. Still available on its own, *Angel Eyes* is almost worth it for the gorgeous girl on the cover, but there's some good playing as well from the leader (who was about to serve a seven-year prison stretch) and from Wess. The reissue also includes material from two years on, with Waldron, Marshall and Thigpen. *Late Hour Special* has four tracks with an Oliver Nelson-arranged band that sound fine (Clark Terry sparkles) and three amiable quartet tunes. The best records, though, are *Jug and Dodo*, a rare appearance by Marmarosa, and *Gentle Jug*, which revives *The Soulful Moods* (where he plays with Hawkins-like authority) and *Nice'n'Cool*. Same situation with *Up Tight!*, which combines two decent 1961 LPs.

** **Chicago Concert** Original Jazz Classics OJCCD 1091 *Ammons; James Moody (ts); Jodie Christian (p); Cleveland Eaton (p); Marshall Thompson (d). 11/71.*

*** **Fine And Mellow** Prestige PRCD 24281 *Ammons; Sonny Phillips (org, p); Ernie Hayes (org); Hank Jones (p); Joe Beck, Maynard Parker (g); Ron Carter (b); Idris Muhammad, Mickey Roker, Billy Cobham (d); strings. 10–11/72.*

*** **God Bless Jug And Sonny / *** Left Bank Encores** Prestige PRCD 11019 / 11022 *Ammons; Sonny Stitt (as, ts); Cedar Walton (p); Sam Jones (b); Billy Higgins (d). 6/73.*

Not quite the end of the line, for there were another five dates after these. On *Fine And Mellow* he lumbers through pop material, but manages to maintain a tough individuality through the string arrangements and dud tunes. The Chicago disc is from an undistinguished hotel engagement, excess piled on excess, with an interminable 'Yardbird Suite'. The Baltimore dates with Stitt are better, abrim with atmosphere even if the playing sometimes falters. Stitt sounds the stronger but the best moments are when they play tag, and the playing almost justifies two CDs.

(*) **Goodbye Original Jazz Classics OJCCD 1081 *Ammons; Nat Adderley (c); Gary Bartz (as); Kenny Drew (p); Sam Jones (b); Louis Hayes (d); Ray Barretto (perc). 3/74.*

Gene's last date. It's a terrific band and they play well, but Ammons is clearly ailing; he sounds sour in the ensembles and his solos start enigmatically before petering out into his oldest honking clichés. A mixed farewell.

Also, in brief:

*** **Legends Of Acid Jazz** Prestige 24188. 62–68.

Usefully puts together two '60s records and a couple of tracks from a session with Don Patterson (*org*).

(*) **Greatest Hits: Volume 1 – The Sixties Original Jazz Classics OJCCD 6005. 61–69.

Reasonable trawl through a rich catalogue.

*** **Soul Summit** Prestige PRCD 24118. 6/61–4/62.

Shared with Jack McDuff (*org*) and Sonny Stitt (*ts*).

*** **A Stranger In Town** Prestige PRCD 24266. 54–70.

Compiles *Night Lights*, *Sock!* and *Velvet Soul* from across a 15-year period, half of which was spent in jail.

(*) **The Chase! Prestige PRCD 24166. 7/70.

Not exactly an old-fashioned two-tenor battle, since either Jug or Dexter Gordon sits out much of the time. Fun, though.

*** **And Friends At Montreux** Original Jazz Classics OJCCD 1023. 7/73.

The Adderleys, Dexter Gordon (*ts*) and Hampton Hawes (*ky*), but no sparks.

Dave Amram (born 1930)

FRENCH HORN, PIANO

Ferociously prolific and eclectic, he has written music in just about every imaginable form and has been listed as one of the 20 most performed American composers.

*** **The Music Of David Amram: Jazz Portrait** Fresh Sound FRSCD466 *Amram; George Barrow, Harold Land (ts); Bobby Jaspar (ts, f); Maurice Vander (p, hpd); George Borrow, Eddie de Haas, Arthur Phipps (b); Jacques David, Al Harewood, Leon Petties (d). 7/55, 1/57, 61.*

Amram cut the first of these sophisticated sides in Paris in the summer of 1955. Like anyone who has experimented with jazz on French horn (one thinks of Tom Varner later), it's difficult not to sound like a slower-paced trombone-player. Nevertheless, he sounds effortlessly fleet on 'I Married An Angel', one of the standard performances from the Paris date. His own 'Rue Mazarine' and 'Hess Goes West' are more impressionistic, while 'The Birds Of Montparnasse' (with Vander on harpsichord and Jaspar on flute) comes across like film music. The later New York dates have Amram mostly on piano, formidably competent but fairly characterless as a soloist, for all the horn-like phrasing. A remarkable figure, with an established place in American music.

Franck Amsallem (born 1961)

PIANO

Algerian-born graduate of the Nice Conservatory, he's played with Gerry Mulligan, Charles Lloyd and Bobby Watson, and been MD at the Grand Casino in Monte Carlo.

***(*) **Out A Day** Nocturne NTCD532 *Amsallem; Gary Peacock (b); Bill Stewart (d). 7/90.*

*** **Is That So** Sunnyside SSC 1071 *Amsallem; Tim Ries (ts); Leon Parker (d, perc). 97.*

*** **On Second Thought** Naïve 226105 *Amsallem; Tim Ries (ss, as); Johannes Weidenmuller (b); Marc Miralta (d). 2/01.*

*** **Summer Times** Nocturne NTCD340 *Amsallem; Johannes Weidenmuller (b); Joe Chambers (d). 03.*

He hails from Oran, Albert Camus's home town, and is no stranger to talent. Further study at Berklee and the Manhattan School of Music refined what was already there and Amsallem became a valued sideman. The debut has been reissued and it's still his best record, with a top-flight trio and a first glimpse of 'Affreusement Votre' – 'Horribly Yours' – which is a signature Amsallem piece, playful but with backbone; it reappears on the second disc. The next album introduces a partnership that has remained in place, though we remain unpersuaded by the saxophonist, who tries too hard to impress. The trio with Parker is more effective. *On Second Thought* introduced 'Chanson Triste' and 'Thirty Two More Bars To Go', vividly expressive ideas. The sound is very live and present, with nice separation. Amsallem himself is impressive rather than engaging: too many notes, not enough reflection, even when the silhouette of something grander is evident.

The last of the group is briskly delivered. Standards predominate this time, but the effort to be different sometimes leads him astray. He does more interesting things with the ballads. A decent entry in a crowded market.

Also, in brief:

*** **A Week In Paris** Nocturne NTCD551. 05.
Ambitious group effort, but lacking in drama or spirit.

Erik Amundsen (born 1937)

DOUBLE BASS

Made an early debut playing in his brother's trio and has worked steadily ever since with most of the major Scandinavian figures.

*** **Portrait Of A Norwegian Artist** Gemini GMOJCD 9909/9910 2CD *Amundsen; large collective personnel. 60–99.*
'Jazz from the heart' is the Gemini motto and Amundsen's big-hearted playing and solid pulse are definitive of what is best in Norwegian jazz, and certainly what separates it from the cooler, more abstract image that settles round ECM's Norwegian artists. Here is a generous representation of Amundsen's work over a three-decade period, too generously proportioned to analyse in detail but featuring Karin Krog, Laila Dalseth, Ole Jacob Hansen, Joe Cohn, Totti Bergh and many others.

Arild Andersen (born 1945)

DOUBLE BASS

Like many players of his generation in Scandinavia, Andersen was much influenced by exiled guru George Russell's Lydian Chromatic approach to harmony. The bassist has worked in a wide range of contexts and was leader of Masqualero. His characteristic manner is resonant and fleet, with much of the harmonic complexity Russell's influence imbued.

***(*) **Molde Concert** ECM 159497-2 *Andersen; John Taylor (p); Bill Frisell (g); Alphonse Mouzon (d). 8/81.*
This is that rarity, an ECM reissue with extra material. The original concert album has been expanded to some 78 minutes of music with four extra tracks. It's an untypical Andersen group: Mouzon is a combative and over-aggressive drummer, but for once the Norwegian bassist seems to enjoy working alongside such naked power, and Frisell treats it almost as a power-trio situation. Taylor has to find his own way into this, but he's adept enough to do so, and we still consider 'The Sword Under His Wings' especially to be a memorable group performance. The extra tracks add weight, which the intense performance is able to carry.

***(*) **Sagn** ECM 849647-2 *Andersen; Bendik Hofseth (ts, ss); Bugge Wesseltoft (ky); Frode Alnaes (g); Nana Vasconcelos (perc, v); Kirsten Bråten Berg (v). 8/90.*
*** **If You Look Far Enough** ECM 513902-2 *Andersen; Ralph Towner (g); Audun Kleive (d); Nana Vasconcelos (perc). 88, 7/91, 2/92.*
**** **Hyperborean** ECM 537342-2 *Andersen; Bendik Hofseth (ts); Tore Brunborg (ts, ss); Kenneth Knudsen (ky); Paolo Vinaccia (d, perc); Cikada String Quartet. 12/96.*
***(*) **Achirana** / *** **The Triangle** ECM 1728 / 1752 *Andersen; Vassilis Tsabropoulos (p); John Marshall (d). 10/99; 1/03.*
Andersen's music is an intriguingly unstable amalgam of Miles Davis (an influence evident in the bassist's group, Masqualero) and Norwegian folk forms. *Sagn* is weighted towards the latter, an early shot in ECM's effort to integrate the Nordic tradition and American jazz and one of the most successful, though Berg is not as compelling a presence as her countrywomen Agnes Buen Garnås or Mari Boine. She is the weak link in an otherwise splendid record.

If You Look Far Enough is constrained by its origins – recorded over nearly four years – and by the original purpose of much of the material. Written as a soundtrack for the film *Blucher*, it limps along for lack of supporting images, and some of the playing is notably limp, too. It does, however, feature Andersen prominently as soloist, sometimes unadorned, sometimes making use of real-time delay and a cathedral-proportioned reverb. The lines positively sing.

Hyperborean is a reference to the cool, ageless land the Greeks believed lay beyond the northern mountains. The music is disciplined, unromantic and timeless. Andersen dispenses with effects pedals, combining his increasingly elaborate improvisations in real time with keyboards and string quartet, lending the whole – ironically enough – a jazzier feel than anything he has done since Masqualero. Hofseth and Brunborg are reduced to supporting cast and it's the Cikada Quartet that dominates the first half. Things loosen up later, albeit leaving an uneasy sense that Andersen has delivered his main ideas upfront and is then struggling to fill the slot. Though structurally less elaborate than *Sagn*, which is organized as a three-part suite, *Hyperborean* has a unity of tone and an overall sense of direction lacking on the earlier discs. Andersen dominates completely. His sound is immense and his soloing involved and compelling, once again prompting the question why he hasn't yet recorded unaccompanied.

Achirana resembles nothing more than Paul Bley's trios of the early '70s with Kent Carter and Barry Altschul. Tsabropoulos favours tiny, disengaged phrases strung together into long, long lines. Marshall has long been an unsung hero – why *is* he heard so little of on record? – and Andersen is in top form on 'The Spell' and 'She's Gone'. Lovely, delicately cadenced jazz.

The follow-up record is almost a retread of the first, which is not to say that it lacks interest. Some of the pieces are almost explicitly classical in conception; 'Choral' ('Chorale', surely?) is Tsabropoulos's composition and 'Pavane' is the pianist's arrangement of Ravel's lovely piece 'for a princess of a bygone age'. See Larry Coryell's version for comparison. The only improvised track is the relatively brief 'European Triangle'. Andersen's own tunes, led off by the fine 'Saturday', are mostly in the same modal, lyrical style he deployed with Masqualero. This bids fair to be his most durable group since then.

*** **Electra** ECM 1908 *Andersen; Arve Henriksen (t); Eivind Aarset (g); Patrice Heral (d, tabla); Paolo Vinaccia (perc); Nils Petter Molvaer (d, prog); Elly Casdas, Chrysanthi Douzi, Fotini Grammenou, Savina Yannatou (v). 02–03.*
Slightly difficult to judge purely on its merits as a CD experience, since this was music written for a performance of Sophocles' play at the Spring Theatre in Athens as part of the Cultural Olympiad. In spirit, the music is a maturer version of the so-called Nu Jazz that has infected label catalogues over the last few years and which seems to have put down deep roots in Scandinavia. Andersen, though, is such a subtle and thoughtful musician that he avoids its pseudo-profound vulgarities almost entirely and comes up with something quite grand and compelling. Henriksen's trumpet prelude sets the tone: trumpet, guitar, two drummers and the leader's bass and arco loops turn 'Mourn' into a major statement ... and then regrettably the vocals kick in. Greek is an awkward language to meld effectively with the kind of metres Andersen

favours. He modulates them significantly on 'Electra Song' and 'Chorus II', but there is a hint of strain none the less. The bass/guitar duo on 'Divine Command' is a small gem and the full instrumental group do wonderful things on '7th Command'. Otherwise, this seriously lacks the visual component which would have given it cohesion. Snapshots of the musicians might have been replaced with more production photos, but really a DVD is what is needed.

Also, in brief:

*** **:rarum: Selected Recordings** ECM 8019. 75–99.
A generous compilation with due weight given to other leaders and rising talent. Arguably one of the most useful discs in the series.

Jacob Anderskov

PIANO

Danish revisionist.

***(*) **Even Worse** Scraggly 003 *Anderskov; Michael Formanek (b); Anders Mogensen (d).* N.D.
*** **Accident** Scraggly 004 *Anderskov; Kasper Tranberg, Gunnar Halle (t); Peter Dahlgren (tb); Laura Toxvaerd (as, cl); Ned Ferm (ts); Jesper Løvdal (bcl); Jeppe Skovbakke (b); Rune Kielsgaard (d).* 3-7/02.
Anderskov is doing his bit to reshape piano trio jazz. The first of these is elegant, spacious, quietly intense, with haunting melodies that seem disturbed by troubling undercurrents from Formanek and Mogensen. 'Day One' is a strong example, an 11-minute journey that eventually resolves into time. There are three brief piano tracks; teasing, but the trio's the thing here.

Accident isn't quite as good, but it has a droll feel, and it amplifies on the trio music. Anderskov plays Fender Rhodes and gets a squat, unglamorous sound out of it in a dry mix. Ferm's tenor blow-out on 'Weekly Hand' comes over a dour counterpoint from the others: a highlight.

Cat Anderson (1916–81)

TRUMPET

William Alonzo Anderson graced the Ellington trumpet section for two decades, turning in some of the finest high-note playing since the heyday of Louis Armstrong. A strong blues feel and an ability to write convincing lines of his own confirm his quality.

*** **Cat's In The Alley** Fresh Sound FSRCD 460 *Anderson; Ernie Royal, Ray Copeland, Reunald Jones, Clark Terry (t); Jimmy Cleveland, Quentin Jackson, Frank Rehak, Henderson Chambers (tb); Earl Warren (as); Rudy Powell (as, cl); Jimmy Forrest, Ernie Wilkins (ts); Budd Johnson (ts, cl); Sahib Shihab (bs); Jimmy Jones, Leroy Lovett (p); Ray Nance (vn); George Duvivier, Jimmy Woode (b); Panama Francis, Sam Woodyard (d).* 8/58, 59.
Duke never fudged the reason Cat Anderson was in his band, to produce the frisson of excitement that only a high-note man can deliver. Cat had other virtues besides, but they were rarely much discussed. His approach to 'Birth Of The Blues', one of the later tracks from *Cat On A Hot Tin Horn*, first of the two LPs compiled here, is fascinating: generally low-toned to begin with, strongly aware of Pops's own interpretation, but subtly dissenting from it. More familiar perhaps is the round of solos and fours that kicks off the album on 'Little Man', pitching in the whole trumpet-section after spots on tenor, baritone and trombones, all designed to throw Cat's improbably pitched choruses into the sharpest contrast. The material that made up the slightly later *Ellingtonia* is more predictable and the performances far smoother but the All-Stars group of Dukesmen that made the recording is of such quality that one simply basks in 'A Flower Is A Lovesome Thing' (a Nance feature, to all intents) and 'Chelsea Bridge' for the sheer loveliness of them. The best work, of course, always came when Ellington stepped forward to announce him like a ringmaster introducing a high-wire act, but Cat's occasional outings as leader have their joys, too.

Chris Anderson (born 1926)

PIANO

Herbie Hancock's teacher and first influence, the Chicagoan has played with some of the finest jazz names of his generation. He made some fine LPs in the '60s and then seemed to disappear for a time.

*** **Love Locked Out** Mapleshade 512692 *Anderson (p, v solo).* 10/87.

*** **You Don't Know What Love Is** Naim 030 *Anderson; David Williams (b); Billy Higgins (d); Sabina Sciubba (v).* 98.
*** **From The Heart** Naim 1035 *Anderson (p, v solo).* 10/98.
The cover of *Love Locked Out* majors on Anderson's tutelage of Herbie Hancock and thus primes an alert listener for any signs of the younger man's style. It's there in abundance, in the bright, positive attack and occasionally skittish approach to harmonic improvisation. Anderson, though, also has a darker strain to his work, reminiscent at moments of Waldron or Tapscott. The vocal versions of 'Detour Ahead' and 'The Folks Who Live On The Hill' are forgettable, but testimony to Chris's interest in song.

On the first Naim disc, he takes a couple of instrumentals, but for the most part acts as accompanist to Sciubba, who to our ears doesn't have much feel for jazz, but does at least allow the fine trio to work out the more sophisticated dimensions of the material. 'Ain't Misbehavin'' and 'Estate' are particularly good. The other one marks out what will now be a familiar course. Chris's singing on 'In Love In Vain' is genuinely touching. He can invest familiar tunes with a fresh air of mystery and the opening version of 'Here's That Rainy Day' and the equally epic 'Spring Will Be A Little Late This Year' are among the high-points of his long career.

Clifton Anderson (born 1957)

TROMBONE

Sonny Rollins's nephew and sometime sideman.

*** **Landmarks** Milestone MCD 9266 *Anderson; Wallace Roney (t); Kenny Garrett (as); Monty Alexander (p); Bob Cranshaw (b); Al Foster (d); Victor See Yuen (perc).* 1/95.
A pity there isn't more of him around. Anderson has a smooth, J.J.-influenced approach and the trombone dominates here, with Roney and Garrett in for just one appearance apiece. Alexander is an unusual choice of accompanist (though it explains the calypso) but the rhythm section gels nicely in an undemanding sort of way, allowing Anderson to weave his elegant lines.

Ernestine Anderson (born 1928)

VOICE

Sang with the Johnny Otis road show in her teens, recorded for Mercury and later Concord, moving between R&B and torchier material.

*** **My Kinda Swing** Verve 842409 *Anderson; Ernie Wilkins Orchestra.* 60.

** **The New Sound Of Ernestine Anderson** Collectables 5756 *Anderson; personnel unknown.* 64.

*** **Never Make Your Move Too Soon** Concord CCD 4147 *Anderson; Monty Alexander (p); Ray Brown (b); Frank Gant (d).* 8/80.

(*) **When The Sun Goes Down Concord CCD 4263 *Anderson; Red Holloway (ts); Gene Harris (p); Ray Brown (b); Gerryck King (d).* 8/84.

*** **Love Makes The Changes** High Note HCD 7118 *Anderson; Donald Harrison (as); Lafayette Harris (p); Rodney Jones (g); Chip Jackson (b); Carl Allen (d).* 7/03.

She isn't the kind of singer you'd expect to find on Concord. Originally an R&B shouter who sounded better on the belters than on the ballads, she evolved into a more urbane performer. That's evident on *My Kinda Swing*, which puts 'All Of My Life' alongside 'See See Rider' and over some tepid arrangements. The Collectables reissue brings back an obscure record cut for the Sue label. She's in good voice but the material is often dreadful, epitomized by 'Evil Spelled Backwards Means Live', and the anonymous accompaniments don't help.

The least satisfying of the surviving Concords – there are many more deleted – is ironically the most bluesy. *When The Sun Goes Down* wastes the subtleties in Anderson's voice, with Holloway and Harris also stuck in routine. *Never Make Your Move Too Soon* has too many familiar tunes, but Alexander's knowing vivacity is a tonic.

Love Makes The Changes settles her into a congenial situation, with some strong standards and a few less familiar tunes. The voice has spread and thickened, but she sounds in good spirits and Harrison enjoys his moment as blues-band alto man. 'It's Easy To Remember', taken at a wistful lilt, is a standout.

Also, in brief:

*** **Concord Jazz Heritage** / ***(*) **Ballad Essentials** Concord CCD 4840 / 4886. 76–90.

Two respectable collections drawing on a rich back-catalogue.

***(*) **I Love Being Here With You** Concord CCD 2126 2CD. 87–90.

All drawn from guest spots on other people's dates, so an interesting compilation for Anderson fans.

Fred Anderson (born 1929)

TENOR SAXOPHONE

After devoting years to running his club, the Velvet Lounge, the Chicagoan resurfaced in the '90s to re-establish a recording career that was late enough in starting.

*** **Dark Day: Live In Verona 1979** Atavistic 218 *Anderson; Billy Brimfield (t); Steven Palmore (b); Hamid Drake (d).* 5/79.

*** **The Milwaukee Tapes: Volume 1** Atavistic 62204 *As above, except omit Palmore; add Larry Hayrod (b).* 80.

The first of these is an important release, coming on an imprint devoted to recovering music that has previously only had limited availability. The title is slightly misleading in that the set includes material recorded back home in Chicago as well as in Italy less than a week later.

The other real delight of this is a first hearing of the young Hamid Drake. He resembles nothing more than Tony Williams at a similar age, or perhaps Denardo Coleman. Trumpeter Billy Brimfield has never been widely acknowledged, though he was a respected member of the AACM collective, and bassist Steven Palmore is another fine musician. 'Dark Day' is the definitive Anderson performance, sombre and cutting by turns, packed with muscular phrases but also strangely tender and vulnerable.

The Milwaukee sessions are pretty much of a piece with the slightly earlier set, but there is a tendency to meander through solos in a second-gear version of late Coltrane. Fred's blues sensibility surfaces more frequently, especially on the opening 'Ballad For Rita'. Not the cleanest or most faithful of recordings, but more than reasonable for the vintage and provenance.

***(*) **The Missing Link** Nessa NCD 23 *Anderson; Larry Hayrod (b); Hamid Drake (d); Adam Rudolph (perc).* 9/79.

*** **Vintage Duets: 1.11.1980** Okkadisk OD 12001 *Anderson; Steve McCall (d).* 1/80.

*** **Birdhouse** Okkadisk OD 12007 *Anderson; Jim Baker (p); Harrison Bankhead (b); Hamid Drake (d).* 4/94, 2/95.

Anderson first made his presence felt three decades ago on fellow saxophonist Joseph Jarman's ground-breaking Delmark record, *Song For*. Thereafter he disappeared for a decade and more, to concentrate on the Velvet Lounge. It was only in the '80s, and then again more securely in the '90s, that he became a presence on the scene.

He shares with Von Freeman a knack for sounding absolutely contemporary and completely steeped in the tradition. If there is a single reference-point for his playing, it has to be Gene Ammons; it's in the phrasing and in the shape of almost every solo. Anderson is raw and spare, feeding directly off the percussion rather than the chords, which is why he never sounds quite as focused working with a piano-player. Like Jug, he doesn't rush to make his point. The duets with McCall are as laid back and unhurried as could ever be, sometimes to the point where the listener feels excluded.

The Missing Link catches him early enough for all the components – Jug, Ornette, the AACM experiment – to be severally audible. It now reappears with a long extra track, Hamid Drake's composition 'Tabla Peace', and is certainly the disc of choice. *Birdhouse* never quite fires, perhaps because the pianist is so restrictive, though 'Like Sonny', a tribute to Sonny Stitt with no hint of pastiche, is worth the wait. The duets suffer from a poor transfer.

*** **Chicago Chamber Music** Okkadisk OD12010 *Anderson; Tatsu Aoki (b); Afifi Phillard (d).* 96.

*** **Fred Anderson & DKV Trio** Okkadisk OD12014 *Anderson; Ken Vandermark (reeds); Kent Kessler (b); Hamid Drake (d).* 12/96.

The DKV Trio collaboration was an important turning-point in perceptions of Fred Anderson's music, since these younger players were leading something of a charge in contemporary Chicagoan jazz. The steaming opener 'Planet E' had been part of Fred's bag for some time. It's not exactly chamber music. In fact the record is very similar to Fred's recordings of the period, marked by the same qualities and an occasional tendency to overplay as camouflage for the absence of a chordal instrument.

*****(*) Live At The Velvet Lounge** Okkadisk OD 12023 *Anderson; Peter Kowald (b); Hamid Drake (d).* 6/98.

This has the self-indulgent relaxation of focus that comes with a home gig. Kowald is a master, but even he seems to be taking a night off and, apart from the emotionally driven 'To Those Who Know', barely registers as anything more than an accompanist. Drake is more forceful, though sometimes over-emphatic. The opening track, 'Straight, But Not Straight', may well be a homage to Monk, but it lacks the master's wry refusal of self-importance.

***** Fred Anderson Quartet: Volume 1** Asian Improv 00049 *Anderson; Billy Brimfield (t); Tatsu Aoki (b); Chad Taylor (d).* 98.

Around this time, many of Fred's admirers were pointing out his similarity to the older-school tenormen. Comparisons ranged from Gene Ammons to Hank Mobley. We were also struck by strong similarities to the neglected John Gilmore, which may be mere coincidence. The group sounds tight and well organized, with a fine version of the classic 'Dark Day' and rarely drifts off into the noodling, hectoring sound that mars some items in the Anderson discography.

*****(*) 2 Days In April** Eremite MTE 23/24 2CD *Anderson; Kidd Jordan (ts); William Parker (b); Hamid Drake (d).* 4/99.

This only appeared in 2005 and relative to that year's priorities was accepted more as a belated glimpse of Jordan, who's still egregiously under-recorded and undervalued. The untitled improvisations weave together fragments of melody, blues shouts, inchoate cries and laments and create what increasingly seems like an undifferentiated body of sound which one either surrenders to or is dismayed by. There is no possibility of detachment from this music, which is either a token of its power or a sign that perhaps it is so intensely private that it fails to communicate. The recording somewhat favours the two saxophonists.

***** Blue Winter / *** Back Together Again** Eremite MTE 047/48 2CD / Thrill Jockey 70139 *Anderson; William Parker (b, nagaswaram on Blue Winter only); Hamid Drake (d, perc).* 12/04.

Rush-released in the spring of 2005, one can see why *Blue Winter* generated some urgency. Anderson is on cracking form, pouring out long lines of blues-inflected melody on the opening improvisation, pacing himself a little more carefully on the three shorter pieces that make up the second disc. Parker is a much more compelling presence than Aoki and he stamps his authority on the session, varying the palette later with nagaswaram. Drake is tighter and more linear here than on many of his recent appearances, digging in tight behind the saxophone with an unflagging hi-hat figure. Fred sounds warmer than usual in the acoustic of the Dibden arts centre at Johnson State College, Vermont. His iron tone has acquired a softness round the edges which is highly effective even on the faster sections.

Anderson and Drake had been working together for an astonishing 25 years when the duos on *Back Together Again* were released. The album is testament to one of the closest partnerships in Chicago jazz. Disappointingly, there are moments when they seem to be working on parallel tracks rather than listening to one another. However, such is their closeness of vision that it doesn't jar too much and the title-piece is a classic. The CD also includes a valuable video component and interviews, with live footage and interviews.

Also, in brief:

*****(*) Duets 2001: Live At The Empty Bottle** Thrill Jockey 101. 5/99.

A cracking set of mostly fairly short live duets with former Arkestra percussionist Robert Barry.

**** On The Run: Live At The Velvet Lounge** Delmark 534. 3/00.

Slackly conceived and executed album, overfull of saxophone posturing and rambling solo construction.

****** Back At The Velvet Lounge** Delmark DE 549. 11/02.

Increasingly hard to keep tabs on these similarly titled dates. This one is fairly routine, though the young Maurice Brown (*t*) and experienced Harrison Bankhead (*b, g*) keep the interest level up.

***** The Great Vision Concert** Ayler AYL 052. 03.

Stirring duets with Harrison Bankhead (*b*) once again.

***** Timeless: Live At The Velvet Lounge** Delmark DE 568 CD/DVD. 7/05.

Another intense night at the old club, with Harrison Bankhead (*b*) in for Parker. The closing title-piece, not much shy of half an hour in length, is colossal.

Ray Anderson (born 1952)

TROMBONE, OTHER BRASS AND PERCUSSION, VOCAL

Joined Anthony Braxton in 1977, replacing his teacher, George Lewis. His work encompasses jazz, funk and the avant-garde.

***** Right Down Your Alley / *** Wooferlo** Soul Note 121087 / 121187 *Anderson; Mark Helias (b); Gerry Hemingway (d).* 2/84; 11/87.

The first of these is the BassDrumBone trio in essence, the second in name. Anderson's work is marked out by lots of free play but with the same blurts, smears and huge portamento effects that punctuate his funk work. Like Lewis, Anderson favours a horn with an F-key, which allows him to drop the sound a fourth as required, and there's often a depth here that suggests a bass instrument. For all the exuberance, this is sometimes a shade dry. Anderson's Enja and hat ART records are currently out of circulation, so thin pickings.

Reid Anderson

BASS

Contemporary bassist at work on the current New York scene. He is now renowned as one of the three members of The Bad Plus.

*****(*) Dirty Show Tunes / **** Abolish Bad Architecture** Fresh Sound New Talent FSNTCD 030 / 062 *Anderson; Mark Turner (ts); Ethan Iverson (p); Jorge Rossy (d on Dirty only); Jeff Ballard (d on Abolish only).* 5/97; 5/99.

****** The Vastness Of Space** Fresh Sound New Talent FSNTCD 096 *Anderson; Andrew D'Angelo (as); Bill McHenry (ts); Ben Monder (g); Marlon Browden (d).* 3/00.

Why are Anderson's groups and records different from so many other, seemingly similar ones? Is it his book of tunes, all morning-fresh yet naggingly familiar? His mix of inscrutability and openness? His band of contrary personalities who manage to work together as one?

Despite the title of the first disc (also the name of his publishing company), there isn't a show tune in sight, dirty or otherwise. Anderson writes material that continually changes its shape as it moves forward. The harmonic structure is elusive, never fully manifest, and there's a feeling of complete freedom even as each element leads inevitably into the next. Tempos evolve out of collective playing, particularly noticeable with Browden on board, simple but never simplistic. Similarly, the effect is melodious without being tied to lines of melody. The extraordinary "Mystery Girl" on *Abolish Bad Architecture* isn't a real ballad but is as serenely contemplative as it is oblique. It helps Anderson that he has two magnificent contributors in Iverson and Turner.

The second disc is the superior one because the empathy is even more attuned and Ballard is a less conventionally swinging drummer, even using rock patterns in places. On the third album, the pale timbres of D'Angelo and McHenry conceal a real ferocity. Monder, too, shifts in and out of focus, sometimes mimicking saxophone or piano lines, and Anderson himself weaves in and out, establishing the music's melodic heart as well as its fundamental rhythm. One thinks of one of George Russell's earliest and most ingenious workshop records, though this music could only have been played moments ago. Anderson's subsequent activity with The Bad Plus seems to have stemmed solo work. On this evidence, that's a shame.

Lotte Anker

SOPRANO AND TENOR SAXOPHONES

Danish saxophonist, working between free and cool.

*** **Beyond The Mist** Stunt STUCD 18909 *Anker; Mette Petersen (p); Jesper Lundgaard (b); Jesper Elen (d).* 89.
***(*) **Infinite Blueness** Av Art AACD 1003 *Anker; Hasse Poulsen (g); Peter Friis-Nielsen (b).* 95.
*** **Triptych** Leo CD LR 441 *Anker; Craig Taborn (p); Gerald Cleaver (d).* 8/05.

Lotte Anker has yet to make a splash. The first record is worth searching out for the interplay between two of the most interesting female performers in European free. The improvisations here are well centred and almost earthy in impact, not at all 'misty'. The Av Art set is a free-form situation in which the really strong moments have to be picked out of some fairly routine idiomatic stuff. Poulsen is a master in his modest way and this shows him off to best advantage. Anker's tone is bright and often quite vocalized, occasionally reminiscent of John Tchicai, which makes sense given her background. The Leo set is also very impressive, with Anker playing long, looping lines that seem to weave in and out of Taborn's typically subtle and inflected piano. Cleaver plays melodically and with faultless sense of space.

Charly Antolini

DRUMS

Swiss-born, and based in Germany. He recorded with Bill Coleman in the '50s and has since led his own band, Jazz Power, and anchored dozens of big-band and expatriate swing sessions.

*** **Power Drummer** Universal/Jazz Club 1730452 *Antolini; Dusko Goykovich, Conny Jackel (t); Lee Harper, Shake Keane, Klaus Osterloh, Ack van Rooyen (t, flhn); Hermann Breuer-Capri, Rudi Fusers, Gerhard Lachmann, Jiggs Whigham (tb); Bernd Fischer, Bernd Rabe (as); Joki Freund, Wilton Gaynair (ts); Heinz von Hermann (ss, ts, bs); Johnny Fiegl, Herman Schoonderwalt (bs); Francis Coppieters, Jesse Tanksley (p); Dieter Reith (p, org, syn); Karlheinz Kastel (g); Wolfgang Schmid-Grandy (g, b); Werner Dies, Gary Todd, Jean Warland, Peter Witte (b); Andy Witte (d, perc).* 66–80.

The title's the giveaway. Antolini likes drum pyrotechnics and most of these tracks, recorded in Europe over a decade and a half, are securely focused on the leader, which may put off those allergic to long, clattery drum features. Antolini's no mean technician, though, and when he uses brushes, as on 'Drum-Organ' with Dieter Reith, he can be subtle, too. For some, the joy of this will be glimpses of celebrated Brits like Keane and the elusive 'Bogey' Gaynair (who was also based in Germany). These were tough times for jazz and there's a superficial trendiness about some of the music. It's saved by sheer energy, though.

Peter Apfelbaum (born 1960)

WOODWINDS, KEYBOARDS, PERCUSSION

A teenage member of the Berkeley Arts Co and High Jazz Ensemble before forming his own Hieroglyphics Ensemble to pursue avant-garde/ethnic musics.

*** **It Is Written** ACT 9437 *Apfelbaum; Peck Allmond (t, woodwinds); Steven Bernstein (slide t); Jeff Cressman, Natalie Cressman, Josh Roseman (tb); Craig Handy (as); Jessica Jones (as, ts); Tommy Jones (ts); Norbert Stachel (woodwinds); Charles Burnham, Juliana Cressman (vn); Trey Anastasio, Will Bernard, Viva de Concini, David Phelps (g); Jai Uttal (g, hca, v); Patrice Blanchard, John Shifflett (b); Deszon X. Claiborne, Aaron Johnston, Dafnis Prieto (d, perc); Josh Jones, David Frazier (bata d); Cyro Baptista (perc); Abdoulaye Diabate (v).* 9–10/04.

Apfelbaum never seems to have secured regular label interest. Consequently most of his early work is out of print and new records only appear infrequently. The aesthetic comes out of the '60s, but freshly reconceived. Jai Uttal's voice on 'Rainbow Sign' is the clearest indication of Apfelbaum's desire to mix ethnic idioms with progressive jazz writing. The scores are rich and varied, with complex textures rather than long solos defining most cuts. Most tracks stick to a horns, guitar and rhythm format, with strings added on the long 'Apparition/Projectiles', and exotic percussion on 'Petroglyph Extension' and 'Shotgun Bouquet'. Apfelbaum himself isn't a virtuosic player, but his work shouldn't be overlooked.

Arcado (String Trio)

GROUP

Originally just Arcado, the generic suffix was added a little later. What they do is sui generis, though, intricate writing and virtuosic playing.

***(*) **Behind The Myth** Winter & Winter 919039 *Mark Feldman (vn); Hank Roberts (clo); Mark Dresser (b).* 3/90.
*** **For Three Strings And Orchestra** Winter & Winter 919050 *As above, except add Kölner Rundfunkorchester .* 6/91.
***(*) **Live In Europe '94** Avant 58 *As above, except omit Roberts; add Ernst Reijseger (clo).* 3 & 4/94.

Arcado follow in the path of Billy Bang's String Trio Of New York. The debut album oozed promise and enterprise, but lacked STNY's investigative spirit. *Behind The Myth*, also originally on JMT, was recorded in studio during a successful 1990 tour. The long title-track has moments of exceptional beauty, with Feldman stretching above the lower strings. Though all the tracks are self-written, along the way they touch on influences as various as Django Reinhardt, Charles Mingus and hints of Jimi Hendrix.

The orchestral album is an interesting side-project, inevitably further from a jazz sensibility, but still engaging. The subsequent addition of Reijseger changed the dynamic of the group somewhat, making it more 'European' and 'classical' in one direction, but also more playfully improvisational in another. This is a beautifully recorded sample from another impressive tour. The opening 'Harkening' is dull, but it serves to reintroduce the group's basic language. By the time they get into Feldman's 'Xanax', something really interesting is afoot, and the high standard is observed all the way through to the climactic closing sequence. 'Behind The Myth' was by this stage a repertory piece, but they play it with unfettered enthusiasm and with a loose, jazzy quality that always seemed to be this group's default position.

Jimmy Archey (1902–67)

TROMBONE

A Virginian, he moved to NY in the '20s and played with most of the era's big names. Later moved easily between trad, swing and mainstream.

***** Dr. Jazz: From Jimmy Ryan's, West 52nd St Volumes 4 & 13** Storyville STCD 6044 / 6053 *Archey; Henry Goodwin (t); Benny Waters (cl, ss, as); Dick Wellstood (p); George 'Pops' Foster (b); Tommy Benford (d). 1–4/52.*

**** Reunion** GHB BCD 310 *Archey; Punch Miller (t); Albert Burbank (cl); Dick Griffith (bj); Dick McCarthy (b); Sammy Penn (d). 2/67.*

****(*) At The Emporium Of Jazz** GHB BCD461 2CD *Archey; Bill Price (t); Frank Chace (cl); Don Ewell (p); Bill Evans (b); Red Maddock, Sammy Penn (d). 4/67.*

Rare examples of the redoubtable 'bone man as leader or co-leader. The Storyvilles are airshots, and though the band was booked to play overheated Dixieland, some good moments survive. Waters is in good form for this period and the rarely heard Goodwin stands comfortably with Archey. *Reunion* and the other late date are both from the North, Connecticut and Minnesota respectively. The playing is bedraggled and Burbank's tone is a disgrace. There's some better stuff from April, though Jimmy, who's still head and shoulders above the rest this close to the end, is playing well.

Neil Ardley (1937–2004)

COMPOSER, SYNTHESIZER

A scientist by training, Ardley had some experience in big bands before Ian Carr introduced him to jazz producer Denis Preston. The resultant New Jazz Orchestra yielded some of the most imaginative jazz writing heard in Britain. Ardley later devoted himself largely to science writing for children. At the end of his life, he dabbled in electronic jazz with Zyklus and was again writing vocal music.

*****(*) Western Reunion** Dutton Vocalion CDSML 8427 *Ardley; Tony Dudley, Bob Leaper, Mike Phillipson (t); Ian Carr (t, flhn); John Mumford, Paul Rutherford (tb); Peter Harvey (btb); Mick Palmer (frhn); Dick Hart (tba); Trevor Watts (as, f); Barbara Thompson (as); Dave Gelly, Tom Harris (ts); Sebastian Freudenberg (bs); Les Carter (f, af); Mike Barrett, Lionel Grigson (p); Tony Reeves (b); Jon Hiseman (d). 65.*

Often mistakenly listed as *Western Union* (we plead guilty), this is a first, impressive flowering of Ardley's talents as composer ('Shades Of Blue'), arranger (Lewis's 'Django', Gerry Mulligan's title-tune) and bandleader. Though some of the horn-players have lapsed into obscurity, the quality of the orchestra is immediately evident and there are fine features for Carr, Watts and others. Though essentially 'cool' in tonality and sound-colour, there is a solid swing to all these tracks, testimony to Hiseman's undervalued talents as a (straight) jazz drummer. Miles's 'So What' (arranged by Carter and Rutherford, interestingly) is a highlight, but so too is 'If You Could See Me Now', the only track featuring Grigson. A welcome return to circulation for a lost British classic of big-band jazz.

***** Greek Variations & Other Aegean Exercises** Impressed Re-pressed 986 6899 *Ardley; Ian Carr (t, flhn); Mike Gibbs (tb); Don Rendell (ss, ts, af, cl); Barbara Thompson (ss, as, f); Karl Jenkins (ob, ss, bs); Brian Smith (ss, ts); Stan Robinson (ts, f); Frank Ricotti (vib, mar); Chris Spedding (g); Jack Bruce, Jeff Clyne (b); Trevor Tomkins (d, perc, strings). 69.*

This falls into two main parts, with Ardley's impressionistic variations on a Greek folk song taking up one side of the original disc, far superior, if shorter, pieces by Ian Carr and the main cadres of his Nucleus group taking up the rest. Ardley's writing is thoughtful and in some aspects quite advanced, but there is a willed and slightly strained quality to some of his ideas, to the extent one feels the interest lies in the process and not in the actual sounds.

***** Will Power** Vocalion ZDA 164/165 2CD *Ardley; Ian Carr, Kenny Wheeler (t); Tony Coe (reeds); Gordon Beck, Stan Tracey (p); Paul Buckmaster (clo); Ron Matthewson (b); Pepi Lemer, Colin Walker, Norma Winstone (v). 74.*

Recorded at Southwark Cathedral to celebrate the tercentenary of Shakespeare's birth, this actually represents the work of three other composers as well: Stan Tracey, Mike Gibbs and Ian Carr. As the only one of the group not living, it might sentimentally belong to Ardley. To be frank, his two compositions – 'Shall I Compare Thee' and 'Charade For The Bard' – are the weakest and most time-locked of the set. Gibbs's 'Sonnet' and, in particular, Tracey's 'Alas, Sweet Lady' are much more compelling and stand the test of time far more convincingly. Even so, Ardley's blend of advanced compositional ideas and free jazz has its appeal and there are some lovely moments.

****(*) Kaleidoscope Of Rainbows** Duskfire Records DUSKCD 101 *Ardley; Ian Carr (t, flhn); Brian Smith (ss, ts, f); Bob Bertles (ss, as, f); Tony Coe (ts, cl, bcl); Barbara Thompson, Stan Sulzmann (ss, as, f); Geoff Castle, Dave Macrae, John Taylor (ky); Ken Shaw (g); Paul Buckmaster (clo); Roger Sutton (b); Roger Sellers (d); Trevor Tomkins (vib, perc). 76.*

Ardley recorded for Decca as early as1965 but later moved on to a trilogy of large-scale works, *The Greek Variations*, *Symphony Of Amaranths* and, the best-known of the three, *Kaleidoscope Of Rainbows*. Some of its fame derived from the arcane understanding that it was based on a five-note Balinese scale (drummer Trevor Tomkins wanted to call it 'Bali Boogaloo'), and on hearing it again one is most aware of a studied exoticism relieved by some very fine playing indeed. *Kaleidoscope* was performed by an augmented version of Ian Carr's Nucleus group. Carr himself takes a fine solo on 'Rainbow One' alongside his Nucleus colleague Smith. The second section is arranged for keyboard-players Castle and Macrae, and the third provides an interesting musical footnote with the presence of cellist Paul Buckmaster, who exerted a considerable influence on Miles Davis's ground-breaking *On The Corner* album. Coe and Barbara Thompson both have featured spots later and play entirely in character, Coe with sly invention, Thompson with grace but no real substance. By the later sections, the structure has dissolved into impressionism, music of some beauty but no great profundity. The later *Harmony Of The Spheres* project was far more interesting and significantly saw Ardley back with Decca.

Julian Argüelles (born 1966)

TENOR AND BARITONE SAXOPHONES

Brother of drummer Steve, he emerged from Loose Tubes as a singular imagination and player. Currently based in Scotland.

*** **Home Truths** Babel BDV 9503 *Argüelles; Mike Walker (g); Steve Swallow (b); Martin France (d). 5/95.*

***(*) **Scapes** Babel BDV 9674 *Argüelles; Steve Argüelles (d, perc). 95.*

*** **Skull View** / **** **Escapade** Babel BDV 9719 / Provocateur PVC 1019 *Argüelles; Mark Bassey (tb); Django Bates (thn); Iain Dixon (ts, cl, bcl); Mário Laginha (p); Mike Walker (g); Steve Watts (b); Martin France (d). 96; 6/99.*

*** **As Above So Below** Provocateur PVD 1033 *Argüelles; Henry Lowther (t, flhn); Jim Rattigan (fr hn); Stan Sulzmann (f, af); Iain Dixon (cl, bcl); Mike Walker (g); Steve Watts (b); Martin France (d); strings. 5/03.*

**** **Partita** Basho 172 *Argüelles; Michael Formanek (b); Tom Rainey (d). 10/06.*

The first is an encouragingly personal sax-and-rhythm date from the 29-year-old. Abjuring obvious role-models has led him back to such players as Warne Marsh and some contemporary Europeans like Garbarek. It is a measure of the reputation of young Brits like Argüelles and Walker that Steve Swallow should have taken time out to record with them. To be frank, he makes the session sing, weaving a skein of sound that is almost too beguiling.

The fraternal duos on *Scapes* are brief, clever, funny and thoroughly musical. Julian has a distinctive character on his different horns; Steve is a more than functional presence, inhabiting the music and propelling it at the same time, turning even the shortest track into a mini-odyssey.

Skull View suggests that Argüelles will turn into a fine composer for larger ensembles. His command of small detail is matched by a generous musical sweep, and there is a mature exuberance even to pieces which seem to flirt with the macabre humour of Loose Tubes days. With the same group on a new label, Argüelles delivers one of the best British jazz albums of recent memory on *Escapade*. It's one that repays the closest attention or can be put on simply for the groove. 'The Pow Wow' is reminiscent of things John Surman and John McLaughlin were doing on *Extrapolation* and the whole album has the serious, insouciant perversity of those days. Guitarist Walker has carved out a hefty reputation which until now hasn't always communicated on record. His understated introduction to '9 Grammes Of Lead' is a measure of how subtle he can be. Bassey's mournful brass-band trombone and Django's now familiar peckhorn lines are singularly well adapted to the concept.

Argüelles has been in outstanding form, live and on record, since moving to Scotland, but *As Above* is discouragingly tame after the last one. The string parts are nicely done, the ensembles sleekly tailored, but while the saxophonist plays well, the impression is of something introverted and uncommunicative.

Partita finds Argüelles more than punching his weight in a demanding situation and international-class company. There's a mature rigour to everything here, tempered with a wry spirit of fun and occasional flashes of danger. A lot of material, some of which might have been more effective developed at greater length, but of undeniable quality.

Bruce Arkin

SOPRANO AND TENOR SAXOPHONES, PERCUSSION

New Yorker based in Barcelona.

*** **Wake Up** Fresh Sound New Talent FSNTCD 265 *Arkin; Albert Bover (p); Chris Higgins (b); Jorge Rossy (d). 2/06.*

If this isn't quite the revelation the title and lightning strike on the cover might promise, it's still arrestingly original. Arkin writes nice, angular melodies, with a lot of attitude, though we'd suggest he needs to test his chops in more demanding company than here.

Lil Hardin Armstrong (1898–1971)

PIANO, VOCAL

Born in Memphis, she demonstrated pianos at a Chicago store before joining King Oliver and there meeting her future husband, Louis Armstrong. She helped drive his career, but they divorced in 1938. She was house pianist at Decca for a while and later re-established a presence on the Chicago club scene.

*** **Lil Hardin Armstrong And Her Swing Orchestra 1936–1940** Classics 564 *Armstrong; Joe Thomas, Shirley Clay, Ralph Muzzillo, Johnny McGee, Reunald Jones, Jonah Jones (t); Al Philburn, J. C. Higginbotham (tb); Buster Bailey, Tony Zimmers (cl); Don Stovall (as); Russell Johns, Prince Robinson, Robert Carroll, Chu Berry (ts); Frank Froeba, James Sherman, Teddy Cole (p); Arnold Adams, Huey Long, Dave Barbour (g); John Frazier, Wellman Braud, George 'Pops' Foster, Haig Stephens (b); O'Neil Spencer, Sam Weiss, Manzie Johnson (d); Midge Williams, Hilda Rogers (v). 10/36–3/40.*

Although a modernist in her youth, the former Mrs Armstrong never advanced much as a piano-player, which may be why keyboard duties are often entrusted to others. Her vocal talents are likeable and she comes across as a precursor of Nellie Lutcher and other vaguely racy post-war singers. The accompaniments offer a rough distillation of small-band swing and older styles, suggested by the presence of such '20s veterans as Robinson and Clay alongside the more modernistic Thomas and Berry. Tunes like '(I'm On A) Sit-Down Strike For Rhythm' have a self-explanatory charm and there's a more distinctive jazz content in Bailey's hot and fluent playing. On the final, 1940, date, Lil returns to the piano and leaves the singing to others.

*** **Lil Hardin Armstrong – Chicago: The Living Legends** Original Jazz Classics OJCCD 1823 *Armstrong; Bill Martin, Roi Nabors, Eddie Smith (t); Preston Jackson, Al Wynn (tb); Darnell Howard, Franz Jackson (cl); George 'Pops' Foster (b); Booker Washington (d). 9/61.*

These oldtimers play with astonishing vitality, even mania; 'Royal Garden Blues' has seldom had such a shaking down. Howard's clarinet goes from a woody moan to a near-shriek and the "trumpets take their turn to rattle the roof. There is some solid blues, an enjoyable vocal feature for Lil on 'Clip Joint' and 'Boogie Me', where she duets with Washington and makes you wonder why she didn't play piano like that with the Hot Five. Not subtle, but great fun.

Louis Armstrong (1901–71)

TRUMPET, CORNET, VOCAL

Born in New Orleans, he learned to play cornet as a young teenager in a waifs' home. By 1919, he was a formidable player and began recording with King Oliver in 1923 before going to NY to join the Fletcher Henderson Orchestra. He began recording under his own name in Chicago, 1925, with the Hot Five and Hot Seven for OKeh Records. By the end of the '20s, he was a great soloist, influencing everyone in jazz, shifting the emphasis from group playing to solo improvising and creating a new vocal style. Toured in the '30s with the remnants of Luis Russell's orchestra but suffered a slump post-war despite Hollywood appearances. His invincible personality brought him back, concentrating on the sextet All-Stars format to the end of his career. Jazz's best-loved individual figure.

[illegible]

♛ **** **Hot Fives & Sevens**
JSP LOUISBOX 100 4CD *As for JSP discs, below.* 25–30.

♛ **** **The Complete Hot Fives And Hot Seven Recordings**
Columbia C4K 63527 4CD *As listed below.* 25–30.

**** **Complete Hot Five And Hot Seven Recordings: Volumes 1–3**
Columbia CK 86999 / 87010 / 87011 *As listed below.* 11/26–12/28.

**** **Hot Fives And Hot Sevens: Volume 1**
JSP CD 312 *Armstrong; Kid Ory (tb); Johnny Dodds (cl, as); Lil Hardin Armstrong (p); Johnny St Cyr (bj); Butterbeans & Susie, May Alix (v).* 11/25–11/26.

**** **Louis Armstrong, 1925–1926**
Classics 600 *As above.* 11/25–11/26.

**** **Hot Fives And Hot Sevens: Volume 2**
JSP CD 313 *As above, except add Bill Wilson (c); Honoré Dutrey, John Thomas (tb); Boyd Atkins (cl, ss, as); Albert Washington (ts); Earl Hines (p); Lonnie Johnson (g); Rip Bassett (bj, g); Pete Briggs (bb); Baby Dodds, Tubby Hall (d).* 5–12/27.

**** **Hot Fives And Hot Sevens: Volume 3**
JSP CD 314 *Armstrong; Homer Hobson (t); Fred Robinson, Jack Teagarden (tb); Jimmy Strong (cl, ts); Don Redman (cl, as); Bert Curry, Crawford Wetherington (as); Happy Caldwell (ts); Earl Hines, Joe Sullivan (p); Carroll Dickerson (vn); Eddie Lang (g); Mancy Cara (bj, v); Dave Wilborn (bj, g); Pete Briggs (tba); Zutty Singleton, Kaiser Marshall (d).* 5–12/27.

***** **Louis Armstrong 1926–1927**
Classics 585 *As above.* 11/26–12/27.

**** **The 25 Greatest Hot Fives And Hot Sevens**
ASV AJA 5171 *Basically as above.* 25–29.

Armstrong's music is one of the cornerstones of jazz and these, his most famous records, remain a marvel. While we are envious of any who are discovering the likes of 'Wild Man Blues' or 'Tight Like This' for the first time, we acknowledge that the sound of the records – particularly the earliest, acoustic Hot Five dates – can seem 'difficult' to ears raised on digital sound. Considering he was playing with his peers – Ory and Dodds were two of the most respected performers in the field – the group's basic sound seems unexpectedly rough and unsophisticated. Yet when one focuses on Armstrong himself, that all falls away in the presence of his youthful mastery. Not yet 25 and still playing cornet, he is still trying out for greatness, even if his spell with Henderson a year earlier had alerted the jazz community to his incipient brilliance. Earlier pieces like 'Jazz Lips' or 'Cornet Chop Suey' have a rough and ready quality which Armstrong's burgeoning power either barges past or transcends. There is a degree of vaudeville in the music already – 'Heebie Jeebies' – but much of the time he elevates his surroundings by sheer charisma.

By the time of the Hot Sevens, in 1927, with Dodds assuming a second-voice role that has even Armstrong compelled to play his best, the music seems mystical in its poetry and majesty. 'Potato Head Blues', with its incredible stop-time solo, the astounding improvisation on 'Wild Man Blues' and the glittering blues playing on 'Willie The Weeper' are but three examples.

By the time of the second Hot Five, with Hines arriving on piano, Armstrong was approaching the stature of a concerto soloist, which makes these final small-group sessions something like a farewell to jazz's first golden age. Hines is also magnificent on these discs, and notably on the duet showstopper 'Weather Bird' the results seem like eavesdropping on great men speaking among themselves. There is nothing in jazz finer than 'West End Blues', 'Beau Koo Jack' or 'Muggles'.

It goes without saying that these are indispensable. They have been reissued countless times. John R. T. Davies's remastering for JSP is superlative. Armstrong scholars argue over whether the Columbia 'definitive' edition – mystifyingly delayed – is superior, but it's hard to see anyone being disappointed with either. Columbia do score heavily with a magnificent book and add a few rare takes and even offer 'Cornet Chop Suey' at two different speeds (therefore in different keys). The label has also released a shortened version as three individual CDs.

Classics do their usual methodical job, though these transfers pale by comparison with those above. The ASV disc isn't far behind in terms of sound and as a single-disc representation it works pretty well. Everybody chips in with this material, of course, sometimes with imaginative spin; mostly not. These are the best available, or likely to be.

**** **Louis Armstrong & His Orchestra 1928–1929** Classics 570 *As above and below.* 6/28–3/29.

**** **Louis Armstrong & His Orchestra 1929–1930** Classics 557 *Armstrong; Homer Hobson (t); Fred Robinson, Jack Teagarden, J. C. Higginbotham (tb); Jimmy Strong (cl, ts); Albert Nicholas, Charlie Holmes, Bert Curry, William Blue, Crawford Wethington (as); Happy Cauldwell (ts); Joe Sullivan, Luis Russell, Buck Washington (p); Eddie Lang, Lonnie Johnson (g); Eddie Condon (bj); Pops Foster (b); Paul Barbarin, Kaiser Marshall (d); Hoagy Carmichael (v).* 3/29–5/30.

**** **Louis Armstrong & His Orchestra 1930–1931** Classics 547 *Armstrong; Leon Elkins, George Orendorff, Harold Scott (t); Lawrence Brown, Luther Graven (tb); Leon Herriford, Willie Stark, Marvin Johnson (as); Les Hite (as, bs); Charlie Jones (cl, ts); Wiliam Franz (ts); Harvey Brooks, Henry Prince (p); Bill Perkins, Ceele Burke (bj, g); Reggie Jones (tba); Joe Bailey (b); Lionel Hampton (d, vib).* 7/30–4/31.

**** **Louis Armstrong & His Orchestra 1931–1932** Classics 536 *Armstrong; Zilner Randolph (t); Preston Jackson (tb); George James (cl, ss, as); Lester Boone (cl, as); Albert Washington (cl, ts); Charlie Alexander (p); Mike McKendrick (g, bj); John Lindsay (b); Tubby Hall (d).* 4/31–3/32.

After the final Hot Five records, Armstrong recorded almost exclusively as a soloist in front of big bands until the formation of the All-Stars in the '40s. Although the records become more formal in shape – most of them are contemporary pop tunes, opened by an Armstrong vocal and climaxing in a stratospheric solo – the best of them showcase him as grandly as anything he'd done previously. Since his vocal stylings were becoming as important as his trumpet-playing, it was critical that he got some of the best tunes of the day.

The Classics sequence has the benefit of uninterrupted chronological presentation at an attractive price. The second of the sequence covers the period when Armstrong was fronting the Luis Russell band. 'Black And Blue', 'Dallas Blues' and 'After You've Gone' offer superb improvisations against functional backdrops, and while some of the sheer daring has gone, he's become more poised and more serenely powerful than before. Finer still are the records made in LA in 1930 with the young Lionel Hampton. There are few Armstrong performance superior to 'Body And Soul', 'I'm A Ding Dong Daddy From Dumas' and 'Memories Of You'. The singing is integral and inventive. By contrast, the 1931–2 performances find him in front of another anonymous orchestra, but they throw his solos into focus and 'Star Dust', 'Lawd, You Made The Night Too Long' and 'Chinatown, My Chinatown' are outstanding. These were his last records for OKeh before moving to Victor in 1933.

**** **Louis Armstrong & His Orchestra 1932–1933** Classics 529 *Armstrong; Louis Bacon, Louis Hunt, Billy Hicks, Charlie Gaines, Elmer Whitlock, Zilner Randolph (t); Charlie Green, Keg Johnson (tb); Pete Clark, Scoville Brown, George Oldham (cl, as); Edgar Sampson (as, vn); Louis Jordan, Arthur Davey (as); Budd Johnson (cl, ts); Elmer Williams, Ellsworth Blake (ts); Don Kirkpatrick, Wesley Robinson, Teddy Wilson (p); Mike McKendrick (bj, g); John Trueheart (g); Edgar Hayes, Bill Oldham (bb, b); Elmer James (b); Chick Webb, Benny Hill, Yank Porter (d).* 12/32–4/33.

Armstrong's Victors are among his most majestic statements. If he had simplified his style, his tone and timing are extraordinary, with an inevitability to his attack on a phrase. 'I Gotta Right To Sing The Blues' and 'Basin Street Blues' are conclusive offerings from jazz's greatest virtuoso. Even so, weaker material is creeping in, a foretaste of the poor choice of tunes later at Decca.

**** **Louis Armstrong & His Orchestra 1934–1936** Classics 509 *Armstrong; Jack Hamilton, Leslie Thompson, Leonard Davis, Gus Aiken, Louis Bacon, Bunny Berigan, Bob Mayhew (t); Lionel Guimaraes, Harry White, Jimmy Archey, Al Philburn (tb); Pete Duconge (cl, as); Sid Trucker (cl, bs); Henry Tyre, Henry Jones, Charlie Holmes, Phil Waltzer (as); Alfred Pratt, Bingie Madison, Greely Walton, Paul Ricci (ts); Herman Chittison, Luis Russell, Fulton McGrath (p); Maceo Jefferson, Lee Blair, Dave Barbour (g); German Arango, Pops Foster, Pete Peterson (b); Oliver Tines, Paul Barbarin, Stan King (d).* 10/34–2/36.

***(*) **Louis Armstrong & His Orchestra 1936–1937** Classics 512 *As above, except add Snub Mosley, Bobby Byrne, Joe Yukl, Don Mattison (tb); Jimmy Dorsey, Jack Stacey (cl, as); Fud Livingston, Skeets Herfurt (cl, ts); Bobby Van Eps (p); George Archer, Harry Baty (g, v); Roscoe Hillman (g); Sam Koki (steel g); Andy Iona (uke, v); Jim Taft, Joe Nawahi (b); Ray McKinley, Lionel Hampton (d); Bing Crosby, Frances Langford, The Mills Brothers (v).* 2/36–4/37.

**** **Louis Armstrong & His Orchestra 1937–1938** Classics 515 *Armstrong; Shelton Hemphill, Louis Bacon, Henry 'Red' Allen (t); George Matthews, George Washington, J. C. Higginbotham, Wilbur De Paris (tb); Pete Clark, Charlie Holmes, Rupert Cole (as); Albert Nicholas, Bingie Madison (cl, ts); Luis Russell (p); Lee Blair (g); Pops Foster, Red Callender (b); Paul Barbarin (d); The Mills Brothers (v).* 6/37–5/38.

***(*) **Louis Armstrong & His Orchestra 1938–1939** Classics 523 *As above, except add Bob Cusumano, Johnny McGee, Otis Johnson, Frank Zullo, Grady Watts, Sonny Dunham (t); Al Philburn, Murray McEachern, Russell Rauch, Pee Wee Hunt (tb); Sid Stoneburn (cl); Art Ralston, Clarence Hutchenrider (as); Pat Davis, Dan D'Andrea, Joe Garland (ts); Kenny Sargent (bs); Nat Jaffe, Howard Hall (p); Jack Blanchette, Dave Barbour (g); Haig Stephens, Stan Dennis (b); Sam Weiss, Big Sid Catlett, Tony Briglia (d).* 5/38–4/39.

*** **Louis Armstrong 1939–1940** Classics 615 *Armstrong; Shelton Hemphill, Otis Johnson, Henry 'Red' Allen , Bernard Flood (t); Wilbur De Paris, George Washington, J. C. Higginbotham (tb); Charlie Holmes, Rupert Cole (cl, as); Joe Garland, Bingie Madison (ts); Luis Russell (p); Lee Blair (g); Pops Foster (b); Big Sid Catlett (d); The Mills Brothers (v).* 4/39–4/40.

***(*) **Louis Armstrong 1940–1942** Classics 685 *As above, except add Gene Prince, Frank Galbreath (t); Claude Jones, Norman Greene, Henderson Chambers, James Whitney (tb); Sidney Bechet (cl, ss); Carl Frye (as); Prince Robinson (cl, ts); Bernard Addison, Lawrence Lucie (g); John Simmons, Hayes Alvis, Wellman Braud (b); Zutty Singleton (d).* 5/40–4/42.

**** **Rhythm Saved The World** / **** **Satchel Mouth Swing** / ***(*) **Jeepers Creepers** Naxos 8.120735 / 8.120735 / 8.120815 *As above.* 34–4/36; 5/36–1/38; 5/38–4/39.

Armstrong's Decca recordings have long been the least favoured of his career. This is both a right and a wrong view. While there are many throwaway songs and plain bad ideas – even Louis couldn't do much with 'She's The Daughter Of A Planter From Havana' and its sorry ilk – he does rise above the circumstance; the sheer *sound* of Armstrong, whether playing or singing, is exhilarating and there are overlooked merits in these sessions. Decca's studio sound is very handsome and caught a silvery quality in Armstrong's tone which is not apparent on other records. Otherwise, he plays with steely finesse: no longer the bubbling genius, not yet the benign patriarch.

The first Classics disc includes a memorable session made in Paris with the fine pianist Herman Chittison, and an excellent 'St Louis Blues'. From there, Armstrong is mostly backed by the Russell orchestra and it performs creditably, with a few good band solos. The next volume includes two tremendous pieces in 'Swing That Music' and 'Mahogany Hall Stomp', as well as a peculiar meeting with a Hawaiian group and two dates with the Mills Brothers. The fine session from January 1938 is on the next disc, with Nicholas almost stealing the show on 'Struttin' With Some Barbecue', until Louis takes his own solo. The *1938–1939* volume has a session with Casa Loma, another with a white-toned gospel group, the lovely 'My Walking Stick' with the Mills Brothers and a concluding date which remakes 'West End Blues'. Classics 615 has some miserable stuff, but peaks with a new 'Confessin'' and a stunning new 'Sweethearts On Parade'. The final disc is again rather mixed, although it includes the complete reunion date with Bechet from May 1940 and has a majestic 'When It's Sleepy Time Down South', not the last track, but a suitable climax.

Classics now have some opposition from Naxos. David Lennick isn't shy of a bit of surface noise, but the transfers are full-bodied and, of course, the price is very attractive.

****** Louis Armstrong 1944–1946** Classics 928 *Armstrong; Roy Eldridge, Billy Butterfield, Jesse Brown, Fats Ford, Sleepy Grider, Lester Currant, Charlie Shavers, Moons Mullens, Neal Hefti, Chieftie Scott (t); Bobby Hackett (c); Jack Teagarden (tb, v); Russell Moore, Adam Martin, Norman Powe, Al Cobbs, Taswell Baird, Larry Anderson, Lou McGarity (tb); Barney Bigard, Ernie Caceres, Jimmy Hamilton (cl); Bill Stegmeyer (as, ts, cl); John Brown, Willard Brown, Johnny Hodges, Sid Stoneburn, Jules Rubin, George Koenig, Donald Hill, Amos Gordon (as); Don Byas, Jack Greenberg, Art Drelinger, Coleman Hawkins, Joe Garland, Johnny Sparrow, Ted McRae, Dexter Gordon, Nick Caiazza, Arthur Rollini (ts); Ernest Thompson, Paul Ricci, Milton Shatz (bs); Duke Ellington, Billy Strayhorn, Ed Swanston, Joe Bushkin, Art Tatum, Dave Bowman, Johnny Guarnieri (p); Al Casey, Emitt Slay, Herb Ellis, Carl Kress, Remo Palmieri, Danny Perri, Elmer Warner (g); Trigger Alpert, Chubby Jackson, Arvell Shaw, Oscar Pettiford, Alfred Moore, Al Hall, Bob Haggart (b); Big Sid Catlett, James Harris, Cozy Cole, Johnny Blowers, Sonny Greer, Butch Ballard (d); Ella Fitzgerald, Velma Middleton, Dorothy Dandridge (v).* 1/44–4/46.

A very fine cross-section of Armstrong as bandleader and guest star. The five tracks from the Esquire Metropolitan Opera House Jam Session are by a peerless supergroup – Pops, Teagarden, Tatum, Eldridge, Hawkins, Bigard and more – and despite scrappy ensembles the music lives up to the billing. Two sessions for Decca bookend two V-Discs, including a superb 'Jack-Armstrong Blues' where for once Tea duets with McGarity and Armstrong solos by himself. Another Esquire date has Louis with Ellington and others on a lovely 'Long Long Journey', before two sweet duets with Ella and a Bob Haggart band; then a final big-band session for Decca, with Armstrong playing fine.

CORE COLLECTION

*****(*) Louis Armstrong 1946–1947**
Classics 992 *Armstrong; Bob Butler, Sleepy Grider, Ed Mullens, William Scott, Louis Gray, Fats Ford (t); Vic Dickenson, Alton Moore, Russell Moore, Waddet Williams, Nathaniel Allen, James Whitney, Jack Teagarden (tb); Edmond Hall, Barney Bigard (cl); Don Hill, Amos Garden, Arthur Dennis (as); Joe Garland, Johnny Sparrow, Lucky Thompson, Flip Phillips (ts); Ernest Thompson (bs); Charlie Beal, Leonard Feather, Earl Mason, Charlie Bateman (p); Allen Reuss, Bud Scott, Elmer Warner (g); Red Callender, Johnny Williams, Arvell Shaw (b); Big Sid Catlett, Zutty Singleton, Minor Hall, Jimmy Crawford, James Harris (d); Billie Holiday (v).* 9/46–4/47.

****** Louis Armstrong 1947**
Classics 1072 *Armstrong; Bobby Hackett (c); Jack Teagarden, Tommy Dorsey (tb); Benny Goodman, Peanuts Hucko, Barney Bigard (cl); Ernie Caceres (cl, bs); Charlie Barnet (as); Lionel Hampton (vib); Dick Cary, Mel Powell (p); Al Casey, Al Hendrickson (g); Bob Haggart, Harry Babasin, Arvell Shaw, Al Hall (b); Big Sid Catlett, George Wettling, Cozy Cole, Louie Bellson (d); Jeri Sullivan, Golden Gate Quartet (v).* 5–11/47.

*****(*) Complete Town Hall Concert 1947**
Fresh Sound FSRCD 701 *Armstrong; Bobby Hackett (c); Jack Teagarden (tb); Peanuts Hucko (cl); Dick Cary (p); Bob Haggart (b); George Wettling (d).* 5/47.

****** Complete New York Town Hall And Boston Symphony Hall Concerts**
Fresh Sound DRCD 11291 3CD *Armstrong; Jack Teagarden (tb, v); Barney Bigard, Peanuts Hucko (cl); Dick Cary (p); Bob Haggart, Arvell Shaw (b); George Wettling, Big Sid Catlett (d); Velma Middleton (v).* 5 & 11/47.

****** Louis Armstrong 1947**
Classics 1072 *Armstrong; Bobby Hackett (c); Jack Teagarden, Tommy Dorsey (tb); Benny Goodman, Peanuts Hucko, Barney Bigard (cl); Ernie Caceres (cl, bs); Charlie Barnet (as); Lionel Hampton (vib); Dick Cary, Mel Powell (p); Al Casey, Al Hendrickson (g); Bob Haggart, Harry Babasin, Arvell Shaw, Al Hall (b); Big Sid Catlett, George Wettling, Cozy Cole, Louie Bellson (d); Jeri Sullivan, Golden Gate Quartet (v).* 5–11/47.

After some years of comparative neglect, Armstrong bounced back via the film *New Orleans*, made during the period covered by the earliest tracks here, and the formation of the All-Stars, following the celebrated 1947 Town Hall concert. The earlier of the discs here starts with four little-known but excellent tracks cut for the French Swing label and has three final big-band tracks for RCA and some stray V-Discs material, including 'Do You Know What It Means To Miss New Orleans' alongside Holiday and an interview with Louis.

The next Classics has six tracks from the Town Hall event, all of the four-title session for Victor a month later, two jam-session tracks with an all-star band for Capitol and the first ten tracks by the 'original' All-Stars. Throughout, Armstrong sounds ready to resume his eminence, playing with riveting intensity.

***** C'est Si Bon** Proper PROPERBOX 4CD *As for relevant dates above, except add Billie Holiday (v); Louis Jordan Tympany Five, Sy Oliver Orchestra.* 4/40–8/50.

***** C'est Si Bon** Dreyfus FDM 36730 *As above.* 41–50.

The Proper package skims through most of Louis's studio dates from the decade. It contains nothing that can't be heard elsewhere, but the remastering is up to scratch. The Dreyfus selection is more idiosyncratic, but interesting enough in its way.

*****(*) Satchmo At Symphony Hall / ***(*) ... 1947, Volume 2** GRP 051661 / Classics 1144 *Armstrong; Jack Teagarden (tb, v); Barney Bigard (cl); Dick Cary (p); Arvell Shaw (b); Big Sid Catlett (d); Velma Middleton (v).* 11/47.

Live from Boston with some 70 minutes of music, this is a rerun of the Town Hall situation with some bonus points. One is hearing Sid Catlett at some length, a rarity in that this master drummer mostly had ensemble work in his recorded career. Another is the interplay between Armstrong and Teagarden, if anything even more affectionate here.

***** Louis Armstrong 1950–1951** Classics 1233 *Armstrong; Aaron Izenhall (t); Jack Teagarden (tb, v); Barney Bigard (cl); Louis Jordan (as, v); Josh Jackson (ts); Bill Doggett, Billy Kyle, Earl Hines (p); Bill Jennings, Everett Barksdale (g); Bob Bushnell, Arvell Shaw, Joe Benjamin (b); Chris Columbus, Cozy Cole, Johnny Blowers (d); Sy Oliver Orchestra; Ella Fitzgerald, Velma Middleton (v).* 6/50–1/51.

***** Louis Armstrong 1951–1952** Classics 1283 *Similar to above, with orchestras led by Gordon Jenkins, Sy Oliver, John Scott Trotter, Dave Barbour; add Bing Crosby (v).* 2/51–8/52.

*****(*) Satchmo Serenades** Verve 543792 *Armstrong; orchestras led by Sy Oliver, Toots Camarata.* 9/49–10/53.

***** Satchmo In Style** Verve 549594 *Armstrong; orchestras led by Gordon Jenkins.* 9/49–4/54.

These bring together Armstrong's early '50s sides for Decca. Produced by Milt Gabler, they at least had strong jazz personnels. Oliver used Budd Johnson and Buck Clayton in the ensembles; Jenkins, though no jazz arranger, adored Armstrong and gave him as much free rein as possible – which wasn't much in this becalmed trough between swing and rock. As jazz records, they're nothing much; as Armstrong showcases they're consistently delightful and superior to the 're-creation' sessions he would do for Columbia. There are a few feeble songs, but not many, and Pops makes something of even 'Chloe' and 'Trees' on *In Style*. Classics continue their journey: 1233 includes the whole Pasadena 1951 All-Stars concert; the rest, and 1283, is all studio material, including some singles missed by the Verves, such as the immortal 'Gone Fishin'' with Bing.

***(*) **Plays W. C. Handy** Columbia CK 64925 *Armstrong; Trummy Young (tb); Barney Bigard (cl); Billy Kyle (p); Arvell Shaw (b); Barrett Deems (d); Velma Middleton (v).* 6/54.
*** **Satch Plays Fats** Columbia CK 64927 *As above, except add personnel from sessions of 6/28–3/32.* 4–5/55.

The Handy includes a brief, touching interview with W. C. himself and a sequence of very serious rehearsal tracks. It's still one of the best of Armstrong's latter-day records. If he is most himself on the slower tunes, there's a geniality about 'Memphis Blues' and even 'Loveless Love' which is comparatively rare. The Waller collection is nearly as good though the showbiz characteristics renege on jazz content. The All-Stars play well, though Young is hardly a replacement for Tea. This addition has seven early OKeh cuts as a bonus.

**** **The California Concerts** GRP 050613 4CD *Armstrong; Jack Teagarden, Trummy Young (tb, v); Barney Bigard (cl, v); Earl Hines, Billy Kyle (p); Arvell Shaw (b); Barrett Deems, Cozy Cole (d); Velma Middleton (v).* 1/51–1/55.
***(*) **The Great Chicago Concert 1956** Columbia C2K 65119 2CD *As above, except omit Teagarden, Bigard, Hines, Shaw, Cole, Middleton; add Edmond Hall (cl); Dale Jones (b).* 6/56.
*** **Historic Barcelona Concerts At The Windsor Palace 1955** Fresh Sound FSRCD 3005/6 *As above.* 12/55.

The All-Stars period has often been treated unfairly. While there are many indifferent, lo-fi concert recordings of dubious provenance and quality, these well-packaged and well-remastered collections call for a new appraisal of the group. The superb MCA set covers the original All-Stars with Teagarden and Hines and the more familiar later group. Pops is in good form, and though the vaudevillian aspects of the group often come to the fore, there is always some piece of magic from the leader, either with the trumpet or vocally. There are many previously unreleased tracks and lots of straight-ahead jazz. The Chicago concert is slighter but there are memorable versions of 'Black And Blue', 'Tenderly' and 'Struttin' With Some Barbecue'. The Barcelona recordings turned up in a flea market. The sound is decent in the circumstances and Armstrong's refusal to let down his fans – the group was delayed and had to put on three shows in a day – shines through.

*** **Satchmo The Great** Columbia CK 62170 *Armstrong; Edmond Hall (cl); Billy Kyle (p); Dale Jones (b); Barrett Deems (d); Ed Murrow (narr); orchestra conducted by Leonard Bernstein.* 1–7/56.
*** **Ambassador Satch** Columbia CK 64926 *As above, except omit Jones, Murrow, orchestra; add Arvell Shaw (b).* 12/55–3/56.

The Great is the soundtrack to a film biography of Armstrong, with amusingly effulgent narration by Murrow. It doesn't make much sense as a listening experience, though the performances are from a decent All-Stars vintage. Bernstein conducts the Lewisohn Stadium Symphony in a mighty 'St Louis Blues'. The other strings together a number of European concert shows (and one from Hollywood); some likeable performances include 'Tin Roof Blues', a majestic 'West End Blues' and a neat 'Some Day You'll Be Sorry'. A few tracks are studio masquerades.

*** **Louis And The Angels / Louis And The Good Book** Universal MLCD 19379 *Armstrong; Trummy Young (tb); Hank D'Amico, Edmond Hall (cl); George Dorsey, Phil D'Urso (as, f); Lucky Thompson (ts); Dave McRae (bs); Billy Kyle (p); Nick Tragg (org); Everett Barksdale, George Barnes (g); Mort Herbert, Joe Benjamin, Sid Block (b); Rudy Taylor, Barrett Deems (d); strings* 1/57, 2/58.

Armstrong's two 'sacred' albums for Decca (both available separately as Verve Master Editions) are about as secular as one can imagine. The first is more arranged and dependent on the strings with chestnuts like 'A Sinner Kissed An Angel' alongside 'Angela Mia'. The other is more fun, Armstrong swapping notes with his very white-sounding choir, although there's a surprisingly feelingful 'Nobody Knows The Trouble I've Seen'. If this is all a bit light and obvious, it's hugely enjoyable.

(*) **Louis Armstrong: The Silver Collection Verve 823446 *Armstrong; Russell Garcia Orchestra.* 8/57.
*** **Louis Armstrong Meets Oscar Peterson** Verve 539060 *Armstrong; Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Louie Bellson (d).* 7–10/57.
*** **Verve Jazz Masters: Louis Armstrong** Verve 519818 *As two items above, except add Trummy Young (tb); Edmond Hall (cl); Billy Kyle (p); Dale Jones (b); Barrett Deems (d); Ella Fitzgerald (v). 8/56–10/57.*
*** **Jazz Around Midnight: Louis Armstrong** Verve 843422 *As above, except add Tyree Glenn (tb); Buster Bailey (cl); Marty Napoleon (p); Alfred Di Lernia (bj); Buddy Catlett (b); Danny Barcelona (d).* 7/57–9/64.
***(*) **Let's Do It** Verve 529017 *As above discs, except add Big Chief Russell Moore (tb); Joe Darensbourg (cl); Everett Barksdale (g); Arvell Shaw (b).* 8/57–9/64,

Verve recorded Armstrong with a little more initiative as regards concepts, but it didn't always work out. *The Silver Collection* finds him fronting Garcia's hearty though not graceless orchestra with familiar aplomb: comparing, say, 'I Gotta Right To Sing The Blues' with his version of 25 years earlier isolates the maturity of the later art. He hasn't the chops for grandstand improvisations any more, but his timing and treatment of pure melody are almost as gratifying. Some songs are merely dull, though.

The meeting with Peterson's trio is a mixed success. The pianist can't entirely avoid his besetting pushiness, yet he's often *sotto voce* in accompaniment and the chemistry works on the slower tunes. It's good to hear Pops on more obviously 'modern' material, and though he sometimes gets the feel wrong, he finds a surprising spin for some lyrics. The compilations are thoughtfully chosen and with the spotlight firmly on Louis's singing the VJM disc is particularly good.

Dan Morgenstern's selection and notes on the comprehensive *Let's Do It* makes a good case for reconsideration of this period, and if one wants a single selection, this is the one.

*** **Mack The Knife** Pablo 2310941 *Armstrong; Trummy Young (tb, v); Edmond Hall (cl); Billy Kyle (p); Squire Gersh (b); Barrett Deems (d).* 7/57.

Of all the All-Stars concerts that survive from this period, this one stands out for particular attention, with a strong quota of jazz material and some fluid playing from the horns.

***(*) **Porgy And Bess** Verve 827475 *Armstrong; Ella Fitzgerald (v); Russell Garcia Orchestra. 8/57.*
***(*) **Ella And Louis** / ***(*) **Ella And Louis Again** Verve 543304 / 825374 *Armstrong; Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Louie Bellson (d); Ella Fitzgerald (v). 57.*
*** **Verve Jazz Masters 24: Ella Fitzgerald & Louis Armstrong** Verve 521851 *As above. 56–57.*
***(*) **The Complete Ella Fitzgerald & Louis Armstrong On Verve** Verve 537284 3CD *As above. 56–57.*
*** **The Wonderful World Of Louis Armstrong** Universal Classics & Jazz 60249836861 *Armstrong; various accompanists from Verve albums. 58–68.*

The two greatest voices in jazz ought to have been a dream pairing, but with Pops used to trading innuendo with Velma Middleton and Ella always going her own queenly way, maybe it never was a match made in jazz heaven. There are compensations, though, which make the music hard to resist. Though Garcia's orchestrations tend to loom over the Gershwin opera, there are a handful of sublime moments which make up for the stiffness. 'Summertime' in particular is turned into a profoundly moving meditation and the closing bars are transcendent. The two small-group dates have material that suits Ella better than her partner, and some of the tunes end up either bland or merely workmanlike; others – 'I Won't Dance' and 'Isn't This A Lovely Day' – are a delight, with the deftest support from Peterson's team. The VJM selection isn't bad, the three-CD *Complete* eccentrically designed, and *Wonderful World* Armstrong for dummies.

*** **Doctor Jazz** Blue Moon BMCD 3067 *Armstrong; Peanuts Hucko (p); Billy Kyle (p); Mort Herbert (b); Danny Barcelona (d). 9 & 10/59.*

This isn't a vintage band and the material is all absolutely predictable and, for the most part, generically performed, but as ever Louis plays with unswerving enthusiasm and authenticity and on 'St James Infirmary' digs deep for something fresh and expressive. Hucko is no Bigard or Hall, but he has things to say and clearly relishes the experience. The rhythm section is slack, but Kyle works manfully to keep them on course.

** **The Legendary Berlin Concert: Parts 1 & 2** Jazzpoint 1062 / 1063 *Armstrong; Tyree Glenn (tb); Eddie Shu (cl); Billy Kyle (p); Arvell Shaw (b); Danny Barcelona (d). 3/65.*
** **The Best Live Concert: Volumes 1 & 2** Emarcy 013031/013032 *As above. 6/65.*

By mid-decade, Armstrong's powers as a trumpeter were in serious decline and there are sad moments among the glimmers of greatness. Numerous All-Stars shows have survived and most of them get called 'Legendary' or 'The Greatest' when they are no such thing: not just because Pops is in decline, but because the band indulge in showboating instead of offering sensitive support to the boss. The Berlin show at least has a fine 'Black And Blue' and Pops's singing lives on.

(*) **What A Wonderful World MCA 811876 *Armstrong; strings. 68.*
** **Louis Armstrong And His Friends** RCA Victor Gold 74321 747942 *Armstrong; orchestra led by Oliver Nelson. 5/70.*

The spirit abides in these late sets, but the showbiz material hurts and only his great heart gets him through with any effectiveness. On the later of the pair, he doesn't play at all and talks more than he sings. The old humour abides, though: in Pharoah Sanders's awful 'The Creator Has A Master Plan', he can spot a load of baloney when he hears it. The strongest instinct here is to take it off and head straight back to that glorious beginning …

Also, in brief:

***(*) **Complete Louis Armstrong: Volume 1 – Chimes Blues** / ***(*) **Volume 2 – Sugar Foot Stomp** / ***(*) **Volume 3 – Cornet Chop Suey** Frémeaux 1351 / 1352 / 1353 3CD each. 23–26.
A remarkable round-up of early Armstrong with Fletcher Henderson, King Oliver and others. Excellent prehistory.

***(*) **The Quintessence: Volumes 1–3** / *** **Quintessence – The Vocalist** Frémeaux 240–243 2CD each. 23–52.
Cheap and cheerful compilations with nothing particular to recommend them beyond the buoyant quality of the performances.

*** **Live At Winter Garden New York And Blue Note Chicago** Storyville STCD 8242. 6/47–12/48.
Two brief broadcasts by the All-Stars, though the group wasn't formally founded until after the first of these.

*** **Complete Decca Studio Master Takes: 1935–1939** / *** **1940–1949** / *** **1950–1951** Fresh Sound DRCD 11171 4CD / 11172 2CD / 11188 2CD. 35–51.
Self-explanatory, and a reasonable cheap option.

*** **Satchmo: A Musical Autobiography** Verve 543822 3CD. 11/47–1/57.
The spoken intros are wonderful, but the arrangements are mostly too tight and Dixielandish.

*** **I Love Jazz** Verve 543747. 4/50–10/58.
A curious hotch-potch of All-Stars (and one big-band) tracks from the '50s. 'Frog-I-More Rag' harks back to his time with Oliver.

*** **Louis Armstrong 1952–1953** / *** **… 1954** Classics 1352 / 1402. 9/52–10/53.
Classics are now well into the LP era. These duplicate the Verve and Columbia material.

***(*) **I've Got The World On A String / Louis Under The Stars** Verve 559831 2CD. 8/57.
The sheer grandeur of Pops's singing and interpretation comes over strongly on this beautifully remastered set with Garcia and Paul Smith (*p*).

(*) **In Chicago, August 1 1962 Storyville 101 8237. 8/62.
Made before failing health began to impair his performing, this is a game enough All-Stars date.

… and literally countless others of markedly uneven quality.

Jeff Arnal

PERCUSSION

Brilliant sound-artist, whose organic sense of time makes him a favourite with choreographers.

*** **Transit** Clean Feed CF055 *Arnal; Nate Wooley (t); Seth Misterka (as); Reuben Radding (b). 01.*

Arnal has the ability to make improvised music sound as polished and achieved as written-out composition, but without losing vigour and spontaneity. In that, Wooley, Misterka (who has worked with Anthony Braxton and within a similar philosophy to the leader) and the full-voiced Radding are ideal companions. The trumpeter favours the minimalist approach of Axel Dorner and Birgit Ulher, though perhaps with more of a 'jazz' feel. The two-part 'Brick City' and 'Journal Square' are the heart of this fine set, which we'd guess failed to find a berth Stateside, but was welcomed by the open ears at the Portuguese label. (Arnal can also be heard in equally challenging company on various discs from Generate Records.)

Bernhard Arndt

PIANO, ELECTRONICS

German experimenter and visionary.

**** **Inside Insight** FMP OWN 90005 *Arndt (p, elec). 7/92–2/95.*
Ah, the piano! There's nothing you can't do with it. Close attention to this remarkable set reveals a world of micro-sounds, endlessly shifting but somehow always logical and directed. He deploys (we're guessing; no indication on the disc itself) delay devices, octave dividers, various 'preparations' and both keyboard and inside technique. Arndt doesn't start from jazz but somehow finds his way to the same place as a lot of post-bop piano, including Paul Bley (electronics) and Cecil Taylor (overtones). Only 'Metropolis' remains a mystery: ten minutes of dead air. An earlier FMP called *Working* is worth searching for secondhand; no CD as yet.

Harry Arnold (1920–71)

BANDLEADER

His Swedish big band of the late '50s and early '60s was almost good enough to pass off as an American outfit.

*** **Studio Sessions 1956–58** Dragon DRCD 296 *Arnold; Benny Bailey, Ernie Englund, Sixten Eriksson, Arnold Johansson, Weine Renliden, Bengt-Arne Wallin (t); Gunnar Medberg, Åke Persson, Andreas Skjold, George Vernon (tb); Gordon Ohlsson (btb); Rolf Bäckman , Arne Domnérus , Fritz Fust, Rolf Lindell, Rolf Blomqvist, Bjarne Nerem, Carl-Henrik Norin, Johnny Ekh, Lennart Jansson (reeds); Bengt Hallberg, Gunnar Svensson (p); Bengt Högberg , Rolf Berg (g); Simon Brehm, Georg Riedel (b); Nils-Bertil Dahlander, Egil Johansen (d). 10/56–10/58.*
*** **Big Band In Concert, 1957–1958** Dragon DRCD *Arnold; Benny Bailey, Sixten Eriksson, Weine Renliden (t); Bengt-Arne Wallin (t, flhn); Arnold Johansson (t, vtb); Åke Persson , Andreas Skjold, George Vernon (tb); Godon Ohlsson (btb); Arne Domnérus (cl, as); Tony Scott (cl); Rolf Bäckman , Rolf Lindell (as); Rolf Blomqvist (ts, f); Bjarne Nerem (ts); Johnny Ekh, Rune Falk, Lennart Jansson (bs); Bengt Hallberg (p); Rolf Berg, Bengt Högberg (g); Simon Brehm, Lasse Pettersson (b); Egil 'Bop' Johansen (d); Alice Babs (v); Quincy Jones (arr, cond). 2/57, 4/58.*
(*) **Big Band 1964/65: Volume 1** / * **... Volume 2** Dragon DRCD 379 / 382 *Arnold; Nat Pavone, Weine Renliden, Gösta Nilsson , Bosse Broberg, Lars Färnlöf , Bengt-Arne Wallin, Lars Samuelsson, Bertil Lövgren , Jan Allan (t); Kenny Rupp, Andreas Skjold, George Vernon, Olle Holmquist, Gunnar Medberg (tb); Arne Domnérus , Rolf Bäckman , Bertil Erixon (as); Lennart Jansson, Claes Rosendahl, Bjarne Nerem, Rolf Blomqvist, Lennart Åberg , Rune Falk (reeds); Jan Johansson (p); Rune Gustafsson (g); Georg Riedel, Roman Dylag, Sture Åkerberg (b); Egil Johansen (d). 12/64–3/65.*
Arnold's American recordings languish in obscurity, but Lars Westin has done his usual excellent job in bringing back these almost forgotten dates. The first showcases the mark one edition of the Orchestra, with arrangements mostly by Arnold but also Gösta Theselius and Bengt Hallberg. They swing mightily on the flag-wavers, and the lengthy 'Kinda Blues' has Basie-like authority, but the more thoughtful 'Laura', a feature for Nerem, is delightful and Theselius's 'In The Fall' still fascinates.

At this point the Orchestra was still basically copping American moves, as can be heard on the live date, which features some interesting moments from Tony Scott as well as a Quincy Jones arranging/conducting job on the latter numbers. A decade on, it developed a more singular identity. Jan Johansson, Georg Riedel and Pete Jacques all contributed arrangements and the reed section acquired a rich and unique sonority. 'If You Could See Me Now' is a showpiece for Domnérus; Jacques offers a trim, clever reading of Ornette's 'Tomorrow Is The Question'; there is some folk material adapted by Wallin; and Johansson offers offbeat ideas. The second disc unfolds with one memorable theme after another. Astonishingly, this stuff wasn't released at the time.

Ben Aronov

PIANO

Russian technician with an interesting touch.

*** **Introducing** Progressive PCD 7022 *Aronov; Jay Leonhart (b); Billy Hart (d). 77.*
***(*) **The Best Thing For Me** Arbors 19302 *Aronov; Ken Peplowski (cl, ts); Murray Wall (b); Tom Melito (d). 12/97.*
It's too much of a cliché to point out how overcrowded a market this is. Aronov has great technique, a good ear for harmony and excellent instincts for sidemen. Leonhart and Hart are bang on for the first of these and Ben responds busily on a nicely chosen range of standard material. He's worked quite a bit with Peplowski, who returns the favour handsomely on the Arbors disc, switching between his unmistakable Goodmanish clarinet and the surprisingly forceful tenor. Two nice sets, though scarcely revelatory.

Art Ensemble Of Chicago

GROUP

Born out of Chicago's AACM collective, this co-operative group began as Roscoe Mitchell's sextet. Phillip Wilson drummed for them early but it was as a quartet that Mitchell, Lester Bowie, Joseph Jarman and Malachi Favors went to Europe in 1969. They met Don Moye and returned to the US in 1972, becoming a leading concert attraction, though they recorded only sporadically together.

***(*) **A Jackson In Your House / Message To Our Folks** Charly-Snapper 509 *Lester Bowie (t); Joseph Jarman (sax, perc); Roscoe Mitchell (sax, perc); Malachi Mahgostut Favors (b). 6–8/69.*
*** **Reese And The Smooth Ones** / *** **Live In Paris** Sunspot 510 / Charly-Snapper 512 *As above. 69; 10/69.*
*** **Certain Blacks** America 067848 *Lester Bowie (t); Joseph Jarman (ss, as, ts, vib, perc); Chicago Beau (ts, hmca, p, perc); Roscoe Mitchell (bsx); Julio Finn (hca); Malachi Mahgostut Favors (b); William A. Howell (d). 2/70.*
(*) **With Fontella Bass America 067865 *As above, except omit Howell; add Famoudou Don Moye (d); Fontella Bass (v). 8/70.*
*** **Phase One** America 067866 *As above, except omit Bass. 2/71.*
Those who know the Art Ensemble only by their considerable live reputation may well be disappointed by their work on record.

Bowie, Mitchell, Jarman and Favors (who are heard as a quartet on the scrappy *A Jackson In Your House/Message To Our Folks*), later joined by Don Moye, have been celebrated as among the most innovative musicians in the intensely creative environment centred on Chicago's AACM. As such, they were widely ignored by the business and had to uproot for Europe in order to work (and later record). There were other, internal pressures. The AEOC always seemed in a crisis of temperament, with Bowie's sardonic arsenal pitched against Mitchell's schematic constructions, Jarman's fiercely elegant improvising against Favors's other-worldly commentaries. Satire, both musical and literal, sustained much of their work: long and short forms break down jazz structure into areas of sound and silence. At their best, they were as uncompromisingly abstract as any European ensemble, yet their materials are cut from the heart of the traditions of black music. That's strongly evident on *Reese And The Smooth Ones* and the live date, played still without Moye but rhythmically strong and fiercely joyous.

A very expensive Nessa five-CD set compiling early work from 1967 and 1968 now has to be considered out of print. Unfortunately, that means some of the earliest survivals are also in supposedly limited edition. The Ensemble's three albums for America are spottier than the slightly earlier Paris recordings but all have interesting moments along with passages of incoherence and seemingly pointless gestures of 'freedom'. The long title-piece of *Certain Blacks* goes nowhere in the end, but Chicago Beau and Julio Finn are actually rather interesting participants in the bluesiest AEOC album ever (and with Mitchell playing only bass saxophone a unique item). The meeting with Bass (Bowie's partner at the time) has its moments, but not many, and the cloudy sound is damaging. *Phase One* is a pair of long pieces: 'Ohnedaruth' is a succession of solos, and 'Lebert Aaly' a fairly obvious dedication. Unglamorous records in glamorous packaging.

*** **Live** Delmark DE-432 *Lester Bowie (t, perc); Joseph Jarman (sax, perc); Roscoe Mitchell (sax, perc); Malachi Favors (b); Famoudou Don Moye (d).* 1/72.
***(*) **Bap-Tizum** Atlantic 7567-80757-2 *As above.* 9/72.
***(*) **Fanfare For The Warriors** Atlantic 8122-7235 / Koch 8501 *As above, except add Muhal Richard Abrams (p).* 9/73.
The Delmark date, taped at Chicago's Mandel Hall, was something of a homecoming affair and there is much jubilation in the playing. On the other hand, the recording is flawed, detail skimped and there are dead spots in the 76-minute performance which were to be repeated for the rest of their career together. *Bap-Tizum* comes from the Ann Arbor Festival and is more coherent and purposeful. The studio *Fanfare* is one of their most finished efforts, with Mitchell's 'Nonaah' and 'Tnoona' among the group's most challenging original structures, while Jarman's fierce title-piece is delivered with concentrated force. As a guest, Abrams thickens the stew. No theatre; just hard music.

*** **Nice Guys** ECM 827876 *As above, except omit Abrams.* 5/78.
*** **Full Force** / ***(*) **Urban Bushmen** ECM 829197 / 829394 2CD *As above.* 1/80; 5/80.
It wasn't until now that AEoC were finally able to record in the sonic detail their work demands. Even so, the two studio albums were good but unexceptional instances of the group at work. *Nice Guys* has two absorbing Jarman pieces, but the attempt at a ska beat in 'JA' is unconvincing and much of the music formulaic, improvisation limited. *Full Force* is a little more outgoing without cutting loose and the lengthy 'Magg Zelma' is long-winded rather than epic. The Ensemble's live appearances could still generate music of blistering intensity, so *Urban Bushmen*, though robbed of the group's theatrical appeal, is their best record for years. Over the course of 90 minutes, they display their virtuosity on a vast panoply of devices (Jarman is credited with playing 14 different horns) and the patchwork of musics seems to cohere this time.

*** **Tribute To Lester** ECM 017066 *As above, except omit Bowie, Jarman.* 9/01.
The saxophonist took a long sabbatical. The trumpeter succumbed to a heart attack. The group missed Jarman's elegance and Lester's unquenchable spirit. This is beset by absences, though the trio plays with a new serenity. 'Suite For Lester' and 'He Speaks To Me Often In Dreams' are beautiful, with Mitchell radiantly focused on soprano, flute and bass saxophone.

*** **The Meeting** / **(*) **[Sirius Calling]** PI 07 / 011 *As above, except omit Favors; add Joseph Jarman (sax).* 03.
In the end, Jarman decided to return, but with Favors gone, this ought to have been the finale. There is something poignant in seeing these four old men, wrapped up against a Chicago winter on the CD cover. As ritualistic as ever, from the solemn gaiety of Jarman's 'Hail We Now Sing Joy' inwards, this is an autumnal record, reflective, perhaps rambling and only occasionally bursting into stiffly volatile life. Fittingly, Favors's piece 'It's The Sign Of The Times', which begins with each man soloing in turn, is the AEOC at its most delicately effective and there's an eerie moment towards the end when someone plays what sounds uncannily like a Lester Bowie break …

*** **Non-Cognitive Aspects Of The City** PI 019/020 2CD *As above, except add Corey Wilkes (t); Jaribu Shadid (b).* 3–4/04.
Recorded live at Iridium with two new members. It would be nice to say that Wilkes and Shadid add a youthful spark to the Ensemble. Instead, they tend to underline the ageing of the older members, not necessarily in a negative way. Shadid, who's no spring chicken, is all fire and bustle, often when what is needed is a measured throb, or simply silence; except on 'Big Red Peaches', which is unapologetic funk. Wilkes has something of Bowie's esprit, but sounds very different, and one catches oneself pausing and wondering at moments: who's this? Jarman more than ever seems the centre of the group. Mitchell's iron resolve is all bound up with structures and harmonic equations, leaving the other saxophonist to blow the real effective solos. 'Song For My Sister' is a weird, boppish idea. 'Red Sand Green Water' explores elements of freedom, while both discs are concluded with the theme 'Odwalla', played with a very different conception on the two nights.

Also, in brief:

*** **:rarum: – Selected Recordings** ECM. 78–87.
Improbably, ECM probably had some of the Ensemble's best work on record. This fillets some of the very best.

*** **Live In Milano** Leo Golden Years 16. 8/80.
Formerly a Praxis bootleg, this legitimate issue restores correct track information, including 'Tutankhamun' and 'A Jackson In Your House'.

(*) **The Third Decade ECM 823213. 6/84.
A tired title and a tired-sounding band.

(*) **Coming Home Jamaica Birdology FDM 37003. 12/95–1/96.
Jarman had retired; Bahnamous Bowie was in on keyboards. This has its moments, but the fires are almost out.

Tom Arthurs (born 1980)

TRUMPET, FLUGELHORN

Part of a burgeoning community of young players on the London scene and a member of the F-ire collective.

*** **Centripede** Babel BDV 2341 *Arthurs; Ingrid Laubrock (ss, ts); Jez Franks (g); Max de Wardener (b); Tim Giles (d).* 1/03.
*** **Squash Recipe** Babel BDV 2560 *Arthurs; Bruce McKinnon (p); Joe Sorbara (d).* 8/04.
***(*) **Mesmer** BDV 2767 *Arthurs; Richard Fairhurst (p).* 05.
The first record maps out his interests. Some of these are perhaps self-conscious to a fault, as dedications to Messiaen and Jackson Pollock suggest, but the music is friendlier than that sounds, a home-baked version of Franz Koglmann's rigour and intensity. The leader has a bright but soft-hued approach, which contrasts with the grouchier timbres of Laubrock's playing; sometimes the opposition works, sometimes not. Franks's open tone and Giles's spidery drumming fill out the mix.

The second, more obviously co-operative venture is surprisingly introspective, reminiscent ('Touched' especially) of Kenny Wheeler and John Taylor with a drummer coming in here and there. Less lyrical paths are also trodden and there's a teasing glimmer of Brahms halfway through. Engaging minute by minute, but doesn't add up to much overall.

Fairhurst is always interesting. He takes the opening number on *Mesmer* solo (though Arthurs wrote it) and gives 'Beautiful Indifference' a timeless, insouciant quality that suggests an older song. On flugelhorn only, Arthurs is thoughtful and highly focused and the title-duo provides a nice, stark contrast to 'The Great Unwashed'. The early promise starts to pay dividends.

Joe Ascione (born 1961)

DRUMS

An Italian-American from Long Island, whose CV seems to embrace everything from Cab Calloway to Donald Fagen.

*** **My Buddy** Nagel Heyer 036 *Ascione; Randy Sandke (t); Dan Barrett (tb); Brian Ogilvie (cl, as, ts); Billy Mitchell (ts); Mark Shane (p); James Chirillo (g); Bob Haggart (b).* 11/96.
*** **Post No Bills** Arbors ARCD 19174 *Ascione; Jerry Weldon (ts); Dave LaLama (p); Ron Affif (g); Tim Givens (b).* 12/96.
Ascione idolized Buddy Rich and the first of these is a worthy homage. The Nagel Heyer repertory crew is in good form, but it's nice to welcome the gruff, booting tenor of Mitchell back to the studios. The trumpet/drums duet of 'Nica's Dream' and the floating tempo on 'Soft Winds', deliciously set up by Barrett, are useful changes of pace.

Post No Bills takes some similar cues, but is more boppishly inclined and built round the piano trio. Joe finds some soft light on 'Chelsea Bridge', and with Weldon adding some muscular tenor to the likes of 'Moment's Notice', this is about as modern a record as Arbors seems likely to deliver. No follow-up, significantly.

Dorothy Ashby (1932–86)

HARP

The first jazz harpist? Not quite – Casper Reardon got there first.

***(*) **Fantastic Jazz Harp / Live At The Top** Collectables 6617 *Ashby; Jimmy Cleveland, Quentin Jackson, Sonny Russo, Tony Studd (tb); Richard Davis (b); Grady Tate (d); Willie Bobo (perc).* 65.
***(*) **In A Minor Groove** Prestige PCD 24120 *Ashby; Frank Wess (f); Eugene Wright, Herman Wright (b); Roy Haynes, Art Taylor (d).* 3–12/58.
The New Grove Dictionary of Jazz describes Ashby as 'the only important bop harpist', which seems a rather empty accolade. Ashby came to notice playing with Louis Armstrong but tried valiantly to fit her instrument into the new horn-dominated idiom. There are affinities with Wes Montgomery's playing and she learned something from Bud Powell. The Collectables set teams one of her best albums with a Junior Mance set. Given the low dynamics of her instrument, Wess was her ideal partner and the best of their partnership is on *In A Minor Groove*. She solos well and swings harder than you would dare hope.

Harold Ashby (1925–2003)

TENOR SAXOPHONE

Kansas-born, he worked in Mid-West obscurity before moving to NY in the late '50s. Worked with Ellington from time to time, permanently from 1968.

*** **Scufflin'** Black & Blue BB932 *Ashby; Booty Wood (tb); Raymond Fol (p); Aaron Bell (b); Sam Woodyard (d).* 5/78.
*** **The Viking** Gemini GM 60 *Ashby; Norman Simmons (p); Paul West (b); Gerryck King (d).* 8/88.
*** **What Am I Here For?** Criss Cross 1054 *Ashby; Mulgrew Miller (p); Rufus Reid (b); Ben Riley (d).* 11/90.
(*) **Just For You Mapleshade MPS 06232 *Ashby; John Hicks (p); Keter Betts (b); Jimmy Cobb (d).* 12/98.
Ashby was effectively Ben Webster's replacement in the Ellington sound: he delivered the same huff on ballads and the grouchy, just-woke-up timbre on faster tunes (and he was better than Webster at quicker tempos). He liked to take his time and fashioned storytelling solos that freshen up the material. There isn't much to choose between the three earlier recordings. The Black & Blue, Fol's last date and a good one, is about as kosher as an Ellington outfit can be without the Duke at the piano. 'Salty Mama' and 'Earma Jean' are nothing much compositionally, but provide a prop for generous blowing.

The Criss Cross has an ideal Ellingtonian programme and the playing is jauntily assured. The Gemini sounds perkier and Ashby is comfortable on the four original lines produced for the date. *Just For You* was his last record; he's frail and tired, which adds some poignancy to 'Lotus Blossom', though elsewhere the rhythm section blows straight past him.

Dave Askren

GUITAR

A lively composer, who hasn't yet made the deserved impact.

**** **Some Other Things** Sea Breeze 3077 *Askren; Jeff Benedict (ss, ts); Mike Flick (b); Jon Nathan (d).* 11/04–4/05.
An earlier disc paid tribute to Bill Evans, but this one is more about line, bounce and energy. The throwaway title is misleading. These are carefully thought-out tracks, designed as ensemble pieces rather than merely blowing heads and, on 'More Or Less'

and 'Harry Haller', Askren and his men deliver a powerful sting, technically astute and emotionally satisfying.

Svend Asmussen (born 1916)

VIOLIN, VIBRAPHONE, VOCAL

Working professionally since the '30s, though later work drifted closer to salon music.

***** Musical Miracle** Phontastic PHONTCD 9306 *Asmussen; Svend Hauberg (t, cl, g); Olaf Carlsson (t); Kai Ewans (cl); Aage Voss, Kai Moller, Johnny Campbell (as); Henry Hagemann, Banner Jansen, Valdemar Nielsen (ts); Kjeld Bonfils (p, vib); Kjeld Nørregaard (p); Hans Ulrik Neumann, Helge Jacobsen, Jimmy Campbell, Børge Ring , Oscar Alemán (g); Niels Foss, Christian Jensen, Alfred Rasmussen (b); Bibi Miranda, Erik Frederiksen, Rik Kragh (d).* 11/35–12/40.

Asmussen should be celebrated as one of the major jazz violinists. He is at least as fluent as Grappelli or South and has little of their marring sweetness. His vigorous variation on 'Limehouse Blues' from 1938 is as striking as the flawless impetus of 'After You've Gone' from two years later. The earliest tracks feature him as sideman, but the majority are by small groups that feature him as soloist, occasional vibist and Armstrong-inspired singer. Aside from Alemán, none of the guitarists challenges him the way Reinhardt did Grappelli and there's a hint of café society kitsch already.

***** Two Of A Kind** Storyville STCD 8383 *Asmussen; Stéphane Grappelli (vn); Ole Molin, Jørn Grauengaard (g); Niels-Henning Ørsted Pedersen (b); William Schiöpffe (d).* 1/65.

The antecedents are obvious and so is some of the material, but there are some excellent tracks here, including a delightful version of Toots Thielemans's 'Blue Lady' and a couple of good Asmussen originals. Lukewarm, though, rather than strictly Hot Club.

***** Prize Winners** Music Mecca 2060 *Asmussen; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Ed Thigpen (d).* 2/78.

This was originally the debut release on Drew's only short-lived Matrix label. It's a brisk and mostly effective set from Asmussen, with some nice flourishes on 'Donna Lee' and the traditional Danish tunes, but the impetus isn't sustained and too often the violinist lapses into showy salon stuff.

***** At Slukafter** Phontastic PHONTCD 8804 *Asmussen; Arne Domnérus (cl, as); Bengt Hallberg (p); Niels-Henning Ørsted Pedersen (b); Ed Thigpen (d).* 7/84.

Dompan was a perfect foil, and while there is a lot of warmth to the front-line playing here, it's contentious, too, particularly on things like Bigard's 'Barney Goin' Easy', Rollins's 'Pent Up House' and the best of the standards, 'Out Of Nowhere'. The rhythm section is absolutely top-notch.

***** Fiddling Around** Imogena IGCD 039 *Asmussen; Jacob Fischer (g); Jesper Lundgaard (b); Aage Tanggaard (d).* 3/93.

***** Fit As A Fiddle / *** Still Fiddling** Storyville 4257 / 4252 *As above.* 5 & 12/99.

A delightful surprise late in the day. These are briskly varied sets from the quartet, showing that Asmussen's superiority to Grappelli (who died between the two dates) was more than momentary. *Fiddling Around* is padded out with insubstantial originals, and the music is inconsistent, a slow, thoughtful 'Cherokee' set alongside the merely silly 'Alabama Barbecue'. Even so, Svend has lost none of his panache. The second disc, originally on DaCapo, was put together by Lundgaard from concert dates in Denmark and Sweden. Hard to beat the opening 'Running Wild'. There's a spiritual undercurrent to much of the material on the third disc, but earthily so, if that makes sense. 'My Yiddishe Momme', 'Shalom Elechem' and 'Hallelujah' all stand out strongly.

Also, in brief:

***** Phenomenal Fiddler, 1941–1950** Phontastic PHONTCD 9310. 41–50.

Too many novelty numbers and average arrangements, but still brightly swinging in places.

Peter Asplund (born 1969)

TRUMPET, FLUGELHORN

Studied in Stockholm's Royal College of Music, then played big-band gigs and led his own group.

***** Open Mind** Dragon DRCD 281 *Asplund; Johan Hörlén (ss, as); Ion Baciu (p); Christian Spering (b); Johan Löfcrantz (d).* 95.

***** Melos** Sittel SITCD 9260 *Asplund; Johan Hörlén (ss, as, f); Anders Holtz (ky); Jacob Karlzon (p); Dan Berglund (b); Johan Löfcrantz (d); Rigmor Gustafsson (v).* 1/99.

*****(*) Lochiel's Warning** Prophone PCD 071 *Asplund; Jacob Karlzon (p); Hans Andersson (b); Johan Löfcrantz (d).* 03.

Asplund is a post-bop trumpeter who likes to push hard, nothing laid-back or impressionistic here. Löfcrantz likes to pick up the rest of the band if he feels they're lagging, and that urgency carries over into all but the most sedate pieces. It all works slightly differently on the big-band tribute to Armstrong, though it's still Asplund and the rhythm section who drive it (we'll pass over the singer and rapper in silence). *Open Mind* benefits from the decisiveness, since it's not that individual a body of material, though there are some attractive melodies and the horns have something to chew on. Asplund saves his best for a very long and detailed 'Stardust'.

Melos is a shade different, though not as unorthodox as the leader's notes imply. He claims that the female voice and synths reflect a new romantic element in his writing; Gustafsson is used both instrumentally and as a lyric interpreter, but oddly Asplund takes something of a back seat and leaves a lot of space for Karlzon.

The genuine highs of the Armstrong set are offset but some hints of pastiche. On the final record of the group, he's exposed as solo horn and rises to the challenge with creditable power. The four standards are characterized by real intensity and a severe lyricism, while the originals, such as the biting, tricky '26 Steps' and the title-piece, have lots of substance and humour.

*****(*) Satch As Such** Sittel SITCD 9268 *Asplund; Patrik Skoog, Anders Gustafsson, Hans Dyvik (t); Mats 'Dicken' Hedrenius , Mikael Råberg , Mattis Cederberg, Karin Hammar (tb); Johan Hörlén (as); Per 'Texas' Johansson (ts, cl); Karl-Martin Almqvist (sax, f); Magnus Lindgren (sax, cl); Alberto Pinton (bs); Jacob Karlzon (p); Hans Andersson (b); Johan Löfcrantz (d); Rigmor Gustafsson, Magnum Coltrane Price (v).* 99.

Michaël Attias (born 1968)

SOPRANO, ALTO AND BARITONE SAXOPHONES

Improvising on the NY scene since 1994.

***(*) **Renku** Playscape PSR 080504 *Attias; John Hebert (b); Satoshi Takeishi (d). 8/04.*

**** **Credo** Clean Feed CF051 *Attias; Reut Regev (tb); Mark Taylor (fr hn); Sam Bardfeld (vn); Chris Lightcap (b); Igal Foni (d). 4–6/99.*

Renku is Attias's limber trio, making light, thoughtful work of an interestingly bumpy free bop, the turns in the tunes negotiated without sharp angles but never straight-ahead either. Hebert is busy and able, and Takeishi plays deftly and quietly. Attias's alto has a songful, unsquealing timbre, making his long lines move with fluency and logic. He plays soprano on the Lacyish 'Lubago Boogaloo' and does a surprise turn on baritone for 'Ciao Monkey', which moves from a slow groaning intro to something approaching violence. Monk's 'Work' is the coda.

The second disc took a long time to appear. It's not easily pigeonholed music, which may be why. The instrumental mix is fascinating and the soloists seem to revel in the almost frolicsome feel engendered by Lightcap and Foni. Great stuff.

Gilad Atzmon (born 1963)

SOPRANO AND ALTO SAXOPHONES, CLARINET, FLUTES, SOL, ELECTRONICS, VOCAL

An Israeli who came to the UK in 1994, he plays post-bop with considerable chutzpah. Also a novelist.

*** **And The Orient House Ensemble** Tiptoe 888839 *Atzmon; Frank Harrison (p, melod); Oli Hayhurst (b); Asaf Sirkis (d, bandir).* 00.

*** **Nostalgico** Tiptoe 888841 *As above, except add Joe de Jesus (t, tb); Brian Neil (g).* 01.

(*) **musiK / Re-arranging The 20th Century Tiptoe 888848 *Atzmon; Dumitru Ovidiu Fratila (vn); Frank Harrison (p); Romano Viazzani (acc); Matthaios Tsahourides (bouz); Yaron Stavi (b); Asaf Sirkis (d); Tali Atzmon, Robert Wyatt (v).* N.D.

(*) **Refuge Tiptoe 888849 *Atzmon; Paul Jayasinha (t); Frank Harrison (p, ky); Yaron Stavi (b); Asaf Sirkis (d).* N.D.

Anyone expecting some sort of fusion of bop and klezmer jollity will be pulled up short by any of these. The early *Take It Or Leave It* is no longer readily available, but it was a valuable introduction to his idiosyncratic approach to standards material. For the first of the Tiptoes, he seems to have decided to 'mature'. He puts down the alto, sets the jazz and standard material aside, picks up the sol and introduces Turkish and Ladino tunes. The results are much tamer and much of the fire has been smoothed away. There's some lovely playing, though, and 'Miserlou' is beautiful. *Nostalgico* follows similar paths but more intensely. The pastiche of '20th Century' that juggles 'It Ain't Necessarily So' with 'Caravan' doesn't count for much: too many bases touched at once; and to play 'Petite Fleur' so sweetly and lined up against 'Love For Sale' (here called 'Lust For Sale') is almost vaudevillian.

Even though he has an incendiary reputation for his remarks on Zionism, his novels and full-on performing style, the records are still only so-so. The third of the group is another hotch-potch, with a medley of 'Mack The Knife', 'It Ain't Necessarily So' and 'Roll Out The Barrel' introduced by Wyatt. If Atzmon dislikes the homogenization of categories, he still hasn't found a vivid enough counter. The most recent record retreads similar ground: impressionistic pieces, a slice of electro-funk, an epic 'Levantine' composition, folkish ballads. As a listening experience, it's decidedly second-rate.

Also, in brief:

*(*) **Artie Fishel And The Promised Band** WMD WMDCD1968. 06.
Awful, sophomoric nonsense.

Georgie Auld (1919–90)

SOPRANO, ALTO AND TENOR SAXOPHONES

Born John Altweger in Toronto, he started bandleading in his teens and worked with Bunny Berigan and Artie Shaw before starting his own big band. Appears in Scorsese's New York, New York.

*** **Georgie Auld 1940–1945** Classics 1322 *Auld; Chuck Peterson, Nelson Shelladay, Bernie Privin, John Best, Harry Geller, Charlie Shavers, Sonny Berman, Manny Fox, Howard McGhee, George Schwartz, Billy Butterfield, Dizzy Gillespie, Al Killian, Jimmy Roma, Freddy Webster (t); George Arus, Les Jenkins, Harry Rodgers, Rude DeLuca, Jerry Dorn, Bobby Lord, John D'Agostino, Eli Robinson, Trummy Young, Bob Ascher, Roger Smith (tb); Les Robinson, Harry Freeman, Musky Ruffo, Gene Zanoni (as); Ben Webster, Ronnie Perry, Coleman Hawkins, Tony Pastor, Al Cohn, Irv Roth, Al Epstein, Joe Megro, Jack Schwartz (ts); Manny Albam, Irv Greenberg, Larry Molinelli (bs); Bob Kitsis, Bill Rowland, Harry Biss, Erroll Garner, Tony Aless (p); Dave Barbour, Hy White, Mike Bryan, Turk Van Lake, Al Avola (g); Dick Horvath, Israel Crosby, Morris Rayman, Chubby Jackson, Doc Goldberg (b); Ralph Hawkins, Henry Adler, Specs Powell, Lou Fromm, Shadow Wilson, Irv Kluger (d); Patti Powers, Kay Foster, Kay Little, Gordon Drake (v).* 1/40–3/45.

*** **Jump, Georgie, Jump** Hep CD27 *As above. 40–45.*

This is a curious string of sessions. The first two find Auld fronting the Artie Shaw band during one of the leader's sabbaticals. Then comes a sextet where the saxophonist stoutly shares the front line with Ben Webster and Coleman Hawkins. And then finally three 1944–5 dates where the 'genuine' Auld band holds forth with Dizzy Gillespie and Erroll Garner in the line-up. Auld was an accomplished swing man, hardly individual but with some style: 'Taps Miller' and 'I Can't Get Started' offer fine solos. The 1945 tracks hint at bebop without the meat of it. Needless to say, Hep offers better sound.

*** **Georgie Auld 1945–1946** Classics 1351 *Auld; Al Aarons, Danny Blue, Art House, Al Porcino (t); Mickey Datz, Rudy DeLuca, Al Esposito, Tracey Allen (ts); Musky Ruffo, Gene Zanoni, Lou Prisby (as); Herman Rubinstein, Jack Schwartz, Al Cohn, Joe Megro, Irv Roth (ts); Serge Chaloff (bs); Joe Albany, Harry Biss, Roy Kral (p); Turk Van Lake, Barry Galbraith (g); Robert Shevak, Ed Cunningham (b); Stan Levey, Buddy Christians, Art Madigan (d); Lynne Stevens, Sarah Vaughan (v).* 45–46.

*** **Georgie Auld 1946–1952** Classics 1371 *Auld; Neal Hefti, Sonny Rich, George Schwartz, John Anderson (t); Micky Datz, Gus Dixon, Johnny Mandel, Billy Byers, Frank Rosolino (tb); Gene Zanoni, Clint Neagley, Sam Zittman, John Rotella (as); Irv Roth (ts, bs); Pete Terry, Al Cohn (ts); Serge Chaloff (bs); Harvey Leonard, Jimmy Rowles, Lou Levy (p); Joe Pellicane, Joe Mondragon, Max Bennett (b); Art Madigan, Alvin Stoller, Tiny Kahn (d); Karl Kiffe (perc); Sarah Vaughan (v).* 46–52.

*** **Double Image** Ocium 33 *Auld; John Anderson, Neal Hefti (t); Billy Byers (tb); John Rotella (as); Irv Roth (ts); Pete Terry (bs); Larry Bunker, Frank Emilio Flynn, Lou Singer (vib); Harvey Leonard, Milt Raskin, Arnold Ross, Jimmy Rowles, Don Trenner *(p); Barry Breen, Red Callender, Mike Rubin, Curly Russell, Phil Stephens, Alvin Stoller (b); Tiny Kahn, Sam Weiss (d); Karl Kiffe (perc); Jud Conlon's Rhythmaires (v).* 1/49–9/52.

*** **Airmail Special** Fresh Sound FSRCD 366 2CD *Auld; Don Fagerquist (t); Frank Rosolino (tb); Lou Levy (p); Larry Bunker (vib); Howard Roberts, Johnny Gray (g); Max Bennett, Leroy Vinnegar (b); Tiny Kahn (d, v); Mel Lewis (d).* 1/51–7/63.

The big band continued post-war. There are some space-filling ballads from Lynne Stevens on Classics 1351, but on the more booting numbers the band flexes its muscles to advantage, Tadd Dameron's chart for 'Stompin' At The Savoy' a nice bop makeover. The band had no major hits and made their last session for Musicraft in June 1946, a date which opens Classics 1371. Sarah Vaughan's 'You're Blasé' is a sublime example of young Sassy, but sadly her only appearance on the disc. Two 1949 sessions for Discovery follow, with agreeable charts by Hal Vernon. From there, the collection jumps forward to 1951 and a group of sessions for Roost with a small group featuring Auld and Rosolino. It's in these that the Auld familiar to most listeners emerges: a succulent vibrato, a tendency to growl at problematic tempos and an unfussy style of phrasing that imparts an unexpected agility. A preposterous pace for 'Air Mail Special' almost undoes him and it's Rosolino who most impresses here.

The same set also opens the Fresh Sound disc. Auld had recently opened a New York club and the quintet was doing good business, but it broke up and, troubled by his health, Auld went west, recording the remaining three sessions in Hollywood over a period of four years. The Ocium set covers material recorded for Discovery in the early months of 1949, coupled to some anodyne vocal arrangements for Coral three years later. There are moments even here, like the unexpectedly raw 'Lullaby Of Broadway', where Auld really bites into his reed.

The first disc on *Airmail Special* consists of the *Homage* sessions in which Auld played tribute to Benny Goodman, the second of two albums released on Philips as *Plays The Winners* and *Here's To The Losers*, the first a reunion with Rosolino, the second with Bunker and Gray. Rosolino is terrific, but it's the saxophonist's big humid sound that takes the ear.

Also, in brief:

***(*) **You Got Me Jumpin'** Sounds Of Yesteryear 668. 49.

A terrific live date from the Empire in Hollywood. Gerry Mulligan (*bs*) and Jimmy Rowles (*p*) are in the line-up.

*** **Swinging In The Land Of Hi-Fi** Jasmine 429. 55, 56.

Two quite compelling Emarcy sessions of similar titles, now usefully pulled together. Also available on Fresh Sound Jazz City.

Lovie Austin (1887–1972)

PIANO

Born in Chattanooga, she was an educated musician who ran her own vaudeville show before settling in Chicago and leading pit bands and record dates as a Paramount house pianist. Worked in munitions during the war but returned to music through dance recording classes before recording again in the early '60s.

*** **Lovie Austin 1924–1926** Classics 756 *Austin; Tommy Ladnier, Bob Shoffner, Natty Dominique (c); Kid Ory (tb); Jimmy O'Bryant , Johnny Dodds (cl); Eustern Woodfork (bj); W. E. Burton (d); Ford & Ford, Edmonia Henderson, Viola Bartlette, Henry Williams (v).* 9/24–8/26.

A remarkable woman, she was one of the first female musicians to make a significant contribution to jazz. There are 17 surviving sides by her Blues Serenaders, plus various accompaniments to blues and vaudeville singers, and they're all on this valuable CD. Austin's music was a tight, sophisticated variation on the barrelhouse style prevalent in Chicago. The two trios by the trio with Ladnier and O'Bryant create a densely plaited counterpoint amazingly advanced for the time. The quartets and quintets are harsher, with Burton playing what sounds like a military side-drum, very loudly, but the simple breaks and stop-time passages have a rough poetry that transcends the grimy recording.

Available Jelly

GROUP

Dutch free-boppers, active from 1984 to 1996.

*** **Available Jelly** Ramboy 014 *Jimmy Serensky (t); Michael Moore (cl, as, p); Stuart Curtis (ss, ts, whistling); Barry Block (cl, ts); Gregg Moore (b, tb, tba); Michael Vatcher (perc, hca, zith, v).* 84.

*** **In Full Flail** Ramboy 017 *Eric Boeren (t. co); Michael Moore (cl, bcl, as, p, mar, hca, etc); Gregg Moore (tb, tba, b, mand); Michael Vatcher (d, dulc, mar).* 6/88.

*** **Monuments** Ramboy 07 *As above, except add Jimmy Sernesky (t); Tobias Delius (ts, hca); Alexei Levin (p, org, acc); Eric Calmes ((b, perc).* 8–10/93.

*** **Happy Camp** Ramboy 10 *Eric Boeren (c, melod); Wolter Wierbos (tb); Michael Moore (as, cl, bcl); Tobias Delius (ts); Ernst Glerum (b); Michael Vatcher (d).* 6/96.

Organized by Moore (whose label Ramboy is) and later by Eric Boeren, there was nothing else around like Available Jelly. The first record is a surrealist music hall turn (they'd worked as accompanists to a mime troupe in the '70s), marked by razor-sharp musicianship. *In Full Flail* still has a theatrical feel, with 11 of the 21 pieces done and dusted in less than three minutes each, and some tossed out like spontaneous ideas. Boeren's arrival makes the waggery seem more organized, though sometimes it can come across as a little arch.

Al(l)ways, arguably their best record, is perversely unavailable. *Monuments*, by contrast, overdoes it. The new members add weight, but mostly in the form of excess baggage. Boeren's firecracker playing is swamped by the lugubrious arrangements and the concert-hall ambience of the mix doesn't suit them. There are still moments to savour, such as Moore's 'Shotgun Wedding', a classic sad-sack dirge, and a couple of Boeren miniatures.

Happy Camp is the loosest and sparkiest of the lot. Recorded live at the Bimhuis, the band seem ready to go back to jazz, what with two Ellington tunes and the extra weight lost as the instrumentation goes back to six. Glerum makes the band swing more and fits well with Vatcher. Moore does most of the writing and enjoys himself.

Franck Avitabile

PIANO

Sponsored by Martial Solal and Michel Petrucciani, he gained a deep background in musical theory at the Ecole Normale

Supérieure in his home town of Lyons. His work is marked by deft touch and effortless swing.

*** **Lumières** Dreyfus FDM 3545 2 *Avitabile; Louis Petrucciani (b); Thomas Grimmonprez (d).* 98.
*** **In Tradition** Dreyfus FDM 3569 2 *Avitabile; Riccardo Del Fra (b); Luigi Bonafede (d).* 99.
*** **Right Time** Dreyfus FDM 36608 2 *Avitabile; Niels-Henning Ørsted Pedersen, Louis Petrucciani (b); Roberto Gatto (d).* 2/00.
***(*) **Bemsha Swing** Dreyfus FDM 36639 2 *Avitabile; Rémi Vignolo (b); Dré Pallmaerts (d).* 5/02.
(*) **Just Play Dreyfus FDM 36672-2 *Avitabile (p solo).* 11/04.
Bud Powell is the main jazz influence, but where the American could be dark and brooding, there is nothing but sunshine and optimism in Avitabile's playing. The first album, produced by Petrucciani, is the most direct, but it is perhaps too engagingly simple. Avitabile has more to offer than this and succeeding records have delivered steadily more.

The pianist's understanding of bebop doesn't merely extend to reworking standard material. His own composition 'Right Time!' is a brilliantly idiomatic piece, strongly abetted by NHØP. Franck continues to show his breadth of rhythmic understanding with a Latin-tinged original, 'Facin' Up', and a delightful waltz, 'Miss Laurence', also on the third album.

With *Bemsha Swing* he seems to have gained full confidence in his skills. There are nods here and there to both Petrucciani and Solal, but the Monk tune that gives the record its title, a stunningly good 'Body And Soul' and an unaccompanied version of Duke's 'Prelude To A Kiss' all suggest that Avitabile is a pianist to watch very carefully. He may have recorded too much and too quickly and one would like to have heard each of these groups recorded during a long residency somewhere; however, there is nothing pat or studio-conscious about them.

Playing solo, Avitabile sounds more mannered, as if trying to meld Debussy with Bud Powell before our startled gaze. There are lots of false starts and unrequited promises here, and a sketchy feel throughout. We'd want to rescue 'Autumn In Paris' and the closing 'Nature Boy'. The rest is dispensable.

Omer Avital (born 1971)

BASS, VOCAL

Israeli-born member of the NY 'new jazz' community.

*** **Think With Your Heart** Fresh Sound New Talent FSNTCD 104 *Avital; Myron Walden (as); Gregory Tardy (ts, bcl); Jay Collins (ts, ss, f); Joel Frahm (ts); Joshua Levitt (nay f, v); Daniel Freedman (d, v).* 9/00.
*** **Third World Love Songs** Fresh Sound New Talent FSNTCD 114 *Avital; Avishai Cohen (t); Yonatan Avishai (p); Daniel Freedman (d).* 02.
***(*) **Omer Avital–Marlon Browden Project** Fresh Sound World Jazz FSWJCD 031 *Avital; Avishai Cohen (t); Omri Mor (p); Marlon Browden (d).* 7/03.
(*) **Arrival Fresh Sound World Jazz FSWJ035 *Avital; Avishai Cohen (t, v); Abi Lebovich (tb, v); Joel Frahm (ss, ts, v); Jason Lindner (p, ky, v); Jonathan Blake (d, perc, v).* 06.
Avital's music has a strongly vocalized quality, even if the only actual singing on the first of these is on 'Marrakesh'. Having no fewer than six wind-players (never fewer than four at a time) makes for a diverse gathering of voices, sometimes fierce but mostly harmoniously blended. Apart from Bob Marley's 'Redemption Song', done as a bass solo to open the album, and 'Stella By Starlight', everything is Avital's. For all the virtuosity in the group, the music has an untutored feel and the standard shows up his shortcomings. There's a vague Mid-East feel, but the solos tend to nail it down in New York.

The second Fresh Sound extends the promise and introduces the fresh-voiced Yonatan Avishai, who has a touch as soft as Bill Evans or as percussive as Abdullah Ibrahim, and a nice folkish range. He definitely steals the leader's thunder. Avital has a disproportionately large discography, given the Smalls material below. The co-led quartet with Browden is rawly exciting, but again largely owing to the piano-player (Mor gets something individual out of a Fender Rhodes) and the trumpeter. Recorded live at the Yellow Submarine in Jerusalem, they play like triumphant homeboys back among friends. The third studio album has an implicitly ambitious title and you have to grant it to him. With this one, Avital seems to have reached the kind of sound and substance his talent promises. Lots of rich harmony, less of a gear-changing clunk between the ensembles and solos. Adding a second brass voice was a masterstroke. Impressive.

Also, in brief:

*** **Asking No Permission** / **** **The Ancient Art Of Giving** / *** **Room To Grow** Smalls 11 / 14 / 20. 96; 97; 06.
From the celebrated NY club's own imprint, these might be hard to find, but they effectively document an evolving aesthetic.

Bent Axen

PIANO

Redoubtable Danish section man who enjoyed a brief moment in the spotlight.

*** **Axen** Steeplechase SCCD 36003 *Axen; Allan Botschinsky (t); Bent Jaedig, Frank Jensen (ts); Erik Mølbach, Niels-Henning Ørsted Pedersen (b); Jørn Elniff, Finn Frederiksen (d).* 12/59–1/60.
The back pages of Danish jazz history. Axen subsequently left the music, but he helped pioneer modern jazz on record in Denmark and this documents some early steps. The CD gathers together three sessions, two quintets and a trio, for what are rough-and-ready approximations of American bebop refracted through the Scandinavian affection for Stan Getz's cool. NHØP was still only 14 when he made the trio tracks and Botschinsky was barely out of his teens. Axen's own tunes follow familiar models and his playing is decent if unexceptional. The most interesting player represented is probably Jaedig, a dyed-in-the-wool hard-bopper.

Albert Ayler (1936–70)

TENOR, ALTO AND SOPRANO SAXOPHONES

Born in Cleveland, he played R&B on alto as a teenager, then switched to tenor during army service. Left for Sweden in 1962, recorded in Europe, and returned to the USA in 1963, recording for ESP and later Impulse!. The most intense of avant-gardists, he also explored other vernacular styles. Found dead in New York's East River in 1970.

***(*) **The First Recordings: Volume 2** DIW 349 *Ayler; Torbjørn Hultcrantz (b); Sune Spångberg (d).* 10/62.
Ayler's music has been the object of endless debate. It is now generally understood to be a highly personal amalgam of New

Orleans brass, rhythm and blues and some of the more extreme timbral innovations of the '60s New Thing.

The first recordings, made in Denmark, are astonishingly sparse, with no harmony instrument and a concentration on stark melodic variations in and out of tempo. What distinguishes him from early Ornette Coleman is the hypnotic concentration on a single motif, which he repeats, worries, splinters into constituent harmonics, until even familiar standards are virtually unrecognizable. Ayler's impatience with bebop is evident throughout, and for all their unrelieved starkness, these rather solitary experiments are still remarkably refreshing. Not called on to keep time, Hultcrantz and Spångberg occasionally resort to marking it, but they seem unfazed by Ayler's primitivism. There is some evidence that Ayler didn't want these sessions to be released. The second batch of material from October 1962 consists of four disjointed repertory pieces – 'Moanin'', 'Good Bait', 'I Didn't Know What Time It Was' and a take of 'Softly, As In A Morning Sunrise' – which see Albert effectively ignore the harmonic structure of the song and simply follow the logic of his own invention. Not once, though, does the rhythm section follow him 'out', and it is already clear that the saxophonist needs not only sympathetic interpreters but also a new body of material.

***(*) **Witches And Devils** / ***(*) **Spirits** 1201 Music 9006 / Breathless 52006 *Ayler; Norman Howard (t); Henry Grimes, Earle Henderson (b); Sunny Murray (d). 2/64.*

Pace the garbled text in our last edition, these are identical and afford a first recorded glimpse of Ayler in full flow. He reaches peaks of intensity here that are among the most arresting and evocative in his brief career. The title-piece has an eldritch, haunted quality, but it is 'Witches And Devils', on which Grimes with his bow plays a central role (Henderson supplies the more orthodox bass-line and is featured alone on 'Holy Holy'), that is the real high-spot, a lowing, pungent wail that hovers between anguish and ecstatic celebration. Howard was a friend from home in Cleveland; like Don Ayler, he is not a virtuosic or even technically secure player, but unlike Don lacks a saving expressiveness as a soloist. The real action is between saxophone and drums and Murray is a towering presence throughout.

***(*) **Bells / Prophecy** ESP 4006 *Ayler; Donald Ayler (t); Charles Tyler (as); Gary Peacock, Lewis Worrell (b); Sunny Murray (d). 6/64, 5/65.*

Prophecy was Ayler's first session for the ESP label, though it was not released until after *Spiritual Unity*. It was important in laying down some of the basic language of the saxophonist's career but its release also began the hopeless confusion of Ayler themes and titles. The rule of thumb is: rely on your ears, not the liner-note. Two versions of 'Ghosts' represent the central action of the record. The difference is less in Ayler's playing, which is definitive, but in the role of Murray and Peacock. In the first to be taped, the bassist provides a drone figure which underpins the saxophone's wilder utterances; in the second, his playing is more obviously rhythmic. *Bells* was the notorious one-sided LP. As a single, hectic performance in three parts, recorded at Town Hall, it still retains its power.

CORE COLLECTION

♛ **** **Spiritual Unity**

ESP Disk 1002 *Ayler; Gary Peacock (b); Sunny Murray (d). 7/64.*

The poet Ted Joans likened the impact of this trio to hearing someone scream the word 'fuck' in St Patrick's Cathedral. Subjectively, there may be some validity in this, but it makes a nonsense of what was actually going on in this group. The intensity of interaction among the three individuals, their attentiveness to what the others were doing, ruled out any such gesture. Even amid the noise, the 1964 Ayler trio was quintessentially a listening band, locked in a personal struggle which it is possible only to observe, awe-struck, from the side-lines.

***(*) **At Slug's** Get Back 1018 *Ayler; Donald Ayler (t); Michael Sampson (vn); Lewis Worrell (b); Ronald Shannon Jackson (d).* 5/66.

Recorded on May Day 1966, this is a session of incendiary power and ranks with some of the very best Ayler performances. 'Bells' is a magnificently powerful thing, beginning with a mournful violin figure and then bringing in trumpet – Donald in characteristically raw and expressive form – then bass and saxophone with a significant harmonic shift. 'Truth Is Marching In' has never sounded so close to its origins in 'Battle Hymn Of The Republic' and its anguished intensity marks as significant a subversion of familiar and homely material as Coltrane's 'My Favorite Things'. The other interesting aspect of this set is an early glimpse of Ronald Shannon Jackson.

***(*) **Lörrach, Paris 1966** hatOLOGY 3500 *Ayler; Donald Ayler (t); Michael Sampson (vn); Bill Folwell (b); Beaver Harris (d). 11/66.*

More than ever, Ayler sounds like a radical preacher, taking energy from the murmured 'Amen's and 'Praise God's of his fellow players, but basically ignoring them as he creates ever more intense harmonic rainbows across these deceptively childlike themes. 'Bells' and 'Ghosts' (two versions and occasional allusions elsewhere) are both part of the sermon; there is a huge version of 'Truth Is Marching In' and a long medley of 'Spiritual Rebirth'/'Light In Darkness', which freezes the blood before it warms the heart. Sampson's violin is integral to it all, though it's to be doubted whether he understood what this group was about any better than troubled brother Don did. They came and played their parts, leaving it to Albert out front to bring the congregation in. Magnificent.

**** **Live In Greenwich Village: The Complete Impulse Recordings** Impulse! IMP 12732 2 CD *Ayler; Donald Ayler (t); George Steele (tb); Michel Sampson (vn); Joel Freedman (clo); William Folwell, Henry Grimes, Alan Silva (b); Beaver Harris, Sunny Murray (d).* 3/65–2/67.

Whatever technical and aesthetic shortcomings the Lörrach and Paris live dates may have had (there is a nihilistic, fragmentary quality to the latter), the Village Theater and Village Vanguard sessions are hugely affirmative and satisfyingly complete without losing a jot of Ayler's angry and premonitory force. These are essential post-war jazz recordings, and they include some of Ayler's best playing on both alto ('For John Coltrane') and tenor (the apocalyptic 'Truth Is Marching In'). The second bass, in addition to either violin or cello, actually sharpens the sound considerably, producing a rock-solid foundation for Ayler's raw witness.

This reissue supersedes *In Greenwich Village* and *The Village Concerts* without adding very much of significance. There is a single track ('Holy Ghost') from March 1965, originally issued on the Impulse! compilation *The New Wave In Jazz*. One other track, 'Universal Thoughts', is incomplete, presumably because the tape ran out. However, having these performances together on one set is of value. John Coltrane was present, ailing and tired, when 'Truth Is Marching In' and 'Our Prayer' were recorded at the Village Vanguard. John was to die in the summer of the following year, but his spirit is everywhere here, even though

Ayler was firmly in command of his own style and approach. These are Don Ayler's finest moments. Always an approximate technician, but driven by loyalty to his brother, he produces a stream of pure sound which is unique in jazz. Not even Ornette Coleman on brass sounds so alien.

*** **Love Cry** Impulse! GRD 108 *Ayler; Donald Ayler (t); Call Cobbs (hpd); Alan Silva (b); Milford Graves (d).* 8/67.

By the summer of 1967, Donald's mental health was increasingly unsteady and this was his last appearance on a record with his brother. Not long after this strange and strangely beautiful session, he was hospitalized. If it was difficult to characterize the philosophy of Ayler's great trio, the group that made *Spiritual Unity*, it is near impossible to define with any precision what this group was about. The unsettling jangle of Call Cobbs's harpsichord and the ferocious desynchronization of Milford Graves's drumming are by this stage the first things you hear. Ayler's wail is almost familiar and insofar as it cleaves to a melodic logic, almost comforting. Albert's forays into the false upper register are increasingly controlled, though.

Love Cry has rarely featured on anyone's list of his best or more controversial works. It is certainly one of the best recorded. The tunes are mostly very short and pungent, though 'Love Cry II' extends over seven minutes. The CD reissue includes two takes each of 'Universal Indians' and 'Zion Hill', but these only tend to emphasize how tight a rein Albert was keeping on songs and his fellow players.

*** **New Grass** Impulse! 000426902 *Ayler; Burt Collins, Joe Newman (t); Garnett Brown (tb); Seldon Powell (ts, f); Buddy Lucas (bs); Call Cobbs (p, org, hpd); Bill Folwell (b); Bernard Pretty Purdie (d); Rose Marie McCoy, Mary Maria Parks (v).* 9/68.

So controversial and vilified that it only appeared on CD in 2005, this isn't the ghastly sell-out some fans would love you to think. True, there are strong commercial elements, but Albert's sound here – the broad vibrato and honking phrases – isn't so very different from that of the revered *Spiritual Unity*. Much as Miles Davis started to use funk rhythms and rock beats to re-energize his conception in this same year (why is *New Grass* never considered alongside *Bitches Brew*?), Ayler made an apparently radical stylistic switch in order to maintain the integrity of his vision. Albert anticipated the critical backlash; the 'Message From Albert Ayler' incorporated into the opening track lays bare his fears.

Co-written with Mary Parks (Maria), 'New Ghosts' is the obvious back-reference here and the most obvious point of comparison. The R&B element takes a bit of getting used to, but once one learns to hear Albert in a different context, the message seems broadly the same. Likewise on 'Heart Love' and even the rather flabby 'Sun Watcher'. Only 'New Generation' seems like a lapse of taste.

Bert de Coteaux arranged the horns and helped give the session its commercial sheen. He delivered what he was asked for and on its own terms it works absolutely fine.

*** **Music Is The Healing Force Of The Universe** Impulse! 9191 *Ayler; Bobby Few (p); Henry Vestine (g); James Folwell, Stafford James (b); Muhammad Ali (d); Mary Maria (v).* 8/69.

Like *New Grass*, this is not quite the unreconstructed R&B album some may have been led to expect. It certainly has some of that quality and the addition of Canned Heat guitarist Henry Vestine on 'Drudgery' underlines the connection. But *Music Is The Healing Force* also includes some wonderful playing from Albert and some of his most innovative use of sound; the addition of bagpipe chanter and ocarina to 'Masonic Inborn' perhaps pointed the way to a new approach. Impulse! records were, by the standards of their time in jazz, strong on production values and producer Ed Michel gives the sound new layers and a richness of tone that is much more interesting than questions of commercial 'sell-out'.

Even if the album is not demonized, one of the band has been. Mary Parks (here Mary Maria) was Albert's business manager and girlfriend and as such might seem to be a questionable presence on record. But repeated hearings and recent revelations about the last months of Albert's life suggest that she had a natural musicality ('Island Harvest' is hers) and a genuine commitment to the saxophonist's vision. Albert's singing on 'Oh Love Is Life' is initially risible but uses that fact to deliver a real emotional punch, and that is a lesson to be drawn from his music as a whole. This final studio statement touches on all the major themes of Ayler's life: sorrow, loss, guilt and, above all, redemption.

(*) **Live On The Riviera ESP Disk Us 4001 *Ayler; Steve Tintweiss (b); Allan Blairman (d); Mary Parks (v, ss).* 7/70.

(*) **Nuits De La Fondation Maeght Water 434 *As above, except add Call Cobbs (p).* 7/70.

Recorded in the south of France a matter of months before his disappearance and death, these (recorded two days apart) now stand as a final manifestation of one of jazz's most complex and most readily misunderstood geniuses. Given the line-up and the sensibilities of players like Blairman and Tintweiss, this has less of an R&B stamp than *Music Is The Healing Force*. The title-tune of that album is included as a curtain-piece on the final record and as an opener on *Live*. There is a further version of 'Truth Is Marching In', but without Donald's bugling lines or a mournful violin the latter lacks bite and real intensity. On piano, Cobbs is a competent but rather ordinary player and he coasts through much of this session. Released in 2005, the later album, for trio with Parks singing and playing some soprano, is a useful addition to the picture but hardly a revelation in itself. It's important not to fetishize final statements since they are only that by unhappy accident, not design. Listening to these unsatisfactory cuts again, cold and without prejudice, it is hard to reconcile them with some of the great statements of previous years, but it is also hard to miss the precarious balance of anger, pain and sheer, uncomplicated joy.

Also, in brief:

(*) **New York Eye And Ear Control Calibre 1012. 7/64.

Soundtrack for a now-forgotten short film; the music comes in two undigested blocks, albeit with valuable glimpses of Roswell Rudd (*tb*) and John Tchicai (*as*), but Ayler wasn't an abstract player and this overrated set doesn't represent him well.

*** **The Copenhagen Tapes** Ayler 33. 9/64.

A club performance at the Jazzhus Montmartre with a slightly later studio session. Don Cherry (*t*) plays on the live date. More than usually repetitive material.

*** **Spirits Rejoice** Calibre 1020. 9/65.

Judson Hall was an important venue for new music in New York City. The intensity is extreme and the addition of altoist Charles Tyler alongside the Ayler brothers adds to the stew. Call Cobbs's harpsichord gives an extra frisson.

**** **The Complete ESP-Disk Recordings** ESP-Disk 001. 64–65.
Freshly remastered, but somehow the packaging adds nothing to the impact of the originals (unlike the paradigm-shifting *Holy Ghost*). No mistaking the power of this music.

**** **Holy Ghost** Revenant 9CD box + bonus disc, book & artefacts. 6/62–7/70.
Probably now all but sold out, this Grail of Ayler studies almost doubled the available discography at a stroke. Titanic, expensive and immaculately presented. Full details in our last edition.

Ab Baars

CLARINET, SOPRANO, TENOR AND BARITONE SAXOPHONES

An intelligent improviser, who's worked with Marten Aaltena.

(*) **3900 Carol Court / *** **Sprok** Geestgronden 12 / 14 *Baars; Wilbert De Joode (b); Martin van Duynhoven (d). 3–6/92; 3–10/94.*
After the abstractions of the solo records (see below, 'in brief'; there's a version of 'Krang' here as well), it comes as a mild shock to hear him with an almost conventionally swinging rhythm section on John Lewis's 'Plastic Dreams' on the first trio date. The other pieces, revolving round remote kinds of interplay, are more typical. Baars's solos still tend to grind through curtly defined areas of timbre and phrasing, but there's a sense of communication as well. *Sprok* is better still, though scarcely ingratiating music.

***(*) **A Free Step: The Music Of John Carter** Geestgronden 20 *As above. 1/97–4/98.*
One of the figures acknowledged on the second solo album was clarinettist John Carter, one of the long-neglected giants of modern jazz. This fascinating exploration of his oeuvre is among Baars's very best works, not because it draws on Carter's authority, but because it gives the trio something to get their teeth into. A brief 'Shuckin' Corn' is memorable for its staccato violence, while 'Juba Stomp', 'Enter From The East' and 'Night Dance' are all done with respectful seriousness and wit.

***(*) **Four** Data 012 *As above, except add Roswell Rudd (tb). 6/98.*
Rudd is one of Baars's great heroes and the 'bone man's weird take on Dixieland has an obvious place in this music. A lot of the set is taken up with Rudd's own suite 'The Year Was 1503', which fails to deliver up much internal logic but is quite effective taken item by item. This was a happy collaboration repeated later with another trombonist, Joost Buis.

***(*) **Party At The Bimhuis** Wig 09 *As above, except add Mariette Roupe Van Der Voort (as, f, bf, picc); Guus Janssen, Misha Mengelberg (p); Ig Henneman (vla). 1/03.*
Celebrating ten years of the trio (they start with a revisit to '3900 Carol Court'), he invites along some guests to join in the fun. And fun it is, with the pianists joining in at different parts and all seven getting together for three tracks where the ensemble has real particularity. Baars takes a cracking solo on Monk's 'Reflections' and there are further dedications, to Carter again, Roswell Rudd and Von Freeman.

*** **Kinda Dukish** Wig 12 *As for trio, except add Joost Buis (tb). 6/05.*
Baar takes on Ellington, with sundry revisions and deconstructions of 'Jack The Bear', 'Drop Me Off At Harlem' ('Kinda Bear', 'Kinda Harlem') and so on. The wintry blow on 'Solitude', which opens the record, is misleading since most of this is quite easy-going and tuneful, with Buis adding some extra pepper. Here and there it lumbers, though.

Also, in brief:

** **Krang** / **(*) **Verderame** Geestgronden 2 / 17. 12/87–6/89.
He makes heavy weather of his solo appearances. A couple of fine tracks on baritone and tenor redeem the first, and a handful of dedications on the second offer a certain stylistic map-referencing, but mostly it's cartoonish.

*** **Hef** Atavistic 130. 02.
Duos with Terrie Ex (*g*) of rock anarchists The Ex. Zany and delightful.

Harry Babasin (1921–88)

BASS, CELLO

A Texan, 'The Bear' was one of the first to play jazz on the cello. His recording career as leader lasted just three years.

*** **And The Jazz Pickers** VSOP 39 *Babasin; Terry Gibbs (vib); Dempsey Wright (g); Ben Tucker (b); Bill Douglas (d). 7/57.*
By no means a major figure, Babasin did turn in some exceptionally good and entertaining jazz. His cello sound is bright, vocalized and expressively intense, very different to similar work on the same instrument by Oscar Pettiford or Ron Carter. The originals are cleverly interspersed with chestnuts, all of them delivered rather briefly, but Gibbs makes a difference to the sound: pure sunshine.

Gérard Badini (born 1931)

TENOR SAXOPHONE, PIANO

'Mr Swing' is a Parisian with a big, bruising sound in the Lockjaw Davis mould. After health problems, he led various small groups and the (Super) Swing Machine big band from the piano.

(*) **Jazz In Paris: The Swing Machine Black & Blue 974 *Badini; Xavier Chambon, Cootie Williams, Cat Anderson (t); Booty Wood (tb); Marc Hemmeler, Raymond Fol (p); Jack Sewing, Michel Gaudry (b); Michel Denis, Bobby Durham, Sam Woodyard (d). 12/73–6/77.*

*** **A Night At The Popcorn: Jazz In Paris** Black & Blue BB966 *Badini; Milt Buckner (p); Jimmy Woode (b); Sam Woodyard, Panama Francis (d). 3/75.*
The first disc cobbles together four sessions, including quartet material formerly available in Universal's 'Jazz In Paris' series. It's a tribute to the tenorist that he stands even taller than the distinguished Ellingtonians on these records, turning in overheated solos on the fast pieces and wrangling through a lot of vibrato-laden entreaties on the ballads. The Popcorn session documents two rowdy sets from a boisterous night in Geneva. The Americans seem thrilled to be in each other's company, joshing their way through the music while Badini roars out the blues. Francis sits in on one tune, possibly while Woodyard refreshed himself at the bar. It sounds like that kind of a night.

Badland

ENSEMBLE

Highly original improvising group, who mix power and subtlety.

*** **Badland** Bruce's Fingers BF 14 *Simon Rose (ss, as); Simon H. Fell (b); Mark Sanders (d).* 95.
*** **Axis Of Cavity / ***(*) The Society Of The Spectacle** Bruce's Fingers 40 / Emanem *As above, except omit Sanders; add Steve Noble (d).* 2/99; 4/03.
Badland throw up some interesting fresh variations on the old British argument about 'free jazz' versus 'free music'. This trio seems to belong closer to the former camp. The first CD has material by Ornette and Duke alongside the collectively improvised things, and it's interesting to hear Fell, one of the sharpest minds in the music, and Sanders creating a subtle pulse underneath Rose's wonderfully bleached and freeze-dried saxophone sound. Fine as Sanders is, he's outgunned by Noble on the next two, which develop the group language more fully. The Situationist title of the Emanem set shouldn't unduly trouble newcomers, but if this is what is meant by *détournement* of jazz language, then let's have lots more of it. Sharply recorded and very intense music.

The Bad Plus

GROUP

A high-profile project which grew out of various collaborations between the members.

**** **The Bad Plus** Fresh Sound New Talent FSNTCD 107 *Ethan Iverson (p); Reid Anderson (b); David King (d).* 12/00.
(*) **These Are The Vistas / * Give** Columbia 510666 / 515307 *As above.* 10/02; 10/03.
*** **Suspicious Activity?** Columbia 94740 *As above.* 5/05.
*** **Prog** Heads Up 3125 *As above.* 07.
The first of these was issued under Iverson's name, but the group name stuck and turned into hot property, signing to Columbia in 2002. You don't expect the stately trinity of piano/bass/drums to qualify as a power trio but that's what happens. On the debut, Iverson, Anderson and 'certifiable Midwestern drum star' King got at a group of originals, one standard ('Blue Moon') and two pop tunes. Abba's 'Knowing Me, Knowing You' is a textbook example of the jazz transformation of an uneventful melody, and Nirvana's 'Smells Like Teen Spirit' (which the others forced Iverson to learn!) is a glorious, helter-skelter set-piece, the tune stirred and thickened by the pianist's voicings while King swings them off the stand. Of the originals, 'Labyrinth' is severely beautiful, '1972 Bronze Medalist' peculiarly funky.

For sheer freshness the debut probably remains our favourite, but produced by Tchad Blake the group gained presence in the studio and the Columbia albums are exhilarating, funny, surprising. There are some remakes of tunes from the debut on *These Are The Vistas*. The Aphex Twin's 'Film' is beautiful and Blondie's 'Heart Of Glass' is destruction. Blake gives all three equal prominence, and while some have complained that the drums are too loud and too rock, the charge is misplaced. If anything, Anderson is louder.

Although they do an apocalyptic 'Iron Man' (Black Sabbath, not Eric Dolphy) to close *Give*, the originals are getting more prominence and are played with fierce conviction. The persistent suggestion that BP purvey jazz for Neanderthals is absurdly wide of the mark. These are required listening.

We were always divided on the merits of *Suspicious Activity?*; one of us loved the assault on Vangelis's '(Theme from) *Chariots of Fire*', the other didn't. Otherwise, it's mostly Bad Plus business as usual, the familiar assault on the shape and sound of the piano trio and some of its literature. With that in mind, and bearing in mind the provocative promise of the title, *Prog* is a disappointment. What was once fresh is now self-conscious, with tunes by Bowie, Bacharach, Tears For Fears and Rush thrown together without much logic. King's '1980 World Champion' comes last, with the promise that the group has better ideas in store.

Benny Bailey (1925–2005)

TRUMPET, FLUGELHORN

He won his spurs with Jay McShann, Dizzy Gillespie and Lionel Hampton in turn, staying with Hamp for five years. His bright, hard-edged tone softens markedly in small-group settings, but without losing its burnish. Largely based in Europe in later years.

*** **Big Brass** Candid CCD 79011 *Bailey; Julius Watkins (hn); Phil Woods (as, bcl); Les Spann (f, g); Tommy Flanagan (p); Buddy Catlett (b); Art Taylor (d).* 11/60.
***(*) **Grand Slam** Storyville STCD 8271 *Bailey; Charlie Rouse (ts); Richard Wyands (p); Sam Jones (b); Billy Hart (d).* 10/78.
Later known as trumpet with the Clarke–Boland band and for his playing on Eddie Harris's and Les McCann's *Swiss Movement*, Bailey is an impressive and entertaining soloist, with a number of distinguishing marks on his musical passport, notably his octave plummets and enigmatic lines that seem to have neither harmonic nor melodic significance, just a strangely specific logic of their own. His bebop background is still evident on *Big Brass*. The themes have begun to stretch out, though, into long, quasi-modal strings that contain any number of potential resolutions. Flanagan is an ideal accompanist. Woods and Rouse could hardly be more different, but Bailey responds magnanimously to the challenge of each. In fact, the Storyville set (originally on Jazzcraft) is one his best. The inclusion of three tunes by arranger Fritz Pauer is over the top but Benny's originals – 'Theloniousassault' and 'Who's Bossa Now?' – cover much of his range, from fiery bop to gentle swing. He also knows his jazz trumpet history, quoting frequently throughout this excellent disc.

Buster Bailey (1902–67)

CLARINET

Studied classical music before joining Fletcher Henderson in 1924. He stayed for more than a decade. Played with Henry Allen in the '50s and ended his career with his Henderson colleague Louis Armstrong's All-Stars.

(*) **Buster Bailey 1925–1940 Classics 904 *Bailey; Henry 'Red' Allen, Charlie Shavers, Frankie Newton (t); J. C. Higginbotham (tb); Pete Brown, Benny Carter, Russell Procope (as); Clarence Todd, Charlie Beal, Don Frye, Billy Kyle (p); Danny Barker, Jimmy McLin (g); Buddy Christian (bj); Elmer James, Johnny Williams, John Kirby (b); Walter Johnson, O'Neil Spencer, Zutty Singleton (d); Jerry Kruger, Judy Ellington (v).* 5/25–6/40.
Bailey's many recordings with Henderson are his best legacy. These are a disappointing lot. His single coupling for Banner in 1925, with Todd and the vigorous Christian, is rather good, but

it's dubbed from a very rough 78 and 'Squeeze Me' has some outrageous artificial echo. A 1934 session with Allen, Higginbotham and Carter is good but restrained, while most of the rest are drearily bouncy light music.

Craig Bailey (born 1960)

ALTO SAXOPHONE, FLUTE

Raised in Cincinnati and educated in Miami, he served a long apprenticeship in big bands, with everyone from Charli Persip and Slide Hampton to Ray Charles and has since worked with Bobby Watson, Tom Harrell and Nancy Banks.

**** **A New Journey** Candid CCD 79725 *Bailey; Patrick Rickman (t); Billy Childs (p); Mark Feldman (vn); Bruce Cox, Kenny Washington (d).* 3 & 4/95.

*** **Brooklyn** Evidence ECD222212 *Bailey; Derrick Gardner (t, flhn); Dupor Georges (tb); Kelvin Sholar (p); Olivier Gatto, Eric Lemon, Rufus Reid (b); Vincent Ector (d). 2/00.*

Bailey was 35 before he made his debut as a leader. If only others followed his lead. *A New Journey* is a small masterpiece, beautifully paced and structured, its backward-looking side affectionately tempered with contemporary references like the hip-hop rhythm that cuts across one of the later tracks. There is a superb re-working of Neal Hefti's 'Li'l Darling' and a superb version of 'Laura', where Bailey (on flute) duets with Feldman.

Bailey's tone is bright and clear, with an ironclad sense of harmonic structure and an ability (as on a brilliant trio 'Cherokee' for alto, trumpet and drums) to give a warhorse tune a fresh feel.

Brooklyn is a much more ambitious project, reminiscent in many respects of erstwhile boss Bobby Watson's mid-size projects where the emphasis is on a full ensemble sound which retains individual textures as much as possible. Bailey has a rare touch with this. No hint of filler or wasted gesture on any of these cuts. Bailey's soloing is inevitably less prominent, but he is still strongly featured. 'Salute To Duke' suggests that Hodges may, after all, be his biggest single influence. Some have found him in thrall to the Messengers and point to Benny Golson's 'Along Came Betty' by way of confirmation. Bailey, though, seems to be working his own path. It's still a thin discography.

Dave Bailey (born 1926)

DRUMS

Studied percussion after leaving the USAF but returned to flying and teaching at the end of the '60s, having helped popularize bossa nova in America. Worked with Johnny Hodges, Charles Mingus, Gerry Mulligan and others.

*** **The Complete One And Two Feet In The Gutter Sessions** Lone Hill Jazz LHJRCD *Bailey; Bill Hardman (t); Clark Terry (t, flhn); Curtis Fuller (tb); Junior Cook, Frank Haynes (ts); Billy Gardner, Horace Parlan (p); Grant Green (g); Peck Morrison, Ben Tucker (b).* 7/60, 10/61.

Shrewd of Lone Hill to pick up these small gems, which deserve wider celebrity. Subtitled 'A Treasury Of Soul', the first date (possibly still available separately on Koch) is a vivid live date in which everyone plays for everyone else but still manages to get some serious solo time. The title-piece is Terry's, but he saves his best for a stunning flugelhorn solo on Monk's 'Well, You Needn't', which in turn spurs Cook on to his best solo on record. Parlan has a few nice choruses that mess with the original line, in a way that makes you suspect he just played his way out of a mess. They finish with 'Sandu', more than 20 minutes of it. Admirers of Fuller won't find him in his best form, though he does nothing amiss. *Two Feet In The Gutter* followed in 1961 after a modest success with the first record. It has the air of a follow-up and with an inferior group, though again they play well for the leader and turn in a terrific read of Harold Vick's 'Our Miss Brooks'.

Derek Bailey (1930–2005)

GUITAR

A figure of immeasurable importance in contemporary music, the Yorkshireman was a key figure in the development of British free jazz, performing solo and in groups like Joseph Holbrooke, Iskra 1903 and the Spontaneous Music Ensemble; other key associations were with drummer Tony Oxley and saxophonist Evan Parker, with whom he founded Incus records. Bailey was also for many years ringmaster of the annual Company week of free improvisation.

*** **Fairly Early With Postscripts** Emanem 4027 *Bailey; Anthony Braxton (reeds, f); Kent Carter (b); John Stevens (d).* 7/71–10/98.

*** **Solo Guitar: Volume 1** Incus CD10 *Bailey (g, syn solo).* 2/71.

*** **Outcome** Potlatch P299 *Bailey; Steve Lacy (ss).* 73.

***(*) **Dynamics Of The Impromptu** Entrophy ESR004 *Bailey; Trevor Watts (ss); John Stevens (d, bugle).* 12/73–1/74.

**** **Incus Taps: Solo Guitar 101–104** Organ Of Corti 10 *Bailey (g solo).* 73.

*** **Improvisation** Ampersand Ampere 2 *Bailey (solo).* 75.

**** **Domestic & Public Pieces** Emanem 4001 *As above.* 75–77.

Bailey's sometimes forbidding but always challenging music illuminates certain important differences between European and American improvisers. Perhaps the best concrete illustration of the difference can be found in Bailey's duo performances with the multi-instrumentalist Anthony Braxton. Despite considerable mutual admiration, these confirm the old saw about Britons and Americans being divided by a common language. Braxton's formulations are still conditioned by the deep structures of jazz, Bailey's according to a mysterious meta-language by which a performance offers few guidelines as to its presumed origins and underlying processes.

Like a good many European improvisers, Bailey underwent an accelerated and virtually seamless transition from jazz to free jazz to free music. Since 1976 (albeit with important exceptions) his activities have centred on solo and duo work. His playing resists exact description and evaluation. Eschewing special effects (apart from a swell pedal on his amplified performances and a one-off use of VCS3 synthesizer on *Solo Guitar: Volume 1*), he plays intensely and abstractly, without obvious rhythmic or harmonic armatures, yet always recognizably himself. The early solo records are still the best place to start, though the release of *Fairly Early* offers a glimpse of Derek playing solo and with other musicians who share his philosophy. It also offers a rare insight into his political view, as he discusses current affairs to a free-form accompaniment in a series of 'cassette letters' to label-owner Martin Davidson. The CD has the additional advantage of offering material from a nearly 30-year span, valuable if you want a quick introduction.

In the most curious way, *Solo Guitar* now sounds quite old-fashioned – not anachronistic, but redolent of an earlier, more innocent phase in the free movement when the moment was everything. This is still the spirit that governs *Domestic & Public Pieces*, which, as the title suggests, brings performance material together with what can't be described as 'rehearsal' in this context but is closer to a process of private musing, diary-keeping, monologue. Some of these acoustic guitar pieces have spoken commentaries, which are, as ever, wry if mostly unenlightening. The amplified concert pieces are more familiar in nature but no less appealing to the Bailey enthusiast. As ever, Martin Davidson has done a meticulous job.

The 1973 duos with Lacy aren't quite the dialogue of the deaf his original encounter with Braxton sometimes seems, but there are similar problems. Lacy is still very wedded to melody, albeit of the most heterodox sort, and Bailey at this stage is so averse to any hint of structure that they don't really meet in the middle. The work with another soprano saxophonist, Trevor Watts, and with drummer John Stevens was recorded at the legendary Little Theatre Club in London. This material is at the root of much of what subsequently happened in British improvisation, so it has a historical importance beyond its slightly ramshackle aesthetic. Even Bailey doesn't sound as if he's quite doing it for real in places. One of Bailey's first attempts to sell his music commercially was in boxes of quarter-inch tape on three-inch reels. Some of these pieces are now reissued as *Incus Taps (sic)*, documenting four fantastically aggressive and committed episodes of improvisation. They make for tough listening, but they're an essential part of the story.

***(*) **The London Concert** Psi 05.01 *Bailey; Evan Parker (ss, ts).* 75.

Recorded at the Wigmore Hall, a classical venue whose woody acoustic lends itself surprisingly well to this kind of music. Parker and Bailey were to fall out a decade after this and in 1987 Parker resigned as director of Incus and took with him certain of his own tapes. This is the first CD issue of this material, which now appears complete, with an extra 31 minutes of fine music. There are solo spots, which are pretty generic, but it is in the interplay between two of the defining figures of British improvisation that the real value of the set lies. At one point, Bailey plays a strange 19-string guitar which has the oddest timbre imaginable. For the most part, though, he plays within his usual algorithms, using swells and no other sound-changing devices, producing strange prisms and crystals of guitar sound that seem to change with point of view. From the perspective of 30 years, this still seems fresh and inventive, for all its standing as a memorial to lost friendship.

*** **Tristan (Duo)** Incus CD 53 *Bailey; Tristan Honsinger (clo, v).* 10/75, 2/76.

Bailey met the cellist at Massy near Paris in 1975 and immediately asked him to join in on the concert. The first half-dozen tracks are taken from that occasion. Honsinger's yelps and shouts are a form of deranged scat singing; the crowd seem uneasy how to respond, but they get used to it and as the dynamics gradually build they respond more warmly to the astonishing interplay of two very different stringed instruments. The remainder were originally released on Incus as *Duo* and are included here without sweetening or post-production of any sort. Derek uses his regular electric and his (approximately) 19-string guitar, as well as a gizmo called the Waiswich crackle box on 'The Shadow'.

*** **New Sights, Old Sounds** Incus 48/49 *Bailey (g solo).* 78.

This reissue usefully torpedoes any notion that before the '90s Bailey was not interested in playing anything that had identifiable form or a rhythmic groove. On the very long 'Live In Kavalinka', he plays what sounds like flamenco and elsewhere there are outbreaks of blues and Spirits Of Rhythm-era swing. For the most part, though, what one hears is a Westerner modifying his language to reach out to his Japanese hosts and in the process influencing a whole generation of Japanese guitarists and free players, who regard Bailey as a demigod. A valuable double set of solo work, long unavailable.

*** **Cyro** Incus CD01 *Bailey; Cyro Baptista (perc).* 86.
*** **1972** / ***(*) **Han** Cortical CD14 / Incus CD02 *Bailey; Han Bennink (perc).* 72; 3/86.

Bailey enjoyed working with percussionists, and a quick comparison of his recordings with the elegant Baptista and the forceful and witty Bennink demonstrates how thoughtfully contextualized all his work is. Baptista seems content to gloss and embellish Derek's ideas rather than take a proactive stance. Bennink drives the music along not in a rhythmic groove but by the sheer force and intensity of his sound. He can sound like one of the great swing drummers of the '30s, or like a Jean Tinguely sculpture, deconstructing itself. It is a relationship that has lasted many years and, apart from Tony Oxley, no other musician has ever shown a closer appreciation of what Bailey is about.

*** **Dynamics Of The Impromptu** Entropy 4 *Bailey; Trevor Watts (ss, as); John Stevens (d, c).* N.D.

Though the Spontaneous Music Ensemble was co-led by John Stevens and Trevor Watts, Bailey was a core member and the perfect embodiment of the group's stance on radical abstraction. These self-titled improvisations are cast in a language which will be immediately familiar to anyone who came up with the British improvised scene in the early '70s. Once heard, Watts's plangent alto and Stevens's rushing, almost swing-inspired percussion are unforgettable, and Bailey seems to hold the balance of forces here. More than 70 minutes of music, played with absolute concentration and balance.

***(*) **Arch Duo** Rastascan 45 *Bailey; Evan Parker (ss, ts).* 82.

A recent 'archive' release from old associates/antagonists who still found new means of communication each time they met. Parker utilizes ever-higher harmonics and extremes of tone; Bailey's characteristic idiom is still a furious hardscrabble. Together, they create a unique language, not so much unintelligible to others as beyond simple decipherment.

**** **Figuring** Incus CD05 *Bailey; Barre Phillips (b).* 5/87–9/88.

It has been suggested that Bailey was an essentially unsympathetic collaborator, unwilling to compromise his driven and focused approach by having to respond to what anyone else was doing. With Phillips, interestingly, he seems to be doing just that, throwing back jagged and sometimes almost hostile reshapings of the bassist's complex and volatile ideas. This is perhaps the most accessible of the duo records and is certainly of the highest musical standard.

**** **Drop Me Off At 96th** Scatter 02 *Bailey (g solo).* 5/86.
***(*) **Lace** Emanem 4013 *Bailey (g solo).* 12/89.
***(*) **Solo Guitar: Volume 2** Incus CD11 *As above.* 6/91.

It's still Bailey's solo performances that afford the clearest impression of his pitchless, metreless playing, and these examples are among the best of their kind. Twenty years on from the first *Solo Guitar*, the basic premisses seem not to have changed one iota, though by this time in his career Bailey was opening up to all sorts of unexpected influences and associations. The sound is less dry, but that may simply be because recording technology has moved on a step.

Drop Me Off, issued by the Glasgow-based Scatter label, is a strong statement, and one of the toughest sets Bailey had released for many years, unexpectedly so in some respects. Though it isn't a particularly sophisticated recording, it picks up a lot of low-level detail and sounds true to the dynamics of live performance. *Lace* was recorded in Los Angeles (hence the acrostic title) and consists of just two long pieces and a short encore, 'Which Bit Would You Like Again?' – a characteristic Bailey comment to the audience. Bailey had worked in LA a few times before and was regarded there as something of a visiting celebrity. Certainly, this concert seems to have been a prodigal homecoming, and the playing is as warm and committed as ever, with Bailey's pre-war Epiphone Triumph sounding full-voiced and hugely atmospheric.

***(*) **Village Life** Incus CD09 *Bailey; Thebe Lipere (perc, v); Louis Moholo (d, perc, v). 9/91.*

As ever, Bailey is inspired and inspirational in the company of inventive percussionists, here two African modernists with very different musical styles. The young Lipere is more obviously decorative and takes what is basically an associate's role, leaving the main dialogue between Bailey, who rips and tugs at his strings with delightful abandon, and the astonishing Moholo. The latter is much closer to Bailey's aesthetic than initially appears. An Afro-modernist, he moves freely between the most joyously groove-driven of township sounds to the most outside evasion of pulse. An exhilarating album.

***(*) **Playing** Incus CD14 *Bailey; John Stevens (d, mini-t). 8/92.*

Despite Bailey's long association with Stevens, there was almost no duo material featuring the two together until *Playing* was recorded. Concentrated and flowing, it offers an ideal opportunity, as Steve Beresford points out in his liner-note, to examine at close quarters how this music works. Beresford's analogy to the 'butterfly effect', in which tiny events have disproportionately significant outcomes at considerable physical or temporal distances, is completely apt.

*** **Wireforks** Shanachie 5011 *Bailey; Henry Kaiser (g). 95.*

***(*) **Banter** Oo Discs 20 *Bailey; Gregg Bendian (perc). 95.*

***(*) **Harras** Avant AVAN 056 *Bailey; John Zorn (as); William Parker (b). 95.*

**** **The Last Wave** DIW 903 *Bailey; Bill Laswell (b); Tony Williams (d). 4/95.*

Typically, Bailey celebrated his 65th birthday with a fresh challenge rather than a comfortable downshift. The duets with Kaiser and Bendian are interesting in the context of our earlier comments about the difficulties he has sometimes had squaring his radical conception with the more groove-based work of Americans. With neither of these players does he have any problem, nor with the self-aware but cartoonish post-bop of Zorn on the apparently big-selling *Harras* CD. Of the others, Bendian is a fantastically open-minded musician whose interests embrace straight composition, folk forms, free jazz and more straight-ahead, pulse-driven things, while Kaiser is an eccentric (in the strict sense) who is always able to put his instincts out on the line and take chances. On all three of these discs it is the absolute *concentration* of Bailey's playing that compels attention.

The real shocker is *The Last Wave*, which can be described as a post-modern revenant of Williams's notorious Lifetime by a group officially known as Arcana. One simply isn't used to hearing Derek Bailey in a context like this. It is both exhilarating and rather unsettling, like seeing a favourite uncle give up chitting seed potatoes and debudding chrysanthemums in order to take up ju-jitsu.

**** **Soho Suites** Incus CD CD 26/27 2CD *Bailey; Tony Oxley (d, perc). 2/77–9/95.*

Bailey's contribution to Tony Oxley's '60s work was definitive: clangorous guitar chords which echoed the amplified strings and metal percussion the drummer added to his kit in those days. Latter-day Oxley is still utterly unmistakable, and these extraordinary sides roll back the years. Bailey always sounds relaxed, almost conversational in the company of his old friend, and these two discs seem to pass by in moments, when in fact they are among the most substantial performances from either man in recent years. The sound could be better, but the quality of playing and the sense of mutual involvement are beguiling enough to overcome that.

***(*) **Takes Fakes And Dead She Dances** Incus 31 *Bailey (g, v solo). 9/95–5/97.*

A mixture of studio improvisations and a quite extraordinary concert performance of Bailey accompanying his own recitation of Peter Riley's poem 'Dead She Dances', a bleak work of verse that might have come from one of the neglected corners of a Paul Haines opera. Derek manipulates what might become melodic figures into dark, mutant shapes, spattering atonal sound all over the room.

*** **Saisoro** Tzadik 7205 *Bailey; Masuda Ryuishi (b); Yoshida Tatsuya (d). 95.*

(*) **Tohjinbo Paratactile PLE 1101 *As above, except omit Ryuishi; add Sasaki Hisashi (b). 4/97.*

After Derek And The Dominoes, this is Derek And The Ruins, further evidence of Bailey's fruitful association with Japanese performers. The surprise is how much of the music recalls the free jazz of the '60s, and again how completely at ease Bailey sounds, without having to alter his usual attack and trajectory. Tatsuya is the key element, a bright, lateral-thinking percussionist whose stop–start playing and use of vocals irresistibly recall Ken Hyder. The earlier album, which apparently represented the Ruins' first attempt at live improvisation in the studio, has a freshness and candour that doesn't carry over into the second, which seems by contrast rather deliberate and mannered. Item by item, it's difficult to be greatly enthused by *Tohjinbo* but, like most of Bailey's projects with young Japanese rockers, it has a certain cumulative impact.

***(*) **Guitar, Drums 'N' Bass** Avant AVAN 060 *Bailey; DJ Ninj (d prog). 96.*

Guitar, Drums 'N' Bass became one of the most talked-about records of recent years, and further proof of Bailey's extraordinary adaptability and willingness to experiment with new genres. As so often before, though, what one hears isn't a synthesis so much as an intriguing conjunction of almost entirely unconnected elements. Bailey certainly doesn't accommodate himself to drum'n'bass but simply carries on doing his own thing against a sequence of backgrounds which become ever less relevant to his spasmodic and abrasive discourse as the record proceeds. By the end, the exercise seems almost entirely played out, and many listeners have reported rapidly diminishing returns. We're inclined to think better of it than that, but lengthening retrospect suggests this may soon seem like an amusing sidebar rather than the revelatory change of direction that was hailed on first release.

*** **Close To The Kitchen: London Guitar Duos August 96** Blue Chopsticks 6 *Bailey; Noël Akchoté (g). 8/96.*

A studio recording, this was originally issued on a French label before being taken up by the small Chicago imprint. Whatever the provenance, it is a fine performance by Bailey and Akchoté, though in terms of existing track record it must count as a more significant addition to Akchoté's discography than to Bailey's, which is – as you are seeing – enormous. Both men play electric, Bailey in his usual manner, the Frenchman in a fiery hardscrabble that occasionally calls for some preparation of the guitar strings. On one number, 'Toi Et Moi', the guitars are heard unamplified.

**** **The Sign Of Four** Knitting Factory KFW 197 3CD *Bailey; Pat Metheny (g); Gregg Bendian, Paul Wertico (perc). 12/96.*

Metheny bravely threw himself into the roughest, toughest playing situations. This specially priced three-CD set was recorded live and in studio during Bailey's pre-Christmas '96 visit to New York. Apart from the short studio track, 'The Rule Of Three', on which Wertico bows out, all the material is for twinned guitars and percussion, with Bailey and Wertico sharing the right channel, Metheny and Bendian the left. Most of the material is for amplified instruments, though both guitarists play acoustically on 'The Rule Of Three', which features Pat's sitar-guitar. The whole of the first disc is taken up with the live 'A Study In Scarlet', which sounds like an edited live performance. The Sherlock Holmes titling doesn't seem to have any particular significance, for the music is as resolutely abstract as ever. Bendian plays wonderfully, conjuring a huge range of sound from his *arco* disc and other percussion, often vying with the guitarists for the foreground.

**** **No Waiting** Potlatch P 198 *Bailey; Joëlle Léandre (b). 5/97.*

In anthropology, a potlatch is an extreme form of conspicuous consumption, a gift-giving splurge intended to show how generously funded the giver is. That's almost the opposite of what is going on in these quiet, grave interchanges. Léandre has, of course, worked with Bailey before, most obviously under the aegis of his Company project. Like Barre Phillips, she is one of the few players with whom he seems prepared to exchange ideas and challenges, rather than galloping along on his own course. There are moments on the second and third improvisations (all of which were recorded at Les Instants Chavires), when *he* almost seems to be accompanying *her*. Léandre's low, sonorous line is reminiscent of the jazz bass of people like Scott LaFaro, Eddie Gomez and Marc Johnson, and here and there Bailey willy-nilly strays into quasi-harmonic territory that wouldn't have startled Bill Evans had he still been around. More than ever, we are convinced that the guitarist absorbs historical influences without even being aware of it. On this occasion, the results are absolutely fascinating.

**** **Trio Playing** Incus CD 28 *Bailey; John Butcher (ts, ss); Oren Marshall (tba). 97.*

With the exception of 'I'd Love A Key', which is almost a quarter of an hour in length, these are all relatively short pieces, seven expansive and almost jazz-like trios that recall nothing more than Jimmy Giuffre's early groups with Paul Bley and Steve Swallow; though the idiom is very different, there is the same lightness of touch and something of Giuffre's folksy abstraction. Marshall has established himself as a considerable improviser on an improbable instrument, and Butcher is now one of the most effective free players in Europe: exact, unfussy and full of ideas.

*** **Play Backs** Bingo 4 *Bailey; Henry Kaiser, Jim O'Rourke (g); Bundy K. Brown, John French, Sasha Frere-Jones, John Herndon, Darryl Moore, John Oswald, Casey Rice, Ko Thein, Tied and Tickled Trio (various). 98.*

(*) **Viper / *** **Flying Dragons** Avant AVAN 50 / Incus 51 *Bailey; Min Xiao-Fen (pipa). 98; 99.*

More explorations of sound, in the company of more recent collaborators. The guitar/pipa duets on *Viper* are as close as it will ever get to Derek Bailey Lite, an oddly unsatisfying experience and somewhat grating over the span of a whole CD. The live cuts from New York on *Flying Dragons* are better but still not essential Bailey material. The associations on *Play Backs* are more various, but hard to pin down verbally. We've found it to be one of his oddest records of recent years, without being able to describe its elusive essence.

*** **Departures** Volatile VCD002 *Bailey; Vadim Budman (g, c, reed c); Ron de Jong (d, perc). 5/98.*

Bailey in London in company with the Canadian duo Vertrek Ensemble, whose previous release, *Another Idea Of North*, was one of the freshest free-improvising records of the late '90s. Most of the titles here come from American poet Wallace Stevens, who is an ideal inspiration for improvisers, given his belief that the imagination can transform everything. De Jong is a wonderfully playful percussionist who resembles Han Bennink more than any other familiar name, but still has his own approach and idiom. Budman is obviously influenced by Bailey's free-form approach but is more given to electronic manipulation of his sound. The opening 'A Moving Part Of A Motion, A Discovery' is a guitar/percussion duet. The following piece, 'More Nights, More Days, More Clouds, More Worlds', is for guitar and cornet, a choice of horn that will inevitably conjure up memories of the late SME founder John Stevens's bugle passages. Derek's acoustic guitar almost plays chordal accompaniment to Budman's muted 'solo', further sign of Bailey's willingness to work closer to a jazz aesthetic in recent years. The trio 'Waving Adieu, Adieu, Adieu' is perhaps the least effective thing on the set, but there are wonderful things on the solo-driven 'Stockwell Suite'. A remarkable record all round, beautifully recorded by Tony (Hrycek-)Robinson, who seems to be the guitarist's engineer of choice.

**** **LOCationAL** Incus CD37 *Bailey; Alex Ward (cl). 10/98, 1/99.*

Ward's vocalized lines have a plaintive immediacy that comes across with great power on the opening studio cut. It finds him improvising freely over sustained drones and feedback-like tones from Bailey, who seems increasingly interested in exploring static, almost monumental shapes in contrast to his usual skittering hyperactivity. Ward's control in overblowing is as impressive as Bailey's command of electronic signals. At the start of 'Studio 2', he moves to a softer chalumeau register while Derek examines a koto-like voice interspersed with jagged single notes. There is one more studio track, two 'domestic' pieces recorded in 'rehearsal' and a long live piece which despite a very shaky recording, distant and echoey, confirms what a close working relationship exists between these players. Recommended.

*** **Post Improvisation, Volume 2: Air Mail Special** Incus 35 *Bailey; Han Bennink (d). 99.*

Needless to say, they don't do a swinging cover of 'Air Mail Special'. The idea was ridiculously simple. In default of a face-to-face encounter, the two old friends would post one another taped performances, over which the relevant improvisation would then be dubbed. This is the closest to 'post'-production that a Bailey project has got. Only seasoned listeners will notice anything different and even then they won't be sure. Whether the overdubs were made 'live' (i.e. at first hearing) or whether there was a sneak audition beforehand we'll never know, but there is certainly no sign of second-guessing anywhere here. Derek is brisk and to the point on most of the tracks, and it's Han who seems the more expansive and ebullient, much as you might expect. More than a gimmick, this one-off seems a perfectly logical extension of Bailey's lifelong improvisational networking. Volume 1 has been credited to the drummer, since he starts it off.

****** Ore** Arrival 01 *Bailey; Eddie Prévost (d).* 3/00.
Two of the Desert Fathers of British improvisation, heard together in a rare but never rarefied collaboration, released in Canada. All of the tracks are named after metallic elements, and there is an elemental condensation of language on the shorter pieces. The opening 'Bismuth' is there to facilitate an X-ray of the duo's language. It's slightly too long and almost discursive, but it fires Derek and Eddie into some of the most remarkable playing of both their careers. The drummer is a master of implied rhythm; he is also capable of playing with extraordinary delicacy, and in this department at least he can on his day make Max Roach sound like Ringo Starr. Derek is almost filigreed in places, leaving more space between his notes than usual and allowing the decays to do more work than the attacks. On 'Ruthenium' he plays acoustic, and one wouldn't have been astonished to hear him break into song, some raspy old tale of northern mills and canals.

***** Duos London 2001** Incus CD 51 *Bailey; Alan Wilkinson (bs, v); Julian Kytaasy (f, bandura); Roger Turner (perc).* 3 & 10/01.
These were recorded at different times and locations, which explains a variation in acoustic as well as improvising dynamic. Bailey knows both Wilkinson (perpetually underrated) and Turner very well indeed and there is a kind of elided understanding to some of the playing with both of them. The passages with the saxophonist are heavy and almost aggressive in places but also surprisingly delicate. Bailey loves working with percussionists and his duos with Turner are brilliant, clever and ironic but never arch. The work with the flautist is too similar to his duets with pipa-player Min Xiao-Fen, which has always been one of our least favourite Derek Bailey projects.

****** Ballads / **** Standards** Tzadik 7007 / 7620 *Bailey (g solo).* 1 & 3/02.
The idea of Derek Bailey playing standards would once have seemed absurd. Indeed, we've often mentioned it in an ironic context. Bailey's language doesn't come off a blank page but exists in the presence of a vast reservoir of blues, swing, bop, free and, yes, ballads. These projects were suggested by Tzadik executive producer John Zorn, and they're quite wonderful. Bailey approaches these 12 themes (two versions each of 'Gone With The Wind' and 'Rockin' Chair') with an awkward tenderness, hinting at the melody rather than stating it and certainly not troubling himself over-much with the changes, though it's clear from 'Body And Soul' that he knows them inside out. On the *Standards* set, he does things like 'When Your Liver Has Gone' and keeps even further away from familiar melody than with the ballads, but the skeleton of song is there. The delicacy of his playing is astonishing, and there is something profoundly moving about the whole set, almost like hearing Samuel Beckett sit down in a bar snug to sing old Irish songs..

****** Limescale** Incus CD 56 *Bailey; Alex Ward (cl); Tony Bevan (bsx); T. H. F. Drenching (Dictaphone); Sonic Pleasure (amp bricks).* 02.
It's no longer any surprise, after *Ballads* and the drum'n'bass projects, to hear Derek Bailey playing something like conventional jazz guitar, and there are a couple of moments here, notably on the short closing track, 'Titles By Drenching', when he might again be the bastard son of Teddy Bunn and the Spirits Of Rhythm. Halfway into the track, he lays down a row of big chunky chords, utterly different from his usual triple-light acoustic work. For the most part, though, his playing is as unfettered and unconstrained as we've come to expect of him, though it's interesting that at some point in all six improvisations someone picks up what sounds momentarily like a rhythm line. It's usually brief, but it does act as a point of focus for the piece, particularly on subsequent hearings.

As often as not, it's Tony Bevan's bass saxophone that provides it, sounding not unlike a brass bass in a New Orleans band. Then, within a breath's length, he's lowing like a steer again. It's a wonderful sound, resolutely old-fashioned and a perfect foil to Alex Ward's wheedling clarinet, sometimes a bit lost in the recording, but packed with musical intelligence. His work on 'Charity Singles Ball' and 'French Archive' is stunning.

The two remaining participants are T. H. F. Drenching and Sonic Pleasure, credited with Dictaphone and 'bricks' respectively. Because there is no clear aural expectation for either of these, their contributions are harder to assess. Which is probably how it should be, because this is a genuine collective.

*****(*) To Play: The Blemish Sessions** Samadhisound 008 *Bailey (g solo).* 2/03.
Pop vocalist David Sylvian had invited Bailey to contribute guitar tracks to his album *Blemish*. The guitarist went into the studio alone to record these remarkable calligraphies, of which three were eventually used, unsweetened, on the singer's record. The playing is pure Bailey, impactful and strong, and for the most part the wider context for these performances is irrelevant, though interested listeners should check what use Sylvian made of them.

***** At The Sidecar** Incus CD-SG5 *Bailey (g solo).* 2/04.
'Just what Spain needs, another ****ing guitar player.' In the last years of his life, Bailey moved for a time to Barcelona, and this CD-R release was made there. It's a continuous performance arbitrarily divided into 'tracks' on the disc. Other CD-Rs exist in the same series.

*****(*) Carpal Tunnel** Tzadik 7612 *Bailey (g solo, v).* 7/05.
As so often, the diagnosis of carpal tunnel camouflaged something more serious, but in the short term Derek Bailey was required to change his approach to the guitar to accommodate what at first seemed like an inconvenient inability to hold a plectrum. Even playing with his thumb, he doesn't turn into Wes Montgomery, but sounds very much like Derek Bailey. The tones aren't quite as ringing as of yore, but the idiom is near-identical. There is, however, something very touching about hearing the man who invented the wheel reinventing it in these circumstances. A spoken track at the beginning explains the problems he is encountering and the progress he is making. It was to be brief, alas. Within a short time of the recording, Bailey was no longer able to play. His health worsened rapidly and once he was no longer able to play any more he died suddenly but quietly.

Also, in brief:

***** Drops** Ictus/New Tone rdc 5037. 4/76.
Duos with percussionist Andrea Centazzo and originally released on his vinyl label Ictus; nine relatively short pieces on both acoustic and electric.

***(*) **Aida** Incus 40. 8/80.
Three broad slabs of solo guitar, with effects pared to the bone.

*** **Legend Of The Blood Yeti** Infinite Chug CD5. 96.
Bailey appears on Book One, with Thurston Moore, Alex Ward and Andrew Clare (*g*) all taking part.

** **And** Rectangle S2. 8/97.
A disappointing trio with Pat Thomas (*ky*) and Steve Noble (*turntables*) that finds Bailey sounding almost formulaic and hasty.

**** **Unanswered Questions – Intermission** BvHaast 9906. 2/98.
Intermission is an extraordinary group consisting of one bass saxophonist and three double bassists. The low-frequency sound, mixed with high harmonics and overtones, is immensely powerful and provides a setting for Bailey's playing which is both hugely suggestive and also interestingly restrictive.

(*) **Untitled Improvisations Illegal Radio CD1. 99.
Duos with drummer Michael Welch. Interesting enough, but hard to pick out of the throng.

*** **Daedal** / *** **Bids** Incus CD 36 / 52. 99.
Susie Ibarra (*perc*) comes out of the free-jazz tradition of Murray, Graves and Cyrille, but brings to it her own highly developed lyricism. Confronted by Derek's characteristic surges of volume she does not batter or declaim but simply puts her own emphatic signature on the moment.

**** **Mirakle** Tzadik 7603. 99.
A power-trio situation with Jamaaladeen Tacuma (*b*) and Calvin Weston (*d*). Needless to say, the guitarist goes his own way.

** **String Theory** Paratactile 11092. 00.
A whole album of feedback effects. No distinctive dry picking or those big, pedal-swelled dissonances. Some of the tracks are dull, though Vanessa Mackness's (*v*) contribution is interesting. Alex Ward telephones, interrupting the final number.

*** **Llaer** / *** **Seven** Sofa 503 / Incus CD 54. 10/00; 01.
Recorded in Norway with percussionist Ingar Zach, who's still virtually unknown outside his local scene. *Llaer* has Bailey amplified throughout, but on *Seven* he plays acoustically and Zach is so closely wired to the guitarist's thinking that at moments it might almost be a single musician.

(*) **Barcelona Hopscotch HOP 10. 11/01.
Agustí Fernández favours the water-drop-and-trill style of improvised piano-playing and rarely sounds as if he's listening to his partner.

*** **Poetry & Playing** Paratactile PLE 1116-2. 02.
After the drum'n'bass, the avant-rock and the ballads, here's the poetry album. For a totalizing artist, with a generous philosophy of improvisation, it makes perfect sense. Often cast as a leader, or maybe oracle, Bailey is also a deep listener.

(*) **Soshin Ambiances Magnétiques AM 113. 12/02.
Mostly the work of the young Canadian guitarist Antoine Berthiaume, who recorded at Bailey's London home and then brokered some December 2002 duets with Fred Frith as well.

*** **Scale Points On The Fever Curve** Emanem 4099. 3/03.
These four duo pieces, recorded at a first-meeting gig in a London pub, are a good deal more interesting than anything Milo Fine (*cl, ky, d*) has done with Gnitka or the augmented Free Jazz Ensemble.

*** **Derek** Amulet 023. 4/03.
Posthumously released, these reunite Bailey with percussionist Cyro Baptista for two long improvisations, both thoughtful and often quietly beautiful. ... and many others on and artist-led labels.

Mildred Bailey (1904–51)

VOICE

Mildred Rinker sent a demo record to Paul Whiteman, who hired her in 1929. After four years, and a hit with 'Rockin' Chair', she went solo and sang with husband Red Norvo's group. A tempestuous personality and health problems saw her star decline in the '40s, though there was a brief comeback near the end.

*** **Mildred Bailey 1929–1932** Classics 1061 *Bailey; large personnel, including Casa Loma Orchestra and groups/orchestras led by Frankie Trumbauer, Paul Whiteman, Eddie Lang. 10/29–8/32.*

***(*) **Mildred Bailey 1932–1936** Classics 1080 *Bailey; Bunny Berigan, Sonny Dunham, Grady Watts, Bobby Jones, Gordon Griffin, Ziggy Elman, Manny Klein (t); Tommy Dorsey, Pee Wee Hunt, Billy Rauch (tb); Artie Shaw (cl); Jimmy Dorsey, Clarence Hutchenrider (cl, as); Johnny Hodges, Kenny Sargent (as); Larry Binyon, Pat Davis, Chu Berry, Francis Lowe (ts); Luton McGrath, Joe Hall, Teddy Wilson (p); Red Norvo (xy); Mel Jenssen, Matt Malneck (vn); Dick McDonough, Gene Gifford, Dave Barbour (g); Artie Bernstein, Stanley Dennis, John Kirby (b); Stan King, Tony Briglia, Eddie Dougherty, Cozy Cole (d). 8/32–11/36.*

***(*) **Complete Columbia Recordings: Volumes 1 & 2** Definitive 11179 / 11180 4CD each *As above and below; relevant dates.* 10/29–3/42.

She had claims to be feted on a par with Holiday and Fitzgerald – and started recording before either of them, with her first version of 'Rockin' Chair' dating back to 1931 – but Bailey was more of a transitional figure. Her early records suggest a singer struggling, gently, with the old style of Broadway belting (difficult enough for someone with a small voice), while some of the later ones are almost too placid and formal; yet she never quite lost the vaudevillian tang which helped her put across risqué numbers like 'Jenny' or the wartime novelty 'Scrap Your Fat'. Lacking either Holiday's modern pathos or Fitzgerald's monumental swing, her art is modest, stylized and innately graceful.

The first of these starts with Bailey as an unlisted vocalist on sides by Lang, Trumbauer and Whiteman, plus a featured date with Casa Loma. Thereafter, she gets top billing, mostly with schmaltzy and usually unidentified bands. Most of the material seems to be songs of longing and regret. The second disc finds her hitting her stride. Sessions with Berigan and the Dorsey brothers are assured, fun on 'Is That Religion?', sweet on 'Harlem Lullaby', hot on 'Doin' The Uptown Lowdown'. Sessions for Vocalion and Decca include four tracks with Berigan, Hodges and Wilson, and throughout Bailey's voice keeps its appeal and kept selling records.

The Columbia sets are full and immensely detailed, and with mostly superior sound to the Classics, but surely only die-hard fans would be interested in these?

*** **Mildred Bailey 1937–1938** Classics 1114 *Bailey; Roy Eldridge, Bill Hyland, Stew Pletcher, Eddie Sauter, Buck Clayton, George Wendt, Louis Mucci, Jimmy Blake, Zeke Zarchy, Barney Zudecoff (t); Alex Mastren, Wes Hein (tb); Edmond Hall (cl); Hank*

D'Amico (cl, as); Scoops Carey, Len Goldstein, Charles Lamphere, Frank Simeone (as); Herbie Haymer, Herschel Evans, Chu Berry, Jerry Jerome (ts); Teddy Cole, Joe Liss, James Sherman, Bill Miller, Teddy Wilson (p); Red Norvo (xy); John Collins, Dave Barbour, Freddy Green, Red McGarvey, Allan Reuss, Allen Hanlon (g); Walter Page, Truck Parham, Pete Peterson (b); Zutty Singleton, Maurice Purtill, Jo Jones, Dave Tough, George Wettling (d). 1/37–3/38.

*** **Mildred Bailey 1938** Classics 1160 *Bailey; Jimmy Blake, Zeke Zarchy, Barney Zudecoff, John Owens, Jack Palmer, Charlie Shavers (t); Wes Hein, Andy Russo, Al George (tb); Buster Bailey, Hank D'Amico (cl); Len Goldstein, Russell Procope (as); Charles Lamphere, Jerry Jerome, George Berg, Maurice Kogan (ts); Bill Miller, Billy Kyle (p); Red Norvo (xy); Allen Hanlon (g); Pete Peterson, John Kirby (b); George Wettling, O'Neil Spencer (d).* 4–12/38.

*** **Mildred Bailey 1939** Classics 1187 *Bailey; Charlie Shavers (t); Buster Bailey (cl); Russell Procope (as); Billy Kyle, Mary Lou Williams (p); Red Norvo (xy); Floyd Smith (g); John Kirby, John Williams (b); O'Neil Spencer, Eddie Dougherty, Cozy Cole (d).* 1–6/39.

*** **Mildred Bailey 1940–1942** Classics 1279 *Bailey; Roy Eldridge, Billy Butterfield (t); Jack Jenney (tb); Jimmy Lytell (cl); Robert Burns, Jimmy Carroll (cl, as); Carl Prager, Sal Franzella (bcl); Eddie Powell (f); Mitch Miller (ob, cor); Teddy Wilson, Billy Kyle, Herman Chittison (p); John Collins, Dave Barbour, Carmen Mastren (g); Pete Peterson, Frenchy Covetti, Charlie Barber (b); O'Neil Spencer, Bill Beason, Kenny Clarke, Jimmy Hoskins (d); Delta Rhythm Boys (v).* 4/40–2/42.

***(*) **Mildred Bailey 1943–1945** Classics 1316 *Bailey; Louis Armstrong, Roy Eldridge, Charlie Shavers, Dick Vance (t); Jack Teagarden, Henderson Chambers (tb); Barney Bigard, Hank D'Amico (cl); Aaron Sachs (cl, as); Coleman Hawkins, Emmett Carls (ts); Teddy Wilson, Vernon Duke, Ellis Larkins, Danny Negri (p); Red Norvo (vib); Al Casey, Tommy Kay, Chuck Wayne, Remo Palmieri (g); Oscar Pettiford, Clyde Lombardi, Billy Taylor, Al Hall (b); Sid Catlett, Eddie Dell, Specs Powell, J. C. Heard (d); Paul Baron Orchestra.* 11/43–12/45.

***(*) **Mildred Bailey 1945–1947** Classics 1337 *Bailey; Dick Vance, Irving Randolph (t); Henderson Chambers (tb); Hank D'Amico (cl); Emmett Carls (ts); Ellis Larkins (p); Red Norvo (vib); Chuck Wayne, Art Ryerson, Barry Galbraith, Gene Fields (g); Billy Taylor, Beverley Peer (b); J. C. Heard, Specs Powell, Jimmy Crawford (d); Julian Work Orchestra.* 12/45–3/47.

*** **The Blue Angel Years** Baldwin Street 306 *Bailey; Dick Vance, Max Kaminsky (t); Henderson Chambers, Miff Mole (tb); Hank D'Amico, Pee Wee Russell (cl); Emmett Carls (ts); Red Norvo (vib); Ellis Larkins, Cliff Jackson, Vernon Duke (p); Chuck Wayne, Eugene Fields (g); Eddie Safranski, Billy Taylor, George 'Pops' Foster (b); J. C. Heard, George Wettling (d).* 44–49.

*** **The Mildred Bailey Radio Shows: Original 1945 Broadcasts** Nostalgia Arts 3030 *Bailey; Charlie Shavers (t); Trummy Young (tb); Red Norvo (vib); Earl Hines, Teddy Wilson (p); Tommy Kay (g); Al Hall (b); Cozy Cole, Specs Powell (d); Paul Baron Orchestra.* 1/45.

Classics' survey is complete but for two Decca sides from 1950 and is the best reference point, though there are other attractive compilations around. It's an impressive run, though, as with most vocal artists of the period, repertoire is the problem, quality songs intermixed with topical novelties and weaker tunes. Her accompanists – up to 1940 mostly directed by Norvo – often included good soloists, but they rarely get much chance to step out and a lot will depend how much Bailey's voice and straightforward manner appeal. There are also backings by the embryonic John Kirby group. Track for track, Mildred rarely gives less than a sympathetic and often a great performance. Classics 1316 is nearly all V-Disc material and starts with four titles with Teddy Wilson as sole accompanist; her delightful fluff on the intro to 'Rockin' Chair' was fortunately preserved. Even on 'Scrap Your Fat' she turns in a sterling effort. The post-war volume isn't far behind and shows how Bailey's art deepened over the years; grown-up songs such as 'These Foolish Things' and 'I'll Close My Eyes' receive thoughtful, tender or quietly passionate readings. Hank D'Amico's clarinet is often her answering voice in the ensemble.

The Blue Angel material on Baldwin Street refers to Max Gordon's club, where Bailey regularly sang with the Ellis Larkins Trio. Despite extensive sleeve-notes, the exact provenance of some of this material isn't clear, but they found some nice rarities. Mildred's CBS radio show ran briefly but effectively from September 1944 to February 1945; Nostalgia Arts have also put together a nice package.

Also, in brief:

***(*) **Mrs Swing** Proper Properbox 57 4CD. 29–42.
Early sessions with the Dorseys up to the 1942 studio dates. Pity there's no room for later, more affecting work.

**** **Squeeze Me! Big Hits From A Great Lady** Jasmine 2568. 4/33–11/39.
Much of the best work from the early years.

*** **The Incomparable Mildred Bailey** Columbia/Legacy 89075. 9/33–3/42.
A well-selected alternative to the Definitive blockbusters.

***(*) **The Rockin' Chair Lady** ASV / Living Era 2020 2CD. 10/29–5/47.
A centenary tribute that covers most of the stuff any casual listener would want.

Eugenie Baird

VOICES

Underrated singer.

*** **Eugenie Baird Sings – Duke's Boys Play Ellington** Fresh Sound FSRCD 1610 *Baird; Mercer Ellington Orchestra.* 11/58.
It isn't one of the great, charismatic voices, but Eugenie Baird's absence from most fans' map of jazz singing is, on the face of it, strange. This session has an impressive roster of Ellingtonians – Ben Webster and Harold Ashby divvy up tenor duties – and a nice set-list of Ducal themes, though it's the Strayhorn-composed 'Lush Life' that will tug most at the heart-strings.

Chet Baker (1929–88)

TRUMPET, FLUGELHORN, VOCAL

The archetypal 'young man with the horn', brilliant, inward, self-destructive. He grew up in Oklahoma but was in New York to witness the birth of bebop. He developed a sound similar to Miles Davis's: quiet, restricted in range, and melodic rather than virtuosic. The famous pianoless quartet with Gerry Mulligan and a keynote performance of 'My Funny Valentine' were important in the development of cool jazz. A heroin habit *destroyed the film star looks, and replaced them with a sunken and haunted image. Even so, his technique was precise and his playing and singing remained touchingly effective to the end.*

*** **Witch Doctor** Original Jazz Classics OJC 609 *Baker; Rolf Ericson (t); Bud Shank (as, bs); Jimmy Giuffre, Bob Cooper (ts); Russ Freeman, Claude Williamson (p); Howard Rumsey (b); Max Roach, Shelly Manne (d).* 9/53.

*** **Ensemble And Sextet** Fresh Sound FSRCD 175 *c8Baker; Bob Brookmeyer (tb); Jack Montrose, Phil Urso (ts); Herb Geller (as, ts); Bobby Gordon, Bud Shank (bs); Russ Freeman, Bobby Timmons (p); Jimmy Bond, Joe Mondragon, Carson Smith (b); Peter Littman, Shelly Manne (d).* 12/53, 9/54, 7/56.

*** **Big Band** Pacific Jazz 81201 *Baker; Norman Raye, Conte Candoli (t); Bob Burgess, Frank Rosolino (tb); Bob Brookmeyer (vtb); Art Pepper, Fred Waters (as); Bud Shank (as, bs); Phil Urso (ts, bs, as); Bob Graf, Bill Perkins (ts); Bill Hood (bs); Russ Freeman, Bobby Timmons (p); Jimmy Bond, Carson Smith (b); Peter Littman, James McLean, Shelly Manne, Larance Marable (d).* 9/54, 10/56.

Baker's crucial years came right at the beginning of his career, 1952–3, when he played with Charlie Parker (undocumented in the studios) and in Gerry Mulligan's pianoless quartet; Stan Getz joined Chet in a similar group at the Haig in LA in June 1953, returning that Christmas for a more conventional, piano-driven quintet. *Witch Doctor* was recorded at the Lighthouse and sounds superior, though the diffuseness of the jam-session atmosphere tends to militate against it.

Ensemble And Sextet cobbles a bunch of Jack Montrose and Bill Holman arrangements, recorded in Hollywood in 1953 and 1954 (originally on a 10-inch LP), with a single track from a later Forum Theater engagement, reviewed below. The September 1954 material also appears on the Pacific *Big Band* CD, which pairs it with the ensemble tracks from an October 1956 band recording. It's unfortunate that the material falls the way it does, because collectors will certainly want to have all these sessions, irrespective of the overlap. Both are mono sets.

*** **Chet Baker & Charlie Parker: Complete Jam Sessions** Definitive DRCD 11231 *Baker; Charlie Parker, Sonny Criss (as); Russ Freeman, Al Haig, Jimmy Rowles (p); Harry Babasin, Carson Smith (b); Shelly Manne, Larance Marable (d).* 6/52, 11/53.

When Charlie Parker auditioned for a new trumpeter on the West Coast in 1952, Chet's name was at the head of his list. There was an immediate rapport between the two, cemented by a genuine musical chemistry, rather than drugs. That's evident on these fascinating sessions. The first was taped at the Inglewood Club in June with Harry Babasin's All Stars. The 22-year-old Baker was no more uncomfortable a bebopper than Miles turned out to be, but on this occasion the playlist didn't include any of the Parker originals recorded the following year at the University of Oregon, but less-recondite material like 'Indiana', 'Liza', 'They Didn't Believe Me' and Tadd Dameron's 'The Squirrel', which turns into a nutty chase. Sonny Criss comes across like Bird's more sober self. His articulation is nothing like as assured as Parker's, and on a couple of occasions Chet seems to mimic his faint stutter on the attack of a phrase. Baker keeps his best and most open-shouldered work for 'The Chase' and takes his choruses with ease and grace. He's on less-certain ground in the November 1953 session with Jimmy Rowles, Carson Smith and Shelly Manne. The tempo seems to trouble him on 'Ornithology' and he doesn't have much to offer on 'Barbados' either, beyond a reworking of tried and tested licks. Bird went back east and told Miles there was a boy in California who could 'eat him up'. The reaction is not recorded.

*** **Chet Baker With Strings** Columbia Legacy 65662 *Baker; Mario Pezzotta (tb); Bud Shank (as, f); Jack Montrose, Zoot Sims (ts); Gianni Basso, Fausto Papetti (reeds); Russ Freeman (p); Giulio Libano (p, cel); Franco Cerri, Joe Mondragon (b); Shelly Manne (d); strings.* 53–54.

'With strings' dates were a sign you had arrived. Chet takes to it with languid ease, floating through and over a set of arrangements by Marty Paich, Shorty Rogers and Johnny Mandel, and turning in some lovely, well-crafted solos. The mainly Italian orchestra is well drilled and nicely nuanced. He still wasn't entirely confident as a singer and so there are no vocal spots.

Given the quality of the band, and Chet's relative youth, it was inevitable that one or two of the other players would be asked to take solos. Zoot and Bud are nicely featured and Russ Freeman takes the spotlight on his own composition, 'The Wind', which is one of the high-points of the date. Three extra tracks – alternative versions of 'You Don't Know What Love Is', 'You Better Go Now' and Jack Montrose's 'A Little Duet For Zoot And Chet' – were included on the reissue.

***(*) **This Time The Dream's On Me: Chet Baker Quartet Live, Volume 1** Blue Note 25248 *Baker; Russ Freeman (p); Carson Smith (b); Larry Bunker (d).* 53, 54.

***(*) **Out Of Nowhere: Quartet Live, Volume 2** / ***(*) **My Old Flame: Quartet Live, Volume 3** Blue Note 25263 / 31573 *As above, except omit Bunker; add Bob Neel (d).* 7–8/54.

*** **Jazz At Ann Arbor** Jazz Beat 509 *As above.* 5/54.

*** **West Coast Live** Blue Note 35634 *Baker; Stan Getz (ts); Russ Freeman (p); Joe Mondragon, Carson Smith (b); Shelly Manne, Bobby White (d).* 6/53–8/54.

*** **Chet Baker Sextet** Blue Note 79969 *Baker; Bob Brookmeyer (vtb); Jimmy Buffington (frhn); Bud Shank (bs); Bob Trock (bsn); Gene Allen (bcl); Russ Freeman (p); Seymour Barber (clo); Russ Saunders, Carson Smith (b); Shelly Manne (d). 9/54, 12/57.*

*** **Boston, 1954** Uptown 2735 *Baker; Russ Freeman (p); Carson Smith (b); Bob Neel (d).* 54.

The first of these was Chet's first recorded performance as a leader, and it finds him in fine, relaxed form. The disc combines material from Los Angeles with a later gig recorded at a Masonic temple in Michigan. There are a few problems with the source material, which distorts some of Chet's sustained notes; it seems surprising that these couldn't be corrected during the remastering process, given that the background isn't too busy or intrusive. 'My Funny Valentine', always a signature piece, gets off to a slightly weird start with Bunker sounding as though he's introducing a high-wire artist.

That might have been more appropriate to 'Carson City Stage' on *Out Of Nowhere*, the second release from this early period. Written by the bassist, it's a wild shoot-em-up of a piece, not at all the kind of thing that would be associated with Chet in later years. Smith is also dominant on 'No Ties'. The later material on this disc was recorded at the Tiffany Club in LA (the rest is from the Civic Auditorium in Santa Cruz) and it carries over into Volume 3, *My Old Flame*. The Tiffany had a certain reputation, and that may explain the rather edgy and even abrasive character of the music. These are important discs in the Baker oeuvre, a clear sign that in the early days at least he was much closer, certainly in a live context, to the bop idiom that he seemed to be leaving behind. Hearing him with a piano-player also reminds how he could play when the chords were securely laid out under him. Even given the enormous and sprawling nature of the discography, these are records that even more casual Chet fans should make space for.

The Michigan date, formerly on Pacific, opens on a cool and thoughtful 'Line For Lyons', but the highlights are a terrific 'Lover Man', brilliantly introduced by Freeman, and the bouncy dance tune 'Maid In Mexico'. Nice atmospheric recording.

The other Blue Note makes officially available material that most ardent Chetophiles will have either bought or righteously spurned in bootleg form. These are scrupulously mastered and historically important, not least since Chet and Getz apparently loathed one another on sight. Gerry Mulligan was in the slammer at the time, which was why the stand-in was necessary. The earlier set was at the Haig in LA, the latter at the notorious Tiffany again, though here the sparky energy of the quartet sessions has been lost. Trumpet and sax seem to chase one another round the houses without getting down to any real musical interaction. It's a slightly dispiriting performance, though again historically very significant.

Sextet brings together unconnected dates from 1954 and 1957, arranged respectively by Jack Montrose and Bob Zieff. The first and better of these are the sextet cuts with Brookmeyer, Shank and rhythm section, but Zieff's curious arrangement with woodwinds and French horn have a quiet impact as well, similar to (and possibly better played than) similar ideas of Gil Evans's.

The Uptown airshots from the Storyville club in Boston are also worth having. Chet sings on 'Time After Time' but for the most part plays bright, up-tempo jazz with a bop tinge. 'Maid In Mexico' and 'A Line For Lyons' were both regularly programmed at this period and these are good performances of both. Some tracks are very short, presumably in response to a red light from the broadcast guys, but the set has some coherence.

***(*) **Chet Baker Sings** Pacific Jazz 1222 *Baker; Jimmy Bond (p); Russ Freeman (p, cel); James E. Bond, Carson Smith (b); Larance Marable, Bob Neel (d).* 2/54, 7/56.

*** **The Route** Pacific Jazz 92931 *Baker; Art Pepper (as); Richie Kamuca (ts); Pete Jolly (p); Leroy Vinnegar (b); Stan Levey (d).* 7/56.

*** **At The Forum Theater** / ***(*) **Chet Baker And Crew** Fresh Sound FSRCD-168 / Pacific Jazz 82671 *Baker; Phil Urso (ts); Bobby Timmons (p); Jimmy Bond (b); Peter Littman (d). Bill Loughborough (chromatic tymp on Crew only).* 7/56.

*** **Chet Baker Cools Out** Boplicity CDBOP 013 *As above, except add Art Pepper (as), Richie Kamuca (ts), Pete Jolly (p), Leroy Vinnegar (b), Stan Levey (d).* 7/56.

Richard Bock began recording Baker as a leader when the quartet with Mulligan began attracting rave notices and even a popular audience, and the records the trumpeter made for Pacific Jazz remain among his freshest and most appealing work. The material is currently a little scattered across the seven releases listed above, two of which are best-ofs, and one – *The Route* – which was subsequently put together from tracks strewn across various compilations over the years. *The Route* is effective: Kamuca is strong enough to match the other horns, and the rhythm section does a surprisingly better job on what are mostly standards. On *Forum Theater* and *Cools Out*, Urso's almost mentholated tenor is an apposite foil, but the music is rather underachieved and all too similar to many of the sessions being cut in the city in this period. A couple of tracks duplicate each other on these two CDs, and the Boplicity disc includes a single item from the *Route* band. The appearance in 1993 of *And Crew*, with two previously unissued tracks and material formerly issued on Jazz West Coast and Crown, offers pretty definitive coverage of this material, and there's no earthly reason to plump for the Fresh Sound instead.

To hear the best of Baker himself, one must turn to the other records. Controversy has simmered over the extent of Baker's powers: a poor reader, a restrained technician, he sticks to the horn's middle range and picks at bebop lines as if they were something that might do him harm; yet he can play with sometimes amazing accomplishment. The blues 'Bea's Flat', a scintillating line by Russ Freeman, provokes a solo of agility enough to dismiss charges of Baker's incompetence as ludicrous. It was on the various quartet sessions with Freeman that Baker did most of his best work for Pacific.

The other disc contains what are still Baker's most popular recordings, his first vocal sessions for Pacific. Chet's voice has a quiet, almost creepy beauty that became steadily more sepulchral as the years went by. Even this early, he sounds as if he's crooning quietly to himself. He certainly doesn't *project*. The new edition is programmed out of chronological sequence so that the 1956 material, by far the most accomplished, is heard first, and only then do we get the February 1954 session that began his career as a vocalist. He wasn't a revolutionary singer in the way that Louis Armstrong was but listening to 'Valentine' from the 1954 date underlines how different he must have seemed from just about anyone else on the scene at the time.

*** **Lost Holland Concert** RLR 88621 *Baker; Rolf Schneebiegl (t); Dick Twardzik (p); Jimmy Bond (b); Peter Littman (d).* 9/55.

*** **Köln Concert Featuring Richard Twardzik** RLR 88618 *As above, except omit Schneebiegl; add Hans Koller (as); Willi Sanner (ts).* 10/55.

There is also a Mainz tape from this leg of the tour, released on Philology. Like it, these are most worth having for a glimpse of the short-lived Twardzik, composer of 'Yellow Waltz'. He's featured on the Cologne date, but on the other disc an epic 'All The Things You Are' stands out. Great atmosphere on them both.

***(*) **Complete Sessions With Dick Twardzik** Lone Hill Jazz LHJR 11031 *Baker; Lars Gullin (bs); Dick Twardzik (p); Jimmy Bond (b); Peter Littman (d); Catherine Valente (v).* 10/55.

And here's the material recorded with Twardzik in Paris, variously available on Barclay, Pacific Jazz and Polydor. The set usefully includes a few numbers (issued on Dragon) from Stuttgart with the Swedish baritone giant. Catherine Valente is only present for 'Cool Blues', which is a shame.

***(*) **Chet Baker In Paris** Emarcy 543547-2 *Baker; Benny Vasseur (tb); Jean Aldegon, Teddy Hameline (as); Armand Migiani, Jean-Louis Chautemps (ts); William Boucaya (bs); Francy Boland, Raymond Fol, Richard Twardzik, Gérard Gustin (p); Jimmy Bond, Benoît Quersin , Eddie De Haas (b); Jean-Louis Viale, Nils-Bertil Dahlander, Pierre Lemarchand, Peter Littman (d).* 55–56.

Baker's Parisian sessions are among his finest and most considered work. Unfortunately, the fine four-disc survey of this music, previously on Emarcy, has now been boiled down to a single disc, with several important pieces missing. What's here is still excellent: spare and introspective quartet music, more swinging larger groups, and it's by no means all pale and melancholic: what's striking is the firmness of Baker's lines and his almost Tristano-like logic on occasion.

*** **Picture Of Heath** / *** **Playboys** EMI 9332 / Pacific Jazz 94474 *Baker; Art Pepper (as); Phil Urso (ts); Carl Perkins (p); Curtis Counce (b); Larance Marable (d).* 10/56.

*** **Complete Playboys Sessions** Fresh Sound FSRCD 428 *As above, except add Richie Kamuca (ts), Pete Jolly (p), Leroy Vinnegar (b), Stan Levey (d).* 7 & 10/56.

Hugh Hefner didn't approve, not so much of the notorious cover showing a topless blonde covering her assets with two glove puppets but by the use of his marque by two known junkies. The EMI version is more PC, just a monochrome shot of the guys in studio. The music is pretty good, though it was the prospect of two of the most celebrated junkies on the West Coast actually working together that gave the album its spurious cachet. In fact, it's Urso who consistently impresses, particularly when he digs in behind the unusual chords Perkins favours and blows hard. Baker is less prominent than on some sessions, but plays with an interesting economy and often trades ideas with Pepper. The title isn't a misprint; most of the selections were written by Jimmy Heath and the best of them – 'CTA', 'For Minors Only' and 'For Miles And Miles' – might have been written for the trumpeter, so comfortably do they sit in his register and tempo.

The Fresh Sound puts together the studio recordings with an earlier gig at the Forum Theater, from which material has appeared on a bewildering array of releases.

*** **It Could Happen To You** Original Jazz Classics OJC 303 *Baker; Kenny Drew (p); George Morrow, Sam Jones (b); Dannie Richmond, Philly Joe Jones (d).* 8/58.

*** **Chet Baker In New York** Original Jazz Classics OJC 207 *Baker; Johnny Griffin (ts); Al Haig (p); Paul Chambers (b); Philly Joe Jones (d).* 9/58.

*** **Chet** Original Jazz Classics OJC 087 *Baker; Herbie Mann (ts, f); Pepper Adams (bs); Bill Evans (p); Kenny Burrell (g); Paul Chambers (b); Connie Kay, Philly Joe Jones (d).* 3/59.

*** **Plays The Best Of Lerner & Loewe** Original Jazz Classics OJC 137 *Baker; Herbie Mann (ts, f); Zoot Sims (ts, as); Pepper Adams (bs); Bill Evans, Bob Corwin (p); Earl May (b); Clifford Jarvis (d).* 7/59.

These are all worthwhile records, but without a regular cast of players Chet sounds like a man trying to be one of the boys. He has no problem with the assertiveness of the group on *In New York*, which shows how far he'd come from the supposed early fumblings. But this set, and the Lerner & Loewe collection and the similarly directed *Chet* aren't very different from the standard bop outings of the time: good, but working off a predictable routine. *It Could Happen To You* is more of a singing record, and it includes a couple of his most charming efforts on 'Do It The Hard Way' and 'I'm Old Fashioned'.

*** **With Fifty Italian Strings** / **(*) **In Milan** Original Jazz Classics OJC 492 / 370 *Baker; Mario Pezzotta (tb); Glauco Masetti (as); Gianni Basso (ts); Fausto Papetti (bs); Giulio Libano (p, cel); Renato Sellani (p on In Milan only); Franco Cerri (b); Gene Victory (d); strings.* 9/59.

Back in Europe, Baker lived in Italy, where he eventually ended up in jail. The strings album is a good one of its kind: by now he was assured enough not to let the horn solos blow away on the orchestral breeze. 'Violets For Your Furs', for instance, makes the most of both the melody and the changes. *In Milan* features a good band – Basso was one of the leading Italians of the day – but it's an uneventful session.

*** **Baby Breeze** / *** **The Most Important Jazz Album Of 1964/65** Verve 538328 / Roulette Jazz 81829 *Baker; Phil Urso (ts); Frank Strozier (as, f); Hal Galper, Hilary James, Bobby Scott (p); Kenny Burrell (g); Michael Fleming (b); Charlie Rice (d).* 1/64; 2/65.

Chet came back from Europe trying to get his act back together but also finding that the scene had changed quite considerably since his departure. The new group was an effort to toughen up his sound, in line with the new vogue for hard bop and a certain suspicion of West Coast cool. There is a nice little story behind this session. Chet had to play with a borrowed flugelhorn, having lost his own trumpet to an opportunistic thief. The sound is obviously still his but there is something different about it, and every now and then Chet seems to hesitate fractionally on a phrase as if his fingers are unfamiliar with the action. And yet he is very good indeed on the Hal Galper tunes and on familiar stuff like 'Everything Depends On You' and 'Born To Be Blue'. The pianist is in fine, expressive form, as is Bobby Scott, who comes in for some of the later tracks, though he overcooks some of his own material. February the 14th, but no 'Valentine', unaccountably.

The second disc, with that hopeful title, is dominated by Tadd Dameron tunes, not an area of repertoire that you'd normally associate with Chet but obviously a source of inspiration to him as he glides through 'Soultrane', 'Mating Call' and 'Tadd's Delight'.

*** **Groovin'** / *** **Comin' On** / *** **Cool Burnin'** / *** **Boppin'** Prestige PR20 7460-2 / 7478-2 / 7496-2 / 7512-2 *Baker; George Coleman (ts); Kirk Lightsey (p); Herman Wright (b); Roy Brooks (d).* 8/65.

The pairing with Coleman might seem unlikely, but the saxophonist has a highly sophisticated harmonic awareness and an ability to enunciate a soft and unemphatic melody line with absolute directness of purpose. Factor in the magnificent Lightsey, and these sessions begin to make sense, even if the material is spread rather thinly. Previously available under other names, this reissue restores the whole sequence, with original titles. The parallel with the classic Miles Davis discs *Relaxin'*, *Cookin'* and so on was conscious and deliberate, designed to enhance Chet's reputation as the 'white Miles'. The main audible difference was that Baker played on flugelhorn throughout, getting a broad, 'fat' tone that worked superbly on ballads. There is scarcely a dud track in the sequence, but one or two inevitably stand out. 'On A Misty Night' (*Boppin'*) is wonderful, there is an unexpected reading of Tadd Dameron's 'The 490' on *Cool Burnin'* and that record also closes with a delicious interpretation of Jimmy Mundy's 'Sleeping Susan'.

*** **You Can't Go Home Again** Verve 543516-2 2CD *Baker; Paul Desmond (as); Michael Brecker (ts); Hubert Laws (f, bf, picc); John Scofield (g); Richie Beirach (p, ky); Kenny Barron, Don Sebesky (ky); Ron Carter (b); Alphonso Johnson, Tony Williams (d); Ralph McDonald (perc); strings.* 5/72.

In 1968, having moved to San Francisco, Baker was attacked and severely beaten. The loss of several teeth and a nearly unbreakable narcotics habit started to give his face that caved-in, despairing look it wears on a score of album covers from the '80s. If Chet began as a golden youth, he ended his days as a death's-head. The years between 1970 and his rather mysterious death in 1988 were a prolonged curtain-call. 'You Can't Go Home Again', a title borrowed from Thomas Wolfe and used for a wonderful quartet piece, recorded by the slowly rehabilitating trumpeter in 1972 with Paul Desmond, is by far the best thing on the otherwise slick and fusion-tinged A&M album.

*** **In Concert** India Navigation IN 1052 *Baker; Lee Konitz (as); Michael Moore (b); Beaver Harris (d).* 4/74.

Not a label on which one would expect to find either of the two front-men, concentrating as it did largely on avant-garde music. This set, apparently Baker's first in America for some time, was recorded at Ornette Coleman's New York City loft. It's standard bop fare, freeze-dried and then set to the quite demanding rhythm set up by Moore and Harris. Sonny Rollins's 'Airegin' gets things moving, followed by a long 'Au Privave'. Later tracks are more representative of Chet's style, and he shapes some lovely solos on 'Body And Soul', 'Willow Weep For Me' and 'Walkin''. The sound is rather poor but the music is interesting enough.

***(*) **Once Upon A Summertime** Original Jazz Classics OJC 405 *Baker; Greg Herbert (ts); Harold Danko (p); Ron Carter (b); Mel Lewis (d). 2/77.*

Having moved over to flugelhorn after his beating, he gradually restored his lip. The late sound is frail, airy, almost ethereal, less reminiscent of Miles than of Fats Navarro at his most delicate and attenuated. Unlike Miles, Chet did not favour mutes but developed a quiet, breathy delivery that made such accessories irrelevant.

Originally released on Galaxy, this is a fine, straightforward jazz session. Herbert acquits himself with honour in a no-frills ballad style, with occasional glimpses of a tougher, hard-bop diction peeking through. Chet plays very cleanly and sounds in better lip than at any time in the previous ten years. The rhythm section can't be faulted. Good versions of 'E.S.P.' and 'The Song Is You', with Danko well to the fore on the latter.

*** **Sings/Plays Live At The Keystone Korner / *** Love For Sale** High Note 7112 / Just a Memory 9157 2 *Baker; Roger Rosenberg (ss, bs); unknown (ts); Phil Markowitz (p); Jon Burr (b); Jeff Brillinger (d). 2/78.*

The piano apart, this sounds like an attempt to recapture the sound of the old Baker–Mulligan quartet. It no more than half succeeds. The story is that Chet broke his dentures shortly before going onstage, which is probably why the singing takes precedence. Baker's problems are only evident on 'Secret Love', the longest of four tunes, when he muffs part of his first entrance. Rosenberg has a delightful time, switching to soprano on the Richie Beirach tune 'Broken Wing' and wuffling through some nice choruses on baritone on 'But Not For Me'. The mystery of the set is the identity of the tenor-player who sits in on 'Secret Love' and a rather staccato 'Blue'n'Boogie'. Markowitz and Brillinger were part of the regular line-up at this time, but it's Burr who wins plaudits for his firm melodic lines.

Love For Sale was formerly released as *The Rising Sun Sessions*, after the Montreal jazz club where this was taped. It's a run-of-the-mill gig for Baker.

**** **Live At Nick's / **(*) Live In France 1978 / *** Oh, You Crazy Moon** Criss Cross Jazz 1027 / Gambit 69202 / Enja 9453 *Baker; Phil Markowitz (p); Scott Lee (b); Jeff Brillinger (d). 11/78; 11/78; 12/78.*

Distinguished by a notably fresh choice of material, the Criss Cross is another fine jazz set. Richie Beirach's 'Broken Wing' was written specially for Chet, but the long version of Wayne Shorter's 'Beautiful Black Eyes' is the product of an unexpected enthusiasm that fed the trumpeter with new and relatively untried material. Markowitz is an admirably responsive accompanist and fully merits 'featured' billing on the sleeve. The Shorter track is by far the longest thing on the session, though two CD bonuses, the relatively predictable standards 'I Remember You' and 'Love For Sale', are both over ten minutes. Gerry Teekens is too sophisticated and demanding a producer to have settled for just another ballad album and, with the exception of the last two tracks, this is extremely well modulated, one of a mere handful of records from the last two decades of Chet's career that have to be considered essential.

Oh, You Crazy Moon is another part of Enja's *Legacy* sequence. Whatever Chet's condition at the time, his ability to pick out effective songs and make them his own was unparalleled. A 14-minute version of 'Beautiful Black Eyes' is one of his best performances of this final decade. By contrast, 'Love For Sale' is done as jazz-lite, though Lee turns in a perceptive solo.

The Gambit disc contains the whole of the Chateauvallon concert, which has been around in one form or another for years. It's not the greatest recording in the Baker canon, compromised by poor sound and inaccurate notes, and redeemed only by some fine piano from Markowitz.

***(*) **Broken Wing** Emarcy 013043 *Baker; Phil Markowitz (p); Jean-François Jenny-Clark (b); Jeff Brillinger (d). 12/78.*

A fine opportunity to hear Chet tackle challenging contemporary fare (two takes of Wayne Shorter's 'Black Eyes', as well as the Richie Beirach-composed title-tune). The trumpeter is in great form, as laid-back as ever, but still with an occasional crackle of unexpected energy in his mid-tempo solos. Brillinger is a decent enough accompanist, but it is Jenny-Clark who really shines, a complete star. Oddly, Chet's vocal on 'Oh, You Crazy Moon' is well off the money, one of his poorest on record, but it's easily made up for by the long, mostly jammed 'Blue Gilles' which completes the 'official session' and leaves the listener whetted for those extra takes.

***(*) **The Touch Of Your Lips** Steeplechase SCCD 31122 *Baker; Doug Raney (g); Niels-Henning Ørsted Pedersen (b). 6/79.*

*** **Daybreak / *** This Is Always / *** Someday My Prince Will Come** Steeplechase SCCD 31142 / 31168 / 31180 *As above. 10/79.*

Chet relished this format. The absence of a drummer allowed him to develop long, out-of-tempo lines that were reminiscent of Miles Davis's ballad experiments in the '50s in which bar-lines were largely ignored and phrases were overlapped or elided. This broke down the conventional development of a solo, replacing it with a relatively unstructured sequence of musical incidents, all of them directly or more obliquely related to the main theme. This was easier to do on ballads, and Chet's dynamics became increasingly restrictive in the last few years. *Chet's Choice*, below, is more varied in pace, but in 1979 Baker was still suffering some intonation problems, presumably as a result of losing teeth, and he fluffs some of the faster transitions. On slower material he sounds masterful and is ably accompanied by Raney's soft-bop guitar and NHØP's towering bass. *The Touch Of Your Lips* is admirably done, though there's more than an element of overkill in the other three sessions, apparently from later that same year, in which there really isn't enough good material for more than one carefully edited CD.

*** **No Problem** Steeplechase SCCD 31131 *Baker; Duke Jordan (p); Niels-Henning Ørsted Pedersen (b); Norman Fearrington (d). 10/79.*

A more than usually boppish set for this vintage. Though none of the material is orthodox bebop, there is something about Chet's phrasing and Jordan's tight comping that looks back to a much earlier period. That may recommend the session to those who find the later material too far removed from the blues. Others may feel that Baker had moved too far beyond this kind of approach to be able to return to it comfortably.

*** **Why Shouldn't You Cry (Legacy, Volume 3)** Enja 8538 *Baker; Lee Konitz (as); Donald Johnston (p); Larry Coryell, Nicola Stilo (g); Wolfgang Lackerschmid (vib, perc); Günter Lenz, Buster Williams, Ron McClure (b); Jeff Hirshfield, Tony Williams (d); Lilias White (v). 79, 87, 93.*

Another valuable compilation from Enja, bringing together material from *Ballads For Two*, *Baker/Lackerschmid* and *Welcome*

Back (which yields the title-track and 'Ballad For Berlin'). There is also a bonus track, recorded posthumously and based on 'Why Shouldn't You Cry'. The playing is mostly first-class, testimony to how close a creative relationship Chet had struck up with Lackerschmid, and the originals are bright and thoughtful.

***(*) **Burnin' At Backstreet** Fresh Sound FSR CD 128 *Baker; Drew Salperto (p); Michael Formanek (b); Art Frank (d).* 2/80.
Unconsciously or no, this turns into a tribute by the white Miles Davis to the original and only Miles Davis: three Davis compositions – 'Tune Up', 'Milestones' and 'Four' – and a version of 'Stella By Starlight' that twice quotes from the classic version. Baker often did these tunes, but seldom with this concentration. In New Haven he had behind him a very good young band, including the excellent Formanek, and he had at the time (so it is said) a belief that every date could be his last.

***(*) **Live At Fat Tuesday's** Fresh Sound FSR CD 131 *Baker; Bud Shank (as); Hal Galper, Phil Markowitz (p); Ron Carter (b); Ben Riley (d).* 4/81.
A great shame that Shank wasn't able to sit in on 'You Can't Go Home Again', thus wakening memories of the superb Baker–Desmond version; but there's no doubt that the altoist gives Chet a shot in the arm on their two tracks together. 'In Your Own Sweet Way' is handled with more fire than normal. Shank's tone (well captured on CD) is clear and bright, and Chet sounds more pungent and full-bodied than usual. Warmly recommended.

*** **Live In Sweden** Dragon DRCD 178 *Baker; Åke Johansson (p); Kjell Jansson (b); Goran Levin (d).* 9/83.
Another stop-over on the long European sojourn, and with a very fine trio behind him Chet sounds not just good but also enterprising, bringing something new to 'You Can't Go Home Again' and a graciousness to 'Beatrice' and 'Lament' that will melt the heart of any sceptic of this period.

**** **Blues For A Reason** Criss Cross Jazz 1010 *Baker; Warne Marsh (ts); Hod O'Brien (p); Cecil McBee (b); Eddie Gladden (d).* 9/84.
It's now clear that the near-abstraction and extreme chromaticism of Chet's last years were a perfectly logical outgrowth of bebop. Warne Marsh's style has been seen as equally problematic, 'cold', 'dry', 'academic', the apparent antithesis of Chet's romantic expressionism. When the two are put together, as on this remarkable session, most of the familiar generalizations and categorizations fall flat. While Baker is quite clearly no longer an orthodox changes player, having followed Miles's course out of bop, he's still able to live with Marsh's complex harmonic developments. *Blues For A Reason* stands out from much of the work of the period in including relatively unfamiliar original charts, including three by Chet himself. The best of these, 'Looking Good Tonight', is heard in two versions, demonstrating how the trumpeter doesn't so much rethink his whole strategy on a solo as allow very small textural changes to dictate a different development. Marsh, by contrast, sounds much more of a *thinking* player and, to that extent, just a little less spontaneous. The saxophonist's 'Well Spoken', with which the set begins, is perhaps the most challenging single item Baker tackled in his final decade, and he sounds as confident with it as with the well-worn 'If You Could See Me Now' and 'Imagination'.

***(*) **Diane** Steeplechase 1207 *Baker; Paul Bley (p).* 2/85.
Considerably undervalued as a standards player, Bley is exactly the right duo partner for Chet. His accompaniments frequently dispense with the chords altogether, holding on to the theme with the lightest of touches and allowing the basic rhythm to stretch out and dismantle itself. Typically of this period, the material is quite straightforward, but the treatments are far from orthodox and *Diane* would certainly merit an unqualified fourth star were it not for rather murky sound. There's a story that, shortly after this, Chet fell asleep on stage while playing with Bley in Toronto and had to be carried off.

**** **Live In Bologna 1985 / Two A Day** Dreyfus 36653 *Baker; Phil Markowitz (p); Philip Catherine (g); Jean-Louis Rassinfosse (b); Jeff Brillinger (d).* 4/85; 12/78.
A little-known Italian trio date from the spring of 1985 with Catherine and Rassinfosse, compiled here with a much earlier session by the working band of the time. The '80s trio drags its feet much of the way, though Miles's 'Tune Up' brings out the best they have to offer. Some nice work on the other half of the set, but it's a slightly odd compilation that doesn't quite come off.

**** **Chet's Choice** Criss Cross 1016 *Baker; Philip Catherine (g); Jean-Louis Rassinfosse, Hein van de Geyn (b).* 6/85.
This was the most productive year of Baker's last decade, and in the association with Catherine he hit a purple patch. The Criss Cross session is among the most completely satisfying studio records of the period. Playing a basic standards set, he sounds refocused and clear-voiced, with a strength and fullness of tone that is undoubtedly helped by Gerry Teekens's typically professional production job.

***(*) **Candy** Sonet SNTCD 946 *Baker; Michel Graillier (p); Jean-Louis Rassinfosse (b).* 6/85.
Recorded in the Sonet Library in Copenhagen and formerly available on Gazell, this is an excellent set with some fine playing from Baker and great interplay with the trio. The opening 'Love For Sale' is no more than workmanlike, but there are great versions of 'Nardis' and 'Bye Bye Blackbird', more associated with Miles than with Chet. 'Tempus Fugit' has some great work as well, and the vocals throughout are strong and lyrical.

*** **Hazy Hugs** Challenge CHR 70058 *Baker; Edu Ninck Blok (t); Evert Hekkema (bhn); Dick de Graaf (ts); Jan Vennik (bs); Bert van den Brink (p); Hein Van de Geyn (b); John Engels (d).* 9/85.
Curiously not mentioned in some discographies, this is a fine mid-size ensemble record, with some genuinely strong playing from Chet and the Dutch musicians, whom he'd met the previous year. The CD issue includes some valuable alternates – 'Tergiversation', 'Shifting Down', 'Deep Soul', 'Some Day You'll Leave Me' – that underline his genius for changing a solo by changing timbre rather than the line or harmony. Intriguing album, worth searching out.

*** **Silent Night** Jazzprint 1986 *Baker; Christopher Mason (as); Mike Pellara (p); Jim Singleton (b); Johnny Vidacovich (d).* 1/86.
The Christmas album, recorded in New Orleans, of all places. The band is no more than average but Chet's playing is uncommonly good and the whole session has a glow. 'Silent Night' opens and closes the set with a perfect cadence.

***(*) **When Sunny Gets Blue** Steeplechase SCCD 31121 *Baker; Butch Lacy (p); Jesper Lundgaard (b); Jukkis Uotila (d).* 2/86.
A rather melancholic session, but one of the better ones from the period. Lacy is a much-underrated piano-player. He gives Baker a great deal of room, leaving chords suspended in unexpected places and rarely resorting to predetermined structures even on very familiar tunes. Indeed, he sets up conventional expectations on 'Here's That Rainy Day' and 'You'd Be So Nice To Come

Home To' and then confounds them utterly with altered tonalities and out-of-tempo figures. Lundgaard and Uotila are both thoroughly professional and contribute to a fine, unpredictable set.

*** **Mister B / As Time Goes By / Cool Cat** Timeless TTD 251/3 3CD *Baker; Harold Danko, Michel Graillier (p); Jon Burr, Riccardo Del Frà (b); Ben Riley (d)*. 5/83–85.

*** **Live In Rosenheim / Sings Again / Heartbreak** Timeless TTD 280 3CD *Baker; Harold Danko, Luca Alex Flores (p); Nicola Stilo (g, fl); Marc Abrams (b); Ben Riley (d); strings; other personnel.* 6/83–4/88.

As with Eric Dolphy, who also died in Europe, there has been an unseemly rush to claim Baker's 'last' recording. The date released as *Live In Rosenheim* is billed as his 'last as quartet', which opens the field for anyone with trio and duo material to jump on the same bandwagon. These three-CD reissues usefully mop up some interesting but inessential material from Chet's last years. These have never been his most interesting records but for the prurient fascination of watching him and listening to him get through another gig and make it to the airport for the next stage of the journey. They also begin the process of posthumous tinkering with Baker sessions; *Heartbreak* was arranged for strings after Chet was gone, with very mixed results. *Mister B* has been remixed to iron out the dull spots and fluffs. There are great musical moments – 'If I Should Lose You' from *Rosenheim*, 'Round Midnight' from *Cool Cat*, indeed almost any version of 'Round Midnight' from this period, when he clearly recognized that it was. Danko, Burr and Riley provided sterling support and Harold's own lyrical gift is often to the fore, on his own material and the standards.

*** **The Last Great Concert: My Favorite Things, Vols. 1 & 2** Enja / Justin Time 3311 *Baker; Herb Geller (as); Walter Norris (p); John Schröder (g); Lucas Lindholm (b); Aage Tanggard (d); Radio Orchestra Hannover, NDR Big Band.* 4/88.

Just a fortnight after this unexpectedly impressive concert, Chet Baker fell to his death from an Amsterdam hotel window. There are small-group, big-band and orchestral tracks featured here, with some excellent playing from Herb Geller on the first of those. The material is absolutely predictable, almost as if Chet were summing up the songs that have meant most to him. His playing on 'All Blues' is quietly arresting and the virtually unaccompanied 'My Funny Valentine' is all the more haunting for the spareness of the background. 'In Your Own Sweet Way' is also a highlight.

The big band is perhaps most effectively deployed on 'Django', but it's the small-group stuff that has the greatest impact. 'Look For The Silver Lining' and 'Well, You Needn't' are upbeat and Chet sounds in very good heart, rarely splitting a note or dropping off the end of a phrase. The astonishing, perversely heroic thing is that Chet remained a great artist to the very end of his life. Even *in extremis* he seemed able to find some grace.

Also, in brief:

** **Live At The Trade Winds 1952** / *** **LA Get Together** Fresh Sound FSCD-1001& 1022. 3–8/52, 6 & 12/53.
The Monday-night jams in Inglewood, California, are scrappily recorded but Baker already sounds like himself – cool, restrained, diffidently lyrical. Stan Getz features on the other.

*** **Young Chet** Pacific Jazz 36194. 7/53–7/56.
The first of a wilderness of compilations.

**** **Prince Of Cool** Blue Note 94655 3CD. 10/52–12/57.
Half a decade of glowing jazz, 52 tracks, beautifully presented.

*** **Each Day Is Valentine's Day** Blue Note 41429. 4/53–12/57.
Attractive compilation with moody cover.

(*) **The Best Of Chet Baker Plays** / * **Let's Get Lost: The Best Of Chet Baker Sings** Pacific Jazz 92932 & 97161. 7/53–10/56, 2/53–10/56.
These are worthwhile compilations from the period, but check out the original sessions above.

*** **Plays Standards** Emarcy 9842023. 55.
The Paris quartet. Cool to a fault.

***(*) **Verve Jazz Masters 32** Verve 840632-2. 55–65.
A good-value compilation for non-specialists. It includes a track from the October 1955 sessions, with later European material and a group of tracks recorded back in America in 1964 and 1965.

*** **Conservatorio Cherubini Complete Concert 1956** Lone Hill Jazz 10111. 4/56.
A decent live set from the time, but always question what Lone Hill mean by complete.

*** **Chet Baker Introduces Johnny Pace** Original Jazz Classics OJCCD 433 2. 58.
By rights this is the singer's album, and there is something very attractive about Pace's Sinatra-influenced delivery, but it's Chet's relaxed fills and solos which really command attention.

*** **The Art Of The Ballad** Prestige 11011. 8/58–8/65.
This is one of the first of a veritable rash of themed collections, mostly late-night smokers and romantic torch songs.

*** **Chet Is Back** BMG International 79619. 1/62.
Hearing Chet with Bobby Jaspar (*ts, fl*) is the closest you'll get to a Chet–Pres summit, and it works very well indeed on this 'comeback' record.

*** **Baker's Holiday** Emarcy 838204-2. 65.
Chet imitates what he thought was the most impressive aspect of Billie Holiday's singing, that she never raised her voice. On flugelhorn, he doesn't sound so very different, a little broader, a little less clipped in faster passages.

** **Symphonically** Soul Note 121134-2. 7/85.
Baker often performed well in front of big orchestras, but this was an over-produced and rather heavy-handed session and contains little of interest.

*** **Round Midnight** Challenge 70052. 85.
Recorded in London with an Anglo-French group. Chet is in good form and singer Rachel Gould will presumably remember the day for ever.

… and many, many more, including compilations on Blue Note, Lone Hill, Definitive, Fresh Sound, Gambit, Proper.

Harold 'Shorty' Baker (1914–66)

TRUMPET

Born in St Louis, Shorty worked the riverboats for a time and then with Don Redman and Andy Kirk, whose pianist, Mary Lou Williams, he married. He is, though, forever associated with Duke Ellington, with whom he served for nearly 20 years. Made an early impact on Miles Davis.

*** **Shorty & Doc** Original Jazz Classics OJCCD 839 *Baker; Doc Cheatham (t); Walter Bishop Jr (p); Wendell Marshall (b); J. C. Heard (d).* 1/61.

Baker's warm tone and lyrical approach offered the perfect foil to more-extravagant talents in the Ellington orchestra, but given how good a ballad player he was, it's surprising that he didn't record more on his own account. This is something of a mismatch, with Cheatham sounding very old-school in the company of these swingers. Baker's solos are almost always interesting, and though he combines well with Doc a number of times as they trade ideas, one often wishes he were the only featured horn. 'Good Queen Bess' is a reminder that he also spent some time with Johnny Hodges' breakaway band, while 'Night Train' is a useful reminder of his Midwest origins. What's intriguing here is just how immediately recognizable Baker is. As Ellington realized, he had his own way of approaching a melody and it never left him.

Kenny Baker (1921–99)

TRUMPET

A Yorkshireman who learned in brass bands, he played lead with Ted Heath in the '40s. Led his Baker's Dozen in the following decade, playing sweet as well as hot music, but came back to the Heath tradition towards the end, in the posthumous orchestra.

*** **Birth Of A Legend '41–'46** Hep CD 58 *Baker; David Wilkins, Tommy McQuater, Stan Roderick, Alfie Noakes, Harry Letham, Alan Franks (t); Lad Busby, George Chisholm, Don McCaffer, Harry Roche, Jock Bain, Eric Breeze, Bruce Campbell, George Flynn, Jack Bentley, Jimmy Coombes, Woolf Phillips (tb); Harry Parry, Carl Barriteau (cl); Harry Hayes, Duggie Robinson, Reg Owen, Les Gilbert (as); Buddy Featherstonehaugh (cl, ts); George Evans, Reggie Dare, Aubrey Franks, Andy McDevitt, Jimmy Skidmore, Johnny Gray, Frank Reidy (ts); Bill Lewington, Charles Granville, Phil Goody, Jimmy Durant (bs); George Shearing, Dick Katz, Harry Rayner, Billy Munn, Ralph Sharon, Norman Stenfalt (p); Frank Deniz, Joe Deniz, Vic Lewis, Ivor Mairants, Archie Slavin, Dave Goldberg (g); Tommy Bromley, Charlie Short, Jack Collier (b); George Fierstone, Jock Cummings, Jack Parnell, Carlo Krahmer, Bobby Midgley (d).* 11/41–1/46.

*** **The Half Dozen / After Hours** Lake LACD88 *Baker; George Chisholm (tb); Bruce Turner (cl, as); Derek Collins (cl, ts); Harry Smith, Dill Jones (p); Jack Fallon, Frank Clarke (b); Lennie Hastings, Derek Price (d).* 5/55–4/57.

*** **Play Not Quite Two Dozen** Jasmine JASCD 631 *Baker; Tommy McQuater (t); Keith Christie, George Chisholm (tb); Derek Collins (ts, f); E. O. Pogson (bsx); Bill Le Sage (vib); Derek Smith (p); Joe Muddel (b); Phil Seamen (d).* 55.

*** **The Spectacular Trumpet** Vocalion CDLK 4240 *Baker; Roland Shaw Orchestra.* 69.

*** **Easy Jazz** Vocalion CDLF 8114 *Baker; Brian Lemon (p); others uncertain.* 74.

Baker has left a vast legacy on record but little under his own name. Hep's fascinating compilation rounds up tracks by the likes of the Melody Maker Competition Band and First English Public School Session, as well as dates under the leadership of Chisholm, Featherstonehaugh and Shearing, plus some early Ted Heath. It's clear from the start that Baker was a tough nut and a pros' pro, his solos needle-fine in their precision and standing out among bands that were dance orchestras rather than jazz outfits. A few enlightened souls sound like radicals, and while none of this is deathless music, it steps out of history quite well.

Baker's Dozen were more renowned for their popular broadcasts than for any records, and the legacy is disappointingly slight. Lake's CD gathers together tracks from one Pye and one Polygon LP. A mix of swing, jump-band music and a more relaxed mainstream, the music has a faceless feel which the solos at least invest with colour and Baker remains impeccable. The Jasmine material was previously unreleased and the provenances aren't quite certain, but the playing has some heart and between Baker and Chisholm this really ushers in British mainstream, with affectionate lifts from the books of Basie and Ellington.

The Spectacular Trumpet yokes together a pair of MOR sessions, the earlier featuring Bobby Pratt in front of the venerable Frank Chacksfield Orchestra. Baker stars on a range of tunes from the Monkees' 'Valleri' to 'Mame' and 'Love Is Blue'. A classic period piece from 1969, but the Decca Phase 4 sound is spectacular and the trumpeter gets off some thrilling stunts on what was probably just another day in the studio. *Easy/Jazz* was recorded for Rediffusion in 1974. Lemon has some lovely fills and Baker breezes it.

***(*) **Kenny Baker's All Stars / Dick Morrissey Quartet** Progressive PCD 7141 *Baker; Tommy Whittle (ts); Tony Lee (p); Tony Archer (b); Bill Eyden (d); Dick Morrissey Quartet.* 74 (63).

A great, swinging set from Kenny with Whittle in warm support on things like 'It Don't Mean A Thing', 'Sweet Sue' and 'Out Of Nowhere'. The bonus of the set is a date from 11 years earlier featuring another hero of British jazz. It's separately considered under Morrissey's entry, but worth having whichever way your taste lies.

*** **Ain't Misbehavin'** Zephyr ZECD 17 *Baker; Warren Vaché (c); Brian Lemon (p); Howard Alden (g); Dave Green (b); Allan Ganley (d).* 9/96–7/97.

John Bune takes the credit for organizing the earlier of these sessions. In his 70s, Baker was still turning in generous and enthusiastic playing, and it's hard to hear that there is a 30-year difference between him and Vaché, who is enjoying himself just as much: the bubbling treatment of 'Who's Sorry Now?' is marvellous.

Also, in brief:

**** **Too Hot: The Best Of British Mainstream Jazz** Nixa NJL3 3CD. 55–56.

A compilation, but Baker is very strongly featured.

(*) **Size 10 Raymer Sound RSCD677. 5/98.

Baker sat in as a guest with the Beachcombers, a trad-swing outfit from the Bristol area. Silly opening, but agreeable.

Red Balaban

BASS, TUBA, VOCAL

A jazz artisan in the Dixieland vein.

*** **And The Eddie Condon's All-Stars: Volumes 1 & 2** Jazzology 291/292 *Balaban; Ed Polcer (c, v); Ed Hubble (tb); Bobby Gordon (cl, v); Jim Andrews (p); Ernie Hackett (d).* 9/78.

The group started as a house band after Condon's death playing a rowdy but harmless version of Dixieland. There are some nice things on both sets, but there probably isn't enough top-notch material to justify a double disc. 'Royal Garden Blues' and 'I Double Dare You' are the picks from volume 1.

Juan Pablo Balcázar

BASS

Spanish composer, making waves with an eclectic approach.

*** **The Heckler – Heckler City** Fresh Sound New Talent FSNTCD 232 *Balcázar; Fredrik Carlquist, Miguel 'Pintxo' Villar (ts); Alejandro Mingot (g); Hasier Oleaga (d); Sergi Sirvent (v).* 8/04.

Of the rash of new bassist-led bands around at the moment, this is one of the best. It's unclear from the attribution what exact relationship obtains between Balcázar's quartet (Carlquist and Sirvent are guests) and The Heckler. In style, though, the group is a whipsmart blend of free jazz, indie rock and other less readily definable approaches. Villar and Mingot both know how to swing, even if the drummer doesn't encourage it, and on 'Lisboa' they create an indigo mood not a million miles from some of the jazz greats of the past. 'Nervio #1' is a more eclectic thing, while 'Tristeza' is almost pure rock. As a cityscape, it's vibrantly effective. The group sound needs work and they need a sensitive producer to make this music sing. A very promising start, though.

Burt Bales (1916–89)

PIANO

Montana-born but based largely in pre-war San Francisco.

** **Burt Bales 1947–1961** GHB BCD 13 *Bales; Bob Hodes (t); Frank Goudie (cl); Al Conger (b).* 47–61.

*** **'They Tore My Playhouse Down ... But At Least I've Still Got My Bales And Lingle Records'** Good Time Jazz 120252 *Bales (p solo).* 49.

Bales is one of those West Coast legends who left a very small footprint. Content to play in raggedy bars for most of his career, he recorded little of his fast ragtime and 'proper' early Jelly Roll stuff. The GHB gathers together seven solos from 1947 in hopeless lo-fi, though even through the murk one can detect Burt's unfussy virtuosity, and tacks on some quartet tracks from a 1961 club gig, which sound a little better. The other set is better, albeit shared with the even more obscure Paul Lingle.

Jon Balke (born 1955)

PIANO, KEYBOARDS

Brilliant Norwegian, influenced by rock and other sonics, who first came to notice in Arild Andersen's Masqualero.

*** **Nonsentration** ECM 1445 *Balke; Nils Petter Molvaer (t); Dag Einar Eilertsen, Torbjørn Sunde (tb); Erick Balke (as, bs); Tore Brunborg (ss, ts); Arne Frang (ts, bsx); Olave Dale (bs); Carl Morten Iversen (b); Jon Christensen, Audun Kleive (d); Miki N'Doye (perc).* 91.

***(*) **Further** ECM 1517 *Balke; Jens Petter Antonsen (t); Per Jørgensen (t, v); Morten Halle (as); Tore Brunborg (ss, ts); Anders Jormin (b); Audun Kleive (d); Marilyn Mazur (perc); string quartet.* 6/93.

**** **Kyanos** ECM 1822 *Balke; Arve Henrikson, Per Jørgensen (t); Morten Halle (sax, f); Svante Henryson (clo); Anders Jormin (b); Audun Kleive (d).* 11/01.

Balke favours slow developments, dense textures and a very open-ended harmonic approach. The first album, which followed a promising LP, *One To One*, features Oslo 13 and sounds quintessentially 'Nordic'. Balke is an effective writer, though this sounds like a keyboard album writ large rather than idiomatic ensemble writing.

There are New Age *longueurs* on the second album, but these rarely get in the way for long. Apart from the leader, soloing is relatively sparse. Brunborg, Halle and Jørgensen are featured in the central section of what is effectively a continuous suite. The entrance of the strings, played pizzicato, on 'Horizontal Song' shows how crafty Balke can be. Many of these pieces function as wry musical puzzles, deceptively straightforward at first hearing, but constantly opening up layers of interest.

The third album, credited to Balke and the Magnetic North Orchestra, is a meditation on blue – *kyanos* in Greek – and therefore tinged with the blues. His first record for ECM for almost a decade, it's by far the best, making full use of some now very experienced soloists and much more confident in its language; there is a simplicity and straightforwardness about the arrangements which wasn't there before. Paring back the string-writing to a single cello was a brilliant stroke. Balke solos prominently and thoughtfully.

*** **Diverted Travels** ECM 1886 *Balke; Per Jørgensen (t, v); Fredrik Lundin (sax, bf); Bjarte Eike, Peter Spissky (vn); Thomas Pitt (b vn); Helge Andreas Norbakken, Ingar Zach (perc).* 9 & 11/03.

This starts, conventionally enough, with a bluesy piano-line, but within a minute or so there are sinister gurgles and electronic whispers before the violins kick in. It's a similar language to *Kyanos*, but the electronic elements don't quite seem to relate to the foreground and it's three and a half minutes before 'Machinery' really gets going, by which time it's almost over. Jørgensen's trumpet begins the next piece, which again relies on *interrotto* effects and that same curious mismatch of fore- and background. It works episodically, but one suspects that Balke's vision is already moving in a new direction and isn't entirely engaged here. Jørgensen also sings, a combination of *joik* and scatting, but it is his trumpet in its freer movements that dominates a fine record.

*** **Statements** ECM 1932 *Balke; Arve Henriksen (t); Frode Nymo (sax); Kenneth Ekornes, Harald Skullerud, Helge Andreas Norbakken, Ingar Zach (perc); Sidsel Endresen, Miki N'Doye, Solveig Slettahjell, Jocelyn Sete Camara Silva, Jennifer Myskja Balke (v).* 03, 04.

Balke is fascinated by the *bata* tradition of drumming, which connects West Africa and Cuba and represents an important agent of social cohesion and expression. Batagraf was established, parallel to the Magnetic North Orchestra, primarily as a musical laboratory. This is the result of long workshop sessions and considerable thought. It is also, though, the most unfettered album Balke has made to date, with a joyous quality that is deeply infectious. It is elemental music, caught between blows and words, caught up in a web of meaning that has little to do with conventional verbal semantics. The recitations in English and Wolof are powerful and often very moving, and for the first time Balke seems to have found a context that unifies his different musical idioms. A beautiful, and presumably difficult, production job..

Kenny Ball (born 1930)

TRUMPET, VOCAL

Born in Ilford, he worked in dance-band small groups before forming his own trad-to-Dixie outfit in 1958, bringing a new professionalism to the music. Their Pye records scored some hits in the early '60s.

***(*) **Back At The Start** Lake LACD 114 *Ball; John Bennett (tb); Dave Jones (cl); Colin Bates, Ron Weatherburn (p); Dickie Bishop, Diz Disley, Paddy Lightfoot (bj); Vic Pitt (b); Tony Budd, Ron Bowden (d).* 6/59–3/62.

*** **Great British Jazz Bands Vol. 8: Kenny Ball & His Jazzmen 1960–1961** Lake LACD 76 *As above, except omit Bishop, Budd; add Lonnie Donegan (bj).* 5/60–5/61.

*** **At The BBC: The Airshots** Upbeat URCD 157 *Ball; Charlie Galbraith, John Bennett (tb); Dave Jones (cl); Pat Mason, Colin Bates, Ron Weatherburn (p); Diz Disley (g, bj); Dick Bishop (bj, v); Paddy Lightfoot, John Potter (bj); Vic Pitt, Jack Fallon (b); Ron Bowden, John Welling (d).* 57–62.

***(*) **The Pye Jazz Albums** / ***(*) **The Pye Jazz Anthology** Castle CMKBX 794 6CD / CMDD 138 2CD *Mostly as for the above.* 5/60–11/64; 60–74.

Ball's early records will surprise anyone who only knows him as a cabaret or TV star. He led a tough, hard-hitting outfit which he directed with great skill. Bennett, one of the longest-serving sidemen in jazz, played urbane but gutsy trombone and the rhythm section was taut and emphatic. Ball's signing to Pye, engineered by Lonnie Donegan, was the commercial making of the band and Ball was ruthless in pursuing a style of Dixieland that was disciplined enough to attract a popular audience. The two Lake discs bring together all of his early recordings, and they're an impressive lot, especially *Back At The Start*, which opens with three obscure tracks made for the Collector label and then proceeds through the early Pyes.

Ball's own playing is what stands out, unfussy but surprisingly risk-taking at points. If his chops later bothered him, there's no sign of it here. The second disc, while nearly as good, sows the seeds of a move towards pop, with 'Teddy Bears' Picnic' and 'I Got Plenty Of Nuthin'', later staples of his chicken-in-the-basket set. These are the discs you need if you want the early years in detail, but as a single source the *Pye Jazz Anthology* is also attractive. All the hits are here, and a sampling of the more hard-core material: 'Cornet Chop Suey' and Bechet's 'The Pay Off' will again surprise anyone who considers the Jazzmen mere entertainers.

Even more comprehensive is Castle's six-CD marathon, which adds the bonus of *Kenny Ball In Japan* from 1964, previously only available there (and including a couple of Japanese army songs – Kenny knew an audience better than anyone else). Pretty strange concept, since the whole album is made up of marches, with the even more bizarre exception of the Singing Nun's 'Dominique'!

The Upbeat collection is a thoroughly enjoyable bunch of BBC broadcasts, set down across a five-year period (with the rare sound of Galbraith, not Bennett, in a Ball front line on some of them). Mostly, this is the Jazzmen with their proper jazz shoes on. Lip problems and other issues meant that Kenny had to give up the trumpet, but he still leads and sings with the band, a genuine trouper.

Iain Ballamy (born 1964)

TENOR AND SOPRANO SAXOPHONES

Born in Guildford, Ballamy was a significant player in the new London jazz of the '80s. Since then he has worked steadily as a leader, and collected a lot of saxophones.

**** **Food** Feral Records ASFA 101 *Ballamy; Arve Henriksen (t, v, elec); Mats Eilertsen (b); Thomas Strønen (d, perc).* 7/98.

Loose Tubes was the talent pool for white British jazz in the '80s, but it became something of a jail for those of its members who weren't prepared to sit their finals and move on. Ballamy always sounded like a man who wanted to learn as well as blow. Unfortunately, early solo albums came and went. Band commitments, coupled with some personal misfortune, meant that his own career seemed to go on the back-burner for periods of time.

Food was a complete surprise, and this time the credit has to be shared evenly. Ballamy's Norwegian colleagues create an entirely new environment for him: rich, tense and unfamiliarly abstract. This allows him to place his notes not with more care but with a more relaxed cadence. At moments, particularly on a track like 'Strange Burn', the music harks back to the British free jazz of the late '60s, which is another of Ballamy's sources. Recorded live to two-track at the Molde Jazz Festival, the sound is very raw and immediate, with Eilertsen's bass foregrounded and plenty of roomy ambience. The tracks are attractively spare, with a stark quality to the horns (Henriksen occasionally plays more than one trumpet simultaneously) that implies a much bigger sound-world than is actually present.

***(*) **Food Organic & GM** / ***(*) **Veggie** Feral ASFA 104 / Rune Grammofon RCD 2027 *Ballamy; Arve Henriksen (t, v, elec); Mats Eilertsen (b, elec); Thomas Strønen (d, elec).* 5–6/00; 02.

Completely different. Recorded after a tour, the music is a deft and often exceptionally sensitive blend of folkish tunes, sparingly used electronics and grooving group performances. Since no one timbre gains the upper hand, there's neither Nordic brooding nor mere whimsy to deter the unconvinced. When they get to the final 'Technojoshi', Ballamy really digs in, which suggests that this combination of muscle and mood-painting suits him very nicely.

Veggie sees samplers and other electronic manipulations taking over even more, to the extent that the two horns are rarely heard in their own voices. The first track is almost all processed, spookily atmospheric. Henriksen opens 'Eat' in Miles Davis (or maybe Leo Smith) mode over scraped bass and random percussion and electronic effects. Trumpet and saxophone join in delicate canon here and there, but over rumbly electric bass-line or mock-orchestral effects. 'Chickpea' uses beats as a background to some highly processed horn-lines, which sound as if they're being emailed in from a space station.

***(*) **Anorak – More Jazz** Basho SRCD 22 *Ballamy; Gareth Williams (p); Orlando Le Fleming (b); Martin France (d).* 3/07.

There were hints that *Last Supper* (below) marked if not the end then certainly a hiatus in Food's progress. Ballamy comes back to jazz refreshed and raring to go. This is his natural turf. 'Convolution', a tribute to Dudley Moore, is immaculately conceived and delivered, and the whimsy of 'Tribute To Alan Skidmore's Tribute To John Coltrane' extends to the title only. Ballamy knows what he's about with this and knows where he stands in British (and world) jazz history. It isn't a knowing performance; it isn't an aggressively retro return to 'real' jazz; it's just a very good record.

Also, in brief:

*** **Pepper Street Interludes** Feral ASFA 102. 1/00.
Tenor saxophone, button accordion and Norma Winstone's voice. Irresistible, but perhaps hard to find.

**** **Last Supper** Rune Grammofon 53141. 12/04.
The menu needed updating by this point, as 'Junkfood' perhaps suggested. Thomas Strønen (*d, elec*) declines to compromise, but he's struggling against the inevitable.

Dave Ballou (born 1963)

TRUMPET, FLUGELHORN

He took his place on the NY scene at the start of the '90s; works regularly as sideman and leader.

*** **Volition** Steeplechase SCCD 31460 *Ballou; Cameron Brown (b); Jeff Williams (d).* 4/98.
**** **The Floating World** Steeplechase SCCD 31486 *Ballou; George Colligan (p); Doug Weiss (b); Darren Beckett (d).* 12/99.
*** **Rothko** Steeplechase SCCD 31525 *Ballou; George Colligan (p); Cameron Brown (b); Mike Sarin (d).* 8/01.
*** **Dancing Foot** Steeplechase SCCD 31556 *Ballou; Michael Formanek, John Hebert (b); Kevin Norton (d, vib).* 4/03.
*** **Regards** Steeplechase SCCD 31573 *Ballou; Frank Kimbrough (p); John Hebert (b); Randy Peterson (d).* 5/05.
**** **Insistence** Steeplechase SCCD 31611 *Ballou; Michael Formanek (b); Randy Peterson (d).* 1/06.
Ballou's clear tone and deftness are a clear plus for any other leader, but these solo offerings are decidedly mixed. After the disappointment of the first record (see 'in brief'), it was a brave move to go to a bare-bones setting for *Volition* and there are some excellent moments. However, the inclusion of Booker Little's beautiful 'Opening Statement' and Monk's 'Light Blue' shows up the insufficiency of Dave's own writing.

The Floating World is easily his best set. On the only session with a piano he is abetted by the splendid Colligan, and the greater emphasis on familiar material (five covers of differing sources) is surely a help. 'Pannonica' brings in Monk again, with a nicely personal touch on the flugelhorn, while the trumpet and piano on 'Memories Of You' suggest a genuinely challenging partnership.

Rothko was approached on a one-take, this-is-a-gig basis and after a wan start, with a solo 'The Nearness Of You', moves through some interesting gears, even if Ballou tends to impress most when he's letting his tone and the grace of his ideas do most of the talking, as on 'I Should Care'. *Dancing Foot* presents an entirely different line-up, with the odd choice of two basses and a drummer doubling vibes. As before, Ballou does best out of serene and straightforward settings, and there is a coolly effective lyricism to be found in 'Sadhana' and 'Stagnate'.

Few jazz artists nowadays enjoy the kind of commitment from a label Ballou has had from Steeplechase. *Regards* and *Insistence* are his seventh and eighth records for the label in as many years. The first of the pair is again improved by being straight-ahead in conception and a mixed bag of originals (getting more coherent and individual) and repertory material like 'Bemsha Swing'. On *Insistence* he goes back to the skeletal format of *Volition* and a bag of his own tunes, but what a difference! These are confident, muscular melodies, well-crafted but not so highly finished that they can't offer up new revelations when interrogated by as strong a group as this. Ballou's tone is more hooded than before, though he can still blow open and straight, and on 'Once Round' and 'Silly Dance And Coda' he demonstrates real authority and a graceful wit. An impressive return on all that investment.

Also, in brief:

(*) **Amongst Ourselves Steeplechase SCCD 31436. 9/97.
More false start than promising debut, over-dependent on stiffly scholarly originals.

*** **On This Day** Steeplechase SCCD 31504. 12/00.
No point carping about the writing (all original again), but it suggests the need for a firm-handed producer.

Gabe Baltazar (born 1929)

ALTO SAXOPHONE

A veteran of the Stan Kenton Orchestra, Baltazar should be better known but has lived in Hawaii for much of his career.

*** **Back In Action** VSOP 85 *Baltazar; Tom Rainier (p); Richard Simon (b); Steve Houghton (d).* 10/92.
*** **Birdology** Fresh Sound 5001 *Baltazar; Frank Strazzeri (p); Andy Simpkins (b); Nick Martinis (d).* 10/92.
Back In Action is a sharp reminder of Gabe's boppish talent. A long version of 'Ruby, My Dear' suggests how original an interpreter he can be, while originals like 'Hurricane Iniki' point to a sharp writing talent. The group is a bit lacklustre, but they seem to come alive for 'Birth Of The Blues', a genuine ensemble piece, while the opening 'Is It True What They Say About Dixie?' is arresting enough to hold anyone's attention for the next 45 minutes.

Gabe was a grizzled oldtimer by the time these sets were recorded. One wouldn't know it from the level of energy, but there are clues to his longevity in the confident way he melds together Parker licks into a conception of his own on the eponymous 'Birdology 101' and on a moving version of 'In The Still Of The Night'. After the storms of the previous record, 'The Calm' is another fine original and to some extent a companion piece, both thematically and harmonically. No complaints about the rhythm section on either date, but it's the boss who earns the plaudits.

Lucian Ban (born 1969)

PIANO

Born in Cluj, Romania, he studied at the Music Academy in Bucharest and formed Jazz Unit. Moved to the US in 1999.

*** **Somethin' Holy** CIMP 274 *Ban; Alex Harding (bs).* 8/02.
***(*) **Premonition** CIMP 277 *As above, except add Erik Torrente (as); Chris Dahlgren (b); Damon Reid (d).* 8/02.
***(*) **Tuba Project** CIMP 337 *Ban; J. D. Allen (ts); Alex Harding (bs); Bob Stewart (tba); Derrek Phillips (d).* 7/05.
Ban writes long, weaving lines, mostly with a flattened-out metrical profile, that at first hearing are utterly unlike anything else in contemporary jazz. Interestingly, though, his most sympathetic interpreter turns out to be baritonist Harding, present on all three of these releases, whose immediate and obvious antecedent is Harry Carney's ability to glide over the count but still

somehow maintain it, holding on to melody even as he anchors the chords. There is an occasional tendency to overblow without dramatic point, but not often enough to be troubling. The duo record is fascinating but somehow unresolved and it's only with the quintet on *Premonition* that the sheer originality of Ban's concept becomes evident. Torrente's a new name and a very fresh voice and Dahlgren fulfils a key role alongside Harding, often featured strongly in front. This is ideal music for CIMP, open, democratic, more involved with line than with elaborate texture. The third album is, by a whisker, the best of the three. That Stewart's instrument is mentioned in the title is a reflection of its importance. Ban now has a wonderfully flexible ensemble, capable of producing the kind of swing in a free setting he seems to want. 'Bluesness Suite' and 'Muhal's Song' are ideas very much in that vein. 'Spirit Take My Hand' and 'Hieroglyphics' are more oblique, but all demonstrably come from the same imagination. Ban is a man to watch.

Phil Bancroft

SAXOPHONES

Sibling of drummer Tom and co-founder of the Caber label.

*** **Swings And Roundabouts** Caber 007 *Bancroft; Steve Watts (b); Marcello Pellitteri (d).* 99.

**** **Headlong** Caber 034 *Bancroft; Mike Walker (g); Reid Anderson (b); Thomas Strønen (d, perc).* 03.

A saxophonist of genuinely lyrical quality, Bancroft comes across strongly in the spare setting of the debut disc. What's immediately evident from 'Space Buffie 1999' and 'Rockhouse' is how strong his harmonic imagination is, supported by such a clear sense of pulse and direction that Watts and the impressive Pellitteri are freed to play more musically, rather than merely keeping time. There's a vast difference between the first and second records. Bancroft is more assured, the melodic resource even more commanding, and this time with challenging accompaniment from the hugely underrated Mike Walker. 'Golden Section' and 'Double Trouble' are the equal of anything coming out of New York.

Tom Bancroft

DRUMS

Brother of Phil and fellow Caber supremo. A drummer of power and imagination.

*** **Pieology** Caber 001 *Bancroft; Claude Deppa, Eddie Severn, Colin Steele (t); Paul Jayasinha (t, clo); Rick Taylor (tb); Lindsay Cooper, Oren Marshall (tba); Phil Bancroft (ts); Jorrit Dijkstra (as, cl); Dick Lee (as, cl, bcl); John Burgess (as); Karen Wimhurst (cl, bcl); John Telfer (bs); Brian Kellock, Chick Lyall (p, ky); Kevin MacKenzie (g); Kenny Ellis (b); John Rae (d).* 2/93–2/97.

The debut release on the Bancrofts' home label is a fairly random selection of live and broadcast cuts. The opening 'Cat and Mouse' is a clever call-and-response theme, with a vocal-line originally written for Fionna Duncan. It tees up the first of several superb solos from Deppa and brother Phil, who is the dedicatee of the title-piece, an early attempt in the form which shows joins here and there but succeeds as a blowing tune. 'Scottish Heart' synthesizes jazz and folkish elements, dominated by Kellock's Ellingtonian statement. 'The Piano Is A Dark Horse' features a fine duo between Phil and Scotland's other ranking pianist, Lyall. For most of the way Bancroft cedes the drum stool to Rae, a nimbler player, to concentrate on conducting.

Billy Bang (born 1947)

VIOLIN

Born in Alabama, he served in Vietnam, and began playing seriously relatively late, drawing inspiration from Ramsay Ameen and Leroy Jenkins, but also from the swing violin of Stuff Smith. His characteristic sound is combative, sometimes harsh, but always melodic.

***(*) **Sweet Space / Untitled Gift** 8th Harmonic Breakdown 048 2CD *Bang; Butch Morris (co); Don Cherry (t); Luther Thomas (as); Frank Lowe (ts); Curtis Clark (p); Wilber Morris (b); Dennis Charles, Steve McCall (d, perc).* 79.

There's a story that the record's first release was a disaster because only out-takes were issued. It was made in a lobby at New York University's Loeb Student Center, but the sound is virtual studio quality. It transfers pretty well, with Bang's skittering fiddle shapes weaving in and out of the two saxophonists: Human Arts Ensemble man Thomas relatively anonymous for all his stridency, Lowe working his usual furrow between the 'avant-garde' and the great tradition of Chu Berry and Coleman Hawkins. 'A Pebble Is A Small Rock' opens with Morris playing unaccompanied; Bang gives it a shape and metre and then the ensemble moves aside for a powerful Lowe solo. Frank again shines on the title-track, but it's the drummer who shines on 'Lowski For Frank', a quirky Bang composition that suggests a relatively unexplored area of his writing career. The reissue includes another 35 minutes of music recorded at a later date and featuring Don Cherry and Dennis Charles.

**** **Rainbow Gladiator** Soul Note 121016-2 *Bang; Charles Tyler (as, bs); Michele Rosewoman (p); Wilber Morris (b); Dennis Charles (d).* 6/81.

*** **Invitation** Soul Note 121036-2 *As above, except omit Rosewoman; add Curtis Clark (p).* 4/82.

Rainbow Gladiator is a terrific record, bright, percussive and packed with ideas. The group has a unique and immediately identifiable sound, especially when Tyler is playing baritone, and this has to count as one of Rosewoman's best early recordings. The violinist's articulation is as precise as ever and ranges from a huge, raw vibrato and a lighter, dry, almost bleached effect. The title-track opens the album on a high; almost a quarter of an hour in length, it doesn't let up for a moment. Everything else is a good deal shorter. 'Ebony Minstrel Man', 'Broken Strings' and 'Bang's Bounce' are less than five minutes each, but they show how comfortable Bang is with song forms: a dedication to Laurel Van Horn, 'Yaa – Woman Born On Thursday', is extraordinary.

It's not clear why the second record is so disappointing. Certainly one misses the distinctiveness of Rosewoman's attack, but Clark is an excellent player and idiosyncratic enough not to leave a hole. It is simply that there is nothing very distinctive about any of the music, and Bang's own playing seems lacklustre and formulaic.

***(*) **The Fire From Within** Soul Note 121086-2 *Bang; Ahmed Abdullah (t); Oscar Sanders (g); William Parker (b); Thurman Barker (mar, perc); John Betsch (d); Charles 'Bobo' Shaw (perc).* 9/84.

*** **Live At Carlos I** Soul Note 121136-2 *As above, except omit Abdullah, Betsch, Shaw; add Roy Campbell (t); Zen Matsuura (d); Eddie Conde (congas).* 11/86.

The combination of trumpet, guitar and percussion makes an effective foil for Bang's grainy lines, especially when the splendid Barker turns to his marimba. The sheer woodiness of the sound – with Parker also making a strong contribution – is beguiling, and the melodic and rhythmic language rich. The live record underlines the distinctiveness of this group – by default, unfortunately. Campbell is a much less individual player than Abdullah, whose debt to Louis Armstrong is always evident, even when playing outside. Betsch understands Bang's music as well as anyone and, Barker apart, seems the ideal sideman. The club date (Carlos I was an establishment in Greenwich Village) has a slightly plodding quality that even the mercurial William Parker can't quite mitigate.

**** **Valve No. 10** Soul Note 121186-2 *Bang; Frank Lowe (ts); Sirone (b); Dennis Charles (d).* 2/88.

A high-point: Bang's most convincing performance since *Rainbow Gladiator*. The album was recorded on the eve of a long European tour; some of the performances were uncanny and it would be fascinating to have a recording of these same tracks made a month later. Bang has always been drawn to bassists who think of their instruments as bass fiddles and who try to accentuate the singing harmonies of violin and cello; Sirone (formerly Norris Jones) is just such a player, as is Parker, of course. In Frank Lowe, Bang has a saxophonist who has managed to combine the freedoms and intensity of the avant-garde with a huge respect for tradition.

The album opens strongly with 'P.M.', an attention-grabber with its odd structure and tendency to begin solos mid-chorus and allow them to leak over into the next. Charles is the featured soloist here and establishes a strong presence on the rest of the record as well. 'Bien Hoa Blues' is a reminiscence of Bang's Vietnam posting, and there are two tributes to John Coltrane, to mark the 20th anniversary of his death; the disc closes with a searingly mournful 'Lonnie's Lament' on which Lowe's determination *not* to sound like Trane pays unexpected dividends. 'September 23rd' is less successful, a poem to Coltrane which draws on familiar album titles *and* the 'Love Supreme' chant.

*** **A Tribute To Stuff Smith** Soul Note 121216-2 *Bang; Sun Ra (p); John Ore (b); Andrew Cyrille (d).* 9/92.

Bang worked with Sun Ra's Intergalactic Arkestra for a time at the start of the '80s. It was his first regular contact with standard material, and his first full exposure to large-ensemble playing. Sun Ra's presence on this record, a rare appearance as a sideman, is the most remarkable thing about a set that never quite adds up to its promise or to more than the sum of its personnel. Cyrille is the key element, constantly suggesting new routes, changing the pace, lying back almost out of the picture, and then erupting in with another flurry of ideas. He and Sun Ra seem to be engaged in a constant dialogue, leaving the two strings to pick their way through some surprisingly conventional material. The opening track is Stuff Smith's 'Only Time Will Tell', and there is one other tune by the great fiddler, 'Bugle Blues'. For the rest, slightly uneven, neither entirely authentic nor ironic readings of 'Satin Doll', 'Deep Purple', 'Foggy Day In London Town', 'April In Paris', a rather good 'Lover Man' and a weak 'Yesterdays'.

**** **Bang On!** Justin Time JUST 105 *Bang; D. D. Jackson (p); Akira Ando (b); Ronnie Burrage (d).* 4/97.

A complete surprise. This is by far the straightest and most mainstream sound Bang has ever committed to record, on the opening tracks at least. 'Sweet Georgia Brown' and then later 'Willow Weep For Me' and 'Yesterdays' are given light, sweet readings that concentrate heavily on the melody. 'Spirits Entering' is moodier and almost threatening, with Bang using drawn-out wails and glissandi to underpin a strong central idea. Jackson is superb, almost hijacking the session with his rapid-fire delivery and invention. Burrage deserves to be better known and is particularly effective on the slower tunes, using his cymbals to great effect and constantly referring to the tune.

***(*) **Vietnam: The Aftermath** Justin Time JUST 165 *Bang; Ted Daniel (t); Frank Lowe (ts); Sonny Fortune (f); John Hicks (p); Curtis Lundy (b); Michael Carvin (d); Ron Brown (perc); Butch Morris (cond).* 4/01.

*** **Vietnam: Reflections** Justin Time JUST 212 *Bang; Ted Daniel (t); Butch Morris (c, cond); James Spaulding (as, f); Henry Threadgill (as); John Hicks (p); Nanh Thanh Ngo (dan tranh); Curtis Lundy (b); Michael Carvin (d); Co Boi Nguyen (v).* 04.

It seems a long time after the event to be attempting an exorcism, but this remarkable suite of pieces inspired by Bang's tour of duty in South-East Asia is far from the doom-laden horrorfest one might have expected. Instead of attempting to convey just the horrors of the Vietnam war – experiences which drove the violinist to the brink of insanity – Bang has created a sound-picture of a wider world. He uses what sound like authentically Asian themes and scales to build up a surprisingly gentle collage into which the few eruptions of real violence – 'Tunnel Rat' and 'Tet Offensive' – arrive with even greater dramatic force. Billy's patented range of sonics, percussive stops, scratched dissonances and eldritch wails have never been more dramatically appropriate.

At least one other member of the group shared the Vietnam experience and Ted Daniel brings his own emotional agenda to the set, playing strong and proud but with an aching vulnerability as well. We are not sure if Frank Lowe or Sonny Fortune saw similar service, but they certainly understand the emotional dictates of Bang's music, and the band sounds as if it has been together for years, a musical platoon united by comradeship and mutual need.

There seems to be some doubt whether the track details on the sleeve are correct. Some inconsistencies suggest that the order is not as given, but either way the pieces identified as 'Ho Chi Minh' and 'KIAMIA' ('killed/missing in action') are among the best Billy has recorded for years.

The follow-up record might seem to be dwelling too much on an experience now long in the past. In fact, what Bang has created is a body of music that relates that experience to now, drawing in elements of Vietnamese music, including a fine vocal by Co Boi Nguyen, and getting his seasoned collaborators into harmonic and melodic areas they would not normally enter. Titles like 'Lock And Load' suggest the old anger is still there under the surface, but with 'Ru Con', 'Doi Moi' and the closing 'Reconciliation 2' the violinist has moved on a stage emotionally and expressively. This is a lovely record, challenging but less confrontationally so than of yore. Bang's playing still has fire and precision in equal measure.

*** **Above & Beyond: An Evening In Grand Rapids** Justin Time 208 *Bang; Frank Lowe (ts); Andy Bemkey (p); Todd Nicholson (b); Tatsuya Nakatani (d).* 4/03.

Apparently, it was Lowe's dying wish that this extraordinary concert be released on CD. The saxophonist was ailing with lung cancer when this Michigan gig took place and it seems to have been his last recorded performance. As often with such things, it is not particularly revelatory, and nor does it sound like the work of a desperately sick man. While Lowe clearly doesn't have the breath control of yore, he's still a formidable player and his work on each of the four long tracks is exemplary. 'Silent Observation' has some tentative moments, but mostly from Bang, and 'Nothing But Love' seems over before anyone has said anything of real consequence. However, the remaining 35 minutes of the set contains some majestic music. 'Dark Silhouette' is stern and commanding, with some righteous interplay between the two front-line instruments, while 'At Play In The Fields Of The Lord' has a redemptive grace that really does draw a gentle line under Lowe's often overlooked talent, as well as offering a further reminder of what a stunningly good player Bang can be.

Also, in brief:

***(*) **Commandment (For The Sculpture Of Alain Kirili)** No More Records NO 5. N.D.
The sheer physicality of this solo date, recorded without sweetening in sculptor Kirili's loft, is astonishing.

*** **Spirits Gathering** CIMP 109. 2/96.
Beset with technical problems, but an interesting enough date which never quite transcends its circumstances.

** **Forbidden Planet** Masterplan 42007. 97.
Dud rap/hip-hop experiment. 'I'm Billy Bang'? We knew that already, every time you picked up your violin.

Cyro Baptista

PERCUSSION, MANY INSTRUMENTS

Born in Rio, and an eclectic performer, whose work includes interpretations of Villa-Lobos, film work with John Zorn and free improv with Derek Bailey.

*** **Beat The Donkey** Tzadik 7608 *Baptista; John Zorn (as); Anat Cohen (cl, v); Kevin Breit, Romero Lubambo, Marc Ribot (g); Jamie Saft, Peter Scherer (syn); Torinho Ferragutti (acc); Erik Friedlander (clo); Francisco Centeno, Nilson Matta (b); Sergio Bandao (b, g, v, etc); Kristina Kanders (kempur); Amir Ziv (metallophone); Tisza Coelho, Vanessa Saft, Luciana Souza (v).* 10/02.
*** **Love The Donkey** Tzadik 7614 *Baptista; Chuck MacKinnon (t); Art Baron (tb); Peter Apfelbaum (sax, f, ky, melod); Jimmy Cruiz (f); Jamie Saft (ky); Viva De Concini (g, perc); Mark Feldman (vn); Nilson Matta (b); Amir Ziv (d, perc); Zé Mauricio (perc); Chikako Iwahori, Scott Kettner, Max Pollak (v, perc);* 05.
These inevitably hover on the fringes of 'world music', though what is striking about Baptista's take on that overworn field is that he has attempted to use rock, including Led Zeppelin's 'The Immigrant Song' (on *Love*), and other urban vernaculars as a basis for folk-jazz explorations. Zorn's imagination in putting together the original project (Saft produces the second) and the participation of so many inventive improvisers result in work of astonishing richness. Baptista's ability to play free and strict time, melodically or abstractly, is consistently impressive and seamless; he plays some 30 different instruments on these records. The second of the pair is more obviously in a Latin jazz idiom, but miles from any clichéd interpretation of that form, and both albums are warmly recommended to the musically adventurous.

Denys Baptiste

TENOR AND SOPRANO SAXOPHONES

Turned on to jazz by his father's record collection, the Londoner studied at the Guildhall and joined Gary Crosby's Nu Troop.

*** **Be Where You Are** Dune CD03 *Baptiste; Andrew McCormack (p); Larry Bartley (b); Daniel Crosby, Tom Skinner (d); Juliet Roberts, Sian Lord, Kevin Leo (v).* 99.
*** **Alternating Currents** Dune CD05 *Baptiste; Kevin Robinson (t, flhn); Winston Rollins, Harry Brown (tb); Andrew McCormack (p); Martin Taylor (g); Larry Bartley (b); Tom Skinner (d); Juliet Roberts, Cleveland Watkiss, Nedia Baptiste (v).* 01.
***(*) **Let Freedom Ring!** Dune CD010 *Baptiste; Abram Wilson (t); Trevor Mires (tb); Nathaniel Facey (as); Andrew McCormack (p); Robin Bannerjee, Adam Goldsmith (g); Omar Puente (vn); Jenny Adejayan (clo); Gary Crosby (b); Rod Youngs (d); Satin Singh (perc); Ben Okri (v).* 7/03.
A skilful player with a big sound, Baptiste seems much in thrall to the obvious tenor forebears and the original 'Rollinstone' and a blushing 'Naima' make that even more specific on the debut. His own writing is still green, but the first date entirely lacks pretension. Stevie Wonder's 'Have A Talk With God' is voiced by Roberts, but it's hard to see why it's there.

Alternating Currents is confident and often striking. The writing has taken a stride or two. 'The Kraken' toys with funk and ska rhythms while rooting itself in recurring changes, which Baptiste and Taylor eat up. 'Mind The Gap' updates the New Orleans march, while 'City Of Clouds' and 'Namesake' attempt the ECM ballad. The sound is muted, which robs Baptiste himself of much of his punch.

Let Freedom Ring! is a vivid piece of political art. Baptiste uses a festival commission to use Martin Luther King Jr's famous 1963 speech as a springboard for a four-part suite, with Ben Okri's poetry commenting on the King text. If the written materials seem derivative of Charles Mingus and Carla Bley, the music is played fiercely enough to convince by itself, and Jason Yarde's production is distinctly superior.

Paul Barbarin (1899–1969)

DRUMS

He played in the New Orleans Young Olympian Brass Band as a teenager and thereafter in NY and Chicago with Oliver, Keppard and Henry Allen. Returned to Louisiana in the '30s and died after leading his band in the hitherto segregated Proteus procession.

*** **Streets Of The City** 504 Records CD 9 *Barbarin; Ernest Cagnolatti, John Brunious (t); Eddie Pierson, Worthia Thomas (tb); Albert Burbank, Willie Humphrey (cl); Lester Santiago (p); Edmond Souchon (bj, v); Richard McLean, Ricard Alexis (b).* 9/50–4/56.
*** **Paul Barbarin And His Band** Storyville STCD 6008 *As above, except omit Brunious, Thomas, Burbank, Souchon, Alexis; add Johnny St Cyr (bj).* 51.
*** **In Concert 1951–1959** 504 Records CD 48 *Barbarin; Jack Willis (t); Ernie Cagnolatti (t, v); Waldren Joseph, Bob Thomas (tb); Albert Burbank, Louis Cottrell (cl); Lester Santiago (p); Emanuel Sayles (g, bjo); Gerald Adams, Richard McLean (b).* 51–59.
*** **Paul Barbarin And His New Orleans Band** Atlantic 90977 2 *Barbarin; John Brunious (t); Bob Thomas (tb); Willie Humphrey (cl); Lester Santiago (p); Danny Barker (bj); Milt Hinton (b).* 55.

*** **Oxford Series: Volumes 15 & 16** American Music AMCD 35 / 80 *As above, except omit Hinton; add Ricard Alexis (b). 3/56.*
*** **In Concert 1968 At Connecticut Traditional Jazz Club** Jazz Crusade 3049 *Barbarin; Alvin Alcorn, Ernie Cagnolatti (t); Wendell Eugene, Clement Tervalon (tb); Louis Cottrell (cl); Danny Barker (g); Jerry Green (b); Freddie Kohlman (d). 7/68.*
Barbarin was most visibly active in the '30s, with Louis Armstrong and Luis Russell, but it was the revival of interest in New Orleans jazz which led him to record as a leader, He had a hard yet restless manner of playing the beat, and his bands, with a relentlessness that can be very exciting. The Storyville disc captures the group at a peak: the horns are all excellent soloists as well as vivid ensemble players, with Pierson a shouting trombonist and Cagnolatti making light work of sounding tough and imaginative at the same time. There's an uproarious version of 'Clarinet Marmalade', and though all the material is staple Dixieland, they play it with seasoned dedication, cliché-free. *Streets Of The City* collects three sessions by two bands: with Cagnolatti and Burbank the music is more deeply traditional, with Brunious and the versatile Humphrey a blend of looking back and glancing forward. Barbarin himself worked on some very modern material two decades earlier, but here he's a four-square traditionalist.

The live material on the 504 CD offers more of the same, but there is enough solid material to satisfy his admirers. 'Gettysburg March' and a long version of 'Tiger Rag' stand out, not least for the leader's proud, accurate and gracious playing.

The 1955 edition of the group is perhaps less exciting. The music is otherwise much as before, though Hinton's flexible bass gives the underlying rhythms a more varied sense of swing; good clear sound. The Oxford sessions – afternoon and evening sets – suffer from wobbly balance. Humphrey is a dominant, paradigmatic New Orleans clarinet.

There's an unmistakable whiff of nostalgia about the final item, recorded in Barbarin's last year. Something of a jazz personage by this stage, very much taken up by a generation of young jazz and blues fans anxious to make apostolic connections. The playing is fine, though it lacks the raw thump of earlier sets and drifts towards routine playing.

Chris Barber (born 1930)

TROMBONE, BASS TRUMPET, VOCALS

Born in Welwyn Garden City, he studied at the Guildhall and in the early '50s took over the Ken Colyer band. His music evolved to take account of the growing boom in blues but otherwise has remained rooted in traditional jazz.

CORE COLLECTION

**** **The Complete Decca Sessions 1954/55**
Lake LACD 141/2 2CD *Barber; Pat Halcox (c); Monty Sunshine (cl); Bertie King (as); Lonnie Donegan (bj); Jim Bray (b, bb); Ron Bowden (d); Beryl Bryden (wbd); Ottilie Patterson (v). 7/54, 1/55.*
Barber had been leading bands in his teens, but his first serious attempt was a cooperative group pulled together in 1953 during Colyer's extended 'vacation' in New Orleans. Though they subsequently worked together, the band split over their ultimate direction, and while Colyer (who felt the Armstrong Hot Fives were too modern!) went back to elemental New Orleans playing, Barber assumed not only leadership but the mantle of the entire trad movement, with Humphrey Lyttelton already moving towards swing mainstream.

While the ensemble's the thing, Barber thinks more creatively about arrangements, the place of solos, counterpoint and rhythm, and it's surprising to hear how strongly this music survives the years. It sounds youthful and energetic, and it reminds us that it was still being played by men in their early 20s. The very first track, the highly improbable 'Bobby Shaftoe', works up a terrific head of steam, yet it's clearly all under control. Some of the shibboleths of the trad movement – such as the plink of the banjo – are there to be sure, but Barber's men were too good to let them seem like anything but a necessary part of the music. Halcox is still a bit green, but Sunshine is already masterful, and the leader's own playing has a terrific bark. Donegan contributed his 'Skiffle Group' session, which yielded the hit 'Rock Island Line' and paved the way for British beat music. The live tracks on disc two are just as impressive and are greeted with applause the like of which hasn't been heard again at a jazz concert in Britain (until the Jamie Cullum era). And with guest spots for Bertie King and material as diverse as 'Skokiaan' and 'Salutation March', Barber was serving notice that his musical remit was going to be as wide as he wanted.

*** **Vintage Chris Barber: Jazz Sacred And Secular** Lake LACD 222 *As above. 54.*
*** **The Original Copenhagen Concert** Storyville STCD 5527 *As above, except omit Bryden and King. 10/54.*
***(*) **Ottilie Patterson With Chris Barber's Jazzband, 1955–1958** Lake LACD 30 *As above, except add Eddie Smith (bj); Dickie Bishop (b). 3/55–1/58.*
*** **Chris Barber's Jazz Band 1957** Lake LACD 130 *As above, except omit Donegan, Bishop, Bray, Bowden; add Dick Smith (b); Graham Burbidge (d); Sister Rosetta Tharpe (g, v). 12/57.*
**** **The Chris Barber Concerts** Lake LACD 55/56 *As above, except omit Tharp. 12/56–3/58.*
**** **Chris Barber International** Lake LACD 210 2CD *As above, except add Ian Wheeler (cl); Joe Harriott (as). 3/58–3/61.*
*** **Chris Barber At The BBC / ***(*) ... Volume 2** Upbeat URCD 158 *Barber; Pat Halcox (t); Ian Wheeler (cl, as); Joe Harriott (as on first vol. only); Tony Coe (as on Volume 2 only); Ian Armit (p on first vol. only); Fred Hunt (p on Volume 2 only); Eddie Smith (g, bj); Dick Smith (b); Graham Burbidge (d); Bobby Breen, Ottilie Patterson (v). 12/63; 61–63.*
Barber's live recordings outnumber his studio dates. The two earliest Lakes document what was, 50 years ago, the biggest musical draw in Britain, filling the Royal Festival Hall ten days before Christmas and packing venues elsewhere around the country with that full-hearted sound. Patterson's occasional spots are uneven but tend to confirm her blues credentials. Barber's groups were at their peak in the late '50s. At the end of the decade they became the first British group to appear on Ed Sullivan and they built a huge following in Germany, where Barber's brand of jazz was taken with immense respect and seriousness. In the communist countries, traditional jazz was the spontaneous music of an oppressed proletariat, uncomplicated by formalism or individualism, created collectively. All of this spirit is handsomely caught on the later Lakes. The 1957 concert at Manchester Free Trade Hall has Rosetta Tharpe as a special guest, playing electric guitar (though inaudibly since there was no microphone on her amp) and contributing some riotous vocals.

Chris Barber International restores three vintage Denis Preston productions for Decca. It covers three concerts in Berlin (sensational, in front of 12,000 fans), Copenhagen (very good) and the London Palladium (outstanding again), plus two tracks from a

1958 Brighton show. Harriott turns up for two numbers in London.

The Upbeat records are drawn from BBC *Jazz Club* broadcasts and already there are shifts – some subtle, some not remotely – in Barber's approach. On the first, he lets Bobby Breen sing 'Route 66' and brings on Harriott for four tunes, including his own 'Revival'. Humph is the MC. The sound is rather dusty but volume two comes in better fidelity, and though there's a feature each for Coe and Hunt, this one feels more like 'traditional' Barber.

***(*) **Bandbox No. 1** Lake LACD 194 *Barber; Pat Halcox (t); Monty Sunshine (cl); Eddie Smith (bj, g); Dick Smith (b); Graham Burbidge (d); Ottilie Patterson (v, p).* 1/59–12/60.

***(*) **In Barber's Chair** Lake LACD 185 *As above, except add Ian Wheeler (cl, as).* 4/60–7/62.

Barber in the studios for Preston's Lansdowne operation. Lake's reissue of a typically eclectic LP – which even includes a version of John Lewis's 'The Golden Striker' – is beefed up by some single sides and a Patterson EP. The second disc gathers four scarce EPs and tacks on four other pieces that didn't make it onto LPs of the period. The various features for Halcox, Wheeler and Sunshine are graciously handled and it's a measure of Barber's confidence in his sidemen that the leader doesn't even play on half these 20 tracks. There's a very fine 'Mood Indigo' and a notably swinging attack on 'Till We Meet Again' (which Bunk Johnson did at his last session).

*** **The Grand Reunion Concert** Timeless CD TTD 553 *Barber; Pat Halcox (t, flhn, v); Monty Sunshine (cl); John Crocker (cl, as, v); Lonnie Donegan (bj, g, v); Johnny McCallum (bj, g); John Slaughter (g); Jim Bray (b); Ron Bowden, Graham Burbidge (d).* 6/75.

*** **Echoes Of Ellington: Volumes 1 & 2** Timeless CD TTD 555/556 *As above, except omit Donegan, Bray, Bowden, Burbridge; add Russell Procope (cl, as); Wild Bill Davis (p); Jackie Flavelle (b); Pete York (d).* 6/76.

Barber never forgot the origins of the music he loved. He has become an important practical historian of early 'hot' music in Britain and has constantly purified his own style, although not to the extent of shunning other musical contacts, as witness the 1976 Ducal session in St Ives, with Procope. Though he keeps a weather eye on public taste, his approach hasn't changed in its essentials for four decades; adaptability hasn't meant compromise. *Reunion* betrays some signs of rote playing, but Sunshine (who went off in 1959 on the back of 'Petite Fleur') is an elegant and often moving performer, and Halcox has grown in stature over the years.

*** **Panama!** Timeless CD TTD 568 *Barber; Wendell Brunious (t, v); Pat Halcox (t); Ian Wheeler (cl, as); John Crocker (cl, ts); Johnny McCallum (bj, g); John Slaughter (g); Vic Pitt (b); Russell Gilbrook (d).* 1/91.

This is a showcase for the young New Orleanian trumpeter who supplants the long-serving Halcox on most of the solo slots. Brunious builds a lovely solo on the extended 'Georgia On My Mind' and sings in a mournful, wavery mid-tenor. 'Careless Love' features clarinet before the vocal and then continues with a soft, wah-wah chorus on trumpet (presumably Brunious again) that drops behind a delicate banjo and bass accompaniment; McCallum doubles the time on his own intriguingly jittery solo-line. Typically well-crafted and intelligent, Barber's arrangements of 'Oh! Lady Be Good' and William Tyers's title-tune reflect traditional jazz at its best.

*** **Forty Years Jubilee At The Opernhaus, Nürnberg** Timeless CD TTD 590 *Much as for Jazzband records above.* 5/94.

The old gang's back in town. Two resurrected bands visit one of their old stamping grounds and a hotbed of Barber loyalism, sounding in pretty good form. The chops, inevitably, aren't quite what they were, but the inclusion of Sunshine and a fit-sounding Donegan (who'd had cardiac problems) pushes the energy level well up. Perhaps a bit old pals-ish for all but collectors.

Also, in brief:

*** **Just About As Good As It Gets** Smith & Co 1140. 51–56.

The early years, nicely selected.

*** **Chris Barber 1955** / *** **Chris Barber 1956** Lake LACD 235 / 236. 55–56.

More from the great years.

**** **The Pye Jazz Anthology** Castle CMDDD 139 2CD. 56–59.

Sits beside the Lake Decca reissues, and all the fanatical need to know about Barber in the '50s.

**** **Collaboration** Jazzology BCD 40. 9/66.

With drummer Barry Martyn and taped by the legendary Doug Dobell.

*** **And His New Orleans Friends** Timeless CD TTD 573. 8/91.

The August 1991 meeting with members of the legendary Preservation Hall Band is as much of a disappointment as most of their activities.

**** **That's It Then** Timeless CD TTD619. 12/96.

Co-credited to Acker Bilk (*cl*), whose 'Stranger On The Shore' dominates the first half. Great musicianship, but with a strong nostalgic air.

*** **Jubilee Stomp** Timeless CD TTD 654. 2/53–03.

Fifty years as a bandleader, with some recently discovered Colyer tracks from 1953 and a version of Miles's 'All Blues'. Typical Barber, then.

… plus many other live dates and compilations.

Leandro 'Gato' Barbieri (born 1934)

TENOR SAXOPHONE, FLUTE, PERCUSSION, VOICE

The intense, vocalized sound and upper-register screams can easily tip over into self-parody, but he remains a greatly underrated figure whose innovations have been eclipsed by pop and film projects. Born in Rosario, Argentina, Barbieri moved to Buenos Aires in his teens and began his professional career in Lalo Schifrin's orchestra. He then switched to tenor and began to create his own distinctive hybrid of jazz and South American folk forms.

*** **In Search Of The Mystery** ESP Disk 1049 *Barbieri; Calo Scott (clo); Sirone (b); Bobby Kapp (d).* 68.

*** **Hamba Khale** Fuel 2000 061187 *Barbieri; Dollar Brand (p).* 69.

Two decades before *Last Tango In Paris*, Barbieri was one of the most innovative young horn-players working in Europe, where he cut a classic set with Don Cherry, *Complete Communion*, and *In Search Of The Mystery* under his own name, before establishing himself in the Jazz Composers' Orchestra.

To anyone who only knows the Latin Barbieri, or even more jarringly the disco-friendly Barbieri of the later '70s, this early disc and the duets with Dollar Brand will come as a complete shock. In keeping with ESP's philosophy and reflecting Barbieri's often overlooked similarity to Albert Ayler, the group album is howlingly intense and unremitting. 'Obsession' (a name chosen for at least one reissue) is the key theme, insistent, nagging and delivered at full pitch. 'Cinematheque' is prescient in suggesting that this musican's work was always likely to find its way onto a film soundtrack.

The duets with Brand (later Abdullah Ibrahim) are in a similar vein, though here in place of the roiling string figures created by cellist Scott and bassist Sirone (aka Norris Jones) he has the South African's percussive ostinato figures pounding away below him. It's an unexpectedly successful encounter, though Barbieri sounds more constrained than usual.

*** **The Third World** BMG International 25758 *Barbieri; Roswell Rudd (tb); Lonnie Liston Smith (p); Charlie Haden (b); Beaver Harris (d); Richard Landrum (perc). 69.*

This was the record that established Gato Barbieri as a mainstream talent and a figure beloved of the college crowd. It is, of course, an awesome band and with such a personnel he could hardly go wrong. The only limitation is, as usual, Gato's tendency to skate on top of the arrangements and accompaniments, paying little apparent attention to what is happening behind him. The Latin tinge already much more overt on cuts like 'Cancion De Llamera' and the arrangements of Villa-Lobos, but there are still touches of the old avant-garde screamer. Rudd is in cracking form and Charlie Haden lapped up this kind of session. A breakthrough record that perversely also showed Barbieri where the money lay and probably also led to his duller disco period of the '70s.

**** **El Pampero** RCA Victor 6369 418 *Barbieri; Lonnie Liston Smith (p); Chuck Rainey (b); Bernard Purdie (d); Sonny Morgan, Nana Vasconcelos (perc, berimbau). 6/71.*

Over the past few years Barbieri's '70s work has been reissued on RCA, though it may be that some items are difficult to find outside continental Europe, where the Argentinian has always had a loyal following and a critically serious reputation.

El Pampero was recorded at the Montreux Jazz Festival, where Barbieri also guested with Oliver Nelson and Eddie 'Cleanhead' Vinson as sax battlers in front of a United Nations big band. The small-group set with his regular band of the time is no less incendiary, with that extraordinary upper-register shriek kicking in less than a chorus into the title-track. 'Brasil' and 'Buenos Aires Querido' are both equally strong-voiced and Smith's electric piano, which had yet to slide into its egregious disco wobble, provides a strong harmonic base.

*** **Fenix** RCA Victor 37506 *Barbieri; Lonnie Liston Smith (p); Joe Beck (g); Ron Carter (b); Lenny White (d); Nana Vasconcelos (berimbau, perc); Gene Golden (perc). 4/71.*

***(*) **Under Fire** RCA Victor 37507 *Barbieri; Lonnie Liston Smith (p); John Abercrombie (g); Stanley Clarke (b); Roy Haynes (d); Airto Moreira, James Mtume Heath (perc); Moulay Ali Hafid (dumbeq). 71.*

*** **Bolivia** RCA Victor 22105 *As above, except add Jean-François Jenny-Clark (b). 73.*

***(*) **Bolivia / Under Fire** Bluebird 8369 243 *As above. 71, 73.*

Fenix is one of the fieriest of the sessions Barbieri did for the Flying Dutchman label. It was one of a group of albums by the saxophonist which help deliver an audience previously largely uninterested even in the crossover style of Charles Lloyd and Miles Davis. The emphasis is laid pretty heavily on the saxophone throughout, and Barbieri's solos (still showing some of the influence of his avant-garde days) are raw and intense. His entry on 'Bahia' suggests an artist who is never going to surrender contentedly to mere prettiness.

Under Fire is, by contrast, the least incendiary of the Flying Dutchman albums. Abercrombie contributes significantly to a measured and lyrical approach, but the star player is Clarke. The material is heavily tinged with folk themes, and big Stanley's counter-melodies on 'Parana' and 'Maria Domingas' show how effortlessly he had assimilated similar material under Chick Corea's tutelage. Barbieri overdubs a second saxophone part on 'Antonico', a scaled-down version of the orchestrations he got from Nelson. A strong record from a vintage period.

The live *Bolivia* (like *El Pampero* before it) is a useful reminder of just how strong an improviser Barbieri was in a live context as well as in the studio. The traditional 'Eclypse' and 'Vidala Triste' stand out, with the saxophone ranging restlessly over single-chord vamps from Smith on the Rhodes.

**** **Latino America** Impulse! 052236-2 2CD *Barbieri; Hélio Delmiro , Ricardo Lew, Quelo Palacios, Lee Ritenour (g); Osvaldo Bellingieri (p); Dino Saluzzi (bandoneon); Isoca Fumero (charango); Daudeth De Azevado, Raul Mercado (quena); Amadeo Monges (hp); Adalberto Cevasco, Novelli (b); Pocho Lapuble, Paulinho Da Costa (d); Domingo Cura (Indian d); Antonio Pantoja (various instruments); Jorge Padin, El Zurdo Roizner (perc); percussion section of Escola do Samba do Niterói. 73–74.*

*** **Chapter One: Latin America** Impulse! 39124 *From the above. 73–74.*

*** **Chapter Three: Viva Emiliano Zapata** Impulse! 9279 *Barbieri; Howard Johnson (tba, bs); Eddie Martinez (ky); George Davis, Paul Metzke (g); Ron Carter (b); Grady Tate (d); Ray Armando, Ray Mantilla, Luis Mangual, Portinho (perc). 74.*

Having boosted his way to fame on the back of a film (albeit a controversial one) – and the quality of Barbieri's soundtrack was the one thing nobody disagreed about – it is no surprise that he, wife Michelle and producer Ed Michel should have been inclined to view the progress of his career cinematically. The two first albums for Impulse!, fulfilling the former Lalo Schifrin sideman's dream of recording for Coltrane's label, were called *Chapter One* and *Chapter Two* respectively, a practice that continued with their successors. This CD reissue puts them together, along with some previously unreleased material: a long version of 'Nunca Mas', a shorter 'single' version of the splendidly titled 'La China Leoncia Arreo La Correntinada Trajo Entre La Muchachada La Flor De La Juventud', and a single, 'Gato Gato', recorded with Lee Ritenour and an LA rhythm section. The pattern of almost all the music on both sets is a slow accretion of complex rhythm-lines and very slowly shifting major–minor chord-patterns derived from Andean folk music, over which Barbieri lifts steadily into the altissimo stratosphere. It is undeniably exciting stuff, even when it does lapse into histrionics. *Chapter One* ended, just to underline the filmic analogy, with 'To Be Continued', a two-minute curtain-call, in which Barbieri calls in the instruments one by one.

Chapter Two (not separately available on CD in some territories) also has additional tracks, the best of them being the alternative of 'Latino America' itself, and complete versions of 'Para Nostros' and 'Marissea', the latter minus the overdubbed flute part Gato added after the sessions, just one of several signs that these performances were both problematic and also an opportunity to experiment with collage effects. There is also an unreleased 'Mate', which is almost as stimulating as that beverage and which brings the set to a promising end. It seems clear that, between them, Michelle, Michel and engineer Baker Bigsby were Barbieri's Teo Macero, editing down sometimes cumbersomely long live performances to meet the exigencies of LP dimensions. Hearing these familiar tracks at full length isn't always as revelatory as one might have expected. There is, though, a trance-like quality to a Barbieri performance which comes across well and, for those who love his sound, more is very definitely better.

If the first two *Chapters* marked a shift from Andean folk to Brazilian jazz, the third in the series sees Gato take a more conventional angle on Afro-Cubop and big-band swing. It's a far less original and thus less compelling record than its predecessors, though as before the saxophone-playing is superb, if sometimes a little episodic. 'Milonga Triste' and 'What A Difference A Day Makes' are both classics, but there are better versions available.

♛ **** **Chapter 4: Alive in New York** Impulse! 4274 *Barbieri; Howard Johnson (flhn, tba, bcl); Eddie Martinez (ky); Paul Metzke (g); Ron Carter (b); Portinho (d). 2/75.*

A classic, iconic album of the '70s with what turned out to be Barbieri's best group, recorded live at the Bottom Line Club in New York. The opening 'Milonga Triste' is magnificent, a slow-burning, erotic epic that recalls the Barbieri of *Last Tango in Paris*. Johnson brilliantly elaborates the line with a counter-melody of his own, while Metzke (the most underrated guitarist of his generation) throws the saxophonist vivid cues. 'China Leoncia' is also reprised and has a darker and more brooding quality in this context. 'Lluvia Azul' provides an intense climax, its sheer energy and bravura not enough to disguise the sophistication of harmonic invention, not least from the peerless Johnson. The rhythm section is no less wonderful; Martinez understands the modal approach and is happy to work apart from conventional changes, while Carter is his usual utterly dependable self. Any feeling that the percussion sections of earlier records were more cluttered than truly effective is dispelled by Portinho's tight but expansive playing.

*** **Ruby, Ruby** Verve 000967502 *Barbieri; Herb Alpert (t); Jon Faddis, Alan Rubin, Lew Soloff, Marvin Stamm (t, flhn); Wayne Andre, David Earl Taylor (tb); John Gale, Peter Gordon, Tom 'Bones' Malone (frhn); Eddie Martinez, Ian Underwood (ky); Wayne Andre, Lee Ritenour (g); Chuck Domanico, Eddie Guagua, Gary King (b); Steve Gadd, Steve Jordan, Bernard 'Pretty' Purdie, Lenny White, Paulinho Da Costa (d); Joe Clayton, Angel 'Cachete' Maldonado, Portinho (perc). 2/78.*

Rescued from the A&M back catalogue and from the obliquity that descended on this part of the Barbieri discography. Heard afresh after nearly 30 years, it's lovely. 'Ruby' is undoubtedly a jazz track, and coming first in the set it recalibrates expectations. Some of the backings are lightweight even so, but the delicacy of the percussion, so cleverly interwoven into Herb Alpert's production, is a constant delight rather than a distraction. If this is ripe for rediscovery, like *Caliente!* before it (though it has now been and gone again), what of *Tropico* and *Euphoria* from the same stable?

*** **Qué Pasa** Columbia CK 67855 *Barbieri; Jim Hynes (t); Michael Davis (tb); Andy Snitzer (as); Philippe Saisse (ky, prog); Jeff Golub (g); Ron Jenkins, Mario Rodriguez (b); Dennis Chambers, Poogie Bell, Robbie Gonzalez (d); Cyro Baptista (perc); Vanessa Falabella (v). 97.*

It means 'what's happening'. This is Barbieri's *What's Going On?*, a meditation on life, violence, prejudice and the environment which manages to remain commercially astute. The key moment in Barbieri's recent life was the death of his wife, partner and helpmeet, Michelle. She is the dedicatee of 'The Woman I Remember', the strongest track on an album that is somewhat overpowered with something called 'sound design'. Barbieri has always been interested in the studio as a musical instrument in its own right, and he has always been able to find the appropriate techniques to match his conception. Here, though, he seems overwhelmed by the technology.

Interesting to hear him working with other horns on a couple of tracks. Barbieri has usually preferred to be sole front man, albeit in front of a huge range of percussion, but on 'Mystica' (dedicated to Jacques Tati) and 'Granada' (a poem to the bullfight) he brings in some solo brass and woodwind. Otherwise, producer Saisse is the main component of the sound on keyboards, and the range of percussion has been cut back dramatically. Not a classic record, but an intriguing one at this juncture.

*** **Che Corazón** Columbia 69690 *Barbieri; Mike Ricchiuti (ky); Chuck Loeb (g); Will Lee (b); Lionel Cordew (d); David Charles, Sammy Figueroa (perc); Carmen Cuesta, Peter Valentino, Frank McComb (v).* N.D.

A record that could be improved significantly by the simple excision of one track, a truly desperate vocal version of the Marvin Gaye-associated 'I Want You'. For the rest, it's actually pretty good, albeit a sentimental dedication to members of the Barbieri family. There's even a version of 'Auld Lang Syne'. Barbieri seems to rely less than before on a highly vocalized tone, preferring a straighter saxophone sound.

*** **The Shadow Of The Cat** Peak PKD 8509 2 *Barbieri; Herb Alpert, Barry Daniellian (t); Ozzie Melendez (tb); Oscar Hernandez (p); Jason Miles (ky, d, prog); Dean Brown, Russ Freeman, Dal Lowe, Romero Lubambo, Jeff Mironov, Peter White (g); Mark Egan, James Genus (b); Vinnie Colaiuta, Richie Morales (d); Steven Wolf (d prog); Cyro Baptista, Sheila E, Marc Quinones (perc); Lisa Fischer, Cassandra Reed (v). 02.*

The Cat may be less lithe than before, but he still caterwauls impressively. This is the most open and emotionally naked record from Barbieri for some time and arranger/programmer Jason Miles has combined old and new beautifully. As a saxophonist, he is still hugely underrated. Only the perceptive Dave Liebman has attested to the influence of Barbieri's trademark vocalized tone. The opening cut here is a tribute to the late Chico O'Farrill and features the delightful trumpet-playing of Herb Alpert, the man sometimes damned for having led Barbieri away from free jazz and into disco. Herb also turns up on the title-tune and the magnificent 'Para Todos'. Barbieri's liking for guitar-players surfaces here as well with Jeff Mironov, Peter White and notably Russ Freeman engaging in some inventive exchanges. The leader is often seen and heard as a cat who prefers to walk by himself, but even a casual listen to 'Beautiful Walk' reveals how careful a listener he is as well. Barbieri's singing is more usually a recitation, but tracks like 'Ai Ai Ai Ai' suggest how close the horn and the voice sit in his imagination. He also finds space on 'Si Tu Me Quisieras' for Cassandra Reed, who has some of her namesake's jazz chops. The pay-off track is a latter-day reworking of the *Last Tango* theme, still broodingly erotic but these days much lighter and less fraught. Tonally brighter and more straightforward in articulation, the old gaucho can still cut it.

Also, in brief:

****** Last Tango In Paris** Rykodisc 10724. 11/72.
Not strictly a jazz record, but the one that made and hijacked Barbieri's reputation and still a remarkable experience, packed with nihilistic passion and sensual grace. Oliver Nelson's arrangements are impeccable. The reissue includes a suite assembled from the soundtrack proper.

**** Gato Barbieri's Finest Hour** Verve 490671. N.D.
'Finest hour' implies a key or epochal moment; what you get instead is a conventional career survey, questionable even on that premise.

Sam Bardfeld (born 1968)

VIOLIN

Working in a style that mixes jazz harmony, classical models and pure sound.

***** Taxidermy** CIMP 195 *Bardfeld; Ken Wessel (g); Drew Gress (b); Mike Sarin (d). 2/99.*
*****(*) Periodic Trespasses (The Saul Cycle)** Fresh Sound New Talent FSNTCD 239 *Bardfeld; Ron Horton (t); Danny Blume (p, perc); Tom Beckham (vib, slide whistle); Sean Conly (b); Satoshi Takeishi (d, slide whistle); Curtis Hasselbring (v). 8 & 9/04.*
He's perhaps closer to European models on the instrument – Seifert, Urbaniak, Ponty – than to the obvious Americans like Jenkins and Bang, but there's also something quite proper about his playing, which engages more than it puts off. The first line-up, identified as Cabal Fatale, was around for a time before recording and there is obvious rapport. This functions almost like a string quartet (with drummer for cello), but reconceived by Ornette Coleman. Bardfeld favours a middle register and quite elaborate lines, however staccato the phrasing seems. Gress is reminiscent of the great David Izenzon. 'El Judio Demonstro Calidad' – 'the less demonstrated quality' – was a line about Bardfeld in a Colombian newspaper. 'One For Bill' is a tribute to his teacher, Bill Barron, while 'Curve' is an abstract narrative, similar in conception to the second album, designed to feature the drummer over a small string ensemble. The title-piece protests against stuffed music, develops quite slowly, but reveals an interest in classical form.

That notwithstanding, he's had an interesting pop career as well and, as *Periodic Trespasses* underlines, isn't interested in scaring off his audience with too much raw sound. Here the influence seems to be Dolphy rather than Ornette, with the same stretched-out melody, delicate interweaving of instrumental lines, springy rhythms (sometimes suggestive of reggae or ska) and crisp, unshowy soloing. They even do 'Je T'Aime, Moi Non Plus'. 'Saul's Long Night' is the showpiece, though, with Bardfeld and Horton playing a beautiful line over vibes and rhythm, which is where the Dolphy connection lies. Strange stuff, but beautifully strange. This is what Zorn's vaunted 'radical Jewish culture' ought to sound like.

Guy Barker (born 1957)

TRUMPET

London-born, he worked in the NYJO before making a mark in local bands and as a session-man. In the '90s, he emerged as a powerful leader and composer.

***** Holly J** Miles Music 078 *Barker; Nigel Hitchcock (ts); Jason Rebello (p); Frank Ricotti (vib); Chris Laurence (b); Clark Tracey (d). 89.*
*****(*) Isn't It?** Spotlite SPJ-CD 545 *Barker; Jamie Talbot (ss); Nigel Hitchcock (as, ts); Peter King (as); Julian Joseph, Stan Tracey (p); Jim Mullen (g); Alec Dankworth (b); Clark Tracey (d). 7–8/91.*
****** Soundtrack** Provocateur PVC 1030 *Barker; Barnaby Dickinson (tb); Rosario Giuliani (as); Denys Baptiste (ts); Jim Watson (p, org); Bernardo Sassetti (b); Orlando Le Fleming, Geoff Gascoyne (b); Sebastiaan de Krom (d). 11/01.*
Barker's standing as the doyen of Britain's younger trumpeters has scarcely resulted in a flood of recordings under his own name. Listen to Barker's endlessly sustained high A on 'It Never Entered My Mind' on the remastered *Holly J* and you wonder again why he isn't working a world stage rather than merely working with an international quintet, as on a Ronnie Scott's date from 1994. Frailty of lip may be part of the story. One suspects Barker has had to nurse himself through a tough sideman schedule and left precious little time for his own, more enterprising work.

The early album is a welcome return but the story really picks up with *Isn't It?* on Spotlite and with Barker's subsequent and shamefully deleted Verves, the first of which was produced by the late Richard Cook. Three originals on the Spotlite suggest a witty composer as well as a polished musical mind, with the title-track a particularly lucid and clever line, while the trumpet-and-rhythm setting of 'Amandanita' strikes a measured balance between poise and tenderness. Some of the solos err on the side of self-consciousness, such as that on 'Sheldon The Cat', where Barker and Hitchcock are outdone by Mullen's flowing improvisation, but there is trumpet-playing of awesome finesse elsewhere.

Soundtrack is remarkable, very clean-limbed and straightforward in conception but packed with unexpected strengths. Barker programmes in a couple of imaginary cinematic pieces (hence the title) that don't really require any programme; the abstract 'Sounds In Black And White' most obviously. The opening 'Underdogs' sounds unimpeachably authentic and very American. Barker plays big, ringing tones against an organ-fuelled background; Giuliani is raw and bluesy. On 'Waiting For The Delay', Barker sits out for most of the track and only really kicks in right before the end, like a *deus ex machina*. 'Queen Of The Night' has nothing to do with Mozart, except there is an almost Masonic simplicity and mystery to the backing from just bass and drums. 'Purr' is miscast here, but there is a beautiful version of 'Nature Boy' (prompted by *Moulin Rouge*, one suspects) that is more filmic than the supposed cinema pieces. Great stuff and what a pity there hasn't (yet) been a follow-up.

Alan Barnes (born 1959)

CLARINET, ALTO AND BARITONE SAXOPHONES

Born in Altrincham, he made waves in the Tommy Chase band of the early '80s. Besides hard bop, he has also worked with Humphrey Lyttelton and the Pizza Express Modern Jazz Sextet. Founder of Woodville Records.

***** Like Minds** Fret FJCD 105 *Barnes; David Newton (p). 7/93.*
***** A Sleepin' Bee / ***(*) Yesterdays** Zephyr ZECD7/11 *Barnes; Brian Lemon (p); Dave Green (b on Yesterdays only). 12/95; 2/96.*
*****(*) Here Comes Trouble** Fret FJCD 110 *Barnes; Steve Hamilton (p); Mick Hutton (b); Bryan Spring (d). 1/96.*

*** **Young Minds – Old Hands** Zephyr ZECD13 *Barnes; Gerard Presencer (t); Iain Dixon (reeds); Andy Panayi (reeds, f); Brian Lemon (p); Anthony Kerr (vib); Dave Green, Alec Dankworth (b); Clark Tracey (d).* 3/96.
*** **A Dotty Blues** Zephyr ZECD26 *As above, except omit Dankworth, Tracey; add Mark Nightingale (tb); Steve Brown (d).* 1–6/97.
Barnes has been a stalwart saxophonist in all kinds of British jazz situations since the early '80s. His rush of recordings on independent labels is welcome and John Bune's Zephyr's patronage is enlightened. Barnes won't destroy any opposition. Phil Woods is a possible model, but Barnes is a bopper who often finds himself in mainstream situations.

The pick of the early discs is perhaps *Yesterdays*, with house pianist Lemon offering staunch support and bassist Green walking in here and there. It gets the nod over *A Sleepin' Bee* if only for the sublime treatment of 'The Folks Who Live On The Hill'. Barnes and Lemon take few liberties with tunes and structure, and on a difficult song like 'Last Night When We Were Young' the embellishments are at the service of the song. The earlier duets with Newton are elegant, but unmemorable, while the other disc on Fret brims with energy and chops. Barnes sticks to alto and baritone and handles what's almost an old Blue Note set-list (standards, Hank Mobley, a Charlie Parker line) with ferocious aplomb.

The one disappointment is the octet date, which brings a splendid group rather deliberately to heel on nine tunes. Barnes himself plays with notable finesse and there are plenty of good solos, but the music could use a jolt of something here and there; otherwise it's too benign to strike sparks.

On *A Dotty Blues*, Panayi, Presencer and Lemon all take a turn, but it's mainly Alan's own arrangements that power the nine-strong band, of everything from 'Birdland' to Kid Ory's 'Savoy Blues'. All done with a nice sleight-of-hand, but the even-tempered nature of it all bespeaks a British reserve that to some may suggest indifference. There are some warming solos: Presencer, beautifully athletic on 'All The Things You Are', and the inextinguishable Lemon on 'It Had To Be You'.

***(*) **Summertime** Concord CCD 4905 *Barnes; David Newton (p).* 1/00.
***(*) **Manhattan** Concord CCD 4847 *As above, except add Conte Candoli (t); Matt Miles (b); Steve Brown (d).* 4/00.
The duo record has some eccentricities – 'Tico Tico' for one – but mostly it's sublime duo playing, and better than their earlier encounter. The material is a connoisseur's cross-section of jazz history, from Ellington's 'Black And Tan Fantasy', superbly realized for soprano and piano, to a haunting alto treatment of 'Street Of Dreams' and an unexpected bass clarinet sortie on Don Weller's 'Di's Waltz'. The quintet isn't far behind. Candoli, in one of his last appearances on record, is right at home in Barnes's charts, fresh and alert in '2 Degrees East, 3 Degrees West' and briskly boppish on 'Jigsaw'. They skirt on repertory exercise here and there, but mostly it's a loving and gracefully tempered record.

*** **If You Could See Me Now** Zephyr ZECD31 *Barnes; Jim Watson (p); Andy Cleyndert (b); Steve Brown (d).* 02.
Barnes never plays less than excitingly and in Cleyndert and Brown he has able supporters, but the usually excellent Watson doesn't seem quite for this gig. Fortunately, the leader's peppery solos carry the whole thing along nicely.

***(*) **Swingin' The Samba** Woodville WVCD 102 *Barnes; Art Themen (ss, ts); John Donaldson (p); Simon Thorpe (b); Dave Barry (d).* 6/02.
Barnes on his own label. He addresses Latin-flavoured material with zesty aplomb, from his own 'La-Teen-O' inwards, taking in Ellington, Silver, Burrell and Rollins tunes along the way. Themen's wrangling tenor proves a great foil and the whole session feels poised between knockabout and high-street spicy – not remotely authentic and all the better for it.

*** **Songs For Unsung Heroes** Woodville WVCD 106 *Barnes; Bruce Adams (t, flhn); Mark Nightingale (tb); Stan Sulzmann (as, ts, f); Robert Fowler (ts, cl); Brian Dee (p); Simon Thorpe (g, b); Clark Tracey (d); Liz Fletcher (v).* 1/04.
*** **Stablemates** Woodville WVCD 107 *Barnes; John Horler (p).* 6/03–1/04.
*** **The Marbella Jazz Suite** Big Bear CD 44 *Barnes; Bruce Adams (t); Simon Gardner (t, flhn); Mark Nightingale (tb); Alex Garnett (ts); John Donaldson (p); Matt Miles (b); Ralph Salmins (d).* 5/04.
Recent records suggest a weakness for suites, but it doesn't seem to be causing any embouchure problems – he sounds strong and fit on all these. Lyricist Alan Parker gets a co-credit on the first, a ten of tunes that pays homage to Pres, Slim Gaillard and Joe Harriott, the vocals capably handled. Some of the words induce an occasional wince, and it's not a record to return to often, but a courageous try.

Barnes fans will do better out of the other two. Maybe the duets with Horler aren't as appealing as those with Newton and Lemon, and surely we didn't need another 'Round Midnight', but some enterprising tune choices elsewhere and particularly agreeable clarinet make this one readily enjoyable. Frankly, Barnes is rather held back by the festival set in Marbella. The record hardly gets going until the final tracks, which fizz, and the other players sound like they're coasting through it, though Alan himself crackles.

***(*) **Blessing In Disguise** Woodville WVCD 109 *Barnes; John Donaldson (p); Andy Cleyndert (b); Spike Wells (d).* 05.
He plays baritone on 'Little Rootie Tootie' and 'Pannonica', proving that Monk's punchy bop is very much Alan's meat, clarinet on 'A Child Is Born' and alto on the Rollins title-track. These records – and there are an astonishing number of them – almost always seem like a work-out for the leader, with not much for the rest to do except hang on and hope for a solo space, if only for the respite from chasing Alan through the changes. Great stuff, as ever.

***(*) **Barnestorming** Woodville WVCD 111 *Barnes; Harry Allen (ts); John Pearce (p); Dave Chamberlain (b); Bobby Worth (d).* 06.
Allen seems to be absolutely everywhere and is almost as prolific on record as his co-leader here. Still, it's Alan's own label and it would be pointless not to use it. The two saxophones sometimes complement each other perfectly, at other times seem to get in one another's way. We're convinced that Alan is much better in the company of a brass-player, but on its own terms, this is excellent stuff.

Also, in brief:

*** **Thirsty Work** Fret FJCD 108. 93.
A larger group situation, and as so often Barnes seems to knock the stuffing out of his fellow-players. This is why he likes duos.

*** **Better Late Than Never** Woodville WVCD113. 93.
Out-takes from the 1993 sessions for Fret. Not much to cut out and keep, but able, entertaining jazz.

**** **Cannonball** ASC CD 36. 5/00.
Live in Wakefield and well played, but pale in comparison to any Adderley date.

***(*) **The Pollwinners Playing Girl Talk** Zephyr ZECD 28. 7/99.
With Warren Vaché (*t*) and Tony Coe (*cl*), a fine mix of masterclass, homage and new spirit. Beautifully sympathetic studio sound.

*** **The Sherlock Holmes Suite** Woodville WVCD 103 2CD. 1/03.
On his own label and an ambitious project, but Alan Mitchell's narration wears a bit. Good writing and playing otherwise.

George Barnes (1921–77)

GUITAR

A pioneer of electric guitar (perhaps even before Charlie Christian), he turned professional in his teens, backed blues singers and then worked for NBC. Later teamed up with Carl Kress and Bucky Pizzarelli and co-led a group with Ruby Braff.

***(*) **Complete Standard Transcriptions** Soundies SCD 4122 2CD *Barnes; ABC Chicago Radio Octet.* 46–51.
*** **Guitars Anyone** Audiophile AP 87 *Barnes; Carl Kress (g); Dick Hyman, Hank Jones (p); Milt Hinton (b); Jo Jones (d).* 64.
*** **Don't Get Around Much Any More** Acoustic Disc 52 *Barnes; Duncan James (g); Dean Reilly (b); Benny Barth (d).* 7/77.
With the Concord records deleted, these are valuable survivals. The Octet transcriptions (48 of them) are essential for anyone interested in the evolution of swing guitar. This material has not previously been available on commercial records, though copies have circulated for years. The instrumentation is interesting, with woodwinds and horns, but no piano, which gives the music a restless, timbrally sophisticated quality unique in jazz.

The association with Kress was the most important of Barnes's career and the Audiophile brings together two LPs of the period, the eponymous duo and a quartet set. As ever, the chemistry is very straightforward. Barnes clips out easy, flowing lines on 'Tea For Two', 'Blue Moon' and 'Don't Be Nervous', the last their most celebrated collaboration. The quartet tracks are much less exciting, though one senses there was a great Barnes–Hinton duo waiting to happen.

The final disc is a live concert recorded just months before Barnes's death, but unreleased for 25 years. He enjoys the accompaniment of a second guitar and solos to a solid chordal foundation. The Ellington material is slick, but the highlight is the *Flintstones* theme, done straight.

Charlie Barnet (1913–91)

TENOR, ALTO AND SOPRANO SAXOPHONES

Born into a wealthy NY family and broke the colour bar playing in Harlem in the mid-'30s. He struggled until 1939, when a Bluebird contract broke the band in a big way. Carried on against the current until 1949, when he quit to run hotels and play when he pleased. Married more often than Dinah Washington.

*** **Charlie Barnet 1933–1936** Classics 1133 *Barnet; Toots Camarata, Gordon Griffin, Eddie Myers; Eddie Sauter, Frank Amaral, Kermit Simmons, Joe Hostetter (t); Russ Jenner, Bill McVeigh, Buzz Smith, John Doyle (tb); George Bone, Les Cooper, Don Morres, Jack Henderson, George Vaughan (cl, as); Willard Brady, Bob Parks (ts); Billy Miller, Red Norvo, Horace Diaz (p); Buford Turner, Frank Klinger (g); Pete Peterson, Sid Weiss (b); Rudy de Julius, Bill Gussak, Julie Mendelson (d); Helen Heath, Harry Von Zell, Jackie Martin, Marion Nichols, Laura Deane (v).* 10/33–6/36.
Though Barnet's 'Cherokee' and 'Skyliner' are staples of the big-band era, he's never been highly regarded by the critics. His own playing, influenced by Johnny Hodges, is usually restricted to a few telling bars, but he was an enthusiastic advocate of other, greater players and he was one of the few bandleaders of the time to have virtually ignored racial distinctions, which may have cost him dear, though he doesn't seem to have cared much.

The first four sessions, cut for Banner in 1933–4, are extremely routine Manhattan dance music, with jazz hardly getting a look in. The debut session for Bluebird, six titles from January 1935, fields an uncertain personnel but a much more lively outfit. They may not have the finesse of their contemporaries, but the Benny Carter charts for 'Nagasaki' and 'On A Holiday' are played with terrific gusto (interesting to hear how prescient he was in assigning a solo to his guitar-player, too). There are some mannered but oddly likeable vocals. Next come four pretty ordinary titles for ARC before a return to Bluebird for the final two tracks. 'I'm An Old Cowhand' is taken at a brisk clip and has some fine Beriganish trumpet (Amaral?) and 'But Definitely' is a forgotten but agreeable tune given a spirited delivery.

*** **Charlie Barnet 1937–1939** Classics 1194 *Barnet; Irving Goodman, Frank Amaral, Al Stuart, Frankie Newton, Jack Koven, Jimmy Milazzo, Bob Burnet, Johnny Mendell, Charles Huffine (t); Bob Fishel, James Curry, John D'Agostino, Ben Hall, Don Ruppersberg, Bill Robertson (tb); Henry Galtman (cl, as); Joe Estren, Dave Gotwalls, Gene Kinsey, Harry Carrel, Ernie Diven (as); Kurt Bloom (ts, v); Don McCook, James Lamare (ts); John Nicolini, Ludwig Flato, Joe Myrow, Nat Jaffe (p); Tom Morgan, George Cuomo, Bus Etri (g); Bob Elden, John Kirby, Harry Sulkin, Phil Stevens (b); Buddy Schutz, Joe Dale, Weesley Dean (d); Kathleen Long, The Four Stars, Judy Ellington (v).* 5/37–3/39.
A couple of 1937 dates for Variety feature guest trumpeter Frankie Newton and include a spirited cover of Ellington's 'Emperor Jones' (alias 'Jubilesta') which anticipates Barnet's regular borrowings from both Duke and Basie. 'Surrealism' and 'Overheard In A Cocktail Lounge' are unexpected, but with his return to Bluebird in 1939 and a new residency at the Famous Door Club (celebrated in 'Knockin' At The Famous Door') Barnet's music hits its stride. If he was already deliberately derivative of the black swing orchestras, as a consequence the music stands up all the better at this distance. Certainly, the likes of 'I'm Prayin' Humble', 'Jump Session' and 'Swing Street Strut' go over as well as anything Dorsey, say, was doing at the same time. Judy Ellington, his new singer, was an appealing addition..

*** **Charlie Barnet 1939–1940** Classics 1266 *Barnet; Bob Burnet, John Owens, Lyman Vunk, Billy May (t); Ben Hall, Don Ruppersberg, Bill Robertson, Spud Murphy (tb); Kurt Bloom, Gene Kinsey, Skippy Martin, Noni Bernardi (as); Don McCook, James Lamare (ts); Bill Miller, Phil Moore (p); Bus Etri (g); Phil Stevens (b); Ray Michaels, Cliff Leeman (d); Judy Ellington, Del Casino, Mary Ann McCall (v).* 9/39–3/40.
*** **Charlie Barnet 1940 / *** ... 1940: Volume 2** Classics 1318 / 1439 *As above, except omit Hall, Bernardi, McCook, Moore, Michaels, Ellington, Casino; add Larry Taylor (v).* 2–5/40.
The 1939–1940 volume starts with the excellent 'The Duke's Idea' and its session-mate 'The Count's Idea', but thereafter the tracks are the usual assortment of dance band ballads and the occasional

swinger. Mary Ann McCall arrives as a new regular vocalist, here sounding very young indeed. 'Clap Hands, Here Comes Charlie' is a frantic instrumental. A mixed bag. McCall also sings on no fewer than 18 tracks in 1940, but the band do get their chances: 'Leapin' At The Lincoln' is a cracking showcase and the closing 'Flying Home', if hardly abandoned in the Hampton manner, is crisply done.

*** **The Transcription Performances 1941** Hep CD 53 *Barnet; Bernie Privin, Bob Burnet, George Esposito, Lyman Vunk (t); Spud Murphy, Don Ruppersberg, Bill Robertson, Ford Leary (tb); Leo White, James Lamare, Conn Humphries (as); Kurt Bloom (ts); Bill Miller (p); Bus Etri (g); Phil Stevens (b); Cliff Leeman (d); Lena Horne, Bob Carroll (v).* 1/41.
Even if it lacks a little in star soloists, this is a strong edition of the Barnet band: a Lang–Worth transcription date. It's the gutsy ensemble playing that endures, even when the programme is biased towards the sweeter end of Barnet's repertoire, as it often is here. Carroll is a lugubrious crooner, but the young Lena Horne makes an impact in her two songs, and there are some useful Billy May arrangements as well as several originals by 'Dale Bennett' (Barnet, trying to dodge alimony).

*** **Cherokee** Evidence ECD 22065 *Barnet; Mark Markowitz, Charlie Shavers, Al Stewart, Clark Terry (t); Billy Byers, Bobby Byrne, Ed Price, Frank Sarrocco (tb); Vinnie Dean (as); Dick Hafer (ts); Danny Bank (bs); Nat Pierce (p); Chubby Jackson (b); Terry Snyder (d).* 8/58.
*** **Town Hall Concert** Hep 81 *Barnet; Jimmy Campbell, Joe Graves, Neal Hefti, Dave Nichols, Jimmy Nottingham, Doc Severinsen, Clark Terry (t); Red Benson, Porky Cohen, Freddie Zito (tb); Bud Shank, Kurt Bloom, Jack Henderson (ts); Claude Williamson (p); Bob Bain (g); Frank Sivaro, Don Tosti (b); Dick Shanahan (d); Bunny Briggs (v).* 8/47.
Two good representations of the period before the band broke up, this featured a fine line-up and some excellent playing from the principals. Barnet himself doesn't register as strongly as his colleagues, but the overall impact is strong and the sound has been lovingly cleaned up for the Hep reissue. The climactic 'Barnetology' medleys favourites such as 'Cherokee' and 'Skyliner'.

***(*) **The Capitol Big Band Sessions** Capitol 21258 *Barnet; Jack Hansen, Irv Lewis, Dave Nichols, Lamar Wright Jr, Dave Burns, Tony DiNardi, John Howell, Doc Severinsen, Rolf Ericson, Ray Wetzel, Maynard Ferguson, John Coppola, Carlton McBeath, Al Del Simone, Marvin Rosen (t); Karle De Karske, Herbie Harper, Phil Washburne, Dick Kenney, Obie Massingill, Kenny Martlock, Bob Burgess, Harry Betts, Dave Wells (tb); Frank Pappalardo, Walt Weidler, Vinnie Dean, Art Raboy, Ruben Leon, Dick Meldonian (as); Al Curtis, Bud Shank, Kurt Bloom, Dave Matthews, Dick Hafer, Bill Holman, Jack Laird (ts); Bob Dawes, Danny Bank, Manny Albam (bs); Claude Williamson, Don Trenner (p); Iggy Shevak, Eddie Safranski, Ed Mihelich (b); Dick Shanahan, Cliff Leeman, Tiny Kahn, John Markham (d); Carlos Vidal (perc, v); Francisco Alvarez, Diego Ibarra, Ivar Jaminez (perc); Trudy Richards (v); strings.* 8/48–12/50.
This was Barnet's 'bebop' band. He knew he couldn't play the new jazz but he was shrewd enough to hire players who were adept enough to handle a really tough score like 'Cu-Ba', the sort of thing that was coming out of Dizzy Gillespie's book. Arrangers such as Manny Albam and Pete Rugolo posed plenty of challenges for the band, and here and there are pieces which pointed the Barnet men in the direction of Stan Kenton, which was the last thing the leader wanted. After he famously broke up the band in 1949, there came a new version, which recorded the last four 1950 tracks with strings.

Also, in brief:

(*) **Charlie Barnet 1936–1937 Classics 1159. 6/36–5/37.
No outstanding soloists, so the diet is mostly dance music.

*** **Lullaby In Rhythm** Sounds of Yesteryear 634. 38–50.
The best of a number of good compilations on the nostalgia label.

*** **Showcase** Sounds of Yesteryear 655. 41–47.
A collectors' selection of rare live performances.

(*) **More Evidence ECD 22112. 9/58.
A lacklustre later date with dull arrangements by Bill Holman.

*** **Live At Basin St East** Hep 2005. 12/66.
Barnet played when he wanted in later years. He has some good people working with him here, including Clark Terry (*ts*) and Richie Kamuca (*t, flhn*), but the pleasure of hearing him still at work in his 50s quickly palls.

Joey Baron (born 1955)

DRUMS, ELECTRONICS

One of the house drummers for the New York downtown scene in the '80s and '90s, Baron also leads his own bands and now moves in wider, post-bop repertory circles.

*** **Miniature** / *** **I Can't Put My Finger On It** Winter & Winter 9190 / 919064 *Baron; Tim Berne (as); Hank Roberts (clo, v).* 3/88; 91.
**** **Tongue In Groove** / *** **RAIsedPleasureDot** Winter & Winter 919056 / New World 80449 *Baron; Steve Swell (tb); Ellery Eskelin (ts).* 5/91.
*** **Down Home** / ***(*) **We'll Soon Find Out** Intuition INT 3503 2 / 3515 2 *Baron; Arthur Blythe (as); Bill Frisell (g); Ron Carter (b).* 97; 00.
Though Baron's discography as a sideman is substantial, his output as leader is relatively small. The live *Tongue In Groove*, formerly on Polygram, features a bold instrumentation under the group name Barondown; Joey has enjoyed working without harmony or other rhythm instruments and this early venture is the best of them, a rollicking set that puts as broad a smile on the listener's face as the drummer habitually wears while playing. Apart from the traditional 'Terra Bina Kia Jeena', most of the tracks are very short, the majority under two minutes, but they deliver a solid impact every time. *Miniature* is by the eponymous, co-led trio, but Baron's drumming and occasional electronic flourishes provide its most lasting pleasures, though Berne and the tricksterish Roberts play their parts as well; the second record possibly just has the edge, and there is a very fine live representation of the group on a live Knitting Factory compilation, issued by the venue as KFWCD100. The association with Blythe, Frisell and Carter was a fruitful one for the drummer. *Down Home* is aptly titled, an earthy, blues-soaked journey back into the tradition in the company of four master musicians. Blythe's resurgent alto has rarely been heard in a more effective setting and Frisell thrives in contexts like these. The tempo is rarely faster than a mule on a hot day, and even when a 'Wide Load' has to be delivered, the urgency is kept pretty well damped down. Here and elsewhere, Frisell plays straight, unadorned accompaniment but still manages, as does Baron himself, to make a straightforward

count of four sound much more complicated. Once or twice it sounds as though Carter may have gone back to Fender bass, though his articulation on the upright instrument is powerful and resonant enough to give that impression. His walking intro to 'The Crock Pot' gives little hint of what is to come from Frisell and Blythe, who take a simple idea and turn it into something much more expansive without once departing from the basic changes.

Reconvened a couple of years later, the personnel is much more coherent and intuitive. Frisell plays much as he might on one of his own records and Blythe gets into some intriguing territory. The blues feel is precisely that, an atmosphere rather than a strict appropriation. Baron is the sole composer, which is confident and brave. 'M' and 'Closer Than You Think' are outstanding ideas, pitched in the same rhythmic free-bop idiom that dominates another strong and entertaining session.

Mike Barone (born 1936)

TROMBONE

Grew up in Detroit, the son of Joe Barone who played with the Bob Crosby band. Formed first band while in uniform, but has worked with Louie Bellson, Pearl Bailey and Gerald Wilson. Wrote the music for the Academy Awards shows between 2001 and 2005. Still plays in Bud Shank's group.

*** **Live at Donte's 1968** VSOP 103 *Barone; Larry McGuire, Buddy Childers, Gary Barone, Steve Huffsteter (t); Jim Trimble, Pete Myers, Vince Diaz, Ernie Tack, Charlie Loper (tb); Med Flory, Bill Perkins (as); Lou Ciotti, Bill Hood, Tom Scott (ts); Jack Nimitz (bs); Mike Wofford, Cliff Bryant (p); Jim Hugart (b); John Guerin (d). 68.*

*** **Blues And Other Happy Moments** Rhubarb 677357 0138 2 *Barone; Gary Barone (t, flhn); Dick Spencer (as); Tom Scott (ts, lyricon); Theo Saunders (p); John Heard (b); Shelly Manne (d); Alex Acuna (perc). 79.*

*** **Live 2005!** Rhubarb R/R 101-2 *Barone; Lee Thornburg, Pete DeSiena, Ron King, Steve Huffsteter (t); Charlie Loper, Bill Booth, Dick Hamilton, Bryant Byers (tb); Kim Richmond, Keith Bishop, Ernie Watts, Vince Trombetta Jr, Jennifer Hall (sax); John Proulx (p); Chris Conner (b); Paul Kreibich (d). 05.*

*** **Metropole** Rhubarb R/R 103-2 *Barone; Pete DeSiena, Steve Huffsteter, Lee Thornburg (t); Bill Booth, Craig Gosnell, Dick Hamilton, Charles Loper (tb); Keith Bishop, Kim Richmond, Vince Trombetta, Ernie Watts, Brian Williams (sax); John Proulx (p); Joel Hamilton (b); Paul Kreibich (d). 3/06.*

Barone is one of those guys who underpins the West Coast music business without often rising into public prominence. More's the pity, since there's more intelligent musicianship on these albums than you'll find in whole racks at the record store. Donte's was one of the few places where the big-band flame was kept alight during the rock ascendancy. The rehearsal band documented on the VSOP disc sounds like it has excellent pedigree and cuts like 'My Melancholy Baby' and 'The Non-Viennese Waltz Blues', both extended performances, are absolutely top drawer.

Just to prove what Mike's voice on the phone can pull off, he has Shelly Manne as well as brother Gary on *Blues And Other Happy Moments* and the sharp-eyed will spot other first-rank names – not least Ernie Watts's – among the personnels. The session was released as a Palo Alto LP in 1979 and like the earlier stuff has been missing, presumed dead, ever since. The emphasis throughout is on big, swinging arrangements. The impact isn't quite as great on the small-group session, though the musicianship is impeccable and the swing is faultless; all that's lacking is the solo substance which is essential when there isn't the weight of a full orchestra to carry the idea. Shelly Manne has some nice moments on the closing 'Almost Blues' and the little-known Theo Saunders plays well on 'Beef Stew', though he's interrupted by an unexpected fade. The 2005-vintage band sounds great, but the recording is a bit flat by comparison even with the '60s stuff and that dents its appeal a little. The later record packs more punch for some reason – better charts, maybe. Either way, it's mystifying why this stuff isn't better known.

Dan Barrett (born 1955)

TROMBONE, CORNET

Born in Pasadena, he played in revivalist groups before moving to NY in 1983 and working with Benny Goodman and Buck Clayton. A mainstream sideman par excellence.

*** **Jubilesta!** Arbors ARCD 19107 *Barrett; Ray Sherman (p); David Stone (b); Jake Hanna (d). 12/91–2/92.*

*** **Reunion With Al** Arbors ARCD 19124 *As above, except add Al Jenkins (tb, v); Rick Fay (cl, ss, ts). 3/93.*

He doesn't sound much like Teagarden, but his manner makes one think of the great man; he plays a melody with a singer's grace and vibrancy. The earlier session is beautifully done, horn and rhythm section in simple, effective empathy, but the drowsy material takes the edge off, and even when he picks up the plunger mute, Barrett doesn't really push himself. *Reunion* is primarily a comeback gig for the octogenarian trombonist. Jenkins sounds unsurprisingly slow and careful, but the music still goes off at an agreeable lilt and, with Barrett sticking to cornet this time, the front line has a pleasing balance.

***(*) **Moon Song** Arbors ARCD 19158 *Barrett; Bryan Shaw (t, c); Scott Robinson (cl, as, ts, bsx); Brian Ogilvie (cl, ts); Dave Frishberg (p, cel); Bucky Pizzarelli (g); Joel Forbes (b); Jeff Hamilton (d); Rebecca Kilgore (v, g). 12/95.*

This is lovingly crafted out of a fine and unhackneyed list of songs and lifted up an extra notch by the presence of Becky Kilgore, who takes six excellent vocals. She isn't on the old Billie Holiday chestnut 'Miss Brown To You', but the band makes a beautiful job of it. Nice detail from the horns, even Robinson's dyspeptic bass saxophone.

***(*) **Melody In Swing** Arbors ARCD 19191 *Barrett; Ray Sherman (p); Eddie Erickson (g, bj); Dave Stone (b); Jeff Hamilton (d); Ed Slauson (perc). 7–10/97.*

A top-notch performance from a starting position that is hardly at the height of fashion: trombone with rhythm, and a set of mainstream obscurities. Not all that obscure, to be sure, but 'I'm Nobody's Baby' and 'My Mother's Eyes' are hardly hit-parade material today. Barrett uses plunger, mel-o-wah and old-felt-hat mutes on different tunes, plays 'What Is This Thing Called Love?' as a yawning lament, but gets almost boppishly freaky on 'Besame Mucho'. The band is attentive and admirable.

***(*) **Blue Swing** Arbors ARCD 19232 *Barrett; Jon-Erik Kelso (t); Brian Ogilvie (c, ts); John Smith (ss, as); Ray Sherman (p); Eddie Erickson (g, bj, v); Joel Forbes (b); Jeff Hamilton (d); Rebecca Kilgore (v). 9/99.*

*** **International Swing Party** Nagel Heyer 9067 *As above, except omit Kelso, Ogilvie, Smith, Sherman, Kilgore; add Tom Baker (t,* *tb, as, ts), Scott Robinson (cl, as, ts, normaphone), Chris Hopkins (p).* 10/00.

Another immaculate show of small-group swing, with just enough players to give it the feel of something bigger than average and with the chops and knowledge to transcend the most obvious clichés. There's a sense that Barrett and his colleagues may already have taken this kind of thing as far as it can go, but even as a repertory exercise this has enough class to avoid the pitfalls.

A new label (at last) at the turn of the decade/millennium, but no sign of a radical new direction. The Nagel Heyer is just another live show that dusts off material – 'Early Session Hop' and 'Hindustan' – which might just count as 'neglected', if the entire genre hadn't lain all but untouched for so long. The sound is a bit rough.

*** **Harlem** Nagel Heyer *Barrett; Engelbert Wrobel (cl, ts); John Smith (ss, as, v); Chris Hopkins (p); Christian Raymond (b); Oliver Mewes (d).* 11/00.

The title and cover suggest that maybe Barrett's trying to give old material a contemporary 'relevance', whatever that is. In truth, the formula is pretty much as before, with a couple of mossy classics ('Haven't Named It Yet' was a Charlie Christian–Lionel Hampton collaboration), two Harlem-referencing Ellington tunes and a couple of nice originals from Hopkins and Wrobel. Barrett trumpets with confidence, but he needs a more convincing schtick.

Also, in brief:

*** **Two Sleepy People** Arbors ARCD 19116. 2/94.

A good-natured stroll with John Sheridan (*p*) that could do with one or two peaks.

*** **In Australia** Arbors ARCD 19143. 10/94.

With a local crew and some guest spots from cornetist Bob Barnard.

(*) **Being A Bear Arbors ARCD 19228. 9/99.

An animated soundtrack, it outplays most cartoon music, but by itself is nothing special.

Bill Barron (1927–89)

TENOR SAXOPHONE

Elder brother of pianist Kenny, he was already in his 30s when he made his debut on Cecil Taylor's* Love For Sale*. Made few recordings of his own as leader.

***(*) **Modern Windows Suite** Savoy 92878 *Barron; Ted Curson (t); Jay Cameron (bs); Kenny Barron (p); Eddie Khan, Jimmy Garrison (b); Pete LaRoca, Frankie Dunlop (d).* 2–6/61.

*** **Now, Hear This!** Fresh Sound FSRCD 323 *Barron; Ted Curson (t); Kenny Barron (p); Ronnie Boykins (b); Dick Berk (d).* 64.

The Savoy brings together the *Suite* with *The Tenor Stylings Of Bill Barron*, although only the title-piece of the former is included. Both sessions are a striking departure from hard-bop convention. Barron's writing, involving modal forms, blues and – in the 'Suite' especially – some queer Mingus-like tonalities, sounds like little else that was going on at the time. Both he and Curson register strongly as improvisers; listen to their contrasting approaches to the ostinato section of 'Ode To An Earth Girl'. Cameron, absent on the second session, is rather less impressive. Both were poorly recorded by Savoy and Kenny's piano is so far back in the mix as to be inaudible. But for Bill's playing alone, this is a vivid and valuable document.

Now, Hear This! drifted around on vinyl for years. The originals are a provocative lot: 'Big Bill' a strutting boogie march, 'The Leopard' wringing everything out of a central chord, 'Dwackdi Mun Fudalick' a Messengers-like shuffle. Some of the tracks feel a bit foreshortened, and 'In A Monastery Garden' is a queer choice for a cover, but for in-your-face intensity the horn solos are hard to beat, even if Curson sounds wayward at times.

Also, in brief:

(*) **West Side Bossa Nova Dauntless DC 6004. 63.

Despite an amazing line-up – with Kenny Burrell (*g*), Henry Grimes (*b*) and Charli Persip (*d*) – this is faddish and dull.

(*) **Compilation Cadence CJR 1119. 10/84–3/85.

Put together by Bill's widow from tapes made during his time at Wesleyan University. An interesting take on 'Giant Steps'.

Kenny Barron (born 1943)

PIANO, CLARINET

The younger brother of saxophonist Bill Barron, Kenny was a phenomenally talented youngster who developed into a graceful and gracious soloist, the perfect sideman, but also a leader of genuine presence and authority.

***(*) **At The Piano** Prevue CD PR 3 *Barron (p solo).* 2/81.

This fulfilled producer Don Schlitten's long-standing desire to create an album of Barron playing solo; to realize it, he booked the same room, RCA Studio C, and the same nine-foot Steinway on which the likes of Artur Rubinstein and Van Cliburn had recorded. This is certainly classic jazz, if not classical music. The opening bars of 'Bud-Like' are already too warped and subversive to sustain that categorization. It's the first of four Barron originals on the set. 'Calypso' sketches in an enthusiasm which has come out ever stronger in later years, while 'Enchanted Flower' builds on an idea first encountered on *Sunset To Dawn*, and an extra track, 'Wazuri Blues', suggests how much Barron had been influenced at this stage by the African rhythmic investigations of Tootie Heath, whose creative presence can readily be discerned here.

Monk and Ellington are the other tutelary presences, with versions of 'Misterioso', 'Rhythm-A-Ning' and 'The Star-Crossed Lovers', but it's the lyrical style of Billy Strayhorn that most profoundly influences the melody lines and improvisations. The sound, as one might expect, is very full and lush, and perhaps a little too curtained and veneered for some of the funkier material. An ideal place to follow Barron's procedures and take a measure on his expressive character.

**** **Green Chimneys** Criss Cross 1008 *Barron; Buster Williams (b); Ben Riley (d).* 7/83.

***(*) **Rhythm-A-Ning** Candid CCD 79044 *Barron; John Hicks (p); Walter Booker (b); Jimmy Cobb (d).* 9/89.

Barron's group work is always characterized by a sensitive balance of resources, and these records range from the stretching and unconventional piano-trio format of *Green Chimneys* to outwardly more mainstream sets.

Hicks's presence on *Rhythm-A-Ning* is puzzling since he and Barron share so many strengths. Their collaboration doesn't quite strike sparks, largely because shared loyalties are less interesting than a degree of contention. Of the bunch, though, *Green Chimneys* is a neglected masterpiece with great character and a lovely balanced sound.

*** **The Only One** Reservoir RSR CD 115 *Barron; Ray Drummond (b); Ben Riley (d).* 90.
***(*) **The Artistry Of Kenny Barron** Wave CD 34. *Barron; Peter Ind (b); Mark Taylor (d).* 3/90.
*** **Invitation** Criss Cross 1044 *Barron; Ralph Moore (ts); David Williams (b); Lewis Nash (d).* 12/90.
***(*) **Lemuria–Seascape** Candid CCD 79508 *Barron; Ray Drummond (b); Ben Riley (d).* 1/91.
*** **The Moment** Reservoir RSR 121 *Barron; Rufus Reid (b); Victor Lewis (d).* 8/91.
***(*) **Confirmation** Candid 79819 *As above.* 9/91.
*** **Live At Bradley's** Sunnyside 3002 *As above.* 4/96.
*** **Live At Bradley's II: The Perfect Set** Sunnyside 3031 *As above.* 4/96.

Some of the '80s work is disappointing, but, like many musicians of his generation, Barron had a sudden boost at the start of the new decade. *Invitation* is well worth having. A highlight is Barron's own 'And Then Again' (that's the way he plays, setting out an idea, stating its converse, trying it out on the band if he has one, and then, as often as not, replacing it with the second subject or counter-melody rather than merely recapitulating). It's a brisk blues with the strong bebop overtones Barron brings to most of his work. There is much the same mix of inputs on the Wave CD, which was recorded on a memorable night at the Bass Clef club in London. Barron was in storming form and the long readings of 'Like Someone In Love', 'Body And Soul' and 'Lover Man' stand out in the work of recent years, suggesting that the only way to capture the quicksilver genius of this artist is to catch him in concert and unawares.

The trio on *Lemuria–Seascape* also features some good original material. The two title-tunes, at top and bottom of the programme, are more impressionistic than usual, though the rhythm section keeps the music driving forward. Riley's brushwork is prominently featured on 'Have You Met Miss Jones?'. The same 'and then again ...' effect transforms Monk's 'Ask Me Now' into an altogether less spiky number. *Lemuria–Seascape* is one of Barron's most attractively romantic sessions, a lighter and less-rooted conception. Though none of them scales the heights, there are of course good things on almost all of these records, and Barron, who has suffered the kind of critical invisibility that comes with ubiquity, shouldn't be overlooked.

The Moment is another excellent set, with a surprise place for Sting's 'Fragile', which Kenny also recorded later with Regina Carter. The trio can't be faulted on any count and there is some terrific interplay on Gigi Gryce's 'Minority', the hard-edged opener that precedes 'Fragile'. That's a pretty strong and eye-opening gambit and the rest of the album lives up to it.

Confirmation consolidated what was to be Barron's most effective small group. There are epic readings of 'East Of The Sun' (particularly fine work from Drummond on that) and 'Embraceable You', but the fast bopper 'Oleo' is equally good and there is a nice take of 'All God's Chillun Got Wings'. Slightly boxy live sound in comparison with the Bradley's set, but nothing that will mar enjoyment of a fine trio set.

The Greenwich Village club is a favourite with pianists and Barron's 1996 residency was well attended by fans and fellow-players alike. This is an object lesson in how to build an effective piano trio set. Opening with 'Everybody Loves My Baby' gives the trio a chance to bed in, establishing Drummond's big, rounded bass-lines and Riley's intricate accompaniment, before Barron takes them off on a searching read of Miles Davis's 'Solar'. The pace changes with 'Blue Moon', but the real tear-jerker is James Williams's 'Alter Ego', a challenging piece that none the less wears its heart on its sleeve. The sureness of Barron's touch is nowhere clearer than on the closing 'Canadian Sunset', which gives the old Gimbel and Heyward groaner a fresh and unhackneyed reading. The sound isn't perfect, but Sunnyside have preferred to extract a bit of live atmos, even at the expense of clarity here and there – some of Riley's heavier dynamics are slightly distorted – and that's exactly what you look for in a live club date.

The second selection isn't quite up to the same standard, despite the rather OTT title, but it's distinguished by a fantastic unaccompanied version of Monk's 'Shuffle Boil' and long versions of 'Twlight Song' (a lovely Latin tinge) and 'You Don't Know What Love Is'. So well worth having.

**** **But Beautiful** Steeplechase SCCD 31295 *Barron; Joe Locke (vib) N.D.*

The Steeplechase website refers to one of the tracks as 'Single *Pedal* Of A Rose', which makes a perverse kind of sense, for Barron's use of dynamics, damped notes and sustains is never more evident than on this lovely duo with vibist Locke. A set of romantic standards, played with authority and relaxed conviction. 'You Don't Know What Love Is' and the title-piece are almost symphonic in conception, with Locke's arpeggiated chords sounding like a whole string section. We've always had some doubts about piano–vibes combinations, but this one is exquisite.

(*) **Freefall Uptown/Universal 549706 *Barron; Regina Carter (vn).* 00.

Carter and Barron had gigged a couple of times in New York before this disc was cut, which explains the easy rapport between them, evident right from the opening 'Softly, As In A Morning Sunrise'. It also gets them through some tricky moments on Hodges's 'Squatty Roo', Shorter's 'Footprints' and Monk's 'Misterioso'. The title-piece is a free improvisation, quite boldly executed; but, perhaps with an eye to a more commercial audience, there is a cover of Sting's Green anthem, 'Fragile'. So far, so good; but why our relatively lowly rating? Simply because repeated listens to *Freefall* have left us largely unmoved and unstirred. It's effortlessly competent and thoroughly musical, but it lacks a certain saving passion.

*** **Canta Brasil** Sunnyside 3005 *Barron: Anne Drummond (f); Romero Lubambo (g); Nilson Matta (b); Duduka da Fonseca (d).* 2/02.

The same charge might be levelled at this Latin swinger, but it does at least manage to swing. The members of Trio Da Paz give Barron a silky platform for some lovely melodic explorations. Nilson Matta's own 'Paraty' (a Brazilian town rather than a misprint) is a highlight and Lubambo and da Fonseca contribute effective tunes of their own. The guitarist's 'Bachaio' is a clever tribute to Bach, while the drummer's 'Dona Maria' sounds as if they've shortened the metre slightly, but the subliminal slippage just adds to its charm, and to the effectiveness of Barron's unusually spacious playing. Not for all tastes, but a very attractive record.

*** **Images** Sunnyside 3021 *Barron; Anne Drummond (as, f); Stefon Harris (vib); Kiyoshi Kitagawa (b); Kim Thompson (d).* 10/03.

There are some treasures here. Barron's own 'Jasmine Flower', with its faintly oriental cast, becomes a fascinating dialogue with Harris, each player leaving space for the other, each exploring different aspects of the melody. Bud Powell's 'Hallucinations' receives an unexpectedly sanguine reading, with altered chords in the middle section, while Wayne Shorter's 'Footprints' is a Latin delight. We like Anne Drummond's playing more and more: elegant, unshowy and always musical. Harris is in fine form and the rhythm section mesh accurately and with feeling.

*** **Super Standard** Venus 10632 *Barron; Jay Leonhart (b), Al Foster (d).* 7/04.
An elegant standards set, of a kind Barron has been turning in for years. One senses his growing impatience in recent years with standard bebop phrasing and 4/4 metres, and in Leonhart and Foster he has colleagues who are equally interested in breaking up those familiar forms and boundaries. Sample 'Willow, Weep For Me' here. Whether you think it was written by Ann Ronell or by George Gershwin as a gift for Ann, you've never heard it quite like this. A beautiful, subtle reinterpretation of a hoary old tune.

Dave Barry

DRUMS

A busy British sideman, coming into his own at last.

*** **Precious Time** Trio Records TR575 *Barry; Steve Waterman (t); Don Weller (ts); John Donaldson (p); Arnie Somogyi (b).* 8/06.
Though he's no spring chicken, Barry doesn't entirely avoid the tyro's tendency to over-pack a debut disc with the very cleverest of his ideas. There might be another reason, though. A relatively dull straight-time player, Barry's always most interesting when the metres are more complex. 'Jiggery Pokery', one of seven originals, is in a quirky 5/4 that gives the leader no problem whatever. Former employer Weller contributes the other compositions, though he's rather diffident about soloing. The others play well, with Waterman in exceptionally good form, but it's Barry's date and he makes the most of it.

Bruce Barth (born 1958)

PIANO

Unassuming post-bop pianist.

*** **Don't Blame Me** Double-Time DTRCD 129 *Barth; Ed Howard (b); Billy Drummond (d).* 6/97.
*** **Hope Springs Eternal** Double-Time DTRCD 167 *Barth; Steve Wilson (ss, as, f); Ed Howard (b); Adam Cruz (d).* 98.
*** **Somehow It's Time** Double-Time DTRCD 168 *Barth; Terell Stafford (t); Adam Kolker (ts); Ugonna Okegwo (b); Billy Hart (d); Duduka Fonseca (perc).* 2/00.
Barth balances an earnest pianism with a fine touch. He doesn't exactly caress the keys, but he dislikes banging the piano and each disc has a mellifluous quality as a result. When he plays Monk's 'Evidence' on the trio album, even though the composer is clearly an influence on his own writing, it comes out rather bland and forceless. The two ballads at the heart of the record, 'Song For Alex' and 'For Clara', are the best things here.

The live second record, taped at Visiones, showcases Barth the composer and some challenging modern charts that look back to the piano literature of the '60s, with Hancock more prominent than Monk in the mix. Ironically, it's Steve Wilson's 'The Epicurean' which steals the show, a delicious funky line.

Somehow It's Time returns to a horns and rhythm setting and feels crowded some of the way. 'Tom Tom Thing' is a Herculean group performance, reminiscent of a Coltrane ensemble, and makes the following 'Estate' seem like a drink of water. A couple of Monk tunes confirm his allegiance; three separate takes of 'Criss Cross', the first two no more than a chorus each, then a more detailed examination.

*** **Live At The Village Vanguard** Max Jazz MXJ 205 *Barth; Ugonna Okegwo (b); Al Foster (d).* 8/02.
***(*) **East And West** Max Jazz MXJ 201 *As above, except add Terell Stafford (t, flhn); Steve Wilson (ss, as, cl); Adam Kolker (ts, bcl); Sam Newsome (ss).* 12/00.
The ensemble set is more carefully thought out and considered than its predecessors but is not yet the breakthrough record Barth seems capable of delivering. The horns are used more sparingly than the personnel perhaps suggests, and the basic anchor of the group is the trio which is featured without winds on a couple of tracks. Barth seems anxious to show himself off in very different contexts and with a self-conscious change of pace. 'The Lexter' is a hard-driving original which strongly features both Stafford and Wilson. 'Sundown Time' is arranged for clarinets and has more of a midnight feel, with Kolker groaning away mournfully at the back.

The trio disc is much more consistent in tone and delivery, as might be expected of a live project. Foster is a model of attention, providing a structure to Barth's curiously unrhythmic approach and Okegwo delivers a strong but flexible harmonic basis. Monk again, with 'Evidence', a free-ish 'San Francisco Holiday' and 'Let's Call This'.

Also, in brief:

*** **Where Eagles Fly** Fresh Sound New Talent FSNTCD 090. 11/99.
Some fresh playing here, despite a dull piano. The familiar nod to Monk is 'San Francisco Holiday' this time.

*** **American Landscape** Satchmo 40. 3/00.
A rare chance to hear him play solo. Starts on a high and stays there all the way to the Quaker hymn 'Simple Gifts'. His take on Powell's 'Parisian Thoroughfare' is filtered through Chick Corea.

Gary Bartz (born 1940)

ALTO AND SOPRANO SAXOPHONES, SOPRANINO SAXOPHONE, CLARINET, FLUTE, WOOD FLUTE, PERCUSSION

Born in Baltimore, he studied at Juilliard and Peabody and played with hard-bop bands in the '60s before a stint with Miles Davis in 1970. Tried an increasingly dissipated fusion, but moved back to acoustic hard bop in the '80s. Has lately taken to acting and production, and freelances as he pleases.

*** **Libra / Another Earth** Milestone MCD 47077 2 *Bartz; Jimmy Owens, Charles Tolliver (t, flhn); Pharoah Sanders (ts); Albert Dailey, Stanley Cowell (p); Richard Davis, Reggie Workman (b); Billy Higgins, Freddie Waits (d).* 5/67–6/68.
A slightly lumpy pairing of Bartz recording for Milestone, mismatched not just because the two groups are so different but because the saxophonist's interest in mystical science-fiction never quite seems to blend with his raw blues phrasing. The second album, with its roster of avant-gardists, is a more satisfactory blend, and Tolliver turns in some wonderful throaty horn. The version of 'Lost In The Stars' is well worth having, but also worth comparing with 'Cabin In The Sky' on the earlier half

of the disc, where Bartz really doesn't seem to know quite what he's trying to do with this new hybrid sound.

*** **Harlem Bush Music – Taifa / Uhuru** BGP CD 108 *Bartz; Juni Booth (b); Harold White (d); Nat Bettis (perc); Chief Bey (v).* 11/70–1/71.

(*) **JuJu Street Songs/ Follow The Medicine Man Prestige PRCD 24181 *Bartz; Chief Bey (p, perc, v); Herbert Eaves (p); Herbert Centeno (g); Stafford James (b, perc, v); Howard King (d, perc, v).* 10/72–6/73.

**** **I've Known Rivers And Other Bodies** Prestige 66001 *As above, except omit Bey, Centeno.* 7/73.

Bartz reversed the usual tendency for instrumentalists to be influenced by the dominant saxophone sound of the day. He was more obviously affected by brass-players, mainly Lee Morgan and Grachan Moncur III, with whom he studied. His precocious talents won him a place in the Jazz Messengers, though by this time Bartz had already formed his NTU Troop, a group which changed rapidly in style over succeeding years.

At the start of the '70s he was recruited to Miles Davis's electric band, a prominent gig which did much to harden up what was already a strong interest in Afro-funk. Specializing, as he had from his early years, in soprano, he developed an affecting if unadorned delivery which on the earlier disc (pairing two albums, *Taifa* and *Uhuru* under the *Harlem Bush Music* title) sounds unaffectedly original. *JuJu Street Songs* is much less clearly defined, a disappointing follow-up; even paired with *Follow The Medicine Man* – minus one track – it's by no means an impressive showing and Bey's vocals will grate on all but the most spiritually inclined.

The live *I've Known Rivers* was recorded at Montreux and catches a working group in top form. Some of Bartz's own best playing is here, but it's the interaction of a little-known rhythm section that really impresses, with King in particularly fine form. A long version of 'JuJu Man' has him wailing fiercely over a tense metre. Eaves and James contribute a tune apiece, but this is emphatically Bartz's group and he stands out strongly from start to finish.

Bartz's reputation was somewhat eclipsed in the years that followed. He made a fairytale album for kids, called *Singerella*, and was active in politics and education. There was no sign that he had much appetite for jazz, and it was widely thought that his early promise (which had also included stints with Woody Shaw and Max Roach) would go no further.

** **Music Is My Sanctuary** Blue Note 80733 *Bartz; Ray Brown, Eddie Henderson (t); George Cables (p); Larry Mizell (ky, v); Juewet Bostick, David T. Walker, John Rowin, Wah Wah Watson (g); Welton Gite, Curtis A. Robertson (b); James Gadson, Howard King, Nate Neblett (d); Mtume, Bill Summers (perc); Syreeta Wright (v).* 77.

It would be churlish to waste too much invective on music of such charm and energy, and it's worth saying that Bartz was something of a pioneer in trying to make jazz work alongside disco. However, this isn't an album that has worn well, and despite its club cachet it's unlikely to spend a lot of time on your machine. Larry Mizell's arrangements are big, over the top and endlessly danceable, but even with some fine soloists in the roster there's little room for creative improvisation of any sort here. We're secretly fond but publicly have to be stern and dismissive.

(*) **Monsoon Steeplechase SCCD 31234 *Bartz; Butch Lacy (p); Clint Houston (b); Billy Hart (d).* 4/88.

(*) **Reflections Of Monk Steeplechase SCCD 31248 *Bartz; Eddie Henderson (t); Bob Butta (p); Geoff Harper (b); Billy Hart (d); Jenelle Fisher, Mekea Keith (v).* 11/88.

In the early '70s Bartz was collecting poll wins like beer mats. By the end of the decade he was playing drab pop, a shift of idiom legitimized to a degree by the sponsorship of Miles Davis, but lacking the boss's innate musicality.

Bartz had been picked out as a possible successor to Jackie McLean; while any such comparison went out of the window in the '70s, it was to return when, at nearly 50, Bartz began to record jazz again. Both of these albums are a good deal more tentative than the run of live gigs at the time. There is a fine 'Soul Eyes' on *Monsoon*, but the Monk covers are slightly robotic despite strong contributions from Henderson. The superadded vocals on 'Monk's Mood' and 'Reflections' were a mistake – Jenelle Fisher is certainly no Abbey Lincoln. However, enough of the *Wunderkind* survives to guarantee Bartz listenability, if not much more than that.

***(*) **West 42nd Street** Candid CCD 79049 *Bartz; Claudio Roditi (t, flhn); John Hicks (p); Ray Drummond (b); Al Foster (d).* 3/90.

Just occasionally, when a saxophone-player climbs the stand at Birdland, a portly ghost in a pale suit wobbles out from the shadows and whispers in his ear. Bartz learned to be like Bird through Jackie McLean, but on this record he seems inclined to dig back deeper into the source material, and he plays like a man inspired. 'It's Easy To Remember' becomes a huge romantic edifice, from which he soars into 'Cousins' and a surprisingly Coltrane-ish 'The Night Has A Thousand Eyes'. Hicks is the best piano-player Bartz has come across in years, and Al Foster sends little whiplash figures along the line of the metre, coaxing the three main soloists on to even better things. Slightly exhausting, in the way a hot club set teeters between euphoria and growing weariness, but a more than welcome confirmation of Bartz's long-latent qualities. Strongly recommended.

**** **There Goes The Neighborhood!** Candid CCD 79506 *Bartz; Kenny Barron (p); Ray Drummond (b); Ben Riley (d).* 11/90.

His finest hour. The opening 'Racism' is a boiling blues, an original played with an increasingly noticeable Coltrane inflexion. The first of two Tadd Dameron compositions, 'On A Misty Night' was originally recorded in the mid-'50s in a band that included Coltrane; the mid-point of the set is a severe interpretation of 'Impressions'. Bartz's homage isn't limited to a growing repertoire of anguished cries and dissonant transpositions. He has also paid attention to how the younger Coltrane framed a solo; working against the trajectory of Dameron's theme, but sitting comfortably inside the beat, he constructs an ascending line that culminates each time in a beautifully placed false note. The result is as lovely as it is unsettling.

Johnny Mercer's 'Laura' receives a serene and stately reading, with Drummond featured. Bartz's coda restatement is masterful. He tackles 'Impressions' in the most boiled-down way, with only minimal rhythmic support, concentrating on the basics. Barron returns to the foreground for 'I've Never Been In Love' and the closing 'Flight Path', his own composition. Throughout, his touch is light but definite, freeing his accompaniments of any excess baggage.

Though Charles McPherson and Bobby Watson have previously laid claim to Parker's alto crown, Bartz appears to have come into his kingdom at last. A superb album that will grace and enliven any collection; recorded live at Birdland, it's well balanced and free from extraneous noise.

*** **Children Of Harlem** Challenge CHR 70001 *Bartz; Larry Willis (p); Buster Williams (b); Ben Riley (d). 1/94.*

There's nothing on *Children Of Harlem* in terms of emotional urgency or social polemic that Bartz hasn't already done on *There Goes*. The 1994 session is dedicated to Paul Laurence Dunbar, tagged with lines by Countee Cullen, another poet of the Harlem Renaissance, and kicked off with a version of the Amos'n'Andy theme. An unlikely parallel, maybe, but where Charlie Haden's Quartet West project works precisely because it is so determinedly unapologetic in its sentimentality, Bartz seems determined to throw in ironic nods and winks, quotes and antagonistic outbursts that don't really fit the mood of the thing. That said, the playing is generally good (if recorded a bit crudely by Rudy Van Gelder's usual standard), and the long 'If This Isn't Love' stands up with anything Bartz has done in recent years.

*** **Live @ The Jazz Standard: Volume 1** OYO 021 *Bartz; Barney McAll (p); Kenny Davis (b); Greg Bandy (d). 99.*

Given the vagaries of his recording career, it's not surprising to find Gary setting up his own label. This debut release keeps it basic (and inexpensive) with a club gig that's clearly intended to show off the leader's chops in an emphatic statement of intent. The material is harder and more boppish than has been the case in recent years. 'But Not For Me' has become a Bartz favourite and the reading here is again long and highly developed, while keeping the energy level high. Walter Davis Jr's 'Uranus' is a strong opener, and there are two originals, 'Soulstice' and 'Eastern Blues'. The former is an aggressive showstopper, the latter a more mysterious scalar conception that sees Gary execute curious shifts on his horn, almost as if he loses sight of the original line and has to do some intricate stepwork to get by.

Though Barney McAll isn't the most exciting of piano-players, the group is solid and palpably aware that its role is to keep the boss topped up with cues. Run your own label and you even get to do your own cover art. For the first issue on his own imprint, this one is modestly conceived. Nothing inside is quite as startling as Gary's liner-painting.

***(*) **The Montreal Concert** DSM 3037 *Bartz; Peter Leitch (g). 10/99.*

An unusual duo but an extremely effective partnership in the event. Leitch is a superb harmonist with a profound affection for the great standards. He feeds Gary an endless flow of ideas on three long medleys, of which 'The Touch Of Your Lips' and 'But Not For Me' are the most impressive, a seemingly staunchless flow of ideas that will delight the casual listener but which will supply players with a pool of ideas. Neither of these men ever falls back on a conventional lick when he can attempt something a little more inventive, and whether on alto or soprano Gary always sounds as if he's looking for something more. Given the instrumentation, the record might sound rather mild at a distance. Heard attentively, though, it's as tough-minded as could be.

*** **African Lake** Starling 475 *Bartz; Jarek Śmietana (g); Cameron Brown (b); Jerzy Małek (d). 00.*

Śmietana is one of the leading jazz musicians in Poland, a still burgeoning scene. This is a fine, funky session that doesn't make too many demands. 'Mr Soul' is the guitarist's dedication to his American guest (this strictly ought to be a Śmietana release, but Bartz is the real star) and it's very much in keeping with the rest of the album, which entertains consistently but starts to pall a little before the end. Bartz sounds in upbeat form, though, and seems to revel in Brown's rolling, sonorous bass.

Also, in brief:

**** **Anthology** Soul Brother 23. 70–77.

An exceptionally good trawl through the NTU Troop material and beyond. Includes the live 'I've Known Rivers' and a fine closing 'My Funny Valentine'.

Count Basie (1904–84)

PIANO, ORGAN

Born in Red Bank, NJ, William Basie settled in Kansas City after experience in clubs and vaudeville. He joined the Bennie Moten band in 1929 and took over its leadership in 1935, moving to NY the following year. The orchestra became the most eminent of its day, with many important soloists and a uniquely swinging rhythm section characterized by Basie's own minimalist piano style. He also ran small groups within the band and cut back to an octet (1950–51) when the big band proved too expensive to run. European tours in the '50s and '60s restored his popularity, even after he had to lead the band from a wheelchair.

CORE COLLECTION

♛ **** **The Original American Decca Recordings** MCA GRP 36112 *Basie; Buck Clayton, Joe Keyes, Carl Smith, Ed Lewis, Bobby Moore, Karl George, Harry 'Sweets' Edison, Shad Collins (t); Eddie Durham (tb, g); George Hunt, Dan Minor, Benny Morton, Dicky Wells (tb); Jack Washington (as, bs); Caughey Roberts, Earl Warren (as); Lester Young, Herschel Evans (cl, ts); Chu Berry (ts); Claude Williams, Freddie Green (g); Walter Page (b); Jo Jones (d); Jimmy Rushing, Helen Humes (v). 1/37–2/39.*

The arrival of the Basie band – on an East Coast scene dominated by Ellington, Lunceford and Henderson – set up a new force in the swing era and these records are still enthralling. Basie's Kansas City band was a rough-and-ready outfit compared with Lunceford's immaculate drive or Ellington's urbane mastery, but rhythmically it may have been the most swinging band of its time, based not only round the perfectly interlocking team of Basie, Green, Page and Jones, but also in the freedom of soloists such as Lester Young, Buck Clayton and Herschel Evans, in the intuitive momentum created within the sections (famously, Basie had relatively few arrangements written out) and in the best singing team of all the big bands. There are paradoxical elements – the minimalism of the leader's piano solos that is as invigorating as any chunk of fast stride piano, Green's invisible yet indispensable chording, the deceptive drift of the band – but all go to make up an orchestra unique in jazz.

This is a desert-island item for jazz collectors, but now deleted in Europe and consequently hard to find.

**** **Listen ... You Shall Hear** Hep CD 1025 *As above. 1–10/37.*
**** **Do You Wanna Jump ...?** Hep CD 1027 *As above. 1–11/38.*
**** **Basie Rhythm** Hep CD 1032 *As above, except add Harry James (t); Jess Stacy (p). 10/36–2/39.*
*** **Jive At Five** ASV AJA 5089 *As above. 12/32–2/39.*
**** **Count Basie 1936–1938** Classics 503 *As MCA discs, except omit Collins, Edison, Wells, Berry, Humes. 10/36–1/38.*
**** **Count Basie 1938–39** Classics 504 *As MCA discs. 1/38–1/39.*

There are too many individual records to cite here. Two significant early periods are covered by reissues, the Decca tracks

(1937–9) and the subsequent recordings for Vocalion, Okeh and Columbia (1939–42). A contractual oddity is that Basie's first session – credited to Jones–Smith Inc and marking the astonishing debut on record of Lester Young – was made for Columbia. Two of them are on the hopscotch *Jive At Five*, but the first Classics CD has them all together. For a definitive study of the Decca sides, one must look to the Hep CDs, the last of which has an additional eight tracks under the nominal leadership of Harry James, who sounds better than on most of his own records. Otherwise, the outstanding figure is Herschel Evans, always at least as interesting as Young. There is little to choose between the transfers; the Hep remastering is sometimes a little more full-bodied, but the MCAs are smoother and brighter. Classics as usual go through the material chronologically and the transfers are unpredictable..

***(*) **Count Basie 1939** / ***(*) **... Volume 2** Classics 513 / 533 *Basie; Buck Clayton, Ed Lewis, Harry 'Sweets' Edison, Shad Collins (t); Dicky Wells, Benny Morton, Dan Minor (tb); Earl Warren (as); Jack Washington (as, bs); Chu Berry (cl, ts on Volume 1 only); Buddy Tate, Lester Young (cl, ts); Freddie Green (g); Walter Page (b); Jo Jones (d); Jimmy Rushing, Helen Humes (v).* 1–4/39; 5–11/39.

*** **Count Basie 1939–1940** Classics 563 *As above, except omit Collins; add Al Killian (t); Tab Smith (ss, as).* 11/39–10/40.

*** **Count Basie 1940–1941** Classics 623 *As above, except add Ed Cuffee (tb); Paul Bascomb, Coleman Hawkins (ts).* 11/40–4/41.

*** **Count Basie 1941** Classics 652 *As above, except omit Hawkins; add Robert Scott, Eli Robinson (tb); Kenny Clarke (d); Paul Robeson, Lynne Sherman (v).* 5–11/41.

*** **Count Basie 1942** Classics 684 *As above, except omit Minor, Cuffee, Robeson; add Jerry Blake (cl, as); Caughey Roberts (as); Henry Nemo (v).* 5/41–7/42.

Herschel Evans died in 1939, 'the greatest jazz musician I ever worked with', Jo Jones remembered. In many ways, the band was never the same again. Evans's partnership with Lester Young had given the reed section an idiosyncratic fluency, and his death marked the end of an era in which individual players combined to make the distinctive Basie sound. That said, Berry was a more than capable replacement and the orchestra was still approaching a technical peak. Other arrivals – including Tate, who replaced Berry in turn – also had an impact and new arrangers Andy Gibson and Buck Clayton had a beneficial effect. But Basie was already steeped in a routine of riffs, conventional harmonies and familiar patterns which even the soloists (including the disenfranchised Young) couldn't really transcend. Taken a few at a time, these tracks are fine, but they don't work so well in bulk.

Highlights to listen for are 'Evil Blues', a memorable band performance, Young's solo on 'Taxi War Dance' (both Classics 513), 'Clap Hands, Here Comes Charlie' and the Kansas City Seven date of September 1939 (Classics 533), 'Blow Top' (563), Clayton's 'Love Jumped Out' and Helen Humes's delightful vocal on 'My Wanderin' Man' (623). Hawkins also makes a guest appearance. But the paucity of genuinely memorable compositions and Basie's own leaning towards ensemble punch and exactness over personal flair sow the seeds of decline.

Basie's 'solos' were actually made with the rhythm section, ten of them recorded over 1938 and 1939 and split over three volumes, his playing now shorn of its excitable stride elements and pared to the bone. It works best on the elegant 'How Long' and the almost playful feel accorded to 'Fare Thee Well, Honey, Fare Thee Well'. These also let the great rhythm section display its sophistication and accuracy away from the band, though the same context often exposes Basie's repetitiousness and false economy.

The next two Classics find the band playing with unimpaired vitality, but often grim material. Saving graces include 'Diggin' For Dex' and 'Platterbrains', and there is Robeson's one jazz appearance on 'King Joe'. The 1942 volume is considerably better: some excellent Rushing performances, eight blues titles by the Basie All-American Rhythm Section, and a final date that produced a minor classic in Clayton's 'It's Sand, Man'.

***(*) **The Jubilee Alternatives** Hep CD 38 *Basie; Harry 'Sweets' Edison, Al Killian, Ed Lewis, Snooky Young (t); Eli Robinson, Robert Scott, Louis Taylor, Dicky Wells (tb); Jimmy Powell, Earl Warren (as); Buddy Tate, Lester Young, Illinois Jacquet (ts); Rudy Rutherford (bs, cl); Freddie Green (g); Rodney Richardson (b); Jo Jones, Buddy Rich (d); Thelma Carpenter, Jimmy Rushing (v).* 12/43–10/44.

*** **Count Basie 1943–1945** Classics 801 *Similar to above, except add Buck Clayton, Al Stearns, Joe Newman (t); Lucky Thompson (ts); Jack Washington (bs); Shadow Wilson (d).* 7/43–1/45.

Splendidly remastered, the studio 'alternatives' to AFRS Jubilee show broadcasts give a useful impression of a band in transition. Rich and Jacquet are in on some tracks and the brass section is largely different from previous recordings. Some good charts include Andy Gibson's 'Andy's Blues', Clayton's excellent 'Avenue C' and Smith's 'Harvard Blues', one of the best of the later Columbias. Classics picks up the story again with a group of V-Discs and one Columbia session.

*** **Count Basie And His Orchestra – 1944** Circle CCD 60 *Similar to above.* 1/44.

Cut in a single, three-hour session these are 16 transcriptions from the Lang–Worth service. Another solid Basie session with staples from his then current book, three rather gooey ballads sung by Earl Warren and only two features for Rushing. Hardly essential but the sound is crisp and fresh.

*** **Count Basie 1947** Classics 1018 *Basie; Harry 'Sweets' Edison, Ed Lewis, Emmett Berry, Snooky Young (t); George Matthews, Dicky Wells, George Simon, George Washington, Eli Robinson (tb); Preston Love, Rudy Rutherford, C. Q. Price (as); Paul Gonsalves, Buddy Tate (ts); Jack Washington (bs); Freddie Green (g); Walter Page (b); Jo Jones (d); Jimmy Rushing, Bob Bailey (v).* 5–12/47.

Basie signed a three-year contract with Victor in 1947, and the results have usually been regarded as a low-point in his discography. But this set of 21 tracks from that initial year presents some good Basie performances, even if they show little sign of any marked change from the formula that had been enveloping the orchestra over the previous seven years. Gonsalves, seldom remembered as a Basie-ite, turns in some strong solos, and a couple of tunes trim the band down to a small group without any loss of impact.

***(*) **America's #1 Band!** Columbia 512892 4CD *As various discs above.* 11/36–11/50.

Hard to know whether to be enraged or elated by this. Columbia's Basie archive is superb, but instead of a comprehensive overview they've cherrypicked tracks from every era up to the 1950 Octet sessions, missing out many fine numbers in favour of an entire CD of airshots. These are interesting enough for Basie scholars, but most have been available before, over or under the counter, and most collectors will have them already. What is here is at least admirably remastered and packaged.

*** **Count Basie 1952** Classics 1281 *Basie; Paul Campbell, Joe Newman, Wendell Culley, Charlie Shavers, Reunald Jones (t); Henry Coker, Benny Powell, Jimmy Wilkins (tb); Marshal Royal (cl, as); Ernie Wilkins (as, ts); Eddie 'Lockjaw' Davis, Paul Quinichette (ts); Charlie Fowlkes (bs); Freddie Green (g); Jimmy Lewis (b); Gus Johnson (d); Bixie Crawford (v).* 1–7/52.

*** **Count Basie 1952–1953** Classics 1387 *Similar to above.* 7/52–12/53.

*** **King Of Swing** Verve 837433 *As above, except omit Shavers, Wilkins, Davis, Quinichette, Lewis, Crawford; add Joe Wilder, Thad Jones (t); Henderson Chambers, Bill Hughes (tb); Johnny Mandel (btb); Frank Foster, Frank Wess (ts); Eddie Jones (b).* 12/53–8/54.

Basie re-formed the big band and signed up to Norman Granz's Clef in 1952. The band sound happy, relaxed and confident, new charts by Neal Hefti help out and there's fresh blood in the solo ranks. The 1952 volume covers the first sessions for Granz and there are good moments for Newman and Quinichette. The sequel is split evenly between smallish group tracks (five, six or nine pieces) and the full orchestra, and includes some of the material featured on the Verve album. The sextet date of 15 December 1952 is mostly blues, with Basie comping at the organ. *King Of Swing* marks the arrival of the two Franks, the start of a vintage period which is still indifferently represented on CD.

*** **April In Paris** Verve 521402 *Basie; Reunald Jones, Thad Jones, Joe Newman, Wendell Culley (t); Benny Powell, Henry Coker, Matthew Gee (tb); Marshal Royal (cl, as); Bill Graham (as); Frank Foster (ts, f); Charlie Fowlkes (bs); Freddie Green (g); Eddie Jones (b); Sonny Payne (d); Joe Williams (v).* 1/56.

The settling in of the 'modern' band. By taking arrangements from a new team – Neal Hefti the most important – Basie made the most of a formidable new reed section, trumpets that streamlined the old fire with absolute precision, and the first of a line of effusive drummers, Gus Johnson. Basie's belief in the primacy of the riff now led inexorably to arrangements that had screaming brass piled on top of crooning reeds on top of thunderous drums: it was a fearsome and, in its way, exciting effect. The beginning of this period is still not properly represented on CD. *April In Paris* is typical fare: bustling charts, leathery solos and pinpoint timing; and the Verve Master Edition has been handsomely restored in sonic terms, with seven alternative takes adding not much.

**** The Complete Atomic Mr Basie

Roulette 793273 *Basie; Joe Newman, Thad Jones, Wendell Culley, Snooky Young (t); Benny Powell, Henry Coker, Al Grey (tb); Marshal Royal, Frank Wess (as); Eddie 'Lockjaw' Davis, Frank Foster (ts); Charlie Fowlkes (bs); Freddie Green (g); Eddie Jones (b); Sonny Payne (d).* 10/57.

Basie opened his contract for Roulette with a showstopper. Complete with mushroom cloud on the cover, this was a Cold War classic. It was also the last great Basie record. He had Neal Hefti (who'd scored the hottest numbers in the band's recent book) do the whole record, and the arranger's zesty, machine-tooled scoring reached its apogee in 'The Kid From Red Bank', 'Flight Of The Foo Birds', 'Splanky' and the rest. But it also had a guest soloist in the great Lockjaw, whose splenetic outbursts gave just the right fillip to what might otherwise have been too cut-and-dried. Early pressings were flawed so this full, remastered version is doubly welcome.

*** **Basie Swings, Bennett Sings** Roulette 93899 *As above, except omit Jones; add Ralph Sharon (p), Tony Bennett (v).* 1/59.

*** **The Best Of Basie – The Roulette Years** Roulette 97969 *Similar to above.* 57–62.

*** **Atomic Swing** Roulette 97871 *Similar to above.* 57–62.

These are as prosaic and sensible as the rest of the latter-day output. The meeting with Bennett will please his fans more than Basie admirers, but it's enjoyable enough. The rest of the catalogue seems to have disappeared for now, but these best-ofs are available, the latter more generous in scope, the former with better sound.

***(*) **Breakfast Dance And Barbecue** Roulette 31791 *Basie; Thad Jones, Joe Newman, Wendell Culley, Snooky Young, Harry 'Sweets' Edison (t); Al Grey, Henry Coker, Benny Powell (tb); Marshal Royal (as); Frank Wess (ts, as, f); Frank Foster, Billy Mitchell (ts); Charlie Fowlkes (bs); Freddie Green (g); Eddie Jones (b); Sonny Payne (d); Joe Williams (v).* 5/59.

A rare glimpse of a complete Basie show: flown in from a Birdland residency to play a one-night dance at a Miami record convention, the band sounds like it's having a good time. The original album has been extended to include a full 18 tracks, and there are expected highlights such as 'Splanky' and the Joe Williams features. Harry Edison gets up at the end to guest on 'One O'Clock Jump'. Lots of atmosphere.

*** **Basie At Birdland** Roulette 97449 *Basie; Sonny Cohn, Lennie Johnson, Thad Jones, Snooky Young (t); Henry Coker, Benny Powell, Quentin Jackson (tb); Marshal Royal (as, cl); Frank Wess (as, ts, f); Frank Foster, Budd Johnson (ts); Charlie Fowlkes (bs); Freddie Green (g); Eddie Jones (b); Sonny Payne (d); Jon Hendricks (v).* 6/61.

A good night at the 'Jazz Corner of the World'. The band had gone through some changes but this was a venue that got everyone's dander up (the legendary Pee Wee Marquette can even be heard leading the cheers) and the newer faces fit right in. Hendricks is no Jimmy Rushing, but his spot on 'Whirly Bird' is terrific and Foster and Johnson sound in good shape, too. There are repetitions of 'One O'Clock Jump', which was used to end individual sets, but no one will complain.

*** **Count Basie And The Kansas City Seven** Impulse! 051202 *Basie; Thad Jones (t); Eric Dixon (ts, cl, f); Frank Foster (ts, cl); Frank Wess (f); Eddie Jones (b); Sonny Payne (d).* 3/62.

A small-group one-off for Impulse!, this had the ingredients for a classic: Basie returning to a combo setting, the material ('Shoe Shine Boy', 'Lady Be Good') recalling the earliest recordings with Lester Young, and a congenial gathering of eager Basie-ites. But Bob Thiele's overly cute production smothers all spontaneity, there's too much flute and much of the music sounds formulaic. A missed opportunity.

*** **Straight Ahead** GRP Chessmates 05188 *Basie; Al Aarons, Oscar Brashear, Gene Coe, Sonny Cohn (t); Dick Boone, Steve Galloway, Bill Hughes, Grover Mitchell (tb); Bobby Plater (as, f); Marshal Royal (as); Eddie 'Lockjaw' Davis (ts); Eric Dixon (ts, f); Charlie Fowlkes (bs); Freddie Green (g); Norman Kennan (b); Harold Jones (d).* 10/68.

Originally released on Dot, this is a stray entry from the late '60s entirely written and arranged by Sammy Nestico. 'Everything he does fits the band so well,' says Basie in the sleeve-notes, and it's too true; Nestico just sounds like another faceless Basie hack. That said, the band seems to like the situation and there is some spirited soloing to leaven the machine-like ensembles.

*** **The Board Of Directors & Annual Report** MCA MCLD 19366 *Basie; Al Aarons (t, flhn); Gene Coe, Nat Pavone, Ernie Royal, Oscar Brashear, Sonny Cohn (t); Richard Boone, Harlan Floyd, Grover Mitchell, Steve Galloway (tb); Bill Hughes (btb); Marshal Royal (cl, as); Bobby Player (as, f); Eric Dixon (ts, f); Frank Foster, Eddie 'Lockjaw' Davis (ts); Charlie Fowlkes (bs); Freddie Green (g); Norman Keenan (b); Sol Gubin, Harold Jones (d); Mills Brothers (v).* 11/67–7/68.

Given the number of silly ideas that seemed to be flying across Basie's desk in the '60s, this collaboration is less absurd than many, except, that is, for 'I Did Rock And Roll Music', which really wasn't the Mills Brothers' kind of thing at all. Notably fine studio sound, ironically.

*** **Basie On The Beatles** Ocium OCM 0022 *Basie; Gene Goe, Sonny Cohn, Luis Gasca, Waymon Reed (t); Grover Mitchell, Mel Wanzo, Frank Hooks (tb); Bill Hughes (btb); Marshal Royal (cl, as); Bobby Plater (as, f); Eric Dixon, Eddie 'Lockjaw' Davis (ts); Charlie Fowlkes (bs); Freddie Green (g); Norman Kennan (b); Harold Jones (d).* 12/69.

Basie's second stab at a Beatles album is comparatively little known, but a lot better than the awful *Basie's Beatles Bag*. The arrangements by Bob Florence are surprisingly witty and inventive and the band sound in very good shape, even managing to make something palatable out of the dreary 'Something'.

*** **Basie Jam** Pablo 2310-718 *Basie; Harry 'Sweets' Edison (t); J. J. Johnson (tb); Eddie 'Lockjaw' Davis (ts); Zoot Sims (ts); Irving Ashby (g); Ray Brown (b); Louie Bellson (d).* 12/73.

*** **The Bosses** Original Jazz Classics OJCCD 821 *As above, except add Joe Turner (v).* 12/73.

*** **For The First Time / *** For The Second Time** Pablo 2310-712 / Original Jazz Classics OJCCD 600 *Basie; Ray Brown (b); Louie Bellson (d).* 5/74; 8/75.

*** **Satch And Josh / *** ... Again** Original Jazz Classics OJCCD 959 / 960 *Basie; Oscar Peterson (p); Freddie Green (g); Ray Brown (b); Louie Bellson (d).* 12/74.

***(*) **Basie & Zoot** Original Jazz Classics OJCCD 822 *Basie; Zoot Sims (ts); John Heard (b); Louie Bellson (d).* 4/75.

** **Jam Session At Montreux 1975** Original Jazz Classics OJCCD 933 *Basie; Roy Eldridge (t); Johnny Griffin (ts); Milt Jackson (vib); Niels-Henning Ørsted Pedersen (b); Louie Bellson (d).* 7/75.

*** **Fun Time** Pablo 2310–945 *Basie; Sonny Cohn, Frank Szabo, Pete Minger, Dave Stahl, Bob Mitchell (t); Al Grey, Curtis Fuller, Mel Wanzo, Bill Hughes (tb); Eric Dixon, Danny Turner, Bobby Plater, Jimmy Forrest, Charlie Fowlkes (reeds); Freddie Green (g); John Duke (b); Butch Miles (d); Bill Caffey (v).* 7/75.

*** **Basie Big Band** Pablo 2310-756 *As above.* 8/75.

(*) **Basie And Friends Pablo 2310-925 *Basie; Oscar Peterson (p); Freddie Green (g); Ray Brown, John Heard, Niels-Henning Ørsted Pedersen (b); Louie Bellson (d).* 12/74–11/81.

Norman Granz signed Basie to his new Pablo label and began taking down albums more prolifically than ever, some three dozen in the last ten years of Basie's life, with eight in the first 18 months. The old wizard was reborn. *The Bosses* was a fine beginning, setting Basie alongside Joe Turner, who is in mellow but not reticent mood. There are too many remakes of old hits, but the partnership was still strong and the horns aren't intrusive. *Basie Jam* was the first and best of a series of studio jams. The formula is predictable: fast blues, slow blues, fast blues, slow blues ... sort of fast blues. Basie plays minimally, as ever, but presides grandly from the rear, and there are entertaining cameos from the others. The Montreux jam is a bore, with Eldridge long past his best, but *Fun Time*, with the full band featured at the same event, is much better, the Basie machine firing on all cylinders. *Basie Big Band* was his first set for Pablo with the regular orchestra. Sam Nesticó offered no radical departures from the Basie method, but had had time to settle in since the *Straight Ahead* session and was starting to look for more interesting harmonies and section colours. There were some fine players in the band, with Butch Miles the least self-effacing of Basie's drummers, and Granz's dry studio sound suited the clean and direct lines very well.

As far as Basie the pianist went, he made his first trio album in *For The First Time* (repeating the formula the next year) and traded licks with Peterson, his stylistic opposite, in the amusing *Satch And Josh*; the sequel was good, too. Neither record was exactly a revelation, since Basie basically carried on in the style he'd played in for the last 40 years, but reinvigorated. *Basie And Friends* is a collection of out-takes from this period and slightly later.

One of the best of the Pablos is the meet with Zoot Sims. It's almost worth having just for the snorting blues choruses on 'Hardav'. Basie sounds over-ripe on organ for a wallow through 'I Surrender Dear', but Sims always has a swinging line to put down and the match was well made.

*** **Basie Jam No. 2 / **(*) Basie Jam No. 3** Original Jazz Classics OJCCD 631 / 687 *Basie; Clark Terry (t); Al Grey (tb); Benny Carter (as); Eddie 'Lockjaw' Davis (ts); Joe Pass (g); John Heard (b); Louie Bellson (d).* 5/76.

*** **Kansas City Five** Original Jazz Classics OJCCD 888 *Basie; Milt Jackson (vib); Joe Pass (g); John Heard (b); Louie Bellson (d).* 1/77.

The two jams are lesser editions of the previous formula though like most such records they have a moment or two when things start happening, mostly thanks to Carter and Davis. The small-band date from 1977 is better than most of the stuff taped that year, with the unpretentious pairing of Basie and Jackson on their inevitable programme of blues and jazz chestnuts so old they ought to be done to a crisp. The veteran campaigners still find a wrinkle or two. Especially warm: 'Frog's Blues'.

*** **Live In Japan 78** Pablo 2308-246 *Basie; Pete Minger, Sonny Cohn, Nolan Smith, Waymon Reed (t); Mel Wanzo, Bill Hughes, Dennis Wilson, Alonzo Wesley (tb); Bobby Plater, Danny Turner (as); Eric Dixon (ts, f); Kenny Hing (ts); Charlie Fowlkes (bs); Freddie Green (g); John Clayton (b); Butch Miles (d).* 2/78.

*** **Night Rider / *** The Timekeepers / *** Yessir, That's My Baby** Original Jazz Classics OJCCD 688 / 790 / Pablo 2310-923 *Basie; Oscar Peterson (p); John Heard (bb); Louie Bellson (d).* 2/78.

*** **On The Road** Original Jazz Classics OJCCD 854 *Basie; Pete Minger, Sonny Cohn, Paul Cohen, Raymond Brown (t); Booty Wood, Bill Hughes, Mel Wanzo, Dennis Wilson (tb); Charlie Fowlkes, Eric Dixon, Bobby Plater, Danny Turner, Kenny Hing (reeds); Freddie Green (g); Keter Betts (b); Mickey Roker (d).* 7/79.

*** **Get Together** Pablo 2310-924 *Basie; Clark Terry (t, flhn); Harry 'Sweets' Edison (t); Budd Johnson (ts, bs); Eddie 'Lockjaw' Davis (ts); Freddie Green (g); John Clayton (b); Gus Johnson (d).* 9/79.

The Japanese concert must have been a happy experience; the band sounds in excellent spirits and familiar charts take on a springier life. The sound is slightly constricted, so the crescendos aren't as wide-bodied as those on *On The Road*, another good live album of the period. The sheer wallop of 'Wind Machine' and 'Splanky' sums up the kind of unhindered and creaseless power that Basie's orchestra worked to secure. The three albums with Peterson are good enough on their own terms, but anyone who has either of the earlier discs won't find anything new here. Oscar carries much of the weight; Basie answers with patented right-hand fills and occasional brow-furrowing left-hand chords. It's Heard and Bellson who make the music happen. Yet another jam, *Get Together*, is redeemed by the great Budd Johnson, who adds a few felicitous moments.

*** **Kansas City Seven** Original Jazz Classics OJCCD 690 *Basie; Freddie Hubbard (t); J. J. Johnson (tb); Eddie 'Lockjaw' Davis (ts); Joe Pass (g); John Heard (b); Jake Hanna (d).* 4/80.
(*) **Kansas City Shout Pablo 2310-859 *Basie; Pete Minger, Sonny Cohn, Dale Carley, Dave Stahl (t); Booty Wood, Bill Hughes, Dennis Wilson, Grover Mitchell, Dennis Rowland (tb); Eddie 'Cleanhead' Vinson (as, v); Eric Dixon, Bobby Plater (as); Danny Turner, Kenny Hing (ts); John Williams (bs); Freddie Green (g); Cleveland Eaton (b); Duffy Jackson (d); Joe Turner (v).* 4/80.
*** **Warm Breeze** Original Jazz Classics OJCCD 994 *As above, except omit Rowland, Stahl, Minger; add Bob Summers, Willie Cook, Harry 'Sweets' Edison, Frank Szabo (t); Harold Jones, Gregg Field (d).* 9/81.
*** **Farmers Market Barbecue** Original Jazz Classics OJCCD 732 *As above, except omit Eaton, Jackson, Vinson, Jones, Turner; add Chris Albert (t); James Leary (b).* 5/82.
*** **Me And You** / **(*) **88 Basie Street** Original Jazz Classics OJC 906 *As above, except omit Albert, Hing, Dixon, Plater, Field; add Steve Furtado, Frank Szabo (t); Eric Schneider (ts); Chris Woods (as); Dennis Mackrel (d).* 2/83; 5/83.
(*) **Fancy Pants Original Jazz Classics OJCCD 1038 *As above, except omit Furtado; add Jim Crawford (t).* 12/83.
*** **Kansas City Six** Original Jazz Classics OJCCD 449 *Basie; Willie Cook (t); Eddie 'Cleanhead' Vinson (as, v); Joe Pass (g); Niels-Henning Ørsted Pedersen (b); Louie Bellson (d).* 11/81.
*** **Mostly Blues ... And Some Others** Pablo 2310-919 *Basie; Snooky Young (t); Eddie 'Lockjaw' Davis (ts); Joe Pass, Freddie Green (g); John Heard (b); Roy McCurdy (d).* 6/83.

Basie carried on, regardless of encroaching arthritis, eventually working the stage from an electric wheelchair. The big-band records from this patch are some of his best Pablos, for the simple reason that Granz was recording the band to more telling effect; studio mixes had improved, the weight and balance of the orchestra came through more smoothly and arrived with a bigger punch. The arrangements on the final albums are shared among various hands: Nestico on *Warm Breeze* and *Fancy Pants*, with other band members, Ernie Wilkins and Basie himself contributing elsewhere.

Warm Breeze is particularly shapely, with nicely melodic tunes from the arranger, a couple of Cook features and a guest spot for Edison on 'How Sweet It Is'. *Me And You* and *Farmers Market Barbecue* are split between full band and a smaller edition. The latter has a splendid 'Blues For The Barbecue' and fine tenor from Hing on 'St Louis Blues', while the former includes an over-ripe Wood solo on a dead slow 'She's Funny That Way'. The May and December 1983 dates are more routine, but any chance of mining a May/December joke is quashed by the sheer verve and professionalism of the playing. Vinson and Turner vie for attention on *Shout* and *Six*, with Basie refereeing calmly, but the two best records of the final period are probably the last pair. *Seven* features a cracking line-up, and though Hubbard sometimes goes too far and Hanna's cymbals are annoyingly busy, it makes for some steaming music. The latter is as slow, full-flavoured and hefty as Basie seemed to want his blues to be. Pass and the imperturbable Green make a memorable combination. The pianist does his stately usual.

Given that the big band as it stood under Basie in the final years was as sleek and hard as polished steel, the idea of a ghost band seems more plausible than an Ellington, Goodman or Herman survival group, and so it proved under the leadership first of Frank Foster, who by the beginning the following decade was himself an eminence in the music. The marque continued to produce fine, swinging ensemble jazz.

Also, in brief:

***(*) **The Count Basie Story** Proper PROPERBOX 19 4CD. 11/36–11/50.
Basic coverage, some V-Discs and more idiosyncratic picks; 99 tracks in all.

*** **The Alternative Takes: Volumes 1–6 (1936–1940, 1940–1941, 1941, 1941–1945, 1945–1951, 1944–1952)** Neatwork 2038 / 2045 / 2054 / 2058 / 2062 / 2066. 35–52.
Trainspotter stuff, in the main, but inevitably there are some fine variations and a few surprises, too.

***(*) **Basically Basie: Studio Dates 1937–1945** JSP 9022 4CD. 37–45.
Nice packaging of the early stuff, and decent sound.

(*) **Count Basie And His Orchestra 1944 & 1945 Circle CCD 130. 1/44–2/45.
Another 17 transcriptions, but too many vocal tracks and unremarkable tunes.

(*) **Count Basie 1945–1946 Classics 934. 2/45–2/46.
Undistinguished stuff for the most part: a V-Disc session (scratchy), a misguided date for strings and three others for Columbia. The studio version of 'Avenue C' is the main point of interest.

*** **Dance Sessions** Jasmine 422 2CD. 1/52–8/54.
A typically professional job from the British label and nice sound, too.

*** **Verve Jazz Masters** Verve 519819. 8/54–10/65.
Old favourites and obvious choices, but good.

*** **This Time By Basie** / *(*) **Basie's Beatles Bag** Reprise 45162 / Verve 557455. 4/63; 66.
Misguided attempts to make the Count go pop.

(*) **Afrique RCA Victor Gold 74321 796182. 12/70.
Oliver Nelson's turn in the arranger's chair, and the strange spectacle of the Basie band tackling an Albert Ayler tune. Not great.

*** **I Told You So** / **(*) **Prime Time** Original Jazz Classics OJCCD 824 / Pablo 2310-797. 1/76; 1/77.
The second and third full-orchestra albums for Pablo: the first is solid, the second occasionally misfires.

*** **Montreux 77** / **(*) **Jam Montreux 77** Original Jazz Classics OJCCD 77 / 379. 7/77.
Stale and routine.

**** **The Golden Years** Pablo 4419 4CD. 73–83.
Not really golden, but not silver or gilded either, just a late assertion of powers, impressively sampled here.

... plus countless other live dates, airshots and compilations on labels such as Definitive, Sounds Of Yesteryear, Jasmine, Verve.

BassDrumBone

GROUP

Durable association that combines avant-garde sensibility with a more accessible approach.

**** **Wooferlo** Soul Note 112187 *Ray Anderson (tb); Mark Helias (b); Gerry Hemingway (d, perc). 11/87.*
*** **Hence The Reason** Enja ENJ 9322 *As above. 3/96.*
***(*) **The Line Up** Clean Feed CF065 *As above. 05.*
What's not to like? Like the Clusone 3, this group seems less like an off-duty fun band than a natural alliance of highly eclectic players who bestride a whole range of contemporary styles. Anderson's blarting trombone, with its irresistibly funky subtexts; Helias's subtle swing; Hemingway's ability to ride abstraction while maintaining an implicit pulse: put them together and the results are always interesting. There is a hefty gap between the first of these, with its rich title-track and exuberant pay-off 'Struttin' With Some Mutton', and its sequel, but the formula on *Hence The Reason* is exactly the same, with an emphasis on tight group playing, not too much extended soloing, and a nice mix of abstract ideas and bluesy groovers. Again, there's a crowd-pleasing curtain-piece with Hemingway's 'When Zweeble Walked By'.

The most recent, a further decade on again, has a more thoughtful pitch, not so much chastened as richly experienced. The wah-wah intro to 'And Then Some' is the most obvious instance, though there is a similarly bluesy cast to much of the remainder. Hemingway in some moods resembles Barry Altschul (who worked with Anderson in earlier years), but more and more the group has its own language, and it's to be hoped they don't feel the need to wait another ten years before recording again.

Django Bates (born 1960)

PIANO, KEYBOARDS, TENOR HORN

After stints with London bands Borderline and Zila, Bates worked with his own Human Chain and was a central player in the big band Loose Tubes. Became an international property in the '90s.

*** **Summer Fruits (And Unrest)** Winter & Winter 919065 *Bates; Sid Gauld, Chris Batchelor (t); Roland Bates (tb); Richard Henry (btb); Eddie Parker (f, bf); Sarah Homer (cl, bcl); Iain Ballamy (ss, as); Steve Buckley (ss, as, bcl); Mark Lockheart (ts); Barak Schmool (ts, picc, bsx); Julian Argüelles (bs); Stuart Hall (g, vn, bjo); Steve Watts, Michael Mondesir (b); Martin France (d); Thebe Lipere (perc). 93.*
*** **Autumn Fire (And Green Shoots)** Winter & Winter 919069 *Bates (p solo). 2/94.*
***(*) **Winter Truce (And Homes Ablaze)** Winter & Winter 919068 *Similar to Summer Fruits. 2/95.*
Summer Fruits alternates big-band arrangements with tracks from Bates's small group Human Chain. It's not an entirely successful combination and, for once, one feels a need for two discs to reflect what sound like rather different aspects of his musical personality. The vices of Loose Tubes are still in evidence: over-writing, a blokey exuberance and a callow suspicion of straightforward expression. Bates's dense scores and the pieces for Delightful Precipice (the big band) are thickly notated. They're undeniably lively, but the circus pieces, inspired by an earlier collaboration, are glibly ironic, and some of the most virtuosic scoring is lost in 'off-the-cuff' gestures. The Human Chain tracks, notably 'Food For Plankton (In Detail)' and 'Little Petherick' (which provides the best Bates solo of the disc) are much more coherent.

The solo piano record represents a significant extension. The textures are still too rich and busy, but still delightfully varied, and there are signs that he is achieving a better balance between full scoring and improvisational freedom. He does 'Giant Steps', as if to prove that he can and still make it sound like Django Bates, and of course a version of 'Autumn Leaves', just to make sense of the title.

Winter Truce contains some of the most nakedly emotional music Bates has released. There is still a touch of sophomoric joshing, and still some truth in the oft-repeated complaint that Bates hasn't advanced much since the precocious Loose Tubes debut, but this is at least a mature and poised record, divided as before between a big band and Human Chain.

***(*) **Like Life** Storyville STCD 4221 *Bates; Palle Bolvig, Jan Kohlin, Henrik Bolberg Pederssen, Benny Rosenfeld, Jens Winther (t, flhn); Vincent Nilsson (tb, bhn); Steen Hansen, Kjeld Ipsen (tb); Klaus Lohrer (btb); Axel Windfeld (btb, tba); Terje Aadne (frhn); Nikolaj Schultz (f, bf); Iain Ballamy, Christina Von Bülow , Tomas Franck, Michael Hove, Flemming Madsen, Uffe Markussen, Jan Zum Vorde (reeds); Nikolaj Bentzon (ky); Anders Chico Lindvall (g); Michael Mondesir, Thomas Ovesen (b); Martin France, Jonas Johansen (d); Ethan Weisgard (perc). 3/97.*
Bates was the second Briton in three years to scoop the Jazzpar Prize. As always, the prize provides for a recording with the winner's own group and with the Danish Radio Jazz Orchestra. The longest single item is 'The Strange Voyage Of Donald Crowhurst', a haunting, haunted evocation of the lost round-the-world yachtsman. Bates turns the story into a bitter-sweet epic, a feature for his own peckhorn and for Markussen's tenor. Bracketing it are two shorter pieces, 'Misplaced Swans', which sounds like scaled-up Loose Tubes, and the anarchic 'The Importance Of Boiling Water', another horn feature around which he expatiates on the correct procedure for making tea.

The recording also featured a special Jazzpar version of Bates's band, Delightful Precipice, bringing in the estimable Ballamy, who solos beautifully on 'Tightrope' (alto), 'The Loneliness Of Being Right' and the more skittish 'Armchair March' (both on soprano). Other Britons who made the trip were bassist Mondesir and drummer France. One suspects the DRJO may have found Bates's charts a little wayward; some of the playing is stiff and 'correct', and there is an immediate loosening of tension on the Delightful Precipice tracks. The writing is as extraordinary as ever, though.

***(*) **Quiet Nights** Screwgun screwu 70007 *Bates; Iain Ballamy (sax, bass hca, lipo-sax); Michael Mondesir (b); Martin France (d, perc); Josefine Crønholm (v). 98.*
A standards album seemed a good bet at some point in the near future, but it was a racing certainty that a Django Bates solo album wasn't going to be a run-of-the-mill affair. 'Hi Lilli Hi Lo' segues into an abstract 'Solitude', with Ellington's opening chords played on a 'prepared' piano, accompanied by Martin France's wooden percussion and what we take to be Ballamy's lipo-sax. Two originals, 'And The Mermaid Laughed' and 'Is There Anyone Up There?', are idiosyncratic Batesian soundscapes. The opening 'Speak Low' reveals Cronholm's skills as a standards singer. Later, on Jobim's 'Quiet Nights Of Quiet Stars' and 'Solitude', she is required to sing in a deadened monotone. 'Like Someone In Love' begins with electronic squawks, settles into a version Jimmy Van Heusen might just have recognized, before exploding into a

punkish thrash and then vanishing in a sad repetition of the hook down a phone line. Django is even further off-mic on 'Over The Rainbow', a faraway, offstage vocal amid the birdsong and Sibelius chords.

Weighing in light at less than 45 minutes, *Quiet Nights* is nevertheless near perfectly pitched: a clever, wry album full of unexpected twists and turns and some full-on beauty as well.

Also, in brief:

*** **You Live And Learn (Apparently)** Lost Marble Records 001. 10/03.
A lovely song-based collection, though Bates's perverse desire to turn every expectation, especially romantic ones, on its head continues to intrigue and annoy by turns. David Sanborn (*as*) guests.

Alvin Batiste (1932–2007)

CLARINET

A consistently overlooked figure in the avant-garde, perhaps because as a New Orleanian it was rather assumed that traditional jazz should be his turf. Worked in the mainstream as well, and with three other distinguished exponents in Clarinet Summit.

*** **Marsalis Music Honours Alvin Batiste** Marsalis Music 0007
Batiste; Branford Marsalis (ts); Lawrence Fields (p); Russell Malone (g); Ricardo Rodriguez (b); Herlin Riley (d); Edward Perkins (d). 6/06.
Slim pickings for such an important musician. Batiste sounded very different to the few fellow-modernists who specialized in clarinet. He lacks the formality of John Carter (a Clarinet Summit colleague) and actually sounded rather more like Jimmy Hamilton (another). The fuss surrounding Don Byron's debutant recording was made all the more ironic by the recognition that Batiste was still alive and working but pretty much neglected by the mainstream.

This celebration, eight compositions by Batiste, a couple of others and a nice, spiky read of 'Skylark', was put together by former student Branford Marsalis, who guests on a few tracks. Of the original material, 'Bat Trad' is probably the most adventurous piece on show, though its line is so resolutely logical it almost denies its own venturesome spirit. 'Edith' is likeable, and shows off Fields well, while the ballad 'Everloving Star' gives Perkins an attractive vehicle. Batiste passed away less than a year after the recording, which gives it a nick-of-time feel and us a guilty sense of having overlooked someone rather special.

Milton Batiste (1934–2001)

TRUMPET, FLUGELHORN, VOCAL

Also from New Orleans, he played in R&B groups in the '50s and absorbed other styles, but remains primarily a traditional player.

*** **With The Rue Conti Band** Lake LACD 31 *Batiste; Mike Peters (t); Mick Burns (tb, v); George Berry (c, as, ts); Andy Young (bj, d); Terry Knight (b); Jim Young (tba); Ron Darby (d); Paul Adams (perc). 3/93.*
The repertoire is right in the trad pocket, but with Clifford Brown as a major influence he is scarcely a conventional Louisianan brassman. Unpredictable rips and squashed notes mark his style, but he can also play severe, controlled trumpet. He's captured here, mid-tour and with a British group, and while the group stumble here and there, the playing is raffish and spirited. There are one or two overworked pieces, but surprises like Dudu Pukwana's 'Tula Sana' make up for them.

Stefano Battaglia (born 1966)

PIANO

Born in Milan and classically trained, he moves between free and post-bop structures.

*** **The Book Of Jazz: Volumes 1 & 2** Symphonia 707 / 708
Battaglia; Paolino Dalla Porta (b); Fabrizio Sferra (d). 5/00.
***(*) **Raccolto** ECM 9870670 2CD *Battaglia; Dominique Pifarély (vn); Giovanni Maier (b); Michele Rabbia (d). 9–12/03.*
**** **Re: Pasolini** ECM 1998-99 2CD *Battaglia; Michael Gassman (t); Mirco Mariottini (cl); Dominique Pifarély (vn); Vincent Courtois, Aya Shimura (clo); Bruno Chevillon, Salvatore Maiore (b); Roberto Dani, Michele Rabbia (d). 4–7/05.*
A good many recordings exist on Splasc(h) and have been covered in earlier editions, though some of these at least are difficult to track down now. The best of these are two discs' worth of Bill Evans interpretations and a fine trio (the well-named *Sulphur*) with Tony Oxley. There's a whiff of the pit around anything to do with Pier Paolo Pasolini and Battaglia's meditation on the great cinematic master is an indication of how much he draws inspiration from outside jazz, a very European approach that also suits the ECM aesthetic.

Battaglia's move to the label put a deeper focus on his music, after all the live and radio-tape releases he'd put out since 1987. The two-disc *Raccolto* features one trio with Maier and Rabbia and another where Pifarély replaces the bassist. These are unhurried episodes where every gesture seems suspended in still, cooling air, dissonance and rhythmical daring seamlessly integrated into abstract yet songful shapes. If anything, the pieces with violin are darker than the conventional trios: a recitative in memory of Luciano Berio reminds us forcefully of that master's vision.

Battaglia's own vision remains impressively of a piece. The repertory music on the two volumes of *The Book Of Jazz* – work by Monk, Shorter, Dolphy, Coleman, Haden, Swallow, Ellington, Gismonti, Silver, many others (book? encyclopaedia, more like) – is given exactly the same respectful treatment as the Evans oeuvre on the 1992 Splasc(h)es. These are not deconstructions, nor reinventions, but rather interpretations of such elegant understanding that they seem to reposition the originals. In fairness, the material on volume one stands up rather better than the other disc, which has a slightly rag-tag feel, and Battaglia's celebration of 'Something Sweet, Something Tender', 'Congeniality' and 'Nefertiti' (a tough line for a piano-player) is absolutely faithful to the original composers and played without undue 'personality'.

Which brings us back round to Pasolini, whose sense of personal identity always hovered on the edge of extinction. Pasolini's terrible murder remains an unanswered question in Italian culture, largely in that it snuffed out a writer, film-maker, political activist, poet and thinker who seemed to embody much of the Italianness of contemporary Italian culture in its most contradictory forms. Over two discs, Battaglia tries to give the life and work some kind of musical correlative. He opens with a wonderful song dedicated to Pasolini's muse, Laura Betti, continues with evocations of the Italian countryside as viewed through the prism of Pasolini's verse, and using a sextet with strongly canonical connotations establishes a dialogue between the formal and improvised, (neo-)classical and romantic elements of Pasolini's art.

The second disc, featuring players most closely associated with Louis Sclavis (Pifarély, again), has a more agitated and improvisational quality, culminating in the bleak sonics of 'Ostia', where Pasolini was gruesomely murdered on the beach. Following that, there is only a brief musical headstone and then silence. A demanding listen over two long discs, but absolutely essential modern music; whether all of it jazz or not hardly seems the issue.

Matt Bauder

TENOR SAXOPHONE

Chicago-based improviser, exploring remote sonic territory.

***(*) **Weary Already Of The Way** 482 Music 1025 *Bauder; Todd Margasak, Rob Mazurek (c); Jeb Bishop (tb); Aram Shelton (as); Fred Lonberg-Holm (clo); Jason Roebke (b).* 01.
(*) **Object 3 Locust 38 *Bauder; Jason Ajemian (b).* 03.

The second of these is an *audio-vérité* recording made on a back porch one night with noises-off contributing something – but nothing much – to an interesting but ultimately uninvolving dialogue, which was recorded on mini-discs, indexed and then randomly shuffled. It only lasts a little over half an hour, poor value for money, though possibly a relief for the uninvolved listener. The first is far more interesting. It's clear that Bauder listens to a lot of contemporary (or, more likely, '60s and '70s) radical composition and this seems to inform his aesthetic quite profoundly. Unfortunately (one would like to know how both these records sounded *un*shuffled), all of the material recorded by the sextet has been processed in the studio, though not so radically that some sense of the original does not survive. That being the case, the real interest of these four pieces lies less in Bauder's post-Cagean thinking than in the sheer excitement of his tenor sound, which is big, subtly inflected, physical and abstract by turns and always to the point. Mazurek and Lonberg-Holm are, of course, Chicago experimental stalwarts and they help bring real authority to this exciting record.

Conrad Bauer (born 1943)

TROMBONE, ELECTRONICS

Born in Halle, one of two trombonist brothers, Connie Bauer was a key player in the small group of East German improvisers at work from the end of the '60s. Although only infrequently sighted on record, he is one of those who helped form the improvising vocabulary for free-jazz trombonists.

*** **Toronto Tone** Victo CD017 *Bauer (tb, elec solo).* 10/91.
**** **Three Wheels – Four Directions** Victo CD023 *Bauer; Peter Kowald (b); Günter Sommer (d, etc).* 10/92.
***(*) **Bauer Bauer** Intakt CD 040 *Bauer; Johannes Bauer (tb).* 9/93.
**** **Plie** Intakt CD 037 *Bauer; Ernst-Ludwig Petrowsky (as, cl, f); Ulrich Gumpert (p); Günter Sommer (d).* 2/94.

Working out of the former East Germany for many years, Bauer is perhaps the least known of the great European trombone impressionists. Heard in successive years at Canada's Victoriaville Festival, he makes a good if less than outstanding account on these souvenirs of the occasions. The solo engagement finds him colouring his improvisations with a variety of electronics: chorus effects, loops, echo. Sometimes one feels that the FX are used for impressionistic rather than musical effect, although – as with similar projects by Bill Frisell or Eberhard Weber – the results can be entertaining enough to overcome doubts. As a plain soloist, Bauer can't match Paul Rutherford or Günter Christmann for sheer inventiveness, but his folksy blares and long, sung tones have their own impact.

With Kowald and Sommer he uses the unadorned slide trombone. There are four group improvs and a solo apiece: Sommer's soliloquy is merely silly, and his lumpy kind of momentum can hold the group back, but there is some excellent stuff on 'Trio Goes East' and 'Trio Goes North'. Kowald, as usual, is beyond reproach, and his *arco* solo is intense enough to blister paint.

Bauer Bauer is a duo concert with his brother Johannes, recorded in the room inside Leipzig's Monument to the Battle of Nations, where there's a natural 20-second echo. The results are almost predictably beautiful, given the sonorities involved, and it must have been a temptation to remain with the long-held notes and counterpoint of 'Dialog 1' and 'Dialog 4' for the whole set; but there is some taut, snickering interplay elsewhere, and the senior Bauer uses some electronics to spare and judicious effect on his solo (there are six duets and a solo apiece).

Like *Careless Love* below, *Plie* should properly be credited to the Zentralquartett, since this band of old cronies go under that name when working together. In the aftermath of free jazz (not to mention the DDR), the four players work through a bad-tempered kind of free bop that seems to blossom reluctantly into lyricism at the most unexpected moments. Fragments of blues piano, hard bop, hot solos and harsh ensemble-work permeate what turns out to be an absolutely engrossing record. Cantankerous and highly entertaining sleeve-notes by Christian Broecking fit the record perfectly.

***(*) **Reflections / ***(*) Aventure Québécoise** FMP CD 74 / Victo 065 *Bauer; Johannes Bauer (tb); Uwe Kropinski, Joe Sachse (g).* 10/86; 5/98.

Strictly speaking, these are by the group Doppelmoppel. Although on the shelf for ten years before release, *Reflections* sounds fresh, and the interplay – at once skeletal and dense, with the spidery lines of the guitarists scuttling around the blurting, blaring horns – hasn't lost its wit and brightness. The tone sometimes comes down to the monochromatic, but these are imaginative players and they have a lot to say. Reconvening after a dozen years, the quartet seem invigorated by the occasion (a Victoriaville Festival set) and play with a matching intensity and cleverness.

***(*) **Careless Love** Intakt CD050 *Bauer; Ernst-Ludwig Petrowsky (as, f, cl); Ulrich Gumpert (p); Günter Sommer (d).* 2/97.

Another fine set of wonky compositions from the Zentralquartett. Some have likened these to Carla Bley tunes, and the coincidence of 'Dinner Music' seems to point in that direction. However, the energies here are very different to Carla's. Bauer is terrific on the title-tune, really letting rip, but his own 'Zopf' is stolen by a truly magnificent clarinet solo from the still underrated Petrowsky. Great stuff and a more approachable style for those who've found some of the trombonist's freer excursions too hard to handle.

**** **Between Heaven And Earth** Intakt CD 079 *Bauer; Peter Kowald (b); Günter Sommer (d).* 12/01.

Recorded just a few months before Peter Kowald's premature death, this captures the bassist with two of his most sympathetic collaborators, perhaps united by years spent on the 'wrong' side of the Iron Curtain. The 11 improvisations are so titled and organized as to suggest a progress through life from birth to rebirth. Bauer is the dominant voice, but both Kowald and Sommer are so attuned to this idiom that one hears a group rather than individuals. Right in the middle of the set, 'Travelling' and 'Loving' represent its emotional core, intense and quietly fiery improvisations that would be hard to improve upon. Another first-rate release from Intakt and a further poignant footnote to the magnificent career of Europe's most influential free-jazz bassist.

**** **Hummelsummen** Intakt 085 *Bauer (tb solo). 3/02.*
Unlike *Toronto Tone*, this is pure slide trombone, much of it played surprisingly conventionally, though there is, of course, plenty of extended technique, with growls, smears, multiphonics and impressively extended breathing. All but three of the tracks are around or over the ten-minute mark, but the shorter cuts are also impressive: 'Kaskade' is sheer delight. Of the more substantial performances, 'Hokuspokus' and the closing title-cut are outstanding. Solo trombone is not to every taste, but along with Rutherford, Mangelsdorff and Lewis, Bauer stands his ground very well.

Johannes Bauer (born 1954)

TROMBONE

The younger of the Bauer brothers is mystifyingly thinly recorded under his own name.

***(*) **Organo Pleno** FMP CD 56 *Bauer; Fred Van Hove (p, acc); Annick Nozati (v). 7/92.*
He's a blunter and less discursive player than his brother and the present trio was relatively long-standing by the usual measure of such things, so the music is quite direct and communicative. There are plenty of sub-two-minute miniatures and one mammoth work-out which approaches half an hour in length. Nozati tires and runs low on ideas here and it is left to Bauer's post-Mangelsdorff phrase-making and Van Hove's remarkable discipline to give the thing shape. Nice to have three consistently underrated performers given a moment in the spotlight like this.

Jamie Baum

FLUTE

Not so many flute specialists around, but she wins on quality rather than novelty.

*** **Sight Unheard** GM 3031 *Baum; Dave Douglas (t); Roberta Piket, Kenny Werner (p); Drew Gress (b); Jeff Hirshfield (d). 1 & 12/95.*
***(*) **Moving Forward, Standing Still** Omnitone 15206 *Baum; Ralph Alessi (t, flhn); Tom Varner (frhn); Doug Yates (as, bcl); George Colligan, Drew Gress (b); Jeff Hirshfield (d). 04.*
You can tell at once you aren't listening to Ali Ryerson or Elisha Wood. This is as tough-minded as the choice of side(wo)men suggests, and the inclusion of Ornette's 'Una Muy Bonita' alongside the edgy, offbeat originals is a further sign of her quality. What confirms it is that she's never outplayed even by Douglas. The sequel took some time to materialize but it was worth waiting for. Again, almost everything is her own (a few snippets of classical music 'sampled' here and there, but more often wittily referenced, as on 'Bar Talk') and she managed to persuade another strong line-up. Fair sign that she isn't a dabbler in her commitment to a similar instrumentation, though this time the recruitment of Varner was a masterstroke. Highly intelligent, beautifully crafted music.

Kris Bauman

ALTO SAXOPHONE

New Yorker with ambition.

*** **The Kris Bauman Quartet** Fresh Sound New Talent FSNTCD 121 *Bauman; Kurt Rosenwinkel (g); Alexis Cuadrado (b); Jochen Rueckert (d). 05/02.*
They may look like slackers on the sleeve photos, but the plain title suggests this is a working shift as well. The substance reflects both: lazily unwound tunes, a lick of NY ska on 'Question To Self' and some deliberately laid-back titles. Bauman likes to sound as if he just got out of bed, but he's sharper than the rumpled first impression suggests. It's Rosenwinkel who wins the stars, though, often outplaying the leader and sometimes sounding like he's leading his own set.

Franziska Baumann

VOICE, ELECTRONICS

A boldly innovative performer, exploring new territory.

*** **Potage Du Jour** Leo CDLR 443 *Baumann; Jorg Solothurnmann (ss, as); Christoph Baumann (p). 3/03, 3/04.*
**** **Voices & Tides** Leo CDLR 495 *Baumann; Matthias Ziegler (f, bf, cbf, loops). 07.*
The track titles on the first Leo spell out 'We Are Only In It For Soup, Enjoy!', which is off-putting from the start. This isn't exactly bread-and-butter singing, though. Baumann explores a rich wordless territory that makes use of strange glottal clicks, microtonal attacks and other techniques that have more recently extended into SensorLab electronics. We'd question the role of Solothurnmann, who adds nothing of substance and often clouds the picture. A few more unaccompanied vocal pieces might also have usefully thinned out a rather thick sound-broth. The second disc is a small masterpiece. Baumann and Ziegler have a strong empathy, a shared sense of beauty. These pieces seem mysterious in origin but also as organic and continuous as a lunar cycle. The flute sounds are loops that are subtly inflected, always moving, but with a sculptural solidity. The electronics are integral to Baumann's imagination, rather than merely an embellishment. There are other records available on small labels, but these are the ones you're most likely to find, and *Voices & Tides* is essential contemporary listening.

Roger Beaujolais

VIBRAPHONE

Started late after a mis-spent youth as a rock drummer. Played jump-jive with the Chevalier Bros and briefly returned to popular beat music with Fairground Attraction, but has since *established a strong reputation on the British jazz scene, having been identified with the acid-jazz movement for a time.*

***** For Old Times / *** I'll See You Tonight** StayTuned ST001 / ST005 *Beaujolais; Mark Lockheart (ss, ts); Robin Aspland (p); Orlando Le Fleming (b); Winston Clifford (d).* 12/98; 4/02.

***** Sentimental** StayTuned ST006 *As above, except add Simon Thorpe (b).* 4/02, 5/05.

With memories of Tubby Hayes's remarkable 'double' still green, but with Orphy Robinson temporarily off the scene, there was a vacancy in the vibes category in British jazz polls. Beaujolais staked a very strong claim; only Anthony Kerr and the renascent Robinson can challenge him. In approach, he sometimes resembles Frank Ricotti and may have learned something from listening to him, but Beaujolais has devised his own hip, swinging idiom, and consistently impresses as a soloist.

The first album, released on Beaujolais's own label, is impressive enough and only disappointing in that it doesn't feature the vibes and Roger's distinctive four-mallet approach prominently enough. That's redressed on the later discs, as witness the higher ballad quotient, which gives him an opportunity to stretch out and express himself. 'In A Sentimental Mood' and 'You Don't Know What Love Is' on the 2005 record both attest to his depth of understanding in the jazz literature, and 'Mr Non PC' has to win some sort of award for track titling.

There's no mistaking the quality of what we can hardly resist calling the Beaujolais *nouveau* but its virtues have been evident from the very beginning. *For Old Times* was a striking debut, with a brilliant approach to repertoire, putting Wayne Shorter's 'Tom Thumb' up against Mal Waldron's 'Soul Eyes', 'Old Devil Moon' alongside Grant Green's rarely covered 'Jean De Peur' and, more obviously, Bobby Hutcherson's 'Highway One'.

**** Blue Reflections** Stay Tuned ST007 *Beaujolais; Mark Lockheart (ts); Robin Aspland (p); Orlando LeFleming, Simon Thorpe (b); Winston Clifford (d).* N.D.

There's a retro feel to this from the start with a slouching version of Hank Mobley's 'Soul Station', followed by Stanley Turrentine's 'Sugar' and later on lines by Grant Green and Kenny Burrell. It's a pleasingly funky set in the main, but the sound's awkwardly brittle in places and it's a tiring listen as a result.

Sidney Bechet (1897–1959)

SOPRANO SAXOPHONE, CLARINET; ALSO TENOR AND BASS SAXOPHONES, PIANO, BASS, DRUM

Bechet is the first great soloist in jazz. Even before Louis Armstrong came along, he was playing vertical improvisations on the chords of a tune, rather than simple melodic breaks. Like Pops, Bechet grew up in New Orleans, transported his style north and then became the American star in Europe. A pioneer of the soprano saxophone, Sidney managed to combine its intense, sometimes treacherous tonality with the warm, woody sound of the clarinet.

***** Sidney Bechet, 1923–1936** Classics 583 *Bechet; Clarence Brereton, Wendell Culley, Demas Dean, Tommy Ladnier (t); Billy Burns, Chester Burrill, Teddy Nixon (tb); Chauncey Haughton (cl, as); Ralph Duquesne, Rudy Jackson (cl, as, ss); Ramon Usera (cl, ts); Jerome Pasquall, Gil White (ts); Harry Brooks, Henry Duncan, Lloyd Pinckney, Clarence Williams (p); Oscar Madera (vn); Buddy Christian, Frank Ethridge (bj); Jimmy Miller (g); Wilson Myers (b, v); Edward Coles (bb); Jimmy Jones (b); Jack Carter, Wilbert Kirk, Morris Morland (d); Billy Banks, Lena Horne, Billy Maxey, Noble Sissle (v).* 10/23–3/36.

***** Young Sidney Bechet** Timeless CBC 1-028 *Similar to above.* 23–25.

*****(*) Sidney Bechet, 1937–1938** Classics 593 *Bechet; Clarence Brereton, Wendell Culley, Demas Dean, Charlie Shavers (t); Chester Burrill (tb); Chauncey Haughton (cl, as); Jerome Pasquall, Gil White (ts); Ernie Caceres (bs); Oscar Madera (vn); Dave Bowman, Harry Brooks, Erskine Butterfield, Sam Price (p); Teddy Bunn, Jimmy Miller, Leonard Ware (g); Richard Fulbright, Jimmy Jones, Henry Turner (b); Wilbert Kirk, Zutty Singleton (d); O'Neil Spencer (d, v); Billy Banks, The Two Fishmongers, Trixie Smith (v).* 4/37–11/38.

Bechet himself contributed to the heav'n-taught image confected in a notorious Ernest Ansermet essay. Sidney's autobiography, *Treat It Gentle*, is a masterpiece of contrived ingenuousness; John Chilton's superb biography gets closer to the truth. Bechet was an exceptionally gifted and formally aware musician whose compositional skills greatly outshine those of Louis Armstrong, his rival for canonization as the first great jazz improviser. Armstrong's enormous popularity – abetted by his sky-writing top Cs and vocal performance – tended to eclipse Bechet everywhere except in France. His melodic sense and ability to structure a solo round the harmonic sequence of the original theme (or with no theme whatsoever) have been of immense significance in the development of modern jazz. Bechet made a pioneering switch to the stronger-voiced soprano saxophone in the same year as Ansermet's essay, having found a secondhand horn in a London shop. Within a few years, his biting tone and dramatic tremolo were among the most distinctive sounds in jazz.

Bechet made a relatively slow start to his recording career. His first cuts as 'leader' are as accompanist on two tracks made in New York in October and credited to Rosetta Crawford & The King Bechet Trio. The early sessions with Clarence Williams and a variety of modestly talented singers include carefully annotated breaks and solos from Bechet, largely on soprano saxophone; but these sessions are of specialist interest in the main. His clarinet style (on tracks with Eva Taylor) is still strongly coloured by that of Alphonse Picou and Lorenzo Tio, who gave the precocious Bechet lessons, and is markedly less individual than his saxophone-playing. The Timeless compilation is very attractive, and John R. T. Davies's remastering is pitch perfect, an appropriately flattering context for these marvellous early performances.

The Classics compilation is less detailed, but it includes material with Noble Sissle's orchestra not included on either of the other available options; in fact, only the two Rosetta Crawford tracks are in common. The sound is rather abrasive and these early sessions are essential only for a brief, brilliant soprano solo on 'Loveless Love'. According to John Chilton, Bechet is also responsible, on this and two other tracks (he solos only on the initially rejected 'In A Café On The Road To Calais'), for the bass saxophone parts, which are not credited in the Classics notes. The session of 15 September 1932 is one of Bechet's best yet, with superb solos on 'I Want You Tonight' and 'Maple Leaf Rag'. The later disc is generally more professional and every bit as compelling musically. Bechet reached a new high with two quintet tracks credited to Noble Sissle's Swingsters, an offshoot of the main band. His solos on 'Okey-Doke' and 'Characteristic Blues' are classic performances, full of extravagantly bent notes, trills and time-changes. Using both clarinet and soprano saxophone, Bechet creates an atmosphere of considerable tension that is discharged only during a phenomenal solo on 'Characteristic Blues'. Later, in 1938, there was controversy over the exact authorship of 'Hold Me Tight', which Bechet claimed was based on his earlier 'I Want Some Seafood, Mama', but which was declared obscene and withdrawn from radio stations. The real controversy, however, was directed towards what seemed to be a new way of playing jazz, and in that context the session of April 1937 is absolutely critical, not just to Bechet's development but to that of jazz itself.

***(*) **Sidney Bechet, 1938–1940** Classics 608 *Bechet; Tommy Ladnier, Frankie Newton, Kenneth Roane (t); J. C. Higginbotham (tb); Mezz Mezzrow (cl, ts); Meade Lux Lewis, Willie 'The Lion' Smith, Sonny White (p); Teddy Bunn, Charlie Howard (g); Elmer James, Olin Aderhold, Wilson Myers, John Williams (b); Big Sid Catlett, Kenny Clarke, Manzie Johnson, Leo Warney (d).* 11/38–40.

*** **Sidney Bechet, 1940** Classics 619 *Bechet; Sidney De Paris (t); Muggsy Spanier (c); Sandy Williams (tb); Cliff Jackson (p); Bernard Addison, Teddy Bunn, Carmen Mastren (g); Josh White (g, v); Wellman Braud, George 'Pops' Foster, Wilson Myers (b); Big Sid Catlett (d).* 3–6/40.

***(*) **Sidney Bechet, 1940–1941** Classics 638 *Bechet; Gus Aiken, Henry 'Red' Allen, Henry Goodwin, Henry Levine, Charlie Shavers (t); Rex Stewart (c); Jack Epstein, Vic Dickenson, J. C. Higginbotham, Sandy Williams (tb); Alfie Evans (cl); Rudolph Adler, Lem Johnson (ts); Don Donaldson, Earl Hines, Cliff Jackson, Mario Janarro, Willie 'The Lion' Smith, James Tolliver (p); Everett Barksdale, Tony Colucci (g); Wellman Braud, John Lindsay, Wilson Myers, Harry Patent, Ernest Williamson (b); Baby Dodds, J. C. Heard, Arthur Herbert, Manzie Johnson, Nat Levine (d); Herb Jeffries (v).* 9/40–10/41.

In April 1941 Bechet fulfilled the logic of his increasingly self-reliant musical conception by recording two unprecedented 'one-man-band' tracks, overdubbing up to six instruments. 'Sheik Of Araby' is for the full 'band' of soprano and tenor saxophones, clarinet, piano, bass and drums; so time-consuming was the process that a second item, 'Blues For Bechet', had to be completed without bass or drums, leaving a fascinating fragment for RCA to release.

In September of the same year, Bechet made another classic trio recording, this time with Willie 'The Lion' Smith and Everett Barksdale, on electric guitar. Though the two sidemen provide no more than incidental distractions, the trio sessions were more compelling than the full band assembled on that day (Charlie Shavers plays monster lines on 'I'm Coming Virginia', as on the October 'Mood Indigo', but is otherwise ill-suited); 'Strange Fruit' is one of Bechet's most calmly magisterial performances, and the two takes of 'You're The Limit' seem too good to have been dumped in the 'unreleased' bin, though perhaps the absence on either of a commanding solo from Bechet put the label off. A month later, in the same session that realized 'Mood Indigo', Bechet cut the utterly awful 'Laughin' In Rhythm', a New Orleans version of 'The Laughing Policeman' that, despite a taut soprano solo, hardly merits revival. Dickenson also plays beautifully on 'Blue In The Air', one of the finest of Bechet's recorded solos.

A lot of this material is available elsewhere. However, it's always good to have the simply and exactly documented Classics discs, and there are some useful inclusions and corrections, like the correct attribution of 'Ti Ralph' and 'Meringue D'Amour' from the Willie 'The Lion' Smith date of November 1939; these have been inverted on most reissues in recent times. The 'Original Haitian Music' with Smith is an oddity from a decidedly odd band, and one has a strong sense that Bechet was finding it harder over this period, following his brief sabbatical in 1938, to set up completely sympathetic sessions. More and more often one finds him in bands where piano, not guitar, dominates the rhythm section, and he is paired with other saxophone-players.

Blues In Thirds is dominated by Sidney's somewhat hostile relationship with piano-players. Earl Hines has spoken of the saxophonist's 'evil' mood on the day of their September 1940 encounter, when he refused to nominate which Hines tune was next on the programme. It turned out to be 'Blues In Thirds', and the trio with the pianist and Baby Dodds is a classic. So confused is the Bechet discography that it is becoming virtually impossible to offer reasoned preferences. Technically, these are sub-standard transfers, flat and unresonant.

*** **Sidney Bechet, 1941–1944** Classics 860 *Bechet; Sidney De Paris, Charlie Shavers (t); Henry Goodwin (t, v); Vic Dickenson, Wilbur De Paris (tb); Gene Cedric (ts, cl); Don Donaldson, Art Hodes, Cliff Jackson, Willie 'The Lion' Smith (p); Everett Barksdale (g); Wellman Braud, George 'Pops' Foster, Wilson Myers, Ernest Williamson (b); Big Sid Catlett, Eddie Dougherty, Wilbert Kirk, Manzie Johnson (d).* 10/41–44.

This picks up where Classics 638 left off. Better things were to follow later in October, but two other tracks from that session, 'Blues In The Air' and 'The Mooche', test the quality of this fine band. Duke was obviously on his mind at this time, because he also includes 'Mood Indigo' on the 24 October session, and plays it quite beautifully. Willie The Lion is on top form and lets rip on 'Oh! Lady Be Good' and '12th Street Rag'. It was to be some time before Bechet recorded again; there were three V-Discs in December 1943, reworkings of jazz and blues classics, and then nothing for a further year, until the second of the saxophonist's contacts with Blue Note. This was the session that yielded 'Blue Horizon', a solo of structural perfection and exquisite grace, not very well transferred here but very welcome for all that. 'St Louis Blues' and 'Muskrat Ramble' aren't quite up to that quality, but the combination of Bechet, Sidney De Paris, Dickenson, Art Hodes, Pops Foster and Manzie Johnson was a potent one, and these sides are widely and rightly admired. The very next day, Bechet made a session as sideman with pianist Cliff Jackson's Village Cats, an artist whose work is shortly to be covered by Classics. Released on Black & White, these are agreeable enough sides, and Bechet is featured often enough to please his fans, but even 'Jeepers Creepers' and 'Quiet Please' don't do much more than fill out an otherwise thin disc.

*** **Runnin' Wild** Blue Note 21259 *Bechet; Wild Bill Davison (c); Jimmy Archey, Bob Diehl (tb); Art Hodes, Joe Sullivan (p); George 'Pops' Foster, Walter Page (b); Slick Jones, Freddie Moore (d).* 49–50.

Bechet was Blue Note's token traditionalist in the '40s, a figure substantial enough to stand alongside the fierce hard-boppers. The partnership with Davison works well throughout the set, with Bill's punchy and ringing tone blending superbly with Bechet on 'Basin Street Blues' and 'Runnin' Wild' itself. There are alternative takes of it and of 'Ain't Gonna Give Nobody None Of My Jelly Roll', which is raunchy enough to merit a reprise.

***(*) **Jazz Classics: Volume 1** / *** **... Volume 2** Blue Note 789384 / 789385 *Bechet; Bunk Johnson, Max Kaminsky, Frankie Newton, Sidney De Paris (t); Jimmy Archey, Vic Dickenson, J. C. Higginbotham, George Lugg, Sandy Williams (tb); Albert Nicholas (cl); Art Hodes, Cliff Jackson, Meade Lux Lewis (p); Teddy Bunn (g); George 'Pops' Foster, John Williams (b); Big Sid Catlett, Manzie Johnson (d); Fred Moore (d, v).* 6/39–11/51.

Bechet and Blue Note make an irresistible combination, but not an immediately obvious one. Though the label had its roots in earlier R&B and jazz, having recorded both Albert Ammons and Meade Lux Lewis, its stock-in-trade was to be hard bop and the more accommodating aspects of the avant-garde. Bechet had approached Alfred Lion, wanting to record a long version of 'Summertime' (*Volume 1*, also available on Classics, above), something he had not been able to do for another label. The session of June 1939, the earliest of the dates represented on these compilations, isn't vintage Bechet by any stretch of the imagination, but there are some striking moments. With Lewis all over the place, Bunn lays down a wonderfully simple accompaniment and, with no other horn to hand, Bechet plays a vivid solo that was to boost the original 78 into hit sales. The 1939 session came shortly after the death of Tommy Ladnier, and the full band recorded a less than morose 'Blues For Tommy' (*Volume 2*) on which only Bechet sounds as if he might honestly miss his old partner.

The association with Blue Note continued intermittently over the next few years. In March 1940, with the excellent Bunn again on hand, Bechet recorded 'Dear Old Southland' (*Volume 1*). The 1944 cuts with Sidney De Paris, Vic Dickenson and Art Hodes are less than wholly compelling; but the saxophonist's encounter with the enigmatic Bunk Johnson in March 1945 is a different matter. Bechet sounds cautiously respectful; Bunk sounds like a man whose mind is elsewhere. Nevertheless 'Milenberg Blues' and 'Days Beyond Recall' have a historic significance that goes well beyond their intrinsic value as performances.

The final Blue Note session was recorded a dozen years after the first, and it's a mellowing Bechet who plays the appropriately titled 'Changes Made' with De Paris again, and trombonist Jimmy Archey. Looked at objectively, these sides have taken on a certain sheen purely because of the label that recorded them. Technically, they're first class; historically, they're full of interest; but musically, they're second-order Bechet.

**** **King Jazz: Volume 1** GHB BCD 501/502 2CD *Bechet; Hot Lips Page (t); Mezz Mezzrow (cl); Sammy Price, Fritz Weston (p); Danny Barker (g); George 'Pops' Foster (b); Big Sid Catlett, Kaiser Marshall (d); Douglas Daniels, Pleasant Joseph (v).* 3–8/45.

***(*) **King Jazz: Volume 2** GHB BCD 503/504/505 3CD *As above, except omit Page, Joseph, Daniels, Barker; add Sox Wilson (p); Coot Grant (v).* 9/46, 12/47.

The Bechet centenary came and went in 1997 with little more than a mild flurry of interest. Perhaps because there is no 'problematic' about Bechet, no need to rescue him from obscurity or debunk his undentable popularity, there was no real leverage for a reassessment. The one big event of the year, record-wise, was the appearance of the legendary King Jazz catalogue on CD. By rights, the label was the brainchild of Mezz Mezzrow, an extraordinary booster and self-promoter who managed to raise enough cash from a man who had made his pile in the war selling radar equipment to get the label under way. But Mezzrow was no better as a businessman than he was as a clarinettist, and he quickly got distracted into writing his (fictionalized) autobiography, *Really The Blues*, with the help of journalist Bernard Wolfe. However, the label's policy of recording much more than could be issued pays dividends now. The first sessions on the disc are of pianist Sammy Price with and without vocalist Pleasant Joseph. There follow, though, sessions from July and August with the Bechet–Mezzrow group. Some of these tracks – 'Revolutionary Blues', 'Perdido Street Stomp', 'The Sheik Of Araby' and 'Minor Swoon' – are classics of postwar Dixieland and, though Mezzrow's technical insufficiencies are in no way glossed over in the transfer, the brightness and unselfconscious ease of these performances warm the heart. For once Pops Foster and Danny Barker can be heard clearly, and the balance of the sound is as good as it is likely to get. Sammy Price plays on all the *Volume 1* sides except those from the August sessions. He's a decent player, slightly florid and overcooked as a soloist, but he comes into his own as a group accompanist, bettered only by Art Hodes. Fritz Weston comes in for the later dates and isn't remotely as idiomatic or as good.

Volume 2 doesn't reach the same heights but it does contain a generous amount of music and the chance to hear the basic band working at some length. 'Chicago Function' exists in alternative takes, as do several other tracks, and it's clear from these that, while Mezzrow has to plough pretty much the same furrow each time, Sidney throws off ideas like a meteor shower. The King Jazz story was a short one and, in the final analysis, no different from a thousand other small labels optimistically begun and naïvely mismanaged. Along the way, though, it threw up some wonderful music.

*** **Bunk & Bechet In Boston** Jazz Crusade 3040 *Bechet; Bunk Johnson (t); Hank Duncan, Ray Parker (p); George 'Pops' Foster (b); Freddie Moore, George Thompson (d).* 4/45.

Like Louis Armstrong, Bunk Johnson did not like to share leadership with anyone. In 1945 he was something of a living legend, but he was also profoundly erratic and subject to drinking jags. On these radio sessions, Sidney backs him manfully and leaps in whenever the trumpeter loses the plot. Even allowing for such lapses and the rather shaky source material, the sessions are fascinating for the variation in personal styles. Johnson sounds like a man out on his back porch, while Bechet climbs all over the melody and, when things are not going disastrously wrong, merely proceeding at a pedestrian pace, he simply ignores what Bunk is doing and skyrockets off on his own. This material is also available on the Classics compilation below, but these transfers are very good indeed.

compilations

**** Shake 'Em Up

Avid 694 2CD *Bechet; Wild Bill Davison, Muggsy Spanier (c); Clarence Brereton, Johnny Glasel, Frankie Newton (t); Vic Dickenson, J. C. Higginbotham, Bob Mielke (tb); Bob Wilber (cl); Ernie Caceres (ts, bs); Gil White (ts, cl, v); Dave Bowman, Harry Brooks, Don Donaldson, Art Hodes, Meade Lux Lewis, Lloyd Phillips, Joe Sullivan, Dick Wellstood (p); Teddy Bunn, Jimmy Miller, Leonard Ware (g); Josh White (g, v); Wellman Braud, George 'Pops' Foster, Jimmy Jones, Wilson Myers, Henry Turner, John Williams (b); Big Sid Catlett, Arthur Herbert, Wilbert Kirk, Freddie Moore, Zutty Singleton, Danny Strong, George Wettling (d); O'Neill Spencer (v).* 38–47.

This is a very good career survey, covering the decade from 1938 to 1947 and squeezing 45 tracks onto two CDs. Most of the material is available elsewhere and the one-man-band 'Sheikh Of Araby' is a near inevitable inclusion on a Bechet compilation; but one big bonus is the complete Big Four date with Muggsy Spanier. The sound transfers are pretty good, though once or twice there is a curious variance from one track to the next, which is momentarily distracting. A very attractive introduction to Bechet's classic period.

*** **Sidney Bechet, 1947–1949** Classics 1112 *Bechet; Wild Bill Davison (t); Mezz Mezzrow, Bob Wilber (cl); Art Hodes, James P. Johnson, Lloyd Phillips (p); Pops Foster, Walter Page (b); and others, similar to above.* 47–49.

An exceedingly busy period, during which Bechet (with Mezzrow and others) was regularly doing 'This Is Jazz' broadcasts. There's a certain sameness to the music, and as ever Classics' remastering leaves the sound as muddy and unlovely as might be. Even so, for anyone looking for a complete documentation, rather than an attractively refurbished sound, this is ideal.

*** **Sidney Bechet 1949** Classics 1141 *Bechet; Buster Bailey, Wild Bill Davison (c); Albert Snaer (t); Wilbur De Paris, Benny Vasseur, Munn Ware (tb); Bill Reinhart (cl); Art Hodes, Don Ewell, James P. Johnson (p); Jean-Pierre Sasson (g); Guy Defatto, Walter Page, Sid Thall (b); Wally Gordon, Wilmore Slick Jones, Freddie Moore, George Wettling (d).* 1–5/49.

*** **Sidney Bechet 1949, Volume 2** Classics 1186 *Bechet; Bill Coleman, Pierre Dervaux, Henry Goodwin (t); Claude Philippe (t, bj); Jimmy Archey, Mowgli Jospin, Benny Vasseur (tb); Claude Luter, Bob Wilber (cl); Christian Azzi, Roland Bianchini, Charlie Lewis, Dick Wellstood (p); Duke Of Iron (vn); Jean-Pierre Sasson (g); George 'Pops' Foster, Pierre Michelot (b); Tommy Benford, Kenny Clarke, André Jourdan (d).* 5–10/49.

*** **Sidney Bechet 1949, Volume 3** Classics 1223 *Bechet; Pierre Dervaux, Humphrey Lyttelton (t); Keith Christie (tb); Ian Christie, Wally Fawkes, Claude Luter (cl); Christian Azzi, Eddie Bernard, George Webb (p); Claude Philippe, Buddy Vallis (bjo); Roland Biachini, Pierre Michelot, John Wright (b); Kenny Clarke, François Galépides , Bernard Saward (d).* 10–11/49.

At the start of the final decade of his life, Bechet was already coasting. His tone sounds drier and more pungent than of yore, though the broad vibrato is still there and the solos are still constructed with the same arrogant authority. We cannot say that there are any classic sessions documented here, but Bechet fans will find their man playing with absolute reliability. As for much of his career, Bechet was flitting back and forth between France and the United States, hence the international line-ups.

There was a side-trip to London in November of that year, when he recorded with Humphrey Lyttelton and his band. This was a proud moment for British jazz players and the exuberance and obvious care in the playing are audible on 'When It's Sleepy Time Down South' and 'One Of These Days'. The tracks with Luter a couple of days later are a bit duller, with a lazy quality to some of the ensembles. The Feetwarmers tracks with Bernard, Michelot and Clarke are fine, but Sidney doesn't sound so compelling when there is no other horn to play off.

*** **Spreadin' Joy: 1940–1950** Naxos 8120531 *Bechet; Henry 'Red' Allen, Humphrey Lyttelton (t); Muggsy Spanier (co); Keith Christie, J. C. Higginbotham, Bob Mielke (tb); Bob Wilber (cl); Art Hodes, Ralph Sutton, Jim Tolliver, Dick Wellstood (p); Everett Barksdale, Carmen Mastren (g); Wellman Braud, Jack Lesbert, Walter Page, Charles Traeger (b); J. C. Heard, Manzie Johnson, Wilmore 'Slick' Jones, Danny Strong, George Wettling (d).* 40–50.

*** **From New York To Paris** EPM Musique 159962 *Bechet; Bill Coleman, Sidney De Paris, Pierre Dervaux, Henry Goodwin, Hot Lips Page (t); Claude Philippe (t, bj); Vic Dickenson, Mowgli Jospin, Sandy Williams, Bernard Zacharias (tb); Claude Luter, Mezz Mezzrow, Albert Nicholas (cl); Christian Azzi, Don Donaldson, Earl Hines, Art Hodes, Charlie Lewis, Sammy Price, Sox Wilson (p); Bernard Addison, Danny Barker (g); Roland Bianchini, George 'Pops' Foster, Pierre Michelot, Ernest Williamson (b); Danny Alvin, Big Sid Catlett, Baby Dodds, Manzie Johnson (d).* 40–49.

Kicking off with the overdubbed 'Sheikh Of Araby', the Naxos set is bent on presenting Bechet as a virtually godlike soloist, capable of doing almost anything on his own. It's not a strictly representative collection, with more gaps than continuities, but the sound transfers are, we find, very good indeed and, given Naxos's budget profile, this is a very attractive introduction to Sidney's work during his last really creative period.

The other set covers similar ground, but includes cuts with Hot Lips Page and Mezz Mezzrow that are sure to be of interest. It is also well transferred, though there is a slight deadness of sound here and there.

*** **Genius Of / Circle Seven** Jazzology 35 *Bechet; Wild Bill Davison, Muggsy Spanier (co); Albert Snaer (t); Wilbur De Paris, George Brunis (tb); Buster Bailey, Edmond Hall, Albert Nicholas (cl); James P. Johnson, Joe Sullivan, Ralph Sutton, James Tolliver (p); Danny Barker (g); Walter Page (b); Baby Dodds, Freddie Moore, George Wettling (d).* 47, 1/49.

The Circle Seven (sometimes wrongly given as Circle Of Seven; the name referred to Rudi Blesh's Circle label) was interesting for a rare-as-hen's-teeth appearance by trumpeter Snaer, who'd recorded with Claude Hopkins and Andy Kirk but is otherwise pretty much undocumented. There's also a stand-in role for James Tolliver, who's almost as obscure.

The earlier stuff comes from *This Is Jazz* broadcasts, with a variety of personnels. A cracking 'Ain't Misbehavin'' from 24 May 1947 and a fine 'Dear Old Southland', with Bill Davison, from later on that summer. This is a nice collection, decently remastered.

*** **Sidney Bechet, 1950** Classics 1280 *Bechet; Wild Bill Davison (t); Jimmy Archey (tb); Joe Sullivan, Ralph Sutton (p); Pops Foster, Jack Lesberg (b); Wilmore Jones, George Wettling (d); others similar to Classics 1223.* 4/50.

*** **Sidney Bechet, 1950–1951** Classics 1326 *As for Classics above and Blue Notes below.* 50–51.

*** **Sidney Bechet, 1952** Classics 1358 *Similar to above.* 1–3/52.

Classics continue their patient progress through the turn of the decade, when Sidney was a kind of superstar in France and largely a forgotten man at home. The first Blue Note sessions were to restore his Stateside reputation to some degree. As an ongoing documentation, these are adequate, but again there is no vibrancy to the sound and the accompaniments are often muffled. Given the availability again of the Blue Notes and the relatively routine nature of the material with Claude Luter's group, there's no pressing case for these.

***(*) **The Fabulous Sidney Bechet** Blue Note 30607 *Bechet; Jonah Jones, Sidney De Paris (t); Jimmy Archey, Wilbur De Paris (tb); Don Kirkpatrick, Buddy Weed (p); Pops Foster, Walter Page (b); Johnny Blowers, Manzie Johnson (d).* 11/51, 8/53.

This music must have seemed almost antediluvian at the height of bebop, and Bechet was off the American scene. Even so, there was a special chemistry to these sessions for Alfred Lion, originally released on 10" LPs and later amalgamated when the larger format became established. The soprano sound is still the same, with a broad vibrato and a cutting force. The two dates have a somewhat different sound and more than one commentator has understandably attributed that to the contrast between Pops Foster's slapped bass and Walter Page's pioneering walking style. However, there is a contrast in Sidney's own playing as well. He may sound more relaxed and precise on the earlier date, but there is an urgency about the 1953 sessions which is immediately arresting. There are some alternate takes on the reissue ('Ballin' The Jack', 'Blues My Naughty Sweetie Gives To Me', and 'There'll Be Some Changes Made', and 'Rose Of The Rio Grande' and 'Black And Blue' from the later session) which make this a very happy monument to an artist whose 'decline' was largely a matter of fashion rather than fact.

Also, in brief:

***** The Sidney Bechet Story** Properbox 18 4CD. 23–50.
As with all the Propers, a very decent introduction to a quarter-century of magical music. Purists may quibble at the selections, but for what it offers, hard to beat.

***** Sidney Bechet, 1945–1946** Classics 954. 45–46.
As inclusive and as muddy as ever, this further Classics volume takes the Bechet story on another step of the way.

***** In New York, 1950–1951** Storyville STCD 6039. 50–51.
Some great moments, including a number of tracks, originally on Pumpkin, which modestly feature Russell Moore (*tb*). Bechet's in good form, with a harder than usual tone.

... plus a great many compilations, airshots and European live dates.

Gordon Beck (born 1938)

PIANO, ELECTRIC PIANO, ELECTRONICS

A veteran British modernist, Beck drew attention in the Tubby Hayes group of the '60s, as Ronnie Scott's house pianist and with Phil Woods, 1969–72. Since then has freelanced, worked as an educator and helmed occasional albums.

****** Experiments With Pops / **** Gyroscope** Art Of Life 1001 / 1003 *Beck; John McLaughlin (g on Experiments only); Jeff Clyne (b); Tony Oxley (d).* 8/67; 68.
Beck's early work has been belatedly rediscovered. *Experiments* introduces the nascent talent of 'Johnny' McLaughlin, apparently a late inclusion on what otherwise was meant to be a trio date. Given the pop provenance of the material, it was a brilliant wheeze bringing him aboard. John transforms the set, adding a gear and providing the kind of forceful attack he would later demonstrate on *Extrapolation* and with the Mahavishnu Orchestra.

The songs themselves are standard fodder: 'Norwegian Wood' and 'Michelle' from the Fabs, 'These Boots Were Made For Walking', Jimmy Webb's 'Up, Up And Away' and a solo reading from Beck of 'Sunny'. It would be another 20 years before creative jazz players seriously explored the improvisational reaches of chart pop. With Clyne and Oxley also on the strength, this is a major find.

Gyroscope is a very different project, freer and more intense in scope. The title-piece, which also provided the name of a later Beck group, is one of his most enduring conceptions, a whirling, beautifully balanced trio performance that gives each player equal weight and significance. 'Suite No. 1' is collectively improvised and sounds very slightly dated now but the long closing medley of 'And Still She is With Me/Oxus' is as good a piece as any to emerge from the British free-jazz scene.

***** Jazz Trio** Art Of Life 1017 *Beck; Ron Mathewson (b); Daniel Humair (d).* 1/72.
Recorded while on a tour of Italy with Phil Woods's European Jazz Machine, this was apparently run down in a single morning and released by the unfortunately named Dire label later in the year. The set consists of two main compositions, 'Suite No 5', a romantic, fractious thing written by Beck and performed in three movements, and 'All In The Morning' (which is all they had in the studio), collectively composed and somewhat freer in idiom as a result.

****** Not The Last Waltz** Art Of Life 1008 *Beck; Bruno Rousselet (b); Philippe Soirat (d).* 1 & 7/03.

*****(*) Seven Steps To Heaven** Art Of Life 1018 *As above, except add Pierrick Pedron (as).* 2/05, 5/05.
Here is Beck, live and working with a French trio, and playing some of the best music of his career. This is one of those records that appeals as soon as you pick it up. The cover has a delightful monochrome of (very) youthful waltzers at a ballroom dance competition or display, and there is an appropriate freshness to the playing and choice of material. Beck has always valued strong jazz composition and the two Ron Carter pieces he has included here, the opening 'Einbahnstrasse' – 'One Way Street' – and the closing 'First Trip', are among the best things on the record, the latter a long and thoughtful exploration of Carter's idea. 'Miss Day' is a Beck composition, couched in a sombre bebop idiom. 'Not The Last Waltz' is in three-quarter time, but taken at a furious pace that challenges the two rhythm men. They are generously featured throughout and amply repay Gordon's confidence. 'This Heart Of Mine' starts some way in, presumably because of tape problems, but for the most part this is a beautifully recorded set that should strike shame into the hearts of British concert promoters and warm the hearts of those who have yet to make Gordon Beck's acquaintance.

The later disc merely underlines the point. The addition of Pedron is attractive enough but doesn't add anything particular. As ever, a bold choice of material, including Billy Childs's 'Backwards Bop' and Wayne Shorter's 'JuJu'; also 'Solar', 'Gone With The Wind' and Gordon's own 'Isotope'. The real treat, though, is not the live material from Paris (the Franc Pinot Club) but a solo version of Denny Zeitlin's 'Quiet Now', recorded later in Gordon's home studio. Piano bliss.

***** Appleby Blues** Art Of Life AL 1025 *Beck; Jeremy Brown (b); Tony Levin (d).* 07/05.
This is very much a trio recording (which may revive misleading parallels with the classic Bill Evans group). These days, Beck has his own inimitable language, rich, often edgy and dangerous, but very far removed from the inward harmonic musings of Evans. Brown and Levin play the fullest part in proceedings and the drummer's brush-work on this Appleby date is exceptional. 'With A Heart In My Song' stands out, and there's a nice revival of 'California, Here I Come', a Beck favourite.

Also, in brief:

****** Once Is Never Enough** FMR CD 28. 2/96.
Stan Sulzmann (*as*) and Beck divide writing duties on this, ultimately disappointing, quartet record.

***** Reflections** Art Of Life AL 1005. 5/97.
A lively and characteristically thoughtful solo set recorded live in Bath: 'Night And Day', 'Come Rain Or Come Shine', 'I Love You' and a brilliant 'Re: Person I Knew'.

Harry Beckett (born 1935)

TRUMPET, FLUGELHORN

A Barbadian, he came to London in 1954, began playing in clubs and eventually rose to be a major presence on the British contemporary scene, working with all its major protagonists over decades. More recently lionized by Europe, with recordings

in Germany and association with the French National Jazz Orchestra.

***(*) **Flare Up** Jazzprint JPVP 124 *Beckett; John Surman (ss, bs); Mike Osborne (as); Alan Skidmore (ts); Frank Ricotti (vib, perc); John Taylor (ky); Chris Laurence (b); John Webb (d). 7/70.*
***(*) **Warm Smiles / Themes For Fega** Vocalion SML8430 2CD *Beckett; Alan Skidmore (ss, ts); Mike Osborne (as); John Taylor (p, ky); Frank Ricotti (vib, perc); Chris Laurence (b); John Webb (d). 71, 72.*
*** **All Four One** Spotlite SPJ CD 547 *Beckett; Chris Batchelor, Jon Corbett, Claude Deppa (flhn); Alistair Gavin (p); Fred Thelonious Baker (b); Tony Marsh (d); Jan Ponsford (v). 91.*
***(*) **Images Of Clarity** Evidence EVCD 315 *Beckett; Didier Levallet (b); Tony Marsh (d). 12/92.*
***(*) **Before And After** Jazzprint 107 *Beckett; Chris Biscoe (ss, as); Alistair Gavin (p); Fred Thelonious Baker (b); Tony Marsh (d). 2/99.*

Like many of the African- and Caribbean-born musicians who fell within the circle of Chris McGregor's Brotherhood Of Breath, Beckett moves without strain between free and mainstream improvisation. His essential qualities are an untroubled romanticism and a brightly lyrical tone (to which he adds gruff asides and occasionally startling rhythmic punctuations). His 1970 session (originally for Philips) is one of a couple of valuable reissues. Beckett and Graham Collier wrote most of the tunes and they're a bustling, creative lot, with the horns obliged to push for their own space and a fondness for some clarion ensemble-voicings which (the limited sound-mix aside) makes for some exciting jazz. Osborne is superb on 'Flow Stream Flow' and Beckett himself referees with a fine sense of what will and won't work within the parameters of the tunes..

Warm Smiles appeared on RCA in 1971. It's a sextet, again with Osborne guesting and with Frank Ricotti adding some wonderfully sound colour and cross-rhythms to Beckett's Caribbean-tinged themes. 'Harambee' is as joyous an opening to an album as you'll ever hear and the rest is well up to scratch. *Themes For Fega* is a more muted record, also more complex musically. The addition of Skidmore as a third horn adds a significant dimension, a richness of harmony to 'Chandeliers And Mirrors' and 'Farewell To Fega', and a burning intensity in the solos on some of the other cuts. The sound is pretty typical of the era: Taylor uses mostly electric piano on the second session, and Laurence's bass seems oddly located in the mix.

Beckett's All Four One project is based on a four-flugelhorn front line, an instrumentation capable of great richness but also, one fears and quickly hears confirmed, too little variety. There are some excellent moments. Mingus's 'Better Git It In Your Soul' is just right for this group and 'The Outstanding Light', a very Beckettian original, sits perfectly for the group, but it might have been better to have made an album on which this personnel appeared once or twice; they don't, alas, sustain the full distance.

Though some of the best of Beckett's work is on sessions for other leaders, his later re-emergence as a recording artist found him consolidating his strengths as an improviser. A pity he hasn't recorded more frequently in the sparse but richly contoured setting of *Images Of Clarity*. Levallet has a gorgeous touch and Marsh is among the most musical of European drummers, embellishing softly without ever losing track of an already delicate pulse. Beckett sounds pensive and slightly wry, but keeps a thread of humour running through the set.

Before And After is a live set recorded at Manchester's Band On The Wall. As ever, Beckett seems incapable of making a dull or downbeat record, though the emotion he most typically conveys is a kind of chastened happiness. The six original themes all invite a certain angularity of approach, in which Biscoe is the ideal foil. The opening sequence of 'Conditions' and 'Tinseltown' and then the climactic title-track sum up a good deal of what this extraordinary musician has been doing for years.

Ronnie Bedford

DRUMS

Studied with Fred Albright but came into jazz as an admirer of Gene Krupa. A busy sideman, he turned educator in the '80s after transplanting to Wyoming.

*** **Just Friends** Progressive PCD 7136 *Bedford; Tommy Newsom (ss, ts); Bill Charlap (p); Peter Huffaker (d). 10/93.*
***(*) **Triplicity** Progressive PCD 7111 *Bedford; Roger Kellaway (p); Bob Magnusson (b). 10/98.*
**** **QuaDRUMvirate** Progressive PCD 7123 *Bedford; Steve Wiest (tb); Derek Smith (p); Eric Thorin (b). 10/99.*

A first-call sideman for years, Bedford doesn't seem to have gone into the studio on his own account. These are all live dates, taped somewhat casually and not always with much regard for Ronnie's forceful but deceptively subtle percussion. The first, though perversely the last to be released, obviously benefits greatly from the presence of Charlap and the effervescent Newsom, but (like its successor) also from being a home town date in Cody, Wyoming. The leader swings strongly on a mixed bag of tunes from 'Now's The Time' to a fresh and contemporary 'Lester Leaps In' to the title-tune. No real surprises; just fine straight-ahead jazz.

The trio album is terrific not least for the hugely underrated Magnusson, whose work on 'All Blues', a most unusual version, and on 'Alone Together' is absolutely out of the top drawer. Kellaway's contribution to the Miles classic is no less original, turning the piece into a curiously dark meditation with an almost angry subtext. 'If I Were A Bell' is similarly shifted in emphasis, and again Bedford's use of various drum techniques, from very quiet cymbal shuffles to more emphatic attacks, is an important part of the mix. A fine record that deserves wider circulation.

The 1999 quartet gives 'All Blues' and 'Now's The Time' a further work-out, but some of the originality and freshness have gone out of the former at least. It's still an interesting line-up, with the ex-pat Smith sounding urbane and jolly by turns and Bedford doing his usual subtle voicing of ideas. Good to hear a trombone-led quartet, even if Wiest doesn't always have enough ideas to sustain his features. A pity Bedford isn't now more widely known outside the Equality State.

Allen Beechey

CORNET

His Bright Stars Of Jazz is a gang of youthful Londoners, tackling the Chicago idiom with aplomb.

***(*) **Bridging The Gap** Lake LACD 169 *Beechey; Graham Hughes (tb); Jason Downes (cl, as); George Fagg (p); Andrew Ruiz-Palma (g); Heather Birt (b); Dominic Coles (d); Tamsin West (v). 3/02.*
**** **Bright Stars Of Jazz** Jazzology JCD 346 *As above, except omit Downes, Fagg, West; add Richie Howard (cl), Julie McKee (v). 04.*

Even the idea of a band of twentysomethings playing jazz in this style rather than the ubiquitous post-bop idiom is enough to tickle jaded palates, and Beechey's group don't disappoint on their maiden outing. Excellent work by the horns, a nod to the tradition of taking on unlikely material ('Skater's Waltz'!) and a lively if sometimes too-polite rhythm section make this an enormously attractive disc. Tamsin West, irresistible on 'Jazz Me Blues', is missed on the second record. Basically the same group, but the rhythm guys seem attractively ruffled up on this occasion and 'Sensation Rag' and 'What A Friend We Have In Jesus' confirm the earlier impression.

Peter Beets (born 1971)

PIANO

Won awards in his native Holland as a teenager, working in a family trio before moving on to a more international stage.

*** **New York Trio** Criss Cross 1214 *Beets; Rodney Whitaker (b); Willie Jones III (d). 5/01.*
*** **New York Trio – Page Two** Criss Cross 1237 *Beets; Larry Grenadier (b); Willie Jones III (d). 12/02.*
***(*) **New York Trio – Page Three** Criss Cross 1264 *Beets; Reginald Veal (b); Herlin Riley (d). 10/04.*
Not too many Europeans have been accorded leadership status by Criss Cross, but Beets is a talented exception. He won extravagant praise for these and newcomers might wonder what the fuss is about. He works in a straightforward bop piano continuum, somewhat like Hampton Hawes and Wynton Kelly but with a more delicate touch, which he exploits best at slower tempos: a handsomely shaped treatment of 'Without A Song' on the second record shows him at his best. The debut is weighed towards originals, the second towards standards and the third has four of each, with Veal and Riley the most dependably grooving section and Beets himself reaching for a Petersonian extravagance.

Bix Beiderbecke (1903–31)

CORNET

The quintessence of jazz legend, Leon Beiderbecke was born in Davenport, Iowa, and was mostly self-taught on piano and cornet. He joined the Wolverine Orchestra and made his first record in 1923, but it was his periods with Jean Goldkette (St Louis, 1926–27) and Paul Whiteman (NY, 1928–30) which brought him to wider attention. Recorded under his own name with Frankie Trumbauer. Alcoholism ruined his health, but he was idolized after his death. A cool stylist with a bell-like tone.

*** **Bix Beiderbecke And The Wolverines** Timeless CBC 1-013 *Beiderbecke; Jimmy McPartland (c); Miff Mole, Tommy Dorsey, George Brunies, Al Gandee (tb); Don Murray (cl); Jimmy Hartwell (cl, as); Frankie Trumbauer (Cmel); George Johnson (ts); Dick Voynow, Rube Bloom, Paul Mertz (p); Bob Gillett, Howdy Quicksell (bj); Min Leibrook (tba); Vic Moore, Tom Gargano (d). 2–12/24.*
*** **Bix Beiderbecke And The Chicago Cornets** Milestone MCD-47019-2 *As above, except add Muggsy Spanier (c), Guy Carey (tb), Volly DeFaut (cl), Mel Stitzel (p), Marvin Saxbe (bj, g), Vic Berton (d). 2–12/24.*
Seventy-five years after his death, he remains the most lionized and romanticized of jazz figures. Beiderbecke's understated mastery, his cool eloquence and precise improvising were long cherished as the major alternative to Louis Armstrong's clarion leadership in the original jazz age, and his records have endured remarkably well, even though few of them were in an uncompromised jazz vein. These CDs collect virtually everything he made in his first year in the studios, with the Wolverine Orchestra, the Sioux City Six and Bix's Rhythm Jugglers. With no vocalists to hinder them, these young white bands were following in the footsteps of the Original Dixieland Jazz Band, and although they sometimes seem rather stiff and unswinging, the ensembles are as daring as almost anything else being recorded at the time. Despite the presence of players like Mole, Dorsey and Murray, only Beiderbecke's solos have retained much independent life; the beautiful little contribution to 'Royal Garden Blues', for instance, shines through a dull recording and staid surroundings. The record also includes two tracks made after McPartland had replaced Bix in the Wolverines. Some of the original Gennett masters will never sound anything other than dusty and muffled, but John R. T. Davies has done his usual peerless job on the remastering for Timeless and there is a fine essay by authority Richard Sudhalter. The Milestone set adds five tracks by Chicago's Bucktown Five, fronted by a teenaged Muggsy Spanier, a not inconsiderable bonus, though the remastering isn't quite as good.

**** **Bix Beiderbecke Vol. 1 – Singin' The Blues** Columbia CK 45450 *Beiderbecke; Hymie Farberman (t); Bill Rank (tb); Don Murray (cl, bs); Jimmy Dorsey (cl, as); Frankie Trumbauer (Cmel); Red Ingle, Bobby Davis (as); Adrian Rollini (bsx); Paul Mertz, Itzy Riskin, Frank Signorelli (p); Joe Venuti (vn); Eddie Lang (g); John Cali (bj); Joe Tarto (tba); Chauncey Morehouse, Vic Berton (d); Sam Lanin (perc); Irving Kaufman, Seger Ellis (v). 2–9/27.*
This follows Bix chronologically through arguably his best year in the studios, and it also includes his curious piano solo, 'In A Mist'. Most of the tracks are under Trumbauer's leadership and his own slippery, imaginative solos are often the equal of Bix's, demonstrating why Lester Young named him as a primary influence. Most listeners, though, will be waiting for the shining, affecting cornet improvisations on 'Singin' The Blues', 'Clarinet Marmalade', 'For No Reason At All In C' and the rest. The Columbia sound is light and clear.

**** **Bix Beiderbecke Vol. 2 – At The Jazz Band Ball** Columbia CK 46175 *Beiderbecke; Charlie Margulis (t); Bill Rank (tb); Pee Wee Russell (cl); Jimmy Dorsey, Issy Friedman, Charles Strickfaden (cl, as); Don Murray (cl, bs); Frankie Trumbauer (Cmel); Adrian Rollini, Min Leibrook (bsx); Frank Signorelli, Arthur Schutt (p); Tom Satterfield (p, cel); Joe Venuti, Matty Malneck (vn); Carl Kress, Eddie Lang (g); Chauncey Morehouse, Harold McDonald (d); Bing Crosby, Jimmy Miller, Charlie Farrell (v). 10/27–4/28.*
The survey of Bix's OKeh recordings has the advantage of eliminating the Whiteman material and concentrating on his most jazz-directed music; this disc includes some of the best of the Bix And His Gang sides, including the title-piece, 'Jazz Me Blues' and 'Sorry', plus further dates with Trumbauer. As a leader, Bix wasn't exactly a progressive – some of the material harks back to the arrangements used by the Original Dixieland Jazz Band – but his own playing is always remarkable: lean, bruised, a romantic's sound, but one that feels quite at home in what were still rough and elementary days for jazz. These Columbia editions are a bit long in the tooth now, but worth searching for.

*** **Bix Beiderbecke With Paul Whiteman 1927–1928** Classics 1208 *Beiderbecke; Henry Busse, Charlie Margulis, Henry Busse, Eddie Pinder (t); Jack Fulton (tb, v); Tommy Dorsey, Boyce Cullen, Wilbur Hall, Bill Rank (tb); Jimmy Dorsey, Chester Hazlett,* *Charlie Strickfaden, Hal Mclean, Frankie Trumbauer, Jack Mayhew, Nye Mayhew, Rube Crozier, Izzy Friedman, Red Mayer (reeds); Hoagy Carmichael (p, v); Harry Perrella, Tom Satterfield, Roy Bargy, Ferdie Grofe (p); Kurt Dieterle, Mischa Russell, Mario Perry, Matt Malneck, Charles Gaylord, John Bowman (strings); Wilbur Hall, Carl Kress (g); Mike Pingitore (bj); Min Leibrook (tba, bsx); Mike Trafficante, Steve Brown (b); Harold McDonald (d); Bing Crosby, Al Rinker, Harry Barris, Austin Young, Charles Gaylord, Olive Kline, Lambert Murphy (v); Paul Whiteman (cond).* 11/27–4/28.

Bix's tenure with Whiteman is a mix of triumph and frustration. Though often buried in the massed ranks of the ensemble, he's still audible in the brass section-work, and when his solos come up, a light comes on. As usual with all dance music of this period, the soloists are mostly rationed to 8, 16 or (sometimes) 32 bars, yet even within this framework Bix shines in 'Lonely Melody' and 'Dardanella'. There are occasional sidebars such as the small-group treatment of 'San' as well as the bonus of the young Bing Crosby.

[illegible] COLLECTION

****** Bix And Tram**

JSP CD913 4CD *As appropriate discs above.* 26–29.

A fully comprehensive Bix collection, properly remastered and from a reputable source, is still not widely available. This JSP set at least covers all the Gang titles and every session with Trumbauer, and given the fine transfers and bargain price this is easily first choice among what is now a crowded field of compilations. Mosaic has issued one of its exceptional sets with some associated Jack Teagarden sessions in a seven-disc edition, superbly transferred by Doug Pomeroy. With Bix slipping farther back into history, one wonders how this young man's reputation is going to hold up over the next decade.

Also, in brief:

*****(*) The Bix Beiderbecke Story** Proper PROPERBOX 66 4CD. 24–30.

Even these are disappearing fast. A reasonable job, but the sound is mostly muddy and the documentation no better than average. Rounds up some loose ends, though.

***** Bix Beiderbecke With Jean Goldkette's Orchestra 1924–1927** Retrieval RTR 79040. 11/24–9/27.

Bix's records with the Goldkette group are more highly regarded than his Whiteman sessions, although he is actually featured less prominently here, and Murray (*cl*), Trumbauer (*Cmel*), Venuti (*vn*) and Lang (*g*) get at least as much space.

***** Davenport Blues** Saga Jazz 9829947. 24–30.

One of a continuing flow of respectable compilations.

***** In A Mist** Definitive DRCD 11373. 27.

All readily available elsewhere in superior sound, but a reasonable selection from the classic year.

Richie Beirach (born 1947)

PIANO, KEYBOARDS

Studied at Berklee and in Manhattan before making a mark with Dave Liebman in the '70s. A sporadic recorder on his own account, he's much admired as both sideman and harmonic theoretician.

*****(*) Elegy For Bill Evans** Storyville 8065 *Beirach; George Mraz (b); Al Foster (d).* 5/81.

Throughout his career, Beirach has attempted to blend jazz harmony with elements of European classical music: Chopin, Debussy's impressionism most obviously, and also the densely chromatic language of the Second Viennese School. Bill Evans, who Beirach knew well, is an obvious source from within jazz and the programme of Miles Davis tunes (unless you accept Evans himself wrote 'Blue In Green') is well suited to his conception. 'Nardis' is quite substantially restructured, while remaining recognizable; 'Solar' is taken more straightforwardly. Beirach also programmes 'Spring Is Here' and Brubeck's 'In Your Own Sweet Way', which opens the disc. The sound is excellent and the trio nicely balanced.

***** Too Grand / *** Universal Mind** Steeplechase SCCD 31333 / 31325 *Beirach; Andy LaVerne (p).* 11/92; 11/93.

Two fine duet albums, also, the second of which is unusual in jazz terms for being a four-hands project on one piano. The culminating part is 'The Town Hall Suite', four Bill Evans compositions, played with great freedom and inventiveness. For the rest, the dominating presence is Miles Davis again ('Solar', 'Blue In Green'). The earlier record also includes 'Milestones' and 'So What', as well as material by Monk, Brubeck, Tyner, Shorter and a lovely version of 'Nature Boy'. Andy and Richie swap treble and bass duties throughout the four-hands record, but they seem to do the same instinctively, even when there are two pianos. The performance of Brubeck's 'In Your Own Sweet Way' is particularly forceful in this regard, a huge spread of sound that might be from a much bigger ensemble were it not for the rich piano chording and the percussive off-accents.

***** Trust** Evidence 22143 *Beirach; Dave Holland (b); Jack DeJohnette (d).* 2/93.

A mostly quite abstract set of originals, with one contribution from Holland, and a nice version of Wayne Shorter's 'Nefertiti', that makes for fairly demanding listening. Perversely, the very beauty of Beirach's playing makes this a harder record to absorb than if it had been more aggressively performed.

***** The Snow Leopard** Evidence ECD 22193 *Beirach; Gregor Huebner (vn); George Mraz (b); Billy Hart (d).* 6/96, 6/97.

*****(*) Round About Bartók** ACT 9276 2 *As above, except omit Hart.* 12/99.

The Snow Leopard is a wonderfully varied trio set – Huebner appears on just three tracks – that covers material by Coltrane ('Expression' and 'Naima'), Bill Evans ('Peace Piece'), Billy Hart's wonderful 'Redemption' and classical themes by Mompou and Bartók. There is also a moving and profoundly effective 'In The Wee Small Hours Of The Morning', on which Mraz references Frank Sinatra's famous recording of the song. Beirach's own compositions are typically eclectic. 'The Snow Leopard' is as rarefied and elusive as the creature itself, and as beautiful. 'Citizen Code' and 'Elm' are more generic, but none the less effective.

The drummerless set is a further extension of Beirach's desire to synthesize jazz and the language of modern classical music. He draws on themes by Scriabin and Kodály as well as Bartók, and juxtaposes folk themes from Eastern Europe with his own 'Zal'. Working without percussion emphasizes the classical feel of the trio, and Mraz works much of the time up in cello range. The recording is flawless, warm and intimate, and impeccably balanced.

****(*) Round About Federico Mompou / *** Round About Monteverdi** ACT 9296 2 / 9412 2 *Beirach; Gregor Huebner (vn); George Mraz (b).* 5/01 & 10/02.

The works of Catalan composer Mompou offer much to the jazz musician, not least a spare and unadorned adaptation of folk forms and, arguably, something of the defining 'Spanish tinge'. The only problem is that, compared to Bartók and Monteverdi, at least, he can be exceedingly dull. That's reflected here, though Beirach and his associates make something highly original out of the found sources.

All that is wrong with the second set is – perversely – that there is too much jazz in it. Monteverdi's music, like Bach's, is one of the wellsprings of the Western classical tradition, so primal and unmuddied that it seems almost vandalism to overwork it as Beirach does on occasion here. The material is drawn from all over the master's canon, with themes stated relatively straight before being subjected to variation and 'fantasy'. The key player is Mraz, who provides some wonderful tonalities and seems anxious not to over-egg. Listeners who've never encountered Monteverdi may well be captivated and find themselves hunting down more orthodox performances.

Also, in brief:

*** **Antarctica** Evidence ECD 22086. 9/85.
A fine solo suite, evoking the southern continent but without any overt programmatic intent.

(*) **Emerald City Evidence ECD 22079. 87.
An ostensibly like-minded duo with John Abercrombie (*g*) which fails to gel.

**** **Common Heart** Owl 72943. 9/87.
Elegant solo set, mostly of compositions by favourite playing associates: Liebman, Holland, McClure, Abercrombie, etc.

Martin Bejerano

PIANO

The Miami native, now New York-based, made an impression with Roy Haynes's group and also worked with bassist Lonnie Plaxico and guitarist Russell Malone, before making an impressive debut as leader.

***(*) **Evolution/Revolution** Reservoir RSRCD 189 *Bejerano; Edward Pérez (b); Ludwig Alfonso (d).* 10/06.
Bejerano's concert debut was as soloist in *Rhapsody In Blue* while still at high school. There is something of that classical sumptuousness in his work, though in jazz terms he is most obviously influenced by Chick Corea, who shares a similar background.

No Corea tunes in the set-list, unfortunately, so direct comparison is not possible. There are, however, sparkling renditions of 'Monk's Dream' (played solo) and 'Bouncing With Bud' and a fine, though oddly inward, reading of 'Solar'. Bejerano's originals are mostly workmanlike. 'Cubano Arrepentido' points strongly to his cultural origins but without being generically 'Latin' in style. 'Blues Evolution' is a straightforward blowing tune, a useful starting-point for the set and one that establishes a successful chemistry with Pérez and Alfonso.

Bob Belden (born 1956)

TENOR AND SOPRANO SAXOPHONES, KEYBOARDS

He grew up in South Carolina and studied in Texas before working with Woody Herman and Donald Byrd. His own large-scale ensemble led to work with high-profile names like Herbie Hancock and Sting.

*** **La Cigale** Sunnyside SSC 1097D *Belden; Jim Powell, Tim Hagans (t, flhn); Larry Farrell (tb); George Moran (btb); Peter Reit (frhn); Carl Kleinsteuber (tba); Tim Ries, Craig Handy (ss, ts); Chuck Wilson (cl, f); Mike Migliore (as, f, picc); Ron Kozak (bcl, f); Glenn Wilson (bs); Marc Copland (ky); Jay Anderson (b); Jeff Hirshfield (d).* 10/90.
The debut (see below) was ambitious but unexciting with some surprisingly pedestrian writing, redeemed in places by strong improvisation. The follow-up, recorded at the Paris Jazz Festival, has a similar feel, but it's looser-knit and the soloists in the band get to show their paces. Even so, 'Psalm No 1 (For The Heavens)' isn't much more than attractive mood music. Belden has subsequently arranged songbook albums based around the work of Sting, Prince and Carole King. They have their moments, but they fall largely outside our remit. Belden's influence is considerable, though mainly as a consultant at Blue Note.

Also, in brief:

(*) **Treasure Island Sunnyside SSC 1041D. 8/89.
A belated debut as leader, but the long title-suite really doesn't carry the day.

Marcus Belgrave (born 1936)

TRUMPET, FLUGELHORN

Born in Pennsylvania, he moved to Detroit aged 27 and established himself there as a bold follower of innovation, always busy, but all too rarely heralded.

*** **Gemini** Soul Jazz 24 *Belgrave; Phil Ranelin (tb); Wendell Harrison (ts); Harold McKinney (p); Darryl Dybka (syn); Ed Pickens (b); Lorenzo Brown (perc).* 74.
An eclectic's eclectic, Belgrave worked within the Tribe collective who might well have received the acclaim that went to the Art Ensemble, worked with Sun Ra and even recorded with Was (Not Was). He's neither a hardcore avant-gardist nor an unapologetic populist but a trumpeter who has stuck with his own distinctive vision. This survivor of a patchy recording career is hopelessly time-stamped thanks to McKinney's Fender Rhodes, Dybka's MiniMoog patches and the relentless abstract-funk approach. What does come out of it, though, is Belgrave's utter conviction and bright, clear-toned playing. A shame he isn't more widely acknowledged and more effectively recorded.

Also, in brief:

*** **In The Tradition** Jazzology 324. 12/87–3/00.
A curious set of encounters with Art Hodes (*p*) and Doc Cheatham (*t*), plus others, originally recorded for Parkwood but not released until later. Belgrave doesn't compromise his style for the seniors.

Aaron Bell (1922–2003)

DOUBLE BASS, TUBA

Raised in Muskogee, he began his career in New Orleans before becoming one of Duke Ellington's most distinctive bass-players.

****** After The Party's Over** Cloud 9 18082 *Bell; Hank Jones (p); Ed Thigpen (d). 5/58.*

Bell had a gorgeous, almost nutty sound and inevitably he's well featured in his own trio. It is, however, very much a band of equals and the group's relative longevity – remarkable, given the members' commitments elsewhere and apparent differences of style – gave it a real empathy and collective character. Thigpen is sometimes too abrupt and abrasive for his partners, but for the most part he plays with delicious restraint. Jones is all class and sophistication, but not above some grandstanding on 'Slaughter On Tenth Avenue', the Rodgers dance piece a delightful and unexpected choice in a cleverly chosen set, which works all the way from 'Satin Doll, Parts1 & 2' to the citrusy 'Kumquat'. Formerly on RCA, but now revived by this small label.

Charles Bell

PIANO

Raised in Pittsburgh, he never made a major splash but produced solidly interesting work.

***** In Concert** Fresh Sound FSRCD 1630 *Bell; Thomas Sewell (b); William Harris Jr (d). 11/63.*

There's not much work by Bell around any more. This was originally on Gateway and is probably the only thing of the pianist's you'll find outside the rarities bins. He played with considerable harmonic intensity. Even the familiar line of 'On Green Dolphin Street' takes on new hues and shadows. If November 1963 was a fateful month in America, this date – recorded early in the month at Carnegie Lecture Hall – seems to foreshadow something. Sewell and Harris are little-known but able players, oddly reminiscent in places of David Izenzon and Charles Moffett in the Ornette Coleman trio. Sewell's original blues is intriguing enough to want more and Bell's own 'Memories Of Home' suggests something of his gifts as a composer. A sidebar, but an interesting one.

Roberto Bellatalla

DOUBLE BASS

Brilliant freestyle player and an effective leader who previously worked with Elton Dean, Louis Moholo and others.

***** Borrowed Time** Slam CD 239 *Bellatalla; Claude Deppa (t, flhn); Jason Yarde (ss, as); Brian Abrahams (d). 12/98.*

*****(*) Bows' Wind** CamJazz 7781 *Bellatalla; Giovanni Maier (b); Michele Rabbia (perc). 5/05.*

His involvement with the South African diaspora in London gives his work a comfortable foothold in melodic, almost folkish playing as well as free improvisation. Some of the tracks on *Borrowed Time* recall the great days of Mongezi Feza and Dudu Pukwana, starting simply and then erupting. 'On The Eastern Side Of The Lake Of Flowers' sounds as if it might be a picture postcard but is a *tour de force* for bowed bass and soprano saxophone. Abrahams isn't Louis Moholo, but he knows how to command.

The free trio with Maier and Rabbia is a fascinating project, musically quite demanding over the length of a CD but best listened to as a continuous performance, whereby some of the underlying logic becomes evident. Easily overlooked, but highly recommended.

Louie Bellson (born 1924)

DRUMS

Born Luigi Paolino Balassoni, he worked with Goodman, Dorsey and James in the '40s, but his most famous early association was with Duke Ellington, whom he joined in 1951. He continued to work in big bands until the '60s, when the emphasis shifted to smaller groups.

***** Live At Flamingo Hotel 1959** Jazz Hour JH 1026 *Bellson; Guido Basso, Johnny Frock, Ralph Clark, Wally Buttogello, Fred Thompson (t); Juan Tizol, Earl Swope, Nick DiMaio (tb); Joe DiAngelo (frhn); Frank Albright, Herb Geller (as); Aaron Sachs, Nick Nicholas (ts); George Perry (bs); Ed Diamond (p); Lawrence Lucy (g); Truck Parham (b); Jack Arnold (vib, perc). 6/59.*

Bellson is among the last survivors of a breed of tough and tirelessly energetic drummers who powered big bands and small groups alike with showmanship and sheer muscle. His work with the big-band elite gave him a nearly unrivalled experience, and his own groups are marked out by an authority which is often masked by Bellson's comparatively restrained style: virtuoso that he is, he always plays for the band.

This resurrects a typical hotel engagement. Location sound is excellent and the authentic whomp of Bellson's kit fires up the band, though soloists are left little space to shine: Basso and Geller get some time on 'Blast Off', but that's about it.

*****(*) Inferno!** Concord CCD2 2158 *Bellson; Bobby Shew, Stuart Blumberg, Frank Szabo, Conte Candoli, Blue Mitchell, Harry Edison, Nelson Hatt, Walt Johnson, Ron King, John Thomas (t, flhn); Charlie Loper, Frank Rosolino, Gil Falco, Dana Hughes, Nick DiMaio, Mayo Tiana, Bob Payne, Alan Kaplan (tb); Dick Spencer, Pete Christlieb, Larry Covelli, Don Menza, Bill Byrne, Matt Catingub, Andy MacKintosh, Gordon Goodwin (sax); Nat Pierce, Ross Tompkins, Frank Collett (p); Mundell Lowe, John Chiodini, Timothy May (g); John Williams (b); Jack Arnold, Joe Porcaro (perc). 5/74–8/79.*

Bellson recorded extensively for Concord, though most of the work is now deleted. This repackage of *150 MPH* and *Dynamite!* makes an attractive buy. There are a few nice cameos from Edison, Candoli and Rosolino on the former, and a fine Bill Holman chart for 'Hello, Young Lovers'. Lacking the modish fluff which spoiled the Pablo albums (see below 'in brief'), this is one of Louie's best. The later set was recorded at the 1979 Concord Festival and for sheer big-band exuberance the likes of 'Sambandrea Swing' hit the bullseye.

****** Matterhorn** Original Jazz Classics OJCCD 1096 *Bellson; Conte Candoli, Walter Johnson, Ron King, Bobby Shew, Snooky Young (t); William C. Booth, Gil Falco, Dana Hughes, Alan Kaplan, Bob Payne (tb); Pete Christlieb, Andy MacKintosh, Don Menza, Joe Romano, Richard Spencer (sax); Ross Tompkins (p); Grant Geissman (g); Joel Di Bartolo (b); Jack Arnold, Robert Zimmitti (perc). 12/78.*

Many of Bellson's records from the '70s and '80s are blemished by a shallow attempt at crossover. *Matterhorn* actually stands up remarkably well. Conceived as a whopping 'Suite For Drums', there's a whiff of excess which Bellson manages to transmute through sheer skill and bravado, but without the bombast of Buddy Rich. It's a crack team of studio pros and there is the odd solo to liven things up further.

****** Don't Stop Now** Capri 71001 *Bellson; John Audino, Conte Candoli, Steve Huffsteter, Walt Johnson, Ron King (t); Carl*

Fontana, Andy Martin, Michael Wimberly (tb); John Bambridge, Pete Christlieb, Joe Roccisano (sax); Mike Melvoin (ky); Frank Strazzeri (p); Dave Stone (b). 84.

Originally released on Christlieb's Bosco label this half-and-half big-band and small-group disc makes a welcome return. There is a wonderful spot for Louie on Thad Jones's 'With Bells On', which must rank as one of the best of his career, but the best of the material generally comes on the combo tracks, largely because the sound is better there. There's still an unhappy tendency to throw in contemporary elements (Melvoin's DX-7 adds nothing), but there is enough good straight-ahead playing to satisfy most fans.

*****(*) Live From New York** Telarc 83334 *Bellson; Danny Cahn, Glenn Drewes, Darryl Shaw, Marvin Stamm (t); Clark Terry (flhn); Michael Davis, Larry Farrell, Keith O'Quinn (tb); Herb Besson (tb, btb); Joe Roccisano, Steve Wilson (as); Ted Nash, Scott Robinson (ts); Jack Stuckey (bs); Derek Smith (p); Harvie Swartz (b).* 12/93.

Clark Terry is cited as a special guest and his flugelhorn solo on 'Blow Your Horn' is the album's highlight. Nevertheless, the 70-year-old drummer is in great form and spirits, playing a set of charts prepared by Tommy Newsom, Matt Catingub and others, and including a long 'L.A. Suite', which gives him a chance to stretch out and enjoy a nostalgic ride

***** Salute** Chiaroscuro 329 2CD *Bellson; Bobby Shew (t); George Young (ts); Willie Pickens (p); Keter Betts (b).* 4/94.

The 'salute' is a half-hour medley on the second disc that pays homage to half a dozen of the great jazz drummers, followed by an interview with Louie in which he talks over much of the same ground. To be honest, the speech is more interesting than the playing, but there are some nice things on the first disc. The quintet play a lovely version of Horace Silver's 'Blowin' The Blues Away' and a fine 'When You Wish Upon A Star'. As ever, Louie plays for the guys, with affecting modesty.

Also, in brief:

****(*) The Best Of Louie Bellson / ** The Louie Bellson Explosion** Pablo 2405-407 / Original Jazz Classics OJCCD 728. 5/75–9/78; 5/75.

No great shakes, but it distils some of the best moments from otherwise rather dispensable records; *Explosion* is still available separately.

***** Concord Jazz Heritage Series: Louie Bellson** Concord CCD 4817. 11/77–10/97.

With so much of his two-decade association in the deleted bin, this is a useful salvaging of the stronger cuts.

****(*) Jam With Blue Mitchell** Original Jazz Classics OJCCD 802. 9/78.

A decent date, but Blue isn't his old self and it's Pete Christlieb (*ts*) who supplies the most reliable solos.

**** Cool Cool Blue** Original Jazz Classics OJCCD 802. 11/82.

Very low key indeed.

Gregg Bendian (born 1963)

PERCUSSION

He first played in art-rock situations but moved into free music. Has recently been much involved with the Mahavishnu Project.

***** Definite Pitch** Aggregate CD 001 *Bendian (perc solo).* 94.

*****(*) Counterparts** CIMP 105 *Bendian; Paul Smoker (t, flhn); Vinny Golia (sno, cl, bcl); Mark Dresser (b).* 1/96.

*****(*) Interzone** Eremite MTE 03 *Bendian; Nels Cline (g); Mark Dresser (b); Alex Cline (d, perc).* 8/96.

Like Gerry Hemingway, Bendian was originally excited by rock music, before discovering the richness of percussion-aware composers like Edgard Varèse. He has pointed out that the main influences on his development of a solo improvisational approach were not other percussionists but free players like Cecil Taylor (who has recorded some Bendian compositions) and Derek Bailey (with whom he has since recorded). With one exception, the pieces on *Definite Pitch* are all written for tuned instruments, hence the title; Bendian uses chimes, timps, chromatic boobams, electronic keyboard percussion, vibes, but only on one track does he attempt to create an ensemble effect by moving among different instruments. This is a work-in-progress recording with an emphasis on repaying debts: tributes to percussionist Jamie Muir, to Captain Beefheart/Don Van Vliet, film-maker Stan Brakhage, physicist Richard Feynman and others.

Brakhage and Beefheart are interesting figures to acknowledge because much of Bendian's work is surreal and associative, and this is very much the mood of his first group recording, in which he takes a more conventional drummer's part but reinterprets it in that same maverick way. Smoker, Golia and Dresser are kindred spirits in this. The pieces (rather dimly recorded) are mostly long and open-formed, and they integrate arranged themes with what sound like totally free passages. Precisely where one begins and the other ends remains unclear, and there is a constant sense, as in Braxton's works, of multiple subjects being engaged, as in a palimpsest.

Interzone sounds like a settled performing unit. Bendian concentrates on vibes and glockenspiel, leaving more conventional time-keeping to Alex Cline, and relying on the two string-players for much of the texture and colour in the set: plenty of both. Most of the tracks are long and detailed and are structured round quite complex rhythmic ideas. 'I-Zones' is abstract and lateral. 'Sunblade Strafe The Continent' is more obviously evocative and the enigmatic 'Blood: Sassoon Zi Tavit' might almost be an off-cut from some unreleased project of John Zorn's. This is a strong set, faithfully recorded and well engineered.

****** Interstellar Space: The Music Of John Coltrane** Atavistic ALP 102 *Bendian; Nels Cline (g).* 2–4/98.

The most interesting of a whole shelfload of Coltrane anniversary records, this thoughtful retread of Trane's and Rashied Ali's experimental duets arrived late and was largely overlooked. Interestingly, Nels Cline, brother of Interzone's Alex, does not push his powerfully amped guitar up into the multiphonic and harmonically complex atmospheres which the great saxophonist claimed for jazz in the '60s, relying instead on much simpler lines and delicate phrasing.

Bendian is so wholly besotted by free-jazz drumming that he adopts the mannerisms with absolute authenticity. As pastiche, this would be wonderful. As a tribute to the permanent revolution in modern music, it is nearly grand, a superbly modulated performance from both players. The bonus live performance of 'Lonnie's Lament' is atmospheric and moving.

***** Myriad** Atavistic 119 *Bendian; Nels Cline (g); Steuart Liebig (b); Alex Cline (d, perc).* 99.

***** Requiem For Jack Kirby** Atavistic 125 *As above, except omit Liebig; add Joel Hamilton (d).* 00.

Unlike Alex Cline, who appears again on the first of this pair, Bendian has evolved towards an edgy surrealism that remains rhythmically based. The second of the pair is a tribute to the great era of comic book art. Gregg concentrates largely on vibraphone and glockenspiel on these dates, leaving Cline to fill in his trademark textures. Nels Cline brings in a touch of art-rock, and though some of his hotter solos veer towards pastiche, they're executed with enough strength and intelligence to avoid parody. Hard to single out tracks on either album, except to say that 'Diaspora' (*Myriad*) and 'Teaneck In The Marvel Age' (*Requiem*) outstay their welcome somewhat. Bendian now seems more convincing when he restricts himself to a shorter duration. Even so, these are fine, intelligent records which point to a new kind of jazz fusion and may seem of growing significance as the years go by.

*** **Bone Structure** Cryptogramophone 114 *Bendian; G. E. Stinson (g); Jeff Gauthier (vn); Steuart Leibig (b).* 2–4/00.

*** **Change** Aggregate 4 *Bendian; Steve Hunt (p); John Lockwood (b).* 11/05.

Bone Structure is a fascinating unit, which functions almost like a classical piano quartet with Bendian in the piano-player's role. The range of options is much wider even than the instrumentation suggests; Bendian has a huge palette and Leibig's treatments widen the spectrum considerably. There's not a dull moment in the entire set, its spirit vividly and thoughtfully improvisatory.

Bendian's affection for violin has long been obvious. The kind of glissando sound he looks for from his own tuned percussion has clear similarities. Trio Pianissimo has been going for some time now and if the Truemedia disc below is now quite difficult to find, the new one fills the gap nicely. The closing sequence is intriguing: a dedication to Monk's drummer Ben Riley, the great pianist's 'Gallop's Gallop' and then the extended 'Torrents', which is one of the best things Bendian has done.

Also, in brief:

***(*) **Espiritu** Truemedia D 98715. 2/97.

These duets with Alex Cline (*d*) are heart-liftingly good, percussion-playing of the highest order and unfailingly musical. Might be hard to find, though.

***(*) **Trio Pianissimo** Truemedia D 99205. 98.

A maverick 'piano trio' delivers a strong, beautifully executed album that might have been improved only by the inclusion of more varied material.

Roni Ben-Hur

GUITAR

Born in Israel, he arrived in the US in 1985 and studied improvisation with Barry Harris. He plays in a brisk bop style.

*** **Backyard** / ***(*) **Sofia's Butterfly** TCB 95902 / 98802 *Ben-Hur; Barry Harris (p on Backyard only); Lisle Atkinson (b); Leroy Williams (d); Amy London (v).* 94; 97.

***(*) **Anna's Dance** Reservoir RSR 127 *Ben-Hur; Charles Davis (ts); Barry Harris (p); Walter Booker (b); Leroy Williams (d).* 11/00.

**** **Signature** Reservoir 181 *Ben-Hur; John Hicks (p); Rufus Reid (b); Leroy Williams (d); Steve Kroon (perc).* 9/04.

***(*) **Keepin' It Open** Motema 0010 *Ben-Hur; Jeremy Pelt (t); Ronnie Mathews (p); Santi Debriano (b); Lewis Nash (d); Steve Kroon (perc).* 9/05.

For his debut, Ben-Hur shrewdly recruited one of the original bop giants. The still-effervescent Barry Harris coasts through these relatively unfamiliar tunes with a smile you can almost hear. 'The Thrill Is Gone' opens the album on what is possibly its high-point, but the following 'Dance Of The Infidels', which the man from the Holy Land invests with scope and drama and with a certain pre-modern quality that suggests the theme might have originated on a Crusader march. Sonny Rollins's 'Audubon' is rarely covered but reveals another brightly plumaged bopper. 'Backyard' is Harris's clever contrafact on 'Embraceable You'. Singer Amy London – Mrs Ben-Hur – turns in a solitary vocal on 'Something To Live For'.

Ben-Hur has been likened to Kenny Burrell and Jimmy Raney. If anything, he sounds more like Jimmy's son Doug, with the same quiet urgency and willingness to hang back on the beat before pressing down on the gas. The second album is a better showcase for his guitar-playing than the debut, which inevitably relied heavily on Harris. Roni keeps Atkinson and Williams on board, and gives Amy a vocal spot, but in the trio format he's pushed out into the spotlight. Two Harris tunes, 'Like This' and 'Choices', sound as if they might have formed the basis for past lessons, so briskly does the guitarist despatch them. The Bud Powell tune this time is 'The Fruit' and there is a fresh Latin tinge to 'Tin Tin Deo'.

On the third record, Ben-Hur closes with another bop master whose work he has studied closely. As a member of Bertha Hope's Elmolennium Project, Roni came across Elmo Hope's 'So Nice'. Sadly, there are no other Hope themes on *Anna's Dance*, a pity given the return of Harris, who understands this material like no one else now living. The other ambitious reading is of Charlie Parker's seldom-played blues 'Visa', which puts guitar and piano into an interesting new relation. Booker is another Ben-Hur employer [or employee?] and his firm, chunky bass is a great asset, spurring on some of the quieter and less emphatic numbers.

The ability to sign up major names is again reflected on the fourth and probably best record. Hicks can be a dull soloist, but he enjoys this setting and plays some of his best recent solos, not least on his own 'Slowly But Surely'. The guitarist has clearly learned much from Villa-Lobos's 'Bachianas Brasileiras' and 'Choros' and programmes one of each here. His own 'Eretz' is the best thing on the album, though, and further testimony to his developing skill and musicality.

There's another Elmo Hope tune on *Keepin' It Open*. 'One Second Please' is one of the guitarist's best bop covers yet, though the Monk tune included, 'Think One', runs it a close second. He again diversifies by including a traditional Hebrew melody, 'Eshkolit', and a slice of Granados in 'Andaluza'. It pretty much works as a passage, though there are some slightly jarring moments as he switches from bop to a kind of swinging world music.

Sathima Bea Benjamin

VOICES

As a South African exile in Europe with then-partner Dollar Brand (Abdullah Ibrahim), Beattie Benjamin met Duke Ellington and was recorded by him. The name 'Sathima' was given to her by Johnny Dyani.

***(*) **A Morning In Paris** Ekapa S.A. 004 *Benjamin; Duke Ellington, Abdullah Ibrahim, Billy Strayhorn (p); Svend Asmussen (vn); Johnny Gertze (b); Makaya Ntoshko (d).* 2/63.

Bea Benjamin buttonholed Duke after a Paris concert and persuaded him to come to the Club Africana and hear her boyfriend's trio. Ever courtly, Duke insisted on hearing Bea sing as well, and was captivated. The resulting recording, *Duke Ellington Presents The Dollar Brand Trio*, established the South African's career, even though Frank Sinatra of Reprise Records decided the couple weren't commercial enough for further release. That *A Morning In Paris* survives at all is due to the habit of recording engineer Gerard Lehner of keeping a private listening copy of every session he taped.

After an impromptu rehearsal – Strayhorn had never heard 'A Nightingale Sang In Berkeley Square', Benjamin did not know his 'Your Love Has Faded' – the session was recorded, with Duke accompanying on 'I Got It Bad And That Ain't Good' and 'Solitude', Strayhorn on the two rehearsed songs, the solidly Duke-influenced Brand/Ibrahim on the remainder. All are standards, but Benjamin's warm, slightly innocent delivery and sensuous (but not morbidly sensual) vibrato give familiar material like 'Love Man', 'The Man I Love' and 'Spring Will Be A Little Late This Year' a quality that suggests, as we've noted elsewhere, that she'd never heard these songs before, or certainly never heard iconic performances of them. The trio plays well and even the curious inclusion of Asmussen on pizzicato violin adds to the record's charm. Later work had more of an African inflection, but here Benjamin emerges as a remarkable interpreter of standards.

A tiny puzzle. This Ekapa release somewhat implies that this is the first appearance of these 'lost' tapes. Owners of our fifth (2000) edition will find it reviewed there as an Enja record. Sadly, none of Benjamin's other discs for the German label are currently available. Probably nothing since has matched that studio debut: Duke as accompanist and producer, *and* Billy Strayhorn.

Don Bennett (born 1941)

PIANO

A picaresque career, but a swinging hard-bopper of distinction.

***(*) **Chicago Calling** Candid CACD 79713 *Bennett; Arthur Hoyle, Steve Smyth (t); Art Porter (ss, as); Eddie Peterson (ts); Erich Hochberg (b); Paul Wertico, Darryl Ervin (d). 5/90.*

*** **Solar** Candid CACD 79723 *Bennett; James Long (b); Douglas Sides (d). 8/94.*

***(*) **Simplexity** Candid CACD 79742 *Bennett; Aleksandar Milosevic (b); Douglas Sides (d). 97.*

Bennett gave up music for a decade to work as a private eye. His comeback album, *Chicago Calling*, was originally released on the small Southport label and was subsequently picked up by Alan Bates for Candid. One wonders what a big label might have done with him: throw him into the studio with a couple of celebrity horns, perhaps. Bennett has preferred to work with local Chicagoans, including Peterson, who headed the music department at the University of Illinois; he's a persuasive soloist. So's Hoyle, but he didn't last the set, having to bow out with busted chops and give place to young Smyth, but not before he recorded the lovely bridge solo on Bennett's 'Sleeping Child'. Bennett's strength is melody. 'Love Found Me' sounds as if it has been around for generations. Porter's avowed Lucky Thompson influence is evident in his soprano solo.

The first trio date relies more on other composers, but with an untypical route through Miles's title-piece and 'Tune Up' and with vividly renewed versions of 'Blue Moon' and 'A Night In Tunisia'. All the same, it's Bennett's own writing that intrigues and the impact of the later record is further diminished by a boxy sound. That's corrected on the final disc of the bunch – and what a great description of Bennett's approach *Simplexity* is – though it's hard to pin down musically why it feels a more successful set. A one-off, Bennett is worth checking out.

Max Bennett

DOUBLE BASS

Enterprising player from the Kenton stable.

**** **Max Is The Factor** Fresh Sound Jazz City FSRCD 2218 *Bennett; Nick Travis (t); Carl Fontana (tb); Charlie Mariano (as); Jack Nimitz (bs); Dave McKenna (p); Mel Lewis (d). 12/55.*

Bennett was still with Kenton when he recorded these bright sessions over the course of a day. The trio cuts with McKenna and Lewis are probably the best. Certainly Bennett's own work is much more anonymous on the four sextet tracks, though there are some excellent passages and solos on the quartet cuts with Fontana. Nice as ever to hear a trombone-led group, though Bennett's well to the fore as well.

Han Bennink (born 1942)

DRUMS, PERCUSSION, TROMBONE, TENOR AND SOPRANO SAXOPHONES, CLARINET, HARMONICA, ANYTHING/EVERYTHING

Born in Zaandam, Bennink went the classic route of working on liners, and he played drums for US visitors to Amsterdam all through the '60s, when he also began working with Misha Mengelberg as a duo. An eminence in European free music, though he still enjoys more boppish situations too.

*** **Nerve Beats** Atavistic Unheard Music UMS/ALP 206 *Bennink (d etc solo). 9/73.*

There's no substitute for seeing Bennink in performance, and the 1973 survival *Nerve Beats* is a *tour de force* which seems entirely one-dimensional, given that we can only experience the aural element. Starting with a drum fusillade which sounds like the work of ten men at least, then proceeding through a further 40 minutes of percussion, trombone, clarinet, primitive drum machines, tabla-playing, noise and music off radios and more, it transcends the clichés about period charm and feels vividly alive, although one can only guess what this extraordinary man is doing some of the way.

***(*) **Jazz Bunker** Leo Golden Years GY 7/8 2CD *Bennink; Toshinori Kondo (t, euph, perc, v); Eugene Chadbourne (g, p, v). 2/80.*

The 1980 session with Kondo and Chadbourne is a meeting of three masters of cracked extravagance and features everything from trombone/euphonium dialogues to a war of attrition over respective volume levels. In a curious way, it is much more traditional in flavour than most European improvised music; importing bluegrass, brass-band music and pre-bop swing into its delivery, for much of the way it hardly feels avant-garde at all, for all the chaos. The quality of the recording isn't outstanding, but as a constantly surprising, intense and funny piece of documentation it ranks highly in this area.

*** **Home Safely** Favorite 1 *Bennink; Curtis Clark (p); Ernst Glerum (b). 1/94.*

*** **Serpentine** Songlines SGL 1510 *Bennink; Dave Douglas (t).* 1/96.

***(*) **Post Improvisation, Volume 1: When We're Smilin'** Incus CD 34 *Bennink; Derek Bailey (g).* 99.

*** **In Edamo** ICP 037 *Bennink; Steve Beresford (p, elec).* 2/00.

It's questionable whether the 1994 trio really belongs to Han or to the superb Clark. The pianist is in cracking form on a set of mostly inside compositions which gives Han a chance to show off his formidable timekeeping skills. Precisely because it stands somewhat apart from his more improvisatory work, this one is worth having.

The duo with Douglas offers 13 mostly short tracks, interspersing extemporized originals, a couple of tunes that sound as if they've had some preparatory work done on them and a couple of standards, most startlingly 'Cherokee', which is a vividly comic but also deeply felt performance. 'Too Close For Comfort' is prefaced by 'Two Clogs For Comfort', but mostly the tone is quite sober. Both 'Serpentine' and 'Delft', the two most substantial pieces, are written by Douglas, but he seems to defer to the drummer in performance.

Bennink and Bailey is another partnership that goes back a long way. According to its brief sleeve-note, each man posted the other some music, and each played along with the received result, creating a set of virtual duets. Bennink swings even when he's not playing a countable time, and lifts Bailey's abstractions into something which at least approaches jazz (perhaps to the guitarist's exasperation). A brief and delightful record.

The English pianist Beresford is no match for Misha Mengelberg in duet with the ferocious Dutchman, and his resorting to toy electronics soon becomes a bit tiresome, but the drummer's unstinting enthusiasms bridge any weak spots and a modern recording highlights Han's superb stickwork.

*** **Train Kept A Rollin' (21 Years Later)** Leo 324 *Bennink; Eugene Chadbourne (g, bj, p).* 01.

Han and the good Doctor in a series of hilariously unexpected duets. Most of the tracks are freely improvised and bear a version of the subtitle ('One Year Later', 'Five Years Later' and so on), but there is also a version of Jobim's 'Corcovado' and, in honour of Han's association with Eric Dolphy, a lovely and completely unexpected take on the saxophonist's best-known composition, 'Miss Ann'. As ever, Chadbourne has his selection of stringed tricks at the ready and somewhat dominates the set.

*** **The Laughing Owl** / **** **Zeng!** Improv-Terp IS 03 / Improv-Terp 13 *Bennink; Terrie Ex (g).* 1/00; 07.

Just as Derek Bailey had been experimenting with drum'n'bass groups and with DJs, so Bennink chipped in with these sets with the guitarist of Dutch punk group The Ex. The songs are mostly short, intense and fairly haphazard in tone, but the whole project is saved by Bennink's manic humour and Ex's delightful hard-scrabble approach.

*** **Grass Is Greener** Psi 02.02 *Bennink; Evan Parker (ts).* 01.

Released on Parker's own label, this is a strangely disappointing set in the sense that the two long opening tracks, 'Traps Of Appetite', 'Traps Of Instinct', have no obvious logic, no real shape and only a rather obscure registration on the recording, which was made under professional circumstances. The shorter pieces are much more effective and 'The Empty Hook' is a small masterpiece. Parker is a wonderful tenor-player, a detail often eclipsed by his virtuosic soprano performances, and his strong, gritty tone is heard to maximum effect here. Bennink has a wealth of musical ideas and the intricacy of his playing is breathtaking in places. A shame about those opening pieces, though.

*** **Amplified Trio** Treader TR008 *Bennink; John Coxon (g); Ashley Wales (elec, samples).* 1/06.

A fine, sometimes boisterous and always good-natured encounter with the Spring Heeled Jack boys. Coxon's guitar has acquired a distinctiveness already and he leads most of these seven numbered improvs in some respect or other. Han has definitely settled into a style or manner by this stage and one sometimes suspects him of 'being Han Bennink' rather than responding to musical cues. A very decent set, though.

Also, in brief:

(*) **Tempo Comodo Data 823. 82.

A glorious technician, Bennink has by now learned enough technical tricks to keep the most avid percussion junkie going for months; for most listeners, though, a fairly tough listen.

Sammy Benskin (1922–92)

PIANO

The New Yorker was famed as a great vocal tutor and accompanist. He did little recording on his own account, but he can be found on discs by Buck Clayton, Billie Holiday, Lucky Thompson and others.

*** **These Foolish Songs** Black & Blue 951 *Benskin (p solo).* 3/82.

Benskin prefers to treat these familiar compositions as songs, rather than as structures for improvisation. Mostly he sticks pretty close to the original conception, sometimes illuminatingly so – as on 'Lullaby Of The Leaves' – at other times ('Lush Life', 'What Are You Doing The Rest Of Your Life') more drably. It makes for a very pleasant hour of jazz, and there is no mistaking the authority of Sammy's touch.

George Benson (born 1943)

GUITAR, VOCAL

Sang from an early age and recorded R&B as a teenager. Then focused on guitar, touring with Jack McDuff from 1962, his own albums from 1965 and sideman appearances with Miles Davis and others. Had major crossover success in the '70s, first as a guitarist, then with a return to singing. Tried to return to jazz as his pop audience faded.

*** **The New Boss Guitar** Original Jazz Classics OJCCD 460 *Benson; Red Holloway (ts); Jack McDuff (org); Ronnie Boykins (b); Montego Joe (d).* 5/64.

Benson's pop success tended to camouflage the fact that he is a brilliant musician. His first records were made when Wes Montgomery was alive and the acknowledged master of the style which Benson developed for his own ends: a rich, liquid tone, chunky octave chording and a careful sense of construction that makes every chorus tell its own story. At his best, Benson can fire off beautiful lines and ride on a 4/4 rhythm with almost insolent ease. Almost any record featuring his guitar has special moments, though this early date with then-boss McDuff is comparatively routine, with short tracks and a meagre playing-time.

*** **It's Uptown** Columbia/Legacy 66052 *Benson; Blue Mitchell (t); Ronnie Cuber (bs); Lonnie Smith (org); Jimmy Lovelace, Ray Lucas, Charlie Persip (d).* 66, 67.

***(*) **The George Benson Cookbook** Columbia Legacy 5024702 *Benson; Blue Mitchell (t); Bennie Green (tb); King Curtis (ts); Ronnie Cuber (bs); Lonnie Smith (org); Albert Winston (b); Marion Booker, Jimmy Lovelace, Ray Lucas (d). 66.*

Uptown is still a very credible and successful jazz album, elements of bebop, Wes, R&B and soul moulded together by Benson's fluid playing and (on three tracks) singing. The reissue includes some material from a Lonnie Smith recording of the same period as well as out-takes from the original *Uptown* session. Apart from 'Willow Weep For Me', there's no chance for Benson to stretch out and play at any length. There's more rock on *Cookbook*, but with John Hammond in the booth (he can be heard speaking on some of the bonus tracks) there's a certain guarantee of quality. The Little Willie John song 'Let Them Talk' hadn't been released before and it indicates how much Benson was being steered in a pop direction even here, but the guitar-playing is terrific, still aggressive and thoughtful, but with that ease of delivery that a few years on came to seem a curse. One instinctively wants to freeze him at this point in his career, indulge him in a few vocals and a touch of soul-jazz, but spare him (or us) the breakthrough/decline that followed.

*** **Giblet Gravy** Verve 543754 *Benson; Ernie Royal, Snooky Young (t); Jimmy Owens (t, flhn); Alan Raph (btb); Pepper Adams (bs); Herbie Hancock (p); Eric Gale, Carl Lynch (g); Ron Carter, Bob Cranshaw (b); Billy Cobham (d); Johnny Pacheco (perc); Eileen Gilbert, Albertine Robinson, Lois Winter (v). 68.*

*** **The Silver Collection** Verve 823450 *Benson; Jimmy Owens (t, flhn); Clark Terry, Ernie Royal, Snooky Young (t); Garnett Brown (tb); Alan Raph (btb); Arthur Clarke, George Marge (ts, f); Pepper Adams (bs); Buddy Lucas (hca); Herbie Hancock, Paul Griffin (p); Jimmy Smith (org); Eric Gale (g); Jack Jennings (vib, perc); Bob Cranshaw, Ron Carter, Chuck Rainey (b); Billy Cobham, Jimmy Johnson Jr, Idris Muhammad, Donald Bailey (d); Johnny Pacheco (perc); strings. 1/67–11/68.*

*** **Talkin' Verve** Verve 553780 *Similar to above. 2–11/68.*

*** **George Benson: Verve Jazz Masters 21** Verve 521861 *Similar to above. 2/68–11/69.*

After leaving McDuff, Benson cast around for success without really breaking through. His clean, funky but restrained style was hardly the thing in Hendrix's era, and the easy-listening option had yet to envelop him. *The Silver Collection* and *Jazz Masters* are very similar, each an intelligent cross-section of Benson's small number of recordings from the period. A hot quintet with Hancock, Carter and Cobham glides through 'Billie's Bounce' and 'Thunder Walk', while 'I Remember Wes' pays apostolic tribute to the recently departed. The tracks with a larger band are ordinary but hint at Benson's growing versatility. *Talkin' Verve* concentrates on tracks from *Giblet Gravy* and *Goodies* and to that extent is more restricted in range. The original of *Giblet Gravy* is available as a Verve Master Edition, and though George wouldn't be seen dead these days eating in the kind of place on the cover photo, the album makes a case for itself.

***(*) **Shape Of Things To Come** Verve 0967402 *Benson; Burt Collins (t); Joe Shepley (t, flhn); Marvin Stamm (t, flhn, picc); Wayne Andre (tb, bs); Alan Raph (tb, vtb, tba); Romeo Penque (f, clo); Stanley Webb (f); Herbie Hancock, Hank Jones (p); Charles Covington (org); Buddy Lucas (hca); Ron Carter, Richard Davis (b); Leo Morris (d); Johnny Pacheco; strings. 10/68.*

Originally on A&M, this reappeared in 2007, and delivered a sharp surprise. Even if Benson was being groomed as Wes's successor *and* a potential crossover star, he takes hold of this and gives it a very solid shake. The opening 'Footin' It' is generic soul-jazz, a collaboration with producer Don Sebesky. It isn't half bad, though, and better is to come. 'Chattanooga Choo Choo' is substantially reinvented and Benson's ability not just to play pop but to give a pop-soul song like Aretha Franklin's 'Don't Let Me Lose This Dream' is consistently impressive. He has some great players on board, of course, though that didn't always make a clinching difference for Benson, who always went his own way. Even his use of effects like Varitone is original. This is a consistent delight and saves its best moment for last with a cracking read of 'Last Train To Clarksville'. Superb.

*** **Beyond The Blue Horizon** CTI ZK 65130 *Benson; Clarence Palmer (org); Ron Carter (b); Jack DeJohnette (d); Michael Cameron, Albert Nicholson (perc). 2/71.*

Creed Taylor's CTI set the standard for easy-listening jazz in its early-'70s heyday, and some of the best has worn reasonably well. The latest edition of this is one of Benson's best records, with 'So What' and 'The Gentle Rain' a cut above the stupefying charts and tick-tock rhythms Taylor favoured: they're lyrical but quite hard-bitten, and with an excellent rhythm section behind him Benson finds room to stretch out. 'Somewhere In The World' is a curious bit of early world-jazz. This is also available on a Columbia triple set with *Body Talk* and *Bad Benson*.

*** **Breezin'** / ** **In Flight** / *** **Weekend In LA** Warner Archive / Rhino 76713 / Warners 256327 *Benson; Ronnie Foster, Jorge Dalto (ky); Phil Upchurch (g); Stanley Banks (b); Harvey Mason (d); Ralph McDonald (perc); strings (on Breezin' and In Flight only). 1/76; 8–11/76; 2/77.*

Breezin' was the first jazz album to go platinum and sell a million copies, but more important was its reconciliation of Taylor's pop-jazz approach with a small-group backing in which Benson could feel genuinely at home. Claus Ogerman's arrangements are still fluffy, and the tunes are thin if not quite anodyne, but Benson and his tightly effective band get the most out of them. The new edition adds two extra tracks, one of which, 'Shark Bite', is tougher and less polite than the rest of the record. *In Flight* reintroduces Benson the vocalist and sketches in the course he would take next, but the record is too patently a retread of the previous one. *Weekend In LA* is a live set that shows how the band can hit a groove outside the studio. Benson's treatment of 'On Broadway' is infectious because he lives out the song. As a whole, the session is a bit deodorized, but smoothness is his trademark and his solos are full of singing melodies, tied to their own imperturbable groove.

** **Tenderly** Warner Bros 25907 *Benson; McCoy Tyner (p); Ron Carter (b); Al Foster, Louis Hayes (d). 89.*

** **Big Boss Band** Warners 26295 *Benson; Count Basie Orchestra; Robert Farnon Orchestra. 90.*

(*) **Best Of George Benson: The Instrumentals Warners 946660 *As for the above. 76–93.*

Most of Benson's records after *Weekend In LA* fall outside the scope of this book, though many rate as high-calibre light soul. He has investigated a return to more jazz-orientated material but without risking what's left of his easy-listening audience. These occupy an awkward mid-point. Despite the blue-chip group, *Tenderly* is far too relaxed; the singing is tired and the playing uneventful. Weaker still is *Big Boss Band*, a collaboration with Frank Foster's Count Basie outfit that runs aground on weak material and arrangements. There's a 'Portrait Of Jennie' with the Farnon orchestra as well, suggesting Nat Cole's repertoire might have been next on Benson's agenda; it wasn't. The instrumental *Best Of* makes a game effort at distilling the jazz ingredients in Benson's pop albums, but also has the perverse effect of showing up a master musician reduced to making sappy records.

Also, in brief:

****(*) Body Talk** CTI/Epic 5051692. 7/73.
Formula takes over and even DeJohnette (*d*) falls victim to the rock-funk pulse.

**** Bad Benson** CTI/Epic 505285. 5–6/74.
Steve Gadd takes over at the kit, and it's just boring, even with a long Don Sebesky tune that allows Benson to play the blues at length.

Bob Berg (1951–2002)

TENOR SAXOPHONE, SOPRANO SAXOPHONE

The New Yorker's career began as a teenager with Brother Jack McDuff. Technically less astute than Michael Brecker, he always overcame technical limitations by sheer power and conviction. He caught the eye of both Miles Davis and Chick Corea. A complex man who had his share of problems, he always had a story to tell. His own was cut short by a motor accident.

*****(*) Steppin'** Red RR123178 *Berg; Danilo Rea (p); Enzo Pietropaoli (b); Roberto Gatto (d).* 82.
The stint with Miles probably set Berg's recording career back a ways. Here, with a good but uninspiring Italian group, his Coltrane influence seems to have been sidelined in favour of something simpler and more idiomatic, tinged with the blues. Even so, Tom Harrell's 'Terrestris' was an interesting inclusion. It isn't a tune that sits easily on the saxophone, but Bob turns it into a taut harmonic essay. His own 'Arja' is lovely but marred by the rather distant recording. Another original, 'Luce di Fulvia', and an imaginative version of Stevie Wonder's 'Secret Life of Plants' round out the record.

*****(*) Remembering Bob Berg** Savoy 17518 *Berg; David Sanborn (as); Jim Beard, Don Grolnick, David Kikoski, Robbie Kilgore (ky); Jon Herington, Mike Stern (g); Jeff Andrews, James Genus, Lincoln Goines, Ed Howard, Will Lee (b); Dennis Chambers, Peter Erskine, Gary Novak, Ben Perowsky (d); Manolo Badrena, Arto Tunçboyaciyan (perc).* 87-92.
****(*) Games** Jazz Door 1275 *Berg; Mike Stern (g); Lincoln Goines (b); Dennis Chambers (d).* 90.
Berg's career as a leader didn't really take off until *Short Stories* for Denon in 1987. This compilation brings together some of the best of that record and the ones that followed for the label, along with a couple of things made for Chick Corea's Stretch. Berg's intriguing touch with a blues comes across on 'Snakes', his funk mode on 'In The Shadows', and a touch of his early-Coltrane influence on 'Silverado'. Sanborn's contribution to the world-music-tinged 'Kalimba' makes you wish there were more of the two saxophonists together. Other familiar selections include 'Back Roads' and 'Travellin' Man' with Stern, Beard and Chambers. The more mainstream Stretch material sits ok with the funkier things but one is left with a doubly bittersweet sensation: a sense of loss, obviously, but also the feeling that Berg never quite realized his potential. That's somehow reflected in the recollections of colleagues in the liner-book.

The posthumously released live date on Jazz Door is pretty lumpy and probably wouldn't have appeared if Berg had been alive. A couple more things are available in Japan-only editions and there's a nice appearance on Concord with the Jazz Times Superband, but otherwise Bob's legacy is rather slim.

Anders Bergcrantz (born 1961)

TRUMPET, CORNET, FLUGELHORN

Swedish post-bop star with a growing international standing.

***** Live At Sweet Basil / ***(*) In This Together / **** C** Dragon DRCD 225 / 261 / 293 *Bergcrantz; Rick Margitza (ts on Live only); Richie Beirach (p); Ron McClure (b); Adam Nussbaum (d).* 2/92; 8/94; 10/96.
A complex mix of Freddie Hubbard, Woody Shaw and Miles Davis, Bergcrantz these days sounds like no one but himself. Some of the early intensity (evident on some fire-breathing Dragons that haven't made it onto CD yet) has cooled into a more considered but still attacking manner. A pity we don't have those studio dates, because the New York date is a potboiler. The trumpeter takes a firm lead with two interesting originals and a striking interpretation of 'Body And Soul'. Though he's working with peers, the sound lacks the clear weave of his Swedish groups and the music isn't as tautly sustained. Margitza has a nice touch of European bleakness about his tone, but the others are dependable and classy rather than inspired.

In This Together is very, very good. In the studio, the quartet comes together perfectly, Beirach in his most concentrated style, while Nussbaum and McClure swing mightily. Bergcrantz takes an unfamiliarly measured course, pacing himself on solos and finding a nice, woodsmoked tone on flugelhorn. He comes up with tones and phrasings no American trumpeter would play, yielding a rare kind of post-bop.

The 'C' is for Coltrane and the four men give a pretty amazing impression of the great quartet on the title-track without reverting to copy-cat tricks. Caught live on tour, Beirach sounds bigger and stronger than ever, McClure is the epitome of the invisible, soulful bassman, while Nussbaum shamelessly ransacks his kit for every bit of Elvin he can find. They do similar things on 'Footprints' and the mysterious 'Renfield'. Bergcrantz plays cornet as often as not and it seems to put a bit of extra jab into his quicker phrases; 'I Won Her Heart' is a flugelhorn ballad. His solos have fire, ingenuity and elegance in equal measure.

***** Twenty-Four Hours** Dragon DRCD 312 *Bergcrantz; Anders Gustafsson, Roy Wall (t); Vincent Nilsson (tb); Cennet Jönsson (ss, ts, bcl); Helge Albin (as); Jacob Christoffersen (ky); Hans-Peter Andersson (b); Lennart Gruvstedt (d).* 99.
The only disappointment in Bergcrantz's entire discography, this attempt to evoke the diurnal/nocturnal cycle has some lovely episodes in it – 'Sen Eftermiddag' in particular – but singularly fails to gel as a project. Interesting to hear Bergcrantz in the company of other horn-players. He just stands head and shoulders ahead of anyone in his immediate circle, which is why the American group has been so important.

*****(*) About Time** Stunt STUCD 07122 *Bergcrantz; Vincent Nilsson (tb, btb); Jacob Karlzon (p); Lasse Lundstrom (b); Lennart Gruvstedt (d).* 3/07.
The title has an obvious double meaning. For a start, it's been more than six years since Bergcrantz made a record. One suspects that Grustvedt's hand in composing the tiny title-track has a lot to do with 'time' in the other sense. It begins with a swinging hard-bop line on 'Dedication', touches on a quasi-bossa feel on

'While My Horn Gently Weeps' (with the superb Nilsson playing rich, low tones), the relaxed common time of 'That's Nice, Don't Stop' (where the horns are intriguingly voiced relative to one another), to the 'tribal' cadences of 'Chief Sitting Bull' and 'Cochise'. It's a set that recalls the heyday of Blue Note, except that again there are sound-colours which are obviously not American and obviously not from the '50s or '60s. And there's the unaccompanied 'Solo/Duo Ad Libitum', an exercise in pure abstraction that somehow repositions everything that went before. Karlzon often uses altered or inverted chords and Lundstrom frequently moves away from strict time-keeping and orthodox changes to touch in ambiguous harmonics that change the nature of a track. Great stuff, but still in evolution, one suspects. This is a group to see live and to catch up with on the recorded sequel.

Karl Berger (born 1935)

VIBRAPHONE, PIANO

Born in Heidelberg, he learned piano in the company of visiting Americans. Moved to Paris (with Don Cherry) and then the US, where he and Ornette Coleman founded the Creative Music Studio at Woodstock.

*** **Just Play** Emanem 4037 *Berger; Ed Blackwell (d, perc). 3/76.*

Berger and Blackwell had worked together in Don Cherry's group and enjoyed genuine empathy. This was recorded in Albany, New York, by the estimable Martin Davidson. Five of the tracks are for vibes (without fans) and drumkit, but the longest and most adventurous compositions are for African balafon and osi – or slit – drum. The two pieces 'Balafon Samba' and 'Wood And Skin Works' occupy almost half the record between them. The shorter tracks are more dynamic but don't recapture the same almost hypnotic quality.

*** **All Kinds Of Time** Sackville SKCD2-3010 *Berger; Dave Holland (b). 76.*

This – in an apparently limited edition – has not stood the test of time particularly well. The duets are mostly rather desiccated and an opportunity was lost to hear Holland playing cello as well as bass, surely a good call in such a spare setting. Berger plays vibes and balafon in the main, with some piano as well, and he's always engaging and alert, even if the record scarcely merits the 'classic' tag the label has placed on it.

***(*) **Transit** Black Saint 120092 *Berger; Dave Holland (b); Ed Blackwell (d). 8/86.*

The same trio made *Crystal Fire* for Enja a few years further on, but this is a better session. 'Dakar Dance' and 'Ornette' are both open-hearted and expressive and the record as a whole avoids the inconsistency and occasional pretentiousness of its successor.

*** **Around** Black Saint 120112 *Berger; Paul Shigihara (g); Santi Debriano (b); Leroy Williams (d). 5/90.*

A surprisingly little-known set that is still in circulation a decade and a half on. It's a comparatively conventional line-up, with Berger and Shigihara sharing the front line (they duet on one track), but always relying on the resourceful Debriano to support the harmonic argument and to take his share of solo space. 'It's Me' and the title-track are the two solidest performances, but 'Funky Emperor' has engaging moments, too. The sound isn't pristine and sometimes there's insufficient definition on the two lead voices, but generally a worthwhile album.

*** **Conversations** In + Out IOR77027 *Berger; Ray Anderson (tb); Carlos Ward (as, f); Mark Feldman (vn); James Blood Ulmer (g); Dave Holland (b); Ingrid Sertso (v). 94.*

The title is less misleading than the personnel, for this is a set of duets with like-minded improvisers. Because of its relative lightness of sound, the vibraphone makes a good duo instrument and these partnerships, some long-standing, some new, show Berger off at his best. Ulmer's contribution is (to say the least) unilluminating, but the rest holds up well.

Chuck Bergeron

DOUBLE BASS

Experienced session-man, transplanted from NY to Seattle.

**** **Coast To Coast** A Records AL 73107 *Bergeron; Randy Brecker (t); Rick Mandyk, Rick Margitza (ts); Charles Pillow (ts, bcl); John Hansen, Mike Holober (p); John Hart (g); John Bishop, Jeff Hirshfield, John Riley (d); Pat Ankrom (perc). 1 & 7/97.*
***(*) **Cause And Effect** Double-Time DTRCD 179 *Bergeron; Charles Pillow (ts, bcl); Rick Margitza (ts); John Abercrombie (g); Peter Erskine, Bob Moses (d). 4/01.*

The first of these was recorded on opposite sides of the country, with Bishop and Riley varying the section on the Seattle date and a nice permutation of horns. Brecker brings his usual pugnacious lyricism to 'The Spoiler', which sounds like some lost Blue Note session, while the long 'Last Call' is distinguished by Pillow's elegant and moody bass clarinet. It tails off after that, but still an impressive showing. The other disc is very good and more coherent, and Abercrombie as ever keeps things open and flowing. Great work as well from the two percussion guys, who seem to inspire Chuck to some of his own best playing on disc.

Totti Bergh (born 1935)

TENOR AND SOPRANO SAXOPHONES

The Norwegian began on clarinet, worked cruise ships in the '60s and then played mainstream on a semi-pro basis.

***(*) **I Hear A Rhapsody** Gemini GMCD 48 *Bergh; Per Husby, Egil Kapstad (p); Terje Venaas (b); Egil Johansen, Ole Jacob Hansen (d). 8/85.*
*** **Major Blues** Gemini GMCD 68 *Bergh; George Masso (tb); Egil Kapstad (p); Major Holley (b); Pelle Hultén (d). 8/90.*
*** **Tenor Gladness** / *** **On The Trail!** Gemini GMCD 53 / 78 *As Rhapsody, except omit Husby, Johansen; add Al Cohn (ts on Gladness); Plas Johnson (ts on Trail). 8/91.*
***(*) **Remember** Gemini GMCD 88 *Bergh; Joe Cohn (g); Erik Amundsen (b); Tom Olstad (d); Laila Dalseth (v). 3/95.*
*** **Warm Valley** Gemini GMCD 91 *Bergh; Einar Iversen (p); Kåre Garnes (b); Eyvind Olsen (d). 10/96.*

Bergh plays with a timeless authority and there's scarcely a step out of place on any of these sessions. The first is a luscious set of ballads, the tenor curling round the melodies and huffing through solos that barely bother to move; the rhythm sections are good enough never to let the music bog down. The meeting with Cohn calls to mind many Zoot-and-Al dates, and Cohn (near the end of his life) was taking things easy that day, so there's no imbalance in approach. Johnson makes things livelier and there's enjoyable banter on 'Smooth Sailing' and 'Tickle Toe'.

Major Blues captures Holley towards the end of his life, too, but playing with strength and that familiar singing tone. Masso makes an interesting foil to Bergh and the mostly familiar material affords them lots of common ground.

Bergh has never sounded better in the studio than on *Remember*: Joe Cohn is a deft and encouraging partner who persuades the leader into his most beguiling form on 'Two Funky People' and 'Foolin' Myself'; Laila Dalseth (Mrs Bergh) sings five Merrillesque vocals. A long record never outstays its welcome. *Warm Valley* is another ballad date, but this time just too quiescent to sustain interest throughout, though Bergh's grand tone and patient phrasing remain a steadfast pleasure.

Sean Bergin

TENOR SAXOPHONE

A fiery South African who's based in Europe.

**** **Live At The BIMhuis** BvHaast 9202 *Bergin; Eric Boeren (t); Joost Buis (tb, cna); Tobias Delius (ts, cl); Paul Stocker (ss, as, bcl); Jan Cees Tans (ts); Alex Maguire (p, cl); Franky Douglas (g); Ernst Glerum, Jacko Schoonderwoerd (b); Michael Vatcher (perc); vocals. 4/91.*
*** **Copy Cat** BvHaast 9917 *Bergin; Eric Boeren (t); Wolter Wierbos (tb); Tobias Delius (ts, cl); Alex Maguire (p); Franky Douglas (g); Mary Oliver (vn, vla); Tristan Honsinger (clo); Ernst Glerum (b); Han Bennink (d). 5/99.*

This is the outfit the pugnacious Bergin calls M.O.B., or My Own Band, and always retains firm control of his players, even when the music seems ready to lurch into the verge, as it does frequently on *Copy Cat*. The playful indiscipline is largely appearance, though; this is formidably organized music by a greatly underrated musician. The earlier live date is rawer, inevitably, but the playing is exhilarating from start to finish (as is the singing), again a curious blend of South African bittersweet and a more European hybrid of abstraction and circus-y nonsense. 'Old Devil Moon' is an unlikely starting-point, but listen to what they do with it. 'Dudu' and 'Park Station' are the other highlights.

Borah Bergman (born 1933)

PIANO

For a time, Borah Bergman concentrated exclusively on playing with his left hand in order to build up strength, suppleness and right-brain co-ordination. His astonishing solo performances recall the 'two pianists' illusion associated with Art Tatum, though in a more fragmentary and disorderly sound-world. Stride, ragtime, bebop and Tristano's cool/free approach are also part of Bergman's background.

**** **A New Frontier** Soul Note 121030 *Bergman (p solo). 1/83.*
*** **The Fire Tale** Soul Note 121252 *Bergman; Evan Parker (ss). 3/90.*
***(*) **The Human Factor** Soul Note 121212 *Bergman; Andrew Cyrille (d). 6/92.*
**** **First Meeting** Knitting Factory Works KFW 175 *Bergman; Roscoe Mitchell (as, ss); Thomas Buckner (v). 12/94.*

Over the years Bergman has broken down any residual distinction between left- and right-hand functions in piano-playing. On the two large-scale pieces which make up *A New Frontier* he sets up huge whirling shapes with each hand, which then engage in confrontational dialogue. There is something slightly mechanistic about the playing on 'Night Circus' that makes one think of the player-piano pieces of Conlon Nancarrow, but this is eliminated on the remarkable 'Time For Intensity', a more richly coloured pair of contrasting pieces, the second of which, 'Webs And Whirlpools', is quite astonishing.

In contrast to these, the duos with Evan Parker are almost conventional, conforming to the basic idiomatic conventions of improvised music. Nevertheless there is a scope to 'The Fire Tale', a piece about the survival and extinction of creativity, and to 'Red Desert', which Bergman has recorded before, for which only classical parallels effectively apply. If some of the solo pieces are symphonic, the duos stand as bizarre concertos in which the element of contention has once again taken over from simple concord.

The disc with Cyrille is both exhilarating and exhausting. Framed by two approaches to the title-theme and, more surprisingly, two takes of 'Chasin' The Trane', it is both visceral and intellectually challenging. 'Red Shadows' reappears from the earlier record, and Bergman enthusiasts must already be aware how doggedly and self-critically he pursues certain ideas.

Even given the variety of the foregoing, what a complete surprise *First Meeting* is. Coming to it with expectations based on the earlier records, on some knowledge of Mitchell's fierce saxophone poetry, or simply on reputation, one is astonished by the delicacy and precision, the sheer *quietness* of these pieces. 'Clear Blue' particularly has a limpid quality, as if every note had been gently diluted in water before being exposed to the air. Mitchell's breath-sounds are often louder than the actual reed-notes. Thomas Buckner was there as producer only, but it was decided that he should take part, and he did so, unrehearsed, on the suite, 'One Mind', bringing a further dimension to a riveting, gentle and perfectly centred hour of creative music.

**** **Eight By Three** Mixtery M00001 *Bergman; Anthony Braxton, Peter Brötzmann (reeds). 4/96.*

*** **Exhilaration** Soul Note 121330 *Bergman; Peter Brötzmann (as); Andrew Cyrille (d). 9/96, 1/97.*

*** **Ride Into The Blue / **** Blue Zoo** Konnex 5069 / 5074 *Bergman; Peter Brötzmann (as, tarogato); Thomas Borgmann (ts). 96.*

Exhilaration consists of four stunning trio tracks and a further duo session with Bergman and Brötzmann, all recorded at the Knitting Factory. If the prevailing mood is exhilaration, then it's of a particularly hectic and troubled sort. Bergman goes off like an express train, leaving nothing but sparks and cinders in his wake, and more or less abandoning Cyrille and even the normally sanguine Brötzmann standing in their tracks. Later tracks are quieter and more reserved, and with much more attention to structure.

The set with Braxton is measured, cool and almost alien in the absence of expressionist dramas. The balance of two horns and piano is a hard one to sustain at length, but Bergman is a caustic enough player not to be troubled by it. They try the same formula, one that obviously appeals to Bergman, on *Ride Into The Blue* and *Blue Zoo*. What's increasingly evident about the pianist is that he is not just a powerhouse with a radically expanded technique but also a delicate player who uses silence effectively and knows when to drop either hand from the mix. Brötzmann has a similar PR problem, which is why critics still register surprise whenever he plays something softly or with warmth. Borgmann is probably the weak link, but only because one constantly strains to hear what is going on between Brötzmann and Bergman.

*** **Toronto 1997** Boxholder BXH 033 *Bergman; Thomas Chapin (sax, f). 97.*
There was something in the air at this remarkable meeting of two very different musicians whose careers have gone radically different ways. Bergman has only become a star later in life; Chapin's star was snuffed out less than a year after this recording, a victim of leukaemia. Borah almost acts as accompanist here, leaving the louder and edgier playing to Chapin, who was rarely heard in this free context with his own groups. Chapin's multiphonics anticipate the extreme chromaticism of Bergman's playing, where almost any note seems the basis for some new vertical alignment. This isn't the most comfortable listen, but one of lasting value.

*** **A New Organization** Soul Note 121322 2 *Bergman; Oliver Lake (as). 99.*
Recorded live at the Knitting Factory, this is a fascinating encounter between two very different avant-gardists who have drawn on different and opposite aspects of 20th-century music. Whether their work does represent a further step towards a new organization of musical language is more questionable, because much of this sounds like basic improv, stripped of its more schematic and abstract qualities. The intensity of 'I Kiss Your Eyes' and 'Forever Fervent' is not just a function of their titles but something genuinely residing in the music, which toys with major–minor oppositions and slithers in and out of polytonality but which ultimately depends on melody, and melody alone, for its impact.

**** **The River Of Sounds** Boxholder 024 *Bergman; Conrad Bauer (tb); Mat Maneri (vn). 5/00.*
There is a strange, poetic programme behind this astonishing record. The main characters, 'Spindell Kresge', 'Jim' and 'The Blond Woman', are presented in long passages dominated by microtones, free-form passages and sudden incursions of what sound like composed material. 'The Blond Woman' is more or less a duet for fiddle and piano: cracked and romantic.

The instrumentation is fabulously rich, with Maneri's six-string electric violin providing a range of tone-colours and harmonic variations. While the piano is firmly locked into the Western scale, the presence of two inherently microtonal instruments allows Bergman to develop his musical language in the most sympathetic of surroundings.

***(*) **Meditations For Piano** Tzadik TZ7180 *Bergman (p solo). 01.*
*** **Double Idea** Boxholder 024 *As above. 02.*
Bergman's solo work remains the key to his art. He is such a massively dominant player that he threatens to overwhelm playing partners and sometimes his own ideas with sheer volume of sound. That is why the Tzadik set, consisting of quieter and more reflective pieces, is such a revelation. Bergman still gets the same richness and intensity of sound, a mixture of solid attack and clever use of pedals, but he also brings in a keening, almost cantorial quality that is immensely attractive. Indeed, as the album progresses towards the tiny final 'Meditation', his approach to the keyboard becomes ever sparer, with no gratuitous embellishment.

***(*) **The Mahout** Slam CD 318 *Bergman; George Haslam (bs, tarogato); Paul Hession (d). 6/03.*
*** **Acts Of Love** Mutable 17519 *Bergman; Lol Coxhill (ss); Paul Hession (d). 6/03.*
Rich fruits of a very fertile trip to the UK in the summer of 2003. The two saxophonists obviously contrast sharply in terms of sound and approach. Coxhill is the wily master of the comeback, spinning jazz ideas out of thin air and revealing more and more of Bergman's own jazz roots as the record advances. Hession is in both cases the fulcrum, brokering a pulse and a dynamic mid-ground for the two older men. The Slam disc has a fine solo spot from him, but also two important solos by Bergman, who has continued to refine his two-handed approach and shows absolutely no sign of slowing down or compromising on his fiercely demanding approach. Both sets nicely recorded, though the Mutable album has a fuller and more resonant piano sound.

Also, in brief:

*** **Reflections On Ornette Coleman And The Stone House** Soul Note 121280. 95.
Ornette largely bid farewell to the piano, so Bergman's appropriation of these themes is both challenging and quirky. Hamid Drake (*d*) emerges as the natural successor to Ed Blackwell.

*** **The Italian Concert** Soul Note 121342. 12/94, 6/95.
Another fine encounter with Roscoe Mitchell (*as, ss*), who this time seems overwhelmed by the sheer volume of Bergman's playing.

Jerry Bergonzi (born 1947)

TENOR AND SOPRANO SAXOPHONES

A Bostonian, he studied at Berklee and moved to NY in the '70s, spending a period with Dave Brubeck before returning home to teach and play.

*** **On Red** Red RR 123224 *Bergonzi; Salvatore Bonafede (p); Dodo Goya (b); Salvatore Tranchini (d). 5/88.*
*** **ETC Plus One** Red RR 123249 *Bergonzi; Fred Hersch (p); Steve LaSpina (b); Jeff Hirshfield (d). 3/91.*
*** **Tilt!** Red RR 123245 *Bergonzi; Salvatore Bonafede, Andy LaVerne (p); Bruce Gertz (b); Salvatore Tranchini (d). 5/90.*
Bergonzi made a number of records for Red. The earliest of them is still influenced by his time with Brubeck but includes a fearsomely reworked 'In Your Own Sweet Way' alongside a couple of fine originals which seem to be constructed on familiar changes. The encounter with Hersch's trio is better, with the pianist's elegance of line a nice counter to Bergonzi's spilling energy and hard sound. The result is a record that drifts between sensibilities and with some slack moments that might have merited a further take. The same doesn't really apply to *Tilt!* where a couple of alternates are tacked on for good measure; LaVerne brings a touch of class to his contribution and Gertz drives things along nicely.

*** **Peek A Boo** Evidence ECD 22119 *Bergonzi; Tiger Okoshi (t, flhn); Joachim Kühn (p); David Santoro (b); Daniel Humair (d). 10/92.*
This is a fairly conventional hard-bop date which despite the quality of the band never really delivers anything exceptional. Kühn's a curious fellow, but one can see why, after Brubeck, Bergonzi might be drawn to him. Humair is often the most interesting player in the studio.

***(*) **Fast Company** Blue Jackel 5022 *Bergonzi; Joey Calderazzo (p); Lars Danielsson (b); Jukkis Uotila (d). 2/96.*
An obscure label, but it seems to be still available and it's worth finding to share in Bergonzi's coming-out as a strong, expressive leader. He powers through his solos and gets strong support from

Calderazzo and Uotila, both of whom contribute pieces. It's perhaps over-generous by a track or two and loses impact as a result, but this is a strong performance.

*** **Just Within** Double-Time DTRCD 127 *Bergonzi; Dan Wall (org); Adam Nussbaum (d).* 12/96.

***(*) **Lost In The Shuffle** Double-Time DTRCD 142 *As above.* 1/98.

***(*) **Wiggy** / ***(*) **A Different Look** Double-Time DTRCD 173 / 184 *As above.* 8/99.

Wall has played second banana so often one forgets how good he is, playing with no shortage of guts but with harmonic shades and soft melodic fills that are a necessary counterweight to Bergonzi's hard edge and bustle. Nussbaum is big and brawny and the music has an inexorable forward motion. The second date sees things really coming together, but it's on *Wiggy*, which starts with a curious paraphrase of the 'Just In Time' melody that one hears Bergonzi really express himself. He's not a soundalike (though Rollins is an obvious point of reference) and this isn't a typical tenor/organ date. 'Channeling' is a superb workout, though it ends on an unexpected fade, while the ballad 'Committed' manages to be both hushed and intense. *A Different Look* is basically leftovers from the same session and of the same high quality; 'Con Brio' is a fine cooker, but it's on the more restrained pieces, like the three-quarter time 'You Can Tell', that the group's musicality really impresses.

*** **Live Gonz!** / *** **Live Gonz II** Double-Time DTRCD 190 / 1002 *Bergonzi; Renato Chicco (p); Dave Santoro (b); Andrea Michelutti (d).* N.D.

Recorded in a French club and with Gonz in spirited form; he blazes through a scarcely recognizable 'Have You Met Miss Jones?' and plays a thoughtfully intricate solo on his own 'Different Places Together'. Next to the studio dates, however, this is pretty routine and the recording short-changes Bergonzi's sound. The second volume is almost as good, with a lovely return to 'Si Senora', one of Gonz's best tunes.

**** **Tenor Of The Times** Savant 2074 *As above.* 5/06.

Sounding much better in the studio than on the club date, the new quartet sound played-in and mutually supporting. The opening 'Acookarache' has a pleasingly inauthentic Latin bounce. 'You're My Everything' is the solitary standard, while 'Bob Berg' pays tribute to a lost contemporary. A strong and well-inflected set.

**** **The Tenorist** Savant 2085 *Bergonzi; John Abercrombie (g); Dave Santoro (b); Adam Nussbaum (d).* 07.

Another absolutely cracking set, transformed by the replacement of piano with guitar. Abercrombie leaves things more open and Bergonzi's solo on the opening 'Gecko Plex' transforms another favourite tune. He likes to place a standard second in the running order, but this time it's 'Pannonica'. Bergonzi is blowing very freely, and toying with Latin rhythms. 'Czarology' might have been played out longer, but it feels just perfect at this length. 'Creature Feature' and the closing 'On Again Off Again' bring a great record to a terrific climax. Kenny Dorham's 'La Mesha' is the only other repertory piece, but Gonz is doing such strongly original work now that it might almost be his own conception.

Also, in brief:

*** **Lineage** Red RR 123237. 10/89.

An interesting quartet date with Mulgrew Miller (*p*).

***(*) **Dreaming Out Loud** Whaling City Sound WCS 020. N.D.

A stripped-down trio with no harmony instrument but with Bruce Gertz (*b*) in strong support. Might be hard to find, but an excellent disc.

***(*) **Intuition** Steeplechase SCCD 31563. 11/03.

Gonz likes elegant piano foils and Andy LaVerne's compositions (plus a few standards) grace this excellent duo date.

Bunny Berigan (1908–42)

TRUMPET

He had college band experience behind him when he joined Fred Rich in 1931, then Paul Whiteman, though he disliked the music and took every chance to play a hot solo. He was a hit with Benny Goodman and Tommy Dorsey, but his own groups were commercial disasters. His huge sound, often pitched in the lowest register, was among the greatest of his day, but chronic alcoholism and depression destroyed him.

***(*) **Bunny Berigan 1935–1936** Classics 734 *Berigan; Jack Lacey (tb); Joe Marsala, Slats Long, Artie Shaw, Paul Ricci (cl); Edgar Sampson (cl, as); Eddie Miller (cl, ts); Forrest Crawford, Art Drelinger, Bud Freeman, Herbie Haymer (ts); Joe Bushkin, Frank Froeba, Cliff Jackson (p); Dave Barbour, Bobby Bennett, Eddie Condon, Clayton Duerr (g); Artie Bernstein, Artie Shapiro, Mort Stuhlmaker, Grachan Moncur (b); Ray Bauduc, Maurice Purtill, Cozy Cole, Dave Tough (d); Chick Bullock, Tempo King, Midge Williams (v).* 12/35–8/36.

***(*) **Bunny Berigan 1936–1937** Classics 749 *Berigan; Irving Goodman, Harry Greenwald, L. Brown, Cliff Natalie, Steve Lipkins (t); Morey Samuel, Sonny Lee, Frank D'Annolfo, Ford Leary, Red Jessup (tb); Matty Matlock (cl); Sid Pearlmutter, Joe Dixon, Slats Long, Henry Freling (cl, as); Toots Mondello, Hymie Schertzer (as); Artie Drelinger, Babe Russin, Clyde Rounds, Georgie Auld (ts); Joe Bushkin, Les Burness, Joe Lippman (p); Eddie Condon, Tom Morgan (g); Arnold Fishkind, Mort Stuhlmaker (b); Manny Berger, George Wettling (d); Art Gentry, Ruth Bradley, Johnny Hauser, Carol McKay, Sue Mitchell (v).* 11/36–6/37.

**** **Bunny Berigan 1937** Classics 766 *Berigan; Irving Goodman, Steve Lipkins (t); Morey Samuel, Sonny Lee, Al George (tb); Mike Doty, Sid Pearlmutter, Joe Dixon (cl, as); Clyde Rounds, Georgie Auld (ts); Joe Lippman (p); Tom Morgan (g); Arnold Fishkind, Hank Wayland (b); George Wettling (d); Ruth Bradley, Gail Reese (v).* 6–12/37.

**** **Bunny Berigan 1937–1938** Classics 785 *As above, except add Ray Conniff, Nat Lobovsky (tb); Graham Forbes, Fulton McGrath (p); Dick Wharton (g); Dave Tough (d); Ruth Gaylor (v).* 12/37–5/38.

***(*) **Bunny Berigan 1938** Classics 815 *As above, except add John Napton (t); George Bohn, Gus Bivona, Milton Schatz, Murray Williams (cl, as); Buddy Rich (d); Jayne Dover, Kitty Lane, Bernie Mackey (v).* 6–11/38.

*** **Bunny Berigan 1938–1942** Classics 844 *Berigan; Joe Aguanno, John Fallstitch, Irving Goodman, Bobby Mansell, Arthur Mellor, Johnny Napton, Freddy Norton, Jack Koven, George Johnston, Carl Warwick (t); Ray Conniff, Max Smith, Charlie Stewart, Mark Pasco, Al Jennings, Bob Jenny (tb); Gus Bivona, Charlie DiMaggio, Jack Goldie, Henry Saltman, Walt Mellor, George Quinty, Murray Williams (cl, as); Georgie Auld, Stewart Anderson, Don Lodice, Neil Smith, Red Lang, Larry Walsh (ts);*

Joe Bushkin, Eugene Kutch, Edwin Ross (p); Tommy Moore, Allan Reuss (g); Mort Stuhlmaker, Tony Estren, Hank Wayland (b); Paul Collins, Eddie Jenkins, Buddy Rich, Jack Sperling (d); Kathleen Long, Danny Richards, Nita Sharon (v). 1/38–1/42.

***(*) **Gangbusters** Hep CD 1036 *Broadly as above.* 9/38–3/39.

Bunny Berigan's only flaw, in Louis Armstrong's opinion, was that he didn't live long enough. At the height of his career as an independent bandleader, he was making impossible demands on an uncertain constitution. As a soloist, he could be wildly exciting or meltingly lyrical, cutting solos like those on the concerto-like 'I Can't Get Started' (two versions but the 1937 one is the classic). He was always one of the boys in the band, utterly inept as an organizer, and even stints with disciplinarians like Goodman and Dorsey didn't mend his ways.

Though he died prematurely burnt out, Berigan left a legacy of wonderful music. His tone was huge and 'fat', a far cry from the tinny squawk with which he started out. Typical devices are his use of 'ghost' notes and rapid chromatic runs that inject tension into music that without him sounds ready to fall asleep. The small groups documented on the first Classics volume are sparky, tight and inventive. Bullock's vocals are no great asset, except when they give Berigan the chance to mimic his singer's phrasing. The disc also includes six obscure tracks under Frank Froeba's leadership and featuring Midge Williams, who went on to make her own records; some buoyant fills from Berigan.

Bunny's time-sense and ability to play instant countermelodies were God-given but it's also clear that he studied Armstrong closely. That's evident on the solos on 'Sing! Sing! Sing!' and 'On Your Toes'. The fifth volume continues with the June 1938 sessions and kicks off with the best track yet, a rousing 'Shanghai Shuffle' with Auld and Dixon bracketing Berigan; Dixon returns for a couple of alto choruses at the end. Conniff is featured on 'I Never Knew (I Could Love Anybody)' but it's the ensemble playing that stands out, almost big band in scope and texture but marvellously detailed.

There is a substantial mythology attached to Berigan's drinking. His schedule for 1938 suggests he may have been a workaholic as much as an alcoholic. The falling away, evident on the final Classics volume, came after a period of sustained excellence (evident on the Hep as well), a body of work attained by few who lived twice as long. 'I Can't Get Started' is exemplary jazz playing, extended for the period at four minutes and twenty seconds. 'The Wearing Of The Green' is a nod to Irish ancestry. Berigan sustains power throughout his impressive range and was able to say more in fewer notes than any of his rivals. He tackles 'Russian Lullaby' without sentiment and his deep-toned solo on 'A Serenade To The Stars' is as moving as jazz trumpet gets before Miles Davis came along. He was, quite simply, one of the great hornmen.

Also, in brief:

*** **The Key Sessions** JSP 917 5CD. 31–37.

There are lots of good compilations around, and unusually they don't simply reduplicate the same material. This gives a very full picture of the rising star turning into the polished and exciting soloist; five discs and 124 tracks, so good value by any standard.

*** **Swingin' High** Topaz 1013. 35–39.

A good selection of the earlier material and the greatest years.

***(*) **Bunny / Bunny Berigan & His Boys** Collectables 7847 4/35–3/39.

This brings together two LP-era compilations released on Camden and Epic respectively. Respectable transfers.

*** **I Can't Get Started** Collectables 6291. 36–42.

An excellent survey, though perhaps too much of the poorer late material.

**** **The Radio Years** Storyville STCD 201277. 6/37–10/40.

Dominated by theme-statements of 'I Can't Get Started' but also by an inevitable sense of decline, these airshots underline how fanatically hard he worked.

Dick Berk (born 1939)

DRUMS

Born in San Francisco, he worked with Billie Holiday and Anita O'Day while in his teens. Moved East, studied at Berklee, then returned to California in 1968.

***(*) **Bouncin' With Berk** Nine Winds NWCD 0142 *Berk; Andy Martin (tb); Mike Fahn (vtb); Tad Weed (p); Ken Filiano (b).* 6/90.

***(*) **Let's Cool One** Reservoir RSR 122 *Berk; Andy Martin (tb); Jay Collins (ts); Tad Weed (p); Jeff Littlejohn (b).* 9/91.

**** **East Coast Stroll** Reservoir RSR 128 *Berk; Jay Collins (ts); John Hicks (p); Dan Faehnle (g); Ray Drummond (b).* 2/93.

***(*) **One By One** Reservoir RSR 143 *Berk; Andy Martin (tb); Mike Fahn (vtb); Tad Weed (p); Dan Faehnle (g); Phil Baker (b).* 10/95.

A strong drummer in the hard-bop manner, Berk sometimes calls his bands The Jazz Adoption Agency. *Bouncin'* was an impressive start to a strong sequence. The two trombones are a telling match, two quiet virtuosos with a needling edge, and on thoughtfully revised bop set-pieces such as 'Lament' and 'Jive Samba' the quintet secures a real identity, with much credit going to Weed, who acts as MD. On *Let's Cool One*, he fashions a stop-go treatment of 'My Favorite Things', cools off the customary heat of 'A Night In Tunisia' and puts in a couple of smart originals. Collins is youthful but plays with grouchy maturity and Martin repeats his fine turn. *East Coast Stroll* suffers a bit from Weed's absence: Hicks and Drummond are fine, but play like sessioneers; worthwhile, but a pressure drop. *One By One* gets the personnel just right, with the Shorter title-tune beautifully voiced for the 'bones. Berk himself, always a reluctant soloist, plays handsomely for the band.

Berlin Contemporary Jazz Orchestra

ENSEMBLE

The name tells the story; all too rarely convened.

**** **Berlin Contemporary Jazz Orchestra** ECM 1409 *Benny Bailey, Thomas Heberer, Henry Lowther (t); Kenny Wheeler (t, flhn); Henning Berg, Hermann Breuer, Hubert Katzenbeier (tb); Ute Zimmermann (btb); Paul van Kemenade, Felix Wahnschaffe (as); Gerd Dudek (ts, ss, cl, f); Walter Gauchel (ts); Ernst Ludwig Petrowsky (bs); Willem Breuker (bs, bcl); Misha Mengelberg, Aki Takase (p); Günter Lenz (b); Ed Thigpen (d); Alexander von Schlippenbach (cond).* 5/89.

Like Barry Guy's London Jazz Composers' Orchestra, the BCJO presents its organizer/conductor with a resource for presentation of large-scale scored pieces with marked tempi for improvising orchestra. Thigpen is a surprise inclusion, but helps suggest the nature of the music. This superb set includes one long piece by

Wheeler and two rather less melancholy ideas by Mengelberg. The Canadian's 'Ana' is almost hymnic but its mournful aspect doesn't soften some tough soloing from Heberer, Takase and Dudek. Mengelberg's 'Reef Und Kneebus' and 'Salz' are very much in the line of postwar Dutch composition in which jazz is as dominant as serial procedures and the mood both satirical and elegiac. Outstanding music. Schlippenbach's *The Morlocks* features a somewhat different BCJO line-up, but this FMP release more properly belongs in the composer's entry.

Tim Berne (born 1954)

ALTO AND BARITONE SAXOPHONES, VOICE

Not one of the great instrumentalists of modern jazz, but his dogged self-determination and application to a starkly challenging idiom commend him as an experimenter. He is devoted to the music of Julius Hemphill, a challenging guru for any musician.

*** **Empire Box** Screwgun no number 5 CD *Berne; Olu Dara (c); Glenn Ferris, James Harvey, John Rapson (tb); John Carter (cl); Vinny Golia (bs, picc, f, afl, bsn, khene); Mark Goldsbury (ss, ts); Nels Cline (g); John Lindberg, Roberto Miranda, Ed Schuller (b); Alex Cline (d).* 79–82.

This brings together the records Berne released as an unsigned independent between 1979 and 1982. This was a raw and in some respects unfocused period, and listening to these records after a gap of some years suggests a stash of rehearsal and workshop tapes that mightn't otherwise have seen the light of day. They're full of enterprise and adventure, though, rare in 1979. Berne's first release begins with a piece dedicated to Hemphill, and that intense, squalling alto wasn't to change significantly. The Cline brothers were responsive partners, and Golia, a deft and clever instrumentalist, fills in a lot of ground that Berne doesn't cover technically. The material on *7X* was smoother and more harmonically centred, with trombone and guitar combining to give Berne's sour-toned forays a more settled foundation. The last of the bunch, *Songs And Rituals In Real Time*, was for just two saxophones, bass and drums – but our favourite remains the 1981 *Spectres*, with its three-horn front line and stunningly inventive rhythm section of Alex Cline and either Schuller or Lindberg on bass.

*** **The Ancestors** Soul Note 121061 *Berne; Herb Robertson (t, pkt-t, c, flhn); Ray Anderson (tb, tba); Mack Goldsbury (ts, ss); Ed Schuller (b); Paul Motian (d, perc).* 2/83.
*** **Mutant Variations** Soul Note 121091 *As above, except omit Anderson, Goldsbury.* 3/83.
*** **Fulton Street Maul** Koch Jazz 7826 *Berne; Bill Frisell (g); Hank Roberts (clo, v); Alex Cline (perc, v).* 86.
*** **Sanctified Dreams** Koch 7825 *Berne; Herb Robertson (t, pkt-t, flhn, c); Hank Roberts (clo, v); Mark Dresser (b); Joey Baron (d).* 10/87.

The Ancestors was a first sign that Berne was willing to slow down and take stock. Recorded live, it's a measured, authoritative set. There are passages of almost Asiatic beauty from Berne and some classic trombone from Anderson. The charts are increasingly adventurous; ensemble passages are well played and registered in a typically professional Soul Note production. The set's coherence might be credited to the veteran Motian; he takes a fine solo on one piece and also holds together the leaner, punchier *Mutant Variations.*

Bizarrely, Berne was signed to Columbia in the mid-'80s. He refused to bow to major-label commercialism, and delivered tough, antagonistic sets that even after 15 years have a sandbagging power and thuggish authority. Like the leader, Frisell doesn't know his own strength. Bold reissues these, even for Koch.

Sanctified Dreams was originally released on Columbia in 1988, but Berne regained control of the material. After two decades it still sounds fresh, if crude and over-eager. The key players here are the forthright Robertson and Baron, turning in career-best performances which make up for an occasionally lacklustre showing by the leader, who is maddeningly inconsistent.

*** **Fractured Fairy Tales** Winter & Winter 919030 *Berne; Herb Robertson (t, laryngeal crowbar); Hank Roberts (clo, elec); Mark Dresser (b, diffus, bungy); Joey Baron (d, elec).* 6/89.
*** **Pace Yourself** Winter & Winter 919040 *Berne; Herb Robertson (t); Steve Swell (tb); Marc Ducret (g); Mark Dresser (b); Bobby Previte (d).* 11/90.

Originally released on JMT, the first of these reads like a spoof on the 'little instruments' aesthetic of AACM. It's an impression cemented by Berne's fleeting resemblance on alto to Anthony Braxton: the same sourish tone and fractured bop. Robertson's trumpet is the other key element, but it's his 'laryngeal crowbar' which leads off an impressive armoury of unusual 'instruments'. Others are Baron's low-budget 'Shacktronics' and Dresser's 'diffus' (actually a pick-up system on the scroll of the bass) and 'bungy'. Berne segues together compositions into longer and longer forms and again the obvious parallel is Braxton's palimpsests, though they tend to be simultaneous. 'Hong Kong Sad Song' and 'More Coffee' are yoked together, dominating an album that starts relatively quietly and steadily becomes more anarchic and surreal.

The Caos Totale group of *Pace Yourself* was one of many named Berne outfits. The trumpeter is a joy again, sounding like some big-band player of the '40s just out of Bellevue. Robertson's use of mute is as far from Miles's soft rasp as you'll hear; instead, big, blaring figures that are almost comic in effect until you unpack their virtuosic components. Dresser is also fundamental to the group, but this time round it's Ducret who takes over Roberts's role and ties together the different elements, leaving the bass to go its own way. The opening 'Bass Voodoo', one of six relatively short pieces on the set, is a sign that the lower registers are important here. Berne's later use of baritone is anticipated throughout these tracks.

*** **Lowlife – The Paris Concerts 1** Winter & Winter 919074-2 *Berne; Chris Speed (ts, cl); Marc Ducret (g); Michael Formanek (b); Jim Black (d).* 9/94.
***(*) **Poisoned Minds – The Paris Concerts 2** Winter & Winter 919075-2 *As above.* 9/94.
*** **Bloodcount – Memory Select – The Paris Concerts 3** Winter & Winter 919081-2 *As above.* 9/94.

These are interesting as a potted history of Berne's progress. He begins *in medias res* with a version of the well-travelled 'Bloodcount', a thoughtful and slightly introverted performance with Tim and Marc locked in some private space. The rest of volume one, though, is devoted to Julius Hemphill pieces, most notably 'The Brown Dog Meets The Spaceman', an idea that gradually builds from an easy-going opening into a snarling scuffle.

The second volume is the best of the three, not so much because it's devoted to Berne's own music as because it gives an even better demonstration of his interest in breaking groups down into constituent parts and examining material in forensic detail. A huge medley dominates. Most won't want to go back for more, but there is a third volume. If you can take consecutive nights at this intensity, no problem; otherwise, stick to *Lowlife* and *Poisoned Minds*.

*** **Unwound** Screwgun SCREW U 70001 3CD *Berne; Chris Speed (ts, cl); Michael Formanek (b); Jim Black (d). 3–4/96.*

After the demise of JMT, Berne formed Screwgun and kicked off with this unvarnished live recording. The performances, from Berlin and Ann Arbor, are raw, immediate and proudly unproduced, long versions of things like 'Blood Count' and 'What Are The Odds?'. Berne seems determined to go for the jugular with every tune, blazing away with an indiscriminate ferocity that alienates and attracts in equal proportion. Black is astonishingly good. Speed keeps his end up ... just, but really isn't either passionate or charismatic enough for the material. Most of the attention is focused on the leader; never a man who can move with a beautiful tone or a graceful phrase, never a virtuosic player he relies on a hectoring, abrasive sound that is less lovely than it is forceful.

***(*) **The Shell Game** Thirsty Ear 57099 *Berne; Craig Taborn (ky); Tom Rainey (d). 01.*

**** **Science Friction** Screwgun 013 *As above, except add Marc Ducret (g). 12/01.*

All the familiar signatures: dense, jagged themes, dizzy humour, and a weird tightrope between structure and anarchy. Berne and Rainey have a considerable understanding. The trio disc depends heavily on Taborn's electronic soundscapes, but alto and drums carry the bulk of the action. 'Twisted/Straight Jacket' has so much drama that its 20-minutes-plus duration passes like five. 'Heavy Metal' is dedicated to Wayne Krantz, and 'Thin Ice', well, it skates on that treacherous surface for half an hour.

The earlier addition of Ducret was a masterstroke and he's vital to this set as well. This is one of the most effective groups that Berne has ever convened. The guitarist gives Berne an enormous range of options, as he demonstrates on the co-composed 'Sigh Fry'. Though the partnership with Rainey is still the defining energy, Taborn's electronic keyboards define the textural landscape of most of the pieces. They range in length from a dozen minutes – 'Manatee Woman' and 'Clown Finger' – down to just 64 seconds on the enigmatic 'The Mallomar Manoeuvre'. David Torn produces and gives the set a big, boisterous sound that puts the saxophone right in there with the other instruments.

***(*) **Open, Coma** Screwgun 012 2CD *Berne; Herb Robertson; Lars Vissing (t); Kasper Tranberg (c); Mads Hyhne (tb); Lotte Anker (ss); Peter Fuglsang (cl); Thomas Agergaard (ts, f); Thomas Clausen (p); Marc Ducret (g); Nils Davidsen (b); Anders Mogensen (d); Copenhagen Arts Ensemble. 9/00.*

This is reminiscent, in spirit if not in sonority, of Miles Davis's *Aura*, an attempt to give a great improviser a genuinely monumental context for his music. The material is drawn from *Bloodcount* and Caos Totale days, but the title-track is new and more obviously fitted to the 'sinfonietta' format. Three are concert recordings, but the title-piece was taped in the studio. The Danish soloists are more than adequate, and Clausen's far from old-fashioned-sounding Fender Rhodes brings an idiosyncratic richness to the ensembles. However, it's the breezy trumpet of Herb Robertson and Berne's own distinctively pitched alto which cut through. Compelling enough as a listening experience, it also more importantly asserts Berne's emergence as a major composer.

**** **The Sublime And** Thirsty Ear 57139 *Berne; Craig Taborn (p, ky, elec); Marc Ducret (g); Tom Rainey (d). 4/03.*

The Sublime And finds the band doing the business onstage in Switzerland. There is probably more straight (i.e. unprocessed) playing, but Taborn's laptop electronics make a huge difference and Ducret's guitar is critical. He lays down big gestural washes on the opening 'Van Gundy's Retreat', building on the melody and the underlying rhythmic code until the music sounds distantly abstracted from the original theme. At the beginning of the second set, 'Smallfry' is almost ambient. 'Jalapeno Diplomacy' rocks like nobody's business, hotter than chilli. Taborn's laptop effects and 'virtual organ' haven't completely overtaken his piano-playing but increasingly diffuse it; it has less to do with line now and more with texture. Rainey has a hard job picking his way through it, but on tracks like 'Mrs Subliminal/Clownfinger' and the closing 'Stuckon U', he is absolutely central. Through it all, Berne cuts a solitary furrow, a proud outsider with a wonky understanding of harmonic basics who, like Ornette before him, refuses to surrender to orthodoxy.

**** **Souls Saved Hear** Thirsty Ear 57151 *Berne; Marc Ducret (g); Tom Rainey (d). 6/03.*

**** **Hard Cell Live** Screwgun 70014 *Berne; Craig Taborn (p, ky); Tom Rainey (d). 10/03, 3/04.*

Berne's best records to date? They're certainly among the most approachable, with the concentration of involved melody one hears on the duo records and without much of the sonic terrorism that sometimes passes for improvisational energy on the saxophonist's live appearances. The busy, detailed argument of Ducret's 'Ce Sont Les Noms Des Mots', which opens *Souls Saved Hear*, is stated by saxophone and guitar in approximate unison before Rainey takes a solo feature and then brings in the other two again for a hard, funky workout that has the guitarist implying a bass-line on his low strings before taking off on a crunch-chord solo. Berne sticks to alto throughout, and sounds closer than ever to his idol, Julius Hemphill, blending sophisticated ideas with r'n'b grooves. Nothing else is quite as substantial as that opening track and one or two cuts are teasingly brief, but 'Deadpan' (a dedication to Mat Maneri) is very strong and there are interesting production effects on the closing 'Plantain Surgery', courtesy of producer David Torn.

The other disc consists of live acoustic tracks and concert material from the Edgefest in Ann Arbor, a famous centre for new music and Craig Taborn's *alma mater*. Interestingly, 'Van Gundy's Retreat', heard in full-band, no-choke version on *The Sublime And*, is done here without electronics and sounds all the stronger for it. The plugged-in stuff, though, is remarkable. Taborn has reinvented Fender Rhodes-playing and provides an astonishingly varied palette. Berne plays with ever greater authority and, though he'll never be mistaken for Johnny Hodges, even flirts with prettiness on occasion.

***(*) **Feign** Screwgun 700105 *Berne; Craig Taborn (p, ky); Tom Rainer (d). 5/05.*

Some stunning music here from the Hard Cell Trio, who have worked out some pretty devastating moves together. Berne and Taborn seem to have a strong understanding and time and again the pianist picks up on ideas from Berne and reworks them in real time. There are lots of rhythmic ideas at work here, from fractured funk to completely free time. Taborn is a young master just rising to the heights of his powers. Berne and Rainey have been at this longer, and for all the saxophonist's unapologetic rawness, he's a master too.

**** **Pre-Emptive Denial** Screwgun 70016 *Berne; Drew Gress (b); Tom Rainey (d). 5/05.*

Again, two great slabs of ugly, exhilarating sound from the Paraphrase band. 'Trading On All Fours' and 'We Bow To Royalties' are the kinds of title one expects from Berne and the playing is reliably tough and thoughtful, with Gress and Rainey being handed plenty of work to do. The sound is actually quite good and there is more detail to this music than a first impression might suggest.

Also, in brief:

*** **Big Satan** Winter & Winter 910 005. 5/96.
Power-trio stuff from Instants Chavires with Marc Ducret (*g*) and Tom Rainey (*d*). The closing 'Description Du Tunnel' is utterly unrelieved, though there are subtler moments elsewhere, particularly when the guitarist is featured.

*** **Please Advise** / ***(*) **Visitation Rites** Screwgun SCREW U 70001 / 70002. 96.
Sample five large, raw slabs of music, one composition each from Berne, Drew Gress (*b*) and the redoubtable Tom Rainey (*d*), packaged with ugly artwork and unreadable texts.

*** **Saturation Point** Screwgun SCREW U 70004. 96–98.
All the familiar elements: hectic improvisation over deceptively crude ostinati and rhythms, a strong resemblance to the frenetic ensembles of early jazz and a notional foundation in the blues.

*** **Cause & Reflect** / *** **Ornery People** Level 22004 / Little Brother 013. 98.
Duo improvisations with cellist Hank Roberts and bassist Michael Formanek respectively. The former is completely bonkers: 'Invasion Of The Freudian Shrimp' might be Mingus, arranged by Raymond Scott. The other strips everything down to melody.

*** **The Sevens** New World 80586. 01.
The Arte Quartet tries not to come on like a conservatory saxophone ensemble and generates a tense, funky sound. Guitarists Ducret and Torn are the other components.

Marc Bernstein

SOPRANO, ALTO AND TENOR SAXOPHONES

Excellent mainstream-modernist with a distinctive touch.

*** **Blue Walls** Storyville STCD 4223 *Bernstein; Olivier Antunes (p); Mads Vinding (b); Billy Hart (d). 5/98.*
***(*) **Dear Tom Harrell** Storyville STCD 1014251 *Bernstein; Tom Harrell (t, flhn); Chris Rogers (t); Henrik Gunde (p); Anders Rose (org); Jesper Bodilsen, Thomas Bramerie (b); Morten Lund, Karsten Bagge (d); other personnel. 99–01.*
If 'Giant Steps' is the latter-day rite of passage for saxophonists, rather than 'Body And Soul', Bernstein passes with distinction on the quartet record. There are better things in the programme, including an intelligent reading of Corea's 'Mirror Mirror' and the Charlie Mariano title-tune (neither of these exactly overworked in the studios), as well as a couple of folkish lines which give Bernstein a chance to shine. Oddly, there are as many compositions by Bodilsen as by Harrell on the tribute record to the great trumpeter, but Harrell seems to have liked the new themes written for him. He's in fine, passionate voice and Bernstein himself rises to the occasion, but one would have thought an all-Harrell programme might have raised the quality the extra notch, as well as clinching the fulsome title. A couple of additional tracks were recorded later, without Harrell's involvement.

Peter Bernstein (born 1967)

GUITAR

A New Yorker who learned from several teachers in the city, and a ubiquitous presence there.

(*) **Somethin's Burnin' Criss Cross 1079 *Bernstein; Brad Mehldau (p); John Webber (b); Jimmy Cobb (d). 12/92.*
*** **Signs Of Life** Criss Cross 1095 *Bernstein; Brad Mehldau (p); Christian McBride (b); Gregory Hutchinson (d). 12/94.*
Bernstein's anonymous tone and easy fluency send the blameless *Somethin's Burnin'* sliding towards mediocrity. Precious little here really burns: Mehldau's jabbing solos are a good deal more interesting than the leader's, who comes off the Grant Green axis without much to call his own. The follow-up is an improvement, though the guitarist has to lean on Mehldau again, and McBride, to keep up interest.

*** **Brain Dance** Criss Cross 1130 *Bernstein; Steve Davis (tb); Eric Alexander (ts); Larry Goldings (org); Billy Drummond (d). 12/96.*
*** **Earth Tones** Criss Cross 1151 *Bernstein; Larry Goldings (org); Bill Stewart (d). 12/97.*
Bernstein continued to rack up impressive sideman appearances and there is no doubting the quality of his work by this stage. As leader, he tends to make agreeable records that lose out in the struggle for priority play. Nothing wrong with either of these, the latter featuring a regular grouping. The sustained elegance of Bernstein's playing on 'The Acrobat' will delight guitar followers, but the blowing format leaves both sets quite anonymous.

**** **Heart's Content** / ***(*) **Stranger In Paradise** Criss Cross 1233 / Venus 35324 *Bernstein; Brad Mehldau (p); Larry Grenadier (b); Bill Stewart (d). 02; 6/04.*
Ten years on and back with Mehldau, Bernstein turns in his strongest dates yet. The first of these is almost sublime – unfussy, skilful, complex in tone. Perhaps so much has been essayed in this form that it's hard to spot even a great record, but both of these work at every level and the quirky imaginative takes on 'Stranger In Paradise' and Babs Gonzales's rarely covered 'Soul Stirrin'' are wonderful.

Also, in brief:

*** **April In New York** Jardis 09. 7/05.
Strictly, a co-led date with fellow guitarist Helmut Kagerer, but well worth the hunt.

Chu Berry (1910–41)

TENOR SAXOPHONE

Leon Berry played with several NY bands before a spell with Fletcher Henderson (1935) and Cab Calloway (1937). A Hawkins follower, but with a character of his own, he died prematurely in an car crash.

***(*) **Chu Berry 1937–1941** Classics 784 *Berry; Roy Eldridge, Hot Lips Page, Irving Randolph (t); Keg Johnson, George Mathews (tb); Buster Bailey (cl); Charlie Ventura (ts); Clyde Hart, Horace Henderson, Benny Payne (p); Danny Barker, Al Casey (g); Israel*

Crosby, Milt Hinton, Al Morgan, Artie Shapiro (b); Big Sid Catlett, Cozy Cole, Leroy Maxey, Harry Yeager (d). 3/37–9/41.
Berry's reputation is still in eclipse. He died a little too soon for the extraordinary revolution in saxophone-playing that followed the end of the war. He had a big sound, not unlike Coleman Hawkins, who considered him an equal, with a curiously fey inflexion that was entirely his own.

For someone who recorded a good deal, the catalogue has always been sparse. A self-effacing character, Berry found himself in the shadow of more celebrated figures such as Basie's ill-fated right-hand man, Herschel Evans. Berry was only ever a dep in the Basie orchestra, but he turned in one classic, 'Lady Be Good'. He had more prominence in the Calloway outfit, with whom he was employed at the time of his death. Too often under other leaders he was restricted to brief excursions from the woodwind bench, and Chu was a player who needed time and space to have his say.

The partnership with Eldridge was a happy, matey affair, and the 'Little Jazz' ensembles of November 1938 are among his best small-group performances. The version of 'Body And Soul' sits well alongside the great ones. 'Sittin' In' is introduced conversationally by the two principals. Talking or playing, they're both in rumbustious form and the warmth of the partnership was equalled only in the late sessions with Hot Lips Page, made within weeks of the road accident that ended Berry's life. When he died, they left his chair in the Calloway band sitting empty.

Emmett Berry

TRUMPET

A busy sideman who never seemed to record under his own name.

*** **The New York Recordings** Lone Hill Jazz LHJRCD 10131 *Berry; Rex Stewart (c); Vic Dickenson (tb); Buster Bailey (cl); Red Richards (p); Bucky Pizzarelli (bj); Al Lucas (b); Bobby Donaldson (d). 5/58.*
The very existence of this seems to contradict the statement above, until you realize that the original dates were made for World Wide by drummer Donaldson and have simply been re-attributed in Lone Hill's inimitable way. Berry very much merits his moment in the spotlight, but he's outplayed here by Stewart and Bailey, with the clarinettist in absolutely cracking form. Great to have this stuff, whoever ought to be on the cover.

Eddie Bert (born 1922)

TROMBONE

A seasoned band player, with stints for Benny Goodman, Stan Kenton, Miles Davis/Gil Evans, Mingus and others.

**** **Kaleidoscope** Fresh Sound FSRCD 404 *Bert; Vinnie Dean (as); Sal Salvador (g); Duke Jordan, Sal Mosca (p); Clyde Lombardi (b); Osie Johnson, Art Mardigan, Joe Morello, Ed Shaughnessy, Mel Zelnick (d). 5/53–8/59.*

*** **Crosstown** Fresh Sound FSRCD 427 2CD *Bert; J. R. Monterose (ts); Hank Jones (p); Joe Puma (g); Wendell Marshall, Clyde Lombardi (d). 5 & 9/55.*

*** **I Hear Music – Modern Music** Fresh Sound FSRCD 1611 *Bert; Jerome Richardson (ts, fl); Vinnie Dean (as); Hank Jones (p); Oscar Pettiford (b); Osie Johnson (d). 11/55.*
Bert had a big, warm sound, secure right through his range, and he was an underrated soloist. The material on *Kaleidoscope* underlines his liking for a trombone/guitar unison in the front line, though Dean completes a more conventional two-horn format on the 1954 and 1959 dates. The best thing is a long, long version, one of a number previously unreleased, of 'Kaleidoscope' itself, recorded live in 1955 with Jordan, Lombardi and Johnson. *I Hear Music* is full of delights as well. Formerly on Jazztone, this is a little-known set that captures his favourite sound – horns, guitar, piano – very well indeed. No single track stands out; just a very satisfying CD.

Bert enjoyed a long association with Monterose. A Birdland date with the saxophonist is occasionally available on Fresh Sound, but the double CD quartets and quintets on *Crosstown* offer a nice flavour of their urbane, quirky approach; quite unlike anything else around and even Jones seems slightly mystified in places. The boppish pieces are despatched with insouciance, and the better cuts are when the two horns swap quiddities at a more philosophical pace.

***(*) **The Human Factor** Fresh Sound FSRCD 5005 *Bert; Jerry Dodgion, Carmen Leggio (sax); Duke Jordan (p); Ray Drummond (b); Mel Lewis (d). 11/87.*
Another sleek and sophisticated set. Bert's trombone-playing is at its peak here, and though Dodgion turns in some interesting things, one almost wishes to hear Eddie on his own with the rhythm section. Every track feels exactly the right length and weight and the more enterprising ideas, mostly Bonoff compositions, have an urbane, witty quality that leaves you feeling more has been kept in reserve than actually delivered.

**** **Live At Capozzoli's** Woofy 104 *Bert; Gabe Baltazar (as); Ross Tompkins (p); Richard Simon (b); Paul Kreibich (d). 2/99.*
Bert was in his late 70s when this was recorded. The technique wobbles here and there, but there's no mistaking the urgent musicality of his playing, and on slower tunes he creates some gorgeous solos, full of craft and emotion.

Ben Besiakov

PIANO

Fine Danish pianist who won the 1990 Ben Webster Prize and hasn't looked back.

*** **You Stepped Out Of A Dream** Steeplechase STCD 31265 *Besiakov; Ron McClure (b); Keith Copeland (d). 3/90.*

*** **Hey, Why Don't We Play Mack the Knife Real Slow And In B minor** Stunt STUCD 02132 *Besiakov; George Garzone (ts); Anders Christensen (b); Billy Hart (d). 1/91.*

*** **Choo Choo** Stunt STUCD 19806 *Besiakov; Lennart Ginman (b); Mike Clark (d). 11/97, 2/98.*

*** **Aviation** Stunt STUCD 192 *Besiakov; Jens Winther (t); George Garzone (ts); Ray Drummond (b); Billy Hart (d). 01.*
It was Billy Hart who apparently came up with that extraordinary album title and there it is, the Weill song played pretty much as described. There's also a version of Ferde Grofe's 'On The Trail', a fantastic 'The Mingus I Knew' and a couple of originals from the pianist, who is a formidable writer as well as a strong solo player and accompanist. The Steeplechase set is a lovely standards situation with unexpected versions of Miles's 'Tune Up' and Powell's 'Bud's Bubble'. The trio is of comparable quality, though without a horn-player of Garzone's exuberant presence in the front line one hears a good deal more from Besiakov himself.

Unmistakably Powell-influenced, he none the less seems to reference other, very different styles, including Oscar Peterson and even Ran Blake. The long versions of 'On Green Dolphin Street' and Monk's 'Well You Needn't' on *Choo Choo* bespeak a formidable pianism. The quintet set offers a further chance to hear Ben in company with Garzone ('The Night Has A Thousand Eyes' plays games with Coltrane's version, just as Besiakov's own 'Blues On The Square' is a whip-smart reference to Tyner's 'Blues On The Corner'), but it's Winther, composer of the opening 'That's The Way', who steals the show. The trumpet is also unusually featured on 'Body And Soul'. It may not be Besiakov's best showing as a pianist, but it's certainly the best record bearing his name.

Tony Bevan (born 1956)

TENOR, SOPRANO AND BASS SAXOPHONES

This British saxophonist has carved his own quiet – and sometimes not so quiet – course.

*** **Original Gravity** Incus CD 03 *Bevan; Greg Kingston (g, rec, tapes, toys); Matt Lewis (perc, bird calls).* 9/88.
**** **Bigshots** Incus CD 08 *Bevan; Paul Rogers (b); Steve Noble (perc).* 7/91.
**** **Twisters** Scatter 06CD *Bevan; Alexander Frangenheim (b); Steve Noble (perc).* 4 & 5/95.
*** **Three Oranges** Foghorn FOGCD001 *Bevan (bsx).* 7/98.
Bevan is a gritty British improviser who's managed to spell out an idiom sufficiently different from the Evan Parker 'school'. The earliest of these sessions is engagingly spiny and good-humoured, with a few nods in the direction of John Zorn's freestyle. The beery track-titles – '1044°–1050°', 'Original Gravity', 'Best Before End' – are a bit of a giveaway, for there's a boys'-night-out feel to the proceedings.

That certainly isn't true of *Bigshots*, which is wonderfully controlled and dramatic, three absolutely compatible players working at full stretch, listening carefully to one another without surrendering a shred of autonomy. Rogers is the dominant voice, and it's sometimes difficult not to home in exclusively on his rumbling lines. Bevan himself has started to play more smoothly, even lyrically in passages, and it suits him. Only on the long closing 'The Last Shot' does he appear to run out of ideas. The title-track is much more compelling. Noble comes into his own with a vengeance and Bevan truffles up ideas of real originality.

Noble is excellent again on *Twisters*: alternating long and short tracks, dense outbursts of sound with quieter and more spacious ideas. Closer to orthodox than on previous records, Bevan's own contribution is more linear and orderly, and 'Belly Of The Whale' recalls classic British improv of the '60s/'70s.

Solo bass saxophone is a fairly recherché area of musical practice, and Bevan hasn't the depth of understanding which Roscoe Mitchell and Anthony Braxton have brought to such projects. The comfort is that the album is very short, more of an EP than an LP, and is played very expressively, with a nice modulation of mood.

*** **The Sale Of Tickets For Money Was Abolished** Balance Point Acoustics 002 *Bevan; Scott R. Looney (p, elec); Damon Smith (b).* 4/00.
***(*) **Nothing Is Permanent But Woe** Foghorn FOGCD002 *Bevan; John Edwards (b); Mark Sanders (d).* 9–10/00.
Bevan at work in Oakland and London. The American disc offers a lot of dark, scuffling, mysterious sound, heavy on the lower frequencies (Bevan uses only bass sax on both these sets). Moments such as the piano/sax duet of 'To Accept Errors Is Not To Contradict Fate' bring a welcome ray or two of light. Smith's job is, apparently, queuing for rock concert tickets – this set was set down after he'd been waiting in line for a Lou Reed show.

The British trio follows much the same course, though it has a better studio sound and Sanders makes an important difference: Bevan likes to stay almost obsessively earthbound on the big horn, digging the heftiest sonorities he can out of it, and the percussionist's momentum raises what might otherwise be overly sluggish playing. Edwards seems incapable of playing at less than the highest level.

***(*) **Nham** Foghorn FOGCD003 *Bevan; Jeb Bishop (tb); John Edwards (b); Michael Zerang (d).* 5/01.
Bevan sounds fantastic alongside Bishop, but the sonority leaves Edwards and Zerang with some intriguing challenges, which both rise to manfully. Terrific stuff from the saxophonist again, though this is a collaborative date and honours are evenly shared.

**** **Bruised** Fog FOGCD005 *Bevan; Orphy Robinson (vib, steel d, elec); John Edwards (b, elec); Mark Sanders (d, perc); Ashley Wales (sound processing).* 04.
Superb in every respect. Impressive as is Bevan's continuing progress with the bass saxophone – doubled here with tenor – it is Orphy Robinson's embrace of free music that provides *Bruised* with its most startling aspect. He sounds completely at home in the idiom and when he turns to steel pans to create a metallic clangour the music has genuinely visceral excitement. Edwards and Sanders have rapidly become veterans, both of them with a huge range of idioms on their CVs, so nothing here fazes them in the slightest, even when Wales's swirling soundscapes seem to encroach on the foreground. It's Bevan's lonesome horn that clinches the date. Bruise subsequently became a group name, famously featured with Derek Bailey on one record, but track this one down.

Also, in brief:

*** **Under Tracey's Bed** Foghorn FOGCD-R02
A rough-and-ready gig souvenir, in duo with Derek Bailey (*g*), and recorded in Oxford.

Ed Bickert (born 1932)

GUITAR

Born in Manitoba and based in Toronto.

*** **Out Of The Past** / ***(*) **At The Garden Party** Sackville 2065 / 4005 *Bickert; Don Thompson (b); Terry Clarke (d).* 1/76; 2/76, 1/78.
*** **Mutual Street** Jazz Alliance TJA 10003 *Bickert; Rob McConnell (tb).* 3/82–5/84.
Ed's Concords are out of circulation now, which is a shame. The second of the Sackvilles brings together a mostly easy-going 1978 duo set with Thompson, with a handful of tracks recorded a month after the *Out Of The Past* material, but apparently abandoned without release. The duos are fine, and 'What Is This Thing Called Love?' breezes along, but the trios don't say much. This is an unusual combination, but one that works so well you wonder why it isn't tried more often. Since neither man is a grandstander, a touch of reticence, even diffidence, creeps in, but

the dialogues are always interesting and the studio sound is just right.

Barney Bigard (1906–80)

CLARINET, TENOR SAXOPHONE

Born Albany Leon Bigard in New Orleans, he worked with Oliver in Chicago but joined Ellington in 1927 and stayed till 1942. After that, five years with Louis Armstrong in the All-Stars, then general work as a freelance and festival favourite.

***** Barney Bigard 1944** Classics 896 *Bigard; Shorty Sherock, Norman Bowden, Joe Thomas (t); Shorty Haughton (tb); Les Robinson (as); Eddie Miller, Georgie Auld (ts); Stan Wrightsmann (p, cel); Pete Johnson, Leonard Feather, Fred Washington (p); Nappy Lamare, Bud Scott, Remo Palmieri, Chuck Wayne (g); Hank Wayland, Al Hall, Billy Taylor (b); Nick Fatool, Shelly Manne, Zutty Singleton, Stan Levey (d); Peggy Lee, Etta Jones (v); strings.* 1–12/44.

****(*) Barney Bigard 1944–1945** Classics 930 *Bigard; Joe Thomas, Ray Linn (t); Vic Dickenson (tb); Willie Smith (as); Joe Thomas (ts, v); Georgie Auld (ts); Cyril Haynes, Leonard Feather, Calvin Jackson, Eddie Beal, Art Tatum, Johnny Guarnieri (p); Allan Reuss, Chuck Wayne (g); Billy Taylor, Red Callender (b); Zutty Singleton, Stan Levey, Cozy Cole (d); Wini Beatty, Claude Trenier, Monette Moore (v).* 12/44–12/45.

The consensus is that Bigard did his best work with Ellington and the rest is dispensable. While some of the work here is less than immortal, his own playing is seldom less than fine. The earlier volume begins with four excellent titles by The Capitol International Jazzmen, with two charming vocals from Peggy Lee. A trio session for Signature is fluent and swinging. There are dips, but the final four titles with Etta Jones and Joe Thomas include some remarkable blues playing by Barney. The second volume brings together some less than classic dates, and some real obscurities, but there is an excellent session for Keynote which offers Bigard at his best on 'Rose Room' and 'Bojangles'.

***** Bucket's Got A Hole In It** Delmark DE 211 *Bigard; Nap Trottier (t); George Brunis (tb); Art Hodes (p); Rail Wilson (b); Barrett Deems (d).* 1/68.

**** Barney Bigard And The Pelican Trio** Jazzology JCD-228 *Bigard; Duke Burrell (p); Barry Martyn (d).* 76.

The first is a delightful reunion of oldtimers, with the sextet ambling through this alternately rousing and bluesy date with evident enjoyment. The timing is off here and there, despite the reliable Deems, and Trotter and the venerable Brunis aren't players of the stature of Bigard and Hodes. Somehow, though, the frailties don't seem to matter. Sadly, the other set is dud, with Bigard well past his best and overpowered by his colleagues.

Also, in brief:

*****(*) Barney's Bounce** ASV 5507. 1/29–11/47.

Unlike Classics, ASV include the best material Bigard recorded with Ellington and others, so this is perhaps the best available introduction.

Acker Bilk (born 1929)

CLARINET, VOCAL

Still best known for 'Stranger On The Shore', but his credentials go all the way back to the Colyer band and are impeccable.

*****(*) Mr Acker Bilk And His Paramount Jazzband** Lake LACD 48 *Bilk; Ken Sims (t); John Mortimer (tb); Jay Hawkins, Roy James (bj); Ernest Price (b); Ron McKay (d).* 3/58–1/59.

***** Acker** Lake LACD 186 *As above, except add Colin Smith (t), Stan Greig, Dave Collett (p).* 10/59–8/60.

****** Mr Acker Bilk's Lansdowne Folio** Lake LACD 195 *As above, except omit Sims, Collett.* 10/60–11/61.

*****(*) Stranger On The Shore / A Taste Of Honey** Redial 546458 *Bilk; strings, choir, Leon Young (dir).* 61–65.

***** The Frankfurt Concert** Hitchcock Media CD 0404 *Bilk; Colin Smith (t); John Mortimer (tb); Stan Greig (p); Tony Pitt (g); Tucker Finlayson (b); Ron McKay (d, v).* 66.

*****(*) Blue Acker** Lake LACD 231 *Bilk; Ian Hamer, Derek Watkins, Eddie Blair, Les Condon (t); Ian Carr (flhn); Keith Christie, Don Lusher, Chris Pyne, Bobby Lamb, Chris Smith (tb); Don Rendell (as, ts); Joe Harriott (as); Tony Coe (ts); Stan Tracey (p); Dave Green, Lennie Bush (b); Barry Morgan (d).* 8/68.

The Three B's, Barber, Ball and Bilk, were the heirs to Ken Colyer's trad revolution. If Barber 'prettified' the Colyer style, Bilk brought an element of showmanship and humour, parading his Paramount band in Edwardian waistcoats and bowlers and scoring hits with 'Summer Set' (which also referred to his unreconstructed West Country accent) and 'Stranger On The Shore', which provided him with a pension. Denis Preston wanted Bilk to record with strings; the clarinettist reworked a theme originally written for his daughter, recorded it with the Leon Young String Chorale and saw it picked up as theme music to a television drama. It sold two million copies, a success that led to envious disdain of a musician whose early work under Colyer had been a raw-edged George Lewis style very different from the silky, evocative murmur he cultivated in later years.

The dates from 1958 and 1959 capture the Paramount Jazzband at its best, doing unembellished blues and rags. 'Willie The Weeper' is pretty authentic, and things like 'Blaze Away' and 'Higher Ground' give the band plenty of scope for raucous to-and-froing. *Acker* also features the band in its most unprettified form; there are nods to variety in things like 'White Cliffs Of Dover', but at this point the choice had more to do with the New Orleans tradition of covering pop material of every sort and period, rather than pandering to the chicken-in-a-basket crowd. The front line tends to go for punch rather than finesse and Sims wouldn't be anyone's first choice for a firm lead trumpet, but the tracks don't half go off at an argumentative lick. Paul Adams has cleaned off some of the reverb on the original LP, which makes it all sound leaner. *Lansdowne Folio* rounds up 21 tracks from six sessions, with the band settled down, and there's a convincing mix of hardcore and more idiosyncratic Bilkisms like 'Buona Sera' and 'In A Persian Market'. It's hard to think of a British trad CD that offers more sheer fun.

The Redial reissue of *Stranger On The Shore* and *A Taste Of Honey* will be welcomed by admirers of the 'popular' Bilk. Whatever reservations one has about the setting, his own clarinet remains markedly individual and there are a few delightful surprises along the way, such as his own original 'Evening Shadows'.

The Frankfurt Concert is a welcome souvenir. Purists will be dismayed by Pitt's rock'n'roll guitar and he does go on a bit, but there is some great clarinet on 'Train Number One Done Gone' and a lovely 'A Taste Of Honey'. Very good sound.

Blue Acker is obviously the one to convert modern jazz snobs who think of Bilk as an old-hat variety act. You might also catch them out on the unexpected association of Acker and the sanctified Joe Harriott. The Lake compilation brings together Tracey's arrangements of Bilk material (including 'Stranger On The Shore') for his Big Brass ensemble, together with some other material from the same sessions, featuring Bilk but released under Tracey's name as *We Love You Madly*.

*** **In Holland** / *** **Blaze Away** Timeless 506 / 543 *Bilk; Mike Cotton (t); Campbell Burnap (tb); Colin Wood (p); Tucker Finlayson (b); Richie Bryant (d).* 83; 87.
The playing was pretty smoothed out and predictable by this period, but Burnap is always good for some good natured exchange of ideas and the band holds things together pretty well. The Dutch concert reappeared on CD with extra tracks, all worth having, and the overall effect is gentle and lovely.

*** **Azure** Lake LACD 167 *Bilk; Wally Fawkes (cl, ss); Stan Grieg (p); Tony Pitt (g, bj); Clive Morton (b); Ritchie Bryant (d).* 2/02.
*** **Acker & Cuff** MacJazz CD006 *Bilk; Cuff Billett (t, v); Dave Collett (p); Cass Caswell (b); Ray Ball (d).* 6/04.
*** **Acker & Danny** Avid 813 *Bilk; Danny Moss (ts); John Critchinson (p); Cass Caswell (b); Eddie Taylor (d).* 10/05.
Good to see him recording again after a spell of indifferent health. The meeting with fellow liquorice stick Fawkes is a good-natured ramble round some favourite old tunes, but they're a little let down by the rhythm section, which sometimes has trouble staying together and is positively laggardly on several numbers. *Acker & Cuff* isn't a great deal more lively, but it's a smiling date, with much to enjoy. Same goes for the meeting with Moss, who's been heard in interestingly varied company of late. Again, it's not exactly taken at a gallop and the section aren't talking to one another, but greatly enjoyable as ever.

Also, in brief:

(*) **The Noble Art Of Acker Bilk / Seven Ages Of Man Lake LACD 213. 59.
Not the best of sets from this period, but quite well paired.

*** **Clarinet Jamboree** Lake LACD 230. 59.
With Sandy Brown, Archie Semple and Terry Lightfoot. More liquorice than you could shake a stick at.

*** **Beau Jazz** Lake LACD 231. 62.
A good, if slightly routine, Paramount Jazzband date.

Rolf Billberg (1930–66)

ALTO SAXOPHONE

The Swedish bopper worked at home and in Denmark, moving steadily towards the style of his role-model, Lee Konitz. He died suddenly, aged only 35.

***(*) **Darn That Dream** Dragon DRCD 369 *Billberg; Jan Allan (t); Allan Botschinsky (flhn); Ole Molin, Knud Jørgensen (p); Rune Gustafsson (g); Roman Dylag, Sture Åkerberg , Niels-Henning Ørsted Pedersen (b); Rune Carlsson, Leif Wennerstrøn (d).* 11/64–4/66.

*** **Rare Danish Recordings By A Swedish Jazz Legend** Storyville 101 8369 *Billberg; Jørgen Ryg (t); Kurt Järnberg (vtb); Max Bruel (ss); Lasse Guillen (bs); Bent Axen, Atli Bjørn , Lars Bagge (p); Poul Godske (vib, p); Jørn Grauengaard (g); Niels-Henning Ørsted Pedersen , Mogens Landsvig, Erik Mølbach , Urban Moberg (b); William Schiøpffe , Finn Fredriksen (d).* 56–66.
Billberg died too young to have established any kind of reputation outside Scandinavia, or to have left much of a recorded legacy. However, these few gatherings give ample proof of his talent. The Dragon set finds him on home turf, playing broadcasts with three small groups, one co-led with Allan. All three come from late in his life, when his debt to Lee Konitz is most obvious (there are six Konitz tunes in the set-list), and the easy but subtle facility he displays on every track is compelling; he never quite takes the obvious route and the improvisations suggest a man thinking chancily ahead. A lengthy 'Darn That Dream' has him wearing his heart on his sleeve with surprising intensity.

Storyville's compilation covers a longer period and finds Billberg in lesser company, but he plays with the same inventiveness, and the later pieces, including a stark 'Yesterdays', match the Swedish music.

David Binney (born 1961)

SOPRANO AND ALTO SAXOPHONES

Firm-toned saxophonist with strong improvising ideas. Member of The Lost Tribe and founder of Mythology Records.

*** **Point Game** Owl 79233 *Binney; Edward Simon (p); Adam Rogers (g); Lonnie Plaxico (b); Marvin 'Smitty' Smith (d).* 4/89.
***(*) **Luxury Of Guessing** Audioquest 1030 *Binney; Donny McCaslin (ts); Uri Caine (p); Ben Monder (g); Scott Colley (b); Jeff Hirshfield (d); Daniel Sadownick (perc).* 2/95.
***(*) **Free To Dream** Mythology 1124 *As above, except omit Caine, Monder; add Alex Sipiagin (t); Clark Gayton (tb); Doug Yates (bcl); Jamie Baum (f); Ed Simon (p); Adam Rogers (g); Kenny Wollesen (perc).* 9/96.
*** **Afinidad** Red RR 12134 *Binney; Edward Simon (p); Adam Rogers (g); Scott Colley (b); Brian Blade, Adam Cruz (d); Lucia Pulida (v).* 4/00.
***(*) **South** ACT 9279 *Binney; Uri Caine (p); Chris Potter (ts); Scott Colley (b); Brian Blade (d).* 6/00.
*** **Balance** ACT 9411 *Binney; Donny McCaslin (sax); Uri Caine (p); Wayne Krantz (g); Tim Lefebvre (b); Jim Black (d).* 7–8/01.
Binney's brand of vigorous post-bop is touched here and there with free-form playing and occasional fusion-ish grooves, as on the debut *Point Game*, which is still available on CD and as a download from Binney's website. On all these records, he sounds adventurous but also self-possessed. The writing, especially on the recommended *Free To Dream*, is clear, authoritative and always seems to lead from A to B. It's actually very difficult to make discriminatory judgements between the discs, so consistently good are they, but we very much like his interplay with Potter on *South* and the whole rhythmic conception of the middle albums, where some strong recruitments have yielded highly creative results. The one question mark hangs over the Red disc – it's actually co-led by pianist Simon, who has ideas of his own; the main objection, though, is that the sound is flat and uninviting.

*** **A Small Madness** Auand 104 *Binney; Jeff Hirshfield (d); Tanya Henri (v).* 02.

***(*) **Welcome To Life** Mythology 1130 *Binney; Chris Potter (ts); Craig Taborn (p); Adam Rogers (g); Scott Colley (b); Brian Blade (d).* 03.

**** **Bastion Of Sanity** Criss Cross 1261 *Binney; Chris Potter (ts); Jacob Sacks (p); Thomas Morgan (b); David Weiss (d).* 4/04.

On all his earlier recordings Binney seemed on the brink of genuinely remarkable things. His ability to sustain a regular band is laudable, but what he needed was to push off into deeper water and follow through on the promise of these fine discs, and particularly the writing on *Free To Dream*. On the Criss Cross record, he certainly does that, even if the instrumentation is more modest than on that earlier project. Potter has proved to be a loyal and sympathetic interpreter, but here he seems more like a secret sharer, gently reshaping and sometimes codifying Binney's more extravagant ideas, somewhat as Dewey Redman once did for Ornette Coleman. The rest of the group is much less well known, but promises to deliver from the very start; a tight, well-marshalled rhythm section that has the confidence to let things roll free when called on. Check out the interpretation of Ellington's 'Heaven', the only non-original.

The duos with Hirshfield (Tanya Henri only appears on 'Mallari') are nice but wear slightly. At least the session avoids all imitation of the now clichéd *Interstellar Space* approach. The other disc has some fine players, all of them clearly eager to play a part. Unfortunately, it fails to cohere and is rarely more than the sum of its (very impressive) parts.

***(*) **Oceanos** Criss Cross 1289 *Binney; Shane Endsley, Jesse Newman (t); Alan Ferber (tb); Edward Simon (p); Adam Rogers (g); Scott Colley (b); Brian Blade (d); Pernell Saturnino (perc); Luciana Souza (v).* 10/04.

It's not clear why this one sat in the vault for nearly three years before release. Co-led by two solidly bankable Criss Cross regulars – Simon is listed on the top line, though Binney seems to get top billing – it may be a little different from the run of recent records, though it's hardly a left-field initiative given the creative success of *Afinidad*. Compositional credits are evenly distributed, with Colley chipping in on 'Amnesia'. Binney's 'We Dream Oceans' carries on the bold idiom of its predecessors, but it's Simon's 'Impossible Question', with its almost Ives-like layering of harmony (the theme is reprised towards the end of the record), that asks to be heard again. 'El Parrandero', again by the saxophonist, is a nice mix of flavours – shot of tequila, lime and salt, you might say. Still not clear after several listens what might have put a stay on this one, but it's out there now and worth sampling.

***(*) **Cities And Desire** Criss Cross 1285 *Binney; Mark Turner (ts); Craig Taborn (p); Thomas Morgan (b); Dan Weiss (d).* 3/06.

The precise inspiration for these city poems really doesn't matter much, except to David Binney, of course. The album follows a loosely weaving itinerary from Lisbon (though it would be hard to detect any obvious Portuguese influence on the opening track) to home in New York City. There are visits to Montreal, Toronto, London, Miami, Carpenteria and other places along the way. It seems that the mournful cast of the Miami track is occasioned by his father's death and that some of the curious ethnic flourishes that emerge in 'Montreal' and 'London' are inspired by those cities' thriving sub-cultures.

Binney's playing is as vivid as ever, and the programme slightly distracts attention from what is a highly accomplished album, never merely technically astute but also profoundly expressive. Taborn is in stunning form, as so often when he sticks to piano, and the axis of Morgan and Weiss (regrettably mis-handled as 'David' in our last edition) are as strong and responsive as ever.

**** **Out Of Airplanes** BK 40057 *Binney; Craig Taborn (p); Bill Frisell, Adam Rogers (g); Eivind Opsvik (b); Kenny Wollesen (d).* 06.

Increasingly prolific and somewhat ahead of the (jazz) game in making his work available as downloads, Binney turns in another smart set, though this time the main attraction is Frisell, who plays on most of the tracks. There's a wholly unusual, indeed unique, sound-world developing round Binney; hard to verbalize or categorize, but increasingly evident on this record, where Frisell is let loose with his full armoury of unusual effects. Seems odd in that regard that the saxophonist remains so wedded to the old jazz quintet format, but he is still basically a swinger who has managed to graft new textures onto a relatively conventional post-bop language with touches of freedom and an injection of rock energy.

Walter Bishop Jr (1927–98)

PIANO

Swing-to-bop stylist who followed his father's footsteps.

**** **Trio, 1965** Original Jazz Classics OJCCD 1896 *Bishop; Butch Warren (b); Jimmy Cobb, G. T. Hogan (d).* 62, 10/63.

The date on the cover is misleading and can only refer to year of release. Some of this material was also once available on Fresh Sound. Only two out of sixteen tracks break the three-minute barrier, so the emphasis is on brisk, economical delivery of themes, with a minimum of improvisatory freedom.

**** **Midnight Blue** Red RR 123251 *Bishop; Reggie Johnson (b); Doug Sides (d).* 12/91.

Huge gaps in the available discography, and nobody has yet managed to get the good Xanadu *Bish Bash* back out. This is fine, though, even if some of the material (including originals like 'Lady Barbara', 'Farmer's Delight' and 'Midnight Blue' sound like deutero-Bud Powell. Uncomplicated and unfussy playing and a pleasing sound.

*** **Speak Low Again** Venus 79017 *Bishop; Paul Brown (b); Al Harewood (d).* 6/93.

A late statement, but without the autumnal chill that sometimes descends over belated returns to the studio, and they even finish on a lovely 'Spring Is Here'. Bishop was probably never individual enough to decline significantly as he aged. His virtues were modest and reliable and that's the best – and worst – you could say about this.

Michael Bisio (born 1955)

DOUBLE BASS

North-West coaster now based on the other seaboard and working in free bop and improvisation.

*** **In Seattle** Silkheart SHCD 107 *Bisio; Ron Soderstrom (t); Rick Mandyck (as); Teo Sutton (d).* 4/87.

This stands somewhat apart from the bassist's later work. It's in a vigorous post-bop vein, with some emphasis on composition rather than extended improvising. Two tracks (including the lovely 'For Harry Carney') approach ten minutes, but three come in at just a shade over two minutes. Two takes of 'Greenpeace Suite' seems like one too many. Otherwise a nicely balanced set and the mostly unknown North West musicians do themselves proud.

*** **Finger Wigglers** / *** **Zebulon** CIMP 127 / 179 *Bisio; Joe McPhee (ts).* 9/96; 7/98.
These duets are almost gruelling, certainly harsh. Two takes of 'Lonely Woman' leave the tune almost unrecognizable, as is 'Blue Monk', though 'Here's That Rainy Day' does struggle into view after a lengthy bass introduction. It's good to hear McPhee at length on tenor, which allows his peculiarly cruel lyricism to develop. The return match goes much the same way as the first, though this time McPhee has an alto to hand and the grudging lyricism of 'Kind Of A Ballad' is some kind of concession. Should suit severe tastes.

***(*) **Undulations** Omnitone 15001 *Bisio; Rob Blakeslee (c, t, flhn); Bob Nell (p); Jim Nolet (vla); Ed Pias (d).* 6/96.
Belatedly released, this is Bisio's most effective record, featuring a very similar line-up – Blakeslee, Nell, Pias and a string instrument – to the unsuccessful *Covert Choreography*. 'Injury Or Malpractice?' is basic free bop, and the helter-skelter finale of 'Legends' is much the same. A dedication to Henry Grimes particularizes the bassist's dedication to his instrument in its traditional-modern role, and in using players like Blakeslee and Nell he's opting for two worlds in one.

*** **Composance** Cadence CJR 1173 *Bisio; Rob Blakeslee (t); Greg Campbell (d, frhn).* 12/03.
This offers some notably melodious improvising, while the free playing on the title-piece is as attractive as the music working from preconceived structures. Blakeslee's handsome trumpet sound and Campbell's sensitive, careful percussion offer something that contrasts nicely with Bisio's gloomier settings.

*** **Pulling Strings** CIMP 349 *Bisio; Tomas Ulrich (clo).* 05.
A hard combination to pull off in improvised music, but Ulrich is a consummate partner on this, and on 'Epilogue For Frank Z' helps create music of real, pulse-driven excitement; it occurs in a second version with roles reversed. They each play solo, which helps to leaven the sound, but it's when the two voices come together richly, as on 'Up To Tomas', that the real quality of the music shines through.

*** **Circle This** CIMP 360 *Bisio; Avram Fefer (ss, ts); Stephen Gauci (ts); Jay Rosen (d).* 06.
Since the unsatisfactory last CIMP date with this group (see below), Bisio had moved to the East Coast and had suffered a heart murmur, Otherwise, the circumstances of recording were the same, the date coming at the end of a tour. Where on the last they sounded tired and even fractious, this time they really play for each other and the group identity asserts itself right from the off.

Also, in brief:

(*) **Covert Choreography Cadence CJR 1063. 96.
An interesting group, but the impression is of a messily recorded free jam.

(*) **Concerted Cadence CJR 1121. 4/00.
The further 'out' duo partner Dan Blunck (*ss, ts*) gets, the less convincing he sounds. Definitely inferior to the McPhee records.

(*) **Connections CIMP 323. 1/05.
Disconnected and uncommunicative.

**** **Panting Breath, Stoking Fire** CIMP. 1/05.
Bass/saxophone duets with Avram Fefer, recorded in the depth of winter but generating enough heat of their own.

Lou Blackburn (1922–90)

TROMBONE

Neglected figure of the '60s LA scene who doesn't seem to have worked much elsewhere. Left for Germany at the beginning of the following decade; after that, obscurity.

**** **The Complete Imperial Sessions** Blue Note 58293 *Blackburn; Freddie Hill (t); Horace Tapscott (p); John Duke (b); Leroy Henderson (d).* 1 & 3/63.
**** **Perception** Fresh Sound FSRCD307 *As above.* 1 & 3/63.
Always fascinating to encounter a figure like this, occasionally mentioned in surveys of Los Angeles, but little more than a name to any but serious California collectors. It clearly isn't J.J. playing, though there's an obvious stylistic link, with a similar saxophonic approach to trombone-playing. Blackburn made just two jazz records for Imperial in early 1963 and *Jazz Frontier* and *Two-Note Samba* are usefully and intriguingly compiled on this single well-packaged CD.

Blackburn is revealed as a decent if not particularly striking composer, with things like the waltz-time 'Blues For Eurydice' and the two title-tracks (the first is actually 'New Frontier'). There are also nice covers of standards like 'Dear Old Stockholm', 'Stella By Starlight' 'Manha De Carnival' and 'I Cover The Waterfront', as well as one piece by fellow trombonist Curtis Fuller, which are useful points of comparison for those who think you can only judge a player by reference to repertory material. Lou's soloing is brisk and uncomplicated, the kind of musicianship you'd expect from a seasoned session guy. Much of the interest comes from the rest of the band, though if anyone expects a revelation from the revered Tapscott's first commercial recording, they're in for a disappointment. He's pretty clunky and actually holds things back. Hill, though, is always worth listening to.

The Fresh Sound option is out there, too, but it's a track light, has inferior sound and packaging, and doesn't have Michael Cuscuna's valuable liner-note.

Cindy Blackman (born 1959)

DRUMS, PERCUSSION

Her jazz recording has been interrupted by forays into rock.

*** **In The Now** High Note 7024 *Blackman; Ravi Coltrane (ss, ts); Jacky Terrasson (p); Ron Carter (b).* 98.
***(*) **Works On Canvas** / *** **Someday** High Note 7038 / 7063 *Blackman; J. D. Allen III (ts); Carlton Holmes (p, ky); George Mitchell (b).* 4/99; 4/00.
*** **Music For The New Millennium** Sacred Sound 99963 2CD *As above.* 00.
A (jazz) career break as Lenny Kravitz's drummer is acknowledged at the end of *In The Now* with a version of the singer's 'Let Love Rule'. For the rest, it's very much back to normal business. An interpretation of Ornette's 'Happy House' sticks out a little uncomfortably. The second record, with what was to be the established band, is very impressive, opening with an unusual 'On Green Dolphin Street' and exploring a rich, dark tonality throughout. The third and fourth discs fall away somewhat and the Sacred Sound set certainly has too much packed in.

Ed Blackwell (1929–92)

DRUMS

A founding figure in post-bop jazz, anchoring some of Ornette Coleman's most innovative recordings.

*** **Walls-Bridges** Black Saint 120153 *Blackwell; Dewey Redman (ts); Cameron Brown (b). 2/92.*

Like many of his fellow radicals, Blackwell relied heavily on European labels for his occasional forays as leader. This is a curious attribution since most of the featured playing is by Redman – as are four of the seven compositions – who's in strong voice; the three stars are his. They open with Miles's 'Half Nelson' and the standard 'Everything Happens To Me'. It gets more resourceful from there, but it's mostly a bop set and the closing 'Take The "A" Train' confirms its essential conservatism. A pity the better Enjas are no longer around

Eubie Blake (1883–1983)

PIANO

Born in Baltimore, he wrote 'The Charleston Rag' in his teens, but teamed up with Noble Sissle to create the first all-black revue. The swing era left him behind, but he enjoyed an Indian summer as a living historian of the music.

*** **Memories Of You** Shout! Factory 30146 *Blake (p rolls); Steve Williams (p); Gertrude Baum (p rolls); Noble Sissle (v). 15–73.*

If he'd known he was going to live so long, he famously said, he'd have taken better care of himself. As it was, Blake was a part of American music from the very birth of jazz till his death just days after his 100th birthday. For all his longevity, little remains in print, but this is probably the only Blake disc anyone needs. Using original piano rolls, but also a 1973 performance of 'I'm Just Wild About Harry', it takes the story from 'The Charleston Rag' onwards; wonderfully fleet performances and good guest spots. Untarnishable.

Michael Blake (born 1964)

REEDS

A charter member of the Lounge Lizards, the gifted Canadian has managed to combine world music influences with avant-garde freedoms to create some powerfully original music.

*** **Kingdom Of Champa** Intuition 3189 *Blake; Steven Bernstein (t); Marcus Rojas (tba); Thomas Chapin (picc, f, bf, bs); Bryan Carrott (vib); David Tronzo (slide g); Tony Scherr (b, lute); Scott Neumann (d); Billy Martin (d). 97.*

*** **Drift** Intuition 3213 *Blake; Steven Bernstein (t); Ron Horton (t, flhn); Peck Allmond (t, ts, peck horn); Marcus Roja (tba); Briggan Krauss (as, bs); Frank Kimbrough (p); Tony Scherr (g); Ben Allison (b); Matt Wilson (d); Mauro Refosco (perc). 9/98–1/99.*

*** **Right Before Your Very Ears** Clean Feed CF044 *Blake; Ben Allison (b); Jeff Ballard (d). 11/04?.*

Blake's debut record as a solo artist was produced by none other than Teo Macero and is every bit as elegantly eclectic as you'd expect from that, mixing jazz, rock and Vietnamese influences with impressive surety. There is a folksong arrangement among the originals, of which 'Purple City' is the most substantial and impressive.

There is a workshopped feel to the second album, which is reminiscent in many ways of bassist Ben Allison's own projects. The writing is tinged with Mingus devices, not least a preference for a mid-to-low register for the main voicings, but no one will confuse Blake with any other writer. He is a genuine original, capable of delivering strong, feeling solos while negotiating a demanding chord structure. 'Duty Free Suite' and 'The Creep' are both outstanding.

Right Before Your Ears reached us in August 2005 with a November 2005 recording date on the sleeve. Blake isn't quite that far ahead of himself, but this raw trio-improv situation (sometimes led by Allison) suits him very well and there is some thoughtful and stretching work from all concerned. Allison is a bit buried at times, which is a pity given his consistently high musicianship, but when the whole group is in and burning, as on 'Funhouse', it's irresistible stuff. The same workshop feel creeps in now and again later, especially on the long 'Flip', but mostly it's a strong, coherent record and a worthy addition to Blake's output as leader.

*** **Blake Tartare** / ***(*) **More Like Us** Stunt 05082 / 05102 *Blake; Steve Bernstein (t on More Like Us only); Søren Kjaergaard (ky); Jane Scarpantoni (clo); Jonas Westergaard (b); Kresten Osgood (d); Marie Lorette Friis (v on Tartare only). 1/06; 6/07.*

This is the new group, named after the first of these albums and manned by three capable, committed Danes (plus Scarpantoni as 'fifth Beatle'). The idiom is bright, fast, sardonic, pitched in some debatable terrain between jazz, rock and any number of other genres. 'Meditation (On A Pair Of Wirecutters)' is included on the first disc to establish some connection to jazz repertory, though Blake trumps himself with a brilliant version of Coleman Hawkins's 'Maria' on the second. The highlights of the later, better set are the opening 'Hush', not the Joe South classic but a misterioso waltz with cello and vocal accompaniment, then John Lurie's 'Happy Old Boy', which gives Bernstein a prominent part, and finally 'Africa Used To Be Home', where Blake's clarinet sings mournfully. The pop material 'Something In The Water' and 'Johnny Too Bad' are by no means as successful.

Ran Blake (born 1935)

PIANO, KEYBOARDS

Born in Springfield, Massachusetts, he studied at Bard and Lenox and was accompanist / partner to Jeanne Lee from the late '50s. Renowned as an academic at the New England Conservatory, he continues to 'storyboard' fascinating music, much influenced by film noir.

*** **The Newest Sound Around** RCA 2500 *Blake; Jeanne Lee (v). 12/61.*

Blake is a passionate admirer of singers, Sarah Vaughan and Chris Connor particularly. This, though, was pretty much where it got started, at Bard College with the irrepressible Lee. Much of the material is repertory or traditional stuff – 'Summertime', 'Lover Man', 'Sometimes I Feel Like A Motherless Child' – but there is a thoughtful reading of 'Blue Monk' and a number of written/improvised originals like 'Church On Russell Street', but the highlight has to be 'He's Got The Whole World In His Hands', transformed into something wryly joyous. Lee's articulation derives more from speech rhythms than from bel canto or traditional jazz singing; Blake swings even when he sounds most abstract. And there's plenty of humour from both of them.

****** Painted Rhythms: Volumes 1 & 2** GM 3007 / 3008 *Blake (p solo).* 12/85.

Blake takes a highly personal stance on the jazz tradition, reinterpreting classic material with a curious mixture of respectful precision and free-floating innovation. The most striking instances of that are the *four* versions of 'Maple Leaf Rag' that straddle these two remarkable discs. The third of them, bringing Volume 1 to a close, is dislocated, rediscovering Joplin's tune from a whirlpool of atonality and fractured rhythms. The second, by contrast, is played with a kind of sweet abandon that's the other side to Blake's sometimes severe approach. Volume 1 is largely concerned with jazz repertoire, originals like Duke's 'Azure' and 'Skrontch', Mary Lou Williams's 'What's Your Story, Morning Glory?', more recent things like George Russell's 'Ezzthetic' and the Stan Kenton tune that gives the set its name. Volume 2 casts the net a lot wider, searching for a 'Spanish tinge'. Blake has long been interested in Sephardic music, and its distinctive harmonies provide this volume with new colours. Volume 2 also features Blake the composer. 'Shoah!' and 'Storm Warning' both seem to hint at historical urgency, with quotes from Shostakovich in the second. 'Vilna' adapts Olshanetsky and Wolfson's *klezmer*-based mourning tune memorializing the victims of a Nazi massacre. 'Babbitt' is a more abstract exploration of sound and silence, each pushed to the limit.

[illegible]

****** The Short Life Of Barbara Monk**

Soul Note 121127 *Blake; Ricky Ford (ts); Ed Felson (b); Jon Hazilla (d).* 8/86.

This is a truly marvellous album, and it makes Blake's apparent unwillingness to work in ensemble settings all the more galling. The first part ends with the title-piece, dedicated to Thelonious Monk's daughter, Barbara, who died of cancer in 1984. It's a complex and moving composition that shifts effortlessly between a bright lyricism and an edgy premonition; Blake plays beautifully, and his interplay with the young but supremely confident rhythm section is a revelation. A death also lies behind the closing track on part two. 'Pourquoi Laurent?' expresses both a hurt need to understand and a calm desire to heal, written in the face of French jazz critic Laurent Goddet's suicide. 'Impresario Of Death' is equally disturbing but so intelligently constructed as to resolve its inner contradiction perfectly. 'Vradiazi', by the Greek composer Theodorakis, is a favourite of Blake's, as is the Sephardic melody 'Una Matica De Ruda' (two eye-blink takes), which also features on *Painted Rhythms 2* (above). To lighten the mix a little, there are astonishing versions of Stan Kenton's theme, 'Artistry In Rhythm', and, as an unexpected opener, 'I've Got You Under My Skin'. Blake's Falcone Concert Grand sounds in perfect shape and the session is superbly recorded and pressed.

*****(*) You Stepped Out Of A Cloud** Owl 982472 *Blake; George Duvivier (b); Jeanne Lee (v).* 8/89.

A quarter-century on from their debut together, Blake and Lee work in the same vein and with the same understated empathy. The originals are good (especially the pianist's haunting 'Kristallnacht'), but the standards really push them towards greatness. Duvivier only appears on a couple of tracks, isn't really needed, but adds variety to the sound. Another valuable restoration from Owl.

*****(*) Masters From Different Worlds** Mapleshade 1732 *Blake; Julian Priester (tb); Clifford Jordan (ts); Steve Williams (d); Alfred Mojica (perc); Windmill Saxophone Quartet; Claudia Polley (v).* 12/89.

Misleadingly billed as a co-led project with Jordan, the saxophonist only appears on four of the ten selections. They do obviously come from different musical worlds, but as so often Blake makes light of the difference. His own abstraction is always tempered by swing and a strong blues feeling. Their versions of Strayhorn's 'Something To Live For' and Ellington's 'Mood Indigo' could hardly be bettered, and though Blake moves off into more unusual territory on other cuts, it's the cuts with the saxophonist that fascinate.

*****(*) Epistrophy** Soul Note 121177 *Blake (p solo).* 4/91.

Blake touches base with the title-tune no fewer than three times and adopts characteristically acute angles on the others. Where he departs from Monk is in the regularity and precision of the pulse, with few anarchic time-shifts and slippages. In their place an admirable exactness and consistency.

*****(*) Unmarked Van** Soul Note 121227 *Blake; Tiziano Tononi (d).* 12/94.

Blake's passion for singers is well known, but no one was quite prepared for this astonishing tribute to the genius of Sarah Vaughan. Sassie's huge range and ability to texture and retexture a single tone made her one of the great instrumentalists of the music, and Blake has settled on that aspect of her singing, rather than its emotional components. The opening piece is an original composition which conjures up some of her most characteristic phrasing devices, including that famous deep roll up off the bottom of a chord. Sassie recorded Debussy's 'Reverie' more than once and Blake has attempted to capture the less obviously classical interpretation. There are four separate takes of 'Tenderly', the last of which closes the disc on a moment of romantic uncertainty, less definitive than the title-tune, a Blake original which quotes Vaughan's version of the Lord's Prayer. Thoroughly remarkable.

*****(*) Something To Live For** hatOLOGY 527 *Blake; Guillermo Gregorio (cl); David Fabris (g).* 3/98.

Unpredictable as ever in his choice of material and settings, Blake nevertheless delivers a characteristic record in this filigree recital. Nineteen tracks are dispatched in a little over 50 minutes, ten of them duets with either Gregorio or Fabris: many pieces are so pared back that they're little more than epigrams, and even when he indulges himself over five or six minutes, as in 'Memphis', each chord seems meticulously selected. Not that this is effete or even introspective as a programme: Blake may be sparing, but he doesn't spare the keyboard, and every piece is defined and crisply delineated, however oblique the structures. Gregorio and Fabris do their best to enter into the spirit. If you're not a Blake believer, this set won't do anything to convert you, but its astringency will delight any of the already-hooked.

****** Sonic Temples** GM 3046 2CD *Blake; Nicole Kämpgen Schuller (as); Ed Schuller (b); George Schuller (d, perc).* 01.

Unusual to hear Blake in a relatively conventional piano-trio setting, but the Schullers are so well versed in the pianist's brand of classically aware jazz that they fit in with the concept seamlessly. Hearing 'The Short Life Of Barbara Monk' in this context is absolutely fascinating, but the real delight of this two-CD set is the extraordinary 'Stormy Weather' which opens the second half of the set with heart-stopping grace.

We take the title to suggest the extent to which Blake has paid his respects, made his obeisances and sung his praises within these mainly familiar themes. The material is mostly standards-based – 'Nature Boy', 'Tangerine', 'Skylark', 'How High The Moon' – but leavened with some typically elegant Blake originals. Ed Schuller is represented by a couple of tracks – including 'Dra-Kumba', which features his wife Nicole on alto – and a couple of numbers sound as if they have been collectively improvised. Good as the rhythm section and guest are, it's Ran's record. He increasingly resembles his namesake, William: immense experience tempered by a gentle innocence of purpose, apocalyptic vividness matched by delicacy of touch, radical and traditional in equal measure.

♛ **** **All That Is Tied** Tompkins Square TSO1965 *Blake (p solo).* 05.

Blake is 70. He has released some 35 albums, but this is his first solo disc since 1985 and *Painted Rhythms*. It is a quiet masterpiece, marked by the same almost mystical approach to harmony and melody that has marked recent projects. It is wrong to call Blake an eclectic. He assimilates his influences and passions too thoroughly for that. The opening track here, actually written by producer Jonah Kraut, opens quietly, almost musingly, before breaking off a huge, complex discord. Like the remainder of the album, the track remains quiet, contemplative and patient, gradually working through the ramifications of Blake's astonishing grasp of harmony. 'Thursday' seems to quote 'Lover Man' towards the end, leaving the listener with the thought that perhaps the whole thing had been a meditation on those changes from the start; probably not, but Blake's mind works in widening circles of association. 'Impresario Of Death' is magnificently moody and intense, but with a Messiaen-like delicacy. The only moment where the pace picks up significantly is on 'Church Of Latter Rain Christian Fellowship', whose gospelly roll is deeply infectious. A magnificent record from an American master.

Also, in brief:

*** **Third Stream Recompositions** Owl 9847560. 6/77.

Third Stream is by no means a time-locked or redundant genre in Blake's perception. These fine essays have returned to circulation with much of the Owl list.

*** **Duke Dreams** Soul Note 121027. 5 & 6/81.

A set of intelligently reimagined Ellington compositions, plus Brubeck's 'Duke' by way of overture. Fine solo piano.

*** **Improvisations** Soul Note 121022. 6/81.

Blake and Jaki Byard are not as unalike as you might think, both fine pianistic intellects who also know how to swing. The formalism of 'Sonata For Two Pianos' is mostly in the title, but there's a taut, academic undercurrent to 'Tea For Two' and 'On Green Dolphin Street'.

*** **Suffield Gothic** Soul Note 121077. 9/83.

With Houston Person (*ts*), an unlikely pairing on the surface. Basically a tribute to Mahalia Jackson, it touches on Blake's abiding obsession with song.

*** **Memory Of Vienna** hatOLOGY CD 6134. 88.

Another unlikely pairing: Professors Blake and Braxton (*as*). Ran's moments of wildness are tempered by AB's coolness and precision. Slightly mandarin and stuffy.

*** **Horace Is Blue: A Silver Noir** hatOLOGY 570. 00.

Blake's ability to personalize almost any style again evidenced on this fascinating set of Horace Silver tunes. Two versions each of 'Ecaroh' and the peerless 'Song For My Father', reinvented each time.

Ron Blake

TENOR AND SOPRANO SAXOPHONES

Born in the American Virgin Islands, he cut his teeth in bassist Christian McBride's group.

*** **Lest We Forget** Mack Avenue MAC 1012 *Blake; Rashwan Ross (t); Joey DeFrancesco (org); David Gilmore (g); Christian McBride (b); Greg Hutchinson (d).* 03.

(*) **Sonic Tonic Mack Avenue MAC 1020 + bonus disc *Blake; Sean Jones (flhn); Vincent Chancey (frhn); Josh Roseman (tb); Marcus Rojas (ts); Michael Cain (ky); David Gilmore (g); Christian McBride, Reuben Rogers (b); Chris Dave, Terreon Gully (d); Gilmar Gomes, Pedro Martinez (perc).* 8/04.

Blake's debut *Up, Front & Personal* doesn't seem to be widely available any more, but the newer stuff is just as good. *Lest We Forget* is unapologetically old-fashioned in cast, a homage to the soul-jazz of the '50s and '60s. With Joey DeFrancesco aboard, the Hammond sound of Charles Earland and Groove Holmes is very much to the fore, but Blake has the ability and the confidence to steer the project his way. 'Mister Magic' is a heartfelt tribute to Grover Washington Jr; played as a standard, not pastiche. 'Minor Chant' is a cool but vaguely threatening groove that makes the most of the fine rhythm section. Top marks to McBride, as always, but all praise to drummer Greg Hutchinson, a veteran of another great bassist's band, and here showing all the supple time-feel he learned from Ray Brown.

Blake's tough, sardonic delivery is evident from the opening 'Sara's Dance' but really comes into its own on the second track 'More Today Than Yesterday', which might have been better placed later on. 'You Must Believe In Spring' gives Ron a chance to pace himself against the masters with a typically well-crafted and intelligent solo.

The next record is a bit of a puzzle. The bonus disc of remixes suggests that Blake is looking for a new and hip audience, but the blandness of his take on Johnny Griffin's 'Dance of Passion' (Griff guested on *Up, Front & Personal*) will have put off many even before the supplementary material is broached. Which is a shame, because there are good things here. The weird 'Chasing The Sun' has tinges of Bennie Maupin or even Wayne Shorter about it. The opening 'Invocation' seems to answer a dark compulsion that isn't evident anywhere later on the record. The only cut-out-and-keep moment is 'Pure Imagination', a duo with Cain that sets Blake's tenor in the most flattering context.

Seamus Blake (born 1969)

TENOR AND SOPRANO SAXOPHONES

Canadian-born, Blake made a mark as one of the crop of young saxophonists to enter the New York scene in the '90s.

*** **The Call** Criss Cross 1088 *Blake; Kurt Rosenwinkel (g); Kevin Hays (p); Larry Grenadier (b); Bill Stewart (d).* 12/93.

***(*) **Four Track Mind** Criss Cross 1126 *Blake; Tim Hagans (t); Mark Turner (ts); Kevin Hays (p, ky); Larry Grenadier (b); Billy Drummond (d).* 12/94.

*** **The Bloomdaddies** Criss Cross 1110 *Blake; Chris Cheek (ts); Jesse Murphy (b); Jorge Rossy, Dan Reiser (d).* 12/95.

Blake has paid due respect to his masters – fellow saxophonist Joe Lovano, fellow Canadian Kenny Wheeler – without in any way standing in thrall to them. He has very quickly mapped out his own path, and the appearance of subsequent Criss Cross releases amply justifies label boss Gerry Teekens's confidence in giving the then 24-year-old a date as leader. For some reason, Blake's sessions for the label have been issued out of chronological sequence, as the issue numbers suggest. Perhaps Teekens wanted to highlight the 'other' side of his young signing, in the company of his electric band, The Bloomdaddies. Perhaps he had some doubts about the quality of *Four Track Mind*. If the latter, it's a surprising conclusion. The 1994 album is self-consciously a showcase, intended to demonstrate Blake's range and diversity. If there is a criticism, it is that the set has very little consistency. It opens with the funky title-track, and an off-the-peg blues, 'Dittee', before Blake shows any real originality either of conception or of execution. That comes with 'Jali', a tribute to former boss Victor Lewis, featuring Blake on soprano and Tim Hagans coming to the fore. The most striking piece on the album is 'In A Warring Absence', a jagged, almost serial piece written by Blake's violinist girlfriend, Farran, the same 'Miss James' who inspires the set's one romantic ballad and who probably bought young Seamus the Debussy discs he'd obviously been listening to.

Though there is an inevitable overlap of styles, *The Bloomdaddies* is a very different animal: loud, sometimes over-emphatic and heavily processed, it's marked by rock and hip-hop sensibilities. Bass guitar, twinned drummers and, again, closely interwoven saxophone parts contribute to a dense, slightly programmed sound. Blake cedes some of the writing duties to partner Chris Cheek, specifically the last two tunes and the ballad feature, but by the time they come along the album has started to lose its way a little. A clangorous medley restores a forceful, upbeat feel after Cheek's 'Shelter', which is a lovely conception, and it might have been preferable to close proceedings at that point. Signs that Berklee-trained Blake hasn't yet got a comfortable range of material under his belt. He dabbles briefly with harmolodics on 'To Be Ornette To Be' and seems to decide he's a traditionalist – albeit a noisy one – after all, following up with Louis Prima's 'Sing, Sing, Sing'. Throughout, the emphasis is on tight ensemble playing, unlike the more open, blowing feel of *The Call*. It's often difficult to say which of the two saxophonists is to the fore, and how much is played as live and how much is a studio artefact.

*** **Sunsol** Fresh Sound New Talent 087 *Blake; Avishai Cohen (b); Marc Miralta (d). 00.*
***(*) **Echonomics** Criss Cross 1197 *Blake; David Kikoski (p); Ed Howard (b); Victor Lewis (d). 00.*
Blake and Miralta are old roomies and they sound good together on this free-flowing and pretty open-ended set. By this stage in his career, Cohen is able to take on just about any challenge, and he contributes some of the strongest material, notably the opening 'Go', which works interesting variations on a blues pattern. 'Boston In 3/4' is also strong and the title-piece rounds out a cracking set.

Echonomics is in a 'new standards' vein, taking tunes like Brian Wilson's 'God Only Knows' and Stevie Wonder's 'Rain Your Love Down' and using them as a basis for relatively orthodox, though by no means formulaic, jazz improvisation. Blake's daring is still in evidence but he's also trying to consolidate a style, and this is the album that does it for us. Lewis and Howard anchor the sound effectively.

*** **Live Au Cabaret** Effendi FND017 *Blake; Daniel Thouin (p, ky); Norman Lachapelle (b); Karl Jannuska (d). 7/03.*
A very decent club set that highlights Blake's writing – 'The Call' prominently – and allows him to blow with some freedom. Thouin is an interesting Canadian performer but hardly an original voice. His Rhodes work is ironically more interesting than his touch on acoustic piano. The rhythm section is tight and well-marshalled, but perhaps lacks a bit of zip.

**** **Way Out Willy** Criss Cross 1288 *Blake; David Kikoski (p); Lage Lund (g); Orlando LeFleming (b); Bill Stewart (d). 3/06.*
Remarkably, Blake is now more than a dozen years into his association with Gerry Teekens's label. This one pays off the investment handsomely: seven strong original tunes in mostly vigorous tempos and with an impressive level of understanding through the band which suggests ample rehearsal time before the gig. Lund won the 2005 Thelonious Monk Competition and he brings a crisp and nicely open tonality to the session. Stewart, who's been around since *The Call* in 1993, is rock solid and Kikoski, another Criss Cross regular, gets to work with a will. The stand-out tracks are the opening and closing 'Fear Of Roaming' and 'The Jupiter Line'. At 52 minutes, it's a perfectly proportioned CD.

Also, in brief:

*** **Stranger Things Have Happened** Fresh Sound FSNT 063. 3/99.
An interesting continuation, but the music feels rather shapeless, even melancholy.

*** **Mosh For Lovers** Fresh Sound New Talent FSNT 178. 01.
A fairly routine return for The Bloomdaddies band. Blake's soloing sounds perfunctory in places, but the group as a whole now coheres like the working unit it is.

Art Blakey (1919–90)

DRUMS

Pittsburgh-born and self-taught as a pianist, he led his own band at 15 and switched to drums when Erroll Garner came in. In NY joined the Eckstine band and stayed till 1947, then freelanced until the Blue Note sessions that led to the formation of the Jazz Messengers. A master percussionist who investigated African and other styles, he was peerless in support of soloists and kept up standards unswervingly till the end.

CORE COLLECTION

**** **A Night At Birdland Volumes 1 & 2**
Blue Note 32146 / 32147 *Blakey; Clifford Brown (t); Lou Donaldson (as); Horace Silver (p); Curley Russell (b). 2/54.*
It was still called the Art Blakey Quintet, but this was the founding nexus of the Messengers, even if the name was first used on a Horace Silver cover. Blakey wasn't as widely acknowledged as Max Roach or Kenny Clarke as one of the leaders in bop drumming and in the end he was credited with working out the rhythms for what came after original bebop, first heard to significant effect on these records. Much of it is based on sheer muscle. Blakey played very loud and very hard, accenting the off-beat with a hi-hat snap that had a thunderous abruptness and developing a highly dramatic snare roll. As much as he dominates the music, though, he always plays for the band and inspirational leadership is as evident on these early records as it is on his final ones. Both horn-players benefit: Donaldson makes his Parkerisms sound pointed and vivacious, while Brown is marvellously mercurial, as well as sensitive on his ballad feature 'Once In A While' from Volume 1 (Donaldson's comes on 'If I Had You' on the second record).

Silver lays down some of the tenets of hard bop with his poundingly funky solos and hints of gospel melody. The latest RVG editions restore the original 10-inch cover art and for once a new mastering really does bounce the sound up an extra level.

***(*) **At The Café Bohemia Volumes 1 & 2** Blue Note 32148 / 32149 *Blakey; Kenny Dorham (t); Hank Mobley (ts); Horace Silver (p); Doug Watkins (b).* 11/55.

Hank Mobley is a somewhat unfocused stylist and nothing quite matches the intensity which the quintet secured at Birdland, yet the playing is finally just as absorbing. Dorham's elusive brilliance was seldom so extensively captured, his ballad feature on 'Yesterdays' displaying a rare tenderness that faces off against the contentious dynamism of his fast solos, which seem to forge a link between Dizzy and Miles. Long, mid-tempo pieces such as 'Soft Winds' and 'Like Someone In Love' find Silver and Blakey in reflective competition, but the drummer never slackens his grip: listen to what he does behind Dorham on 'Minor's Holiday'. There's some added charm in the announcements by Mobley and Dorham before their features. Once again, the RVG remastering means these are worth going back to, even if you know them well.

***(*) **The Jazz Messengers** Columbia CK 65265 *Blakey; Donald Byrd (t); Hank Mobley (ts); Horace Silver (p); Doug Watkins (b).* 4–5/56.

A handsomely expanded and revised version of the original Columbia date, with five extra tracks. Byrd and Mobley weren't the greatest front line Blakey had and when Jackie McLean arrived shortly afterwards the group had more fire; but these are still elegant and powerful tracks and about as unfussy as hard bop could be.

*** **Hard Bop / Paris Concert** Collectables COL 5675 *Blakey; Bill Hardman, Lee Morgan (t); Jackie McLean (as); Benny Golson (ts); Sam Dockery (p), Bobby Timmons; Spanky DeBrest, Jymie Merritt (b).* 12/56, 12/58.

Combining sessions two years apart by two different line-ups, this offers the Hardman–McLean front line on a studio date, followed by Morgan–Golson live in Paris. The latter tend to take the honours, since the studio date seems unsympathetically produced and lacks much in the way of real fire (one ballad feature is dropped to accommodate both albums on one CD). That said, the concert set, with marathon treatments of 'Moanin'' and 'Justice', does suffer from some long-windedness. Morgan's handsome 'I Remember Clifford' and the steaming finale of 'Just By Myself' are worth waiting for. More material from the 1958 European trip is reviewed below.

♛ **** **Art Blakey's Jazz Messengers With Thelonious Monk** Atlantic 8122-73607 *Blakey; Bill Hardman (t); Johnny Griffin (ts); Thelonious Monk (p); Spanky DeBrest (b).* 3/57.

Blakey appeared on several of Monk's seminal Blue Note sessions, and had an intuitive understanding of what the pianist wanted from a drummer. Griffin, volatile but serene in his mastery of the horn, was an almost ideal yet very different interpreter of Monk's music. There are five Monk tunes and one by Griffin on this masterpiece. If Hardman wasn't on the same exalted level, he does nothing to disgrace himself and DeBrest keeps calm, unobtrusive time. The continuous dialogue between piano and drums comes out most clearly in passages such as Monk's solo on 'In Walked Bud', but almost any moment on the session illustrates their unique empathy. Both use simple materials, yet the inner complexities are astonishing and the music retains an uncanny freshness after fifty years; no passage is like any other and some of the tempos – for 'Evidence' and 'I Mean You' – are almost unique in the annals of Monk interpretation. (Also available on Collectables 6279, paired with the Modern Jazz Quartet at Carnegie Hall!)

***(*) **Moanin'** Blue Note 95324 *Blakey; Lee Morgan (t); Benny Golson (ts); Bobby Timmons (p); Jymie Merritt (b).* 10/58.
*** **1958 Paris Olympia** Emarcy 832659 *As above.* 11–12/58.
*** **Complete Concert At St Germain** Gambit 69237 2CD *As above.* 12/58.

Golson wasn't a Messenger for long – *Moanin'* was his only American album with the band – but he contributed three of the most enduring themes to its book: the title-tune, 'Blues March' and 'Along Came Betty'. These versions might seem almost prosaic next to some of the grandstand readings which other Blakey bands would later create, but Golson's own playing shows great toughness and the ebullient Morgan, making his debut is a splendid foil. The European trip threw up some fine music, though the St Germain stuff, taped four days before Christmas, shows signs of fatigue, though not from the boss.

*** **Meet You At The Jazz Corner Of The World** Blue Note 28888 2CD *Blakey; Lee Morgan (t); Hank Mobley (ts); Bobby Timmons (p); Jymie Merritt (b).* 4/59.

A brief interlude with Mobley returning to the tenor chair. He sounds comfortable enough – and gets to contribute three tunes of his own, even if they're hardly in the class of the next tenorman to step in. Any live event from this period was worth saving, and this one sounds terrifically loud, up-front and spirited, with the master of the traps in imperious form.

*** **Live In Stockholm 1959** Dragon DRCD 182 *Blakey; Lee Morgan (t); Wayne Shorter (ts); Walter Bishop Jr (p); Jymie Merritt (b).* 11/59.

After Golson and Mobley came Wayne Shorter, who joined the Messengers on a European tour in autumn 1959. This live record is a useful complement to the studio material that followed. With the tapes presumably taken from radio broadcasts, the sound is estimably clear, if not as full-bodied as Rudy Van Gelder would have delivered, and the youthful, idiosyncratic front line puts most of today's faceless technicians to shame.

*** **The Big Beat** Blue Note 63801 *As above, except omit Bishop Jr; add Bobby Timmons (p).* 3/60.
**** **A Night In Tunisia** / ***(*) **Like Someone In Love** Blue Note 75261 / 75337 *As above.* 8/60.

For some reason, *The Big Beat*, Shorter's studio debut with the Messengers, is very patchy. *A Night In Tunisia* is a favourite, though, Besides the wildly over-the-top version of the title-tune, there's the new saxophonist's lovely 'Sincerely Diana' and two charming Morgan themes. Shorter's playing had a dark, corrosive edge that turned softly beseeching when he played ballads, but some of his solos don't come off. *Like Someone In Love* was cut at the same sessions. There's nothing quite as overwhelming as 'Tunisia' itself, but Shorter's 'Sleeping Dancer Sleep On' (two versions) is hard bop of a very high order.

**** **Roots And Herbs** / ***(*) **The Freedom Rider** Blue Note 21956 / 21287 *As above, except add Walter Davis Jr (p on Roots only).* 2–5/61.
***(*) **The Witch Doctor** Blue Note 21957 *As above.* 3/61.

Roots And Herbs is the great forgotten Blakey album. All six themes are by Shorter (and there are now alternate takes as well) and, from the ferocious 'Ping Pong' on, the music hits a rare intensity, allied with the composer's enigmatic elegance. Davis sits in for two titles. *The Freedom Rider* is beefed up with three extra tracks, including the Morgan themes 'Pisces' and 'Uptight'. This is a less well-known Blakey album, but it still has the title-piece (in support of the anti-segregationists) and the usual share of intensities. *The Witch Doctor* continued the good run: Morgan's 'Afrique' and the title-tune are more New York than dark continent, but Shorter's mysterious 'Those Who Sit And Wait' was worth waiting for.

***(*) **Jazz Messengers** Impulse! 051175 *Blakey; Freddie Hubbard (t); Curtis Fuller (tb); Wayne Shorter (ts); Cedar Walton (p); Jymie Merritt (b). 6/61.*
**** **Mosaic** Blue Note 355497 *As above. 10/61.*
**** **Buhaina's Delight** Blue Note 78725 *As above. 11–12/61.*
*** **Caravan** Original Jazz Classics OJCCD 038 *As above, except omit Merritt; add Reggie Workman (b). 10/62.*
***(*) **Ugetsu** Original Jazz Classics OJC 090 *Original Jazz Classics OJCCD 090*
Exit Morgan, enter Hubbard and Fuller. By now it was clear that the Messengers were becoming a dynasty unto themselves. As musical director, Shorter was providing some startling material, which the new members, outstanding players, but under-characterized personalities, could use to fashion directions of their own. Cedar Walton was another significant new man after the lightweight work of Bobby Timmons.

In some ways, this was the most adventurous of all Messengers line-ups. *Mosaic*'s complex title-piece (by Walton) shows how the band's expanded voicings added orchestral sonority to rhythmic power. *Buhaina's Delight* opens on the swaggering 'Backstage Sally' and leads to Shorter's stone-faced 'Contemplation' and a vivid arrangement of 'Moon River'. The live-at-Birdland *Ugetsu* is fine, but it doesn't catch fire in quite the way one would expect; Shorter's feature on 'I Didn't Know What Time It Was' is ponderously impressive. *Caravan* is another solid but unimposing set. The earlier set for Impulse! seems to have been organized by the producer rather than the band, since it consists entirely of standards; capably done, but not what the band were about.

***(*) **A Jazz Message** Impulse! 547964 *Blakey; Sonny Stitt (ts, as); McCoy Tyner (p); Art Davis (b). 9/63.*
A paradox: Blakey-led, but not a Messengers date; taped at Van Gelder's, but not for Blue Note. Loose-limbed, flying, four great musicians having a high old time in the studio, just some blues and three standards; no immortal statement, but Blakey sounds like he's enjoying himself and plays some of his best licks.

**** **Free For All** / *** **Kyoto** Blue Note 71067 / Original Jazz Classics OJCCD 145 *As for Jazz Messengers, etc, above. 2/64.*
*** **Indestructible** Blue Note 46429 *As above. 4–5/64.*
There's a huge amount of Blakey from this period still unaccounted for on CD, perhaps because the music is of such mixed quality. *Free For All* restores Blakey's polyrhythmic firepower as never before and finds Shorter at his most ferocious on the title-piece and 'Hammer-Head'. The others are rather disappointing by comparison. *Kyoto* isn't a live-in-Japan date as sometimes suggested but a disconcertingly average studio session headed off by that track and marked by a certain interest in exotic tonalities. *Indestructible* recently reappeared in an RVG edition. It comes out of the same period as the still-deleted *Pisces*. One senses Blakey and his MD not so much trying to reshape the group sound as sustain the energy it seemed to be deploying in inconsistent bursts at this time. Remember: this line-up had been in place for three years.

*** **'S Make It** Verve/Limelight 986175 *Blakey; Lee Morgan (t); Curtis Fuller (tb); John Gilmore (ts); John Hicks (p); Victor Sproles (b). 11/64.*
One of a trio made for Limelight (*Hold On, I'm Coming, Soulfinger* and *Buttercorn Lady*) might show up in second-hand vinyl bins, this marks the brief return of Morgan and the surprise inclusion of Gilmore, though the latter does nothing remarkable. As with most of the records made for this source, the tracks have a foreshortened feel, as if the label was looking for jukebox- and radio-play, and the music is rather well-behaved as a result. Morgan gets three credits, the best coming at the end with his pretty ballad 'Lament For Stacy'.

*** **Blakey's Beat** Concord CCD2-2234 *Blakey; Valery Ponomarev, Wynton Marsalis (t); Bobby Watson (as); David Schnitter, Bill Pierce (ts); James Wiliams (p); Dennis Irwin, Charles Fambrough (b). 5/78–8/81.*
Apart from a flurry for Prestige early in the next decade, the Messengers' studio history ground to a halt in 1964, though of course the band continued as a touring outfit, lionized wherever they appeared. The quiet time continued through the '70s, which says something about how Blakey's kind of jazz had slipped out of fashion. The albums for Concord consign the great standard-bearer to a mere repertory role. The first disc in this twofer reissue, originally *In This Korner*, suggests that the Messengers had become so much hot air, solos padded out to the point of obesity and the newer items in the book lacking the instant-classic qualities of yore. On disc two (originally *Straight Ahead*) Wynton Marsalis takes up the cudgels and everything starts to change. Read on.

***(*) **Keystone 3** Concord CCD 4196 *Blakey; Wynton Marsalis (t); Branford Marsalis (as); Billy Pierce (ts); Donald Brown (p); Charles Fambrough (b). 1/82.*
Wynton's coming-out with Blakey at Bubba's, Fort Lauderdale, in 1980 was a turning-point for the music. Not for the first time, a young front-line player (Morgan, Shorter had done it previously) seemed set to hijack the Messengers. Marsalis's peculiar assurance and whipcrack precision, at the age of 19, heralded a new school of Messengers graduates. Once the trumpeter took over as MD, the ensembles took on a fresh bite and the soloists sound leaner and more pointed. This was recorded live in San Francisco and finds a renewed involvement from Blakey himself. Watson's departure was disappointing, given the tickle of creative confrontation between him and Marsalis, but brother Branford's arrival, though he sounds as yet unformed, lends another edge of anxiety-to-please.

***(*) **Coast To Coast** Concord CCD2-4926 2CD *Blakey; Terence Blanchard (t); Donald Harrison (as); Jean Toussaint (ts); Mulgrew Miller (p); Lonnie Plaxico (b). 4/84.*
Anyone too young to have seen a classic Messengers got a glimpse of what it might have been like from this band. Even after Wynton departed, they continued a winning streak. Blanchard, the first post-Marsalis trumpet stylist, was another inspiring MD and his partnership with Harrison made the front line sizzle. Two trumpet solos, 'Oh, By The Way' and 'Tenderly', show off intelligence, fire and perfectly calculated risk. Miller and Plaxico renewed the rhythm section with superlative technique and the old man sounds as aggressive as ever. Toussaint's brawny solos are in the Messengers tradition. This doubles up a couple of single albums, *New York Scene* and *Live at Kimball's*.

*** **The Art Of Jazz** In + Out 77028 *Blakey; Freddie Hubbard, Brian Lynch (t); Curtis Fuller, Frank Lacy (tb); Donald Harrison,* *Jackie McLean (as); Benny Golson, Javon Jackson, Wayne Shorter (ts); Walter Davis Jr, Geoff Keezer (p); Essiet Okon Essiet, Buster Williams (b); Roy Haynes (d); Michele Hendricks (v).* 10/89.

There was to be a tiny last hurrah for A&M in 1990, the year of his death, but this really marks the end, a with-guests special recorded at the Leverkusen Jazz Festival. The material is mostly familiar, 'Moanin'', 'Along Came Betty' and the like, and there's a crowd-pleasing duo with Haynes, but for the most part this was a way of just seeing the old man at work; it doesn't make for a great listening experience. The music may have ossified, but Blakey himself still bashed away with evident enjoyment.

Also, in brief:

**** **Orgy In Rhythm** Blue Note 56586. 3/57.

A good bash, with massed percussion. Compiled from two LPs.

*** **A Night In Tunisia** / *** **A Night In Tunisia / Play Lerner & Loewe** Bluebird 09026-63896 / Collectables COL 2811 2CD. 3–4/57.

More routine than the session of the same name on Blue Note, but still pretty good. Collectables double it up with the relatively little-known songbook date from March.

*** **Holiday For Skins** Blue Note 58290. 11/58.

Headed 'A Message From Blakey', this was another percussion-fest with an interesting slant on the Afro- and Afro-Cuban approach.

*** **Les Liaisons Dangereuses** Fontana 812017. 7/59.

A soundtrack featuring Barney Wilen (*ss, ts*) with the band and courageously featured.

**** **Unforgettable Lee!** / *** **More Birdland Sessions** Fresh Sound FSRCD 1020 / 1029. 4–6/60; 6–11/60.

The label credits the first of these to Morgan, but these were JM dates at Birdland, with Shorter in place and a revolving door for the pianists.

*** **Lausanne 1960: First Set / ... Second Set** TCB 02022 / 02062. 12/60.

Familiar pattern: winter in Europe, appreciative audiences, lots of fine playing, but signs of fatigue as well. Made for Swiss Radio.

*** **The African Beat** Blue Note 22666. 1/62.

A little more serious than *Orgy In Rhythm*, though the end result isn't all that different.

(*) **Child's Dance / *** **Mission Eternal** Prestige 24130 / 24159. 5/72–3/73.

Woody Shaw (*t*) stars, but these Prestige sessions are mostly ramshackle stuff, marred by modish production and electric instruments.

(*) **Not Yet / **(*) **I Get A Kick Out Of Bu** Soul Note 121105 / 121550. 3/88; 11/88.

Some redeeming features, but the trajectory from Blue Note to Soul Note, from fierce, classic jazz to these sorry curtain-calls says everything about what happened to Blakey and to the music he served so long. Perhaps too long, on this showing.

***(*) **Hard Bop** Proper PROPERBOX 23 4CD. 54–56.

Worthwhile early career survey, but given the sound quality of the remastered originals, who'd want this?

Terence Blanchard (born 1962)

TRUMPET, PIANO

Came to prominence as a late-period Jazz Messenger and has since recorded as a leader and become heavily involved in film music.

***(*) **Eric Dolphy and Booker Little Remembered, Volumes 1 & 2** Evidence ECD 22073 / 22074 *Blanchard; Donald Harrison (as, bcl); Mal Waldron (p); Richard Davis (b); Ed Blackwell (d).* 10/86.

This came along before the vogue for tribute/reconstruction albums took off. As a reminder of Dolphy and Little's much-loved Five Spot dates, it obviously benefits from modern recording, though that helps the rhythm section – the original guys – more than the two horns. Donald Harrison probably has Dolphy off better than Blanchard has the peerless but enigmatic Little, but that shouldn't be the main criterion. This was undertaken in full awareness of all that has happened in jazz since 1960. There is no shock value, very little cutting-edge improvisation in these smooth performances and most listeners will prefer to go back to the original 'Prophet' and 'Aggression'. Harrison switches to bass clarinet for 'Booker's Waltz' and here the latter-day blandness does dull interest in an over-long performance.

**** **Wandering Moon** Sony Classics SK 89111 *Blanchard; Aaron Fletcher (as); Branford Marsalis, Brice Winston (ts); Edward Simon (p); Dave Holland (b); Eric Harland (d).* 6/99.

Sadly, most of Blanchard's fine run for Columbia, including the wonderful *Romantic Defiance*, is now not consistently available. Under benign exile to Sony Classics, Blanchard goes for a long (over 75 minutes), ballad-orientated record which seems full of near-darkness. Originals such as 'Luna Viajera' and 'If I Could, I Would' distil a sense of melancholy which is mitigated by the serenity of the playing. Even though there are one or two tear-ups, from Marsalis in particular, what one remembers about the record is its poise, its cool dedication to instrumental mastery. None is more masterful than the leader himself. The closing version of 'I Thought About You', taken at the slowest of tempos, is a definitive treatment which silences criticism and in its final moments leaves the listener dumbfounded.

***(*) **Let's Get Lost** Sony Classics SK 89607 *Blanchard; Brice Winston (ts); Edward Simon (p); Derek Nievergelt (b); Eric Harland (d); Diana Krall, Jane Monheit, Dianne Reeves, Cassandra Wilson (v).* 00.

One of the few small-group instrumentalists who's working on a big budget at present, Blanchard must be spending handsomely to get such a quartet of singers involved in this homage to songwriter Jimmy McHugh. The singers handle seven of 11 tracks, with appropriate concentration, but the voice to hear remains Blanchard's trumpet – dignified, sonorous, implacably balanced. Once again, he settles on a tempo so slow ('Lost In A Fog') that it seems the group is barely moving – and still makes it work.

***(*) **Bounce** Blue Note 90953-2 *Blanchard; Brice Winston (ss, ts); Aaron Parks (p); Robert Glasper (ky); Lionel Loueke (g, v); Brandon Owens (b); Eric Harland (d).* 2/03.

Blanchard moved over to Blue Note at about the same time as another trumpet-playing son of New Orleans, and although the electric keyboards and guitar made this debut look ominously like a fusion sidestep, the hip-hop elements are used sparingly enough to keep what is a very strong run of records on the right track. Wayne Shorter's 'Footprints' unexpectedly benefits from this treatment, rather than another plain old hard-bop reading. Terence himself sounds completely in command of both horn and setting and he continues to make a case for considering him jazz's leading ballad player on the slower pieces.

***(*) **Flow** Blue Note 78274 *Blanchard; Brice Winston (ss, ts, ky); Lionel Loueke (g, v); Herbie Hancock, Aaron Parks (p); Derrick Hodge (b); Kendrick Scott (d).* 12/04.

Once again, greatness eludes him; instead, a roiling stew of ideas, apparently interconnected and influenced (as is the title) by a book by Mihály Csíkszentmihályi – which is easy for us to say – that provides Blanchard with a platform for some beautiful, lyrical playing but remains frustratingly enigmatic. Produced by Herbie Hancock, who also contributes two fine piano spots, the sound is as richly eclectic as the keyboard man's own recent projects. Winston has established himself as an effective foil and Loueke (vocals apart) is an integral part of the mix, but the group doesn't so much cohere as suspend individuality in the service of Blanchard's now well-attested cinematic approach, which establishes strong moods without much in the way of musical argument. A simpler context might afford more opportunity for strong trumpet-playing, but the results are impressive none the less.

***(*) **A Tale Of God's Will (A Requiem For Katrina)** Blue Note/Angel 915322 *As above, except omit Loueke, Hancock; add Zach Harmon (tabla).* 06.

This came out of a documentary film commission from Spike Lee but Blanchard turns in a musical statement of real authority and powerful emotion. He attempts to give a certain historical perspective in the opening 'Ghosts Of Congo Square', but ends on the most personal note with 'Dear Mom' (his mother lost her house in the hurricane). There is some astonishing writing on 'Levees' and 'The Water', which are more obviously impressionistic. Here and there, the music's original function as underscoring becomes evident, but Blanchard's wailing, angry trumpet cuts through even the most pedestrian of transitions. A remarkable record.

Walter Blanding

TENOR SAXOPHONE

Came to notice as one of the Tough Young Tenors, but mostly devoted to big-band work at the Lincoln Center since.

*** **The Olive Tree** Criss Cross 1186 *Blanding; Ryan Kisor (t); Farid Barron (p); Rodney Whitaker (b); Rodney Green (d).* 12/99.

As far as playing goes, there isn't much to distinguish this from half a dozen other tenor/trumpet/rhythm sessions in the marketplace. Blanding's writing is notably good, though, and while he was wise to leaven this debut with some ambitious repertory material ('Jitterbug Waltz', Shorter's 'Charcoal Blues', Monk's 'Worry Later' and a couple of standards), his own title-tune, 'Never Too Late', 'Little Sunflower' and 'One Day Before Tomorrow' all bespeak an interesting compositional talent. A shame he hasn't managed to make a follow-up.

Carla Bley (born 1938)

PIANO, ORGAN, SYNTHESIZERS, COMPOSER

Noted first as a composer and co-led Jazz Composers Orchestra in New York from 1964. She was briefly married to Paul Bley, but later with Michael Mantler with whom she transformed her JCOA label into Watt, which releases most of their music. Performs in small-group, big- and very-big-band situations, mostly with current partner Steve Swallow.

***(*) **Escalator Over The Hill** JCOA/ECM 839 310 2 2CD *Bley; Michael Mantler (t, vtb, p); Enrico Rava, Michael Snow (t); Don Cherry (t, f, perc, v); Sam Burtis, Jimmy Knepper, Roswell Rudd (tb); Jack Jeffers (btb); Bob Carlisle, Sharon Freeman (frhn); John Buckingham, Howard Johnson (tba); Peggy Imig, Perry Robinson (cl); Souren Baronian (cl, dumbec); Jimmy Lyons, Dewey Redman (as); Gato Barbieri (ts); Chris Woods (bs); Sam Brown, John McLaughlin (g); Karl Berger (vib); Don Preston (syn, v); Jack Bruce (b, v solo); Charlie Haden, Ron McClure, Richard Youngstein (b); Leroy Jenkins (vn); Nancy Newton (vla); Calo Scott (clo); Bill Morimando (bells); Paul Motian (d); Roger Dawson (perc); Jane Blackstone, Paul Jones, Sheila Jordan, Jeanne Lee, Timothy Marquand, Tod Papageorge, Linda Ronstadt, Bob Stewart, Viva (v solo); Jonathan Cott, Steve Gebhardt, Tyrus Gerlach, Eileen Hale, Rosalind Hupp (v).* 11/68–6/71.

No jazz composition is as large and ungainly as this massive 'chronotransduction'. We fall in and out of love with its uneasy hybrid of genius and unbelievable tosh. Written to an impenetrable libretto by Paul Haines, it is more closely related to the non-linear, associative cinema of avant-garde film-makers Kenneth Anger, Stan Brakhage, Maya Deren and Jonas Mekas (at whose Cinémathèque some sessions were recorded) than to any musical parallel. The repetitious dialogue is largely derived from Gertrude Stein and it's perhaps best to take Stein's Alice-in-Wonderland advice and treat everything as meaning precisely what one chooses it to mean. Musically, it's a patchwork of raucous big-band themes like the opening 'Hotel Overture', which has fine solos from Barbieri, Robinson, Haden and Rudd, heavy rock numbers like the apocalyptic 'Rawalpindi Blues' (McLaughlin, Bruce, Motian), ethnic themes from Don Cherry's Desert Band, and mysterious, ring-modulated 'dream sequences'. There is an element of recitative that, as with most opera recordings, most listeners will prefer to skip, since it doesn't advance understanding of the 'plot', and it's probably best to treat *Escalator* as a compilation of individual pieces with dispensable continuity. The slightly earlier *A Genuine Tong Funeral* for Gary Burton is a genuine masterpiece on a slightly less ambitious scale and it, rather than *Escalator*, established her musical idiom of the '70s.

***(*) **Tropic Appetites** Watt/1 *Bley; Michael Mantler (t, vtb); Gato Barbieri (ts, perc); Howard Johnson (ss, bs, bsx, cl, bcl, tba, v); Dave Holland (b, clo) Toni Marcus (vn, vla); Paul Motian (d, perc); Julie Tippetts (v).* 9/73–2/74.

Tropic Appetites is the work that *Escalator* might have been with a little judicious editing. Its sheer strangeness is endlessly beguiling. Haines's words are much more effective when not squeezed into a larger, quasi-narrative template and Julie Tippetts's voice is completely compelling.

The instrumentation is also gloriously cadenced. Howard Johnson is a complete horn section in himself, Barbieri was at his most freakishly expressionistic and Bley herself ranges over a whole spectrum of keyboards, doing her 'composer's piano' thing with wry unselfconsciousness. The backgrounds she creates for 'What Will Be Left Between Us And The Moon Tonight?' and 'Song Of The Jungle Stream' are definitive of the Bley approach, correct but wacky, linear and perverse in the same breath. The latter track, dedicated to Tadd Dameron, reveals how much Bley owes to her predecessors and to the jazz tradition.

Motian's drumming and Dave Holland's bass-lines cement the astonishing architecture, while the horns create an illusion of scale that still surprises 30 years on.

*** **Dinner Music** Watt/6 *Bley; Michael Mantler (t); Roswell Rudd (tb); Bob Stewart (tba); Carlos Ward (as, ts); Richard Tee (p); Eric Gale, Cornell Dupree (g); Gordon Edwards (b); Steve Gadd (d).* 7–9/76.

***** European Tour 1977** Watt/8 *Bley; Michael Mantler (t); Roswell Rudd (tb); John Clark (frhn); Elton Dean (as); Gary Windo (bs); Terry Adams (p); Hugh Hopper (b); Andrew Cyrille (d, perc).* 77.
***** Musique Mécanique** Watt/9 *Bley; Michael Mantler (t); Roswell Rudd (tb); John Clark (frhn); Bob Stewart (tba); Alan Braufman (f, cl, as); Gary Windo (bcl, ts); Terry Adams (p, org); Eugene Chadbourne (g, radio); Steve Swallow (b); D. Sharpe (d); Karen Mantler (glock).* 8–11/78.
This is an awkward period in Bley's and Watt's development, largely because there is no development. There was an understandable retreat from ambitious experimentation; they deliver a music that is harmonically quirky and sometimes plain eccentric. The Brits on the European tour seemed to get the point straight away, paving a course for Carla's European bands of the '80s. In quality, they're much of a muchness.

***** Social Studies** Watt/11 *Bley; Michael Mantler (t); Gary Valente (tb); Joe Daley (euph); Earl McIntyre (tba); Carlos Ward (as, ss); Tony Dagradi (cl, ts); Steve Swallow (b); D. Sharpe (d).* 12/80.
*****(*) Live!** Watt/12 *Bley; Michael Mantler (t); Gary Valente (tb); Vincent Chancey (frhn); Earl McIntyre (tba, btb); Steve Slagle (as); Tony Dagradi (ts); Arturo O'Farrill (p, org); Steve Swallow (b); D. Sharpe (d).* 8/81.
It's at this point that Bley's imagination makes a sharp left away from European art-music models. Henceforward, she's much more obviously a jazz player. *Live!* is a treat, representing one of the finest performances by her and Mantler on record. *Social Studies* shouldn't be missed; a bookish cover masks some wonderfully wry music.

***** Duets** Watt/20 *Bley; Steve Swallow (b).* 7–8/88.
Towards the end of the '80s, Bley's emphasis shifted towards smaller and more intimate units. Though never a virtuosic soloist, she grew in stature as a performer. By this time there is an almost telepathic understanding between Bley and Swallow; the duets make an ironic but uncynical commentary on the cocktail-lounge conventions of piano-and-bass duos. It's an entertaining album and an ideal primer on Bley's compositional and improvising techniques.

*****(*) Fleur Carnivore** Watt/21 839 662 *Bley; Lew Soloff, Jens Winther (t); Frank Lacy (frhn, flhn); Gary Valente (tb); Bob Stewart (tba); Daniel Beaussier (ob, f); Wolfgang Puschnig (as, f); Andy Sheppard (ts, cl); Christof Lauer (ts, ss); Roberto Ottini (bs, ss); Karen Mantler (hca, org, vib, chimes); Steve Swallow (b); Buddy Williams (d); Don Alias (perc).* 11/88.
This is something like a masterpiece. Bley returned wholeheartedly to large-scale scoring and arranging, touring with a Big Band and a Very Big Band. The relation of parts to whole is far more confident than in times gone by and the solos are uniformly imaginative, with Lauer, Soloff and Mantler, K., deserving special commendation. The writing is acute and the concert recording manages to balance 'live' energy with studio precision and fullness of sound.

***** The Very Big Carla Bley Band** Watt/23 *Bley; Guy Barker, Steven Bernstein, Claude Deppa, Lew Soloff (t); Richard Edwards, Gary Valente, Fayyaz Virji (tb); Ashley Slater (btb); Roger Jannotta (ob, f, cl, ss); Wolfgang Puschnig (as, f); Andy Sheppard (ts, ss); Pete Hurt (ts, cl); Pablo Calogero (bs); Karen Mantler (org); Steve Swallow (b); Victor Lewis (d); Don Alias (perc).* 10/90.
A stirring live outfit, the Very Big Band translates well to record, with plenty of emphasis on straightforward blowing from featured soloists Soloff, Valente, Puschnig and Sheppard. 'United States' opens with splashy percussion, low, threatening brass figures, with the theme only really hinted at in Lew Soloff's sensuous growl solo. The riff and horn voicings that follow are unmistakably Bley's, as is the sudden, swinging interpolation of an entirely new theme. 'Strange Arrangement' opens with an almost childish piano figure, which gives way to huge, shimmering harmonics that instantly explain its logic. 'Who Will Rescue You?' grows out of an almost gospelly vamp, but by this time the album has lost at least some of its initial impetus, and 'Lo Ultimo' is a rather limping curtain-piece.

***** Go Together** Watt/24 *Bley; Steve Swallow (b).* 92.
An intriguingly relaxed and unhurried survey of (mostly) older material, this includes beautifully judged performances of 'Sing Me Softly Of The Blues', 'Mother Of The Dead Man' and 'Fleur Carnivore'. Students of Bley will find much of interest in these slender, relatively unadorned arrangements. Everyone else can simply enjoy them.

*****(*) The Carla Bley Big Band Goes To Church** Watt/27 *Bley; Lew Soloff, Guy Barker, Claude Deppa, Steve Waterman (t); Gary Valente, Pete Beachill, Chris Dean (tb); Richard Henry (btb); Roger Jannotta (ss, as, f); Wolfgang Puschnig (as); Andy Sheppard, Jerry Underwood (ts); Julian Argüelles (bs); Karen Mantler (org, hca); Steve Swallow (b); Dennis Mackrel (d).* 7/96.
Another episode from the road, so titled not just because of the gospelly, preaching tone that predominates but more immediately because these six cracking tracks were recorded in concert at the beautiful Chiesa San Francesco Al Prato, as part of the Umbria Jazz Festival. The acoustic is surprisingly dry and, but for occasional ripples of applause, *Goes To Church* might almost be a live studio recording.

The long (almost 25 minutes) opening piece, 'Setting Calvin's Waltz', was written on commission for the Berlin Jazz Festival. Opening on a soft, confessional dialogue between Bley and Swallow, it opens up into an episodic curtain-raiser featuring most of the major soloists: Sheppard, Soloff, Valente, Karen Mantler and Puschnig, who emerges as the favoured pupil this time with no fewer than five feature spots on the disc. The best of them come on the two closing tracks, 'Permanent Wave' and 'Who Will Rescue You?', on which his slightly dry tone and plangent delivery work to perfection.

Swallow's cleanly picked bass guitar-lines are well to the fore, but Bley herself seems increasingly content on Big Band dates to disappear into the background, reserving herself for the occasional intro and, perhaps, for the small groups. Here and there, though, she provides some instinctive colours, and her quirky scales and chords are the thread on which Sheppard, Soloff and the highly accomplished Mackrel string their 'Beads'.

*****(*) 4 × 4** Watt 159457 *Bley; Lew Soloff (t); Gary Valente (tb); Wolfgang Puschnig (as); Andy Sheppard (ts); Larry Goldings (org); Steve Swallow (b); Victor Lewis (d).* 7/99.
Strictly speaking, it ought to be 4 + 4 to reflect the neatly paired double-quartet formation of the new band. The album gets off to a rollicking start with 'Blues In 12 Bars/Blues In 12 Other Bars', a long, rolling piece with plenty of solo space and a lot of substance under the jolly surface. The most effective pairings aren't the obvious ones: Carla and Steve have, of course, their own special interaction and telepathy, but Soloff and Goldings seem twinned, especially on that first track, and Andy Sheppard has excellent rhythmic rapport with the formidable Lewis, leaving Puschnig and Valente to conduct an oddly effective dialogue of the deaf –

and deaf is how you end up, working too close to Gary, one of the loudest players on the scene.

'Sidewinders In Paradise' is intriguing. Is it really an attempt to cast Lee Morgan in *Kismet*? Sounds that way. Bley has rarely been as open-hearted and puckish as this; for all the brooding quality of the closing 'Utviklingssang', it's a very happy record. Like the players, the tracks seem to come in twos. Just before that closing piece, 'Baseball' is a danceable Latin theme. However, the most important piece comes in three parts. 'Les Trois Lagons' is inspired by a Matisse work and falls into a conventional jazz opening, a song-like second section and then a very unexpected finale that combines rag and stride effects with what sounds like a complex tone-row.

***(*) **Looking For America** Watt/31 *Bley; Giampaolo Casati, Earl Gardner, Lew Soloff, Byron Stripling (t); Dave Bargeron, Jim Pugh, David Taylor, Gary Valente (tb); Robert Routch (frhn); Lawrence Feldman (ss, as, f); Wolfgang Puschnig (as, f); Craig Handy, Andy Sheppard (ts); Gary Smulyan (bs); Karen Mantler (org, glock); Steve Swallow (b); Billy Drummond (b); Don Alias (perc).* 10/02.

There's a curious disclaimer on the back of the liner-booklet to the effect that 'the views expressed do not necessarily reflect those of the musicians in the band or the record company'. The question is: expressed *where*? Carla's loving deconstruction of 'The Star Spangled Banner' (and parts of 'O Canada') is as ironically loving or lovingly ironic as Jimi Hendrix's and surely couldn't cause any possible offence. So presumably it's ironic. We're a long way from *Skies Of America* on 'OG Can UC' and Patrick Hinely's photographic juxtaposition of Carla with John Wayne and a haulage truck shouldn't be read as a profound political comment.

As an exploration of Americana, this is a fine and fun set. Any jazz album that ends with a big-band version of 'Old MacDonald Had A Farm' is all right with us; with Gary Smulyan's outrageous intro and Lew Soloff well to the fore, it swings like a monkey. In probably the most mixed set she's produced for a while Carla builds in a group of tracks dedicated to Miss Liberty or to the eternal feminine: 'Grand Mother', 'Step Mother', 'God Mother'. 'Tijuana Traffic' is a south of the border knees-up with just a reminder of Charles Mingus. 'Fast Lane' is a hard, outside-lane bopper.

**** **The Lost Chords** ECM/Watt 000261902 *Bley; Andy Sheppard (ss, ts); Steve Swallow (b); Billy Drummond (d).* 10/03.

***(*) **The Lost Chords Find Paolo Fresu** Watt 173750 *As above, except add Paolo Fresu (t, flhn).* 10/07.

The first Lost Chords outing is a marvellous record. Swallow is the heart of the band, as so often, but Carla's writing is formidable, especially on the title-suite, which seems to touch on just about every form you might encourage in modern jazz. It closes a set begun with the 'Three Blind Mice' suite, a fun idea that isn't quite as abecedarian as the title suggests and which coaxes some great piano-playing from Carla. 'Hip Hop' is another great idea, a spoof in some respects, but a damned clever one. Drummond is a huge asset to this repertoire and gives the group a stronger jazz feel than some of his predecessors.

Fresu adds a delightful dimension to the music, but he also disrupts the intimacy of the smaller group and we have some doubts about how well he interacts with Sheppard here.

Also, in brief:

** **I Hate To Sing** / ** **Heavy Heart** / **(*) **Night-Glo** Watt/12, /14, /16. 8/81–1/83, 9–10/83, 6–8/85.

A disappointing vintage in Bley's music. *IHTS* is one of her least imaginative small-group albums. *HH* is similarly disappointing, but with some nice voicings. *N-G* is by far the best; nice stuff from Oregon's Paul McCandless.

(*) **Sextet Watt/17. 12/86–1/87.

Unusual in having no horns, but Bley's chords are so voiced as to suggest whole areas of harmonic interest. Hiram Bullock (*g*) is perhaps too insistent a spokesman, though he takes his more promising cues from Swallow.

*** **Big Band Theory** Watt/25. 7/93.

This never quite fulfils the promise of some exciting arrangements and a reworked 'Birds Of Paradise' (a Glasgow commission that disappointed on first performance).

*** **Songs With Legs** Watt/26. 5/94.

A matey trawl round Europe with Steve Swallow (*b*) and Andy Sheppard (*ss, ts*). Good to hear 'Real Life Hits' and 'Wrong Key Donkey' given this stripped-down treatment. She doesn't put a foot wrong throughout.

*** **Fancy Chamber Music** Watt/28. 12/97.

The material here dates from 1985 and a call from the Lincoln Center Chamber Music Society. Other commissions followed. The key work, though, is 'End Of Vienna', composed for the 300th jazz workshop conducted by North German Radio. Very little to separate the fancy from the funky. Vintage Bley.

*** **Are We There Yet?** Watt/29. 10/98.

The worst that can be said is that it represents 80 minutes of duo self-indulgence, recorded live in Europe. The best is that Carla and Steve's public pillow-talk is infinitely more interesting than anyone else's.

Paul Bley (born 1932)

PIANO

The Montreal-born pianist played hard bop in New York (where he married Karla Borg, who became Carla Bley) and worked with Ornette Coleman in California. Though he was a pioneer of synthesizer, Bley's distinctive piano style is a slow and spacious form of free jazz.

***(*) **Introducing Paul Bley** Original Jazz Classics OJC 201 *Bley; Charles Mingus (b); Art Blakey (p).* 11/53.
*** **Paul Bley** Emarcy 9107 *Bley; Percy Heath, Peter Ind (b); Al Levitt (d).* 2 & 8/54.
*** **Early Trios** Fresh Sound FSRCD 386 *As for Introducing & Paul Bley.* 11/53, 2 & 8/54.
***(*) **The Fabulous Paul Bley Quintet** Musidisc MU 500542 *Bley; Don Cherry (t); Ornette Coleman (as); Charlie Haden (b); Billy Higgins (d).* 7/58.

No other pianist currently active has a stylistic signature as distinctively inscribed as Paul Bley's – which is ironic, for he is a restless experimenter with an inbuilt resistance to stopping long in any one place. He favours curiously ambiguous diminuendo effects, tightly pedalled chords and sparse right-hand figures, often in challengingly different metre; working solo, he creates variety and dramatic interest by gradually changing note-lengths within a steady pulse and generates considerable dramatic tension by unexpectedly augmenting chords, shifting the harmonic centre constantly.

The early Emarcy date offers some useful insights. At this stage, he's an orthodox bopper, aware of the blues but certainly not restricted to them, possibly exploring aspects of Tristano's evolution as well, and certainly listening to classical pianists for technique and harmonic ideas. Though he has played in a number of classic groups – notably with Jimmy Giuffre and Steve Swallow, that astonishing debut with Mingus and Blakey, on which he sounds edgy and a little cautious on the standards but absolutely secure in his technique, and, more recently, with John Surman and Bill Frisell – Bley is still perhaps best heard as a solo performer. The 1958 Hillcrest Club session has an almost legendary status, by no means hindered by the shaky recording. Though it is often discussed as if it were an Ornette Coleman record (and indeed the saxophonist dominates it), it was Bley's date. Having sacked vibraphonist Dave Pike to recruit Ornette and Cherry, Bley then had to absorb their radical new music at high speed; *Something Else* had been released a short time before and, though he was winning a critical following, Ornette was still considered a radical outsider. The first track was a version of 'Klactoveesedstene', which proceeds in a predictable bebop manner until the saxophone solo, at which point it is immediately obvious that something revolutionary is taking place. Bley audibly does his best to stick with it, but even at this stage Ornette had very little use for an orthodox accompanist. The piano solo is a little spindly, but CD transfer has put a certain amount of meat on it. Bley's contributions to the two Ornette compositions, 'The Blessing' and 'Free', are much less assured. An important modern record.

*** **Paul Bley With Gary Peacock** ECM 843162-2 *Bley; Gary Peacock (b); Paul Motian, Billy Elgart (d). 4/63, 68.*

In November 1953, Bley had recorded a disc for Charles Mingus's Debut label, now available on a 12-CD compilation of all the Debut performances. A trio consisting of Charles Mingus and Art Blakey was a pretty decent coming-of-age present for a 21-year-old from Montreal, and it gave Bley a taste he was never to lose for strongly individual, not just blandly supportive sidemen.

The ECM label's third release features Bley's regular trio (Elgart is on just three tracks) and a programme dominated by Ornette Coleman ('Blues', 'When Will The Blues Leave?') and Annette Peacock material. Bley's two originals, 'Getting Started' and 'Big Foot', point the way forward for his writing career, floating, fugitive ideas with ambiguous tonal centres. There's also a solitary standard, 'Long Ago And Far Away'. The trio would record for the label again many years later, on *Not Two, Not One*.

***(*) **Barrage** ESP/Calibre 1008 *Bley; Dewey Johnson (t); Marshall Allen (as); Eddie Gomez (b); Milford Graves (d). 10/64.*
**** **Closer** ESP/Calibre 1021 *Bley; Steve Swallow (b); Barry Altschul (d). 12/65.*

Bley's brief association with the forward-thinking ESP yielded one classic trio and one now largely forgotten quintet date. The earlier date saw Bley recruiting two hornmen from the Sun Ra Arkestra and much of the interest of the album, which like its successor consists entirely of Carla Bley tunes, is in hearing Johnson and Allen in a small-group context. The music is fairly hard-edged and the presence of two such confrontational players (Johnson is on Coltrane's *Ascension*) gives the set an uncomfortably fiery complexion that tends to singe away its more subtle moments. The interplay with Gomez is really the key to the set, and on 'Ictus' and 'Walking Woman' – the two best tracks – a trio performance would have been preferred.

Closer is still a delight nearly 40 years after first release. The key track here is Carla's classic 'Ida Lupino', which her former husband turns into a rolling, almost filmic narrative with layers of detail that belie the simple materials. Some have noted a continuing cross-fertilization of ideas with Ornette Coleman on these tracks. That's harder to hear if you aren't aware of the association, but the staccato rhythms and bitten-off melodic ideas do point in that direction.

**** **Touching** / ***(*) **Paul Bley In Haarlem** Black Lion BLCD 760195 / TJC TKCB 71620 *Bley; Kent Carter (b, on Touching only); Mark Levinson (b); Barry Altschul (d). 11/65, 11/66.*
*** **Ramblin'** Red 123117 *As above, except omit Carter. 7/66.*

That's Haarlem in the Netherlands rather than Harlem in New Amsterdam. This is a legendary Bley session, issued many times in different formats, including an Arista Freedom double LP with a flagrantly ugly cover. The playing was superb, though, and it's a great shame that the whole disc isn't reproduced on *Touching*. Long tracks like 'Mister Joy' are missing, though other Annette Peacock and Carla Bley tracks are strongly in evidence, and Paul Bley's own 'Mazatalan' suggests that he's no slouch as a writer when he so chooses. Carter and Altschul offer solid support, but the focus is all on the piano (and sometimes inside the piano).

On the second set, the long, shambolic 'Blood' and 'Mister Joy', both of which are wrongly attributed to Carla Bley instead of Annette Peacock. They're not particularly well recorded either, but that doesn't detract from some fine music. Altschul is fiery and uncompromising, though he loses paces during 'Mr Joy', but Levinson is a very average player, and certainly not in the creative league of Gary Peacock, Steve Swallow and Kent Carter.

Ramblin' was formerly on BYG and has been reissued a couple of times. Levinson seems more securely integrated here on relatively familiar material: 'Mazatalan', 'Touching', 'Ida Lupino' and the Peacock composition 'Albert's Love Theme'.

*** **Improvisie** America 980691 *Bley; Annette Peacock (p, syn, b, v); Han Bennink (d). 70.*
*** **Circles** Milestone MCD 47102 *Bley; Frank Tusa, Dick Youngstein, Glenn Moore, Dave Holland (b); Steve Haas, Barry Altschul (d). 12/70, 11/72.*

It was Peacock and Robert Moog who got Bley interested in synthesizers and even at this early stage their mutual exploration of electronic sounds is extremely impressive. The set consists of two long pieces, the collectively improvised title-track, and Peacock's 'Touching', which exists in other versions from around this time and later. Peacock's singing is both admired and derided. Here it seems attractively approximate and a leaven to the harsher electronic sounds. Bley plays with admirable concentration, given that using synthesizers and electric pianos of the time must have been enormously frustrating to a player of his skills. Bennink is his typical self.

Circles brings together two records, *Synthesizer Show* and *Paul Bley And Scorpio*. Again, the writing is heavily dominated by Peacock tunes, but Bley stamps his authority much more forcibly on them here. It's unfortunate that 'Mr Joy', one of the very best of his performances from this period, should be omitted from the compilation.

**** **Open, To Love** ECM 827751-2 *Bley (p solo). 9/72.*

This is where Bley first suggested a convincing alternative to the Cecil Taylor 'school' of free-jazz piano. Here he makes use of space and silence, phrases that seem to hang like catenaries within the beat or arch across it. It remains one of Bley's finest-ever performances and the beginning of a productive relationship with

ECM that flowered some thirty years on. Stand-out track is a fresh reading of 'Ida Lupino'.

*** **Paul Bley/NHØP** Steeplechase SCCD 31005 *Bley; Niels-Henning Ørsted Pedersen (b).* 6–7/73.
NHØP complements Bley's haunting chords perfectly, and on the inaugural 'Meeting' constructs an *arco* solo of great beauty over huge, ringing piano pedals (played on the electric instrument, which reappears to good effect on the closing 'Gesture Without Plot'). 'Later' is perhaps the best-balanced duo performance; followed by the lively and intriguingly oblique 'Summer', it underlines once again Bley's sensitivity to his fellow players and the emotional range of his playing. He is, nevertheless, absolutely distinctive. The opening notes of 'Meeting' could not be by anyone else, and a random sampling of any track uncovers his signature within half a dozen bars. The piano is appropriately well recorded and the bass is well forward with no flattening of the bottom notes.

*** **Quiet Song** Improvising Artists 123839 *Bley; Jimmy Giuffre (cl); Bill Connors (g).* 12/74.
This in many respects anticipates the trio with Giuffre and bass guitarist Steve Swallow a decade and a half later. Most of the pieces are improvised and most are thoughtful and introspective rather than dramatic. Giuffre's slightly dry chalumeau is very nicely captured, though there are touches of distortion here and there when the full trio is playing, suggesting that microphone positions were too close or not sufficiently baffled. It's a minor point, but it mars some lovely group playing where subtle interactions of harmony are vital to the success of a piece.

*** **Japan Suite** Improvising Artists 123849 2 *Bley; Gary Peacock (b); Barry Altschul (d).* 7/76.
Technical problems delayed the start of this concert and annoyed the crowd, who were about to turn nasty when the trio came on and proceeded to blow them away with a set of remarkable intensity, even by the standards of these fiery players. Altschul is a particular revelation here, hammering his kit as if to outdo Bley's own percussive attack, but still managing to sound tuneful and focused. Peacock isn't well served in the mix, though it does seem to improve as the rather short set progresses.

*** **Axis** Improvising Artists 123853 *Bley (p solo).* 7/77.
Axis stands somewhat apart in Bley's output. It's a meditative and in some ways rather melancholy set that draws on both familiar material, Carla's 'El Cordobes', and the much less familiar 'Music Matador', a theme by saxophonist Prince Lasha, a schoolfriend of Ornette Coleman and associate of Eric Dolphy. It's an intriguing blend of styles and ideas and the album would have been better still if the piano had been better tuned; a bass buzz spoils some of Bley's romantic chorales.

*** **Hot** Soul Note 121140 *Bley; John Scofield (g); Steve Swallow (b); Barry Altschul (d).* 3/85.
A relatively unknown Bley album, and a rare chance to hear him working with Sco, whose bluesy sound brings out fresh overtones in Bley's work. 'When Will The Blues Leave?' was long a staple of the pianist's; a nice version here, and of 'Mazatlan', which highlights the different overtone range the guitar introduces to that well-trodden theme.

*** **Fragments** / *** **The Paul Bley Quartet** ECM 829280-2 / 835250-2 *Bley; John Surman (ss, bcl, bs); Bill Frisell (g); Paul Motian (d).* 1/86.
Fragments is denied a further star only by the width of the band-book. The writing and arranging are surprisingly below par and the recording isn't quite as clean as it might be. The ECM band seems all texture, and much less structure; Frisell's almost apologetically discordant lines and reverberations blend unexpectedly well with Surman's almost equally introspective lines, and Motian varies his emphases almost by the bar to accommodate whoever is in the forefront. The long 'Interplay' on the later, eponymous set, is disappointing.

*** **Montmartre Live & Live Again** Steeplechase SCCD 31243 2CD *Bley; Jesper Lundgaard (b); Billy Hart (d).* 3/86.
**** **Indian Summer** Steeplechase SCCD 31286 *Bley; Ron McClure (b); Barry Altschul (d).* 5/87.
The mid-'80s trios for Steeplechase are consistently good, but this is excellent. Hart tends to drive things hard, perhaps a touch too hard and it's only on *Indian Summer* that one feels the chemistry is just right. This is one of the pianist's periodic blues-based programmes. Kazunori Sigiyama's engineering registers the music brightly, essential given how softly pitched some if it is. The high-points are Bley's own 'Blue Waltz' and an ironic 'The More I See You', in which he works through variations in much the same way as he had on *Caravan Suite* for the same label, reconstructing the melodies rather than simply going through the changes.

***(*) **Solo** Justin Time Just 28 *Bley (p solo).* 87.
Like the later *Changing Hands*, Solo was recorded back home in Montreal on a beautifully tempered instrument. Any suspicion that Bley may have become one-dimensionally meditative is allayed by the vigorous 'Boogie'. Don't be seduced by the pretty cover. This isn't a soft record in any way.

*** **Notes** Soul Note 121190 *Bley; Paul Motian (d).* 7/87.
Motian is always wonderful, seeming to work in a time-scale all his own, conjuring tissues of sound from the kit that seem to have nothing to do with metal or skin. Their interplay in the most demanding of all improvisational settings is intuitive and perfectly weighted.

*** **Solo Piano** / *** **Blues For Red** Steeplechase SCCD 31236 / Red Records RR 123238 *Bley (p solo).* 4/88; 5/89.
Much of Bley's recorded output has been on small-scale European labels, many of them in Italy, like the set on Red, which is typical in all but content. Bley doesn't normally play as much in a blues mode as this, and it's pretty effective, though by no means orthodox. The 1988 Steeplechase has excellent sound and features the pianist in meditative mood; his reading of 'You Go To My Head' is so oblique as to suggest another tune entirely.

*** **Live At Sweet Basil** Soul Note 121235 *Bley; John Abercrombie (g); Red Mitchell (b); Barry Altschul (d).* 5/88.
A mostly standards set, with a fresh approach to 'When Will The Blues Leave?' and some beautiful reworking on 'Lover Man'. Bley was interested in working with guitarists at this period, an extension of his own experiments with synthesizers. Abercrombie brings a different palette to John Scofield (or Bill Frisell, later) and Mitchell plays his idiosyncratically tuned bass like a singing master.

***(*) **Rejoicing** Steeplechase SCCD 31274 *Bley; Michal Urbaniak (vn); Ron McClure (b); Barry Altschul (d).* 5/89.
The vibrant amplified sound of the Polish-born violinist works very effectively in the context of Bley's music. Add a rhythm section as sympathetic as this, and you have a formula for something rather different and unpredictable. The Monk opening is unexpected and leaves Urbaniak standing, but he recovers well enough to steal a couple of well-trodden standards – 'I Can't Get

Started' and 'All The Things You Are' – and to make a dramatic contribution to 'Ictus'. A slightly unusual item in Bley's list, this Sweet Basil date is well worth sampling.

**** **BeBopBeBopBeBopBeBop** Steeplechase SCCD 31259 *Bley; Bob Cranshaw (b); Keith Copeland (d). 12/89.*

There's a certain irony in the fact that the man who headed the palace coup that overthrew bebop at the Hillcrest Club in 1958 should be the one to produce such an exacting and forward-looking variation on bop language in the '80s. Far from a nostalgia album, or an easy ride for soloist and sidemen, *BeBop* is a taxingly inventive and constantly surprising run through a dozen kenspeckle bop tunes, including 'Steeplechase'. Bley's chording and lower-keyboard runs on 'My Little Suede Shoes' pull that rather banal theme apart; Cranshaw's solo is superb. 'Ornithology' and 'The Theme' receive equally extended attention; the closing '52nd Street Theme' is a suitably elliptical commentary on the whole era.

**** **The Life Of A Trio: Saturday** / ***(*) **... Sunday** Owl 014.731 2 / 014.735 2 *Bley; Jimmy Giuffre (ss, cl); Steve Swallow (b). 12/89.*

*** **Partners** Owl 014 730 *As above, except omit Giuffre. 12/89.*

Bley has always enjoyed contexts where individual members play solos and duos as well as ensemble tracks. Here, all three members contribute substantially to the success of the album, not just as trio players, but very largely as soloists. Bley's own performances include 'Foreplay' and 'Even Steven' (*Saturday*) and the wonderful 'Mephisto' (*Sunday*), but this time out he is substantially outclassed by Jimmy Giuffre. The clarinettist's opening piece on the first disc is a reminder of what a wonderful, controlled voice he has. His soprano-playing, heard later, is wilder and more frenetic, in some respects untypical of what we expect from Giuffre, whose 'Sensing', done as a trio piece, opens the second disc. Swallow is solid and harmonically imaginative, maintaining a clear pulse through every track he's involved with, even keeping the occasionally uncertain Giuffre on line on the duo 'We Agree'. Anyone who heard this group live will recognize that these brief pieces are only tasters for what the trio could do in a live setting and with no restriction on time.

Bley's harmonic resource is astonishing and all the more remarkable when you consider that these three records were recorded over just three days. It isn't clear whether the duo set was always planned or whether Giuffre dropped out of the 18 December session (he did suffer some ill-health around this time). Whatever the reason, the alternation of bass and piano solos with duo pieces works wonderfully and one has a strong impression of both players listening to each other's ideas and incorporating them into their own solos, often on completely different tracks. Consider for instance the trade-off between Bley's solo 'Majestique' and Peacock's 'Gently Gently', or between the opening duo 'Again Anew' and the stunning, brief version of Ornette Coleman's 'Latin Genetics'.

**** **Memoirs** Soul Note 121240 *Bley; Charlie Haden (b); Paul Motian (d). 7/90.*

If anything pricks the bubble of the concurrent trio featuring Geri Allen, it is this fine set. Bley's finely spun chromatic developments are now so well judged as to give an impression of being quite conventionally resolved. Given the title and the strategically placed 'Monk's Dream' and Ornette's 'Latin Genetics', it's tempting to read the set as an attempt to summarize Bley's career over the past three decades. Haden's 'Dark Victory' and 'New Flame' and Bley's own 'Insanity' suggest how far Bley, Haden and Motian have pushed the conventional piano trio. Tremendous stuff.

***(*) **Paul Plays Carla** Steeplechase SCCD 31303 *Bley; Marc Johnson (b); Jeff Williams (d). 12/91.*

These tunes by ex-wife Carla still fall comfortably under Paul's fingers. It's possible to trace through some of them – 'Vashkar' and 'Ictus' particularly – how and where Bley's playing has changed over the years. His left-hand accents are now stronger and more insistently rhythmic, and he has largely stripped away the grace notes and embellishments that once would have surrounded the solo line. It's all much cleaner and more exact, without in any way losing its romantic lilt.

***(*) **Annette** hatOLOGY 564 *Bley; Franz Koglmann (t, flhn); Gary Peacock (b). 4/92.*

**** **Homage To Carla** Owl 013 427 2 *Bley (p solo). 4/92.*

'Touching', 'Blood' and 'Mr Joy' receive fresh and freshly delightful readings on the reissue of *Annette*. The only non-Peacock item on the set is the improvised title-track, which somehow manages to capture her essence. On take one of 'Touching' (a second closes the album), Bley can be heard singing along to his solo reading, which is as spare and unembellished as any he has done of the piece. 'El Cordobes' and the peerless 'Cartoon' follow, bringing in Peacock and Koglmann, and on the latter track the level of abstraction and timbral complexity increases a good deal.

Annette's intention was to provide Bley with challenging environments for improvisation. As such, they are more open-ended and ambiguous than the wry, pungent themes he received from Carla Bley. The albums were recorded a fortnight apart, *Annette* in Switzerland, *Homage To Carla* in New York City, solo and on a magnificently responsive Bosendorfer. Though Bley's music uses the same dark, minor tonalities and untroubled dissonance, the two composers are very different and on the Carla album it is not so much melody and harmonic development one notices as the overall structure and colour of pieces like 'Ictus', 'Closer' and 'Vashkar', which have admittedly gained a certain familiarity from long use. Bley's use of special techniques, like the softly dampened open strings on 'Closer', is sparing but stunningly good.

Two rather different sets, then, but devoted to the two most important musical associations of Bley's life.

***(*) **Caravan Suite** / *** **At Copenhagen Jazz House** Steeplechase SCCD 31316 / 31348 *Bley (p solo). 4/92; 11/92.*

Caravan Suite is an extended examination on Ellington. There's a long version of 'In My Solitude', notably sombre accounts of 'I Got It Bad And That Ain't Good' and 'I'm Beginning To See The Light', and an extended, four-part meditation on 'Caravan'. The Steeplechase piano is very crisp and exact, suiting the material admirably. It's certainly a better instrument than the one at the Jazz House, which has a couple of unpleasant idiosyncrasies, not helped by the close-up recording.

**** **Mindset** Soul Note 121213 *Bley; Gary Peacock (b). 10/92.*

Bley and Peacock have worked together often and have always demonstrated a closeness of understanding that goes beyond basic stylistic similarities. The pattern is very straightforward: a solo from each and then a duet, repeated four times, with just a tiny coda of Ornette's 'Circle With The Hole In The Middle' to complete the engagement. As often as not, Bley is accompanying the bassist, as on 'Duality' and on parts of the long 'Mindset', and here he drifts easily into a flat-handed chording style that rolls back the years and demonstrates again how much he remains in touch with his own younger selves. On 'Duality' the pair compellingly explore aspects of their stylistic changes from the '50s to now, swing, bebop, cool, abstraction and resolute freedom.

*****(*) If We May** Steeplechase SCCD 31344 *Bley; Jay Anderson (b); Adam Nussbaum (d).* 4/93.

Not perhaps as successful as the slightly earlier Steeplechase trios but a sterling performance all the same, and further testimony to Bley's willingness to reinvent himself and his repertoire. Nussbaum gives him a spacious rhythm, allowing him to stretch out on 'All The Things You Are' and 'Confirmation', two of his best-crafted solos of recent years. Once again the Steeplechase studio delivers the goods with marked sensitivity and warmth.

***** Know Time** Justin Time JUST 57 *Bley; Herbie Spanier (t, flhn); Geordie McDonald (d, perc).* 8/93.

A free session by three Canadians whose paths have crossed in different permutations over the years. McDonald is the wild card, a composer–improviser with a huge range of sounds at his disposal. Though the stated aim is the old one of finding a basis for improvisation that goes far beyond conventional song form, there is a persistent sense that this is exactly what lies behind these 13 shortish pieces. However, items like 'Seascape', 'Cave Painting' and 'Matrix' do suggest that the prevailing analogy is not musical at all but the visual arts, and that these are not so much songs as images. They are less static than this suggests, and it is possible to hear Bley in particular hesitate between linear logic and a more impressionistic, flat-plane sound that generates very different patterns of sound. One of Bley's most important later recordings.

[illegible]

**** Time Will Tell

ECM 523819-2 *Bley; Evan Parker (ts, ss); Barre Phillips (b).* 1/94.

Superb. The material is divided into seven trios, two duets pairing Bley with Phillips or Parker, and two excellent Parker–Phillips encounters. These are not apprentice players in a hurry but mature artists who can afford the time to let their music unfold organically. Every piece gives off a sense of having evolved spontaneously. The original intention was to create a setting very similar to the then recently reconvened Giuffre–Bley–Swallow trio (whose first two records had been reissued on ECM), but the strong personalities of three players who had not worked as a trio before very quickly asserted themselves. 'Poetic Justice' has a more restless quality than the rest, but the title-track is a near-perfect illustration of the way three senior players with yard-long CVs and utterly distinctive voices are still able to touch base with their own musical upbringing. Parker's Coltrane inflexions are only the most obvious example; Bley and Phillips dig deep into their own memories as well.

***** Outside In** Justin Time JUST 69 *Bley; Sonny Greenwich (g).* 7/94.

A spontaneous and apparently unrehearsed studio session following one of the guitarist's relatively rare concert appearances at the Festival International de Jazz de Montréal in 1994. The aim was to explore a batch of songs from without and within, working in both directions simultaneously. The process is easier to follow on the standard and repertoire material, a very oblique interpretation of 'These Foolish Things' and versions of Eldridge's 'I Remember Harlem', Rollins's 'Pent Up House' and Charlie Parker's 'Steeplechase', a nod in the direction of Bley's other sponsoring label. Some of the material is clearly improvised on the spot or is based on material run down at the concert earlier. The playing is calm, detailed and resolutely un-intense. If improvising players now try to resist the 'conversational' analogy for what they do, this record seems to restore it. It's full of the elisions, repetitions, non-sequiturs and sheer playfulness found in any dialogue between friends, old or new.

****** Reality Check** Steeplechase SCCD 31379 *Bley; Jay Anderson (b); Victor Lewis (d).* 10/94.

Bley still jokes that he only listens to his own records these days. Such is the flow of material, it's all too possible, but the joke also contains a serious pointer, because he sounds like a man who inhabits his own musical world. It is now a very long time since it has been possible to say of him that he sounds like Monk, or Taylorish, or in the spirit of Bud Powell. Oddly, then, this is an album that seems to want to re-establish precisely some of those connections. Perhaps that is what he means by 'Reality Check', a stark, spare, stripped-down piece that builds up into a glorious abstract improvisation with a strictly limited palette and an unlimited range of ideas. Mark Gardner suggests that 'For George', exquisitely introduced on brushes by Victor Lewis, is dedicated to George Wallington, one of the lesser-known figures on the New York scene in the '50s. Or it may simply be that memories of a friend have conjured up an older style of playing. There is certainly more than a whiff of Bill Evans throughout the record. In what would have been Bill's 75th year, perhaps his spirit was abroad again. Even Bley's approach to 'I Surrender, Dear' has an element of a more delicate and lyrical style in it, a softness of focus that balances the blunt, blocky chords and fierce stabs of colour. The trio is working as a unit, but with ample space for individual expression. Anderson's solo on 'Do Something' is good enough to cue back and play again, and Lewis doesn't put a foot wrong, often taking a forward role while Bley chords restlessly round an idea.

***** Sweet Time / *** Hands On** Justin Time 56 / Evidence ECD 22184 *Bley (p solo).* 95; 96.

Sweet Time is a fascinating set that underlines how deeply Bley is immersed in the blues, gospel, ragtime and a host of other piano idioms. The title-piece is a clotted blues rag, densely structured but rhythmically pungent. 'Contrary' draws on a host of classical references, some explicit, most of them very carefully absorbed into the structure. 'Never Again' is one of his seemingly spontaneous compositions, a minimal line packed with information and with emotion. 'Turnham Bay' seems to relate to something deeply personal and is as lovely as anything he's produced in years, while 'Pointillist' is a return to a more abstractionist approach.

The Evidence disc is more discursive and in some respects more demanding of the listener, but the quality of sound is stunning, with Bley conjuring layers of sound out of the Bosendorfer Imperial, an instrument big enough to contain his increasingly philosophical vision.

****** Sankt Gerold** ECM 157899 *Bley; Evan Parker (ss, ts); Barre Phillips (b).* 4/96.

This trio is now a fairly long-standing association and the three principals play with astonishing sympathy and understanding. This time the recording was made in the Sankt Gerold monastery in Austria, a setting that must have made an impact on three individuals with their own spiritual and philosophical understandings.

The concert is presented as a set of 12 'variations', though on what is never made entirely clear. Some are solo pieces, and Bley's two features, 'Variations 6/9', are vintage performances: free, rhythmic and intense, but with a floating lyricism that is borrowed in part from the graceful Phillips, who really holds this session together. Barre's solo is a model of its kind, idiomatic but also intensely musical. Whether the Austrian setting prompted thoughts of Webern, Berg and Schoenberg can only be guessed at, but there is certainly a hint of that drily romantic idiom floating through these astonishing tracks.

*****(*) Notes On Ornette** Steeplechase SCCD 31437 *Bley; Jay Anderson (b); Jeff Hirshfield (d).* 9/97.
'Turnaround' has always been the Ornette theme that appeals to piano-players. Hampton Hawes memorably recorded it with Charlie Haden, and now Bley, who worked with Ornette at the Hillcrest Club in California all those years ago, makes it his own in a long and deeply thoughtful reading. There are a couple of surprises on the set, the inclusion of 'Lorraine' and 'Crossroads', but the key inclusion, all too short, is 'When Will The Blues Leave', the composer's most rawly evocative work. Though only half the length of the other Ornette pieces (there is also a closing original 'AARP'), it's the defining cut on a heartfelt and very effective album.

*****(*) Basics** Justin Time JUST 154 *Bley (p solo).* 7/00.
'Monk's Mood' is the only non-original on this solo set of mostly new and unfamiliar material, almost all of it couched in Bley's signature post-bop style, but tempered by unexpected nods in the direction of Dave Brubeck *and* Ray Charles ('Told You So') and the pianoless Baker/Mulligan groups ('Chet'). The piano sounds lovely and full-voiced and the engineering gives it lots of presence and warmth.

****** Solo In Mondsee** ECM 1709975 *Bley (p solo).* 4/01.
A set of ten majestic 'variations', recorded on a magnificent Bosendorfer Imperial. Bley's capacious sense of form takes in blues, atonal études, popular song, purely abstract transitions, and through it all an extraordinary sense of music as movement in space and time. It sounds very much as if the separate parts are programmed in the order played. There is certainly an unfolding logic to the entire performance which dissolves if the tracks are resequenced. 'Variation IV' is at the heart of that process, a glorious conception that unfolds like a flower, with the briefer 'V' following like a seed or kernel that abstracts some basic essence from what has gone before. It is unclear why such an extraordinary performance should have waited six years for release, though its eventual appearance did coincide with Bley's 75th birthday.

****** Nothing To Declare** Justin Time 199 *Bley (p solo).* 5/03.
The title is interestingly ambiguous. It implies no obstacle to crossing a border or boundary, but it also suggests that perhaps after forty-some years at this business there is little left to say. The conclusion, which will already be obvious from our rating, is the former. Bley's pianism drifts across all generic boundaries. The title-track has an almost classical weight and resonance, and behind the wit of '8th Avenue' is a playful, puckish spirit that conjures up Art Tatum, Fats Waller and Earl Hines by turns. Beautifully recorded, this is vintage Bley.

Also, in brief:

***** Tango Palace** Soul Note 121090. 5/83.
A mellow solo piano date.

****(*) The Paul Bley Group** Soul Note 121140. 3/85.
A fine reading of Bley's staple 'Mazatalan', but little else of really compelling interest, though John Scofield (*g*) and Steve Swallow (*b*) blend almost seamlessly.

***** Questions / *** My Standard / **(*) Live / *** Live Again** Steeplechase SCCD 1205, 1214, 1223, 1230. 2/85, 12/85, 3/86, 3/86.
The Danish rhythm section isn't all that special on *Questions* but Billy Hart (*d*) enlivens *My Standard*. The duos with Jesper Lundgaard (*b*) are pretty dry; oddly, the best performances have been held over for the follow-up.

***** The Nearness Of You** Steeplechase SCCD 31246. 11/88.
'Take The "A" Train' rousts along like it was trying to make up time between stops. The title-track is a long reverie punctuated by angry interpolations. Ron McClure (*b*) and Billy Hart (*d*): class.

***** Lyrics** Splasc(h) H 348-2. 3/91.
Tiziana Ghiglioni's strained vocal delivery does little more than point out the melody on her tracks. The instrumentals are a commentary on five otherwise uneventful standards. It's these re-readings which lift this rather low-key set.

*****(*) In The Evenings Out There** ECM 517469-2. 9/91.
Not strictly a Bley session, but shared with John Surman (*bs, bcl*), Gary Peacock (*b*) and Tony Oxley (*d*), with solos, duos, trios and only one group cut.

***** Speechless** Steeplechase SCCD 31363. 93.
Bley was to record again, and more convincingly, with Jay Anderson (*b*) and Victor Lewis (*d*) somewhat later. For some reason, it fails to fire on this occasion.

***** Chaos** Soul Note 121285 2. 3/94.
Not strictly a Bley album since it involves solos from Furio Di Castri (*b*) and Tony Oxley (*d*). The five trio tracks mostly evolve slowly and quietly, with an emphasis on clearly articulated detail and small shifts of timbre and tonality rather than anything more dramatic.

***** Not Two, Not One** ECM 1860. 95.
Oddly disappointing. The empathy with Gary Peacock (*b*) and Paul Motian (*d*) is unmistakable but almost solipsistic and consistently fails to communicate.

***** One Year After** Platinum PLCD 022. 02.
Interesting trio with Giko Bavan (*b*) and Mauro Beggio (*d*).

Dan Block

TENOR SAXOPHONE, CLARINET

Came out of St Louis to study at Juilliard, hoping for a classical career. He has recorded with Charles Mingus, Maria Schneider and Marty Grosz, and performs regularly on Broadway.

***** Almost Modern: The Swing To Bop Project** Sackville SKCD22069 *Block; Jon-Erik Kellso (t); Larry Ham (p); Chris Flory, John Hart (g); Lee Hudson (b); Chuck Riggs (d).* 5 & 9/06.
It's all in the title and the track-listing, really. Block's fascinated with that moment of transition from swing to bebop. Interestingly, even when he's playing a recognized bop vehicle – Parker's 'Koko' and 'Meandering', stuff by Gillespie, Monk and Dexter Gordon – he still sounds like a swing-era player, particularly on his Goodmanish clarinet. The great thing about the band is that all the members seem to share that same spirit. It wouldn't be mistaken for a late-'40s date, not least because the recording is so crisply modern (might even have been improved by a little analogue dirt in the mix), but when you hear Flory soloing, it might well be some lost date of Charlie Christian's. Block's a less

distinctive stylist than sidekick Kellso, who has less of Dizzy's attack than that of later followers but gets in some wicked stuff on 'Too Much Of A Good Thing'. Riggs is an unobtrusive master, who bestrides both 'schools' with ease. Why listen to this rather than the originals? Well, simply because Block is perfectly well aware of what followed. This isn't revivalist jazz; rather it is an attempt to go back to that fascinating period and relive its discoveries and some of its unexploited lodes.

Jane Ira Bloom (born 1954)

SOPRANO SAXOPHONE

She went to Berklee and Yale, before settling in NY and on the soprano horn. Ran her own Outline label for a time.

*** **Mighty Lights** Enja ENJ 4044 *Bloom; Fred Hersch (p); Charlie Haden (b); Ed Blackwell (d). 11/82.*

*** **As One** Winter & Winter 919003 *Bloom; Fred Hersch (p).* 9/84.

She's still one of the few soprano specialists around. Other recordings from the '80s – including a pair of quickly deleted Columbias which found her dabbling in electronics – suggest that she was becoming disenchanted with straight-ahead jazz, but the first of these is a distinctive acoustic setting. Bloom has a sparse, considered delivery, eschewing vibrato and sentimentality. 'Lost In The Stars' is accorded an attractively tart reading, but particularly impressive are two tracks where Hersch sits out and the remaining trio hits a propulsive groove.

The duo record was originally on JMT. We dismissed it rather peremptorily in our first edition, but returning to it has been a continuing pleasure. Bloom's partnership with Hersch has gone on to more profound levels since, but they find attractive common ground straight away in the opening 'Waiting For Daylight' and the mild tension between the pianist's romanticism and Bloom's starker delivery brings some interesting bounty.

***(*) **Art And Aviation** Arabesque AJ0107 *Bloom; Kenny Wheeler (t, flhn); Ron Horton (t); Kenny Werner (p); Rufus Reid, Michael Formanek (b); Jerry Granelli (d). 7/92.*

After a quiet period, Bloom returned with this. The seven originals are titled to suggest a concept of flying through dark skies and, with Wheeler in wonderful form and spare, sharply attuned playing by the rhythm players, the music does indeed soar and glide. The plangency of Wheeler's brass and Bloom's acerbic delivery give a pleasingly frosty feel to much of the playing. 'Hawkins' Parallel Universe' dovetails the horns so acutely that they might be figure-skating the melodies. In context, 'Straight, No Chaser' and the farewell of 'Lost In The Stars' work perfectly and the occasional flicker of live electronics is much better adapted than on Bloom's earlier records.

**** **The Nearness** Arabesque AJ0120 *Bloom; Kenny Wheeler (t, flhn); Julian Priester (tb); Fred Hersch (p); Bobby Previte (d). 95.*

The surprise card is Priester and, with no electronics and several standards in the programme, this might have been an orthodox blowing record. Instead, Bloom recasts every melody and form in refreshing ways. Incredibly, she manages to find something new in 'Round Midnight', here done as a sober dance for the horns. The ballads 'The Nearness Of You' and 'In The Wee Small Hours' are almost spoken, with cadences of melody soft enough to suggest music drifting down from the stars. Wheeler is irresistible, the rhythm section marvellous, and the original 'It's A Corrugated World' keeps navel-gazing at bay. Very fine.

**** **The Red Quartets** Arabesque AJ0144 *Bloom; Fred Hersch (p); Mark Dresser (b); Bobby Previte (d). 5/97–1/99.*

Though in other ways she is quite unlike him, Bloom shares something of Steve Lacy's anti-virtuosity on the fish horn, often going aggravatingly against the grain of an otherwise busy dynamic. Her austere tone can at times seem baleful but on 'Time After Time' it comes across as bittersweet and affecting. In the absence of other horns, she forges an ever closer alliance with Hersch's flowing lyricism and it's their dialogue which is the heartbeat of the record, for all the excellent work put in by Dresser and Previte.

***(*) **Sometimes The Magic** Arabesque AJO 155 *Bloom; Vincent Bourgeyx (p); Mark Dresser (b); Bobby Previte (d). 6–7/00.*

Solos, trios and five quartets; this isn't the best of Bloom. Bourgeyx isn't a match for Hersch, although the rhythm section plays with authority: 'Truth In Timbre' is especially effective. In soliloquy, on 'Bewitched' and 'How Are Things In Glocca Morra?', Bloom seems to be thinking to herself, but she does continue her particular combination of standards, post-bop playing and atmospheric abstraction to remarkable ends.

***(*) **Chasing Paint** Arabesque AJ0158 *As above, except omit Bourgeyx; add Fred Hersch (p). 4–5/02.*

***(*) **Like Silver, Like Song** Artistshare 0007 *As above, except omit Hersch; add Jamie Saft (ky). 7/04.*

… *Meets Jackson Pollock* is the subtitle of *Chasing Paint*, and Jane's interest in music, painting and astronomy commingle in a typically beautiful set. The quartet feel as if they're moving towards group improvisations, such is the empathy suggested by the title-track, and as usual Hersch is outstanding at reading Bloom's moves. Her playing is always unclichéd; nothing seems to fall too easily under her fingers, yet the impression isn't strain but freshness.

There's only the lightest use of electronics in that set, but they play a more significant role on the other disc, perhaps because Saft is more of an exponent: 'Altair 4' is all bubble and bleep. The result is both more episodic and more integrated than its predecessors, shorter tracks flowing together, but with a jumpy, exploratory feel, expertly stabilized by Dresser and Previte. A new chapter, but not yet followed up.

Blue Notes

GROUP

Legendary South African exiles.

*** **Township Bop** Proper Pairs PRPCD013 *Mongezi Feza (t); Dudu Pukwana (as); Nick Moyake (ts); Chris McGregor (p); Johnny Mbizo Dyani (b); Louis Moholo (d); other musicians. 64.*

*** **Live In South Africa, 1964** Ogun OGCD 007 *As above. 64.*

Two years after Sharpeville, a mixed-race group (McGregor was white) playing jazz in Durban. Not long after, the Blue Notes went to the St-Juan-les-Pins jazz festival and never returned. The early group was more stylistically mixed than hindsight suggested. This is essentially a swing band, playing mostly in common time and with very few bop accents. Moholo (now the only survivor) mainly keeps it straight and the solos are delivered without much of the boiling dissonance that was to be a feature of later groups like Pukwana's Spear and Zila. Those bands were formed amid the agonies of exile, and it's idle to speculate how the Blue Notes might have evolved if they'd stayed in the Cape or in a more liberal climate. As the set progresses, a mixture of McGregor and Pukwana tunes (they take the bulk of the solo space, too) with 'I Cover The Waterfront' featuring a Gonsalves-like Moyake, it becomes possible to hear some intimations of the later style. Pukwana's 'B My Dear' has a tender plangency. Feza is less assertive than one expects, and nor is the sound pristine, but this still marks an important historical release and the closing 'Dorkay House' delivers raw excitement.

The other record is a genuine rarity, never previously available in Europe or the US. It is not strictly a Blue Notes record, but a larger band put together by McGregor after the nascent band's first appearance at the 1963 Johannesburg Jazz Festival. Some fine things, including two versions of 'The Blessing Light' and 'Take the Coltrane', but it offers only a partial sense of what was to follow.

Hamiet Bluiett (born 1940)

BARITONE SAXOPHONE, ALTO CLARINET, BAMBOO FLUTE

Settled in with the St Louis Black Artists Group in 1969, and in the '70s sparsely recorded before his association with the World Saxophone Quartet. Though the sound's been mollified by time, he can still make an elegant avant-garde roar on the big horn.

**** **Birthright** India Navigation IN 1030 *Bluiett (bs solo). 77.*

The baritone saxophone enjoyed a boom in the '50s. Why then? Harry Carney had turned it into a viable solo instrument; there were probably more good ensemble players around, conscious equally of the run-down on paying gigs with big bands and of the attractions of a little solo spotlight; lastly, the prevailing role-models on alto and tenor were, perhaps, a little too dominant. By contrast, no established baritone style developed; Gerry Mulligan was as different from Serge Chaloff as Chaloff was from Pepper Adams; and round the fringes there were players like Sahib Shihab and Nick Brignola doing very different things indeed.

Currently, the situation is much the same. The three most interesting baritonists all play in markedly different styles. The young Amerasian Fred Houn is very much a Carney disciple; Britain's John Surman blows baritone as if it were a scaled-up alto (which by and large it is); Hamiet Bluiett, on the other hand, gives the big horn and his 'double', alto clarinet, a dark, Mephistophelian inflexion, concentrating on their lower registers, but also capable of pushing both horns up to extraordinary heights.

Heard unaccompanied at The Kitchen, he is dark, rootsy and at moments almost unbearably intense. 'In Tribute To Harry Carney' is a deeply personal testimonial, redolent of the blues. The saxophonist's wife Ebu is the dedicatee of a short and heartful song. Other family members, including Hamiet Sr, are invoked in 'My Father's House'. Recorded without overdubbing or effects, but with multiple microphones to capture a sense of movement, the playing is hauntingly present, a vocalized sound that never becomes discursive but harks back to the most primitive of music-making and the most sophisticated gestures of the avant-garde.

***(*) **Resolution** Black Saint 120014 *Bluiett; Don Pullen (p); Fred Hopkins (b); Famoudou Don Moye (perc). 11/77.*
**** **Im/possible To Keep** India Navigation IN 1072 2CD *As above. 77.*
*** **EBU** Soul Note 121088 *Bluiett; John Hicks (p); Fred Hopkins (b); Marvin 'Smitty' Smith (d). 2/84.*

The *Resolution* quartet is perhaps heard to better effect on the deleted SOS, a live New York set of near-identical vintage, but the studio cuts are still absolutely compelling. Bluiett, on baritone only, is in sterling form, relaxed in perhaps the most conducive company he has assembled on record. Pullen and Hopkins are masters of this idiom, and Moye curbs his occasionally foolish excesses.

The reappearance of the material on *Im/possible To Keep* is a huge bonus to this rather truncated discography. More than two and a quarter hours of concentrated music here, including a massive version of 'Sobre Una Nube' and a splendid reading of Miles's 'Tune Up'. Hopkins is in great shape, sounding big and fast and unfailingly musical. Bluiett shifts from baritone to clarinet and flutes, playing fluently and with passion.

A generous mix and good registration of the lead horn redeems *EBU*'s slack execution and raises it to the front rank. Hicks is a much lighter player than Pullen and is perhaps too much of an instinctive lyricist to combine well with Bluiett's increasingly declamatory responses. The rhythm section lacks incisiveness, fatally so on an odd 'Night In Tunisia'.

***(*) **The Clarinet Family** Black Saint 120097 *Bluiett; Dwight Andrews (sno cl, s cl); Don Byron, Gene Ghee, John Purcell (s cl, bcl); Buddy Collette (s cl, acl); J. D. Parran (sno cl, s cl, acl, contralto cl); Sir Kidd Jordan (cbcl); Fred Hopkins (b); Ronnie Burrage (d). 11/84.*

Utterly remarkable. The ten-minute egg of hard-boiled clarinet revivalism. Bluiett's inspired project might look like a discursive guide to the woodwinds; in practice, it's a deeply celebratory, almost pentecostal rediscovery of the clarinet and its preterite cousins and second cousins. Kidd Jordan's hefty contrabass instrument, pitched at double B flat, has an extraordinary tonality on 'River Niger', a Jordan composition that conjures up oddly disconnected echoes of Paul Robeson in *Sanders of the River*.

There's a strong sense of tradition through this fine live set, recorded in Berlin: two long tributes to Machito and Duke Ellington, well-shared-out compositional credits, a startling bass solo from Hopkins and, following it, a beautifully judged climax. After *Resolution* and the better of the WSQ albums, this is the essential Bluiett album, albeit one in which he plays a collective and slightly understated role.

(*) **Live At Carlos I / *** **Another Night** / **(*) **Last Night** Just A Memory 9129, 9136, 9139 *Bluiett; Don Pullen, Mulgrew Miller (p); Fred Hopkins (b); Idris Muhammad (d); Chief Bey (perc). 86.*

The title has always caused confusion to non-New Yorkers. Carlos I was a club in the city, which is why there isn't a *Live At Carlos II/III*. What causes us confusion is why all three discs should have been considered worthy of release. Bluiett's out of tune yelping on 'A Night In Tunisia' on the first disc is totally distracting; an earlier 'Oleo' is better controlled. There is a long 'Autumn Leaves' on the second disc which isn't a lot better and much slack on the final volume, which has Mulgrew Miller in place of the double-booked or sick Don Pullen. That shift in dynamic from Pullen's percussive attack to Mulgrew's more accommodating approach is worth a listen, but what this needs is a sharp edit.

*** **Sankofa/Rear Garde** Soul Note 121238 *Bluiett; Ted Dunbar (g); Clint Houston (b); Ben Riley (d). 10/92.*

Here, with a pretty enterprising set that includes Julius Hemphill material as well as Bluiett originals, he seems to lag back and then over-compensate, happy to sit in with the band for a few measures and then roar away ahead of them. In places, Houston and Riley don't sound comfortable and what the set probably needed was a pianist more of Don Pullen's stamp.

**** **Young Warrior, Old Warrior** Mapleshade 2932 *Bluiett; Jack Walrath (t); Mark Shim (ts); Larry Willis (p); Keter Betts (b); Jimmy Cobb (d)*. 10/92.

In some regards this was a confusing period for the baritonist, who seemed anxious to approach traditional situations at the same time as he reinvigorated his avant-gardism. 'Blue'n'Boogie' seems an unlikely place to start, though it suits Jack Walrath to a T. There are duets with both bassist and drummer that seem to be exploring quite basic aspects of language. Willis is as fine and undervalued as ever and there is much of interest on the record, though no raptures.

***(*) **Libation For The Baritone Saxophone Nation** Justin Time JTR 8470-2 *Bluiett; James Carter, Alex Harding, Patience Higgins (bs); Ronnie Burrage (d)*. 97.

Bluiett first experimented with these forces in 1972 with the Baritone Saxophone Retinue, co-led with Pat Patrick and Charles Davis, and featuring Cecil Payne. Twenty years later, he revived the idea with the more anonymous International Baritone Conspiracy. Introducing the band at the 1997 Montreal Jazz Festival on *Libation*, Bluiett calls in his three baritone-wielding colleagues and the up-for-it Burrage as if he was warming up for James Brown on a funk revival tour. Bluiett is a master of upper-register playing, and some of his top lines are light and fleet enough to sound like rootsy alto. On 'Discussion Among Friends' he further extends the big horn's range with vocalized chord effects; but for the most part he sticks to the instrument's middle register, leaving the foundation work to Higgins and Harding.

Carter has, of course, carved his own path through this kind of repertoire; his composition 'J. B. Groove' is a tribute to the master, but one cast in a version of Bluiett's own groovy hybrid of R&B and the avant-garde. The other material is splendidly varied, with a reading of Sam Rivers's 'Revival', a brassy version of trombonist Frank Lacy's 'Settegast Strut' and with E. J. Allen's 'Discussion Amongst Friends' used as a set exercise for the ensemble.

*** **The Calling** Justin Time 162 *Bluiett; D. D. Jackson (p, org, ky); Kahil El'Zabar (d, perc, v)*. 10/00.

This showcases compositions by Jackson and El'Zabar, organized round a central improvisation, 'Ask And You Shall Find'. It is disconcertingly brief, but this is intended very much as an album of songs rather than long-form improvisations. El'Zabar contributes four numbers, including the very powerful 'Open My Eyes'. At the other extreme, 'Blues Grind' is a raw and dirty showcase for Bluiett's characteristically muscular baritone and for Jackson's organ grooves. Hamiet switches to bamboo flute for 'Ask And You Shall Find' but sticks mainly to his big horn, which more than ever is presented as a singing voice and here as a foil to El'Zabar's plaintive, folky vocals.

*** **Blueblack** Justin Time 158 *Bluiett; James Carter (bs, cbcl); Patience Higgins, Alex Harding (bs, bcl); Lee Person, Kahil El'Zabar (d, perc)*. 1/01.

If you still use an ink pen, peer into a bottle of Quink blue/black for a sense of this album's basic tonality. The lower registers are well catered for, and it takes a player of Bluiett's extraordinary range to make such a project interesting. The most effective use of the massed baritones and bass clarinets comes on 'Humpback' by the intriguing black composer Coleridge Taylor Perkinson, the first of a number of his compositions covered on a record which kicks off with a Motown cover and then disappears in precisely the opposite direction. Bluiett is still a genuine experimenter, prepared to let a very restrictive format drive him forwards.

**** **If Trees Could Talk** Mapleshade 6332 *Bluiett; Larry Willis (p); Asante (perc)*. 02.

These are mostly baritone/piano duets with the consistently underrated Willis, though the opening 'The African' has Bluiett accompanied only by the percussionist, and the closing 'Runaway' is a solo. Willis doesn't need to be flashy to shine on material like this. He's absolutely there on the Monk cover 'Ask Me Now' and he digs into a suspiciously sentimental bag on 'Cherry Pink, Apple Blossom White', which pokes gentle fun at all sorts of people who've touched this repertoire. Bluiett often sounds like he's on a smaller horn, but every note has weight and presence.

Also, in brief:

***(*) **Saying Something For All** Just A Memory JAM 9134-2. 7/77, 79.

Mostly duos with Muhal Richard Abrams (*p*) but 'Requiem For Kent State' was apparently recorded two years earlier at the Ohio college where four anti-Vietnam War protesters had been shot dead by the National Guard in 1970. Emotionally compelling and a definitive Bluiett performance.

*** **Dangerously Suite / *** Nali Kola** Soul Note 121018 & 121188. 4/81; 7/87.

Dangerously merely grafts African percussion and voice onto a basic quartet but just about succeeds. On *Nali Kola*, an awkward instrumentation is intriguingly handled and well recorded.

*** **Ballads And Blues: Live At The Village Vanguard** Soul Note 121288. 2/94.

Muscular elegance at the iconic jazz joint, and no less than his due.

*** **Makin' Whoopee: Tribute To The King Cole Trio** Mapleshade 040932. 97.

Bluiett's devotion to Nat Cole might seem improbable, but the overall effect is gorgeous and 'Route 66' is as bold a remake of an American classic as you'll hear.

***(*) **Same Space / ***(*) Join Us** Justin Time JUST 109-2 & 124-2. 97; 10/98.

A rainbow coalition with D. D. Jackson (*p*) and Mor Thiam (*perc*) and not really in the front line of Bluiett records.

*** **With Eyes Wide Open** Justin Time 138. 11/99.

Bluiett's playing has rarely been more soulful and melodic, but there are confrontational moments with guitarist Ed Cherry which raise the temperature and see the saxophonist head up into his very controlled false upper register.

Arthur Blythe (born 1940)

ALTO SAXOPHONE

Also known as Black Arthur, he originally divided his career between bebop and an innovative style that united the passionate immediacy of the early pioneers with non-Western harmonies and rhythms. Brilliant but erratic.

***(*) **In Concert** India Navigation IN 1029 *Blythe; Ahmed Abdullah (t); Bob Stewart (tba); Abdul Wadud (clo); Steve Reid (d); Muhammad Abdullah (perc)*. 2/77.

Arthur Blythe is a marvellous musician whose path has often seemed luckless. His India Navigation sets of the late '70s were breathtakingly original, and his form-sheet included demanding stints with Gil Evans and Horace Tapscott, with whom he was a founding member of two radical co-operatives, Artists Ascension and Union Of God's Musicians.

In Concert covers two major pieces, 'Metamorphosis' and 'The Grip'. The band has the sort of dark, experimental feel of Tapscott's West Coast collectives. The use of Stewart is brilliant and the absence of a string bassist irrelevant in face of his robust *legato* playing. Ahmed Abdullah is sharp and forceful, combining elements of Pops with Roy Eldridge and Charlie Shavers (and, frankly, nothing more contemporary than that). Blythe's solo formation isn't always entirely secure, but he is brimming over with ideas, and he attempts to string them together at least logically.

[redacted]

♛ **** **Lenox Avenue Breakdown**
Koch KOC CD 7871 *Blythe; Bob Stewart (tba); James Newton (f); James Blood Ulmer (g); Cecil McBee (b); Jack DeJohnette (d); Guilherme Franco (perc)*. 79.

In 1979 Blythe signed with Columbia and produced what became one of the masterpieces of modern jazz. *Lenox Avenue Breakdown* is a superlative piece of imaginative instrumentation, similar to the India Navigation set, but with the lighter and more complex sound of James Newton's flute backing the leader's extraordinary blues wail. There is scarcely a flat moment on the album, despite all four pieces being built round relatively static and repetitive ideas.

Stewart's long solo on the title-piece is one of the few genuinely important tuba statements in jazz, a nimble sermon that promises storms and sunshine. McBee has his moment on 'Slidin' Through', and Blythe himself saves his main contribution for the final track, the Eastern-sounding 'Odessa', on which he cries like a *muezzin*, a *cantor* and a storefront Salvationist, all in one impeccably structured arc. DeJohnette came of age with this record, playing with fire and authority, and with the sophisticated understanding of how rhythm and melody can combine. His own *Special Edition*, which included Blythe, was recorded the same year. His work behind Blythe on that final track deserves the closest attention. The other key element to the sound is Ulmer, who in those days was also moving comfortably between 'inside' and 'outside' projects.

There were more fine albums to come, but then Blythe's wind went, and he seemed lost. Much of his work in intervening years was in a pop vein, a watered-down version of the deep, urban groove he found on this great record. Sadly, most of Blythe's Enja records are no longer available, leaving a huge gap in the middle of the story.

***(*) **Today's Blues** CIMP 158 *Blythe; David Eyges (clo)*. 8/97.

An out-of-nowhere delight. The meeting with Eyges, who plays amplified cello, rekindles memories of Blythe with Abdul Wadud many years earlier, and the saxophonist's beautifully responsive and articulate lines are wonderful to hear. The ripe vibrato he puts on the end of some of his phrases, the rich, singing tone and speech-like reflexes all sound like Arthur at his best – and it's good to have him back on record sounding so strong. Eyges is no match – or for Wadud – but he plays second fiddle to the alto master with a fine good humour.

**** **Night Song** Clarity 1016 *Blythe; Chico Freeman (bcl, perc); Gust William Tsilis (vib, mar); Bob Stewart (tba); David Frazier, Josh Jones, Arto Tuneboyaciyan (perc)*. 97.

This finds Arthur in top form: raw, stylish, inventive and mixing tradition and experiment with great confidence. He varies an already enterprising personnel from track to track, calling on producer Freeman for some effective bass clarinet spots. He combines brilliantly with Stewart's parping tuba. The use of three hand-drummers gives parts of the set an almost ceremonial parade feel, something that has surfaced in Arthur's work here and there over the years. The title-piece – strictly 'Cancion De La Noche' – is a collaboration with vibist Tsilis and was set to become one of Arthur's signature pieces over the next few years, gently swinging, but also pointing at depths of harmony and of historical awareness. There is a nod to the modern-jazz tradition in a middle section that follows Monk's 'We See' with Strayhorn's mournful 'Blood Count'.

*** **Spirits In The Field** Savant 2024 *Blythe; Bob Stewart (tba); Cecil Brooks III (d)*. 99.

Recorded live at the Bimhuis in Amsterdam, this catches Blythe on a good night, playing with an intensity and focus not well represented by the recording. Stewart sounds muffled and the drums are overloud, but compositions as varied as the classic 'Lenox Avenue Breakdown' and Don Pullen's threnody for George Adams, 'Ah, George, We Hardly Knew Ya', are delightful performances and show that Arthur is still enjoying his purple streak.

*** **Blythe Bite** Savant 2036 *Blythe; John Hicks (p); Dwayne Dolphin (b); Cecil Brooks III (d)*. 3/01.

Largely dominated by Monk themes – 'Blue Monk', 'Ruby My Dear', 'Light Blue' – and graced by a fine interpretation of Trane's 'Naima', this is an appealing if slightly anonymous set. Relative to recent form, Arthur is a little low-key and leaves an unexpectedly large amount of space for Hicks and Dolphin. And yet it is the drummer who frequently captures the spotlight, a crisp and capable accompanist, with musical ideas of his own. The closing rendition of 'What A Friend We Have In Jesus' is moving.

***(*) **Focus** Savant 2044 *Blythe; Gust William Tsilis (b mar); Bob Stewart (tba); Cecil Brooks (d)*. 4/02.

This is essentially the working group. The instrumentation is a near perfect illustration of Blythe's desire to balance early jazz with 'avant-garde' philosophies and his fellow players seem consistently alert to the concept. Both Stewart and Tsilis contribute bass-lines and harmonic accompaniment. Their readings of two relatively unknown Monk tunes, 'Children's Song' and 'Stuffy Turkey', are a mixture of simplicity and sophistication, as is a rugged romp through 'C. C. Rider'. Blythe and Tsilis reprise the excellent 'Night Song', but the best of the writing is Arthur's. 'My Son Ra' is a moving and clearly very personal theme, while 'Hip Toe' suggests a range of listening that includes Ellington as well as Monk; sure enough, Duke's 'In A Sentimental Mood' is the album closer, but for the title-track, which is not much more than a solo coda.

Arthur's tone is stronger and more stringent than ever. He has a preacher's intensity and an increasingly vocalized attack that gives these tracks the immediacy and the power of song.

*** **Exhale** Savant 2050 *Blythe; John Hicks (p); Bob Stewart (b); Cecil Brooks III (d)*. 10/03.

The replacement of Tsilis with Hicks doesn't do this record any real favours. Blythe, though, is very much in his pomp and sails through these cuts with impressive intensity and admirable control. There isn't a bad track on the album, but it feels like more of the same, when we're looking to Arthur to push the envelope just a little bit again.

Also, in brief:

*** **Synergy** In + Out 77033. 7/96.
An intriguing trio set with David Eyges (*clo*) and the perennially undervalued Bruce Ditmas (*d*). Worth seeking out.

Jimmy Blythe (1901–31)

PIANO

Originally from Kentucky, he moved to Chicago in 1915 and spent the next dozen years working the South Side until his early death.

*** **Jimmy Blythe 1924–1931** RST JPCD 1510 *Blythe; Alfred Bell, Punch Miller (c); Darnell Howard (cl); Leroy Pickett (vn); Charlie Clark (p); William Lyle (b); W. E. Burton (d, kz); Jimmy Bertrand (wbd); Viola Bartlette, Alexander Robinson, Frankie Jaxon (v)*. 4/24–3/31.
*** **Messin' Around Blues** Delmark DE 792 *Blythe (pianola rolls)*. EARLY 20S.
An integral part of South Side music in the '20s, his extensive work for Paramount, Gennett and Vocalion mixes a strong blues-piano approach with flakes of stride and boogie-woogie, revealing a determined and creative thinker. The piano rolls remastered on *Messin' Around Blues* come in immaculate sound that must be as close as anyone will now come to Jimmy in the all too frail flesh. Some rinky-dink moments on these pop-blues tunes for the nickelodeon market, but for the most part thoughtfully conceived and executed. A slice of living history.

Also, in brief:

*** **State Street Ramblers: 1927–1928** / *** **... 1928–1931** RST JPCD 1512 / 1513. 27–28.
**** **State Street Ramblers 1928–1931** Cygnet CYG 1003. 28–31.
Knockabout stuff, mostly, but Johnny Dodds (*cl*) appears on the early sides. The Cygnet issue repeats later material, but in better sound.

Peter Bocage (1887–1967)

CORNET, VIOLIN

Born in Algiers, Louisiana, from a musical family, he learned to play in Storyville dance halls. Worked with Papa Celestin, Fate Marable and King Oliver, and later with Bechet as well, but disbanded the Creole Serenaders in 1939 and stopped working as a full-time musician.

(*) **Jazz Nocturne: Bocage & Bechet In Boston Jazz Crusade 3042 *Bocage; Brad Gowans (vtb); Sidney Bechet (ss); Ray Parker (p); Pops Foster (b); George Thompson (d)*. 5/45.
**** **With His Creole Serenaders And The Love–Jiles Ragtime Orchestra** Original Jazz Classics OJCCD 1835 *Bocage; Charles Love (t); Homer Eugene, Albert Warner (tb); Paul Barnes, Louis Cottrell Jr (cl); Benjamin Turner (p); Sidney Pfleuger (g); Emmanuel Sayles, (bj); McNeal Breaux, Auguste Lanoix (b); Albert Jiles, Alfred Williams (d)*. 6/60–1/61.
Bocage was a part of living musical heritage and these sessions, made a few years before his death, effectively got him out of a two-decade retirement in which he had done very little. He did, however, around this time join the Eureka Brass Band, which restored him to prominence. A gifted multi-instrumentalist, he had a light, fast trumpet sound that often, as here, sounds more sophisticated than its setting. The 1945 dates with Bechet are airshots from the Savoy Café and mostly of interest to Bechet collectors. Bocage doesn't sound ideally suited to the music and with just the two horns – Gowans comes in for the unavailable Foster on one date – the trumpeter is pretty much overwhelmed by the indomitable saxophonist.

Kim Bock (born 1967)

TENOR AND SOPRANO SAXOPHONES, BASS CLARINET

Born in Denmark and now settled in the US after studying there at Berklee and in Florida. Blooded on the circuit by a gig with Maynard Ferguson's Big Bop Nouveau Band.

***(*) **Secrets** Steeplechase SCCD 31603 *Bock; David Smith (T, FLHN); Adam Armstrong (b); Peter Retzlaff (d)*. 3/06.
It's always nice to discover a contemporary player whose first influence seems to be Sonny Rollins rather than the over-determining Coltrane. Bock writes a mean line and from the first bars of 'Secrets', you know you're in for something a bit special and different to the usual run. Without a harmony instrument, he and tearaway trumpeter Smith are required to touch in a bit of harmonic shading underneath the solos, but these are always integrated into the subsequent feature so that the feel is seamless. '65 Miles' evokes the great trumpeter's vintage bands, 'Cat In A Box' is a long piece apparently inspired by Elvin Jones's Lighthouse performances but named after a Bock family pet. 'Pivot Points' has a rugged, dramatic impulse, while 'Sepone' develops some ideas picked up on a study tour to South Africa. A name to watch, but already a highly impressive leader and composer, Bock sustains interest in this from first to last.

Phil Bodner (born 1919)

CLARINET, WOODWINDS

A valuable utility player, he saw service with Benny Goodman, Miles Davis/Gil Evans and countless others.

*** **Once More With Feeling** Arbors 19347 *Bodner; Joe Wilder (t); Ron Odrich (bcl); Hank Jones (p); Dick Hyman (p, org); Derek Smith (ky); Gene Bertoncini, Al Caiola, Jamie Colpitts (g); Milt Hinton, Dave Young (b); Charlie Gougen, Butch Miles, Bobby Rosengarden, Ron Traxler, Jimmy Young (d)*. 60–70.
This is a mixed bag of mosly unissued material from a musician who appeared frequently on other leaders' recordings without making much of a splash himself. Fairly undemanding repertoire, mostly old swing standards, but Phil's accurate pitching, keen sense of phrasing and quick harmonic reflexes make these thoroughly attractive sessions. Concentrating on clarinet (though the 'virtuosity' of the subtitle isn't often in view), he appears in a wide variety of settings over the decade, including a couple of tracks under Milt Hinton's leadership.

Eric Boeren

CORNET

Dutch improviser. Member of Available Jelly.

***** Joy Of A Toy / ***(*) Soft Nose** BvHaast 3341 / 1501 *Boeren; Michael Moore (as, cl); Wilbert de Joode (b); Han Bennink (d).* 6/77–3/99; 1 & 5/01.

A cluster of Ornette Coleman tunes, including the title-piece, enliven *Joy of a Toy* and confirm the obvious lineage with the great quartet of the '50s. That said, Boeren's own quirky 'A Fuzzphony', though obviously Ornette-influenced, is a vivid conception in its own right and so is his more mysterious 'The Elevation Of Colin Evans'. Moore is a master in these situations, wry and quirky but rock solid, while de Joode and Bennink provide an elastic but solid foundation. The formula is repeated on the second disc, with some more Ornette rarities – 'Eos', 'I Heard It Over The Radio' – mixed in with more strong originals; a more coherent set and, as with the earlier disc, a single standard: there it was 'Embraceable You', here it's Eubie Blake's 'Memories Of You'.

Stefano Bollani (born 1972)

PIANO

Raised in Milan, and an impressive stylist with big ideas.

***** Les Fleurs Bleues** Label Bleu 6635 *Bollani; Scott Colley (b); Clarence Penn (d).* 5–10/01.

***** Smat Smat** Label Bleu 6665 *Bollani (p, v, acc solo).* 5/03.

*****(*) Concertone** Label Bleu 6666 *Bollani; Orchestra Della Toscana.* 04.

Bollani's recording debut with bassist Ares Tavolazzi made clever use of such 'authentic' Italian material as 'Volare' and 'That's Amore' and managed to lend an element of grandeur to them both. The trio here is another cracking record. There aren't too many piano-players around who can namecheck Raymond Queneau as comfortably as they might reference Bud Powell or Bill Evans, but Stefano is a poetic singer as well. *Smat Smat* – 'small, small' in Danish – is nicely varied with voice and accordion and with the best-ever jazz version of 'Norwegian Wood'. The ambitious *Concertone* teams the pianist with a band well versed in jazz and improvised situations, with some good soloists. Paolo Silvestri's arrangements were original enough to persuade Bollani to include a rare standard, 'My Funny Valentine', alongside his own stuff. A recent association with Venus has led to a flurry of Japan-only releases, though some of these may well be available in other territories.

*****(*) Piano Solo** ECM 00071500 *Bollani (p solo).* 8/05.

ECM isn't short of graceful improvising pianists, but this intriguing release should add Bollani's name to the major-league roster. Everything is elegantly and thoughtfully done: a most unexpected 'On The Street Where You Live', given a new rhythmic profile; a Prokofiev improvisation (from the First Piano Concerto), which just about leaves the original theme audible; 'Do You Know What It Means To Miss New Orleans' and 'Maple Leaf Rag' given notably romantic interpretations; and 'Don't Talk (Put Your Head On My Shoulder)' a gorgeous send-off. Much of his best stuff is not easily available; this, though, is strongly recommended, with the hope that there will be more on ECM to come. Needless to say, the sound is a huge plus.

Also, in brief:

***** Gleda: Songs From Scandinavia** Stunt STU 5012. 5/05.

Continues a curious obsession with Nordic musics and languages. A bit different, but worth exploring.

Paul Bollenback (born 1959)

GUITAR

Born in Hinsdale, Illinois, he listened to rock, fusion and jazz (in that order) and studied jazz at Miami University.

*****(*) Original Visions** Challenge CHR 70022 *Bollenback; Gary Thomas (ts, f); Joey DeFrancesco (org); Ed Howard (b); Terri Lyne Carrington (d).* 2/95.

***** Double Gemini** Challenge CHR 70046 *Bollenback; Joey DeFrancesco (org); Jeff 'Tain' Watts (d).* 3/97.

****(*) Soul Grooves** Challenge CHR 70064 *Bollenback; Jim Rotondi (t); Steve Davis (tb); Steve Wilson (as); Eric Alexander (ts); Joey DeFrancesco (org); Jeff Tain Watts (d); Broto Roy (perc).* 12/98.

***** Dreams** Challenge CHR 70082 *Bollenback; Joe Locke (vib); Ray Drummond (b); Jeff 'Tain' Watts (d).* 01.

Bollenback progressed from able sideman to leader comfortably enough, though these records seldom stand out from the crowd. He seems divided, on *Original Visions*, between a harder, rockier route to catharsis and a more rigorous jazz achievement. He's not helped by the bottom-heavy sound and an indifferent choice of material, or indeed by Thomas, who seldom does this kind of gig any more. Yet when guitar, organ and drums lock together the music sometimes takes off.

Bollenback and De Francesco (a former boss) are clearly *simpatico*. 'Breaking The Girl', which opens *Double Gemini*, is about as swinging and hard-hitting a guitar/organ blowout as one can imagine. The set blends four originals with six pop tunes (Hootie And The Blowfish rather than Cole Porter) and Bollenback sounds very easy. Sting's 'Fields Of Gold' comes out very prettily, if just ahead of mood music, but the burners are genuinely exciting.

Soul Grooves is self-explanatory, drawing on Stevie Wonder, Marvin Gaye and the Temptations for material. The crack horn section is on hand mostly to play charts, though Wilson gets some agreeable space on 'Papa Was A Rolling Stone'. Three originals add some variety but it all needs one solid jolt to shake off the niceness.

The presence of the Rolling Stones' 'Wild Horses' on *Dreams* might raise hackles, but Bollenback pulls it off with aplomb and the trio format (with Locke in on the opening 'Estate') is settled and communicative. The interpretation of Michel Legrand's 'Summer Of 1942 (The Summer Knows)' is a stroke of genius. There's a Kenny Kirkland song as well, a welcome airing for the late pianist's 'Chance'. A fine record and a delight for anyone disillusioned with more recent Sco records.

*****(*) Brightness Of Being** Elefant Dreams ED4548 *Bollenback; Tim Garland, David 'Fathead' Newman, Gary Thomas (ts); James Genus (b); Terri Lyne Carrington, Ari Hoenig (d).* 10/05.

***** Invocation** Elefant Dreams 4550 *Bollenback; Randy Brecker (t); Ed Howard (b); Victor Lewis (d); Chris McNulty (v).* 6/07.

The first is a powerful, eclectic record on which Bollenback attempts to broaden his repertoire with a strong three-part suite based on *Tosca* (some sublimely dramatic moments on that), a version of Neil Young's 'Philadelphia' and a great take on 'Unchain My Heart' in tribute to Ray Charles. The second for the new label isn't quite as strong, and there's an elegiac quality, clinched on the closing 'After The Rain'. James Williams's 'Alter Ego' is the other interesting pick, but the two-part original title-track is masterly writing. Chris McNulty adds a pleasing dimension.

Salvatore Bonafede

PIANO

A quiet but solid progress on small Italian labels, but the reputation gathers momentum.

*** **Ortodoxa** Red RR123294 *Bonafede; Fabrizio Bosso (t); Rosario Giuliani (sax); Pietro Ciancaglini (b); Roberto Gatto (d). 00.*

Apart from a couple of Splasc(h)es and some early things on Ken which appeared here briefly, Bonafede isn't much known outside Italy. He isn't the kind of virtuoso to make a dramatic splash and most of the interest on the Red disc is in the quiet, authoritative writing on things like 'Charles Mingus' and two takes of a homage to Fellini. He has a sure, romantically boppish touch and a strong time-sense and always plays for the band.

*** **Journey To Donnafugata** CamJazz 7762 *Bonafede; Enrico Rava (t); John Abercrombie, Ralph Towner (g); Ben Street (b); Clarence Penn (d); Michele Rabbia (perc). 5/03.*

Music by Nino Rota from *The Leopard*, interwoven with a couple of cadenzas from Rava on Verdi's 'Gran Valzer'. That, plus a couple of original themes from Bonafede, yields a set that might itself work as a soundtrack but is also a rewarding listening experience. Abercrombie and guest Towner bring their very different styles to the table, but it's the trumpeter and the solid, thoughtful piano that makes the date.

**** **For The Time Being** CamJazz 7771 *Bonafede; Joe Lovano (ts); Adam Rogers (g); Mark Dresser (b); Paul Motian (d); Michele Rabbia (perc). 2/05.*

Bonafede steps onto an international stage with this and remarkably, apart from a couple of Rota bookends, it's a set entirely consisting of his own material. Lovano and Rogers lock together with the leader on some strong and memorable music, though often the shorter tracks have greater impact than the more extended pieces.

*** **Dreams And Dreams** CamJazz 7789 *Bonafede (p solo). 3/06.*

Bonafede's liking for homage pieces to musical greats is a sign of his essential modesty and thoughtful application to study. Here, it's John Taylor who is acknowledged and one can see why the Italian might admire the great Englishman: the same lyricism with a firm edge, an ability to play quietly but with massive substance, an almost folkish directness of expression where it's called for. Intriguing after so many strong group records to hear Bonafede solo. His coming out continues apace and at this rate even the great Enrico Pieranunzi will have to look to his laurels.

Also, in brief:

*** **Paradoxa** Red RR 123305. 05.

A muddy record by contrast with other recent dates, but Bonafede's intelligence shines through.

Sharkey Bonano (1904–72)

TRUMPET, CORNET, VOCAL

Born in New Orleans and much associated with NO revivalism. This, though, followed a period when he drifted around several musical jobs across America, waiting for renewed interest in the classic Louisiana style.

*** **Sharkey Bonano 1928–1937** Timeless CBC 1-001 *Bonano; Shorty Sherock (t); Santo Pecora, Moe Zudecoff, Julian Lane, George Brunies (tb); Meyer Weinberg (cl, as); Sidney Arodin (cl, tin whistle); Joe Marsala, Irving Fazola (cl); Hal Jordy (as, bs); Dave Winstein (ts); Johnnie Miller, Clyde Hart, Joe Bushkin, Stan Wrightman, Freddy Newman, Armand Hug (p); Joe Cupero, Frank Federico, Eddie Condon (g); Bill Bourjois (bj, g); Steve Brou (bj); Luther Lamar (tba, b); Chink Martin, Ray Bonitas, Thurman Teague, Artie Shapiro, Hank Wayland (b); Monk Hazel (d, melod, v); Leo Adde, Augie Schellange, Ben Pollack, George Wettling, Al Sidell, Riley Scott (d). 4/28–4/37.*

Although he was a New Orleans native, Bonano's early career points elsewhere. He tried out as a replacement for Bix with both the Wolverines and Jean Goldkette, for instance. The first two sessions here, though, are among the very few home-grown New Orleans sessions of the '20s, both showing an ironic New York influence, but with fine clarinet by Sidney Arodin and Bonano proving that he had a light but engaging lead as a cornetist. A jump forward to 1936 brings a more Dixieland-orientated sound, and three further sessions from later in the year and next find him in New York with a band largely made up of Condonites. Four tracks by a Santa Pecora group with Sherock round off the disc. Bonano's vaudevillian vocals dominate several tracks, but when his trumpet emerges he sounds in good fettle.

*** **At Lenfant's Lounge** Storyville STCD 6015 *Bonano; Jack Delaney (tb); Bujie Centobie (cl); Stanley Mendelson (p); Arnold 'Deacon' Loyacano (b); Abbie Brunies, Monk Hazel (d); Lizzie Miles (v). 8–9/52.*

*** **And His Band** Storyville STCD 6011 *As above, except omit Hazel and Miles. 12/52.*

Bonano returned to New Orleans and spent the rest of his life there, recording frequently in the aftermath of the great revival. Location recordings catch his able band in lively form. The leader's own playing suggests that he was more convincing as a front-man than as a soloist: if he pushes too hard, his tone thins out and his phrases buckle. But Delaney and Centobie are perfectly assured soloists and Bonano sensibly gives them the lion's share of the attention. Lizzie Miles sings a couple of songs on her first recording, and shouts encouragement, too. The recordings are clear enough, though they don't have much sparkle.

Joe Bonner (born 1948)

PIANO

Born, like Thelonious Monk, in Rocky Mount, North Carolina, which may explain something about his curious radical-conservative piano style. McCoy Tyner was also an influence.

***(*) **Parade** Steeplechase SCCD 31116 *Bonner; Johnny Dyani (b); Billy Higgins (d). 2/79.*

*** **Devotion** Steeplechase SCCD 31182 *Bonner (p solo). 2/83.*

*** **Suburban Fantasies / *** Two & One** Steeplechase SCCD 31176 / 37033/4 2CD *Bonner; Johnny Dyani (b). 2/83.*

A modernist who obviously listened productively to the swing masters, Bonner has a nice rolling delivery, which often contains gospelly touches. Dyani has the same dark strength, which in Bonner sounds as if filtered through some place between Monk and Cecil Taylor, and the association seems to grow in authority over time. *Parade* is relatively orthodox bop, but by the 1983 dates the two men are exploring more interesting territory; *Two & One* is a valuable mid-price compilation of their work together – generously proportioned, too.

***(*) **Suite For Chocolate** Steeplechase SCCD 31215 *Bonner; Khan Jamal (vib); Jesper Lundgaard (b); Leroy Lowe (d). 11/85.*
African elements emerge again on this lovely disc, which also features the under-recorded Jamal, who provides the leader with a continuous stipple of sound over which to lay his discontinuous and often edgy melody lines. A surprising record in many ways, it veers between experiment and conservatism, eventually coming down on the side of easy, unstressed swing.

*** **Impressions Of Copenhagen** Evidence ECD 22024 *Bonner; Eddie Shu (t); Gary Olson (tb); Holly Hoffman (f); Paul Warburton (b); J. Thomas Tilton (d); string trio. 81.*
Formerly on Theresa (who also released Bonner's intriguing *New Beginnings*) this is now available with a bonus version of 'Lush Life'. There are some effectively impressionistic moments and the use of strings is quite original and uncluttered, but it's not entirely consistent with Bonner's main line of interest in jazz.

***(*) **Monkisms** Capri 74003 *Bonner (p solo). 7/91.*
Ironically, where he sounds most like his distinguished homie and inspiration is on the closing 'Abide With Me'. Bonner is sufficiently *un*like Monk in approach to make this work. 'In Walked Bud' and 'Ugly Beauty', right in the centre of the set, both make genuine contributions to the literature. Other tunes are more conventional, though they repay careful listening. This lay unreleased for nearly a decade.

***(*) **The Art Of Jazz Piano** Black Orchard 5580 *Bonner (p solo). 03.*
Nice to have something new to add to Bonner's long-static entry, which hasn't changed much since our first edition. The pompous title apart, this is a terrific set, thoughtful and darkly romantic, with a certain resemblance to Horace Tapscott's work. An intriguing set-list includes 'Willow, Weep For Me', McCoy Tyner's 'Passion Dance' and Herbie Hancock's 'Speak Like a Child', two Harold Vick tunes (!) and some fine originals from Joe, including 'We Will Be Together' and 'Ode to Trane'. It would be nice if this helped propel a largely forgotten figure back into deserved prominence, but it may be too subtle for that.

Also, in brief:

*** **New Life** Steeplechase SCCD 31239. 8/86.
A routine trio record.

*** **The Lost Melody** Steeplechase SCCD 31227. 3/87.
A different trio, and better, but even the addition of Bob Rockwell (*ts*) doesn't set it on fire.

Thomas Borgmann (born 1955)

SOPRANINO, SOPRANO AND TENOR SAXOPHONES, WHISTLES

Born in Münster, he is an improviser in the grand tradition of European free playing.

***(*) **Orkestra Kith 'N Kin** Cadence CJR 1081 *Borgmann; Martin Mayes (frhn); Lol Coxhill (ss); Erik Balke (as, sno); Dietmar Diesner (as, ss); Jonas Akerblom (bsx); Pat Thomas (p, elec); Hans Reichel (g, daxophon); Christoph Winckel (b); Mark Sanders (d). 5/95.*
*** **The Cooler Suite** Grob 539 *Borgmann; Peter Brötzmann (as, ts, cl); William Parker (b); Rashied Bakr (d) 1/97.*
*** **Stalker Songs** CIMP 160 *Borgmann; Peter Brötzmann (ts, cl, tarogato); Wilber Morris (b); Dennis Charles (d). 9/97.*
*** **The Last Concert: Dankeschön** Silkheart SHCD 20151 *As above, except omit Brötzmann. 5/98.*
*** **BMN Trio ... You See What We're Sayin'** CIMP 188 *As above, except omit Charles; add Reggie Nicholson (d) 10/98.*
The 1995 ensemble recording has a spirited hour-long piece (and a foolish ten-minute encore). There are few 'solos' as such, more disparate lines drawn by different groupings, with the rousingly arranged finale raising the spirits despite an amateurish recording.

The trio with Morris and Charles was a regular working outfit. Guesting on *Stalker Songs*, Brötzmann seems to be scaling himself down a bit for the occasion, and CIMP's 'truthful' sound isn't entirely adequate, but the two half-hour improvs are good and gripping. Charles died a few months later; the Silkheart documents their last preserved appearance – two enormous cuts plus another meaningless encore. A new trio convened to make *You See What We're Sayin'*, which starts with a solemn tribute to the departed drummer before thundering through three more intense blows. Borgmann synthesizes a lot of the familiar uproar of his predecessors to ends which are intermittently dramatic.

Although recorded almost by chance on a spare tape he happened to have in his pocket, *The Cooler Suite*, from that now-defunct club in New York, has plenty of presence; it isn't a great recording and when the music peaks, there's troublesome distortion. Parker is often relegated to the background but he comes through with clarity here and there. Borgmann holds his own.

David Borgo

SOPRANO AND TENOR SAXOPHONES, WHISTLE, CLARINET

A fine player, Borgo is also much admired as director of jazz at the University Of California San Diego and as the author of Sync or Swarm, a theoretical study of contemporary improvisation.

***(*) **Ubuntu** Cadence CJP 1045 *Borgo; George Lewis (tb); Jason Robinson (ts); Anthony Davis, Rick Helzer (p); Bob Magnusson (b); Nathan Hubbard, Bob Weller (d). 05.*
The winner of the 1994 International John Coltrane Competition, Borgo has more of Dexter Gordon and Wayne Shorter in his sound. His tenor has a rich but edgy quality that, coupled with a strong harmonic sense and crisp but never mechanical rhythm, gives his work a compelling quality.

Most of his recording to date has been on small and hard-to-find labels, though some were covered in our last edition. *Ubuntu* is a fascinating programme of material by Abdullah Ibrahim, Harry Miller, Curtis Clark, Winston Ngozi and Zim Ngqawana, the cream of South African jazz. It's a very different record from Borgo, not least in having a certain consistency of tone and substance from start to finish. The large ensemble is again used in different combinations and with considerable taste and logic. Ibrahim's 'Blues For A Hip King' is the only disappointment, possibly a touch overworked. Otherwise, excellent, and the opening 'Nkosi Sikeleli Afrika', with Lewis blaring out his line like a preacher, is quite wonderful.

Ralph Bowen

TENOR SAXOPHONE

Experienced post-bopper who's seen service with Horace Silver, Renee Rosnes and elsewhere.

***(*) **Movin' On** Criss Cross Criss 1066 *Bowen; Jim Beard (p); Jon Herington (g); Anthony Jackson (b); Ben Perowsky (d). 12/92.*
***(*) **Soul Proprietor** Criss Cross 1216 *Bowen; John Swana (t); Sam Yahel (org); Peter Bernstein (g); Brian Blade (d). 5/01.*
*** **Keep The Change** Criss Cross 1243 *Bowen; Ryan Kisor (t); Orrin Evans (p); Reuben Rogers (b); Gregory Hutchinson (d). 10/03.*

Bowen was already a mature player when he made his debut as leader. He'd been building up a stock of compositions since his teens and there are seven of them on *Movin' On*. The title-track is a lean but lyrical tune that propels him into the first of a batch of fine solos. 'A Little Silver In My Pocket' acknowledges an apprenticeship with Horace, and Beard even contributes an idiomatic solo. 'Just Reconnoitring' is the only disappointment and a giveaway title, noodling through some 'sheets of sound' stuff in a cursory way.

The follow-up was slow in coming and at first glance looks like a routine blowing situation. What saves it is the absolute confidence of the playing right through the group. Bowen's all over 'My Ideal' in an indolent, Dexterish way, and there are good things from Swana and Blade in particular. Perhaps too 'insiderish' to attract much public notice, but a cracking performance none the less. *Keep The Change* proceeds in a similar way. There's been nothing since, though Bowen has kept busy in Philadelphia and elsewhere, perhaps honing another batch of songs for a return to the studios.

Lester Bowie (1940–99)

TRUMPET, FLUGELHORN

Born in Maryland, he grew up in St Louis and then based himself in Chicago from the mid-'60s, becoming a major force in both the AACM and the Art Ensemble Of Chicago. He lived and worked in Africa and Jamaica for spells and finally found his most popular niche with his Brass Fantasy group.

*** **Duet** Improvising Artists IAI 123854 *Bowie; Phillip Wilson (d). 1/78.*
*** **The Fifth Power** Black Saint 120020 *Bowie; Arthur Blythe (as); Amina Claudine Myers (p, v); Malachi Favors (b); Phillip Wilson (d). 4/78.*

Bowie's '70s band provides a more straightforward kind of post-Chicago jazz, but this quintet is loaded with expressive talent; Blythe and Myers are the outsiders – he swaggeringly verbose, she a gospelish spirit – but they add new flavours to Bowie's sardonic music. The 18 minutes of 'God Smiled On Me' are several too many although the free-for-all in the middle is excitingly done, while '3 In 1' beautifully balances freedom and form. Wilson was briefly with the proto-Art Ensemble, later with Paul Butterfield, and was later cruelly murdered. The duos are strong, of their time, free music full of vernacular references. Very short duration.

*** **The Great Pretender** ECM 829369 *Bowie; Hamiet Bluiett (bs); Donald Smith (ky); Phillip Wilson (d); Fontella Bass, David Peaston (v). 6/81.*
(*) **All The Magic! ECM 810625 2CD *As above, except omit Bluiett, Smith; add Ari Brown (ss, ts), Art Matthews (p). 6/82.*

This was a disappointing band, at least on record. In concert, Peaston's rendition of 'Everything Must Change' was astonishingly uplifting, but the version on *All The Magic!* Is very tame. *The Great Pretender* began Bowie's exploration of pop standards as vehicles for free-jazz satire, but it tends to go on too long. Perhaps the typically resplendent ECM recording didn't suit the group, though the leader's feature on 'Rios Negroes' is fine. The second half of *All The Magic!* multitracks his trumpet into an expressionist cartoon of smears, growls, chirrups and other effects.

*** **The Odyssey Of Funk And Popular Music Vol. 1** BirdologyFDM 37004 *Bowie; Joseph Gollehon, Ravi Best, Gerald Brazel (t); Joseph Bowie (tb, v); Luis Bonilla, Josh Roseman, Gary Valente (tb); Vincent Chancey (frhn); Bob Stewart (tba); Victor See Yuen (d); Dean Bowman (v). 9–10/97.*
(*) **When The Spirit Returns Birdology FDM 83471 *As above, except omit Joseph Bowie. 9–11/99.*

Bowie kept working until overtaken by liver cancer. By this time, the Brass Fantasy was a showbiz outfit and there's no shock in hearing them tackle 'Don't Cry For Me, Argentina', 'Nessun Dorma', and something each by Marilyn Manson and the Spice Girls. It's still fun, though, on the first of these at least; the later one is shadowed by Lester's looming demise, but the choice of material, apparently inspired by Bowie's teenage daughter, is even bolder and more contemporary.

Also, in brief:

(*) **I Only Have Eyes For You / **(*) **Avant Pop** ECM 825902 / 829563. 2/85; 3/86.

On record, Brass Fantasy only ever delivered a lightweight irreverence. The title of the second of these is an awful giveaway.

*** **Works** ECM 837274. 81–86.

Selections from four ECM discs, plus one track ('Charlie M') from AEOC's *Full Force*.

Charles Brackeen (born 1940)

TENOR AND SOPRANO SAXOPHONES

Born in Oklahoma, he was influenced by Ornette Coleman but created his own intense sound and style. Ex-wife JoAnne is a significant piano stylist.

***(*) **Bannar** Silkheart SHCD 105 *Brackeen; Dennis Gonzalez (t); Malachi Favors (b); Alvin Fielder (d). 2/87.*
*** **Attainment** / **** **Worshippers Come Nigh** Silkheart SHCD 110 / 111 *Brackeen; Olu Dara (c); Fred Hopkins (b); Andrew Cyrille (d, perc); Dennis Gonzalez (perc). 11/87.*

Apart from a 1968 disc for Strata East with three quarters of the Ornette Coleman group, Brackeen was a stranger to the studios until in 1986 the managing director of Silkheart persuaded the reclusive saxophonist to record again. In contrast to most reed-players active at the time, Coltrane wasn't the main influence. The stop-start melodic stutter of 'Three Monks Suite' on *Bannar* is immediately reminiscent of Ornette, while 'Allah' on the same album recalls Ayler. Brackeen favours a high, slightly pinched tone; his soprano frequently resembles a clarinet, and his tenor work often disappears into the altissimo range. Interestingly, 'Three Monks Suite' is wholly composed and Brackeen only really lets rip as a soloist on 'Story', a limping melody with enough tightly packed musical information to fuel two superb solos from the horns.

Gonzalez is a fine, emotive trumpeter, but he lacks the blowtorch urgency of Dara's more hotly pitched cornet. 'Worshippers Come Nigh' is an exciting jazz piece. 'Bannar' confusingly finds its way onto this session rather than the one named after it. Of the two discs cut at the session, *Attainment* is the less interesting, but only because there are no solos on a par with 'Worshippers' and 'Story'. Good support from the rhythm players, even if they aren't quite up to the quality of Haden and Blackwell.

JoAnne Brackeen (born 1938)

PIANO

JoAnne Grogan grew up in California and moved to NY after divorcing saxophonist Charles Brackeen. The only female Jazz Messenger (1969–72), she has a muscular but harmonically limpid solo style.

*** **Six Ate** / *** **Snooze** Candid 71009 / Choice CRS 109
Brackeen; Cecil McBee (b); Billy Hart (d). 3/75.
Much of Brackeen's earlier work is no long available. This is an exception. Originally called *Snooze*, one of the best of her originals, it's also still available in that form on Choice though it lacks the bonus track of 'I Didn't Know What Time It Was'. The material is nicely varied, with JoAnne tackling Miles's rarely covered 'Circle' and Wayne Shorter's always demanding 'Nefertiti'. There's a hint of a McCoy Tyner influence in some of the voicings, but she has her own strong voice already, as well she might at 36.

***(*) **Turnaround** Evidence 22123 *Brackeen; Donald Harrison (as); Cecil McBee (b); Marvin 'Smitty' Smith (d). 2/92.*
On *Turnaround*, taped at Sweet Basil in New York, Brackeen's group kicks into top gear straight away with a finely judged version of 'There Is No Greater Love'. The set is dominated, though, by the original 'Picasso' (no discernible relation to the famous Coleman Hawkins solo) and by Ornette Coleman's title-tune, which is played very straight and confounds any notion that Brackeen avoids playing in orthodox blues formats. Harrison is hesitant here and there, forming his solos with unusual care, perhaps thrown off slightly by the pianist's use of unconventional supplementary harmonies. Smith and McBee are a dream combination, and the whole set is very well recorded, if a little toppy in places.

***(*) **Power Talk** Turnipseed Music TMCD 08 *Brackeen; Ira Coleman (b); Tony Reedus (d). 4/94.*
The concert documented on *Power Talk* takes the wheel on an extra turn. Opening with a magnificent stop-action reading of 'There Is No Greater Love', Brackeen powers through a mostly standards trio, repeating 'Picasso' and 'Cosmic Ties And Mud Pies' from *Where Legends Dwell* and giving both the big treatment. Her young colleagues don't show her undue deference, forging ahead a couple of times as she pauses to elaborate points and then defiantly accelerating again as she changes pace to catch up. It must have been an exhilarating night.

**** **Pink Elephant Magic** Arkadia 70371 *Brackeen; Nicholas Payton (t); David Liebman (ss); Chris Potter (ss, ts); John Patitucci (b); Horacio El Negro Hernanadez (d); Jamey Haddad (perc); Kurt Elling (v). 3/99.*
This sounds like a template for about five different albums and a proving ground for as many unpredictable and creative bands. As a soloist Brackeen is not as prominent as on her trio recordings, but she is emphatically in charge of the music, and the set showcases half a dozen wildly original new numbers. 'Beethoven Meets The Millennium In Spain' is a clever meeting of musical languages, the title-piece is sheer playfulness and wit, and 'What's Your Choice, Rolls Royce?' provides Kurt Elling with a wacky feature. His is not the only guest voice on the album. The ever-inventive Liebman is supreme on two numbers. Perhaps the centrepiece of the album is an unaccompanied variation on Dave Brubeck's 'Strange Meadowlark', a meditative excursion that clinches the old ballad's mysterious quality.

***(*) **Popsicle Illusion** Arkadia 70372 *Brackeen (p solo). 7/99.*
This has the feel of a fire hydrant being turned on, at least in the number of bases it touches. Though we rate it highly, it's more for its individual, track-by-track achievements. At length, it's a tiring listen, given the sweeping changes which Brackeen brings. Boogie and blues variations jostle with what sound like homages to modern composers and a version of 'From This Moment On' that feels like the tune's being turned inside out. Strong and accomplished work from a very individual figure, but sample a track or two at a time.

Also, in brief:

*** **Aft** Timeless TTD 115. 12/77.
Intriguing trio with Ryo Kawasaki (*g*) and Clint Houston (*b*).

*** **Prism** Choice 1024 / Absord 148. 6/78.
Possibly available as an import, this duo with bassist Eddie Gomez urgently deserves wider circulation.

Don Braden (born 1964)

TENOR SAXOPHONE

A swinging mainstream player who won Grammys with both Betty Carter and Jeanie Bryson. Now a solid recording artist in his own right.

*** **The Time Is Now** / ***(*) **Wish List** Criss Cross 1051 / 1069
Braden; Tom Harrell (t, flhn); Steve Turre (tb on Wish List only); Benny Green (p); Christian McBride (b); Carl Allen (d). 1/91; 12/91.
Braden's debut was widely praised but it wasn't a patch on the sequel, an elegant set of standards and refreshingly straightforward originals. Instead of overloading themes with harmonic changes, Braden builds in bridge sections which shift the tempo from fours to threes. He's an intelligent arranger, too. Turre and Harrell wouldn't be everyone's idea of a *simpatico* brass-line, but Braden has them working in easy tandem without diluting what each does best; Harrell is unusually fiery on 'Just The Facts', a schematic minor blues with a gentle twist in the tail. It's the title-track, appropriately closing the record, that confirms Braden's enormous potential, a dreamy, almost wistful song that steadily uncovers its riches.

CORE COLLECTION

**** **After Dark**
Criss Cross 1081 *Braden; Scott Wendholt (t, flhn); Noah Bless (tb); Steve Wilson (as); Darrell Grant (p); Christian McBride (b); Carl Allen (d). 5/93.*
The third Criss Cross marks a sudden and dramatic maturing of his style. Not only is Braden playing with grace and beauty as before, but his writing and arranging skills seem to have made a huge step forward. There is a nocturnal programme to the record which gives it a sombre, though by no means

downbeat, emphasis. Originals like the uneasy 'R.E.M.' and the gently upbeat 'Dawn' are interspersed with 'You And The Night And The Music', 'Monk's Dream' and Stevie Wonder's 'Creepin''. An essential contemporary record.

**** **Brighter Days** High Note 7076 *Braden; Xavier Davis (p); Dwayne Burno (b); Cecil Brooks III (d).* 01.
This is as straightforward and swinging as it gets, a top-notch hard-bop set with no pretensions and more swing than the biggest kids' playground you ever saw. Don pays tribute to Stanley Turrentine on 'Sweet T', nods to Coltrane on 'My Favorite Things', while still making the song his own, and even manages to banish memories of Duke's great soloists on his interpretation of 'Prelude To A Kiss'. He's never made a more coherent or a more relaxed album, and while it doesn't quite match up to the glory of *After Dark*, it's still a major statement by one of the best repertory players in the business at the moment.

***(*) **Workin'** High Note HNCD 7155 *Braden; Kyle Koehler (org); Cecil Brooks III (d).* 6/05.
Typical of Braden not to deliver just another generic organ trio date. This is a beautiful set, atmospherically recorded at Cecil's with announcements left in place and a touch of background buzz. The group rips through 'You Can't Find Love' (an Earth, Wind And Fire song) as opener, but then Braden plays an unaccompanied welcome to his new baby daughter; he adds the tiny 'Moving In' later, also without accompaniment. There is a nice batch of originals in the centre of the set, with 'Where There's Smoke' generating terrific power over ten minutes, then a bit more funk with 'The Closer I Get To You', another subtle original 'The Vail Jumpers' and an orthodox funk-out on 'Feel Like Makin' Love' to finish the date. There's not an awkward moment, forced climax or unnecessary gesture anywhere on this.

Also, in brief:

***(*) **The Open Road** Double-Time DTRCD 114. 7/96.
Lacks a certain focus, but in 'Lush Life' delivers a career-best performance, so still a considerable disc.

*** **The Fire Within** RCA 63297. 99.
There are still copies of this around, despite RCA's apparent indifference to modern jazz. Kenny Kirkland was supposed to have been involved on some tracks but died before the recording and wasn't replaced. The trio cuts are still exceptional, but two other groups were also involved.

**** **Contemporary Standards Ensemble** Double-Time DTRCD 177. 00.
Co-fronted with Terell Stafford (*t*) and Vincent Herring (*as*), so less focus on Braden himself. Fine record, though.

Bobby Bradford (born 1934)

TRUMPET, CORNET

Played with Ornette Coleman in Los Angeles in the '50s, and eventually replaced Don Cherry in the quartet in 1961; then closely associated with John Carter, both as a duo and in group contexts.

*** **Love's Dream** Emanem 4096 *Bradford; Trevor Watts (ss, as); Kent Carter (b); John Stevens (d, co).* 11/73.
Bradford's best work with Ornette is apparently lost, and the recordings made under his own name are curiously unsatisfactory, full of good things but ultimately underachieved.

Most of this material originally appeared on two early Emanem LPs. There are a couple of extra tracks for the CD, including a second version of 'Coming On'. The material was recorded at Le Chat Qui Pêche club in Paris. Bradford had been in London two years before and made a couple of records for Freedom (later Nessa) with the Spontaneous Music Ensemble. He invited Watts and Stevens over to play at the club gig (there's a nice story about John, having gone in to get a light for his cigarette, leaving the gas burning for the week they were away) and called in Kent Carter, who already lived in France.

But for the tonality and timbre of the horns, the immediate impression is of some lost Ornette Coleman/Don Cherry date. It's clearly not Blackwell or Higgins at the kit. Stevens sounds immaculately on the money; Watts is in fine voice, endlessly inventive; only Bradford sounds dull. Most cuts have had to be edited for technical reasons, but it's still an interesting disc.

** **Lost In LA** Soul Note 121068 *Bradford; James Kousakis (as); Roberto Miguel Miranda, Mark Dresser (b); Sherman Ferguson (d).* 6/83.
** **One Night Stand** Soul Note 121168 *Bradford; Frank Sullivan (p); Scott Walton (b); Billy Bowker (d).* 11/86.
Lost In LA has precious few striking moments and the single-horn format of *One Night Stand* prompts some more of his bravura and his most thoughtful solos; but these are largely indifferent works. An important and adventurous player, Bradford has yet to recapture the brilliance of the 1973 *Secrets* with Carter; even the live sets seem to lose something of their burnish.

*** **Purple Gums** Asian Improv AIR 0064 *Bradford; Francis Wong (ts, f); William Roper (tba, perc).* 10/02.
The nine pieces are all co-credited – 'No notes, no discussions, just horn to the lips, blow some air'. Which makes the rounded, harmonious results some tribute to a very *simpatico* threesome. Cornet, tenor and tuba would once have been a very scarce instrumentation and Bradford's place in the development of chamber-jazz is likeably honoured by such a set. Everyone does, though, play carefully and deferentially and across 71 minutes one might wish for the occasional eruption. Roper contributes a shaggy dog story or two as a spoken-word component and they fit in rather well. Bradford's elegance and choice of notes are unimpaired, though he wobbles a little here and there.

Carmen Bradford

VOICES

From Austin, Texas, but raised in California, and a ballad singer with genuine warmth. Has done sterling educational work at the University Of Southern California. Won a Grammy with George Benson.

*** **Finally Yours** Evidence ECD 22186 *Bradford; Bill Easley, Steve Greenfield (ts); Charlton Johnson (g); James Polk (p); a.o.* 92.
***(*) **With Respect** Evidence ECD 22115 *Bradford; Charles Owens (sax); Donald Brown, Cedar Walton (p); Steve Nelson (vib); Dori Caymmi, Michael O'Neil (g); Robert Hurst (b); Ralph Penland (d); Bill Summers (perc).* 7/93.
*** **Home With You** Azica 72227 *Bradford; Shelly Berg (p).* 5/04.
Originally on Amazing, Carmen's debut isn't quite that, but it has some nice things going on. Her take on Ella's 'Rough Riding' is great and there isn't much that seems to faze that rich, sonorous voice. Ray Charles's 'I Believe To My Soul' perhaps steps on the

emotional gas too hard, but this is a lady who feels every line and it's pointless to expect cool and laid-back performances.

The second album is a cracker and stands up well even after a decade and more. Walton was a great phone call and his 'Even Steven' is a highlight. The personnel is cleverly deployed: Caymmi is featured on a duo setting of 'Lush Life', Donald Brown takes some of the other piano parts. The material is strong and Carmen sounds in fantastic voice.

It's something of a mystery why ten years went by without a follow-up. Busy as she is, recording may simply not have seemed a priority. The new one finds the voice sounding maturer and more subtly inflected. There isn't quite the same power but in this intimate setting that doesn't matter too much. 'My Shining Hour' was an obvious choice in the circumstances and it's a triumph, but there are nice versions too of 'Take The "A" Train' (a seeming quote in there from Anita O'Day) and 'Sweet Georgia Brown', and Carmen indulges herself with a bit of modern pop in 'How Sweet It Is'. A successful disc, but *With Respect* is still the one to go for.

Perry Bradford (1893–1970)

PIANO, VOCALS

Born in Alabama and raised in Atlanta, he was working in Chicago before the First World War. Later became Mamie Smith's musical director. Known as Mule.

*** **And The Blues Singers In Chronological Order** Document 5353 *Bradford; Gus Aiken, Louis Armstrong, Johnny Dunn, Bubber Miley (c); Bud Aiken, William Dover, Herb Fleming, Charlie Green, Calvin 'Fuzz' Jones (tb); Harry Hull (btb, b, bhn); Buster Bailey (cl); Hersal Brassfield (cl, as, ts); Garvin Bushell (as, cl); Don Redman (as); James P. Johnson, Charles Edward Smith, Leroy Tibbs (p); Gus Horsley, Stanley Wilson (bj); Walter Wright (b, bhn); Ed Jackson, Kaiser Marshall (d); Julia Jones, Louise Vant (v, acc); Ethel Ridley (v). 5/23–2/27.*

*** **A Panorama: 1923–1927** Timeless 1073 *Similar to above. 23–27.*

**** **I Ain't Gonna Play No Second Fiddle** Frog 56 *Similar to above. 23–27.*

Bradford's not much more than a footnote in most jazz histories, but his association with some of the great names and his ability to create vivid blues settings and novelty songs of real musical worth – 'I Ain't Gonna Play No Second Fiddle' (with Louis Armstrong), 'Liza Johnson Got Better Bread Than Sally Lee' – make him a musician of real interest and charm. His vocals are workmanlike and it's really as a blues composer (he and Mamie Smith effectively kicked off the blues craze) that he is worth remembering. The Document set doesn't entirely exhaust the legacy and the chronological organization can be tiring, but it's probably the best resource. That said, either of the other two will do: *Panorama* has much the same stuff, with cuts by the Gulf Coast Seven and the Georgia Strutters; Frog also do a nice job. The Depression basically did for Bradford but he lived on through another two or three generations of popular music, largely forgotten but always ripe for rediscovery.

Tiny Bradshaw (1905–58)

VOICES, PIANO, DRUMS

A master of blues and jump, born in Youngstown, Ohio. Graduated in psychology from Wilberforce University but worked with Luis Russell and the Mills Blue Rhythm Band.

***(*) **Breakin' Up The House** Proper Pairs 23 2CD *Bradshaw; Shad Collins, Talib Dawud, Billy Ford, Henry Glover, Lincoln Mills, Sammy Yates (t); Leslie Ayres (t, p); Leon Comegys, Eugene Green, George Matthews, Andrew Penn, Alfonso Young (tb); Don Hill, Bobby Holmes, Russell Procope, Sonny Stitt (as); Ornington Hall (as, bs); Pritchard Chessman, Rufus Gore, George Nicholas, Red Prysock (ts); Happy Caldwell (ts, cl); Charlie Fowlkes (bs); Duke Anderson, Wild Bill Davis (p); Jimmy Robinson (p, org); Les Erskine, Willy Gaddy, Leroy Harris, Bob Lessey (g); Clarence Mack, Curley Russell, Eddie Smith, Leonard Heavy Swain (b); Arnold Boling, Earl Fox Walker (d); Dorena Deane, Jack Wolf Fine (v). 9/34–7/51.*

*** **Tiny Bradshaw, 1934–1947** / *** **...1949–1951** Classics 5011 / 5031 *Similar to above. 9/34–3/47; 11/49–7/51.*

*** **The Great Composer** King 653 *Bradshaw; various personnels. 2/50–1/58.*

'He wrote and played them all,' it says on the cover of *The Great Composer*, and while that's a bit overdone, he was a fantastic entertainer whose energy impressed Johnny Hodges. The first Classics documents the transition from swing to jump-blues and shows how shrewd a recruiter he was. Things like 'Well, Oh Well' and 'The Train Kept A'Rollin'' were jukebox hits. The later stuff is increasingly generic but never fails to entertain.

Ruby Braff (1927–2003)

CORNET, TRUMPET

Reuben – hence Ruby – Braff left his native Boston at the start of the '50s and began to record in New York with Vic Dickenson and Urbie Green. He played powerful, melodic cornet, utterly distinctive, and had an outsize personality. After a brief eclipse, Braff continued to make fine records into his seventh and eighth decades.

***(*) **Linger Awhile** Vanguard 79608 *Braff; Buck Clayton (t); Vic Dickenson, Benny Morton (tb); Samuel Margolis (ts, cl); Buddy Tate (ts); Edmond Hall (cl); Jimmy Jones, Nat Pierce, Sir Charles Thompson (p); Steve Jordan (g); Aaron Bell, Walter Page (b); Jo Jones (d). 52, 53, 54.*

Some of the tracks are under Dickenson's leadership, but it's Ruby who's the main solo voice throughout, in a variety of partnerships. A long 'Sweet Sue, It's You' finds him in company with saxophonist Samuel Margolis, over whom posterity has drawn a veil. It bookends the disc with a wonderful 'I Can't Get Started', where Ruby is partnered by the effervescent Clayton, an interesting exercise in contrasting trumpet styles. Lots of good things in between, including 'Ghost Of A Chance' and 'I Cover The Waterfront', all played at length. Nice moments, too, from Morton, Hall, Tate and Thompson.

*** **Little Big Horn** Fresh Sound FSRCD 321 *Braff; Billy Byers (tb); Sam Margolis, Marty Napoleon (ts, cl); Milt Hinton (b); Jo Jones (d). 55.*

Not the greatest of recordings, but some very nice performances, including 'Between The Devil And The Deep Blue Sea', 'Shootin' High' and 'In The Shade Of The Old Apple Tree'. Ruby cuts through the mix nicely and his top notes are mostly free from distortion. The rest don't fare quite so well.

**** **2 × 2: Ruby Braff And Ellis Larkins Play Rodgers And Hart** Vanguard 8507 *Braff; Ellis Larkins (p). 10/55.*

A dream ticket. Larkins is the consummate accompanist and he knew more about these songs than almost anyone currently working. Ruby is in full voice, both pungent and lyrical on 'My Funny Valentine', 'I Could Write A Book' (compare with Miles Davis's floating filigree), and the less well-known 'Where Or When' and 'I Married An Angel'. The sound is up close and very faithful to both instruments.

***(*) **Braff** Lone Hill Jazz 10210 *Braff; Lawrence Brown (tb); Coleman Hawkins (ts); Ernie Caceres (bs); Dave McKenna, Nat Pierce (p); Don Elliott (vib); Freddie Green (g); Eddie Jones (b); Buzzy Drootin (d). 55.*

Lone Hill smartly snapped up this Columbia Portrait set, which seemed to disappear almost as soon as it was released. The personnel speaks for itself, and the prospect of hearing Braff in the company of Hawkins is irresistible. The addition of some bonus tracks only makes the set – which has a terrific cover picture – even more appealing.

*** **Hi-Fi Salute To Bunny** RCA 2118250 *Braff; Benny Morton (tb); Pee Wee Russell (cl); Dick Hafer (ts); Nat Pierce (p); Steve Jordan (g); Walter Page (b); Buzzy Drootin (d). 3–4/57.*

***(*) **Easy Now** RCA 211852 *Braff; Emmett Berry, Roy Eldridge (t); Bob Wilber (cl, ts); Hank Jones (p); Mundell Lowe (g); Leonard Gaskin (b); Don Lamond (d). 8/58.*

Not the most personable or accommodating figure to do business with (hence the 'Mr Hyde and Mr Hyde' joke), Braff is a hugely entertaining performer whose cornet style seems to have arrived a generation too late. It has an almost vocal agility that balances delicacy of detail with a strong underlying pulse and harmonic richness. Like Roy Eldridge, who joins him on some of the *Easy Now* tracks, he is a player who bridges the gap between early jazz and swing, and then between swing and (hard as it may be to square this with his conservative/mainstream niching) bebop. Listen, though, to the phrasing on the tribute to Bunny Berigan and it is possible to hear strong intimations of Fats Navarro and even that other style-switcher Charlie Shavers.

The two RCAs see him develop into a different player, and in embryo the protean stylist he was to remain until the '90s. Comparing these lushly mastered sessions with a recent Concord does the RCA technical department no favours, but it also confirms that Braff's mature style was in place almost from the beginning rather than coming along later in a bid to keep pace with the youngsters. One further indication of his bridge-building capacity is that old-school players like Morton and Russell manage to sound comfortable alongside the bustly Hafer.

**** **Complete Original Quartet/Quintet Sessions** Gambit 69261 *Braff; Roy Eldridge (t); Urbie Green (tb); Benny Goodman (cl); Sam Herman, Steven Jordan, Mundell Lowe (g); Hank Jones, Dave McKenna (p); Leonard Gaskin, Al Lucas, Tommy Potter (b); Buzzy Drootin, Don Lamond (d). 9/55–8/58.*

A valuable gathering together of the small groups from the period. The sound isn't exceptional, but Braff's association with McKenna was one of the most fruitful of his career; two men so very different physically – Dave is huge – but with the same leathery romanticism in their playing. There probably isn't a single classic performance on this, though 'It's Wonderful' and 'Dancing In The Dark' would be on most fans' compilation tapes; just strong, melodic playing from start to finish.

*** **You're Getting To Be A Habit With Me** Fresh Sound FSCD 1614 *Braff; Hank Jones, Nat Pierce (p); Don Elliott (vib); Milt Hinton (b); Don Lamond (d). 59.*

A fascinating reissue from a fertile time in Ruby's life, though also sadly the beginning of a longish fallow spell on record. 'Cabin In The Pines' and 'When Your Lover Has Gone', as well as most of the other tunes, are rarely played now in a jazz context, so there's a curious period feel to the set (actually two separate sessions). 'You'd Be So Nice To Come Home To' is great and Ruby's clever flattening of his top notes lends the piece a gently sardonic edge.

*** **Recovered Treasures** Jump 1229 *Braff; Bobby Hackett (c); Vic Dickenson (tb); Kenny Davern, Peanuts Hucko (cl); Al Klink (ts); Dave McKenna, Ralph Sutton (p); Marty Grosz, Bucky Pizzarelli (g); Jack Lesberg (b); Mel Lewis, Buzzy Drootin, Jake Hanna (d); strings. 1/61, 12/81.*

The '60s were a thinnish time for Ruby, so anything from that decade has to be considered a plus. There is material from January 1961 from a club date with Sutton at Eddie Condon's, followed by the only surviving recordings of Braff with Hackett, stretching out over some familiar medley material; McKenna is stunning on these cuts. The final track, 'When You're Smiling', comes from 1981 and a loose jam with Dickenson, Davern and Klink. That's the solid jazz core of the album. The first few tracks are taken from a 1981 date on which he and Ralph Sutton played a series of classical arrangements by Dick Hyman, originally planned as a demo tape for André Previn while he was chief conductor at the Pittsburgh Symphony Orchestra. They're pretty stiff and unyielding, but pleasant enough and certainly welcome to any dedicated Braff collector.

*** **Grand Reunion** Chiaroscuro 117 *Braff; Ellis Larkins (p). 72.*

This was the first reunion of a duo that had got together in 1955 and was to repeat the experiment 20 years later. The pace is mostly gentle, partly to suit Larkins, who is a fine ballad player, but also to highlight a more reflective side to Braff. Ruby invests even his most languid solos with a hint of fires beneath, and when occasion demands he simply doubles up the tempo and raises the ante that way. There are a couple of extra tracks not on the original LP, but the best of the session is still to be found in 'Love Walked In' and a lively but philosophical version of 'Ain't Misbehavin''.

***(*) **Live At The New School** Chiaroscuro CRD 126 *Braff; George Barnes, Wayne Wright (g); Michael Moore (b). 4/74.*

Despite the amiably waspish chat on the first of these, they couldn't get along together, but while they were playing rather than squabbling Braff and Barnes produced some of the best small-group jazz of the day. Needless to say, the critics were looking in the other direction at the time. The Chiaroscuro documents an entire concert at the prestigious New School for Social Research, a recording made by the audio engineering class. It was actually the last gig in an influential series known as Jazz Ramble, and it seems appropriate that it should have been a group touching so many stylistic bases that rang down the curtain. Braff's sponsorship of the young wasn't limited to having students in the booth. The inclusion of young Michael Moore in the quartet was a masterstroke, bringing forward one of the best mainstream–modern bassists of his generation and taxing him to the limit. You can almost hear Moore learning on some of the less familiar material, things like 'With Time For Love' and Don Redman's 'Nobody Else But You', just two of ten tracks that were not included on the original release.

*** **Ruby And Woody: It Had To Be Us** Chiaroscuro 204 *Braff; Woody Herman (cl, v); John Bunch (p); Wayne Wright (g); Michael Moore (b); Jake Hanna (d). 75.*

Augmented by three alternates and an interview with George Avakian, this is a welcome part of the current Braff discography and will, of course, appeal to Herman collectors as well. The partnership is outstanding on 'I Hadn't Anyone Till You' and 'There Is No Greater Love', with both men blending tradition with a thoroughly modern approach.

*** **R & R** Chiaroscuro 211 *Braff; Ralph Sutton (p); Jack Lesberg (b); Gus Johnson (d). 10/79.*

Back in 1980, Ralph Sutton released a batch of duo performances on the Chaz label. This is one of the most valuable, brought back from obscurity in 2002 by Chiaroscuro. Braff is in fine form and relishes the partnership from start to finish. There are lots of Armstrong references in Ruby's solos; 'Royal Garden Blues', 'Big Butter And Egg Man' and the closing 'Dinah', always a favourite, are pungently authentic. The recording isn't pristine but is more than acceptable.

*** **America, The Beautiful** Arbors 19269 *Braff; Dick Hyman (org). 4/82.*

Brass and organ has been a winning combination for 400 years, and this is no exception. Hyman turns in lovely, flowing lines. Braff is responsive and alert, but also deeply evocative. This was originally issued as part of the George Wein Collection under the off-putting title *Pipe Organ Recital Plus One*, but in the wake of the World Trade Center attacks interest in sentimental Americana increased exponentially and this reissue has probably started tears coursing many times since. Few of the tunes are overtly nationalistic: 'When It's Sleepy Time Down South', 'Muskrat Ramble' and a rumbustious 'Dinah' are probably the best cuts.

*** **The Canadian Sessions** Sackville 5005 2CD *Braff; Gene DiNovi (p); Ed Bickert (g); Don Thompson (b); Terry Clarke (d).* 79–84.

Themed much as big Dave McKenna likes to programme a set, with songs about love and the heart, the first half of this is clever, allusive and entirely convincing. The doubts creep in a bit later, when Ruby is playing with Thompson and Clarke and the pace somehow drops, not so much rhythmically as emotionally. The Gershwin and Berlin material is expertly played, but without much excitement. DiNovi has spent too many years in the shadows, but sounds convincing here, bringing his own agenda to the material without crowding the boss.

*** **As Time Goes By** Candid 79741 *Braff; Howard Alden (g); Frank Tate (b). 5/91.*

Recorded live in London, with a thoroughly sympathetic group and an intriguing programme of songs. Braff is in excellent form, trying out variants on familiar harmonies and sometimes wholly recasting old songs. Mary Lou Williams's wonderful 'Lonely Moments' is too rarely covered and, following 'Shoe Shine Boy' as it does, gets the album off to a stunning start which isn't quite sustained.

***(*) **Live At The Regattabar** Arbors ARCD 9131 *Braff; Gray Sargent (p); Jon Wheatley (g); Marshall Wood (b). 11/93.*

*** **Controlled Nonchalance** Arbors ARCD 9134 *As above except omit Wheatley; add Scott Hamilton (ts); Dave McKenna (p); Chuck Riggs (d). 11/93.*

The earlier of these – by just a few days – was recorded on the 30th anniversary of President John F. Kennedy's assassination and in the heart of Kennedy country – the Regattabar is in the Charles Hotel, Cambridge, Massachusetts. Though there is no mention of the date's significance on the record, can it be that it contributed something to the quiet centredness of the session, which conveys a mood closer to melancholy than to nonchalance? Control, though, definitely. Braff's activities had been curtailed somewhat in the previous couple of years by attacks of the wind-player's curse, emphysema; but he was fit enough to take charge of both these groups, leading them through two superbly crafted programmes of standard material. 'No One Else But You' is revived and gives Jon Wheatley his most effective feature, and here Braff's increasingly obvious interest in playing saxophone lines on cornet (Ben Webster is his avowed model) is given full rein. Gray Sargent has a more plangent, blues-influenced style, which is effectively deployed on 'Give My Regards To Broadway' and on the brand-new 'Orange' – a departure in the Braff canon in that the composer introduces it on piano. That warms the instrument up nicely for McKenna, four nights later with the augmented group. Qualitatively there really isn't much to choose between these groups, but one misses the stillness and precision of the drummerless quartet and the slight sense that, except for 'Struttin' With Some Barbecue' (played with a Latin spin) and 'Sunday', both of which are triumphant, Braff is slightly eclipsed by the others.

[illegible]

**** **Calling Berlin: Volume 1**

Arbors ARCD 19139 *Braff; Ellis Larkins (p); Bucky Pizzarelli (g).* 6–7/94.

The Berlin they're calling on isn't the German capital but the great composer. This is the kind of intimate setting and this is the sort of material that suits Braff to a 't', and he plays superbly. 'Blue Skies' and 'Alexander's Ragtime Band' are impossible to fault, and 'How Deep Is The Ocean?' has a wise and almost philosophical quality that is utterly engaging. Working with Ella Fitzgerald turned Larkins into a front-row accompanist. He is never less than interesting; even when he and Braff seem to start in different keys, the pianist makes something of a virtue of their displacement.

*** **Calling Berlin: Volume 2** Arbors ARCD 19140 *As above, except omit Pizzarelli. 6–7/94.*

Pizzarelli doesn't appear on the second volume at all, a pity because he adds light and shade to 'It's A Lovely Day Today' and 'Russian Lullaby', and it would have been good to get more of him.

***(*) **Being With You: Ruby Braff Remembers Louis Armstrong** Arbors ARCD 19163 *Braff; Joe Wilder (flhn); Jon-Erik Kellso (c); Dan Barrett (tb); Scott Robinson (bs, cl); Jerry Jerome (ts); Bucky Pizzarelli (g); Johnny Varro (p); Bob Haggart (b); Jim Gwin (d).* 4/96.

Pops was always the single greatest influence on Braff's playing, and this nicely crafted tribute shows some of the ways. The group is a mixture of the great-and-good and relative unknowns, but the playing is of the highest quality; though fellow cornetist Joe is around for only a single track, the long 'Royal Garden Blues', he brings such colour and vibrancy to it as to colour the whole album. The opening take on 'I Never Knew (Where Roses Grew)' sets the tone for a richly varied session that ends on the theme tune ('When It's Sleepy Time Down South') and on a point of rest.

**** **Braff Plays Wimbledon: First Set / *** ... Second Set** Zephyr ZECD 15 / 16 *Braff; Warren Vaché (flhn); Roy Williams (tb); Brian Lemon (p); Howard Alden (g); Dave Green (b); Allan Ganley (d).* 9/96.

Braff Plays Wimbledon: The Second Set ZECD 16 *As above. 9/96.*

Not, as it probably sounds, a live album but an exquisitely crafted studio session that sees Braff tackling a batch of unusual and rarely visited standards and bringing to them all a now familiar but no less startling creative verve. His ability to climb inside the harmonic structure of the tune and to reinvent it wholesale is endlessly satisfying, and on this occasion he is joined by three players – Vaché, the estimable Williams and Zephyr's leading light, Lemon – to create two hours of vibrant and intelligent jazz. The first set includes a long version of 'Take The "A" Train' and 'The Very Thought Of You', while the second majors on an extended reading of the Sweets and Basie jumper 'Jive At Five'. Williams is supreme, poised and unflustered by the fastest and sometimes not the most secure change of pace and key; and the rhythm section, which has been tested almost to destruction over the years, delivers a rich, elastic beat that is the perfect platform for Braff.

***(*) **Born To Play** Arbors 19203 *Braff; Kenny Davern (cl); Howard Alden, Bucky Pizzarelli, Jon Wheatley (g); Michael Moore, Marshall Wood (b); Jim Gwin (d).* 4/99.

This is not a collective personnel but the actual line-up for a most unusual band, Braff as ever experimenting and trying out new combinations of sound. The combination of three guitars is excellent, filling out a rich harmonic backdrop for the two horns. Davern is in quiet and thoughtful form, but Ruby goes for broke with big solos on Charlie Chaplin's 'Smile' and on the opening 'Avalon'. He decides to sing on the final number, 'Born To Lose', but the performance is so weighted with irony that one is inclined to grant him the small self-indulgence in return for so imaginative and unexpected a set.

*** **Ruby Braff And Strings: In The Wee, Small Hours In London And NY** Arbors 19219 *Braff; John Bunch, Brian Lemon (p); Bucky Pizzarelli (g); Lennie Bush, Michael Moore (b); Terry Jenkins, Kenny Washington (d); strings.* 11/78–3/99.

The former of these is an elegant and mostly very good strings session, marked by solid and unspectacular solos. Lemon is masterly and Bucky Pizzarelli lopes along with amiable inattention, often sounding as if he's listening to some other set on headphones. The passage of time confirms its quiet authority.

The other set offers more recent material from the Big Apple. The emphasis was on tunes associated with Bing Crosby and Frank Sinatra, but there's nothing either gently crooning or unduly blue-eyed about Braff's playing, which is as pugnacious and forthright as ever. Some of the ballad playing does sound as if it is past everyone's bedtime, but Ruby keeps the interest up, throwing in some unexpected items like the Irish song 'Too-Ra-Loo-Ra-Loo-Rai' from the New York sessions and a brilliant rendition of 'Go Fly A Kite'. The NY band is fantastic, with Pizzarelli and Bunch providing the kind of accompaniment that allows Ruby to take flight.

***(*) **The Cape Codfather** Arbors 19222 *Braff; Kenny Davern (cl); Tommy Newsom (ts); John Bunch (p); Howard Alden (g); Michael Moore (b); Kenny Washington (d).* 3/99.

*** **Music For The Still Of The Night** Arbors 19221 *As above, except omit Davern, Newsom.* 00.

Arbors have done him proud over the last few years, and Ruby turns in another cracking set on *The Cape Codfather*. Nothing to set the heather on fire, innovation-wise, but solid standards jazz and a rare Braff original in 'Orange' which is just about the shortest thing on the set but certainly one of the most compelling. Davern is his grouchy, curmudgeonly best (let's hope they didn't have to share a dressing room), and the now familiar line-up does its stuff with impressive ease and assurance..

Music For The Still Of The Night carries on the theme. Lest anyone think this is a mild, late-night set of slow jazz ballads, it actually comes across much more pungently than that, a set of mid-tempo swingers that allows Ruby to do his stuff with uncomplicated authority. 'When It's Sleepy Time Down South' and 'Willow Weep For Me' are astonishingly good, and completely unsurprising. The miracle is that Ruby continued to turn in quality jazz performances well past his 70th birthday.

***(*) **I Hear Music** Arbors 19244 *Braff; Tommy Newsom (ts); Bill Charlap (p); Bucky Pizzarelli (g); John Beal (b); Tony DeNicola (d); Daryl Sherman (d).* 7/00.

A new band this time out, but not much significant difference in the sound. Ruby is in great form on 'Wouldn't It Be Loverly?' and a brisk and breezy 'Chicago Medley'. His tone and attack sound as supple and responsive as ever, and he deliberately softens his approach around Newsom. All the way from the opening title-track to the last bars of the original 'We're All Through', this exudes delight.

*** **Watch What Happens ...** Arbors 19259 *Braff; Dick Hyman (p); Howard Alden (g); Jake Hanna (d).* 9/01.

You wouldn't know it from the music, but this was recorded in Manhattan just one day after the World Trade Center attacks. Ruby is in spanking form and if the trauma of the day before hit him at all, it wasn't until after this beautifully crafted set was put to bed. There was no bass-player, possibly because of disruption in the city, and Alden had to be called in to sub for Bucky Pizzarelli, but you wouldn't think that was anything other than the planned session. 'The Blue Room' is a *tour de force*, and it's only topped by a lovely reading of 'Over The Rainbow' and by a version of 'Shadowland', which counts as one of Ruby's best solos of recent years. He and Hyman have a telepathic partnership and Hanna is in the groove from start to finish. Lovely as it is, thank God they weren't tempted to re-record 'America, The Beautiful'.

**** **You Brought A New Kind Of Love** Arbors ARCD 19260 *Braff; Bill Charlap, Dick Hyman (p); Bucky Pizzarelli (g); Jake Hanna (d).* 01.

Though ailing and at times audibly short of strength, Braff plays here with the studied sincerity that made him such a great soloist. There are no emotional fireworks, just a steady restatement of the musical armature that seems to reveal much more than a florid approach could. The melodic understanding is rich and deep. On the title-track (wonderful) and 'Between The Devil And The Deep Blue Sea', Braff manages to hint at half a dozen harmonically related songs without ever getting into a tiresome quotation game. Ruby's thoughtfulness has never been better evidenced than on these trios and quintets.

*** **C'Est Magnifique!** Arbors 19270 *Braff; Bucky Pizzarelli (g); John Pizzarelli (g, v); Ray Kennedy (p); Martin Pizzarelli (b); Jim Gwin (d); Rachel Domber, Ross Firestone, Dan Morgenstern, Daryl Sherman (v).* 6/02.

These were the last studio recordings. Braff was seriously ill with a pulmonary disorder and was transported by wheelchair much of the time. Even so, he scarcely sounds like an old man on most of these tracks, playing with all his old subtlety, still building up solos from the bottom note of a sequence, still sounding pungent and romantic by turns. As usual, some relatively unusual material, including 'Was I To Blame For Falling In Love With You', 'When A Woman Loves A Man' and 'My Honey's Lovin' Arms'. The Pizzarellis play supportively, but with imagination. The Cole Porter title-tune features an extraordinary vocal chorus consisting of the session producer Rachel Domber, singer/pianist Daryl Sherman and two of the most distinguished jazz writers, who happened to be in the studio. A lovely, warm curtain call.

Also, in brief:

*** **Ruby Got Rhythm** / *** **Where's Freddie** Jazz Colours 874716 2 / 874773 2. 51, 54, 67; 67.
Sessions from 1951, 1954 and 1967 on the first disc and from 1967 on the second, featuring the Alex Welsh band, and featuring Vic Dickenson, George Wein, Ed Hall and many others.

*** **Complete Recordings Featuring Jim Hall** Gambit 69620. 58.
These dates were co-led with Hank Jones, who actually takes much of the credit on this useful compilation. Variable sound, but well within acceptable limits. Material from *Goes Girl Crazy*, *You're Getting To Be A Habit* and *Easy Now*.

*** **Concord Jazz Heritage Series** Concord Jazz 4833. 74–95.
Not easy to sum up such a wonderful archive, but track by track this is a jewel.

*** **Mr Braff To You** Phontastic 7568. 10/83.
The title offers a nice insight into Ruby's character, abrasive, but able to send himself up. The music's tough and playful by turns, too. Scott Hamilton features.

(*) **Ruby Braff And Dick Hyman Play Nice Tunes Arbors ARCD 19141. 94.
That they do, but in a curiously uninvolving way.

*** **You Can Depend On Me** Arbors 19165. 9/98.
Rising 70, and ably abetted by Johnny Varro and Bucky Pizzarelli, Ruby sounds in good form. 'S'posin'' and 'Big Butter And Egg Man' stand out.

*** **Variety Is The Spice Of Braff** Arbors 19194. 02.
Several groups represented but the variety actually blunts the impact rather than enhancing it.

Anthony Braxton (born 1945)

ALTO SAXOPHONE, ALL OTHER SAXOPHONES AND CLARINETS, FLUTE, ELECTRONICS, PERCUSSION

Few modern musicians have been so extensively documented. Joined the AACM in Chicago and emerged as a free-jazz experimenter but one who claims an influence from the cool, white sound of Paul Desmond and Warne Marsh. An enormous body of work ranges from solo saxophone performance to huge orchestral and operatic projects, the latter based on a highly personal cosmology/mythography admixed equally of African sources and science fiction.

*** **Three Compositions Of New Jazz** Delmark DS 423 *Braxton; Wadada Leo Smith (t, perc); Leroy Jenkins (vn, vla, perc); Muhal Richard Abrams (p, clo, cl). 4–5/68.*
*** **Anthony Braxton/B-X/N-O-147A** Sunspot 524 *As above, except omit Abrams; add Steve McCall (perc). 9/69.*
*** **This Time ...** Sunspot 525 *As above. 1/70.*
The dateline on *Three Compositions* is significant, a year of radical departures and revolutionary hopes. The disc contains two compositions by Braxton, one by Smith. As John Litweiler suggests in a useful biographical liner-note, the middle piece is the one in which the new language that Braxton, Smith and Abrams are articulating can most readily be accessed. The saxophonist still sounds hot and fierce, still the disciple of Parker and Dolphy, not yet of Marsh and Desmond. All the same, these graduation exercises by the 1968 AACM show class. The loose, drummerless concept works well for all three, and the music, though still slightly raw, stands up well after 40 years.

The quartets with Jenkins, Smith and McCall, originally on BYG/Actuel, are a welcome reappearance of two sets that illustrate the same aesthetic with equal clarity. The addition of a percussionist gives the music a fleeting impression of regular metres. The two non-Braxton compositions are Smith's brooding processional 'The Light On The Dalta' (sic) and Jenkins's 'Simple Like', a howling atavistic 'blues'. Braxton's own procedures were at this time closer to free improvisation than they became later. Full appreciation of both the later sets is hampered by shaky sound quality, which blurs most of the detail, and a sometimes capricious multi-instrumentalism.

♛ **** **For Alto** Delmark 420 *Braxton (as solo). 10/68.*
An epoch in modern jazz. Here Braxton virtually deconstructs his instrument. The piece dedicated to John Cage moves into areas where the saxophone is no longer played idiomatically or even identifiably but creates it own instant sound-world, a philosophy very much in keeping with Cage's own. Bent notes, smears, trills and tongue-slaps are by no means new in jazz, indeed they have always been part of the jazz musician's dialect, but what Braxton does here is to make them the basis of a new language.

There are moments when he appears to invoke and to subvert the structure of the blues, and it is possible to hear the whole of *For Alto* as a radical gloss on the blues. But it's no mere musicological exercise; Braxton creates a highly personal drama and one that was to provide the template for much of what he was to do subsequently. *For Alto* is one of the genuinely important American recordings, still powerfully listenable and endlessly fascinating.

*** **Donna Lee** Free America/Universal 067 849-2 *Braxton; Michael Smith (p); Peter Warren (b); Oliver Johnson (d). 72.*
***(*) **Saxophone Improvisations Series F** Free America/Universal 087 345-2 *Braxton (as solo). 72.*
Recorded in Paris, where the whole American free jazz community seemed to have decamped at the beginnng of the '70s. Braxton's exploration of 'the tradition' was just getting under way at this point and his interrogation of 'Donna Lee' and 'You Go To My Head' sit strangely alongside his original compositions.

A week after the group recording, Braxton returned to Studio Decca and taped a further series of solo alto saxophone improvisations. The tracks are again dedicated to tutelary presences in Braxton's world, from fellow AACM member Maurice McIntyre, to utopian inventor Buckminster Fuller and chess grandmaster Bobby Fischer. There is a spectrum of attacks and articulations within the 'Composition No 26' range. Again, one senses that each section is devoted to specific technical parameters. These, though, are never the only point of the exercise. These are vividly expressive pieces from a master musician.

**** **News From The 70s** Felmay 7005 *Braxton; Kenny Wheeler (flhn); George E. Lewis (tb); Dave Holland (b); Barry Altschul (d). 5/72–11/76.*
Braxton's second creative high-water mark came through his membership of Circle and his association with Chick Corea, Kenny Wheeler, Dave Holland and Barry Altschul. The latter trio provide the anchor to this valuable set, which is edited by the musicologist Francesco Martinelli, using tapes long hidden away in Braxton's home. Long-standing fans who these days are used to very high opus numbers indeed will be excited by the inclusion of 'Composition 8c/g', two striking solo horn performances, and

even more enticingly 'Compositions -1 & -2'. The first of these is a Town Hall recording of Braxton on clarinet with Dave Holland on cello, and it has been heard before. 'Four Winds' is also familiar (though not this version) from Holland's classic *Conference Of The Birds* disc on ECM. Braxton is immensely engaging on his high-end instruments (including piccolo) and Lewis is in powerful, almost tailgating form. Wheeler's flugelhorn work is as intense and thoughtful as ever on the other quartet piece. Rounding out the set, a very effective clarinet/bass duo with Dave Holland.

Braxton's articulation is still boppish and phrase-based, but one can also hear him break his line down into constituent parts, experiment with drones and almost toneless passages, and delve into rhythmic complexities which draw something from Coltrane's later period with Rashied Ali.

(*) **What's New In The Tradition Steeplechase 37003 2CD
Braxton; Tete Montoliu (p); Niels-Henning Ørsted Pedersen (b); Albert 'Tootie' Heath (d). 5/74.

The two-volume *In The Tradition* was Braxton's first released attempt to show that underneath the hard edge there was a jazz spirit. It's an awkward, strangely antiquated and often unappealing session, largely because Montoliu was so patently at odds with Braxton's intentions. The saxophonist's lines on shibboleths like 'Ornithology' are so clearly drawn as to render the piano accompaniment almost redundant. The bass and drums by contrast are almost ideally adapted to Braxton's needs, a particular tribute to NHØP's resilience and catholicity of taste. The bassist's finest moment is a sombre contrabass/contrabass clarinet duet on 'Goodbye Pork Pie Hat', the most funereal of funeral music.

*** **First Duo Concert** Emanem 4006 *Braxton; Derek Bailey (g).* 6/74.

The two players met and rehearsed the day before the London concert and swapped notes. Braxton did not want to improvise freely, while Bailey did not want to play predetermined structures. The ensuing concert represented a compromise in which each piece – or 'area' – was about certain types and categories of sound: staccato, sustained, and so on. Two pieces were set aside as solos. Braxton's 'Area 9' is one of his unaccompanied alto essays: straightforward, jazz-based and emotionally unemphatic. Notwithstanding the mismatch, some fascinating music.

***(*) **Trio & Duet** Sackville SKCD2-3007 *Braxton; Leo Smith (t); Richard Teitelbaum (syn); Dave Holland (b).* 9/74.

Sackville have a very decent track record with the avant-garde and this is one of the best of their 'creative improvised music classics'. The trio cut is a 19-minute version of 'Composition No. 36' with Smith and Teitelbaum, followed by a small group of duo standards performances with Holland, which count among the best of Braxton's encounters with the tradition; 'You Go To My Head' is particularly good.

*** **Quartet (Dortmund) 1976** hatOLOGY 548 *Braxton; George Lewis (tb); Dave Holland (b); Barry Altschul (d).* 76.

A vintage line-up and a very powerful set that finds Braxton juggling post-bop, free improvisation and a more structured approach to jazz composition. The sound quality is good and all four players clearly defined, though Holland is a bit muffled and rumbly in some passages.

*** **Quintet (Basel) 1977** hatOLOGY 545 *Braxton; George E. Lewis (tb); Muhal Richard Abrams (p); Mark Helias (b); Charles 'Bobo' Shaw (d).* 7/77.

Concentrating very largely on Braxton's 'Composition No. 69' and its derivatives, this finds him once again in the company of the catalytic Abrams. At some distance, the music seems simpler, more discursive and unexpectedly open-textured, perhaps because the pianist hints constantly at generic source material. Shaw is a little inclined to treat the material as if it were merely expanded bebop. Lewis, on the other hand, revels in his role and manages once again to cement the association between Braxton's radicalism and his deep awareness of the jazz and swing traditions. Braxton limits himself to alto, sopranino and clarinet.

***(*) **Solo (Köln) 1978** Golden Years Of New Jazz 17 *Braxton (as solo).* 78.

**** **Solo (Milano) 1979: Volume 1** / *** ... **Volume 2** Golden Years of New Jazz 20 / 23 *As above.* 79.

Braxton seemed to jump from Parker to a language all of his own, but the influence is certainly there. As usual, he mixes original compositions and heterodox standards interpretations. The first date has a wonderful 'Impressions', which was something of a signature piece for Braxton in those years, but even that is topped by the brilliant 'I Remember Clifford' and 'Out Of Nowhere' on the Milano date. These are stunning performances, as are 'Compositions 8g/I' and 'Composition 77b', both again on the excellent Italian session.

*** **Composition No. 94 For Three Instrumentalists (1980)**
Leo/Golden Years of New Jazz GY 3 *Braxton; Ray Anderson (tb); James Emery (g, elec).* 4/80.

Braxton's brief association with Ray Anderson offered him a range of singing tonalities not available from other instruments, and whenever the two worked together Braxton's own playing seemed to open out. Recorded live in Bologna, the three sections of 'Composition No. 94' are played forwards and then, risible as it may sound, played backwards. Graham Lock points out in his informed and illuminating liner-note that Braxton was increasingly thinking in terms of visual parallels at this time, and much of the piece seems to be concerned with the movement of water or cloud, or with the shifting patterns of fabric. This is apparently the only recording of the trio, which mitigates its poor quality somewhat.

***(*) **Composition No. 96** Leo CD LR 169 *Braxton (cond); very large ensemble.* 5/81.

This apocalyptic monolith is dedicated to Karlheinz Stockhausen and reflects Braxton's interest in the relationship between 'dynamic symbolism' (the Jungian archetypes, close enough) and planetary change. The symbols are realized as projected photographic slides of actual physical phenomena. Braxton's earlier experiments with large-scale orchestral 'composition' were not particularly happy. It's ironic that while one of the routine criticisms levelled at his small-group work is that it is too rigidly formalized, his orchestral works can sound unproductively chaotic.

Graham Lock's immensely detailed liner-note explains the genesis and structure of the music, but essentially *Composition No. 96* consists of 16 separate elements and their numerological product, seven distinct parts, which move from the vibrant collisions of the opening through slower and faster sections, punctuated by *fermata* or pauses like those that signal the beginning of cadenzas in classical concertos. Even at the level of pure sound, it is an impressive achievement. The Composers And Improvisers Orchestra has an *ad hoc* feel, and some of the transitions sound fudged and incomplete. The only recognizable jazz name in the ensemble is trombonist Julian Priester.

***(*) **Solo (Pisa) 1982** Leo Golden Years 28 *Braxton (as solo).* 82.

The crowd went wild for this, though only after Braxton treated them to 'Giant Steps'. It's excellent on its own terms and usefully fills in one of the few chronological gaps in the story. Decent sound for a live date, even if it's a bit heavy on audience noise.

*** **Four Compositions (Quartet) 1984** Black Saint 120086 *Braxton; Marilyn Crispell (p); John Lindberg (b); Gerry Hemingway (d).* 9/84.

***(*) **Six Compositions (Quartet) 1984** Black Saint 120092 *As above.* 84.

***(*) **Quartet (London) 1985** Leo CD LR 200/201 2CD *As above, except omit Lindberg; add Mark Dresser (b).* 11/85.

***(*) **Quartet (Birmingham) 1985** Leo CD LR 202/3 2CD *As above.* 11/85.

**** **Quartet (Coventry) 1985** Leo CD LR 204/205 2CD *As above.* 11/85.

***(*) **Five Compositions (Quartet) 1986** Black Saint 120106 *As above, except omit Crispell; add David Rosenboom (p).* 7/86.

For all his compositions for amplified shovels, 100 tubas and galactically dispersed orchestras, the core of Braxton's conception at this period remains the conventional jazz quartet. The touring group of 1984–5 was of remarkable vintage and Crispell's piano-playing was one of its outstanding features. There are unauthorized recordings of this band in circulation, but the Leo sets are absolutely legitimate, and pretty nearly exhaustive; the CDs offer good-quality transfers of the original boxed set, six sides of quite remarkable music that, in conjunction with the other quartet sessions, confirm Braxton's often stated but outwardly improbable interest in the Lennie Tristano school, and in particular the superb harmonic improvisation of Warne Marsh. Those who followed the 1985 British tour may argue about the respective merits of different nights and locations, but there really isn't much to separate the London, Coventry and Birmingham sets for the non-specialist. Record sleeves – and Graham Lock's Boswellian notes – offer a breakdown of the compositions performed and their sequence, but it's worth noting how often they are collaged with 'Composition No. 96', the 'multiple-line' orchestral piece which serves as a main reference point for the Coventry date. Lock also discusses a range of subjects with Braxton: Frankie Lymon, Coltrane, Warne Marsh, chess, the blues, the nature of music itself.

Though the Birmingham set reaches a hectic climax with an encore performance of 'Kelvin 40(O)', the extra half-star has to go to Coventry, first for the interview material, but also for the most sheerly beautiful performance in Braxton's entire recorded output, the peaceful clarinet music on 'Composition No. 40(N)' that ends the first set. Nothing else on the remaining five discs quite reaches that peak of perfection. Rosenboom is a poor substitute for Crispell on the 1986 set, but the rhythm section of Dresser or Lindberg and Hemingway was beginning to sound custom-made by this stage.

**** **Six Monk's Compositions (1987)** Black Saint 120 116 *Braxton; Mal Waldron (p); Buell Neidlinger (b); Bill Osborne (d).* 7/87.

These are a triumph. Without a hint of pastiche, Braxton reinvents half a dozen obscurer Monk tunes. Waldron is there to confirm the apostolic succession, but Braxton's readings are thoroughly apostate, furiously paced and unapologetically maximal.

*** **Victoriaville 1988** Victo 7 *Braxton; Paul Smoker (t); George Lewis (tb); Evan Parker (ts); Bobby Naughton (vib); Jöelle Léandre (b); Gerry Hemingway (d).* 10/88.

This has an indefinable 'supergroup' feel and attendant awkwardness. Consisting of two long Braxton compositions – 141 and 142, the latter only a fifth the length of the titanic opener – it's familiar enough territory, but marked out by some extraordinary showmanship from Braxton, Smoker and Lewis, all of whom seem to be having great fun. Parker is more reserved, but also seems to be most conscious of what is happening elsewhere in the group, notably bass and vibraphone, where the harmonic decryption is going on.

CORE COLLECTION

**** Eugene (1989)

Black Saint 120137 *Braxton; large 'creative orchestra'.* 1/89.

***Eugene* is one of Braxton's finest larger-group recordings; this features eight compositions dating from 1975 to 1989, and was recorded in Eugene, Oregon, during a 'creative orchestra' tour of the Pacific North-West. Trombonist Mike Heffley originally proposed and subsequently organized the tour. The earliest of the pieces, 'Composition No. 45', was written for a free-jazz festival in Baden-Baden and is defined by Braxton in his *Composition Notes C* as 'an extended platform for the challenge of post-Coltrane/Ayler functionalism'. A march, it anticipates the more complex 'Composition No. 58' (not included here) but demonstrates how creatively Braxton has been able to use the large-scale 'outdoor' structures he draws from Henry Brant, Sun Ra and traditional marching music, to open up unsuspected areas of improvisatory freedom; the link with Ayler's apocalyptic 'Truth Is Marching In' is immediately obvious. 'Composition No. 91' is a delicately pointillistic piece with a much more abstract configuration. Less propulsive than 'No. 45' or the more conventional ensemble-and-soloists outline of 'No. 71', it underlines the composer's brilliant grasp of instrumental colour; synthesizer and electric guitar provide some unfamiliar tonalities in the context of Braxton's work and, perhaps in reaction, he limits his own playing to alto saxophone. Braxton's work has taken on an increasingly ritualistic quality, as in the processional opening and steady two-beat pulse of 'Composition No. 134'. As such, it stands beside the work of Stockhausen and the composers mentioned above. If its underlying philosophy is millennial, its significance is commensurate with that.**

***(*) **Vancouver (Duets)** Music & Arts 611 *Braxton; Marilyn Crispell (p).* 6/89.

The label seemed devoted around this period to documenting Braxton in duo situations. This is perhaps the best of them, catching him with a collaborator who always seemed to intuit best what he was about. Braxton plays alto and flute exclusively, while Crispell conjures up huge, ringing sonorities from what sounds like a beautiful piano. 'Composition No. 136/ No. 14 (+112+30)/No. 62' is despatched in a continuous three-quarter-hour performance.

**** **Duets: Hamburg 1991** Music & Arts 710 *Braxton; Peter Nikolaus Wilson (b).* 2/91.

Most of these pieces, in the 'Composition No 150' series, were specifically written for reeds/bass duets. It's hard to say whether they sound any more idiomatic than any other selection of Braxton musics, but the interplay between composer and the late bassist, one of the most thoughtful performers and commentators on the European free scene, is arresting and often moving, particularly when Braxton keeps to a more orthodox register.

**** **Four (Ensemble) Compositions** Black Saint 120124 *Braxton; Robert Rumboltz (t); Roland Dahinden, John Rapson (tb); Don Byron (cl, bcl); Marty Ehrlich (f, picc, cl, as, ts); J. D. Parran (f, cl, bcl, acl, bamboo f); Randy McKean (cl, as, bcl); Ted Reichman,* *Guy Klucevsek (acc); Amina Claudine Myers (org, v); Jay Hoggard (vib, mar); Lyndon Achee, Warren Smith (perc). 92.*

***(*) **Composition No. 165** New Albion NA 050 *Braxton; University Of Illinois Creative Music Orchestra. 2/92.*

The material on *Four (Ensemble) Compositions* is a combination of brand-new compositions – numbers 163 and 164 – with a fascinating performance of the pivotal 'Composition No. 96'. This time, the orchestra includes time-served jazz players and improvisers, and the piece takes on a limber, relaxed charm that it can't altogether claim on the Leo recording. 'Composition No. 165', on the New Albion, is surprisingly direct and unfussy, but it lacks the element of surprise and there are moments when it drifts perilously close to cosy classicism.

*** **(Victoriaville) 1992** Victo 21 *Braxton; Marilyn Crispell (p); Mark Dresser (b); Gerry Hemingway (d). 8/92.*

The analogy with John Coltrane's classic quartet is reinforced by a stirring encore rendition of Trane's blues-based 'Impressions', a signature piece for Braxton. The group is in wonderful form, perhaps less engaged and certainly less well recorded than on their closely documented British tour in 1985, but still in powerful form. 'Composition 147' serves as the multiple-line anchor piece in most of these improvisations, much as 'Composition 96' did in earlier days, and it's worth spending some time following Braxton's procedures here.

***(*) **9 Standards (Quartet) 1993** Leo CD LR 237/238 2CD *Braxton; Fred Simmons (p); Paul Brown (b); Leroy Williams (d). 2/93.*

This was effectively a pick-up group, albeit a highly experienced one. Simmons is known to have worked with Dewey Redman, while Brown and Williams were a useful hard-bop partnership in the '70s. As a working unit, they sound seamless and instinctive. With the exception of Simmons's opening 'In Motion', all the tunes are standards or blowing themes. The set includes Braxton's first documented version of 'On Green Dolphin Street', though we must correct Art Lange's suggestion that Braxton hasn't tackled Coltrane's 'Impressions' more than once before. There are two or three versions currently available, none more straightforwardly in the tradition than this, though.

Performing 'What's New' on flute is an interesting oddity. This is now one of Braxton's least-used instruments, and it's fascinating to hear him negotiate the changes at some speed (in vertical terms, if not in actual enunciation). 'Cherokee' is not much more than a settler, to follow the Simmons tune and give the band some familiar material to stretch out on. Heard unannounced, Braxton sounds resolutely mainstream, suggesting one of the white saxophonists of the '50s, curbing any hint of whoop or holler.

**** **Duo (London) 1993** Leo CD LR 193 *Braxton; Evan Parker (ts). 5/93.*

**** **Trio (London) 1993** Leo CD LR 197 *As above, except add Paul Rutherford (tb). 5/93.*

The duo is almost telepathic, as intricate, bleached lines spiral upwards at ever-higher levels of organization. Parker in particular sounds as though he has awakened ancestral ghosts, at a couple of points sounding disconcertingly like one of Braxton's masters, Warne Marsh, and hovering on the verge of harmonic improvisation throughout the set. In strict harmonic terms, he may even be ahead of his partner in this sort of project. He seems to be able to hear harmonics two places above the ostensible playing position and to bring them into play quite seamlessly and unforcedly.

He is doing the same thing on the trio set, recorded at the same London festival. Rutherford's contribution is to make the music more abstract, confounding Braxton's tendency still to fall back on bebop discourse. These are exhilarating performances, and very listenable.

***(*) **The Braxton Quartet Plays Twelve Braxton Compositions** Music & Arts CD 835 2CD *Braxton; Marilyn Crispell (p); Mark Dresser (b); Gerry Hemingway (d, mar). 7/93.*

Everyone who heard the group during its residencies in Santa Cruz and at Yoshi's nightclub in Oakland concedes that it was playing at its peak, while these recordings are probably the best and most generously balanced this line-up had enjoyed to date, which undoubtedly helps the complex, richly textured music to make its maximum impact. Braxton dips back into his composition books to revive some early ideas like '23C' and '40(O)', one of the early Kelvin series, but he also includes some of the more recent, theatre-based works, such as 'Composition 173', later documented with a full orchestral ensemble. The choice of material is slightly less varied on the Yoshi's discs, which were released on hatART and are currently deleted, and the playing is rather compressed in places. However, Crispell is in exceptional form and plays with unqualified brilliance from start to finish.

***(*) **Charlie Parker Project** hatOLOGY 2-612 *Braxton; Paul Smoker (ss, ts); Ari Brown (ss, ts); Misha Mengelberg (p); Joe Fonda (b); Pheeroan akLaff, Han Bennink (d). 10/93.*

For anyone who doubts Braxton's understanding of bebop language or who feels he has moved far beyond it, try the amazing readings of 'Dewey Square' and 'An Oscar For Treadwell', not the best known of Parker compositions but given extended interpretations here. The other horns were brilliantly chosen – Smoker hot and dry, Brown just hot, while Misha Mengelberg and Bennink take a pawkily subversive line. Near perfect.

***(*) **Live At Merkin Hall** Music & Arts 949 *Braxton; Richard Teitelbaum (syn). 4/94.*

Two large, slabby improvisations and an encore. The whole event sprawls awkwardly, but one can hear Braxton responding to the synthist's old-fashioned sound and coming back with some elegantly shaped and often witty ideas of his own. It sounds companionable and alert.

***(*) **With The Creative Jazz Orchestra** Leo CD LR 453/454 2CD *Braxton; Creative Jazz Orchestra. 5/94.*

Directed by the ever-resourceful Nick Purnell and conducted by Braxton, the Creative Jazz Orchestra is a highly responsive and well-schooled unit with a fair smattering of familiar British jazz names: Iain Dixon, Nikki Iles, Richard Iles, Gary Culshaw, Mike Walker. The material here is for vocalists, creative orchestra and constructed environment. 'Composition No. 126' is subtitled 'Trillium Dialogues M – Joreo's Vision Of Forward Motion', while 'Composition No. 175' is premised on a series of mythic encounters at Garthstone Castle. Full texts are provided, but no annotation to explain where these narratives sit in the Trillium opus. Some of the writing is prosaic in the extreme – 'Our children must be told about what ethics really are – and why the world of spirituality is serious' – but then 'Body And Soul' doesn't make very good reading either, and the singing (Jackie Perkins, Lesley Davies, Paul Phoenix, Paul McNamara) is consistently good across both discs.

*** **Knitting Factory (Piano/Quartet): Volume 1** Leo CD LR 222/223 2CD *Braxton; Marty Ehrlich (as, ss, cl); Joe Fonda (b); Pheeroan akLaff (d). 94.*

*** **Piano Quartet, Yoshi's, 1994** Music & Arts CD 849 4CD *As above, except omit akLaff; add Arthur Fuller (d, perc). 6/94.*

***** Knitting Factory (Piano/Quartet) 1994: Volume 2** Leo CDLR 297/298 *As above.* 6/94.
Braxton is a fine pianist and drummer. What is astonishing is that he should have permitted the release of *six* CDs with himself at the piano, with more to come. These are exclusively jazz repertoire sessions, an examination of composers who have affected Braxton and his music. The range of material is astonishing: Mingus, Brubeck, Monk, Golson, Noble, Miles, Dolphy, Gryce, and (on the Leo) Shorter, Mingus and Monk again, Ellington, Tristano. It is difficult to gauge how we might assess these performances if the pianist were anyone but Braxton. In a sense, he does not sound 'like himself', but it is clear that he is directing operations. Ehrlich is a strong player but not a particularly passionate soloist, and he seems to follow where Braxton leads. Fonda is masterly throughout.

***** 10 Compositions (Duet) 1995** Konnex 5071 *Braxton; Joe Fonda (b).* 8/95.
Braxton has never been short of sympathetic collaborators, and Fonda is just the latest in a line. That is not to dismiss his contribution here. This album includes three of his compositions, of which the well-named 'Restlessness' is the most substantial. The set is bracketed by a couple of standards, most notably a majestic reading of 'Autumn In New York'.

***** 14 Compositions (Traditional) 1996** Leo CDLR 259 *Braxton; Stewart Gillmor (t, frhn, p).* 3/96.
It's not clear what Braxton means by 'traditional' here, since the material covered takes in songs by Hoagy Carmichael ('Skylark'), Duke Ellington ('In A Sentimental Mood'), W. C. Handy ('Memphis Blues') and the Wesleyan University football fight song, Wesleyan being Braxton's academic base of operations. Gillmor is a responsive collaborator, but not much more than that, and the record is another opportunity to sample Anthony's astonishing multi-instrumentalism, with starring roles for the extreme sonority of bass saxophone and contrabass clarinet. The tracks weigh in at a fairly standard length and there is something slightly 'by rote' about the playing but, longueurs aside, there is plenty to enjoy.

***** Composition 192** Leo Records CDLR 251 *Braxton; Lauren Newton (v).* 6/96.
This piece for two musicians in a constructed environment consisting of a fairground Wheel of Fortune and a video projection of the environs of New York City through a car windshield is said to be the first of Braxton's new cycle of Ghost Trance Music. This is what Braxton has described as a 'new image logic', seemingly a way of converting ordinary, even domestic environments into cosmic spaces by endless, weaving melodies, here played on saxophones and clarinets, while Lauren Newton recites the letters of the alphabet. This was the first encounter between Braxton and Newton, curiously enough. Whatever she thought and however much she understood of the music's premisses, she enters into it with great enthusiasm and with a wry humour.

****** Ninetet (Yoshi's) 1997: Volumes 1–3** Leo CDLR 343/344 2CD / 382/383 2CD / 420 *Braxton; Brandon Evans (sno, ts, bcl, f); James Fei (ss, as, bcl); Jackson Moore (as, bb cl); Andre Vida (ss, as, ts, bs); J. D. Parran (ss, bsx, f); Kevin O'Neil (g); Joe Fonda (b); Kevin Norton (d, vib, mar, perc).* 8/97.
Braxton's week-long residency at the Oakland club was his most sustained examination of Ghost Trance Music. These recordings are warmly satisfying and usefully demystifying; for all the abstruseness floating around, here is a jazz group, in a club, playing themes and heads, and heard at length.

What's immediately evident from both sets is how important Kevins Norton and O'Neil had become to Braxton's music, successors you might say to Marilyn Crispell and Gerry Hemingway. The drummer's possibly less important as a kit-player than as a vibist and marimba-player on these. On 'Composition 209' (*Volume 2*) he opens up improvising areas that are obviously implicit in Braxton's GTM codes but which no one else seems to be examining. It's reminiscent of what Rashied Ali gave to John Coltrane. Norton's joyous gong-splashes are another delight amid the chatter of the saxophones.

O'Neil is somewhat recessed in the mix but he's also an engagingly modest player who never grandstands and who understands completely how to use dynamics effectively. Whether picking out single note Morse or pulling off complex chords, he's always integral to what is going on. Thirty-three minutes into 'Composition 210' and he's in the spotlight, his guitar bubbling like magma while the horns, Braxton to the fore, low like prehistoric creatures around him. It's one of the highpoints of the whole week.

There are moments when individual horn voices come to the fore: Braxton's attractive quaver, Fei's pinched, haunted tone, Parran's extremes of pitch. However, it's probably best to stop searching out who is playing what and to concentrate on the totality of these remarkable performances. Writer Steve Days spins out a complicated conceit in his liner-notes, aligning this group with the *Birth Of The Cool* band and Braxton's new music with Miles Davis's innovations of the '50s. It might seem far-fetched or lateral, but the analogy ends up absolutely on the money.

Volume 3 came along with another two compositions. There are more languors here than on the earlier records. 'Composition No. 212' is fairly routine, though J. D. Parran makes fascinating use of bass saxophone.

Six big pieces, then, played by a biggish group that had the luxury of a whole week to explore this language. The music whirls and winds, unravels ideas only to wrap them up knottily tight again. It's hard to avoid the impression on 'Composition 207' that you're not listening to music but moving inside it.

***** Two Compositions (Trio) 1998** Leo CDLR 327/328 2CD *Braxton; Chris Jonas, Seth Misterka, Jackson Moore, David Novak (sax, etc).* 4/98.
Two separate trios here: Braxton students Jonas and Novak on the first disc and 'Composition 227', the rather more experienced Moore and Misterka on the other, consecutively numbered piece. Performance at Wesleyan has become a regular source of Braxton recordings and these are no more than routine documentations, without much sense of moment or theatre. The range of sounds is, as ever, enormous, from the lowest-pitched saxophones to flute, from celesta to a strange 'tourist instrument' Novak seems to have picked up in Indonesia. The level of detail is extraordinary but, on the first disc at least, there is little of the pulse and swing one expects from a Braxton performance.

***** Four Compositions (GTM) 2000** Delmark 544 *Braxton; Kevin Uehlinger (p, melod); Keith Witty (b); Noah Schatz (perc).* 00.
***** Four Compositions (GTM) 2000** CIMP 235 *As above.* 00.
GTM refers to Ghost Trance Music, Braxton's radical improvisational philosophy which utilizes a highly restricted range of materials in a seemingly infinite number of ways. The impression is of a vast body of pre-existent music examined from the inside by any number of idiosyncratic performers, each of whom brings

personal and musical baggage and a time-specific understanding of the basic code. This could be universalism of the most flabbily mystical sort, were the discipline of a Braxton performance not so rigorous. His fellow players here are not *naïfs*, but they bring a fresh and uncomplicated perspective to both dates. The Delmark recording interestingly brings the story round almost full circle to 1968's *Three Compositions Of New Jazz*. What an extraordinary musical road Braxton has travelled since then.

**** **Solo (NYC) 2002** Parallactic 53 *Braxton (as solo).* 02.
A generation after *For Alto*, and for all his experimentation with larger ensembles and orchestras, Braxton is still often most compelling when playing alto saxophone solo. This set has a familiar configuration: 12 compositions from all over his career, plus three 'standards'. It's with them that the main interest lies. Braxton has shown an increasing interest in Miles Davis's legacy in recent years and 'Tune Up' is a case in point, a spikier and more academic reading than Miles would have considered possible or desirable, but recognizable and utterly convincing. He makes more of a statement on Ornette's 'Peace', which seems to expose some of the song's naivety, but saves his most profound meditations for a titanic exploration of 'Body And Soul'. Sceptics who think it was mined hollow before Coleman Hawkins hung up his saxophone should listen and think again. A wonderful record, and a salutary reminder that Braxton is an alto man through and through.

***(*) **Ten Compositions (Quartet) 2000** CIMP 225 *Braxton; Kevin O'Neil (g); Andy Eulau (b); Kevin Norton (d).* 5/00.
***(*) **Nine Compositions (Hill) 2000** CIMP 236 *Braxton; Paul Smoker (t); Steve Lehman (as); Kevin O'Neil (g); Andy Eulau (b); Kevin Norton (d).* 5/00.
These are two of the most interesting repertoire projects Braxton has ever undertaken. The second album is dedicated entirely to work by Andrew Hill, most of it drawn from his classic Blue Note period; but Hill also dominates the first record, with six compositions covered there as well. Braxton and his (pianoless) group respond to the dark sonorities and restless rhythmic probing of tunes like 'Black Monday', 'The Griots' (both on CIMP 225), and 'New Monasery', 'Euterpe' and 'Tail Feather' (236). Braxton restricts himself to relatively conventional instrumentation, just alto, with flute and soprano on the two records respectively.

The addition of extra horns on the second album is a considerable bonus. Smoker has shown himself to be a sympathetic partner before, and his take on Hill is as interesting as the leader's, though Steve Lehman does little more than fill. The presence of a guitar-player gives the harmonic language a looser and more open aspect, and O'Neil is a key performer throughout this three-day project which helped round out an astonishingly busy period for Braxton at Wesleyan, with countless hours of music put on tape during May alone.

*** **8 Compositions (Quintet) 2001** CIMP 243 *Braxton; Richard A. McGhee III (ss, ts, f); Abubakar Alvin Benjamin Carter Sr, Babafemi Alvin, Benjamin Carter Jr, Sipho Robert Bellinger (perc).* 3/01.
This, as with much of CIMP's output, is an extremely dry and slightly forbidding set. The lack of any acoustic sweetening and any manipulation beyond the careful placement of the five players with horns bracketing the trio of percussionists makes it a demanding listen as a continuous performance. Best, we've found, to take it a track at a time and let the rigorous complexities of 'Compositions 293' and '299' work in their own time, and the simpler beauties of '296', with the lowest of the clarinet family and the huskily delicate flute, exert a more immediate charm. It is worth spending time with these recordings. They do not yield up their power at a single, casual sitting.

*** **10 (Solo Bagpipe) Compositions 2000** Parallactic 36 *Matthew Welch (bagpipes).* 4 & 5/00.
(*) **Composition No. 247 Leo CDLR 306 *Braxton; James Fei (ss, as, bcl); Matthew Welch (bagpipes).* 5/00.
It would be tickling to report that Braxton had diversified his instrumentation yet again to include the bagpipes, but such duties are devolved to Matthew Welch and it is he who determines the range of this piece, another of Braxton's Ghost Trance Music projects. The pipes offer a very limited range of notes, and these are the basis of a long, repetitive motif which becomes the backbone for an hour of technically demanding, psychologically wearing music. The two other reed-players execute some complex manoeuvres, often at a high level of rhythmic complexity, but the overall impression is one-dimensional and rather static. Welch is also the performer on a set of ten bagpipe compositions by Braxton, released on the Parallactic label. 247 suggests some development of the possibilities inscribed on that record but fulfils them only in the most limited way.

*** **Four Compositions (Ghost Trance Music) 2000** Delmark 544 *Braxton; Kevin Uehlinger (p, mel); Keith Witty (b); Noam Schatz (perc).* 5/00.
It's always curiously comforting to find Braxton back on Delmark, where he started out, and not on yet another of a proliferating series of small labels. He plays beautifully here as well, digging deep into the idiom that has become his most approachable, and that includes the standards work. Braxton hefts an impressive array of horns, including the legendary contrabass saxophone, but it is his touch on B flat and E flat sopranos that really captures the essence of this music. Just for the record: 'Compositions NN 242–245'.

*** **Composition No. 249** Parallactic 27 *Braxton; Brandon Evans (C ss, B flat b ss, ts, bs, cl, bcl, f).* 00.
(*) **Elliptical Axis 15 Parallactic 28-30 3CD *As above; additional instruments.* 5/00.
*** **Compositions/Improvisations 2000** Barely Auditable 222 *Braxton; Scott Rosenberg (sno, as, ts, cl, cbcl).* 00.
Much of the music Braxton released in the later '90s was from his Ghost Trance idiom. This group of duet records immediately strikes a contrast, because once again Braxton sounds propulsive and directed, and once again has focused on the idiomatic possibilities of his admittedly preposterous range of instruments. Evans is a Braxton acolyte who shares his mentor's ambition. Strictly credited to him, *Elliptical Axis 15* amounts to almost 165 minutes of music, distributed over three CDs, and all of it delivered on a range of exotic saxophones, including the F soprano and the C melody, clarinets and flutes. Impressive as it is in sheer technical virtuosity, we can say with some sureness that you are unlikely to revisit the whole performance a second time.

Braxton's *Composition No. 249* is a less wearying experience. At less than an hour, it is manageable and logical and the interplay of voices has more direct moment. Evans's work seems like an exercise in parallelism rather than a genuine dialectic. The delivery is also a little crisper all round.

In point of fact, only three very short tracks on *Compositions/Improvisations 2000* are freely improvised, and much of the weight of composition falls to Rosenberg, another Braxton disciple and a very impressive instrumentalist. There are moments here when one might be listening to the master multitracked, so sympathetic a collaborator is the younger man. Where Rosenberg differs from Evans is that he seems more obviously rooted in jazz idiom, an anchor that allows him to range even wider musically.

*****(*) Six Compositions (Ghost Trance Music) 2001** Rastascan BRD 050 4CD *Braxton; Taylor Ho Bynum (t, pocket t, flhn, trumpbone, mar, shell, trec, mar); Greg Kelley (t, v); Jesse Gilbert (as, srec, mar); Justin Yang (as, ts, bcl, vn, vla); Dan Plonsey (C mel, ob, Turkish cl, srec, vib, mar); Scott Rosenberg (sno, ts, bs, cbcl, f, v); John Shiurba (g, v); Matthew Sperry (b); Gino Robair (d, perc, syn, elec).* 1/01.

This is a further huge documentation of Braxton music, bringing his total recorded output *since* the millennium to more than Charlie Parker produced in his lifetime, which is either a meaningless or a very significant stat, depending on how you look at it. There is a wide range of personnels here, ranging from a duo with John Shiurba on 'Composition No. 195' to the tentet cuts that occupy the first two discs. These are messy performances, far less interesting than the Yoshi's material, though they bear something pretty substantial in common, and Braxton himself is not in strong enough evidence.

*****(*) Solos (NYC) 2002** Parallactic 53 2CD *Braxton (as solo).* 5/02.

This is still arguably Braxton's most effective setting, the solo alto saxophone recital. His mastery of the horn is total, if unorthodox, and no other instrument so completely mirrors the richness and complexity of his imagination. This is, inevitably, another hefty slice of music. Miles's 'Tune Up', Ornette's 'Peace' and a lovely version of 'Body And Soul' intersperse the originals.

***** Duets (Wesleyan) 2002** Innova 6576 *Braxton; Taylor Ho Bynum (co, t, slide t).* 02.

If you want to confirm the genius of, say, Jackson Pollock, check out some of the forgeries that have been fraudulently attributed to him. If you want to confirm the extraordinary order and discipline of Anthony Braxton's sound-world, check out the hideously chaotic 'improvisation' that nestles unwanted in the midst of this otherwise compelling record. Unusually, in addition to his own pieces, 'Compositions 304/305', Braxton here addresses the work of another composer, and not a standards composer either. Bynum is a Wesleyan pupil of the saxophonist's; his playing style is reminiscent of Joe McPhee's brass; 'Scrabble' might mean the word game rather than the physical activity, and there is a good deal of language improvisation in both players' unusually vocalized tones; 'All Roads Lead To Middletown' sounds like a throwback. The real value of the set lies in 'Composition No. 305 (+ Language Improvisation 44)', which moves beyond the whirls and four-dimensional spirals of Ghost Trance Music, and back into something spikier, more boppish and in many respects more engaging. How interesting it should happen in the presence of one of his own students.

***** 2 + 2 Compositions** 482 Music 5034 *Braxton; Matt Bauder (ts); Zach Wallace (b); Aaron Siegel (perc).* 7/03.

With the Falling River Musics, Braxton has again begun to explore a more abstract musical language than the Ghost Trance material. He shares the compositional space here with Wesleyan student Bauder, who has his own rather different ideas but clearly draws something from the professor's example. 'Scaffolding' and 'Dots', however, do come across as workshop ideas not really worthy of permanent documentation. The set's redeemed by Braxton's two compositions, though, and especially the short '327c', which rates as one of his most arresting ideas for years.

*****(*) ABCD** Not Two MW768 *Braxton; Chris Dahlgren (b, elec).* 7/03.

Braxton has always written a good deal of music specifically for saxophone/bass situations; early work with Dave Holland prefigures some of what is going on here, with Braxton moving into the realm of his 'Falling River Musics'. It's an obvious but clever title from the Polish label, not least because the music does seem to move at times with an alphabetical simplicity that is in no way compromised and which recommends this album (featuring Braxton on most of his current favourite horns and his partner using electronics) as a fine introduction to the work.

***** Concept Of Freedom** hatOLOGY 614 *Braxton; Roland Dahinden (tb); Hildegard Kleeb (p); Dimitris Polisoidis (vn); Robert Höldrich (elec).* 8/03.

Billed as 'Anthony Braxton + Duke Ellington', the interesting idea is to add elements of Duke's Sacred Concert music to the familiar palimpsest approach, applied to Braxton's 'Composition No. 257' and other pieces. Kleeb plays some gorgeously gospelly piano, but much of the interest comes from Dahinden and Höldrich, who seem to have telepathic understanding. There are lots of ideas floating around here, not quite integrated, but not quite floating free either. It's an intoxicating blend.

****** Willisau Solo** Intakt CD 126 *Braxton (as solo).* 9/03.

Braxton toured extensively in Europe in the autumn of 2003 and the tape machines seemed to roll (legitimately or not) wherever he turned up. This is an immaculately presented solo date and for sheer beauty of sound is ahead of the musically more varied and challenging Leos, fine as they are. The only standard in the set is 'All The Things You Are', a sign that Braxton is highly focused on his own languages and procedures. His articulation is clean, dry, occasionally vocalized in unexpected ways; his command of the material hugely impressive.

***** Triotone: Montenegro 2003** Leo CD LR 416 *Braxton; György Szabados (p); Vladimir Tarasov (perc).* 9/03.

Caught live at the 9th Festival Of Jazz And Improvised Music in Cnesa Kanizsa, this reunites Braxton with charismatic pianist Szabados, who dominates the first half of the disc. The improvisations are fascinating in that they mimic the instrumentation of the legendary Ganelin Trio, of which Tarasov was a charter member. Braxton inevitably has more blues-based jazz in his sound, however abstractly he is playing and it is clear in an instant that very different idioms are at work here. Splendid music, all the same.

***** Shadow Company** Emanem 4113 *Braxton; Milo Fine (p, cl, perc).* 2/04.

Fine begins the set behind the piano and with both musicians in a relatively gentle mood. The pace picks up sharply when Fine moves to his clarinet, and by the time they're experimenting with what one almost inevitably thinks of as the '*Interstellar Space* line-up', the music is cooking fiercely. Fine continues to alternate piano and drums and Braxton works his way through a range of saxophones. There are no obvious breaks in the flow of ideas, simply pauses as the players change their instruments, but these are like breath-stops in a thoroughly organic performance.

*****(*) Quintet (London) 2004: Live At The Royal Festival Hall** Leo CD LR 449 *Braxton; Taylor Ho Bynum (t); Mary Halvorson (g); Chris Dahlgren (b, fx); Satoshi Takeishi (perc).* 11/04.

Symbolically, an important gig for Braxton in that this was his first London performance for many years and on a bill headed by the great Cecil Taylor. Braxton's young quintet was drawn from students at Wesleyan and is one of the strongest units he has had for years. Most of the music was drawn from the GTM cycle, warmly and generously interpreted. Halvorson's guitar and Dahlgren's bass, occasionally treated with music box motor and other devices, are the heart of the group. Takeishi acts largely as a colourist and Bynum increasingly sounds like he's working on his own bold ideas.

**** **Victoriaville 2005** Victo 98 *Braxton; Taylor Ho Bynum (c); Jay Rosen (tba); Jessica Pavone (vn); Chris Dahlgren (b); Aaron Siegel (pec)*. 5/05.
**** **Duo (Victoriaville) 2005** Victo 100 *Braxton; Fred Frith (g)*. 5/05.
Internationally 2005 was a big year for Braxton and Victoriaville was a major showcase. His sextet gig was a particularly good one. 'Composition No. 345' is a complex piece, coming in at just under an hour of highly concentrated music. Rozen's amplified tuba is a curious reminder of early Braxton pieces for the instrument, and it and Dahlgren's rasping bass are key components. Bynum, though, is now an important collaborator, rising to the status of Kenny Wheeler and Leo Smith in previous Braxton groups. A very powerful experience.

Braxton has been working a good deal with guitarists in recent years and so an encounter with the estimable Frith was always on the cards. There's something almost lyrical about their opening exchanges and on the short 'Improvisation No. 4'. The third of the group is more complex, and on the fifth and last Braxton kicks over the traces and blazes away with his sopranino, while Frith puts his guitar through cruel and unusual punishment to squeeze out every last anguished cry at the climax. Great stuff from two old stagers who still like to rock out occasionally; Braxton also performed at Victoriaville with noise terrorists Wolf Eyes, a set released on Victo as *Black Vomit*!

*** **Four Compositions (Ulrichsberg) 2005/Phonomanie VIII** Leo CD LR 468-471 4CD *Braxton; Taylor Ho Bynum (t); Aaron Siegel (perc); Geneviève Foccroulle (p); Ulrichsberg Tri-Centric Ensemble*. 7/05.
The trio material with Bynum and Siegel on disc three is amazing, terse, flowing, often wildly exuberant free playing, but there is a great deal of ponderous large ensemble work (in 'tri-centric versions') to wade through on the way, to say nothing of Foccroulle's solo piano performance of 'Composition No. 301'. Less, here, would surely have been more; doubtless Braxton considers it important to document ensemble performances that may never be repeated. Whether such music transfers comfortably to commercial CD is debatable, and it blunts the impact of one of Braxton's best small-group dates for some time.

***(*) **Trio (Glasgow) 2005** Leo CD LR 487/488 *Braxton; Taylor Ho Bynum (c, flhn, trumpbone); Tom Crean (g)*. 7/05.
It might have been a disaster. Braxton's precious F-alto saxophone was stolen before the date (which came four days after the item above) and his sopranino and soprano saxophones were lost by the airline en route from Ulrichsberg to Scotland, temporarily, as it turned out, but returned too late for this Glasgow Jazz Festival date. This is a highly sympathetic group, and with a highly sympathetic audience (who may well have been secretly glad that Braxton was obliged to play alto only) the playing is free, buoyant and often exciting. Bynum strikes one as a younger Herb Robertson here, exploiting his different horns with delightful abandon.

**** **Nine Compositions (Iridium) 2006** Firehouse 12 04-03-001 9CD/DVD *Braxton; Taylor Ho Bynum (c, picc t, bt, flhn, trumpbone, shell); Reut Regev (tb, flugelbone); Jay Rozen (tba, euph); Andrew Raffo Dewar (ss, Cmel, cl); James Fei, Stephen H. Lehman (as, sno); Nicole Mitchell (picc, f, af, bf, v); Sara Schoenbeck (bsn, suona); Mary Halvorson (g); Jessica Pavone (vn, vla); Carl Testa (b, bcl); Aaron Siegel (perc, vib)*. 3/06.
Braxton on Times Square. Four nights at Iridium, representing what he himself regards as the most important summation of his work so far, and the culmination of the Ghost Trance Music series. There are, of course, similar documentations of jazz musicians working residencies in clubs – Miles Davis, Chick Corea immediately spring to mind – but it is incredibly rare for an 'avant-garde' musician to be documented in this detail and with such a lavish production. The set, complete with commentaries and other texts, is presented in an impressive box with booklet. The music is rich, strange and as vividly textured as the instrumentation would suggest. Bynum's role is crucial, but Lehman, Fei, Halvorson and Rozen are now as securely embedded in Braxton's musical philosophy (and perhaps with fewer residual preconceptions) as were the 'classic quartet' of Crispell, Dresser or Lindberg, and Hemingway, whose time with Braxton was, after all, two decades ago.

The worklist is now showing opus numbers that go beyond 350. In essence, though, these are mainly heads and themes that can be worked and reworked much as a conventional standards-and-changes player would work a basic jazz set. Braxton's music requires – and deserves – demystification, and while this sumptuous box is only likely to appeal to established fans, it would do very well as a means of induction to Braxton's misleadingly forbidding aesthetic. Here he is, doing what bandleaders have done for decades: leading a band in a club residency, making mistakes, having off-nights (the second disc is shaky in places) and some great moments (it gets ever stronger towards the end), and for the most part enjoying being in out of the cold and in the company of sympathetic fellow travellers. Expensive, but a magnificent achievement, from players and label alike.

Also, in brief:

***(*) **2 Compositions (Järvenpää) 1988** Leo CD LR 233. 11/88.
In autumn 1988, Braxton toured Finland with the ad hoc Ensemble Braxtonia. It is to their credit – considerable collective experience notwithstanding – that they coped so well with numbers 144 and 145. Let down by the recording.

*** **Duo (Amsterdam) 1991** Okkadisk OD 12018. 10/91.
Apparently improvised spontaneously, this Dutch date with Georg Graewe (*p*) is notable for some wonderful flute-playing from Braxton.

**** **Duets (1993)** Music & Arts 786. 1/93.
With Mario Pavone (*b*). They share the compositional credits and even throw in a standard, 'I Remember You'.

(*) **At Leipzig Gewandhaus Music & Arts 4848. 93.
With Ted Reichman (*acc*). Curiously unspirited.

**** **11 Compositions (Duo) 1995** Leo CDLR 244. 3/95.
The koto has turned up in jazz before, but Brett Larner is a master. A near-perfect album of duo improvisation, unexpected in sonority and rich in association.

(*) **Composition No. 169 + (186 + 206 + 214) Leo CDLR 320 321. 6/00.
More impressive than genuinely enjoyable. Braxton's liner-note is tediously convoluted and self-defining, and one really wonders whether anyone but the composer himself has any idea what is going on.

*(*) **Four Compositions (Duets) 2000** CIMP 235. 10/00.
Fifteen brief improvised accompaniments to the 'comic' readings and monologues of Alex Horowitz, who is neither subversive, provocative, nor funny.

*** **Eight Standards (Wesleyan) 2001** Barking Hoop 004. 01.
'Nuages' can rarely have been treated quite so searchingly, while 'Someday My Prince Will Come' is both true to and a light-year away from the Miles Davis version. Much credit here has to go to the Kevins Norton and O'Neil.

*** **Duo Palindrome 2002: Volume 2** Intakt CD 089. 10/02.
The return leg of a set reviewed under Andrew Cyrille's (*d*) name.

*** **23 Standards (Quartet) 2003/** *** **20 Standards (Quartet) 2003** Leo CD LR 402/405 4CD & 431/434 4CD. 2–11/03.
A wildly eclectic mix of material from 'Crazy Rhythm' to 'Recorda Me', 'Lonnie's Lament' to 'Waltz for Debbie'. Hard to see the logic sometimes, but undeniably beautiful. Limited editions.

(*) **4 Improvisations (Duets) 2004 Leo CD LR 429. 5/04.
A thoroughly annoying duo record with Walter Frank (*p*), who seems to thunder aimlessly. Spelling his name wrong on the cover seems just desserts.

Joshua Breakstone (born 1955)

GUITAR

Berklee-trained, he favours open-toned electric bop.

*** **Sittin' On The Thing With Ming** Capri 74042 *Breakstone; Kenny Barron (p); Ray Drummond (b); Keith Copeland (d).* 1/93.
***(*) **Let's Call This Monk!** Double-Time DTRCD 121 *Breakstone; Dennis Irwin (b); Mickey Roker (d).* 12/96.
*** **This Just In ...** Double-Time DTRCD 149 *Breakstone; Sid Simmons (p); Dennis Irwin (b); Kenny Washington (d).* 2/99.
*** **The Music Of Bud Powell** Double-Time DTRCD 172 *Breakstone; Earl Sauls (b); Keith Copeland (d).* 6/00.
Breakstone loves the sound of traditional jazz guitar, as in cool, clear, single-note lines, delivered with a soft articulation and a tone that insinuates rather than jumping out of the amplifier. He peels melodies off the frets with little effort, though sometimes the improvisations go to sleep, and these impeccable rhythm sections can't always be expected to save the day.

The originals on *Sittin'* are so crafted as to give Breakstone ample scope for his trademark runs, leaving much of the harmonic work to Barron, who seems curiously reserved. A nice enough record, but not one to set the world on fire. The surprise in the batch is the Monk session, where Breakstone's leanness sits comfortably with some of the least tractable Thelonious tunes in the book: 'Work', 'Let's Call This', 'Brilliant Corners' are played with deadpan bite and the team is impeccable.

The third is a perfectly plausible continuation, but with so much else going on with the guitar in jazz at that moment, Breakstone needed to do something startling to win new listeners. This is just another placid bebop set, played skilfully and painlessly. And so is the Bud date, though with no piano present Joshua puts himself under pressure to deliver. Powell's awkward emotions are absent, inevitably, though in his liner-note Breakstone makes a useful distinction between playful Bud ('Comin' Up') and difficult Bud ('Tempus Fugit').

*** **Tomorrow's Hours** Capri 74054 *Breakstone; Earl Sauls (b); Keith Copeland (d).* 02.
*** **A Jamais** Capri 74065 *Breakstone; Louis Petrucciani (b); Joël Allouche (d).* 8/03.
*** **Memoire: The French Sessions – Vol. 2** Capri 74070 *Breakstone; Louis Petrucciani (b); Christian Salut (d).* 8/04.
Wes Montgomery is a more obvious source for a guitarist, but the obvious stuff ('Bumpin'', for instance) isn't covered here, and apart from a few giveaway octave runs there isn't much to suggest the great one's legacy, which didn't much run to striking composition. In fact, and encouragingly, the best track is the sole Breakstone original, the swinging, delicately balanced title-track.

Powell reappears on *A Jamais*: a solo 'Hallucinations' at the end of the disc. The other material, 'Sittin' On The Thing With Ming' and 'Tomorrow's Hours', is taken from a now extensive back catalogue. Recorded in Valflaunesse with Michel Petrucciani's brother, it's a fairly routine date. The second is a more twilit, ballad-dominated affair, though 'C'est Si Bon' is pure joy. He's never made a dud or even dull record, but Breakstone seems to be enjoying his cisatlantic sojourn and plays with elegance and sophistication.

Also, in brief:

*** **Walk Don't Run** Evidence ECD 22058 2. 8/91.
Kenny Barron (*p*) features on an unusual set that puts Shadows/Ventures tunes alongside 'Lullaby of the Leaves' and Richard Rodgers.

*** **Remembering Grant Green** Evidence ECD 22146. 1–3/93.
Funky guitar/organ workouts with Brother Jack McDuff.

Michael Brecker (1949–2007)

TENOR SAXOPHONE

A major contemporary saxophone stylist, whose own Coltrane-influenced approach has in turn made an impact on a younger generation of players. He began in rock and soul, worked with Horace Silver and Billy Cobham, as well as the very successful Steps Ahead and the Brecker Brothers, with older brother Randy. After a career as superleague sideman and relatively infrequent recorder under his own name, he succumbed prematurely to leukaemia.

*** **Tales From The Hudson** Impulse! 051191 *Brecker; Joey Calderazzo, McCoy Tyner (p); Pat Metheny (g); Dave Holland (b); Jack DeJohnette (d); Don Alias (perc).* 96.
*** **Two Blocks From The Edge** Impulse! 051261-2 *Brecker; Joey Calderazzo (p); James Genus (b); Jeff 'Tain' Watts (d); Don Alias (perc).* 98.
Michael Brecker appeared on more than 500 record dates, but made few discs as solo leader. His steely brilliance and sense of structure informs almost every solo he played; whether it was matched with emotional resonance may depend on the listener.

The early GRP discs are currently unavailable, which means that apart from some live things (below) one first meets Brecker on his own records past the age of 45. There's still no sign of a masterpiece. There's the expected quota of hard-nosed tenor-playing on both discs (though no real interest in writing), and he varies his methods from solo to solo. 'African Skies' on the first record is an explosive display of licks, while gentler tempos elicit a longer line. Ballads still seem carved out of an impersonal block and his reluctance to characterize is frustrating. There's an all-star feel to *Hudson*, with Tyner sitting in on two tracks, but the smaller and less imposing group on *Two Blocks* is a better situation, where he can play powerfully without seeming to compete.

***(*) **Time Is Of The Essence** Verve 547844 *Brecker; Larry Goldings (org); Pat Metheny (g); Elvin Jones, Jeff 'Tain' Watts, Bill Stewart (d). n.d.*
The three different quartets here (each with a different drummer) enjoy some strong moments. With Goldings on the date, and with Metheny digging into his funky rather than impressionist bag, the results are only occasionally like the world's highest-paid bar band. As a mix of personalities, it's worth sampling but the main effect may have been on Brecker himself. At 50, he was relaxing as much as he ever let himself. Chord sequences are harvested for notes as intensively as ever, but one feels that the saxophonist wants to throttle back at points where previously he would have gone for broke. The warm undertow of Goldings's chords and pedal bass and the lyricism of Metheny (who can't do harsh, even when he tries) add up to a disc one can almost cosy up to.

*** **Nearness Of You: The Ballad Book** Verve 011030 *Brecker; Herbie Hancock (p); Pat Metheny (g); Charlie Haden (b); Jack DeJohnette (d); James Taylor (v).* 00.
A supergroup idling in the departure lounge. The most expensive jazz group on earth (give or take a Marsalis or two) purrs through some standards and pop. Michael's never going to wear his heart on his sleeve, so only on the title-piece, groomed to a fault, does he get close to what could be called feelings. Otherwise, as well played as it obviously is, the music reminds one of the romantic interlude in a Jean-Claude Van Damme film: it's only going to get exciting when somebody gets thumped.

*** **Wide Angles** Verve 7614288 *Brecker; Alex Sipiagin (t); Peter Gordon (flhn); Robin Eubanks (tb); Steve Wilson (f, af); Iain Dixon (cl, bcl); Charles Pillow (ob); Mark Feldman, Joyce Hammann (vn); Lois Martin (vla): Erik Friedlander (clo); John Patitucci (b); Antonio Sanchez (d); Daniel Sadownick (perc).* 1/03.
Brecker's Quindectet works through arrangements by Gil Goldstein, although they're used mostly as vehicles for the saxophonist, who understandably hogs most of the solo limelight. As ever, the admirability quotient is high, the temperature uncomfortably low. But he does have a big problem: when you can play anything you want, with anyone you want, what exactly is there to do? The star-sideman rating is relatively low here and Goldstein has picked the best executants, yet Brecker still feels isolated by his very eminence and that tells in the music. The remainder of the story was sadly determined by life-threatening illness.

***(*) **Pilgrimage** Emarcy 1726531 SACD *Brecker; Herbie Hancock, Brad Mehldau (p); Pat Metheny (g); John Patitucci (b); Jack DeJohnette (d).* 8/06.
This was posthumously released, which guaranteed it even better press. It may seem harsh to say it, but Brecker's enormous reputation and influence are scarcely ever suggested by his own records and his great talent seems to have best expressed itself on other leaders' work. That said, a line-up like this could hardly have produced a bad record and Brecker's late-developing interest in composition yielded some fascinating lines here, notably the two long tracks, 'Anagram' (which may be too much like the old closed-off Michael) and the moving finale, 'Pilgrimage'. Whether ill-health made a physical difference ('When Can I Kiss You Again?' is a direct reference to his chemotherapy, something his son apparently said) or whether he had simply found a new philosophical calm in the face of mortality, there is a calm authority here which avoids the parade-ground playing of previous years. The pianists seem to treat him very respectfully, and as a memorial it's pretty good. It may seem cynical to say this, but were he still around, our assessment might be less accepting and gentle.

Also, in brief:

*** **Cityscape** Warner/WEA 25074. 82.
Michael as soloist with a Claus Ogerman project; mixed results.

**** **The Cost Of Living** Jazz Door 1260. 89.
A bright live quartet date with Joey Calderazzo (*p*).

*** **The Michael Brecker Band Live** Jazz Door 1264. 89.
The line-up with Mike Stern (*g*), who plays as erratically as ever.

Randy Brecker (born 1945)

TRUMPET

The older Brecker sibling left college to go on the road, stayed in Europe for a time, and then returned home to join R&B giants Blood, Sweat And Tears. Unlike Michael, he still likes to dabble in fusion.

*** **Score** Koch 51416 *Brecker; Jerry Dodgion (as, f); Michael Brecker (ts); Hal Galper (p); Larry Coryell (g); Eddie Gomez, Chuck Rainey (b); Mickey Roker, Bernard Purdie (d).* 1–2/69.
Randy's debut album is an amazingly confident and polished effort, devised to demonstrate his skill in both jazz and more popular settings. Unlike most others in his field, Brecker has never remotely sounded like a Miles clone. If anything, his tonality comes from Dizzy and Freddie Hubbard, and both influences are still in place today, even though he has developed a strongly individual voice along the way. *Score* features two basic groups but is remarkably consistent in feel. The tone is light and seemingly effortless, with occasional outbreaks of more heated improvisation, though these tend to be short-circuited. Where even the 19-year-old Michael digs deep (technically, at least), Randy tends to tire of an idea before it climaxes naturally. Boldly, the whole set – with the exception of the kids' song 'The Weasel Goes Out To Lunch' – is original material. The elegant Galper contributes three tunes, 'Name Game', 'The Vamp' and the title-track, and is a model of easy swing throughout.

*** **Into The Sun** Concord Vista CCD 4761-2 *Brecker; Dave Bargeron (tb); David Taylor (btb, tba); David Sanborn (as); Bob Mintzer (bcl); Keith Underwood (af, bf); Lawrence Feldman (bf); Gil Goldstein (ky); Adam Rogers (g); Bakithi Kumalo (b); Jonathan Joseph (d); Café (perc); Maúcha Adnét (v); Richard Sussman (syn prog).* 97.
Unlike his younger brother, who has stayed true to post-bop jazz, Randy has experimented widely in more popular forms. That spirit surfaces on *Into The Sun*. 'The Sleaze Factor' and 'Just Between Us' are the strongest tracks, relying on a careful integration of parts and on strong, concise soloing. One quality Brecker does share with Miles is an ability to make single notes and tiny phrases stand out and represent much. The album depends largely on subtle colorations from an unusual array of horns, mostly favouring lower pitches.

***(*) **Some Skunk Funk** BHM 1004-2 *Brecker; Michael Brecker (ts); Jim Beard (p, syn); Will Lee (b); Peter Erskine (d); Marcio Doctor (perc); WDR Big Band Köln ; Vince Mendoza (con).* 11/03.

A sharp return to form, live at the Leverkusener Jazztage. The real heros of the set are Michael, who solos first and strongly on nearly every track, and the orchestra, who take the opening, title-track at breakneck speed and with dizzying precision. Randy's on his own for 'Levitate', a magically luminous and optimistic piece, and shares 'And Then She Wept' with Beard, who plays beautifully throughout. There are some excellent solos from orchestra members as well. Guitarist Paul Shigihara opens the bidding on 'Shanghigh'; trumpeter John Marshall shines on 'Freefall'; while Olivier Peters reminds us there was more than one tenor-player on stage. 'Strap-Hangin'' is like an old Brecker Brothers tune and none the worse for that. Fantastic sound.

Also, in brief:

*** **Hanging In The City** ESC 4902. 01.
A grim, hop-hop-tinged project on which the 'real' Randy Brecker only surfaces occasionally. Conversation with Michael (who plays) must have resembled Marsalis conversations when Branford went off to play with Sting.

(*) **34th N Lex ESC 03684 2. 5/02.
More obviously a jazz record, but it lacks urgency and only 'Tokyo Freddie' (a tribute to Hubbard) really sings out.

Wolfert Brederode (born 1974)

PIANO

Dutch stylist of lyrical intent.

**** **Currents** ECM 2004 *Brederode; Claudio Puntin (cl); Mats Eilertsen (b); Samuel Rohrer (d). 06.*
He has seen service with the label on Susanne Abbuehl's records. This is a slightly more pointed and focused project, but the clear aim is to create a sound that doesn't so much swing in any conventional sense as follow the contours of melody wherever they lead. A deceptively mainstream line-up (though clarinets still aren't favoured as lead horns) shouldn't lead anyone to expect an orthodox blowing date. This is ECM, after all; instead, a nicely various patchwork of ideas held together by Brederode's subtle touches.

Patrick Brennan (born 1954)

ALTO SAXOPHONE

The Detroiter won Cadence and Coda accolades with his 1982 debut but hasn't broken through to the big time.

*** **Saunters, Walks, Ambles** CIMP 187 *Brennan; Lisle Ellis (b). 9/98.*
A misleadingly laid-back title for a record of such intensity. Duos of this kind are always demanding, but the saxophonist has tried to put in some reference points with two Monk tunes and two versions of 'Misterioso'. The other, 'Crepuscule With Nellie', is the longest thing on the set and serves as introduction and warm-up number. It's only when Brennan and Ellis get into the meat of their encounter on the four-part 'Saunter, Walk, Amble' that things warm up. The saxophonist has a rather clenched and inconsistent tone, but Ellis stays with him every step. Roscoe Mitchell's 'Nonaah' (the AEOC man is a key influence on Brennan) brings out the best in them both, though Brennan's unaccompanied 'Bucket-A-Blood' suggests he might do interesting things in that direction.

(*) **Rapt Circle Cadence CJR 1168 *Brennan; Hilliard Greene (b); Newman Taylor Barker (d); Juma Santos Ayantola (perc). 6/02.*
(*) **The Drum Is Honor Enough CIMP 305 *As above, except omit Ayantola; add Steve Swell (tb). 2/04.*
Brennan has a few other records out on small or personal imprints but these, subtitled *Sonic Openings Under Pressure*, are the only you'll readily find. Despite the two guests, these are basically trio discs, though even he admits that the four-part 'Permeations Gumvindaboloo' on the second album requires a bigger instrumentation. The earlier offers two similar sets (two tunes are repeated) from the New York Vision and Montreal Festivals; the latter is thinly recorded and buries Brennan away, though the NY music is more vivid. Both feel rather tightly wound. Adding Swell doesn't really change that and as a result the tricky compositions sound merely pretentious, though the playing is committed and often good.

Willem Breuker (born 1944)

SAXOPHONES, CLARINETS, RECORDER

His Kollektief's approach is compounded of jazz, special effects, classical forms, jingles, church tunes, pop, spoken word, circus performance, radio, theatre – in fact, whatever is to hand.

***(*) **To Remain** BvHaast 1601 *Breuker; Andy Altenfelder, Boy Raaymakers (t); Chris Abelen, Bernard Hunnekink, Garrett List, Gregg Moore (tb); André Goudbeek (as); Peter Barkema, Maarten Van Norden (ts); Henk De Jonge (p, ky); Arjen Gorter (b); Rob Verdurmen (d, perc). 9/83–4/89.*
***(*) **In Holland** BvHaast 0101 *Similar to above. 5/81.*
**** **Bob's Gallery** BvHaast 8801 *As above, except add Peter Kuit Jr (tapdance). 12/87.*
Stylistic eclecticism has been a feature of postwar Dutch music, but the music and theatrics of Frank Zappa are probably the best single point of comparison for Breuker's music. They even both started out listening to Varèse.

Two problems. Breuker's different projects are not only difficult to place in terms of jazz and other musics – its availability on his label BvHaast has always been somewhat erratic. Any selection of a massive body of recorded work has to be determined by both considerations. *To Remain* and *Bob's Gallery* are among the very best of the records, and certainly the only ones from before the late '90s (when Breuker's creativity rekindled) that should be in every comprehensive modern jazz collection. On the latter, the title-track, inspired by a Gary Larson cartoon, features magnificent solos from Goudbeek, Raaymakers and Breuker himself; the leader often sounds wild but there's more thought and discipline to his reed-playing than at first appears. 'Morribreuk', with Altenfeder and Raaymakers processing from the back of the hall to the stage, is a dedication to Ennio Morricone. There's also a selection of work from theatre pieces. *In Holland* catches the Kollektief at a typical moment, with everything from 'Tango Superior' to a funeral march; the rapid-fire juxtapositions and throwaway virtuosity still sound both disorientating and breathtaking and haven't yet settled into any kind of routine.

***(*) **Celebrating 25 Years On The Road** BvHaast 9914/9915 2CD *Various personnels as above. 74–99.*
No more chaotic than any other Kollektief package, this draws in music – released and unreleased – from a quarter-century of

sometimes anarchic activity. Even amid the stylistic confusion, though, an impression slowly settles of an ensemble with a great deal of discipline, considerable technical merit and, despite the democratic name, led by a strong authority figure. Choice cuts include 'Jalousie-Song', 'Potsdamer Stomp', 'Tango Superior', 'Pakkepappen' – 36 tracks in all, with 'I Want To Be Happy' as a tiny, delightful coda.

***(*) **Kurt Weill** BvHaast 9808 *As above, except add Nico Nijholt (tb); Alex Coke (picc, f); Loes Luca (v), string trio. 83–97.*
*** **With Strings Attached** BvHaast 0203 *Similar to above, except add Mondriaan Strings. 2/82–5/98.*
A nicely compiled anthology of earlier Weill-inspired recordings with new interpretations of the 1928 *Ol Musik* which features the dynamic voice of Loes Luca. There is also a wonderful 1997 performance of 'My Ship' from *Lady in the Dark* which highlights the skills of new member Coke. Some of the recordings were made for film or television, but here they sound like performance pieces rather than utility music. The other record has the added spice of Holland's finest string ensemble. A formidable 'Rhapsody In Blue' is the highlight.

***(*) **Pakkepapen** BvHaast 9807 *Breuker; Andy Altenfelder, Boy Raaymakers (t); Bernard Hunnekink (tb, tba); Nico Nijholt (tb); Alex Coke (ts, picc); Henk De Jonge (p, perc); Lorre Trytten (vn); Arjen Gorter (b); Rob Verdurmen (d). 9/97.*
**** **Psalm 122** BvHaast 9803 *As above, except add Trytten Strings; Koor Nieuwe Muziek. 2/98.*
These again combine fiery playing, wry satire, genuine emotion and a gift for imaginative packaging. The group interplay on *Pakkepapen* is strongly reminiscent of pre-theatrical Breuker albums. He himself is scarcely featured, leaving solo space to Gorter and Raaymakers on 'Pakkepapen – 6' and to Coke, who narrates 'Hello, My Name Is Joe' before turning in a superb tenor solo on 'Worksong Part 2'.

Fine as it is, *Psalm 122* is the stunner: an apotheosis of Jerusalem as the refuge and triumph of the scattered tribes. Compared to John Zorn's often bloodless interrogation of the Judaic tradition, it has rigour and daring. Barrel-organ renditions and a wonderfully executed *a cappella* performance of the psalm – more properly, song of degree – punctuate a long and complex suite. The ending is quite breathtaking: barrel-organ gives way to the blessing of 'Peace Be Within Thy Walls', with Coke on bass flute and tenor saxophone, and then violin with Breuker on soprano bringing the whole work to a climax. Rich, deeply cadenced music.

***(*) **Hunger!** BvHaast 9916 *As above, except add Loes Luca (v). 6–8/99.*
***(*) **Thirst!** Bvhaast 0300 *As above, except omit Luca; add Peter Barkema (as); Denise Jannah (v). 9/97–6/00.*
The first recordings since the death of long-serving saxophonist Peter Barkema, who appears only on the final track of *Thirst!*, an arrangement of Ravel's *Pavane pour une infante défunte*. Otherwise, it's business as usual. *Hunger!* is marginally the pick of the two, with two extended Breuker works, arrangements of Claude Bolling, Rossini, John Roger Thomas and Boris Vian, as well as a Verdurmen original. Luca is the guest vocalist sounding a bit like Mistinguette, but it's Breuker who takes the singing prize with 'Yes, We Have No Bananas'. *Thirst!* is oddly programmed, with the title-suite played out of sequence, consecutive versions of 'Lonely Woman' (one with a Denise Jannah vocal) and a madcap treatment of Bartok's Bagatelle Op 6, starring Henk De Jonge. Some hits, some misses, but as engaging as ever.

Also, in brief:

*** **The Pirate: Previously Unreleased Recordings 1969–1994**
BvHaast 0301. 69–94.
Scraps, leftovers and unfinished business from Breuker's vault. All over the place, but full of small treasures.

Dee Dee Bridgewater (born 1950)

VOICES

Hailed as a natural successor to Ella Fitzgerald, she has the same unfailing swing and instinct for complex harmony. A commanding presence, she communicates equally well in the studio but has mostly favoured live recordings.

*** **Just Family** Elektra Masters 75596 2719-2 *Bridgewater; Chick Corea, George Duke, Ronnie Foster, Bobby Lyle (ky); David T. Walker (g); Scarlet Rivera (vn); Stanley Clarke, Alphonso Johnson, Abraham Laboriel, Ken Wilde (b); Leon Ndugu Chancler, Harvey Mason, Norman Farrington (perc); Airto Moreira (perc). 10/77.*
This Elektra Masters reissue underlies just how far back Dee Dee now goes; *Afro Blue*, her debut, is still available in Japan. The album, produced with bassist Stanley Clarke, is very much of its time, featuring a whole phalanx of fusioneers and a set of soul-infused songs that lack the sophistication of later recordings. The production values may be dated, but there is no mistaking the quality of the work. The main question mark seems to be Dee Dee's inability or unwillingness to change pace or dynamic. Even the quieter ballads seem a touch forced, though on something as unexpected as Elton John's 'Sorry Seems To Be The Hardest Word' she genuinely triumphs, bringing power and pathos to what was already an overworked song.

*** **Live In Paris** Verve 014137-2 *Bridgewater; Hervé Sellin (p); Antoine Bonfils (b); André Ceccarelli (d). 11/86.*
*** **Live At Montreux** Verve 511895-2 *Bridgewater; Bert Van den Brink (p); Hein van de Geyn (b); André Ceccarelli (d). 7/90.*
Dee Dee's best work has been in concert recordings and these are the discs that probably set her back on course as a jazz singer after her spell trying to cut it in soul and pop. A move to Paris put her in touch with competent, like-minded players who were able to bring a touch of sophistication to the material. Sellin has a lovely touch and brings a quieter and less forceful dynamic to songs like 'Misty' and 'There Is No Greater Love', allowing Dee Dee to ease her own tendency to push too hard. The Montreux set has a less relaxed quality, but the choice of material is more challenging, both technically ('A Night In Tunisia') and emotionally (it's tough for singers to take on 'Strange Fruit'). She pays further tribute to Horace Silver on a brightly executed medley, but the outstanding cuts are the bebop classic and an occasionally startling version of Jobim's 'Insensatez'.

***(*) **Keeping Tradition** Verve 519607-2 *Bridgewater; Thierry Eliez (p); Hein van de Geyn (b); André Ceccarelli (d). 92.*
**** **Love And Peace: A Tribute To Horace Silver** Verve 527470-2 *As above, except add Stéphane Belmondo (t); Lionel Belmondo (ts); Horace Silver (p). 94.*
***(*) **Dear Ella** Verve 527896-2 *Bridgewater; Cecil Bridgewater, Byron Stripling (t); Bob Flowers (tb); Antonio Hart (as); Lou Levy (p); Milt Jackson (vib); Kenny Burrell (g); Ray Brown (b); Grady Tate (d). 1–2/97.*
A title like *Keeping Tradition* is a strong clue to Dee Dee's musical instincts. Her cool, limber swing works brilliantly on 'Fascinating

Rhythm', 'Just One Of Those Things' and a superb medley of 'I'm A Fool To Want You' and 'I Fall In Love Too Easily'. If her debt to Ella weren't obvious from this, it's heavily underscored on the 1997 tribute album, which was recorded with a star-laden band over four nights in New York and Chicago. She starts with a light, buoyant reading of 'A Tisket A Tasket', establishing her voice before reaching for something more in the ballads. Her ability to convey the drama of 'How High The Moon' and 'Stairway To The Stars' while exploring their complex harmonic potential – echoes of bebop in her interchanges with Brown, the former Mr Fitzgerald – is endlessly impressive.

Like the eponymous Atlantic album (see below), *Love And Peace* is a funkier conception, as befits its dedication to the music of Mr Funk himself. Surprisingly, Horace Silver's tunes lend themselves well to vocal performance, and Dee Dee is content to swap tags and allusions with the composer, who has always been a one-man dictionary of musical quotations. Good to hear him playing with such obvious enjoyment.

***(*) **Live At Yoshi's** Verve 543354 *Bridgewater; Thierry Eliez (p, org); Thomas Bramerie (b); Ali Jackson (d, perc).* 98.

The important thing about this date was the date. Dee Dee's appearance at the Oakland club would have been Ella Fitzgerald's 80th birthday. Her old idol was clearly much in her mind, but so too were some of the other great jazz divas, and Bridgewater takes the opportunity to show what she's learned from Betty, Sassie and here and there Billie as well. 'What A Little Moonlight Can Do' will always seem like Lady's song, but Dee Dee stakes a formidable claim on it here. Her scatting is less mannered than it once threatened to become, and there is a logic and elegance to her improvisational solos now. The band is very good indeed, with some stunning work from Eliez. There is also a video version of this gig.

Also, in brief:

(*) **Dee Dee Bridgewater Atlantic 76567 80 760-2. 76.

An attempt to relocate her in a rock-tinged mainstream.

*** **Victim Of Love** Charly 122. 4/98.

Very average, and not at all enlivened by a duet with Ray Charles.

** **This Is New** Verve 68 842. 01. 01.

Kurt Weill isn't the obvious choice of composer for Dee Dee Bridgewater, and this studio album is a major disappointment.

(*) **J'ai Deux Amours DDB Music 99869777. 10 & 11/04.

A collection of French café songs; very atmospheric and elegantly done, but she ain't French and doesn't sing like one.

(*) **Red Earth: A Malian Journey Emarcy 000909102 CD/DVD. 8–11/06.

She draws on her own Malian ancestry and on classic Malian songs ('Bambo', which led to the end of forced marriage) to create a narrative about a lost child going home. Beautiful, but nothing like as powerful as the cheapest Malian recording picked up in a Paris flea market.

Nick Brignola (1936–2002)

BARITONE SAXOPHONE, OTHER REEDS, FLUTES

Born in Troy, NY, this distinctive hard-bopper worked with Woody Herman, Herb Pomeroy and others as well as leading his own groups.

*** **Raincheck** Reservoir RSR CD 108 *Brignola; Kenny Barron (p); George Mraz (b); Billy Hart (d).* 9/88.

**** **On A Different Level** Reservoir RSR CD 112 *Brignola; Kenny Barron (p); Dave Holland (b); Jack DeJohnette (d).* 9/89.

Given that baritone saxophone is still a relatively under-subscribed category, given how prolific he was, and how good, it's amazing that Brignola isn't better known. He may lack the sheer sophistication of a Mulligan (to whom he pays tribute on a now unavailable Stash CD) or the workmanlike authority of Pepper Adams, but he has a huge sound, an authoritative line in solos and an overall approach that is open to almost anything; he even played fusion for a while.

Reservoir have done him proud over the years, with a strong streak of activity towards the end of the '80s. He brings to both of these an imposing sound that, however fast and fluent, always makes the baritone sound like the big horn that it is. The only flat spots on *Raincheck* are when he sidelines on clarinet and soprano. But *On A Different Level* is head and shoulders above it. Nick sticks to baritone and the solos on 'Tears Inside', 'Hot House' and 'Duke Ellington's Sound Of Love' are sustained with fantastic strength, mirrored in the playing of the rhythm section. A shrewd choice of tunes offers a capsule history of the baritone saxophone in jazz – from Carney on 'Sophisticated Lady' to Adams on the Mingus tune – but he puts it all under his own flag.

***(*) **Like Old Times** Reservoir RSR CD 133 *Brignola; Claudio Roditi (t, flhn); John Hicks (p); George Mraz (b); Dick Berk (d).* 5/94.

***(*) **The Flight Of The Eagle** Reservoir RSR CD 145 *Brignola; Kenny Barron (p); Rufus Reid (b); Victor Lewis (d).* 6/96.

Like Old Times is a blowing date that avoids any suspicion of routine. The two long blow-outs on 'When Lights Are Low' and 'The Night Has A Thousand Eyes' are marked by perfectly controlled dynamics, with no loss of excitement as one solo passes to another. Roditi is in rare form and Hicks supplies all the right leads, but the saxophonist surrenders nothing, with a pointed clarinet meditation on 'More Than You Know' and his terrific solo on 'Thousand Eyes' as particular highlights. Rudy Van Gelder still doesn't put enough air round the horns and this diminishes the impact a little. No problems with sound, though, on the impeccable *Flight Of The Eagle*. A simple quartet, baritone for the most part and an inch-perfect section. 'Gerrylike' is a nod of farewell to Mulligan, the gentlest guying of the older man's methods, while the complex changes of the title-tune are wholly absorbing. 'My Foolish Heart' is a near-perfect ballad.

***(*) **All Business** Reservoir RSR CD 159 *Brignola; Dave Pike (vib); Chuck D'Aloia (g); John Patitucci (b); Billy Hart (d).* 3/99.

Nick rips into 'Pent Up House' with controlled abandon, showing that he hasn't lost a whit in terms of chops. The better stuff is subtler: a nice interchange with guitarist D'Aloia (who contributes the rather good 'Fast Food') on 'Darn That Dream' and two contrasting versions (fast and slow) of 'Seven Come Eleven'. Pike solos plentifully and to good effect, which means that the guitarist, pretty much a first for a Brignola group, is left to do a lot of the comping work.

***(*) **Tour De Force** Reservoir RSR CD 168 *Brignola; Chuck D'Aloia (g); Eddie Gomez (b); Bill Stewart (d); Café (perc).* 12/00.

The final studio album is everything a last act should be: authoritative, exciting, full of solid predictability ('Donna Lee', 'I Should Care', 'In Your Own Sweet Way') and fresh material (D'Aloia's 'V.I.', Dave Holland's 'Backwoods Song', Brignola's own 'Local Motion' and 'Labyrinth'). The voice is still huge, bustling, impatient but courteous, and this is an exceptional band, even if Gomez's featured moments are typically without substance. No harm, if you haven't ever heard him, in starting at the end; this and *Different Level* are the thoroughbreds.

Also, in brief:

*** **It's Time** Reservoir RSR CD 123. 2/91.
A feat of overdubbing, with his whole armoury (even piccolo) brought to bear. Mark Feldman's mix just doesn't bring it off convincingly. No drums, interestingly.

*** **Live At Sweet Basil, First Set** / *** **... Second Set** Reservoir RSR CD 125 / 174. 8/92.
Occasional *longueurs*, and the familiar need to bring out some of his 'doubles', but generally speaking a very strong club date. The second volume was released posthumously.

***(*)* **Spring Is Here** Koch 3-6905. 94–97.
A dream date with the Netherlands Metropole Orchestra. Over-egged here and there, but Mulligan himself scarcely did better in similar situations.

(*) **Poinciana Reservoir RSR CD 151. 4/97.
An unaccountable disappointment; edgy and uncoordinated.

Alan Broadbent (born 1947)

PIANO

A New Zealander, he went to Berklee in 1966 and from there joined Woody Herman as pianist-arranger. His career has divided along those lines ever since. Member of Charlie Haden's Quartet West.

***(*) **Pacific Standard Time** Concord CCD 4664 *Broadbent; Putter Smith (b); Frank Gibson Jr (d).* 1/95.
**** **Personal Standards** Concord CCD 4757 *Broadbent; Putter Smith (b); Joe LaBarbera (d).* 10/96.
There's great clarity of thought about his playing, the interpretations entire and well-formed rather than merely busked, and if that suggests a lack of spontaneity, he always manages to make the music sound fresh. Broadbent takes his cues first from Parker and Powell, yet one seldom thinks about bop while listening to his two-handed approach. Some of the material on the first of these is over-familiar and since Broadbent's way is to personalize his themes with small, well-chosen gestures, the music isn't quite characterized enough by the trio. But the pianist's touch is so lucid and refined that he makes every note seem like a specific choice.

Personal Standards is superlative. Here he tackles eight originals, plus one he wishes he had written himself, Smith's 'North'. The playing is so impeccable, the interplay so refined (LaBarbera has never played better) that one is left at a loss for words. Broadbent deserves the highest acclaim.

*** **Round Midnight** / *** **Every Time I Think Of You** Artistry 7005 / 7011 *Broadbent; Brian Bromberg (b); Kendall Kay (d); Tokyo Strings (on second only).* 9/05; 06.
This is the current trio, smooth and capable, but still inventive enough to wring something new, though hardly revolutionary, out of 'Round Midnight'. J. J. Johnson's 'Lament' and the standard 'I'm Old Fashiond' are the other highlights. Broadbent saves the best for last on *Every Time I Think Of You*. The playing, orchestration and production are all superb, but it's all a bit lightweight and veers close to easy listening, saved only by Broadbent's impeccable technique and ability to coax emotion even out of a cool setting. That final piece is 'Woody 'N' Me', an affectionate tribute to his old boss (there's also a thoroughly idiomatic acknowledgement of Lennie Tristano) and one of three nice, if undemanding, originals.

Herbie Brock

PIANO

A fine bop pianist, latterly based in Florida.

*** **Herbie's Room** VSOP 106 *Brock; Brooks Caperton (b); Bill Ladley (d).* 8/57.
There's not much of Brock's work around, because there was never that much in the first place. These tracks for Criteria suggest an imaginative rather than innovative bop stylist, who's incapable of sounding anodyne even on such well-trodden material as 'Tenderly' and 'My Funny Valentine', but who really comes into his own on quirkier stuff like Rollins's 'Doxy' and Lennie Niehaus's 'Johnny Jaguar'. Recorded in a Miami club with two local players, it's a salutary reminder that good music was being made away from New York, but it's a pity that Herbie didn't have more chances in the Big Apple.

Magnus Broo

TRUMPET

Exciting young Swedish leader.

*** **Sudden Joy** / *** **Levitation** Dragon DRCD 339 / 365 *Broo; Torbjörn Gulz (p); Mattias Welin (b); Jonas Holgersson (d).* 7/99.
*** **Sugarpromise** Moserobie 016 *As above.* 4/03.
A capable section man and guest soloist, Broo sounds a little exposed out on his own. His insistence on using original material also blunts the impact a little and there is nothing here that is genuinely memorable. Holgersson is a powerful drummer who needs something more substantial in front of him. Promising discs, though, and Broo can be relied on to do more.

Brooklyn Sax Quartet

GROUP

Formed in 1995 with an ambitious remit.

*** **The Way Of The Saxophone** Innova 549 *John O'Gallagher (ss); Sam Furnace (as); David Bindman (ts); Fred Ho (bs).* 01.
*** **Far Side Of Here** Omnitone 12206 *As above, except add Rudresh Mahanthappa (as).* 10/03, 5/04.
The seeming democracy of an ensemble like this can be misleading. Unlike the World Saxophone Quartet, ROVA and to a lesser extent the 29th Street boys, both of which groups were made up of stars in their own right, the Brooklyn Sax Quartet is refreshingly unstellar. There's no mistaking, however, that this is largely Bindman's project. His compositions ('Pier Sketch', 'Gadzo' and 'Climate Conditions' on the first album) and arrangements of Ellington ('In A Sentimental Mood') are at the heart of what the BSQ was about, coolly complex ensemble jazz with more emphasis on thought than on emotional grandstanding. In terms

of the group sound, there is inevitably more evenness, with O'Gallagher, the much-missed Furnace and Ho (who also wrote 'Hipster Harvey' on the first album) all contributing strongly.

Furnace died shortly after the first sessions for *Far Side Of Here* and was replaced by Mahanthappa, a logical choice given his idiosyncratic tone and eclectic approach; Furnace was no mainstreamer, either. Unfortunately, the later album seems to have been overtaken by Ho's pan-cultural concept. He's the arranger of a long central suite, derived from traditional themes, while Bindman's compositions ('Tie Me Sufre' and 'Jajo') have an ethnomusicological cast. Significantly, the best cut on the second set is 'A Night In Tunisia'. On this form, they were unstoppable.

Bob Brookmeyer (born 1929)

VALVE TROMBONE, PIANO

The Missourian is the first man since Juan Tizol to favour the valve trombone over the slide instrument. He replaced Chet Baker in the Gerry Mulligan quartet and subsequently spent many years as a studio musician and arranger. Despite alcohol problems he has continued to compose and lead ambitious bands.

***(*) **Complete 1953–1954 Quintet Studio Recordings With Stan Getz** Definitive 11264 *Brookmeyer; Stan Getz (ts); John Williams (p); Bill Anthony, Bill Crow, Teddy Kotick (b); Frank Isola, Al Levitt (d).* 4, 7 & 8/53, 11/54.

***(*) **The Dual Role Of Bob Brookmeyer** Original Jazz Classics OJC 1729 *Brookmeyer; Jimmy Raney (g); Teddy Charles (vib); Teddy Kotick (b); Mel Lewis, Ed Shaughnessy (d); Nancy Overton (v).* 1/54, 6/55.

Valve trombone has a more clipped, drier sound than the slide variety, and Brookmeyer is probably its leading exponent, though Maynard Ferguson, Stu Williamson and Bob Enevoldsen have all made effective use of it.

Definitives seem to be disappearing as fast as they come, so the 1953–4 Clef and Norgran dates (which will appeal just as much to Getz fans) are worth getting as a matter of priority. There's a fine 'Have You Met Miss Jones?' from April 1953 and some terrific stuff from the following year, when the Verve *At The Shrine* was recorded. Sound isn't terrifically good, but these are valuable recoveries.

Brookmeyer has always been keen to share piano duties and is a very considerable keyboard-player, as he proves on *The Dual Role*. 'Rocky Scotch' and 'Under The Lilacs' are both readily categorized as 'cool' jazz, but there is a surprising degree of variation in Brookmeyer's tone that anticipates the more inflected and expressive playing of later years.

*** **Brookmeyer** RCA Victor 74321 59152 2 *Brookmeyer; Al DeRisi, Joe Ferrante, Bernie Glow, Louis Oles, Nick Travis (t); Joe Singer (frhn); Don Butterfield (tba); Gene Quill (as); Al Cohn (as, ts, cl); Al Epstein, Eddie Wasserman (ts); Sol Schlinger (bs); Hank Jones (p); Milt Hinton, Buddy Jones (b); Osie Johnson (d).* 9 & 10/56.

This was an attempt to showcase Brookmeyer in three rather different contexts, from large band down to octet. The big-band arrangements, like the opening 'Oh, Jane Snavely', are interestingly pared down, but arranged in the most interesting way with four trumpets, three tenors, baritone and rhythm providing the background for the solitary trombone. The next session was very different, with a pair of trumpets, french horn and tuba, but just two reeds, alto doubling clarinet, and, once again supporting a roomy bottom end, Sol Schlinger's baritone. The results are no less spare and undramatic, but the subtlety and control are equally striking, and these are more compelling performances than the two later octets, 'Confusion Blues' and 'Zing Went The Strings Of My Heart'. These sessions represented quite a substantial investment in Brookmeyer's growing reputation. Even given the tastes of the time, they must have been quite difficult records to sell, but they come up to date very impressively.

***(*) **Traditionalism Revisited** Blue Note 94847 *Brookmeyer; Jimmy Giuffre (ts, bs, cl); Jim Hall (g); Joe Benjamin, Ralph Pena (b); Dave Bailey (d).* 7/57.

Late-'50s recordings, like *Traditionalism Revisited*, saw Brookmeyer exploring classic material with an augmented version of Giuffre's trio and in an idiom the clarinettist was to christen 'folk jazz'. The aim here was something that almost became the legitimacy in the '90s, playing classic jazz tunes and standards with due respect to the tradition, but with markedly modern harmonies. The effect is most noticeable on 'Sheik Of Araby' and 'Louisiana', which bracket the set, but the entire session is handled with a great consistency of vision, as much to the credit of Jimmy Giuffre as to Brookmeyer. On 'Honeysuckle Rose' there are some choruses on which Bob accompanies himself on piano without double-tracking, a rather extreme example of the 'dual role'.

*** **Kansas City Sound** Fresh Sound FSRCD 430 *Brookmeyer; Harry Edison (t); Paul Quinichette, Zoot Sims (ts); Al Cohn (ts, bs); Hank Jones, Nat Pierce (p); Freddie Green, Jim Hall (g); Addison Farmer, Eddie Jones (b); Osie Johnson, Charlie Persip (d); Clarence 'Big' Miller (v).* 10 & 12/58.

Brookmeyer retained a deep affection for the Kansas City sound and offers unapologetically 'regressive' interpretations of 'Jumpin' At The Woodside', 'Moten Swing', 'King Porter Stomp' and others on these mid-size group dates from the end of the '50s. The octet date with Edison, Sims and Cohn is arguably the stronger of the two – a richer sound, certainly – but there are fine things right across this valuable reissue.

*** **Bob Brookmeyer And Friends** Sony/Columbia 77632 *Brookmeyer; Stan Getz (ts); Herbie Hancock (p); Gary Burton (vib); Ron Carter (b); Elvin Jones (d).* 5/64.

This isn't by any means an epochal record, but much of its interest lies in the young and hip rhythm section and the association with Getz. Inevitably, Brookmeyer has to defer to them all to some degree, the saxophonist most obviously, but this was a strong date, with some lovely standards playing. The CD reissue comes with some extras.

*** **Paris Suite** Challenge 70026 *Brookmeyer; Kris Goessens (p); Riccardo Del Frà (b); Dre Pallemaerts (d).* 10/93, 1/94.

With the exception of Berg's 'Chaconne', played in a delicately swinging way, this is entirely dominated by originals. Goessens is responsible for three of them, including the *déjà-vu* 'Gospel Song', while Brookmeyer contributes 'Chanson', 'Airport Song' and 'Erik Satie'. The group interaction is consistently interesting and Goessens's solos are far from negligible.

***(*) **Old Friends** Storyville STCD 8292 *Brookmeyer; Thomas Clausen (p); Mads Vinding (b); Alex Riel (d).* 11/94.

Brookmeyer remained a fascinating live small-group performer. This was recorded in the Jazzhus, Copenhagen: five long numbers packed with invention, if a little hampered by Brookmeyer's cool, slightly expressionless delivery. His phrasing on 'Polka Dots And Moonbeams' recalls Jimmy Giuffre, though elsewhere on the set he is brassier and more impacted. The closing 'All Blues' is the only track that doesn't quite work and only because the rhythm section seem to have gone to sleep a bit.

[illegible]

**** New Works / Celebration

Challenge CHR 70066 *Brookmeyer; Thorsten Beckenstein, Jorg Engels, Ralf Hesse, Torsten Maass, Sebastian Strempel (t); Christian Jakso, Ludwig Nuss, Ansgar Striepens (tb); Edward Partyka (btb); Marko Lackner, Stefan Pfeifer (as); Nils Van Haften, Paul Heller (ts); Marcus Bartelt, Scott Robinson (bs); Kris Goessens (p); Jurgen Grimm (ky); Ingmar Heller (b); John Hollenbeck (d); Christopher Dell (perc).* 7/97.

The earlier music on this delightful set was written for a festival in Lübeck in 1994, with Gerry Mulligan as guest soloist. Posthumously documented on record, it features the multi-talented Scott Robinson in the solo role, turning the folk- and dance-based material into something at once familiar and strange. Robinson is a formidable soloist and he brings a genuine individuality to the part. Of the other tracks, 'Cameo' is essentially a solo spot for Brookmeyer, while 'Duets', built on one of Bob's minimalist themes, is a great basis for improvisation and includes some inventive drumming from John Hollenbeck. The closing item, 'Boom Boom', is derived from the earlier 'Danish Suite' and provides a light-toned and joyous closer. Brookmeyer has rarely written or played better.

***(*) **Together** Challenge CHR 70068 *Brookmeyer; Mads Vinding (b).* 10/98.

The sonorities are delightful, Brookmeyer's wuffling sound set against Vinding's smart, articulate lines, and the notes are pretty good too. Each of these is a full-on duet, no sense of either man giving much in the way of quarter to the other, yet they're beautifully co-operative, little counter-melodies or riffs emerging as they go, before it's on to the next thing. Brookmeyer turns to the keyboard for three tracks, including his originals, 'New Song' and 'Pretty Song' – not a man to waste time on fancy titles.

*** **Madly Loving You** Challenge CHR 70097 *Brookmeyer; New Art Orchestra.* 9/99.

Bill Kirchner, in the notes, advises the listener that the CD is too rich for a single sitting, and he's right – it's too long, the pieces (eight compositions from various hands, including Maria Schneider, Bill Holman, Manny Albam and Jim McNeely) sometimes exhaustingly complex. Brookmeyer is the principal soloist and he plays with keen interest, though, as with all such projects, some pieces seem more effective than others.

*** **Holiday** Challenge CHR 70103 *Brookmeyer; Mads Vinding (b); Alex Riel (d).* 6/00.

Brookmeyer's piano-playing used to be described, not without affection, as faintly eccentric. It's a little hard to agree with the note-writer who claims 'a rich sound, a dazzling touch and effortless swing feeling'. Brookmeyer's playing is effort*ful*, a ponderous manner which makes his off-kilter voicings and individual way with time all the more characterful. A whole CD of Bob at the piano may strike some as too much of an interesting thing, which accounts for our moderate rating. But it's a very sweet change from the plentiful, blandly virtuosic piano-trio music which has been made of late. Vinding and Riel enjoyed it, too.

*** **Stay Out Of The Sun** Challenge 70110 *Brookmeyer; Larry Koonse (g); Tom Warrington (b); Michael Stephans (d).* 8/00.

Stephans was a young friend who helped Brookmeyer in his darker years. The debt is nicely repaid here, an elegant but undemanding set which sets off the trombone very nicely indeed. The guitar sits beautifully under the solo lines, especially on 'The Turtle', which moves more like a racehorse. Stephans himself is no Max Roach, but he knows his bop and has a nice melodic touch for the ballads as well.

***(*) **Waltzing With Zoe** Challenge CHR 70081 *Brookmeyer; New Art Orchestra.* 1/01.

Brookmeyer describes these compositions for the New Art Orchestra as 'character pieces', a term he may have derived from classical practice, but which is richly resonant here. 'For Maria' is dedicated to fellow bandleader Maria Schneider. Other tracks, like the title-piece, have a more programmatic feel, though not necessarily a restrictive one, and 'American Tragedy' is criss-crossed with ambiguities. The opening 'Seesaw', which features a decidedly old-fashioned drum part, is potentially off-putting, but even casual listeners should stay online; the rest of the album is packed with intrigue. Brookmeyer's genius as an orchestrator can be gauged from 'Child At Play', in which a sequence of fragmentary melodic shapes suddenly reveals an overall design that, in retrospect, has been there all along.

**** **Island** Artists House 670006 *Brookmeyer; Kenny Wheeler (t, flhn); Frank Carlberg (p); Jeremy Allen (b); Paul Hollenbeck (d).* 9/02.

If you can't play with Thad Jones any more, Kenny Wheeler would seem to be the obvious next choice. Compare this with 1978's *Back Again* and it is clear how much Brookmeyer's vision has deepened. The chops aren't quite as secure as they once were, but the playing is stately and very gorgeous, rarely rising to anything of a climax, but never short of satisfying. The writing is divided between the two leaders, with Bob contributing one composition in tribute to his colleague as well as the title-track, and Wheeler starring on his own '114', a tiny modern masterpiece. Recommended.

*** **Spirit Music** ArtistShare 50 *Brookmeyer; New Art Orchestra.* 07.

This is a limited-edition disc, only available direct from the label. One hopes an orderly queue is forming, because this is one of Brookmeyer's most compelling big-band dates of recent times, immaculately arranged and performed by the NAO (who really deserve a fuller personnel listing, given the number of good – though not big-name – soloists). There's an upbeat tone to the record, though 'The Door' is a more solemn conception and one wonders to what degree these sanguine themes – 'Silver Lining', 'Happy Song', 'Blue Skies' – were inspired by Bob's own recovery and rehabilitation.

Also, in brief:

*** **Portrait Of An Artist / The Four Brothers Sound** Collectables COL 6284. 6/58, 4/59.

Excellent Atlantic dates with Jimmy Giuffre (*ts*), including an ambitious four-part suite on the first record.

**** **Back Again** Sonet 14893. 78.

A difficult decade and the title suggests how he had spent time away from active music. A dream band and some lovely music.

(*) **Dreams Dragon DRCD 169. 8/88.

Bob came to the fore again in the later '80s; this isn't particularly inspiring, but lifted by one or two passages on 'Cats' and 'Missing Monk'.

*** **Electricity** ACT 892 192. 3/91.
Based in Europe, Brookmeyer found more opportunities for large-scale sessions; this, with the WDR Big Band, isn't particularly wonderful but immaculately arranged and dotted with fine solos.

*** **Get Well Soon** Challenge 70111. 8/02.
An elegant set with Till Bronner (*t*) and the New Art Orchestra.

Roy Brooks (born 1938)

DRUMS, PERCUSSION, SAW

Detroit-born and influenced by Elvin Jones, he worked with Horace Silver and in Max Roach's percussion ensemble M'Boom. His own recording was impeded first by educational work, but increasingly by the onset of bipolar disorder.

*** **Beat** Fresh Sound FSRCD 350 *Brooks; Blue Mitchell (t); George Bohannon (tb); Junior Cook (ts); Hugh Lawrence (p); Gene Taylor (d).* 63.
By rights Roy Brooks should be one of the most celebrated drummers of his generation. He charmed the pants off European audiences with his musical saw routine during Charles Mingus's stormy 1972 tour. Unfortunately, opportunities to record on his own account were quite rare and ill-health kept him out of the studios after 1983's Enja *Duet In Detroit*. From twenty years earlier, this Workshop Jazz disc (the imprint was started by Motown's Berry Gordy) still sounds as fresh as the reissue label suggests.

The personnel is essentially the Horace Silver group, with a couple of Detroiters (Lawson and Bohannon) sitting in. The formula is uncomplicated, at times verging on the crude, but Brooks generates an immediate excitement and even if the horn arrangements are nothing to write home about they do the job admirably.

Tina Brooks (1932–74)

TENOR SAXOPHONE

Harold Floyd Brooks – known as 'Tiny' or 'Tina' – was a stalwart of the late-'30s Blue Note stable, but was sidelined from the release programme, probably owing to the drug dependency that eventually hastened his death.

***(*) **Minor Move** Blue Note 22671 *Brooks; Lee Morgan (t); Sonny Clark (p); Doug Watkins (b); Art Blakey (d).* 3/58.
***(*) **True Blue** Blue Note 875264 *Brooks, Freddie Hubbard (t); Duke Jordan (p); Sam Jones (b); Art Taylor (d).* 6/60.
*** **Back To The Tracks** Blue Note 21737 *Brooks; Blue Mitchell (t); Jackie McLean (as); Kenny Drew (p); Paul Chambers (b); Art Taylor (d).* 10/60.
*** **The Waiting Game** Blue Note 40536 2 *Brooks; Johnny Coles (t); Kenny Drew (p); Wilbur Ware (b); Philly Joe Jones (d).* 3/61.
For a considerable time, Brooks's Blue Note work was only available in Japan or in a Mosaic box set. A powerful and able player whose touch never faltered at faster tempos and whose ballad playing was markedly individual, he was also a decent composer, as 'Nutville' and the title-track on the first LP suggest. This is a quintessential Blue Note session, tough, professional hard bop with a sophisticated emotional temper. Morgan and Clark are legends in their own way but there is no mistaking that the record belongs to the leader; his 'The Way You Look Tonight' is stunning.

'Back To The Tracks' is also a fine original and gets the 1960 album up to impressive speed. A pace, alas, that it doesn't quite sustain. Brooks had a habit of starting strongly and tailing off. It happens in solos and the habit seems imprinted on album sessions as well. Mitchell and McLean are less obviously sympathetic partners but Jackie is in great form, and when the two saxophones lock, the harmonics are intriguing.

Release of *The Waiting Game* in 2002 was a significant moment. It is not necessarily Tina's most satisfying record, but it is certainly his boldest, starting conventionally enough with the bluesy 'Talkin' About' followed by the show-off bebop of 'One For Myrtle', but it also harbours the surprising minor-key 'David The King' and a weird, south-of-the-border version of 'Stranger In Paradise'. Brooks sounds on the case throughout, supremely confident at all tempos.

Cecil Brooks III (born 1961)

DRUMS, PERCUSSION

A reliable and inventive player on the New York scene, influenced by bebop masters like Art Blakey and Max Roach.

*** **For Those Who Love To Groove** Savant 2023 *Brooks; Riley Mullins (t); Bruce Williams (as); Don Braden (ts); Radam Schwartz (org).* 99.
Packed with short, pugnacious tracks, this is credited to the CB3 Band, and calls on organist Schwartz's arranging skills, as well as Brooks's own confident leadership. The organ accompaniment is effective but one-dimensional. Don Braden is a commanding presence and it's a pity that he isn't cut loose more often. Cecil's tough, elastic groove is an ideal platform for saxophone-players, but none of the solos are given sufficient time to develop, the better ones terse and emphatic, the rest merely abbreviated. Brooks makes his own most impressive statement on 'Lakumbe's Theme', but he also bridges a nice medley of standards – 'Body And Soul', 'I Can't Get Started', 'Tenderly' – and he shows an imaginative take on recent repertoire in programming Babyface's 'Can We Talk?'.

*** **Live At Sweet Basil / *** ... Volume 2** Savant 2034 / 2039 *Brooks; Riley Mullins (t); Don Braden (ts); John Hicks (p); Dwayne Dolphin (b).* 8/00.
These are somewhat drawn-out performances, ponderously long in the case of the opening 'Bounce' and the closing 'Vamp For Cho', a little more focused and energized in between. 'Chelsea Bridge' and 'But Beautiful' are especially good, and the two horns mesh well in the ensembles.

Good as the first set was, a second tranche from his Sweet Basil residency was a surprise. A pleasant one, as it turns out. Jimmy Heath's 'Voice Of The Saxophone' was an inspired choice for this group, as was Errol Garner's 'Dreamy'. After the opening 'Swamp Run', there's nothing more of Cecil's own until the closing 'Yvette', 'Spontaneous Percussion' and 'Hill District', which end the album on a thoughtful high. Brooks is not exclusively a high-end energy player, as he proves on 'Prelude To Yvette', but his real strength is driving a group along, and he does that cheerfully throughout this set.

*** **Double Exposure** Savant 2072 *Brooks; Gene Ludwig (org).* 7/00.

Ludwig has a strong reputation and one immediately detects his quality and commitment on this crisp, funky date which seems to have been around for some time before release. Brooks is such a well-bottomed drummer that there is little need for the organist to keep time as well, or to fill in the bass-lines too explicitly. That suits him well. Off they go with Grofe's 'On The Trail' and it's entertainment every step of the way after that.

Bobby Broom (born 1961)

GUITAR

The New Yorker had to turn down an offer to play with Sonny Rollins in order to finish high school. Later studied at Berklee and moved to Chicago in the '80s.

***(*) **No Hype Blues** Criss Cross 1109 *Broom; Ron Perilla (p); Peter Washington (b); Lewis Nash (d).* 6/95.

*** **Waitin' And Waitin'** Criss Cross 1135 *Broom; Ron Blake (ts); Dennis Carrol (b); George Fludas (d).* 12/96.

Broom starts *No Hype Blues* with a Wes Montgomery tune and with a warm tone and fat sound straight from that lineage. An experienced sideman, he brings a pleasing take-my-time feel to these confident but not excessively ambitious discs. The two discs are a straight split between New York and Chicago: the noisy and unpredictable Perillo was in Broom's regular Chicago group, as are Carrol and Fludas on the second date. 'Father' and Perillo's 'Mirthy' are harmonically interesting ballads, making a neat balance to the standards and a not-too-fast 'Pent-Up House'.

With no keyboard on the second disc, Broom's more expansive with his use of time and space. If anything, Blake is a distraction, albeit on just four tracks, but he blows with pointed intensity.

*** **Modern Man** Delmark DE 530 *Broom; Ronnie Cuber (bs); Dr Lonnie Smith (org); Idris Muhammad (d).* 6/00.

You don't have to hear a note to spot the George Benson lineage. Smith and Cuber played with George in the '60s and *Modern Man* might come from around that time. It's evocative soul-jazz in the main, distinguished by an extraordinary late-night reading of Eric Clapton's 'Layla' alongside more predictable fare like 'I'll Never Fall In Love Again'. The title-blues and the opening 'Dance For Osiris' suggest Broom's still developing into an interesting composer.

***(*) **Stand!** Premonition 90754 *Broom; Dennis Carrol (b); Dana Hall (d).* 1/01.

**** **Song And Dance** Origin 82574 *Broom; Dennis Carroll (b); Kobie Watkins (d).* 2 & 3/05.

Another two sets of contemporary – '60s and '70s – pop songs, beginning with the Sly Stone title-track on the 2001 session to 'Wichita Lineman' on *Song And Dance*. Broom gets better and better and shows no sign of losing interest in this particular vein. Again, the arrangements are inventive and 'Can't Take My Eyes Off Of You' (*Stand!*) is exhilaratingly brisk and not at all slushy. The tighter format suits Broom admirably. Carrol is a long-standing colleague, intuitive and firm; Hall keeps the metre springy. The second date almost sounds like a run-on from the first, but Broom's ability to improv(is)e on these over-familiar songs is startling. At 45, he's shaping up as the new Kenny Burrell.

Håkan Broström (born 1955)

SOPRANO, ALTO AND TENOR SAXOPHONES

Born in Hotala, Sweden, he began playing tenor in blues bands before switching to alto and going into post-bop.

***(*) **Dark Light / *** Celestial Nights** Dragon DRCD 190 257 *Broström; Bobo Stenson (p); Max Schultz (g); Christian Spering (b); Anders Kjellberg (d).* 12/90; 2/94

*** **Still Dreaming** Dragon DRCD 297 *Broström; Tim Hagans (t); Marc Copland (p); Christian Spering (b); Jeff Hirshfield (d).* 11/95.

Broström is a fluent and ambitious improviser on all three of his horns, although the tenor only comes out on the first record. Some of the music is merely meandering, and little really compels attention. He likes to set up long, drifting pieces which let the players communicate without undue stress. 'Dark Light' and 'Till Cornelis' on the first disc, 'Spring' on the second, and the haunting 'Carmilla' on the third are good examples. Stenson is quirkily intelligent on the earlier records, Spering splendid on all three, but there's a change of pace with the arrival of the American players, and not necessarily for the better.

Brotherhood Of Breath

GROUP

Formed in 1970 by South African expatriate Chris McGregor, who kept the name alive through various reunions.

***(*) **Live At Willisau** Ogun OGCD 001 *Harry Beckett, Marc Charig, Mongezi Feza (t); Nick Evans, Radu Malfatti (tb); Dudu Pukwana (as); Evan Parker, Gary Windo (ts); Chris McGregor (p, ldr); Harry Miller (b); Louis Moholo (d).* 1/73.

The trick was always to keep breathing, because Death was always nearby. Feza, Pukwana, McGregor, Miller: there was a shadow across this music, as if the life breathed into it had to be paid for with interest. From the opening moments of 'Do It', with its searing Evan Parker solo, to the relative ease of the closing 'Funky Boots', this is affirmative music of a rare sort, bringing together African *kwela*, free jazz, post-Ellington swing and even touches of classicism in a boiling mix that grips the heart.

Peter Brötzmann (born 1941)

ALL SAXOPHONES AND CLARINETS, TAROGATO

Studied art in Wuppertal, then played trad before moving into free and leading a trio with Fred Van Hove and Han Bennink from 1968. Now well-established in the US as well as Europe and a godfather-figure to a new generation of improvisers.

***(*) **For Adolphe Sax** Atavistic Unheard Music UMS/ALP 230 *Brötzmann; Fred Van Hove (p); Peter Kowald (b); Sven-Åke Johansson (d).* 6–9/67.

Brötzmann's influence over the European free scene is enormous. By the time of this album – originally pressed and distributed by the saxophonist himself – he was already an established stylist of some intensity and focus. The huge, screaming sound he makes is among the most exhilarating in the music, and while he has often been miscast as a sonic terrorist, that does insufficient justice to his mastery of the reed family. The only precedents are to be found in the work of Albert Ayler, although Brötzmann arrived at his methods independently. This trio record (Van Hove is only featured in a bonus ten-minute piece recorded at Radio Bremen) is of a similar cast to Ayler's *Spiritual Unity*, a raw, ferocious three-way assault.

[illegible]

♛ **** **Machine Gun**
FMP CD 24 *Brötzmann; Willem Breuker, Evan Parker (ts); Fred Van Hove (p); Buschi Niebergall, Peter Kowald (b); Han Bennink, Sven Åke Johansson (d).* 5/68.

The three saxophonists fire off a ceaseless round of blasting, overblown noise, built on the continuous crescendo managed by the two drummers. As chaotic and ''68' as it sounds, the music is formed by an iron purpose and control. Although the recording is crude, the grainy timbre is a fitting medium for this. The CD has two alternative takes which match the released version in their fearsome power.

*** **Complete Machine Gun Sessions** Atavistic Unheard Music Series ALP262 *As above, except add Gerd Dudek.* 3/68, 5/68.

As with so many completist projects, having the whole session doesn't add substantially to its enjoyment or importance. The original record still gives off a fierce and concentrated power.

***(*) **Fuck De Boere** Atavistic Unheard Music ALP211 *Brötzmann; Paul Rutherford, Malcolm Griffiths, Willem Van Manen (tb); Willem Breuker, Evan Parker, Gerd Dudek (ts); Fred Van Hove (p); Derek Bailey (g); Peter Kowald, Buschi Niebergall (b); Han Bennink, Sven-Åke Johansson (d).* 3/68–3/70.
***(*) **Nipples** / *** **More Nipples** Atavistic Unheard Music ALP205 / 236 *Brötzmann; Evan Parker (ts); Fred Van Hove (p, org); Derek Bailey (g); Buschi Niebergall (b); Han Bennink (d).* 4/69.

Dedicated to Johnny Dyani, *Fuck De Boere* brings together two Frankfurt Festival appearances. The first is a live take of 'Machine Gun', which inevitably pales beside the original, but the title-piece is a typically extravagant opus for ten players which carries all before it, the trombones and saxophones making tumult over the relatively sparse backing. *Nipples* was originally released on the tiny Calig label (and produced by Manfred Eicher!): only half an hour of music, half of it actually recorded elsewhere by the group minus Parker and Bailey, but this medium-size ensemble is actually rather rare in the Brötzmann discography and the results are fascinating. The follow-up could have been fitted on the same CD.

*** **The Berlin Concert** FMP CD 34/35 2CD *Brötzmann; Albert Mangelsdorff (tb); Fred Van Hove (p); Han Bennink (cl, d, perc).* 8/71.

Originally released as three separate LPs, culled from two days at the Berlin Free Music Market, where the long-standing trio was augmented by the great trombonist, who sounds unintimidated by the demands of the group. Sound is only average, but the vigour and earthy bravado of the quartet sustains the listener through the unglamorous setting. Some nicely detailed piano, though again the sound is obscured.

*** **Schwarzwaldfahrt** Atavistic 254 2CD *Brötzmann; Han Bennink (d, etc).* 77.

A notorious record, now expanded. The two musicians were let loose in the Black Forest to duet with themselves, and with birdsong, running water and a few distant-sounding cows. Back to nature, indeed.

**** **Pica Pica** Atavistic Unheard Music UMS/ALP258 *Brötzmann; Albert Mangelsdorff (tb); Günter Sommer (d).* 9/82.

Another very valuable retrieval by Atavistic, reissued in 2006. Arguably Brötzmann and Mangelsdorff (along with Peter Kowald and Sommer) are the three most important musicians in modern German jazz/free jazz. Their interplay on 'Instant Tears' is breathtaking, eminence speaking to eminence.

***(*) **Berlin Djungle** Atavistic Unheard UMS/ALP246 *Brötzmann; Toshinori Kondo (t); Hannes Bauer, Alan Tomlinson (tb); Tony Coe, J. D. Parran, Ernst Ludwig Petrowsky (cl); Louis Sclavis (cl, bcl); John Zorn (cl, mouthpieces); William Parker (b); Tony Oxley (d).* 11/84.

Intriguing to compare this with similar American projects led by Hamiet Bluiett. This is certainly still within the realms of 'European free', but these two large slabs of music, recorded as one at the Jazzfest Berlin, have a logic and timbre that somehow does move closer to American models. The ensemble is full of star names, of course, and that quality is reflected episodically through the piece.

***(*) **14 Love Poems Plus 10 More: Dedicated To Kenneth Patchen** FMP CD 125 *Brötzmann (as, ts, bs, mouthpiece, clarinets, tarogato).* 8/84.
*** **No Nothing** FMP CD 34 *As above.* 8/90.

A most unexpected Brötzmann title, but he pretty much delivers as promised. The real glories of this are the opening interpretation of 'Lonely Woman' (the only named composition) on baritone and 'No 15', the first of the bonus tracks and one of the longest on the set, played on A-clarinet. However, there isn't a dull moment and this second solo disc remains his best, certainly the most varied. *No Nothing* is his most quiescent, though there are catharses: a beautiful recoding by Jost Gebers.

**** **Songlines** FMP CD 53 *Brötzmann; Fred Hopkins (b); Rashied Ali (d).* 10/91.
*** **Sacred Scape** Rastascan BRD-015 *Brötzmann; William Parker (b); Gregg Bendian (d).* 92.
***(*) **Die Like A Dog** FMP CD 64 *Brötzmann; Toshinori Kondo (t, elec); William Parker (b); Hamid Drake (d).* 8/93.

Increasingly an international figure, Brötzmann plays here like an elder statesman, but not carelessly; these records are still soaked in the intensity he's been pursuing for 30 years and he alights on new situations and turns them to fit some part of an entrenched but flexible aesthetic. *Die Like A Dog* is a stark, harrowing meditation on the life and work of Albert Ayler; it's fuming and intractable stuff, but its spiritual measure is palpable and the quartet plays with stunning commitment. *Songlines* is more a 'traditional' free trio, the American team playing with flair and swing, which Brötzmann uses for shape and context with his own severe lyricism. *Sacred Scrape* is more of a scattershot battle of wits between saxophonist and drummer, with Parker calmly finding his own space.

*** **Nothing To Say** FMP CD 73 *Brötzmann (saxes, cl, tarogato solo).* 11/94.

He picks up the tenor only once, is rumbustious on the bass sax for the title-track but delivers an almost sorrowful lament on the same instrument for 'A Heavy Creeping Shade'; the album is a tribute to Oscar Wilde! Tarogato and alto are used for more-piercing solos.

**** **The Dried Rat-Dog** Okkadisk 12004 *Brötzmann; Hamid Drake (d).* 5/94.
*** **The 'WELS' Concert** Okkadisk 12013 *As above, except add Mahmoud Gania (guembri, v).* 11/96.

Drake has become a perceptive and persuasive partner. The great advantage of these is Bradley Parker-Sparrow's excellent sound, which lets one hear the nuances in both men's playing. Drake's rhythms have a steadier, more momentous pulse than most free-jazz drumming and his use of frame drums and tablas adds a global touch. There are six pieces, brimful with eloquent interplay, and on 'Trees Have Roots In The Earth' and 'Dark Wings Carry Off The Sky' Brötz uncorks some of his most vivid tenor-playing for some time.

He's somewhat overwhelmed by the shamanic Gania on the live record and Brötzmann often decorates rather than finding a way into the music. Impressive, though.

****** The Chicago Octet / Tentet** Okkadisk OD12022 3CD *Brötzmann; Joe McPhee (c, vtb, ss); Jeb Bishop (tb); Mars Williams (ts, as, cl); Ken Vandermark (ts, cl, bcl); Mats Gustafsson (bs, fluteophone); Fred Lonberg-Holm (clo); Kent Kessler (b); Michael Zerang, Hamid Drake (d). 1–9/97.*

****** Stone Water** Okkadisk OD 12032 *As above, except omit McPhee, Williams; add Toshinori Kondo (t, elec); William Parker (b). 5/99.*

The three-disc set is a landmark: a major documentation of Brötzmann on an American label, a rare instance of his large-group music, and a definitive meeting with some of the many American masters – from McPhee to Vandermark – who've been influenced by him. One and half discs each of live and studio material; Brotz himself contributes only two pieces, 'Burning Spirit' and 'Foolish Infinity', so it can be said to be a co-operative effort, even if the saxophonist's name features on the marquee. Of course, he plays a huge role as performer, but so do the other participants and the exhilarating reed section makes an awesome racket. There's much to surprise, too: the worldly groove of 'Makapoor', the sombre, granite-block textures of 'Other Brothers', which explode into a fast shuffle. An affecting tribute to the great man and his influence.

The sequel, cut at the 1999 Victoriaville Festival, is hardly less exciting and absorbing. For all the extraordinary volume on show, this is a remarkable feat of engineering and one that tends to suggest that Brötz has all too rarely had his music documented with this level of accuracy (though Gebers usually manages on the small scale). This leaves the listener breathless.

***** Peter Peter Peter Und Johannes** Ninth World Music 013 *Brötzmann; Johannes Bauer (tb); Peter Friis Nielsen (b); Peter Ole Jørgensen (d). 97.*

*****(*) Three Rocks And A Pine** Ninth World Music 020 *As above, except omit Bauer; add Mats Gustafsson (ts, bs). 99.*

A rare but disappointing encounter between Brötzmann and Bauer. The clarinet comes out more often than the tenor, but the trombonist descends into expressionism, which, even on a CD that comes in at 40 minutes, smacks of space-filling. The exhilarating follow-up suggests at once that the former session needed a more nuanced recording; the same engineer gets a bigger and more imposing sound for Gustafsson, another of Peter's spiritual offspring and an ideal partner for the great man. Fourteen tracks that range from a perfect, 22-second miniature to elongated blowouts.

****** Little Birds Have Fast Hearts 1 & 2** FMP CD 97 / 101 *Brötzmann; Toshinori Kondo (t, elec); William Parker (b); Hamid Drake (d). 11/97.*

A return visit from the 'Die Like A Dog' quartet and the best 'rhythm section' Brötz has had for years. Kondo, one of the most unfettered and genie-like spirits in free playing, is far too seldom encountered in this kind of situation now and his madcap sounds are the heat-haze high-altitude counter to Peter's massive, earth-rooted oratory. Recorded over three nights at the 1997 Total Music Meeting, there might even be enough left for a third volume.

*****(*) From Valley To Valley** Eremite MTE018 *As above, except omit Kondo; add Roy Campbell (t). 7/98.*

*****(*) Aoyama Crows** FMP CD 118 *As above, except add Kondo. 11/99.*

Guesting for the day with the quartet, Campbell has no problem with the turbulent setting, but he does bring a boppish feel to some of his parts, and without Kondo's surreal presence the group does seem tamer, though Campbell brings his own intensity. Kondo was back for the 1999 Total Music Meeting. Brötzmann says in his notes that they played in a state of near-exhaustion; whether that makes this fierce, dark music any fiercer and darker is a matter for the listener, though one can hardly call it fatigued.

****** Never Too Late But Always Too Early** FMP CD 112 *Brötzmann; William Parker (b); Hamid Drake (d). 4/01.*

Subsequently released in memory of Peter Kowald, this catches the trio in magnificent form in Montreal. Two long sets have very little in the way of treading water; Parker and Drake get funky at several points.

*****(*) Right As Rain** FMP CD 112 *Brötzmann (ts, bsx, cl, bcl solo). 8/00.*

Dedicated to the memory of saxophonist Werner Ludi, who dropped in and out of the free scene for a time. The wild man of legend is barely recognizable on a piece such as the long clarinet soliloquy 'There Were Tears In Her Eyes'. Some very beautiful playing, even if sometimes it feels uncomfortably like eavesdropping.

***** No Hard Feelings: For Steve Lacy** Corbett vs Dempsey CvsD 0009 *Brötzmann; Tom Raworth (v, music box). 9/00.*

An intriguing spoken-word and music project that has some dead patches but also some sublimely good playing from Brötz.

*****(*) The Darkest River** Ninth World Music NWM 027 *Brötzmann; Pierre Dørge (g); Peter Friis Nielsen (b); Peter Ole Jørgenson (d). 5/01.*

Dørge seems an unlikely guest star, but he fits in comfortably, shifting between his various rock, jazz and melodious-worldy positions and making most of it work. Broodingly quiet episodes mingle with the expected firestorms.

*****(*) Tales Out Of Time** hatOLOGY 589 *Brötzmann; Joe McPhee (c, ts); Kent Kessler (b); Michael Zerang (d). 6/02.*

This pairing is logical though a little problematic, since McPhee tends to think schematically, which pulls back the element of freedom. Much of this, though, is excellent: 'Blessed Assurance' is a traditional lament, and 'Do You Still Love Me/Did I Ever?' has the quartet in fine form.

****** No One Ever Works Alone** Okkadisk 12053 *Brötzmann; Mats Gustafsson (ts, bs); Ken Vandermark (ts, bs, cl). 10/03.*

Peter meets his most dedicated disciples under the name Sonore. There continues to be something poignant about the way the German master's vocabulary has been honoured by these second-generation figures; that mitigates the potential bluster and these solos, duo and trios are beautifully interwoven without any loss of intensity.

*****(*) Images / ***(*) Signs** Okkadisk 12047 / 12048 *Brötzmann; Joe McPhee (t); Jeb Bishop (tb); Ken Vandermark, Mats*

Gustafsson, Mars Williams (reeds); Fred Lonberg-Holm (clo); Kent Kessler (b); Michael Zerang, Hamid Drake (d). 6/02–11/03.
*** **Be Music, Night** Okkadisk 12059 *As above, except omit Drake; add Paal Nilssen-Love (d); Mike Pearson (v). 11/04.*
**** **American Landscapes: Volumes 1 & 2** Okkadisk 12067 / 12068 *As above, except omit McPhee, Williams; add Hannes Bauer (tb); Per-Åke Holmlander (tba). 5/06.*

Since the Chicago Tentet has been around for more than a decade, it has taken on something of a reportorial mantle and the long pieces on these suggest an evolving set of procedures for the group. As formidable as the horn line-up is, there is plenty of space for the other voices – the title-track of *Images* makes vivid use of space and Lonberg-Holm takes a significant role on 'Bird Notes' and the title track of *Signs.*

Be Music, Night features Kenneth Patchen's poetry (an inspiration for the early solo record) and Pearson handles his task with aplomb, though the ensembles are occasionally awkward.

American Landscapes, recorded at the Le Weekend festival in Scotland, is also a reminder of Brötzmann's skills as a painter; he provides the covers. There was a mass of good music from the Tentet, easily worthy of two volumes, and the addition of trombone (Bauer always a reliable collaborator) and tuba restores something of an earlier sound to Brötzmann's ensemble-work.

*** **Full Blast** Jazzwerkstatt JW001 *Brötzmann; Marino Pliakas (b); Michael Wertmuller (d). 2/06.*

This is reminiscent of the trio with Peter Friis Nielsen and Peeter Uuskyla (see below, 'in brief'), but there's more emphasis on bump and thump and with little of the melodious subtlety the earlier group used to leaven the more metallic stuff with. Very listenable, though it sounds like a by-blow rather than a key recording. Taped at the Loft in Cologne.

**** **Only The Devil Has No Dreams** Jazzwerkstatt JW01 *As for No One Ever Works Alone. 9/06.*

A Sonore date, recorded live at the Jazzwerkstatt in Berlin. A dazzling recital by three like-minded souls at the peak of their powers. Brötzmann is magisterial; his two companions work their familiar respectful but self-determined course.

Also, in brief:

*** **3 Points And A Mountain, Plus** FMP CD 107. 2/79.

With Misha Mengelberg (*p*) and Han Bennink (*d*). Curiously unfocused.

*** **Reserve** FMP CD 17. 11/88.

A relatively conventional trio date with Barre Phillips (*b*) and Günter Sommer (*d*).

*** **Wie Das Leben So Spielt** FMP CD 22. 9/89.

Werner Ludi (*as*) drifted in and out of music. These duos with Peter reveal his stuttery romanticism.

**** **The März Combo** FMP CD 47. 2/92.

An international line-up, with great playing from Paul Rutherford (*tb*), but no one else rising to the Brötzmann challenge.

***(*) **Live At The Empty Bottle** Okkadisk 1005. 7/98.

Kent Kessler (*b*) stands in for William Parker, and almost rises to the challenge. Hamid Drake (*d*) as polymorphous as ever.

*** **Noise Of Wings** / ***(*) **Live At Nefertiti** / *** **Flying Feathers** / *** **Medicina** Slask SLACD 019 / Ayler AYL 21 / FMP CD 91 / Atavistic ALP 149. 3/99; 3/99; 01; 3/03.

An interesting trio with Peter Friis-Nielsen (*b*) and Peeter Uuskyla (*d*). Regularly convened.

*** **Fryed Fruit** Red Toucan RT 9316. 6/99.

From a club date in Finland with guitarist Sakari Luoma. Heavy.

Marlon Browden

DRUMS

Currently at work in New York.

*** **Marlon Browden** Fresh Sound New Talent FSNTCD 115 *Browden; Pete Rende (p); Matt Pavolka (b). 12/00.*

A modest, almost introspective debut, which is refreshing, given the big and in-your-face approach of most drummer-led sessions. The music is slightly shapeless, Browden's four originals rather drifting past, and covers of Björk and Miles Davis – the latter finding Rende on electric piano in a bid to recapture the gentler side of Miles's plugged-in period. Browden drums propulsively, but he's a thinker at the kit, as interested in tone and colour as he is in pushing things along.

Ari Brown (born 1944)

TENOR AND SOPRANO SAXOPHONES, FLUTE

A Chicagoan, equally at ease in the blues and avant-garde situations.

*** **Ultimate Frontier** / *** **Venus** Delmark DE 486 / 504 *Brown; Kirk Brown (p); Yosef Ben Israel (b); Ayreeayl Ra (d). 1/95.*
*** **Live At Green Mill** Delmark DE 577 *As above, except add Pharez Whitted (t); Dr. Cuz (perc). 6/07.*

Brown was over 50 before he made his debut recording as leader. *Ultimate Frontier* doesn't overturn any stylistic boundaries but sits comfortably within Brown's familiar sideman role as warm-voiced collaborator in orthodox or more 'outside' contexts. The pianist is his brother and the empathy is strong and supportive. 'Lester Bowie's Gumbo Stew' is a nod to a favourite homeboy; only 'Motherless Child' overcooks things. The husky, slightly out of tune delivery works even better on *Venus*, which is largely taken up with tributes to favourite saxophonists, including Roscoe Mitchell, Coltrane and Roland Kirk, whose two-saxophones-at-once trick Brown sometimes deploys. He's shown doing just that on the cover of the live date which marked the centenary of the old club. It's a workmanlike date, though it's trumpeter Whitted who makes the most impact on his four tracks. There's a DVD bonus track of 'Waltz Of The Prophets' on the CD, but the whole performance is separately available as video footage and it makes a colourful and agreeable watch, with Brown's warm but reluctant personality coming over intriguingly.

Cameron Brown

DOUBLE BASS

A veteran of many significant modern sessions.

*** **Here And Now** OmniTone 15205 *Brown; Dave Ballou (t); Dewey Redman (ts); Leon Parker (d); Sheila Jordan (v). 11/97.*

Even without two guest spots by Dewey Redman, this is a fascinating line-up. Recorded live in Gouvy and Brussels, Brown's Hear & Now (the album title is differently spelt) doesn't offer much insight into Brown the composer. 'Rylie's Bounce' and 'For Dad And Dannie' (which is melded with Ornette's 'What Reason

Could I Give?') are both workmanlike and nicely focused on a melodic bass part. The other material gives more scope for improvisation. The set opens with Don Cherry's 'Art Deco', a flawless performance, and there's another tune by the trumpeter a bit later. The highlight is 'Double Arc Jake', something Cameron will have remembered from his days with Don Pullen, played out here at nearly quarter of an hour. Jordan is her extraordinary self and Ballou does his own inside/outside thing with absolute sureness. A special word for Leon Parker, not the most celebrated of modern drummers, but playing with utter authority.

Cleo Brown (1905–95)

PIANO, VOCAL

She played in Chicago bars in the '30s and became a radio favourite. Later became a Seventh Day Adventist and nursed under the name Cleo Patra Brown!

*** **Cleo Brown 1935–1951** Classics 1252 *Brown; Perry Botkin, Mike McKendrick, Nappy Lamare, Bobby Sherwood (g); Artie Bernstein, Leonard Bibbs, Manny Stein (b); Gene Krupa, Tubby Hall, Vic Berton, Zutty Singleton (d); Ella Logan, The Tune Twisters, Johnnie Davis (v); Victor Young Orchestra.* 3/35–51.
*** **Here Comes Cleo** Hep 1034 *Similar to above.* 35–36.
This engaging disc brings together almost everything Brown ever recorded, though Marian McPartland coaxed her out of retirement in the '80s to make an album. She was a capable pianist – a fine version of 'Pinetop's Boogie Woogie' on her first 1935 date and a later solo called 'Pelican Stomp' – but for the most part it was her singing which made her popular, the words delivered in a curious hybrid growl and pout. Not-quite-racy material such as 'The Stuff Is Here And It's Mellow' and 'Mama Don't Want No Peas An' Rice An' Cocoanut Oil' suited her perfectly and the first 19 tracks for Decca, 1935–6, are great, swinging small-combo fun. Even on the later stuff, she sounds as if she's just picking up where she left off, though no one was listening by then. The Hep disc has better sound.

Clifford Brown (1930–56)

TRUMPET

Relative to the length of his career, he had a greater impact on the music than any comparable instrumentalist. A whole generation was affected by his combination of fast attack and broad, lyrical tone, which sounded like a hybrid of Fats Navarro and Miles Davis. Brownie's early death was a genuine tragedy for the music.

[illegible]

**** **The Complete Blue Note And Pacific Jazz Recordings**
Blue Note 34195-2 4CD *Brown; J. J. Johnson (tb); Stu Williamson (vtb); Gigi Gryce (as, f); Lou Donaldson (as); Charlie Rouse, Zoot Sims (ts); Jimmy Heath (ts, bs); Bobby Gordon (bs); Russ Freeman, Elmo Hope, John Lewis, Horace Silver (p); Percy Heath, Joe Mondragon, Curley Russell, Carson Smith (b); Art Blakey, Kenny Clarke, Philly Joe Jones, Shelly Manne (d).* 6/53–8/54.
This four-CD compilation of all the Blue Note and Capitol recordings is as elegantly remastered and packaged as anyone could possibly wish. Two of these sessions were recorded under the leadership or co-leadership of J. J. Johnson, Art Blakey and Lou Donaldson. The live Birdland sessions of February 1954 are splendidly extended and afford the best possible glimpse of the young genius on the brink of his breakthrough. The rest of the material simply teems with promise and it is almost inconceivable – indeed heartbreaking – listening to the first three discs, to think that none of it would ever come to proper fruition. The sheer fecundity of Brown's musical imagination never fails to amaze.

**** **Memorial Album** Blue Note 32141-2 *Brown; Gigi Gryce (as, f); Lou Donaldson (as); Charlie Rouse (ts); Elmo Hope, John Lewis (p); Percy Heath (b); Philly Joe Jones, Art Blakey (d).* 6–8/53.
*** **Clifford Brown Memorial** Original Jazz Classics OJC 017 *Brown; Art Farmer, Idrees Sulieman (t); Herb Mullins, Ake Persson (tb); Arne Domnérus , Gigi Gryce (as); Benny Golson (ts); Oscar Estell, Lars Gullin (bs); Tadd Dameron, Bengt Hallberg (p); Percy Heath, Gunnar Johnson (b); Philly Joe Jones, Jack Noren (d); collective personnel.* 6–9/53.
***(*) **Clifford Brown Quartet In Paris** Original Jazz Classics OJC 357 *Brown; Henri Renaud (p); Pierre Michelot (b); Benny Bennett (d).* 10/53.
***(*) **Clifford Brown Sextet In Paris** Original Jazz Classics OJC 358 *Brown; Gigi Gryce (as); Henri Renaud (p); Jimmy Gourley (g); Pierre Michelot (b); Jean-Louis Viale (d).* 10/53.
***(*) **Jazz Immortal** Blue Note 32142-2 *Brown; Stu Williamson (vtb); Zoot Sims (ts); Bobby Gordon (bs); Russ Freeman (p); Joe Mondragon, Carson Smith (b); Shelly Manne (d).* 7–8/54.
In the days after Clifford Brown died – Richie Powell with him – and as the news filtered through to clubs and studios up and down the country, hardened jazz musicians put away their horns and quietly went home to grieve. Only 26, Brown was almost universally liked and admired. Free of the self-destructive 'personal problems' that haunted jazz at the time, he had seemed destined for ever-greater things when his car skidded off the turnpike.

To this day, his influence on trumpeters is immense, less audibly than Miles Davis's, perhaps, because more pervasive. Though most of his technical devices – long, burnished phrases, enormous melodic and harmonic compression within a chorus, internal divisions of the metre – were introduced by Dizzy Gillespie and Fats Navarro, his two most significant models, it was Brownie who melded them into a distinctive and coherent personal style of great expressive power. Almost every trumpeter who followed, including present-day figures like Wynton Marsalis, has drawn heavily on his example; few though have managed to reproduce the powerful singing grace he took from the ill-starred Navarro.

After a first, near-fatal car accident, Brown gigged in R&B bands and then worked briefly with Tadd Dameron, before touring Europe with Lionel Hampton towards the end of 1953, on which he enjoyed a good-natured and stage-managed rivalry with Art Farmer, and recorded the excellent quartet, sextet and big-band sides now reissued on OJC and sampled on *Blue And Brown*. By this time, he had already recorded the sessions on the confusingly titled *Memorial* (OJC) and *Memorial Album* (Blue Note). The former combined European and American sessions and isn't the most compelling of his recordings, though Dameron's arrangements are as challenging as always, and there are some fine moments from the Scandinavians on the September date.

In their new RVG editions, both *Memorial Album* and *Jazz Immortal* are tempting buys, even if you have the complete edition, since once again the Van Gelder magic has been worked on the sound, which beats any previous issue (even if Mr VG didn't do the original engineering in both cases). The former has been extended to include all alternative takes and would make a fine introduction to Brown for a newcomer. The latter sets Clifford up with a gang of West Coasters in a series of Jack Montrose charts, and while the set might seem 'slick' in comparison with some of Clifford's playing situations, it does bring out the excellence of Brownie originals such as 'Daahoud' and 'Joy Spring' and the playing is handsome.

**** **Alone Together** Verve 526373-2 *Brown; Harold Land, Hank Mobley, Paul Quinichette, Sonny Rollins (ts); Danny Bank (bs); Herbie Mann (f); Ray Bryant, Jimmy Jones, Richie Powell (p); Barry Galbraith (g); Joe Benjamin, Milt Hinton, George Morrow (b); Roy Haynes, Osie Johnson, Max Roach (d); Helen Merrill, Sarah Vaughan (v); strings.* 8/54–1/56.
*** **Study In Brown** Emarcy 814 646 2 *Brown; Harold Land (ts); Richie Powell (p); George Morrow (b); Max Roach (d).* 2/55.
*** **More Study In Brown** Emarcy 814637-2 *As above, except add Sonny Rollins (ts).* 1/56.
**** **Clifford Brown And Max Roach** Emarcy 543306 *Brown; Harold Land (ts); Richie Powell (p); George Morrow (b); Max Roach (d).* 8/54–2/55.
All the material Brown recorded for Emarcy between 2 August 1954 and 16 February 1956 was included on a ten-CD box which sometimes turns up. Inevitably, the best of the music is in the Roach–Brown sessions. The drummer's generosity in making the younger man co-leader is instantly and awesomely repaid.

Alone Together, it should be made clear, consists of one CD of Brownie material (much of it with Roach) and one CD of somewhat later Roach recordings; these latter are discussed in the appropriate place. As a package it makes a very attractive introduction to both artists. Of Brownie, there is the magnificent 'Joy Spring' from August 1954 (which is on *Clifford Brown And Max Roach*), the February 1955 'Cherokee' from *A Study In Brown*, 'Gertrude's Bounce' from January 1956 with 11 other tracks from the Emarcy sessions. No surprises, but elegantly packaged and very desirable.

Study In Brown and *More* contain material already covered elsewhere but they are also attractive individually. Brown's 'Cherokee' is still one of the most arresting performances in modern jazz and his solo on 'Take The "A" Train' is a masterpiece of organization, holding a typically long line in suspension over many bars.

*** **The Historic California Concerts** Fresh Sound FSRCD 277 *Brown; Teddy Edwards, Harold Land (ts); Carl Perkins, Richie Powell (p); George Bledsoe, George Morrow (b); Max Roach (d).* 4 & 8/54.
Interesting largely as a way of comparing two rather different line-ups. If Edwards and Land were hardly cut of the same stamp, Perkins and Richie Powell were radically different rhythm section players. The differences don't seem to make too much difference to Brownie, who sails over the changes with his usual grace and lustre, but there is some work to be done transcribing his solos, particularly on the earlier date when he had extra space as sole horn, with Edwards only contributing to two tracks. The phrasing is immaculate and the harmonic understanding lightning fast, but what seems to make these sides is the tone quality, evident even on an indifferent recording and transfer.

**** **The Ultimate Clifford Brown** Verve 539776-2 *Brown; as for Verve recordings above.* 54–56.
*** **Clifford Brown's Finest Hour** Verve 543602-2 *As various Verve albums above.* 8/54–2/55.
Another in Verve's excellent series of *Ultimate* artist-selected compilations. This time, it's Nicholas Payton who chose the tracks, including doubtless a few that had a direct impact on his own playing style. Nearly all standards and covers, in the event, and with perhaps too diplomatic an emphasis on Brownie's work as accompanist to Helen Merrill, Sassie and Dinah Washington, but irreproachable apart from that. Anyone who encounters the opening 'Gertrude's Bounce' and catches the Brown–Roach–Rollins–Richie Powell–Morrow band for the first time is likely to be hooked for the duration. The *Finest Hour* set includes the odd curios, such as Helen Merrill's 'Yesterdays', but with two other Brown compilations on Verve still in the racks this one's docked a point for pointlessness.

*** **Together: Recorded Live At Dolphy's Home** Rare Live 88616 *Brown; Eric Dolphy (as); Harold Land (ts); Richie Powell (p); George Morrow (b); Max Roach (d).* 54.
Perhaps more valuable for Eric's first extended recorded solos, but still fascinating for the way Brownie seemed to be driven to play in every context that presented itself. It is indeed fortunate that tapes like this and of some of his final appearances actually survived. Musically, there is nothing especially revelatory. The tunes are mostly familiar standards, along with 'Crazeology' and an untitled original based on familiar changes. The sound is lo-fi but grittily authentic.

***(*) **Clifford Brown With Strings** Emarcy 558078-2 *Brown; Richie Powell (p); Barry Galbraith (g); George Morrow (b); Max Roach (d); strings.* 1/55.
Beautifully repackaged and presented, the January 1955 sessions are, in retrospect, most remarkable for Neal Hefti's delicately nuanced arrangements, which always seem to deliver up surprises. The 12 tracks are almost perfectly uniform in length and delivery, and it's all the more remarkable that they remain fresh and inventive. Brown sounds as bright as a new pin in this digitally remastered version, but he isn't artificially foregrounded in front of the strings; they receive their due share as well.

*** **More Live At The Beehive** Rare Live Recordings 88626 *Brown; Harold Land, Sonny Rollins (ts); Richie Powell (p); George Morrow (b); Max Roach (d).* 6/55, 2/56.
This is a very different kettle of fish to the similarly named item below. In the first place, the group is decently audible and in absolutely cracking form at the Beehive in Chicago. For Browniephiles, the excitement is the opening cut, more than twenty minutes of 'After You've Gone', which they did not otherwise record. Both Brown and Land are in strong voice, each picking up ideas from the other, though Land seems to vary the structure of his solos more radically than the trumpeter. Roach keeps the pace driving along, but with Powell and Morrow both properly audible on the tape, one can hear what a democratic group this was when firing on all cylinders. The last five tracks on the record, with Rollins on board, were taped in New York and have previously been available on LP. Even so, anyone interested in Brown's short, meteoric life will want this.

(*) **Complete 1955: Live At The Beehive Lone Hill Jazz 10438 *Brown; Nicky Hill, Sonny Rollins (ts); Chris Anderson, Billy Wallace (p); Leo Blevins (g); George Morrow (b); Max Roach (d).* 11/55.
It might as well have been recorded in an actual beehive. The sound is so poor on this, and Max Roach's drums so artificially prominent, that it requires an effort of will to absorb the music

that is taking place. Recorded at the Chicago club, it represents one of a series of archaeological recoveries in the Clifford Brown story, and is interesting for glimpses of pianist Chris Anderson on 'Cherokee' and, even more important, of Sonny Rollins guesting with the group for the first time. An important document, then, but as a musical artefact its value is sadly limited.

***(*) **At Basin Street** Universal 9531 *Brown; Sonny Rollins (ts); Richie Powell (p); George Morrow (b); Max Roach (d).* 1 & 2/56.
The last official Brown–Roach album has wonderful versions of 'Love Is A Many-Splendored Thing', 'What Is This Thing Called Love' and 'Flossie Lou', all worked at carefully in the studio – alternative takes are included on this expanded edition with crisply remastered sound. A few live documents follow, but this is really the end of the story, and Brownie's choruses on the above tunes are perhaps the last time he was able to shape his music to perfection and in ideal circumstances.

*** **At The Cotton Club** Lone Hill Jazz LHJR 10292 3CD *Brown; Sonny Rollins (ts); Richie Powell (p); George Morrow (b); Max Roach (d).* 2 & 6/56.
A wonderful haul of unreleased material from the last year. Brownie's in terrific form on 'Take The "A" Train' and a titanic 'Get Happy', but the sound is indifferent and there really isn't anything here that does more than add quantitatively to the discography, rather than offering fresh insights into how he was developing. Precocious though he was, Brown was a member of a working band at this period and, while he's always inventive, he can't be expected to have evolved night on night.

*** **The Last Concert** Rare Live 88617 2CD *Brown; Chet Baker (t); Sonny Stitt (as); Harold Land, Sonny Rollins (ts); Gerry Mulligan (bs); Dave Brubeck, Richie Powell (p); George Morrow (b); Max Roach (d).* 6/56, 7/55.
Formerly available on Philology's *Brownie's Eyes*, this catches the quintet (with Stitt guesting on 'I Get A Kick Out Of You') at the Continental Restaurant in Norfolk, Virginia, a week before the fatal accident that robbed jazz of both Clifford Brown and Richie Powell. The broadcast on WIOR was taped by a fan. Consequently, the sound is rough-hewn and somewhat dominated by other members of the live audience. There are distortions here and there, which are more atmospheric than intrusive, and some tracks are incomplete, presumably because tapes ran out at inopportune moments.

There is additional material from the Newport Festival the previous year (with Harold Land as tenor saxophonist) and an all too brief edit of a jam with Chet Baker, Gerry Mulligan and Dave Brubeck. A great souvenir for Browniephiles, but pretty average fare otherwise.

*** **The Beginning And The End** Columbia Legacy 66491 *Brown; Vance Wilson (as, ts); Billy Root, Mel Vines (ts); Sam Dockery, Duke Wells (p); Eddie Lambert (g); James Johnson, Ace Tisone (b); Osie Johnson, Ellis Tollin (d); Chris Powell (v).* 3/52–6/56.
This is almost unbearably poignant. Brownie at the very beginning of his career with Chris Powell and the Five Blue Flames, and recorded live on the very last night of his life, 25 June 1956, saying goodbye to a hometown crowd in Philadelphia after a fine rendition of 'Donna Lee', unaware that goodbye really was that. What makes the set most shockingly poignant is how little time had actually passed between the two dates. The two R&B cuts with Powell (Johnny Echo sang on the remainder of that session) are nothing much, but they serve to heighten the drama of Brownie's subsequent development. He made a huge evolutionary leap within a year and in his work with Lou Donaldson on their co-led quintet, and while the music was still R&B-tinged, Brown's playing had already transcended genre.

It would be perversely good to report that the final gig was one of the greatest of his life, but in many respects it was just another date in the calendar. There is some slightly suspect intonation here and there, some fudged passages on 'A Night In Tunisia', but otherwise it's great stuff and the local band do their bit as well. The horns went away; the guys said goodnight and then it was time for the road ...

Also, in brief:

**** **Jazz Masters: Clifford Brown** Emarcy 842933. 2/54–2/56.
A fair sampling of the material once comprehensively covered in the *Brownie* box.

*** **Brownie Live!: Live At Basin St NY & Carnegie Hall** Fresh Sound FSRCD 389. 1 & 2/56.
Two more pieces of the puzzle. Familiar enough recordings by now but not so much so that they can't reveal new wrinkles from all the principals.

*** **Brownie Speaks: A Proper Introduction / **** Joy Spring** Proper INTROCD 2023 / Properbox 86. 52–56.
Genius distilled and available either in the short-service form or the regular. Either way, these are compelling collections and nicely assembled introductions to one of the jazz greats.

Damon Brown

TRUMPET, FLUGELHORN, VOCAL

Experienced in pop situations, but now going straight ahead.

***(*) **Blues On The Run** Jazz House JHCD 065 *Brown; Tim Garland, Renato D'Aiello (ts); Jim Watson, Jonathan Gee, Leon Greening (p); Arnie Somogyi, Ben Hazleton (b); Sebastian Rochford, Winston Clifford (d).* 1/00.
***(*) **Good Cop Bad Cop** 33 Jazz 061 *Brown; Jonathan Gee (p); Yorai Oron (b); Yaaki Levy, Shai Zelman (d); Idit Eshel (v).* 5/00–4/01.
*** **A Bigger Picture** 33 Jazz CD 068 *Brown; Rico Rodriguez (tb, v); Christian Brewer (as); Ed Jones, John Miles (ts); Leon Greening (p); Ben Hazelton (b); Sebastian Rochford (d); Jahziz (v).* 04.
The decisive playing on *Blues On The Run* is a pleasure after so much rhetoric on so many standard post-bop records. Brown likes to make every part of the line matter. A lot of his improvising is in short, incisive phrases, but when he goes long, he breaks it up with a snarled note or deliberately wayward intonation. The results are clean, but not squeakily so. It helps to have two contrasting tenors – a pity that they only play together on the smart 'Keep Moving' – and the three pianists are an asset, too. 'Sky Blue' is a less than enthralling ballad and 'Mack The Knife' sounds like filler. The follow-up came after a gig at the Israeli Red Sea Festival and because Gee gets co-billing there's as much emphasis on piano as on trumpet. Jonathan's 'Cicada' and 'Catwoman' are both effective and Brown plays some exultant solos.

The second 33 disc is bright and well-constructed. Everything is self-written except 'God Bless The Child' and Brown – albeit surrounded again by powerful voices, including the charismatic Rodriguez – seems determined to proceed at his own pace.

Guillermo E. Brown (born 1976)

DRUMS, PERCUSSION

Born in New Haven, Connecticut, and celebrated for his work with David S. Ware and others.

*** **Soul At The Hands Of The Machine** Thirsty Ear THE 57118 *Brown; Daniel Carter (t, as, cl, f); Andre Vida (sax); Pete Cafarella (p); Morgan Michael Craft (g); Shahzad Ismaily, Keith Witty (b); Yorel Lashley (perc); Clay Holley (prog, beats); Natasha Latasha Diggs (v).* 02.

He shows a considerable facility for sustaining a groove in off-centre rhythms. Listen to what Vida is doing and it's not so far removed from his work with Anthony Braxton. Likewise the puckishly indefinable Carter, who seems to hop from project to project, and track to track here, with a trickster's refusal to be pinned down. The other important element is Letasha Nevada Diggs's curious vocalese/spoken word approach, which lifts four of the tracks out of the ordinary. In an oversubscribed market, it's hard to see how this would clamour for attention, but it has genuine qualities and is worth a spin.

Jeri Brown (born 1952)

VOICE

Born in Missouri, she has a graceful and intelligent approach to a lyric.

***(*) **New Wonderland** Justin Time JSTCD 223 *Brown; Seamus Blake, David Murray (sax); Cyrus Chestnut, Fred Hersch, John Hicks, Alain Jean-Marie, Kirk Lightsey, Jimmy Rowles, Simon Sloutsker, Tony Suggs (p); Peter Leitch (g); Roberto de Brashov (acc); Erich Kory (clo); Curtis Lundy, Pierre Michelot, Rufus Reid, Eric Von Essen (b); John Betsch, Dominique Cote, Sangoma Everett, Wali Muhammad, Grady Tate (d); Andre Martin (perc); Yves Aime Pierre, Leon Thomas (v).* 91–01.

We have covered the gorgeous Ms Brown's Justin Time records in previous editions. No room here to do more than point you to this very worthwhile compilation, which does a pretty good job of what it promises in the subtitle, but more important goes for the more challenging of her songs, rather than the most obvious. Nine Justin Times – including *Unfolding The Peacocks* with Jimmy Rowles and the equally good *A Timeless Place* – may be difficult to get hold of now, so this is a decent way to make her acquaintance.

Marion Brown (born 1935)

ALTO SAXOPHONE

Studied music in his native Atlanta, then was caught up in New York's free jazz of the '60s. After some years in Europe, he returned to the USA and has since worked mainly in education.

*** **Marion Brown Quartet** ESP Disk 1022 *Brown; Alan Shorter (t); Ronnie Boykins, Reggie Johnson (b); Rashied Ali (d).* 65.

**** **Why Not?** ESP Disk 1040 *Brown; Stanley Cowell (p); Norris Jones (Sirone) (b); Rashied Ali (d).* 10/68.

***(*) **Three For Shepp** Impulse! IMPCD 12692 *Brown; Grachan Moncur III (tb); Dave Burrell, Stanley Cowell (p); Norris Jones (b); Bobby Capp, Beaver Harris (d).* 12/66.

*** **Afternoon Of A Georgia Faun** ECM 527710-2 *Brown; Anthony Braxton (as, ss, cl, cbcl, Chinese musette, f, perc); Bennie Maupin (ts, af, acorn, bells, wood f, perc); Chick Corea (p, bells, gong, perc); Larry Curtis (p); Jack Gregg (b, perc); Billy Malone (d); Andrew Cyrille (perc); William Green (top o'lin, perc); Jeanne Lee (v, perc); Gayle Palmore (v, p, perc).* 8/70.

Possessed of a sweet, slightly fragile tone, Brown is curiously undervalued and thinly represented. His only recording for ECM comes out of the AACM ethos, performed by six instrumentalists and three assistants on 'little instruments' like Brown's invented top o'lin (pot lids fixed to a board and bowed like a fiddle). The players permutate their instruments at work-stations in fulfilment of Brown's ideal of 'interchangeable discourse'. The results are uneven and slightly unkempt, but there is some affecting music on the album. Chick Corea's solo on the title-piece is near perfect, and both Braxton and Maupin produce passages of great beauty.

Brown's ESP recording is pretty typical of the label's output at the time: full-on free jazz – Brown played on Coltrane's *Ascension* – with an emphasis on energy and intensity. The opening 'Capricorn Moon' is the best cut; many listeners may decide not to proceed further. The second ESP album is much better. Cowell is in extraordinary form and steals the show with a brilliant opening solo on 'La Sorella'. He is equally good, but subtler on 'Fortunata', which features Brown's most poignant solo of the set. It is hard to judge what he builds it on, because the great beauty of this record is that it seems to create an impressive edifice with the scantiest of materials. Ali is as powerful as ever, though remarkably unobtrusive.

The dedicatee glowers out from the cover of *Three For Shepp*, the way Coltrane did on Shepp's *Four For Trane* on the same label. This session consists of three Brown compositions and three – 'Spooks', 'West India' and 'Delicado' – by Shepp. The two had worked together for Impulse! when the altoman played on Shepp's *Fire Music*, and the musical sympathy established there is unmistakable. Brown's 'Fortunato' suggests a direct influence, albeit without Archie's fierce ideological muscle. The contrast between the two rhythm sections is interesting and instructive. Sirone plays on both, but the partnership of Dave Burrell and Bobby Capp works ideally for the leader's own themes, while the more emphatic and blues-influenced Shepp tunes call for players of Cowell's and Harris's authority. The front-row combination of alto and trombone still sounds faintly alien, but Moncur is such an expressive player that the slight mismatch of register only jars a little.

*** **Reeds'N'Vibes** / ***(*) **Gemini + Play Live Sun Ra Compositions** Improvising Artists 123855 / Birth 0037 *Brown; Gunter Hampel (vib).* 1/78; 6/83, 6/93.

Brown and the enigmatic Hampel struck up an interesting association and these sessions have many interesting elements. The earlier date is perhaps the more generic, while *Gemini* is an album of Hampel compositions with another live set from a decade later attached on which a trio of Sun Ra tunes is played. That's not to say the music short-changes in any way. Brown is a brilliant duo player, as witness his work with Mal Waldron, but this is superb even by his own high standard. The Monk workout on 'Ask Me Now' is exemplary, but it's the vibist's 'Serenade For Marion Brown' which really beguiles.

Pete Brown (1906–63)

ALTO SAXOPHONE

He grew up in Maryland, but moved to NY. Despite working with Buster Bailey and John Kirby, the career never came to much and he was overtaken by ill-health and bebop.

*** **Pete Brown, 1942–1945** Classics 1029 *Brown; Dizzy Gillespie, Joe Thomas (t); Jimmy Hamilton (cl); Sam Price, Kenny Watts (p); Al Casey, Herman Mitchell, Bill Moore (g); Charlie Drayton, Al Hall, Milt Hinton, John Levy, Al Matthews, Ed Nicholson (b); J. C. Heard (d); Nora Lee King (v).* 42–45.

Brown's swing alto should have been distinctive enough to sustain a more successful solo career, but he remains a relatively unknown figure. Though he continued recording until 1961, virtually nothing remains in print. These amiable sides, mostly aimed at the jukebox market ('Pete's Idea', 'Pete Brown's Boogie', etc.) are a decent record of his brightly pitched horn and his gift for the kind of easy, bluesy soloing that Captain John Handy made famous later, possibly influenced by Brown.

Ray Brown (1926–2002)

DOUBLE BASS, CELLO

His career spanned the bebop era and myriad sessions as sideman and leader since then. The Pittsburgher witnessed the birth-pangs of bebop, acted as MD for his wife, Ella Fitzgerald, and played with Dizzy Gillespie and countless others. He also worked with Oscar Peterson and was a founder member of the L.A.4, as well as his own groups.

*** **Jazz Cello** Verve 065395 *Brown; Don Fagerquist (t); Harry Betts (tb); John (Jack) Cave (frhn); Paul Horn, Bob Cooper, Med Flory, Bill Hood (reeds); Jimmy Rowles (p); Joe Mondragon (b); Dick Shanahan (d).* 60.

A fascinating early glimpse of Brown as leader, doubling on cello as a lead voice. The arrangements are crisp and mellow, even if the balancing is suspect in places. It's all standards material, which is a shame given the amount of arranging skill on show. 'Alice Blue Gown' and 'Rock-A-Bye Your Baby With A Dixie Melody' are tiny pieces but among the most effective. It falters a bit when the duration stretches.

*** **Something For Lester** Original Jazz Classics OJC 412 *Brown; Cedar Walton (p); Elvin Jones (d).* 6/77.

The OJC is an old Contemporary release, with that label's openness of sound. Jones isn't perhaps the ideal drummer and he gets in the way on 'Georgia On My Mind', but all in all this is a very enjoyable session and Brown's introductory statements on 'Love Walked In' are pure class.

***(*) **Soular Energy** Concord CCD 4268 *Brown; Red Holloway (ts); Gene Harris (p); Emily Remler (g); Gerryck King (d).* 8/84.

A fine album which only needs Jeff Hamilton in his usual slot behind the drums to lift it into minor-classic status. King lacks sparkle and is inclined to hurry the beat. Perhaps in retaliation, Brown takes the '"A" Train' at a pace which suggests privatization may be around the corner. Slowed to an almost terminal grind, it uncovers all manner of harmonic quirks which Brown and the attentive Harris exploit with great imagination. Holloway and the late Emily Remler sign up for a shortish and slightly inconsequential 'Mistreated But Undefeated Blues'. Brown's countermelody figures on 'Cry Me A River' and, especially, the closing 'Sweet Georgia Brown' are signature devices.

*** **Summer Wind** / *** **Black Orpheus** Concord CCD 4426 / Evidence ECD 22076 *Brown; Gene Harris (p); Jeff Hamilton (d).* 12/88.

Superb live sets from an excellent working trio. Brown's blues stylings get more assured with each passing year. Originals like 'The Real Blues' and Milt Jackson's oblique, bebop-flavoured 'Bluesology' all repay careful attention. 'If I Loved You', 'Summertime' and 'Days Of Wine And Roses' all comfortably fit Ray's approach, while 'It Don't Mean A Thing', 'Mona Lisa' and 'Put Your Little Foot Right Out' uncover quite different aspects of Brown's increasingly complex musical persona. *Black Orpheus* is a nicely weighted Latin date, on which Gene Harris again shines.

***(*) **Moore Makes 4** Concord CCD 4477 *Brown; Gene Harris (p); Jeff Hamilton (d); Ralph Moore (ts).* 91.

*** **3 Dimensional** Concord CCD 4520 *As above, except omit Moore.* 8/91.

Does Moore make more? The Brown trio has stood up on its own for years now and scarcely needs the help. On the other hand, Moore's forceful tenor adds such an effective element to 'My Romance' and the superb 'Stars Fell On Alabama' that one wonders what filled those spaces before. Brown's bass-lines are still among the best in the business, and the desk-slide was pushed well up to catch them. The trio date is as reliable as any of the others.

***(*) **Bassface** / *** **Don't Get Sassy** Telarc CD 83340 / 83368 *Brown; Benny Green (p); Jeff Hamilton (d).* 93; 94.

The shift to Telarc was a positive one for Brown, and it yielded more albums than he had been able to release on Concord. These albums are testimony to the quality and understanding of the trio. There's not much to say about either critically, beyond the obvious point that the sound quality is the equal of the Concord sessions, but that Brown himself doesn't seem to be stretching and he remains content to leave the spadework to his two younger colleagues.

*** **Some Of My Best Friends Are ... The Piano Players** Telarc CD 83373 *Brown; Benny Green, Ahmad Jamal, Geoff Keezer, Dado Moroni, Oscar Peterson (p).* 94.

***(*) **Some Of My Best Friends Are ... The Sax Players** Telarc CD 83388 *Brown; Benny Carter, Jesse Davis (as); Joe Lovano, Ralph Moore, Joshua Redman, Stanley Turrentine (ts); Benny Green (p); Gregory Hutchinson (d).* 11/95.

It's axiomatic that Brown adapts to almost any musical company. These two sessions set out to nail the point for ever. The choice of piano-players was scarcely controversial, though Moroni perhaps sticks out as the least celebrated of the bunch. Jamal is predictably smooth and over-prepared, and it's Peterson who approaches the session with the most open mind, pitching into his cameos with cheerful good grace.

It's the saxophone album, no less appealing in concept or execution, which stands out; if you wanted to provide someone with a sampler which helped explain how rhythm sections shift their premisses and adapt to a new voice, then this would be the logical primer. Everyone is absolutely in character. Jesse Davis does his now-accomplished Parker impression on 'Moose The Mooche' and a quieter, Hodges-tinged take on 'These Foolish Things'. Carter is featured on 'Love Walked In' and 'Fly Me To The Moon', proving once again that he is indestructible. Redman and Moore have less experience with standards, and the laurels go to Turrentine and to Lovano, who kicks off with 'How High The Moon' and continues with 'Easy Living', while big Stan contributes the Illinois Jacquet theme 'Port Of Rico' and 'God Bless The Child'. Programmed into the CD are brief conversation tracks with each guest, which can be cued to play just before the relevant number.

*** **Seven Steps To Heaven** Telarc CD 83384 *Brown; Benny Green (p); Ulf Wakenius (g); Gregory Hutchinson (d).* 95.

Wakenius has been making waves in recent years and has proved himself to be a guitarist of genuine initiative and talent. Even so, he's a surprising guest on this trio set, and he melds only rather uneasily with a settled line-up. Green and Hutchinson are both in muted form, so there's a lot of bass.

*** **Super Bass** Telarc CD 83393 *Brown; Benny Green (p); John Clayton Jr, Christian McBride (b); Gregory Hutchinson (d).* 10/96.
***(*) **Live At Scullers** Telarc 83405 *Brown; Benny Green (p); Gregory Hutchinson (d).* 96.

In fact, both are recorded live at Sculler's nightclub in Boston. *Super Bass* is a feast for bassophiles. Brown and former Basie stalwart Clayton stand for the older generation, but McBride, hip as he is, is well clued-up on the history of his instrument, and isn't left standing. After stating the 'SuperBass' theme, the three stringfellows launch into a riveting interpretation of 'Blue Monk'. After very little time, it's easy to separate the voices and determine who's playing what. Brown tends to favour the fast, upper-register lines, Clayton the low, gentle throb, and McBride the intermediate harmonic region, never overawed or diffident, but certainly paying his elders due respect. 'Bye Bye Blackbird' has him duetting with the boss, as Clayton does on 'Lullaby Of Birdland'. There are just two tracks from Brown's regular trio of Green and Hutchinson, who sound excellent on both 'Who Cares?' and the specially composed 'Sculler Blues'. Hutchinson appears elsewhere, but Green seems underused. McBride's 'Brown Funk' is the closer, a new theme that sounds as if it has been around for generations.

The trio set is terrific, kicking off on a rousing version of 'Freddie Freeloader', following up with 'En Estate', a brilliant 'Bye Bye Blackbird', 'But Not For Me' and 'If You Only Knew', the last of these a titanic performance from Brown, who stamps his authority on the group on every track, growling '*My* tempo' if anyone else decides to take the initiative.

*** **Some Of My Best Friends Are ... Singers** Telarc 83441 *Brown; Antonio Hart (as); Ralph Moore (ts); Russell Malone (g); Geoff Keezer (p); Gregory Hutchinson (d); Dee Dee Bridgewater, Etta Jones, Nancy King, Kevin Mahogany, Marlena Shaw, Diana Krall (v).* 12/97, 4/98.

Ray's years with Ella must have sensitized him to the needs of singers, and he is all taste and unobtrusive support on these dozen songs featuring the talents of half that number of talented and even idiosyncratic modern vocalists. Rising star Diana Krall is strongly featured in the top half of the record on 'I Thought About You' and 'Little Boy', performances deeply influenced by Ella's extraordinary musicianship and sense of rhythm. The two tracks with Etta Jones are equally good and 'There Is No Greater Love', with Malone on guitar, is a revelation. The pairing of guest instrumentalists and singers is very subtle, but the key to the whole elegant package is the now seasoned trio.

***(*) **Some Of My Best Friends Are ... The Trumpet Players** Telarc 83495 *Brown; Terence Blanchard, Jon Faddis, Roy Hargrove, James Morrison, Nicholas Payton, Clark Terry (t); Geoff Keezer (p); Karriem Riggins (d).* 00.

The series continues with perhaps the most surprising chemistry yet. Australian Morrison trades some wonderful lines with Ray on 'I Thought About You'. Of the younger guys, it's Payton who slays the rest with his version of Joe Henderson's 'The Kicker', while the ever more-seasoned Blanchard makes some lovely contemporary moves on Benny Goodman's curtain-piece, the Gordon Jenkins-composed 'Goodbye'. Ray is, as ever, mixed well forward but not intrusively so. These sets all suffer from a certain diffusion of style, but this time around that works in the album's favour. Nice stuff.

*** **Walk On** Telarc 83515 2CD *Brown; Monty Alexander, Benny Green, Geoff Keezer (p); Lewis Nash, Josh Clayton (b); Gregory Hutchinson, Karriem Riggins (d).* 94, 96, 1/00.

Ray's last studio date with the trio would have made a very fine record on its own, but Telarc have released what is effectively a memorial volume with live material from the mid-'90s and with earlier groups. The January 2000 set is headed by the 'Ray Brown Suite', a three-part conception that puts the bassist very much in the foreground. However, the strongest things on the record are a lovely reading of 'Honeysuckle Rose' and an unexpected version of Wes Montgomery's 'Fried Pies'. 'Hello Girls' is also a high-point, with Keezer and Brown locked tight together, while Riggins picks out all sorts of funky accents, similar to his soul-jazz reading of 'Lined With A Groove'.

The live cuts are welcome souvenirs. Alexander and Nash turn in some very fine things on 'In A Mellow Tone' and the sprightly 'Woogie Boogie', and there is a fine strut through 'F.S.R.' (i.e. 'For Sonny Rollins') with Green and Hutchinson, but it's the other group, with Keezer, second bassist Clayton and McBride that stands out on disc two.

**** **Some Of My Best Friends Are ... Guitarists** Telarc CD 83499 *Brown; Geoff Keezer (p); Herb Ellis, John Pizzarelli, Kenny Burrell, Ulf Wakenius, Bruce Forman, Russell Malone (g); Karriem Riggins (d).* 1–2/00.

Released posthumously, and therefore hard to criticize in any case, this is the 'best friends' gig we'll remember most affectionately. There is some great playing on this fifth disc in the series, notably from Burrell on 'Fly Me To The Moon' and 'Soulful Spirit', a tender eulogy to the late Billy Higgins. John Pizzarelli sets the ball rolling with a bouncy 'Squeeze Me', but it's when the familiar tones of Herb Ellis kick in with 'I Want To Be Happy', returning later with a more workmanlike 'Blues For Junior', that you sense how comfortable Ray is with open-toned guitarists. Wakenius is magnificent on 'Blues For Ray' and 'My Funny Valentine'. And plaudits too to Malone for one of the most unexpected tracks, a quick-changing 'Heartstrings'. The little genius himself is in great form throughout, full-voiced, sly, sometimes engagingly brusque. Not a dud phrase from him in the entire session. A record to treasure.

***(*) **With Monty Alexander And Russell Malone / Producer's Choice** Telarc CD 83562 2CD *Brown; Monty Alexander, Benny Green, Ahmad Jamal, Geoff Keezer (p); Russell Malone (g); John Clayton, Christian McBride (b); Jeff Hamilton, Gregory Hutchinson, Lewis Nash, Karriem Riggins (d).* 93–01, 3/02.

This memorial volume comprises Brown's last recording, made with Alexander and Malone, both in fine form, with a selection of recordings from the last decade of his life, a compilation disc put together by producer Elaine Martone. There are some wonderful gems on the bonus disc, including a duet with McBride and a superb 'Blue Monk' with Jamal. But it's the new and sadly final outing that really commands the attention. Alexander is forceful but respectful, giving the boss lots of room, but insistent enough in his solo spots. Malone gives them both the perfect basis for loose, rhythmic improvisation, but sometimes swamps the mix a little. Instead of 'choosing' older material, the producer might have been better employed tweaking the balance.

Ray Brown's true monument is a body of recorded work that still rivals any in this book. From beginning to end, he was a model of musical intelligence, a living historian of jazz.

Also, in brief:

*** **This Is Ray Brown** Polygram International 2611. 2/58.
Generous introduction, but Ray's artificially pushed forward.

***(*) **Much In Common** Verve 533259-2 2CD. 1/62–1/65.
A valuable compendium of three of Brown's albums for Verve, co-starring with vibist Milt Jackson and also Cannonball Adderley (*as*), who is the featured soloist on the earliest of the three sessions, which also includes some Brown cello.

**** **The Best Of The Concord Years** Concord CCD 2164 2CD. 73–93.
Two dozen selections drawn from Ray's long and distinguished tenure at the label. Fans will quibble with some of the selections but, ironically, the variation of line-up helps one concentrate on Brown's own contribution.

*** **Duo Sessions** Concord CCD 4938 2CD. 12/77–10/79.
This brings together *As Good As It Gets* and *Tasty!* into an attractive double set of Brown/Jimmy Rowles (*p*) duos.

*** **Live At The Concord Jazz Festival** Concord CCD 4102. 8/79.
Decent trio date which seems to have missed the cull. Ernestine Anderson (*v*) guests.

** **Don't Forget The Blues** Concord CCD 4293. 5/85.
A cheery 'all-star' date with Al Grey (*tb*), Gene Harris (*p*) and Grady Tate (*d*) (plus Ron Eschete on guitar); it never really amounts to much.

*** **Two Bass Hits** Capri 74034. 91.
Unusual concept with fellow bassist Pierre Boussaguet and pianist Jacky Terrasson. Interesting, if not a classic.

*** **Christmas Songs With Ray Brown** Telarc 33437. 12/97, 4/98.
The trio of the time with lots of tinsel-wrapped vocals from Marlena Shaw, Diana Krall, Dee Dee Bridgewater, Etta Jones and more. Yo ho ho.

***(*) **Live At Starbucks** Telarc 83502. 9/99.
Jazz and a good cup of joe is presumably the formula, though a wise management managed to keep the steamer silent for this delightful live set with Geoff Keezer (*p*) and Karriem Riggins (*d*).

*** **Super Bass 2** Telarc 68483. 12/00.
More of the same, but the concept has settled down and the interplay with Christian McBride is spot on.

Reuben Brown

PIANO

Excellent hard-bop stylist from Washington DC, who seems to have disappeared.

***(*) **Ice Scape** Steeplechase SCCD 31423 *Brown; Rufus Reid (b); Billy Hart (d). 1/94.*
**** **Blue And Brown** Steeplechase SCCD 31445 *Brown (p solo).* 1/94.
Recent postings suggest that Marion McPartland's team were trying to track down Brown to hand over due royalties. The pianist, who seems to have suffered ill-health, disappeared after making these fine Steeplechase records, which seem to have been recorded at the same time. The solo disc is fascinating, cast largely in a middle-to-low register, but ranging between the terse bop of 'I Believe In You' to the melancholy impressionism of 'Central Park West', all of it very accurately recorded. There was another (perhaps earlier) record on Adelphi, but *Ice Scape* is the *de facto* debut. It's perhaps a more conventional disc than the solo follow-up, and it allows a couple of tracks to play out at length. Brown even makes a convincing epic out of 'Mack The Knife' and turns in a superb original called 'Twilight At Duke's Place' – 'Catania' and 'Lonely Afternoon' are two more worthy of notice – a level of composition that makes his absence from the scene even more unfortunate. It would be good to hear from, or of, him.

Rob Brown (born 1962)

ALTO SAXOPHONE

A free-form man whose 'out' playing is tempered with lyricism.

***(*) **Breathe Rhyme** Silkheart SHCD 126 *Brown; William Parker (b); Dennis Charles (d). 4/89.*
Brown's first record looked back to the frantic avant-gardism of the '60s and forward to a new, third-way approach which combined that freedom and radicalism of purpose with a more melodic and expressive idiom. The association with Parker has proved to be a lasting one and their interplay on 'Firewalk', 'PB' and 'Beehive', the three most substantial tracks here, is deeply impressive: always logical, never playing more than the song demands.

***(*) **High Wire** Soul Note 121266 *Brown; William Parker (b); Jackson Krall (d). 7/93.*
This isn't Parker's best playing with Brown, though the sound-mix is largely to blame for that impression. The bassist sounds foggy and lacking in detail. The leader is in impressive form, though, with a further roster of fiery and more emotive pieces; 'Hex Key', 'Just A Touch' and 'Trickster' are the most distinctive cuts. There's no track called 'High Wire', and the title gives a slightly misleading sense of music played for exciting effect rather than deeper sustenance. That isn't the impression left. Not his best record, but yards ahead of most of the opposition.

**** **Scratching The Surface** CIMP 161 *Brown; Assif Tsahar (ts); Chris Lightcap (b); Lou Grassi (d). 10/97.*
Bob Rusch's sleeve-note seems to hint at a disappointment that this band is playing in a fundamentally conservative style as far as free music is concerned. Brown does hint at a Konitz influence on the broken ballad 'Stray Arrow' and Tsahar is a lot more effective in this temperate setting than on his own all-out sessions. Lightcap and Grassi are as happy to play a slow four like 'A Hatful' as they are to be the time-and-motion men of 'Clean Sweep'. A terrific record and, *pace* Rusch's hesitancy, one of his label's best.

***(*) **Round The Bend** Bleu Regard CT 1962 *Brown; William Parker (b); Warren Smith (d). 5/01.*
This one sounds better than the CIMP record and nearly tops it. The trio comes over with a plangent immediacy, and Brown's bruising tone has never had more impact. The tunes continue to mine the inexhaustible vein of free-jazz song which Ornette once proposed. Parker's paternal soulfulness is wonderful and Smith keeps his hyperactivity just within bounds. A few dead ends, but ultimately satisfying.

**** **Sounds** Clean Feed CF077 *Brown; Daniel Levin (clo); Satoshi Takeishi (d). 07.*

A logical move to employ Levin, given how much Brown seems to relish a singing bass tone and long, legato lines, and Takeishi is a fine successor to Dennis Charles. Things like 'Stutter Step' underline how much of Brown's language still comes from the '60s avant-garde, but there is considerably more going on here. 'Moment Of Pause' is a graceful, ballad-like idea that again taps into Brown's more romantic side. The title-suite was actually written as ballet music. Other pieces see him developing his strain of free-song ever more ambitiously. Levin's the key to this one, though, and with Takeishi given a relatively free role it's a further step away from the generic sax/bass/drums trio. There are other records around on small labels; always worth picking up.

Sandy Brown (1929–75)

CLARINET, VOCAL

Born in India, he grew up and learned to play in Edinburgh. Formed a band with Al Fairweather and went to London, moving from simple trad beginnings to a more sophisticated style, though he recorded little. Worked as an architect building sound studios and was a gifted writer. Died watching a Scotland–England rugby international.

(*) **The Historic Usher Hall Concert Lake LCD 94 *Brown; Al Fairweather (t); Bob Craig (tb); Stan Greig (p, d); Norrie Anderson (b); Jim 'Farrie' Forsyth (d).* 1/52.

***(*) **Sandy's Sideman** Lake LACD 133 *Brown; Al Fairweather, Spike Mackintosh (t); John R. T. Davies, John Picard (tb); Dick Heckstall-Smith (ss); Alan Thomas, Dave Stephens (p); Bob Clarke (vn); Diz Disley (g); Mo Umansky (bj); Brian Parker (b); Graham Burbidge (d).* 4/55–6/56.

**** **McJazz And Friends** Lake LACD 58 *Brown; Al Fairweather (t); Jeremy French (tb); Dick Heckstall-Smith (ss); Ian Armit, Dill Jones, Dave Stephens, Harry Smith (p); Diz Disley (g, bj); Cedric West, Bill Bramwell (g); Tim Mahn, Major Holley, Brian Brocklehurst, Arthur Watts (b); Graham Burbridge, Stan Grein, Don Lawson, Eddie Taylor (d).* 5/56–11/58.

***(*) **Work Song** Lake LACD 160 *Brown; Kenny Wheeler (t, flhn); Al Fairweather (t); George Chisholm, Tony Milliner (tb); Tony Coe (ts, cl); Ron Rubin, Brian Lemon (p); John McLaughlin (g); Brian Prudence, Bobby Orr (b); Benny Goodman, Terry Cox, Bobby Orr (d).* 7/62–12/68.

***(*) **Splanky** Spotlite SPJ 901 *Brown; Ray Crane (t); Brian Lemon (p); Phil Bates (b); Mike Scott (d).* 66.

***(*) **In The Evening** Hep 2017 *Brown; Ray Crane (t); John Picard (tb); Bruce Turner (ss, as, ts); Tony Coe (ts); Brian Lemon (p); Tony Archer, Dave Green (b); Bobby Orr (d).* 6/70–5/71.

Brown enjoys legendary status among British musicians and fans of a certain age, but as memories fade there isn't much of a recorded legacy to keep him before the jazz public. The 1952 recording (of fair amateur quality) captures the Brown–Fairweather axis before leaving for London, and while the leaders are already players of some character, the rest of the band aren't. Much stronger is the next Lake disc, which reissues the Nixa LP *McJazz* and adds tracks from various EPs and compilations, four of them under Heckstall-Smith's leadership. Both Brown and Fairweather play beautifully on the *McJazz* tracks, with Brown's interest in African high-life music adding a distinctive tang. His clarinet-playing had shed the Johnny Dodds influence of earlier years and become strikingly individual – fluent, but with a carefully controlled gaspipe edge that let him stand out in any ensemble.

Sandy's Sidemen is a real collectors' piece, tracks recorded for Tempo which have long been sought avidly on vinyl. The Brown–Fairweather group is augmented by various guest stars, and there are live tracks from a Festival Hall concert. *Work Song* is also valuable. There are three live tracks (Railway Hotel, Hampstead) from an old Decca various-bands album called *Hot Jazz, Cool Beer* and four from an EP made a year later. Fairweather is on both dates; Coe comes in for the second. The live music is terrific and closes with a rousing take on Mingus's 'Wednesday Night Prayer Meeting'. The 1963 tracks are a shade more ordinary, but still show off British mainstream in rude good health. But it's the *Hair At Its Hairiest* session – Lemon arranged a sequence of tunes from the then-controversial musical – which is unique; a band which numbers Brown, Wheeler, Chisholm and McLaughlin is obviously unrepeatable. Musically, it's very ordinary, sad to say; no one breaks away from the charts, though Brown and Chisholm do plug in some witty solos.

Splanky is a respectable club date from the Gallery in Nottingham; not the Village Vanguard, though some of the music played might almost have fitted in Stateside. Brown's playing never declined – he was still a young man, after all – but his health did. The final quartet record, originally issued on Doug Dobell's 77 label, is on the Hep disc, plus a few tracks with a larger group, cut a year earlier. The tone is mostly mellifluous but takes on a tart edge when he wants to make some point, and the lines played are still completely original and fresh, even on a blues or a familiar standard.

Ted Brown (born 1927)

TENOR SAXOPHONE

A Tristano associate whose cool tone is balanced by a big voice.

***(*) **In Good Company** Criss Cross 1020 *Brown; Jimmy Raney (g); Hod O'Brien (g); Buster Williams (b); Ben Riley (d).* 12/85.

Warne Marsh was also recording for Gerry Teekens's label around this time, and it was good to hear how strongly the unfashionable Tristano 'school' was reinventing itself. Raney is co-leader on this date, and though Brown contributes more original material, including the opening 'Blimey' (which sounds like it might be 'Limehouse Blues') is also excellent, the guitarist's touch is consistently excellent throughout the set, which now reappears with alternative takes. O'Brien is deceptively good in these situations and Williams and Riley provide a strong, flexible platform.

***(*) **Free Spirit** Criss Cross 1031 *Brown; Hod O'Brien (p); Jacques Schols (b).* 10/87.

Another finely judged set that this time majors on cool bop. Brown opens with Bird's 'Relaxin' At Camarillo' and gives a live reading of 'Yardbird Suite' later. He also does a slow Coltrane blues and one of his own, as well as 'Body And Soul', 'Darn That Dream', 'Lover Come Back To Me' and a couple more. O'Brien is solidly professional throughout, and takes some pleasant spots; Schols is terrific, managing the impossible by being both unobtrusive and intriguing at the same time.

**** **Preservation** Steeplechase SCCD 31539 *Brown; Harold Danko (p); Dennis Irwin (b); Jeff Hirshfield (d).* 02.

This is slightly disappointing after the strong earlier dates. It isn't Danko's fault: he plays with command and leads a strong rhythm section through the tunes. It's more that Brown's solos don't have the solid logic he showed on past dates and they don't seem to have much of a story to tell.

*** **Shades Of Brown** Steeplechase SCCD 31628 *Brown; Steve LaMattina (g); Dennis Irwin (b).* 1/07.
The association with LaMattina goes back several years and is close and empathetic. Add Irwin's flexible metres and this comes over as a commanding, if slightly dry, trio encounter that demonstrates formidable musicianship on every track.

Dave Brubeck (born 1920)

PIANO

Born in Concord, Mass., he studied in California and with Darius Milhaud, interrupted by a stint in a services band. The first trio was augmented to a quartet with the addition of altoist Paul Desmond, whose peerless sound (and signature composition, 'Take Five') became definitive of Brubeck's music. The pianist's blocky chordal compositions and smooth melodic runs were apt to be dismissed as college or cocktail jazz, but he has continued in impressive vein for more than half a century.

***(*) **The Dave Brubeck Octet / *** Complete Octet Sessions** Original Jazz Classics OJC 101 / Definitive DRCD 11234 *Brubeck; Dick Collins (t); Bob Collins (tb); Paul Desmond (as); Dave Van Kriedt (ts); Bill Smith (cl, bs); Ron Crotty (b); Cal Tjader (d).* 48–49.
**** **Early Concepts** Proper Pairs 132 2CD *Similar to above.* 48–52.
Though often derided as a buttoned-down formalist with an unhealthy addiction to classical music and complex time-signatures, Brubeck is one of the most significant composer-leaders in modern jazz. Tunes like 'Blue Rondo A La Turk', 'Kathy's Waltz' and Paul Desmond's 'Take Five' (which Brubeck made an enormous hit) insinuated their way into the unconscious of a whole generation of American college students. Though 'In Your Own Sweet Way' is probably the only Brubeck original that is regularly covered by others, he has created a remarkable body of jazz and formal music, including orchestral pieces, oratorios and ballet scores. The Brubecks constitute something of a musical dynasty. His elder brother, Howard, is a 'straight' composer in a rather old-fashioned Francophile vein, while his sons, bassist and trombonist Chris, drummer Danny and keyboard-player Darius, have all played with Dave.

It used to be conventional wisdom that the only Brubeck records which mattered were those that featured the liquid alto of Paul Desmond. Such was the proprietary closeness of the relationship that it was stated in Desmond's contract that his own recordings had to be pianoless. What no one seemed to notice was that Desmond's best playing was almost always with the Brubeck group. Brubeck himself is not a particularly accomplished soloist, with a rather heavy touch and an unfailing attachment to block chords; it's fair to say that his instrument was the quartet as a whole.

The early *Octet* catches Brubeck at the height of his interest in an advanced harmonic language (which he would have learnt from Darius Milhaud, his teacher at Mills College); there are also rhythmic transpositions of a sort that popped up in classic jazz and were subsequently taken as read by the '60s avant-garde, but which in the '50s had been explored thoroughly only by Max Roach. Brubeck has not been widely regarded as a writer-arranger for larger groups, but the better material on this recorded set underlines how confidently he approached the synthesis of jazz with other forms. Tracks like 'Serenades Suite' and 'Schizophrenic Scherzo' are a great deal more swinging than most products of the Third Stream, a movement one doesn't automatically associate with Brubeck's name. *Early Concepts* is a hefty trawl through the early material that yields no fewer than 52 elegantly thoughtful tracks and some intriguing Dave Van Kriedt material.

*** **The Dave Brubeck Trio** Fantasy CDJZD 005 2CD *Brubeck; Ron Crotty (b); Cal Tjader (d, vib, perc).* 48–50.
***(*) **Dave Brubeck–Paul Desmond** Fantasy F 24727 *Brubeck; Paul Desmond (as); Ron Crotty, Wyatt Ruther (b); Herb Barman, Lloyd Davis, Joe Dodge (d).* 52, 53, 54.
*** **Stardust** Fantasy F 24728 *As above, except add Norman Bates, Fred Dutton (b).* 52–54.
The trios are bubbly and smoothly competent but lack Desmond's luminous quality. Brubeck disbanded the trio after injuring his back in a swimming accident. The lay-off was a significant one and led indirectly to his most creative association. Desmond joined the reconvened group in 1951 (Tjader had left) and immediately transformed it. His duos with Brubeck on the later Fantasy are a measure of their immediate mutual understanding; 'Over The Rainbow' is one of the loveliest improvisations of the period, caught in a whispery close-up. Tjader is still an interestingly varied player at this period, far from the bland stylist he was to become later.

The quartets with Crotty (who succeeded Norman Bates) and Davis aren't considered to be the classic Brubeck groups; that was the later line-up with Wright and Morello, but they were excellent on their own less ambitious terms. *Brubeck–Desmond* compiles two earlier Fantasy LPs, *Jazz At The Black Hawk* and *Jazz At Storyville*. There's an intriguing rehearsal version of the 'Trolley Song' that suggests something of what went into this music. *Stardust* is more of a grab-bag and is perhaps the dullest compilation from this early period; there are, though, fine Desmond performances throughout, and Brubeck fans will want to have some less-familiar material collected there.

*** **Jazz At Blackhawk / ... Storyville / *** At Storyville** Fantasy FCD 24727 2 / Fresh Sound FSRCD414 *Brubeck; Paul Desmond (as); Bob Bates, Ron Crotty, Wyatt Ruther (b); Lloyd Davis, Joe Dodge (d).* 10/52, 9/53, 3/54.
Honoured locations, both, in the history of modern jazz. Brubeck was pioneering the college circuit when the later of the Storyville sessions were recorded, but it seemed that he also wanted to keep his club presence going, a shrewd hedge. These are not classic sets and they lack the presence and authority Brubeck got from playing in larger halls. Desmond sounds 'dirtier' in some indefinable way, almost as if he were playing up to the funkier environment. Nice material, and certainly worth having. There's also some interesting material recorded in rehearsal at Bob Bates's home.

**** **Jazz At Oberlin** Original Jazz Classics OJC 046 *Brubeck; Paul Desmond (as); Ron Crotty (b); Lloyd Davis (d).* 3/53.
*** **At Wilshire Ebell** Fresh Sound FSRCD426 *As above.* 6/53.
*** **Jazz At The College Of The Pacific** Original Jazz Classics OJC 047 *As above.* 12/53.
*** **In Concert** Fantasy 60-013 *Brubeck; Paul Desmond (as); Ron Crotty (b); Joe Dodge (d).* 53.
Jazz At Oberlin was an enormous success on its first release and is still durable more than 50 years later, with some of Brubeck's and Desmond's finest interaction; one of the pianist's innovations was in getting two musicians to improvise at the same time, and there are good examples of that on the Oberlin College set. It's all standard material, and there are excellent performances of

'Perdido', 'Stardust' and 'How High The Moon' which adumbrate Brubeck's later interest in unconventional time-signatures. The other 1953 set was another of Brubeck's celebrated college gigs, a shrewd promotional move that opened up his music and jazz more generally to a young, well-educated audience. Desmond has a slightly quieter night than usual in Stockton, but Brubeck, back at his alma mater, is in exceptional form, showing all his class and sophistication.

The Wilshire Ebell College concert is less well-known and not as well recorded, but there is some nice material, including a fine 'All The Things You Are'.

In Concert is a slightly pointless compression of the two live records. Given that both are still available, there seems little reason for a sampler, though a budget double-CD would be welcome. The repetition of 'Stardust' and 'All The Things You Are' confounds the notion that this was a 'reading' band, too stiff to improvise.

*** **Jazz Goes To College** Sony International 9513 *Brubeck; Paul Desmond (as); Bob Bates (b); Joe Dodge (d).* 3/54.

A nicely provocative title! This is a delightful album, full of clever ideas that would appeal to the music students – a touch of polytonality and some unexpected signatures – and exciting enough to draw in everyone else. 'Balcony Rock' is a stunner, with superb solos from both Desmond and Brubeck, high-points for them both. 'The Song Is You' and 'Out Of Nowhere' are probably the best of the rest, though the original 'Le Souk' and 'Take The "A" Train' are fine performances.

***(*) **Brubeck Time** Columbia CK 65724 *Brubeck; Paul Desmond (as); Bob Bates (b); Joe Dodge (d).* 10/54.

This was recorded round a film shoot by the celebrated Gjon Mili and George Avakian's brother Aram (who went on to film *Jazz on a Summer's Day*). A purist to his suede shoes, Mili had taken a good deal of convincing that Brubeck was a worthy subject but had relented. There is a story that Mili's dismissiveness spurred Brubeck to angry heights; certainly, 'Stompin' For Mili' sounds as if he might have meant the preposition to read 'On'. There is some fabulous music on the disc. Desmond's solo on 'Why Do I Love You' is brilliantly subtle, and 'Audrey', a soft minor blues, is delicate to the point of fragility. This really was Brubeck time. He even appeared on the cover of *Time* magazine.

*** **Jazz: Red, Hot And Cool** Columbia CK 61468 *Brubeck; Paul Desmond (as); Bob Bates (b); Joe Dodge (d).* 10/54, 8/55.

A good representation of how much Brubeck was still learning from the example of his teacher, Darius Milhaud. Desmond is still rather raw and uninflected at this point, but Dave is playing with great authority and confidence, and his solo on 'Little Girl Blue' is jaw-dropping. Even remastered, the sound is a bit muddy and one-dimensional.

***(*) **Brubeck Plays Brubeck** Columbia Legacy CK 65722 *Brubeck (p solo).* 56.

*** **Dave Brubeck Plays And Plays And Plays ...** Original Jazz Classics OJC 716 *Brubeck (p solo).* 2/57.

After these, Brubeck more or less gave up solo performance for the next few decades. *Brubeck Plays Brubeck* is distinguished by his most famous composition, 'In Your Own Sweet Way', a gloriously understated performance. 'The Duke' is rarely covered, but it is another of Dave's great conceptions, moving cleverly and logically through the 12 keys. *Plays And Plays ...* is less sparkling but no less packed with ideas.

*** **Reunion** Original Jazz Classics OJC 150 *Brubeck; Paul Desmond (as); Dave Van Kriedt (ts); Norman Bates (b); Joe Morello (d).* 2/57.

Following the end of his association with Fantasy (he'd signed for Columbia in 1954) *Reunion* brings back the full-voiced Van Kriedt and Bates from the early bands. There's a greater preponderance of 'classical' tags – 'Pieta', 'Prelude', 'Divertimento', 'Chorale' – most of them interpreted rather loosely. The danger of reunions is that they underline all that has changed in the interim. Brubeck had moved on, assimilating his advanced ideas ever more comfortably; it shows here in Van Kriedt's palpable unsuitability.

*** **Dave Digs Disney** Columbia 471250 2 *Brubeck; Paul Desmond (as); Norman Bates (b); Joe Morello (d).* 6 & 8/57.

Sun Ra's take on Disney tunes isn't any more way-out than Dave's canny manipulation of the Dwarves' song 'Heigh Ho!' Other tunes, 'Give A Little Whistle', the CD bonuses 'Very Good Advice' and 'So This Is Love', are more so-so, but as you might expect 'When You Wish Upon A Star' and the Miles-sanctified 'Someday My Prince Will Come' are delicious, packed with romance and a certain wistfulness that occasionally came upon Brubeck as well as Desmond.

*** **Jazz Impressions Of Eurasia** Columbia Legacy CT 48531 *Brubeck; Paul Desmond (as); Joe Benjamin (b); Joe Morello (d).* 7 & 8/58.

Somewhat like Duke's *Far East Suite*, this was inspired by a long hike round Asia, where Brubeck was already a bona-fide star. The most famous piece here is 'Brandenburg Gate' (only the gateway to 'the East' if you take a strict Cold War view, but then Isfahan isn't in the Far East either) and deservedly so. It's quintessential Brubeck, with a superb contribution from Desmond, who approaches these charts with effortless grace. 'The Golden Horn' and 'Calcutta Blues' are more generic, though the latter has hidden pitfalls that Brubeck copyists must have stumbled across over the years.

***(*) **The Great Concerts** Columbia 462403 *Brubeck; Paul Desmond (as); Eugene Wright (b); Joe Morello (d).* 3/58, 2/63.

This combines the double-LP *At Carnegie Hall* with *Brubeck In Amsterdam*. 'Great' is pushing it for the earlier of the two, but the Dutch gig is quite special. Morello's easy swing on 'Wonderful Copenhagen' (from 1958) sets the pace and the standard for most of the disc, which is more than usually even in tempo and might have benefited from a more judicious trawl.

[illegible]

**** Time Out

Columbia CK 65122 *Brubeck; Paul Desmond (as); Eugene Wright (b); Joe Morello (d).* 6–8/59.

Catalogued as a 'Historic Reissue' (industry-speak for a golden egg), this is the music everyone associates with Brubeck. So familiar is it that no one actually hears what's going on any more. As the title suggests, Brubeck wanted to explore ways of playing jazz that went a step beyond the basic 4/4 that had remained the norm long after jazz threw off the relentless predictability of B flat. The opening 'Blue Rondo A La Turk' (with its Mozart echoes) opens in an oddly distributed 9/8, with the count rearranged as 2-2-2-3. It's a relatively conventional classical *rondo* but with an almost raucous blues interior. Desmond's 'Take Five' is in the most awkward of all metres, but what is remarkable about this iconic slice of modern jazz is the extent to which it constantly escapes the 5/4 count and swings. Morello's drum solo is perhaps his best work on record (though his brief 'Everybody's Jumpin'' solo is also excellent) and Brubeck's heavy vamp has tremendous force.

Most of the other material is in waltz and double-waltz time. Max Roach had explored the idea thoroughly on *Jazz In 3/4 Time*, but not even Roach had attempted anything as daring and sophisticated as the alternations of beat on 'Three To Get Ready' and 'Kathy's Waltz', which is perhaps the finest single thing on the album. Desmond tends to normalize the count in his solo line, and it's easy to miss what is going on in the rhythm section if one concentrates too exclusively on the saxophone. The Desmond cult may be fading slightly and as it does it may be possible to re-establish the Brubeck Quartet's claim *as a unit* to be considered among the most innovative and adventurous of modern-jazz groups.

***(*) **Brubeck & Rushing** Columbia Legacy CK 65727 *As above, except add Jimmy Rushing (v).* 60.
Mr 5/4 meets Mr 5-by-5. One of the unlikelier encounters in modern jazz, but also one of the happiest as Brubeck gets down to some serious blues comping in support of the former Basie vocalist whose compact frame and big voice are a constant delight. 'Ain't Misbehavin'' finds them both on familiar ground and the chemistry is remarkable, confounding any abiding impression of Brubeck as a buttoned-down college boy. As with most of these reissues, there is just one additional track, an engaging if slight version of 'Shine On, Harvest Moon'.

*** **Brubeck A La Mode** Original Jazz Classics OJC 200 *Brubeck; Bill Smith (cl); Eugene Wright (b); Joe Morello (d).* 5 & 6/60.
*** **Near-Myth** Original Jazz Classics OJC 236 *As above.* 5/60.
A La Mode introduced another regular associate, fellow Californian Smith, who has a lumpier touch than Desmond and a far less sophisticated improvisational sense. Interesting writing on *Near-Myth*, but both the playing and the reproduction are a shade muted. It may be that Smith is playing literally muted on parts of *Near-Myth*; he's certainly experimenting with different articulations on his horn, and though for the most part these were techniques that belonged back in the conservatory, they provide an intriguing resonance to the date.

*** **Time Further Out** Columbia Legacy CK 64668 *As above, except omit Smith; add Paul Desmond (as).* 61, 63.
There weren't many groups of the time or since that included the time-signature of each number beside the title, but so central to Brubeck's idiom had metre become that it was almost expected. The lead-off track here, in a sequence of tunes which constitute a suite dedicated to painter Joan Miró, is 'It's A Raggy Waltz', laid in a relatively conventional time. What makes it particularly interesting is the inclusion of a live version, recorded at Carnegie Hall two years later, which suggests how comfortable the group was with non-standard times. 'Unsquare Dance', 'Bru's Boogie Woogie' and 'Blue Shadows In The Street' are all effective ideas, executed with classical authority. Desmond is in sparkling form, rawer and more blues-based than usual.

***(*) **Brandenburg Gate: Revisited** Columbia Legacy CK 65725 *Brubeck; Paul Desmond (as); Eugene Wright (b); Joe Morello (d); orchestra.* 8/61.
The title-piece was written for the *Jazz Impressions Of Eurasia* date, and Brubeck reworks it here as a set of 11 orchestral variations in which a string ritornelle provides the 'rhythm section' for small-group improvisation. This includes some impressive work, not just from the leader and Paul Desmond, but also from bassist Wright, who has a firm tone and an impressive array of blues lines at his disposal. Brother Howard Brubeck's arrangements of 'Kathy's Waltz' and 'In Your Own Sweet Way' keep respectfully close to the original performances, augmenting them and rethinking their improvisational course. Howard acknowledges that the interplay between sympathetic soloists is more sensitive than anything an arranger can pull off, but he has attempted to give the settings the same light, responsive feel, and *Brandenburg Gate: Revisited* is a model for jazz recording with strings.

***(*) **The Dave Brubeck Quartet At Carnegie Hall** Columbia CK 61455 2CD *As above.* 2/63.
Benny Goodman had transformed the old place 25 years earlier, and this vintage live recording merely adds to the Carnegie Hall's reputation. The quartet play astonishingly well on this cold late-winter night. The opening version of Handy's 'St Louis Blues' is amazingly inventive and the old standard 'Pennies From Heaven' is turned inside out. Hits like 'Blue Rondo A La Turk', Desmond's 'Eleven Four' and 'Take Five' are subject to the same inventive re-creation and the climax is held off through more than 12 minutes of 'Castillian Drums', a piece of artful theatre that shows how good Dave was at shaping a show.

**** **Jazz Impressions Of Japan** Columbia CK 65726 *As above.* 6/64.
(*) **Jazz Impressions Of New York Columbia CT 46189 *As above.* 6–8/64.
Brubeck and the band had been in the Far East a few months before and they came back infused with new ideas and new harmonies, many of which make their way into these original themes. 'Fujiyama', 'Osaka Blues' and 'The City Is Crying' make inventive use of non–Western harmonies, even where the basic idiom is still familiar. On the last of these, Desmond bears comparison with Johnny Hodges' 'Isfahan' solo for Duke. The New York record, by contrast, is a real disappointment. The music was originally written for a television show called *Mr Broadway* but none of it really comes across and what is left is a wishy-washy tone-poem chopped into song form.

***(*) **Time In** Tristar 35092 *Brubeck; Paul Desmond (as); Gene Wright (b); Joe Morello (d).* 9 & 10/65.
Were it not for the utterly distinctive sound of Paul Desmond and Dave Brubeck locked in some classically tinged theme, it might be hard for a few measures to determine who's playing here. It's a harder, more bop-oriented mix than one normally associates with Brubeck. The title-track finds him fuguing on early-20th-century classical (or neo-classical ideas), but the outstanding composition and performance is 'Softly, William, Softly', a stunning ballad with a Desmond solo that vies with Johnny Hodges at his finest. Morello is superb throughout, multiplying the beat, breaking it down, stretching it. There's an uncredited tambourine on 'He Done Her Wrong'. Whoever it was, they were present at the last of the 'Time'-themed sessions for Columbia, put together with typical care.

*** **Bravo! Brubeck!** Columbia Legacy CK 65723 *As above, except add Benjamin 'Chamin' Correa (g); Salvador Rabito Agueros (perc).* 5/67.
*** **Buried Treasures** Columbia Legacy CK 65777 *As above, except omit Correa, Agueros.* 5/67.
Brubeck's sold-out tour to Mexico in 1967 opened up to him yet another new range of musical impulses, and they are prominently displayed in this excellent live record. Apart from 'Poinciana', 'Besame Mucho' and his own 'Nostalgia De Mexico', all the songs are drawn from traditional material arranged for the quartet by Brubeck. The anchor of the group is Wright, who seems to revel in this idiom. Desmond is less forthright and expressive than usual and his solos are far short of their usual expressive brilliance.

Interesting to hear the classic group augmented with two local players.

The material on *Buried Treasures* wasn't heard on an official release until 1998. It isn't by any means as compelling as the earlier record, but the central sequence of 'Sweet Georgia Brown', 'Forty Days' and 'You Go To My Head' contains the essence of a Brubeck concert of the time. The sound is also very good.

***(*) **Greatest Hits** Columbia CK 65417 *Brubeck; Paul Desmond (as); Eugene Wright (b); Joe Morello (d).* VARIOUS DATES.
Fairly predictable packaging of standard fare. For the record: the single-album set includes 'Take Five', 'It's A Raggy Waltz', 'Camptown Races', 'Unsquare Dance', 'Mister Broadway', 'I'm In A Dancing Mood', 'The Trolley Song', 'In Your Own Sweet Way' and 'Blue Rondo A La Turk'.

**** **Live At The Berlin Philharmonie** Columbia 481415 2CD *Brubeck; Gerry Mulligan (bs); Jack Six (b); Alan Dawson (d).* 11/70.
Now including the opening 'Out Of Nowhere' and no fewer than six tracks not originally issued in the USA, this double-CD set restores one of the legendary concerts of the period. It catches both Brubeck and Mulligan on top form, playing with great spontaneity and charm. Their exchanges on 'St Louis Blues', 'Limehouse Blues' and 'Basin Street Blues', the middle segment of the second disc and (except for the first) previously unheard in the States, casts a new light on both men's musical background, while on more deliberate material like 'Blessed Are The Poor' and 'Out Of The Way Of The People' Mulligan shows himself to be equal to Brubeck's more reflective side. This was an evening for the front men and only modest duties were expected from anyone else.

*** **Vocal Encounters** Columbia CK 61551 *Brubeck; Paul Desmond (as); Eugene Wright (b); Joe Morello (d) Louis Armstrong, Tony Bennett, Carmen McRae, Jimmy Rushing, Peter, Paul and Mary; Lambert, Hendricks and Ross (v).* 1/60–3/70.
One certainly doesn't associate Brubeck with singers, but over the years he recorded many vocal encounters and some of the strongest of them are documented here. Louis Armstrong sings 'They Say I Look Like God' and with a notable lack of irony. Lambert, Hendricks and Ross and Peter, Paul and Mary put in an appearance, as does Jimmy Rushing. Dave's classical interests emerge on the latter encounter, which is an adaptation – 'Because All Men Are Brothers' – from the *St Matthew Passion*. Tony Bennett fans will enjoy his unrehearsed appearance, but the real delight of the set is Carmen McRae's brilliant, witty attempt on 'Take Five'. A slightly odd compilation – only because the premiss is odd – but a thoroughly enjoyable set of tracks.

*** **The Last Set At Newport** Atlantic 81382 *As above.* 7/71.
*** **We're All Together Again For The First Time** Atlantic 81390 *As above, except add Paul Desmond (as).* 10/72, 11/72.
Brubeck and Desmond teamed up again for one-shot tours all through the early '70s, and they played to huge crowds. Something of the magic had gone, though. Desmond's playing still provokes a thrill, especially when he weaves round Mulligan on 'Rotterdam Blues' on the *All Together Again* European tour compilation. Mulligan fitted perfectly into Brubeck's conception, swinging hard in uneven measures when there was a call for it, caressing a ballad the next moment. The Newport session is mostly upbeat, a show-stopping bravura performance that lacks subtlety but confirms Brubeck's remarkable ability to work a crowd. Desmond, one suspects, was happier in more intimate settings.

*** **Two Generations Of Brubeck** Wounded Bird 1645 *Brubeck; Perry Robinson (cl); Jerry Bergonzi (ts); Peter 'Madcat' Ruth (hca, jew's hp); Darius Brubeck (ky); Dave Mason (g); Stephan Dudash (vn); Chris Brubeck (b, btb); Dave Powell (b); Danny Brubeck (d); Randy Powell (perc).* 8/73.
*** **Truth Is Fallen / Two Generations Of Brubeck** Collectables 86547 *As above, except add Chris Brown (b); Charlene Peterson, St John's Assembly (v); Cincinnati Symphony Orchestra.* 8/83.
An interesting line-up, with Robinson and Bergonzi playing in unfamiliarly mainstream contexts. This was the group Dave called New Heavenly Blue, though the main interest was, of course, his collaboration with three musical sons. There are interesting versions of old pieces, like 'Blue Rondo a la Turk' and 'Unsquare Dance', alongside 'Circadian Dysrhythmia' and other new tunes. A version of this group, with voices, made the roughly contemporary *Truth Is Fallen* and there is a gospelly edge to some of the cuts here. None of the Brubeck boys has a particularly distinctive sound, though Chris's bass trombone has lots of character, but they did seem to bring something from the rock/blues generation that is generally very appealing.

*** **Back Home** Concord CCD 4103 *Brubeck; Jerry Bergonzi (ts); Chris Brubeck (b, tb); Butch Miles (d).* 8/79.
*** **Tritonis** Concord CCD 4129 *As above, except omit Miles; add Randy Jones (d).* 3/80.
Concord would oversee the next phase of Brubeck's career, and this eloquent set is testimony to how modern the group of the time could sound. Bergonzi is the key element after the leader himself, bringing a broad, resonant sound to 'Caravan', 'Yesterdays' and the original 'Two Part Contention'. Miles would shortly give way to Randy Jones, who gave the group a more uniform and swinging feel on *Tritonis*. The title-piece and 'Theme For June' are both outstanding.

*** **Paper Moon** Concord CCD 4178 *Brubeck; Jerry Bergonzi (ts, b); Chris Brubeck (b, btb); Randy Jones (d).* 9/81.
(*) **Concord On A Summer Night Concord CCD 4198 *Brubeck; Bill Smith (cl); Chris Brubeck (b, tb); Randy Jones (d).* 8/82.
(*) **For Iola Concord CCD 4259 *As above.* 8/84.
*** **Reflections** Concord CCD 4299 *As above.* 12/85.
(*) **Blue Rondo Concord CCD 4317 *As above.* 11/86.
*** **Moscow Night** Concord CCD 4353 *As above.* 3/87.
Only the most dedicated fans will find much to get excited about on these albums, though there are lovely things on *Paper Moon* which hark back to the old days. 'We Will All Remember Paul' on *Reflections* is a heartfelt tribute to Desmond (who died in 1977) and the surrounding material seems to be lifted by it. *Moscow Night* (a much bootlegged occasion) also seems to be up a gear and the versions there of 'Three To Get Ready', 'Unsquare Dance' and 'St Louis Blues' are the best for years. Otherwise non-essential. Brubeck *fils* and Jones are curiously stiff and unswinging, and Smith's initial promise seems (temporarily at least) to have evaporated; he is probably a less sophisticated player now than he was in 1960. Jerry Bergonzi was one of a number of young radicals introduced to Dave by Chris and Danny. It's still clear whose record it is, but there are signs that Brubeck was able to take on board new ideas, often far removed from his primary concerns.

*** **Late Night** Telarc 83345 *Brubeck; Bobby Militello (as, ts, f); Jack Six (b); Randy Jones (d).* 10/93.
*** **Nightshift** Telarc 33351 *As above, except add Chris Brubeck (btb); Bill Smith (cl).* 10/93.
This was a good spell for Brubeck. *Late Night* was recorded at the Blue Note and is a model for anyone wanting to make a live jazz

recording, with every instrument realistically located in the mix and every note and nuance exactly registered. The music isn't as inspiring as the sonics, unfortunately, though Dave's relaxed and quite possibly unrehearsed procession through the Ellington songbook is one of his best performances of the great man's work, so similar and yet so radically different from his own.

Though *Nightshift* is essentially a trio album with guest appearances by the horns, it is the augmented tracks that remain in the ear. Smith is in cracking form on 'You Go To My Head', dizzy and sober at the same time. Militello captures attention almost every time he is featured. His under-employed tenor is very fine on 'Travelin' Blues' and is almost reminiscent of Booker Ervin, while his alto feature on 'Yesterdays' once again had critics and most listeners reaching for comparisons with Paul Desmond.

*** **In Their Own Sweet Way** Telarc 83355 *Brubeck; Darius Brubeck (p); Matthew Brubeck (clo); Chris Brubeck (b, btb); Dan Brubeck (d).* 1/94.

The great snowstorm of January 1994 in New York had a few unintended musical consequences, not least an opportunity for the Brubeck family to make this rare quintet record. Matthew is the obvious outsider, but his cello gives an extra weight to the middle register. Most of the real action takes place between Dave and Darius and their self-titled duet is by far the best thing on the record. Brubeck's only really established standard, of which the album title is an obvious variant, gets the disc off to a good start, but it also confirms just how solidly this is the old man's record; every tune, except the closing 'Sweet Georgia Brown', is his.

*** **Young Lions & Old Tigers** Telarc CD 83349 *Brubeck; Roy Hargrove (t); Ronnie Butacavolli (flhn); Michael Brecker, Joe Lovano, James Moody, Joshua Redman (ts); Gerry Mulligan (bs); George Shearing (p); Chris Brubeck, Christian McBride, Jack Six (b); Randy Jones (d); Jon Hendricks (v).* 95.

It wasn't a bad idea to pair Brubeck with old and new friends but, as with so many projects of this type, no single relationship is given enough time to establish basic ground-rules, let alone develop into something more substantial. On the tango specially written for him, Lovano sounds respectful and slightly constrained. There are also named dedications to Chris McBride, Roy Hargrove, James Moody, Gerry Mulligan and Michael Brecker, all of them redolent of a relaxed, jamming atmosphere. It might have been more effective if Brubeck had elected to do what he did with George Shearing and play an established tune (in this case his own established repertory piece 'In Your Own Sweet Way') with whatever wrinkles and variations the youngsters chose to work on it.

*** **Double Live From The USA And UK** Telarc 83400 2CD *Brubeck; Bobby Militello (as); Alec Dankworth, Jack Six (b); Randy Jones (d).* 95, 98.

Despite shaky health, Brubeck's activities showed no signs of slackening during the '90s, and this 2001 release brought together material recorded at the National Cathedral in Washington DC, an occasion on which Brubeck had presented his sacred mass. Some of the playing is astonishing, like his polytonal introduction to 'Cherokee'. Dave is also stunning on 'Body And Soul', and with Militello sounding like Desmond reborn on several cuts, this is a vintage record.

The remaining tracks were made during a British tour three years later and from Cardiff and London. This was a more straightforwardly crowd-pleasing affair, and so 'Take Five', 'Take the "A" Train' and 'Take The Tickets At The Door, Please' seemed to be the order of the day. But Dave is incapable of playing cynically and delivers eight strong performances with the band. We just doubt that they belong together on a double CD.

***(*) **So What's New?** Telarc CD 83434 *Brubeck; Bobby Militello (sax, f); Jack Six (b); Randy Jones (d).* 97.

Issued to coincide with the 40th anniversary of Brubeck's first visit to Britain in 1958. The writing is as vivid and stretching as ever: 'Fourth Of July' shifts in just that interval with a summery, affirmative sound; 'Her Name Is Nancy' is a dazzlingly clever set of changes; and 'Chorale' is another Bach tribute.

Even past his 75th birthday, Brubeck continued to compose with unabated enthusiasm, and this record boldly consisted of brand-new material, seemingly devised to counter any impression that the old man had settled back into sepia-tinted ballad playing. 'It's Déjà Vu All Over Again' is a clever exercise in nostalgia-that-isn't, recapturing the classic group sound, but finding new and challenging things to say in the old block-chord style. Three additional tunes stand out: 'Marian McPartland' was written for that lady and featured in a duet version with her in the same spring as this was recorded; 'Thing You Never Remember' is another antidote to the life lived backwards; 'Waltzing' is simply and sheerly beautiful, an instant standard. The 'new' quartet pushes no boundaries but sticks very much to the idiom of its predecessors. Militello has a quiet session, perhaps because in this studio session and with such challenging new compositions he was happier to leave the spotlight to the boss; Bobby's moment was to come on the road.

***(*) **40th Anniversary Tour Of The UK** Telarc 83440 *Brubeck; Bobby Militello (as); Alec Dankworth (b); Randy Jones (d).* 11/98.

Anticipation was heightened by rumours that Dave's health was once again causing concern and that he might not be able to fulfil engagements. In the event, the 1998 tour was packed with good material, though most of the exciting playing was from saxophonist Militello, who has established himself as the new Paul Desmond. Alec Dankworth also sounds as if he had listened to a good few early Brubeck records in his mum and dad's collection. What was particularly interesting was how readily Brubeck experimented with the set-list, including unexpected things like his own 'Salmon Strike', the tango-based 'Time Of Our Madness' and 'Oh, You Can Run (But You Can't Hide)', in which the famous Joe Louis line might seem to be an ironic comment on the need to keep down to business: making the date and playing the blues, which Brubeck does with notable darkness and vigour. The closing number is a solo tribute to the departed Gerry Mulligan, 'Goodbye Old Friend'.

*** **The Crossing** Telarc 83520 *Brubeck; Bobby Militello (as, f); Alec Dankworth (b); Randy Jones (d).* 9 & 10/00.

In the late '90s Brubeck seemed to ponder a lot about his transatlantic travels over the years, perhaps recognizing the special warmth with which he was regarded in Britain and Europe. The title-track here is an evocation of putting out to sea in a big liner. Don't expect Mingus- or Zawinul-style grunts and hoots; this is a cheerful departure, criss-crossed with streamers and ticker-tape. Other highlights include 'All My Love', a ballad for Iola Brubeck, and 'Randy Jones', which gives the seasoned sideman a well-deserved feature. The final part, 'Hold Fast To Dreams', reflects Brubeck's literary side as well as his bigger musical ambitions. It comes from a suite of pieces inspired by the poetry of Langston Hughes, another who looked out, sometimes more broodingly, over the Atlantic.

*****(*) One Alone** Telarc 83510 *Brubeck (p solo).* 00.

Solo records are relatively rare in the Brubeck canon and this is a delight. Dave closes the set with a wonderful revoicing of 'Over The Rainbow'. There are only two originals on the programme, 'Weep No More' and 'Summer Song', which was originally written for Louis Armstrong; but what this set demonstrates more than anything is Dave's ability to colonize almost any material to his own particular vision.

***** 80th Birthday Concert: Live With The LSO** LSO Mode LSO0011 *Brubeck; Bobby Militello (as, f); Darius Brubeck (p); Matthew Brubeck (clo); Chris Brubeck (b, btb); Dan Brubeck (d); London Symphony Orchestra.* 12/00.

A very special occasion which saw Dave's four boys on the stand with him. Veteran manager Russell Gloyd conducted the LSO in a series of arrangements, including some by the late Howard Brubeck, which just filled out the family association further. The long 'Chorale' is mainly for the strings. Matt is featured strongly on cello on 'In Your Own Sweet Way', one of Howard's arrangements, but it's the augmented quartet which steals the show towards the end. Following 'Brandenburg Gate Revisited' (another Howard chart), Bobby Militello kicks into 'Take Five' and sets up a delightfully exuberant and joyous performance of the classic, almost ten minutes long, in which Dan takes the spotlight for an unexpectedly good drum solo. 'Unsquare Dance' rounds out an extraordinary evening. The old chap must have been beaming.

****** Park Avenue South** Telarc 83570 *Brubeck; Bobby Militello (as, f); Michael Moore (b); Randy Jones (d).* 7/02.

This was recorded in a Starbuck's in New York City, which might once have prompted cynical comments about Brubeck's cappuccino jazz. There's nothing decaff about the bright opener, 'On the Sunny Side of the Street', which bounces along on Brubeck's punchy chords, and the peerless Moore's astonishingly fluent bass. They build up the pace and emotional temperature with a superb 'Love For Sale', before Brubeck slows things down with 'Elegy', a piece written for the Norwegian journalist Randi Hultin, who sadly didn't live to hear it played. 'I Love Vienna' and 'Don't Love Me' are both exquisite jazz waltzes, but the most famous Brubeck piece of all explores a different time-signature. 'Take Five' is these days a feature for drummer Jones, who negotiates the threes and twos brilliantly. After it, 'Show Me The Way To Go Home' rounds out a vintage set.

****** London Sharp, London Flat** Telarc 83625 *Brubeck; Bobby Militello (as); Michael Moore (b); Randy Jones (d).* 1/04.

The first reaction is admiring disbelief: that at nearly 84 Brubeck should turn in a composition as daring as the title-track – opposite runs in sharps and flats for each hand – and secondly that the band should take it on so confidently. Moore is right behind him, as he always is in such contexts, and Militello plays one of his best solos on a Brubeck disc. The remainder of the record isn't quite up to that standard of inventiveness, but he digs into some fascinating material, old and new. 'To Sit and Dream' survives from a Langston Hughes-based commission; 'Yes, We All Have Our Cross To Bear' is co-written with his daughter in law for a sacred concert and 'Steps To Peace' was written by the father of one of the 9/11 hijack victims, which seem to belong in a different world to the opening cut. But there is also 'Mr Fats' and a revival of a song written while Brubeck was in uniform, 'Ballad Of The Rhine'.

*****(*) Private Brubeck Remembers** Telarc CD 83605 *Brubeck (p solo); Walter Cronkite (int).* 1/04.

A set of beautiful piano reconstructions of the kind of music Dave was playing and listening to while in the service. It's unashamed nostalgia, but played with a wise wit and not a hint of sentimentality. Even 'Don't Sit Under The Apple Tree' sounds like it's about something serious. The real bonus is the one-hour extra, limited-edition disc containing an interview between Brubeck and Walter Cronkite, a man whose voice is America. 'Living Legends Reminisce', and they do, fascinatingly. You'll find yourself – should you be lucky enough to snag one of the special discs – listening to the speech as much as to the music.

***** Indian Summer** Telarc 83670 *Brubeck (p solo).* 06.

A gorgeously recorded solo recital, which finds Dave digging back through a stack of songs that must have coloured his first summers: 'Sweet Lorrain', 'Georgia On My Mind', 'You'll Never Know'. There are a couple of nicely judged originals in the mix, but the problem here is that the music is under-characterized. Far from seeming full of ripe experience, as on *Private Brubeck Remembers*, it's played with a curious lack of effect that in the end makes this a forgettable set.

Also, in brief:

***** Dave Brubeck Plays Standards / *** Ballads** Columbia Legacy CK 65450 / 89919. 7/55–10/68.

A widely scattered trawl of tunes from Brubeck's Columbia catalogue. Desmond insisted that the group write its own material (or hire someone to do so), so no one thinks of Brubeck as a standards performer.

***** Gone With The Wind** Columbia CT 40627. 4/59.

Or: 'Jazz Impressions Of The Deep South', complete with a flying read of 'Camptown Races', plus 'Ol' Man River', 'Shortnin' Bread' and 'Basin Street Blues'. At points, it's forced, even crude, and one of our least favourite.

****(*) The Real Ambassadors** Columbia Legacy 57663. 9/61.

A failed experiment. Dave and Iola's anti-racism show featured Louis Armstrong, Carmen McRae and others, but they don't get much to work with.

****(*) Songs** Naxos 9024. 1/04.

Classical tenor John de Haan and his wife, soprano Jane Giering, perform a mixture of jazz and classical Brubeck repertoire. Dave and the group accompany. Results: decidedly mixed.

****** Time Signatures: A Career Retrospective** Columbia/Legacy 472776-2 4CD. 46–91.

The stocking-filler for a Brubeck fan, a magnificently packaged four-CD box with immaculately reproduced liner-photographs and a detailed booklet breaking down each and every track.

****** Just You, Just Me** Telarc 33363. 94.

He hadn't recorded solo for nearly 40 years, but this was thin and musing in comparison to what came before and after.

***** A Dave Brubeck Christmas** Telarc 83410. 6/96.

Bah, humbug, and, yes, God bless us every one also.

***** Time Was** Properbox90 4CD. VARIOUS DATES.

Career survey, done with Proper's usual honest care, but without much gloss. Budget alternative to the Columbia set above.

Bruise

GROUP

British improvisers, working off an unusual instrumental palette.

***(*) **Bruise With Derek Bailey** Foghorn FOGCD006 *Tony Bevan (bsx); Derek Bailey (g); Orphy Robinson (mar, steel d, perc, elec, t); John Edwards (b); Mark Sanders (d); Ashley Wales (elec).* 8/04.

**** **We Packed Are Bags** Foghorn FOGCD008 *Tony Bevan (ts, bsx) then rest of musicians from above, apart from Bailey.* 9 & 10/05.

The band name and the track titles of the first Bruise CD – 'Search', 'Locate', 'Destroy' – might suggest music of unremitting hostility and power. Bevan's devotion to the bass saxophone (he adds tenor on the second date) certainly suggests you won't be hearing delicately nuanced ballads. In fact, it's all subtler and more approachable than it might have been in lesser hands. Bailey's presence on the first record gives the session added gravitas, but his presence isn't essential. His role is reminiscent, in a more attenuated way, of what he did on Tony Oxley's classic early CBS records, working mostly in the background, but deconstructing any hints of groove or settled direction. Robinson is a revelation, as he has been since moving into free music. Edwards is simply masterful in these situations and Sanders, at first listen the least distinctive presence, goes about his business with calm authority and wit. The follow-up album, recorded after Bailey's death, is better still, partly because Wales's soundscapes are better integrated; the Spring Heel Jack man isn't always an empathetic group player. Second time around, though, the group has a more unified character and generates the kind of excitement that isn't just about fizz and frills. Serious, determined, very modern music.

Ray Bryant (born 1931)

PIANO

A Philadelphia man, Bryant is a major and often undersung player of bebop piano, with blues and gospel subtexts never far away.

*** **Meet Betty Carter & Ray Bryant / Little Susie** Collectables COL 5676 *Bryant; Tommy Bryant (b); Gus Johnson, Eddie Locke (d); Betty Carter (v).* 5&6/55, 12/59, 1/60.

*** **Plays The Complete Little Susie** Lone Hill Jazz LHJR10278 *As above.* 1/60.

Bryant is not an orthodox bopper in the way Hampton Hawes once was, and his solo performances are even further from the predominant Bud Powell model of bop piano. Noted for an imaginative and influential alteration of the basic 12-bar-blues sequence on his 'Blues Changes', Bryant is a distinctive pianist who, unlike Hawes, has often been content to record solo.

Ray had a jukebox hit with 'Little Susie' and it became the focus of his first Columbia record, along with some other tunes which hadn't had quite the same impact. They all seem much of a muchness now, though listenable enough. The disc with Carter, originally made for Epic, was an attempt to showcase the 25-year-old singer's scatting, which was already quite highly developed. Bryant was a year younger but is already playing in a distinctive manner.

*** **Ray Bryant Trio** Original Jazz Classics OJC 793 *Bryant; Ike Isaacs (b); Specs Wright (d).* 4/57.

***(*) **Alone With The Blues** Original Jazz Classics OJC 249 *Bryant (p solo).* 12/58.

The two early OJCs (originally done for Prestige and New Jazz) are both welcome revivals, the solo set in particular a thoroughgoing investigation of Bryant's favourite form. Original blues compositions are interwoven with an affecting 'Lover Man' and a delicious, gospelly 'Rockin' Chair'. Bryant's coming out as a solo performer could hardly have been more gracefully handled.

*** **The Madison Time** Collectables 9335 *Bryant (p solo).* 3/60.

This was formerly released on Collectables as *The Madison Time With A Hollywood Big Beat* and included a second set of film themes played the Bryant way. Whether copyright problems have prompted its withdrawal we don't know, but even on its own this is an engaging session, featuring the two-part 'Madison Time' from the jukeboxes and a fine version of 'The Hucklebuck', a dance craze of the time. We're told.

*** **Cold Turkey** Collectables Records COL 5749 *Bryant; Jimmy Rowser (b); Ben Riley (d).* 63–64.

(*) **Groove House Collectables 6434 *Bryant; Wally Richardson (g); Tom Bryant (b); Bobby Donaldson, Panama Francis (d).* 5–6/63.

(*) **Soul Collectables Records COL 5754 *Bryant; Tom Bryant (b); Sonny Brown, Walter Perkins (d).* 64.

***(*) **Live At Basin Street East** Collectables Records COL 5755 *Bryant; probably as above.* 64.

These are valuable reissues for Bryant fans, though we might wish for a little more information on their provenance. Some of the sessions were made for Sue Records and, while we have no reason to think these CDs are anything but above board, the presentation is decidedly slipshod.

The most desirable of the bunch is the live set, which opens with a superb 'What Is This Thing Called Love?' and swings in every measure from there to the close. *Cold Turkey* is a more acerbic set, but with some strong points. *Soul* is a disappointment and *Groove House* could do with some variation of pace. A feast for confirmed Bryant fans, but nothing of any real moment for casual listeners.

*** **Montreux 77** Original Jazz Classics OJC 371 *Bryant (p solo).* 12/76.

***(*) **Here's Ray Bryant** Original Jazz Classics OJC 826 *Bryant; George Duvivier (b); Grady Tate (d).* 1/76.

*** **Solo Flight** Original Jazz Classics OJC 885 *Bryant (p solo).* 12/76.

*** **All Blues** Original Jazz Classics OJC 778 *Bryant; Sam Jones (b); Grady Tate (d).* 4/78.

*** **Potpourri** Original Jazz Classics OJC 936 *Bryant; Jimmy Rowser (b); Mickey Roker (d).* 5/80.

There's still a slight feeling of uncertainty, as if Bryant wasn't yet sure what direction his revived career was going to take. That was to become much clearer over the next few years, with a signing to Pablo; most of these albums have returned via the OJC series. They're a strong, idiomatic sequence of blues-to-bop piano and there's little to choose between them, although if pressed we'd pick the impeccably programmed *Here's Ray Bryant*.

*** **Somewhere In France** Hyena 9315 *Bryant (p solo).* 93.

This was a tape given to Bryant by a soundman on one of his gigs. No one knows exactly where it was recorded, but certainly in France and therefore in 1993. It could have been any time in the previous 25 years, so consistent and recognizable is Bryant's style. Interesting that Dizzy's 'Con Alma' should sound more like a classical étude in this arrangement than on the original. 'Django' and a making-up-time 'Take The "A" Train' are both superlative and make you forget the rather indifferent source. Bryant apparently has dozens of cassettes of this kind; whether Joel Dorn finds enough worthy of formal release remains to be seen.

Also, in brief:

*** **Ray Bryant Trio / Dancing The Big Twist** Collectables 7417. 55, 62.
Fun records, restored by those loyal Bryant fans at Collectables.

*** **The Complete Recordings With Jimmy Rowser And Ben Riley** Lone Hill Jazz LHJR 10251. 63–64.
Much of this stuff is available elsewhere, but it was a vintage group for Ray, so it's nice to have it all in the one box, and with some fine live cuts as well.

Jeanie Bryson (born 1958)

VOICES

The daughter of songwriter Connie Bryson and Dizzy Gillespie (though not acknowledged as such in his lifetime), she studied ethnomusicology and took classes with Kenny Barron.

*** **I Love Being Here With You** Telarc 83336 *Bryson; Wallace Roney (t); Don Braden (ts); Kenny Barron, Ted Brancato (p); Steve Nelson (vib); Vic Juris (g); Bob Crane, Ray Drummond (b); Ron Davis (d); Rudy Bird (perc). 1/93.*

*** **Tonight I Need You So** Telarc 83348 *As above, except omit Roney, Barron, Drummond; add Claudio Roditi (t); Jay Ashby (tb); Paquito D'Rivera (as); Danilo Perez (p); Christian McBride (b); Ignacio Berroa (perc). 1/94.*

*** **Some Cats Know: Jeanie Bryson Sings Songs Of Peggy Lee** Telarc 33391 *Bryson; personnel includes Ronnie Buttacavoli (t); Red Holloway (ts); Paquito D'Rivera (cl); Terry Trotter (p); John Chiodini (g). 10/95.*

***(*) **Deja Blue** Koch 7881 *Bryson; personnel includes Gerry Niewood (f, af); Ted Brancato (p); Steve Nelson (vib); Christian McBride (b); Etta Jones (v). 3/01.*
Her own website likens Jeanie to 'a single perfect Belgian chocolate'. While there probably aren't enough hard centres in these albums, there's plenty of variety and some very salty and thoughtful music-making. Peggy Lee is the obvious influence (as witness the *Some Cats Know* tribute), but Jeanie had moved some way beyond that by the second record.

The first album benefited hugely from the presence of top-flight players. Barron is exemplary and Braden and Roney provide tough *yang* counterbalance to Jeanie's unexpected fragility. 'Bittersweet' and 'A Sleeping Bee' – where Brancato replaces Barron – are exceptional performances, but there is scarcely a dull note throughout the session. A special word for Drummond for his lush, full-bodied accompaniment.

On *Tonight*, he is replaced by McBride, who also brought along his electric bass for a couple of soul numbers, Stevie Wonder's 'Too Shy To Say' and Luther Vandross's 'What Can A Miracle Do?' It would have been fascinating to have heard a simple bass/voice duet – perhaps 'Alone Together' – to highlight what sounds like a very fruitful relationship. Roditi is a very different kind of player to Roney, but his warm, reservedly passionate sound is perfect for a session of this sort and he holds in check the busier and more assertive D'Rivera and Braden.

The Lee album is thoroughly enjoyable, though nothing on it stands up to the original and the most interesting cut is mum Connie Bryson's closing 'Where In The World Are You?' We like the latest album best of all. It would be misleading to put too much emphasis on a title like 'It's So Nice To Have A Man About the House' (a duet with Etta Jones) or to read too much into the closing version of Dizzy's 'Con Alma'. It does, though, seem a more personal set, deeply felt rather than stylish, and more resonant as a result.

Steve Buckley and Chris Batchelor

SAXOPHONES, CLARINETS / TRUMPET, TUBA

Winners of the BBC Jazz Award for New Work in 2001 and the core of Big Air with Myra Melford and Oren Marshall. Inventive players and composers, by no means joined at the hip but together and severally responsible for some fine, hip music over the years.

**** **The Whole And The Half** FMR CD 11 *Buckley; Batchelor; Wayne Batchelor, Steve Watts (b); Martin France, Steve Noble (d). 2–11/94.*

**** **Life As We Know It** Babel BDV 9925 *Buckley; Batchelor; Paul Clarvis, Mark Sanders (d, perc). 12/97–6/98.*
A powerful, highly considered set of creative jazz pieces, recorded between 'The Shortest Day' (one of the bigger cuts) of 1997 and the longest of 1998. The blend of world beats, complex rhythms and rich rhythmic textures (all four play percussion at some stage) provides a perfect setting for the two leaders' rich array of horns. The basic group language had already been set out in *The Whole And The Half* a few years before, but the Babel disc is a league or two on in terms of sophistication and creative adventure, though 'Carson McCullers' on the earlier record (inspired by the great American novelist) is an epic on a scale they haven't attempted since.

Milt Buckner (1915–77)

ORGAN, PIANO

The Detroiter started out in McKinney's Cotton Pickers and the Lionel Hampton band, where his much-imitated locked-hands style attracted notice.

*** **And His Alumni** Black & Blue 909 *Buckner; Wallace Davenport (t); Buster Cooper (tb); Earl Warren (as); Eddie Chamblee, Arnett Cobb (ts); André Persiany (p); Roland Lobligeois (b); Panama Francis (d). 71.*

*** **Block Chords Parade** Black & Blue 953 *Buckner; Major Holley (b); Jo Jones (d). 2/74.*

*** **Green Onions** Black & Blue 929 *Buckner; André Persiany (p); Roy Gaines (g); Roland Lobligeois (b); Panama Francis, Michael Silva (d). 2/75.*

*** **Pianistically Yours** Black & Blue 917 *Buckner; André Persiany (p); Roland Lobligeois (b); Sam Woodyard (d). 11/75.*

*** **Milt Buckner** Progressive 7017 *Buckner; Illinois Jacquet, Buddy Tate (ts); Joop Scholten (g); Koos Van der Suils, Chris Smidiger (b); Sonny Payne (d). 75.*
Relatively thin pickings, but Black & Blue covers Milt's time in Europe; much of the material was only released later, on CD. The locked-hands approach is an acquired taste, riveting over short periods but wearing over a whole album. 'Hamp's Boogie Woogie' on the first of these is a good place to start, but even here the greasy solos and blocky chords are less than appealing. 'King Porter Stomp' and a long indulgent 'Green Onions' are better, but apart from flashes of Cobb and some nice licks from Milt, it's fairly drab.

The trio is probably the most interesting of the bunch. Milt's chording is less mannered than usual and he allows some of his lines to flow rather than delivering them in chunks. Holley is a great accompanist. The last sessions with Jacquet and Tate, who don't appear together, still find Buckner in breezy form but it's hard to be excited about his playing, and it's pretty much the same story with *Green Onions* and *Pianistically Yours*.

David Budbill

POET, SHAKUHACHI

Reviving the almost abandoned connection of jazz and poetry.

*** **Songs For A Suffering World** Boxholder BXH *Budbill; William Parker (b, shakuhachi, balafon, t, perc); Hamid Drake (d, perc).* 9/02–3/03.

One is more used to seeing Matthew Shipp or Peter Brötzmann playing with Parker and Drake. Budbill is a formidable musician in his chosen form, though, delivering his Beat-inspired but unmistakably contemporary poems (some of them clearly improvised) and contributing shakuhachi to the instrumental interludes that also see Parker dip deep into his bag of sounds. The most obvious influences on Budbill are, arguably, Gary Snyder and Michael McClure rather than Kerouac and Ginsberg, but the line of descent matters less than the vividly expressive improvisations which emerge from these encounters. Recommended, even – or especially – to those who are resistant to jazz-and-poetry projects.

Chick Bullock (1908–81)

VOICE

He seems to have been Montana-born and he certainly started out in vaudeville. A serious and unsightly eye condition confined him to studio and broadcast work, but in the '30s Bullock made more than 4,000 recordings, under his own name and with the Levee Loungers. Retired in his early 30s and lived out the rest of his life on the West Coast.

**** **The Essential Chick Bullock** Challenge 79035 *Bullock; Ed Anderson, Bunny Berigan, Sterling Bose, Bill Coleman, Shelton Hemphill, Wardell Jones, Manny Klein, Eddie Mallory (t); J. C. Higginbotham, Benny Morton, Al Philburn, Jack Teagarden, George Washington (tb); Jimmy Dorsey, Gene Mikell (as, cl); Crawford Wethington (as, bs); Benny Goodman, Edmond Hall, Jimmy Hamilton (cl); Larry Binyon, Bud Freeman (ts); Edgar Hayes, Fulton McGrath, Joe Moresco, Teddy Wilson (p); Eddie Gibbs, Benny James (g); Hayes Alvis, Artie Bernstein, Billy Taylor Sr (b); Larry Gomar, Stan King, Yank Porter (d); O'Neill Spencer (d, v); Joe Venuti (v).* 9/32–2/41.

A fair representation of an enormously prolific 'career', which he packed into just ten years of steady recording. Hard to categorize the voice, which is jazz-flavoured rather than that of a genuine vocal improviser. However, there is no mistaking the quality of the instrumental talent Bullock assembled for these sessions, a virtual who's who of jazz at the time. Some of Bullock's performances border on novelty singing, but there's a keen sense of rhythm and clever phrasing, which lifts even the cheesiest of numbers. The standouts are 'My Melancholy Baby', 'Oh! How I Hate To Get Up In The Morning' and a clever read of 'I'm An Old Cowhand'. Not perhaps a key figure in the history of the music, but he tapped into something during his decade of prominence and the legacy is still fresh enough to merit a look at this fine survey.

John Bunch (born 1921)

PIANO

Grew up in Indiana and worked on West Coast, with Benny Goodman and as Tony Bennett's MD. Widely respected.

***(*) **John's Bunch** Progressive PCD 7113 *Bunch; Urbie Green (tb); Al Cohn (ts); Milt Hinton (b); Mousey Alexander (d).* 10/75.

***(*) **John's Other Bunch** Progressive PCD 7134 *Bunch; Warren Vaché (t); Scott Hamilton (ts); Michael Moore (b); Connie Kay (d).* 1–8/77.

Until his 50s, he was a little-known sideman, accompanist and orchestra pianist. Concord championed him in the '70s and '80s, though that stuff has gone. There's nothing demonstrative about his style, which is in the aristocratic swing tradition of Teddy Wilson, but he can play with power as well as fingertip delicacy. This pair of reissues was originally on Famous Door when that label was documenting the modern mainstream. It was a fine idea pairing Green and Cohn and *John's Bunch* is a happy, outgoing date which blossoms under Bunch's simple, tight charts. 'Who Cares?' goes off like a rocket under Alexander's swinging time and 'Love You Madly' stretches their limbs to fine effect. The other disc sets up a veteran rhythm section with two then-young fogeys and the results are hardly less pleasing. Kay sounds a bit more proper than Alexander, but Moore is terrific and the pianist plays some biting, incisive solos.

***(*) **John Bunch Plays Kurt Weill** Chiaroscuro CD(D) 144 *Bunch (p solo).* 5/75–1/91.

*** **Struttin'** Arbors ARCD 19157 *Bunch; Phil Flanigan (b).* 11/95.

*** **Arbors Piano Series At Mike's Place** Arbors ARCD 19184 *Bunch (p solo).* 11/96.

The Weill album is a rare and strikingly imaginative project: only a handful of Weill songs have entered jazz repertory and Bunch's thoughtful settings – some at ballad tempo, others with a flavour of stride, some delivered with Monk-like rhythms – make all of them sound like plausible vehicles. The original sessions have been extended with six tracks cut in 1991, easily as good.

The other discs have a less incisive quality, as if he was prepared to settle for a routine excellence on record dates. Duetting with the solid Flanigan points up how much bop influenced Bunch's style, albeit down a gear; he does 'Crazeology' and Pettiford's 'Laverne Walk'. The later solo disc offers 18 pleasant interpretations, with a bare handful of surprises.

***(*) **A Special Alliance** Arbors ARCD 19272 *Bunch; Dave Green (b); Steve Brown (d).* 12/01.

*** **An English Songbook** Chiaroscuro CR(D) 377 *Bunch (p solo).* 2/03.

*** **Tony's Tunes** Chiaroscuro CR(D) 372 *Bunch; Bucky Pizzarelli (g); Jay Leonhart (b).* 5/03.

The trio set with the English pairing of Green and Brown is beautifully cadenced. 'So Sorry Please' reinvents Bud Powell as suave and playful and Tommy Flanagan's 'Beyond The Bluebird' is six minutes of bliss. Monk, though, really isn't John's thing and 'Pannonica' is merely bland. Green is imperturbable as ever, but the real bonus is the great Steve Brown. John spends several months each year in England and the *Songbook* is a gracious nod. Coward, Noble and Novello are among the writers featured. It's done with customary finesse, though over the length of a CD

Bunch can seem becalmed with the tempo set at a steady musing lope. One at a time, still delightful. The trio set ends up with much the same result, but if anything it's the other two who are the culprits this time.

**** **At The Nola Playhouse: Salutes Jimmy Van Heusen** Arbors ARCD 19326 *Bunch; Dave Green (b); Steve Brown (d).* 1 & 2/06.
A wonderful body of songs, given intriguing twists here and there by this now well-established trio. 'All This And Heaven Too' gets the set off to a breezy start. 'Nancy (With the Laughing Face)' is almost hesitant and elegiac and there are intriguingly sombre inflections here and there throughout the rest of the CD. Certainly, John seems edgier than we've heard him previously, and while Green and Brown are impeccably measured and supportive (the drummer is a master with brushes), they, too, manage to imply ambiguous drama here and there. Our favourites: 'The Second Time Around' and 'Come Fly With Me'; utter delight.

Jane Bunnett

SOPRANO SAXOPHONE, FLUTE

She studied with Steve Lacy and was given early support by the late Don Pullen, but with partner Larry Cramer the Canadian has developed her own approach, with a strong commitment to Cuban music.

*** **New York Duets** Music & Arts CD 629 *Bunnett; Don Pullen (p).* 89.
Like her role model Steve Lacy, Bunnett is fascinated by Monk's music and both 'Bye Ya' and 'Little Rootie Tootie' are strongly covered here, with Pullen coaxing and provoking the saxophonist through some unstuffy progressions. Her slightly chill soprano sound is better suited to duo situations than to straightforward blowing groups, but interestingly here she concentrates somewhat on texture, leaving the piece to plod its own way home.

***(*) **The Water Is Wide** Evidence ECD 22091 *Bunnett; Larry Cramer (t); Don Pullen (p); Kieran Overs (b); Billy Hart (d); Jeanne Lee, Sheila Jordan (v).* 8/93.
Augmented by two charismatic vocalists, the band tackles an ambitiously eclectic set of tunes. Bunnett kicks off with three originals, of which 'Real Truth' is the most distinctive. She then switches to flute for Roland Kirk's idiosyncratic 'Serenade To A Cuckoo'. Sheila's feature is a magnificent 'You Must Believe In Spring', which underlines her fantastic musicianship. Much of the remaining material is by Cramer, though two Monk tunes, 'Pannonica' and 'Brake's Sake', allow Jane to show off her Steve Lacy influence once again, and a good deal of originality besides. The singers are united on the closing 'Water Is Wide', the old spiritual taking on an unearthly quality as the differences between the two voices and two horns are exploited to the full.

***(*) **Spirituals & Dedications** Justin Time JUST 109 *Bunnett; Larry Cramer (t); Dewey Redman (ts); Stanley Cowell (p); Kieran Overs (b); Mark McLean (d); Dean Bowman (v).* 2/01.
The laurels here belong to Cowell, whose dedications to Cal Massey and Paul Robeson are at the heart of the set; also a chance to hear his fine 'Illusion Suite'. Bowman makes an interesting job of the traditional material, though the closing 'Motherless Child' is perhaps too much. Bunnett's ability to persuade senior players to guest is an undoubted plus and Redman, who has the raw directness required by this material, turns in some preacherly solos.

*** **Radio Guantánamo: Guantánamo Blues Project – Volume 1** Blue Note 52340 *Bunnett; Larry Cramer (t); Dewey Redman (ts); Howard Johnson (tba); Kevin Breit (g); Jumpin' Johnny Sansone (hca, acc, v); Jose Olivares Perez (mar); Kieran Overs (b); Tiburon Morales (v); Grupo Changüi de Santiago/Guantánamo (perc, v).* 12/03–10/05.
The start of a fascinating project to render the traditional music of Guantánamo province in Cuba in a jazz setting. Ironically, it's the original material – Bunnett's 'Changüi Para Alfredo' and 'You Have Changed My Life', Cramer's deceptively simple 'Conga Blue' and the collaborative 'New Orleans Under Waters', co-written with Breit and Sansone – that stand up best to repeated listens. There's a diffuseness to much of the playing that suggests a live concert rendition of this material would be more convincing. Inevitably, much of the jazz interest is supplied by Bunnett herself and by Redman, who's blowing with stately power. The earlier Blue Note *Chamalongo* might still be available in some territories, but it isn't terrifically good.

Also, in brief:

(*) **Rendez-Vous Brazil/Cuba Justin Time JUST 74. 6/95.
Dominated by Filo Machado (*g, v, perc*) compositions but also a testament to Bunnett's skills and to Cramer's fine playing.

**** **Ritmo & Soul** Blue Note 24456. 99.
Jane's Blue Notes are obviously well funded but fail to deliver the performance one might expect.

Greg Burk

PIANO, KEYBOARDS

Grew up in Michigan in a musical family. Studied in Massachusetts with Yusef Lateef and Archie Shepp and then moved to Bratislava, from where he gigged extensively in Europe before returning to the US. He's now in Rome.

***(*) **Checking In** Soul Note 121373 *Burk; Jonathan Robinson (b); Bob Moses (d).* 1/01.
**** **The Ivy Trio** 482 Music 1038 *Burk; Jonathan Robinson (b); Luther Gray (d).* 7/03.
***(*) **Nothing, Knowing** 482 Music 1037 *Burk; Steve Swallow (b); Bob Moses (d).* 8/03.
*** **Carpe Momentum** Soul Note 121393 *Burk; Jerry Bergonzi (ss, ts); Jonathan Robinson (b); Gerald Cleaver (d).* 04.
***(*) **Berlin Bright** Soul Note 121403 *Burk; Ignaz Dinné (ss, as); Jonathan Robinson (b); Andrea Marcelli (d, perc).* 5/05.
There were a couple of self-released earlier records, but *Checking In* bounced out the speakers with a lush authority reminiscent in places of Chick Corea at his most romantic. What's striking about Burk, though, is the extent to which he likes to work round the drummer, sometimes in measured versions of Latin metres, sometimes bordering on free. Moses is an able teacher in this area and seems to revel in Burk's themes, from the delightful opening 'Sun Up' to the warmly elegiac 'Ascent To The Strawberry Patch'.

Fine as Robinson has proved to be, Swallow's class is written all over *Nothing, Knowing* and Steve's experience playing with drummerless trios (most obviously Giuffre's, with Paul Bley, who is an obvious influence) means he gives Moses all the room he might want to develop ideas, while holding the pulse himself. 'Truth Be Told' is a *tour de force*, at almost 20 minutes by far the longest thing on the set. It offers a glimpse of how arresting a player Burk must be in a live setting.

The third Italian release was disappointing, muddied by Bergonzi's contribution. Piano trio is an over-subscribed field, but Burk has found his idiosyncratic way through it and it's his most effective context.

Burk must have been formidably busy in the summer of 2003 and *The Ivy Trio* was made while preparing for the session with Swallow and Moses. Burk was swimming in Walden Pond every day and something of that organic, transcendental quality one associates with Thoreau makes its way into the music. It remains something of a mystery why these tapes, and the solo recital below, should have been held back for more than four years before release. The title-image – ivy's voracious, every-which-way growth as a symbol of creative development – makes a lot of sense. He opens with 'Look To The Neutrino' (also on *Nothing, Knowing* and a typical Burk title; he often references scientific concepts and the natural world) and startlingly adds lots of electronics, handled buoyantly and with real flair. The parallels with Bley are ever more obvious on 'Hupid Stumid' and 'Blink To Be'. 'Ducks And Gulls' starts with another palette of curious sounds. The penultimate cut, 'Operetta', is also on the Swallow/Moses date for comparison, and they play out with a long, fine version of 'Billie's Bounce', just to show he can cut it on bebop staples as well as on post-bop abstraction. Robinson is stunning as ever, and in Gray the pianist seems to have found another *simpatico*. One of the best piano trio records of recent years.

And nice to see him back on Soul Note with a new quartet and a richly varied group of themes, written by all four members. Dinné's 'Tiny Tune' is deceptively packed with detail, while Robinson's two songs, 'Life Without Annette' and 'Ausländerlied', point to a yet to be discovered compositional talent. Nice sound, too, that reflects the democracy of this group.

Also, in brief:

****(*) The Way In** 482 Music 1048. 7/03.
A solo debut, and less than satisfactory.

Raymond Burke (1904–86)

CLARINET

Played home-made instruments as a boy, and worked in New Orleans for most of his life, through revivalism and beyond.

*****(*) Raymond Burke's Speakeasy Boys 1937–1949** American Music AMCD 47 *Burke; Wooden Joe Nicholas, Vincent Cass (t); Joe Avery (tb); Louis Gallaud, Woodrow Rousell (p); Johnny St Cyr (g); Austin Young (b); Bob Matthews (d); George Hartman Band; Vincent Cass Band.* 37–5/49.
Burke's clarinet-playing stands squarely in the line of the New Orleans masters: he had the sweet-toned delivery of Willie Humphrey but could be as elaborate and blues-inflected as Johnny Dodds when he wished. Most of the tracks here come from 1949 acetates by a band from which Burke stands out; Nicholas is weak and Avery's trombone is so inept even the liner-notes describe his sound as 'ratty'. The loudest person in these terrible transfers is St Cyr! The other tracks are even more obscure: a couple of duets with Rousell, and a few things with the Hartman and Cass bands (personnels unknown). Two of the acetates turned up in a New Orleans flea market in 1993. For scholars only.

*****(*) Raymond Burke And Cie Frazier With Butch Thompson In New Orleans** 504 CDS 27 *Burke; Butch Thompson (p); Cie Frazier (d).* 8/79.
This is more like the way Burke should be remembered. Though 75, he was still playing very well, his understated delivery the mark of a man whose unassuming approach to his art has helped it endure. The music is nothing much: a battery of tunes, played at more or less the same tempo, with Frazier marking out a steady pulse and Thompson comping and taking easy-going solos. Some are New Orleans rarities like A. J. Piron's 'I Want Somebody To Love', 'Gypsy Love Song' and 'Oh Daddy'. On a hot day, with a julep to hand, this can sound like the very heart of jazz.

Gene Burkert

REEDS

Raised and based in California, he has been prodigiously active in all branches of music, though jazz remains the default setting.

****** The Jazz Palette** Sea Breeze *Burkert; Christian Jacob (p); Larry Koonse (g); Trey Henry (b); David Tull (d). Celena Veres (v).* 1 & 10/04.
He's a clever fellow, is Gene Burkert, but never clever merely for the sake of it. 'Palette' is exactly the right word for a player who deploys such an array of horns – soprano, alto, tenor, flutes and clarinets – with just a nice judgement of sound-colour. He opens the programme with Stanley Turrentine's soulful 'Sugar', played on alto. Then, a couple of originals, 'Our Pleasure' and 'Rogue March', that give a broader impression of his sound-world. Then it gets really interesting. Burkert's arrangement of 'Yesterdays' is right out of leftfield, almost abstract in the opening section, but opening up into a more effusive and swinging approach than the song usually gets. 'Alikeness' is a fine idea and a showcase for Burkert's very exact soprano work. 'Rasa And Her Moods' and 'Wind In Time' are by regular partner Smolens, a considerable talent in his own right. 'The Very Thought Of You' is not so much a vehicle for singer Veres, who has a lovely voice, as for Burkert's overdubbed horns, which sound great together. The closer, 'Relative Material', is another original and great teaser for the next album. This one lay in the tape library for two years before release. Hope they won't make that mistake again.

Chris Burn

PIANO, PERCUSSION, TRUMPET

British improviser, basically working from the piano, with a big-scale idea of setting free playing alongside detailed compositional references.

****** Music For Three Rivers** Victo CD 050 *Burn (p, perc).* 95–97.
Poised on the edge of some giant, funky blues, 'Storyfall' and the long title-track that follows are masterpieces of improvised pianism, large-scale works of awesome technical and imaginative range. Questions of how sounds are produced may be interesting but are ultimately irrelevant. This is concentrated music-making which demands evenly suspended attention. The later, shorter tracks are interesting and adept, but add very little to the majestic sweep of the opening pair.

***** The Place 1991** Emanem 4056 *Burn; Jim Denley (pic, f, bf); Evan Parker (ts); Phil Durrant (vn); Stevie Wishart (vn,*

hurdy-gurdy); John Russell (g); Marcio Mattos (b); Matt Hutchinson (syn, elec). 10/91.
A fascinating insight into the evolution of the Chris Burn Ensemble. The set, recorded at the Place theatre, consists of three Burn compositions (including the brilliant 'The Piano Ate Card' which features Wishart's hurdy-gurdy), one by Butcher (misleadingly titled 'Southern Samba A Go-Go'), one by Keith Rowe (unusual, since he isn't a member of the ensemble) and one free improvisation. Tracing the differences in philosophy and approach between these is slightly redundant other than that the contrast between the improvised 'Hammer Hint' and the rest of the album should be glaringly obvious; it's by far the weakest track. Burn moves between piano, toy piano and percussion, working inside the soundbox and frequently producing sounds which are not so much unidiomatic as anti-idiomatic. Parker guests on 'Blocks And Echoes', the fine closing piece.

***(*) **The First Two Gigs** Emanem 4063 *Burn; John Butcher (ss, ts); Rhodri Davis (hp); John Edwards (b).* 5 & 9/00.
These were the first encounters of these musicians as a quartet, but they have considerable mileage together in other combinations, so the chemistry is already assured. Butcher always seems to play slightly differently when in Burn's company, a more expansive if not more conventional saxophone sound, and that is the case here, certainly on the earlier date. Burn himself moves restlessly about, not so much experimenting with sound as seeming to find the exact registration for something he has already considered, an approach that doesn't in any way dent the improvisational ethos of the group. It's tempting to overlook or dismiss Davis's contributions, simply because they are quieter and often have to be chased through the mix. He is a formidable musician, who would attract considerable excitement if he were playing any other instrument. Check out his work on 'Scharlachglut' and 'Souvenir De Docteur'.

***(*) **Mopomoso Solos 2002** Emanem 4100 *Burn; Lol Coxhill (ss); John Russell (g); John Edwards (b); Phil Minton (v).* 11/02.
Burn founded the Mopomoso concert series, under the refreshing rubric 'Modernism, post-modernism, so what?' These solos, duo and one quintet piece were recorded at one such occasion. Burn's own contribution on 'Traps' is influenced to some extent by his experiments around the work of maverick piano composer Henry Cowell. It's a fine piece, but upstaged by wonderful contributions from the others, Minton and Coxhill in particular. The closing 'Quintet 'Til The End Of Time' is a bit gestural and routine.

Also, in brief:

***(*) **Horizontals** Emanem 4080. 1 & 5/01.
A sextet – and smaller – version of the Ensemble and very little notated preparation from Burn. Fascinating results.

***(*) **At Musica Genera** Musica Genera mg06. 02.
Live in Poland, with John Butcher (*as,ts*) in strikingly good form.

Ralph Burns (1922–2001)

PIANO, ARRANGER

Contributed substantially to the band-books of Charlie Barnet and Woody Herman, with whom he worked into the '50s. He then did studio arranging and film work but continued working on charts to the end.

***(*) **Free Forms And Winter Sequence** Fresh Sound FSRCD 2215 *Burns; Sonny Berman, Conrad Gozzo, Joe Wilder (t); Bill Harris, Ollie Wilson, Kai Winding (tb); Jimmy Buffington, Vince DeRosa (frhn); Bill Barber (tba); Herbie Mann (f, ts); Harry Klee (f, cl); Hal McKusick, Lee Konitz (as); Vinnie Dean (as, picc); Herbie Steward, Lucky Thompson (ts); Chuck Gentry (bs); Danny Bank (bs, f); Dodo Marmarosa (p); Billy Bauer, Arvin Garrison (g); Ray Brown, Red Callender (b); Oscar Pettiford (b, clo); Osie Johnson, Joe Jones, Don Lamond (d).* 10/46, 8/51, 9/54.
*** **Bijou** Original Jazz Classics OJC 1917 *Burns; Tal Farlow (g); Clyde Lombardi (b); Osie Johnson (d).* 55.
In October 1946, Norman Granz recorded Burns's 'Introspection' as a one-off mood-piece, rhythmically complex and emotionally subtle. Five years later, Granz recorded him again. *Free Forms* is a curious sketch-book, some of the pieces cast in a 'modern' classical vein, but full of intelligent writing. Three years further on, he created arrangements of *Winter Sequence*, a group of instrumental features named after Santa's reindeer and intended to catch the character of the individual soloists. These are fascinating tracks and offer a clear view of Burns the composer-arranger at work.

His piano-playing was unremarkable but capable. The main point of this set is to hear some of his most renowned pieces – 'Spring Sequence', 'Bijou', 'Autobahn Blues' – in a quartet setting. He points up how the harmonies work, and with Farlow taking a back-seat role it's good dinner music. 'Perpetual Motion' might be the most interesting piece, since he overdubs a second piano part to give a Tristanoesque feel.

Also, in brief:

***(*) **Perpetual Motion** Fresh Sound FSRCD 2216. 55.
Brings together the Norgran LP *Among The JATPs* and a slightly later Decca session called *Jazz Studio 5*. Some exciting things.

*** **In Percussion – Where There's Burns There's Fire** Fresh Sound FSRCD 1619. 60.
Gimmicky but good. Too many (then) new-fangled stereo effects, but some great players (Zoot Sims (*ts*), Urbie Green (*tb*)) and a fine remake of 'Bijou'.

Dave Burrell (born 1944)

PIANO, KEYBOARDS

Grew up in Hawaii and studied at Berklee, before joining the New York free-jazz movement in the late '60s. Most frequently encountered of late as a David Murray sideman.

*** **Echo** Sunspots 525 *Burrell; Clifford Thornton (t); Grachan Moncur III (tb); Arthur Jones (as); Archie Shepp (ts); Alan Silva (b); Sunny Murray (d).* 8/69.
***(*) **After Love** Universal International 087867 *Burrell; Roscoe Mitchell (reeds); Alan Silva (vn, clo); Ron Miller (b, mand); Michel Gladieux (b); Bertrand Gauthier, Don Moye (d).* 70.
Recorded during free jazz's Parisian diaspora at the end of the '60s and formerly on BYG, *Echo* is a curiously schizophrenic set. The title-tune is a swirling, all-in blast that palls very quickly. The other theme, 'Peace', is a little more structured, largely thanks to Burrell's rippling whorls of sound. Shepp has some effective moments in his Fire Music incarnation, Thornton serves up some reminders of his long sojourn in the 'Neglected' box, and the inclusion of Moncur will attract those who seek out the

trombonist's scattered discography. For the most part, though, this is a historical document, hard to listen to now.

First released on America Records in France, *After Love* very much repeats the formula, in that the first piece is fierce and intense, while the second majors on atmospherics. The instrumentation is fascinating and there is a remarkable interplay between piano, strings and Roscoe Mitchell's typically focused and provocative reeds. Moye and Gauthier don't appear together, which is an advantage acoustically. The doubling of instruments was probably a bit too subtle for 1970 studio techniques and there are passages on the first and noisier part of the title-track where the registration is muddied. Burrell's piano rarely comes through strongly. A more spacious arrangement suits the music well. 'My March' is probably more recognizable as a Burrell idea from the point of view of his later, rootsier work, and it's a significant pointer to the future here.

**** **The Jelly Roll Joys** Gazell 4003 *Burrell (p solo).* 90.
**** **In Concert** Victo 016 *Burrell; David Murray (ts).* 10/91.
Recorded live at the Victoriaville festival, *In Concert* is a perfect representation of the almost telepathic relationship that existed between Murray and the pianist, who is listed first on the sleeve. His eclectic theme 'Punaluu Peter' receives a definitive workout, while Burrell contributes 'Hope Scope'. Sadly, there's nothing quite like the Jelly Roll Morton interpretations that appear on a later Gazell disc, *Brother To Brother*, but there's plenty of that on the earlier solo programme of tunes ('The Crave', 'The Pearls', 'New Orleans Blues', 'Freakish' and 'Spanish Swat'), which is equally recommended as a showcase of Burrell's eclectic vision and technique. Coltrane's 'Giant Steps' and 'Moment's Notice' are also sensitively covered.

***(*) **Recital** CIMP 230 *Burrell; Tyrone Brown (b).* 8/00.
Probably best heard after the Morton/Parker/Coltrane tribute record on Gazell (now deleted), this simply recorded session works yet more variations on 'Giant Steps', finessing that astonishing performance with even greater authority. Brown is an able partner, though he sounds a bit lost on the free-form 'Samba Rondo'. Already known as an eclectic's eclectic, Burrell this time puts Trane upsides with Louis Armstrong's 'Struttin' With Some Barbecue' and makes the switch of source seem the most logical thing in the world, which to a degree it is.

***(*) **Consequences** Amulet 022 *Burrell; Billy Martin (perc).* 10/05.
And as if to prove that Burrell hasn't left behind his avant-garde sensibilities, here he is in one of the most unfettered and challenging dates of his recorded career. His only partner is the mainstay of Medeski, Martin & Wood, himself obviously enjoying the chance to cut loose in an outside idiom. Recorded live at the University of Pennsylvania, the set consists of five long pieces, opening in stormy mode with 'Monsoon' and incorporating what appear to be two spontaneously composed numbers. The sound isn't always as good as one might hope, but the fire and sophistication of the music more than makes up for any (slight) technical insufficiencies.

**** **Momentum** High Two 008 *Burrell; Michael Formanek (b); Guillermo E. Brown (perc).* 11/05.
The late autumn of 2005 was a purple patch for the pianist and this new trio offers the best earnest of his desire to keep pushing into new territory. It seems that much of the music was written for a live realization of a restored French silent film, which may explain an occasional recall of that devoted cinephile Ran Blake. Burrell, though, entirely avoids Blake's wistful minimalism and delivers a full-ahead attack on most of the numbers. Formanek and Brown are both generously featured in the middle of the set, but for the most part offer solid and stirring support. 'Fade To Black' and 'Cool Reception' are the highlights.

Also, in brief:

*** **Expansion** High Two 01. 10/03.
The Full-Blown Trio, with William Parker (*b, kora*) and Andrew Cyrille (*d*), gel perfectly on a programme of short pieces, though the best single cut is a solo version of Irving Berlin's 'They Say It's Wonderful'.

*** **Margy Pargy** Splasc(h) 074. 3/05.
A quality solo set, recorded in Italy. The best things are standards, including a long, troublous 'Lush Life'.

Duke Burrell (1920–93)

PIANO

A New Orleans man who stretched the revivalist premiss more than a little.

*** **Louisiana Shakers** GHB 368 *Burrell; Sammy Rimington (cl); Sam Lee (ts); McNeal Breaux (b); Teddy Edwards (d).* 74.
A thoroughly enjoyable, though scarcely epoch-making or rigorously authentic NO date. Burrell spent his last years on the West Coast and there's a hint of that in these cuts, which occasionally sound as if they've been got up for the tourists. 'Goin' To Kansas City' and 'Back Home In Indiana' offer sufficient warning of that right at the start, so by the time you get to 'At The Mardi Gras' and 'Saints' you've stopped worrying about the provenance and sit back to enjoy some crisp and jolly jazz.

Kenny Burrell (born 1931)

GUITAR, VOCAL

Born in Detroit, he'd already played with Dizzy Gillespie and Oscar Peterson before moving to NY in 1956. A dependable sideman and quietly inspiring leader, mixing blues and bebop in a style which remains conservative but genuine and direct.

***(*) **Introducing – First Blue Note Sessions** Blue Note 2456 2CD *Burrell; Frank Foster, Hank Mobley (ts); Tommy Flanagan, Horace Silver (p); Oscar Pettiford, Paul Chambers, Doug Watkins (b); Shadow Wilson, Kenny Clarke, Louis Hayes (d); Candido Camero (perc). 3/56–2/57.*
*** **All Night Long** Original Jazz Classics OJCCD 427 *Burrell; Donald Byrd (t); Hank Mobley (ts); Jerome Richardson (ts, f); Mal Waldron (p); Doug Watkins (b); Art Taylor (d).* 12/56.
*** **All Day Long** Original Jazz Classics OJCCD 456 *Burrell; Donald Byrd (t); Frank Foster (ts); Tommy Flanagan (p); Doug Watkins (b); Art Taylor (d).* 1/57.
*** **Blue Moods** Original Jazz Classics OJCCD 019 *Burrell; Cecil Payne (bs); Tommy Flanagan (p); Doug Watkins (b); Elvin Jones (d).* 2/57.
*** **The Cats** Original Jazz Classics OJCCD 079 *Burrell; Idrees Sulieman (t); John Coltrane (ts); Tommy Flanagan (p); Doug Watkins (b); Louis Hayes (d).* 4/57.
*** **Kenny Burrell & John Coltrane** Original Jazz Classics OJCCD 300 *Burrell; John Coltrane (ts); Tommy Flanagan (p); Paul Chambers (b); Jimmy Cobb (d).* 3/58.

An enduring light in modern jazz, Burrell has a seemingly inexhaustible supply of licks and a tone as lulling as Joe Pass's, though without Joe's rococo extravagances. The career is very much of a piece, the early dates as securely formed as the later ones, and he seems to fit seamlessly into any context. In the '50s he was popular on blowing dates and the early work for Prestige is mostly in that mould. The sessions designated all day and all night didn't go on that long, but some of the solos seem to. *Blue Moods* canters through blues and standards. The last of the group finds Coltrane in his restless early period, but Burrell is a calming influence and they have a beautifully shaded duet on 'Why Was I Born?'. *The Cats* benefits from Flanagan's leadership and his piano adds a lustre to the music.

Burrell was also working at Blue Note. *Introducing* gathers in his first two albums plus a session that yielded a couple of singles. Regular buddies Flanagan (another Detroiter) and Watkins plus the signature label sound put these a notch ahead.

***(*) **Blue Lights** Blue Note 57184 2CD *Burrell; Louis Smith (t); Tina Brooks, Junior Cook (ts); Duke Jordan, Bobby Timmons (p); Sam Jones (b); Art Blakey (d). 5/58.*

Two blowing dates that have the edge on the Prestige sessions – just that bit sharper and more swinging, and with Smith, Cook and the star-crossed Brooks in attendance, the horns are more interesting too. Blakey lets nobody coast, and even though the material is routine it doesn't much matter. A long look at 'I Never Knew' is the CD bonus.

**** **Bluesy Burrell** Original Jazz Classics OJCCD 926 *Burrell; Leo Wright (as); Coleman Hawkins (ts); Tommy Flanagan, Gildo Mahones (p); Major Holley, George Tucker (b); Eddie Locke, Jimmie Smith (d); Ray Barretto (perc). 9/62–8/63.*

A marvellous session. Burrell sounds at his most seductive on 'I Thought About You', at his most suavely blue on 'Montono Blues'; but it's his interplay with the imperious Hawkins that makes the record special. 'Tres Palabras' is a classic performance, given extra weight by Flanagan's economical solo, though it's the great tenorman who carries all before him.

***(*) **Midnight Blue** Blue Note 95335 *Burrell; Stanley Turrentine (ts); Major Holley (b); Bill English (d); Ray Barretto (perc). 1/63.*

Many a copy of this was worn smooth on vinyl, and the two CD extras 'Kenny's Sound' and 'K Twist' are a welcome bonus, especially in the handsome sound of the RVG Edition. Somewhat atypically low-flame for a Blue Note date, even if Burrell had already visited these climes on the *Night Lights* sessions, they take the soul-food licks of 'Chitlins Con Carne' some way towards ferocity, but the implacable beat refuses to get nasty. Ideal music for the time and mood of the title.

***(*) **Blue Bash!** Verve 557453 *Burrell; Jimmy Smith (org); George Duvivier, Milt Hinton (b); Bill English, Mel Lewis (d). 7/63.*

Three days of spare studio time while Smith was at work on a big-band date led to this highly enjoyable blowing session. The principals' interplay on the title-track sums up their whole musical relationship: punchy, bluesy but soaked in the good humour of playing for kicks.

*** **Soul Call** Original Jazz Classics OJCCD 846-2 *Burrell; Will Davis (p); Martin Rivera (b); Bill English (d); Ray Barretto (perc). 4/64.*

Burrell's reluctance to assert any kind of leadership tells against him when the supporting players have little to say themselves. The title-piece and 'Mark One' are solid slow blues, and all the licks are smoothly if unmemorably executed.

***(*) **Guitar Forms** Verve 521403 *Burrell; Johnny Coles, Louis Mucci (t); Jimmy Cleveland, Jimmy Knepper (tb); Ray Alonge, Julius Watkins (frhn); Bill Barber (tba); Andy Fitzgerald, George Marge (f, cor); Steve Lacy (ss); Ray Beckenstein (as, f); Lee Konitz (as); Richie Kamuca (ts, ob); Bob Tricarico (bsn, f); Roger Kellaway (p); Joe Benjamin, Ron Carter (b); Elvin Jones, Grady Tate, Charli Persip (d); Willie Rodriguez (perc). 12/64–4/65.*

This is a success, largely thanks to Gil Evans, who arranged it. Burrell's sanguine approach might make him a less characterful soloist than those who've handled other of Gil's concerto set-pieces, but in some ways that works to the music's advantage. Without the misleading emotional resonances of, say, Miles Davis's cracked notes, the purity of Evans's veils of sound emerges the more clearly in the likes of 'Lotus Land'. Too many 'bonus' tracks; best programmed out.

CORE COLLECTION

**** Ellington Is Forever Volume 1

Fantasy FCD 79005 *Burrell; Jon Faddis, Snooky Young (t); Thad Jones (c, flhn); Jerome Richardson (ss, ts); Joe Henderson (ts); Jimmy Jones (p); Jimmy Smith (org); Jimmie Smith (d); Mel Lewis, Richie Goldberg (perc); Ernie Andrews (v). 2/75.*

Burrell's greatest album looks unpromising from a distance, but this salute to Ellington remains one of the finest examples of a now-overworked genre. Cut at a couple of loose-knit sessions, the cast is a shifting one, from twelve men on a hard-hitting 'Caravan' to a Burrell solo in 'Jump For Joy' and Jimmy Jones's moving soliloquy on 'Take The "A" Train'. 'C Jam Blues' sets Faddis and Thad Jones against the rhythm section, a blues medley allows a rare glimpse of Young as a soloist, and Henderson is splendid on 'I Didn't Know About You'. Most effective of all is the definitive treatment of 'My Little Brown Book' by Andrews and Jimmy Jones. Burrell may be a bystander at times, but he presided over a magnificent session.

*** **Ellington Is Forever Volume 2** Fantasy FCD 79008 *As above, except omit Jimmie Smith, Lewis, Goldberg; add Nat Adderley (c); Gary Bartz (cl, as); Sir Roland Hanna (p); Stanley Gilbert, George Mraz, Monk Montgomery (b); Philly Joe Jones (d). 11–12/75.*

The return match was a disappointment, despite some delightful moments: Smith's lovely glide through 'Solitude' and Thad Jones and Young together on 'Come Sunday'. Too many of the other pieces sound merely routine.

*** **Stolen Moments** Concord CCD2 2128 2CD *Burrell; Reggie Johnson (b); John Heard (b); Carl Burnett, Roy McCurdy (d); Kenneth Nash (perc). 3/77–12/79.*

(*) **When Lights Are Low Concord CCD 4083 *Burrell; Larry Gates (b); Carl Burnett (d). 9/78.*

Burrell's unflappability and Concord's smooth, welcoming presentation tend to anaesthetize rather than stimulate and there's little to make one sit up and take notice on these discs. But Burrell was in his prime as an improviser and the solos on 'Tin Tin Deo' or 'It Shouldn't Happen To A Dream' are evidence of his mettle. The first of these brings together *Tin Tin Deo* and *Moon And Sand*; the latter is decidedly underpowered.

*** **Togethering** Blue Note 25651 *Burrell; Grover Washington Jr (ss, ts); Ron Carter, Reggie Workman (b); Jack DeJohnette, Grady Tate (d); Ralph McDonald (perc). 4/84–2/85.*

Five producers are credited, so there wasn't much danger of things getting out of hand. This was Burrell's only appearance with Washington (two tracks from the 1985 Blue Note Town Hall concert are a bonus) and it's a friendly encounter. The slightly unkempt feel is largely down to DeJohnette, who isn't the kind of drummer content to keep time. The live tracks with Workman and Tate are 'Summertime' and 'I'm Glad There Is You', with Washington unusually energetic.

***(*) **Sunup To Sundown** Contemporary CCD14065 *Burrell; Cedar Walton (p); Rufus Reid (b); Lewis Nash (d); Ray Mantilla (perc).* 6/91.
A good one. 'Out There' hits a fine groove from the outset, and it's quickly apparent that the group are bringing the best out of the nominal leader, whose solos find an extra pinch of energy and grit.

**** **Lotus Blossom** Concord CCD 4668 *Burrell; Ray Drummond (b); Yoron Israel (d).* 10/95.
The personnel is slightly misleading, in that there are only three trio tracks, four duets with Drummond and six guitar solos. It's all a bit polite and smoothed out, though 'The Night Has A Thousand Eyes' has character and charm.

*** **Love Is The Answer** Concord CCD 42053 *Burrell; James Williams (p, ky); Ray Drummond (b); Ben Riley (d); Boys Choir of Harlem.* 6/97.
But what was the question?, it's tempting to ask. This attempt to fuse jazz with sacred music isn't without precedent, though the instrumental forces are relatively unusual. Impossible to question the sincerity of Burrell's multi-part 'Love Suite' and the boys' singing is often very affecting, but this will have limited appeal and the three tack-on tracks don't make much sense, either.

*** **Lucky So And So** Concord CCD 4951 *Burrell; Onaje Allan Gumbs (ky); Rufus Reid (b); Akira Tana (d).* 9/00.
Kenny sings! Only on four tracks, and they pass painlessly enough. Most of the record is too nice to stir the listener much, though 'The Feeling Of Jazz' is a neatly turned way to start. The pick is probably 'Bluescope', which finds him going at his favourite form with familiar assurance.

*** **Blue Muse** Concord CCD 2191 *Burrell; Herman Riley (ts, f); Gerry Wiggins (p); Tom Ranier (p, ky); Roberto Miguel Miranda (b); Sherman Ferguson (d).* 12/02.
More singing on this, and he seems to have growing confidence in his vocal prowess, since half the cuts feature him. It's as mild and pleasant as the guitar-playing, though without the quiet virtuosity, but it further blunts the impact of these mainly easy-going cuts – the opening 'Mark 1' is the only real exception – and it confirms the long-standing impression that Kenny is fated to be upstaged by his sidemen, in this case Riley and Wiggins.

*** **75th Birthday Bash Live!** Blue Note 74906 *Burrell; Ron Barrows, Steve Huffsteter, Snooky Young (t); Les Benedict, Garnett Brown, Maurice Spears (tb); Michael Wimbely (btb); Jeff Clayton (as); Randall Willis (as, f); Carl Randall Jr, Herman Riley (ts); Jack Nimitz (bs); Hubert Laws (f); Joey DeFrancesco (org); Brian O'Rourke (p); Trey Henry (b); Roberto Miguel Miranda (b, perc); Clayton Cameron, Mel Lee (d).* 7 & 8/06.
One can hardly grudge the old boy his celebration, but it makes for extremely dull listening. Gerald Wilson arranged, which gives the occasion an extra air of gravitas, and while there is some lovely stuff on 'Blues For The Count' and 'Romance', both Wilson themes, and some excellent choices later – 'Footprints', 'All Blues', '"A" Train' – there is a slight sense that the whole thing revolves round Kenny but doesn't really involve him.

Also, in brief:

*** **Kenny Burrell And The Jazz Giants** Prestige 60-028. 56–64.
A solid, if bitty, compilation from the Prestige albums.

***(*) **The Artist Selects** Blue Note 31436. 3/56–10/64.
Kenny's own pick includes stuff for other leaders; typically modest, but also realistic.

*** **Kenny Burrell: Jazz Masters 45** Verve 527652. 64–69.
Tracks from *Guitar Forms, A Generation Ago Today, Blues: The Common Ground, For Charlie Christian And Benny Goodman, Asphalt Canyon Suite* and *Night Song*, much of which is otherwise unavailable.

** **Have Yourself A Soulful Little Christmas** Verve 986041. 66.
We like jazz Christmas records, but this one's a stretcher.

*** **Blues: The Common Ground** Verve 589101. 12/67–2/68.
Relatively slight stuff. Don Sebesky's charts certainly don't match up to Gil Evans's on *Guitar Forms*, but Burrell, bless him, makes the best of it.

*** **God Bless The Child** CTI/Epic 505164. 4–11/71.
Kenny fights his way past Don Sebesky's arrangements and Creed Taylor's production.

(*) **Round Midnight Original Jazz Classics OJCCD 988. 72.
A mostly ballad album from a fairly thin period.

(*) **Stormy Monday Blues Fantasy 24767. 6/74, 12/75.
Teamed on CD with *Sky Street*, which added soupy electric piano. Not a vintage period.

(*) **Midnight At The Village Vanguard / **(*) Then Along Came Kenny Evidence ECD 22124 / 22160. 8/93.
Poorly recorded and particularly hard on Burrell, though James Williams (*p*) has some exceptional moments. Not worthy of the follow-up disc, though.

Roy Burrowes (1930–98)

TRUMPET, FLUGELHORN

Born in Jamaica, but based in London, he played in Duke Ellington's brass section during the early '60s, but despite leading his own group recorded very little as leader.

*** **Live At The Dreher** Marge 151992 *Burrowes; Richard Raux (ss, ts); Mal Waldron (p); Patrice Caratini (b); George 'Funky' Brown (d); Roger Raspail (perc).* 3/80.
Burrowes has exactly the kind of tone and delivery you'd expect from a man with Ducal associations: bright, burnished, precise in articulation but with an ability to bend notes and compress phrases. His writing points in the same direction: crisp, fairly minimal lines with a great deal of scope for improvisation, but with a sense of underlying order. That's in evidence right from the top of 'Old Compton Street' and on the lovely 'Jamaica', which might remind some listeners of a Harry Beckett theme (wrong island, but the same mixture of warm lyricism and tense energy).

This was a fallow period for Waldron, as far as recording went. Over the past year, he had only recorded one brief solo session and a couple of dates with drummer Klaus Weiss. Though he plays strongly on this Paris session, and contributes a couple of strong themes, including 'The Seagulls', there is something occluded and remote about his tone which can't entirely be explained by a questionably tuned piano. Though the group seems to have been co-led, the album is attributed to Burrowes alone. It's a solitary remnant of an interesting career that never gathered momentum.

George Burt and Raymond MacDonald

GUITAR / SOPRANO AND ALTO SAXOPHONES

Leading partnership on the modern/free scene in Scotland, making impressive international associations. Emphasis is on thoughtful composition and improv rather than standards or blowing situations. Also stalwarts of the Glasgow Improvisers Orchestra.

*** **Oh Hello** BMacRec CD001 *Burt; MacDonald; George Lyle (b); Allan Pendreigh (d); Nicola MacDonald (v, melod); Allon Beauvoisin (f); Bill Wells (p); Andy Shanks (v). 10/98.*
*** **Big Brothers** BMacRec CD002 *As above, except omit Shanks; add Graeme Wilson (f); Allon Beauvoisin (cl); Rick Bamford (perc). 4/00.*

Burt's technique and range of reference, anything from straight jazz comping to Derek Bailey-influenced free is the group's mainstay. MacDonald is a freer and at first hearing a more undisciplined presence, but there is an iron discipline in this playing as well. The basic group, with Lyle and Pendreigh, has from the beginning been augmented by other voices. Beauvoisin is, with MacDonald, a member of the all-saxophone Hung Drawn Quartet; here he provides colour more than anything, as does Wells, who is more impressive on the later *Great Shark Hunt*. Of this early pair, *Oh Hello* is probably the better, but there isn't much in it.

***(*) **Popcorn** FMR CD 136 *Burt; MacDonald; Christoph Reiserer (ss); George Lyle (b); Nicola MacDonald (v, melod); Aileen Campbell (v, popcorn machine, hairdryer). 4/03.*

The instrumentation includes a couple of eye-popping, not to say hair-raising, extras, but Campbell's remarkable vocal contribution is well integrated with what is now a well-seasoned sound. It's typical of the partnership that conceptualism of this sort doesn't in any way sound alien. It would be more surprising to hear them working with a visiting NY bopper on a cover of 'Out Of Nowhere', though doubtless they'd pull that off as well.

*** **Tsunami** FMR CD 82 *Burt; MacDonald; Lol Coxhill (ss); George Lyle (b); Allan Pendreigh (d). 8/01.*
*** **Coxhill Street** FMR CD 92 *As above, except add Nicola MacDonald (v, melod). 6/02.*
*** **Hotel Dilettante** Textile TCD6 *As above, except add Sushil K. Dade (b, theremin). 2/05.*
**** **The Great Shark Hunt** FMR CD165 *As above, except add Daniel Padden (cl, perc, v); Bill Wells (p). 6/05.*

Coxhill's one-off tour with the Quartet/Quintet has turned into a regular partnership, which seems to evolve from one project to the next with the addition of new and highly creative musicians. That's most evident on the recent *Great Shark Hunt* (Dr Hunter Thompson, RIP), when the astonishing Padden and the ever-inventive Wells add a new dimension. This one also includes the only recorded duet between front men Burt and MacDonald, which given the length and intensity of the creative relationship seems extraordinary; 'Memo From The Sports Desk' is a highlight. The addition of Dade (Future Pilot AKA) on the previous album pushes some tracks in an initially unfamiliar direction, but Burt's guitar and MacDonald's hard-to-pin-down saxophone approach keep the basic language familiarly mobile.

Coxhill seems more of a guest player on the very first of the records, recorded during a biblically wet spell in Scotland, hence the title. By the time of *Coxhill Street* (there is such an address in Glasgow), he's a fully integrated member of the unit, treading his familiar line between free playing and more orthodox changes.

*** **A Day For A Reason** Tob Records TRCD020 *Burt; MacDonald; Keith Tippett (p); George Lyle (b); Alyn Cosker (d); Nicola MacDonald (v, mca). 7/05.*

Written to mark the centenary of the Tobermory Clock on the island of Mull, which is associated with the explorer Isabella Bird, this represents one of the quintet's most fruitful associations. Keith Tippett's piano-playing is both utterly distinctive – lush, lyrical but with a percussive edge – and also responsive to context. The set also marks an evolution in the group sound with the semi-retirement of the inspirational Pendreigh and the recruitment of Cosker, who has a busier and more emphatic presence at the kit, but not the same infallible sense of pulse and motion.

Gary Burton (born 1943)

VIBRAPHONE

Unusually for a musician of his stature, he has mostly preferred to play the compositions of others, notably Carla Bley. A distinguished educator, and his groups have long been a proving ground for young talent, while his four-mallet approach and distinctive approach to arrangement create an instantly recognizable sound.

*** **Who Is Gary Burton?** RCA Victor SP 2665 *Burton; Clark Terry (t); Chris Swansen (tb); Bob Brookmeyer (vtb); Phil Woods (as); Tommy Flanagan (p); John Neves, Gene Cherico (b); Joe Morello (d). 9/62.*

The question in the title is a good one, for this is one of the more elusive of modern jazz greats. This impressive record affords Burton ample solo space and a chance to show off his skills as a composer, but the real action is devolved to the group. Morello and Cherico are still there from Gary's debut as leader the year before, *New Vibe Man In Town*. 'Fly Time Fly' and 'Storm' are impressive, and Gary is recorded crisply and forcefully enough, but it isn't yet a distinctive statement.

*** **Tennessee Firebird** Bear Family 14458 *Burton; Chet Atkins, Jim Colvard, Ray Edenton (g); Buddy Emmons (steel g); Charlie McCoy (hca, b); Bobby Osborne (mandola); Sonny Osborne (bj); Norman Spicher (vn); Henry Strzelecki, Steve Swallow (b); Grady Martin (b, g); Kenneth A. Buttrey, Roy Haynes (d). 9/66.*
**** **Duster** Koch Jazz 7846 *Burton; Larry Coryell (g); Steve Swallow (b); Roy Haynes (d). 4/67.*
***(*) **Lofty Fake Anagram / A Genuine Tong Funeral** BGO 723 *Burton; Michael Mantler (t); Jimmy Knepper (tb, btb); Howard Johnson (tba, bs); Steve Lacy (ss); Gato Barbieri (ts); Carla Bley (p, org); Larry Coryell (g); Steve Swallow (b); Lonesome Dragon, Bob Moses (d). 8/67; 67–68.*
***(*) **Country Roads And Other Places** Koch Jazz 7854 *Burton; Jerry Hahn (g); Steve Swallow (b); Roy Haynes (d). 9/68.*

Burton's early recordings were driven by an ambition to synthesize jazz, rock and country music. The early *Tennessee Firebird* is almost a country set, as the personnel must suggest, though Burton's own playing points in other directions. The mix of up-tempo tunes like 'Panhandle Rag' with gentler-paced ballads (notably 'Black Is The Color Of My True Love's Hair') prevents the album from settling into a monotonous groove. Perhaps too Nashville for some tastes, but think what Bill Frisell was doing to great critical acclaim three decades later, and most jazz purists will swallow their disdain for a record featuring Chet Atkins and Charlie McCoy.

By contrast, *Duster* was one of the first jazz-rock records, and though it seems rather tame compared to later examples of the genre, it undoubtedly had an impact, even if only as permission to mix rock beats and distorted guitar into a jazz performance. Mike Gibbs's 'Sweet Rain' is the outstanding track, a modern classic, but Carla Bley's 'Sing Me Softly Of The Blues' runs a close second. One of his most striking recordings, though, was a performance of Carla Bley's 'dark opera without words', *A Genuine Tong Funeral*. This was intended for full staging with costumes and lights but is really known only as a recorded piece. Bley intended no connection whatsoever with actual Chinese music, and the basic provenance of the album is that same synthesis of modern styles which Burton himself was pursuing at the time. The work has a brooding, processional quality, using suspended harmonies and minor variants to create an atmosphere of loss and, on occasion, inexplicable dread. 'Mother Of The Dead Man' is perhaps the best-known single component, but it's the centrepiece, 'Silent Spring' – originally written for Swallow but now dominated by Barbieri, Coryell and Burton – which stands out. Burton's playing is more open and abstract than at any other point in his career. The CD reissue is augmented by *Lofty Fake Anagram*, which was long out of circulation, and while it lacks the energy and grace of *Country Roads*, it's a tremendous showcase for Coryell.

Country Roads is also still a joy after more than 30 years. The playing is as fresh and unfettered as ever, and themes like 'Family Joy', 'And On The Third Day' and 'Country Roads' (also favourites with Gibbs) are delightfully nostalgic. The album marked the debut of guitarist Hahn, who keeps his occasional excesses well under control and plays smooth lines with a lot of rhythmic pace. Burton is in excellent form, dancing on the bars, and then suddenly changing pace to accommodate the gracious sweep of 'My Foolish Heart' and 'Wichita Breakdown'. There is even a small Ravel arrangement.

**** **Gary Burton And Keith Jarrett** Rhino 8122 71594 *Burton; Keith Jarrett (p, ss); Sam Brown, Jerry Hahn (g); Richard Greene (vn); Steve Swallow (b); Bill Goodwin (d). 6/69, 7/70.*
(*) **Good Vibes Koch Jazz 8515 *Burton; Richard Tee (p); Eric Gale, Jerry Hahn (g); Chuck Rainey, Steve Swallow (b); Bill Lavorgna (d, perc). 9/69.*
***(*) **Paris Encounter** Atlantic 112783 *Burton; Stéphane Grappelli (vn); Steve Swallow (b); Bill Goodwin (d). 11/69.*
In 1969 and 1970 Burton co-led a group with Keith Jarrett and recorded the magnificent *Throb*, which is also included on the Rhino compilation and is still one of the most evocative records produced at the time. Mike Gibbs's title-track is a *zeitgeist* moment, wry and innocent by turns.

Good Vibes is another intriguing Atlantic date. There is no avoiding the impression of a musician and label trying to rise to the challenge of rock. There is too much guitar and too much heavy backbeat, and Burton's own playing dissolves into shapelessness, even on his own material. 'Vibrafinger', 'Boston Marathon' and 'Leroy The Magician' are originals.

The 35-year age gap did nothing to dim Burton's meeting with Hot Club veteran Grappelli. *Paris Encounter* is a delicious set, opening with Django's 'Daphne' and including Mike Gibbs's 'Sweet Rain' (a dedication to Burton) and Steve Swallow's 'Eiderdown'. Grappelli seems to enjoy the pitch and pace of the vibes and the rhythm section, laying out bright, buoyant chords even as he develops a melody line.

**** **Alone At Last** WEA International 80762 *Burton (vib solo; p, org overdubbed). 6–9/71.*
This fantastic set has had a chequered reissue history, and has even appeared on Collectables. The opening cuts are Burton solo and live at the Montreux Jazz Festival, playing brilliantly on a sequence of Steve Swallow and Keith Jarrett themes. The rest of the album finds him overdubbed with piano and organ, including Mike D'Abo's 'Handbags And Gladrags', but the best cut of all is an unaccompanied 'Chega De Saudade', a beautiful version of the Jobim 'blues'. A great vibes record, and a great jazz record.

*** **Ring** ECM 829191-2 *Burton; Mick Goodrick, Pat Metheny (g); Eberhard Weber (b); Bob Moses (d). 7/74.*
(*) **Dreams So Real ECM 833329-2 *As above, except Steve Swallow replaces Weber (b). 12/75.*
*** **Passengers** ECM 835016-2 *Burton; Pat Metheny (g); Steve Swallow, Eberhard Weber (b); Danny Gottlieb (d). 11/76.*
Burton's mid-'70s albums with rising star Metheny and the distinctive Weber now sound a little tarnished and dry, but their blend of country softness and Weber's eldritch melody-lines still make for interesting listening. The three ECMs are pretty much of a piece, but *Passengers* – co-credited to Weber – is the one to go for.

Burton makes a considerable virtue out of what might otherwise be clutter. The themes are open and clearly stated, even when they are relatively complex, as on 'The Whopper', and Weber's forceful, wailing sound is strongly contrasted to those of the two guitarists; Swallow as usual plays bass guitar with a pick, getting a clean, exact sound, the coloration of which contrasts with Metheny's rock-influenced sustains. Weber's own composition 'Yellow Fields' undergoes an attractive variation.

[redacted]

**** **Hotel Hello**

ECM 835586-2 *Burton; Steve Swallow (b). 5/74.*
Hotel Hello **is the most impressive of Burton's two-handers and an ideal opportunity to examine the vibist in close-up. The overture and vamp to 'Hotel Hello' are worthy of Carla Bley, and the detailed interplay between the co-leaders is often revelatory. This is one of the high-points of ECM's distinguished catalogue.**

*** **Matchbook** ECM 835014-2 *Burton; Ralph Towner (g). 7/74.*
(*) **Duet ECM 829941-2 *Burton; Chick Corea (p). 10/78.*
On record, an outwardly ideal partnership fell foul of the acoustic closeness of piano and vibes. The earlier *Crystal Silence* is more properly credited to Corea, since he is the chief writer. On *Duet* the pianist never seems far from whimsicality, and it is interesting to see how much more positively and forcefully Burton responds to Towner's light but well-anchored style. *Matchbook* is surprisingly disciplined and coherent for all its lacy textures and delicate, almost directionless transitions; Burton's and Towner's other collaboration, *Slide Show*, put the guitarist's name first.

*** **Real Life Hits** ECM 825235-2 *Burton; Makoto Ozone (p); Steve Swallow (b); Mike Hyman (d). 1/82, 11/84.*
Real Life Hits is understated and rather inward-looking, but renewed acquaintance reveals a record of unsuspected depth and

dimension. As so often, the compositions are from other hands – Carla Bley, John Scofield, Ozone, Swallow, Duke Ellington – but Burton has the gift of personalizing them. The interpretation of Duke's 'Fleurette Africaine' is exquisite, and Carla's 'Syndrome' and 'Real Life Hits' give the band something to chew on.

(*) **Whiz Kids ECM 831110-2 *Burton; Tommy Smith (ts); Makoto Ozone (p); Steve Swallow (b); Martin Richards (d).* 6/86.
Though Ozone resurfaced to great effect on *Whiz Kids*, all the buzz was about the Scottish *wunderkind* Smith, another pupil of Burton's at Berklee, and just at this time beginning to receive serious critical attention. The results fall short of the hype. Burton has never sounded comfortable with saxophone-players, and the lead voices clutter and compete furiously, without any logic or drama. Ozone keeps things more or less tidy, but it's a missable set.

*** **Departure** Concord CCD 4749 *Burton; Fred Hersch (p); John Scofield (g); John Patitucci (b); Peter Erskine (d).* 96.
Despite a line-up to die for, this set never manages to ignite and remains stalled in its own good taste and elegance. Burton's playing has reached a level where he no longer thinks instrumentally but musically, using the vibes as a resource. Because Hersch is more deliberate and ironic, and Scofield more pressingly emphatic, the expected revelation never quite happens, and though 'Chick's Japanese Waltz' and 'Poinciana' are lovely, neither track is able to lift the set as a whole.

***(*) **Like Minds** Concord CCD 4803 *Burton; Chick Corea (p); Pat Metheny (g); Dave Holland (b); Roy Haynes (d).* 11/98.
While their paths had crossed many times over the years, they'd never worked together in the same group. Burton is very much the lead voice, and although both Corea and Metheny are accorded plenty of solo space, they indulge it sparingly. The choice of tunes could hardly have been happier, with Metheny getting the lion's share of credits, outstandingly on 'Tears Of Rain'. Chick's 'Windows' is a well-established modern classic and receives a wonderful interpretation from the group. Gary's own solos on 'Country Roads' and 'Like Minds' are models of structure and form. Supergroup albums are hit-and-miss, but this one can be heartily recommended. The individual elements cohere splendidly round a rhythm section to die for.

***(*) **For Hamp, Red, Bags And Cal** Concord CCD 4941 *Burton; Mulgrew Miller, Makoto Ozone, Danilo Perez (p); Russell Malone (g); Christian McBride, John Patitucci (b); Lewis Nash (d); Luis Quintero (perc).* 5–6/00.
This is Gary's most explicit tribute to his great ancestors on the vibraphone. Each is represented by two or three tunes, and while no special effort is made to reproduce their style, the spirit of these four great ancestors imbues the record. 'Flying Home' is maybe the best example, a breezy, swinging performance that recalls Hamp's classic years. 'Django' and 'Bags' Groove' are for Jackson, of course, and are wonderfully adept, but it is the sheer strangeness of Red Norvo's 'Dance Of The Octopus' at the end of the record that is likely to send even uncommitted listeners back to the start. Gary can rarely have been recorded so well, and the different groups are bedded in round him intimately but with enough space to keep the voices individual and strong.

*** **Generations** Concord CCD 2217 *Burton; Julian Lage (g); Makoto Ozone (p); James Genus (b); Clarence Penn (d).* 9/03.
*** **Next Generation** Concord CCD 2277 *Burton; Julian Lage (g); Luque Curtis (b); James Williams (d).* 11/04.
A new generation, indeed. Guitarist Julian Lage was still only in his second high-school year when the first of these was made; Burton spotted him at the age of 12, playing at the Grammy awards. Not only is his guitar-playing impressive, a hybrid of Jim Hall and Pat Metheny, but he's also a decent composer, with three credits on the set, all of them given a youthful spin: 'First Impression', 'Early' and 'The Title Will Follow'. Added to that, a Metheny tune and a lovely reworking of Oscar Peterson's 'Wheatland'. Burton doesn't stretch himself any more, but takes a few effective if unstartling solos.

Julian was still only 16 when *Next Generation* was recorded. What's impressive about him is the restraint with which he plays, rather than the formidable technique. He's again credited with two compositions here, the attractive 'Walkin' In Music' and the closing 'Clarity', a vivid duet with the boss. Burton again keeps himself pretty much in bounds, but his solos have a wisdom that is impossible not to admire and the flow of ideas is unstaunched.

Also, in brief:

*** **The New Quartet** ECM 835002-2. 3/73.
Pieces from the New Quartet by Carla Bley, Gordon Beck and Mike Gibbs.

***(*) **:rarum: Selected Recordings** ECM 8004. 73–86.
Selected by Burton, and a brilliant portrayal of a working musician's evolution over a dozen years. One of the best of the *:rarums*.

*** **Astor Piazzolla Reunion: A Tango Excursion** / ***(*) **Libertango** Concord CCD 4793 / 4938. 97; 1/99.
There's a curious 'virtual' duet at the end of the first of these between Burton and the late Piazzolla. For the most part, though, the great bandeonist's presence is in the writing, and any hint of pastiche is avoided. The second reunites Burton with some of the key members of the Piazzolla group.

***(*) **Virtuosi** Concord CCD 2105. 8–10/01.
A set of classical themes used as the basis for duo improvisations: Ravel, Delibes, Gershwin, Rachmaninov, one piece by partner Makoto Ozone (*p*).

Joe Bushkin (1916–2004)

PIANO

A New Yorker, he got a good classical grounding and later brought a bouncing, almost delicate sound to Tommy Dorsey's band. Also worked with Bunny Berigan, Eddie Condon, the Armstrong All-Stars and, in later years, a new generation of young swing players.

*** **Joe Bushkin 1940–1946** Classics 1434 *Bushkin; Ernie Thomas Figueroa, Hot Lips Page (t); Bill Harris (tb); Zoot Sims (ts); Barney Kessel (g); Harry Babasin, Al Morgan, Sid Weiss (b); Specs Powell (d).* 5/40–46.
The keyboard touch is reminiscent in places of Nat Cole, light, springy, effortlessly melodic. These are a mixture of piano solos and dates with Bushkin's Blue Boys. The first dates were made for Commodore in May 1940 and there were other sessions with the Blue Boys for the label the following year and in 1944 (including a spot for the teenage Zoot Sims), with four Savoys in the first post-war year. 'Serenade In Thirds' is a delightful conception, a Bushkin original and a lovely way to kick off this compilation of a little-known star. It's mostly easy on the ear, with no romantic agonies and no aggressively virtuosic playing,

but there's enough here to guarantee him a place in the history of swing and jazz.

**** **Piano Moods / After Hours** Collectables COL 7402 *Bushkin; Buck Clayton (t); Eddie Safranski, Sid Weiss (b); Jo Jones (d).* 50, 52.

A pleasing pairing of old dates for Capitol. It's not revolutionary stuff, but Bushkin had some effective harmonic ideas and listening to his work in some quantity one becomes aware of a distinct performing personality. Clayton makes an agreeable intervention and the rhythm guys seem to enjoy working within Bushkin's untroubled bounce.

*** **In Concert – Town Hall** Collectables COL 6157 *Bushkin; Chuck Wayne (g); Milt Hinton (b); Ed Shaughnessy (d).* 63.

A fairly lightweight set, reflecting Bushkin's years in commercial studios and on Broadway, but the playing is immaculate and the 'Porgy And Bess' and Cole Porter medleys are full of attractive ideas.

John Butcher (born 1954)

TENOR, SOPRANO AND BARITONE SAXOPHONES

A London-based improviser whose interest in extending saxophone technique has led to experiments with electronics and site-specific performance.

**** **Thirteen Friendly Numbers** Unsounds 07 *Butcher (ss, ts, bs solo).* 3–12/91.

This recital is quite unlike any other solo saxophone record. Nine of the 13 tracks are real-time solos on either tenor or soprano, while the other four create some unprecedented sounds and textures through overdubbing. 'Bells And Clappers', for instance, piles up four tenors into a brittle choir of humming overtones that has a chilling, sheet-metal sound, while the amplification introduced into the brief 'Mackle Music' is peculiarly disturbing. On the more conventional tracks, Butcher's mastery of the instrument creates a vocabulary which can accommodate pieces as disparate as 'Notelet', which is like a single flow of melody, as well as explorations of single aspects of performing technique. A masterful record, now reissued with excellent sound by the Dutch label.

***(*) **Concert Moves** Random Acoustics RA 011 *Butcher; Phil Durrant (vn); John Russell (g).* 11/91–9/92.

If this were Braxton, it would be on three CDs and this group is easily good enough to merit that level of coverage. Lyrical when you expect frenzy, light and airy when darkness seems about to fall, the trio doesn't so much confound expectations so much as create freshness from moment to moment. Russell almost always plays quietly, and Durrant prefers a lexicon of small, scratchy gestures, so it's left to Butcher to use the largest range of techniques, songful high motifs, circular riffs, blatted notes, slap-tonguing, all sorts. It is as fine a set of free playing as one might find in recent times, with 'Playfair's Axiom' a model performance, though it might not convert anyone to this aesthetic. Docked a half-star all the same for a poor sound-mix.

***(*) **London And Cologne** Rastascan BRD 026 *Butcher (ss, ts solo).* 10/94–4/96.

Butcher's soliloquizing has a palpable humanity; one can almost feel the grain of his playing as he essays it. He gets a vocalized tone out of the tenor which is nevertheless under stringent control; there's little abandon in the playing, and the rather explosive soprano piece 'Our Man In Acton' is a surprise after the rigours of the tenor solos. Though less absorbing than *Thirteen Friendly Numbers*, it does have in 'Shrinkdown' a quite amazing treatment for four sopranos which opens another new sound-world.

*** **Secret Measures** Wobbly Rail WOB 006 *Butcher; Phil Durrant (elec).* 11/97.

***(*) **The Scenic Route** Emanem 4029 *Butcher; Phil Durrant (vn); John Russell (g).* 3–5/98.

***(*) **Music On Seven Occasions** Meniscus MNSCS 004 *Butcher; Jeb Bishop (tb); Veryan Weston (p); Thomas Lehn (syn); John Corbett (g); Terri Kapsalis (vn); Fred Lonberg-Holm (clo); Alexander Frangenheim (b); Gino Robair, Michael Zerang (perc).* 6/96–2/98.

***(*) **Light's View** Nuscope 004 *Butcher; Georg Graewe (p).* 4/98.

Secret Measures consists entirely of Durrant's real-time manipulation of Butcher's playing and the results often sound like randomized electronic music. *The Scenic Route* is equally hard-core, a repeat for the trio which finds them in the same resilient form at two concerts a week apart in London and Paris. 'Heavy Merge' offers 20 minutes of severely attractive interplay and says just about all they have to, though there is another half-hour of material in addition.

Seven Occasions offers 14 duets and four solos from various (mostly brief) encounters in England and America, and stretches from the melodious three minutes with Bishop to the frosty shape-making with Lehn. *Light's View* is a surprise encounter with new-music polymath Graewe. With no residual jazz thinking evident from either man, the playing has a chilly rigour, though Butcher at least isn't averse to deploying the odd melodic motif.

***(*) **Intentions** Nuscope CD 1011 *Butcher; Phil Durrant (vn); Peggy Lee (clo).* 6/00.

*** **The Contest Of Pleasures** Potlatch P201 *Butcher; Axel Dörner (t); Xavier Charles (cl).* 8/00.

Butcher became increasingly interested in playing *with* rather than merely *in* spaces. Recorded in a French chapel, *Pleasures* is almost an ambient work, more concerned with texture than most. Better is the fine *Intentions*, quick, agile, intense explorations that teeter towards outliving useful life but are quickly called to a halt when they do.

***(*) **Vortices And Angels** Emanem 4049 *Butcher; Derek Bailey (g); Rhodri Davies (hp).* 3 & 5/00.

Not a trio – it's Bailey and Butcher for the first two, Davies and Butcher for the other three. While we still miss the Parker/Bailey duets of old, this pairing is a match made up in spirited high jinks, as well as striking notes of proper intensity when necessary. With Davies, John's less involved in yin and yang and they look for atmospherics as well as dialogue. A very entertaining disc.

**** **Fixations (14)** Emanem 4045 *Butcher (ss, ts solo).* 6/97–9/00.

'For improvisation to make sense, sounds must be put to work,' says John in his sleeve-note. In these gentle, fierce, unstintingly thoughtful explorations of the saxophone in its various spaces, he finds a multiplicity of worthwhile tasks for them.

**** **Optic** Emanem 4089 *Butcher; John Edwards (b).* 1/01–7/02.

A classic. Though this instrumentation might seem puny next to some of the adventures with electronics and the like, Edwards's intense physicality gives the music huge weight, and Butcher responds with his most forceful and detailed playing. 'Cocktail Bar' is a single, 27-minute piece, recorded (headlong) in Brussels, while four pieces from the following year were set down (more elliptically) in Barcelona.

***(*) **Cavern With Nightlife** Weight Of Wax WOW 01 *Butcher; Toshimaru Nakamura (no-input mixing board). 11/02.*
The first release on John's own label finds him in a Japanese museum set in a grand underground space. His solo tracks use the acoustics to create a music which seems to exist in and of itself as something shaped – via the echo, and other characteristics of the setting – as an independent creation by the environment, running in tandem with the performer's own work. A unique part of the Butcher discography, with an addendum of an encounter with Nakamura whose 'instrument' seems to process whatever noise finds its way in.

**** **Interworks** Matchless MRCD66 *Butcher; Eddie Prévost (tam-tam, perc). 7/05.*
A meeting with one of the masters of British free. A Zen master, almost, since Prévost's recent work with tam-tam has taken on a stilled, meditative aspect which does not entirely lose the implicit jazz elements of his work at the drum kit. All the titles involve 'work' in some familiar form, and the strong impression here is of two serious but arcane craftsmen working absorbedly together. There is no need to mine the music for significance; it's the interaction of skills, avoidance of dead spots and air of untroubled but challenging communication that make it all sing.

**** **The Geometry Of Sentiment** Emanem 4142 *Butcher (ss, ts, feedback solo). 11/04, 5–11/06.*
He is becoming as prolific as Evan Parker, and with each new release establishes still more of a distinctive improvisational voice. A couple of these tracks involve feedback processes. Others, and significantly the first two cuts from the Ova Stone Museum at Utsunonimaya in Japan, seem part of Butcher's ongoing effort to make his playing environment into an improvising partner. It's arresting stuff. There's a small tribute to the late Derek Bailey and a scattering of club and festival performances, but, as ever, put together with great care and logic. A hugely satisfying package.

Also, in brief:

*** **12 Milagritos** Spool LINE 9. 6/98.
Closer to free-jazz frenzy with Matthew Sperry (*b*) and Gino Robair (*d*).

***(*) **Apples Of Gomorrah** Grob 429. 2–8/99.
In company with that spellbinding maverick Phil Minton (*v*). Bizarre and delightful.

*** **Requests And Antisongs** Erstwhile 007. 1–2/00.
Somewhat dominated by Durrant's manipulations, but it's all tactile, very approachable stuff.

*** **Equation** Spool/Field 3. 5/02.
With Mike Hansen (*record players*) and Tomasz Krakowiak (*perc*), and rather long-winded.

*** **The Big Misunderstanding Between Hertz And Megahertz** Potlatch P106. 9/02, 4 & 9/03.
Encounters with Christof Kurzmann's loops and pick-up. Less compelling than similar work with Durrant.

Billy Butterfield (1917–88)

TRUMPET, VOCAL

Worked in Bob Crosby's brass section, late '30s, and went on to lead bands, but spent a lot of time doing studio work.

*** **Pandora's Box 1946–47** Hep CD 49 *Butterfield; Fern Caron, Archie Johnston, Jack Stametz, Bob Peck (t); Jack Green, Marshall Hawk, Earl Mahan, Sam Moore, Ken Schrudder, Ray Jenkins (tb); Bill Stegmeyer (cl, as); Lenny Hambro, Earl Pearson (as); Bill Cervantes, Bob Levine, Jimmy Hudgins (ts); Bob Horner, Norman Elvin (bas); Mickey Crane (p); Cliff Wiley, Dave Reiser (g); George Ryan (b); Bob Dickenson (d); Pat O'Connor (v). 8/46–5/47.*

*** **Soft Strut** Fresh Sound FRSCD 316 *Butterfield; Hal McCusick (cl); Abe Richman (ts, bcl); Moe Wechsler (p); Milt Hinton (b); Don Lamond (d). 56.*

(*) **Take Me To The Land Of Jazz Delmark DE 243 *Butterfield; Andy Bartha (c); Ed Hubble (tb, bs); Ray Brooks (tb); Larry Wilson (cl); John Dengler (bsx); Bob Warren, Billy 'Fats' Hagen (p); Red Rasele (g); Larry Schram (bj); Chuck Karle (b); Chuck Damanti, Carl Peticca (d). 11/69–70s.*

Butterfield's big band didn't last long. It was one of many formed and as quickly dissolved as musicians came back to civilian life after the war. The Hep gathers in music from three sessions of transcription recordings, and shows a professional outfit that perhaps leaned more effectively towards sweet rather than hot playing. Features for the leader include 'I Only Have Eyes For You' and hint at the way his studio career would move later, as a soloist with Ray Conniff. Stegmeyer has a solid feature on 'Out Of Nowhere', but the other soloists don't add much value and the solitary interesting chart is 'Pandora, Close That Box', which has a lick of bebop about it. The pleasure of the disc is Billy's big horn sound, which comes through even on average transcription fidelity.

Butterfield only rarely got his name on the marquee during the LP era. The Fresh Sound date features his Modern Dixieland Stompers in a good-natured 1956 date, with two interesting Manny Albam covers and some nicely executed standards, all featuring Billy's rounded sound. The Delmark brings together a live album cut with Andy Bartha's band in the early '70s and some older tracks with a similar line-up. The best solos come not from Billy but from Hubble, who does a surprise double on baritone saxophone.

Jaki Byard (1922–99)

PIANO, TENOR SAXOPHONE, VIBRAPHONE, DRUMS

Born in Worcester, Massachusetts, he started out as a brass-player but preferred to double on tenor saxophone. He worked with Earl Bostic, with Maynard Ferguson and, later, with Charles Mingus. With a powerful left hand and a free approach to harmony, Jaki was able to work in almost any context, from gospelly blues to the avant-garde. His murder in 1999 remains unsolved.

**** **Out Front!** Original Jazz Classics OJCCD 1842 *Byard; Richard Williams (t); Booker Ervin (ts); Ron Carter, Bob Cranshaw, Walter Perkins (b); Roy Haynes (d). 61.*

***(*) **Blues For Smoke** Candid CCD 79018 *Byard (p solo). 12/60.*

***(*) **Here's Jaki** Original Jazz Classics OJCCD 1874 *Byard; Ron Carter (b); Roy Haynes (d). 61.*

***(*) **Hi-Fly** Original Jazz Classics OJCCD 1879 *Byard; Ron Carter (b); Pete LaRoca (d). 63.*

Byard's enormous power and versatility are grounded on a thorough knowledge of brass, reeds, drums and guitar, as well as piano, and there are definite horn influences in his soloing. Later, Byard did play more pianistically, though the distinctive left- and right-hand articulation of themes – based on a highly personal synthesis of ragtime and stride, bop and free jazz – was still strongly evident in later years.

The early Prestige and New Jazz sets reissued on OJC are uniformly excellent. *Out Front!* remains our favourite, largely because it shows off Byard's infallible instinct for horn voicings. Tracks like 'European Episode' and a melting 'Lush Life' are well worth studying in some detail. The idiom is much the same, though obviously simplified, on the trio albums, two thoroughly original selections which challenge many of the existing clichés imposed by precedent on this type of group. Byard allows melody-lines to swing round the band, exploiting Carter's tremendous fingering on 'Giant Steps' (*Here's Jaki*) and 'Round Midnight' from *Hi-Fly*, which also includes the fascinating 'Excerpts' from *Yamecraw*. LaRoca is a much undervalued drummer, only recently returned to the recording studio; like Haynes, he has a delicate, pattering touch that always makes the beat sound mobile.

Blues For Smoke is a minor classic, with the wonderful 'Aluminum Baby', originally written for trumpeter/bandleader Herb Pomeroy, and 'Diane's Melody'.

*** **On The Spot!** Original Jazz Classics OJCCD 1031 2 *Byard; Jimmy Owens (t, flhn, perc); Paul Chambers, George Tucker (b); Alan Dawson, Billy Higgins (d).* 4/65, 2/67.

The most distinctive track on this rather brief session is the live version of 'Spanish Tinge', which adds Morton to Tatum and Powell in Jaki's personal pantheon. The chemistry with the undervalued Owens is riveting on most of the tracks, and the other members of the studio rhythm section, Chambers and Higgins, are in crackling form. Jaki's two forays on alto saxophone won't have scared any ghosts, but they're effective enough.

***(*) **The Jaki Byard Experience** Original Jazz Classics OJCCD 1913-2 *Byard; Roland Rahsaan Kirk (sax, cl); Richard Davis (b); Alan Dawson (d).* 9/68.

*** **Solo/Strings** Prestige 24246 *Byard; George Benson (g); Ray Nance (vn); Ron Carter (clo); Richard Davis (b); Alan Dawson (d, vib).* 68, 69.

Jaki knew Roland Kirk from the Mingus band and had always found much in common with him, musically and temperamentally. However quirky the two men were, they shared a deep and insightful awareness of the music's history, and Jaki's playing here is a primer of jazz piano styles from the dawn of jazz to the bop revolution. Kirk adds distinctive clarinet, on which he sounds a generation older than his chronological or stylistic age, and Davis and Dawson add their usual intelligent contributions. Too quirky and casual to be entirely satisfactory.

Solo/Strings brings together a couple of albums from the end of the '60s; one track from the two original LPs has been dumped for reasons of length. The 'with strings' title of the earlier set was slightly – perhaps deliberately – misleading, because Jaki hadn't convened a full orchestra, but a hand-picked quartet of string-players. The result is compellingly original.

Jaki's solo performances are an object lesson in jazz piano history as well, everything from the Morton references of 'The Spanish Tinge' to the borders of atonal freedom. For sheer *joie de vivre*, 'The Hollis Stomp' would be hard to beat, but 'New Orleans Stomp' is the test-piece.

***(*) **Sunshine Of My Soul: Live At The Keystone Korner** High Note 7169 *Byard (p solo).* 6/78.

Not to be confused with the earlier Prestige date, this San Francisco solo gig benefits from a good piano and a relaxed ambience; Jaki sounds in great form, opening (as he used to for Charles Mingus) with a salute to the greats of the piano literature, 'Tribute To The Ticklers', followed by a medley of Mingus tunes. Much of the rest of the programme is original material with excerpts from 'Songs Of Proverbs', a beautifully inflected 'Sunshine' and 'European Episodes'. The big number, though, is a long 'Besame Mucho', which brims with fiery intelligence.

*** **Phantasies** / ***(*) **Phantasies II** Soul Note 121075 / 121175 *Byard; The Apollo Stompers; Denyce Byard, Diane Byard (perc, v).* 9/84; 8/88.

Byard is inclined to swamp sidemen with weather-changes of idiom or mood. Working with Maynard Ferguson and then with Mingus gave Byard some insight into how to steer at high speed. Without any doubt, his excellence as a section player fed into his solo and small-group playing as well. *Phantasies* is an uncomfortable big-band excursion with vocals from Denyce and Diane; though well produced and more than adequately executed, the album drifts towards pastiche and pointless eclecticism. That said, it contains some great ensemble work on the Ellington material, and some of the modernist things – 'Lonely Woman', 'Impressions' – are excitingly done. *Phantasies II* is an altogether better-structured exercise in nostalgia. Byard's comping and bandleading skills are seen nowhere better than on 'Concerto Grosso', a playful look at a Baroque form within the context of a jazz band. Vincent Lewis does a convincing job as an Apollo crooner, with a rich baritone that owes something to Eckstine. Musically, though, the most interesting thing is 'II IV I', a title which refers to the cadence minor/dominant/major which dominates the piece. It takes Byard back to the great days of the Harlem stride pianists.

*** **The Changes Of Life** Meldac 20103 *Byard; Ralph Hamperian (b); Richard Allen (d).* 1/96.

Recorded not long before his death and released in Japan, this finds Byard in mostly thoughtful mood, but capable of bringing some relaxed stride to his Ellington reading. A stilled 'Giant Steps' is the highlight, but there's only good stuff here.

Also, in brief:

*** **Live! At Lennie's On The Turnpike** / *** **The Last From Lennie's** Prestige PRCD 24121 / 11029. 4/65.

Haunted by memories of Eric Dolphy, who'd died the year before, these live sets with Joe Farrell are moving and thoughtful.

*** **Freedom Together!** Original Jazz Classics OJCCD 1898-2. 1/66.

An eclectic quartet date with Richard Davis, Alan Dawson and Junior Parker vocals. Effortless virtuosity from Byard on all his instruments.

*** **Sunshine Of My Soul** Original Jazz Classics OJCCD 1946. 10/67.

A strong-voiced trio with David Izenzon (*b*) and Elvin Jones (*d*). Jaki shines on 'St Louis Blues'.

***(*) **To Them, To Us** Soul Note 121025. 4/81.

Fine solo set, gracefully produced by Giovanni Bonandrini.

*** **Foolin' Myself** Soul Note 121125. 8/88.

Hamperian and Allen provide sterling support on a beautifully produced trio set.

Don Byas (1912–72)

TENOR SAXOPHONE

Born Carlos Wesley Don Byas in Muskogee, Oklahoma, he served his apprenticeship in a variety of big bands. A bridge

between the swing and bebop generations, he often anticipates Charlie Parker's solo development. In later life he was a fine ballad player.

*** **Midnight At Minton's** High Note HCD 7044 *Byas; Joe Guy (t); Thelonious Monk (p); Kenny Clarke (d); Helen Humes (v); other personnel unknown.* 41.

*** **Don Byas, 1944–1945** Classics 882 *Byas; Charlie Shavers, Joe Thomas (t); Rudy Williams (as); Johnny Guarnieri, Kenny Watts (p); Clyde Hart (p, cel); John Levy, Slam Stewart, Billy Taylor (b); Cozy Cole, Slick Jones, Jack 'The Bear' Parker (d); Big Bill Broonzy (v).* 7/44–3/45.

*** **Don Byas 1945** Classics 910 *Byas; Buck Clayton, Dizzy Gillespie (t); Gene Sedric (cl); Jimmy Powell (as); Hal Singer (ts); Johnny Guarnieri, Sammy Price (p); Leonard Ware (g); Al Hall, Eddie Safranski, Oscar Smith (b); Denzil Best, Big Sid Catlett, J. C. Heard, Harold 'Doc' West (d); Rubel Blakey, Albinia Jones (v); other personnel unknown.* 4–9/45.

*** **Don Byas 1945: Volume 2** Classics 959 *Byas; Emmett Berry, Benny Harris, Dick Vance (t); Erroll Garner, Johnny Guarnieri, Cyril Haynes, Jimmy Jones, Dave Rivera (p); Al Casey, Milt Hinton, John Levy, Eddie Safranski, Slam Stewart (b); J. C. Heard, Fred Radcliffe, Harold 'Doc' West (d).* 8/44–11/45.

Don Byas dominates the strip of turf between Coleman Hawkins and Charlie Parker, combining the old man's vibrato and grouchy tone with Bird's limber solo style and fresh, open diction. Hard these days to recognize just how highly regarded Byas once was, until one actually hears him.

The earliest of these recordings was made by a young student at Columbia University, Jerry Newman, who trawled the clubs and taped hours of music for his own satisfaction. These cuts were originally released on Onyx Records in the early '70s, but no one seems able to cast light on who was playing. Monk is already pretty unmistakable on four of the tracks, including a magnificent 'Stardust' and 'Exactly Like You'. Inevitably, the sound is less than professional, but Byas's tenor cuts through the fog and Malcolm Addey's remastering sharpens the focus considerably.

Byas left the Basie band in 1943 and became one of the unsung heroes of early bebop, matched only by Lucky Thompson. Byas was always hugely flattered by the microphones of the time. The early material for Savoy, documented on the earlier Classics compilation, captures a polished and vibrant stylist with a thoroughly coherent solo approach. Shavers is abrupt and pugnacious. The July tracks are better than the later session, largely because they are simpler and concentrate on straight major-key exchanges between the two horns.

In January 1945 Byas cut four sides for Jamboree, disappointing because they seem to slip back half a generation to the old jump and swing styles. 'Jamboree Jump' is also known as 'Byas-A-Drink', a neat feature for saxophone and Joe Thomas's Eldridge-like trumpet. Later material for Hub is dominated by Broonzy vocals and officially credited to Little Sam And Orchestra. Later in 1945 Byas recorded for National (backing singer Albinia Jones), Jamboree again (with Buck Clayton), Super Disc with the marvellous group that numbered Garner, Stewart and West, and for American and Hub, the last an oddly plaintive session with singer Rubel Blakey and an instrumental version of 'Poor Butterfly' with Powell and Singer. Pianist Guarnieri is a much-underrated performer and an ideal accompanist for Byas on three of these dates, matching the saxophonist's smooth transitions between keys with an effortless charm. The September 1945 encounter with Stewart and Heard, which included lovely versions of 'Laura' and 'Stardust', is vintage Byas. The second Classics volume for 1945 also includes some material recorded under the leadership of Emmett Berry and Cyril Haynes, but there is some wonderful material from Don's quartet and quintet, including the variation on 'How High The Moon' that would shortly be transformed by Benny Harris into 'Ornithology'. These are the birth pangs of bebop.

*** **Don Byas, 1946** Classics 1009 *Byas; Peanuts Holland (t, v); Tyree Glenn (tb); Hubert Rostaing (cl); Beryl Booker, Humphrey Brannon, Sanford Gold, Billy Taylor (p); Leonard Gaskin, John Simmons, Frank Skeete, Ted Sturgis (b); Buford Oliver, Fred Radcliffe, Max Roach (d).* 5–12/46.

*** **Don Byas, 1947** Classics 1073 *Byas; Peanuts Holland (t); Tyree Glenn (tb); Hubert Rostaing (as); Jacques Diéval , Gene Schroeder, Billy Taylor (p); Tony Gottuso, Jean-Jacques Tilché (g); Jean Bouchety, Slim Dunham, Lucien Simoens (b); Johnny Blowers, Armand Molinetti, Buford Oliver (d).* 45–6/47.

***(*) **Laura** Dreyfus FDM 36714-2 *Byas; mostly as discs above.* 6/45–1/49.

*** **Don Byas, 1947–1951** / *** **Don Byas, 1951–1952** Classics 1107 / 1315 *Largely as for discs above.* 47–51; 51–52.

*** **En Ce Temps-Là** Universal/Gitanes 16505 *Largely as for discs above and 1952, below.* 6/47–4/52.

In 1946, Byas joined the Don Redman Orchestra for a European tour and, though he returned during the course of the year and recorded sessions for Gotham and Savoy, he was soon to move to Europe permanently. Some of the 1946 material is less than pristine, but Don's solos are always immaculately judged. The May 1946 session is merely a set of accompaniments for the saxophonist, mostly in ballad form. 'London Donnie' is a curious misreading of 'The Londonderry Air' and Don's solo is flat and unimaginative; but the rest of the set, notably 'Cherokee', points to the bebop revolution that was fomenting elsewhere. The August date has a more balanced and responsive band. The following month saw him recording for Gotham with Beryl Booker on piano, and then at the end of the year Don was in Paris recording under his own, Peanuts Holland's and Tyree Glenn's leadership.

The 1947 recordings were all made in Paris, and mostly for Blue Star. The key track, almost worth the price of the disc on its own, is a magnificent 'Laura', which marks an exception to the concentration on bebop. The groups are good but lack the bounce of the Redman alumni who came to France with him. The latest Classics volume is rounded out with a version of 'Annie Laurie', made in New York in 1945 and previously overlooked.

The Dreyfus compilation pulls together Byas appearances from various situations, including some of his Paris dates. If you want only a single example of Byas from this period, this is attractive, and avoids some of the longueurs of the Classics sequence. The Gitanes compilation is nicely packaged and offers superior sound.

*** **Don Byas, 1952** Classics 1372 *Byas; Christian Chevalier, Art Simmons (p); Marcel Bianchi (g); Georges Daly (vib); Joe Benjamin, Pierre Michelot (b); Benny Bennett, Bill Clark, Richie Frost (d).* 4–7/52.

*** **Don Byas, 1952–1953** Classics 1414 *As above, except add Martial Solal (p); Pierre Lemarchand (d); Tony Proteau Et Son Orchestre.* 7/52–12/53.

An exceptionally busy couple of years for small-group recording with no fewer than 23 sides cut between mid-April and mid-July, with yet more in the next volume. The first date was a fairly straightforward standards gig for Blue Star with a team of American expats. Later in the spring, though, Byas teamed up with guitarist Marcel Bianchi and recorded a set of French chansons ('I Hear A Rhapsody' was the exception) for Vogue. However unusual the material, Don's playing was absolutely first rate. The final date covered here had him teamed with vibist 'Geo' Daly, who's flashy and superficial, but Don seems to like the room and the challenge. This stuff falls outwith Definitive's capacious programme (below), so collectors may well want these.

*** **Anthropology** DA Black Lion 160 *Byas; Bent Axen (p); Niels-Henning Ørsted Pedersen (b); William Schiøpffe (d).* 1/63.

A strong bop club date with a very decent rhythm section. 'Moonlight In Vermont' is the only non-warhorse in a fairly predictable set-list, but you'd have to pick the opening 'Anthropology' (warts and all) as the outstanding number.

*** **Autumn Leaves** Ronnie Scott's Jazz House JHAS 613 *Byas; Stan Tracey (p); Rick Laird (b); Tony Crombie (d).* 9/65.

Recorded at Ronnie Scott's club with the house rhythm section and running down a weel-kent programme of standards and jazz tunes. Byas's deceptively but harmonically exact tone is spot-on for 'Autumn Leaves' itself, a taut and wise reading of one of his favourite standbys. 'I Remember Clifford' and 'All The Things You Are' are sharper and more boppish, full of oblique references to other tunes and unpredictable harmonic shifts, many of them driven by Tracey's percussive attack and lateral imagination. Recording quality isn't of the very best, straight to a machine in the club, but it communicates a lot of presence and the quiet intensity of Byas's well-worked routine.

*** **Live In Switzerland** Storyville STCD 346 *Byas; Sir Charles Thompson (p); Isla Eckinger (b); Peter Schmidlin (d).* 67.

One wonders how many more Byas tapes like this are sitting gathering dust. He sounds older and a little flatter in intonation, but something of the same charisma still shows through here and there, though he doesn't stretch himself for a moment on this nicely recorded though slightly cavernous recording.

Also, in brief:

**** **Complete American Small Group Recordings** Definitive DRCD 11213 4CD. 44–9/46.

A whopping 95 tracks, packaged without fuss, and so a very good alternative to anything above.

***(*) **Complete 1946–1951 European Small Group Master Takes** Definitive DRCD 11214 3CD. 46–51.

'Only' 56 tracks on this one. Put the two Definitives together, add the 1952–3 Classics sets and you have pretty much all the Byas you need.

Taylor Ho Bynum (born 1975)

TRUMPET, CORNET

He studied with Anthony Braxton at Wesleyan and subsequently joined the saxophonist's group. Has also worked with Cecil Taylor.

*** **Cenote** Cadence CJR 1141 *Bynum; Eric Rosenthal (perc).* 11/00–2/01.

*** **Other Stories (Three Suites)** 482 Music 1041 *Bynum; Jay Hoggard (vib); Jason Hao Kwang, Jean Cook (vn); Tomas Ulrich, Okkyung Lee (clo); Pete Fitzpatrick (g); Joe Daley (tba); Luther Gray (d).* 4/03–2/05.

Bynum has a vivid sound on both horns. The trumpet/percussion dates with Rosenthal (there is a rare earlier disc by the duo, called *And Only Life My Lush Lament*) are reminiscent of Lester Bowie's work, except Bynum is more precise, less cartoon-like and probably more astute in technique. The duo disc features four improvisations, but is largely given over to standards and jazz tunes, gently deconstructed in the main. Sometimes all Bynum does is carry the melody over Rosenthal's glistening cymbals and bells.

The later record, featuring SpiderMonkeyStrings, is more ambitious. 'The First Three Lives Of Stuart Hornsley' is for sextet, with Hoggard and Daley in for 'Super Eno' and 'SpiderMonkey Stories'. The tubist is positively voluptuous in a rich acoustic. 'Hornsley' is a brief interlude that sounds like chamber music. The unusual timbres work well, but some of the juxtapositions seem wilful and the logic of the writing can be hard to follow. Bynum doesn't give himself much to do until the closing piece, where his cornet is fully featured.

***(*) **True Events** 482 Music 1052 *Bynum; Tomas Fujiwara (perc).* 3/06.

This is the product of a long-standing relationship and the result of long hours woodshedding ideas. Some of Braxton's musical philosophies are brought to bear and very effectively realized. It's an unforgiving format, this, and testimony to both players that it sustains interest for so long. Most tracks are relatively (or very) short, but 'The Emperor Of Ice Cream' (a title taken from Wallace Stevens) is almost a quarter of an hour of vivid interaction.

**** **The Middle Picture** Firehouse 12 40100 *Bynum; Matt Bauder (cl, bcl); Mary Halvorson, Evan O'Reilly (g); Jessica Pavone (vla, b); Tomas Fujiwara (d).* 10/05, 12/06.

Bynum shows every sign of creative application and patience. Nothing seems hurried or overly spontaneous. Here, again, he includes a couple of repertory pieces, performed live. 'In A Silent Way' is close enough to the original to seem all the more strikingly original, with the twinned guitars playing a dominant role. Duke's 'Bluebird Of Delhi' is an unusual and arresting choice, and hugely entertaining. Of the original pieces, 'mm(pf)' is quietly compelling, while '3V2' has a dance feel. Bynum may well have been listening to Miles Davis with some attention, for the call-and-response approach is insistently Milesian, even if the brass tones are not. Again, he doesn't give himself too much spotlight, which is perhaps a pity. A measured, highly intelligent project that points the way forward for jazz as the decade wanes.

Charlie Byrd (1925–2000)

GUITAR

Uneventful career until he settled in Washington in the '50s, where he cemented a reputation that eventually led to the hugely successful bossa nova albums with Stan Getz. A gently effective if unremarkable stylist.

*** **Jazz Recital** Savoy 12095 *Byrd; Tom Newsom (ts, f); Al Lucas (b); Bobby Donaldson (d).* 2/57.

Interesting to hear Byrd before the bossa nova bug bit. One suspects that Jelly Roll Morton meant something a little stronger when he talked about the 'Spanish tinge' in jazz. Certainly, 'Spanish Guitar Blues' here is almost too lightweight and studied to count as jazz at all, though Charlie does turn in lovely versions of 'My Funny Valentine' and 'Spring Is Here'. The group doesn't really balance well with his acoustic sound and one feels the session might have gone better as a series of guitar/bass duets.

*** **Byrd's Word** / *** **Byrd On The Wind** Original Jazz Classics OJCCD 1054 / 1086 *Byrd; Bobby Felden (vtb); Buck Hill (ts); Rev. Richard White (ob on Byrd on the Wind only); Kenneth Pasmanick (bsn); Joe Carson (p); Keter Betts (b); Bertell Knox, Eddie Phyfe (d); Ginny Byrd (v).* 58; 59.

Byrd still sounds like a man looking for his niche. *Word* features some of his fieriest playing on record. The best thing on an album somewhat overstocked with guest spots is a duet, 'Conversation Piece', with the redoubtable Betts, who was to be a loyal exponent of Charlie's music in these years. Also available on OJC is *On The Wind*, which teamed him up with woodwind players from the Atlanta Symphony. The results are attractive enough, but one consistently hopes for more jazz guitar and less orchestral tableau.

*** **Mr Guitar** Original Jazz Classics OJC 998 *Byrd; Keter Betts (b); Bertell Knox (d).* 59.
*** **The Guitar Artistry Of** / *** **At The Village Vanguard** Original Jazz Classics OJC 945 / 669 *Byrd; Keter Betts (b); Buddy Deppenschmidt (d).* 60; 1/61.
*** **Latin Byrd** Milestone 47005 *Byrd; Hal Posey (t); Tommy Gwaltney (vib); Gene Byrd (b, g); Keter Betts (b); Bill Reichenbach (d, perc); additional woodwind and strings.* 61–63.
*** **Bossa Nova Pelos Passaros** Original Jazz Classics OJC 107 *Byrd; Keter Betts (b); Bill Reichenbach (d).* 4/62.
(*) **Byrd At The Gate Original Jazz Classics OJC 262 *As above, except add Clark Terry (t); Seldon Powell (ts).* 5/63.

The release in 1962 of the evergreen *Jazz Samba* with Stan Getz, and the legal kerfuffle that followed, put Charlie Byrd firmly on the map. Like all hugely successful products, there was an element of *ersatz* about it, and Byrd's Latin stylings have never sounded entirely authentic. Here, though, is a historically valuable selection of albums, the Village Vanguard set in particular full of vim. Byrd sounds full-toned and quick-fingered, and the themes still have a bloom they were to lose in the years ahead. There's very little to choose between what is now a pretty comprehensive run of Byrd's early Riverside albums. Betts and the various drummers keep tabs on the leader, who's always musical but only rarely doing something to really make one listen hard. The horns don't add much to the Gate set.

Latin Byrd shares some material and a cover picture with *Bossa Nova Pelos Passaros*, the one on which Charlie poses nervously in front of a perch of exotic avifauna. The music inside, which brings together *Latin Impressions* and *Charlie Byrd's Bossa Nova*, could hardly be more relaxed and laid back. Charlie fits in some solos, some quartet tracks and some more elaborate arrangements that include woodwind and string accompaniment. There's quite a bit of folk-derived material, which means that the melodic profile is pretty straightforward.

*** **Solo Flight** Original Jazz Classics OJCCD 1093 *Byrd (g solo).* 65.

Keter Betts, Bill Reichenbach and Bertell Knox aside, Byrd hasn't always been best served by his supporting groups. This unaccompanied record somewhat confirms that. Byrd's softly struck chords, occasional dynamic surprises and sure-fingered picking mean that there is plenty of interest throughout. 'Mood Indigo' and an unexpected 'House Of The Rising Sun' are outstanding.

*** **Byrd By The Sea** Fantasy 24252 *Byrd; Joe Byrd (b); Bertell Knox (d).* 3/74.

The original release was very run of the mill, but the 2000 reissue added almost as much material again, including a wholly unexpected reading of 'It Don't Mean A Thing ...' which is enough to convince anyone who's previously dismissed Charlie on the premiss of that very song. Here, he swings confidently, backed by the redoubtable Knox and by Joe seemingly on an electric instrument. In addition to the rather dull cod-classical 'Fantasy In B Minor', there is a piece of genuine Vivaldi, played with precision and feeling, and a previously overlooked Jobim reading, 'Meditation'. With this to hand, it's easier to forgive the lame versions of contemporary pop tunes.

*** **Three Guitars** Concord 6004 *Byrd; Barney Kessel, Herb Ellis (g); Joe Byrd (b); Johnny Rae (d).* 7/74.

There's always an audience for guitar specials like this. Musically, it's polished and shiny and ever so polite. Kessel and Ellis play a duo, Byrd plays with his own trio, rents it out to the other pair for 'Slow Burn', and then they all get together for 'Undecided', 'Topsy' and 'Benny's Bugle'. Honours just about even.

*** **The Bossa Nova Years** Concord CCD 4468 *Byrd; Ken Peplowski (ts, cl); Dennis Irwin (b); Chuck Redd (d); Michael Spiro (perc).* 4/91.

One of the astonishing things about Byrd's career is his relentless conservatism in the choice of material. One would hardly expect an artist of his inclinations or stature to desert an established audience by adopting Jimi Hendrix songs, but one might reasonably expect him to challenge that audience a little more often than he does. *The Bossa Nova Years* contains precisely the roster of soft-centred Jobim/Gilberto themes you probably began whistling as you read the title. What makes it more galling is that they're all played superbly, in the sense that there isn't a hair out of place on any of them. Peplowski can usually be relied on for a bit more than he offers here. As a performance, this is brushed and pomaded to the point of anonymity.

*** **Homage To Jobim** Concord CCD 2280 *Byrd; Ken Peplowski (cl); Hendrik Meurkens (vib); Allen Farnham (p); Bill Douglass (b); Chuck Redd (d); Michael Spiro (perc).* 8/94.

A great line-up for a gala festival appearance in Japan. It's a Jobim set, for sure, but one senses a lot of lines in Byrd's own creative life coming together here. He's in great form, and Peplowski and Farnham are able supporters. A long 'Chega De Saudade' is the highlight of a thoroughly attractive disc.

*** **Moments Like This** Concord CCD 4627 *Byrd; Ken Peplowski (cl); Bill Douglass (b); Chuck Redd (d, vib).* 94.

Immediately and wholly better. The blend of guitar, bass, clarinet and (mostly) vibraphone is very appealing, and Byrd exploits the possibilities to the maximum. His chording on 'Rose Of The Rio Grande' is highly distinctive, often moving outside the natural sequence, and Douglass is a willing assistant in keeping many of the pieces from becoming predictable. A fine record by a musician whose career has taken some odd turns over the years.

***(*) **Du Hot Club De Concord** Concord CCD 4674 *Byrd; Johnny Frigo (vn); Hendrik Meurkens (hca); Frank Vignola (g); Michael Moore (b).* 6/95.

Better than it might have been, and largely because the Hot Club parallel isn't pushed too far or too long. The sound is very much more Latin, less straightforwardly swinging and melodically more varied. Byrd himself seems to enjoy this line-up and plays with great ease on 'Besame Mucho', 'Old New Orleans Blues' and 'Cottontail', to pick just three outstanding tracks. Delightful in every way.

*** **Au Courant** Concord 4479 *Byrd; Joe Byrd (b); Chuck Redd (vib).* 97.

A most unusual instrumentation, but a very effective set, dominated by Hart/Rodgers themes. It isn't in the first rank of Byrd discs, but it is more than appealing and not just to guitar aficionados. Chuck Redd's switch to vibes widens the idiom considerably. There are a few Latin inflections here and there but this doesn't feel like an out-and-out samba/bossa record, and Charlie's ability to swing standard material has rarely been heard more clearly.

*** **My Inspiration: Music Of Brazil** Concord CCD 4850-2 *Byrd; Scott Hamilton (ts); Romero Lubambo (g); Chuck Redd (vib); Nilson Matta (b) Duduka Fonseca (d); Maúcha Adnét (v).* 1/99.
As so often in the past, Charlie manages to combine a boppish vigour of line with the easy swing of Brazilian jazz. And, as ever, he keeps the material fresh and unhackneyed, juxtaposing Brazilian folk melodies with show tunes (specifically 'My Inspiration') and even a Chopin arrangement. Scott Hamilton guests on half the numbers, and with Chuck Redd favouring vibes rather than kit these days the range of harmonic options is pretty considerable. Byrd's other partners on the set are the Trio Da Paz, who work very confidently in the idiom. Vocalist Maúcha Adnét adds some attractive colours.

*** **For Louis** Concord CCD 4879-2 *Byrd; Joe Wilder (t); Steve Wilson (ss, as); Robert Redd (p); Dennis Irwin (b); Chuck Redd (d).* 9/99.
Recorded at the end of Byrd's life, this doesn't, though, have any kind of valedictory feel about it. The tracks (except Bechet's 'Petite Fleur') are all Armstrong associations. Wilder and Wilson drop in and out of the picture, but it remains Byrd's album, and he sounds in pretty good fettle on the improbable likes of 'Struttin' With Some Barbecue' and 'Indian Summer', even if the Pops and bossa nova feel sometimes go awkwardly together.

Also, in brief:

(*) **Brazilian Byrd Columbia 52923. 64.
There were better Jobim sets to come.

(*) **Byrd Song Original Jazz Classics OJCCD 1092. 65.
Billed as 'with voices', but apart from a few tacked-on yodels from an unidentified and wordless chorus, there is nothing much to appeal to a singing fan.

** **Christmas Carols For Solo Guitar / ** The Charlie Byrd Christmas Album** Koch 9923 & Concord CCD 42004. 67; 6/82.
These are fine for those who like this sort of thing, as Jean Brodie might say. Nice stuff on the earlier one – originally Columbia – includes 'O Holy Night' and 'What Child Is This? (Greensleeves)'.

(*) **Blue Byrd / ** Isn't It Romantic Concord CCD 4082 & 4252. 8/78; 8/79.
Byrd had a dull time for much of the '70s. These discs find him less becalmed than usual and, on *Blue Byrd*, just occasionally inspired.

***(*) **Concord Jazz Heritage Series / *** Plays Jobim** Concord Jazz CCD 4816 & 2135. 80–97; 79–99.
Two good, if predictable, compilations. The *Heritage* set was issued while Charlie was still alive, so missing out the last few records.

*** **Charlie Byrd / The Washington Guitar Quintet** Concord CCD 42014. 4/92.
A numbingly obvious programme. With a little more imagination this could have been a masterpiece.

Donald Byrd (born 1932)

TRUMPET, FLUGELHORN

Born in Detroit, Donaldson Toussaint L'Ouverture Byrd II joined the Jazz Messengers and by the end of the '50s had already recorded prolifically, as the most heavily documented of the hard-bop trumpeters. A crossover period yielded the hit album Blackbyrd. Later studied law but made a few further forays in the '80s and '90s.

** **First Flight** Delmark DE 407 *Byrd; Yusef Lateef (ts); Barry Harris (p); Bernard McKinney (euph); Alvin Jackson (b); Frank Grans (d).* 8/55.
The debut release was recorded in concert in Detroit. It offered every earnest of promise but it's Lateef's more commanding solos that take the attention. Harris, perhaps the quintessential Detroit pianist, is also imposing, although he has to contend with a poor piano and the location sound is muddy.

*** **The Transition Sessions** Blue Note 40528 *Byrd; Joe Gordon (t); Hank Mobley (ts); Duke Jordan, Ray Santisi, Horace Silver (p); Kenny Burrell (g); Doug Watkins (b); Art Blakey, Art Taylor, Jimmy Zitano (d).* 12/55, 5 & 12/56.
This is probably the only significant Byrd release of recent times, and it takes him right back to the start of the story and a series of dates made with Watkins as co-leader for Transition. He'd already recorded for Savoy, but these are crisp and effective hard-bop sessions with some seasoned players on board. All the same, one doesn't get much sense of Byrd as a charismatic soloist and, ironically, the most impressive session of the three documented here is the third – the first two were called *Byrd's Eye View* and *Byrd Blows* On Beacon Hill, which was recorded at the engineer's Detroit home with local musicians – which was released under the bassist's name as *Watkins At Large*. Blue Note later optioned some of this material, but it hasn't been available for some time.

***(*) **Jazz Lab / Modern Jazz Perspective** Collectables Col 5674 *Byrd; Jimmy Cleveland, Benny Powell (tb); Julius Watkins (frhn); Don Butterfield (tba); Gigi Gryce (as); Sahib Shihab (bs); Tommy Flanagan, Wade Legge, Wynton Kelly (p); Wendell Marshall (b); Art Taylor (d); Jackie Paris (v).* 1–8/57.
The easy-going feel of these dates, co-credited to Gryce, did the trumpeter's work a power of good in finding him a persuasive context. Gryce's charts create thoughtful but not overly demanding settings, and with the tempos mostly swinging rather than burning (the other horns are used for background only) Byrd's lyricism is utilized as much as his power steering. With Gryce also playing deftly and some wordless vocals from Paris on a couple of tracks, these unassuming but well-focused tracks are definitive of the new hard-bop grammar. Awesomely busy at this period – he appeared on 36 separate dates in 1957 – much of his best work has to be found on other leaders' records, and even there he is capable rather than striking.

(*) **Fuego Blue Note 46534 *Byrd; Jackie McLean (as); Duke Pearson (p); Sam Jones (b); Lex Humphries (d).* 10/59.
*** **At The Half Note Café, Volumes 1 & 2** Blue Note 95959 *Byrd; Pepper Adams (bs); Duke Pearson (p); Laymon Jackson (b); Lex Humphries (d).* 11/60.
*** **Out Of This World: The Complete Warwick Sessions** Fresh Sound FSRCD 338 *As above, except omit Humphries; add Jimmy Cobb (d).* 61.
*** **Motor City Scene** JVC Victor 61474 *Byrd; Pepper Adams (bs); Tommy Flanagan (p); Kenny Burrell (g); Paul Chambers (b); Louis Hayes (d).* 60.

*** **Free Form** Blue Note 84118 *Byrd; Wayne Shorter (ts); Herbie Hancock (p); Butch Warren (b); Billy Higgins (d).* 12/61.

By the time he signed to Blue Note, Byrd had already recorded for Transition and Savoy, more than any of the other up-and-coming horn-players of his day. It was his easy-going proficiency that made him sought-after: like Freddie Hubbard a decade later, he could sound good under any contemporary leader without entirely dominating the situation. His solos were valuable but not disconcertingly personal, dependably elegant but not strikingly memorable. His records as leader emerged in much the same way: refined and crisp hard bop which seemed to look neither forward nor backwards. Given his neutral quality, it's often the other players who'll clinch the choice of these. *Fuego* has some nice McLean, but the tunes are dull. The Half Note date is impeccably played and (as the new RVG Edition attests) recorded, but they show him off at best and worst, peeling off chorus after chorus on 'My Girl Shirl', right at the top of volume 1, and then repeating the formula throughout. One is impressed but dissatisfied. The Fresh Sound restores studio work with essentially the same band – though Cobb is an improvement on the inconsistent Humphries – and some nice ensemble playing, though again Byrd is upstaged by his front-line colleague. *Motor City Scene* is one of a group of records from around this time featuring all or largely Detroit players, testimony perhaps to strong local market loyalty. It's a fine group and the date, originally for Bethlehem, is anchored by a superb rhythm section, with Hayes appearing as 'Hey' Lewis, which can't have fooled anyone. *Free Form* puts Byrd in more difficult company than some, and there's an unflattering contrast between his prim solo on the gospelly 'Pentecostal Feeling' and Shorter's bluff intensity. But he plays prettily on Hancock's 'Night Flower' and the more severe leanings of the title-track suit his punctilious manner well.

** **A New Perspective** Blue Note 99006 *Byrd; Hank Mobley (ts); Herbie Hancock (p); Donald Best (vib); Kenny Burrell (g); Butch Warren (b); Lex Humphries (d); choir.* 12/63.

Byrd started branching out. *A New Perspective* contains the seeds of his '70s success. His own playing is set against large-scale scoring and the use of a choir, and while there was talk at the time of gospel-inspired fusions, it seems clear that the music is aimed at an easy-listening crevice between soul-jazz and mood music.

*** **Kofi** Blue Note 31875 *Byrd; William Campbell (tb); Lew Tabackin (ts, f); Frank Foster (ts); Duke Pearson (p); Ron Carter, Bob Cranshaw (b); Mickey Roker (d); Airto Moreira, Dom Um Romão (perc).* 12/69–12/70.

*** **Blackbyrd** Blue Note 84466 *Byrd; Alan Barnes (ts, ob, f); Kevin Toney (p); Barney Perry (g); Joe Hill (b); Keith Kilgo (d).* 74.

The previously unreleased *Kofi* fares better than some of Byrd's other music from the period, cut at two sessions a year apart, but with essentially the same band. Byrd's four pieces are vague stabs at modal/African impressionism, but it's the pragmatic Tabackin and Foster who come off best. It sounds as if Byrd has been listening to Miles rather more than to the musicologists he mentions in the self-serving sleeve-notes, though to no terrific effect. Somehow, the innate bustle of these tracks led towards the shinier, mediated soul-grooves of *Blackbyrd* (check the contrast in personnel; this is a Blue Note record, remember), which was modishly arranged round a concept that struck a chord at the time and sold more than a million copies, outdoing all previous Blue Note records. Twenty years on, it sounds exactly the same: simple, lightweight crossover, with Byrd masking his declining powers as an improviser with a busy group. To paraphrase Swamp Dogg, he wasn't selling out, he was buying in.

We have previously listed many more of Byrd's records from this period – *Electric Byrd*, *Street Lady*, *Caricatures*, *Places And Spaces* and the later Elektra *Thank You ... For F.U.M.L.* – but they really belong in a different place to this. The curious can check them out, and will find odd flashes of power, though mostly from Byrd's sidemen. Unfortunately, Byrd's mainstream comeback on Landmark at the end of the '80s is also deleted. Most jazz fans can rest satisfied with the earlier period.

Also, in brief:

(*) **With Strings Lone Hill Jazz LHJR 10225. 5/56, 57.

Arranged by Clare Fischer and originally done for Warners, though only released (briefly) on the corporation's Discovery imprint. Also includes the Transition quartet material from the recent Blue Note reissue above.

(*) **Parisian Thoroughfare / *** **Au Chat Qui Pêche** Emarcy 833395 / Fresh Sound FSRCD 388. 10/58.

At the Paris Olympia and at the eponymous jazz club, with Bobby Jaspar (*ts*).

*** **The Best Of Donald Byrd** Blue Note 798638. 69–76.

The dates tell it all: the funky popster rather than the jazzman.

Don Byron (born 1958)

CLARINET, BASS CLARINET, BARITONE SAXOPHONE

A passionate, articulate and engaged artist, he has also been associated with a revival in jazz clarinet. He has dabbled in klezmer and other musics, sometimes to the detriment of focus in his work.

*** **Romance With The Unseen** Blue Note 4 99545 2 *Byron; Bill Frisell (g); Drew Gress (b); Jack DeJohnette (d).* 1–3/99.

Don Byron's emergence was almost as great a sensation as that of his poetic namesake. The sight of a young black man in dreadlocks playing Duke Ellington tunes on clarinet of all instruments was, even in 1990, astonishing enough; to then find Byron fronting a klezmer band was a little like discovering that fellow clarinettist Woody Allen had joined the Art Ensemble Of Chicago.

The fine debut *Tuskegee Experiments* and its two Elektra sequels, *Plays The Music Of Mickey Katz* and *Bug Music*, are currently unavailable in most territories. Also gone is the aggressively category-busting *Nu Blaxploitation*. This inevitably sounds like a reaction to all that, but if you haven't encountered Byron before, you might find him the weak link here. His slightly sharp, very linear clarinet-playing (and he sticks with clarinet throughout) rarely catches the attention in the way that his colleagues almost routinely do. Frisell's subtle comping and solo statements are as arresting as ever; DeJohnette creates a swirly but unflagging pulse and even Gress, not previously thought of as a virtuosic soloist, has some fine moments. The opening meditation on Duke's 'Mural From Two Perspectives' is significant, because it catches Byron out so comprehensively; a lame fragmentary solo, studded with tags from bebop themes and even 'Coming Through The Rye'.

The more impressionistic themes, like Byron's own 'Sad Twilight' and 'Basquiat' (a tribute to the talented, self-destructive artist who grew up in Warhol's shadow), are more effective but still sound like special pleading. 'Bernhard Goetz, James Ramseur

And Me' has the usual touch of the soapbox; but then, with typical perversity, Byron throws in a reading of the Beatles' 'Here Comes The Sun' which catches the breath and lifts the heart.

The album ends with 'Closer To Home', another touch of beauty, though here again it's hard to judge how much of the credit goes to Bill Frisell. The talent is undoubted, the commitment unquestionable, but it is difficult to foretell in which direction Byron will go in future.

*** **A Fine Line: Arias And Lieder** Blue Note 26801 *Byron; Uri Caine (p); Jerome Harris (g); Paulo Braga (perc, d); Dean Bowman, Mark Ledford, Cassandra Wilson, Patricia O'Callaghan (v).* 00.

The premiss here smacks a little of 'jazz is black classical music' or 'if Shakespeare were alive today he'd be writing for *Coronation Street*'. A category error is a category error, though not always a fundamental obstacle to creativity. In keeping with his genre-vaulting instincts, Byron advances the idea that 'Nessun Dorma' and the Four Tops' 'Reach Out (I'll Be There)' are divided only by chronological distance. The new lieder writers are Henry Mancini, Stephen Sondheim, Roy Orbison and Stevie Wonder, who are asked to take their place alongside Robert Schumann and Frédéric Chopin. Offering a little frisson to 'The Ladies Who Lunch' (the Sondheim song is one of the outstanding tracks) is a slightly bewildered Ornette, whose 'Check Up' kicks off the set.

As before, Byron does some of his classical schtick solo, playing an unaccompanied version of the Chopin 'Largetto' to close out the album. Elsewhere, he duets with the similarly minded Caine. The vocal contributions are unusual to say the least. Mark Ledford makes the Coleman song sound very airy-fairy indeed, but opts to do the Big O's 'It's Over' very much in the manner of the original. Patricia O'Callaghan brings a hectic energy to Bernstein's 'Glitter And Be Gay'; Cassandra Wilson makes Sondheim funkier than he usually sounds; and the vocalists team up for a wonderful interpretation of 'Soldier In The Rain'. A bold and occasionally illuminating experiment, though Don's own 'Basquiat' is tellingly the most effective single track. More in that vein might have been advisable, and a bit more weight on the clarinet, please.

***(*) **You Are #6** Blue Note 32231 *Byron; Ralph Alessi (t); James Zollar (t, flhn); Curtis Fowlkes, Josh Roseman (tb); Bob DeBellis (as, ts, f, af); J. D. Parran (f, af); Edsel Gomez (p); Hector Martignon (ky); David Gilmore (g); Don Byron Sr (b); Ben Wittman (d, perc); Leo Traversa (b, v); Milton Cardona (perc, v); Johnny Almendra (perc); Designer, Julie Patton, Gwen Snyder (v); DJ Spooky (remix).* 10/01.

Subtitled *More Music For Six Musicians*, this is a welcome follow-up to the now-deleted album on which Byron began to define his cross-disciplinary approach as a composer. Significantly, the clarinet is again well to the front, pungent on 'Klang', wispier and more wistful elsewhere. A heavy admixture of guest percussion and the rolling swing of Edsel Gomez's accompaniment give the album a strong Latin feel which is slightly unexpected. 'You Are #6' (is this a reference to cult TV series *The Prisoner*?) is reprised as '#6.5' and there is a DJ Spooky remix of 'Belmondo's Lip', the latter, like 'Klang', derived from a soundtrack project. Apart from these, the writing is much more straight-ahead than usual. Old man Byron takes a turn on 'Shake 'Em Up', a theme that would go down well at a Havana or Tijuana wedding. Vocalist Designer does a little turn to introduce the players; we are a long way from the engaged fury of *Tuskegee Experiments*, but there is no mistaking the common source and Byron's eventual break-out on the next track is as dark as anything he has recorded. As a foil, 'No Whine' is as delicate as filigree, with just piano accompaniment.The clarinettist's grasp of musical order is formidable, and this is his most sheerly entertaining record to date.

***(*) **Ivey-Divey** Blue Note 78215 2 *Byron; Ralph Alessi (t); Jason Moran (p); Lonnie Plaxico (b); Jack DeJohnette (d).* 5/04.

The line-up might mislead. Alessi is only around briefly, and scarcely enough to make an impact, while Plaxico is only in for the sequence of klezmer-tinged compositions that come in the final third of the record. Much of the rest is made up of old songs and repertory pieces. 'I Want To Be Happy' is played with suppressed venom, an astonishing opening that, coupled with Moran's Tatum-flavoured playing and DeJohnette's blistering accompaniment, guarantees an attentive listen. 'Somebody Loves Me' isn't any gentler, though there is a lighter-toned alternate tucked away at the end of the set; but it isn't hard to see why the first version was preferred. Byron's opening cadenza on 'I Cover The Waterfront' takes him closer and closer to the melody as he moves down the scale.

The original stuff is the usual mixture of good humour and raw caricature, neat tunes that sit idiomatically for the clarinet. 'Freddie Freeloader' is wry and quirky but 'In A Silent Way' is plain magnificent and squeezes expression out of the theme simply by playing it straight.

DeJohnette can't be faulted. He veers between march-band precision and near-freedom, often within a couple of measures. Fine as Moran is, you wonder what difference it would have made if he'd dropped out for a number or two. Byron has spread his net wide since his precocious debut, but this confirms that his real talent is as a jazz composer and performer.

***(*) **Do The Boomerang: The Music Of Junior Walker** Blue Note 094 *Byron; Curtis Fowlkes (tb); George Colligan (org); David Gilmore (g); Chris Thomas King, Brad Jones (b); Rodney Jones (d); Dean Bowman (v).* 12/05.

The unwary might be puzzled that Junior Walker didn't seem to write any of the songs on this sweet, wild, gently subversive record, but in a pre-Motown life Walker was Autry DeWalt Jr, and as such claims credit (or co-credit) for five of the tunes here, including the peerless 'Shotgun' and the opening 'Cleo's Mood'. The latter was an ideal starting-point, with a nicotine-stained Hammond sound. 'What Does It Take?' is another collectable item, with the original saxophone intro arranged for bass clarinet and the melody and chords pushed to the very limit in Byron's own statement. There are times when this sounds anything but a Byron project. It's also unusual to hear him on tenor saxophone, though the phrasing is a giveaway. The presence of King and Bowman, and some prominently featured guitar work from Gilmore, almost pushes the clarinettist into the background, but one is always conscious of how thoughtfully (as well as joyfully) he shapes a project like this.

Also, in brief:

*** **A Ballad For Many** Cantaloupe 21036. 6/06.

The Bang On A Can All Stars sextet plays Byron, with the man himself on hand. Material from his soundtrack to a (silent) episode of the *Ernie Kovacs Show* and for a documentary about the Tuskegee airmen. Interesting stuff, confidently performed.

George Cables (born 1944)

PIANO

Gained small-group experience with Art Blakey and Max Roach in the '60s, then backed horn-players, notably Freddie Hubbard and Art Pepper. Something of a journeyman, but his stature has been enhanced by the fine solo and trio albums of the '80s and '90s.

*** **Circles** Contemporary C 14105 *Cables; Joe Farrell (f); Ernie Watts (ts); Tony Dumas, Rufus Reid (b); Peter Erskine, Eddie Gladden (d). 3/79.*

*** **Cables Vision** Original Jazz Classics OJCCD 725 *Cables; Freddie Hubbard (t, flhn); Ernie Watts (ts, ss); Bobby Hutcherson (vib); Tony Dumas (b); Peter Erskine (d); Vince Charles (perc). 12/79.*

Cables is a great accompanist, an essentially modest man who likes to service the song. He's still probably best known for his duo performances with Art Pepper on a marvellous Galaxy, *Goin' Home*. Cables has a slightly sharp touch that adds an unexpected measure of tension. He plays an electric instrument with great taste and economy throughout *Cables Vision*, with the exception of a companionable acoustic duo with Bobby Hutcherson called 'The Stroll'.

Circles is very fine, a richly textured and often very sophisticated set to which Farrell's rapid light-winged flute and Watts's mature, unemphatic tenor contribute strongly. These are somewhat different from later sets in that Cables is not the only – or even the main – focus of attention but an ensemble player.

**** **Phantom Of The City** Contemporary C 14014 *Cables; John Heard (b); Tony Williams (d). 5/85.*

A beautifully balanced piano trio record, and one of the very best recorded appearances by Tony Williams in the '80s. It's the drummer who gives the set much of its character, and on the Cables composition 'Dark Side, Light Side' he brings a jaw-dropping musicality, playing the melody as if working on a tuned instrument. Heard never lets the pace drop, even nudging at Williams on occasion when the drummer seems content to let the tempo ease.

Cables is completely in command, opposing long, rippling melody-lines with a firm chordal pattern and working a whole spectrum of harmonic variations on the basic tune. His touch is still lighter than one would expect from a self-confident front-man, but it is hugely attractive and this is an unmissable record.

***(*) **By George** Original Jazz Classics OJC 1056 *Cables; John Heard (b); Ralph Penland (d). 2/87.*

***(*) **Cables Fables** Steeplechase SCCD 31287 *Cables; Peter Washington (b); Kenny Washington (d). 3/91.*

The 1987 Gershwin set is richly sophisticated, and the solo performances of 'Embraceable You' and 'Someone To Watch Over Me' are excellent examples of his innate rhythmic sense. The new OJC edition has a bonus track in 'Summertime'. *Cables Fables* is a tribute to the understanding that exists between the (unrelated) Washingtons, but retrospect suggests that this is a less-confident set than those on either side of it.

***(*) **Beyond Forever** Steeplechase SCCD 31305 *Cables; Joe Locke (vib); Santi Debriano (b); Victor Lewis (d). 12/91.*

This was the first time on record that Cables had tried this kind of instrumentation since the gig with Hutcherson in 1979. The absence of horns is the key difference, allowing the two keyboard/percussion instruments to interact and interweave in long, winding, horn-like passages. 'I Fall In Love Too Easily' is moving and intense, and 'Little B's Poem', written by Hutcherson and featuring Locke, obviously enough, is flawlessly executed, packed with those ladder scales the older vibist bequeathed to his successors.

**** **Person To Person** Steeplechase SCCD 31369 *Cables (p solo). 4/95.*

A seemingly unimaginative programme of material – starts with 'My Funny Valentine', ends with 'Body And Soul' – but an immaculate solo performance that has melody at a premium and never for a moment drifts off into chordal side-roads. The only weak link is the slight original 'Sweet Rita Suite'. The piano sounds great and George is in expansive but disciplined form. 'I Remember Clifford' is the outstanding track.

*** **Skylark** Steeplechase SCCD 31381 *Cables; Jay Anderson (b); Albert 'Tootie' Heath (d). 4/95.*

***(*) **Dark Side, Light Side** Steeplechase SCCD 31405 *Cables; Jay Anderson (b); Billy Hart (d). 10/96.*

Skylark seems to have been an attempt to find a new, Latin-influenced groove. It's an appealing enough record, but it lacks the sheer grace of the 1996 trio, offering bravado rather than imagination. With Hart at the helm, Cables obviously feels he can do anything, and his playing on 'In A Sentimental Mood' is stretched out to ten minutes, and on the closing tribute to George Adams, Don Pullen's 'Ah George, We Hardly Knew You', is as close to piano heaven as you're entitled to expect. The later session opens on a version of Herbie Hancock's 'Dolphin Dance' that should be transcribed and passed on to all young piano-players. The original 'Dark Side, Light Side' is exquisitely idiomatic, and thereafter the mix of Herbie, Monk and Duke (with Pullen to come) suggests how carefully Cables is looking back into the jazz piano tradition.

**** **A Letter To Dexter** Kind Of Blue 10006 *Cables; Rufus Reid (b); Victor Lewis (b). 5/04.*

Cables spent enough time comping for Dexter Gordon to make the personal tribute legitimate. One wonders, though, if the laid-back saxophonist would be entirely happy with the way the 'section' plays on some of these tracks. There's a sloppiness to some of the accompaniment, though Reid redeems himself with a great solo on 'Polkadots And Moonbeams', one of his best on record and a highlight here. Cables is in patchy form himself, sounding very good on his own 'I Told You So' but less than confident on Dexter's 'LTD' and 'Fried Bananas'.

Also, in brief:

*** **I Mean You** Steeplechase SCCD 31334. 4/93.

Not the best of the crop, sounding flat and under-rehearsed. Even the Monk title-tune is played with drab literalness.

***(*) **Quiet Fire** Steeplechase SCCD 31357. 4/94.

'Quiet fire' would do very nicely as a characterization of Cables's qualities as a player. Ron McClure (*b*) and Billy Hart (*d*) are the trio partners, John Hicks's 'Naima's Love Song' and Freddie Hubbard's 'The Decrepit Fox' the highlights.

*** **One For My Baby** Steeplechase SCCD 31487. 4/00.

'My Foolish Heart' is taken at a rare old clip and Billy Taylor's 'Capricious' was an inspired choice. Otherwise, this trio date fails to catch fire.

**** **Alone Together** Groove Jazz 110. 00.

Virtually unknown rhythm section, but George pulls it out of the hat. The title-track defies its warhorse status, 'Body And Soul' is wonderful and there are new wrinkles to 'Phantom Of The City'.

Michael Cain (born 1966)

PIANO

Contemporary stylist who's worked with Jack DeJohnette.

(*) **Strange Omen Candid CCD 79505 *Cain; Bruce Saunders (g); Glen Velez (perc). 11/90.*
*** **What Means This?** Candid CCD 79529 *Cain; Anthony Cox (b); Marvin 'Smitty' Smith (d); Paul Hannah (perc). 3/91.*
***(*) **Evidence Of Things Unseen** M.A. Recordings 31 *Cain (p solo). 94.*
**** **Circa** / ***(*) **Phfew** ECM 537047-2 / M.A. Recordings 30 *Cain; Ralph Alessi (t, flhn); Peter Epstein (ss, ts). 8/96; 00.*

If we had opened a stud book in 1990, it would have suggested that Mike Cain be picked up by ECM. From the very start, he sounded like a latter-day version of Chick Corea, not a copyist, but someone who was developing a concept very like Chick's. The album with Saunders and Velez is interesting enough, though it's the guitarist who provides the two most interesting pieces. Cain's 'Piano Sketch' sequence is quintessentially Corean.

The 1991 set with Cox and Smith was an attempt to create a more mainstream jazz sound. The problem is that Cain is again upstaged by his playing partners. The piano often seems to be adding an accompaniment to what is going on with the bass and drums. It's still all very imprecise and indefinite, though; why invite trouble by calling a piece 'Meander'?

The solo album lay on the shelves for nearly five years before release, which seems odd given that several score duller sessions must have appeared during that time. Recorded in the fine acoustic of Harmony Hall in the Japanese Alps and on a palpably superior instrument, it is a beautifully constructed package of thoughtful compositions. The touch is distinctive, but with no reliance on gesture, and the set has a compelling freshness.

Circa came as a hugely refreshing change. Cain conceives of the piece as a rite of passage, inspired by the landscapes of Nevada and the curious cultural environment (think of Mailer's Desert D'Or in *The Deer Park*) of Las Vegas, where he spent part of his childhood. Cain's own writing is superb, with 'Red Rock Rain', 'And Their White Tigers' and 'Top O' The Dunes' standing out. The instrumentation is as effective as it is unusual. Lacking a rhythm player and someone to anchor the chords means that the pianist has to work very differently. Cain almost plays as if he is accompanying singers, shadowing a line, shading in its contours, ironizing and reinforcing by turns.

ECM seems not to have taken up an option on a second album, which is a shame. Inevitably, the second trio record is less expertly engineered and something of the rich texture of *Circa* is lost on *Phfew*. There are, though, some wonderful things here. In a set which includes longer and shorter pieces, it is the developed themes which work best. 'Strange Omen' is terrific and Cain himself is particularly good; 'Egg' and the curiously titled 'Can't Stir Shoes With Spoons' are equally impressive in their way. At this stage, Cain probably needs the patronage of a major label more than ever.

Uri Caine (born 1956)

PIANO

The son of academics, he studied with Bernard Peiffer and acquired an eclectic approach to composition and arrangement. Though there is a Herbie Hancock influence, much of his recorded work consists of bold reworkings of classical material.

***(*) **Sphere Music** Winter & Winter 919 064 *Caine; Graham Haynes (c); Don Byron (cl); Gary Thomas (ts, f); Anthony Cox, Kenny Davis (b); Ralph Peterson (d). 4 & 5/92.*
**** **Toys** Winter & Winter 919 077 *Caine; Dave Douglas (t); Joshua Roseman (tb); Don Byron (cl); Dave Holland (b); Ralph Peterson (d); Don Alias (perc). 2 & 3/95.*

We might wish that Caine had stayed in the same fierce eclectically open-ended style as his debut, but this is exactly the course he has taken since, merely on a much larger canvas. Mixing the free jazz of 'Jelly' and other original themes with classical and Jewish elements, he creates a vivid and wholly individual patchwork of sounds that works as well here, we'd contend, as in any of the more ambitious work to follow. *Toys* is better because the band is. Caine can be heard nudging already at his Mahler idea, quoting the 'Titan' Symphony on the opening 'Time Will Tell' and suggesting throughout that his real interests lie in larger-group conceptions than in ensemble jazz.

***(*) **Urlicht / Primal Light** Winter & Winter 910 004 *Caine; Dave Douglas (t); Josh Roseman (tb); Dave Binney (ss); Don Byron (cl); Danny Blume (g, elec); Mark Feldman (vn); Larry Gold (clo); Michael Formanek (b); Joey Baron (d); DJ Olive (turntables); Aaron Bensoussan (v, perc); Dean Bowman, Arto Lindsay (v). 6/96.*
*** **Wagner In Venezia / Wagner In Venice** Winter & Winter 910 013 *Caine; Mark Feldman (vn); Erik Friedlander (clo); Drew Gress (b); Dominic Cortese (acc). 96.*
**** **Gustav Mahler In Toblach: I Went Out This Morning Over The Countryside** Winter & Winter 910 046 2 *Caine; Ralph Alessi (t); David Binney (as); Mark Feldman (vn); Aaron Bensoussan (oud, v); Michael Formanek (b); Jim Black (d); DJ Olive (elec, turntables). 7/98.*
**** **Dark Flame** Winter & Winter 910 095 *Caine; Ralph Alessi (t); Don Byron (cl); David Gilmore (g); Mark Feldman (vn); Michael Formanek (b); Jim Black (d); Sisi Chen (yangqin); Tao Chen (dizi); Bao Li Zhang (erhu); DJ Olive (turntables); Aaron Bensoussan, Sadiq Bey, Sepp Bierbichler, Ton Qiang Chen, Julie Patton, Barbara Walker, Kettwiger Bach Choir (v). 7/99–5/03.*

Chosen to kick off Winter & Winter's 'New Edition' imprint, *Urlicht* is an extraordinary feat of imaginative projection, and it almost succeeds. The basic concept for the label is clearly modelled on ECM's swing towards new music, though perhaps Stefan Winter is more interested in fusion and crossover experimentation than is Manfred Eicher. The notion that Mahler's music, for much of the last two decades (and certainly before the popular advent of Górecki, Pärt, *et al.*) the only classical composer to appeal to a rock generation, might be adaptable to a jazz aesthetic is a pretty startling one. For the most part, the studio album works very well. Caine takes themes from the first and second symphonies (including the 'primal light' theme from the 'Resurrection' Symphony), as well as songs from *Kindertotenlieder* and *Des Knaben Wunderhorn*, and turns them into open-ended, loose-woven melodic shapes that invite not so much harmonic improvisation as retexturing. This is what Caine does best; it is also the limiting factor on both these records.

The live recording of the same material is a revelation, however. From the tightly reined-in piano introduction to the funeral march from the Fifth Symphony, with its wry Beethoven reference and high harmonics from Feldman and the DJ, to the sweeping romanticism of 'The Farewell' from *Das Lied von der Erde*, the audience is taken on a journey that has little to do with musicological orthodoxy, but everything to do with thoughtful deconstruction. Caine intuits how much of Mahler's music comes from folk sources and he hands over these famously sonorous themes to a wailing village band. The strange swoops of live electronics are a convincingly alien presence, hinting at birdcalls, spirit-possession, or merely creaking wheels and axles..

The two selections from *Kindertotenlieder* are exquisitely done. 'Oft denk' ich, sie sind nur ausgegangen' is recast as a mournful duet for violin and trumpet, ever more distant and desolated; children call in the background. There are fresh interpretations of 'Urlicht', the Adagietto from the Fifth Symphony and songs from *Des Knaben Wunderhorn* and *Lieder eines fahrenden Gesellen*. A remarkable conception.

The Wagner project was recorded live in the Piazza San Marco, but these immensely sophisticated themes, with their indistinct architecture, really do not lend themselves to this sort of manipulation. Ironically, a harder-edged approach, with guitars and electronics very much to the fore, might have worked better.

There are, of course, things to admire but they are episodic, and Caine has not managed to carry over his intuitive understanding of Mahler's small- and large-scale structures into this superficially similar project. The recording is very hard and dry for a live taping.

***(*) **Blue Wail** Winter & Winter 910 034 2 *Caine; James Genus (b); Ralph Peterson Jr (d).* 2/98.

Bookended by unexpected, jaggy interpretations of 'Honeysuckle Rose', Caine's return to jazz has more continuities with previous projects than might appear. His own writing is very much in an American song tradition, which in turn drew heavily on European classicism. 'Bones Don't Cry' and the title-track are closest to the feel of the blues, but in 'Digature Of The Line' and 'The Face Of Space' Uri explores tonalities which don't normally play much part in jazz. The trio opens out on 'Blue Wail' and 'Sweet Potato', giving room to Genus and the increasingly impressive Peterson to express themselves, but most of the tracks are terse, tightly structured and sound almost fully written out. Winter & Winter are juggling jazz with other styles and genres, so far successfully. Caine may yet prove to be the label's signature artist.

***(*) **Solitaire** Winter & Winter 910 075 *Caine (p solo).* 11/00.

The solo debut is remarkable. Uri plays like a latter-day Bill Evans who has been touched by some skittish technological sprite. Even on acoustic piano one somehow expects him to conjure up exotic FX. In point of fact, the piano-playing is enough in itself, especially when applied to these mostly original themes, which include swinging upbeat numbers, modal ideas, bop and even ballads. Sammy Cahn's 'All The Way' and Lennon/McCartney's 'Blackbird' are the only two standards.

***(*) **Live At The Village Vanguard** Winter & Winter 910 102 2 *Caine; Drew Gress (b); Ben Perowsky (d).* 5/03.

Caine makes his intentions clear right from the start with a bright, thoughtful reading of Wayne Shorteer's 'Nefertiti', always something of a test-piece and continues with a couple more standards before he starts getting into his own material. After the ambitious and eclectic work of the last few years, this is a clever move. The chops are great, the trio works together beautifully and the results are a delight.

*** **Bedrock** / **(*) **Shelf-Life** Winter & Winter 910 068 / 910112 *Caine; Tim Lefebvre (g, b); Zach Danziger (d).* 3/01; 9/05.

This is calculatedly different to the orthodox jazz trios of *Blue Wail* and *Live At The Village Vanguard*, a bizarrely spun sequence of musical satires and caprices that seems to avoid the familiar jazz grooves of its predecessor with excessive self-consciousness. It may be that Caine is genuinely worried about his market positioning. He has created his own musical style to some extent, but here the keyboard/guitar/drums set-up actually sounds quite derivative and retro and the deliberate eccentricity of things like 'Defenestration' just sounds like sophomoric irony.

*** **The Book Of Angels: Volume 6** Tzadik 7360 *Caine (p solo).* 11/06.

Caine plays Zorn: 19 relatively brief piano sketches in the composer's most gnomic and deceptive vein. There isn't much scope for extended interrogation of any of them, but Caine understands this heritage very well and from the inside, so he is an ideal interpreter. A lack of variation – of tone and pace – means that the set palls before the halfway point, so perhaps best sampled a few at a time.

Also, in brief:

*** **The Sidewalks Of New York / Tin Pan Alley** Winter & Winter 910 038 2. 2/99.

A bold and touching attempt to create a montage of songs and tunes that evoke turn-of-the-century New York. Exquisitely done.

*** **Zohar Keter** Knitting Factory KFCD 236. 3/99.

A collaboration with Aaron Bensoussan (*v, oud*), and thus on the fringes of our concerns here.

*** **The Goldberg Variations** / *** **The Diabelli Variations** Winter & Winter 910 054 / 910 086. 10/99–1/00; 2/02.

If Bach invented jazz, here's the pay-off. A bold idea (cf. Keith Jarrett's by-the-numbers *Goldbergs*) but for the most part it works triumphantly.

*** **Love Fugue** Winter & Winter 910 049 2. 99.

Don Byron had dabbled with Schumann; Caine takes the idea much further in the company of Italian group La Gaia Scienza, poet Julie Patton and vocalist Mark Ledford. The results are imaginative, attractive and enigmatic.

*** **Rio** Winter & Winter 910079 2. 6/01.

The result of a trip to Brazil, with some material caught on-the-fly outdoors. Caine's eclecticism is becoming almost manic, but he pulls it off every time.

*** **Pure Affection** Alessa 0101004. 8/07.

Curious but intriguing duets with vibes/marimba man Gust Tsilis.

Joe Calderazzo (born 1965)

PIANO

Born in New Rochelle, he studied classical piano but joined Michael Brecker in his early 20s and was quickly signed up by Blue Note. Brother of drummer Gene.

***(*) **Joey Calderazzo** Sony 69886 *Calderazzo; John Patitucci (b); Jeff 'Tain' Watts (d).* 1/99.

**** **Haiku** Marsalis Music 613305 *Calderazzo (p solo).* 8/02.

*** **Amanecer** Marsalis Music /Rounder 052 *Calderazzo; Romero Lubambo (g); Claudia Acuna (v).* 1 & 2/06.

A deft performer with an utterly distinctive time-feel, Calderazzo seems to favour 3/4 metres; three of the tracks on the 1999 Columbia date, including the lovely 'Catania', are in some variant on waltz-time. The trio has a nice, loosely organic feel. Patitucci is still an underrated master in these small-group situations and here he is in superb form, leaving Watts free to make some interesting colouristic excursions.

'Haiku', another of the three-quarter-time pieces, lends its name to the solo recital on Marsalis Music. It and 'Chopin' are subjected to long examination on this first solo disc. Calderazzo's two-handed style is impressively on view here. There's no sense of right and left working independently, but rather as a unit, and the deft time-shifts on 'Just One Of Those Things', Kenny Kirkland's 'Dienda' and two versions of 'Bri's Dance' bear that out. It's an astoundingly good record.

The final one of the group – several early records, including Blue Notes, are currently deleted – is only a disappointment in that Lubambo's and Acuna's involvement on six tracks (separately) seems like a dilution of a great solo record. 'Waltz For Debbie' and a fine version of Michael Brecker's 'Sea Of Glass', which squeezes out more emotion in eight minutes than the composer did in his whole career, are the highlights.

Red Callender (1916–92)

DOUBLE BASS, TUBA

A first-call player on the West Coast scene, with an experimental streak underneath the reliability.

**** **Swingin' Suite** Fresh Sound FSRCD 458 *Callender; Harry 'Parr' Jones, Gerald Wilson (t); John Ewing (tb); William Green, Hymie Gunkler (as); Buddy Collette (f, ts) Clyde Dunn, Marty Berman (bs); Eddie Beal, Gerald Wiggins (p); Bill Pitman, Billy Bean (g); Bill Douglass (d); Frank Bodde (perc).* 11/55, 4 & 5/58.

*** **Speak Low** Fresh Sound FSRCD 459 *As above, except omit Ewing, Green, Gunkler, Dunn, Berman, Beal, Pitman, Bean, Bodde; add Vince DeRosa, Irving Rosenthal (frhn); Bob Bain (g).* 10/56, 4/58.

Callender's octets were palpably influenced by Duke Ellington's ensemble writing and distribution of solo space. Apart from Collette, who is excellent throughout these sides, the groups are largely anonymous, but these were professional players who were able to deliver Collette's ideas with a modicum of swing. The 12 cuts from November 1955 are all Callender originals, mostly quite dry ideas, though 'Dancers' and 'Sleigh Ride' are more bracing (the latter managing to avoid most clichés associated with sleigh-ride music). There follow three further octets, with Gerald Wilson on trumpet and Collette on tenor only; he's back on flute for the sextet and quartet tracks (the former again with Wilson) from April and May 1958. It's scarcely sparkling music, but one senses bands that are fit-for-purpose and quietly adventurous.

Speak Low documents Red's attempt to press the tuba into service as an alternative lead voice. It works beautifully on the Kurt Weill title-tune, which leads off the disc, and there are some nice touches on 'A Foggy Day' as well that anticipate Charles Mingus's San Francisco variant of the Gershwin tune. It's a relatively plodding sound, though, and while Collette, the guitarists, Wiggins and the splendid Mitchell all contribute brightly, a difficult listen at any length.

Cab Calloway (1907–94)

VOICE

He began playing drums in Chicago but switched to singing when he took over The Missourians in 1931. A regular gig at the Cotton Club brought them to prominence. Disbanding in 1948, he worked with a small group but thereafter concentrated on theatre work and showbiz appearances, trading on a larger-than-life personality until well into his 80s.

*** **Cab Calloway 1930–1931** Classics 516 *Calloway; R. Q. Dickerson, Lamar Wright, Ruben Reeves, Wendell Culley (t); De Priest Wheeler (tb); Thornton Blue, Arville Harris (cl, as); Andrew Brown (bcl, ts); Walter Thomas (as, ts, bs, f); Earres Prince, Benny Payne (p); Morris White (bj); Jimmy Smith (bb, b); Leroy Maxey (d).* 7/30–6/31.

***(*) **Cab Calloway 1931–1932** Classics 526 *As above, except omit Dickerson, Culley, Prince, Blue; add Edwin Swayzee, Doc Cheatham (t); Harry White (tb); Eddie Barefield (cl, as, bs); Al Morgan (b).* 7/31–6/32.

***(*) **Cab Calloway 1932** Classics 537 *As above, except omit Reeves, Smith; add Roy Smeck (g); Chick Bullock (v).* 6/32–12/32.

*** **Cab Calloway 1932–1934** Classics 544 *As above, except omit Smeck, Bullock.* 12/32–9/34.

***(*) **The Early Years 1930–1934** JSP CD 908 4CD *As above.* 7/30–9/34.

At Calloway's very first session, in July 1930 with an astonishingly virtuosic vocal on 'St Louis Blues', he served notice that a major jazz singer was ready to challenge Armstrong with an entirely different style. It didn't take Calloway long to sharpen up the band, even though he did it with comparatively few changes in personnel. Unlike the already tested format of a vocal feature within an instrumental record, Calloway's arrangers varied detail from record to record, Cab appearing throughout some discs, briefly on others, and usually finding space for a fine team of soloists. Some records are eventful to an extraordinary extent: listen, for instance, to the 1935 'I Ain't Got Nobody' or the dazzling 1930 'Some Of These Days'. The lexicon of reefers, Minnie the Moocher and Smokey Joe, kicking gongs around, and the whole fabulous language of hi-de-ho would soon have become tiresome if it hadn't been for the leader's boundless energy and ingenious invention: his vast range, from a convincing bass to a shrieking falsetto, has remained unsurpassed by any male singer and he transforms the emptiest material.

Long residency at the Cotton Club, and good pay and conditions, meant that the personnel remained fixed, and the band made a colossal number of records. The earliest ones were made for Banner and have an uncomfortably booming sound. Classics' reproduction leaves a lot of surface noise, too. JSP offers the same material with vastly better sound, thanks to John R. T. Davies.

(*) **Cab Calloway 1934–1937 Classics 554 *As above, except add Shad Collins, Irving Randolph (t); Claude Jones, Keg Johnson (tb); Garvin Bushell, Thornton Blue (cl, as); Ben Webster (ts); Milt Hinton (b).* 9/34–3/37.

***(*) **Cab Calloway 1937–1938** Classics 568 *As above, except omit Cheatham, Morgan; add Chu Berry (ts); Chauncey Haughton (cl, as); Danny Barker (g).* 3/37–3/38.

*** **Cab Calloway 1938–1939** Classics 576 *As above, except omit Webster, White; add Cozy Cole (d); June Richmond (v).* 3/38–2/39.

***(*) **Cab Calloway 1939–1940** Classics 595 *As above, except omit Maxey, Bushell, Richmond; add Dizzy Gillespie, Mario Bauza (t); Tyree Glenn (tb, vib); Quentin Jackson (tb); Jerry Blake (cl, as).* 3/39–3/40.

*** **Cab Calloway 1940** Classics 614 *As above, except omit Collins, Randolph, Jones, Blue.* 3–8/40.

*** **Cab Calloway 1940–1941** Classics 625 *As above, except add Jonah Jones (t).* 3/40–7/41.

***** The Chu And Dizzy Years** Hep CD 1079 2CD *As appropriate discs above.* 8/39–3/42.

Calloway progressed through the '30s with unquenchable enthusiasm. He took fewer risks on his vocals and chose to set down some more straightforward ballad interpretations on several of the later sides, but the singing is still exceptional, and there are new points of interest among the soloists: Webster, Berry, Gillespie and others. The 1940 disc features some arrangements by Benny Carter and the bizarre 'Cupid's Nightmare' score by Don Redman, a mystifying mood-piece. Jonah Jones, the last great soloist to arrive in this era, sparks several of the 1941 tracks. Reproduction is mostly good, but the opening tracks on the *1934–1937* volume are buried under a preposterous level of surface noise. Again, sound quality is much better on Hep, though the selection of tracks featuring Berry and Gillespie isn't any better than on Classics.

***** Cab Calloway 1942–1947** Classics 996 *Calloway; Russell Smith, Shad Collins, Jonah Jones, Lamar Wright, Paul Webster, Roger Jones, Johnny Letman (t); Tyree Glenn (tb, vib); Quentin Jackson, Keg Johnson, Fred Robinson, John 'Shorty' Haughton, Earl Gibson (as); Rudy Powell, Andrew Brown (as, bs); Ted McRae, Walter 'Foots' Thomas, Skinny Brown, Ike Quebec, Bob Dorsey, Sam Taylor (ts); Greely Walton (bs); Bennie Payne, Dave Rivera (p); Danny Barker, John Smith (g); Milt Hinton (b); Cozy Cole, Panama Francis, J. C. Heard, Buford Oliver (d); Dotty Salters (v).* 2/42–12/47.

Calloway kept an excellent band together through the '40s, as a look through the personnel suggests, but the records don't give them too many chances to step out and the material had by now fallen into a rut. Even so, Calloway himself was undaunted, though some of the time he sounds as if he's trying to compete with Louis Jordan: see 'Everybody Eats When They Come To My House'. These are mostly Columbia sessions, though there are also three V-Discs. Some of the transfers are dusty, but they clean up towards the end.

John Cameron

PIANO

He was folksinger Donovan's musical director but made one intriguing foray into jazz.

***** Off Centre** Vocalion SML 1044 *Cameron; Harold McNair (f, ts); Danny Thompson (b); Tony Carr (d, perc).* 69.

For most fans of British jazz, this is most valuable for a glimpse of the long-eclipsed McNair, a hero of the '60s scene who's scarcely registered in the CD era. The Cameron originals – only 'Dafina Querida' is a collaboration with Thompson – are bright, quirky themes with some interesting rhythmic variations ('Off Centre'), pleasingly individual structure ('Go Away, Come Back Another Day') and lots of atmosphere ('Wenceslas Square'). Nothing deathless here, but an interesting by-way.

Michel Camilo (born 1954)

PIANO

Born to a musical family in the Dominican Republic. His song 'Why Not' was a hit for Manhattan Transfer and other artists took it up. Camilo is a bright and busy player who swings easily.

***** Why Not?** Evidence ECD 22002 *Camilo; Lew Soloff (t); Chris Hunter (as, ts); Anthony Jackson (b); Dave Weckl (d); Guarionex Aquino, Sammy Figueroa (perc).* 2/85.

***** Suntan** Evidence ECD 22030 *As above, except omit Soloff, Hunter, Aquino, Figueroa; add Joel Rosenblatt (d).* 6/86.

Michel is a smiling musician. Nevertheless, the debut was almost grimly determined to convey that passion for the piano and he plays the hell out of it on a variety of hard-swinging themes, mostly with a strong Latin bent. Unlike Gonzalo Rubalcaba, say, he seems to bypass many elements of bebop and restores a roistering swing element. His soon-to-be hit 'Why Not?' is here, but the best track is the opening 'Just Kiddin''. He picked his band advisedly for the album, which was originally released in Japan only. Soloff sounds as if he just got off a Mexican wedding gig and Hunter, then and now, is one of the most emotive players on the scene.

Suntan was also made for a small Japanese label. Without horns, it's a chance to hear Camilo in full focus. What's immediately evident is how assured his technique is. He's easy in most keys, even the less obviously pianistic ones, and modulates comfortably to the character of a tune. Some of the sheer flash of the debut has gone and there are reflective moments that suit him very nicely indeed.

***** Michel Camilo** Portrait ORT 44482 *Camilo; Lincoln Goines, Marc Johnson (b); Joel Rosenblatt, Dave Weckl (d); Mongo Santamaria (perc).* 1 & 2/89.

A highly successful showcase of Camilo's ability to blend jazz and Afro-Cuban elements. Almost all the tunes are his own – 'Caribe' was taken up by Dizzy Gillespie – and the only exception is Kenny Dorham's 'Blue Bossa', which features Santamaria on conga. Something of a breakthrough recording for the then 35-year-old pianist, it has weathered quite well, but the recording sounds a little harsh and one-dimensional now.

*****(*) On Fire** Epic OET45295 *Camilo; Michael Bowie, Marc Johnson (b); Joel Rosenblatt, Marvin 'Smitty' Smith, Dave Weckl (d); Sammy Figueroa (perc).* 6/89.

The surprise guest is flamenco dancer Raul, who adds a fascinating and authentic dimension to 'Hands & Feet'. Figueroa's contribution is limited to a fine spot on 'And Sammy Walked In'. Again, too, Camilo uses two distinct trios, though it's tougher this time to make meaningful distinctions. Johnson's lyricism has a new, percussive edge and Weckl seems to have developed a more flowing delivery, so it all pans out about even.

***** Triangulo** Telarc 83549 *Camilo; Anthony Jackson (b); Horacio El Negro Hernandez (d).* 2/02.

***** Live At The Blue Note** Telarc 83574 2CD *As above, except omit Jackson; add Chuck Flores (b).* 3/03.

Once again, Camilo originals come to the fore. Why had they been sidelined? Writer's block? or labels wanting marketable fare? Whatever the case, this is a return to writing form. 'Piece Of Cake' opens the set with a naggingly familiar tune. 'Mr C.I.' is joyous and rhythmic, but the slightly older Camilo also leaves lots of room for quieter and more expressive numbers, like 'Con Alma', which gives the Dizzy tune a more than usually thoughtful angle.

With Peterson and Brubeck on the strength, Telarc have somewhat cornered a market in contemporary piano jazz. Camilo has yet to establish the same market presence as those giants and it's slightly puzzling why he hasn't made a greater splash. The live date puts him in the frame with other Blue Note residents – Keith Jarrett, Chick Corea – though inevitably this is a more modest representation. Anthony Jackson had moved on and what one immediately misses is his muscly tone and simplicity of approach. Flores is closer in spirit to Patitucci and on the 'Blue Bossa' section of the medley he's tight in behind Michel's rhythmically complex solo. There's still something faintly mechanical and foursquare about the piano improvisations; this isn't a soloist who can make the hairs stand up on the back of your neck.

***(*) **Spain Again** Emarcy 07179 *Camilo; Tomatito (g)*. 2/06.
A good example of the sequel exceeding the original. Reconvening the *Spain* duo with Tomatito six years on (see below, 'in brief'), Camilo mixes in a Piazzolla tribute, some Chick Corea and some original material from both sides of the partnership and it gels beautifully. The rhythms are endlessly fascinating and there are so many deft harmonic touches – on 'Adios Nonino' and the original 'From Within' – one wonders why he often disappoints; perhaps he's still at the mercy of A&R men, pushed in relatively uncreative directions in order to get 'product' out there. This is superb; possibly a little one-dimensional in terms of material and acoustically top-heavy but still a riveting performance.

**** **Spirit Of The Moment** Telarc 63653 *Camilo; Dafnis Prieto (b); Charles Flores (d)*. 10/06.
'Giant Steps' is taken at a sprint, almost as a tailpiece to a central section that finds Camilo exploring a quite specific thread in modern jazz. He delivers a lovely, but too short, 'Nefertiti', and closes with 'Solar', reworked as 'Explorations'. It seems clear that Camilo has been revisiting the modal jazz of the early '60s and integrating some of its challenges into his latest work. 'Trilogy' and 'Hurry Up And Wait' are the most obvious fruits. With this, the records of the last couple of years start to look something like a sabbatical. He's back in strong form and with a terrific trio.

Also, in brief:

*** **Rendezvous** Columbia CT 53754. 1/93.
Brisk, percussive funk-Latin, but a bit processed.

*** **One More Once** Columbia CT 66004. 5/94–5/95.
Biggish band, biggish names (Chris Hunter (*ss, as*), Paquito d'Rivera (*as*), but apart from 'Suite Sandrine: Part 3' a bit of an anti-climax.

*** **Spain** Verve 561545. 8/99.
Spanish-tinged duets with guitarist Tomatito: 'Besame Mucho', Corea's 'Spain', and a touch of Rodrigo.

**** **Solo** Telarc 83613. 5/04.
The touch is still bright and exact, but the percussive energy he conjures up with a rhythm section is largely missing and some of these sound suspiciously like rehearsal musings.

*** **Rhapsody In Blue** Telarc 83611. 2/06.
Another *Rhapsody*. Another Concerto in F. Just what the world needed.

Brun Campbell (1884–1953)

PIANO

Taught by Scott Joplin, he was one of the few genuine first-generation ragtimers to record. Born in Kansas, he played all over the south-west before retiring in 1928 to run a barber's shop.

*** **Joplin's Disciple** Delmark DE 653 *Campbell (p solo)*. 47.
It's miraculous that we can hear a man who was taking lessons from Joplin in 1898. Campbell went back to the piano only in the '40s, when he heard that Joplin's widow was living in poverty; he cut a version of 'Maple Leaf Rag' so that she could earn some royalties. Besides the brief interview which opens the disc and some other speech fragments, there are 31 solos, some of them no more than scraps of music and none very well recorded. Yet the curiously indomitable spirit of original ragtime has kept the music alive, and lively. As Campbell himself said, speaking of his generation of pianists: 'Some played march time, fast time, slow time and some played ragtime blues style, but none of them lost the melody, and if you knew the player and heard him a block away you could name him by his ragtime style.' An authentic survivor of a mostly lost age.

Gary Campbell

SOPRANO AND TENOR SAXOPHONES

A highly respected jazz educator (currently at Florida International University), Campbell hasn't had time to record much, but it's impressive when he does.

*** **Intersection** Milestone 9236 *Campbell; Mike Orta (p); Nicky Orta (b); Ignacio Berroa (d); Rafael Solano (perc)*. 12/93.

***(*) **Thick and Thin** Double Time 115 *Campbell; John Abercrombie (g); Ron McClure (b); Adam Nussbaum (d)*. 7/96.
Campbell has written on and transcribed Hank Mobley and there may be a minor vein of influence there, though his style is more individual than may be supposed. Harmonically, he is adventurous and in places playfully idiosyncratic. The first record was made largely with colleagues at FIU and it sounds like a regular guys' date with lots of disciplined blowing and not too much wayward stuff. The later quartet with Abercrombie and a stellar rhythm section is rather better, but largely because Campbell loosens his professorial collar and cuts loose a bit. He's a fine composer, whose work has been taken up by Abercrombie, Jeff Palmer and others.

John Campbell (born 1955)

PIANO

An under-recorded modern stylist, who deserves wider recognition.

*** **Workin' Out** Criss Cross 1198 *Campbell; Jay Anderson (b); Billy Drummond (d)*. 01.
The disappearance of Campbell's fine Maybeck set on Concord and his two earlier Contemporary discs means this is all that survives of a pitifully small discography. Campbell plays with command and intelligence, pitting himself against such demanding material as Wayne Shorter's muscular 'Fall' and Freddie Hubbard's 'Sky Dive' as well as other material (Monk, Corea) which seems more obviously suited to piano trio treatment. There's nothing spare or showy, but each theme is interrogated with respectful attention.

Roy Campbell (born 1952)

TRUMPET, FLUGELHORN, CORNET, POCKET-TRUMPET

A New Yorker, Campbell studied with Lee Morgan, Joe Newman and Kenny Dorham; also influenced by Yusef Lateef's *world-jazz. Plays in a freely lyrical mode with his Other Dimensions In Music and others. Divides his time between Holland and the USA and collects horror films.*

***(*) **New Kingdom** Delmark DE-456 *Campbell; Zane Massey (ts); Ricardo Strobert (as, f); Bryan Carrott (vib); William Parker (b); Zen Matsuura (d). 10/91.*
*** **La Tierra Del Fuego** Delmark DE-469 *Campbell; Alex Lodico (tb); Ricardo Strobert (as, f); Zane Massey (ts); Klaas Hekman (bs); Rahn Burton (p); Hideji Taninaka (b); Reggie Nicholson (d); Talik Abdullah (perc). 12/93.*
*** **Communion** Silkheart SHCD 139 *Campbell; William Parker (b); Reggie Nicholson (d). 9/94.*
Campbell plays like the offspring of his teacher Lee Morgan but imbued with a hankering to go much further outside. He loves lyrical playing and, on Parker's piece dedicated to Cecil Taylor, 'For C.T.', he counters the inspiration by playing some of his sweetest horn. But the idea of *New Kingdom* is to create 'avant-garde' music that also salutes the tradition. The three trio pieces for Campbell, Parker and Matsuura are an expertly constructed bridge. Massey and Strobert are sound, if relatively unremarkable saxophonists, but Carrott is a fine participant, moving smoothly between roles as colourist, ensemble man and fleet improviser.

La Tierra Del Fuego is an intermittently exciting stew of traditions and new ideas, with nods to Booker Little and various threads of Afro-Cuban jazz and the hottest modal bands of the '60s. Campbell assembles a ragtag cast for this one, with the surprising Hekman a wild card, and as a result it's hit and miss. He empties out the studio for *Communion*, which spotlights his freest playing, and this time evokes some of Don Cherry's small-group recordings. The record palls a little over the full stretch; inventively though Parker and Nicholson play, one hears graft and perspiration rather than flair.

*** **It's Krunch Time** Thirsty Ear 57107-2 *Campbell; Khan Jamal (vib); Wilber Morris (b); Guillermo Brown (d). 4/00.*
***(*) **Ethnic Stew And Brew** Delmark DE-528 *Campbell; William Parker (b, perc, shaku); Hamid Drake (d). 10/00.*
The Thirsty Ear record is patchy, with a closing assault on 'The Star Spangled Banner' that feels like vandalism and other points where Campbell seems to want to pressurize himself out of his normal areas and into inappropriate violence. Brown's mix of rhythms goes from funk to Latin to 4/4, and they work to varying degrees; but in the more thoughtful moments Campbell hits his most effective stride.

Ethnic Stew And Brew is altogether finer, even if Campbell's decision to whip together reggae and West African grooves could have led to modish disaster. He's calling on more than one tradition here – not just ancient black-music threads, but the developed avant-garde of the past 30-odd years. With the masterful Parker and Drake on hand to articulate the fusion the results are mature, considered, but not lacking in passion. Here and there the music misfires, but that's the price one pays for a genuinely innovative try at blending. Campbell's best trumpet commentaries are a bonus.

*** **Now!** AUM Fidelity 006 *Campbell; Daniel Carter (as, ts, f, t); William Parker (b); Rashid Bakr (d). 3/97.*
*** **Time Is Of The Essence; The Essence Is Beyond Time** AUM Fidelity 013 *As above, except add Matthew Shipp (p). 12/97.*
Other Dimensions In Music is a collaborative project, but Campbell's soulful presence is every bit as integral as Carter's multi-instrumentalism or, for that matter, Parker's rock-solid foundation. *Now!* begins with a titanic, half-hour medley of two themes. At first hearing, Campbell's approach is simpler, and more obviously melodic, than that of his colleagues, but there is considerable depth to his conception and underneath Carter's occasional elaborations there is a hard and irreducible core of blues language. A later tune is (in some versions at least) rather charmingly entitled 'Tears For The Boy Wonder (For Winston [sic] Marsalis'! Weeping imagery plays a strong part throughout the album, underlining the conviction that here is music deeply rooted in the sorrow songs and their celebratory other side.

The existing unit became a quintet with the addition of Shipp immediately before the first of these sessions. He in no way unbalances things and indeed the band leap into their opening improvisation with utter confidence and camaraderie. They take the title entirely to heart, seeming to work urgently but with no sense that time – neither in terms of conventional metre nor in simple duration – really matters at all. Parker's throbbing pulse is integral to all the performances, and a word should be said for Bakr, who is consistently underrated.

Royce Campbell

GUITAR

Quiet experimentalist who keeps a day-job foot in mainstream jazz.

*** **Pitapat** Challenge CHR 73126 *Campbell; Ray Drummond (b); Akira Tana (d). 11/97.*
*** **Trioing** Jardis 20244 *Campbell; Paul Langosch (b); Bill Goodwin (d). 11/00.*
(*) **A Tribute To Charlie Byrd Jardis 20347 *Campbell; Gene Bertoncini (g); Keter Betts (b); Chuck Redd (d). 04.*
Contrary to appearances here, Campbell is an extremely prolific recording artist. Most of his work, however, is on very small labels. The Challenge disc is a modestly paced standards set in the main. Campbell and his sidemen are in no hurry and certainly don't want to set the studio on fire. It could probably do with a bit more urgency, but he's a harmonically intelligent player and there's plenty to listen to, though nothing quite plays out long enough. Campbell throws Wayne Shorter's 'Fall' into the middle of *Trioing*, which gives a relatively conventional set a bit more interest. Again, though, the playing is what counts and there are fine, full-length versions of 'You'd Be So Nice To Come Home To' and 'Angel Eyes'. The Byrd date is almost too politely respectful, though no one can complain that the two guitarists (Bertoncini playing acoustic) aren't absolutely in the right spirit and fully equipped for the challenge. It's all just a bit tame.

Candido (Camero) (born 1921)

PERCUSSION

Born in Havana, he became – after Chano Pozo – the best-known Latin percussionist of his day.

(*) **Thousand Finger Man / *** **Beautiful** Blue Note 22664 / 80730 *Candido; Pat Russo, James Sedlar (t); Alan Raph (btb); Joe Grimm (ss, f, picc); Frank Anderson (org, p); David Spinozza (g); Jerry Jemmott, Chuck Rainey (b); Herb Lovelle (d). 9/69; 10/70.*
Though a hugely influential and hyperactive figure through the '50s and '60s, Candido's brilliance on other leaders' dates rarely transferred to his own records. These were formerly released on

Solid State. Candido's congas are always infectious, but on *Thousand Finger Man* they are set against a poppy background that has no real individuality and the effect isn't to spotlight the leader but rather to swamp him. The choice of material is also odd, with music from the movie *Lady in Cement* out of place, though 'Jump Back', 'Come On Choo-Choo Train' and 'Soul Limbo' are all soulful and quite effective. The material on *Beautiful* looks less promising – with 'New World In The Morning' rubbing up against things by Richie Havens, Gamble & Huff and, as on the previous record, Stax favourites Booker T And The MGs – but the playing by Candido's regular band is very much better and the sound is far more coherent. The conga man's best work is certainly elsewhere, but these are worth sampling.

Conte Candoli (1927–2001)

TRUMPET

Born in Mishawaka, Indiana, the 'Count' toured with big bands from the late '40s and moved to California in 1954, where he became a fixture (with elder brother Pete, another trumpeter) until his death.

*** **Modern Sounds From The West Coast** Lone Hill Jazz LHJRCD 10166 *Candoli; Harry Edison (t); Bob Enevoldsen (btb, ts); John Graas (fr hn); Charlie Mariano, Herb Geller (as); Jimmy Giuffre (cl, ts, bs); Marty Paich, Gerald Wiggins, Lorraine Geller, Hank Jones (p); Howard Roberts, Barry Galbraith (g); Monty Budwig, Curtis Counce, Milt Hinton, Joe Mondragon (b); Stan Levey, Osie Johnson, Larry Bunker (d)*. 54–56.

**** **Coast To Coast** Fresh Sound FSRCD 384 2CD *Candoli; Bob Winn (as); Ira Sullivan, Bill Holman (ts); Gene Esposito, Claude Williamson, Lou Levy, Hank Jones (p); Barry Galbraith (g); Milt Hinton, Leroy Vinnegar, Chubby Jackson, Max Bennett (b); Tony Papa, Stan Levey, Lawrence Marable, Osie Johnson (d)*. 3/54–6/56.

*** **Jazz Structures** Lone Hill Jazz LHJRCD10132 *Candoli; Frank Rosolino (tb); Buddy Collette, Bud Shank (as, f); Bob Cooper, Bill Perkins (ts); Dick Shreve, Joe Castro (p); Victor Feldman (vib, p); Larry Bunker (vib); Howard Rumsey, Monty Budwig, Red Callender (b); Max Roach, Stan Levey (d)*. 57–60.

He was one of the great West Coast brassmen, though he rarely helmed his own dates and some of these have been reattributed to him. *Modern Sounds* brings together two LPs that were issued without credit as *Best From The West*, a sort of extension of Leonard Feather's blindfold test concept: good, solid West Coast blowing, with the bonus of four tracks from a Candoli quintet date from 1956. *Coast To Coast* is the best compilation of his '50s work. It opens with a rare pair of tracks for the obscure Chance label, then includes the complete Bethlehem quartet session of November 1954, and material with Holman and Levy, once issued as *West Coast Wailers*. Conte's Dizzy influence shows through in powerhouse solos which still keep hold of a cooler elegance. There's a needless duplication of tracks on *Modern Sounds* but otherwise a fine reissue, with some excellent tenor from Holman.

Jazz Structures also includes an album called *Drummin' The Blues*, but neither was a Candoli date, even though he plays on every track. The *Drummin'* tracks have Rosolino, Candoli and either Perkins or Cooper in the front line, with Levey and Roach sharing drum duties. A decent blow, unlike *Jazz Structures*, which is stiff West Coast–Third Stream, sort of.

*** **Fascinating Rhythm** Fresh Sound FSRCD 311 *Candoli; Pete Candoli (t, flhn); Lou Levy (p); Joe Diorio (g); Fred Atwood (b); John Dentz (d)*. 11/78.

This rescues a couple of sessions made for the Dobre label, one with brother Pete as sole horn, the other with a two-trumpet front line. Pete has been less visible as a soloist than his brother over the years, but it's a real pleasure to hear them go at a bop chestnut like 'Ah-Leu-Cha' and shine it into something special, hard and glowing.

*** **The Complete Phoenix Recordings Volumes 1–6** Woofy WPCD121/6 *Candoli; Carl Fontana (tb); Bill Anderson (p); Warren Jones (b); Robb Wainwright (d)*. 5/93.

Bob Lorenz recorded this group over three nights at the Royal Palms Inn in Phoenix. Having sat on the tapes for several years and with both horn-players gone in the interim, he decided to release everything played: a preposterous indulgence that's the privilege of the independent-label owner. That said, the music doesn't really benefit from the warts-and-all presentation and the set's claim on the uncommitted listener is slight; discs are available separately. The biggest problem is with the rhythm section, who offer a perfunctory backdrop; Anderson is very ordinary indeed, a bad shortcoming when he gets as much solo space as the leaders. It's a tribute to Candoli and Fontana that they salvage as much as they do. Count tends to wander off-mic, but his playing is full of felicities; Fontana outdoes him, with a huge sound and a rich fund of ideas.

***(*) **Portrait Of A Count / ***(*) Conte-nuity** Fresh Sound FSRCD 5015 / 5028 *Candoli; Jan Lundgren (p); Chuck Berghofer (b); Joe LaBarbera (d)*. 9/96; 10/99.

Lundgren made something of a speciality of dates like this; he gives the trumpeter unselfish support on both, while bass and drums have pedigrees considerably longer than their arms. The leader's phrasing is a drop more deliberate and hefty than before, but what a gorgeously clear sound he gets, abetted by producer Dick Bank and engineer Jim Mooney. *Conte-nuity* salutes 12 different trumpeters: interpretations which are 'not intended to replicate the original recordings', it says rather admonishingly on the sleeve. They're certainly in the spirit: Conte gets the huge weight and pitch of Cootie Williams just right on 'Do Nothin'', as well as Sweets's muted beep on 'Jive At Five'. It's Candoli underneath, though, and he paces himself sweetly, a voice from the glittering age of jazz improvising.

Also, in brief:

(*) **Double Or Nothing Fresh Sound FSRCD 197. 2/57.

A Howard Rumsey date (*b*), co-credited to Conte and Lee Morgan (*t*), though neither man gets much space to shine.

(*) **Live At Capozzoli's Woofy WPCD 85. 10/98.

A disappointing club date from the twilight years.

Pete Candoli (born 1923)

TRUMPET

The elder Candoli brother isn't as well-known and is more sparsely recorded, but early impressions of him in the Herman band suggested he, and not Conte, would be the star.

*** **From The Top / The Candoli Brothers** Progressive 7122 *Candoli; Conte Candoli (t); Lou Levy (p); Joe Diorio (g), Fred Atwood (b); John Dentz (d)*. 77.

Nice to see Pete get his moment in the spotlight. These were made for the Dobre label, the first a trumpet-and-rhythm date on mostly traditional and standard material, the second a sextet with brother Conte and the guitarist added. Inevitably, it's a more appealing and enterprising performance, with nice reads of 'Take The "A" Train', 'Blue'n'Boogie' and 'Ah-Leu-Cha', which mystifyingly is credited to Pete on the sleeve. Hope he stayed out of Miles Davis's way! Stylistically, he's perhaps closer to Miles than to Dizzy, and there's less of Conte's originality in the sound, but some fine features from both.

Ila Cantor

GUITAR

Gifted young player out of Brooklyn who was playing semi-professionally when a high-school junior. Influences range far and wide, from Ornette Coleman and Charlie Haden (she also plays double bass) to Frank Zappa. Her rockier side is expressed in the Trapezoids group.

*** **Mother Nebula** Fresh Sound New Talent FSNTCD 288 *Cantor; Fredrik Carlquist (ts); Tom Warburton (b); Joe Smith (d). 3/06.*
Perhaps only Bill Frisell sounded this distinctive and different when he first came on the scene. Cantor is a bright new talent who's already making an impact. The shortcomings of her debut CD are those of all debut CDs, a desire to pack in too many ideas at once. The title-track and the following 'Mmm ...' usefully establish the yin–yang of ideas and styles, a rock-derived momentum that seems to depend on energy over content, and then something deeper and more lyrically inflected that, we suspect, will become more evident as the years go by. 'Rock', 'Man vs Robot' and 'Before', 'And After' dip in and out of Ornette's Prime Time idiom, but with great originality. The sound could be cleaner and Carlquist is mixed all wrong for this material, but a very auspicious coming out.

Patrice Caratini (born 1946)

DOUBLE BASS

Hugely experienced player and bandleader, who began his career working with Georges Arvanitas, Martial Solal and Slide Hampton. Also formed a duo with Marc Fosset but is better known for his ambitious large ensembles.

*** **Onztet** Label Bleu LBLC 6509 *Caratini; André Villéger (t); Denis Léloup (tb); Patrice Petitdidier (frhn); Juan José Mosalini (p); Gustavo Beytelman (bandoneon); Marc Ducret (g); Michel Delaporte (p); Philippe Mace (d). 3/87.*

*** **Hard Scores** Label Bleu LBLC 6602/6603 2CD *Caratini; large ensemble. 97.*

***(*) **Darling Nellie Gray** Label Bleu LBLC 6625 *Caratini; André Villéger , Stéphane Guillaume , Christophe Monniot, Claude Egéa , Pierre Drevet (t); Dennis Léloup (tb); Patrice Petitdidier (frhn); François Thuillier , David Chevallier (reeds); Alain Jean-Marie (p); Thomas Grimmonprez (d). 6/99.*
Caratini is something of a buried treasure. Not a name widely known outside France, he has carved a thoroughly impressive career making music that explores the history of jazz in the context of other traditions and sounds. A trio with Argentine musicians Beytelman and Mosalini was a huge step in this direction, but it was the creation of the Onztet in 1980 which helped Caratini carve his distinctive sound.

These are all very fine albums, utterly unlike anything else in their field, with voicings that owe something to Solal and to Stravinsky. They also helped to bring Ducret and Deloup to wider attention. Hard to pick out individual contributions, though Beytelman's writing and playing make an important contribution throughout.

Thomas 'Mutt' Carey (1891–1948)

TRUMPET

He played with Joe Oliver and others in the 1910s, but his main association was with Kid Ory, with whom he worked in California from 1919 and again during the '40s revival.

*** **Portrait Of A New Orleans Master** Upbeat 176 *Carey; & His New Yorkers; Kid Ory's Creole Jazz Band; Hociel Thomas (p, v). 45–47.*

*** **Mutt Carey And Lee Collins** American Music AMCD-72 *Carey; Lee Collins (t); Hociel Thomas (p, v); Lovie Austin, J. H. Shayne (p); Johnny Lindsay (b); Baby Dodds (d); Bertha 'Chippie' Hill (v). 2–8/46.*
Inevitably, much of Carey's early work went undocumented, but he was still around for the revival and these sides give a reasonable representation of his sound. The Upbeat compilation includes some fine players – Ory, Jimmy Archey, Minor Hall, Joe Darensbourg, Albert Nicholas – but much of the material, as on the American Music selection, is accompaniments to classic blues singer Hociel Thomas, another who had been recently plucked from obscurity. She's in surprisingly good voice, but Carey, unfortunately, sometimes sounds uncomfortable and hesitant. There's nice interplay on 'Go Down Sunshine', but it's the unsung Collins who often sounds better on his eight tracks. Good, rough music.

Mario Caribé

DOUBLE BASS

Born in São Paolo, Caribé played bossa nova guitar before switching to bass. As a member of the Heartbreakers band, he researched Duke Ellington's music for many years. He moved to Scotland and is now a stalwart of the jazz scene there.

*** **Bacuris** Caber 025 *Caribé; Martin Kershaw (ss, as); Kari McKenna (f); Brian Kellock (p); Malcolm MacFarlane (g); John Rae (d); Edmundo Carneiro (perc). 4 & 7/02.*
The firm bass-figures that lead into 'Time To Be Brave' (one of nine originals on this debut) offer the best evidence of Caribe's qualities as an accompanist. The tune itself is not complicated, but indicative of a clean-limbed, supple approach. The band here produces a light, attractively swinging sound. The leader plays rhythm guitar on the opening cut; otherwise it's MacFarlane on both acoustic and electric guitars. Kellock is his wise, reliable self. The flute/percussion combination offers a distinctive timbre, while Kershaw gives a light blues edge to most of the cuts: a fine version of 'Garota De Ipanema' and two other non-originals, 'Isabel E A Chuva' by Mario's father Alberto and the closing 'Cravo E Canela' by Milton Nascimento.

Rüdiger Carl (born 1944)

CLARINET, TENOR SAXOPHONE, PIANO, CONCERTINA, ACCORDION, PERCUSSION

He became involved in the late-'60s free scene as a saxophonist but increasingly turned his attention to the accordion and sometimes the clarinet. Often duets with Irène Schweizer and Hans Reichel and in the '80s formed the COWWS Quintet.

*****(*) Buben ... Plus** FMP CD 78 *Carl; Hans Reichel (vn, daxophone). 5/78–2/94.*

*****(*) Solo** FMP CD 86 *Carl (acc, cl solo). 1/93–7/95.*

***** Grooves 'n' Loops** FMP CD 59 *Carl; Irène Schweizer (p, perc); Philipp Wachsmann (vn, vla, elec); Stephan Wittwer (g); Jay Oliver (b). 1/93.*

****** Book / Virtual COWWS** FMP OWN-90007/9 3CD *As above, except add Maarten Altena (c); Lol Coxhill (ss, v); Hans Reichel (vn); Alexander von Schlippenbach (p); Mayo Thompson (g, v); Lars Rudolph, Joe Sachse (g); Matthias Bauer, Johnny Mbizo Dyani, Arjen Gorter (b); Louis Moholo, Paul Lovens, Gunter Sommer, Sven-Ake Johansson, Han Bennink (d); Andrew Unruh (tubing); Lupa Herz (v). 10/77–11/96.*

His early appearances were as a typically fraught and scattershot saxman in the FMP roll-call, but he had switched to concertina and clarinet by the time of the splendidly bizarre *Buben ... Plus*, which reissues a 1978 LP with a dozen later duets. On the latter pieces, he switches to accordion and Reichel drops his violin in favour of the daxophone, which resembles a vocalized fiddle. The improvisations bridge wheezing and scraping with lovely singing tones and minimalist counterpoint, all done with enduring spontaneity.

The solo album may be for specialist tastes, though that might be true of all of Carl's music. There is a 1995 live performance at Frankfurt's Adler-Werke, an enormous, abandoned factory space, and a set of 18 'miniatures' for solo accordion from two years earlier. Carl finds a blend of intimacy and vastness in the huge acoustic and makes his clarinet sound like a foghorn on 'Hungen 609'.

The COWWS Quintet, to which the next one and one-third albums should properly be credited, seems to be Carl's band; the instrumentation and temper suggest a chamber ensemble. There are some surprisingly conventional directions, with a subtext of civilized anarchy, best exemplified by Wittwer's solo 'Gunst I', which starts as a string of funk clichés and ends in sonic mayhem.

If Carl has been neglected by recordings in recent years, the enormous *Book/Virtual COWWS* made up for it with what amounts to a scrapbook of his progress over 20 years. Jump-cutting between group and solo work, live and studio, private rehearsal tracks, this is the autobiography of a charming extremist. There's nothing else in this book quite like Monk's 'Mysterioso' set to a chess commentary spoken by Thompson (who does follow the melody).

The COWWS disc (number three) is entirely different from what the quintet had done before. Carl says that he has seen the group as something 'combining improvised music with a "cool" head and a certain feeling of distance'. For this recording, he went to extraordinary lengths to crystallize that aim, devising a system of numerical and diagrammatic notation which invited the musicians to play blocks and segments, each with a manner described in no more than three words ('icy', 'very heavy movement', and so on). Each musician worked alone in the studio for some two hours, directed by Carl and a stopwatch. Six pieces were then made out of the overlaid parts, a set of virtual improvisations, hence the title. He has recorded since as part of Blank, but no further releases under his own name, which seems a pity.

Frank Carlberg

PIANO

Born in Finland but more latterly based in the US, where he teaches and performs with the Either/Orchestra, Steve Lacy and others.

***** Blind Drive** Accurate 4400 *Carlberg; Ben Street (b); Michael Sarin, George Schuller (d). 3 & 11/92.*

****(*) The Crazy Woman** Accurate 4401 *Carlberg; Chris Cheek (ts); Ben Street (b); Kenny Wollesen (d); Christine Correa (v). 10/95.*

Carlberg often seems to reference Monk, as he does explicitly on the debut trio record, which includes versions of 'Monk's Mood' and 'Trinkle Tinkle'; the inclusion of Herbie Nichols's '23 Skidoo' points to a less obvious influence. Some have likened his playing to Ran Blake's, but it is more abstract and, on occasion, more explosive than that. *Blind Drive* is disjointed, perhaps because it was recorded with slightly different groups over a period of time, but also because Carlberg's rhythmic sense is so unusual, often playing counter to the beat. *The Crazy Woman* marks the beginning of a long association with Christine Correa, whose vocals are mannered and sometimes downright strange, though the basic thrust of these downbeat originals is still fascinating.

****** Variations On A Summer Day** Fresh Sound New Talent FSNTCD 083 *As above, except add Curtis Hasselbring (tb); Andrew d'Angelo (as, bcl); Chris Speed (ts, cl). 9/00.*

***** In The Land Of Art** Fresh Sound New Talent FSNTCD *Carlberg; Andrew Rathburn (ss); Chris Cheek (ts); John Hebert (b); Michael Sarin (d); Christine Correa (v). 05.*

***** State Of The Union** Fresh Sound New Talent FSNTCD 274 *As above, except add George Garzone, Paul Lichter (v). 06.*

Inspired by Wallace Stevens's poem of the same name, and being by Stevens, music is an important part of the imagery on *Variations*. With Correa on hand to deal with the text, Carlberg and his ensemble aren't required to do much picture-painting, though this is more decorative playing than on previous records. There's also not quite enough of Carlberg himself, who seems to get lost in the mix on occasion. That said, the later sections are excellent, and while the tracks are easily enjoyed on their own, the whole sequence has an attractive logic.

Not everyone would agree that Stevens is an infinitely better poet than the Beats, but at least their work seems to have some natural affinity to jazz and Carlberg capitalizes very effectively on that on the second Fresh Sound. There are poems by Jack Kerouac, Kenneth Rexroth and Robert Creeley, alongside material by Gertrude Stein (not strictly a Beat!) and the more obscure Anselm Hollo and Sébastien Chamfort. Cheek and the leader play well enough to keep interest stoked, but there is something ineffably dated about the concept.

State Of The Union represents another bite at the same range of material. Garzone and Lichter are present as speakers on the title-track only. Otherwise, it's very much the same formula, but steadily refined. Carlberg and Cheek have devised a powerful empathy that seems to make as much of their musical differences – the pianist's dry avant-gardism, the saxophonist's hard-bop roots – as it does their obviously kindred spirits. Correa has settled into the routine nicely and now sounds more natural.

Judy Carmichael (born 1952)

PIANO

Encouraged to play ragtime by her grandfather – she later did so professionally for Disney – she then turned to stride.

*** **Pearls** Jazzology 204 *Carmichael; Warren Vaché (c); Howard Alden (g); Red Callender (b).* 9/85.

Apparently her grandfather offered $50 to the first of the youngsters who could play 'Maple Leaf Rag'. It's a delightful story, but doesn't quite explain how a young woman turned to such an old form. She's a sparkling technician, not too politely correct for stuff like 'Mule Walk Stomp' but able enough to give the Jelly Roll Morton title-track an air of gravitas, which it deserves. The group obviously enjoys playing with her and she's solidly backed all the way. The Jazzology reissue – it was originally on Statiras – adds a number of alternate takes, which might give the impression of listening to the same album twice, if they weren't so imaginatively varied. She has other records on C&D, but they might be hard to find.

Ian Carr (born 1933)

TRUMPET, FLUGELHORN

Perhaps best known as Miles Davis's biographer and thus considered to be a Miles clone on trumpet. In reality, he anticipated some of Miles's electric music with his own group Nucleus. Began his career with brother Mike and made his name in a group co-led with saxophonist Don Rendell.

*** **Elastic Rock / We'll Talk About It Later** BGO BGOCD47 2CD *Carr; Brian Smith (ss, ts, f); Karl Jenkins (ob, bs, p); Chris Spedding (g, bouzouki); Jeff Clyne (b); John Marshall (d).* 1 & 9/70.

*** **Solar Plexus / Belladonna** BGO BGOCD64 2CD *Carr; Harry Beckett, Kenny Wheeler (t, flhn); Brian Smith (ss, ts, f); Tony Roberts (ts, bcl): Karl Jenkins (ob, bs, p); Gordon Beck, Dave Macrae (ky); Keith Winter (syn); Allan Holdsworth, Chris Spedding (g); Roy Babbington, Jeff Clyne, Ron Mathewson (b); Clive Thacker (d); Chris Karan, Trevor Tomkins (perc).* 12/70, 7/72.

*** **Live in Bremen** Cuneiform RUNE 173/174 *Carr; Brian Smith (ss, ts, f, perc); Karl Jenkins (ob, p); Ray Russell (g); Roy Babbington (b); John Marshall (d).* 5/71.

*** **Labyrinth / Roots** BGO BGOCD567 2CD *Carr; Kenny Wheeler (t, flhn); Brian Smith (ss, ts); Tony Coe (ts, cl); Gordon Beck, Dave Macrae (p); Jocelyn Pitchen (g); Paddy Kingsland (syn); Roger Sutton (b); Tony Levin, Clive Thacker (d); Aureo de Souza, Trevor Tomkins (perc); Norma Winstone, Joy Yates (v).* 3 & 8/73.

*** **Under The Sun / Snakeships Etcetera** BGO BGOCD568 2CD *Carr; Bob Bertles (as, bs, bcl, f); Gordon Beck, Geoff Castle (p, ky); Jocelyn Pitchen, Ken Shaw (g); Roger Sutton (b); Roger Sellers, Bryan Spring (d); Kieran White (v).* 3/74, 75.

Having recorded widely with Michael Garrick and Neil Ardley and as co-leader of the warmly remembered Rendell–Carr Quintet, Carr began to carve his own style and reputation with Nucleus. Recorded on the cusp of the '70s, *Elastic Rock* was a perfect description of what evolved over the next ten years. Still jazz-based in essence but borrowing the energy of progressive rock, Nucleus produced a string of admired records that varied surprisingly little in quality or in basic conception despite the changing personnel. Jenkins, now a classical composer, contributed much material to the first two albums, including 'Torrid Zone' on *Elastic Rock* and 'Song For The Bearded Lady' and 'Lullaby For A Lonely Child' on the sequel. 'Earth Mother' was collectively created. Much of this material appears on the well-recorded live German set. *Solar Plexus* introduced other horns, including fellow trumpeters Harry Beckett and Kenny Wheeler, and heard alongside *Belladonna* makes it clear that Carr was never tempted to move over to rock playing in any way. The Miles-like touches (soft harmonic slurs, dramatic stabs and out-of-tempo fills) are ever more evident and possibly now do owe some influence to what was happening on the other side of the Atlantic, but the conception is still rigorously Carr's own. The strong presence of Beckett and Wheeler, and Beck on *Belladonna*, can't be overlooked, but Carr seems to have had the strength of mind to allow other imaginations loose on his canvas.

The swirling electric piano sound of Beck and Macrae (the latter more of a colourist) on *Labyrinth* could have been intrusive but Carr, with engineer Roger Wake, seemed to be taking more of a hand at the controls and the production on the two 1973 albums is much crisper and more spacious. The writing was also pretty much Carr's responsibility now. *Roots* was the weaker of the pair.

The 1974 albums showed some slackening of pace, though Nucleus had been in the studios on average every six months. The addition of vocals on the earlier dates, with the magnificent Winstone acting as an extra horn, was not so successful on *Under The Sun* and the group as a whole seemed to lack the elastic coherence of the earlier line-ups. *Snakeships Etcetera* is undoubtedly exciting, but it has lost some of the subtlety of earlier discs.

*** **Out Of The Long Dark / Old Heartland** BGO BGOCD420 2CD *Carr; Brian Smith (ss, ts, bcl, f, af, perc); Phil Todd (ss, bcl); Mark Wood (g); Neil Ardley, Geoff Castle (ky); Steve Berry, Mo Foster, Dill Katz, Billy Kristian (b); John Marshall, Roger Sellers (d); Richard Burgess, Chris Fletcher (perc); Kreisler String Orchestra.* 11/78, 4–5/88.

Nucleus seemed to be in abeyance towards the end of the decade; *Alleycat* and *In Flagrante Delicto* are noted below. Carr was working the pan-European United Jazz + Rock Ensemble and began releasing albums under his own name. *Out Of The Long Dark* has a meditative seriousness that was not new to his playing, but had certainly not been foregrounded quite this prominently before. The second album of the pair raised some worries of dwindling resolve, but the integration of the Kreisler String Orchestra is absolute and the playing is as taut and tense as ever, even on a rather muzzy recording.

Later, health problems, combined with writing and broadcast work, restricted his activities, though his appearances for other leaders were always revelatory.

Also, in brief:

*** **Alleycat / Direct Hits** BGO BGOCD 565. 75, 76.
An average studio album plus a compilation; odd combo.

*** **In Flagrante Delicto** BGO BGOCD 599. 2/77.
Recorded live in Düren, Germany. Nice playing, decent recording.

*** **The Pretty Redhead: BBC Sessions 71/82** Hux 038. 3/71, 10/82.
Recorded for overseas transmission (*71*) and for Charles Fox's BBC Radio 3 programme (*82*): two generations of Nucleus.

*** **Sounds And Sweet Airs (That Give Delight And Hurt Not)** Celestial Harmonies 13064. 5/92.

Atmospheric Shakespeare-inspired duos recorded with John Taylor (*org*) in Southwark Cathedral, where the poet's brother is buried.

Mike Carr (born 1937)

ORGAN, PIANO, VIBES

Born in South Shields, Carr was playing jazz in the Newcastle area from 1960. He moved to London and led several trios, eventually backing Ronnie Scott in the early '70s, and still plays in many small-group situations. A renowned expert on Hammond organs.

*** **Bebop From The East Coast 1960/1962** Birdland MC596 *Carr; Ian Carr (t); Gary Cox (ts); John McLaughlin (g); Midge Pike, John O'Carroll, Spike Heatley (b); Johnny Butts, Ronnie Stephenson, Jackie Denton (d). 60–62.*

A faded but lively memento of the Newcastle scene in the early '60s: monochrome hard bop of surprisingly vivid integrity, Cox's tenor the outstanding voice in a number of Carr groups, often with brother Ian on trumpet. The notes suggest a comparison with the Brown–Roach group, which isn't so far-fetched. They must have been even better live – although a few live tracks (one stray one from 1967 with young man McLaughlin on guitar) are actually no stronger than the studio ones.

*** **The Incredible Two-Man Orchestra** MacJazz 010 *Carr; Benny Waters (as, ts, cl, v). 80.*

Waters was a spring chicken of 78 when this live session was taped and he romps through a familiar standards programme like someone half his age. The vocals are attractively throaty and the clarinet-playing sounds like a discovery from a past age, but it's really Carr who dominates with swirling chases on the faster numbers and a slow, emphysemic totter when the pace drops.

*** **Good Times And The Blues** Cargogold CGCD 191 *Carr; Dick Morrissey (ts); Jim Mullen (g); Mark Taylor (d). 3/93.*

Three British venerables (Taylor isn't quite as senior) having fun on blues and bop lines and getting a good record out of it. While the writing is merely functional, the solos work up a rare head of steam, with Morrissey and Mullen eschewing the politely funky licks of their jazz-funk past. Carr likes to put the Hammond on a rasping, trebly setting and it gives some of his lightning runs an agreeably spine-tingling quality. An outside producer might have given Taylor a superior drum sound.

*** **Do It!** Birdland MC 598 *Carr; Guy Barker (t); Peter King (as); Dick Morrissey, Danny Moss, Ronnie Scott, Don Weller (ts); Victor Feldman (vib); Robert Ahwai, Tim Cansfield, Jim Mullen (g); Dave Collins, Marva Hicks, Janet Powell, Janice Harrison, Billy Mitchell (v). 98.*

Rollicking good stuff from arguably the best and most swinging organ player outside the United States (Oscar Peterson agreed) and some cuts that made it onto black radio Stateside, a rare accolade. As delivered by Canadian actor Billy Mitchel, 'Jazz Rap' is hysterical, every jazz nickname you ever heard squeezed into one song. Great work from Morrissey and some typically good stuff from Ronnie Scott, who thought Mike was the greatest, 'stoned or sober'.

*** **Stevenson's Rocket** Birdland MC502 *Carr; Steve Fishwick (t); Steve Kaldestad (ts); Robert Ahwai (g); Matt Fishwick (d); Simon Morton (perc). 8/02.*

A fan's notes on hard bop. Carr wrote ten of the 11 tunes and you can see why he calls this the Blue Note Band. Young Steve Fishwick cops licks off Lee and Freddie while twin brother Matt stokes the traps. Kaldestad is a cooler head. Carr does his usual but adds piano and vibes too. Ahwai adds a few guitar parts late in. Feeling the spirit!

Richard Carr

VIOLIN, VIOLA

Fine swing fiddler with a noticeable Stuff Smith influence but also a modernist side.

*** **Just The Two Of Us** Audiophile 263 *Carr; Howard Alden (g).* 88–89.

*** **String Things** Savant 2010 *Carr; Bucky Pizzarelli (g). 7/97.*

Oddly attributed to Carr alone, the Audiophile reissue is a set of pleasant, well-mannered standards performances, with Bud Powell's 'Parisian Thoroughfare' somewhat unexpected in amongst the show tunes. One looks for a bit more fire than this, something along the lines of Stuff Smith or Joe Venuti with Eddie Lang, but there's more on subsequent listens than a cursory audition might reveal. The Savant is just as oddly presented, with a lipsticked mouth pouting at guitar frets, like some Ohio Players record. The pace is perhaps a bit warmer with Pizzarelli, and Carr puts in a couple of original themes, 'Strictly Business' and 'St Elsewhere', that suggest he might do better airing his own material.

*** **In Walked Art** / *** **Biosphere** Leo CD LR 401 / 456 *Carr; Randy Kem (sax on Walked only); Mike Nord (g, elec); Art Maddox (p); Georg Hoffman (d, perc). 04; 06.*

We remain unsure whether this Richard Carr is the same guy as the one above. The style is definitely now much more radical, exploring some boundary between jazz and free improvisation. There are other discs by the Carr/Nord/Hoffman trio, but they are on small-circulation labels. The music here, with Carr doubling on viola and getting a rich, vocalized sound from it, is curiously affecting. Though Maddox and Kem are guests, the former is more securely integrated into the group. However, on this showing, and the evidence of other trio dates, Nord's electronics provide sufficient soundscape to support this curiously uplifting music without other participants. If it is the same guy, a remarkable change of direction.

Terri Lyne Carrington (born 1965)

DRUMS

A prodigy who played professionally in her early teens, she is infrequently sighted as a leader, but still gets calls from today's principals.

*** **Jazz Is A Spirit** ACT 9408 *Carrington; Wallace Roney, Terence Blanchard (t); Katisse Buckingham (ss); Gary Thomas (ss, ts, f); Greg Kurstin (ky); Herbie Hancock (p); Kevin Eubanks, Paul Bollenback, Jeff Richman, Danny Robinson (g); Malcolm-Jamal Warner (b, v); Bob Hurst (b); Darryl Jackson, Ed Barguiarena (perc). 2/01.*

**** **Structure** ACT 9427 *Carrington; Greg Osby (as); Adam Rogers (g); Jimmy Haslip (b). 11/03.*

Real Life Story, made for Verve in 1988, disappeared quickly. The belated follow-up was made quickly and rather *ad hoc* and if the writing is sometimes chilly and thin on melody, the playing is of a very high calibre. Hancock is on three straight-ahead tracks and proves that he remains an immense creative force when he's set a decent challenge. Thomas walks his usual line between gothic and extravagant and things like 'Journey Of Now' and the disarmingly sweet 'Princess' work as composition as well as food for improvisers. A taped conversation between Carrington and Jo Jones is set to a drum fusillade.

If it wasn't the classic she has in her, *Structure* comes close. Stronger material all round: Haslip, Osby and Rogers all contribute good tunes, with some typically inscrutable Osbyisms balancing the guitarist's unabashed lyricism. Carrington puts in three pieces and the slow 'Fire' is a terrific set-piece for the band. No waste, nothing crowded – an outstanding example of modern jazz.

Bill Carrothers (born 1965)

PIANO

Raised in Minneapolis, he worked locally as a teenager but moved to NY in 1988.

***(*) **Swing Sing Songs** Birdology 8573-86401 *Carrothers; Nicolas Thys (b); Dre Pallemaerts (d). 5/00.*

Carrothers is a class act, endowed with a formidable breadth of experience, and able to fit in with most contemporary jazz situations. That's often a problem when helming your own dates, but these records aren't short on confidence or ideas. There are a couple of earlier things, but it all hits its stride with this one. Carrothers seeks out material which even the likes of Mehldau hasn't thought about – 'Call Me Irresponsible'? Gordon Jenkins's 'Blue Evening'? Keith Jarrett is a spectre at this feast, in part because Carrothers has picked up the older pianist's annoying singalong habit, but it's Jarrett's acute melodic focus and concentration on line which Bill follows. When he does 'Donna Lee', it's tremulously slow, whereas Barry Harris's 'Reets And I' is fast bebop done teasingly straight. The music works a truce between rough-and-ready (nice 'live' studio sound) and absolute finesse, and it feels like a real trio at work.

***(*) **Ghost Ships** Sketch SKE 333030 *Carrothers; Anton Denner (ss, as, ts); Bill Stewart (d). 9/02.*

Another remarkable trio and record, with Carrothers helming material that seems to speak of mysterious past times, the sea and those who sail on her. There are three tracks here titled 'Ghost Ship' and there's also 'God Bless America' and 'The Navy Hymn'. Carrothers unearths another tune that everyone but him has forgotten in 'Your Hit Parade', and their version of Shorter's 'Water Babies', all cool lines and spartan dialogue, clinches a concept that feels both very present and attractively elusive. Denner gets into the spirit on his three horns, baleful at times, wistful at others.

*** **Armistice 1918** Sketch SKE 333043 2CD *Carrothers; Mark Henderson (cbcl); Matt Turner (clo); Drew Gress (b); Bill Stewart (d); Jay Epstein (perc); Peg Carrothers, Knob St Choir (v). 6/03.*

One can't fault Carrothers for ambition or originality. Here he creates a panorama of music from the First World War, everything from music hall songs such as 'I'm Afraid To Come Home In The Dark' to the made-to-measure patriotism of 'America I Love You' and 'The Rose Of No Man's Land'. Bill's wife Peg handles principal vocal duties, while the unusual choice of cello and contrabass clarinet play the music respectfully, imbued perhaps with Carrothers's own passion for history. Improvisatory material fills in the remaining spaces. Initially, we were in no-man's-land as far as final judgement is concerned, but it improves with knowing.

***(*) **Shine Ball** Fresh Sound New Talent FSNTCD 242 *Carrothers; Gordon Johnson (b); Dave King (d, waterphone). 12/03–12/04.*

This is a complete contrast to the above, 14 improvisations, pure and unadorned. Carrothers's sense of form prevents the threesome from getting into the remotest kind of free playing, and several of the pieces sound as if themes have emerged and blossomed within the space of three or four minutes. But this is some of the hardest kind of 'freedom' to achieve. King, a thrilling drummer in any situation, delivers some witty and accomplished playing, as does Johnson.

*** **I Love Paris** Pirouet PIT3012 *Carrothers; Nicolas Thys (b); Dre Pallemaerts (d). 5/04.*

*** **Keep Your Sunny Side Up** Pirouet PIT3021 *Carrothers; Ben Street (b); Ari Hoenig (d). 2/06.*

Though they appeared as a pair, these were actually recorded some way apart and, as is equally obvious above, with different groups. Not so obvious when you listen to the records. Carrothers has an exceptionally strong presence, and while there's a certain democracy in these line-ups, it's him you listen to. Take 'I Love Paris' itself, a slowed-down, almost brooding thing that seems to derive a certain bitter melancholy from the preceding 'Stars Fell On Alabama'. So commanding is the mood that one might almost grudge Thys his brief solo. At moments, Carrothers might be mistaken for Paul Bley, except those brown-edged chords sound like no one but himself and the little harmonic slippages are nicely individual.

You notice the latter most when he plays Monk, a cheeky 'Evidence' on the later record, wedged between the originals 'Salty Peanuts' and 'Church Of The Open Air'. The time-feel is very relaxed, but springy and capable of rapid transition into more abrasive tempos. The choice of material is intriguing. Though there's a nod to more recent pop in Joni Mitchell's 'Roses Blue', Carrothers clearly loves the old songs. His approach to 'Keep Your Sunny Side Up' is playfully abstract, sounding the tune but plucking at its edges until it falls apart in a lovely shimmer; the reprise is even better. 'Brother, Can You Spare A Dime?' on the other record has real poignancy and a sting of anger. *I Love Paris* is perhaps the more satisfyingly coherent of the two. Also maybe the more autumnal. Both are lovely, though.

Also, in brief:

*** **After Hours: Volume 4** Go Jazz 6037. N.D.

These trios with Billy Peterson (*b*) and Kenny Horst (*d*) are nice but one-paced.

*** **Duets With Bill Stewart** Birdology FDM 37002. 6/99.

A long-standing association that sounds too much like a private conversation.

Benny Carter (1907–2003)

ALTO SAXOPHONE, TRUMPET, CLARINET, VOICE

By 1928 he was already arranging for various NY bands, and leading his own groups. In 1936, he was staff arranger for the BBC Dance Orchestra in London. Back in the USA, he led his

own big band, 1939–41, but cut back to a sextet before moving to Hollywood in 1945, where he wrote for film and TV, while continuing to make jazz records. A dapper saxophonist, excellent trumpeter and an arranger with few peers, he was a last link to a jazz age now gone.

***(*) **Benny Carter 1929–1933** Classics 522 *Carter; Louis Bacon, Shad Collins, Leonard Davis, Bill Dillard, Frankie Newton, Howard Scott, Bobby Stark, Rex Stewart (t); J. C. Higginbotham, Wilbur De Paris, George Washington, Dicky Wells (tb); Jimmy Harrison (tb, v); Howard Johnson (as); Don Redman (as, v); Wayman Carver (as, f); Chu Berry, Coleman Hawkins (ts); Horace Henderson, Red Rodriguez, Luis Russell, Fats Waller, Teddy Wilson (p); Benny Jackson, Lawrence Lucie (g); Richard Fulbright, Ernest 'Bass' Hill (b); John Kirby (b, bb); Cyrus St Clair (bb); Big Sid Catlett (d, vib); Kaiser Marshall, George Stafford (d); other personnel unidentified.* 9/29–5/33.

***(*) **Benny Carter 1933–1936** Classics 530 *Carter; Henry 'Red' Allen (t, v); Dick Clark, Leonard Davis, Bill Dillard, Max Goldberg, Otis Johnson, Max Kaminsky, Eddie Mallory, Tommy McQuater, Irving Randolph, Howard Scott, Russell Smith, Duncan Whyte (t); Ted Heath, Keg Johnson, Benny Morton, Bill Mulraney, Floyd O'Brien, Wilbur De Paris, Fred Robinson, George Washington, Dicky Wells (tb); Howard Johnson, Andy McDevitt (cl, as); Wayman Carver (cl, as, f); Glyn Pacque, E. O. Pogson, Russell Procope, Ben Smith (as); Coleman Hawkins (cl, ts); Chu Berry, Buddy Featherstonehaugh, Johnny Russell, Ben Webster (ts); Pat Dodd, Red Rodriguez, Teddy Wilson (p); George Elliott, Clarence Holiday, Lawrence Lucie (g); Al Burke, Ernest 'Bass' Hill, Elmer James (b); Big Sid Catlett, Ronnie Gubertini, Walter Johnson (d); Charles Holland (v).* 5/33–4/36.

***(*) **Benny Carter 1936** Classics 541 *Carter; Max Goldberg, Tommy McQuater, Duncan Whyte (t); Leslie Thompson (t, tb); Lew Davis, Ted Heath, Bill Mulraney (tb); Freddie Gardner, Andy McDevitt (cl, as); E. O. Pogson (as); Buddy Featherstonehaugh (ts); Pat Dodd, Billy Munn, Gene Rodgers (p); George Elliott, Albert Harris, Ivor Mairants (g); Al Burke, Wally Morris (b); George Elrick, Ronnie Gubertini (d).* 4–10/36.

***(*) **Benny Carter 1937–1939** Classics 552 *Carter; Jack Bulterman, Sam Dasberg, Rolf Goldstein, Tommy McQuater, Lincoln Mills, Joe Thomas, Leslie Thompson, George Van Helvoirt, George Woodlen, Cliff Woodridge (t); Jimmy Archey, Lew Davis, George Chisholm, Vic Dickenson, Bill Mulraney, Harry Van Oven, Marcel Thielemans (tb); Tyree Glenn (tb, vib); Freddy Gardner, Andy McDevitt, Andre Van der Ouderaa, Wim Poppink, Jimmy Williams (cl, as); Fletcher Allen, Carl Frye, James Powell, Louis Stephenson (as); Alix Combelle, Sal Doof, George Evans, Buddy Featherstonehaugh, Coleman Hawkins, Bertie King, Castor McCord, Ernie Powell, Jimmy Williams (ts); Eddie Heywood Jr, Freddy Johnson, Eddie Macaulay, Nich De Roy, York De Souza (p); Albert Harris, Ulysses Livingston, Django Reinhardt, Ray Webb (g); Len Harrison, Alvis Hayes, Wally Morris, Jack Pet (b); Al Craig, Kees Kranenburg, Robert Montmarche, Henry Morrison (d).* 1/37–6/39.

**** **Benny Carter 1940–1941** Classics 631 *Carter; Emmett Berry, Doc Cheatham, Bill Coleman, Roy Eldridge, Jonah Jones, Lincoln Mills, Sidney De Paris, Rostelle Reese, Russell Smith, Nathaniel Williams (t); Jimmy Archey, Joe Britton, Vic Dickenson, John McConnell, Benny Morton, Milton Robinson, Madison Vaughan (tb); Eddie Barefield, George Dorsey, Chauncey Haughton, Ernie Purce, Bill White (as); George James (as, bs); Georgie Auld, Alfred Gibson, Coleman Hawkins, George Irish, Fred Mitchell, Ernie Powell, Stafford Simon, Fred Williams (ts); Sonny White (p); Bernard Addison, Everett Barksdale, William Lewis, Ulysses Livingston, Herb Thomas (g); Hayes Alvis, Charles Drayton, John Kirby, Wilson Myers, Ted Sturgis (b); Big Sid Catlett, J. C. Heard, Yank Porter, Keg Purnell, Berisford Shepherd, Al Taylor (d); Roy Felton, Maxine Sullivan, Joe Turner, The Mills Brothers (v).* 5/40–10/41.

Carter's charts, like his playing, are characteristically open-textured and softly bouncing, but seldom lightweight; though he had a particular feel for the saxophone section, and he pioneered a more modern approach to big-band reeds, his gifts extend throughout the orchestra. As a soloist, he developed in a direction rather different from that of Johnny Hodges. Carter's earliest recordings with the Chocolate Dandies and with McKinney's Cotton Pickers put considerable emphasis on his multi-instrumentalism. Set against trombonist Quentin Jackson's surprisingly effective vocals, he sounds poised and elegant – the essential Carter qualities – whatever his horn; and two takes each of 'Do You Believe In Love At First Sight' and 'Wrap Your Troubles In Dreams' demonstrate how beautifully crafted and custom-made his choruses habitually were.

None of these performances are included on the Classics format, which is surprising, since the first two sets include sides Carter recorded with Spike Hughes's Negro Orchestra. In the early '30s Carter's band was known as a proving ground for young talent, and the number of subsequently eminent names appearing in Carter sections increases as the decade advances. The London period under Henry Hall at the BBC saw some excellent recording with the local talent, including 'Swingin' At Maida Vale', and there are two separate Vocalion sessions with Elisabeth Welch, the first yielding the classic 'When Lights Are Low', the second superb arrangements of 'Poor Butterfly' and 'The Man I Love'. Later sets with Kai Ewans's orchestra and a variety of European bands are less striking; after five well-filled discs Carter's particular mastery does pall. There is little tension in a Carter solo, which is presented bright and fresh like a polished apple, and his seemingly effortless approach is rather hard to square with the values inherent in bebop.

***(*) **Benny Carter, 1943–1946** Classics 923 *Carter; Felix Barboza, John Carroll, Paul Cohen, Claude Dunson, Emmett Berry, Lewis Botton, Neal Hefti, Idrees Sulieman, Karl George, Louis Gray, Wallace Jones, William Johnson, Joe Newman, Shorty Rogers, Irving Lewis, Fred Trainer, Talib Daawud, Edwin Davis, Milton Fletcher, Jake Porter, Ted Buckner, Loyal Walker, Freddy Webster, Gerald Wilson (t); Alton Moore, J. J. Johnson, Charlie Johnson, Al Grey, John Morris, Henry Coker, John 'Shorty' Haughton, Bart Varsalona, George Washington, Dicky Wells, Andy Williams, Trummy Young (tb); Joe Epps, Jewell Grant, Porter Kilbert, Russell Procope (as); Willard Brown (as, bs); Tony Scott (as, cl); Don Byas, Harold Clark, Dexter Gordon, Eugene Porter, Bumps Myers, Flip Phillips (ts); Humphrey Bannon, Rufus Webster, Sonny White, Gerald Wiggins (p); James Cannady, Al Casey, W. J. Edwards, Freddie Green, Ulysses Livingston, Herman Mitchell (g); Charles Drayton, Thomas Moultrie, Curley Russell, John Simmons (b); Oscar Bradley, Percy Brice, J. C. Heard, Max Roach (d); Savannah Churchill, Dick Gracy, Bixie Harris, Timmie Rogers, Maxine Sullivan (v).* 10/43–1/46.

A good vintage, as witness all the rising stars in the ranks. The session of 21 May 1944 marked the recording debut of 18-year-old Max Roach, but it is also special for a superb Carter alto solo on 'I Can't Get Started', switching to trumpet for 'I Surrender Dear'. A couple of 1945 dates are under the nominal leadership of singers Savannah Churchill and Timmie Rogers, but they are very much in the line of Carter's own style of the time, and the vocals are not much more than a pleasant distraction. In 1945, Carter moved to California but he continued to work and record on the East Coast. A session for Capitol in December yielded 'Prelude To A Kiss' and 'Just You, Just Me', again on alto and trumpet respectively, with some strong soloing from the underrated Bumps Myers. Neal Hefti joined as arranger, but made no radical changes, and the early 1946 material for De Luxe sounds like a refinement of what Carter had been doing for a decade and more, with just a tiny acknowledgement here and there that bebop was happening. The disc closes with a couple of tracks featuring Maxine Sullivan, still in very good voice.

***** They All Had Rhythm** Hep CD 28 *Carter; Jimmy Mundy Orchestra; Gerald Wilson Orchestra.* 45–46.
A nice sampling of a fruitful period in Carter's life, with glimpses of the Mundy and Wilson operations as well. These are nicely transferred and very faithful versions, certainly streets ahead in sound terms of the Classics equivalent.

***** Groovin' High In LA, 1946** Hep CD 15 *Carter; Miles Davis, Fred Trainer, Calvin Strickland, Walter Williams (t); Ira Pettiford (t); Al Grey, Charlie Johnson, Johnny Morris, Candy Ross (tb); Willard Brown, Joe Epps (as); Harold Clark, Bumps Myers (ts); Bob Graettinger (bs); Sonny White (g); James Cannady, Thomas Moultrie (b); Percy Brice (d).* 7/46.
Carter returned to the US in 1938, by which time the big-band era was well under way. His sterling talents seem to have appealed more to other musicians than to the public at large. From the point of view of the dance floor, he offered little enough, but his arrangements sparkle and there is some astonishing musicianship. Miles Davis appears on the Hep compilation of Armed Forces Radio Service Jubilee transcriptions, a disc shared with the West Coast bands of Wilbert Branco, Gerald Wilson and Jimmy Mundy. These capture the final flowering of the big swing bands before economic constraints began to bite and bop took over the running.

****** 3, 4, 5: The Verve Small Group Sessions** Verve 849395 *Carter; Don Abney, Oscar Peterson, Teddy Wilson (p); Herb Ellis (g); Ray Brown, George Duvivier (b); Louie Bellson, Jo Jones, Bobby White (d).* N.D.
*****(*) Cosmopolite: The Oscar Peterson Sessions** Verve 521673 *Carter; Bill Harris (tb); Oscar Peterson (p); Herb Ellis, Barney Kessel (g); Ray Brown (b); J. C. Heard, Buddy Rich, Bobby White (d).* 9/52–11/54.
No exact dates are provided for the sterling *3, 4, 5* sessions for Norman Granz's label. The trios with Wilson and Jones saw the light of day only after 40 years in the vaults, though a similar session with Art Tatum and Louie Bellson *was* released. Far from wondering at the absence of a bass-player, one might almost wish that Jones had been left out altogether, so bright is the interplay between alto and piano. Wilson is supreme on 'June In January' and 'This Love Of Mine', a perfect vehicle for Carter's sinuous phrasing. An 'audio disclaimer' pointing out 22 seconds of 'slight wow and warbling' on 'Moonglow' is a touch disingenuous, since none of the quartet music is up to the rest of the album. Originally released as *Moonglow: Love Songs By Benny Carter And His Orchestra*, the material is lame, but beautifully played. The final three tracks, also unreleased, come from a super-session with rising star Peterson. Again, the drummer makes very little mark. Stuff Smith's 'Don't You Think' is intriguingly done. Despite some reservations, this makes a superb introduction to Carter at a fine stage in his playing career. *Cosmopolite* brings together material from the LPs *Benny Carter Plays Pretty, Alto Saxes and New Jazz Sounds*, as well as the one whose title has been recycled. There are, inevitably, some precious moments – a delightful quintet 'The Song Is You' – but really only the first of these records is essential.

***** Take The 'A' Train / *** Love Songs In A Swingin' Affair** Fresh Sound FSRCD 306 / Blue Moon BMCD 3079 *Carter; Pete Jolly, Maurice Vander (p); Pierre Michelot, Howard Roberts (g); Bob Bertaux (b); Christian Garros, Bob Neel (d).* 56, 63; 63.
Oddly set out in this useful reissue, with the 1963 Paris date dropped into the middle of the Hollywood material. There's some nice blowing with the West Coasters, and the French band (who also appear on the Blue Moon disc) do manfully, as well, but they're relatively minor moments.

****** Jazz Giant** Original Jazz Classics OJC 167 *Carter; Frank Rosolino (tb); Ben Webster (ts); André Previn , Jimmy Rowles (p); Barney Kessel (g); Leroy Vinnegar (b); Shelly Manne (d).* 6/57–4/58.
***** Swingin' The Twenties** Original Jazz Classics OJC 339 *Carter; Earl Hines (p); Leroy Vinnegar (b); Shelly Manne (d).* 11/58.
Carter's trumpet-playing was still sounding remarkably adept at this stage; it tailed off a bit in later years, though he maintained the difficult 'double' right into the '90s. The augmented *Swingin'* is generally pretty bland, though 'A Monday Date' and 'Laugh, Clown, Laugh' uncover some interesting harmonic wrinkles. The rhythm section was one of the best money could buy at the time, nicely balancing old and new. *Jazz Giant* is a terrific small-group record, full of imagination and invention, and the interchanges with Webster are classic..

***** Sax Ala Carter** Capitol 93513 *Carter; Jimmy Rowles (p); Leroy Vinnegar (b); Mel Lewis (d).* 2/60.
Recorded almost in real time with a professional swinging rhythm section and a set of recognizable standards, this was meant to showcase Carter's blowing prowess in a fairly easy-going context. The album's one curiosity is one of the extra tracks, 'Ennui', on which Benny makes a rare, some say his first, appearance on soprano saxophone. Rowles is in great form and Vinnegar and Lewis keep the pace crackling.

[illegible]

****** Further Definitions**
Impulse! 051229-2 *Carter; Bud Shank, Phil Woods (as); Buddy Collette, Teddy Edwards, Coleman Hawkins, Bill Perkins, Charlie Rouse (ts); Bill Hood (bs); John Collins, Barney Kessel, Mundell Lowe (g); Dick Katz (p); Ray Brown, Jimmy Garrison (b); Jo Jones, Alvin Stoller (d).* 11/61–3/66.
This is the best-known of all Carter's albums. Economics may have enjoined smaller ensembles, but Carter's feel for reed voicing is such that loss is turned to gain. The added profit is a spacious but intimate sound. Carter and Hawkins had recorded together in Paris before the war in exactly the same configuration as these sides: four saxophones, piano, bass, drums and guitar (Django Reinhardt!). Collins isn't quite up to that standard, but he has a sure and subtle touch. All the saxophones solo on 'Cotton Tail', with Benny leading off and Bean bringing things to a magisterial, slyly witty close. 'Crazy Rhythm' is an echo of the first meeting and both the senior men quote from each other's past solo. 'Blue Star' is intriguing: a complex, deceptive theme with another effective saxophone interchange.

The later session (originally *AdditionsTo Further Definitions*) came after a two-year film and TV hiatus in Carter's jazz

activities. If the intention was to reduplicate the sound and success of *Further Definitions*, it pretty much worked. Mundell Lowe and Barney Kessel are in a different league from Collins, and the guitar part has a prominence far beyond the earlier date. Shank and Edwards are both in strong, individual form, and Bill Perkins is splendid on a remake of 'Doozy'. Having the two dates together and in modern 20-bit sound is a huge plus; at more than 70 minutes, it's a good-value purchase.

*** **BBB & Co** Original Jazz Classics OJC 758 *Carter; Shorty Sherock (t); Ben Webster (ts); Barney Bigard (cl); Jimmy Rowles (p); Dave Barbour, Leroy Vinnegar (b); Mel Lewis (d). 4/62.*
A supergroup with lots of miles on the clock and not a terrific amount to say for itself. The combination of Carter, Webster and Bigard may sound inviting, but it turns into a dry and unforthcoming jam and the fires don't start until the later choruses of 'When The Sun Goes Down Blues'. Carter plays well within himself, elegant as ever but almost diffident in his approach to solos. Interesting for the personnel only.

***(*) **The Three C's** Sackville SKCD2-2058 *Carter; Bill Coleman (t, v); Henry Chaix Orchestra. 12/57–11/68.*
Shared with a couple of radio sessions headed by Bill Coleman, this finds Carter in congenial Swiss company on a visit to Baden in 1968 (eager Swiss fans persuaded him to do a handful of shows with Chaix's band). As so often, the locals play above themselves, inspired by their famous guest, and the music is quite delightful, with Carter originals such as 'Easy Money' and 'Titmouse' getting space alongside his ballad features on 'I Can't Get Started' and 'Body And Soul'. The Coleman material is from a decade earlier and is scarcely less enjoyable, the trumpeter taking a few laid-back vocals and enjoying the limelight.

***(*) **The King** Original Jazz Classics OJC 883 *Carter; Milt Jackson (vib); Joe Pass (g); Tommy Flanagan (p); John B. Williams (b); Jake Hanna (d). 2/76.*
Jackson was another brilliant improviser whose mellifluous approach led detractors to suspect him of giving short weight. Here again, he underlines his genius with a dozen blues choruses of immense sophistication. The closing D-flat blues opens up the kind of harmonic territory on which Carter and Flanagan both thrive, and the set ends with a ringing affirmation. Williams is rather anonymous and Pass seems to miscue slightly on a couple of faster ensembles. Otherwise hard to fault.

*** **Carter Gillespie Inc** Original Jazz Classics OJC 682 *Carter; Dizzy Gillespie (t); Joe Pass (g); Tommy Flanagan (p); Al McKibbon (b); Mickey Roker (d). 4/76.*
***(*) **Wonderland** Original Jazz Classics OJC 967 *Carter; Harry 'Sweets' Edison (t); Eddie 'Lockjaw' Davis (ts); Ray Bryant (p); Milt Hinton (b); Grady Tate (d). 11/76.*
Remarkable to think that as long ago as 1976 Carter was approaching his 70th birthday. There's an aldermanic quality to the AGM with Diz, much polite deference, some cheerful banter but not a great deal of classic music. He sounds in better form on the relaxed *Wonderland*, ably accompanied by Edison (Carter let others handle the brass duties by this stage) and an uncharacteristically cool Lockjaw Davis. 'Misty' was to remain a favourite, played with curious emphases and a wry unsentimentality.

***(*) **Live And Well In Japan** Original Jazz Classics OJC 736 *Carter; Cat Anderson, Joe Newman (t); Britt Woodman (tb); Budd Johnson (ts); Cecil Payne (bs); Nat Pierce (p); Mundell Lowe (g); George Duvivier (b); Harold Jones (d). 4/77.*

***(*) **Montreux '77** Original Jazz Classics OJC 374 *Carter; Ray Bryant (p); Niels-Henning Ørsted Pedersen (b); Jimmie Smith (d). 7/77.*
1977 was a monster year at Montreux, and the Carter set was a highlight in Pablo's mass taping; he played better with Basie the following day, but 'Three Little Words', 'Body And Soul' and 'On Green Dolphin Street' here are absolutely sterling. Turning 70, Carter seemed to be playing like a man half his age. Carter loved Japan and they treated him like a minor deity. The April visit saw him trading superbly crafted licks with all and sundry.

*** **All Stars** Sonet SNTF947 *Carter; Nat Adderley (t, v); Red Norvo (vib); Horace Parlan (p); Red Mitchell (b); Ronnie Gardiner (d). 7/85.*
One of the best of the later sessions, recorded in the relaxed atmosphere of Sonet's studio, but with three bonus tracks recorded at Restaurant Strombsborg in Stockholm. The solo space is nicely varied, with 'Here's That Rainy Day' a feature for Norvo and 'Work Song' (with a vocal from Adderley) featuring Parlan prominently and no horns. Benny is on hand for seven of the nine cuts, sounding quietly magisterial and never missing a note.

*** **Meets Oscar Peterson** Pablo 2310926 *Carter; Oscar Peterson (p); Joe Pass (g); Dave Young (b); Martin Drew (d). 86.*
How much more interesting this might have been as a duo. Even allowing for some melodic breaks from Pass, the rhythm backings often seem superfluous. 'Baubles, Bangles And Beads' moves at the gentle lope both men seemed to prefer by then, and Peterson's statement of the theme is about as straightforward as he's ever been. There were a few more, all deleted, but the gentleman himself enjoyed a quiet retirement until he finally left us in his 96th year.

Also, in brief:

*** **When Lights Are Low** Conifer/Happy Days CDHD 131. 4–10/36.
A useful abstract of the London sessions Carter made for Vocalion. Conifer have even managed to unearth one track – a rejected take of 'Gin And Jive' – not covered by Classics' completism.

(*) **The Alternative Takes Vol. 1 1936–1940 / More Alternative Takes 1936–1937 / The Alternative Takes Vol. 2 1940–1946 Neatwork RP 2019 / 2063 / 2030. 4/36–5/40; 4/36–8/37; 5/50–4/46.
Given that Carter's arrangements were so smooth and his solos hardly examples of tortured expressionism, these will only appeal to very serious collectors.

*** **Benny Carter, 1946–1948 / *** ... 1948–1952** Classics 1048 / 1297. 46–48; 48–52 .
Includes fine sessions for Keynote and Blue Note; a well-oiled machine running on the smoothest tracks in America.

*** **Benny Carter, 1952–1954** Classics 1400. 7/52–1/54.
Classics reach the Granz years: both the Peterson dates and a later orchestra session which deploys just trombones with Carter's alto, rhythm and strings; also some nice Victor big-band cuts from earlier in the same year.

*** **Benny Carter And The Jazz Giants** Pablo OJCCD 1084. 54–88.
Name a major jazz figure of the last three or four decades who *isn't* there. Slightly overpowering personnel list but undoubtedly fine music.

(*) **Tickle Toe Vee Jay VJ-024. 7/64.
All sax and no brass makes for a curious interlude in what was otherwise a busy time in Hollywood. Six of the ten charts are by

Lalo Schifrin, and at less than 30 minutes this is strictly for Carter completists.

***** Summer Serenade** Storyville STCD 4047. 8/80.
In Scandinavia, with locals. It takes a certain genius to make 'Back Home In Indiana' and 'When Lights Are Low' sound quite as freshly minted as Carter does here.

*****(*) The Music Master** Proper PROPERBOX68 4CD. 12/30–8/52.
As good an introduction as you might wish, with appearances from Django Reinhardt, Teddy Wilson, Coleman Hawkins, Oscar Peterson and many more.

****(*) The Best Of Benny Carter** Pablo PACD 2405
Odd and uninspired choice of material. Better to stick to the original Pablos.

Betty Carter (1930–98)

VOICE

'Betty Bebop' sang with Lionel Hampton in the '40s, then broke off to raise a family. Returning in 1969 she became the most demanding and virtuosic of jazz singers, her touring groups little academies for young players, and until her unexpected death she maintained a ferocious appetite for performing.

***** Let's Fall In Love** Gambit 32047 *Carter; Conte Candoli, Joe Ferrante, Bernie Glow, Nick Travis (t); Jimmy Cleveland, Urbie Green (tb); Danny Bank, Al Cohn, Sam Markowitz, Seldon Powell (reeds); Jerome Richardson (f); Ray Bryant, Hank Jones (p); Milt Hinton, Wendell Marshall (b); Osie Johnson, Philly Joe Jones (d); Gigi Gryce (cond); a.o.* 5 & 6/55–8/60.
***** Out There** Blue Moon 1622 *Carter; Ray Copeland, Kenny Dorham (t); Melba Liston (tb); Benny Golson (ts); Jerome Richardson (ts, f, bcl); Sahib Shihab (bs); Wynton Kelly (p); Sam Jones (b); Specs Wright.* 2/58.
*****(*) Inside Betty Carter** Capitol 89702 *Carter; Harold Mabern (p); Kenny Burrell (g); Bob Cranshaw (b); Roy McCurdy (d); others unknown.* 4/64, 5/65.
***** Finally** Roulette Jazz 53332 *Carter; Norman Simmons (p); Lisle Atkinson (b); Al Harewood (d).* 12/69.
Betty Carter quickly transcended the 'bop vocalist' tag and created a style that combined the fluent, improvisational grace of an alto saxophone with an uncanny accuracy of diction. Even when her weighting of a lyric is almost surreal, its significance is utterly explicit and sarcastically subversive. The latter quality has allowed her to skate on the thin ice of quite banal standard material, much of which has acquired a veneer of seriousness from nowadays being heard only as instrumentals; 'Body And Soul' on *Finally* is the obvious example, medleyed with 'Heart And Soul' on the 1969 live album, taped at New York's Judson Hall.

Some of the pieces on *Finally* are left deliberately raw. 'Girl Talk' is wild, but what is she thinking about as she sings 'The Sun Died' or 'You're A Sweetheart'? With Carter the charge of emotion isn't always obvious. What these sides consistently demonstrate is a stock-in-trade ability to reshape a song so radically that it becomes something quite new which retains only a few subtle reminders of its original. A process similar, in other words, to the contrefacts on standard material made by the bebop pioneers, but with the added complication of words which overturn expectations of what female jazz singers might be expected to say.

The surviving discography is still thin. A couple of posthumous releases revealed Carter once again as a formidable improviser from the first. The Gambit record brings together early material formerly on *Meet Betty Carter & Ray Bryant* (noted below), *Social Call* and *Modern Sound*. The other one, *Inside*, augments a brief studio album with some tracks from the following year with Kenny Burrell and an unidentified group. The set is treasured for a tiny version of 'My Favorite Things', about 57 minutes shorter than the later Coltrane versions, and a lovely 'New England'.

♛ ** The Audience With Betty Carter** Verve 835684 2CD *Carter; John Hicks (p); Curtis Lundy (b); Kenny Washington (d).* 12/79.
Carter could sound becalmed in a studio. The title here is double-edged, because she needed a crowd to bounce off. She works the room here with consummate skill, sliding from the slightly squeaky *faux naïf* mannerisms that prompted Hampton to call her 'Betty Bebop' (after cartoon character Betty Boop) to soaring climbs up off the bottom that wouldn't disgrace Sarah Vaughan. It's a long album and one that requires a bit of time spent on it. The opening piece, 'Sound (Movin' On)', is a staggering 25 minutes in length. 'The Trolley Song' is an orthodox swinger, but who else would have thought of handling Carlos Garnett's 'Caribbean Sun' in this way, and who else is capable of giving 'Everything I Have Is Yours' a drench of irony? The pace changes on disc two and one's first instinct might be that Carter has run out of steam. Emphatically not so. 'Can't We Talk It Over?' medleyed with 'Either It's Over Or It Isn't' and later 'Spring Can Really Hang You Up The Most' are remarkable (re)inventions, subtle and deeply coded. Put it this way: Billie Holiday doesn't have a 'crowned' album.

Also, in brief:

***** Meet Betty Carter & Ray Bryant** Collectables 5676. 5/55.
Already reviewed under Ray Bryant's entry, this was an important showcase for Betty, originally on Columbia.

***** Round Midnight** Atlantic 80453. 8/62, 1/63.
Carter recorded little in the '60s, but there are some great cuts here, backed by Claus Ogerman and Oliver Nelson. 'Two Cigarettes In The Dark' stands out.

***** I'm Yours, You're Mine** Verve 533182. 96.
Officially a Verve/Bet-Car co-release, this late release was a frank disappointment, staccato and strained.

Daniel Carter

SAXOPHONES, FLUTES, CLARINET, TRUMPET, PIANO

A strangely uncelebrated figure on the NY free scene, he honed his multi-instrumentalism with Gunter Hampel and Bob Moses and has been a member of Other Dimensions in Music.

***** Principle Hope** Sublingual 012 *Carter; Jonathan LaMaster (vn, bowed metal); Peter Kowald (b); Laurence Cook (d, perc).* 3/01.
***** Luminescence / ***(*) Language** Aum Fidelity 25 / Origin 82400 *Carter; Reuben Radding (b); Gregg Keplinger (d on Language only).* 10/01; 5/02.
*****(*) The Dream** 577 Records 577-6 *Carter; William Parker (b, tba, shakuhachi); Federico Ughi (d).* 7/05.
Carter seems to have no appetite for the spotlight. All of these are collaborative ventures and collectively attributed, but time, surely, for fuller recognition for a figure who brings a quiet authority to all his projects. The quartet with LaMaster, Kowald and Cook

stands aside in being one of the great bassist's last appointments before his untimely death. Carter seems drawn to powerful bass players, as the trio with Parker and long-term associate Ughi testifies, but it's his own buzzy, resonant lines which catch the attention. He's more assertive than usual on the Sublingual date, which was recorded live at the Tramont Theatre in Boston, often increasing his dynamics to cope with an unresponsive acoustic. Kowald is masterly, of course, but it's the interplay of the other three, with LaMaster producing a unique string sound and some intriguing harmonics with his bow on other surfaces, that really makes the record crack along.

The trio date is terrific. Carter opens with a torrent of sound on piano, before switching to flute and then gradually working his way through his other horns. Parker switches to his tuba for 'The Truth In The Core'. Ughi keeps the pulse light and fast in most cases, perhaps a little busy on his cymbals but with lots of texture. Carter himself sometimes sounds like Joe McPhee in philosophical mode, though that is partly an impression imported from more obviously multi-instrumental situations. He's still identifiable even when he settles on just one horn in the duo date with Radding, recorded in Seattle in the sombre weeks just after 9/11. The bassist's relatively conventional approach is deceptive in the extreme. Both men are in cracking form on the long 'Refracted Light and Grace', more successful than the opening improvisations where they just seem to be getting used to each other. On alto, Carter sounds uncommonly like Dewey Redman.

The trio disc has more of Radding's effective *arco* work and finds Carter concentrating on his default smaller horn. 'Aphasia' and the title track blister along, but the big surprise is 'Never 3 Saturday', a long quasi-ballad, packed with feeling.

James Carter (born 1969)

SOPRANO, ALTO, TENOR, BARITONE AND F-MEZZO SAXOPHONES, BASS AND CONTRABASS CLARINETS, FLUTE

From Detroit and via the Tough Young Tenors, he has made an immediate and sustained impact, blending traditionalism with a near-avant-garde sensibility.

*****(*) JC On The Set / *** Jurassic Classics** Columbia CK 66149 / 67058 *Carter; Craig Taborn (p); Jaribu Shahid (b); Tani Tabbal (d). 4/93; 4/94.*

From *those* initials much was expected; not miracles perhaps, but certainly something special. The debut album delivered in trumps. Delving into unexpected corners of the repertoire – Sun Ra's 'Hour Of Parting', the obscure Texan John Hardee's 'Lunatic' – alongside 'Caravan' and 'Sophisticated Lady', Carter sounds like a Detroit player through and through: metallic, brisk and heated. He quickly demonstrated that he had things of his own to say, whether down in baritone range or squealing and testifying as on the original 'Blues For A Nomadic Princess'; the story was that he kept a bunch of old horns in his practice room, in order to explore all the sonorities. Choosing a Don Byas tune, 'Worried And Blue', pointed to a more than fashionable interest in classic jazz and its forgotten warriors. The phrasing is immaculate, the tone youthfully wayward here and there but still authentic.

Jurassic Classics probably came too soon on top of a tough and busy year. Second time out, the burnish wasn't quite bright enough to blot out some of the weaknesses: a tendency to barge through a tune, shake it painfully by the hand in a mistaken outflow of respect, fail to do it justice. The second album put him ever more clearly in touch with the jazz mainstream, but it found him flailing a bit.

****** The Real Quietstorm** Atlantic 782742 *As above, except add Dave Holland (b); Leon Parker (d). 10–11.94.*

Signing for Atlantic was salutary for an artist who had previously seemed to be going in umpteen directions at once. To some extent, it's a showcase, a chance to try out paces on six different horns, including bass flute on the extraordinary 'Ballad For A Doll', which also features Holland. But it's also an album which demonstrates that Carter is not just a flash multi-instrumentalist but a musician who chooses his persona carefully. The tenor monologue 'The Stevedore's Serenade' is still one of the most startling saxophone performances of the '90s, and, though the title is dismal, 'Intimacy Of My Woman's Beautiful Eyes' is alto-playing that invites comparison with Dolphy's on 'Tenderly'. It's the two baritone duets, with Taborn on 'Round Midnight' and Shahid on 'Eventide', that stand out.

****** Conversin' With The Elders** Atlantic 7567 82908 *As above, except omit Holland, Parker; add Lester Bowie, Harry 'Sweets' Edison (t); Larry Smith (as); Buddy Tate (ts); Hamiet Bluiett (bs). 10/95–2/96.*

An inspired idea: to throw Carter up against the very ancestral voices that haunt and propel him. Both guests and material come from out of a past not always so very distant, but certainly very different from the scene the young man inherited. Carter's loyalty to Shahid, Tabal and Taborn is exemplary, and they form a unified background for the guest spots.

The most venerable, chronologically speaking, are Edison and Tate, and 'Lester Leaps In' and 'Centrepiece' with Sweets and 'Moten Swing' and 'Blue Creek', the latter with Buddy on clarinet, are convincingly, supremely authentic. The paired altos on 'Parker's Mood' almost cancel each other out, so rigorously do they observe the master's cadence, and Smith – heard, as all the guests are, through the left channel – doesn't seem to want to bust loose. The set kicks off, wonderfully but rather deceptively, with Bowie's 'Freereggaehibop', on which his entire armoury of rips, snorts, smears and impossibly low-register vocalizations are used. Appropriately, he comes back to round off the album with 'Atitled Valse', but by then the honours have already been secured by Bluiett and by two fantastic baritone duets, on Coltrane's 'Naima' and, more boldly, on Anthony Braxton's 'Composition 40Q', one of the more approachable themes in the Braxton canon, but still a startling piece to cover.

Carter is playing with dazzling confidence and restrained power. His early tendency to over-emphasize the attack has given way to a breathily intimate sound which can be scaled up or down in keeping with the material.

*****(*) In Carterian Fashion** Atlantic 83082-2 *Carter; Dwight Adams (t); Cassius Richmond (as); Henry Butler, Cyrus Chestnut, Craig Taborn (org); Kevin Carter (g); Steve Kirby, Jaribu Shahid (b); Alvester Garnett, Leonard King, Tani Tabbal (d). 98.*

A swirling, raucous album, centred on the blues and marked by a choppy, rhythmically agitated organ sound. Oddly, despite featuring three such different players as Taborn, Chestnut and Butler on the Hammond, the sound is rather uniform. The young saxophonist is still conversing with elder spirits, including two arrangements of traditional material, 'Down To The River' and 'Trouble In The World', the latter emerging out of free-form chaos and into one of the most orderly and plain-spoken things on any of the records. 'Skull Grabbin'' is restless and fractured, an uneasy piece that sounds too much like a grab for shock value.

Carter's bass clarinet work on 'Odyssey' weaves an illuminating counterpoint with trumpet and alto over a softer than usual Hammond track. 'Frisco Follies' is the somewhat token workout on the other horns, baritone and soprano. Increasingly, though, Carter sounds like a genuine tenorman. The tribute to Lockjaw Davis builds an idiosyncratic solo round two almost subliminal Jaws licks. Yves Beauvais's production is crisp and deliberately unresonant, leaving the horns floating in free space.

*** **Out Of Nowhere** Half Note 4520 *Carter; Hamiet Bluiett (bs); Gerard Gibbs (org); James Blood Ulmer (g); Leonard King (d).* 5/04.
This picks ups where *Live At Baker's* (see below) left off, a high-energy jam recorded at the Blue Note in New York with patchy walk-ons from Bluiett (who takes part in a baritone duet on 'Song For Camille') and a lusty but directionless Ulmer, who tears into 'Little Red Rooster' before drifting into soul territory on 'I Believe I Can Fly'. The best of the record is in the opening stages, with an interesting, if unorthodox, trio version of the title-tune and a fine take on Benny Golson's 'Along Came Betty'. Good sound and bags of energy, but the wheels seem to have come off Carter's inexorable rush.

Also, in brief:

*** **Layin' In The Cut** Atlantic 83305. 11/99.
This was again intended to demonstrate eclecticism, but Carter's take on Django Reinhardt is wholly unsuccessful. He falls back on outlandish horns: bass and F-mezzo saxophones.

(*) **Chasin' The Gypsy Atlantic 83310. 2/00.
An abrasive funk project that veers towards Ulmer-school harmolodics. Most of the tracks are credited collectively.

*** **Gardenias For Lady Day** Columbia 514879. N.D.
Reopening his Columbia account with a notably restrained Billie Holiday tribute.

*** **Live At Baker's Keyboard Lounge** Warners 9362-48449-2. 6/01.
This adieu to Warners was cut over three days at the Detroit club, with David Murray and Johnny Griffin (*ts*) sitting in. Carter gets almost absurdly far out on the jam staple 'Tricotism' and then it's a parade of showbiz cameos.

*** **Gold Sounds** Brown Brothers 1. 9/04.
A tribute to pop band Pavement; makes sense if you know the originals; otherwise a bit thin.

John Carter (1928–91)

CLARINET, ALTO AND TENOR SAXOPHONES, FLUTE

Born in Fort Worth, where he played with Ornette Coleman in the '40s, he moved West in 1961 and joined up with Bobby Bradford later in the decade. A dedicated teacher, he brought his own studies of clarinet and Afro-American lore together in a rich and detailed jazz.

***(*) **Seeking** hatOLOGY 620 *Carter; Bobby Bradford (c); Tom Williamson (b); Bruz Freeman (d).* 1/69.
*** **Tandem 1** / *** **Tandem 2** Emanem 4011 / 4012 *Carter; Bobby Bradford (c).* 79; 4/82.
In 1964, Carter founded the New Art Jazz Ensemble with Bradford, one of a number of quietly influential groups that give the lie to received notions about 'West Coast jazz'. They made *Seeking*, now reissued on hatOLOGY, and then *Secrets*, the latter for Revelation in 1971 and 1972, one of whose tracks, 'Circle', was a cornet/clarinet duo. *Seeking* was almost all Carter material, of which the title-track is the best, though almost eclipsed by Bradford's closing 'Song For The Unsung', his only writing credit. The other members don't seem entirely at ease with the music, but that uncertainty, if such it be, makes them play spaciously and with due deference to the leaders, which actually enhances the performances.

'Circle' resurfaces in live form on the first volume of *Tandem*. It should be said that the sound on these live recordings is pretty deplorable. The April 1982 concert tape, from Worcester, Mass., is marred by print-through (the trick was to store music tape tail-out) and traffic noise, while the remaining three pieces, recorded earlier in San Francisco, were captured on cassette. 'Tandem' kicks off both sessions, a warm-up piece with enough self-conscious showmanship to win over the flintiest sceptic. Carter often plays the normative role, bringing the music back to a more logical and discursive position, tempering Bradford's fieriness. Both men take solos: Bradford's forcefully romantic 'Woman' on *Tandem 2* and 'Portrait Of JBG' on the first disc, Carter's 'Angles', two versions of 'Echoes From Rudolph's' (one on each CD) and the startling 'Les Masses Jigaboos', which anticipates his ambitious Afro-suite of later years. Important music.

*** **Dauwhe** Black Saint 120057 *Carter; Bobby Bradford (c); Charles Owens (ss, cl, ob); James Newton (f); Red Callender (tba); Roberto Miguel Miranda (b); William Jeffrey (d); Luis Peralta (perc).* 2 & 3/82.
In the decade before his death, Carter worked at a multi-part sequence of suites called *Roots And Folklore: Episodes In The Development Of American Folk Music*. Unfortunately, little remains in print. *Dauwhe*, which represents African origins, is strongly articulate and marked by some excellent playing, from Newton in particular, but sadly it isn't as strong a date as *Castles Of Ghana* (formerly on Gramavision) and, out of context with other chapters like *Dance Of The Love Ghosts* and *Fields And Shadows On A Wall*, it can only be heard as an intriguing but isolated experiment.

Kent Carter (born 1939)

DOUBLE BASS, CELLO, VIOLIN, KEYBOARDS

Born in New Hampshire, he often gravitates to quieter locations; nevertheless he was part of the free revolution in jazz and worked with Paul Bley, Steve Lacy and the Jazz Composers Orchestra.

*** **Beauvais Cathedral** Emanem 4061 *Carter; Michala Marcus (f); Richard Marechin (p); Carlos Zingaro (vn).* 3–12/74.
***(*) **The Willisau Suites** Emanem 4105 *Carter; Albrecht Maurer, Carlos Zingaro (vn); François Dreno , Emmanuelle Roch (vla).* 3/84, 7/97.
*** **The Juillaguet Collection** Emanem 4033 *Carter; Albrecht Maurer (vn).* 8/96.
*** **Intersections** Emanem 4130 *As above, except add Katrin Mickiewicz (vla).* 1 & 8/04, 6/05.
Carter lives somewhat out of the way, in a tiny village in the south of France, where he and his partner run a music, arts and dance studio (MAD). *Beauvais Cathedral* was his first album. It isn't quite a solo project, though what sounds like a string quartet on

'Steps' is the result of careful overdubbing. Carter worked closely with Emanem's Martin Davidson, using fairly archaic equipment; nevertheless, the results are warm, resonant, 'live' in feel and consistently fascinating. There are three short double-bass solos, a virtuosic cello solo which uses rhythm and dynamics to create an illusion of overdubbing (or two players) and a number of 'ensemble' pieces. Some of these are created with other players, some as tape collages, and 'Play Time', dedicated to Steve Lacy, is a cello dialogue with a radio receiver.

Carter convened his String Trio in 1979 and has returned to the form on a number of occasions since. The reissue of *Willisau Suites*, with Zingaro, is doubly welcome for the inclusion of two tracks from a later group with Maurer and Roch. It's stirring, slightly mysterious music. Carter is involved on every track except for a brief dialogue between Zingaro and Dreno.

A much later string collaboration, *The Juillaguet Collection* was recorded at the Carters' dance centre. Maurer is the bassist's junior by two decades, but their musical understanding is complete and the ten full-length performances and final fragment are each and all worthy of prolonged attention. The most recent of the group, *Intersections*, is delightful in every way. The long opening 'March 17' is a composed piece with a light folkish quality reminiscent of Jánaček, or perhaps Delius in his American mode. Some episodes call for unconventional articulations: scraped harmonics, jazzy strums on the bass. A 'Blithe' improvisation follows and immediately reveals how close the Trio's written and improvised languages actually are. Maurer's 'Eigens For Eidens' is another substantial composition, and Mickiewicz also contributes the mournful 'Pupalka', but the remainder is divided between further Carter compositions and three more improvs, of which 'Exuberance' is the major statement. Some will find the instrumentation insufficiently 'jazz' (even when deployed in a 'Blues Suite'), but it's hard to find fault with music as finely executed as this.

Regina Carter

VIOLIN

Came out of Detroit and formerly a member of the String Trio Of New York.

*** **I'll Be Seeing You: A Sentimental Journey** Verve 62260 *Carter; Xavier Davis (p); Matthew Parrish (b); Alvester Garnett (d); Dee Dee Bridgewater (v).* 1/06.

Carter's work for Atlantic and Verve hasn't stayed around long. There are another half-dozen albums in the back catalogue, so this solo current survivor picks up the story some way down the trail. Her technique is striking and original but she seems to lack a conceptual focus. The fine 2000 *Motor City Moments*, albeit an album where she had to compete for space with guests James Carter, Marcus Belgrave and Barry Harris, seemed to point a way forward. But then Carter made *Paganini: After A Dream*, which seemed a bit hung up on classicism and her use of a violin once owned by the great maestro. This one is more personal, a set of old songs and themes loved by her late mother. They range from swing-era favourites like 'A-Tisket A-Tasket' and 'Bei Mir Bist Du Schön' (featuring Bridgewater) to Greig's 'Anitra's Dance', all of which sits slightly oddly alongside 'St Louis Blues'. The group is fine, Carter's playing has reached a new plateau of excellence, but the project feels contrived and the materials incoherent.

Ron Carter (born 1937)

DOUBLE BASS, CELLO, PICCOLO BASS

Joined Chico Hamilton in 1962, then was with Miles Davis, 1963–8. Hugely in demand as session-man and teacher, although his own records have had mixed success, flirting with jazz-rock and chamber music rather than straight-ahead playing.

*** **Where?** Original Jazz Classics OJC 432 *Carter; Eric Dolphy (as, bcl, f); Mal Waldron (p); George Duvivier (b); Charli Persip (d).* 6/61.

Doubts that a young black boy could possibly play convincing cello led to the pre-teen Carter switching to bass, and launching a remarkable career. Perhaps only Ray Brown has recorded more on the instrument, but whereas Brown's solo career was rather late in starting, Carter has such innate musicality that he has always been able to sustain progress as a leader in his own right. With *Where?* he is unfortunate in that the record will always be seen as an item in the Eric Dolphy discography rather than Carter's own. It's dominated by a brilliant bass/clarinet duo of the sort Dolphy created many times with Charles Mingus, and by a fine, unsentimental reading of 'Softly, As In A Morning Sunrise'. Carter plays cello on 'Really' and 'Saucer Eyes' as he had done on Dolphy's second album, *Out There*, also originally released on New Jazz. Waldron and (on the two cello tracks) Duvivier give firm support, and Persip once again displays high skill.

*** **Peg Leg** Original Jazz Classics OJCCD 621 *Carter; Jerry Dodgion, Walter Kane, George Marge (reeds); Jay Berliner (g); Kenny Barron (p); Buster Williams (b); Ben Riley (d).* 11/77.

Carter's Blue Notes are mostly unavailable outside Japan, which leaves the legacy rather slight. *Peg Leg* is very good indeed, with a first-rate version of Monk's 'Epistrophy', featuring the light, fast sound of piccolo bass. There remain some doubts about the recording, even on CD, and the band is interesting rather than involving. Dodgion is in good form, but he never quite gets on top of challenging themes and arrangements, and too often seems to go for obvious ideas and merely quirky sound.

**** **Third Plane** Original Jazz Classics OJCCD 754 *Carter; Herbie Hancock (p); Tony Williams (d).* 7/77.

A killer band, and easily Carter's most impressive showing under his own name. There is a good deal of solo bass material, as one would expect, but all of it makes sense in context and is so well constructed and executed that it never palls. Commercial pressures being what they were, it wasn't easy for players of Hancock's and Williams's generation to make an acoustic piano record in 1978. Williams doesn't quite get the point and he thrashes about at inopportune moments, but Carter's big gloopy fills on 'Stella By Starlight' and Hancock's 'Dolphin Dance' are absolutely perfect for the job.

*** **New York Slick** Original Jazz Classics OJC 916 *Carter; Art Farmer (flhn); J. J. Johnson (tb); Hubert Laws (f); Kenny Barron (p); Jay Berliner (g); Billy Cobham (d); Ralph McDonald (perc).* 12/79.

*** **Patrão** Original Jazz Classics OJCCD 778 *Carter; Chet Baker (t); Amaury Tristao (g); Aloisio Aguiar, Kenny Barron (p); Jack DeJohnette, Edison Machado (d); Nana Vasconcelos (perc).* 5/80.

Smooth, sweet, but not cloying, and not really all that 'slick', either: the 1979 session doesn't exactly have the constituents breaking sweat, but the pleasure of having such a line-up is something that Carter clearly delighted in, and if the results are still on the predictable side it's a handsome effort.

Three tracks featuring just Baker, Carter, Kenny Barron and Jack DeJohnette stand out head and shoulders from the rest on the slightly wet and uninspired *Patrão*. Only Barron of the *norteamericanos* sounds at ease with the basic idiom and the scene-setting is discursive and flat. The trumpeter was playing well around this time and turns in a couple of beautifully weighted and crafted solos. Barron is rock steady and never less than convincing, but he has been mixed very oddly, with a lot of compression.

***(*) **Telepathy** Concord CCD 4963 2CD *Carter; Jim Hall (g).* 11/82, 8/84.
These fine duos with guitarist Hall were originally released as two albums, *Live At Village West* and *Telephone*. The sound on the live disc leaves something to be desired, but there are excellent performances of 'All The Things You Are', 'Embraceable You', 'Bags' Groove', 'Baubles, Bangles And Beads' and Sonny Rollins's calypso 'St Thomas'. Carter's statement on 'Bags' Groove' is one of his best on record, a beautifully shaped and meltingly expressive solo that avoids all the clichés that have attached to the tune. Hall is perhaps heard to better advantage on the studio album, which highlights his unobtrusive and pitch-perfect accompaniment. The mix is pristine and so are the performances, and no surprise that the key track is that old duo standard, 'Alone Together'.

*** **The Bass And I** Blue Note 59698 *Carter; Stephen Scott (p); Lewis Nash (d); Steve Kroon (perc).* 97.
Back with Blue Note. It's standards-based, which somehow restricts any individuality. On 'You And The Night And The Music', 'Someday My Prince Will Come' and 'The Shadow Of Your Smile' one might be listening to A. N. Other and his All Stars, but then comes a flash of real insight and originality, as in the three subtly multidimensional originals which lift the record out of the ordinary. Scott was still finding his feet and there were to be other drummers over the next couple of years, but Steve Kroon booked his place in Ron's working outfit and delivered from the off.

*** **Orfeu** Blue Note 22490 *Carter; Houston Person (ts); Stephen Scott (p); Bill Frisell (g); Payton Crossley (d); Steve Kroon (perc).* 99.
*** **When Skies Are Grey** Blue Note 30754 *Carter; Stephen Scott (p); Harvey Mason Sr (d); Steve Kroon (perc).* 5/00.
Carter's affection for Latin rhythms has never been more clearly expressed than on these two Blue Notes. *Orfeu* offered up a slightly unexpected personnel, but Person and Frisell meld beautifully. One of the highlights is Carter's arrangement of Dvořák's 'New World' *largo*, here known as 'Goin' Home'. It and the preceding 'Por-Do-Sol' are the key to an elegantly crafted record.

The later set is no less gentle and unassuming, but its occasionally soporific mood camouflages some formidable playing from all concerned. Mason and Kroon mesh beautifully on 'Besame Mucho' and Jobim's 'Corcovado', but the real star of the session is Stephen Scott, whose recording career seemed briefly eclipsed when he left Verve. He's found a niche with Carter. The big man's material clearly appeals and Stephen contributes strong, lyrical choruses to 'Loose Change', 'Caminando' and the formidable closer, 'Mi Tiempo'. Lovely sound.

***(*) **Stardust** Blue Note 37813 *Carter; Benny Golson (ts); Sir Roland Hanna (p); Joe Locke (vib); Lenny White (d).* 4/01.
The title-track is a duet with Roland Hanna, who is in exceptional form throughout this delightful set. The main theme seems to be the legacy of fellow bassist Oscar Pettiford. Three of OP's tunes are included, the lazily swinging, latinized 'Tamalpais', the boppish 'Bohemia After Dark' and the simple, endlessly reworkable 'Blues In The Closet'. Golson enjoys the straightforward lines and driving rhythm and Lenny White's drumming has a fresh contemporary feel.

Carter's writing skills are as good as ever, though the best idea on the set is 'That's Deep', a contrefact on 'How Deep Is The Ocean?' He reaches for memories of Eric Dolphy on the blues-based 'Nearly' and swings easily through 'Tail Feathers'. Joe Locke is a vivid presence and when he drops out on 'The Man I Love', one immediately misses his bright, ringing lines.

(*) **The Golden Striker Blue Note 90832 *Carter; Mulgrew Miller (p); Russell Malone (g).* 7/02.
Another very drab record, full of very serious writing and thoughtfully quiet playing, but with very little dramatic action to leaven it. Miller and Malone are both remarkable players in their different ways, but you'd struggle to see that here. A Rodrigo arrangement might have sounded better taken up a notch or two rhythmically and given to a bigger band. Here it falls flat.

*** **Dear Miles** Blue Note 92547 *Carter; Stephen Scott (p); Peyton Crossley (d); Roger Squitero (* perc*).* 1/06.
Carter was part of the Miles legacy band VSOP but has mostly avoided capitalizing on his most famous association. Interestingly, none of the material here was composed by the trumpeter, perhaps because when Carter was in the quintet Miles mainly relied on other composers. However, most of the songs have some strong connection – 'Seven Steps To Heaven', 'Someday My Prince Will Come', 'Blue In Green' – while a couple of others are Carter originals that relate to the concept only peripherally. It was smart to record with no horn, which would have invited all sorts of unwelcome comparison. There is a great deal of front-line bass-playing and most of the action happens between Carter and Scott, but it's an interesting enough record in small doses.

Also, in brief:

*** **Uptown Conversation** Embryo/Rhino 7567 81955. 10/69.
An odd one, alternating cheesy jazz funk with some brilliant (but untitled) solo bass interludes.

*** **Blues Farm** Sony 12786. 1/73.
CTI gave this a high gloss and brought the bass even further forward in the mix; attractive, but now dated.

*** **Pastels** Original Jazz Classics OJCCD 665. 10/76.
A competent and uninspired jazz record, over which syrupy strings have been poured. The title says it all.

** **Songs For You** Milestone MCD 47099. 6/78.
One understands the concept, balancing strong melodic bass-lines against a quartet of his beloved cellos, but the music has no pace or presence.

*** **Pick 'Em / Super Strings** Milestone MCD 9092. 78, 81.
The titles(s) give it away. Ron continues his exploration of string sounds in jazz. The world continues to turn, largely unmoved.

*** **Carnaval** Original Jazz Classics OJCCD 1070. 7/78.
Not really a Carter date but a collective quartet with Japanese saxophonist Sadao Watanabe (it's recorded live in Japan), Tony Williams (*d*) and Hank Jones (p). Five nice standards, nicely played.

*** **Panamanhattan** Evidence ECD 22100. 7/90.
Carter and accordionist Richard Galliano in duet. Mostly lovely but a touch soporific.

(*) **Eight Plus Dreyfus 36705. 02.
A string project that sees Carter again concentrate on piccolo bass, but strings with a jazz rhythm section doesn't come off.

Michael Carvin (born 1944)

DRUMS

Out of Houston, TX, and arguably the most underrated drummer of his generation.

*** **The Camel** Steeplechase SCCD 31038 *Carvin; Cecil Bridgewater (t); Sonny Fortune (ss, as, f); Ron Burton (b); Calvin Hill (d). 75.*
***(*) **Explorations: Drum Concerto At Dawn** Mapleshade 3732 *Carvin (d solo). 1/95.*
***(*) **Marsalis Music Series Honors Michael Carvin** Marsalis Music 460001 *Carvin; Marcus Strickland (ts); Branford Marsalis (ss, ts); Carlton Holmes (p); Dezron Douglas (b). 3/05.*
Carvin has been a tireless sideman down the years, without ever garnering much attention, other than from fellow-musicians. He has played notably with Jackie McLean (on *Antiquity*), Dexter Gordon, Cecil Taylor and many others. He steps out of the shadows somewhat with *Explorations*. Though unpromisingly subtitled, this is an absolutely riveting and coherent solo recital (with nothing much of the concerto about it) that takes in a couple of repertory pieces, Monk's 'Rhythm a Ning' and an Andrew Cyrille arrangement of Coltrane's 'One Up, One Down', interspersing his own compositions. The sound he gets from Mapleshade (producer Hamiet Bluiett) is immaculate and apart from a tacked-on free improvisation that doesn't add much to the set, it's a wonderful listen.

The Marsalis Honors series has been notably imaginative in its choice of recipients and this one is exceptional. A decade on from his last recording, Carvin blows through an extraordinary reading of 'I'll Remember April', which securely establishes him as leader and reinforces his reputation as a superbly melodic player as well as time-keeper. The remaining tunes are all standards, with Charles Lloyd's 'Forest Flower' a surprise inclusion and the longest single cut, fine versions of 'A Night In Tunisia' and 'You Go To My Head', both Dizzy tunes, and a guest spot for producer Branford Marsalis on 'Body and Soul', which is medleyed with 'Prisoner of Love'. A remarkable date.

It comes three decades after *The Camel*, which has survived the critical desert like the beast of the title. It's a slightly dry, brooding disc, but Carvin leads a fine 'Naima' and a remarkable reading of the traditional 'Billy Boy'. His own 'Osun' opens and closes the session. Thirty years of music-making and selfless teaching.

Dick Cary (1916–94)

PIANO, TRUMPET

Worked in NY from early '40s, with the Armstrong All-Stars, Jimmy Dorsey, Eddie Condon and Bobby Hackett. Moved to LA in 1959 and freelanced thereafter.

***(*) **Amazing Dick Cary / California Doings** Progressive PRCD 7125 *Cary; Bob Haven (tb); Dick Hafer, Tommy Newsom (ts); Ross Tompkins (p); John Heard (b); Nick Fatool (d). 6/81.*
A gloriously swinging set, with just a hint of Lighthouse All-Stars cool about it. Cary cedes the piano stool to Tompkins on this occasion, to play some nice tight trumpet and alto horn, the latter a favourite sound in his arrangements. The group's a strong one, with an easy cohesion and a rock-solid rhythmic foundation, and these sides make for a warmly entertaining hour of music.

*** **Dick Cary And His Tuesday Night Friends** Arbors ARCD 19132 *Cary; Dick Forrest, Betty O'Hara, Bob Summers (t); Dick Hamilton, Barrett O'Hara, Ernie Tack (tb); Lee Collett, Fred Cooper, Terry Harrington, Abe Most, Tommy Newsom (reeds); Dave Koonse (g); Herb Mickman (b); Gene Estes, Jerry McKenzie (d). 5–8/93.*
A charming discovery. Cary wrote a vast number of arrangements and his house in Sunland, California, was in his final years a favourite haunt for this rehearsal band. These informal sessions include 14 Cary arrangements, dedicated to friends, dogs and streets; they're a wryly ingenious lot, not so much quirky as full of unexpected turns, shafts of light, surprising chords. Though every cut is a first take and not intended for posterity, there's barely a fluff or wrong step. The sound is home-made, too, but that doesn't stop the beauty of 'Bud', 'Henry' or 'Vallen's Waltz' coming through.

**** **Got Swing?** Arbors ARCD 19253 *Dick Hamilton (t, alto hn, p); Jack Trott (t); Dave Ryan (tb); Ernie Tack (btb); Abe Most (cl); Phil Feather (ss, ts, cl); Terry Harrington (ts); Fred Cooper (bs, f); Dave Koonse, Barry Copper (g); Herb Mickman (b); Jerry White (d). 4/00.*
The man is gone, but the band lives on. The Tuesday Night Gang was rounded up for a studio re-creation of those home jams. They played another 19 Cary charts, mixing originals with covers, including plenty of Ellington. The whole thing is absolutely delightful, unpretentiously swinging, peppered with hot solos from the likes of Most and Feather and this time caught in beautiful sound.

Also, in brief:

*** **Catching Up** Klavier 77024. 2/97.
Another fine studio showing by the 'ghost' band.

Casa Loma Orchestra

GROUP

Formed by Glen Gray out of the Orange Blossoms, they played in NY from 1929. Touring ceased around 1950, but Gray continued to record the group.

(*) **Casa Loma Stomp Hep 1010 *Bobby Jones, Dub Shoffner, Joe Hostetter, Frankie Martinez (t); Pee Wee Hunt (tb, v); Billy Rauch (tb); Glen Gray (as); Pat Davis (as, ts); Les Arquette (cl, ts); Ray Eberle (as, cl); Howard Hall (p); Mel Jenssen (vn); Gene Gifford (g, bj); Stanley Dennis (b, tba); Tony Briglia (d); Jack Richmond (v). 10/29–12/30.*
*** **Maniac's Ball** Hep 1051 *As above, except omit Martinez, Arquette; add Grady Watts, Sonny Dunham, Frank Zullo (t); Fritz Hummel (tb); Art Ralston (as, ob, bsn); Clarence Hutchenrider (cl, as); Kenny Sargent (as, v); Jack Blanchette (g). 3/31–2/37.*
Casa Loma has a strange place in the music's history. The early stuff is competent dance band fare, although something peculiar happens halfway through a very stodgy 'Happy Days Are Here Again' (on the first disc), when it suddenly bursts into a hot performance fired by Hunt's trombone. Similarly, 'San Sue Strut'

seems to be twice as fast as anything else here and the title-track is a fair display of early white swing. It's the second CD which has all the famous Casa Loma music: Gifford's charts for 'White Jazz', 'Black Jazz' and 'Maniac's Ball' has the orchestra as a precision-driven locomotive, riffs piling on one another, tempos mercurial if uncomfortably stiff. Aside from Hunt, a genuine personality, the soloists lacked much individuality and the reed-players seem especially unremarkable. The assault on 'Put On Your Old Grey Bonnet' is exhilarating, but by the second version of 'Royal Garden Blues' the band sounds anonymous. Larry Clinton took over from Gifford and his 'A Study In Brown' is the farewell track here: it led nowhere. Scholars will welcome these handsome compilations.

Also, in brief:

***** Stompin' Around / *** Boneyard Shuffle** Hep CD 1062 / 1056. 32–39; 35–41.
Two good selections that pretty much cover the waterfront.

Frank Catalano (born 1978)

TENOR & SOPRANO SAXOPHONES

Prodigious young talent, who started out with Charles Earland, and overcame the near-loss of a finger.

***** Cut It Out** Delmark DE 501 *Catalano; Ira Sullivan (t, f); Willie Pickens (p); Brian Sandstrom (b); Robert Shy, Rusty Jones (d).* 8 & 12/97.

***** Live At The Green Mill** Delmark DE 536 *Catalano; Randy Brecker (t); Larry Novak (p); Eric Hochberg (b); Paul Wertico (d).* 01.

Intriguingly, Catalano is a very young player – only 19 when the first of these made – who is most impressive when he doesn't try to burn up the studio. He actually has something to say, and if that doesn't seem too hopeful on the basis of his tenor-and-drums rip through 'Confirmation' at the top of *Cut It Out* (they do the same with 'Tenor Madness' at the end), he very quickly settles with Horace Silver's 'Love Vibrations', his own 'Those Wacky Ways' and then a lovely 'Willow Weep For Me'. He likes to explore unusual harmonic territory, abetted by his soprano saxophone, and Sullivan is both hip to that and wise enough to keep things grounded: a great trumpet part on the Monk 'I Mean You', touches of flute elsewhere.

Catalano benefits from another, very different but equally wise, old trumpet head on the live date. It's an interesting programme, taking 'Softly, As In A Morning Sunrise', material by Coltrane, Benny Golson, Miles Davis and Medeski, Martin & Wood. As before, Frank's more convincing when he takes his foot off the gas a bit, but there isn't a dull spot on the entire album and with the overblown stuff kept in proportion, he's endlessly listenable.

Philip Catherine (born 1942)

GUITAR, ELECTRIC GUITAR, GUITAR-SYNTHESIZER

Of mixed English/Belgian parentage, his first influence, apart from Django, was compatriot René Thomas, but he was quick to respond to the jazz-rock techniques of John McLaughlin and Larry Coryell. He has a limpid but by no means languid style.

***** Trio** JMS 031 *Catherine; Christian Escoudé (g); Didier Lockwood (vn, violectra).* 10 & 11/83.

An elegant guitar/fiddle summit in which Catherine seems to take the most prominent role, providing the arrangements even for the others' compositions. His own opening 'Changement D'Avis' is the longest and in some respects the best thing on the set, but Lockwood's cutting tone on his own brief 'Paint Pot' and on the more romantic 'Like An Angel' is very effective. Escoudé was less formulaic in later years, when he learned not to fetishize technique and simply to express himself.

*****(*) I Remember You** Criss Cross 1048 *Catherine; Tom Harrell (flhn); Hein Van de Geyn (b).* 10/90.

*****(*) Moods: Volume 1 / *** ... Volume 2** Criss Cross 1060 / 1061 *As above, except add Michael Herr (ky).* 5/92.

Recorded as a tribute to Chet Baker, *I Remember You* reunites the line-up that made *Chet's Choice* for Criss Cross in 1985, with Tom Harrell's floating melancholic flugelhorn steering teasingly close to Baker's weary, self-denying diction. Harrell contributes two fine originals – the softly swinging 'From This Time, From That Time' and 'Songflower' – Van de Geyn one and Catherine two. The opening 'Nardis' serves as an unintended farewell to Miles. Hank Mobley's 'Funk In Deep Freeze' and the closing 'Blues For G.T.' are slightly unexpected in this context but, drummerless, take on the same slightly enervated quality that is raised only by Catherine's astonishingly accurate rhythm guitar. 'My Funny Valentine'? Well, they could hardly have got away without it; Harrell's statement and subsequent solo are in the Baker vein, Catherine uses his pedals with imagination.

One wonders whether the *Moods* sessions really yielded enough for two full-length discs. As the title hints, there is just a suspicion that Catherine is drifting towards sophisticated easy listening. The three interesting tracks on *Volume 2*, significantly, are the Tom Harrell compositions, whose rather deprecating titles, 'The Waltz' and 'Twenty Bar Tune', disguise a considerable expenditure of imaginative effort.

***** Live** Dreyfus 36587 *Catherine; Bert Van den Brink (p, ky); Hein Van de Geyn (b); Hans Van Oosterhout (d).* 3/96.

A long and delightfully uncomplicated set from the guitarist and his Dutch quartet, *Live* almost feels like a career summation, with superb versions of 'René Thomas', 'Mingus In The Sky', Hermeto Pascoal's 'Nem Um Talvez', Miles's blues 'Freddie Freeloader' and 'Stella By Starlight'. Catherine's guitar sound has changed little over the years, but outside the studio it inevitably has a more spiny and percussive quality, though the solos are immaculately shaped.

*****(*) Blue Prince** Dreyfus 36614 *Catherine; Bert Joris (t, bugle); Hein Van de Geyn (b); Hans Van Oosterhout (d).* 6/00.

After occasional *longueurs* of some of the recent albums, this one goes off a storm, kicking in with 'Coffee Groove' and an unexpectedly progressive/fusion sound to the leader's guitar. Much of the set is bop-influenced, as one might expect, but there is little Django in evidence. On 'Global Warming', which comes second in the running order and really defines the shape of the album, Catherine seems to be looking for a much darker and more sombre coloration. Joris and Van de Geyn are extremely able accompanists, but Van Oosterhout simply sounds square.

***** Summer Night** Dreyfus Jazz FDM 36637 2 *Catherine; Bert Joris (t); Philippe Aerts (b); Joost Van Schaik (d).* 5/02.

Again, Joris is an important part of the formula and he and Catherine exchange some interesting ideas on 'Time After Time'. There are moments, as on 'Janet', when Philip returns to something like a jazz-rock idiom, while some of his straight jazz playing, on 'Round About Midnight' for instance, is rather flat and uninflected. On a single track, 'Gilles Et Mirona', he explores double-tracking in a 'solo' outing and it's odd – though possibly encouraging for the guitarist – that this is the most compelling thing on the album. Despite the resolutely unswinging Schaik, the jazz component seems higher than of late.

Also, in brief:

*** **Guitar Groove** Dreyfus 36599. 99.
An unusually straight-ahead trio with Alphonso Johnson (*b*) and Rodney Holmes (*d*).

(*) **Meeting Colours Dreyfus 36675. 1/05.
Despite the professionalism of the Brussels Jazz Orchestra, this is perversely rather colourless.

Sid Catlett (1910–51)

DRUMS

Born in Evansville, Indiana, he worked with Henderson, Goodman, Redman and Armstrong, joining the All-Stars in 1947, and then taking bebop in his stride. Much loved and long mourned after he collapsed and died at a Chicago concert.

***(*) **Sid Catlett 1944–1946** Classics 974 *Catlett; Charlie Shavers, Joe Guy, Gerald Wilson (t); Barney Bigard, Edmond Hall (cl); Bull Moose Jackson, Willie Smith (as); Eddie 'Lockjaw' Davis, Illinois Jacquet, Frank Socolow, Ben Webster (ts); Art Tatum, Marlowe Morris, Eddie Heywood, Horace Henderson, Pete Johnson (p); Bill Gooden (org); Al Casey, Jimmy Shirley (g); Oscar Pettiford, John Simmons, Gene Ramey (b).* 1/44–46.
Dead at 41, so his legacy is comparatively small, but he was a complete master of drums and cymbals whose virtuoso technique was unflashy and seldom drew attention to itself, though he could dominate most group settings. This hotchpotch of small group dates – for Commodore, Session, Delta, Regis, Capitol, Manor and V-Disc – is fascinating. The extraordinary opening 'Rose Room' is virtually a duet with Bigard. Six quarter-tracks with Webster and Morris are similarly electric, and five more with horns include some splendid moments, though indifferently recorded. The next five sessions have less of interest but for its first half the CD is close to indispensable. Sid's mercurial style, with glistening cymbal work, unexpected rimshot fusillades and detailed snare rhythms, was among the very few swing-based methods that didn't sound passé in the bop era.

André Ceccarelli

DRUMS

Highly regarded figure on the European scene who's occasionally stepped out of the shadows to make a statement. An eclectic CV includes a spell with Sting.

*** **Avenue Des Diables Blues** Dreyfus 366832 *Ceccarelli; Joey DeFrancesco (org); Biréli Lagrène (g).* 2/05.

***(*) **Golden Land** Camjazz 5024 *Ceccarelli; David El-Malek (ts); Enrico Pieranunzi (p); Hein Van de Geyn (b); Elisabeth Kontomanou (v).* 11/06.
Thirty years have passed since Ceccarelli's first, eponymous outing as a leader, and there haven't been too many records along the way. He's fairly reticent on *Avenue* (the title isn't a misprint), allowing the songs to find their own level rather than driving them along. 'Summertime' is pretty generic, but the opening sequence of 'Nardis' and 'Sophisticated Lady' finds the drummer at his best, creating the most elegant of backgrounds for his partners. He's featured only on 'Prelude', a filler track that only works because it's kept short. There are a couple more standards, a nice 'La Vie En Rose', Jaco's 'Three Views Of A Secret' and, mystifyingly, a Norah Jones song.

The later album has a richer palette. El-Malek is something of a discovery, an uncloned and individual player who finds a sympathetic partner in Pieranunzi. He is every bit as *simpatico* with the bassist, who provides the album's highlight, 'Though Dreamers Die', on which El-Malek plays a glorious solo. There are two versions of the title-track, one instrumental and one – actually better – with co-writer Kontomanou. No standards apart from an average 'I'm Through With Love'. These days, André seems to be concentrating on his own writing, and it's worth checking out.

Also, in brief:

*** **Dansez Sur Moi** Universal 8466572. 06.
Elegant, lyrical and oddly moving.

Oscar 'Papa' Celestin (1884–1954)

CORNET, VOICE

He led the Tuxedo Brass Band in New Orleans in the 1910s, did a few recordings in the '20s, retired for a decade, and then came back with the great revival.

♛ **** **Papa Celestin & Sam Morgan** Azure AZ-CD-12 *Celestin; Louis 'Kid Shots' Madison, Ricard Alexis, George McCullum, Guy Kelly (c); William Ridgley, August Rousseau, William Matthews, Ernest Kelly (tb); Willard Thoumy, Paul 'Polo' Barnes, Earl Pierson, Sid Carriere, Clarence Hall, Oliver Alcorn (reeds); Manual Manetta, Jeanette Salvant (p); John Marrero, Narvin Kimball (bj); Simon Marrero (b, bb); Abby Foster, Josiah Frazier (d); Charles Gills, Ferdinand Joseph (v).* 1/25–12/28.
Little enough music was recorded in New Orleans in the '20s to make any survivals valuable, but the sessions led by Celestin and Morgan (who's reviewed separately but clinches the five-star rating) would be remarkable anyway. Despite devices imported from dance band trends, particularly in the later tracks, they really sound like no other jazz of the period. The first three tracks are by the Original Tuxedo Jazz Orchestra, with Madison and Celestin in the front line, and the deliriously exciting 'Original Tuxedo Rag' is a blazing fusion of ragtime, jazz and dance music that makes one ache to have seen this band in the flesh. The 13 subsequent titles from 1926–8 are less frantic and are occasionally troubled by the mannerisms of the day, weak vocals in particular. But the reed sections manage their curious blend of sentimentality and shrewd, hot playing with surprising finesse; the ensembles are consistently driving; and the two-cornet leads are frequently as subtle and as well-ordered as those of Oliver's band. An undervalued soloist, Celestin is fine on 'My Josephine' and the superb slow piece 'It's Jam Up'. Outstanding clear and powerful remastering.

Also, in brief:

*** **The 1950s Radio Broadcasts** Arhoolie CD 7024. 7/50–6/51.
A useful reminder that despite ill-health and a car crash, Celestin continued to make music after the war when his style of jazz was recognized anew.

Sila Cevikce (born 1970)

PIANO

Ankara-born and now based in Oregon, where she teaches at the State University.

***(*) **A New Abode** Steeplechase SCCD 31565 *Cevikce; Kim Bock, Rich Perry (ts); Adam Armstrong (b); Ari Hoenig (d).* 4/04.
A sparkling debut. The title-piece, with its march-like opening and steady loosening of metre and harmonics, is not just implicitly autobiographical, an exile's self-portrait, but also an ideal introduction to the work of a composer who seems to rely on flexible time-signatures and abrupt or more subtle shifts between quite different metres. Hoenig is a major player in this department and it would be good to hear some more of this material arranged for trio only. 'Phasing Out' is the most subtle exercise in this form, and 'No Train' may well be a look into Coltrane's rhythmic exercises (Marilyn Crispell could be an inspiration here) rather than his more familiar harmonics. A fine album by any measure. The follow-up already seems overdue.

Henri Chaix (born 1925)

PIANO

A leading member of the Swiss jazz movement in post-war years, Chaix is a dedicated mainstream pianist whose homegrown recordings have rarely reached a wider audience. He occasionally plays trombone.

*** **Jumpin' Punkins** / *** **Jive At Five** / *** **Just Friends** Sackville SKCD2-2020 / 2035 / 2048 *Chaix; Alain Du Bois (b); Romano Cavicchiolo (d).* 10/90; 8/93; 4/98.
'A listener could close his eyes and never believe that this is a Swiss playing in Geneva' – thus did Rex Stewart commend Henri Chaix's playing in 1967. Chaix became Switzerland's mainstream leader in the '40s, and he backed many American visitors. But his own circumstances have seldom taken him to international audiences. *Jumpin' Punkins* finds him in vigorous form, touching few intensities but taking a satisfyingly personal route through jazz-piano tradition. His favourite manner is a medium-tempo stride, a variation which is faithful to James P. Johnson's methods, and he makes 'Yesterdays' and 'All God's Chillun Got Rhythm' into believable stride vehicles. Yet his unassumingly romantic treatment of 'Ruby My Dear' suggests that more-demanding jazz material holds few terrors for him. Du Bois and Cavicchiolo stay out of his way, and the recording pays handsome regard to the Bösendorfer piano.

Jive At Five is no more and no less than a second helping, three years on. The material is more mainstream than ever, and one could wish that Chaix would look around for one or two more interesting tunes. But this is his style and he's right at home in it. The trio lasted for 30 years and was brought to an end only when Du Bois died shortly after *Just Friends* was recorded. It's another attractive set, though by no means an advance on the previous two. Chaix had his style of playing and had presumably no career ambitions left to exercise.

Serge Chaloff (1923–57)

BARITONE SAXOPHONE

Worked with several big bands before an important spell with Woody Herman, 1947–9. Based himself in his home town of Boston in the '50s, but contracted spinal paralysis, which eventually killed him. One of the few baritone men to make a go of bop.

***(*) **The Complete Small Group Bop Sessions** Jazz Factory JFCD 22807 *Chaloff; Sonny Berman, Miles Davis, Gait Preddy, Red Rodney (t); Ernie Royal (t, v); Mert Goodspeed, Bennie Green, Bill Harris, Earl Swope (tb); Woody Herman (cl, v); Charlie Mariano (as); Al Cohn, Allen Eager, Flip Phillips, Sonny Stitt (ts); Al Haig, Ralph Burns, Barbara Carroll, Lou Levy, Bud Powell, George Wallington (p); Terry Gibbs (vib); Artie Bernstein, Chubby Jackson, Oscar Pettiford, Curley Russell, Frank Vaccaro, Chuck Wayne (b); Denzil Best, Tiny Khan, Don Lamond, Max Roach, Pete DeRosa (d).* 11/46–12/49.

*** **The Fable Of Mabel** 1201 Records 9003 *Chaloff; Nick Capazuto, Herb Pomeroy (t); Gene DiStachio (tb); Charlie Mariano, Boots Mussulli (as); Varty Haritounian (ts); Russ Freeman, Richard Twardzik (p); Ray Oliver, Jimmy Woode (b); Buzzy Drootin, Jimmy Zitano (d).* 6 & 9/54.
Hugely talented, but the career was riven by personal problems, and the end was dreadful. Chaloff's approach to the unwieldy baritone was restrained rather than virtuosic and concentrated on the distinctive timbre of the instrument rather than outpacing all opposition. Nevertheless, he was an agile improviser who could transform a sleepy-sounding phrase with a single overblown note.

Chaloff's work has never been easy to find, although those who invested in Mosaic's edition can permit themselves a self-satisfied smile. The Jazz Factory set is a fair and affordable compromise: two versions of 'Blue Serge', 'The Goof and I', 'King Edward The Flatted Fifth', 'Woodchopper's Holiday', in fact all the Chaloff you'd want from this period.

The Fable Of Mabel has been in and out of circulation. Hearing these tracks afresh prompts no fresh assessment of Chaloff's position but confirms what a fine player he could be. There are two sessions here, one under the leadership of Mussulli, with Russ Freeman in the band and a later nonet session led by Serge himself. The latter includes no fewer than five alternate takes, including three takes of the title-tune, which was written by eccentric pianist Richard Twardzik, who's usually described as the composer of 'Yellow Waltz', as if that were the only thing of note he ever did.

CORE COLLECTION

**** **Blue Serge**
Capitol 94505 *Chaloff; Sonny Clark (p); Leroy Vinnegar (b); Philly Joe Jones (d).* 3/56.

**** **Blue Serge / Boston Blow Up**
Definitive DRCD 11261 *As above; add Herb Pomeroy (t); Boots Mussulli (as).* 4/55, 3/56.

Happily, this classic is still around. Chaloff's masterpiece is both vigorous and moving, not for the knowledge that he was so near to his own death but for the unsentimental rigour of the playing. 'Thanks For The Memory' is overpoweringly

beautiful as Chaloff creates a series of melodic variations which match the improviser's ideal of fashioning an entirely new song. 'Stairway To The Stars' is almost as fine, and the thoughtful 'The Goof And I' and 'Susie's Blues' show that Chaloff still had plenty of ideas about what could be done with a bebopper's basic materials. This important session has retained all its power.

The Definitive option is worth considering as well, not least with the inclusion of the earlier (albeit less exciting) *Boston Blow-Up*. 'Body And Soul' is scorching.

Also, in brief:

**** **The Baritone Sax Master** Proper CD233. 46–50.
A very proper introduction to a not very proper guy. Valuable set.

*** **Boston 1950** Uptown 2378. 11/46, 10/50.
Worth tracking down. The date's misleading because the better stuff comes from '46, four duos with pianist Rollins Griffith. The rest is airshots (including a brief interview) with a variety of groups.

Dennis Chambers

DRUMS

Versatile contemporary, with an interest in fusion as well as straight-ahead jazz.

*** **Outbreak** ESC 03682 *Chambers; Randy Brecker, Jim Hynes (t); Michael Davis (tb); Aaron Heick (as, ts); Michael Brecker (ts); Bob Malach (ts, bsx); Jim Beard (ky); John Herington, Nick Moroch (g); Dean Brown (g, b); Rodney Skeet Curtis, Matthew Garrison, Will Lee, Gary Willis (b); Danny Sadownick, Arto Tunçboyaciyan (perc).* 2–4/02.
*** **Planet Earth** BHM 1005 *Chambers; Kenny Garrett (as); Bob Malach (as, ts, bsx, f); Dean Brown, Adam Rogers (g); Borneo Horns.* 10/04.
Misleadingly described as Chambers's debut, *Outbreak* actually comes a decade after his first effort as leader, *Getting Even*. Beard was on hand then, too, to help with the charts. Chambers isn't either a confident composer or indeed a soloist of Billy Cobham's quality; his role is to drive the music along, whether it's a Sly Stone tune (or Wilson Pickett on the second of these) or the Cobham-like 'Groovus Interruptus', which contains some of the most imaginative drumming on the earlier set. Beard mixes in small-group tracks with larger arrangements, opening with a roar on 'Roll Call', which is dominated by the Breckers.

The later date is more imaginative, with Sun Ra material mixed in with pop staples and imaginative interludes for the Borneo Horns.

Joe Chambers (born 1942)

DRUMS, VIBRAPHONE, MARIMBA

Studied and played in DC in early '60s, then moved to NY to play and write for a number of Blue Note and post-bop sessions.

***(*) **Phantom Of The City** Candid CCD 79517 *Chambers; Philip Harper (t); Bob Berg (ts); George Cables (p); Santi Debriano (b).* 3/91.
Chambers wrote four great tunes for Bobby Hutcherson's Blue Note *Components*. He numbers Jimmy Giuffre as a crucial writing influence and there's certainly a parallel in the thinking of both men regarding free and formal structures. That said, only two themes on this date are by the leader: 'For Miles Davis', a serene yet vaguely ominous tribute, and the brighter 'Nuevo Mundo'. Chambers the drummer is a thoughtful, interactive performer, seldom taking the driving seat and preferring to balance tonal weights and measures. He has an ideal band here: Berg's tenor is habitually analytical, Cables is a romantic with a terse streak of intelligence and Harper's Berigan-like low notes and dryly spun lyricism – see 'You've Changed' – add further spice. The live recording, from Birdland, is clear and full-bodied.

*** **Urban Grooves** 441 FFO-0003 *Chambers; Gary Bartz (ss, as); Eric Reed (p, ky); Rufus Reid (b); Bobby Sanabria (perc).* 3/02.
A fine 1998 Blue Note is no longer around, but this is equally pleasing and enigmatic. For a record of its title, the music is surprisingly dreamy, even pastoral. The leader contributes three originals, of which the ballad 'Irina' is the pick, and there are some curious pieces of repertory: Miles's 'Sid's Ahead', remodelled with marimba, congas and synthesizer strokes, 'In A Sentimental Mood', set to a slow shuffle. Bartz seems subdued and some of the best music is in the trio tracks, especially a swinging 'Surrey With The Fringe On Top', where Eric Reed shines.

***(*) **The Outlaw** Savant 2069 *Chambers; Logan Richardson (sax); Misha Tsiganov (p); Dwayne Burno (b); Bobby Sanabria (d, perc); Nicole Guilland (v).* 8 & 9/05.
His Hutcherson influence is evident throughout this vibes-driven set. On the closing 'Poinciana', Joe plays everything you hear, but for the rest, he's supported by a relatively unknown band, who give him pretty much what he wants without intruding too flagrantly on his starring role. Even Nicole Guilland's vocals, particularly fine on 'Come Back To Me', have their place. It's a curious record in many ways and Chambers's front-and-centre stance sometimes renders the accompaniments redundant, though presumably it was felt too much solo vibraphone wasn't going to sell. On the contrary, we might have been more sold on that concept. Even so, this is a strong and effective date.

Paul Chambers (1935–69)

BASS

Raised in Detroit, 'Mr P.C.' became a prominent small-group sideman, working with Miles Davis, 1954–62, then with Wynton Kelly, Coltrane and others, leading dates of his own. Narcotics and other problems led to his early death.

*** **Whims Of Chambers** Blue Note 37647-2 *Chambers; Donald Byrd (t); John Coltrane (ts); Horace Silver (p); Kenny Burrell (g); Philly Joe Jones (d).* 9/56.
***(*) **Bass On Top** Blue Note 93182 *Chambers; Hank Jones (p); Kenny Burrell (g); Art Taylor (d).* 7/57.
*** **Go** Vee Jay CD 17 / Collectables 7255 *Chambers; Freddie Hubbard (t); Cannonball Adderley (as); Wynton Kelly (p); Jimmy Cobb (d).* 2/59.
***(*) **Motor City Scene** Lone Hill Jazz 10134 *Chambers; Donald Byrd (t); Thad Jones (flhn); Billy Mitchell (ts); Pepper Adams (bs); Tommy Flanagan (p); Kenny Burrell (g); Louis Hayes, Elvin Jones (d).* 59–60.
*** **1st Bassman** Vee Jay CD 04 *Chambers; Tommy Turrentine (t); Yusef Lateef (ts); Lex Humphries (d).* 2/61.

Chambers led only a handful of record dates. These were early days to feature the bass in a spotlight role, and *Whims* feels artificially showcased around his solo work. The *arco* passages may have been groundbreaking, but the tone still grates at times. That aside, it's a solid and sometimes sparky hard-bop date; Trane charges at both 'Nita' and 'We Six' in his best 1956 form. But the star soloist overall, here and *On Top*, is Burrell. There's more moody *arco* stuff on the 1957 record, but Chambers's best moment is the long plucked solo on 'Chasin' The Bird'. Available once again under the RVG marque.

Go is nicely balanced. The bass isn't so artificially foregrounded and Adderley (Hubbard added on four tracks) is better integrated into the group sound. The reissue has a number of alternates, which reveal the evolution of Chambers's solos, usually better when they're simpler. 'I Heard That' (three takes) is probably the highlight, but there are a couple of nice versions of 'I Got Rhythm' that exploit bop language without being in thrall to it. *1st Bassman* was almost entirely written by Lateef, who tends to dominate the solos, though by this stage Chambers's last record as leader, his solo approach is highly refined.

Motor City Scene changed a long-prevailing picture. For these dates, Chambers assembled two formidable bands (on this evidence Mitchell should be better known), who provided perfect foils for those thick, rolling bass-lines. (Hayes played the later date under the *nom de session* 'Hey' Lewis.) 'Like Old Times' and 'Stardust' are great ensemble performances, and the solos develop organically. Decent transfers, too.

Thomas Chapin (1958–98)

ALTO SAXOPHONE, FLUTE, OTHER REEDS

A body of music that now seems definitive of the NY downtown scene of the '90s, though his adventurous sound seemed to be becoming more lyrical and personal in latter years; he succumbed to leukaemia and is greatly missed.

**** **Night Bird Song / **** Sky Piece** Knitting Factory KFRCD 240 / 208 *Chapin; Mario Pavone (b); Michael Sarin (d).* 8–9/92; 7/96.

***(*) **Ride** Playscape 071595 *As above.* 7/95.

The surviving legacy is small, but the music is unremittingly powerful and often very beautiful. Towards the end of his life, Chapin turned to a more meditative style, but there is energy aplenty on these. *Night Bird Song* was only released posthumously, having been recorded, mastered and even designed during Tom's lifetime. The album is as tightly woven as the Panamanian *mola* cloth on the cover art. Three of the tunes – the title-track, 'Alphaville' and 'Changes Two Tires' – also appeared on *Sky Piece*, which suggests how assiduously Chapin rethought and reworked his relatively small body of composition. The former pair are welded together with a dark, almost chordal tonality on saxophone, supported by Pavone's bass. 'Cliff Island' is played on sopranino, as is the cartoonish 'Tweety's Last Adventure'. Ever searching for new sounds, he blows a reedless alto on 'The Roaring S', but most moving of all is the flute track 'Aeolus', a soaring, anchored, paradoxical duet with Pavone, which half a decade later was to be the last piece he played in public.

Made later, but released first, *Sky Piece* stood as a kind of epitaph. Its dominant sounds aren't his ever-widening array of saxophones and flutes – sopranino, bass flute and the wooden pinkullo – but the sounds of nature and the ominous tick of an alarm clock on 'Just Now', ringing shrilly on 'Alphaville'. He had no idea how long he had left when these were recorded and seemed to be experimenting with expanded – or as in Dalí – melted time. His explorations yielded the title-piece, inspired by a trip to Namibia and introducing the sombre bass flute; then there is 'Essaouira', evoking the Moroccan coastal town with a shawm-like tone; and 'Night Bird Song', the longest piece, which documents some of the sounds – nightjar? whippoorwill? – heard on a nature trek in Connecticut. Unusually, he includes a repertory piece; Monk's 'Ask Me Now' is the second present-tense reference on an album which even a decade later feels like a succession of joyous moments, declining to look beyond the end of the song.

Ride wasn't issued until eight years after Chapin's death. It's a decent enough recording, made at the mostly cheerless North Sea Jazz Festival. The trio plays some familiar stuff – 'Anima' from way back, 'Night Bird Song', 'Changes Two Tires', 'Aeolus' – and the impression one comes away with is how important Pavone and Sarin were to the overall impact of Chapin's music. An eight-CD Knitting Factory box *Alive* contained more concert material, but it's unlikely to be found now and *Ride* is a decent souvenir of a prematurely snuffed-out talent.

Bill Charlap (born 1966)

PIANO

The son of songwriter Moose Charlap and singer Sandy Stewart, he's an imaginative mainstreamer.

*** **Along With Me** Chiaroscuro CRD 326 *Charlap; Sean Smith, Andy Eulau (b); Ron Vincent (d).* 6/91–8/93.

*** **Souvenir** Criss Cross 1108 *Charlap; Scott Colley (b); Dennis Mackrel (d).* 6/95.

The early records had plenty of skill and confidence. *Along With Me* is sweetly handled, from Sean Smith's pretty ballad 'Has This Song Been Written For You Before?' to an almost rhapsodic reading of 'Donna Lee', but it could have used a little excitement, too. *Souvenir* is better. The two opening blues, Coleman's 'Turnaround' and (former teacher) Jack Reilly's 'Half Step', are ingenious variations. Colley and Mackrel complete a good team, and while there are a couple of makeweights – 'Alone Together' is overlong and Jim Hall's 'Waltz New' undercooked – it's a good record.

**** **Written In The Stars** Blue Note 27291 *Charlap; Peter Washington (b); Kenny Washington (d).* 3/00.

***(*) **Stardust** Blue Note 35985 *As above, except add Frank Wess (ts); Jim Hall (g); Shirley Horn, Tony Bennett (v).* 01.

Charlap's background more and more seems like an enormous assist. He did not come to the standard repertoire as someone who grew up on pop and rock; rather, this kind of material is very much the family business, and he reads melodies like 'In The Still Of The Night' and 'The Nearness Of You' with intuitive understanding. The Blue Note debut is close to perfection in this idiom, and Charlap plays with the confidence of a man who knows where he wants to go with each song. If it's not the sound of surprise, it's expert craftsmanship.

The lightning gallop through 'Jubilee' which opens *Stardust* promises equal bounty, but it's a pity that Blue Note felt the need to saddle him with the names, whose seniority is beginning to tell on them and merely distracts from the pianist's impact. Even so, excellent trio work on 'Georgia', 'I Walk With Music' and 'One Morning In May' is worth waiting for.

****** Somewhere: The Songs Of Leonard Bernstein** Blue Note 94808 *As above, except omit Wess, Hall, Horn, Bennett.* 10/03.
One-composer recitals are commonplace, but Bernstein is rarely picked. Scarcely any of the tunes the pianist's chosen here are likely to be called, and it's hard to think of many other versions of 'Glitter And Be Gay', 'Jump' or 'A Quiet Girl'. As Charlap remarks, Bernstein was a lot nearer to our own time than Kern or Berlin; he's modern, and though the songs tend to be tougher meat for improvisers used to the familiar terrain of 'Night And Day', there's a case for their greater relevance to players as accomplished and hip as these.

Like his other records, this one is quiet, considered and full of the peculiar clarity he brings to the keyboard; even as he's finding fresh routes across the chorus lines, he rarely sounds as if he's dropped in even a note that might not belong. Listen to the new clothes he puts on 'Lucky To Be Me' and 'America', and on 'Somewhere' itself, played as a serene finale.

****** Live At The Village Vanguard** Blue Note 7243 5 97044 *Charlap; Peter Washington (b); Kenny Washington (d).* 9/03.
He's the kind of musician who should probably always be recorded live. After the weighty plod of *The American Soul* (see below), there's more immediacy and punch to this, made earlier but only released in late 2007. Washington & Washington deserve a huge slice of the credit for its success: Peter's always absolutely on the chord, when he's not touching in a shadow of the original song during the improvisations; Kenny works his brushes as well as any contemporary player and has a neat attack for the faster tunes. They kick off with Mulligan's 'Rocker' and pick up the pace a few minutes later with 'Godchild', of similar historical provenance, but it's the languid 'Autumn In New York' in between that provides the album's first high-point. The ballads are generally better than the rest, suggesting a new depth of expressiveness underneath the slick. 'It's Only A Paper Moon' is nicely reinvented as a nostalgia piece, while Jim Hall's 'All Across The City' is glorious. The closing sequence of 'While We're Young' and 'Last Night When We Were Young' is as effective as anything Bill has previously committed to record. More live stuff, please.

*****(*) Love Is Here To Stay** Blue Note 60341 *Charlap; Sandy Stewart (v).* 05.
One achingly slow tempo after another, Stewart's voice exposing every vulnerable tremor, so hardly a record to play through at one sitting. Yet the support Charlap gives his mom is, frankly, a marvel, the harmonic edges softened, the tempos given just enough spring to keep them breathing. Stewart responds with a set of unabashedly charming performances. There aren't many mother-and-son records in jazz, but this one surely heads the list.

Charlap now has many records on the Japanese Venus imprint, which falls outside our purview but is well worth investigating.

Also, in brief:

***** The Gerry Mulligan Songbook** Chiaroscuro CRD 349. 6/96.
Piano duets (plus rhythm) with fellow Jeru employee Ted Rosenthal.

****(*) Distant Star** Criss Cross 1131. 12/96.
Something's amiss here; more becalmed than spirited.

***** The American Soul** Blue Note 60670. 2/05.
Another grand event with guest stars – Nick Payton (*t*), Slide Hampton (*tb*), Phil Woods (*as*), Frank Wess (*ts*) again – but it adds up to something stiff and over-serious.

Denis Charles (1933–98)

DRUMS

Born in the Virgin Islands, he moved to NY in the mid-'50s and met Cecil Taylor, Ed Blackwell and Sonny Rollins. Worked with Gil Evans, Jimmy Giuffre and Steve Lacy. Fallow period in the later '60s but returned with a renewed interest in his Caribbean heritage.

****(*) Queen Mary** Silkheart 121 *Charles; Booker T. (ts); Wilber Morris (b); Huss Charles (perc).* 4/89.
***** Captain Of The Deep** Eremite 9 *Charles; Nathan Breedlove (t); Jemeel Moondoc (as); Wilber De Joode (b).* 5/91.
***** A Scream for Charles Tyler** Bleu Regard 1943 *Charles; Rémi Charmasson (g); Bernard Santacruz (b).* 7/92.
After working with Charles, Jimmy Giuffre determined that rather than working with indifferent drummers, he would prefer to work without one. One doesn't necessarily see why from *Queen Mary*, except that Charles's sense of time is highly subtle, sometimes too much so to sustain interest. The presence of Huss Charles (brother?) on bongos (Denis's original instrument) makes a difference, but the pace is unhurried and one often listens for Morris rather than the horn and percussion. The title refers not to the great ship but to a legendary cane-cutter.

The other Wilber is on hand for the live Eremite set, recorded at a festival in Holland. If one were primed to listen to the drummer (who's obviously a Blackwell disciple), this might well prompt a guess at some lost Ornette–Cherry date. The trumpeter has something of Don's buoyant lyricism but the saxophone holds the foreground throughout and it's as much Moondoc's date as the ostensible leader's. One might reasonably have expected something similar of the later date if Charles Tyler had lived to play on it, as planned. As it is, there's a hollow air, tinged with loss. Charmasson works manfully to fill the room but the music sounds introverted and uncommunicative.

Also, in brief:

***** Drum Talk** Wobbly Rail 5. 1/98.
Live date with rising star Susie Ibarra; also noted under her entry.

Teddy Charles (born 1928)

VIBRAPHONE, MARIMBA, PIANO, PERCUSSION

Played in big bands at the end of the swing era, but turned to composition in the '50s and recorded in a mildly experimental form, making associations with Miles Davis and Charles Mingus.

*****(*) New Directions** Original Jazz Classics OJCCD 1927 *Charles; Hall Overton (p); Don Roberts, Jimmy Raney (g); Kenny O'Brien, Dick Nivison (b); Ed Shaughnessy (d).* 11/51–1/53.
***** & The Westcoasters** Fresh Sound FRSCD 413 *Charles; Shorty Rogers (t); Frank Morgan (as); Wardell Gray (ts); Jimmy Giuffre (ts, bs); Sonny Clark (p); Curtis Counce, Dick Nivison (b); Shelly Manne, Lawrence Marable (d).* 2 & 8/53.
*****(*) Collaboration: West** Original Jazz Classics OJCCD122 *As above, except omit Morgan, Gray, Clark, Nivison, Marable.* 8/53.
***** Evolution** Original Jazz Classics OJCCD 1731 *As above, except add J. R. Monterose (ts); Charles Mingus (b); Jerry Segal (d).* 8/53–1/55.
Charles is usually respected as a harbinger of Ornette Coleman's free music; the early records aim for an independence of bebop

structure which still sounds remarkably fresh. *New Directions* collates three extremely rare 10-inch LPs. The first duplicates the Norvo–Farlow–Mingus instrumentation while securing a different result. Here and there Charles throws out a solo steeped in bop virtuosity – and in the incredible flight on 'Ol' Man River' – but for the most part he's looking to have the trio make sense as an ensemble, carefully balanced in its tones and shapes. Roberts and O'Brien, though, are uninspiring partners. Four tracks with Raney, Nivison and O'Shaughnessy are more encouraging, with Raney's perplexing miniature 'Composition For Four Pieces' and a bumpy, almost abstract treatment of 'A Night In Tunisia'. The final date belongs almost as much to Hall Overton – who wrote all four pieces – as to Charles, who also plays marimba, vibes and glockenspiel. Ira Gitler's notes talk about Milhaud, Stravinsky and Bartók and there's a suitably long-haired feel to the music; however, 'Mobiles' and 'Antiphony' retain their head-turning qualities even through the tape-hiss.

The two 1953 sessions explore contrapuntal textures in a way which only Tristano had already tried and there is wonderful interplay between Rogers and Manne. 'Variations On A Theme By Bud' on *Collaboration: West* is a small classic of anticipatory freedom, the music played round key centres rather than a framework of chords. The same material is also on the Fresh Sound, with an interesting date from earlier in the year with Gray and Morgan. But Charles's interest in harmony and arrangement required larger groups than these, and the quartet session with Mingus, Monterose and Segal is less impressive.

[illegible]

****** The Teddy Charles Tentet**
Collectables COL 6161 / Fresh Sound FSRCD 2240 *Charles; Art Farmer (t); Gigi Gryce (as); J. R. Monterose (ts); Jimmy Raney (g); Jimmy Butterfield (tba); Teddy Kotick (b); Joe Harris (d).* 1/56.

This remains Charles's masterpiece, full of pungent writing from various hands. The record is a showcase for some of the sharpest arranging minds of the day: Giuffre, Brookmeyer, Waldron, Evans and especially George Russell, whose 'Lydian M-1' makes an extraordinary climax to the date. Charles's own 'The Emperor' and a transfigured 'Nature Boy' stand as tall as the rest.

***** Coolin' / *** Vibe-Rant** Original Jazz Classics OJCCD 1866 / Blue Moon BMCD 1626 *Charles; Idrees Sulieman (t); John Jenkins (as on Coolin' only); Mal Waldron (p); Addison (b); Jerry Segal (d). 4/57; 6/57.*
****** The Prestige Jazz Quartet** Original Jazz Classics OJCCD 1937 *As above, except omit Jenkins. 4/57.*
Coolin' features some rarely encountered horns in a programme of evenly divided originals. Charles takes a back-seat role, contributing only one tune and taking his turn in the round-robin of solos. This is a more conventional hard-bop session, but the tunes have some piquant interest and Waldron's off-centre 'Staggers' and 'Reiteration', a typical piece of minor-key brooding, are worth reviving. Jenkins plays with splendid intensity, but Sulieman's solos are mere bop convention, quotes and all. *Vibe-Rant* is a rarity, originally issued on Bethlehem but not seen since then; Charles's 'Blues Becomes Elektra' is a typically 'modern' conception. The other 1957 date starts with a Charles suite written in emulation of John Lewis and the MJQ, follows up with two Waldron pieces and concludes with a thoughtful, sparky read of Monk's 'Friday The 13th'.

Also, in brief:

***** On Campus! Ivy League Jazz Concert** RS 43. 60.
Live at Yale, complete with the 'Whiffenpoof Song'. Zoot Sims (*ts*) and Jimmy Raney (*g*) are in the septet line-up.

Tommy Chase

DRUMS

Veteran British hard-bopper who does it the old-fashioned way.

***** One Way** Spotlite SPJ 410 *Chase; Jon Eardley (t); Ray Warleigh (as); John Bunch (p); Danny Padmore (b).* 6 & 10/78.
*****(*) Hard!** Beat Goes Public CDBGPM 181 *Chase; Alan Barnes (as); Nick Weldon (p); Andrew Cleyndert (b).* 83.
Chase has regularly expressed dismay at the way his beloved music is heading: guys in T-shirts playing synths probably sums it up. His own recorded output hasn't survived its moment by and large, but *Hard!* is a terrific record that blasts along from start to finish, with some great, bluesy blowing from Barnes. *One Way* is a fine hard-bop set from the '70s, co-led with Warleigh and featuring Eardley as a guest. It's also a great place to sample Warleigh's now rather overlooked contribution to British jazz. And make sure you put a suit and tie on.

Also, in brief:

***** Googa Mooga** Blow It Hard BIH002 10/99.
Live. Hard. Acid. Gary Baldwin on Hammond.

Doc Cheatham (1905–97)

TRUMPET, VOICE

Adolphus Cheatham was born in Nashville and started out in burlesque, backing Bessie Smith. A long, long career took in McKinney's Cotton Pickers, Cab Calloway and even Latin bands. There were hiatuses, but he was still playing in his 80s and 90s, with a revered weekly gig in Greenwich Village.

***** Hey Doc!** Black & Blue 887 *Cheatham; Gene Connors (tb); Ted Buckner (as); Sam Price (p); Carl Pruitt (b); J. C. Heard (d).* 5/75.
*****(*) Duets And Solos** Sackville SKCD 5002 2CD *Cheatham; Sam Price (p).* 11/76–11/79.
One of the most enduring jazz musicians of his time – and his time seemed to span much of the history of the music. He was recording in the late '20s and his studio work of 60 years later shows little deterioration. He was rediscovered in the '70s after many years of society band work, and it's not so much that one feels sentimental attachment to such a veteran, but that Doc's sound represents an art which died out in modern jazz: the sweet, lyrically hot sound of a swing-era man.

These were the first records on which he was heard at length as a leader. The Black & Blue is rough and ready, not least because Price's piano is only approximately tuned. However, there's some lovely playing from all concerned and the rising-70 trumpeter blows some lovely solos on 'Ain't Misbehaving' and 'Blues In My Heart', while singing effectively on the ballad 'If I Could Be With You'. His intonation is strong and mostly correct, though there are a few moments when that damned piano throws him off.

Duets And Solos is arguably his most valuable recording, since it both recalls an earlier age – the format recalls Armstrong and Hines, with rags, stomps, blues and whiskery pop – and also sits comfortably in modern sound and with a knowing sagacity. Price is fine, and often better than on his own recordings; twelve piano solos fill out spare space on the second disc.

*** **Live At The Windsor Jazz Series** Jazzology 333 *Cheatham; James Dapogny (p); Daniel Jordan (b); Richard 'Pistol' Allen (d).* 81.
These tapes lay unreleased for nearly 20 years. Perhaps they were waiting for the youngster to come good. Doc's in fine form, blowing with easy conviction on 'Struttin' With Some Barbecue' and doing a fairly outrageous 'Hello Dolly' in emulation of Pops. The band is nice and tight and Dapogny has some refreshing ideas.

*** **Swinging Down In New Orleans** Jazzology JCD 233 *Cheatham; Brian O'Connell (cl); Butch Thompson (p); Les Muscutt (g, bj); Bill Huntington (g, b); Peter Badie (b); Ernest Elly (d).* 92.
Doc seems much his usual self here. A seasoned team of modern traditionalists provides a springy, amiable and perfectly appropriate background for the trumpeter's lean, sometimes puffy solos and singing, with Thompson a model of deftness. Plenty of tunes from the old town, all of them sounding good.

Also, in brief:

*** **At The Bern Jazz Festival** Sackville SKCD 2-3045. 4/83, 1/85.
A group co-led with Jim Galloway (*ss*) and backed by appreciative crowds.

*** **On A Cold Sunday In January: At The Vineyard** Challenge CHR 70072. 85.
But Doc warms things up. Vintage stuff with Dick Katz (*p*) and Howard Alden (*g*). Check out 'I Want A Little Girl'.

*** **Live At Sweet Basil** Jazzology JCD 283. 92.
A spirited set from Sammy Rimington (*cl, as, ts*) and his trio, with Doc as an honoured guest.

*** **You're A Sweetheart** Sackville SKCD2-2038. 3 & 11/92.
With Canadian bassist Rosemary Galloway's Swing Sisters … the old rascal. Some cracking playing from the band.

(*) **Meets The Swiss Dixie Stompers Plus Two Jazzology 327. 11/95.
Self-explanatory. A lower marking, but only because the band trails a bit. At 90, Doc sounds in complete command.

Chris Cheek (born 1968)

TENOR AND SOPRANO SAXOPHONES

Inside-to-out player, working the New York scene.

*** **I Wish I Knew** Fresh Sound New Talent FSNTCD 022 *Cheek; Kurt Rosenwinkel (g); Chris Higgins (b); Jorge Rossy (d).* 10/96–1/97.
**** **A Girl Named Joe** Fresh Sound New Talent FSNTCD 032 *Cheek; Mark Turner (ts); Ben Monder (g); Marc Johnson (b); Jorge Rossy, Dan Rieser (d).* 5/97.
A self-effacing debut from an American who's done some accomplished foot-soldiering elsewhere. A solitary original hides in the middle of a standards programme, quietly thought out at ballad tempos, and although firmly articulated by all hands the music has a melancholy air which seems to crystallize in the tenorman's injured timbre. Rosenwinkel plays limpid lines in counterpoint. An understated success.

Two tenors, guitar, bass and two drummers. Cheek's hardly chosen a conventional sound for his second CD. This one is about the writing – contrapuntal lines, parallel melodies, close-cropped harmony. Johnson, the supreme hired gun, is the perfect bassman for the job, melodious but inquiring; Monder is an unassuming master; Turner, one of the keenest saxophone voices of the moment; and Cheek himself stands as tall as anyone on the date.

***(*) **Guilty / ***(*) Lazy Afternoon** Fresh Sound New Talent FSNTCD 125 / 126 *Cheek; Ethan Iverson (p); Ben Street (b); Jorge Rossy (d).* 3/00.
On a visit to Barcelona, here's Cheek with the Bad Plus pianist, working patiently through two sets of standards at the Jamboree Club. There's little attempt to disrespect the material: many of the tunes (and particularly the ballads) are played disarmingly straight, and even when there's a striking departure – as on the bruising epic built on 'All Or Nothing At All' on *Guilty* – each step in the journey is a logical step on from the last one, rather than an abstracted leap into the void. Cheek's idiosyncratic tone gets its fullest exposure on these sets and Iverson's compelling pianism is ideal as both platform and independent voice. He also contributes the title-piece, the only original and subsequently part of the The Bad Plus's book.

***(*) **Blues Cruise** Fresh Sound New Talent FSNTCD 235 *Cheek; Brad Mehldau (p); Larry Grenadier (b); Jorge Rossy (d).* 3/05.
Pushing 40, Cheek no longer counts as 'New Talent' and hidden in among the now crowded FSNT roster he sounds odd man out. The vaguely pained timbre of his tenor isn't going to grab the attention of anyone seeking a daredevil voice: instead, measured thinking, unexpected and slippery development, and a taste for the macabre. He's a tougher customer than you'd think; the Mehldau trio sound like sidemen. Ellington flits in and out of the programme, with a genuine Ducal piece, 'Low Key Lightly', followed by a ringer called 'Coo'. By no means your standard tenor-plus-rhythm date.

Also, in brief:

*** **Vine** Fresh Sound New Talent FSNTCD 086. 12/99.
Another fine line-up, with Brad Mehldau in good shape on Fender Rhodes, but Cheek seems to be aiming for a kind of brainy jazz-rock.

Don Cherry (1936–95)

POCKET-TRUMPET, WOODEN FLUTES, DOUSSN'GOUNI, PIANO, KEYBOARDS, MISCELLANEOUS INSTRUMENTS, VOICE

Born in Oklahoma, he played R&B before joining the classic Ornette Coleman quartet in the mid-'50s; then was with John Coltrane and the New York Contemporary Five. Visited Europe and subsequently retained a base there. Inveterate travel and non-stop listening led to extravagantly multicultural projects. He played Coleman's music again in Old & New Dreams and with his former leader and turned up in guest situations, though hampered by various health problems.

*** **Complete Communion** Blue Note 22673 *Cherry; Gato Barbieri (ts); Henry Grimes (b); Ed Blackwell (d).* 12/65.

***(*) **Symphony For Improvisers** Blue Note 563829 *As above, except add Pharoah Sanders (ts, picc); Karl Berger (vib); Jean-François Jenny-Clark (b). 9/66.*

The 'symphony for improvisers' tag is more than a metaphor. On his first recordings after leaving the Ornette Coleman Quartet, Cherry dabbled with the idea of structuring whole LP sides round two, three or more symphonic subjects which the players could reprise and vary at will, and in real time. There is a raw immediacy to these sets which belies any hint of classical correctness. Barbieri, whom Cherry met during their respective Italian sojourns, is at his most unfettered and Ayler-like, vocalizing intensely through the horn and producing chordal effects when the horns are in unison. Grimes was poorly audible on the original LP but he comes through strongly on the reissues and one tends to listen to him now, knowing how extraordinary his future story was.

The addition of a second bassist, another intense horn (Sanders also doubles on piccolo) and a vibist brings the 'symphonic' approach into focus, though ironically the second album sounds more like a heads-and-solos date than its predecessor. Cherry's playing is again very intense, but with a lovely, fragile quality that unexpectedly allies him to Miles. The basic formula is the same – two large slabs of sound recorded in a piece – but there's a more linear logic to 'Symphony For Improvisers' and 'Manhattan Cry'. Objectively, it's the better album, but it lacks the sense of adventure that surrounds *Complete Communion*.

*** **Live At Café Montmartre** ESP-Disk 4032 CD/DVD *Cherry; Gato Barbieri (ts); Karl Berger (p, vib); Bo Stief (b); Aldo Romano (d). 66.*

This was only released in 2007, and while neither the sound quality nor the actual performances are exactly blue-chip, it's a valuable documentation of how the touring group sounded after *Complete Communion*, whose title-piece is the central performance. The two-part 'Cocktail Piece' is ironically titled. The DVD bonus is a big plus for fans, but here, really, it's Barbieri who steals the honours.

***(*) **Where Is Brooklyn?** Blue Note 11935 *Cherry; Pharoah Sanders (ts); Henry Grimes (b); Ed Blackwell (d). 11/66.*

Relatively disregarded in comparison to its predecessors and more conventionally structured, Cherry's final record for Blue Note is still a great piece of work. Though it seems to go back to the less adventurous format of *Complete Communion* and to focus on discrete compositions rather than flowing improvisation, it has enough detail and enough thoughtful energy stashed away in each track – and certainly on the long closing 'Unite' – to create the same feel. Sanders is still a contender, though occasionally his screams seem pointless, and (heresy though this may be) far less interesting than Barbieri's. Grimes again is served well by CD transfer and Blackwell does his usual amazing polyrhythmic thing as if 4/4 were as outmoded as spats.

**** **Mu: First Part, Second Part** Varese 061147 *Cherry; Ed Blackwell (d). 8/69.*

This one never fails to delight. Don moves between trumpet, piano, various flutes and singing. The diversity of idiom establishes an agenda for later, multicultural projects, both Cherry's own and a whole raft of so-called world music. His range is astonishing, everything from bright New Orleans vamps and marches to African songs, folksy Americana to totally free passages. Blackwell is the most sympathetic of accompanists. He delivers crisp, ringing lines with a minimum of fuss, but it is his musicality that impresses.

There are a couple of nods along the way to Dollar Brand (Abdullah Ibrahim) and the African roots jazz he pioneered. But the conception is essentially Cherry's, a bold, sweeping synthesis that can sound bitty and tentative in places but still delivers an exhilarating musical experience.

*** **Orient / Blue Lake** Charly 513 2CD *Cherry; Johnny Mbizo Dyani (b); Han Bennink (d, perc, acc); Okay Temiz (d); Mocqui Cherry (tambura). 3/71.*

Over a couple of weeks in 1971, Cherry recorded two live double LPs for the BYG Actuel label, using two different groups. These albums have had intermittent circulation since, including some unauthorized issues and bootlegs. Now they're back together again on this double CD, restoring an important part of the Cherry story.

The first group features Cherry's then wife Mocqui on tambura and Dutch master Han Bennink on percussion and accordion. The language is expansive and indefinable, with elements of as many folk traditions as you can name and both long tracks sustain attention and renewed attention amazingly well. The other group is closer to a jazz aesthetic, but still, as on 'Eagle Eye', makes use of ethnic material and procedures. 'Dollar And Okay's Tunes' is a wonderful example of group improvisation. Dyani's sweeping, thunderous bass and Cherry's singing to himself while at the piano lend the set curious echoes of all sorts of modern jazz precedents, but it's a unique sound all the same and wonderful to have these recordings back in the library in appropriate form.

***(*) **The Sonet Recordings** Verve 533049 2CD *Cherry; Irfan Sumer (ts, perc); Bernt Rosengren (tarogato); Christer Bothén (p); Selçuk Sun (b); Okay Temiz (d, perc); Bengt Berger, Agneta Ernström (perc). 11/69–5/73.*

The death of Don Cherry in 1995 imposed a more profound silence than most such passings. In a very real sense, Cherry's recorded output is beside the point. He was a musical gypsy, a kind of planetary *griot*, as someone once put it, who defined his musical art as that of people 'listening and travelling'. He himself never stopped doing either – or, of course, playing. The last time one of the authors met him was at the Jazz Jamboree in Warsaw in 1993. He was as likely to turn up in India, Korea or Latin America. For some time he lived in Scandinavia, and the Sonet compilation brings together two albums, one made in the studio in Stockholm in 1973 and one recorded live in Ankara four years earlier. There is no typical Don Cherry album. Though he adds an unforgettable voice to things like the classic Ornette Coleman Atlantics, he is not primarily an instrumentalist and certainly not a trumpet innovator. The first thing to be registered about these recordings is that Cherry plays no trumpet at all on *Eternal Now*, the Swedish session, but ranges across a bizarre variety of percussion and stringed instruments, piano and harmonium. Aficionados of the Scandinavian scene will cherish a track featuring the great tenorist Bernt Rosengren on *tarogato*, a folksy cousin to the soprano saxophone made of rosewood. 'Love Train' is perhaps the most jazz-based piece on the session. The remaining tracks are squarely in the world-music idiom that Cherry was to make his own in years to come. *Live Ankara* is closer to the work with Ornette: tight, compressed lines on the cheap little Pakistani pocket trumpet Cherry favoured, and two Ornette themes just to cement the connection. Typically, though, much of the material is folk-inspired, arrangements of Turkish tunes by Maffy Falay. Cherry does, though, include two or three of his own pieces and these, 'St John And The Dragon' and 'Man On The Moon' especially, sound more securely within his comfort zone.

****** Brown Rice** Jazz Heritage 397001 *Cherry; Frank Lowe (ts); Ricky Cherry (ky); Charlie Haden (b); Billy Higgins (d); Bunchie Fox (perc); Verna Gillis (v). 75.*

Originally released simply as *Don Cherry*, this probably is one of the best places to sample the trumpeter as both soloist – he blows some stunningly beautiful solos here – and as the shamanic creator of a unique, unearthly sound that makes dull nonsense of most 'fusion' work of the period. Haden's wah-wah bass yaws back and forth on the title-track, which is still a club favourite, but it's the two long cuts, 'Chenrezig' and 'Malkauns', which give the album its unique character and beauty. Cherry's tone seems softer than usual, though no less emphatic, and as it drifts in and out of the foreground, one has a strong sense of going on a journey with the music. Exceptional and recommended.

***** El Corazón** ECM 829199-2 *Cherry; Ed Blackwell (d). 2/82.*

Like fellow trumpeter Leo Smith, Cherry had a rather intermittent association with ECM, returning to the label just before the end of his life for the very mixed *Dona Nostra*. Apart from the records with Codona, his ECM output was limited to the 1993 disc and these duos with Blackwell, who, after Ornette and Collin Walcott, was probably his closest associate from the jazz end of the spectrum. This encounter lacks the rawness of performance one responds to on *Mu* but gains infinitely in sheer clarity of sound. It also includes what by this stage in his career had become a rare standard item, Thelonious Monk's and Denzil Best's 'Bemsha Swing'. Blackwell is immense, as ever, relishing the space and music which is freed from the vertical hierarchies of harmonic jazz. Those who heard the duo workshopping and gigging report that *El Corazón* is only a muted version of what they were capable of.

***** Nu – Live At The Bracknell Jazz Festival** BBC Legends BBCJ7004-2 *Cherry; Carlos Ward (as, f); Mark Helias (b); Ed Blackwell (d); Nana Vasconcelos (berimbau, perc, v). 6/86.*

Cherry's world music interests haven't quite obscured his deep jazz roots on this live appearance at England's much-missed festival. Ward's reeling, bop-tinged solos, which also appealed to Cecil Taylor, are a major feature, and so too is Vasconcelos's party-piece, 'O Berimbau'. Don squeezes off tight notes and phrases and there is more trumpet-playing than on some occasions. With the disappearance of Cherry's A&M discs, including the special *Multi Kulti*, there's a significant hiatus here.

***** Dona Nostra** ECM 521727-2 *Cherry; Lennart Åberg (sax, f); Bobo Stenson (p); Anders Jormin (b); Anders Kjellberg (d); Okay Temiz (perc). 3/93.*

There are sparks of brilliance here, but they are lost in ashpits of compromise. The wind that stirs the coals, significantly, is Ornette Coleman, two of whose pieces are included. The old pairing was to go on the road later the same year, and Cherry seems keen to pack his strong-voiced solos with tags and phrases remembered from years, even decades, before. Restricting himself to trumpet, he eases through 'Race Face' with less fury than the composer brings to it; for 'Fort Cherry' and 'Prayer' (still the outstanding cut), he injects a warmer-than-usual tone, prompting the question whether he has switched to a more conventional horn. The sound is magnificent, and Stenson demonstrates once again what a superbly responsive player he is, and Åberg amply justifies his shared credit. It is not, overall, much of a showing for such a considerable musician, but Cherry never seemed like a man much concerned with his place in posterity, and his elusiveness on record is in some ways appropriate.

Also, in brief:

*****(*) Human Music** Water 182. 69.

Ahead of its time and inevitably neglected on first (Flying Dutchman) release, electronics man Jon Appleton imaginatively processes Cherry's trumpet and flute sounds.

**** Actions** Intuition 3606. 10/71.

A collaboration which hasn't aged well. Cherry, Polish composer Krzysztof Penderecki, and the Eternal Rhythm Orchestra in a confrontation between free jazz and the new music.

Cyrus Chestnut (born 1963)

PIANO

He played gospel for church choirs in his native Baltimore, then studied further in Boston and worked with George Adams, Jon Hendricks and Betty Carter.

***** Another Direction** Evidence ECD 22135 *Chestnut; Christian McBride (b); Carl Allen (d). 4/93.*

Chestnut's recording career has been slightly curious and, with much of his Atlantic catalogue hard to get, looks patchy these days. This was a cracking set, with the trio positively launching into the opening 'Revol' before settling down to more thoughtful stuff. 'My Funny Valentine' is contrary to most familiar readings and 'Blue Skies' and the hoary 'Alone Together' get new twists.

***** Earth Stories** Atlantic 82876 *Chestnut; Eddie Allen (t); Antonio Hart (as); Steve Kirby (b); Alvester Garnett (d). 11/95.*

A lot of Chestnut's Atlantic records – *Revelations, Dark Before The Dawn*, the gospel *Blessed Quietness* – seem to be out of circulation at the moment. Previous editions cover them fully. *Earth Stories*, which wasn't in our last, has been around recently. It's perhaps the first of his discs for the label on which the piano voice is absolutely distinctive. The solo 'In The Garden', which ends the set, is triple-distilled Chestnut, emotive, gospelly, harmonically and rhythmically vigorous, but still instantly accessible. It's a fine record and worth searching out.

*****(*) Cyrus Chestnut** Atlantic 83140 *Chestnut, James Carter (as); Joe Lovano (ts); Ron Carter (b); Billy Higgins, Lewis Nash (d); Anita Baker (v). 98.*

The plain title gives it away. After a couple of gospel sets, Chestnut is back on the solid ground of post-bop, handling an unfrilly session with implacable assurance. Carter sticks to alto and is, for him, on surprisingly bubbly form, leaving some of his importance at home. His extravagant sound on 'The Journey' is infectiously high-spirited. Lovano strolls in for two tracks and trades jabs with Carter on the closing 'Sharp', but unfortunately the two guest vocals by the queenly Anita Baker, who sings 'Summertime' softly and 'My Favorite Things' delicately, don't sit well with the rest of the date.

*****(*) Soul Food** Atlantic 83490 *Chestnut; Marcus Printup (t); Wycliffe Gordon (tb); Gary Bartz (as); James Carter (ts); Stefon Harris (vib); Christian McBride (b); Lewis Nash (d). 6/01.*

Chestnut shuffles his options here. Three tracks offer horns and rhythm section, three others have the trio plus Harris, and there are pieces for section and for solo piano, too. The tracks with vibes are in some ways the least convincing, since the meeting seems too politely handled, while those with the horns are a lot ruder. Carter, as usual, ignores barriers of both taste and discretion, and it doesn't half lively up the music. Cyrus returns to familiar ground with a solo 'Swing Low, Sweet Chariot' but for all the major-label politesse, it's a good, strong disc.

***(*) **You Are My Sunshine** Warner Bros 9362 48445 *Chestnut; Michael Hawkins (b); Neal Smith (d). 11/02.*
He's now well-established as a fine piano entertainer, and on this the familiar mix of gospel and originals works well. The difficult 'Erroling' is carried off nicely, but there's a steady-state quality to the music which suggests no more surprises up the sleeve.

***(*) **Cyrus Plays Elvis** Koch 4238 *Chestnut; Dezron Douglas (b); Neal Smith (d). 4/07.*
This oughtn't to work, but Chestnut's melodic sense is so strong and fertile that he lifts every one of these 11 cuts, though reserving his best playing for the original 'Graceland', 'In The Ghetto' and the closing 'How Great Thou Art'. Many listeners will wince at the opening measure of 'Hound Dog' but wait for the solo and the whole project immediately makes vivid sense. The trio is strong and capable, the kind of group Elvis might have valued himself. We may be getting soft, but, like the Christmas disc below, this is already a favourite.

Also, in brief:

*** **A Charlie Brown Christmas** Atlantic 83366
We like Christmas records and this one is a cracker, with guest spots from Mike Brecker (*ts*), Kenny Garrett (*as*), a boys' choir and much more.

*** **Genuine Chestnut** Telarc CD 83634. 7/05.
A couple of gloopy pop covers – 'If', 'The First Time Ever I Saw Your Face' – but Chestnut finds a way to put a soulful spin on them. Lovely sound.

Buddy Childers (born 1926)

TRUMPET, FLUGELHORN

He joined Stan Kenton as lead trumpet while still in his teens and stayed until 1954. Thereafter worked extensively in LA and Las Vegas, usually in big bands, though occasionally as a single at Kenton conventions.

*** **SAM Songs** Fresh Sound Jazz City FSRCD 2205 *Childers; Herbie Steward (ts); Bob Harrington, Arnold Ross (p); Harry Babasin (b); Milt Holland, Boone Stines (d). 11/55–3/56.*
*** **Just Buddy's** Candid CCD 79761 *Childers; Danny Barber, Mark Thompson, Nipper Murphy, Art Davis, Peter Fleming, Warren Kime (t); Scott Belige, Tom Kordus, John Blane, Scott Bentall, Bob Samborski (tb); Mike Smith, John Negus, Peter Ballin, Dave Brandom, Ron Kolber, Jerry Dimusio, Brian Ripp (sax); Bobby Schiff (p); Steve Roberts (g); Larry Gray, Bill Lanphier (b); Joel Spencer (d). 11/83–2/84.*
*** **West Coast Quintet** Candid CCD 79722 *Childers; Jimmy Zito (vtb); Brian O'Rourke (p); John Leitham (b); Paul Kreibach (d). 6/94.*
*** **It's What's Happening Now!** Candid CCD 79749 *Childers; Ron King, Ron Stout, Tim Wendt, Gary Halopoff, Jeff Kaye, Brian Schwarz, Dave Trigg, Deborah Bergeron (t, flhn); Andy Martin, Dick Hamilton, Thurman Greene, Charlie Morillas, Randy Alcroft, Jack Redmond (tb); Ken Shroyer, Bryant Byers (btb); Ray Reed, Ann Patterson, Glenn Garrett, George Harper, Charlie Orena, John Stevens, Charles Owens (sax); Brian O'Rourke (p); Paul Murphy, Doug MacDonald (g); Trey Henry, Harvey Newmark (b); Ralph Razze, Jerry White (d); Tierney Sutton (v). 96.*
A lead man of huge experience, Childers loved to play in a big, swinging band playing smart charts and unpretentious material. That sums up what happens on both of the big-band sets listed here. *Just Buddy's*, first issued on Trend, was cobbled together from various sessions but hits the spot from the opening 'Nica's Dream' onwards. *It's What's Happening Now!* was put together in Dick Hamilton's tiny overdub studio – 18 people in a 20 by 26 foot room. The sound is, in the circumstances, very good. Mostly, these are top session and orchestral guys playing for the fun of it, and while neither date is exactly immortal, there's much pleasure to be had. Some of Buddy's articulation has softened but that means he gets an even sweeter sound out of the flugelhorn, as on Russ Garcia's 'Come Home Again'.

The quintet date is another good blow. There are a few interesting touches, such as the fast clip for 'My Funny Valentine'. Zito has a nice feature on 'Street Of Dreams' and the rhythm section gives the horns a terrific push.

SAM Songs brings back a pair of sessions which were seemingly the only ones Buddy made under his own leadership in the '50s, originally for Liberty. The earlier features a quintet with Steward, working through a dozen pieces with titles like 'Honeysuckle Sam' and 'My Wild Irish Sam', and the second, made three months later, has Childers starring with only a rhythm section on a mix of originals and standards. The earlier session is rather plain, with nothing running over jukebox length, and the second gives the trumpeter more space to stretch. He favours very long, boppish lines which sometimes nearly trip him up, though it's fun to hear how he rights himself too.

Billy Childs (born 1957)

PIANO

LA-born, he worked with Freddie Hubbard and J. J. Johnson before striking out on his own.

***(*) **Skim Coat** Metropolitan 1116 *Childs; Buster Williams (b); Carl Allen (d). 3/99.*

*** **Lyric: Jazz Chamber Music – Volume 1** Lunacy mail order *Childs; Bob Sheppard (ss, ts); Larry Koonse (g); Scott Colley (b); Brian Blade, Marvin Smitty Smith (d); other musicians; string section, etc. 04.*
There are earlier albums on Windham Hill and one on Stretch, and anyone who hears the taut, intelligent piano-playing on the fine trio set will want to know more. Unfortunately, there isn't too much opportunity to sample Billy's writing skills. The only originals on the set are the brisk 'Winds Of Change' and the more thoughtful 'Heroes'. Hard to place him as anything other than a West Coaster, but we detect a touch of Phineas Newborn in his quieter pieces. As the title suggests, *Lyric* represents something of a change of direction, though Childs had already picked up Grammy awards for his orchestral writing. There is enough jazz talent in the core band to ensure that things don't move too far from home base, but it's a slightly ragged and unsettled set, for all its sophistication. There is nothing new about jazz/classical syntheses, but this seems as far removed from the pieties of Third Stream music as can be imagined.

George Chisholm (1915–97)

TROMBONE

Born in Glasgow, he came to London in 1935 to work the dance band/jazz scene. Played with Fats Waller and arranged for the Squadronaires; subsequently became a radio and television personality, which left his trad-to-mainstream credentials unimpaired.

***(*) **Early Days 1935–1944** Timeless CBC 1-044 *Chisholm; Tommy McQuater, Johnny Claes, Dave Wilkins, Kenny Baker, Stan Roderick, Alfie Noakes (t); Eric Breeze, Bruce Campbell, Dave Walters (tb); Jimmy Durant (ss, bs); Dougie Robinson, Harry Hayes (as); Benny Winestone (cl, ts); Danny Polo, Jimmy Williams, Andy McDevitt (cl); Reg Dare, Aubrey Franks, Jimmy Skidmore (ts); Eddie Macauley, Leonard Feather, Jack Penn, Billy Munn (p); Norman Brown, Ivor Mairants, Alan Ferguson, Dick Ball, Jock Reid, Tiny Winters, Charlie Short (b); Dudley Barber, Ben Edwards, Jock Cummings (d). 1/38–5/44.*
*** **Along The Chisholm Trail** Progressive 7140 *Chisholm; Kenny Baker, Ray Crane (t); Bruce Turner (cl, as); Tommy Whittle (ts); Brian Lemon (p); Lennie Bush (b); Bobby Orr (d). 60s, 12/71.*
*** **In A Mellow Tone** Lake LACD 108 *Chisholm; Kenny Baker (t); Tony Coe (cl, as, bs); Tommy Whittle (ts, f); Alan Branscombe (p, vib); Brian Lemon (p); Lennie Bush, Kenny Baldock (b); Bobby Orr, John Richardson (d). 8/72–5/73.*

A marvellous part of British jazz for decades, the slightness of his legacy on record is to be regretted. The Timeless compilation brings together several dates in which Chisholm featured as a member of various London groups. Four titles by Polo's Swing Stars are fine, but the pick is probably the famous Jive Five session of October 1938, with all known takes included. Besides George proving that he had few peers on the slide horn outside the US at this period, there are glimpses of the admirable McQuater, as well as an acetate made in Leonard Feather's office in 1935, featuring a jam on 'Pardon Me, Pretty Baby' by the 20-year-old trombonist. Aside from its rough sound, transfers are very good.

The Progressive set features a band of obvious pedigree and some surprisingly thoughtful playing from Chisholm, whose more meditative and lyrical side is usually discounted. A great set.

Lake has salvaged an obscure mainstream date for Rediffusion in 1973 which shows the old warrior still in impeccable form. Taken at a fearsome tempo, 'Walk Right Up, Folks' shows what he could do in a hot mainstream situation, and the subsequent 'Star Dust' (ignore the botched sleeve-notes) shows off his finely groomed tone. A couple of live tracks with rhythm section alone are makeweights, but mostly this is unpretentious pleasure.

Also, in brief:

*** **Chis: The Art Of George Chisholm** Vocalion CDLF 8116. 56.
Terrific sound and packed with great playing.

*** **A Tribute To A Jazz Legend** Upbeat 154. 10/99.
An excellent posthumous reworking of some of George's best stuff, with Ray Wordsworth depping for the man himself and Carole Chisholm adding vocals.

Herman Chittison (1909–67)

PIANO, VOICE

Nicknamed 'Ivory', this gifted player from Flemingsburg, Kentucky, had a tendency to perfectionism, which hampered his recording career. Worked in Europe and Egypt till the start of the war, when he returned to launch a radio spot as Ernie the Blue Note Pianist.

***(*) **Herman Chittison, 1933–1941** Classics 690 *Chittison; Ikey Robinson (g, v); Arita Day (v). 7/33–9/41.*
*** **Herman Chittison, 1944–1945** Classics 1024 *Chittison; Carl Lynch, Jimmy Shirley (g); Calton Powell, Cedric Wallace (d); Thelma Carpenter (v). 5/34 [SIC] –5/45.*

Chittison's great mistake was to take on Tatum and Waller at their own game, trying to accelerate his ragtime and stride approach to such an extent that he was able to play very fast but only rather vapidly. And yet he was capable of playing with astonishing beauty, as on 'Where Or When' from the second Classics volume. He was also drawn to classical material, and 'Schubert's Serenade' is one of the highlights of the January 1944 session for World Transcriptions.

The earlier volume contains some valuable sides, the bulk of them recorded in France. The solo 'Honeysuckle Rose' is unashamedly Walleresque, and it nearly works; the solo stuff is almost always better and the album might receive a higher rating if it wasn't for the dull stuff with Robinson and two tracks with Day, who shouldn't be confused with Anita O'Day (and won't be once you hear her sing).

The later trio underlines Chit's preference for minimal accompaniment; the session-men are accomplished but rarely come to the fore. All of this material was recorded back in New York, except for 'You Gave Me Everything But Love', which was made for Brunswick in Paris a decade earlier, hence the misleading dates above.

Also, in brief:

** **P.S. With Love** IAJRC 1006. 6/64–67.
Recorded late in life and in some cases only weeks before his death from lung cancer. Weak material and much kitsch, but decently recorded.

Aaron Choulai (born 1982)

PIANO

He has Papuan, Chinese and Jewish ancestry; lives in Australia and sounds very much like Herbie Hancock.

*** **Place** Sunnyside 1131 *Choulai; Scott Wendholt (t); Tim Ries (ss, ts); James Genus (b); Clarence Penn (d). 5/03.*

Everything except the closing 'You Don't Know What Love Is' is an original composition by the young Australian, who sounds very much as if his musical lineage is late-'50s to mid-'60s New York jazz. The writing is very accomplished indeed, flirting with modality but in a freely expressive rather than doctrinaire way. 'Dreams Of Paper Roses' is the most original conception, with a curiously evanescent quality. Some of the others sound like variations on familiar themes, which they may well be, but sufficiently reworked to put a stamp of individuality on them. Choulai has a couple of Herbie-like mannerisms, mostly at the start of phrases, but he dominates the group and it would have been interesting to hear him launched with just bass and drums. Ries and Wendholt are more distracting than anything, and it's they rather than the leader who tend to point up the similarities with the past.

Ellen Christi

VOICE

Once a student of Jaki Byard, she has studied bel canto techniques and boasts a remarkable vocal palette. Co-founder of the New York Artists' Collective.

*** **Reconstruction Of Sound** Network 100 *Christi; Masahiko Kono (tb); Yoko Fujiyama (p); Mauro Orselli (d, elec). 96.*
*** **Instant Reality** Network 101 *Christi; Tomas Ulrich (clo); William Parker (b); Tom Bruno (d); Lefferts Brown (prepared d loop). 98.*
*** **Alienstalk** Sargasso SG104 *Christi; Luigi Archetti, Claudio Lodati (g); Jan Schlegel (b). 00.*
*** **Tribute To Paradise** Drimala DR 04 347 04 *Christi; Gary Hassay (as, v). 04.*

Christi is a fearless improviser who has the courage to allow tiny sounds (like the soft plosives that match Hassay's pad-pops on *Tribute To Paradise*) to carry as much weight and information as her more full-on articulations. The level of detail built into a Christi performance is quite remarkable. On *Reconstruction Of Sound* she cedes considerable space to her fellow improvisers, solo and otherwise, but one has a strong sense of a group language developing. Kono is a remarkable player, but like the guitarists on *Alienstalk* (and *there's* an iconic Christi title) he seems very happy to enter into her oddly displaced and sometimes disorientating world.

She's also brave in that – like Britain's Maggie Nicols – she touches on political and personal-political issues in a way that few other performers on the current scene dare to. That's particularly evident on *Instant Reality*, with pieces like 'Beam Me Up, Scotty' and 'America America'. It's an astonishing record, and one that deserves the widest exposure. She has been around for some time now, but remains disturbingly unregarded outside a circle of admirers.

Also, in brief:

*** **Live At Irving Plaza** Soul Note 121097. 6/84.

Christi and her group Menage (Lisa Sokolov (*v*), Rahn Burton (*p*), William Parker (*b*)) in an early surviving date that sees her sounding jazzier than in later incarnations.

*** **Vocal Desires** CMC 104. 96.

Another date with the impressive Claudio Lodati (*g*). Worth seeking out.

Charlie Christian (1916–42)

GUITAR

He was playing an electric instrument by 1937, when he was heard and recruited by Benny Goodman. He was otherwise found jamming at Minton's, an early crucible of bebop. Hospitalized with TB in 1941, he never fully recovered.

**** **The Genius Of The Electric Guitar** Columbia CK 65564 4CD *Christian; Alec Fila, Irving Goodman, Cootie Williams (t); Cutty Cutshall, Lou McGarity (tb); Gus Bivona, Skippy Martin (as); Georgie Auld, Pete Mandello (ts); Bob Snyder (bs); Lionel Hampton (vib); Count Basie, Dudley Brooks, Johnny Guarnieri, Fletcher Henderson (p); Artie Bernstein (b); Nick Fatool, Harry Jaeger, Jo Jones, Dave Tough (d). 39–41.*

*** **The Original Guitar Hero** Columbia 83864 *As above. 39–41.*

*** **The Complete Studio Recordings** Definitive 11176 3CD *As above. 39–41.*

*** **The Complete Live Recordings** Definitive 11233 *As above. 39–41.*

*** **Celestial Express** Definitive 11122 2CD *As above. 39–41.*

***(*) **The Original Guitar Genius** Proper PROPERBOX98 4CD *As above. 39–41.*

*** **The Quintessence: New York/Los Angeles** Frémeaux 104 *As above. 39–41.*

**** **Swing To Bop** Dreyfus FDM 36715 *As above. 11/39–3/41.*

*** **Charlie Christian Jazz Immortal** Original Jazz Classics OJCCD 1932 *Christian; Dizzy Gillespie (t); Thelonious Monk (p); others as above. 5/41.*

Who invented bebop? Parker and Gillespie seemed to arrive at near-identical solutions to the blind alley of swing harmony. Monk was never an orthodox bopper, but he had his two cents' worth. And then there was Charlie Christian, who in some accounts was the first to develop the long legato lines and ambitious harmonic progressions that defined bop. His appetite for booze and girls was only ever overtaken by his thirst for music. He once improvised 'Rose Room' for nearly an hour and a half, a feat which prompted Benny Goodman to hire him. Though his greatest contributions, in terms of musical history, were at Minton's (documented on the *Jazz Immortal* set), his roles in the Goodman and Hampton bands represent the bulk of what is left to us. His first commercial outings were the September 1939 sides with Hampton. A single track from this time ('One Sweet Letter From You') and one from a month later ('Haven't Named It Yet') give a sense of the excitement the bandleader obviously felt at this freshly discovered young voice.

Christian was arguably the first to make completely convincing use of the electric instrument, and though his style blended Texas blues riffing with Lester Young's long-limbed strolls, he was able to steer a path away from the usual saxophone-dominated idiom and towards something that established guitar as an improvising instrument in its own right. Goodman gave him considerable solo space in the sextet; amplification meant that the guitar could be heard clearly and Christian's solos on 'Rose Room' and 'Star Dust' remain models for the instrument.

There is now ample choice for collectors. Are the Definitives and the Columbia worth the outlay? We'd say that for all but the most dedicated listeners, the Columbia is superior; the live Definitive box is certainly too rough and ready in places to merit the shelf-space. The radio material shows just how much Goodman's swing was part of the wider culture of its day and how much Christian contributed to it. These cuts, recorded at Carnegie Hall, Madison Square Garden and elsewhere, are evidence of Charlie's speed of thought and absolute devotion to a sound which is both electric in its embrace of amplification and organic as well.

The Columbia set offers 98 tracks, including 70 master takes. If that's too much, the shorter compilation offers a cheap, single-CD reduction. The sound quality is exquisite, a model for all reissue programmes. A Devil's advocate question lurks, though. How important in the history of the music was Charlie Christian? Is there anything here that merits such extravagant packaging, or was he just another of those artists re-created by a posthumous mythology?

Jodie Christian (born 1932)

PIANO

Despite considerable experience on the Chicago scene, he didn't start recording as a leader until 1992.

***(*) **Experience** Delmark DE-454 *Christian; Larry Gray (b); Vincent Davis (d).* 5/91–2/92.

*** **Rain Or Shine** Delmark DE-467 *As above, except add Paul McKee (tb); Roscoe Mitchell (ss, as, ob); Art Porter (as); Ernie Adams (d); George Hughes (d); Francine Griffin (v).* 5/91–12/93.

Christian opens the first record with a Byzantine exploration of the blues, and it gives the impression that, on the cusp of his 60th birthday, he couldn't wait to get stuck into his first date as a leader. A Chicagoan through and through, he can play for anybody – hard bop or avant-garde – yet, unlike many such sidemen, he has a distinction of his own. More than half of the CD is solo piano, with a slow 'Mood Indigo' and a lovely original called 'Faith' as particular standouts. Christian's decisive touch and complex but clear voicings bespeak a talent that has absorbed everything it needs from the tradition. Gray and Davis help out assiduously on the four trio tracks.

The follow-up is disappointing. 'Let's Try' is a fine opener with sterling work by McKee and Porter and the ballad medley works well, with an especially impressive turn by the trombonist on 'Polka Dots And Moonbeams'. But the tracks with an unusually sour and argumentative Roscoe Mitchell don't fit in, no matter how nobly Christian tries to bring them round. Griffin sings on two tracks, and Jodie himself croons one number.

*** **Blues Holiday** Steeplechase 31337 *Christian; Eddie de Haas (b); Wilbur Campbell (d).* 4/93.

Christian's three originals – the title-tune, 'Chromatically Speaking' and 'If I Could Let You Go' – all breathe Chicago in every bar and there is no mistaking the provenance even on the closing 'Insensatez'. De Haas and Campbell provide strong support throughout, but this might almost have served better as a solo recording.

*** **Soul Fountain** Delmark DE 498 *Christian; Odies Williams (t); Roscoe Mitchell (as, f); Art Porter (as); John Whitfield (b); Ernie Adams (d).* 8/94.

*** **Front Line** Delmark DE 490 *Christian; Sonny Cohn (t); Norris Turney (as); Eddie Johnson (ts); John Whitfield (b); Ernie Adams, Gerryck King (d); Francine Griffin (v).* 1/96.

Soul Fountain integrates Mitchell more successfully into Christian's format. However, it's odd to hear him blowing on 'Now's The Time', and the long 'Consequences' doesn't really work, with too many styles jostling together. The piano solos 'Everlasting Life' and 'Blessings' are further evidence of Christian's gifts, and the lovely duet with Porter on 'My One And Only Love' makes a touching farewell to the since-departed altoman.

Front Line assembles a nice group of oldtimers for a set of old-time tunes – Ellington, Basie, standards. Turney still has his Hodges and Willie Smith sound beautifully together, but Cohn sounds shaky, cleverly though he disguises it, and Johnson is merely big and bluff. Christian acts as coach and gets the best out of the team; it's good fun.

***(*) **Reminiscing** Delmark DE-531 *Christian; Dennis Carroll (b); Tony Walton (d).* 7/00.

Approaching 70, Jodie takes a look back through tunes that mark out some point in his musical past, and it's a delightful session. He likes, as always, to paraphrase melodies, but not so much that you can't tell what they might be, and he has a swinging team behind him; Walton's solo on the opening 'How Insensitive' takes the ear straight away. He makes André Previn's 'It's Good To Have You Near' walk a line between spare and florid, and the blues is played with placid authority on 'Chicago Delta Blues'.

Corey Christiansen

GUITAR

A magazine editor and guitar 'doctor' in St Louis, he practises what he preaches.

**** **Awakening** Mel Bay 20821 *Christiansen; Per Danielsson (p); Mark Neuenschwander (b); Danny Gottlieb (d).* 04.

A relaxed bop-tinged player, Christiansen also emerges here as a more than competent composer, and if the group isn't a regular working unit, it certainly sounds like one. Tackling Sam Rivers's 'Beatrice' in this context was a bold move, but the best stuff is Corey's own, with the title-track and 'Little Hands, Big Dreams' setting the date off on an intriguing course. It could perhaps have done without the standards, but they also point up Christiansen's quiet originality of purpose.

Ian Christie and Keith Christie (born 1927; 1931–80)

CLARINET; TROMBONE

An explosive combination during the combustible years of British trad. Ian moved to the sideline and became a TV critic, while brother Keith took a nomadic path through trad, dance bands, Tubby Hayes and studio theatre work, the last years clouded by alcoholism.

***(*) **Christie Brothers Stompers** Cadillac SGC/MEL CD 201 *Ian Christie; Keith Christie; Ken Colyer (c); Dickie Hawdon (t); Pat Hawes, Charlie Smith (p); Nevil Skrimshire (g); Ben Marshall (bj); Mickey Ashman, Denny Coffee (b); George Hopkinson, Bernard Saward, Pete Appleby (d); Bill Colyer (wbd); Neva Raphaello (v).* 6/51–8/52.

This captures the crazed intensity of original British trad better than any of the better known Colyer, Lyttelton and Barber reissues. The Christies originally put together the group from the Lyttelton and Crane River bands, and the CD collects various sessions for Melodisc, along with four live tracks from a rediscovered acetate. Though there are some problems with poor sound, the tracks belt along with bewildering power. Colyer's lead is less self-consciously 'authentic' than it would be later and Keith delivers some hair-raising solos. The later sessions with Hawdon are comparatively steady, but the fierce rhythm sections, Ian's gargling but supple solos, and the queer blend of high spirits and grim determination carry the day. Nicely packaged and annotated.

Pete Christlieb (born 1945)

TENOR SAXOPHONE

An unassuming but valuable figure on the West Coast scene.

*** **Conversations With Warne: Volumes 1 & 2** Criss Cross 1043 / 1103 *Christlieb; Warne Marsh (ts); Jim Hughart (b); Nick Ceroli (d).* 9/78.

*** **Apogee** Rhino / Warner Bros 73723 *As above, except add Lou Levy (p).* 78.

His proficiency as a session-man let his status as soloist slip over the years. Next to Marsh's serpentine, querulous solos, Christlieb's improvisations sound almost simple, but the senior plays with much more attack and a more pinched tone than usual. Whether this dissipates any of the signature Marsh qualities is a moot point, but the playing has a prodigious intensity. Remarkably the Warners set was produced by Donald Fagen and Walter Becker of Steely Dan, which has guaranteed it a certain prominence and survival in the marketplace. It's a terrific jazz record, though more philosophical discussion than tenor 'battle', and while the music is melodic enough, the actual themes don't seem to matter too much.

*** **Self Portrait** Bosco 1 *Christlieb; Steve Huffsteter (flhn); Joe Roccisano (as); Warne Marsh (ts); Don Christlieb (bsn); Lou Levy (p); Mike Melvoin (org); Jim Hughart (b) Dick Berk, Nick Ceroli (d).* 81.

*** **Dino's 83** Bosco *Christlieb; Mike Melvoin (ky); Jim Hughart (b); Nick Ceroli (d).* 83.

An inaugural release for Pete's own label and a relatively familiar roster of sidemen, including Marsh again, Levy and the doughty Hughart, but with a nice cameo spot for Christlieb senior on 'Vu-Ja-Day'. 'I've Never Been In Love Before' and 'Close Enough For Love' end the set on a note of real confidence and authority, which the rest hasn't quite delivered. The live set has some great moments, but mostly those that find the band working in ensemble. Christlieb's solos are patient, measured and logical but often lack excitement and as sole horn he palls quickly.

*** **Live At Cappozolli's** Woofy 83 *Christlieb; Andy Martin (tb); Terry Trotter (p); Jim Hughart (b); Dick Berk (d).* 4/98.

Christlieb's playing has acquired more edge over the years, but here the material – 'Willow Weep For Me', 'Things Ain't What They Used to Be', 'Speak Low' – doesn't really give him much opportunity to cut loose. Martin's always a huge asset in these situations, but again it's Hughart who gives the set its dynamism and authority; what a professional he is.

*** **Late Night Jazz** Vertical Jazz 5503 *Christlieb; Slide Hyde (tb, euph, t); Tom Ranier (p); Jim Hughart (b); Charles Harris (d).* 00.

A perfectly pitched after-hours set, with a hint of danger from the maverick and well-named Mr Hyde, who tempers Christlieb's determinedly unromantic approach. Not much has been seen of Pete in the studios since, under his own name at least. Perhaps these are just too subtle and undifferentiated to make the grade in a competitive and often superficial market.

Also, in brief:

*** **Mosaic** Capri 74026. 2/90.

Solid live date with Bob Cooper (*ts*) and Mike Wofford (*p*) adding the spice that Christlieb's under-seasoned playing often demands.

(*) **Red Kelly's Heroes CARS 10. 98.

With the Bill Ramsay–Milt Kleeb band. A lovely 'Seven Steps To Heaven' and 'A Child Is Born' props it all up.

Günter Christmann (born 1942)

TROMBONE, CELLO

Polish-born, he combated polio in childhood. His evolving project Vario was established in 1979 as a cover name for different improvising groups. Also works extensively in film, and these days plays as much cello as trombone.

***(*) **Alla Prima** Concepts Of Doing 001 *Christmann; Alexander Frangenheim (b).* 1/97.

**** **Here Now** Concepts Of Doing 003 *Christmann; Evan Parker (ss, ts).* 1–4/98.

*** **Water Always Writes In Plural** Concepts Of Doing 004 *Christmann; Mats Gustafsson (ss); Thomas Lehn (syn); Christian Munthe (g); Alexander Frangenheim (b); Paul Lovens (d).* 7/98.

One of the great individualists of the trombone: a vocabulary of gasps, wheezes, smears, but a sensibility that seems to think in long-form as well as in moment-to-moment strangeness. The duets with Frangenheim will evoke memories of his old FMP albums with Detlef Schonenberg, but this is better recorded and more fully achieved. Though most men work very quietly most of the way, Christmann's playing is as unpredictable as ever, punctuated with barking notes. With Parker, there's almost a sing-song quality to the interplay: a perfectly rounded disc which begins with two long soprano solos by Parker in his most magisterial form, followed by three duets ('Here Now 2' is particularly good) and finishing with three nutty Christmann solos. The last one is credited to Vario 34, a surprisingly low-key event, with the players circling respectfully round one another.

***(*) **One To (Two)** Okkadisk 10002 *Christmann; Mats Gustafsson (ss, ts, bs).* 8/97.

A rare American record for Christmann, whose first models were Kid Ory and the great tailgaters. He has mostly moved over to cello by this stage, and while Gustafsson is the more incendiary player, he invariably bows to Günter's more insidious aesthetic on these pecked-off miniatures, which are taut, concentrated, eccentric and often funny. Christmann's ongoing work (now at Vario 44) can be found on his Edition Explico, in tiny numbers.

June Christy (1926–90)

VOICE

Followed Anita O'Day as Stan Kenton's singer in 1945 but carried on her own recording career with Capitol. Came back briefly in the '70s. Married to Bob Cooper.

*** **Original Studio Radio Transcriptions** Swing Factory SWFCD66601 *Christy; Stan Kenton Orchestra.* 45–46.

***(*) **Day Dreams** Capitol 832083 *Christy; Stan Kenton (p); orchestras directed by Frank DeVol, Bob Cooper, Pete Rugolo, Shorty Rogers.* 3/47–5/55.

♛ **** **Something Cool: The Complete Mono and Stereo Versions** Capitol 34069 *Christy; Pete Rugolo orchestra.* 53–60.

*** **Duet** Capitol 89285 *Christy; Stan Kenton (p).* 55.

**** **The Misty Miss Christy** Capitol 98452 *Christy; Pete Rugolo Orchestra.* 56.

***(*) **Fair And Warmer & Gone For The Day** Capitol 95448 *Christy; orchestra.* 57.

**** **The Song Is June** Capitol 55455 *Christy; Pete Rugolo Orchestra.* 7/58–8/60.

June Christy's wholesome but peculiarly sensuous voice is both creative and emotive. Her long controlled lines and the shading of a fine vibrato suggest a professional's attention to detail and a tender, solicitous feel for the heart of a song. Her greatest moments are as close to creating definitive interpretations as any singer can come.

She sounds amazingly confident just out of her teens on the early stuff with Kenton, already a swing-era canary with a feel for the cooler, more knowing pulse of the years ahead. *Day Dreams* collects various singles and a few unreleased pieces, including a rare scat vehicle on 'The Way You Look Tonight', a gorgeous treatment of 'Do It Again', Bob Graettinger's bizarre chart for 'Everything Happens To Me' and a couple of fine Ellington treatments. Two duet tracks with Kenton are leftovers from the *Duet* session.

Her best work was done with Rugolo (although husband Bob Cooper's charts shouldn't be forgotten). The masterpieces are *Something Cool* and *The Misty Miss Christy*, both perfectly programmed and meticulously tailored to June's persona. 'Something Cool' itself is a story that bears endless retelling, but 'Midnight Sun', 'I Should Care' and several others seem like definitive interpretations, a marvel for Christy's perfect breath control and vibrato as well as her emotional colouring. It only took EMI/Capitol 20 years to put out both the original mono version (from 1953–5) with the stereo remake on one CD. The later interpretations are deeper, more considered, but still beautifully fresh after 50-odd years. *Misty* is almost as good. Her version of 'Round Midnight' goes down as one of the great treatments of that overworked song. Rugolo's inventiveness is unstinting, often using the orchestra in surprising ways but nothing that unsettles or diverts attention from the singer.

The breezy songs on *Fair And Warmer* and *Gone For The Day* have a tang of melancholy, but the duets with longtime boss Kenton have him clunking away while June sounds not so much bittersweet as fatalistic: an oddity among her sessions.

The Song Is June (which takes in the later *Off Beat*) is unmissable. There are some swingers here, including delightful versions of 'A Sleepin' Bee', 'The One I Love (Belongs To Somebody Else)' and 'The Song Is You', but the nocturnal brooding of 'Saturday's Children', 'Nobody's Heart' and 'You Say You Care' is more typical. Rugolo never did a better chart than his astonishing arrangement of 'Remind Me', and Christy's mature style blends the sweetness of her youth with a serene melancholy that can be deeply affecting. These records should be better known.

Also, in brief:

*** **A Friendly Session** Jasmine JASCD 341. 50.
Radio transcriptions with an unknown Johnny Guarnieri (*p*) group. Shoddy sound.

(*) **A Lovely Way To Spend An Evening Jasmine JASMCD 2528. 57–59.
Poorish sound again, but nice cuts with the Shelly Manne (*d*) group and Jerry Gray's orchestra.

***(*) **June's Got Rhythm** Capitol 77549. 6/58–2/60.
Everything from the '58 album, plus four tracks from the later *Cool School*. Russ Freeman shines in accompaniment.

***(*) **Ballads For Night People & The Intimate Miss Christy** Capitol 96728. 60–63.
British reissue of the Cooper-arranged *Ballads* with the Julie Londonish *Intimate* on which June's 'Ev'ry Time' vies with Chris Connor's classic version.

***(*) **Big Band Specials** Capitol 498319. 62.
A dozen hits from the swing era, so something of a nostalgia exercise when it was made.

**** **The Best Of The Jazz Sessions** Capitol 53922. 9/49–8/68.
Overstretches in trying to include later stuff but, allowing for some unfortunate omissions, pretty good.

Pete Churchill

VOICE, PIANO

British, sounds American. Nice touch at the keyboard, too.

*** **The Bad And The Beautiful** 33 Records 33JAZZ107 *Churchill; Bobby Wellins (ts); Steve Watts (b); Dave Wickins (d).* 9/01.
No less a jazz giant than Mark Murphy calls for Churchill when he is working in Britain. Churchill knows his American songbook and knows the changes, too, though he isn't the kind of accompanist who will go for flash inversions and transpositions just because they are unusual. Everything serves the song. That's been a Wellins trademark too and the partnership could scarcely be better matched. Pete's voice is slightly rough-edged and resonant. He pulls off the American inflection that trips up so many non-Celtic British jazz singers, but never sounds like he's straining for a Stateside booking. If you feel like sampling one of the more unusual numbers, 'Nancy (With The Laughing Face)' is the one.

Jim Cifelli (born 1961)

TRUMPET, FLUGELHORN

Made his name with the Uptown Jazz Orchestra before founding a nonet influenced by his composition teacher Manny Albam and by Gil Evans.

*** **Bullet Trane** / *** **So You Say** / *** **Tunnel Vision** Orchard 3503 / Challenge 73175 / Short Notice SNM 002 *Cifelli; Andy Gravish (t, flhn); Pete McGuinness (tb); Cliff Lyons (ss, as); Joel Frahm (ts); Barbara Cifelli (bs, bcl, f); Pete McCann (g); Mary Ann McSweeney (b); Tim Horner (d).* 98; 99; N.D.
The real joy of these records is Cifelli's ability to give a small(ish) group the range and power of an orchestra, while giving a substantial line-up the flexibility of a small group. His compositional interests can be gauged from a bold segue of Wayne Shorter's 'Fee Fi Fo Fum' and 'Speak No Evil' on the most recent record, but it is the originals which are most interesting.

Bullet Trane also includes Herbie Hancock's 'Dolphin Dance', but it has to follow the title-piece, which is an inspired variation on Coltrane's 'Countdown'. The line-up of horns suggests *Blue Train*, and so does the inclusion of Tadd Dameron's 'Lady Bird', which Trane reworked on his Blue Note session. Here, as elsewhere, it is trombonist McGuinness who really catches the ear, a strong but airy player who delivers a lot of atmosphere and strong ideas.

The second album is every bit as good, and underlines the significance of having a guitar-player rather than a pianist as the main harmony instrument. McCann is a driving, propulsive player, but he leaves the harmonic texture wide open. He is particularly good on the unexpected 'Where Is Carmela Going Now?'. The saxophonists come into their own on 'So You Say'. Frahm is magnificent on 'Undercurrent' and Lyons turns in a superb soprano solo on 'Without Changes', which was written by bassist McSweeney. The boss's wife, Barbara, brings a nice range and a much-needed change of texture to some of the charts.

The third album is the most accomplished yet, though oddly characterless. With the exception of the Shorter segment and the delightful Latin 'Cambio De Corazone', there is nothing that surprises. Well-executed modern jazz, though.

Also, in brief:

*** **Groove Station** Short Notice Music 003. 05.
Retro soul and groove sounds from Cifelli, with Joel Frahm (*ss*) nicely featured on 'Chaotica' and elsewhere.

Circle

GROUP

Short-lived quartet, which came together when Braxton joined an already working trio.

*** **Paris-Concert** ECM 843163 2CD *Anthony Braxton (reeds, perc); Chick Corea (p); Dave Holland (b); Barry Altschul (d).* 2/71.
Creative tensions guaranteed this would be a brief association. There's a yearning for freedom by all hands, but Corea isn't really interested in following Braxton's approach any more than Braxton is interested in playing 'Nefertiti' and 'There Is No Greater Love'. Their playful 'Duet', though, is an unexpected highlight. Holland and Altschul play a great deal but are poorly served by the sound, which is atypically thin and clattery for an ECM session.

Alan Clare

PIANO

Another once-admired Brit, rescued from the dust.

**** **Jazz Around The Clock / Alan Clare Trio With Bob Burns** Dutton Vocalion CDSML 4269 *Clare; Ray Premru (bt); Bob Burns (as, bcl); Bob Efford, Don Rendell (ts); Ike Isaacs (g); Lennie Bush, Kenny Napper (b); Allen Ganley, Bobby Kevin, Tony Kinsey, Eddie Taylor (d).* 11/56–59.
The earliest things here are bonus tracks taken from the Royal Festival Hall in November 1956 with Bush, Ganley and the legendary Isaacs. 'Luxury Flat' is absolutely of its moment. The 1957 session has Burns on bass clarinet, unusual for the time and quite effective. He plays alto on 'Yesterdays' on the 1959 session, which is basically a trio date with guest horn spots on a few tracks. As the use of bass clarinet and bass trumpet suggest, Clare was interested in unusual sound, and while the original stuff – 'Luxury Flat' again – is almost affectedly 'modern' and hip, it's on the standards that his individual touch is most effective. Rendell only appears on the opening 'I'm Old Fashioned', which in title and approach suggests the other, perhaps more marketable side of the Clare group. A pretty much forgotten name now, but worth reviving.

Clarinet Summit

GROUP

Counter-thrust to the dominance of Adolphe Sax.

***(*) **Southern Bells** Black Saint 120107 *Alvin Batiste, John Carter, Jimmy Hamilton (cl); David Murray (bcl).* 3/87.
A one-off convocation was issued on an India Navigation LP and the idea stuck. What made the line-up fascinating was the appearance side-by-side of two mainstream-traditionalists alongside two modernists of markedly individual temperament. Murray, inevitably, seems the most prominent member. The three B-flat clarinets are so closely woven together that only when a trademark device emerges, like Hamilton's softly decelerating phrases towards the end of a chorus, that one picks out individuals. Even so, this is a better recording than the India Navigation record, and textures and timbres come through nicely. Beguiling juxtapositions of material, too, with 'Mbizo' alongside 'Perdido', 'I Want To Talk About You' with 'Beat Box'.

Clarinet Trio

GROUP

Abstract but accessible reed-playing.

*** **October 1 '98** / *** **Translucent Tones** Leo CD LR 058 / 339 *Jürgen Kupke (cl); Theo Nabicht, Gebhard Ullmann (cl, bcl).* 9 & 10/98; 8/01.
The first is a delightful set of sketches, miniatures and caprices, with 'Tea For Two' and a Nino Rota tune (two more of them on the sequel) thrown in as melodic milestones in a mostly abstract setting. The mix of sounds, with Nabicht and Ullmann contributing darker sonorities on bass clarinets, is utterly delightful and, while this is challenging music, there's nothing here that will frighten any but the jumpiest horses. Even so, the second disc is much closer in feel to a jazz date, with a warmer sonority and a stiff-shouldered swing. Ullmann's writing is the key element, though the improvised tracks are fine, too.

Curtis Clark (born 1950)

PIANO

Born in Chicago but grew up in LA, where he later met David Murray. Now based in Amsterdam. A prolific composer, best known for Letter To South Africa.

*** **Dreams Deferred** Nimbus 3813 *Clark; Felicity Provan (t); Sean Bergin, Tobias Delius (ss, ts); Tristan Honsinger (clo); Wayne Dockery (b); Louis Moholo (d).* 93.

**** **Make Believe** BvHaast 0500 *Clark; Felicity Provan (c, v); Rob Armus (ts); Jacko Schoonderwoerd (b); Eugen Gondi (d).* 9/99.
Though consistently undervalued, Clark has maintained a steady stream of impressive work, though very often his most effective performances are for other leaders. *Dreams Deferred* consists of two separate sessions: a set of Monk tunes for trio, played with dreamy doggedness; and a wonderfully vivid set of originals for the septet. The fiery Bergin has rarely sounded better and weaves beautifully with Provan and Delius on 'Two Shadows In The Mist'. Honsinger isn't particularly well recorded, but he makes a striking contribution. The quiet centre of the music, as so often, is Clark himself, whose playing easily matches up to his skills as a writer.

The later set doesn't have quite the same punch. Armus's compositions are a bit of an imposition, though there is a splendid, unexpected reading of 'With A Little Help From My Friends', which turns into a strange, revivalist swingalong. Provan proves her worth again with some fine, tight cornet-playing and some effective vocals.

Also, in brief:

**** **Letter To South Africa** Nimbus NS 501. 89.
Probably quite difficult to find now, but this is essential listening for anyone interested in Clark's work. Worth the hunt.

Sonny Clark (1931–63)

PIANO

Recorded on the West Coast from 1953, on the East from 1957, and recorded constantly for the next six years, though alcohol and heroin ruined him.

***(*) **Dial 'S' For Sonny** Blue Note 66469 *Clark; Art Farmer (t); Curtis Fuller (tb); Hank Mobley (ts); Wilbur Ware (b); Louis Hayes (d).* 7/57.
*** **Sonny's Crib** Blue Note 46819 *Clark; Donald Byrd (t); Curtis Fuller (tb); John Coltrane (ts); Paul Chambers (b); Art Taylor (d).* 10/57.
***(*) **Sonny Clark Trio** Blue Note 51238-2 / Fresh Sound FSRCD 2002 *Clark; Paul Chambers (b); Philly Joe Jones (d).* 11/57.
**** **Cool Struttin'** Blue Note 95327-2 *As above, except add Art Farmer (t); Jackie McLean (as).* 1/58.
*** **Standards** Blue Note 21283-2 *Clark; Paul Chambers, Jymie Merritt (b); Wes Landers (d).* 11–12/58.
Clark approached music with abandon. A pendulum dependence on either alcohol or narcotics never seems to have impinged on his ability to play; he enjoyed a steady if short-lived tenure as Blue Note's house pianist, though being a junkie was never a disqualification in that set-up. Note-perfect, rhythmically bouncy and always ready with a quirky idea, he was an ideal group player, less convincing in a hornless group like the eponymous 1957 date. Chambers, then approaching his heyday, has a generous share of the spotlight, perhaps because Sonny's interest in soloing was limited.

Dial 'S' was a formidable label debut. The horns clatter into each tune with brio and obvious enjoyment and the solos are crisp and to the point. Clark himself plays with resolve and precision and there is a steady flow of sharp ideas, harmonically interesting and rhythmically already quite daring. *Sonny's Crib* is more transitional. Its roots are still in orthodox bebop, though there are signs of a shift to a more open approach. Unusually, the set is dominated by standards, from the opening 'With A Song In My Heart' to two versions of 'Speak Low' and 'Come Rain Or Shine'. Byrd is on astonishing form in the opening selection, and though the three-man front line doesn't really work, each of the horns has some effective moments.

Cool Struttin' is one of the key documents of hard bop. The title-piece is a long-form blues, with room for the horns to stretch out. Sonny's own finest moment is his solo on 'Blue Minor', another original. His three-note trills are almost Monkian and the percussive, spacious attack is reminiscent of the bebop giant at his most capacious. Though Clark rarely strays far from the blues, one can hear Farmer itching to break through into other dimensions. The reissue contains two extra tracks unreleased on LP: Clark's own 'Royal Flush' and a wayward interpretation of Rodgers and Hart's 'Lover'.

The standards album, which includes material from *Blues In The Night* (currently only available in Japan), lacks character. Clark's great strength, like Monk's and Powell's, lay in imposing his own personality on algebraically simple materials. Here he is required to play melodically, and sounds merely workmanlike.

***(*) **Leapin' And Lopin'** Blue Note 84091 *Clark; Tommy Turrentine (t); Charlie Rouse (ts); Butch Warren (b); Billy Higgins (d).* 11/61.
Subject to erratic availability. 'Voodoo' is harmonically clever and rhythmically more challenging than the group seems to recognize. Sonny himself is tautly disciplined, showing no signs of the personal problems that would cut short his life just a couple of years later. There are two versions of 'Melody For C' (not 'in C', as is sometimes written) and the variant is a good indication of how exacting he was even at this stage in his career. Even the initially rejected 'Zellmar's Delight', one of the most obscure items in the Clark discography, is restored. Turrentine contributes 'Midnight Mambo', but the only standard is an introspective 'Deep In A Dream'.

Also, in brief:

*** **1954 Memorial Album / **(*) Oakland 1955** Jazz Factory JFCD 158 / Uptown 2740. 1/54, 55.
Not released until 1975 (on Xanadu) and 1995 respectively, these shaky early recordings of bop-dominated sets by the 24-year-old reveal him to be more competent than genuinely visionary at this stage.

***(*) **My Conception** Blue Note 22674. 3/59.
Always in the shadow of the more individual *Cool Struttin'*, so not so widely recognized. Two fine versions of 'Minor Meeting'.

**** **Complete Studio Recordings** Gambit 69263. 57–61.
Thirty-six tracks, of which only half a dozen are alternates, but not strictly 'complete' and disappearing fast.

Kenny Clarke (1914–85)

DRUMS, XYLOPHONE

Born in Pittsburgh, he came from a musical family and had an early facility on a wide range of instruments. A prime mover in bebop, he remained more swing-orientated than either Blakey or Roach. 'Klook' spent his later years in France, where he was something of a hero.

**** **Klook's The Man** Properbox 120 4CD *Clarke; Benny Bailey, Donald Byrd, Dick Collins, Kenny Dorham, Claude Dunson, Henry Goodwin, Roger Guerin, Fats Navarro (t); Nat Adderley (c); Eddie Bert, Billy Byers, Henry Coker, Nat Peck (tb); Rudy Powell (cl, as); Cannonball Adderley, John Brown, Hubert Fol, John LaPorta, Frank Morgan, Hubert Rostaing, Sonny Stitt, Michel de Villers (as); Ernie Wilkins (as, ts, arr); Ray Abrams, Walter Benton, Jean-Claude Fohrenbach (ts); James Moody (ts, arr); Jerome Richardson, Frank Wess (ts, f); George Barrow (ts, bs); Charlie Fowlkes, Armand Migiani, Cecil Payne, Eddie De Verteuil (bs); Ronnie Ball, Jacques Denjean, Tommy Flanagan, Edgar Hayes, Hank Jones, Bernard Peiffer, Bud Powell, Ralph Schecroun, Horace Silver, Martial Solal, René Urtreger , Gerald Wiggins (p); Milt Jackson (vib); Kenny Burrell, John Collins, Eddie Gibbs, Al McKibbon, Charles Montaggioni (g); André Hodeir (vn, arr); Jean Bouchety, Paul Chambers, Frank Coco Darling, Al Hall, Percy Heath, Eddie Jones, Wendell Marshall, Alf Messelier, Pierre Michelot, Jean Warland, James Anderson (v); Walter Fuller (arr).* 3/38–11/56.
*** **Complete 1946–1950 Swing Master Takes** Jazz Factory JFCD22845 *Largely as above.* 9/46–6/50.
*** **Kenny Clarke, 1946–1948** Classics 1171 *As above.* 46–48.

*** **Kenny Clarke, 1948–1950** Classics 1233 *As above.* 48–50.
'Klook', so called because of the distinctive 'klook-mop' sound of his favourite cadence, is one of the most influential drummers of all time. He made his recording debut at 24 in Sweden with the dire James Anderson on vocals (it's all there on the Properbox), but while working with Dizzy Gillespie in the early '40s Clarke began to depart from normal practice by marking the count on his top cymbal and using his bass drum only for accents. It became the distinctive sound of bebop, imitated and adapted by Blakey and Roach, and it remains essential background work for drummers even today. Clarke had a strong but also quite delicate sound. The cover of *Plays André Hodeir* (below) shows him wielding the long sticks that enabled him to get around his kit and deliver a highly nuanced sound.

The Properbox picks up the story after military service in 1946 with Klook and his 52nd Street Boys (including Navarro, Dorham, Stitt and Powell) recording 'Epistrophy' (which he co-wrote with Monk) and some other tunes. The rest of disc one was taped in Paris. There's then another big jump to the mid-'50s in Hollywood and New York following Clarke's short tenure with the Modern Jazz Quartet. The best stuff comes at the start of the third disc, and the June 1955 Septet date with Byrd, both Adderleys, Richardson, Silver and Chambers, with cracking reads of ' Willow, Weep For Me', 'Bohemia After Dark' and 'Hear Me Talkin' To Ya'. The fourth begins strongly with the Pittsburgher meeting up with Detroit's finest at Rudy Van Gelder's. Thereafter, though, the selection tails away.

The Jazz Factory set pretty much overlaps with Proper, but like the Classics doesn't offer enticing sound. Apart from the May 1948 date, which is shorn of four average numbers for reasons of duration, *Complete* includes all of Kenny's recordings under his own name in this period. Paradoxically, some of the sessions were under the nominal leadership of Michel de Villers, though just to make matters even more complicated 'The Man I Love' from 5 May 1948 was originally credited to Jean-Claude Fohrenbach.

As for Kenny's contribution to these, the Luftwaffe had dropped fewer bombs in the preceding years; given the relative anonymity of the settings, it's Clarke one tends to listen to. The September 1946 52nd Street Boys session again stands out strongly.

*** **Bohemia After Dark** Savoy 66811 *Clarke; Nat Adderley (c); Donald Byrd (t); Cannonball Adderley (as); Jerome Richardson (as, f); Horace Silver (p); Paul Chambers (b).* 6 & 7/55.
This is more usually cited as the first important appearance of the Adderley brothers (and was previously credited to Cannonball), but it is Klook's subtle swing that makes the date. There's just one track from the later date ('We'll Be Together Again'), but the June encounter was good enough without the bonus and 'With Apologies To Oscar' (by the Adderleys) crackles with wit; Pettiford's title-tune kicks off the album. Nicely remastered.

***(*) **Pieces Of Time** Soul Note 121078 *Clarke; Andrew Cyrille, Milford Graves, Famoudou Don Moye (d, perc).* 9/83.
Though this was hailed on release as a much-needed reminder that Milford Graves was still alive and functioning, Klook was the elder statesman here, and he steals the show with a seemingly effortless display that has the younger guys diving into their bags for ever more exotic wrinkles on the same basic sound.

Also, in brief:

*** **Americans Swinging In Paris** EMI 7243 5396522. 50–57.
Nice compilation of material from Clarke's Gallic apotheosis.

*** **Plays André Hodeir** Polygram 835452. 10–11/56.
The faulty personnel listing doesn't inspire confidence, but there are some lovely things on this compilation of tracks written by the great Frenchman.

Clarke–Boland Big Band

GROUP

Co-led by the American drummer (see above) and the Belgian pianist (born 1929), this all-star band ran intermittently but with a stable personnel from 1961 to 1972.

*** **Now Hear Our Meanin'** Collectables 7497 *Kenny Clarke (d); Francy Boland (p); Edmond Arnie, Benny Bailey, Jimmy Deuchar, Maffy Falay, Idrees Sulieman (t); Erich Kleinschuster, Nat Peck, Ake Persson (tb); Karl Drewo, Billy Mitchell, Ronnie Scott (ts); Sahib Shihab (bs, f); Jimmy Woode (b).* 1/63.

*** **Handle With Care** Koch 8534 *As above.* 1/63.
These 1963 recordings were sponsored by producer Gigi Campi and recorded in Germany. The arrangements are spot on, open-ended, relaxed but also germanically precise, and the playing from all the soloists (great stuff from Ronnie Scott) is marvellous. Clarke and Boland never claimed much solo space, preferring to keep the engine-room turning over, but lovers of big-band music will enjoy these latter-day masters of the craft. There are another couple of Clarke–Boland sessions on Collectables, but always paired with other leaders. The twofer with Jimmy Giuffre, *Western Suite*, is worth looking out for.

*** **All Blues / Sax No End** MPS 523525-2 *Clarke; Boland; Benny Bailey, Shake Keane, Idrees Sulieman, Jimmy Deuchar (t); Nat Peck, Ake Persson, Eric Van Lier (tb); Derek Humble (as); Karl Drewo, Ronnie Scott, Eddie 'Lockjaw' Davis (ts); Sahib Shihab (bs, f); Dave Pike (vib); Jimmy Woode (b), Kenny Clare (d).* 67–69.

*** **All Smiles** MPS 15624 *As above; omit Keane, Davis, Drewo; add Sonny Grey (t); Tony Coe (ts); Dave Pike (vib).* 5/68.

*** **More Smiles** MPS 22602 *Very similar to above but add Tony Fisher, Dusko Goykovic (t).* 5/69.
These are terrific albums from what had become a settled personnel. The section work is electrifying and the soloists, especially on *Sax No End*, speak for themselves. *All Smiles* has a classically draped beauty on the cover; the music's pretty classy, too, with some cracking Boland arrangements and great playing right through the ensemble. The cuts are short and punchy, but 'When Your Lover Has Gone' takes on epic status just by dint of the voicings; a great performance. *More Smiles* offers just that: no rocket science, just first-rate big-band jazz with bite and wit.

Also, in brief:

*** **Jazz In The Movies – More Jazz** Camjazz 1065. 68.
No personnels given, but it's known that Shake Keane (*t*) was present. The idea is a pretty simple one with Rota and Morricone strongly represented, though the jazz quotient is disappointingly low.

*** **En Concert Avec Europe 1** Europe 1 710413/14. 10/69.
Terrific radio date, documented at length and with superior sound.

Paul Clarvis

PERCUSSION

Becoming an indispensable figure on the British scene. Played the drum part in Birtwistle's Panic At The Proms.

*** **For All The Saints** Village Life 97123 *Clarvis; Stan Sulzmann (ss, ts); Tony Hymas (p).* 6/98.

A difficult record to categorize, since the group seems to be synthesizing world-music and classical materials within a basically jazz setting. Sulzmann is a master practitioner, of course, and Hymas is always both thoughtful and beautiful in execution, but one listens to the set largely for Clarvis's delightfully colouristic approach, often pastel-soft, but sometimes intense and even garish in its raw simplicity.

Classical Jazz Quartet

GROUP

Convened in 2001 to do what the name suggests and bring a jazz sensibility to the classics.

*** **Play Tchaikovsky** / *** **Play Bach** / *** **Play Rachmaninov** Kind of Blue 10011/10012 / 10004 *Kenny Barron (p); Stefon Harris (vib, mar); Ron Carter (b); Lewis Nash (d).* 8/01–11/02.

***(*) **The Complete Recordings** / *** **Christmas** Vertical Jazz/Performing Arts 4281 2CD / Kind Of Blue 10014 *As above.* 8/01–11/02.

It's not a new idea and, as the line-up suggests, the CJQ was quite explicitly referencing what the recently defunct MJQ had done for decades. The Bach record is full of familiar elements and some plausibly swingable melodies, including the first movement of the F major Brandenburg Concerto No. 2, 'Jesu, Joy of Man's Desiring' and the 'Air' from Orchestral Suite No. 3. And swing them they do, with Harris a very plausible successor to the great Milt Jackson and some fine arrangements by Bob Belden. They actually started out with Tchaikovsky, an equally understandable choice given the Russian's gift for memorable melody. The set was originally released as *The Nutcracker Suite*, because that is exactly what it contains, a complete reworking, played out at just over fifty minutes and full of delights and exhilarating moments; Harris's reworking of 'Dance of the Mirlitons' is a highlight.

They do something similar on the Rachmaninov disc, playing the whole of the second Piano Concerto in C minor, a work that is remarkably well pitched for a group of this cast. Carter is in extra-good form here, for some reason; perhaps Rachmaninov is a special love.

There's a bit of confusion in the discography now, with *Christmas* reprising the *Nutcracker* material and a weirdly edited version of the 'Hallelujah Chorus'. All the same stuff is on the complete set, which is probably the one to get, though the Kind Of Blue covers are beautifully designed and nicely collectable.

Claudia Quintet

GROUP

Eclectics' eclectics, working territory that draws much from modern composition. Great fun, too.

*** **I, Claudia** / ***(*) **Semi-Formal** / **** **For** Cuneiform 187 / 217 / 247 *Chris Speed (cl, ts); Matt Moran (vib); Ted Reichman (acc); Drew Gress (b); John Hollenbeck (d).* 1/04; 1/05; 5/07.

One probably shouldn't read too much about the Claudia Quintet, since references to Morton Feldman, Joni Mitchell, minimalism, African music (all on the first Cuneiform record, the group's second) might lead you to think this was catch-all post-modernism, dominated by ironic gesture. In fact, Hollenbeck's compositions are so carefully thought out that the group sound – in some guises reminiscent of European ensembles like Available Jelly or Clusone 3 – is always at the service of the music. *Semi-Formal* almost plays as if the songs were part of a coherent suite or soundtrack but is dominated by 'They Point ... Glance ... Whisper ... Then Snicker ...' and the jollier 'Guarana'. Speed's clarinet- and saxophone-playing are almost always twinned with Reichman's harmonic complexity, leaving Moran and Hollenbeck to deal with the repetitive elements, often with Gress in unpredictable support. The most recent of the three has taken us longer to absorb than the rest, which may be a positive sign. And yet for the first time one wants to ask the Thurberish question: what are you being enigmatic *for*? Hollenbeck's writing here isn't so much subtle as hypersubtle, with the point sometimes elusive. Even so, we keep going back to it, so there's no shortage of fascination.

Thomas Clausen (born 1949)

PIANO

Studied at the Copenhagen Academy before establishing himself locally and internationally.

**** **Psalm** Storyville STCD 4185 *Clausen; Mads Vinding (b); Alex Riel (d).* 6/94.

This exemplary date affirms Clausen's imaginative powers. It was audacious to open the disc with the slow title-piece, and there are more surprises as the session proceeds. 'Dancing In The Dark' hardly refers to its melody at all, and the bare spaces of 'Soft' are beautifully handled. Clausen is at ease at any tempo and refuses to send out too many notes, while Vinding is as much a melodist as a timekeeper. Riel has seldom played better: upfront in the mix and given a terrific sound by engineer Hans Nielsen – his playing on 'Skygger' gives terrific impetus to what might have been a mere mood-piece.

***(*) **Turn Out The Stars** Storyville STCD 4215 *Clausen; Severi Pyysalo (vib).* 6/97.

For sheer beauty of sound and subtle interaction, this pairing is hard to beat. Pyysalo plays with enough aggression and point to defer suggestions of excess prettiness and his improvising (an astringent solo on 'Turnaround') is similarly tough-minded. The players don't shy away from beauty, though, and of Clausen's three originals 'Green Eyes' lingers in the mind.

***(*) **My Favorite Things** Stunt STUCD 01242 *Clausen; Jesper Lundgaard (b); Peter Danemo (d).* 10/01.

One day in the studio with the new trio: 12 tunes (whittled down from 20), all first takes, cut live to two-track. This anti-perfectionist stance offers the usual pros and cons. Though Lundgaard is quietly masterful, Danemo is imposing in the mix, and some of the pieces, including a confused 'Over The Rainbow', could have used more work. But Clausen has a knack of getting the best out of these situations and much of the music-making is close to sublime. 'My Favorite Things' itself is alive and characterful. Several rare standards – 'Jasmine', 'Deep In Your Heart', 'If You Are But A Dream' – are performed with uncommon grace.

Also, in brief:

****(*) Follow The Moon / *** Prelude To A Kiss / ***(*) Balacobaco** Stunt STUCD 19808 / 00142 / 03112. 9–10/97; 5/00; 3/03.
The Brazilian Quartet: while Clausen is perfectly authentic, some of this comes across as chirpy muzak. The second disc is much better and with the third Clausen is playing in the sunshine, though still at some distance from his most effective idiom.

James Clay (1935–94)

TENOR SAXOPHONE

Semi-legendary Dallas man, said to have been a major influence on Ornette Coleman.

*** **Tenorman / The Kid From Dallas** Fresh Sound FSRCD 437 *Clay; Sonny Clark, Lorraine Geller, Bobby Timmons (p); Jimmie Bond, Red Mitchell (b); Frank Capp, Billy Higgins, Lawrence Marable (d).* 7 & 8/56, 2 & 3/57.
(*) **The Sound Of The Wide Open Spaces Original Jazz Classics OJCCD 257 *Clay; David 'Fathead' Newman (ts); Wynton Kelly (p); Sam Jones (b); Art Taylor (d).* 4/60.
*** **A Double Dose Of Soul** Original Jazz Classics OJCCD 1790 *Clay; Nat Adderley (c); Victor Feldman (vib); Gene Harris (p); Sam Jones (b); Louis Hayes (d).* 10/60.
Clay's absence from these pages over the last couple of editions isn't untypical of his in- and out-of-focus reputation. Because he's perhaps best known as an associate of Ornette's and a reputed influence on the great man, those who sample his records are often surprised to find them pretty straight-ahead and conventional. As a precocious 20-year-old Clay was playing in Los Angeles. The Fresh Sound disc brings together a single cut from the Forum Theater with Timmons, Bond and Littman, and a much better studio session with Clark and Bond (and including some fine Clark material), as well as 'It's Alright With Me' from a TV show with Lorraine Geller, Mitchell and Capp, and a subsequent studio date with Higgins standing in on drums. The sound is broad, booting jazz, with touches of sophistication in unexpected places; listen, for instance, to how Clay negotiates 'Scrapple From The Apple' and 'Sandu' with the last of these groups, and reshapes the line subtly on every repetition.

The Sound gets into the brawling spirit typical of such two-tenor encounters but offers only a glimpse of Clay as a distinctive force. *A Double Dose* is marginally more interesting, but remains a generic hard-bop date, lifted out of the ordinary by Feldman's vibes on three numbers; 'Linda Serene' and 'Lost Tears' are interesting originals.

Buck Clayton (1911–91)

TRUMPET

Though he was leading a big band as early as 1934, it was his time with Basie which established him as a soloist of distinction, a player with a warm, brassy tone and a softness of delivery that was well suited to ballad playing. Only towards the end did the standard slip.

*** **Buck Clayton 1945–1947** Classics 968 *Clayton; Dicky Wells, Trummy Young (tb); George Johnson (as); Scoville Browne (as, cl); Ed Hall (cl); Flip Phillips (ts); Lucky Thompson (ts); Sammy Benskin, Johnny Guarnieri, Billy Taylor, Teddy Wilson (p); Brick Fleagle, Freddie Green, Tiny Grimes (g); Al Hall, Milt Hinton, Al McKibbon, Slam Stewart (b); Danny Alvin, Jimmy Crawford, J. C. Heard, Sid Weiss, Shadow Wilson (d); Canada Lee, Sylvia Sims, Kenneth Spencer (v).* 5/45–11/47.
*** **The Classic Swing Of Buck Clayton** Original Jazz Classics OJC 1709 *Clayton; Dicky Wells, Trummy Young (tb); Buster Bailey, Scoville Brown (cl); George Johnson (as); Jimmy Jones, Billy Taylor (p); Brick Fleagle, Tiny Grimes (g); John Levy, Al McKibbon, Sid Weiss (b); Cozy Cole, Jimmy Crawford (d).* 46.
Responsible for no particular stylistic innovation, Buck managed to synthesize much of the history of jazz trumpet up to his time with a bright, brassy tone and an apparently limitless facility for melodic improvisation, which made him ideal for the open-ended jams he recorded for Columbia and, latterly, Chiaroscuro. He played with Basie until 1946, the year of the fine *Classic Swing* sessions, and after a stint in the army he struck off on his own again, forming a productive association with shouter Jimmy Rushing which survived long enough for the European tour featured on the Steeplechase set below. The OJC set has much to enjoy. 'Harlem Cradle Song', with Young and Wells, has a lovely, easy swing, and there is a fine instrumental version of 'I Want A Little Girl', normally a Jimmy Rushing feature. The record is, however, now basically a duplication of the Classics set, which has other material too.

Most of Classics 968 was recorded under Buck's own name, though the earliest date, from the day the bomb was dropped on Hiroshima, is under Freddie Green's name, and there is a later session for Keynote led by drummer J. C. Heard. Enough of the *echt* Clayton comes through on the sides for HRS which were recorded in 1946, including classics like 'Harlem Cradle Song' and 'Dawn Dance', tunes which bespeak a gentle artistry and an absolute musical integrity. There is some excellent stuff from Teddy Wilson (originally billed as Theodocius) and from all the reedmen, but the disc could have done without the educational 'Jazz Band', narrated by Canada Lee and sung by Kenneth Spencer, an oddity with a single B-take part for Buck. Clayton was a superb vocal accompanist, and his fills and subtle responses are always tasteful, but he's heard to better effect on the instrumental all-stars tracks from the same occasion, tackling 'Moonglow' with consummate artistry and taste.

*** **Buck's Bon Voyage** Fresh Sound FSR 329 *Clayton; Big Chief Russell Moore (tb); Mezz Mezzrow (cl); Gene Cedric (ts, cl); Red Richards (p); Pierre Michelot (b); Kansas Fields (d).* 53.
A highly enjoyable and fruitful period in Clayton's life, the '50s saw him become something of a legend in France. Here, on the brink of heading home, he's in company with some of those who helped cement him into the Parisian jazz scene. The recording isn't so very hot, but the playing is pretty good and Buck is in exceptional voice. The set's only marred by the tracks featuring the talentless Mezzrow.

***(*) **Copenhagen Concert** Steeplechase SCCD 36006/7 2CD *Clayton; Emmett Berry (t); Dicky Wells (tb); Earl Warren (as, cl); Buddy Tate (ts); Al Williams (p); Gene Ramey (b); Herbie Lovelle (d); Jimmy Rushing (v).* 9/59.
Plenty of old friends in this band, from the lubricious Wells to the galvanic Rushing, and Clayton sheriffs the ensemble with his expected panache. Eighty-five minutes of music is ungenerously spread over two CDs, and since it isn't all deathless stuff, it might have been better reduced to a single disc of highlights. But the real problem is the sound, and nobody suffers worse than Buck himself, who is off mic for many of his solos.

***(*) **Buck & Buddy** / *** **Buck & Buddy Blow The Blues** Original Jazz Classics OJCCD 757 / 850 *Clayton; Buddy Tate (ts); Sir Charles Thompson (p); Gene Ramey (b); Mousie Alexander (d).* 12/60; 9/61.
These document a happy association. Buddy Tate was a player of similar lineage to Clayton, and all their recordings together have a warmth of genuine understanding. Much of the music on *Buck & Buddy* was formerly on the Prestige double-LP *Kansas City Nights*. Originally recorded for Swingville, it gives a near-perfect sense of where Buck was at the end of his last really productive decade before the trumpeter's curse, persistent lip problems, began to curtail his activity. There's certainly no sign of difficulty here. He trades figures with Tate on 'Birdland Betty' and more romantic shapes on 'When A Woman Loves A Man'. *Blow The Blues* is pretty much more of the same, but the heat is off, with the sterling exception of 'Don't Mind If I Do'.

***(*) **Buck Clayton All-Stars, 1961** / *** **Basel, 1961** Storyville STCD 8231/ TCB 2072 *Clayton; Emmett Berry (t); Dicky Wells (tb); Earl Warren (as); Buddy Tate (ts); Sir Charles Thompson (p); Gene Ramey (b); Oliver Jackson (d).* 4/61; 5/61.
Over in Europe, Buck's brand of swing didn't seem old-fashioned in 1961, and this touring octet was applauded to the rafters right across the continent. Part of TCB's Swiss Radio Days Jazz Series, the album is a typically well-mastered broadcast session. At rising 50 Buck sounds absolutely in command of tone and articulation, and he phrases effectively from the original 'Swinging At The Copper Rail' onwards. 'Robbins' Nest' and 'Night Train' both receive long readings with the horns trading lonely figures on the Jimmy Forrest classic. State-of-the-art swing from a band of past masters, anxious to demonstrate that, away from America at least, they weren't past it. Recorded just a few weeks earlier, the Storyvillle album comes from a Paris show. A similar set, and the band are in equally good heart, but the sound is nothing like as good, Jackson hugely loud, Sir Charles peeking through the cymbals, and the horns sometimes here, sometimes there.

*** **Baden, Switzerland, 1966** Sackville 2028 *Clayton; Michel Pilet (ts); Henri Chaix (p); Isla Eckinger (b); Wallace Bishop (d).* 2/66.
By the mid-'60s Clayton was an international star, and like many jazz musicians of his generation he found Europe a happier hunting-ground than back home in the States. The Swiss air was obviously good for him and on this amiable set he cuts loose on an array of standards, notably 'Stompin' At The Savoy' and 'One O'Clock Jump', with coltish enthusiasm. These weren't the occasions for softer and more expressive performance, but Buck does also perform well on the slower numbers, and he gets sterling assistance from an experienced Swiss band.

*** **Ben And Buck** Sackville SKCD 22037 *Clayton; Ben Webster (ts); Henri Chaix (p); Alain Du Bois (g); Isla Eckinger (b); Romano Cavicchiolo (d).* 67.
*** **A Buck Clayton Jam Session** Chiaroscuro CRD 132 *Clayton; Doc Cheatham, Joe Newman (t); Urbie Green (tb); Earl Warren (as); Budd Johnson, Zoot Sims (ts); Joe Temperley (bs); Earl Hines (p); Milt Hinton (b); Gus Johnson (d).* 74.
*** **A Buck Clayton Jam Session 1975** Chiaroscuro CRD 143 *Clayton; Joe Newman, Money Johnson (t); Vic Dickenson, George Masso (tb); Lee Konitz, Earl Warren (as); Budd Johnson, Sal Nistico, Buddy Tate (ts); Tommy Flanagan (p); Milt Hinton (b); Mel Lewis (d).* 6/75.
Buck wasn't playing at all towards the end. He suffered a serious collapse immediately after the *Ben And Buck* concert and after that was never up to soloing with any sort of attack or pressure. Clayton doesn't play at all on the Chiaroscuro jams, but conducts an all-star band in a selection of originals. His various jam-session dates for Columbia were great successes in their day, but they're all out of print for now (Mosaic have collected them in one of their boxed editions). The first date was something of a late revival of the form. The band is close to matchless as far as swing-to-mainstream line-ups are concerned, and while nothing much happens that deserves immortality, the session gets by on sheer charisma. The 1975 set is doubly valuable for the inclusion of two rehearsal takes of 'The Duke We Knew' and 'Glassboro Blues', two of the best things he did in later years.

Also, in brief:

*** **A Jumpin' Jubilee – Jam Sessions, 1945, 1946** Jazz Unlimited 1042. 45, 46.
Clayton kept pace with the new thing without for a moment changing his delivery or style. Parker, Pres, Nat Cole, Coleman Hawkins – all drop in.

*** **Buck Clayton, 1953** Classics 1394. 53.
Lots of great stuff from Paris, with Big Chief Russell Moore (*tb*) and others.

*** **Club Session** Universal/Gitanes 13032. 53–55.
From the Jazz In Paris series, a pleasant enough amalgam of live dates from the early to mid-'50s. Peanuts Holland (*t*) and Charlie Singleton (*ts*) co-star.

*** **Complete Legendary Jam Sessions Master Takes** Lone Hill 1395. 53–56.
Hawkins, Trummy Young, Ruby Braff, Sir Charles Thompson, lots of others.

*** **Live From Greenwich Village, NYC** / *** **Swings The Village** Nagel Heyer 30 / 5004. 2/90.
Buck arranges a 16-piece band with typical verve and finesse. Some great young and not so young names in the ranks.

Jay Clayton

VOICE

She improvises like an instrumentalist and is less convincing as an interpreter of lyrics.

**** **Sound Songs** Winter & Winter 919006 *Clayton; Jerry Granelli (d).* 12/85.
The title's a perfect description of what Jay does. Apart from a curious reflection on 'Goodbye Pork Pie Hat', there's nothing here that comes close to standard 32-bar, AABA popular song. Instead, Clayton and Granelli create what's almost a new genre, more intriguing the more one hears of it. He's a fantastic, intuitive partner and easily deserves equal billing. Originally issued on JMT.

**** **Beautiful Love** Sunnyside SSCD 1066 *Clayton; Fred Hersch (p).* 96.
Exquisitely beautiful. Hersch is a great vocal accompanist and his playing here is impossible to fault. With delicious perversity, he sticks close to the original song, while Clayton ranges out. Shorter's 'Footprints' and that understated classic 'Blame It On My Youth' are handled with consummate grace and skill, with an unblushingly intimate sound.

***(*) **Circle Dancing** Sunnyside SSCD 1076 *Clayton; Jim Knapp (p); Briggan Krauss (as); Randy Halberstadt (p); Phil Sparks (b); Aaron Alexander (d). 97.*

All the sounds heard are made in real time. Clayton manipulates digital delay with virtuosic skill and her bluesy, intense delivery is as compelling as ever. The material is largely original and personalized. Catch Jay's first entry on the title-tune and her floating, nippy phrasing on 'Sappho' and 'Ditto'. A real singing star.

Also, in brief:

*** **The Jazz Alley Tapes** Hep CD 2046. 9/88.

Nice variations on 'Mr P.C.', but she sounds too close to Don Lanphere's saxophone for that well-established relationship to work as well as they think it does.

Clayton Brothers

GROUP

Bassist John and his saxophone-playing younger sibling Jeff in a relaxed mainstream situation.

*** **The Music** Capri 74037 *Jeff Clayton (as, ts, af); Bill Cunliffe (p); John Clayton (b); Jeff Hamilton (d). 5/91.*

***(*) **Siblingity** Warners 47813 *As above, except add Terell Stafford (t). 8/00.*

In essence, a stripped-down version of the Clayton–Hamilton big band. One senses John's hand at work on the arrangements of 'Skylark', Grofe's 'On The Trail' and 'Misty' on the first disc. It lacks the sophistication and sheer impact of the full orchestra, of course, but this was a flexible and mobile unit that kept the principals working when there was no market for big-band work. The addition of Stafford to the Warners disc is significant, in that it makes the band sound more like some early '60s Blue Note outfit, or perhaps one of Miles's quintets. John takes a spot on 'Tricotism', but there is less of Jeff blowing aimlessly out front, which was something of a problem on earlier dates. Perhaps too homely for real fireworks, these and other Clayton Bros discs are entertaining rather than revelatory.

Clayton–Hamilton Jazz Orchestra

GROUP

Midstream big band, co-led by ex-Basie-ite John Clayton and session-drummer Jeff Hamilton.

*** **Groove Shop** / *** **Heart And Soul** / *** **Absolutely!** Capri 74021 / 74028 / Lake Street LSR 52002 *Bobby Bryant, Snooky Young, Oscar Brashear, Clay Jenkins (t, flhn); Chuck Findley (t on Absolutely!); George Bohannon, Ira Nepus, Thurman Green (tb); Maurice Spears (btb); Jeff Clayton (ss, as, ts, ob, f); Bill Green (as, cl, f); Rickey Woodard (ts, cl); Charles Owens (ts, cl); Lee Callett (bs, bcl); Bill Cunliffe (p); Doug MacDonald (g on Groove Shop); Jim Hershman (g on Heart And Soul); John Clayton (b); Jeff Hamilton (d). 4/89; 2/91; 94.*

**** **Live At MCG** Manchester Craftsmen's Guild MCG 1017 *Sal Caracchiolo, Gilbert Castellanos, Clay Jenkins (t); George Bohannon, Ira Nepus (tb); Maurice Spears (btb); Keith Fiddmont (cl, as); Rickey Woodyard (cl, ts); Charles Owens II (ts); Lee Callett (bs, bcl); Tamir Hendelman (p); John Clayton, Christoph Luty (b); Jeff Hamilton (d). 5/04.*

It's Clayton's arranging that gives this blithe orchestra its character: there are some good soloists here, especially Woodard and Young, but the integration and polish of the sections are what make the music come alive. He seeks little more than grooving rhythms and call-and-response measures, and they all figure dutifully enough in the arrangements, though occasionally – as on the very slow and piecemeal variation on 'Take the "A" Train' on *Heart And Soul* – the band have something more out of the ordinary to play. Detailed and full-blooded recording lets one hear how all the wheels go round. *Absolutely!'s* opening Basie-like 'Blues For Stephanie' is a grand manifesto which some of the later tracks don't quite carry off.

The live date from MCG in Pittsburgh with a relatively new line-up is marked by a vivid tribute to Horace Silver, a new piece by Clayton with a stirring Hamilton solo and a fine arrangement of 'The Jody Grind'. Clayton plays a beautiful bowed solo on 'Nature Boy', which makes the song sound like a fragment from a classical concerto. There are also things by Sonny Stitt, Johnny Hodges, Duke Ellington and even Monty Alexander (a former employer). It must have been a terrific night.

Gerald Cleaver

DRUMS, PERCUSSION

An immensely thoughtful player, who's made a mark in post-bop, avant-garde and other styles.

***(*) **Adjust** Fresh Sound New Talent FSNTCD 112 *Cleaver; Andrew Bishop (ss, ts, cl); Ben Monder (g); Mat Maneri (vla); Reid Anderson (b). 10/00.*

This is the group Cleaver knows as Veil Of Dreams. It's an unusual set-up, but Maneri and Bishop have worked out an intriguing dialogue on 'Way Truth Life' and 'Chinese Radio', and Bad Plus man Anderson is a solid presence throughout. Monder's range of articulations makes him one of the most effective and valuable guitarists on the scene and this is one of his best showings on record. Cleaver himself doesn't push himself forward too aggressively, but he's always right in the heart of the action, and since these seven tracks are all his own, the music very much belongs to him.

Jimmy Cleveland (born 1926)

TROMBONE

Came from Tennessee to the West Coast, worked with Lionel Hampton and then freelanced extensively.

*** **Complete Recordings** Lone Hill Jazz LHJRCD 10235 2CD *Cleveland; Ray Copeland, Art Farmer (t); Ernie Royal (t, flhn); Don Butterfield, Jay McAllister (tba); Benny Golson, Lucky Thompson (ts); Jerome Richardson (ts, bs, f); Cecil Payne (bs); Hank Jones, Wynton Kelly, Wade Legge, Junior Mance, John Williams (p); Bill Crow, Milt Hinton, Eddie Jones (b); Joe Harris, Osie Johnson, Max Roach (d). 55–59.*

A terrific technician, Cleveland was one of the first significant trombonists to emerge after J. J. Johnson. Much of his career was spent in the studios, but he did manage to cut some sessions for Emarcy and Mercury – *Introducing, Cleveland Style, Map Of Jimmy Cleveland, Rhythm Crazy* – and they are included here, with plenty of opportunity to judge Jimmy's dextrous slide technique and singing tone. Hard to pick out highlights, but there's a lovely original called 'Little Beaver' and a fine work-out on Ernie Wilkins's 'Jimmy's Old Funky Blues'. Jimmy's lead-lines are punchy and forthright, always with something to say. Nice to see him spotlit for a moment.

Dave Cliff (born 1944)

GUITAR

Born in Northumberland, he began in rock before studying at Leeds College and switching codes. Works mostly in a mainstream idiom.

*** **Sippin' At Bells** Spotlite SPJ-CD 553 *Cliff; Geoff Simkins (as); Simon Woolf (b); Mark Taylor (d).* 94.
*** **Play The Music Of Tadd Dameron** Spotlite SPJ-CD 560 *Cliff; Geoff Simkins (as); Roy Hilton (p); Simon Woolf (b); Steve Brown, Ron Parry (d).* 3/96.
*** **When Lights Are Low** Zephyr ZECD 18 *Cliff; Howard Alden (g); Dave Green (b); Allan Ganley (d).* 11/96–5/97.

Cliff's unassuming approach might be mistaken for British diffidence. He's a thinking player whose cool tone and bop diction make up a voice of experience and, when paired with the similarly minded Simkins, the irresistible comparison is Billy Bauer with Lee Konitz – particularly in the duets on the first Spotlite. The second is all Dameronia (an interesting old interview with Tadd and Benny Golson is stuck on the end) and very persuasively done. The Zephyr is an off-the-cuff meeting with the on-tour Alden, over thistledown rhythms from Green and Ganley. Nothing to find fault with, though it's all a bit enervating.

Alex Cline (born 1956)

DRUMS, PERCUSSION

A California-based drummer with an interest in percussive exotica and a freely focused manner that lets him move between post-bop, free playing and a rockier kind of world music.

*** **The Lamp And The Star** ECM 837112-2 *Cline; Aina Kemanis, Nels Cline (v); Jeff Gauthier (vn, vla, v); Hank Roberts (clo, v); Wayne Peet (p, org); Eric Von Essen (b); Susan Rawcliffe (didjeridu).* 9/87.
*** **Montsalvat** Nine Winds NWCD 0174 *As above, except omit Nels Cline, Roberts and Rawcliffe.* 5/92.
*** **Right Of Violet** Nine Winds NWCD 0184 *Cline; Jeff Gauthier (vn); G. E. Stinson (g etc.).* 4/95.

While Nels seeks out rockier terrain, Alex has pursued a music based around lush textures and thick, harmonic swirls – an unusual course for a percussionist, perhaps, although his vast kit of drums, cymbals, bells and percussive devices is as appropriate to melodic needs as much as to rhythmical ones. Both *The Lamp And The Star* and *Montsalvat* have a non-specifically devotional programme, characterized by Cline's imagistic titles – 'A Blue Robe In The Distance', 'Emerald Light', 'The Kiss Of Peace' – but there is nothing mushy or New Age about the music, which has a strong and very individual resonance. Kemanis's wordless singing is neither too wispy nor too overpowering but a logical part of the flow. The later disc is preferred, if only because the long pieces such as 'He Hears The Cry' and 'In The Shadow Of The Mountain' come closest to the kind of transcendence Cline is after.

Right Of Violet has ten collective improvisations by the trio, and while this is tougher music, it still moves off the shimmering base which Cline uses as his touchstone. The opening 'An Elegy Of Waves' says it all, Gauthier's lines spiralling off Stinson's battery of effects, and the formula is set here: the violinist carries most of the melodic parts while Stinson and Cline fashion the atmospherics. The record is exhaustingly long but when they get to the eerily beautiful 'Sophia' there's a proper sense of timelessness.

*** **Sparks Fly Upward** Cryptogramophone 102 *Cline; Wayne Peet (ky); G. E. Stinson (g); Jeff Gauthier (vn); Aina Kemanis (v).* 4/98.

***(*) **The Other Shore** Cryptogramophone 106 *As above, except omit Peet, Kemanis.* 99.

**** **The Constant Flame** Cryptogramophone 110 *As above, except add Vinny Golia (sax); Nels Cline (g); Wayne Peet (ky); Michael Elizondo (b); Brad Dutz (perc); Aina Kemanis (v).* N.D.

Sparks Fly Upward begins as beautifully as anything in the drummer's output to date, with ethereal overdubbed violins evoking stained-glass imagery in 'Rose Window'. Kemanis is an important element of the group and the powerful closing track, using the text of one of Rilke's most death-haunted poems, the ninth of the *Sonnets to Orpheus*, rounds out the set. The long title-piece is more of a showcase for the leader and its lack of structure makes for slightly difficult listening, certainly on second and subsequent exposure. Peter Erskine produces deftly, with due feeling for the textural virtues of Cline's approach.

The middle record of the sequence is rightly attributed to the three players individually. A cursory listen might lead you to conclude that the leader is actually the violinist, since Gauthier is often out front, backed by heavily treated guitar and soft washes of percussion. There is even less rhythmic drive this time, and Cline's percussion devices, which have always included Finnish kantele, autoharp and other exotica, have very little to do with establishing metre and more to do with sustaining an overall mood. 'Froggy's Midnight Cabaret' is something of an exception and stands out a little oddly in this rather ethereal set. The ending is extraordinary, slowing almost to stasis and delivered in a hushed and almost reverential tone: 'Nothing To Teach'.

The addition of saxophone, bass and keyboards and the reintroduction of Kemanis lends *The Constant Flame* a more familiar profile. The title-piece is dedicated to a former boss, clarinettist John Carter, and shows how thoroughly Cline has learned how to combine organized structure with improvisatory freedom. Other tracks are also personal dedications: 'Bridge' is for the adventurous pop vocalist David Sylvian; 'Evening Bell' is for Toru Takemitsu and rather literally 'Oriental' in its Zen-like spareness. Cline is at his most urgent on the opening 'Paramita', written for Don Cherry; heavyweight drumming gives way to kantele and synthesized backgrounds. Kemanis is used to great and economical effect, ending the set with a delightful 'Benediction', which is spiritual but resolutely unsolemn.

Also, in brief:

***(*) **Cloud Plate** Cryptogramophone 121. 04.
Again collaborative and increasingly distant from jazz language, but utterly compelling and beautiful music with plenty of drama and few New Age *longueurs*.

Nels Cline (born 1956)

GUITAR

Twin brother of Alex, Cline is a thinking-man's fusion kind of guitar-player.

*****(*) Instrumentals / **** The Giant Pin** Cryptogramphone 113 / 120 *Cline; Devin Hoff (b); Scott Amendola (d, elec).* 3/02.

Like almost every guitar-player of his generation, Cline trades off rock, but he does so with sufficient sophistication and originality, so that it's possible to think he's made the whole thing up. He makes full use of the electric guitar's expanded repertoire of sounds, distortion, fuzz, bent notes and an aggressive, almost percussive attack.

Playfully attributed to the Nels Cline Singers, these are by a working trio, and it's a unit that has acquired a real identity in its short existence. The first record is fine but for some slightly heavy-handed use of electronic treatments on the leader's part. He's such a fine guitarist that sometimes it would be better to hear him cleaner and more direct. 'Harbor Child' is the only place where that is allowed to happen for long, distinct, cleanly articulated lines of real beauty. Compared to what was to follow, a partial sucess.

The Giant Pin is in part a wild and woolly session that finds the guitarist exploring what some might call out-rock, but which still has a solid core of jazz sensibility. There are punkish elements and a decidedly hardcore sensibility. That runs the risk, though, of making a highly varied and thoughtful set sound one-dimensional. It is anything but that, and its climax, 'Watch Over Us', is very profound indeed, with dabs of celeste and harmonium varying the texture. An elegy to a childhood friend, 'Something About David H', has real grandeur. The more immediately ear-grabbing tracks, though, are things like 'Square King', which has a roasting pace, and 'He Still Carries A Torch For Her', which is more measured but no less powerful. Amendola is a strong presence throughout, his gift for delicate gesture sometimes overborne by energy playing, but always in context. The bassist – to whom 'The Ballad of Devin Hoff' is dedicated – continues to surprise with each appearance. Ultimately, though, this is Cline's triumph, a clever, moving record.

*****(*) Ash And Tabula: Out Trios – Volume 3** Atavistic 148 *Cline; Andrea Parkins (sampler); Tom Rainey (d).* 8/02.

This is clearly intended as a follow-up to the earlier trios, with the main differences being Rainey's somewhat more reined-in (!) approach and the bulk of electronic responsibilities being ceded to Andrea Parkins. She's a wonderfully receptive partner, seeming to capture Cline's guitar figures in real time and rework them as part of a developing fabric of sound. The guitarist sounds more focused on a narrow range of improvising language than of late, and it suits him very well. The long tracks 'Poem In An Ashtray' and the closing 'Problem Child' are outstanding, but there's barely a dull moment on the set, even if it doesn't go all-out to surprise.

*****(*) Immolation/Immersion** Strange Attractors 39 *Cline; Wally Shoup (as); Chris Corsano (d).* 4/05.

There's not much room for compromise here. Cline's collaborators go for broke from the very beginning. Shoup has been a recent discovery and he's given ample opportunity to explore the fierier end of his alto while Corsano blatters and hisses in the background (slightly too much in the background for our taste). Cline is mixed up front and to the side and there are moments when the mix seems slightly artificial. The title-piece goes on far too long and there are occasions, particularly when Shoup is given his head, when the music seems to pursue extremity for the sake of it.

*****(*) New Monastery: The Music of Andrew Hill**
Cryptogramophone 130 *Cline; Bobby Bradford (c); Ben Goldberg (cl, bcl); Andrea Parkins (acc, elec); Devin Hoff (b); Scott Amendola, Alex Cline (d).* 2/06.

With a revival of interest in Hill's music during the last few years of the pianist's life, a repertory project like this seemed inevitable, though Cline wasn't necessarily the obvious man to tackle it. The set consists largely of long medleyed tracks, of which the opening 'McNeil Island/Pumpkin' is among the most effective. 'Not Sa No Sa' which follows includes the most unfettered playing on the album and there are moments where one wonders where Hill has disappeared to in amongst the free playing; 'Yokada Yokada/The Rumproller' is virtually unidentifiable as his, though Cline has wisely taken the liberty of regarding the written material as a starting point only and allowing the musicians to move through some intricate arrangements and into territory of their own. Parkins, as ever, is a strong element, but Bradford's highly distinctive cornet is often the dominant sound. Brother Alex only appears on a couple of tracks and it's a pity he couldn't have been around for more, because Amendola, excellent as he is, doesn't seem to have the requisite touch for this material, too fizzy and decorative.

***** Downpour** Victo 104 *Cline; Andrea Parkins (acc, p, elec); Tom Rainey (d).* 5/06.

A most welcome return for this vividly empathetic trio, though the album itself has a curious, almost unwound cast, starting with a massive opening track that lasts nearly 40 minutes, followed by one half that length, followed by a tiny coda. This may well reflect the exigencies of live performance, but it sounds strange on disc. The set begins with loops and droned effect, but then quickly gains momentum, with Rainey again proving to be a superbly supportive partner. Parkins's move to piano some way into the set creates new contexts, while Cline himself seems to be using some kind of octave-shift to explore lower sonorities. Whatever the technique, it's extremely effective. Play it reprogrammed with the short finale placed in the middle as a sonic bridge, and it's even better than the release sequence.

*****(*) Draw Breath** Cryptogramophone 133 *Cline; Devin Hoff (b); Scott Amendola (d, elec); Glenn Kotche (perc).* 1 & 2/07.

With Cline now lending his talents to maverick rock band Wilco, the emphases here are somewhat more mainstream than on previous Singers albums. 'Caved In Heart Blues' is just that, 'Attempted' is more jazz-based, and 'Confection' has a strong rock feel. 'An Evening At Pops'' is Cline at his most technically astute, but on 'The Angel Of Angels' he allows the emotion to come through. The set loses its way a little towards the end and the two 'Recognize' pieces don't quite justify their inclusion, not both of them at least. Wilco colleague Kotche joins on glock for the final track only.

Also, in brief:

***** Interstellar Space Revisited** Atavistic 102. 2 & 4/98.

The Trane/Rashied Ali classic rethought by Cline and Gregg Bendian (*perc*). And very effectively too.

***** The Inkling** Cryptogramophone 105. 5/99.

The title is spot-on. The music here shifts and morphs restlessly, but constantly holds out some indication of an informing structure. Zeena Parkins (*hp*), Mark Dresser (*b*) and Billy Mintz (*d*) make up the ensemble.

*** **Destroy All** Atavistic 122. 4/01.
Cline, a posse of fellow guitarists and Zeena Parkins (*elec, hp*) make the strings vibrate in one of his noisiest but also most thoughtful performances on record.

Clown Revisited

GROUP

Members of the up-and-coming F-Ire Collective.

*** **Flashes Of A Normal World** F-Ire 12 *Nick Ramm (p, org); Finn Peters (f); Ben Davis (clo); Oren Marshall (tba); Dave Price (d, perc)*. 6/06.
It's clearly not a hard-bop line-up. The group was put together to play Ramm's highly original and idiosyncratic after he'd toured Scandinavia with a circus band (hence the name). There are elements of music hall, folk song, marching music and much else, but Ramm manages to avoid the twin pitfalls of bland 'eclecticism' and English whimsy. Marshall is extraordinary, as ever, but it also feels like a very coherent band, with no obvious lead voice. Impressive.

Clusone 3

GROUP

Founded at the Clusone festival and then became a decade-long project.

*** **An Hour With ...** hatOLOGY 5 *Michael Moore (cl, as); Ernst Reijseger (clo); Han Bennink (d)*. 98.
A lone survivor of a decade's plentiful recording, but the familiar mix of jazz repertory pieces, traditional themes and classical composition, all thrown together with a solemnly buccaneering air. In a series of medleyed pieces, Irving Berlin, Johnny Mercer, Hoagy Carmichael are juxtaposed with Jimmy Rowles, Saint-Saëns and the traditional 'Turkey In The Straw'. There's an almost elegiac quality to the playing, as if in recognition that this was the final Clusone 3 disc. The earlier stuff on Moore's Ramboy, Gramavision and hat ART is worth searching out.

Arnett Cobb (1918–89)

TENOR SAXOPHONE

Replaced Illinois Jacquet in the Hampton band but made his name as a hard-blowing Texas tenor. Having undergone spinal surgery at 30, he was then seriously injured a decade later and bravely played on crutches for the rest of a long career.

***(*) **Arnett Cobb, 1946–1947** Classics 1071 *Cobb; Wendell Culley, Joe Morris, David Page (t); Al King, Booty Wood (tb); Herbie Fields (ts); Charlie Fowlkes (bs); Milt Buckner, George Rhodes (p); Billy Mackel (g); Walter Buchanan, Charles Harris (b); George Jenkins, George Jones (d); Milton Larkins (v)*. 46–8/47.
*** **Arnett Blows For 1300** Delmark DE 471 *As above, except omit Culley, Fields, Fowlkes, Buckner, Mackel, Harris, Jenkins*. 47.
This early stuff was mostly made for Apollo and Hamp-Tone. Unusually for Classics, though, the first item included was actually made under Buckner's leadership. Cobb struck out on his own, but old associations die hard and two tracks on the May 1947 date are intended to recall happy days with Hamp; both 'Still Flyin'' and 'Top Flight' recall his featured solos on 'Flying Home'. While some of Arnett's compositions are no more than generic blowing themes, he seems to have found a niche. The sound is immediately better with Apollo, rich, unmuffled and generous to the saxophone. An even longer standing debt is repaid when Larkins, one of his first employers, steps up to take three songs on the August 1947 recording. This was the session that included the definitive 'Arnett Blows For 1300'; the Delmark of that name basically includes all the Apollo stuff.

*** **Cobb And His Mob In Concert, Featuring Dinah Washington** High Note HNCD 7068 *Cobb; Ed Lewis, Cootie Williams (t); Dicky Harris (tb); Johnny Acea (p); Keter Betts, Walter Buchanan (b); Jimmy Cobb (d); Dinah Washington (v)*. 52.
Any glimpse of Washington in her prime is precious and here she is with a hard-driving bluesy band who're not prepared to nod out while the singer's on. Though he's not well recorded, Cobb sounds in fantastic form, blowing wonderfully dissonant notes and phrases on many of his choruses, shaping them round an idiosyncratic harmonic sense too rarely acknowledged. Great work from Acea–Betts–Cobb, too.

*** **Blow, Arnett, Blow** Original Jazz Classics OJCCD 794 *Cobb; Strethen Davis (p); George Duvivier (b); Arthur Edgehill (d)*. 59.
(*) **Party Time Original Jazz Classics OJCCD 219 *Cobb; Ray Bryant (p); Wendell Marshall (b); Art Taylor (d)*. 5/59.
*** **More Party Time** Original Jazz Classics OJCCD 979 *Cobb; Tommy Flanagan, Bobby Timmons (p); Sam Jones (b); Art Taylor (d); Danny Barrajanos, Buick Clarke (perc)*. 2/60.
*** **Smooth Sailing** Original Jazz Classics OJCCD 323 *Cobb; Buster Cooper (tb); Austin Mitchell (as); George Duvivier (b); Osie Johnson (d)*. 60.
*** **Blue And Sentimental** Prestige PRCD 24122 *Cobb; Red Garland (p, cel); George Duvivier, George Tucker (b); J. C. Heard (d)*. 11/60.
On the first two, he's clearly still suffering the immediate after-effects of his crippling injury, playing awkwardly and doing not much more than going through the motions, however much sheer energy and drive he was able to muster. *More* wasn't out-takes but a separate session. Flanagan doesn't seem quite the right piano-player at this stage, but the chemistry is pretty good. Timmons was on hand the following day and 'Down By The Riverside' has the soulful, revivalist energy one expects of him.

The Prestige records, now on OJC, are far from sophisticated, but there is a delicacy to Cobb's playing which becomes obvious only over time and there are unexpected similarities between some of his slower tunes and Coltrane's early ballad performances.

*** **Deep Purple** Black & Blue 864 *Cobb; Milt Buckner (org); Clarence 'Gatemouth' Brown (g); Michael Silva (d)*. 7–8/73.
*** **The Wild Man From Texas** Black & Blue 868 *Cobb; Wallace Davenport (t); Frank 'Buster' Cooper (tb); Eddie Chamblee (ts); Earl Warren (as); Milt Buckner (org, vib); André Persiany (p); Tiny Grimes, Roland Lobligeois (b); Panama Francis (d)*. 5/75, 5/76.
*** **Jumpin' At The Woodside** Black & Blue 870 *Cobb; Tiny Grimes, Roland Lobligeois (b); Panama Francis (d)*. 5/75, 5/76.
In the '70s, Cobb found himself a minor star in France, where his injury seemed like a profound existential statement. Buckner was an ideal partner at this stage, though the organist often sounds as if he's trying to clear the studio. *The Wild Man* is misleading, because there's much more sophistication to these arrangements

than one hears at first, and perhaps more than the other players understood. Cobb's phrasing is wonderful and his ability to adjust the dynamic of individual notes in a phrase is worth looking into. The French-based rhythm sections are very strong but unmistakably not Stateside units, with a curious bounce to the rhythm that Francis cheerfully goes along with. Not much point commenting on individual tracks; what counts here is the continuity of these performances. When heard in bulk, Cobb's stature rises exponentially. Too easily dismissed as a honker, he deserves to be considered alongside, say, Paul Gonsalves as an innovator in the blues.

*** **Arnett Cobb Is Back** Progressive PCD 7037 *Cobb; Derek Smith (p); George Mraz (b); Billy Hart (d).* 6/78.

*** **Tenor Abrupt** Black & Blue 958 *Cobb; Guy Lafitte (ts); Sir Roland Hanna (p); Jimmy Woode (b); Eddie Locke (d).* 3/80.

He was still in reasonable shape when these were made and his revered status in France is obvious from Lafitte's attempts to sound like the boss, not so much in tone but in phrasing; even so, he completely misses Cobb's asymmetrical but powerfully swinging style. The date with piano and rhythm is more anonymous, but Arnett is out front alone and it's a good place to check out his solo style.

Also, in brief:

*** **Cobb's Idea** Ocium 0478. 47–52.

Useful round-up of material from Apollo and Okeh, with a nice surprise for those who play it through the computer.

*** **Show Time** Fantasy F 9659. 8/87.

Late and frail, sharing a stage with Dizzy Gillespie (*t*) and singer Jewel Brown.

(*) **Tenor Tribute: Volumes 1 & 2 Soul Note 121184 / 121194. 4/88.

God bless Soul Note for giving the veteran this late showcase alongside Jimmy Heath and Joe Henderson. Episodically, it's great and Arnett manages to stay the course with some subtle tenor work.

***(*) **The Wild Man From Texas: A Proper Introduction** Proper 2070.

We'd quibble with the title, but provided you aren't oversold on it, this is the way to listen to Arnett: over 24 tracks his peculiar mastery becomes evident.

Jimmy Cobb (born 1929)

DRUMS

Born in DC, Cobb is mostly self-taught. He spent some time working with Miles Davis, played on the classic Kind Of Blue and hasn't stopped working since.

*** **Only For The Pure Of Heart** Lightyear 54264 *Cobb; Richard Wyands (p); Peter Bernstein (g); John Webber (b).* 2/98.

***(*) **Cobb's Groove** Milestone 9334 *As above, except add Eric Alexander (ts).* 2/03.

*** **Marsalis Music Honours Jimmy Cobb** Marsalis Music / Rounder 74946 *Cobb; Andrew Speight (as); Ellis Marsalis (p); Orlando LeFleming (b).* 3/05.

*** **Cobb's Corner** Chesky 327 *Cobb; Roy Hargrove (t); Ronnie Mathews (p); Peter Washington (b).* 11/06.

For some reason, Jimmy decided to call his group Cobb's Mob, a name already associated with Arnett Cobb. That's the only remotely secondhand aspect to these dates, though. Cobb has the ability to play with power but also very melodically. He sounds very different to Max Roach, and less obviously polyrhythmic in approach, but there are some similarities and they come out on 'Gingerbread Boy' and 'Smile' from *Pure Of Heart*. The later record is probably the better of the pair. The addition of Alexander adds some punch and Peter Bernstein's writing improves even on his contribution to the previous record..

Cobb was only the second artist to be honoured in the Marsalis Music series; the first was also a drummer, Michael Carvin. Jimmy kicks off here with a gloriously youthful swing on Henry Mancini's 'Mr Lucky' and keeps the pace varied, though mostly up, throughout, belying his years on every cut. His own 'Eleanor (Sister Cobb)' and 'Composition 101' suggest there's a fertile composer in there that we haven't seen enough of over the years. Marsalis contributes a track but is more prominent for his subtle, blues-laced comping. Speight, an Australian whiz, is in terrific form and relishes his chance; the bassist is better known and well up to form. There's also a tune by organist Richard Tee, whose widow reissued the Expansion disc below.

The old master has never had a better sound than Chesky have given him on the 2006 disc. Rising 80, he's wise enough to concentrate on essentials and allows his younger bandmates to do the pace-running for him. A set of standards allows him to play quite free and melodically in places, though probably the most arresting single performance is the pianist's original, 'John Charles'. Sheer class.

Also, in brief:

*** **So Nobody Else Can Hear** Expansion 6. 12/81.

Strange mix of jazz and other styles, fronted by Bill Cosby and tap dancer and vocalist Gregory Hines, but with Freddie Hubbard (*t*) providing the other musical interest. Shaky recording, but some very nice music.

Junie C. Cobb (1896–1970)

CLARINET, SOPRANO AND TENOR SAXOPHONES, VIOLIN, PIANO, VOICE

A regular on the Chicago scene of the '20s, and his music is typical of the barrelhouse style of the day.

***(*) **The Junie Cobb Collection, 1926–29** Collector's Classics COCD 14 *Cobb; Jimmy Cobb (c, t); Cicero Thomas (t); Arnett Nelson (cl, ts); Angelo Fernandez, Johnny Dodds, Darnell Howard (cl); Ernie Smith (bs, bsx); George James (as, bs); Tiny Parham, Jimmy Blythe, Frank Melrose, Alex Hill, Earl Frazier (p); Tampa Red (g); Eustern Woodfork (bj); Walter Wright (tba); Bill Johnson (b); Jimmy Bertrand (d, xy, slide-whistle); Clifford Jones (d, kz); Tommy Taylor, Harry Dial (d); W. E. Burton, Georgia Tom Dorsey (v).* 6/26–10/29.

(*) **Chicago The Living Legends: Junie C. Cobb And His New Hometown Band Original Jazz Classics OJC 1825-2 *Cobb; Fip Ricard (t); Harlan Floyd (tb); Leon Washington (cl, ts); Ikey Robinson (bj); Walter Hill (b); Red Saunders (d); Annabelle Calhoun (v).* 9/61.

Cobb's groups – The Hometown Band, The Grains of Corn and the Kansas City Tin Roof Stompers – bounce along without ever touching the sophistication of Armstrong or Dodds (who turns up as sparring partner on two early tracks) but create their own peculiar exhilaration. Cobb's saxophone style idiosyncratically mixes slap-tonguing and the more progressive manner of Hawkins;

Blythe, Melrose and Hill keep the music hot in the rhythm section, as does Woodfork's banjo. Among a generous 24 tracks there are three from a hitherto lost 1929 Vocalion date. Respectable masters.

By 1960, he'd given up reeds for piano. The pick-up band is mostly younger hands (Robinson and Saunders are the exceptions) and some of the music sounds like tourist trad, though Cobb's enthusiasm carries the day.

Billy Cobham (born 1944)

DRUMS, PERCUSSION, ELECTRONICS, PIANO

Born in Panama and raised in NY, Cobham was early in the jazz-rock field with Miles Davis and with his own group, Dreams, before forming the Mahavishnu Orchestra with John McLaughlin. Technically almost the equal of Elvin Jones and Tony Williams, but often diverted into unimaginative fusion situations.

***(*) **Spectrum** Atlantic 781428 *Cobham; Jimmy Owens (t, flhn); Joe Farrell (as, ss, f); Jan Hammer (p, ky); Tommy Bolin, John Tropea (g); Ron Carter, Lee Sklar (b); Ray Barretto (perc).* 5/73.
*** **Shabazz** Atlantic/Wounded Bird 8139 *Cobham; Randy Brecker (t); Glenn Ferris (tb); Michael Brecker (ts); Milcho Leviev (ky); John Abercrombie, John Scofield (g); Alex Blake (b).* 7/74.
*** **Crosswinds** Atlantic/Wounded Bird 7300 *Cobham; Randy Brecker (t); Garnett Brown (tb); Michael Brecker (ts); George Duke (ky); John Abercrombie (g); John Williams (b); Lee Pastora (perc).* 74.
*** **Total Eclipse** Atlantic/Wounded Bird 8121 *Cobham; Randy Brecker (t, flhn); Glenn Ferris (tb, btb); Michael Brecker (ts, f); Milcho Leviev (p, ky); Sue Evans (mar); Cornell Dupree (g); Alex Blake (b).* 74.
Cobham has survived a sharp dip in enthusiasm for '70s fusion and come back with a burgeoning studio and concert schedule. A superb technician of great musical intelligence and resource, he has nevertheless committed to record some awful clunkers. Whereas *Spectrum*, his debut as leader, was a classic of the jazz-rock era, a record to set alongside *Birds Of Fire*, *Head Hunters* and the earlier Return To Forever discs, much of what has followed has been remarkably hazy, and a stint with GRP in the mid- to late-'80s was decidedly ill-advised. The cliché about Cobham – that he is all fire and fury and 20-minute drum solos – has never stood up to scrutiny. In actuality, he is a somewhat introspective drummer whose compositions are often quite abstract. Enjoy *Spectrum* for its bravado and some fine contributions from the various hands – not least the drummer himself.

Recorded live in Europe, *Shabazz* turned up the dials to 11. 'Taurian Matador' and 'Red Baron' stand up to punishment pretty well, and there are also a couple of new tracks, 'Tenth Pin' and the title-piece, which were road-tested on tour. The recording is classic '70s 'in concert' fare, cavernous and booming, with the drums mixed well up, but still perfectly listenable.

Crosswinds has less staying power. Billy's solo feature on 'Storm' is the centrepiece of what is virtually a concept album, mood-music and tone-poems cranked up high. Duke is a key element, prefiguring the Billy–George encounters of the later '70s, but here surprisingly deft.

Total Eclipse was the most ambitious of the Atlantics. Again somewhat themed round the moon landings and the space programme generally, it begins with 'Solarization', a suite of pieces distinguished by a remarkable solo from Leviev. Billy does a Jack DeJohnette on 'The Moon Ain't Made Of Green Cheese', coming out from behind the kit to play piano behind Brecker's gorgeous flugelhorn. Abercrombie's ability to switch from limpid purity to pumped-up aerobatics is consistently impressive, and his solo on 'Moon Germs' is one of the best things he recorded in the '70s. The long 'Sea Of Tranquility' is a loose, band jam and a more fitting end to the record than Billy's clattering solo 'Last Frontier'.

*** **A Funky Thide Of Sings** Atlantic 2894/Koch International 8527 *Cobham; Walt Fowler (t); Randy Brecker (t, flhn); Bones Malone (tb); Michael Brecker (ts, f); Larry Schneider (sax); Milcho Leviev (p, ky); John Scofield (g); Alex Blake (b).* 75.
*** **Life And Times** Wounded Bird 8166 *Similar to above.* 76.
Funky Thide marks the transition to mostly drab, slugging funk. The line-up was well established by here, but Scofield brings a harder-edged blues quality. Oddly, the most appealing track is the title drum solo, placed just before Leviev's 'Moody Modes', which closes the disc on an unexpected high. *Life And Times* is a more effective package. Scofield plays brilliantly throughout, but Cobham is revelatory on 'Earthlings' and 'Song For A Friend, Part 2'.

*** **Inner Conflicts** Wounded Bird 9174 *Cobham; Randy Brecker (t); Jimmy Owens (t, flhn); Julian Priester (tb); Michael Brecker, Ernie Watts (ts); Dawilli Gonga, Don Grolnick (ky); John Scofield (g); Ruth Underwood (mar, xyl); Alphonso Johnson, John Williams (b); Pete Escovedo, Sheila Escovedo (perc).* 77.
*** **Alivemutherforya** Sony International 82813 *Cobham; Tom Scott (ts); Mark Soskin (ky); Steve Khan (g); Alphonso Johnson (b).* 11 & 12/77.
A busy year yielded markedly variable results (see below). *Alivemutherforya* benefits from being a small-group record. There is still a lot of electronic muddling, most egregiously Johnson's bass synth, but individual lines are clearer and Tom Scott has the astonishing ability to make something ponderous and clunky take wing. Billy's quieter than usual and the subtlety of his cross-figures and fives against fours is hugely impressive.

The other 1977 disc has a star-studded line-up, but it's hard to hear what anyone is doing beyond the odd break. Billy experiments with electronics, which are nicely assimilated on the opening title-track. The album tails off after that, though the Afro-Cuban cast of 'El Barrio' is interesting and there are some nice things on the closing 'Arroyo'.

*** **Picture This** Cleopatra 507 *Cobham; Randy Brecker (flhn); Grover Washington Jr (ss, ts); Tom Scott (lyricon); Michael Abene (p, ky); Gerry Etkins (ky); Abe Laboriel (b); Sa Davis (perc).* 87.
This was an unexpected return to form. Billy built a modest supergroup round his working band of the period and, with Randy Brecker guesting on 'Taurian Matador', he pulls one out of the hat. Grover Washington is elegance itself on his featured tracks, and the inclusion of Prince's 'Sign 'O' The Times' was a cheeky masterstroke. Good to hear Tom Scott, the butt of jazz purists for a decade and a half, making a lyricon sound more expressive than most players could manage with an original Adolphe Sax instrument.

*** **Paradox** Tiptoe 88836 *Cobham; Bill Bickford (g); Wolfgang Schmid (b).* 97.
*** **Focused** Cleopatra 482 *Cobham; Randy Brecker (t, flhn); Gary Husband (ky, perc); Carl Orr (g).* 2/99.
Paradox was a short-lived power trio that allowed Billy to revisit some of his earlier compositions. 'Quadrant 4' is less fiery here

than the version made famous by the late Tommy Bolin on *Spectrum*, but it's still quite effective and certainly more appealing than the pig-iron grunge of Bickford's 'Four More Years'. Schmid is a full partner in the trio, contributing some authentically funky tunes and playing in flat-out Jaco/Jack Bruce/Jonas Hellborg mode for most of the set. The group on *Focused* couldn't be better tailored; Orr's 'Nothing Can Hurt Her Now' is a high-spot, not least for the solo it inspires from Brecker.

*** **Nordic** Cleopatra 506 *Cobham; Tore Brunborg (ts); Bugge Wesseltoft (p); Terje Gewelt (b).* 96.
The Scandinavian line-up isn't in Billy's usual line of things, but the group finds a great deal of common ground to explore, Cobham himself taking something of a back seat with just four compositions out of ten. He also moderates his dynamics and attack to accommodate the folk-based interaction between Wesseltoft and Gewelt. The talented Brunborg is an intriguing wild card.

*** **The Art Of Three** Blowithard BIH 010 *Cobham; Kenny Barron (p); Ron Carter (b).* 01.
All polished refinement, sheer class – but no excitement and, with Kenny doing a routine he's modelled to bland perfection by now, this superstar encounter goes by without much interest.

*** **Art Of Four** In + Out 770852 *Cobham; Donald Harrison (as); James Williams (b); Ron Carter (b).* 01.
A mix of studio tracks and three from Montreux, this group has much more going for it in sheer energy. Again, though, Cobham is an impressive blend of fire and subtlety, subtly modulating his metres while keeping a steady pulse running underneath. He's abetted by the rock-solid Carter, who seems quite happy to mark time and touch in harmonies, without much show. The late Williams is a revelation, only properly recognized now his foreshortened career is over; Harrison typically blows hot and cold.

***(*) **Art Of Five** In + Out 770632 *Cobham; Guy Barker (t); Donald Harrison (as); Julian Joseph, Eric Reed (p); Robert Hurst, Orlando LeFleming (b).* 92–03.
The British guys certainly aren't left standing here. Indeed, Joseph's accompaniments are blue-chip and Barker has rarely sounded more alert and adventurous, though he seems to be playing to the leader's spec rather than in his own familiar way. Harrison again has good and not-so-good moments, and seems curiously wayward in his pitching; perhaps because of variable room acoustics.

*** **Meeting Of The Spirits: A Celebration Of The Mahavishnu Orchestra** In + Out 770862 *Cobham; big band.* 06.
One wonders what McLaughlin thinks of this, or indeed of any of the multitude of Mahavishnu-related projects out there. Admittedly, much of what the group did in its heyday was too damn difficult for others to play, so has never entered the repertory. Interestingly it has been drummers – Gregg Bendian in his Mahavishnu Project and original member Cobham here – who have been driving the idea along.

Colin Towns was called in to arrange the music and he does so with a deft and imaginative touch, preserving the complex time-signatures but also spreading the melodic focus around the orchestra and giving generous work to the brasses and woodwinds. The choice of material is relatively predictable – 'You Know, You Know', 'One Word', 'Hope', 'Birds of Fire', the title-track, some things from the second edition of the Orchestra, which was already closer in conception to a big band – but Mahavishnu buffs will lament the omission of 'A Lotus On Irish Streams', which really does call out for a big, Debussyish arrangement. Cobham has a certain prominence but the interest lies mainly in how these well-loved themes have been recast for a substantial, though not outsize, ensemble.

Also, in brief:

***(*) **Rudiments – The Billy Cobham Anthology** Atlantic 8122-742287-2 2CD. 73–78.
All the highlights (and some low-points) from Cobham's Atlantic career, which outclasses its one-disc predecessor from the same stable.

** **On Tour In Europe** Atlantic 113797. 76.
Hasn't aged at all well. Billy and fellow front man George Duke (*ky*) obviously had a ball with this project, and there are some mildly entertaining moments, with the young Scofield (*g*) prominent.

(*) **Magic / Simplicity Of Expression: Depth Of Thought Sony International 492526. 77.
The double-header reissue brings together some of the best and some of the worst of Cobham on record. *Magic* is a fine album; the other 1977 release is as drab as its pretentious title suggests.

** **Warning** / **(*) **Power Play** Cleopatra 510 / 508. 85, 86.
Testosterone levels dangerously high. Originally on GRP and now reissued on his own imprint. The best measure of the change is a remake of 'Stratus' on the well-named *Warning*.

(*) **By Design Cleopatra 505. 91.
The return to a more jazz-influenced sound was no great surprise at the time. It's still tinged with fusion, but Cobham seems to have overcome his suspicion of common or regular time-signatures.

*** **Incoming** / **(*) **The Traveler** Cleopatra 472 / 509. 92; 11/93.
Overlooked on release, these revealed a new and gentler side to Cobham, which should have quietened some of those who complained about his febrile power-drumming.

Michael Cochrane (born 1948)

PIANO

Experienced post-bopper from Peekskill, NY.

***(*) **Elements** Soul Note 121151 *Cochrane; Tom Harrell (t); Bob Malach (ts); Dennis Irwin (b); James Madison (d).* 9/85.
*** **Song Of Change** Soul Note 121251 *Cochrane; Marcus McLaurine (b); Alan Nelson (d).* 11/92.
The ensembles on *Elements* are keenly pointed, the solos have great contextual power, and Cochrane's tunes are all just slightly out of the ordinary: 'Tone Row Piece No. 2' is a provocative title, and even if he can't quite make it swing convincingly, no minus points for the effort. He plays with terse improvisational flair, tempered by a romantic streak. Harrell and Malach are in good form and the gamut run between the boisterous 'Reunion' and the steadily darkening 'Waltz No. 1' shows the range on offer.

The other Soul Note marks an inevitable retreat, or at least tactical withdrawal. 'No agenda, no ideology, no big ideas,' say the sleeve-notes, but Cochrane goes at even lightweight material like 'Once I Loved' and the more fruitful 'Bemsha Swing' with real determination.

***** Footprints** Steeplechase SCCD 312476 *Cochrane; Ron McLure (b); Yoron Israel (d).* 11/98.

The other Soul Note marks an inevitable retreat, or at least tactical withdrawal. 'No agenda, no ideology, no big ideas,' say the sleeve-notes, but Cochrane goes at even lightweight material like 'Once I Loved' and the more fruitful 'Bemsha Swing' with real determination.

*****(*) Quartet Music / **** Pathways** Steeplechase SCCD 31513 / 31542 *Cochrane; Bob Malach (ts); Calvin Hill (b); Jeff Hirshfield (d).* 11/02.

And a real quartet it is, with Malach's growly but pitch-perfect delivery adding a significant dimension to these ten top-drawer themes, which include credits on the first one for McCoy Tyner, Bill Evans, Mal Waldron, Joe Henderson, Chick Corea, Cedar Walton, Jimmy Rowles and Jerry Bergonzi, as well as a couple of Cochrane compositions which don't come across as scribbled 'lines' got up for the session, but real tunes. Hill has become a prized asset, one of those bass-players who's both unobtrusive and absolutely central to the main drive of the music. He's if anything even more effective on the second disc, which includes Richie Beirach's 'Broken Wing', Ornette's 'When Will The Blues Leave?' and Michel Petrucciani's 'Thinking Of Wayne' among the originals and standards. Cochrane is emerging as a major interpreter of the contemporary piano literature.

****** Right Now** Steeplechase SCCD 31627 *Cochrane; Calvin Hill (b); Jeff Hirshfield (d).* 1/07.

Forget for the moment your E.S.T.s and Bad Pluses, Mehldaus and Charlap, here's a state of the art-piano trio which creates a thoroughly idiomatic sound that still manages to be fresh and unhackneyed. This time – at last! – Cochrane programmes a whole set of originals, some of them presumably long-term inclusions in his book. 'Sit And Wait' is a nice, easy swinger, reminiscent of Kenny Drew. 'The Seeker' is a slightly mournful waltz, which tees up a nice Hill solo. The liner-note writer claims to hear Duke Pearson again in 'Convergence', but to us it's confirmation of a Kenny Drew connection. There are a couple of less successful Latin pieces, a tribute to Bird and a fascinating ballad exercise which is light years from the usual off-the-peg slow tune. A great contemporary record by an artist urgently in need of fresh assessment.

Also, in brief:

***** Cutting Edge** Steeplechase SCCD 31430. 9/97.

Usually best heard in trio, this one's blunted by David Gross's anonymous alto.

***** Gesture Of Faith** Steeplechase SCCD 31459. 4/98.

Eddie Gomez (*b*) and Alan Nelson (*d*) provide sterling support.

*****(*) Minor Matrix** Steeplechase SCCD 31494. 4/00.

Consummate piano trio playing on a strong repertory programme, beginning and ending with Bud Powell.

Codona

GROUP

Short-lived 'world jazz' supergroup.

*****(*) Codona / *** Codona 2 / *** Codona 3** ECM 829371 / 833332 / 827429 *Don Cherry (t, f, doussn'gouni, v); Collin Walcott (sitar, tabla, dulcimer, sanza, v); Nana Vasconcelos (berimbau, perc, v).* 9/78; 5/80; 9/82.

In September 1978, at Collin Walcott's behest, a trio gathered at Tonstudio Bauer in Ludwigsburg and recorded the first and best of these deceptively lightweight dates. The music is actually deeply infused with Coltrane's harmonies as well as Ornette's melodic primitivism, as well as Latin American influences. The first record is graced by Walcott's long 'New Light', the improvised title-piece and a medley that mixes Ornette with Stevie Wonder ('Sir Duke'). At moments, the group is almost a string trio (doussn'gouni, sitar, berimbau), at others, horn-and-rhythm. It's all good and now, with two members gone, thoroughly nostalgic.

Chris Cody

PIANO

Excellent Australian player and leader, who's worked with many top-drawer Americans.

***** Oasis** Naxos 86018 *Cody; Chris Greening (tb, pocket t); Jon Pease (g); Lloyd Swanton (b); John Bartram (d); Fabian Hevia (perc).* 98.

****** Midnight Tide** Cristal 0303 *Cody; Glenn Ferris (tb); Jean-Jacques Avenel (b); John Betsch (d); Epizo Bangoura (perc).* 6/01.

Cody wears a Monk influence openly if not ostentatiously. His 'Flooze Blooze' is obviously in the master's idiom and it sits very comfortably alongside 'Monk's Mood'. There's perhaps too much picture-postcard impressionism on this debut set, with Arabic and African ideas opening and closing the set, and 'After The Storm' outstaying its welcome by two or three minutes in the middle, but Cody is a natural and his Coalition, with trombone favoured as main horn, an interesting variant on more generic approaches.

The follow-up was relatively slow to appear, but it's worth the wait. This is a great group, with Avenel and Betsch locked together and Ferris playing with understated brilliance. The brooding quality of Cody's music comes through strongly, almost sinisterly. 'Midnight Tide' is again too long and pictorial, but the shorter things – 'Lack Of Evidence', 'Kill The Pig' (*Lord of the Flies*-inspired?) and 'That Was It' – are all top-drawer.

Tony Coe (born 1934)

TENOR AND SOPRANO SAXOPHONES, CLARINET

Born in Canterbury. He's covered most jazz styles from Dixieland to free. Also played 'that' theme on the later Pink Panther *movies, and might have figured on the odd Beatles date. Possessed of a glorious sound.*

****** Some Other Autumn** Hep CD 2037 *Coe; Brian Lemon (p); Dave Green (b); Phil Seamen (d).* 1/71.

The other often-told story about Coe is that he once turned down a place in the Basie Orchestra. He may have followed Plas Johnson into the *Pink Panther* gig but in no other way has he ever taken second place: arguably Britain's most stylish saxophonist ever.

Some Other Autumn is pure class. Coe negotiates 'Body And Soul' with a grand sweep that's matched by Lemon and Green; Seamen is less called upon here than elsewhere, but throughout the set he shows extraordinary quality, honed by a regular gig backing Americans at Ronnie Scott's. He does some especially interesting stuff on 'Perdido'.

*** **British-American Blue** Between The Lines btl 007 *Coe; Roger Kellaway (p). 6/78.*

*** **Coe-Existence** Whatmusic CD 004 *Coe; John Horler (p, ky); Ron Rubin, Trevor Tomkins (b); Frank Ricotti (perc). 78.*

Two valuable recoveries from the archive. Salvaged by Coe fan Franz Koglmann, the duo session came out of a day off in the studio while Kellaway was in London for film work; 11 free pieces, dramatized by Coe's brilliant awareness of musical space and heartwarming clarinet sound. The other date is more conventional, but it fills in a gap in the story.

***(*) **Captain Coe's Famous Racearound** Storyville STCD 4206 *Coe; Danish Radio Jazz Orchestra. 3/95.*

In 1995, Coe was deservedly awarded the Jazzpar Prize, which brings a big-band performance as part of the award. The title-piece makes a strong and lyrical climax to an album that combines large-scale charts with a small combo that included Bob Brookmeyer, David Hazeltine, Henrik Bolberg Pedersen, Thomas Ovesen and Steve Argüelles. In addition to Coe, there are compositions by Brookmeyer, Argüelles and Maria Schneider. Unusual for a Jazzpar winner to be so retiring about his own work, but Coe won his award primarily as a player, one suspects, and so 'Fools Rush In' and 'How Long Has This Been Going On?' (the latter for full orchestra) are both superb. Coe's tone is as pure as spring water, with none of the quavering 'oboe' sound he so much dislikes in the post-Coltrane players.

***(*) **Blue Jersey** Audio-B AB CD 4 *Coe; Dave Horler (vtb); John Horler (p); Malcolm Creese (b); Allan Ganley (d). 4/95.*

**** **In Concert** Audio-B AB CD 6 *Coe; John Horler (p); Malcolm Creese (b). 3/97.*

Two exceptional live albums. The earlier was made at the Jersey Jazz Festival, with the Brookmeyer-influenced Horler on valve trombone. He contributes to an unusual arrangement of 'I Got Rhythm', but it's Coe's clarinet solo that blows the whole thing apart. Nothing that follows quite matches up, though 'You Stepped Out Of A Dream' and 'What Is This Thing Called Love?' run it close, with the trombonist again magnificent on the latter.

The other was recorded in the warm acoustic of St George's, Brandon Hill, in Bristol. Drummerless, and with no second horn, it's an ideal setting for Tony, who responds with near-perfect versions of 'Body And Soul', 'Re: Person I Knew' and 'You Stepped Out Of A Dream'.

**** **Days Of Wine And Roses** Zephyr ZECD 22 *Coe; Alan Barnes (as, bs, ss, cl, bcl); Brian Lemon (p); Dave Cliff (g); Dave Green (b); Allan Ganley (d). 1 & 2/97.*

Exquisite. The blend of Coe's tenor and Barnes's alto on the closing choruses of 'My Old Flame' is a high-point in recent British jazz. Coe's woody clarinet is featured on the title-track, a virtuosic scatter of notes as the melody is reinvented, re-examined and finally restated with heart-stopping simplicity. The rhythm section couldn't be improved upon and the tenor/guitar duet on 'Flamingo' once again highlights Cliff's special gifts. A jewel in Zephyr's crown.

Also, in brief:

***(*) **Ruby** Zah Zah ZZCD 9802. 98.

Dedicated to a new granddaughter, whose REDC initials generate a lovely theme. Otherwise a standards set that surprises more than it lulls.

*** **Dreams** Zephyr ZECD29. 2/00.

Another lovely set, this time with Gerard Presencer (*flhn*), but too samey and downbeat even for the title concept.

Avishai Cohen (born 1970)

DOUBLE BASS, PIANO, PERCUSSION

Virtuoso bassist, and graduate of the Chick Corea group.

***(*) **Adama** Stretch Records SCD 9015-2 *Cohen; Steve Davis (tb); Steve Wilson (ss); Chick Corea, Jason Lindner, Brad Mehldau, Danilo Perez (p); Amos Hoffman (g, oud); Jeff Ballard, Jordy Rossi (d); Don Alias (perc); Claudio Acuña (v). 97.*

Cohen was brought forward by Chick Corea, does the job with consummate professionalism but always looked likely to carve his own path. The debut is all the more impressive for the skill of the writing. Everything except 'Besame Mucho' is by Cohen. The tunes range from bright swingers like 'Ora' to a pair of items lifted from a 'Bass Suite'. The first is played by just trombone, soprano saxophone and broodingly eloquent bass and yet what emerges might well be a stripped-down section of a big-band piece. Middle Eastern influences are in evidence here and there: an oud, non-Western scales. Label boss Chick Corea pops up to give his blessing on 'Gadu', playing perfunctory Fender Rhodes alongside Danilo Perez on acoustic piano.

***(*) **Colors** Stretch 9031 *Cohen; Steve Davis, Avi Lebovich (tb); Jimmy Greene (ss, f); Jason Lindner (p); Amos Hoffman (g, oud); Jeff Ballard (d, perc); Yagil Baras (b); Antonio Sanchez (d); Claudia Acuña (v); string quartet. 12/00.*

This took Cohen's solo career into a new dimension. The writing is bright and thoughtful, the arrangements (with trombones, soprano saxophone and string quartet on the title-track) full-voiced and the improvisation impressively difficult to separate from written passages. The Japanese edition has two extra tracks. Some of the melodies might well be from one of John Zorn's 'radical Jewish culture' projects for Tzadik, though there is nothing ideological about Cohen's work and no special pleading in his own playing, which sounds light and free. Yagil Baras takes over bass-playing duties when Cohen is otherwise engaged. All 13 songs are originals, though 'IB4U' is co-credited to Avi Levobich.

*** **Unity** Stretch 9036 *Cohen; Diego Urcola (t, flhn); Avi Lebovich (tb, v); Yosvany Terry (as, ts, shekere); Yagil Baras, Bryan Keelen (b); Antonio Sanchez (d, v).* N.D.

The recording debut of Cohen's International Vamp Band has Latin colours in the background. Cohen doubles on piano; Keelen is a pupil getting a break. Avishai seems to be looking for a new approach that recasts him as bandleader and writer rather than bassist. He's modestly successful – 'Etude' and 'Vamp' suggest the expressive limitations of the set – but it isn't quite there.

*** **At Home** Sunnyside 4602 *Cohen; Diego Urcola (flhn); Yosvany Terry (sax, shekere); Anne Drummond (f); Sam Barsh (p); Jeff Ballard, Mark Giuliana (d, perc); Tomer Tzur (hand d). 04.*

This basically showcases Cohen's new trio of Barsh and Giuliana, with some ensemble tracks. The regular sidemen have an interesting background in rock and funk and Barsh's organ background is evident in some of his piano chording, which is very big and resonant. The ensemble pieces are beautifully written and arranged, adding to Cohen's reputation as a natural and unforced eclectic.

(*) **Continuo Sunnyside 4603 *Cohen; Sam Barsh (p); Amos Hofmann (oud); Mark Giuliana (d, perc). 12/05.*

The trio has settled very comfortably – perhaps too much so on this showing – and delivers another polished, Levantine-tinged set of originals, which bears some resemblance, thanks to Hofmann's occasional interventions on oud, to something by Ahmed Abdul-Malik. This isn't a comparison to set the pulse racing and there's nothing much here that insists on being heard. Pleasant and accomplished.

*** **As Is ... Live At The Blue Note** Half Note 4531 CD/DVD *Cohen; Diego Urcola (t); Jimmy Greene (ss, ts); Sam Barsh (p, ky); Mark Giuliana (d).* 8–9/06.

Cohen's debt to Jaco Pastorius is evident in some of the longer solos here, though he avoids the late bassist's histrionic excesses. This is a solid group set, clearly designed to highlight the leader as much as possible. A long 'Caravan' is, ironically, the most intriguing number in a programme otherwise made up of originals. The basic trio works together closely and with some sophistication on demanding charts, and the two guest horns add some pepper to a handful of tracks. 'Smash', 'Remembering' and 'Caravan' also appear on a DVD.

Also, in brief:

*** **Devotion** Stretch SCD 9021-2. 98.

The second Stretch album is more of the same: two more fragments of 'Bass Suite', though this increasingly looks like a flag of convenience for otherwise untitled material.

*** **Lyla** Razdaz 4601. 9/03.

A half-step forward, half-step back: closer again to straight post-bop jazz, but also moving out into new, song-based territory.

Avishai E. Cohen

TRUMPET

Also born in Tel Aviv, the trumpeting Avishai Cohen has worked with Dave Liebman, Roy Hargrove and Jeff Ballard and as a member of the Lemon Juice Quartet and Third World Love.

*** **The Trumpet Player** Fresh Sound New Talent FSNT 161 *Cohen; Joel Frahm (ss); John Sullivan (b); Jeff Ballard (d).* 11/01.
*** **After The Big Rain** Anzic 5101 *Cohen; Lionel Loueke (g, v); Jason Lindner (ky); Omer Avital (b); Daniel Freedman (d, perc); Yosvany Terry (shekere).* 1/06.

What with two Bill Evanses (three if you count Yusef Lateef), and two Hans Kollers, it's all a bit confusing, so the title of this FSNT debut is well chosen. Cohen has a bright, fat sound that sounds very similar in tonality to Fats Navarro and Clifford Brown but is closer in conception to the eclectic contemporary sound of Dave Douglas. Fast, buzzy articulation occasionally suggests a background listening to saxophone-players, but for the most part Cohen is absolutely idiomatic. 'The Trumpet Player' and 'Shablool' are extended originals, but there's a lovely version of Coltrane's 'Dear Lord' and a fine, unusual version of Coleman's 'Giggin''.

The title of the follow-up suggests some post-apocalyptic gathering, and the album's world-music tinge reflects that. Even so, Cohen's trumpet-playing – sometimes redolent of Miles, often of Don Cherry – is still the key element and it's a beautifully put-together record.

Al Cohn (1925–88)

TENOR SAXOPHONE

The consummate jazz professional. His arrangements were foursquare and unpretentious and his saxophone-playing a model of order and accuracy. One of the Four Brothers, the legendary Woody Herman saxophone section. Later, his soloing took on a philosophical authority, unexciting but deeply satisfying.

***(*) **Complete Original Quintet/Sextet Studio Recordings** Lone Hill LHJRCD *Cohn; Dick Sherman (t); Kai Winding (tb); Bob Brookmeyer (vtb); Zoot Sims (ts); Mose Allison, Dave McKenna, George Wallington (p); Percy Heath, Milt Hinton, Major Holley, Teddy Kotick (b); Art Blakey, Osie Johnson, Nick Stabulas (d).* 8/52–6/60.
*** **Broadway** Original Jazz Classics OJC 1812 *Cohn; Hal Stein (as); Harvey Leonard (p); Red Mitchell (b); Christy Febbo (d).* 7/54.
*** **The Natural Seven** Cloud 9 60992 *Cohn; Joe Newman (t); Frank Rehak (tb); Nat Pierce (p); Freddie Green (g); Milt Hinton (b); Osie Johnson (d).* 2/55.
*** **The Al Cohn Quintet** Coral CR 57118 *Cohn; Bob Brookmeyer (vtb); Mose Allison (p); Teddy Kotick (b); Nick Stabulas (d).* 12/56.
***(*) **You 'n' Me** Verve 589318-2 *Cohn; Zoot Sims (ts, cl); Mose Allison (p); Major Holley (b) Osie Johnson (d).* 6/60.
*** **Either Way** Evidence ECD 22007 *Cohn; Zoot Sims (ts); Mose Allison (p); Bill Crow (b); Gus Johnson (d); Cecil 'Kid Haffey' Collier (v).* 2/61.

Virtually all one needs to know about Al and Zoot's long-standing association can be found on the sober-sounding 'Improvisation For Two Unaccompanied Saxophones' on *You 'n' Me*. All the virtues (elegant interplay, silk-smooth textures) and all the vices (inconsequentiality and Sims's tendency to follow his favourite patterns) are firmly in place. A and Z were apt to cover the whole expressive gamut from A to B, as Dorothy Parker once said about Miss Hepburn. The rest of this set is their all-but-patented, cheerfully swinging one-two, bodacious unisons followed by a thumping good solo out of each horn, and maybe a little cameo from Allison too. It may not dig all that deep, but you might wonder why more jazz records don't have this feel-good factor. The remastered sound has a rather fierce edge.

The Lone Hill set brings together a lot of useful early stuff, with quite a number of alternates that reinforce the impression that this was low-impact, untroubled playing with nobody trying to make a big, deep point. The sound transfers are a bit variable, but there are some nice things that aren't otherwise available, though the 1956 quintet session has been reissued as a Verve LPR edition.

The Natural Seven almost sounds like a Basie small group, not least because Pierce can't help sounding like the Count. Cohn gets some firecracker spots from Newman and the underrated Rehak and the rhythm section is spot on as well, with Johnson turning in a good-humoured vocal on 'Osie's Blues'. Excellent sound, too.

The Evidence set is sparky enough, if only because Allison is such an enlivening presence. Still wholly underrated as a pianist and misplaced in the history of the music, Mose brings a touch of acidity to the slightly sweet harmonies Sims for one seems to prefer. Cohn was always a more adventurous player, and he responds well to the pianist's sly, stealthy cues.

The *Broadway* disc is exceedingly well-behaved, even dull, until Cohn launches into a ballad medley that simply takes the breath away. The impressive Stein is virtually unknown, though he also recorded with Teddy Charles and fellow altoist Phil Woods.

***(*) **In Concert At East Stroudsberg University** IAJRC 1016 *Cohn; Harry Leahey (g); Steve Gilmore (b); Bill Goodwin (d).* 4/86.

***** Keeper Of The Flame** Jazz House JHCD 022 *Cohn; Dick Pearce (t, flhn); Pete Beachill (tb, vtb); Andy Mackintosh (as); Dave Hartley (p); Chris Laurence (b); Quinny Laurence (d).* 5/87.
From the fierce Charlie Parker blues which kicks it off, the concert set is sheer delight. Al had lost Zoot, but his own playing was as tough as ever. Leahey was a bop guitarist who didn't record much, and he gets in some pretty momentous licks of his own, while Gilmore and Goodwin are old hands Cohn could entirely rely on. The London recording on Jazz House was made in a studio, but it has the easy flow of a sympathetic gig. The Jazz Seven play 'Keeper Of The Flame' in tribute and Cohn takes a couple of tracks with rhythm only. These are the most effective of all – which is no surprise. He sounds calm, untroubled and completely on top of things. Less than a year later, he was gone.

Also, in brief:

***** Motoring Along** Sonet SNTCD 1010. 11/74.
A welcome glimpse of Al and Zoot Sims (*sax*) with a Scandinavian-based rhythm section, during the time he was being recorded by the now defunct Xanadu.

***** Tenor Gladness / *** We Remember You** Gemini CD 53 / 58. 86.
Live in Europe with Totti Bergh (*ts*), Laila Dalseth (*v*) and others.

Joe Cohn
GUITAR

Son of Al, and working in a freshly contemporary straight-ahead style.

***** Two Funky People** Double Time 126 *Cohn; Doug Raney (g); Dennis Irwin (b); Barry Ries (d).* 11/96.
Cohn doesn't try to avoid the famous-dad issue here, playing four of Al's compositions (including the title-track) and inviting along Doug Raney, whose father Jimmy wrote the elegant 'Motion', which comes last but one. It's a guitar feast, though one might have enjoyed hearing more of Joe's fleet approach without a second guitar. Raney Jr is only sidelined for the Thad Jones 'Quite Sip'.

*****(*) Restless** Arbors ARCD 19329 *Cohn; Dmitry Baevsky (as); Harry Allen (ts); Hod O'Brien (p); Dennis Irwin (b); Chuck Riggs (d).* 3/06.
Another unapologetically retro set, with Cohn and guest saxophonist Allen avoiding any 'young fogey' labels with a delightfully hip and unaffected line on some very old material. Cohn has to work a bit to be heard over Baevsky's saxophone and O'Brien's piano; Allen seems to give him more space. 'I Wonder Where Our Love Has Gone' and 'Comes Love' are the highlights of a very happy set.

Steve Cohn
PIANO, PERCUSSION, OTHER INSTRUMENTS

An eclectic composer who works with African forms and freer situations.

***** Bridge Over The X-Stream** Leo CDLR 288 *Cohn; Tom Varner (frhn); Jason Hwang (vn); Reggie Workman (b).* 1/99.
***(*) The Blair Recordings** Leo CD LR 335 *Cohn; Johnny De Robertis (v).* 92–02.
Cohn has a few recordings around. The first of these boasts an intriguing line-up but, as if to confirm the X-ray cover imagery, offers only an abstract picture of the music's inner workings rather than anything more fleshed out. One can simply enjoy the interplay of horn, violin and bass with Cohn's piano, shakuhachi and other things, and best not read the irritating track titles. The other Leo is a mystifying collection of amateurish studio pieces, cobbled together without much logic. No political statement is being made – Blair Hardman was the engineer – but, yes, the Blair years sounded very much like this.

George 'Kid Sheik' Cola (1908–?)
TRUMPET, PIANO, VOICE

Fronting bands in New Orleans by the age of 17, and later with the city's most renowned outfits, the Olympia and the Eureka. In between, a roving ambassador for jazz.

****(*) Kid Sheik's Swingsters 1961** American Music AMCD 91 *Cola; Eddie Sommers (tb); Harold Dejean (as); John Smith (p); Alcide 'Slow Drag' Pavageau (b); Alex Bigard (d).* 2/61.
**** In Boston And Cleveland** American Music AMCD 69 *Cola; Louis Nelson, Albert Warner (tb); Captain John Handy (cl, as); James Sing Miller, Louis Gallaud (p); Fred Minor (bj); Chester Zardis, John Joseph (b); Alex Bigard, Cie Frazier (d).* 61–69.
***** First European Tour** GHB BCD 187 *Cola; Jack Weddell (tb); Sammy Rimington (cl); Paul Sealy (bj); Barry Richardson (b); Barry Martyn (d).* 6/63.
***** In The Groove** GHB BCD 265 *Cola; Cuff Billett (t, v); Pete Dyer (tb); Captain John Handy (as); Richard Simmons (p); Brian Turnock (b); Barry Martyn (d).* 3/66.
A much-loved figure, whose CD appearances can be hard going. He plays in the mould of the short-breathed front man: solos tend to be self-effacing. *Swingsters* was recorded by Barry Martyn (who'd later tour with Kid) and his liner-notes suggest there was all manner of alarums and excursions before the session was done; it sounds a shambles. Cola plays a couple of blues at the piano for a change of pace. *In Boston And Cleveland* includes two knockabout sessions largely dominated by Handy; poor sound and worse singing. The pick is surely either *First European Tour*, recorded at Egham Cricket Club and nicely spirited, or the later date with Kid and Handy again. Possibly you had to be there, but these offer a flavour of a genuine jazz personality.

Also, in brief:

**** Kid Sheik With Charlie Love And His Cado Jazz Band** 504 CDS 21. 8/60.
Enfeebled even as New Orleans music of the kind goes. Kid sits out six tracks.

***(*) Kid Sheik & Brother Cornbread In Copenhagen** Jazz Crusade JCCD 3002. 11/74.
One of the poorest of a string of European dates. The fraternal/edible co-leader is Joe Thomas (*cl*).

Cozy Cole (1909–81)
DRUMS

Cole cut his teeth with Cab Calloway and Stuff Smith and enjoyed a hit with 'Topsy', which kickstarted his career as leader. A bright, energetic player with a few trademark touches.

*** **Cozy Cole 1944** Classics 819 *Cole; Shorty Rogers, Charlie Shavers (t); Hal d'Amico, Aaron Sachs (cl); Walter Thomas (as, ts); Don Byas, Coleman Hawkins (ts); Johnny Guarnieri, Clyde Hart, Billy Rowland (p); Billy Taylor (b, p); Tiny Grimes (g); Slam Stewart, Sid Weiss (b); June Hawkins (v). 2–9/44.*

*** **Cozy Cole 1944–1945** Classics 865 *Cole; Emmett Berry, Shad Collins, Frankie Newton, Joe Thomas (t); Ray Conniff, Tyree Glenn, Trummy Young (tb); Earl Bostic (as); Walter Thomas (as, ts); Don Byas, Bud Johnson (ts); Ernie Caceres (bs); Johnny Guarnieri, Earl Hines (p); Remo Palmieri (g); Mark Shopnick, Slam Stewart, Billy Taylor, Teddy Walters (b). 11/44–4/45.*

(*) **And All That Big Band Jazz Orchard 7194 *Cole; Bernie Privin, Ernie Royal, Joe Wilder (t); Henderson Chambers, Urbie Green, Frank Rehak, Hale Rood (tb); Barney Bigard, Peanuts Hucko (cl); Pepper Adams (bs); Dick Hyman (org); Don Abney, Hank Jones, Nat Pierce, Mal Waldron, Al Williams (p); Billy Bauer, Kenny Burrell, Al Caiola, Barry Galbraith, Jimmy Raney, Mundell Lowe (g); George Duvivier, Milt Hinton, Jack Lesberg, Wendell Marshall, Wilbur Ware (b); Kenny Clarke (d); other personnel. 58.*

Engaging rather than essential, Cole nevertheless managed to pack his band with fine soloists who vie for attention on his sides for Continental, Keynote and later Guild. Little of the Classics material offers more than a glimpse of any of them, the leader included, though 'Strictly Drums' is an attractive feature. A few interesting guest spots do stand out, notably from Don Byas and from Coleman Hawkins, who delivers a brusquely brilliant solo on 'When Day Is Done'. There is also an opportunity to catch the still-teenage Shorty Rogers, making his recording debut on the 1944 sides and, so far as can be judged, sounding very confident. Though essentially swing performances, the frantic pace and bomb-dropping bass accents suggest that bebop really is just round the corner.

Cole's longevity was helped greatly by the surprise 1958 hit 'Topsy', which became a staple of his act. It's included, along with 'Turvy' and 'Topsy-Turvy' on the Orchard compilation, which is shared with torch singer Savina. An unlikely pairing, but a perfectly pleasant package for the enthusiast.

Freddy Cole (born 1931)

PIANO, VOICE

The youngest of the Cole brothers, it took him till the '90s to get much noticed on record. The piano work is modest, but the voice makes the most of a family resemblance.

(*) **I'm Not My Brother, I'm Me Sunnyside SSC 1054 *Cole; Ed Zad (g); Eddie Edwards (b). 4/90.*

Though he is still best known as Nat's brother, Freddy has made a substantial career on his own account. Here, he trades quite heavily on the family connection, with 'He Was The King' and a medley of Nat-related songs. The trio format is a not-disagreeable update of his brother's pioneering work, but the results are patchy.

*** **Always** Fantasy FCD 9670 *Cole; Byron Stripling (flhn); Robin Eubanks (tb); Jeff Scott (frhn); Frank Perowsky (ss, ts, f); Grover Washington (ss); William Kerr (as, f); Antonio Hart (as, ts); Javon Jackson (ts); Roger Rosenberg (bs); Mel Martin (af); Cyrus Chestnut (p); Lionel Cole (ky); Joe Locke (vib); Tom Hubbard, George Mraz (b); Yoron Israel, Russ Kunkel (d); Steve Berrios (perc); strings. 12/94.*

The Fantasy records were carefully prepared by producer Todd Barkan. The glittering line-up on the first disc sets a precedent, with a programme of meticulously arranged standards; nobody really has any chance to cut loose, but the splendid Chestnut (Nat's real heir at the piano) is magisterial, Washington and Hart take apposite cameos, and the result is laid-back but far from soporific, with just a couple of clinkers – 'The Rose' seems to have strayed in from somewhere else. Cole stays away from the piano in favour of husking through the lyrics.

*** **This Love Of Mine** High Note HNCD 7140 *Cole; Eric Alexander, David 'Fathead' Newman (ts); David Hazeltine, John Di Martino (p); Derrick Hodge (b); Mark Taylor (d). 2/05.*

After the disappointment of his latter Telarc records, this was a return to form on a real jazz label. Freddy's cover of the Sinatra title-song is magnificent (bettered only by Al Hibbler and the kid from Hoboken himself) and Bob Dorough's 'But For Now' has exactly the right worldly but untroubled air. A beautifully judged programme, and even 'The Continental' has its place. Nice, muscular tenor work from both Alexander and Newman.

***(*) **Because Of You** High Note HNCD 7156 *Cole; Houston Person (ts); John DiMartino (p); Peter Washington (b); Kenny Washington (d). 2/06.*

Todd Barkan and exec producer Person are the brains behind this elegant tribute to Tony Bennett (who was influenced in turn by Nat). The accompaniments are consistently excellent, with the two Washingtons in exceptionally good and subtle form. Freddy brings something special to 'Blame It On My Youth' and though there are dead patches, sustains it all the way to the end.

*** **Music Maestro Please** High Note HNCD 7168 *Cole; Bill Charlap (p); Peter Washington (b); Kenny Washington (d). 2/07.*

'You Could Hear A Pin Drop' is by Bobby Cole, who isn't one of the clan. By this point, though, one wonders whether Freddy isn't knocking hard on Nat's place in the jazz vocal pantheon. These are immaculate performances, but again it's the strong jazz component that makes them particularly interesting. Freddy's husky delivery disguises a steely musical core. Every song gets just what it needs and no more. Highly impressive.

Also, in brief:

***(*) **A Circle Of Love** Fantasy FCD 9674. 9/93–12/95.

Mixes a session done for Alfa in 1993 with three newer tracks, one of them an immaculate, if unlikely, take on Paul Williams's 'You're Nice To Be Around'.

***(*) **To The Ends Of The Earth** Fantasy FCD 9675. 1/97.

Older standards, new pop tunes, carefully chosen tempos: a hard formula to beat.

*** **I Want A Smile For Christmas** Fantasy FCD 9672. 7/94.

A rather good Christmas album, with Larry Willis (*p*) in a starring role.

*** **Le Grand Freddy** Fantasy FCD 9863. 12/94–2/99.

Ouch! Awful pun for the title of this collection of Legrand covers. Some new cuts, some lifted from earlier Fantasys.

*** **Rio De Janeiro Blue** Telarc 83525. 9/01.

Arrangements by Chico O'Farrill and some lovely singing, including a Jobim song in Portuguese. Surprising and effective.

** **In The Name Of Love** Telarc 83545. 8/02.

Starts with a Boz Scaggs song and goes slowly downhill from there. Pop.

Nat Cole (1917–65)

PIANO, VOICE

Born in Alabama. He began leading what became a hugely successful trio in 1939 and his piano style, influenced by Hines and Wilson, suggested a transition from swing to bop, but it was his voice that made him famous, though chain-smoking ended his life early. He didn't play much jazz after 1950.

*** **Nat King Cole 1936–1940** Classics 757 *Cole; Kenneth Roane (t); Tommy Thompson (as); Bill Wright (ts); Oscar Moore (g); Wesley Prince, Eddie Cole (b); Jimmy Adams, Lee Young (d); Bonnie Lake, Juanelda Carter (v). 7/36–2/40.*

*** **Nat King Cole 1940–1941** Classics 773 *Cole; Oscar Moore (g); Maxene Johnson (v). 7/40–3/41.*

*** **Nat King Cole 1941–1943** Classics 786 *Cole; Lester Young (ts); Oscar Moore (g); Wesley Prince, Red Callender, Johnny Miller (b). 7/41–11/43.*

*** **Nat King Cole 1943–1944** Classics 804 *Cole; Shad Collins (t); Illinois Jacquet (ts); Oscar Moore (g); Johnny Miller, Gene Englund (b); J. C. Heard (d). 11/43–3/44.*

Cole began with a deceptively lightweight, jiving music (sample titles: 'Scotchin' With The Soda', 'Ode To A Wild Clam') which masked the intensity of his piano style. Smooth, glittering, skating over melodies, Cole's right-hand lines were breaking free of his original Earl Hines influence and looking towards an improvisational freedom which other players – Haig, Marmarosa, Powell – would turn into the language of bebop. Cole was less inclined towards that jagged-edge approach and preferred the hip constrictions of songs. With pulsing interjections from Moore and Prince (subsequently Miller), this was a surprisingly compelling music. Classics start with four obscure 1936 titles by a group led by Eddie Cole, followed in 1939 by the trio proper and 12 titles cut in a single day. Next (Classics 773) came a session of transcriptions, where Cole shares vocal duties with Maxene Johnson for the Davis & Schwegler company which went bankrupt before the discs were issued; Cole got $7.47 for his trouble. The rest of the CD offers Nat's first two sessions for Decca, and while the trio hadn't yet perfected its dapper formula, there's much to enjoy in the likes of 'Sweet Lorraine' and 'Slow Down'. Classics 786 moves on through a session with Lester Young and Red Callender, plus some more trio work. There's a single quintet date with horns on 804, but this disc is probably the best single representation of Cole's early music, with hits such as 'Straighten Up And Fly Right' and some deft interpretations of standards.

***(*) **Nat King Cole 1944–1945** Classics 861 *Cole; Bill Coleman (t); Buster Bailey (cl); Benny Carter (as); Coleman Hawkins (ts); Oscar Moore (g); John Kirby, Johnny Miller (b); Max Roach (d); Kay Starr (v). 11/44–5/45.*

***(*) **Nat King Cole 1945** Classics 893 *Cole; Charlie Shavers (t); Herbie Haymer (ts); Oscar Moore (g); Johnny Miller, John Simmons (b); Buddy Rich (d). 5–12/45.*

***(*) **Nat King Cole 1946** Classics 938 *Cole; Willie Smith (as); Oscar Moore (g); Johnny Miller, Red Callender (b); Jackie Mills (d). 2–6/46.*

***(*) **Nat King Cole 1946–1947** / ***(*) **... 1947: Volumes 1 & 2** Classics 1005 / 1031 / 1062 *As above, except omit Smith, Callender, Mills; add Jack Parker (d) & strings on 1005 only; add Johnny Mercer (v) & strings on 1062 only. 8/46–7/47; 7/47; 8/47.*

***(*) **The Vocal Classics 1942–1946** Capitol 833571 *Cole; Oscar Moore (g); Johnny Miller, (b). 42–46.*

***(*) **The Best Of The Trio (Instrumental)** Capitol 798288 *As above, except add Irving Ashby (g); Joe Comfort (b); Jack Costanza (perc). 43–49.*

***(*) **Live At The Circle Room** Capitol 521859 *Cole; Oscar Moore (g); Johnny Miller (b). 9/46.*

Mosaic's comprehensive survey of the trios (out of print, now) ran to 18 CDs but Classics offers a way of collecting these tracks. The first covers one date for V-Disc and has a session by the Capitol International Jazzmen. Carter and Hawkins have starring roles, but the highlights of the session are the two vocals by the young Kay Starr, who handles 'If I Could Be With You' and 'Stormy Weather' quite beautifully. 893 offers a date with the Herbie Haymer Quintet, the saxophonist shining on four engaging titles. The rest of the disc is solid Cole trio music. 938 starts with a Keynote session where Cole sat in with Willie Smith and rhythm section; the rest is nearly all Capitol material, including the hit 'Route 66'. All the trio sessions maintain an enviable standard, and there are few duds among all the tracks: only occasionally does a song offer too little for Cole and colleagues to work with. Nat's luxuriant swing, dextrous touch and intelligent arrangements all seem inexhaustible and Moore is almost his equal in their dazzling parallel runs.

Classics 1005 has a discouraging preponderance of so-so ballads, but the boppish 'That's What' and a flying 'Honeysuckle Rose' pick matters up towards the end. The 1947 volume points to overwork; 19 titles in a single week. Song quality is up, though, and it's a good representation of the trio's work alone. Mercer comes in August 1947 for four hip titles (one referencing bebop) but matters deteriorate with a string session (it includes Nat's first 'Nature Boy'), a couple of novelties and a few forgotten pieces; 'Lament in Chords' is an attractive mood-piece with good work from Moore.

Capitol usefully split up the vocal and instrumental hits, but on the latter one keeps waiting for Nat to sing. The Circle Room date is a relatively recent discovery, but contains nothing extraordinary.

*** **Nat King Cole 1947 Vol. 3** Classics 1135 *Cole; Irving Ashby (g); Johnny Miller (b). 10–11/47.*

*** **Nat King Cole 1947–1949** Classics 1155 *As above, except add Dizzy Gillespie, Buddy Childers, Ken Hanna, Al Porcino, Ray Wetzel (t); Bill Harris, Milt Bernhart, Harry Betts, Harry Forbes (tb); Bart Varsalona (btb); Buddy DeFranco (cl); Art Pepper, George Weidler (as); Flip Phillips, Bob Cooper, Warren Weidler (ts); Bob Gioga (bs); Billy Bauer (g); Joe Comfort, Eddie Safranski (b); Buddy Rich, Shelly Manne (d); strings. 12/47–1/49.*

*** **Nat King Cole 1949** Classics 1196 *Cole; Irving Ashby (g); Joe Comfort (b); Jack Costanzo (perc); Maria Cole, Starlighters, Alyce King's Vokettes (v); strings. 3–8/49.*

Irving Ashby replaced Oscar Moore towards the end of 1947, and Joe Comfort displaced Johnny Miller the following year; otherwise, business as usual for the KC trio. Capitol set down session after session – 24 titles on 1135 in less than two weeks – partly because of a threatened recording ban. Quality control undergoes the occasional blip, but Cole always had to deal with makeweights as well as good songs, and his own performances are always impeccable. Ashby gets a little solo limelight here and there, and while the general tenor of the music is smoothing out, there's still the occasional R&B tinge in the likes of 'Money Is Honey'. On 1155, along with trio cuts, he's featured with the Metronome All-Stars: 'Leap Here' is a bop snapshot, 'Metronome Riff' puts a 22-strong band through a curious Pete Rugolo chart.

The next year started with a new sound: Costanza became a regular. Strings are also ever more evident. 'Lost April' backed with 'Nature Boy', and 'Portrait Of Jennie' had been hits in 1948 and pointed the way ahead. There are a few small gems: 'Etymology' has Nat explaining how Dizzy Gillespie's bebop language translates for squares, though sadly it wasn't issued at the time. It rings ironically now, since Nat was starting to make jazz accessible to middle-America, supper clubs and lonely hearts.

[illegible]

*****(*) After Midnight**
Capitol 520087 *Cole; Harry 'Sweets' Edison (t); Juan Tizol (vtb); Willie Smith (as); Stuff Smith (vn); John Collins (g); Charlie Harris (b); Lee Young (d); Jack Costanzo (perc). 8–9/56.*

Cole's one latter-day jazz date has a huge reputation, but there are disappointing aspects to it: he didn't seem to want to stretch out and the tracks are all rather short; Tizol was a strange choice for horn soloist and Sweets tends to stroll through it all. But the music is still an unblemished and beautifully groomed example of small-group swing, and Cole proves that his piano-playing was undiminished by his career switchover.

Also, in brief:

*****(*) Jazz Encounters** Capitol 796693. 12/47–1/50.
Nat as sideman with a stellar cast of leaders and soloists, though you wouldn't know it, since he manages to dominate many of these cuts.

***** Nat King Cole 1949–1950** Classics 1305. 9/49–5/50.
Showbiz has almost taken over; too much novelty stuff.

****** Cool Cole** Proper PROPERBOX 31 4CD. 12/40–8/50.
A thoughtful job: 104 titles from the Capitol trios.

Richie Cole (born 1948)

ALTO SAXOPHONE

A Phil Woods disciple whose '70s–'80s stardom ran aground on personal problems. An impressive comeback since.

***** The Man With The Horn** Jazz Excursion JEX 111 *Cole; Bobby Enriquez (p); Bruce Forman (g); Marshall Hawkins (b); Scott Morris (d). 5/81.*
***** A Piece Of Jazz History** Jazz Excursion JEX 109 *Cole; Art Pepper (as); Roger Kellaway (p); Bob Magnusson (b); Billy Higgins (d). 2/82.*
***** Back On Top** Jazz Excursion JEX101 *Cole; Nathan Eklund (t); Rick Stepton (tb); Billy Ross (ts); Andrei Riabov (g); Rick Crane (b); Wayne Dunton (d). 6/05.*
*****(*) Rise's Rose Garden** Jazz Excursion JEX 103/104 2CD *As above, except add Chris Jaudes, Jack Walrath (t); Rick Stepton (tb); Don Friedman (g); Ray Mantilla (perc). 1/06.*

With much of his earlier catalogue on Muse and even more recent Milestone dates no longer widely available, he really does seem like a resurrection man. Using the old Alto Madness name for his new orchestra, Cole delivers the usual tricksy bop, a few sentimental edges and the odd note of calculated hysteria. As principal soloist, he sounds in good shape for Back On Top, but has to cede something of the limelight to Walrath (another former wildman), Juris and Friedman on the next one.

Anyone who hadn't experienced Cole in his salad days might find these disconcertingly tame. A taste of *The Man With The Horn*, taken from tapes Cole found in his garage in 2006, shows how out there the old bands were. Enriquez is a lunatic, and his solo on 'Slaughter On Tenth Avenue' is completely outrageous. It all hovers on the brink of being disturbing, but in small doses Cole delivered an entertaining package. Jazz Excursion has also reissued the 1982 *Return To Alto Acres* as *A Piece Of Jazz History*, possibly a smaller piece than Richie fondly imagines (and more because Art Pepper is on it), but it's nice to see him back.

Bill Coleman (1904–81)

TRUMPET, FLUGELHORN, VOICE

Born in Kentucky. He switched from clarinet to trumpet after hearing Louis Armstrong. Played in NY, then moved to Paris, where he became a celebrity and remained, but for a spell in the mid- to late '40s, till his death.

*****(*) Bill Coleman, 1936–1938** Classics 764 *Coleman; Christian Wagner (cl, as); Eddie Brunner, Edgar Courance, Frank Goudie (cl, ts); Alix Combelle, Noël Chiboust (ts); Herman Chittison, John Ferrier, Emile Stern (p); Stéphane Grappelli (vn, p); Oscar Aléman , John Mitchell, Django Reinhardt, Joseph Reinhardt (g); Roger Grasset, Eugène D'Hellemmes , Wilson Myers, Lucien Simoëns (b); Tommy Benford, William Diemer, Ted Fields, Jerry Mengo (d). 1/36–9/38.*
***** Bill Coleman 1951–1952** Classics 1339 *Coleman; Bill Tamper, Dicky Wells (tb); Guy Lafitte (cl, ts); Jay Cameron (as); Harry Perret (ts); William Boucaya (bs); Christian Chevalier, Art Simmons, Randy Downes (p); Jean-Pierre Sasson (g); Gabriel Deyrolle, Guy DeFatto, Alvin Banks (b); Dom Garry, Gerard Pochonet, Zutty Singleton (d). 11/51–10/52.*
***** Bill Coleman 1952–1953** Classics 1381 *Coleman; Dicky Wells, Bill Tamper (tb); Benny Waters (cl, ss, as); Guy Lafitte (cl, ts); Randy Downes, Jack Starling (p); Alvin Banks, Eddie de Haas (b); Zutty Singleton, Wallace Bishop (d). 10/52–10/53.*
*****(*) From Boogie To Funk** Emarcy 549401 *Coleman; Quentin Jackson (tb); Budd Johnson (ts); Patti Brown (p); Les Spann (g); Buddy Catlett (b); Joe Harris (d). 60.*

Many listeners only encounter this fine trumpeter through his work with Django. All of the material on the first Classics set was cut in Paris at one time or another. Collectors of 78s have long cherished small-group sides such as 'Bill Coleman Blues' and 'After You've Gone' and the 1937 date with Reinhardt is a minor classic. Coleman's unpressured delivery and melodious shaping of a line, as well as his elegant singing, allow these sessions to survive the years very well.

Classics pick up the story again after he had relocated to Paris after the war. The first postwar Classics begins with a date where Bill is featured in front of Dom Garry's big band in some ordinary charts, then switches to a date where the boppish feel of 'Jumping At Pleyel' is largely bypassed in trumpet-playing which stays faithful to his swing roots. The disc ends with material from a show which is the main feature on the succeeding release, a rowdy live set from Pleyel where Bill is joined by Wells and Lafitte, and Singleton at his noisiest. Every tune is cheered to the echo, and though there's some off-key blowing and general nonsense the three horns do salvage some very pleasing moments. Classics 1381 ends with a less frantic but enjoyably rough-and-ready sextet show made a year later; Waters is at his grittiest on clarinet, and Coleman gets over a few slips, in grand voice.

The Emarcy title is unpromising, but the record delivers well: top-notch mainstream, with Johnson and Jackson abetting Bill's every move.

*** **Really I Do** Black & Blue 969 *Coleman; Guy Lafitte (ts); Red Richards (p); Bill Pemberton (b); Panama Francis (d).* 5/80.
Coleman died in Toulouse in August 1981, so this recording is one of his last. Black & Blue were loyal supporters of American visitors and Bill must have been grateful for the attention. Lafitte's in good form, clearly enjoying the spacious setting. The opening 'Crazy Rhythm' is about as hectic as it gets. Most of the tracks are of modest duration, with no extended solos and few surprises, though the inclusion of Dicky Wells's seldom-covered 'Hello Babe' stands out. Coleman hits notes cleanly and with less vibrato than on some sessions, but the years have obviously taken a certain toll.

Also, in brief:

*** **A Smooth One** Jasmine 628 2CD. 67.
Live in Manchester, and quite decently recorded, though at this duration, you'd really have to be a fan.

*** **Plus Four** Jazzology 196. 77.
Nice to hear him in a group with just one other brass – François Guin (*tb*) – and no saxophones. Unfortunately, the set-list and playing are pretty unadventurous.

George Coleman (born 1935)

TENOR, ALTO AND SOPRANO SAXOPHONES

Greatly admired by other players, including Miles Davis, the Memphis-born saxophonist is a deceptively complex harmonist and challenging improviser.

*** **Playing Changes / Blues Inside Out** Ronnie Scott's Jazz House JHCD 00246 2CD *Coleman; Peter King (as); Julian Joseph, Hilton Ruiz (p); Ray Drummond, Dave Green (b); Billy Higgins, Mark Taylor (d).* 4/79, 97.
This succeeds a treasured Pye LP, *Ronnie Scott Presents George Coleman 'Live'*. Recorded during the same 1979 residency at Frith Street, *Playing Changes* consists of just three – two *long*, one shorter – numbers. Coleman's attack is typically robust and veined with unexpected harmonic ore. However, anyone whose copy of the original LP survives may feel that they already have the best of the deal. 'Laura' is, at 23 minutes plus, overgenerous to both Ruiz and the still-inexperienced Drummond; 'Moment's Notice' has some shaky transitions as well; by contrast 'Stella By Starlight', which occupied a whole side of the Pye, is a much more coherent performance. The best of the saxophonist's work occurs when he moves sideways of the given changes and into his inventive high harmonic mode.

Blues Inside Out finds him back at Ronnie's with a later version of the house band and a swinging set of standard and repertory tunes. Only the title-track and 'Venus Flytrap' are originals, the latter a tricksy and sinuous theme that brings out the best in the gifted Joseph. Long versions of 'Never Let Me Go', 'Tune Up' and 'Oleo' are more routine blowing numbers, but 'Nancy (With The Laughing Face)' is a reminder of how expressive George can be playing ballads. The recording, presumably done on the club's desk, is boxy but acceptable.

*** **Manhattan Panorama** Evidence ECD 22019 *Coleman; Harold Mabern (p); Jamil Nasser (b); Idris Muhammad (d).* 85.

*** **At Yoshi's** Evidence ECD 22021 *Coleman; Harold Mabern (p); Billy Drummond (b); Alvin Queen (d).* 8/87.
Originally on Theresa, *Manhattan Panorama* is a heartwarming, blues-soaked set, which benefits from Mabern's big chords and finely judged harmonic direction. 'Mayor Koch', 'Subway Ride' and 'El Barrio' are all in their different ways attempts to capture something of the mood of the city. As a suite, it doesn't add up to much, but individually the tracks are strong and the quartet blends together convincingly at all levels.

Mabern is even better on the *Yoshi's* date but it's Queen who's the real revelation, a consistently overlooked talent who drives things along (notably on 'They Say It's Wonderful' and 'Up Jumped Spring') with a subtle fire; 'Soul Eyes' is better still, but Coleman doesn't put a foot wrong at any point.

*** **I Could Write A Book: The Music Of Richard Rodgers** Telarc 83439 *Coleman; Harold Mabern (p); Jamil Nasser (b); Billy Higgins (d).* 5/98.
The material is hardly unexpected, but George finds new things to do with 'Lover' and 'My Funny Valentine', roughening up the changes and investing 'Valentine' with a dark sobriety that banishes winsomeness. The band includes two old friends from Memphis, Mabern and Nasser, and the presence of Higgins at the kit guarantees a pungent swing. 'Thou Swell' is a duet for saxophone and drums, and 'People Will Say We're In Love' is just by the rhythm section. Nothing definitive in these interpretations, just very fine standards playing.

*** **Four Generations Of Miles** Chesky JF238 *Coleman; Mike Stern (g); Ron Carter (b); Jimmy Cobb (d).* 5/02.
As Miles Davis tributes go, this one is intriguing in that it showcases guys who worked with the trumpeter at different stages of his long, protean career. The band's quality is self-evident and this is a spontaneous cruise through some of the more obvious Miles repertoire; no 'Time After Time' or 'Human Nature', but lots of stuff from the '50s, like 'There Is No Greater Love', 'On Green Dolphin Street', and 'Freddie Freeloader' and 'All Blues', which Cobb has specially strong memories of creating. Mike Stern is there to add a contemporary spin to the repertoire but he doesn't insist too much on it and is mostly happy to act as accompanist. Coleman sounds in good voice, broad and expansive in his theme statements, but interestingly laconic in his solos, perhaps nursing a certain ambivalence about the dedicatee …

Also, in brief:

***(*) **My Horns Of Plenty** Birdology FDM 37005. 3/91.
'Lush Life' starts musingly and out of tempo, but then plays out at a grand 12 minutes. The brief 'Sheik Of Araby' rushes along; 'Old Folks', a rare alto foray, is all bursting melody.

***(*) **Danger High Voltage** Two And Four TF-003. 3/96.
It's outrageous that most of Coleman's great octet charts have gone unrecorded. Tenor disciple Ned Otter produced this session in 1996 and finally managed to release it in 2000. Some reservations, but the fat, swaggering sound of the band is a delight.

Ornette Coleman (born 1930)

ALTO AND TENOR SAXOPHONES, TRUMPET, VIOLIN

Born in Fort Worth, Texas, he began working in R&B bands, before recruiting Don Cherry and Charlie Haden. Worked with Paul Bley in LA and made his recording debut there.

Sensational NY debut of his quartet in 1959; a string of ground-breaking albums for Atlantic followed. In the '60s he learned trumpet and violin, made trio and small-group records, and performed orchestral music. An enigmatic presence, he developed a theory of 'harmolodics' and played in electric groups in the '70s and '80s. Recording has been infrequent, even after a new contract in the '90s restored his prominence.

*** **Something Else!** Original Jazz Classics OJCCD 163 *Coleman; Don Cherry (t); Walter Norris (p); Don Payne (b); Billy Higgins (d).* 2/58.

*** **Complete Live At The Hillcrest Club** Gambit 69272 *Coleman; Don Cherry (t); Paul Bley (p); Charlie Haden (b); Ed Blackwell (d).* 10 & 11/58.

*** **Tomorrow Is The Question** Original Jazz Classics OJCCD 342 *Coleman; Don Cherry (t); Percy Heath, Red Mitchell (b); Shelly Manne (d).* 1, 2 & 3/59.

No jazz musician has so comprehensively and irremediably divided opinion. To some (early supporters included Gunther Schuller) he is a visionary genius who has changed the shape of modern music; to others he is a fraud, innocent or otherwise, whose grasp of musical theory is either shaky or pretentious. Long before anyone had heard of 'harmolodics' it was thought that Coleman represented the third spur of the modernist revolution, a shift in approach to melody and rhythm to match Coltrane's skyscraping harmonics and Cecil Taylor's atonality.

Though the 1958 Hillcrest Club residency with Paul Bley represents a crux in Coleman's development, it is still startling to hear him play with a pianist, a rare occurrence over the next 30 years. Bley was a restless experimenter in his own right and drives the date forward with relentless self-examination. This valuable reissue includes tracks that were subsequently released under the pianist's name on IAI. There's as much material again as on the original Hillcrest issue and it's intriguing to hear 'When Did The Blues Leave?', 'Crossroads', 'Ramblin'' and 'How Deep Is The Ocean' in this context.

Coleman got the first of the Atlantic sessions at Red Mitchell's behest, and it suffers all the drawbacks of haste; problems that were largely ironed out on the more thoughtful *Tomorrow Is The Question*, a set which includes 'Tears Inside', perhaps the most beautiful single item in the whole Coleman canon. *Tomorrow* is also notable for Shelly Manne's impeccably hip contribution.

Forty years have softened the original alienating swipe of these discs, but they certainly confound the received view of Coleman as a raucous tent-show turn. The tone is as wayward and raw as could be, but with an intense loneliness at the heart.

♛ **** **The Shape Of Jazz To Come** Atlantic 8122 72398-2 *Coleman; Don Cherry (pkt-t); Charlie Haden (b); Billy Higgins (d).* 10/59, 7/60.

**** **Change Of The Century** Atlantic 81227 3608-2 *As above.* 10/59.

***(*) **This Is Our Music** Atlantic 7567 80767-2 *As above.* 7/60.

**** **To Whom Who Keeps A Record** Water 187 *As above, except add Ed Blackwell (d).* 10/59, 7/60.

**** **Free Jazz** Atlantic 8122 72397-2 *Coleman; Don Cherry (pkt-t); Freddie Hubbard (t); Eric Dolphy (bcl); Charlie Haden, Scott LaFaro (b); Ed Blackwell, Billy Higgins (d).* 12/60.

*** **Ornette!** Atlantic 81227 3692-2 *Coleman; Don Cherry (t); Scott LaFaro (b); Ed Blackwell (d).* 1/61.

***(*) **Ornette On Tenor** Atlantic 781394 *Coleman; Don Cherry (pkt-t); Jimmy Garrison (b); Ed Blackwell (d).* 3/61.

*** **Art Of The Improvisers** Atlantic 781572 *Coleman; Don Cherry (pkt-t); Jimmy Garrison, Charlie Haden, Scott LaFaro (b); Ed Blackwell, Billy Higgins (d).* 59–61.

*** **Twins** Atlantic 81227 3684-2 *As above.* 5/59–1/61.

It's almost impossible to reconstruct the impact – positive and negative – these records had when they first appeared. These are the classic Coleman albums, never bettered since. They are all something of a piece; the first two were released out of chronological sequence, which makes discussion of 'development' or 'progress' rather redundant. CD transfer has brought forward the other members of the group, underlining Cherry's role and bringing Haden out of the shadows. Brash as the titles are, the music is surprisingly introspective and thoughtful. Most of the essential Coleman pieces are to be found here, though interestingly only one of them – 'Lonely Woman' – has ever come close to repertory status. Bubbling under are 'Una Muy Bonita' from *Change*, 'Congeniality' and 'Focus On Sanity' on *Shape*, and things like the Freud-inspired alphabetical themes from *Ornette!*

This Is Our Music includes the single standard of this vintage, 'Embraceable You', which takes the theme as far beyond Charlie Parker as Bird was beyond the Gershwin original.

Of the major statements of jazz modernism, *Free Jazz* and Coltrane's *Ascension* are key documents, sharing some personnel. Bassist Jimmy Garrison had walked out of Coleman's group in frustration and disgust and joined Coltrane. Easy to hear the musical difference; Ornette replaces chords with gestural splashes of sound which make sense of the Jackson Pollock cover and the Abstract Expressionist aesthetic of the Double Quartet. Oddly, the music was still locked into theme-and-solos conventions (as was *Ascension*, to be fair) and doesn't break free of personality. What redeems it is the sheer variety of sound-colours the group conjures up in its paired soloists: Dolphy's fruity, fraught bass clarinet, contrasted to Ornette's thin tone; Hubbard and Cherry sounding like non-zygotic twins; LaFaro's alchemical transformations sitting still while Haden lopes around like Wilbur Ware in jogging pants. Higgins and Blackwell are energetically conjoined.

A 'First Take' of *Free Jazz* – shorter, less assured, but arguably more coherent – is the main item on the compilation *Twins*. It also includes 'The Monk And The Nun', an offcut from *The Shape Of Jazz To Come*, two pieces, 'Little Symphony' and 'Joy Of A Toy', from a July 1960 session and 'Check Up' from January 1961. This was an intensely busy and personally difficult time in Coleman's life. He admitted to exhaustion and disillusionment, and seemed on the verge of giving up. In the event, Higgins fell foul of personal problems of his own and Haden left as well, which is why they are replaced by Blackwell and LaFaro on 'Check Up', a new sound for the group delivered by two equally talented but rather different players.

The 31 January 1961 date yielded Ornette!. The enigmatic titles, 'T & T', 'C & D', 'W.R.U', 'R.P.D.D.', were all taken from Sigmund Freud works: *Totem and Taboo*, *Civilization and Its Discontents*, and so on, very much in keeping with the couch-obsessed Zeitgeist of the time; sceptics thought Ornette should be seeing an analyst himself. LaFaro is not especially prominent on the initially rejected 'Check Up', but throughout the session he drives the group, if anything, more forcefully and with more harmonic challenge than Haden, though it has to be said that his most innovative work, including some strange double-stopped chords on 'R.P.D.D.', is ignored by the others. The reissue includes another bonus track, 'Proof Readers'.

Like Bird's one session on tenor, *Ornette On Tenor* has attained a status out of all proportion to its actual merits. It hooks

Ornette back into the raw R&B of his Texas roots, but it never sounds like anything other than himself in a lower register and somewhat diminished in pace.

All of this material was available, plus the then unreleased and untitled music now on *To Whom Who Makes A Record*, as a magnificent six-CD Rhino box. Sadly, as much material again was lost in a fire. Copies of the Rhino box, called *Beauty Is A Rare Thing*, may still may be around, and are worth the investment only if you don't have the original.

*** **Town Hall Concert 1962** Get Back 1006 *Coleman; David Izenzon (b); Charles Moffett (d); Selwart Clarke, Peter Goldstein (vn); Julian Barber (vla); Kermit Moore (clo).* 62.

The musical philosophy of the Ornette–Izenzon–Moffett trio is already well-known from the classic Golden Circle recordings made in Denmark three years later, but here Coleman showcases two of the compositions that dominated his repertoire at the time. 'Sadness' is one of his most plangent and affecting themes, not quite the dirge of the later 'Broken Shadows', but very much in the same vein and deeply marked by the blues. 'Doughnuts' is more buoyant and catches Ornette in his most demonstrative form, punching out notes like a bar-walking R&B man. The final trio piece was 'The Ark', a seething, troublous, long-form piece that refuses to cohere, but which affords bassist and drummer some important feature opportunities. Disillusioned by 'jazz', Ornette was now dabbling in formal composition. 'Dedication To Poets And Writers' is a terse and schematic string quartet. It has little in common with classical procedures, but the passage work and articulation sound idiomatic. It might have made a more interesting piece had Ornette found a way to integrate his trio into the structure.

**** **At The Golden Circle, Stockholm: Volumes 1 & 2** Blue Note 35518 / 35519 *Coleman; David Izenzon (b); Charles Moffett (d).* 12/65.

Blue Note's purchase on the modernist movement was uncomfortably peripheral: a single Coltrane release, a brief skirmish with Cecil Taylor's fierce atonality, and a tentative, but in the event patiently sustained, engagement with Ornette. These sessions from Sweden catch the trio at its peak: densely textured, dark-toned and fierce. Much has been made of Ornette's lack of reliance on pianos, but it's obvious from these sessions that Izenzon fulfils that function. The leader may not lean on chords and progressions, may even 'hear' the changes differently, but, as with Dewey Redman later, he needs an anchor.

Coleman plays superbly throughout. Guess-the-next-note pieces like 'European Echoes' work less well than 'Morning Song' and 'The Riddle', and the obligatory fiddle-and-trumpet feature, 'Snowflakes And Sunshine', is unusually bland. 'Faces And Places' is typical of the way Ornette built a theme out of seemingly unrelated melodic cells, a honeycomb of sound without undue sweetness and without conventional symmetry. The sound is good for a club recording, faithful to the bass and to Moffett's restless overdrive.

The release in 2002 of the new editions of the Gyllene Cirkeln date added five alternative versions from other sets during the residency. In reality, they're not so very different, perhaps a little flabbier; Ornette misfingers a couple of times and Izenzon has a couple of knocks on his fretboard which might easily have been ironed out. As historical documents, though, all these tracks are essential.

*** **New York Is Now / *** Love Call** Blue Note 84287 / 84356 *Coleman; Dewey Redman (ts); Jimmy Garrison (b); Elvin Jones (d).* 4–5/68.

Coltrane was dead a little under a year. Teaming Ornette with Trane's old rhythm section was something of a misalliance, not least given Jimmy Garrison's stated misgivings. Perhaps because they're on hand, Coleman relies on some unwonted vertical improvisation, building on chords that are never quite explicit. Redman, like Izenzon before him, does the foundation work. As he was to do on the magnificent live *Crisis*, he offers capacious pedal-points and comfortably contoured lower-register figures. Whatever else they do, these reduce the dynamism of Coleman's solos, turning them into long, spun-out noodles.

The two opening tracks ('The Garden Of Souls' on *NY Is Now* and 'Airborne' on *Love Call*) might have made a respectable single album. Much of the rest is makeweight. An alternative take of the already tedious R&B 'Broad Way Blues' constitutes an ambiguous 'bonus' and 'We Now Interrupt For A Commercial' (pointlessly stripped of satirical actuality for the CD) is plain silly.

***(*) **Friends And Neighbors: Live At Prince Street** RCA Victor 47795 *Coleman; Dewey Redman (ts); Charlie Haden (b); Ed Blackwell (d).* 2/70.

Recorded almost a year after the apocalyptic set at New York University's Loeb Center which yielded the still un-reissued *Crisis*, this catches Ornette in his NY loft. The audience sings along on the opening 'Friends And Neighbours', which finds Ornette sawing joyously on fiddle. An instrumental version of the same track follows, before he switches to alto for the beautiful, subtly crafted 'Long Time No See'. There is a single trumpet track, 'Let's Play', before the set ends with 'Forgotten Songs', which seems to be related to some of the *Skies Of America* themes, and the long 'Tomorrow', which includes the most substantial Ornette solo of the record.

Friends And Neighbors seems to have been an unofficial release, unauthorized at the time, even though Bob Thiele is listed as co-producer. It catches Ornette in particularly laid-back form, sounding relaxed even in the squalls of violin on the title-track and creating blues progressions of astonishing originality on the alto tracks..

*** **The Complete Science Fiction Sessions** Columbia/Legacy 63569 2CD *Coleman; Bobby Bradford, Gerard Schwarz (t); Don Cherry (pkt-t); Dewey Redman (ts); Cedar Walton (p); Jim Hall (g); Charlie Haden (b); Ed Blackwell (d); Billy Higgins (tymp); Webster Armstrong, David Henderson, Asha Puthli (v).* 9/71.

This issue more or less rounds out Coleman's often troubled association with Columbia. *Science Fiction* has never been one of the saxophonist's best-known or best-liked dates. The large ensemble, a basic septet plus guest musicians, has a very different function to the *Free Jazz* Double Quartet and in some respects anticipates the orchestral experiments of *Skies Of America*. 'Science Fiction' itself is pure nonsense, as is the ludicrous 'Good Girl Blues' and the bitingly ironic 'Civilization'. The narration by David Henderson doesn't really add much and the real interest of these sessions is the emergence of themes like the dirge 'Broken Shadows' and 'Happy House'. Cedar Walton is there to prove Ornette did occasionally work with piano-players. Even so, 'Rock The Clock' anticipates the electric Prime Time period, though for the most part this is a muddled and patchy set, likely to be of interest only to established Coleman fans who can hear past the sheer oddity of Jim Hall's role and who're able to identify anticipations of future innovations.

**** **Body Meta** Verve/Harmolodic 531916 *Coleman; Charles Ellerbee, Bern Nix (g); Jamaaladeen Tacuma (b); Ronald Shannon Jackson (d). 12/75.*
**** **Dancing In Your Head** Verve 543519-2 *As above, except add Robert Palmer (cl); Master Musicians Of Joujouka. 1/73, 12/75.*
It was a shock to the system in 1975, hearing Coleman with what was essentially a rock band, but then Miles Davis had been doing something similar for the past half-decade. Deaf to precedent, purists were appalled by the relentlessly thudding rhythm of the two long 'variations' on 'Theme From A Symphony' from *Dancing*. The harmolodic method, which applied a radical democracy to every parameter of the music – rhythm, melody, harmony – was by no means new at this point. Only the means of execution were; theoretically, everything here was already in place at Town Hall and probably before.

Ornette's alto-playing is fiercely linear but jumps up and down the levels like some pixilated hero in an arcade game. The 'rock' influence is largely superficial, since the rhythmic approach is the opposite of rock's relentless emphasis on strong beats. The Grateful Dead (with whose guitarist, Jerry Garcia, Ornette was to record towards the end of the '80s) were doing something like this in their long-form jams, but with a blissed-out insouciance which is contrary to Ornette's drivenness and urgency. Rhythmically, almost everything is there: march cadences, rags, swing, stop-time, hints of reggae and long passages in the bass.

There is another track from 1973, with Coleman in the company of the Master Musicians Of Joujouka, who had been 'discovered' by Brian Jones of the Rolling Stones. *Pace* the liner-note, the main session was taped in 1975, not 1976. The session also included the material released as *Body Meta* on Ornette's own label, Artist's House, now given corporate distribution as Harmolodic.

The five tracks include a reworking of 'European Echoes'. Its performance here underlines once again the continuity of Coleman's enterprise at this time; what had seemed satirical first time around, this time is played rather straighter. The presence of guitars, and the fibrillating groove set up by Tacuma, is the only real difference, but it's largely a superficial one, and we still maintain that it was Izenzon who pushed Ornette in this direction.

Chronologically earlier in the sessionography, *Body Meta* is the better record, more concentrated and intense, less rambling. It was also the first time Ornette had been allowed decent rehearsal time before a recording. The ballad 'Fou Amour' is magnificent, and 'Macho Woman' is wincingly powerful, with Shannon Jackson in some sort of overdrive. A key moment in Coleman's progress.

*** **Virgin Beauty** Sony Jazz 4894332 *Coleman; Charles Ellerbee, Jerry Garcia, Bern Nix (g); Al McDowell, Chris Walker (b); Denardo Coleman (d, perc, ky); Calvin Weston (d, perc). 88.*
A cheerful shambles that degenerates into dull, MOR jazz-funk in which the outlines of tougher material ('3 Wishes', 'Desert Players', 'Healing The Feeling') are smothered in Denardo's keyboard washes and a clotted rock mix. Garcia was a controversial inclusion but does nothing to merit all the fuss, spinning out inoffensively countrified figures that merely take their place in the queue. Only the haunting title-track wakens memories of what Ornette was once capable of as a pure melodist.

**** **Colors** Verve/Harmolodic 537789 *Coleman; Joachim Kühn (p). 8/96.*
An outwardly unlikely partnership yielded Ornette's most evocative album of recent years. Interesting to compare it with another, almost contemporary Verve release, the *1 + 1* duo by Herbie Hancock and Wayne Shorter, which is pipe-and-slippers compared to this restless, searching set, recorded live in Germany, at the Leipzig Opera. Kühn had recorded in a duo context before, with CMP in-house genius Walter Quintus, and with guitarist Jan Akkerman. Both times he demonstrated a responsive intelligence that thrives on harmonic ambiguity and on a suspension of conventional harmonic resolutions. All the pieces, quite short by live-performance standards, were written specially for the date. 'Refills', 'Story Writing' and 'Night Plans' are the most substantial pieces, though most of the detail comes from Kühn rather than Ornette. A wholly unexpected meeting of minds.

*** **Sound Museum: Three Women** / *** **Sound Museum: Hidden Man** Verve/Harmolodic 531657 / 531914 *Coleman; Geri Allen (p); Charnett Moffett (b); Denardo Coleman (d); Lauren Kinhan, Chris Walker (v on Three Women). 96.*
A typically perverse undertaking: two albums of almost identical material, performed back to back by the same band. The only real difference in sequence is that *Three Women* includes a song performed by Kinhan and Walker, while *Hidden Man* has a variation on 'What A Friend We Have In Jesus' and a slightly altered running order. Ornette's insistence on an absolute democracy of listening and response is carried to extraordinary lengths here; it is often difficult to gauge how these performances actually vary, and to what extent the two albums are supposed to have a consistent identity. To take just the most familiar item, 'European Echoes' is no more than incidentally reworked, while 'Mob Job' and 'Macho Woman' are much of a muchness, tempo changes notwithstanding.

Allen's role is broadly similar to what the guitarists were doing on earlier records. Her M-Base background hasn't been so thoroughly sloughed that she isn't responsive to this kind of thing; that whole project drew much of its inspiration, consciously or otherwise, from Ornette, and she (more than most) responded to the historical antecedents. Denardo's skill as a producer becomes more evident with almost every release. The sound here is immaculate, with lots of space round the piano and drums.

*** **Sound Grammar** Sound Grammar 001/11593 *Coleman; Greg Cohen, Tony Falanga (b); Denardo Coleman (d, perc). 10/05.*
An event rather than a great record. Given that Ornette hadn't released anything for a decade, this was bound to be hailed as something special. Purely on its own terms – a live set from Germany in the autumn of 2005 – it's a perfectly decent performance, a very collectable souvenir of a great artist in his twilight, and no more.

A settled group plays with great coherence and the twinned basses are superb on 'Turnaround', one of a couple of old favourites. Cohen drives things along manfully, while Falanga bows his instrument, inviting inevitable comparison with David. Denardo has become arguably the key element in this music. His time-sense is still highly individual, some of his devices still slightly crude, but he has a grasp of the overall concept that is unique and rewarding.

Ornette himself is – like Miles Davis later in life – once again ever deeper embroiled in the blues. Most of the new tunes are modal ideas, quirkily interpreted. No mistaking the healthy state of his chops on trumpet, which appears on 'Jordan' and 'Call To Duty', some of the punchiest Ornette on record for years. The violin scribbles away on an encore performance of 'Song X', overlong, crowd-pleasing and somewhat beside the point. If good is the enemy of great, this is a perfect illustration. Though arguably the 'harmolodic' method is now perfected, there's nothing here that would comfortably sit alongside even some of the more routine cuts on the classic Atlantics.

Also, in brief:

*** **Chappaqua Suite** Columbia 480584 2CD. 6/65.
Written for Conrad Rooks's movie but politely rejected. Ornette did not authorize separate release of this, which remains a curious torso, full of great ideas and fiery, boppish playing from the saxophonist, but a curiosity rather than a canonical record.

*** **The Love Revolution: Complete 1968 Italian Tour** Gambit 69224 2CD. 2/68.
These two nights have always been available on small Italian labels, as *Live In Milano* or *Languages*, or *The Unprecedented Music Of Ornette Coleman*. Poor sound.

*** **Rock The Clock** Fruit Tree 857. 11/71.
The quartet with Dewey Redman (*ts*) on tour in Europe with *Science Fiction*-era material. Formerly available on Unique, this seems to have been cleaned up a bit.

***(*)* **Skies Of America** Columbia/Legacy 63568. 5/72.
Another grand mess, generously and boldly conceived but stifled at birth by the grim playing of the LSO. Legends abound about the recording, but the music does contain the germ of 'Dancing In Your Head' and other pieces, and 'New Anthem' is intriguingly subversive.

Steve Coleman (born 1956)

ALTO AND SOPRANO SAXOPHONES, VOICE

The Chicagoan was a co-founder of M-Base. Won his spurs with the Thad Jones–Mel Lewis band, Sam Rivers and Cecil Taylor. Takes a mystical line on jazz, believing that music is a symbolic language expressing both the order and the chaos of the universe.

*** **Motherland Pulse** Winter & Winter 919001 *Coleman; Graham Haynes (c); Geri Allen (p); Lonnie Plaxico (b); Marvin 'Smitty' Smith (d); Cassandra Wilson (v).* 3/85.
*** **On The Edge Of Tomorrow** Winter & Winter 919005 *As above, except omit Plaxico; add Kelvyn Bell (g); Kevin Bruce Harris (b); Mark Johnson (d).* 1 & 2/86.
*** **World Expansion** Winter & Winter 919010 *As above, except add Robin Eubanks (tb, v); Jimmy Cozier, D. K. Dyson (v).* 11/86.
Coleman's debut marked the first broad acceptance of what became known as the M-Base school of music. The immediate impression is of a looser and more harmonically conventional version of his namesake Ornette's earlier years. Steve's alto has a keening insistence that carries a lot of weight and information on these fine cuts. The songs are mostly short and well-structured, if a little too similar in conception. The exceptions are the middle pair, 'Wights Waits For Weights' and 'No Good Time Fairies', on which Cassandra Wilson sings.

On the follow-up record, also originally on JMT, the funk seems a little more programmed, partly because the level of electricity is well up (Allen is on synth throughout and Bell plugs in for the set) but also because the sheer novelty of Coleman's approach wore off quite quickly and it wasn't until his later, denser records that he achieved a proper synthesis between vernacular immediacy and musical sophistication. '(In Order To Form A) More Perfect Union' boils with irony, and if you know where the quote comes from, you'll know why.

The third record seems to mark time, but the introduction of Eubanks brings in a vivid new solo voice who does something of what Haynes had delivered on the earlier disc, but more warmly.

***(*) **Resistance Is Futile** Label Bleu LBLC 6643/4 2CD *Coleman; Jonathan Finlayson, Ambrose Campbell-Akinmusire (t); Geoffroy DeMasure (tb); Andy Milne (ky); Anthony Tidd (b); Sean Rickman (d); Jesús Diaz (perc, v).* 7/01.
Coleman's progress is such that he can now review some of his own history, hence the presence on this live-in-Montpellier double-CD of old Five Elements favourites such as 'Wheel Of Nature' and 'Change The Guard', which go all the way back to 1986's *On The Edge Of Tomorrow*. There are new spirits in his fold – scarcely a familiar name in the personnel – and every one of them is quick, precise, unblinkingly assured and able to solo on cryptic materials without a stumble. On long pieces such as 'Wheel Of Nature' and '9 To 5', Coleman is overseeing ensemble performances that personify the sculpted astringency of his own saxophone-playing.

Here and there he touches on 'the tradition'. Parker's 'Ah-Leu-Cha' is barely recognizable, and entirely unbopped. A ballad treatment of 'Easy Living' isn't so much cool as neutral, the saxophonist working it out almost mathematically. Yet Mal Waldron's 'Straight Ahead' emerges as an oddly poignant performance. When they tag 'Straight No Chaser' onto the end of 'Hits', it's like a bizarre echo of another time and place.

**** **Weaving Symbolics** Label Bleu 6692 2CD/DVD *Coleman; Jonathan Finlayson (t); Tim Albright (tb); Malik Mezzadri (f); Jason Moran (p); Nelson Veras (g); Sarah Murcia, Eric Revis, Reggie Washington, Anthony Tidd (b); Marcus Gilmore, Jeff 'Tain' Watts (d); Luciano Silva (perc).* 4/04, 5/05.
Apart from two very long tracks, which don't seem to have sufficient substance to merit extended treatment, there's nothing much to get the teeth into here. Church music – plainchant identifiably – seems to be a new component and it sits well alongside the Eastern elements. Coleman's playing is as distractedly extraordinary as ever, but more than ever he seems to be locked in a private dialogue. His interchanges with Gilmore are interesting and there is some quite illuminating material on the DVD component, but for the most part this is an enigmatic performance.

**** **Invisible Paths – First Scattering** Tzadik 7621 *Coleman (ss, ts solo).* 07.
Coleman rightly intuited that this solo 'sonic commentary' would be both more accessible and more obscure than his ensemble work. This is very different to Braxton's solo recordings. However, while the ability to concentrate on a single voice does clarify his intentions to a degree, one sometimes misses a context and only on the best pieces, 'Negative-Secondary' and the climactic 'Individualization', does he sound genuinely communicative. A splendid performance none the less.

Also, in brief:

*** **Lucidarium** Label Bleu 6673. 5/03.
A fairly routine Five Elements record, punctuated with passages of real invention.

*** **On The Rising Of The 64 Paths** Label Bleu 6653. 3–4/02.
Enigmatic is a default position for Coleman, but this is also extraordinarily beautiful, and at its best when one can set aside the nature mysticism and enjoy powerful jazz playing.

Johnny Coles (1926–96)

TRUMPET, FLUGELHORN

He started out in R&B but later worked with Charles Mingus. Diminutive but fiery, a greatly underrated voice.

*** **The Warm Sound** Koch 7804 *Coles; Kenny Drew, Randy Weston (p); Peck Morrison (b); Charli Persip (d).* 4/61.
***(*) **Little Johnny C** Blue Note 64475 *Coles; Joe Henderson (ts); Duke Pearson (p); Bob Cranshaw (b); Walter Perkins, Pete LaRoca (d).* 7 & 8/63.
**** **New Morning** Criss Cross 1005 *Coles; Horace Parlan (p); Reggie Johnson (b); Billy Hart (d).* 12/82.

Little Johnny C recorded only sparingly under his own name, but they're all good records. *Warm Sound* establishes an immediately distinctive voice, boppish but lyrical, closer perhaps to Howard McGhee's than anyone else at the time. There are two versions of Weston's classic 'Hi-Fly' on the CD reissue (Drew was in for the other session), but the best playing is on 'If I Should Lose You', a delicately swinging but muscular interpretation that suggests a bigger group is involved.

Little Johnny C was made shortly before joining Mingus. Again, Coles relies on a sideman (in this case, Pearson) for most of the material, though young Henderson, already distinctive as a soloist, chips in 'Hobo Joe'. Coles solos with warmth and vigour, and his ballad playing on 'So Sweet My Little Girl' brings the album to a satisfying close.

Two decades on, Coles was recording for the Blue Note of the '80s. Criss Cross give him a nice, warm sound. Coles plays flugelhorn throughout, which enhances the lyricism, and the choice of material, including 'Duke Ellington's Sound Of Love' by Mingus, Wayne Shorter's 'United' and Charles Davis's obscure 'Super 80', as well as three workmanlike originals, gives the group a perfect grounding for a thoroughly satisfying performance.

Collective 4tet

GROUP

International alliance of improvisers.

(*)* **The Ropedancer** / * **Orca** / **** **Live At Crescent** Leo Lab CD 021 / 031 / 043 *Jeff Hoyer (tb, p); Mark Hennen (p); William Parker (b, tba); Heinz Geisser (perc).* 11/94; 10/96; 5/97.
**** **Synopsis** / *** **Moving Along** Leo Lab CD 380 / 418 *As above.* 11/02.

The group's catalyst is the Zurich-based Geisser, a self-taught percussionist whose first instrument was classical guitar. Much of the melodic activity, however, emerges in the interplay between Hennen and Parker. Hoyer has worked with Bill Dixon and something of the trumpeter's angular structure and delicate sonics has crept into his playing. His intro to 'Invocation', on *Orca*, is completely *sui generis*, owing nothing to Mangelsdorff, Rudd, Lewis or any of the contemporary trombonemen. His duet with Hennen on 'Boa' is exquisite, and a good example of how the group naturally falls into duo and trio settings when required.

It is on the long pieces, 'Invocation' and 'Orca' on the second disc, the title-track of the first, that the group achieves a near-telepathic unity of a kind rarely achieved by more casual encounters. This is particularly obvious at lower dynamics. The live set was taped in Belfast during a short British tour. In contrast to the previous night's concert in London, taped and broadcast by the BBC, Parker sounds tired and almost unengaged, and it is Hoyer and Hennen who hold the floor. The set falls into two long improvisations, each more than 30 minutes, with Hoyer switching to piano for a brief encore. Even in a concert situation, there is a strong exploratory dialectic, and even when group communication falters, as in the latter half of 'Sonic Flowers', individual paths are still compelling enough to sustain interest.

After a gap of five years, the 4tet returned to the studio to make *Synopsis*. It's a diffident title, because there is nothing perfunctory or shorthand about this magnificent music. From the opening 'Convergence' through the more tricky 'Left Turn' and the concluding 'Jig', the group has its own language and distinctive energy, more measured than in the past, but by no means staid or predetermined. An important modern record. *Moving Along* is the most recent to date, but no definite word that the project is in long-term abeyance. Parker's extraordinary schedule presumably rules out frequent reunions. It's certainly the weakest of the bunch, with too many passages which seem to mark time, and anyone encountering this first will certainly be disappointed. These were obviously second-choice performances from the November 2002 recordings. However, the best of the playing is very good indeed and individually all four are playing well up to standard even if the results lack drama and coherence.

Frank Collett

PIANO

Seasoned player who's worked with Louie Bellson and Terry Gibbs.

*** **Perfectly Frank** Fresh Sound FSRCD 5024 *Collett; Bob Magnusson (b); Joe LaBarbera (d).* 10/02.

*** **All God's Chillun Got Rhythm** / *** **Music From The Movies** Fresh Sound FSRCD 5041 / 5043 *Collett; Tom Warrington (b); Joe LaBarbera (d).* 7/04; 12/05.

With a swinging, richly varied delivery and a great ear for songs, Collett is a natural for a piano trio. He's no Bill Evans, but even with some crudities, more evident on the second album, which is devoted to Bronislaw Kaper film music, he's always listenable. Both bassists and drummer play full parts. 'On Green Dolphin Street' is included, of course, as are 'Hi-Lili Hi-Lo' from *Lili* and 'Drifting' from *Auntie Mame*. In the light of these, the movies album was almost inevitable. There's some strong material, including a couple of things from *The Big Broadcast Of 1938* which don't often get an airing, and the highlight is a bouncy version of 'Ding Dong, The Witch Is Dead!' from *The Wizard of Oz*.

Buddy Collette (born 1921)

REEDS, WOODWINDS

Born in LA. He worked with Mingus in 1946 and Chico Hamilton a decade later but made his mark in the session fraternity, freelancing and organizing big bands for Monterey.

*** **Tanganyika** VSOP 20 *Collette; John Anderson (t); Gerald Wiggins (p); Jimmy Hall (g); Curtis Counce (b); Chico Hamilton (d).* 10/56.
*** **Nice Day** Original Jazz Classics OJCCD 747 *Collette; Don Friedman, Dick Shreve, Calvin Jackson (p); John Goodman, Leroy Vinnegar (b); Bill Dolney, Shelly Manne (d).* 11/56–2/57.

*** **Soft Touch** Fresh Sound FSRCD 214 *Collette; Gerald Wilson (t); Al Viola (g); Wilfred Middlebrooks (b); Earl Palmer (d). 58.*
*** **The Buddy Collette Quintet** Studio West 104 *Collette; Jack Wilson (p); Al Viola (g); Jimmy Bond (b); Bill Goodwin (d); Irene Kral (v). 62.*

Though he was proficient in a wide range of horns, his flute-playing earned him an unfortunate niche as novelty session-man on the West Coast. On his own dates, at least, he was able to deploy the other instruments in his music room. *Tanganyika* offers 'modern Afro-American jazz' and is nominally led by DJ Sleepy Stein. In fact, it's typical West Coast modern with very few convincing African elements. Collette writes most of the material. Some have noted certain similarities to the later Chico Hamilton group, but that's perhaps dictated by Collette's relationship with Eric Dolphy. Appealing music, but in no way special. On *Nice Day* Buddy's main horn is clarinet, a woodsy sound not so far from Jimmy Giuffre's. It makes an interesting gambit on the blues 'Minor Deviation' (the little-known Shreve takes a fine solo), and a queer arrangement of 'Moten Swing'. The record is let down a little by switching between three rhythm sections, but it ends usefully on a tenor feature, 'Buddy Boo'.

Soft Touch is nearly all Collette originals, many of them elusively tinged with the blues rather than being in strict blues forms. Buddy plays alto, tenor, clarinet and flute and one can hear in places the impact he must have had on Eric Dolphy. The playing's mostly smoother than that, of course, but there are idiosyncratic harmonies and Viola's guitar helps keep things open.

The 1962 session on Studio West (an imprint of VSOP) is equally mild and pleasing, and it's the addition of Kral which makes this one rather special. She sings unaffectedly but with great emotion, and her 'Spring Can Really Hang You Up The Most' is the album's highlight, with Collette reduced to accompanist.

**** **Flute Talk** Soul Note 121165 *Collette; James Newton (f); Geri Allen (p); Jaribu Shahid (b); Giampiero Prina (d). 7/88.*

Buddy's first record for two decades also features the best group he's ever had in the studio. The meeting with pupil Newton is more respectful than combative, and Allen is her usual unpredictable self, alert in places, asleep in others. The recording isn't spot on for the flutes, but overall pretty good.

*** **Jazz For Thousand Oaks** UFO Bass 02 *Collette; Al Aarons (flhn); George Bohanon (tb); Sam Most (as, ts, f); Al Viola (g); Ronnell Bright (p, v); Richard Simon (b); Ndugu Leon Chancler (d). 6/96.*

An elegant, latter-day octet from the 75-year-old. He shares the reed parts with Most, but with Aarons and Bohanon in behind the front line often sounds full and rich. The date is full of little surprises, like Bright's excellent singing, and the Latin sway of 'Veda' and the title-piece, which is full of wry quotation, suggesting a band having a good time on the stand. There's a nice live feel and good balance to the sound.

Also, in brief:

(*) **Man Of Many Parts Original Jazz Classics OJCCD 239. 2–4/56.

Largely gimcracked round Buddy's multi-instrumentalism. Enjoyable enough, but inconsistent.

*** **Tasty Dish** Fresh Sound FSRCD 213. 56, 57.

From a 1956 television show and a slightly later Hollywood date; intelligent jazz that falls somewhere between 'cool' and boppish.

(*)* **Jazz Loves Paris Original Jazz Classics OJCCD 1764. 1/58.

An obvious, but thin concept, averagely executed.

*** **Live At El Camino College** UFO Bass10629. 5/90.

A big-band set divided between spry originals in the first half and mostly Ellington–Strayhorn tunes in the second, though Hancock's 'Theme From Harlem Nights' gets covered. George Bohanon (*tb*) stars.

*** **Big Band In Concert** Bridge 9096. 6/96.

An enjoyable latter-day date with lots of old friends from the LA glory days. By contemporary standards, though, only so-so.

Scott Colley (born 1963)

DOUBLE BASS

Born in LA, but based in NY since early '90s. Worked with Carmen McRae among others.

***(*) **This Place** Steeplechase SCCD 31443 *Colley; Chris Potter (ts, bcl); Bill Stewart (d). 9/97.*
(*) **Subliminal ... Criss Cross 1157 *As above, except add Bill Carrothers (p). 12/97.*
*** **The Magic Line** Arabesque 153 *As above, except omit Carrothers. 8/00.*

Colley's pedigree as first-call bassist is unquestioned and it's no surprise that he should have made such a successful transition to leadership. Early dates favoured a pianoless trio, though the presence of Carrothers on *Subliminal* broadens the palette, albeit somewhat diffidently. The Steeplechase wasn't the debut disc; *Portable Universe* on Freelance came (and went) earlier the same year. *This Place* has much to enjoy, nicely balanced and with a few pleasing originals. Potter is slightly mechanical in this setting and Rollins's 'Airegin' has no charisma, but 'The Peacocks' and the Trane blues 'Mr Day' are both very good. Colley himself is graceful and lithe without sounding rubbery; he's wisely cautious about too many bass features.

The Criss Cross date isn't very good, and Stewart's 'Don't Ever Call Me Again' is probably more interesting to play than to listen to. The third record is much better, something of a breakthrough in creative terms. The trio sounds well-established and Colley's writing – 'Trip To Williamsburg' and 'Dog Logic' in particular – is terse, energetic and strong. He's also playing with Pettiford-like authority.

*** **Initial Wisdom** Palmetto PM 2080 *Colley; Ravi Coltrane (ts); Adam Rogers (g); Bill Stewart (d). 02.*
**** **Architect Of The Silent Moment** CamJazz 7793 *Colley; Ralph Alessi (t); David Binney (as); Grégoire Maret (hca); Craig Taborn (p, org); Antonio Sanchez (d).*

Apart from a short improvised track, and some modern repertory pieces, all the compositions are the bassist's. Here, though, he's thrown back on more conventional bass duties, though Rogers's vigorous comping frees him up considerably. Coltrane Jr sounds like he's in a Shorter phase, especially on 'Barracudas'. That free-form aberration apart, it's all disciplined and to the point.

Despite the grisly title, *Architect* is a wonderful record. Metrically complex, harmonically rich and with a range of sonorities unlike anything else around. Maret's harmonica is obviously a key element, but Alessi, Binney and Taborn all contribute richly and Colley's own playing has taken a further step forward. 'Strip Mall Ballet' is deftly structured around a triple-time feel, and the harmonica solo sets up a sad-hearts-at-the-supermarket feel. It follows on from the opening 'Usual

Illusion', which has a long, asymmetrical line and a sense that every bar is ready to break into its constituent elements if the pace slackens for a second. They play Andrew Hill's 'Smoke Stack' towards the end before going out on Colley's haunting 'Window of Time', which has a pleasingly retro quality.

Max Collie (born 1931)

TROMBONE

Born in Melbourne, he came to the UK in 1962 and formed his own Dixieland outfit. Character and determination saw an unfashionable style build and sustain a large audience.

*** **1971–1972** Reality 118 *Collie; Phil Mason (c); Cy Laurie (cl); Jack Gilbert (cl, as); Jim McIntosh (bj); John Healy (b); Ron McKay (d, v)*. 71, 72.

*** **Battle Of Trafalgar – 200 King's Road Chelsea** Reality 117 *As above, except omit Laurie, Healy; add Trefor Williams (b)*. 73.

*** **Live At The Strathallan** Raymer Sound RSCD 754 *As above*. 5/78.

Collie's a revivalist with a big strong tone, notably tight and well-schooled bands, and an entertainment potential that goes off the scale. The CDs do little more than provide tasters of the live act and provide souvenirs of glory days like the tour dates on the first of these (like most of the British revivalists, the Rhythm Aces went down hugely in Germany): no fiery solos, no fancy arrangements – songs are simply counted off and played, full stop.

Any one of these serves as an early glimpse. Mason's cornet is bright and peppy, Max plays with warmth and humour and the set-lists are nicely varied, with an emphasis on blues and blues-related tunes.

*** **The Thrill Of Jazz** / *** **New Orleans Mardi Gras** / *** **Latest And Greatest** Reality RCD 109 / 111/ 113 *Collie; Denny Ilett (c); Steve Mellor (cl); Lord Arsenal (p); Chris Marney (bj); Trefor Williams (b); Peter Cotterill (d); Pauline Pearce, Marilyn Middleton Pollock (v)*. 89; 91; 9/93.

*** **Live In Stuttgart 1998** / *** **Hot Jazz Celebration** Reality RCD 115 / 116 *Collie; Denny Ilett (c); Gabe Essian (cl); David Bashford (bj); Count John McCormick (b); Alan 'Slim' Poston (d)*. 98; 2/01.

The rationale behind *Latest And Greatest* was to provide a representative CD sampling for fans who'd just bought a player. Simple enough formula: just show up and plays loads of old things. The inclusion of Pearce and Pollock was meant to be a plus, but, unlike Ottilie Patterson's contributions to Chris Barber records, they don't add much. Otherwise, business as usual: 'Shimmee Sha Wabble', 'Fidgety Feet', 'When You And I Were Young, Maggie' ... The slightly earlier discs do pretty much the same job.

The Stuttgart date is a reminder of how popular this kind of jazz is in Germany and particularly the former DDR, where it is seen as authentically proletarian and untroubled by bourgeois 'art'. The band is one of the most stable in the business, not necessarily as individuals (!) but certainly as a unit and they play up a storm before an appreciative audience.

Also recorded by German radio, *Celebrations* marks Max's 70th birthday in grand style with the first seven tracks recorded on the day itself. He sounds in rude health and the whole session illustrates how vital this supposedly dead-and-buried end of the jazz spectrum still is. New bugs Essian and Bashford do an excellent job and it's good to find that Count John McCormick is being gainfully employed.

Graham Collier (born 1937)

COMPOSER, DOUBLE BASS

A major composer, he no longer plays bass. The '60s groups were consistently fascinating but always hinted at even more ambitious musics waiting in the wings.

**** **Workpoints** Cuneiform 213 *Collier; Harry Beckett, Henry Lowther, Kenny Wheeler (t); Mike Gibbs, John Mumford (tb); John Surman (ss, bs); Karl Jenkins (ob, bs); Dave Aaron (ts, f); Art Themen (ts); Roger Dean (p); Frank Ricotti (vib); John Marshall, John Webb (d)*. 3/68, 8/75.

*** **Down Another Road / Songs For My Father / Mosaics** Beat Goes On BGO 1958 2CD *Collier; Harry Beckett (t, flhn); Nick Evans, Derek Wadsworth (tb); Stan Sulzmann (ss, as); Tony Roberts, Alan Skidmore, Brian Smith, Alan Wakeman, Bob Sydor (ts); Karl Jenkins (ob, p); Geoff Castle, John Taylor (p); Philip Lee (g); John Marshall, Chick Webb (d)*. 3/69; 1–2/70; 12/70.

Collier's early records were of surpassing thoughtfulness. We understand that Disconforme, who had boldly set about reissuing the back catalogue, have since withdrawn. On the basis that these records may still be available through some sources they are noted below. Fortunately, Cuneiform, BGO and Jazzprint have continued their support, so much of this important composer/leader's work is still available.

The music draws on Ellington, Charles Mingus and Miles Davis's collaborations with Gil Evans, but Collier is also unmistakably English – or perhaps more accurately European – in his harmonic and rhythmic language. His sound-world is sometimes sombre but splashed with unexpected light and colour.

Workpoints is a double live set from the Maryland label which has a deep loyalty to British jazz and fusion of this period. This isn't a nostalgia release, but a further reminder of how powerful a presence Collier was and is. Both live sets come from his bass-playing days, 1968 in Southampton and 1975 in Middleheim, Belgium. The personnel is a cross-section of British talent, Harry Beckett sublime on trumpet and flugelhorn (especially on the pastoral 'The Barley Mow'), but with fine showings from the less well-known Dave Aaron (saxophones and flute) and John Mumford (trombone) as well. 'Workpoints' itself was written under the very first Arts Council commission to a jazz composer, but Collier fans will enjoy strong versions of 'Deep Dark Blue Centre' and 'Darius'.

Of the three albums now gathered together on BGO, *Songs For My Father* is the most accessible. The seven 'songs' are identified only by time-signature or other marking – 7/4, ballad, 9/8, a waltz in 4/4, rubato, dirge and 4/4 figured – but they are much more expressive than that suggests. Collier has always had a gift for writing charts which are both demandingly complex and open-ended enough for solo expression. Beckett is the main soloist on the album, though Skidmore and the more anonymous Wakeman each receive generous space; Bob Sydor was also an engaging regular in Collier groups, though he has since drifted out of the spotlight.

Down Another Road suggests that maybe there was to be a major change of direction. It doesn't emerge, beyond an ever more comfortable assimilation of advanced jazz harmonic ideas to the prevailing rock rhythm of the day. John Marshall's ability to blend those two seemingly inimical concepts can't be exaggerated. Jenkins plays a lot of piano but is also effective on oboe. It's Beckett who commands in the solo space, though. 'Danish Blue' is the most engaging track on a set of slightly anonymous material. He has the true bluesman's gift of combining hard times with absolute unfettered joy, and he touches both ends of the spectrum on *Songs For My Father*. His phrasing on 'Song Four', that 4/4 waltz, is immaculate and his ability to play expressively and at speed in unusual time-signatures is a mark of his talent. Two additional tracks were recorded live and in mono in Brighton in May 1970.

Mosaics was more ambitious but also much looser in structure, a sequence of themes, variations and instrumental cadenzas, somewhat Mingusian in cast, but marked by Eastern themes and modalities. There was a lot of writing of this kind around in Britain at the time – Neil Ardley is an obvious example – but no one explored it more fully and more intelligently than Collier. Again the soloing is less impressive than the overall conception of these pieces, but given the prominence given to solo excursions on *Mosaics*, it's a less coherent work.

CORE COLLECTION

**** **Hoarded Dreams**
Cuneiform RUNE 252 *Collier; Ted Curson (t); Henry Lowther, Manfred Schoof, Tomasz Stańko , Kenny Wheeler (t, flhn); Connie Bauer, Malcolm Griffiths, Eje Thelin (tb); Dave Powell (tba); Art Themen (ss, ts); Juhani Aaltonen (as, ts); Geoff Warren (as, af); Matthias Schubert (ts, ob); John Surman (bs, cl, bcl); Roger Dean (p, ky); John Schroder, Ed Speight (g); Paul Bridge (b); Ashley Brown (d).* 6/83.

It isn't necessarily Collier's masterwork, since even more ambitious and more confidently achieved work followed in later years, but the performance of *Hoarded Dreams* at the much-loved Bracknell jazz festival was a piquant and now-nostalgic moment for British jazz fans: an international orchestra of soloists (and every one of them receives a solo spot) playing new music by an admired British composer at an event devoted to musical innovation rather than fashion – it was heady stuff. Many who were there secreted private tape machines, but this recording blares out of the speakers with adult authority, grown-up music that, for all the solo structure, seems indivisible and entirely logical. It's a delicately nuanced work, which rarely calls on the 19-piece band for mere power. The trumpeters steal it to some extent, with Lowther stunning in 'Part Two', Stańko in 'Part Five', fine interventions from Schoof and Curson elsewhere. Even so, there's not a weak performance through the band, largely because the material is so strong. Collier's dream-hoard is rich, sometimes strange and entirely free of British whimsy. A lastingly satisfying experience.

*** **Charles River Fragments** Boathouse BHR 004 *Collier; Henry Lowther, Steve Waterman, Patrick White (t); Hugh Fraser (tb); Bill Mee (btb); Andy Grappy (tba); Art Themen (ts, ss, bsx); Mark Lockheart (ts, ss); Geoff Warren (as, af); Chris Biscoe (bs, acl); Pete Saberton (p); Ed Speight (g); Dudley Phillips (b); John Marshall (d).* 95.

The main piece here was commissioned by the BBC for performance at the London Jazz Festival. Dedicated to Herb Pomeroy, with whom Collier had studied at Berklee College, and to Charles Mingus, it's a large, sprawling work for improvising ensemble which again relies heavily on the gifts of the players. Fraser, Lowther, Themen and Lockheart are the most important frontline players. The ideas are, as ever, expansive, and the balance between big shapes and small details is maintained with great consistency. The only other item on the set is 'The Hackney Five', on which Waterman is prominently featured. It's a mere prelude, though, to the longer work.

*** **The Third Colour** ASC CD 28 *Collier; Simon Finch, Steve Waterman (t); Ed Sarath (flhn); Mat Colman, Hugh Fraser (tb); Oren Marshall (tba); Steve Main, Karlheinz Miklin, Art Themen, Geoff Warren (sax); Roger Dean (ky); Ed Speight (g); Andy Cleyndert (b); John Marshall (d).* 11/97.

One of the marks of Collier's great strength as a composer is that he regards music as a medium in which performers express themselves, not one in which the composer attempts to make a mark. Hence 'Three Simple Pieces', hence 'Shapes, Colours, Energies', 'The Third Colour' and 'The Miró Tile', all performed at Collier's 60th-birthday celebration. It was one of a sequence of special events in 1997. 'Three Simple Pieces' was written for a birthday concert at the Guildhall, where he taught, and is a generous invitation to solo elaboration. The band is somewhat lacking in punch, but Themen and John Marshall bring real power to the third of the sequence.

Oren Marshall is strongly featured on 'Energy Squared', part of 'Shapes ...' and he shows up again on the opening 'Groove' of 'The Third Colour', testimony to Collier's interest in writing for low horns. The title-piece takes its inspiration from art theorist Clement Greenberg's suggestion that line is the 'third colour', a reflection of Collier's interest in the space between composition and improvisation.

*** **Winter Oranges** Jazzprint 126 *Collier; Danish Radio Jazz Orchestra.* 11/00.

*** **Bread And Circuses** Jazzprint 131 *Collier; 15-piece ensemble.* 9/01.

These are both ambitious projects, recorded with two very different orchestras. The Collective on *Bread And Circuses* is a group of Western Australians, presumably young, since the playing sounds precociously accurate and a tiny bit soulless; the Danish group is one of the most effective big bands on the scene, capable of a roar of noise and delicate piano within a few bars, and certainly capable of giving complex charts a rich emotional inflection. The structure of *Bread And Circuses* is typical Collier: an introduction followed by a series of 'patterns', ballads and blues, with clapping segments and instrumental cadenzas.

The other disc is more weighty and more classically structured. The set consists of the title-suite, and parts of 'Three Simple Songs' from *The Third Colour*. These are all impeccably done and delivered with a richness of vision that suggests many hours of rehearsal, but is probably the result of accurate sight-reading combined with Collier's generously insistent personality. This is the man who helped transform British jazz in the '80s by his sponsorship of what became Loose Tubes. He has been a dogged presence on the scene, even when in exile in Spain, and his music deserves to be heard more widely.

Also, in brief:

***(*) **Deep Dark Blue Centre** Disconforme 1957. 1/67.

The title comes from Hoagy Carmichael. The music comes from a rich vein of musical imagination that is still functioning forty years on.

*** **Portraits** Disconforme 1961. 11/72.

Superficially reminiscent of Miles Davis's '50s work, broadly modal in approach, but with the later rock sensibility peeping through. So either prescient or retro, depending on how you look at it.

***(*) **Darius** Disconforme 1971. 3/74.

Where other leaders offered paintball copies of Miles records, Collier created something richly nuanced. This is one of the best of the '70s discs.

*** **Midnight Blue** Disconforme 1972. 75.
The emphasis on brass over saxophones was interesting and telling at the time, but no one seemed to be listening.

***(*) **New Conditions** / ***(*) **Symphony Of Scorpions** / *** **The Day Of The Dead** Disconforme 1973 / 1974 / 1975. 6/76; 12/76; 3/77, 4/78.
Benchmark works in Collier's progress and in modern jazz composition.

** **Something British Made In Hong Kong** Disconforme 1976. 12/85.
A strangely one-dimensional project, which seems to flirt with irony but fails to deliver a consistent message.

George Colligan (born 1970)

PIANO, ORGAN, SYNTHESIZER, TRUMPET, DRUMS

Raised in Maryland. He started on trumpet before switching to keyboards. An able accompanist as well as leader.

*** **Activism** Steeplechase SCCD 31382 *Colligan; Dwayne Burno (b); Ralph Peterson (d).* 11/95.
***(*) **The Newcomer** Steeplechase SCCD 31414 *Colligan; Ingrid Jensen (t, flhn); Dwayne Burno (b); Billy Drummond (d).* 4/97.
Colligan is exciting, even if the records don't always impress as complete entities. The trio date has head-turning moments from all hands. Colligan contributes only one original, the title-piece, and for the rest chooses tunes by Monk, Silver, Shorter, Pearson and others. Sometimes the leader's playing is oversmart, even cruel: a near-sarcastic take on 'Jitterbug Waltz' for instance. Some tracks go on too long, as often happens on Steeplechase dates. Burno gets too much space and doesn't use it effectively, while the voluble Peterson isn't the idea player for the situation.

The Newcomer suggests he's comfortable in a band situation. Shorter's 'The Big Push' puts him into useful perspective: mercurial blocks, trills, bebop lines, locked hands, Colligan can find a use for every device in jazz piano. He brought three interesting themes to the date and the band is excellent, with Jensen and Turner both surpassingly thoughtful.

***(*) **Stomping Ground** Steeplechase SCCD 31441 *Colligan; Drew Gress (b); Billy Hart (d).* 9/97.
***(*) **Constant Source** Steeplechase SCCD 31462 *Colligan; Jon Gordon (as, ss); Mark Turner (ts); Ed Howard (b); Howard Curtis (d).* 4/98.
The trio's an advance on the first Steeplechase. He had only rarely played with Gress and Hart and so there was minimal preparation, but the results are well-shaped and the playing on a very high level. Colligan's choices are a fan's notes on modern jazz: Billy Harper's 'Priestess', Kenny Wheeler's 'For Jan', Charles Tolliver's 'Right Now'. Sometimes, as on 'What Are You Doing The Rest Of Your Life', he meanders into a remote and not terribly interesting place. Mostly, though, his salty vigour and aggression, tempered by an innately fine touch, bring these pieces vividly to life, abetted by top work from the other two.

The quintet record concentrates largely on Colligan's own material. 'Void' is a somewhat amazing bridge between emptiness and form. 'Pitchrider' has a remote connection with blues changes but goes somewhere quite different. Considering that he leads from the piano, Colligan shows a surprising penchant for evading tone-centres and encourages his horn-players to take a journey into clear space. He harmonizes them in sometimes discomforting ways, as in the title-track, which seems ready to spiral off into abstract Konitz–Marsh counterpoint before it falls into place. Gordon and Turner can extemporize their way of out whatever trouble the boss has plotted.

***(*) **Small Room** Steeplechase SCCD 31470 *Colligan (p solo).* 9/98.
This is no premature indulgence. If anything, it's a rather sober effort. Some of the material, such as Gary Thomas's 'Exile's Gate', is used to investigate what he can wring out of a specific formula, in that case the piling of structure onto an unchanging left hand. 'Elves' is Chick Corea impressionism without the whimsicality. 'When Your Lover Has Gone' is a ballad treatment in which the melody (of both verse and chorus) is ingeniously recast and it should be compared with 'Some Other Time', which banishes memories of the Bill Evans version.

*** **Unresolved** Fresh Sound New Talent FSNTCD 054 *Colligan; Jon Gordon (as); Mark Turner (ss, ts); Kurt Rosenwinkel (g); Drew Gress (b); Howard Curtis (d).* 98.
The most multifarious and ambitious record so far. Besides piano, he plays organ, synth, trumpet and even drums on one track. Turner is present throughout; Gordon and Rosenwinkel appear twice each. If anything, there's a sense that Colligan may be trying a shade too hard with this one: some of it is overwritten ('Evil Ambition') or just inconclusive (the well-named 'Unresolved'). The electric keyboards cloud the picture more than they introduce useful colour, and the opportunity to use Gordon and Turner together consistently, as he did on *Constant Source*, is rejected. There's good stuff here, though: 'Modeidi's Modalities' is a menacing development out of 'Donna Lee', 'Nebulosity' gets a great performance out of Turner, and when he gets some open space Colligan injects some inspirational touches.

**** **Agent 99** Steeplechase SCCD 31498 *Colligan; Doug Weiss (b); Darren Beckett (d).* 11/99.
This is emphatically the first choice to date. 'You Do Something To Me' is an eventful reharmonization which entirely transforms an unremarkable song. The title-tune proves the group's hard-bop chops, a Blue Note copy that's performed with great panache, and 'Poor Butterfly' is classic ballad playing.

***(*) **Twins** / ***(*) **A Wish** Steeplechase SCCD 31485 / 31507 *Colligan; Jesper Bodilsen (b).* 2/00; 3/01.
An interest in rhythm is thoroughly explored here – samba pulses, the varied time of 'Up Jumped Spring', the original 'Scandinavian Rhythm'. Both sets feel a little off-the-cuff in the Steeplechase way, but the playing has so many ideas that its uncluttered feel and ripe invention are a typical Colligan tonic. As a sample, go to the steadily evolving transformation of 'Nobody Else But Me' on *Twins*, which has you hanging on to the very last note.

***(*) **Ultimatum** Criss Cross 1222 *Colligan; Gary Thomas (ts, f); Drew Gress (b); Ralph Peterson (d).* 12/01.
A new label but the same one-day-in-the-studio format. Pro that he is, Colligan gets a strong record out of it. Thomas spends more time in academia than on the stand these days, but he's in great shape: beautiful flute-playing on 'Ancestral Wisdom', fierce tenor on 'Lords Of Justice'. A few inevitable rough edges, but Gress and Peterson (the latter back for the first time since the debut record) play with shimmering power.

*** **Blood Pressure** Ultimatum 101 *Colligan: Jamie Baum (f); Meg Okura (vn); Joshua Ginsburg, Boris Kozlov (b); Jonathan Blake, Vanderlei Pereira, E. J. Strickland (d).* 10/06.
Not for the first time, Colligan is tripped by trying too much. The Latin side is aired on 'Enjoy It While It Lasts', with Baum. The

violinist comes in for a lovely ballad. There are a couple of electronic pieces and one wild freak-out, 'Angry Monk', which seems to come from a different session. That said, the opening 'Rose Coloured Glass' is a powerful conception, simple but forceful and questioning, and 'Debonaire' follows it with a much more relaxed and contented ambience. One senses that now more than ever he needs direction and a firm production hand.

Also, in brief:

*** **Desire** Fresh Sound New Talent FSNTCD 071. 2/99.
Colligan wants this to be heard as more than a blowing session; having seen the chart for the opening 'Battle Cry', we doubt that any of the musicians would have thought it was. Demanding, but cryptic.

*** **Como La Vida Puede Ser** Fresh Sound New Talent FSNTCD 102. 5/00.
Picks up where the last Fresh Sound left off, but Colligan's Latin schtick doesn't quite work and he has more interesting rhythmic experiments elsewhere.

*** **Past – Present – Future** Criss Cross 1262. 10/03.
Drummer Bill Stewart anchors this, allowing Colligan to work out his own ideas on things like Jaco's 'Three Views Of A Secret'. Fine but oddly unconsidered playing.

***(*) **Realization** Sirocco SHL 1030. 9/04.
The fusion band is called Mad Science, but what they do is cooler and less hyperactive than the genre usually demands. Another chance to dig out his electric keyboards, mostly to happy use.

Alice Coltrane (1937–2007)

PIANO, HARP, ORGAN

Also known as Turiya and Sagittananda, Alice McLeod grew up in Detroit, studied classical music and took lessons with Bud Powell. Replaced McCoy Tyner in husband John Coltrane's group and contributed a floating, arpeggiated approach later heard in her own harp and organ work. Devoted much of her later life to meditation and devotions.

*** **A Monastic Trio** Impulse! 051267-2 *Coltrane; Pharoah Sanders (ts); Jimmy Garrison (b); Rashied Ali, Ben Riley (d). 67–68.*
*** **Ptah, The El Daoud** Impulse! 051201-2 *Coltrane; Joe Henderson, Pharoah Sanders (ts, af); Ron Carter (b); Ben Riley (d). 1/70.*
*** **Astral Meditations** Impulse! 051242-2 *Coltrane; Frank Lowe, Pharoah Sanders, Joe Henderson, John Coltrane (ts); Reggie Workman, Cecil McBee, Ron Carter (b); Ben Riley, Elvin Jones, Jack DeJohnette (d); Elaine Jones (timp); strings. 66–71.*
*** **Universal Consciousness** Impulse! 589514 *Coltrane; Leroy Jenkins (vn); Jimmy Garrison (b); Tulsi (tambura); Rashied Ali, Jack DeJohnette, Clifford Jarvis (d); string section. 4 & 6/71.*
Alice McLeod was introduced to John Coltrane by Terry Gibbs, with whom she had recorded *Jewish Melodies In Jazztime*. After Trane's death in 1967, his widow was drawn into quite another religious tradition – or, rather, an eclectic synthesis of Egyptian, Indian and Oriental systems. Her first solo record is a pretty straightforward tribute to her late husband, and very much bound up with the music they were making together over the last couple of years. It also establishes Sanders as her most responsive and sympathetic playing companion, occasionally capable, as on 'Ohnedaruth' and 'The Sun', of Trane-like transcendence. The American edition of the CD has two extra tracks, but the shorter Japanese version has better sound.

Ptah is the highest avatar of God in Egyptian religion, and the title-piece is a rippling essay in transcendence, the paired horns coming from quite different directions. Their doubling on alto flute on 'Blue Nile' is magnificent, a perfect complement to piano and harp. By the time this record was made, Alice Coltrane had already recorded for Impulse! without horns. 'Turiya & Ramakrishna' retreads that sound, a simple three-note cell expanded into a huge meditation that is the spirit of lightness. Carter is intuitive and alert, but Riley seems a mismatch.

Astral Meditations finds Alice in the company of another Trane disciple. Frank Lowe is interested in things which Alice tends to pass over, melody most obviously, and the encounter is a fruitful one. *Universal Consciousness* is perhaps her finest achievement on record. The set opens with the title-track. Harp and strings (arranged by Ornette Coleman) contend and complement one another, DeJohnette provides lyrical accompaniment and Jenkins takes a central role; Alice's switch to organ is undoubtedly dramatic, but musically just right. 'Battle Of Armageddon' is more abrasive, an extended dialogue with Ali, but the violence is philosophical rather than actual. 'Oh Allah' has a distinctly pentatonic cast, though its modalities work far beyond that basic model. Again, DeJohnette is magnificent. 'Hare Krishna' and 'Sita Ram' are based on traditional materials. Adding chimes to his kit, Ali returns for a further dance of opposites on the closing 'The Ankh Of Amon-Ra'. It's a bitty record in some respects, but the personnels reflect quite distinct musical approaches and Alice Coltrane's conviction that every piece of music had its own sufficient orchestra. Her harp and organ work here are superlative and she picked her fellow musicians with care and confidence, albeit from a familiar orbit.

**** **Translinear Light** Impulse! 01330 *Coltrane; Ravi Coltrane (ss, ts, perc); Oran Coltrane (as); James Genus, Charlie Haden (b); Jack DeJohnette, Jeff Tain Watts (d); Sai Anatam Ashram Singers (v). 00–04.*
The first album for more than 25 years outstrips all expectation. Skip straight to 'This Train', forget the inevitable pun lurking in the title of what is after all a very old song, and marvel at how brilliant a jazz organist Alice can be. Her supporting cast could hardly be better, of course. DeJohnette is masterful, Haden strong and supportive and her two sons play better than at any point in their admittedly very different careers. Ravi we know to be a strong and committed soloist and here he is in top form on both his horns. His solo on 'Jagadishwar' is exemplary. His younger brother has had a quieter time of it, but his single appearance here on 'The Hymn' is astonishingly good, so much so that one wonders why he is not more widely exposed. The vocal material, by the chorus at the ashram which is now Alice's only ongoing performance space, is better integrated than on past projects. There's nothing flimsy or otherworldly about this music, even when it evokes metaphysical issues. It is intense, lyrical, often unexpectedly raw, and focused on the here and now.

Also, in brief:

(*) **Journey In Satchidananda Impulse! 051228-2. 11/70.
A lumpy home recording (at the Dix Hills Coltrane studio) that touches on a few of John's late harmonic ideas and some non-Western practices. Despite Pharoah Sanders's (*ss, perc*) presence, it never catches light or casts any.

**** **Eternity** Sepia Tone 5. 8–10/75.
An unexpectedly good introduction to Turiya's musical philosophy. Dissonant organ-playing, Latin touches, and a faithful rendition of a passage from *The Rite of Spring*. Originally on Warners.

*** **Radha-Krisna Nama Sankirtana** / ** **Transcendence** / *** **Transfiguration** Warner Bros 9362 48182-2 / Sepia Tone 6 / 1. 8/76; 5/77; 4/78.
Perhaps these devotional works have moved beyond jazz altogether. The personnels include Roy Haynes (*d*) and Reggie Workman (*b*), but the idiom is elusive, with only occasional references to gospel and blues. Deeply personal and profoundly felt, but hard to contextualize here.

(*) **Sacred Language Of Ascension Kindred Rhythm 1132. N.D.
Posthumously released, this is a set of spiritual exercises made in collaboration with Dr J. J. Hurtak. Unlike the majority of Alice Coltrane's later recordings, the jazz content is minimal.

John Coltrane (1926–67)

TENOR, SOPRANO AND ALTO SAXOPHONES, FLUTE

Born in Hamlet, North Carolina, the most influential modern saxophonist had a conventional apprenticeship in R&B. By 1949 he recorded bebop with Dizzy Gillespie, before signalling a shift towards modalism and experiment in Miles Davis's quintet. A brief period with Thelonious Monk in 1957 preceded the start of a career as leader; over the next ten years his classic quartet exerted seismic influence. In 1960, Coltrane added soprano saxophone to his repertoire. After recovering from narcotic and alcohol addictions he espoused an intense spirituality which sustained him until he succumbed to liver cancer.

*** **John Coltrane And The Jazz Giants** Prestige 60014 *Coltrane; Donald Byrd, Miles Davis, Wilbur Harden (t); Tadd Dameron, Red Garland, Thelonious Monk (p); Paul Chambers, George Joyner, Earl May, Jamil Nasser, John Simmons, Wilbur Ware (b); Jimmy Cobb, Louis Hayes, Philly Joe Jones, Art Taylor, Shadow Wilson (d)*. 56–58.
*** **Coltrane** Original Jazz Classics OJCCD 020 *Coltrane; Johnny Splawn (t); Sahib Shihab (bs); Mal Waldron (p); Paul Chambers (b); Albert 'Tootie' Heath (d)*. 5/57.
Just ten years separate John Coltrane's first records as leader and the sombre curtain-call of Expression, made weeks before his death in 1967.

If Coltrane's career had ended with the closure of his Prestige contract, how would we understand and rate him now? As a major innovator? Probably not, though there are signs from the beginning that he was pushing for something beyond the existing conventions of hard bop. As a distinctive saxophone stylist? Yes, to a degree. The biting tone had been burnished in numerous big bands, and more than a year in Miles Davis's group had promoted a restless, tumbling solo style. In fairness, though, it is hard to hear any of these early albums as anything other than way-stations. The Jazz Giants sessions are a worthwhile background sampling, shambolic in some respects and with some questionable choices of material but a useful context for what follows.

Coltrane is more energetic in tone than the other early dates, thanks largely to Splawn, who always sounds as if he's just rushed in with a telegram. Chambers is on excellent form, dancing lightly through the changes. Trane himself sounds a good deal more assured than on *Dakar* (see below) a month before.

*** **Cattin' With Coltrane And Quinichette** Original Jazz Classics OJCCD 460 *Coltrane; Paul Quinichette (ts); Mal Waldron (p); Julian Euell (b); Ed Thigpen (d)*. 5/57.
(*) **Wheelin' And Dealin' Original Jazz Classics OJCCD 672 *Coltrane; Paul Quinichette, Frank Wess (ts); Mal Waldron (p); Doug Watkins (b); Art Taylor (d)*. 57.
Listening to these records offers a sense of how Beethoven must have felt during the French bombardment of Vienna, intimidated, a little deafened and desperate for a waltz. The difference is that the French cannon were state of the art and these tenorists simply sound old-fashioned. Inevitably, Coltrane stands out. No one else, then or since, has ever sounded like that, and a combination of the law of averages and the competitive ethos that was part of such multi-horn sessions guarantees some excellent moments. The pairing with Quinichette is the most relaxed. *Cattin'* is an underrated album with a light, almost joyous feel, two guys of markedly different temperament discovering a companionable middle ground.

*** **Lush Life** Original Jazz Classics OJCCD 131 *Coltrane; Donald Byrd (t); Red Garland (p); Earl May (b); Louis Hayes, Albert 'Tootie' Heath, Art Taylor (d)*. 5/57–1/58.
An album of oddments, garnered from three distinct sessions over a six-month period. This was the time when Sonny Rollins was experimenting at the Village Vanguard with a pianoless trio. Coltrane's more tentative step in the same direction was enforced when Garland failed to show for the date. May is too anonymous a player to go the extra yard required for this exacting discipline. There are unexpected inconsistencies of register and articulation in Coltrane's own performances, perhaps already due to dental problems. The title-piece has the rugged grandeur of many of Trane's ballad meditations, but the often remarked resemblance to Stan Getz is fading.

***(*) **Traneing In** Original Jazz Classics OJCCD 189 *Coltrane; Red Garland (p); Paul Chambers (b); Art Taylor (d)*. 8/57.
This is more like it, the first group that sounds as if it might contain the germ of the classic quartet. And not just any old off-the-peg rhythm section either, but Miles Davis's current line-up. The title-piece is one of the first of the saxophonist's open-form blowing themes, a progression of chords which doesn't so much propel the scant melody as catapult it across the changes. Trane's solo is fiery and committed to the hilt, the sound of a virile pretender not yet rising to the majesty of later years. He also shows a remarkably delicate touch with a ballad; 'You Leave Me Breathless' is also a key moment, and a valuable reference point when one compares it with *Soultrane*, recorded with the same group six months later.

***(*) **The Ultimate Blue Train** Blue Note 53428 *Coltrane; Lee Morgan (t); Curtis Fuller (tb); Kenny Drew (p); Paul Chambers (b); Philly Joe Jones (d)*. 9/57.
**** **Blue Train** Blue Note 95326 *As above*. 9/57.
A perfect example of the Blue Note effect, an overvalued record which bathes in the cachet of a fleeting association with the most glamorous label of its time. Michael Cuscuna has explained that, during the winter of 1956–7, it seems Coltrane visited the Blue Note offices because he wanted to get hold of some Sidney Bechet records. Alfred Lion was present and mooted the possibility of a recording. It was Lion's partner, Francis Wolff, who handled contracts, and, though some money seems to have changed hands, Wolff was not in the office on the day concerned and the agreement to record for Blue Note was settled on a handshake. It was almost a year later that Coltrane remembered the commitment and the good-faith payment and insisted on honouring it.

The unavoidable conclusion is that *Blue Train* is not an unalloyed masterpiece. Part of the Blue Note ethos was paid rehearsal, and there seems to have been ample studio time. The band fulfils its responsibilities perfectly well, but this was far from an ideal line-up for Coltrane. The rhythm section had already recorded together for Blue Note under Chambers's leadership, and Chambers and Jones were already familiar to Coltrane from Miles's band. Though Drew sounds out of sympathy with the charts, the real question marks are against Morgan and Fuller, both gifted players, but both locked on stylistic trolley-lines. Morgan seems content with a subsidiary role, but Fuller blusters and registers a positive presence only on 'Locomotion'. The opening title-tune is a starkly powerful blues which propels Coltrane into his first major recorded solo, plaintive and urgent, hard-edged but vulnerable. The rest of the album falls away. However important it was to be subsequently, 'Moment's Notice' is repertory hard bop. 'Lazy Bird' is based on a Tadd Dameron theme and is quite effective, 'I'm Old Fashioned' a formulaic ballad which would have been more appropriately set for just tenor and rhythm.

Coltrane is said to have considered *Blue Train* his own favourite among his records. Fans often wondered whether anything further was taped at the session of 15 September 1957. Forty years later – also the 30th anniversary of Coltrane's death – Capitol controversially released an 'enhanced' CD-ROM of the session, including two alternative takes, an extra 17 minutes of music in all, as well as documentary footage and interviews. Engineer Rudy Van Gelder called release of some of the material as a 'desecration', objecting to the issue of an earlier, unsatisfactory take of 'Blue Train'. What Blue Note had originally done was to issue take number nine of that famous opening track, but to issue it with the better piano solo from take eight spliced in. On *The Ultimate Blue Train* take eight can be heard for the first time entire, and with the same piano solo restored to its original position. Most listeners who know 'Blue Train' well will be fascinated and probably reassured to know that the definitive version is the one they already know. Neither the alternative of 'Lazy Bird' nor, indeed, the CD-ROM material on the final track adds very much, though the outer packaging of *The Ultimate* features a much better crop of Francis Wolff's famous cover portrait of Trane.

*** **The Believer** Original Jazz Classics OJCCD 876 *Coltrane; Donald Byrd, Freddie Hubbard (t); Ray Draper (tba); Gil Coggins, Red Garland (p); Spanky DeBrest, Paul Chambers (b); Louis Hayes, Larry Ritchie, Art Taylor (d).* 12/57–12/58.

A fascinating compilation for early sight and sound of young talent. McCoy Tyner is composer of the title-piece, two years before he joined Coltrane's group. Hubbard, who solos to startling effect on 'Do I Love You Because You're Beautiful?', is already a monster. Two tracks are under the joint leadership of tuba-player Draper, a figure always destined to be marginal but capable of some fine and emotive playing on a cumbersome horn.

***(*) **Soultrane / *** Settin' The Pace** Original Jazz Classics OJCCD 021 / 078 *Coltrane; Red Garland (p); Paul Chambers (b); Art Taylor (d).* 2/58; 3/58.

At Prestige, by contrast, there was scant rehearsal time and a consequent need to stick with familiar material. Even so, Coltrane experimented. The much-cited 'sheets of sound' effect doesn't refer to the teeming wails and endless solos of later years, but to the work Trane was doing through the extended public woodshed that was 1958. *Soultrane*, to be fair, is an excellent record. One can quickly hear how much further the saxophonist was able to push the harmonic language than he had been doing with the same group in August 1957. 'I Want To Talk About You' was to become another favourite standard, a thoughtful and technically adroit reading, ranging without strain across two and a half octaves. *Settin' The Pace* is much less venturesome and might easily be mistaken for a second-string selection from the same date. The outstanding track is Jackie McLean's 'Little Melonae'.

*** **The Last Trane** Original Jazz Classics OJCCD 394 *Coltrane; Donald Byrd (t); Red Garland (p); Paul Chambers, Earl May (b); Louis Hayes, Art Taylor (d).* 8/57, 3/58.

'Last' not quite in the barrel-scraping sense, for the out-takes from the Garland, Chambers and Taylor date are actually very good indeed, and for anyone who finds this period of Coltrane's career more appealing than later work 'Come Rain Or Come Shine' is likely to be a welcome addition to the collection.

*** **Like Sonny** Capitol 93901 *Coltrane; Ray Draper (tba); John Maher, McCoy Tyner (p); Steve Davis, Spanky DeBrest (b); Billy Higgins, Larry Ritchie (d).* 58, 60.

Valuable for a first glimpse of Coltrane in the company of McCoy Tyner, the pianist whose instinctive grasp of modal principles was to be a key factor in the saxophonist's spectacular progress over the next few years. This basically puts together two quite different sessions, one of them featuring the tuba-player Ray Draper and his anonymous rhythm section. It includes some interesting material, including Draper's own 'Essii's Dance', but it's the nascent quartet with Steve Davis and Billy Higgins which really points the way forward.

***(*) **The Complete 1958 Mainstream Sessions** Lone Hill Jazz LHJ 10116 *Coltrane; Wilbur Harden (flhn); Curtis Fuller (tb); Tommy Flanagan, Howard Williams (p); Alvin Jackson, Doug Watkins (b); Louis Hayes, Art Taylor (d).* 3 & 5/58.

This material has also been available for some time in various reissue forms, notably under Harden's leadership as *Countdown* and *Tanganyika Strut* (also *Gold Coast*, *Dial Africa*). The flugelhornist is a more than decent player, who scarcely deserves relegation on these early sets, where Coltrane is still carving out an individual voice. Harden suffered a mental collapse not long after these dates, and was not much heard of again. The alternates are all included (and not just the familiar 'Countdown' and 'Wells Fargo'), which gives this Lone Hill release a certain discographical value, and the sound is pretty good.

*** **The Standard Coltrane** Original Jazz Classics OJCCD 246 *Coltrane; Wilbur Harden (t, flhn); Red Garland (p); Paul Chambers (b); Jimmy Cobb (d).* 7/58.

*** **Bahia** Original Jazz Classics OJCCD 415 *As above, except add Art Taylor (d).* 7 & 12/58.

*** **The Stardust Session** Prestige 24056 *As above.* 7 & 12/58.

It's easy enough to untangle these three late releases from the Prestige period. *The Standard* pretty much explains itself, a low-intensity operation with the emphasis on ballads. Two tracks from the same session plus 'My Ideal', 'Something I Dreamed Last Night' and 'I'm A Dreamer (Aren't We All)' are included on *Bahia*, though the liner-details inconsistently imply that the middle item was taped on the December date, which seems unlikely. Harden's warm, unemphatic trumpet-playing is perfectly appropriate to the setting, and it rarely attempts anything that will scare the horses. He and the leader seem to have worked out the approach only rather notionally, and each of their improvisations has an informal, loose-limbed quality that is attractive but hardly dynamic. *The Stardust Session* is a reasonable value compilation including all of *The Standard Coltrane* and a couple of items from *Bahia*.

***(*) **The Prestige Recordings / ** Jazz Showcase** Prestige 25104 6CD / Original Jazz Classics OJCCD 6015 *As above.* 11/56–7/58.
The boxed set offers the most comprehensive and, for most listeners, exhaustive documentation of Trane's deceptively short time with the label. It reveals the saxophonist still in larval stage and not yet the compellingly beautiful imago of the Atlantic years. The single CD sampler is fairly unsatisfactory.

[illegible]

**** Giant Steps

Atlantic 781337 *Coltrane; Tommy Flanagan, Wynton Kelly, Cedar Walton (p); Paul Chambers (b); Jimmy Cobb, Lex Humphries, Art Taylor (d).* 3, 5 & 12/59.

**** Giant Steps: Deluxe Edition

Rhino 75203 *As above.*

Moving from Prestige to Atlantic had the same effect on Coltrane as a more extended association with Blue Note might have done. The first album is the product of time and preparation, and it cements its status as Trane's first genuinely iconic record, with no fewer than seven original compositions, most of them now squarely established in the repertory. The big stylistic shift is the move away from chordal jazz, and a seemingly obsessive need to cross-hatch every feasible subdivision before moving on to the next in the sequence. In its place, a faster-moving, scalar approach that was to achieve its (in the event) brief apotheosis in the title-track. That this was a technically exacting theme is underlined by the false starts and alternative takes included on the expensive and atrociously titled *The Heavyweight Champion* Rhino box set (which might still be around in small numbers), but there is a chance to sample an earlier version of the tune on this CD reissue, performed with another group a month and a half before the issued recording (which featured Flanagan, Chambers and Taylor). Cedar Walton just about goes through the motions at the 26 March session. He finds the beautiful ballad 'Naima' a more approachable proposition, though this time the released version was actually from a later session still, with Wynton Kelly and Jimmy Cobb. It remains one of Trane's best-loved themes, a million miles away from the pitiless drive of many of his solos. Dedicated to the bassist, 'Mr P.C.' is a delightful original blues which has become part of most contemporary horn-players' repertoire. 'Syeeda's Song Flute' is a long, spun-out melody for Trane's daughter. The remaining tracks are 'Spiral', 'Countdown' and the funky, homely 'Cousin Mary'. *Giant Steps* was released on the cusp of a new decade, in January 1960. It threw down a quiet, unaggressive challenge. Once again, it is difficult to see it as anything other than a transitional record. Flanagan doesn't sound much more confident with the new idiom than Walton had been on the dry run, though he is a more intuitively lyrical player.

The 'deluxe edition' includes alternates of most of the tunes; these variants have been available before, of course, but they still help to build a picture of what was going on during this remarkable session. Having them isolated in the context of the issued album is of some merit, though perhaps only newcomers to the Coltrane diaspora will be unaware of the extraordinary enterprise that had such seasoned and intelligent players wrestling with a new conception in jazz.

**** **Coltrane Jazz** Atlantic 781344 *Coltrane; Wynton Kelly, McCoy Tyner (p); Paul Chambers, Steve Davis (b); Jimmy Cobb, Elvin Jones (d).* 11–12/59, 10/60.
Again, sessions overlap. Much of this comes from the date that yielded the issued 'Naima', but there is also a later track, 'Village Blues', which features Tyner and Jones, meaning that the classic quartet is just around the corner. At this point, four years after picking up those Bechet records from Alfred Lion (but seemingly inspired by having heard straight-horn specialist Steve Lacy), Trane was deliberating on what was to be his only significant 'double', the querulously pitched soprano saxophone. Even when he is playing tenor, though, there are signs that he is looking for new pitch relationships, and he can be heard exploring split tones on 'Harmonique'. With the exception of Johnny Mercer's 'My Shining Hour', all the material is original, a consolidation and in some regards a slight retreat from the innovations of *Giant Steps*. However, by this point 'Coltrane Jazz' does begin to sound like a distinct stylistic subspecies.

*** **The Avant-Garde** Rhino 79892 *Coltrane; Don Cherry (t); Charlie Haden, Percy Heath (b); Ed Blackwell (d).* 6–7/60.
A needlessly, perhaps off-puttingly self-conscious title for an album which was intended to square the circle by putting Coltrane in company with Ornette Coleman's music and group. Three of the numbers played are Ornette's 'The Blessing', 'Focus On Sanity' and 'The Invisible'; 'Cherryco' is the trumpeter's; and 'Bemsha Swing' is by Monk and Denzil Best. Except on the last and most familiar of these, Trane sounds untypically awkward. His soprano-playing is not yet either idiomatic or nimble, and on 'The Blessing' he makes even Ornette's eccentric pitching sound dead centre. A curiosity.

**** **My Favorite Things** Atlantic 8122 75350-2 *Coltrane; McCoy Tyner (p); Steve Davis (b); Elvin Jones (d).* 10/60.
**** **Coltrane's Sound** Rhino/Atlantic R2 75588 *As above.* 10/60.
**** **Coltrane Plays The Blues** Rhino 79966 *As above.* 10/60.
The Avant-Garde didn't appear until rather later, and Coltrane's real coming out as a soprano-player was disguised behind the unthreatening banner of a Rodgers and Hammerstein tune. Yet who could have anticipated the sheer strangeness of his take on 'My Favorite Things'? Call it what you will, a radical subversion of American popular song, the quintessence of the scalar approach, a new synthesis of Western and Eastern idioms (and all of these have been advanced and substantiated), it is a remarkable, unsettling performance. In later years, 'My Favorite Things' was to become a regular feature of Coltrane's live sets, often spun out to several times the length of this relatively controlled, 13-minute version. Here, it has all the freshness and innocence of the original song, and though Tyner follows his boss in largely ignoring its chord structure, he still manages to retain the familiar contours.

A year and a half after *Kind Of Blue*, Trane still sounds as if he is hearing versions of the Miles Davis group in his head. 'Summertime', 'Every Time We Say Goodbye' and 'But Not For Me' are all marked by Miles's cool modality. The two Gershwin songs are taken on tenor, and 'Summertime' points forward to some of the things Coltrane was to be doing on the larger horn over the next couple of years, with basically this group.

The all-standards programme was a marketing strategy as much as anything, for there was to be a good deal of very mixed material, including some originals, in the extended session that ran from 20 to 26 October. *Coltrane's Sound* was programmed to deliver a much darker sound and was issued in a sleeve on which Coltrane's calm face was reduced to smears of paint; he is reported to have been distressed by it. The album starts as dramatically as anything since *Blue Train* with a roiling interpretation of 'The Night Has A Thousand Eyes' which is both in the spirit of and dramatically different from his treatment of 'My Favorite Things'. Coltrane merely states the theme of 'Central Park West' on his soprano; otherwise it is a feature for Tyner. The leader is back with a vengeance on 'Liberia', as blackly intense as anything from the Atlantic period. Nothing else on the release LP quite matches up. Trane's Afro-excursion on 'Body And Soul' is relatively predictable in the context; though, given that he was redefining the parameters almost session by session, that's a relative judgement.

The blues album, made over the same long session as most of the *Coltrane's Sound* tracks, is often overlooked or reviewed as if it were a separate and distinct project. Much of the interest lies in Tyner's withdrawal from some of the numbers, a first experiment with a pianoless trio since Prestige days. Here once again simplicity of statement and sophistication of harmonic structure lie in fertile balance.

*** **Olé Coltrane** Atlantic 8122 75351-2 *Coltrane; Freddie Hubbard (t); Eric Dolphy (as, f); McCoy Tyner (p); Art Davis, Reggie Workman (b); Elvin Jones (d).* 5/61.

The end of Coltrane's time with Atlantic and already overlapping with the *Africa/Brass* project, which was to be his first Impulse! recording and the beginnings of a short, intense association with Eric Dolphy. Though there was obvious closeness and warmth between the two, it now seems increasingly clear that Dolphy's role in 'arranging' *Africa/Brass* was less central than once thought. His part in *Olé Coltrane* was also supportive rather than central; Dolphy was even obliged for contractual reasons to appear as George Lane. His flute shadows Coltrane's soprano on the title-track, switching to alto for 'Dahomey Dance' and for McCoy Tyner's prescient 'Aisha'. These are the only three tracks on the original release, though an inititally untitled ballad, known as 'To Her Ladyship' and credited to Billy Frazier, was also recorded. The presence of Hubbard also helped expand the timbral range, pointing to the new, more orchestrated sound Coltrane was interested in developing at the time. Interesting as it is episodically, *Olé* never quite holds the attention.

**** **The Very Best Of** / *** **The Last Giant: Anthology** Rhino 79778 / 71255 2CD *As for Atlantic/Rhino releases above.* 59–61, 46–67.

What's the difference between a compilation and an anthology? The first of these begins boldly with 'Giant Steps' and includes 'Cousin Mary', 'Naima', 'My Favorite Things', 'Central Park West' and 'Summertime', along with a couple of blues and standards. Apart from a glimpse of Trane playing bebop with Dizzy in 1946, or accompanying Gay Crosse's 'Good Humor Six' in 1952, there's nothing on the second to persuade even hardened collectors to part with their cash for this retread of the formula; two hours plus of music, but as an introduction it's a poorer bet than *The Very Best Of.*

**** **The Complete Africa/Brass Sessions** Impulse! 052168-2 2CD *Coltrane; Freddie Hubbard, Booker Little (t); Britt Woodman (tb); Carl Bowman, Charles Greenlee, Julian Priester (euph); Jimmy Buffington, Donald Corrado, Bob Northern, Robert Swisshelm, Julius Watkins (frhn); Bill Barber (tba); Eric Dolphy (as, f, bcl); Garvin Bushell (picc, reeds); Pat Patrick (bs); McCoy Tyner (p); Paul Chambers, Art Davis, Reggie Workman (b); Elvin Jones (d).* 5–6/61.

Coltrane's debut for Impulse! was to have, like some of the masterworks that followed, a slightly muddled history. Even after two CD generations there are still inaccuracies in the annotation. The first and obvious point to make about the music is that, while Trane clearly was becoming interested in large-scale ensemble playing and in a bigger, more collective sound, this is essentially a quartet album with a fairly minimal – though undeniably powerful – orchestration done by Coltrane, Tyner, Dolphy and – on one track, the initially rejected 'The Damned Don't Cry' – Romulus Franceschini.

As before, chord structures are left implicit at best and time-signatures are never as clear-cut as they might appear. Even the waltz-time feel Coltrane had begun to favour for long-form soprano improvisations is breaking up into constituent subdivisions. The impact of African music on the title-piece is difficult to pin down or quantify, but it is unmistakably there, and it was to mark a new departure for Coltrane. The original *Africa/Brass* CD consisted of just three tracks: 'Africa' itself, a huge conception generated by the simplest of two-note bass figures; 'Greensleeves', another soprano deconstruction of a familiar tune; and 'Blues Minor'. (The notes here suggest that it consisted of 'Greensleeves' and two takes of 'Africa': nonsense.) In the mid-'70s, Impulse! released *Africa/Brass Sessions: Volume 2*, which consisted of 'Song Of The Underground Railroad' and alternatives of 'Greensleeves' and 'Africa', while a further version of the title-piece and a Cal Massey composition called 'The Damned Don't Cry' emerged on the double-LP compilation *Trane's Modes.* This is still garbled, and there are still some question marks over the exact composition of the orchestra (a previous CD release claims Jimmy Garrison was involved, in advance of his signing as the Coltrane Quartet's regular bassist), but the above is our best effort.

The music is extraordinary. Coltrane sounds exalted on 'Africa' and turns in performances of markedly different emotional temperature on each of the three available versions. For students of his soprano work, the two versions of 'Greensleeves' are equally a revelation. A bright, swinging idea, 'Blues Minor' is in some respects a throwback to the Atlantic years, but 'Song Of The Underground Railroad' is defiantly prescient of the saxophone/drums axis with Jones and Ali.

**** **The Complete 1961 Village Vanguard Recordings** Impulse! IMPCD 054232-2 4CD *Coltrane; Eric Dolphy (bcl); Garvin Bushell (ob, cbsn); McCoy Tyner (p); Jimmy Garrison, Reggie Workman (b); Ahmed Abdul-Malik (oud); Elvin Jones, Roy Haynes (d).* 11/61.

**** **Live At The Village Vanguard: The Master Takes** Impulse! 051251-2 *Coltrane; Eric Dolphy (bcl); McCoy Tyner (p); Jimmy Garrison, Reggie Workman (b); Elvin Jones (d).* 11/61.

***(*) **Impressions** Impulse! 9011 *As above.* 11/61–4/63.

It was Coltrane's decision to record material in a club setting where a measure of direct communication with the audience was possible. For the better part of four decades, these performances at one of New York's premier jazz spots were available in scattered form and with uncertain identification of personnel. The situation was eased considerably when reissue producer Michael Cuscuna played the surviving tapes to Reggie Workman, who was able to nail the question of who played on which track.

The original *Live At The Village Vanguard* included 'Spiritual', a half-remembered song from long before, taped on the night of 3 November and featuring an extraordinary vocalized bass-clarinet solo from Dolphy; after this comes 'Softly As In A Morning Sunrise' without Dolphy. Taped the night before, the torrential tenor outpouring of 'Chasin' The Trane' comes with an almost physical shock; it is a trio piece on which Tyner sits out but which, like a couple of other tracks, includes Dolphy in the final cadence. There had been nothing quite like this in jazz; no one had dared to create a solo as freely stressed, polytonal and downright ugly since the days of the early bluesmen, except that Coltrane was sustaining this level of invention for more than a quarter of an hour. It was an approach that sparked off instant controversy. It is now confirmed that Garrison was the bassist on 'Chasin' The Trane' and, with all the benefit of hindsight, it does have a more urgent and percussive sound than Workman's.

Other material from the November 1961 residency first appeared on *Impressions*, which was released two years later and included the mysterious 'India', on which Trane's soprano floated over twinned basses; it could almost be shawm and drones, were it not so hard-edged. The solo on 'Impressions', which was recorded on the same night as 'India' and 'Spiritual', is one of the most important in Coltrane's whole career, a staggering edifice which looks disorderly only from a certain aesthetic distance.

The 1963 release was augmented with two studio tracks recorded that year, 'Up 'Gainst The Wall' and the intensely beautiful 'After The Rain'. Thereafter, material from the 1961 Vanguard stint was to appear on compilation discs: six tracks, including another 'Greensleeves', another 'India' and 'Spiritual' from Sunday, 5 November (with guests Bushell and Abdul-Malik), a version of 'Chasin' The Trane' with Dolphy in tow, and 'Brasilia', which had previously been known as 'Untitled Original', were released on a 1977 compilation, *The Other Village Vanguard Tapes*. There was more material on *Trane's Modes* (including another 'Chasin' The Trane', on which Tyner *does* briefly appear but on which Jones is replaced by Roy Haynes) and two further items, variants on 'India' and 'Spiritual', were released on *From The Original Master Tapes*. The CD *Master Takes* reunites 'Spiritual', 'Softly, As In A Morning Sunrise' and 'Chasin' The Trane' from the original *Live*, with 'India' and 'Impressions' from the later *Impressions*. Great music, even if the package seems like salami-slicing.

It is now clear that only numbers that were thought likely to be worthy of release were actually taped at the Vanguard, so the remaining material is not as wearisomely exhaustive as might have been feared. Even so, *The Complete 1961 Village Vanguard Recordings* is a formidable document, a body of work which allows the devoted listener to graph changes in emphasis, temper, pitching and approach, night on night. The set amounts to four and a half hours of concentrated music but David A. Wild's archiving work and commentary provide valuable map references. One of the points he is at pains to make is how integral Dolphy was to this group, a prominence minimized in the original releases. Whether the quartet 'Chasin' The Trane' is better or not, it certainly is less securely Coltrane's. Just to muddy the water further, there is also 'Chasin' Another Trane' with Dolphy and (very briefly) Tyner as well.

In the event, there are only three previously unissued items (all with Dolphy on bass clarinet), which may sway a final purchasing decision. Wild suggests that it was Eric who wrote 'Miles's Mode', which is back-titled as such after its appearance on *Coltrane* the next year, but which is referred to in the Vanguard tapes as 'The Red Planet'. 'Naima' is always to be treasured, and again Dolphy steals the show.

*** **The 1961 Helsinki Concert** Gambit 11161 *As above, except omit Workman. 11/61.*

Right after the Vanguard dates, the quintet headed to Europe, where concerts were extensively bootlegged. This isn't the best of the available recordings, but the material – 'Blue Train', 'I Want To Talk About You', 'My Favorite Things', 'Impressions' – is solid fare and executed with great authority. The Kultuuritalo acoustic is respectable, too.

***(*) **Coltrane** / *** **Coltrane** Impulse! 589567 / 589567 2CD *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 4 & 6/62.*

This is the classic quartet's first manifestation in the studio. The show-tune feature for soprano this time falls to Loesser's 'The Inch Worm' from *Hans Christian Andersen*. 'Miles's Mode' (aka 'The Red Planet') is dealt with rather briskly, and 'Tunji' is one of the more forgettable items in Trane's book. Ultimately, the album stands or falls on a truly dramatic reading of the Arlen/Mercer song 'Out Of This World'. It's an inspired if unexpected first item; it's then followed by Mal Waldron's 'Soul Eyes', a tune of grace and elegant emotion. The album's worth having for those two alone. The 2002 reissue spreads over two discs and includes extra cuts of 'Tunji' and other material, including 'Big Nick' and 'Up 'Gainst The Wall'.

*** **The European Tour** Pablo Live 2208222 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 62.*

***(*) **Bye Bye Blackbird** Original Jazz Classics OJCCD 681 *As above. 62.*

*** **The Paris Concert** Original Jazz Classics OJCCD 781 *As above. 62.*

*** **The Inch Worm** Get Back 105 *As above. 11/62.*

A year after the visit with Dolphy, Trane and the quartet were back in Europe and pulling down extraordinary reviews. There are, in addition to these records, several more of questionable or indeterminate provenance. *Bye Bye Blackbird* is probably the best of the bunch, consisting of just two mammoth performances, the title-track and another 'Traneing In'. There is some valuable material on the Pablo disc, and one rarity, 'The Promise'. The Paris date has also appeared in other forms and with very mixed sound-quality; the blues, 'Mr P.C.', is terrific, the rest less so.

The Swedish date on *The Inch Worm* was formerly available on Magnetic and Swedish Historic Performance and is well-known to Coltrane collectors. Its relative merits are slightly difficult to establish given that sound quality, choice of themes, solo orders are such that one can only rarely compare like with like.

**** **Live Trane: The European Tours** Pablo 84433 7CD *As above. 61–63.*

The statistics alone are impressive: an astonishing 37 tracks of which 19 are previously unreleased, most invitingly a 1961 concert performance in Hamburg with Eric Dolphy as guest star. This is comprehensively bootlegged territory, but these are nicely cleaned-up recordings and though not up to contemporary standards – Garrison is still poorly served throughout – sufficient to their purpose. Inevitably, given the nature of Coltrane's performances at the time, there is a good deal of repetition of themes: six versions of 'My Favorite Things', five of 'Impressions' and 'Mr P.C.', and four of 'Naima'. A thunderous 'Blue Train' is one of the best of the less-familiar cuts.

Basically, the set brings together all of *Afro Blue Impressions*, *The Paris Concert*, *Bye Bye Blackbird* and *The European Tour*. Anyone who already has these discs and doesn't feel the need for sometimes merely professional performances may want to hang on to their cash.

***(*) **Ballads** Impulse! 589548 2CD *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 9–11/62.*

*** **John Coltrane And Johnny Hartman** Impulse! 051157-2 *As above, except add Johnny Hartman (v). 3/63.*

America in 1962 was no place to be black and angry. In John Coltrane, there was a constant war between rage and beauty, personal pain and transcendence. In the second half of 1962 Coltrane had been experiencing further dental problems and was having difficulty with his articulation. Partly to work around that limitation, partly no doubt to generate some market-friendly product, Bob Thiele suggested the Ballads project, and also the session with singer Johnny Hartman; he had also managed to arrange the historic encounter with Duke Ellington. Coltrane had always been an exquisite ballad player and the material he chose for the date was guaranteed to please: 'Too Young To Go Steady', 'I Fall In Love Too Easily' and a brief, flawless 'Nancy (With The Laughing Face)'. The bonus track on the original CD was 'Vilia', but the augmented edition includes further versions of 'All Or Nothing At All', 'It's Easy To Remember' (seven takes) and 'Greensleeves' (five).

The frustrating thing about the Hartman session is that, with the exception of 'Lush Life', there isn't a vocal performance of one of the standard songs Trane had made his own. Ironically, too, Trane's tone seems to have hardened up again by the spring of 1963 and is obviously being kept in check, whereas on the *Ballads* date he is not quite coasting but is certainly holding back, ceding a lot of the foreground to Tyner, who fills the air with rolling chords and delicate right-hand fills. Garrison also seems to relish the pace and the space, producing cello-like tones reminiscent of Oscar Pettiford. These are now available with enhanced audio, gatefold design, rare photos and original liner-notes.

*** **Live At Birdland And The Half Note** Cool & Blue C&B CD 101 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 5/62–5/65.*

***(*) **Coltrane Live At Birdland** Impulse! 051198-2 *As above. 10–11/63.*

The early '60s were a strange time for black Americans. The club tracks on the Birdland album – and, despite the title, there are a couple of studio items as well – were recorded a month before JFK's assassination, with the country poised between hope and violence. The end of 'Afro-Blue' is an intense cry of pain and blame, commingled with defiance; and 'The Promise', the soprano feature heard on the European tour the autumn before, has a more ironic sound in an American setting. By this stage Trane was able to play the more familiar standard tunes in his bag with a trance-like freedom. 'I Want To Talk About You', which appears in different versions on both discs, is a million miles from the Billy Eckstine song; on the Impulse! version, it ends with a fierce unaccompanied coda. Jones perceptively describes the way Coltrane's music of this period seems to break through an impenetrable fog of sound with a miraculous directness of statement. The two studio tracks are powerful examples; 'Alabama' was inspired by the death of schoolchildren in a bomb outrage in Birmingham, and 'Your Lady' was a love poem for wife-to-be Alice McLeod; a less celebrated theme than 'Naima', but no less beautiful.

The Cool & Blue disc brings together performances from quite a long span of time – and then includes them out of chronological sequence. 'My Favorite Things' and 'Body And Soul' come from June 1962, and it is surely not fanciful to note the dramatic darkening of intent between these performances and the album's closing 'Song Of Praise' from May 1965. Along with the Eckstine tune, the other item from 1963 is 'One Up And One Down', a tune which somehow seems made for Dolphy.

**** **Live At The Showboat, Philadelphia, June 17 1963** Rare Live Recordings RLR 88620 *As above. 6/63.*

A month before the Newport appearance, this finds the quartet in good if not revelatory form. It's a slightly unusual programme, starting with 'Good Bait', 'Out Of This World', 'Mr PC', 'Afro Blue' and 'Impressions'. The sound is respectable enough, but compared to other music privately recorded at the same residency it seems a relatively routine date.

***(*) **My Favorite Things: Coltrane At Newport** Impulse! 9076 *Coltrane; Eric Dolphy (as); McCoy Tyner (p); Jimmy Garrison, Reggie Workman (b); Roy Haynes (d). 7/63, 7/65.*

Coltrane made a number of Newport appearances. These are both dominated by very different interpretations of 'My Favorite Things'. The later appearance originally appeared on *New Thing At Newport* with material by the Archie Shepp quartet. This supersedes it. Fr Norman O'Connor's introduction to the band is charming, not least in his assumption that Elvin Jones is a 'newcomer' to jazz. In retaliation, Elvin plays with barely contained power. All the tracks from 1963 had been available before, on the Impulse! albums *Selflessness* and *To The Beat Of A Different Drummer*. The different drummer in this case was Haynes, who was standing in for the increasingly erratic Jones. Haynes has a lighter, springier sound and consequently these three very familiar themes – 'I Want To Talk About You', 'My Favorite Things' and 'Impressions' (the last of these never before heard entire) – are rather differently channelled. Coltrane seems to shadow-box with the drummer, placing his notes differently. Tyner and Garrison aren't well served by the recording, but they're audible and playing well.

**** **Afro-Blue Impressions** Pablo Live 2620101 2CD *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 63.*

No screaming highs, no dark inscapes; just rugged, straightforward versions of 'Naima', 'Impressions' and 'Cousin Mary' (the last of these not often revisited). There is also a foretaste of 'Lonnie's Lament', recorded in studio for *Crescent* the following spring. The 1963 European tour has been regarded as something of an anti-climax after the previous year: not so, we find.

***(*) **Crescent** Impulse! 051200-2 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 4 & 6/64.*

New and brighter CD sound opened up a silver lining to Coltrane's most melancholy record. *Crescent* is often seen as the dark hour that comes just before the spiritual dawning of *A Love Supreme*. 'Wise One' and 'Lonnie's Lament' are among the least effusive of his tunes, drawn once again from memories of field calls, spirituals and spontaneous blues; but 'Bessie's Blues' glows like a morning star. *Crescent* had an awkward birth. The band recorded versions of all five numbers on the album – and a head arrangement of 'Song Of Praise' – at a session on 27 April 1964. Two of those masters no longer exist, 'Crescent' and 'Bessie's Blues' being replaced with shorter versions on the LP. It's possible Jones was the factor; he's inconsistent on the record, out of focus and removed one minute, but also claiming his first significant written feature on 'The Drum Thing'. A significant record.

CORE COLLECTION

♛ **** **A Love Supreme**

Impulse! 051155-2 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d). 12/64.*

**** **A Love Supreme: Deluxe Edition**

Impulse! 589945 2CD *As above, except add Archie Shepp (ts); Art Davis (b). 12/64, 7/65.*

The first records in Coltrane's career as a leader were the work of a man who had submerged himself in heroin and alcohol and who had mortgaged his physical health as a result. In reinventing himself technically, he also seemed to take on a new – or rediscovered – spirituality which expressed itself musically when simple materials generated torrents of harmonic and expressive detail. This is quintessentially true of *A Love Supreme*. Its foundations seem almost childishly slight, and yet what one hears is a majestic outpouring of sound, a preacher's voice, ecstatic but also authoritative.

It is not a piece that can be separated from the creator's intentions and programme. Coltrane explicitly stated that the final movement, 'Psalm', should be understood as an instrumental expression of the text that was printed on the sleeve. The rest has the pace of a liturgical act. 'Acknowledgement' begins with a sweeping fanfare that will return at the close. A sonorous eight-bar theme creates the background to the four simple notes – 'A love su-preme' – which have become some of the most familiar in modern jazz. Stated by Garrison, they are reworked and varied through the scale by Coltrane, whose solo defies categorization. The vocal chant is husky, strangely moving, and seems to occupy a different space and imprint from the hectic movement of the rhythm section. If this was to be Garrison's finest hour with the group, it is probably Jones's as well.

'Resolution' stokes the emotion. Coltrane's entry has an almost violent impact, and in LP days it was difficult to find the resolve to flip the disc over and essay the other side, even though it is clear that the music is left hanging, still bereft of the other sort of resolution. 'Pursuance' takes us into the dark wood, a troubled, mid-life moment. From now until the end, the rhythms are anxious, fractured, unsure. Horn and piano stagger like pilgrims from one brief point of rest to another. The closing 'Psalm' has an almost symphonic richness, culminating in a final 'Amen', a two-note figure in which a second saxophone (said to be Archie Shepp's) joins Coltrane. A partial restatement of the opening fanfare provides a reminder of the road travelled and also of the circularity of all such journeys.

The story of the making of *A Love Supreme* has been told in Ashley Kahn's fine book, which coincided with the release of the long-awaited deluxe edition. This provides a further insight into what went on in the studio during the making of the studio album, including two sextet cuts with Shepp and Davis, who are thanked on the original album but aren't heard. These are alternate versions of 'Resolution' and 'Acknowledgement'. The larger group doesn't bring anything significant to light that isn't in the original piece. More interesting is the inclusion of the Quartet's performance of *A Love Supreme* at the much-bootlegged Antibes Festival of July 1965. This was a relatively rare occurrence; Coltrane only rarely played the music again, which suggests either that he considered the LP version (credited to him alone, rather than the quartet) definitive or that it occupied a less central place in his thinking than usually thought.

Having awaited the revelation of the deluxe edition, we find no further epiphanies in it. Even extreme familiarity fails to tarnish *A Love Supreme*. It is without precedent and parallel, and though it must also be one of the best-known jazz records of all time, it somehow remains remote from critical pigeonholing.

*** **The Very Best of / *** Standards / *** Spiritual** Impulse! 549113 / 549914 / 589099 *As above.* 61–64; 61–65; 61–67.

The Very Safest Of John Coltrane might have been a better title for the first of these catchpenny compilations. Excluding the ferocious work that came in the latter part of his time with the label and relying on familiar material like Ellington's 'In A Sentimental Mood' and live versions of 'My Favorite Things' and 'Naima' (both originally on Atlantic releases), this might serve as a useful introduction to Trane's output, but its limitations outweigh its value.

Spiritual is a fairly lame concept. Hearing these tunes out of context is potentially misleading, and not just because 'Acknowledgement' from *A Love Supreme* is only part of a much larger work. The problem is that Trane's spirituality, which was palpably genuine and deeply felt, worked in different ways and contexts. Lifting all of these pieces out of their original settings and grouping them as if they represented a sacred concert does some violence to their true character. 'Dear Lord' is still magnificent, 'Tunji' and 'Spiritual' itself are consistently inventive and there's even room for 'Ogunde' from the late, dark *Expression*.

Standards has some value as a representation of how Coltrane alternately caressed and subverted traditional and repertory themes. The inclusions are in no way surprising: 'Greensleeves', 'Softly, As In Morning Sunrise' from the Vanguard Sessions, 'Lush Life' with Johnny Hartman, 'The Inch Worm', Eckstine's 'I Want To Talk About You' and five others. Oddly, perhaps, no 'My Favorite Things'.

***(*) **The John Coltrane Quartet Plays** Impulse! 051214-2
Coltrane; McCoy Tyner (p); Art Davis, Jimmy Garrison (b); Elvin Jones (d). 2 & 5/65.

A bare two months after completing *A Love Supreme*, Coltrane was back in the studio, with Art Davis added to the group for versions of 'Nature Boy' and 'Feelin' Good'. Master versions weren't recorded until the next day, suggestive of either uncertainty or creative discussion about a potential new direction. After *A Love Supreme* Impulse! clearly wanted another standards package, but the approach was challenging and there was further delay before the set was completed. It wasn't until 17 May that the remaining tracks were recorded, though in the meantime Coltrane and the quartet (without Davis) had included 'Nature Boy' in a set at the Village Gate. All three versions are now included on the CD, along with 'Feelin' Good', which was rejected. The obligatory show-tune this time out is the odious 'Chim Chim Cheree', another soprano essay, but this time inexplicably truncated, the shortest thing on the album; it may be that Coltrane decided to narrow his parameters slightly or it may simply be that he was now tiring of this long-standing formula. The session also included the original theme 'Brasilia' from the Village Vanguard days, as well as a complete version of 'Song Of Praise' which had been recorded as a head on the *Crescent* date. *Plays* is a fine record and the interaction of the group, both standard and augmented, is faultless.

*** **One Down, One Up** Impulse! 0602498621431 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d).* 5/65.

It's easy to fall back on terms like 'transitional', but here he is in transit between styles. Coltrane worries endlessly at phrases and motifs, without the kind of harmonic richness evident earlier in his career. Jones batters away on the title-track. 'Afro Blue' is more restrained but there is more storefront preaching on 'Song Of Praise'. Yet another live version of 'My Favorite Things' sounds sour and acerbic. Tyner emerges as the hero of the hour, developing his own conception all the time and shortly free to pursue it. He barely gets a hired sideman's share of the solo space, and when he does, he sounds almost clipped and remote.

(*) **Kulu Se Mama Impulse! 9009 *As above, except add Pharoah Sanders (ts); Donald Rafael Garrett (bcl, b); Alice Coltrane (p, tamboura); John Chapman (tamboura); Frank Butler (d); Oran Coltrane (bells); Juno Lewis (v); strings.* 5/65, 10/65.

This has had a rather uncertain release history, though it's treasured not least for one of the most powerful cover images of Coltrane in the discography. The material was cobbled together from various sessions over the summer of 1965, and while 'Selflessness' and 'Vigil ' are both powerful pieces, the addition of other voices still sounds inchoate and uncertain, and the contributions of Lewis and the strings is decidedly unhelpful. A 2001 CD reissue should still be available, but it's a low-priority purchase.

♛ **** **Ascension** Impulse! 543413-2 *Coltrane; Freddie Hubbard, Dewey Johnson (t); Marion Brown, John Tchicai (as); Pharoah Sanders, Archie Shepp (ts); Donald Garrett (bcl, b); Joe Brazil (b, perc); McCoy Tyner (p); Art Davis, Jimmy Garrison (b); Frank Butler, Elvin Jones (d); Juno Lewis (perc, v).* 6/65, 10/65.

There is nothing else like *Ascension* in Coltrane's work; indeed, there is nothing quite like *Ascension* in the history of jazz. By the middle of 1965, Coltrane had done as much with the quartet, technically speaking, as he seemed likely to. Even so, no one could have foreseen what was to emerge from the session of 28 June. If ever Eric Dolphy was missed, it must have been on this occasion, but Dolphy had died in Berlin the previous year.

In the simplest way, *Ascension* continues what Coltrane had been doing on *A Love Supreme*. The pattern of notes which begins the piece is a clear reference to the fanfare to 'Acknowledgement', but the vast collective improvisation which follows is almost antithetical to the highly personal, almost confessional quality of the earlier piece. The group was similarly constituted to the Ornette Coleman double quartet which recorded *Free Jazz*, though much less schematic. Coltrane devised a situation in which signals – from Hubbard and Tyner, in the main – could be given to switch modes, introducing new scalar and harmonic patterns. Soloists had a measure of freedom, and distinct ideas do seem to emerge within a broken field of gestural sounds. Everything is determined by the first few bars; nothing is determined entirely. It is a work that synthesizes the rules of classic jazz with the freedoms of the New Thing. Its success is difficult to gauge; its impact is total, overwhelming.

As ever, the original release was hopelessly confused. It seems that Coltrane had originally authorized the release of the first version recorded, and this was issued in late 1965 as Impulse! AS-95. Then the saxophonist decided that the 'wrong' master had been used, and the second take was substituted, leaving 'Ascension – Edition I' as a piece of jazz apocrypha. Hearing them on this compilation, it is difficult to argue with Marion Brown's support of Coltrane's position. The second take is more cohesive and more expressive. The involvement of players like Brown and Tchicai – and Shepp and Sanders in particular – afforded a first chance to hear the 'school of Coltrane' in action. Predictably, no one sounds anything like the master, but the overall impact of the piece does suggest that warriors were gathering round the standard.

Individual performances serve a very different purpose here from those on previous records and on other large-scale projects of the time like Coleman's. On *Free Jazz*, solos emerge out of the ensemble and impose a rather normative structure. Here, they provide an internal commentary that does not even threaten to disrupt the integrity of the piece. The main obvious difference between the two versions is the order of play. On the revised release (*Edition II*) the solos run: Coltrane, Johnson, Sanders, Hubbard, Brown, Shepp, Tchicai, Tyner and a bass duet, while on *Edition I* Shepp and Tchicai are in front of Brown, and Elvin Jones solos near the end. Coltrane must have had reasons for his preference, but there is not so very much separating the two versions qualitatively. After a time, they resemble a rock formation seen from a subtly different angle, but still unmistakably the same grand and forbidding outcrop.

**** **Sun Ship** Impulse! 051167-2 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d).* 8/65.

This remains one of the least known of Coltrane's albums, recorded in between *Ascension* and the *Om* and *Kulu Se Mama* sessions. There is a short nugget of conversation before 'Dearly Beloved', a minor-key ballad which sees Coltrane working on top of a gently unfolding, continuous rhythm. The angle of attack is much sharper on the title-piece, and it is tempting to wonder whether Trane was once again listening to his lost creative twin, John Gilmore. Certainly the resemblance here is quite overt. The solo, pitched very high in the *altissimo* range, is based on a four-note figure that might suggest any number of genealogies. 'Attaining' is quieter, a freely pulsed minor blues which, as the sterling David Wild suggests, is generically related to several other of Coltrane's folk tradition pieces. Its climax is extraordinary. The rating may seem extravagant, but it's high time this fine record was better known.

***(*) **Live In Seattle** Impulse! 21462 2CD *Coltrane; Pharoah Sanders (ts); Donald Garrett (bcl); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d).* 9/65.

From now to the end of his life, Coltrane's live performances were to become almost agonizingly protracted. 'Evolution' lasts more than an uninvolving half-hour, save for a wonderful moment when the three horns demonstrate the same interweaving line and block texture that was attempted on *Ascension*. Garrett is not Dolphy, and Sanders is not quite flat out yet, perhaps saving himself for the Vanguard and Japanese dates of the following year. By this stage, Tyner is lost. He plays manfully, but this is no longer his music. Even Jones, once so ubiquitously evident, has dropped into the shadows.

**** **First Meditations** Impulse! GRP 11182 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d).* 2/65.

***(*) **Meditations** Impulse! 051199-2 *As above, except add Pharoah Sanders (ts); Rashied Ali (d).* 11/65.

These two related sessions, which cover essentially the same material, bridge the end of the classic quartet and the opening phase of the new, augmented group with Sanders and Ali. This is music that emerges directly out of *A Love Supreme*, tiny, motivic ideas, often stated by Garrison, generating huge, sprawling improvisations, scalar segments proliferating into enormous harmonic fissions. In September 1965 Coltrane and the quartet recorded a version of a new five-part suite consisting of 'Love', 'Compassion', 'Joy', 'Consequences' and 'Serenity'. When he returned to the studio in November, the saxophonist substituted the turbulent 'The Father And The Son And The Holy Ghost' for the original opening movement, and moved 'Love' to what was the start of the continuous second side of the released LP.

The most important difference, apart from the addition of a second horn and of Ali's liberated drumming, is that the movements are run together almost seamlessly, whereas on *First Meditations* the breaks are quite distinct even though the sections are played without pause. On grounds of simple beauty and perhaps out of sentimental attachment to the group that was breaking up, the early version is to be preferred, though it clearly no longer represented what Coltrane wanted to do.

The CD of the February session includes an alternative version of 'Joy', the piece that sets in motion the final, multi-part movement. It's obvious that Coltrane is already trying to escape the sticky webs which Jones had woven for him. Had the old and new drummers been able to play together, 'Father/Son/Holy Ghost' suggests that something quite out of the ordinary might have occurred. As it is, *Meditations* and its Ur-text represent the final – and this time absolute – split between Coltrane and the rhythm of bebop.

**** **Live At The Village Vanguard Again!** Impulse! 051213-2 *Coltrane; Pharoah Sanders (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (d); Emmanuel Rahid (perc).* 5/66.

The arch-conservative Philip Larkin considered the later Vanguard set to represent in triple-distilled form the 'blended insolence and ugliness' of the New Wave. Ugliness is debatable; there is not a scrap of insolence about it, unless it be to play such a passionate and beautiful poem to one wife while another is playing piano behind you. Much has been said about what Alice Coltrane brought to the group. Like her harp- and organ-playing, she tends to work in blocks of sound-colour rather than linear developments. That is partially evident on 'Naima', but it comes out most strikingly on a huge deconstruction of what had been *the* Coltrane standard. This 'My Favorite Things' is almost the *reductio ad absurdum*; the version in Japan (see below) is analogous to bombing Nagasaki just days after laying waste to Hiroshima. The point has been made. Ali is already a key element, though here he has a percussionist as foil. It is easy to make the mistake of thinking that this is from the earlier Vanguard sessions – easy, that is, if one doesn't check personnel or listen to any of the music. It is drastically, diametrically different. There is no forward motion, no predetermined resolution; there is only music, always and eternally at the ear.

*** **Living Space** Impulse! 051246-2 *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (d).* 65.

The last word from the classic quartet, and not much more than a selection of largely untitled and generic oddments. Easy to romanticize a piece called 'The Last Blues' when there was in fact still a mile or two left on the extraordinary journey of John Coltrane, but it brings an intriguing and beautiful album to a satisfying end.

**** **The Classic Quartet: The Complete Impulse! Studio Recordings** GRP 280 8CD *Coltrane; McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (p); Art Davis (b); Roy Haynes (d).* 61–65.

Not the complete Coltrane on Impulse!. The 66 cuts include alternatives and some other unissued material, but only of the quartet itself and not of those augmented sessions when other players were recruited, so look in vain for *Ascension*, and for the sets with Duke Ellington and Johnny Hartman. The only exceptions are when Roy Haynes was standing in for the troubled Jones and some extra bass from Art Davis. The sessions are organized chronologically from the residual prettiness of 'Greensleeves' to the fractured intensity of 'Living Space', and there is obviously considerable merit in hearing the music develop in real time rather than in the issued order. However, the original releases are so much a part of the mind-set of a whole musical generation that it is hard to forget them, and most committed Coltrane fans will probably quickly return to the individual LPs.

**** **Interstellar Space** Impulse! 543414-2 *Coltrane; Rashied Ali (d, perc).* 2/67.

The records after *Africa/Brass* are largely devoted to a search for the time beyond time, an uncountable pulse which would represent a pure musical experience not chopped into bars and choruses. Only with the induction of the unconventionally tutored Rashied Ali did such a thing become practically possible. With Coltrane on tenor and Ali running a gamut of percussion, this is the purest sound-experience of all the records. 'Mars', the first of the planetary sequence, is characterized as the 'battlefield of the cosmic giants', and that is exactly how it sounds, with huge, clashing brass tones and a dense clangour from the drum kit. 'Venus' is appropriately quieter, amorous and almost delicate, with Ali barely scuffing his cymbals with wire brushes. 'Jupiter (Variation)' was known to Coltrane fans even when *Interstellar Space* was out of catalogue, being included on one of the *Mastery Of John Coltrane* compilations of out-takes and ephemera. The release version is the shortest item on the set, a stately expression of 'supreme wisdom', coming immediately before the climactic evocation of joy that is 'Saturn'. 'Leo' is known in a live version from the Tokyo concerts but wasn't on the original album.

*** **Expression** Impulse! 11312 *Coltrane; Pharoah Sanders (ts, picc, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (d).* 2–3/67.

(*) **Stellar Regions Impulse! 051169-2. 2/67. *As above.*

It would be wonderful if the final studio sessions really had represented the final wisdom of the greatest saxophonist since Parker, but *Expression* and the additional material issued as *Stellar Regions* (and later named by Alice) is a murky, often undistinguished work. There's some interest in hearing Coltrane on flute ('To Be', this from a man born in Hamlet, North Carolina) and there are a couple more instrumental quiddities, but what little of the music really convinces occurs on 'Offering' and 'Expression' itself, both of which are notably becalmed, almost resigned. 'Number One' is a new addition on CD. The suspicious thing about *Stellar Regions* is that the best track is 'Offering' again, not an alternative but the identical version which appears on *Expression*. This isn't so much sharp practice as desperation, an attempt to rescue an otherwise dud album which even falls down on the typography of a pastiche cover. The talking point is 'Tranesonic', which appears in two takes, where Coltrane seems to be playing alto, though none is listed in the credits.

Oddly, and quite unlike much of the Impulse! catalogue, *Expression* manages to sound worse on CD than on the notoriously muddy LP. *Stellar Regions* is an improvement, though back-to-back auditions of 'Offering' suggest that the difference is too slight even to be cosmetic. An achievement as great as this somehow calls for a grander conclusion.

Also, in brief:

** **The First Giant Steps** Rare Live Recordings RLR 88619. 7/46–6/54.
Very early material recorded in Hawaii with Dexter Culbertson's Navy Band, and eight years later with Johnny Hodges. Of slender historical interest.

(*) **Complete Sessions With Dizzy Gillespie / **(*) ... **Johnny Hodges** Definitive DRCD 11249 / 11528. 11/49–3/51; 6–8/54.
These, of course, are Dizzy and Hodges dates, with Coltrane in the middle of the band; the latter are currently unavailable in any other form, so there's some value in this, though Hodges fans will grind their teeth at the attribution.

** **Tenor Conclave** Original Jazz Classics OJCCD 127. 9/56.
Zoot, Al, Mobley, Quinichette, Trane. Too many tenors.

****(*) Dakar** Original Jazz Classics OJCCD 393. 4/57.
Supervised by vibist Teddy Charles, who added two of his own tunes to the date and presumably negotiated the unusual tenor/two baritones front line. CD helped the sound hugely.

***** The Bethlehem Years** Bethlehem 20 50012 2CD. 57–58.
Overlaps with the Lone Hill material reviewed above, but still a worthwhile option for that period.

***** Plays The Blues** Prestige 11005. 57–58.
Further salami-slicing from Prestige; issued as part of a roots series in which major artists concentrate on the blues.

***** The Complete Lee Kraft Sessions** Lone Hill Jazz LHJ 10154. 11 & 12/57.
Perverse attribution, since these Kraft-produced tracks are relatively familiar and have been issued on Bethlehem under both Coltrane's and Art Blakey's names.

***** Trane's Blues / *** The Art of Coltrane** Blue Note 98240 / 98645. 57–60.
One compilation devoted entirely to the blues, the other to a somewhat more rounded picture of Trane's development; both of them from the stable that really missed out on Trane's great years, hence some desire to capitalize on what they do have.

**** Black Pearls** Original Jazz Classics OJCCD 352. 5/58.
Along with the later *Om*, the drabbest session in the whole Coltrane canon. With Donald Byrd (*t*).

***** Coltrane Time** Blue Note 7 84461. 10/58.
Blue Train really was the only Blue Note. This was originally a Cecil Taylor release, reattributed later. Both men play diffidently and it's Chuck Israels (*b*) who stars.

*****(*) The Gentle Side Of John Coltrane** Impulse! 051107-2. 62–65.
One of those records which – like *Mellow Miles* – seems to miss the point, but which is eminently approachable. Material from *Ballads* and the Hartman date, and there are the eternal 'Soul Eyes', 'After The Rain', 'Wise One' and 'Dear Lord'. Good value.

*** Coltrane For Lovers / * Plays For Lovers** Impulse! 549361/ Prestige 6020. 57–61.
No!

****(*) The Olatunji Concert: The Last Live Recording** Impulse! 589120-2. 4/67.
This has obvious historical importance, but the awful sound makes it virtually unlistenable.

… plus very many more compilations and repackagings.

Ravi Coltrane (born 1965)

TENOR AND SOPRANO SAXOPHONES

Just two when father John died, he has tended to work in sideman situations rather than trading on the family name as leader.

***** Mad 6** Eighty-Eight's/Columbia 510884 *Coltrane; George Colligan, Andy Milne (p); James Genus, Darryl Hall (b); Steve Hass (d). 5/02.*
***** In Flux** Savoy Jazz 17444 *Coltrane; Luis Perdomo (p); Drew Gress (b); E. J. Strickland (d). 6–7/04.*
Coltrane Jr still sounds more like Joe Henderson and, in some moods, Dexter Gordon than he does his father. He certainly hasn't yet learned to harness the soprano's demons as John did. The music hardly needs another version of 'Round Midnight' and there is not enough architecture to Ravi's version of 'Self-Portrait In Three Colours' to justify its inclusion. The opening '26-2' and closing 'Fifth House' are more promising vehicles and prompt the best from all concerned. Colligan demonstrates what a gifted and thoughtful player he can be and he could have been more generously featured on this. The title-track is a brief oddity, its inclusion a sign of uncertainty more than of confidence.

With the earlier RCA sets out of catalogue, his recorded output looks scanty. *In Flux* is a solid group date, with an even-handed approach. Shorter's 'United' points to a third influence that's ever more evident in the hooded, enigmatic saxophone sound, but Strickland gets a writing credit for 'Angular Realms', almost the best thing on the set, and there are a couple of collectively improvised tracks, again suggestive of a lack of direction more than creative confidence. Ravi is a fine player, hampered by an impossible weight of expectation. All he lacks is a vision and a story to tell.

Ken Colyer (1928–88)

CORNET, TRUMPET, GUITAR, VOICE

The purist's purist, he was born in Great Yarmouth. Self-taught, he formed the Crane River Jazz Band, before joining the merchant marine and escaping to New Orleans, where he met idols like George Lewis. In 1953 began bandleading in Britain with Chris Barber and also played guitar in skiffle situations though never relaxing his principles. His Studio 51 Club was an important traditional venue.

***** The Unknown New Orleans Sessions** 504 CD 23 *Colyer; Albert Artigues (t); Jack Delaney (tb); Raymond Burke (cl); Stanley Mendelson (p); Edmond Souchon (g, v); Bill Huntington, Lawrence Marrero (bj); Dick Allen (tba); Alcide 'Slow Drag' Pavageau (b); Harold 'Katz' Maestri, Charles Merriweather, Abbie Brunies (d). 12/52–2/53.*
****(*) The Complete 1953 Recordings** 504 CD 53 *Colyer; Harrison Brazlee (tb); Emile Barnes (cl); Bill Huntington (bj); Albert Glenny, George Fortier (b); Albert Jiles (d). 2/53.*
***** Vintage Ken Colyer** Lake LACD 190 *Colyer; Chris Barber (tb, b); Monty Sunshine (cl); Lonnie Donegan (bj, v); Jim Bray (b, sou); Ron Bowden (d). 5/53.*
***** In The Beginning** Lake LACD 014 *Colyer; Chris Barber, Ed O'Donnell (tb); Acker Bilk, Monty Sunshine (cl); Lonnie Donegan, Diz Disley (bj); Jim Bray, Dick Smith (b); Stan Greig, Ron Bowden (d). 9/53–9/54.*
Colyer has a unique place in British jazz. Nobody has ever been more revered in local circles and few were so righteously dogmatic about authenticity. As the trad boom got under way, he abjured such 'modern' style models as Armstrong and Morton and insisted on the earlier New Orleans methods of George Lewis and Bunk Johnson. Colyer's records are an intriguing muddle of stiff British orthodoxy and something that finds a genuine accord with the music that obsessed him.

The 504 sessions were made on his fabled visit to New Orleans – where he even spent time in jail for breaking immigration laws – and finds the young cornetist sitting in with various local players. These tracks were lost for years and this is a first appearance for most of them. There's vitality and panache to the playing, with Colyer's deliberately primitive lead firmed up by the sheer force of his obsessions.

Sound quality is as bad on the other 504, two evenings' worth of music from Emile Barnes's house on La Harpe Street. Colyer plays well with some of his spiritual forebears but it's hard to hear what's going on much of the time.

The two Lake records are an important document for British jazz, if only for the musicians involved: Barber, whose subsequent disagreements with the trumpeter led him to assume command of a different edition of the band; Bilk, whose erratic clarinet had yet to acquire its distinctive glow; Sunshine, who stayed with Barber and became a star; and Donegan, who epitomized skiffle. If the music is comparatively stilted, its formal strictness pays off in a terse delivery. *Vintage* was mostly recorded in Copenhagen and while the sound is a bit on-and-off, the original line-up is full of energy and the leader's own brand of bravado.

***** The Lost 1954 Royal Festival Hall Tapes** Upbeat URCD 198 *Colyer; Chris Barber (tb, b, v); Monty Sunshine (cl); Bruce Turner (as); Johnny Parker (p); Lonnie Donegan (bj, g, v); Jim Bray (b, sou); Ron Bowden (d); Bill Colyer (wbd).* 4/54.

This was a significant discovery but musically it isn't that momentous, just snippets of ragtime and the first stirrings of skiffle and mainly interesting for the combination of Colyer, Barber, Sunshine and the rest before they went their separate ways. Turner sits in on 'Black And Tan Fantasy' and Parker on 'Good Morning, Blues', though one imagines the leader wasn't all that pleased.

***** Captured Moments** Upbeat URCD 165 *Colyer, Mac Duncan (tb); Ian Wheeler (cl); Peter Hunck, Diz Disley (bj); Dick Smith, Mookie Herman (b); Stan Greig (d, p); Bill Colyer (wbd).* 3/55.

***** Sensation!** Lake LACD 1 *Colyer; Mac Duncan (tb); Ian Wheeler (cl); Ray Foxley (p); Johnny Bastable (bj); Dick Smith, Ron Ward (b); Stan Greig, Colin Bowden (d).* 4/55–5/59.

***** Marching Back To New Orleans** Lake LACD 21 *As above, except add Sunny Murray, Bob Wallis (t), Mick Clift (tb), Dave Keir (as), Derek Easton (ts), Maurice Benn (tba), Neil Millet, Stan Greig (d).* 4/55–9/57.

*****(*) The Classic Years: Volumes 1 & 2** Upbeat URCD 186 / 189 *As for Sensation!, except omit Smith, Greig.* 5/57.

***** Up Jumped The Devil** Upbeat URCD 114 *As above, except add Ray Foxley (p).* 57–58.

***** The Famous Manchester Free Trade Hall Concert 1957** 504 CD51/2 *As above, except add George Lewis (cl).* 4/57.

***** Serenading Auntie** Upbeat URCD 111 *As above, except add Graham Stewart (tb); Sammy Rimington (cl); Dick Smith (b); Bill Colyer (wbd).* 6/55–8/60.

Colyer worked hard at his subject and as the '50s progressed his music became a genre unto itself. The most useful reissues include *Lonesome Road*, *Marching Back* and *Sensation!*, effectively an alternative live version of *Colyer Plays Standards*, although much of the material – 'Underneath the Bamboo Tree' and 'Bluebells Goodbye' – would hardly be classed as standards in most band-books. The *Sensation!* date also yielded the first seven tracks on *Marching*, but the latter also includes the entire date by the Omega Brass Band, with Colyer trying his hand at an 'authentic' New Orleans parade band: shambling, stentorian, it's a bizarre sound and surprisingly close to the real thing. Typically, Colyer refused to pick obvious tunes and chose instead 'Isle Of Capri', 'Tiger Rag' and 'Gettysburg March', which occasionally rise in a near-hysterical crescendo. *Sensation!* collects various single and EP tracks, including four from the sought-after *They All Played Ragtime* EP, which in some ways was Colyer's most distinctive achievement, with such rarities as 'Kinklets' (played by Bunk Johnson at his final session), 'Fig Leaf Rag' and what might be the first jazz version of 'The Entertainer', many years before Joshua Rifkin and *The Sting*. This is an ensemble music. Colyer was a reluctant soloist, and though Wheeler and Duncan are lively, they struggle a bit when left on their own. Colyer's steady but unflashy lead, and the four-square but oddly hypnotic beat of the rhythm section (using a banjo to the end), still manage to add their own character.

Captured Moments is mostly from an NDR radio broadcast and benefits from the clear, if slightly thin, sound. All of Colyer's lugubrious announcements are left intact (he also patronized what was even then a knowledgeable crowd). There are five further tracks from a Düsseldorf bar. *The Classic Years* includes a set from Eel Pie Island, and the band sound is better on home turf. Mostly familiar material, but this was a purple patch and the playing is consistently good.

Up Jumped The Devil documents various live sessions at Studio 51. This was one of the best Colyer bands, and though the sound is rather muffled, their hard-won vitality breaks through to surprising effect. They manage to sustain 'Milneburg Joys' for chorus after chorus and, as sometimes happens in this kind of jazz, the sheer determination of the music becomes hypnotic. The concert tour with Lewis was another legendary moment, and 504's documentation of their Manchester show, spread across two CDs, reeks of authenticity. The enthusiasm of the audience is infectious and Lewis himself responds with his best form, even on chestnuts he'd played countless times.

Serenading Auntie splices together material from five different BBC dates (radio and TV) over a five-year period. Some of the music seems a bit thin, as if they were cutting tunes short, but on the ragtime material particularly the spirit abides and there is one of Colyer's most wistful vocals on 'In The Evening'. One session drifts off-station but the rest is all right.

CORE COLLECTION

***(*) Club Session With Colyer

Lake LACD 6 *Colyer; Mac Duncan (tb); Ian Wheeler (cl); Johnny Bastable (bj); Ron Ward (b); Colin Bowden (d).* 10–11/56.

The essential Colyer record and certainly his most famous single album, this live set from the Railway Hotel, West Hampstead (rather than Studio 51), catches the band at its most persuasive. The playing isn't noticeably superior to other dates – consistency was the man's long suit, after all – but in its balance of blues, gospel and standards, its driving rhythms and clipped solos, it is as close to perfect as Colyer would get at a recording.

*****(*) Colyer Plays Standards** Lake LACD 144 *As above, except add Ray Foxley (p).* 8/58.

***** In The Sweet Bye And Bye** Upbeat URCD 167 *As above.* 8/58.

***** Live At The 51 Club – 1960** Dine-A-Mite DJCD 003 *As above, except omit Duncan, Wheeler; add Graham Stewart (tb); Sammy Rimington (cl).* 7/60.

Call it Studio 51 or 51 Club, Colyer's Great Newport Street residency is one of the things that inscribed him in trad history, and these further survivals from their numberless nights there will delight Colyer collectors; the less committed may wonder what all the fuss is about. The *Plays Standards* set documents the great Colyer line-up. Foxley's arrival may have compromised the purism, but he's a terrific improviser and steadies the ensembles as well. The earlier group is probably the best ever, but the brasher, lippier sound of the 1960 set may appeal more to some, with the 18-year-old Rimington already in hot form. Even if sound quality isn't great, all these are packed with atmosphere.

***(*) **This Is The Blues** Lake LACD 188 *Colyer; Graham Stewart, Geoff Cole (tb); Sammy Rimington (cl); Little Brother Montgomery (p, v); Johnny Bastable (bj); Ron Ward (b); Colin Bowden, Pete Ridge (d).* 12/60–11/61.

***(*) **This Is Jazz: Volumes 1 & 2** Lake LACD 201 2CD *As above, except add Mac Duncan (tb); Ian Wheeler (cl); Ray Foxley (p).* 9/59–11/61.

A Dennis Preston production, the all-blues programme has been handsomely remastered and makes a strong claim on even Colyer sceptics. A new line-up was finding its feet and Rimington's tone needed oiling, but the music is played with fine dedication and everything sounds unexpectedly fresh. A bonus track features an overawed Colyer in duet with Little Brother Montgomery on 'Buddy Bolden's Blues'. The other set completes the reissue of Colyer's Lansdowne recordings, bringing together both LPs and some single and EP tracks; so both front lines in one package.

***(*) **Colyer's Pleasure** Lake LACD 34 *Colyer; Geoff Cole (tb); Sammy Rimington (cl); Johnny Bastable (bj); Ron Ward (b); Pete Ridge (d).* 62–63.

*** **Memories: The Allan Gilmour Tapes** Lake LACD 256 *As above.* 63.

*** **The Real Ken Colyer** Cadillac SGC 77 *As above, except add Pat Hawes (p, v).* 2/64.

*** **On Tour** GHB BCD 16 *As above, except omit Ward, Ridge; add Bill Cole (b); Brian Hetherington (d).* 65.

*** **Out Of Nowhere** Lake LACD 101 *As above, except add Richard Simmons (p).* 4/66.

The band never sounded better than on *Colyer's Pleasure*, with the leader and Rimington loud and clear on an excellent set-list; 'Dardanella' is a classic performance. The original LP (once issued on the old budget label Society) is augmented by five previously unissued acetates by the same band.

The important-sounding *Allan Gilmour Tapes* were also made in a pub back, at the Dancing Slipper in Nottingham, and are of good amateur quality. The set-list is absolutely as you'd expect – 'Kinklets', 'Milneburg Blues', 'When I Leave The World Behind' – and played with rowdy dexterity by the band. *On Tour* finds them with a new rhythm section in front of a small but keen audience in Malmö. A more interesting programme here – 'Minstrel Man', 'Hilarity Rag', 'Swipesy Cakewalk', 'Ghost Soldier' – and the band sound in fine shape, although Hetherington's drumming is on the brash side. Another surviving amateur tape: Colyer's fans have always been a diligent crowd.

Out Of Nowhere reissues an obscure 1966 LP, with six previously unissued tracks, recorded in an empty pub in Chadwell Heath. The one stand-out is 'Darkness On The Delta', which gets a rock-steady treatment. Not a bad one. *The Real* was once issued on Doug Dobell's 77 label, but now has seven extra tracks. Rimington's in top gear.

*** **Boston Church Service** GHB BCD 351 *Colyer; Barry Palser (tb); Sammy Rimington (cl); Ray Smith (p); Pete Morcom (bj); Alan Jones (b); Colin Bowden (d).* 6/72.

** **Very Very Live At The 100 Club** Upbeat URCD 130 *Colyer; Keith Avison (tb); Sammy Rimington (cl); Ron Weatherburn (p); John Griffith (bj); Annie Hawkins (b); Colin Bowden (d).* 6/72.

(*) **A Boston Concert Upbeat URCD 167 *Colyer; Barry Palser (tb); Sammy Rimington (cl, as); Ray Smith (p); Pete Morcom (bj); Alan Jones (b); Colin Bowden (d).* 6/72.

*** **Once More For Auntie** Upbeat URCD 137 *Colyer; Sonny Morris (t); Len Baldwin (tb); John Wurr, Gerry Turnham, Monty Sunshine (cl); John R. T. Davies (as, bs, tb); Ray Smith, Pat Hawes (p); Stu Morrison, Bill Stotesbury, Ben Marshall (bj); Mickey Ashman, Arthur Bird, Julian Davis (b); Colin Bowden, Paul Rosenberg (d).* 8/72–3/75.

*** **Won't You Come Along With Me** Ken Colyer Trust KCT5CD *Colyer; Dale Vickers (tb); Chris Blount (cl); Pete Trevor (p); John Bly, Dave Brennan (bj); Harry Slater (b); Mike Ellis (d).* 10/73–12/77.

Colyer disbanded his regular group in 1971, partly owing to illness, and these are mementoes of the motley situations he found himself in after that. Ironically, once he started downsizing his gig diary, the tapers came out in force, as if anxious to catch every last moment. *Boston Church Service* (Lincolnshire, not Massachusetts) is one of the most interesting latter-day discs; the band play mostly sacred tunes and they are blessed by an unexpectedly fine concert sound. Colyer played with Blount's pro-am group many times in the early to mid-'70s and *Won't You Come Along With Me* is a collection of scraps from various surviving live tapes. Much of the playing is pretty shambolic but there are some queerly affecting moments, such as Ken's wistful singing on 'Basin Street Blues' and the East Midlands atmosphere which seems to permeate tracks cut in Derby, Ilkeston and Fadler Gate pubs. The 100 Club date has plenty of atmosphere and Colyer and Rimington play soundly, but Avison's grotesque trombone doesn't help and the sound is pretty scruffy. *Urgent Request* is from a date in Derby where Ken sat in with Blount's band; it goes off well enough, if unmemorably.

Mike Pointon must be pulling our legs when he claims in the *Boston Concert* notes that Colyer's music 'is as controversial today … as it ever was during his lifetime'. That aside, the band were in good spirits at the Montmartre Club, although Rimington and the rhythm section carry most of it.

The main interest of the further BBC sessions comes in the five titles by the re-formed (for the occasion) Crane River Jazz Band, featuring Colyer and Morris as a two-horn front line, Sunshine, Davies, Hawes and the rest. Unfortunately, this comes in the poorest sound of the three sessions for some reason, but their assault on King Oliver's 'Wa Wa Wa' (a bit modern for Ken!) has plenty of go in it. The two earlier dates are more routine, although the material suggests how big Ken's book had grown over the years.

*** **Ken Colyer In Holland** Music Mecca 1032 *Colyer; Cor Fabrie (tb); Butch Thompson (cl); Jos Koster (bj); Ad van Beerendonk (b); Emiel Leybaert (d).* 11/76.

This teams Colyer with the long-established Storyville Jazzband, who sound rather better than he does; much of his trumpet-playing of this period gets by on irascibility alone.

(*) **Jazz At The Strathallen Raymer Sound RSCD778 *Colyer; Len Baldwin (tb); Gerry Turnham (cl); Ray Smith (p); Bill Stotesbury (bj); Arthur Bird (b); Paul Rosenberg (d).* 1/78.

*** **Winter Wonderland** GHB BCD 435 *Colyer; Dave Vickers (tb); Chris Blount (cl); Ray Smith (p); Dave Brennan (bj); Harry Slater (b); Paul Rosenberg (d).* 12/79.

And still they keep coming. The Strathallen line-up wasn't all that good, with some decrepit-sounding trombone from Baldwin, but the music's cheerful enough and there's an interesting choice of material in Sam Morgan's 'Short Dress Gal'. *Winter Wonderland* has better playing all round, although some tunes do ramble on – the title-song goes over the ten-minute mark and for some reason Colyer sings the entire lyric twice over.

***** Blame It On The Blues / *** Wrap Your Troubles In Dreams** Azure AZ CD 33 / 34 *Colyer; Jean-François Bonnel (cl); Paul Sealey (bj, g); Ken Ames (b). 1/85.*
**** Too Busy** CMJ 008 *Colyer; Les Hanscombe (tb); Dave Bailey (cl); Tim Phillips (bj); Keith Donald (b); John Petters (d). 2/85.*
****(*) Together Again** Lake LACD 53 *Colyer; Les Hanscombe (tb); Acker Bilk (cl); Pat Hawes (p); Brian Mitchell (bj); Julian Davies (b); Pete Lay (d). 7/85.*

Colyer's last recordings are a mix of sad decline and a reflective, almost introspective approach, as he adapted his music to his circumstances. There's no better example than *Blame It On The Blues*, a gentle, airy quartet working patiently through ten favourites at London's Pizza Express. Bonnel is deferential and the sound is lovely. *Wrap Your Troubles In Dreams* is a second helping from the same occasion; just as good. Colyer's playing on the closing 'Trouble In Mind' is about as emotional as he ever allowed it to get, a poignant valediction.

Too Busy is missable, a gingerly sit-in with the Petters group. They play fine, but Ken is unexceptional. He's also, alas, the weak link on *Together Again*, a surprise reunion with Bilk at Pizza Express. Hawes has a bad time with the awful 'old' PE piano and Colyer's leads are shaky; the stars are for Acker, returning to some heartland repertoire and proving himself one of our best jazzmen.

In the end, and for all the devoted work of the Colyer Trust and a legacy band, the musical legacy speaks for itself: raw, obdurate, rearguardish, a triumph of stamina over style, but strangely impressive for all that.

Also, in brief:

***** Just About As Good As It Gets** Smith & Co 1141 2CD. 50–56.
Excellent coverage of early material.

***** In Germany 1955: Captured Moments** Upbeat 165. 55.
Jazz and skiffle from previously unissued NDR broadcasts.

**** The Decca Skiffle Sessions** Lake LACD 07. 6/54–11/57.
A heartfelt but bizarre collection with machine-like guitar-playing and only redeemed by Alexis Korner's blues playing.

****(*) When I Leave The World Behind** Lake LACD 19. 3/63.
A great version of J. C. Higginbotham's 'Give Me Your Telephone Number', but if only the rest were up to that standard.

****(*) Wandering** Lake LACD 68. 7/65.
Enigmatic skiffle. Hard to rate.

***** Live At The York Art Centre** Upbeat 210. 72.
Another recently rediscovered tape.

****(*) More Of Ken Colyer And His Hand-Picked Jazzmen** Ken Colyer Trust KCT3CD. 1/72.
... plus many other reissues and compilations on Lake, Upbeat and others.

Company

IMPROVISATION

Organized in London by Derek Bailey from 1977 to the mid-'90s: a pool of improvisers working in ad hoc repertory over a week.

*****(*) Company 5** Incus CD 41 *Derek Bailey (g); Wadada Leo Smith (t, f); Anthony Braxton (ss, as, f, cl); Evan Parker (ss, ts); Tristan Honsinger (clo); Maarten Altena (b). 5/77.*

****** Company 6 & 7** Incus CD 07 *As above, except add Lol Coxhill (ss); Steve Beresford (p, g). 5/77.*

***** Epiphany** Incus CD 42/43 *Bailey; Ursula Oppens, Keith Tippett (p); Fred Frith (g, elec); Phil Wachsmann (vn, elec); Anne Le Baron (hp); Moto Yoshizawa (b); Akio Suzuki (perc, glass hca). 6/7/82.*

****** Once** Incus CD04 *Bailey; Lee Konitz (as, ss); Richard Teitelbaum (ky); Carlos Zingaro (vn); Tristan Honsinger (clo); Barre Phillips (b); Steve Noble (perc, bugle). 5/87.*

****** Company 91** Incus CD 16 / 17 / 18 *Bailey; Yves Robert (tb); John Zorn (as); Buckethead (g); Alexander Balanescu (vn); Paul Rogers (b); Paul Lovens (perc); Pat Thomas (elec, ky); Vanessa Mackness (v). 91.*

***** Company In Marseille** Incus CD 44/45 2CD *Bailey; Rhodri Davies (hp); Mark Wastell (clo); Simon H. Fell (b); Will Gaines (tap dancing). 97.*

What is remarkable about the above records (and the vanished LPs taped at other Company events) is how compellingly listenable they remain long after the occasion of their performance is past. The music is, of course, difficult to categorize and, given that the context is not just an existential one but very various in personnel, almost completely resistant to generalization.

The 1977 event was interesting in that it helped underline differences of philosophy between visiting American musicians, whose background still seemed to be jazz, and Europeans, who seemed to have transcended or set aside any last vestiges of bebop language; Braxton in particular sounds awkward, though both Lacy and, much later in Company's history, Konitz managed to assimilate their dry approaches to Bailey's unswerving philosophy of freedom. As so often at these events, it is the smaller and least obvious combinations that stick in the mind; Honsinger's duo with Smith (who of all the Americans sounds most comfortable *and* challenged) is a tiny masterpiece on *6 & 7*.

In 1982, Bailey had begun to feel that some of Company's conceptual arteries were already hardening, and he assembled musicians some of whom had never improvised before. It was a typically fascinating event, but the surviving discs feel a little dry and time-locked. *Once* restores a degree of delight and danger, with Konitz demonstrating a wry mastery and subtle humour as well as formidable improvising skills. The 1991 gathering is remembered with special clarity and affection and amply merits such full coverage. As always, the line-up included players not usually associated with free music; it begins, appropriately, with the classically trained Mackness and violinist Balanescu, who having got the remaining starch out of his instrument simply goes for it; his duo with Bailey on the second disc is equally good. One of the oddities of the year was the inclusion of heavy-metal guitarist Buckethead; the trio on volume 2 which features him with Zorn and Thomas was one of the high-points of the week, though the chemistry didn't work quite so well when the guitarist joined Balanescu and Rogers at the end of the same disc. Generally speaking, musical relationships are expected to evolve over time; here, on the evidence of the Friday and Saturday record, they seem to have unravelled – a lower rating for it, though as a package the fourth star is thoroughly merited.

The *Marseille* set is often very quiet (an approach favoured by Davies and Wastell) but has the incongruous bonus of Gaines, a favourite duo partner of Bailey's. It's not bad, though by this stage Bailey had wearied of the concept. There is presumably much more material in his archive, but no sign as yet of it, or any of the LPs, being (re)issued.

Eddie Condon (1905–73)

GUITAR

Born in Indiana, he became the quintessential Chicago jazzman despite spending little time there and being virtually inaudible on many of his own records. Ringleader of a gang of young white players in the '20s, he arrived in NY in 1928 and hustled his way to prominence, forming famous associations with the Commodore label, Nick's club and eventually his own place on West Third Street.

[illegible]

****** Eddie Condon 1927–1938**
Classics 742 *Condon; Jimmy McPartland, Bobby Hackett (c); Max Kaminsky, Leonard Davis (t); George Brunies, Floyd O'Brien, Jack Teagarden (tb); Mezz Mezzrow, Frank Teschemacher, Pee Wee Russell (cl); Bud Freeman, Happy Caldwell (ts); Alex Hill, Jess Stacy, Joe Sullivan (p); Jim Lannigan, Artie Bernstein, Artie Shapiro, Art Miller (b); George Wettling, Gene Krupa, Johnny Powell, George Stafford, Big Sid Catlett (d).* 12/27–4/38.

Condon was the focus of Chicago jazz from the '20s to the '40s, garnering a personal reputation that far exceeds his actual musical significance. He is now best seen as a catalyst, a man who made things happen and in the process significantly heightened the profile of Dixieland jazz in America. He was rarely anything other than a straightforward rhythm guitarist, generally avoiding solos, but he had a clear sense of role and frequently laid out to give the piano-player more room. His chords have a melancholy ring but are always played dead centre.

The Classics discs offer an overview of a career that didn't get seriously under way on record until the '40s. The five '20s dates here are key staging-posts in the evolution of Chicago jazz, starting with the four classic titles cut by the McKenzie–Condon Chicagoans in 1927, in which McPartland and the ill-fated Teschemacher made up a superbly vibrant front line. Two 1928 sessions feature top-notch early Teagarden, and the 1933 band date includes the original versions of Freeman's famous turn on 'The Eel'. It then goes quiet until the first sessions for Commodore in 1938, the start of another classic Condon era.

****** Eddie Condon 1938–1940** Classics 759 *As above, except omit McPartland, Davis, O'Brien, Teschemacher, Caldwell, Hill, Lannigan, Bernstein, Miller, Krupa, Powell, Stafford, Catlett; add Muggsy Spanier (c); Marty Marsala (t); Miff Mole, Vernon Brown (tb); Brad Gowans (vtb); Joe Bushkin, Fats Waller (p); Clyde Newcombe (b); Lionel Hampton, Dave Tough (d).* 4/38–11/40.

*****(*) Eddie Condon 1942–1943** Classics 772 *As above, except omit Spanier, Marsala, Mole, Brown, Waller, Newcombe, Hackett, Hampton, Tough, Teagarden; add Yank Lawson (t); Benny Morton (tb); Gene Schroeder (p); Al Morgan, Bob Casey (b); Tony Sbarbaro (d).* 1/42 – 12/43.

*****(*) Eddie Condon 1944–1946** Classics 1033 *Condon; Bobby Hackett, Wild Bill Davison (c), Hot Lips Page (t, v); Sterling Bose, Billy Butterfield, Max Kaminsky, Yank Lawson (t); Lou McGarity, Miff Mole, Jack Teagarden, Fred Ohms (tb); Brad Gowans (vtb); Pee Wee Russell, Edmond Hall, Tony Parenti (cl); Joe Dixon (cl, bs); Bud Freeman (ts); Ernie Caceres (bs); Gene Schroeder, Joe Bushkin, Jess Stacy, James P. Johnson (p); Bob Casey, Bob Haggart, Sid Weiss, Jack Lesberg (b); Dave Tough, Joe Grauso, George Wettling, Johnny Blowers (d); Lee Wiley, Bubbles Sublett (v).* 3/44–7/46.

Here are most of the Condon stalwarts playing to three-minute 78 r.p.m. length, tucking small, gem-like solos into otherwise powerhouse ensembles – the rhythm sections are always good – and making all the choruses count. They may have had dubious reputations off the stand – the leader was said to have achieved perfect equilibrium: half-man, half-alcohol – but Condon's men were disciplined about their kind of jazz. Classics 1033 features three V-Disc titles (Page sings 'Uncle Sam's Blues' on one of them), but the sessions otherwise originate from Decca. The mysterious Bubbles Sublett sings on 'Atlanta Blues' (which is misnumbered on the sleeve).

The Commodore dates take up most of the next two Classics CDs. Relaxed but smart, graceful and hot at the same time, Condon's various bands made eloquent jazz out of what were rapidly becoming Dixieland warhorses. The four-part version of 'A Good Man Is Hard To Find' from 1940 is a little masterpiece, but almost anything from these sessions has its memorable moments, and players like Kaminsky, Brunies and Bushkin never found a better working context. Commodore's own sound quality could vary from session to session and that's compounded here.

*****(*) The Town Hall Concerts: Volumes 1–11** Jazzology JCD 1001/2–1021/23: all 2CD; Volume 11 3CD *As above, except add Wingy Manone (t); Bill Harris, Tommy Dorsey, Vernon Brown (tb); Jimmy Dorsey, Hank D'Amico (cl); Sidney Bechet (ss); Willie 'The Lion' Smith, Norma Teagarden, Cliff Jackson (p); Johnny Williams (b); Joe Grauso, Cozy Cole, Rolo Layon, Danny Alvin (d); Red McKenzie, Harry 'The Hipster' Gibson (v).* 6/44–4/45.

Condon's Town Hall concerts became a radio institution during the last two years of the war and this superb edition (discs all available separately) puts together all 46 of them. Each of these packages contains four half-hour shows, compered with genial bonhomie and irascibility by Condon himself. He credits every player, sets the beat up for every number, kids around at the expense of most of the others (but especially the benighted Pee Wee Russell) and makes sure that proper standards of Dixieland are maintained at all times. Choosing among the discs is difficult, since all are patchy, all troubled by uneven sound, and each falls back on routine rather than inspiration here and there. The general standard remains impressively high, though, despite the showbiz feel. The second volume has a tribute to Waller, the third to Bix. If Russell is consistently the star player, there are also precious glimpses of men who would seldom make much more music in the studios: Spanier, Mole, Marsala, Manone. Volume 7, which features Jack and Norma Teagarden as guest stars, is a very good one and perhaps the best to sample. Volume 10 brings in regular guest Sidney Bechet, who usually gets a feature to himself; it also has the coup of both Dorsey brothers on one record. Volume 11 is extended to take in two try-out shows for Chesterfield sponsorship which ultimately never happened.

***** Eddie Condon 1947–1950** Classics 1177 *Condon; Wild Bill Davison (c); Bobby Hackett, Max Kaminsky, Yank Lawson, Johnny Windhurst (t); Jack Teagarden, Cutty Cutshall (tb, v); Will Bradley (tb); Dick Cary (ahn); Peanuts Hucko (cl, ts); Pee Wee Russell, Edmond Hall (cl); Ernie Caceres (bs); Gene Schroeder (p, cel); Joe Bushkin, Ralph Sutton (p); Jack Lesberg, Bill Goodall (b); George Wettling, Johnny Blowers, Big Sid Catlett, Buzzy Drootin (d); Jimmy Atkins, Peggy Ann Ellis (v).* 8/47–10/50.

There's a single date for Atlantic, made in 1949, but otherwise these were all made for Decca. The first six tracks feature Teagarden vocals and range from the feeble 'Tulip Time In

Holland' to a great here's-the-band routine 'We Called It Music'. Any gathering of Condon tracks is going to offer a striking variety of styles, even within his own conventions, and here there's the ferocious Davison, the elegant Hackett and the contrasting clarinet styles of Russell, Hucko and Hall. There are rag features for Sutton (on what sounds like a tack piano), Atkins sings the rarely heard lyrics to both 'At The Jazz Band Ball' and 'Jazz Me Blues' and Peggy Ann Ellis croons 'Black Bottom'. Some of the later pieces have a more commercial bent, and sound like Dixieland routine, but it remains an engaging set. Some hiss on the Atlantics.

***** Dr. Jazz: Volume 1 – Eddie Condon With Johnny Windhurst** Storyville STCD 6041 *Johnny Windhurst (t); Cutty Cutshall (tb); Edmond Hall (cl); Gene Schroeder (p); Bob Casey, Bill Goodall (b); Cliff Leeman, Buzzy Drootin, Monk Herbert (d). 1–6/52.*

***** Dr. Jazz: Volume 8 – Eddie Condon With Johnny Windhurst No. 2** Storyville STCD 6048 *As above, except omit Goodall, Herbert; add Condon. 1–5/52.*

***** Dr. Jazz: Volume 5 – Eddie Condon With Wild Bill Davison** Storyville STCD 6045 *As above, except omit Windhurst; add Wild Bill Davison (c); Ralph Sutton (p); Bill Goodall (b); Don Lamond, George Wettling (d). 12/51–3/52.*

Radio broadcasts from Eddie's club; the sound is occasionally scruffy, but decent enough. The main point of the first two discs is to hear the seldom-recorded Windhurst, whose blend of Armstrong and Hackett gave his playing a lovely dancing quality that still manages to power a front line. Obvious material, but worth a listen; as is the disc with Davison, though given his ubiquitous discography, this scarcely goes down as essential. Eddie doesn't play on the first, but turns up here and there on the others.

*****(*) Jam Session Coast-To-Coast / Jammin' At Condon's** Collectables COL 7526 *Condon; Wild Bill Davison (c); Billy Butterfield (t); Cutty Cutshall, Lou McGarity (tb); Dick Cary (ahn); Ed Hall, Peanuts Hucko (cl); Bud Freeman (ts); Gene Schroeder (p); Walter Page, Al Hall (b); Cliff Leeman (d). 11/53–7/54.*

****** Bixieland / Treasury Of Jazz** Collectables COL 7517 *As above, except omit McGarity; add Bobby Hackett (c); Pee Wee Russell (cl); George Wettling (d). 4/55–1/56.*

Condon kept on into the LP era. The classic here is *Bixieland*, a rare example of a Condon concept album. The cornet role is shared between Davison and Hackett, and both acquit themselves admirably, in part because they see no need to imitate Bix on tunes associated with him. The *Treasury* sessions bring Russell back into the fold, and he is outstanding on 'Three-Two-One Blues' in clean sound, making this a Condon classic.

The other pair isn't far behind. *Jam Session* is nicely informal, but the band are on their toes. *Jammin'* doubles the normal size of the group, with twice as many horns, and 'How Come You Do Me Like You Do' comes in at 13 minutes. Great stuff, and all indefinably Condonian in spirit.

Also, in brief:

***** Chicago Style** ASV AJA 5192. 27–40.

Straightforward survey of early years in good sound.

****(*) The Alternative Takes: Volume 1 – 1929–40 / ... Volume 2 – 1940–1944** Neatwork 104 / 113. 29–40, 40–44.

Inevitably, given Condon's resistance to soloing, there isn't much variation in his playing, but there is interesting material here for serious students.

****(*) Eddie Condon In Japan** Chiaroscuro CRD 154. 50s.

Poorly balanced and makeshift but with Buck Clayton (*t*), Vic Dickenson (*ts*), Bud Freeman (*ts*) and Pee Wee Russell (cl) all on board.

***** Eddie Condon 1951–1953** Classics 1354. 12/51–11/53.

Mostly from the Savoy *Ringside At Condon's*, which tried to re-create a night at the club, complete with dubbed-in applause.

****** Midnight In Moscow / The Roaring Twenties** Collectables COL 7517. 6/57, 1/62.

Good stuff with Wild Bill Davison (*t*), Vic Dickenson (*tb*) and Bob Wilber (cl) on the first of these, but the second is a curious travelogue; not very Condonian at all.

Conference Call

GROUP

A proper working band, whose recorded legacy is grievously underrated.

***** Final Answer** Soul Note 121391 *Gebhard Ullman (reeds); Michael Jefry Stevens (p); Joe Fonda (b); Matt Wilson (d). 5/00.*

****** Variations On A Master Plan** Leo CDLR 371 *As above, except omit Wilson; add Han Bennink (d). 3/01.*

***** Spirals: The Berlin Concert** 482 Music 1028 *As above, except omit Bennink; add George Schuller (d). 3/03.*

This is that rather anomalous thing, an avant-garde supergroup, but one that has shown considerable fertility and adventure. Though Ullmann's richly nuanced reed-lines are perhaps the most prominent component, it is the polystylistic piano-playing of Stevens that is the group's mainstay. On the debut disc, his two compositions (the others all have writing credits, too) are the most important tracks and also the most indicative of group strengths; 'Liquid Cage' and 'Could This Be A Polka?' both derive largely from his intensely rhythmic and harmonically probing structures. Fonda's 'You're There, I Am Here' is more open-ended, while Wilson's writing on the reprised 'Final Answer' is perhaps the closest to orthodox jazz language.

Variations is a live set and the most satisfying disc of the three. The actual variations at the heart of it are based on Debussy. There's a tiny fragment of Nino Rota, and a lovely, but all too brief 'Song For My Mother', which takes Stevens's strong but non-obvious Horace (*Song For My Father*) influence and creates a tiny masterpiece from it. Bennink is more capricious than Wilson, but he also breaks up still further the old front line/rhythm distinction so is ideally suited to this situation. Ullmann plays magnificently on it and elsewhere, his tenor sound rich but bracing, his bass clarinet on the Debussy more 'proper' but still evocative.

Spirals is almost as good, but one gets a sense that the individual members are more insistent on being treated as such this time rather than as members of a collective. 'Dreierlei' returns from the first record, but not as good. There's a break for an attack on the Iraq war and new drummer Schuller (generously represented as a writer) doesn't really impress on his solo spots.

Chris Connor (born 1929)

VOICE

Born in Kansas, she started out with Claude Thornhill, then joined Stan Kenton in 1952, thereafter working as a soloist, quietly in the '60s and '70s, more prominently again in the '80s.

***(*) **Her Complete Bethlehem Recordings** Fresh Sound FSRCD 454 2CD *Connor; Sy Oliver Orchestra; Ellis Larkins Trio; Vinnie Burke Quartet; Ralph Sharon Quintet.* 12/53–4/55.
Four early LPs on two CDs and immaculate singing from the Kenton discovery. 'Try A Little Tenderness' with Larkins, 'Lush Life' with Burke (both disc one) and 'Blame It On My Youth' with Sharon (disc two) are outstanding, but the tall, blonde singer couldn't put a foot wrong and on almost every cut she stamps a firmly romantic authority. Crisp accompaniment suits her. Without a big band, the emphasis falls on the lyric and it sounds as if she means every word.

[illegible]

**** **Chris Connor**
Atlantic 7567 80769 *Connor; Nick Travis (t); Sam Marowitz, Ray Beckenstein (as); Zoot Sims (ts); Danny Bank (bs); John Lewis, Moe Wechsler (p); Barry Galbraith (g); Oscar Pettiford, Milt Hinton (b); Connie Kay, Osie Johnson (d).* 1–2/56.
The cool vocalist *par excellence*, and Connor's records for Bethlehem and Atlantic showcased the ex-Kenton singer in a way that led to some definitive interpretations: here 'Ev'ry Time', 'It's All Right With Me', 'I Wonder What Became Of Me' and several more are unlikely to be bettered. She has remained something of a cult figure, beatified by Ran Blake and other musicians, but in her prime she sold records to a wide audience and several of her Atlantics were considerable hits; this was revived as part of the label's 50th-anniversary programme. Four tracks with the quartet of Lewis, Galbraith, Pettiford and Kay (who should have been recorded on their own as well) are a marvel, as is 'When The Wind Was Green'. Her open vowel sounds have an oddly yearning quality, which is heightened by the way she can sing low notes very softly, yet make them emphatic.

***(*) **Chris Connor / He Loves Me, He Loves Me Not** Collectables COL 6239 *As above, except add Ralph Burns Orchestra.* 56.
This couples the first two Atlantics in an attractive pairing, though the stereo mix is rather glaring on the first disc and there seems to be an unwonted amount of echo on some tracks. For some unexplained reason, they also leave off two tracks from the debut (including the sublime 'When The Wind Was Green') and substitute two alternatives. Still, it's good to have all of the fine *He Loves Me* in one place, with its outstanding versions of 'Angel Eyes' and 'About The Blues'.

***(*) **I Miss You So / Witchcraft** Collectables Col 6814 *Connor; orchestras led by Ray Ellis, Richard Wess.* 7/56–9/59.
Connor cut a third LP in 1956, mostly ballads and mostly given an MOR treatment, although the singing remains superbly involving. *Witchcraft* is in more of a high-stepping vein, courtesy of Richard Wess's bouncy charts, but there are some very good songs, which Connor does well: 'Baltimore Oriole', 'Like A Woman' and an excellent 'Lady Sings The Blues'.

**** **Sings The George Gershwin Almanac Of Song** Atlantic 2-601 2CD *Connor; Joe Newman, Doc Severinsen (t); Eddie Bert, Jimmy Cleveland, Jim Thompson, Warren Covington (tb); Sam Most, Peanuts Hucko (cl); Herbie Mann (f); Eddie Wasserman, Al Cohn (ts); Danny Bank (bs); Ralph Sharon, Stan Free, Hank Jones (p); Barry Galbraith, Joe Puma, Mundell Lowe (g); Milt Jackson (vib); Wendell Marshall, Milt Hinton, Oscar Pettiford, Vinnie Burke (b); Osie Johnson, Ed Shaughnessy, Ronnie Free (d); Johnny Rodriguez (perc).* 7/57.

***(*) **Chris Craft** Atlantic 81227 65942 *Connor; Bobby Jaspar (f); Al Epstein (cor, bcl); Stan Free (p); Mundell Lowe (g); Percy Heath, George Duvivier (b); Ed Shaughnessy (d).* 58.
Connor's Gershwin collection is almost as comprehensive as Ella's, in the company of seven different instrumental groups. Trifles such as 'Bla Bla Bla' or 'I Can't Be Bothered Now' are graced with thoughtful readings, the swingers dispatched unhurriedly, the ballads lingered over; despite the size of the project, there's no sense of routine. A much-neglected record, *Chris Craft* is, in comparison, a much slighter record, with perfunctory small-group charts by Free, though some of these interpretations are classic Connor: hard to think of superior versions of 'Moonlight In Vermont' (where she handles the key change exquisitely) and 'Here Lies Love'.

*** **Two's Company** Roulette 37201 *Connor; Maynard Ferguson, Chet Ferretti, Rolf Ericson, Bill Berry (t); Ray Winslow, Kenny Rupp (tb); Lanny Morgan (as, f); Joe Farrell (ts, ss, cl); Willie Maiden (ts); Frank Hittner (bs); Jaki Byard (p); John Neves (b); Rufus Jones (d).* 61.
One of two records Connor made with the Maynard Ferguson orchestra. There are haunting versions of Alec Wilder's 'Where Do You Go' and 'The Wind', but some of the swingers go off the scale in the Ferguson manner, and 'Guess Who I Saw Today' belongs to Nancy Wilson.

***(*) **'S Wonderful** Blue Moon BMCD 3074 *Connor; Ronnie Ball, Dick Johnson (p); Mundell Lowe (g); Richard Davis, Don Prell (b); Ed Shaughnessy, Paul Togava (d).* 63.
Authentic, lived-in, smart and subtly ironic, Connor's singing of the period had lost some of the ironic dimensions of her earlier, supposedly cooler work. Here, like her model Anita O'Day, she inhabits the songs – including 'Ten Cents A Dance', 'I Concentrate On You' and a gloriously not-sure ''S Wonderful' with absolute assurance. Terrific jazz singing by any measure.

*** **Sweet And Swinging** Audiophile 208 *Connor; Jerry Dodgion (as, f); Mike Abene (b); Michael Moore (b); Ronnie Bedford (d).* 1 & 2/78.
Chris hadn't made a jazz record in a decade and a half when this came out on Progressive. It's a strongly conceived set, with a couple of tiny tracks – 'Things Are Swingin'' and 'The Sweetest Sounds' – dropped in among the more-developed numbers to show just how much Chris could pack into the smallest space and with no show of effort. It may not be her greatest effort but 'Where Flamingos Fly' and 'I Wish You Love' are bold conceptions and the band, Abene especially, are highly responsive to her.

*** **The London Connection** Audiophile 246 *Connor; Alan Barnes (as); Duncan Lamont (ts); Robert Kaye (p); Spike Heatley (b); Terry Jenkins (d).* 9/90.
Barnes and Lamont aren't quite Konitz and Marsh but they manage to turn down the heat enough to make this one sing in Chris's familiar cool ambience. The material is straightforward standards fare, the band sound comfortable with their charts and Connor sings with an untroubled authority that doesn't either disguise or play up her years.

*** **Everything I Love** High Note HCD 7108 *Connor; Joe Magnarelli (t); Andy Snitzer (sax); David Matthews (p); Roger Blanc (g); Chip Jackson (b); Terry Silverlight (d).* 4/02.
The best of the latter-day records (see below), though not by much, this has a mature, smoky, faintly chastened quality that roughens up the cool singing of earlier years and adds a touch of

humour and untroubled authority. 'Sentimental Journey' and a retread of 'Baltimore Oriole' are the key performances.

Also, in brief:

*** **A Portrait Of Chris** Collectors Choice 236. 12/60–1/61.
A nicely rounded collection of songs that help to redefine cool jazz singing.

*** **At The Village Gate** Roulette 8142. 63.
With Mundell Lowe (*g*), Ronnie Ball (*p*), Richard Davis (*b*); Ed Shaughnessy (*d*). Lovely.

*** **Haunted Heart** / **(*) **I Walk With Music** High Note HCD 7079 / 7095. 3/01; 5/02.
A new century, sympathetic arrangements from Michael Abene (*p*) and nice work from Ingrid Jensen (*t*); the first is an eerie record when the pace is appropriately slow, edgy when it gets faster, the second a shakier edifice altogether.

Contemporary Bebop Quintet

GROUP

Emerged out of Christer Boustedt's group when that fine saxophonist died in 1986. Sparsely recorded since, but an impressive touring record includes an emotional return home for South African-born drummer Matthews.

*** **Circles & Triplets** / **(*) **Acceptance** Dragon DRCD 230 / 299 *Bosse Broberg (t); Stefan Isaksson (sax); Åke Johansson (p); Ivar Lindell (b); Gilbert Matthews (d).* 1/89; 7/96.
The band name – often shortened to the more gnomic CBQ – might lead you to suspect a nostalgia-fuelled outfit cranking out endless Bird'n'Diz impressions. In reality, CBQ play their own brand of contemporary bebop, with much of the writing down to blind pianist Johansson, who's relatively undiscovered outside Sweden but a gentle giant at home. Some of his lines, like 'Waiting', which closes *Circles & Triplets*, sound as if they might have been lifted from some forgotten Prestige session of the '50s, but the horns have a markedly individual accent, almost folkish in some registers, and the rhythm section takes a strong flavouring from Matthews's tight but flexible percussion. Isaksson writes strongly as well and there are a couple of Monk tunes in the middle of the set just to clarify the lineage.

Acceptance isn't as strong a record, though the rating above is on the niggardly side in order to steer you to the first one, which is worth an hour of anyone's time.

Contemporary Jazz Quartet / Quintet

GROUP

Forward-looking Scandinavian outfit who smartly recruited one of the giants of the '60s new wave.

***(*) **Action Action** Steeplechase SCCD 36029/30 2CD *Hugh Steinmetz (t); Franz Beckerlee (as); Niels Harrit (ts); Steffen Andersen (b); Bo Thrige Andersen, Sunny Murray (d).* 64, 67.
Two long out-of-print Debut LPs. Like a lot of the more experimental Scandinavian stuff of the time, there's perhaps too much freedom and insufficient foundation in the basic languages of blues and swing, but, to be fair, Murray doesn't bring as much of those distinctively American values as you might expect. He's splashy and in places quite haphazard on the earlier quartet set, though his playing on 'Action (i)' is exceptional. Steinmetz was the driving force musically, but these are all gifted players and it's fascinating to hear music as adventurous as this coming out of Copenhagen.

Convergence

GROUP

Denver-based outfit, who've been getting together since 1991.

*** **Hometown** / ***(*) **Modern Man** Capri 74052 / 74061 *Greg Gisbert (t); Mark Patterson (tb on Modern Man only); John Gunther (ss, ts, cl); Eric Gunnison (p); Mark Simon (b); Paul Romaine (d).* 2/02.
Convergence had been around for a decade before the first of these was recorded, so the group sound is already well attested, with Gunther more than holding his own against the more widely travelled Gisbert. The idiom is attractive post-bop, with a few more obviously contemporary adventures. The second record is superior in that Patterson, also a good writer ('Harmony Peace' and 'Thad's All'), seems to round out the harmonic picture nicely. Gisbert's 'Modern Man' and Gunnison's 'Tynerisms' complete a sense that the group are trying to create a miniaturized history of recent jazz from the (admittedly elevated) purview of Denver. It just about works.

Junior Cook (1934–92)

TENOR SAXOPHONE

Florida-born, he started out with Dizzy Gillespie; joined Horace Silver in 1958 and stayed with front-line partner Blue Mitchell until 1969. Now undervalued.

*** **The Place To Be** Steeplechase SCCD 31240 *Cook; Mickey Tucker (p); Wayne Dockery (b); Leroy Williams (d).* 11/88.
*** **On A Misty Night** Steeplechase SCCD 31266 *As above, except omit Dockery; add Walter Booker (b).* 6/89.
*** **You Leave Me Breathless** Steeplechase SCCD 31304 *Cook; Valery Ponomarev (t); Mickey Tucker (p); John Webber (b); Joe Farnsworth (d).* 12/91.
Cook's recorded work revealed a tenorman of staunch loyalty to the hard-bop language and, though he never quite broke through to the front rank, he left many inventive solos on record. As a leader, he was less successful, and these are all that remain.

After years of underachieving, he found a berth at Steeplechase, where a comfortable house sound and familiar menus have made plenty of disenfranchised musicians feel at home. Cook's records for the company worked out rather well, though none enjoys classic status. If dependability was his strong suit, he nevertheless manages to find enough ear-catching ideas to give his up-tempo workouts an edge of involvement which grants even something as simple as 'Cedar's Blues', on *The Place To Be*, a tough credibility. His powers were already in decline to some extent, but that tends to lend such a professional player a further challenge: how does he deal with it? Cook's answer seems to be to shy away from over-familiar material and to turn to more timbral variation than he would have bothered with as a younger man. *On A Misty Night* is marked by a considered choice of themes – 'By Myself', 'Make The Girl Love Me', 'My Sweet Pumpkin' – and the leader's thoughts on the title-tune, once associated with Coltrane, stake his place in the grand tenor lineage.

You Leave Me Breathless was his last date, made a few months before his death, and though there is some rambling – a few solos have one chorus too many – Cook's playing has a candid, clear-eyed quality. Ponomarev is rather ordinary, but all three discs are greatly assisted by the sympathetic and often driving presence of Tucker.

Jackie Coon

FLUGELHORN, VOICE

The Nebraskan's a rare traditionalist exponent of the bigger horn.

*** **Back In His Own Backyard** Arbors ARCD 19109 *Coon; Rick Fay (ss, ts, cl); Johnny Varro (p); Eddie Erickson (g, bj); David Stone (b); Gene Estes (d).* 2/91.
*** **Jazzin' With Jackie** Arbors ARCD 19110 *Coon; Rick Fay (ss, ts, cl); Johnny Varro (p); Eddie Erickson (g, bjo, v); David Stone (b); Gene Estes (d).* 2/92.

**** **The Joys Of New Orleans** Arbors ARCD 19119 *Coon; Tom Gekler (tb, v); Rick Fay (ts, cl); Bob Molinelli (p, perc); John Loupe (b); Matt Perrine (sous); Richard Taylor (d); others.* 2/93.

*** **Softly** Arbors ARCD 19162 *Coon; John Allred, Dan Barrett (tb); Rick Fay (ts); Johnny Varro (p); Bob Haggart (b); Ed Metz Jr (d).* 11/95.
Amiable Dixieland from a player whose characteristic sound is an improbable halfway house between Ruby Braff and Chuck Mangione; some have suggested Bobby Hackett as a more realistic ancestor. The first date is as fresh as a Nebraska spring: decent, uncomplicated mainstream-with-heart. The band on *Jazzin'* brims with personality, and not least the outsize personality of 'Fast' Eddie Erickson (aka 'The Singing Moustache'), a California stalwart. It's a lovely programme: 'When I Grow Too Old To Dream', 'Me And My Shadow' and 'The White Cliffs of Dover' conjure up a more innocent world.

Coon likes to keep the dynamics refreshingly soft, which the third disc makes explicit, and sometimes too much so: it's all just too sun-kissed for tetchiness. Allred's guest spots stir things up a bit. Rick Fay, who passed away after these sessions, is consistently a revelation. There's a slightly more modern feel to the album, and hints of Miles on 'Autumn Leaves' and 'You Took Advantage Of Me', but for the most part this is easygoing entertainment, inauthentic as hell, but hard to dislike.

We are normally as incorruptible as Robespierre when it comes to assigning stars, but when it comes to the middle record, unreleased until 2005, we can make an exception. Proceeds go towards relief for musicians who lost their livelihoods in the wake of Hurricane Katrina, which laid waste to much of the cradle of jazz. It's pretty typical stuff, with the addition of a marching band. 'Joe Avery's Place' gets an interesting treatment and 'Jambalaya' (with the full marching complement) tastes like cajun food, or fusion-cajun food given Coon's cool approach.

Bob Cooper (1925–93)

TENOR SAXOPHONE, OBOE

One of the major West Coast saxophonists of the '50s, he played with Stan Kenton (and married Kenton singer June Christy), and worked with Shorty Rogers, Howard Rumsey and Bud Shank. A consummate professional.

*** **Group Activity** Fresh Sound FSRCD 2239 *Cooper; Stu Williamson (t, vtb); Bob Enevoldsen (vtb, ts, bcl); John Graas (frhn); Bud Shank (as, ts, bs); Jimmy Giuffre (cl, ts, bs); Claude Williamson (p); Howard Roberts (g); Joe Mondragon, Curtis Counce, Max Bennett (b); Shelly Manne (d).* 54 OR 55.
*** **Coop! The Music Of Bob Cooper** Original Jazz Classics OJCCD 161 *Cooper; Conte Candoli, Pete Candoli, Don Fagerquist (t); Frank Rosolino, John Halliburton (tb); Lou Levy (p); Victor Feldman (vib); Max Bennett (b); Mel Lewis (d).* 8/57.
Because he spent most of his career in sections and as arranger, Cooper's light is dimmer than that of most West Coast players of his day. His flute and oboe sessions with Bud Shank are out of print, the early stuff on Fresh Sound is more interesting for the other horns involved, but *Coop!*, made for Contemporary, displays a light, appealing tenor style and arrangements which match rather than surpass Coastal conventions.

*** **For All We Know** Fresh Sound FSRCD 167 *Cooper; Lou Levy (p); Monty Budwig (b); Ralph Penland (d).* 8/90.
*** **The Bob Cooper–Conte Candoli Quintet** VSOP 93 *Cooper; Conte Candoli (t); Ross Tompkins (p); John Leitham (b); Paul Kreibich (d).* 6/93.
Cooper made sporadic returns to the studio in the '90s but remained a guileful player, his tone deceptively languid; when the tempo picks up, his mastery asserts itself and he gets the same kind of even-handed swing as Zoot or Al. The wistful *For All We Know* is an honest studio farewell; typically thoughtful preparation by Cooper and Levy, on good and unhackneyed standards and with quartet arrangements that make the most of the various combinations of players. Coop worked until he died, and the VSOP live album was done just weeks before his passing, recorded at Newport Beach and a vigorous set of old pro's bebop, longish solos for all hands, and good humour and skill throughout.

Also, in brief:

*** **Milano Blues** Fresh Sound FSRCD 179. 3–4/57.
Two European dates, from Italy and Holland. Bob sounds over-relaxed on the former. A couple of inconsequential oboe features laid on for the locals.

Lindsay Cooper (born 1951)

REEDS, OTHER INSTRUMENTS

A multi-instrumentalist, composer and political activist whose recorded legacy touches many styles.

*** **Sahara Dust** Intakt CD 029 *Cooper; Paul Jayasinha (t, clo); Elvira Plenar (p); Dean Brodrick (acc, ky); Robyn Schulkowsky (perc); Phil Minton (v).* 8/92.
Cooper would be interesting even if only as a multi-instrumentalist who's given bassoon and sopranino saxophone a viable place in contemporary jazz and improvisation. She's very much more than a player of exotica, however. Indeed, her work is unusually grounded in political realities. Written during the Gulf War and in collaboration with Australian singer and lyricist Robyn Archer, *Sahara Dust* is about the shrinking of the world – we can all waken to find Sahara dust on our doorsteps, blown by the wind – as both an erosion of the private and a challenge to our wider consciousness of world events. As ever, she deploys an extraordinary ensemble, with Minton (wonderful with Cooper and Alfred 23 Harth on the collaborative *State Of Volgograd* disc

issued in 1994 by FMP) in gloriously unsettling form, Jayasinha and Plenar producing a rich palette between them and Schulkowsky endlessly inventive. A beautiful, and important, record.

Sheila Cooper

ALTO SAXOPHONE, VOICE

Canadian-born, NY-based. A singing saxophone-player; an improvising singer.

*** **Since You Were Mine** Panorama 850012 *Cooper; Renee Rosnes (p); Scott Colley (b); Billy Drummond (d).* N.D.
*** **While The World Is In Slumber** Panorama 76714523 *Cooper; John Hart (g); Chris Berger (b); Marcello Pellitteri (d).* N.D.
*** **Songs Of Love And Longing** Candid CCD 79849 *Cooper; Fritz Pauer (p).* 07.

In an overcrowded market, Cooper goes for robust swing and relatively unfamiliar fare. How many contemporary players take on Ellington's little-known 'Tulip Or Turnip' (on *While The World*), or take pains to give 'If I Only Had A Brain' (*Since You Were Mine*) such a refreshing interpretation? The voice isn't fantastic, pouty when it could do with being more resonant, but she swings like mad and while some of the world-weary stuff ('100 Easy Ways To Lose A Man' and 'The Thrill is Gone'; one on each) doesn't quite have the necessary weight, musically they're thrilling. The duos with Pauer are perhaps best of all, pushing the voice out into new territory and calling on a lot more from the saxophone than she needs to deliver with the likes of Rosnes, Hart and Colley behind her. One to watch.

Keith Copeland (born 1947)

DRUMS

Son of trumpeter Ray, he has played pro since the age of 15. Also works as an educator in Germany, the US and Ireland.

*** **The Irish Connection** / *** **Round Trip** / *** **Live In Limerick** Steeplechase SCCD 31469 / 31425 / 31469 *Copeland; Tommy Halferty (g); Ronan Guilfoyle (b).* 95; 9/96–2/97; 2/98.

Halferty's thick tone and juicy blend of bebop lines and fat, resonant chords tend to dominate the first two records, though Copeland and Guilfoyle are no slouches and the resultant trio music has plenty of grip. Highlights are a somewhat Latinized 'You Don't Know What Love Is' and a very gritty blues called 'Minor Infringement', both on the second record. The trio repeats the 'You Don't Know ...' arrangement on the live disc – another rare example of Steeplechase recording in Ireland! – and the sound is looser and funkier, though a whit less focused than in the studio. Scofield's 'Chariots' is a neat sublimation of the master's style by Halferty.

Marc Copland (born 1948)

PIANO, KEYBOARDS

He arrived in NY in the early '70s, spent a period with Chico Hamilton and has recorded steadily as leader.

***(*) **Paradiso** Soul Note 121283 *Copland; Gary Peacock (b); Billy Hart (d).* 4/95.
***(*) **Between The Lines** Steeplechase SCCD 31488 *Copland; Tim Hagans (t).* 4/00.
*** **That's For Sure** Challenge CHR 70098 *Copland; Kenny Wheeler (t, flhn); John Abercrombie (g).* 10/00.

Copland has been recording prolifically since the turn of the millennium though with no obvious millennial zeal. He's a patient craftsman. The earlier Savoy albums are out of circulation at the moment, which makes the duo *Never At All* (see below) and *Paradiso* the earliest survivals. The trio disc is richly melodic, with glorious harmonic support from the bassist; the piano voice is hard to pin down, but Copland consistently gets away from the usual Bill Evans comparison and doesn't fall easily into the Chick-and-Keith bag either. A subtly distinctive voice.

With Abercrombie (a Hamilton bandmate) and Wheeler, he taps a rich vein of lyricism. The opening 'When We Met' is intoxicatingly fine, the harmonic material throwing out hooks which hang in the memory. Apart from 'How Deep Is The Ocean?', the rest is originals, played by the three composers with absolute finesse, Abercrombie introducing notes of intensity just when you think it might get too sweet and nice. Wheeler may have done one chamber-jazz situation too many; we've heard some of these solos before.

The duos with Hagans are much more interesting. The material is great for a start, with 'Canteloupe Island', 'Nefertiti', 'When Will The Blues Leave' and Thad Jones's 'Three In One' all in the programme. Hagans is a clever fellow and pushes Copland all the way without shedding a grain of lyrical intent.

**** **Haunted Heart And Other Ballads** hatOLOGY 524 *Copland; Drew Gress (b); Jochen Rueckert (d).* 01.
*** **And ...** hatOLOGY 593 *As above, except add Michael Brecker (ts); John Abercrombie (g). 6/02.*

There's a Coltrane twist to the ballads record, with 'My Favorite Things' (reprised twice later) followed by 'Crescent', as well as a new take on Copland's own 'Dark Territory' and a version of Sting's 'When We Dance'. So it's eclectic enough. The trio's great, with Gress very much in the Peacock line. Brecker is a surprise addition, his muscular style a seemingly unlikely ingredient, though in the end he only plays on two tunes. It's all a bit becalmed otherwise.

***(*) **Lunar** hatOLOGY 583 *Copland; David Liebman (ss, ts); Mike McGurk (b); Tony Martucci (d).* 10/01.

The leadership is shared with Liebman and their originals carry much of the day, though Werner Uehlinger's request that they start with Jimmy Giuffre's 'Cry, Want' was a brilliant notion. Copland's 'All That's Left' brings on an exceptionally fine group performance and for once the fade device suggests elusiveness rather than bafflement over an ending. Liebman's reading of 'Naima' is delicate and very affecting.

***(*) **Double Play** Steeplechase SCCD 31509 *Copland; Vic Juris (g).* 3/01.
*** **What It Says** Sketch SKE 333040 *Copland; Gary Peacock (b).* 9/02.
***(*) **Round And Round** / ***(*) **Night Call** Nagel Heyer 2035 / 2048 *Copland; Greg Osby (as).* 11/02; 11/03.

More duos. With Peacock, he's coolly accomplished, but the record feels very limited in range, lacking dynamism, variety and juice, although each piece is an effective pastel. The others work to a similar agenda, yet feel entirely different. With Juris, the pianist manages to evoke some mind-reading act, the pair moving so cleverly and gracefully in tandem that the toughness of the improvising (as on 'Stella By Starlight') is all but concealed by the melodious nature of the playing. The guitarist takes equal honours on a detailed but warmly played set.

With Osby, it's less about *simpatico* than a mildly confrontational situation. The saxophonist's astringent outlook is somewhat at odds with Copland's softer lyricism; in turn, though, Copland is less lush than on some of his dialogues. The melodiousness is rich, concentrated and wasteless. A second encounter says nothing new about the relationship, just a different lot of leaves from the same tree, or a discussion between articulate gentlemen, eloquently laid out.

**** **Time Within Time** hatOLOGY *Copland (p solo)*. 7/04.
It's become a habit at hat HUT to essay several versions of one theme; here, on his best solo showing ever, Copland gives us Bernstein's 'Some Other Time' in C major (twice, beginning and end), D flat major and G major. That in itself tells you nothing much about the song, but each of these approaches brings out some fresh expressive nuance. The rest of the record, originals and standards, proceeds the same way, though for our money Marc's done all he can with 'Footprints' and might well want to give the same circle-of-fifths treatment to one of his own themes: 'Pirouette', say, or 'River's Run', both exquisitely played here but still withholding something.

*** **Both/And** Nagel Heyer 2067 *Copland; Randy Brecker (t); Ed Howard (b); Victor Lewis (d)*. 11/04.
The trumpeter gets shared billing on this. It's nothing like as compelling a set as the duos with Hagans, and largely because the rhythm section turns it into a relatively conventional horn/rhythm set. 'I Loves You Porgy' is a favourite of both, but 'The Sidewinder' was a wonderfully unlikely choice. Otherwise, it's dominated by Copland originals, which Randy despatches with ease but not much commitment.

***(*) **Modinha – NY Trio Recordings: Volume 1** Pirouet 3018 *Copland; Gary Peacock (b); Bill Stewart (d)*. 06.
We suffer from 'volume 2' syndrome when faced with something like this. Is the second set going to be even better – for this is terrific – or just a disappointing makeweight? The relationship with Peacock has been fruitful and lasting, and on 'Rain' and 'Slap Happy' Copland seems to have been pushed to some of his most emphatic, even vociferous, playing on record. The later standards are more anonymous, but the set as a whole (or half) is enough to confirm Copland as one of the most significant keyboard improvisers of his day. Why, as he turns 60, isn't he more widely acknowledged?

Also, in brief:

*** **Never At All** Future Music FMR CD05 28193. 2/92.
Spontaneous duos with old friend Stan Sulzmann (*ss, as, f*).

**** **Poetic Motion** Sketch SKE 333020. 10/01.
Excess reverence is the problem on this solo recital, but 'Spartacus Love Theme' comes across well in this style.

*** **Brand New** Challenge CHR 70122. 10/04.
With John Abercrombie (*g*) and Kenny Wheeler (*t, flhn*) again, and pretty much as above.

*** **Some Love Songs** Pirouet 3015. 1/05.
A perfunctory title is reflected in the content as well, though a return to 'Spartacus Love Theme' works well, as does 'Footprints' (a love song?).

**** **No Choice** Minium 004. 06.
Piano duets with Bill Carrothers. Two of the most interesting players of the time in one studio. Intriguing, even if they sometimes cancel one another out.

Laurent Coq

PIANO

French-born and now divides his time between Paris and New York.

*** **Like A Tree In The City** Cristal 1117 *Coq; Jerome Sabbagh (ts); Brandon Owens (b); Damion Reid (d)*. 3/03.
*** **Live @ Le Duc des Lombards** / *** **The Thing To Share** Cristal 1131 / 1137 *Coq; Olivier Zanot (as); David El-Malek (ts); Laurence Allison (v on Thing only)*. 05; 06.
He's an engaging fellow, is Coq, but though quite widely recorded isn't generally known outside his two bases. The first of these is a more conventional group situation, but it's the so-called (and quite appropriately called) Blowing Trio that marks him out as an individual performer and writer. Sabbagh is an excellent horn foil, but the combination of Zanot and the mercurial El-Malek makes these discs exciting from start to finish, even if the intervention of Allison is hardly called for.

Jon Corbett

TRUMPET, VALVE TROMBONE

A British improviser whose long experience on the free scene has yielded few recordings.

**** **Another Fine Mess** Slam 217 *Corbett; Steve Done (g)*. 12/94.
These nine improvised duets establish a further unique corner in British free music. Persistently quiet, often almost subliminal, Corbett's phrasing is an unbroken line of broken pieces; he hardly ever plays a sustained note. Done's guitar part is similarly restrained, with the electric-instrument player quieter than most acoustic ones. He seems to draw on jazz and rock vocabularies without plumping for a 'style'. The resulting music is calmly satisfying and the humour, 'Waltz For Debris' and 'Square Midnight' (valve trombone on the latter) spot-on.

Chick Corea (born 1941)

PIANO, KEYBOARDS, COMPOSER

Massachusetts-born, but with a Latin background, which has tinged a body of music that has embraced fusion, Bartók-influenced composition and free jazz. A consummately expressive player with a complex intellectual stance.

**** **Tones For Joan's Bones** Atlantic 75352 *Corea; Stuart Blumberg, Woody Shaw (t); Joe Farrell (ts, f); Steve Swallow (b); Joe Chambers (d)*. 11–12/66.
*** **Inner Space** Atlantic 305 *As above, except add Hubert Laws (f); Ron Carter (b); Grady Tate (d)*. 66.
Corea is a pianist and composer of remarkable range and energy, combining a free-ish jazz idiom with a heavy Latin component and an interest in more formal structures. His stated ambition is to assimilate the 'dancing' qualities of jazz and folk musics to the more disciplined structures of classical music. He has written a half-dozen classic melodies, notably the much-covered 'La Fiesta', 'Return To Forever' and 'Tones For Joan's Bones'.

Given that he had already been playing for 20 years, there is no reason to regard *Tones* as the work of a prodigy. Under no particular pressure to record as a leader, he approached the first session, produced by Herbie Mann, with a very relaxed attitude.

That is evident in every track. The title-piece is a jazz classic and the opening 'Litha' deserves to be better known. Corea's classical interests are evident in the brief 'Trio For Flute, Bassoon And Piano', which is very different from the extended hard-bop idiom of the rest of the set. Chick already sounds very much his own man and in possession of every resource that he was to exploit in future years. The writing is crisp and assured, with a gutsy swing. Tunes like 'Sundance', 'Converge' and 'The Brain' are embryonic Corea, but far from undeveloped. The band is brilliantly coloured, deep blues and shouting reds, and the remainder of the rhythm section as effective as any on the scene. *Inner Space* merely compiles *Tones* with some Hubert Laws material featuring Chick from the same period.

**** **The Complete 'Is' Sessions** Blue Note 40532 2CD *Corea; Woody Shaw (t); Bennie Maupin (ts); Hubert Laws (f, perc); Dave Holland (b); Jack DeJohnette (d); Horace Arnold (d, perc).* 5/69.
*** **Converge** West Wind 2116 *As above.* 6/69.
Corea was working with Miles Davis and was shortly to take part in the *In A Silent Way* and *Bitches Brew* sessions when these remarkable recordings were made in May 1969. They are the work of a developing and diversifying composer. The opening 'It', a duet with flautist Laws, is almost a classical étude, tinged with Debussyan harmonies. The track that follows could hardly be more different. 'The Brain' is sturdy hard bop that features Bennie Maupin's underrated tenor saxophone-playing. (And if that 'underrated' sounds *pro forma*, it's worth noting that his name was omitted from the original LPs of *Is* and *Sundance*.)

There are alternate takes of six tracks. 'Sundance' itself is a superb idea, graced by Shaw playing muted and somewhat Miles-like. 'Song Of The Wind' is also known as 'Waltz For Bill Evans', elegant and free-flowing, very much better on the issued take than the alternate. 'This' has Chick on Fender Rhodes; DeJohnette in fine form here and elsewhere. The only non-Corea piece is by another Miles recruit, Dave Holland, who brought in the testing 'Jamala'.

The title-piece picks up some of the energy of Chick's free-jazz work with Circle and with Anthony Braxton. While 'It' is pseudo-classical, 'Is' is a free-form piece that seems to manoeuvre round certain ambiguous modalities, but allows the musicians to float clear of chords or melody. An interesting exercise, but quite dull after the opening few minutes.

The live versions on *Converge*, recorded a month later, are mostly strong though the sound isn't wonderful. The opening 'Fiesta' is perhaps the best thing on the set, and again Maupin shows what an underrated player he is.

***(*) **Piano Improvisations Vols. 1 & 2** ECM 811979-2 / 829190-2 *Corea (p solo).* 4/71.
(*) **Children's Songs ECM 815680-2 *Corea; Ida Kavafian (vn); Fred Sherry (clo).* 7/83.
Valid as the comparison with Jarrett is, there is a world of difference between the miniatures on *Piano Improvisations* and Jarrett's hugely rambling excursions. Corea is superficially less demanding, but he still repays detailed attention. If his taste was to lapse in the following years, he was surely never more decorously apt than in these 1971 sessions, which after getting on for 40 years are still wearing well. *Children's Songs* is a much less compelling set, but the Bartókian miniatures have proved durable in the wider jazz repertory.

**** **Now He Sings, Now He Sobs** Blue Note 38265 *Corea; Miroslav Vitous (b); Roy Haynes (d).* 3/68.
**** **The Song Of Singing** Blue Note 84353 *Corea; Dave Holland (b); Barry Altschul (d).* 4/70.
*** **A.R.C.** ECM 833678-2 *Corea; Dave Holland (b); Barry Altschul (d).* 1/71.
The trios offer the best internal evidence of Corea's musical and philosophical trajectory. *Sings/Sobs* is a fine, solid jazz set with some intelligently handled standard material, but at this point Chick was dabbling in free music and much of the material sounds collectively improvised.

A bare three years later, Corea, falling under the influence of Scientology, was playing altogether more experimentally, with a searching, restless quality that he lost in later years. *The Song Of Singing*, probably the best of the trio records, is marked by fine melodic invention and sophisticated group interplay, very much a trio performance, not just Corea plus rhythm. The two 'Ballads', are credited to all three musicians and presumably improvised over predetermined structures; one wonders how many were left on the editing-room floor. Corea's two compositions, 'Rhymes' and 'Flesh', are slightly vapid but sharpen up on familiarity. 'Nefertiti' is a modern jazz classic, a wonderfully bare version here.

A.R.C. isn't entirely successful, but the quality of Holland and Altschul renders it a credible essay that Corea was never fully to develop. He left the demanding Circle later in 1971, convinced that the music was losing touch with its audience. This is the beginning of the pianist's awkward populism, which was to lead him to a commercially successful but artistically questionable crossover style.

**** **Return To Forever / **** Light As A Feather** ECM 811978-2 / Verve 557115-2 2CD *Corea; Joe Farrell (ss, f); Stanley Clarke (b); Airto Moreira (d, perc); Flora Purim (v, perc).* 2/72; 10/72.
Thistledown it may be, but *Light As A Feather* is a perennial favourite. Repackaged with extra tracks from the sessions, including several versions of 'What Games Shall We Play?', it is still Chick's most engagingly approachable record. The leader bounces joyously and unselfconsciously throughout, transforming relatively simple themes like '500 Miles High', 'Captain Marvel' and the ubiquitous 'Children's Song' into grand dancing processions. The earlier record is in some respects better still, more improvisational in cast but still constructed around song forms. Purim's voice was never better, and Clarke keeps his lead-guitarist ambitions to himself for the present. Moreira is rarely heard on a regular drum kit, delivering an unconventional pulse and tilt and playing a particularly strong role on 'Return To Forever' and on the long, buoyant 'Sometime Ago/La Fiesta'.

*** **Hymn Of The Seventh Galaxy** Polydor 825 336 *Corea; Bill Connors (g); Stanley Clarke (b); Lenny White (d, perc).* 8/73.
(*) **Where Have I Known You Before Polydor 825206 *Corea; Al DiMeola (g); Stanley Clarke (b); Lenny White (d, perc).* 7–8/74.
***(*) **Return To The Seventh Galaxy** Verve 533108-2 2CD *As for Return to Forever, Light As A Feather, Hymn Of The Seventh Galaxy, Where Have I Known You Before, except add Steve Gadd (d); Mingo Lewis (perc).* 10/72–3/75.
*** **The Best Of Return To Forever** Columbia CK 36359 *As for the above, except add Jim Pugh (tb); Gayle Moran (v).* 72–75.
The following year, Corea formed an electric group called Return To Forever. Not to be confused with the group that made the ECM record; only Clarke remains. There's something very '70s about *Hymn Of The Seventh Galaxy* and *Where Have I Known You Before*. Compared to the Mahavishnu Orchestra, Return To Forever was more of a dance group, and the very buoyancy of the music often glossed over its subtleties. Though both records

sound dated, even despite careful remastering, they retain much of the freshness and energy of the earlier; acoustic band, and the quasi-mystical titles are ignorable.

The best of the material, plus some tapes from Chick's personal archive, are included on the two-CD Verve set, a more than adequate souvenir of the group. 'Hymn Of The Seventh Galaxy', 'Captain Señor Mouse' and 'Theme To The Mothership' are all there, as well as '500 Miles High', 'Captain Marvel' and 'Light As A Feather' from the earlier group. The bonus is three tracks from a live radio broadcast from Quiet Village, Long Island, including a long version of 'Spain'.

The material on disc two, which includes two tracks from the 1975 *No Mystery*, documents the decline and end of what was undeniably a highly inventive band. The Columbia 'best of' is a rock-orientated survey.

****(*) The Leprechaun / ** My Spanish Heart / **(*) The Mad Hatter** Polydor/Verve 519798-2 / Polydor 2669034 2CD / Verve 519799-2 *Corea; various personnels similar to albums above.* 75, 10/76, 78.

***** Friends** Polydor 849 071 *Corea; Joe Farrell (ts, ss, f); Eddie Gomez (b); Steve Gadd (d).* 78.

The Leprechaun was so intent on being charming that it ended up deeply charmless. It marked some sort of a return to acoustic jazz, though Corea himself lined up a bank of then state-of-the-art, now rather creaky-sounding, keyboards. He added horns, a few strings, and tied himself up in a drab fantasy realm. It all muffled the characteristic Bartókian melodies which had emerged from time to time in his work, centrally in the *Children's Songs* (two of which also appear on *Friends*). *The Mad Hatter* was in the same dismal vein, with horns and strings clogging up some of the most promising material. The one bright spot is Joe Farrell's part on 'Humpty Dumpty', a typically elegant and feeling tenor break.

Friends was the one with the embarrassing Smurfs cover. Perversely, it's better than the two previous items. The long 'Smaba Song' and the title-track are close to vintage, and Farrell and Gomez give the session a considerable boost. Corea was still publicly thanking L. Ron Hubbard for his 'continual inspiration'.

My Spanish Heart was a rare instance of Corea working with a large band. It gives every impression of having been got up for the tourists, an ersatz Latin concoction full of strained enthusiasm.

**** Corea Hancock** Polydor 835360 *Corea; Herbie Hancock (p).* 2/78.

***** Crystal Silence / **(*) In Concert, Zurich, October 28, 1979** ECM 831331-2 / 821415-2 2CD *Corea; Gary Burton (vib).* 10/79.

Interesting duo performances of Chick's 'La Fiesta' and Herbie's 'Maiden Voyage' on *Corea Hancock*, but by no means a compelling album. *Crystal Silence* is more substantial than it initially sounds and the music holds up well on the subsequent concert performance, which for a time was a worthwhile substitute. 'Señor Mouse' and 'Crystal Silence' reappear from the studio disc and there is a fine Bud Powell tribute that is well worth the admission price.

***** Tap Step** Stretch GRS 00092 *Corea; Allen Vizzutti (t, flhn); Joe Henderson (ts); Joe Farrell (ts, ss); Hubert Laws (f, picc); Bunny Brunel, Stanley Clarke, Jamie Faunt (b); Tommy Brechtlein (d); Don Alias, Airto Moreira, Laudir Oliveira (perc); Nani Villa Brunel, Shelby Flint, Flora Purim, Gayle Moran (v).* 12/79, 1/80.

The Stretch Collector series was planned as a way of releasing previously unheard or unavailable Corea material, partly, one assumes, to offset bootleg issues. The material on *Tap Step* is much of a muchness; a heavy emphasis on electric piano, synth and clavinet, a fondness for rock settings, Latin percussion and, here and there, voices. Only on 'Grandpa Blues' with Brunel on fretless bass and Clarke on his piccolo bass is there anything that really grabs the attention. The few glimpses of Joe Farrell are welcome as always, and Joe Henderson, who in these years was quite close to Corea, contributes a typically unstuffy and intelligent part to 'Flamenco'.

***** Three Quartets** Stretch GRS 00032 *Corea; Michael Brecker (ts); Eddie Gomez (b); Steve Gadd (d).* 1 & 2/81.

The *Three Quartets* were structured jazz compositions with a wide range of classical influences, and they see Corea exploring some of the territory Bill Evans left uncolonized when he died prematurely the year before. 'Quartet No. 2' is the only one broken down into parts – dedications, respectively, to Duke Ellington and John Coltrane – and it is harmonically the most varied. The other two are unmistakable Corea, mixing funky lines with a floating, very classical sound which the Bösendorfer grand richly accentuates.

After the main session ended, the band filled in studio time with a few untried originals and a run-through of Charlie Parker's 'Confirmation'. Though they don't quite fit in with the three main LP items, they contain some of the leader's best playing on the record. Brecker was far from a tyro, but here still sounds engagingly unformed, adventurous and forceful.

*****(*) Live In Montreux** Stretch GRS 00122 *Corea; Joe Henderson (ts); Gary Peacock (b); Roy Haynes (d).* 81.

A supergroup encounter introduced with due sense of occasion by Montreux organizer Claude Nobs, who just about gets off-stage quick enough before the fireworks begin. Though things like 'Folk Song' and 'Psalm' are not in themselves demanding, the standard of musicianship required to last in this company is awesome. On 'Hairy Canary', the group jostles amicably. The main weight falls to the two tracks already mentioned, an extended improvisation on 'Trinkle Tinkle', a version of Chick's 'Quintet No. 2' and Peacock's 'Up, Up, And ...' Even though he's sometimes indistinct, Henderson remains the key to the whole proceedings, an improviser of undimmed resource and patience.

****(*) The Chick Corea Elektric Band** GRP 059 535 2 *Corea; Scott Henderson, Carlos Rios (g); John Patitucci (b); Dave Weckl (d, perc).* 86.

***** Inside Out / **(*) Beneath The Mask** GRP 059 6012 / 059 649 2 *As above, except omit Henderson, Rios; add Eric Marienthal (sax); Frank Gambale (g).* 90.

****(*) Eye Of The Beholder** GRP 059 564 2 *Corea; Eric Marienthal (sax); John Novello (syn); Frank Gambale (g); John Patitucci (b); Dave Weckl (d).* 88.

****(*) Paint The World** GRP 059 741 2 *Corea; Eric Marienthal (sax); Mike Miller (g); Jimmy Earl (b); Gary Novak (d).* 93.

We've never been convinced by the Elektric Band, but given Chick's almost incurable inventiveness there is always something to ponder and enjoy. The first album is disconcertingly crude, but with the introduction of Marienthal the textures are softened and there are several moments even sceptical visitors would be happy to revisit. *Paint The World* was credited to Elektric Band II; the formula is very much the same.

***** Akoustic Band / *** Alive** GRP 059 582 2 / 059 627 2 *Corea; John Patitucci (b); Dave Weckl (d).* 89; 91.

From the very first notes of 'My One And Only Love' and 'Bessie's Blues' on the first of these, Corea is unmistakable. For better or worse, he still has perhaps the most distinctive stylistic signature in contemporary jazz piano. Here, then, the promised Akoustic Band and a mainly standards set. Compared to what Keith Jarrett has done with similar repertoire, the thinness of Corea's conception becomes clearer. Akoustic Band has its moments, mostly on original material, and Alive is an uncomplicated, entertaining set; the pianos both sound first-rate and the production is spot-on.

***(*) **Expressions** GRP 900732 *Corea (p solo)*. 93.
Significant on two counts: the first solo record for some time, and a very welcome return to standards. Corea includes only two of his own compositions (a wonderful reading of 'Armando's Rhumba'), but he scans the history of modern piano jazz with a typically eclectic range of vision. The second original is a 'Blues For Art' and the whole session is dedicated to Tatum. There are tunes by Strayhorn, Monk and Bud Powell, but in each case it's the Tatum strand that is most evident. It's beautifully put together (Corea is listed as both producer and 'recordist') with a full, old-fashioned sound.

***(*) **Time Warp** Stretch GRS 00152 *Corea; Bob Berg (ts, ss); John Patitucci (b); Gary Novak (d)*. 4/95.
A quasi-narrative suite with a sci-fi storyline, bog-standard stuff: purplish glows, names with too few vowels, unbidden transitions from place to place, a little philosophy and dogma ... and yet, one of the best and straightest Corea albums for some time. There is little obvious musical connection between the numbers, nor need there be, but Corea has woven the whole package into a suite with interpolated cadenzas from saxophone – bridging 'The Wish' and 'Terrain', his own intro to 'New Life', by far the most important track on the disc – and Patitucci's fine intro to 'Discovery'.

'New Life' is as boldly optimistic and as quietly chastened as anything since *The Song Of Singing*. This one has the feel of a trio performance with Berg superadded, mostly effectively, though it jars in places. The mystery – other than what exactly is going on in the story of Arndok – is why Corea should have felt drawn to a drummer as leaden as Novak. But for him, and a few raw edges elsewhere, this would be up with Corea's very best.

***(*) **Remembering Bud Powell** Stretch SCD 9012 *Corea; Wallace Roney (t); Kenny Garrett (as); Joshua Redman (ts); Christian McBride (b); Roy Haynes (d)*. 96.
It may seem surprising that Corea should have put together such a substantial line-up for a tribute to Powell, when a basic piano trio might have been a more authentic option. In the event, *Remembering* is a small triumph, an understated and affectionate album that gives a clear impression of its subject – as understood by a follower – but without succumbing to sycophancy. Apart from a specially written tribute, all the tracks are credited to Powell. There is a superb quintet version of the brooding, problematic 'Glass Enclosure', a brisk, almost antagonistic version of 'Oblivion', and more thoughtful renditions of 'Tempus Fugit' and 'I'll Keep Loving You'. Corea's touch is exquisite and one has the sense that he has steeped himself in the literature before tackling the session.

***(*) **Native Sense: The New Duets** Stretch SCD 9014 *Corea; Gary Burton (vib)*. 97.
An old but seemingly inexhaustible partnership, this latter-day set is more robustly recorded than previous encounters, with a plain, unadorned sound that does neither man any harm. It's quite a long record and, aside from a couple of brief 'Bagatelles' and a short, delightful 'Armando's Rhumba', the tracks are played out at length, with plenty of time and space to exchange ideas. The two outstanding performances are the harmonically mischievous 'No Mystery' and the more free-floating 'Rhumbata', a joyous dance theme.

**** **Origin: Live At The Blue Note** Stretch 9018 *Corea; Steve Davis (tb); Steve Wilson (ss, as, f, cl); Bob Sheppard (ss, ts, bcl, f); Avishai Cohen (b); Adam Cruz (d)*. 1/98.
***(*) **A Week At The Blue Note** Stretch 9020 6CD *As above*. 1/98.
Anything Miles and Keith Jarrett can do ... To deal with business matters first, the material on these CDs was all recorded during a residency at the Blue Note club in New York. The single album is not a sampler or taster; none of the tracks are reduplicated on the complete set. Taped over three nights at the very start of the year, the sets have pretty much the same configuration. The joy is in hearing how Chick and the horns approach them differently set to set.

The single disc showcased what was obviously an important new band for Corea, one that offered him a chance to experiment with complex voicings but also still swing like crazy. The closing version of the Van Heusen classic 'It Could Happen To You' is magnificent and far ahead of the single version on the boxed set, and there are stunning versions of originals like 'Dreamless', 'Molecules' and 'Soul Mates'. We can't but conclude that the very best material was selected for the original release and that the rest was expected to gain in force by sheer bulk and repetition. To be clear, there are three versions of 'Bewitched, Bothered And Bewildered', two of 'Molecules' and 'Sifu', three of the blues 'Matrix', and five of the brief 'Say It Again', which comes in two parts. *A Week* also includes three Monk tunes and Charlie Parker's 'Bird Feathers'. Some of the themes are quite ragged and 'Molecules' in particular doesn't quite come off, though it does point to a growing Ellington influence on Chick's thinking. We say plump for the single album, and if you're lucky enough to find the Japanese release, you should find an extra version of 'Sifu', run down at home with just the trio.

***(*) **Change** Stretch 9023 *As above, except omit Cruz; add Jeff Ballard (d)*. 98.
Having debuted Origin on the Blue Note sets, Corea took the slightly altered line-up into the studio for a relaxed, swinging set that seems to restore the Latin emphasis. 'Little Flamenco' is a joyous thing, with fine flute-work from Wilson and authentic handclaps from the drummer. 'Early Afternoon Blues' might almost be Horace Silver, and there are a couple of moments when Chick seems to namecheck Dr Funk. 'Armando's Tango' is now almost a repertory piece, but it has rarely sounded as fresh and alert, and 'Awakening', which closes the set, is as near as you'll get to a career summation in six and a quarter elegant minutes. The only surprise of the set, apart from Cohen's lovely original 'Lylah', is Chick's recorded debut on marimba on 'Wigwam'. He plays with mallets like he plays with his fingers, but the extra percussive edge is delightful and sets the tone for a fresh, inventive record.

*** **Solo Piano – Originals** / *** **Solo Piano – Standards** Stretch 9028 / 9029 *Corea (p solo)*. 11/99.
By this stage of a distinguished career, there is an air of monumentality about almost everything Corea issues. This, following the release of his classical *Concerto*, is no exception: two discs containing exactly (or very nearly) what the titles suggest. The opening set is a mostly brisk career survey, taking in such hits as 'Armando's Rhumba', 'Brasilia' and the ubiquitous 'Spain', but also including a long improvisation on 'Children's Song #12'

and arrangements of two Scriabin preludes. Chick also invites audience members to throw him titles and then delivers four brief, clever improvisations – 'The Chase', 'The Falcon', 'Swedish Landscape' and 'April Snow' – which serve as a reminder of what a quick-witted instant composer he can be.

The Scriabin pieces apart, it's a fairly predictable roster. The *Standards* volume quickly turns into a tribute to Thelonious Monk, represented by four tracks; two more are by Bud Powell, so bop repertory features more strongly than one might have expected. Chick is recognizable in every phrase, but there is something slightly distanced about the playing; in retrospect, his attack on *Originals* isn't quite as committed as it might be, leaving one with the impression that these two discs were cut rather with the market in mind than as documentations of vivid performance.

*****(*) Past, Present & Futures** Stretch 9035 *Corea; Avishai Cohen (b); Jeff Ballard (d).* 4/01.

This is much more like the real thing, a genuinely creative and thoughtful Corea album that unites the best of his old experimentalism with the structural grandeur of recent years. Apart from 'Jitterburg Waltz', all the material is original and yet it nods insistently in the direction of Chick's peers. 'Fingerprints', for instance, is both nominally and harmonically a gesture towards Wayne Shorter's classic, and the astonishing climax of 'Life Line' is a summation of much of the harmonic language of recent jazz. 'Dignity', 'Anna's Tango' and 'The Chelsea Shuffle' are all outstanding concepts and the trio plays instinctively and with great control on each of them, allowing the emotion to come through without sacrificing the pace or the structure of the theme. Cohen is in astonishing form, creating unexpected multi-metres which will have ordinary fans and bass-players alike scrolling back to check out his technique. Ballard is more passive and supportive, but he is the ideal man for this trio, and a far cry from some of the bashers Chick has employed in the recent past. A great return to form.

****** Rendezvous In New York** Stretch 038 023 2 2CD *Corea; Terence Blanchard (t); Steve Davis (tb); Steve Wilson (ss, as); Michael Brecker, Tim Garland, Joshua Redman (ts); Gonzalo Rubalcaba (p); Avishai Cohen, Eddie Gomez, Christian McBride, John Patitucci, Miroslav Vitous (b); Jeff Ballard, Steve Gadd, Roy Haynes, Dave Weckl (d); Bobby McFerrin (v).* 9/01.

Chick celebrated 60 years young with a special event at the Blue Note in New York that reunited him with some of the musicians who have played a role in his extraordinary career. There are nine different bands and pairings represented here, and thus nine different aspects of his playing personality. It all begins joyously enough with three duets with Bobby McFerrin, who kicks straight into 'Armando's Blues', followed by a fine version of 'Blue Monk' and an astonishing medley of 'Concierto De Aranjuez' and Chick's own 'Spain'. Even if it was rehearsed, it sounds totally spontaneous and utterly wonderful.

What follows is more sombre – 'Matrix' from the *Now He Sings, Now He Sobs* trio of Miroslav Vitous and Roy Haynes, ten minutes of restlessly exploratory piano trio. The *Remembering Bud Powell* band does its stuff on 'Glass Enclosure' and 'Tempus Fugit' before Chick and Gary Burton renew their acquaintance on 'Crystal Silence'. The Akoustic Band and Origin are both strongly featured on disc two, as is the New Trio with Avishai Cohen and Jeff Ballard and the *Three Quartets* band with Mike Brecker, Eddie Gomez and Steve Gadd. The real highpoint of the second disc, though, is a wonderful second read of 'Concierto De Aranjuez' with fellow pianist Gonzalo Rubalcaba; breathtaking.

***** To The Stars** Stretch 9043 *Corea; Steve Wilson (ss, as); Eric Marienthal (ts); Frank Gambale (g); John Patitucci (b); Dave Weckl (d); Pernell Saturnino (perc); Gayle Moran Corea (v).* 8/04.

Some lively guest contributions notwithstanding, this is a pretty routine outing for the Elektric Band, woven round a loose Scientological fantasy which doesn't lend much coherence to these mostly quite lightweight compositions. Though the playing is of a high order, particularly from Patitucci, the overall conception is set in stone.

***** The Enchantment** Concord 30253 / Universal 1004 *Corea; Béla Fleck (bjo).* 5/07.

If this seems an unlikely pairing, Corea and Fleck have built up quite a rapport over the last few years. The opening 'Senorita' has them weaving lines together so closely that one quickly loses any sense of what instruments are being played. There is a delightful cover of one of the 'Children's Songs' later, and a number of tunes by Fleck, including the delightful 'Waltse For Abby'. Corea's signature devices, little embellishments at the beginning of a phrase, certain suspended harmonies, actually work particularly well in this context and on a longish version of 'Brazil' (the only repertory piece) the duo really catches fire.

Also, in brief:

***** Works / *** :rarum: Selected Recordings** ECM 825426-2 / 066 578 2. 71–83; 72–81.

Works is a well-selected sample of the pianist's decade-plus with ECM. It's now been superseded by the first volume of a promised two in the *:rarum* series from ECM, which are selected by the artists themselves, in Chick's case from a few favourite associations.

****(*) Touchstone** Stretch 00042. 82.

A haphazard sample of styles, propped up with nutty mythology.

***** Trio Music / **(*) Trio Music, Live In Europe** ECM 827702-2 2CD / 827769-2. 11/81; 9/84.

Miroslav Vitous (*b*) and Roy Haynes (*d*) are both superbly gifted trio players, but they take no discernible chances, and the results are leaden.

***** Lyric Suite For Sextet** ECM 815274-2. 9/82.

Recalls Ravel more readily than Alban Berg. Delicate, attractive music, sensibly limited in scope, firmly and beautifully executed.

**** Voyage / ** Septet** ECM 823468-2/827258-2. 7/84; 7 & 10/84.

Voyage is a flimsy confection, a duet with flautist Steve Kujala. They're augmented by strings and french horn for *Septet*. Po-faced and slight.

****** The Ultimate Adventure** Stretch 9045. 2/06.

Ultimate adventure? More of a dull sight-seeing trip, with L. Ron Hubbard as guide.

Rich Corpolongo

ALTO AND SOPRANO SAXOPHONES, CLARINET

Homebody Chicagoan, rarely heard outside the city.

***** Just Found Joy** Delmark DE 489 *Corpolongo; Larry Luchowski (p); Jeff Czech (vn); Erich Hochberg (b); Mike Raynor (d); Paul Wertico (perc).* 7/95.

***(*) **Smiles** Delmark DE 502 *As above, except omit Czech, Wertico. 7/97.*
Rick played bebop with Herbie Hancock in college and studied with Joe Daley and there's certainly something of his teacher's exuberant style in his music; also a little of Eric Dolphy, whose 'Straight Up And Down' is recalled in the staggers of the title-piece. Corpolongo is a mercurial player, almost overreaching himself in the speed circles of 'Time Impulse', but he likes the clarinet a lot and gets out some interesting solos on that. Basically a quartet, with Czech and Wertico only on the final two tracks, it's a rough, likeable testament to a local hero.

Flip over from the beaming group photo and *Smiles* comes in with some alarming track-titles: 'Experiment', 'Tone Row', 'Expressivo'. It's a lot more approachable than that might suggest, and even if there is a bit of 'advanced' writing, it's certainly not of an off-putting sort. In fact, a really cracking modern jazz record, packed with blues feeling and some great playing from the leader.

Larry Coryell (born 1943)

GUITAR

Raised in Galveston, Texas, he played in Mike Mandel's group before joining Chico Hamilton and Gary Burton, where his Hendrix-influenced rock-tinged sound came to wide notice. In the '70s, he formed the jazz-rock group Eleventh House. More recently, he has moved between pure-bop, fusion and Latin styles, limpidly delivered but with real power.

*** **Coryell** Universe 21 *Coryell; Jim Pepper (ts, f); Mike Mandel (p, ky); Melvin Bronson, Ron Carter, Chuck Rainey (b); Bernard Purdie (d). 69.*
Coryell played with Sonny Sharrock on Herbie Mann's *Memphis Underground* and understood that the excitements of rock could be married with the subtleties and intellectual sophistication of jazz. *Coryell* is an early foray, but all the lineaments are present. Tracks like 'Sex' and 'Morning Sickness' are less provocative than their titles suggest and the guitarist's musicianship is exemplary, but it's 'The Jam With Albert' that reveals the scope of the talent: still raw, but bursting with energy.

*** **Lady Coryell** Vanguard VCD 6509 *Coryell; Jimmy Garrison, Miroslav Vitous (b); Elvin Jones, Bob Moses (d). 69.*

***(*) **Spaces** Vanguard 79345 *Coryell; Michael Lawrence (t); Chick Corea (p, ky); John McLaughlin (g); Miroslav Vitous (b); Billy Cobham (d). 7/70.*

*** **Live At The Village Gate** Universe 22 *Coryell; Melvin Bronson (b); Harry Wilkinson (d); Julie Coryell (v). 1/71.*

*** **At Montreux** Vanguard 79410 *Coryell; Michael Lawrence (t); Mike Mandel (ky); Danny Trifan (b); Alphonse Mouzon (d, perc). 7/74.*
As a hero of the fusion movement, Coryell sometimes sailed too close to actual rock and roll. *Live At The Village Gate* was recorded very soon after Hendrix's death and it shows. Larry was an unapologetic disciple and this is an exciting record, marred by a waffly version of the Jack Bruce song 'Can You Follow?', and a drab vocal from Julie on 'Beyond These Chilling Winds'.

Though some Coryell records of the period are crudely disappointing, the celebrated *Spaces* still delivers handsomely, a floaty, meditative disc with a solid core of invention and some formidable interaction between the two guitarists. Working with Coryell brings out the best in McLaughlin. The stereo separation is drastic by later standards, but it contributes to the nostalgic appeal. The inclusion of Scott LaFaro's 'Gloria's Step' and René Thomas's 'René's Theme' helped cement 'proper' jazz credentials.

Lady Coryell is again closer to rock. The title-track, dedicated to Julie, is a fusion classic and has rather eclipsed the rest of a fine and thoughtful album. 'You Don't Know What Love Is' is a token standard.

**** **The Restful Mind** Universe 33 *Coryell; Ralph Towner (g); Glen Moore (b); Collin Walcott (perc). 74.*
This triumphantly avoids the usual pitfalls of jazz-meets-classical crossover projects. Ravel's 'Pavane For A Dead Princess' (a misleading translation, by the way) represents Coryell at his thoughtful best. The real pay-off comes in two pieces after Robert de Visée, both of them originally written for the theorbo. These are magnificently crafted and paced, especially the opening 'Menuet'. The Coryell originals are all equally well adapted to the setting, which saw the guitarist in the company of three quarters of fellow Vanguard act Oregon. Towner is an excellent partner, and a very different kind of guitarist from John McLaughlin. Oregon were determinedly acoustic, but Larry employs synth effects and some measure of amplification as well as his beautifully toned Lo Prinzi guitar. 'Ann Arbor', 'Song For Jim Webb' and the title-piece all manage to avoid New Age drabness.

*** **Twin House** ACT 9202 *Coryell; Philip Catherine (g); Joachim Kühn (p). 76, 77.*
Indifferently recorded in London and Hamburg, these are mainly guitar duets, with just one opening for Kühn. Coryell leads off a great version of 'The Train And The River', and there's a companionable 'Nuages'; the rest is original material. The two guitars could do with narrowing in the mix, but otherwise the blend is good.

*** **A Quiet Day In Spring** Steeplechase SCCD 31187 *Coryell; Michal Urbaniak (vn); Jesper Lundgaard (b). 11/83.*
The Polish-born violinist has had a fairly up-and-down career and can sound sentimental in more intimate settings. However, Coryell gets him going on tunes like his own 'Polish Reggae' and two lovely waltzes, on which he combines delicate open-string passages with rich, triple-stopped chords that conjure up the Polish Romantic composers. Coryell takes a back seat where necessary, as on the violinist's feature, 'Stuff's Stuff', but is at his expressive best on 'Rue Gregoire Du Tour', picking out soft, sustained variations on the melody.

*** **Dragon Gate** Shanachie 97005 *Coryell; Stefan Grossman (g). 89.*
Coryell credits Ellis Marsalis with the revelation that allowed him to play Coltrane's 'Giant Steps' as a solo guitar piece: recast it in waltz time, slow it down, and the changes make sense. Coryell also pays tribute to other influences; his version of Wes Montgomery's 'West Coast Blues' has to be heard in that light. Coryell plays alone, overdubbed and in duet with Grossman. Beautifully textured, well paced, but perhaps a little too technical for the casual listener.

*** **Shining Hour** Savoy 17281 *Coryell; Kenny Barron (p); Buster Williams (b); Marvin Smitty Smith (d). 10/89.*
Originally on Muse, then 32, this one leads a charmed life. As the line-up suggests, Coryell was rebranding himself as a mainstream player and for the most part he convinces. The tunes are nearly all standards, with 'Nefertiti' and 'The Sorcerer' the most ambitious picks. There's a Brian Torff composition as well, and

just one piece by Coryell, who plays with deftness and some fire in front of a cracking section.

***(*) **Twelve Frets To One Octave** Shanachie 97015 *Coryell (g solo)*. 91.

From raw, rootsy blues to the sober, classical shapes of 'Bartók Eleven' to the lovely lilt of 'Transparence': Coryell has it all taped. His single-note runs are fleet and dexterous, his chording has harmonic mass, and his rhythms and counter-rhythms frequently create the impression that more than one musician must be involved.

***(*) **Monk, Trane, Miles & Me** High Note HCD 7028 *Coryell; Willie Williams (ts); John Hicks (p); Santi Debriano (b); Yoron Israel (d)*. 5/98.

Coryell has retained a devotion to bop, and this tough, funky album is a testament to his ongoing engagement with modern jazz and its great masters. Larry kicks off with two brisk standards, 'Star Eyes' and 'Alone Together', and starts to engage with his ancestors in an interpretation of Monk's 'Trinkle Tinkle'. Coltrane is represented by 'Naima', obvious fare for the guitarist, but also the more aggressive 'Up Against The Wall'. Miles is limited to a rather dull version of 'All Blues', while 'me' is represented in two originals, a generic blues and a nice idea in three-quarter time. The most effective composition and performance of the set is down to bassist Santi Debriano; 'Patience' is a moody waltz and Larry admits that he had to go back to the Van Gelder studio to re-record his part and master the slashing chords the bassist had written for him.

*** **Cause & Effect** Tone Center 40022 *Coryell; Tom Coster (org, ky); Victor Wooten (b); Steve Smith (d)*. 8/98.

Coster and Smith are veterans of Carlos Santana's jazz-oriented band. The session consisted largely of open-ended jams, created with a freshness that couldn't have been guaranteed had Coryell insisted on recording old tunes from the Eleventh House days. Coryell's 'Bubba' is greasy funk and the finale, 'Wes And Jimi', a heartfelt tribute to two profound influences. The obvious source for all this is Tony Williams's Lifetime. Pure nostalgia for those who remember the first incarnation; a treat even for those who don't.

*** **The Coryells** Chesky 192 *Coryell; Julian Coryell (g); Murali Coryell (g, v); Brian Torff (b); Alphonse Mouzon (perc)*. 8/99.

Larry and Julie were long-time collaborators, but this disc features a new generation of Coryells, the first time that fellow guitarists Julian and Murali have joined dad on record; 'Low-Lee-Tah' was written before they were born. The best interaction between the three comes on Larry's classic 'Transparence' and on Julian's 'Sink Or Swim'. Murali additionally sings on a couple of cuts and Julian has a couple of numbers to himself, accompanied only by Torff, whose touch is impeccable. Mouzon sticks to hand drums throughout, occasionally recalling his role in Eleventh House, but consistently fresh and inventive.

***(*) **Inner Urge** High Note 7064 *Coryell; Don Sickler (t); John Hicks (p); Santi Debriano (b); Yoron Israel (d)*. 2/00.

Coryell continues to reposition himself as a jazz guitarist with this powerful set of repertory tunes. Unusually, he only programmes two originals, 'Allegra's Ballerina Song' and 'Turkish Coffee', preferring to work imaginative variations on a range of relatively unfamiliar material. 'Dolphin Dance' and 'In A Sentimental Mood' are familiar enough, but who else has had the vision to programme Harold Land's 'Compulsion' and 'Terrain' and who else is exploring Ray Bryant's 'Tonk'? The real pay-off, though, is a cracking interpretation of Joe Henderson's 'Inner Urge'.

Hicks loves this format. Debriano is a firm presence, working in and around Coryell's lower tones with instinctive ease. Sickler also produces and Rudy Van Gelder gives *Inner Urge* its clear, flattering sound.

*** **Count's Jam Band Reunion** Tone Center 4015 *Coryell; Steve Marcus (ss); Kai Eckhardt (b); Steve Smith (d)*. 12/00.

The title refers to a fusion outfit Coryell and Steve 'The Count' Marcus ran in the '60s known as Count's Rock Band. The reconvened group, with new rhythm section, tackles the old favourite 'Scotland' as a way of getting things going again but then dips into a sequence of fairly loose ideas, like 'Reunion' and 'Jammin' With The Count', which were obviously run up for the gig, though they also tackle a curious version of 'Rhapsody In Blue' and a couple of more thoughtful pieces. There's a nice duo as well.

*** **Cedars Of Avalon** High Note 7093 *Coryell; Cedar Walton (p); Buster Williams (b); Billy Drummond (d)*. 12/01.

There probably isn't a better jazz rhythm section around: 'Bemsha Swing', 'What's New' and even 'Limehouse Blues', understood from the foundations up and then enhanced. Walton and Williams both play like composers; even their seemingly off-the-cuff drop-ins are fresh melodic ideas. Which isn't to deny Coryell his due of praise. The company would be flattering to anyone, but the guitarist is in superb form. The fusion player of past years is still evident from time to time, as when he flips the switch for his solo on the Monk tune, but Coryell has moved on.

*** **The Power Trio: Live In Chicago** High Note 7109 *Coryell; Larry Gray (b); Paul Wertico (d)*. 02.

A *subtle* power trio, if such a thing exists. The opening 'Autumn Leaves' is breathtakingly bold, starting in fast bop mode and quickly going outside. 'Star Eyes' is handled somewhat the same way. Coryell only includes one original but programmes some challenging fare, from George Harrison's 'Something', which the audience may or may not have recognized, to 'Bags' Groove', which ends the set on a high. The sound isn't great and Gray and Wertico are not of the leader's quality, but the ideas are strong and their relative simplicity of accompaniment is a strength.

***(*) **Electric** / ***(*) **Traffic** Chesky 308 / 322 *Coryell; Victor Bailey (b); Lenny White (d)*. 04; 4/06.

And then, as if to show that he's not merely content to play the role of neo-conservative jazzer, Coryell programmes Led Zeppelin's 'Black Dog', James Brown's 'Sex Machine' and an old Cream favourite, 'Born Under A Bad Sign' on the first of these and subjects them all to the same no-choke, full-on treatment. Very effective it is, too; not least because Bailey and White are such veterans of this approach. Lenny's work has its strong admirers, but compared to, say, Billy Cobham, he has remained under the radar as far as jazz listeners are concerned for much of the last 20 years. *Electric* confirms his quality. It also proves that Larry hasn't put away his old pedals and hasn't had his guitars doctored so the dials don't go up past six. There are also excellent versions of Miles's 'So What' and Wayne Shorter's 'Footprints'. The inclusion of Hendrix's 'Manic Depression' on the second volume might prompt worries that Coryell is merely retreading old material; in fact, it's a fresh and vivid account, and following his own 'Judith Loves Jazz' a sign that he's still playing at the peak of his powers.

Also, in brief:

** **Barefoot Boy** / ** **The Real Great Escape** One Way 71001 / Vanguard VSD 79329. 71, 73.
Barefoot Boy set the pattern for some time thereafter. Steve Marcus (*ss, ts*) is back, but the key element is Roy Haynes (*d*), who *blazes* through the set. *Escape* is the major disappointment of the early batch, a noisy, macho mess.

*** **The Essential Larry Coryell** / ***(*) **Improvisations: The Best Of The Vanguard Years** / ** **Basics** Vanguard VCD 79575/6 2CD / 79614/5 2CD / Universe 20. 68–75, 68–75, 68–69.
These pretty much cover the waterfront in terms of the Vanguard years. *Improvisations* is longer and more detailed, superseding *The Essential*. Only Coryell collectors will be interested in these skimpy studio off-cuts on *Basics*.

*** **Birdfingers** Universe 55. 69–90.
The cover has the younger Coryell in rock-star mode, though still toting a jazzman's guitar. There you have the delightful paradox of the career that's sketched out on this odd compilation.

(*) **Planet End Vanguard VCD 79367. 75.
The last album for Vanguard is little more than a series of sloppy, contract-fulfilling jams. Larry Young's 'Tyrone' stands out.

(*) **Back Together Again Wounded Bird 8220. 7–8/77.
Disappointing reunion with Alphonse Mouzon (*d*) after the demise of Eleventh House. Philip Catherine (*g*) and John Lee (*b*) also figure prominently but to little effect.

*** **Joy Spring: The Swinging Side Of Larry Coryell** Savoy 17568. 1/85–10/89.
Culled from Coryell's deleted Muses, this brings together some of the best material, though it overlaps with the reissued *Shining Hour*.

*** **Live From Bahia** Membran 205710. 92.
A regularly repackaged Latin set, originally on CTI; also features Billy Cobham (*d*) and Dori Caymmi (*v*).

*** **Sketches Of Coryell** Shanachie 5024. 96.
This mixed and patchy album includes Stevie Wonder's 'I Am Singing' and 'Concierto De Aranjuez'. Too much self-conscious 'eclecticism'.

*** **Spaces Revisited** Shanachie 5033. 2/97.
Biréli Lagrène (*g*) stood in for McLaughlin, Richard Bona (*b*) for Vitous, but Billy Cobham (*d*) is still there, now subtler and more inflected. 'Variations On Pork Pie Hat' illustrates the passage of time well.

*** **Private Concert** / ***(*) **New High** Acoustic Music 1159 / High Note 7052. 4 & 10/99.
Both solo recitals: the first is probably too intimate to communicate strongly, but *New High* is crackling jazz guitar.

***(*) **Tricycles** Favored Nations 7020. 04.
Working with a former Pat Metheny rhythm section, Coryell turns in a strong jazz set that revisits older material: 'Dragon Gate' and 'Spaces Revisited' are both terrific.

*** **Laid Back & Blues: Live At The Sky Church In Seattle** Rhombus 7066. 05.
Nice, intimate quartet date with a good 'Dragon Gate'. Tracey Piergross pops up for a so-so vocal.

The Cosmosamatics

GROUP

Fiery modern jazz group co-founded by long-term associates Sonny Simmons and Michael Marcus.

*** **The Cosmosamatics** Boxholder BXH 022. *Sonny Simmons (as, eng hn); Michael Marcus (ss, straight ts, bcl, f); James Carter (bsx); Karen Borca (bsn); William Parker (b); Jay Rosen (d); Samir Chatterjee (tabla).* 2/01.

***(*) **The Cosmosamatics II** Boxholder BXH 030 *Sonny Simmons (as, eng hn); Michael Marcus (ss, straight ts, bcl, f); Curtis Lundy (b); Jay Rosen (d).* 8/01.

***(*) **Live At Banlieues Bleues** Bleu Regard 1963 *Sonny Simmons (as); Michael Marcus (bs, saxello); Tarus Mateen (b); Andrew Cyrille (d).* 3/03.

*** **Magnitudes** Soul Note 121443 *Sonny Simmons (as); Michael Marcus (bs saxello, bcl); Tarus Mateen (b); Jay Rosen (d).* 3/03.

**** **Three** Boxholder BXH 041 *Sonny Simmons (as, eng hn); Michael Marcus (bs, saxello); Jay Rosen (d).* 1/02, 7/03.

*** **Reeds & Birds** Not Two NW 757 *Sonny Simmons (as, eng hn, v); Michael Marcus (ts, saxello, bcl); Clifford Barbaro, Jay Rosen (d).* 4 & 9/04.

***(*) **Zetrons** Not Two NW 764 *Sonny Simmons (as, eng hn); Michael Marcus (ts, bcl); Masa Kamaguchi (b); Jay Rosen (d).* 11/04.

Simmons, Marcus and drummer Charles Moffett made two records, *Transcendence* and *Judgement Day*, for CIMP in the spring of 1996 (bassist Steve Neil also played on the latter) and decided to formalize the association by forming Cosmosamatics. They returned to the trio format in 2004 with the third of the eponymous Boxholder sets, and it must be said that this brand of fiery blues-improv probably works best with a limited personnel, not least because it throws into focus the two front-men's array of horns. Marcus is a well-regarded multi-instrumentalist, who has also dabbled with manzello and stritch, and adds baritone on the live date and *Three*, but it's Simmons who generally takes the initiative.

The first album kicks off strongly with 'Quasar' (which gets a long reading on the French recording), and Parker immediately opens up his familiar vein of aural astonishment. Simmons plays with the same intensity as on his early ESP recording, but now with a bleakly funky edge. 'Mingus Mangus' brings in Carter's booming bass sax (he also appears on 'New Line Groove'), but Borca's contribution to the date is less effective, Simmons's own commitment to double-reed instruments notwithstanding, though she and Chatterjee add some nice textures to 'Beyond The Inner East'.

The sequel is dominated by the spirit of Eric Dolphy, who's arguably Simmons's biggest single influence. One track is a tribute, but again the lead-off number, 'Fusionanatomy', which sounds like a Dolphy version of a Charlie Parker blues contrefact, is the strongest statement. Lundy's a very different proposition to William Parker, but he has a singing tone that blends nicely with the sourness of the horns, especially on 'Cosmic Curtis'.

Rosen was a very logical successor to Charles Moffett but the inclusion of Cyrille on the live date obviously adds a special dimension and the drummer's own closing 'Aubade' is a highlight, albeit the shortest cut of the session. The Soul Note date is a slight disappointment, but fans of this sound will still lap it up.

The later trio is a cracker, with Rosen doing a lot to fill in the ground round Simmons's glorious alto and cor anglais, Marcus's baritone and saxello. It's a big sound, more spacious in the absence of a bass-player and other horns, but with a lot of depth and the same basic commitment to the blues. Simmons's 'Tonal Magnitudes', 'Bring On The Funk' and 'Avant-Garde Destruct' give some indication of how many bases this group is trying to touch. Marcus is perhaps more single-minded as a writer, but his 'Futura', 'Cool Burn', '12 Seasons Of Love' and 'Requiem For Anne Frank' are all delightfully varied ideas. They even do a version of 'Round Midnight', dominated by Simmons and unrelievedly stark in conception.

Released on a small Polish label, *Reeds & Birds* brings together a 25-minute live take of 'Avant-Garde Destruct', which is also available in alternate takes on *Magnitudes*, with a studio set recorded in New York City and with Barbaro depping on drums. Even with changes in personnel, this is now so clearly a working group that the basic sound is always very consistent. Barbaro does change the rules slightly, though, and often unexpectedly drifts off the more obviously avant-ish Rosen's rugged grooves. An interesting variation.

Zetrons again catches the group live in Europe, first at the Bimhuis in Amsterdam with Kamaguchi on bass and a set consisting of 'Mingus Mangus' and a lovely short version of Dolphy's blues line 'Serene'. From the same Eastern European tour, '12 Seasons Of Love' comes, appropriately, from a night in Vienna, while a set in Krakow yields some fascinating new stuff from Marcus, including 'Dance Of The Zetrons' and the lovely 'Harmonious Beautious' (*sic*). A substantial discography now from a group that may have started on an ad hoc basis.

Eddie Costa (1930–62)

VIBES, PIANO

Seemed bound for stardom at the turn of the '60s, but it was all halted by a fatal car accident.

***(*) **Trio Complete Recordings** Lone Hill Jazz LHJ 10201 *Costa; Vinnie Burke, Wendell Marshall (b); Nick Stabulas, Paul Motian (d). 2/56–2/59.*
***(*) **Eddie Costa & Sal Salvador Quartet Complete Studio Recordings** Lone Hill LHR 10171 2CD *Costa; Eddie Bert (tb); Frank Socolow (as, ts); Sal Salvador (g); Kenny O'Brien, Jimmy Gannon, George Roumanis, Frank Dallas, Bill Crow, Bill Takas (b); Joe Morello, Ronnie Free, Jimmy Campbell (d). 7/54–6/57.*
*** **The Eddie Costa Quintet** VSOP 7 *Costa; Art Farmer (t); Phil Woods (as); Teddy Kotick (b); Paul Motian (d). 7/57.*
*** **Guys And Dolls Like Vibes** Verve 549366 *Costa; Bill Evans (p); Wendell Marshall (b); Paul Motian (d). 1/58.*

The legacy is very small. The pair of trio dates on Lone Hill were originally made for Josie and Dot; labels, not ladies. The earlier consists mostly of straightforward standards treatments, but there are some more-interesting things: 'Pile Driver' is a Costa original. The second date has a lengthy version of Gigi Gryce's 'The House of Blue Lights', which was the original title of the album, and this is an adventurous and surprising session, Costa's strange, percussive style, utilizing locked-hands ideas and unexpected intervals, given full rein. He plays vibes on just a single track of the earlier set. Sound on the first date is pretty dusty, but the second (an early appearance for Motian) is better.

The quartet sessions were mostly released under Salvador's name and Sal takes the more prominent role. Costa gets an opportunity to show off his prowess on vibes as well as piano and there are charts by Manny Albam and Bill Holman; Salvador and Costa also took part in a Frank Socolow session, included here. The guitarist is clean-lined and precise, a foil for Costa's less-predictable manoeuvres, and the music has a swinging, sometimes headlong quality.

The quintet disc (originally for Mode) is excellent, with a couple of Woods tunes, one by Farmer and a nice reading of Brubeck's 'In Your Own Sweet Way'. The Verve is a typical Broadway-goes-jazz concept, and the stellar line-up (they were pretty unknown at the time of the original Coral LP release) will raise a browser's eyebrows. Evans is still in his tough, boppish salad days, and when paired with Costa's equally brisk and searching solos the six *Guys and Dolls* themes come in for productive scrutiny. Hopefully some copies are still around.

Johnny Costa (1922–96)

PIANO

A brilliant natural talent who devoted much of his career to television work.

*** **Classic Costa** / **** **Flying Fingers** Chiaroscuro 205 / 217 *Costa (p solo). 4/90–2/91; 4/90–3/92.*
*** **A Portrait Of George Gershwin** / *** **Dream: Plays Johnny Mercer** Chiaroscuro 335 / 341 *Costa (p solo). 10/93; 3/95.*

An engaging rather than innovative player, Costa turns out attractive standards performances by the yard. He dropped out of regular jazz playing for a slot on a kids' TV programme *Mr Rogers' Neighborhood*. No one can say the loss to jazz piano was grievous, but these later sets, mostly recorded in the years before Costa's death from leukaemia, are always bright and attractive, the medleys on the Gershwin disc are dazzlingly accomplished and the two originals tucked away at the end of *Flying Fingers* suggest there was a clever composer there as well. A *Jazzspeak* interview on the Gershwin disc offers some illuminating ideas on Costa's craft.

Louis Cottrell (1911–78)

CLARINET

A student of Lorenzo Tio and Barney Bigard, he started out with the Young Tuxedo Band while still in his teens, playing the old-fashioned French Albert system clarinet.

*** **The Louis Cottrell Trio** Original Jazz Classics OJCCD 1836 *Cottrell; Emanuel Sayles (g); McNeal Breaux, Alcide 'Slow Drag' Pavageau (b). 1/61.*

One of the least-known albums in Riverside's *New Orleans: The Living Legends* series featured this charming trio music. Cottrell's style has none of George Lewis's harshness: he preferred the soft tone and modest vibrato that typified the elegant Tio style. Louis never had a better showcase than this one, with the spirited strum of Sayles and the no-frills line of Breaux (Pavageau appears on one track only). There are flaws in the phrasing, but on things like 'Rose Room' the purling variations have surprising intensity.

Dunstan Coulber

CLARINET, TENOR SAXOPHONE

Perrier Award winner in 2000 but slow progress since.

*** **Standards For A New Century** Nagel Heyer NH CD 081 *Coulber; John Pearce (p); Nik Preston (b); Steve Brown (d). 9/01.*

*** **I'll Be Around** Nagel Heyer NH CD 093 *As above, except omit Brown; add Clark Tracey (d).* 11/03.
Critics go through contortions at the sound of a young man playing in the idiom of a past era or decade. They did the same when Scott Hamilton came along. Coulber isn't quite of that calibre (though on tenor he somewhat resembles Scott) and the debut release promises more than it delivers. What you get is crisp, deliberately old-fashioned jazz clarinet and swing tenor ranging across a predictable roster of standards. No Radiohead, no Nick Drake, no Joni Mitchell, which'll gladden the hearts of purists, but has Dunstan not warmed to anything since the era of Harry Barris, Porter, Duke and Rodgers & Hart?

Album two continues with the same brief, and a similar result. It would take a churl not to enjoy it and there are definite gains, more invention, more maturity, perhaps.

Curtis Counce (1926–63)

DOUBLE BASS

A short-lived but influential figure who moved out of Kansas after experience with one of the last territory bands to join the best of the West Coast boppers in LA. Superficially reminiscent of Red Mitchell and Monty Budwig, but with a big, swinging delivery that suited solo exposure.

*** **You Get More Bounce** / ***(*) **Landslide** / *** **Carl's Blues** Original Jazz Classics OJCCD 159 / 606 / 423 *Counce; Jack Sheldon, Gerald Wilson (t); Harold Land (ts); Carl Perkins (p); Frank Butler (d).* 10/56; 4/57; 8/57.

*** **Sonority** Contemporary C7655 *As above.* 1/58.

***(*) **Exploring The Future** Boplicity CD 7 *Counce; Rolf Ericson (t); Harold Land (ts); Elmo Hope (p); Frank Butler (d).* 58.

***(*) **The Complete Studio Recordings: The Master Takes** Gambit 69258 2CD *As above.* 10/56–1/58.

Counce's late-'50s quintet was one of the more resilient bands working on the West Coast at the time. The Gambit set pretty much rounds up the whole discography, but doesn't include any of the material on *Exploring*, which was made slightly later for Dootone. A pity, because it's perhaps the best of the bassist's records, but *Landslide* (Counce always like to namecheck his solo stars) is a fine one too, showcasing Land's beefy tenor and Sheldon's very underrated playing. Perkins, remembered best for his strange, crab-wise technique, was probably on better form with this band than anywhere else on record, but the real star – acknowledged on 'The Butler Did It' from *Carl's Blues* and 'A Drum Conversation' from *Sonority* – is the percussionist, who shared Counce's instinctive swing. He is also the dedicatee of 'A Fifth For Frank' (the harmonic interval? a bottle of hooch?) on *Landslide*. Ironically, Counce's own strongest moments as soloist come on 'A Night In Tunisia' and 'How Long Has This Been Going On?' from the grab-bag *Sonority*.

The last of his records was a considerable rarity before this valuable reissue, which makes something of a rather shaky mix. It's hard bop without the strut and the sneer, just laid-back, swinging music played to challenging charts, mostly by Hope. The pianist's 'Race For Space' and 'Countdown' are as advanced as the titles suggest, and unlike most of the bands around who used the metaphor to suggest how up-to-the-moment they were (obsession with space travel wasn't limited to Sun Ra and the Arkestra), this group did manage to make a flagging idiom sound fresh.

This premature career coda (Counce died suddenly of a heart attack five years later) is worth hearing, but thanks to Gambit a new generation of listeners can make contact with a group that had drifted to the margins of jazz history.

Jacques Coursil

TRUMPET

An important figure of the '60s avant-garde, recently come to light again.

*** **Way Ahead** Sunspots 535 *Coursil; Arthur Jones (as); Beb Guerin (b); Claude Delcloo (d).* 69.
Somewhat different in cast to the majority of free-jazz free-for-alls of the time, Coursil's small group takes an almost deliberate line on some of the material, and provides a stunning reading of Bill Dixon's 'Paper'. Jones isn't a particularly charismatic improviser, with a sound reminiscent of Marion Brown and Noah Howard, but he provides an ideal foil here and often adds a harmonic bottom that Guerin is sometimes too over-busy to deliver. A worthwhile historical item.

*** **Mimimal Brass** Tzadik 8016 *Coursil (t solo).* 4/05.
Organized as three 'fanfares for a poet', these improvisations have a wonderful, ringing authority, a sense of some long-buried sense of mission coming overground again. It's always easy to over-dramatize the creative return – after nearly 30 years of studio silence – of a once-important figure. Coursil comes back a new man, declamatory, lyrical, fresh-toned and in every way marvellous. Younger players – Douglas, Evans, Dorner – have been doing fresh and very different things with the trumpet. Here's someone who remembers the days when Lester Bowie and Leo Smith provided the dominant sound.

**** **Clameurs** Sunnyside 3073 *Coursil; Alexander Bernard (b); Mino Cinelu (perc); voices.* 7 & 8/06.
An intense and often very moving sequence, inspired by Frantz Fanon and other spokesmen for *négritude* and anti-colonialism. If some of the rhetoric seems to belong to a past age, Coursil has kept faith with this philosophy and with a distinctive approach to brass improvisation for many decades. A demanding record, but emotionally rather than technically.

Sylvie Courvoisier (born 1968)

PIANO

Born and educated in Switzerland; a virtuoso player with an impressive range of improvising associations.

*** **Deux Pianos** Intakt 064 *Courvoisier; Jacques Demierre (p).* 2/99.
There's nothing much here to get a purchase on, with only half a dozen of the tracks exceeding three minutes. Unfortunately, when we do get a longer duo improvisation, as on 'Ecorce', the results are somewhat repetitive. The two pianists almost too deliberately exploit their differences of approach, though these tend to vary from one track to the other, so there are no politically incorrect conclusions to be drawn about 'femininity' and 'attack'. Beautiful in places, but hardly compelling.

*** **Passaggio** Intakt 075 *Courvoisier; Joëlle Léandre (b); Susie Ibarra (d).* 02.

No one will mistake this for the Cecil Taylor trio, though not because the music lacks force and emphasis. The live material from the Taktlos festival is particularly confrontational, but after a while Ibarra's tumultuous sound seems to dissolve into an undifferentiated mass of sound, which tends to neutralize the detail and singing exchanges between Courvoisier and the magnificent Léandre. Like much of the pianist's work to date, this is great in small doses, but fails to sustain interest as a whole.

*****(*) Abaton** ECM 0677252 *Courvoisier; Mark Feldman (vn); Erik Friedlander (clo).* 9/02.

This is strictly credited to Abaton, the group, but it ranks as Courvoisier's best appearance on record. She has four long compositions on the first disc, somewhat classical in character and played with correctness and feeling by the trio. The second disc is a set of again short group improvisations, though intriguingly all of these sound like miniature Courvoisier ideas. Friedlander and Feldman are formidable playing partners, but they sound like sidemen for much of the way here, testimony to the sheer force of Sylvie's imagination.

****** Lonelyville** Intakt CD 120 *Courvoisier; Mark Feldman (vn); Vincent Courtois (clo); Gerald Cleaver (d); Ikue Mori (elec).* 4/06.

The personnel is very similar to that of Abaton, but there are new dimensions to the sound and the playing here. Courvoisier is almost reminiscent of the queenly Irène Schweizer in places, playing with flowing authority and tough grace. Feldman is simply magnificent and Courtois manages to sustain an independent role within the ensemble, often creating some of the most interesting effects. Mori sometimes flounders for ideas of substance but she's very much part of the sound-world.

****** Signs And Epigrams** Tzadik 8033 *Courvoisier (p solo).* 4/07.

There's real thought in the playing. Though the formula is pretty much as before, with more emphasis on organically hewn fragments of sound rather than long harmonic exercises, the shapes and textures are more convincing, the piano has real character and while the idiom won't strike all as belonging even close to jazz, the basic spirit is there.

Also, in brief:

***** Birds Of A Feather** Unit 4102. 97.

Prepared piano duets with percussionist Mark Nauseef, who also processes the sound. Intriguing but hard work over the distance.

Stanley Cowell (born 1941)

PIANO

He saw Tatum at the age of six and was hooked. An apprenticeship with Roland Kirk, but his dark, complex style was shaped in association with Charles Tolliver, with whom he formed the Strata East label.

****** Sienna** Steeplechase SCCD 31253 *Cowell; Ron McClure (b); Keith Copeland (d).* 7/89.

The style is a sombre, muscular hybrid of Bud Powell, Monk and Tatum and bridges the pianism of bebop with elements of '60s free. For too long, Cowell's recorded output was restricted to work as a jobbing sideman on the Galaxy label. Even now, a substantial proportion of his work as leader is out of print.

This, however, is perhaps his finest moment on record, a tightly marshalled, endlessly inventive session that ushered in a period of intense activity in the studios. The two opening tracks, 'Cal Massey' and the gentle ballad 'I Think It's Time To Say Goodbye', take the measure of Cowell's broad expressive range. Copeland seems out of place on the slower tracks, a couple of which might better have been done as duos with McClure, but his abrupt unison accents on 'Evidence' are startlingly effective: quite the best version of Monk's tune since the master's own. A long 'I Concentrate On You' adds nothing much to the hundreds that have gone before, waffling round the chords almost distractedly, but with the title-track, one of a cycle of 'Sienna'-related compositions, and the closing 'Dis Place' Cowell lets loose his remarkable harmonic and rhythmic intelligence. Great things followed through the rest of 1989 and 1990, for DIW and Concord, in the main, but mostly these have slipped out of view.

*****(*) Departure No. 2** Steeplechase SCCD 31275 *Cowell; Walter Booker (b); Billy Higgins (d).* 10/90.

***** Games / *** Bright Passion / ***(*) Live** Steeplechase SCCD 31293 / 31328 / 31359 *Cowell; Cheyney Thomas (b); Wardell Thomas (d).* 8/91; 4/93; 4/93.

As so often, Steeplechase provided a berth for a disenfranchised American master. Turning 50, Cowell was acquiring a new creative momentum and *Departure* has a jagged, almost pugnacious quality. 'Photon In The Paper World' (reappearing from 1969) and 'Splintered Ice' combine technical mastery with genuine expressiveness. 'Four Harmonizations Of The Blues' is almost as mechanical as it sounds, but clever and sharply achieved, with many of Cowell's characteristic false symmetries and weird harmonic regressions: tiresome only when pushed too far.

The later dates are hampered by a less-experienced and below-par rhythm section, though both these records stand the test of time surprisingly well. On *Games* Cowell plays with huge authority, though often without much reference to his colleagues, driving the rhythms and abruptly redirecting the music. There are majestic episodes on 'From The Rivers of Our Father', but they fail to add up to anything larger. 'Sienna: Welcome To The New World' is perfunctory and bland, and the new material fails to get things moving.

The trio is tighter and more responsive on the second set and the group's in great heart at the Jazzhus in Copenhagen. Even if the piano isn't of studio quality on the live date, the playing is terrific. Cowell sticks mainly to standards and jazz tunes, opening with 'Anthropology' and closing with 'In Walked Bud', but mostly staying away from bebop in between. The three originals, 'Bright Passion', 'Brilliant Circles' and a longer 'Prayer for Peace', are great and the set's produced with a sure touch.

****** Angel Eyes** Steeplechase SCCD 31339 *Cowell (p solo).* 4/93.

A solid hour of flawless piano jazz. From the opening, Coltrane-tinged 'The Night Has A Thousand Eyes' to the small group of more demanding originals at the close – 'Akua', 'The Ladder', 'Abscretion' – Cowell grips with his singular harmonic inventiveness. The house piano at Steeplechase hasn't a majestic sound – more workmanlike – but it's responsive enough for Stanley to weave a subtly inflected spell. Even John Lennon's 'Imagine' convinces.

*****(*) Mandara Blossoms** Steeplechase SCCD 331386 *Cowell; Billy Pierce (ts); Jeff Halsey (b); Ralph Peterson (d); Karen Francis (v).* 11/95.

Debby Randolph's lyric to 'Equipoise' sounds as if it has always been there and Karen Francis's rich voice lifts the song up out of the ordinary. With the strongly vocalized Pierce on the session, this has a rich choral feel that at first does not suggest a Cowell set. He writes his own lyrics for 'This Life' (the best of the bunch) and for the brief, watercolour title-track, which is built on an attractive falling figure. Randolph and John Scott are responsible for the remaining words. Somehow, the whole package doesn't quite cohere and significantly the best (and longest) track is Strayhorn's 'Daydream', complete with extra verse, and it succeeds largely because it does pitch Karen and Stanley against each other, with saxophone coming in at exactly the right juncture.

Also, in brief:

***(*) **Setup** Steeplechase SCCD 31349. 10/93.
With Eddie Henderson (*t*), Dick Griffin (*tb*) and Rick Margitza (*ts*), a rousingly upbeat situation for the sometimes fustian Cowell.

***(*) **Hear Me One** Steeplechase SCCD 31407. 10/96.
Bebop, Monk, 'Photon In A [*sic*] Paper World' and unexpectedly good alto from Bruce Williams.

*** **Death Is The Communion** 3D 1086. 07.
Cowell has released very little since the mid- to late '90s but on Japanese labels, who've also helped reintroduce things like 1973's *Musa Ancestral Streams*. The old stuff's great, of course, but this one's a reminder that Stanley is still a creative giant.

Anthony Cox

DOUBLE BASS

Busy section man who's found time to make a couple of studio forays on his own account.

*** **That And This** Sketch 333029 *Cox (b solo)*. 02.
Solo bass records take a bit of absorbing, especially at CD length, but Cox is such an inventive fellow that these unaccompanied pieces have all the necessary qualities: light and shade, incident and colouration, time and local detail. Not to every taste, one must assume, but well worth sampling.

Norrie Cox (1932–2007)

CLARINET

Formed the San Jacinto Jazz Band at home in England, but moved to the US in 1966 and with Charlie DeVore founded the New Orleans Stompers.

*** **Move The Body Over** / *** **Dance Hall Days** / *** **Live At Illiana** Delmark DE 231 / 236 / 241 *Cox; Charlie DeVore (c); Jim Klippert (tb); Butch Thompson (p); Mike Carroll (g, bj); Bill Evans (b); Donald 'Doggie' Berg (d)*. 00–02.
Engagingly authentic Dixieland from Cox's loyal cohort of fellow traditionalists. The leader's own style was an amalgam of Johnny Dodds and George Lewis, the former mercifully predominating. Thompson, best known for his appearances on *A Prairie Home Companion*, is always a bonus, but there's not a foot put wrong anywhere on these. Not worth analysing them in any detail. They're there to be enjoyed.

Also, in brief:

(*) **Let Me Hear Them Feet GHB 239. 06.
A slightly disappointing outing from the old crew. Age is beginning to tell and Norrie wasn't long for this world.

Lol Coxhill (born 1932)

SOPRANO, TENOR AND SOPRANINO SAXOPHONES

Deeply rooted in jazz, but ranging over free music and other forms. A vastly talented soprano specialist with a tone that ranges from hard-edged to achingly sweet.

*** **Spectral Soprano: Solo And Group Improvisations, 1954–1999** Emanem 4204 2CD *Coxhill; very large collective personnel*. 54–99.

(*) **Ear Of Beholder See For Miles SEECD 414 *Coxhill; Burton Greene, Jasper Van't Hof (p); Pierre Courbois (d); David Bedford (p, v); various walk-ons, environments*. 7/70, 1/71.

*** **Toverbal Sweet ... Plus** See For Miles SEECD 480 *Coxhill; Jasper Van't Hof (p); Pierre Courbois (d)*. 72.
There is no one quite like Lol Coxhill. The only musician one might feasibly liken him to is Lee Konitz: prolific, endlessly inventive, deceptively dry-toned. *Spectral Soprano* is a wonderful primer, a grab-bag of early material onward. As such, it doesn't have much structure or principle of order, but it dramatizes his personal take on both jazz and free music. An early recording – made at a lo-fi 3¾ i.p.s – has him running the changes on 'Autumn In New York' and already demonstrating his preference for melody over mere harmonic variation. There are cuts featuring the young saxophonist, still then basically a Pres-influenced tenor man, with Tony Knight's Chessmen, who toured with visiting American R&B artists; there are solo performances from throughout his career, most notably 'Magic Buffalo', which has him ranging between tenor, soprano and piano; and there are duos and group pieces, with Steve Miller, bassist John Edwards, with the so-called Melody Four (a trio, naturally) and with the London Improvisers Orchestra. A predictably eclectic *dramatis personae* includes alto saxophonist Bruce Turner, 'the Dirty Bopper', Lu Edmonds of punk band the Damned and poet Bob Cobbing. Lol also checks the acoustics of a Danish swimming pool with a slide saxophone. As a compilation, it isn't faultless and there are some frankly bad recordings included, but it builds a picture of a protean genius; Lol's spoof saxophone tuition tape at the start of CD2 is a delight.

It has been said that Coxhill is not so much an improviser as an instant composer. This is only half true, for his grasp of vertical harmony is impeccable, as can be heard on 'Lover Man', included on *Ear*. His great strength is a busker's ability to turn out simple, effective tunes, seemingly by the yard. *Ear Of Beholder* was recorded for BBC DJ John Peel's Dandelion label. It consists of a few studio tracks, some festival material – like the tenor 'Deviation Dance', on which the sound is pushed through a Gibson Maestro – and some tunes busked out on London streets; the opening 'Hungerford' was recorded on a pedestrian bridge across the Thames where Lol used to have a regular pitch. A double LP has been compressed on to a single CD with the omission of just one track. The long 'Rasa Moods' with Van't Hof, Courbois and Greene was recorded in Utrecht; grim sound, fascinating music, with some effective use of the Maestro again. A whimsical grab-bag (there's even a track of kids singing 'I Am The Walrus'), very much in the spirit of Peel's own wayward enthusiasms, it doesn't wear particularly well and will be of most interest to those who've lost their (now very tradeable) vinyl.

Toverbal Sweet is more consistent. A club recording, it represents a mid-ground between jazz and free music all three were exploring in their different ways at the time. Van't Hof uses both electric and acoustic piano, but much of the action comes from Courbois's expanded kit.

**** **The Story So Far ... Oh, Really?** Cuneiform RUNE 253/254 2CD *Coxhill; Steve Miller (p); Kevin Ayers, Phil Miller (g); Roy Babbington, Richard Sinclair, Archie Leggett (b); Pip Pyle (d); Laurie Allan (d, perc); Robert Wyatt (perc, v)*. 73, 74.

These two treasured British albums, now available together, range from Canterbury whimsy to the beginnings of electronica, free jazz and elements of surreal bebop, but they're distinguished by some deceptively fine Coxhill saxophone. 'Wimbledon Baths' has him overdubbed, but apart from the strange sound-collage of 'Maggots' much of this is placed pretty 'straight'. Miller is perhaps incidental to our concerns here, but his work deserves this fresh – and now posthumous – airing.

**** **Coxhill On Ogun** Ogun OGCD 008 *Coxhill; Michael Garrick (electric p); Veryan Weston (p); Ken Shaw, Richard Wright (g); Dave Green, Paul Mitchell-Davidson (b); Colin Wood (clo); John Mitchell (perc)*. 77–78.

Glorious. Bringing together two of Lol's best records, *The Joy Of Paranoia* and *Diverse*, from the later '70s, this is the place to start if you've never encountered him before. *Joy* began with a live group improvisation recorded in Yorkshire; 'The Wakefield Capers' is the perfect illustration of Lol's ability to play free forms with all the sweetness of a Johnny Hodges and little of fellow soprano specialist Steve Lacy's acidulous attack. Accompanied by the three guitars of 'Paws For Thought' – with Mitchell-Davidson on a wibbly bass – he weaves two long, thoughtful solos full of long, bent notes, sliding intervals and little melodic ideas which seem to rise up out of nowhere. 'The Cluck Variations' is a collaboration with pianist Weston, quite formally cast but full of anarchic invention. 'The Joy Of Paranoia Waltz' should be played at all wedding receptions just at the moment when new in-laws start to eye one another across the dance floor; it uses inventive overdubs on a simple riff. The clinching joy of the 1978 album for us, though, was the pair of standards, 'Lover Man' and 'Perdido', played as duets with Michael Garrick on electric piano. These offer further strong evidence of Lol's gifts as a standards player. The Tizol tune is a revelation, reinvented wholesale.

Diverse appeals, but it is a strong and inventive set consisting of one solo piece and a quartet. 'Diver' is a duet with a loose floorboard at Seven Dials in London; the quartet consists of cello, bass and percussion.

*** **Termite One** Bruce's Fingers 32 *Coxhill; Paul Rutherford (tb); George Haslam (bs); Simon H. Fell (b); Paul Hession (d)*. 89.

Recorded at the Termite Festival in 1989 and only released on the bassist's own label a decade later. The combination of Coxhill, Haslam and the peerless Rutherford is intoxicating, but the presence of a rhythm section somehow seems to constrain the music.

***(*) **Three Blokes** FMP CD 63 *Coxhill; Steve Lacy, Evan Parker (ss)*. 94.

Stylistically Coxhill is very different from either fellow Briton Evan Parker or Steve Lacy, the other main soprano specialists. His first influence seems to have been Charlie Parker, though he had a solo apprenticeship in R&B groups as well. He plays a curious part in these solos, duos and trios, rationalizing, normalizing, finding a middle ground and occasionally injecting a moment of gruff humour into some fairly dry and dour proceedings.

***(*) **Boundless** Emanem 4021 *Coxhill; Veryan Weston (p)*. 1/98.

They recorded before, in 1978, with a superb performance on Lol's *The Joy Of Paranoia*. Like Lol, Weston is a brilliant miniaturist, and the combination of the two is exquisite. Not that many of these 15 tracks are particularly short. The longest are over six minutes and are developed in the saxophonist's familiar, jazz-based style. Weston is no less lateral a thinker, but his sources are very different, and part of the joy of the session is the combination of two seemingly unlike personalities finding areas of common concern.

*** **Alone And Together** Emanem 4034 *Coxhill; Stevie Wishart (vn, hurdy-gurdy); Marcio Mattos (clo, elec)*. 10/91–5/99.

The big difference here is that for the first four tracks Lol doubles on the toughest of all the saxophones; 'A Rare Sopranino Solo' confirms that it holds no terrors, but it's not the easiest of listens. Three of the four are duets with Wishart, who brings along her hurdy-gurdy as well, creating a witch's kettle of bagpipe drones. The duet with Mattos is characteristically thoughtful and again constructed over a drone background, this time using live and gently responsive electronics. The remainder of the set consists of a delightful 20-minute solo soprano recital at the Queen Elizabeth Hall.

***(*) **More Together Than Alone** Emanem 4136 *Coxhill; Henry Lowther (t); Pat Thomas (ky, samplers); John Russell (g); Hugh Davies (invented instruments)*. 7/00–2/05.

A delightful grab-bag of Lol in improvisational mode, one duet each with the four additional players, but right at the heart of the set a long solo performance recorded at the Vortex on 4 July 2000. A couple of times, it sounds as if the saxophonist might be referencing 'The Star Spangled Banner', but that might be wishful thinking.

It's always good to be reminded of Lowther's ongoing interest in free playing. There is enough of a 'jazz' feel in what they do together to differentiate it from the rest; nudged, restless figures, bluesy tones, a hint of counterpoint, a few high, bugling calls from the trumpeter. Russell is in exceptional form, while Thomas continues to astound with a vision that seems to depend on no one and nothing but his own remarkable resources. And there's a reminder of the late, lamented Hugh Davies, an utterly unique presence.

**** **Worms Organising Archdukes** Emanem 4074 *Coxhill; Veryan Weston (p, org)*. 01, 02.

Lol and Veryan Weston have been playing partners for a quarter of a century, and it shows. These are riveting duo performances, full of surprise and tender beauty. The curious title comes from the provenance of the recordings, the Worm in Rotterdam and the Archiduc, a new music venue in Brussels; the 'organising' part is a chamber organ interlude recorded at the Red Rose in London.

'The Second Duet Of Worms' features some of Coxhill's best playing on record, an expressive, jazzy introduction that builds into something genuinely capacious. Weston's piano style is best characterized as romantic and though these titles are almost always added after the fact, he must have been aware of the historical resonance of an 'Archduke Duo'. Both these pieces are virtuosic, with Coxhill exploring the upper range of his saxophone and his repertoire of multiphonic effects.

*** **Out To Launch** Emanem 4086 *Coxhill (ss solo) and with: Ian Smith (t); Paul Rutherford (tb); Neil Metcalfe (f); Alex Ward (cl); Veryan Weston (p); Lu Edmonds (amplified bass bj); Olly Blanchflower (b); Steve Noble (perc); Michael Kosmides (theremins); Knut Aufermann, Steve Beresford, Pat Thomas (elec)*. 10/01, 3 & 4/02.

The title is label boss Martin Davidson's joke, a reference to what he claims is his least favourite Eric Dolphy album. Most of the music is solo performance, recorded in Chicago and London, but with the addition of a group improvisation with members of the London Improvisers Orchestra who had convened to play a special launch concert for Lol's *Spectral Soprano* retrospective. The CD had to be delayed but the gig went ahead; hence, Unlaunched Orchestra. It seems Coxhill was unwilling to start the music himself, which explains a degree of hilarity at the start of the piece, which is the shortest and least appealing element of another very strong record. The longest track is the Chicago set, named 'Music For Feathery Fronds'. It's a virtuosic performance, full of jazz references and extended technique on the saxophone. The two other improvisations, 'Relaunch One And Two', are denser and darker in mood, but no less effective.

Also, in brief:

*** **Digswell Duets** Emanem 4052. 5/78.
Fascinating playing and sound-processing, involving Lol, Veryan Weston (*p*) and Simon Emmerson (*elec*), recorded at Digswell House in Welwyn Garden City.

*** **Slow Music** Voiceprint VPCD 160. 4–5/80.
Duos with guitarist/electronics man Morgan Fisher.

*** **Solos East/West** Slam CD 308. 90, 95.
Lol and George Haslam don't actually play together, so the title is strictly accurate. The baritonist comes to free jazz from an interest in West Coast cool, but never sounds like a Mulligan acolyte. Lol is much more of a vertical improviser, albeit one who is highly sensitive to melody as well as harmonics.

*** **Mouth** Fragile Noise CD 01FN52. N.D.
Sixteen challenging improvisations with Mick Walter (*ts*) in strange but effective packaging.

*** **Milwaukee 2002** Emanem 4097. 4/02.
No clear leader on these solos, duos, one trio involving Lol, Paul Rutherford (*tb*), Torsten Müller (*b*).

*** **This That & The Other** Loose Torque LTCD003. 9/03.
Intriguing trio improvs with fellow saxophonist Frode Gjerstad and Nick Stephens (*b*).

Dylan Cramer

ALTO SAXOPHONE

Fine young Canadian altoist who unfashionably but impressively claims Sonny Criss as his main influence.

*** **All Night Long / *** Bumpin' on Sunset** Nagel Heyer 73 / 90 *Cramer; Ron Johnston (p); Steve Holy (b); John Nolan (d)*. 10/98; 12/02.
We feel there's more than a touch of Oliver Nelson about Cramer's playing (an impression supported by the inclusion of 'Stolen Moments' here), but the vibrato is certainly reminiscent of later Criss, as is the easy ravelling/unravelling of boppish but not pseudo-bop lines. 'Lover Man' is the closest Cramer comes to copping Bird licks, and it isn't that close. 'Estate' and Wes Montgomery's 'Bumpin'' are great tracks, individual, lyrical and somehow carefree. Nice support from the band on the Nagel Heyer reissue from the defunct Casa label.

The Wes Montgomery tune pops up again on the second disc but in the midst of a weirdly eclectic set of tunes. There's the love theme from *Blade Runner*, a Carlos Santana song, and Ennio Morricone's theme from *A Fistful of Dollars*. Add to that, though, 'Until The Real Thing Comes Along' and Carl Perkins's 'Groove Yard' and you have a set that's bound to intrigue. The playing doesn't always quite match up and there are places where Cramer seems to be struggling to make 'jazz' out of these materials. Mostly, though, he succeeds.

Crane River Jazz Band

GROUP

One of the seminal British traditional groups; founded in 1949 by Ken and Bill Colyer and run from 1951 to 1957 by Sonny Morris.

*** **The Crane River Jazz Band** Cadillac SGCV/MEL CD 202 *Ken Colyer (c, t, g, v); Sonny Morris (c); John R. T. Davies (tb, org, g); Ray Orpwood (tb); Monty Sunshine (cl); Pat Hawes (p, wbd, v); John Shipcott (p); Ben Marshall (bj); Julian Davies (b); Ron Bowden, Cyril Louth, George Hopkinson, John Westwood (d); Bill Colyer (perc)*. 50–53.
*** **Vintage Crane River Jazz Band 1950–1952** Lake LACD 182 *As above, except omit Louth, Westwood; add Phil Dearne (p); Les Page (bj); Denny Coffee, Stan Pearcy (b); Pete Appleby (d)*. 50–53.
The first track on the Cadillac set, 'Muddy Old River' with Ken and John R. T. Davies on guitars, sounds as ancient and mysterious as a Ma Rainey discovery and in a way the whole CD offers that experience, eavesdropping the primal stirrings of British traditional jazz. The material is an eccentric mix of ragtime, blues, music hall songs, New Orleans staples and Creole melodies, all of it played by impressionable young postwar Londoners. The sound is appropriately dusty but conjures up the Metro Club and various exotic Home Counties locations. Much of the first half of the Lake set is practice sessions from 1950, revealing that, however earnest they were, they weren't quite there yet. The later music is a bit more fluent, although it's Ken Colyer (shortly to depart) whom one waits to hear.

Hank Crawford (born 1934)

ALTO AND BARITONE SAXOPHONES

Born in Memphis. He toured with Ray Charles and recorded for Atlantic. Spent some time in commercial music.

*** **More Soul** Atlantic 8122 73709 *Crawford; Phillip Guilbeau (t); John Hunt (t, flhn); David Newman (ts); Leroy Cooper (bs); Edgar Willis (b); Milt Turner (d)*. 3/61.
*** **Midnight Ramble** Milestone MCD 9112 *Crawford; Waymon Reed, Charlie Miller (t); Dick Griffin (tb); David 'Fathead' Newman (ts); Howard Johnson (bs); Dr John (ky); Calvin Newborn (g); Charles Greene (b); Bernard Purdie (d)*. 11/82.
*** **Night Beat** Milestone MCD 9168 *Crawford; Lew Soloff, Alan Rubin (t); David 'Fathead' Newman (ts, f); Howard Johnson (bs); Dr John (ky); Melvin Sparks (g); Wilbur Bascomb (b); Bernard Purdie (d)*. 9–10/88.
Crawford says that he tries 'to keep the melody so far in front that you can almost sing along', and that irresistibly vocal style lends his simple approach to the alto a deep-rooted conviction. His best records are swinging parties built on the blues, southern R&B and enough bebop to keep a more hardened jazz listener satisfied.

More Soul is a vintage Atlantic, actually his first as leader, and minus a piano he gets the horns to act as harmonic carpet. The result is sonorous and churchy in the Brother Ray mould (it's basically the Charles unit), with Hank and Fathead taking the solo honours. Following a long spell at Atlantic, he renewed his career at Milestone, where he was provided with consistently sympathetic settings that ended up sounding too consistent; there's not much to choose between any of them, above or below, though Dr John's presence usually guarantees quality.

*** **South-Central** Milestone MCD 9201 *Crawford; Stan Hope, Dr John (p); Gloria Coleman (org); Melvin Sparks (g); Peter Martin Weiss, Wilbur Bascomb (b); Grady Tate, Bernard Purdie (d).* 2/90–8/92.
'Splanky' rollicks along, though here and elsewhere in the period Crawford sounds as though he's starting to take things easy, leaving Dr John and Gloria Coleman to stoke up the fires a bit.

***(*) **Heart And Soul** Rhino/Atlantic R2 71673 2CD *As above albums, plus additional personnel.* 7/58–5/92.
A handsome package that gives us something close to the definitive Crawford retrospective. It starts, fittingly, with the Ray Charles band at Newport, but the key early tracks on disc one are those from the *More Soul, Soul Clinic* and *From The Heart* albums. The Atlantic material works to a grand formula, but a formula none the less, and it palls a little over two long CDs. After a few Creed Taylor rhapsodies from the '70s, the second disc turns to the Milestone albums. Tracks with B. B. King and Etta James restore to Crawford his righteous role as a signifying sideman and pretty much close the circle on this middleweight's gratifying career.

Also, in brief:

*** **It's A Funky Thing To Do** Collectables 6597. 70.
The final date for Atlantic, and signs that the formula was tired.

(*) **Indigo Blue / ** **Mr Chips** / **(*) **Soul Survivors** / **(*) **Steppin' Up** / **(*) **On The Blue Side** Milestone MCD 9119 / 9149 / 9142 / 9153 / 9177. *83–89.*
Also-rans from the '80s sequence.

*** **Groove Master** Milestone MCD 9182. 2–3/90.
Turn-of-the-'90s session with some enlivening Dr John keyboards.

(*) **Portrait / ** **Tight** Milestone MCD 9192 / 9529. 90; 4–5/96.
Nine-to-five playing from Mr Dependable.

(*) **Road Tested / **(*) **After Dark** / *** **Crunch Time** Milestone MCD 9274 / 9279 / 9287. 7/97; 2/98; 11/98.
The old firm of Crawford and Jimmy McGriff (*org*) share the billing.

*** **The World Of Hank Crawford** Milestone MCD 9304. 2/00.
Aridly professional in some regards, but it beats any smooth jazz on the scene right now.

Marilyn Crispell (born 1947)

PIANO

Classically trained, but turned on to modern jazz by John Coltrane and subsequently joined Anthony Braxton in another classic quartet. Her improvisations are always densely detailed and powerfully emoted.

*** **Live In Berlin** Black Saint 120069 *Crispell; Billy Bang (vn); Peter Kowald (b); John Betsch (d).* 11/82.
Crispell holds up strongly in rugged company on this early set from the Total Music Meeting. The set is dominated by a huge piece, 'ABC', dedicated to Anthony Braxton. Her background in classical, particularly Baroque, music is still clearly audible in oblique contrapuntal passages and wild, seamless fugues. The two string-players seem worlds apart and don't interact very effectively.

**** **Selected Works: 1983–1986, Solo Duo Quartet** Leo Golden Years of New Jazz 11 2CD *Crispell; Didier Petit (clo); Marcio Mattos (b); Doug James, Yoval Mincemacher (d, perc).* 83–86.
This brings together the solo LP *Rhythms Hung In Undrawn Sky*, the duo set with *Doug James And Your Ivory Voice Sings*, and a somewhat less satisfactory album of quartet improvisations with strings and percussion. The first two records sound as fresh and compelling as ever. Crispell's supposed Taylor influence is never as evident as often suggested, and the solo record is much more obviously influenced by Coltrane's piled harmonies and increasingly inventive rhythmic language. The duo with the relatively unknown James has renewed vigour on CD, though the quartet tracks with Petit and Mincemacher don't convince.

**** **For Coltrane** Leo CDLR 195 *Crispell (p solo).* 7/87.
Solo performances by Crispell are dramatic, harmonically tense and wholly absorbing. The first of these was a remarkable concert given in London in the summer of 1987, when Crispell supported Alice Coltrane with a solo set dedicated to Alice's late husband. Opening with a torrid 'Dear Lord' and closing with the billowing 'After The Rain', she improvised a series of 'collages' in memory of the great saxophonist; also included, a piece called 'Coltrane Time', derived from rhythmic cells on which the saxophonist had been experimenting before his death.

**** **Gaia** Leo Records LR 152 *Crispell; Reggie Workman (b); Doug James (d, perc).* 3/87.
Gaia is one of the finest composition/improvisation records of the '80s, a hymn to the planet that is neither mawkish nor sentimental, but tough-minded, coherent and entire. Spared conventional rhythm-section duties, Workman and James combine extremely well, producing both a dense *ripieno* for Crispell's dramatic *concertante* effects and a powerful drama of their own.

**** **Labyrinths** Victo 6 *Crispell (p solo).* 10/87.
'Au Chanteur Qui Danse' is a long improvisation dedicated to Cecil Taylor. It's neither homage nor pastiche, but a very personal improvisation which uses some of Taylor's familiar dancing rhythms, firecracker phrasing and dervish concentration. Also included are two Coltrane themes, 'Lazy Bird' and 'After The Rain', which was one of her signature pieces at this period. Brief as the former is, it underlines an instinctive understanding of jazz harmony and song form; Crispell rarely excavates material like this for its purely technical dimensions. What she creates here is logically formed, expressively coherent and quietly perfect. Recorded live in Quebec during the annual Festival de Musique Actuelle.

*** **Live In Zurich** Leo LRCD 122 *Crispell; Reggie Workman (b); Paul Motian (d).* 4/89.
It's interesting to compare Motian's role here with his work behind Geri Allen and Charlie Haden. He seems busier than usual, louder and more emphatic, except when the spotlight falls on him, as it does on the second long improvisation, and he reverts to a more familiar articulation. There are moments of clutter on this set, taken from a European tour, but also signs that Crispell had found a group that allowed her to extend her

rhythmic ideas. Signing off with Coltrane's 'Dear Lord' was a familiar enough tactic by this stage, but listen to how she relocates the piece by subtly distorting its metre.

****** Overlapping Hands: Eight Segments** FMP CD30 *Crispell; Irène Schweizer (p). 90.*
There are moments when this sounds like a single musical imagination, so close is the understanding between the two women. Schweizer's sound is obviously more European; Crispell draws deeper on an American tradition and constantly refers to tonal centres that her collaborator wants to push away to the very boundaries of the music. The recording is near perfect; the music is a joy.

***** Circles** Victo 12 *Crispell; Oliver Lake (ss, as); Peter Buettner (ts); Reggie Workman (b); Gerry Hemingway (d). 10/90.*
Four long compositions which move into free territory before revealing their structure. Unusual at this period to hear Crispell work with horns and unfortunately she sounds a little overpowered by them: this partly because of the live mix, which is hopeless, but one also senses a certain desire to keep out of the front line and concentrate on shaping the inner contours of quite turbulent music, as she does on the very long opening 'Rituel'; something similar happens on 'Chant' and 'Circles', which are better proportioned. The chemistry with Workman and Hemingway is fresh and fissile, but Lake and Buettner seem detached.

****** Band On The Wall** Matchless MRCD 25 *Crispell; Eddie Prévost (d, perc). 5/94.*
*****(*) Destiny** Okkadisk OD 12003 *Crispell; Fred Anderson (ts); Hamid Drake (d, perc). 8/94.*
Recorded live during the Women of New Music festival in Chicago, the Okkadisk set is marred only by having the piano mixed down too low and occasionally swamped by saxophone and percussion. Otherwise it finds her in thoroughly sympathetic company. Anderson's diction is Coltrane-influenced but generously varied and thoroughly personalized. As with Braxton and Prévost, this seems like a relationship written in the stars, and it allows them to build up whole areas of interaction in which the exchange of ideas is almost too fast to follow. Drake provides sterling accompaniment and often takes the initiative in breaking up Crispell's long, suspended lines.

The Matchless disc was also recorded live, at the Manchester venue. It's a fiery, sometimes almost violent performance in which ideas are run together with a challenging insouciance. Extravagant as she often is, Crispell has rarely sounded so unfettered; oddly, perhaps, because Prévost is a highly disciplined drummer and one of the most swinging in a free idiom. One oddity of the set is the inclusion of the Denny Zeitlin composition, 'Quiet Now', towards the end.

****** Nothing Ever Was, Anyway** ECM 537222-2 2CD *Crispell; Gary Peacock (b); Paul Motian (d). 96.*
Crispell included Annette Peacock's 'Gesture Without Plot' on each of the two sets documented above, and this exquisitely recorded tribute marks a more extended engagement with the composer. There are moments when the Peacock–Motian partnership is almost too strong-voiced and runs some risk of overpowering the piano, which occupies a now familiar spectrum of dynamics. Crispell has seldom played as elegantly and with such control. To miss this one would be to overlook a contemporary masterpiece.

***** Red / *** Blue** Black Saint 120199 / 120230 *Crispell; Stefano Maltese (reeds); Gioconda Cilio (v) (on Blue only). 9/99.*
Despite a superficial resemblance, the clarinettist is rhythmically much less open than Anthony Braxton. Most of these pieces find Crispell playing second fiddle and sounding unusually dry. Technically, the standard of performance is very high, but there is little of her usual passionate commitment, and when she does cut loose on *Red* the effect is strained. Cilio joins the duo for a couple of pieces at the end of *Blue*, both of them excellent.

****** Amaryllis** ECM 013400-2 *Crispell; Gary Peacock (b); Paul Motian (d). 2/00.*
Crispell and her colleagues play some old compositions alongside trio improvisations. Motian's 'Conception Vessel' has the hallmarks of a modern classic, but it is Crispell's brief, intense 'Rounds' which defines a lovely set, intense and languid by turns and full of wonderful invention. The piano tone is gorgeous and Peacock is playing with a fuller voice than ever.

****** The Storyteller** ECM 038119-2 *Crispell; Mark Helias (b); Paul Motian (d). 2/93.*
Increasingly concerned with tempered form, this is at first hearing an unfamiliar Crispell. Not until 'Cosmology 2', almost at the end of the set, do we hear the expected torrents of sound. Cleverly, she has also selected some other older themes of Paul Motian's, including 'Flight Of Bluejay' and the title-piece, as a tribute to his still-underrated compositional skill. There are two versions of his 'Cosmology', fascinatingly varied in pace and dynamic. His Monk-like approach has rarely been better served. Helias also contributes two items, 'Harmonic Line' and 'Limbo', which show how utterly musical he is. As ever, the group sound is perfectly balanced, but Helias plays a very different role to Gary Peacock previously, cleaving closer to the harmonic centres and keeping step with Motian's quiet urgency.

Also, in brief:

****** Spring Tour 1994** Alice ALCD 13. 3/94.
The season seems completely apposite for music as fresh and affirmative as this; with Anders Jormin (*b*) and Raymond Strid (*d*).

***** MGM Trio** Ramboy 9. 94–95.
Named after their initials: Marilyn, Gerry Hemingway (*d*) and label-owner Michael Moore (*cl, as*), whose compositions dominate. Crispell steals the set on 'Temperamental Annie' and 'The Pound Fell Down'.

***** Dark Night, And Luminous** Musica Secreta 7. 98.
A piano duo with Catalan improviser Agustí Fernández. The sound isn't very good and the two pianos are often muddled.

Sonny Criss (1927–77)

ALTO AND SOPRANO SAXOPHONES

Born in Memphis, he played in R&B bands before recording as a bebop leader. Latterly worked in rehabilitating young offenders but became afflicted by depression and took his own life.

***** California Boppin'** Fresh Sound FSR CD 156 *Criss; Al Killian, Howard McGhee (t); Teddy Edwards, Wardell Gray (ts); Charles Fox, Russ Freeman, Hampton Hawes, Michael 'Dodo' Marmarosa (p); Barney Kessel (g); Harry Babasin, Red Callender, Addison Farmer (b); Tim Kennedy, Jackie Mills, Roy Porter (d). 4, 6, 7 & 10/47.*

***(*) **Sonny Criss Quartet, 1949–1957** Fresh Sound FSRCD 64 *Criss; Hampton Hawes (p); Iggy Shevack, Buddy Woodson (b); Chuck Thompson (d). 9/49, 11/57.*

Criss was perhaps a little too tightly wrapped for the destiny that seemed to await him. Though it was the altogether more robust Sonny Stitt to whom Charlie Parker promised 'the keys of the Kingdom', it was Criss out on the West Coast who inherited most of the ambiguities of Parker's legacy. The earliest of the material is derivative but provides several excellent opportunities to hear Criss's pure, urgent tone and delivery; he comes in behind Wardell Gray on 'Groovin' High' almost impatiently, with a little flurry of notes, before stretching out and shaping those distinctive wailing passages and held notes. The June 1947 material, with the rhythm section that backed Parker at the Hi-De-Ho in Los Angeles earlier that year (Hawes, Farmer, Porter), is probably the best on the disc, with a particularly fine version of 'The Man I Love' that also features Teddy Edwards and Howard McGhee. Two long jam sessions have lots of episodic interest but are marred by Al Killian's dreary high-note work.

Hawes is on hand for both the sessions on the other Fresh Sound, playing a little neatly on the 1949 tracks, which have a brittle politeness suggestive of buried tensions in the studio, but opening out majestically on the two standards which start the November 1957 session. On 'Willow Weep For Me', Criss delivers a gently sorrowful solo, spoken with manly regret and without a wasted gesture. Hawes matches him, and bassist Woodson – an unremarked player – comes in with a fluent statement of his own. In this still small discography, this has to be considered a significant release.

***(*) **Intermission Riff** Original Jazz Classics OJCCD 961-2 *Criss; Joe Newman (t); Bennie Green (tb); Eddie 'Lockjaw' Davis (ts); Bobby Tucker (p); Tommy Potter (b); Kenny Clarke (d). 10/51.*

*** **The Lost Recordings** Lone Hill Jazz 10106 *As above, except add Ole Hansen (tb); Kenny Drew (p); Phil Leshin (b); Buddy Rich (d). 11/58.*

These tapes were hidden away from 1951 until 1987. Criss's talent had been spotted early on and, when still in his teens, he was asked to tour with Norman Granz's Jazz At The Philharmonic. This was a return fixture and any hint of diffidence or uncertainty has long since evaporated. Still flaunting his Parker influence with superb insouciance, Criss shapes some breathtaking solos, notably on 'Perdido', which rubberstamps his bebop visa, though 'Body And Soul' has him doff his cap to Benny Carter and Johnny Hodges, too. Davis, Green and a splendid rhythm section come through superbly.

Lone Hill put as generous a construction on 'lost' as they do on 'complete' elsewhere. This is the same stuff as on *Intermission Riff*, with just the addition of a couple of extra tracks, recorded at Birdland in 1958 and previously issued on Buddy Rich's *The Cinch*.

*** **The Complete Imperial Sessions** Blue Note 24564 2CD *Criss; Sonny Clark, Kenny Drew (p); Barney Kessel (g); Larry Bunker (vib); Leroy Vinnegar, Buddy Clark, Bill Woodson (b); Larance Marable, Chuck Thompson (d). 2 & 8/56.*

This plain and unvarnished compilation brings together the three records Criss made for Imperial: *Jazz USA*, *Go Man* and *Plays Cole Porter*. The last of the group is a perfect illustration of what Harold Bloom calls the anxiety of influence, a session reeking of the late Charlie Parker's influence, precisely because it attempts to throw off Bird's manner. 'I Get A Kick Out Of You', right at the end, balances respect and a declaration of independence just about perfectly.

The other material is very strong, with Sonny playing workaday themes with a relaxed authority that he was rarely to equal again. His rhythmic and harmonic mannerisms are occasionally evident and sometimes intrusive, but this is probably a set best sampled track by track rather than heard continuously. Every expense has been spared in the remastering, and the sound comes across raw, fresh and authentic.

*** **Sonny Criss Quartet Featuring Wynton Kelly** Fresh Sound FSRCD 318 *Criss; Ole Hansen (tb); Wynton Kelly (p); Bob Cranshaw (b); Walter Perkins (d). 1/59.*

Kelly (identified on the original Peacock release as 'Joe Scott') isn't really featured at all on this pick-up session recorded in Chicago while Criss and trombonist Hansen were touring with Buddy Rich's band. The playing is workmanlike and none too enterprising, though Sonny gets in some very elegant solos, using Hansen as his foil whenever the temperature goes up. Sets like this were bread and butter to a player of Criss's character, and here he shows what a pro he was, ever ready to rise to a modest challenge.

(*) **This Is Criss! / * Portrait** Original Jazz Classics OJCCD 430 / 655 *Criss; Walter Davis (p); Paul Chambers (b); Alan Dawson (d). 10/66; 3/67.*

These are two of the best Criss albums currently available. His ability to invest banal tunes with real feeling is evident on 'Sunrise, Sunset', a tune from *Fiddler on the Roof* given a brief but intense reading on *This Is Criss!*. Criss does something similar, though at greater length, to 'Days Of Wine And Roses', adjusting his timbre subtly throughout the opening choruses.

'Wee' on *Portrait* takes him back to bop days, an astonishing performance that manages to skate over a lack of solid ideas with sheer virtuosity. 'Smile' bears comparison with Jackie McLean's readings, but the real stand-out tracks are 'On A Clear Day', which is hugely emotional, and 'God Bless The Child'. The CD also offers a dreary bonus 'Love For Sale'. The band is good and Davis (who wrote 'Greasy' on *This Is Criss!* and 'A Million Or More Times' on *Portrait*) is the mainstay.

[illegible]

**** **Sonny's Dream**

Original Jazz Classics OJCCD 707-2 *Criss; Conte Candoli (t); Dick Nash (tb); Ray Draper (tba); David Sherr (as); Teddy Edwards (ts); Pete Christlieb (bs); Tommy Flanagan (p); Al McKibbon (b); Everett Brown Jr (d). 68.*

Subtitled *Birth Of The New Cool*, this features six Horace Tapscott compositions and arrangements. Though he has only recently begun to receive wider recognition, Tapscott has had an enormous influence on the West Coast, and this was a rare chance for Criss to play in front of a carefully orchestrated mid-size band.

'Sonny's Dream' is an astonishing opener, with luminous solos from both Criss and Tommy Flanagan. Criss switches to soprano for the brief 'Ballad For Samuel', dedicated to a respected teacher, but profoundly marked by Coltrane. Tapscott's inventiveness and political sensibilities are equally engaged on 'Daughter Of Cochise' (an unusually relaxed solo from Criss) and 'Black Apostles', originally dedicated to Arthur Blythe but transformed into a ferocious lament for the three martyrs of the black liberationist movement.

A remarkable album that lapses only to the extent that the band is sometimes reduced to providing highly coloured backdrops for Tapscott's American history lessons and Criss's soloing.

*** **Up, Up And Away** Original Jazz Classics OJCCD 982-2 *Criss; Cedar Walton (p); Tal Farlow (g); Bob Cranshaw (b); Lenny McBrowne (d). 8/67.*

*** **Rockin' In Rhythm** Original Jazz Classics OJCCD 1022-2 *Criss; Walter Davis, Eddie Green (p); Paul Chambers, Bob Cranshaw (b); Alan Dawson (d). 7/68.*

Like many jazz players of the time, Criss felt he had to respond to the challenge of pop. 'Up, Up And Away' was a gift for his soaring, risky, joyous tone, and the partnership with Farlow gives the material a taut, swinging excitement. Cedar Walton is disappointing by his own high standard and marks time when he's not soloing. 'Scrapple From The Apple' plights Sonny's troth to bebop afresh, though by this point in the story it's clear that he's aware the chapter is over.

Rockin' In Rhythm returns to pop rather more circumspectly. 'Misty Roses' is delightful and 'Eleanor Rigby' preserves much of that song's melancholy poetry. The real bonus on this CD reissue, though, is a previously unissued 'All The Things You Are', with Walter Davis in exceptional form. Two lovely, undemanding records.

***(*) **I'll Catch The Sun!** Prestige PR 7628 *Criss; Hampton Hawes (p); Monty Budwig (b); Shelly Manne (d). 1/69.*

A comeback for Criss, and a reunion with Hawes. The material is vile, but players like these made a living out of turning sows' ears into silken purses, and both 'California Dreaming' and 'Cry Me A River' have a genuine depth of focus. Criss sounds composed and confident in this company, and solos with impressive logic and considerable emotion.

***(*) **CrissCraft** Savoy Jazz 17246 *Criss; Dolo Coker (p); Ray Crawford (g); Larry Gales (b); Jimmy Smith (d). 2/75.*

***(*) **Saturday Morning** Prevue 7 *Criss; Barry Harris (p); Leroy Vinnegar (b); Lenny McBrowne (d). 3/75.*

Sonny still has a vigorous attack and muscular tone in later years, and the Horace Tapscott material on *CrissCraft* is challenging enough for anyone. 'The Isle Of Celia' gets a long and detailed reading, and Sonny's solo space is packed with ideas. He's less emphatic as the album goes on and the closing title-piece is filler. Originally on Muse. *Saturday Morning* was made for Xanadu exactly a week later. It's a much simpler blowing session, with versions of 'Angel Eyes' and 'Until The Real Thing Comes Along' instead of those intriguing Tapscott charts, but Sonny plays great and seems to relish the tilting drive of Vinnegar's walk and Harris's boppish chording.

Also, in brief:

*** **Mr Blues Pour Flirter** Verve 549231. 4/63.

Misses the near-contemporary track which gives the session its title, but this *Jazz In Paris* reissue adds some nice standards performances to the Criss list.

*** **The Beat Goes On!** Original Jazz Classics OJCCD 1051. 1/68.

Still boppish, but pushing for something more rhythmically relaxed. With Cedar Walton (*p*), Bob Cranshaw (*b*) and Alan Dawson (*d*).

**** **Live In Italy** Fresh Sound FSRCD 337. 1/74.

Like many boppers, Cross still got a house in Europe even after audiences had dried up at home. With Georges Arvanitas (*p*) and a French rhythm section.

***(*) **A Proper Introduction To Sonny Criss: Young Sonny** Proper 2005. 6/47–9/52.

Good single-disc selection from the early years.

John Critchinson (born 1934)

PIANO

Raised in the West Country and forever associated with Ronnie Scott.

*** **First Moves** Jazz House JHCD 52 *Critchinson; Art Themen (ts); Dave Green (b); Dave Barry (d). 4/96.*

*** **Where's The Tune, Johnny?** Trio Records TR 570 *Critchinson (p solo). 04.*

**** **Remove All Covers** 33 Records 33JAZZ160 *Critchinson; Dave Green (b); Tristan Maillot (d). 07.*

Apparently, bandleader Den Coles used to shout 'Where's the tune?' every time John Critchinson dived into another improvisation. The solo album pretty much answers the question by concentrating doggedly on melody, 16 of them and mostly unfamiliar: 'I'll Go My Way By Myself' is less well-known than 'Alone Together'; likewise, Ray Noble's 'I Hadn't Anyone Till You' can't have had as many airings as 'Cherokee'. Other stuff – 'Lullaby Of The Leaves', 'I Concentrate On You' – does figure in most band-books, but that doesn't diminish the unaffected artistry of Critchinson's approach, though it's hard to pin down his keyboard style, which now has more of him than of any obvious 'influence'.

The quartet date with Themen is a beauty. Recorded live at Scott's, it's a solid club set that kicks off with a pungent take on the Rollins title-tune, with nice versions of 'Soul Eyes', 'Insensatez' and Cedar Walton's 'Firm Roots'. The only original is a straightforward blowing theme. A strong professional record.

The trio with Green and Maillot is a delight. The bassist could prop up the Leaning Tower of Pisa, but when he works with a piano-player of Critchinson's sureness, he's freed to play those deceptively relaxed melodic figures and counter-melodies, and it's gorgeous.

Also, in brief:

*** **Ronnie Remembered** Jazzizit JITC0525. 02.

Critch, Pat Crumly (*sax*) and others pay tribute to the Sage of Frith St.

John Crocker

CLARINET, ALTO AND TENOR SAXOPHONES, VOICE

Stylish Chris Barber alumnus, who works in an unfussy traditional-mainstream idiom.

***(*) **Fine & Dandy** Lake LACD 154 *Crocker; Chris Barber (tb); Roger Munns (p); Paul Sealy (g); Vic Pitt (b); Colin Miller, Pete York (d). 83.*

*** **Easy Living** / **** **All Of Me** Timeless 561 / 585 *Crocker; Roger Munns (p); Vic Pitt (b); Jimmy Tagford (d). 89; 4/93.*

There's nothing problematic about Crocker's music. He plays mostly standards, and with more attention to melody than to harmonic complexities. That said, though, it's surprising that he's not better known or more critically lauded than someone like Tony Coe. Neither the clarinet nor the tenor saxophone sound is quite as unctuously beautiful, but Crocker knows how to shape a solo, he is adventurous enough to include a spot of bebop here and there ('Billie's Bounce' on the first of these is particularly good), and there is much to enjoy on all three. A shame there aren't more to report.

Tony Crombie (1925–99)

DRUMS, PIANO, VIBES

Similar East End Jewish background to Ronnie Scott, with whom he went on to work. Co-founded the legendary Club Eleven and later worked with Victor Feldman; much film and television work, but also had a rock band called The Rockets.

**** **Jazz At The Flamingo** Jasmine 518 *Crombie; Ronnie Scott, Tubby Hayes (ts); Terry Shannon (p); Lenny Bush (b). 7/56.*
*** **Jazz Inc. – Swinging Music In The Modern Manner** Jasmine 612 *Crombie; Leon Calvert, Les Condon (t); Al Newman (as, cl); Bobby Wellins (ts); Harry Klein (bs); Stan Tracey (p); Kenny Napper (b). 1/60.*

Miles Davis recorded Crombie's 'So Near, So Far' in 1963 and granted Tony a supporting role in the jazz pantheon. So laid back as to be almost horizontal, he none the less laid down a penetrating groove for the bands he led, also showing a fine melodic touch that reflected his piano- and vibes-playing. The material from the Flamingo is probably already valued by Tubbs admirers, but it's Crombie's three themes (and notably the closing 'Laker's Day') which stand out even ahead of the bop of 'A Night In Tunisia' and a fine 'Stars Fell On Alabama'. Some great British names on *Swinging Music* as well. Crombie arranges with the skill that brought him success on the screen. Not much sign yet of the skill that allowed him to meld modern jazz and pop forms, but it's there in spirit – hence the wryly ironic title.

Also, in brief:

*** **The Man From Interpol** Harkit 8144. 59.

Mostly short cues from the television series, but the theme is terrific and this set the pattern for a lot of subsequent jazz-themed screen music.

*** **Sweet, Wide & Blue / Twelve Favourite Film Themes** Dutton Vocalion CDLK 4291. 60.

Two great old Decca recordings, lovingly restored; great music, too.

***(*) **A Tribute** Ember 11. VARIOUS DATES.

They cheekily squeezed Miles Davis's name in between Harry Klein's and Jimmy Deuchar's on the cover, because, of course, 'So Near, So Far' is included as a bonus. Lots of good stuff from Crombie outfits, too, and a must for collectors of the period.

Claes Crona

PIANO

Elegant Swedish stylist who runs a notably democratic trio.

*** **Crown Jewels** Dragon DRCD 345 *Crona; Hans Backenroth (b); Pétur 'Island' Östlund (d). 2/99.*
*** **Winter Wonderland** Dragon DRCD 359 *As above, except add Jan Allan (t). 8/00.*
***(*) **Didima** Dragon DRCD 388 *Crona; Jörgen Smeby (b); Pétur 'Island' Östlund (d). 03.*

These are all emphatically trio records, rather than merely piano-plus-rhythm. Crona has a delightful touch and a real flair for unhackneyed harmonic improvisation that rarely strays too far from the source melody but doesn't leave it untouched or unimproved. Östlund is a big personality, reminiscent in touch of Ed Thigpen and so ideally suited to this kind of situation. The middle record is a Christmas compendium, thoroughly engaging, but the best of the three is *Didima*, whose title-tune, dedicated to Crona's mother-in-law, is perhaps his most effective composition. All will delight, though.

Hal Crook

TROMBONE, ELECTRONICS

A fascinating stylist who's embraced various ways of processing his horn sound.

*** **Only Human** RAM 4506 *Crook; Bob Lockwood (b); Bob Gullotti (d). 93.*
***(*) **Hero Worship** RAM 4531 *Crook; Mick Goodrick (g); Paul Motian (d). 3/96.*

Crook's approach to electronic manipulation has some limitations, notably on the harmonic side, but it does create an impressive sound, and on *Hero Worship* he combines some fine original writing, including the title-piece, along with material as diverse as Steve Swallow's 'Falling Grace' (perhaps brought in by the excellent Goodrick), 'My Funny Valentine' and 'You Do Something To Me'. For much of the length, Crook is outplayed by his sidemen; Motian is in staggeringly good form, subtle and deft, controlled and passionate; Goodrick remains one of the most influential contemporary exponents of his instrument. The higher rating is largely for them.

The earlier disc, picked up by Ram from a smaller label, is inevitably more conservative, but it has some interesting aspects and a similar blend of 'out' originals with more familiar repertory themes. Not as compelling as *Hero Worship* but definitely worth sampling.

Connie Crothers (born 1941)

PIANO

A former student of Tristano who keeps the flame flickering.

(*) **Perception Steeplechase SCCD 31022 *Crothers; Joe Solomon (b); Roger Mancuso (d). 74.*
*** **Swish** New Artists NA1001 *Crothers; Max Roach (d).* N.D.
*** **Concert At Cooper Union** New Artists NA1002 *Crothers (p solo). 1/84.*
*** **Duo Dimension** New Artists NA1003 *Crothers; Richard Tabnik (as). 85.*

Though deeply enough immersed in Tristano language and lore to seem a mere epigone, Crothers has attempted to extend the legacy beyond copyism. The Steeplechase is a tentative step in that direction, though with a preponderance of literal translations of themes like the title-track. The sequence for New Artists is much more interesting. The improvised duos with Roach find her far from overwhelmed by her illustrious partner, while the solo record is an open-handed display of thoughtful virtuosity. The duets with the inevitably Konitz-like Tabnik run along probing paths. Crothers plays evenly and with the long, steady, deliberate lines of the style, but her dynamics offer unexpected contrasts and her chording can build to unexpected intensity.

***(*) **Love Energy** / *** **In Motion** New Artists NA1005 / 1013 *Crothers; Lenny Popkin (ts); Cameron Brown (b); Carol Tristano (d). 4/88; 11/89.*

*****(*) New York Night / ***(*) Jazz Spring** New Artists NA1008 / 1017 *As above.* 12/89; 3/93.

This excellent but little-known quartet has done valuable work in exploring the Tristano repertory. Popkin builds on Warne Marsh's grey, scratch tone with fretful cadences of his own, Carol Tristano secures a quietly propulsive swing and Brown's unobtrusively forceful lines eliminate any sense that the music could grow static, either rhythmically or harmonically. Crothers plays for the band yet manages to make her best improvisations distinctive and freely developed, while still minding the essential logic of the form. This is tough, serious jazz, albeit a little self-regarding in its selflessness.

***** Music From Everyday Life** New Artists NA1025 *Crothers (p solo).* 3/93–6/96.

Patchworked from three years' work, this is deliberately unglamorous jazz that turns completely away from the ego-driven expressiveness of most solo work. 'Good Morning Heartache' is spare and intense, 'Star Eyes' cut entirely adrift from its body. The improvisation on a Bartók folk dance is a charmer, though, and the miniature 'Be', which starts the disc, is a near-perfect improvised composition.

***** Ontology** New Artists NA 1035 *Crothers; Richard Tabnik (as); Sean Smith (b); Roger Mancuso (d).* 12/98–4/99.
*****(*) Music Is A Place / ***(*) Live At Outpost Performance Space** New Artists NA 1043 / 1041 *As above, except omit Smith; add Ratzo Harris (b).* 9/05; 11/05.

Crothers and her group play as intensely and unbendingly as ever. 'My Shining Hour' is witheringly taken apart and 'Come Rain Or Come Shine' is only marginally less startling, given the quiescent tempo. Smith and Mancuso play more pushily than any of the previous rhythm teams and the title-piece, with its rolling thunder of chords from the piano, is almost Tayloresque in its delivery. Tabnik's return shows his curious range of tones getting even more freakish. For music usually classified as cool, it's extraordinarily harsh at times.

Six years on, little has changed, aside from the bassist. With tracks such as 'Lennie's Dream', 'Bird's Word' and 'Warne Marsh', the focus only intensifies, the music searching for some kind of essence. The more recent follows the same pattern with 'You're The One' and 'New York City In The Blue Hour' acidly etched and devoid of sentimentality. Released out of chronological order for some reason; there's nothing to choose between them.

Also, in brief:

****(*) Deep Into The Center** New Artists NA 1020. 12/93–12/94.
Informal duos with Roger Mancuso (*d*). Hard work.

*****(*) Session** New Artists NA1027. 96.
The quartet again, but with Rich Califano (*b*) in for Brown. Almost Zen in the music's purity of conception.

Pat Crumly

ALTO, TENOR AND SOPRANO SAXOPHONES, FLUTE

A British stalwart, who's worked in pop and blues but espouses his own brand of world jazz.

***** Flamingo** Spotlite SPJ CD 550 *Crumly; Guy Barker (t); Richard Edwards (tb); John Pearce (p); Phil Lee (g); Simon Woolf (b); Simon Morton (d); Bosco D'Oliveira (perc).* 8/93.
***** Weaver Of Dreams** 33 Jazz 086 *Crumly; Nick Weldon (p); Tim Wells (b); Mark Fletcher (d).* 3/03.

Flamingo is probably the strongest Crumly record currently available. Almost inevitably, though, it's Barker who plays the most interesting music, consistently upstaging the leader. *Weaver of Dreams* is fine, too. Pat picks up the tenor for 'Anthropology' and varies his timbre across a set of mostly standards, although there's a nicely wistful dedication to Spike Robinson. The rhythm section wants to make a mark and Weldon gets usefully restless with the chords.

Also, in brief:

***(*) Third World Sketches** Spotlite SPJ CD 431. 5/84.
Well-intentioned but shoddy world-music crossover.

****(*) Behind the Mask** Spotlite SPJ CD 549. 1/92.
OK, but blighted by the strangest, echoey sound-mix.

The (Jazz) Crusaders

GROUP

Came together at high school in Houston, recorded for Pacific in the '60s with a soulful variation on West Coast jazz and then made a series of successful soul-funk-jazz discs in the '70s.

***** Chile Con Soul** Pacific Jazz 90957 *Wayne Henderson (tb); Wilton Felder (ts); Hubert Laws (f); Joe Sample (ky); Clare Fischer (org); Al McKibbon (b); Stix Hooper (d); Carlos Vidal, Hungaria 'Carmelo' Garcia (perc).* 7/65.
***** Live At The Lighthouse '66** Pacific Jazz 605435 *Wayne Henderson (tb); Wilton Felder (ts); Joe Sample (ky); Stix Hooper (d).* 1/66.
***** The Festival Album** Pacific Jazz 605435 *As above, except add Jimmy Bond, Herbie Lewis, Buster Williams (b).* 7/66–7/68.
*****(*) Lighthouse '68** Pacific Jazz 76851 *As above, except omit Bond, Lewis.* 11/67.

The familiar line-up – Henderson, Felder, Sample, Hooper – remained in place from the start, despite individual projects, falling-outs and reshuffles. The Crusaders offer a solidly funky combo music which might almost have been programmed by a computer. It hinges on Sample's bar-room piano, Felder's and Henderson's uncomplicated horn-lines, and Hooper's accurate but curiously undynamic drumming. No less and seldom any more.

Of some 15 albums made for Pacific between 1961 and 1969, the availability rate has improved somewhat. *Chile Con Soul* features an augmented line-up to beef up the chilli. Though it sits awkwardly between the group's usual soul-bop and the prevailing appetite for a garnish of Latin rhythms, it isn't bad, just untypical.

The live date from Hermosa Beach in 1966 offers what is presumably a pretty faithful version of what the band sounded like in concert around this time: slick, capable and unshakeably jazz-centred, doing versions of 'Round Midnight', Trane's 'Some Other Blues', 'Milestones' and 'You Don't Know What Love Is', alongside the originals. These include Sample's 'Blues Up Tight', Felder's 'Miss It', Henderson's 'Scratch' and Vinnegar's rootsier 'Doin' That Thing'. *Festival Album* put together their sets from both Newport and Pacific in 1966, with an extra 20 minutes from a 1968 show at Shelly's Manne Hole.

The Lighthouse was a regular live gig for the band, and the 1968 set made there was one of their best for the label. Buster

Williams added compositional as well as bass weight, and the group's signature version of 'Eleanor Rigby' holds up well.

*** **Crusaders 1** Blue Thumb 7350 *As above, except omit Williams; add Arthur Adams, Larry Carlton, David T. Walker (g); Chuck Rainey (b). 71.*

*** **The Second Crusade** Blue Thumb *As above, except omit Rainey. 73.*

**** **Scratch** GRP 050115 *As above, except add Larry Carlton (g); Max Bennett (b). 74.*

***(*) **Southern Comfort** GRP 6016 *As above, except omit Bennett. 74.*

***(*) **Those Southern Knights** GRP 050117 *As above. 76.*

**** **Street Life** MCA 101815 *As above, except omit Henderson, Carlton; add Oscar Brashear, Robert O. Bryant (t); Garnett Brown (tb); Maurice Spears (btb); Jerome Richardson (as); Robert Bryant Jr (ts); Bill Green (bs); Arthur Adams, Billy Rogers, Roland Bautista, Barry Finnerty, Paul Jackson, David T. Walker (g); Alphonso Johnson, James Jamerson (b); Randy Crawford (v). 79.*

**** **Live In Japan** GRP 059746 *Wilton Felder (ts); Joe Sample (ky); Barry Finnerty, Roland Bautista (g); Alphonso Johnson (b); Stix Hooper (d); Rafael Cruz (perc). 81.*

After a decade as The Jazz Crusaders, they dropped the unmarketable element and went on to fresh success. The addition of outside players (guitarists and bassists mostly) seldom disrupted the basic formula: Carlton was a *de facto* 'fifth Crusader' for many years; Felder provided bass when there was no specialist on hand. At the same time Sample began dabbling in electronic keyboards, notably synthesizers. The two Blue Thumb discs are funky and polished and still hint at jazz exploration under the smooth exterior. The live *Scratch* is fine, while *Southern Comfort* and *Those Southern Knights* are both workmanlike studio artefacts, showing how pop-funk-jazz could still be based around creative playing. *Street Life*, spotlit by Randy Crawford's vocal, was their commercial breakthrough but largely their undoing as a close-knit ensemble. The big-band arrangement and drafting of a raft of guitarists to replace Carlton gnawed through the group's hard-won independence, and despite a few remaining sparks, as on the Japanese album, their music drifts towards a lite-soul feel. Recent years have seen the legend tarnished with litigious uproar, and Sample's departure robbed the group of its compositional backbone. A sad end.

Alexis Cuadrado

BASS

An already mature player, writer and bandleader with a touch of Mingus in the mix.

**** **Metro** Fresh Sound New Talent FSNTCD 111 *Cuadrado; Kris Bauman (as, cl); Pete Rende (p, g); Steve Cardenas (g); Mark Ferber (d). 5/01.*

***(*) **Visual** Fresh Sound New Talent FSNTCD 182 *As above, except omit Rende; add Alan Ferber (tb); John Ellis (ss, ts, bcl, f). 1/04.*

Cuadrado plays and leads with authority. The reworked 'Night in Tunisia' changes ('Nit') that open *Metro* suggest a musician well-steeped in the tradition, while 'Round Mingus' later unashamedly borrows from an equally distinguished source. Cuadrado pitches it in an awkward, asymmetrical metre, which calls on the band to display some mettle. Bauman is excellent and the keyboard/guitar axis is required to do some work while the bassist is featured. The only oddity is the closing 'Nana-Blues Grotesque', a piece of mock-Frisell country which doesn't come off.

The follow-up features a new and settled sextet. Cardenas takes the harmony role with great authority and this is a group that sounds right without keyboards, leaving Cuadrado himself a lot of space for harmonic investigation. The writing is as good as before, though less obviously derivative; there's also a fine version of a Victor Jara song.

Ronnie Cuber (born 1941)

BARITONE, ALTO AND TENOR SAXOPHONES, FLUTE

The Brooklynite turned to baritone in 1959 and subsequently worked with Maynard Ferguson, Woody Herman and many others.

*** **Cubism** Fresh Sound FSRCD 188 *Cuber; Joe Locke (vib, ky); Bobby Broom (g); Michael Formanek (b); Ben Perowsky (d); Carlos Patato Valdes (perc). 12/91.*

*** **Airplay** Steeplechase SCCD 31309 *Cuber; Geoff Keezer (p); Chip Jackson (b); Ben Perowsky (d). 4/92.*

***(*) **The Scene Is Clean** Milestone MCD 9218 *Cuber; Lawrence Feldman (f); Geoff Keezer (ky); Joey DeFrancesco (org); George Wadenius (g); Tom Barney, Reggie Washington (b); Victor Jones (d); Manolo Badrena, Milton Cardona (perc). 12/93.*

*** **In A New York Minute** Steeplechase SCCD 31372 *Cuber; Kenny Drew Jr (p); Andy McKee (b); Adam Cruz (d). 4/95.*

*** **NY Cats** Steeplechase SCCD 31394 *Cuber; Ryan Kisor (t); Michael Weiss (p); Andy McKee (b); Tony Reedus (d). 3/96.*

Cuber has played on many sessions, but not many as a leader. He gets a light, limber feel out of the baritone when he wants to, though he can also make it sound gruff and monstrous. His odd adaptability to Latin rhythms means that his own discs usually have a few traces of Brazilian bop about them. *Cubism* is directed towards a 'lite' kind of jazz-funk, but Locke's typically shrewd playing and a few worthwhile licks from the valuable Broom lift it. For all the ironic title, *Airplay* puts Cuber back into hard bop with Keezer's fine work as his line to earth. Most of the tunes work an old-fashioned groove, but the baritone work is as forthright and full-bodied as ever. *The Scene Is Clean* is another blend of styles: a Dameron title-tune, modal jazz ('Song For Pharoah') and the winsome 'Flamingo' are more traditionally sewn, but the bristling Latin tunes again carry an infectious spirit and it's obvious that the leader feels right at home, with just a few touches of tenor and alto for variety. Drew's an elegant foil on *In A New York Minute*. Cuber brought five originals to the date and the playing is felicitous, though it runs out of steam towards the end. *NY Cats* is something of a misfire, despite the promising line-up and some pleasing tunes. The band sounds loose, Reedus is all over the place, and for once the Steeplechase sound is unpleasing.

Bill Cunliffe (born 1956)

PIANO

Born in Massachusetts, but latterly based on the West Coast. Won the Thelonious Monk Competition in 1989.

*** **Bill Plays Bud** Naxos 86024 *Cunliffe; Ralph Moore (ts); Dave Carpenter (b); Joe LaBarbera (d); Papo Rodriguez (perc). 10/96.*

Early sightings of Cunliffe with the Clayton–Hamilton Orchestra suggested a competent, unspectacular player. As leader, he's more emphatic and brings an authentic flavour to these more- and less-familiar Bud Powell themes. His phrasing on 'Comin' Up' can't be faulted: terse, slightly off-centre and robustly percussive. '52nd St Theme' and 'Un Poco Loco' are substantially rethought, and he digs out a couple of rarities: 'Willowgrove', an effusive bop-blues, and the strange 'Dusk At Saudi', which seems to be a version of 'Midnight Sun'. The set's nicely framed by Cunliffe's own 'Melancolia' and a closing essay on 'Glass Enclosure'. Moore's contribution is limited to two cuts, but he finds things to say in that hard-to-place economical delivery which like the leader's style seems to have skipped the Coltrane–Tyner generation entirely.

*** **How My Heart Sings** Torii 2 *Cunliffe; Bobby Shew (t, flhn); Justin Ray (flhn); Bruce Paulson (tb); Bob Sheppard (ss, as, ts, cl, f, af); Jeff D'Angelo (b); Joe LaBarbera (d). 03.*
*** **It's About Love** Torii 3 *Cunliffe; Gary Foster (as); Jeff D'Angelo (b); Tim Pleasant (d). 03.*
*** **Imaginación** Torii 5 *Cunliffe; Kyle Palmer, Bobby Shew (t); Bruce Paulson, Arturo Velasco (tb); Bob Sheppard (ts, f); Rene Camacho (b); Ramon Banda (d, perc); Jose de Leon, Jose 'Papo' Rodriguez (perc). 5/05.*
Earlier in his recording career, Cunliffe took on the Paul Simon songbook. On *How My Heart Sings*, he turns his attention to Earl Zindars, who apart from the title-track and a couple of Bill Evans references isn't widely recognized. It's an attractive enough set, unspectacular in Cunliffe's now familiar way, but packed with authoritative bop-influenced playing. The group's attractive, too, though with greatest emphasis on timbral variety rather than harmonic or rhythmic drive.

Reed Kotler is even more obscure, a Bay Area composer whose work suggests various antecedents but never settles into a particularly memorable style. Cunliffe and co-leader Foster do manage to find enough improvisational weight in things like 'Nine Steps' and 'Where Do I Go From Here?' to give the session presence, but it's an enigmatic set for the most part.

Imaginación's an attractive Latin tentet date, squeezing in another Kotler theme, Steely Dan's 'Do It Again', and a further mix of standards and Cunliffe originals. It's all professionally and quite effectively done, but it's hard to make a case for a record like this in such a crowded market.

Ted Curson (born 1935)

TRUMPET, POCKET–TRUMPET

Moved from Philadelphia to NY and played with Charles Mingus in 1959–60. Co-led a small group with Bill Barron before moving to Europe in the late '60s.

*** **Plays Fire Down Below** Original Jazz Classics OJCCD 1744 *Curson; Gildo Mahones (p); George Tucker (b); Roy Haynes (d); Montego Joe (perc). 12/62.*
***(*) **Tears For Dolphy** DA Black Lion BLCD 760190 *Curson; Bill Barron (ts, cl); Herb Bushler (b); Dick Berk (d). 8/64.*
*** **Pop Wine** Futura 26 *Curson; Georges Arvanitas (p); Jacky Sampson (b); Charles Saudrais (d). 71.*
*** **Travelling On** Evidence ECD 22182 *Curson; Mark Gross (ss, as, f); Misako Kano (p); Ray Drummond (b); Sylvia Cuenca (d); Everald Brown, Guilherme Franco, Ricky 'Bongo' James, David Williams (perc). 6/96.*
***(*) **In Paris: Live At The Sunside** Blue Marge 1009 2CD *Curson; Pierrick Pedron (as); Guillaume Naturel (f); Alain Jean-Marie (p); Gilles Natural (b); Philippe Soirat (d); Julie Saury (perc); Daiva Starinskaite, Evrim Ozsuca, Sylvia Howard, Ferhat Ox, Jaanika Ventsel (v). 06.*
Variable fortunes on record for a significant innovator, who came to prominence with Mingus, wrote the beautiful 'Tears For Dolphy', and then spent much of his career in Europe. On piccolo trumpet, Curson occasionally resembles Rex Stewart, though he's closer to Fats Navarro on the concert horn. *Fire Down Below* is a reasonable representation of his pungent approach, but it's not the most compelling of records.

Tears For Dolphy was recorded a month or so after the death of its dedicatee, and there is a raw sorrow in the title-tune that was less evident in later versions. Barron provides solid support and chips in with four strong charts, including the Dolphyish '7/4 Funny Time' and 'Desolation'. The rhythm section is very solid, but it's Curson's high, slightly old-fashioned sound on the small trumpet that commands attention. 'Searchin' For The Blues' is the other highlight.

Fortunately, there's more stuff around now than for some time. *Pop Wine* was also made in Europe, with the Arvanitas trio. Some of the stuff is familiar, with long versions of 'Quartier Latin' and 'L.S.D. Takes A Holiday', plus a reprise of 'Lonely One', for Booker Ervin. Sampson is in terrific form and keeps the metres springy and alert. The Evidence CD retreads 'Tears For Dolphy' as well as a tribute to another Mingus alumnus, Booker Ervin. There are nice versions of 'Watermelon Man' and 'When The Saints' (not often tackled by modernist players) and another half-dozen Curson originals.

'Woody'N'You' and 'Tin Tin Deo' on the Marge set suggest a certain Gillespie influence, which actually becomes more evident as Curson's powers decline. He builds in a new vocal version of 'Tears For Dolphy', but it's unsatisfactory. 'Milestones' and 'Confirmation' are more to the point and there are excellent reads of 'Canteloupe Island' and 'Georgia On My Mind'. Nice support from the band and a pleasing appearance for Curson enthusiasts, who've more to cheer about these days.

Also, in brief:

**** **The New Thing And The Blue Thing** Koch CD 8531. *65.*
Difficult to find now, but a valuable account of the group with Bill Barron (*t*) and Georges Arvanitas (*p*), plus the familiar rhythm section from *Tears*. Excellent playing and true sound.

Andrew Cyrille (born 1939)

DRUMS

Born in Brooklyn, he played with leaders from Nellie Lutcher to Roland Kirk before starring in Cecil Taylor's trio, mid-'60s to 1975.

***(*) **Metamusicians' Stomp** / *** **Special People** Black Saint 120025 / Soul Note 121012 *Cyrille; Ted Daniel (t, flhn, wood f); David S. Ware (ts, f); Nick DiGeronimo (b). 9/78; 10/80.*
**** **Nuba** Black Saint 120030 *Cyrille; Jimmy Lyons (as); Jeanne Lee (v). 6/79.*
**** **The Navigator** Soul Note 121062-2 *Cyrille; Ted Daniel (t, flhn); Sonelius Smith (p); Nick DiGeronimo (b). 9/82.*
An intuitively musical percussionist, Cyrille is one of the few solo performers on his instrument worth listening to. That said, he's

also a formidable group leader. Something of Cecil Taylor's turbulent language creeps into Nuba, which also features Taylor's loyal saxophonist Jimmy Lyons. Including a setting from Lee's *The Valley Of Astonishment And Bewilderment*, this highly lyrical album is almost a miniature opera, developing the ideas on Cyrille's astonishing solo record *What About?* (Affinity), which finds him vocalizing the pain and frustration of the black experience in America. Lyons's calm and stoical approach is the perfect conduit for this music.

Metamusicians' Stomp, *The Navigator* and *Special People* feature the group Andrew calls Maono, part of his search for a new African idiom in jazz. On *The Navigator* each of the players introduces a section, adding compass bearings to a collective navigation back to the source. As with many of Cyrille's records, it asserts the jazz tradition by seeming to shed it, layer by layer.

**** **Ode To The Living Tree** Evidence ECD 22185 *Cyrille; Oliver Lake (as); David Murray (ts, bcl); Steve Adegoke Colson (p); Fred Hopkins (b).* 12/94.

The result of a fascinating trip to West Africa and apparently the first American jazz session ever to be recorded in Dakar, Senegal. Perhaps in tribute to John Coltrane's record named after that place, the main event is a reading of two movements of 'A Love Supreme', followed by a flowing 'Mr P.C.'. There are compositions by Colson and Murray as well, but what one hears here is a group consciousness at work, flowing, evolving, immensely responsive. A wonderful record.

***(*) **The X-Man** Soul Note 121262 *Cyrille; James Newton (f); Alix 'Tit' Pascal (g); Anthony Cox (b).* 5/93.

**** **Good To Go, With A Tribute To Bu** Soul Note 121292 *Cyrille; James Newton (f); Lisle Atkinson (b).* 10/95.

Flute and guitar add a fascinating dimension to *X-Man*. Newton's 'E-Squat' is a strong, clearly stated idea from a player who seems to understand Cyrille's intentions from the bottom up and the drummer responds with some of his simplest and least-cluttered playing on record. 'Simple Melody' is extraordinary, something out of a far-off place that yet seems as familiar and immediate as a favourite standard. Atkinson had alternated with DiGeronimo in Maono and he's a welcome addition to the later trio. The set is bracketed by Cyrille's brilliant impersonation of Art Blakey. They and the title-piece are essays in freedom and responsiveness. The surprises are a version of John Carter's 'Enter From The East', a reading of Andrew Hill's 'Nicodemus' with Atkinson touching in the chords, John B. Gordon's 'Aftermath' and, more surprising yet, a standard, 'The Inch Worm'.

Also, in brief:

*** **Duo Palindrome: Volumes 1 & 2** Intakt CD 088 / 089. 02.

Duos with Anthony Braxton (*sax*). Not quite on a par with the saxophonists' encounters with Max Roach, but very much in that class. Cyrille's duo with Irène Schweizer on the same label is worth checking out; see her entry.

*** **C/D/E** Jazz Magnet 2007. 3/01.

Collaborative trio with Mark Dresser (*b*) and Marty Ehrlich (*reeds*), but with Cyrille very much the guiding spirit.

Carsten Daerr (born 1975)

PIANO, MELODICA

One of the leaders of a German scene that eschews self-conscious modernism in favour of toughly disciplined jazz.

*** **Berlin Calling** ACT 96562 *Daerr; Ritsche Koch (t); Daniel Erdmann (sax); Ronny Graupe (g); Oliver Potratz (b); Sebastian Merk (d).* 9/06.

Daerr's playing and writing won't scare the horses. He favours a terse approach to composition, which draws on orthodox harmony, modality and passages which seem bi-tonal, but all interspersed with solid grooves and areas of freedom. The slightly older Erdmann is listed as co-leader on this and contributes some interesting ideas, though so do Potratz and Graupe. The first few tracks are frustratingly short, truncated rather than fully developed; typically, one wants to hear them live and at greater length. But then, perversely, 'Maurice Wilson's Ever Ever Wrest' (one of three Potratz compositions) outstays its welcome considerably. So, good music, but not a well-conceived album. Just one standard in 'Alabama Song', and a couple more repertory pieces might well have helped provide balance to a strong but shapeless disc.

Daniele D'Agaro (born 1958)

TENOR SAXOPHONE, BASS CLARINET

Italian reedman resident in the Netherlands who mixes traditional jazz standards with taut originals.

(*) **Strandjutters hatOLOGY 590 *D'Agaro; Ernest Glerum (b); Han Bennink (d).* 6/02.

*** **Chicago Overtones** hatOLOGY 613 *D'Agaro; Jeb Bishop (tb); Kent Kessler (b); Robert Barry (d).* 2/04.

D'Agaro has still to break through to wider recognition. He's neither dry nor abstract, though, and very approachable. The pieces on *Strandjutters* are mostly around the six-minute mark, concentrating on melody, for which he has a definite if perverse talent. The title-piece is definitive of the style and also of its limitations; what might have been profound ends up crabby and cross-grained. The exception, in terms of length and harmonics, is 'Old Folks', which comes in at nearly ten minutes. It's material that suits Bennink very well indeed, but it's the strong-toned Glerum who is the star of this intriguing but tentative set.

There's a refreshing bustle to the opening of the second album, recorded in the Windy City with a fine American band. 'Chicago Beer Coaster' is delightful, but D'Agaro finds himself eclipsed by Bishop's long, nicely formed solo. The ensembles are tight and the empathy pays off in the collectively improvised 'Dog Nose In The Kitchen' later. For the second track, D'Agaro switches to clarinet and a more abstract sound, but immediately reminds us that free isn't his only idiom with a lovely, albeit oddly pitched reading of Duke's 'Sweet Zurzday'; a nice shuffle rhythm from Barry. Duke's represented again with 'Melancholia' and there are compositions by Curtis Clark and Leadbelly, as well as a delightful traditional tune, 'L'Ago Freschio'. Streets ahead of the first album and probably no accident that the streets in question are on the shores of Lake Michigan.

Roland Dahinden (born 1962)

TROMBONE

Swiss-born classical player also working in an improvisational vein.

*** **Naima** Mode 62 *Dahinden; Anthony Braxton (ss, as); Joe Fonda (b); Art Fuller (d).* 96.

*****(*) Anthony Braxton (+Duke Ellington): Concept Of Freedom** hatOLOGY 614 *Dahinden; Hildegard Kleeb (p); Dimitris Polisoidis (vn); Robert Höldrich (elec).* 05.

Dahinden, with and without Hildegard Kleeb, is an experienced performer of new music, and a thoughtful one having studied with Vinko Globokar and undertaken advanced research in the UK. The striking thing about *Concept Of Freedom* is how imaginatively the trombonist has taken and absorbed elements of Braxton's Ghost Trance Music and extended the concept in new directions. In this, he develops on the relationship already established on *Naima*, where, in addition to the Coltrane theme, there is a long Braxton theme as well as two Dahinden originals. What's doubly clever about the music on *Concept Of Freedom*, played with genuine mutual understanding, is the way elements of Duke Ellington's 'Second Sacred Concert' are absorbed, in the Braxtonian manner, into a strong reading of 'Composition No. 257'. Impressive stuff.

Carsten Dahl (born 1967)

PIANO, ORGAN

The Dane puts a contemporary spin on bebop piano.

***** Will You Make My Soup Hot And Silver / *** Message From Bud** Storyville STCD 4205 / 4232 *Dahl; Lennart Ginman (b); Frands Rifbjerg (d).* 12/96; 12/98.

From the brisk momentum of 'Autumn Leaves' onwards on the first disc, it's clear that Dahl is minded to take an unhackneyed path through this set of often very familiar material: 'Giant Steps', 'Take Five', 'Caravan' and others. He plays several pieces associated with Miles Davis and not one of them is quite what you'd expect. 'Freddie Freeloader' is done over a choppy, bustling rhythm, 'I Thought About You' is unrecognizably slow and distant. He frequently has his section set up a groove of some sort while he lays elliptical comments over the top; melodies are left alone or reharmonized. It keeps you listening in a whatever-next? way, although sometimes the approach is unconvincingly cute.

Carsten says that the title-piece of *Message From Bud* came to him in a dream in which he was drinking with Bud Powell and the music sounds like clever Powell repro. There's also a Garnesque twist to the two-fisted way he swings some of the standards. 'Blue In Green' is effective because he doesn't sound like Bill Evans.

***** Jazzpar 2000 Quintet** Storyville STCD 4248 *Dahl; Jörg Huke (tb); Tony Coe (ss, ts, cl); Lars Danielsson (clo, b); Aage Tanggaard (d).* 3/00.

Dahl was the Danish prizewinner in the annual Jazzpar competition and as usual played a series of concerts with a group of his choosing. Although the six tunes included here suffer from solo *longueurs*, there's a nice piquancy about the pairing of Coe and Huke, whose playing has a broadband technique without resorting to flamboyance. Danielsson brings along his cello. The concerts were not so much a celebration as a thoughtful, self-effacing feature for the leader's writing. 'Crazy Folks' sews together folk themes from England, Sweden, Germany and Denmark, a nod to each man's roots.

*****(*) Moon Water** Stunt STUCD 3132 *Dahl; Arild Andersen (b); Patrice Héral (d).* 3/03.

There are four group improvisations here, two of them significantly called 'Ecouter Et Jouer', and one of those weighing in at a quarter of an hour. Given the title, it's hardly surprising to find three elegant and responsive players resisting the urge to rush ahead with their own ideas but pausing to listen to contexts and other dialogues before making a contribution. As ever, some of Dahl's work sounds faintly arch and knowing, but he's in classy company and exposed enough for any lameness to be ruthlessly exposed.

Also, in brief:

****(*) Solo Piano / **(*) The Butterfly Dream / ** Copenhagen Aarhus** Stunt STUCD 03022 / Storyville STCD 4243 / Edge 476302. 8/96–1/03; 2–10/99; 8/04.

A lot of material spread across these two, but much of it self-indulgent and increasingly marred by Jarrett-like singalongs.

Renato D'Aiello

ALTO AND TENOR SAXOPHONES

Based in the UK since 1999, the gifted Italian saxophonist has a highly distinctive and evolved approach.

***** Introducing Renato D'Aiello** Spotlite SPJ CD 570 *D'Aiello; Mark Bassey (tb); Gary Husband (p); Phil Lee (g); Nicola Muresu (b); Sebastiaan de Krom (d).* 5/01.

*****(*) Sintetico** 33 Records 33JAZZ151 *D'Aiello; Andrea Pozza (p); Nicola Muresu (b); Keith Copeland (d).* 06.

The debut title may be modest but D'Aiello plays with substance and complete authority. He has a fine ballad touch, something of a shibboleth for saxophone-players, and in the Euro All-Stars has a band that provides him with all the support he'll ever need. The basic idiom is classic Blue Note 'hard bop' with a few contemporary inflections. Since there's no overt folk material to suggest a provenance, you might well be listening to a senior American. Lee, as always, does a sterling job and our own quibble would be the relative positioning of the horns in the stereo mix.

The 33 record features another fine European group. Pozza is a gifted Genoese who has seen service with Enrico Rava and others. It's a more effective unit without a second horn (not at all to discredit Bassey's contribution) and Copeland and Muresu keep things tight but not restrictive. Recommended.

Albert Dailey (1939–84)

PIANO

Born and classically trained in Baltimore, he worked with Mingus, Getz and others but recorded little on his own account.

***** That Old Feeling** Steeplechase SCCD31107 *Dailey; Buster Williams (b); Billy Hart (d).* 7/78.

Albert's sole surviving record is ample cause to wonder why he isn't better known. Working with blue-chip sidemen obviously makes a difference, but his solos are elegant and thoughtful in a market where dexterity and fulsomeness are often preferred. There is nothing filigree about Dailey's ballad playing, but his quiet modulations and intricate passage work are maybe too abstract for some listeners. The long title-track and 'Yesterdays' are the best things, though Dailey also offers a brief, fresh interpretation of 'Loverman' and the Beatles' 'Michelle'.

Laila Dalseth (born 1940)

VOICE

Highly experienced Norwegian singer, who started out young and has worked with many famous Americans. Married to Totti Bergh.

*** **Daydreams** Gemini GMCD 86 *Dalseth; Totti Bergh (ts); Per Husby (p); Louis Stewart (g); Terje Venaas (b); Ole Jacob Hansen (d).* 8/84.

*** **Travelling Light** Gemini GMCD 54 *Dalseth; Al Cohn (ts); Egil Kapstad (p); Terje Venaas (b); Ole Jacob Hansen (d).* 8/86.

*** **The Judge And I** Gemini GMCD 63 *Dalseth; Derek Smith (p); Bucky Pizzarelli (g); Milt Hinton (b); Bobby Rosengarden (d).* 91.

*** **A Woman's Intuition** Gemini GMCD 87 *Dalseth; Totti Bergh (ts); Anders Sponberg (cl, f); Egil Kapstad (p); Philip Catherine (g); Bjørn Alterhaug (b); Tom Olstad (d); strings.* 1/95.

***(*) **Listen Here!** Gemini GMCD 108 *Dalseth; Totti Bergh (ts); Dave Frishberg (p, v); Jon Gordon (p); Jay Leonhart (b); Dennis Mackrel (d).* 99.

She has a fine, mature voice that has gained both in depth of expression and, more unusually, in technical dexterity as the years have gone by. Her partnership with Bergh has long been a fruitful one and their shared restraint is a virtue rather than a shortcoming on a body of material that is mostly standards-based and familiar. Unlike Karen Krog, she is not a powerful improviser but delivers songs with a refined sense of structure and logic that often allows the members of her band to take the more prominent role. Stewart and Catherine are both strongly featured on *Daydreams* and *A Woman's Intuition*. The session with Cohn must have been a mixed delight and frustration to Bergh, whose Zoot Sims influence would have found a worthy context but who was dropped after the concert at which Al first played with Laila. Hard to pick out a single record (apart from the fine compilation below) that sums up Dalseth's talent. *Listen Here!* is a strong, swinging set and the album with Hinton has some interesting aspects, not least the bassist's rich sound and vibrant personality up against Dalseth's huskier and more reserved approach. *A Woman's Intuition* is clotted by the strings. Good things on all of these, though, and Laila should be sampled by everyone who enjoys fine jazz singing.

Also, in brief:

***(*) **One Of A Kind** Gemini GMCD 106 2CD. 75–99.

A two-and-a-half-decade survey that includes much of the best of her work. An ideal set for more casual listeners.

Meredith d'Ambrosio

VOICE, PIANO

A Bostonian, married to pianist Eddie Higgins, whose speciality is melding a standard with newly composed melodic and lyrical variations.

*** **Lost In His Arms** Sunnyside SSCD 1081 *d'Ambrosio; Ray Santini (p); Norman Coles (g); Chris Rathbun (b).* 7–10/78.

*** **Another Time** Sunnyside SSCD 1017 *d'Ambrosio (v, p solo).* 2/81.

***(*) **Little Jazz Bird** Sunnyside SSCD 1040 *d'Ambrosio; Phil Woods (cl, as); Hank Jones (p); Steve Gilmore (b); Bill Goodwin (d).* 3/82.

**** **It's Your Dance** Sunnyside SSCD 1011 *d'Ambrosio; Harold Danko (p); Kevin Eubanks (g).* 3/85.

***(*) **South To A Warmer Place** Sunnyside SSCD 1039 *d'Ambrosio; Lou Colombo (t); Eddie Higgins (p); Don Coffman (b); Danny Barger (d).* 2/89.

***(*) **Love Is Not A Game** Sunnyside SSCD 1051 *d'Ambrosio; Eddie Higgins (p); Rufus Reid (b); Keith Copeland (d).* 12/90.

*** **Shadowland** Sunnyside SSCD 1060 *d'Ambrosio; Ron Kozak (f, bcl); Blair Tindall (eng hn, ob); Eddie Higgins (p); Johnny Frigo (vn); Erik Friedlander (clo); Jay Leonhart (b); Ben Riley (d).* 7/92.

D'Ambrosio once turned down an offer to join John Coltrane on a tour of Japan. Her modesty is reflected in a soft, almost evanescent delivery, but her choice of songs is so creative and the treatments so consistently refined that the records are unexpectedly absorbing. *Another Time* is a private session and its bare-bones approach is perhaps a little too austere. *Lost In His Arms* unfolds at a steady, thoughtful pace. Despite an eccentric studio production by Rudy Van Gelder, *Little Jazz Bird* is ingeniously programmed to accommodate Woods and the string quartet, and the songs include Dave Frishberg, Gene Lees, Loonis McGloohan and two exceptional pieces by Deborah Henson-Conant, 'How Is Your Wife?' and 'When The End Comes'.

An exceptional series for Sunnyside – how many artists are so consistently favoured by one label? – continues with *It's Your Dance*, perhaps her most fully realized record; Eubanks has never played better and Meredith maintains a supernal glow. Almost all the songs are unusual, from her own lyrics to 'Giant Steps' and Brubeck's 'Strange Meadowlark', Al Cohn's 'The Underdog' and the title-song's reworking of John Carisi's 'Israel'. The voice is too small for jazz virtuosity, but she achieves a different authenticity through economies of scale.

South To A Warmer Place continues the fine run. Colombo plays a Bobby Hackett role, and since many of the songs are familiar, this might be a good place to start. *Love Is Not A Game* has some memorable treatments: J. J. Johnson's 'Lament', Denny Zeitlin's 'Quiet Now'. On 'Oh Look At Me Now', she extends the song into a coda which has her composing new lyrics for a variation on the tune, and that approach is carried over into five of the twelve tunes on *Shadowland*, though with mixed success. She still sounds at her best on the introspective material. Higgins provides sympathetic piano throughout, though her own playing isn't negligible.

*** **Because Of Spring** Sunnyside SSCD 1069 *d'Ambrosio; Eddie Higgins (p); George Mraz (b); Jeff Hirshfield (d).* 9/94.

*** **Silent Passion** Sunnyside SSCD 1075 *d'Ambrosio; Gene Bertoncini (g).* 1/96.

*** **Echo Of A Kiss** Sunnyside SSCD 1078 *d'Ambrosio; Mike Renzi (p); Jay Leonhart (b); Terry Clarke (d).* 8/97.

Because Of Spring continues her songs-out-of-other-songs method on four tracks and her strong suit continues to be her song selection: 'Moon Dreams' and 'Through A Long And Sleepless Night' were two good ideas, though they sometimes teeter towards some quiet margin. *Silent Passion* reduces the cast to two, with d'Ambrosio on piano duty, and it's a degree more intense and involving, with Bertoncini making elegant work out of his dialogue and the singer a shade more assertive. *Echo Of A Kiss* tries her out with a new line-up, although she's settled so deeply into her meditative groove that there is some danger she's going to make the same record each time with slowly diminishing returns. It doesn't happen, fortunately.

*****(*) Love Is For The Birds** Sunnyside SSCD 1101 *d'Ambrosio; Don Sickler (t, flhn); John Allred (tb); Bob Kindred (ts, f); Lee Musiker (p); Jay Leonhart (b); Joe Ascione (d).* 1/01.
Another wonderful setting for d'Ambrosio. Here, alternating a trio and a sextet arranged by Sickler, she tackles material by Kenny Dorham, Harold Land, Clifford Brown ('Daahoud') and others, with a lovely pay-off in the original 'Frishberg And Dorough', which pays tribute to two admired predecessors and sources. Quietly majestic.

****** Wishing On The Moon** Sunnyside SSCD 1159 *d'Ambrosio; Don Sickler (t, flhn); Cecilia Coleman (p); Tim Givens (b); Vince Cherico (d).* 7/04.
These ten songs are delivered with the unadorned purity of great narrative prose. There's something almost epic in Meredith's version of 'Wishing On The Moon' and her original conceptions have the same quality, albeit with a wry, but never winsome, quality. The arrangements are impeccable and the mood effortlessly sustained throughout. Highly recommended.

Also, in brief:

****(*) The Cove** Sunnyside SSCD 1028. N.D.
With Lee Konitz (*as*) and Fred Hersch (*p*), but too composed and sleepy.

****(*) Sleep Warm** Sunnyside SSCD 1063. 2/91.
A lovely set of modern and old-fashioned lullabies.

***** Out Of Nowhere** Sunnyside SSCD 1085. 8/98.
A Blossom Dearie cover suggests another lineage, or parallel course. Unusual, understated love songs, exquisitely done.

Tadd Dameron (1917–65)

COMPOSER, BANDLEADER, PIANO

Born in Cleveland, he began writing arrangements in his late teens and worked with Harlan Leonard from 1939. Soon got caught up in bop and led small groups with Fats Navarro and Miles Davis. Drug and legal problems effectively ended his career.

*****(*) Fontainebleau** Original Jazz Classics OJCCD 055 *Dameron; Kenny Dorham (t); Henry Coker (tb); Sahib Shihab (as); Joe Alexander (ts); Cecil Payne (bs); John Simmons (b); Shadow Wilson (d).* 3/56.
***** Mating Call** Prestige PRCD 212 *Dameron; John Coltrane (ts); John Simmons (b); Philly Joe Jones (d).* 11/56.
He's remembered now for a couple of repertory compositions – 'Lady Bird', 'Hot House' – and not much else. Dameron was an underrated performer who stands at the fulcrum of modern jazz, midway between swing and bop. Combining the broad-brush arrangements of the big band and the new advanced harmonic language, his own recordings are difficult to date blind and a tune like 'On A Misty Night' seems to capture the evanescence that surrounds the man and the music.

The discography is spotty. Records with Fats Navarro are usually covered under the trumpeter's name and *Mating Call* is often reviewed as a John Coltrane album, but it's the pianist who's in the driving seat, subtly directing the ensemble. *Fontainebleau* dates from Dameron's last full year of freedom before the prison sentence that took him out of the jazz stream effectively for good. The title-piece is wholly written out, with no scope for improvising, but there is plenty of individual work elsewhere, notably from Dorham. Never a distinctive soloist, Dameron prefers to work within his own lush chord progressions.

Also, in brief:

****(*) The Magic Touch** Original Jazz Classics OJCCD 143. 2–4/62.
Revisits to 'Fontainebleau' and 'On A Misty Night', but the big-band treatments sound perfunctory and Dameron seems to have lost interest in his own music.

Franco D'Andrea (born 1941)

PIANO, KEYBOARDS

Worked on radio in Rome in the early '60s and dabbled in free jazz before turning to a more conservative bop style.

****** Chromatic Phrygian** yvp 3057 *D'Andrea; Stephan Schertler (b); Billy Elgart (d).* 10/89.
D'Andrea is dismayingly prolific, but given that most of his work is on the erratically distributed Philology, there is little that is securely available outside Italy. This is his best record. Elgart's way of swinging the music is a marvel; he fills up every space without getting in anyone's way and has all kinds of business to offer without seeming to overplay. It is a pity that most of the material is either original composition or freely improvised; one would like to hear this group attack more repertory material, as they do so well on 'This Can't Be Love', full of shadows and sudden lights.

***** 3 Lines** Philology 77-2 *D'Andrea (overdubbed p solo).* 3/96.
*****(*) Jobim / *** Ballads And Rituals** Philology 125.2 / 127.2 *D'Andrea; Andrea Ayace Ayassot (as); Aldo Mella (b); Alex Rolle (d).* 1/97.
The first of these is an exercise in overdubbing, meant to evoke Bill Evans's *Conversations With Myself*. It feels like an album out of time; Evans made his enlightened experiment in a pre-digital age and D'Andrea's constructions say little that he might not have said with a single piano track. That said, the best tracks are clever and judicious. The homage, if such it is, to Jobim is fair enough, but the butterfly delicacy of the composer's best melodies is taken to the cleaners by this group, which reconvenes for *Ballads And Rituals* and immediately launches into all sorts of interesting rhythms, like the clump of 'Dancing Colors', which suggests a curious dub-like atmosphere. Ayassot is a difficult player to warm to, often at odds with D'Andrea's romantic bent.

*****(*) Solo 1–8** Philology 401.2–408.2 *D'Andrea (p solo).* 4/01.
The first of a number of similarly epic series for Philology. Invited by Paolo Piangarelli to set down eight solo albums, D'Andrea themed his performances somewhat – individual discs are called *Standards, Abstractions, Woods* (after whom Philology is named), *Gato* (Barbieri was an associate in the free-jazz days), *Duke, Valzer Opera Natale, Napoli, Classic Jazz* – but one immediately feels that while these performances are individually interesting, D'Andrea wouldn't be the first choice of performer for much of this material. Also, it sounds an exhausting business; it's certainly tiring to play through.

*****(*) Magicians At Work** Philology 214.2 *D'Andrea; Renato Sellani (p).* 5/02.
An extended and delightful game of cat and mouse, played by two old foxes. When the idea was put to Sellani, he remarked, 'I

hope that Franco will not fire on the Red Cross'; he needn't have worried. Sample 'There Is No Greater Love', where the two pianists send out all sorts of smoke signals and teasing leads; ten minutes' worth.

There have been many more D'Andrea records since, but few have come our way and few will be widely available.

Also, in brief:

*(*) **Enrosadira** Red RR 123243. 91.
Disappointing electronic duets with percussionist Luis Agudo.

*** **Round Riff & More** Philology 241.2. 5/02.
Piano in the middle and a bass in each channel, more of an extended novelty.

Dorothy Dandridge (1923–65)

VOICE

Better known as an actress and the first African-American woman to be nominated for an Oscar, she was also a fine singer.

*** **Smooth Operator** Verve 547514 *Dandridge; Oscar Peterson (p, cel); Herb Ellis (g); Ray Brown (b); Alvin Stoller (d, perc).* 1/58–2/61.
If she remained an actress who sang rather than a genuine hyphenate, that may be exactly the point. Listen to how she delivers the tiny, reworded 'I've Grown Accustomed To Your Face' and how she gives 'Body And Soul' a deeply convincing pitch and intensity. The accompaniments, by an extended Peterson trio, are always of interest and it's remarkable that little of this material (just one single's worth, in fact) had been released before.

Putney Dandridge (1902–46)

PIANO, VOCAL

A vaudeville artist, he enjoyed a very brief jazz career.

(*) **Putney Dandridge 1935–1936 Classics 846 *Dandridge; Henry 'Red' Allen, Richard Clarke, Shirley Clay (t); Buster Bailey (cl, as); Tom Mace, Gene Sedric (cl, ts); Chu Berry, Kenneth Hollon, Johnny Russell (ts); Harry Grey, Teddy Wilson (p); Arnold Adams, Dave Barbour, Clarence Holiday, Nappy Lamare (g); Artie Bernstein, Ernest 'Bass' Hill, John Kirby, Grachan Moncur (b); Bill Beason, Cozy Cole, Walter Johnson, Manzie Johnson (d).* 3/35–3/36.

*** **Putney Dandridge 1936** Classics 869 *Dandridge; Henry 'Red' Allen, Doc Cheatham, Wallace Jones, Bobby Stark (t); Tom Mace (cl); Joe Marsala (cl, as); Charles Frazier, Teddy McRae (ts); Clyde Hart, Roger 'Ram' Ramirez, James Sherman, Teddy Wilson (p); Arnold Adams, Eddie Condon, Allan Reuss, John Trueheart (g); Ernest 'Bass' Hill, John Kirby, Wilson Myers, Mack Walker (b); Big Sid Catlett, Cozy Cole, Slick Jones (d).* 6–12/36.
Dandridge cut his first sides for Vocalion in March 1935 and stopped recording for good with the last of these sessions, taped with Cheatham, Wilson and Catlett on 10 December 1936. Not quite a mainstream jazz singer, he should have been able to dicker a natural vaudevillean's facility with a lyric into a sustainable career. There are music hall escapades on things like 'Nagasaki' (complete with prewar stage Japanese), but these groups are full of great players and Berry's break on 'Chasing Shadows' and 'I'm In The Mood For Love' with Allen (as 'Gabriel') are all to be treasured. The 1936 dates drift ever further into novelty, but back-to-back readings of 'These Foolish Things' and 'Cross Patch' are touched by something deeper and lasting.

Dave D'Angelo

ALTO SAXOPHONE

Ambitious composer/bandleader whose Section 8 majors on reeds and complex but unforbidding charts.

*** **In A Minute** Double-Time DTCD 160 *D'Angelo; Steve Marcus (ss, ts); Walt Weiskopf (ts); Joel Weiskopf, Tardo Hammer (p); Phil Palombi (b); Steve Davis (d).* 3/99.
This is very clever music, from which all pointless 'cleverness' has been carefully stripped. The songs are all sharp and to the point, and if they call for strong ensemble work rather more than prolonged soloing, that's all to the good. D'Angelo doesn't strike one as a particularly exciting soloist, and alongside Marcus and the reed-playing Weiskopf he has his work cut out. On his own 'Vitamin C' and 'In A Minute', he has a bit more space, but the best of the arrangements here are Oliver Nelson's 'Six And Four', a nice 'Lazy Afternoon' (the longest cut, appropriately) and 'All My Tomorrows'.

Eddie Daniels (born 1941)

CLARINET, BASS CLARINET, TENOR SAXOPHONE, FLUTE, ALTO FLUTE

Daniels studied at Brooklyn College, joined the Thad Jones–Mel Lewis Orchestra, staying for six years, then freelanced and led his own record dates as a leader. He is a rare example of a post-bop musician specializing in clarinet.

*** **First Prize!** Original Jazz Classics OJC 771 *Daniels; Roland Hanna (p); Richard Davis (b); Mel Lewis (d).* 9/66.
Daniels was allegedly once told by Tony Scott to stick to the tenor saxophone, advice he subsequently ignored, as his many clarinet records bear witness. Even on tenor, though, he wasn't terribly exciting in the early days, lots of technique with not much narrative. Five tracks here on sax, three on clarinet, and not much to suggest that there might be a long career ahead for the 25-year-old.

*** **Blue Bossa** Candid CCD 71002 *Daniels; Bucky Pizzarelli (g).* 12/72, 1/73.
The intimate format exposes a certain lack of substance, but there is plenty of strong playing on both clarinet and bass clarinet. Pizzarelli is all grace and sophistication, and manages to find a jazz route through the Chopin and Ibert pieces. The CD reissue has a couple of alternate takes, but they add very little of substance to a decent, middle-order record.

*** **Real Time** Chesky 118 *Daniels; Chuck Loeb (g); Ned Mann (b); Adam Nussbaum (d).* 5/94.
Made 20 years after the previous item (he wasn't idle in the meantime, but they're deleted), this doesn't add much in terms either of technique, which was pretty much evolved by his mid-20s, or of expression, which remains pretty one-dimensional. There are decent versions of Pettiford's 'Tricotism' and of a couple of originals, 'Blue Bolero' and a tribute to the late Joe Farrell. However, the standards are played with a sloppy insouciance that isn't so much relaxed and laid-back as plain lazy.

*** **Beautiful Love** Shanachie 5029 *Daniels; Ron Odrich (bcl); Lawrence Feldman (af); Bob James (p); Chuck Loeb (g); David Finck, Tim LeFebvre (b); Wolfgang Haffner (d); David Charles (perc).* 10/96.

Daniels's move from GRP depleted his catalogue considerably. No dramatic new departures here. The arrangements of Bach, Satie and Rachmaninov on *Beautiful Love* are about as innovative as one would expect, and the presence of mood-jazz supremo Bob James underlines the conception. Very pretty, and about as substantial as marshmallow.

*** **Mean What You Say** Ipo1009 *Daniels; Hank Jones (p); Richard Davis (b); Kenny Washington (d).* 5/05.

**** **Homecoming: Live At The Iridium** Ipo 1012 *Daniels (cl, ts); Joe Locke (vib); Tom Ranier (p); Dave Finck (b); Joe LaBarbera (d).* 10/06.

At last, an Eddie Daniels record to get excited about. The model here is the Modern Jazz Quartet, obviously, which is why John Lewis's 'Django' occupies such a central place on disc one, and Roger Kellaway's 'Déjà Vu MJQ' on the second. The intention at this return to New York – Eddie now lives in Santa Fe – was to mix up tenor burners, like the opening 'Falling In Love With Love', and more thoughtful clarinet pieces. The Rodgers and Hart theme is taken at a pretty furious pace, with Ranier and Finck strongly in line behind. The pianist's 'Resolution' comes second, an unfamiliar theme with a lot of harmonic interest and the perfect springboard for a first clarinet statement. Locke could and probably would play in his sleep to a room full of tailor's dummies rather than not play at all. There's a joyous abandon to his soloing and his tight mallet work suggests a still-evolving technique that really does now bear comparison with Milt Jackson.

The choice of material is generally bold, with themes by Gordon Goodwin and Mike Patterson alongside 'Warm Valley' and a smattering of Daniels originals. At nearly a quarter of an hour, 'Django' is quietly majestic, played as a classical étude in the opening measures before opening out into that easy, *flâneur* swing Daniels does so well. A joy from start to finish.

Also, in brief:

(*) **The Five Seasons Shanachie 5017. 8/95.

Despite the presence of Alan Broadbent (*p*) and Peter Erskine (*d*), this orchestral reading of Vivaldi pops is very dull fare indeed.

(*) **Swing Low Sweet Clarinet Shanachie 5073. 11/99.

With the Frankfurt Radio Big Band. Some nice things, but shameful the way 'Stardust' is clobbered.

(*) **Crossing The Line Summit 1022. 9/04.

Another jazz/classical crossover, with some emphasis on the work of the relatively little-known 19th-century composer Amilcare Ponchielli.

Lars Danielsson (born 1958)

BASS, CELLO, GUITAR, KEYBOARDS

Prominent Swedish sideman in early '80s now also in demand as producer.

(*) **New Hands / * Poems / ***(*) Far North / *** Live At Visiones** Dragon DRCD 125 / 209 / Curling Legs 13 / Dragon DRCD 309 *Danielsson; David Liebman (ss); Bobo Stenson (p); Goran Klinghagen (g, ky on New Hands only); Jon Christensen (d).* 12/85; 4/91; 2/94; 3/96.

This is a fine group and the equal of any of Liebman's records with Quest. The bassist's six compositions on the first of these discs range from a mysterious electronic lament on 'Chrass' to the memorable ballads 'It's Your Choice' and 'Johan', the former featuring a bass solo of astonishing virtuosity. Stenson and Christensen live up to their repuations and Liebman's work is typically broad in its sympathies.

Poems was recorded after a brief 'reunion' tour. The saxophonist contributes the funky, brittle 'Little Peanut' and two other tunes, while the bassist turns in some of his best writing for the haunting 'Crystalline' and 'Suite'. But it's the interaction of four master musicians which engenders the magic here and on the live souvenir. The Curling Legs disc doesn't enjoy quite such generous sound or secure mastering, but the blurrier quality doesn't do anyone any harm except the leader, whose bass features seem more recessed. It's still an astonishingly good group.

***(*) **Pasodoble** ACT 9458 *Danielsson; Leszek Mozdzer (p, cel, hrm).* 12/06–1/07.

Comparisons between labels may be odious, but this is the kind of set one might expect from ECM rather than ACT. It's very fine, immaculately and expertly produced by Lars Nilsson. Folkish melodies, lots of airy space and low light, but also rigorous improvisation. It's pretty much a collaborative set, but Danielsson's more dramatic writing wins the day and his cello double is a valuable resort, more effectively deployed than Mozdzer's other keyboards.

Also, in brief:

*** **European Voices** Dragon DRCD 268 2CD. 12/93.

Various groupings and boiled down from seven hours of music, but it feels like a project more important to the maker than to his audience.

*(*) **Libera Me** / **(*) **Mélange Bleu** ACT 9800 / 9604. 1/03–5/04; 9/06.

An all-star cast – Nils Petter Molvaer (*t*), Dave Liebman (*d*), Jon Christensen (*d*), Danish Radio Symphony Orchestra – but the result on the first is a very expensive dud and on the second an only slight improvement.

Harold Danko (born 1947)

PIANO

A thoughtful veteran, who doesn't hog the spotlight, but delivers consistently intelligent records.

*** **Next Age** Steeplechase SCCD 31350 *Danko; Rich Perry (ts); Scott Colley (b); Jeff Hirshfield (d).* 10/93.

Steeplechase producer Nils Winther has an intuitive feel for piano-players and he gives Harold a well-rounded, spacious sound that enhances his increasingly positive and resonant playing. This was a return fixture for a group who had recorded under saxophonist Perry's leadership some weeks before. 'Next Age' is optimistically dedicated to Bill Clinton, and the saxophone part is soft and yielding enough to have been performed by the original Pres. Perry sounds perfectly in keeping on 'For Bud', but is less appropriate on the more adventurous contrafacts like 'Gregarious Solitude' and 'Silk Lady'. There is another tribute to Edison Machado in 'Subindo' – rising, ascending – which is paired with another, originally 'straight' concert piece called 'Luz Caverna'.

**** **After The Rain** Steeplechase SCCD 31356 *Danko (p solo).* 8/94.

Where Tommy Flanagan treated a similar date as an occasion for fulsomely abstract meditations on Coltrane material, Danko approaches it both more modestly and more radically. He tackles no fewer than 14 Coltrane compositions, ranging from 'After The Rain', 'Lonnie's Lament' and 'Syeeda's Song Flute' to less obvious material like 'Dahomey Dance', 'Mr Day' and 'Straight Street'. What is remarkable is that Danko makes these tunes sound ideally suited to the piano, and also utterly his own. Though clearly intended as a homage, there is no obstacle to wholesale reinvention, and Danko recasts 'Mr Sims' and 'Wise One' with a free hand. The sound is well suited to the material, open but not too cavernous.

*** **New Autumn** / **** **Tidal Breeze** / ***(*) **The Feeling Of Jazz** Steeplechase SCCD 31377 / 31411 / 31392 *Danko; Rich Perry (ts); Scott Colley (b); Jeff Hirshfield (d).* 4/95; 4/95, 10/96; 3/96.

Perry's bleached tone isn't to all tastes, and here he sounds best on the Ellington and Strayhorn tribute *Feeling*, though this is the record on which Danko cedes more of the foreground to his colleagues. The originals on *New Autumn* and *Tidal Breeze*, both of them all-Danko sets, are more and more idiosyncratic. Just one track from April 1995 turns up on the later record, but it ('Personal Cornucopia') is so good that one can't quite understand why it wasn't included in the original set. Danko writes with a dark and sometimes impenetrable authority. On the most recent album he reprises 'Wayne Shorter' and follows it with 'McCoy's Passion', two numbers which underscore two of the most obvious influences on his playing and writing style. 'Pastoral Landing' on the same record is a fascinatingly extended workout, and one minor quibble regarding this body of work as a whole is that Danko seldom takes the option to stretch out and really develop ideas.

That is what he allows himself to do on the Ellington album, just seven numbers which consist of compositions of Ellington, Strayhorn and one ('Big Nick') by John Coltrane. These are the same tunes and in the same sequence as on Duke's 1962 encounter with the saxophonist for Impulse!

***(*) **Stable Mates** / *** **Nightscapes** Steeplechase SCCD 31451 / 31490 *Danko; Rich Perry (ts); Scott Colley (b); Jeff Hirshfield (d).* 4/97; 00.

***(*) **Prestigious** Steeplechase SCCD 31508 *As above, except omit Colley; add Dave Ballou (t); Michael Formanek (b).* 3/01.

Stable Mates is an essay on jazz composition from (roughly) the period 1956–66, with Gillespie, Heath, Hancock, Mulligan, Feldman, Mingus, Golson, Miles Davis and Thad Jones all covered. As ever, there's an interesting tension between Perry's softly insinuating solos and Danko's more dramatic reinvention of the material. As a sample, follow the opening minutes of Corea's 'Windows', which feels like a direct tussle between piano and tenor for the upper hand – though in the end realization dawns that Danko was being supportive all along (a fascinating parallel world to that of the Getz–Corea original). 'Dolphin Dance', another tune Getz favoured, gets a lovely reading, and 'Nostalgia In Times Square' does the cerebral blues rather well.

Nightscapes is a series of original nocturnes which earn a mark for being interesting rather than fully engaging, and it suggests that the quartet does best when they're working in a repertorial role – which is immediately reconvened with *Prestigious*, a homage to Eric Dolphy's composing. Ballou and Perry are hardly the likeliest first choices to cover Booker Little and Eric Dolphy, but their remoteness from plagiarism works in the record's favour, and these are very much group performances, the result of hours of study by Danko on material which even now has rarely been sighted in the modern idiom. 'Serene', 'Miss Ann' and 'Les' are entirely recast without obliterating Dolphy's various matrices.

***(*) **Fantasy Exit** / ***(*) **Trilix** / *** **Hinesight** Steeplechase SCCD 31530 / 31551 / 31568 *Danko; Michael Formanek (b); Jeff Hirshfield (d).* 3/02; 4/03; 04.

Given the huge contemporary lumber-room of piano trio records, setting down more does seem like a show of risk-taking. Where the first two sets both score is in the kind of connoisseurship which has often served pianists well at Steeplechase: Danko assumes his audience to be knowledgeable and literate, and he chooses material by Jaki Byard, Randy Weston, Tony Williams and Freddie Redd, among others, while using only two originals of his own. Fittingly enough for an experienced educator, this has an air of masterclass about it. Fortunately, Formanek (who dominates Duke Jordan's 'Flight To Jordan' at the start of *Trilix*) and the supremely dependable Hirshfield play as full partners, helping to draw both discs out of the merely competent category. Danko's never going to win awards for exciting records; these graceful, tough entries are much more his style.

Hinesight is devoted to the music of Earl 'Fatha' Hines, and delightful it is. Danko gives full weight to each of a dozen songs, putting special emphasis on 'Congaine', 'Ann, Wonderful One' and the superb 'Stowaway'. These, however, are only the highlights in a fine and even set from a well-established trio.

***(*) **Oatts & Perry** Steeplechase SCCD 31588 *Danko; Dick Oatts (as); Rich Perry (ts); Michael Formanek (b); Jeff Hirshfield (d).* 4/05.

They might sound like polar explorers, but Oatts and Perry were star turns in the Jones–Lewis big band during Danko's sojourn there and he apparently vowed to get them together on a small-group date some day. It was long postponed, but things turn out well. They include a few things from Thad's hand – 'Evol Deklaw Ni', 'Unit 7' and 'Don't Get Sassy' – but the set kicks off with a delightfully fresh 'Softly, As In A Morning Sunrise' and a rare cover of Coltrane's 'Like Sonny'. Horace Silver's 'Peace' is a high point, a beautifully judged performance with hidden muscle; the sinews are more obvious when he closes with Monk later. Indeed, that's the overall impression here: tender and tough. Solos are generously distributed and both the guests make hay with the pin-sharp arrangements and accompaniments.

**** **Time Remembered** Steeplechase SCCD 31612 *Danko; Michael Formanek (b); Jeff Hirshfield (d).* 1/06.

Comparisons with Bill Evans are now fully justified, and Danko may intuit that, kicking off this glorious trio set with the Evans tune that (adapted) gives the album its title. He also romps through 'All Or Nothing At All', the now *de rigueur* Thad Jones tunes (two this time), another Monk tune ('Bye-Ya' finishes the set) and a bunch of originals, including 'Unknowable Capers #1/#2', which were apparently written for students.

We thought Colley might be missed, but Formanek's more singing tone and punchier delivery has added a new dimension. Wonderful.

Also, in brief:

*** **Three Of Four** Steeplechase SCCD 31444. 4/97.

Another nice but in no way extraordinary set with Scott Colley (*b*) and Jeff Hirshfield (*d*).

***(*) **This Isn't Maybe** Steeplechase SCCD 31471. 7/98.
Typical of Danko to create this solo tribute to Chet Baker without 'My Funny Valentine'. Not an obvious or conventional gesture on the whole album, which breathes with the trumpeter's spirit, but in dialogue with an admirer who clearly learnt much from it.

Alec Dankworth

DOUBLE BASS

Son of John and Cleo Laine, brother of Jacqui, and a quietly authoritative figure on the British scene.

*** **If You're Passing By** Candid CCD 79773 *Dankworth; Julian Argüelles (sax); Phil Robson (g).* 9/02.
An intriguingly configured trio that delivers more than the personnel and instrumentation would suggest. Dankworth's solid presence is the heart of the record, leaving some of the more incendiary stuff to Argüelles and relying on Robson, an underrated performer, to give it all shape and coherence. There's not too much unsupported soloing, and the real aim here seems to be a unified ensemble sound. Opening with Abdullah Ibrahim's 'Msundza' offers some earnest of an energetic date, but for the most part it's quite thoughtful. Brubeck's 'The Duke' and Troup's 'The Meaning Of The Blues' are interesting inclusions, but Alec's own writing, logical, uncluttered and unpretentious, is what gives a fine set its character.

Jacqui Dankworth

VOICES

Daughter of Cleo Laine and John Dankworth; also an accomplished songwriter and actress. Formerly fronted Field Of Blue.

*** **For All We Know** Black Box BBJ0312 *Dankworth; James Pearson (p).* 7/00.

***(*) **As The Sun Shines Down On Me** Candid CCD 79753 *Dankworth; Mike Outram (g, thumb p); Alec Dankworth, Tim Harries (b); Roy Dodds (d); Martin Brunsden (musical saw).* 02.

**** **Detour Ahead** Candid CCD 79796 *As above, except omit Harries, Brunsden.* 4/04.

Why's she not better known? Perhaps the family connection works against her, in critical terms. Whatever, she's a class act. *For All We Know* was a strong development from her work with Field Of Blue. Her mostly standards performance on the first Candid is the best thing yet, ably supported by brother Alec and the underrated Roy Dodds. Jacqui is sharp enough to include James Taylor, Stevie Wonder, Joni Mitchell and Bob Dylan amongst the show-tunes, though it's the latter ('You Must Believe In Spring', 'Teach Me Tonight' and 'In A Sentimental Mood') that clinch her jazz credentials. The album starts on an unusual note with a surreal 'Blue Moon', featuring Mike Outram on thumb piano (used again on Joni's 'Man From Mars') and Martin Brunsden's musical saw. *Detour Ahead* is also a cracker. There's not a dead spot on it. She breathes new life into 'On The Street Where You Live', sounds revelatory on 'Not Like This' as well (Al Jarreau should hang up his gloves), and handles the contemporary stuff, like Paul Simon's 'Train In The Distance', with flair and intelligence.

Also, in brief:

*** **Five Housman Settings** Spotlite SPJCD 559. 5/96.
A bold choice of material, but with some standards thrown in, this suggests that Jacqui is capable of the same stylistic range as her mother.

John Dankworth (born 1927)

ALTO AND SOPRANO SAXOPHONES, CLARINET

One of the bop pioneers at Club Eleven in the later '40s, his Dankworth Seven and big bands were important in the '50s and '60s; the orchestra played Newport in 1959. He worked extensively in film and became a force in music education from his and Cleo Laine's base at Wavendon.

*** **Moon Valley** Audio B ABCD 7 *Dankworth; John Horler (p); Malcolm Creese (b); Allan Ganley (d).* 2/98.

*** **JD5** / *** **In A Mellow Tone** Q-Note QNT 10101 / 1019. 12/02–2/03; 5/05. *Dankworth; Mark Nightingale (tb); John Horler (p); Alec Dankworth (b); Allan Ganley (d).*
Still mysteriously neglected in British reissue programmes, with the orchestral stuff all in limbo. Having his own label should improve matters, but he probably doesn't have the time to devote to it.

Moon Valley is a pleasing quartet date for Malcolm Creese's label; given just a single day in the studio, it has a casual feel, but John's title-piece is a lovely melody in three and 'Spooks', done on clarinet, is a typical JD lark. The tone has dried out a little and 'Son Of Sparky', which reappears on the own-label follow-up, reinforcing its retread feel, almost goes wrong, but not quite. Nightingale helps out with extra horn on *JD5*, but it's still a bit perfunctory. The same group delivers a nicely respectful Ellington tribute, but again there's a feeling of not much preparation and over-familiar arrangements.

*** **About 42 Years On** Avid 919 *Dankworth; Danny Moss (ts); John Horler, Dave Lee (p); Dave Green, Danny Moss Jr (b); Allan Ganley (d).* 11/06.
There's a story behind this one. Dankworth and Moss did, indeed, work together 'about' 42 years ago in the Dankworth Big Band and hadn't done since, largely because Danny has been living in Western Australia. The tenor has recently been ill and had to undergo expensive cancer therapy, which was underwritten by some friendly testimonials from fellow players. Dankworth took part in one of these and agreed to make a studio record in addition. Like most recent forays, it was recorded quickly and without much preparation, but what's immediately striking, quite apart from Moss's indomitable spirit, is how fresh and forceful Dankworth sounds in what against all expectation turns out to be a challenging blowing date.

Also, in brief:

*** **Spread A Little Happiness** Avid Entertainment 854 2CD. 4/49–12/55.
John and Cleo in the early days. An ideal catch-up.

Alec and John Dankworth Generation Band

GROUP

An occasional project featuring the father-and-son team which is a central dynasty in British modern jazz.

*** **Nebuchadnezzar** Jazz House JHCD 029 *Guy Barker, Gerard Presencer, John Barclay (t, flhn); Mark Nightingale (tb); Keith Riby (frhn); John Dankworth (ss, as, Cmel, f); Andy Panayi (as, f); Tim Garland (ss, ts, f); Jimmy Hastings (bs, cl, f); Robin Aspland (p); John Parricelli (g); Christian Garrick (vn); Dave Powell (tba); Alec Dankworth (b); Ralph Salmins (d).* 10/93.

*** **Rhythm Changes** Jazz House JHCD 043 *As above, except omit Barclay, Riby, Garrick; add Noel Langley (t, flhn), Dave Laurence (frhn), Stuart Hall (vn, g).* 7/95.

The family firm in fine fettle. John Dankworth's representation on CD is disappointingly thin at present, considering his stature in postwar British jazz, but at least these two absorbing discs of big-band music – where he shares leadership duties with son Alec – are readily available. *Nebuchadnezzar*, recorded in a single day at the Ronnie Scott Club (though not in front of an audience), packs a dozen scores by various hands into its duration. The results are somewhat mixed, but the successes – Alec's take on 'Ida Lupino', Andy Panayi's treatment of 'Black Narcissus' and John's waltz-time blues, 'Nebuchadnezzar' – are performed with great panache and attention to dynamics: the band is often at its best when playing on the softest tones. *Rhythm Changes* was cut during a 'proper' set at the club (and a fine sound engineer Chris Lewis secured, too), and is inevitably more shouting – but better played all round. 'I Got Rheumatics' is a flag-waver in which the obvious prototype gets a glittering respray; 'Around The Track' is another refined show of dynamics; and throughout, as with the earlier disc, one is struck by the band's notably adept use of the sonorities of the brass section, with the tuba parts a crucial note of individuality. The soloists are a stellar lot in British terms, but the band's the thing.

Stefano D'Anna (born 1959)

TENOR SAXOPHONE

Sicilian contemporary in a 'classic' post-bop idiom.

**** **Leapin' In** Splasc(h) H 374 *D'Anna; Enzo Pietropaoli (b); Fabrizio Sferra (d).* 12/91.

*** **Quattroquinti** Splasc(h) H 643 *D'Anna; Stefano Bollani (p); Lello Pareti (b); Walter Paoli (d).* 5/97.

*** **Carousel** Splasc(h) H 666 *D'Anna; Fabio Zeppetella (g); Pietro Ciancaglini (b); Roberto Gatto (d).* 2/98.

***(*) **Runa** Splasc(h) H 912 *D'Anna; Pietro Ciancaglini (b); Mimmo Cafiero (d).* 3/03.

D'Anna says that he admires the 'sculpture-like clarity' of Sonny Rollins's improvising, and his own playing strives for the same. Despite the influence, though, he goes to great lengths to avoid modern saxophone cliché: few double-time passages or tonal distortions, an evenness to the line which gives the solos an irresistible flow and a steely quality that never compromises his lyricism. The seven compositions on *Leapin' In* all differ from one another and the three standards are scrupulously remodelled: 'I've Grown Accustomed To Her Face' is strikingly different from the Rollins version, 'Be-Bop' is fantastically fast and biting, and 'Body And Soul', done as a duo for tenor and uncredited soprano (D'Anna overdubbed?), refers to the melody hardly at all in a stunning representation reminiscent of Konitz and Marsh.

Quattroquinti and *Carousel* feel like a disappointment after their predecessor, but they are bad. The biting energy has given way to a more considered delivery, less evidently on the first of the pair, and Zeppetella takes up plenty of space on the second. D'Anna does all the writing himself and there are no familiar tunes to anchor things. *Runa* marks a return to form. With Cafiero powerful at the kit, the music is excitable, but tempered by D'Anna's rigour. Several of the originals refer to his native Palermo, though there's little to suggest Sicilian folk music. 'I Should Care' and ''S Wonderful' are wonderfully hard-bitten ballad readings.

Joe Darensbourg (1906–85)

CLARINET

Raised in Baton Rouge, he studied with Alphonse Picou and then moved to California and the north-west.

*** **1957 Live** American Music AMCD 103 *Darensbourg; His Dixie Flyers.* 57.

*** **Barrelhousin' With Joe** GHB 90 *Darensbourg; Ernie Carson (c); Charlie Bornemann (tb); Ralph Godwin (p); Bill Rutan (bj); Hal Smith (d).* 72.

He was never prominently featured as a leader, so these are rare survivals. The earlier disc comes from a busy period when Joe had struck out on his own from the Kid Ory outfit and was recording for Lark and Dixieland Jubilee, so the band, anonymous as it is, sounds well played-in and up for it. *Barrelhousin'* has some good-natured playing by a later group, and both Carson and Bornemann come across as accomplished soloists. Joe's own style, with its slap-tonguing ('Yellow Dog Blues') and broad vibrato, won't be accused of undue sophistication, but it's effective and enjoyable.

Jeff Darrohn

SOPRANO, ALTO, TENOR AND BARITONE SAXOPHONES

Virginia-born, he grew up near Philadelphia and in 2004 moved to London. Leader of the six-horn SAXON band and a featured soloist in a wide range of large and small ensembles.

*** **T Bird '60** Jazzed Media 104 *Darrohn; Bob Apgar (bs); Dave Posmontier (p); Craig Thomas (b); Tony Vigilante (d).* 06.

Here's a man so infatuated with the sound of a saxophone section that he took all the parts himself. Apart from a guest spot by baritonist Apgar (another fine big-band player), everything here is overdubbed by Darrohn on all four of his horns. You wouldn't know it. There's a headlong dash to the playing – only 'Velvet Blue' is anything like the pace of a ballad – and real character to the different horn voicings. 'Something Unknown' is his 'Enigma Variations', though Darrohn generously drops in a quote from 'Take The "A" Train' to confirm its lineage. He solos with intelligence and vigour, and while one would like to hear him play in a more measured style on occasion, the experience of this debut disc is similar to being driven at speed in a vintage T-Bird.

Julian Dash (1916–74)

TENOR SAXOPHONE

A fine section player with the Erskine Hawkins orchestra, he had a brief solo career when the band downsized. Composer of 'Tuxedo Junction'.

*** **The Complete Recordings 1950–1953** Blue Moon BMCD 1050 *Dash; various personnels. 50–53.*

*** **A Portrait Of Julian Dash** Master Jazz MJR 8106 *Dash; Cliff Smalls (p); Jimmy Shirley (g); Milt Hinton (b); George Foster (d). 70.*

There's nothing revelatory in these sessions, but Dash had a certain elegance of approach, even when the material was quite crude, and there are a few interesting names dotted about in the otherwise anonymous personnels. Though mainly for specialist buyers, these are agreeable enough for a more casual listener. Presumably 'Tuxedo Junction' kept him in suits.

D.A.T.A.

GROUP

Inventive ensemble with potential longevity.

*** **Now Processing** Slam CD 271 *Tris Harris (ss, as, p, syn); Alan Eason (g); Andy McFarlane (vn); Dave Hayley (d, perc). 05.*

The name, of course, derives from their first names rather than from any doctrinaire commitment to information theory. In fact, D.A.T.A. go about their business with the unfussy good humour you'd expect of four South London guys. It's not hit-and-hope stuff, though, or the improv equivalent of a Sunday pub band. There's real discipline and a barely tapped fund of ideas. Harris is an impressively adaptable player, but it's McFarlane, a more than competent stylist in other forms as well, who gives the group its distinctive cast. Hayley has touches of the estimable Steve Harris about him, though more in manner than the fine detail of technique, while Eason makes tough playing seem almost laid-back and relaxed. Impressive.

Carlo Actis Dato (born 1952)

REEDS

Co-founder of Italian post-bop pioneers Art Studio. Now has his own Actis Band.

***(*) **Ankara Twist** Splasc(h) H 302 *Dato; Piero Ponzo (cl, bcl, as, bs, f); Enrico Fazio (b); Fiorenzo Sordini (d). 10/89.*

***(*) **Dune** Splasc(h) H 354 *Dato; Laura Culver (ss, clo, berim); Alex Rolle (xy, perc); Massimo Barbiero (d, mar). 2/91.*

Dato's most at home on baritone and bass clarinet, a volatile and unpredictable player with a compensating instinct for timing and the structure of a solo. He writes themes that suggest some bridging-point between jazz, Balkan and other folk musics. *Ankara Twist* features a long-standing quartet: brief tracks with a programmatic feel, but played with verve. Rolle and Barbiero join in the fun on *Dune* as the quartet takes some aspects of 'world music' to the cleaners: march and tango rhythms mischievously undercut by Carlo's bawling improvisations – a brutal baritone assault on 'Ketchup' – and Laura's deadpan drones on the cello.

*** **Urartu** Leo CD LR 220 *Dato (bs, bcl, ts solo). 3/94.*

Dato's first solo set is a typically mercurial and imaginative effort. He caricatures his reeds and loves to make excessive, elaborate noise with them, using circular breathing, slap-tonguing and whatever else he can think of. Most of the pieces seem like lightning sketches, and once he's finished with the idea, it's done. He also plays a couple of standards, but they come out rather cold.

***(*) **Blue Cairo** Splasc(h) 454 *As for Ankara Twist. 7/95.*

Back with the original quartet, Dato picks up where he left off – a personal synthesis of musics that look mostly East, this time to Kathmandu (where an element of 'A Night In Nepal' was recorded), Egypt and other points unspecified, just marketplace overtones and snake-charmer solos. This is funny, sentimental music that can shock with a heartbreaking melody or a burst of anger. For all its globalism, it's quite one-dimensionally simple in feel, but vibrantly alive.

**** **Delhi Mambo** yvp 3065 *As for Ankara Twist. 2/98.*

On holiday from Splasc(h) for a moment, Dato and the quartet dash off their best record. 'Et Voilà' introduces the band one at a time, before their footsteps are heard beating a hasty retreat. But they come back for another hour or so of music, full of Eastern promise though the travelogue elements have fused into a collective spirit that somehow renders distances irrelevant. Be it bossa, bop or something heard in the local café, they're at home with it all.

***(*) **Wake Up With The Birds** Leo CD LR 285 *Dato; Kazutoki Umezu (ss, as, cl, bcl). 11/98.*

***(*) **Paella & Norimaki** Splasc(h) 730-2 *Dato; Enzo Rocco (g). 7/00.*

Dato and Umezu make a tremendous sound together. The opening ten minutes of 'Mad Chickens' is a great display of barking sonority. They're not really screamers; the interplay's more about running loops around each other, whether on groaning bass clarinets or swooning saxes. Very romantic. The return match with Rocco features their – yum! yum! – recipe for paella in the sleeve-notes. While you're making that, Enzo and Carlo supply another hour of sparky and sometimes mournful duets in a broad gallery of styles which sometimes ('Habablanca') reaches a serene plateau inscribed with only a few notes.

***(*) **The Moonwalker** Leo CD LR 311 *Dato (bs, ts, bcl solo).* N.D.

The second solo disc for Leo is great fun. Anyone else would be described as 'angry' or 'passionate', but Carlo always seems to offer the listener a wink that it all shouldn't be taken too seriously. Again the solos are brief and to the point, and there are field recordings interspersed between them – schoolchildren singing, a disgruntled fellow speaking on Malian radio ...

*** **Tomorrow Night Gig** Leo CD LR 332 *Dato; Keisuke Ohta (vn); Yasuhiko Tachibana (b). 4/01.*

Not strictly the saxophonist's gig – it's credited to TAO, after their initials – this one can safely be overlooked. Dato plays almost tongue-in-cheek and there is too much clowningly over-the-top stuff from the others. There are points of calm, but the music fails to reach even a brutal quietus.

*** **Don Quijote** Splasc(h) 769.2 *Dato; Massimo Rossi (ss, as); Antonio Fontana (g, marranzano); Federico Marchesano (b); Dario Bruna (d). 9/01.*

***(*) **Istanbul Rap** yvp 3112 *As for Ankara Twist. 10/02.*

The Actis Band and the quartet may have very different personnel, but the results aren't so dissimilar. The band is noisier, perhaps a shade more anarchic; the quartet is jazzier, perhaps a shade more showbiz. Both flirty with silliness, only to have Dato or one of his trusted gangs turn everything right with a spot-on solo or heartbreaking melody. *Istanbul Rap* is the keeper of the two.

***** Garibaldi / *** Allende** Leo CD LR 365 / 462 *As for Don Quijote, except omit Fontana; add Karsten Lipp (g on Allende only).* 7/02; 5/05.
The Actis Band out in honour of two more folk heroes and in its rockiest incarnations yet. Fontana's guitar, then Lipp's on the sequel, suddenly seem like the key element and Dato's own role is proportionately less. Even so, he has the gift of delivering a killer contribution in just a few notes, so one simply waits for his next appearance and the time goes by happily, even if the political subtexts fail to be any more than that.

*****(*) Swingin' Hanoi!** Splasc(h) 907.2 *Dato; Piero Ponzo (cl, as, picc); Enrico Fazio (b); Fiorenzo Sordini (d).* 1/03.

*****(*) On Tour Live 2004** Splasc(h) H 541/2.2 2CD *Dato; Massimo Rossi (ss, as); Karsten Lipp (g); Federico Marchesano (b); Dario Bruna (d).* 3/04.
The quartet and the Actis Band in typically high-spirited form. If Dato sometimes seems to sustain his music via bravado and a nutty chopsmanship, he refuses to be boring and amazingly there's little sense that the groups are simply repeating themselves. Folkish dance rhythms propel much of *Swingin' Hanoi*, but the fine intensity of the tenor-playing on 'La Montagne Pelée' shows that, for all the fun he has, the leader is serious about his playing. The Actis Band has a new member in Lipp, a rockier and more effects-driven player than Fontana, and he puts a harder spin on things. Two packed sets recorded before a Swiss audience, who seem polite rather than enraptured.

***** Avanti Popolo!** Splasc(h) 966 CD/CD-ROM *Dato; Luca Calabrese, Marco Rigoletti (t); Gianpiero Malfatto (tb, tba); Beppe Di Filippo, Piero Ponzo, Pino Romeo (sax); Enrico Fazio (b); Fiorenzo Sordini (d); Ferdinanco Despaigne (perc).* 05.
Familiar quartet names lurking in the personnel give the game away. This isn't so much a big-band project as a much-augmented quartet. Ponzo has helped rework some familiar themes, including 'Oltremare', which comes across here almost bitter in quality, and 'Melanconico Cha-Cha', which prompts one of Dato's most unfettered solos ever. The mood here is somewhat reminiscent of a Willem Breuker Kollektief record, though Dato's own voice immediately distinguishes it. Not his best record, but a vivid one, and the enhanced CD has some fine live material, which humanizes it nicely.

***** Zhon-Guo – Cina!** Leo CD LR 497 *As for Garibaldi, Allende.* 6/07.
Actis Band records have an air of familiarity now that will either intrigue and reassure or put you off. Difficult to tell with this one, which is very slick and exciting, but the closest thing to generic Carlo has ever released. 'Fela' and 'Ataturk' (the man's addicted to hero-worship) bracket the set nicely and the group has real empathy but where's it going next?

Also, in brief:

*****(*) Pasodoble** Splasc(h) 642. 6/97.
With guitarist Enzo Rocco. May they have this dance?

***** Son Para El Che** Splasc(h) 675. 10/97.
A new group but familiar agenda, and if the purpose really is a tribute to Guevara, it goes by the most roundabout route.

***** Ginosa Jungle / ***(*) Fes Motuno** Splasc(h) 710 / yvp 3081. 4/98; 1/00.
Given how vivid they are in the studio, there's no special frisson to a live date by the quartet and even some frustration: why's the audience laughing? They're back in the studio for Fes Motuno; better.

****(*) USA Tour / April 2001 / Live / *** American Tour** Splasc(h) 520.2 / 534.2. 4/01; 2/02.
Two different visits. The first disc is a glorified bootleg: mostly free solos with guest spots from the locals, only in unglorious lo-fi. The second is more like the thing, demonstrating that for all his skill as a soloist, Dato likes company best.

****(*) Folklore Imaginario** Leo CD LR 437. 3/04.
A disappointing duet with Baldo Martinez (*b*); both men overplaying in an exposed situation.

Jeremy Davenport (born 1970)

TRUMPET, VOCALS

Raised in St Louis, then studied at the Manhattan School of Music and with Ellis and Wynton Marsalis. Perhaps as a consequence, he's now based in New Orleans. Singing has largely overtaken horn.

***** Jeremy Davenport** Telarc 83376 *Davenport; Peter Martin, Glenn Patscha (p); Neil Caine, Christopher Thomas (b); Martin Butler, Shannon Powell (d).* 96.

***** Maybe In A Dream** Telarc 83409 *Davenport; Glenn Patscha (p); Peter Washington (b); Gregory Hutchinson (d); Diana Krall (v).* 3/97.
Being groomed as the new Chet Baker is a more than slightly ironic fate. In practice, Davenport sounds more like Pops on trumpet and more like Harry Connick Jr when he sings. The originals on the debut album are risible, but there's some very nicely judged horn and the overall effect is promising. (It's tempting to note that 'Celestine' did the hair and stylings – very much *that* kind of career launch.)

The second disc is more settled and the group sounds supportive and aware, particularly the veteran Washington. The title-track is an original, and while the lyrics are still relatively banal, they're better blended with the music than anything on the first outing. 'What Ever Happened' is another, though you'll swear it's a standard. 'Moonglow' is very attractive and Krall has a nice cameo on 'Let's Leave'. He may yet end up acting rather than either singing or playing, but let's hope we hear more of that old-style trumpet.

*****(*) Live At The Bistro** AAM Recordings 4464 *Davenport; Thadeus Richard (p); David Pulphus (b); Troy Davis (d).* 6/03.
Since the turn of the millennium, Davenport has been a regular at the Ritz Carlton in the French Quarter of New Orleans, but this catches him back home in St Louis, with a strong supporting group and sounding very mature and confident. 'St Louis Blues' is a gift, of course, and he takes full advantage of it, a nicely salacious reading that has the crowd in the palm of his hand right at the end. It takes a bit of warming up (the set, rather than the crowd), but this is the best thing from Davenport yet, an easy-swinging entertainment package that isn't short on musicianship.

Kenny Davern (1935–2006)

CLARINET

Began playing in NY traditional jazz circles in the '50s and known as a sideman until his association with Bob Wilber in Soprano Summit. Has investigated the avant-garde, but remains true to old loyalties.

*** **A Night With Eddie Condon** Arbors ARCD 19238 *Davern; Bernie Privin (t); Lou McGarity (tb); Dill Jones (p); Eddie Condon (g); Jack Lesberg (b); Cliff Leeman (d).* 4/71.

Davern had claims to being the major clarinettist in jazz, having forsaken the soprano saxophone ('I play soprano once a year and it takes only a few moments to confirm that I made the right decision'). Not exactly pre-history for Davern, but this rowdy tape of a gig at Syracuse by a latter-day Condon gang is his earliest featured set at present. A slight speed wobble here and there isn't too intrusive. It's a moot point whether this is a vintage Condon group, but the playing is very strong – if Privin overchalks it at times, Davern and McGarity are both splendid – and the bandleading style is unique: he even brings Jones up short for starting 'Rosetta' too quickly.

*** **Live In Concert 1974** Arbors ARCD 19267 *Davern; Pee Wee Erwin, Bernie Privin (t); Ed Hubble (tb); Johnny Mince (cl, ss); Dick Hyman (p); Major Holley (b); Cliff Leeman (d).* 12/74.

This traditional supergroup was assembled by Erwin for a short tour of Europe after a Dorsey band visit. Davern is presented here as the starring name and so it proves. He's in immaculate form, talkative, edgy, effortless by turns. The Kings Of Jazz marquee is perfectly justified, but the tapes are hardly of regal quality and it's sometimes an uncomfortable record to listen to at any volume.

*** **The Hot Three** Jazzology JCD 167 *Davern; Art Hodes (p); Don DeMichael (b).* 79.

Caught live at St John's University, this is a modestly thrilling encounter with the great Chicagoan, who's in peppery form. The sound isn't particularly good, but the playing makes up for it in every way.

***(*) **Stretchin' Out** Jazzology JCD 187 *Davern; Dick Wellstood (p); Chuck Riggs (d).* 12/83.

***(*) **Playing For Kicks** Jazzology JCD 197 *Davern; Martin Litton (p); John Petters (d).* 11/85.

These offer one of the best showcases for Davern's garrulous playing, *Stretchin' Out* with a mellifluous and perfectly paced 'The Man I Love' and proceeding through five more standards with unflagging inventiveness. Wellstood is a superb partner, harrying and supporting in equal measure and the only drawback is Riggs, who's too loud in the mix and superfluous anyway. On the other one, Litton isn't remotely up to Wellstood's standard, but it's another great set, with the ancient ('Willie The Weeper') and the comparatively modern ('Lullaby Of The Leaves') both on the agenda.

*** **The Last Reunion** Jazzology 352 / Upbeat 135 *Davern; Art Hodes (p); Colin Bowden (d).* 5/88.

Though it sounds elegiac, Hodes had another five years' playing left in him and Kenny went on for another two decades. It was their last public meeting, though, so the title's strictly correct. Unlike some drummers who've played with Davern in similar contexts, Bowden more than earns his keep and his credit. He's unobtrusive, nudgingly insistent without being aggressive and often very subtle. 'Exactly Like You' and a long 'After You've Gone' are the standout tracks. We've seen copies of the Upbeat issue of this still around; same music.

*** **East Side, West Side** Arbors ARCD 19137 *Davern; Dan Barrett (c, tb); Joel Helleny (tb); Bucky Pizzarelli (g); Bob Haggart (b); Tony DeNicola (d).* 6/94.

*** **Kenny Davern & The Rhythm Men** Arbors ARCD 19147 *As above, except omit Barrett, Helleny; add John Bunch (p).* 6/95.

**** **Breezin' Along** Arbors ARCD 19170 *Davern; Bucky Pizzarelli, Howard Alden (g); Greg Cohen (b); Tony DeNicola (d).* 6/96.

Barrett's a valuable front-line partner and he's missed on the Rhythm Men date: he plays cornet for the most part, but oils his slide for a duet with Helleny on 'Sidewalks Of New York'. Davern seems in good spirits on both sessions and the section fits like an old shoe. *Breezin' Along* is a peach, though. Pizzarelli and Alden make a great team, driving the fast numbers and softly suggesting the harmonic detail in the slower ones. Davern measures the material with an almost insouciant virtuosity: two Beiderbecke chestnuts, 'Since My Best Girl Turned Me Down' and 'Jazz Me Blues', are super, but 'Baby, Won't You Please Come Home' is Kenny at his peak.

***(*) **Spanish Eyes** Chiaroscuro CD(D) 344 *Davern; Phil Woods (as); Flip Phillips (ts); Derek Smith (p); Howard Alden (g); Milt Hinton (b); Joe Ascione (d).* 11/95.

Nothing else at the 1995 Floating Jazz Festival can have outswung or outsmoked this. Davern's at the top of his game – his 'Elsa's Dream' solo is both far out and inside – and Flip, as ever, defied Father Time. The rhythm section is completely in the groove, with Alden a man for all seasons, and, to cap it all, Phil Woods strolls in for a final 'Lover Come Back To Me'. Any vagaries in the sound are minor.

*** **Smiles** Arbors ARCD 19207 *As Breezin' Along.* 98.

*** **The Jazz KENnection** Arbors ARCD 19246 *Davern; Ken Peplowski (cl, as); John Bunch (p); Howard Alden (g); Greg Cohen (b); Tony DeNicola (d).* 10/00.

*** **At The Mill Hill Playhouse** / *** **In Concert At The Outpost Performance Space** Arbors ARCD 19296 / 19315 *Davern; James Chirillo (g); Greg Cohen (b); Tony DeNicola (d).* 5/03; 12/04.

In Ira Gitler's words, 'easy listening jazz from the Irish-Jewish soul of a story-telling reedsman'. The reunion of the *Breezin' Along* group isn't as consistently fine as its predecessor. The choice of tunes is less interesting and Davern sounds less involved. But these are still great performances, and Alden and Pizzarelli make a great team. The meeting with Peplowski is a bit disappointing: Cohen and DeNicola could have given them more lift. They're a bit backward again on the live date – and you can imagine Davern's comments on appearing in a 'performance space' – but they're perversely excellent on the Mill Hill date. The middle section of this – 'My Gal Sal', 'It's Tight Like That', 'Wabash Blues', 'Wild Man Blues', and that's the order we'd recommend – is as good as anything Davern recorded in later years. The very tight setting, with just guitar for chords, allows Kenny to fly free and he does with obvious relish. There are a couple of signs of haste, or poor articulation, on the faster numbers, but these wouldn't attract notice on a live date and they don't get in the way.

*** **Dialogues** Arbors ARCD 19317 *Davern; Ken Peplowski (cl); Howard Alden, James Chirillo (g); Nicki Parrott (b); Tony DeNicola (d).* 10/05.

*** **Nobody Else But Kenny** Sackville SKCD 3069 *Davern; David Boeddinghaus (b); Trevor Richards (d).* 3/06.

These were posthumous releases and are among the very last things Kenny made. He was living in the south-west, where he died nine months after the final Sackville date here. It's a fine set, but it's clear that it isn't the Davern of old. Boeddinghaus takes a solo 'Beale Street Blues', apparently to give the boss a break after their clarinet/piano duet on 'Pretty Baby', and while they come back together beautifully on 'There Is No Greater Love', you do feel they're nursing him along to some degree. Recorded a few months earlier, the old Kennection sounds better this time out, though that view may be coloured by sentiment. Peps is in great form, and seems even here ready to take on the master's mantle. Even so, he doesn't quite have the older man's guile and wry intelligence and it ends up pretty much honours even. Chirillo doesn't sound as convincing working with Alden as he does on his own; Alden sounds less comfortable than he is with Pizzarelli. That apart, it's a great send-off.

Also, in brief:

*** **Never In A Million Years** Challenge CHR 70019. 1/84.
Davern and Dick Wellstood (*p*) at Mill Hill Playhouse. Doesn't need anyone or anything else.

*** **This Old Gang Of Ours** Upbeat 138. 12/85, 2/86.
Cracking stuff with the cream of British trad players, and it's Humphrey Lyttelton (*t*) who steals the honours. Plus two tracks from a roughly contemporary Humph date, without Kenny.

Lowell Davidson (1941–90)

PIANO

Studied biochemistry at Harvard, but moved to NY and played with Ornette Coleman and briefly as drummer with the New York Art Quartet. Injured in a lab accident, which also affected him psychologically.

(*) **Lowell Davidson Trio ESP 1012 *Davidson; Gary Peacock (b); Milford Graves (d).* 65.
He only ever made one recording, and it's a disgrace, technically shoddy and with almost no bass presence. However, Davidson's music is fascinating. It's immediately different from what's considered to be the dominant Cecil Taylor school. Instead, Davidson nudges at small areas of sound, moving them around his keyboard until he has built up edifices of surprising complexity. Graves is a brilliant partner, the acme of free-jazz drumming; one has to assume that Peacock is doing something interesting as well, but it's inaudible. This remains a curiosity and a fascinating might-have-been.

Anthony Davis (born 1951)

PIANO

Classically trained and also renowned as a composer of new music, he worked with Leo Smith in the '70s and recorded extensively on his own account.

*** **Of Blues And Dreams** Sackville SKCD2 3020 *Davis; Leroy Jenkins (vn); Abdul Wadud (clo); Pheeroan akLaff (d).* 7/78.
If this looks like a classical trio with drums, that's pretty much in line with Davis's other, arguably main, line of enquiry. This comes in Sackville's Creative Improvised Music Classics series. It's some way short of classic status and one wonders how much improvisation is at stake in it. The central event is a three-part 'Suite For Another World', which unfortunately lives up to its title too well: curiously evanescent and fleeting. Jenkins keeps things raw on the other pieces, but he seems disengaged and Davis's correct pianism doesn't generate much excitement. Music that's easier to admire than to like.

Bob Davis

PIANO

Emerged on the little-trumpeted Minneapolis scene and worked away there in relative obscurity.

*** **Jazz In Orbit / Jazz From The North Coast** Fresh Sound FSRCD 1624 *Davis; Dave Karr (ts, bs, f); Bob Crea (ts); Stu Anderson, Johnny Frigo (b); Bill Blakkestad (d).* 57, 58.
No one ever talks about the North Coast sound. In reality, it's pretty much like the West Coast sound, only colder. These were recorded for Zephyr and Stephany, and they're an ideal representation of Davis's impressive but slightly forbidding technique. His main influence hailed from just over the Great Lakes, but in addition to Oscar Peterson there was a touch of Bud Powell in his make-up, though Bud Powell without the demons. These aren't terrific bands, but Davis himself is worth listening to, and his originals – 'Goose' and 'River Road' from *North Coast*, the fine 'Adam's Evening' and the title-track of *Orbit* (*everyone* was writing 'space' and 'orbit' themes in 1958) – are worth preserving.

Eddie 'Lockjaw' Davis (1922–86)

TENOR SAXOPHONE

Born in NY. He made his name with Cootie Williams, before joining Basie from 1952 on and off until 1960. Frequently paired with Shirley Scott or Johnny Griffin in the '60s, he spent seven further years with Basie before working mainly as a solo. Died unexpectedly in Las Vegas.

***(*) **Eddie 'Lockjaw' Davis 1946–1947** Classics 1012 *Davis; Fats Navarro (t); Sadik Hakim, Al Haig, Johnny Acea (p); Bill De Arango, John Collins, Huey Long (g); Gene Ramey (b); Denzil Best, Butch Ballard (d).* 5/46–4/47.
*** **Eddie 'Lockjaw' Davis 1948–1952** Classics 1382 *Davis; Shad Collins (t); Rudy Williams (as); Charles 'Lefty' Edwards (ts); Dave McRae (bs); John Acea, Kenny Kersey, Wynton Kelly (p); Bill Doggett (org, p); Billy Taylor (org); Al Casey, Freddie Green (g); Gene Ramey, John Simmons, Frank Skeete, Oscar Pettiford (b); Shadow Wilson, Butch Ballard, Lee Abrams, Jo Jones (d); Chicago Carl Davis (v).* 48–52.
These are almost prehistory for the Davis most familiar to LP collectors. The most important tracks are the eight sides for Savoy, with Fats Navarro, by Eddie Davis And His Be Boppers. Davis straddles bop and swing in his phrasing, but with his swallowed notes, sandpapery tone and sudden shrieks, he's already a genre unto himself. Navarro is not quite the budding genius he would shortly become, but he's budding nevertheless, and this is exciting music. The rest of the disc is made up of sessions for Haven, Apollo, Lenox and three tracks which later turned up on a Plymouth LP. Some of the material is obscure enough to have unidentified personnels, and recording quality is relatively indifferent; but Davis barrels through with the boldness that would characterize his career.

Classics 1382 is a bit more rough-and-ready, though there's still much to savour. The first session includes a rambunctious 'Happy Birthday', the next features Dionysian vocals by 'King Karl' Davis, and the third has the most lascivious song imaginable in 'Mountain Oysters'. Four titles with Domino with an unknown band include the improbable but high-temperature 'Lock Goes Latin', before a label switch to Royal Roost and two 1952 sessions with Bill Doggett and Billy Taylor that presage Jaws's organ combo recordings for Prestige.

*** **Eddie 'Lockjaw' Davis 1953–1955** Classics 1443 *Davis; Eddie Bonnemere (p); Doc Bagby (org); Clifford Bush (g); John Simmons (b); Charlie Rice (d); unidentified percussion. 53–4/55.*
Bridging the gap between the early R&B stuff and the Roulette and Prestige sessions, this has Davis recording for Royal Roost and King, working first with a bop rhythm section on the early cuts but then returning to a rootsier feel with the underrated Bagby on the 1955 cuts. There is some great playing here, especially Bagby's 'Hay Ride', even if the settings are outwardly unpromising.

*** **Trio Featuring Shirley Scott** Lone Hill Jazz LHJ 10135 *Davis; Shirley Scott (org); George Duvivier (b); Arthur Edgehill (d).* 3–5/58.
***(*) **The Cookbook Vols. 1–3** Original Jazz Classics OJC 652 / 653 / 756 *As above, except add Jerome Richardson (ts, f).* 6/58; 12/58; 12/58.
*** **Jaws With Shirley Scott** Original Jazz Classics OJC 218 *As above, except omit Richardson.* 9/58.
*** **Smokin'** Original Jazz Classics OJC 705 *As above, except add Jerome Richardson (ts, f).* 9–12/58.
*** **Jaws In Orbit** Original Jazz Classics 322 *As above, except omit Richardson; add Steve Pulliam (tb).* 5/59.
*** **Bacalao** Original Jazz Classics OJC 1090 *As above, except omit Pulliam; add Ray Barretto, Luis Perez (perc).* 12/59.
*** **Gentle Jaws** Prestige PRCD-24160-2 *As above, except omit Barretto, Perez; add Red Garland (p); Sam Jones (b); Art Taylor (d).* 60.
In the LP era, Davis became one of the most honest, no-nonsense soloists in the music. He hardly changed his methods from one date to another. His apprenticeship in New York big bands in the '40s led him towards rhythm and blues rather than bebop, but it was as either a section soloist with Basie or a jazz combo leader that Jaws functioned best. His sound was, on reflection, a surprisingly complex matter. Unlike many of the players working in the organ combo format, his phrasing had an elongated quality that he broke up with matter-of-fact brusqueness: as if he was masking emotion with a temperament that told him to get on with it.

He spent the late '50s leading a settled group. The Lone Hill reissue consists of their two albums for Roulette which preceded the Prestige dates; the tracks are shorter and Jaws gets off the leash less, but they're enjoyable enough. The records are formulaic – blustering solos over bluesy organ riffs – but endowed with spirit and good when taken one at a time. All three *Cookbook* albums are entertaining displays of good-natured fisticuffs, with the food theme followed through in all the titles ('The Chef', 'Skillet', 'In The Kitchen' and so on) and Jaws taking the roof off with 'Have Horn, Will Blow' on the first disc. Richardson's flute is a needless cooling-off device. *Bacalao* adds a little Latin bustle, courtesy of Barretto and Perez, but mostly it's good business as usual with Jaws and Shirley. *Gentle Jaws*, if that title doesn't sound like a contradiction, puts together a couple of small-hours sessions where the man hustles unsentimentally through a selection of top-notch ballads.

[illegible]

**** **Very Saxy**
Original Jazz Classics OJCCD 458 *Davis; Coleman Hawkins, Arnett Cobb, Buddy Tate (ts); Shirley Scott (org); George Duvivier (b); Arthur Edgehill (d). 4/59.*
Prestige called in three other tenors on the books to sit in with the Davis–Scott combo, and the results were barnstorming. The programme is all simple blues, but the flat-out exuberance of the playing is exhilarating, particularly in the excellent remastered sound. As competitive as it might appear, nobody is bested, and the clout of Davis and Cobb is matched by the suaver Tate and the grandiloquent Hawkins. Their 'Lester Leaps In' is a peerless display of saxophone sound.

***(*) **Trane Whistle** Original Jazz Classics OJC 429 *Davis; Clark Terry, Richard Williams, Bob Bryant (t); Melba Liston, Jimmy Cleveland (tb); Jerome Richardson, Oliver Nelson, Eric Dolphy, George Barrow, Bob Ashton (reeds); Richard Wyands (p); Wendell Marshall (b); Roy Haynes (d).* 9/60.
*** **Streetlights** Prestige PRCD 24150-2 *Davis; Don Patterson (org); George Duvivier (b); Paul Weedon, Billy James (d).* 11/62.
Though the Oliver Nelson charts on *Trane Whistle* are perhaps too functional to make the record a classic, Lockjaw's blowing has knock-out power. An Ernie Wilkins arrangement of 'You Are Too Beautiful' shows off his skills with a ballad, too. *Streetlights* puts him back in the organ combo setting with the more 'modern' style of Patterson. Nobody puts himself out, and the tunes are mostly obvious, but the playing is hard to fault.

**** **The Tenor Scene** / ***(*) **Live At Minton's** Original Jazz Classics OJC 940 / Prestige 24206 *Davis; Johnny Griffin (ts); Junior Mance (p); Larry Gales (b); Ben Riley (d).* 1/61.
***(*) **Blues Up And Down** Milestone 47084 *As above, except add Lloyd Mayers (p).* 11/60–6/61.
Griff and Lock were a righteous team. The important thing was that neither man approached their collaboration as a mere blowing situation: Davis remembers that they rehearsed regularly and never let the set-list atrophy. Both *The Tenor Scene* and *Live At Minton's* emanate from the same marathon session at Minton's in 1961 (originally spread across four separate LPs). *The Tenor Scene* is nothing fancy, but the playing has whipcrack impact, the rhythm section are right on top of it, and the light work made of a difficult tune such as 'Straight No Chaser' shows how masterful these tenormen were. A classic jazz record. We slightly prefer it to *Live At Minton's*, which is more focused around Monk and bebop material. *Blues Up And Down* couples two studio dates, the LP of the same title and the slightly earlier *Griff And Lock* (Mayers replaces Mance on the later session). They're a shade cooler in the studio, but it's still a piquant match.

***(*) **Eddie 'Lockjaw' Davis With Michel Attenoux** Storyville STCD 5009 *Davis; Patrick Artero (t); Claude Gousset (tb); Michel Attenoux (as); Gabriel Garvanoff (p); Jean-Pierre Mulot (b); Teddy Martin (d). 7/75.*
***(*) **Leapin' On Lenox** Black & Blue 926.2 *Davis; Eddie 'Cleanhead' Vinson (as); Milt Buckner (p); Bill Doggett (org); Jimmy Leary, Milt Hinton (b); Gus Johnson, J. C. Heard (d).* 7/74–7/78.
(*) **Swingin' Till The Girls Come Home Steeplechase SCCD 31058 *Davis; Thomas Clausen (p); Bo Stief (b); Alex Riel (d). 3/76.*

*** **Straight Ahead** Original Jazz Classics OJCCD 629-2 *Davis; Tommy Flanagan (p); Keter Betts (b); Bobby Durham (d). 5/76.*
*** **Light and Lovely** Black & Blue 883 *Davis; Harry Edison (t); Gerry Wiggins (p); Major Holley (b); Oliver Jackson (d). 2/77.*
*** **Montreux '77** Original Jazz Classics OJCCD 384 *Davis; Oscar Peterson (p); Ray Brown (b); Jimmie Smith (d). 7/77.*
Davis went the journeyman route of wandering freelance through the '70s and '80s. The earlier Black & Blue disc is a superior repackaging of two sessions, one with Buckner, a shorter one with Vinson and Doggett. The first is more like straight-ahead, the second has something of a soul-jazz feel, with Vinson wailing in on 'Double Eddie', but they make a fine match and it's a pleasure to hear Buckner get some individual space. The 1977 date for the French label is a small gem, packed with unexpected material like Sacha Distel's 'The Good Life' and a brilliant reading of 'Land Of Dreams'. The real stars at Montreux are Peterson and Brown, whose hard clarity creates a formidable platform, though Davis himself sounds below par, his solos overwrought.

The pick of the rest is the Storyville session with a team of French mainstreamers. Impromptu as the session was – Davis simply harmonized his parts with Attenoux on the scores – it's played with enormous gusto, the horns matching Jaws in their surly attack, and rollicking events like Neal Hefti's 'Midnite Blue' get a good thrashing. Yet there are three terrific ballad solos by the tenorman on 'Moonlight In Vermont', 'What's New?' and 'Lush Life'. Excellent sound. The Steeplechase set is more ordinary, and even the OJC disc with Flanagan rarely gets above professional expertise.

*** **Jazz At The Philharmonic 1983** Original Jazz Classics OJCCD 859 *Davis; Harry Edison (t); Al Grey (tb); Art Hillery (p, org); John Heard (b); Roy McCurdy (d). 12/82.*
The dating of the album is unclear; nor does it have anything to do with Norman Granz's JATP. Nevertheless, it's great stuff with some familiar but inventive soloing from all the principals. Hillery is a revelation, and the recording quality is crisp and clean.

*** **All Of Me** Steeplechase SCCD 31181 *Davis; Kenny Drew (p); Jesper Lundgaard (b); Svend-Erik Nørregaard (d). 8/83.*
*** **Eddie Lockjaw Davis Quartet** Storyville STCD 6311 *Davis; Niels Steen (p); Jesper Lundgaard (b); Ed Thigpen (d). 85.*
Davis was still a commanding player up until his unexpected death in 1986. His recording regimen was a casual one, and his later discs have a pot-luck quality, but the leader himself secures an unusual level of commitment: all his records manage to be recommendable for his own tenor-playing. The Steeplechase date is accomplished and genial and was thought for some time to be Jaws's last recording. The other appeared only in 2000.

Also, in brief:

(*) **Straight Blues Prestige 11014-2. 12/58–5/76.
An enjoyable compilation of some of Jaws's bluesiest moments from his Prestige years. Not a second wasted.

*** **Goin' To The Meetin'** Prestige 24259. 4/60, 5/62.
Coupled with *Misty*, this feels like a potboiler. The tracks on the later session (with Horace Parlan (*p*)) are over too fast, but the session with Shirley Scott (*v*) heats up nicely.

(*) **Afro-Jaws Original Jazz Classics OJC 403. 5/61
Stuck in front of brass and percussion to no very telling effect.

*** **Jawbreakers** Original Jazz Classics 487. 4/62.
With Sweets Edison (*t*) on hand and a set of blowing themes, what could go wrong?

*** **Lock, The Fox / The Fox And The Hounds** Collectables COL-2182. 6–11/66.
Previously reissued as *Save Your Love For Me* on Bluebird. Some good grooves for Jaws although the big-band set is curtly tailored.

*** **Oh, Gee: Live In Manchester, 1967** Jasmine 629. 3 & 4/67.
In Blighty with the Pat Smythe Trio and Harold McNair (*as*). Generously proportioned and not badly recorded.

*** **Love Calls** BMG International 37530. 8/67.
Intriguing encounter between Jaws and Paul Gonsalves (*ts*). Might be hard to track down.

(*) **Jaws Strikes Again Black & Blue 101. 1/76.
The least appealing of the French sessions.

Jesse Davis (born 1965)

ALTO SAXOPHONE

A New Orleans man, he studied with Ellis Marsalis and then moved north. Basically a hard-bop player, whose influences are clear: Cannonball, Sonny Stitt, Phil Woods.

*** **Second Nature** Concord CCD 4883 *Davis; Massimo Faraò (p); Aldo Zunino (b); Massimo Dall'omo (d). 6/99.*
***(*) **The Set-Up** AllTribe ATR0725 *Davis; Peter Bernstein (g); Ray Drummond (b); Donald Edwards (d). 2/02.*
Davis was, along with Scott Hamilton, one of Concord founder Carl Jefferson's most prescient signings. Since 1991, the albums came around once a year and they bespeak a steadily maturing player. All but one of them are now deleted. Fortunately, it's good. The pianist is credited with a couple of compositions – 'Marta's Samba' and 'Tommaso' – and comps extremely well. His soloing is brisk, melodic and uncomplicated. Davis sounds good in this company, putting together beautifully inflected solos out of a comparatively small range of material. That approach becomes even more obvious on the AllTribe disc, made after a short break from recording. Jackie McLean's 'Little Melonae' has rarely sounded better, and if Davis employs more vibrato on his ballad solos, it never sounds mawkish or mannered. He's also open-eared enough to include some more rugged ideas, like the closing 'Circus', which sounds like he's been listening to early Ornette. Using a guitarist gives him a broader and more relaxed harmonic foundation; big Ray Drummond fills in any gaps and solos with authority and Edwards offers full measure, too.

Kris Davis

PIANO

A talented Canadian who moved to NY in 2001.

*** **Life Span** Fresh Sound New Talent FSNTCD 178 *Davis; Russ Johnson (t, flhn); Tony Malaby (ss, ts, cl, bcl); Eivind Opsvik (b); Jeff Davis (d). 03.*
***(*) **The Slightest Shift** Fresh Sound New Talent FSNTCD 256 *As above, except omit Johnson. 10/05.*
Here's the work of a fine writer, who's not always best served by her sidemen, and who probably needs the hand of a strong producer. The basic material on *Life Span* is fascinating, but it's telling that the most compelling track, 'Nein', is just two minutes in length and a workout for the pianist over a repetitive ostinato, rather than 'Endless' and 'The Epic', which close the album on an

extended *longueur*. Perhaps Kris didn't communicate her ideas fully enough to the group. These aren't blowing themes, or rather the two latterly mentioned are and are less successful for it. Davis's strong suit is musical structures of a certain deceptive delicacy, as on 'Travel Far' and 'Agyrha', which demand a certain control and reticence from the players. This is neither a sexist nor a belittling comment (female = delicate) but a recognition that her strengths lie at some remove from the ego-driven expressionism that still determines most jazz performance.

The lesson seems largely learned on the second record, which belongs firmly to the group. Ironically, in setting aside his other horns and concentrating on tenor, Malaby is more securely anchored in Davis's conception. Opsvik and husband Jeff Davis, who were guilty of pushing things along too much on the first date, are more restrained here and seem to offer a clearer sense of how Davis is trying to put together a music that avoids the usual harmonic and structural clichés. 'Jack's Song' somewhat resembles an early Keith Jarrett composition, though ironically the parallel is reinforced by Jeff's Motian-like touch rather than the piano part. 'Once' is tough and tender by turns, with something of Stanley Cowell about it. This time the durations are just right, with only the final (title-)track getting stretched, by which time most listeners will be converts.

Miles Davis (1926–91)

TRUMPET, FLUGELHORN, ORGAN

He grew up in comfortable circumstances in Alton, Illinois, then went to New York to study and to follow in the footsteps of Charlie Parker. Played bop with mixed results, then began to experiment with Gerry Mulligan and others, using cooler modalities and larger groups. He met Gil Evans, who arranged some of his greatest big-band recordings. In the mid-'50s the trumpeter formed a quintet and recorded classic discs for Prestige, culminating in Kind Of Blue. A film project led him in a new direction and ultimately to the deceptively casual studio jams which producer Teo Macero transformed into releasable albums. In the mid-'70s, ill-health, disenchantment and legal scrapes led him to withdraw from music-making for a time, returning to public activity in 1981. Late years brought superstardom and a new hip audience.

*** **Complete Savoy And Dial Recordings** Definitive 11158 *Davis; Dizzy Gillespie (t); J. J. Johnson (tb); Charlie Parker (as); Lucky Thompson (ts); Duke Jordan, John Lewis, Dodo Marmarosa, Bud Powell (p); Arv Garrison (g); Vic McMillan, Tommy Potter, Curley Russell (b); Roy Porter, Max Roach (d).* 45, 46.

The history of jazz could just about be told in the life-stories and work of Louis Armstrong, Duke Ellington, Charlie Parker and Miles Davis. In some regards, Miles is the most complex and problematic of the four: attracting adulation and disdain in equal measure; endlessly changing yet never sounding like anyone other than himself; endlessly experimenting yet innately hostile to the self-conscious experimentalism of the avant-garde; an enigma wrapped up in a conundrum, expressed in music of dark anger, joyous abandon and fragile purity. Even after he had scoured his speaking voice down to its famous husky growl, his trumpet-playing was pristine.

Miles was not a virtuoso trumpeter. Even so, the early bebop sets suggest that he knew his way round the complex harmonics and rapid metres of the time and could hold his own in demanding company. Reattributing this early material to Miles might seem sharp practice, but some of these dates were nominally his.

**** **The Complete Birth Of The Cool / ***(*) Cool Boppin'** Blue Note 94550 / Fresh Sound FSCD 1008 *Davis; Kai Winding, J. J. Johnson (tb); Junior Collins, Gunther Schuller, Sandy Siegelstein (frhn); John Barber (tba); Lee Konitz (as); Gerry Mulligan (bs); Al Haig, John Lewis (p); Nelson Boyd, Al McKibbon, Joe Shulman (b); Kenny Clarke, Max Roach (d); Kenny Hagood (v); Mike Zwerin (tb); Sahib Shihab (as); Benjamin Lundy (ts); Cecil Payne (bs); Tadd Dameron (p); John Collins (g); Carlos Vidal (perc).* 9/48–3/50; 9/48–2/49.

After Miles's death, Gerry Mulligan went on record, without rancour but with unmistakable emphasis, to claim at least joint authorship of these astonishing performances. Whoever was the main creative force, Miles was the enabler, bringing together like-minded players in New York City, and, though the results (recorded at three sessions over the span of a year) were a commercial failure, these pioneering efforts by arrangers Mulligan, Gil Evans and John Carisi are allusive, magical scores that channelled the irresistible energy of bebop into suprising textures and piquant settings for improvisation.

Davis and Konitz play as if in sight of some new musical world. One can almost share in their delight and surprise as unexpected harmonic fragrances waft off the landscape in front of them. Airshot material by a different line-up has been available as *The Real Birth Of The Cool* on Bandstand. This was taped before the now-classic studio sessions and shows the same music – 'Jeru', 'Budo', 'Godchild' – in evolution rather than finished and definitive. Nine of the same tracks appear on *Cool Boppin'*, which is valuable for some great early solos by the leader. The sound, recorded at the Royal Roost club, is no better than average, but there is sufficient of interest in the performances to make it a worthwhile buy, and there is some fine material under Tadd Dameron's leadership on the same disc, including some glorious moments when Davis lifts Dameron's wonky lyricism to new heights. The *Complete* brings together all the available material from this historic experiment, beautifully remastered and nicely packaged.

*** **Quintet With Lee Konitz; Sextet With Jackie McLean** Fresh Sound FSCD 1000 *Davis; Don Elliott (mel, vib); Lee Konitz, Jackie McLean (as); Gil Coggins, John Lewis (p); Connie Henry, Curley Russell (b); Connie Kay, Max Roach (d); Kenny Hagood (v).* 9/48–5/52.

These sessions, which straddle the *Birth Of The Cool* period, are a useful guide to what else Miles was doing at the time. The 1948 session finds him in company with Konitz on four titles, most of them unwontedly upbeat and ebullient. The only change of pace is for 'You Go To My Head', which is kept to a lugubrious meander for the benefit of Kenny Hagood. Rare to hear Miles going for high notes with quite this enthusiasm, though absolutely no mistaking, even at this early date, the sinuous grace of Konitz's improvising.

The sextet date is cluttered and somewhat regressive in idiom, with less sign of the Davis of the future, more of the querulous bopper he was leaving behind. Also airshot recordings, these share the technical limitations of the quintet date, but more damagingly, since it's much harder to pick out the detail. Miles is soloing confidently. His own 'Out Of The Blue' is confident, clean-limbed and strong, and McLean is beginning to sound like a star in the making.

****(*) Miles Davis With Horns** Original Jazz Classics OJCCD 053 *Davis; Bennie Green, Sonny Truitt (tb); Al Cohn, Sonny Rollins, Zoot Sims (ts); John Lewis (p); Leonard Gaskin, Percy Heath (b); Kenny Clarke, Roy Haynes (d).* 1/51–2/53.

***** Dig** Original Jazz Classics OJCCD 005 *Davis; Jackie McLean (as); Sonny Rollins (ts); Walter Bishop Jr (p); Tommy Potter (b); Art Blakey (d).* 10/51.

It would be some while before Miles repaid Prestige's confidence with a completely authoritative and satisfying record. The earlier set is dreary and ill-defined, and though Miles solos with great confidence on 'My Old Flame' and 'Blueing', there isn't much else. *Dig* is questionable on technical grounds, losing players as forceful as Potter and Blakey in a disagreeable mix. 'Conception' appears in a less than challenging form, and there's a bland read of 'It's Only A Paper Moon'.

***** Miles Davis: Volume 1 / ***(*) ... Volume 2** Blue Note 32610 / 32611 *Davis; J. J. Johnson (tb); Jackie McLean (as); Jimmy Heath (ts); Gil Coggins, Horace Silver (p); Percy Heath, Oscar Pettiford (b); Art Blakey, Kenny Clarke (d).* 5/52–3/54.

***** The Best Of Miles Davis** Blue Note 7982872 *As above and Capitol sessions, except add Julian 'Cannonball' Adderley (as); Hank Jones (p); Sam Jones (b).* 1/49–3/58.

These are inconsistent records, but they are also the first tokens of a genuinely personal vision and a solo style that could never be mistaken for anyone else. Although still addicted to heroin when the first two sessions were made, and with his professional life in some disarray, Davis was beginning to move beyond the confines of small-group bebop and explore the more expansive musical language he had sketched in with the *Birth Of The Cool* ensemble. Nothing quite as ambitious here; but definite signs, even in these rather brief and pithy tracks, that he has changed gear. The music is intense yet restrained, cool yet plangent. The first date seems comparatively hurried, but the second, with fine compositions from Johnson, Heath and Bud Powell, is indispensable. The third features Davis with rhythm, and as sole horn it properly includes some very strong playing, with fast, eventful solos on 'Take Off' and 'The Leap', as well as an idiosyncratic reading of Monk's 'Well, You Needn't'.

The jumbled sequencing of the original LPs has been corrected on CD; the first and third sessions are complete on the first volume and the second is on Volume 2. Remastering has perked up the rhythm section no end, but otherwise there is no appreciable gain. *The Best Of* collection covers the Blue Note albums, *Birth Of The Cool* and 20 minutes of material from Cannonball Adderley's 1958 *Somethin' Else*.

***** Birdland 1951** Blue Note 4177 *Davis; J. J. Johnson (tb); Eddie 'Lockjaw' Davis, Sonny Rollins, Big Nick Nicholas (ts); Kenny Drew, Billy Taylor (p); Charles Mingus, Tommy Potter (b); Art Blakey (d).* 2, 6 & 9/51.

***** Complete Birdland Performances** Definitive 11165 *As above except add Jackie McLean (as); Connie Henry (b).* 51, 52.

Genuine Miles rarities are now genuinely rare, with so much rehash and repackaging, so these live dates were doubly welcome, especially given that the February 1951 cuts haven't been issued before. The sound is uniformly awful, but no worse than other honoured texts, and Miles is audible throughout, often sounding perfunctory, but capable of delivering moments of great beauty, as he does on the second of two versions of 'Half Nelson' and an inspired 'Tempus Fugit'. The Definitive set introduces McLean in an early appearance but fine form.

***** Complete Sessions** Jazz Factory JFCD 22583 *Davis; Jimmy Forrest (ts); Charles Fox (p); John Hixon (b); Oscar Oldham (d); unknown (perc).* 52.

In the early '50s, Miles was scuffling. Back home in St Louis for a spell, he sat in with homeboy Forrest (composer of 'Night Train') at the Barrelhouse Club. Against all expectation, given Miles's health and their stylistic differences, these are thoroughly enjoyable and vital sessions. 'All The Things You Are' and 'What's New' are fine performances, and well recorded, but it's the bop stalwarts like 'A Night In Tunisia' which attract the most notice, solid and dependable performances which flatter Forrest somewhat and show Miles in a pretty fair light.

***** Collectors' Items** Original Jazz Classics OJCCD 071 *Davis; Charlie Parker, Sonny Rollins (ts); Walter Bishop Jr, Tommy Flanagan (p); Paul Chambers, Percy Heath (b); Philly Joe Jones, Art Taylor (d).* 1/53–3/56.

***(*) At Last! Miles Davis And the Lighthouse All Stars** Original Jazz Classics OJCCD 480 *Davis; Chet Baker, Rolf Ericson (t); Bud Shank (as); Bob Cooper (ts); Russ Freeman, Lorraine Geller (p); Howard Rumsey (b); Max Roach (d).* 9/53.

The 1953 session with Parker on tenor is a curio and it makes an odd makeweight for the accompanying later quintet with Rollins, which includes a skilful solo by the saxophonist on 'Vierd Blues' and a fine investigation of Brubeck's 'In Your Own Sweet Way' by Davis. The live jam session recorded at the Lighthouse is best forgotten. Miles's desultory playing was hardly worth preserving on ponderous versions of 'Infinity Promenade' and 'Round Midnight'. Interesting, though, to hear him in company with 'the white Miles Davis'.

***** Blue Haze** Original Jazz Classics OJCCD 093 *Davis; Dave Schildkraut (as); John Lewis, Charles Mingus, Horace Silver (p); Percy Heath (b); Art Blakey, Kenny Clarke, Max Roach (d).* 5/53–4/54.

****** Walkin'** Original Jazz Classics OJCCD 213 *Davis; J. J. Johnson (tb); Dave Schildkraut (as); Lucky Thompson (ts); Horace Silver (p); Percy Heath (b); Kenny Clarke (d).* 4/54.

*****(*) Bags' Groove** Original Jazz Classics OJCCD 245 *Davis; Sonny Rollins (ts); Milt Jackson (vib); Thelonious Monk, Horace Silver (p); Percy Heath (b); Kenny Clarke (d).* 6/54, 12/54.

****** Miles Davis And The Modern Jazz Giants** Original Jazz Classics OJC 347 *Davis; John Coltrane (ts); Milt Jackson (vib); Red Garland, Thelonious Monk (p); Paul Chambers, Percy Heath (b); Kenny Clarke, Philly Joe Jones (d).* 12/54–10/56.

Things are beginning to take shape. Though none of these dates is by itself a classic, an impression is beginning to consolidate of a formidable artist with the capacity to reinvent his language wholesale, but with an eye to a tradition. The *Blue Haze* set is split between a merely good quartet date from 1953 and three excellent tracks from the following March, by the same quartet that cut the final date for Blue Note. The little-known Schildkraut name makes a positive contribution to a single track from the April 1954 session, which is more fully covered on *Walkin'*.

Here and on *Bags' Groove* Davis hits his stride at last. The earlier session includes two clear-cut masterpieces in the title-track and 'Blue'N'Boogie'; the solos are diamond-sharp, absolutely without fat or verbiage, and elegantly executed. Most of *Bags' Groove* features a quintet with Rollins, a group which produced fine if slightly less than exalted music. It's marked out as the first occasion – and 'Oleo' the first track – on which he used the Harmon mute which was to define his sound in future years. Two compelling takes of the title-track round out a solid performance; these actually come from a Christmas Eve 1954 date which is otherwise contained in *And The Modern Jazz Giants* and documents the only documented encounter between Davis, Monk and Jackson. The clash between the vibist's typically fleet lines and the different kinds of astringency represented by Monk and Davis made for a tense and compelling situation. This disc is, in turn, completed by a very fine 'Round Midnight' by the quintet with John Coltrane.

****(*) The Musings Of Miles** Original Jazz Classics OJCCD 004 *Davis; Red Garland (p); Oscar Pettiford (b); Philly Joe Jones (d).* 6/55.

***** Blue Moods** Original Jazz Classics OJCCD 043 *Davis; Britt Woodman (tb); Teddy Charles (vib); Charles Mingus (b); Elvin Jones (d).* 7/55.

*****(*) Quintet/Sextet** Original Jazz Classics OJCCD 012 *Davis; Jackie McLean (as); Milt Jackson (vib); Ray Bryant (p); Percy Heath (b); Art Taylor (d).* 8/55.

Davis's final quartet session prior to the formation of his famous quintet is very lacklustre. Jones and Pettiford were allegedly 'exhausted' and Pettiford was drunk. Miles is left to hold the music together, playing rather grimly.

The brief *Blue Moods* session, though poor value on a single disc, is interesting for an instrumentation he never used again. The outstanding track is a deeply melancholy version of 'Nature Boy' that points forward to the forlorn poetry of future years. 'Alone Together', 'There's No You' and 'Easy Living' complete a very attractive session. Given how much padding has gone on elsewhere, it's strange that nothing could have been found to add a bit of value to this one.

The August 1955 session marks a farewell to Davis's most carefree music, with four pacey and involving workouts on mainly blues material – a mere half-hour of music, though. McLean plays on 'Dr Jackle' and 'Minor March', and these are all the better for his brash, blustery presence.

***** Miles / **** Relaxin' / ***(*) Workin' / **** Steamin' / **** Cookin'** Original Jazz Classics OJCCD 006 / 190 / 296 2 / 391 2 / 128 2 *Davis; John Coltrane (ts); Red Garland (p); Paul Chambers (b); Philly Joe Jones (d).* 11/55; 5/56–10/56; 5/56–10/56; 5/56–10/56; 11/55, 10/56.

****** The Complete Prestige Recordings (1951–1956)** Prestige 8PCD 012 2 8CD *As for Prestige recordings above.* 51–56.

Great music is sometimes made in inauspicious circumstances. Miles's 1956 quintet cut these records to round out a contract before moving on to Columbia, and yet they represent a purple patch; uneven in inspiration, at their greatest they bespeak an extraordinary sense of spontaneity, and a brilliant assemblage of players in creative flux. The greatest contrast, much discussed, is between Davis, spare, introverted, guileful, and the leonine, blistering Coltrane. But equally telling are the members of the rhythm section, who contrive to create a different climate behind each soloist and sustain the logical flow of the tunes. Recorded at just a handful of marathon sessions, each record has its special rewards: a slow, pierced 'My Funny Valentine' on *Cookin'*, the supple swing of 'I Could Write A Book' and revitalized bebop of 'Woody'N'You' from *Relaxin'*, a haunted version of 'It Never Entered My Mind' on *Workin'*. It would be possible to throw up another half-dozen contenders, and everyone will have particular favourites. One further unlikely contender is 'Surrey With The Fringe On Top' and the following track, the bebop classic 'Salt Peanuts', on *Steamin'*.

The exhaustive Prestige box preserves material from much earlier in the trumpeter's association with the label, but there is much to be said for sampling all these records in something close to their original form. Rudy Van Gelder's splendid engineering and Bob Weinstock's production have ensured that the music has survived in excellent condition, and the CD reissues sound well enough.

***** Round About Midnight** Columbia CK 85201 *As above.* 10/55–9/56.

Released on the new label but recorded for the old, this inevitably sounds like a footnote. The material is fine but somehow fails to cast quite the consistent spell which the Prestige sessions do.

****** Miles Ahead** Columbia CK 65121 *Davis; John Carisi, Bernie Glow, Taft Jordan, Louis Mucci, Ernie Royal (t); Joe Bennett, Jimmy Cleveland, Frank Rehak (tb); Tom Mitchell (btb); Tony Miranda, Willie Ruff (frhn); Lee Konitz (as); Sid Cooper, Romeo Penque (woodwinds); Danny Bank (bcl); Paul Chambers (b); Art Taylor (d); Gil Evans (cond).* 5/57.

Miles had worked with Gil Evans before, but this first full-length collaboration highlighted their like-mindedness and an illuminating reciprocity of vision. Curiously, given the reputation that these records have garnered, they aren't always well played, with fluffs aplenty and shaky ensembles, though this first outing is pristine compared to the passage-work on *Porgy And Bess*, later. *Miles Ahead* was rightly identified as a concerto for Miles. Recorded over four sessions in May 1957, it has great internal consistency. It no longer makes much sense to talk about 'tracks', for the internal subdivisions here are effectively moments in a long, continuous work. Even so, certain things do stand out: 'The Maids Of Cadiz', 'My Ship', the title-track and a lovely version of Ahmad Jamal's 'New Rhumba'. Frailties of performance apart, Evans gave the music a great depth of focus, doubling up bass-lines and creating distance and tension between upper and lower lines in a way that was to affect Miles for the rest of his career. Though it is far from being expressively one-dimensional – there are moments of playful humour – the pervading tone is a melancholy lyricism. This was the first time Miles recorded with flugelhorn; every trumpeter subsequently copied him, though he himself seldom repeated the experiment. The flugelhorn's sound isn't so very different from his trumpet soloing, though palpably softer-edged. Though he plays open all the time, as he was to do again on *Milestones*, some of the burnish seems to be lost. A quiet masterpiece, all the same.

****** L'Ascenseur Pour L'Échafaud / *** Amsterdam Concert 1957** Fontana 836305 / Lone Hill LHJ 10141 *Davis; Barney Wilen (ts); René Urtreger (p); Pierre Michelot (b); Kenny Clarke (d).* 12/57.

L'Ascenseur is one of the most discussed items in the entire canon, strangely enough, given that it was written as soundtrack music. It did, though, provide Miles with his first real compositional challenge, something more than blowing themes, and it helped steer him in the direction of the abstract, themeless experiments of the following decade. Interesting as it is on record, the music makes complete sense only when combined with the images of Louis Malle's bleak thriller, ostensibly a murder story, but actually about the claustrophobic impact of social technology. Most of the fragments are slow and moody, though inevitably there is a motorway number. So successful was Miles's scoring that he effectively redraws the movie's inner landscape, accentuating its psychological elements and philosophical reserve. The other players do well, with Wilen particularly prominent.

The same group played in Amsterdam three days later. In contrast to the abstractions of the film date, it's a fairly routine bop gig, with nice versions of 'Woody'N'You', 'Well You Needn't', 'Bags' Groove' and 'Lady Bird', the material chosen presumably to accommodate the Europeans. The sound isn't great.

[illegible]

****** Milestones**
Columbia CK 85203 *Davis; Julian 'Cannonball' Adderley (as); John Coltrane (ts); Red Garland (p); Paul Chambers (b); Philly Joe Jones (d). 4/58.*

In April 1958, Miles hadn't recorded a small-group date for more than a year. A lot of thinking, woodshedding, a lot of hard conceptual work had been done in the interim. On *Milestones* the trumpeter is certainly still working out ideas that were adumbrated on *L'Ascenseur*, but there is no sense whatever that this is anything other than a completely achieved and accomplished performance. There are no standards, and all the material is challenging, sometimes simply by suspending conventional harmony and by constraining complex ideas within a deceptively simple 4/4. One of the profound differences between Miles and the saxophonists is that, while they tend to play on the beat, he is almost always across it. Adderley isn't always right for the music, and he sounds awkward and shuffling on 'Sid's Ahead', one of the album's truly great tracks. Standing alongside two of the greatest soloists in the music, then and ever, one understands his slight discomfiture. He is much more to the fore on 'Straight, No Chaser', but again it is Miles's solo which commands attention, actually quoting 'When The Saints Go Marching In' without obvious irony, a gesture that confounds all those who accused him of being a scorched-earth modernist with no interest in the past. If 'Sid's Ahead' is brooding and mournful, then 'Milestones' itself, on which he returns briefly to flugelhorn, is sharply ambiguous in its dancing exuberance, a truly startling performance.

*****(*) Miles And Coltrane** Columbia 460824 *Davis; John Coltrane (ts); Julian 'Cannonball' Adderley (as); Bill Evans, Red Garland (p); Paul Chambers (b); Jimmy Cobb, Philly Joe Jones (d). 10/55–7/58.*
*****(*) '58 Miles** Columbia CK 47835 *As above, except omit Garland, Jones. 58.*
****** Miles Davis & Thelonious Monk: Live At Newport 1958 & 1963** Columbia/Legacy C2K 53585 2CD *As above, except add Charlie Rouse (ts); Pee Wee Russell (cl); Thelonious Monk (p); Butch Warren (b); Frankie Dunlop (d). 7/58, 7/63.*

The historic Newport Festival appearance of July 1958 didn't feature Miles and Monk playing together, unfortunately. Miles and Coltrane are playing brilliantly throughout, with the saxophonist firing on all cylinders, and sounding lighter-hearted than he often does, on 'Ah-Leu-Cha' and 'Bye Bye Blackbird'. Once again, the contrast with Miles's spare and angular approach is very striking. The 1958 compilation brings together material that was formerly issued on *Black Giants* and *Jazz At The Plaza*. 'Oleo' and 'My Funny Valentine' were the best things on that fine set. *Miles And Coltrane* is filled out by two much earlier items, 'Little Melonae' and 'Budo', from 1955.

****** Porgy And Bess** Columbia CK 65141 *Davis; John Coles, Bernie Glow, Louis Mucci, Ernie Royal (t); Joseph Bennett, Jimmy Cleveland, Richard Hixon, Frank Rehak (tb); Willie Ruff, Gunther Schuller, Julius Watkins (frhn); Bill Barber (tba); Julian 'Cannonball' Adderley, Danny Bank (as); Phil Bodner, Romeo Penque, Jerome Richardson (f); Paul Chambers (b); Jimmy Cobb, Philly Joe Jones (d). 7–8/58.*

In his biography, Ian Carr very accurately attributes the difference between this album and the similarly constituted *Miles Ahead* to Miles's own role as preacher, engaged in a call-and-response dialogue with the congregation/ensemble. While 'Summertime' and 'It Ain't Necessarily So' are straightforward solo features, albeit very remarkable ones, 'Prayer' is an astounding *tour de force*, harmonically suspended, and with Miles's most extraordinary recorded solo to date punctuated by screams and shouts, whether of affirmation or suffering it isn't always easy to judge. Miles was not in good physical condition during the making of the record, which perhaps explains the twisting intensity, the bent notes and slurs which seem to express some inner pain. It is less easy in the circumstances to explain the simple grandeur of 'The Buzzard Song' or indeed of the two solos mentioned above; 'Summertime' has an aura of calm that was seldom again to enter into his playing. Though the ensemble work has some shortcomings, these are as nothing compared to the sheer quality of the music.

***** Jazz At The Plaza Vol. 1** Columbia CK 85245 *Davis; Julian 'Cannonball' Adderley (as); John Coltrane (ts); Bill Evans (p); Paul Chambers (b); Philly Joe Jones (d). 9/58.*

Only released as late as 1973, this one has struggled to maintain profile among the superb sessions that surround it. It owes its reputation largely and properly to its status as a dry run for the *Kind Of Blue* sessions that were to follow not much later, but the sound quality is very poor and the provenance is compromised, a company party that was never meant to be released as a record. Probably the stand-out track recorded at the New York City hotel is 'My Funny Valentine', which features just Miles and rhythm. Adderley sits out 'If I Were A Bell'; but this isn't one of Trane's better nights, and the interplay between the two giants isn't as earth-shaking as one by now (selfishly) feels it ought to be.

[illegible]

♛ ** Kind Of Blue**
Columbia CK 64935 *Davis; Julian 'Cannonball' Adderley (as); John Coltrane (ts); Bill Evans, Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d). 3–4/59.*

There is no other jazz record with quite the reputation of *Kind Of Blue*, and modern sampling has now delivered up what must be considered the definitive version. The key presence may be that of Evans (Wynton Kelly plays only on the blues, 'Freddie Freeloader') and it is his allusive, almost impressionistic accompaniments which provide the ideal platform for the spacious solos created by the horns. This was the first widely acknowledged 'modal jazz' date, and it is interesting how thoroughly it has now been absorbed into mainstream language. Tension is consistently established within the ensembles, only for Davis and Coltrane especially to resolve it in songful, declamatory solos. The steady mid-tempos and the now familiar plaintive voicings on 'So What' and 'All Blues' reinforce the weightless, haunting qualities Miles was bringing to his music. If you have anything approximating to a jazz collection, you will already have this record; even so, you may want to consider investing in this impeccable version.

*****(*) Sketches Of Spain** Columbia CK 65142 *Davis; John Coles, Bernie Glow, Taft Jordan, Louis Mucci, Ernie Royal (t); Dick Hixon, Frank Rehak (tb); John Barrows, Jimmy Buffington, Earl Chapin, Tony Miranda, Joe Singer (frhn); Bill Barber (tba); Albert Block, Eddie Caine, Harold Feldman, Romeo Penque (woodwinds); Jack Knitzer (bsn); Danny Bank (bcl); Janet Putnam (hp); Paul Chambers (b); Jimmy Cobb, Elvin Jones (d). 11/59–3/60.*

Though it has moments of luminous beauty, it's hard to escape the feeling that this is a record which has acquired a mystique over and above its musical virtues. Despite far more time in the studios than on the earlier collaborations with Gil Evans, the whole is poorly focused, with the ambitious 'Concierto De Aranjuez' sometimes sounding like inflated light music, with only Miles's occasional intensities driving energy into the whole.

The dialogue between trumpet and ensemble on 'Solea' is the best sequence on the session, raising the improvisational stakes more than a little. Although the trumpeter is giving of his best throughout, the sometimes haphazard percussion tracks and muzzy ensembles suggest a harbinger of some of the trance music Miles would later delve into in the '70s.

*****(*) Miles Davis In Stockholm Complete / *** In Copenhagen 1960** Dragon DRCD 228 4CD / Gambit 2034 2CD *Davis; John Coltrane (ts); Sonny Stitt (as, ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d).* 3 & 10/60; 3/60.

A number of live recordings exist from this period, away from Miles's officially sanctioned releases, and the material on Dragon – excellently recorded by Swedish Radio – affords valuable glimpses of two European sojourns in 1960. The concert with Coltrane (which includes a six-minute interview with the saxophonist) suggests a battle of giants: Trane piles in with all his most abandoned lines, while Davis remains – especially in a nearly anguished 'All Blues' – almost aloof. The rhythm section play with impervious jauntiness, and it adds up to a tremendous concert recording. The concert with Stitt is only slightly less effective. Stitt, admittedly, wrestles with no dark demons, but his plangency and itch to play are scarcely less powerful than Coltrane's, and his switching between alto and tenor offers more light and shade. Davis is again bitingly inventive, even on routine material.

The Tivoli material is less engaging, not least because the Stockholm dates were so well documented, but it fills in yet another part of the picture.

***** The Manchester Concert** Lone Hill Jazz LHJ 1012 2CD *Davis; Sonny Stitt (as, ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d).* 9/60.

Previously available as *Free Trade Hall*, this isn't one of the great nights from the 1960 tour, though the recording is of decent quality and it's interesting to hear how well Stitt fits into the concept on 'Four', 'Walkin'', 'All Of You' and 'Well You Needn't'.

***** Some Day My Prince Will Come** Columbia 466312 *Davis; John Coltrane, Hank Mobley (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb, Philly Joe Jones (d).* 3/61.

*****(*) In Person – Friday Night At The Blackhawk: Volume 1 / ***(*) In Person – Saturday Night At The Blackhawk: Volume 2 / **** In Person – Friday And Saturday Night At The Blackhawk – Complete** Columbia 87097 2CD / 87100 2CD / 87106 4CD *As above, except omit Coltrane, Jones.* 4/61.

In April 1961, Miles Davis was just a few weeks short of his 35th birthday. That spring was to be an odd mix of fresh starts and deceptively routine business for the trumpeter. The following month, Miles was on stage with Gil Evans's big band at Carnegie Hall and recorded what would become the third of his albums to reach the pop charts. He had, though, already made a studio album with a new quintet. Coltrane's 'guest' appearance on the somewhat lethargic *Some Day My Prince Will Come* is astonishing; he plays two solos, on the title-track and on 'Teo', which put everything else in the shade.

Release of the album was delayed and it wasn't until the following spring that *Someday My Prince Will Come* started selling briskly. By then, though, it had been overtaken by something new for Miles, the release of a first official live album. It was taped on 21 and 22 April at the Blackhawk club in San Francisco, a decision that turned two ordinary evenings at work into a document. Like many a historical text before it, *In Person ... At The Blackhawk* was left full of lacunae and inconsistencies. Different release versions featured different songs; bootlegs circulated with incorrect titles; collectors were obliged to make do with Japanese liner-notes. Now, though, after more than 40 years, it is possible to hear all the music played on those two spring nights, spread over four CDs.

The perfectionist Miles had hitherto resisted making a club recording, but in several respects this was a period of new initiatives for the trumpeter. He had recently ended a fruitful but often troubled working relationship with Coltrane, whose permanent successor was the funky hard-bop tenor Hank Mobley. Despite an impressive pedigree of Blue Note releases, and despite the obvious attraction to Miles of a terser and more succinct approach, Mobley was a surprising choice.

It was, however, consistent with other changes in the band. Miles had also replaced his pianist, Bill Evans, with the 30-year-old Jamaica-born Wynton Kelly, a rhythmic, blues-based player who worked in sharp contrast to Evans's thoughtful lyricism and who could be expected to fit in with the new saxophonist's hybrid tough-tender sound. The other members of the rhythm section had been on the bestselling *Kind Of Blue* date a couple of years before. Even so, the overall sound of the group had changed significantly and in a way that challenges the consensus view of Miles's development in the '60s.

'Change' is one of the weasel words that have stalked Davis's reputation. 'Transitional' is as far as most critics are prepared to go and 'transitional' *In Person ... At The Blackhawk* has remained for much of its erratic existence. The April 1961 sessions were among the least-studied in the trumpeter's canon. To some degree, their neglect is due to that shaky release history. Compared to the dates recorded with a different band four years later at the Plugged Nickel in Chicago and released on no fewer than seven CDs, this seems a relatively modest package. Or at least it did until Sony released these complete versions of both dates with no fewer than 13 previously unreleased performances, including an entire late set from the Saturday night. The new edition is slightly awkward in that, in order to preserve the integrity of each set, it places the first and third from the Friday night on one CD and the second on disc two.

Modest as they seem, these are revelatory recordings and they prompt a reassessment of Miles's mid-career. With supreme irony, almost the first thing one hears at the start of the first Friday night is Miles fluffing his intro to a bebop classic, Sonny Rollins's 'Oleo'. He makes up for it immediately and delivers a blazing solo. The opening set is dominated by a reading of the staple 'No Blues', which comes in at more than 17 minutes. Here again both Miles and Hank Mobley are in their element, but it also becomes clear that the key to this band is the pianist. Kelly has extraordinary hand speed, even greater quickness of thought and exactly the kind of spatial awareness Miles must have looked for in an accompanist. His fast, bluesy piano-runs anticipate the horns, support them and pick up their cues almost telepathically. Kelly almost never cuts across the front line or plays a facile or merely workmanlike phrase: it all counts.

After a long and fiery interpretation of Cole Porter's 'All Of You', the second set continues with another of the previously unreleased tracks, a theme previously known as 'Teo', but here entitled 'Neo'. How new it is in this interpretation is hard to gauge. It is not so much reharmonized as industrially strengthened. Kelly puts unbreakable spider-wires across the chords, Cobb and Chambers rev up the pulse and Miles fires off elaborate strings of notes. It's a tune that turns up again on the Saturday night, along with versions of 'No Blues', 'If I Were A Bell', 'On Green Dolphin Street', 'I Thought About You' and the little set-closer, 'Love, I've Found You', which functions much like 'The Theme' and rounds things off. After his uneasy pick-up, Miles doesn't choose to revisit 'Oleo' but starts off at more familiar velocity with the release version of 'If I Were A Bell'. The contrast between the two versions of the Frank Loesser tune would be hard to exaggerate. Whereas on Friday, starting off the third set, the trumpeter attacks the tune as if it were an air-raid warning, on Saturday he takes it with a much easier swing and bounce and relies on Kelly to fill in the harmony. He's back on the attack for an unbelievably fast version of 'So What', which almost doubles the tempo of the version on *Kind Of Blue*. Kelly's open chords leave the field wide open for both Davis and Mobley.

Richard Carpenter's 'Walkin'' had been the centrepiece of the previous night's second set, despite being marred by articulation problems and a couple of missed cues. The Saturday version is more than a *tour de force* performance. In twelve minutes, Miles deconstructs the tune. Five minutes in, he remakes it again as Kelly and Mobley join him in new harmonic territory. The intensity of Miles's playing is remarkable. His solo is rich, maximal and far from introverted; he sounds almost malevolently focused..

There is nothing else quite as good on any of the four CDs. From a historical point of view, the inclusion of a complete late set from the Saturday night – 'I Thought About You', 'Someday My Prince Will Come' and a double-time 'Softly, As In A Morning Sunrise' – is very important, not least because it confirms the unexpectedly hard-swinging nature of this line-up. Leaving aside a few bad cues, miscounts (on Miles's part, largely) and a foreshortened 'Autumn Leaves', which starts a little late because the tape machine wasn't switched on, it is hard to see why all of this material has not been released sooner. Even fans who have spent years with the original Blackhawk releases will find these tracks thought-provoking. However much he may have spoken about change, Miles Davis's career was remarkably of a piece. Bebop and the blues are the two main influences on the Blackhawk line-up, and though he later rarely referenced bop, the blues remained central to his vision, even if they moved well below the radar. These are among Miles's purest jazz performances, a vantage from which to look back and forward.

**** **The Complete Columbia Recordings: Miles Davis With John Coltrane, 1955–1961** / *** **The Best Of Miles Davis And John Coltrane: 1955–1961** Columbia 65833 6CD / Columbia Legacy 61090
As for Round About Midnight, Milestones, Kind Of Blue, Some Day My Prince Will Come. 55–61.

Miles's rate of progress from the cautious modal idiom of *Round About Midnight* to the majestic credo of *Kind Of Blue* is one of the great evolutions in jazz. It doesn't represent any great epiphany, analogous to those which were supposed to herald the coming of bebop; nor does it correspond to any great spiritual reawakening. It is, much more impressively, the result of steady and concentrated application to the transformation of American song.

What makes this set valuable to collectors is the inclusion of 18 unreleased alternatives from the period. As ever, though, our recommendation is that you experience these albums in their released forms, certainly before closing with the complexities of issued and rejected takes. The albums are here intact in any case, with the exception of *Someday My Prince Will Come* and the original order is easy enough to programme.

The sampler includes just one alternative take of 'Straight, No Chaser' and is otherwise a very predictable and unexceptionable mix of release material. The narrative is inevitably sketchier, but one can still hear the evolution of Miles's group through this critical half-decade.

***(*) **Miles Davis At Carnegie Hall 1961** Columbia CK 65027 2CD
Davis; Johnny Coles, Bernie Glow, Louis Mucci, Ernie Royal (t); Dick Hixon, Jimmy Knepper, Frank Rehak (tb); Paul Ingraham, Bob Swisshelm, Julius Watkins (frhn); Bill Barber (tba); Hank Mobley (ts); Danny Bank, Eddie Caine, Romeo Penque, Jerome Richardson, Bob Tricarico (reeds, woodwinds); Wynton Kelly (p); Paul Chambers (b); Janet Putnam (hp); Bobby Rosengarden (perc). 5/61.

Davis's Carnegie Hall concert of 1961 set the seal on his emergence as a jazz superstar over the preceding five years. Split between music by the quintet and Gil Evans's arrangements of some of the material from their albums together, the night was distinguished by the leader's own playing, executed with more incisiveness on the Evans material than on the studio versions. 'Teo' and 'No Blues' include compelling solos, as alert and packed with attitude as anything he was to do throughout his career. On the down side, Mobley is still no match for the departed Coltrane, and 'Concierto De Aranjuez' is not dignified by the setting. Time was when this material was rather scattered. One quickly gets used to having it properly marshalled, and it is difficult to get past the sheer grandeur of the conception. Even in 1961, at what must be considered the peak of his career, no jazz musician could possibly have expected a setting as sumptuous as Gil gives him.

(*) **Quiet Nights Columbia CK 65293 *Davis; large ensemble, similar to records above.* 7, 8 & 11/62.

Miles was furious when this was released, accusing Teo Macero of working behind his back. It is pretty thin stuff, anonymous, big-band arrangements with just one small-group track, 'Summer Night', recorded in Los Angeles with the *Seven Steps To Heaven* sextet. Some of the tunes, 'Corcovado' and 'Slow Samba' in particular, are very beautiful, but it's hard to get the notion of easy listening out of one's head.

*** **Seven Steps To Heaven** Columbia 466970 *Davis; George Coleman (ts); Victor Feldman, Herbie Hancock (p); Ron Carter (b); Frank Butler, Tony Williams (d).* 4 & 5/63.

Two oddities on this: Miles playing with a West Coast band and including such classic jazz pieces as 'Basin Street Blues' and 'Baby, Won't You Please Come Home'. The later session unveiled his new group, with Herbie Hancock and the very young Tony Williams. They sound relatively sure-footed on 'Seven Steps' and Hancock certainly understands the need for subtler harmonic – or, rather, chromatic – shading in the music. As so predictably often with Miles, it's possible to hear in this record the seeds of change, but it's an album that is much more illuminating retrospectively, once Miles's later and more revolutionary work has been absorbed.

**** **Miles In Antibes** Columbia 462960 *Davis; George Coleman (ts); Herbie Hancock (p); Ron Carter, Richard Davis (b); Tony Williams (d).* 6/63, 5/66.

(*) **My Funny Valentine** / * **The Complete Concert, 1964** Columbia 471276 / 471246 2CD *As above, except omit Richard Davis.* 2/64.

Coleman is the unsung hero of the Davis discography. His scouring, muscular style is very different from that of Coltrane:

less intense, more straightforward and yet not without subtlety. *In Antibes* is a very fine concert set, recorded just weeks after this band had been formed. 'Autumn Leaves' is sleek, tough and unsentimental, but not unfeeling, and powered by the young prodigy at the drumkit. All of the music is unpredictable and exciting, unpredictable largely because familiar material is shone through a prism that mixes abstraction with a genuine delight in melody.

Recorded at the Philharmonic Hall in the Lincoln Center, *My Funny Valentine* has a moody and elegiac quality which Miles attributed to President Kennedy's death the previous November. The group plays with almost ritual stateliness, and there is a plangent, wounded quality to the trumpet sound. The double-CD set brings together *My Funny Valentine* with *Four & More.*

***(*) **Miles In Berlin** Columbia CK 62976 *As above, except omit Coleman; add Wayne Shorter (ts).* 9/64.

Wayne Shorter's arrival stabilized the new group, since Shorter was a major composer as well as soloist. Although the set in Berlin is the standard one of 'So What' and so on, the pungency of Davis's solos is matched by a new depth of interplay with the rhythm section, as well as by Shorter's phenomenally harsh-sounding parts. The highlight is a superbly intense reading of 'Autumn Leaves'. There is a huge amount of bootleg material from this period but this is how the group should be heard.

**** **E.S.P.** / **** **Miles Smiles** / ***(*) **Sorcerer** / ***(*) **Nefertiti** Columbia 467899 / CK 65683 / CK 65680 / CK 65681 *As above.* 1/65; 10/66; 5/67; 6–7/67.

*** **Miles In The Sky** Columbia CK 65684 *As above, except add George Benson (g).* 1 & 5/68.

*** **Filles De Kilimanjaro** Columbia CK 46116 *As above, except omit Benson; add Chick Corea (ky), Dave Holland (b).* 6–9/68.

This has always been an enigmatic period in Miles's career, a band and a set of relationships which didn't so much develop as go through a looping sequence of self-discoveries and estrangements. The leader himself often sounds almost disengaged from the music, perhaps even alienated from it, though one always senses him there, listening. *Miles Smiles* opens up areas that were to be his main performing territory for the next few years, arguably for the rest of his career. The synthesis of complete abstraction with more or less straightforward blues playing (Shorter's 'Footprints') was to sustain him right through the darkness of the '70s bands to the later period when 'New Blues' became a staple of his programmes. After *Smiles, E.S.P.* is probably the best album, with seven excellent original themes and the players building a huge creative tension between Shorter's oblique, churning solos and the leader's private musings, and within a rhythm section that is bursting to fly free while still playing time. Miles returns to his old tactic with Coltrane of paring away steadily, often sitting out for long periods or not soloing at all. It is simply that with Shorter he has a saxophonist who is capable of matching that enigmatic stance, rather than rushing off on his own. He does not solo on 'Nefertiti', on which the horns simply pace away over Williams's boiling rhythm. The album which bears its name is cool and strong, again largely owing to the writing. As on its predecessor, Miles cedes compositional duties to Shorter and only starts writing again with *Miles In The Sky*, which is ironically the weakest of the bunch. It is also unmistakably a transitional work, and the arrival of Corea and Holland for two tracks on *Filles De Kilimanjaro* points forward to the next phase in this extraordinary story. As always, though, Miles is looking back as well as forward. The standard treatments on the live albums, things like an exhaustive 'Stella By Starlight' and (what almost counts as a standard) 'All Blues', are occasionally rambling but always have something of importance to register, no matter when and in what mood one hears them.

♛ **** **The Complete Live At The Plugged Nickel** / ***(*) **Highlights From The Plugged Nickel** Columbia CXK 66955 7CD / Columbia CK 67377 *Davis; Wayne Shorter (ts); Herbie Hancock (p); Ron Carter (b); Tony Williams (d).* 12/65.

The Rosetta Stone of modern jazz: a monumental document written in five subtly and sometimes starkly different dialects but within which much of the music of the post-bop period has been defined and demarcated. When future histories of the music are written – and it would be possible to write a convincing version of the story from 1945 to 1990 merely by reference to Miles's part in it – these sessions will be adduced as a turning-point. Arguably Miles's best-ever group – dispute it if you will – working its way out of one phase and into another in which time and harmony, melody and dynamics, were radically rethought. The improvisations here would have been inconceivable a mere couple of years earlier; they don't so much float on the chords as react against them like phosphorus. Three years later, they fed directly into Miles's electric revolution.

To set the time and place, these were recorded (officially, by Columbia engineers) at the Plugged Nickel Club in Chicago. Though the Blackhawk sessions are better than most, the registration here is superb, not much different from what one would hope for in a studio. At first glance, one might wonder whether so repetitive a documentation would be worth either the cash or the patience. The short answer is an emphatic yes and unambiguously so, because here it is possible to observe at the closest quarters Miles and his musicians working through their ideas set by set in ways that make the named material, the songs, more or less irrelevant. Even when it is clear he is working from 'Stella By Starlight' or 'My Funny Valentine', Miles is moving out into areas of harmonic/melodic invention and performance dynamics which were unprecedented in the music, and doing so within the concentrated span of two nights at the club.

Unlike the two original LPs, on which Columbia had forgivably presumed to deliver up the 'best' of the sessions, it is now possible to hear Carter clearly. His role is absolutely crucial and there are times when one can almost visualize Miles flicking from one solid outcrop to another like a caddis fly. Hancock occasionally sounds diffident and detached, and he is the only one of the group who resorts to repeated licks as the sets progress. He may have been tired, but he may also, as McCoy Tyner was to do at almost exactly the same time, have realized that he was to some extent external to the real drama of this extraordinary music. The sampler album is a perfectly decent representation of the whole, but will do no more than whet an appetite for the complete run of these historic recordings.

*** **Circle In The Round** Columbia C2K 46862 *Davis; as for records above.* 10/55–1/70.

An interesting compilation of out-takes from Davis's Columbia albums over a 25-year period. The long title-track is an attempt at a mesmerizing mood-piece, which works for some of the time but fades in and out of focus. Earlier pieces with the great quintet are more vital and include a marvellous 'Love For Sale' from 1958. The CD omits some of the music from the original double-LP.

♛ **** **Miles Davis And Gil Evans: The Complete Columbia Studio Sessions** Columbia CXK 67397 6CD *As for Columbia recordings above, except add Dick Leith (btb); Bill Hinshaw, Art Maebe,* *Richard Perissi (frhn); Buddy Collette, Paul Horn (f); Gene Cipriano (ob); Fred Dutton (bsn); Herbie Hancock (p); Ron Carter (b); Tony Williams (d). 57–68.*

Wonderful and inevitably expensive. Most of the material has been around for a long time, but there is a mass of studio interaction, alternative takes and two previously unreleased suites, *The Time Of The Barracudas* and *Falling Water*, both retrospectively titled, but from 1963 and 1968 respectively. The figures speak for themselves: six hours of music on 116 selections, all of them remixed from the original masters using super-bit sampling.

[illegible]

**** In A Silent Way

Columbia 450982 *Davis; Wayne Shorter (ts); Chick Corea (p); Joe Zawinul (p, org); John McLaughlin (g); Dave Holland (b); Tony Williams (d). 2/69.*

*** The Complete In A Silent Way Sessions

Columbia Legacy 65632 3CD *As above, except add Joe Chambers, Jack DeJohnette (d); Teo Macero (perc). 69.*

As an artefact, *In A Silent Way* is already a long way even from the increasingly abstract work of the previous couple of years. It was in every sense a collage using 'found objects', put together with a view to the minimum detail and coloration required to make an impact. Two of the 'objects' were McLaughlin, recruited on the nod and apparently unheard by the trumpeter, and Zawinul, whose 'In A Silent Way' became a centrepiece of the album. Three electric instruments give the band a sound completely unlike the previous incarnation, though it is clear that there are very significant continuities between this record and *Miles Smiles* or *E.S.P.*, and these should not be overlooked. In order to bring the performances up to LP length, Teo Macero stitched repeats of certain passages back into the fabric of the music, giving it continuity and a certain hypnotic circularity. Once again, a practical contingency (Miles was apparently happy with the short chunks that had been recorded) resulted in a new creative development, no less significant than Charles Mingus's overdubbing on *The Black Saint And The Sinner Lady*. Even if one had no inkling of what had gone before, *In A Silent Way* is a very beautiful album, touching and centred. The title-piece and 'Shhh/Peaceful' are among the most atmospheric recordings in modern jazz.

The *Complete In A Silent Way Sessions* were expected to yield a new vision of the work in progress. In the event, they're interesting but enigmatic. To stumble over a conclusion, hearing the raw material in its entirety makes one thankful for the genius of Miles and Teo Macero in seeing what was essential in these extraordinary recordings and what was of less significance. There is nothing here that improves on the released version. Some of the material, like 'Mademoiselle Mabry', 'Frelon Brun' and 'Dual Mr Anthony Tillman', was used to pad out *Filles De Kilimanjaro* and *Water Babies*; more found its way onto *Circle In The Round*. The brooding minor-key 'It's About That Time' was to become known as an anchor for important live sets by the 'lost' Davis band.

The real interest lies in the alternative takes of the title-piece and of 'Shhh/Peaceful'. These are good enough, though one cannot quibble with the decision as to issued takes. The album versions are supplemented on disc three by 'The Ghetto Walk', a genuine rarity and perhaps the only thing on the set that in any way significantly alters one's view of Miles at this period. In many ways it presages the trumpeter's return to the blues towards the end of his life. Yet this amazing track, which features sterling work from McLaughlin and Shorter as well as from the leader, is ample confirmation that Miles was never far from the blues.

Miles carved out this masterpiece from the most obdurate of material. The albums he created and curated with Macero's help are timeless. Insights into their genesis are fascinating but ultimately unnecessary. You'll listen to *In A Silent Way* a hundred times; you might listen to these tracks thrice, and then only to wonder how the miracle was achieved.

**** Bitches Brew / *** The Complete Bitches Brew Sessions

Columbia 460602 2CD / Columbia C4K 65570 4CD *Davis; Wayne Shorter (ts); Bennie Maupin (bcl); Chick Corea, Larry Young, Joe Zawinul (p); John McLaughlin (g); Harvey Brooks, Dave Holland (b); Charles Alias, Jack DeJohnette, Lenny White (d); Jim Riley (perc). 8/69.*

Much less beautiful than *In A Silent Way* and far more unremittingly abstract, this is one of the most remarkable creative statements of the last half-century, in any artistic form. It is also profoundly flawed, a gigantic torso of burstingly noisy music that absolutely refuses to resolve itself under any recognized guise. There are stories (authenticated by Teo Macero) that the recordings were made after an enormous dust-up between producer and star. Certainly Miles plays with a dour aggression but also, on 'Sanctuary', with a certain vulnerability which surfaced only occasionally during his later career. Though there had been experiments before with tape editing, *Bitches Brew* was made in an unprecedented way. Basically, the tapes were set to roll and the musicians improvised in the studio, creating a huge body of music which would later be assembled by Miles and Macero. There being no question of alternative or rejected 'takes', the complete sessions contain a huge body of music not used and unrelated to anything on the now repackaged and remastered release edition.

Listening to the complete sessions again underlines Miles's and Macero's intuitiveness and craft. Far from augmenting the reputation of the album, the full picture tends to deplete it. Individually, there are some lovely themes, like the Latin 'Yaphet' and 'Corrado' on disc two, but most of the unused material, like 'Trevere' on the next disc, is extremely tentative and lacks focus and engagement. The most significant change in personnel from previous bands was the replacement of Williams and his very linear approach with the more sculptural DeJohnette. The rhythms are immediately more shifting and uncertain, matching the complete polytonality of much of the music. It is rarely possible to decide what key the pieces are in, once they are under way, and there is never much consistency between the key of a 'solo', if such they are, and what the rest of the band is about. The electric keyboards (with Young drafted in to play his distinctive clusters) create a shimmer out of which Miles stabs out some of his most maximal trumpet-playing on record, hordes of ideas packed together into a relatively small space on 'Miles Runs The Voodoo Down' and 'Bitches Brew'. Zawinul and McLaughlin don't play on every track, but the naming of a piece after the guitarist suggests how important he became to this sound.

*****(*) Big Fun** Columbia CK 63973 2CD *Davis; Carlos Garnett, Steve Grossman, Wayne Shorter (ss); Bennie Maupin (bcl); Chick Corea, Herbie Hancock, Lonnie Liston Smith (p); Joe Zawinul (p, org); John McLaughlin (g); Khalil Balakrishna, Bihari Sharma (sitar, tambura); Harvey Brooks, Ron Carter, Michael Henderson, Dave Holland (b); Billy Cobham, Jack DeJohnette, Al Foster (d); Airto Moreira (perc). 11/69–6/72.*

Recorded during what was perhaps the most intensely productive period of his life, this wasn't released until four years after the earliest of the sessions, by which time Miles had declared himself bored with the music. The period after *Bitches Brew* wasn't so much a time of consolidation as one of further exploration and redefinition. This is a less powerful set than its predecessor, lacking its sudden, alienating wallop. The key elements are in place: a distorted, almost pain-racked trumpet, the dissonant bleat of soprano saxophone, electric keyboards, thumping, funk-laden bass and a great slew of percussion. The medley of 'Great Expectations'/'Muhler Laranja' is titanic, a slab of electric sound. 'Go Ahead John' is again focused on the guitarist. 'Ife' is an African tapestry, brightly coloured but also dark and dangerous.

**** **Jack Johnson** Columbia 471003 *Davis; Steve Grossman (ss); Herbie Hancock (ky); John McLaughlin (g); Michael Henderson (b); Billy Cobham (d); Brock Peters (v).* 1 & 11/70.

**** **The Complete Jack Johnson Sessions** Columbia 86359 5CD *As above, except add Wayne Shorter (ss); Bennie Maupin (bcl); Chick Corea, Keith Jarrett (ky); Herbie Hancock (org); Sonny Sharrock (g); Ron Carter, Dave Holland, Gene Perla (b); Jack DeJohnette (d); Airto Moreira (perc); Hermeto Pascoal (v, d).* 2, 3, 5 & 6/70.

This to a large extent resolves some of the unfinished business of *Bitches Brew*. The picture changed sharply in 2003 with the release of *The Complete Jack Johnson Sessions*, an exhaustive documentation of how an apparently minor soundtrack project led to one of Miles's most dramatic stylistic and demographic shifts, a moment in his career where his and his audience's understanding of 'jazz' was robustly challenged. By 1970, conscious that studio-confected rock was fast encroaching on his audience, Miles was already dabbling in the same technique while attempting to remain an improviser. The making of *A Tribute To Jack Johnson* was the key text in that effort. It's an album that has often been overlooked in the Miles Davis canon. Even the recording company paid it scant attention, putting their marketing effort squarely behind the next set, *Miles Davis At Fillmore: Live At The Fillmore East*.

At the end of the decade, he was reaching out to a new audience and reaching out with a very new sound. On 6 and 7 March 1970, Miles and what has been called the 'lost quintet' appeared at Bill Graham's New York rock barn on the same bill as Neil Young and Crazy Horse and the Steve Miller Band. On those nights, they played material mainly from *In A Silent Way* and *Bitches Brew*. During the days, though, something new was being run down at Columbia's Studio B on West 52nd Street. In 1970, however, he was experimenting as well with newcomers. Soprano saxophonist Steve Grossman was just 19, while electric bassist Michael Henderson, recruited from Stevie Wonder's group, was also still a teenager. These were the Young Turks who would help steer the next revolution in Miles Davis's music.

During that spring, Miles's basic group consisted of Grossman (who replaced Wayne Shorter), pianist Chick Corea, English bassist Dave Holland, drummer Jack DeJohnette and percussionist Airto Moreira. Over the course of four months, though, Miles would draft in other players, many of them already veterans of the *Bitches Brew* sessions. Though McLaughlin was not a charter member of the working group, his guitar, often distorted, is the driving force on many of these wild, open-ended improvisations.

Henderson's almost simplistically locked-in bass was another signature sound, anchoring the funky, day-glo ostinati that Miles now wanted as backgrounds for his increasingly free improvisations. The dense keyboard textures and multiple percussion of *Bitches Brew* now gave way to something leaner, darker and faster on its feet.

Unlike the Malle film, the 1970 project was on a subject very close to Miles's heart, William Cayton's documentary on the life of boxer Jack Johnson, who won the world heavyweight title in controversial circumstances in 1908 and lost it again equally controversially seven years later. Johnson's flamboyance, conspicuous success and clashes with the white establishment seemed to prefigure Miles's own. The trumpeter also liked to hang out in boxing gyms and spar, helping to build the image of a sharply combative little cat always ready to fight his corner. Many of the tracks are named after great boxers: 'Ali', 'Duran', 'Archie Moore'.

The original *Tribute To Jack Johnson* released in February 1971 consisted of just two LP-side pieces, 'Yesternow' and 'Right Off', assembled after the fact by Teo Macero, but the basic performances remain surprisingly intact. At the 7 April session 'Right Off' began as a vague studio jam. McLaughlin started to play a shuffle vamp in E. Henderson and Cobham picked up on it and started to play. Herbie Hancock had been passing and was drafted in on organ. After a few minutes, the red light was on, and Miles was in the studio playing some of the fiercest trumpet of his career.

The issued 'Right Off' consisted of edits from three takes of the theme recorded that day, together with an unaccompanied trumpet solo Miles had taped for Macero in November 1969. These takes are now available in full. 'Yesternow' was compiled in a similar way, using takes of 'Willie Nelson' recorded back in February with a different band. This line-up included Corea on electric piano, Maupin on bass clarinet and a second guitarist, the heavily echoplexed Sharrock. Again, Macero reverted to the 1969 solo trumpet tape and to an orchestral accompaniment underneath actor Brock Peters's narration. It's a less sheerly surprising track, but no less powerful than 'Right Off' and driven by the same visceral intensity. Its motor is a 12-minute bass riff pinched directly from James Brown and Sly Stone.

The archaeology of these sessions will occupy Miles Davis fans for years. Owners of the appropriate software will be able to follow Macero's processes for themselves and reassemble the original release version. Others will trace the appearance of material from February to June 1970 on a string of later releases and compilations, including *Live-Evil, Big Fun, Get Up With It* and even the afterthought *Directions*. Columbia clearly felt no sense of urgency about the set, moving swiftly on to the release of two live albums, *Black Beauty* and *Miles Davis At Fillmore*, which symbolized Miles's rock revolution by being recorded at Bill Graham's legendary West and East rock venues. The label also downgraded the special nature of *A Tribute To Jack Johnson* by reissuing the second run without the original graphic of the boxer in his roadster surrounded by gals but with a photo of the white-vested Miles in that familiar, soon-to-be-branded pose.

***(*) **Live At The Fillmore East, March 6 1970: It's About That Time** Columbia/Legacy C2K 85191 2CD *Davis; Wayne Shorter (ss, ts); Chick Corea (p); Dave Holland (b); Jack DeJohnette (d); Airto Moreira (perc).* 3/70.

This is an important Miles issue, and it is an issue, not a re-release. Bootleg copies of this extraordinary concert have been around for some time and Columbia have wisely followed their unedited, as-it-happened approach. Historically the 6/3/70 gig was critical because it documents Miles's electric concept live for the first time and also catches one of the last handful of gigs by a classic line-up. The occasion was curious in that the Davis group was warming up for Neil Young and Crazy Horse and for the Steve

Miller Band, so the audience was certainly youthful, rock-orientated; if they knew Miles at all, it was either from recent things like *In A Silent Way* or perhaps *Kind of Blue*.

From the very beginning of 'Directions', which kicks off the first set, Miles is stabbing out notes with fire and purpose and his trumpet-playing through the evening is exemplary. Both sets also end with 'It's About That Time', and here Miles goes into overdrive, pushing incredibly hard. First time out, he segues into 'The Theme', as it can't ever have been heard before; for the second set, the subsidiary theme is 'Willie Nelson'. Both feature 'Spanish Key', given a harder and more antagonistic reading the second time. Otherwise, the sets differ. The remaining element at first house is 'Masqualero', which seems to bridge old-style Miles to the new, rock version. Later in the evening, he moves to new material: 'Miles Runs The Voodoo Down' and 'Bitches Brew'.

The main action falls between Davis and Corea, with the trumpeter constantly attempting to trump Chick's harmonic shifts. The addition of Airto Moreira on percussion broadens the rhythmic language considerably and creates a wonderfully open metre. Shorter would very soon head off to form the central axis of Weather Report, reverting to a quiet and introspective style that is the antithesis of his burning intensity here.

****** Live–Evil** Columbia C2K 65135 2CD *Davis; Gary Bartz (as, ss); Steve Grossman (ss); John McLaughlin (g); Chick Corea, Herbie Hancock, Joe Zawinul (p); Keith Jarrett (p, org); Ron Carter, Michael Henderson, Dave Holland (b); Khalil Balakrishna (sitar); Billy Cobham, Jack DeJohnette (d); Airto Moreira (perc); Hermeto Pascoal (p, v); Conrad Roberts (v).* 2, 6 & 12/70.

There was the slim, centred aesthete called Miles Davis, and there was the dark monster from the id called Selim Sivad, presiding deity of this boilingly intense, unremitting record. 'What I Say', which dominates the latter part of the first disc, is perhaps the most extreme performance Miles was ever to record, one of four tracks on this double set recorded at the Cellar Door in Washington, DC. Some have suggested that the presence of McLaughlin had a negative impact. Certainly the studio tracks without the Englishman's presence have a very different feel, a quieter and more centred sound on 'Selim' and 'Nem Um Talvez' (albeit both very brief) which makes one wonder if this is the case. Davis looks for a dense, almost sculptural sound in which layers of keyboard clusters generate a shifting, swampy undertow, difficult to penetrate, hard to resist. Abdul Mati's disturbing, surreal cover-art contributes more than a little to the impact of this record, its juxtaposition of affirmative beauty and perverse ugliness. Not many records of the time remain so compulsively disturbing, and so unexpectedly beautiful.

*****(*) Black Beauty** C2K 65138 2CD *Davis; Steve Grossman (ss); Chick Corea (p); Dave Holland (b); Jack DeJohnette (d); Airto Moreira (perc).* 4/70.

*****(*) At Fillmore** C2K 65139 2CD *As above, except add Keith Jarrett (org).* 6/70.

These two sets, from the Fillmores West and East respectively, extended the *Bitches Brew* formula: churning rhythm, staccato trumpet stabs, swirling harmonic colours and splashes. The material is repetitive, the treatments constantly shifting. 'Bitches Brew', 'Sanctuary', 'It's About That Time' and, less expectedly, the standard 'I Fall In Love Too Easily' appear several times across both albums. The big difference is the recruitment of Jarrett as an organist between April and June, a richness of texture that enhances the music enormously, though in every other respect the West Coast date is better.

***** Live At Cellar Door** Columbia/Legacy 7423 81695 6CD *Davis; Gary Bartz (ss, as); Keith Jarrett (p); John McLaughlin (g); Michael Henderson (b); Jack DeJohnette (d); Airto Moreira (perc).* 12/70.

Some of the 18 December material, very severely edited, found its way onto *Live–Evil*. However, this issue elevates the Cellar Door dates in Washington DC almost to the level of the Blackhawk and Plugged Nickel sessions of previous years, and once again points up the yawning gulf that seemed to exist between Miles's live work with the band and the potted, album-length versions issued subsequently. It's dark, roiling stuff and the addition of McLaughlin to the basic sextet for the final night of three gave the sound extra urgency and thickness. However, it's the earlier nights, officially available here for the first time, which spark the most interest. 'Yesternow' is a much more focused version than the original, and 'Inamorata/Funky Tonk' sounds lean and dangerous. For some reason, Moreira isn't audible on the first night, though all sessionographies suggest that he was ever-present; one has to assume he missed the 16 December gig.

The new material again provides an insight into how the band evolved in real time. Henderson occasionally sounds impatient or careless, hurrying his normally motoric rhythm in places, while Jarrett seems increasingly detached as the three nights progress, not necessarily losing touch with the rest of the band but seeming to follow his own agenda. Bartz is bluesy and raw, often more effective on his alto. Miles has the wah-wah switched on for relatively long stretches and the yawing, vertiginous sound disguises how subtly some of his solos are constructed. It's one of the miracles of his playing at this period that he never goes entirely 'outside', even as he dispenses with bar-line and conventional theme-and-solo structure.

*****(*) Get Up With It** Columbia C2K 63970 2CD *Davis; Sonny Fortune (as, f); Carlos Garnett, John Stubblefield (as); Steve Grossman (ss); David Liebman (f); Wally Chambers (hca); Cedric Lawson (p, org); Herbie Hancock, Keith Jarrett (ky); Pete Cosey, Cornell Dupree, Dominique Gaumont, Reggie Lucas, John McLaughlin (g); Khalil Balakrishna (sitar); Michael Henderson (b); Billy Cobham, Al Foster, Bernard Purdie (d); Airto Moreira, Mtume, Badal Roy (perc); additional brass and rhythm arrangements by Wade Jarcus and Billy Jackson.* 70–74.

Miles's first attempt to make Ellington dance with Stockhausen. Dedicated to the recently deceased Duke and dominated by a huge, mournful tribute, *Get Up With It* is more coherent than its immediate predecessors and very much more challenging than its marginal reputation would suggest. Recorded over a period of four years, it traces Miles's growing interest in a whole range of apparently irreconcilable musics. In his ghosted autobiography, he explains his attachment to Sly Stone's technologized Afro-funk on the one hand and Stockhausen's brooding music-as-process on the other. What united the two, beyond an obvious conclusion that pieces no longer needed to end or be resolved, was the idea that instrumental sound could be transformed or mutated almost infinitely and that the interest of a performance could be relocated from harmonic 'changes' and settled on the manipulation of sound-textures over a moving carpet of rhythm. Since *Bitches Brew*, and very noticeably on an album like *Jack Johnson*, Miles had been willing to consider the studio and the editing suite a further instrumental resource. With *Get Up With It* and the two live albums that follow, Miles went a step further, putting together bands that created similar phases and process-dominated 'improvisations' in real time.

There is a conventional wisdom that Miles's trumpet-playing was at a low ebb during this period: health problems are adduced to shore up the myth of a tortured genius robbed of his truest talent, clutching at even the most minimal musical opportunities. Even those who *had* heard the mid-'70s albums, which acquired an added mystique by being the last before Miles's five-year 'retirement', were apt to say that he 'no longer played trumpet'. Though distorted by wah-wah pedals and constantly treading water in its own echo, Miles's horn was still doing precisely what the music required of it; the same applied to his resort to organ ('Rated X') and piano ('Calypso Frelimo'). The poorer tracks ('Maishya' and 'Red China Blues') give only a misleading representation of how finely balanced Miles's radical populism actually was; a live version of 'Maishya' from the infamous Osaka gig is altogether tougher. The essence of the 'new' Miles is to be found on the Duke composition, 'He Loved Him Madly', a swarthy theme that sounds spontaneously developed, only gradually establishing a common pulse and tone-centre but replete with subliminal references to Ellington's work. 'Honky Tonk', by contrast, is an actual throwback to the style and personnel of *Jack Johnson*. Though put together piecemeal and with Miles apparently willing to let Macero edit greater or lesser chunks out of extended performances, *Get Up With It* is of considerable historical importance, looking forward not just to the apocalyptic live performances of 1975 but to the more polished pop-jazz of the comeback years.

(*) **On The Corner Columbia CK 63980 *Davis; Teo Macero (as); David Liebman, Carlos Garnett (ts); Chick Corea, Herbie Hancock, Harold I. Williams (ky); David Creamer, John McLaughlin (g); Collin Walcott (sitar); Michael Henderson (b); Badal Roy (tabla); Jack DeJohnette (d); William W. Hart (d, perc); Don Alias, Mtume (perc). 72.*

*** **The Complete On The Corner Sessions** Sony/Legacy 66231 6CD *As for On The Corner, Get Up With It, Big Fun. 3/72–5/75.*

On The Corner featured the notorious Corky McCoy cover, featuring Miles's new constituency of latter-day zoot-suiters, Afros, gays, steatopygous chicks in hot-pants, and Willie The Pimp lookalikes. The trumpet has a flex and plug. The wah-wah pedal remains firmly depressed throughout. The critics hated it. Mostly they were right. *On The Corner* is unrelieved, chugging funk, and one has to dig a little bit for the experimental subtleties that lie in Miles's most unpromising records. Where electronics gave him a sinister, underground sound at the apocalyptic Osaka concert documented on *Agharta* and *Pangaea*, here the sound is tinny and unfocused. The supporting cast is also questionable. Garnett was to have something of a solo career on the back of his association with the great man, but he never convinces in this company. Expect no profound epiphany from the now *de rigueur* complete set, either, though perversely some of these materials make for better listening than the released album and the updated sound has an attractive depth of focus. There is a huge body of material here, spread over 31 tracks, of durations that vary from less than three minutes (brief takes of 'Holly-Wuud' and 'Big Fun') to more than half an hour ('He Loved Him Madly', 'Calypso Frelimo'). The total impact is considerable, to the point of being overwhelming, and whatever arguments might be adduced as to the actual generic status of this music, its remoteness from what Miles did before and since is actually somewhat exaggerated. Though solos have pretty much been left behind (they were, remember, still very much the basis of *Bitches Brew* and *Jack Johnson*) and while the beat is mostly motoric and unrelieved, the music is still identifiably Miles's even if its components have been variously crunched ('theme-and-solo') and stretched to infinity ('rhythm'). Conventional harmony has been suspended, but melodies are easily discernible and, without either counter-revisionism or special pleading, it's easy enough to make a case for this music as belonging to the mainstream rather than standing as an aberration.

*** **In Concert: Live At Philharmonic Hall** Columbia/Legacy 65174 *Davis; Carlos Garnett (as, ts); Cedric Lawson (syn, ky); Reggie Lucas (g); Khalil Balakrishna (sitar); Michael Henderson (b); Al Foster (d); James Mtume Heath, Badal Roy (perc). 72.*

The Philharmonic Hall set is the obvious companion piece to *On The Corner*. By this stage, Miles has more or less completely abandoned the concept of themes-and-solos and clearly differentiated instruments or instrumental groups in favour of a thick, percussion-heavy substrate through which Miles's trumpet surges like a sand-worm. Acoustically, it's a mess. Michael Henderson's bass saws around out of control, and the addition of sitar and tabla adds a thickness to the mix that some will find deeply unpalatable. 'Rated X' is already way out in rock territory, but it's the transformation of the theme from *Jack Johnson* that most clearly signals the distance Miles has come over that short time.

***(*) **Dark Magus** Columbia C2K 65137 2CD *Davis; David Liebman (ts, ss); Azar Lawrence (ts); Peter Cosey, Dominique Gaumont, Reggie Lucas (g); Michael Henderson (b); Al Foster (d); Mtume (perc). 3/74.*

Recorded in Carnegie Hall – but very different from 13 years earlier. This was a further variation. *Out* the electric sitar, *in* a third guitarist, *out* every last vestige of the cool poet who had recorded *In A Silent Way*, and in the dark abstractionist who was to turn in *Agharta* and *Pangaea*, both recorded and released in Japan a year later. *Dark Magus* is divided into four parts, thematically non-identical but so closely related that they sound, and should sound, like aspects of some great granitic slab. Nothing to separate 'Moja', 'Wili', 'Tatu' and 'Nne' but shadings and striations of sound and, as one gets to know these recordings better, one becomes almost fixated on the tiniest inflexions.

**** **Agharta** / ***(*) **Pangaea** Columbia 467897 2CD / 467087 2CD *Davis; Sonny Fortune (as, ss, f); Pete Cosey (g, syn, perc); Reggie Lucas (g); Michael Henderson (b); Al Foster (d); Mtume (perc). 2/75.*

It bears repeating: Miles's trumpet-playing on these bruising, unconscionable records is of the highest and most adventurous order, not the desperate posturing of a sick and cynical man. The use of a wah-wah pedal is often fantastically subtle, creating surges and ebbs in a harmonically static line, allowing Miles to build huge melismatic variations on the line. The problem with these dates isn't the trumpeter but the band: Fortune gets the point, but doesn't have to do much; Henderson tends to plod, even within his technically limited role; and the two guitarists go off on long, rock-god solos that are almost laughably tame and blustery when set alongside Miles's knife-fighter attacks.

A re-run 'Maishya' and a long edit from the *Jack Johnson* theme retrospectively clinch the experiments of *Live–Evil* and *Get Up With It*. The idiom incorporates Stockhausen's conception of a 'world music' that moves like creeping tectonic plates ('Pangaea' and 'Gondwana' are the names palaeo-geographers give to the primeval super-continents) to Afro-American popular forms, though it's clear that Sly Stone has been left as far behind as bebop. 'Gondwana' is the most coherent performance on either album. It opens on Fortune's delicate flute and proceeds trance-like, with Miles's central trumpet episode bracketed by shimmering organ outlines and sullen, percussive stabs. Key centres are only notional and deceptive; most of the rhythmic activity takes place along a single axis, but with considerable variation in the intensity and coloration of the pulse; the 'solos' are continuous and inseparable from the main thrust of the music. Although admittedly problematic and unsoftened by time, these no longer seem quite as forbidding on first appearance.

***(*) **The Man With The Horn** Columbia 468701 *Davis; Bill Evans (ss); Barry Finnerty (g); Rod Hill (g, v, ky); Robert Irving III (p, ky); Felton Crews, Marcus Miller (b); Al Foster, Vince Mendoza (d); Sammy Figueroa (perc).* 81.

*** **We Want Miles** Columbia 469402 *Davis; Bill Evans (ss); Mike Stern (g); Marcus Miller (b); Al Foster (d); Mino Cinelu (perc).* 6 & 7/81.

*** **Star People** Columbia 25395 *As above, except add John Scofield (g); Tom Barney (b).* 83.

This is perhaps the period in Miles's career that most urgently requires reassessment. He had been ill and out of circulation and these are not classic records, but in retrospect they sound unexpectedly closer in spirit to the Miles of 1960 than to the Miles of 1970. Selim Sivad has been exorcised and, though at moments his remnant sounds like a mere husk, there is a lot going on even in Miles's foreshortened, almost minimal statements. 'Back Street Betty' sounds as if it might have been around for more than a decade, and the cheeky 'Jean-Pierre' which accompanies it on *The Man With The Horn* was to become a concert staple in these years, reappearing on the live *We Want Miles*. In addition, and rarely for this period, a standard, too, a feeling interpretation of 'My Man's Gone Now'.

Though never a big critical or commercial success, *Star People* stands out in this period as one of the first unambiguous signs that Miles was trying to re-inscribe himself in a jazz tradition. Punctuated by prerecorded organ interludes, it mixes swing-era choruses over Motown riffs, dark blues shapes and passages that seem to hark all the way back to Buddy Bolden.

(*) **Decoy Columbia 468702 *Davis; Branford Marsalis (ss); John Scofield (g); Darryl Jones (b); Robert Irving III (syn); Al Foster (d); Mino Cinelu (perc).* 84.

A rare dud. *Decoy* was recorded in Canada, where Davis had sensationally snubbed the trumpet star of the new generation, Wynton Marsalis. Miles's curiously ambivalent attitude to saxophonists is underlined by the underuse of the elder Marsalis brother. The sound is hard, brittle and unlovely, and there are passages when almost anyone might be playing, or even no one, so programmed and preset is the sound. One has to listen long and hard for brief glimpses of what had made Miles great, and when they come they are lost in a featureless neon landscape.

***(*) **You're Under Arrest** Columbia 468703 *Davis; Bob Berg (ss); Robert Irving III (ky); John McLaughlin, John Scofield (g); Darryl Jones (b); Al Foster (d); Steve Thornton (perc); Marek Olko, Sting (v).* 85.

The final studio release with Columbia has acquired classic status on the strength of his loveliest latter-day transformations of pop material. His version of Cyndi Lauper's 'Time After Time', a medium-tempo waltz, is straightforwardly lovely, etched in melting top notes and passionate sours; but the finest performance on the record is the version of Michael Jackson's 'Human Nature'. The title-track is set up with some engaging 'read him his rights' / 'you got one phone call' nonsense from the guest vocalists and there's some steaming funk on 'Katia'. McLaughlin and Scofield vie for attention, but the dominant sound is the solid whoomph of Darryl 'The Munch' Jones's thumb-slap bass. A hugely entertaining record and a happier end to the long, tempestuous association with Columbia than *Decoy* would have been.

**** **Aura** Columbia CK 63962 *Davis; Palle Mikkelborg (t); large orchestra.* 85.

Miles's first big-band record since the Gil Evans projects of the later '50s. In 1984 he had been awarded the prestigious Sonning Prize by the Danish government, an accolade normally accorded only to 'straight' composers. In recognition, and as a personal tribute to the influence of Miles's music, Palle Mikkelborg composed 'Aura' and persuaded the trumpeter to appear as soloist. CBS promptly sat on it for three years. A suite of eight 'colour poems' with an introduction and wonderful variation on 'Red', the piece is built up out of a ten-tone scale – stated by John McLaughlin in a brief 'Intro' – derived from the letters of Miles's name. This in turn yields a chord and a basic theme, which is then transformed by all the usual processes of serial composition, inversion, retrograde inversion and so on, and also by Miles's familiar colouristic alchemy. Miles's inclusion clearly lent the music a considerable fillip and some much-needed critical cachet, and Mikkelborg might just as readily have taken the lead role himself. It is, though, marvellous to have Miles ranged against a large group again, and Mikkelborg's arrangements (particularly on 'Green', which is an explicit attempt to recapture his classic sound) are clearly influenced by Gil Evans's grouping of instruments and interest in pitching top and bottom lines against one another in unusual sonorities.

Miles's duet with Niels-Henning Ørsted Pedersen on 'Green' is one of the finest moments on the record, spacious and delicately executed. He's almost as good on 'Orange', which makes specific references to the *Bitches Brew* period, and on the two versions of 'Red'/'Electric Red', where he tries out the theme a second time, muted, and moves outside the structure entirely to lay bright watercolour washes over the insistent riff. Mikkelborg's intention seems to have been to inscribe Davis yet more firmly into the history of American music. The solitary musings of 'White' are repeated with Mikkelborg's carefully stacked horns on 'Yellow' (which also restates the M.I.L.E.S. D.A.V.I.S. row) drawing the trumpeter into the musical community that he helped to create. There are more or less explicit references to such touchstones as *Kind Of Blue* and *Sketches Of Spain*. There are also plenty of generic references: hints of bebop harmony, subtle modes and, on 'Blue', reggae. The closing 'Violet' is a blues, an idiom to which Miles returned more and more frequently in his last years. It's also, though, a tribute to two former Sonning winners, Igor Stravinsky and Olivier Messiaen. Unique among the later records, and all the more precious for it, *Aura* has an unexpected power to move.

*** **Tutu** Warner Brothers 925 490 *Davis; George Duke, (p, ky); Adam Holzman, Bernard Wright (ky); Michal Urbaniak (vn); Marcus Miller (b, ky); Omar Hakim (d, perc); Paulinho Da Costa, Steve Reid (perc).* 86.

***(*) **Amandla** Warner Brothers 925 873 *Davis; Kenny Garrett (as); Rick Margitza (ts); Jean-Paul Bourelly, Michael Landau, Foley McCreary, Billy Spaceman Watson (g); Joe Sample (p); Joey DeFrancesco, George Duke (ky); Marcus Miller (ky, b, etc.); Al Foster, Omar Hakim, Ricky Wellman (d); Don Alias, John Bigham, Mino Cinelu, Paulinho Da Costa, Bashiri Johnson (perc).* 89.

The first post-CBS records were an uneasy blend of exquisite trumpet miniaturism and drab cop-show funk, put together with a high production gloss that camouflaged a lack of real musical substance. Though he was acutely sensitive to any perceived put-down by middle-class whites, little was known about Miles's specific political beliefs at this or any previous time. The Jack Johnson tribute was as close as he came to an explicit statement of solidarity. Talking to a French interviewer, he said that naming albums for Bishop Desmond Tutu and after the African National Congress rallying cry – 'Amandla' – was the only contribution he felt he could make to the liberation struggle in South Africa; Miles also namechecks Mandela on 'Full Nelson', though this is also a reference to his own earlier 'Half Nelson' and simultaneously signals a reawakening interest in blues and bop harmonies which was to occupy him for much of the rest of his life.

The horn sounds as deceptively fragile as ever, but it's made to dance in front of shifting sonic backdrops, put together in a cut-and-paste way that succeeds very much better on *Amandla* than on the earlier set. 'Big Time' and 'Jilli' have a hectic, thudding energy, while at the other end of the spectrum Miles's dedication to the late 'Mr Pastorius' catches him in convincingly lyrical form. There's no mistaking the ultimate provenance of Marcus Miller's vivid techno-arranging. In particular, his use of synthesized percussion on 'Hannibal' recalls 'La Nevada' on Gil Evans's *Out Of The Cool*.

*** **Doo-Bop** Warner Brothers 7599 26938 *Davis; Easy Mo Bee, J. R., A. B. Money (v); other personnel unspecified.* 91.

Almost the end. Perhaps inevitably, it isn't of earth-shaking significance but, equally predictably, it finds Miles taking another ostensibly rejuvenating stylistic turn. Unfortunately, Easy Mo Bee's doo-wop/rap stylings are so soft-centred and so lyrically banal as to deny 'The Doo-Bop' and almost anything else on the record any real credibility. Neither 'Blow' nor the 'posthumous' 'Fantasy', compiled after Miles's death, offer much in the way of succour. It seems that Miles brought in material recorded in the late '80s and known as the RubberBand session, so this final set might be likened to the grab-bag approach of *Get Up With It*. Miles plays well and with surprising aggression in places, but the backgrounds are uniformly trite and the samples (from Kool & The Gang, James Brown, Donald Byrd's 'Street Lady', Gene Ammons's 'Jungle Strut', among others) are used with an almost perverse lack of imagination. As a farewell to the studio, it's a severe disappointment.

*** **Miles Davis & Quincy Jones Live At Montreux** / *** **Montreux Highlights** Warner Brothers 45221 / Warners 46324 *Davis; Miles Evans, Lew Soloff (t); Benny Bailey, John D'Earth, Wallace Roney, Ack Van Rooyen, Marvin Stamm, Jack Walrath (t, flhn); Roland Dahinden, Conrad Herwig, Tom Malone (tb); Dave Bargeron, Earl McIntyre (tb, euph); Dave Taylor (btb); Alex Brofsky, John Clark, Claudio Pontiggia, Tom Varner (frhn); Howard Johnson (tba, bs); Sal Giorgianni (as); Bob Malach (ts, f, cl); Larry Schneider (ts, ob, f, cl); Jerry Bergonzi (ts); Alex Weber (cl); Christian Gavillet, Roger Rosenberg (bcl, bs); Xavier Duss, Judith Wenziker (ob); Reiner Erb, Christian Rabe (bsn); Xenia Schindler (hp); George Gruntz, Dave Seghezzo, Tilman Zahn (p); Delmar Brown, Gil Goldstein (ky); Carlos Benavent, Mike Richmond (b); Kenwood Dennard, Grady Tate (d).* 7/91.

His last bow. Miles and Quincy had never worked together. For years the trumpeter had refused to retread his great material. Presto! The ultimate wish-list booking for a 25th anniversary event, something that would galvanize Montreux like nothing else. It was clear that Miles was ailing at the time, and his solos often find him out of breath and lacking in any real physical or creative stamina. The arrangements are grandly overdone, but there's no mistaking the rapturous nature of the reception from the Montreux crowd. It was a career retrospective up to *Sketches Of Spain*. After 'Boplicity' from *Birth Of The Cool*, the band launches into medleys from *Miles Ahead* and *Porgy And Bess*. It doesn't take long to recognize that Quincy Jones is no Gil Evans, and, with no one around to give the music a more delicate and nuanced spin, the huge George Gruntz Concert Jazz Band play with the dead-centredness of a studio outfit. Jones hails Miles Davis as a 'great painter' and that is exactly what he was. He left some masterpieces, some puzzling abstracts, and a pile of fascinating sketches. The Leonardo of our time.

Also, in brief:

**** **The Essential Miles Davis** Columbia Legacy 85475 2CD. 45–85.

All the way from Bird's 'Now's The Time' to Marcus Miller's 'Portia'. We are apt to be cynical and dismissive of compilations, but this one is exemplary.

*** **Young Miles** Properbox 1017 4CD. 45–49.

Packaging and documentation are average, and the flat transfers dim the wattage on Miles's work with Charlie Parker.

(*) **Complete Vocalists Sessions Definitive 11160. 45–60.

Rubberlegs Williams to Sarah Vaughan notwithstanding, one doesn't think of Miles as a singers' player; repackaging for repackaging's sake.

*** **Conception** Original Jazz Classics OJCCD 1726 2. 3/51.

Intended as a limited-edition album, this remains overlooked. The arrangements are too big and fussy to suit Miles, Stan Getz and Lee Konitz (*sax*) and there's no real element of surprise.

*** **Young Miles** / *** **Enigma: A Proper Introduction** Properbox 17 / Proper 2011. 45–51, 51–53.

Creak! Grind! The merchandising machine demands a sacrifice.

*** **Complete All Star Studio Recordings** / *** **Complete Birdland Recordings** Definitive 11237 / 11165. 51–53.

Definitive do a decent enough job with these, and they may appeal to newcomers without any early Miles, but they're pretty ephemeral as artefacts.

*** **Plays For Lovers** Prestige 6019. 53–56.

Not such a crass idea, given the quality of the music on display here. Miles's ballad playing, punctuated with space and silence, was already a miracle.

(*) **Hi-Hat All Stars Fresh Sound FSRCD 13. 55.

Eavesdroppings from the bootleg capital of America. Miles is in a different musical realm from his colleagues, so of documentary interest only.

*** **Bluing: Miles Plays The Blues** Prestige 11004. MID-'50S.

Arguably, he never stopped, so again this doesn't really answer any particular need.

**** **Sketches Of Spain / Kind Of Blue / In A Silent Way** Sony 65604. 59–69.

Imagine the thrill of hearing 'Concierto De Aranjuez', 'Freddie Freeloader' and 'In a Silent Way' for the very first time. Great price, too.

*** **Live in Den Haag** / *** **Live in Zurich** Lone Hill 10206 / Gambit 2031. 3/60.

More from a richly documented tour. Episodically interesting, particularly the Hague appearance; Miles and Trane get their wires crossed in the Swiss air.

**** **The Complete Miles At Montreux** / *** **Highlights From Complete Miles Davis At Montreux** Columbia 86824 19CD / WEA International 89895. 73–91.

Unquestionably magnificent, but given the price tag and a 24-hour day, not many will feel able to invest? *Highlights* is a reasonable sampling with the emphasis very much on recent things.

*** **Live Around The World** WEA 73612. 88–91.

A bid to persuade fans to trade in their privately recorded concert C-90s in favour of the official souvenir. Some great stuff: too much Foley, too many keyboards, but lots of good Garrett and some sagely beautiful trumpet.

**** **Panthalassa** / *** **Panthalassa: The Remixes** Columbia CK 67909 / 69897. 69–74, 97; 98–99.

Assembled by Bill Laswell and subsequently remixed from the music of the electric period, this has great, but obviously controversial, merits. Is it a Miles record? Arguably, if *Bitches Brew* is, this is, with Laswell in the Macero role. On that basis, a remarkable achievement.

N. Glenn Davis

DRUMS

Studied with Alan Dawson at Berklee, but now again based in his native Cleveland.

*** **A Different View** Jazzed Media 1028 *Davis; Dave Sterner (ss, as); Larry Porter (p); Dallas Colley (b). 12/06.*

If these are local guys trying to make an impact beyond Cleveland, good luck to them. This is a highly accomplished debut, all original material (one track is by the pianist), and played with the kind of easy confidence that only comes from regular gigging together. 'The Happy People' is a catchy opener, bright and propulsive. 'Distant Celebration' is one of a couple of Latin-tinged numbers; the other, 'Bright Roads' showcases Sterner's soprano. And Porter's 'Eadie Is A Lady', dedicated to his late mother, is an exquisite ballad. As a calling card, this couldn't be bettered; as a listening experience, though, it doesn't quite have enough individuality and presence, but probably enough to get non-Ohio promoters interested.

Richard Davis (born 1930)

DOUBLE BASS

Played in Chicago classical orchestras and with Ahmad Jamal before freelancing in NY from 1960. Associated with Eric Dolphy and Sarah Vaughan and had a long stint in the Jones–Lewis band. A distinguished educator.

***(*) **One For Frederick** Hep CD 2047 *Davis; Cecil Bridgewater (t); Ricky Ford (ts); Sir Roland Hanna (p); Frederick Waits (d). 7/89.*

*** **Live At Sweet Basil** Evidence ECD 22103 *As above, except omit Waits; add Ronnie Burrage (d). 8/90, 5/91.*

Stravinsky's favourite bass-player, Davis draws somewhat on the example of fellow Chicagoan Wilbur Ware, bringing considerable rhythmic virtuosity and a tremendous range of pitches and timbre, both arco and plucked. He's right at the heart of these sessions, with what was his regular group of the time, belying its casual 'with friends' branding. The Hep date is dedicated to the drummer, who died some four months after the recording. Waits's introduction to 'City Bound' (and to the album) is very strong, and he turns in a fine accelerated solo on 'Brownie Speaks'. Davis himself is all calm and assurance. He's more exciting on the live date, sweeping through the opening 'Dealin'' and finding some interesting orchestral textures during Grofe's 'On The Trail'. Bridgewater and Ford are crisp and responsive, but it's when the focus is on the trio that this is most effective.

*** **The Bassist: Homage To Diversity** Palmetto 2071 *Davis; John Hicks (p). 5/01.*

This mixes gospel, blues and jazz with a gentle confidence on both parts. Davis's unaccompanied 'Go Down, Moses' and recitation on 'C. C. Rider' are interesting accents, but the real meat of the record is to be found in the duets with Hicks. 'Come Sunday', 'A Flower Is A Lovesome Thing' and 'Skylark' are well-chosen and warmly played. 'Diverse' he may be, but always rooted in a highly individual creativity.

Also, in brief:

*** **Total Package** Marge 22. 97.

Larger than usual group, with Dave Liebman and Charles Owens (*sax*), George Cables (*p*) on hand.

Steve Davis (born 1967)

TROMBONE

Began on trumpet but switched to trombone and studied at Hartford with Jackie McLean. The last-ever recruit to The Jazz Messengers in 1989. Since then, a regular face in post-bop.

*** **The Jaunt** Criss Cross 1113 *Davis; Mike DiRubbo (as); Eric Alexander (ts); Bruce Barth (p); Ugonna Okegwo (b); Eric McPherson (d). 6/95.*

*** **Dig Deep** Criss Cross 1136 *Davis; Jim Rotondi (t, flhn); Eric Alexander (ts); David Hazeltine (p); Nat Reeves (b); Joe Farnsworth (d). 12/96.*

***(*) **Crossfire** Criss Cross 1152 *Davis; Mike DiRubbo (as); Eric Alexander (ts); Harold Mabern (p); Nat Reeves (b); Joe Farnsworth (d). 12/97.*

***(*) **Vibe Up!** Criss Cross 1178 *Davis; Mike DiRubbo (as); David Hazeltine (p); Peter Bernstein (g); Steve Nelson (vib); Peter Washington (b); Joe Farnsworth (d). 12/98.*

Davis is an adept, articulate player, always indebted to his work with Jackie McLean and Art Blakey. He doesn't overplay, but he's generous with his lines and even when at his most intense always plays for the band. The albums are conventional but full and satisfying. *Crossfire* is our favourite of the Criss Crosses: Davis makes full use of the front line in the classic Messengers manner; there are a couple of terrific blowouts in 'From The Inside Out' and 'Cousin Mary', and the songful treatment of 'Old Folks' is very appealing. Both *The Jaunt* and *Dig Deep* are tough and enjoyable, if thinner with the kind of moments which really pick up such dates and make the listener want to cling on. Alexander, as usual, is a force for good.

Vibe Up! was nearly there, but didn't deliver a killer punch. Nelson brings a bright edge to the accompaniments, soloing with crisp authority. Davis takes credit for most of the writing, and they're songs that suit the trombone, if not exactly stretching his technique. He includes some nice unexpected items, with a delightful version of Thad Jones's 'The Summary' and a lyrical, but not saccharine, 'Somewhere'. DiRubbo shows up for three of the songs, but mostly it's Davis on his own out front.

*** **Systems Blue** Criss Cross 1218 *Davis; Mike DiRubbo (as); David Hazeltine (p); Peter Washington (b); Joe Farnsworth (d).* 5/01.

*** **Meant To Be** Criss Cross 1248 *Davis; Jimmy Greene (ss, ts); Xavier Davis (p); Dwayne Burno (b); Nasheet Waits (d).* 12/03.

A familiar line-up on *Systems Blue*. Davis gets a lovely tone on 'A Nightingale Sang In Berkeley Square'. The two originals, 'Spirit Waltz' and the title-track, are both attractive themes, the former nicely extended. DiRubbo only plays on two numbers, but brings a nice harmonic feel to proceedings.

By contrast, *Meant To Be* is all Davis originals and brings some sign that his thinking may be evolving beyond the retro modal style of previous albums. All except the closing 'Blues Across The World' are substantial ideas; 'Angelina' is delightful and 'As Fate Would Have It' is wry and ironic.

***(*) **Alone Together** Mapleshade 10832 *Davis; Larry Willis (p); Nat Reeves (b); Eric McPherson (d).* 8/04.

The opening 'Milestones' is a further reminder how important Miles was to this Davis's musical development. It kicks off a very elegant set, hugely enhanced by the still undervalued Willis, who contributes a beautiful original 'The Day You Said Goodbye'. As solo horn, Steve takes time and gives himself space. 'The Surrey With The Fringe On Top' is exquisite and there's more oblique fare in 'United', now the Wayne Shorter composition most covered by contemporary players. 'Alone Together' is rather dull, but 'Upper Manhattan Medical Group' and 'My Foolish Heart' more than make up for it and the closing read of J. J. Johnson's 'Short Cake' is perfection.

**** **Update** Criss Cross 1282 *Davis; Roy Hargrove (t); Anthony Wonsey (p); Peter Bernstein (g); Nat Reeves (d).* 12/05.

While not exactly a huge leap, *Update* sounds like aspects of the technique have been subtly tweaked. Right from the off, Shorter's 'Marie Antoinette', Davis seems to be adding harmonics, embellishing the basic line, taking chances with his trajectory through the song. When he plays with Hargrove, as on Jackie McLean's 'Bird Lives', there's an itchy excitement. The set includes a second Shorter line in 'Wildflower' and ends with a version of Ray Drummond's seldom-covered 'Leanin' and Preenin'' that could be off a late-'50s Prestige date.

Also, in brief:

***(*) **Portrait In Sound** Stretch 9027-2. 3–4/00.

Davis is mostly the sole horn again, and interacts well with Steve Nelson (*vib*). Brad Mehldau (*p*) is in for a couple of pieces with a different section.

Walter Davis Jr (1932–90)

PIANO

Grew up in Virginia and joined Babs Gonzales in Three Bips And A Bop, before becoming a player in the bebop revolution, working with Bird and Max Roach. In and out of the music (he even worked as a tailor for a while), he never really built on a spectacular start.

*** **Davis Cup** Blue Note 92766 *Davis; Donald Byrd (t); Jackie McLean (as); Sam Jones (b); Art Taylor (d).* 8/59.

He didn't make too many records of his own and none of them are stone classics, but Davis is more than a footnote. The Blue Note is a rich, accomplished date, all based on original material. Byrd is in striking form, as is McLean, but catch Davis's own solos on the opening ''Smake It' and (still more) on 'Loodle-Lot' for a glimpse of how he could squeeze complex ideas into the basic metre, and add countermelodies and secondary themes, which, taken in sum, rendered the crude 'hard bop' label difficult to sustain. Incredibly, he didn't record as leader again until 1977, when Denon briefly took him up.

*** **In Walked Thelonious** Mapleshade 56312 *Davis (p solo).* 87.

***(*) **Scorpio Rising** Steeplechase SCCD31255 *Davis; Santi Debriano (b); Ralph Peterson (d).* 7/89.

Davis held a mystical belief that Monk and Bud Powell visited him in spirit and coloured his playing. Tinged it may be, but what is striking about his solo performances of stalwarts like 'Ruby, My Dear' and 'Crepuscule With Nellie' (and also some of the more difficult stuff) is that they are more thoroughly personalized than most pianists dare. 'Round Midnight' is played twice, with subtle structural changes and none of the usual late-night fuzz.

The trio record is interesting for the insight it offers into Davis the composer. Obviously defined by bop, he stretches the harmonic language back and forward, touching base with swing and the blues as well as pushing on into new territory on 'Four Hundred Years Ago Tomorrow' and the title-track. He gives complex ideas the rawness of a blues, and develops simple motifs with an almost symphonic development. A seriously neglected figure.

Wild Bill Davis (1918–95)

ORGAN, PIANO

Studied music in Texas and joined the Louis Jordan band in 1945, before switching to the electric organ and doing freelance arranging. A pioneer of R&B organ and a fine soloist.

(*) **In The Groove! / **(*) **In the Mellow Tone** Fresh Sound FSR-CD 308 / 309 *Davis; George Clarke (ts); Bill Jennings (g); Grady Tate (d).* 59–60.

*** **Live In Chateauneuf Du Pape** / *** **Alright, OK, You Win** Black & Blue 968/910 *Davis; Eddie 'Lockjaw' Davis (ts); Billy Butler (g); Oliver Jackson (d).* 1/76.

*** **Out Of Nowhere** Black & Blue 193 *Davis; Harold Ashby (ts).* 2/91.

The Fresh Sounds are fair representations of the kind of music Davis was making at the time, small-combo tracks which are more like instrumental pop than anything with much jazz in it – the occasional solo, but mostly simple renditions of familiar tunes from 'Satin Doll' on down. Despite the titles of this pair, which are drawn from the same sessions, each is a mixture of up-tempo and ballad set pieces.

The Black & Blue sets have a bit more muscle, largely thanks to Jaws's fiery soloing, but Davis also shows his mettle. 'Lester Leaps In' on the live album is particularly good, but there's a nice 'On Green Dolphin Street' on the studio record from Paris, with some interesting alternate takes. The record with Ashby scores for Harold's urbane soloing, very different in temper to Davis's but perfectly suited to the circumspect later style. Davis's most worthwhile records remain the deleted albums he cut with Johnny Hodges in the '60s.

Also, in brief:

***** April In Paris, Volume 1 / *** Syncopated Clock, Volume 2** Ocium OCM 0046/7. 50–53, 72 & 52–55, 72.
Some nice stuff on these as well, with Duke and Louis Jordan on the first, Floyd Smith (*g*) and Chris Columbus (*d*) on the other.

Xavier Davis (born 1971)

PIANO

Born in Grand Rapids, Michigan. He studied trombone but ended up on piano and was one of the last to work with Betty Carter; also a regular, with bassist brother Quincy, in the Tom Harrell group.

***** Innocence Of Youth** Fresh Sound New Talent FSNTCD 128 *Davis; Brandon Owens (b); E. J. Strickland (d). 7/01.*
A briskly delivered set, some attractive compositions (though Harrell's 'Bell' has more going on in it than most of the other tunes put together) and some quirky ideas: 'Milk With A Koolaid Chaser' is a curious not-blues. Davis seems at his best when the tempo is easy; some tunes intensify too fast and end up sounding like Tyner pastiche. 'Milestones' (the John Lewis one) is turned out with altered chords. Owens shines in his solos. A strong effort overall.

Wild Bill Davison (1906–90)

CORNET

Worked in Ohio, Chicago and Milwaukee before arriving in NY in 1941, where he joined the Condon circle. Freelanced from 1960.

***** This Is Jazz** Jazzology JCD 42 *Davison; Jimmy Archey (tb); Albert Nicholas, Edmond Hall (cl); Ralph Sutton, James P. Johnson (p); Danny Barker (g); George 'Pops' Foster (b); Baby Dodds (d). 47.*
***** Showcase** Jazzology JCD *Davison; Jimmy Archey (tb); Garvin Bushell (cl, bsn); Ralph Sutton (p); Sid Weiss (b); Morey Feld (d); Classic Jazz Collegium Orchestra. 47, 76.*
Born in Defiance, Ohio, Wild Bill looked to have slung the town sign round his neck. Early dates show that he was both at home and slightly uncomfortable as a Condonite. For the moment, the collected Commodores have been deleted, but there's more early stuff on this, typical, This Is Jazz fare, with a good workmanlike band (Sutton is the star) and a frowsy Davison vocal on 'Ghost Of A Chance'.

Showcase is an odd one, with six romantic cuts featuring the 1947 band in markedly laid-back form (Bushell even blows his bassoon on 'Yesterdays' to elegiac effect) sitting alongside a series of recordings from 30 years later with a fine Czech ensemble. Interesting to compare Bill's sound and solo approach. His articulation was still standing up well, but there's an almost cynical, throwaway cast to his later choruses, though to be fair the earlier material is unwontedly naked and open-hearted.

***** Tie A Yellow Ribbon 'Round The Old Oak Tree** Jazzology JCD 251 *Davison; Will Alger (tb); Jack Maheu (cl); Bob D'Imperio (p); Barney Mallon (b); Danny D'Imperio (d). 53.*
Originally made for Fat Cat's Jazz, this found Bill working with yet another 'local' band, in this case Maheu's group from Rochester, NY. It's of interest that drummer Danny D'Imperio, later a fine hard-bopper, is featured here with his father. The title-tune was a nicely reworked pop song and there's a moving 'Blues For Eddie Condon', who'd died not long before. Good sound for the time.

*****(*) Live! 1955 Miami Beach** Storyville STCD 6065 *Davison; Pee Wee Russell (cl); Lou McGarity (tb); Gene Schroeder (p); Walter Page (b); George Wettling (d). 11/55.*
Bill's the featured soloist on this Condon All-Stars date from Florida, sounding superb on 'If I Had You', a string of blues classics and a ballad medley that comes far too high up the running order for maximum effect. Nice, quirky playing from Russell and delightful exchanges with McGarity as well.

***** Pretty Wild / With Strings Attached** Arbors ARCD 19175 *Davison; Cutty Cutshall (tb); Bob Wilber (cl); Gene Schroeder (p); Art Ryerson, Barry Galbraith (g); Frank Carroll, Jack Lesberg (b); Bobby Rosengarden, Don Lamond (d); strings. 2/56–1/57.*
Davison and strings was an improbable combination, explored by George Avakian when these dates were done for Columbia (when Hacket was blowing prettily on Jackie Gleason albums, which might explain it). The material is all romantic standards except for the unlikely 'Wild Man Blues'; an entertaining, if low-voltage, diversion in the Davison discography.

*****(*) Wild Bill Davison & His Jazzologists** Jazzology JCD 2 *Davison; Lou McGarity (tb); Tony Parenti (cl); Hank Duncan (p); George 'Pops' Foster (b); Zutty Singleton (d).* N.D.
***** After Hours** Jazzology JCD 22 *Davison; Kenny Davern (cl); Charlie Queener (p); George Wettling (d). 66.*
*****(*) 'S Wonderful** Jazzology JCD 181 *Davison; Vic Dickenson (tb), Buster Bailey (cl), Dick Wellstood (p), Willie Wayman (b), Cliff Leeman (d).* N.D.
Davison took every chance he had to make records, and the big run of Jazzology discs is inevitably mixed. McGarity and Parenti are admirable players and they make up a very good front line with Bill; as righteous Dixieland goes, this is arguably the best record of the bunch. The *After Hours* date came about when Bill drove by a gig when Wettling was in charge, sat in, taped it and counted his royalties. The footwork with Davern is rather good.

'S Wonderful featured a superior group: Davison and Dickenson make a dream front line, the snarling bite of the one with the droll, loping gait of the other, and if neither is at his best, it's a tonic after the playing on some of the other Jazzologies.

***** Swinging Wild** Jazzology JCD 219 *Davison; Bert Murray (tb); Bruce Turner (cl, as); Ronnie Gleves (p, vib); Dave Murphy (b); Tony Allen (d).* c. 66.
*****(*) With Freddy Randall** Jazzology JCD 160 *As above, except omit Murray, Murphy; add Freddy Randall (t), George Chisholm (tb), Lennie Felix (p), Dave Markee (b).* c. 66.
***** Memories** Jazzology JCD 201 *Davison; Alex Welsh (t); Roy Williams (tb); John Barnes (cl, ts, bs); Fred Hunt (p); Jim Douglas (g); Ron Mathewson (b); Lennie Hastings (d). 12/66.*
Davison liked British company and these dates are a congenial setting for him. *Swinging Wild* was cut live at the Dancing Slipper in Nottingham, and though the sound is dusty, the playing has plenty of vinegar. Better, though, is the meeting with Randall's band. Interesting to hear Freddy alongside one of his great influences and, although he defers to Bill most of the way, they have a great scrap over 'Royal Garden Blues'. Chisholm, in excellent fettle, is another bonus. The final four tracks are from an unidentified gig by a similar line-up. *Memories* sets Bill up with the Welsh band in Deansgate. Nothing immortal, but Barnes

and Williams are always worth waiting for, and Davison obviously found the occasion to his liking.

*** **Just A Gig** Jazzology JCD 191 *Davison; Slide Harris (tb); Tom Gwaltney (cl); John Eaton (p); Van Perry (b); Tom Martin (d); Fat Cat Johnson McRee (v). 11/73.*

The title may reveal more than intended, because Bill would roll up pretty much anywhere he could play and was keen to record as often as there was a tape to hand. This comes from the Manassas Jazz Festival and there's perhaps a bit more urgency and concentration than usual, though his own contribution is slightly muted in places, with hints of tiredness towards the end of choruses that start out more optimistically than they finish. Gwaltney solos very effectively.

*** **Wild Bill In New Orleans** Jazzology JCD 170 *Davison; George Basso (tb); Noel Kalet (ss); David Paquette (p); Ed Garland (b); Bob Bequillard (d). 4/75.*

... and working with another pick-up band, who show him lots of respect, though Garland was presumably old enough to count as the senior man on the night. As often, nothing to write home about, just a solid hour of Dixieland jazz, with some spirited solos from Bill and a couple of nice interventions from the two reedmen.

*** **But Beautiful** Storyville STCD 8233 *Davison; Per Carsten Petersen (as); Jesper Thilo (ts, cl); Uffe Karskov, Steen Vig (ts); Flemming Madsen (bs); Niels Jørgen Steen , Torben Munk (g); Hugo Rasmussen (b); Ove Rex (d). 2/74.*

*** **Wild Bill In Denmark: Volumes 1 & 2** / *** **With Papa Bue** Storyville STCD 5523 / 5524 / 5526 *Davison; Ole Stolle (t on Volume 1 only); Arne Bue Jensen (tb); Jørgen Svare (cl); Bent Jaedig (ts); Jørn Jensen (p); Lars Blach (g); Jens Sølund (b); Knud Ryskov Madsen (d). 2/74–1/77; 2/74–1/75; 5/75–1/77.*

Storyville unearthed all manner of Davison material. He was frequent visitor to Copenhagen, playing with Fessor Lindgreen, Bue Jensen and others. He sounds more at home here than with many home-grown Dixielanders, perhaps because he could set aside any hit of rivalry. The material is absolutely predictable, the playing mostly boisterous; Bill stands his ground stolidy and fires off solos the way a slightly drunk guy tells jokes at a still-to-warm-up party.

*** **Sweet And Lovely** Storyville STCD 4060 *Davison; strings.* 8/76.

The sound of a man cheerfully spitting on an expensive, immaculately woven carpet. The strings sound blissful, notwithstanding. This, indeed, is jazz.

(*) **Together Again! Storyville STCD 8216 *Davison; Ole 'Fessor' Lindgreen (tb); Jesper Thilo (cl, ss, ts); Ralph Sutton (p); Lars Blach (g); Hugo Rasmussen (b); Svend Erik Nørregaard (d). 5/77.*

This was something of a disappointment: Bill sounds out of sorts, the material is too sloppy for his tastes and Sutton is poorly recorded. Still, a few good blasts in the locker and four alternative takes as a bonus.

*** **Solo Flight** Jazzology JCD 114 *Davison; Paul Sealey, Denny Wright (g); Harvey Weston (b). 10/81.*

In London. The group makes so much reverberant noise that Davison sometimes struggles to make himself heard. It's worth the effort, though, since despite some fluffs he battles on with the kind of fierce licks that, rasp by rasp, made up an unrepeatable jazz persona.

*** **Coalition** Jazzology JCD 221 *Davison; Campbell Burnal (tb); Dave Bailey (cl); Art Hodes (p); Keith Donald (b); John Peters (d). 5/89.*

Very near the end of his life, Bill sounds small-voiced and short of breath but indomitable as ever. 'Oh, Lady Be Good', 'When It's Sleepy Time Down South' and 'Hindustan' are all nicely extended, with Hodes pounding away like a youngster; he was a year older than Bill, but had perhaps better legs and kept playing a bit longer.

Also, in brief:

(*) **Rompin' And Stompin' Jazzology JCD 14. 10/64.
Hired-gun session with Detroit Dixielanders.

*** **Fidgety Feet** Jazzology JCD231. c.66.
Another attractive encounter with the Welsh band.

(*) **Jazz On A Saturday Afternoon: Volumes 1 & 2 Jazzology JCD 37 / 38. 6/70.
Not very exciting; an Atlanta group provides backing.

*** **Lady Of The Evening** Jazzology JCD 143. 65–81.
Hodge-podge of one 1971 session and out-takes from other dates over a 15-year period.

(*) **With Fessor's Big City Jazz Band Storyville STCD 5525. 12/73–12/78.
With Ole 'Fessor' Lindgreen (*tb*) and on some tracks Ralph Sutton (*p*), but mostly very ordinary.

Ernest Dawkins (born 1953)

ALTO AND TENOR SAXOPHONES

A member of AACM, Dawkins was a childhood neighbour of Anthony Braxton and shares aspects of his multi-instrumentalism. Dawkins's New Horizons Ensemble follows a path between post-bop and free music.

*** **South Side Street Songs** Silkheart 132 *Dawkins; Ameen A. C. Muhammad (t); Steve Berry (tb); Jeff Parker (g); Yosef Ben Israel (b); Avreeayl Ra (d). 5/94.*

*** **Chicago Now – Thirty Years Of Great Black Music** Silkheart 140 *As above, except omit Ra; add Reggie Nicholson (d). 97.*

*** **Jo'burg Jump** Delmark DG 524 *As for South Side Street Songs.* 97.

**** **Cape Town Shuffle** Delmark DG 545 *As above, except add Khari B (v). 8/02.*

The influence of the Art Ensemble of Chicago weighs heavily on the first of Dawkins's New Horizons Ensemble records. There are two tributes to bassist Malachi Favors, but the most arresting moment is the long opening track, 'Whence To Whither', which gets the album off to a start that promises without ever quite delivering. 'Just Is Me' lacks fire and coherence and the record peters out prematurely.

The second album is also patchy, but the addition of Nicholson adds to the overall mix and Dawkins himself seems more contained. The group's basic schooling in the blues comes out on 'Improvisation No. 2', but here and there Dawkins's imperfect pitching and articulation become an issue.

The longer cuts on Jo'burg Jump, 'The Gist of It', 'Shorter Suite' and the title-track, are the most successful representation of the Ensemble's increasingly confident balance of freedom and structure. 'Transcension' may well be intended as a reference to

John Coltrane, but it benefits from a further generation of radical ideas.

The African connection is even more evident on *Cape Town Shuffle*, a live recording taped at Hothouse. It kicks off in strident vein with a powerful tenor solo from Dawkins over an intriguing Senegalese rhythm known as 'wango'. 'Third Line And The Cape Town Shuffle' is a joyous, defiant processional that might have come from the pen of Abdullah Ibrahim. Ernest then pays tribute to another source figure, the Eric Dolphy of Mingus band days, in a piece called 'Dolphy And The Monk Dance'. The saxophonist's hand-over to Muhammad is (literally) breathtaking, as exciting a passage as this group has ever delivered. The only quibble is directed at Khari B's drab rap on 'Jazz To Hip Hop'.

***** Mean Ameen / *** The Messenger** Delmark DE559 / DE570 *Dawkins; Maurice Brown (t); Steve Berry (tb); Darius Savage (b); Isaiah Spencer (d). 4/04; 7/05.*

Ameen Muhammad was only 48 when he died in 2003. One feels the loss here, not so much because there's a mourning cadence to the 2004 album, but because the trumpeter's replacement lacks his raw energy and ability to work inside and out with equal aplomb. It's mostly upbeat, rambunctious stuff with lots of cheering and go-man-go shouts, but the ballad 'Jeff To The Left', written by occasional member guitarist Jeff Parker, is delicious and 'Buster And The Search For The Human Genome' starts with similar gentleness. 'Haiti' is the high-spot, a potted cultural and musical history that leans heavily on Spencer. If the album's not quite up to previous offerings, the cover portrait of the missing Muhammad goes some way to explaining why.

The Messenger was taped live at the Velvet Lounge. It's dominated by 'Mean Ameen', the title-track and Muhammad's 'Lookin' For Ninny', which serves as a coda and as a reminder of how much the departed trumpeter meant to Dawkins and the Ensemble. Like some Art Ensemble records, the impression is of cheerful mayhem, interspersed with enigmatic ideas. This, though, is very much an individual's group rather than a strict collective. 'Toucouleur' is a fine context for Dawkins's wailing sound, but the backgrounds are indistinct and often uncommunicative.

Charene Dawn

VOICE

Originally from Chicago, and a rising star.

***** Dark Angel** Sirocco Jazz 1020 *Dawn; Bob Berg (ss, ts); Grégoire Maret (hca); Henry Hey (p); Paul Bollenback (g); Joe Locke (vib); Avishai Cohen (b); Billy Kilson (d). 10/02.*

Starting with a Minnie Riperton song doesn't rule her out of the jazz browsers any more, not least because she finishes with 'Goodbye, Pork Pie Hat' and drops in 'Smile' and 'All Or Nothing At All' along the way. Her voice is brooding and slightly sombre, but there's a strong element of Abbey Lincoln in the delivery and it's this that gives even the most unpromising of these songs (Phoebe Snow, for instance) real weight and danger. The late Bob Berg turns in some excellent solos, playing with real fire and certainly not holding back just because it's a singer's date. Maret shows up for a nice spot on 'Love Is'.

Terry Day

VARIOUS INSTRUMENTS

Veteran of the People Band and Alterations and an undersung hero of the British improvisation scene.

***** Interruptions** Emanem 4125 *Day; Davey Payne (ts); Peter Cusack (g). 78–81.*

*****(*) 2006 Duos** Emanem 4137 *Day; John Russell (g); Rhodri Davies (hp); Charlotte Hug (vla, v); Hannah Marshall (clo); Phil Minton (v). 4–9/06.*

A delightful imp of the perverse, Day plays saxophones, flutes, cello, pipes, percussion, and a Waivisz crackle box on the early set of improvisations gathered as *Interruptions*. Payne and Cusack only appear on two tracks, so the vast bulk of material here is solo or overdubbed. What is striking is how rich the recordings sound, even when the sound quality is less than wonderful. Ill-health curtailed Day's activities in the '80s, which was a sad loss to a scene that badly needed colour and light to temper the (self-)seriousness of much British improv. Consequently, it was great to see him return to duties in 2006 with a set of briskly unidiomatic duos that major on his bamboo pipes-playing and on new and older improvising relationships. The album doesn't hang together any better than the previous one, but the sound is unique and lovely, and a warm welcome back to action.

Johnny De Droit (1892–1986)

CORNET

One of the few local New Orleans musicians who managed to get on record in the '20s.

***** Johnny De Droit And The New Orleans Jazz Orchestra / The Arcadian Serenaders** Retrieval RTR 79029 *De Droit; Sterling Bose, Wingy Manone (c); Russ Papalia, Avery Loposer, Ellis Stratakos (tb); Rudolph Levy (as); Eddie Powers (ts); Henry Raymond (cl); Cliff Holman (cl, as); Frank Cuny, Johnny Riddick, Frank Froeba (p); George Potter, Slim Leftwich, Bob Marvin (bj); Paul De Droit, Felix Guarino (d). 3/24–10/25.*

Retrieval have done their usual exemplary job in restoring these rare sides, cut by a team from the General Phonograph Corporation on a field visit. De Droit was clearly the star player of a decent local outfit, dominating a driving performance of 'The Swing' and playing muted horn in the Oliver fashion for most of the time. Levy's alto is a circus novelty. The remaining material is given over to 14 titles by the Original Crescent City Jazzers, renamed after their residency at the Arcadia Ballroom in St Louis. Bose takes the main honours, though Manone spells him for four titles. The later tracks are less wild, as if St Louis had tamed them somewhat. Fascinating history.

Wilbur De Paris (1900–73)

TROMBONE, VALVE TROMBONE

He worked for Armstrong and Ellington, but led bands from the mid-'40s.

***** Marchin' And Swingin' / At Symphony Hall** Collectables COL-CD-6600 2CD *De Paris; Sidney De Paris (c, v); Omer Simeon (cl); Don Kirkpatrick, Sonny White (p); Eddie Gibbs, Lee Blair (bj); Bennie Moten, Harold Jackson (b); Wilbert Kirk (d, hca); Freddie Moore (d). 9/52–10/56.*

*****(*) Uproarious Twenties In Dixieland / Rampart Street Ramblers / New New Orleans Jazz** Collectables COL-CD-6614 2CD *As above, except add Doc Cheatham (t); George Foster (d). 9/52–4/55.*

*** **New Orleans Blues / Plays Cole Porter** Collectables COL-CD-6400 *As above, except omit Foster, Kirkpatrick, Gibbs, Jackson, Moore; add Shep Shepard (bj); Hayes Alvis (b); Jimmy Witherspoon (v).* 57–58.

***(*) **Plays Something Old New Gay Blue / That's A Plenty** Collectables COL-CD-6601 *As above, except omit Shepard, Moten, Witherspoon; add John Smith (g).* 58–59.

***(*) **The Wild Jazz Age / On The Riviera** Collectables COL-CD-6602 *As above, except omit Simeon; add Garvin Bushell (cl, bsn, picc); Louis Bacon (v).* 60.

*** **Over And Over Again / World's Greatest Jazz Band Live At Roosevelt Grill** Collectables COL-CD6622 2CD *As above, except omit Bacon.* 61.

De Paris ran a revival band with a difference. Since he and brother Sidney had been in the music first time around, and were not beholden to so-called New Orleans 'purism', he took an unusually free-spirited approach to what was basically revivalist repertoire. The music on these discs includes such ancient steeds as 'Hindustan', 'Colonel Bogey', 'In A Persian Market' and 'Twelfth Street Rag', but De Paris and his men took care to play them their way. There are numerous interesting touches and unexpected twists in the delivery. The front line is outstanding: Wilbur himself was no great shakes on either the slide or the valve trombone, but Sidney and Cheatham made up an impeccable brass one-two, Simeon was still in fine fettle, and Bushell, when he arrived in Simeon's place, also brought in bassoon and piccolo. The band was at Jimmy Ryan's in New York throughout the time they were making these records, so it was a tough and professional outfit. Atlantic gave them a clean studio mix, and although the rhythm playing is sometimes ordinary, they're never tired.

Their entire output is neatly set down across these six releases. Hard to pick the outstanding release, but perhaps the two best ones are *The Wild Jazz Age/On The Riviera* (the latter a live show from the 1960 Antibes Festival) and *Plays Something Old New Gay Blue/That's A Plenty*, which has some of the most enterprising material. The Symphony Hall show is not quite so good, and the 'blues' set with guest Jimmy Witherspoon is a bit one-dimensional. Collectables present all the music in attractive packages and with full documentation.

Michel de Villers (born 1926)

ALTO AND BARITONE SAXOPHONES

A stalwart of the Paris scene, he played with Django after the war and was a competent collaborator for hosts of visiting Americans – Buck Clayton, Bill Coleman, Lucky Thompson – as well as his countrymen. Dropped out of music for a time but was playing again in the '80s.

*** **Danse À Saint-Germain-des-Prés** Emarcy 9842049 *de Villers; Ivan Jullien (t); Claude Gousset (tb); Gerard Badini (ts, cl); Claude Bolling (p); Michel Gaudry (b).* 58, 3/61.

*** **Line For Lions** RDC 40026 *de Villers; Roger Guerin (t); Maurice Meunier (cl); André Persiani (p); André Condouant (g); Pierre Michelot, Luigi Trussardi (b); Christian Garros, Roger Paraboschi (d).* 84.

De Villers started out playing mostly alto (and some clarinet) but later on moved to baritone. He's arguably more distinctive on the latter, but his free approach to rhythm – and sometimes harmony as well – is very distinctive. Somehow it all seems to make sense in the end. De Villers had the ability to wander off but still appear back on the right beat and chord when it counted. Some of the earlier stuff on the *Jazz In Paris* set is original, including the curiously named 'Veal Isn't Good For Leony' and the lovely 'Symphonie D'Un Soir', but titles like 'Fumée Aux Yeux' won't fool anyone, even if the changes are varied, and 'Topsy' is a staple. Nice recording, and the whole project was co-ordinated by Boris Vian, one of the great European spokesmen for jazz, so well worth sampling.

As for the later album, Mulligan fans can relax: 'Line For Lyons' is correctly spelt in the body of the record. It's a brisk, relaxed session, with long, free-blowing versions of 'Bags' Groove', a great opener, and the Mulligan tune. A flurry of originals (from Meunier, Condouant, Michelot and Guerin) towards the end of the date, but for the most part an eclectic mix of standard fare, including a great version of Franz Lehár's romantic 'Dein ist mein ganzes Herz'.

Elton Dean (1945–2006)

ALTO SAXOPHONE, SAXELLO

Began with blues bands and then with Soft Machine, 1968–72, since when he has led various bands of his own and had particular associations with pianists Keith Tippett and Howard Riley. A great inside-to-outside player with a passionate sound.

*** **Just Us** Cuneiform RUNE 103 *Dean; Marc Charig (c); Nick Evans (tb); Mike Ratledge (p, org); Roy Babbington, Jeff Green, Neville Whitehead (b); Phil Howard, Louis Moholo (d).* 71, 72.

He gifted his name to early blues associate Elton John and took his inspiration from the saxophone heavyweights like Trane and Joe Henderson. Along the way, assisted by a vintage King saxello, a sort of curvy soprano, he has created a sound all his own, tight-toned and highly expressive.

Revived by the splendid Cuneiform, the debut album was recorded while Dean was still with Soft Machine, and made largely with fellow Softs. 'Ooglenovastrome' recalls bop nonsense like 'Klactoveesedstene' and the track, running at more than 15 minutes, comes across like fierce post-bop. The washes of electric piano are reminiscent of Miles's contemporary electric experiments, and there is a hint of new fusion in pieces like 'Neo-Caliban Grides' and 'Part: The Last'. Charig's cornet clinches the lineage.

*** **Ninesense – Live At The BBC** Hux 046 *Dean; Harry Beckett, Marc Charig, Mongezi Feza (t); Nick Evans, Radu Malfatti, Paul Neiman (tb); Alan Skidmore (ss, ts); Keith Tippett (p); Harry Miller (b); Louis Moholo (d).* 5/75, 3/78.

Tapes from the BBC's flagship *Jazz In Britain*. This valuable and intermittently exciting release catches the group at the beginning of its career, with the ill-fated Feza in the line-up, and at the end, when Beckett had replaced Mongs (who died later in 1975) and Evans was in for Neiman. The format is self-explanatory, three pairs of horns and a rhythm section dominated by Tippett's romantic piano and Moholo's committed drumming. The music ranges from edgy bop to more romantic charts like 'Sweet Francesca'. Feza is the star of the opening 'Dance', which shows how swinging and funky an outfit this was in its early days. The first Ninesense album was still some time off but the May 1975 session gels wonderfully.

The later session is dominated by the extraordinary 'Nicra', for the trombonists (the title was used for their own group project). 'Seven For Me' is Dean's own best spot, though Beckett runs him close, as does the late Harry Miller, whose bass-playing is richly rhythmic. These will be nostalgic sounds for anyone who loves British jazz of the period.

***(*) **The Vortex Tapes** Slam CD 203 *Dean; Nick Evans (tb); Simon Picard, Jerry Underwood, Trevor Watts (sax); Howard Riley, Keith Tippett (p); Marcio Mattos, Paul Rogers (b); Tony Levin, Louis Moholo, Nigel Morris, Mark Sanders (d).* 9/90.
*** **All The Tradition** Slam 201 *Dean; Howard Riley (p); Paul Rogers (b); Mark Sanders (d).* 90.

The Vortex sessions come from a short season of improvisational encounters at the north London club and they're distinguished for bringing together younger and less well-documented players with veterans like Tippett, Moholo, Rogers and Riley. They are the real stars, not to diminish the achievement of the less-experienced men. Dean often programmed repertory material and there's an excellent version of Trane's 'Crescent' here. More unexpectedly, he takes a group of free-jazz players through the changes of 'Darn That Dream' and rounds out the set with 'I Remember Clifford'. His own playing is lyrical and strong, while Riley, effectively co-leader, is quietly magisterial. Rogers makes the bass sing and Sanders plays with great, if sometimes wilful, invention.

***(*) **Silent Knowledge** Cuneiform RUNE 83 *Dean; Paul Dunmall (ts); Sofia Domancich (p); Paul Rogers (b); Tony Levin (d).* 6/95.

The personnel has a familiar and unfamiliar cast, with most of the members of Mujician present, but with Keith Tippett represented by the superficially very similar Domancich, who has a rich, romantic sound. As nominal leader, Dean very often leads off ideas; he seems less comfortable with complete freedom than these other players and one suspects the pianist relishes structure, too. 'Gualchos' has Elton in full Trane mode, but his ballad solo on 'First In The Wagon' is an unexpected delight.

**** **Rumours Of An Incident** Slam SLAMCD 223 *Dean; Roswell Rudd (tb); Alex Maguire (p); Marcio Mattos (b); Mark Sanders (d).* 10/96.
*** **Bladik** Cuneiform RUNE 92 *Dean; Roswell Rudd (tb); Paul Dunmall (ts); Keith Tippett (p); Paul Rogers (b); Tony Levin (d).* 10/96.

Dean had met the great Roswell Rudd almost 20 years before in Carla Bley's touring band and had maintained some contact since, even though Rudd was no longer working very regularly. These encounters were recorded, two days apart, during Rudd's trip to London in the autumn of 1996. Two very different-sounding bands, and if we give the nod to the live Slam session, it's simply because the less-familiar rhythm section has a fascination all its own. Maguire and Mattos establish an immediate rapport, and drummer Sanders is in magnificent form. The disc documents the beginning of the first set (nothing tentative there) and the end of the last, by which time things are beginning to unravel a little.

It's a shame Dean sounds so much less assured two days later for the studio session. The middle track of three, of dramatically increasing length, is called 'Too Suchmuchness', and it's tempting to say that this is exactly the problem with the set. There a certain marking of time and the constituent elements don't entirely cohere.

**** **Newsense** Slam CD 229 *Dean; Jim Dvorak (t); Roswell Rudd, Paul Rutherford, Annie Whitehead (tb); Alex Maguire (p); Marcio Mattos (clo); Roberto Bellatalla (b); Mark Sanders (d).* 11/97.

The title also refers back to Dean's superb '70s group Ninesense. The new outfit is further fruit of Dean's association with Roswell Rudd. The brass are excellent, with American-born Dvorak more than holding his own against the trombones. The paired bass and cello is very effective with Mattos's wailing, mystical sound pushed well to the fore. He and Dean are the two most provocative and moving voices in the ensemble. Dean has rarely sounded as exuberant and joyous, and the improvised 'Snap, Crackle And Pop' with Rudd and Whitehead is a delight from start to finish.

**** **Into The Nierika** Slam 201 *Dean; Roberto Bellatalla (b); Mark Sanders (d).* 98.

Dean in full cry on a free date. The trio setting is an ideal context for the saxophonist, who develops intriguingly folkish ideas (reminiscent of early Amalgam themes) over three long tracks. The opening 'Following Through' is spell-binding, reflecting the visionary quality hinted at in the title; 'Nierika' appears to refer to some kind of wormhole between ordinary and heightened reality. The saxello gives the music a mysterious and evanescent quality, which Bellatalla and Sanders both reflect.

*** **QED** Blueprint 274 *Dean; Jim Dvorak (t); Paul Dunmall, Simon Picard, Jason Yarde (ts); Alex Maguire (org); Roberto Bellatalla, Paul Rogers (b); Tony Bianco, Mark Sanders (d).* 1/00.
*** **Moorsong** Cuneiform 143 *Dean; Alex Maguire (org); Mark Hewins (g); Fred T. Baker (b); Liam Genockey, Mark Sanders (d).* 01.

These records present Dean in a number of working contexts, more and less successful. *QED* introduces fine pianist Maguire on Hammond organ. Teamed with free-jazz drummer Bianco on 'Hammond X', the trio makes a stirring and evocative sound. The influence seems to be American, but the off-kilter rhythms and lyrical passages unmistakably suggest a British group and Dean's use of electric piano will recall his time with Soft Machine. The same trio closes out the record with a less-successful piece, 'New Roads'.

Maguire is also on hand for a drummerless trio with bassist Bellatalla, but Roberto is upstaged by Paul Rogers in his 'Sheepdogs' duet with Elton, brief but highly effective. Dunmall, Picard and Yarde join the leader on an iffy saxophone quartet and there is a fine, if somewhat predictable, quintet with Dvorak and Evans. An agreeable album but packed with tracks that suggest either dead ends, like the all-saxophone group, or else directions that need deeper exploration, as in the duet with Rogers.

Moorsong is an equally bitty but interesting album that features three separate groups. The quartet with Baker, Genockey and the formidable Maguire (on organ again) is the most compelling. 'Bedrock Ruse' and 'Baker's Treat' (the latter a feature for Fred T.) are unexpectedly funky and might remind some listeners of Trevor Watts's later, more rhythmic projects, except that the Hammond sound consistently conjures up American comparisons. Certainly don't expect anyone not attuned to Dean's alto and saxello sound to pick up the provenance straight away.

The other effective group is a collaboration with guitarist Hewins, a regular Dean colleague, and drummer Sanders, who plays kettle drums at the climax of 'Soldering On', a chillingly beautiful sound.

*** **The Unbelievable Truth** MoonJune 9 *Dean; Jean-Paul Estievenart (t); Fred Delplancq (ts); Michel Delville (g); Damien Polard (b); Laurent Delchambre (d).* 10/05.

Dean was already presumably in poor health when he played this gig in Paris with members of The Wrong Object. There's no sign of failing powers. His playing on the opening ‘Seven For Lee’ (there are two more Dean compositions, three by Delville and one meaningless group thrash) and his distinctive alto and saxello sound is still robust. There are indications that a couple of later tunes might have been cut short, including the closing ‘Basho Variations’, but that might be down to festival scheduling rather than fatigue. Delville’s themes aren’t much, and so in love with concepts like ‘Cunnimingus Redux’ that the basics aren’t attended to; but Dean sails through it, somewhat elder-statesmanlike.

Also, in brief:

***** El Skid** Voiceprint 230. 77.
Co-led by fellow saxophonist Alan Skidmore, but Dean’s two compositions dominate the record. Where Skidmore seems to want to blow fiercely, Dean takes time and space to make the whole group sing.

***** Unlimited Saxophone Company** Ogun OGCD 002. 89.
With Trevor Watts, Paul Dunmall and Simon Picard (*sax*), plus Paul Rogers (*b*) and Tony Levin (*d*). Less than the sum of the parts.

****(*) Bar Torque** Moonjune 101. 01.
Three long duos with guitarist Mark Hewins recorded at the Jazz Café in London but a bit of a slog on record.

****(*) Sea Of Infinity** Hux 50. 04.
With Mark Hewins (*g*) and others again, but without the storytelling drama Dean can usually bring to a session.

*****(*) Avant** Hux 63. 4/04.
Richly textured duo improvisations with Sophia Domancich (*p*), who works a good deal inside the sound-box, but to great effect.

Kevin Dean (born 1954)

TRUMPET

Vigorous hard-bopper, who’s professor of jazz studies at McGill University in Canada.

***** Kevin’s Heaven** Double-Time DTRCD 103 *Dean; Hank Marr (org); Jeff Clayton (g); Jim Rupp (d). 6/95.*
Heaven features a relatively unusual instrumentation, but the thoughtful Dean makes the most of it, leading a wonderful long improvisation on ‘Ill Wind’, deconstructing ‘You Are My Sunshine’ to an almost unconscionable degree and subtly introducing his own lovely ‘Retournez S. V. P.’ in the middle of the set. Cleverly conceived and executed, with sterling support from all hands.

***** Venous Lake** Gemini GMCD 096 *Dean; Louis Stewart (g); Neil Swainson (b). 96.*
An elegantly conceived and executed set that brings together three of the most sophisticated mainstream players around. Dean’s more lyrical side is engaged here, and with Stewart and Swainson creating rich and shifting harmonic environment he’s able to shape some impressively intelligent solos as well as lending support to a unique trio sound.

Also, in brief:

***** You’ll Always Need Friends** Gemini GMCD 094. 96.
Project led by Dean and dedicated to the music of Norwegian saxophonist Alf Kjellman.

Blossom Dearie (born 1926)

VOICE

Grew up in the Catskills, and moved to NY as a vocalist/pianist, but made her break in Paris, where she was spotted by Norman Granz. A great, if low-key, trouper.

***** Blossom Dearie / *** Give Him The Ooh-La-La** Verve 827743 / 51767 *Dearie; Herb Ellis (g); Ray Brown (b); Jo Jones (d). 9/56, 4/59; 9/57.*
The debut for Norman Granz’s label isn’t a splashy showcase but a subtly nuanced jazz vocal album that puts Blossom’s fine piano-playing squarely in the spotlight. The voice won’t appeal to everyone, but we’ve always questioned the ‘little girl’ label. It’s not a big instrument, for sure, but it has unquestionable authority from ‘’Deed I Do’ onward, and the French songs she picked up while in Paris give it an intriguingly different context, ‘Tout Doucement’ in particular. The reissue includes three later recordings, including a bouncy ‘Johnny One Note’. Three separate takes of ‘Give Him The Ooh-La-La’ on the CD reissue of the second disc might seem like overkill and the listener certainly needs to work a bit to appreciate the differences, but it’s another thoroughly enjoyable date with an elegant group.

*****(*) Once Upon A Summertime** Verve 827757 *Dearie; Mundell Lowe (g); Ray Brown (b); Ed Thigpen (d). 9/58.*
This is even more low-key than the first record, but the subtlety of Dearie’s delivery on the tiny ‘Down With Love’ should be enough to convert all but the most tin-eared to her virtues. Again, the songs are short with no obvious improvisational sophistication. It’s all in the telling of these coolly romantic tales. ‘Teach Me Tonight’ and the closing ‘Love Is Here To Stay’ are the other outstanding cuts.

*****(*) My Gentleman Friend** Verve 519905 *Dearie; Kenny Burrell (g); Ray Brown (b); Ed Thigpen (d). 5/59.*
Often regarded as a low point in her Verve discography, this one scores high with us precisely because the material is less familiar than on some others. Opening with ‘Little Jazz Bird’ was a perfect coup and the French songs, always part of her repertory, occupy a larger than usual place on this one, with ‘Chez Moi’ and ‘Boum’ given particularly nice readings. The closing version of ‘Someone To Watch Over Me’ is a rare extended performance of this period.

*****(*) May I Come In?** Capitol 95449 *Dearie; unidentified orchestra. 2/64.*
A completely beguiling sound, with every song on the set despatched in double-quick time. The supposedly ‘small’ voice is perfectly weighted against the orchestra, notably on things like ‘I Wish You Love’ and the title-song, in such a way that it actually has considerable presence and authority.

*****(*) Live In London: Volume 2 / *** Blossom Time At Ronnie Scott’s** Harkit 8066 / Verve Redial 627202 *Dearie; Jeff Clyne (b); Johnny Butts (d). 2/66; 66.*
***** Live In London** Harkit 8055 *Dearie; Freddy Logan (b); Allan Ganley (d). 7/66.*
Blossom came to live in London in the mid-’60s and they loved her. Beatlemania was making things tough for jazz singers, and she seemed to be the rearguard. Ronnie Scott’s became her home turf and the crowd there gave her the warmest welcomes of her career. The earliest of these three sets was issued last, only rediscovered quite recently. It’s probably the best of the bunch, with Clyne and Butts providing a relaxed but testing accompaniment to some interesting material, including ‘When The World

Was Young' and 'Mad About The Boy', which became a bit arch and knowing as it settled into the regular routine. The other versions of these aren't nearly as good. She doesn't always manage the transition between comic and more expressive songs very well and the interaction with the crowd, fun as it is, probably doesn't help. There would be no reason for anyone other than a serious or well-heeled fan (which would include Michael Parkinson) to want all of these. (There's also a useful 15-minute interview between Blossom and Les Tomkins at the end of *Volume 2*, which adds to its value.)

*** **Winchester In Apple Blossom Time** Mastermix 8 / Vivid Sound 6234 *Dearie (p, v solo)*. 79.
Apart from the title-track, which opens the record, and the elegiac 'Summer Is Gone', this isn't quite as gently bucolic and sunlit as it might seem. 'The Jazz Musician' and 'Love Is An Elusive Celebration' hint at other agenda and, unsupported by other instruments, the voice sounds pleasingly wayward and fey. An album to get lost in, though expect some sombre moments, too.

(*) **Tweedledum & Tweedledee Mastermix 101 *Dearie; Mike Renzi (p, ky, arr); Tom Spahn (syn); Jay Berliner (g); Jay Leonhart (b); Brian Brake (d); Grady Tate (d, v); Walter Anastacio (perc)*. 91.
Whatever the shortcomings of Russell Garcia's orchestrations, back in the Verve days, they were preferable to Renzi's tinny electronic arrangements. There are lovely things here, at least one of them courtesy of the urbane Grady Tate, but it's not an appealing record for any but settled Dearie fans. Like its predecessor, originally released on her Daffodil imprint.

Also, in brief:

*** **Sings Comden And Green** Verve 589102. 4/59.
A typical Verve 'songbook' project, this only comes alive when Kenny Burrell (*g*) comes in for some of the later songs.

*** **Sings Broadway Hit Songs** Verve 268702. 2/60.
She's cast as a 'soubrette' for this and hampered by some overweight Russell Garcia arrangements.

*** **Verve Jazz Masters 51** Verve 529906. 9/56–2/60.
No surprises and a useful catch-up if you don't want the individual CDs.

*** **Blossom's Planet** Master Mix 121. 89.
An elegant latter-day set, with superior versions of 'Bluesette', 'The Ladies Who Lunch' and Jobim's 'Wave'.

***(*) **Blossom's Own Treasures** Master Mix 001 2CD. 73, 90s.
A valuable compilation of her own compositions and collaborations.

***(*) **Diva** Verve 065334. 9/56–3/66.
A splendid introduction, with most of the classic performances. Horrible cover.

John D'earth (born 1950)

TRUMPET

A New Englander, who's featured in some interesting groups but had few occasions to record on his own account.

*** **Restoration Comedy** Double Time DTCD 176 *D'earth; Jerry Bergonzi (ts); Mulgrew Miller (p); Mike Richmond (b); Howard Curtis (d)*. 5/00.
He must have heard this before and groaned every time, but there's no dearth of ideas from this intriguing stylist, who really ought to be more widely exposed. There's a hint of the blues in the title-tune, and the penultimate track, coming immediately before 'Punch Line', is a bop-based vehicle that smacks of one of Charlie Parker's obscurer themes. D'earth and his fine group sustain a difficult-to-swing metre all the way through 'Ooboo Way' and pare back the detail for 'Everyday Tune', which gets the section working hard. 'There Will Never Be Another You' is the only standard, unfussy, strong and somehow stoical. A terrific record from an artist deserving recognition.

Santi Debriano

DOUBLE BASS

Of Panamanian extraction, the son of pianist Alphonso Debriano, he is a first-call bassist on the NY scene with a vividly melodic style.

*** **Soldiers of Fortune** Evidence ECD 22172 *Debriano; John Purcell (reeds); Kenny Werner (p); Joe Locke (vib); David Fiuczynski (g); Ronnie Burrage (d)*. 7/89.
Originally released on Freelance in France, Debriano's debut as leader is a bold mix of contemporary jazz with more fusion-oriented things that push him into Stanley Clarke territory without any of Stan's more foolish grandstanding. It's a beautifully balanced record with a nice internal logic that makes it seem entirely of a piece even though the idiom does shift from track to track.

**** **Panamaniacs** Evidence ECD 22195 *Debriano; David Sanchez (ts); David Kikoski (p); Tommy Campbell (d); Mino Cinelu (perc)*. 4/93.
This knocks most 'Latin jazz' into a cocked hat. Debriano has an insider's knowledge of a whole spectrum of Central and South American styles and rhythms and he deploys them here with typical aplomb. Sanchez is the ideal sparring partner, but it's Tommy Campbell's loose-wristed attack that impresses on every track. 'Broken Wing' was apparently written for the maestro Astor Piazzolla. It's certainly worthy of the great man.

*** **Circlechant** High Note HCD 7016 *Debriano; Miri Ben-Ari (vn); Helio Alves (p); Horacio 'El Negro' Hernandez (d); Waltinho Anastácio (perc)*. 3/98.
This gets better with every hearing. The presence of Ben-Ari makes sure that the music never sounds secure in any stylistic pigeonhole. The violinist has a unique delivery that should be exploited more often, and when Debriano is juxtaposing Prince's 'Kiss' alongside Duke Pearson's 'Is That So?' alongside 'Isfahan' and some excellent originals, the level of interest remains consistently high. Very different to its predecessors, this inaugurated an important project for Debriano.

*** **Artistic Licence** Savant 2037 *As above, except add Abraham Burton (ts), Helio Alves (p)*. 11/00.
Another fine record from Debriano who seems unable to put a foot wrong on his own dates. The interplay between Ben-Ari and the others is highly impressive, particularly given the unfamiliarity of his instrument and his particular sound in this context. Debriano remains the man to watch.

The Dedication Orchestra

GROUP

In the spirit of the original Blue Notes from South Africa.

***(*) **Spirits Rejoice** Ogun OGCD 101 *Guy Barker, Harry Beckett, Kenny Wheeler (t); Claude Deppa, Jim Dvorak (t, v); Dave Amis, Malcolm Griffiths, Radu Malfatti, Paul Rutherford (tb); Dave Powell (tba); Django Bates (eng hn); Neil Metcalfe (f); Lol Coxhill (ss, ts); Ray Warleigh (as, f); Elton Dean (as); Evan Parker, Alan Skidmore (ts); Chris Biscoe (bs); Keith Tippett (p); Paul Rogers (b); Louis Moholo (d, v).* 1/92.

*** **Ixesha (Time)** Ogun OGCD 102/103 2CD *Similar to above, except omit Barker, Malfatti, Bates, Warleigh, Skidmore; add Ian Hamer, Pat Higgs, Henry Lowther (t); Mark Charig (c, thn); Roland Bates (tb); Andy Grappy (tba); Mike Williams (as); Sean Bergin (ts, as).* 1/94.

On New Year's Day 1992, a stellar orchestra piled into the 100 Club in London to commemorate the achievement of the legendary Blue Notes and to launch the Spirits Rejoice Trust, a fund to help develop and support young talent in South Africa. Two days later, the orchestra reconvened in a London studio and recorded a set every bit as beautiful and scorching as the club version. Arrangements were by Keith Tippett (a lovely job of Harry Miller's 'Dancing Demon'), Kenny Wheeler (Dudu Pukwana's 'B My Dear'), Eddie Parker, John Warren, Jim Dvorak, Django Bates and Radu Malfatti. Outstanding among the soloists were Beckett on Pukwana's 'Hug Pine', Dvorak on his arrangement of Mongezi Feza's 'Sonia' and Evan Parker and Tippett on Chris McGregor's 'Andromeda'. Beautiful crisp sound, courtesy of Steve Beresford and Evan Parker, on a record that marries nostalgia with future hope.

Two years later, a slightly different orchestra reconvened in the same spirit. Nothing quite on a par with the original, but Johnny Dyani's 'Wish You Sunshine' and McGregor's 'The Serpent's Kindly Eye' (arranged by Alex Maguire and John Warren respectively) are excellent. The only quibble relates to the soloing, which has a Buggins's turn feel to it. The best of them are terrific, of course, but this is a long record and needed a more relaxed approach.

Barrett Deems (1914–98)

DRUMS

Best known for playing with Louis Armstrong's All-Stars and subsequently with Jack Teagarden. These weren't his natural turf, though.

*** **Deemus** Delmark DE492 *Deems; Chuck Hedges (cl); Steve Behr (p); Don DeMichael (vib); Bob Roberts, John Defauw (g); Wilson McKindra (b).* 4/78.

A fine, swinging set from Deems's band, though the highlights are almost all thanks to Hedges, who is in terrific form on most of these cuts. It's a busy mix, with piano, vibes, lead and rhythm guitar, and Barrett's busy kit-work – always reminiscent of Buddy Rich and the root of a manufactured reputation as the 'world's fastest drummer' – but the recording is clear and spacious so the components all make sense. 'Get Happy' is the ideal sign-off.

*** **How'd You Like It So Far?** Delmark DE472 *Deems; John Bailey, Peter Elliman, Brad Goode, Michael McLaughlin, Chuck Parrish (t); Lorin Binford, Audrey Morrison, Scott Roberts (tb); Craig Kaucher (btb); Rich Corpolongo, Jane Johnson (as, f); Barry Winograd (bs); Mike Levin, Tim McNamara (reeds); Duane Thamm (vib); Robert Curtis (g); Wilson McKindra (b).* 3/94.

*** **Groovin' Hard** Lydia 505 *Deems; John Chudoba, Pete Ellman, Manny Lopez, Chuck Parrish (t); Lorin Binford, Tim Coffman, Craig Kaucher, Audrey Morrison (tb); Andy Farber, Jane Johnson (as); Frank Catalano, Brian Watson (ts); Brian Patti (bs); Rob Curtis (g); Geoffrey Lowe (b); Eddie Harrison (v).* 1/98.

Deems was 80 when the first of these tight, hard-driving big-band sets was recorded, 85 when his final disc was cut. What can you say? At an age when most guys are forgetting to zip themselves up, he sounds as tight and alert as ever. The first one's a curious beast, exciting but without much personality, probably too disciplined and well-organized to be truly effective. There's not much sense of the soloists, who get very little space indeed, and it all tends to fly by. Krupa's 'Drum Boogie' is an obvious spot for the leader, though ironically it's 'Speak Low' and 'Time After Time' that bring out the wily best in him. *Groovin' Hard* somewhat confirms that impression, though one feels the band do get a more prominent role here, individually, and Deems himself isn't quite as securely in charge of the engine room as before. But who'd be surprised about that? This was released posthumously; Barrett passed away in September 1998.

Deep Blue Organ Trio

GROUP

Three Chicagoans who made a go of it backing visiting stars as well as on their own account.

***(*) **Deep Blue Bruise** / *** **Goin' To Town: Live At The Green Mill** / *** **Folk Music** Delmark DE556 CD/DVD / Origin 82489 *Chris Foreman (org); Bobby Broom (g); Greg Rockingham (d).* 4/04; 5/05; 5/07.

This is a clever concept, an old-fashioned organ trio that does what the old-fashioned trios did and keep up with modern pop sounds. Which is why you find Prince's 'Raspberry Beret' on the first record, alongside the Doors' 'Light My Fire' and a few venerable standards, including 'Willow, Weep For Me' and 'Polka Dots And Moonbeams'. And just to show that it isn't all fake-book stuff, the title-track is a Broom original. All three play with straightforward commitment and for the group. There's not much room for grandstanding, though leader Foreman probably gets more than his share of space. Broom claims a credit on the live record as well, the unassuming 'No Hype Blues', which is about as factory-standard and workware as any of this music gets. The rest is jaunty and alert, and the long versions of 'Once I Loved' and 'The Way You Look Tonight' are both superb. '12th Of Never' is the pop theme. The recent one is probably the only slight disappointment of the three, but only because the concept is not so well established and because the mostly hard-bop programme – Lee Morgan, Vic Feldman, Hank Mobley, with just the Beatles' 'She's Leaving Home' standing in for 'contemporary' music – does sound a bit worn and shop-soiled, however vigorously they tackle these themes.

Joey DeFrancesco (born 1971)

ORGAN, PIANO, SYNTHESIZER, VOCAL

Son of a distinguished Hammond-player, he grew up in Philly and starred in the 1987 Thelonious Monk Contest.

** **All In The Family** High Note HCD 7021 *DeFrancesco; Bootsie Barnes, Houston Person (ts); Papa John DeFrancesco (org); Melvin Sparks (g); Byron Landham (d). 8/97.*

***(*) **Goodfellas** Concord CCD 4845 *DeFrancesco; Frank Vignola (g); Joe Ascione (d). 3/98.*

*** **The Champ** High Note HCD 7032 *DeFrancesco; Randy Johnston (g); Billy Hart (d). 5/98.*

Though he's a versatile fellow, organ is DeFrancesco's speciality; he uses a modified C-3. The albums tend to be cheerful, excitable affairs, entertaining enough, but hardly core-curriculum items. The meeting with his dad has its moments, but it's a very unkempt recording by Rudy Van Gelder's usual standards. *The Champ* benefits from Johnston's supercharged solos and Joey works up the appropriate heads of steam on a straightforward homage to Jimmy Smith. The most characterful of the three is *Goodfellas*, from its great cover photo inwards. It celebrates Italian-American pop with such pasta-sauce-stirrers as 'Volare', 'All The Way' and 'Fly Me To The Moon', as well as Monk's 'Evidence'. This is a good little band, three wise guys with a nice mix of boisterousness and sensitivity.

*** **Incredible!** Concord CCD 4890 *DeFrancesco; Jimmy Smith (org); Paul Bollenback, Phil Upchurch (g); Byron Landham, Frank Wilson (d). 10/99.*

A meeting between Joey and Jimmy was inevitable, although the old maestro and the young one share the keyboard duties only on two medleys, with Joey on his own for the other four tracks. Smith gives the pretender a bit of a lesson on 'Yesterdays' (the intro is classic Jimmy) and 'The Reverend', which gets away from both of them a bit.

*** **Plays Sinatra His Way** High Note HCD 7105 *DeFrancesco; Houston Person (org); Melvin Sparks (g); Byron Landham (d). 8/98.*

*** **The Philadelphia Connection: A Tribute To Don Patterson** High Note HCD 7050 *DeFrancesco; Paul Bollenback (g); Byron Landham (d). 8/98.*

*** **Ballads And Blues** Concord CCD 2108 *DeFrancesco; Gary Bartz (as); Papa John DeFrancesco (org); Pat Martino, Paul Bollenback, John DeFrancesco (g); Byron Landham (d). 00.*

Joey's High Note and Concord releases had to compete, though the Sinatra set lay on the shelves for five years before release, as did the Patterson tribute, perhaps because Joey had contractual issues. The band is a mismatch for a Sinatra project: Sparks is a blues player, and while Joey likes the high-stepping Frank, he's less happy with the balladeer, which in turn is more Houston's style. It's OK. As is the Philly disc. With just the trio, DeFrancesco relaxes a bit, and perhaps too much on the bouncier themes, allowing his very facility to trip him up.

Ballads And Blues sounds more like what the High Note band should have been doing. Joey keeps it in the family, but it's Bartz and Martino who supply the real muscle, and here and elsewhere there's a puzzling lack of individual touch; does he make too many records?

***(*) **Falling In Love Again** Concord CCD 2160 *DeFrancesco; Red Holloway, Ralph Moore (ts); Ron Eschete, Pat Martino, Kevin Eubanks (g); Jeff Hamilton, Byron Landham (d); Ramon Banda (perc); Joe Doggs (v). 5/02.*

This one smacked a little of gimmickry, given that Doggs is actor Joe Pesci and that the label sent out early promos complete with dog biscuit to go with the bassett hound cover. Joe's a very decent singer, though, and there are class players on the strength. Martino's solo on 'All Or Nothing At All' is completely class, while Holloway does something remarkable on 'But Not For Me'. It still doesn't quite hang together as a record, but Joey plays with more heart here than on many recent discs.

*** **Legacy** Concord CCD 2229 *DeFrancesco; James Moody (ts); Jimmy Smith (org); Paul Bollenback (g); Tony Banda (b); Steve Ferrone (d); Ramon Banda, Joey de Leon (perc). 8/04.*

Jimmy is still capable of knocking the youngster round the head, and though they find a bit more common ground on this one, it's very much the veteran's date, with Moody coming in on 'Jones'n For Elvin' and clinching it for the old guys. Joey's never had a better sound than on this one, which is beautifully recorded, with space round everything and no clutter in the percussion. 'Off The Top', 'St Thomas' and (unexpectedly) 'Corcovado (Quiet Nights)' are the picks.

**** **Organic Vibes** Concord CCD 2306 *DeFrancesco; Ron Blake, George Coleman (ts); Jake Langley (g); Bobby Hutcherson (vib); Byron Landham (d). 8/05.*

And then suddenly the youngster doesn't sound like a flash kid any more but a genuinely mature stylist. To be fair, working with Hutcherson (magnificent on his own 'Little B's Poem') and the endlessly inventive Coleman is a plus in itself, but DeFrancesco sounds poised and thoughtful on the slower tunes here, and while his technique is as sure and impressive as ever, he's prepared to do more in the service of the tune. 'I Thought About You' is stunning and played out at appropriate length.

*** **Live: The Authorized Bootleg** Concord CCD 30123 *DeFrancesco; George Coleman (ts); Jake Langley (g); Byron Landham (d); Colleen McNab (v). 06.*

The 'authorized bootleg' thing is another pretty meaningless stunt. This may have been taken off the desk, but so are dozens of club dates. This was taped at Yoshi's in Oakland, and if it shows off Joey's skills with the regular group it also shows off the mastery of big George, who enters with a stunning interpretation of 'Cherokee' and keeps the pressure up throughout. Lee Morgan's 'Ceora' is almost as good.

Also, in brief:

*** **The Champ: Round 2** Concord CCD 7061. 5/98.

Even with Paul Bollenback (*g*) and Byron Landham (*d*), this is a fairly tame affair. TKO.

*** **Singin' And Swingin'** Concord CCD 4861. 1/99.

'The concept was Sinatra with the Basie band, flat-out', the notes say, and while it's not that good, it's not bad either. Vocals, big band, strings.

*** **The Baddest B-3 Burner In The Business** Silverwolf 1084. 8/07.

A respectable recent set, but well short of his best form.

Papa John DeFrancesco

ORGAN

Played in various swing reed sections before switching to organ. His career revived in the wake of son Joey's success.

*** **Hip Cake Walk** High Note HNCD *DeFrancesco; Joey DeFrancesco (t); Bootsie Barnes (ts); Melvin Sparks (g); Glenn Ferracone, Byron Landham (d); Kevin Jones (perc). 6/00.*

Take away the Larry Young-inspired modal stuff that is part of Joey's idiom and there's not much to pick between father and son. Like his dad, the kid also plays horn and so he's on hand as a sideman on these. It's not sophisticated music, but one senses that Papa John might have made a more interesting foil for Jimmy Smith than Joey did. Barnes does some interesting stuff on *Hip Cake Walk*, though most of it is greasy funk.

*** **Desert Heat** Savant 2075 *DeFrancesco; Joey DeFrancesco (ky); Tony Banda (b); Ramon Banda (perc). 2/06.*
A rather good father-and-son encounter. The title offers up an obvious put-down: there is more heat than light, but it's exciting stuff, even when they rouse up every cliché going on 'House Of The Rising Sun', though even here they manage to retrieve something fresh from it all.

Also, in brief:

*** **Jumpin'** / ***(*) **Walkin' Uptown** Savant 2046 / 2060. 6/02; 03–04.
Mostly blues, mostly unhurried. The family connection is on hand again, but Tim Warfield (*ts*) guests on the second.

Buddy DeFranco (born 1923)

CLARINET

Played swing alto and clarinet in the '40s, then in small groups in the next decade. Led a Glenn Miller ghost band for a time and taught, only returning to regular recording when past 60.

*** **1949–52 Studio Performances** Hep CD 77 *DeFranco; various large studio personnels. 4/49–3/52.*
*** **Mr Clarinet** Verve 847408 *DeFranco; Kenny Drew (p); Milt Hinton (b); Art Blakey (d). 4/53.*
Nobody has seriously challenged DeFranco's status as the greatest post-swing clarinettist, although the instrument's desertion by reed-players has tended to disenfranchise its few exponents. DeFranco's incredibly smooth phrasing and seemingly effortless command are unfailingly impressive but the challenge of translating this (some would say cold and unfeeling) virtuosity into a relevant post-bop environment hasn't been easy and he has relatively few records to show for literally decades of fine work.

The Hep compilation reissues big-band work and a handful of small-group sides. The orchestra music seems like a throwback to the swing methods of Shaw and Goodman, although using the George Russell score 'A Bird In Igor's Yard' was forward-looking enough to hint at the satisfactions of the small-group music. Early records with Sonny Clark remain in limbo and some excellent Verve material is no longer available in a Mosaic edition. *Mr Clarinet* has at least returned in Verve's LPR discs in an 'LP sleeve'. The material isn't much more than three standards and some blues and Drew is relatively uninteresting (certainly compared to Clark), but it's attractive for the clarinet-playing alone.

***(*) **Wholly Cats: Complete Plays Benny Goodman And Artie Shaw Sessions, Volumes 1–2** Lone Hill Jazz LHJ10282 / 10281 *DeFranco; Don Fagerquist, Ray Linn (t); Georgie Auld (ts); Victor Feldman (vib); Carl Perkins (p); Barney Kessel, Howard Roberts (g); Leroy Vinnegar, Joe Mondragon (b); Stan Levey, Milt Holland (d). 9/57.*
An obvious enough idea. DeFranco drew a good deal from both Benny and Artie, so the influence was obvious. These 1957 sessions, though, afforded him the opportunity to make 'Air Mail Special', say, or 'Indian Love Call' his own, giving those venerable themes and others a modernist spin. The sessions were recorded two days apart, with octet (Goodman) and sextet (Shaw) respectively, and the smaller, drier-sounding group suits its material well, while Auld and Feldman cut loose a little more on their date.

*** **Free Fall** Candid CHCD 71008 *DeFranco; Victor Feldman (p); John Chiodini (g); Victor Sproles (b); Joe Cocuzzo (d). 7/74.*
*** **Gone With The Wind** Storyville STCD 8220 *DeFranco; Willie Pickens (p); Todd Coolman (b); Jerry Coleman (d). 77.*
*** **Mr Lucky** Original Jazz Classics OJC 938 *DeFranco; Albert Dailey (p); Joe Cohn (g); George Duvivier (b); Ronnie Bedford (d). 82.*
*** **Hark** Original Jazz Classics OJCCD 867 *DeFranco; Oscar Peterson (p); Joe Pass (g); Niels-Henning Ørsted Pedersen (b); Martin Drew (d). 4/85.*
*** **Holiday For Swing** Contemporary 14047 *DeFranco; Terry Gibbs (vib); John Campbell (p); Todd Coolman (b); Gerry Gibbs (d). 8/88.*
***(*) **Like Someone In Love** Progressive PCD 7014 *DeFranco; Derek Smith (p); Tal Farlow (g); George Duvivier (b); Ronnie Bedford (d). 3/89.*
DeFranco issued little in the '60s and '70s, but *Free Fall* offers a glimpse. It's nice to be reminded of Feldman's pianism and there is a great workout on the title-track, but a few modish touches date the music. *Gone With The Wind* catches Buddy on the hoof in Chicago with a local rhythm section and it has its moments, but this is obviously just another gig. Pablo took DeFranco on board for a while in the '80s. *Hark* and *Mr Lucky* are spit-polished recitals which earn their stars for the clarinettist's impeccable delivery and musical rigour, though neither is particularly exciting. The association with the exuberant Gibbs offers a better focus, and though there are better things available under the vibist's name, *Holiday For Swing* bounces through a well-chosen programme in which DeFranco creates some febrile improvisations.

Like Someone In Love is, by a squeak, the best of the studio dates from the period. The rhythm section is guided by the effortless Duivivier and, with Farlow at his most beguiling in a guest role, DeFranco sounds relaxed. The fast pieces show the expected flair, but it's the honeyed interpretation of the title-tune and 'How Long Has This Been Going On?' which impress the most.

***(*) **You Must Believe In Swing** Concord CCD 4756 *DeFranco; Dave McKenna (p). 10/96.*
***(*) **Do Nothing Till You Hear From Us!** Concord CCD 4851 *As above, except add Joe Cohn (g). 7/98.*
Concord threw a line to players of DeFranco's sensibilities. Inevitably, some have been deleted but the one to get is the magisterial encounter with McKenna, as full-blooded as ever at the keyboard and musician enough to have Buddy working at his top level. 'Poor Butterfly', 'The Song Is You' and 'Invitation' are worth the admission price alone. DeFranco sounds immortal on the return match, with Cohn sitting in. There's no diminishment in the technique and Buddy even brought in a couple of originals. Cohn's a bystander, essentially, but his chording adds an extra layer of rhythmic propulsion which adds to the swing.

*** **Cookin' The Books** Arbors ARCD 19298 *DeFranco; Ray Kennedy (p); John Pizzarelli (g, v); Martin Pizzarelli (b); Butch Miles (d). 6/03.*
Buddy's as spry as ever as he hits 80. The material's obvious, but these guys know every song in the book and they basically just dig in and blow, everything reaching a hot climax with 'Scrapple From The Apple'. Miles is show-offy and a bit excessive in places, but the Pizzarelli trio does a great job.

Also, in brief:

*** **The Buenos Aires Concerts** Hep CD 2014. 11/80.
Lively music, and Buddy takes some chances.

Eli Degibri

TENOR SAXOPHONE

Israeli-born, he studied at Berklee and has toured with Herbie Hancock.

*** **In The Beginning** Fresh Sound New Talent FSNTCD 170
Degibri; Aaron Goldberg (p); Kurt Rosenwinkel (g); Ben Street (b); Jeff Ballard (d). 1/03.

***(*) **Emotionally Available** Fresh Sound New Talent FSNTCD 262
Degibri; Aaron Goldberg (p); Ben Street (b); Jeff Ballard (d); Zé Mauricio (pandeiro). 10/05.

Degibri's a strong, slightly aloof player who sometimes sounds as if he's talking to himself, and his difficulty on the debut is that he's surrounded himself with outstanding players. On 'Shoohoo', the band really starts to burn during a solo by that fine individualist Rosenwinkel, only for the temperature to drop when the saxophonist takes centre stage. All bar two pieces are by the leader, who mostly writes slow, effortful melodies. Even on 'Cherokee', he plods.

That's perhaps why he tackles 'Giant Steps' on the second record. It makes a point, though hardly a worthwhile one given the number of Berklee guys out there who can do those changes in their sleep. The originals are better, though: more straightforward and unfussy, and in 'Big Fish' and 'Mika' (the latter features Mauricio) he has solid working themes that should form the basis of a decent live set.

Jack DeJohnette (born 1942)

DRUMS, PIANO, KEYBOARDS, MELODICA

Studied piano in Chicago and kept pace on drums too. Joined Charles Lloyd in 1966 and was with Miles Davis, 1969–71; since then has basically freelanced at the highest levels, including Jarrett's Standards Trio, and led his own diverse groups.

*** **The DeJohnette Complex** Original Jazz Classics OJCCD 617
DeJohnette; Bennie Maupin (ts); Stanley Cowell (p); Eddie Gomez, Miroslav Vitous (b); Roy Haynes (d). 12/68.

What sets this extraordinary musician apart from the common run isn't the sheer bulk of his output but its vivid musicality. Everything he does is marked with intelligence, controlled fire and an enviable instinct for both texture and form. This early album was recorded a mere month after his first studio date with Miles Davis, for whom he played on *Bitches Brew*, having played with Coltrane and Jackie McLean. It's a fine band he's assembled, fairly conventional in emphasis, but with Cowell and Vitous the maverick component. DeJohnette reverted to piano for the first day's session. On the second, he turns to the kit, showing a cymbal technique that owes something to Tony Williams, but much more to earlier masters like Philly Joe. Not a classic album, but an impressive start.

*** **Pictures** ECM 519284-2 *DeJohnette; John Abercrombie (g).* 2/76.

DeJohnette was a logical signing to ECM. Stablemate Abercrombie was a highly effective partner, and the duos are more satisfying than the solo performances with piano, organ and drums. The guitarist is light, fleet and subtle, spinning off lines that are both lyrical and tightly woven, even when moving with deliberation. DeJohnette was still wrestling with a tension between his own sterling musicianship and regular, possibly overwhelming, work as a sideman. Whether he has ever entirely solved this remains unclear – he resents being described as a 'drummer' and declares himself to be a 'complete musician' – but on this record the two seem in comfortable proximity.

***(*) **Special Edition** ECM 827694-2 *DeJohnette; David Murray (ts, bcl); Arthur Blythe (as); Peter Warren (b, clo).* 3/79.

***(*) **Tin Can Alley** ECM 517754-2 *DeJohnette; Chico Freeman (ts, f, bcl); John Purcell (as, bs, f); Peter Warren (b, clo).*

*** **Album Album** ECM 823467-2 *DeJohnette; David Murray (ts); John Purcell (as, ss); Howard Johnson (tba); Rufus Reid (b).* 84.

DeJohnette never established a clear market identity for his music. Band and album names (and there was even one called *Untitled*) were almost deliberately flat and uninflected, perverse when he was trying to create a new group approach, defined by relatively unfamiliar instrumentation – tuba, piccolo, alto clarinet – and complex charts. Though Purcell's multi-instrumentalism is equally impressive, Murray, wonderful on the original *Special Edition*, was just coming into his own, and Arthur Blythe is playing out of his skin. One of the least known of DeJohnette's albums, *Tin Can Alley* is one of the best, with an increasingly rock- and funk-coloured approach balancing Purcell's rather more abstract styling and Warren's imaginative, off-line patterns and rich timbre. DeJohnette's solo spot – a peril of drummer-led albums – is the vivid 'Gri Gri Man'.

***(*) **Dancing With Nature Spirits** ECM 531024-2 *DeJohnette; Steve Gorn (ss, cl, f); Michael Cain (p, ky).* 5/95.

The big gap in the discography is explained by the deletion of several records for Impulse! and Blue Note, none of which lasted long in the catalogues. Instead, Jack went back to ECM. So much potential for mistiness here, elegantly avoided by DeJohnette's beautifully modulated new trio. Judicious use of keyboards and Gorn's horns (including the rich tone of a Bansuri flute) gives the group a generous range of sounds, and all three contribute themes. Gorn's main input is 'Anatolia', the most self-consciously 'ethnic' piece in the set; Cain's 'Emanations' is, as it sounds, more abstract, but the main bulk of the record is taken up with two long, largely improvised pieces. The title-track is richly textured and surprisingly logical in its development, not at all impressionistic; 'Healing Song For Mother Earth' is a little longer, and feels more so, tailing off into reworked ideas.

**** **Oneness** ECM 537343-2 *DeJohnette; Jerome Harris (g); Michael Cain (p); Don Alias (perc).* 1/97.

An unexpected sound-world for DeJohnette, partly a return to the early ECM days but also striking out into new territory. Cain seems an increasingly significant component, and on the two collectively composed tracks, 'Free Above Sea' and 'From The Heart', he becomes the dominant voice. DeJohnette and Alias share the opening 'Welcome Blessing', a brief, delightful introduction to an album that manages to plug into something profound and stay with it from start to finish. The closing track is almost half an hour long, seguing from a collective improvisation into DeJohnette's 'C.M.A.' and rounding out the set with a flash of passion and fire sometimes missing from his music. Our only hesitation concerns the atmospheric 'Priestesses Of The Mist', who outstay their welcome by a few minutes. It's now several years since Jack's recorded a new set of his own, and the time has surely come for another.

Also, in brief:

*** **Sorcery** Original Jazz Classics OJCCD 1838-2. 3–5/74.
Dominated by 'Reverend King Suite', this is an awkwardly paced album that never quite makes sense as a totality.

*** **New Directions** ECM 829374-2. 6/78.
With Lester Bowie (*t*), John Abercrombie (*g*) and Eddie Gomez (*b*), but the supergroup line-up doesn't add up to a great record.

*** **Music From The Hearts Of The Masters** Golden Beams 1112. 4/05.
An impressive partnership with kora-player Foday Musa Suso, but somewhat remote from jazz concerns.

* **Music In The Key Of OM** Golden Beams 1111. 4/05.
Intended as an aid to meditation, but more likely to prompt an anxiety attack. Voted best New Age album at the Grammys.

** **Peace Time** Kindred Rhythm 1139. 10/06.
In a similar vein.

Benoît Delbecq (born 1966)

PIANO

Paris-born, conservatory-trained, but a bold improviser, too.

*** **Pursuit** Songlines 1529 *Delbecq; François Houle , Michael Moore (cl); Jean-Jacques Avenel (b); Steve Argüelles (d). 99.*
*** **Dice Thrown** Songlines 1538 *Delbecq; François Houle (cl).* 5/01.

Moody, sometimes unnerving music with the relatively unusual effect of two clarinets in a modern setting. Argüelles steers the rhythm expertly and Delbecq plays to the settings rather than as an obvious lead voice. He's more in evidence on the duo record and on the opening 'Shaw' immediately establishes a tough, ostinato approach that dissipates any 'classical' impression. Houle plays more lightly and lyrically on this one, which is more song-based and less impressionistic than *Pursuit.*

*** **Nu-Turn** Songlines 1543 *Delbecq (p solo).* 12/01.
There are prepared-piano passages on *Dice Thrown*, but they have a more obvious structural impact on this solo recital. Delbecq presents many of these as if they were classical études, but his hard rhythmic drive on many of these cuts keeps the energy and the improvisational edge impressively high.

(*) **Phonetics Songlines 1552 *Delbecq; Oene van Geel (vla); Mark Helias (b); Emile Biayenda (d).* 11/03.
There's something not quite right here, not just because it feels more of a chamber music project, but because the balance of voices isn't working. Houle would have been perfect in this context and one misses that mercurial imagination.

Mário Delgado

GUITAR

A boisterous new voice on the Portuguese label.

***(*) **Filactera** Clean Feed CF004 *Delgado; Claus Nymark (tb); Andrzej Olejniczak (as, ts); Carlos Barretto (b); Alexandre Frazão (d).* 1/02.
Clean Feed invested a lot, creatively speaking, in this and it pays off handsomely. Delgado comes across like Bill Frisell's badly behaved Latin cousin and his delivery on 'I'm A Poor Lonesome Cowboy', 'Gatos E Corvos (Fritz The Cat)' and 'Blues Dos Freak Brothers' helps nail down, or rather cut loose, the album's cartoonish post-bop. Nymark is an important lead voice most of the way through and the saxophonist burns through a couple of important solos. Sharp writing from Delgado and terrific playing from all concerned.

Tobias Delius

TENOR SAXOPHONE, CLARINET

Idiosyncratic Dutch stylist who combines mainstream jazz and free. Member of the ICP Orchestra.

**** **The Heron** ICP 033 *Delius; Tristan Honsinger (clo); Joe Williamson (b); Han Bennink (d).* 7/97.
***(*) **Toby's Mloby** ICP 034 *As above.* 9/99.
**** **Pelikanismus** ICP 039 *As above.* 4/01.
*** **The Flying Deer** Spool SPL 119 *Delius; Wilbert de Joode (b); Dylan van der Schyff (d).* 4/01.
***(*) **Apa Ini** Data 033 *Delius; Hilary Jeffery (tb); Wilbert de Joode (b); Serigne C. M. Gueye (perc).* 11/02.

Delius plays in a tough but lyrical modern idiom that has some affinity with adventurous jazz tenorists like Joe Henderson and Sonny Rollins but with a strong admixture of free jazz. *Pelikanismus* is probably the place to start. 'Back Horse – Chives' is probably the best illustration of the quartet's ability to merge quite unrelated ideas. Other pieces are much shorter and there is ample opportunity to sample all four members featured, and Honsinger in particular.

The Heron catches the group at an early stage and its flowing live format gives an excellent impression of how these highly sophisticated improvisers work through a loose roster of ideas, and in the process create music that has strong structural values as well as considerable improvisational sophistication. Bennink is a veteran of this idiom, infallibly swinging, but able to use abstract accents to dramatic effect. With Williamson keeping things well founded, Honsinger acts as second horn as well as harmonist. The second record brings the suite/collage approach on a step. With three great writers in the group, ideas come in from all angles, and seemingly in real time. Live recording suggests that the group works quite spontaneously, moving from one idea to the next as new contexts suggest themselves.

Delius has some contact with the scene in Canada, but *The Flying Deer* with Canadian-based Williamson and van der Schyff was recorded in Amsterdam, again live. Though it doesn't evolve quite like the quartet suites, it's still a cracking set with strong clarinet from Delius and very impressive melodic work from de Joode. The bassist is in excellent form on *Apa Ini*; 'Pok' brings the set to a hugely satisfying climax. Delius cedes place to the trombonist surprisingly often, but maintains his own characterful approach even when playing quietly and behind the main action.

Christopher Dell (born 1965)

VIBRAPHONE, MARIMBA

Studied, in the late '80s, at conservatories in Holland and the US and was subsequently associate professor of music at Darmstadt. Has played with Lee Konitz, Albert Mangelsdorff, Kenny Wheeler and Bob Brookmeyer, among others.

***(*) **Dancers On A Plane** Konnex 5080 *Dell; Heinz Sauer (ts); Stephan Schmolck (b). 97.*
*** **Future Of The Smallest Form** Jazz4ever J4E 4754 *Dell; Christian Ramond (b); Felix Astor (d, perc). 11–12/00.*
***(*) **The World We Knew** ACT 9449 2 *Dell; Christof Lauer (ts); Carsten Daerr (p); Ladi Geisler (g); Olivier Potratz (b); Eric Schaefer (d). 5/06.*

Dell is a composer somewhat in the Anthony Braxton mould (some of his titles on *Dancers* even resemble the American's) in that his work seems to rely on the careful layering of repetitive ground elements, across which improvised lines weave with curiously orderly 'freedom'. His own quietly limpid but propulsive approach is seemingly influenced by Victor Feldman and very different to the more familiar approaches of Gary Burton or Bobby Hutcherson, let alone Khan Jamal.

There is a hint of cool atonality in the approach as well, though Dell's interest in rhythmic matrices dispels any impression of conservatory music. *Future Of The Smallest Form* is collectively attributed to D.R.A., a group name derived from 'dynamic related action'. The pieces are mostly miniature in form, but by no means sketch-like, and as on the later Konnex disc the bassist is put in the position of providing a rhythmic and tonal centre over which the other voices improvise. Interestingly, when there is a saxophonist on hand, and Dell seems to favour hard-edged voices who can work comfortably in the altissimo range, the vibist keeps somewhat to the background.

The ACT disc (with Lauer in a similar role to Sauer on its predecessor) is, believe it or not, a tribute to big-band composer Bert Kaempfert, whose 'Strangers In The Night' and 'Spanish Eyes' are both given gloomy readings. The remaining material is unlikely to be familiar to any but easy-listening devotees, so the strangeness of these interpretations is not so marked. Lest anyone think that Dell's tongue is in his cheek, the presence on the session of the late Kaempfert's (he died in 1980) original guitarist, Ladi Geisler, suggests that *The World We Knew* is intended as a straight homage.

There are a couple of earlier records on Bellaphon which are worth tracking down, *Other Voices, Other Rooms* most particularly.

Elaine Delmar

VOICE

The daughter of Leslie 'Jiver' Hutchinson, and a veteran of the British scene, active in jazz and pop since the late '50s.

*** **Sneaking Up On You** Dutton Vocalion CDSML 8437 *Delmar; unidentified personnel. 68.*
*** **'S Wonderful** Jazz House JHCD407 *Delmar; Duncan Lamont (ts, f); Brian Dee (p); Mario Castronari (b); Bobby Worth (d). 1/92.*
*** **But Beautiful** Jazz House JHCD067 *Delmar; Duncan Lamont (ts, f); Brian Dee (p). 01.*
***(*) **Ev'rything I Love** / *** **Strike Up The Band** Joy EDCH002/003 *Delmar; Brian Dee (p); Jim Mullen (g); Alec Dankworth (b); Allan Ganley (d). 3/05; 06.*

Delmar has made many records which could stand reissue – her fine Alec Wilder collection made for Columbia in the '60s, for one, but it's good to have the nicely paced and varied Columbia date from 1968 back in catalogue. The 1992 Ronnie Scott's gig is a lovely souvenir, and Delmar's nicely judged set of standards, with a Dori Caymmi song in as a surprise fillip, is completely satisfying. The material on the other Jazz House disc is equally good, if less adventurous, with Dee masterful in support. The new releases on her own label are a delight. The songs on the first are all Cole Porter; perhaps too many familiar ones, but she brings a freshness and an ardour to the material which saves it from routine. Her voice is still in great nick: searching, spotlit high notes blend with the gorgeous cello-like tone of her middle-to-lower register, and she paces herself through a line and a lyric with perfect grace and with blue-chip support from the band which extends to the second, Gershwin date as well.

Also, in brief:

*** **Nobody Else But Me** Spotlite SPJCD 563. 97.
Another fine British group in support: Phil Lee (*g*) and Dick Pearce (*flhn*) star; 'Once Upon A Summertime' is the key track.

Delta Jazz Band

GROUP

Founded by British trad veteran Sonny Morris, and still working.

*** **Delta Bravo** Lake LACD 196 *Tony O'Sullivan (t, v); Roy Maskell (tb); Terry Giles (cl, as); Chris Satterly (p, v); Andy Maynard (bj, g); John Sirett (b); Colin Bowden (d). 11/03.*

O'Sullivan's gentle lead is a worthy substitute for the departed Morris. The wild card is pianist Satterly, who is apt to go completely crackers in some of his solos, and whose singing is dispensable; Sirett and Bowden are calmness personified.

Jacques Demierre

PIANO

An improviser with a classical tinge, in the European way.

**** **Brainforest** Intakt CD107 *Demierre; Barry Guy (b); Lucas Niggli (d). 11/04.*

The trio had been working together for some time before this was recorded, in Uster and Cologne, and the evolving empathy shows. Guy is the fulcrum of the music, as he so often is in these situations, playing a full-toned line that always implies order without insisting on it. The title comes from an installation (and associated cover art) by Gerda Steiner and Georg Lenzlinger. Guy often makes reference to visual arts in his work and Demierre, previously known for his work with Sylvie Courvoisier, is seemingly like-minded, but equally resistant to being dubbed either an impressionist or an expressionist, and still less an abstractionist or conceptualist. This is full-blown and confident self-portraiture, undriven by ego and resolutely to the point; a marvellous piano trio record that deftly escapes that overbooked category.

Matt Dennis (born 1914)

PIANO, VOCAL

Brilliant songwriter, author of 'Will You Still Be Mine?', 'Violets For Your Furs', 'The Night We Called It A Day' and others.

*** **Live In Hollywood** Fresh Sound FSRCD 385 *Dennis; Bill Pittman (g); Gene Englund, Ray Leatherwood (b); Mark Bennett, Alvin Stoller (d); Virginia Maxey (v).* 54, 55.

The earliest of these were recorded at the Tally-Ho in Hollywood in 1954, with the remainder, originally released as *Dennis Anyone*, from the Encore a year later. Though he isn't really an improvising singer, these peerless songs (and almost all the hits are represented) have played a lasting part in jazz ever since and Matt deserves his moment in the spotlight.

Claude Deppa

TRUMPET

South African-born, but now a UK stalwart.

*** **Toi Toi** Jika JK008 *Deppa; Fayyaz Virji (tb); Tony Kofi (as, bs); Greg Bonnie (sax); Brian Abrahams, Paul Weinreb (p); Kari Bannerman (g); Sam Djengue (b); Francis Fuster (perc); others.* 03.

Deppa has a late starter's idiosyncrasy of technique. His section work is occasionally flawed, but he brings an excitement to his solo spots that is carried over into this debut disc as leader. The music ranges between swinging township rhythms and a freer approach. 'That Fela' pays tribute to Fela Kuti; 'Mrs' has a more sober and reflective quality; but the whole set is strong and distinctive.

Dena DeRose

VOICE, PIANO

DeRose has been in the music for many years but only recently began leading records of her own. Originally a pianist, surgery on her hands brought on the 'discovery' of her singing voice, and she now performs in both capacities.

*** **Another World** Sharp Nine 1016 *DeRose; Ingrid Jensen (t, flhn); Steve Davis (tb); Steve Wilson (ss, as); Dwayne Burno (b); Mark Taylor (d); Daniel Sadownick (perc).* 12/98.

***(*) **I Can See Clearly Now** Sharp Nine 1018 *DeRose; Jim Rotondi (t); Joel Frahm (ss, ts); Joe Locke (vib); Dwayne Burno (b); Mark Taylor, Matt Wilson (d).* 4/00.

***(*) **Love's Holiday** Sharp Nine 1024 *DeRose; Tony Kadleck (t, flhn); Jim Rotondi, Brian Lynch (t); Steve Davis (tb); Sara Della Posta (frhn); Bill Charlap (p); Joe Locke (vib); Peter Washington (b); Matt Wilson (d).* 2/02.

***(*) **A Walk In The Park** MaxJazz MXJ 502 *DeRose; Martin Wind (b); Matt Wilson (d).* 04.

***(*) **Live At Jazz Standard: Volume 1** MaxJazz MXJ 140504 *As above, except add Joel Frahm (ts).* 3/07.

DeRose is much more than a singer working standards with a few piano licks in her closet. While she has the grace to give herself comparatively modest keyboard space, it's always shrewd and skilful. And duly modest: on a grooving workout such as 'Detour Ahead' from *I Can See Clearly Now* it feels like a band record which happens to have some vocals on it. There are occasional instrumental tracks, and she writes serviceable originals too. She has a very clear voice, rather 'correct' pronunciation and a lack of mannerism which is anti-seductive yet oddly appealing. The first record has a few less-successful pieces, but the next two are varied and thoroughly enjoyable, with inventive charts and some outstanding solo work by Locke, Lynch and Frahm, while Charlap assists on a version of 'The Nearness Of You' which has a luscious restraint. The label switch to MaxJazz has been positive. The singing is a shade more inventive, particularly in her occasional scat outing, and the playing has the same assurance. The Jazz Standard material is first class, with 'Speak Low' delivered almost briskly, and even hoary stuff like 'Alone Together', 'On Green Dolphin Street' and 'Lover' refreshed and alert. Who else might have taken on 'A Table Set For Solitude', though? Frahm pops in for 'I Fall In Love Too Easily', which sets her up for the peppy climax of 'Lover', done with an unexpected stride feel.

Also, in brief:

*** **Introducing Dena DeRose** Sharp Nine 1009. 5/96.

OK start, but better was to come.

Paul Desmond (1924–77)

ALTO SAXOPHONE

His glowing tone and melodic ease are almost definitive of the cool saxophone. Such was the Californian's importance to long-time boss Dave Brubeck, for whom Desmond wrote 'Take Five', that there was an agreement Desmond would never record with another piano player.

*** **Complete Jazz At Storyville** Definitive DRCD1129 *Desmond; Dave Brubeck (p); Fred Dutton, Wyatt Ruther (b); Herb Barman, Lloyd Davis (d).* 8 & 11/51, 9 & 10/52.

*** **Quintet / Quartet Featuring Don Elliott** Original Jazz Classics OJCCD 712 *Desmond; Don Elliott (t, mellophone); Dave Van Kriedt (ts); Jack Weeks, Barney Kessel (g); Norman Bates, Bob Bates (b); Joe Chevrolet, Joe Dodge (d); Bill Bates Singers.* 2/56, 57.

Jazz history has overstated Desmond's significance in making Dave Brubeck a star. The saxophonist's flowing lines are unmistakable, but Brubeck gave him a winning context, never bettered. The first of these records is by Dave's group, remarketed to give Desmond the starring role. The music is at its most adventurous, with some complex chording from Brubeck and some of the saxophonist's most extreme playing. Desmond's own-name outings were, by verbal agreement with Brubeck, always made without piano. There are hints on the sessions with Don Elliott of Gerry Mulligan's pianoless quartets, but with an edgy quality underneath the cool front.

*** **First Place Again!** Gambit 69217 *Desmond; Jim Hall (g); Percy Heath (b); Connie Kay (d).* 9/59.

Desmond's first date with Hall has some fine playing from both. The title apparently refers to his habit of winning Downbeat readers' polls on an annual basis at this period and there is a breezy arrogance to the playing which is infectious and attractive. The opening 'I Get A Kick Out Of You' is superb saxophone-playing, ably supported by the guitarist. This material was also released as *East Of The Sun*.

*** **Desmond Blue** RCA Victor 7432 137751 *Desmond; Tony Miranda, Albert Richman (frhn); Phil Bodner, Robert Doty, George Marge, Romeo Penque, Stan Webb (reeds); Jim Hall (g); Gloria Agostini, Gene Bianco (hp); Gene Cherico, Milt Hinton (b); Connie Kay, Osie Johnson, Bobby Thomas (d); strings.* 9 & 10/61, 3/62.

***(*) **Glad To Be Unhappy** RCA Victor 7432 131311 *Desmond; Jim Hall (g); Gene Cherico, Gene Wright (b); Connie Kay (d).* 6/63–9/64.

**** **Two Of A Mind** RCA Victor 7432 125764 *Desmond; Gerry Mulligan (bs); John Beal, John Benjamin, Wendell Marshall (b); Connie Kay, Mel Lewis (d). 6–8/62.*
*** **Take Ten** RCA Victor 7432 125760 *Desmond; Jim Hall (g); Gene Cherico, Gene Wright (b); Connie Kay (d). 6/63.*
**** **Easy Living** RCA Victor 7432 131393 *As above, except add Percy Heath (b). 6/63–6/65.*
*** **Bossa Antigua** RCA Victor 7432 122110 *As above, except omit Cherico, Heath. 7–9/64.*

Desmond's recordings for RCA Victor are the pinnacle of his career, consistent and richly inflected. It is difficult in all conscience to make distinctions between these sessions. Desmond's tone and quiet, lyrical delivery almost never vary from date to date. Occasionally, he will throw in a discordant interval or roughen up his timbre to add a measure of drama. It is astonishing, listening to this music in bulk, to discover how modern, even avant-garde, it is in impact. For all Anthony Braxton's insistence on Desmond as a primary influence, no one has ever quite taken the point at face value. These extraordinary sides point up how immensely thoughtful Desmond was, and how brimming with harmonic intelligence.

*** **From The Hot Afternoon** Verve 543487-2 *Desmond; Irwin Markowitz, Marvin Stamm (t, flhn); Paul Faulise (btb); Jimmy Buffington (frhn); Phil Bodner, George Marge (as, cl, ob); Don Hammond, Hubert Laws (f, af); Stan Webb (f, af, perc); Pat Rebillot (ky); Dorio Ferreira, Edú Lobo (g); Ron Carter (b); Airto Moreira (d, perc); Jack Jennings (perc); Wanda De Sah (v); strings. 6–8/69.*

One of the few occasions when Desmond seemed in some peril of bowing to market pressure and making a pop album. At first hearing, this resembles the bouncy Latin style Charles Lloyd was making a commercial success around the same time. The obvious difference is Paul himself. Not by any means a natural Latin player – even a soft bossa doesn't quite sit right for his phrasing – he is more thoughtful than rhythmic, and the short tracks don't really allow him to develop ideas fully. A beautiful record, though, sensitively arranged and immaculately produced and engineered. By no means merely a 'summer of '69' curiosity.

*** **Skylark** CTI ZK 65133 *Desmond; Gene Bertoncini, Gabor Szabo (g); Bob James (p); George Ricci (clo); Ron Carter (b); Jack DeJohnette (d); Ralph MacDonald (perc). 12/73.*
*** **Pure Desmond** Columbia 74767 *Desmond; Ed Bickert (g); Ron Carter (b); Connie Kay (d). 9/74.*
*** **Like Someone In Love** Telarc 83319 *Desmond; Ed Bickert (g); Don Thompson (b); Jerry Fuller (d). 3/75.*

The '70s were a period of retrenchment rather than decline for Desmond. His health was already suspect by the turn of the decade, and those who dealt with him at close hand seem to have been aware that not all was well. Qualitatively, there is not much to choose between these records, though the settings are very different and the technical quality ranges from pristine to documentary. The Telarc session was recorded live in Toronto and pitches the saxophonist up against a sympathetic but passive group who do everything they can to back him but without challenge or beguilement.

Bickert was to become a regular companion in these years and there are signs that the two had struck up an empathy almost as close as that with Brubeck. The fare is by now quite familiar, with 'Suicide Is Painless (Theme From M*A*S*H)' prominent in the mix alongside 'Nuages', 'Warm Valley' and some lovely show tunes.

Skylark puts him in company with younger players who have swallowed the rock'n'roll potion. Carter and DeJohnette were also both experimenting with rock grooves. The long 'Romance De Amor' is free of any such posturing, and a retake of the title-track suggests how much Desmond himself was resisting the drift. The setting is not conducive to his best work, though, and of all his records, and for all the fine playing on it, this is the one which seems most seriously time-locked.

*** **Live** Verve/A&M 543501 *Desmond; Ed Bickert (g); Don Thompson (b); Jerry Fuller (d). 10 & 11/75.*

Desmond wasn't playing that much by this stage and had restricted himself to occasional dates with *simpatico* players. Bickert is an ideal foil and gives the saxophonist a lovely smooth launch platform for some untroubled but still inventive solos. Long versions of Jobim's 'Wave' and 'My Funny Valentine' suggest that Paul's intonation wasn't always equal to the flow of ideas at this period. He seems to have dropped in pitch slightly as well, presumably as the chops deteriorated, but the voice is immediately distinctive and any Desmond fan will be well satisfied with a set that also includes 'Take Five' and 'Wendy'.

Also, in brief:

*** **Cool Imagination** BMG International 651420. 9/61–6/65.
Elegant mix of early '60s material. Nothing beats the original sets, but here's a good budget option.

Ted Des Plantes

PIANO, VOCAL

Des Plantes and his Washboard Wizards are a studio band formed to play the classic jazz of the '20s in modern sound and with a soupçon of modern style.

**** **Midnight Stomp** Stomp Off CD 1231 *Des Plantes; Leon Oakley (c); Jim Snyder (tb, v); Larry Wright (cl, as, ts, ocarina, v); John Otto (cl, as, v); Frank Powers (cl, as); Mike Bezin (tba, v); Jack Meilahn (bj); Hal Smith (wbd, d). 3–4/91.*
*** **Ain't Cha' Got Music?** Jazzology JCD-225 *Des Plantes; Chris Tyle (t, v); David Sager (tb); Tom Fischer (cl, as, ts); Barry Wratten (cl); John Gill (bj); Tom Saunders (b, tba); Hal Smith (d, wbd, v). 5/92.*
***(*) **Ohio River Blues** Stomp Off CD 1290 *Des Plantes; Leon Oakley (c); John Otto (cl, as); Larry Wright (cl, as, ts); Ken Keeler (g, bj); Ray Cadd (tba); Hal Smith (d, wbd). 10/94.*
***(*) **Shim Sham Shimmy Dance** / ***(*) **Railroad Man** Stomp Off CD 1325 / 1357 *As above, except omit Keeler; add John Gill (bj, v). 8/97; 6/00.*
***(*) **Thumpin' And Bumpin'** Stomp Off CD 1409 *As above, except omit Wright, Cadd; add Clint Baker (tb); Matthias Seuffert (cl, as, ts); Mike Walbridge (tba). 4/06.*

Never a dull moment with this superb traditional outfit. Individually, each man has the right blend of chops and enthusiasm: nobody pretends to outright virtuosity, but there are no painful mistakes either. Oakley is a properly salty cornet lead, but it's Wright and Otto, their styles harking back to the oldest Chicago masters as if bebop had never happened, who lend a rare authenticity. Smith's washboard (the group is actually called The Washboard Wizards, though Des Plantes is the affable leader) lends a rare crispness to the rhythms, and even the singing is more than passable. Des Plantes chooses real obscurities from the oldest days of the music, including tunes from the books of Bennie Moten, Perry Bradford, Doc Cook, Alex Hill and The Pods Of Pepper, and everything sounds fresh-minted in outstanding studio sound.

The time-frame moves forward about eight years on *Ain't Cha' Got Music*, to the early swing-era styles, with Des Plantes's Louisiana Swingers re-creating the manner of that day on another 17 songs. If this one seems more ordinary, it's because the material is sometimes more familiar and the approach already mined – Marty Grosz does this kind of thing with perhaps an ounce more character – and while the New Orleans-based group have the measure of Henry Allen's 'Algiers Stomp' and James P. Johnson's title-track, they don't do so well by 'The Touch Of Your Lips'. But Ted was back to his best form with the next three releases. King Oliver's repertoire gets a shakedown on *Ohio River Blues* (though none of the obvious titles), and there's even a nod to our own Fred Elizalde in 'Stomp Your Feet'. On *Shim Sham Shimmy Dance*, Ted has another go at the Clarence Williams songbook, something of a homecoming since this was the material The Washboard Wizards were first formed to play. The 19 tunes are despatched with the band's familiar geniality; we especially liked the ensemble singing and Larry Wright's ocarina solo on 'Pile Of Logs And Stones (Called Home)', but it's idle to single out any one track in a consistently enjoyable set.

They're still locked into the '20s as a source of material on *Railroad Man*, and it suits them just fine. This time Ted has picked out 18 tunes which have hardly been covered since – everything from Henry Allen's great 'Make A Country Bird Fly Wild' to the New Orleans Owls' 'White Ghost Shivers' (the one 'modern' exception is a tune from the book of the top German trad outfit the Barrelhouse Jazz Band – a nice nod across the sea to some old-world veterans). The sound is superbly crisp, the arrangements foot-perfect, the solos hot.

'Choo Choo' on *Thumpin' And Bumpin'* is interesting in that the only black band to record it was The Washingtonians, the studio debut of one Duke Ellington. 'Harlemania' is another Ellington association played here with Duke's first composition, 'Soda Fountain Rag', interpolated in the middle. 'Arabella's Wedding Day' comes from a black revue called *Plantation Days* and a feature for Johnny Dunn, who was *the* trumpeter on the scene until Louis Armstrong popped up. 'Thumpin' And Bumpin'' is by Eubie Blake, 'Betsy Brown', 'Buttons' and 'She's Still Dizzy' by the now-unlistenable Fess Williams; they're perfectly fine in these versions, though. Des Plantes contributes a couple of originals, too. 'Hot Red' was written for Wright, whose party-piece is an ability to copy the exact sound of Lu Watters sideman Red Helm. Wright took ill before the session, so Seuffert flew in from Germany and took his place. If, indeed, this is the last Washboard Wizards record – age, money, health, other commitments all press – then they really are going out in a modest blaze of glory.

Also, in brief:

***** Feelin' Good** Stomp Off 1405. 97, 00, 06.
The title tells you all you need to know.

Detail

GROUP

Freebop supergroup with an evolving personnel based round saxophonist Frode Gjerstad and drummer John Stevens.

***** In Time Was** Circulasione Totale CT CD 86 07 06 *Bobby Bradford (c); Frode Gjerstad (as); Johnny Dyani (b); John Stevens (d).* 7/86.

*****(*) Less More** Circulasione Totale CT CD 909089 *Frode Gjerstad (as); Billy Bang (vn); Kent Carter (b); John Stevens (d).* 1, 5 & 10/90.

***** Last Detail – Live at Cafe Sting** Cadence CJR 1068 *Frode Gjerstad (as); Kent Carter (b); John Stevens (d).* 5/94, 5/95.

Committed to a ruggedly lyrical form of free improv, Detail was a long-standing collaboration between Stevens and Gjerstad, first with pianist Eivin One Pedersen, later with bassists Johnny Dyani and Kent Carter. The earliest of these records, taped on tour in Britain, gives a clear picture of the group's basic language: intense, plangent, rootedly rhythmic even when there is only the hint of a pulse. Gjerstad is a highly effective player and shines on all three sets, but it's Stevens who creates the really interesting music. Bradford makes for a fascinating guest. He had grown close to Stevens and Trevor Watts earlier and seemed to relish the company. It's Bang, though, on the second record, who breathes new life into the set-up, adding a touch of magic to three cuts as a guest at the May 1990 gig. Gjerstad's alto has rarely sounded more alert and penetrating. The final record was made towards the end of Stevens's life and was released posthumously with an additional duo *in memoriam* played on alto and bass by the surviving members. The free improvs are strong and tightly focused, with 'Last Detail' itself standing as one of the group's finest moments.

Jimmy Deuchar (1930–93)

TRUMPET

Born in Dundee, he arrived in London at the beginning of the '50s. Important spells with Ronnie Scott and Tubby Hayes, then the Clarke–Boland Orchestra. Later divided his time between London and Scotland.

***** Showcase** Jasmine JASCD 616 *Deuchar; Ken Wray (tb); Derek Humble (as); Tubby Hayes, Don Rendell (ts); Dill Jones, Victor Feldman (p); Sammy Stokes, Lennie Bush (b); Phil Seamen (d).* 1/53–4/55.

*****(*) Opus De Funk** Jasmine JASCD 621 *As above, except omit Rendell, Jones, Stokes, Feldman; add Ronnie Scott (ts), Stan Tracey, Terry Shannon (p), Kenny Napper (b), Allan Ganley, Tony Crombie (d).* 4/56–3/57.

*****(*) Pal Jimmy!** Jasmine JASCD 624 *Deuchar; Ken Wray (tb); Derek Humble (as); Tubby Hayes (ts); Eddie Harvey, Harry South (p); Kenny Napper (b); Phil Seamen (d).* 3/57–3/58.

A hybrid of Bunny Berigan and Fats Navarro, Jimmy was usually recognizable within a few bars – taut, hot, but capable of bursts of great lyricism. Some of his best work is with Tubby Hayes, but these precious survivals – which exist solely through the dedication and enthusiasm of Tony Hall – are fine too. The first two discs are bothered by the boxy and inadequate sound, but the playing is of a standard which may surprise those unfamiliar with this period of British jazz. There are excellent contributions from Humble, Hayes, the very neglected Shannon and the redoubtable Seamen; but Deuchar, as is proper, takes the ear most readily: punchily conversational, sometimes overly clipped, but then throwing in a long, graceful line when you don't expect it, he was a distinctive stylist. These sets are made up from EPs and ten-inch LPs, but the third reissues all of the splendid *Pal Jimmy!* plus a stray track from a compilation. The trumpeter's solo on the title-track blues is a classic statement. Original vinyl copies command a king's ransom, so even uncertain CD sound is very welcome indeed.

*** **The Anglo/American/Scottish Connection** Hep CD 2006 *Deuchar; Colin Steele (t, flhn); Nicol Thomson (tb); Bob Martin (as); Gary Cox, Frank Griffith (ts); Jay Craig (bs); Johnny Patrick, Tom Cawley (p); Dave Cliff (g); Dave Lynane, Dave Chamberlain (b); Jack Parnell, Matt Fishwick (d).* 4/79–2/03.

This reissues the original 1979 date *The Scots Connection* with five extra tracks recorded in 2003, when a suitably multinational group played five previously unrecorded Deuchar arrangements. Likeable as the original session was, it's attracted more attention as one of Deuchar's very few later featured appearances and anyone coming to it expecting some kind of neglected classic is likely to be disappointed. Deuchar and Cox both play with a lot of grace and invention, but the rhythm section is very tame and the music could use more of a lift than it gets. The main point of interest is hearing Deuchar play on some of his own pieces, and the 'new' tracks offer a contemporary band with Steele slipping easily into Jimmy's shoes. Martin plays an attractive lead on 'Daydream' and the score for 'Israel' is especially effective.

Stefano di Battista (born 1968)

ALTO AND SOPRANO SAXOPHONES

Italian saxman based in Paris.

***(*) **A Prima Vista** Blue Note 97945-2 *di Battista; Flavio Boltro (t); Eric Legnini (p); Rosario Bonaccorso (b); Benjamin Henocq (d).* 8/98.

***(*) **Stefano di Battista** Blue Note 28417-2 *di Battista; Flavio Boltro (t); Jacky Terrasson (p); Rosario Bonaccorso (b); Elvin Jones (d).* 7/00.

*** **Round About Roma** Blue Note 542406-2 *di Battista; Eric Legnini (p); Rosario Bonaccorso (b); Andre Ceccarelli (d); Les Archets de Paris Orchestra.* 7/02.

*** **Parker's Mood** Blue Note 66740-2 *di Battista; Flavio Boltro (t); Kenny Barron (p); Rosario Bonaccorso (b); Herlin Riley (b).* 4/04.

European post-bop rarely reaches American shores, so it was good to find Blue Note releasing the second of these two sets in America. US readers might also like to ask their importer for the first, a splendid session brimming over with joyful playing: it's hard bop softened by Italian sunshine (even though recorded in Amiens), and both horn-players have a brush of Mediterranean charm to go with the bristling energy. If in doubt, simply try the opening three minutes of 'Spirit Of Messengers'.

Di Battista gives himself a bit more limelight on the quartet set (Boltro is kept to three appearances). He has a way of finding a sweetly melodic hook in an otherwise conventional theme, as in the opening 'Elvin's Tune', and 'Johnny's Time' is soaked in lyricism. On alto he has an oddly vocalized sound which goes with a vibrato that he likes to use for dynamic variation. Jones and Terrasson are the star guests, but they're not coasting.

Bookended by the two most vigorous pieces, the orchestral setting of *Round About Roma* suits di Battista handsomely, without ever quite suggesting that what's on offer – bedecked in lavish Vince Mendoza arrangements – is much more than high-octane mood music. 'Anastasia' and the closing 'The Next Nine Hours' are both given a lift by Ceccarelli, who otherwise has the least interesting job on the record, and di Battista plays vivid soprano on the former, bruising alto on the latter. In between is a lot of very pretty music.

The Parker set is reasonably authentic, and particularly when the tracks are given a Latin spin, at which Barron is just as adept as the leader, but one wonders what such an album is for, given that there's nothing either radical or particularly innovative going on. Nice, well-rounded sound.

Robert Dick (born 1950)

FLUTES

An avant-garde concert flautist with a niche in improvisation and the outer reaches of jazz. He is also a member of eclectic trio New Winds. A superb performer on all the flutes (including F contrabass!), he has a huge tonal and timbral range.

***(*) **Third Stone From The Sun** New World 80435 *Dick; Marty Ehrlich (bcl); Jerome Harris (b, g); Jim Black (d); Shelley Hirsch (v); Soldier String Quartet.* 1/93.

**** **Worlds Of If** Leo CDLR 224 *Dick; Ned Rothenberg (as).* 2/94.

Dick is a latter day Gazzeloni, who's recorded Edgard Varèse's 'Density 21.5' and other modern masterworks. Some of his recordings are difficult to locate generically, mixing composed and improvised materials, but these seem relevant here. There have been many jazz-centred Hendrix tributes over the last few years, but *Third Stone From The Sun* is one of the most unexpected and imaginative. Dick and arranger Dave Soldier give 'Pali Gap', 'Purple Haze' and 'Voodoo Chile' workouts that are obviously influenced by the Kronos Quartet's tongue-in-cheek approach but which are far more inventive musically. Producer Marty Ehrlich and Shelley Hirsch only play on the title-track, giving it an extra dimension the whole album could do with. Not to be missed, though.

For sheer, astonishing impact, *Worlds Of If* is the Dick record to start with. It begins with percussive, hollow sounds on the F bass flute (it might almost be some sort of marimba), stalking a range a full octave beyond a conventional bass instrument. 'Sea Of Stories', dedicated to novelist Salman Rushdie, shows how far Dick has come with the concept of overdubbing. Here, he weaves a mysterious carpet of sound in which threads of melody pop up in unexpected places, like characters returning from some distant enchantment. 'Eleven In Use' is a duo with Ned Rothenberg, the man Dick describes as the 'Jules Verne of the saxophone'; whatever it means, great music comes of it. There are other literary inspirations, as well, ideas from science-fiction writers Philip K. Dick and Ron Goulart (*Worlds Of If* was the name of an influential SF magazine), but there is no mistaking the absolute musicality of Dick's approach. He makes a palimpsest of the Varèse piece, playing it straight but multitracking additional interpretations, written as if Varèse himself had lived long enough to hear (and doubtless appreciate) Hendrix. That influence, with substantial input from Ornette Coleman, comes out on 'Lapis Blues', scored for 'harmolodic flute ensemble'. To borrow a tag from some other SF comics, *Astounding*, *Amazing* and *Fantastic*!

***(*) **Aurealis** Victo CD 052 *Dick; John Wolf Brennan (p, prepared p); Daniele Patumi (b).* 97.

Strictly speaking, this is credited to Trio Aurealis, which joins the ADD Trio and New Winds in Dick's roster of associations; but, unlike the last of these at least, it sounds very much like his own group. Brennan is himself a gifted and enormously expressive performer and a brilliant composer, but this is a context which induces him to set aside some of his characteristic mix of complexity and lyricism in order to improvise in a more linear way. Dick's familiar quiver of flutes has rarely been deployed so sensitively. The sequence of astronomical pieces grouped as 'Stellar Nursery' is particularly effective.

***(*) **Jazz Standards On Mars** Enja ENJ 9327-2 *Dick; Regina Carter (vn); Dave Soldier (vn, metal vn); Judith Insell (vla); Dawn Buckholz (clo); Richard Bona, Mark Dresser, Kermit Driscoll (b); Steve Argüelles, Ben Perowsky (d); Valerie Naranjo (perc, v).* 98.
Perhaps the most immediately accessible Dick album to date, featuring arrangements of material by John Coltrane ('India'), Eric Dolphy again ('Gazzeloni' and 'Something Sweet, Something Tender'), Jimi Hendrix ('Machine Gun') and Wayne Shorter ('Water Babies'). Arranged for the Soldier String Quartet and rhythm section by violinist Dave Soldier, it's a record that straddles Dick's interest in jazz and new music. The pace is necessarily slower than one might expect from some of the material, but Carter is an impressive front-line player and Dresser, playing upright bass rather than electric, gives the group a taut, propulsive rhythm. Some of the tracks sound a touch over-arranged and 'Machine Gun' is probably too close to Kronos's now clichéd approach to Hendrix for comfort.

Also, in brief:

*** **Irrefragable Dreams** Random Acoustics RA 018. 96.
Tautly disciplined duets with Japanese violinist Mari Kimura.

*** **Sic Bisquitus Disintegrat** Enja ENJ 9361. 8/98.
Dog Latin for 'that's the way the cookie crumbles' and there is a kind of ironic pomposity about some of the music on this delightful disc. With Christy Doran (*g, elec*) and Steve Argüelles (*d*).

Vic Dickenson (1906–84)

TROMBONE

Raised in Ohio, he started out with territory bands before working with Bennie Moten and Claude Hopkins. He worked in and around Boston in the '40s and '50s and later played with the revivalist swing outfit Saints And Sinners, in New York, as well as with his great friend Bobby Hackett.

CORE COLLECTION

**** **Nice Work** / **** **The Essential Vic Dickenson**
Vanguard VCD 79610 / 99/100 2 CD *Dickenson; Ruby Braff, Shad Collins (t); Edmond Hall (cl); Sir Charles Thompson (p); Steve Jordan (g); Walter Page (b); Les Erskine, Jo Jones (d).* 12/53; 11/54.
His early-'50s sessions for Vanguard frustratingly drift in and out of availability, and the sensible thing is to get them if you see them – they are classics of the mainstream idiom. The good news is that at time of writing there seemed to be plentiful quantities of these in circulation. It's terrific stuff, mostly nice long versions of relatively unfamiliar material (including originals by Vic and Sir Charles) but centred on stretched-out versions of 'Jeepers Creepers', 'Old Fashioned Love' and 'Everybody Loves My Baby'. The material overlaps heavily with *The Essential*, as is typical with this rather confused picture. Either option, though, will yield great music.

***(*) **Gentleman Of The Trombone** Storyville STCD 5008 *Dickenson; Johnny Guarnieri (p); Bill Pemberton (b); Oliver Jackson (d).* 7/75.
Much of the contemporary trombone vocabulary comes from the bravura playing of Vic Dickenson. After spending many years hidden away in brass sections, he came into his own in the '50s, although he recorded sparsely under his own name. It's a big jump from there to the Storyville dates. On *Gentleman Of The Trombone*, the tunes are nearly all standards or blues, but Dickenson liked a wide repertoire, and even when one of the tunes might seem a dull choice, he makes it new: there are few versions of 'Bye Bye Blackbird' that can stand next to this one. The peppery delivery, unpredictable accents, huffing low notes and barking high ones, even his charmingly doleful singing – all are essential parts of a great jazzman who always gave his best. For all the humour in his work, there's an underlying feeling for blues that deepens all his solos, and his own composing is represented by the typically wistful 'Just Too Late'. Guarnieri's rococo touches get a bit much at times, but the record is all about Dickenson.

*** **Ding Dong** Storyville STCD 8229 *Dickenson; Buddy Tate (ts, bs); Red Richards (p); George Duvivier (b); Oliver Jackson (d).* 4/76.
*** **Swing That Music** Black & Blue 194 *Dickenson; Doc Chatham (t); Eddie Barefield (cl, ts); Sir Charles Thompson (p); George Duvivier (b); Panama Francis (d).* 7/76.
Ding Dong has all the expected good spirits, but the music is rather lumbered by the presence of Tate, who isn't having an especially good day. Vic and the rhythm section by themselves offer the best value, as in a lusciously blathery 'Blue And Brokenhearted'. The Black & Blue, saviour of many an under-recorded American living or sojourning in France, is attractively rough and ready. Cheatham and Barefield don't make the most convincing hypotenuse on the front line, but the playing is spirited and the blues tracks are confidently swung.

Walt Dickerson (born 1931)

VIBRAPHONE

Philadelphia-born, he worked on both coasts in the late '50s and early '60s but faded from view until a long sequence of records for Steeplechase in the '70s.

*** **This Is Walt Dickerson** Original Jazz Classics OJCCD 1817 *Dickerson; Austin Crowe (p); Bob Lewis (b); Andrew Cyrille (d).* 3/61.
(*) **A Sense Of Direction Original Jazz Classics OJCCD 1794 *Dickerson; Austin Crowe (p); Edgar Bateman (b); Eustis Guillemet (d).* 5/61.
***(*) **Relativity** Original Jazz Classics OJCCD 1867 *Dickerson; Austin Crowe (p); Ahmed Abdul-Malik (b); Andrew Cyrille (d).* 1/62.
**** **To My Queen** Original Jazz Classics OJCCD 1880 *Dickerson; Andrew Hill (p); George Tucker (b); Andrew Cyrille (d).* 9/62.
A deep thinker who managed to skirt the inherent prettiness of the vibes, Dickerson has never enjoyed the kind of critical praise heaped on Bobby Hutcherson's head. Of the two, Walt may even be the more interesting, though he can't claim quite the same level of innovation. Instead, he combines something of Milt Jackson's piano-based approach with Lionel Hampton's exuberantly percussive sound and an ear for tunes that head off in

unexpected directions, like the wonderful 'Time' and 'Death And Taxes' on *This Is*.

To My Queen is his best record, not least for the pairing of Hill and Cyrille, and for the beautiful title-track, dedicated to the vibist's wife Elizabeth. A duet with Tucker on 'God Bless The Child' bespeaks a close understanding that is also evident on the title-piece. Short measure; this weighs in at just a fraction over half an hour. Cyrille was a stalwart of Dickerson groups until he went off to join Cecil Taylor. On *Relativity*, alongside Abdul-Malik and the little-known Crowe, he gets his teeth into a this time mostly standards programme, sounding less immediately identifiable than in future years, but certainly not a formula player. Seven tracks give an illusion of greater duration, but it's still short.

*****(*) Vibes In Motion** Fresh Sound FSRCD 407 *Dickerson; Walter Davis Jr, Austin Crowe (p); George Tucker, Henry Grimes (b); Edgar Bateman, Andrew Cyrille (d).* 3/63, 3/64.
An important release, bringing to CD for the first time the fine 1964 *Unity* (originally on Audio Fidelity, with Davis, Tucker and Bateman) and the earlier *Jazz Impressions: Lawrence Of Arabia* (Dauntless), a curious project that actually contains some fine music. The long 'Unity' and 'High Moon' from the first record are strong support for the view that Dickerson was one of the key figures leading creative jazz out of the impasse of generic bop. The integration of rhythmic suppleness and harmonic daring is always impressive, even where the band don't seem quite ready to follow.

***** Serendipity** Steeplechase SCCD 31070 *Dickerson; Rudy McDaniels (b); Edgar Bateman (d).* 8/76.
*****(*) Peace** Steeplechase SCCD 31042 *Dickerson; Lisle Atkinson (b); Andrew Cyrille (d).* 11/76.
***** To My Son** Steeplechase SCCD 31130 *Dickerson; Andy McKee (b); Jimmy Johnson (d).* 9/78.
On *Peace*, Cyrille drives things along with great generosity of spirit. Working without a piano, Dickerson sounds both edgier and more expressive, recalling the innovative work of the previous decade.

***** Divine Gemini / *** Tenderness / ***(*) Dialogue** Steeplechase SCCD 31089 / 31213 / 31345 2CD *Dickerson; Richard Davis (b).* 2/77.
***** Shades Of Love** Steeplechase SCCD 14889 *Dickerson (vib solo).* 11/77.
***** I Hear You John** Steeplechase SCCD 31146 *Dickerson; Jimmy Johnson (d).* 10/78.
Working alone on *Shades Of Love* presented no terrors. The original LP consisted of just three tracks, 'Infinite Love', the short 'Love Is You' and the rather unromantic sounding 'Interim Love'. The reissue includes a second take of 'Infinite Love', which will be of interest to anyone who is intrigued by Dickerson's full-on approach to improvisation, tinged as ever with elements of both Hampton and Jackson but abstractly conceived.

Richard Davis is a well-practised duo improviser and he falls in at once with Dickerson's conception, giving the whole session a rich, almost symphonic depth of tone and breadth of development. The two albums have been compiled as Dialogue, though for the time being they may be found separately. *I Hear You John* is rather prosaic, though there is no mistaking the amount of emotion that has gone into it.

***** Life Rays** Soul Note 121028 *Dickerson; Sirone (b); Andrew Cyrille (d).* 82.
In the dynamic company of Sirone and Cyrille, Walt emerges as a particular kind of modernist, a radical-conservative. Most of the tracks are quite long, but 'Good Relationship' and a titanic version of 'It Ain't Necessarily So' give the set epic dimensions. Dickerson seems to be striking harder than usual, Cyrille is faultless and the music has a strongly percussive quality. Sirone is magnificent whenever soloing, but rather anonymous in accompaniment.

Also, in brief:

****(*) Visions** Steeplechase SCCD 31126. 7/78.
For all its cosmic subtexts, *Visions* is remarkably restrained, with duo partner Sun Ra playing some of his most intimate and earthbound piano. Once considered a minor classic, it has lost a lot of its original sheen.

****(*) To My Queen Revisited** Steeplechase SCCD 31112. 7/78.
A disappointing sequel.

Whit Dickey (born 1954)

DRUMS

Studied with Milford Graves, and has been associated with Davis S. Ware and Matthew Shipp. He is very much in the line of the 'New Thing' percussionists, almost 'classically' free.

*****(*) Transonic** AUM Fidelity 005-2 *Dickey; Rob Brown (as); Chris Lightcap (b).* 1/98.
***** Big Top** Wobbly Rail 10 *As above, except add Joe Morris (g).* 00.
Dickey and Brown are frequent workmates, and Lightcap does a sound job in finding a way between them: *Transonic* is flaring and exciting free jazz, much of it played at full tilt, yet never so chaotically noisy that you feel the players are blowing just for the hell of it. Dickey notes, interestingly, that several of the eight themes were inspired by a couple of Monk tunes, 'Off Minor' and 'Criss Cross', and that grounding in a central jazz language suggests how they keep sight of a solid form behind the spontaneities. *Big Top* builds on its predecessor. Morris adds a layer of sound which helps the accessibility of this music. Dickey's two originals bracket Dolphy's 'Prophet' and Monk's lively 'Skippy', played very freely and hyperactively.

***** Prophet Moon** Riti CD 006 *Dickey; Rob Brown (as); Joe Morris (g).* 2/02.
*****(*) Coalescence / *** Sacred Ground** Clean Feed CF021 / 057 *Dickey; Roy Campbell (t, flhn); Rob Brown (as); Joe Morris (b).* 2/03; 04.
***** In A Heartbeat** Clean Feed CF037 *Dickey; Roy Campbell (t,flhn); Rob Brown (as); Joe Morris (g); Chris Lightcap (b).* 11/04.
The association between these players is a long-standing one now, and *Prophet Moon*, credited to Trio Ahxoloxha, is an intense three-way discussion. The timbre of the group can seem a little monochrome at times, given Morris's penchant for a neutral tone and Brown's even dynamics, but Dickey's own playing has rare clarity, which seems to bind the music together. The title-piece even resembles a blues jam.

Campbell arrives, Morris switches to upright bass and a new label association begins, characterized by the Portuguese imprint's bright, bold sound and vivid documentary approach. 'Mojo Rising' is better than the two-part title-piece, and it's largely down to Morris's thundering figure underneath the horn. The other date by this group came out some time later and marks a slackening of concentration, one feels. Lightcap returns for the Clean Feed album, opening with the surprise choice of Carla Bley's 'Calls'. The extra numbers add some clutter to Dickey's music, perhaps not always for the best: Brown sounds as if he's looking for extremes which don't really suit him. But some passages offer gripping and wholly absorbing playing. The titles, including 'Peace Overture', 'Dubya's Flying Lesson' and 'Democracy At Home', are downright inflammatory.

Also, in brief:

*** **Life Cycle** AUM Fidelity AUM020. 9/00.
The Nommonsemble includes Rob Brown (*as, f*), Mat Maneri (*vla*) and Matthew Shipp (*p*), all of whom favour the dryer end of free jazz.

Neville Dickie (born 1937)

PIANO

Born in Co. Durham. He was playing professionally in his teens. He has a huge knowledge of pre-swing piano styles and is particularly devoted to Fats Waller and the stride masters.

***(*) **Shout For Joy** Southland SCD-31 *Dickie; Dick Morrissey (ts); Al Casey (g); Mickey Ashman (b); Terry Jenkins (d).* 5/89.
*** **The Piano Has It** Stomp Off CD1269 *Dickie; Mickey Ashman (b); John Petters (d).* 4–9/93.
*** **Oh! Play That Thing** Stomp Off CD1309 *Dickie; Mickey Ashman (b); Norman Emberson (d).* 8–9/95.
Shout For Joy is a lot of fun, and Dickie had never had a better sound on a record – cut at the Bull's Head in Barnes, the very close-up sound gives the group a physicality which, when they dig in on the stompers, is enormously effective. Fifteen favourites from various books – Albert Ammons, Freddie Shayne, Leroy Carr, plus various standards – give Britain's answer to Don Ewell and Ralph Sutton the chance to execute some of the steadiest of his steady-rolling blues-to-boogie lines. Al Casey is on hand to add a smiling authenticity, but the real surprise is the presence of Morrisey, spreading around his best R&B licks at a period when he was doing the soft-funk of Morrisey Mullen. When they pile into 'Swanee River', it's sheer joyful abandon. On *The Piano Has It* there are 21 treatments of piano-roll solos, all played in faithful approximation to the originals, often solo. This is a scholar's record and it stands up well on that count, with Dickie obviously enjoying himself and the best of the pieces – James P. Johnson's 'Modernistic', for instance – securing a strong virtuosity. It is all rather samey, though, and Dickie doesn't quite have the bullish impact of his heroes. Dickie goes for the most sacred institution of revivalists on *Oh! Play That Thing*, the King Oliver Creole Jazz Band. Nearly all of these pieces are out of Oliver's 1923 repertoire, and this time Dickie has more provocative points to make. His version of 'Snake Rag' points up the crossover between early jazz and ragtime with startling clarity, as well as underlining how ragtime turned into jazz. The few later pieces, such as a terrific version of 'Wa Wa Wa' (Dixie Syncopators' repertoire), are a valuable addendum.

***(*) **Charleston Mad** Stomp Off CD1324 *Dickie (p); Martin Wheatley (bj, g).* 6–7/96.
***(*) **Don't Forget To Mess Around** Stomp Off CD1341 *Dickie; Alex Revell (cl); Martin Wheatley (bj).* 8/98–1/99.
Dickie and producer Bob Erdos were shrewd in varying the settings for his steamrollering style. It's hard to imagine anyone wanting all of his records, but each of them has bountiful rewards, and this pair might be his best – although Stomp Off's generosity (77:00 and 77:52 respectively!) can be exhausting. *Charleston Mad* was an idea to do numbers by female singers of the vaudeville era, and there are some terrific obscurities along with more familiar tunes. Dickie essays his customary striding for much of the disc, but he tempers the momentum with barrelhousing of a less pugilistic sort, and there is the excellent Wheatley, who underscores (and solos) on ten tracks. *Don't Forget To Mess Around* re-creates the Armstrong repertoire of the '20s. Dickie is at home on fast, stomping tunes like 'Struttin' With Some Barbecue', but the record is cleverly paced, with Revell and Wheatley adding piquancy in their walk-on roles. Dickie will never be accused of delicacy, but on a tune such as 'I'm Goin' Huntin'' at least he tricks a certain daintiness out of his right-hand figures.

*** **Never Heard Of Such Stuff!** Stomp Off CD 1397 *Dickie; Norman Emberson (d).* 4/03.
This isn't the first time a CD has been specifically devoted to Fats Waller's rarer material – Stomp Off themselves have done it before with Marty Grosz's *Unsaturated Fats*, and that one was better than this. Dickie's difficulty is that many of Waller's lesser-known tunes are unfamiliar for the good reason that they're not up to his best. Neville strides through the programme with his usual enthusiasm, but a long CD is pushing it a bit.

*** **Just You, Just Me** Stomp Off CD 1404 *Dickie; Paul Asaro (p); Micky Ashman (b); Nick Millward (d).* 10/04.
Most of these tracks are duets by Dickie and his youthful American stride counterpart Asaro. Ashman and Millward only play on the concluding 'Tiger Rag', and each ivory-tickler has three solos to himself. They are smart at not getting in each other's way, and Asaro clearly has a good feel for the stride idiom. But it's still difficult to make a (typically) long Stomp Off CD work all the way through. The slower pieces, such as a fine 'Tishomingo Blues', are some of the best, and Neville's glorious take on Grieg's 'Anitra's Dance' is a treat.

Danny D'Imperio (born 1945)

DRUMS

Veteran New York-area drummer, dedicated to hardcore hard bop and leading groups whose style is unflinching and straight to the point. Much big-band experience, culminating in a tour with the Buddy Rich band after the leader's death.

**** **Blues For Philly Joe** VSOP 81 *D'Imperio; Greg Gisbert (t); Gary Pribek (as); Ralph Lalama (ts); Hod O'Brien (p); Steve Brown (g); Dave Shapiro (b).* 9/91.
***(*) **Hip To It** VSOP 86 *As above, except omit Pribek; add Jimmy Johns (tb); Andy Fusco (as).* 10/92.
Superbly accomplished hard bop without frills, bluster or wasted space, despite the repertorial tunes and long running-times. D'Imperio originally called the band the Metropolitan Bopera House but got into a famous spat with the Met itself and had to stand down. The bruising quality of the music suggests that he couldn't have given up without a fight. Each set-list admits no originals, just classic or neglected set-pieces from the golden years of hard bop, and the band, in whichever incarnation, plays the hell out of them. The individual soloists have their standout moments, although Gisbert, then virtually unknown, makes a remarkable appearance on *Blues For Philly Joe* and Lalama is

consistently fine across both records. Away from any leadership or compositional duties, the horns seem entirely relaxed while still able to burn, and perhaps the most notable element is how crisp the ensemble work is: unison lines have the crisp intensity of great big-band section playing. With everything coming democratically from the past, the formula also lets obscurer pieces stand as tall as obvious chestnuts like 'Nica's Tempo'. D'Imperio himself is commanding without trying to take over: he keeps himself to fills and breaks, and if he seems entirely in thrall to Art Blakey, so be it.

***(*) **The Outlaw** Sackville SKCD2 3060 *D'Imperio; Greg Gisbert, Andy Gravish (t); Chris Persad (flhn); Gary Pribek (as); Ralph Lalama, John Rohde (ts); Joe Carello (bs); Hod O'Brien (p); Dave Shapiro (b); Steve Brown (perc).* 8/94-8/96.

D'Imperio's records for VSOP might still be available here and there, but this is the only secure survivor, marked out by the leader's Blakeyish role, driving the band along on the Wayne Shorter arrangement of 'One By One' and ably abetted by the exciting Gravish, a regular sideman of the '90s.

*** **Danny D'Imperio And The Bloviators** Rompin' 045 *D'Imperio; Chris Persad (t); Gary Pribek (as); Ralph Lalama (ts); Joe Carello (bs); Dino Losito (p); Peter Mack (b).* 9/00.
*** **Big Band Bloviation** Rompin' 046 *D'Imperio; Dave Stahl, Greg Gisbert, Joe Magnarelli, Chris Persad, Glenn Drewes (t); John Mosca, Larry Farrell, Bruce Eidem (tb); Jim Daniels (btb); Joe Carello (as, f); Gary Pribek (as); Eric Alexander, John Rohde (ts); Barry Harris, Dino Losito (p); Peter Bernstein (g); Peter Mack (b).* 10/01.

Still out there, keeping the hard-bop flame, and now on a new label. The septet record is, surprisingly, a little disappointing, in part because the placid studio sound tames the spirit of the band and makes them sound like the very thing which D'Imperio has managed to avoid in the past, an everyday hard-bop group. There's still plenty to enjoy, with the usual set of vintage tunes (plus, shockingly, an original by Losito!), and the horns inevitably step out for some accomplished solos. The big-band set sounds tougher, although again there's an unwonted hint of routine in performances which for once lose some of their impetus with the strings of solos. Even so, the three-trumpet chase on 'Three More Foxes', Eric Alexander on Wes Montgomery's 'Four On Six' and a grooving 'Adam's Apple' (by Alan Broadbent, not Wayne Shorter) are worthy flashpoints.

Jakob Dinesen (born 1970)

TENOR SAXOPHONE

Danish co-leader of the group Once Around The Park, with Anders Christensen. Studied at Berklee; played with Gary Burton and Paul Motian.

*** **Around** Stunt STUCD 19919-2 *Dinesen; Ben Besiakov (p); Kurt Rosenwinkel (g); Anders Christensen, Nils Bo Davidsen (b); Paul Motian, Jeppe Gram (d).* 1–5/99.
***(*) **Everything Will Be All Right** Stunt STUCD 02152 *Dinesen; Kurt Rosenwinkel (g); Anders Christensen (b); Kresten Osgood (d).* 8/02.
*** **Lady With A Secret** Stunt STUCD 05052 *Dinesen; Ben Besiakov (p); Eddie Gomez (b); Nasheet Waits (d).* 4/04.
*** **One Kiss Too Many** Stunt STUCD 07022 *Dinesen; Jacob Bro (g); Ben Street (b); Nasheet Waits (d).* 11/06.

The even-tempered quartet session on *Around* (Besiakov, Davidsen and Gram only play on the final track, from a Copenhagen gig) has a Tristano-ish feel; Dinesen's long lines matched with Berklee buddy Rosenwinkel's unemphatic playing recalls Konitz and Bauer. Three Monk tunes have their abrasive lines softened and even Motian seems to be playing undemonstratively. The closing live take on 'In Walked Bud' feels tacked on. The second album has a more urgent feel, in part because the vigorous Osgood is high in the mix. But the dialogue between Dinesen and Rosenwinkel is again the core of the music. With five Dinesen originals, the music has a pleasing consistency, the fast pieces stirring, the slower ones absorbing. Dinesen's tenor again flirts only reluctantly with extremes of tone, with just the occasional plangent note. *Lady With A Secret* has live music by the Danish combo in the 2004 Jazzpar Prize concerts. It's a solid sax quartet record, the music played with aplomb but not much distinctiveness. Bro is no Rosenwinkel, but the most recent date has a new vigour that suggests Dinesen prefers a guitar behind him; a folkish tinge, this time.

Gene DiNovi (born 1928)

PIANO

Worked with Lester Young and Benny Goodman, flirted with bebop then came to the notice of Duke Ellington and Billy Strayhorn, of whom he became an accomplished interpreter

***(*) **Renaissance Of A Jazz Master** / *** **Live At The Montreal Bistro** Candid CACD 769708 / 79726 *DiNovi; Dave Young (b); Terry Clarke (d).* 3/93.

It might be easier to list the great players DiNovi hasn't worked with. A lot rubbed off along the way and the beautifully balanced *Renaissance* puts the emphasis on upbeat, forward-leaning themes: 'A Cockeyed Optimist', 'Springsville', 'Till The Clouds Roll By', 'Right As The Rain' – hardly jazz piano clichés, any of them. Elegant and skilful, he never lets the melody disappear behind mere harmonic artifice, and his two companions are equally respectful. The live date, taped on a regular gig, is more workmanlike, but DiNovi's touch is unfailing and the group melds seamlessly.

*** **Plays The Music Of Benny Carter** Hep 2076 *DiNovi (p solo).* 1/99.

With the best will in the world, these themes aren't the best-known in the repertory and without bass and drums DiNovi can sound a bit detached and uncommunicative, so it's a musicianly set rather than one to get excited about.

***(*) **Plays Duke Ellington And Billy Strayhorn** Baldwin Street 205 *DiNovi; Dave Young (b).* 02.

Each April, around Duke's birthday, DiNovi plays a residency at the Montreal Bistro devoted to the music of Ellington and Strayhorn. It's a wonderful idea and DiNovi's spoken introductions give the event and the CD a special cast. Working without a drummer, but with the all-important anchor provided by Dave Young, he sounds in great form. 'Isfahan' is meltingly beautiful, though played with more muscle than most horn players give it, and the two medleys, 'Chelsea Bridge/Warm Valley' and 'Single Petal Of A Rose/A Flower Is A Lovesome Thing' are impeccably constructed. 'Lady Mac' and 'Tomorrow Mountain' are less well-known and all the more welcome for that.

Also, in brief:

*** **At The Stables** Hep 2071. 96.
Gene and Spike Robinson (*ts*). Lovely.

(*) **The Three Optimists At The Old Mill Sackville SKCD 2072. 07.
With his Generations Trio. Appealing enough in a low-key way.

Joe Diorio (born 1936)

GUITAR

A veteran modernist and noted teacher and theorist who started recording late.

*** **Double Take** RAM RMCD 4502 *Diorio; Riccardo Del Frà (b). 4/92.*
***(*) **We Will Meet Again** RAM RMCD 4501 *Diorio (g solo). 5/92.*
*** **The Breeze And I** RAM RMCD 4508 *Diorio; Ira Sullivan (f, af, ss, as, perc). 6/93.*
***(*) **More Than Friends** RAM RMCD 514 *Diorio; Steve LaSpina (b); Steve Bagby (d). 6/93.*
He knows all the tunes, obviously loves them immoderately, but still manages to impart a little personal spin to even the most hackneyed warhorse standard. These recordings are all supremely elegant, affectionate and mainly thoughtful, and it is difficult to draw qualitative distinctions between subtly different sessions. In our judgement, the duos with Mick Goodrick (listed under his name) are less appetizing than the trio discs or the pairing with Sullivan, a player who trades up a limited stock of ideas by the sheer variety of sounds he can command on his horns. The other duo session, with Del Frà, is alternately exquisite and drab (two takes of 'Summertime' isn't quite gilding the lily). Like it, most of the sessions consist of standards, but graced with so much intelligence that almost all sound as if they have just been written. And then there are the unexpected coups, like 'The Summer Knows' on *The Breeze And I*, which jolt the whole thing into a new dimension. Diorio keeps going in and out of focus as a solo artist. This batch offers a fair portrait of an artist who has a very personal take on harmonic improvisation (see his book *Intervallic Designs*) and who has managed to reconcile it comfortably with straight chordal accompaniment, polyphonic ideas and some carefully selected aspects of free improvisation.

***(*) **I Remember You: A Tribute To Wes Montgomery** RAM 4523 *Diorio; Steve LaSpina (b); Steve Bagby (d). 98.*
Joe apparently knew Wes and knows the classic trios inside out. Given that Montgomery wasn't much of a composer, almost all the material here is repertory stuff, though the trio include some original things as well, notably 'The Two Faces Of Steve'. LaSpina is wonderful on his own 'When You're Away' and lays down a memorable solo. Bagby is superb on his brushes and the whole set reeks of class. The most appealing tracks, for both Wes and Joe fans, are the opening 'I Remember You' and a wonderfully prolonged version of 'In A Sentimental Mood'. Nice, crisp sound that combines a live feel with studio polish.

*** **Stateside** Diorio Jazz 1729 *Diorio; Bob Magnusson (b); Jim Plank (d). 00.*
Diorio hasn't found it easy to gain the interest of American labels, so this is a first issue on his own imprint. It follows the now familiar pattern of apparent predictability – eight fairly conventional standards – despatched with considerable invention. 'Alone Together' is a wonderful exercise in group co-ordination; Magnusson and Plank sound as if they've played this one with Joe dozens of times, but they're still finding new angles. 'Corcovado' is given an edgier quality than is usual, as is 'You And The Night And The Music'. But the album saves its greatest delight for last. Thad Jones's 'A Child Is Born' is a genuine modern classic and this is a definitive performance, close to perfection.

Also, in brief:

**** **To Jobim With Love** RAM 4529. 9/95.
A delicious solo set of bossa classics preceded by Joe's short title tribute to the Brazilian master.

The Diplomats

GROUP

Boisterous free-bop collective.

*** **We Are Not Obstinate Islands** Clean Feed CF061 *Steve Swell (tb); Rob Brown (as); Harris Eisenstadt (d). 06.*
We're not sure we'd send these guys to sort out an international incident. That said, there is a lot of quietly philosophical stuff hidden away among these four long improvisations. The shortest of the bunch, 'Past The Roots', is perversely the most effective, making one wish for a slightly more focused approach. However, it's exciting music, and with Swell sometimes acting as the anchor and Eisenstadt doing his usual vivid turn, it's an excellent listen.

Mike DiRubbo (born 1970)

ALTO AND SOPRANO SAXOPHONES

Studied with Jackie McLean at the Hartt School of Music and still clings to that style of playing.

*** **From The Inside Out** Sharp Nine 1013 *DiRubbo; Steve Davis (tb); Bruce Barth (p); Nat Reeves (b); Carl Allen (d). 10/94.*
DiRubbo's debut cemented his Jackie-isms by teaming him with players who had worked with McLean. It's an influence lightly enough worn, though, and for this album Mike ranges more widely for his material. Sahib Shihab's 'Rue De La Harpe' is outstanding, a deceptively detailed line, and there is a nice version of Dizzy Gillespie's generic 'Bebop'. The original themes begin with the title-track, which gets the set off to a brisk start, but one starts to sit up and take notice with the subtly paced 'Role Reversal' and 'Blues To Your Old Country', European chords within an expanded 12-bar format. Allen's drumming is sharply on the money, and the front line gives the set a distinctive timbre.

***(*) **Keep Steppin'** Criss Cross 1205 *DiRubbo; Joe Rotondi (t); Mike LeDonne (p); Dwayne Burno (b); Joe Farnsworth (d). 1/01.*
***(*) **Human Spirit** Criss Cross 1231 *As above, except omit LeDonne, Burno; add David Hazeltine (p); Peter Washington (b). 5/02.*
DiRubbo gravitated naturally to Criss Cross, as he might once have to Blue Note. His style is still firmly locked into that period of hard bop and in some respects *Steppin'* is a more straight-ahead set than its predecessor. The title-track is very much in period and very effective on its own terms, building on the group awareness established on Mike LeDonne's opening 'Encounter', a fairly orthodox variation on familiar chord changes. 'Introspection' is in relaxed waltz-time and the saxophonist's solo contains

subtle nods to Stan Getz and Joe Henderson. LeDonne is usually the allusive one, and scarcely a chorus of his goes by without one or two sneaky tips of the hat to great and less-celebrated piano-players. McCoy Tyner's 'Sunset' is for saxophone and rhythm only and it's good to hear DiRubbo featured so prominently. He has a warm and emphatic tone, pitched lower than McLean and at times almost sounding like the middle register of a tenor saxophone.

On the second Criss Cross date, the same basic elements are still in place and the replacement of LeDonne, such a crucial element on the first record, is handled seamlessly. Hazeltine favours a less allusive and less oblique approach, as can be heard on 'Minor March' and the intriguing 'Throwback'. DiRubbo's terse theme statements are heard to good effect and his soloing goes from strength to strength.

***(*) **New York Accent** Cellar Live 122506 *DiRubbo; Harold Mabern (p); Dwayne Burno (b); Tony Reedus (d). 2/06.*
Recorded live in Vancouver, DiRubbo turns in an inspired set that ranges from pungent bop ('Ray's Idea') to more romantic material like 'Prelude To A Kiss' and Billy Joel's 'She's Always A Woman'. DiRubbo's soprano-playing has always been secondary, but he deploys it effectively here. Mabern's the key to the date, in his pomp and full of wisdom.

Diz Disley (born 1939)

GUITAR, VOCAL

A staunch sideman (Grappelli, others) who's made surprisingly little impact as a leader or on record.

*** **At The White Bear** Jazzology 212 *Disley; & His String Quartet.* 11/58.
Not quite the kind of string quartet you'd expect, but a vivid cohort of good jazzers working a predictable ('Nuages', 'Sweet Sue', 'Honeysuckle Rose', etc.) but beautifully weighted programme. The 19-year-old Disley has real presence and impressive musicianship.

Dixie Stompers

GROUP

Various outfits went out under this name.

*** **Jazz At Westminster College** Delmark DE204 *Bill Mason (c); Jim Haislip (tb); Norman Mason (cl); Glenn Tintera, John Chapman (p); Pete Patterson (bj); Bob Kornacher (d).* 3 & 4/57.
*** **Stock Yards Strut** Delmark DE229 *Bill Mason (c); Jim Haislip (tb); Frank Powers (cl); Don Franz (tba); Jack Kuncl (bj); Wayne Jones (d); Karen Carroll (v).* 9/94.
A chance to eavesdrop a bygone age, at the height of the Midwest revival boom, with the Stompers playing a college gig in Fulton, Missouri, together with private sessions at a frat house (what a nostalgic ring that has) and in someone's home. Delmark boss Bob Koester was initially much involved in Dixieland recording and it's nice to be reminded of it on this 2007 reissue. Amazingly, they're still at it in 1993, the 40th anniversary of their formation and of the Delmark imprint. The latter-day date, recorded the following year, is a bit creaky and, not unexpectedly, the years have whittled away the personnel, but the group sound is still good and Karen Carroll's five vocals vary it nicely.

Dixieland Jug Blowers

GROUP

Founded by warring friends Earl McDonald and Clifford Hayes.

*** **Louisville Stomp: The Complete Sessions** Frog 6062 *Johnny Dodds (cl); George Allen (ss, as); Lockwood Lewis (as, v); Clifford Hayes (vn); Curtis Hayes, Freddy Smith (bj); Cal Smith (g, bj); Henry Clifford (jug); Earl McDonald (jug, v); Prince LaVaughn, Elizabeth Washington (v).* 12/26, 6/27.
Said to be the first jug band to record. McDonald and Hayes had fallen out by the time these 23 tracks were made under the group name, but they continued to work together. The presence of Dodds makes these crude but engaging cuts of more than passing interest. Hayes was the main composer, but Clifford and LaVaughn took a hand and much of the interest centres on founder McDonald's often spoken parts. A historical sidebar, to be sure, but a fascinating one.

Bill Dixon (born 1925)

TRUMPET

His first important associations were with Cecil Taylor and Archie Shepp, but in 1964 the trumpeter organized the October Revolution In Jazz, the New Thing's equivalent of the Armory Show. He has been an important educator, largely at the Bennington College in Vermont.

*** **7-Tette / New York Contemporary Five** Savoy Jazz 73008 *Dixon; Don Cherry, Ted Curson (t); Ken McIntyre (as, f); George Barrow, Archie Shepp (ts); Howard Johnson (bs, tba); Ronnie Boykins, David Izenzon (b); Sunny Murray (d).* 2/64.
This is Dixon's important first statement, released on the label he was helping to run, and paired here with a set by Archie Shepp's New York Contemporary Five, who claimed the second side of the original LP. Dixon's piece is the five-part 'Winter Song', a gently flowing, semi-abstract suite of ideas that are reminiscent in places of some of Mingus's late-'50s pieces, but marked throughout by Dixon's melancholy lyricism and fine sense of structure. The Shepp material is worth having as well, though inevitably one wishes there were more material by both groups. Two alternate takes of 'Winter Song: Section III, Letter F' appear on the CD and add somewhat to our understanding of the genesis of the album, but it's still a thin representation of Dixon's work at this time.

***(*) **Solo Works (Odyssey)** no label/no number 6CD *Dixon (t solo, speech).* 70–90.
***(*) **Collection: Music for Solo Trumpet** Cadence 3712 *Dixon; Lawrence Cook, David Moss (perc).* 70–76.
Dixon's mellow tone, mournful delivery and preference for short, asymmetrical phrases sometimes recall Miles Davis. His is a very different line of development, though. These mostly lo-fi recordings are a valuable record of his progress as a solo performer. The box set, carefully compiled by the trumpeter himself and issued with examples of his fine artwork, is for specialists only but it's a rewarding experience, even at five hours' duration.

It's difficult to trace any obvious line of evolution from the earliest pieces – the tiny 'Mosaic', 'Albert Ayler' and longer 'Fortunata' from 1970 – to epic conceptions like 'Jerusalem' from 1990. Some are dedicated to fellow artists and friends, Booker Little in a gorgeous piece from 1975–6, 'For Wallace Thurman' and 'Umbra E Luce – For Sid Makay' both from 1973. Remarkably few come across merely as technical exercises, even when that is the presumed intention, and it's to Dixon's eternal credit that every piece, however shakily recorded, seems to have its own logic and purpose. The final disc consists of a valuable interview with the trumpeter, talking about his art, the vagaries of a career as a creative musician and the course of his long creative odyssey. Realistically, most listeners will be satisfied with the Cadence set, which includes some of this material on two rather brief CDs. The Booker Little requiem, 'Mosaic', 'Albert Ayler' and the three-part 'I See Your Fancy Footwork' are all there.

*** **Bill Dixon In Italy: Volumes 1–2** Soul Note 121008 / 121011 *Dixon; Arthur Brooks, Stephen Haynes (t); Stephen Horenstein (ts, bs); Alan Silva (b); Freddie Waits (d).* 7/80.

Having made a substantial mark with Cecil Taylor – notably on *Conquistador* – Dixon's own work seemed to languish during the '70s and it was only the enthusiasm of Giovanni Bonandrini that gave the trumpeter an outlet commensurate with his gifts. The 1980 studio dates (only his third in 20 years) are very much in the Taylor line and the closing track on Volume 1 is dedicated to the pianist. Dixon doesn't feature himself that prominently, preferring to spread much of the higher voicing round the three-trumpet front line. Horenstein has an unenviable task trying to keep up and is much more effective when he switches to baritone.

**** **November 1981** Soul Note 121038 *Dixon; Mario Pavone, Alan Silva (b); Laurence Cook (d).* 11/81.
*** **Thoughts** Soul Note 121111 *As above, except add Marco Eneidi (as); John Buckingham (tba); Peter Kowald, William Parker (b).* 5/85.
***(*) **Sons Of Sisyphus** Soul Note 121138 *As above, except omit Eneidi, Kowald, Parker.* 6/88.

November 1981 may be considered Dixon's small-group masterpiece, patiently conceived and executed, and generously proportioned. Dixon likes to build his ideas around silence, but these statuesque themes also use rich drones provided by the bass-player (a device even more noticeable on *Thoughts*, which has three of them). As ever, the trumpet is used quite sparingly, with the opening 'Webern' (less than a minute and a half) there to underline his use of the *Klangfarbenmelodie* device whereby different instruments play different parts of the line and in which timbre and colour are structural principles and not just decoration. Music as concentrated as 'Penthesilea' or the 'Llaattiinnoo Suite', performed live, requires certain adjustments of musical expectation, but they are consistently satisfying and Bonandrini provides a generous, albeit intimate, sound which suits Dixon very well indeed. Pavone and Cook survive from the earlier group, but *Thoughts* lacks its impact and drifts off into inconsequential and sometimes pretentious ramblings (for which, see 'For Nelson And Winnie: A Suite In Four Parts', which sounds like random studio ideas cobbled together to meet an important public moment). Again, Dixon's playing is at a discount, though his silences are resonantly meaningful too.

Sons Of Sisyphus (the title refers to an earlier, large-scale composition) is superior in almost every regard. It begins with a brooding duo for bass and Dixon on piano. 'Silences For Jack Moore' is a threnody for a dancer friend, always an important source of inspiration for Dixon, cast in the familiar bass range he favours. The sonorities are even darker on the long title-tracks, where Buckingham's tuba fills the role accorded the trio of bassists on *Thoughts*. The overriding impression is of space and movement and there's a sense in which Dixon's melancholically graceful soloing follows Cecil Taylor's much-quoted assertion that his own improvisations imitate the leaps that a dancer makes in space.

*** **Vade Mecum / ***(*) ... II** Soul Note 121208 / 121211 *Dixon; Barry Guy, William Parker (b); Tony Oxley (d).* 8/93; 96.
*** **Papyrus / *** ... Volume 2** Soul Note 121308 / 121338 *Dixon; Tony Oxley (d).* 9/00.

Inside almost all of Dixon's small group recordings there is a dark pressure, like the imprint of a much larger composition that has been denied full expression. That is profoundly evident on *Vade Mecum*, which begins Dixon's association with British percussionist Tony Oxley. It might be argued that both Oxley and compatriot Guy are too 'strong' in conception to conform to Dixon's exceptionally disciplined approach, and there is a hint that this may have resulted in conflict when one finds Oxley's role dismissed as 'background' on the later duo records. The two bassists take very different parts: Parker is sonorous and inward, while Guy flitters rapidly on what may be a chamber bass. 'Anamorphosis' on the first record is one of Dixon's most thoughtful conceptions, but if anything the second disc is more coherent and cogent.

There are moments when trumpeter and percussionist seem to be working on different ideas; were they recorded separately? And yet, there is such a stirring thoughtfulness to Dixon's spacious solo lines that the logic carries each piece forward to a satisfactory conclusion.

*** **Berlin Abbozzi** FMP CD 110 *Dixon; Matthias Bauer, Klaus Koch (b); Tony Oxley (d).* 7/00.

Again, Dixon experiments with this quartet formation and again the impression is of players working at some remove from each other, or rather that Dixon works at some distance from the ensemble. His horn-lines are as open and gnomic as ever. Bauer and Koch are sometimes in the way, of each other if not of Dixon and Oxley, who seem to reprise the same slightly guarded and touchy relationship one hears on *Papyrus*. The key long suite is based on melodic ideas, resonant pedal-points and slow, softly shifting accompaniments that have run through Dixon's work since the '60s.

Also, in brief:

*** **Opium** Between The Lines btl 011. 4/73, 8/76.

Originally on the tiny Pipe imprint and mainly taken up with material by Steve Lacy and label boss Franz Koglmann, but Dixon's 'For Franz' is, at 17 minutes, a significant statement.

Steve Dobrogosz

PIANO

One of the finest vocal accompanists working in Europe, a role that has largely eclipsed his skill as a composer and solo performer.

*** **Final Touch** Dragon DRCD195 *Dobrogosz; Berit Andersson (v).* 1/89.
*** **Jade** Dragon DRCD 203 *Dobrogosz; Joakim Milder (ts); Putte Wickman (cl); Mats Bergström (g); Mats Ronander (hca); Olle Steinholtz (b); Per Lindvall (d); Berit Andersson (v); woodwinds, strings.* 8 & 9/90.
***(*) **The Best Of** Dragon DRCD 2003 2CD *As above, except add Anders Jormin, Christian Spering (b); Alex Riel (d).*

Dobrogosz has been associated with a number of fine Scandinavian singers over the years, including the tragic Radka Toneff, but his partnership with Berit Andersson has been the most successful. It's perhaps unusual to list such records under the accompanist's name, but Steve is the composer of all the songs on *Final Touch* and *Jade* and his piano-playing is a more than functional component of these performances. Imagine a collaboration between Cole Porter, the William Walton of *Charade* and Fran Landesman and you have something of the strangely beautiful cast of songs like 'Topaz And Sir Tom', 'Salieri On The Throne' (both from the second album) or 'Famous Guy And His Famous Girl' on *Final Touch*. The best-of selection is probably all anyone but a devoted collector needs.

*** **Duckwalk** Dragon 300 *Dobrogosz; David Wilczewski (sax); Olle Steinholtz (b); Magnus Öström (d). 9/96.*
Relatively unusual to hear Dobrogosz in a group setting like this, but his obliquely lyrical themes are ideal for small-combo improvisation, and with Wilczewski contributing some finely idiosyncratic ideas it's a vivid and compelling set. The group's known as The Dobrogosz Quartet, which feels about right; it's more than piano-plus, but still very much a collective concern.

Baby Dodds (1898–1959)

DRUMS, VOCAL

Johnny's brother was playing drums at 16 and developing great showmanship. With King Oliver in 1922, then in Chicago for 20 years, before playing in NY with Bunk Johnson. Exemplifying the New Orleans style while remaining at a tangent from it, Dodds finally slowed down in the '50s when he suffered a series of strokes.

(****) **Baby Dodds** American Music AMCD-17 *Dodds; Bunk Johnson, Louis 'Kid Shots' Madison, Wooden Joe Nicholas (t); Jim Robinson, Joe Petit (tb); George Lewis, Albert Burbank (cl); Adolphe Alexander Jr (bhn); Isidore Barbarin (ahn); Lawrence Marrero (bj); Red Clark, Sidney Brown (tba); Alcide 'Slow Drag' Pavageau (b). 44–45.*
(***) **Talking And Drum Solos** Atavistic/Unheard Music UMS/ALP 241 *Dodds (d, v); Laneville-Johnson Union Brass Band; Lapsey Band. 46, 54.*
A slice of living history, *Baby Dodds* features the leading drummer of New Orleans jazz talking at some length about his traps, his cymbals, his style and how it all comes together – for jazz bands, marching bands, funeral parades and whatever else a drummer had to play for. Most of the music is actually lifted from other records, notably Bunk Johnson's American Music CDs. Some of it is horse sense that still holds good – 'Tiger Rag is played too fast', he grumbles, and then we hear the tempo he liked to play for it – and when he talks us through a lesson in technique, the good-natured generosity of the man comes alive again, five decades after his death. Remastering of all the speech/drum tracks is excellent, and though the music comes in mainly for illustration the compilers have chosen well.

The first eight tracks on *Talking And Drum Solos* were issued as a ten-inch LP on Folkway Records. They offer another fascinating insight into Baby's pioneering work in jazz rhythm. As if to illustrate how flat and uninflected the country band music he grew up out of is, there are also 19 tracks from almost a decade later, but illustrating the performing style of a fast-vanishing age. Dodds's evolution of a Caribbean-influenced percussion was of immeasurable importance and here he demonstrates shimmy beats, press rolls, workouts on the tom-toms, an extraordinary masterclass from one of the founding fathers.

***(*) **Jazz À La Creole** GHB BCD-50 *Dodds; Albert Nicholas (cl); Don Ewell, James P. Johnson, Don Kirkpatrick (p); Danny Barker (g); Pops Foster, Haywood Henry (b); Freddy Moore, Johnny Williams (d). 1/46–6/47.*
Although Baby's style is all over this CD, he actually appears on only nine of the 18 tracks. Priceless are the two 'Drum Improvisation' pieces, where he demonstrates the full range of his kit and what a New Orleans man could and should do with it. There are trio pieces with Ewell and Nicholas, a piano/drums duet, and a single track with Barker and Pops Foster. Otherwise there are pieces which feature Nicholas alongside James P. Johnson and four Creole songs where Danny Barker takes the lead. All of these numbers come from the very earliest days of Rudi Blesh's Circle label, and the sleeve-notes include Blesh's reminiscences of how the initiative came into being. Ignore the few audio problems and tune in to some very deep music, full of Louisiana spirit even when it was being set down in New York City.

Johnny Dodds (1892–1940)

CLARINET, ALTO SAXOPHONE

Dodds and his brother Baby grew up in New Orleans and took the archetypal route north to Chicago. Though he did take some lessons with Lorenzo Tio Jr, the clarinettist was mainly self-taught and this may account for some idiosyncrasies which contributed very considerably to Dodds's distinctive sound. He was one of the great early soloists of jazz.

**** **Johnny Dodds 1926** Classics 589 *Dodds; Freddie Keppard, George Mitchell (c); Kid Ory, Eddie Vincent (tb); Junie Cobb (cl); Joe Clark (as); Lockwood Lewis (as, v); Lil Hardin Armstrong, Jimmy Blythe, Arthur Campbell, Tiny Parham (p); Curtis Hayes, Cal Smith, Freddy Smith (bj); Eustern Woodfork, Johnny St Cyr (bj, v); Clifford Hayes (vn); W. E. Burton (wbd, v); Earl McDonald (jug, v); Jimmy Bertrand, Jasper Taylor (d, perc); Papa Charlie Jackson, Trixie Smith (v). 5–12/26.*
**** **Johnny Dodds 1927** Classics 603 *Dodds; Freddie Keppard (c); Eddie Ellis (tb); Lil Hardin Armstrong, Jimmy Blythe, Tiny Parham (p); Jasper Taylor (d); Baby Dodds (wbd). 1–10/27.*
**** **Johnny Dodds 1927–1928** Classics 617 *Dodds; Natty Dominique, George Mitchell (c); R. Q. Dickerson (t); Honoré Dutrey , Kid Ory, John Thomas (tb); Charlie Alexander, Jimmy Blythe (p); Bud Scott (bj); Bill Johnson (b); Baby Dodds (d); W. E. Burton (wbd, v); Julia Davis (v). 10/27–7/28.*
*** **Johnny Dodds 1928–1940** Classics 635 *Dodds; Natty Dominique, Herb Morand (c); Charlie Shavers (t); Honoré Dutrey , Preston Jackson (tb); Charlie Alexander, Lil Hardin Armstrong, Jimmy Blythe, Richard M. Jones, Frank Melrose (p); Teddy Bunn, Lonnie Johnson (g); Junie Cobb (g, v); Bill Johnson, John Kirby, John Lindsay (b); O'Neil Spencer (d, wbd, v); Baby Dodds (d, wbd). 7/28–5/40.*
**** **Johnny Dodds & Jimmy Blythe, 1926–1928** Timeless CBC 015 *Dodds; Louis Armstrong, Natty Dominique, Freddie Keppard (t); Punch Miller (c); Roy Palmer (tb); Jimmy Blythe (p); Bud Scott (bj); Jimmy Bertrand (wbd); W. E. Burton (wbd, v); Jasper Taylor (d, wbd); Trixie Smith (v). 5/26–3/28.*
***(*) **New Orleans Stomp** Frog DGF39 *Dodds; Louis Armstrong (c, t); Natty Dominique, George Mitchell (c); James Tate (t);*

Fayette Williams, Roy Palmer, John Thomas (tb); Stump Evans (as, bs); Norval Morton, Barney Bigard (ts); Lovie Austin, Teddy Weatherford, Lil Hardin Armstrong, Earl Hines, Charlie Alexander (p); Johnny St Cyr, Bud Scott (bj); John Hare (tba); Jimmy Bertrand (d, wbd); Baby Dodds (d). 3/26–10/27.

***(*) **Blue Clarinet Stomp** Frog DGF 3 *Dodds; Natty Dominique (c); Honoré Dutrey (tb); Charlie Alexander, Lil Hardin Armstrong (p); Bill Johnson (b); Baby Dodds (d, wbd).* 7/28–2/29.

Johnny Dodds was the model professional musician. He rehearsed his men, frowned on alcohol and drugs, and watched the cents. In 1922 he was a member of King Oliver's Creole Jazz Band at Lincoln's Garden in Chicago, the band that included Louis Armstrong, Lil Hardin Armstrong, trombonist Honoré Dutrey, and Dodds's younger brother, 'Baby'. The clarinettist left in 1924, after a quarrel about money, and set out on a highly successful recording career of his own that faltered only with the beginnings of the swing boom.

His tone was intense and sometimes fierce, rather removed from the soft introspections of Jimmie Noone or George Lewis's folksy wobble. He favoured the lower – *chalumeau* – register of the instrument over the piercing *coloratura*. He doubles briefly on alto saxophone on the July 1926 cuts (Timeless CD above) with Jimmy Blythe, perhaps to get some change out of Paramount's insensitive microphones; unlike Sidney Bechet, Dodds never seriously considered a full turn to the saxophones.

Though much of his most renowned work was with Louis Armstrong's Hot Five and Seven, the Classics compilations are the essential Dodds documents. They contain work for Brunswick, Columbia, Gennet, the ropey Paramount, Victor and Vocalion. The real classics are the cuts made for Columbia with the New Orleans Wanderers/Bootblacks, a line-up that included George Mitchell, Kid Ory, Joe Clark, Johnny St Cyr and Lil Hardin Armstrong. There are fine clarinet duets with Junie Cobb (and without brass) from 26 August 1926 which have been rather overlooked in the rush of enthusiasm for the Wanderers/Bootblacks performances of the previous month. Inevitably, very little matches up to these classics, but Dodds's reconciliation with King Oliver in September for a single track ('Someday Sweetheart') underlines the great might-have-been of their interrupted association. Dodds by this time was making too much regular money at Burt Kelly's Stables on the South Side to consider a longer recruitment. A pity, because there's a definite falling-off after 1926. The duets with Tiny Parham are interesting, and there are excellent things on the Vocalion trios of April 1927; too many pick-up bands, though, and on a lot of the material Dodds is overpowered by other voices, notably Louis Armstrong (in for a Black Bottom Stompers session that also included Barney Bigard and Earl Hines) and Jelly Roll Morton. The Classics format omits the two Morton tracks but does reinstate a number, 'Cootie Stomp', from the State Street Ramblers session of August 1927 and includes a rare June 1928 session with the vocalist Julia Davis (half her entire recorded output) and trumpeter R. Q. Dickerson. The 1927–8 disc includes some of the material excerpted on *Blue Clarinet Stomp*. The final Classics volume ends with a rush and there isn't much on it to treasure, beyond a trio 'Indigo Stomp' with Lil Hardin Armstrong and Bill Johnson from February 1929; the 1938 session with the young Shavers includes the beautiful '29th And Dearborn'.

Timeless and Frog cover the same ground in different permutations. *New Orleans Stomp* has excellent sound, and though these aren't the sessions which really find Dodds at his best, there are some rarities to tempt collectors: the swinging Teddy Peters vocal record of 'What A Man!', the alternative takes of the Lil's Hot Shots and Black Bottom Stompers sessions, and the Erskine Tate date with Armstrong where Dodds's presence is uncertain. The other Frog has all the Victor sessions together, relatively untinkered with, and a correct discographical story for 'Pencil Papa' for which dates and sessions seem to have been transposed. Collectors will be satisfied; newcomers can feel they have a reasonable sampling of the classic material; and the remastering is top-notch. Neither disc will disappoint anyone who isn't interested in following the Classics sequence right through to its heartbreakingly banal end with the feeble 1940 session. Dodds is one of those jazzmen who may be in danger of slipping into history, and these meticulous reissues play a part in keeping a crucial memory of early jazz alive.

Also, in brief:

*** **Paramount Recordings / *** ... Volume 2** Black Swan BSCD 32 / 33. 10/24–12/27; 4/26–2/29.

A collection of oddments from the Paramount label, almost all of them recorded under other leaders, often singers. The second volume has Dodds as a sideman with a variety of ensembles, including Jasper Taylor, Jimmy Blythe, Lovie Austin and Junie Cobb. Footnote stuff, in the main.

*** **King Of The New Orleans Clarinet** Black & Blue 235. 7/26–1/38.

Nice career compilation that will satisfy most tastes for Dodds.

*** **The Myth Of New Orleans** Giants of Jazz 53077. 7/26–6/33.

Cheap option; bargain basement sound.

Jerry Dodgion

SAXOPHONES

Versatile West Coaster.

*** **The Joy Of Sax** Love & Smiles 101 *Dodgion; Brad Leali (as); Daniel Block (as, ts); Frank Wess (ts); Jay Brandford (bs); Mike LeDonne (p); Dennis Irwin (b); Joe Farnsworth (d).* 8 & 10/03.

Jerry has always figured strongly in our sideman index, and it's immediately clear why he's so highly regarded. The writing is strong, with subtle voicings, and his improvisations are clear and melodic. 'The Magic Lizard' deserves to be in everyone's band book and 'Thaddeus' is a lovely tribute to the great Thad Jones. Guest soloist Wess makes a nice contribution, but there's enough talent in the predictably named *Joy Of Sax* to sustain interest without him. Massed reeds notwithstanding, the rhythm section makes an important contribution and the other composers represented – Ellington and Phil Woods – would be pleased with what's been done to their ideas.

Chris Minh Doky (born 1969)

DOUBLE BASS

Younger brother of Niels Lan Doky, he learned music at home and at the Royal Danish Conservatory before taking up bass. Moved to the US in 1989 and played extensively on the fringes of jazz before signing to Blue Note.

*** **Letters** Storyville STCD 4177 *Doky; Randy Brecker (t); Niels Lan Doky (p, ky); Adam Nussbaum (d).* 2–4/91.

There are a couple of earlier Storyvilles, but they probably won't be found now. Brecker doubles on his electric trumpet, which gives the session a curious saxophonic variation on those cuts. Chris holds the line well and his solo statements are meaningful without being either revelatory or long-winded.

*** **Cinematique** Blue Note 26121 *Doky; Joey Calderazzo, Larry Goldings (org); Makoto Ozone (p); Toots Thielemans (hca); Clarence Penn, Bill Stewart, Jeff 'Tain' Watts (d).* 02.
An intriguing idea to record with three very different trios and to do the sessions in 'live' form, with just single takes crammed into two hours of studio time for each line-up. The 'New York' trio of Calderazzo and Watts is high-energy, that with Larry Goldings and Bill Stewart more laid-back and reflective, and the third configuration, Ozone and Penn and piano instead of organ, a hybrid of the two. Ozone interestingly began his career on Hammond and only later switched to piano. Whether it's reflected in his touch or not is a matter for conjecture, but the album's emphasis is clear. Chris has assembled some intriguing material to reflect the different characters of his constituent trios, but it's a measure of the album's slightly anonymous character that the show is stolen comprehensively by Thielemans's guest spot on 'Goldfinger'.

Also, in brief:

*** **The Nomad Diaries** Blue Note 66512. 06.
Odd, crossover project with little shape.

Niels Lan Doky (born 1963)

PIANO

Of Danish–Vietnamese parentage, he started on guitar and switched to piano at 12. Went to Berklee in 1978 and settled in NY. Also an expert producer.

***(*) **Here Or There** Storyville STCD 4117 *Doky; Niels-Henning Ørsted Pedersen (b); Alvin Queen (d).* 1/86.
*** **The Target** Storyville STCD 4140 *Doky; Niels-Henning Ørsted Pedersen (b); Jack DeJohnette (d).* 11/86.
***(*) **The Truth** Storyville STCD 4144 *Doky; Bob Berg (ts); Bo Stief (b); Terri Lyne Carrington (d).* 6/87.
*** **Daybreak** Storyville STCD 4160 *Doky; John Scofield (g); Niels-Henning Ørsted Pedersen (b); Terri Lyne Carrington (d).* 9/88.
***(*) **Close Encounter** Storyville STCD 4173 *Doky; Gary Peacock (b); Alex Riel (d).* 7/89.
Doky's early records might have created more of a stir than they did and, looking back at them even now, this already seems like his best work. He plays with dazzling fluency, has a biting, percussive touch, relishes fast tempos and has a decisive, linear manner. He writes terrific riff tunes, too. The five Storyvilles are all brusquely recorded to show off his sound. While there's little to choose among the three trio dates, all of which are made up of originals plus a favourite standard or two, we've given the edge to the debut record for the sheer excitement that seems to energize every minute of the music. *The Truth*, a live session, loses some immediacy over the course of four long pieces, but it's an accomplished quartet, even if Berg's occasionally faceless tenor isn't an ideal match. *Daybreak* adds Scofield's dependably handsome guitar to the proceedings, and 'Jet Lag' and 'Natural' find Doky's writing at its wittiest.

*** **Paris By Night** Soul Note 121206-2 *Doky; Randy Brecker (t); Christian Minh Doky (b); Daniel Humair (d).* 2/92.
Something of a holding operation, this on-the-hoof live date from Paris is nothing more or less than an accomplished blow on some jazz standards, with Brecker in firm voice, and the brothers displaying their usual seamless drive. Doky had a spell at Verve in the '90s and has since recorded three trio albums for Japanese Columbia, but the Verves are deleted and none of the recent sets have enjoyed wider release.

Klaus Doldinger (born 1936)

SAXOPHONES, KEYBOARDS

Doldinger is a Berliner who worked a route from early-'50s trad all the way to fusion and filmscore work. His jazz-rock group Passport was a favourite at home for many years.

*** **Works And Passion 1955–2000** Warners 8573-88087-2 4CD *Doldinger; very large collective personnel.* 11/55–1/00.
Germany has produced only a handful of jazz figures of much significance, and Doldinger can fairly claim to be among them. While it's his long series of albums with the group Passport which have brought him the widest attention, he took the long trek from trad to jazz-rock with enthusiasm and made a fair number of albums along the way. This handsomely mounted four-decker sets out the journey. Disc one starts with tracks from the middle '50s by his trad-mainstream group the Feetwarmers before a 1963 'Blues For George' unveils a move towards hard bop. Then come adventures with all-star groups and the German mood-music baron Paul Nero, as well as tracks from the '80s and '90s where Doldinger is featured soloist with the Munich Symphony. The bulk of the compilation is, properly, given over to his work with Passport, one of the few European fusion outfits to cross borders successfully. The first album dates from as long ago as 1971, a slick and energetic – and notably unpretentious – mixing of jazz and rock procedures, which set the tone for the various line-ups of the next two decades. Tracks such as 'The Cat From Katmandu' will be nostalgic survivals for many greybeards. While the group never boasted much in the way of daring improvisation, with Doldinger's tenor acting almost as a lead singer, its directness of tone and relative lack of faddish moves has kept the catalogue sounding fresher than much similarly inclined music of the era. A track such as 1995's 'Happy Landing' might almost have come from one of the earliest albums, they're that consistent. The downside is that the group ends up sounding close to an MOR act for a lot of the way. Still, as a portrait of Doldinger's music, this compilation does the job fine. The individual Passport albums have recently been made available again in new remasterings, for those keen to delve deeper.

Eric Dolphy (1928–64)

ALTO SAXOPHONE, BASS CLARINET, FLUTE, CLARINET

Born in LA, he made his first recordings with the Roy Porter band as early as 1949. Joined Chico Hamilton and developed as a multi-instrumentalist, pioneering bass clarinet as a solo improvising instrument. His Parker-derived alto saxophone was strongly identified with advances in post-bop harmony, but he was also involved in the Third Stream. Much of his best work was in the company of John Coltrane and Charles Mingus, with whom he toured Europe. Unable to find sufficient challenging work in the US he tried his luck as a 'single' there in 1964 but died in Berlin of diabetes complications..

*** **Outward Bound** Original Jazz Classics OJCCD 022 *Dolphy; Freddie Hubbard (t); Jaki Byard (p); George Tucker (b); Roy Haynes (d).* 4/60.

Since his tragically premature death, Eric Dolphy has acquired an almost saintly reputation. His generosity of spirit is well attested by almost everyone who worked with him. Dolphy's mastery of alto saxophone is undoubted, a sound and idiom that marked a definite step forward from the prevailing Charlie Parker style, but combining elements of Ornette Coleman's radicalism as well. It was to be more than a decade after his studio debut with Roy Porter before Dolphy made a record of his own. Dolphy had been working with Chico Hamilton, and it's thought that bassist George Tucker arranged the session which led to this disc. By later standards it's a fairly cautious initiative.

'G.W.' is dedicated to the Californian bandleader Gerald Wilson, who had taught Dolphy something about arranging. It's in an unorthodox, slightly top-heavy form. '245', apparently the number of Dolphy's house, is an equally heterodox blues, while 'Les', named for trombonist Lester Robinson, is a 14-bar theme which establishes an unsettling harmonic tension between melody-line and accompaniment. Dolphy's bass clarinet is heard on 'Miss Toni' and 'On Green Dolphin Street', and his flute on 'Glad To Be Unhappy', and while all three are confident, even original, there's not yet the alienating originality that was to come later.

Hubbard's role is interesting, not least because he was to appear much later on *Out To Lunch!*, but there are signs already that the band don't quite understand what the leader is about. The new edition includes three interesting alternates.

(*) **Other Aspects Blue Note 7 48041 *Dolphy; Ron Carter (b); Gina Lalli (tabla); Roger Mason (tamboura); other musicians unidentified.* 7/60–62.

These tapes were kept for almost 20 years by Dolphy's close friends Juanita and Hale Smith, when he left for Europe to work with Charles Mingus, and it was only after a memorial concert in 1985 that they were unearthed and considered for release.

It remains unclear whether Dolphy himself ever saw these five performances, of which he named only two, 'Jim Crow' and 'Improvisations And Tukras', as being suitable for commercial release. They were, however, studio performances and the sound is certainly more than adequate. The most substantial piece is the 15-minute 'Jim Crow', on which Dolphy plays all three of his horns over a backing of piano, bass, percussion and a strangely affecting female vocal, obviously intended to recall a mournful spiritual, but with the same Indian cast as the flute 'Improvisations And Tukras'. Two pieces now known as 'Inner Flight #1 & 2' are also for flute, albeit much less convincingly voiced, and 'Dolphy-N' is a duet with Carter. Whoever the bassist is on the November 1960 session, it isn't Ron Carter, and though some circumstances and some aspects of the sound point to its being George Duvivier, there is no way of confirming this.

The provenance doesn't matter much. These are snapshots of a master musician at the point of take-off. Though less than wholly satisfying, they add to a disconcertingly small and compressed discography.

***(*) **Out There** Original Jazz Classics OJCCD 023 *Dolphy; Ron Carter (clo); George Duvivier (b); Roy Haynes (d).* 8/60.

This is where the promise begins to pay dividends. Since recording *Outward Bound*, Dolphy had appeared on five albums under the leadership of Charles Mingus, Oliver Nelson and Ken McIntyre, and he was to work with John Lewis, Eddie 'Lockjaw' Davis, Mingus again, Abbey Lincoln, Gunther Schuller, his stylistic nemesis Ornette Coleman and even the Latin Jazz Quintet before the year was over. Of them all, it was to be Mingus and Coleman who exerted the greatest influence, though Dolphy also had an important role in Schuller's 'Third Stream' experiments.

Dolphy's decision to dispense with piano and replace it with Ron Carter's cello might well have been inspired by Nathan Gershman in the Chico Hamilton group, but the language is much closer to what Mingus was doing at the time, the tonal centre pitched low. 'Eclipse' was one of the very first Mingus compositions to be picked up by another bandleader, and it affords a rare glimpse of Dolphy playing a regular, concert-pitched clarinet. The E-flat blues 'Serene' is outwardly about as conventional as anything he ever did, but already Dolphy is hearing new and unexpected dimensions to chords and is experimenting with unconventionally subdivided structures, as on the title-track and the modified 12-bar blues '7 West'.

As with its predecessor, *Out There* was issued with an unhelpfully 'surreal' cover obviously intended to suggest that the music within was pretty wacky.

**** **Far Cry** Original Jazz Classics OJCCD 400 *Dolphy; Booker Little (t); Jaki Byard (p); Ron Carter (b); Roy Haynes (d).* 12/60.

The week before Christmas 1960 was a quite astonishing one in Dolphy's career. On Tuesday, 20 December, he took part in Gunther Schuller's *Jazz Abstractions*, taping two Third Stream pieces in the company of Ornette Coleman, Scott LaFaro, Bill Evans and Jim Hall. The following day he played in Ornette's ambitious double quartet, the sessions that were to yield one of the definitive statements of the jazz avant-garde, *Free Jazz*. The very same day, he went over the river to Hackensack, New Jersey, and recorded *Far Cry*, his one studio recording with Booker Little.

Interestingly he decided to re-record two items from *Out There*. The title-piece of the August album is repeated, tougher and boppish in style, while 'Serene' remains essentially the same, which is perhaps why it was dropped from the original release. Byard brought in two pieces which helped turn side one of the LP into an extended tribute to Dolphy's most obvious creative forerunner: 'Mrs Parker Of K.C. (Bird's Mother)' and 'Ode To Charlie Parker'.

Far Cry also marks the first recorded appearance of Dolphy's most celebrated composition, 'Miss Ann', a delightful 14-bar theme that he was to play until the end of his life. Little drops out for 'It's Magic', one of the first times one feels Dolphy is doing something special on bass clarinet, and the whole band sits out 'Tenderly', an astonishing, unaccompanied alto solo, a piece of work that bridges Coleman Hawkins's pioneering 'Picasso' and Dolphy's own later solo bass clarinet excursions on 'God Bless The Child', except that here the tune is still very much in evidence. Some have suggested that he was influenced by Sonny Rollins's unaccompanied 'Body And Soul', recorded two years earlier.

**** **At The Five Spot: Volumes 1 & 2** / **** **Memorial Album** Original Jazz Classics OJCCD 133 / 247 / 353 *Dolphy; Booker Little (t); Mal Waldron (p); Richard Davis (b); Ed Blackwell (d).* 7/61.

Dolphy's working association with Little was to be tragically short-lived. The two-week residency at the Five Spot in New York was the group's major exposure, and it's frustrating that only one night, 16 July 1961, was documented. Even so, the playing is exceptional. Dolphy albums are often defined by unaccompanied performances, and the Five Spot dates include a first recorded outing for 'God Bless The Child', which was to become Dolphy's bass clarinet feature, a sinuous, untranscribable harmonic exercise that leaves the source material miles behind. Dolphy had recently recorded *The Quest* under Waldron's leadership. Here Dolphy takes the initiative, roughening the texture of the pianist's 'Fire

Waltz' and suggesting a more joyous take on Waldron's typically dark writing. Little contributes 'Aggression', 'Booker's Waltz' and the splendid 'Bee Vamp', a tough, off-centre theme that was to fall only rather uncomfortably under the horn-player's fingers.

Perhaps the finest thing of all is Dolphy's own 'The Prophet', which was directed to Richard Jennings, who had designed those half-baked covers for *Outward Bound* and *Out There*. It's also quite clearly an autobiographical piece, an insight into Dolphy's own quicksilver personality and forward-looking intelligence. No flute on these cuts, perhaps because Dolphy was becoming aware that the bass clarinet – and most particularly its unfettered soliloquy on 'God Bless The Child' – had become a voice of equal weight.

A mere matter of weeks after the Five Spot residency ended, Booker Little was dead, felled by uraemia. Another of the great might-have-beens of modern jazz.

*** **Berlin Concerts** Enja ENJ 3007 2CD *Dolphy; Benny Bailey (t); Pepsi Auer (p); Jamil Nasser (b); Buster Smith (d).* 8/61.

These televised performances from the Deutschlandshalle in Berlin are poignant as a first sign of Dolphy 'going single', working the more open European scene with pick-up bands. This one was better than most, not just because Bailey's tense, boppish sound occasionally recalls Little, but also because Auer and Smith lean hard on the beat and push things along briskly. 'G.W.' is remarkably similar to the version on *Outward Bound*, Bailey tends to dominate on 'Hot House' and 'I'll Remember April', on which he is unsentimentally lyrical. He sits out 'When Lights Are Low' by namesake Benny Carter, and Dolphy thrives on the extra space. Even so, he sounds constrained on these tracks, not even opening up on the now obligatory 'God Bless The Child'.

*** **The Complete Uppsala Concert** Gambit 69213 *Dolphy; Rony Johansson (p); Kurt Lindgren (b); Rune Carlsson (d).* 9/61.
***(*) **In Europe: Volumes 1–3** Original Jazz Classics OJCCD 413 / 414 / 416 *Dolphy; Bent Axen (p); Chuck Israels, Erik Moseholm (b); Jørn Elniff (d).* 9/61.
*** **Stockholm Sessions** Enja ENJ 3055 *Dolphy; Idrees Sulieman (t); Knud Jørgensen , Rune Øfwerman (p); Jimmy Woode (b); Sture Kallin (d).* 9/61.

It was a lonely path for Dolphy, but his natural sweetness seems to have guaranteed relaxed relationships in Scandinavia. The Uppsala concert tests the band, as was to happen time and again when Dolphy played with local rhythm sections, but they do a more than decent job of it and there are some nice things here. '245' goes on a bit and the soloing is less than charismatic, but 'I'll Remember April' and 'When Lights Are Low' on the second disc are more Johansson's speed and he does well.

The *In Europe* sessions were recorded in Copenhagen two days later and two days apart. The Danish players clearly don't understand Dolphy's more advanced ideas, but they are all decent, time-served players, and while some of their accompaniments tend to the callow in the extreme, they don't really seem to affect the blissfully tolerant Dolphy all that much. Two versions of 'Don't Blame Me' are taped on 6 September. Moseholm bungles his bass solo and Dolphy simply says, 'Let's try it again.' It's the drummer who makes a mess of 'When Lights Are Low', but there are no retakes, and Dolphy opts for the revised bridge popularized by Miles Davis, rather than Carter's original.

The second date, recorded in a more generous acoustic at the Studenterforeningens Foredragssal, a lecture theatre rather than a concert hall, is altogether better. 'Les' is played again, though for some reason it was mistitled 'Miss Ann' when the discs were first released. Dolphy seems content to settle back into the bebop idiom that seems to be the Danes' comfort zone. 'Laura' is a tremendous alto performance, laced with Parker quotes; 'Oleo' is one of the most effective bass clarinet outings documented to this point, and this must be considered the definitive recording of 'God Bless The Child', Dolphy's innate creativity suddenly freed from the constraints of playing down and breaking loose in an extraordinary outpouring of ideas.

The other intriguing item from Copenhagen is a duet version of 'Hi Fly', recorded on flute and bass; Chuck Israels was in Scandinavia with the Jerome Robbins dance company and obviously came and sat in. The *Stockholm Sessions* were released much later. The Swedes are arguably more adventurous but technically less adept, and here and there Dolphy seems to be having problems with his reed, or was simply tired. 'Miss Ann' is lacklustre, and even 'God Bless The Child' lacks the emotional clout he was bringing to it earlier in the month. These were the last recordings that Dolphy was to make for Prestige.

**** **The Complete Prestige Recordings** Prestige 9PRCD 418 9CD *Dolphy; other personnel as for the above, plus Bobby Bryant, Clark Terry, Richard Williams (t); Jimmy Cleveland, Melba Liston (tb); Oliver Nelson (as); Ken McIntyre (as, f); Bob Ashton, Eddie 'Lockjaw' Davis, Jerome Richardson (ts); George Barrow (bs); Walter Bishop Jr, Richard Wyands (p); Joe Benjamin, Sam Jones, Wendell Marshall (b); Charli Persip, Art Taylor (d).* 4/60–9/61.

Dolphy's association with Prestige spanned the period 1 April 1960 to 8 September 1961, when he recorded the second of the Copenhagen sessions. During his contract, he made records under the leadership of Oliver Nelson, Ron Carter, Mal Waldron and, often forgotten, Eddie 'Lockjaw' Davis; the record with the Latin Jazz Quintet was also, strictly speaking, a sideman gig.

Screamin' The Blues was his first recording with Nelson, made in late May 1960. Dolphy played bass clarinet on the title-track but otherwise stuck to alto. Nelson plays tenor, except on 'Alto-itis', which is the best point of comparison for their work on the E-flat horn. This is fairly basic bebop material. On 23 February, Dolphy joined Nelson again to play on *Blues And The Abstract Truth for Impulse!*. He had the call again for Nelson's *Straight Ahead*, made on 1 March for Prestige. Dolphy cut three tracks on alto, and three on bass clarinet, including the extraordinary 'Ralph's New Blues', easily his best solo of the session.

In late June, Dolphy played on sessions for Ron Carter's *Where?* and Mal Waldron's *The Quest*. On the latter, Dolphy encountered the abrasive Ervin, a pairing that resulted in some tough and pliant solos. Harmonically and rhythmically, this was a challenging set. For the first time on record since *Outward Bound*, Dolphy plays only alto and clarinet, with Waldron an ideal foil. Earlier, in June 1960, multi-instrumentalist Ken McIntyre had offered him a chance to play with a top-flight rhythm section and with a degree of freedom he would have been hard pressed to find elsewhere. The result, originally released on *Looking Ahead*, is more interesting than genuinely involving, and the session with Lockjaw Davis, released as *Trane Whistle*, is more of a curiosity than anything; Dolphy does not solo.

Having this material in a single-box set, chronologically organized, properly documented and complete with alternatives, adds something to the Dolphy story. Though expensive, it's well stocked and full of insights.

(*) **Candid Dolphy Candid 9033 *Dolphy; Benny Bailey, Ted Curson, Kenny Dorham, Roy Eldridge, Lonnie Hillyer, Booker Little (t); Jimmy Knepper, Julian Priester (tb); Charles McPherson (as); Walter Benton, Coleman Hawkins (ts); Nico Bunink,* *Tommy Flanagan, Don Friedman, Mal Waldron (p); Ron Carter, Art Davis, Charles Mingus, Peck Morrison (b); Jo Jones, Dannie Richmond, Max Roach (d); Roger Sanders, Robert Whitley (perc); Abbey Lincoln (v).* 10/60–4/61.

Though Dolphy worked exclusively for Prestige as a leader, he did work for other labels during 1960 and 1961. His involvement with Charles Mingus was one of the most intense creative relationships of his life; by comparison, his work with Coltrane is off-centre, creating an impression of two men on parallel but quite separate courses. The first take of 'Stormy Weather' with Mingus is extraordinary. Other tracks catch him with Little, under the trumpeter's leadership in March 1961, and with Abbey Lincoln, under the auspices of the Jazz Artists' Guild. A compilation of this sort is inevitably patchy. Without context, it probably won't mean much to anyone.

***** Munich Jam Session, December 1 1961** Rare Live Recordings 88625 *Dolphy; John Coltrane (ts); McCoy Tyner (p); Reggie Workman (b); Elvin Jones, Mel Lewis (d).* 12/61.

A historical document. Dolphy and Tyner, with Workman and Lewis, work their way through three long standard interpretations – 'The Way You Look Tonight', 'On Green Dolphin Street' and 'Softly, As In A Morning Sunrise' – as well as a brisk read of the Sonny Rollins bopper 'Oleo'. Also included in this reissue is a performance of 'Impressions' with the Coltrane Quartet from the following evening at Berlin University. The sound quality is inevitably poor, but there's enough detail for students of Dolphy to work out how he worked his way through and across the changes, including some interesting chromatic progressions on the Rodgers theme.

****(*) Vintage Dolphy** Enja ENJ 505 *Dolphy; Edward Amour, Don Ellis, Nick Travis (t); Jimmy Knepper (tb); Phil Woods (as); Benny Golson (ts); Lalo Schifrin (p); Barry Galbraith, Jim Hall (g); Warren Chiasson (vib); Art Davis, Richard Davis, Chuck Israels, Barre Phillips (b); Gloria Agostini (hp); Sticks Evans, J. C. Moses, Charli Persip (d); string quartet.* 3/62–4/63.

Almost worth it for Charles Stewart's sleeve photograph alone: Dolphy in profile, beard jutting, lips pursed, his bass clarinet looped over his shoulder and neck like a serpent. Musically, it's not such a big deal, a slightly uneasy combination of jazz and Third Stream material. 'Iron Man' is fine, but there isn't much else that suggests an urgent reassessment.

***** Gaslight 1962 / *** Left Alone / *** Complete Recordings** Get Back 2027 / Fruit Tree 856 / Lone Hill Jazz 10124 *Dolphy; Herbie Hancock (p); Richard Davis (b); Edgar Bateman (d).* 10/62.

Much of this has already been available on Ingo and Unique Jazz; however, these interesting reissues of the same material dispense with two vocal tracks by the forgettable Joe Carroll, leaving the finished product a bit lightweight. 'Miss Ann' receives a strenuous workout, with Hancock doing some interesting work, but is really more dependent on Davis's sonorous playing, which is just about acceptably audible. '245' and 'G.W.' are old favourites, but the unexpected highlight of the set is a version of the Billie Holiday–Mal Waldron 'Left Alone', a unique inclusion in the Dolphy discography. Lovely stuff, but certainly not a beginner set; this one is mostly for collectors.

*****(*) The Illinois Concert** Blue Note 4 99826 2 *Dolphy; Herbie Hancock (p); Eddie Khan (b); J. C. Moses (d); brass, woodwinds.* 3/63.

This live recording from the last full year of Dolphy's life isn't an attic discovery. It has been known about for years, played on radio by Brian Saunders, and available in low-quality bootlegs, but only in 1996 was it brought to the direct attention of discographer Alan Saul and to Dolphy's aunt, Luzmilda Thomas, who authorized its issue through the services of Michael Cuscuna.

Dolphy attended a seminar/workshop on improvisation at the University of Illinois in March 1963 as part of the 11th Festival of Contemporary Arts. He performed an evening concert with his working quartet, and with an ensemble drawn from the studentship. The recording quality is far from pristine, particularly on the flute feature 'South Street Exit', but this belated release is a key step in building a more complete picture of Dolphy's foreshortened development.

The set opens with 'Softly, As In A Morning Sunrise', with the leader on bass clarinet. The interplay between horn and piano is hypnotic and extraordinarily extended. Hancock resists the temptation to go outside conventional tonality altogether but, by his present and later standards, this is an 'outside' performance which dispenses with direct melodic statement until the final measures.

What follows is a brief statement of a theme, 'Something Sweet, Something Tender', which was to figure strongly on Dolphy's *Out To Lunch!*. Almost as soon as it is has been registered, it gives way to Dolphy's trademark bass clarinet meditation on 'God Bless The Child', a slightly constrained performance, with a hint of bitterness that isn't typical of him. Those present in March 1963 say that Dolphy was upset by the attitude of some academics and composers at the symposium component of the arts festival; perhaps something of that affront spilled over into his playing.

'South Street Exit' is marred by technical shortcomings, but it is a vigorous and astute performance. He switches to alto for 'Iron Man'. A review at the time seems to have referred to this piece as 'Bombs'. For the second half of the recital, he stays on alto but now in the company of an *ad hoc* brass ensemble including then student Cecil Bridgewater and with the university big band. The final track is a reworked arrangement of 'G.W.', but the really interesting one is 'Red Planet', a composition essentially identical to 'Miles's Mode', and usually attributed to John Coltrane. Given the closeness of the two saxophonists, the piece may well have been co-composed.

***** Music Matador / *** Complete Memorial Album Sessions / ***(*) Conversations** Fresh Sound FSR-CD 304 / Lone Hill Jazz 10102 / Fresh Sound FSRCD 1627 *Dolphy; Woody Shaw (t); Clifford Jordan (ss); Sonny Simmons (as); Prince Lasha (f); Bobby Hutcherson (vib); Richard Davis, Eddie Khan (b); Charles Moffett, J. C. Moses (d).* 7/63.

Producer Alan Douglas had reliable instincts about what was happening in jazz and new music. He supervised five consecutive nights of recordings with Dolphy in the summer of 1963. Unattractively packaged and of less than pristine sound quality, they have often been overlooked or treated as subsidiary items in the Dolphy canon and are available from a confusing array of imprints. They are key works and important in setting him in some larger-than-usual ensembles.

'Iron Man' is a strong, muscular theme, and Dolphy's alto-playing is replete with wild overtone surges and unexpected harmonic outbreaks. Fats Waller's 'Jitterbug Waltz' (on *Conversations* and the *Complete*) is a lively flute feature, arguably his most effective performance on the instrument. Woody Shaw is perfect on 'Burning Spear' (*Music Matador*). Jordan (misidentified as 'Clifford Jarvis' on some early releases) sounds unfamiliar on soprano, but is tightly marshalled on his solo spot. Jaki Byard's 'Ode To C.P.' is a version of the piece Dolphy first recorded back in 1960, but here, one of three duets with Richard Davis (the other two on bass clarinet), it has a wry, haunted character. 'Love Me' (*Conversations*) is the first unaccompanied alto solo since 'Tenderly' for Prestige, a poignant, tender ballad.

The subsidiary players are uniformly impressive. Sonny Simmons is one of the unsung heroes of the avant-garde, and Prince Lasha is Dolphy's musical twin on flute. The key addition, though, is Hutcherson on vibraphone, soon to be a mainstay of the *Out To Lunch!* band, offering a very different, percussive sound to the ensembles.

Tantalizingly, it is thought that more material from these sessions exists, but so far none of it has surfaced. It is a great pity that the sound is not more generous, but Dolphy himself is well served, and the quality of the music sustains both records.

CORE COLLECTION

♛ **** Out To Lunch!

Blue Note 98793 *Dolphy; Freddie Hubbard (t); Bobby Hutcherson (vib); Richard Davis (b); Tony Williams (d).* 2/64.

This was the third time Dolphy had used the word 'out' in an album title. *Out To Lunch!* now seems both more outside and more mainstream than his earlier work. It also stands in a slightly curious relation to the rest of the Dolphy discography, its reputation to some extent a reaction to Dolphy's imminent death and to Reid Miles's immaculate, witty cover design. Dolphy's only other release for Blue Note was the posthumous *Other Aspects*, though a month later he was to have a major role in Andrew Hill's *Point Of Departure*. How high does *Out To Lunch!* stand? If it is a masterpiece, then it is not so much a flawed as a slightly tentative masterpiece. Since the spring 1963 sessions for Alan Douglas, Dolphy had been working towards a new compositional sophistication. The session of 25 February 1964 was engineered by Rudy Van Gelder. The sound is strong and very centred, and the new band (with Williams in for J. C. Moses and the incendiary Hubbard in for Woody Shaw) was well suited to Dolphy's increasingly dissonant and fractured conception.

The solitary flute track is inspired by the great modernist Severiano Gazelloni. It's a relatively conventional bop theme, but one distinguished by Dolphy's virtuosic articulation and biting attack. In the same way, 'Straight Up And Down' and 'Out To Lunch' itself, the two alto pieces, are bordering on complete harmonic freedom, but again anchored in a strong rhythmic groove. CD transfer highlighted Davis's key harmonic role. Hutcherson's percussive and often polytonal lines allow Dolphy maximum freedom of invention.

The radical core of *Out To Lunch!* lies in the two opening numbers. 'Hat And Beard', a tribute to Monk, and 'Something Sweet, Something Tender' are both taken on bass clarinet, and the sheer physicality and dynamism of Dolphy's entry on the first tune imparts an excitement that runs through the record. It is 'angular', as the cliché runs, but also lyrical and unmistakably thoughtful. The later tracks are by no means a falling away, but they certainly represent a consolidation rather than an advance on what Dolphy does in those opening moments. There was to be no sequel and *Out To Lunch!*'s cachet lies as much in promise as in delivery.

*** Last Date

Emarcy 5101242 *Dolphy; Misha Mengelberg (p); Jacques Schols (b); Han Bennink (d).* 6/64.

After *Out To Lunch!*, Dolphy recorded with Andrew Hill, then he rejoined the Charles Mingus Jazz Workshop for an eventful Town Hall concert and next a European tour, which was to be the most densely documented period of his career, a slew of live recordings issued under Mingus's name. The late spring found Dolphy on his own in Paris and the Netherlands. In the last week of June he was in Berlin, to play at a new club called The Tangent, but he was unwell and managed only one or two sets. On the 29th he died in the Achenbach Hospital, having suffered a cardiac and circulatory collapse brought on by diabetes.

An unfortunate aura of glamour surrounds last words. *Last Date*, recorded in Hilversum on 2 June, is certainly not the last time Dolphy played. There are bits and pieces from later on in the month, and inevitable rumours of other tapes. However, this is the last formal recording available, made in front of record executives and guests, who supply the 'live' applause. The performances are very good indeed and Misha Mengelberg's trio plays sympathetically. Dolphy opens with Monk's 'Epistrophy', an interesting kick-off point after the Monk-inspired opening of *Out To Lunch!*. Inevitably, this is milder, but the bass clarinet sound is as urgent and alien as ever. 'Hypochrismutreefuzz' is a Mengelberg original, very much in the bebop idiom, which dominates the session and is somewhat old-fashioned-sounding. 'The Madrig Speaks, The Panther Walks' is a reworking of 'Mandrake' from the Douglas sessions. The real delights on this disc are the two flute themes, 'South Street Exit', in which Dolphy conjures up a light, joyous sound, and a 'conference of the birds' theme. The key performance is the standard 'You Don't Know What Love Is', a masterpiece of construction and expression which prompts an audible sigh of delight from one of the audience (said to be actor Hans Veerman) at the end of its 11-minute span.

Which leaves just 'Miss Ann', a plain and unfussy alto theme which was probably as close as possible to triple-distilled Dolphy, the affectionate, generous spirit everyone who came close to him remembers. A certain mythology surrounds this track, which ends the album. The Philips release – and this Emarcy reissue – appended Dolphy's own voice, a statement that has become his curtain-call: 'When you hear music, after it's over, it's gone in the air. You can never recapture it again.' This wasn't said at the recording but during an interview with jazz historian Michiel de Ruyter, some time earlier in the spring of 1964. There is much of Dolphy that can never be recaptured, which is what makes that which survives so precious. Even as he experimented, even as he overthrew the rules, he managed to maintain a solidity of presence, a foothold in the tradition, which meant that his music, however fleeting, would never be gone in the air.

Also, in brief:

***** Prestige Profiles: Volume 5** Prestige 5805 2CD N.D.
An excellent introduction to Dolphy's work for the label. 'Miss Ann', 'Serene', 'Out There', 'G.W.' are all there, along with some less-familiar material.

**** Caribe** Original Jazz Classics OJCCD 819. 8/60.
Even the record company apologizes for the music. The Latin Jazz Quintet was a south-of-the-border, poor man's MJQ. Dolphy was very proud of his central American ancestry, but he has little to work with here.

***** Complete Recordings: Featuring Lalo Schifrin** Lone Hill LHJ10121. 61.
Desperate sound quality, and misattributed: the pianist is Herbie Hancock.

***** Here And There** Original Jazz Classics OJCCD 673. 1/60–8/61.
A ragbag of oddments from the Prestige years. Most interesting is 'April Fool' from the *Outward Bound* session.

Sophia Domancich

PIANO

French pianist who has sometimes worked with fusion and art-rock groups, occasionally making music in more of a free-bop style.

***(*) **Funerals** Gimini GM 1001 *Domancich; Yvon Guillard (t); Jérome Naulais (tb); Alain Guillard (ts); Paul Rogers (b); Bruno Toccane (d); John Greaves (v).* 7/91.
*** **L'Année Des Treize Lunes** / ***(*) **La Part Des Anges** Seventh A XV / Gimini GM 1008 *Domancich; Paul Rogers (b); Tony Levin (d).* 12/94; 7/97.

Though *Funerals* is primarily a trio date, the horns make mournful declamations on the title-track and 'B. Rubatto'. John Greaves sings a lyric inspired by John Donne. It's gloomily played out, a little in the manner of Michael Mantler, but in its steady, wasteless way the music has real power, with Rogers superb as usual.

The music on *L'Année Des Treize Lunes* might not fit Rainer Werner Fassbinder's film, but it's a fine essay on the piano trio form. Domancich seems eager to involve the rhythm section as much as possible, and they provide ideal support to her propulsive and clear-headed playing. 'Parrots' starts out like a stately Charlie Haden melody, but is then rousted by Rogers's explosive bass solo and evolves into a gripping three-way conversation. The bassist also has one entire piece to himself ('Min'). Sometimes, as on the very long centrepiece, 'Annie, Pierre Et Les Enfants', the music settles into a beautiful lassitude, interesting from moment to moment but not quite convincing in the long run.

La Part Des Anges is a sequel in very much the same mould. Domancich is again more interesting for her writing and group sound than for her improvising, and there's a dramatic cast to the music which makes a long track such as 'Sur Les Traces ...' seem like a carefully wrought set-piece. With the pianist's four-square delivery contrasting with the free play of Rogers and Levin, it's an oddly intriguing result.

Natty Dominique (1896–1982)

TRUMPET

Anatole Dominique was born in New Orleans but went to Chicago in 1913 and did most of his playing there. He recorded often with Johnny Dodds in the '20s.

(*) **Natty Dominique's Creole Dance Band American Music AMCD-18 *Dominique; Preston Jackson (tb); Darnell Howard (cl); Ralph Tervalon (p); Sam Casimir (g); Bill Settles (b); Baby Dodds, Bob Mathews (d).* 9/53.

Recorded at a hotel gig in 1953, this is an interesting discovery of some obscure Chicago jazz of its day. Dominique recorded little after the '20s and his trademark – a vibrato shake that makes his horn sound like it's constantly trembling – is hardly ideal stuff to lead a band with. But it's not a bad group: Howard plays some sly solos, Jackson is good, and Baby Dodds, whose beat Dominique always thought unsurpassable, keeps the band honest. Natty reminisces about his glory days on a couple of tracks.

Arne Domnérus (born 1924)

ALTO SAXOPHONE, CLARINET, BARITONE SAXOPHONE

The 25-year-old's appearance at the Paris Jazz Fair wakened an interest in Swedish jazz. He honed his technique with the Swedish Radio Big Band, but 'Dompan''s small-group playing, influenced by bop and Scandinavian folk forms, established a reputation that has lasted for almost half a century. On saxophone and clarinet, he is crisp, light-toned and nimble.

***(*) **Portrait** Phontastic PHONT CD 9313 *Domnérus; other personnel includes Clifford Brown, Rolf Ericson, Art Farmer, Clark Terry (t); Putte Wickman (cl); Benny Carter (as); Rolf Blomqvist, Jerome Richardson (ts, f); Lars Gullin (bs); Bengt Hallberg (p, org); Lars Estrand (vib); Sture Åkerberg , George Mraz, Georg Riedel (b); Rune Carlsson, Oliver Jackson, Johan Lofcrantz (d).* 46–93.
*** **Favourite Groups: 1949–1950** Dragon DRCD 358 *Domnérus; Leppe Sundevall (t, thn, b); James Moody (ts); Per-Arne Croona, Lars Gullin (bs); Bengt Hallberg, Gunnar Svensson, Gösta Theselius (p); Ulf Linde (vib); Yngve Åkerberg , Simon Brehm, Gunnar Almstedt, Thore Jederby (b); Sven Bollhem, Anders Burman, Jack Norén (d).* 49–50.
*** **Arne Domnérus And His Orchestra 1950–1951 With Rolf Ericson** Dragon DRCD 381 *Domnérus; Rolf Ericson (t); Rolf Blomqvist (ts); Lars Gullin (bs, d); Gunnar Svensson (p); Yngve Åkerberg (b); Jack Norén , Gunnar Nyberg (d); Harry Arnold, Sonya Hedenbratt, Bibbi Johnson (v).* 50–51.

'Jazz is Melody, Swing and Vitality', and Dompan's approach marks a shift away from the dominant bop influence of the early '50s in Scandinavia. Early records have him sounding closer to Benny Carter than to Parker in his phrasing, with a wan, meditative quality that frequently refers to diatonic folk themes and hymn tunes. For a time, he performed regularly in 'sacred concerts' that combined jazz and liturgical materials.

Portrait, as it suggests, is a career profile, 18 tracks covering the period from the end of the war (a single cut from a Sonora disc called *Ben's Music*, 1946) right up to *Sugar Fingers*. There's a quite extraordinary performance of Strayhorn's 'Blood Count', played as a duet with long-term associate Hallberg at the organ of the Stockholm Konserthus, and there is a single track from their New York trip, *Downtown Meeting*, where they recorded with Clark Terry, George Mraz and Oliver Jackson. There's return traffic on the Quincy Jones-conducted Swedish All-Stars session of 1953, an Art Farmer vehicle also featuring Clifford Brown and the great Swede, Lars Gullin. There's also a Swedamerican summit from 1982 with the veteran Benny Carter, originally released as *Skyline Drive And Towards*.

Though useful, *Portrait* makes for unsatisfactory listening as a continuous whole, put together more with an eye to coverage than to the creation of a well-balanced CD; an aircheck from the Salle Pleyel in Paris, May 1949, makes it in only as a historical oddity and, second track in, it's a touch off-putting. *Favourite Groups* is no less of a ragbag. In 1949, brothers Lars and Anders Burman founded the Metronome label and signed the 25-year-old Domnérus as their first star. Bebop had just made an impact and the opening 'Conversation', written by the gifted Theselius, is built round the same chords as 'Cherokee'. The track which follows from that first session is slower and freer in structure, but also more individual in tonality. The set includes some rarities, like 'Running A Temperature', which has not previously been released, and a version of Duke's 'Everything But You' from October 1949, which features Arne on baritone, anticipating later sessions with the peerless Gullin.

Arne's clarinet-playing, inspired by Buddy DeFranco, is featured on 'I Surrender Dear' and 'Night And Day' from the same session, and throughout the February 1950 date, which is co-led by Theselius. The pianist is little known outside Scandinavia, but here he fully merits Domnérus's description of him as an unsung genius. Whenever he plays, the energy level seems to soar. Gullin is wonderful on 'Body And Soul' and 'Out Of Nowhere' from the latest of the dates, a broadcast from October 1950. The former is on a Caprice LP, but the latter is, as far as we know, previously unissued.

For all the young Swede's enthusiasm for bebop, melody, swing and vitality are still very much the order of the day and there is little sign that Domnérus was influenced by Charlie Parker. His solo on 'Out Of Nowhere', one of the best cuts on the 1950/1951 compilation, suggests that he was listening thoughtfully to Bird, but possibly unconvinced that this was the way forward. Lars Gullin will be the main draw for most listeners to this, though Rolf Ericson is clearly a mover and shaker at this period, already experimenting with the cooler, drier sound that was to take over after bebop. The trumpeter certainly merits his featured status, but Gullin's whispery baritone is a constant delight and his work on 'Lullaby In Rhythm' is stunning.

There are some ugly moments in the remastering, but for the sheer pleasure of hearing two great saxophonists in their heyday all these are worth considering.

*** **Antiphone Blues** Proprius PRCD 7744 *Domnérus; Gustaf Sjökvist (org). 8/74.*

Inspired by Duke Ellington's sacred concerts, and recorded in Spånga Church, these moving duets draw heavily on Ellington compositions, alongside spirituals, Russian and Swedish vespers, Schumann's 'Träumerei', and an arrangement of a Vivaldi largo. The Ellington themes – 'Almighty God', 'Come Sunday' and 'Heaven' – are deeply moving, but the real measure of Domnérus's brilliance is the improvisation 'Antiphone Blues', a thoughtful and beautifully constructed piece that lends a shape to the whole, otherwise logically constructed, record.

**** **Jazz At The Pawnshop, 1–4** Proprius PRCD 9044 / 9058 / 7778/9 / also LP & SACD *Domnérus; Bengt Hallberg (p); Lars Erstrand (vib); Georg Riedel (b); Egil Johansen (d). 12/76.*

Limited-edition documentation of a two-night residency at the famous club. The final disc, which is not much more than an EP, was printed off as a bonus for collectors of the earlier volumes. It's all great stuff; Hallberg is a giant and fuels Dompan's solos with obvious gusto. 'Mood Indigo' is the cut-out-and-keep, but there's barely a moment of dull music. Stunningly good sound.

*** **The Sheik / Bröst-Toner** Four Leaf Clover FLCCD 2005/6 2CD *Domnérus; Jan Allan (t); Olle Lind (tb); Erik Nilsson, Claes Rosendahl (reeds); Bengt Hallberg, Gunnar Svensson (p); Jimmy Rowles (p, v); Rune Gustafsson (g); Georg Riedel (b); Rune Carlsson, Egil Johansen (d). 4 & 5/79.*

Utterly lovely in every way. Rowles is the feature on *The Sheik*. He has an iron-hard technique which tends to get forgotten given the beauty of his playing, and here he excels himself. Domnérus still has boppish tendencies ('Au Privave'), but they're subordinated here (as in some of the sacred music) to a more mellifluous and song-like delivery. The cuts on *Bröst-Toner* are less immediately beguiling, but this is a band that understands Dompan's music inside out and he responds with some unexpectedly fiery and passionate playing.

*** **Dompan At The Savoy** Phontastic PHONT CD 8806 *Domnérus; Ulf Johansson (p, tb, v); Sture Åkerberg (b); Aage Tanggaard (d). 9/90.*

***(*) **Sugar Fingers** Phontastic PHONT CD 8831 *Domnérus; Jan Lundgren (p); Lars Erstrand (vib); Sture Åkerberg (b); Johan Lofcrantz (d). 7/93.*

His typical sound, even on the alto and clarinet, is low, soft and somewhat undynamic. In later life, this has become even more pronounced – though, like Lee Konitz, Domnérus is occasionally able to surprise with brief episodes of dissonance. *Sugar Fingers*, recorded at the Swedish Academy of Music, has a respectful, elder-statesman feel, and the band hover round him like courtiers. Pianist Lundgren's title-track sounds almost tailor-made for the leader but, ironically, it's the one number he sits out.

Dompan At The Savoy is unusual in that Hallberg is absent. In his place is Ulf Johansson, who came in to jam and show off his multi-instrumentalism by contributing trombone solos to 'Honeysuckle Rose' and 'Solitude'. It's a relaxed, affectionate session that doesn't purport to offer much more than easy, mid-paced swing.

***(*) **Happy Together** Ladybird LBCD 0019 *Domnérus; Putte Wickman (cl); Rune Gustafsson (g); Jan Lundgren (p); Jesper Lundgaard (b); Aage Tanggaard (d). 12/95.*

Recorded over two nights at the Royal Academy of Music in Stockholm, this contains no real surprises. Both Wickman and Domnérus had been awarded the Swedish Gold Medal *Illis Quorum* the previous year for services to music, and much of the music that followed had an honorific quality, roughened up here and there by association with younger players. Lundgaard pushes the pace along faster than the two veterans might like and then holds back maddeningly on the slower tunes. It's all very good-natured jockeying and the frontmen are absolutely in control of the situation. Dompan's tone has broadened a little with the passing years. The resemblance to Benny Carter is more pronounced. The choice of material is as eclectic as ever: two Ellington tunes, Thad Jones's 'Three And One', Roger Kellaway's seldom-covered 'I Have The Feeling I've Been Here Before', Bobby Timmons's 'Moanin'' and a Horace 'Parland' tune, a surprise package for the very end of a hugely enjoyable performance.

***(*) **In Concert: Live '96** Caprice CAP 21526 *Domnérus; Bosse Broberg (t); Lennart Åberg (ts, f); Bengt Hallberg (p); Rune Gustafsson (g); Georg Riedel (b); Egil Johansen (d). 10/96.*

A typically eclectic and well-paced septet date which ranges from original, blues-based material by Riedel and Hallberg to folkloric explorations arranged by Jan Johansson and others. Domnérus was quick to spot the potential of traditional Scandinavian musics in a jazz context, and what is striking here is that the 'trad' format conceals a powerful measure of experiment. The leader is less emphatic than in years gone by, his tone blurry and ill-defined, but the flow of ideas is unstaunchable.

CORE COLLECTION

**** **Face To Face**

Dragon DRCD 344 *Domnérus; Bernt Rosengren (ts, f); Jan Lundgren (p); Hans Backenroth (b); Aage Tanggaard (d). 99.*

Two great masters of European jazz playing a set of relaxed standards with an expert and unobtrusive rhythm section. There is more to the story than that, not least Arne and Bernt's clever referencing of jazz history, notably moments from the recorded collaborations of Lee Konitz and Warne Marsh. Kicking off with Warne's curtain-piece, 'Out Of Nowhere', was just a gentle warm-up, and in the event the horns leave much of the passage-work to the piano-player. The really interesting stuff begins with 'Body And Soul', which is taken on clarinet and flute, quietly vivid. 'That Tired Old Routine Called Love' is a feature for the trio, 'St Louis Blues' and 'Just One Of Those Things' are spots for Rosengren out on his own, while Arne

takes the spotlight on 'Stardust' and, back on clarinet, 'What Kind Of Fool Am I?', a duet with Lundgren. This is a wonderful jazz record, clearly thought out and articulated, packed with relaxed invention and some genuinely moving moments.

*** **Dompan!** Fresh Sound 5032 *Domnérus; Jan Lundgren (p); Tom Warrington (b); Paul Kreibich (d). 9/00.*
In the late summer of 2000, Dompan played a residency at the Jazz Bakery near Los Angeles. The concept was a tribute to Duke, Rabbit and Sweet Pea, and the material is ideally suited to the clarinettist's swinging approach. He doesn't make any effort to pastiche Johnny Hodges or to take liberties with Ellington's compositions, which are mostly bright swingers – no 'Isfahan' this time, interestingly – and require a singing tone and great rhythmic awareness. The band is very good, too. Lundgren leads from the back, with powerful, accurate chords and a deft touch in his solo spots. Warrington is little known outside his locale, but he anchors the harmony very well and contributes some original ideas when called upon.

Also, in brief:

*** **Jump For Joy, 1959–1961** Dragon 196. 59–61.
A more coherent set than the earlier compilations. Dompan is on clarinet throughout and particularly strong on material like Mingus's 'Boogie Stop Shuffle' and Monk's 'Friday The 13th'.

*** **Heartfelt** Proprius 9153. 8/94.
Recorded in Stockholm Cathedral with Gustav Sjökvist on the organ and Rune Gustafsson on guitar; lovely sound.

*** **Sketches of Standard** Proprius PRCD 9036. 10/94.
Duets with guitarist Rune Gustafsson, immaculately recorded.

*** **Live Is Life** Proprius PRCD 9142. 02.
Another lovely set from the great man, who gets more magisterial with the passing years.

Miles Donahue

TRUMPET, TENOR SAXOPHONE

His father played trumpet, but Charlie Mariano inspired Miles to play saxophone. Played soul, then piano, then returned to sax and trumpet with a side embouchure.

(*) **Double Dribble Timeless SJP 392 *Donahue; Kenny Werner (p); Bruce Gertz (b); George Schuller (d). 4/92.*
*** **The Good Listener** RAM 4510 *Donahue; Jerry Bergonzi (ts); Kenny Werner (p); Bruce Gertz (b); Adam Nussbaum (d). 6/93.*
*** **Simple Pleasures** RAM 4525 *Donahue; George Garzone (ts); Kenny Werner (p); Mick Goodrick (g); Bruce Gertz (b); Billy Hart (d). 5/95.*
The New England axis is represented in force on these. Donahue's a senior figure now, but not much known outside his home territory. Like most who double on brass and reeds, he sounds stronger on the saxophone, but seems to favour sax-players rather than trumpeters as guests. The first two are both New Hampshire college gigs. Miles, on saxophone pretty much throughout, takes a firm hold of 'Inner Urge' on the first date, but Werner plays so many notes it sounds like he's taking hostages. The two quintets feature more trumpet, but are stronger and with more natural sound; 'Tab' is a bruising mêlée with Bergonzi, though Donahue's solo tenor turn on 'I'm Old Fashioned' has a furry beauty. Garzone doesn't try to upstage him, and the result is a rather low-key affair.

Also, in brief:

*** **Standards: Volumes 1–4** Amerigo 33711-4. 03.
Oddly academic readings of familiar fare, relieved on the first by Robin McElhatten's vocals. All four discs are separately titled.

Sam Donahue (1918–74)

TENOR SAXOPHONE

Swing-era figure, born in Detroit. He took over Artie Shaw's Navy Band and led it till the end of the war.

*** **Hollywood Hop** Hep CD 25 *Donahue; Frank Beach, John Best, Bud Davis, Tony DiNardi, Conrad Gozzo, Don Jacoby, Louis Laros, Doc Severinsen, Liz Tilton, Lyman Vunk (t); Bob Burgess, Leon Cox, Harry DeVito, Ed Fromm, Dick La Fave, Tak Takvorian (tb); Ken Meisel (tb, v); Ralph LaPolla, Paul Mitchell, Bill Nichol, Paul Petrilla, Joe Reisman, Willie Smith, Charlie Wade (sax); Rocky Coluccio, Ray Rossi (p); Red Kelly, Mike Manley, Barney Spieler (b); Harold Hahn, Jimmy Pratt (d). 2/40–7/48.*
*** **Convoy** / *** **LST Party** Hep CD 2 / 5 *Donahue; Band Of The US Navy Liberation Forces. 6–12/45; 6/44–9/45.*
*** **Take Five** Hep 71 *Donahue; Frank Beach, John Best, Fern Caron, Tony DiNardi, Phil Gilbert, Conrad Gozzo, Don Jacoby, Lee Katzman, Fred Lambert, William Marshall, Paul Mitchell, Ralph Osborne, Lyman Vunk (t); Eddie Bert, Sid Brantley, Bob Cutshall, Harry DeVito, Ed Fromm, Tasso Harris, Don Kelly, Dick LeFave, Obie Massingill, Ken Meisel, Dick Nash, Tak Takvorian, Kenny Trimble, Ollie Wilson (tb); Joe Aglora, Manny Albam, Joe Lenza, Bill Nichol, George Perry, Lennie Peterson, Paul Petrilla, Joe Reisman, Charlie Wade (sax); Rocky Coluccio, Bob Durand, Ted Napoleon, Ray Rossi (p); Benny Heller, Hy White (g); John Cianciarulo, Ed Cunningham, Barney Spieler (b); Harold Hahn, Buzz Sithens (d); Mynall Allen, Bill Lockwood (v). 6/45–12/47.*
There's probably never been another band – in the West, at least – with a name like the Band Of The US Navy Liberation Forces. Donahue had first founded an orchestra in 1938, but he left day-to-day running to Sonny Bourke, while he himself went on the road with Buddy Rich. He later assumed control again. However, when the war started Donahue signed up and was soon in the Pacific with Artie Shaw. When Artie was medically discharged, Sam took over. The band, reckoned by aficionados to be superior to Glenn Miller's (and that's amply borne out by these Hep compilations), played an important role in the run-up to D-Day. Postwar, the situation changed and Donahue never again captured the same flair and success.

Hollywood Hop brings together studio and transcription recordings from the entire span of Donahue's active recording career. *Convoy* and *LST Party* concentrate on V-Discs and live performances, together with some rare material from the last year of the war. None of it is deathless music, but the band-book, inspired mainly by Jimmie Lunceford and to a degree by Basie, is crisp and inventive and there are some interesting names in the personnels. Donahue never recaptured the heady excitement of the war years. He played on for a while and spent his last years leading resort bands. Even so, this fluent, easy-paced reedman deserves his moment, even if it was lit by star-shells rather than limelight.

John Donaldson

PIANO

The Briton has a fresh, unaffected approach and interesting ideas.

*** **Meeting In Brooklyn** Babel BDV 9405 *Donaldson; Iain Ballamy (ss, ts); Ray Drummond (b); Victor Lewis (d). 9/93.*

En route to California, Donaldson and Ballamy stopped off to cut this refreshingly spontaneous and unfussy session with two top-drawer Americans, who play on this with delightful simplicity, Drummond patiently chording behind Ballamy's delightful arrangement of 'Scarborough Fair', before handing over to Lewis to whip through the double-time second section. Donaldson's solo doesn't depart much from the tune, but then he is primarily a melodist, as his two compositions demonstrate. 'Big Loss In Lewisham' and 'Medjugorje' sound like Django Bates, but straighter, and Donaldson always plays for the band.

*** **Music Box** Woodville 110 *Donaldson; Oli Hayhurst (b); Asaf Sirkis (d). 2/06.*

A music box is actually a very good analogy for Donaldson's sound: deceptively simple, one-note-at-a-time lines and basic chords, delicacy of touch. Nothing mechanical in the playing, though, which here pays tribute to some favourite piano-players, Michel Petrucciani prominent among them. Sirkis is an ideal foil, pattering out gentle cymbal patterns and fingertip rhythms on his drums. A quiet but excellent date with deceptive energy.

Also, in brief:

*** **Live At The Appleby Jazz Festival** Trio 571. 05.

Engaging piano duo with Mark Edwards.

Lou Donaldson (born 1926)

ALTO SAXOPHONE

Arrived in NYC in the early '50s and worked with Monk, Blakey and Mingus, as well as leading his own groups. An unreconstituted bebopper, he played enough blues and gospel licks in his solos to forge the path towards soul-jazz in the '60s.

(*) **Blues Walk Blue Note 46525-2 *Donaldson; Herman Foster (p); Peck Morrison (b); Dave Bailey (d); Ray Barretto (perc). 7/58.*

*** **Gravy Train** Blue Note 92773 *Donaldson; Herman Foster (p); Ben Tucker (b); Dave Bailey (d); Alec Dorsey (perc). 4/61.*

*** **The Natural Soul** Blue Note 42307 *Donaldson; Tommy Turrentine (t); John Patton (org); Grant Green (g); Ben Dixon (d). 2/62.*

*** **Good Gracious!** Blue Note 54325-2 *Donaldson; John Patton (org); Grant Green (g); Ben Dixon (d). 1/63.*

Lou Donaldson has remained among the most diligent of Charlie Parker's disciples. His playing hardly altered course in 40 years of work: the fierce tone and familiar blues colourings remain constant through the '50s and '60s and, if he's as unadventurous as he is assured, at least his records guarantee a solid level of well-executed improvising. He replaces Parker's acidity with a certain sweetness which can make his work pall over extended listening.

Donaldson's stack of Blue Note albums has drifted in and out of circulation. *Gravy Train* is a curious first choice for an RVG edition. It's an accomplished enough record, but it never really excites and Foster is often the more impressive player. *The Natural Soul*, also now tricked out as an RVG, is better, though Lou himself doesn't always seem to enjoy the band's groove. *Blues Walk*, true to its title, is Donaldson at his bluesiest, and Bailey and Barretto make a propulsive combination; the material, though, is rather dull. *Good Gracious!* looks like another rote Blue Note affair, but with Patton and Green present and in rattling good spirits, both of them outplaying the leader, it comes off as one of his best.

*** **Possum Head / Signifyin'** Groove Hut GH66703 *Donaldson; Bill Hardman, Tommy Turrentine (t); John Patton (org); Ray Crawford, Roy Montrell (g); Ben Dixon (d); Cleopas Morris (perc). 7/63–1/64.*

Lou's first two albums for Argo brought together in a nice package. *Signifyin'*, which is sequenced second for some reason though it comes from July 1963, is probably the better of the two, though the two long tracks ('Time After Time' is only played out at single length unfortunately) are possibly the dullest, with 'I Feel It In My Bones' particularly creaky. *Possum Head* takes a poppier line, with 'Secret Love' given big licks and only 'Bye Bye Blackbird' stimulating Lou's bop nerve.

*** **Musty Rusty / At His Best** Jazz Beat 508 *Donaldson; Bill Hardman (t); Billy Gardner (org); Grant Green, Calvin Newborn (g); Ben Dixon, Grady Tate (d). 6 & 8/65.*

Nobody much remembers Gardner, but he's the star of these Cadet recordings, a fiery but stylish organ-player who knows when to drop the dynamics and leave some space for the others. The second disc, his last for the label, predictably isn't the triumphal sign-off the title promises, but an oddly stiff date on which Lou sounds both musty and in places unwontedly rusty too. Worth it for the first one, though.

*** **Lush Life** Blue Note 74214 *Donaldson; Freddie Hubbard (t); Garnett Brown (tb); Wayne Shorter (ts); Jerry Dodgion (as, f); Pepper Adams (bs); McCoy Tyner (p); Ron Carter (b); Al Harewood (d). 1/67.*

*** **The Midnight Creeper** Blue Note 24549-2 *Donaldson; Blue Mitchell (t); Lonnie Smith (org); George Benson (g); Leo Morris (d). 3/68.*

These date from a fallow period in Blue Note's fortunes, but *Midnight Creeper* stays on the right side of righteous, with rising star Benson in its ranks. *Lush Life*, though, the album that brought him back into the fold after stints at Argo and Cadet, is a glamorous production designed to show off the romantic in Lou. A bit like putting Joe Frazier in a tux, it doesn't quite work, though Duke Pearson's arrangements are exquisitely done and, again, there are some intriguing names among the personnel.

(*) **Caracas Milestone MCD 9217-2 *Donaldson; Lonnie Liston Smith (org); Peter Bernstein (g); Kenny Washington (d); Ralph Dorsey (perc).*

Lou's Milestone albums were a disappointing lot: he sounds plain tired a lot of the time, and digital glare doesn't suit him. His old chum Smith is often a pretty feeble prop and Bernstein plays many of the best licks. There's no shape to the albums, though, just casual blowing.

*** **Live On The QE2** Chiaroscuro CR(D) 366 *Donaldson; Nicholas Payton (t); Lonnie Liston Smith (org); Randy Johnston (g); Danny Burger (d). 11/99.*

Lou's first album in years is an enjoyable stroll through some of his old favourites: 'Harlem Nocturne', 'Marmaduke', 'I Can't Get Started', 'The Midnight Creeper' – the set-list writes itself. He's assembled a fine little outfit, though: Johnston has had lots of practice at this kind of gig, and a rejuvenated Smith works up a few new wrinkles at the Hammond. Payton turns up for a couple of blows, and Lou warns 'fusion or con-fusion musicians' against playing anything as tricky as original bebop.

Also, in brief:

*** **The Artist Selects** Blue Note 31434-2. 6/52–11/68.
Lou's pick of his Blue Note years includes familiar hits such as 'Blues Walk' and 'Alligator Booglaoo'. Probably the Donaldson disc to have as a sampling of his powers.

*** **Live: Fried Buzzard** Chessmates 18292. 65.
With Bill Hardman (*t*); it cooks along, but Donaldson never quite gets there.

*** **Say It Loud!** Water 143. 11/68.
The James Brown title-tune, Gershwin, Ellington and two Lou originals: 'Snake Bone' and 'Brother Soul'. Ex-Blue Note.

*** **Everything I Play Is Funky** Blue Note 31248. 8/69–1/70.
No masterwork, but it lives out the promise of the title pretty well.

(*) **A Different Scene / Color As A Way Of Life Collectables COL6817. 76, 77.
These were originally on Cotillion. Non-vintage but fun for collectors.

Michel Doneda (born 1954)

SOPRANO AND SOPRANINO SAXOPHONES

French improviser, specializing in the higher frequencies.

*** **Open Paper Tree** FMP CD 68 *Doneda; Paul Rogers (b); Lê Quan Ninh (perc)*. 5/94.
This must have been a remarkable set – performed at Berlin's Free Music Workshop in 1994 – but, as so often with great improvisations, something's been lost in the translation. For once, Jost Gebers doesn't seem to have secured a very faithful sound, and the grand range of Lê Quan's percussion parts has been withheld. Rogers also suffers. The surviving document still has a raw, wound-up quality, which makes for unsettling listening over a long disc. Doneda's soprano begs no great virtuosity and he makes an awkward voice with the others, yet this makes the music the more intense and hard-won. There's little obvious textural interest, more a drawn-out struggle among three rather disparate voices, or entities. Tough work, and absorbing stuff for those who like a challenge.

(*) **Anatomie Des Clefs Potlatch 598 *Doneda (ss solo)*. 98.
The solo album, a nettle which Doneda grasps to only intermittent reward. 'Intermittent' is one way of describing the music, too, since much of it (especially the half-hour opening track) seems to have as much silence as sound in it. Elsewhere he recalls some of Roscoe Mitchell's more therapeutic pieces for saxophone-players, mustering every outlandish technique he can think of to get a result out of the fish horn. This needs a lot of tolerance.

** **Not** Victo 068 *Doneda; Jean-Marc Montera (g, elec); Erik M (turntables, records etc)*. 5/99.
Doneda has his name on some interesting records, but he rarely seems to be the outstanding player. Montera and Erik M set the agenda for this live record, while the saxophonist is left to squeak and squiggle over the top. This kind of situation often seems to devolve into random electronic music, and frankly this is tiresome to listen to, oddly humourless for much of its dank duration.

*** **The Difference Between A Fish** Potlatch P302 *Doneda; Urs Leimgruber (ss, ts); Keith Rowe (g, elec)*. 2/01–5/02.
Consisting of two extended improvisations, 'The First Part' and 'The Third Part' (no reference to the second, and 'The Third' was recorded first!), these may strike some as an extended groan, underscored by Rowe's always s-l-o-w electronics. Leimgruber at least sounds like a tenor-player for some of the time. If you have the patience for it, accomplished in its truculent way.

Dorothy Donegan (1922–98)

PIANO, VOCAL

Born in Chicago, she was playing in church at 11. Performed in clubs and studied informally with Art Tatum. Despite a formidable technique, she was more of an all-round entertainer, singing and doing impersonations.

*** **The Many Faces Of Dorothy Donegan** Storyville 101 8362 *Donegan; Arvell Shaw, unknown (b); Panama Francis, unknown (d)*. 61–6/75.
*** **Live In Copenhagen 1980** Storyville STCD 8262 *Donegan; Mads Vinding (b); Ed Thigpen (d)*. 5/80.
(*) **Live At The 1990 Floating Jazz Festival Chiaroscuro CD(D) 312 *Donegan; Jon Burr (b); Ray Mosca (d)*. 10–11/90.
(*) **Live At The 1991 Floating Jazz Festival Chiaroscuro CR(D) 318 *As above, except add Dizzy Gillespie (t)*. 10/91.
*** **Live At the Floating Jazz Festival 1992** Chiaroscuro CR(D) 323 *As above, except omit Gillespie; add Clark Terry (t)*. 10/92.
A veteran whose greatest fame came very late in her career, Donegan was a pianist whose exuberance and sometimes hysterical virtuosity make her difficult to assess. The Storyville set from a gig in Copenhagen is a good one, with excellent support from Vinding and Thigpen, the latter proving himself to be Donegan's most swinging drummer. 'The Best Things In Life Are Free' and 'Take The "A" Train' are attacking set-pieces which turn out particularly well.

Her show-stopping appearances on Hank O'Neal's Floating Jazz cruises brought her some useful notoriety in the '90s. The 1990 session includes her celebrated impersonations of Lena Horne, Pearl Bailey, Eartha Kitt and (dead on) Billie Holiday, which are worth hearing once. But there's also some strong piano, and this rhythm section knows her well enough to make the music swing and stay together. Gillespie makes only the most desultory appearance on the 1991 date, which also has a very engaging 'Tea For Two'. Terry is more generously featured on his guest role the following year, and this is probably the one to get out of the three, although her spoken reminiscences at the end of the previous two discs make an interesting postscript. She was a phenomenon, whatever one thinks about the music, and a sensible best-of culled from all these recordings would be something to hear.

Donegan fans should welcome the appearance of *The Many Faces Of*. The first half is a session done for the small French label Mahogany in 1975, with Shaw and Francis, and although the piano's not very good and the balance is off, the music is in a rollicking humour. She tackles everything from 'You Are The Sunshine Of My Life' to Beethoven's 'Minuet In G', and there's a ten-minute 'Donegan's Blues' which is definitive in its way. The fill-up offers nine tracks drawn from London House broadcasts dated to 1961. Bass and drums (whoever they are) swing alongside and Dorothy is in high-energy mode.

Mark Donlon (born 1960)

PIANO

Born and studied in London, but now teaching jazz at Leeds College of Music. An acknowledged expert in Cuban music.

*** **Ashia** F-Ire CD 020 *Donlon (p solo).* 07.

Widely respected for his compositions and big-band direction, Donlon surprises with this belated debut. It's a low-key, somewhat introspective essay with hints of Ravel, Debussy and Satie throughout. The opening 'Hardknot Pass' offers deceptive promise of something more upbeat, for the main piece is a threnody to Michael Brecker and the title-track a quietly shifting study. 'New Corners' might be a reference to Thelonious Monk, though that doesn't sound the most likely source for Donlon. Little sign, surprisingly, of his interest in Caribbean music, though some of the rhythms point in that direction.

Christy Doran (born 1949)

GUITARS, EFFECTS

An improviser who's wandered, with mixed results, through most areas of contemporary music.

**** **Corporate Art** Winter & Winter 919053 *Doran; Gary Thomas (ts); Mark Helias (b); Bobby Previte (d).* 4–6/91.

Previously on JMT, this is a collaborative project with the emphasis on tight, edgy ensemble playing. Thomas is an increasingly hard man to pin down, but here he works hard for the group, even on his own 'Chiaroscuro', while Helias wheels in the magnificent 'Bass Minotaur' and '21'. Christy only has two numbers in the set, and they're not the strongest things here, though his playing throughout is extraordinary. He's pipped right at the end, after his own overlong 'The Same But Different' by Previte, whose lovely 'Theme For W' is the pick of the album and guarantees that it'll be spun again and again.

**** **Race The Time** MGB CD 973 *Doran; Jamaaladeen Tacuma (b); Fredy Studer (d).* 5/97.

It would be stretching a point to suggest that here is a trio which interacts with the subtlety and sophistication of Bill Evans's classic Village Vanguard group. Doran's elegant chordal approach and delay-laden melody lines are the next step on, but this is a sound that also draws on the Jimi Hendrix Experience and Cream, the rock power trio pacified enough to accommodate the guitarist's elemental sound. Apart from the title-track and 'New Outline', all the tunes are by Doran and they reaffirm his gift for sweet, untroubled themes that open out on to vast landscapes of sound. The opening 'Circumstances' is deceptively brief, and it's only with the middle sequence of 'Race The Time', 'No Matter Where You Roam' and 'Incognito' that the real flavour of the set comes through. Doran has rarely played better.

**** **Triangulation** Leo CD LR 388 *Doran; John Wolf Brennan (p); Patrice Héral (perc, v).* 6/04.

These are mostly short improvisations, executed with dancing dexterity and puckish humour. However, there are a couple of longer things which suggest that this must be a formidable group live as well as in the studio. 'A Day In The Life Of A Siren (Who Mistook Her Husband For An Umbrella)' is packed with ideas: Brennan fertile and quick-witted as always, Héral doing astonishing things with hands and voice, Doran himself in sparkling form. The final cut is also nearly ten minutes long, a tribute to the late Sergey Kuryokhin called 'Opera Perdu (Per Due; Per Tre)'. The word-play isn't entirely by-the-bye, for there's a lovely tale-spinning quality to these cuts, like something by Calvino, with the meaning left cheerfully unclear. Doran shows he's still capable of moving forward; Brennan doesn't know how not to.

Also, in brief:

*** **Musik Für Zwei Kontrabasse, Elektrische Gitarre Und Schlagzeug** ECM 847941-2. 5/90.

Hovers between hard, almost industrial sound and a nervous algebraic discourse. Disappointing self-produced sound.

*** **Black Box** / *** **Heaven Is In The Streets** / ***(*) **Perspectives** Double Moon DMCHR 00710022 / 0071032 / Between The Lines btl 71204. 01; 02; 6/04.

Doran's New Bag group is a world fusion unit, consistently inventive, but on the fringes of jazz.

*** **Jimi** Double Moon 71048. 10/04.

The heart sinks, but this actually works very well and the supporting cast – Erika Stucky (*v*), Fredy Studer (*d*), Kim Clarke (*b*) – do very well indeed with 'Spanish Castle Magic', 'Voodoo Child', 'Crosstown Traffic' and the rest.

Pierre Dørge (born 1946)

GUITAR

The Dane's conventional start in modal bop and fusion didn't prepare anyone for the outlandish adventures of his New Jungle Orchestra.

*** **Landscape With Open Door** Steeplechase SCCD 31115 *Dørge; Walt Dickerson (vib).* 8/78.

*** **Ballad Round The Left Corner** Steeplechase SCCD 31132 *Dørge; John Tchicai (ss, as); Niels-Henning Ørsted Pedersen (b); Billy Hart (d).* 10/79.

The Dane is an experienced performer in jazz-rock and free settings, although his guitar tone is bright and clear, almost in a mainstream jazz tradition. But these small-group settings don't suit him. The duo session with Dickerson blends counterpoint almost too cleanly and palls quickly, while the quartet date, despite the promising line-up – Tchicai has been a frequent collaborator – is depressingly low in vitality, the compositions given only a perfunctory treatment.

***(*) **New Jungle Orchestra** Steeplechase SCCD 31162 *Dørge; Kenneth Agerholm, Niels Neergaard (tb); Uffe Markussen (ss, as); John Tchicai (as, ts); Jesper Zeuthen (as); Simon Spang-Hanssen (ts); Morten Carlsen (sax); Irene Becker (ky); Bent Clausen (vib); Peter Danstrup (b); Marilyn Mazur, Ole Rømer (d, perc).* 5/82.

Here's the NJO in all its nutty glory, playing an uncategorizable blend that sometimes recalls the Vienna Art Orchestra, sometimes some folkloric ensemble that has been visited by an alien civilization, but also the old Ellington band. The opening section of 'Wobra Zebra' and 'Jungle Rituals' is as arresting as anything you'll hear, deceptively crisp underneath all the frantic energy.

*** **Brikama** Steeplechase SCCD 31188 *Dørge; Michel Marre (t, euph); Kenneth Agerholm, Niels Neergaard (tb); John Tchicai (ts, bcl); Jesper Zeuthen (as); Morten Carlsen (ts, bcl, bsx, ney, tarogato); Doudou Gouirand (as, ss); Bent Clausen (vib, perc); Irene Becker (ky); Johnny Mbizo Dyani (perc, v); Hugo Rasmussen (b); Thomas Akuru Dyani (perc); Marilyn Mazur (d, perc).* 3/84.
***(*) **Very Hot – Even The Moon Is Dancing** Steeplechase SCCD 31208 *Dørge; Harry Beckett (t, flhn); Kenneth Agerholm, Niels Neergaard (tb); Søren Eriksen , Doudou Gouirand (ss, as); Jesper Zeuthen (as); John Tchicai (ts, v); Morten Carlsen (ts, bsx, f, tara, cl, zurna); Irene Becker (ky, perc, v); Bent Clausen (vib, perc); Johnny Mbizo Dyani (b, p, v); Hugo Rasmussen (b); Marilyn Mazur (d); Ahmadu Jarr (perc).* 7/85.
***(*) **Johnny Lives** Steeplechase SCCD 31228 *As above, except omit Neergaard, Eriksen, Gouirand, Dyani and Jarr; add Hamid Drake (d); Thomas Akuru Dyani (perc).* 4/87.
Dørge explores the idea of a global jazz village by pushing what is basically a post-bop orchestra into African, European and any other climes he can assimilate: roistering horn parts might emerge from a lush percussive undergrowth, or heartbreaking ballads may be brightened by Dørge's own sparkling high-life guitar solos. Inevitably there are moments on the records that sound misconceived, but refreshingly few: what one remembers is the joyful swing of the ensembles, the swirling tone-colours and rhythmic pep. There are fine soloists too in Tchicai, Carlsen and Beckett. *Brikama* is stunning, with vivid voicings and a bewildering range of instrumental characters. *Very Hot* is slightly fresher, with a winning reworking of Ellington's 'The Mooche' and two very long pan-global jams; but it would be unwise to pass up *Johnny Lives*, dedicated to the late Johnny Dyani, which has some beautiful writing and playing in such as 'Lilli Goes To Town' and 'Mbizo Mbizo'.

***(*) **Zig Zag Zimfoni** Stunt STUCD 01022 *Dørge; Kasper Tranberg (c); Kenneth Agerholm (tb, darbuka); Mads Hyhne (tb); Jakob Mygind, Anders Banke (ss, ts); Morten Carlsen (ts, f, taro); Peter Fuglsang (cl, bcl, f); Irene Becker (ky); Hugo Rasmussen (b); Bent Clausen (d); Ayi Solomon (perc); Josefine Cronholm (v).* 9–10/00.
Here's his first for the new century, and it finds the NJO in rude health. As ever, this Jungle music is more about the Middle East than anything tropical, from the worldly rave-up of 'Arab Klap' which starts proceedings, on through the polyrhythmic hothouse of 'Bahrain'. Jazz keeps its hand in with the solos: as with the Arkestra, a more ruthless setting would expose weaknesses, but the NJO look after their own and there's always a huge support mechanism surrounding every exhilarating improvisation.

*** **Jazz Is Like A Banana** Steeplechase SCCD 31636 *Dørge; Gunnar Halle, Kasper Tranberg (t); Kenneth Agerholm (tb); Jakob Mygind (ss, ts); Irene Becker (ky); Thommy Andersson (b); Martin Andersen (d); Ayi Solomon (perc).* 8/07.
At 60, Dørge sounds full of energy and mischief, and this is one of the best NJO records for years, or else it's just been a while since there was one and it feels good to have them back. 'A Minor Disturbance For Mr Nielsen' is a classic cut and both the title-track and the relatively short 'Landscape With Animals' are cut from very similar cloth. Dørge's role is increasingly that of auteur and lord of misrule and he keeps what in other hands might sound rather conventional charts from ever settling into routine. *How* is jazz like a banana? Suggestions gratefully received.

Also, in brief:

*** **Live At Birdland** Stunt STCD 301. 9/99.
Wearing its Ellington heart on its sleeve, the Orchestra hits New York determined to make a splash. Not as great as seeing them live, but a terrific record.

***(*) **Dancing Cheek To Cheek** Stunt STCD 4062. 2/03, 3/04..
The influences are still respectfully aired: 'Dukish Mingus' is iconic NJO, full of beauty and chaos.

Kenny Dorham (1924–72)

TRUMPET, VOCALS

His given name was McKinley, or 'Kinny' for short. Born in Fairfield, Texas, and a veteran of local bands, he worked with Billy Eckstine, Dizzy Gillespie and Charlie Parker, and as founding trumpeter of the Jazz Messengers. Later he spent considerable time in Europe. Dorham was also an effective singer.

***(*) **Kenny Dorham Quintet** Original Jazz Classics OJC 113 *Dorham; Jimmy Heath (as, bs); Walter Bishop Jr (p); Percy Heath (b); Kenny Clarke (d).* 12/53.
*** **Afro-Cuban** Blue Note 92744 *Dorham; J. J. Johnson (tb); Hank Mobley (ts); Cecil Payne (bs); Horace Silver (p); Oscar Pettiford (b); Art Blakey (d); Carlos 'Patato' Valdes (congas).* 1/55, 3/55.
Dorham never sounded more like Dizzy Gillespie than on *Afro-Cuban*, punching out single-note statements across the rhythm. The marvellous 1953 quintet features gulping blues passages that manage to thrive on the thinnest harmonic oxygen; never a mere showman, Dorham impresses with his mental stamina, a concentration and attention to detail that make him one of the most coherent and structurally aware of the bebop players. He is also one of the better composers, a point – 'Blue Bossa' apart – which is generally overlooked.

***(*) **Kenny Dorham And The Jazz Prophets: Volume 1** Chess GRP 18202 *Dorham; J. R. Monterose (ts); Dick Katz (p); Sam Jones (b); Arthur Edgehill (d).* 4/56.
At the turn of 1956, Dorham left the Messengers to form his own group, which he called the Prophets. The minor-key theme-piece 'The Prophet' makes for an arresting opening, with Dorham and an in-form Monterose swapping tiny phrases. 'Blues Elegante' opens with Katz and Jones, followed by Dorham playing muted and coming as close as he ever did to the Miles Davis sound, which he flirts with again on the Billie Holiday ballad 'Don't Explain'. The transfers are far from perfect, with occasional distortions and some noise which is presumably explained by tape wear.

CORE COLLECTION

**** **'Round About Midnight At The Café Bohemia Vol. 2** Blue Note 33775 2CD *Dorham; J. R. Monterose (ts); Kenny Burrell (g); Bobby Timmons (p); Sam Jones (b); Arthur Edgehill (d).* 5/56.
... and at around midnight a sequence of minor keys would seem to be in order. Whatever else, Dorham always had a predilection for a unified mood, and this session, combining the Monk tune 'Autumn In New York' and 'A Night In Tunisia' with three originals, manages to sustain a slightly brooding, intensely thoughtful atmosphere. As a foil, Monterose was an

excellent recruitment. Burrell swings with the usual horn-like attack and Timmons vamps righteously, though without ever really showing his mettle. Dorham's own solos are models of grace and tact, always giving an impression of careful construction and development. Francis Wolff's subtly doctored cover shot offers an intriguing impression of the man, showing Dorham in a bright check jacket, but with a faraway look in his eyes as he clutches the microphone; above him, a ghostly image of an American townscape, vivid but also fleeting. The reissue is a double set that includes four valuable alternatives.

*** **Jazz Contrasts** Original Jazz Classics OJC 028 *Dorham; Sonny Rollins (ts); Hank Jones (p); Oscar Pettiford (b); Max Roach (d); Betty Glamann (hp). 5/57.*
*** **Two Horns / Two Rhythm** Original Jazz Classics OJC 463 *Dorham; Ernie Henry (as); Wilbur Ware (b); Granville T. Hogan (d). 11/57–12/57.*
The pianoless horn-and-rhythm experiment posed interesting problems for Dorham. Ware's big bass almost fills in the gap; but what is interesting about the set as a whole is how Dorham adjusts his delivery, counting rests much more carefully, filling in with a broader intonation on ensemble passages. Henry and Hogan are by no means passengers, but the real drama of the recording is played out across the three octaves that divide trumpet and bass on some of the bridging passages. Rollins wasn't at first glance the ideal partner for Dorham, but he began to steer him in the direction of an altogether different approach to thematic variation which really became evident only towards the end of the decade. *Horns/Rhythm* gains a star for boldness; *Jazz Contrast* drops back one for the wishy-washy sound.

*** **This Is The Moment** Original Jazz Classics OJC 812 *Dorham; Curtis Fuller (tb); Cedar Walton (p); Sam Jones (b); G. T. Hogan, Charli Persip (d). 7 & 8/58.*
Dorham always considered his singing to be an integral part of his work. He sang with Dizzy's band in the '40s but made the decision to concentrate on trumpet. Even here, it's his 15 July 1958 playing that counts, and while it's tempting to reverse the emphasis and say that it's as lyrical as his singing is improvisatory and horn-like, almost the reverse is the case. Dorham doesn't sing like a hornman but he gives the lyric almost deliberate weight and emphasis, closer to speech rhythms than to top-line jazz. Unlike many hyphenate players, he makes a hard and fast distinction between the two 'voices'. 'From This Moment On' is done as an instrumental, but 'I Remember Clifford' is adorned with the Jon Hendricks lyric, when it might have been more interesting the other way round. Both horns are muted throughout, lending the whole a soft, staccato bounce that is no less attractive for being determinedly understated. The album is significant for being Cedar Walton's first recording. He's not yet the presence he was to be in future years, a sapling rather than the solidly rooted sideman-for-all-seasons he was to become. Nevertheless his soloing is adroit and unclichéd and his accompaniment firm without being domineering.

*** **Blue Spring** Original Jazz Classics OJC 134 *Dorham; David Amram (frhn); Julian 'Cannonball' Adderley (as); Cecil Payne (bs); Cedar Walton (p); Paul Chambers (b); Jimmy Cobb, Philly Joe Jones (d). 1–2/59.*
***(*) **Quiet Kenny** Original Jazz Classics OJC 250, *Dorham; Tommy Flanagan (p); Paul Chambers (b); Art Taylor (d). 11/59.*
*** **The Arrival Of Kenny Dorham** Fresh Sound FSRCD 200 *Dorham, Charles Davis (bs); Tommy Flanagan (p); Butch Warren (b); Buddy Enlow (d). 1/60.*
Dorham enjoyed a brief resurgence towards the end of the '50s. *Quiet Kenny* is a minor masterpiece. The blues playing is still as emotional as ever but there is a more relaxed approach to the basic metres, and Tommy Flanagan in particular invites a quieter and more sustained articulation of themes. *Arrival* sees him in good voice, tooting through a light but demanding programme that includes Rollins's favourite 'I'm An Old Cowhand' and 'Stella By Starlight' with the most open tone he'd produced.

*** **Jazz Contemporary** Bainbridge 1048 *Dorham; Charles Davis (bs); Steve Kuhn (p); Jimmy Garrison, Butch Warren (b); Buddy Enlow (d). 2/60.*
***(*) **Showboat** Pony Canyon 30106 *Dorham; Jimmy Heath (ts); Kenny Drew (p); Jimmy Garrison (b); Art Taylor (d). 12/60.*
Previously issued on Time, these are workmanlike sets that perhaps don't stand up quite so well on reacquaintance. Bob Shad's A&R work at Time yielded some strong sessions, particularly from trumpeters, and Dorham attempts some daring upward sweeps on 'Monk's Mood', staccato bursts of sound on 'Horn Salute' and the inventive ensemble composition 'Tonica', dedicated to Bird's and Monk's patron, the Baroness. On Brubeck's 'In Your Own Sweet Way' and the Sinatra song 'This Love Of Mine' he sticks pretty close to the melody.

CD transfer of these discs has done some violence to the trumpet sound, but the pay-off is a richer ensemble, a considerable bonus on the sololess 'Tonica'. It also suits the Kern album particularly well. Heath sounds warmer and more present and both 'Ol' Man River' and the Wodehouse collaboration 'Bill' are delightful.

*** **Whistle Stop** Blue Note 25646 *Dorham; Hank Mobley (ts); Kenny Drew (p); Paul Chambers (b); Philly Joe Jones (d). 1/61.*
***(*) **Matador / Inta Somethin'** / ***(*) **Complete Recordings** Blue Note 84460 / Gambit 69267 *Dorham; Jackie McLean (as); Walter Bishop, Bobby Timmons (p); Teddy Smith, Leroy Vinnegar (b); J. C. Moses, Art Taylor (d). 11/61, 4/62.*
*** **Una Mas** Blue Note 21228 *Dorham; Joe Henderson (ts); Herbie Hancock (p); Butch Warren (b); Tony Williams (d). 4/63.*
Despite the sustained energy of *Una Mas*, the title-track of which is one of Dorham's finest moments, and of *Trompeta Toccata* (both of which paired the trumpeter's brightly burnished tone with the muscular tenor of Joe Henderson; see below), Dorham seemed to be running out of steam in 1963; 'one more time' was beginning to sound like once too often.

The writing on *Matador/Inta Somethin'* (now available as an attractive pair) is strong-lined and challenging, but McLean was well up to such challenges and his own 'Melanie' ('Melonae'?) is full of good things, the longest cut on either set. There is a smattering of standard material and a Villa-Lobos 'Prelude' (a duo with Timmons), but Dorham emerges as an original thinker here. *Whistle Stop* is a bright and bubbly record, packed with great writing – 'Buffalo', 'Philly Twist' and 'Sunrise in Mexico' – and robust playing from all concerned. The album closes with the disturbingly titled 'Dorham's Epitaph', but it was far from that.

(*) **Scandia Skies Steeplechase SCCD 36010 *Dorham; Rolf Ericson (t, flhn); Tete Montoliu (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d). 12/63.*
*** **Short Story** Steeplechase SCCD 36015 *As above, except omit Ericson; add Allan Botschinsky (flhn). 12/63.*
These were made about a fortnight apart in Copenhagen and they're pretty routine fare. Dorham sounds almost as if he was coasting on the earlier set and he and Ericson aren't sufficiently

differentiated in sound to make it appealing. Montoliu is in cracking form on the later date and seems to revel in the relaxed atmosphere. A teenaged NHOP shows what a pro he was becoming. Not essential items, but perfectly agreeable.

*** **New York 1964** Rare Live Recordings 88627 *As above, except omit Ericson; add Barry Harris (p); Julian Ewell (b); Albert Tootie Heath (d).* 12/63, 8/64.
Some of this stuff reproduces material from the Steeplechases, but just the quartet tracks. The remainder comes from a New York set formerly available on the small Raretone label. There's nothing too essential and there are signs of tiredness in Dorham's articulation and phrasing. Nevertheless, Dorham on an average night was more interesting than most of his peers on a good one.

***(*) **Trompeta Toccata** Blue Note 84181 *Dorham; Joe Henderson (ts); Tommy Flanagan (p); Richard Davis (b); Albert 'Tootie' Heath (d).* 9/64.
Kenny's last album as leader is rarely cited when the iconic statements of hard bop are listed, but it surely belongs among them. The band is as muscular as the writing and the classically tinged trumpet-playing on the long title-track and the more brooding 'Night Watch' that follows is among the best of his career. Henderson's 'Mamacita' gets an airing and the set ends with Dorham's own 'The Fox', which rounds out a foreshortened career with a breezy flourish. Smartened up in the remastering, it comes across as fresh as paint.

Also, in brief:

***(*) **Complete Savoy & Small Group Recordings** Definitive 11156
Valuable compilation from the early years.

*** **The Art Of The Ballad** Prestige 11013. 53–59.
Good to see Kenny represented alongside more-obvious players in this budget series. The trumpeter was a finely sensitive interpreter of ballads. And yet the album represents somewhat thin pickings for anyone eager to hear Kenny highlighted at length.

*** **Soul Support** Jazz Colours 874756. 61.
Intriguing 1961 quintet/sextet material with Rocky Boyd (*ts*) and Curtis Fuller (*tb*).

*** **Trumpet Summit At Club Ruby, 1968** Fresh Sound FSRCD 382. 68.
A late tribute to Fats Navarro, Booker Little and Clifford Brown with fellow trumpeters Bill Hardman, Walter Kelly, Blue Mitchell and Woody Shaw.

Dany Doriz

VIBES

Owner of the legendary Paris club Caveau De La Huchette.

*** **This One's For Basie** Black & Blue 860 *Doriz; Georges Arvanitas (p); Eddie Jones (b); Butch Miles (d).* 94.
*** **Jazz Fever** Black & Blue 680 *Doriz; Claude Tissendier (cl); Marc Fosset (g, v); Philippe Duchemin (p); Patricia Lebeugle (b); Didier Dorise (d); Martineke Kooistra, Catherine Bordeaux, Gabrielle Godart (v).* 04.
*** **On The New Jersey Road** Futura 104 *Doriz; Enrico Granafei (hca); Philippe Duchemin (p); Particia Lebeugle (b).* 05.
This is the man described by Lionel Hampton as 'my spiritual son', a ringingly percussive vibes-player in the old manner, who generates great excitement whenever he plays. And he's played with everyone from Bob Wilber to Manu Dibango. There are none of these that would constitute essential listening, but Doriz's easy swing is always engaging, and on things like 'Tickle Toe' (on the first disc) he's both in the tradition and quietly idiosyncratic. The Sweet System group on *Jazz Fever* is an interesting set-up, less successful than the trio on the Futura record, but packed with gracious energy.

Bob Dorough (born 1923)

VOICE, PIANO

He was singing in New York clubs in the '40s, has spent much time in Europe, and is now the oldest hipster in town.

*** **Bob Dorough & Sam Most Quartet: Complete Recordings** Lone Hill Jazz LHJ10123 *Dorough; Doug Mettome (t); Urbie Green (tb); Sam Most (cl, f); Bill Crow, Percy Heath (b); Louie Bellson, Joe Morello (d).* 53, 56.
***(*) **Devil May Care** JVC Victor 61464 *Dorough; Warren Fitzgerald (t); Jack Hitchcock (vib); Bill Takas (b); Jerry Segal (d).* 10/56.
Dorough has made only a modest number of records over his marathon career, and is mostly remembered as the author of 'Devil May Care' and other great songs. His own version is perhaps not the most exciting by today's standards, but it's brilliant singing and catches a moment in time almost perfectly. The album has been around in many different incarnations over the years, so it's likely to be available under one flag or another (Bethelehm Archives, Avenue, Charly, Rhino/WEA or the above). Whatever its port of registration, get it and enjoy Bob's 'Yardbird Suite' (two takes), 'Baltimore Oriole', 'I Had The Craziest Dream' and ten others, though at this stage only a couple of originals.

The Lone Hill material is fairly obscure, but it's interesting to catch Dorough as a piano-player, working a seam that already seems at odds with the prevailing bop/West Coast dichotomy of the day. Most has a few compositions on the early dates, but it's Bob's later 'Scoobydoo', 'Eulalia' and 'A Cuss Called Coss', added here as bonus tracks, that point the way forward.

***(*) **Just About Everything** Evidence ECD 22094 *Dorough; Al Schackman (g); Ben Tucker (b); Percy Brice (d).* 3/66.
When jazz singers in the '90s – including Dorough fan Claire Martin – started to programme contemporary pop into their set-lists, knowing greybeards laughed at the media reaction and muttered 'Bob was doing it years ago.' On this, he includes 'Don't Think Twice, It's Alright', alongside 'Lazy Afternoon', 'Baltimore Oriole' and others. In fact, he begins the set with the Dylan song, as a way of throwing down the gauntlet. It's a terrific album, arguably Dorough's finest.

*** **Small Day Tomorrow** Candid CCD 79844 *Dorough; Derek Nash (ts); Geoff Gascoyne (b); Sebastiaan De Krom (d); Trudy Kerr (v).* 4/05.
He finally got a major deal with Blue Note when in his 70s, at a point when they seemed to be signing some of the oldest jazz-associated artists still working. Typically, these have since lapsed, though they're funny and entertaining, if without the staying power of Mose Allison's in a related style. The Candid album was cut on a flying visit to the UK with a British band and features him on material scripted by Fran Landesmann. The songs suit him perfectly, although the voice is starting to turn into a throaty gargle.

*** **Sunday At Iridium** Arbors ARCD 19305 *Dorough; Joe Wilder (t); Daryl Sherman (p, v); Steve Gilmore (b); Ed Ornowski (d); Laura Amico, Roslyn Hart (v).* 2/04.

The hippest jazz venue in town played host to the 80-year-old, who promptly turned back the clock with a fine set that includes 'Electricity Electricity', a fun vocal version of Sonny Rollins's 'St Thomas', 'Sunday' and the more recent original 'Baby Used To Be'. Daryl Sherman shares the keys and the mic for a lovely 'Without Rhyme Or Reason'. Wilder is called on for 'Sunday' and 'Ain't No Spoofin'' and there are some spots for the Bobettes, a great pair of singers/actresses who're regulars at the club. Joe's singing isn't exactly *bel canto* any more, but he tells a great story in song.

Jimmy Dorsey (1904–57)

ALTO AND BARITONE SAXOPHONES, CLARINET, TRUMPET

The elder, reed-playing Dorsey brother worked with his sibling on the NY session-scene of the '20s before co-leading a band which he eventually took over after a quarrel with Tommy. A superb technician, admired by Charlie Parker, and his music matched his mild-mannered demeanour. He was reconciled with his brother, and their final venture as co-leaders ended with Tommy's death, followed by Jimmy's passing only months later.

(*) **Pennies From Heaven ASV AJA 5052 *Dorsey; George Thow, Toots Camarata, Joe Meyer (t); Don Mattison (tb, v); Bobby Byrne, Joe Yukl, Bruce Squires (tb); Fud Livingston (as, ts); Jack Stacey, Len Whitney (as); Skeets Hurfurt, Charles Frazier (ts); Bobby Van Eps, Freddy Slack (p); Roc Hillman (g, v); Slim Taft, Jack Ryan (b); Ray McKinley (d, v); Bob Eberle, Frances Langford (v).* 3/36–6/37.

*** **Amapola** ASV AJA 5287 *As above, except add W. C. Clark, Shorty Sherock, Ralph Muzillo, Nate Kazebier, Johnny Napton, Shorty Solomon, Jimmy Campbell, Ray Anthony, Paul McCoy, Bob Alexy, Ray Linn, Marky Markowitz, Phil Napoleon (t); Sonny Lee, Jerry Rosa, Al Jordan, Phil Washburne, Andy Russo, Nick Di Maio (tb); Noni Bernard, Dave Matthews, Sam Rubinowich, Milt Yaner, Frank Langone, Bill Covey (as); Leonard Whitner, Herbie Haymer, Don Hammond, Babe Russin (ts); Chuck Gentry, Bob Lawson (bs); Freddy Slack, Joe Lippman, Johnny Guarnieri, Dave Mann (p), Guy Smith, Allan Reuss, Tommy Kay (g); Jack Ryan, Bill Miller (b); Buddy Schutz (d); Bing Crosby, The Andrews Sisters, Helen O'Connell, Kitty Kallen (v).* 7/36–10/43.

(*) **At The 400 Restaurant 1946 Hep CD 41 *Dorsey; Bob Avery, Claude Bowen, Ray Linn, Tonny Picciotto, Nathan Solomon, Seymour Baker, Irving Goodman, Louis Mucci (t); Si Zentner, Thomas Lee, Nick Di Maio, Anthony Russo, Fred Mancusi, Don Mattison, Bob Alexander (tb); Jack Aiken, Frank Langone, Bill Covey, Cliff Jackson (as); Bobby Dukoff, Charles Frazier, Charles Travis, Gill Koerner (ts); Bob Lawson, Johnny Dee (bs); Marvin Wright, Lou Carter (p); Herb Ellis, Teddy Walters (g); Jimmy Middleton, Norman Bates (b); Adolf Shutz, Karl Kiffe (d); Dee Parker, Paul Chapman (v).* 1/46.

(*) **Original Studio Radio Transcriptions Swing Factory SWCD66612 *Dorsey; other personnel unlisted.* 39–49.

The elder Dorsey brother was a saxophonist of the highest technical accomplishment, and he showed off as a young session-man in the '20s. The band he formed in 1935 after splitting up with his brother was a commercial dance unit, but the group could swing when Dorsey wanted it to, and there was some impeccable section playing, particularly from the trombones. The first ASV disc pulls together 18 tracks from this period, a mixture of vocal features for Eberle, Langford and McKinley and more jazz-orientated titles. 'Dorsey Dervish' harks back to the leader's technical exercises of the decade before, but 'Stompin' At The Savoy' is creditable enough, and Bobby Byrne's beautiful lead trombone on 'In A Sentimental Mood' (contrary to the sleeve-notes, Byrne doesn't sing on this tune) outdoes even Tommy for mellifluousness. It's a pity, though, that titles such as 'Swamp Fire', 'Major And Minor Stomp' and 'Cherokee' are omitted.

Amapola collects 24 of the biggest hits by Dorsey's band over a seven-year period. The emphasis here is on the ballad and vocal-feature side of Dorsey's discography, and if this is what you want, it's an ideal record – from the title-track, Helen O'Connell's signature rendition of 'Green Eyes' and Kitty Kallen's 'Besame Mucho' to the somewhat more swinging 'I Fall In Love With You Every Day' and the novelty 'Six Lessons From Madame La Zonga', these are the memories which Dorsey's amen corner will probably remember best. The odd soloist pops up here and there to remind us that it was basically a good band.

The Hep CD is a lot more modernistic: among the opening four tracks, which date from 1944, is a Dizzy Gillespie arrangement of 'Grand Central Getaway'. The remainder are airshots taken from a New York engagement two years later and, while the band has nothing very outstanding about it, there are one or two worthwhile solos from Bob Avery and the leader, whose attractive score 'Contrasts' hints at directions which he never really followed. Generally, though, there is rather more jazz-inflected material here than on the earlier CD, and remastering makes the best of the broadcast recording. The Swing Factory issue is in good sound, but the lack of any documentation leaves one guessing as to provenance and identity of the players.

*** **Jimmy Dorsey & His Original Dorseyland Jazz Band 1949–1950** Definitive DRCD 11205 *Dorsey; Charlie Teagarden (t, v); Cutty Cutshall, Ray Diehl (tb); Frank Maynes, Artie Lyons (ts); Dick Cary, Bob Carter (p, cel); Carl Kress, Earl Backus (g); Bill Lolatte (b); Ray Bauduc, Karl Kiffe (d); Clair Hogan, Kenny Martin, Pat O'Connor (v).* 11/49–9/50.

Dorsey's Columbia sessions of 1949–50 have been all but forgotten, but this useful reissue brings back 19 titles by a pretty good band in a swing–dixieland style. Compared to some of Eddie Condon's sessions the delivery can seem polite, but on the stomping numbers they let their hair down: 'Struttin' With Some Barbecue', the tone set by one of Jimmy's impeccable fast-fingered solos, is as frantic as any version on record. There are kitschy but amusing vocals by Hogan and Charlie Teagarden, who also plays a lot of fine trumpet.

Tommy Dorsey (1905–56)

TROMBONE, TRUMPET

A ubiquitous figure on the NY dance-band circuit of the '20s, he went on to lead one of the most successful swing-era big bands, although the jazz content of the records was often in doubt. The 'Sentimental Gentleman' of swing was a martinet, but he kept his band going in the post-swing era, eventually reuniting with his brother Jimmy. His perfect legato trombone style and singing high tone strongly influenced his band singer, Frank Sinatra. In 1956, he choked to death in his sleep.

*** **Tommy Dorsey 1928–1935** Classics 833 *Dorsey; Manny Klein, Andy Ferretti, Sterling Bose, Bill Graham (t); Joe Ortolano, Ben*

Pickering, Dave Jacobs (tb); Jimmy Dorsey, Sid Stoneburn (cl, as); Noni Bernardi (as); Clyde Rounds (as, ts); Johnny Van Eps (ts); Paul Mitchell, Fulton McGrath, Frank Signorelli (p); Arthur Schutt (harmonium); Eddie Lang, Mac Cheikes (g); Gene Traxler, Jimmy Williams (b); Sam Rosen, Sam Weiss, Stan King (d); Edythe Wright, Eleanor Powell (v). 11/28–11/35.

Classics' opening disc takes in Dorsey's great 1928–9 dates where he plays trumpet – a bit shaky, but tremendously fierce, with terrific Eddie Lang support. These sound very clean and bright, which is why the rotten quality of the 1935 orchestra dates is so disappointing. These can't have been direct transfers. Either way, Dorsey got off to a modest start with five fairly nondescript sessions – though the fourth released his hit theme, 'I'm Getting Sentimental Over You'.

(*) **Tommy Dorsey 1935–1936 Classics 854 *Dorsey; Sterling Bose, Andy Ferretti, Joe Bauer, Max Kaminsky, Sam Skolnick (t); Ben Pickering, Joe Ortolano, Walter Mercurio (tb); Joe Dixon (cl, as, v); Sid Stoneburn (cl, as); Fred Stulce, Noni Bernardi (as); Clyde Rounds (as, ts); Sid Block, Johnny Van Eps (ts); Dick Jones (p); Bill Schaffer (g); Gene Traxler, Dave Tough, Sam Weiss (d); Edythe Wright, Buddy Gately, Jack Leonard (v).* 12/35–3/36.

*** **Tommy Dorsey 1936** Classics 878 *As above, except omit Bose, Ferretti, Ortolano, Stoneburn, Bernardi, Block, Van Eps, Weiss, Gately; add Steve Lipkins (t); Red Bone, Les Jenkins (tb); Bud Freeman (ts); Carmen Mastren (g); The Three Esquires (v).* 4–10/36.

*** **Tommy Dorsey 1936–1937** Classics 916 *As above, except omit Skolnick, Pickering, Schaffer; add Bunny Berigan, Bob Cusumano, Andy Ferretti, Jimmy Welch (t); Artie Foster (tb); Slats Long (cl, ts).* 11/36–2/37.

*** **Tommy Dorsey 1937** Classics 955 *As above, except omit Berigan, Lipkins, Cusumano, Foster, The Three Esquires; add Pee Wee Erwin (t); Mike Doty, Johnny Mince (cl, as); Howard Smith (p).* 2–5/37.

Like all the great swing orchestras, Dorsey's band was as much about dance music as it was about jazz. Relatively few of the songs survive the era; the arrangements are more functional than challenging, solos are usually kept to a minimum, and the music looks back in time rather than ahead. All that said, the trombonist could claim several virtues. While he was the principal soloist, he could call on several fine jazzmen: Freeman, Dixon, Mince and – above all – Berigan, whose tantalizing first stint with the band (a mere five sessions) resulted in 'Song Of India', 'Marie', 'Mr Ghost Goes To Town' and 'The Goona Goo', to cite four memorable solos (all on Classics 916). Dorsey also had one of the best band singers of the era, Edythe Wright, as well as his Clambake Seven small group. Sometimes an unpromising title will turn out surprisingly well, and on a piece like 'Keepin' Out Of Mischief Now' (Classics 916) the whole band shows what it could do. There is also the splendid swing drumming of Dave Tough to listen to.

Of these four discs, the first gets lower marks for a dearth of worthwhile music and some very sloppy remastering, the quality of which seems to vary from track to track. The standard improves on the next three, although a listen to the Retrieval CD listed below against the Clambake Seven tracks on Classics 955 shows how much better a job can be done with a little care and some mint originals. Classics 916 is probably the pick for the tracks with Berigan.

*** **Tommy Dorsey 1937 Vol. 2** Classics 995 *Dorsey; Pee Wee Erwin, Joe Bauer, Andy Ferretti (t); Les Jenkins, Red Bone (tb); Johnny Mince, Mike Doty (cl, as); Fred Stulce, Skeets Herfurt (as); Bud Freeman, Tony Antonelli (ts); Howard Smith (p); Carmen Mastren (g); Gene Traxler (b); Dave Tough (d); Edythe Wright, Jack Leonard (v).* 5–7/37.

*** **Tommy Dorsey 1937 Vol. 3** Classics 1035 *As above, except omit Antonelli, Bone and Doty; add Lee Castle (t); Walter Mercurio (tb).* 7–9/37.

*** **Tommy Dorsey 1937–1938** Classics 1078 *As above, except omit Bauer, Mercurio; add Earle Hagen (tb); Maurice Purtill (d).* 10/37–3/38.

Dorsey was making records at an incredible pace: he cut 22 sessions in 1937 alone, proof of the band's popularity. As usual, though, the results are the swing-era mix of worthwhile music and softcore ballads and schmaltz. When the vocalist sits out and Dorsey gives the soloists some space, the full band delivers something fine, such as 'Canadian Capers' (Classics 1035), but for the most part the jazz content is left to the Clambake Seven sessions, where Dorsey, Freeman and the underrated Mince especially put some real heat into the proceedings. But there are also other compensations: Edythe Wright's singing is always a pleasure, and the mellifluous sound of the leader is frequently parlayed into similarly graceful playing by the whole band. There is the quota of jazzed classics, from such unlikely sources as Dvořák and Rimsky-Korsakov, on Classics 995; and Classics 1078 has his big hit, 'The Dipsy Doodle', arranged by Larry Clinton, although the second half of the disc is let down by some particularly bland material

*** **Tommy Dorsey 1938** Classics 1117 *Dorsey; Pee Wee Erwin, Lee Castle, Andy Ferretti (t); Les Jenkins, Frank D'Annolfo, Earle Hagen (tb); Johnny Mince (cl, as); Fred Stulce, Skeets Hurfurt, Hymie Schertzer (as); Bud Freeman, Deane Kincaide (ts); Howard Smith (p); Carmen Mastren (g); Artie Shapiro, Gene Traxler (b); Maurice Purtill (d); Edythe Wright, Jack Leonard, The Three Esquires (v).* 2–5/38.

*** **Tommy Dorsey 1938 Vol. 2** Classics 1156 *As above, except omit D'Annolfo, Freeman, Shapiro; add Charlie Spivak, Yank Lawson, Max Kaminsky (t); Buddy Morrow (tb).* 7–9/38.

*** **Tommy Dorsey 1938–1939** Classics 1197 *As above, except omit Erwin, Hagen, The Three Esquires; add Sam Shapiro (t); Dave Jacobs, Buddy Morrow, Elmer Smithers, Ward Silloway (tb); Babe Russin (ts).* 9/38–1/39.

Not really a banner year for Dorsey, whose biggest success still lay ahead. These three discs are, as before, a mix of sessions for the orchestra and for The Clambake Seven, and though the small-group sides are the warmest, some of the best playing is in the music by the big band. Dorsey lost one of his best soloists when Bud Freeman departed (midway through Classics 1117). His replacement, Deane Kincaide, brought some charts into the band's book – although these were a curious set of throwbacks to '20s hits such as 'Copenhagen', 'Washboard Blues' and 'Panama' (all on Classics 1156), and 'Tin Roof Blues' and 'Down Home Rag' (Classics 1197). Spirited playing by the band, though, and Lawson and Russin were new recruits who could turn in a useful 16 bars. Dorsey himself, though sometimes maligned as a soloist, has a few good moments. The material has its share of forgotten non-hits, although in general Dorsey managed to avoid some of the worst of the pop fillers which blighted many a swing band's book.

***(*) **The Best Of Tommy Dorsey And His Clambake Seven 1936–1938** Retrieval RTR 79012 *Dorsey; Max Kaminsky, Pee Wee Erwin (t); Joe Dixon, Johnny Mince (cl); Bud Freeman (ts); Dick Jones (p); Bill Schaffer, Carmen Mastren (g); Gene Traxler (b); Dave Tough, Maurice Purtill, (d); Edythe Wright (v).* 12/35–2/47.

***(*) **The Music Goes 'Round & Around** ASV AJA 5497 *Dorsey; Sterling Bose, Pee Wee Erwin, Max Kaminsky, Yank Lawson, Ziggy Elman, Charlie Shavers, Bobby Hackett, Jimmy Blake, Billy Butterfield (t); Joe Dixon, Johnny Mince, Buddy DeFranco, Peanuts Hucko (cl); Sid Block, Bud Freeman, Skeets Herfurt, Babe Russin, Bommie Richman, Arthur Rollini (ts); Paul Mitchell, Dick Jones, Howard Smith, John Potoker, Gene Schroeder, Rocky Coluccio (p); Mac Cheikes, Carmen Mastren, Sam Herman (g); Gene Traxler, Sid Bloch, Jack Lesberg (b); Sam Weiss, Dave Tough, Russ Isaacs, Graham Stevenson, Cliff Leeman, Alvin Stoller, Buzzy Drootin, Moe Purtill (d); Edythe Wright, Hughie Prince, Sy Oliver (v). 12/35–12/50.*

Dorsey's small group was an initiative he began almost as soon as the bigger band became successful, and he ran it on and off alongside the main orchestra for the rest of his career. As with the big band, though, the group's material is often thin and prone to novelty material. Retrieval's 21-track selection mystifyingly leaves out some very good Sevens (including our favourite, 'Rhythm Saved The World', which at least is on Classics 854), but otherwise offers a vivid portrait of some of Dorsey's best playing and excellent spots for Freeman, Erwin and Dixon. The best thing, though, is the superlative remastering by John R. T. Davies, which lets one hear what Carmen Mastren and Dave Tough were doing for the first time in any reissue and makes one aware of what a swinging rhythm section this was. The alternative disc on ASV is pretty good too. Inevitably there are duplications, but it also offers five much later tracks from 1950, which include some smart Bobby Hackett work.

*** **Tommy Dorsey 1939** Classics 1237 *Dorsey; Yank Lawson, Andy Ferretti, Lee Castle, Pee Wee Erwin (t); Dave Jacobs, Ward Silloway, Elmer Smithers (tb); Johnny Mince (cl, as); Fred Stulce (as); Skeets Herfurt (as, v); Deane Kincaide, Babe Russin (ts); Howard Smith (p); Carmen Mastren (g); Gene Traxler (b); Dave Tough (d); Edythe Wright, Jack Leonard (v). 1–5/39.*

*** **Tommy Dorsey 1939 Vol. 2** Classics 1278 *As above, except omit Castle; add Mickey Bloom (t); Hymie Schertzer (as); Charles Carroll, Cliff Leeman (d). 5–7/39.*

(*) **Tommy Dorsey 1939 Vol. 3 Classics 1327 *As above, except omit Erwin; add Jimmy Blake (t); Noni Bernardi (as); Anita Boyer (v). 8–10/39.*

For sheer prolifigacy, Dorsey was practically unmatched at this point: these discs include 67 different titles, and they don't even cover a full year's output. And Dorsey's greatest music was arguably still ahead of him. Classics 1237 has some plain material, as usual, but the band make the absolute most of 'Tea For Two'; 'By The River Sainte Marie' gets an unexpectedly fine performance, and 'Milenberg Joys' nods back to an older hot style. Classics 1278 follows a similar pattern and has more of the dance band than the swing orchestra in it, although there are some excellent things – Sy Oliver's two-part arrangement of 'Lonesome Road', Edythe Wright on 'Well, All Right', and another good Oliver chart in 'Stomp It Off', even if the band could have played it with a little more vigour. Classics 1327 is easily the weakest of the three, despite including a Clambake Seven date (one of their mildest): lots of dull Jack Leonard vocals, and precious little swing.

(*) **Palladium 1940 & Raleigh Show 1943 Jazz Hour JH-1035 *Personnel unlisted. 40–43.*

(*) **1942 War Bond Broadcast Jazz Hour JH-1013 *Personnel unlisted. 7–10/42.*

Both these discs of airshots are for hardcore followers only. The earlier set has some good if rusty 1940 material with Sinatra, and though the 1943 show is in surprisingly bright and clear hi-fi, the band sounds jolted and there's a lot of irrelevant speech-making. The 1942 disc starts off in poor sound, which gets increasingly worse until halfway through, when the October programme cleans up and works off a couple of nice if familiar Sy Oliver arrangements.

*** **The Carnegie Hall V-Disc Session April 1944** Hep CD 40 *Dorsey; Pete Candoli, George Seaberg, Sal La Perche, Dale Pearce, Bob Price, Ralph Santangelo, Mickey Mangano (t); Walter Benson, Tommy Pederson, Tex Satterwhite, Nelson Riddle (tb); Buddy DeFranco, Hank D'Amico (cl, as); Sid Cooper, Leonard Kaye (as); Gail Curtis, Al Klink, Don Lodice, Mickey Sabol (ts); Bruce Branson, Manny Gershman (bs); Michael 'Dodo' Marmarosa, Milt Raskin (p); Dennis Sandole, Bob Bain (g); Joe Park (tba); Sid Block (b); Gene Krupa, Maurice Purtill, Buddy Rich (d); Bing Crosby, Frances Langford, Georgia Gibbs, Bob Allen, The Sentimentalists, Bonnie Lou Williams (v); plus string section. 10/43–9/44.*

(*) **The All Time Hit Parade Rehearsals Hep CD 39 *As above, except omit Candoli, Price, Santangelo, D'Amico, Kaye, Klink, Gershman, Raskin, Sandole, Krupa and Purtill, Crosby, Gibbs; add Judy Garland, Frank Sinatra (v). 6–9/44.*

Although there isn't a great deal of jazz on these records, they give a clearer idea of the sound of Dorsey's band, since John R. T. Davies again puts other reissues to shame. *All Time Hit Parade* is drawn from acetate transcriptions of rehearsals for a radio show and, while they tend to display the sweeter side of Dorsey's band, the smooth power of the sections is put across smartly. Sinatra has a couple of fine features in 'I'll Walk Alone' and 'If You Are But A Dream', and there's a showcase for Marmarosa on 'Boogie Woogie'. The V-Disc material, again in splendid restoration, is rather more exciting, with a number of spots for La Perche, DeFranco and Klink. Crosby and Langford deliver a couple of messages to the troops as a bonus.

*** **Live In Hi-Fi At Casino Gardens** Jazz Hour JH-1018 *Personnel unlisted. 6–8/46.*

The first show here is OK but nothing special, with Charlie Shavers's feature on 'At The Fat Man' the only standout; but the second, with extended workouts on six good charts by Bill Finegan and others, is much more like it. There's a lot of badinage between Tom and the announcer, which will either charm or repel, but the music's strong and the sound, if not exactly 'hi-fi', is quite listenable.

*** **At The Fat Man's 1946–1948** Hep CD 43 *Dorsey; Jack Dougherty, Mickey Mangano, George Seaberg, Ziggy Elman, Charlie Shavers, Claude Bowen, Vern Arslan, Chuck Peterson (t); Larry Hall, Tex Satterwhite, Greg Philips, John Youngman, Charles La Rue, Red Benson, Nick Di Maio, Dick Noel (tb); Buddy DeFranco, Billy Ainsworth, Marshall Hawk, Louis Prisby (cl, as); Sid Cooper, Bruce Branson (as); Boomie Richman, Don Lodice, Babe Fresk, Corky Corcoran, Marty Berman (ts); Joe Koch (bs); John Potoker, Rocky Coluccio, Paul Smith (p); Sam Herman, Tony Rizzi (g); Sid Block, Sam Cheifetz, Norman Seelig (b); Alvin Stoller, Louie Bellson (d); Stuart Foster, Denny Dennis, Lucy Ann Polk, Gordon Polk, The Sentimentalists (v). 5/46–12/48.*

Dorsey's later records deserve a wider hearing than they've been given by posterity. He had no more hits on the scale of 'Marie' or 'Song Of India', but he remained a keen-eared musician and less conservative than many of his contemporaries. The Hep compilation suffers from some very variable sound-sources and, though these airchecks feature some fine alternative versions of some of the scores from their studio dates, this doesn't do the band best justice. It seems we shall have to wait for Classics to get this far in their sequence.

Dorsey Brothers Orchestra

GROUP

They put aside their many differences for a while at least. While their early bands were studio-only outfits, they formed a 'real' Dorsey Brothers Orchestra in 1934, but it lasted only a year before Jimmy took it over after a quarrel. Their last co-led band ran from 1953 until Tommy's death.

*** **The Dorsey Brothers' Orchestra Vol. 1** Jazz Oracle BDW 8004 *Leo McConville, Fuzzy Farrar, Mickey Bloom, Nat Natoli, Mannie Klein (t); Tommy Dorsey (t, tb); Jack Teagarden, Carl Loffler, Glenn Miller (tb); Jimmy Dorsey (cl, as); Arnold Brilhart (cl, as, f); Frank Teschemacher (cl, ts); Herbert Spencer, Bill Green (ts); Adrian Rollini (bsx); Frank Signorelli, Arthur Schutt (p); Charles Dondron (vib); Carl Kress (g, bj); Eddie Lang (g); Tony Colucci (bj); Jimmy Williams (b); Joe Tarto, Hank Stern, Jack Hansen (tba); Stan King, Chauncey Morehouse (d); Smith Ballew, Hal Kemp, Nye Mayhew, Saxie Dowell, Skinny Ennis, Irving Kaufman (v).* 2–11/28.

*** **The Dorsey Brothers' Orchestra Vol. 2** Jazz Oracle BDW 8005 *Similar to above, except add Phil Napoleon, Muggsy Spanier, Frank Guarente (t); Joe Yukl (tb); Ollie Boyd (cl); Max Farley (as, f); Alfie Evans, Larry Abbott (as); Lucien Smith (ts, v); Jim Crossan, Paul Mason (ts); Phil Raines (bsn); Irving Brodsky (p); Al Duffy, Leo Kroucrick, Murray Kellner, Sam Rates, Nat Brusiloff, Sam Freed (vn); Emil Stark (clo); Jimmy Mullen (b); Ray Bauduc (d); Bing Crosby (v).* 1/29–1/30.

*** **The Dorsey Brothers' Orchestra Vol. 3** Jazz Oracle BDW 8006 *Similar to above, except add Bunny Berigan, Bill Moore, Louis Gracia, Charles Margulis (t); Foster Morehouse, Larry Binyon, Bud Freeman (ts); Fulton McGrath (p); Tony Sacco (g, bj, v); Dick McDonough (g); Artie Bernstein (b); Scrappy Lambert, Wes Vaughan, Elmer Feldkamp (v).* 11/30–4/33.

*** **Harlem Lullaby** Hep CD 1006 *Manny Klein, Sterling Bose, Bunny Berigan (t); Tommy Dorsey (tb); Larry Binyon (cl, as, ts); Jimmy Dorsey (cl, as); Joe Venuti, Harry Hoffman, Walter Edelstein, Lou Kosloff (vn); Joe Meresco, Fulton McGrath (p); Dick McDonough (g); Artie Bernstein (b); Stan King, Chauncey Morehouse, Larry Gomar (d); Bing Crosby, Mae West, Ethel Waters, Mildred Bailey, Lee Wiley (v).* 2–7/33.

The Dorseys could call on their best pals for their studio dates, even before the 'official' formation of their orchestra in 1934. A string of sessions for OKeh (and a couple for other labels) is covered by the nicely presented Jazz Oracle CDs, which include numerous alternative takes, a few rare tests and the various 'solo' sessions the brothers undertook in the period. Considering how often they threw in eight or 16 hot bars into otherwise conventional dance records, it's surprising that their own bands were not more jazz-orientated. The January 1929 date has some fine vocals by Bing Crosby, but too many of the tracks are troubled by feeble singing and only a few brief glimpses of a soloist (despite stellar line-ups, it's only Tommy and Jimmy who do any improvising). A track such as 'Breakaway' on the second volume is a comparative corker. But the solo sessions that were features for each Dorsey separately are still fondly remembered by collectors, and they're presented in admirable sound here: Jimmy's clarinet feature on 'Prayin' The Blues' still sounds terrific, and it reminds one why Charlie Parker and Dexter Gordon both held him in high esteem.

The third volume is arguably the best, since Berigan shows up and has some excellent solo spots of his own, along with those of the brothers: sample the rollicking 'Parkin' In The Moonlight' as a choice example. The disc closes with five more feature-sessions for the Dorseys as individual soloists. Tommy's turn on 'Maybe' doesn't have much jazz in it, but this rare pair of test-takes shows just why he was the greatest smooth-man of his day. First-rate transfers, although the January 1930 shellacs for Cameo have taxed even John R. T. Davies to the limit.

Hep's compilation offers the chance to hear the brothers and their men backing four vocalists of the day. Mae West's pair of titles are little more than a tuneless extension of her man-eating persona, and Wiley's session shows her still in raw shape, but the four tracks with Crosby show how much the singer had learnt from jazz players, and the eight featuring Mildred Bailey are delightful, her light and limber voice gliding over the music with little effort. There are brief solos for the Dorseys and Berigan, but the record belongs mainly to the singers.

Also, in brief:

(*) **The Dorsey Brothers Orchestra – 1935 Circle CCD-20. 1/35.
Thirteen transcriptions for WBC, with the orchestra in fine fettle and in clean sound.

*** **Casino Gardens Ballroom 1946** Hep 59. 1/45–7/47.
Strictly speaking, not the brothers together at all, but their respective orchestras featured together in a number of 'battles of the bands' broadcasts.

Dave Douglas (born 1963)

TRUMPET, CORNET

A key figure in modern jazz, an individualist whose grasp of history is apparent mainly in elision and omission rather than homage.

***(*) **Parallel Worlds** Soul Note 121226 *Douglas; Mark Feldman (vn); Erik Friedlander (clo); Mark Dresser (b); Michael Sarin (d).* 93.

Gunther Schuller turns up in the sleeve-notes to drop names like Stravinsky, Bartók, Berg and Lutosławski, as well as Don Ellis, Bob Graettinger and Leo Smith, and to say how much 'I like the Webernesque textures'. Unlike Paul Smoker or Franz Koglmann, Douglas actually includes material from the modern canon in this quietly ambitious programme. There can't be many more startling openings to a 'jazz' record than 'Sehr Bewegt', an arrangement of the third of Webern's Op. 5, *Five Movements for String Quartet*.

Elsewhere on the album, alongside half a dozen idiosyncratic originals, Douglas includes a 'Grand Choral' by Stravinsky (part of *L'Histoire du Soldat*), as well as Weill's 'Ballad In Which MacHeath Asks Everyone to Forgive Him', and Ellington's 'Loco Madi'. This, plus an unconventional instrumentation, makes for an interesting prospect. By the turn of the '90s, Douglas was obviously the coming thing, a strong, essentially melodic player, dry but not unemotional, whose sound fell somewhere between Booker Little, Miles and Don Ellis. The release of *Parallel Worlds* suggested strongly that Douglas wasn't going to be imprisoned by generalities, either, and certainly wasn't prepared to be seen as the anti-Miles. He is as various in approach as he is prolific, and as often inspired by humanitarian and political concerns as by purely musical ones; witness the passion and commitment he brings to 'Parallel Worlds', an evocation of lives lived under less than ideal conditions.

***(*) **The Tiny Bell Trio / *** Tiny Bell Trio** Songlines SGL 1504 / Arabesque Jazz AJ 0126 *Douglas; Brad Schoeppach (g); Jim Black (d).* 12/93; 96.

With the formation of the Tiny Bell Trio, Douglas cemented his interest in European song form. The first of these two extraordinary records includes arrangements of pieces by Joseph Kosma ('La Belle Saison' and 'Fille d'Acier'), Weill again ('Drowned Girl'), a piece by Germaine Tailleferre, the only female member of Les Six, and a traditional Hungarian csárdás (all on the Songlines disc).

A setting like this would be too exacting for a less than supremely confident player. Douglas floats almost unconcernedly over Schoeppach's guitar chords, often in a key which is relative to the implied location of the piece. His attack seems ever brighter and sharper, but this may be a function of better recording.

The live set on Arabesque is a touch disappointing, and certainly not up to some of the performances the group turned in over this period. Douglas seems to lean more heavily on chord structures in a setting like this, but there is ample evidence of his left-field approach, and committed enthusiasts will be delighted with further evidence of his talents.

**** **In Our Lifetime** New World/Countercurrents 80471 *Douglas; Josh Roseman (tb); Chris Speed (cl, ts); Marty Ehrlich (bcl); Uri Caine (p); James Genus (b); Joey Baron (d).* 12/94.

**** **Five** Soul Note 121276 *As for Parallel Worlds, except omit Dresser; add Drew Gress (b).* 8/95.

The second of the pair has a broad, orchestral sound, the supplementary horns deployed for depth of focus rather than for surface detail, and that is perhaps the big change in the string group. Feldman, Friedlander and Gress are treated much less as solo strings than as members of an ensemble, though all three have a solo role, too.

The presence of a piano on the earlier disc appears to restrict Douglas somewhat, though Caine is highly responsive to the leader. The diversions into atonality are less doctrinaire and the harmonies perhaps more conventional. Booker Little is a renewed influence; 'Strength And Sanity' (on *In Our Lifetime*) is a Little composition, rapidly followed by four miniatures in the spirit of his playing; there's also a Woody Shaw tune, 'Actualities'.

**** **Constellations / ***(*) Tiny Bell Trio Live In Europe** hatOLOGY 673 / Arabesque AJ 0126 *Douglas; Brad Schoeppach (g); Jim Black (d, perc).* 2/95; 10/96.

The best of the Tiny Bell records, *Constellations* was recorded off-road but mid-tour. One hears immediately that this is a working unit. Douglas's Balkan interests – both musical and political – come through strongly. 'Taking Sides' is inspired by the brutal civil war in former Yugoslavia, a raw, powerful expression of anger and mourning. In an entirely different vein, 'Maquiladoras' takes up cudgels for low-paid migrant workers. 'Scriabin' is a thoughtful essay in extreme chromaticism, almost serial in quality, and 'Hope Ring True' sounds like '60s agit-prop jazz. To underline his eclecticism and sense of history Douglas hands the pianoless group a forgotten Herbie Nichols theme, 'The Gig', and makes it sound utterly contemporary as well.

Douglas seems confident in his partners, allowing Black in particular to stretch out and express himself. Schoeppach throws deliciously complex harmonic shapes, a crushed-velvet foil to the trumpeter's bright lines. As before, 'Csárdás' is an encore piece, but the real glory of the set is an almost 12-minute 'Zeno', which opens a central section of compelling modern jazz bookended by Douglas's trademark Schumann arrangement.

**** **Charms Of The Night Sky** Winter & Winter 910 015-2 *Douglas; Guy Klucevsek (acc); Mark Feldman (vn); Greg Cohen (d).* 9/97.

A line-up calculated to combine musical complexity with the purest aesthetic grace. The language is very similar to that of the Tiny Bell Trio but, with Klucevsek and Feldman in the group and no drummer, the pace is slower and more deliberate, a musingly graceful album that never subordinates musicality to mere effect.

'Dance In Thy Soul' pays tribute to Charlie Haden, conceived somewhere between a classical sonata and one of Haden's beloved torch songs of the '40s. Klucevsek's touch with shorter, song-like forms can be heard in a sequence of three 'Mug Shots', tiny sketches that cry out for vivid lyrics. For a change, there is a jazz standard, Herbie Hancock's 'Little One', and a version of Francesco Cilea's 'Poveri Fiori'. This is a record beyond category, looking fruitfully back as well as forward.

***(*) **Moving Portraits** DIW 934 *Douglas; Bill Carrothers (p); James Genus (b); Billy Hart (d).* 12/97.

Once again an intriguing blend of idiomatic jazz writing and some unexpected borrowed material, like the two Joni Mitchell songs which begin the final section. The closing track, 'Romero', is one of Douglas's most substantial jazz performances, and 'Moving Portrait' is the best evidence yet of how thoroughly he has absorbed modern classical procedures, rather than just importing *ad hoc* themes and ideas.

The presence of Hart is interesting. Jabali has been a constant source of inspiration over the years and he plays here with a calm, swinging authority, all the while responsive to the demands of Douglas's music. Carrothers is not the sort of player to set the heather on fire, but he has a nice touch, sounds as if he might have played the odd bit of Schumann in his youth, and clearly enjoys the challenge.

**** **Convergence**

Soul Note 121316-2 *Douglas; Mark Feldman (vn); Erik Friedlander (clo); Drew Gress (b); Michael Sarin (d).* 1/98.

This, of course, is the same band that made *Parallel Worlds* and *Five*, with the single change of Drew Gress for Mark Dresser. No surprise by this stage in the game to find Douglas programming 'Desseins Eternels' from Olivier Messiaen's organ work *La Nativité du seigneur*, and following it with Weill's 'Bilbao Song'. The trumpeter claims he first heard the Messiaen piece in a blindfold test set by a friend, and thought it was 'Joe Zawinul, early Weather Report', which attests to a grasp of the basic seamlessness of musical styles, for the French composer's strong bass pedals are very similar to Zawinul's signature procedure.

The two key tracks here are a farewell to drummer Tony Williams, a perfect illustration of Douglas's ability to invest long form with real significance, and 'Meeting At Infinity', which indirectly gives the album its title and underlines how Douglas likes to have separate musical lines converge only virtually, leaving them to their own instrumental logic. *Convergence* is an important work, a strong synthesis of past approaches, with a tantalizing hint of new directions.

**** **Leap Of Faith** Arabesque 145 *Douglas; Chris Potter (ts); James Genus (b); Ben Perowsky (d).* 9/98.

Stunningly good modern jazz, performed with a seriousness that never dips into solemnity. 'Mistaken Identity' and the presumably misspelt 'Igenous' are dazzlingly original. 'Western Haiku' nicely defines a new idiom; 'Guido's High Note' is a *tour de force*. Potter is a genuine sharer in this music; and the relatively mainstream pairing of Genus and Perowsky guarantees that the music stays straightforward and swinging, even when the source material points away from jazz.

***(*) **A Thousand Evenings** RCA 63698 *Douglas; Mark Feldman (vn); Guy Klucevsek (acc); Greg Cohen (b).* 8/00.

Douglas's other RCA records – *Strange Liberation, Soul On Soul, Witness, The Infinite* and the Bluebird release *Freak In* – now enjoy only uncertain circulation, which is a loss. All of them are worth tracking down. This one was still around at time of writing. Astonishing that Douglas should have the confidence and the sheer moxie to programme the 'Goldfinger' theme alongside his own 'In So Many Worlds' suite, and to hand over the reins to Klucevsek for a solo performance on 'Variety'. The accordionist is a remarkable musician, as individual on his instrument as Douglas is on trumpet, and with something of the same diversity of idiom. There are almost too many inputs at work here: classical music, tango, folk from East and West, and of course avant-garde jazz as well. And yet Douglas is able to contrive a synthesis that sounds natural and unstrained.

***(*) **Bow River Falls** Koch 5744 *Douglas; Louis Sclavis (cl); Peggy Lee (clo); Dylan van der Schyff (d, laptop).* 6/03.

**** **Mountain Passages** Koch 5802 *As above, except omit Sclavis; add Michael Moore (cl, as); Marcus Rojas (tba).* 6/04.

Bad River Falls was made during the trumpeter's stint as artist-in-residence at the Banff International Workshop in Jazz And Creative Music. It does, unfortunately, sound slightly more 'workshopped' than his usual run of releases, and it is clearly a collaborative effort rather than strictly a Douglas record. One might wonder at how well this personnel could be expected to function together, but the results are mostly very impressive, hovering somewhere between free jazz and 'new music'. Sclavis and Lee also contribute compositions and van der Schyff adds some subtle *concrète* in addition to his drumming. Douglas sounds drier than usual, but that's fine for this idiom.

The music on *Mountain Passages* is more explicitly site-specific. Originally written for high-altitude performance at the Il Suoni delle Dolomiti festival, it has been re-recorded in studio and comes across with huge authority. Ever alert to new folk musics, Douglas had been listening to *Landino* recordings prior to fulfilling his festival commission and something of that spirit, if not its actual language, comes across here. Some of the pieces, not least 'Bury Me Standing', seem to refer to his father, Damon Douglas, a cartographer and mountain runner, to whom the project was dedicated.

Moore seems a more responsive and alert collaborator than Sclavis on the earlier record and the interplay of reed and trumpet on 'Gumshoe' is extraordinary. Van der Schyff is in a slightly more conventional role this time round, and with the amazing Rojas doing his stuff (truly amazingly on the closing 'All Is Forgiven') the feel is closer to classic jazz again. Interesting to know how these studio versions compare to those heard in the thinner air of the Dolomites.

*** **Keystone** Greenleaf 03 + DVD *Douglas; Marcus Strickland (ss, ts); Jamie Saft (p); Brad Jones (b); Gene Lake (d); DJ Olive (turntables).* 2–5/05.

Following in the footsteps of his sometime colleague Bill Frisell, this is a project inspired by one of the stars of silent comedy. Typically, though, Douglas goes not for Keaton or Chaplin but for the altogether more problematic Roscoe 'Fatty' Arbuckle. There is a hectic quality to much of the music, and considerable tonal ambiguity, but Douglas makes no attempt to pastiche the music of the time, giving the project an intriguingly timeless quality that gives the original images (seen on the accompanying disc) an unexpectedly modern cast. A plugged-in band responds beautifully to some of Douglas's most tuneful music of recent years. 'The Real Roscoe' is both beautiful and strangely chilling.

**** **Meaning And Mystery / ****** **Live At The Jazz Standard** Greenleaf 04 / Green Leaf/Koch 5574 2CD *Douglas; Donny McCaslin (ts); Uri Caine (p); James Genus (b); Clarence Penn (d).* 2/06; 12/06.

More blues in evidence than usual on *Meaning And Mystery* and the little one for Steve Lacy is a heart-turning masterpiece in miniature. McCaslin fits into the group effortlessly, taking over from Chris Potter, but immediately bringing a new lyricism that seems to coax a similar quality out of the trumpeter. There is some very clever stuff, like the referencing on 'Twombly Infinites' (a reference to artist Cy Twombly), but for the most part these are songful compositions that are allowed to develop very spontaneously and naturally. McCaslin's solo on 'Culture Wars' – which at nearly 13 minutes is the album's big statement – is arresting and effective, and it serves to underline this group's debt to the great Miles Davis bands of the '60s. Though often cited as an alternative to the Miles 'tradition', Douglas here actually takes it up and extends it. Caine's Fender Rhodes work simply firms up the line of descent. Genus has become a *sui generis* genius, as important in his way to the jazz of this era as Ron Carter was in an earlier day. One of the must-hear albums of 2006.

Douglas made a close study of Don Cherry's music around this time, which in part explains his use of cornet at the Jazz Standard, but also the Cherry flavour of the later tracks on this long live set, which was originally available only as a download. 'The Cornet Is A Fickle Friend' is a grand, free-jazz thrash on the smallest scale, less than two minutes. Most of the other cuts are longer and more in his familiar style, though any Douglas fan dipping into the album later on will be surprised by how different the smaller horn makes him sound. McCaslin is terrific again, but the chime and wobble of Caine's Fender Rhodes is also a key factor.

Also, in brief:

*** **Stargazer** Arabesque AJ 0132. 12/96.

He's entitled to have one off-day, and maybe this was it. Douglas leans heavier than usual on the chords and sounds slightly constrained. Still impressive, though.

*** **Magic Triangle** Arabesque AJ 0139. 5/97.

An unusually conventional and inconsistent set. The leader's tone is softly burnished, but the interest lies in the writing, which suggests unexpected kinship with an array of mostly keyboard-based composers, Herbies Nichols and Hancock, and Horace Tapscott. No harmony instrument this time, though.

***(*) **Songs For Wandering Souls** Winter & Winter 910 042-2. 12/98.

Great sound, a Schumann 'standard' and a nice suprise in Roland Kirk's 'Breath-A-Thon'. A strong if not canonical record from the trio with Brad Shepik (*g*) and Jim Black (*d*).

Down Home Jazz Band

GROUP

A West Coast revivalist institution.

*** **Dawn Club Joys** Stomp Off CD1241 *Bob Schulz (c, v); Chris Tyle (c); Tom Bartlett (tb, v); Bob Helm (cl, v); Ray Skjelbred (p); Jack Meilahn (bj); Mike Bezin (tba); Hal Smith (d). 7/91.*

(*) **Paddle Wheelin' Along Stomp Off Cd 1300 *As above, except omit Bartlett, Skjelbred, Meilahn, Bezin; add John Gill (tb, v); Carl Lunsford (bj). 8/94.*

*** **Back To Bodega!** Stomp Off CD1273 *Chris Tyle (t, v); Bob Mielke (tb); Bob Helm (cl, ss, bcl, v); Wally Rose (p); Carl Lunsford (bj, v); Mike Walbridge (tba); Hal Smith (d); Barbara Dane (v). 8/93.*

*** **Dancing The Jelly Roll** Stomp Off CD1316 *Chris Tyle (c, v); John Gill (tb, v); Frank Powers (cl); Steve Pistorius (p, v); Leah Bezin (bj); Mike Walbridge (tba); Hal Smith (d). 10/96.*

Chris Tyle's group has been a fixture in West Coast traditional circles for many years, though there was a ten-year disbandment in the '70s, and he has more recently been engaged with other projects. The first two discs pay tribute to the Lu Watters Yerba Buena sound, which had a huge impact on revivalists in the USA. There are a few oddities – such as 'When Ragtime Rufus Rags The Humoresque' on *Back To Bodega!* – but much of the material is from a relatively familiar pocket. The distinction comes in the tight syncopation of the ensembles, the particular jig-jog rhythm, and the blend of knowingness and genuine enthusiasm which drives American trad. It helps that original Yerba Buena man Helm is on hand for an extra drop of authenticity, though by *Paddle Wheelin' Along* it sounds as though he's there as a totem rather than a player; his pitching is desperate. *Dancing The Jelly Roll* is all ragtime – of sorts – even though the Down Home style of rag is less formally 'right' and more in the Turk Murphy style. They go far enough forward to dip into the Bennie Moten repertoire for items like 'Goofy Dust' and generally make a valid case for all 21 pieces.

Bob Downes (born 1937)

FLUTE, SAXOPHONES, OTHER INSTRUMENTS

Latterly based in Europe, he was a key figure in the British fusion/avant-garde scene, but has recorded relatively little since the '70s.

*** **Electric City** Universal 93266 *Downes; Harry Beckett, Ian Carr, Nigel Carter, Bud Parkes, Kenny Wheeler (t); Don Faye (sax); Ray Russell, Chris Spedding (g); Herbie Flowers, Harry Miller, Darryl Runswick (b); Clem Catini, Alan Rushton, Dennis Smith (d); Robin Jones (perc). 70.*

***(*) **Diversions** Dutton Vocalion CDSML 8434 *Downes; Barry Guy (b); Dennis Smith (d). 72.*

Though his work now seems locked in the past, Downes is a unique figure in British music, and a genuine catalyst. His *Deep Down Heavy* and *Electric City* were *Zeitgeist* records at the turn of the '70s. The roster of players on the latter should be enough to demonstrate his interest in combining jazz-rock and free jazz in an inventive way. It sounds unmistakably like a period piece, but Downes shouldn't be written off as a novelty act (he plays 23 instruments, but all of them with real musicality) and there has been a revival of interest with these recoveries from the vault. Some of the music on *Diversions* was written for Ballet Rambert, but the trio tracks with Guy and Smith (including 'Seventh Wave', on which Bob plays tenor) and the solo flute pieces are fine free-standing performances. Only the sound of Laurie Baker's VCS-3 synthesizer seriously dates the music. Other reissues, such as *Episodes At 4 A.M.*, are more remote from our interests.

Arthur Doyle (born 1944)

TENOR SAXOPHONE, FLUTE, RECORDER, VOCAL

Originally from Alabama, he played in R&B bands in the '60s before joining New York's avant-garde. He moved in 'underground' circles before spending five years in prison in the '80s. In the '90s he began recording again.

** **Do The Breakdown** Ainsoph Lamed 1 *Doyle (ts, f, v solo). 4/97.*

(*) **Dawn Of A New Vibration Fractal 009 *Doyle; Sunny Murray (d). 3/00*

*** **Live At Glenn Miller Café** Ayler CD-002 *As above, except add Bengt Frippe Nordström (as). 3/00.*

** **The Basement Tapes** Durtro 062 *Doyle; Dan Warburton (vn); Edward Perraud (d). 6/01.*

Doyle's tenor-playing has the same bludgeoning power as Charles Gayle's, but where Gayle's music has a passionate and religious intensity, Doyle often sounds merely bleary. He sings in a manner which suggests an inebriated shaman, and his flute-playing is unlovely. Records have so far brought forth very mixed results. *Do The Breakdown* has the lo-fi feel of a field recording, and has a certain shambolic power. With Murray, at least he has a motor, and the drummer carries the next two records. The Fractal disc is salvaged by the drummer's inventiveness, and while Doyle has the audacity to claim a composer credit on the most corroded 'Nature Boy' ever recorded, he does strike some sparks. The Glenn Miller Café date has the poignant presence of Nordström on three tracks (he died later that year). For the rest, it's much as the previous set, although better recorded, and 'Two Free Jazz Men Speak' apotheosizes their duet manner. *The Basement Tapes* is a trio session where Warburton's negligible violin scrapes quietly below some of Doyle's most rootless musings. He has quite a grand reputation, but even adventurous listeners may find him a hard-to-acquire taste.

Also, in brief:

*** **Plays And Sings From The Songbook: Volume 1** Audible Hiss 4. 92.

Taken from some 300 songs written during his apparently wrongful imprisonment in France. Of mixed quality and relevance here.

Hamid Drake (born 1955)

DRUMS, PERCUSSION

Born in Louisiana, he moved with his family to Chicago, where he took drum lessons from Fred Anderson's son, later taking over his role in Fred's regular group. Now a leading sideman on the free jazz scene.

**** **Emancipation Proclamation: A Real Statement of Freedom** Okka Disc 12036 *Drake; Joe McPhee (pocket t, ts). 00.*

*** **Soul Bodies: Volumes 1 & 2** Ayler 024 *Drake; Assif Tsahar (ts, bcl). 5/01.*

***(*) **Brothers Together** Eremite 35 *Drake; Sabir Mateen (as, ts, cl, bcl, f, v).* 4/01.

Emancipation Proclamation is a thoughtful showcase for both players. McPhee's pocket trumpet is as primordial as the dawn and conjures up whole histories. Drake is quiet and restrained, happy to play a supportive role on the tribute to Miriam Makeba ('Mother Africa'), elsewhere leading and shaping the music. His touch is extraordinary. Rolling patterns lead into freer passages which rely on the momentum of what has gone before, giving many of these pieces a stronger metrical feel than is actually present. McPhee is as single-minded and enigmatic as ever and the opening 'Cries And Whispers', which introduces this live recital, has a majestic presence that belies its rather tentative origins.

The gig with Tsahar is not so satisfying, largely because Tsahar is a more impatient player. However, it's very much Drake's gig again. The long title-piece and 'Heart's Mind' find the drummer taking the modern percussion idiom on a step; he sounds more like Ed Blackwell than anyone else. The title-piece of *Brothers Together* also suffers from a tentative quality, but by the time Mateen and Drake are firing on all cylinders, this is a scorching session and the closing piece, 'New Life Dance', makes half an hour seem like seconds. Mateen is a versatile reedman, whose clarinet-playing deserves attention, full of dark power. His role on 'Knowing Oneself' is central, though again Drake takes hold of the music and pushes it into new and unexpected shapes.

*** **Evolving Silence: Volumes 1–2** Earsay 097 / 091 *Drake; Albert Beger (sax); William Parker (b).* 2/05.

The Turkish-born Beger will be new to many listeners. He's an impressive performer, hard to pin down stylistically, and it's not at first clear how he fits in with this established partnership. On the other hand, he sounds similar enough to Peter Brötzmann at moments for the trio (actually duos and trios) to sound like a continuation rather than a new start. Interesting, but certainly not enough quality playing for two discs.

Also, in brief:

*** **Ask The Sun** Okka Disc 12008. 5/91–95.

Unexpectedy accessible and groove-driven percussion duos with Michael Zerang. Hand-drums and didjeridus vary the palette.

Ray Draper (1940–82)

TUBA

A rarity in modern jazz, the New Yorker made some fine sessions and worked with Max Roach, Horace Tapscott and others, but lost his way to drugs and was killed during a robbery.

*** **Tuba Sounds** Original Jazz Classics OJCCD 1936 *Draper; Webster Young (t); Jackie McLean (as); Mal Waldron (p); Spanky DeBrest (b); Ben Dixon (d).* 3/57.

*** **Ray Draper Quintet Featuring John Coltrane** Original Jazz Classics OJCCD 986 *Draper; John Coltrane (ts); Gil Coggins (p); Spanky DeBrest (b); Larry Ritchie (d).* 12/57.

Draper was only 16 when he made the first of these. It's an impressive debut, notwithstanding the wonky rhythmic lag of the tuba and callow roster of 'original' themes. The sidemen, including fellow debutant Young, are all pretty good and McLean and Waldron keep things on course. Draper's modest footnote in hard-bop history was guaranteed by the presence of John Coltrane on the second album. Trane plays well and shows no sign of holding back. It's hard for the tuba to keep pace, though, and Ray's best moment comes right at the end on the saxless 'I Hadn't Anyone Till You'. Already known to Trane completists, it's worth a listen anyway.

Dreamtime

GROUP

Originally formed by Nick Evans as trombone/sax/drums trio, but later added trumpet and bass. Keith Tippett rounded out the personnel later.

***(*) **Cathanger 86** / *** **Zen Fish** Hux 55 / Slam 232 *Jim Dvorak (t); Nick Evans (tb); Gary Curson (sax); Keith Tippett (p); Roberto Bellatalla (b); Jim Lebaigue (d).* 86; 98.

As above.

Amazingly, the first of these, recorded at Cathanger Studios in London, was not released for nearly 20 years. Tippett seems to have come on board during the sessions, for a couple of pieces were recorded without him. Admirable though the pianist always is, he slows and even somewhat deadens the music on occasion. Earlier Dreamtime recordings are no longer available and hard to find, so the comparison is difficult. The music's a mixture of collective improvisations, including the luminous 'Bushman's Dance', and composed pieces, including one by non-member but fellow trombonist Radu Malfatti. Evans and Dvorak carry much of the action, with Curson a more anarchic presence on the first one.

There's more emphasis on composition on the second disc, and the intervening years have hardened musical temperaments to a degree where the freshness and magic of the earlier date is missing. Evans is still the dominant voice and the most intriguing, but there's much to enjoy here, too; the trombonist's 'Trunk Call' and 'Papa' are superb.

Mark Dresser (born 1952)

DOUBLE BASS

Often assumed to be a lifelong New Yorker, he actually cut his musical teeth in his native LA, where he studied with Bertram Turetzky. Later worked with David Murray and Arthur Blythe, and in the Anthony Braxton Quartet.

**** **Force Green** Soul Note 121273 *Dresser; Denman Maroney (p); Fred Frith (g, p, org, vn); Ikue Mori (d machines); Phil Haynes (d); Theo Bleckmann (v).* 9/94.

On 'Bosnia', one of the tracks on *Force Green*, Douglas utters despairing, pain-racked cries over Dresser's harmonic squeaks and rumbles, an intense evocation of both men's (Dresser is the composer) humanitarian reaction; Bleckmann, who is used as a second horn rather than a lyric vocalist, comes in with muezzin cries and wails that reinforce the Balkan/Middle Eastern tonality. The previous track, 'Ediface', is a more obviously jazz-based structure and allows Douglas to stretch out, counterpointed by Bleckmann's slightly nasal scats. The long 'Castles For Carter' is an elaborate fantasy for the late clarinettist John Carter, and a passing reference to his *Castles Of Ghana* album. Tightly organized round a series of pan-tonal themes, it never sounds like a blowing piece, nor as if it is wholly written out; and it's here for the first time on the set that the young Maroney and Haynes come into their own. Up to that point it could almost have been another trio. Douglas blows a thoughtful remembrance of his great predecessor on 'For Miles', with a sly quote from a famous solo, before Bleckmann reverts to falsetto for a gorgeous dialogue that consigns Dresser to the background for a few minutes. Maroney experiments with preparation again, creating a strange, sitar-like tone. This is otherwise very much the bassist's record, but only in the proper sense that he steers the music. Co-producer Tim Berne keeps him properly located in the mix – even the unaccompanied intro to 'Castles' is naturally balanced – and the total effect is of an ensemble rather than a loose coalition of individuals.

*** **Banquet** Tzadik 7027 *Dresser; Matthias Ziegler (f, cl); Marcus Rojas (tba); string quartet.* 11/97.
Dominated by a passionate mourning song for the victims of TWA Flight 800, *Banquet* is one of Dresser's most beautiful and unusual projects to date. 'Loss Of The Innocents' is scored for cello, tuba and clarinet, while the remainder of the album is a species of mini double concerto for flute and bass with string quartet, a piece which allows Dresser to explore extremes of sonority and pitch with great sophistication.

**** **Aquifer** Cryptogramophone 111 *Dresser; Denman Maroney (p); Matthias Ziegler (fl).* 3/01.
What is surprising about *Aquifer* is how much of the music comes directly out of a jazz tradition. There is a strong blues coloration to 'Digestivo' which contrasts sharply with the near abstraction of 'Sonomatopoeia' and Maroney's 'Pulse Fields', which come right at the centre of the record. A couple of the pieces have been around for long enough to seem almost like repertory items, but for the most part this is a highly original and challenging record. Like its predecessor, it is best to approach it with no preconceptions and merely surrender to its captivating sound-world. We warmly recommend you try it.

***(*) **Nine Songs Together** CIMP 295 *Dresser; Ray Anderson (tb).* 9/03.
Anderson was the first player Dresser met on his arrival in New York City in 1975. That their association is a long and warm one is evident on this fine set of duos, recorded in the usual unadorned CIMP way. The opening improvisation is very much a renewal of acquaintance; 'One Plate' refers to an Oliver Lake poem, 'I Want All My Food On One Plate' – in other words, no musical boundaries of any sort; it also reinforces Dresser's foodie theme. The long 'Taps For Jackie' is a threnody to the trombonist's late wife, a poet and tapdancer, which balances sadness and affirmation. The most substantial element of the set is a new (outer) *Planets Suite*, which has less to do with Holst than with John Coltrane and Rashied Ali. Anderson plays the percussionist on this one, while Dresser teases out long, folkish lines. They chuck in a couple of standards: Billy Taylor's 'I Wish I Knew How It Would Feel To Be Free' and just for fun a closing version of 'I'm Confessin' That I Love You'.

**** **Unveil** Clean Feed CF043 *Dresser (b solo).* 04.
Dresser's use of the Giffus, a system of pick-ups suspended from the scroll of the bass, has evolved steadily over the years. He now employs a system developed for him by luthier and electronics expert Kent McLagan which affords much more control and consistency. In addition to this, he continues to experiment with notes played above rather than below the stop, creating a fascinating range of harmonics and bitones. Apart from the acoustic 'Bacachaonne' (loosely based on a Bach partita), everything here is electronically manipulated. The results are easier to enjoy than to describe, but the combination of pick-ups and subtly altered finger pressure creates a buzzing effect which gives these pieces a richness of sound that seems impossible from a single instrument and player.

Also, in brief:

*** **Sonomondo** Cryptogramophone 104. 99.
Duos with cellist Frances-Marie Uitti, who does everything from great motorcycle revs to bat-squeak harmonics on her cello.

*** **Marinade** Tzadik 7063. 00.
Challenging ensemble writing, but a record that feels like a dry-run for something bigger.

*** **Reunion: Live At The Guelph Jazz Festival** Intrepid Ear 002. 01.
Dresser and Gerry Hemingway (*perc*) anchored Anthony Braxton's early-'80s quartet. This reunion underlines the depth of understanding that always prevailed between them. Consequently, baritone saxophonist David Mott works a lonelier furrow.

*** **Time Changes** Cryptogramophone 124. 1/03–10/04.
Duets with Denman Maroney (*p*).

Kenny Drew (1928–93)

PIANO

His first influences were Art Tatum and Fats Waller, and these were so deeply inscribed that later contact with Bud Powell and Thelonious Monk wasn't overwhelming. The gracious New Yorker spent many years in Europe, first in Paris, and later in Copenhagen in a long-lasting and well-documented residency at the Jazzhus Montmartre. Drew's expressive talent has been passed on to his son, Kenny Jr.

*** **Kenny Drew Trio: The Complete Recordings, 1953–54** Fresh Sound FSRCD 146 *Drew; Curley Russell (b); Art Blakey, Larance Marable, Specs Wright (d).* 53–54.
(*) **The Kenny Drew Trio Original Jazz Classics OJCCD 065 *Drew; Paul Chambers (b); Philly Joe Jones (d).* 9/56.
**** **Trio/Quartet/Quintet: The Riverside Collection** Original Jazz Classics OJCCD 6007 2 *As for the above.* 56–57.
Drew began recording in 1949 with Howard McGhee's orchestra, in which he was, by all accounts, a rock of reliability. The early material with Blakey and Russell is mostly tight and professional with an emphasis on easy bop swing and relatively subtle harmony. The Fresh Sound brings together the Blue Note *New Faces, New Sounds* with the Norgran *The Ideation Of Kenny Drew*. The first of the Riversides is a typical piano trio date of the day: light, bluesy variations on a flock of standards. Chambers and Jones are typically strong in support, but the material is under-characterized. 'Ruby My Dear' never quite makes it to the starting-line and the better tracks are lighter-weight material like 'It's Only A Paper Moon' and 'Caravan', where Drew's elegant, deceptive swing has an opportunity to unfold without pressure.

Collection is a first-rate sampling of Kenny's work for Riverside; the emphasis is very much on trio work, with a couple of bonus tracks to please collectors.

*** **Undercurrent** Blue Note 80459 *Drew; Freddie Hubbard (t); Hank Mobley (ts); Sam Jones (b); Louis Hayes (d).* 12/60.

What would have happened if Drew had stayed in America? He was gone less than a year after this generic hard-bop session, and for the rest of his life recorded for European and Far Eastern labels. At first hearing, it sounds like umpteen similar records from Blue Note, but Drew's elegance shines through on the title-tune and half a dozen other well-crafted originals.

*** **Solo-Duo** Storyville STCD 8274 *Drew; Niels-Henning Ørsted Pedersen , Bo Stief (b).* 66, 12/78, 9/83.
Two blocks of duo material, recorded a decade and a half apart, with a solo set from 1978 wedged in between. The four unaccompanied tracks are brief and relatively uninspired. Drew seems to draw sustenance from the two bassists, and on the live tracks with Stief from 1983 he hits a wonderful groove. 'There Is No Greater Love' is the most finished performance of the set, though the opening 'Everything I Love' with NHØP has an emphatic presence as well.

*** **Duo** / *** **Duo 2** / *** **Duo Live In Concert** Steeplechase SCCD 31002 / 31010 / 31031 *Drew; Ole Molin (g on Duo only); Niels-Henning Ørsted Pedersen (b).* 4/73; 2/74; 6/74.
(*) **Everything I Love Steeplechase SCCD 31007 *Drew (p solo).* 10–12/73.
Drew left America for Europe in 1961 and worked and recorded there until his death. His numerous records for Steeplechase are modest successes, but the pianist's very consistency is perhaps his undoing: hard to tell one disc from another. The three duo sessions with NHØP are the best, if only because there is a fine clarity of interplay and the bassist doesn't settle for Drew's plainer modes of expression. The solo date is more quiescent.

***(*) **Dark And Beautiful** Steeplechase SCCD 37011/12 2CD *Drew; Niels-Henning Ørsted Pedersen (b); Albert 'Tootie' Heath (d).* 5/74.
Drew went to Copenhagen in 1966 and became a stalwart of the jazz scene there, playing a long residency at the legendary Jazzhus Montmartre with NHØP, Tootie Heath and whatever guests were in town. We've previously accused these discs of blandness, but of course there are subtleties as well, and perhaps the best place to start, and to take a measure of Drew's pianism, is the two-CD set *Dark And Beautiful*. Here, stretched out over a generous playing-time, are Drew's patient exposition and almost conversational phrasing.

Dark Beauty is distinguished by a more than usually varied array of song-writing credits, as if Drew were deliberately casting his net wide and then moulding each song – from his old favourite Harry Warren's 'Summernight' to Thomas Clausen's 'Silk Bossa' – to the particular character of this group. He also programmes Miles's 'All Blues' and Brubeck's 'In Your Own Sweet Way', and he closes with an elegant 'Stranger In Paradise'.

*** **Morning** Steeplechase SCCD 31048 *Drew; Philip Catherine (g); Niels-Henning Ørsted Pedersen (b).* 9/75.
*** **Lite Flite** Steeplechase SCCD 31077 *Drew; Thad Jones (c); Bob Berg (ts); George Mraz (b); Jimmy Cobb (d).* 2/77.
*** **In Concert** Steeplechase SCCD 31106 *Drew; Philip Catherine (g); Niels-Henning Ørsted Pedersen (b).* 2/77.
*** **Ruby My Dear** Steeplechase SCCD 31129 *Drew; David Friesen (b); Clifford Jarvis (d).* 8/77.
Three different bass-players here. Like NHØP, Friesen has a handsome tone and great technique. On 'Ruby My Dear', he sounds amazingly like Wilbur Ware. Jarvis's sound is perhaps the closest Drew has found to the drummers of the classic swing era and the set skates along on his unfailing beat. There are three originals, a version of Austin Wells's rarely covered 'Sunspots' and, more surprisingly, a version of Jobim's 'Gentle Rain'.

Lite Flite doesn't have the most probable of line-ups, but it works. Berg is in good form, obviously straining every sinew to make the grade in this company. The gracious Thad Jones glides through his solos as if he were sitting in an armchair, and even allows himself a couple of subtly corrected fluffs – though it's a pity none of Thad's tunes were included on the list. Mraz and Cobb are very much the kind of rhythm section Drew has always relied on, big-toned and straightforward.

Morning and *In Concert* are an extension of the familiar Montmartre partnership. Catherine is over-indulged on the live album with his own 'Twice A Week'. For the rest, it's a mild-mannered run-through of material that would have been familiar to all three: John Lewis's 'Django', 'Here's That Rainy Day', Pettiford's 'Blues In The Closet' and a breezy closing 'On Green Dolphin Street'. Certainly worth a listen but, like *Morning*, too mild and unemphatic for most tastes.

***(*) **At the Brewhouse** Storyville 8318 VHS Storyville 6963/DVD 1140 *Drew; Niels-Henning Ørsted Pedersen (b); Alvin Queen (d).* 93.
Very near the end, Kenny still plays with magisterial calm and youthful energy. He kicks off the Brewhouse set with a storming version of Dave Brubeck's 'In Your Own Sweet Way' and then delivers a completely original and unexpected arrangement of the Jewish folk theme 'Hush-A-Bye'. The opening measures of 'It Could Happen To You' are brilliant, original jazz piano, totally unexpected. The climax of the set, 'You Don't Know What Love Is' and 'All Blues', showcases a trio at the very peak of its powers. The video and DVD options don't add much; Drew was never a showy or histrionic player, but he was always reassuring and restful to watch, a man very much absorbed in a job he enjoyed. Even by this stage, it looked as if Kenny Drew could go on for ever and it was a genuine surprise when one day that calm voice was silenced.

Also, in brief:

(*) **This Is New Original Jazz Classics OJC 483. 3–4/57.
Nothing very new at all; this sort of hard-bop fare was already becoming standard repast in 1957.

*** **Plays The Music Of Harry Warren And Harold Arlen** Milestone 47070. 57.
An evocative and elegant compilation of tunes by two of America's finest songwriters, played in duo format with Wilbur Ware (*b*).

*** **Pal Joey** Original Jazz Classics OJC 1809. 10/57.
A typical jazz-goes-to-Broadway trio of the day: earns an extra notch, though, for Ware's hungry, probing bass-lines.

*** **Your Soft Eyes** Soul Note 121040. 11/81.
Mads Vinding (*b*) and Ed Thigpen (*d*) are swinging enough, but there is not much substance to this record.

(*) **And Far Away Soul Note 121081. 2/83.
The records continue to work a slight, pretty seam to rather soporific ends.

Kenny Drew Jr (born 1958)

PIANO

Few signs of famous-dad syndrome, partly because he was brought up by his grandparents and an aunt, largely because

Kenny Sr graced the jazz world quietly and cast no overpowering shadow.

*** **The Rainbow Connection** Evidence ECD 22158 *Drew; Terence Blanchard (t); Charnett Moffett (b); Cody Moffett (d). 98.*
*** **Portraits Of Mingus And Monk** Claves 50 1194 *Drew; Lynn Seaton (b); Marvin 'Smitty' Smith (d). 94.*

Monk was a stronger and more obvious source for Kenny Jr than his dad had been. The Claves set, which still surfaces fairly regularly, is a worthwhile date, nicely recorded, though not as interesting musically as the same trio's *Secrets* for TCB. Smitty sounds hurried and impatient. The other set is marked by a superb reading of Drew Sr's 'Serenity', another of his gently understated themes. The presence of Blanchard on the date gives the group real richness of sound. The other delight of this fine set is a reading of Monk's little-played 'Boo Boo's Birthday', a finger-breaking theme that Kenny pulls off with ease. The rhythm section is as tight as a band of brothers ought to be, and the sound is very clear.

***(*) **Passionata** Arkadia 70561 *Drew; Peter Washington (b); Lewis Nash (d); strings. 98.*

It was only around this time that Kenny Jr started to programme his father's work prominently. *Passionata* is a full-scale tribute, titled after an unfinished song, played here for the first time. The set also includes Drew Sr material like 'Dark Beauty', one of the old man's finest compositions, and standards that he must have played a thousand times. These are fresh interpretations, though; 'Summertime' is given a classical spin and other tracks veer from the expected line. This is certainly the most accommodating and inventive trio Kenny has worked with since the days of Seaton and Smith. Washington has an enormous range and a capacity for free, full melody alongside a strong, sure beat, leaving Nash to embellish and elaborate. The strings are arranged by Bob Belden, unobtrusive, idiomatic and cleanly registered.

*** **Follow The Spirit** Sirocco FJL 1004 *Drew; Steve Wilson (ss, as); Lynn Seaton (b); Tony Jefferson (d). 98.*
***(*) **Winter Flower** Milestone MCD 9289-2 *As above, except omit Wilson. 6/98.*

The session with Wilson is flatly recorded, which means that the horn parts are more prominent than they ought to be and Seaton's all-important rhythm work dull and recessed. However, the band does wonderful things on tunes like 'Serial Blues', 'Soldier In The Rain' and a delightful standard, 'Wrap Your Troubles In Dreams'. The Milestone disc is preferable. Jefferson sounds a confident successor to Smith, Nash and Moffett. This time, Kenny nods to Chopin in a lilting A minor waltz, to Ellington in 'Isfahan' (not just a horn-player's song), and to Astor Piazzolla in 'Argentine Rhapsody', a fresh rhythmic profile for the group.

***(*) **Remembrance** TCB 20202 *Drew; Wallace Roney (t); Stefon Harris (vib); Santi Debriano (b); Tony Jefferson (d). 12/99.*

A memorial concert to the recently departed Milt Jackson, Art Farmer and bossa composer Manfredo Fest. Though basically conceived as a trio date, the presence of Roney and Harris brings in the most obvious echoes of the great vibist and flugelhornist. Kenny Drew Sr made the first recording of 'With Prestige' with Art's group, so it was an obvious inclusion here, a strong, rolling theme with lots of harmonic potential. There is also a stunning version of 'Blame It On My Youth', on which Roney mutes his horn without drifting into the ubiquitous Miles Davis style. Harris is properly front and centre for 'Bags' Groove', a tearing version, only matched for sheer power by 'Epistrophy', one of Kenny's favourite Monk tunes. There are tributes to Fest as well, an original 'Song For Manfredo', a gentle reading of Jobim's 'Children's Games' and a brief take on 'Bossa Blues'.

*** **Live At Montreux** TCB 21152 *Drew (p solo). 7/99.*

For this relatively rare solo set he mixes familiar material – 'Nardis' and 'Solar', 'There Is No Greater Love', 'Alone Together', an Ellington medley – with relatively unusual things. The most striking is Steve Swallow's 'Radio', which is given a playful treatment. There is also an Astor Piazzolla composition, more obviously pianistic and every bit as good. Drew's originality surfaces on his reading of 'Alone Together'; here the old groaner takes on a fresh and almost ironic quality. In contrast he delivers Duke's 'Single Petal Of A Rose' and 'Prelude To A Kiss' without much embellishment.

Martin Drew (born 1944)

DRUMS

Redoubtable British sideman who's worked with Oscar Peterson, Ronnie Scott and many others.

*** **Got A Match?** Jazzizit 9919 *Drew; Mornington Lockett (ss, ts); Gareth Williams (p); Laurence Cottle (b). 9/99.*
*** **Celebrating The Jazz Couriers / Through The Night: ... Volume 2** Trio TR556 / 561 *Drew; Mornington Lockett, Nigel Hitchcock(sax); Steve Melling (p); Andrew Cleyndert (b). 1/01; 7/02.*
***(*) **Azule Serape** Trio TR567 *Drew; Mornington Lockett (ss, ts); Jim Hart (vib); Steve Melling (p); Paul Morgan (b). 04.*

Drew has monster swing and unfailing good taste, which never descends to mere tastefulness. A pity that his recording career as leader has been so thirled to the memory of the Ronnie Scott–Tubby Hayes Jazz Couriers. The first of these is a straight tribute to Ronnie; the second, which has an astonishing silent-movie subtitle, too long to quote here, is an attempt – mostly successful – to revive the twin-tenor Couriers sound; the third a more tongue-in-cheek endeavour, which actually opens with 'Cheek To Cheek' in case no one detected the irony. Perhaps the best of all, though, is the most recent, recorded at London's Pizza Express with the New Couriers and featuring the blazing talent of Jim Hart on Tubbs's 'other' instrument. It's cracklingly good jazz where the others are merely workmanlike, club dates that work as souvenirs without being regularly playable. Through it all, Martin takes charge, playing with surprising grace and delicacy for a big guy, never resorting to hard bop cliché or pointless pyrotechnics.

Mary Anne Driscoll (born 1950)

PIANO

Grew up and studied in the Bay Area before working in NY with Paul Driscoll's group. She subsequently moved to Maine, raised a family and taught music.

*** **Inside Out** CIMP 314 *Driscoll; Paul Murphy (d). 6/04.*

An outgoing and entertaining series of duets between two musicians whose association goes a long way back. This seems to be Driscoll's first disc with her name above the marquee, and she's bursting with music. Tayloresque freedoms are contained within a careful sense of form: most of the tracks are completed inside five minutes, and run their course before rhetoric sets in.

Murphy is a sympathetic partner, though the drums are often too loud.

Paquito D'Rivera (born 1948)

ALTO, SOPRANO AND TENOR SAXOPHONES, CLARINET

A prodigy in Havana, he played in his father's band at the age of six. Later founded Irakere. Defected to the US in 1980.

*** **The Lost Sessions** / *** **Este Camino Largo** Yemaya 9423 / 9424 *D'Rivera; various personnels. 76–78.*

*** **The Best Of Paquito D'Rivera** Columbia 507611 *D'Rivera; others unidentified. 81–88.*

D'Rivera was the first of the wave of defecting Cubans, and his intensely hot, infectiously runaway style has enlivened many sessions. Like his compatriot Arturo Sandoval he has difficulty in finding appropriate contexts for his talent and situations that prevent his firecracker virtuosity from simply blowing away aimlessly. The early material on Yemaya is culled from various sources and catches the precocious teenager (which makes the middle-aged photographs on the covers slightly misleading) playing with Sandoval, Irakere, the Valdes brothers and others. These make an interesting introduction, but decidedly shapeless albums. The Columbia dates were Latinized hard bop, mostly generic but usefully sampled here. D'Rivera still blows too much smoke when working on the likes of 'On Green Dolphin Street', but the best-of format at least rationalizes a sequence of noisy highlights.

*** **Return To Ipanema** Town Crier 516 *D'Rivera; Claudio Roditi (t); Jay Ashby (tb); Ralph Moore (ts); Danilo Perez (p); Nilson Matta (b); Portinho (d); Rafael Cruz (perc). 3/89.*

Largely Brazilian fare on this one, which features an impressively international cast (Moore is UK-born) and a relaxed approach to the material, so there's no fuss about authenticity or correctness. D'Rivera plays with more patience and reserve than on comparable dates, but a near decade in the land of the free hasn't mellowed him too much. Nice, detailed sound.

*** **Tico! Tico!** Chesky 034 *D'Rivera; Danilo Perez (p); Fareed Haque, Romero Lubambo, Tiberio Nascimento (g); David Finck, Nilson Matta (b); Portinho, Mark Walker (d). 7–8/89.*

Chesky pushed D'Rivera in the direction of a convincing brand of fusion. The bolero, waltz and bossa rhythms are integrated into a setting which sifts bebop into an authentic South American stew, and the leader turns to the clarinet (and a little tenor) to decorate the pulse.

*** **Who's Smoking?** Candid CCD79523 *D'Rivera; Claudio Roditi (t, flhn); Mark Morganelli (flhn); James Moody (ts); Danilo Perez, Pedrito Lopez (p); Harvie Swartz (b); Al Foster (d). 5/91.*

Lots more gilt-edged hard-bop, heavy on glitter and flash but short on anything but the showmanship. D'Rivera and Roditi strike sparks off each other until they're both thoroughly alight, and there is a rather good 'Giant Steps'.

***(*) **Havana Café** Chesky 60 *D'Rivera; Danilo Perez (p); Ed Cherry, Fareed Haque (g); David Finck (b); Jorge Rossy (d); Sammy Figueroa (perc). 8/91.*

One of the best of D'Rivera's many recordings of the period, this one smokes along nicely, but without the brushfire intensity that makes some of the records difficult listening. Perez is immaculate here and really makes the record, though the two guitarists offer up their rather different qualities on things like 'Jean Pauline' and 'Bossa Da Brooklyn'. As well-balanced as good *chipotle.*

***(*) **Live At Manchester Craftsmen's Guild** Blue Jackel MCG 1003 *D'Rivera; Diego Urcola, Mike Ponella (t); Conrad Herwig (tb); William Cepeda (tb, conch); Scott Robinson (as); Andres Boiarsky (ts, ss); Marshall McDonald (bs, ts); Dario Eskenazi (p); Fareed Haque (g); Oscar Stagnaro (b); Mark Walker (d). 2/97.*

That's Manchester, Pennsylvania, not England, and the band is the United Nations Orchestra, founded by Dizzy Gillespie. The rhythmic subtexts come not only from Brazil and Cuba but also Uruguay, Puerto Rico and Argentina. Dishevelled and under-rehearsed, the jostling, fractious delivery proves more effective than many a better-drilled outfit. Several of the tunes have the teeming, shouting quality which one feels this music should aspire to, and for once D'Rivera's solos simply take their place against a rich, tempestuous fabric. His duet on clarinet with Stagnaro is a real surprise, almost melancholy in timbre even as the virtuosity abides.

*** **Brazilian Dreams** MCGJ 1010 *D'Rivera; Claudio Roditi (t); Jay Ashby (tb); Helio Alves (p); Mart Ashby (g); Oscar Stagnaro (b); Paulo Braga (d); New York Voices (v). 4/01.*

Recorded live, there's an enjoyable fizz about this. D'Rivera has assembled a band that knows his moves and the showbiz snap of New York Voices brings plenty of fun to the party. They're a lot slicker and smarter than the average Brazilian vocal-on-a-jazz-record and will annoy as many as they please, but, as we've remarked before, this is familiar and comfortable turf for the saxophonist.

*** **The Jazz Chamber Trio** Chesky 293 *D'Rivera; Mark Summer (clo); Alon Yavnai (p). 12/04.*

This would be a hard one to pin down. D'Rivera sticks mostly to clarinet, and with the cello and piano in place it's hard sometimes to guess the provenance of some of these lovely tunes, which might be Latin, might be Jewish, or might belong to some eclectic mid-Atlantic tradition lost to history. It's mostly quiet, lovely music and completely distinctive.

***(*) **Funk Tango** Sunnyside 4451 *D'Rivera; Diego Urcola (t, vtb); Fernando Otero, Alon Yavnai (p); Héctor del Curto (bandoneon); Oscar Stagnero (b); Mark Walker (d). 10/06.*

After nearly 30 years in the US, D'Rivera continues to turn out terrific records. There's neither much in the way of post-Piazzolla tango nor latter-day funk on this, just an impressively and typically eclectic range of Cuban/bop ideas, culminating in a deceptively throwaway version of 'Giant Steps'. 'Contradanza' is a lovely clarinet/piano duet with Yavnai, smart, sophisticated and perfectly weighted.

Also, in brief:

*** **A Tribute To Cal Tjader** Yemaya 9427. 87.

With the Louie Ramirez Latin Jazz Ensemble. 'Soul Sauce' is by Tjader, much of the rest by Ramirez.

*** **Portraits Of Cuba** Chesky 298. 2/96.

Over-arranged and orchestrated but still a compellingly nostalgic project, reminiscent of Miles and Gil but with more pepper.

*** **100 Years Of Latin Love Songs** Heads Up 3045. 8/98.

A clunky concept, but D'Rivera makes these one-per-decade melodies sing; Jobim's 'Corcovado' is the only one likely to be widely known.

***** Tropicana Nights** Chesky JD 186. 99.
In front of another polished showband, he steers a nice line between Latin kitsch and pointed improvising.

***** The Clarinetist: Volume 1** Peregrina 50221. 10/00.
Grammy Award-winning crossover project that majors on Piazzolla pieces and other classical themes.

***** Big Band Time** Disc Medi 77802. 02.
'Who's Smokin'?' is a highlight again on a nicely varied and subtly balanced big-band set.

Billy Drummond (born 1959)

DRUMS

Born in Virginia, he followed his father's footsteps in becoming a drummer, arriving in NY in 1988. Joined the OTB band and has since freelanced successfuly.

***** Native Colours** Criss Cross 1057 *Drummond; Steve Wilson (as, ss); Steve Nelson (vib); Renee Rosnes (p); Ray Drummond (b).* 3/91.
*****(*) The Gift** Criss Cross 1083 *Drummond; Seamus Blake (ts, ss); Renee Rosnes (p); Peter Washington (b).* 12/93.
****** Dubai** Criss Cross 1120 *Drummond; Chris Potter (ts, ss, bcl); Walt Weiskopf (ts); Peter Washington (b).* 12/95.
Drummond's relaxed facility and knack of piling on the pace as and when required made him a first-call player in the '90s. Much of the action takes place on the cymbals, a light, fast, highly tuneful sound punctuated with sudden dramatic accents and edgy metallic chimes.

The debut is congested; too much going on in the middle of the mix. Blake is better on *The Gift* because he has the power and determination to make his presence felt. Rosnes (who's Mrs Drummond) is less assured than on her own dates, but contributes to a well-balanced programme, which includes Harold Land's 'Ode To Angela' and Charles Lloyd's very beautiful 'Apex'.

Dubai dispenses with a harmony instrument, and the result is startling. Drummond's closeness to Max Roach suddenly becomes evident, and the originals – his own 'Dubai', Potter's 'Bananafish' and Weiskopf's 'Invisible Sun' and 'Drumhead' – take on a stark melodic beauty. Weiskopf is featured on Strayhorn's gruffly romantic 'Daydream'. Potter shines most on Pat Metheny's 'The Bat', another number where Drummond leaves his traps alone and concentrates on cymbals, a most effective trademark.

Ray Drummond (born 1946)

DOUBLE BASS

Studied in business school 1974–7, but returned to bass-playing and worked extensively on the NY scene.

***** Camera In A Bag** Criss Cross 1040 *Drummond; David Newman (ts, f); Kenny Barron (p); Steve Nelson (vib); Marvin 'Smitty' Smith (d).* 12/89.
Drummond has appeared on many, many sessions as sideman but his outings as leader are rarer. The Criss Cross session works out very well, although nothing exactly arrives with a bang. Newman plays as much flute as tenor and sounds full and funky on both, while Nelson functions peripherally; the strongest music, though, comes from the rhythm section, which develops a tremendously assured momentum across the nine compositions, four of them by Drummond.

*****(*) Vignette** Arabesque AJ0122 *Drummond; Gary Bartz (ss, as); Chris Potter, John Richmond, Joe Lovano (ts); Renee Rosnes (p); Billy Hart (d).* 95.
Another exceptional band, with Richmond and Lovano sitting in on the handsomely voiced treatment of 'Eleanor Rigby'. Rosnes and Hart mesh with the leader's lines and ideas at a very high level and, as finely as Bartz and Potter play, one finds the ears constantly drawn to what piano, bass and drums are doing. In his writing and sense of group organization, Drummond seems regularly drawn to a closely argued kind of freedom – unusually so for a player so valued by others for his timekeeping and ability to keep everything within the frame.

****** 1 2 3 4** Arabesque AJ0191 *Drummond; Craig Handy (ss, ts); Stephen Scott (p); Billy Hart (d).* 6/97.
Again, the idiom of controlled freedom, with dark tonalities dominant. There is less original writing here, more emphasis, on this first quartet date, on blowing. That said, most of the tunes are quite short and the solo space seems carefully marshalled. They open with Wayne Shorter's tribute to his wife 'Ana Maria' who died in the TWA plane crash. It's a lovely thing, dancing and mournful by turns. There's another Shorter tune later, the peerless 'Nefertiti'. Ray's own 'Ballade Poétique' again shows how much this most reliable of sidemen likes to explore outside the fence; Handy is in fine form on tenor, having taken the opening cut on soprano. 'Driftin'' isn't such a compelling piece, but the album picks up again with 'Prelude To A Kiss' and Drummond has his own finest moment on record with a lovely free interpretation of 'Willow Weep For Me'. Before that, a version of Coltrane's 'Mr P.C.' (an obvious choice for a bassman leader) and a strident 'Goin' Home' on which Handy is again superb.

Also, in brief:

***** Excursion** Arabesque AJ0106. 93.
Mostly originals and again in Ray's signature idiom of bluesy freedom. Terrific stuff, though now possibly harder to find.

*****(*) Continuum** Arabesque AJ011. 1/94.
The continuum here is the blues, the source for most of these pieces; Randy Brecker (*t*), Tom Chapin (*f*), John Scofield (*g*) head a starry band.

Amancio D'Silva (1936–96)

GUITAR

Born in Bombay to Goan parents, he developed a virtuosic playing style and a fascinating East–West compositional approach.

*****(*) Integration** Universal Impressed Repressed 9866893 *D'Silva; Ian Carr (t, flhn); Don Rendell (ts); Dave Green (b); Trevor Tomkins (d).* 68.
****(*) Konkan Dance** Dutton Vocalion CDSML8420 *D'Silva; Don Rendell (ss, ts); Alan Branscombe (f, vib, p); Stan Tracey (p); Clem Alford (sitar); Toni Campo (b); Mick Ripshar, Keshav Sathe (tabla).* 74.
D'Silva established a presence on the Bombay scene, originally playing a bass instrument he'd adapted himself. Coming to Britain, he supported his family as a pub cleaner before meeting producer Denis Preston (who, it's said, invented the term 'fusion') and recording with him for the Lansdowne series. *Integration* featured almost all entirely D'Silva originals, though Carr is

co-composer of 'Ganges', which establishes the disc's mysterious, funky style, and Rendell and Green are co-credited on the marvellous title-cut. *Konkan Dance*, made in 1974 but not issued, is a slighter work, though not necessarily less ambitious. The four tracks are long and jam-like and rely heavily on Branscombe's multi-instrumentalism as well as D'Silva's intriguingly overdriven guitar sound. No title was selected for the album at the time: 'A Street In Bombay' was another, perhaps better, contender. A second, fascinating insight into a now rather forgotten figure who once worked tirelessly on the British scene.

Scott Dubois

GUITAR

Adventurous NY player who's influenced by other idioms.

*** **Monsoon** / ***(*) **Tempest** Soul Note 121409 / 121419 *Dubois; Dave Liebman (ts, f); Jason Rigby, Loren Stillman (sax); Thomas Morgan (b); Mark Ferber (d).* 02; 05.

The non-jazz elements are more evident on the second record, where Liebman's Indian flute is an effective extra voice. Though there are three saxophonists listed, Dubois only uses two per track, judging the best permutation in the light of the particular composition. A longish suite on the first record doesn't have much internal logic, though the parts are fine and Dubois himself occupies the foreground more as a rhythmic player, strumming much of his part, than as a charismatic soloist; he has, after all, the horns for that. Hard to pin down his influences, but electric-period Miles, Ornette and some contemporary classical writing seem to be in the mix, along with hints of Jungle on the later record – top track: 'Wander' or '200 Crows'.

Marc Ducret (born 1957)

GUITAR, GUITAR-SYNTHESIZER

A Parisian, he came to notice in the Orchestre National de Jazz and later with Louis Sclavis and Tim Berne.

**** **News From The Front** Winter & Winter 919046 *Ducret; Herb Robertson (t, flhn); Yves Robert (tb); François Verly (d, perc).* 6 & 7/91.

Ducret is still rather more familiar as sideman than as leader, but this return from limbo (originally JMT) is strikingly original and probably his best record. A brief opener whets the appetite, then the remarkable 'Can I Call You Wren?' (one of three pieces with mysterious 'Wren' titles) has him interacting imaginatively with Verly's electronic and live percussion. The title-piece has a folksy bottleneck introduction, an intriguingly abstract development and then a crashing climax. And that's pretty much how this goes: never predictable, marked by some fine playing from Robertson and Robert, but with the main action focused on guitar and drums/machines.

*** **(detail)** Winter & Winter 910003-2 *Ducret (g solo).* 1/96.
*** **Un Certain Malaise** Screwgun 70005 *Ducret (g solo).* 6–7/97.

Performed with chiming clarity and precision, *(detail)* features Ducret alone on acoustic six- and twelve-string guitars. *Un Certain Malaise* is a live album where the guitarist is again by himself, though this time on electric. His virtuosity, inventiveness and skilful blending of genres are never in question. Neither disc, though, entirely escapes ennui. The scrawling treatment of 'What Did I Forget?/Old Brown Shoe' which opens *Un Certain Malaise* is an impressive show of chopsmanship, but it's not so different from listening to Edward Van Halen and, deprived of anything but his own context, Ducret seems landlocked. *(detail)* sometimes sounds like mere strumming, for all his refinements.

***(*) **L'Ombra Di Verdi** Screwgun 70010 *Ducret; Bruno Chevillon (b); Eric Echampard (d).* 6/98.

Impressive. 'Dialectes' kicks off the set with clean guitar-lines and uncomplicated chords, but once the rest of the group is in it has a dark and roiling quality, reminiscent of the harmonically static chording of Miles's pre-retirement '70s groups. 'Lust' has been heard before, but this time it's transformed, with a Middle European feel. 'Description Du Tunnel' and 'Ta Rot' are the other big tracks and they have thought and subtlety as well as raw power.

Also, in brief:

*** **La Theorie Du Pilier** Label Bleu LBL 6508. 87.

Fine early trio; worth seeking out.

*** **Qui Parle?** Sketch SKE 333038. N.D.

Writers and poets inspire this lavishly orchestrated set. Weighed down by its eclecticism.

Gerd Dudek (born 1938)

TENOR AND SOPRANO SAXOPHONES, FLUTES, SHENHAI

Born in Poland, he began in his brother's big band, but later became associated with free music with trumpeter Manfred Schoof and in the Globe Unity Orchestra.

*** **Open** Atavistic 247 *Dudek; Buschi Niebergall (b); Edward Vesala (d).* 77.

Originally on FMP but reissued as part of Atavistic's very welcome and well-named Unheard Music Series, this is a strong trio session which is best described as 'open' rather than 'free'. Sadly, neither Niebergall nor Vesala is still alive. In their different ways, both were inventive spirits with much to offer, but it's the drummer's controlled fire that grabs the attention here. Dudek's multi-instrumentalism is never merely decorative, but though he has very different attacks on his different horns, it is always clear who is playing.

***(*) **'Smatter** Psi 02.01 *Dudek; John Parricelli (g); Chris Laurence (b); Tony Levin (d).* 2/98.

Amazingly, more than one reviewer approached this record as if it were Gerd's debut. The real surprise of this session is its material: three themes by Kenny Wheeler, including the title-track, a lovely 'Body And Soul' and a version of Jimmy Rowles's 'The Peacocks'. Dudek switches between tenor and soprano, and the open tonality offered by Parricelli's guitar affords him considerable space for manoeuvre. Once or twice, the much-discussed Clifford Jordan influence comes to the fore, though oddly it's John Gilmore one thinks of on 'Body And Soul'.

Ismael Dueñas

PIANO

Sparkling new talent, based in Barcelona.

***(*) **La Tiranía De La Cosa** Fresh Sound New Talent FSNTCD 197 *Dueñas; Tom Warburton (b); Jordi Gardeñas (d). 12/03.*

Of the many, many young musicians brought forward by Fresh Sound, few pull you up short. Dueñas is an exception: a witty, stylist pianist/composer whose originals have a spicy freshness that continues to develop on subsequent hearings. All the material here is his own, apart from three versions of Mompou's 'Llac'; no longer a surprise to hear that composer in a jazz context, but these are markedly original interpretations. The trio is rock-solid, too, which consolidates the impression of thoughtful quality.

Ted Dunbar (1937–98)

GUITAR

The Texan had a busy sideman career, but also taught and published on guitar technique and harmony.

*** **Gentle Time Alone** Steeplechase SCCD31298 *Dunbar; Dotti Anita Taylor (f); Mickey Tucker (p); Ray Drummond (b); David Jones (d). 12/91.*

Dunbar made several records as leader but mostly for Xanadu and Muse, and they have never been reissued. This is elegant jazz guitar, possibly too musicianly for most tastes and with the inexplicable addition of the flautist on two cuts. Dunbar's writing is stronger than Wes Montgomery's ever was, though the playing lacks the same glow and flair. Sadly, this was to be Ted's last recording and, apart from his books, his career remains poorly documented, though the index will reveal some important sideman engagements.

Mac Duncan (1931–81)

TROMBONE, VOCAL

A hard-nosed Yorkshireman who played for several years with Ken Colyer before leading trad groups in the '60s and '70s. His suicide shocked his community.

*** **Live At The Lord Napier 1973** Upbeat URCD 188 *Duncan; Sonny Morris (t, v); Dave Bailey, Jack Gilbert (cl); Jim MacIntosh (bj); Eddie Edwards, Ray Holland (b); Brian Duddy (d). 4/73.*

(*) **Live At The Lord Napier Vol 2 Upbeat URCD 201 *Similar to above. 73–75.*

Duncan left very little under his own name to remember him by and this souvenir of a typical gig at the Thornton Heath pub is a splendid blast of unreconstructed British trad. Morton's 'The Chant' taxes them a bit, but otherwise the group barnstorms its way through a familiar set-list with bad-mannered aplomb. Morris, a degree more debonair with other players, joins in with Duncan's salty temperament and at its best the group really charges along. Bailey and Gilbert get together on the last four tracks for some two-clarinet fun. The second volume sweeps up some leftovers and adds material from a more routine 1975 studio date.

Paul Dunmall (born 1953)

SAXOPHONES, CLARINET, BAGPIPES

Bebop, free jazz, folk and large-scale composition all play a part. The Kent man is a member of Mujician, but increasingly follows his own star.

***(*) **Soliloquy** Matchless MRCD 15 *Dunmall (solo). 10 & 12/86.*

The obvious points of reference are John Surman and Evan Parker, though Dunmall's influence from folk is obviously closer to the former. The most remarkable piece on this excellent set is 'Voyage', solo soprano-playing which finds a route and a niche midway between the two. 'Human Atmospheres' is a more extreme performance, exploring the limits of pitch, while 'Holocaust', which opens with huge unison siren effects, becomes a sober meditation on destructiveness and loss. Intimate and visceral, it's tough but rewarding music.

*** **Essential Expressions** Cadence Jazz Records CJR 1079 *Dunmall; Tony Levin (d). 1/96.*

Levin is a treasure. Like Eddie Prévost, he combines freedom with unmistakable swing and, on the evidence of the title-track, it would be hard to distinguish him from some of the American masters whose idiom he has absorbed. The admixture of jazz is less obvious here, though the soprano feature ('I Found An Angel') touches on a couple of standard themes. Dunmall otherwise sticks to a blunt tenor sound that is frequently reminiscent of session producer Evan Parker.

**** **The Great Divide** Cuneiform RUNE 142 *Dunmall; Gethin Liddington (t); Paul Rutherford, Hilary Jeffries (tb); Elton Dean (as); Evan Parker (ss, ts); Keith Tippett (p); John Adams (g); Paul Rogers (b); Tony Levin, Mark Sanders (d). 99.*

*** **Bridging the Great Divide Live** Clean Feed 017 *Dunmall; similar to above. 8/02.*

The studio version is a remarkable achievement. The augmented personnel appears on only the final track. The rest of the set is for Paul's now well-established octet and treads a fine line between composition and free improvisation. The six parts of the main piece are beautifully modulated but leave ample room for spirited improvisation. Rutherford is in great form, blocking out huge sounds in the ensemble passages and playing solo with fire and passion. The Mujician personnel play for one another, as ever. The live version might seem a bit of a luxury, but it's worth having for the closing quartet 'Wind' and for a lovely recording.

**** **Hour Glass** Emanem 4208 2CD *Dunmall; Paul Rogers (b); Marcio Mattos (b, elec); Tony Bianco (d, perc). 2 & 4/02.*

***(*) **In Your Shell Like** Emanem 4111 *Dunmall; Stevie Wishart (hurdy gurdy); Paul Lytton (perc). 1/03.*

**** **Rylickolum: For Your Pleasure** / ***(*) **Go Forth Duck** Creative Improvised 289 / CIMP 296 *Dunmall; Paul Rogers (b); Kevin Norton (d, vib). 3/03.*

**** **Awareness Response** Emanem 4101 *As above, except omit Norton. 3/03.*

Dunmall was in a purple patch as he approached his 50th birthday. His albums of this period mark the fruition of a long-developing vision, music that comfortably transcends the boundaries of free, composed, jazz and folk forms. The trio with Mattos and Bianco is marked by the bassist's creative manipulation of electronics, creating the kind of expansive drones and sonic environments that Dunmall likes to work within. He plays tenor throughout the continuous one-hour piece, a feat of physical control. The other set finds Rogers working on his A.L.L. bass (see below). It's a more familiar partnership but no less stimulating and the even longer 'The Teepees Dive Deeply' is a wrenching, joyous experience.

The duos and trio on *In Your Shell Like* contain some searching music. Stevie Wishart's hurdy gurdy plays directly to his folkier side, though the balance of instruments isn't brought off too well. Paul's far more of an abstract/improv player in

Lytton's company, using tenor, soprano and bagpipes often to quiet and contemplative effect. The percussionist is in great form, sly, subtle and intensely aware of context, and the tracks which bring all three players together are superb. A nice recording from L'Archiduc in Brussels, which has become a favourite Emanem hangout.

Rylickolum was caught live on a spring 2003 tour. Norton is an important innovator, restlessly creative. His vibraphone-playing here is perhaps the key element on the album. As he does again on the duo set, Rogers forcefully declares a pulse that resonates through the free passages. Restricting himself to soprano and tenor this time, Dunmall shows how far beyond his free-bop roots he has gone, peppering his solos with fragmentary melodies and pure-sound passages which have no relation to melody or harmonic changes. The title is dialect for a damn good time. One of the best records of 2003, certainly when paired up with the CIMP set, which extends the trio chemistry and features stunning work from Norton, though for some reason his vibes are uncredited. Paul's own highlight comes on the title-track, in a soprano solo of sheer beauty.

The duo album sees Rogers playing an A.L.L. bass built by Antoine Leducq and featuring six playing strings that give him access to most of the cello range, as well as twelve drone strings that help to boost the power of the instrument. The sound sits well with Dunmall's pipes and saxophones and the level of empathy on 'Priceless Response' is taut and emotionally draining.

*** **I Wish You Peace** Cuneiform RUNE 303 *Dunmall; Moksha Big Band (personnel as for records above).* 3/03.
Commissioned by BBC Radio 3 to mark Dunmall's 50th birthday, this passionate piece is a protest against American aggression in Iraq. As such, it is very effective, but there is more heat than light and one craves the quieter passages where Keith Tippett's beautiful piano-playing can be heard, or Paul Rogers's bass work (as at the beginning of part three). Otherwise, *I Wish You Peace* relies too much on crescendo and on ever more overlapping layers of sound. Much of this music could have been played by Mujician or the octet, though who would grudge him a rare chance to work with a larger band?

*** **Deep Well** / ***(*) **Deep See** FMR 207-0606 / 217-0207 *Dunmall; Peter Brandt (b on Well); Jim Barr (b on See); Tony Orrell (d).* 5/06; 11/06.
There's something pleasingly familiar about this style of British improv, tinged with vernacular styles, serious and blokeish by turns. It's clearly not Paul Rogers on either date or the other Tony on drums, but the relative unfamiliarity of the trio refocuses attention on Dunmall himself, who plays tenor and soprano only. The later gig is the obvious pick; Paul sounds very strong on the opening 'Deep Sea Diver' and maybe coasting a bit more on the two later pieces; not that they lack energy or commitment. Nothing wrong with *Deep Well*, but it feels more routine.

Also, in brief:

***(*) **Totally Fried Up** Slam CD 235. 3/98.
The second outing from Dunmall's free-bop trio doesn't have quite the slapping impact of its predecessor, but it's still a powerful record.

*** **Utoma Trio** Emanem 4040. 7/99.
With fellow saxophonist Simon Picard and percussionist Tony Bianco: a potent collaborative mix.

*** **Master Musicians Of MU** Slam CD 241. 11/99, 1/00.
Duos with guitarist Philip Gibbs, a long-term collaborator who shares Paul's liking for unusual instruments. Unusually for this period, he uses a range of horns, not just tenor and pipes.

*** **Occasional Rain** FMR 211-0616. 5/06.
Duos with Peter Brandt (*b*). Dunmall plays saxello and melodica as well as his tenor and it's all a bit diluted. The trios from the time are better.

*** **All Said And Dun** Loose Torque LT016. 3/07.
Boisterous collaborative trio with Nick Stephens (*b*) and Tony Marsh (*d*).

Johnny Dunn (1897–1937)

TRUMPET

The Memphian was a sensation in early-'20s NY. He subsequently visited Europe and died young in Paris.

*** **Cornet Blues** Frog DGF33 *Dunn; Pike Davis (t); Herb Flemming, Earl Granstaff, Calvin Jones (tb); Garvin Bushell, Herschel Brassfield, Rudolph Dunbar, Nelson Kincaid (cl, as); Ernest Elliott (cl); Rollin Smith (as, ts); Alonzo Williams (cl, ts); Dan Wilson, George Rickson, Leroy Tibbs, Jelly Roll Morton, James P. Johnson, Fats Waller (p); George Smith (vn); John Mitchell, Sam Speed, Maceo Jefferson (bj); Harry Hull, Bill Benford, (tba); Jesse Baltimore (d).* 12/21–3/28.
Dunn is a throwback to the first era of jazz on record. He arrived in New York in 1919 and seems to have been a trumpet kingpin until Louis Armstrong blew into town five years later. Like Freddie Keppard, Dunn played hard and loud. This superb reissue reopens the book on a now unfashionable stylist. Fine remastering gets us close to what Dunn and his Original Jazz Hounds (later just his Original Jazz Band) must have sounded like. He may have spent time in uniform; 'Sergeant' Dunn had a penchant for bugle motifs in his titles and style of playing; the 1921 'Bugle Blues' is entirely different from the 1928 'Original Bugle Blues' which closes the record, with Fats Waller and James P. Johnson on two pianos! He certainly came from some kind of brass-band tradition: there's that familiar stern vibrato and 'proper' phrasing which Armstrong and his followers eventually dismissed. 'Hawaiian Blues' and 'Four O'Clock Blues' aren't very exciting tracks, but as a coupling they sold 700,000 copies in 1922, and Dunn's playing actually shines out of his surroundings. If the rest of the Jazz Hounds had been up to his level – like Oliver's band in 1923 – these sides would have had a far higher reputation.

Dunn played in London in 1923 and 1926 and recorded with C. B. Cochran's Plantation Orchestra, although he is outdone by Pike Davis on the four existing tracks. The Columbia date of March 1928 has the unexplained presence of Jelly Roll Morton on piano and is an important survival, with the master inimitable on his own 'Ham And Eggs' and Dunn playing some of his best open horn. An important reissue, though non-specialists will find it hard work.

Eddie Durham (1906–87)

GUITAR, TROMBONE

Started out in band of siblings, but became a pioneer of electric guitar as a solo instrument as a member of the Kansas City Five, though he continued to play horn as well.

*** **Blue Bone** JSP 881 *Durham; Danny Moss (ts); Russell Henderson (p); Johnny Williams (b); Ronnie Verrell (d). 81.*
Durham effectively stood in for Basie in the Kansas City Five. He was also co-composer of 'Topsy', which would have guaranteed him a certain prominence. Of his own recordings, surprisingly little survives. These relatively late sessions are swinging stuff from the man with the interesting 'double'. He doesn't really command much on trombone, though the style is hard to compare to anyone else, and it is primarily as a guitarist that he deserves to be remembered: tight, clipped and rich by turns, and capable of turning the expected harmony on its head.

Phil Durrant (born 1957)

VIOLIN, ELECTRONICS

A Londoner who has worked extensively in the home-grown improvisation scene, Durrant has moved from mainly group work to the solo environments suggested by the first record, which explore the violin's possibilities as an amorphous sound-source via electronic treatments.

*** **Sowari** Acta 10 *Durrant (vn, elec solo). 11/96–2/97.*
As fiercely demanding a disc as any in improvised music, this solo effort compiles Durrant's various adventures with acoustic and electronically altered violin. The four untreated pieces are pretty hard work, often seeming like plays on the barest of structural themes, while the electronic episodes give rise to the occasional doubt, as in the funny, alarming 'Chew 3': is he actually in control of all the squelch and zap that's coming out of the speakers? Detailed exposure is more reassuring: this isn't trance music or any kind of minimalism, rather a refined exploration of a very particular playing medium.

***(*) **Dach** Erstwhile 014 *Durrant; Radu Malfatti (tb); Thomas Lehn (syn). 2/01.*
Malfatti's interest in improvisation of the quietest and most evanescent sort dominates this fascinating trio session. The title – 'roof' – refers to the sounds one hears at the beginning of the session as wind and rain creak and patter at the roof of the auditorium. The continuous, one-hour performance has the quiet concentration of an AMM concert. It's not a demanding listen in the sense that dynamics and dissonance are high, but it requires a level of evenly suspended attention to appreciate such delicate art.

Also, in brief:

*** **Further Lock** Concepts Of Doing 002. 3/97.
Durrant sticks to an unamplified and otherwise untreated instrument here, with Frangenheim doing the same, and the results are sometimes dry, dour and compellingly concentrated.

Dutch Swing College Band

GROUP

Founded by Peter Schilperoort in 1945, and still playing with undiminished enthusiasm.

*** **Vintage Dutch Swing College Band Vol. 1** Lake LACD177 *Kees van Dorsser (t); Wim Kolstee (tb); Peter Schilperoort (cl, bs); Dim Kesber (cl, as); Joop Schrier (p); Dick Bakker (g, bj); Chris Bender (b); Arie Merkt (d). 7/48–7/49.*

***(*) **Live In 1960** Philips 838765-2 *Oscar Klein (c); Dick Kaart (tb); Peter Schilperoort (cl, bs); Jan Morks (cl); Arie Ligthart (g); Bob Van Oven (b); Martin Beenen (d). 60.*

*** **Swinging Studio Sessions** Philips 824256-2 *As above, except add Ray Kaart (t); Chris Smildiger (b); Peter Ypma, Huub Janssen, Louis De Lussanet (d). 6/60–6/69.*

*** **Digital Anniversary** Philips 824585-2 *Sytze Van Duin (c); Bert Boeren (tb); Bob Kaper (cl); Peter Schilperoort (ss, ts, bs, cl); Fred McMurray (p); Henk Bosch Van Drakestein (b); Huub Janssen (d). 10/85.*

*** **Live On Stage** Timeless CDTTD 645 *Bert de Kort (c, v); George Kaatee (tb); Bob Kaper (cl, as, v); Frits Kaatee (cl, ss, bs); Rob Agerbeek (p); Adrie Braat (b); Bob Dekker (d). 3/01.*

*** **The Swing Code** Timeless CDTTD 658 *As above, except omit Agerbeek, Dekker; add Kenny Ball (t, v); Chris Barber, Papa Bue (tb); Acker Bilk (cl, v); Tom van Bergeijk (p); Han Brink (d). 4/05.*
This jazz institution survived Schilperoort's death in 1990 and did so in handsome style, even if the discography is now much eroded. Originally an enthusiastic if uneventful trad group, the band matured into a unit which bridged the classic traditional style and a more swing-styled mainstream, although the former held sway. There were always good soloists on hand, some of the best including Morks, Klein and the long-serving de Koort, and the rhythm players avoided the mechanical thud of much trad. A regimen of constant touring kept their professionalism polished.

The Lake compilation covers their earliest steps. While the acetates sound rough and dusty, the DSCB was already setting standards for the revivalism then getting under way: careful harmonizing, varying of the lead roles and a more thoughtful approach to material than most rival groups. Most of the tracks were made on home soil, but there are a couple of broadcasts from London too.

Swinging Studio Sessions is a neat cross-section of their early- and mid-'60s work. The 1960 live set goes with a real punch and, with Morks and Klein in top form, is one of their liveliest records. *Digital Anniversary* marked their 40th anniversary, but it's not one of their brightest sets.

Bob Kaper carries the DSCB torch these days, and they still, as he says, 'have a ball!' The live Timeless starts, as always, with their signature-tune, 'Way Down Yonder In New Orleans', and thereafter it's entertaining business as usual for these diehard jazz lovers. *The Swing Code* celebrates their 60th anniversary with some distinguished British chums along for the ride, and if the partying is gentler than of yore, it's still a lot of fun.

Dominic Duval

DOUBLE BASS

An East Coast 'undergrounder' whose own recording career was slow to start, but now is closely connected to the Cadence/CIMP nexus.

*** **Nightbird Inventions** Cadence CJR 1072 *Duval (b solo). 12/96–1/97.*

*** **The Wedding Band** CIMP 137 *Duval; Jay Rosen (d). 1/97.*
The solo album finds his bass doctored in numerous ways – with long echo, stereo panning, chorusing and more – for 13 pieces, and for once the comparative brevity of the individual tracks is a slight disadvantage: fewer, longer expositions might have effected a more convincing whole. But his inventiveness is undeniable, his use of effects subtle and persuasive, and here and there he comes

up with a sonically ravishing idea, such as the closing 'Final Thoughts – Look Through Windows In Rain'.

The duets with Rosen feature the bass unadorned, and with the drummer playing with restraint on a modest kit the music has an evenly modulated flow – effective in small doses yet, as so often, monotonal over almost 70 minutes of music. Recorded at an astonishingly low level, this is a disc to sample as a series of brief encounters.

*** **Equinox** Leo LR 267 *As above, except omit Hwang, Lawrence; add Michael Jefry Stevens (p, perc). 8/97.*
*** **State Of The Art** CIMP 141 *Duval; Mark Whitecage (ss, as, cl); Jason Hwang (vn); Tomas Ulrich (clo). 2/97.*
*** **Live In Concert** Cadence CJR 1097 *As above, except add Joe McPhee (t, ts). 8/98.*
(*) **The Navigator / * Under The Pyramid** Leo CD LR 257 / 279 *Duval; Jason Hwang (vn); Ron Lawrence (vla); Tomas Ulrich (clo). 6/99.*
*** **Cries And Whispers** Cadence CJR 1111 *Duval; Joe McPhee (flhn, ts); Mark Whitecage (acl, as); Jason Hwang (vn); Tomas Ulrich (clo). 8/99.*
Variously credited to The C.T. String Quartet, The Equinox Trio and Duval's String Ensemble, these quite difficult records extend the approach of the earlier discs in different ways: they're heavier, gloomier, louder, more complex, and ultimately quite exhausting to get through. *The Navigator* and *Under The Pyramid* are so elephantine in feel that the interesting textures are hard work to decipher, never mind appreciate. Much of this is closer to formal chamber music than to any kind of jazz, and the improvisations, if such they be, are set to what seem to be specifically controlled energy levels. *Equinox* is a good deal easier to follow and Stevens is a good alternative to the other two, but this is still rather mysteriously cryptic music-making.

State Of The Art benefits enormously from CIMP's famously dry and naturalistic recording. You can hear every microtone and string-squeak, but Duval's interest in very low, groaning *arco* chords tends to bog the music down just when it should be flying. The concert recording was done at the Knitting Factory, in decent enough sound, although again the ensembles tend to congeal a bit. McPhee walks into this situation with his usual fearlessness, and his saxophone parts, alternately sonorous and barkingly aggressive, are powerful enough, although he tends to sit on top of the group rather than work within it.

The quintet returns for the scarcely less oppressive *Cries And Whispers*, but, a year further on, the ensemble has assumed a less *ad hoc* presence, and gothic episodes such as 'Cries And Whispers II' (which gets a cheer from the audience) have a more genuine if still cloudy impact.

***(*) **The Experiment** Blue Jackel 5036-2 *Duval; Jason Kao Hwang (vn). 4/99.*
(*) **Undersound Leo LR 295 *Duval; Joe McPhee (ss, ts); John Heward (d, v).* N.D.
The duet record with Hwang is for specialist tastes, but there are some extraordinary moments, none more so than a captivating dedication to Messiaen, 'Speaking Of Birds', where the combination of bass and violin and Dave Kowolski's 'implemented recording techniques' creates a dissonantly beautiful racket, not unlike a flocking of birds in a threatening sky. Not everything is as good but there are lovely passages to go with the expected scratching and scraping. *Undersound* is in more of a straightforward free-playing vein. McPhee is mostly on soprano and Heward isn't a great asset. Duval bookends with two bass solos, and the rest is pretty average.

Also, in brief:

*** **Asylem** Leo LR 316. N.D.
Often funny ('Rectal Parasites' anyone?), this music suffers from the want of focus and editing. Herb Robertson unwontedly disappointing.

*** **Mountain Air** CIMP 347. 06.
The String Quartet again with a set flavoured by a Cecil Taylor homage.

*** **Monkinus** CIMP 348. 2/06.
The Monk canon explored on double bass and tenor saxophone (Jimmy Halperin). It's entertaining, though rarely does it tell you anything fresh about the composer.

Johnny Mbizo Dyani (1945–86)

BASS

Joined Chris McGregor's Blue Notes in 1962 and came to London with them in 1965. Moved to Denmark in 1970 and died in Berlin.

***(*) **Witchdoctor's Son** Steeplechase SCCD 31098 *Dyani; John Tchicai (as, ss); Dudu Pukwana (as, ts); Alfredo Do Nascimento (g); Luiz Carlos De Sequeira (d); Mohamed Al-Jabry (perc). 3/78.*
*** **Song For Biko** Steeplechase SCCD 31109 *Dyani; Dudu Pukwana (as); Don Cherry (c); Makaya Ntshoko (d). 7/78.*
*** **Mbizo** Steeplechase SCCD 31163 *Dyani; Dudu Pukwana (as, ss); Ed Epstein (as, bs); Churchill Jolobe (d). 2/81.*
*** **Some Jive Ass Boer** Jazz Unite 102 *Dyani; Mal Waldron (p).* 81.
*** **Afrika** Steeplechase SCCD 31186 *Dyani; Ed Epstein (as, bs); Charles Davis (as); Thomas Østergren (b); Gilbert Matthews (d); Rudy Smith (steel d); Thomas Akuru Dyani (congas). 10/83.*
*** **Born Under The Heat** Dragon DRCD 288 *Dyani; Mosa Gwangwa (tb); Charles Davis (as); Ulf Adåker (t); Krister Andersson, Ed Epstein, Peter Shimi Radise (ts); Pierre Dørge (g); Thomas Østergren (b); Gilbert Matthews (d). 11/83–5/85.*
***(*) **Angolian Cry** Steeplechase SCCD 31209 *Dyani; Harry Beckett (t, flhn); John Tchicai (ts, bcl); Billy Hart (d). 7/85.*
Mbizo was by turns calmly visionary and volcanically angry. More than any of the South African exiles, he absorbed and assimilated a wide variety of styles and procedures. In Scandinavia, he forged close artistic relationships with John Tchicai, Don Cherry and Abdullah Ibrahim. The music is strongly politicized but never programmatic. *Witchdoctor's Son* and *Song For Biko* come from Dyani's most consistently inventive period. Some of the early '80s material is more diffuse, and though Pukwana is a powerfully compelling solo voice, he always seemed to mute Dyani's more inventive progressions. The duo with Waldron is often compelling, but also oddly one-dimensional; good, though, to welcome something new to this list. *Mbizo* is the starkest and most unsettling of Dyani's records, with Pukwana wailing and shouting on both his horns and Epstein filling in behind with full-chested baritone and a more measured alto sound reminiscent of Tchicai. *Afrika* is probably the weakest, marred by an ill-matched rhythm section and out-of-character horns. Dyani never found another drummer with Ntshoko's instincts and empathy, but he came briefly close with Churchill Jolobe and then again towards the end of his life with Billy Hart. *Angolian Cry* brims with pathos and joy, and Beckett is sterling. *Born Under The Heat* reappeared with two new live tracks, quartet performances recorded at the

Lund Museum of Art with Epstein, Dørge and Matthews, a glimpse of Mbizo in the last year of his life. Not all the horns play together on the other tracks. Gwangwa appears only on 'The Boys From Somafco' and 'Song For The Workers', two of the more obviously political compositions. The absence of a harmony instrument leaves the playing a bit unanchored. Dyani's short life was packed with music, but listening back to these discs forces the conclusion that his best work never made it onto record.

Allen Eager (1927–2003)

TENOR SAXOPHONE

Someone will one day make a film of Allen Eager's life, the racing cars, drugs, girls, curious obsessions, but for the purposes of this book he was a fine, Lester Young-influenced tenorist who failed to pursue his musical career with any urgency.

*****(*) An Ace Face** Giant Steps 023 2CD *Eager; Tommy Allison, Jimmy Deuchar, Fats Ford, Tony Fruscella, Phil Gilbert, Fats Navarro, Red Rodney (t); Bob Ascher, Billy Byers, Mario Daone, Bill Harris (tb); Pete Brown, Eddie Caine, Charlie Parker, Jerry Therkeld (as); Al Cohn, Wardell Gray, Coleman Hawkins, Illinois Jacquet, Brew Moore, Zoot Sims, Phil Urso, Charlie Ventura (ts); Danny Banks, Serge Chaloff, Gerry Mulligan (bs); John LaPorta (cl); Walter Bishop Jr, Harry Biss, Tadd Dameron, Eddie Finckel, Al Haig, Jimmy Jones, Ken Kersey, Harvey Leonard, Bill Triglia, Lennie Tristano, Richard Twardzik, George Wallington (p); Billy Bauer, John Collins, Mary Osborne, Al Valente (g); Terry Gibbs (vib); Earl Anthony, Bob Carter, Bernie Griggs, Chubby Jackson, Phil Leshin, Al McKibbon, Tubby Phillips, Tommy Potter, Benoît Quersin , Gene Ramey (b); Walter Bolden, Sid Bulkin, Kenny Clarke, Gene Glennon, J. C. Heard, Bradley Junior, Tiny Kahn, Stanley Kay, Shelly Manne, Charles Perry, Buddy Rich, Max Roach (d); Gail Madden (perc).* 2/46–

***** In The Land Of Oo-Bla-Dee, 1947–1953** Uptown 2749 *Eager; Johnny Carisi, Miles Davis, Dizzy Gillespie, Red Rodney (t); Charlie Parker (as, ts); Serge Chaloff (bs, ts); Mike Coluccio, Bud Powell, Richard Twardzik (p); Specs Goldberg, Bernie Griggs, Jimmy Johnson, Eddie Safranski (b); Gene Glennon, Freddy Gruber, Buddy Rich, Max Roach, Morty Yoss (d).* 47–53.

An Ace Face brings together most of what survives of Eager's curious career and anyone keen to hear him in distinguished modern jazz company could not do better. A Jazz At The Philharmonic 'Blues' has apparently not been released before, and nothing else is readily available, with small-group sessions (incomplete for some reason) from 1946 and 1947, dates with the Buddy Rich band and with Gerry Mulligan, a radio jam, and dates with Tony Fruscella, Terry Gibbs and many others. There's also a late version of 'Zootcase', recorded live and from just a couple of years before Eager gave up regular music-making for good. A terrific selection.

The fun of *In The Land Of Oo-Bla-Dee* is Eager's predilection for persuading his colleagues to swap horns. 'Serge Swings Allen's Axe' is self-explanatory, Chaloff in unfamiliar voice. Bird plays tenor on 'Swapping Horns' and then they do the same theme all over again on 'Original Horns'. 'All The Things You Are' from the same all-star session doesn't feature Eager at all, but does include some fine collectable playing by Parker and Powell. Musically, the best thing is a version of Al Cohn's 'The Goof And I', but there are some good live numbers recorded at the Hi Hat in Boston, with Symphony Sid Torin emceeing. Finally (the tracks go against chronological sequence, so why shouldn't we?), there is a rare airshot of Eager's own 'Some Blues', recorded for CBS's *Adventures In Music* programme in 1949. One of the delights of a set that majors on period detail is the set of photographs by Milton Greene, at whose place some of the jam material was recorded.

The Eagle Brass Band

GROUP

Formed by Barry Martyn to uphold the disappearing tradition of old-style New Orleans brass bands.

***** The Last Of The Line** GHB BCD-170 *Leo Dejan, Herbert Permillion, Andrew Blakeney, Emery Thompson, Milton Batiste, Dan Pawson (t); John Ewing, Alex Iles, Wendell Eugene, Mike Owen (tb); Al Carson (bs horn); Joe Darensbourg, Chris Burke (cl); Floyd Turnham, Harold Dejan (as); Sam Lee, Fred Kemp (ts); Teddy Edwards, Emile Martin, Barry Martyn (d).* 1/83–5/89.

Barry Martyn's notes espouse a kind of New Orleans fundamentalism which the music echoes as a mix of battle-cry and last hurrah. The recordings – one session cut in LA in 1983, the second made in New Orleans – are a defiant staring-down of pretenders like The Dirty Dozen Brass Band. Whether old pros or young believers, both of Martyn's lineups seem to have the authentic style in their bones, and can crack notes and wobble their vibratos on the tattered likes of 'Just A Little While To Stay Here', 'Eureka March' and 'Bourbon Street Parade' without a shred of self-consciousness. Raw, fragile music, unlike virtually anything else in jazz, though a CD's worth of this group may seem a long haul.

Geoff Eales

PIANO

Distinctive stylist who combines elegance with adventure. The Welshman has worked extensively in film.

***** Facing the Muse** Mainstem MCD 104 *Eales; Roy Babbington (b); Mark Fletcher (d).* 99.

***** Mountains Of Fire** Black Box 1006 *Eales (p solo).* 00.

***** Red Letter Days** Black Box 2019 *Eales; Jim Mullen (g); Roy Babbington (b); Mark Fletcher (d).* 01.

***** Synergy** Basho 112 *Eales (p solo).* 02.

***** Homecoming / *** Jazz Piano Legends** 33 Records 33JAZZ143 / JazzCreative 4 *Eales; Roy Babbington (b); Mark Fletcher (d).* 04; 06.

***** Epicentre** 33 Records 33JAZZ162 *Eales (p solo).* 07.

A background in movie soundtracking probably doesn't hurt with music like this. Eales has an ability to take fairly familiar material – or very familiar in the case of chestnuts like 'Round Midnight' – and invest it with real drama. He's also good at ferreting out lost nuggets that sit well for the piano or creating striking juxtapositions that work better in reality than they look on paper; *Synergy* puts 'Hymn Of Ecstasy' alongside 'Funkin' At Greasy Jo's'. Not many recent pianists have taken a piece like Victor Feldman's 'A Face Like Yours' and subjected it to so thorough and respectful an examination as it gets at the top of *Red Letter Days*. Bill Evans might be considered an influence, but it's a subtle one. Eales has a touch that is extremely distinctive without being idiosyncratic – something about the way he lays out a phrase casually but with care – and it's a shame he isn't more widely known. All of the above can be safely recommended, but Mullen adds something to *Red Letter Days*, albeit a fleeting appearance, and that's still a good place to start, though a flurry of fresh releases since our last edition means that the same trio is also available, and playing beautifully, on *The Homecoming*, another inventive and unexpected set. *Jazz Piano Legends* is billed as a 'new concept' in jazz piano; it's hard to hear that – quite – but it's certainly a bold and innovative take on the tradition, 16 tracks from 'Maple Leaf Rag' and 'Jitterbug Waltz' to 'Armando's Rhumba' and 'Watermelon Man' (and with 'Night Train' miscredited to Oscar Peterson). The recent solo things are equally good. 'Boundless' on *Epicentre* might be a classical piece, but for its deep swing pulse. Eales has loyal fans, but it's a pity he's not more widely known.

Larry Eanet

PIANO

A Washington DC physician who began recording when he retired from medical practice.

*** **Piano Solos: Volumes 1 & 2** Jump 1220 / 1221 *Eanet (p solo).* 11/97.

***(*) **Sunset Stomp** Arbors ARCD19220 *Eanet; Ron Hockett (cl, ss, ts); Tommy Cecil (b); Harold Sumney Jr (d).* 7/98.

His patients must miss him, but the therapeutic potential of these records is considerable. Eanet is a terrific technician, perhaps most obviously influenced by Teddy Wilson; his choice of material, which on the group disc includes Ellington's 'Lady Of The Lavender Mist' and the more obscure 'It Shouldn't Happen In A Dream', Strayhorn's 'Clementine', the title-piece (adapted from Grofé) and a Chopin tune, is as inventive as the playing. Hockett's a huge asset on all three of his horns, but the trio works just fine on its own and the sound is clear and strong. The solo records haven't quite the same impact, but 'Skating In Central Park' on the second of them is delightful and both will be enjoyed by swing and piano jazz fans.

Charles Earland (1941–99)

ORGAN

The Philadelphian began as a saxophonist with the Jimmy McGriff group. He switched to organ in 1963.

***(*) **Black Talk!** Original Jazz Classics OJC CD 335 *Earland; Virgil Jones (t); Houston Person (ts); Melvin Sparks (g); Idris Muhammad (d); Buddy Caldwell (perc).* 12/69.

(*) **Black Drops Original Jazz Classics OJC CD 1078 *Earland; Virgil Jones (t); Clayton Pruden (tb); Jimmy Heath (ss, ts); Maynard Parker (g); Jimmy Turner (d).* 6/70.

*** **Leaving This Planet** Prestige PRCD-66002-2 *Earland; Freddie Hubbard (t, flhn); Eddie Henderson (t); Joe Henderson (ts); Dave Hubbard (ss, ts, af); Patrick Gleeson (ky); Eddie Arkin, Greg Crockett (g); Brian Brake, Harvey Mason (d); Larry Killian (perc); Rudy Copeland (v).* 12/73–1/74.

The revival of interest in 'traditional' jazz organ rekindled Earland's career. He made a key album, *Black Talk!*, at the very end of the '60s. Earland updated the heavier style of players such as Jack McDuff and Jimmy Smith, chose more pop-orientated material and delivered it with a percussive attack. Jones and Person are useful props, but Earland drives the music – even an unpromising piece like 'Aquarius' becomes a convincing, bluesy groove. *Black Drops* was the follow-up, but is nothing like as good – only 'Early Bird' and 'Buck Green' emerge with any power. *Leaving This Planet*, though it comes with some of the excess baggage of the era – dopey space effects, wah-wah guitars and the like – isn't far behind the debut, though, and summons a first-rate cast to hammer through a blowing session. Hubbard's own set-piece, 'Red Clay', also features.

*** **Front Burner** Milestone M 9165 *Earland; Virgil Jones (t); Bill Easley (ts); Bobby Broom (g); Rudy Williams (d); Frank Colon (perc).* 6/88.

(*) **Third Degree Burn Milestone MCD-9174-2 *Earland; Lew Soloff (t); David 'Fathead' Newman, Grover Washington Jr (ss, ts); Bobby Broom (g); Buddy Williams (d); Ralph Dorsey (perc).* 5/89.

(*) **Blowing The Blues Away High Note HCD 70109 *Earland; James Rotondi (t); Eric Alexander (ts); Bob De Vos (g); Greg Rockingham (d).* 2/97.

*** **Slammin' And Jammin'** Savant SCD 2008 *Earland; Carlos Garnett (ts); Melvin Sparks (g); Eric Sealls (b); Bernard Purdie (d); Gary Fritz (perc).* 5/97.

(*) **If Only For One Night High Note HCD 7092 *Earland; Najee (ss, ts, f); Melvin Sparks (g); Buddy Williams (d); Gary Fritz (perc).* 10/99.

The second wave of Earland's career was largely respectable rather than eventful. The Milestone albums have a degree of freshness which a couple of subsequent efforts for Muse missed altogether. *Blowing The Blues Away* is a smidgeon sharper and livelier, with Rotondi and Alexander playing the faithful horn disciples, and *Slammin' And Jammin'*, though not much more subtle than its title and cover art, has a straight-ahead simplicity that works nicely a couple of tracks at a time. His final album is very routine, and Najee (on vacation from smooth-jazz) is a weak lead voice. 'The Mighty Burner' found little new in a waning genre, but he played good repertory..

Also, in brief:

*** **Funk Fantastique** Prestige PRCD 1130. 5/71–2/73.

Some of the material released as *Charles III*, but with unreleased tracks as well, which will appeal to collectors.

(*) **In Concert Prestige PRCD 24267. 72, 7/74.

Compiles *Live At The Lighthouse* with later material from Montreux, originally released as *Kharma*.

*** **The Mighty Burner** High Note HNCD7128. 2/97–10/99.

Good selection from the High Note period.

Bill Easley (born 1943)

REEDS

Studied at Juilliard, then worked with George Benson, and freelanced in theatre orchestras. By his own admission, a reluctant leader.

*** **First Call** Milestone MCD 9186 *Easley; Bill Mobley (t); George Caldwell (ky); Roland Hanna, James Williams (p); J. J. Wiggins, Dave Jackson (b); Grady Tate (d).* 10/90.

*** **Easley Said** Evidence ECD22183 *Easley; Bill Mobley (t, flhn); George Coleman (ts); Donald Brown (p); Ron Carter (b); Billy Higgins (d).* 9/94.

*** **Business Man's Bounce** 18th & Vine 1055 *Easley; Warren Vaché (c); Frank Wess (ts); Larry Ham (p); Hassan J.J. Shakur (b); Michael Carvin (d); Off Broadway Woodwind Ensemble.* 11/06.

Easley was in his 40s before he made a record of his own, 1986's drab *Wind Inventions* for Sunnyside, on which he played mainly clarinet, and has never seemed in a hurry to repeat the experience. A lavish tenor treatment of 'It's All In The Game' gets *First Call* off to a fine start. Easley enjoys himself in the company of two quintets, Hanna and Williams changing places at the piano, their easy fluency giving the date a lighter and more knowing air than its predecessor. It's still not remarkable music, but it's persuasive enough. With Coleman on board for *Easley Said*, Bill restricts himself to alto, clarinet and flutes. The feel's very much that of a mildly adventurous Blue Note date of a previous decade, but it's convincing and often attractive music, and Higgins is in terrific form; Easley doesn't enjoy anonymous drummers.

Business Man's Bounce is a terrific date, but even here he's almost diffident about the front line, bringing in Wess on the hot 'Mentor', an Easley line that would have easily stood up to a one-horn treatment and well within his own range. Having Vaché in on an unexpected 'Memphis Blues' makes more sense and the woodwinds do a lovely job on 'September Song' and a unusual arrangement of 'Hi-Fly'. The wonderful Carvin keeps it all together, but hearing Bill's bluesy, almost R&B solos on 'Straighten Up And Fly Right' or the fresh swing of 'Chelsea Bridge', you wonder why you haven't heard more of and from him.

East–West Jazz Septet

GROUP

Touring supergroup organized by Birdland boss Morris Levy.

*** **The Birdland Stars On Tour 1956** Fresh Sound FSRCD 431 *Conte Candoli, Kenny Dorham (t); Phil Woods (as); Al Cohn (ts); Hank Jones (p); John Simmons (b); Kenny Clarke (d).* 56.

Manny Albam and Ernie Wilkins were retained to write some charts, which were properly rehearsed before the band set off on tour, so while the music has a relatively unfamiliar feel, it's all beautifully played in. Dorham and Candoli get along surprisingly well and the two saxophones are well blended over the rhythm section. It's not clear how much material was available from the tour as a whole, but, if this is the very best, it suggests that the concerts were more workmanlike than exciting. Candoli's and Pee Wee Marquette's introductions help establish atmosphere and the closing 'Birdland Fantasy' rounds out an attractive but inessential set.

Echoes Of Ellington Orchestra

ENSEMBLE

Imaginative and faithful arrangements of the great man's oeuvre.

*** **Rockin' In Ronnie's** Ronnie Scott's Jazz House 50 *Bruce Adams, Gavin Mallett, Jon Lee, Graham Russell (t); Bob Hunt, Mike Innes (tb); Peter Ripper (as, Cmel, cl); Colin Skinner (as); Jay Craig (as, bs, cl, bcl); Iain Dixon (ts); Ray Gelato (ts, v); Peter Walton (g, bj); John Francis (vn); Dave Olney (b); Mike Smith (d).* 97.

No ghost band cachet, but the charts are the genuine article, bearing the thumbprint of Mary Lou Williams and Billy Strayhorn as well as Duke himself. Most of the themes are despatched briskly, but 'Mood Indigo', 'Take The "A" Train' and 'Diminuendo And Crescendo In Blue' are given long and detailed readings with ample space for soloing. No latter-day Hodges or Gonsalves steps forward, but there are strong spots from Adams and the underrated Gelato, and London's famous jazz spot echoes to the rafters.

Peter Ecklund (born 1945)

TRUMPET, CORNET, BUGLE

A Boston schoolteacher who turned pro in the '70s; he has also published studies of Armstrong and Beiderbecke.

***(*) **Ecklund At Elkhart** Jazzology JCD-246 *Ecklund; Dan Barrett (tb); Bobby Gordon (cl); Mark Shane (p); Marty Grosz (g, v); Greg Cohen (b); Hal Smith (d).* 7/94.

***(*) **Strings Attached** Arbors ARCD 19149 *Ecklund; Scott Robinson (cl, ss, as, bs); Jay Ungar (vn); Lenny Pickett (cl, srspn); Kenny Kosek (mand); Chris Flory, Frank Vignola, Marty Grosz, Molly Mason (g); Cynthia Sayer (bj); Greg Cohen, Murray Wall (b); Richard Crooks (d).* 4/92–3/95.

Though under his nominal leadership, *Ecklund At Elkhart* is another of those hot and good-humoured jazz parties which seem to take place when Marty Grosz and pals are on hand. Fifteen chestnuts from 1918 to 1939, some of which only the Grosz gang would dare go near these days, especially the once-frightful 'Trees', here given a peppery rendition. Barrett and Gordon have plenty of good solos and Shane is a model of light-fingered swing, but Ecklund does take marginal honours with cornet-playing of finesse and pukka good cheer.

Pieced together from six sessions over three years, *Strings Attached* ranges from duos to septets and is often awfully good: 'Try A Little Tenderness' is shorn of its Otis Redding bathos and turned into a lilting lament, or a tune we've waited to hear in jazz for a long time, the lovable novelty 'Wedding Of The Painted Doll'. There are winning vignettes from Robinson and Ungar, and when Ecklund plays a classic standard such as 'Too Marvelous For Words', it's simply marvellous. But titles like 'All-Purpose Cowboy Melody' give away the in-joke feel that lays the dead hand of kitsch on some of this stuff.

*** **Gigs – Reminiscing In Music** Arbors ARCD 19230 *Ecklund; Dan Block (cl, as, bs); Bobby Gordon (cl); Joel Martin, Warren Bernhardt (p); Keith Ingham (cel); Jay Ungar (vn); Peter Davis (g, bj, cl); Steve Cardenas, Madeleine Peyroux, Molly Mason, Frank Vignola (g); Guy Fischetti (pedal steel); Cynthia Sayer (bj); Howard Johnson (tba); Greg Cohen, Pete Toigo, Marty Grosz, Murray Wall, Kelly Friesen, Harry Aceto (b); Richard Crooks (d).* 1/98–1/99.

Tunes and musicians who remind Ecklund of places he's played and jobs he's worked. He can hardly escape the charge of self-indulgence, but, good-natured fellow that he is, he makes this a charming set. A lot of it has the feel of folk music – from barn dances or back porches – but the players are anything but Saturday-night amateurs. If they were, they might have summoned a bit of useful hamfistedness here and there – for the most part, the music's so polite it's almost perfumed. But that's the price of being a pro. Highlight: Leroy Carr's 'Midnight Hour Blues'.

Billy Eckstine (1914–93)

VOICE, TRUMPET, VALVE TROMBONE

Though he was a competent brass-player, it was Eckstine's voice that was his fortune. He arrived in Chicago in 1938, found success as a vocalist with the Earl Hines band, and subsequently ran his own big band. He turned to small-group work in 1947 and enjoyed MOR success, though usually with a jazz flavour.

*** **Billy Eckstine 1944–1946** Classics 914 *Eckstine; Dizzy Gillespie, Freddy Webster, Shorty McConnell, Al Killian, Gail Brockman, Boonie Hazel, Fats Navarro, Raymond Orr (t); Trummy Young, Howard Scott, Claude Jones, Jerry Valentine, Taswell Baird, Alfred 'Chippie' Outcalt, Walter Knox (tb); Budd Johnson, Jimmy Powell, John Jackson, Bill Frazier, Sonny Stitt, John Cobbs (as); Gene Ammons, Dexter Gordon, Wardell Gray, Thomas Crump, Arthur Sammons (ts); Rudy Rutherford, Leo Parker, Teddy Cypron (bs); John Malachi, Clyde Hart, Richard Ellington (p); Connie Wainwright (g); Oscar Pettiford, Tommy Potter (b); Shadow Wilson, Art Blakey (d); Sarah Vaughan (v).* 4/44–10/45.

Eckstine's orchestra was a legendary incubator for young bebop talent, as a glance at the personnel shows, and it's a pity that the band's surviving performances are mostly of ballads and features for the leader. Not that one should decry anything that Eckstine himself does. His massive, smooth, sumptuous voice has its own virtues, and on the rare occasion when he handles an up-tempo piece – 'I Love The Rhythm In A Riff' – he is just as adept. There are glimmers of Gordon, Ammons, Gillespie and Navarro here, as well as Vaughan's debut on 'I'll Wait And Pray', but it's the power of the band as a whole, the lift given by the young Art Blakey and the rapt power of Eckstine's balladeering which are the merits of these tracks.

***(*) **Together** Spotlite SPJ-CD 200 *Eckstine; Gail Brockman, Boonie Hazel, Shorty McConnell, Fats Navarro (t); Taswell Baird, Alfred 'Chippie' Outcalt, Howard Scott, Jerry Valentine (tb); John Jackson, Bill Frazier (as); Gene Ammons, Budd Johnson (ts); Leo Parker (bs); John Malachi (p); Connie Wainwright (g); Tommy Potter (b); Art Blakey (d); Lena Horne, Sarah Vaughan (v).* 2–3/45.

These Jubilee broadcast transcriptions offer the best evidence of the calibre of the Eckstine orchestra. Johnson, already a veteran at 35, is one of the most impressive soloists, but there are precious glimpses of Navarro and features for Horne and Vaughan, and the power of the sections comes bursting through. Great hipster announcements too by MC Bubbles Whitman!

*** **Billy Eckstine 1946–1947** Classics 1022 *Eckstine; Boonie Hazel, Shorty McConnell, Raymond Orr, Kenny Dorham, Fats Navarro, Miles Davis, Hobart Dotson, Leonard Hawkins, King Kolax, Ray Linn (t); Alfred 'Chippie' Outcalt, Robert Scott, Jerry Valentine, Walter Knox (tb); Norris Turney, Junior Williams, Sonny Stitt, John Cobbs, Sonny Criss (as); Gene Ammons, Arthur Sammons, Josh Jackson, Wardell Gray (ts); Tate Houston, Leo Parker, Cecil Payne (bs); Richard Ellington, Jimmy Golden, Linton Garner, Warren Bracken (p); Connie Wainwright (g); Bill McMahon, Tommy Potter, Shifty Henry (b); Art Blakey, Tim Kennedy (d); strings.* 1/46–4/47.

These six sessions for National are again dominated by ballads and the incomparable Eckstine voice, but a glance through the personnels shows what an abundance of jazz talent there was on hand: Blakey is always booting the band along; Navarro breaks through here and there; and the final date is a small-group session which offers Wardell Gray soloing on 'She's Got The Blues For Sale'. The original sound is still poor, although the later sessions show National improving their microphones to some extent.

*** **Billy Eckstine 1947** Classics 1142 *Eckstine; Ray Linn (t); Gerald Valentine (tb); Sonny Criss (as); Wardell Gray (ts); Warren Bracken (p, g); Shifty Henry (b); Tim Kennedy (d); orchestras led by Sonny Burke, Hugo Winterhalter.* 4/47–8/47.

By this point, Eckstine had had enough of his 'legendary' band – 'The legendary Billy Eckstine was about to starve', he later remarked. Though there's a single small-group date for National, the rest of the disc has him fronting studio bands and the 24-piece Hugo Winterhalter Orchestra. The material is all in the mould of 'Just An Old Love Of Mine' and 'On The Boulevard Of Memories', and the tempos rarely hitch up their skirts. Sumptuous singing, but don't expect more than a flicker of jazz.

***(*) **Verve Jazz Masters: Billy Eckstine** Verve 519693-2 *Eckstine; various groups.* 49–58.

*** **Ballads, Blues And Bebop** Proper Intro CD 2068 *Eckstine; as various discs above.* 40–53.

Eckstine's was the ripest, most luxurious voice in black music, and though his later records suggest he was fundamentally a conservative, one shouldn't forget how radical it was for a black singer to adopt such a romantic persona in the '40s. Eckstine's many records for Mercury from the '50s and '60s are once again scarce. Verve have deleted most of their editions. The *Jazz Masters* disc boils it down to 16 tracks and throws in a previously unissued obscurity, 'I Lost My Sugar In Salt Lake City', to tempt diehard collectors. The Proper compilation has 22 tracks covering his early years, and the sound on the later pieces is good enough, although it's pretty indifferent on the '40s music.

**** **No Cover No Minimum** Roulette 98583-2 *Eckstine; Charlie Walp (t); Bucky Manieri (tb); Charlie McLean, Buddy Balboa (saxes); Bobby Tucker (p); Buddy Grievey (d).* 8/60.

A superlative example of Eckstine's art, and surely still his best record in print. Recorded at a Las Vegas lounge, the 21 tracks (12 of them previously unissued) luxuriate in Bobby Tucker's simple arrangements and bask in the grandeur of Eckstine's voice and phrasing. 'Moonlight In Vermont' has never sounded more richly expansive, 'Lush Life' is a proper ode to barfly poetry, and the swingers are delivered with an insouciant mastery of metre that creates shivers of delight.

Also, in brief:

***(*) **Once More With Feeling** Roulette 81862. 7/59–1/60.

He's cool, he's romantic, but he knows about the blues.

*** **Now Singing In 12 Great Movies** Verve 589307-2. 61–7/63.

The backings have started to turn vanilla, although it makes no difference to Eckstine.

Harry 'Sweets' Edison (1915–99)

TRUMPET

Born in Columbus, Ohio, he worked in territory groups before joining Count Basie in 1938, staying until 1950. After that, countless studio dates (with Sinatra and many other singers), and many all-star sessions; Sweets became the most revered of elder statesmen recognizable from the very first note.

***(*) **Complete 'Sweets' At The Haig** Fresh Sound FSRCD 345 *Edison; Georgie Auld, Benny Carter, Bob Lawson (sax); Arnold Ross, Jimmy Rowles (p); Joe Comfort (b); Buddy Rich, Alvin Stoller (d). 7/53.*

A valuable recovery, since this period of Sweets's career isn't well represented. Recorded shortly after his arrival in Los Angeles, the main part of the set consists of quartet tracks made with Ross, Comfort and Stoller. 'Pennies From Heaven' and 'Tea For Two' are both solid performances and Harry's solos are mellifluous, nicely structured and of perfect length. The sound isn't bad, though Comfort's bass sounds artificially boosted. The remaining tracks were made with an octet. Rowles is superb, but Sweets rises to the occasion and sounds powerful on 'Just Blues'.

*** **Complete Studio Recordings** Definitive DRCD11298 *Edison; Sonny Criss (as); Jimmy Rowles (p); Barney Kessel (g); John Simmons (b); Buddy Rich (d). 8 & 9/55.*

The first four tracks were recorded under Buddy Rich's leadership and issued on a couple of Norgran sets. They kick off with 'Sonny And Sweets', which is simply a version of 'Blues In The Closet', and conclude with a long, long 'Broadway'. The remaining material was recorded without Criss but with Kessel's elegant bop lines in September. These are attractive dates, though they hardly merit the sententious packaging and the first of them was intended as the drummer's in any case. Respectable sound, if a bit one-dimensional.

***(*) **Complete Midnight And At Riverside Sessions** Lone Hill Jazz LHJ 10114 *Edison; Charlie Shavers (t); Urbie Green (tb); Benny Carter, Willie Smith, Earl Warren (as); Coleman Hawkins, Plas Johnson (ts); Peanuts Hucko (cl); Jimmy Rowles (p); Billy Butterfield (g); Milt Hinton (b); Osie Johnson (d). 55, 56.*

Broad, blowing arrangements that offer effective platforms for both Edison and the superb Shavers, who was in great form on these dates. The cast speaks for itself, but 'Blue Lou' and 'Tickle Toe' are superb and the gentle rivalry between the two trumpeters makes for some exciting exchanges. This is one of the best of Lone Hill's 'complete' sets. While there are quibbles elsewhere, the quality of music and transfer here, and the documentation, is pretty good.

*** **Sweets** Verve/Clef 210347-7 *Edison; Ben Webster (ts); Jimmy Rowles (p); Barney Kessel (g); Joe Mondragon (b); Alvin Stoller (d). 9/56.*

Sweets cedes priority in the solos to the peerless Webster and an extremely fired-up Kessel on the opening cut, but his muted solo is gorgeous and full of nice flourishes, like the quote from 'Put Another Nickel In ...' The ensemble as a whole suggests a much bigger 'orchestra', thanks to Kessel's comping and Rowles's big rich chords, but it's basically a blowing date for the horns, piano and guitar. Webster is also delicious on 'Used To Be Basie' and the standard of his solos doesn't vary much through the set. He trades fours with Edison on 'Studio Call', which is another of the highlights.

*** **Jawbreakers** Original Jazz Classics OJC 487 *Edison; Eddie 'Lockjaw' Davis (ts); Hugh Lawson (p); Ike Isaacs (g); Clarence Johnston (d). 4/62.*

Jawbreakers comes highly recommended, a big, raw session that springs a romantic version of 'A Gal In Calico' which contrasts well with the tough funk of 'Oo-ee!'. It has a good, full sound.

**** **Just Friends** Black & Blue 918 *Edison; Eddie 'Lockjaw' Davis (ts); Gerry Wiggins (p); Major Holley (b); Oliver Jackson (d). 7/75.*

*** **Just You, Just Me** Black & Blue 885 *Edison; Earl Hines (p). 78.*

Sweets hadn't made an album under his own name for nearly ten years, when he cut these attractive sets in France. Davis had become a regular partner and the perfect foil to Harry's softly burnished tone. 'There Is No Greater Love' is the standout track on a fairly predictable roster of material, which includes a couple of run-through originals got together for the session. Wiggins, Holley and Jackson do their business briskly and without fuss and there's a job-well-done feel to the whole proceedings. The Hines material is exactly as you would expect: jovial, steely with technique and unthreateningly enjoyable.

*** **Copenhagen 1976** Storyville 4004/4025 *Edison; Eddie 'Lockjaw' Davis (ts); John Darville (tb); Kenny Drew (p); Hugo Rasmussen (b); Svend Erik Nørregaard (d). 4/76.*

Sweets was an honoured presence in Scandinavia, and generous with his time. His association with Davis produced some excellent music and this is one of the best of their shared records. Sweets's highlights are 'There Is No Greater Love' on the second volume and the gorgeous 'September Song' on the first. Davis gets his fair share of the spotlight, but Darville is largely restricted to the looser jam numbers.

*** **Edison's Lights** Original Jazz Classics OJC 804 *Edison; Eddie 'Lockjaw' Davis (ts); Count Basie, Dolo Coker (p); John Heard (b); Jimmie Smith (d). 5/76.*

(*) **Simply Sweets Original Jazz Classics OJC 903 *Edison; Eddie 'Lockjaw' Davis (ts); Dolo Coker (p); Harvey Newmark (b); Jimmie Smith (d). 9/77.*

Ubiquitous as an accompanist/soloist, Edison made surprisingly few records of his own, given the length of his career. Like many players of his type, he often sounds better on other people's sessions, though the presence of Basie on *Edison's Lights* audibly inspires him (compare the rather lacklustre tracks made on the same day with Coker). The '70s association with Lockjaw Davis produced some of the best of his work, a bright, bursting sound which can also be quite reserved and contemplative. The sound is good and full.

*** **Harry 'Sweets' Edison/Eddie 'Lockjaw' Davis** Storyville 8225 *Edison; Mogens Eghjort (t); John Darville, John Larson, Bjarne Thanning (tb); Hans Leonardo Pedersen, Jens Sondergaard (as); Eddie 'Lockjaw' Davis (ts); Kenny Drew (p); Hugo Rasmussen (b); Svend Erik Nørregaard (d); Richard Boone (v). 2 & 12/76.*

Delightful from start to finish. A slick but responsive medium-size band provides both a solid foundation and a fast-moving engine for the two front-men. Boone plays no trombone on this occasion, but sings with his usual unabashed oddity. Lockjaw punches into his solos with great vigour and it's nice to hear the two main horns doing their good cop/bad cop routine so unselfconsciously. Nice stuff; however, be aware that Sweets appears on about half the cuts only.

***(*) **For My Pals** Pablo 2310934 *Edison; Buster Cooper (tb); Curtis Peagler (as, ts); Art Hillery (p, org); Andy Simpkins (b); Albert 'Tootie' Heath (d). 12/88.*

*** **Swing Summit** Candid CCD 79050 *Edison; Buddy Tate (cl, ts); Frank Wess (ts, f); Hugh Lawson (p); Ray Drummond (b); Bobby Durham (d). 4/90.*

Edison's artistic longevity was remarkable. *For My Pals*, with a larger than usual group, marked a welcome return to form: 'Lover Man' and 'There Is No Greater Love' are both top-notch performances and the sound is immaculate. *Swing Summit* contains less interesting material, but is brightly and faithfully recorded, and excellent value.

*** **Live At The Iridium** Telarc 83425 *Edison; Clark Terry (t, flhn); Frank Wess (ts, f); Junior Mance (p); Marcus McLaurine (b); Dave Gibson (d). 4/97.*
His very last bow was at New York's Iridium, with a gang of old friends: nothing's said that wasn't said before, often enough, but for the pleasure of hearing these wily veterans together for a final time it's a record worth having.

Also, in brief:

** **Sweets For The Sweet** Collectables 5718. 7/65.
Originally on Sue, and slushily sentimental; compare *For The Sweet Taste of Love* on Vee-Jay.

(*) **There Will Never Be Another You Nagel Heyer 83. 86.
Sharp evidence of a decline in powers on this collaboration with Henrik Meurkens (*vib*) and the Torsten Zwongenberger Quartet.

Zé Eduardo

DOUBLE BASS

Mingus and Haden seem the Portuguese virtuoso's main influences.

*** **A Jazzar No Zeca** Clean Feed CF028 *Eduardo; Jesús Santandreu (ts); Bruno Pedroso (d). 4/04.*
*** **Bad Guys** Clean Feed CF047 *Eduardo; Jack Walrath (t); Jesús Santandreu (sax); Marc Miralta (d). 05.*
Zé quotes from Miles's 'Jean-Pierre' on 'Canto Moco', a reminder that he's not just a powerful free player but is well-versed in contemporary jazz history as well. The remainder of that solo spot is reminiscent of Paul Chambers's line on 'So What', so the reference isn't a chance one. On this fine record the trio – or Unit, as they prefer – perform only songs written by the folk master José Afonso. The only exception is an improvised bass solo called 'Clean Free', which is obviously meant as a little thank-you to a label investing generously in contemporary Portuguese music. Santandreu has a well-absorbed Coltrane influence, but he can do a Cannonball line as well and indeed often sounds as though he's playing alto. Eduardo has a rounded tone that sits beautifully atop Pedroso's busy, skittish drumming. Fine stuff, with a leaven of humour.

That quality inevitably surfaces again in the co-led quartet with Walrath, who's one of the music's great jokers; so much so that hardly anyone notices the sharp intelligence lying under the surface. Bill Shoemaker's excellent liner-note points that up and wisely picks out the strong Monk influence lying under things like 'Simian Spring Song'. The Mingus tune 'Sue's Changes' is the only non-group track, and is actually the weakest thing on a set that repays close attention and frequent returns to the player.

John Edwards (born 1964)

DOUBLE BASS

Member of The Pointy Birds, B-Shops For The Poor and GOD, more recently of Bruise, but otherwise a tireless improviser on the British scene.

***(*) **Nisus Duets** Emanem 4094 *Edwards; Mark Sanders (d). 7/02.*
We've counted nearly 90 discs since 1987 bearing Edwards's credit, yet this remarkably is the first on which he's identified as (co-)leader. The situation scarcely reflects his importance in British music; map the key connections of recent years and Edwards stands at the confluence of most of them. Here, with the like-minded and equally ubiquitous Sanders pattering out an urgent opening accent, Edwards declares himself with a delightfully simian bellow. His *arco* work, again at the beginning of 'Painting', is resonant and remarkable, while the chilly harmonics on 'Pouring' (all the titles are some such) create a bleak landscape that's far more fascinating than forbidding. Music to work at, to be sure, but the rewards are immense.

Teddy Edwards (1924–2003)

TENOR SAXOPHONE, CLARINET

Arrived in LA in 1944 after working in territory bands; active through the '50s and '60s and then making guest appearances in the '80s and '90s. South-western blues and West Coast cool both inform his sound.

***(*) **Steady With Teddy** Cool N' Blue C & B CD 115 *Edwards; Benny Bailey, Howard McGhee (t); Iggy Shevack (tb); Dexter Gordon (ts); Duke Brooks, Hampton Hawes, Michael 'Dodo' Marmarosa, Jimmy Rowles (p); Arvin Garrison (g); Red Callender, Addison Farmer, Bob Kesterson (b); Roy Porter (d). 10/46–8/48.*
These are the earliest glimpses of Edwards on record, with boppers who put a lyrical spin on the familiar changes. Tracks like McGhee's 'Dilated Pupils' from the 1946 session suggest the sort of background he was working against. Though he has had his ups and downs, 'steady with Teddy' has been the watchword ever since.

***(*) **Teddy's Ready** Original Jazz Classics OJCCD 1785 *Edwards; Joe Castro (p); Leroy Vinnegar (b); Billy Higgins (d). 8/60.*
*** **Back To Avalon** Contemporary CCD 14074 *Edwards; Nathaniel Meeks (t); Lester Robertson (tb); Jimmy Woods (as); Modesto Brisenio (bs); Danny Horton (p); Roger Alderson (b); Lawrence Marable (d). 12/60.*
Back To Avalon was an interesting attempt at arrangement for a mid-size band. The problem is that the octet doesn't generate quite the head of steam needed to overcome the blandness of these charts, and there isn't enough on the solo front, with Edwards rather subdued and preoccupied. Even the workhorse 'Good Gravy' fails to raise a cheer. Lester Koenig's recording (or the CD remastering) can't shoulder any significant blame. *Teddy's Ready* (also originally on Contemporary) has a timeless vigour that makes it endlessly replayable. It followed a period of ill-health – not drugs-related – and one can hear the relief and delight in the over-hasty attack on 'Scrapple From The Apple' and 'Take The "A" Train'. In later years, Edwards was reliably to be found *behind* the beat. Not a great deal is known nowadays about Arizonan Castro; he tends to be thought of as a fine accompanist (Anita O'Day, June Christy) who never quite made it as a straight jazz player. On this showing he's more than worthy, and the support of his two colleagues goes without saying.

**** **Together Again!** Original Jazz Classics OJCCD 424 *Edwards; Howard McGhee (t); Phineas Newborn Jr (p); Ray Brown (b); Ed Thigpen (d). 5/61.*
***(*) **Good Gravy** Original Jazz Classics OJCCD 661 *Edwards; Danny Horton, Phineas Newborn Jr (p); Leroy Vinnegar (b); Milton Turner (d). 8/61.*

Edwards's reunion with a cleaned-up Howard McGhee in 1962 led to one of the best mainstream albums of its day. *Together Again!* is almost effortlessly crafted. The ultra-straight 'Misty' showcases Edwards's moody ballad approach, and there is a fine 'You Stepped Out Of A Dream'. Three months later, and without a second horn, Edwards waffles and digresses engagingly but doesn't quite get into the frame. Horton depped for Newborn for much of the three-day session; he's a bright enough lad but lacks horsepower and swing. Vinnegar is as surefire as ever.

*** **Heart And Soul** Original Jazz Classics OJCCD 177 *Edwards; Gerald Wiggins (org); Leroy Vinnegar (b); Milton Turner (d). 62.*
*** **Nothin' But The Truth** Original Jazz Classics OJCCD 813 *Edwards; Walter Davis Jr (p); Phil Orlando (g); Paul Chambers (b); Billy Higgins (d); Montego Joe (perc). 12/66.*
*** **It's All Right** Original Jazz Classics OJCCD 944 *Edwards; Jimmy Owens (t, flhn); Garnett Brown (tb); Cedar Walton (p); Ben Tucker (b); Lennie McBrowne (d). 5/67.*
Heart And Soul is warm enough, but there's a hint that Teddy would like some company in the front line, and for all the guileful support he gets from Wig and the others, it's a bit routine in parts. The rather later *Nothin' But The Truth* is well-mannered, but with the exception of 'But Beautiful' and the title-track (to but no more buts than that), it's a rather average set. Even with a rhythm section of this quality, Edwards doesn't sound inclined to hurry or be infused with anything more dynamic than his usual step-up-and-play approach.

It's All Right is an unusual set in that some of the material points in the direction of Coltrane and even Ornette Coleman; though never remotely avant-garde, Teddy knew what was happening on the scene, and on 'The Cellar Dweller' and 'Mamacita Lisa' he was able to combine his usual easy, blues-inflected swing with something harder and darker.

***(*) **Midnight Creeper** High Note HCD 7011 *Edwards; Virgil Jones (t); Richard Wyands (p); Buster Williams (b); Chip White (d). 3/97.*
A then-new label for Edwards – his Verve albums of the '90s have been axed – and for former Muse-man Houston Person, who produces with his usual skill, letting the music work rather than trying to sweeten it artificially. Despite a thinnish gig book at the time, there's certainly nothing wrong with either his technique or his enthusiasm. The album opens with the eponymous nocturnal wanderer, a thing of shadows with a ghostly wail. There are two other originals, 'Walkin' In The Rain', which sounds as if it might have been written for a larger group, and the medium ballad 'Sensitive'. Jones plays only on these three and 'Sunday', and the remainder of the set consists of standards, which is perhaps a pity, though the quality of playing on 'Tenderly' (the longest track) and the closing 'Almost Like Being In Love' makes up for everything. Williams is in cracking form, and along with Wyands and White he creates the kind of relaxed but positive vibe on which Edwards thrives.

*** **Ladies Man** High Note HCD 7067 *Edwards; Eddie E. J. Allen (t); Ronnie Mathews (p); Chip Jackson (b); Chip White (d). 5/00.*
*** **Smooth Sailing** High Note HCD 7088 *Edwards; Richard Wyands (p); Ray Drummond (b); Chip White (d). 12/01.*
Teddy pays court to ten lovely ladies, some of them – like 'Donna Lee' and 'Laura' – familiar from the canon, some – like 'Saskia' – more recent debutantes. The group could hardly be more responsive, but it is Mathews who holds proceedings together with wit, intelligence and courtly good humour. Teddy solos briefly but well, conserving his energy like an old pro. He was in failing health when the last High Note was made, but you wouldn't know it. Edwards's easy swing, generous solo development and ability to inject some gentle humour into otherwise sober performances (as he does on 'Robbin's Nest') is endlessly infectious. Wyands is a formidable accompanist and Drummond and White don't attempt to patronize the old man by keeping the pace down. Hank Mobley's 'Hank's Tune' and the Arnett Cobb title-track are among the highlights. Even at this age and even seriously ill, Teddy was able to swing a line with the best of them.

Also, in brief:

*** **Sunset Eyes** Blue Note 948488. 8/59.
A varying personnel delivers a professional but unremarkable set.

*** **Out Of This World** Steeplechase SCCD 1147. 12/80.
A lean time for players of Teddy's cast; this was welcome, but uneventful.

*** **Close Encounters** High Note 7002. 99.
Houston Person plays and produces on this mostly effective two-header.

Marty Ehrlich (born 1955)

REEDS, FLUTES

Studied in Boston in the '70s with Ran Blake and others, then moved to NY in 1978, where he's a major presence.

*** **Emergency Peace** New World NW 80409 *Ehrlich; Muhal Richard Abrams (p); Abdul Wadud (clo); Lindsey Horner (b). 12/90.*
Ehrlich sets himself a difficult programme here, with the contrasting resonances of Wadud and Horner making an intriguing bottom line (Abrams plays piano on only two tracks). Marty can't help but recall Julius Hemphill in duo with the cellist, and when they actually do a Hemphill tune ('The Painter'), the comparison doesn't favour him. This is the Dark Woods Ensemble, a useful image, and when the trio – Ehrlich on bass clarinet – execute the grave dance of 'Unison', they establish a real identity. Some of it, though, merely meanders.

*** **Sojourn** Tzadik 7136 *Ehrlich; Marc Ribot (g); Erik Friedlander (clo); Mark Helias (b). 2/96.*
The revamped Dark Woods Ensemble lacks the saturnine power of the original line-up but has a playful energy that comes across in a version of Bob Dylan's 'Blind Willie McTell' and in the title-track. Helias is a key part of the equation, as one might expect given this group's low-toned foundations, but it is Ehrlich's soprano saxophone that dominates proceedings.

***(*) **Light At The Crossroads** Songlines SGL 1511-2 *Ehrlich; Ben Goldberg (cl, bcl); Trevor Dunn (b); Kenny Wollesen (d). 97.*
The pleasures here are in the jousting between Ehrlich and Goldberg and the sneakily swinging rhythms set down by Dunn and Wollesen. On a clever piece like Wayne Horvitz's Monk inversion 'Ask Me Later', they find a humorous counterpoint which touches a comic aspect in their reeds without resorting to pastiche or clowning. Elsewhere they're irreproachably sober.

***(*) **The Long View** Enja ENJ 9452 *Ehrlich; Eddie Allen, James Zollar (t); Ray Anderson, Clark Gayton (tb); John Clark (frhn); Marcus Rojas (tba); Ned Rothenberg (as, bcl); Sam Furnace (as,* *f); Robert DeBellis (ss, ts, cl); H. D. Parran (ts, bcl); Andy Laster (bs, cl); Wayne Horvitz (p); Mark Feldman (vn); Ralph Farris (vla); Erik Friedlander (clo); Mark Dresser, Mark Helias (b); Pheeroan Ak Laff, Bobby Previte, Michael Sarin (d); Eddie Bobe (perc).* 4/02.

The episodic structure of these six 'movements' and postlude written in response to paintings by Oliver Jackson might lead some listeners to conclude that this is a side-project. Ehrlich denies the compositions are painterly, but they are, and very agreeably so. Helias conducts some complex charts. Marty is in great form, not just as main soloist, but also as writer; in fact it is remarkable, given the talent assembled in the orchestra, that he should have shouldered so much playing responsibility. Every exposure to this fine album yields new insights.

*** **Line On Love** Palmetto 2095 *Ehrlich; Craig Taborn (p, ky); Michael Formanek (b); Billy Drummond (d).* 12/02, 1/03.

The writing is mostly dull and on alto saxophone Ehrlich hasn't quite the personality he shows on soprano or bass clarinet. However, the playing is consistently strong and there are fiery exchanges with the mercurial Taborn. Bassist and drummer are well-versed and deliver responsive performances.

**** **News On The Rail** Palmetto 2113 *Ehrlich; James Zollar (t); Howard Johnson (tba); James Weidman (mca); Greg Cohen (b); Allison Miller (d).* 11/04.

Right from the opening this sextet crackles along, its relatively unusual instrumentation no obstacle to some vivid group work and improvisation. Ehrlich plays stunning alto on 'Hear You Say', but elsewhere lets his clarinet interweave with the unique ensemble effects created by Zollar, Johnson and Weidman. Miller keeps everything tight but not regimented and Cohen, who plays a sweeping intro to the title-track, is in excellent supportive form.

***(*) **Spark** Palmetto 21292 *Ehrlich; Myra Melford (p).* 9/07.

Arguably the centrepiece to this richly nuanced duo date is a threnody to the late Leroy Jenkins. Some of this music sounds as if it might come out of the older avant-garde graced by the violinist and his contemporaries: it's bold, experimental, politically engaged (Iraq, rather than Vietnam) and consistently open to ideas and extra-musical inspirations (one piece is developed from poems by Muhammad Mahdi al-Jawahiri). 'Hymn' is played at beginning and end, the latter position usually occupied on gigs by the Robin Holcomb piece 'Up Do', which sits here plumb centre, arguably a better location for its wildness. A terrific record from both players.

Also, in brief:

*** **Just Before The Dawn** New World/CounterCurrents 80474. 94.

The Dark Woods Ensemble, a little hung up on the group sound.

***(*) **Live Wood** Music & Arts 4986 2CD. 3 & 4/96.

An ambitious programme from the Dark Woods Ensemble that perhaps doesn't quite do enough to justify its length.

*** **Song** Enja 9396. 10/99.

Little of the Enja output survives. Even with Ray Anderson (*tb*) and some Dylan material, this one is oddly conventional.

***(*) **Malinke's Dance** Omnitone 12003. 12/99.

Good, strong Knitting Factory date. Bobby Previte (*d*) stars.

Thore Ehrling (born 1912)

TRUMPET, VOCAL

Born in Stockholm. He played in Frank Vernon's dance band from 1930, played with Benny Carter, then formed his own small group in 1938 and developed it into a successful big band, which endured until 1957. He also worked extensively in music publishing.

*** **Jazz Highlights** Dragon DRCD 236 *Ehrling; Gösta Redlig , Gösta Pettersson , Gösta Törner , Rune Ander, Yngve Nilsson, Olle Jacobsson, Arnold Johansson, Putte Björn , John Linder, Nisse Skoog (t); George Vernon, Sverre Oredson, Sven Hedberg, Andreas Skjold (tb); Ove Rönn , Curt Blomqvist, Erik Andersson, John Björling , Carl-Henrik Norin, Casper Hjukström , Stig Gabrielsson, Gunnar Lundén-Welden , Arne Domnérus , Harry Arnold, Fritz Fust, Rolf Londell, Georg Björklund , Mats Borgström (reeds); Stig Holm, Mats Olsson (p); Folke Eriksberg, Sven Stiberg (g); Thore Jederby, Hasse Tellemar (b); Anders Soldén , Gösta Hedén , Uffe Baadh, Henry Wallin, Bertil Frylmark (d).* 1/39–12/55.

***(*) **Swedish Swing 1945–1947** Ancha ANC 9503-2 *Similar to above.* 3/45–7/47.

A sizeable slice of Swedish jazz history is packed onto the 26-track Dragon CD, decently remastered from some rare originals. Although his band made as many concessions to popular taste as did Basie and Ellington, they made enough good jazz-directed records to give this retrospective more than passing interest. Among the early tracks, a very swinging 'Roses Of Picardy' and a Dorsey-like 'Meditation' are impressive. Carl-Henrik Norin's arrival brought his interesting tunes to the book, including the Ellingtonian 'Mississippi Mood'; but the later tracks suggest that Ehrling never got much further than the solidly competitive swing style that was established by the early '40s. Soloists are more functional than inspiring, although Ove Rönn's Hodges-like alto is always worth catching, as is Norin, and Domnérus appears on one track. The Ancha disc is for more dedicated tastes, since, in rather crackly sound, it covers a couple of broadcasts from the mid-'40s. The first is all-Ellington, done with surprising panache, though the arrangements seem slavish. The second is by a nonet, with Björling's clarinet taking a significant role and a couple of kitsch items betraying the music's dance hall origins.

Dietrich Eichmann

PIANO, KEYBOARDS

The German's work confidently straddles free jazz and contemporary composition styles. A member of The Straight Trio and founder of the Oaksmus label and concert series.

*** **The Temperature Dropped Again** Leo CDLR 390 *Eichmann; Jeff Arnal (perc).* 12/02.

***(*) **The Hot Days** Leo CDLR 486 *Eichmann; Chris Heenan (as, cbcl); Gunnar Brandt-Sigursson (hearing aid, elec, v); Alexander Frangenheim, Christian Weber (b); Michael Griener (d, perc).* 7/07.

For a time in the '80s, Eichmann concentrated entirely on free improvisation. This led him to consider more formal compositional options under the tutelage of Wolfgang Rihm and this in turn has led him back to a more considered form of improvisation. The duo with Arnal, who has worked extensively with Charles Gayle, consists of two long suites and an extended homage to Benno Trautmann. The second of the suites is the more interesting, consisting of mostly small pieces, woven together with a logic so evanescent as to resist verbalization. Eichmann's compositional concerns are always in view, but Arnal tempers that with some edgy, occasionally unhinged percussion work.

The ensemble disc features a rare improvisation outing for the hearing aid, an unexpectedly flexible instrument whose feedback ratios can be controlled with surprising precision. Eichmann effectively adds harpsichord and bombarde (a Breton instrument that hybridizes the oboe and a conical-bored pipe) to his armoury. The twin basses and Heenan's contrabass clarinet guarantee that the other end of the tonal spectrum is dealt with very fully. As Johan Bossers points out in his liner-note, all but one of the instruments featured here are traditional and mostly played without electronic enhancement. All the more remarkable, then, that Eichmann and his ensemble should get such varied and freshly original sounds out of them.

Also, in brief:

*** **The First Concert** Oaksmus omDVD01. 10/04.
Eichmann and percussionist Ramón López in concert at the Cité Internationale des Arts, Paris. A less sympathetic association than with Arnal, but the visuals are good.

Bruce Eisenbeil (born 1963)

GUITAR

The subtle Chicagoan is a 'pure' technician in the Derek Bailey mould, with hints of Sonny Sharrock.

*** **Nine Wings** CIMP 144 *Eisenbeil; Rob Brown (as); Lou Grassi (d). 3/97.*
***(*) **Mural** CIMP 194 *Eisenbeil; J. Brunka (b); Ryan Sawyer (d). 2/99.*
*** **Opium** CIMP 241 *Eisenbeil; David Taylor (btb); Michael Attias (as, bsx); Jay Rosen (d). 2/01.*
Eisenbeil plays unadorned electric guitar, without effects or accoutrements, in a simple open tone that's bent into avant-garde service. With the peripatetic Brown, something of a free-playing veteran by now, and the tinkering Grassi, he leads the trio through eight compositions (and a brief improv) that break down structure into bloody three-way confrontations. 'Hermitage Of Xzeng Xzu' and 'Mercury' are especially all out. Brown's experience comes to the fore and he makes light of his exposed position, but Eisenbeil is arguably the more interesting performer since he tries to reconcile his melodicism with playing out.

The CIMP no-tricks sound isn't much help, but it has been tweaked for the second album, which is an arresting panel of soundscapes, shaped round two long tracks, 'Caesar' and 'Woman With A Handful Of Rain'. Sawyer's fast-decay cymbal sound is a key element, but Eisenbeil himself has extended his range of articulations, and he creates a new vocabulary of 'natural' effects which broadens and deepens the musical discourse considerably.

The downright peculiar instrumentation on the third is matched by the often bizarre music-making. Eisenbeil's deliberately stringy sound, twanging between the mooing low notes of Attias's bass sax and Taylor's bass trombone, will nonplus many listeners. Here and there it's almost akin to Eddie Lang and Adrian Rollini meeting in a nightmare. Refreshing in small doses, but don't look for meaning.

Mark Eisenman

PIANO

NY-born, but based in Toronto since 1972.

*** **Sweet And Lovely** Cornerstone 125 *Eisenman; Pat Collins (b); Jimmy Cobb (d). 1/30.*
The legendary Cobb was in Toronto for a jazz educators' conference when Eisenman persuaded him to record this elegantly swinging set. The pianist includes three attractive originals, 'Gilt Be All Thy Stars', 'Sosumi' and 'Bird's Assurance', but for the most part it's a standards programme, culminating in a relaxed and assured reading of 'Someday My Prince Will Come'. Hard to pin down Eisenman's influences on the strength of this one date, but he's certainly listened to Bill Evans and others of that period. It's a dateless style, though, and technically impeccable.

Harris Eisenstadt (born 1975)

DRUMS, PERCUSSION

The Toronto-born Eisenstadt, he has worked with Sam Rivers, Paul Rutherford, Wadada Leo Smith and others. He is also involved in multi-media, theatrical and educational projects and is leader of the Ahimsa ('non-violence') Orchestra.

**** **Fight Or Flight** Newsonic 32 *Eisenstadt; Bruce Fowler (tb); Mark Weaver (tba); Ellen Burr (f); David Philipson (bansuri f); Brad Dutz (mar, vib, crotales); Bill Casale (b). 6/02.*
Eisenstadt's second release as leader almost perfectly balances new-music ensemble composition with an impressive level of improvisational integrity. The harmonic development of the opening section of 'Rise' is textbook accurate, but there is a freedom to the improvised sections and Fowler's mournful statement over the leader's delicate cymbal figures is impeccably crafted. The flutes are subtly modulated with Dutz's superb marimba work. Together, they don't so much subvert the familiar horns-and-piano idiom of a jazz group as extend that language in a new and attractively alien way.

'People Are Gonna Do What They're Gonna Do' is almost a blues march, a dark but never rancorous journey through a troubled landscape with individual testimonies along the way. The closing 'Trouble Here, Fly There' begins in similar vein but then breaks out into a more driven line. Eisenstadt brilliantly balances the polarities of the work as a whole – low and high, fast and slow, metrical and free, abstract and almost programmatic – and delivers a set that though short by contemporary standards seems absolutely crammed with material.

Fellow percussionist Gerry Hemingway contributes a short but illuminating liner-note, a model of its kind.

*** **Ahimsa Orchestra** Nine Winds NWCD0237 *Eisenstadt; Liz Allbee, Kris Tiner (t); George McMullen, Toyoji Tomita (tb); Mark Weaver (tba); Steve Adams, Ellen Burr (f); Kyle Bruckmann (ob); Sara Schoenbeck (bsn); Phillip Greenlief (cl); Vinny Golia (bcl); David Brandt (vib); Bill Horvitz, Noah Phillips (g); Jessica Catron (clo); George Cremaschi (b); Alex Cline (perc); Omid Zoufonoun (cond). 3/04, 1/05.*
'Ahimsa' is the Gandhian concept of non-violence, which seems to be very important to Eisenstadt, though some might say that in this project he takes slightly too far its more profound meaning of avoiding hurt and offence of any sort. Like his small-group work, this larger ensemble is deployed with remarkable quietness and subtlety, though the leader does feature himself as a percussionist, which rarely happens with the small groups.

Again, there is a nice balance between structured composition and improvisation. The instrumentation – with flute, clarinet and bassoon, and oboe on the first four tracks – has a 'classical' resonance, though the growling guitars and Eisenstadt's typically light and skittering percussion immediately cancel that impression.

There are two ensembles involved here, both recorded live, but in Berkeley and LA respectively and just under a year apart. The first three tracks comprise 'Non-Violence', a thoughtful, quietly logical composition that lacks dramatic action, though there are some strident brass moments in the central movement and at the beginning of the finale.

'Relief' opens with Eisenstadt alone, some three minutes of unaccompanied playing that is as good a measure of his skills as any on record. Even after other instruments begin to emerge out of the quiet, he is still the main voice. The remainder of the movement is bitty and indistinct and the suite only starts to develop coherence with the beginning of the second of four sections. Part three is the most jazz-like, though the finale also has an underlying thematic development which picks up on harmonic ideas from earlier.

***(*) **Jalolu** CIMP 300 *Eisenstadt; Roy Campbell (t, pocket t, flhn); Paul Smoker (t); Taylor Ho Bynum (c).* 10/03.

A fascinating concept and line-up, and the music delivers as strongly as it promises. The project seems to have been inspired by Eisenstadt's late-2002 visit to the Gambia, where he worked and studied with kora-player Foday Musa Suso; 'jalolu' is Mandinka for 'musicians'. Drummers have long been attracted to the highly specific and local percussion traditions of West Africa. Almost uniquely, Eisenstadt seems to have used the experience to reinforce his own thinking rather than simply borrow exotic patterns and time-signatures. The opening piece, 'Boogie On Lenjeno', does, however, use traditional elements, albeit with playful intent. 'Mwindo' sees the horns hocketing back and forth across the drum metre. 'Jumpin In' is dedicated to Eric Dolphy and some ideas the great saxophonist gave to Yusef Lateef in 1961. 'Ahimsa #2' returns to a long-standing concern and series of pieces. Somewhat unusually for CIMP, there are alternate takes of 'Seruba' and 'Jumpin In'; they're by no means makeweights but further examples of a remarkable group at the peak of its powers; only the improvised 'Go' (dedicated to Adam Rudolph) doesn't entirely convince.

**** **The Soul And Gone** 482 Music 1042 *Eisenstadt; Jeb Bishop (tb); Jason Mears (as, cl); Jason Adasiewicz (vib); Jeff Parker (g); Jason Roebke (b).* 10/04.

Eisenstadt's finest recording to date is a delicately swinging, utterly melodic combo record. Eisenstadt has an excellent time-sense, as he demonstrates on the opening 'The Evidence Of Absence Is Not Necessarily The Absence Of Evidence', but elsewhere he prefers to use his kit melodically rather than to generate a groove. Tortoise guitarist Parker is probably the best-known member of the group and delivers a tight, logical solo on the same cut. Bishop has worked in Ken Vandermark's group and brings a similar authority to this, particularly on the long 'Posauno Y Schlagwerk: Between A Rock'.

'Three Breaths' is more abstract, while 'Portrait Of Holden Caulfield' conveys a callow innocence with very real edge. 'Seed' is a dedication to 'faith minimalist' composer Henryk Górecki, opening in near-silence and developing with almost geological slowness thereafter. Again, Adasiewicz is a key element, bending his notes around Mears's lovely clarinet, soft trombone, bass and guitar sounds. Eisenstadt is almost entirely out of the picture until the halfway point. He's back with a vengeance on the closing 'And A Hard Place', with the familiar pattering, almost song-like approach that builds in pace and intensity towards a climax that unexpectedly recalls Roswell Rudd's work with Archie Shepp. A fine record on its own terms.

Either/Orchestra

GROUP

Led by Russ Gershon and based in and around Massachusetts, this contemporary ensemble plays eclectic modern material.

*** **Dial E** Accurate AC-2222 *Tom Halter, Dave Ballou, Bob Sealy, Dan Drexter (t); Russell Jewell, Josh Roseman (tb); Rob Rawlings, Bob Sinfonia (as); Russ Gershon (ts); Steve Norton (bs); Kenny Freundlich (ky); John Dirac (g); Mike Rivard (b); Jerome Deupree (d).* 7/86.

***(*) **Radium** Accurate AC-3232 *Tom Halter, John Carlson (t, flhn); Russell Jewell, Curtis Hasselbring (tb); Rob Rawlings (as); Russ Gershon (ss, ts); Charlie Kohlhase (bs); Kenny Freundlich (ky); John Dirac (g); Mike Rivard (b); Jerome Deupree (d).* 8/87–1/88.

***(*) **The Half-Life Of Desire** Accurate AC-3242 *As above, except add Douglas Yates (ss, as); Dave Finucane (bcl); John Medeski (ky); Mark Sandman (g, v).* 89.

**** **The Calculus Of Pleasure** Accurate AC-3252 *As above, except omit Freundlich, Dirac, Rivard, Deupree, Finucane, Sandman; add Bob Nieske (b); Matt Wilson (d).* 4–6/90.

**** **The Brunt** Accurate AC-3262 *As above, except omit Hasselbring, Yates, Medeski, Nieske; add Dan Fox (tb); Andrew D'Angelo (as, bcl, cl); Chris Taylor (ky); John Turner (b).* 5/93.

A modest-sized big band full of outsize talents. Gershon has squeezed these CDs out of the impossible restrictions that modern budgets have set for this kind of band. It's a heroic accomplishment that the group is as swinging, exciting and cheerfully cutting-edge as it is. All the first three records are a rag-bag of cover versions, bristling originals and complexities. *Dial E* is comparatively rough-and-ready compared with the finesse of the later discs, though it's still exciting and unpredictable. Rollins's 'Doxy' becomes an outlandish shuffle; they have the chutzpah to take apart 'Brilliant Corners'; and the extravagantly extended '17 December' is an early manifesto of what the band could do. *Radium* is live and runs the gamut from a tragedian's version of 'Willow Weep For Me' to a madcap distillation of 'Nutty' and 'Ode To Billie Joe', with Roscoe Mitchell's 'Odwallah' as a bonus. *The Half-Life Of Desire* expands the palette with Medeski's arrival; this brilliant keyboardist has a sure grasp of which electronics will and which won't work in a neo-trad context, and on Gershon's 'Strange Meridian' he blends acoustic and electric parts with perfect aplomb. Rock and 'world' musics get only a modest look-in in this group's work; its material comes largely from within jazz language itself. Yet it still manages to cover the King Crimson metal blow-out 'Red' and tamper with Miles Davis's 'Circle In The Round' on the same record.

The Calculus Of Pleasure, part live and part studio, is the best to date. There is an astonishing arrangement of Horace Silver's 'Ecaroh', previously a piano trio tune, and a sour, lavish update of Benny Golson's 'Whisper Not' which is an object lesson in renewing stale jazz repertory. Julius Hemphill's 'The Hard Blues' also comes in for a grandly decadent interpretation, with brass and reeds fattening up the harmonies. This leaves five originals from within the band's own ranks. Mention should also be made of soloists such as Medeski, Hasselbring, Yates and Kohlhase.

There is no falling off in quality with *The Brunt*. Though both Hasselbring and Medeski have departed, the team remains terrifically strong as a playing unit. The complexities of 'Notes On A Cliff' and the swaggering 'Permit Blues' are shrugged off, and the title-piece, a bequest by Hasselbring, is a feast of overlapping ideas. One of their most dramatic repertory adventures takes place in Mal Waldron's 'Hard Talk', and only the Ellington piece, 'Blues For New Orleans', disappoints. The charming retread of Bob Dylan's 'Lay Lady Lay' is a fitting finale.

*** **More Beautiful Than Death** Accurate AC-3282 *Tom Halter, Colin Fisher (t, flhn); Joel Yennior (tb); Jaleel Shaw, Miguel Zenon (as); Russ Gershon (ss, ts); Charlie Kohlhase (bs); Dan Kaufman (ky); Rick McLaughlin, Atemu Aton (b); Harvey Wirht (d); Vicente Lebron (perc).* 5/98–8/99.

*** **Neo-Modernism** Accurate AC-3284 *As above, except omit Zenon, Kaufman, Shaw; add Jeremy Udden (as); Gregory Burk (p, ky).* 6/01.

*** **Afro-Cubism** Accurate AC-3283 *As above, except omit Aton.* 6/01.

More Beautiful Than Death is probably their best *and* worst album. Gershon wrote all this material, bar the three tracks which comprise 'Ethiopian Suite', and it's a more private, more melancholy Either/Orchestra which results. 'Number Three' and the title-track are dense, meditative pieces. Some of the fun seems to have gone out of the band, yet it has taken on a more singular collective cast. Or maybe it's Gershon asserting himself. Either way, the soloists make less impression and the ensembles sound more important. Admirers of the earlier records may be unsure whether to feel good or bad.

Neo-Modernism is very similar in mood; Gershon's material is mostly dark and speculative. The most obvious change is the plodding accompaniment provided by Gregory Burk, who stands in for the mercurial Kaufman and sounds deliberate on the opening 'Los Olivados'. Given that Wirht keeps the metre strong but open, he could have afforded to relax things a bit. 'Baby Invents Monk' is more skittish, and to that extent closer to the original Kenton-with-humour concept. Here, Burk redeems himself amply with a jaggy, Monk-inspired solo that swings in its own unexpected way. On 'The Modernist', the horns march in ragged procession, but a solitary Nieske tune is the best thing on the record, a setting for Gershon's wailing soprano solo.

Afro-Cubism might sound like the Orchestra on Caribbean vacation, but it isn't so. As ever, Gershon seeks out darker modes and timbres and the thick sound of 'Blue Attitude' is typical of the way the leader subverts his brief and sets his band a challenge. 'Soul Song' mixes up the sounds and styles of three different decades, but doesn't sustain nine minutes. A Beatles obscurity, 'Don't Bother Me', turns up at the end, wedded to 'No Me Molesta'.

Also, in brief:

***(*) **Across The Omniverse** Accurate AC-3272 2CD. 7/86–9/95.
Two packed discs of out-takes from the first five albums.

*** **Ethiopiques: Volume 20 – Live In Addis** Buda Musique 860121. 1/04.
A performance sponsored by the Alliance Ethio-Française. Might be hard to find, but the Orchestra's take on local material is fascinating.

Mats Eklöf

BARITONE SAXOPHONE, CLARINET

Swedish contemporary with a satirical bent, formerly in Position Alpha.

*** **Get Stupid** Dragon DRCD 317 *Eklöf; Staffan Svensson (t); Niclas Rydh (tb); Thomas Jäderlund (ss, as, bcl); Thomas Gustafson (ts, ss); Jonny Axelsson (vib, mar, perc); Johannes Lundberg (b); Göran Kron (d).* 5/97.
Anything but stupid. Eklöf's sleeve-note betrays a peculiar sense of humour, and this extravagant record, 15 compositions sewn together in a virtually unbroken whole, is deadpan-funny in a way that only Swedish jazz can be; see 'The Swedish Way' at the end. Impenetrable harmonies, solos that bounce between brooding and hilarious, off-colour carnival melodies and the strange use of Axelsson's vibes as a sort of narrative-thread make this as individual as anything in this *Guide*. Eklöf stakes his place in a great tradition of European mavericks.

Roy Eldridge (1911–88)

TRUMPET, VOCAL, PIANO

The marker between swing trumpet and the bebop revolution. The archetypal high-note artist, 'Little Jazz' became an all too enthusiastic participant in cutting contests, sometimes neglecting expression in favour of excitement and competition. And yet he remains perhaps the greatest brass-player of the generation after Louis Armstrong.

***(*) **The Big Sound Of Little Jazz** Topaz TPZ 1021 *Eldridge; Al Beck, Bill Coleman, Torg Halten, Mickey Mangano, Norman Murphy, Joe Thomas, Dick Vance, Graham Young (t); Fernando Arbello, Joe Conigliaro, Ed Cuffee, John Grassi, Jay Kelliher, Babe Wagner, Dicky Wells (tb); Buster Bailey, Benny Goodman, Cecil Scott (cl); Omer Simeon (cl, as, bs); Russell Procope (cl, as); Sam Musiker (cl, ts); Scoops Carey, Benny Carter, Joe Eldridge, Ben Feman, Andrew Gardner, Hilton Jefferson, Howard Johnson, Rex Kittig, Jimmy Migliore, Clint Neagley, Mascagni Ruffo (as); Tom Archia, Walter Bates, Chu Berry, Don Brassfield, Coleman Hawkins, Teddy Hill, Ike Quebec, Ben Webster, Elmer Williams, Dave Young (ts); Sam Allen, Teddy Cole, Rozelle Gayle, Clyde Hart, Horace Henderson, Bob Kitsis, Joe Springer, Jess Stacy, Teddy Wilson (p); Bernard Addison, Danny Barker, Ray Biondi, John Collins, Bob Lessey, Lawrence Lucie, Allan Reuss, John Smith (g); Biddy Bastien, Israel Crosby, Richard Fulbright, John Kirby, Ed Mihelich, Truck Parham, Artie Shapiro, Ted Sturgis (b); Bill Beason, Big Sid Catlett, Cozy Cole, Gene Krupa, Zutty Singleton, Harold 'Doc' West (d). Mildred Bailey, Billie Holliday (v).* 2/35–11/43.

*** **Roy Eldridge, 1935–1940** Classics 766 *Similar to above.* 35–40.
Eldridge moved to New York in 1934 and was quickly recognized as a new star. The introductory bars of '(Lookie, Lookie, Lookie) Here Comes Cookie', first item on the valuable Topaz compilation, offer a glimpse of the excitement the youngster must have caused. His ability to displace accents and play questionable intervals with perfect confidence and logic is immediately evident. More than just a high-note man, Eldridge combined rhythmic intuition with an ability to play intensely exciting music in the middle and lower register. His solo on 'Blue Lou' – recorded with the Fletcher Henderson band in March 1936 – is a perfect case in point. He does the same kind of thing with the Teddy Wilson

band on 'Blues In C Sharp Minor', fitting his improvisation perfectly to the moody key; Chu Berry's follow-up and Israel Crosby's tensely throbbing bass complete a masterful performance. At the other end of the emotional spectrum, there are the starburst top Cs (and beyond) of 'Heckler's Hop', anchored on Zutty Singleton's tight drumming. The vocal tracks with Mildred Bailey are often quite appealing and show how responsive an accompanist Eldridge was, again able to play quietly and in contralto range when called upon. A solitary Billie Holiday track – 'Falling In Love Again' – gives only a flavour of that association.

Both of these cover pretty much the same material. As the massed personnels will again suggest, it selects from the broadest range of bands and sessions, starting with Teddy Hill, taking in Krupa, Henderson, the Little Jazz Ensemble with Chu, the Chocolate Dandies with Carter, and Teddy Wilson. The sound isn't fantastic on either.

[illegible]

**** **Heckler's Hop**

Hep CD 1030 *Similar to above, except add Prince Robinson, Franz Jackson (ts); Panama Francis (d); Mildred Bailey, Helen Ward, Gladys Palmer, Laurel Watson (v).* 36–39.

Hep offers a high-quality transfer that renders the music with clarity. Though it covers a shorter chronological span and puts undue emphasis on less than startling singers, its immediacy and presence (check out the end of 'After You've Gone') make it the item of choice. Eldridge's work has been put at something of a discount in recent years. These, though, are essential modern jazz documents.

***(*) **Roy Eldridge, 1943–1944** Classics 920 *Eldridge; Thomas Aiken, Emmett Berry, John 'Bugs' Hamilton, Cookie Mason, Joe Thomas, Clarence Wheeler (t); Ted Kelly, Jack Teagarden, Andrew Williams, George Wilson (tb); Barney Bigard (cl); Joe Eldridge, Andrew Gardner, Sam Lee (as); Tom Archia, Franz Jackson, Ike Quebec, Hal Singer (ts); Dave McRae (bs); Ted Brannon, Rozelle Gayle, Johnny Guarnieri, Art Tatum (p); Napoleon Allen, Al Casey (g); Lionel Hampton (vib); Israel Crosby, Oscar Pettiford, Ted Sturgis, Billy Taylor (b); Big Sid Catlett, Cozy Cole, Harold 'Doc' West (d).* 11/43–10/44.

After leaving Gene Krupa, Eldridge recorded some sides for Brunswick in the late autumn of 1943. Later he was pitched into the free-for-all atmosphere of the jam sessions for V-Disc which prefigured the Jazz At The Philharmonic summits. An *Esquire* jam at the Metropolitan Opera House yielded 'Tea For Two' with Jack Teagarden, Barney Bigard, Hamp and Oscar Pettiford, the beginning of a sequence of loose jams which pressurized Eldridge into stratospheric high-note-playing at the expense of the delicacy he amply demonstrates on the earlier 'Stardust'. Early 1944 saw the Little Jazz Trumpet Ensemble with Thomas and Berry recording four sides for Keynote, of which 'I Want To Be Happy' and 'St Louis Blues' illustrate much the same tendency. Eldridge's harmonic brilliance and absolutely assured technique mean that these, like later discs, are of the highest quality; but one does wonder whether his talents were best deployed in this very limited way. A later session for Decca has him giving a vocal rendition of 'St Louis Blues' at the front of a big, well-drilled orchestra. By the end of the war, Little Jazz had cornered the market in a certain style of trumpet-playing. If Dizzy Gillespie was more fashionable and seemingly more in touch with cutting-edge developments, Eldridge remained vital and persuasive.

*** **Roy Eldridge, 1945–1947** Classics 983 *Eldridge; Henry Clay, Andy Ferretti, Bill Graham, Thomas 'Sleepy' Grider, Marion Hazel, Elton Hill, Yank Lawson, Sylvester Lewis, Jimmy Maxwell, Dave Page, Jim Thomas, Elmon Wright (t); Nat Atkins, Will Bradley, Mort Bulman, Richard Dunlap, Charlie Greenlea, John McConnell, Hal Matthews, Fred Ohms, Al Riding, Fred Robinson, George Robinson, Ward Silloway, Sandy Watson (tb); Ray Ekstrand, Mike Doty, Joe Eldridge, Chris Johnson, Porter Kilbert, Sahib Shihab (as); Ernie Caceres (cl); Tom Archia, Charles Bowen, Nick Caiazza, Al Green, George Lawson, Walt Lockhart, Flip Phillips, Harold Webster (ts); Cecil Payne, Don Purvance, Hank Ross, Al Townsend (bs); Dave Bowman, Mike Coluchio, Buster Harding, Duke Jordan, Billy Roland (p); Napoleon Allen, Mike Bryan, Al Casey, Luke Fowler, Allan Hanlon (g); Trigger Alpert, Louis Carrington, Carl Pruitt, Rodney Richardson, Eddie Safranski, Ted Sturgis (b); Lee Abrams, Cozy Cole, Earl Phillips, Specs Powell, Melvin Saunders (d).* 3/45–5/47.

Roy had worked with Artie Shaw in the last two years of the war, before going out with his own small groups again. The third Classics volume brings together the big-band sides he made for Decca, Coral and Vox, and three fascinating V-Discs cut just after the war; the first of them, 'Roy Meets Horn', features a spoken introduction by Eddie 'Rochester' Anderson. The two early Deccas catch Eldridge at opposite extremes, buoyantly walking the high wire on 'Little Jazz Boogie' and doing tough'n'tender on 'Embraceable You', two superb arrangements by Buster Harding. The 1946 dates are evenly spaced through the year and find Roy punching out terse, evocative choruses with a minimum of fuss. His playing on these sides is almost always more satisfying than any of his Jazz At The Philharmonic spots. Of the later tracks 'Lover Come To Me' from September is an excellent example of his signature control of dynamics. 'Tippin' Out' and 'Yard Dog' from the May session are marred by an odd imbalance between soloist and a distant ensemble. The WNEW *Saturday Night Swing Session* with fellow JATP stalwart Flip Phillips includes two tracks on which Eldridge clearly doesn't play, unusual practice for Classics. There's also still too much distortion at the top end on these reissues.

*** **Wild Driver** / *** **Roy Eldridge, 1950–1951** Ocium OCM 0020 / Classics 1259 *Eldridge; Zoot Sims, Buddy Tate (ts); Teddy Brannon, Dick Hyman, Gerry Wiggins (p); Oscar Peterson (org); Barney Kessel (g); Clyde Lombardi (g); Ray Brown, Pierre Michelot (b); Kenny Clarke, J. C. Heard, Ed Shaughnessy, Charlie Smith (d); Anita Love (v); strings.* 50–51.

*** **Roy Eldridge, 1951** Classics 1311 *Eldridge; Lennart Sundevall (t); Ove Lind (cl); Don Byas, Carl-Henrik Norin, Buddy Tate (ts); Claude Bolling, Teddy Brannon (p); Charles Norman (p, hpd); Rolf Berg, Clyde Lombardi (g); Gunnar Almstedt, Guy de Fatto, Thore Jederby (b); Anders Burman, Armand Molinetti, Charlie Smith (d); strings.* 1, 3, 8, 12/51.

Eldridge came to Europe with Benny Goodman's sextet in 1950 and spent a productive year away from jazz politics. There is considerable overlap between these records, but they find him in bright and jovial form, and certainly less combative than back home. The earliest cuts on the Ocium set (also available on Classics) were made in Paris with Zoot Sims and vocalist Anita Love. They're slight enough, though 'The Man I Love' is delightful. Love's singing isn't epochal, but she's a foil to Roy's more lascivious delivery, heard to best effect on the two sides of 'Saturday Night Fish Fry' from January 1951 that open the Classics set. The Ocium continues with a lovely quartet session recorded less than a week after the Sims encounter. 'Wild Driver' and 'Someone To Watch Over Me' are superb, balancing lyricism with power. Gerry Wiggins accompanies sagely and Michelot and Clarke had a telepathic rapport.

Much of the remaining material also features on the Classics set. Compiler Tomas Gonzalez omits 'I See Everybody's Baby' from the August 1951 Verve session, recorded with strings back in New York when Roy was taken up by kingmaker Norman Granz. These were plush surroundings for the trumpeter and he makes the most of them with a big ripe sound and some lovely, unhurried phrasing on his own 'I Remember Harlem'.

The tracks cut in Stockholm for Metronome at the start of the year are workmanlike. Roy's used more as a vocalist than trumpeter and apart from some nice breaks on 'Hoppin' John' the session of 29 January with clarinet and harpsichord in the group is pretty strange. There are also four cuts from a Vogue session made in Paris in March 1951 with Don Byas and Claude Bolling, and two delightful duets with Bolling on 'Wild Man Blues' and 'Fireworks'. Some nice things here, but nothing of the quality that shines through the rest of that busy year, like the August date with Buddy Tate. Too much singing, not enough horn.

The Ocium is probably the best buy and what may clinch it for most purchasers is the inclusion of four tracks for Verve from December 1952 which pitch Roy in with Oscar Peterson on organ, with Barney Kessel, Ray Brown and J. C. Heard. 'Rockin' Chair' and 'Little Jazz' are possibly the best things on any disc.

***(*) **Roy And Diz** Verve 521647-2 *Eldridge; Dizzy Gillespie (t, v); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Louie Bellson (d). 10/54.*

A little friendly sparring, with just enough edge to get the juices flowing. Alongside his own biggest influence, Dizzy sounds comfortable and in good humour. On 'Pretty Eyed Baby' they take turns at accompanying the other's scat chorus, but the gloves are off for 'Limehouse Blues', where they try to cut one another like a pair of teenagers. Though thoroughly bested, Gillespie gets off a sarky quote from Eldridge's 'Heckler's Hop', only to find it taken up, turned around and thrown back with interest. Despite the obvious kinship, it's interesting to compare their styles. Gillespie gets cornered on the long blues only because he's taken some chances with the sequence. Eldridge, by contrast, stays close to the original melody, embroidering it and turning it around, but not veering off into distant keys. Peterson gives both hornmen a solid leg-up, but it's clear that his sympathies are mainly with Little Jazz.

**** **The Nifty Cat** New World 80349 *Eldridge; Benny Morton (tb); Budd Johnson (ts, ss); Nat Pierce (p); Tommy Bryant (b); Oliver Jackson (d). 11/70.*

*** **Happy Time** Original Jazz Classics OJCCD 628 *Eldridge; Oscar Peterson (p); Joe Pass (g); Ray Brown (b); Eddie Locke (d). 6/75.*

*** **Jazz Maturity ... Where It's Coming From** Original Jazz Classics OJCCD 807 *Eldridge; Dizzy Gillespie (t); Oscar Peterson (p); Ray Brown (b); Mickey Roker (d). 6/75.*

*** **Decidedly** Fantasy 5314 *Eldridge; Ray Bryant, Milt Jackson (p); Joe Pass (g); Niels-Henning Ørsted Pedersen (b); Louie Bellson (d). 7/75.*

*** **What It's All About** Original Jazz Classics OJCCD 853 *Eldridge; Budd Johnson, Norris Turney (sax); Milt Jackson (vib); Norman Simmons (p); Ted Sturgis (b); Eddie Locke (d). 1/76.*

***(*) **Montreux '77** Original Jazz Classics OJCCD 373 *Eldridge; Oscar Peterson (p); Niels-Henning Ørsted Pedersen (b); Bobby Durham (d). 7/77.*

*** **Roy Eldridge & Vic Dickenson** Storyville STCD 8239 *Eldridge; Vic Dickenson (tb); Budd Johnson (ts); Tommy Flanagan (p); Major Holley (b); Eddie Locke (d). 5/78.*

Much of Eldridge's recorded output was for a time tucked away on trumpet compilations and festival albums. The major compilations above have done much to improve the situation. Even so, there is quite a lot of valuable Eldridge to be found on one-off sessions from later years. *Jazz Maturity* with Diz and Peterson is pretty much a reworking of studio associations, but there were occasions in later years when the trumpeter found himself not so much reliving his old amities as reinventing them. The connection with Budd Johnson was a good case in point. The concert in St Peter's Church on Storyville is very relaxed and mild, but there are unexpected harmonies on the New World disc, a further sign that Roy was always prepared to try new angles. Johnson doesn't hustle and bluster as Hawkins tended to do at this period.

What It's All About is disappointing in that Eldridge seems content to do little more than punch out high notes and then swoop down to swoony ballad territory, then up, then down. By this stage in his career it was all too easy and predictable, though one or two articulation problems seem to have crept in and were affecting his attack on material like 'The Heat's On', which needs to be played with precision.

Along with the New World album, perhaps the best of the later stuff is the Montreux set. The trumpeter has regained some of his fire and sparkle and doesn't seem to require much notice for the upper-register stabs. The 1978 concert from St Peter's Church in New York is laid-back and comradely, with some wise musicianship but not much excitement. A decade from the end of his life, Roy had won all the bouts he cared about; merely playing seemed to be reward enough.

Decidedly for some reason was withheld until 2002. It's not the greatest Eldridge album ever, but the Antibes audience lap him up and his distinctive blend of pre-bop and bop styles stands him well. Milt Jackson puts in a guest appearance on the final cut of Monk's 'Hackensack', making it a memorable occasion and a thoroughly enjoyable souvenir.

Also, in brief:

**** **Little Jazz: Trumpet Giant** Proper PROPERBOX 69. 2/35–7/53.

Ninety-seven tracks, and not one dud. Probably all the early Eldridge that most collectors will ever need. Recommended.

*** **The Quintessence: Chicago To New York, 1936–1945** Frémaux & Associates 231. 36–45.

Another nice blend of live cuts and airshots.

(*) **Little Jazz & The Jimmy Ryan All Stars Original Jazz Classics OJCCD 1058. 4/75.

Ryan's was an institution, but this is sloppy fare.

Eliane Elias (born 1960)

PIANO, VOCAL

Born in São Paolo, she worked in big bands before moving to NY in 1981. Briefly with Steps Ahead and Randy Brecker (to whom she was married) and since then she has worked in a light but effective fusion of Brazilian and post-bop forms.

*****(*) The Three Americas** Blue Note 53328-2 *Elias; Dave Valentin (f); Gil Goldstein (acc); Mark Feldman (vn); Oscar Castro-Neves (g); Marc Johnson (b, v); Satoshi Takeishi (d); Café (perc, v); Manolo Badrena (perc); Amanda Elias-Brecker (v).* 96.

*****(*) Sings Jobim** Blue Note 95236-2 *Elias; Michael Brecker (ts); Oscar Castro-Neves (g); Marc Johnson (b); Paulo Braga (d); Café (perc).* 97.

In her quiet and uncomplicated way, Elias has created a more genuine and affecting synthesis of American music than many a more self-consciously pioneering type. Several of her Blue Notes have disappeared now, but *The Three Americas* seeks to align North, South and Central American rhythms, harmonies and melodies in a seamless whole, and with the chamberish instrumentation, folkish tunes and soft, settled textures she makes the fusion a plausible and generous creation that only occasionally dips into light-music pleasantry.

Sings Jobim might have been crashingly obvious, yet Elias manages to take an unpredictable course through most of the tunes. Even with tenor and rhythm on hand, she makes 'Desafinado' sound nothing like the Getz–Gilberto version. 'So Danco Samba' is quirkily crisp and precise. 'Samba De Uma Nota So' is as gentle as featherfall. Her voice would win no prizes at jazz singing school, but neither would Astrud Gilberto's. Johnson, as always, is a little giant in these situations and he's an indispensable presence on both discs.

*****(*) Impulsive!** Stunt STUCD 00102 *Elias; Bob Brookmeyer (vtb, arr); Danish Radio Jazz Orchestra.* 2/97.

Composed by Elias, arranged by Brookmeyer, this gets the most out of Eliane's lyrical side. There's a tenor battle-royal on the title-track, but what Brookmeyer looks for is to underscore and counterpoint her melodies with his inimitable brass scoring: particularly effective on 'So In Love', to take just one instance. 'It's not world music, it's jazz with a capital J', says band boss Peter Larsen. Amen to that.

*****(*) Everything I Love** Blue Note 520827-2 *Elias; Rodney Jones (g); Marc Johnson, Christian McBride (b); Jack DeJohnette, Carl Allen (d).* 99.

This time the focus is squarely on bebop material and its encumbrances: can anything new be wrought out of 'Woody 'n' You' or 'Nostalgia In Times Square'? What she does is look for the sweetness and the lyricism in the tunes, without sacrificing improvisational finesse. It helps that she's become a characterful singer, a small voice but not an unsteady or a shy one. The accompaniments are as high grade as the names suggest, and this is altogether as pleasing a 'repertory' record as one might wish.

***** Kissed By Nature** RCA Bluebird 09026-63914-2 *Elias; Randy Brecker (t); Rick Margitza (ts); Paulo André Tavares (g); Marc Johnson (b); Joey Baron, Paulo Braga (perc).* N.D.

****(*) Dreamer** Bluebird 58335 *Elias; Michael Brecker (ts); Oscar Castro-Neves (g); Marc Johnson (b); Paolo Braga (d); orchestra.* N.D.

A new label, and they clearly want Eliane to become a singing star. The obvious comparison is with Astrud Gilberto, but she's better than that and more reminiscent of Françoise Hardy, whose light, sing-song delivery is not so different to Elias's half-sung, half-spoken way. At least many of these tunes are relatively unfamiliar, given that most come from her own pen; and she's clearly taken care not to reduce her piano-playing to a mere added attraction. *Dreamer* is more of the same, but it's edging closer to mere sweetness. After this, she's a pop act.

Also, in brief:

****(*) The Best Of Eliane Elias: Originals** Blue Note 31789. 88–99.

'Best' as in most commercial. Some good stuff buried away in the middle but for the most part a disappointing compilation.

***** Brazilian Classics** Blue Note 84337. 12/89–10/97.

Lifted off the Jobim album and earlier deleted discs. Obvious enough concept and not bad.

The Elite Syncopators

GROUP

Group dedicated to performing original ragtime repertory.

***** Ragtime Special** Stomp Off CD1286 *Terry Parrish (p); James Marshall (bj); Steve Ley (tba); Mike Schwimmer (wbd, v).* 4–5/94.

Ragtime piano is specialized enough, but placing it in the context of a repertory group was quite something in the '90s. Of the 26 tracks here, all but three are original rags, two-steps or cakewalks of differing vintages, and it's some tribute to the expertise of the quartet that the music doesn't go stale at CD length. The sometimes unvarying jollity of ragtime is tempered by intelligent programming – an occasional vocal, some reflectively melodic as opposed to pop-tune rags – and the graceful syncopation of the playing. Parrish's liner-notes offer useful background for hard-core scholars, and though this is a lot to take in at one sitting, determined cakewalkers will find it indispensable.

Marty Elkins

VOICE

Cool-toned standards singer.

*****(*) Fuse Blues** Nagel Heyer 62 *Elkins; Herb Pomeroy (t); Houston Person (ts); Tardo Hammer (p); Greg Skaff (g); Dennis Irwin, Mark Taylor (d).* 8/99.

This had the misfortune of appearing just when jazz singers were being expected to explore a more adventurous and contemporary repertoire. Nothing by Joni Mitchell, Nick Drake, Elvis Costello or Björk here; just a run-of-the-mill-looking set of standard songs, including 'Stars Fell On Alabama', 'In The Wee Small Hours Of The Morning', 'You're Blasé' and 'Born To Be Blue'. On the other hand, Elkins came along at a time when there was a returning respect for such cool singers as Chris Connor and June Christy, who're very much her model. She's not the most virtuosic of singers, but there's more here than meets the eye – though what meets the eye is very striking as well – and these are subtle and carefully nuanced performances. Check out the group, too; hardly the kind of line-up you'd assemble for a dashed-off vocal date. So she's smart, writes well ('Fuse Blues' is her own), sings old songs with a personalized directness and is glamorous into the bargain. What's not to like?

Rune 'Lulle' Ellboj (1911–60)

ALTO SAXOPHONE, BANDLEADER

A significant catalyst in his day.

***** Time For Jump 1944–1946** Dragon DRCD 342 *Ellboj; Rolf Ericson, Tore Forslund, Nisse Skoog, Anders Swärd (t); Bertil*

Jacobsson, Bob Henders, Sven Bohman, Karl-Erik Lennholm, Bror Skogehall, Sture Green (tb); Arne Domnérus , Dag Löwå , Hasse Theselius, Gunnar Lundén-Welden , Fritz Fust, Erik Elgstam, Zilas Görling , Pelle Sejby, Lars Schöning (reeds); Rolf Larsson (p); Nils-Erik Sandell (g); Harry Andersson (b); Uffe Baadh, Åke Brandes , Henry Wallin (d). 44–46.

An interesting period piece, from around the time Ellboj was leading his big band at the Winter Palace in neutral Stockholm, but also useful for early glimpses of significant post-war soloists like Ericson and Domnérus. The repertoire's a mixture of swing-jump and some slightly more modern elements, together with the Swedish interest in folk themes. 'Honeysuckle Rose' and 'Tea For Two' certainly don't sound as if they're being played by an American outfit, and the wackier items – 'Song Of The Volga Boatmen', 'The Workers Train', 'Jazz Comes Home From War' – could only be Scandinavian. Ellboj doesn't play much saxophone, but he led an interesting and, on their day, exciting unit.

Art Ellefson (born 1932)

TENOR AND SOPRANO SAXOPHONES

From Moose Jaw, Saskatchewan. He started on brass, spent some time living in the Caribbean and worked briefly with Maynard Ferguson.

*** **As If To Say** Sackville SKCD 2030 *Ellefson; Lee Ellefson (g); Russell Botten (b); Buff Allen (d). 2/92.*

The thing to do here is to skip straight to the unaccompanied 'Mellonova' right at the end of the album, an intriguing essay in solo form that nicely points up both Ellefson's debt to relatively unfashionable figures like Don Byas and possibly Lucky Thompson (though that's more evident on his soprano-playing: 'Motion Notion'), but also how quietly individual he is. The group, with son Lee duetting on 'Unframed', is quiet and unshowy, but it works well and Ellefson deserves to be more widely appreciated.

Kurt Elling (born 1967)

VOICES

The Chicagoan sent a demo tape to Blue Note and won a deal. The quintessential contemporary male jazz singer.

***(*) **Close Your Eyes** Blue Note 30645 2 *Elling; Von Freeman, Edward Petersen (ts); Laurence Hobgood (p); Dave Onderdonk (g); Rob Amster, Erich Hochberg (b); Paul Wertico (d, perc). 2–11/94.*

**** **The Messenger** Blue Note 52727 2 *As above, except omit Freeman; add Orbert Davis (t, flhn); Eddie Johnson (ts); Jim Widlowski (perc); Cassandra Wilson (v). 7–12/96.*

It's easy to see Elling as a contemporary version of Mark Murphy, but Frank Sinatra was a powerful influence as well. Elling shares Murphy's poetic understanding, and *Close Your Eyes* includes two poems by Rainer Maria Rilke, including 'Now It Is Time That Gods Came Walking Out', which hints at the Charlie Parker title as well. The other Rilke text is 'How The Thimble Came To Be God', part of a vocalese reading of Paul Desmond's solo on Brubeck's 'Balcony Rock'. He also provides a vocal introduction and coda to 'Dolores' Dream', based on Wayne Shorter's solo intro on the 1977 VSOP version. The American anarchist Kenneth Rexroth is represented by 'Married Blues'.

One of the great joys of vocalese has always been the ability to tell a story, and Elling blends a narrative by Jim Heynen into 'Storyteller Experiencing Total Confusion'. He makes Fran Landesman's 'Ballad Of The Sad Young Men' sound as fresh as the day it was written. The guest spots – by Von Freeman on the punning '(Hide The) Salome' and Edward Petersen on 'Storyteller' and Herbie Hancock's 'Hurricane' – are nicely judged, and the band is impossible to fault. *The Messenger* is a studio album divided into two sets. It briefly brings together the two finest jazz singers of the '90s. An unexpected choice of repertoire, but Rod Argent's 'Time Of The Season' teams Kurt Elling and Cassandra Wilson, an exquisite blending of voices that combines an absolutely authentic jazz sensibility with the power and inflexion of rock and soul singers. Elling opens with a glorious version of 'Nature Boy' that restores some of the fragile melancholy of the Nat Cole hit. 'April In Paris' is a little routine, but the suite that follows – 'The Beauty Of All Things', 'The Dance' and 'Prayer For Mr Davis' – is superb, three strong Hobgood/Elling compositions that top anything on the first album. 'Gingerbread Boy' and a melting 'Prelude To A Kiss' set up a virtuosic climax, 'Time Of The Season' followed by the long 'The Messenger', a composition by Edward Petersen into which Elling builds a spontaneous narrative on the death of his brother.

**** **Live in Chicago** Blue Note 22211 *Elling; Von Freeman, Eddie Johnson, Ed Petersen (ts); Laurence Hobgood (p); Rob Amster (b); Michael Raynor (d); Kahil El'Zabar (perc); Jon Hendricks (v). 99.*

This marvellous set is drawn from a three-night residency at the Green Mill club. The set has a hometown feel, and the guest appearances by local hero El'Zabar and the veteran Hendricks add a final touch. 'My Foolish Heart' is titanic. Elling thinks musically but never loses sight of a song's emotional freight. Backed with three powerful tenors, he produces a tone of horn-like strength and purity that cuts through a noisy ambience.

The technical quality is excellent, though there are a couple of dead moments on Shorter's 'Night Dream' (lyrics by Elling); the engineering manages to balance live presence with a commendable level of musical detail.

**** **Flirting With Twilight** Blue Note 31113 *Elling; Clay Jenkins (t); Bob Sheppard (ss, ts); Jeff Clayton (as); Laurence Hobgood (p); Marc Johnson (b); Peter Erskine (d). 1–2/01.*

This confirms Elling as the finest singer of his generation. He opens on Glenn Miller's 'Moonlight Serenade' and turns it into a complex modernist epic, condensed into just four and a half minutes. As usual, he takes on less familiar material; Curtis Lundy's 'Orange Blossoms In Summertime' becomes a compelling jazz poem that honours the bassist's art and builds into something bigger and more ambitious. Jazz singers have rarely been drawn to Stephen Sondheim, but Kurt sees the merit in 'Not While I'm Around', from *Sweeney Todd.*

The accompanists are in cracking form. Johnson is huge, and in combination with Peter Erskine he drives the music along, enriching the harmonic palette with every phrase. He is sole accompanist on the Dietrich classic 'Je Tire Ma Révérence'. The horns aren't quite as compelling or vigorous this time, but Sheppard emerges as a figure who commands closer inspection.

**** **Man In The Air** Blue Note 80834 *Elling; Jim Gailloreto (ss); Laurence Hobgood (p); Stefon Harris (vib); Rob Amster (b); Frank Parker Jr (d). 03.*

This is perhaps *the* jazz vocal album of the last decade. Almost ten years on from his debut, Elling delivers a bold and accomplished performance, marked by a highly original choice of material and some devastating playing from his regular band. Elling's scat and his delivery of a ballad are now so confident that he is able to take on material like John Coltrane's 'Resolution' and bring to it a genuine philosophical understanding as well as a musically coherent performance. He also includes Joe Zawinul's lovely ballad 'Time To Say Goodbye' and Herbie Hancock's 'A Secret I', both of them thoroughly original and intelligent interpretations. Hobgood is the key, a master of subtle harmonic shifts and rhythmic changes. Harris's contribution is more dramatic, but less thoughtful, and Gailloreto is more a foil to Elling's voice than a completely successful soloist.

**** **Nightmoves** Concord CCD 30138 *Elling; Bob Mintzer (ts); Laurence Hobgood, Rob Mounsey (p); Guilherme Monteiro (g): Howard Levy (hca); Rob Amster, Christian McBride (b); Willie Jones III (d); Escher String Quartet.* 4/07.

This is elegance itself. Elling jumped ship to Concord and produced a record of graceful adventure, packed with unexpected items: a Guess Who hit; Betty Carter's 'Tight'; Walt Whitman; Sinatra's 'In The Wee Small Hours' is medleyed with a Keith Jarrett theme; Theodore Roethke's poem 'The Waking' is set to a new melody by the singer, quietly authoritative; 'Body And Soul' is reinvented as 'A New ...'. 'Change Partners' is full of pathos and quiet threat; Ellington's 'I Like the Sunrise' is the perfect curtain-piece. The arrangements are kept flexible, with personnels running up to a septet. Mintzer is superb on the title-piece, tackling his solo with unshowy authority. There are extra touches here and there, like Levy's harmonica and Monteiro's guitar, which seem perfectly judged to add to a song rather than just vary the palette for variation's sake. Hobgood plays acoustic while Mounsey sticks to Fender Rhodes and deals with the string arrangements. Elling's at the top of his game. There's no better male singer around.

Also, in brief:

***(*) **This Time It's Love** Blue Note 93543 2. 12/97–1/98.

The highlights are a vocalese based on Lester Young's solo on 'She's Funny That Way' and 'Freddie's Yen For Jen', which takes its inspiration from Freddie Hubbard.

Duke Ellington (1899–1974)

PIANO

Born in Washington DC, to a middle-class family, he learned piano as a child, became interested in ragtime, and started leading his own groups around 1918. Duke Ellington & His Washingtonians worked in NY from 1924, and a residency at the Cotton Club from 1927 sealed its breakthrough. Long tours followed, with trips to Europe in the '30s, and an almost continuous presence in the studios. In the '40s he played a series of annual Carnegie Hall concerts, wrote for the stage and briefly dispersed the big band, but reassembled it in 1949. Although the '50s saw a decline in his fortunes, his Newport appearance in 1956 reasserted his eminence. He also wrote for film and TV, and in the '60s continued to tour relentlessly. Illness slowed him down, but he was working up until his hospitalization for cancer early in 1974. Besides his major works, his individual compositions – with and without his frequent collaborator, Billy Strayhorn – number in the thousands, and his recorded legacy is surely the largest and grandest that jazz will ever be able to boast.

*** **Duke Ellington 1924–1927** Classics 539 *Ellington; Bubber Miley, Pike Davis, Harry Cooper, Leroy Rutledge, Louis Metcalf, June Clark (t); Jimmy Harrison (tb, v); Charlie Irvis, Joe 'Tricky Sam' Nanton (tb); Don Redman (cl, as); Otto Hardwick (Cmel, as, ss, bs); George Thomas (as, v); Edgar Sampson (as); Prince Robinson, Rudy Jackson (ts, cl); Harry Carney (cl, ts, bs); George Francis, Fred Guy (bj); Mack Shaw, Henry 'Bass' Edwards (bb); Sonny Greer (d, v); Alberta Jones, Irving Mills, Adelaide Hall (v).* 11/24–11/26.

Ellington bestrides the history of jazz on record. The sheer volume of recorded works – authorized and otherwise – continues to enrich our understanding, while offering many frustrations and disappointments to go with the numberless masterworks. After the enormous and comprehensive LP reissues of the '70s the industry has made plenty of headway in reissuing all this material on CD. With the copyright lapsed on all the pre-1954 records, smaller labels have taken up the challenge too.

Classics is content to stick to the band sides leading up to the Victor version of 'Black And Tan Fantasy' in 1927; it has omitted a handful of obscure early accompaniments to singers. However, the early material will be of interest only to scholars. Poor recording and a primitive, clumsy ensemble will be almost shocking to any who've never been acquainted with the earliest Ellington. Certainly the stiff rhythms and feeble attempts at solos on all the pre-1926 records are sometimes painful to hear and, if it weren't for Bubber Miley, the man who made Ellington 'forget all about the sweet music', there'd be nothing to detain anyone here. Yet Miley is already distinctive and powerful on his solo on the Washingtonians' 'Choo Choo' from November 1924. With 'East St Louis Toodle-oo', from the first important Ellington session, the music demands the attention. Any comprehensive edition will include much duplication, since Ellington spread himself around many different record labels: he recorded for Broadway, Vocalion, Gennett, Columbia, Harmony, Pathé, Brunswick, OKeh and Victor in the space of a little over three years. It also includes the debut versions of 'Black And Tan Fantasy', Ellington's first masterpiece, and Adelaide Hall's vocal on 'Creole Love Call'. Remastering is occasionally indifferent.

***(*) **Duke Ellington 1927–1928** Classics 542 *Ellington; Bubber Miley, Jabbo Smith, Louis Metcalf, Arthur Whetsol (t); Joe 'Tricky Sam' Nanton (tb); Otto Hardwick (ss, as, bs, bsx); Rudy Jackson, Barney Bigard (cl, ts); Harry Carney (bs, as, ss, cl); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d); Adelaide Hall (v).* 10/27–3/28.

***(*) **Duke Ellington 1928** Classics 550 *As above, except omit Jackson, Smith; add Lonnie Johnson (g); Baby Cox, Palmer Brothers (v).* 3–10/28.

*** **Duke Ellington 1928–1929** Classics 559 *As above, except omit Metcalf, Cox, Palmer Brothers; add Freddy Jenkins (t); Johnny Hodges (cl, ss, as); Ozie Ware, Irving Mills (v).* 10/28–3/29.

Ellington progressed quickly from routine hot dance records to sophisticated and complex three-minute works which showed a rare grasp of the possibilities of the 78-r.p.m. disc. Yet during these years both Ellington and his band were still seeking an identifying style. Having set down one or two individual pieces such as 'Black And Tan Fantasy' didn't mean that Duke was fully on his way. The 1926–8 records are still dominated by the playing of Bubber Miley, and on a track such as 'Flaming Youth' (Classics 559), which was made as late as 1929, it is only Miley's superb work that makes the record of much interest. Arthur Whetsol made an intriguing contrast to Miley, his style being far more wistful and fragile; his version of 'The Mooche' on the 1928 Victor version is in striking contrast to Miley's (all are on Classics 550), and his treatment of the theme to 'Black Beauty' (same disc) is similarly poignant. Joe Nanton was a shouting trombonist with a limited stock of phrases, but he was starting to work on the muted technique which would make him one of Duke's most indispensable players. The reed team was weaker, with Carney taking a low-key role (not always literally: he played as much alto and clarinet as baritone in this era), and until Bigard's arrival in 1928 it lacked a distinctive soloist. Hodges also didn't arrive until October 1928. When the Ellington band went into the Cotton Club at the end of 1927, the theatricality which had begun asserting itself with 'Black And Tan Fantasy' became a more important asset, and though most of the 'Jungle' scores were to emerge on record around 1929–30, 'The Mooche' and 'East St Louis Toodle-oo' show how set-piece effects were becoming important to Ellington. The best and most Ellingtonian records of the period would include 'Blue Bubbles' (Classics 542), 'Take It Easy' and 'Jubilee Stomp' (1928 versions, on Classics 550), and 'Misty Mornin'' and 'Doin' The Voom Voom' (both Classics 559). But even on the lesser tunes or those tracks where Ellington seems to be doing little more than copying Fletcher Henderson, there are usually fine moments from Miley or one of the others. The Classics CDs offer admirable coverage, with a fairly consistent standard of remastering, and though they ignore alternative takes Ellington's promiscuous attitude towards the various record companies means that there are often several versions of a single theme on one disc (Classics 542, for instance, has three versions of 'Take It Easy').

***(*) **Duke Ellington 1929** Classics 569 *Ellington; Cootie Williams (t, v); Arthur Whetsol, Freddy Jenkins (t); Joe 'Tricky Sam' Nanton (tb); Barney Bigard (cl, ts); Johnny Hodges (ss, as, cl); Harry Carney (bs, cl, as); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d, v); Ozie Ware (v).* 3–7/29.

*** **Duke Ellington 1929–1930** Classics 577 *As above, except omit Ware; add Juan Tizol (vtb); Teddy Bunn (g); Bruce Johnson (wbd); Harold Randolph, Irving Mills (v).* 8/29–1/30.

*** **Duke Ellington 1930** Classics 586 *As above, except omit Bunn, Johnson, Randolph; add Cornell Smelser (acc); Dick Robertson (v).* 1–6/30.

*** **Duke Ellington 1930 Vol. 2** Classics 596 *As above, except omit Smelser; add Charlie Barnet (chimes); Sid Garry, Jimmy Miller, Emanuel Paul (v).* 6–11/30.

*** **Duke Ellington 1930–1931** Classics 605 *As above, except omit Barnet, Robertson, Miller, Paul; add Benny Paine (v, p); Chick Bullock, Frank Marvin, Smith Ballew (v).* 11/30–1/31.

The replacement of Bubber Miley by Cootie Williams was the key personnel change in this period. Williams was a leaner, less outwardly expressive version of Miley, but equally fiery. His scat singing was a fast development of Armstrong's vocal style, and he gave the brass section a new bite and brightness, even if he lacked Miley's growling intensity. Hodges and Carney, too, were coming into their own, and along with Ellington's increasing mastery in handling his players the band was now growing in assurance almost from session to session. The Victor recording of 7 March 1929 (Classics 569) exemplifies many of the new powers of the orchestra. 'Hot Feet' includes a superb Hodges solo, Williams singing and playing with great authority, and the band moving out of the older hot style without sacrificing any drive. It was the now extraordinarily powerful swing of the rhythm section that was responsible for much of this advance. The same session is a fine instance of what it could do, from Braud's subtly propulsive drive on the excellently scored 'The Dicty Glide' to his outright stomping line on 'Hot Feet', with Greer taking a showman's role on his cymbals and traps and the remarkable Guy strumming a quick-witted counterpoint that made the banjo seem far from outdated (he would, though, soon switch to guitar). The two important Victor sessions on this disc (a third, two parts of a Cotton Club medley, is less substantial) make this a valuable issue; there are two fascinatingly different versions of the small-group blues 'Saratoga Swing', as well as little-known Ellington attempts at 'I Must Have That Man' and an accompaniment to singer Ozie Ware.

Ellington was recording at a prodigious pace – surprisingly so, given the state of the industry at that time – and there are some three CDs' worth of material from 1930. Classics 586 includes some tunes that reek of Cotton Club set-pieces – 'Jungle Nights In Harlem', 'Jungle Blues' – and some thin novelty tunes, but new versions of 'The Mooche' and 'East St Louis Toodle-oo' and new originals like 'Shout 'Em Aunt Tillie', 'Hot And Bothered' and 'Cotton Club Stomp' are more substantial. Classics 596 has three different versions of 'Ring Dem Bells' with outstanding solos by Williams, three of 'Old Man Blues', and a first try at 'Mood Indigo'. Classics 605 has three versions of 'Rockin' In Rhythm', each showing a slight advance on the one before, the tempo brightening and the reeds becoming smarter, and a slightly ironic reading of 'Twelfth Street Rag' which hints at Duke's later treatment of other people's jazz standards. But the record closes with his first lengthy work, the two-part 'Creole Rhapsody', where for perhaps the first time the soloists have to take a firm second place to the arrangement. (This is the 10-inch 78 version; the subsequent 12-inch version is on the next disc in the Classics sequence.) Remastering is mainly good and full-bodied; some of the records from more obscure companies sound a little rougher; there are some tracks in which bass boom overcomes mid-range brightness.

*** **Duke Ellington 1931–1932** Classics 616 *Ellington; Arthur Whetsol, Freddy Jenkins, Cootie Williams (t); Joe 'Tricky Sam' Nanton, Lawrence Brown (tb); Juan Tizol (vtb); Johnny Hodges (as, ss, cl); Barney Bigard (cl, ts); Harry Carney (bs, cl); Fred Guy (bj, g); Wellman Braud (b); Sonny Greer (d); Frank Marvin, Ivie Anderson, Bing Crosby (v).* 1/31–2/32.

*** **Duke Ellington 1932–1933** Classics 626 *As above, except omit Crosby; add Ray Mitchell, Adelaide Hall, Mills Brothers, Ethel Waters (v).* 5/32–1/33.

***(*) **Duke Ellington 1933** Classics 637 *Similar to above.* 2–8/33.

***(*) **Duke Ellington 1933–1935** Classics 646 *Similar to above.* 9/33–3/35.

The second 'Creole Rhapsody' opens Classics 616, a longer and better-played though still imperfect version, but the rest of the disc is more conventional Ellington, with 'It Don't Mean A Thing' and 'Lazy Rhapsody' the highlights in a programme which is mainly made up of other writers' songs. The arrival of both Lawrence Brown and Ivie Anderson is more important: Brown gave the brass section a new mellifluousness, and Anderson was probably the best regular singer Duke ever employed. Classics 626 has ten Ellington themes out of 23 tracks and loses impetus at the end with sundry accompaniments to singers, but there are four substantial pieces in 'Slippery Horn', 'Blue Harlem', 'Ducky Wucky' and especially 'Lightnin'', though the orchestra often sounds sloppy here.

Classics 637 and 646 divide the fine Brunswick material (previously on the now-deleted Jazz Information sequence) between them, and 646 covers a number of important Victor sessions as well: 'Stompy Jones', the locomotive classic, 'Daybreak Express' and 'Blue Feeling'.

***(*) **Cotton Club Stomp** / *** **It Don't Mean A Thing** Naxos Jazz Legends 8.120509 / 8.120526 *As above.* 27–31; 30–34.

*** **Jazz Cocktail** / **(*) **Rockin' In Rhythm** / **** **Early Ellington** ASV AJA 5024 / 5057 / GRP 053640-2 3CD *As appropriate discs above.* 10/28–9/32; 3/27–7/36 3/27–5/32.

The various compilations of early Ellington offer a considerable choice. The pair of Naxos discs are very enjoyable, although the second has a slightly idiosyncratic track selection. The two ASV albums aren't really competitive since the remastering is rather grey and undefined. GRP's three-disc set covers all of Ellington's Brunswick material up to 1932 and makes a particularly enjoyable and welcome package.

***(*) **Duke Ellington 1935–1936** Classics 659 *Ellington; Charlie Allen, Cootie Williams, Arthur Whetsol (t); Rex Stewart (c); Joe 'Tricky Sam' Nanton, Lawrence Brown (tb); Juan Tizol (vtb); Johnny Hodges (cl, ss, as); Harry Carney (cl, as, bs); Otto Hardwick (as); Barney Bigard (cl, ts); Ben Webster (ts); Fred Guy (g); Hayes Alvis, Billy Taylor (b); Fred Avendorf, Sonny Greer (d); Ivie Anderson (v).* 4/35–2/36.

***(*) **Duke Ellington 1936–1937** Classics 666 *As above, except omit Allen, Avendorf; add Pete Clark (as); Brick Fleagle (g).* 2/36–3/37.

***(*) **Duke Ellington 1937** Classics 675 *As above, except omit Whetsol, Clark, Fleagle; add Wallace Jones (t); Sandy Williams (tb); Bernard Addison (g); Chick Webb (d).* 3–5/37.

**** **Duke Ellington 1937 Vol. 2** Classics 687 *As above, except omit Sandy Williams, Webb; add Freddy Jenkins (t); Jack Maisel (d).* 5–10/37.

**** **Duke Ellington 1938** Classics 700 *As above, except omit Jenkins, Maisel; add Harold 'Shorty' Baker (t); Mary McHugh, Jerry Kruger (v).* 1–4/38.

**** **Duke Ellington 1938 Vol. 2** Classics 717 *As above, except add Scat Powell (v).* 4–8/38.

***(*) **Duke Ellington 1938 Vol. 3** Classics 726 *As above, except omit Anderson, Kruger, McHugh, Powell.* 8–12/38.

Ellington's mid- and late '30s output is a subtle blend of commerce and art and even the most trifling pieces usually have something to commend them. Classics 659 is important for the four-part original recording of 'Reminiscing In Tempo', a dedication to Ellington's mother that was one of the first of his extended works; but it also has the joyful 'Truckin'' and two early 'concerto' pieces in 'Clarinet Lament' for Bigard and 'Echoes Of Harlem' for Cootie Williams. Classics 666 starts with some unpromising material magically illuminated: Rex Stewart's filigree touches on 'Kissin' My Baby Goodnight', the lovely scoring on 'Maybe Someday'. Several tracks here are small-group crossovers with the Columbia discs (see below), but there are top-drawer records by the full group, including 'In A Jam', 'Uptown Downbeat', the rollicking 'Scattin' At The Kit Cat' and 'The New East St Louis Toodle-oo', an example of Ellington's revisionism. One of the best in this sequence.

In contrast, Classics 675 is a bit thin so far as the full-band tracks are concerned, though two versions of 'Azure' shouldn't be missed. Much stronger is Classics 687, which peaks on the still remarkable first recording of 'Diminuendo And Crescendo In Blue' but which also has the tremendous 'Harmony In Harlem', 'Chatterbox' and 'Jubilesta', as well as several of the small-group sessions. Classics 700 includes a lot of distinctive Ellingtonia that has been obscured by some of his obvious hits: 'Braggin' In Brass', 'The Gal From Joe's', the new version of 'Black And Tan Fantasy', superbly played by the band which transforms itself from dance orchestra to complex jazz ensemble – and back again. Though seldom commented on, the rhythm section of Guy, Taylor or Alvis and Greer is unobtrusively fine. There are more neglected winners on Classics 717, including 'I'm Slappin' Seventh Avenue' (which Cecil Taylor admired), 'Dinah's In A Jam', the lovely treatment of 'Rose Of The Rio Grande' and the very fine 'The Stevedore's Serenade'. The next disc might be a little behind in class, but there are more fine small-group sides led by Hodges and further lesser-known Ellington originals.

***(*) **Duke Ellington 1938–1939** Classics 747 *Ellington; Wallace Jones, Cootie Williams, Louis Bacon (t); Rex Stewart (c); Lawrence Brown, Joe 'Tricky Sam' Nanton (tb); Juan Tizol (vtb); Barney Bigard (cl, ts); Johnny Hodges (ss, as, cl); Otto Hardwick (as); Harry Carney (bs, as, cl); Fred Guy, Brick Fleagle (g); Billy Taylor Sr (b); Sonny Greer (d); Jean Eldridge (v).* 12/38–3/39.

***(*) **Duke Ellington 1939** / ***(*) **Duke Ellington 1939 Vol. 2** Classics 765 / 780 *As above, except omit Bacon, Fleagle, Eldridge; add Billy Strayhorn (p).* 3–6/39; 6–10/39.

**** **Duke Ellington 1939–1940** / **** **Duke Ellington 1940** Classics 790 / 805 *As above, except add Ben Webster (ts); Jimmy Blanton (b); Ivie Anderson (v).* 10/39–2/40; 2–8/40.

**** **Duke Ellington 1940 Vol. 2** Classics 820 *As above, except omit Williams; add Ray Nance (t).* 11/40–7/41.

**** **Duke Ellington 1941** Classics 851 *As above, except add Junior Raglin (b).* 7–12/41.

With all of the late '30s Ellington now back in print, it's easier to see that he had been working towards this exceptional period for the band for a long time. Ellington had been building a matchless team of soloists, his own composing was taking on a finer degree of personal creativity and sophistication, and with the arrival of bassist Jimmy Blanton, who gave the rhythm section an unparalleled eloquence in the way it swung, the final piece fell into place. The 6 May 1940 session, which opens *Never No Lament* (below), is one of the great occasions in jazz history, when Ellington recorded both 'Jack The Bear' (a feature for Blanton) and the unqualified masterpiece 'Ko-Ko'. From there, literally dozens of classics tumbled out of the band, from originals such as 'Harlem Air Shaft' and 'Main Stem' and 'Take The "A" Train' to brilliant Ellingtonizations of standard material such as 'The Sidewalks Of New York' and 'Clementine'. The arrival of Billy Strayhorn, who stayed until he died in 1967, is another important element in the music's success.

The four Classics discs covering 1939 include many of the small-group dates led by Bigard, Hodges and Williams, and those who have the Columbia sets may not want to duplicate this material. (However, followers of Duke's piano solos will want Classics 747, which includes a couple of little-known 1939 items, 'Just Good Fun' and 'Informal Blues'.) Classics 790 includes some important stuff: the Ducal solo 'Blues' and the duets with Blanton, 'Blues' and 'Plucked Again'. Thereafter, the 1940–41 discs cover much the same ground as the three-disc RCA Bluebird set. All this is four-star material, and for those who would prefer to have it a disc at a time, this isn't a bad way forward.

CORE COLLECTION

**** **Never No Lament**

RCA Bluebird 82876-50857-2 3CD *Ellington; Wallace Jones, Cootie Williams, Ray Nance (t); Rex Stewart (c); Joe 'Tricky Sam' Nanton, Lawrence Brown (tb); Juan Tizol (vtb); Barney Bigard, Chauncey Haughton (cl); Johnny Hodges (ss, as, cl); Harry Carney (bs, cl, as); Otto Hardwick (as, bsx); Ben Webster (ts); Billy Strayhorn (p); Fred Guy (g); Jimmy Blanton, Junior Raglin (b); Sonny Greer (d); Ivie Anderson, Herb Jeffries (v).* 3/40–7/42.

Bluebird's set collects 70 tracks (and five alternative takes) from a two-year period which many hold as Ellington's greatest on record, and it's certainly the summation of his work within the three-minute confines of the 78-r.p.m. disc. This latest remastering, drawn from the huge complete RCA Ellington edition, is in stunning sound and is a delight from first to last. Our only complaint is the shoddy packaging, which does no justice to the music. But what music!

(*) **Reminiscing In Tempo** / ***(*) **Echoes Of Harlem** / ***(*) **Braggin' In Brass** / * **Tootin' Through The Roof** Naxos 8.120589 / 8.120682 / 8.120706 / 8.120729 *As various discs above.* 32–35; 36–38; 38; 39–40.

While pre-war Ellington is now open house for anyone who fancies putting together their own compilation, Naxos have gone about it in a sensible way, and these excellent compilations choose to pick only the best tracks from each period rather than exhaustive coverage. In clean sound, with excellent notes and documentation and at a bargain price, these would be a worthy introduction for anyone who wants to investigate this music.

♛ **** **The Duke At Fargo 1940** Storyville STCD 8316/7 2CD *As above, except omit Haughton, Strayhorn, Raglin.* 11/40.

Of the many surviving location recordings of the Ellington band, this is one of the very best, catching over two hours of material from a single dance date in North Dakota, part of it broadcast but most of it simply taken down by amateur enthusiasts. Storyville released a 60th-anniversary edition of the music in 2000, handsomely presented. The sound is probably as fine as it will ever be. Here is one of the greatest Ellington orchestras on a typical night, with many of the best numbers in the band's book and the most rousing version of 'St Louis Blues' to climax the evening. The sound is inevitably well below the quality of the studio sessions, but it's a fine supplement to them, and a definitive glimpse into a working day in the life of one of the great swing orchestras. An essential swing-era document.

***(*) **Duke Ellington 1942–1944** Classics 867 *Ellington; Wallace Jones, Harold 'Shorty' Baker, Dizzy Gillespie, Scad Hemphill, Taft Jordan, Cootie Williams (t); Ray Nance (t, vn); Rex Stewart (c); Joe 'Tricky Sam' Nanton, Lawrence Brown, Claude Jones, Juan Tizol (tb); Barney Bigard, Chauncey Haughton, Jimmy Hamilton (cl); Johnny Hodges (as); Otto Hardwick (as, bsx); Ben Webster, Skippy Williams, Al Sears (ts); Harry Carney (cl, bs); Billy Strayhorn (p); Fred Guy (g); Junior Raglin, Jimmy Blanton, Wilson Myers (b); Sonny Greer (d); Ivie Anderson, Herb Jeffries, Al Hibbler (v).* 11/39–5/44.

**** **Duke Ellington 1944–1945** Classics 881 *As above, except omit Jones, Baker, Gillespie, Cootie Williams, Stewart, Webster, Skippy Williams, Blanton, Jeffries, Anderson; add Cat Anderson (t); Duke Brooks (p); Red Callender (b); Hilliard Brown (d); Joya Sherrill, Kay Davis (v).* 12/44–4/45.

*** **Duke Ellington 1945** Classics 915 *As above, except add Bob Haggart (b); Marie Ellington (v); Tommy Dorsey (tb) and his orchestra.* 4–5/45.

**** **Duke Ellington 1945 Vol. 2** Classics 951 *As above, except omit Haggart, Marie Ellington, Dorsey and orchestra.* 5–7/45.

A mix of studio dates and V-Discs for these releases. Classics 867 starts with the final Victor sessions before the recording ban, and there are masterpieces of the order of 'What Am I Here For?' and 'Main Stem' before four sessions for V-Disc from 1943–4: some excellent Hodges, and there's an extended 'Boy Meets Horn' for Rex Stewart. They fill up the disc with two 1939 V-Disc tracks that were missed off an earlier disc. Classics 881 returns to Victor for four pop tunes before the studio version of 'Black, Brown And Beige', a Capitol small-group date led by Sonny Greer which has Jordan and Bigard in top form, and the delightful V-Disc debut of 'Perfume Suite', including Duke's dapper piano treatment of 'Dancers In Love'. A splendid issue. Classics 915 looks promising but is let down by very poor sound on a V-Disc version of 'Black, Brown And Beige' (a subsequent 'Harlem Air Shaft' sounds much better). Some of the Victor material is relatively lightweight, although the disc does include the famous occasion when the Duke sat in with the Tommy Dorsey band and the trombonist returned the favour by sitting in with the Ellington band the following day. Classics 951 includes ten further titles from V-Disc and there are some beauties among them, including excellent takes on 'Hollywood Hangover' (actually a Buck Clayton composition) and 'Ring Dem Bells', and a masterly treatment of 'New World A-Comin''. For the rest, more Victor sessions, including the studio version of 'Perfume Suite' (which mystifyingly omits 'Dancers In Love') and the debut of 'Diminuendo And Crescendo In Blue'.

***(*) **Duke Ellington & His Orchestra Vols 1–5** Circle CCD-101/2/3/4/5 (5CD, only available separately) *Basically as above discs in this period.* 43–45.

Since the American recording ban was in full swing, Ellington's studio work was limited to material like this, transcriptions in the World Broadcast Series. Circle has included what seems to be every available fragment from these sessions, which means multiple takes and many false starts. If this detracts from a general recommendation, it ought to be remembered that this was the greatest Ellington orchestra in top form, and there are countless things to marvel at in the likes of (to pick a few of our personal favourites) 'Air Conditioned Jungle', 'Let The Zoomers Drool', 'Blues On The Double', 'In A Jam', 'Blue Cellophane' and 'Three Cent Stomp'. Besides, the many breaks allow an intriguing insight into Duke's way of working. Excellent notes and impressive remastering.

**** **Black, Brown And Beige** RCA Bluebird 86641 3CD *Ellington; Taft Jordan, Cat Anderson, Shelton Hemphill, Ray Nance, Rex Stewart, Francis Williams, Harold 'Shorty' Baker (t); Claude Jones, Lawrence Brown, Joe 'Tricky Sam' Nanton, Tommy Dorsey, Wilbur De Paris (tb); Jimmy Hamilton (cl, ts); Otto Hardwick (as); Johnny Hodges (as); Al Sears (ts); Russell Procope (cl, ts); Harry Carney (bs); Fred Guy (g); Junior Raglin, Sid Weiss, Oscar Pettiford, Al Lucas, Bob Haggart (b); Sonny Greer, Big Sid Catlett (d); Al Hibbler, Joya Sherrill, Kay Davis, Marie Ellington, Marian Cox (v).* 12/44–9/46.

While this stands a notch below the music on *Never No Lament*, it is still an essential Ellington collection. Besides numerous further examples of the composer's mastery of the three-minute form, there are the first of his suites to make it to the studios, including most of 'Black, Brown And Beige' – never recorded in its entirety in the studio – and 'The Perfume Suite'. New Ellingtonians include two brilliant individualists, Anderson and Jordan, as well as the lyrical Baker, Sears and Procope. Ellington's confidence may have been sagging a little from the loss of major soloists – Webster, Williams – and the indifference to some of his higher ambitions as a composer, but the orchestra itself is still inimitable.

***(*) **The Duke Ellington Carnegie Hall Concerts January 1943** Prestige 34004 2CD *Ellington; Rex Stewart, Harold 'Shorty' Baker, Wallace Jones (t); Ray Nance (t, vn); Joe 'Tricky Sam' Nanton, Lawrence Brown (tb); Juan Tizol (vtb); Johnny Hodges, Ben*

Webster, Harry Carney, Otto Hardwick, Chauncey Haughton (reeds); Fred Guy (g); Junior Raglin (b); Sonny Greer (d); Betty Roche (v). 1/43.

*** **Live At Carnegie Hall Dec. 11 1943** Storyville 1038341 2CD *As above, except omit Webster, Roche; add Taft Jordan (t); Jimmy Hamilton (cl, ts); Skippy Williams (ts); Al Hibbler (v).* 12/43.

***(*) **The Duke Ellington Carnegie Hall Concerts December 1944** Prestige 24073 2CD *As above, except omit Baker, Jones, Williams, Haughton, Greer; add Shelton Hemphill, Cat Anderson (t); Claude Jones (tb); Al Sears, (reeds); Hilliard Brown (d); Kay Davis, Marie Ellington (v).* 12/44.

***(*) **The Duke Ellington Carnegie Hall Concerts January 1946** Prestige 24074 2CD *As above, except omit Stewart, Nanton, Guy, Raglin, Hilliard Brown, Marie Ellington; add Francis Williams (t); Wilbur De Paris (tb); Al Lucas (g); Oscar Pettiford (b); Sonny Greer (d); Joya Sherrill (v).* 1/46.

***(*) **The Duke Ellington Carnegie Hall Concerts December 1947** Prestige 24075 2CD *As above, except omit Jordan, Anderson, De Paris, Hamilton, Lucas, Sherrill; add Harold 'Shorty' Baker, Al Killian (t); Tyree Glenn (tb, vib); Russell Procope (reeds); Fred Guy (g); Junior Raglin (b).* 12/47.

Ellington's Carnegie Hall appearances began in 1943 and continued on an annual basis. The only surviving recordings are mainly in indifferent condition, and none of the Prestige CDs can really be called hi-fi, despite extensive remastering. The 1943 concert premiered 'Black, Brown And Beige' and its lukewarm reception became a notorious snub that reduced Ellington's confidence in the work. These surviving extracts are fascinating but inconclusive. The rest of the programme includes greatest hits and one or two scarcer pieces. The missing concert from the Prestige series was the December 1943 event, now restored on Storyville; sound on vinyl editions was always poor, and this really isn't much better, but there are still some characteristic glories such as 'Black And Tan Fantasy'. The 1944 concert includes many less familiar tunes – 'Blutopia', 'Suddenly It Jumped', 'Blue Cellophane' – plus more 'Black, Brown And Beige' and the debut of 'The Perfume Suite', as well as a glorious finale showcase for Nanton on 'Frankie And Johnny'. Notable in the next concert were a reworking of 'Diminuendo And Crescendo In Blue' and some fine miniatures, including 'Magenta Haze', Joya Sherrill's fine interpretation of 'The Blues' and a euphoric treatment of 'Solid Old Man'. The 'Liberian Suite' is one of the principal items of the 1947 set, but the Ray Nance feature in 'Bakiff', Duke's own spot on 'The Clothed Woman' and Carney on 'Mella Brava' are of equal interest. While all the concerts have their weak spots, each has enough fine Ellington to make it more than worthwhile.

***(*) **The Treasury Shows Volumes 1–9** D.E.T.S. 903 9001–9009 – each 2CD *Ellington; Rex Stewart, Taft Jordan, Shelton Hemphill, Wallace Jones, Harold 'Shorty' Baker, Cat Anderson (t); Ray Nance (t, vn, v); Joe 'Tricky Sam' Nanton, Lawrence Brown, Juan Tizol (tb); Jimmy Hamilton (cl, ts); Johnny Hodges, Otto Hardwick (as); Ben Webster, Al Sears (ts); Harry Carney (bs); Billy Strayhorn (p); Fred Guy (g); Junior Raglin, Oscar Pettiford (b); Sonny Greer (d); Al Hibbler, Joya Sherrill, Kay Davis, Marie Ellington (v).* 6/43–11/45.

The US Treasury Department hired Ellington to perform public service broadcasts as part of their remaining war effort in 1945, and the band worked on these sessions throughout most of 1945 and much of 1946. Many of them have survived as airshots and the music was extensively reissued during the vinyl era, in a series which ran to more than 50 LPs. Now the D.E.T.S. label (via Storyville) is putting the material onto CD for the first time, and these nine two-disc sets are the result. Besides station breaks and Duke reading out war bond promotional messages, there's a lot of vintage Ellington. Our overall rating may seem generous, given that sound quality is variable and there is a lot of repetition, but, as with so many of the major swing orchestras, away from the studios the band's treatments of even familiar fare were looser and more expansive. In addition, there are extra broadcasts from New Zanzibar and Birdland (New York), Meadowbrook Gardens (California) and the Blue Note (Chicago). When complete, this will be an exceptional archive of Ellington at work. Hard to pick out highlights, not least because there's a lot of listening here, but each set has its merits.

***(*) **Duke Ellington 1946** Classics 1015 *Ellington; Ray Nance (t, vn, v); Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Harold 'Shorty' Baker (t); Lawrence Brown, Claude Jones, Wilbur De Paris (tb); Jimmy Hamilton (cl, ts); Johnny Hodges (as); Russell Procope (as, cl); Al Sears (ts); Harry Carney (bs, cl); Fred Guy (g); Oscar Pettiford (b); Sonny Greer (d); Marion Cox, Kay Davis (v).* 8–11/46.

A mixed bag: the final sessions for Victor; two tracks that were issued only in France on the Swing label; the first of several dates for Musicraft; and six V-Discs drawn from the November Carnegie Hall Concert, including the four-part 'Deep South Suite'. Sound on the latter isn't so good, but the other transfers are fine. The Victor material includes some of Ellington's ingenious transformations of other material, such as 'Beale Street Blues' and 'My Honey's Lovin' Arms', and 'Magenta Haze' is a typically gorgeous Hodges feature.

***(*) **Duke Ellington 1946–1947** Classics 1051 *As above, except omit Cox; add Dud Bascomb (t); Tyree Glenn (tb); Al Hibbler, Chester Crumpler (v).* 11/46–9/47.

Thirteen more titles for Musicraft, a V-Disc session and seven titles celebrating Duke's return to the Columbia label. The Musicrafts have been in and out of the catalogue, and this edition seems to be about as good as any other in terms of the sound. Memorable moments include the raucous 'Happy-Go-Lucky Local', Al Sears buzzing through 'Hiawatha (The Beautiful Indians)', the four-horn concerto 'Jam-A-Ditty', and a vintage Ellington pastel in 'Lady Of The Lavender Mist'.

*** **Duke Ellington 1947** Classics 1086 *As above, except omit Anderson, De Paris, Crumpler; add Billy Strayhorn (p); Woody Herman, Delores Parker (v).* 9–11/47.

All these were Columbia sessions, though several tracks were not heard until the LP era. There is some commercial flab, including versions of 'Singin' In The Rain', 'Cowboy Rhumba' (guest vocalist Woody Herman!), 'Put Yourself In My Place' and 'I Fell And Broke My Heart'. The only really characteristic Ellington date is from November 1947, with 'Stomp, Look And Listen', 'Air Conditioned Jungle' and 'Three Cent Stomp'.

***(*) **Duke Ellington 1947–1948** Classics 1119 *Ellington; Shelton Hemphill, Francis Williams, Dud Bascomb, Herman Grimes, Al Killian, Harold 'Shorty' Baker (t); Ray Nance (t, vn); Lawrence Brown, Claude Jones, Quentin Jackson (tb); Tyree Glenn (tb, vib); Jimmy Hamilton (cl, ts); Johnny Hodges (as); Russell Procope (as, cl); Al Sears (ts); Harry Carney (bs); Billy Strayhorn (p); Fred Guy (g); Edgar Brown, Junior Raglin, Oscar Pettiford (clo, b); Sonny Greer (d); Elayne Jones (perc); Al Hibbler, Delores Parker, Kay Davis (v).* 11/47–11/48.

*** **Duke Ellington 1949–1950** Classics 1191 *As above, except omit Hemphill, Francis Williams, Grimes, Bascomb, Jones, Sears, Guy, Brown, Davis; add Nelson Williams (t); Jimmy Forrest (ts);*

Wendell Marshall, Lloyd Trotman (b); Jo Jones (d); Chubby Kemp, Lu Elliott, Sara Forde (v). 10/49–10/50.

***(*) **Duke Ellington 1950** Classics 1217 *As above, except omit Killian, Forrest, Trotman, Pettiford, Kemp, Elliott, Forde; add Cat Anderson, Andres Merenguito (t); Mercer Ellington (flhn); Paul Gonsalves (ts); Wild Bill Davis (org); John Collins (g); Joe Shulman (b), Yvonne Lanauze (v).* 10–12/50.

An awkward period for Ellington. With the new LP format waiting in the wings, he could begin to think more about his extended works. But Columbia, which suspended his contract in 1950, wasn't so enchanted. Classics 1119 includes the 'Liberian Suite' (including the V-Disc instrumental version of 'I Like The Sunrise') and a few lesser-known nuggets ('New York City Blues', 'On A Turquoise Cloud'), and ends on another V-Disc recording of 'The Tattooed Bride'. Classics 1191 is much more of a hotch-potch and features the first sessions on the Mercer label, while the Columbia situation was in abeyance. The final Columbia sessions are mostly vocal features (though there is wonderful Hodges in 'On The Sunny Side Of The Street'), and the first Mercer sessions are routine vocal settings for Chubby Kemp and Sara Forde, plus the debut of Pettiford on cello in a strange quintet date. For specialists only.

Classics 1217 has the intriguing Ellington–Strayhorn piano duets, although these are listed separately as an OJC reissue under Strayhorn's name. In November, Duke returned to Columbia for one three-song session (which marked the debut of Paul Gonsalves) and a second date that offered extended studio versions of 'The Tattooed Bride' and 'Mood Indigo'.

*** **Duke Ellington 1950–1951** Classics 1258 *Ellington; Harold 'Shorty' Baker, Nelson Williams, Cat Anderson, Andres Merenguito, Ray Nance (t); Mercer Ellington (flhn); Lawrence Brown, Quentin Jackson, Tyree Glenn, Juan Tizol, Britt Woodman (tb); Johnny Hodges, Willie Smith (as); Russell Procope (cl, as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (bs); Billy Strayhorn (p); Wendell Marshall (b); Sonny Greer, Louie Bellson (d); Yvonne Lanauze (v).* 12/50–5/51.

***(*) **Duke Ellington 1951** Classics 1282 *As above, except omit Merenguito, Mercer Ellington, Glenn, Hodges, Greer, Lanauze; add Willie Cook, Clark Terry, Dick Vance, Francis Williams (t); Lloyd Oldham (v).* 6–12/51.

*** **Duke Ellington 1952** Classics 1320 *As above, except omit Vance, Williams, Strayhorn; add Hilton Jefferson (as); Jimmy Grissom, Betty Roche (v).* 3–7/52.

Here the Classics sequence enters the LP era in earnest. Classics 1258 starts with extended versons of 'Sophisticated Lady' and 'Solitude', both made for Columbia (and notable as Sonny Greer's last appearance with the orchestra), then goes into four little-known tracks by The Coronets, one of the small groups which recorded for Mercer Ellington's label. Cat almost out-Cooties Cootie Williams on 'Night Walk'. However, ensuing sessions for Columbia (marking Louie Bellson's debut on 'The Hawk Talks') and Mercer are in very average sound and lose marks for presentation. The final date, for Columbia again, is better, although the three tracks (two of which were only issued in the UK) are nothing special.

Classics 1282 starts with four more titles for Mercer. There's an almost funky 'Caravan' by a sextet (Duke on piano, Strayhorn on organ!) and Willie Smith is superb on 'Alternate'. The remaining four sessions were made for Columbia and include two extended pieces: 'A Tone Parallel To Harlem' and the almost forgotten 'Controversial Suite', which pokes gentle fun at the traditional versus modern argument which was stirring up jazz at the time.

Most of Classics 1320 is taken up with the live programme which made up RCA's *Seattle Concert* LP. It's a relatively routine set, in unexceptional sound, but as always there are moments to savour – not least Duke's introduction of Britt Woodman prior to 'Sultry Serenade'. After that, four tracks for Columbia, including an extended '"A" Train' where Betty Roche takes the vocal.

***(*) **Ellington Uptown** Columbia 512917-2 *Ellington; Cat Anderson, Willie Cook, Clark Terry, Ray Nance, Francis Williams, Harold 'Shorty' Baker, Shelton Hemphill, Al Killian (t); Quentin Jackson, Britt Woodman, Juan Tizol, Lawrence Brown, Claude Jones (tb); Tyree Glenn (tb, vib); Johnny Hodges (ss, as, cl); Russell Procope (as, cl); Hilton Jefferson, Willie Smith (as); Jimmy Hamilton (ts, cl); Al Sears, Paul Gonsalves (ts); Harry Carney (bs, cl); Billy Strayhorn (p); Wendell Marshall, Junior Raglin (b); Sonny Greer, Louie Bellson (d); Al Hibbler, Betty Roche (v).* 5/47–6/52.

*** **Masterpieces By Ellington** Columbia 512918-2 *Ellington; Harold 'Shorty' Baker, Nelson Williams, Cat Anderson, Andres Merenguito, Ray Nance, Willie Cook, Clark Terry, Dick Vance, Francis Williams (t); Mercer Ellington (flhn); Lawrence Brown, Quentin Jackson, Tyree Glenn, Juan Tizol, Britt Woodman (tb); Johnny Hodges, Willie Smith (as); Russell Procope (cl, as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (bs); Billy Strayhorn (p); Wendell Marshall (b); Sonny Greer, Louie Bellson (d); Yvonne Lanauze. Lloyd Oldham (v).* 12/50–8/51.

Ellington Uptown was always a patched-up job, bringing together the 1947 recording of 'Liberian Suite' with what were dignified as 'concert versions' of '"A" Train', 'Harlem Suite' and 'Perdido', with Louie Bellson's feature 'Skin Deep' and another look at 'The Mooche'. It all comes up very clean in this fresh remastering, especially 'Liberian Suite'. If you're collecting the Classics sequence, you'll already have all this, but Columbia's package is certainly attractive.

Masterpieces was another project to debut Ellington in the LP era, with the long versions of 'Mood Indigo', 'Sophisticated Lady', 'The Tattooed Bride' and 'Solitude'. Given the somewhat droopy feel to the music, this isn't one of our favourites, although again the new Columbia packaging is appealing.

*** **Duke Ellington 1952–1953** Classics 1350 *Ellington; Clark Terry, Willie Cook, Ray Nance, Cat Anderson, John Carroll, John Hunt (t); Quentin Jackson, Britt Woodman (tb); Juan Tizol (vtb); Hilton Jefferson, Jimmy Hamilton, Russell Procope, Harry Carney, Rick Henderson (reeds); Wendell Marshall (b); Louie Bellson, Butch Ballard (d); Betty Roche, Billy Grissom (v).* 7/52–9/53.

*** **Duke Ellington 1953** Classics 1398 *As above, except omit Bellson, Carroll, Hunt, Roche.* 4–7/53.

Classics 1350 includes a chunk of *Ellington Uptown* and adds a few stray final tracks made for Columbia before it starts on Duke's period with Capitol. There are some sides issued as singles and the ten-inch album *Premiered By Ellington*. Not the most exciting Ellington collection, but as ever there are things to savour: 'Stormy Weather' features the three trumpeters; Clark Terry is gorgeous on 'Stardust'; there are rare titles in 'Boo-Dah' and 'Blossom'; and Paul Gonsalves unexpectedly takes the Hodges role in a remake of 'Warm Valley'. The 1953 collection includes all of *Piano Reflections*, listed below, and some interesting pieces rejected at the time but later issued in a Mosaic set.

The 1953 collection includes all of *Piano Reflections*, listed below, and some interesting pieces rejected at the time but which were later issued in a Mosaic set.

*** **Piano Reflections** Capitol 92863-2 *Ellington; Wendell Marshall (b); Butch Ballard, Dave Black (d); Ralph Colier (perc).* 4–12/53.

Ellington's apparent reluctance to document himself extensively as a pianist must be a source of regret, but these 1953 sessions find him pondering on 14 of his own tunes (and Mercer's 'Things Ain't What They Used To Be'). Most of them are too short to show any great development from the original themes, and Duke's habitual cat-and-mouse with the listener takes some of the pith out of the session; but it shows how distinctive his touch had become, how mannerism could become even more inimitable than Basie's minimalism, and how Ellington could fashion moving little episodes out of mere fragments.

***(*) **The Compete Gus Wildi Recordings** Lone Hill Jazz LHJ10173 2CD *Ellington; Cat Anderson, Clark Terry, Willie Cook (t); Ray Nance (t, vn, v); Britt Woodman, John Sanders, Quentin Jackson, George Jean, Alfred Cobb (tb); Johnny Hodges, Rick Henderson (as); Russell Procope (cl, as); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs); Billy Strayhorn (cel); Jimmy Woode, Wendell Marshall (b); Sam Woodyard, Dave Black (d); Jimmy Grissom.* 12/53–2/56.

This confusing-looking package brings together the albums *Historically Speaking – The Duke* and *Duke Ellington Presents ...*, made for Gus Wildi's Bethlehem label, together with the *Ellington '55* set listed in brief below. The first-named set was always highly regarded amongst the '50s albums, although its series of remakes of vintage Ducal material is coloured by strange choices of tempo, and an almost jokey feel. Nevertheless, both sets found the band in good voice and the remastered sound is full and solid. Whatever one thinks about Lone Hill's eclectic policy and titling, this makes an attractive buy at a time when the Bethlehem material seems to be otherwise unavailable.

**** **Ellington At Newport 1956 (Complete)**
Columbia C2K 64932 2CD *Ellington; Cat Anderson, Willie Cook, Ray Nance, Clark Terry (t); Quentin Jackson, John Sanders, Britt Woodman (tb); Johnny Hodges, Russell Procope (as); Paul Gonsalves, Jimmy Hamilton (ts); Harry Carney (bs); Jimmy Woode (b); Sam Woodyard (d).* 7/56.

The 1956 Newport Festival marked a significant upswing in Duke's critical and commercial fortunes. In large part, the triumph can be laid to Paul Gonsalves's extraordinary 27 blues choruses on 'Diminuendo And Crescendo In Blue', which CBS producer George Avakian placed out of sequence at the end of what was to be Ellington's best-selling record. Gonsalves's unprecedented improvisation (which opened up possibilities and set standards for later tenor saxophonists from John Coltrane to David Murray) was clearly spontaneous, yet in a way it dogged him for the rest of his life, and Ellington continued to introduce him, years later, as 'the star of Newport'. Gonsalves himself suggested that a particularly competitive edge to the band that night was the real reason for his playing. Johnny Hodges had just returned to the fold after a brief stint as an independent bandleader. His beautiful, almost stately solo on 'Jeep's Blues' was intended to be the climax to the concert, but Hodges found himself upstaged in the subsequent notices, and the concert firmly established Gonsalves as one of the leading soloists in jazz. Unfortunately, much of the solo was played badly off-mic (of which more later) and in the past it was slightly difficult to get a complete sense of its extraordinary impact. It does, nevertheless, dominate the album, overshadowing Hodges and, more significantly, the three-part 'Festival Suite' – heard in its original live form for the first time here – which Ellington and Strayhorn had put together for the occasion. The first part, 'Festival Junction', is more or less a blowing theme for a parade of soloists, including a first excursion by Gonsalves, who gives notice of what's to come with some blistering choruses (though not 27) on the third part, 'Newport Up'. Columbia's new edition of the music puts an entirely fresh slant on the occasion. The circumstances of how a 'virtual' stereo production came about are too complex to detail here (go to Phil Schaap's notes in the booklet for that), but essentially Columbia's mono tape was combined with a *second* mono recording of the music, made by Voice Of America. It was their microphone which Gonsalves was mistakenly playing into. That recording (rediscovered at the Library of Congress in the '90s) is on one channel and Columbia's on the other, meticulously synchronized.The result is an astonishing advance on previous versions. The attempted 're-creations' of the live event on the following Monday, such as the repeat of 'I Got It Bad And That Ain't Good' with two notes repaired and canned applause added, are here, as is the studio 'Newport Jazz Festival Suite' with Norman O'Connor's remarks from the live event spliced in. There are no fewer than ten new tracks too, mostly from the concert itself. The overall sound is excellent and fully conveys the near-pandemonium of the occasion!

*** **Duke And Friends, Connecticut Jazz Festival 1956** IAJRC 1005 *As above, except add Buck Clayton (t); Willie 'The Lion' Smith, Hank Jones (p); Jimmy Grissom (v).* 7/56.

This happened three weeks later. Ellington's 'Newport Jazz Festival Suite' gets another airing, but the rest is a bit of a mess, with throwaway versions of some of the hits and some blues, plus an uproarious Nance feature of 'Her Cherie'. Of some interest are extra tracks with Clayton fronting a small Ellington group and three numbers by the Lion. Good concert sound.

**** **Such Sweet Thunder** Columbia CK 655684 *Ellington; Cat Anderson, Willie Cook, Ray Nance, Clark Terry (t); Quentin Jackson, John Sanders, Britt Woodman (tb); Johnny Hodges, Russell Procope (as); Paul Gonsalves, Jimmy Hamilton (ts); Harry Carney (bs); Jimmy Woode (b); Sam Woodyard (d).* 8/56–5/57.

The wit and sagacity of his nod to Will Shakespeare makes for one of the most delightful of all Ellington records. Hard to choose between the pleasures of hearing Clark Terry cough out the words (or so it seems) 'Lord, what fools these mortals be' through his horn at the end of 'Up And Down'; or Britt Woodman's remarkable solo on 'Sonnet To Hank Cinq'; or Hodges' heartbreaking delineation of 'Star-Crossed Lovers'. Sweet, swinging, perfect Ellingtonia. This new edition sounds terrific, with the music all in stereo for the first time, and there are an extra ten tracks of alternative takes, a few associated pieces from nearby sessions, and the huge (nine-minute) first version of 'Star-Crossed Lovers'.

*** **A Drum Is A Woman** Columbia CK 65567 *As above, except add Betty Glamann (hp); Candido Camero, Terry Snyder (perc); Margaret Tynes, Joya Sherrill (v).* 57.

Ellington's 'history of jazz' is a sly oratorio with virtuoso singing by Tynes and Sherrill, as well as an amusing commentary on jazz history by Duke as narrator and composer. Somewhat dated, perhaps, though not a bad antidote to the earnest history-mongering of the '90s from one of the music's sharpest intellects.

**** **Black, Brown And Beige** Columbia CK 65566 *Ellington; Cat Anderson, Harold 'Shorty' Baker, Clark Terry (t); Ray Nance (t, vn); Quentin Jackson, John Sanders, Britt Woodman (tb); Jimmy Hamilton (cl); Bill Graham (as); Russell Procope (cl, as); Paul Gonsalves (ts); Harry Carney (bs); Jimmy Woode (b); Sam Woodyard (d); Mahalia Jackson (v).* 2/58.

Duke was hurt by the indifferent reception that his great work received on its debut, and this truncated version was his only full-scale studio treatment of it. Even this was coolly received, but it sounds like vintage and often glorious Ellington now. Mahalia Jackson's magisterial presence adds to what now seems like the first sacred concert. There is what amounts to an entire alternative take of the suite, all of it in beautifully remastered sound, with great notes.

***(*) **Live At Newport 1958** Columbia C2K53584 2CD *Ellington; Harold 'Shorty' Baker, Clark Terry, Cat Anderson (t); Ray Nance (t, v); Quentin Jackson, John Sanders, Britt Woodman (tb); Harry Carney, Paul Gonsalves, Jimmy Hamilton, Johnny Hodges, Russell Procope, Gerry Mulligan (reeds); Mildred Falls (p); Jimmy Woode (b); Sam Woodyard (d); Lil Greenwood, Mahalia Jackson, Ozzie Bailey (v).* 7/58.

The original *Newport 1958* LP was actually a studio re-creation, cut a few weeks later. This set restores the original performances and covers plenty of extra ground. Some useful rarities such as 'Princess Blue', the Clark Terry feature 'Juniflip' and a track where the guesting Mulligan spars with Harry Carney, 'Prima Bara Dubla'. Mahalia Jackson is another unlikely drop-in and she belts out an impressive 'Come Sunday'. There are plenty of loose ends, but this is a good one to have restored.

***(*) **At The Alhambra** Pablo 5313-2 *As above, except omit Greenwood, Jackson, Bailey, Mulligan.* 10/58.

In excellent sound, this is the band at Paris's Alhambra Theatre. It's a happy blend of old and new, from the '20s staples to then-current tunes like 'Juniflip', 'Jam With Sam' and 'Hi Fi Fo Fum'. Hodges gets three luxuriant features and Harry Carney makes light work of the difficult 'Frustration', although Jimmy Hamilton nearly falls over his feet on 'Newport Up'.

**** **Back To Back** Verve 521404-2 *Ellington; Johnny Hodges (as); Harry 'Sweets' Edison (t); Les Spann (g); Al Hall, Sam Jones (b); Jo Jones (d).* 2/59.

**** **Side By Side** Verve 521405-2 *As above, except add Roy Eldridge (t); Lawrence Brown (tb); Ben Webster (ts); Billy Strayhorn (p); Wendell Marshall (b).* 58–59.

Back To Back is a small-group (and small-hours) classic, now given a new remastering in Verve's Master Edition series. The opening 'Wabash Blues' sets an attractive 32-bar theme over an initially disconcerting Latin rhythm that goes all the way back to W. C. Handy's experiments with tango measures in a blues context. Hodges and Edison take contrasting approaches on their solos, with the trumpeter working the changes in fairly orthodox fashion, Hodges sticking much closer to the melody. 'Basin Street Blues' features Spann in a slightly wavering but completely authentic solo, after which Hodges comes in with two delightfully varied choruses. Ellington's own solo is a curious affair, with a slightly wistful quality but also marked by repeated references to his own youthful style, in particular the descending arpeggios that became something of a tic.

The varied 12-bar form of 'St Louis Blues' is further developed in Ellington's fast, accurate introduction. The two horns do a call-and-response routine that further underlines their different approaches. Duke is the featured soloist again on 'Loveless Love' ('Careless Love'), a traditional tune with some kinship to the blues, but not a strict blues at all. Fittingly, though, the set ends with 'Royal Garden Blues', an orthodox 12-bar structure given a deliberately basic (Basie-like?) treatment.

The companion piece, *Side By Side*, brings Strayhorn in for Ellington at the piano and enlists Webster, Eldridge and Brown. Hodges dominates again, but his friends all have some pertinent remarks, and although the material is jam-session stuff as usual, it falls open to the expertise on show here. Three tracks from the session with Duke, including a classic 'Stompy Jones', are carried over to this one.

***(*) **Live At The Blue Note** Roulette 828637-2 2CD *Ellington; Cat Anderson, Harold 'Shorty' Baker, Fats Ford, Clark Terry (t); Ray Nance (t, vn); Quentin Jackson, John Sanders, Britt Woodman (tb); Jimmy Hamilton (cl, ts); Russell Procope (cl, as); Johnny Hodges (as); Paul Gonsalves (ts); Harry Carney (bs); Billy Strayhorn (p); Jimmy Woode, Johnny Pate (b); Sam Woodyard, Jimmy Johnson (d).* 8/59.

The session at Chicago's Blue Note is drawn from three sets on a single night. Overhead mics caught the performances, which consequently have a live but slightly askew feel, as if we're listening from the gods. Four tunes from *Anatomy Of A Murder* get a welcome outing, Strayhorn comes on to do a duet, Stan Kenton and June Christy drop by to say hello; a typical night's work. Best moment: the perennially underrated Baker blowing as sweet as he could on 'Almost Cried'.

***(*) **Blues In Orbit** Columbia CK 44051 *Ellington; Cat Anderson, Harold 'Shorty' Baker, Clark Terry (t); Ray Nance (t, vn); Quentin Jackson, John Sanders, Britt Woodman, Booty Wood (tb); Matthew Gee (bhn); Harry Carney, Paul Gonsalves, Bill Graham, Jimmy Hamilton, Johnny Hodges, Russell Procope (reeds); Billy Strayhorn (p); Jimmy Woode (b); Jimmy Johnson, Sam Woodyard (d).* 2/58, 2/59.

If 'Blues In Orbit' was some sort of Ducal welcome to the age of Sputnik, the previously unreleased 'Track 360' is an elegant train-ride, Pullman-class and with a nod in the direction of Honegger's popular concert-opener 'Pacific 231', swaying over a track laid down by Sam Woodyard; the drummer fell ill shortly afterwards and isn't heard on the rest of the album.

There are two more tracks which weren't on the original release. 'Brown Penny' is a state-of-the-art Hodges solo, played in imitation of Kay Davis's earlier vocal version and sounding as if it is being poured out of a bottle. The other also features Hodges on a slightly too syrupy reading of 'Sentimental Lady' (aka 'I Didn't Know About You'). Hodges rather dominates the album, soloing even on 'Smada', which was usually a Hamilton spot. Hamilton himself has mixed fortunes, sounding anonymous on tenor on his own 'Three J's Blues' and 'Pie Eye's Blues'. The latter is a rackety 12-bar that compares badly with the subsequent 'C Jam Blues', where Hamilton goes back to clarinet and rounds off a sequence of solos that includes excellent work by Gonsalves, the little-known Matthew Gee and Booty Wood. A very fine album, with just enough new compositional input – 'Blues In Blueprint' and 'The Swinger's Jump' – to vary a slightly predictable profile.

***(*) **Festival Session** Columbia 512916-2 *Ellington; Cat Anderson, Harold 'Shorty' Baker, Clark Terry, Ray Nance, Willie Cook, Andres Merenguito (t); Quentin Jackson (tb, b); Britt*

Woodman, John Sanders (tb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, bcl); Jimmy Woode, Joe Benjamin (b); Sam Woodyard, Jimmy Johnson (d). 9/59.

Not a live session, but a studio date meant to collect some of the pieces Duke had played on his spin through the summer's festivals. One curiosity is that there were three bassists playing: Woode was late, Quentin Jackson subbed on the first tune, Joe Benjamin on another, and then Woode turned up. The Gonsalves feature 'Cop-Out Extension' was recorded several times, but much of the rest – including the three-part 'Duael [*sic*] Fuel' and four-part 'Idiom '59' – were hardly touched again. 'Launching Pad' (aka 'Blues In The Round') is the finale, and in the notes Clark Terry says, 'I wrote the whole damn thing. Duke orchestrated it.' Clark was further miffed that Duke gave the trumpet solo to Ray Nance!

*** **Anatomy Of A Murder** Columbia CK 65569 *As for Blues In Orbit, except omit Gee, Woodyard; add Gerald Wilson (t).* 5–6/59.

Ellington's score for Otto Preminger's film strikes a moderate number of sparks. The title-theme shows he could write effective thriller material for Hollywood, but the more impressionistic music tends to sound like middleweight Ellington. Columbia's fresh edition adds a lot of odd bits and pieces – the single version of the title-piece, an interview with Ellington, and so forth – interesting, but for scholars only.

***(*) **Live At Monterey 1960 / ... Part Two** Status DSTS 1008 / 1009 *Ellington; Willie Cook, Andres Meringuito, Eddie Mullins (t); Ray Nance (t, v); Quentin Jackson, Booty Wood, Britt Woodman (tb); Juan Tizol (vtb); Jimmy Hamilton, Russell Procope (cl, as); Johnny Hodges (as); Paul Gonsalves (ts); Harry Carney (bs, cl); Aaron Bell (b); Sam Woodyard (d); Lil Greenwood, Jimmy Rushing (v).* 9/60.

In fine concert sound, here's some previously unheard Ellington from 1960. Volume one has several seldom-encountered tunes; the second disc is slighter stuff, with Rushing doing three amiable turns and a run across 'Red Carpet' (the rest of the disc features the Cannonball Adderley group). Wally Heider did the original recording, and though some of the soloists drift off, the clout of the band comes over very well.

**** **The Duke** Columbia C3K 65841 3CD *Ellington with various groups.* 27–62.

This is the place to consider Columbia's Centenary compilation from their Ellington holdings. It starts with 1927's 'Hot And Bothered' and ends on the titanic 'Battle Royal' bust-up with Basie. There are plenty of interesting and unobvious choices, particularly on disc two, which covers the period 1947–52 and is otherwise largely missed by Columbia's other reissues. A detailed booklet is a pleasing extra, with many photographs, and the remastering is up to present standards. An excellent buy.

***(*) **Featuring Paul Gonsalves** Original Jazz Classics OJC 623 *Ellington; Cat Anderson, Bill Berry, Roy Burrowes, Ray Nance (t); Lawrence Brown, Chuck Connors, Leon Cox (tb); Russell Procope (cl, as); Johnny Hodges (as); Paul Gonsalves (ts); Jimmy Hamilton (cl, ts); Harry Carney (bs); Aaron Bell (b); Sam Woodyard (d).* 5/62.

A deserved album feature for a saxophonist who contributed enormously to the Ellington sound and who has made a considerable impact on contemporary players like David Murray, but whose reputation has been somewhat eclipsed by that of Johnny Hodges. The tenorist's solo material is typically extended and supremely logical, and his tone, sometimes a little muffled and lacking in individuality, is razor-sharp here. Whether the 'name' ranking was planned beforehand or was awarded in recognition of particularly inspired playing isn't clear, but this is a significant set by one of the unsung geniuses of the saxophone, who joins Warne Marsh and Richie Kamuca in the ranks of those who have been passed over in favour of noisier talents.

*** **Duke Ellington Meets Coleman Hawkins** Impulse! 051162-2 *Ellington; Ray Nance (c, vn); Lawrence Brown (tb); Johnny Hodges (as); Coleman Hawkins (ts); Harry Carney (bs, bcl); Aaron Bell (b); Sam Woodyard (d).* 8/62.

The sketchy nature of this meeting of giants finally tells against it. The good-natured fun of 'Limbo Jazz' is the tonic note of the date, and while there is much entertaining playing by the small band on hand, one wishes for some of the gravitas which at least got into the date with Coltrane (see below). 'Solitude' is added to the original LP programme.

***(*) **Duke Ellington And John Coltrane** Impulse! 051166-2 *Ellington; John Coltrane (ts, ss); Aaron Bell, Jimmy Garrison (b); Elvin Jones, Sam Woodyard (d).* 9/62.

It's known that Coltrane was going through a difficult transitional phase when this remarkable opportunity was presented to him. Six months before, he had recorded the simply titled *Coltrane* with what was to be the classic quartet. He was, though, stretching for something beyond its surprisingly relaxed lyricism and had managed to wreck his mouthpiece (no minor loss for a saxophonist) trying to improve its lay. His work around this time is, in retrospect, quite conventional, certainly in relation to what was to follow, and it's often Ellington, as so often in the past, who sounds the 'younger' and more adventurous player. It is, for all that, a disappointing record which peaks early with a brilliant reading of 'In A Sentimental Mood' but never reaches such heights again.

***(*) **Money Jungle** Blue Note 46398 *Ellington; Charles Mingus (b); Max Roach (d).* 9/62.

Set up by United Artists, this was intended to put Duke in the company of two modernists of the next generation, both of whom (Mingus especially) had drawn particular sustenance from his example. It was the first trio recording the bassist had made since the 1957 Jubilee sessions with Hampton Hawes and Dannie Richmond. Despite his apparent misgivings before and during the session, Mingus completely steals the show, playing complicated countermelodies and dizzying, out-of-tempo runs in every register. 'Money Jungle' itself and 'Very Special' are both reasonably orthodox 12-bars and both sound improvised. 'La Fleurette Africaine' is clearly developed from a simple melodic conception, stated at the beginning by the piano. Long-standing Ellington staples 'Warm Valley' and 'Caravan' are rather less successful, and it isn't clear on the former whether an agitated Mingus is unfamiliar with the changes or whether he is suffering one of the minor huffs Ellington recounted later.

***(*) **The Reprise Studio Recordings 1962–1965** Warners/Rhino 8122-73658-2 5CD *Ellington; Cootie Williams, Cat Anderson, Roy Burrowes, Bill Berry, Eddie Preston, Herbie Jones, Nat Woodard, Mercer Ellington, Howard McGhee, Rolf Ericson (t); Ray Nance (t, c, vn); Lawrence Brown, Chuck Connors, Buster Cooper (tb); Russell Procope (cl, as); Johnny Hodges (as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (cl, bcl, bs); Billy Strayhorn (p); Stéphane Grappelli (vn); Svend Asmussen (vla); Ernie Shepard, Major Holley, Peck Morrison, John Lamb (b); Sam Woodyard (d); Paris/Hamburg/Stockholm Symphony Orchestras.* 11/62–4/65.

Warners have solved the problem of putting together an expensive and time-consuming reissue project by letting someone else do the work. This is a completely unembellished reprint of Mosaic's Ellington-on-Reprise box – mastering, artwork, sleeve-notes, it's all the same. Given that Mosaic do this kind of thing better than anyone else – if you like their black-and-white minimalism, that is – it's a sensible decision.

The late Mark Tucker contributed an extensive essay to the Mosaic package, and though he suggests that the Reprise sessions 'received scant acclaim and little critical scrutiny', even his notes betray the feeling that a lot of the music in the ten album-length sessions which Ellington set down is of secondary importance. The one masterwork is *Afro-Bossa*, a beautiful set of a dozen Ellington and Strayhorn miniatures which might almost hark back to the dazzling early-'40s era in their compact ingenuity. *The Symphonic Ellington* realizes one of Duke's ambitions in presenting 'Harlem' and 'Night Creature' in a form which twins the band with three different symphony orchestras, and the final *Concert In The Virgin Islands* is a live-in-the-studio re-creation of a typical mid-'60s Ellington programme, old favourites mixed with new entries.

After this, though, we get two albums of pop covers, one of music from *Mary Poppins*, a greatest-hits package and two sessions which weren't even released during the Reprise years: one collection of big-band covers and the unlikely *Jazz Violin Session*, where Svend Asmussen and Stéphane Grappelli joined Ray Nance for a lot of bowing and scraping. Ellington's knack for teasing great performances out of unpromising material was always an integral part of his own tradition: here, for instance, one can find 'I Can't Stop Loving You' and 'Feed The Birds', treatments which can stand alongside such earlier masterpieces as 'The Sidewalks Of New York'. But the great moments are scattered, and most of these sessions feel much more dated than *Afro-Bossa*. Given Ellington's habitual masking of his true feelings, it's hard to divine what his priorities really were at this point. As achievements to be proud of, the great works of the '60s were surely the big-scale pieces, yet Duke hankered after being on jukeboxes and the radio, and a lot of his touring was still playing for dancers.

What Frank Sinatra expected from Ellington when he signed him to Reprise is even harder to figure out. The ballyhoo at the outset suggested that Duke would have carte blanche over what he wanted to record and would take on a wider A&R role for the label. Yet the association lasted less than three years, Reprise never really got going in jazz terms, and surely some of these dates were the product of 'suggestions' from outside Duke's own camp. One valuable thing, though, was the *sound* of Ellington's Reprise sessions: finally, the sonic richness of the Ellington ensemble was set down in consistent, high fidelity, and perhaps the greatest pleasure of these five discs is in sitting back and basking in it …

*** **Harlem** Pablo 2308-245 *Ellington; Cat Anderson, Rolf Ericson, Herbie Jones, Cootie Williams (t); Lawrence Brown, Buster Cooper, Chuck Connors (tb); Russell Procope (as, cl); Johnny Hodges (as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (bs, bcl, cl); Major Holley, Jimmy Woode (b); Sam Woodyard (d). 64.*

In 1964 Ellington made a triumphal return to Carnegie Hall, the scene of the famous wartime concerts. The title-piece remains one of Duke's most effective big-scale works, and the rest is a useful mix of standard hits and well-turned features for the band's good guys.

***(*) **In The Uncommon Market** Pablo 2308-247 *Ellington; Cat Anderson, Roy Burrowes, Cootie Williams (t); Ray Nance (t, vn); Lawrence Brown, Chuck Connors, Buster Cooper (tb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs); Ernie Shepard (b); Sam Woodyard (d).* N.D.

Undated, but this probably comes from the same period as the above. Challengingly unfamiliar scores – 'Bula', 'E.S.P.', 'Silk Lace' – and trio performances of two concepts of 'The Shepherd' make this a valuable session. The soloing is not so much below par as clearly subordinated to collective values, and the ensembles repay the closest attention.

***(*) **Berlin '65 Paris '67** Pablo 5304-2 *Ellington; Cat Anderson, Herbie James, Cootie Williams, Mercer Ellington, Ray Nance, Money Johnson (t); Lawrence Brown, Chuck Connors, Buster Cooper (tb); Russell Procope (as, cl); Johnny Hodges (as); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs); John Lamb (b); Sam Woodyard, Rufus Jones (d). 65–67.*

Echoes from a couple of European stopovers, although smartly chosen and with numerous highlights. The great set-piece of 'Ad Lib On Nippon' features Ellington playing cat-and-mouse with John Lamb; but it's the features for Gonsalves and Hodges, each at their most magnetic and songful, that raise the enjoyment level to the maximum.

***(*) **Soul Call** Verve 539785-2 *As above, except omit Nance, Johnson. 7/66.*

This Verve LP originally appeared as a stand-alone disc, and it's been extended to CD length with music from four different festival sets at Juan-les-Pins. The important pieces are a vivacious reading of 'La Plus Belle Africaine', deliciously lit up by Woodyard's skittering rhythms and Carney's stately solo, the bubbling near-calypso 'West Indian Pancake' and a couple of *Such Sweet Thunder* excerpts. Loaded with atmosphere.

*** **A Concert Of Sacred Music** Status DSTS 1015 *As above, except omit Rufus Jones, Woodyard; add Louie Bellson (d); Bunny Briggs (tap); Tony Watkins, Jon Hendricks, Jimmy McPhail, Esther Merrill, Herman McCoy Choir (v). 66.*

Although not all of this is new material as such – it includes both 'New World A-Comin'' and 'Come Sunday' – this live set from Grace Cathedral in Los Angeles is effectively the first Sacred Concert. The band is often peripheral to the various singers and choirs engaged for the concert: Hendricks has four showcases, the effulgent Tony Watkins and Esther Merrill have three, Bunny Briggs taps his way through 'David Danced Before The Lord' and the Herman McCoy Choir handles three pieces in the spirit. Ellington's own principal involvement comes in his piano solo version of 'New World A-Comin''. An inconclusive collection of bits and pieces, salvaged from damaged tapes, and in really quite respectable sound.

*** **The Popular Duke Ellington** RCA Victor Gold 09026 638802 *As above, except omit Bellson, vocalists; add Sam Woodyard (d). 66.*

Dave Hassinger secured a big, almost voluptuous sound for the band at RCA's Music Center of the World studio on this session of remakes, 11 venerable nuggets from the book plus a new blues called 'The Twitch'. The performances are nothing special, but somehow the band summoned considerable heart on tunes they must have done thousands of times. Hodges is almost lubricious on 'I Got It Bad And That Ain't Good' and Williams is sublime in 'The Mooche' and 'Creole Love Call'.

**** **The Far East Suite** Bluebird 82876-55614-2 *Ellington; Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (t);*

Lawrence Brown, Chuck Connors, Buster Cooper (tb); Harry Carney, Paul Gonsalves, Jimmy Hamilton, Johnny Hodges, Russell Procope (reeds); John Lamb (b); Rufus Jones (d). 12/66.

It should really have been *The Near East Suite*. In 1963, the State Department sent the Ellington band on a tour that took in Ceylon, India and Pakistan, most of the Middle East, and Persia. The tour was eventually interrupted by the assassination of JFK, but Duke and co-writer Strayhorn slowly absorbed the sights and tone-colours of those weeks, and nearly three years later went into the studio to record the suite. Typical of Ellington's interpretation of the genre, it is really little more than a well-balanced programme of individual songs but with a greater-than-usual degree of overall coherence, summed up at the end by 'Amad'. 'The Tourist Point Of View' serves as an overture and a reminder of the Duke's characteristic sound, and it introduces two of the most important solo voices, Anderson and Gonsalves. 'Bluebird Of Delhi' relates to a mynah that mocked Billy Strayhorn with a beautiful song (played by Jimmy Hamilton) and then brought him down with the resounding raspberry one hears at the end of the piece.

What follows is arguably the most beautiful single item in Ellington's and Strayhorn's entire output. Hodges' solo on 'Isfahan' is like attar of roses, once smelt, impossible to forget. Critical attention has almost always focused on Hodges, but it's important to be aware of the role of the backing arrangements, a line for the saxophones that seems as monumental as the place it celebrates. The other unquestionable masterpiece of the set is 'Mount Harissa', a soft, almost spiritual opening from Ellington, building up into a sinuous Gonsalves solo over a compulsive drum-and-cymbal pattern and huge orchestral interjections. An evocation of Agra, location of the Taj Mahal, is quite properly assigned to Harry Carney, in superb voice.

Ellington's ability to communicate points of contact and conflict between cultures, assimilating the blues to Eastern modes in tracks like 'Blue Pepper (Far East Of The Blues)', never sounds unduly self-conscious. This remains a postwar peak.

***(*) **1967 European Tour** Lone Hill Jazz LHJ10105 2CD *Ellington; Cat Anderson, Cootie Williams, Herbie Jones, Mercer Ellington (t); Lawrence Brown, Chuck Connors, Buster Cooper (tb); Jimmy Hamilton (cl, ts); Russell Procope (as, cl); Johnny Hodges (as); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); John Lamb (b); Rufus Jones (d).* 2/67.

Recorded in the Teatro Sistina in Rome, with the band in good heart. Besides things like the warm-up blues 'The Twitch', there are some interesting and unfamiliar pieces: 'Up Jump', 'Rue Bleu', 'Wild Onions', 'Mara Gold' and 'Chromatic Love Affair' among them. It's a fine in-person portrait of the band in one of its last great incarnations. Sound is pretty decent, though there are some drop-outs and what sounds like the odd speed-wobble here and there.

*** **The Jaywalker** Storyville 101 8390 *As above, except add Emmanuel Abdul-Rahim (perc).* 3–6/67.

A mix of Ellington rarities to go with the disc of solo Duke which Storyville have also recently released (see below). Music for the stage as well as more-familiar pieces such as 'The Shepherds' and 'Blood Count'. A pendant to the essential albums but perfectly enjoyable on its own terms.

***(*) **The Intimacy Of The Blues** Original Jazz Classics OJC 624 *Ellington; Cat Anderson, Willie Cook (t); Lawrence Brown (tb); Norris Turney (f); Johnny Hodges (as); Harold Ashby, Paul Gonsalves (ts); Harry Carney (bs); Wild Bill Davis (org); Joe Benjamin, Victor Gaskin, Paul Kondziela, John Lamb (b); Rufus Jones (d).* 3/67–6/70.

Delightful small-group settings, of which the 1967 'Combo Suite' (incorporating the title-piece, 'Out South', 'Near North' and 'Soul Country') is far and away the best. Even in restricted settings like this, Ellington manages to get a tremendous depth of sound, and the disposition of horns is such that Carney's line often suggests that a whole section is at work. The tenor is contrastingly quieter and less forceful, which has the same effect.

**** **... And His Mother Called Him Bill** RCA Victor 74321851512 *Ellington; Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (t); Clark Terry (flhn); Lawrence Brown, Chuck Connors, Buster Cooper, John Sanders (tb); Harry Carney, Johnny Hodges, Paul Gonsalves, Jimmy Hamilton, Russell Procope (reeds); Aaron Bell, Jeff Castleman (b); Steve Little, Sam Woodyard (d).* 8–11/67.

This is Ellington's tribute to Billy Strayhorn, who died in May 1967. The mood is primarily one of loss and yearning, and Strayhorn titles like 'U.M.M.G.', standing for 'Upper Manhattan Medical Group', and 'Blood Count' bear poignant witness to his prolonged final illness. Hodges' solo on the latter is almost unbearable and it is surpassed in creative terms only by the later 'Day-Dream'. 'U.M.M.G.' has an urgent, ambulance-ride quality, largely conveyed by Ellington's clattering piano, that sets it in sharp opposition to the easy swing of the opening 'Boo-Dah'.

The CD has four previously unreleased tracks, including 'Smada', 'My Little Brown Book' and (another Hodges feature) 'Lotus Blossom'; but the main interest focuses on the tracks mentioned above and on the astonishing 'All Day Long', which counts as one of Duke's most devastating orchestral conceptions, as daring as anything in the modern movement.

*** **Second Sacred Concert** Prestige P 24045 *Ellington; Cat Anderson, Mercer Ellington, Cootie Williams (t); Lawrence Brown, Buster Cooper (tb); Harry Carney, Paul Gonsalves, Johnny Hodges, Russell Procope (reeds); Jeff Castleman (b); Sam Woodyard (d); voices.* 68.

Ellington wrote church music in his last few years. The second *Sacred Concert* is a blend of jazz, classical and black gospel materials, profoundly influenced by the large-scale Masses and praises of Mary Lou Williams, Ellington's only serious rival in jazz composition on the large scale. Despite the dimensions of the piece and the joyous, ringing concords, it is a surprisingly dark work, with a tragic sub-theme that constantly threatens to break through. Non-believers will still appreciate the extraordinary part-writing; for Christians, it remains an overwhelming musical experience.

***(*) **Latin American Suite** Original Jazz Classics OJC 469 *As above.* 9/68.

Typically, this was not an attempt to duplicate the sounds and rhythms Ellington and his band heard on their first trans-equatorial trip in 1968. Where most composer/bandleaders would have packed the rhythm section with congas, shakers and timbales, Ellington conveys a strong Latin feel with his regular rhythm section. On the short 'Tina', an impression of Argentina, he uses a small rhythm group with two bassists and works a bluesy variation on the tango. The bass is again important on the jovial 'Latin American Sunshine', paired with Ellington on an untypical theme statement. The opening 'Oclupaca' (read it backwards) is a bright, danceable theme that recalls the Latin-influenced big bands of the '30s and '40s. And that is the overall impression of the set. There is a nostalgic feel underneath its typically adventurous arrangements and voicings. There's a wistful quality to 'The Sleeping Lady And The Giant Who Watches

Over Her', ostensibly the two mountains overlooking Mexico City; but one wonders if Ellington wasn't thinking about Latin America and the neo-colonial United States, and expressing a tinge of regret that he hadn't plunged into the music of the southern continent earlier in his career.

*****(*) Up In Duke's Workshop** Original Jazz Classics OJC 633 *Ellington; Johnny Coles, Willie Cook, Mercer Ellington, Money Johnson, Jimmy Owens, Eddie Preston, Alan Rubin, Fred Stone, Cootie Williams (t); Tyree Glenn, Bennie Green, Benny Powell, Julian Priester, Vince Prudente, Malcolm Taylor, Booty Wood (tb); Russell Procope (as, cl); Johnny Hodges, Harold Minerve, Buddy Pearson, Norris Turney (as); Harold Ashby, Paul Gonsalves (ts); Harry Carney (bs); Joe Benjamin, Victor Gaskin, Paul Kondziela (b); Rufus Jones (d).* 4/69–12/72.

The line-ups don't actually vary very much, but there are a number of relatively unfamiliar names, notably those trying to fill Johnny Hodges' shoes, for which they should have been assigned rabbits' feet. As the title implies, these are working sessions – and slightly tentative ones at that. The early 'Black Butterfly' and the interesting 'Neo-Creole' are significant pieces, but in only eight cuts there's a fair bit of slack.

CORE COLLECTION

**** New Orleans Suite

Atlantic 81227-3670-2 *Ellington; Cootie Williams, Money Johnson, Al Rubin, Fred Stone (t); Booty Wood, Julian Priester, Chuck Connors (tb); Dave Taylor (btb); Johnny Hodges, Russell Procope, Norris Turney, Harry Carney, Paul Gonsalves (reeds); Wild Bill Davis (org); Joe Benjamin (b); Rufus Jones (d).* 4–5/70.

This remains our favourite among the later big-scale works. Ellington looked to create another of his quasi-historical overviews here, but there was no commentary, just a sequence of intensely beautiful vignettes. The rollicking 'Blues For New Orleans', which opens the set, features Davis in a very effective cameo, but the wellspring of this album is the sound of the orchestra rather than individual soloists; the reed section is truly on song for the last time (Hodges died during the making of the album and is absent from the final tracks). Gonsalves and Carney abide, though, and the scoring for 'Second Line', 'Bourbon Street Jingling Jollies' and 'Portrait Of Mahalia Jackson' is exceptionally expressive. 'Portrait Of Wellman Braud' is also a fascinating rhythmic exercise. Atlantic's remastering sounds terrific.

****** The Afro-Eurasian Eclipse** Original Jazz Classics OJC 645 *Ellington; Mercer Ellington, Money Johnson, Eddie Preston, Cootie Williams (t); Chuck Connors, Malcolm Taylor, Booty Wood (tb); Russell Procope (cl, as); Norris Turney (as); Harold Ashby, Paul Gonsalves (ts); Harry Carney (bs); Joe Benjamin (b); Rufus Jones (d).* 71.

World music of a very high order. Ellington's understanding of non-Western forms was often limited to a grasp of unusual tone-colours, but here, on 'Chinoiserie', 'Didjeridoo' and 'Afrique', he produces something that sounds genuinely alien. The original Fantasy release sounded veiled and mysterious, but the CD reissue is quite bright, perhaps too much so for music of this sort. However, sharper resolution does confirm a strong impression that, far from being a by-blow, these pieces are essential items in the Ellington canon.

***** The Piano Player** Storyville 101 8399 *Ellington (p solo).* 61–71.

There is so little solo Ellington extant that a disc of 'the piano-player' by himself might seem like a great discovery. But these are mostly bits and pieces, sketches and warm-ups, covering a decade of music. The six-part 'The River' is probably the standout piece. But mostly this is Duke typically doodling to himself.

****(*) Live At The Witney** Impulse! 11732 *Ellington; Joe Benjamin (b); Rufus Jones (d).* 4/72.

Another rare concert featuring the piano-player – entirely by himself on many of the tunes. Nine rambling minutes of 'New World A-Comin'' and a tune called 'A Mural From Two Perspectives', which is so clumsily played that it seems even Duke doesn't know it, are rather discouraging. There is much kidding around with the audience on the up-tempo pieces and the hits, and he even chucks in a minute or so of 'Soda Fountain Rag', his first composition. The piano sound is bass-heavy and there is an audible hum during quiet passages.

***** This One's For Blanton** Original Jazz Classics OJC 810 *Ellington; Ray Brown (b).* 12/72.

An inventive idea of Norman Granz, to pay tribute to Blanton via his boss and a later disciple. It's no great masterwork, though, since Ellington seems to have gone at it with the usual throwaway elegance that he invested in all of his spotlight piano work; but the interesting piece is the 'Fragmented Suite For Piano And Bass'. Probably the best of the later albums starring Duke's piano, all the same.

****(*) Duke's Big 4** Pablo 2310703 *Ellington; Joe Pass (g); Ray Brown (b); Louie Bellson (d).* 73.

A joshing sort of set that put little demand on the improvisational instincts of any of the participants. This was the kind of stuff they could all do blindfold at festivals, and apart from some of Duke's chording, which is typically unpredictable, there's not much to listen to.

***** In Sweden 1973** Caprice 21599 *Ellington; Money Johnson, Johnny Coles, Barry Lee Hall, Mercer Ellington, Rolf Ericson (t, flhn); Vince Prudente, Art Baron, Chuck Connors, Åke Persson (tb); Russell Procope (as, cl); Harold Minerve (as, f, picc); Harold Ashby (ts, cl); Percy Marion (ts); Harry Carney (bs, bcl); George Wein, Nils Lindberg (p); Joe Benjamin (b); Rocky White (d); Alice Babs, Anita Moore, Tony Watkins (v).* 10/73.

****(*) Eastbourne Performance** RCA Victor Gold 74321 303162 *As above, except omit Ericson, Persson, Wein, Lindberg, Babs.* 12/73.

The Swedish concert was clearly a happy occasion, with the final Ellington band augmented by old hand Ericson, trombone master Persson and Alice Babs, a singer Duke held in high esteem. All three have their moments, but Alice is especially fine on 'Serenade To Sweden' and 'Checkered Hat'. Lindberg and Wein sit in on a couple of encores and some of the poorer sides of this edition of the orchestra have been left out of the concert tapes, which are in good, clear sound.

The Eastbourne set is not quite as bad as its reputation. There are dreadful moments for Moore and Watkins, and some of the features seem redundant, an admission that the band too was living on borrowed time. But a final 'Creole Love Call' retains its elegance, and Ellington himself, with his characteristic ability to shrug off illness and fatigue for a performance, sounds very good on 'Pitter, Panther, Patter' – his very last officially recorded feature.

Also, in brief:

*** **Duke Ellington Presents Ivie Anderson** Columbia 501654-2 2CD. 2/32–2/40.
A good idea to collect some of the best records featuring Ellington's finest singer: 32 tracks, full personnels, lyrics, but the remastering is poor.

***(*) **At The Hurricane** Storyville 101 8359. 4–6/43.
Three radio shows from a swank eaterie at 49th and Broadway. Sound is decent, though with gaps; Betty Roche (*v*) gets one of her largest features in the Ducal discography; and Juan Tizol (*tb*) springs a surprise with 'Nevada' from the Tommy Dorsey book.

*** **The Duke In Washington** Storyville STCD 8310. 12/43–4/69.
An entertaining compilation of hometown material spread across a quarter-century: an astonishing reception at the Naval Training Center in 1944 and a piano solo dedication to the First Lady from the 1969 birthday party at the White House; much in between.

**** **The Complete Duke Ellington & His World Famous Orchestra / Complete Studio Transcriptions** Hindsight HBCD 501 3CD / Definitive DRCD 1119 3CD. 3/46–6/47.
These transcriptions have drifted in and out of circulation, but these fine (and identical) three-disc sets bring them all together in mostly clean and quite lively sound.

(*) **Live At Birdland 1952 Jazz Unlimited JUCD 2036. 11/52.
A complete Birdland broadcast, marred by intrusive announcements (in honour of Duke's 25th anniversary, and they never let us forget it) and repetitive material.

*** **Ellington '55** Capitol 520135-2. 12/53.
The first 12-inch album wasn't the most auspicious; a bland mix of old favourites and standards like 'Body And Soul' suggests the impasse the band was in prior to its Newport comeback.

(*) **Ellington Indigos Columbia CK 44444. 10/57.
This sounds like a chore for the company. Ten smoochy ballads (only three by Duke), with the band set on snooze.

*** **The Ellington Suites** Original Jazz Classics OJC 446. 2/59–10/72.
An interesting collection of extended and medley pieces from the 1959 'Queen's Suite' to the late and indifferent 'Uwis Suite'. The most arresting track of all, significantly, is 'The Single Petal Of A Rose', a duo for Duke and bassist Jimmy Woode.

*** **First Time!** Columbia CK 65571. 7/61.
Never highly regarded, but if one approaches this meeting of the Basie and Ellington bands in a spirit of undemanding fun, that's what comes out.

*** **Recollections Of The Big Band Era** Atlantic 790043-2. 11/62.
A novelty set, bringing together some of the most famous theme and signature tunes of the pre- and postwar bands: 'The Chant Of The Weed', 'Ciribiribin', 'The Woodchopper's Ball', 'Tuxedo Junction', etc.

(*) **Yale Concert Original Jazz Classics OJC 664. 4/65.
This has its moments but suffers from the surfeit of available Duke-in-concert.

(*) **Live At The Greek Theatre Status DSTS 10143. 9/66.
Duke's spoken intros sound as if he's broadcasting from Mars, but the band sounds all right. Ella sings with her trio.

(*) **The Intimate Ellington Original Jazz Classics OJC 730. 69–71.
Definitions of intimacy vary, but this isn't an obvious choice for last thing at night with a glass of malt and the dimmer turned down.

*** **Togo Brava Suite** Blue Note 30082-2. 10/71.
Recorded on tour in England, this finds the band starting to slip into its final phase, with Hodges, Brown and Anderson all gone and Ellington's own health in decline.

(*) **Continuum Fantasy 24765-2. 6/74–5/75.
Mercer did his best to keep the Ellington orchestra alive, but perhaps it was already fading away, even before its boss did. Cootie Williams returned, but he was an old man, too, and Harry Carney passed away between sessions for this album.

Dave Ellis (born 1967)

TENOR SAXOPHONE

Tough, Bay Area tenor who enjoys R&B and funk as well as jazz.

*** **State Of Mind** Milestone MCD 9328 *Ellis; Vincent Herring (as); Mulgrew Miller (p); Christian McBride, Peter Washington (b); Carl Allen, Lewis Nash (d).* 3 & 11/01.
This is sleeves-rolled-up contemporary hard bop, played with just enough sophistication (an unusual 'Summertime', for instance) to keep it from seeming merely workmanlike. Ellis perhaps has delusions of being a West Coast Trane (he was born in the year of the great man's death), but his version of 'Grand Central' isn't too slavish a homage. Horace Silver's 'Peace' is another shrewd selection, though the surprise of the date is Clint Houston's lovely 'Sunshowers', which might be known from a Woody Shaw record. Two bands at separate sessions, as the details imply, though nothing to choose between them. Dave's not a debutant, but he goes at this one as if he'd never been in a studio before and didn't expect to be again. Bright, effective jazz.

Don Ellis (1934–78)

TRUMPET

He was born in LA, studied in Boston and worked in New York big bands in the late '50s. Played with George Russell in 1961 and cut three experimental albums of his own before forming a big band that won festival and crossover popularity, despite the music's complexity. Film work took up the early '70s, but a heart attack in 1975 slowed him.

*** **... How Time Passes ...** Candid 9004 *Ellis; Jaki Byard (p, as); Ron Carter (b); Charli Persip (d).* 10/60.
*** **Out Of Nowhere** Candid 9032 *Ellis; Paul Bley (p); Steve Swallow (b).* 4/61.
*** **New Ideas** Original Jazz Classics OJC 431 *Ellis; Al Francis (vib); Jaki Byard (p); Ron Carter (b); Charli Persip (d).* 6/61.
***(*) **Essence** Mighty Quinn 1101 *Ellis; Paul Bley (p); Gary Peacock (b); Nick Martinis, Gene Stone (d).* 7/62.
***(*) **'Live' At Monterey / *** Live In 3⅔/4 Time** Pacific Jazz 94766-2 / 23996-2 *Ellis; Bob Harmon, Paul Lopez, Glenn Stuart, Ed Warren, Alan Weight (t); Ron Meyers, Dave Wells (tb); Terry Woodson (btb); Reuben Leon (ss, as, f); Tom Scott (as, saxello, f); Ira Schulman (as, ts, cl); Ron Starr (ts, cl); John Magruder (bs, cl); Dave Mackay (p, org); Chuck Domanico, Ray Neapolitan, Frank De La Rosa (b); Steve Bohannon, Alan Estes (d); Chino Valdes (perc).* 9 & 10/66; 10/66.
'I believe in making use of as wide a range of expressive techniques as possible', said Ellis, who never lost sight of his own challenging

credo. *How Time Passes* was made before the Third Stream finally ran dry. Half the album is devoted to 'Improvisational Suite No. 1', in which the soloists are asked to extemporize, not on chord progressions or standard melodies, but on a relatively orthodox 12-tone row. The title-track is loosely inspired by Stockhausen's views on musical duration. The extraordinary accelerations and decelerations of tempo are initially almost laughable; but it's a highly significant piece, and Ellis's own solo (with Byard on alto saxophone) is superbly structured. 'Sallie' is a straightforward modal ballad.

Out Of Nowhere is much more conventional and standards-based, but Ellis plays melodic inversions of considerable inventiveness, striking out for the microtonal terrain he was to colonize later in the '60s when he began to work on a four-valve quarter-tone trumpet. 'All The Things You Are' is extraordinary, running from free abstract patterns round the subdominant to fast runs in quadruple time. The alternate of 'I Love You' shows how he could occasionally miscue. Bley plays superbly, though unfortunately Swallow is a bit far back in the mix.

On *New Ideas* Ellis moves effortlessly between the D-flat blues of 'Uh Huh', the atonal 'Tragedy', the strict canon of 'Imitation' and the stark, improvisational approach of 'Despair To Hope' and a piece for unaccompanied trumpet. In a more conventional jazz context, the opening 'Natural H' and 'Cock And Bull' are strikingly original, with Ellis demonstrating an ability to assimilate advanced harmonic ideas to jazz. Challenging, provocative music, sympathetically recorded by Rudy Van Gelder. The band is on the case from start to finish, with a particular word of praise for Francis, who has a demanding role. Ellis's own liner-notes are very informative about his methods.

The group on *Essence* is a fine one; even the little-known drummers play with authority and seem equal to Ellis's rhythmic concerns. The originals sound like test-pieces, but there are lovely versions of Strayhorn's 'Johnny Come Lately' and of 'Angel Eyes'. Bley is fascinating and Peacock his usual authoritative self.

Ellis helpfully pops up with a breakdown of the 19-beat figure at the start of his big band's legendary 1966 Monterey appearance: '33 222 1 222 ... of course, that's just the area code!' Everything about Ellis's band was distinctive. He fielded three basses and three percussionists, played his quarter-tone trumpet, and performed programmed jazz tunes with names like 'Passacaglia And Fugue' and 'Concerto For Trumpet', none of which was mere gimmickry. Monterey MC Jimmy Lyons compares the impact of the band to that of the Stan Kenton Orchestra. That to some ears might sound two-edged, but, like Kenton, Ellis manages to combine intellectual sophistication and visceral impact. Tom Scott's funky solo never once diverts from classical forms but still manages to swing its butt off.

The original album also included the concerto, which was recorded a month later at the Pacific Jazz Festival; apparently the Monterey version of the same piece did not satisfy Ellis. His playing on the issued version isn't flawless, but it has great power. The reissue includes three previously unheard cuts: a short thing called 'Crete Idea', featuring trombonist Ron Meyers, the swing pastiche of 'Beat Me Daddy, Seven To The Bar' and another rhythmic exercise in '27/16'. Ellis mildly notes on the album-sleeve that the longest metre he had attempted to date was 85, though he modestly defers to folk forms where the count is well into three figures!

The title of the other 1966 album is difficult to render in print – three-and-two-thirds over four – but the same fascination with complex time-signatures is in evidence. Recorded at Shelly's Manne Hole and at Monterey, it now comes with extra cuts of some tracks, including a fantastic 'Freedom Jazz Dance'. 'Barnum's Revenge' and the original 'Orientation' are the most entertaining and provocative cuts and the remastered sound is very good indeed.

*** **Pieces Of Eight: Live At UCLA** Wounded Bird 6000 *Ellis; Dave Wells (tb); Tom Scott (as, ts, cl); Dave MacKay (p); Ray Neapolitan (b); Steve Bohannon (d); Alan Estes, Chino Valdes (perc). 4/67.*

A live recording from Ellis in the year of the great *Electric Bath*. A version of 'Milestones' is intriguing for the way the trumpeter approaches a modal composition by another musician. There are also a couple of tunes by Scott, and a good version of 'Lush Life' and a long, long arrangement (by the composer) of Arif Mardin's 'Turk's Works'. Not a revelatory set, but a valuable addition to the Ellis discography.

**** **Electric Bath** Columbia CK 65522 *Ellis; Bob Harmon, Glenn Stuart, Ed Warren, Alan Weight (t); Ron Meyers, David Sanchez, Terry Woodson (tb); Reuben Leon, Joe Roccisano (as, ss, f); Ira Schulman (ts, f, picc, cl); Ron Starr (ts, f, cl); John Magruder (bs, f, bcl); Mike Lang (p, ky); Ray Neapolitan (b, sitar); Frank De La Rosa (b); Dave Parlato (b); Steve Bohannon (d); Alan Estes, Mark Stevens, Chino Valdes (perc). 9/67.*

With *Electric Bath*, recorded at the high-water mark of the rock revolution, Ellis showed that jazz – albeit unorthodox – could still generate the level of excitement youngsters had come to expect as of right.

By this stage Ellis had no difficulty in combining metrical complexity with hot blowing. His own solos on 'Indian Lady' and 'Turkish Bath' are endlessly fascinating. Even seasoned brass-players, perhaps forgetting that four-valve horn, still wonder how some of the phrases were articulated. The orchestra isn't quite up to speed all the time. Asking a working band to play and swing in 17/4 is asking a lot, and yet the lineaments of the music are as clear today as they must have seemed baffling 30 years ago. The new issue is superbly remastered, with a ripe, fruity bass, and includes the single versions of both the compositions mentioned above. Tough as it sometimes is, Ellis's music is never less than exhilarating.

*** **Shock Treatment** Koch 8590 *Very similar to above. 2/68.*
**** **Tears Of Joy** Wounded Bird 927 *Ellis; Milcho Leviev (p); brass, winds, strings, vocals. 5/71.*
*** **Live At Montreux** Koch Jazz 51410 *Ellis; Jack Coan, Gil Rathel, Glenn Stuart (t); Alan Kaplan (tb); Richard Bullock (btb); Sidney Muldrow (frhn); Jim Self (tba); James Coile, Ann Patterson, Jim Snodgrass (reeds); Randy Kerber (p, ky); Laurie Badessa, Pam Tompkins (vn); Jimbo Ross (vla); Paula Hochhalter (clo); Darrell Clayborn (b); Leon Gaer (b, elec); Dave Crigger (d, perc); Mike Englander, Ruth Ritchie (perc). 7/77.*

Originally on Columbia, *Shock Treatment* is now available with half a dozen bonus tracks, including the mysterious 'Zim' and 'Rasty' and a fine, unorthodox version of 'I Remember Clifford'. Ellis was moving in a more commercial direction at this point, aware that jazz was still losing ground to pop and rock. His playing remains adventurous and bright, but the band misses Tom Scott.

Also originally on Columbia, the live *Tears Of Joy* is regarded by some as the best Don Ellis record. It's certainly bold and expansive, featuring a string group, brass octet, vocal quartet and extended rhythm section. It also includes the Ellis masterpiece 'Strawberry Soup'. Stretched over two CDs (the original release was a double LP), it offers an eclectic mix of folk ideas, abstract constructions and boldly swinging modern jazz. '5/4 Getaway' is a cracker, refuting any charge that Ellis was merely an egghead. Leviev stars throughout, a fine soloist with a rare touch.

The Montreux set comes with three bonus tracks, including the long 'Arcturus'. Newcomers to Ellis Island may feel a little strange and find the metres and weird harmonies hard to take. 'Open Wide' and 'Niner Two' are worth sampling. If you haven't experienced the trumpeter's work before, *Electric Bath* is a much more comfortable place to soak.

Also, in brief:

(*) **The New Don Ellis Band Goes Underground Wounded Bird 9889. 69.
A vintage period for Ellis but a disappointing record, sketchy and overcooked.

(*) **Connection Wounded Bird 1766. 72.
Generally lame selection of jazzed-up pop tunes, ranging from 'I Feel The Earth Move' and 'Jesus Christ Superstar', Yes's 'Roundabout' and the Carpenters' 'Goodbye To Love'. Unlikely to connect with audiences now.

** **Music From Other Galaxies And Planets** Wounded Bird 8227. 77.
More Boston Pops than Inter-Galactic Arkestra. Dreary sci-fi project.

Herb Ellis (born 1921)

GUITAR

Studied at North Texas State and played with Jimmy Dorsey in the '40s. Major association was with the Oscar Peterson Trio, 1953–8, and as an accompanist to singers. Much studio work and subsequent club dates as a senior swing-to-bop stylist.

*** **Ellis In Wonderland** Verve 59300 *Ellis; Harry 'Sweets' Edison (t); Charlie Mariano (as); Jimmy Giuffre (cl, ts, bs); Oscar Peterson (p); Ray Brown (b); Alvin Stoller (d). 12/55, 1/56.*
Ellis's country-tinged bop is in evidence on 'Pogo' and 'Sweetheart Blues', both his own themes. Curiously, Peterson, with whom the guitarist was working at this time, seems reticent on the date. Interpretations vary: some would say Oscar was simply giving his colleague as much of the limelight as possible; others would argue he didn't like situations where he wasn't the leader. Giuffre simply sounds a bit lost, even on his own closing 'A Simple Tune'. It's a decent representation of the guitarist, not long back in catalogue and all the more welcome for the dearth of later material in the current lists.

*** **Arrival** Concord CCD2-2168 2CD *Ellis; Joe Pass (g); Ray Brown (b); Jake Hanna (d). 73, 74.*
*** **In The Pocket** Concord CCD2-2154-2 2CD *Ellis; Harry 'Sweets' Edison (t); Plas Johnson (ts); Mike Melvoin; George Duke (ky); Ray Brown (b); Jake Hanna (d). 75–76.*
Herb Ellis's extensive discography is still thinly represented. Most of the Verve material is gone and only the appearance of these Concord twofers has straightened out the later years. Ellis was one of the label's first signings and *Jazz/Concord* and the live *Seven, Come Eleven*, compiled on *Arrival*, were among the imprint's very first releases. They set something of the house style: tempos at an easy jog, standard programmes with one or two eccentric choices, and bands that are like an assembly of old rogues joshing one another about past glories. The albums with Pass are amiably sparring, the two styles easily distinguished, Brown jumping in with tasteful embellishments or brusque calls to order. The concert material on the second disc is much the best of it, largely because they get room to work. The two albums with Edison and Brown have now been reissued as the twofer *In The Pocket*, and while there's nothing exactly surprising here, it's all thoroughly enjoyable in its comforting way: Ellis digs in, the trumpeter turns in some of his wryest solos, and Brown is insuperably masterful as always.

*** **An Evening With Herb Ellis** Jazz Focus JFCD019 *Ellis; Bill MacDonough (p); Chuck Israels (b); John Nolan (d). 2/95.*
Not a bad way to spend an evening. The Ellis trademarks – a gutsy, physical style of playing, with his south-west twanging delivery, independence of single-string lines and bluesy chording – are intact and well to the fore. But it does seem like a simple pick-up date, with the rhythm section doing little more than their duty.

Also, in brief:

*** **Concord Jazz Heritage Series** Concord CCD 4821. 72–80.
A founding artist on the label generously represented in this archive series.

John Ellis

TENOR SAXOPHONE

A deft composer, he's worked with guitarist Charlie Hunter.

**** **Roots, Branches & Leaves** Fresh Sound New Talent FSNTCD124 *Ellis; Nicholas Payton (t); Aaron Goldberg (p); Roland Guerin (b); Jason Marsalis (d); Bilal Oliver (v). 10/00.*
A strange and magical record. It begins with a recording of Ellis's grandmother singing 'John Brown's Gun', from which the opening track emerges. Vocalist Oliver is involved here, and later on 'Nowny Dreams' and 'The Lonely Jesus'. We've not heard anything quite like this music, and with Goldberg switching to Fender Rhodes here and there and Payton making a couple of guest appearances (on 'Ed' and 'Who', the two jazziest cuts) the music is rich and varied. Ellis himself isn't earth-shaking as a saxophone-player; his role here is mainly as composer/auteur of a fascinating aural experience that's equivalent to looking at an exhibition of photos, old and new, coloured and sepia, familiar things and unknown portraits. Lovely.

***(*) **By A Thread** Hyena 9348 *Ellis; Aaron Goldberg (ky); Mike Moreno (g); Reuben Rogers (b); Terreon Gully (d). 06.*
There is another Hyena release in between but it has not come our way and seems to have had relatively limited distribution. A pity, because the quality remains very high. There's a more oblique and enigmatic quality to the writing here, some might say reminiscent of Wayne Shorter. There are hints of that on the opening 'Ferris Wheel', but we're more inclined to suggest Booker Ervin or even Dewey Redman as a possible source: the same gnomic directness of speech on 'Umpty Eleven', 'Swirl' and 'Moore's Alphabet', similarities in sound-colour, too. By this stage, though, Ellis is doing things on his own impressive terms, and with Goldberg and Moreno playing mostly a supporting role he gets lots of space to have his say.

Liberty Ellman (born 1971)

GUITAR

Born in London, raised in the Bay Area, he worked with Greg Osby, but has made his own associations since moving to NY in 1998.

*** **Orthodox** Noir 12 *Ellman; Eric Crystal (ts); Vijay Iyer (g); Brad Hargreaves (d); Babou Sagne (djembe); DJ Pause (turntables). 98.*
*** **Tactiles** Pi 108 *Ellman; Greg Osby (as); Mark Shim (ts); Stephan Crump (b); Eric Harland (d). 02.*
***(*) **Ophiucus Butterfly** Pi 19 *Ellman; Steve Lehman (as); Mark Shim (ts); Stephan Crump (b); Jose Davila (tba); Gerald Cleaver (d). 9/05.*
An angular but refreshingly understated player, Ellman does not hog the foreground. His funk and hip-hop mannerisms are components of a genuinely original language. The debut album starts with turntable effects on 'Translator' and closes with a lovely guitar/piano duet on Billy Strayhorn's haunting 'Blood Count'. It's a spectrum that gives an important measure of how important jazz is to Ellman. His funk stylings on 'Psi Missing' are still open and improvisational, his grooves unpredictable, and in Iyer he is joined by one of the rising stars of the new music. The sophomore effort is more sophisticated. Working with saxophonists – Shim mainly, but with three guest spots from Osby – strongly reinforces the jazz lineage. The opening is tentative, but with the second track, 'Clean Is Rich', the group's blowing potential becomes obvious. Ellman lays down an asymmetrical solo before giving way to Shim's attractively staccato feature. A repetitive scale sets the music off in a different direction entirely. Old boss Osby comes in on the moody 'Temporary Aid', floating in behind the guitarist's softly stated chords. Greg is also back for 'How Many Texts' and 'Ultraviolet', which are closer to the M-Base idiom. A special word, too, for Harland, who cements these cuts with a brilliantly varied pulse and a lovely range of timbres and sonorities. Cleaver fulfils a similar role on the third record, though here it's the addition of Davila that makes the biggest difference. He has a wonderful tone and mitigates the slight dryness of the front line. Lehman is a young master and Shim's ease in these situations is already noted. Ellman himself is writing ever more individually, and the title-track, which opens the date, gives promise of rich rewards within.

David El-Malek (born 1970)

TENOR SAXOPHONE

Born in France, but raised in Israel until the age of eight. Studied with Jean-Claude Fohrenbach and has since made steady and individual progress.

*** **Organza** Cristal 1970 *El-Malek; Pierre de Bethmann (p); Alban Sautour (g); Jules Bikôkô Njami (b); Daniel Garcia-Bruno (d, perc); Laïka Fantien (v). 12/00.*
*** **Talking Cure** Cristal 1988 *El-Malek; Pierre de Bethmann (p); Rémi Vignolo (b); Franck Agulhon (d). 10/03.*
El-Malek's early years in the Levant have left an indelible trace on his music, which contains folkloric elements in the service of a vigorous world-jazz. The saxophone sound owes something to Joe Henderson and El-Malek sounds much more convincing in the basically acoustic setting of the second record rather than in the sampled and beat-driven sound-world of the first. He's not yet a completely convincing writer, seeming to overspice every line and idea, but he makes up for it in performance, which is never less than arresting. Hard to pick out individual tracks; both albums work well as entities.

Ziggy Elman (1914–68)

TRUMPET

Joined Benny Goodman, then was with Tommy Dorsey, 1940–47, before leading his own (unsuccessful) big band. In later years, he worked mostly in TV and radio, though troubled by alcoholism.

*** **Ziggy Elman 1938–1939** Classics 900 *Elman; Noni Bernardi, Toots Mondello, Hymie Schertzer (as); Jerry Jerome, Arthur Rollini, Babe Russin (ts); Milt Raskin, Jess Stacy (p); Ben Heller (g); Artie Bernstein, Harry Goodman, Joe Schwartzman (b); Nick Fatool, Al Kendis (d). 12/38–12/39.*
*** **Ziggy Elman And His Orchestra, 1947** Circle CCD 70 *Elman; Harry DeVito (tb); Clint Garvin (cl); Johnny Hayes (ts); Virginia Maxey, Bob Manning (v); other personnel unidentified. 3–4/47.*
The man born Harry Finkelman played trumpet with enormous power, but he has been dismissed in recent years as a *Schmaltzmeister*. Ziggy's image was set in stone by his appearance as himself in *The Benny Goodman Story*, though by then he was too ill to play his own solos, and his parts had to be dubbed in by Mannie Klein. Goodman had hired him in 1936, impressed by his adaptability and tone (and not put off by the weird embouchure; Ziggy played, literally, out of the side of his mouth). The postwar material is better-known, but it is never much more than routine. Hayes is a similarly underrated player, but he was to do more interesting things elsewhere, and DeVito always had fascinating ideas to share. What made the prewar band interesting was the unusual front line of single trumpet and saxophone section. 'Fralich In Swing' is a Jewish wedding-dance tune which Goodman had turned into a hit song, 'And The Angels Sing'. It loses none of its freshness with Elman blaring away in front. The remaining material for Bluebird sticks to the basic formula and relies on essentially the same pool of Goodman-trained players, which may account for the tightness of the section work. Benny's absence may account for the joyous, just-let-out-of-jail quality of some of the playing. Bernardi is exceptional, immediately distinguishable from his fellow altoists, and Stacy and Milt Raskin hold down the chords with calm precision. The sound quality on the whole is good, though there is some distortion on the December 1938 session.

Alan Elsdon (born 1934)

TRUMPET

A doughty British trad sideman who's only recorded infrequently under his own leadership.

*** **Featuring Alan Elsdon** Lake LACD 146 *Elsdon; John R. T. Davies, Campbell Burnap, Graham Stewart, Phil Rhodes (tb); Ron Drake (cl, ts); Cy Laurie, Alex Revel, Terry Lightfoot, John Barnes (cl); Brian Leake, Alan Thomas, Ted Ramm, Arthur Wood (p); John Attwood, Jim Forey (g, bj); Johnny Barton (bj, v); Brian Munday, Paddy Lightfoot (bj); Mick Gilligan, Stan Leader, Johnny Johnson, Vic Barton (b); John Armatage, Pete Mawford, Ron McKay, Colin Bowden, Jimmy Garforth, Lennie Hastings (d); Clinton Ford (v). 1/55–7/75.*

Elsdon has been bandleading since he left Terry Lightfoot in 1961, but there's been precious little documentation, and the modest trumpeter has, as a result, just this 20-year compilation single disc to show for his efforts. Early tracks with Cy Laurie and the Graham Stewart Seven are nothing special, and the Lightfoot pieces are typically tidy. His own half-dozen tracks are good enough, although Johnny Barton's vocals are dispensable. The great Clinton Ford is a much more welcome addition to 'Pretty Baby', and it ends, surprisingly, with a version of The Beatles' 'Lovely Rita'.

Kahil El'Zabar (born 1953)

DRUMS, PERCUSSION, KALIMBA, FLUTE

A leading light among the spirits who emerged from AACM, the Chicagoan's small groups, the Ethnic Heritage Ensemble and the Ritual Trio, seek big-scale results in terms of creating new Afro-American fusions. He once designed dresses for Nina Simone.

***(*) **Renaissance Of The Resistance** Delmark DE- 466 *El'Zabar; Ari Brown (ts, p); Malachi Favors (b). 11/93.*
*** **Big Cliff** Delmark DE-477 *As above except add Billy Bang (vn). 9/94.*
***(*) **21st Century Union March** Silkheart SHCD 142 *El'Zabar; Joseph Bowie (tb, perc); Edward Wilkerson (ts, acl, perc). 6/95.*
***(*) **Love Outside Of Dreams** Delmark DG-541 *El'Zabar; David Murray (ts, bcl); Fred Hopkins (b). 5/97.*
*** **Jitterbug Junction** CIMP 150 *As for Renaissance. 6/97.*

El'Zabar has a knack for creating exciting musical situations out of elemental materials. His most longstanding group is the Ethnic Heritage Ensemble, although their early records are all currently unavailable. *Renaissance* unveils the Ritual Trio and affords a fine glimpse of El'Zabar's expansive imagination. 'Trane in Mind' isn't quite the free-blowing, atonal odyssey one might expect. Instead, it's highly melodic, as is 'Ornette'. There are world-music touches elsewhere, largely when El'Zabar reaches for his kalimba, but the basic language is unequivocally that of Chicago jazz. The team has a chamberish feel on *21st Century Union March*. Bowie takes a prominent soloist's role, Wilkerson seems reserved, and the music has a gentle way of unfolding, even when El'Zabar works up some thunder at his various drums. There is some merely filled-in time, but the best of it has all the group's qualities on show and it remains a unique ensemble.

Big Cliff gets its biggest kicks out of the title-piece, in which Bang and Brown take boiling solos, and the funky fun of 'Another Kind Of Groove', where the sawing violin over the bomp rhythms starts to get a hypnotic happening under way. Though the music is dedicated to El'Zabar's late father, it is celebratory; scarcely a new take either on what he's done before or on Chicago jazz itself, it's nevertheless a very satisfying record. El'Zabar and Murray clearly get on and the free-flowing *Love ...* (Fred Hopkins's last recording session, incidentally) recalls some of the saxophonist's exciting early records, particularly in the likes of 'The Ebullient Duke'. The CIMP session is more volatile and loudly spoken. Brown isn't as strong a player as Wilkerson, and the attempted masterwork in 'The Sweet Nectar Of Cacophony' is finally unconvincing, but the dedication to Coltrane miniaturizes the quartet's passions rather effectively, and the trio plays with great enthusiasm.

***(*) **Papa's Bounce** CIMP 167 *El'Zabar; Joseph Bowie (tb, perc); Ernest Dawkins (as, ts); Atu Harold Murray (perc, f). 2/98.*
**** **Freedom Jazz Dance** Delmark DE-517 *As above, except omit Murray; add Fareed Haque (g, perc). 3/99.*

CIMP's dry, 'real' sound suits the EHE just fine, and it's seldom made a record that sounds as lucid and spontaneous as *Papa's Bounce*. Dawkins is an excellent recruit, the whole tradition of Chicago saxophone running through his greasy, gritty, perversely romantic sound, and Bowie is all over his horn. When El'Zabar hits on a multi-kulti groove like 'Blue Rwanda', he gets as close as anyone has to blending the different deltas of Afro-American sound with an ancestral tinge.

The addition of Haque gives the band yet another sound, even while working off the same simple formula of two horns and a drum. The title-piece nods towards El'Zabar's Chicagoan mentor, Eddie Harris, and allows Dawkins to uncork one of his most sweeping solos, starting out in bebop and pulsing in and out of the tradition from there. Haque doesn't get in the way of the horns, here or elsewhere, but he provides a new, lean textural ground for them to work from in addition to the leader's colourful beats. That gives an extra pinch of harmonic spice to tracks such as 'Katon' and 'So Low But Not Alone'. Arguably the best EHE album to date.

*** **Spirits Entering** Delmark DE-533 *El'Zabar; Billy Bang (vn). 7/99.*
(*) **The Power CIMP 205 *As above, except add Hamiet Bluiett (f, bsx, cbsx). 7/99.*

The duo with Bang has some splendid music, though it's compromised a little by the dry and thin tone the violinist gets. El'Zabar makes enough noise to drown him out at times, but in the more mellifluous passages it's a fine match.

Not so the CIMP date. The notes refer evasively to some arguments among the musicians and the producers, and whatever waffle there is about anger transmuting into musical power, this was clearly not a happy session. Bluiett seems like a dead weight for much of the way (despite the credits, he sounds as if he's playing his usual baritone at least some of the time), although there are still a few beautiful moments, such as the fingertip delicacy of 'Moment's Resolution'.

**** **Live At The River East Art Center** / *** **Big M: A Tribute To Malachi Favors** Delmark DE-566 CD/DVD / 572 *El'Zabar; Ari Brown (ts); Billy Bang (vn); Yosef Ben Israel (b). 12/04.*

And here's an example of a guest who *does* blend so well that he sounds like a fourth wheel. Bang had worked with El'Zabar before but in this post-Favors line-up his role is even more prominent and functional. 'Big M' is a tribute to the the late bassist, but dominated by a wonderful kalimba solo from the leader. Kahil testifies exuberantly on 'Be Exciting', but it's the interplay of Bang and the outrageously underrated Brown that really makes this fine record. 'Return of the Lost Tribe' is rerun, a very different performance to that on the Bright Moments CD with Joseph Jarman and Kalaparusha Maurice McIntyre. The live sound is pretty good and the crowd buzz merely adds to the party atmosphere; there is a DVD option, though frankly you won't need it. For some reason, the tribute to Favors doesn't come off; doubtless deeply felt, it's drab and repetitive.

***(*) **Transmigration** Delmark DE 576 *El'Zabar; Infinity [illegible] Orchestra. 05.*

El'Zabar has a regular teaching post in Bordeaux and this large-scale improvisation project is the result of his workshops there. The large French orchestra (Joe Bowie and Ernest Dawkins also guest) probably deserves individual credits, but they also work hard for each other, creating a fascinating fabric of sound.

El'Zabar only appears briefly as a player and limits himself to conducting the ensemble. Arguments about how 'European' or 'American' the band sounds are mostly beside the point; they sound very good and highly committed. A curious throwback to the days, half a lifetime ago, when much of the American avant-garde was working in French exile.

Also, in brief:

** **Conversations** / ** **Africa N'Da Blues** Delmark DE-514/519. 1 & 12/99.
Not a bad idea to call up some old spirits of the Chicago avant-garde, but Archie Shepp's ludicrous, fumbling playing is all wrong, and pointlessly squeezes out poor Ari Brown (who mostly has to settle for the piano). The collaboration with Sanders is hardly any improvement and the trio feature of 'Autumn Leaves' (Brown on piano again) is a waste of time.

***(*) **One World Family** / *** **We Is: Live At The Bop Shop** CIMP 220 / Delmark DE 577. 3/00.
Duets with a notably spare David Murray, but how they miss the presence of Fred Hopkins. Highlights are the ruminative 'Ryan's Discourse' on the CIMP, 'Blues Affirmation' and a reprise of 'One World Family' (bass clarinet/percussion) on the live disc.

Emergency

GROUP

Short-lived international free outfit.

***(*) **Homage To Peace** America 9806917 *Glenn Spearman (s); Takashi Kako (p); Boulou Ferré (g); Bob Reid (b); Sabu Toyuzumi (d). 70.*
They were around for not much longer than it took to record this album, another of those avant-garde sessions taped in Paris at the turn of the new decade, but Emergency brought a distinctive sound and personality. Ironically, the main item here is a fine version, with Ferré prominent, of Roscoe Mitchell's 'People In Sorrow'; the Art Ensemble were also in France at the time. The collectively conceived 'Emergency Theme' is what sets it all off, though, and it's an amazing clarion for free jazz, wild and welcoming by turns, anarchic but also tensely ordered. A forgotten gem of the period. 'Kako Tune' foregrounds a pianist who will be less well-known than others who started out at the time, Bobby Few and suchlike; he's a formidable player. The bassist contributes the closing 'Infidels', which might have been written by Few's old schoolfriend Albert Ayler. A time capsule of a record, but worth chasing down while it's still around.

James Emery (born 1951)

GUITAR

An innovative and imaginative guitarist who took his cue from Charlie Parker. Best known as a member of the String Trio Of New York.

***(*) **Luminous Cycles** Between the Lines btl 015 *Emery; Marty Ehrlich (ss, as, cl, f); Chris Speed (cl, ts); Kevin Norton (vib); Drew Gress (b); Gerry Hemingway (d, glock). 10/00.*
Emery's earlier sets for FMP and Enja are currently out of circulation. He cleverly pairs the clarinets on the title-track, a nervy, stop-start theme that has its feet in bebop and its ambitions elsewhere entirely. That also goes for the following 'One Red Thread', a slowly weaving idea that has connections with Eric Dolphy's *Out To Lunch* session. Emery ranges between hard-scrabble riffs in complex time and more delicate picked rubato lines, like the introduction to 'Beyond Words'. Speed's clarinet solo is an old-fashioned delight, almost swing era in its shaping. As ever, Hemingway and Norton provide thoroughly musical accompaniment. Not a significant advance in Emery's musical language, but a confident consolidation.

***(*) **Fourth World** Between The Lines btl 019 *Emery; Joe Lovano (ss, as, ts, Cmel, af, d, perc); Judi Silvano (f, v); Drew Gress (b). 5/01.*
A delightful and unusual record that depends to a large degree on Lovano's writing skills and multi-instrumentalism; he is also a very convincing drummer. Emery has never sounded more effortlessly melodic than here and it's a mode that suits him very well. Silvano (who's Joe's wife) might look like a courteous add-on, but she brings something very specific to the music and contributes as an equal member where she's featured, mostly vocalizing, but with some lovely flute touches.

**** **Transformations** Between the Lines btl 027 *Emery; Franz Koglmann (flhn); Tony Coe (ts, cl); Peter Herbert (b); Emilio Pomárico (cond); Klangforum Wien. 9/01.*
This is an extremely impressive achievement, a large-scale work for orchestra and improvising musicians. There is every ground for suspicion of projects of this stamp. All too often either the orchestration is a bland and dispensable backdrop for the improvisers, or, looked at the other way, the improvisers are there to add some figure and detail to a fairly dull orchestral conception. The miracle of *Transformations* is that Emery has managed to create a strong musical architecture *and* a context for improvisation. The pairing of Coe and Koglmann reflects his own ambivalent take on jazz, a mixture of deep, romantic commitment and a certain scepticism. Koglmann's solos frequently draw attention to jazz history, but they ironize it at the same time. Coe is more of a fundamentalist and his lovely tone imparts a warmth and intensity to the most abstract passages. Emery starts the whole thing off with a movement called 'Archai', which might refer to both strings and the distant past.

Arranged in five connected sections with three interludes, *Transformations* is the pinnacle of Emery's career so far, a work of real depth and resonance and one which repays frequent hearings. Under Emilio Pomárico, the Klangforum Wien plays with confident gusto and precision. The set is rounded out by a sequence of quartets on which Peter Herbert is the additional soloist. 'Down Home Tone Poem' and 'Bird's Nest' are further interesting reflections on what jazz is about in the 21st century. A perfect match of artist and label.

Empirical

GROUP

Harbingers of a new generation in British jazz, and gifted with enough talent to make the predictions seem more than hype.

***(*) **Empirical** Destin-E Records 777 001001001 *Jay Phelps (t, v); Dennis Rollins (tb); Nathaniel Facey (as, v); Courtney Pine (bcl); Kit Downes (p); Neil Charles (b); Shaney Forbes (d, perc). 11/06.*
Courtney Pine produced this for his own label and must have felt he was passing on the generational baton. There's a huge wealth

of performing and writing talent here, comfortably embracing an array of contemporary styles within a basic language that recalls a span of modern jazz from Miles's classic quintets to Ornette's more radical/populist approach. Phelps's 'A Tyrant's Tale' is a long, dark meditation on 9/11, the trumpet part alternately anguished and defiant. Facey contributes both the opening 'Blessings', which might have something of the Adderleys about it, and the more mysterious 'The Deep'. Driven by a powerful religious belief, the saxophonist infuses everything he plays with consistent vision and an already distinctive voice. Forbes delivers a beautiful line for 'Kite', inspired by Leonardo and his home town, while Downes, who's perhaps the most easily overlooked of the group, delivers a wonderful, unpredictable accompaniment and a great slice of Grand Guignol on 'Fat Cat'. Charles, who has no composer credits, holds together what's already a real band and not just a studio grouping. Pine and Rollins both guest, but, to be honest, they're there largely to offer a blessing. Glorious, eclectic modern jazz (they even include an Ali Farka Toure tune). Time will tell, but the auguries are more than good.

Marco Eneidi (born 1956)

ALTO SAXOPHONE

Born in Portland, raised in San Francisco, he began his career playing Dixieland in restaurants and hospitals, but eventually moved to NY and established a reputation with Cecil Taylor. Botticelli is his own label.

***(*) **Final Disconnect Notice** Botticelli 17069 *Eneidi; Karen Borca (bsn); William Parker (clo, b); Wilber Morris (b); Jackson Krall (d).* 94.
**** **Cherry Box** Eremite 025 *Eneidi; William Parker (b); Donald Robinson (d).* 9/98.
For all his emaciated tone, Eneidi is an exciting player who has devised his own approach to improvisation/notation. Sometimes, as on 'The Last Call' from the first of these, he creates freebop. At others, for example 'Untitled', he takes tiny cellular ideas (this one from Cecil Taylor) and develops them into an entire dialect which seems sufficient for one performance and then evaporates. Borca is a solid second voice, managing to make her notoriously quiet instrument heard at all times. The ubiquitous Parker provides resonant foundations, rarely playing like an orthodox bassist, a job consigned to the late lamented Morris. The 1998 trio shows off Eneidi at his best, blowing fiercely enough to make his wiry saxophone sound glow with energy. Parker does his usual thing, but Robinson is the real star of the piece, providing a tireless but subtle accompaniment.

Also, in brief:

*** **And the American Jungle Orchestra** Botticelli 1012/13. 95.
An impressive line-up includes Glenn Spearman (*ts*) and Wadada Leo Smith (*t*). The charts are ambitious and there's a surprise version of Basie's 'Jumpin' At The Woodside'.

*** **Creative Music Orchestra** Music & Arts 980. 6/95.
Co-led by Glenn Spearman (*ts*), fierce, dark and strangely compelling. Unfair, perhaps, to devote so little space to Marco's most ambitious projects, but it's hard music to verbalize.

*** **Live At Radio Valencia** Botticelli 1014. 1/97.
An ugly, impressive quartet date with Glenn Spearman (*ts*), William Parker (*b*) and Jackson Krall (*d*).

(*) **American Roadwork CIMP 312. 5/04.
Titles like 'Shock And Awe' and a version of 'Baby, Please Don't Go' might lead you to expect something less than filigreed sophistication, and you'd be right. Heavy on the blues, for which Eneidi doesn't really have the right voice.

Bob Enevoldsen (1920–2005)

VALVE TROMBONE, TENOR SAXOPHONE, DOUBLE BASS

A stalwart West Coaster, who appears in many band settings, he started out on reeds, dabbled with double bass when he suffered lip problems, and remains along with Bob Brookmeyer the best-known exponent of the valve instrument.

*** **Smorgasbord: The Music Of Bob Enevoldsen** Fresh Sound FSRCD 2224 *Enevoldsen; Marty Paich (p, acc); Howard Roberts (g); Red Mitchell (b, p); Don Heath (d).* 8 & 11/55.
The surprise here is that Enevoldsen plays more tenor and bass than he does trombone, perhaps a sign of recurrent lip trouble. The opening cut is on his familiar horn, the original 'Iron Works', but of the remaining 16 tracks, six are played on saxophone (plus one on both horns) and five on double bass (on occasion doubling with Mitchell). A veritable smorgasbord (Bob's dad was Danish) of styles, but with a fresh, almost folksy quality running through the newly written themes, and not much sign of what one would normally expect of West Coast cool. Paich's accordion work is fascinating, but he leads on organ for 'Swingers' Dream'. A delightful set that commemorates a great stager.

Also, in brief:

*** **Sunday Afternoons At The Lighthouse Café** Woofy WPCD143. 6/04.
Amiable quintet gig with Jack Trott (*t*) and Bob Hardaway (*ts*).

Enten Eller

GROUP

Piedmontese bop-to-fusion band, formed in the late '80s.

*** **Antigone** Splasc(h) H 352-2 *Mario Simeoni (ts, f); Carlo Actis Dato (ts, bs, bcl); Ugo Boscain (p); Giovanni Maier (b); Massimo Barbiero (d); Alex Rolle, Andrea Stracuzzi (perc).* 1/91.
*** **Medea** CMC 9961-2 *Alberto Mandarini (t, flhn, v); Maurizio Brunod (g); Rocco de Lucia (b); Massimo Barbiero (d).* 1–2/96.
(*) **Trait D'Union Splasc(h) 623 *Alberto Mandarini (t, flhn); Maurizio Brunod (g); Giovanni Maier (b); Massimo Barbiero (d, mar).* 4/97.
*** **Melquiades** Splasc(h) 805 *As above, except add Tim Berne (as).* 5/99.
*** **Auto Da Fe** Splasc(h) 819-2 *As above.* 00.
This band is from Piedmont, which has spawned several of the best of the newer Italian groups (Enrico Fazio, Claudio Lodati, Carlo Actis Dato). *Antigone* is their second album and is, if anything, even more brawling than their rough-and-ready earlier set, with the opening tracks, 'Il Mago' and 'Pragma', blown open by Actis Dato and Simeoni; but a lengthy set also includes ballads, and the basic quintet know each other's moves to make this blend of modal, bop and fusion leanings into an entertaining whole.

Medea and *Trait D'Union* pick up the thread a full six years on, with a very different line-up. Brunod's guitar tends to set the tone, which leans towards out-and-out fusion, although Mandarini makes sure that some bop vernacular survives. There are stabs at completely free playing and both sets are altogether more temperate, sometimes moving towards sound-painting. For all its frequent energy, this is rather bland stuff.

Melquiades brings in Tim Berne as surprise guest star. As if under threat, Brunod doubles his assault and introduces more loops, effects and whatever else he can think of to keep the attention; even so, there are still moments of quiet such as 'Per Emmanuela'. Berne seems content to be a band member but still gets in some imposing remarks. There is a return match for the pairing on *Auto Da Fe*, with rather mixed results. The group seem to be increasingly moving towards a free (or at least an open-ended) preference, but bassist and drummer seem unsure of which way to play it, and some interesting improvising could use a better anchor.

*** **Euclide** Splasc(h) CDH 919.2 *Alberto Mandarini (t, flhn); Lauro Rossi (tb); Achille Succi (as, cl); Maurizio Brunod (g); Giovanni Maier (b); Massimo Barbiero (d). 7/03.*

Another new line-up for the band. Rossi's mournful trombone makes an early impression on 'Cruna', and the group sounds at its most effective in this kind of processional piece. But the funk-into-free of 'Funkhit', up next, is another false step. Thereafter the music's distinctly hit and miss, veering from thoughtful formality to crusty free playing, Brunod again alternating as hero and villain. They clearly like a mixed palette, but settling for one style over another seems to be a struggle.

Hannes Enzlberger

DOUBLE BASS

Gifted Austrian bassist and composer. Has Carla Bley fixation.

*** **Songs To Anything That Moves** Between the Lines btl 022 *Enzlberger; Thomas Berghammer (flhn); Oskar Aichinger (p). 00.*

***(*) **Tango 1–8** Between the Lines btl 030 *Enzlberger; Thomas Berghammer (flhn); Otto Lechner (acc). 2/01.*

Despite the title, which is taken from her *Escalator Over The Hill*, the first album has nothing to do with Carla Bley beyond a certain level of creative inspiration. In company with Berghammer and fellow BTL artist Aichinger, Enzlberger creates delicately nuanced chamber jazz of a pleasingly abstract sort. After three long opening tracks, of which 'Heisse Nacht' is the most successful, the bassist presents a suite of short pieces under the generic title 'Sieben Versatzstücke'. These are not quite miniatures and not quite songs either, and it is not entirely clear what thematic relationship there is between the elements. They do, however, eventually cohere convincingly.

The Bley influence is more overt (though unstated) on *Tango 1–8*, a project suffused with the sardonic spirit of her 'Reactionary Tango'. Eight tangos are interspersed by improvised solos and duos, again featuring the delicate, Koglmann-like flugelhorn of Thomas Berghammer but this time instead of piano the accordion of Otto Lechner. Fine as he is on his instrument, Enzlberger is more interesting as a composer. His ideas develop logically but also laterally and he takes the source material into some unexpectedly fruitful areas. Almost inevitably, Berghammer is the dominant voice. His delicacy conceals a toughness as he reveals in duo with the leader and when he energizes the music with hot rips and runs.

Rolf Ericson (1922–97)

TRUMPET

Born in Stockholm, he played trumpet with local groups before going to the USA in 1947 and working with Charlie Barnet, Woody Herman and Charles Mingus, eventually joining Ellington in 1963. Also returned home to tour, lead his own big band and take a sojourn in Berlin. One of the Europeans who made most international impact in the '40s and '50s.

*** **Rolf Ericson & The American Stars / *** Rolf Ericson & His All American Stars 1956** Dragon DRCD 255 / Fresh Sound FSRCD 464 *Ericson; Lars Gullin, Cecil Payne (bs); Duke Jordan, Freddie Redd (p); Tommy Potter, John Simmons (b); Joe Harris, Art Taylor (d); Ernestine Anderson (v). 6 & 7/56.*

*** **Stockholm Sweetnin'** Dragon DRCD 256 *Ericson; Nisse Sandström (ts, p); Claes Crona (p); Göran Lindberg (b); Mel Lewis (d). 8/84–7/85.*

*** **Ellington & Strayhorn** Sittel SITCD 9223 *Ericson; Lennart Åberg (ss, ts, f); Bobo Stenson (p); Göran Klinghagen , Max Schultz (g); Dan Berglund (b); Egil Johansen (d); Rose-Marie Åberg (v). 1/95.*

**** **I Love You So ...** Amigo AMCD 879 *Ericson; Bernt Rosengren (ts); Lars Sjøsten (p); Björn Alke (b); Fredrik Norén (d). 97.*

The gifted and likeable Ericson left a fine legacy on record, though comparatively little under his own name. A totally reliable section player, he tended to hide away a gentler and more lyrical side, and it's this which comes out on *I Love You So ...* right at the end of his life.

The 1956 recordings date from a Swedish tour when Rolf was asked to front a band of Americans. The first tour was wrecked by the narcotic problems of two of the visitors (all four were sent home), and only four tracks survive. The bulk of the disc has Ericson and Gullin in the front line, with Redd, Potter and Harris in the rhythm section. Despite the problems, the tour helped bring hard bop to Sweden, previously drawn more to American cool. Ericson and Gullin are in brimming form, though the live recording isn't ideal. Anderson sings on six tracks. The Dragon and Fresh Sound options are much of a muchness; better sound on the former, which also has two extra tracks.

Ericson was still in fine fettle on the 1984 date for Dragon: a juicy selection of jazz tunes and standards by an accomplished band, with Sandström's Lestorian tenor a fine foil for the trumpet; there are four previously unreleased trumpet/piano duets as a bonus. Ericson takes things more gingerly on the set of Ellington and Strayhorn tunes for Sittel, but it's an even better band – Åberg's solemn tenor, Stenson's unfailingly intelligent piano, the light, deep rhythm section. One or two too-obvious choices, but a couple of nice rarities – and the studio sound is gorgeous: try Rolf's muted work on 'Star-Crossed Lovers'.

The title-piece on *I Love You So ...* is the only Ericson composition on a set of surpassing elegance and sophistication, the leader's own gifts more than matched by the peerless Rosengren and by a hugely experienced rhythm section. 'I Had The Craziest Dream' is the most substantial single piece, a long exploration of those slightly wayward chords and offbeat melody line. Harold Ashby's 'Ashes' is an intriguing choice, not often covered, but Ericson saves his most pungent statement for 'Brownie Speaks', rarely heard to better effect. Ericson's clean, unfussy delivery works well in just about every mood from flat-out blowing to the most delicate and Chet Baker-like of ballads. *I Love You So ...* was intended to celebrate Ericson's return to Sweden from a long stay in Germany. Sadly, but appropriately, it turned into his memorial.

Peter Erskine (born 1954)

DRUMS

After starting out with Stan Kenton, he became one of the most sought-after drummers in American jazz, taking the occasional rock gig for fun. Stints with Weather Report and John Abercrombie were crucial.

***** Peter Erskine** Original Jazz Classics OJCCD 610 *Erskine; Randy Brecker (t, flhn); Michael Brecker (ts); Bob Mintzer (ts, bcl); Don Grolnick, Kenny Kirkland (p); Mike Mainieri (vib); Eddie Gomez (b); Don Alias (perc).* 6/82.

Besides his formidable technique, he's gregarious enough to handle virtually any musical situation and is a thoughtful composer to boot. His first record as a leader found him in charge of a relatively straightforward post-bop session; but, with such a heavyweight gathering of studio craftsmen all on their toes, the results are impressive if a little too brawny here and there.

*****(*) Sweet Soul** Fuzzy Music 6 *Erskine; Randy Brecker (t); Joe Lovano, Bob Mintzer (ts); Kenny Werner (p); John Scofield (g); Marc Johnson (b).* 3/91.

Erskine recorded several dates in the later '80s which have not survived. This comes from his own imprint and it's some kind of breakthrough. His own material (including the drum solo 'But Is It Art?') bespeaks a real musicality, but it's left pretty much to the others (and Vince Mendoza) to supply the material. 'In Your Own Sweet Way' is played by a piano trio; some of the tracks are for an augmented group, with Scofield, Mintzer and Brecker guesting. It's a varied roster, with some fine soloing from all concerned, and while Erskine is always prominent in the mix, he's never pushed right to the front. Mendoza's 'Sco-lastic' is a highlight.

***** You Never Know / ***(*) Time Being / ***(*) As It Is / ***(*) Juni** ECM 517353-2 / 521719-2 / 529085-2 / 539726-2 *Erskine; John Taylor (p); Palle Danielsson (b).* 7/92; 11/93; 9/95; 7/97.

This has become a trio of considerable stature. *You Never Know* was disappointing in that Erskine deferred so much to Taylor. There is only one composition by the leader, with four by Taylor and three (very good) by Vince Mendoza; this is really a piano album in which Erskine does conscientious time and duty. A less fully realized record than the later discs, it's still a strong set, although it relies on Taylor's lean pastoralisms, which are always interesting, seldom compelling. *Time Being* follows the same path but is more involving. One reason is a greater sense of group identity, with the three men finding a teetering balance between their parts; another is the wider variation in material, with Staffan Linton's 'Liten Visa Till Karin' a particularly delightful choice; another is Danielsson's increasing involvement, his bass parts securing an eminent voice inside the trio.

Where DeJohnette never quite gives up on a drummer's muscle, even in the midst of a set of the balmiest, sweetest tunes, Erskine is prepared to lie back and stroke the gentlest rhythms out of the kit. Since Taylor and Danielsson are the kind of players who glove their intensities anyway, pieces like 'Glebe Ascending' and 'For Ruth' on *As It Is* emerge as a distinctive blend of rural impressionism and sophisticated strength. Here also is another version of 'Touch Her Soft Lips And Part', first recorded on a 1991 Novus disc. Maybe Erskine can't get the tune out of his mind, but when the results are as gorgeous as this, who can blame him?

Diminishing returns may set in at some point, but not on the strength of *Juni*. None of these eight themes really stand out, but they're treated as vehicles for group chemistry and perhaps are best heard as a single interconnected piece. Erskine continues to do a tremendous amount at the kit without once sounding intrusive or overbearing; Taylor and Danielsson pace thoughtfully around him. This kind of trio music won't be to all tastes, but it's exceedingly well done.

*****(*) Live At Rocco / ***(*) Badlands** Fuzzy Music PEPCD 007 2CD / 011 *Erskine; Alan Pasqua (p); Dave Carpenter (b).* 10/99; 8/01.

Pasqua's gushing lyricism dominates this live trio date, and maybe it's too much, stretched across two hour-long CDs. But after the more severe beauties of the ECM trio with Taylor, this feels like a kind of release – a more generous, big-sounding, more American date. Only a curmudgeon wouldn't enjoy it. If you like the younger, less rambling Jarrett, Pasqua's your man, and since Carpenter and Erskine aren't given to merely leaning back and letting him wander, we get the melody-making without the indulgence. Here and there, as in an overlong 'How About You?', the music loses its grip – but not for long, and Erskine himself, while content to stay as a support, calmly makes his presence felt throughout. For a live set, the music is also beautifully registered in the recording.

Badlands is almost as good, and the duration feels more comfortable. The pianist contributes most of the material, and again his rich playing is the keynote of the set. Erskine's own 'On The Lake' and 'Meanwhile' vary the flavours a little and help to define another strong set.

***** E_L_B** ACT 9289 *Erskine; Nguyên Lê (g); Michel Benita (b).* 10/01.

Again, very much a band of equals, with a lot of the featured work falling to the guitarist. Erskine's still very much at the heart of things, and while some of his best work veers towards the hyper-subtle, appreciable only with a certain focused effort, he plays for the band. All three contribute material, and it's varied in style and content, which makes for an attractive if not always very coherent mix.

Also, in brief:

*****(*) Behind Closed Doors Vol. 1** Fuzzy Music PEPCD 005. 3/91-96.
Released on the home label, this is a valuable collection of out-takes and leftovers going all the way back to *Sweet Soul*.

***** Side Man Blue** Fuzzy Music PEPCD010. 3/01.
Peter at the head of a quintet drawn from the WDR Big Band, playing music Erskine wrote for a play by Warren Light. Never quite rises above its programme.

Lars Erstrand (born 1936)

VIBRAPHONE

Born in Uppsala, Erstrand tried piano, tuba and trombone before taking up vibes after hearing Lionel Hampton. He worked with Ove Lind in the '60s, played with Benny Goodman *in 1972 and has been a sideman and leader in numerous situations since.*

*** **Two Sides Of Lars Erstrand** / *** **Lars Erstrand And Four Brothers** Opus 3 8302 / Opus 3 8402 *Erstrand; Roland Jivelid (ts); Knud Jørgenson (p); Bertil Fernqvist (g); Arne Wilhelmsson (b); Pelle Hultén (d).* 5–6/83; 6/84.
*** **Tribute To Benny Goodman Quartet** Opus 3 8603 *Erstrand; Ove Lind (cl); Rolf Larsson (p); Pelle Hultén (b).* 12/86.
(*) **Dream Dancing Opus 3 9101 *Erstrand; Kjell Öhman (org); Tommy Johnson (b); Gus Dahlberg (d).* 2/91.
*** **Beautiful Friendship – The First Set** / *** **...– The Second Set** Sittel SITCD 9204 / 9205 *As above, except add Ken Peplowski (cl, ts), Frank Vignola (g).* 6/92.
***(*) **International All Stars – Live At Uttersberg '98** Gemini GMCD 98 *Erstrand; Roy Williams (tb); Jan Lundgren (p); Hans Backenroth (b); Joe Ascione (d).* 8/98.

Erstrand's enduring admiration for the Lionel Hampton style – as best evidenced in their meeting on *Two Generations*, Phontastic 8807 – disguises a rather broader range of interests. *Two Sides* also touches on bebop in 'Sweet And Hot Mop' and there are even traces of European echoes of the MJQ in such pieces as the Bach 'Invention In C Major'. This and the *Four Brothers* disc feature an entertaining band – Jivelid's nicely Lestorian tenor floats agreeably over the rhythm players, and Jørgenson unobtrusively steals the show on several tracks with some quick-witted improvisations. The Goodman tribute is an accurate-sounding evocation, with Lind's wonderfully supple lines twining round the vibes apparently effortlessly. The organ band with Öhman puts the pots on, at least compared with the other discs, and it encourages the vibesman to dig in more wholeheartedly than he does on some of the other records. *Dream Dancing* suffers from a few more laid-back and almost sleepwalking ballads, but the two live albums on Sittel have some genuine fire in the belly on the up-tempo tunes: 'Jim Dawgs' is almost over the top in its energies and 'Lady Be Good' personifies the swinging small combo. Peplowski is an unlikely man for a grooving organ/tenor band, but he puts his romantic hat on for the ballads and 'I Thought About You' on the first disc is a charmer. Second guest Vignola prefers strumming over single notes. But both discs have a sound-problem: the organ sounds either tinny or buzzy at different moments, and the overall mix seems rougher than it should have been. Erstrand enjoys it all, though.

The 1998 concert set from Uttersberg is a notch ahead of the other discs because everyone's on his mettle and the band is an intriguing mix of personalities. Young lions such as Lundgren and Backenroth blow alongside an enthusiastic Erstrand and the admirable Williams, who often ends up in soporific mainstream situations but here is asked a few questions and comes up swinging mightily. A great session.

***(*) **Lars Erstrand Meets Rebecca Kilgore** Gemini GMCD 116 *Erstrand; Jan Lundgren (p); Hans Backenroth (b); Joe Ascione (d); Rebecca Kilgore (v).* 8/03.

Joyous high spirits here, despite the fact that the music – again from an Uttersberg festival – was played over two days, one in torrential rain, the other in the face of a plague of mosquitoes. Becky Kilgore raises the spirits as she seems to on all of her appearances, and her signature version of 'The Lady's In Love With You' is a beauty. Lundgren is smart without being too clever, Ascione keeps the tempos as chipper as they should be, and Erstrand himself is in fine fettle. An enduring language, caught on the hoof and proving its durability.

Also, in brief:

*** **Sessions** Opus 3 19405. 8/94–12/95.
With Danny Moss (*ts*), Roy Williams (*tb*) and others in various combos. Spotty, but good.

***(*) **The 'Complete' Songs** Opus 3 22014. 11/01.
Trio and quartet with guests and a programme that retreads the Benny and Hamp connection.

Booker Ervin (1930–70)

TENOR SAXOPHONE

He taught himself saxophone while in the services and instinctively veered towards the kind of blunt, blues-soaked sound of fellow Texans like Arnett Cobb and Illinois Jacquet. He had his big break with Mingus, who liked his raw, unaffected approach. The career was painfully short, but Booker packed a lot in.

*** **The Book Cooks** Rhino 76691 *Ervin; Tommy Turrentine (t); Zoot Sims (ts); Tommy Flanagan (p); George Tucker (b); Dannie Richmond (d).* 6/60.
*** **Cookin'** Savoy 150 *Ervin; Richard Williams (t); Horace Parlan (p); George Tucker (b); Dannie Richmond (d).* 11/60.
***(*) **That's It** Candid CCD 79014 *Ervin; Horace Parlan (p); George Tucker (b); Al Harewood (d).* 1/61.

Booker started out on trombone and carried over some of the brass instrument's broad portamento effects into his reed work; he's unmistakable as a result. The debut album finds him in strong and confident voice, but with a certain guardedness in his soloing. Zoot was there for moral support and there could hardly be a greater contrast in tenor styles, the one bluff and reticent, the other cool and open-hearted. 'The Blue Book' and the title-track are generic Ervin performances, but stick around for the delightful brief 'Poor Butterfly'.

A handful of nice originals on the Savoy date, with 'Mr Wiggles' and 'Down In The Dumps' already pointing to Ervin's desire to take hard bop forward rather than abandoning it for freer procedures. It's probably the least attractively recorded of his albums, with definite though non-specific problems with the remastering.

On the Candid disc, Ervin is in full, fierce voice, blending elements of Don Byas and John Coltrane into a typical Texan shout. 'Uranus' is his finest ballad performance. George Tucker's deliberate introduction to 'Booker's Blues' takes the music down into some south-western storm cellar, where it spins out its unhurried message. To avoid contractual problems, Parlan was originally credited as 'Felix Krull', but there is nothing fraudulent about his playing on the album.

***(*) **The Song Book** Original Jazz Classics OJC 779 *Ervin; Tommy Flanagan (p); Richard Davis (b); Alan Dawson (d).* 2/64.
***(*) **The Blues Book** / *** **Groovin' High** Original Jazz Classics OJC 780 / 919 *Ervin; Carmell Jones (t); Gildo Mahones (p); Richard Davis (b); Alan Dawson (d).* 6/64; 12/63–10/64.
**** **The Freedom Book** / ***(*) **The Space Book** Original Jazz Classics OJC 891 / 896 *As above, except omit Mahones, Jones; add Jaki Byard (p).* 12/63; 10/64.

With the inclusion of *Groovin' High*, a further round-up of material from the prolific *Book* sessions, most of Ervin's recordings for Prestige are available again. This was the kind of in-depth coverage a label like Prestige and producer Bob Weinstock were able to give a developing artist in those days. These are consistently excellent discs, marking the core of Ervin's output as a solo artist. Davis and Dawson are strong rhythm players of the kind the saxophonist needed, and their ability to play gently on the ballad album is as impressive as their driving beat on 'No Booze Blooze'. *The Freedom Book*, with its wider remit, is probably the best of the lot, with Byard a more robustly percussive and blues-aware pianist. *The Space Book* serves as reminder of just how concentrated these sessions were and how ideas from one take and tune inevitably spilled over into the next. 'Reading' the *Books* in sequence is an instructive exercise. Try it, or go straight for *Freedom*.

***(*) **Settin' The Pace / *** The Trance** Prestige PRCD 24123 / Original Jazz Classics OJCCD 943-2 *Ervin; Dexter Gordon (ts on Settin' The Pace); Jaki Byard (p); Reggie Workman (b); Alan Dawson (d). 10/65.*

*** **Heavy!!!** Original Jazz Classics OJCCD 981-2 *As above, except add Jimmy Owens (t), Garnett Brown (tb). 66.*

The conjunction of Ervin and the not-too-dissimilar Dexter Gordon on *Settin' The Pace* makes for interesting listening, though it's Dexter who establishes the ground-rules and sets the pace for most of the tunes. 'The Trance' is included, and there is a bouncing, fiery workout on 'Dexter's Deck', the kind of theme played by the hour.

The Trance was recorded at the same session in Munich. It's a lean and straightforward jazz album, not without some subtlety. 'Groovin' At The Jamboree' is a blowing blues, nothing fancy but powerfully argued. 'Speak Low' is handled with a gruff grace, but the real emotional weight of the album is concentrated in the title-track, a memorial to the bassist George Tucker; Booker would soon be the subject of a similar tribute, sadly.

Heavy!!! is an odd record, full of fine playing but also rough and unvarnished. The material is decidedly left-field, opening with 'Bachafillen', including 'Bei Mir Bist Du Schön' and Byard's weirdly wonderful 'Aluminum Baby'; it closes with an 'Ode To Charlie Parker'. The three-horn front line is reminiscent of Coltrane's *Blue Train* session, with a similar mismatch of voices and styles, but on the whole it works.

***(*) **Structurally Sound** Blue Note 57545 *Ervin; Charles Tolliver (t); John Hicks (p); Red Mitchell (b); Lenny McBrowne (d). 12/66.*

A rock-solid and highly inventive set, with Hicks playing an important chordal role and keeping the well-selected material turning over at a respectable pace. The pianist kicks off Randy Weston's 'Berkshire Blues' and with that stamps his authority on the session. Ervin seems happy to be an ensemble player for much of this, but he's in cracking form on 'Shiny Stockings', a bonus track on this Connoisseur Edition reissue, and on Tolliver's 'Franess', which is also represented in an alternate take. Neither trumpeter nor saxophonist can often have been better recorded. Charles comes across bold and muscly, while the saxophone has real presence and edge.

*** **The In Between** Blue Note 59379 *Ervin; Richard Williams (t); Bobby Few (p); Cevera Jeffries (b); Lenny McBrowne (d). 1/68.*

Unlike some other figures on the label, Ervin seemed determined to show that there was still considerable creative mileage in hard bop, without needing to head off into 'the avant-garde'. In consequence, these half-dozen taut originals are every bit as challenging as the free jazz of the time, and command exceptional musicianship from a relatively obscure group. Williams is remembered for his one set as leader; McBrowne was a faithful companion of the saxophonist; Jeffries is virtually unknown; Few is still woefully little-known, and like pianists on previous Booker sessions he's very much allowed to determine the pace and attack here. A fine workout from an excellent pianist.

**** **The Tex Book Tenor** Blue Note 311402 *Ervin; Woody Shaw (t); Kenny Barron (p); Jan Arnet (b); Billy Higgins (d). 7/68.*

Ervin arrived at Blue Note late in his short career, but this consistently overlooked set was a significant step forward. Again, the saxophonist shows no signs of dalliance with the avant-garde and turns in a tough-minded set that doesn't lack for sophistication but remains very much within the accepted harmonic language of hard bop. Barron's opening 'Gichi''s Afro-Cuban tinge lends it a crackling energy. Ervin's own four compositions – the closing '204' is probably the best and certainly the most extended of them – show what a thoughtful composer he could be, but it is his exchanges with the pianist and with Shaw, whose 'In A Capricornian Way' sits enigmatically in the middle of the set, which set the speakers alight. Shaw's trumpet is heard to best effect on the ballad 'Lynn's Tune', but plaudits too to the virtually unknown Arnet, a Czech, who positively shines on the ballad, showing a touch closer to Scott LaFaro and George Mraz than the usual run of finger-busting sidemen. To think that this fine set only limped out in the later '70s, paired with another unreleased session by another Mingus favourite, Horace Parlan. An overlooked classic.

Also, in brief:

*** **Gumbo** Prestige 24229. 63, 1 & 2/64.

An interesting reissue that ought to be credited to Pony Poindexter (*as*), whose compositions evoke the sights and sounds of New Orleans.

*** **Exultation** Original Jazz Classics OJCCD 835. 6/63.

A loose jam, not much improved by the addition of extra tracks.

**** **Booker'n'Brass** Pacific Jazz 7243 4 94509 2. 9/67.

Teddy Edwards arranged and conducted this often-overlooked large-ensemble record on which Ervin is plonked in front of a superbly crafted horn section and plays his heart out. A bootleg of these sessions that did the rounds was almost certainly a rehearsal tape.

Pee Wee Erwin (1913–81)

TRUMPET

George Erwin was playing on American radio when still a boy. He worked with Benny Goodman and Ray Noble, and helped Glenn Miller create his celebrated sound. Extensive studio work in the '40s, then gigged at Nick's through the '50s.

***(*) **Dr Jazz Vol. 14: Pee Wee Erwin** Storyville STCD 6059 *Erwin; Vic Dickenson (tb); Gene Sedric (cl); Teddy Roy (p); Johnny Giuffrida (b); Morey Feld (d). 4–5/52.*

***(*) **Complete Fifties Recordings** Lone Hill Jazz LHJ 10122 *Erwin; Andy Russo (tb); Sal Pace (cl); Billy Maxted (p); Charlie Treagar (b); Tony Spargo (d). 55–56.*

*** **... Swingin' That Music** Jazzology JCD-80 *Erwin; Herman Foretich (tb, v); Herb Gardner (tb); Harry Hagan, Mason 'Country' Thomas (cl); Freddie Deland, Al Stevens (p); Steve Jordan (g); Ike Isaacs, Van Perry (b); Hal Smith, Chuck Redd (d). 3/80.*

The material is a stable-full of Dixieland warhorses and the sound no better than broadcast quality, but the *Dr Jazz* session is marvellous. Erwin was a great jazz trumpeter whose handful of LPs have had no luck with CD reissue. This is a welcome, if inadequate, remedying of that situation. Recorded from four different broadcasts at Lou Terassi's Club on West 47th Street – the gig was Bobby Hackett's, but Pee Wee depped three nights a week – the music is sheer good fun but also efficient; no untucked shirt-tails. Erwin's poise as a trumpeter is akin to Hackett's, but he was a hotter player, and in a fast piece like 'Clarinet Marmalade' he gets off a solo which is as embroidered as vintage Hackett, but feistier too. The rhythm section is no more than good enough, both Dickenson and the undervalued Sedric play in top gear.

The Lone Hill jazz release brings together Erwin's two sextet albums *Accent On Dixieland* and the live *At Grandview Inn*. The players might be second-string Dixielanders, and some of the material is hoary, but the music sustains a high standard: Pace is a lusty clarinet man, Maxted is neat and tidy, and Erwin himself peels off one exemplary solo after another.

On the Jazzology set the band play regulation Dixieland and do it capably. But even the year before his death, it's Erwin's beautiful trumpet which makes the record. There is a stray festival track to round things off, with a different band.

Wayne Escoffery (born 1975)

TENOR SAXOPHONE

Strong-voiced player who's worked with the Mingus Big Band and in Tom Harrell's quintet.

*** **Times Change** Nagel Heyer 2015 *Escoffery; Aaron Goldberg (p); Joel Forbes (b); Carl Allen (d).* 1/01.

***(*) **Intuition** Nagel Heyer 2038 *Escoffery; Jeremy Pelt (t); Rick Germanson (p); Gerald Cannon (b); Ricky Peterson (d); Carolyn Leonhart (v).* 11/03.

In a scene still packed with Trane-spotters and Brecker stepbrothers, it's nice to come across a saxophonist who nods to Sam Rivers and Yusef Lateef on his debut disc. Wayne's reading of Rivers's lovely 'Beatrice' is a high-point, but before it comes along he has already got things going with a hard-swinging original, 'Come Back Lucky'. Escoffery gets out his soprano for 'Dawn', which exposes some of his weakness as a soloist: lots of technique, not yet much in the way of drama. His take on Jobim's 'Triste' has promise and he does a great job with the Lateef piece, 'Water Pistol', which is a pianoless trio. When Goldberg is around, he does great work and the group as a whole sounds tight and sympathetic.

The sophomore disc sounds anything but that. Escoffery has learned how to build a solo and his repeated figures at the very opening of 'Intuition', the first track, give a strong clue as to how he sets about it, working melodically/rhythmically as much as on the changes. Pelt is an asset and his 'Tightrope' is a nice trumpet feature. 'I Should Care' is the only weak track, a soprano cut significantly, and diluted by Leonhart's very matter-of-fact singing. 'The Alchemist', which is one of Wayne's, is the other high-point, and here Germanson really shows his quality with some rugged chords and a nicely driven line.

***(*) **Veneration** Savant SCD 2081 *Escoffery; Joe Locke (vib); Hans Glawischnig (b); Lewis Nash (d).* 6/06.

Interesting title. It's apt enough for a disc that seems set on paying homage to a number of influences, Joe Henderson and Jackie McLean most obviously, but it has enough individuality to emerge at the end as Escoffery's very own. The McLean connection is registered right at the end, with a fine 'Melody For Melonae'. They seem ready to wind things up halfway through and then it all kicks in again for another brisk round of playing. Henderson's alluded to on 'Isfahan', though Escoffery insists he had forgotten the great man's similarly configured tenor/bass duo with Christian McBride. Booker Little's 'Bee Vamp' and 'Looking Ahead' receive formidable treatment, with some brilliant work from Nash on the latter (his best recorded solo, we'd say) and the former taken at a near-gallop. Again, though, the saxophonist's technique runs ahead of his expression. It's Locke who provides most of the inflection and even on 'Tell Me Why', a solitary original dedicated to Wayne's mother and wife, there isn't much substance beyond the line itself. Nice work, though, and the live club recording from Smoke in New York is impossible to fault.

Christian Escoudé (born 1947)

GUITAR

An enigmatic but always creative presence, whose gypsy-influenced jazz is sometimes deceptively accessible.

*** **Holydays** Emarcy 514 304 2 *Escoudé; Paul Challain Ferret, Biréli Lagrène , Babik Reinhardt, Frédéric Sylvestre (g); Marcel Azzola (acc); Xavier Desandre (perc).* 5/92.

*** **Ma Ya Ya** Nocturne 132 *Escoudé; Stéphane Guillaume (sax); Marcel Azzola (acc); Jean Baptiste Laya (g); Jean Marc Jafet (b); Bruno Ziarelli (d).* 05.

The catalogue is still somewhat depleted. *Holydays* is a sweet-toned session from Escoudé's basic trio (Ferret, Sylvestre), with some effective guest spots from the others. Abbey Lincoln's 'Bird Alone' is a great choice of opener and makes up for a drab 'Cavatina'. 'The Day I Met Bill Evans' gives the best profile of the trio, with all three soloing superbly. Reinhardt is beautiful on 'Num Um Talvez' and the Lagrène solo and four-bar exchanges on the closing 'Lyle's Song' bring the set to a very satisfying conclusion. As so often, the limpid beauty of Escoudé's playing distracts attention from the richness and complexity of the arrangements. The later disc demands careful attention. The chordal patterns are often quite demanding and there are passages where normal tonality seems to be left behind, always though to great dramatic effect. Lovely stuff and, one hopes, a prompt to Universal that the earlier records are overdue for reissue.

Also, in brief:

*** **Charentes** Elabeth 620137. 06.

Nice duets with Christophe Bruna(rd) – there seems to be doubt about the spelling of his name – but with no striking high-points.

Ellery Eskelin (born 1959)

TENOR SAXOPHONE

Raised in Baltimore; his mother played the Hammond B-3, his father was the cultish songwriter Rodd Keith. His own music moves from outside to in, and back again.

*** **Forms** hatOLOGY 592 *Eskelin; Drew Gress (b); Phil Haynes (d).* 90.

Eskelin stands apart from the throng. He has a querulous tone and likes to stretch phrases into elongated shapes that defy orthodox tonality. There are a couple of unavailable earlier records, but on *Forms* Eskelin takes a relatively conventional setting and resolutely familiar materials – the blues, triplets, bebop, Ellington's 'Fleurette Africaine' – and subjects them to rugged interrogation. 'In Three' is a clever idea, using the trio as a basis for all sorts of other tripartite forms and divisions. The approach to Dizzy's 'Bebop' is both orthodox as to changes and completely out of the normal loop. And so forth ... a record determined to show that there is life in existing idioms.

**** **Figure Of Speech** Soul Note 121232-2 *Eskelin; Joe Daley (tba); Arto Tunçboyaciyan (perc). 7/91.*
*** **Jazz Trash** Songlines SGL 1506-2 *Eskelin; Andrea Parkins (acc, sampler); Jim Black (d). 10/94.*
Figure Of Speech was a breakthrough. Eskelin's purposeful avoidance of obvious theme-and-variation procedures brings a rare sense of something new to this project. Daley's tuba and Tunçboyaciyan's quiet, pattering percussion are important voices, but their essentially simple figures throw the detail and complexity of Eskelin's own playing into sharp relief. The tunes revolve round carefully coded motifs or structural ideas without depending on them, and the improvisations usually form separate entities, contrasting with (rather than commenting on) the written material. This is a rare kind of freedom, negotiated with superb assurance.

Jazz Trash has 'interesting' writ large, but goes little further. The trio skirmishes rather than creating any tangible interplay, and while there are numerous intriguing moments – 'Rain' is a nicely abstruse essay on the ballad form – there's a meagreness to the textures which makes 70-aught minutes a hard listen.

*** **Green Bermudas** Eremite MTE02 *Eskelin; Andrea Parkins (sampler). 6/96.*
**** **One Great Day** hatOLOGY 502 *As above, except add Jim Black (d). 9/96.*
Green Bermudas is Eskelin's most abstract disc, in which he decorates Parkins's oddball array of sampled sounds (singalong pop, varispeed drums, chunks of Eskelin himself from *Premonition*) with some of his sparsest playing. A lot of it feels like experimental bits and bites, at least until the two long tracks which close the record, each a testing dialogue. *One Great Day* restores the *Jazz Trash* situation; Black's compendium of jazz, rock and free rhythms is spontaneously exciting; Parkins conjures unpredictable shapes out of her instrument; Eskelin plays with real physicality, seeming to grab and twist the sound as it emerges from his horn.

***(*) **Kulak 29 & 30 / ***(*) Five Other Pieces (+2)** hatOLOGY 521 / 533 *Eskelin; Andrea Parkins (acc, sampler); Jim Black (d). 10/97; 10/98.*
Two and a quarter hours of non-stop invention. Eskelin takes a very considered approach to the music of his trio, both in his originals – *Kulak 29 & 30* – and in the pieces he chooses to cover – *Five Other Pieces (+2)*. Parkins makes her sampler sound like a gothic Hammond (memories of Ellery's mother?) and the music seems less self-consciously eclectic than in some of their earlier collaborations. There's a droll side to 'Fifty Nine' and 'Visionary Of The Week' and it lightens what might otherwise be a dour palette. Courtesy of Black's lurching rhythms, the music sways rather than swings. When they tackle the old Mahavishnu Orchestra chestnut 'The Dance Of Maya' the result is blackly comic, without giving the impression that they're playing it for laughs. Eskelin himself refuses to settle into familiar free licks and sounds – his solos are huge slices of saxophone oratory, scaled down to fit the dimensions of an intimate group.

*** **Ramifications** hatOLOGY 551 *Eskelin; Andrea Parkins (acc, sampler); Erik Friedlander (clo); Joe Daley (tba); Jim Black (d). 9/99.*
***(*) **Vanishing Point** hatOLOGY 577 *Eskelin; Matt Moran (vib); Mat Maneri (vla); Erik Friedlander (clo); Mark Dresser (b). 12/00.*
*** **12 (+1) Imaginary Views / *** Arcanum Moderne** hatOLOGY 584 / 588 *Eskelin; Andrea Parkins (acc, p, sampler); Jim Black (d). 4/01; 5/02.*
***(*) **Ten (EEwAP&JB+3(10))** hatOLOGY 611 *As above, except add Marc Ribot (g); Melvin Gibbs (b); Jessica Constable (v). 1/04.*
*** **Quiet Music** Prime Source 4010 *As above, except omit Ribot, Gibbs; add Philippe Gelda (p, org). 5/06.*
Ramifications debuts Eskelin's writing for a five-piece group. As with his smaller unit, the details matter; parts interconnect with a kind of severity, and no posturing. There's space, and intensity is adjusted very methodically. The title-piece opens on a fluttering tenor improvisation, then settles into a dead-slow blues march which finally crawls to a halt. Friedlander then picks up on the theme as the introduction to the next piece, though it develops differently after that – a process of alignment, rather than thematic evolution, which Eskelin likens to film-making. What's troublesome is the air of gloom which hangs over the set, something even Black's vigorous rhythms to 'Title Piece' can't dispel. 'Transister' is a rousing resolution, but it's an awfully sombre journey.

Vanishing Point is entirely improvised, cut at a six-hour session. Eskelin notes that 'the inevitable comparisons with classical music will be made with respect to this one', but it doesn't much sound like classical music. The chamber instrumentation sets up one set of expectations; the bustle of 'Scatter Brain' dispels them at once. Three strings, vibes and tenor is a striking combination and the players deal with it imaginatively, although one feels that there may be more direction by Eskelin than the free premise implies; the strings often fall into what sound like orchestrated sections, though the music's none the worse for it.

The 12 'ideas' of *Imaginary Views* each offer a 'concept containing some specific element that characterizes an open improvisation' – an approach that harks back (in a more simplified way) to *Figure Of Speech* from ten years before. But it suits Eskelin, who seems to want freedom but can't bring himself to abandon structure. Some of it is power-trio, some atmospheres, and as before Parkins takes key decisions. Perhaps it distils some of the more madcap music off *Green Bermudas*, too. By the end – a sardonic reading of the Monk obscurity 'Oskar T' – the music's beginning to sound tired.

It seems almost cruel to do to samba what the trio do at the start of *Arcanum Moderne*, but Eskelin's astonishing saxophone part marks some kind of high-point for his own playing. Thick with knowledge, hung up on procedural matters, scientific and emotive in even-steven quantities, it's a group like no other. *Ten* looks on paper like a Braxton project, though it doesn't take a moment to work out what the title's about. The guest contributions here, with the possible exception of the floaty Constable, are very effective. In what appears to be a wholly improvised setting, Eskelin and a shifting cast work through some intriguing logical moves. The best of the stuff comes first with the fine 'Ask Me Why' (Ribot in top form) and peters out later.

The sound is more evolved and coherent on *Quiet Music*, which sounds more like the work of a settled group with a common philosophy. Constable's processed vocals interact well with the instruments and the double-keyboard tracks add a shimmering, multi-layered quality to Eskelin's compositional ideas; his charts are still open-ended, but every bit as challenging and democratic as he finds himself able to write for the group.

Also, in brief:

*****(*) Premonition** Prime Source 2010. 7/92.
A mixture of rather technical exercises and intriguing standards treatments. A more rarefied Eskelin than usual.

***** The Sun Died** Soul Note 121282-2. 2/96.
A set of bar-b-q specials from the greasy cookbooks of Harold Vick, Jack McDuff and Gene Ammons, whose gruff, grizzled tone Eskelin copies beautifully.

***** Dissonant Characters** hatOLOGY 534. 12/98.
Friendly and generous duets with Han Bennink (*d*), which are entertaining, if somewhat dashed-off.

*****(*) The Secret Museum** hatOLOGY 552. 11/99.
Hard work for both trio and listener, but with modern jazz respite in Monk's 'We See'.

Bruce Eskovitz

TENOR SAXOPHONE

Born in California, he made some fusion records before embarking on jazz as a vocation.

***** One For Newk** Koch 7081 *Eskovitz; Ernie Watts (ts); Bill Mays (p); Charlie Shoemake (vib); Ray Drummond (b); Laurence Marable (d).* 11/93.
***** Conversations** Azica 72219 *Eskovitz; Bill Mays (p).* 9/00.
A full-toned player who has a nice way with a phrase, Eskovitz manages to pull off the Rollins tribute record without ever once trying to sound like Newk, and all power to him for that. To be frank, the best thing on the album is the closing 'Tenor Madness', a long shared feature with the wonderful Watts, but he holds his own throughout the remainder and the band, which includes the underrated Shoemake, work hard for him.

The duos with Bill Mays stand or fall almost entirely on the strength of Bruce's saxophone-playing. Mays is a fine accompanist, but he isn't proactive in such an exposed situation (ironically, he's more confident when completely on his own) and tends to back-pedal when Eskovitz steps back from the mic. The two long cuts, 'Invitation' and 'Like Someone In Love', are pretty much the best of it, but the remainder never drop lower than so-so professional.

Also, in brief:

***** Invitation** Pacific Coast Jazz 4209. 8/07.
Bruce's Jazz Orchestra tackle a batch of his own charts, including 'Just In The Newk Of Time', plus the title standard and Freddie Hubbard's 'Red Clay'.

John Etheridge (born 1948)

GUITAR

Self-taught and both technically and expressively adroit, he played with Soft Machine in the '70s and has since worked in a wide range of situations.

***** Sweet Chorus: A Tribute To Stéphane Grappelli / ***(*) Chasing Shadows** Dyad DY001/ DY004 *Etheridge; Christian Garrick (vn); Dave Kelbie (g); Malcolm Creese (b).* 6–7/98; 2/01.
Martin Taylor has covered similar territory, but whereas Taylor is above all a melodist, Etheridge has a more analytical approach to the material. Not all of it is directly associated with Grappelli, though the performances are in the right spirit and don't lack for authenticity.

It takes something special now to invest 'Nuages' with any degree of originality and conviction, but Etheridge's group pulls it off, a performance that's both idiomatic and fresh. The same is true of Jobim's 'How Insensitive' and the Reinhardt–Grappelli title-tune. Garrick is a chip off the old block, with his dad Michael's intense harmonic awareness and some of Grappelli's own singing jazz voice. Creese can do this stuff standing on his head, and his contribution is significant on 'Rhythm Futur' and 'Shine', two of the strongest tracks. Others break down the basic group into trios, duos and Etheridge solos. The last of these lack something: not technique, not expressiveness; but there are perhaps signs of restraint, as if he isn't quite ready to break loose.

Chasing Shadows is a marvellous record. The band tackles 'Giant Steps' with a gleeful confidence; Garrick's now the leader's secret sharer, an ideal collaborator. 'Moment's Notice' continues that particular seam. The real surprises are earlier in the disc, with glorious versions of 'Do You Know What It Means To Miss New Orleans' and 'Someone To Watch Over Me', the latter an ideal vehicle for Etheridge's lyrical side.

***** The Music of Frank Zappa: Absolutely Live** JazzPrint JPVP 122 *Etheridge; Paul Jayasinha (t); Annie Whitehead (tb); Ben Castle (sax, f); Steve Lodder (ky); Rob Statham (b); Mike Bradley (d); Teena Lyle (perc).* 00.
Etheridge pays homage to the guitarist who, after John McLaughlin, has probably had the biggest impact on his own playing. Zappa's compositions have yet to find a secure place in the jazz repertory, but 'The Grand Wazoo', 'Big Swifty' and 'King Kong' (previously covered by Jean-Luc Ponty) are all given vivid and authentic workouts. Whitehead is in stunningly good form. Her tone is so rich and resonant that there are moments when she almost sounds paired in the mix with a second horn. Etheridge himself fires off licks like Zappa himself, constructing solos out of found material, natural blues and rock progressions, with occasional imaginative leaps into the unknown.

*****(*) I Didn't Know** Dyad DY024 *Etheridge (solo g).* 04.
A stunning demonstration not just of skilful guitar-playing but also of Etheridge's catholic enthusiasms. The standout tracks here are Zawinul's 'Mercy, Mercy, Mercy' and 'Now's The Time', a version which may owe something to Prince's band of the '90s. There are, however, some gentle spirituals and almost hymn-like tunes where Etheridge is happy to set virtuosity aside and let the beauty of a melody do all the work.

***** Stitched Up** Jazz Cat 04 *Etheridge; Ben Crosland (b); Ben Tyas (d).* 06.
This is the guitarist's Trio North, an annual get-together that allows some nice balance between the security of a regular band and the adventure and risk of a pick-up situation. Etheridge sounds in sparkling good form throughout, but he's exceptional on the unexpected 'Will You Still Love Me Tomorrow' and the lovely 'St Mary's Loch'. Crosland and Tyas are reminiscent of those redoubtables Cleyndert and Tracey, solidity personified.

*****(*) In House** Dyad DY025 *Etheridge; Arild Andersen (b); John Marshall (d).* 1/07.

Here's three guys who ought to be much more highly valued, caught together at London's Pizza Express. Apart from Marshall's 'Sideburn', which features him strongly, all the writing is by Andersen and Etheridge. The bassist's opening 'Infinite Distance' bears a strange resemblance to Sting's 'Englishman In New York'; Etheridge's 'Pump Room' won't make you think of Bath and Jane Austen, almost a rock idea; and so it progresses, tough, lyrical jazz with a hefty beat but loads of intelligence.

Also, in brief:

*** **Second Vision** Voiceprint BP 341. 80.
Intriguingly folky in cast, with the presence of Ric Sanders suggesting Etheridge's later enthusiasm for working with violinists.

*** **Ash** Jazzprint JPVP 102. 92.
It sounded a little tired on reissue, flat sound rather than poor playing; John's in cracking form on 'In Your Own Sweet Way', 'Ugetsu', 'Little Wing'.

Charles Eubanks (born 1948)

PIANO

Elder brother of Robin and Kevin, he has worked with modernist luminaries Rashied Ali, Archie Shepp and Oliver Lake but was late making his debut as leader.

*** **New Beginnings** / *** **Birds Of Baghdad** CIMP 250 / 290
Eubanks (p solo). 6/01; 6/03.
Eubanks's belated solo ventures are harmonically strong but rhythmically less varied than one might like on a solo disc. Very much a left-hand man, he constructs strong foundations for Parker's 'Donna Lee' and 'Sippin' At Bells' and Coltrane's 'Countdown' and these familiar tunes are the best way of sampling how Eubanks constructs his own originals. 'Ra-Shied', dedicated to a former boss, is a darkly swinging thing, with a powerful bass. 'Sand Prints' and 'Fortune Teller' have a more mysterious quality.

There is one Monk tune on each of the albums. 'Tell Me Why' on *New Beginnings* is a less taxing piece than 'Trinkle Tinkle' on *Birds Of Baghdad* but Charles despatches them both with delightful calm. The second record reprises the feel of the first. There are the same elements of stride and gospel, boogie and bop, in pretty much the same permutations, but with a slightly darker mood. Titles like 'Roadmap To Swing' and 'Birds Of Baghdad' hint at big themes and the title-piece is a swirl of impressions. The three-movement 'Making Overtures' sounds like an autobiographical sketch and is certainly the most substantial thing on the set. Again, though, Eubanks shows he can give a standard like 'How Deep Is The Ocean' a fresh spin.

Robin Eubanks (born 1955)

TROMBONE, BASS TROMBONE, KEYBOARDS

The Eubanks family is the Philadelphia equivalent of the Marsalises. Robin is a versatile, expressive player, with a distinctively flowing line.

***(*) **Different Perspectives** Winter & Winter 919023 *Eubanks; Michael Mossman (flhn); Clifton Anderson, Slide Hampton (tb); Doug Purviance (btb); James Weidman (p, ky); Kevin Eubanks (g); Rael Wesley Grant, Peter Washington (b); Teri Lyne Carrington, Jeff 'Tain' Watts (d).* 88.

**** **Dedication** Winter & Winter 919032 *Eubanks; Steve Turre (tb); Mulgrew Miller (p, syn); Charnett Moffett (b); Tony Reedus (d); Jimmy Delgado (perc).* 4/89.
The trombonist's debut is a corking record, full of clever writing, subtle arrangement and some very good playing indeed. Younger brother Kevin is on hand to crank up the funk on Stevie Wonder's 'Overjoyed', but for the most part the set is dominated by Eubanks themes. These are responsive to what was going on in pop music, but they are unmistakably the work of a man steeped in classic jazz. 'Midtown' sets the agenda at a tempo that suits Robin and he sticks to it for most of the set, phrasing accurately and with great feeling. The guest trombonists are there for more than moral support and the whole disc comes across as a 'bone makeover, a primer for a new slide dialect.

The second album is, if anything, even better. Turre is a master in his own right, and while they're anxious to avoid too many Jay and Kai clichés he and Robin do draw on that very successful example. Some of the writing is straight jazz, like the swinging 'Koncepts', but the more successful tracks trade high energy for expression, like the moody dedication to Woody Shaw.

*** **Karma** Winter & Winter 919044 *Eubanks; Earl Gardner (t); Greg Osby (as); Branford Marsalis (ts); Renee Rosnes (p, ky); Kenny Werner (ky); Kevin Eubanks (g); Dave Holland, Lonnie Plaxico (b); Marvin 'Smitty' Smith (d); Mino Cinelu (perc, v); Kimson 'Kism' Albert, Cassandra Wilson (v).* 5/90.
Again rescued from the JMT back-catalogue, this begins unpromisingly with a slice of rap, delivered with the aggressive self-consciousness jazz guys seem to bring to street music. After that it gets better, but this is still a curiously bitty album, without much identity over and above individual songs. 'Evidently' is a nice reworking of a Monk tune and there are some nicely judged originals, but a fairly disappointing showing, and possibly significant that there's a bit of a gap before the next one, albeit Eubanks spent part of that time as a member of Holland's group.

***(*) **4:JJ/Slide/Curtis And Al** TCB 97802 *Eubanks; Antonio Hart (as, ts); Mike Cain (p); Lonnie Plaxico (b); Gene Jackson (d).* 98.
Robin continues his mission to the great trombone stars of the past with this set named after four of them. It's another vivid demonstration of the Philly man's combination of fresh imagination and some scholarship in the music. Apart from Wayne Shorter's 'Black Nile' (an intriguing choice), Thad Jones's 'A Child Is Born', and a lovely soulful version of 'Speak Low', all the material is by Eubanks and is well up to his very high standard. These days he has traded in high-energy playing pretty much for a more romantic approach. It suits his tone perfectly, especially on the tenor trombone.

**** **Live: Volume 1** Kindred Rhythm 1136 CD/DVD *Eubanks; Orrin Evans (ky); Kenwood Dennard (d, elec).* 7/06.
Whether you enjoy the DVD component depends on how much you like to know about how music is made. On the opening 'Me, Myself & I', Eubanks deploys a sampler, drum machine and then improvising trombone to create a rich and varied tapestry of sound. Dennard is equally adept with kit and bass synthesizer on 'Moko Jojo' and has his own feature on 'Jig Saw', which immediately precedes the record's only repertory piece, Wayne Shorter's 'House Of Jade', played on electric trombone. Evans doesn't assert himself much, but that's less of an issue on the audio-only tracks when who is doing what isn't an issue. Apart from the dismal 'Blues For Jimi Hendrix', it's a terrific set.

Also, in brief:

*** **Mental Images** Winter & Winter 919022. 4/94.
There's a vague political programme behind this, but what's more interesting is that Kevin's J.J. influence seems to have run its course.

*** **Wake Up Call** Sirocco SJL 1001. 2/97.
The first release on John Priestley's label was a quiet, thoughtful record, mixing standard material with a group of well-crafted originals.

*** **Get 2 It** Robin Eubanks Music 001. 1–3/00.
Launching his own label, Eubanks also makes an impressive appearance on the electric trombone. It doesn't sound like J.J., but it works.

Eureka Brass Band

GROUP

One of the leading New Orleans parade bands of the day.

(****) **New Orleans Funeral And Parade** American Music AMCD-70 *Percy Humphrey, Willie Pajeaud, Edie Richardson (t); Albert Warner, Sunny Henry (tb); George Lewis (cl); Ruben Roddy (as); Emmanuel Paul (ts); Joseph 'Red' Clark (sou); Arthur Ogle, Robert 'Son' Lewis (d).* 8/51.

***(*) **In Rehearsal, 1956** American Music AMCD-110/111 2CD *Percy Humphrey, Willie Pajeaud, George 'Kid Sheik' Cola (t); Sunny Henry, Albert Warner (tb); Ruben Roddy (as); Emmanuel Paul (ts); Joe Clark (tba); Cie Frazier, Robert Lewis, Alfred Williams (d).* 1/56.

The most authentic example of old New Orleans music in its original environment, even if this recording of traditional funeral and parade music was recorded in a French Quarter alleyway rather than actually on the job. The regulars of the Brass Band, as it was then, were augmented by Lewis for the day, although he plays flat, and the brass are similarly wayward in intonation. The recording is musty, the tempos ragged, the extra takes of four of the numbers an anti-climax, while some of the dirges threaten to dissolve altogether. But seldom has the old music sounded so affecting, the workmanlike attitude of the players lending it something like nobility. The remastering has been done very well, considering the source material, and the superb documentation – by Alden Ashforth, the teenage enthusiast who recorded the session – adds to the undeniable mystique.

Samuel Charters managed to record the Eureka again in 1956, for Moe Asch's Folkways label, and some 80 minutes of rehearsal music has also survived, now rather extravagantly spread across two CDs. Given that some of this is chatter, tune-ups and breakdowns, it's scarcely an essential way into this kind of music. But Charters's vivid notes bring the occasion back to life, and since it presents the Eureka players at their most typical (this time without Lewis), it may even be more valuable as a document. Since these were one-microphone rehearsals, it's inevitably wanting in high fidelity. But that will scarcely trouble anyone who comes to this with sympathetic ears.

Bill Evans (1929–80)

PIANO

His first notable gig was with the Tony Scott group, in 1956, and his most important early liaison was with Miles Davis, with whom he recorded Kind Of Blue. Thereafter he worked in a trio format for the rest of his life, although there are solo sessions, records with singers and a few with horns or orchestral arrangements. Prolific in the studio and much taped in concert, his records were widely disseminated and listened to by musicians, who absorbed his handling of modality and followed him out of the dead-end of bebop changes. A difficult personal life was exacerbated by drug dependence, which hastened an early death.

*** **Emergence** FiveFour 21 *Evans; John Carisi, Art Farmer (t); Jimmy Cleveland, Urbie Green (tb); Tony Scott (cl); Hal McCusick, Danny Bank (bs); Howard Collins, Barry Galbraith, Dick Garcia (g); Jerry Bruno, Bob Carter, Teddy Kotick (b); Sol Gubin, Joe Harris, Osie Johnson, Lennie McBrowne, Camille Morin, Paul Motian (d); Lucy Reed (v).* 55–57.

*** **The Sideman Years** Fresh Sound FSRCD456 *Evans; Jimmy Knepper (tb); Gene Quill (as); Dick Garcia, Joe Puma (g); Eddie Costa (vib); Jerry Bruno, Les Grinage, Teddy Kotick, Oscar Pettiford (b); Camille Morin, Lennie McBrowne, Paul Motian, Dannie Richmond (d).* 55–9/57.

Almost everything Evans did is now available on CD, a situation matched by very few major artists in this book. Taken altogether, it is an incredible body of work, flawed and even repetitive though much of it may be, and it is particularly rewarding to work through it chronologically. The very first recordings were with Jerry Wald and Lucy Reed respectively (the latter are sampled on *Emergence*). They, and the next few dates, find him in a subordinate role, as the title suggests, accompanying dates by Garcia and Costa in 1955 and 1956, already sounding harmonically astute, but by no means showy or prodigal. It's really only with the date for clarinettist Scott in the summer of 1956 that one starts to hear an exceptional talent at work. Scott's curious compositions, 'Aeolian Drinkin' Song' and 'Vanilla Frosting On A Beef Pie', call for something more than usual and Evans delivers strongly. Three months later, he would deliver his debut as a leader (below) with two of the sidemen documented (separately) on these dates. The final half-dozen cuts are with Knepper in 1957 and there's already a growth of confidence; listen to his comping on the trombonist's 'Idol Of The Files', relaxed, simple, but utterly assured.

Emergence brings together some of the Garcia date, some tracks with the George Russell group of the time, negotiating some intricate charts, plus material with Scott's combo and tentet, and 'Baltimore Oriole' from the vocalist's *The Thinking Reed*. A messier compilation than the Fresh Sound, but an alternative insight into a star in the making.

*** **New Jazz Conceptions** Original Jazz Classics OJC 035 *Evans; Teddy Kotick (b); Paul Motian (d).* 9/56.

Evans began modestly enough – 'When I started out, I worked very simply, but I always knew what I was doing' – with a fine, comfortable set of boppish trio performances which created little stir at the time (the record sold only 800 copies in its first year). Orrin Keepnews was convinced he should record Evans by hearing a demo tape over the telephone, and the pianist's distinctive touch and lovely tone are already apparent. He makes bop material such as Tadd Dameron's 'Our Delight' into comprehensive structures, and the three tiny solos – including the very first 'Waltz For Debby', his most renowned original – hint at what was to come.

**** **Everybody Digs Bill Evans** Original Jazz Classics OJC 068
Evans; Sam Jones (b); Philly Joe Jones (d). 12/58.

Perennially reluctant, busy with the Miles Davis group, Evans didn't record as a leader for two years after *New Jazz Conceptions*. The wait was worthwhile, though. The Joneses bring out his most energetic delivery, and the assertiveness he'd found with Davis turned 'Night And Day' and 'Oleo' into driving performances. But 'Peace Piece', a translucent reshaping of the opening phrases of 'Some Other Time', which Evans came up with in the studio (and was omitted from the original LP), is one of his most affecting soliloquies, and the ballad reading of 'Young And Foolish' makes an astonishing contrast to the up-tempo pieces.

**** **Portrait In Jazz** / **** **Explorations** / ♛ **** **Sunday At The Village Vanguard** / ♛ **** **Waltz For Debby** / **** **At The Village Vanguard** Original Jazz Classics OJC 088 / 037 / 140 / 210 / Riverside 60-017 *Evans; Scott LaFaro (b); Paul Motian (d).* 12/59; 2/61; 6/61; 6/61; 6/61.

Evans had trouble finding good bassists, but LaFaro's arrival precipitated one of the finest piano trios ever documented. The bassist's melodic sensitivity and insinuating sound flowed between Evans and Motian like water and, while notions of group empathy have sometimes been exaggerated in discussion of this music – still very much directed by Evans himself – the playing of the three men is so sympathetic that it set a standard that holds to this day. Both *Portrait In Jazz* and *Explorations* have their small imperfections: there's an occasional brittleness in the latter, possibly a result of a quarrel between LaFaro and Evans just before the session, and the recording of both does less justice to LaFaro's tone. But 'Autumn Leaves', 'Blue In Green', 'Beautiful Love' and the transformation of John Carisi's 'Israel' to the trio format are sublimely integrated and inspiring. Yet the two records culled from a day's work at the Village Vanguard are even finer. Evans's own playing is elevated by the immediacy of the occasion. His contributions seem all of a piece, lines spreading through and across the melodies and harmonies of the tune, pointing the way towards modality yet retaining the singing, rapturous qualities which the pianist heard in his material. All the Vanguard music is informed by an extra sense of discovery, as if the musicians were suddenly aware of what they were on to and were celebrating the achievement. They didn't have much time. LaFaro was killed in a car accident ten days later. There are extra tracks and alternative takes on the CD editions of all the above and, because the trio left very little music, these are indispensable. *At The Village Vanguard* offers nothing new, simply ten tracks culled from the other two records; a nice single-disc representation, but the others must be heard in their entirety. This is music which continues to provoke marvel and endless study.

[illegible]

**** **The Complete Live At The Village Vanguard 1961**
Riverside 3RCD 1961–2 3CD *As above.* 6/61.

Riverside have now released this three-disc set of absolutely everything from the Vanguard tapes; the breakdown on the opening 'Gloria's Step' is the only 'new' thing here. For once in such enterprises, there's nothing that's not worth having and as a set of piano trio music it is virtually peerless.

(*) **Moon Beams** / * **How My Heart Sings!** Original Jazz Classics OJC 434 /369 *Evans; Chuck Israels (b); Paul Motian (d).* 5–6/62.

Chuck Israels replaced LaFaro, although Evans was at first so upset by the bassist's death that he stopped playing for a while. After some months of work, the pianist felt they were ready to record, and Keepnews, who'd wanted to get an all-ballad album out of Evans, cut both the above discs at the same sessions, alternating slow and up-tempo pieces and saving the ballads for *Moon Beams*. There are five Evans originals – 'Very Early' and 'Re: Person I Knew' on *Moon Beams*, 'Walking Up', 'Show-Type Tune' and '34 Skidoo' on *How My Heart Sings!* – and the slightly unfocused readings by the trio can be accounted for by the fact that the pianist revealed them to the others only at the dates. But this was otherwise a superb continuation of Evans's work. Israels plays pushy, hard-bitten lines and meshes very capably with Motian, and it spurs Evans into a sometimes pugnacious mood. 'Summertime' numbers among the more dramatic revisions of this standard, and 'In Your Own Sweet Way', two different takes on *How My Heart Sings!*, negotiates Brubeck's theme with a hint of asperity. Not that the ballads are wispy; 'Stairway To The Stars' is a model of firm melodic variation.

**** **Undercurrent** Blue Note 790538-2 *Evans; Jim Hall (g).* 4–5/62.

*** **Interplay** Original Jazz Classics OJC 308 *Evans; Freddie Hubbard (t); Jim Hall (g); Percy Heath (b); Philly Joe Jones (d).* 7/62.

Evans and Hall hit it off perfectly in the studios. The duet album is a masterpiece of quiet shadings, drifting melancholy and hard swinging, the vigour emerging on a full-blooded 'I'm Getting Sentimental Over You'. But it's the nearly hallucinatory ballads, 'Dream Gypsy' and 'Romain', which stick in the mind: harp-like tones and gently fingered refrains establish a rare climate of introspection. The *Interplay* session, organized by Keepnews to keep Evans in funds, is comparatively desultory, but Hubbard plays rather well, and 'When You Wish Upon A Star' retains a powdery charm.

***(*) **At Shelly's Manne Hole** Original Jazz Classics OJC 263
Evans; Chuck Israels (b); Larry Bunker (d). 5/63.

An understated yet tremendously intense 'Round Midnight' is among the highlights. Bunker and Israels were again given sight of some of the material only on the night of the recording, and their concentration adds to the tense lyricism which Evans was spinning out at the piano. A couple of rare excursions into the major blues, 'Swedish Pastry' and 'Blues in F/Five', complete a very strong programme.

**** **The Solo Sessions Vol. 1** / ***(*) **... Volume 2** Milestone M 9170 / 9195 *Evans (p solo).* 1/63.

These records were made in haste as part of a contract-fulfilling exercise, and lay unreleased for over 20 years, before appearing first on the boxed set below. The music finds Evans at his most exposed (the tunes include 'Why Was I Born?' and 'What Kind Of Fool Am I?'), and there's an underlying tone of aggressive disquiet, which has to be set against some deliriously lyrical passages. Two medleys – of 'My Favorite Things/Easy To Love/Baubles, Bangles And Beads' and 'Love Theme From Spartacus/Nardis' – are particularly revealing (both are on *Volume 1*), and there's a vivid reading of 'Ornithology' on the second disc.

**** **The Complete Riverside Recordings** Riverside 018 12CD
Personnel collected from all above-listed OJC records. 56–63.

This huge collection is a breathtaking monument to Evans's art, and it would merit coronation if the individual albums weren't easily available. It includes all the music on the OJCs above, as well as the two solo Milestones.

***(*) **Empathy / A Simple Matter Of Conviction** Verve 837757-2 *Evans; Monty Budwig, Eddie Gomez (b); Shelly Manne (d).* 8/62–10/66.

Although Budwig is excellent and Gomez, making his debut with Evans, is superb, it's the partnership with Manne which is the most interesting thing here. Evans seldom responded to a hard-driving drummer, but Manne's canny momentum creates sparks of interplay without disturbing the pianist's equilibrium. That said, the spontaneity misses the clarity of thought which is at the core of Evans's music, and although there's a flashing ingenuity in their playing on, say, 'With A Song In My Heart' with its mischievous coda, the more considered strengths of the pianist's regular trios are more satisfying.

***(*) **Conversations With Myself** Verve 521409-2 *Evans (p solo).* 1–2/63.

An entire album of overdubbed three-way piano, something only Tristano had tried before. *Conversations* has aroused fierce views both for and against, but in an age where overdubbing is more or less the norm in record-making, its musicality is more important. Carefully graded, each line sifted against the others, it's occasionally too studied, and the follow-up *Further Conversations With Myself* (now also available together as *Art Of Duo*) is arguably more graciously realized. But 'Theme From Spartacus' and a fine-grained 'Round Midnight' are pieces where Evans seems to gaze at his own work and find it compelling.

***(*) **Trio '64** Verve 539058-2 *Evans; Gary Peacock (b); Paul Motian (d).* 12/63.

The trio record features Peacock's only official appearance with Evans, and the empathy is stunningly adventurous. On 'Little Lulu', for instance, the reach of the bassist's lines and his almost flamenco-like rhythms score brilliant points against the pianist's own energetic choruses. Motian, for once, seems subdued. *Trio '64* has now been expanded to include seven alternatives and one 'new' piece, 'My Heart Stood Still'.

*** **Trio '65** Verve 519808-2 *Evans; Chuck Israels (b); Larry Bunker (d).* 2/65.
*** **Live In Paris 1965** Gambit 10289 *As above, except add Paul Motian (d); Symphony Sid (mc).* 2/65, 2/62.

Trio '65 documents a good rather than a great edition of the trio on a middling day in the studios.The tempos sound brusque – a good one to play to people who still think Evans was pure marshmallow – and some of the tracks are curtly dismissed, but there is still a good 'Round Midnight' and a fine 'If You Could See Me Now'. The live date confirms that impression and it's strange that a whole CD should be valued on the basis of three bonus tracks, in this case from 1972 at Birdland with Paul Motian at the kit: a lovely 'Gloria's Step'.

*** **Live In Stockholm 1965** Lone Hill Jazz 10290 *Evans; John Lewis (p); Palle Danielsson, Eddie Gomez (b); Rune Carlsson, Jack DeJohnette (d); CBS Orchestra.* 11/65, 7/68.

The personnel has an unfamiliar look. The main substance here is a Golden Circle date with local players Danielsson and Carlsson, who stand up well among some of the classic bass-and-drums teams of modern jazz, couple with a 1968 broadcast featuring Evans with Gomez and DeJohnette, augmented on a Granados arrangement and a blues by Lewis and an orchestra conducted by Alfred Antonini. These aren't new-found tapes: both were previously released, on Royal and Chazzer respectively.

***(*) **At Town Hall** Verve 831271-2 *Evans; Chuck Israels (b); Arnold Wise (d).* 2/66.
***(*) **Intermodulation** Verve 833771-2 *Evans; Jim Hall (g).* 66.
***(*) **Further Conversations With Myself** Verve 559832-2 *Evans (p solo).* 8/67.
***(*) **California Here I Come** Verve 986257-2 *Evans; Eddie Gomez (b); Philly Joe Jones (d).* 67.
***(*) **At The Montreux Jazz Festival** Verve 827844-2 *Evans; Eddie Gomez (b); Jack DeJohnette (d).* 6/68.
*** **Alone** Verve 833801-2 *Evans (p solo).* 9–10/68.

Evans's period with Verve went on to produce two further in-concert albums and his first officially released solo record, aside from the multitracked albums. *At Town Hall* includes some exquisite playing on his favourite standards, together with the long 'Solo – In Memory Of His Father', a requiem that includes 'Turn Out The Stars'. Wise makes his only appearance in the Evans canon and keeps out of the way. The Montreux disc was a Grammy winner in its day and is another one-time-only appearance for DeJohnette; hardly the ideal man for the position, but, along with fellow recruit Gomez, he pushes Evans into his most tigerish form. 'Nardis' and 'A Sleepin' Bee' sound particularly strong. Much of the solo album's music sounds low-voltage, even for Evans, but the very long (over 14 minutes) exploration of 'Never Let Me Go' investigates what would become Keith Jarrett territory. *Intermodulation* is maybe not quite as perfect as the earlier *Undercurrent*; the choice of material encourages a less ethereal feel, but Evans and Hall together should be sufficient commendation.

Further Conversations With Myself repeats the trick of his earlier overdubbed solo set and, though this one is far less well-known, we prefer it for its more complete picture of Evans as a soliloquizer. 'Emily' is played almost friskily, 'The Shadow Of Your Smile' is meticulously prepared from simple beginnings. Sometimes he takes a wrong turning, but it remains an endearing record, even if the sound is still not kind.

The trio sessions with Gomez and Philly Joe were greatly expanded for their release in the 'complete' Verve edition, but for the moment European collectors will have to settle for the CD equivalent of the original double-LP. Evans liked to play with Jones, with whom he had worked in the Miles Davis band years before, and the drummer's prodding, restless manner brought out a rare kind of intensity in the pianist. Instead of his collected self, there's an almost daredevil manner at certain moments which few other performers seemed to find in him.

*** **Waltz For Debby: The Complete Pescara 1969 Festival** Lone Hill LHJRCD 10156 *Evans; Eddie Gomez (b); Marty Morell (d).* 7/69.

The new trio in fine form on this much-bootlegged European date. Morell plays with fire and control and Gomez's own spots are a feature of a programme that mixes familiar material – 'Nardis', 'Very Early', the title-piece – with real harmonic invention and edgy improvisation.

*** **From Left To Right** Verve 557451-2 *Evans; Sam Brown (g); Eddie Gomez (b); Marty Morell (d); orchestra.* 69–70.

Originally on MGM, this is one of Evans's most obscure records. He plays acoustic and electric pianos, there are some unedifying arrangements by Mickey Leonard, and there is a hint of Creed Taylor in the overall feel. For completists only.

*** **You're Gonna Hear From Me** / *** **Montreux II** / **(*) **The Bill Evans Album** / *** **The Tokyo Concert** / *** **Live In Tokyo** Milestone 9164 / Columbia 481264-2 / Columbia CK 30855/480989-2 / Original Jazz Classics OJC 345 / Columbia 481265-2 *Evans; Eddie Gomez (b); Marty Morell (d).* 11/69; 6/70; 5/71; 1/73; 1/73.

Some of the steam had gone out of Evans's career on record at this point, after the astonishing consistency of his first ten years in the studio. Gomez, a great technician, has an immediately identifiable 'soulful' sound which tends to colour his lines; his interplay with the leader assumes a routine excellence which Morell, a fine if self-effacing drummer, tends to play alongside; and bass and piano take more conspicuously solo turns rather than seeking out the three-way interplay of the earlier trios. The individual albums are still usually very good and highly enjoyable. *You're Gonna Hear From Me*, cut live at Copenhagen's Montmartre, is sprightly, with 'Waltz For Debby' taken at possibly its fastest-ever tempo, a surprisingly light-hearted 'Round Midnight' and an excellent 'Nardis'. Evans dabbles with electric piano on Album, but both Japanese concerts are straight-ahead and flow with ideas; 'Up With The Lark' on the OJC is a marvellous piece, and the Columbia version is almost as good. *The Bill Evans Album* was always a weak note in the Evans discography and the latest edition sounds no better. *Montreux II* is fine on its own terms, but nothing stands out.

*** **The Secret Sessions** Milestone 4421-2 8CD *Evans; Teddy Kotick, Eddie Gomez (b); Arnie Wise, Philly Joe Jones, Jack DeJohnette, John Dentz, Marty Morell, Eliot Zigmund (d).* 3/66–1/75.

Evans was the kind of musician to create disciples in listeners as well as musicians, and there was none more diligent than Mike Harris, who lugged in a semi-portable tape-machine to the Village Vanguard over a period of ten years to catch Evans at work. The tapes feature various incarnations of the trio over a decade, including some tunes Bill seldom looked at. Aside from the earliest date, where Teddy Kotick does a good job, it's Eddie Gomez all the way, with six different drummers. The sessions with Philly Joe Jones are especially interesting, although it's the fidelity which is the real problem here, better than most amateur recordings and cleaned up by Milestone, but not much: the bass booms, the crowd chatters, and finely though Evans often plays, he's never done proper justice.

*** **Since We Met** / *** **Re: Person I Knew** / *** **Jazzhouse** / *** **Blue In Green** / *** **Live In Ottawa 1974** Original Jazz Classics OJC 622 / 749 / Milestone M 9151 / 9185 / Gambit 69271 *Evans; Eddie Gomez (b); Marty Morell (d).* 1/74; 1/74; 74; 74; 8/74, 9/72.

*** **Intuition** / *** **Montreux III** Original Jazz Classics OJC 470 / 644 *As above, except omit Morell.* 11/74; 7/75.

*** **From The 70's** Original Jazz Classics 1069 *As above, except add Morell.* 73–74.

Evans signed to Fantasy and with his assiduous producer, Helen Keane, created a big body of work that lasted through the '70s. *Since We Met* and *Re: Person I Knew* both come from a single Village Vanguard engagement, and though Gomez and Morell don't erode memories of LaFaro and Motian, the music speaks with as much eloquence as this trio could muster. *Jazzhouse* and *Blue In Green* tell us nothing new about him and must be considered for collectors only, even if the playing is mostly impeccable. Consistency had become Evans's long suit, and he seemed content to tinker with favourite pieces, disclosing little beyond the beauty of his inimitable, endlessly imitated touch. The live set from Ottawa, broadcast from Camp Fortune and briefly available as a Can-Am LP, is more illuminating than some, in that it touches on relatively untrodden material and is presented in very decent sound; there are a few cuts from autumn 1972, but they're poor by comparison. *From The 70's* salvages two duets with Gomez and a live set from The Manne Hole. The two albums with Gomez as sole partner explore a wider range of material – *Montreux III* is a particularly well-turned concert set – but one still misses the extra impetus of a drummer.

***(*) **Alone (Again)** Original Jazz Classics OJC 795 *Evans (p solo).* 12/75.

*** **Crosscurrents** Original Jazz Classics OJC 718 *Evans; Lee Konitz (as); Warne Marsh (ts); Eddie Gomez (b); Eliot Zigmund (d).* 2–3/77.

(*) **Quintessence Original Jazz Classics OJC 698 *Evans; Harold Land (ts); Kenny Burrell (g); Ray Brown (b); Philly Joe Jones (d).* 5/76.

*** **I Will Say Goodbye** Original Jazz Classics OJC 761 *Evans; Eddie Gomez (b); Eliot Zigmund (d).* 5/79.

*** **Eloquence** Original Jazz Classics OJC 814 *Evans; Eddie Gomez (b).* 11/73–12/75.

*** **The Complete Fantasy Recordings** Fantasy 1012 9CD *As all Fantasy/OJC sessions listed above.* 73–79.

The Fantasy material isn't on a par with the magnificent complete Riverside set, but it has many rewards and the complete edition includes two bonuses: an interview with Marian McPartland from her *Piano Jazz* radio series, and a 1976 date in Paris. A few recent reissues have brought some other Fantasy sessions back into general circulation. *Crosscurrents* is another interesting if ultimately unremarkable meeting with two great horn-players. *I Will Say Goodbye* finds the trio tackling some relatively unfamiliar material in 'A House Is Not A Home', 'Quiet Light' and 'Seascape'. But it's good to have the neglected *Alone (Again)* as a separate release. This features some very fine Evans on five standards, with a long and wide-ranging exploration of 'People' as the highlight. *Quintessence* was a rare horn-fronted date; it's amiable but not especially interesting. *Eloquence* is a mixture of solos and duets with Eddie Gomez, some studio, some live. Losing the drummer doesn't do anything special for the situation, but two ballads, 'In A Sentimental Mood' and 'But Beautiful', are notably effective.

**** **The Tony Bennett/Bill Evans Album** / *** **Together Again** Original Jazz Classics OJC 439 / Concord CCD-2198-2 *Evans; Tony Bennett (v).* 6/75; 9/76.

Pairing Evans with Tony Bennett was an inspired idea that pays off in a session which has an illustrious kind of after-hours feel to it. Bennett, as big-hearted as always, lives out the helpless-Romeo lyrics of such as 'When In Rome' and sounds filled with wonder when working through a gorgeous 'The Touch Of Your Lips'. He also sings what's surely the definitive vocal version of 'Waltz For Debby', where the corn of Gene Lees's lyric suddenly sounds entirely right. Evans plays deferentially but seems to read every mood with complete accuracy. For some reason the follow-up was nothing like as good, with a droopy feel that the preponderance of doleful lyrics only accentuates. Some lovely episodes, though.

*** **You Must Believe In Spring** Warner Bros 8122-73719-2 *Evans; Eddie Gomez (b); Eliot Zigmund (d).* 8/77.

*** **New Conversations** Warner Bros 7559-27505-2 *Evans (p solo).* 1–2/78.

*** **Affinity** Warner Bros 7599-27387-2 *Evans; Larry Schneider (ss, ts, f); Toots Thielemans (hca); Marc Johnson (b); Eliot Zigmund (d).* 10–11/78.

*** **We Will Meet Again** Warner Bros 7599-27504-2 *Evans; Tom Harrell (t); Larry Schneider (ts, ss, f); Marc Johnson (b); Joe LaBarbera (d).* 8/79.

***(*) **The Paris Concert Edition One** / ***(*) **The Paris Concert Edition Two** Warner Bros 7559-60311-2 / 7599-60311-2 *As above, except omit Harrell, Schneider.* 11/79.

*****(*) We Will Meet Again: The Warner Bros & Elektra Years 1977–1980** Warner Bros 5101 11507 2 2CD *As above discs. 77–80.*

Evans's Warners albums are comparatively neglected and little talked-of. *Affinity*, co-credited with Toots Thielemans, was the first album to feature his final bassist, Marc Johnson, and some of the music is heartbreakingly lovely, although Thielemans, when tuned in to the typical Evans wavelength, can often sound helplessly doleful. There are some tunes which Evans was trying out as new elements of his set, such as Paul Simon's 'I Do It For Your Love', and even Schneider contributes 'Tomato Kiss'. Somehow it feels a bit stiff and produced, and 'The Other Side Of Midnight' and one or two others come out sounding like mere mood music. *We Will Meet Again*, in dedication to Bill's late brother, Harry Evans, brings in Harrell and LaBarbera. Once one gets past the idea that a two-horns-plus-rhythm quintet is simply not Evans's natural environment at this point, the playing seems fine, but, despite some new tunes and Harrell's flowing solos, the music lacks focus, or particularity, even.

New Conversations restores the multiple-overdubbing technique which Evans had tackled during his Verve years. He uses acoustic and electric pianos for some extra tonal variation, and the results are pleasing rather than compelling. 'Remembering The Rain', for instance, is characteristically beautiful in the pianistic touch, but inescapably pastel.

The live albums are both from the same Paris concert. Though the trio was still quite new, it was already forging new momentum out of the pianist's favourite pieces: 'Re: Person I Knew', 'Laurie' and 'Quiet Now' are good enough to stand with the best of his many versions, and he has another go at 'I Did It For Your Love' on the first record. The sound is mostly good, though Johnson's bass – less 'pneumatic' than Gomez – isn't quite focused in the mix.

The appearance of *You Must Believe In Spring*, actually the earliest of this group, pretty much completes this part of the story. Evans introduced his annoying obsession with 'Theme From *M*A*S*H*' here, and some of the other tunes pander to ideas of the pianist as romantic misery, but a bonus version of 'Freddie Freeloader' makes a nice compensation. *We Will Meet Again*, one disc of studio and one of live work, is an attractive compilation that makes the most of this sequence of albums.

***** Half Moon Bay** Milestone 9282-2 *Evans; Eddie Gomez (b); Marty Morell (d). 11/73.*

***** Getting Sentimental** Milestone 9336-2 *Evans; Michael Moore (b); Philly Joe Jones (d). 1/78.*

***** Homecoming** Milestone 9291-2 *Evans; Marc Johnson (b); Joe LaBarbera (d). 11/79.*

In the endless search for releasable Evans material, Milestone dug up these amateur live tapes. *Half Moon Bay* was done at a favourite little beach-house club in California and finds the 1973 trio in rare form, the usual set played with particular intensity. *Getting Sentimental* has real rarity value (another private recording by Mike Harris) and catches Michael Moore auditioning for the trio, with Philly Joe on drums. *Homecoming* is from the days of the final trio and was done at Bill's old Alma Mater in Hammond, Louisiana – hence the title. Again, the music is played with considerable gutsiness – hear the almost thunderous ending to 'But Beautiful' – and is personalized by the pianist's many spoken introductions, a rarity in the Evans discography.

*****(*) Complete February 1972 Paris ORTF Performance** Gambit 69230 2CD *Evans; Eddie Gomez (b); Marty Morell, Tony Oxley (d). 2 & 6/72.*

*****(*) Live In Switzerland** Gambit 69232 *Evans; Eddie Gomez (b); Eliot Zigmund (d). 2/75.*

***** Köln Concert 1976** Gambit 69228 *As above, except add Marty Morell (d). 2/72, 6/76.*

(***) Live In Rome 1979 Gambit 69229 *Evans; Eddie Gomez, Marc Johnson (b); Marty Morell, Joe LaBarbera (d). 7/69, 12/79.*

Evans was often recorded on his European tours, and these Gambit releases round up several concerts that between them cover a decade of playing. The Paris set is in excellent sound and has the trio in fine shape, but even more interesting is the bonus of a 15-minute version of 'Nardis', taken down at the Ljubljana Festival of a few months later, where Tony Oxley replaced Morell for a brief period. It certainly touches shores wilder than many Evans explored, even if there is actually more bass and drums than piano here. The Swiss concert of three years later also sounds good and has 78 minutes of music, the playing calmly intense. The Cologne tape isn't as good, although again the playing is excellent from all hands, and this disc includes three bonus pieces from a set played in Milan three years earlier, with the trio dancing through 'How My Heart Sings'.

The Rome set marks an early appearance by the final Evans trio. Unfortunately this is in poorly balanced sound, with a noisy audience, the piano somewhere in the middle distance and Johnson roving in and out of view. A version of 'Nardis' by the 1969 trio, also recorded in an Italian club, is pointlessly tacked on to the end.

*****(*) Turn Out The Stars / *** The Last European Concert: Complete Bad Hoenningen Performance 1980 / *** The Last Waltz / *** Consecration** Warner Bros 45925-2 6CD / Gambit 69243 / Milestone 4430-2 8CD / 4436-2 8CD *Evans; Marc Johnson (b); Joe LaBarbera (d). 6/80; 8/80; 9/80; 8–9/80.*

Evans was clearly prepared to try new things with this group, and although one sometimes feels the music is struggling rather aimlessly with form, as if reluctant to seek a freedom that would ultimately be more confining, the group feels vital in a way that Evans's trios hadn't touched on in some time. There is inevitably an unseemly rush to claim the 'last' this or that with such a career. The Bad Hoenningen date, available before on West Wind, is good but torn between genuine creative enterprise, with Johnson easily meeting the standard of previous bassists, and a tiredness at its core, and when Evans plays 'Suicide Is Painless' – the theme from *M*A*S*H* – there's a gulp as you realize how far down he was having to go to get water from the well.

The Village Vanguard material on *Turn Out The Stars* (the same title was confusingly used for a Dreyfus disc recorded at Ronnie Scott's around the same time) is much better. The expected tunes are present and correct, and in the best of them – 'Nardis', for instance – Evans, Johnson and LaBarbera find genuine new ground in repertoire that the pianist might otherwise have done to death. The old seraphic glow is sometimes glimpsed here, but seldom; for all the ingenuities on show, much of the songlike beauty which enlightened his most affecting music has vanished. In its place, a certain heaviness of hand and probably heart.

An even closer-to-the-bone farewell is *The Last Waltz*, no fewer than eight discs of Evans from his final completed residency, at San Francisco's Keystone Korner, made only days before the pianist's death. Evans students will certainly want to study the six versions of 'Nardis', and his final thoughts on 'new' pieces such as 'I Do It For Your Love', as well as the familiar watermarks. Again, there's an impression of energy being forced through the fingers, and listening at length requires some effort. That said, there remain passages which would be the envy of most other pianists in jazz. *Consecration* is mostly the first sets taken down on the same evenings. As before, certain tunes get several treatments (six of 'My Romance', although this is one of the most interesting vehicles for the pianist's thinking, five each of 'Tiffany' and 'Your Story', and five of 'Re: Person I Knew'). While he plays some tunes at an over-fast pace, others are slowly unfolded in a vintage Evans manner. It's hard to think of much more to say about this music. No artist should be asked to stand up to such obsessive scrutiny, but for all their idiosyncrasies, there's much fine music in these sets.

Also, in brief:

*** **Tenderly** Milestone MCD-9317-2. 56–57.
Vibist Don Elliott made home recordings of these duets: two guys having fun with standards, blues, bop and whatever came into their heads. There's chatter, prompting, some laughs, the odd car horn, the telephone, and at the very end the prototype of Evans's 'Funkallero', which he wouldn't record until 1962.

***(*) **Bill Evans And Orchestra** Gambit 69214. 6–7/57.
Misleadingly named, in that it's made up of sessions under Gunther Schuller's leadership of music scored for performances at the 1957 Brandeis Festival, a key Third Stream event.

*** **The Complete Gus Wildi Recordings** Lone Hill Jazz LHJRCD10151. 57–59.
Lone Hill are tripping over themselves; some of this stuff came out again later on *The Sideman Years*. Check the contents carefully before buying.

*** **Bill Evans & Eddie Costa: The Complete Quartets** Lone Hill Jazz LHJRCD10185. 1/58.
'Complete' nothing. This is Costa's *Guys And Dolls Like Vibes*, plus a single track ('Django') from *Legrand Jazz*, featuring Miles Davis.

*** **Bill Evans & Lee Konitz Play The Arrangements Of Jimmy Giuffre** Lone Hill Jazz LHJRCD10193. 5 & 10/59.
Previously issued as *Lee Konitz Meets Jimmy Giuffre* and *You And Lee*, so again Evans is basically in a sideman role.

(***) **The 1960 Birdland Sessions** Fresh Sound FSR-CD 390. 3–4/60.
Broadcast recordings, which have floated round semi-legitimately for years.

*** **The 'Interplay' Sessions** Milestone 47066. 7 & 8/62.
Made for money as he got out of a slump, and featuring horns – Freddie Hubbard, Zoot Sims – these are untypical and curiously characterless; some of the stuff wasn't released until after Bill's death.

*** **The Best Of Bill Evans On Verve** Verve 527906-2. 5/63–12/69.
A dozen tracks from twelve albums.

*** **Live In Europe 1965** Lone Hill Jazz 10214. 2–10/65.
A selection of transatlantic radio broadcasts. Patchy sound but some intriguing moments, including guest spots from Lee Konitz.

*** **Bill Evans Trio With Symphony Orchestra** Verve 821983-2. 9–12/65.
Claus Ogerman's arrangements are pretty, if hardly a milestone in jazz.

Bill Evans (born 1958)

TENOR AND SOPRANO SAXOPHONES

Studied in north Texas and New Jersey, then with Dave Liebman, who recommended him to Miles Davis. With Davis, 1980–84, then worked with his own groups and in various fusion-orientated situations.

*** **Escape** Escapade ESC 03650-2 *Evans; Wallace Roney (t); Jim Beard (ky); Lee Ritenour, Jon Herington, Gary Poulson, Nick Moroch (g); Victor Bailey, Marcus Miller, Mark Egan, Ron Jenkins (b); Billy Kilson, Steve Ferrone (d); Manolo Badrena (perc); MC 900 Ft Jesus, Mark Ledford, Ahmed Best (v).* 12/95–1/96.
Evans got off to a high-profile start in the Miles Davis band of the early '80s. His star has remained reasonably bright since then, although a stint with Blue Note led him nowhere in particular, and much of his recorded work is deleted. He seems to enjoy the fusion-blowing context while wishing to keep at least one foot in a boppish environment. Beard's shrewd production, typical of the new breed of art-jazz that evolved out of fusion, cocoons Evans and the other soloists in glittering keyboard and percussion surrounds. It's OK, but neither deep nor enduring.

*** **Modern Days And Nights** Double-Time DTRCD-120 *Evans; Andy LaVerne (p); John Patitucci (b); Steve Davis (d).* 11/96.
Modern Days And Nights, a slow-burning set of Cole Porter pieces, is by a co-operative group for which LaVerne seems to have taken most of the arranging decisions. Some of the tunes are clever in the slightly exasperating way that LaVerne often enjoys, melodies reharmonized and rhythms destabilized as if to make sure that players of this accomplishment aren't just going over standards they know backwards. The environment suits Evans, who finds his most plaintive tone for 'Every Time We Say Goodbye' in particular, but the record has an air of calculation that undercuts its appeal.

*** **Soul Inside** ESC 03668-2 *Evans; Lew Soloff (t); Conrad Herwig (tb); Ricky Peterson (p, org); John Scofield, Dean Brown (g); James Genus, Tim LeFebvre (b); Steve Jordan (d); Don Alias (perc); Les McCann, Vaneese Thomas (v).* 6/00.
(*) **Big Fun ESC 03681 *Evans; Randy Brecker, Lew Soloff (t); Conrad Herwig (tb); Mickey Raphael (hca); Robben Ford, Hiram Bullock (g); Ricky Peterson (org); Clifford Carter (p); James Genus (b); Vinnie Colaiuta (d); Manolo Badrena (perc); Les McCann, Willie Nelson, Bruce Hornsby (v).* 1–5/02.
An entertaining simulation of a top-drawer R&B band, just about pushed into the jazz zone by Evans's own solos and the odd 'interesting' chord here and there. Les McCann turns in some throaty vocals, which may or may not add to the jazz side of things. This gang of top-class session-men will never really sound loose or uncomplicatedly funky, but they can play – and, unlike some of his other own-name efforts, Evans sounds as if he feels at home. Same again on the next one, and if the tougher tracks hit pretty hard, the less-appealing ones are, well, even less appealing. Hiring Willie Nelson to sing 'For What It's Worth' must have seemed like a good idea to somebody.

Also, in brief:

*** **Starfish And The Moon** Escapade 03654-2. 97.
Continues the feel of *Escape*, ranging between the electronic pastorale of 'It's Only History' and the trim, forceful blow of 'Red Dog'.

**** Soulbop Band Live** BHM 1003-2 2CD. 04.
Evans and Randy Brecker (*t*) share top billing on this tour souvenir. A starry line-up, but the music is grinding and relentless, reminiscent of fusion's worst excesses.

***** Soulgrass** BHM 1008-2. 10/04–1/05.
Recorded mostly in Nashville, this mildly entertaining mix of country and jazz is a breakthrough for nobody, but give Bill some credit for at least trying something new.

****(*) The Other Side Of Something** Intuition INT 34162. 07.
Same again, with Béla Fleck (*bj*) back on board and Evans taking more vocals.

Doc Evans (1907–77)

CORNET

Minnesota-born, he returned there in 1952 after a successful time touring. Had his own Dixieland TV show.

***** Down In Jungle Town** Jazzology JCD 19 *Evans; Hal Runyon (tb); Harry Blons, Loren Helberg (cl); Tom McGovern, Hod Russell (p); Irv Wickner (bj) Bernie Sundermeyer (b); George Tupper (tba); Mickey Steinke, Warren Thewis (d)*. 53, 55.
***** Stomps And Blues** Jazzology JCD 195 *Evans; Albert Nicholas, Omer Simeon (cl); Knocky Parker (p); Early Murphy (b); Gene Juckem (d)*. 56.
***** Four Or Five Times** Jazzology JC2D 312 *Evans; Hal Runyon (tb); Harry Blons (cl); Knocky Parker (p); Bill Peer (bj); George Tupper (tba); Red Maddock (d, v, gate crasher)*. 56.
*****(*) Muskrat Ramble** Jazzology JCD 236 *Evans; Bob Gruenenfelder (c); Hal Runyon (tb); Dick Pendleton, Loren Helberg (cl); Knocky Parker (p); Bill Peer (bj); George Tupper (tba); Red Maddock, Warren Thewis (d)*. 57.
***** At The Gaslight** Jazzology JCD 363 *Evans; Bob Gruenenfelder (c); Alan Frederickson, Hal Runyon (tb); Dick Pendleton, Mark Strachota (cl); Mel Grant, Augie Kepp (p); Eddie Lynch, Bill Peer (bj); Jim Morton (b, tba); Tommie Andrews, Warren Thewis (d)*. 57, 67.
Unlike a Colyer, say, Paul Wesley Evans wasn't hidebound by the example of the old masters. Though his models were and remained Pops and Bix, he played Dixieland his way, assembling a pool of like-minded players in Minnesota who worked away quietly, or rather quite noisily, outside the jazz mainstream. Most of these records are old Audiophile LPs, in most cases doubled up for CD reissue: so, *Down in Jungle Town* consists of the record of that name, made shortly after Doc's return to Minnesota, plus the later *Traditional Jazz*. There really isn't much to choose between these discs, though *Muskrat Ramble* has always been the most popular and probably deserves its fame by an edge. All one can say of Evans's fellows is that they're all decent players, perhaps a little vanilla for this repertoire, but they go for it with some gusto and it makes for fine listening. Having Simeon and Nicholas on the *Stomps And Blues* compilation adds some interest and it's possible to find earlier recordings of Doc with Yerba Buena and Bunk Johnson. The Audiophiles, though, pretty much sum up the story.

Also, in brief:

****(*) Jazz Ltd** Delmark DE 226. 49, 51.
An oddly disappointing disc despite Miff Mole (*tb*) and Don Ewell (*p*) on two sessions.

***** Dixieland Encores** Doc Evans Music DEM 02. 54, 57.
Live material, recorded at the Walker Art Center in Minnesota.

***** Doc Evans Live** Doc Evans Music DEM 04. 57.
Up the Mississippi from New Orleans to Minneapolis; a musical history of traditional jazz.

Gil Evans (1912–88)

PIANO, ARRANGER, COMPOSER

A gentle Svengali. His association with Miles Davis was definitive of one strain of modern jazz, but Gil went on to rewrite the musical legacy of Jimi Hendrix. Born in Canada, and serving a tough indenture in Claude Thornhill's band, he drew heavily on Duke Ellington as both composer and arranger. His peerless voicings are instantly recognizable.

***** Gil Evans And Ten** Original Jazz Classics OJC 346 *Evans; John Carisi, Jack Loven, Louis Mucci (t); Jimmy Cleveland, Bart Varsalona (tb); Willie Ruff (hn); Lee Konitz (as); Steve Lacy (ss); Dave Kurtzer (bsn); Paul Chambers (b); Jo Jones, Nick Stabulas (d)*. 9–10/57
Recorded four months after his epochal arrangements for *Miles Ahead*, this is oblique, intelligent modern jazz, with Carisi's trumpet prominent, Lee Konitz and Steve Lacy lending the reed parts the floating feel typical of an Evans chart. It's a record somewhat overshadowed by the Impulse! and Verve sessions below, but there's still plenty to listen to and enjoy.

*****(*) The Complete Pacific Jazz Recordings** Blue Note 58300 *Evans; Johnny Coles, Louis Mucci, Clyde Reasinger, Ernie Royal, Allen Smith, Danny Stiles (t); Jimmy Cleveland, Bill Elton, Curtis Fuller, Frank Rehak (tb); Rod Levitt, Dick Lieb, Tom Mitchell Jr (btb); Earl Chapin, Bob Northern, Julius Watkins (frhn); Billy Barber, Harvey Phillips (tba); Steve Lacy (ss); Cannonball Adderley (as); Eddie Caine (as, f); Budd Johnson (ts); Al Bock (cl, bcl, f); Gerald Sanfino (cl, eng hn, f, picc); Ray Crawford, Chuck Wayne (g); Dick Carter, Paul Chambers, Tommy Potter (b); Art Blakey, Denis Charles, Elvin Jones, Philly Joe Jones (d)*. 5/58, 59.
New Bottle, Old Wine was the perfect title for a set that delivered wonderfully fresh arrangements and performances of such hoary things as 'King Porter Stomp' (an amazing performance) and Waller's 'Willow Tree'. There's some Charlie Parker bop as well, but everything has been transmuted by Evans's arranging. *Great Jazz Standards* isn't quite such a compelling record. Lacy is an uneasy voice in the second line-up, and he's blown away by the now largely forgotten Johnson, who plays wonderfully on 'La Nevada'. There's also a version of Fran Landesman's 'Ballad Of The Sad Young Men', which would have been a contemporary pop song when this was made. These are powerful sets, perhaps not as accomplished as *Out Of The Cool* a year later, but certainly key Evans recordings.

[illegible]

****** Out Of The Cool**
Impulse! 051186-2 *Evans; Johnny Coles, Phil Sunkel (t); Keg Johnson, Jimmy Knepper (tb); Tony Studd (btb); Bill Barber (tba); Ray Beckenstein, Eddie Cane (as, f, picc); Budd Johnson (ts, ss); Bob Tricarico (f, picc, bsn); Ray Crawford (g); Ron Carter (b); Elvin Jones, Charli Persip (d)*. 12/60.
Out Of The Cool is Evans's masterpiece under his own name and one of the best examples of jazz orchestration since the

early Ellington bands. It's the soloists – Coles on the eerie 'Sunken Treasure', a lonely-sounding Knepper on 'Where Flamingoes Fly' – that immediately catch the ear, but repeated hearings reveal the relaxed sophistication of Evans's settings, which give a hefty band the immediacy and elasticity of a quintet. Evans's sense of time allows Coles to double the metre on George Russell's 'Stratusphunk', which ends with a clever inversion of the opening measures. 'La Nevada' is one of his best and most neglected scores, typically built up out of simple materials. The sound, already good, has been given lots more timbre by digital transfer. Be aware that *Into The Hot*, the obvious 'sequel', with Gil's picture on the cover, isn't an Evans album at all; long story.

***(*) **The Individualism Of Gil Evans** Verve 833804-2 *Evans; Ernie Royal, Johnny Coles, Bernie Glow, Louis Mucci (t); Jimmy Cleveland, Tony Studd (tb); Ray Alonge, Jimmy Buffington, Gil Cohen, Don Corado, Bob Northern, Julius Watkins (frhn); Bill Barber (tba); Al Block, Garvin Bushell, Eric Dolphy, Andy Fitzgerald, Steve Lacy, George Marge, Jerome Richardson, Wayne Shorter, Bob Tricarico (reeds); Kenny Burrell, Barry Galbraith (g); Bob Maxwell, Margaret Ross (hp); Paul Chambers, Richard Davis, Milt Hinton, Gary Peacock, Ben Tucker (b); Osie Johnson, Elvin Jones (d).* 9/63, 4 & 7/64.

*** **Verve Jazz Masters 23: Gil Evans** Verve 516728-2 *Similar to above.* 63–64.

Individualism is a looser album, made with a pool of overlapping ensembles, perfectly tailored to the compositions and all securely grounded in the bass. The solos are now mainly improvised rather than written, and stray more freely from the original composition, in anticipation of the '80s bands. 'Hotel Me' is an extraordinary performance, basically very simple but marked by throaty shouts from the brass that set up Evans's own churchy solo. 'El Toreador' again features Coles, less certain-sounding than on *Out Of The Cool*, but still a soloist of considerable imagination. Remarkable as the music is, there's an oddly unfinished feel to the record, as if it had been put together out of previously rejected bits and pieces. It isn't just a CD round-up, though. The *Jazz Masters* album has no pretensions, but it's actually a well-paced and convincing survey, ideal for anyone coming at Gil's music with no previous acquaintance or no stock of old vinyl.

*** **Svengali** Atlantic 8122 73720 *Evans; Tex Allen, Hannibal Marvin Peterson, Richard Williams (t); Joe Daley (tb, tba); Sharon Freeman, Pete Levin (frhn); Howard Johnson (tba, flhn, bs); Trevor Koehler (ss, bs, f); David Sanborn (as); Billy Harper (ts, f); David Horowitz (syn); Ted Dunbar (g); Herb Bushler (b); Bruce Ditmas (d); Sue Evans (perc).* 5 & 6/73.

Much reissued and usually easy enough to find, this significant statement from the early '70s finds the orchestra in a later vintage, with Sanborn and Harper providing much of the excitement. The altoist is superb on 'Blues In Orbit', while Harper's originals, 'Cry Of Hunger' and 'Thoroughbred', are staples of the programme. There's a not quite successful 'Summertime', but 'Eleven', a collaboration between Gil and Miles, is restored to full length as a bonus track, in addition to the savagely edited minute and three quarters that went out on the release version.

***(*) **Plays The Music Of Jimi Hendrix** RCA Victor 09026 638722 *Evans; Hannibal Marvin Peterson, Lew Soloff (t, flhn); Tom Malone (tb, btb, f, syn); Peter Gordon (frhn); Pete Levin (frhn, syn); Howard Johnson (tba, bcl, b); David Sanborn (ss, as, f); Billy Harper (ts, f); Trevor Koehler (as, ts, f); David Horovitz (p, syn); Paul Metzke (syn, b); Joe Gallivan (syn, perc); John Abercrombie, Ryo Kawasaki, Keith Loving (g); Warren Smith (vib, mar); Don Pate, Michael Moore (b); Bruce Ditmas (d); Sue Evans (perc).* 6/74, 4/75.

Evans's championing of Hendrix's compositions – 'Little Wing' most immortally – was a controversial but ultimately career-stoking decision. It's difficult to tell, while listening to these powerful tracks, whether the quality of the music is testimony to Hendrix's genius as a composer or Evans's as an arranger, or to some strange posthumous communication between the two. Some of the tunes are inevitably moved a long way from source; '1983 A Merman I Should Turn To Be' takes on a new character, as does 'Up From The Skies', two takes of which are included. 'Little Wing' remains the touchstone, though, and the recording, from spring 1975, is superb.

*** **Paris Blues** Owl 013429-2 *Evans; Steve Lacy (ss).* 12/87.

It's scarcely a momentous occasion, musically speaking, for either man. Mingus themes predominate, and Gil takes yet another look at 'Orange Was The Color Of Her Dress', which was most likely the last thing on his music-stand. Interesting to hear Lacy at work on this music, but in the end the results are merely light and agreeable.

*** **75th Birthday Concert** BBC Legends 7007 *Evans; Miles Evans, Palle Mikkelborg, Lew Soloff (t); Dave Bargeron (btb, tba); Steve Lacy (ss); Chris Hunter (ss, as); John Surman (ss, bs); Don Weller (ts); Delmar Brown (ky, v); Hiram Bullock (g); Mark Egan (b); Danny Gottlieb (d); Anita Evans, Airto Moreira (perc).* 87.

Gil's 75th birthday was marked by a special concert at the Hammersmith Odeon in London, recorded for broadcast by the BBC and now available on disc. The occasion was distinguished by a brief walk-on from Van Morrison, who delivered an excruciating version of 'Moondance' before disappearing again; mercifully it is not included. There is, though, a valuable interview with Evans, conducted by Charles Fox. Musically, it's very much of its time and period, with cuts from two houses in a shamefully empty hall. Both versions of 'Stone Free' are very good and there are a couple of cracking Mingus interpretations, but it's the surprise elements – 'Murder By Numbers' and 'Synchronicity' – that really catch the ear. The recording is as good as you'd expect, with lots of presence in the orchestra and plenty of detail round individual horns.

*** **A Tribute To Gil** Soul Note 121209 *Miles Evans (t, perc); Lew Soloff (t); Dave Bargeron, Tom Malone (tb, tba); Chris Hunter (as, f); Alex Foster (ts); Gil Goldstein (ky); Biréli Lagrène (g); Michal Urbaniak (vn); Mark Egan (b); Danny Gottlieb (d); Urszula Dudziak (v, elec).* 7/88.

Gil's death came along with the band's festival diary pretty full, and not surprisingly the decision was taken to fulfil as many engagements as possible, with Gil Goldstein as concertmaster. These performances were recorded in Italy during July 1988. The two main items selected are long versions of 'Orgone' and 'London' with, by comparison, very short, almost schematic readings of 'Moonstruck One' and 'Eleven', neither of which goes over the two-minute mark. It's to be wondered why and how these selections were made, for they don't seem to answer any obvious logic. Urszula Dudziak is characteristically dramatic in her feature, 'Duet', and the horn, violin and synth solos are all sharp, emphatic and to the point. Even so, we are left to wonder what else was recorded on the tour and why we haven't heard more of it.

Also, in brief:

*** **The Real Birth Of The Cool: Studio Recordings / **(*) ...**

Transcription Recordings Jazz Factory 22801/ 22803. 41–47; 46–47.
Nice idea to grab the name and cachet of Miles's record for these earlier arrangements for the Thornhill band and elsewhere. The studio work is more interesting.

****(*) Live At The Public Theater Volumes 1 & 2** Storyville STCD 5003 / 5005. 2/80.
A transitional band. Individual performances are generally good, but there's a lack of excitement about the music and an unfamiliar abstraction.

***** The Gold Collection** Fine Tune 2234. 81, 86.
Some nice touring material from Paris in 1981 and Lugano/Milan from 1986. Nothing revelatory, but well up to snuff.

***** The Honey Man** Newtone 5022. 86
Versions of 'Boogie Stop Shuffle', 'Goodbye Pork Pie Hat' and 'Voodoo Chile', but these are relatively bland. The one surprise is the Gershwin title-track, delivered with raw passion.

***** Live At Umbria Jazz: Volumes 1 & 2** EGEA 0861001 / 0861002. 87.
These late recordings seem to be available under a number of imprints, which may raise some questions about the exact provenance. However, these are fine, fiery performances from a time-served band.

Orrin Evans (born 1975)

PIANO

Born in New Jersey, Evans has subsequently worked extensively in and around the Philadelphia scene before moving to New York (and back again).

*****(*) Justin Time** Criss Cross 1125 *Evans; John Swana (t); Tim Warfield (ts); Rodney Whitaker (b); Byron Landham (d).* 12/96.
*****(*) Captain Black** Criss Cross 1154 *Evans; Sam Newsome (ss); Antonio Hart (as); Ralph Bowen (ts, ss, as); Tim Warfield (ts); Avishai Cohen (b); Ralph Peterson (d).* 10/97–6/98.
****** Listen To The Band** Criss Cross 1195 *Evans; Duane Eubanks (t); Sam Newsome (ss); Ralph Bowen (ts, as); Reid Anderson (b); Nasheet Waits (d).* 6/99.
*****(*) Blessed Ones** Criss Cross 1213 *Evans; Eric Revis (b); Edgar Bateman, Nasheet Waits (d).* 1/01.
As a group of projects, these work on several levels: as evidence of the leader's own powers as a player and soloist; as examples of the way standards and familiar repertory are being recharged through a new generation's ideas; and as a showcase for some of the Criss Cross cast of post-bop talents. All of this was obvious from the opener, where Evans mixes four originals, four standards and 'Tune Up'. The key player is Warfield, who brings livid colour to Evans's music: their duet on 'My Shining Hour' is in a great tradition of duo virtuosity; but just as impressive is the wonderfully tender examination of 'It Had To Be You' at a daringly slow tempo. Evans's writing has a pleasingly lyrical bent, which his suitably affectionate 'Mom', voiced by Swana's trumpet, makes clear.

Captain Black leans heavily on Evans's originals, which sometimes put ingenuity above communicability – some of the writing sets up high-level challenges for the horn-players, such as the ferociously quick 'Big Jimmy', which they inevitably master while the listener is left a bit short-winded. That said, Bowen and Warfield especially turn in some astonishing solos. Peterson, as is his wont, overplays all through while giving everybody out front enough feeds to let them go wherever. There's a surprising solo version of 'Calvary' which certainly tries new threads on the gospel axis.

Listen To The Band is out of the very top drawer. 'I Want To Be Happy' is this time a dramatically effective standard reworking, apparently from a standing start where the tune wasn't even called. From there, the sextet play mostly originals from within the group, although 'In His Place' is another absorbing variation on a gospel touch, and Evans's solo on 'There Is A Quiet Place' is pensively beautiful. Throughout, the playing is less obviously flashy, better integrated, yet still sounding fresh and contemporary.

No originals on *Blessed Ones* but everything from a couple of Coltrane tunes to the warhorse 'Autumn Leaves' – although, as before, you'd be pressed to spot the tune, since he starts from the changes and puts the minor-key feel into the background, so it's much more jaunty and assertive than usual. Pat Metheny's 'Bright Size Life' is treated as a 'breathing-together' tune, a real trio piece. 'I Will Wait For You' gets a thorough demolition. Evans isn't a destructive pianist, but he does like to use only those parts of the material which he thinks are best placed to offer up something new. In contrast, 'The Inchworm' circles regularly around the melody. But some of the most impressive playing comes in the two versions of Trudy Pitts's 'Anysha', done as an undeniably romantic ballad but with a complexity of feeling that calls for patient and repeated listenings to both versions.

***** Easy Now** Criss Cross 1259 *Evans; Ralph Bowen (ss, as); J. D. Allen (ts); Mike Boone, Eric Revis (b); Byron Landham, Rodney Green (d).* 4/04.
Returning to Criss Cross after a stint at Palmetto (see below), Evans delivers a homage to his late father. The music has an inevitably sombre cast, and one wonders at some points if we should be eavesdropping; Bowen's contribution, 'For DE', is also a memorial. Evans reworks three of his old themes and only the title-piece is a new original; there's also a low-key 'Song For My Father', which is Allen's sole appearance. The playing is cultured and impressive, but this isn't the first place to get to know Orrin's music.

Also, in brief:

***** Déjà Vu** Imani 42905. 95.
Originally released as *The Trio* with Matthew Parrish (*b*) and Byron Landham (*d*). Stands up well to fresh scrutiny.

***** Grown Folk Bizness** Criss Cross 1175. 6/98.
Starts with another solo, a fussy bit of revisionism on 'Rocking Chair' and turns almost nihilistic in places. The weakest of the earlier records.

***** Meant To Shine** Palmetto PM-2087. 1/02.
A label debut marred by earnestness, but delivered with real power.

Peter Evans (born 1982)

TRUMPET

A rising star, he studied at Oberlin, works in various cutting edge formats and was brought to wider notice by Evan Parker.

****** More Is More** Psi 06.08 *Evans (t solo).* 05.
****** Peter Evans Quartet** Firehouse 12 04-01-004 *Evans; Brandon Seabrook (g, elec); Tom Blancarte (b); Kevin Shea (d).* 2/07.

Evans's magnificent solo deconstruction of jazz trumpet on *More Is More* is one of the most exciting instrumental records of the last few years, proposing new directions for his instrument. The technique is extraordinary, whether on piccolo (his apparent preference) or concert trumpet: notes are bent, stretched, pulled through timbral spectra and sometimes stabbed into the air with an almost physical intensity.

To suggest that the eponymous quartet record is more conventional is to miss the point, for he brings the same iron-hard lip, elements of 'extended technique' and a harmonic/melodic language that is both historically aware and entirely innovative to a fresh kind of freebop. The opening track, '!!!!!', is well-named. It leaps out of the speakers in a wild flurry of sound that hints at some of the wilder brass-playing of the New Thing but also at the flat-out ensembles of early jazz, for this is emphatically a quartet record. Blancarte is worth listening to closely (and it has to be close, because he's the least well recorded) to get a sense of how thoroughly the old rhythm section spec has been overturned. Shea clatters away very melodically, but there are clear rhythmic reference points lifted from bop drumming.

'Bodies And Souls' seems to derive in places from the great standard, but the kinship is so remote as to be insignificant and the plural form again points one to the useful conclusion that this isn't an expressionist record, with 'lead' and 'rhythm' parts, but a collective. Seabrook has the most varied language at his disposal. He ends the first track on a huge wash of colour – one tiny quibble: there's too little space left between these numbers, which need a quick breath and recalibration before the next one and don't benefit from any impression that this is a continuous suite – but reverts to a more familiar idiom on later tracks.

'Tag' is more routine, and might be off some unreleased avant-garde Blue Note session. It's the only disappointment. 'Frank Sinatra' is the big statement, accessible but not unchallenging. Possible to hear a couple of Hobokenite references – 'Fly Me To The Moon', maybe, and one of the late-night drinking songs – but it's mostly a showcase for Evans's most lyrical trumpeting, every note hit clean and centre, but with a saxophonist's phrasing. 'The 3/4 Tune' is a fierce Mephisto waltz, and nobody bothered to count it in for Blancarte and Shea, who knock down the bar-lines like so many hurdles. A terrific end to a magnificent and beautifully paced record.

Douglas Ewart (born 1946)

MULTIPLE WIND INSTRUMENTS

Born in Jamaica, he was part of the AACM experience in Chicago and continues to experiment with self-made instruments and a self-determined aesthetic.

*** **Bamboo Meditations At Banff** Aarawak 003 *Ewart (flutes solo). 01.*

***(*) **Angles Of Entrance** Aarawak 004 *Ewart; Mwata Bowen, Edward Wilkerson (cl); Anthony Braxton (b flat cbcl, E flat sno cl); Don Byron (ss, bcl); Roscoe Mitchell (scl, bcl); J. D. Parran (cacl, acl); Henry Threadgill (scl); Malachi Favors (b, perc). 01.*

*** **Songs Of Sunlife: Inside The Didgeridu** Innova 594 *Ewart; Adam Lane (b); Stephen Goldstein (perc). 2/04.*

Ewart's rare appearances as leader have only given a flavour of his remarkable gifts. The three CDs offer an ideal introduction to Ewart's sound-world. The solo flute (actually endblown flute, reminiscent of the recorder) album is virtuosic and very beautiful, while the clarinet choir goes to the heart of the ensemble language that was at the heart of the AACM experience. *Angles Of Entrance* is a rare chance to hear an ensemble of contemporary reed luminaries all together. 'Migrations Of Whales' revisits a long-standing concern and is perhaps too literal to be entirely easy, though if it were called 'Composition #24' no one would be any the wiser. Apart from a few recognizable Byron licks (he rather stands out from the choir) and some familiar Braxton devices, it's an admirably collective project. The most recent is an extraordinary exploration of home-made didjeridus and roar flutes. Lane and Goldstein appear on some tracks only, and while they're no distraction they don't add much. A musical philosopher, or scientist, rather than a mere performer, Ewart absorbs himself in his researches; it's a privilege to be vouchsafed a glimpse.

Don Ewell (1916–83)

PIANO

Born in Baltimore, he played in the city from the mid-'30s onwards, in a style that harked back to Jelly Roll Morton. He later played regularly with New Orleans musicians such as Bunk Johnson and George Lewis and worked with Jack Teagarden from 1956 to 1962, before returning to New Orleans. He toured Europe in the years leading up to his death.

*** **Music To Listen To Don Ewell By** Good Time Jazz 12021-2 *Ewell; Darnell Howard (cl); Minor Hall (d). 3/56.*

*** **Man Here Plays Fine Piano!** Good Time Jazz 10043-2 *Ewell; George 'Pops' Foster (b); Minor Hall (d). 2/57.*

*** **Free 'N' Easy!** Good Time Jazz 10046 *Ewell; Darnell Howard (cl); George 'Pops' Foster (b); Minor Hall (d). 6/57.*

A structured, disciplined practitioner of stride piano, Ewell took his cues from New Orleans musicians – his early sessions in the '40s were with Bunk Johnson and George Lewis – without succumbing to any raggedly 'authentic' mannerisms. One hears an almost prim sense of detail in his playing, the tempos unerringly consistent, the left hand a meticulous counterpoint to the right, the variations as refined and logical as in ragtime. The GTJ reissues find him with the great Minor Hall, and between them they offer seasoned jazz piano, deftly balanced. *Free 'N' Easy!* is more from the same sessions, with Howard more generously featured. It's unpretentious, amiable traditionalism.

*** **Denver Concert** Storyville STCD 8379 *Ewell; Charles Burrell (b); Barbara Dane (v). 12/66.*

A likeable evening of music, with long medleys devoted to Waller, Morton and Hines, and some standard songs pitched in Barbara Dane's direction. It's all slightly mechanical but engaging enough, and in places even involving as Ewell throws out references and allusions faster than Ezra Pound.

*** **Solo Piano 1969–1973** / *** **Live At The 100 Club** Chiaroscuro 106 / Solo Art SACD-89 *Ewell (p solo). 69–73; 2/71.*

** **Don Ewell With The Yarra Yarra Band – Nicholas Hall Concert** GHB BCD-378/9 2CD *Ewell; Maurie Garbutt (t); Roger Janes (tb); Paul Martin (cl, ts); Paul Finerty (g, bj); Don Heap (b); Peter Clowsey (d). 10/75.*

The solo format was not Ewell's natural métier. The Chiaroscuro compilation brings together *Jazz On A Sunday Afternoon*, *Take It In Stride* and *A Jazz Portrait Of The Artist*. There's a lot of playing that sounds pretty much the same. The London session is solid but equally wearisome. His treatment of Fats Waller was somewhere between fanciful and respectful; 'Keepin' Out Of Mischief

Now' is almost rococo in some of its designs, while the following 'Handful Of Keys' pirouettes on tiptoe. *Nicholas Hall Concert* finds him on tour in Australia. The Yarra Yarra Band are doughty but not exactly outstanding local players, and this is a pretty average chunk of touring trad which doesn't merit the expensive double-CD format.

Excelsior Brass Band

GROUP

One of the most long-standing New Orleans brass bands, it traces its roots back to 1880.

*****(*) Jolly Reeds And Steamin' Horns** GHB BCD-290 *Teddy Riley, James May (t); Gregory Stafford (c); Fred Lonzo, Clement Tervalon (tb); Michael White (cl); Oscar Rouzan (as); David Grillier (ts); Walter Payton (bb); Freddie Kohlman, Calvin Spears, Stanley Stephens (d).* 10/83.

The rich yet carefully 'restricted' tradition of New Orleans brass bands made a cautious and piecemeal transition to CD, and this spirited disc by perhaps the oldest institution in the genre is a very fine example of the tradition as it stands in modern times. The digital sound allows one to hear all the detail which scrappy old recordings eliminated, and the ineffable bounce of the drummers (two on snare, one on bass), the old-fashioned tremble of the reeds and the sheer brassiness of the brass create some sense of a living tradition on material which is profoundly historical – 'Just A Closer Walk With Thee', 'Amazing Grace', 'Down In Honky Tonk Town', 'Just A Little While To Stay Here' and so on. At the same time the primitivism of the band can only be affected. Players such as White, Lonzo and Riley could probably go bebop if they wanted to, which one could never say about original brass-band stalwarts. Whether that matters may depend on the ear of the behearer.

Exploding Customer

GROUP

New Swedish jazz at its exciting best.

*****(*) Live At Glenn Miller Café / *** Live At Tampere Jazz Happening / *** At Your Service** Ayler AYL030 / AYL031 / AYL063 *Tomas Hallonsten (t); Martin Küchen (ss, as, ts); Benjamin Quigley (b); Kjell Nordeson (d).* 5/02; 11/04; 12/05, 10/06.

Martin Küchen's quartet is an exciting example of some of the new jazz bursting out of Scandinavia. Working broadly in a freebop vein, they derive energy from Nordeson's helter-skelter drumming and Quigley's fat-toned, grooving bass-lines. Küchen plays in a deliberately sour, spitting way that is nicely balanced by the brighter, sweeter lines favoured by Hallonsten. They have a knack of reaching boiling point on a tune and holding it on a fast simmer that can be at times almost unbearably exciting. As with any live sets, there are a few barren spots, but for the most part it's all compelling.

Exuberance

GROUP

Fire music of a distinctive sort.

***** Other Shore / *** Live At Vision Festival** Boxholder BXH 040 / Ayler AYL009 *Roy Campbell (t); Louie Belogenis (ts); Hilliard Greene (b); Michael Wimberly (d).* 9/02; 5/03.

A free-jazz supergroup, Exuberance is very much centred on Belogenis, who's been a loyal collaborator with Rashied Ali, and the more widely travelled Campbell; but it would be unwise to overlook the role of the other two, less well-known perhaps but giving a solid foundation to music that seems to start with Coleman and Coltrane and move outwards from there. The level of excitement is always high, but there's great intelligence at work as well, and even if 'Afro Eurasian Sketches' (*Shore*) isn't an explicit homage to Ellington, it moves on that language a notch.

Face To Face

GROUP

Lyrical trio with more than one-off potential.

***** Canossa** Intuition 3238 *Ernie Watts (ts); Jasper van't Hof (p, organ, ky); Bo Stief (b).* 9/99.

This doesn't look the most promising partnership on paper, and there's been no follow-up on record, but both Watts and van't Hof are highly expressive players with their own compositional ideas, while Stief is one of the most underrated bass-players around. The chemistry is strong and immediate, audible on the pianist's long title-track, on Stief's 'First Day' and Watts's only contribution, 'On The Border'. They do a wonderful version of Charlie Mariano's 'Pink Lady' but other than that do standards or repertory pieces. Van't Hof is the featured composer with four titles but it's Watts's flowing, mellifluous saxophone that dominates the sound of a trio that sounds like no other group around.

Jon Faddis (born 1953)

TRUMPET, FLUGELHORN

The Californian section-man is Dizzy Gillespie's heir on trumpet, often uncannily close.

*****(*) Remembrances** Chesky JD 166 *Faddis; Jim Pugh (tb, euph); John Clark, Stewart Rose (frhn); George Young (as, f); Lawrence Feldman, Dale Kleps (as, f); Paquito D'Rivera (ss, ts, cl); Bill Easley (ts, cl); Blair Tindall (ob, eng hn); Ken Hitchcock, Roger Rosenberg (bs, bsn); David Hazeltine (p); Peter Washington (b); Clarence Penn (d).* 10/97.

***** Teranga** Koch 9969 *Faddis; Clark Terry (flhn, v); Gary Smulyan (bs); Frank Wess (af); David Hazeltine (p); Russell Malone (g); Kiyoshi Kitagawa (b); Dion Parson (d); Alioune Faye (sabor); Abdou M'Boup (perc).* 9/05.

Faddis has tended to prefer the anonymity of the studios to the spotlight in recent years. There are a few records of his own around, but harder and harder to find, even *Jon And Billy* (Harper) on Storyville, which was always one of his best. *Remembrances* is all elegance and grace. The arrangements by Carlos Franzetti are far from bland, and the disc features some inspired trumpet (notably the solo on 'Johnny Bug') as well as limber big-band tunes. The best of the record comes in the middle section, a sequence that begins with Herbie Hancock's 'Speak Like A Child', and continues with Wayne Shorter's 'Footprints' and Trane's 'Naima'. It's overlong, and Franzetti's chart for Guastavino's 'La Rosa Y El Sauce' sounds like film music.

Teranga is an African word for hospitality. It's a warm and open-hearted record, not so laden with concept that it creaks, but driven by a common theme and an attractive coherence of sound. Terry makes a guest appearance, by now the most prolific walk-on man in the history of the music, but it's the core band that makes this attractive and Faddis's mellowing sound always catches the attention.

Don Fagerquist (1927–74)

TRUMPET

West Coast lynchpin, who had few opportunities to record as leader.

*** **Portrait Of A Great Jazz Artist** Fresh Sound FSRCD2212 *Fagerquist; Bob Enevoldsen (vtb); Herb Geller, Ted Nash (as); Bill Holman, Dave Pell, Zoot Sims (ts); Don Trenner, John T. Williams (p); Vernon Polk, Howard Roberts (g); Buddy Clark, Joe Comfort, Herman Wright (b); Don Heath, Frank DeVito, Jack Sperling, Alvin Stoller (d); Russell Garcia Orchestra; string quartet.* 1/55–59.

*** **Eight By Eight** VSOP 4 *Fagerquist; Ed Leddy (t); Bob Enevoldsen (vtb); Vince DeRosa (frhn); Herb Geller (as); Ronnie Lang (bs); Marty Paich (p); Buddy Clark (b); Mel Lewis (d).* 9/57.

Not highly rated as a soloist himself, Fagerquist leads a breezy and fresh-voiced band on the 1957 date. 'Aren't You Glad You're You?' has a buoyant line, with the leader and Enevoldsen prominent. 'Time After Time' is tackled much the same way, but it's on 'Lullaby Of Broadway', right at the end, that Fagerquist's touch as an arranger is most evident: it begins conventionally enough, then moves into an unexpected free feel, with parts distributed in an unusual way, and a terrific bop solo from Geller; very effective and a guarantee that you'll return to this album often. 'Easy Living', 'Smoke Gets In Your Eyes' and 'All The Things You Are' are less obviously meddled with, but the voicings, with DeRosa taking an important part throughout, are consistently inventive. The Fresh Sound compilation brings together material from a number of sessions, made while Don was a studio musician. Interestingly, his voice jumps out every time: a rich, mellow tone that might be boring if it were not for the elegance and daring of the phrasing. The best of the tracks are those with a smaller ensemble, but Don's features with the Garcia orchestra on 'Worry-Go-Round' and 'The Boy Next Door' are a measure of his gifts. Perhaps not a great jazz artist, but a significantly underrated one.

Peter Fairclough

DRUMS, PERCUSSION

British drummer and composer, playing contemporary jazz with a touch of English pastoral.

** **Imago** Jazzprint JPVP 132 *Fairclough; Keith Tippett (p, perc).* 10/01.

Fairclough's strong records for ASC are hard to find at present, which makes this less worthy entry for Jazzprint his only showing. Basically, this is everything that was said on the earlier (and superior) duo record *Wild Silk*, reiterated. Tippett dominates somewhat and it does Peter few favours to be playing second fiddle.

Richard Fairhurst

PIANO

Started piano relatively late at 15, but quickly emerged as a force in British jazz composition.

*** **Hungry Ants** Babel BDV 9404 *Fairhurst; Iain Ballamy, Osian Roberts (ss, ts); Steve Watts (b); Tim Giles (d).* 95.

*** **Formic** Babel BDV 9824 *Fairhurst; Rob Townsend (ss, ts, perc); Tim Harries (b); Tim Giles (d, perc).* 98.

*** **Myrmidons** Babel BDV 2133 *As above, except add Stuart Hall (g).* 02.

***(*) **Standing Tall** Babel BDV 2452 *Fairhurst; Dave Priseman (t); James Allsop, Rob Townsend (sax); Dave Whitford (b); Tim Giles (d).* 04.

Fairhurst's precocious debut suggested an older, more mature talent. Some of the writing suggests the laddish humour of the Loose Tubes crowd, but the content of tunes like 'Lo-Ganberries' and 'Rat On Stilts' is far from adolescent. His playing isn't so distinctive but doesn't need to be. Ballamy is the lead voice in Hungry Ants (also the band name), and his arrangement of 'Mad About The Boy' is unexpected and superb. A version of Mingus's 'Self-Portrait In Three Colours' rivals the original for sheer verve.

Formic acid is the bitter stuff ants secrete. The second disc is a strong consolidation. Apart from 'Sludge' and the collectively composed 'Mandibles', and Harries's attractive 'Whenever', all the tunes are by Fairhurst. 'Fish Magic' borders on whimsy, but avoids it. He doubles on Hammond this time, though without much individuality. His piano-playing has developed steadily and on 'Fetish' and 'Growth In An Old Garden' he combines a briskly modern style with an attractive tinge of pastoral.

The third album was delayed when Giles was sidelined for a period, but Richard's in no rush. A generous range of reference – 'The Twittering Machine' is inspired by a Paul Klee work – never sounds pretentious. There's a funkier feel to the latest of the batch. Fairhurst sounds energized by the larger group, chiefly because Priseman and Allsop know how to utilize space. 'Empty Corridors', 'The Bright Side' and 'The Rare Sound Of Compromise' all suggest that early promise is already delivering.

Al Fairweather (1927–93)

TRUMPET

Born in Edinburgh, he co-led groups with Sandy Brown from the early '50s and helped pioneer the British mainstream; worked with Acker Bilk in the '60s but then became a full-time teacher.

***(*) **Fairweather Friends Made To Measure** Lake LACD75 *Fairweather; Kenny Ball (t); Tony Milliner (tb, btb); John Picard, Chris Barber (tb); Sandy Brown (cl); Bruce Turner, Tony Coe (as); Red Price, Dick Heckstall-Smith (ts); Ian Armit, Stan Greig (p); Bill Bramwell (bj); Tim Mahn (b); Graham Burbidge, Allan Ganley (d).* 11/57–11/61.

Recorded when the British mainstream was just coming into being. *Fairweather Friends* was made for Pye, and the extremely rare *Made To Measure*, issued originally as a limited edition of 100 copies, came out on Ristic. The latter set has the surprise of Kenny Ball sharing front-line duties with Fairweather's big sound, remaining under the Armstrong spell but starting to lean, like Humph, in the direction of Buck Clayton. Solid, but more inventive, is the excellent *Fairweather Friends*, which has the

22-year-old Coe playing handsome alto and the trumpeter turning in some of his best performances. There is a peculiar bonus in the shape of a B-side by the Laurie Johnson Orchestra with Fairweather, Barber and Brown playing 'Doin' The Racoon', an old '20s hot-dance number.

Also, in brief:

*** **The Incredible McJazz / *** Al & Sandy** Lake LACD 229 / 193. 59–60.
The old partnership in vintage form.

Digby Fairweather (born 1946)

TRUMPET, CORNET, MELLOPHONE, VOICE

He turned professional in the '70s but continues to write and broadcast. He has an accurate and expressive tone and solos strongly. We're also happy to report that he is co-author of a jazz reference book almost as distinguished as this one.

*** **Songs For Sandy** Hep CD 2016 *Fairweather; Roy Crane, Al Fairweather (t); John Picard (tb); Tony Coe (ts); John Barnes (as, cl, bcl); Alan Cooper (bcl); Brian Lemon (p); Dave Green (b); Tony Allen, Bobby Orr (d). 70, 82.*
Digby Fairweather's embouchure is, like Ziggy Elman's, decidedly unorthodox. However odd the angle, it hasn't adversely affected his sound, which is richly toned and curiously delicate, especially at slower tempos. There are still some who think that it was Digby, not Al, Fairweather who was the great Sandy Brown's playing partner. Dig stands in very comfortably for his namesake on the 1982 *Songs*, a fine and heartfelt tribute which includes archive material recorded privately. The bulk of the record, though, is Digby's suite of songs, which tell Brown's life in music. 'Singing Away The Cold In Edinburgh' is a legendary anecdote of Sandy and Al still making music even when their horns have been hocked. The other material is equally intense and idiomatic.

*** **Something To Remember Us By** Jazzology 84 *Fairweather; Stan Barker (p). 84.*
Barker only began playing professionally when he was 50, after a career in music education. He's a patient, wise and wily accompanist to Fairweather and between them they deliver a set which is short on surprise but long on musicality and lyricism. Barker's gruffness is a front; he's really a romantic.

*** **With Nat In Mind** Jazzology JCD 247 *Fairweather; Pete Strange (tb); John Barnes (cl, as, bs); Pat Smuts (ts); Dave Lee (p); Paul Sealey (g); Jack Fallon (b); Johnny Armatage (d); Wild Bill Davison, Lisa Lincoln (v). 94.*
The Nat is Gonella, of course, an eloquent, nicely paced tribute. The guest stars span the generations, establishing a link back to Nat's Georgians and the Lew Stone orchestra. Nat's theme 'Georgia On My Mind' is given an expansive airing, with Wild Bill taking the vocal. 'I Must See Annie Tonight' carries references to the old master's association with American greats like Benny Carter. There are less-expected things as well: 'I'm Feelin' Like A Million' is arranged from Nat's original solo and 'September Song', which Nat never actually recorded, offers Dig an opportunity to express his satisfaction with proceedings.

*** **Twelve Feet Off The Ground** Flat Five GBHCD03 *Fairweather; Malcolm Earle Smith (tb, v); Julian Marc Stringle (cl, as, v); Craig Milverton (p, ky, v); Len Skeat (b); Bobby Worth (d). 99.*

*** **Moon Country** A AL73192 *As above, except add Pete Strange (tb), John Barnes (as, bs, bsx, cl, v), Martin Litton (p), Paul Sealey (g, bj), Chris Ellis (v), Bloomfield String Quartet. 00.*
The second of these is, as the title hints, a tribute to the music of Hoagy Carmichael. Digby doubles on piano and penny whistle as well as vocals, and sounds as if he's having a thoroughly good time in the Fairweather's Friends format. Litton knows the Carmichael songbook inside out. The arrangements are generous and generally faithful to the originals, except where Digby has added a revivalist spin to 'Lazybones' and 'Baltimore Oriole'. Other outstanding tracks include 'Manhattan Rag', played at interesting speed, and the closing 'Serenade To Gabriel', which should guarantee Dig his spot in the heavenly chorus. *Twelve Feet* is a more conventionally swinging set from the established band. 'Pink Champagne' is segued with 'Sister Kate' and there is a rollicking, salacious version of 'The Blues My Naughty Sweetie Gave To Me'. Digby's tone is strong, but there is a new warmth in the recording.

*** **Things Ain't What They Used To Be** Robinwood Productions RWP 0020 *Fairweather; Chris Gower (tb); Julian Marc Stringle (cl, as, v); Craig Milverton (p, ky, v); Dominic Ashworth (g, v); Len Skeat (b); Bobby Worth (d). 4/03.*
The Fairweather Half-Dozen sounds alert and adventurous. There are 18 tracks here and every one of them is sharply crafted and despatched. George Melly turns up for a vocal on 'When My Ship Comes In', sounding as if the vessel in question might have been a rum runner from Barbados. The Ellington–Bigard classic 'Saturday Night Function' is a great vehicle and Digby's phrasing is exquisite, reminiscent of the co-composr's own. Indeed, there is a reed-like smoothness to some of his choruses now that is beguiling and unexpected, and not at all at odds with an otherwise idiomatic brass sound.

*** **Partners In Time** Rose Cottage 001 *Fairweather; Pete Strange (tb); Johnny Parker (p); Ron Rubin (b); Lennie Hastings (d). 07.*
Several chestloads of campaign medals on show here as a veteran band goes through its paces. Digby sees off his frontline partner more often than not when it comes to a scrap, but for the most part it's easy-going trad-mainstream with a generous division of solo space. Nice sound, too, live but not too busy, clean but in no way antiseptic.

Also, in brief:

*** **Recorded Delivery** Loose Tie Records LOTCD 4310. 10/97.
Sponsored by the Post Office, so no surprise to find 'Airmail Special', 'Penny Black Blues' and, of course, 'My Funny Valentine' in this bright, attractive session by some of Britain's senior traditionalists.

*** **Two Part Conversation** Raymer Sound RSCD 852. 04.
Attractive duets with pianist Craig Milverton, who needles him along, even on the more sentimental material.

Giovanni Falzone (born 1974)

TRUMPET, FLUGELHORN

A Sicilian, he sits somewhere between hard bop and free.

*** **Music For Five** Splasc(h) 766.2 *Falzone; Tino Tracanna (ts); Francesco Pinetti (vib, marim); Tito Mangialajo Rantzer (b); Ferdinando Faraò (d). 7/01.*

Falzone declares that he most enjoys switching between instinctual playing and working on specific structures, which is pretty much the terrain inhabited by *Music For Five*. The ensemble has an attractively loose-knit feel, with the glassiness of Pinetti's vibes adding timbral interest, and the compositions give the players plenty to chew on, particularly in their varied approach to tempo. As an improviser, Falzone seems to have rather less to say, and the weight falls mostly on Tracanna's shoulders. In the end, this gets a perhaps inevitable mark of 'interesting'.

***(*) **Suite For Bird** Soul Note 121428 *Falzone; Beppe Caruso (tb); Tino Tracanna (ss, bs); Carlo Nicita (f); Francesco Pinetti (vib); Tito Mangialajo Rantzer (b); Ferdinando Faraò (d).* 05.
This is one of the strongest sets from Soul Note since the label set aside its international remit and concentrated on home talent. Falzone's groups of recent times have tended to sound rarefied and pseudo-classical. This has some of that sophistication, but with a solid core of improvisational activity, and the front-men, Tracanna particularly, handle the challenge beautifully. One wonders what this would have sounded like without a conventional bass-and-drums set-up. There's something a bit wooden about Rantzer and Faraò.

***(*) **Meeting In Paris** Soul Note 121438 *Falzone; Robin Verheyen (sax); Bruno Angelini (p); Mauro Gargano (b); Luc Isenmann (d).* 06.
He's hovering on the brink of producing something truly exceptional and this date with the European Ensemble edges ever closer. The long 'Vite In Piattaforma' and the opening 'Rotation' are genuinely original and interesting ideas, and there's a real strength to the closing 'Machine Man', which could nevertheless have done with some more weight. At moments, the group sounds as though it needs a guitar or an extra keyboard to fill in some of the harmonic background; but, dare we say it, what Falzone really needs is a sympathetic producer and a bigger budget. It's all bubbling under.

Also, in brief:

*** **Big Fracture** Black Saint 121378. 04.
The trumpeter's Contemporary Ensemble, sounding edgy and lyrical by turns.

*** **Earthquake Suite** Soul Note 121418. 04.
The Chamber Group playing in slightly rarefied form and at some distance from Falzone's jazz idiom.

Charles Fambrough (born 1950)

DOUBLE BASS

The Philadelphian was already 41 when he first recorded under his own name. By then, he had a substantial CV, including stints with the Messengers and with McCoy Tyner.

*** **The Proper Angle** Past Perfect 205709 *Fambrough; Roy Hargrove, Wynton Marsalis (t); Branford Marsalis (ss, ts); Joe Ford (ts); Kenny Kirkland (p); Jeff 'Tain' Watts (d); Steve Berrios, Mino Cinelu, Joe Gonzalez (perc).* 5/91.
*** **City Tribes** Evidence ECD 22149 *Fambrough; John Swana (t); Craig Handy (ss, ts, bcl); Dave Valentin (f); Billy O'Connell (ky); Ricky Sebastian (d); Cafe, Marlon Simon (perc).* 95.
Fambrough favours a solid, lower-register sound that sometimes recalls Paul Chambers, sometimes Mingus. His debut album has returned to the catalogue and it's a disc that pretty much sums up his apprenticeship ('Our Father Who Art Blakey') with the Messengers, but also his association with McCoy Tyner and others. The line-up is pretty special, though not everyone appears on all tracks, and the two Marsalises are in great, slightly pugnacious form when they appear together. Kirkland, still much missed on this scene, contributes 'The Tonality Of Atonement', one of his best lines.

Some of the later stuff is disappointing by comparison. On *City Tribes* Swana and guest player Valentin are well featured, as is the bassist himself, but the impression is of parts rather than anything coherent. Only Craig Handy seems willing to take things up and on.

Also, in brief:

(*) **Keeper Of The Spirit Audioquest AQ 1033. 12/94.
Some interesting sounds, including tenor recorder on 'Save That Time', but it's a low-key effort.

(*) **Upright Citizen Random Chance 7. 97.
Originally on Nu Groove, this has the same tracks in a different order, which seems wise since it brings 'Fun City' up to first place.

(*) **Charles Fambrough Live At Zanzibar Blue Random Chance 6. 02.
An obscurity, but a welcome opportunity to catch a Fambrough unit on the stand. The sound is frankly awful, but the playing is consistently good on a set of briskly inventive charts.

Alon Farber (Hagiga)

SOPRANO AND ALTO SAXOPHONES

Young Israeli player who co-leads the Hagiga Quintet.

*** **Exposure** Fresh Sound New Talent FSNT 228 *Farber; Avishai Cohen (t); Hagai Amir (as); Uzi Finerman (g); Tal Ronen (b); Dani Benedikt (d).* 6/03.
Modern jazz burgeons in Tel Aviv. This briskly eclectic quintet (Cohen only plays on a couple of numbers) work through a number of influences, including funk and harmolodics-of-a-sort ('A Chat With Ornette'), but end up with very much their own sound. 'Monkeys' is the key track, as cute and tricksy as a barrow-load of.

Tal Farlow (1921–98)

GUITAR

Self-taught, he got his first break in 1949 with Red Norvo, who inspired him to accelerate his own technique and work as a leader in his own right. Following his marriage in 1958 he went into semi-retirement and worked as a sign-painter; seen more frequently in the '80s and '90s, his technique intact.

***(*) **Complete 1956 Private Recordings** Definitive DRCD 11263 2CD *Farlow; Eddie Costa (p); Vinnie Burke (b); Gene Williams (d).* 12/56.
**** **The Swinging Guitar Of Tal Farlow** Verve 559515-2 *Farlow; Eddie Costa (p); Vinnie Burke (b).* 56.
**** **Tal Farlow: Jazz Masters 41** Verve 527365-2 *Farlow; Bob Enevoldsen (vtb); Bill Perkins (ts); Bobby Gordon (bs); Claude Williamson, Eddie Costa, Gerald Wiggins (p); Red Mitchell, Ray*

Brown, Monty Budwig, Oscar Pettiford, Vinnie Burke, Bill Tackus, Knobby Totah (b); Stan Levey, Chico Hamilton, Joe Morello, Jimmy Campbell (d). 1/55–3/58.

*** **Finest Hour** Verve 549677-2 *Farlow; Claude Williamson, Eddie Costa, Gerald Wiggins (p); Red Norvo (vib); Barry Galbraith (g); Red Mitchell, Ray Brown, Oscar Pettiford, Vinnie Burke (b); Stan Levey, Chico Hamilton (d).* 52–56.

***(*) **The Return Of Tal Farlow** Original Jazz Classics OJC 356 *Farlow; John Scully (p); Jack Six (b); Alan Dawson (d).* 9/69.

Farlow's virtuosity and the quality of his thinking, even at top speed, inspired more than one generation of guitarists, and his neglect is mystifying. Perhaps, in the age of Bill Frisell and Pat Metheny, his plain-speaking is out of favour. His reticence as a performer belied his breathtaking speed, melodic inventiveness and pleasingly gentle touch as a bop-orientated improviser. A tenure at Verve included some marvellous sessions, and while *The Swinging Guitar* has returned and the *Jazz Masters* compilation creams off the pick of seven albums, providing an indispensable introduction, there are plenty more that could be reinstated. On the *JM* track list, the trios with Costa and Burke are especially fine, but so is the date with Wiggins, Brown and Chico Hamilton, which features one of the fastest treatments of 'Cherokee' ever recorded. Unassumingly as he plays, one never feels intimidated by Farlow's virtuosity, even when he takes the trouble to reharmonize a sequence entirely or to blitz a melody with single-note flourishes. *Finest Hour* is good too, and duplicates none of the tracks on the *JM* selection, although it does rather invite the question that if this was his finest hour, why weren't these tracks used before? Restoring the original albums in full would have been the proper course of action. *The Return* is hardly less fine than the Verve sessions, and Farlow plays just as quickly, with comparable insight; try the lovely variations on 'My Romance'.

The Definitive set reissues two '70s albums originally on Xanadu, private recordings made at the apartment of a fan named Ed Fuerst. The sound is surprisingly good, and it's precious also for an extended glimpse of Costa. The quartet luxuriate through eight standards, some around the 15-minute mark, and freed from studio and audience expectations the music's notably unselfconscious and falters only occasionally.

***(*) **Chromatic Palette** Concord CCD 4154 *Farlow; Tommy Flanagan (p); Gary Mazzaroppi (b).* 1/81.

*** **Cookin' On All Burners** Concord CCD 4204 *Farlow; James Williams (p); Gary Mazzaroppi (b); Vinnie Johnson (d).* 8/82.

*** **Autumn Leaves** Concord CCD2-2133-2 2CD *Farlow; Sam Most (ts, f); Frank Strazzeri (p); Gary Mazzaroppi, Bob Maize (b); Tom Sayek, Albert 'Tootie' Heath (d).* 9/77–84.

Chromatic Palette is a shade better than earlier Concord sessions, currently out of print. Flanagan digs in a little harder than he often does, and Farlow's own playing has a majestic breadth to it on some of the tunes, all of which are dispatched quickly and with few frills. Mazzaroppi sounds somewhat like a more youthful Red Mitchell on the bass. Try the hard-bitten 'Nuages' as a sample.

Cookin' On All Burners was nearly the last of Tal's Concords. Williams doesn't quite have the aristocratic touch of Flanagan, but it's a solid date, with some of the guitarist's favourite standards given a characteristically quickfire treatment. The very last of them, *The Legendary*, has now been coupled with the other 'missing' record, *Tal Farlow '78*, as *Autumn Leaves*. The 1978 date was a trio session and arguably not one of Tal's best: with no piano to assist, Mazzaroppi is sometimes found wanting, and some of the quicker tempos leave Farlow in trouble. The later set has fine support from Strazzeri and Most.

Art Farmer (1928–99)

FLUGELHORN, TRUMPET

Born in Iowa and raised in Phoenix, Arizona, he settled in LA in the late '40s and did not make the inevitable move to New York until the mid-'50s. Associations with Gigi Gryce, Horace Silver and Gerry Mulligan followed, and he co-led The Jazztet with Benny Golson from 1959. He worked extensively in Europe and by the '80s was an elder statesman of bebop trumpet, though his soft and persuasive style later led him to flugelhorn or the hybrid 'flumpet'. His twin brother, Addison (1928–63), was a bassist.

*** **Art Farmer Septet** Original Jazz Classics OJC 054 *Farmer; Jimmy Cleveland (tb); Clifford Solomon, Charlie Rouse (ts); Oscar Estell, Danny Bank (bs); Quincy Jones, Horace Silver (p); Monk Montgomery, Percy Heath (b); Art Taylor, Sonny Johnson (d).* 7/53–6/54.

***(*) **When Farmer Met Gryce** Original Jazz Classics OJC 072 *Farmer; Gigi Gryce (as); Freddie Redd, Horace Silver (p); Addison Farmer, Percy Heath (b); Kenny Clarke, Art Taylor (d).* 5/54–5/55.

**** **The Art Farmer Quintet** Original Jazz Classics OJC 241 *Farmer; Gigi Gryce (as); Duke Jordan (p); Addison Farmer (b); Philly Joe Jones (d).* 10/55.

(*) **Two Trumpets Original Jazz Classics OJC 018 *Farmer; Donald Byrd (t); Jackie McLean (as); Barry Harris (p); Doug Watkins (b); Art Taylor (d).* 8/56.

*** **Farmer's Market** Original Jazz Classics OJC 398 *Farmer; Hank Mobley (ts); Kenny Drew (p); Addison Farmer (b); Elvin Jones (d).* 11/56.

Art Farmer began his recording career with the 10-inch album *Work Of Art*, included on *Septet*. Although pitched around Farmer's trumpet solos, the music is in debt to the composing and arranging of Jones and Gryce, and witty originals such as 'Elephant Walk', 'The Little Band Master' and 'Wildwood' make up the programme. Yet Farmer's skilful contributions elevate the scores; and it's clear that his style was already firmly in place: a pensive restraint on ballads, a fleet yet soberly controlled attack on uptempo tunes, and a concern for tonal manipulation within a small range of inflexions. If he was comparatively unadventurous, then, as later, it didn't stop him from developing an individual style.

This begins to come clear in the small-group work of the mid-'50s. The outfit he led with Gigi Gryce has often been overlooked, but the two OJC reissues are both impeccable examples of a more considered approach to hard-bop forms. While *When Farmer Met Gryce* is the better known, it's slightly the lesser of the two. *Quintet* has some of Gryce's best writing in the unusual structures of 'Evening In Casablanca' and 'Satellite', while 'Nica's Tempo', constructed more from key centres than from chords, might be his masterpiece; in the sequence of long solos, Farmer turns in an improvisation good enough to stand with the best of Miles Davis from the same period. The rhythm section, too, is the most sympathetic of the three involved.

The two-trumpet meeting with Byrd is capable but routine, a typical Prestige blowing session of the period, while *Farmer's Market* suffers slightly from unexpectedly heavy tempos and an erratic performance from Mobley, although Kenny Drew takes some crisp solos.

[illegible]

****** Portrait Of Art**
Original Jazz Classics OJC 166 *Farmer; Hank Jones (p); Addison Farmer (b); Roy Haynes (d). 4–5/58.*

Though as unassumingly handled as everything in Farmer's discography, this one has long been signposted as a classic. The rhythm section is beautifully balanced and offers exemplary support to the leader, whose playing summons elegance, fire and craftsmanship in almost perfect accord, with his ballad playing particularly refined. Never as fêted as any comparable session by Miles Davis, this is still jazz trumpet-playing on an exalted level and should be acknowledged as such.

****** Modern Art** Blue Note 84459-2 *Farmer; Benny Golson (ts); Bill Evans (p); Addison Farmer (b); Dave Bailey (d). 9/58.*

This Blue Note album, originally on United Artists and finely remastered, is one of Farmer's most successful records of the period. Golson contributes one excellent theme, 'Fair Weather', but most of the others involve subtle reworkings of familiar standards: a surprisingly jaunty 'The Touch Of Your Lips', a beguilingly smooth reading of Junior Mance's 'Jubilation', a stately 'Like Someone In Love'. The presence of Evans makes a telling difference – his solos are so finely thought out that it makes one wish he'd become the regular man in The Jazztet.

***** The Brass Sessions: Brass Shout/The Aztec Suite** Gambit 69254 *Farmer; Lee Morgan, Ernie Royal (t); Jimmy Cleveland, Curtis Fuller, Wayne Andre (tb); James Haughton (bhn); Julius Watkins, Bob Northern (frhn); Don Butterfield (tba); Zoot Sims (ts); Hank Jones, Bobby Timmons (p); Addison Farmer, Percy Heath (b); Philly Joe Jones, Elvin Jones, Charlie Persip (d). 59.*

Featuring one of the grisliest covers ever, *Brass Shout* is actually much more low-key than title or styling might suggest. Benny Golson's arrangements are fairly laid-back and use the ensemble rather sparingly, leaving lots of space for the featured horns. 'Autumn Leaves' goes along at a perky bounce, and 'Moanin'' does the preacher call-and-response thing rather stiffly. Chico O'Farrill's music for *The Aztec Suite* occasionally sounds like it might have been written for Yma Sumac, but Art finds a path through it all, largely thanks, one suspects, to Al Cohn's direction of the ensemble, which is crisp but relaxed.

*****(*) Blues On Down** Chess GRP 18022 *Farmer; Tom McIntosh (tb); Benny Golson (ts); Cedar Walton (p); Tommy Williams (b); Albert 'Tootie' Heath (d). 9/60–5/61.*

The balance of two albums by The Jazztet, *Big City Sounds* and *The Jazztet At Birdhouse*. If Golson was the prime mover as far as arranging and material were concerned, Farmer's soft, insinuating lines and long-form view of a solo remain the most absorbing elements, and they balance Golson's more obviously powerful delivery. McIntosh is a subservient third voice but he does nothing wrong, and the rhythm section is fine – hear the often-forgotten Williams especially, with his superb playing on 'Five Spot After Dark'. These were excellent small-group albums, as good in their way as anything by the Messengers in the same era.

****** Out Of The Past / **** Art And Perception** Chess GRP 18092 / Gambit 69251 *Farmer; Tommy Flanagan, Harold Mabern (p); Tommy Williams (b); Roy McCurdy, Albert 'Tootie' Heath (d). 9/60–10/61.*

Another peerless example of Farmer plus rhythm section, the Chess draws together most of two Argo LPs, *Art* and *Perception*; for an unexplained reason, producer Orrin Keepnews has left off one track from each disc, though they're restored on the Gambit. The earlier date with Flanagan is close to perfect, a measured, unflashy but deeply felt reading of seven tunes that peaks on 'Goodbye, Old Girl' and 'I'm A Fool To Want You'. The second date, with Mabern, was done on flugelhorn and is only a whit behind.

*****(*) To Sweden With Love** Koch CD 8510 *Farmer; Jim Hall (g); Steve Swallow (b); Pete LaRoca (d). 4/64.*

Recorded in Stockholm during a Swedish tour, a rare record by this quartet features improvisations based on six Swedish folk tunes. Though some of the playing is cautious, possibly owing to the unfamiliarity of the material, Farmer and Hall sparkle in their solos and interplay, and Swallow and LaRoca support beautifully. Just 32 minutes of music.

****** The Many Faces Of Art Farmer** Gambit 69252 *Farmer; Don Elliott (mel, vib); Tony Scott (cl, bs); Charles McPherson (as); Ben Webster (ts); Tommy Flanagan (p); Mundell Lowe (g); Ron Carter, George Duvivier, Steve Swallow (b); Osie Johnson, Bobby Thomas (d). 7/58, 64.*

Farmer considered Flanagan to be a like-minded player on his instrument and they always sound together, both of them rather more acerbic and rhythmically tense when together than apart. They clatter through 'Happy Feet' at the start of *Many Faces*, with McPherson in hot pursuit, sounding a bit sharp but soloing pointedly. Then they move into more sombre territory with 'Hyacinth', which blooms in a dark tonality that leans heavily on Carter's solid bass (Swallow alternates tracks with him). 'Minuet In G', 'People' and 'Saucer Eyes' are all vividly executed, but the real bonus here is a whole *Porgy And Bess* album from the Mundell Lowe septet (with Farmer, Elliott, Scott and Webster in the front line) from six years before. All the cuts are short, without much solo space, but the ensemble playing is terrific.

*****(*) Sing Me Softly Of The Blues** Atlantic 7567-80773-2 *Farmer; Steve Kuhn (p); Steve Swallow (b); Pete LaRoca (d). 3/65.*
*****(*) Interaction / Sing Me Softly Of The Blues** Collectables COL-CD-6235 *As above, except add Jim Hall (g); Walter Perkins (d). 7/63–3/65.*

Kuhn displaces Hall, and though one immediately misses the deftness and subtlety of the master guitarist, the pianist is far from an unworthy substitute. Basically ballad-directed, with Farmer keeping to the flugelhorn, the playing is immaculate and slow-burning as only Farmer's records can be – although the fast closing blues, 'One For Majid', is played with fine energy. Collectables have coupled the same album with the earlier *Interaction*, which still has Jim Hall in the band. Although the studio sound isn't very ingratiating, the playing is again exemplary after a surprisingly stiff start with 'Days Of Wine And Roses'. What a partnership this was!

***** What Happens?** CAM 498377-2 *Farmer; Phil Woods (as); Martial Solal (p); Henri Texier (b); Daniel Humair (d). 10/68.*

This Italian date has some prodigious playing, but the problem is in the sound-mix. Humair is so loud (particularly his cymbals) that he all but buries both Texier and Solal. That said, Farmer and Woods play some terrifically hot solos: Woods is spectacular on Kenny Dorham's 'Blue Bossa'. If you can tune out the drums, this is a worthwhile listen.

***** On The Road** Original Jazz Classics OJC 478 *Farmer; Art Pepper (as); Hampton Hawes (p); Ray Brown (b); Shelly Manne, Steve Ellington (d). 7–8/76.*

Farmer undertook a long stay in Europe at the end of the '60s and most of his '70s work is out of print. This one has an exceptional band, but the music is not quite as good as one might have hoped. The sole outstanding performance is 'Namely You', where Farmer and Pepper both turn in superb solos, while 'Will You Still Be Mine?' and 'What Am I Here For?' are merely very good. Pepper, entering his Indian summer in the studios, remains unfocused, and Hawes is not at his best. But Farmer is as consistently fine as ever, by now using the flugelhorn almost exclusively, and the recording captures much of the quality of his tone.

***(*) **Manhattan** Soul Note 121026-2 *Farmer; Sahib Shihab (ss, bs); Kenny Drew (p); Mads Vinding (b); Ed Thigpen (d).* 11/81.
***(*) **Mirage** Soul Note 121046-2 *Farmer; Clifford Jordan (ts); Fred Hersch (p); Ray Drummond (b); Akira Tana (d).* 9/82.
*** **ARTistry** Concord CCD2-4974-2 2CD *Farmer; Fred Hersch (p); Bob Bodley, Ray Drummond (b); Billy Hart, Akira Tana (d).*
Farmer spent the early part of the '80s recording, like so many of his colleagues, for European rather than American companies. *Manhattan* blends excellent original material from Drew, Horace Parlan and Bennie Wallace with a jaunty reading of Charlie Parker's 'Passport', and Shihab is an unexpected but rumbustious partner in the front line. *Mirage* is perhaps a shade better, with Jordan at his most fluent, Hersch numbering among Farmer's most sympathetic accompanists and another Parker tune, 'Barbados', taken at an ideal tempo. Drummond and Tana are also splendid. The Concord issue couples two albums, *A Work Of Art* and *Warm Valley*, dates that miss only the stimulation of another front-line horn to set off Farmer's most introspective playing, although Hersch's finely wrought ballad 'And Now There's You' is the kind of track that makes any record worth keeping for that alone.

*** **The Jazztet: Moment To Moment** Soul Note 121066-2 *Farmer; Curtis Fuller (tb); Benny Golson (ts); Mickey Tucker (p); Ray Drummond (b); Albert 'Tootie' Heath (d).* 5/83.
***(*) **Real Time / ***(*) Back To The City** Contemporary 14034-2 / Original Jazz Classics OJC 842 *As above, except omit Heath; add Marvin 'Smitty' Smith (d).* 2/86.
The occasionally re-formed Jazztet was rather more of a showcase for Golson – as both composer and performer – than it was for Farmer. Their Soul Note session is a perfunctory return, with the six themes passing in prescribed fashion; but the Contemporary album, recorded live at a single residency at New York's Sweet Basil, gives a vivid idea of the group's continued spirit. *Real Time* offers lengthy readings of Golson staples such as 'Whisper Not' and 'Are You Real'. There's also an expansive treatment of 'Autumn Leaves', which finds all the soloists at their best. Coltrane's influence on Golson was never clearer. Farmer is incisive with the muted horn, romantically ebullient with it open, and Tucker emerges as a considerable soloist and accompanist: his solo on 'Autumn Leaves' is sweepingly inventive. Smith, the most audacious drummer of his generation, is the ideal recruit. *Back To The City* features some lesser-known items from the band's book, including a rare outing for Farmer as composer, 'Write Soon'.

**** **Something To Live For** Contemporary CCD-14029-2 *Farmer; Clifford Jordan (ts); James Williams (p); Rufus Reid (b); Marvin 'Smitty' Smith (d).* 1/87.
♛ **** **Blame It On My Youth** Contemporary CCD-14042-2 *As above, except omit Smith; add Victor Lewis (d).* 2/88.
**** **Ph.D.** Contemporary CCD-14055-2 *As above, except omit Lewis; add Kenny Burrell (g); Marvin 'Smitty' Smith (d).* 4/89.
As he entered his 60s, Art Farmer was playing better than ever. The three albums by this wonderful group speak as eloquently as any record can on behalf of the generation of players who followed the first boppers (Farmer, Jordan) yet can still make modern music with a contemporary rhythm section (Williams, Reid, Lewis, Smith). The first record, dedicated to Strayhorn, is a little doleful on the ballads but is otherwise perfectly pitched. *Blame It On My Youth*, though, is a discreet masterpiece. Art's reading of the title-track is one of his very finest ballad interpretations. Jordan plays with outstanding subtlety and guarded power throughout and has a memorable feature of his own on 'I'll Be Around', and Williams leads the rhythm section with consummate craft and decisiveness. But it's Lewis who, like Smith, shows amazing versatility and who really makes the music fall together, finding an extra ounce of power and crispness in every rhythm he has to mark out. *Ph.D.* doesn't quite maintain this exalted level, but, with Burrell guesting in jovial mood, it's good-humoured and fluent. Outstanding production work from Helen Keane.

*** **Central Avenue Reunion** Contemporary CCD-14057-2 *Farmer; Frank Morgan (as); Lou Levy (p); Eric Von Essen (b); Albert 'Tootie' Heath (d).* 5/89.
The reunion is between Farmer and Morgan, friends from the LA scene of the early '50s, yet never together on record before. The music, from a live engagement at Kimball's East in California, is finally disappointing: Morgan's keening and late-flowering interest in what extremes he can reach on his horn isn't a very apposite partner for Farmer's unflappable flugelhorn, and the rhythm section have few ambitions beyond comping. Some fine moments amid a generally routine record.

Also, in brief:

*** **Art Farmer And The Jazz Giants** Prestige 60-027. 55–87.
Only those with limited shelf-space will settle for a compilation from Farmer's many Prestige and Contemporary albums.

***(*) **Art Farmer & Hal McKusick Quintet Complete Studio Recordings** Lone Hill Jazz LHJ 10223. 12/56–4/58.
These were McKusick releases – *Quintet, Cross Section Saxes* and bits of *Jazz Workshop* – but such details have never stayed this label's reattribution drive. Great music all the same.

*** **Baroque Sketches / The Time And The Place** Collectables COL-CD-6870. 9/66–2/67.
The first mixes genuine and pastiche baroque (Bach to John Lewis), hepped up with what amount to boogaloo rhythms. The quintet is meatier, purportedly live at MOMA in New York, though the applause sounds suspiciously dubbed in.

*** **From Vienna With Art / *** A Sleeping Bee** MPS 981144-3 / Sonet 0602498 148907. 9/70; 9/70, 74.
Two European survivals reissued in very disappointing audio. Jimmy Heath (*ss, ts, f*) plays well on the first, even allowing for a few clinkers, but the drums and percussion are overloud and superfluous on the Sonet date.

(*) **Azure Soul Note 121126-2. 9/87.
Nine duets with Fritz Pauer (*p*) that never really compel.

Joe Farnsworth

DRUMMER

Dad was trumpeter and bandleader Roger Farnsworth, and Joe's brothers were involved in music. He studied with Arthur Taylor

and Harold Mabern and has recorded prolifically as a highly musical hard-bopper.

*** **Beautiful Friendship** Criss Cross 1166 *Farnsworth; Eddie Henderson (t, flhn); Steve Davis (tb); Eric Alexander (ts); Cedar Walton (p); Nat Reeves (b).* 99.

The debut album is haunted by the death of Joe's sibling, baritone saxophonist James Farnsworth, who is remembered on 'I See You, Brother', and on Alexander's fine 'Joobie'. The presence of Henderson and Walton lends distinction to the session and the standard of playing is predictably high. The overall impression is of material drawn from hither and yon, though Lee Morgan's 'Melancholee' is the only repertory piece. Walton's two tunes, 'I'm Not So Sure' and 'Something In Common', are the most assured, while Alexander's closing 'Joe's Tempo' is a basic blowing theme.

Also, in brief:

*** **It's Prime Time** 441 Records 26. 1/03.

Maybe still around and worth picking up. Old teacher and boss Harold Mabern (*p*) shows up, as does Benny Golson (*ts*), who contributes three compositions. Joe contributes the title-tune.

Charles Farrell

PIANO

A former boxing promoter, he may be 'the only man alive who has promoted a Leon Spinks fight and played with both Sonny Rollins and Buddy Guy'.

*** **Hope Springs Eternal** World Tribe 3067 *Farrell; Evan Parker (ss, ts); John Stephan (feedback, programming).* 11/04–4/05.

*** **Glossolalia** World Tribe 2961 *As above, except omit Stephan.* 12/04.

The label is Farrell's own. *Hope Springs Eternal* is one of the strangest records in this book: a soundstage dominated by old tapes culled from Farrell's telephone answering machine, messages left by boxers and other people in the fight game, built into a montage and mixed, via John Stephan's programming, with music from piano and saxophone. This is Farrell's own ring cycle! Eerie, disquieting, it is a fascinating piece of work, but it doesn't stand much repetition, and several tracks are simply alternative versions of what's gone before. How Evan Parker got involved in all this is hard to say, but the second disc consists of two marathon duets for saxophone and piano (recorded in London): the first lasts three seconds short of 45 minutes, which is certainly going 15 rounds. Farrell's style tends to be an undifferentiated torrent, line over teeming line coming off the keyboard. Parker, as usual, doesn't spare himself, but while Farrell may be quite a technician, one wonders at times if he is actually listening to his partner.

Joe Farrell (1937–86)

TENOR AND SOPRANO SAXOPHONES, FLUTE

Originally Joseph Firrantello, he arrived in NY from Chicago in 1960 and worked with many of the leading outfits there; founder member of the Jones–Lewis Orchestra and with Chick Corea in the original Return To Forever. Turned mostly to West Coast session work in the '70s, but toured in his final years.

***(*) **Sonic Text** Original Jazz Classics OJC 777 *Farrell; Freddie Hubbard (t, flhn); George Cables (p); Tony Dumas (b); Peter Erskine (d).* 11/79.

Originally on Contemporary, this captures perfectly Farrell's adventurous modal approach and his interest in pure sound. His flute part on Cables's 'Sweet Rita Suite' is both effective and unusual. He was a better flautist than saxophonist, but his soprano work always had what one-time colleague Flora Purim describes as a 'singing' quality. Hubbard may be too assertive a player for Farrell's music – the trumpeter's own 'Jazz Crunch' is out of character for the set – but when he switches to flugelhorn for 'When You're Awake' and the melancholy 'If I Knew Where You're At', which might almost be by Chick Corea, he sounds spot-on. The closing 'Malibu', reminiscent of some of the things with Corea, is Farrell's best testament.

Also, in brief:

*** **Moongerms** CTI/Epic 505176-2. 11/72.

Joe plays only soprano and flute, Herbie Hancock (*p*), Stanley Clarke (*b*) and Jack DeJohnette (*d*) are in the band, but it's blighted by Creed Taylor's emasculating production.

(*) **Fuse One CTI/Epic 512794. 80.

An equally grand cast (John McLaughlin (*g*), Larry Coryell (*g*), Stanley Clarke (*b*), Victor Feldman (*p*)), but a dreary fusion project.

Claudio Fasoli (born 1939)

TENOR AND SOPRANO SAXOPHONES

Italian post-bopper, frequent sideman, occasional leader.

***(*) **Welcome** Soul Note 101171-2 *Fasoli; Kenny Wheeler (t, flhn); Jean-François Jenny-Clark (b); Daniel Humair (d).* 3/86.
*** **Cities** RAM RMCD4503 *Fasoli; Mick Goodrick (g); Paolino Dalla Porta (b); Billy Elgart (d).* 93.
*** **Ten Tributes** RAM RMCD4517 *Fasoli; Kenny Wheeler (t, flhn); Mick Goodrick (g); Henri Texier (b); Billy Elgart (d).* 4/94.
*** **Stilla** Soul Note 121335-2 *Fasoli; Rudy Migliardi (tb); Paolo Birro (p).* 4/03.

Fasoli's records have dabbled in most contemporary styles without sounding entirely at ease in any of them. Most conventional is probably the earlier Soul Note, which finds Wheeler playing with unusual aggression, spurred by the tough underpinnings of Jenny-Clark and Humair. When he tries to go outside familiar parameters, as on the edgy 'Surfaces' on *Cities*, Fasoli's broken phrasing can sound contrived. But otherwise this is an interesting session, made up of dedications to different metropolises. Goodrick's versatile range is more authoritative than the leader's playing, binding the parts together and taking liquid, affably lyrical solos in his own time. Dalla Porta and Elgart play restlessly, unwilling to settle into any simple groove; yet when the four of them find the same pulse – '20121' is a good example – the results are very pleasing.

Ten Tributes carries over elements of both, delivering some fresh originals alongside edgy reinterpretations of standards like 'Yesterdays' and 'Body And Soul'. Claudio still sounds as if he's trying too hard, but even so it's his best showing on record. *Stilla* is credited to the Gammatrio. The curious instrumentation lends a fresh sound to what is otherwise what even Fasoli describes as chamber group music. Nobody pushes too hard and the three musicians settle for nicely melodious ruminations, which are agreeable if hardly compelling.

Also, in brief:

***(*) **Trois Trios** Splasc(h) 678. 9/93–4/94.
Self-explanatory format and a familiar enough personnel, given the records above. Good in patches, but it feels like a compilation.

*** **Mirror** RAM 4522. 03.
With Jay Clayton (*v*) and Stefano Battaglia (*p*); diffuse.

Riccardo Fassi (born 1955)

KEYBOARDS

The Italian works mostly with his large Tankio Band.

(*) **Notte Splasc(h) H 345-2 *Fassi; Tankio Band. 2/91.*
(*) **Toast Man Splasc(h) H 307 *Fassi; Flavio Boltro (t, flhn); Dario La Penna (g); Massimo Moriconi (b); Alberto D'Anna (d); Massimo Rocci, Alfredo Minotti (perc). 2–4/90.*
*** **One For Leonardo** Splasc(h) H 379-2 *Fassi; Flavio Boltro (t, flhn); Riccardo Luppi (ss, ts, f, af); Sandro Cerino (bcl, cbcl); Massimo Moriconi, Paolino Dalla Porta (b); Alberto D'Anna (d); Alfredo Minotti (perc). 4/92.*
*** **Plays The Music Of Frank Zappa** Splasc(h) 428 *Fassi; Tankio Band. 5/94.*
His orchestral scores are colourful and fluent if not always individual and it's the soloists who make *Notte* catch occasional fire. British readers will be reminded of Kenny Wheeler with John Taylor when they hear 'Octopus' and 'La Foresta' on *Toast Man*. Some of the other tracks aim for a studious kind of fusion; Fassi turns to synthesizer, and his lyrical bent is obscured by those settings, although Boltro is attractively elegant throughout. The trumpeter gets even more space on *One For Leonardo*, which is probably Fassi's best work with a bigger group. There is only a dash of electronics this time and the soundscape is widened by the bass reeds of Cerino; not all the sonic effects are convincingly integrated into Fassi's arrangements, and he seems short on real melodic invention, but Boltro and the useful Luppi play with great purpose on the date. For the tribute album, Fassi chooses a group of Zappa favourites – all from the '60s output, though – and sets them up as something between blowing vehicles and smartly arranged pastiches. As homage, it's probably too respectful, but it does get a lot of good jazz out of the likes of 'Twenty Small Cigars'.

***(*) **Walkabout** Splasc(h) DH 475-2 *Fassi; Paolino Dalla Porta (b); Billy Elgart (d). 1/96.*
This trio session is another strong effort, less direct than his deleted New York record, more elusive and at times – especially Dalla Porta's mysterious 'Game 1' – openly free. Yet there is still plenty of bebop in 'Di Coccio' and 'What Cosa?', and Fassi and his team sit very comfortably in both milieus. Elgart is crucially effective, constantly busy without seeming intrusive, and Dalla Porta offers some lovely countermelodies: his 'Message From The Earth' is one of the prettiest things on any of Fassi's records.

*** **Serial Killer** Splasc(h) 826-2 *Fassi; Enrico Rava, Claudio Corvini, Giancarlo Ciminelli (t); Mario Corvini (tb); Massimo Pirone (btb, tba); Michel Audisso (ss, as); Sandro Satta (as); Riccardo Luppi (f, picc); Torquato Sdrucia (bs); Antonello Salis (acc); Ruben Chaviano (vn); Luca Pirozzi, Gianluca Renzi (b); Pietro Iodice, Ettore Fioravanti (d); Alfredo Minotti (perc). 3/01.*
Some of Fassi's beloved influences (especially Frank Zappa) pervade a little too strongly at times, the title-track sounding like big-band rock, and a few of the pieces have the feel of a kind of aimless ingenuity. More effective are 'Solstizio D'Estate', with guest Rava in high form, and the smart reworking of Morricone's 'Indagine', which features Fioravanti in a sequence of five duets.

Also, in brief:

***(*) **L'Amico Immaginario** Splasc(h) 630.2. 3-12/94.
Much of this is a straightforward duet with Gary Smulyan (*bs*), with some bass and drums elsewhere.

***(*) **Belleville (Vite In Sospeso)** Splasc(h) 810-2. 4/98.
A soundtrack album, though the 16 episodes are quite able to stand on their own, and it has the plus of Steve Lacy (*ss*) going uncharacteristically wistful and melancholy.

(*) **Plays The Music Of Eric Dolphy Splasc(h) 868. 06.
You wonder if he turned on to Dolphy because Zappa once put him in a song title. Unconvincing homage.

(*) **Seven Pieces For Large Splasc(h) 8912. 07.
Undoubtedly exciting, but increasingly diffuse and only lightly peppered with memorable moments.

Kali Z. Fasteau

SOPRANO SAXOPHONE, OTHER INSTRUMENTS

Previously known as Zusaan Kali Fasteau and formerly married to bassist Donald Rafael Garrett; she grew up in Europe and in 1972 began a decade-long examination of world musics.

**** **Memoirs of a Dream** Flying Note FNCD 9008 2CD *Fasteau; Donald Rafael Garrett (b, Bb cl, f, perc, other instruments). 5/75, 3/77.*
***(*) **Worlds Within Worlds** Flying Note FNCD9001 *Fasteau; James C. Jamison II (g); Elizabeth Panzer (hp); Bob Cunningham (b); Rashied Ali (d); Paul Leake (tabla); David Cornick (perc). 89.*
*** **Expatriate Kin** CIMP 140 *Fasteau; Noah Howard (as, etc); Bobby Few (p). 3/97.*
*** **Comraderie** Flying Note FNCD 9006 *Fasteau; Joe McPhee (ts); Bobby Few, Sonelius Smith (p); Warren Smith (d); Mike Wimberly (djembe, perc). 3 & 10/97.*
***(*) **Vivid** Flying Note FNCD 9008 *Fasteau; Sabir Mateen (as, ts, bamboo f); Joe McPhee (pocket t, ss); William Parker (b); Hamid Drake (d, perc); Ron McBee (djembe, perc). 6/98, 5/99.*
*** **Making Waves** Flying Note FNCD 9004 *Fasteau; Kidd Jordan (ts); Bobby Few (p); Sirone (b). 6/00, 5/04.*
***(*) **People Of The Ninth** Flying Note FNCD 9007 *Fasteau; Kidd Jordan (ts); Michael T. A. Thompson (d, perc). 9/05.*
Fasteau's multi-instrumentalism is consistently thoughtful and to the point. Though she utilizes a bewildering range of instruments, including various flutes, cello and piano, as well as percussion, everything she does seems to have consistent inner purpose. To that extent, these records are something of a muchness, often distinguished more by the presence of other participants rather than what Fasteau does. This is a description, not a criticism.

It's no surprise to find Parker on some of these records. He's drawn to eclectic projects and his resonant sound is remarkably similar to the late Donald Rafael Garrett's. Fasteau and her husband played together on a number of earlier records, now very rare or deleted, but they can be heard together on *Memoirs*

Of A Dream, a generously proportioned sampling of their like-minded work together; check out 'Bamboo Grove' and the long 'Streaming Love'.

Garrett died in 1989, and Fasteau has since worked with approximately similar players. Sirone is a towering presence on *Making Waves*, but as collaborators none come closer to Fasteau's own exacting standard than Joe McPhee and Kidd Jordan. Kidd's duets with Fasteau and percussionist Michael Thompson on *People Of The Ninth* add up to a striking tribute to the beleaguered citizens and musicians of New Orleans in the immediate aftermath of Hurricane Katrina. It's a valuable set not least for adding to the still scanty discography of Jordan, who had also appeared on the earlier record in a more conventional group context.

The absence of a drummer on *Making Waves* is explained by Fasteau's own turn at the kit. The time-sense is immensely sophisticated, drawing on music well outside jazz and the interplay between bass and percussion on many of the tracks here is a worthwhile study for any rhythm section player trying to extend his/her language. However, she concentrates on synthesizer for much of the album.

World Within Words, which inaugurated her Flying Note label, has featured in these pages before and remains a favourite, not least for the post-Coltrane trios with Cunningham and Ali ('From Above' is a career high-point) but also for some delicate work on the difficult shakuhachi ('Dolphin Meditation'). Given her predilection for free but directed improvisation, it was no surprise to find Fasteau turning up on CIMP as well. Intriguing company again, and a useful addition to the sparse Howard discography.

As will be seen from the datelines, Fasteau has little interest in records as 'product', preferring to release when musical logic dictates: an important figure, still below the radar of many contemporary jazz fans.

Also, in brief:

*** **Prophecy** Flying Note FNCD 9003. 12/87, 9/92.
A patchier record than some, given the time-span, but fascinating all the same.

*** **Sensual Hearing** Flying Note FNCD 9005. 1/94, 8/95.
Perhaps too much ethnomusicology on show, but very beautiful.

*** **Oneness** Flying Note FNCD 9009. 5/01, 12/02.
Recorded live, and an intriguing glimpse of the little-known Lee Mixashawn Rozie (*ts, bamboo f, etc*).

Nick Fatool (1915–2000)

DRUMS

A swing-era veteran, he went the route of several dedicated craftsmen and ended up playing good Dixieland when good swing bands faded away

*** **Nick Fatool's Jazz Band** Jazzology JCD-158 *Fatool; Ernie Carson (c); Johnny Mince (cl); Eddie Miller, Bud Freeman (ts); Lou Stein, Ray Sherman (p); Bill Rutan (g, v); Howard Alden (g); Bob Haggart, Phil Stevens (b). 1/82–3/87.*

This rare outing as a leader is very good fun. The band are all seasoned campaigners, and though some of the playing isn't exactly light on its feet, they get up a good head of steam on 'Shine', 'Hotter Than That' and similar chestnuts. Carson provides the fireworks while Miller, Mince and Stein take joshing solos. Fatool gives himself some breaks but otherwise lets the others take the limelight. Lively and full-blooded sound, somewhat diminished on two 1982 club tracks with Freeman and Alden.

Dan Faulk (born 1969)

TENOR AND SOPRANO SAXOPHONES

The Philadelphian post-bopper has many sideman credits.

***(*) **Focusing In** Criss Cross 1076 *Faulk; Barry Harris (p); Rufus Reid (b); Carl Allen (d). 12/92.*
*** **Spirits In The Night** Fresh Sound New Talent FSNT 024 *Faulk; Myron Walden (as); Joe Martin (b); Jorge Rossy (d). 10/96.*
*** **The Dan Faulk Songbook, Volume 1** Uglifruit UFP 012 *Faulk; Carlton Holmes (p); Ugonna Ukegwo (b); Will Terrill III (d). 03.*

Benny Golson contributes an appreciative liner-note to *Focusing In*, and at first hearing Faulk might be a player of Golson's generation. He has a big, slightly old-fashioned tone to go with his racy delivery of new and standard material. His own 'Quintagon' demonstrates an ability to push bebop chords on a step. Faulk frequently departs from the basic harmonic structure but in ways that give even 'wrong' notes an aura of relatedness. Harris is, of course, an ideal collaborator in this, and the partnership comes into its own on two Monk tunes, 'Nutty' and 'Epistrophy'; 'Barry's Tune' is offered by way of thanks. Though the liner-details list only tenor, Faulk shifts to the straight horn for one of the oddest takes on 'I Love Paris' ever committed to disc. Allen is at his best here and on 'Lover', laying off threes against fours, speeding up, then softening the count. If, as Golson suggests, ballads offer the most accurate index of a young player's chops, then Faulk fits the part with a long and flawless version of Horace Silver's 'Peace' that constantly finds new things to say.

Enjoying the patronage of Jordi Pujol as well as Gerry Teekens, Faulk created a strong and individual statement with *Spirits In The Night*. His Coltrane influence is most in evidence on the opening 'The Night Has A Thousand Eyes', and it emerges here and there in the originals which follow, not least 'Three Cheers For Paul Chambers', which is less breathless than it sounds. The basic trio is proficient if unspectacular, and Walden, who is special guest on five tracks, has some interesting things to say on 'The Heath Blues', his own 'Stop'N'Go' and the Chambers song. It all sounds a bit flat, though.

It was a long wait for the next one. There are *langueurs* on *Songbook, Volume 1* (still no sign of *Volume 2*), though the best of the material is excellent and the group is well suited to Dan's concept. Tunes like 'Crawfish' and 'Hopscotch' don't deliver much punch. The opening sequence of 'Look For The Sun' and 'Violets For Tuesday' (influenced by 'Violets For Your Furs') is beautiful and there are superb solo spots throughout from the leader and the accomplished Holmes.

Malachi Favors (Mahgostut) (1937–2004)

DOUBLE BASS, OTHER INSTRUMENTS

Born, worked and died in Chicago.

*** **2 x 4** Southport 0058 *Favors; Tatsu Aoki (b). 6/98.*

Favors almost never took a solo with the Art Ensemble. He frequently contributed with other instruments and with vocals, and he made a permanent impact on the group's presentation by suggesting the use of face paints, but he was, by and large, a group player. The dark, Wilbur Ware-influenced sound is unexpectedly familiar here, highlighted by Aoki's vivid work with the bow.

Pierre Favre (born 1937)

DRUMS, PERCUSSION

In his teens he played Dixieland with Albert Nicholas and Lil Armstrong and has worked in bebop and the avant-garde. An instrument-maker, he often explores the relationship between sound and substance.

*** **Singing Drums** ECM 823639-2 *Favre; Paul Motian (d, gongs, crotales, calabashes, rodbrushes); Fredy Studer (d, gongs, log d, cym); Nana Vasconcelos (berimbau, tym, congas, water pot, shakers, bells, voice).* 5/84.
***(*) **Window Steps** ECM 529348-2 *Favre; Kenny Wheeler (t, flhn); Roberto Ottaviano (ss); David Darling (clo); Steve Swallow (b).* 6/95.
Singing Drums rapidly degenerates into a sampling of effects, beautiful but empty, and the music seems to call out for something to draw the various strands together. If it appeals only to specialist tastes, the second record is more accessible. The presence of Wheeler and the much-admired Ottaviano guarantees music of interest, and Darling sounds highly focused. Favre himself is seldom out of focus, but he is never intrusive and he holds the long 'Lea' together with great intelligence.

**** **Soufflés** Intakt CD 049 *Favre; Michel Godard (tba, serpent); Roberto Ottaviano (ss); Lucas Niggli (perc).* 6/97.
The dynamism of this fascinating group takes time to absorb: as often as not, the two horns act as accompanists to the two percussion players; interlocking patterns, phased metres, a dark pulse. Hailing from Cameroon, Niggli is the Swiss's secret sharer, individual but absolutely in tune with the leader. In conjunction, they create a music of some complexity (try 'Felix Dancing In Own Space') and not easy to absorb at a single hearing. It amply rewards close attention, though.

**** **European Chamber Ensemble** Intakt 062 *Favre; Michel Godard (tba, serpent); Roberto Ottaviano (sax); Philipp Schaufelberger (g); Karel Boeschoten (vn); Marius Ungureanu (vla); Pierre-François Massy (b); Lucas Niggli (perc).* 02.
This delivers an exquisite impact right from the opening 'Amarcord D'Un Rose'. The Singing Drums group has been expanded to an octet, though there is little hint of 'chamber' or 'art' music here. The writing is as limpidly beautiful as ever and Favre's percussion is bright and communicative, never merely functional. As the leader suggests in his liner-note, there is a mixture of delight and profound melancholy about these tracks. They are mostly short, apart from the opening, and almost songlike in structure. 'Casa Di Nebbia', 'Colonel Sorbet' and 'Le Scorpion' are not much more than miniatures, but repeated hearings reveal their subtlety and depth and both Ottaviano and Godard find ways of expanding their remit whenever solo space opens for them.

**** **Saxophones** Intakt CD 091 *Favre; Michel Godard (tba, serpent); Beat Hofstetter (ss); Sascha Armbruster (as); Andrea Formenti (ts); Beat Kappeler (bs).* 03.
The title gives priority to the members of the ARTE Quartet, who in reality provide greater service in rich backgrounds for Favre and Godard, both of whom are in stupendous form. On 'Sito', Favre's gongs create an atmosphere; Godard responds on serpent, and then the saxophones in pairs. The percussionist has his finest moment on 'Stampede', a genuinely virtuosic piece that never lapses into mere virtuosity, and 'Solar Wheel', which is shimmeringly beautiful. The horns are deployed on the through-composed 'Music 4 & 7' and again on 'Anecdote', where they sound like the 29th Street Saxophone Quartet. 'Hippopotamus' is just a lark, Saint-Saëns stuff on tuba and percussion.

Also, in brief:

*** **Punctus** Splasc(h) 817-2. 6/00.
An untypically jazz-based session, with Tino Tracanna (*sno, ss, bs*) playing blues lines and Monk's 'Misterioso'.

*** **Two In One** Intakt CD 114. 5/05.
Attractive duos with Yang Jing (*pipa*), but quite remote from jazz.

Wally Fawkes (born 1924)

CLARINET, SOPRANO SAXOPHONE

Born in Vancouver, but a Bechet-influenced British trad veteran, best known for his association with Humphrey Lyttelton, and as 'Trog', creator of the long-running Daily Mail Flook comic strip.

*** **Flook Digs Jazz** Lake LACD 143 *Fawkes; Spike Mackintosh (t); Eddie Harvey, Keith Christie, Jeremy French, John Mumford (tb); Ian Armit, Lennie Felix, Colin Bates (p); Lennie Bush, Tom Mahn, Russ Allen (b); Eddie Taylor, Jackie Turner, Dave Pearson, John Armatage (d).* 3/57–4/59.
This welcome gathering-in of 21 tracks from one 10-inch LP and four EPs accounts for Fawkes's '50s output as leader. Although the line-ups are subject to continuous change from the trombonist backwards, Fawkes and Spike Mackintosh – a fondly remembered trumpeter who hardly made any other records – are a constant in the front line. The music has more to do with a genteel kind of small-band swing than trad, with Mackintosh's skilful take on mid-period Louis Armstrong leading the way. Wally himself plays the most worthwhile solos, with the trombonists each trying some interesting things. Nothing really stands out; it probably made more impact on EP!

*** **The Wally Fawkes Collection** Lake LACD 207 2CD *Fawkes; Ben Cohen (t, c); Ian Christie (cl); John R. T. Davies (as); Martin Litton, Johnny Parker, Butch Thompson (p); Paul Sealey (g); Tony Pitt (bj, g); Graham Read (b, tba); Vic Pitt (b); Pam Pameijer (d); Norman Emberson (wbd).* 11/82–7/87.
'Trog' has seldom taken leadership duties in the recording studios, but the *Collection* is a useful compilation of three LPs he made for Stomp Off in the '80s, two under his own billing and one with Pam Pameijer's trio. Ben Cohen and Martin Litton provide fine support on one date, with a lovely reading of 'Mister Jelly Lord', and Ian Christie spars with Trog on the next. Perhaps the trio with Pameijer and Butch Thompson isn't quite so good, but there's a lot of excellent clarinet spread across the two discs.

*** **Jazz Jurassics** Macjazz 003610 *Fawkes; Colin Smith (t); Stan Greig (p); Pete Skivington (b); Ritchie Bryant (d).* 9/99–1/00.
Wally shares the nominal leadership with Stan Greig, and Smith comes in for half the tracks to add some extra piquancy. The playing sometimes has a cheese-paring quality which listeners

used to Coltrane-length solos may not appreciate, but it's more like a shrewd husbanding of resources by these veterans, and with Bechet specifically invoked here and there – via 'Revolutionary Blues' and 'Bechet's Wedding Day' – Wally pays homage to his old mentor.

Also, in brief:

*** **Fidgety Feet** Stomp Off CD1248. 1–2/92.
Wally gets top bill as guest with the Zenith Hot Stompers. Plenty of vim on the upbeat numbers and, despite a few gargled notes, he sounds in good heart.

Rick Fay

CLARINET, TENOR AND SOPRANO SAXOPHONES

The Chicagoan didn't record until 1989 but has made up for lost time since.

*** **Live From Lone Pine** Arbors ARCD 19101 *Fay; David Jones (c); George Palmer (tb); Bob Leary (g, bj); Lee Richardson (sou); Pat Doyle (d). 9/89.*
*** **Memories Of You** Arbors ARCD 19103 *Fay; Ernie Carson (c); Dan Barrett (tb); Johnny Mince (cl); Bob Leary (g); Lee Richardson (b, sou); Pat Doyle (d). 1/91.*
Fay's record was the first on the Arbors imprint and he's kept the catalogue ticking over ever since with a production-line of no-fuss Dixieland records that always seem to hit the spot without ever suggesting anything new or left-field, which is perhaps the point. A crafty multi-instrumentalist, Fay has the ability to suggest that there are several more guys on the date than actually turned up; his clarinet-playing isn't perhaps his strongest suit and he's most convincing on the soprano.

Memories Of You comes in on 'That Da Da Strain' with a sound reminiscent of a car shifting into cruise. From here on, it's a regular procession of discs. The playing's great, but particularly on the tracks where Rick's featured with just Carson, Leary and Richardson. As on the first record, the singing isn't up to much, but it isn't the point of the date, either.

*** **Glendena Forever** Arbors ARCD 19104 *Fay; Jackie Coon (flhn, v); Charlie Bornemann (tb); Bob Phillips (p); Lee Richardson (b, sou); Eddie Graham (d). 5/91.*
For the first time, the credit is shared, with the Hackett-like Coon (and Phillips takes a solo spot on 'Cherry'), but the Fay wagon rolls on relentlessly. This time, there's way too much singing, as if inventiveness has flagged and Fay's own spots seem perfunctory and clipped.

*** **Rolling On** Arbors ARCD 19108 *Fay; Jon-Erik Kellso (t); Dan Barrett (tb); Chuck Hedges (cl); Dick Cary (p); Paul Scavarda (g, bj); Howard Alden (bj); Mat Domber (wh); Lou Mauro (b); Joe Ascione (d). 12/91.*
Fay seems never to have been out of the studio at this point, having avoided recording for the first few decades of his career. You have to see a certain wry irony in the title. There are a couple of surprises here: Cary arranges Bix's 'In The Dark', but it comes too early in the set to save the rest; and Alden appears on banjo for a couple of numbers. Kellso joined the operation around this time, and he's already in fine, fresh voice. Otherwise, it's the usual mild juggernaut.

*** **Endangered Species** Arbors ARCD 19120 *Fay; Betty O'Hara (c, flhn, double-bell euph, b-t); Jackie Coon (flhn); Dan Barrett (tb); Bobby Gordon (cl); Johnny Varro (p); Eddie Erickson (bj); David Stone (b); Gene Estes (d). 3/93.*
Once this nine-piece gets moving, it sounds like it'll never stop. 'Meet Me Tonight In Dreamland' is a deceptive opener, though much of the rest has a melancholy tinge. Coon's in good shape, Barrett's always reliable, and in Betty O'Hara any leader has a whole brass sub-section in the wings. Fay is spending more time with his tenor, possibly because the intonation is easier, but he doesn't sound tired yet. If the title refers to Dixieland music or its exponents, there's no reason for the World Wildlife Fund to get excited just yet. They sound in rude good health.

Also, in brief:

*** **Hello Horn!** Arbors ARCD 19102. 4/90.
A quick follow-up to the debut record. 'Japanese Sandman' is terrific.

(*) **Oh Baby Arbors ARCD 19105. 4/91.
This seems to have been held back for later release. Fair decision; it's not the strongest of the earlier dates.

*** **Live At The State** Arbors ARCD 29102. 4/92.
A good, basic set from St Petersburg, Florida, also available on video.

(*) **Poetry & Jazz / *** **Words Among The Reeds** Arbors ARCD 19113 / 19196. 9/92; 11/96.
Sometimes jazz and poetry situations work out; often they don't. Fay's Sax-O-Poem group tries for a result, but the effort's futile. The tribute pieces are better on the second disc and the music is more successfully integrated with text.

*** **This Is Where I Came In** Arbors ARCD 19106. 6/96.
Fay and his Summa Orchestra in unashamedly nostalgic mood.

*** **With A Song In My Heart** Arbors ARCD 19205. 6/98.
With strings: nice, but it makes you hanker for the rudery of the early records.

Enrico Fazio

DOUBLE BASS

A frequent sideman, but also an ambitious composer-arranger.

***(*) **Euphoria!** Splasc(h) H 327-2 *Fazio; Alberto Mandarini (t); Lauro Rossi (tb); Francesco Vigone (ss, as); Carlo Actis Dato (ts, bs, bcl); Fiorenzo Sordini (d, vib, mar); Franca Silveri (v). 7/89.*
*** **Zapping!** Leo LR 372 *Fazio; Alberto Mandarini, Fabrizio Bosso (t, flhn); Gianpiero Malfatto (tb, tba, f); Francesco Vigone (ss, as); Carlo Actis Dato (ts, bs, bcl); Angelina Perrotta (vln, vla, ky); Fiorenzo Sordini (d). 6/01–4/02.*
*** **Live In Milano – Villa Litta** Leo LR 424 *Fazio; Giovanni Falzone (t, c); Gianpiero Malfatto (tb); Francesco Vigone (as); Carlo Actis Dato (ts, bs, bcl); Emanuele Parrini (vn); Fiorenzo Sordini (d). 8/04.*
Fazio loves an exciting, kinetic band, full of carnival colours and offbeat energies. While the longest section of *Euphoria!* is a tribute to Charles Mingus, it doesn't sound much like a Mingus band: trombone, bassoon and oboe make only fleeting appearances, but the central unit of three horns, bass and drums swarms all over Fazio's pleasing melodies and four Mingus themes, enough to convince that there's a bigger band at work. Mandarini's notes seem to topple out of his horn, and long, barely controlled lines

spiral crazily over the ensemble. Actis Dato's typically zesty ripostes and Vigone's brusque, pinchy alto-lines fill in the rest.

On the first of the Leos, Fazio explains that his intentions as a composer were to 'zap' between 'hundreds of excerpts from many styles of music and [use] them out of context'. It takes an expert team and a very strong directorial hand to make such eclecticism seem anything but shallow, and most of the way Fazio and his players seem up to the task. One might question, though, if there really are hundreds of jumpcuts here: most of the pieces seem to have very little illogic to them. Essentially the record continues the bright, inventive work of his earlier music. 'Kitsch' is one of two very big pieces, and here and in the final 'In Vino Veritas' one might complain that Fazio is simply overcrowding the stage. The notebooks of a particularly inquisitive mind.

The live album is more conventional. His septet engage with his music with characteristic gusto, Falzone making a particularly strong impact, and the tunes have the familiar zip and multi-coloured feel. The live recording, however, leaves some of the soloists sounding remote.

Miguel F(ernán)dez-Vallejo

TENOR SAXOPHONE

Studied classical music, then went to Berklee. His name's shortened to Fdez-Vallejo.

***(*) **El Perro** Fresh Sound New Talent FSNTCD 273 *Fdez-Vallejo; Miguel Villar (ts); Gorka Benítez (f); Marc Miralta (vib); Juan Pablo Balcázar (b); Gonzalo del Val (d).* 05.

There's much to admire here, even if doesn't seem to get above second gear. That, in part, is in keeping with the two principals' (old friends) desire not to indulge in a conventional tenor battle. Most of the tracks, and centrally Balcázar's title-track, which maybe shouldn't have gone first, and 'Equinox-Silent Walk', sound like moody chorales, with the two saxophones weaving round one another. Benítez and Miralta are guests on 'Bad Dream', which is refugee film music, so most of the tracks have no harmony instrument. It's a daring strategy and mostly it comes off well, though casual listeners might feel the same themes are coming round again and again. We liked del Val's closing 'Escrich Sobre Schoenberg', played with the lightest percussion; it's the bassist, predictably, who holds together most of the rest.

Leonard Feather (1914–94)

PIANO, CELESTE

One of the great jazz spokesmen, he was a Londoner in love with the music who went to America in the mid-'30s and continued to be fiercely involved for the rest of his life, as producer, composer, sometimes as performer, though best remembered as a historian-critic.

*** **Leonard Feather 1937–1945** Classics 901 *Feather; Bobby Hackett (c, g); Dave Wilkins (t, v); Buck Clayton, Archie Craig (t); Benny Carter (t, as); Edmond Hall, Andy McDevitt (cl); Pete Brown (as); Joe Marsala (cl, ts); Buddy Featherstonehaugh, Bertie King, Coleman Hawkins (ts); Joe Bushkin (p, cel); Dan Burley, Eddie Macaulay, Billy Kyle (p); Alan Ferguson, Eddie Freeman, Remo Palmieri, Tiny Grimes (g); Wally Morris, Len Harrison, Artie Shapiro, Hayes Alvis, Carl Powell, Oscar Pettiford, Jack Lesberg (b); Al Craig, George Wettling, Hymie Schneider, Cozy Cole, Specs Powell, Morey Feld (d); Leo Watson (v).* 5/37–1/45.

Pleasing to have a CD available under the nominal leadership of the great man. Although Feather emigrated young, there are two London sessions here by some of his British friends under the name Ye Olde English Swynge Band. On such wholly unpromising material as 'Colonel Bogey' they actually sound pretty good, given that they basically dispense with the melodies as quickly as possible. More substantial are three All-Star Jam Band dates which Feather organized, including such luminaries as Hackett, Carter, Clayton and Hawkins. Nobody really excels, but there is some fine small-band swing and Hawk gets a feature to himself on the 1944 date, 'Thanks For The Memory'. The disc closes on the rare session when Leonard and fellow scribe Dan Burley sat at two pianos alongside Tiny Grimes, Jack Lesberg and Morey Feld for some blues and boogie fun.

Also, in brief:

*** **Presents Bop** Tofrec 88913. 8/57.

Bebop classics played by Idrees Sulieman (*t*), Thad Jones (*t*), Art Taylor (*d*), George Wallington (*p*) and others, fronted by Leonard.

*** **Presents The Mitchells And The Joneses** Fresh Sound FSRCD 444. 3 & 10/58.

Feather was producer of these 'family' sets: but for Eddie, the Jones boys were genuine siblings, but Blue Mitchell wasn't, for obvious reasons, kin to Red and Whitey on the other disc represented. Confused? You needn't be; it's just engaging jazz with a mild gimmick.

John Fedchock (born 1957)

TROMBONE

Experience in modern big bands, including a long stint as Woody Herman's MD, stands him in the very best stead.

**** **New York Big Band** Reservoir RSRCD 138 *Fedchock; Tony Kadleck, Greg Gisbert, Barry Ries, Tim Hagans (t, flhn); Keith O'Quinn, Clark Gayton, George Flynn (tb); Jon Gordon (ss, as); Mark Vinci (as); Rich Perry, Rick Margitza (ts); Scott Robinson (bs); Joel Weiskopf (p); Lynn Seaton (b); Dave Ratajczak (d); Jerry Gonzalez (perc).* 9/92.

***(*) **On The Edge** Reservoir RSR CD 153 *As above, except add Scott Wendholt (t, flhn); Charles Pillow (ss, as, cl); David Taylor (btb); Allan Farnham (p); Bobby Sanabria, Emedin Rivera (perc).* 10/97.

This is far from being another anonymous studio big band: Fedchock has creamed off some of the sharpest of New York's contemporary players and created a meticulous and skilful, yet passionate, orchestra. The leader spent seven years with Herman and knows his trade: he has a sonorous if not especially distinctive style as a soloist, which gives the featured treatment of 'Ruby, My Dear' a glistening quality, but he leaves the showstopping moments to players such as Perry, Robinson, Hagans, Margitza and Gisbert. 'Limehouse Blues' is a brilliant flag-waver, tempestuous but perfectly controlled; 'La Parguera' is melodically lovely, far more than the typical Latin potboiler; and when they end on the dreaded *Flintstones* theme, Fedchock takes the trouble to reharmonize it and actually takes the parodic element out. Glittering digital recording lends extra attack.

We grade the follow-up, *On The Edge*, a notch lower, although it's still a splendid record. Fedchock mixes his own writing with another expert choice of jazz themes – Oliver Nelson's '111-44', Pastorius's 'Teen Town' and more – and the orchestra, present as before but with even a few extra names, still sounds Rolls-Royce. Maybe the sheer freshness of the debut has been dissipated but, on a flag-waver such as Thad Jones's 'Ain't Nothin' Nu', this still sounds like one of the great orchestras in jazz.

***(*) **Hit The Bricks** Reservoir RSR CD 163 *Fedchock; Scott Wendholt (t); Chris Potter (ss, ts); Allen Farnham (p); Rufus Redd (b); Dave Ratajczak (d); Adrian D'Souza (perc).* 1/00.
A small-group set is inevitably going to seem like an anti-climax after the previous two, though on its own terms this does more than well enough, and it does throw greater light on Fedchock the instrumentalist: his solo beginning to 'Twilight' demonstrates a lovely sound on the horn, and he spots notes with the sort of accuracy which displays a great section-man's skills. The band has some familiar spirits in it – perhaps too familiar, in the case of Wendholt and Potter – but they make appropriately light work of the music.

***(*) **No Nonsense** Reservoir RSR CD 170 *Fedchock; Tony Kadleck, Craig Johnson, Scott Wendholt, Barry Ries (t, flhn); Keith O'Quinn, Clark Gayton (tb); George Flynn (btb); Mark Vinci (ss, as, f, af); Charles Pillow (ss, as, cl); Rick Margitza (ts); Rich Perry (ts, f); Scott Robinson (bs); Allen Farnham (p); Lynn Seaton (b); Dave Ratajczak (d); Bobby Sanabria (perc).* 5/02.
Back with the big band, Fedchock delivers a set which the title amiably sums up. Given that they meet and record rarely enough, the group doesn't have the chance to settle into mere routine; on the other hand, there isn't quite the unified snap and sparkle that a more regular team might use to transform Fedchock's originals, which are fine if a little on the workmanlike side. They make a terrific big sound, though.

Avram Fefer (born 1965)

SOPRANO, ALTO AND TENOR SAXOPHONES, CLARINET, BASS CLARINET

A San Franciscan based on the East Coast who spent some time in France.

(*) **Lucille's Gemini Dream CIMP 237 *Fefer; Steve Swell (tb); Wilber Morris (b); Igal Foni (d).* 1/01.
(*) **Shades Of The Muse CIMP 286 *Fefer; Tomas Ulrich (clo); Ken Filiano (b); Jay Rosen (d).* 4/03.
*** **Painting Breath, Stoking Fire** CIMP 324 *Fefer; Michael Bisio (b).* 2/05.
Fefer's heavy, almost bleary sound on the tenor isn't exactly uplifting. The tunes on *Lucille's Gemini Dream* are a dour lot, and only Swell's 'Cycle Of Fits', which has a superb duet between sax and trombone, really engages the ear (the producer's suggestion that Fefer's tunes 'could work their way into the book of jazz standards' is surely hubris). For all that, when they hit a more urgent pace, as on the title-piece, the quartet strike some sparks. *Shades Of The Muse* obliges Fefer to hold down the horn parts by himself and there are some interesting ruminations from the string-players. On clarinet, the leader is almost perky on 'Oblique Departures' and he takes 'BC Reverie' as a solo for bass clarinet. Still, the music often seems so effortful that enjoyment is very sporadic.

Fefer's status as a composer still isn't convincingly proven, and on the third disc he overstretches himself with a suite of duo pieces which might have been better deployed with another favourite partner, pianist Bobby Few. Bisio never lets the interest level drop too far, though, and takes command on a number of occasions when Fefer himself descends into prosiness. Conceived as some kind of suite, it does work better as a whole than in the parts.

Michael Felberbaum

GUITAR

Brought up in Rome to an American family of Central European ancestry, he was based in Boston for some years. Moved to Paris in 1991 and gigged regularly with Steve Potts. Style is eclectic, with a certain conservatism in his guitar-playing and a more advanced cast to his writing.

*** **Sharp Water** Nocturne Jazz 347 *Felberbaum; Matthieu Donarier (ss, ts); Diego Imbert (b); Karl Jannuska (d).* 4/04.
*** **Sweetsalt** Fresh Sound New Talent FSNTCD 275 *Felberbaum; Pierre De Bethmann (p, ky); Darryl Hall (b); Karl Jannuska (d).* 12/05.
A cracking player and composer, Felberbaum has a clean, spacious sound that allows him to dwell on the lines of melodies which often seem constructed on 12-tone principles. The debut record is packed with ideas, and playing alongside a saxophonist rather than a keyboard suits his approach very well. Even so, Bethmann is more than equal to this clever and not unsoulful music and Jannuska's presence guarantees a certain level of energy on both discs. One suspects that Felberbaum is a man best caught in a small club with a *simpatico* playing partner – he worked with Steve Potts every week for months at one stage – but these are a very impressive sampling of his talent and 'All-fall' and 'Phosphor-essence' on the Fresh Sound album are small masterpieces of form that unwind nicely in the improvised sections.

Mark Feldman (born 1955)

VIOLIN

He learned violin in his native Chicago and was playing the bar circuit as a teenager; moved to Nashville in 1980 and played on hundreds of country sessions; now in NY and a significant downtowner.

***(*) **Chromatic Persuaders** Konnex 5063 *Feldman; Neal Kirkwood (p); Lindsay Horner (b); Tom Rainey (d).* 97.
This first appeared on Timescraper and it was shrewd of Konnex to pick it up. Feldman has assembled a fine group and among the muster an excellent composer in Kirkwood. He also has an instinct for the kind of material which will suit his own distinctive voice. No disrespect to the pianist, but the standout track here is Scott LaFaro's 'Gloria's Step', given a fresh new impetus in this reading. That said, the long 'Drums Of Heaven' is everything you could ask for in a modern jazz track, full of rhythmic invention and featuring Mark's most extraordinary recorded solo. The opening 'Arthur's Seat' is pretty fine, too, as is Horner's sole credit, the penultimate 'Providence'. Great stuff, and well worth seeking out; extra points if you can find the original issue.

**** **What Exit** ECM 9876537 *Feldman; John Taylor (p); Anders Jormin (b); Tom Rainey (d).* 6/05.
Overdue and appropriate recognition for a brilliant composer and improviser, who doesn't so much bathe in the wonderful sound Manfred Eicher and engineer James Farber lay out for him as rise to the challenge of it. Feldman's violin has become a

compelling improvisational voice and the opening 'Arcade' is a virtuoso exploration of musical space. Nothing else on the record quite matches up to it, either in scale or in beauty, though the small title-piece is the perfect finish. Taylor sounds more unguarded than usual and Jormin and Rainey find a real empathy, with the drummer particularly responsive to his leader's moves.

Also, in brief:

*** **Music For Violin Alone** Tzadik TZ 7006. 4/94.
His sideman work has been so consistently provocative and exciting that in some ways Feldman's solo record is a shade disappointing; this is more a record of violin music than a jazz or an improviser's set.

Victor Feldman (1934–87)

PIANO, VIBRAPHONE, DRUMS

Originally a drummer – he played with Glenn Miller when he was ten – the Londoner switched to vibes and piano and worked with Ronnie Scott. His career took off in America and he was guaranteed his moment in jazz Valhalla when Miles Davis recorded 'Seven Steps To Heaven'.

***(*) **Suite Sixteen** Original Jazz Classics OJC 1768 *Feldman; Jimmy Deuchar, Dizzy Reece, Jimmy Watson (t); Ken Wray (t, b-t); John Burden (frhn); Jim Powell (tba); Derek Humble (as); Tubby Hayes, Ronnie Scott (ts); Harry Klein (bs); Tommy Pollard, Norman Stenfalt (p); Lennie Bush, Eric Peter (b); Tony Crombie (d, p); Phil Seamen (d).* 8 & 9/55.

***(*) **Departure Dates** Jasmine JASCD 609 *Feldman; Dizzy Reece, Jimmy Deuchar (t); Ken Wray (b-t); John Burden (frhn); Derek Humble (as); Ronnie Scott, Tubby Hayes (ts); Harry Klein (bs); Tommy Pollard, Norman Stenfalt (p); Eric Peter, Lennie Bush (b); Phil Seamen, Tony Crombie (d).* 12/56.

***(*) **In London Volumes 1 & 2** Jasmine JASCD 622 / 625 *Feldman; Dizzy Reece, Jimmy Deuchar (t); Bobby Pratt (t on Volume 2); Ken Wray (b-t); Derek Humble (as); Ronnie Scott (ts); Tubby Hayes (bs); Pete King (bs on Volume 2); Terry Shannon, Norman Stenfalt (p); Pete Blannin, Lennie Bush (b); Kenny Napper (b on Volume 2); Phil Seamen (d); Benny Goodman (d on Volume 2).* 12/56; 12/56–1/57.

It was probably inevitable that Feldman would move to America, but *Suite Sixteen* suggests that he might equally easily have stayed and played at home had London just offered enough adventurous paying gigs. Divided into big-band, septet and quartet tracks, *Suite Sixteen* was cut just prior to his first American trip. As a cross-section of the local talent – Deuchar, Scott, Hayes, Crombie, Seamen, Reece – it's a remarkable document. Musically, it doesn't come up to some of the later, American sessions, but it features four excellent Feldman originals, Tony Crombie's title-piece, Allan Ganley's 'Duffle Coat', Dizzy Reece's exuberant 'Maenya', which makes a fine closer, and Kenny Clarke's and Gerald Wiggins's 'Sonar'.

Feldman plays all three of his instruments but concentrates on vibes, with excellent solos on his own brief 'Elegy', where he follows the fiercely melancholic Deuchar, and on 'Maenya'. The quality of his solo work always seemed to be in inverse proportion to its length. Feldman was a master of compression who often lost his way beyond a couple of choruses. The septet and quartet tracks are less buoyant, though 'Brawl For All', which features the leader's only piano contribution, is excellent. The sound is good but inconsistent.

The Jasmine reissues, originally on various EPs and 10-inch and 12-inch LPs, bring together Feldman's various sessions for the Tempo label, the lone outpost of British modernism in the '50s, and offer an intriguing glimpse into an emerging and vivid new doctrine. As British jazz emerged from the swing and dance band era a fresh generation of players began finding an identity out of American trends, and Feldman, then in his early 20s, was clearly one of the sharpest talents. He's heard mostly on vibes, sometimes at the piano and occasionally on drums. On quartet sessions where Feldman plays vibes, there are inevitable echoes of American models – 'You Are Too Beautiful' from *In London Volume 1* could be a vintage MJQ standard reading – yet the players have their own things to say, especially in originals such as Crombie's 'The Toff' and 'Time Will Tell'. *Departure Dates* features a septet of two trumpets, alto, vibes and rhythm and is as tonally surprising as the line-up suggests, while there's also an extraordinary big-band session which ransacks every kind of arranging style. The second *In London* is again split between big band, sextet and quintet, with effective cameos from the likes of Reece, Hayes, Scott and Deuchar. If it's Feldman's vibes you most want to hear, the earlier *In London* is the one to have, dedicated mainly to quartet music, though Dizzy Reece arrives for the leisurely original 'Wilbert's Tune', and there are two rowdy charts for a nonet. While there are some secondhand touches, it's striking how smart much of this music still sounds, with near-forgotten figures such as Pollard, Shannon and Humble also registering strongly. Remastering is generally so-so, and the packaging is low budget.

***(*) **With Mallets A Fore Thought** VSOP 13 *Feldman; Frank Rosolino (tb); Harold Land (ts); Carl Perkins (p); Leroy Vinnegar (b); Stan Levey (d).* 9/57.

**** **The Arrival Of Victor Feldman** Original Jazz Classics OJCCD 268 *Feldman; Scott LaFaro (b); Stan Levey (d).* 1/58.

Mallets (as bad a pun as you get) is reissued from a long-gone Interlude LP. Feldman concentrates on vibes, and the mesh with pianist Perkins, possessor of that famous crablike technique, is very good indeed. Rosolino and Land are featured on only half the tracks, but they bring to the session a breezy bounce that is engaging and endlessly refreshing. As always, Vinnegar and Levey generate a brisk, propulsive context for the band.

Arrival is a marvellous record, completed just after Victor had settled in Los Angeles. LaFaro's role in extending the vocabulary of the piano trio is well documented in his association with Bill Evans but, given how tragically foreshortened his career was, it's surprising that these sides haven't received more attention. As ever, the young bassist is firm-toned, melodic and endlessly inventive, and the interplay with the piano is stunning: long, highly wrought lines round a basic bop figuration. Levey's accents are quietly insistent and the whole recording seems to have been mic'ed very close, as was the practice at the time. 'Serpent's Tooth', 'Satin Doll' and 'There Is No Greater Love' are the outstanding tracks. This should certainly be in the collection of anyone interested in the evolution of the piano trio in jazz.

Also, in brief:

*** **Latinsville** Contemporary 9005. 3–5/59.
Effortfully swinging and, despite a large and varied cast (Scott LaFaro (*b*) features on the bonus tracks), by no means an essential buy.

*** **Merry Olde Soul** Original Jazz Classics OJCCD 402. 60, 61.
Altogether more predictable than *Arrival* (see above), perhaps an indication of the toll exacted by Feldman's time as an in-demand session-player.

*** **His Own Sweet Way** Ronnie Scott's Jazz House JHAS 605. 2/65.
Caught live at Ronnie Scott's 'old place', this was a happy homecoming for the exiled Feldman, a trio residency with real warmth and class. Feldman plays piano on all but three tracks, and the only pity is that there isn't rather more of his glittering vibraphone-playing.

(*) **Rio Nights Hindsight 615. 12/77–5/87?
Rounding up material from the later years (we rather doubt the dating of the John Patitucci (*b*)/Trevor Feldman (*d*) cuts, which probably come from 1983), this usefully restores the rather good *In The Pocket*. Otherwise, very patchy.

*** **To Chopin With Love** Hindsight 610. 5/83.
Trio versions of the great composer with John Patitucci (*b*) and son Trevor Feldman (*d*). Pleasant, rather than inspiring.

Simon H. Fell (born 1959)

BASS, KEYBOARDS, ELECTRONICS

The work proposes a mature and fully thought-out synthesis of improvisation and often large-scale composition.

**** **Composition No. 12.5** Bruce's Fingers BF 26 *Fell; Alan Leggett (t); Martin Jones (flhn); Tim Brooks (tb); Charles Wharf (cl, ss, bcl); Alan Wilkinson (as, bs); Pete Minns (ts); Bruce Godfrey (vn); Helen Godfrey (clo); Paul Hession (d)*. 2–7/90.
This was a minor legend in its vinyl format: here it comes with extra sections from a subsequent cassette release, an amended finale and retrospective notes from Fell. Recorded in Royston, it features a remarkable ensemble who seem utterly committed to Fell's dramatic forms: the playing is superb. Some of it already has a kind of period charm, such as the phoney piano and squiggly electronics, but the music is as fresh and intense as on its first release. Combining free playing, jazz improvisation, densely structured composition and studio manipulation (such as the drum solo accompanied by reverse-electronics), the agenda sounds intimidating, yet the results are enough to sweep any open-eared listener along. Fell has gone on to yet more powerful things, but the bite and energy of this music are still phenomenal; sad that several of these players have since dropped from sight.

(*) **Bogey's** / * **Foom! Foom!** Bruce's Fingers BF 31 / BF 5
Fell; Alan Wilkinson (ss, as, bs); Paul Hession (d). 6/91; 2/92.
The best precedent for this music is the old Brötzmann trio with van Hove and Bennink: exploding, tumultuous, improvised sound. There is little point in cold analysis of Wilkinson's saxophones (primarily baritone) as they roar over the top of bass and drums, or the amazing internal dialogues which the trio manage to create even as they break the sound barrier. This was a welcome, cold-shower experience at a time when acoustic free jazz had dropped many of its confrontational aspects: these men revivify the intensities of Ayler, Brötzmann and others in the small but noble tradition of great noise. A CD is a poor substitute for a live performance, but *Foom! Foom!* (six pieces, from the lengthy 'Ballad Of Otis Twelvepersons' to the almost snapshot-like 'The Alphabet Poised Like Twenty-Six Frozen Ducklings') is a fine place to start. *Bogey's* is a revival of a 1991 set at the Huddersfield club celebrated in the title: sound is again less than ideal, but anything the group was doing in this period is worth keeping.

***(*) **Frankenstein** Bruce's Fingers BF 25 *Fell; Charles Wharf (ss, ts, cl, bcl, ky)*. 3/92–10/96.
If there's one thing Fell enjoys, it's density. This is a long-standing duo and their music is a great boiling soup of sound, treated and mistreated either in real time or by the studio. Fell also takes to keyboards and electronics for these eight multi-part pieces, recorded over six sessions across four years. A flowchart usefully explains how the music was put together, although a basic grasp of atomic physics may be of some use in deciphering it. Bach and 'Here's That Rainy Day' put in guest appearances and there are several versions of Fell's underground hit, 'Crammed With Distressing Brain'. It is also, *en passant*, a concept album based around James Whale's *Frankenstein*.

**** **Composition No. 30: Compilation III** Bruce's Fingers BF 27 2CD
Fell; Gary Farr, Tom Rees-Roberts, Joanne Baker (t); Paul Wright, Carol Jarvis, Matthew Harrison (tb); David Tollington, Tim Page (frhn); Becky Smith (cl); John Butcher (ss, ts); Carl Raven (ss, cl); Simon Willescroft (as); Hayley Cornick (as, f); Mick Beck, Katy Hird (ts); Jo Luckhurst (bs, bcl); Alan Wilkinson (bs); Nikki Dyer (f, picc); Charles Wharf (cbcl); Sam Koczy (ob); Jeremy Webster (bsn); Jon Halton (contrabass bsn); James Cuthill (p); Fardijah Freedman (hpd); Orphy Robinson (vib); Thanea Stevens (dulcichord); Justin Quinn, Stefan Jaworzyn, Colin Medlock, Damien Bowskill, Andrew Stewart (g); Mark Wastell, Matthew Wilkes, Kate Hurst (clo); Rhodri Davies (hp); John Preston (b); Paul Hession, Mark Sanders (d). 1–4/98.
'As a piece based almost entirely on the principles of total serialisation, *Compilation III* has an unnecessarily complex, ornate and mathematical basis to every aspect of its existence' – this composer pulls no punches. For further enlightenment, ask for a copy of Fell's 136-page score. Recorded at numerous sessions involving the RNCM Big Band, the Anglia X Ensemble and sundry (and many familiar) improvisers, the result is a mighty two-disc work which, despite its rigorous structural undertow, nevertheless seems like a phantasmagoric improvisation from end to end, where the performers arrive and depart in predestined but spontaneous ways. Many of the 'constructs' which exist within the piece are clearly organized to the last letter, but only if you want to hear them that way. We prefer to hear it as the lifetime masterpiece by a major contemporary musician – except, of course, Fell is hopefully going to be delivering much more music to us yet.

***(*) **Ghost Notes** Bruce's Fingers BF 28 *Fell; Rhodri Davies (hp); Mark Wastell (clo)*. 11/97–9/98.
Fell's mistrust of 'tasteful' improvising ensures straight away that a meeting of cello, harp and bass isn't going to get itself hung up in pretty, tinkling textures. It's all rough-and-tumble, scrubbing and scraping – which doesn't mean that there aren't moments of space, delicacy and quiet. Recorded on three different occasions, it is not, in fact, an entirely free record: seven of the 11 pieces start from a composition, by Phil Durrant and Guto Pryderi Puw, as well as Fell and Wastell, and for those interested enough to follow the detailed notes, this might as well be a small masterclass in the art of bridging the fabled improv–composing gap, or just a fine trio playing for its life.

*** **Kaleidozyklen** Bruce's Fingers BF 46 *Fell; Rachel Cocks (cl); Paul Kosciecha (d); LSTwo Ensemble*. 11/00.
Another monster undertaking from Fell, which attempts to create 'a 'classical' music realized with the sensibility, techniques and

flexibility associated with experimental jazz and improvisation'. The five-part composition stretches across 70-odd minutes, but for once in Fell's oeuvre the music is often more interesting to read about – via his usual engrossing sleeve-note commentary – than listen to: the classical overpowers the jazz elements for much of the way, and with a sometimes cloudy recording the necessary details are often obscured. Even the closing 'Intensity' never seems quite as intense as it should be. That said, there is still plenty to mull over in what's been set down here – it's just not the first place to make Fell's acquaintance.

Simon's newest adventure is chronicled on *Composition No. 62* (Bruce's Fingers BF 57), his latest 'quasi-concerto for clarinet(s), improvisers, jazz ensemble, chamber orchestra and electronics', recorded over a period of three years and involving 57 musicians. If you have the Fell habit, you must have it. But grading it is beyond us.

****** Thirteen Rectangles / ***(*) Four Compositions** Bruce's Fingers BF 43 / Red Toucan 9326 *Fell; Gail Brand (tb); Guy Llewellyn (frhn on Four only); Alex Ward (cl); Alex Maguire (p); Steve Noble (d); Mark Sanders (d, elec on Four only).* 4/01, 3/03, 1/04.

SFQ is a collaborative group of seasoned improvisers, hence the rather anonymous designation, but devoted largely to Fell compositions for smaller ensemble. The first record is magnificent, a series of fourteen improvisations based on relatively straightforward procedures determined by the composer. The blend of voices is wonderful, mostly quite low-toned and unabrasive, with Brand, Maguire and the superb Noble all in fine form. The other set consists of three long quintet compositions recorded in London, coupled with a group of smaller and presumably improvised quartet pieces taped in Liverpool the following spring. The smaller group actually has the larger sound, since Sanders's electronics expand what's already a hefty arsenal and Llewellyn produces some very interesting overtones.

Also, in brief:

***** Music For 10(0)** Leo Lab 013. 11/93.

Celebrating a decade of achievement at the Termite Club with a symphony for ten improvisers and one poet: poet? Ben Watson is of the loudhailer variety.

***** Registered Firm** Incus CD33. 6/96.

Joe Morris (*g*) walks into the lion's den of Leeds hangout The Blizzard Condition with eyes open and plectrum at the ready. An amiable quartet blow, even if the guitarist prefers to kibitz from the sidelines.

***** 9 Points In Ascent** Bruce's Fingers BF 24. 7/97.

Fifty-two minutes of awkward, squally improvising by Fell and Graham Halliwell (*as*). Anti-virtuosic and unrelieved.

Eric Felten

TROMBONE, VOICE

Post-bop trombonist who's more recently turned to singing.

*****(*) T-Bop** Soul Note 121196 2 *Felten; Jimmy Knepper (tb); Joshua Redman (ts); Jonny King (p); Paul LaDuca, Paul Henry (b); Jorge Rossy (d).* 4/91.

***** Gratitude** Soul Note 121296 *Felten; Randy Brecker (t); Joe Lovano (ts); Bob Mintzer (bcl); Jonny Kong (p); Ira Coleman, Paul Henry (b); Billy Drummond (d).* 3–7/94.

Felten's solos are notably spare and unfussy and if he lacks his senior partner's glorious facility, he has other virtues on which to trade: strength, evenness and very exact pitching. It's clear from the opening track (on which Knepper quite properly leads off) that they're working in a very different vein from Jay and Kai, weaving together subtly voiced lines rather than alternating harmonized unisons and cutting-session chases. When they solo on the same track, as on 'T-Bop' and 'Ontology', there's not much between them technically, but it's perfectly clear who has the greater poise and experience. Felten has a couple of tracks to himself, with just the bass for company on 'Love Muffin' (one of a number of nice originals) and 'Guess I'll Hang My Tears Out To Dry'.

Some hints there, perhaps, as to what direction Felten might be taking a few years later. The second album also has an astonishing cast. Brecker and Lovano were much more established artists than Harvard-mate Josh Redman had been, and Felten challenges them with some brisk, taxing compositions. His writing, though, and his own playing sound more inside and swing-based this time. The opening 'Jeep's Blues', arranged by Brent Wallarab, is terrific and guarantees an attentive listen to what follows. Of the originals, 'Pretty Lies' and the reprised title-track are the standouts, but 'The King In Yellow' is packed with interest and there's a nice take on 'I Fall In Love Too Easily'.

*****(*) Meets the Dek-Tette** V.S.O.P. #113 *Felten; Bob Findley (t); Bob Enevoldsen (vtb); Rick Todd (frhn); Les Benedict (tba); Herb Geller (as); Med Flory (ts); Tom Peterson (bs); Chuck Berghofer (b); Gregg Field (d).* 9/03.

Brave to the point of foolhardiness to tackle repertoire associated with the peerless Mel Tormé and the arrangements devised for the Fog by Marty Paich. Felten, who sounds substantially more confident in his vocals this time, wisely avoids any sort of pastiche. This is 'in the spirit' rather than a re-creation, and all the better for it. The arrangements were made by Brent Wallarab and Scott Silbert and they have enough novelty to maintain a healthy distance from invidious comparison. Felten's one spot of hubris is in signing up the Dek-Tette to back him. Bill Perkins died of cancer shortly before the session, but the other great names are there and sounding as crisp and confident as ever. Jack Sheldon takes a lion's share of solos, but Herb Geller, who had travelled from Germany for the session, is inspirational on 'Gone With The Wind' and that old Felten favourite 'Guess I'll Hang My Tears Out To Dry'. Eric himself takes a couple of instrumental spots and once again leaves you listening up for more.

Also, in brief:

***** Nowhere Without You** BSD Records ABW9859. 03.

No surprise given his family history to hear him turn back from post-bop to swing; more so to find him subordinate trombone-playing to singing.

Alan Ferber (born 1975)

TROMBONE

Raised in the Bay Area, he's the brother of the highly regarded Mark Ferber but is now making a splash of his own.

*****(*) Scenes From An Exit Row** Fresh Sound New Talent FSNT 224 *Ferber; David Smith (t); Will Vinson (ss, as); John Ellis (ts); Douglas Yates (bcl); Bryn Roberts (p); Bruce Saunders (g); Alexis Cuadrado (b); Mark Ferber (d); Akiko Pavolka (v).* 8/04.

**** **The Compass** Fresh Sound New Talent FSNT 284 *As above, except omit Pavolka; add Pete Rende (syn). 7/06.*

Not to be confused with Alon Farber, who's also found a niche on Jordi Pujol's showcase label, Ferber has moved on at an impressive clip since moving to New York. His nonet project is the repository for an impressive range of ideas and styles, though what's exciting about *Scenes From An Exit Row* is how comfortably it wears its eclecticism. The title-track is a hard-edged thing that flirts with freedom, while 'Jigsaw' funks unblushingly and 'Long Lost' jerks tears without shame. There is room, too, for a couple of imaginative covers: Kenny Wheeler's 'Kayak' can rarely have sounded so effortlessly swinging (Pavolka only appears here and on the title-cut), and there's a nice revival of Gigi Gryce's once-popular 'Reunion', which introduces some fascinating harmonic concepts. It's very much Ferber's group, but they're a phenomenal young unit and destined to go places.

Ferber has had a regular date at Small's since the debut record and the experience has matured both the writing and the band by the time of the second album. The title-track alone would be enough to convince a sceptic of his quality, but a version of Ben Monder's delightful 'Luteous Pangolin' and the long 'Angel's Landing', another Ferber original, make this one of the most exciting projects by a mid-size ensemble around at the moment. Not to be missed.

Maynard Ferguson (1928–2006)

TRUMPET, FLUGELHORN, VALVE TROMBONE, BARITONE HORN, BANDLEADER

Born in Verdun, Canada. An alumnus of the Boyd Raeburn and Charlie Barnet bands, he combined a fiery tone and fast articulation with a structure influenced by Count Basie and Stan Kenton.

***(*) **Jazz Masters 52: Maynard Ferguson** Verve 529905-2 *Large collective personnel, including most listed below. 12/51–8/57.*

*** **Hollywood Jam Sessions** Fresh Sound FSRCD 383 *Ferguson; Milt Bernhart (tb); Herb Geller, Bud Shank (as); Bob Cooper (ts); Bob Gordon (bs); Russ Freeman, Claude Williamson (p); Curtis Counce, John Simmons (b); Shelly Manne, Max Roach (d). 2/54.*

*** **Plays Bill Holman's Arrangements: I Have But Two Horns** Fresh Sound FSRCD 2209 *Ferguson; Conte Candoli, Buddy Childers, Ray Linn (t); Milt Bernhart, Bob Burgess (tb); Herb Geller (as); Georgie Auld, Bill Holman, Nino Tempo (ts); Bob Gordon, Bud Shank (bs); Ian Bernard, Lorraine Geller (p); Max Bennett, Ray Brown, Red Callender, Buddy Clark, Red Mitchell (b); Sid Bulkin, Gary Frommer, Shelly Manne, Alvin Stoller (d). 4/55–5/56.*

*** **The Birdland Dream Band** RCA Bluebird 6455 *Ferguson; personnel includes Jimmy Cleveland (tb); Herb Geller (as); Al Cohn (ts); others as above. 9–12/56.*

*** **Live At Peacock Lane, Hollywood** Fresh Sound FSRCD 1016 *Ferguson; Joe Burnett, Ed Leddy, Tom Slaney (t); Bob Burgess, Bob Fitzpatrick (tb); Herb Geller (as); Richie Kamuca, Nino Tempo (ts); Willie Maiden (bs); Paul Moer (p); Red Kelly (b); Mel Lewis (d). 1/56.*

*** **Boy With Lots Of Brass** Fresh Sound FSRCD 462 *Ferguson; John Bello, Joe Burnett, Tom Slaney (t); Bob Burgess, Jimmy Cleveland (tb); Anthony Ortega (as); Jimmy Ford (as, ts); Willie Maiden (ts); Tate Houston (bs); Bobby Timmons (p); Richard Evans (b); Larry Bunker (d); Irene Kral (v). 7/57.*

There are few sights more impressive in animal physiology than the muscles in Maynard Ferguson's upper thorax straining for a top C or beyond. Unfortunately, on record there are no such distractions; putting a Ferguson disc on the turntable evokes sensations ranging from walking into a high wind to being run down by a truck. The Verve compilation fills in what until recently had been a missing part of the story, the early stuff for Emarcy on *Dimensions*, *Round The Horn* and *Boy With Lots Of Brass*. The earliest item of all is actually from a Ben Webster session arranged by Benny Carter, in whose august company Ferguson sounds a touch too brassy and brash. There is also a track, 'Can't We Talk It Over?', from a Mercury album by arranger Pete Rugolo. The rest, though, is pure double-smelted Ferguson.

The Hollywood sessions were recorded over two days, an opportunistic on-the-fly date that gave big-band players a rare chance to stretch out. The material is pretty familiar – 'Love Is Here To Stay', 'Somebody Loves Me', a basic blues or two – and nobody attempts anything too revolutionary. Nice to hear someone like Bernhart catch a moment in the spotlight; Maynard plays some valve trombone on the first date. Geller was in for the second date with a different rhythm section and shows his class on 'Air Conditioned'. Nice stuff and a useful pointer forward.

The material on *I Have But Two Horns* is split between earlier octet sessions and later big-band dates. Holman's arrangements are always nicely voiced and sit beautifully for the brass. What's interesting here is Ferguson's evident interest in a sound that doesn't just rely on launch-pad arrangements but has an organic coherence. Holman, who always arranges idiomatically and without pretension, delivers crisp, intelligent charts.

The Birdland Dream Band's material is exciting, with some fine solos from Cleveland and Geller in particular. Ferguson was juggling business and playing responsibilities at this time and occasionally the strain seems to show. Yet with fantastic arrangements from some of the best in the business (including Jimmy Giuffre, Marty Paich, Bob Brookmeyer and Bill Holman) he could hardly go wrong.

The material on Fresh Sound gives a reliable account of what the MF Orchestra sounded like at its peak: brash, brazen, curiously likeable even when it is slapping the listener jovially round the mouth. There is as little point commenting analytically on these tracks – say, for example, 'Stand Up And Preach' – as analysing a thunderstorm: it's just there, and you have to deal with it. What may be slower to register is the sheer grace and elegance of some of the leader's gentler features, like 'My Funny Valentine'.

It's also on *Boy With Lots Of Brass*, a nice illustration of Ferguson's view that if you have x guys in a band you want to hear and identify x voices, not just the leader plus undifferentiated ensembles. It's a thoroughly professional operation, and while Maynard does steal most numbers, the use of individual breaks and features is more effective with this size of ensemble than with a larger group.

*** **A Message From Birdland** Angel 97447 *Ferguson; Don Ellis, Jerry Tyree (t); Slide Hampton, Don Sebesky (tb); Carmen Leggio, Willie Maiden (ts); Joe Zawinul (p); Jimmy Rowser (b); Frankie Dunlop (d). 6/59.*

This is an intriguing rediscovery, with charts by Benny Golson (his own 'Starfire' and 'Nightlife'), Slide Hampton ('The Mark Of Jazz'), Sebesky ('Sea Isle Stomp', one of five bonus tracks) and even saxophonist Maiden, who gets in the short 'Back In The Satellite Again', though his 'Three More Foxes' is also a bonus cut. The band's equally interesting, with Ellis and Zawinul in the personnel. It fills out another corner of the story.

*** **MF Horn 2 / The Ballad Style** Dutton Vocalion CDSML 8421 *Ferguson; Derek Wadsworth (tb); Pete King (as); Pete Jackson (p); Dave Lynane (b); Randy Jones (d); Keith Mansfield Orchestra.* 69, 74.

Keith Mansfield was arranging for Ferguson while he was under contract to CBS in the UK, but there are a few charts on *MF Horn 2* by Kenny Wheeler, which despite their shared nationality seems an unlikely juxtaposition. It's mostly pop material, though Wheeler provides a theme of his own, 'Free Wheeler', and Kenny also takes a hand in setting 'The Summer Knows' for the small group. The ballad record is mostly schmaltz, but the leader rises over a rather undifferentiated orchestra. Terrific sound, as you'd expect from this marque. A lot of other stuff from this period is around on labels like Wounded Bird. We noted them last time, mostly with a sniff of disdain. They can still be found, though when you can get sound like this, why bother?

*** **MF Horn 3 / MF Horn 4 & 5: Live At Jimmy's** Dutton Vocalion CDSML 8429 2CD *Ferguson; Lin Biviano, Danny Cahn, John De Flon, Bob Summers, Alan Downey, Mike Davis, Tony Mabett, Terry Noonan (t, flhn); Billy Graham, Adrian Drover, Randy Purcell, Graham Ellis, Geoff Wright (tb); Andy Mackintosh (ss, as, f); Tony Buchanan (ts); Ferdinand Povel (ts, f); Bruce Johnstone (bs, f); Pete Jackson (p); Dave Markee, Rick Petrone (b); Randy Jones (d); Vimu Mukunda (veema); Ray Cooper (perc).* 74.

These aren't unrelievedly barren sets. The bands are utterly professional, Ferguson is hitting all the high notes on his horns and 'superbone' and there's a reasonable blend of material, including an unexpected 'Round About Midnight' on *MF3*. As you'd expect, the real emphasis on these remasterings from the CBS UK originals is on sound quality. It comes out of the speakers in an almost physical way.

*** **Conquistador** Columbia 34457 *Ferguson; James Bossy, Randy Brecker, Jon Faddis, Bernie Glow, Stan Mark, Irvin Markowitz, Dennis Noday, Alan Rubin, Marvin Stamm, Ron Tooley (t); Wayne Andre, Roger Homefield, Julian Priester, Randy Purcell, David Taylor (tb); Donald Corrado, Brooks Tillotson (frhn); Mark Colby (ss, as, ts); Mike Migliore (ss, as); George Young (as); Joe Farrell (ts); Bobby Militello (bs, f); Bob James (p, ky); Kenny Ascher, Biff Hannon (ky); George Benson, Eric Gale, Jeff Layton, Lance Quinn (g); Gordon Johnson, Gary King, Will Lee (b); Peter Erskine, Phil Kraus, Harvey Mason Sr, Alan Schwatzberg (d); Ralph MacDonald (perc); Patti Austin, Richard Berg, Ellen Bernfield, Ernie Bernfield, Vivian Cherry, Lani Groves, Gwen Guthrie, Martin Nelson, Linda November (v); strings.* 77.

Dominated by the themes from *Rocky* and from *Star Trek*, this is an easy album to overlook, but it was a second turning-point in the trumpeter's career, propelling him into new prominence. The bands he put together in those days were a notable mix of brilliant instrumentalists and poppy session-men. The vocal component on 'Mister Mellow' is likely to prompt second thoughts from anyone who was captured by the sheer bravura of 'Gonna Fly Now', Bill Conti's theme-song for *Rocky*, but there is enough strong playing right across the board to win over the most sceptical listener. A typically over-egged production dates the sound, but *Conquistador* was a strong indication of how determined Maynard was to win new audiences and to keep the mettle of his playing well up to the mark. His playing would get stronger still in the following decade, but as a band record this one is still hard to beat.

*** **These Cats Can Swing** Concord CCD 4669 *Ferguson; Carl Fischer, Jon Owens, Joey Tartell (t); Tom Garling (tb); Chip McNeill (ss, ts); Matt Wallace (ss, ts); Ron Oswanski (p, org, ky); Chris Berger (b); Jason Harnell (d); Lorenzo Martinez, Sandea (perc).* 94.

*** **One More Trip To Birdland** Concord CCD 4729 *Ferguson; Scott Englebright, Carl Fischer, Larry Foyen (t); Tom Garling (tb, g); Christopher Farr (ss, as, ts); Matt Wallace (as, ts, v); Dan Zank (p, ky); Paul Palombi (b); Marko Marcinko (d, perc).* 6/96.

Pumped up and fiery, Maynard puts together latter-day bebop, much of it composed by the resourceful Tom Garling and by arrangers Denis DiBlasio and Alan Baylock with a more measured and harmonically subtle approach. As a live outfit Big Bop Nouveau were one of the most exciting around in the mid-'90s and though some of it can be dismissed as mere excitement, overheated and overloud, there is more lyricism on *These Cats* than on earlier projects. 'Caravan' is wonderful, and so too is the long 'Sweet Baba Suite (Bai Rav)' (Indian music always intrigued Maynard), which underlines how good MF can be when he stretches out over a long line rather than shorter bebop phrases. Here and on *One More Trip* the weight of the arrangements still falls on the trumpets, but Matt Wallace more than holds his own on alto and sounds like a find. A cover of Joe Zawinul's 'Birdland' manages to avoid most of the hackneyed mannerisms.

*** **MF Horn 6: Live At Ronnie's** BCD 011629 *Ferguson; Peter Ferguson, Ernie Hammes, Patrick Hession (t); Reggie Watkins (tb); Julio Montgomery (as); Matt Parker (ts); Denis DiBlasio (bs); Jeff Lashway (p).* 8/05.

This must have been the last visit to Britain before Maynard's death. A new generation is coming through in the band, but the set has reverted nicely to familiar form, with 'Blue Birdland' framing a decent roster of standards as well as an overlong medley of MF hits. Decent sound, but not a priority for anyone but collectors.

Also, in brief:

*** **Dancing Sessions** Jazzbeat 514. 2–10/59, 10/60.

The whole of *Plays Jazz For Dancing* and *Let's Face The Music And Dance*.

*** **The New Sounds Of Maynard Ferguson And His Orchestra** Fresh Sound FSRCD 2010. 64.

A smaller, subtler and more coherently inflected Ferguson outfit than many before or since, benefiting from arrangements by Don Sebesky, Oliver Nelson, Bill Holman and others, and sticking to shorter durations.

(*) **Sextet 1967 / * Orchestra 1967** Just a Memory 9503/9504. 5/67.

In Canada for the Expo and working with pick-up musicians. The small-group players sound slightly uncomfortable with the trumpeter's full-on approach but the big-band members are well-schooled and it's an effective set of mostly standards.

(*) **Chameleon Columbia Legacy 46112. 4/74.

An odd mix of jazz classics and pop tunes, and one of MF's less successful bids for crossover appeal with versions of Herbie Hancock's 'Chameleon' and Chick Corea's 'Fiesta' alongside Wings and Stevie Wonder. Don't let anyone tell you Teo Macero never produced a dud record.

*** **This Is Jazz: Volume 16** Columbia CK 649790. N.D.

Very much a chart-dominated compilation, with 'Birdland', 'Gonna Fly Now' and, of course, 'MacArthur Park' taking up most of the space.

*** **Live From San Francisco** Rhino 71704. 8/83.
Recorded at the Great American Music Hall and centred on the allusive and cleverly structured 'Bebop Buffet'. Interesting to see Hugh Ragin (*t*), usually an avant-gardist, in the personnel.

(*) **Body And Soul The Jazz Alliance 10027. 1/86.
Sauced with cheesy electronics and lethally overproduced by Jim Exon and Chad Wackerman, this is far from vintage Ferguson though the high-note work is as impressive as ever.

*** **Brass Attitude** Concord CCD 4848. 10/98.
More restrained and lyrical than in years gone by, MF is still capable of risky high-wire acrobatics and the odd touch of experimentalism, as on the Indian 'Misra-Dhenuka'.

Agustí Fernández

PIANO

Born on Majorca, he studied in Barcelona, France and Germany, making a special study of Xenakis and Cecil Taylor.

(*) **One Night At The Joan Miró Foundation Disconforme 55301 *Fernández; William Parker (b); Susie Ibarra (d). 98.*
*** **2nd Set** Radical Records MPE047 *As above, except omit Ibarra.* 11/00.
One tends to think somehow of architecture when listening to Fernández's music: his interest in Xenakis certainly a factor, but also its intrinsic solidity and internal space, secret corners and subtle mix of function and beauty. The gig at the Fundació Joan Miró – architect: Josep Lluís Sert – has all of those qualities. Parker brings a lot of his physicality and, as so often, it's Ibarra who seems to be running in the corridors, bringing a noisy and sometimes disruptive edge. Compare the duo with the bassist, where Parker's philosophical calm has nothing to fight against. It's an altogether stronger record.

***(*) **Critical Mass** Psi 05.06 *Fernández; Mats Gustafsson (ts, bs). 6/04.*
Gustafsson's boiling approach and percussive attack might not sound the ideal complement, but this is a glorious encounter. Fernández gets inside his piano, much as the Swede uses every means to make his horn sound different to the norm. Some of the tracks have a so what-ish pay-off, but for the most part it's an estimably strong set.

*** **Sea Of Lead** Hopscotch 17 *Fernández; Peter Kowald (b). 6/00.*
*** **Barcelona** Hopscotch 10 *Fernández; Derek Bailey (g).* 11/01.
These are to be treasured as encounters with great European improvisers who have since passed on. The session with Kowald is inevitably the more intense, but lead hardly seems the appropriate metal: something lighter and more anomalous like antimony might make better sense. The duets with Bailey are all light and movement. The guitarist was living in Barcelona at the time – 'Just what Spain needs, another ****ing guitarist' – and there's an ease to his playing that would disappear as illness later took hold. A nice remembrance.

***(*) **Aurora** Maya MCD 0601 *Fernández; Barry Guy (b); Ramón López (d, perc).* 11/04–3/06.
This documents a relationship of some standing and, without risking the bathos of 'development', it's clear that they have learned a lot about one another. Guy's a master at such things and, given this is on his own label, he's entitled to equal prominence with the pianist, who plays some wonderfully luminous stuff. López can be a cuss, but he's tremendous here and each track is nicely proportioned, so that his slow pulses have an almost narrative coherence.

**** **Topos** Maya MCD 0701 *Fernández; Evan Parker (ss, ts); Barry Guy (b); Paul Lytton (d). 06.*
One of us wrote the liner-note for this one, but let's just say that if the rating offered above seems suspiciously generous, it matches up exactly to the initial impression that led us to provide that imprimatur. It's a wonderful record, richly nuanced and so endlessly inventive that return visits are always rewarding. Again, Fernández seems to be exploring ideal or utopic spaces, but he has fellow travellers, and they bring their own agenda. Our fuller thoughts are on the CD.

Bobby Few (born 1935)

PIANO

A childhood friend of Albert Ayler in Cleveland, he emigrated to Paris at the end of the '60s and formed Center Of The World; later closely associated with Steve Lacy.

*** **Continental Jazz Express** Boxholder BXH 026 *Few (p solo).* 5/00.
*** **Few And Far Between** Boxholder BXH 029 *Few; Avram Fefer (ts); Wilber Morris (b).* 6/00.
Few's an eclectic. Like Dave Burrell, he incorporates elements of stride, boogie-woogie, some seemingly classical flourishes and free jazz. At its best, it is exhilarating; at its occasional worst, merely confusing. The solo record tries to boil down the history of jazz piano into a single performance; played continuously, it leaves the listener slightly giddy. The trio package is reminiscent of Few's debut *More Or Less*, recorded in 1973 with fellow Center Of The World members Alan Silva and Muhammad Ali, but this one simply puts quirkiness in place of genuine radicalism. 'Continental Jazz Express' is again the main theme, but the set is distinguished by a remarkable version of 'Nostalgia In Times Square'.

***(*) **Lights And Shadows** Boxholder BXH 054 *Few (p solo). 07.*
Steve Lacy's classic 'Flakes' is the second track on this pungent, lively recital which is marked by the same polystylistic flare you expect from Dave Burrell. 'Bells' has nothing to do with Albert other than by association and all the other pieces are Few's. He plays marches, rags, stride, rustle-of-spring classical figures and flat-out atonality, but it all coheres and the long title-piece is masterful in scope and control.

Also, in brief:

*** **Live In New York** Boxholder BXH 026. 02.
The label has been good to Bobby. This isn't one of the best showings, though.

*** **Kindred Spirits** / ***(*) **Heavenly Places** Boxholder BXH 048 / 049. 03.
Duos with Seattle-born Avram Fefer (*ts, cl*), who deserves joint billing; reminiscent of David Murray's duets with Dave Burrell; more abstract, though.

Garrison Fewell (born 1953)

GUITAR

American-born swing player, influenced to some degree by Jim Hall and Larry Coryell but also Pat Martino.

****** A Blue Deeper Than The Blues** Accurate 4700 *Fewell; Fred Hersch (p); Cecil McBee (b); Matt Wilson (d). 1/92.*
*****(*) Are You Afraid Of The Dark** Accurate 4701 *As above, except omit Hersch; add Laszlo Gardony (p). 1/95.*
***** Reflection Of A Clear Moon** Accurate 4702 *As above, except omit McBee, Wilson. 8/95.*

Fewell made a belated name with the excellent *A Blue Deeper Than The Blues*, recorded live at Sculler's. A fine line-up pushes him and he responds well, fronting an adventurous programme of two Benny Golson tunes ('Park Avenue Petite', 'Out Of The Past'), Frank Foster's 'Simone' and some originals. There is intelligent interplay between Fewell and Hersch, especially on the Foster tune, and the only real *longueurs* come on the overlong bossa 'Brazilian Breeze'. Garrison plays electric guitar, but without distortion, and his clean lines are effortlessly melodic. As the applause kicks in on 'Blues Update', one wonders why he isn't better known.

Are You is almost as good, but Hersch is missed. It's a tighter and more schematic sound, though the ballad playing is full of feeling and there are interesting echoes of Fewell's interest in Middle Eastern and Oriental musics. The duo set with Gardony, recorded for Hungarian radio, has slightly odd sound, but some excellent playing.

****** Birdland Sessions** Koch 8575 *Fewell; Steve LaSpina (b); Jeff Williams (d). 5/98.*

And again you think: the guy is big in Hungary, so why's he so little known in America? This is a fascinating set, not least for a fine version of Sam Rivers's 'Beatrice'. The trio format suits Fewell as his harmonics become more open and ambiguous. Not many guitarists automatically turn to Hampton Hawes compositions, but Garrison opens the set with 'Sonora' and includes the blues 'Black Forrest'. Fewell's own writing continues to evolve impressively. 'Caffiend' is a finger-buster, 'The Wheel-Turning King' and 'Dance Of The Moroccan Veil' have intriguing exotic elements, while 'Hearing Things' is a fantastically beautiful ballad.

***** City Of Dreams** Splasc(h) 820 *As above, except add Tino Tracanna (ss, ts); George Cables (p). 12/99.*
***** Red Door Number Eleven** Splasc(h) 857 *As above, except omit Tracanna. 99.*

City Of Dreams feels casually put together, an on-the-fly session done on tour, but the empathy of the trio and the effortless musicianship of both Tracanna and Cables lift it. There's more repertoire material than usual, Coltrane's 'Naima', Waldron's peerless 'Soul Eyes', but also Tina Brooks's 'Theme For Doris'. 'Girl With The Groovy Hips' and 'Waltz For The Lonely One' might also be classic '50s tunes, cool and funky but with considerable harmonic guile and playfulness, the first of the pair at least. The other Splasc(h) consists largely of standards and repertory pieces, and there's more emphasis on chords. 'Lotus Blossom' and 'Johnny Come Lately' are relatively conventional: maybe answering a need for more familiar and commercial material.

*****(*) The Lady Of Khartoum** Creative Nation Music CNM010 *Fewell; Eric Hofbauer (g, perc). 4 & 5/06.*

Hofbauer is a student of deconstructed Americana, and this extraordinary duo session makes most of Bill Frisell's records seem one-dimensional. The means are relatively simple and generally quiet, with percussion used colouristically. No point trying to separate the two voices. These are men with a common agenda. A Thelonious Monk tune sits rather uneasily in the midst of it all, though there's some fascinating material by John Tchicai. An important reappearance by an underrated musician, though Hofbauer equally deserves wider recognition.

Mongezi Feza (1945–75)

TRUMPET

One of the tragic legends of South African jazz, Mongs was born in Queenstown and came to Britain in 1964 with the other exiled Blue Notes. His high, vocalized sound was a keynote of the late '60s and early '70s. Medical mishandling led to his early death.

****(*) Free Jam 1972** Ayler AYLCD 048/049 2CD *Feza; Bernt Rosengren (ts, f, p); Tommy Koverhult (ts); Torbjørn Hultcrantz (b); Leif Wennerstrøm (d); Okay Temiz (perc). 11 & 12/72..*

Almost anything that survives of Feza is worth preserving. These lo-fi tapes, though, represent nothing more than an unstructured rehearsal session involving musicians whose common ground is probably more hindrance than help. 'Group Notes' and 'Theme Of The Day' are give-away titles, though at this period Rosengren's group was dabbling in free improvisation on a regular basis. The sound is not so muffled that Mongs's bright, keening sound doesn't come through, but there's more heat than light. The best of him was elsewhere.

Scott Fields

GUITAR

Fields is a veteran of the Chicago free-jazz scene of the '60s who quit in 1975 and returned to active duty from a new base in Madison, Wisconsin, in the '90s.

****(*) 48 Motives** Cadence CJR 1064 *Fields; Joseph Jarman (as); Marilyn Crispell (p); Matt Turner (clo); John Padden, Hans Sturm (b); Vincent Davis, Geoff Brady (perc); Stephen Dembski (cond). 1/96.*
***** Disaster At Sea** Music & Arts CD-961 *Fields; Matt Turner (clo); Vincent Davis (d). 5/96.*
***** Five Frozen Eggs** Music & Arts CD-987 *Fields; Marilyn Crispell (p); Hans Sturm (b); Hamid Drake (d). 10/96.*
***** Sonotropism** Music & Arts CD-1007 *Fields; Larry Ochs (sno, ts); Marilyn Crispell (p); Matt Turner (clo). 10/96.*
*****(*) Denouement** Clean Feed CF088 *Fields; Jeff Parker (g); Jason Roebke, Hans Sturm (b); Michael Zerang, Hamid Drake (d). 12/97.*

These albums mark the re-emergence of an interesting talent. Each disc has its moments, but they give the impression of a man with a lot to say, trying to get it all out as fast as possible. *48 Motives* and *Sonotropism* both experiment specifically with long-form ideas. The Cadence disc sets the ensemble a structure of 48 eight-bar melodic fragments, subdivided and shared among the ensemble with various rhythmic motives stirred in. The result is a continuous piece lasting almost an hour, the sound ebbing and flowing among the players. Somehow the music sounds far less structured than one expects, often resolving into a kind of drone, and although everyone is clearly giving their all, the piece is troubled by a muzzy sound-mix which badly affects the overall impression. Dembski is cast here in a Butch Morris-like role, and he steps further into the limelight on *Sonotropism*, which is a 50-minute composition/improvisation which he notated and directed. The feel here is of an exquisite piece of chamber-jazz just sufficiently dirtied to keep it lively. Crispell, who's done so much of this kind of playing with Anthony Braxton, is perfect for the job, and Ochs is equally capable. Three brief improvisations by the quartet fill out the playing-time.

Fields himself is content to be a busy ensemble player on those two, but he is more forward on *Disaster At Sea*, which he describes as an *opera seria* based around a seafaring tragedy. The trio hits an extraordinary level of intensity on 'Sputter', which seems like a vivid evocation of panic, and the subsequent pieces carry the story through. Yet there is a sameness about the dynamics which fails to sustain the attention through what is ultimately a rather dry piece of music-making.

Five Frozen Eggs – the sleeve-notes explain the title – strikes something of a balance among the various styles Fields is investigating, loosening the chamberish qualities of some of the pieces without surrendering the rather formal, almost courtly kind of free organization he seems to be interested in. His own playing here eschews much in the way of effects (employed more extensively on *Disaster At Sea*) and there is a sense of contrapuntalism among the four musicians which makes this record perhaps the best place to sample Fields's music – energetic, occasionally volatile, but fundamentally about form and its effect on content. Best, that is, till *Denouement* came along. This languished on the shelf for almost a decade before Clean Feed stepped in. It's a variation on the 'double trio' idea, with Scott's regular partners augmented by Roebke and Zerang, each group carefully separated in the stereo. The titles imply a narrative and the contrapuntalism of the playing delivers a storyteller's repertoire of relationships, losses, harmonies and conflicts. It's heady stuff.

**** **Beckett** Clean Feed CF069 *Fields; Matthias Schubert (ts); Scott Roller (clo); John Hollenback (perc). 12/05.*

Samuel Beckett seems such a dumbly obvious figure for improv situations that it's surprising it isn't done more often. To be honest, this would be interesting music if it were called *Pieces 1–5*. Fields lets rip with his group here and there but there's plenty of space and reflection as well and the unusual instrumentation (not that unusual any more) doesn't draw attention to itself but serves the music. And just when you think it can't go on, it goes on, and into ever more interesting territory.

Also, in brief:

(*) **Mamet Delmark DE-527. 8/00.

A 'concept' album, offering a musical pendant to the playwright's work; slow, dense and effortful, neither enlightening nor involving.

*** **From The Diary Of Dog Drexel** Rossbin 008. 4/02.

Recorded in a strange, hollow ambience, this is a spirited if ill-tempered sequence, with a coda where the ensemble members each played solos which were then doctored by Gregory Taylor's software into a droning, rattling track that sounds somewhat like old *musique concrète*.

Ken Filiano

DOUBLE BASS, BELLS, ELECTRONICS

A brilliant bass-player and respected educator, he works prominently as a sideman.

***(*) **Subvenire** Nine Winds NECD 0223Q *Filiano (b solo). 01/02.*

*** **The Other Side Of This** Clean Feed CF058 *Filiano; Steve Adams (reeds). 06.*

Solo bass performance is a very tough discipline. Until now, Ken Filiano has modestly avoided the spotlight, thereby denying more adventurous listeners a remarkable voice. His bowed playing on the opening 'water down stone' – trendy lower-case and a misspelt album title are our only quibbles – is poetic and effective, but Filiano is more than a water-colourist. There is the same genuine jazz feel to these rather abstract cuts as one finds on his work with producer Vinny Golia (who runs the label) and with Paul Smoker. Another fruitful association is marked by a cover of Bobby Bradford's 'woman', segued with the original 'crucible'. This is the penultimate track to an album that ends on a jazzy high with the lovely 'dancing shadows' and guarantees a return visit.

The duos with ROVA man Adams are demanding but consistently rewarding. There's no opportunity here for finger-painted loveliness, just a terse, sometimes tense dialogue between two highly intelligent players who between them (allowing for Filiano's electronics) call on a rich repertory of sound.

David Finck

DOUBLE BASS

Seasoned pro who's worked with everyone from Rod Stewart to André Previn.

*** **Future Day** Soundbrush SR 1012 *Finck; Jeremy Pelt (t); Bob Sheppard (ts); Joe Locke (vib); Tom Ranier (b); Joe LaBarbera (d). 07.*

Finck has a huge sound, seduced out of a 1929 John Juzek bass with seemingly effortless command. He's not much featured as a composer on this, just two tunes out of 12, and they're not the ones that stand out, though you can hear that 'New Valley' is very much pitched round the bass. The two horns are only in as guests, so the music's very much built round the quartet. Locke sounds gorgeous, and his runs on 'Nature Boy' are inch-perfect. He also contributes 'Appointment In Orvieto' later. Finck's solo on the Ahbez song is a highlight of the set; what a sound! Ranier sounds a bit rinky-dink in places and the recording's very close-up and bright, though that has the effect of bringing the wonderful LaBarbera to the fore. A couple of unusual tunes in the programme: Bevan Manson's swinger 'Four Flags' (with horns), Roger Davidson's lovely 'Ballad For A Future Day' (Locke again very prominent, motors spinning hypnotically), followed by Wayne Shorter's 'Black Eyes' – hardly your run-of-the-mill repertory gig.

Milo Fine (born 1952)

PIANO, DRUMS, PERCUSSION

Minneapolis-based and thus free from fashionable concerns, Fine runs his own Free Jazz Ensemble (often an SME-like duo with guitarist Steve Gnitka) and writes on music.

* **Precision In Inexactitude** Lotus Sound 04 *Fine; Steve Gnitka (g). 97.*

** **Surges/Suspensions, Comme Toujours** Shihshihwual 7-9 3CD *As above, except add John O'Brien (t, flhn); Jason Hale Shapiro (p, syn); Elliott Fine (perc). 98.*

***** Koi/Klops** Emanem 4060 *As above, except omit O'Brien, Elliott Fine; add Nathan Smith (b, g, bcl); Scott Newell (ts, v).* 12/00–4/01.

Depending on how it initially strikes you, Fine's brand of improvisation can seem like the radical purity of a child's view of the world – obsessive repetition of water drip or farting sounds – or it can seem like an extended tantrum. Fine extends the *idiot savant* approach to his groups as well and their nursery-like confusion either enchants or enrages, again depending on your initial disposition.

Most of Fine's discography is on LP and on his own Shihshihwuai label. The Lotus Sound CD is the first survivor, a drab fingerpainting session that seems to have been edited randomly, so there isn't any logic to the improvisations in the long as well as short term. One wonders not so much at why Fine continues in this vein – many a neglected genius has stuck to his last through ridicule and oversight – but how he has managed to win round Gnitka to his cause. For part of its history at least, the Ensemble was just the two of them.

The main document here is *Surges/Suspensions, Comme Toujours*, an exhaustive(ing) three-CD documentation of two nights at Augsburg Hall in Fine's native Minneapolis. There are no track titles, just details of who played on each piece. Most are delivered at length, but some seem arbitrarily edited, which is either a further statement of Fine's mischievous aesthetic, or else a sign that tapes ran out. It scarcely matters. Fascinating as his procedures are, we can't imagine anyone spending the time to listen to these sides, certainly not more than once.

The Emanem set features two different configurations of the group: one a quartet with Smith and Shapiro, the other a trio with Newell, but it's Fine and Gnitka who take the stage alone on the first two improvisations. Milo sticks to his modified drumkit, but at this vintage the group was experimenting with electronics, including Shapiro's confident exploration of synthesizer, and the expanded sound-palette is a refreshing change. Hearing the Ensemble in this context, it's hard not to compare them to Emanem's archived Spontaneous Music Ensemble recordings. The comparison illustrates a split between American and European approaches to free improvisation: the colonials go out of their way to avoid melody, harmony, a groove; the Europeans simply deem them irrelevant and get on with it. Divided, you might say, by a common language.

James Finn (born 1959)

TENOR SAXOPHONE

The Brooklynite is a seasoned player but slow to record under his own name.

****(*) Opening The Gates** Cadence CJR 1170 *Finn; Dominic Duval (b); Whit Dickey (d).* 8–10/03.

***** Plaza De Toros** Clean Feed CF034 *Finn; Dominic Duval (b); Warren Smith (d).* 12/03.

****(*) Faith In A Seed** CIMP 308 *As above.* 3/04.

***** Great Spirit** Not Two MW763 *Finn; Deanna Witkowski (p); Leon Lee Dorsey (b); Klaus Kugel (d).* 05.

Finn's mature tenor sound is massive, though not always easy on the ear. A workout such as the title-piece of *Opening The Gates* (originally a demo) is harsh and exhausting in the manner of late-period Coltrane. Dickey has to work hard, since Duval tends to rumble away at the bottom end as if talking to himself. There are some fiercely effective passages, but as a record it's flawed and over-long.

The next two are conceptual, the Clean Feed portraying the rituals of the bullfight, the CIMP 'a musical story about the life of a seed'. Perhaps inevitably, *Plaza De Toros* calls some of Gato Barbieri's wilder music to mind. *Faith In A Seed*, despite its supposed framework, is more diffuse. Finn can draw powerful playing out of the horn, but too often his lines end up in shrieking excess, at just the moment where a more considered position would work better. The Polish set on Not Two might be Finn's *A Love Supreme*. The titles are the words of a blessing, pantheistic in the Trane way, and the instrumentation and playing point in a similar direction. The saxophonist seems at various points to be vocalizing something, perhaps again the words of the text, but the overall impact is huge and undifferentiated, almost uncomfortably compelling.

Firehouse

GROUP

Swedes who add rock sensibility to the mix.

***** Live At Glenn Miller Café** Ayler AYL055 *Magnus Broo (t); Fredrik Ljungkvist (ts); John Lindblom (g); Johan Berthling (b); Kjell Nordeson (d).* 04.

Hard to pin down obvious antecedents for this: something of Miles's electric period (though Broo is a fierier player) and a little of Ornette's Prime Time (notably on 'Nothing Too Eccentric'), but mostly it's coaxed along by Lindblom's Sharrock-influenced guitar and angular compositions. 'What I Say' puts in a surprising appearance, red-hot. Firestarters, more like.

Firehouse Five Plus Two

GROUP

An amateur group formed from a bunch of animators at the Disney studios, by trombonist Ward Kimball; they kept it going for two decades.

****(*) The Firehouse Five Plus Two Story** Good Time Jazz 2GTJCD 22055 2CD *Johnny Lucas, Danny Alguire (t); Ward Kimball (tb); Clark Mallory, Tom Sharpsteen, George Probert (cl); Ed Penner (bs, tba); Frank Thomas (p); Dick Roberts (g, bj); Harper Goff (bj); Jim McDonald, Monte Mountjoy, Jerry Hamm (d).* 5/49–3/54.

****(*) Goes South!** Good Time Jazz GTJCD 12018 *As above, except omit Mallory, Sharpsteen, Hamm.* 1/54–10/56.

***** 16 Dixieland Favorites / ** Goes To Sea / *** Around The World / **(*) At Disneyland / ** Goes To A Fire!** Good Time Jazz GTJCD 10040 / 102282 / 10044 / 10049 / 10052 *As above, except omit Penner, McDonald; add Ralph Burns, George Bruns, Don Kinch (tba, b); Eddie Forrest (d).* 9/59–3/60; 2–11/57; 11/57–2/61; 7/62; 4–6/64.

***** Twenty Years Later** Good Time Jazz GTJCD 10054 *As above, except omit Thomas, Roberts; add K. O. Ecklund (p); Bill Newman (uke); George Bruns (tba).* 10/69.

***** Settin' The World On Fire: The Whole Story – Volume 1 / *** Stoking The Fire: ... Volume 2 / *** Live At Earthquake McGoon's** Jasmine 426 2CD / 460 2CD / GHB 450 *As various discs above.* 49–59; 70.

It's difficult to offer a serious criticism of what was always a semi-professional band, who habitually appeared in firemen's helmets and often played to self-consciously rowdy audiences. The music seldom varies from record to record or even from track to track: it's Dixieland done with enthusiasm rather than style and it's as formulaic as anything done by British trad. Yet the group earned a certain authenticity over time, through sheer persistence, and Bing Crosby once popped in to give them a lift (which seems an ironic reversal of roles, given those uniforms). The personnel settled down in the later '50s, though, and made some more personal and quite successful records, notably the *Dixieland Favorites* set and *Goes South!* Now Jasmine and GHB have rekindled (ha!) interest by releasing compilation and archive material.

The earlier versions of the band play with clockwork momentum and there is a hint of Spike Jones to the music, occasionally underlined by Kimball's use of sirens, duck calls and washboards. The brass-players were reticent about taking solos and it was left mainly to Probert to be the chief improviser: his playing is often sour and he can't sustain solos for very long, but there's an interestingly quirky edge to his best moments and that tends to go for the whole band. The whole thing came to an end in 1969, after 20 years of activity, but the next year the group played a set at Earthquake McGoon's in San Francisco and a tape of that surfaced in 2005. It's not hi-fi and the band hasn't gone modernist or written an impressionistic suite for the occasion, but again it's wild, sometimes tooth-grating good-time jazz, though this time on another label.

Also, in brief:

(*) **Plays For Lovers Good Time Jazz GTJCD 12014. 9–12/55.
Lots of songs with 'love' in the title, but perhaps not the most effective way to romance your girl.

(*) **Crashes A Party Good Time Jazz GTJCD 10038. 9/58–11/59.
… by knocking the wall down. Great cover art; familiar music.

Fire Of Space

ENSEMBLE

Ambitious unit formed by trumpeter Jordan McLean, associated with the Antibalas Afrobeat Orchestra and to some degree inspired by the Sun Ra Arkestra and a range of ethnic musics.

*** **Handbasket** 482 Music 1043 *Jordan McLean (t); Aaron Johnson (tb); Stuart Bogie (cl, c-acl); Leah Paul (af); Michael Herbst (ts, f, ob, eng hn); Michael Perna (bs); Shoko Nagai (ky); Tom Abbs (b); Geoff Mann (perc).* 10/06.

If a handbasket is what we're doomed to go to hell in, it should be an interesting ride. This is the kind of project that gives 'ethnic crossover' music a good name. McLean writes impressively, but also includes a traditional Turkish theme – 'Rampi Rampi' – alongside his own 'Quiet', which might have its origins in a raga, and 'Prayers For The Elders'. The distinctive ensemble sound comes as much from McLean's careful layering of voices, which is by no means anarchically free-form, as from the unusual instrumentation, dominated by Nagai's organ and by the use of Bogie's growling contra-alto clarinet (on 'Quiet') and the double-reeds. They certainly enhance the Middle Eastern effect – as do the guest spots from Perna and Paul – but one shouldn't overstate the multiculturalism. This isn't jazz for tourists but formidably well-conceived experimental music for ensemble. There is an earlier FOS disc called *Age Of Epoch*, but it has eluded us so far.

First House

GROUP

Led by Django Bates, but on a collaborative basis.

*** **Erendira** / *** **Cantilena** ECM 1307 / 1393 *Ken Stubbs (ss, as); Django Bates (p, thn); Mick Hutton (b); Martin France (d).* 7/85, 3/89.

Returning to these after long absence, one marvels again at the thoughtful energy of Bates's writing, but more by how important the resolutely uncharismatic Stubbs is to the overall sound. The second disc actually stands up better to fresh hearing; the last of Bates's pretentious Loose Tubes nonsense has been leached away, leaving a strong and compelling structure.

Ella Fitzgerald (1917–96)

VOICE

Moved to NY as a child, and after several attempts at singing work won a Harlem talent contest and began working with Chick Webb, from whom she took over. Worked as a soloist in the '40s. Managed by Norman Granz, she became America's favourite jazz singer, and her Verve albums in the mid-'50s established both the label and her eminence as a songbook interpreter. Toured throughout the '60s and '70s, recording latterly for Granz's Pablo; but spells of poor health slowed her down in the '80s and her final years were spent in seclusion.

(*) **Ella Fitzgerald / *** **The Early Years Part 1** ASV AJD 055 2CD / GRP 052618-2 2CD *Fitzgerald; Taft Jordan, Mario Bauza, Bobby Stark, Gordon Griffin, Zeke Zarchy, Ziggy Elman (t); Sandy Williams, Nat Story, Claude Jones, Murray McEachern, Red Ballard (tb); Benny Goodman (cl); Teddy McRae, Louis Jordan, Pete Clark, Edgar Sampson, Elmer Williams, Wayman Carver, Garvin Bushell, Chauncey Haughton, Hymie Schertzer, Bill DePew, Arthur Rollini, Vido Musso (reeds); Tommy Fulford, Joe Steele, Jess Stacy (p); John Trueheart, Allan Reuss, Bobby Johnson (g); Beverley Peer, Bill Thomas, Harry Goodman (b); Chick Webb, Gene Krupa (d).* 10/35–12/37; 35–37.

(*) **Ella Fitzgerald 1935–1937 Classics 500 *As above, except add Frankie Newton (t); Benny Morton (tb); Chu Berry (ts); Teddy Wilson (p); Leemie Stanfield (b); Cozy Cole (d).* 6/35–1/37.

***(*) **Ella Fitzgerald 1937–1938** Classics 506 *As above, except omit Griffin, Zarchy, Elman, McEachern, Ballard, Goodman, Schertzer, DePew, Rollini, Musso, Stacy, Reuss, Goodman, Newton, Morton, Berry, Wilson, Stanfield and Cole; add George Matthews (tb); Mills Brothers (v).* 1/37–5/38.

*** **Ella Fitzgerald 1938–1939** Classics 518 *As above, except add Dick Vance (t); Hilton Jefferson (as).* 5/38–2/39.

** **Ella Fitzgerald 1939** Classics 525 *As above, except omit Mills Brothers; add Bill Beason (d).* 2–6/39.

*** **Ella Fitzgerald 1939–1940** Classics 566 *As above, except omit Webb; add Irving Randolph (t); John 'Shorty' Haughton, Jimmy Archey, Floyd Brady, John McConnell (tb); Sam Simmons (ts); Roger 'Ram' Ramirez (p).* 8/39–5/40.

*** **Ella Fitzgerald 1940–1941** Classics 644 *Similar to above, except omit Sandy Williams, Ramirez; add John McConnell, Earl Hardy (tb); George Dorsey (as); Elmer Williams (ts); Ulysses Livingston (g); Jesse Price (d).* 5/40–7/41.

*** **The Early Years Part 2** GRP 052623-2 2CD *As appropriate discs above.* 39–41.

** **Live From The Roseland Ballroom New York 1940** Jazz Anthology 550032 *Fitzgerald; Dick Vance, Taft Jordan, Bobby Stark (t); George Matthews, Nat Story, Sandy Williams (tb); Garvin Bushell (cl, ss); Hilton Jefferson (as); Wayman Carver (as, ts, f); Teddy McRae (ts, bs); Tommy Fulford (p); John Trueheart (g); Beverley Peer (b); Bill Beason (d).* 40.

*** **A-Tisket, A-Tasket** Naxos Jazz Legends 8.120540 *As various discs above.* 36–41.

***(*) **It's The Way That You Do It** Naxos Jazz Legends 8.120611 *As discs above.* 36–39.

Fitzgerald's fabled break came when she won an Apollo Theater talent contest in 1934, aged only 17, and by the following year she was singing for Chick Webb's band. When Webb died in 1939, the singer inherited leadership of his band; by this time she was its undoubted star. But her recordings of the period are often hard to take because the material is sometimes insufferably trite. After Ella had a major hit with the nursery-rhyme tune 'A-Tisket, A-Tasket', she was doomed – at least, until the break-up of the band – to seek out similar songs. The Classics CDs offer a chronological survey of her work up to 1941, and while the calibre of her singing is consistent enough – the voice at its freshest, her phrasing straightforward but sincerely dedicated to making the most of the melody – the tracks seem to spell the decline of what was, in the mid-'30s, one of the most swinging of big bands. The arrangements are often blandly supportive of the singer rather than creating any kind of partnership, and when the material is of the standard of 'Swinging On The Reservation' it's difficult to summon up much enthusiasm. Still, there are many minor successes. The *1937–1938* CD includes the session which produced Webb's only 12-inch 78, 'I Want To Be Happy' and 'Halleleujah', arranged by Turk Van Lake, and 'Rock It For Me' and 'Bei Mir Bist Du Schön' look forward to the authority which Fitzgerald would bestow on her later records. The *1939–1940* disc, although it sports 'My Wubba Dolly', has a number of swinging features such as 'After I Say I'm Sorry', 'I'm Not Complainin'' and a fine 'Baby, Won't You Please Come Home?'. Fitzgerald tends to treat all the songs the same – there's little of Billie Holiday's creative approach to the beat – but the lightness of her voice lets her float a lyric without losing her grip on it.

The remastering of all these discs is very mixed. The earlier discs vary almost from track to track, some laden with hiss, some foggy, others crisp. 'A-Tisket A-Tasket', on the *1937–1938* volume, is dreadfully brassy. Only the *1939–1940* set has consistently clear transfers. The ASV two-disc set offers a cross-section from Ella's earliest sessions, but the remastering is bass-heavy and listening isn't much fun. The best bets are the two GRP anthologies, which come in reasonably consistent sound at least. With all this material out of copyright, there are other sets on the market, too: a double-set on Memoria, *Savoy Ambassadors*, and a single-disc ASV release called *Rhythm And Romance*. Collectors can choose at their leisure, but we commend the GRP set for completists. We also issue a warning that there are numerous cheap multi-disc sets which mix out-of-copyright studio dates of this period with indifferent broadcast material, often packaged to suggest the Ella of later years. Buyers beware. The Jazz Anthology set captures a 1940 airshot which mixes superior material – 'Royal Garden Blues', 'Sugar Blues' – with tunes of the order of 'Chewin' Gum', but it's not without period charm, though the sound is indifferent.

As with their other Jazz Legends series reissues, Naxos have done a pretty impressive job with their two Ella collections. David Lennick secures a consistency of sound which outdoes some of his competitors, and they have picked some of Ella's best sides from the period and ditched the novelty material.

*** **Ella Fitzgerald 1941–1944** Classics 840 *Fitzgerald; John McGhee (t); Eddie Barefield (as); Teddy McRae (ts); Tommy Fulford, Bill Furness, Bill Doggett (p); Ulysses Livingston, Slim Furness, Bernie Mackey (g); Peck Furness, Beverley Peer, Bob Haggart (b); Bill Beason, Kenny Clarke, Ernie Hatfield, Johnny Blowers (d); Ink Spots (v).* 10/41–11/44.

The beginning of Ella's solo career, away from the Chick Webb band. It starts with a lovely version of 'Jim', and the first three sessions have some excellent material, but the 1942 dates with the Four Keys are more novelty-orientated, and two sessions with the Ink Spots are missable. The 1944 tracks see her with an orchestra again. Transfers are from unlisted sources and are good enough.

*** **Ella Fitzgerald 1945–1947** Classics 998 *Fitzgerald; Louis Armstrong (t, v); Charlie Shavers (t); Lou McGarity (tb); Peanuts Hucko (cl); Al Sears (ts); Buddy Weed, Renee Knight, Billy Kyle, Nick Tagg, Eddie Heywood (p); Joe Mooney (acc); Jimmy Shirley, Remo Palmieri, Hy White (g); Trigger Alpert, Junior Raglin, Billy Taylor, Haig Stephens, Lemont Moten (b); Buddy Rich (d, v); George Wettling, Big Sid Catlett, Sylvester Paine, Keg Purnell, Eddie Bourne (d); Ink Spots (v); plus groups led by Randy Brooks, Vic Schoen, Louis Jordan, Bob Haggart.* 2/45–3/47.

*** **Ella Fitzgerald 1947–1948** Classics 1049 *Fitzgerald; Idrees Sulieman (t); Illinois Jacquet (ts); Sir Charles Thompson (org); Hank Jones (p); Hy White (g); Ray Brown, John Simmons (b); J. C. Heard (d); plus group led by Bob Haggart.* 3/47–11/48.

All but a few of these tracks are from sessions for Decca, the exceptions being a handful of titles on Classics 998 made for V-Disc (including an entertaining dust-up with Buddy Rich on 'Blue Skies'). Ella was still getting very thin material – her exuberant scat showcase on the 1945 'Flying Home' was followed by a ludicrous 'Stone Cold Dead In De Market' with Louis Jordan – but the voice was starting to bloom into its full maturity and there are some lovely things scattered amid the lesser pieces: 'I'm Just A Lucky So And So', 'A Sunday Kind Of Love', 'That Old Feeling' and a hip and convincingly boppish 'How High The Moon'.

*** **Ella Fitzgerald 1949** Classics 1153 *Fitzgerald; orchestras led by Sy Oliver, Gordon Jenkins, Sonny Burke, Louis Jordan, Mills Brothers (v).* 1–11/49.

***(*) **Ella Fitzgerald 1950** Classics 1195 *Fitzgerald; Louis Armstrong (t, v); Charlie Shavers (t); Hank Jones (p); John Collins (g); Ray Brown (b); Charlie Smith (d); Four Hits & A Miss (v); Sy Oliver Orchestra; Louis Jordan Tympany Five.* 2–12/50.

Decca sessions throughout. Since the label had still not really figured out how to present her, like many of her contemporaries Fitzgerald was stuck with good and bad material alike, often within the same session. Classics 1153 has some delightful collaborations with Louis Jordan as well as the Mills Brothers, although both sessions tend to present her as a novelty singer. 'I Couldn't Stay Away From You' is a superior ballad, and the Sy Oliver charts for 'In The Evening' and 'Basin Street Blues' set her up as an almost vaudevillian belter. Classics 1195 bounces between sublime and ridiculous. There are some appealing duets with Jordan, Armstrong and even Sy Oliver ('Don'cha Go Way Mad'), and the eight Gershwin titles with Ellis Larkins (see also below). Yet the latter session is followed by 'Santa Claus Got Stuck In My Chimney' and two feeble Ink Spots titles. If you're collecting this series rather than Universal's various compilations, this one is a must.

***(*) **The Enchanting Ella Fitzgerald: Live At Birdland 1950–1952** Baldwin Street Music VBJH 309 *Fitzgerald; Don Elliott (mel); Hank Jones, Raymond Tunia, Don Abney (p); Terry Gibbs (vib); Ray Brown (b); Charlie Smith, Jimmy Crawford, Roy Haynes (d).* 12/50–8/55.

Four Birdland broadcasts, plus 'I Can't Get Started' from the Apollo and a couple of tracks from a Basin Street show from 1955. Besides all the usual period charm, these are rare examples of the improvising Fitzgerald in her prime. She scats her way through such set-pieces as 'Air Mail Special', 'Lemon Drop' and 'Preview', and when she's on song she's breathtaking. Plus the expected mix of ballads and whatever her new release on Decca was at the time ('We hope you'll buy it'). Pretty good airshot sound for the most part.

*** **75th Birthday Celebration** MCA GRP 26192 2CD *Fitzgerald; Louis Armstrong (t, v); Taft Jordan, Aaron Izenhall, Leonard Graham (t); Sandy Williams (tb); Louis Jordan (as, v); Josh Jackson, Hilton Jefferson, Teddy McRae (reeds); Bill Doggett (p, org); Billy Kyle, Bill Davis, Ellis Larkins, Don Abney, René Knight , Hank Jones, John Lewis (p); Carl Hogan, John Trueheart, Bill Jennings, Hy White, Bernie Mackay, Jimmy Shirley (g); Arnold Fishkind, Jesse Simpkins, Ray Brown, Haig Stephens, Bob Bushnell, Joe Mondragon, Beverley Peer, Bob Haggart, Junior Raglin (b); Larry Bunker, Sylvester Payne, George Wettling, Chick Webb, Johnny Blowers, Eddie Byrd, Joe Harris, Rudy Taylor (d); Dick Jacobs, Harry Dial, Vic Lourie (perc); Ink Spots (v); orchestras led by Bob Haggart, Chick Webb, Vic Schoen, Sy Oliver, Gordon Jenkins, Benny Carter and Toots Camarata.* 5/38–8/55.

*** **The War Years 1941–1947** GRP 052268-2 2CD *Similar to above.* 41–47.

*** **The Last Decca Years 1949–1954** Decca/GRP 050668-2 *Fitzgerald; Louis Armstrong (v, t); orchestra led by Sy Oliver.* 49–54.

**** **Pure Ella** GRP 051636-2 *Fitzgerald; Ellis Larkins (p).* 9/50–3/54.

***(*) **Oh! Lady Be Good** Naxos Jazz Legends 8.120716 *As various discs above.* 3/45–1/52.

*** **Ella Fitzgerald 1953–1954** Classics 1404 *Fitzgerald; Ellis Larkins (p); orchestras led by Sy Oliver, John Scott Trotter, Gordon Jenkins.* 2/53–3/54.

Universal's Ella holdings are vast, since they bring together both the Decca and the Verve material. The birthday collection (now a bit dated since she's passed on) is an intermittently convincing cross-section of her best for Decca over 17 years. The early tracks are given short shrift since there are only two tracks with Webb, and accurate though it may be as a portrait of her Decca period, there's too much pap chosen from the '40s – rubbish with the Song Spinners and the Ink Spots. Premium scat on 'Lady Be Good' and a gorgeous duet with Pops on 'Dream A Little Dream Of Me' salvage the day; the '50s stuff is better, with a full session of Benny Carter charts and one track from the collaboration with Larkins. *The War Years* covers her uncertain early period at Decca more comprehensively, while *The Last Decca Years 1949–1954* is devoted mostly to Sy Oliver arrangements; a frustrating mixed bag. Some of Oliver's charts are mysteriously banal – he makes the promising 'I've Got The World On A String' almost vaudevillian – and 'Goody Goody' wasn't the sort of song to bring Ella any grown-up appeal. But her singing is approaching its great period, and she does some wonderful things with 'You'll Have To Swing It (Mr Paganini)', 'In The Evening' and 'Angel Eyes', among others.

Pure Ella is a masterpiece, coupling her first great album (*Ella Sings Gershwin*) with *Songs In A Mellow Mood*, all of it with Larkins's gentle, persuasive accompaniments. Her voice bridges the girlish timbre of her early days with the grander delivery she moved on to for her Verve albums; and on this almost ideal programme of standards nothing is out of place.

Naxos continue their impressive series with a choice collection of Fitzgerald's post-war sides, mixing some of the ballads made with Larkins and famous set-pieces such as 'How High The Moon'. Classics 1404, meanwhile, takes in some ordinary material cut with Sy Oliver and John Scott Trotter with some of the *Songs In A Mellow Mood* sessions. Good enough if you are collecting the Classics sequence.

[illegible]

**** The Cole Porter Songbook

Verve 537257-2 2CD *Fitzgerald; Buddy Bregman Orchestra.* 2/56.

In January 1956, Fitzgerald began recording for Norman Granz's Verve label, and the first release, *The Cole Porter Songbook*, became the commercial rock on which Verve was built. It was so successful that Granz set Ella to work on all the great American songwriters, and her series of songbook albums are an unrivalled sequence of their kind. The records work consistently well for a number of reasons. Fitzgerald herself was at a vocal peak, strong yet flexible, and her position as a lyric interpreter was perfectly in tune with records dense with lyrical detail; each disc carefully programmes familiar with lesser-known material; the arrangers all work to their strengths, Bregman and May delivering hard-hitting big-band sounds, Riddle the suavest of grown-up orchestrations; and the quality of the studio recordings was and remains outstandingly lifelike and wide-ranging on most of the discs. The Porter set is a sentimental favourite of many, in the jazz audience and beyond, and it's one of the records which typifies the first great era of the long-playing record.

**** **The Rodgers And Hart Songbook** Verve 537258-2 2CD *Fitzgerald; Buddy Bregman Orchestra.* 8/56.

**** **Sings The Duke Ellington Songbook** Verve 559248-2 3CD *Fitzgerald; Cat Anderson, Willie Cook, Clark Terry, Harold 'Shorty' Baker (t); Quentin Jackson, Britt Woodman, John Sanders (tb); Jimmy Hamilton (cl, ts); Johnny Hodges (as); Russell Procope (cl, as); Ben Webster, Paul Gonsalves, Frank Foster (ts); Harry Carney (bs, bcl, cl); Duke Ellington, Paul Smith, Oscar Peterson (p); Stuff Smith (vn); Barney Kessel, Herb Ellis (g); Jimmy Woode, Joe Mondragon, Ray Brown (b); Alvin Stoller, Sam Woodyard (d).* 9/56–10/57.

***(*) **The Irving Berlin Songbook** Verve 543830-2 2CD *Fitzgerald; Paul Weston Orchestra.* 3/58.

**** **The George & Ira Gershwin Songbook** Verve 539759-2 4CD *Fitzgerald; Nelson Riddle Orchestra.* 1–3/59.

**** **Ella Sings The Harold Arlen Songbook** Verve 589108-2 *Fitzgerald; Billy May Orchestra.* 8/60–1/61.

*** **The Jerome Kern Songbook** Verve 821669-2 *Fitzgerald; Nelson Riddle Orchestra.* 63.

*** **The Johnny Mercer Songbook** Verve 539057-2 *Fitzgerald; Nelson Riddle Orchestra.* 10/64.

*** **The Songbooks** Verve 823445-2 *As above discs.* 56–64.

**** **Best Of The Songbooks** Verve 519804-2 *As above discs.* 56–64.

***(*) **Best Of The Songbooks – The Ballads** Verve 521867-2 *As above discs.* 56–64.

*** **Day Dream: Best Of The Duke Ellington Songbook** Verve 527223-2 *As Ellington set above. 9/56–10/57.*

*** **Oh, Lady Be Good! Best Of The Gershwin Songbook** Verve 529581-2 *As Gershwin set above. 3/59.*

**** **The Complete Songbooks** Verve 519832-2 16CD *As above discs. 56–64.*

Arguably the greatest achievement is the Gershwin set, once a five-LP box, now a resplendent four-CD set, which works patiently through 53 songs without any suspicion of going through the motions. The delight in listening to these discs one after another lies in hearing some almost forgotten tunes – 'The Half Of It, Dearie, Blues', 'You've Got What Gets Me', even 'Just Another Rhumba' – alongside the premier Gershwin melodies, and Fitzgerald's concentration is such that a formidable standard is maintained. Verve's new Master Edition adds a fourth disc to the original three and includes the only surviving alternative takes (Ella complains on take eight of 'Oh, Lady Be Good' that she may never get it – she does) as well as ten songs in their mono mixes – quite a revelation, since the voice actually comes through more clearly on these tracks, and it makes one wish to hear the whole set that way on CD as well.

The Rodgers and Hart set can seem slightly bland and lacking in wit, but she's so supremely effective on the best tracks, it's a minor quibble. The Arlen and Porter sets remain singular masterpieces, too. Arlen's songs are among a jazz singer's most challenging material, though, and Fitzgerald is ebulliently partnered by Billy May, who sounds more pertinent here than he did on some of the sessions he did with Sinatra. The two separate discs have now been combined in the Master Edition series. The Mercer record is slightly disappointing after the previous Gershwin triumph with Riddle, and the Kern collection, though fine enough, is also a secondary choice. The two discs dedicated to Berlin (now combined as a single two-CD set) are a bit patchy, but the first volume starts off with a quite unsurpassable reading of 'Let's Face The Music And Dance', in which Ella negotiates all the changes in backdrop without the slightest hint of discomfort and goes on to wonderfully tender versions of 'Russian Lullaby' and 'How Deep Is The Ocean'. The second disc works further miracles with 'Isn't This A Lovely Day' and 'Heat Wave'.

The collection made with Duke Ellington is a somewhat different matter, with the composer himself working with the singer. It's been an undervalued record in the past, with charges of under-rehearsal flying about, and there's certainly a major difference between these sessions and the others. Riddle would surely never have tolerated the looseness of some of the playing, or Sam Woodyard in any circumstances. Yet the best of the disc finds Ellington inspired, with such tunes as 'Caravan' evoking entirely new treatments and swingers like 'Drop Me Off In Harlem' fusing Ella's imperturbable time with the rough-and-ready movement of the band in full cry. Some of the tracks feature her with a small group, and there is an 'I Got It Bad And That Ain't Good' which finds Johnny Hodges almost oozing out of the speakers. Highly recommended, though remastering leaves the Ellington band sounding improbably fierce at times.

The best-of pick on *The Songbooks* isn't bad, with 19 tracks and a little over an hour of music, but it emphasizes how little fat there is in the original albums. *Best Of The Songbooks* is a neat pocket-edition, with some lesser-known tracks alongside the obvious winners. There are also the subsequent *The Ballads* and single-disc editions filleted from the Ellington and Gershwin sets. But the addictive qualities of these albums often leave one hankering for more, and the solution to that problem is the 16-CD set, which collects the whole lot.

*** **At Newport** Verve 559809-2 *Fitzgerald; Don Abney, Mal Waldron, Junior Mance, Ray Bryant (p); Wendell Marshall, Joe Benjamin, Ike Isaacs (b); Jo Jones, Jimmy Cobb, Specs Wright (d); Carmen McRae (v, p); Billie Holiday (v). 7/57.*

*** **Get Happy!** Verve 523321-2 *Fitzgerald; orchestras led by Frank DeVol, Russell Garcia, Marty Paich, Nelson Riddle, Paul Weston. 7/57–10/59.*

The Newport album brings together the sets sung at the 1957 festival by Ella, Billie and Carmen and is at times close to a shambles. Fitzgerald has a difficult time with her trio and is fighting them over the tempos of more than one song, although 'Air Mail Special' is a stunning scat showcase. Holiday is in awful shape and struggles through her set. McRae gets off to a dreadful start, since half of her group didn't show up until three numbers in (she sounds as if she's cheering when they do arrive) and she gets barely any time onstage anyway. Fascinating documentary record, but whether listeners would want to return to it very often is debatable.

Get Happy! is an unhappy set of songs – 'Beat Me Daddy Eight To The Bar', 'Like Young', 'Cheerful Little Earful' – strung together from five different sessions under five different leaders. In the circumstances, consummate pro that she is, Ella still turns in some fine work.

**** **Like Someone In Love** Verve 511524-2 *Fitzgerald; Ted Nash (as); Stan Getz (ts); Frank DeVol Orchestra. 10/57.*

*** **At The Opera House** Verve 831269-2 *Fitzgerald; Roy Eldridge (t); J. J. Johnson (tb); Sonny Stitt (as); Coleman Hawkins, Stan Getz, Flip Phillips (ts); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Connie Kay (d). 9–10/57.*

**** **Ella Swings Lightly** Verve 517535-2 *Fitzgerald; Don Fagerquist, Al Porcino (t); Bob Enevoldsen (vtb); Bud Shank (as); Bill Holman (ts); Lou Levy (p); Mel Lewis (d). 58.*

*** **Ella In Rome (The Birthday Concert)** Verve 835454-2 *Fitzgerald; Oscar Peterson, Lou Levy (p); Herb Ellis (g); Ray Brown, Max Bennett (b); Gus Johnson (d). 4/58.*

***(*) **Sings Sweet Songs For Swingers** Verve 0602498604175 *Fitzgerald; Frank De Vol Orchestra. 11/58–7/59.*

***(*) **The Intimate Ella** Verve 829838-2 *Fitzgerald; Paul Smith (p). 60.*

*** **Mack The Knife (Ella In Berlin)** Verve 519564-2 *Fitzgerald; Paul Smith (p); Jim Hall (g); Wilfred Middlebrooks (b); Gus Johnson (d). 2/60.*

*** **Ella Returns To Berlin** Verve 837758-2 *Fitzgerald; Lou Levy, Oscar Peterson (p); Herb Ellis (g); Wilfred Middlebrooks, Ray Brown (b); Gus Johnson, Ed Thigpen (d). 2/61.*

***(*) **Ella Wishes You A Swinging Christmas** Verve 827150-2 *Fitzgerald; Frank DeVol Orchestra. 60.*

*** **Clap Hands, Here Comes Charlie!** Verve 835646-2 *Fitzgerald; Lou Levy (p); Herb Ellis (g); Joe Mondragon, Wilfred Middlebrooks (b); Stan Levey, Gus Johnson (d). 1–6/61.*

***(*) **Ella Swings Brightly With Nelson** Verve 519347-2 *Fitzgerald; Nelson Riddle Orchestra. 59–61.*

*** **Ella Swings Gently With Nelson** Verve 519348-2 *Fitzgerald; Nelson Riddle Orchestra. 61–62.*

*** **Rhythm Is Our Business** Verve 559513-2 *Fitzgerald; Bill Doggett Orchestra. 1/62.*

*** **Ella Sings Broadway** Verve 549373-2 *Fitzgerald; orchestra led by Marty Paich. 62.*

***(*) **Ella And Basie** Verve 539059-2 *Fitzgerald; Joe Newman, Al Aarons, Sonny Cohn, Don Rader, Fip Ricard (t); Henry Coker, Grover Mitchell, Benny Powell, Urbie Green (tb); Marshal Royal (as, cl); Eric Dixon (ts, f); Frank Wess (ts, as, f); Frank Foster (ts);*

Charlie Fowlkes (bs); Freddie Green (g); Buddy Catlett (b); Sonny Payne (d). 7/63.

*** **These Are The Blues** Verve 829536-2 *Fitzgerald; Roy Eldridge (t); Wild Bill Davis (org); Herb Ellis (g); Ray Brown (b); Gus Johnson (d). 10/63.*

***(*) **Verve Jazz Masters: Ella Fitzgerald** Verve 519822-2 *Fitzgerald; various groups. 55–62.*

The songbook albums may be Fitzgerald's best-remembered at Verve, but there were many more good ones, and most of them are now on CD. Essential: *Like Someone In Love*, a very fine programme of major standards and rarities, with Getz taking solos on four tracks; *Ella Swings Lightly*, arranged by Marty Paich with his West Coast band handling the backings; the meeting with Basie, more fun than her encounters with Ellington, brash and exciting but tempered by the Count's invulnerable machine; *The Intimate Ella*, a one-on-one meeting with underrated Paul Smith, and a good instance of the big voice being shaded down; and the Christmas album, the least affected and most swinging seasonal jazz album ever made. Good ones: *At The Opera House*, which is a bit of a typical JATP rave-up but has its moments; *Clap Hands, Here Comes Charlie!*, a swinging small-group encounter, and something of a rarity in her record dates from this period; *Sings Sweet Songs For Swingers*, with a great set of charts by Frank DeVol, a neglected and only recently reissued record; and *Returns To Berlin*, which comes in excellent sound. The original *Berlin* set has been beefed up with some extra tracks in its latest incarnation and includes the famous version of 'Mack The Knife'.

Disappointing, but still worth hearing, are *These Are The Blues*, which tends to prove that Ella is no great queen of the idiom, despite the nicely simmering back-ups from Davis and Eldridge, and the Rome concert. *Rhythm Is Our Business* seems like a shot at some kind of youth market, with Doggett's R&B-flavoured scores and material like 'Hallelujah I Love Him So'. Ella sings gamely enough, but this isn't really her thing. The *Swings Brightly/Swings Gently* albums with Riddle are welcome appearances on CD. The *Brightly* set is the superior one, if only for the irresistible treatment of 'Don't Be That Way'; but the ballads disc is fine, too. *Sings Broadway* is unusual because it has a Marty Paich West Coast sound to it, and the songs are an interesting collection from various Broadway hits of the time. A few duffers, but don't miss 'Hernando's Hideaway', 'Whatever Lola Wants' and 'Almost Like Being In Love'.

The Verve *Jazz Masters* disc picks its way past some of the other Ella compilations and delivers an interesting summary for those who don't want to trawl through the whole Verve catalogue. Her albums with Louis Armstrong are listed under his name.

*** **Ella And Duke At The Côte D'Azur / *****(*) **Côte D'Azur Concerts** Verve 539030-2 2CD / 539033-2 8CD *Fitzgerald; Cat Anderson, Dud Bascomb, Mercer Ellington, Herbie Jones, Cootie Williams (t); Lawrence Brown, Buster Cooper, Chuck Connors (tb); Jimmy Hamilton (cl, ts); Russell Procope (cl, as); Johnny Hodges (as); Paul Gonsalves, Ben Webster (ts); Harry Carney (bs); Duke Ellington, Jimmy Jones (p); Jim Hughart, John Lamb (b); Grady Tate, Sam Woodyard (d). 7/66.*

The first is the original double-LP set with just a few extra tracks, whetting the appetite for the eight-disc set that covers all the concerts from this occasion by Fitzgerald and Ellington. In what is effectively a truncated form, this seems like little more than a patchwork of some pieces by Ellington and some by Ella with her trio (Jones, Hughart and Tate). Since neither situation finds the artists at their greatest heights, this goes down as an enjoyable but familiar sampling of festival routine. Highlight: Ella's serenely effective 'The More I See You'.

The big set is more about Ellington than Ella, and it includes on the final disc a full-scale rehearsal of three pieces which will intrigue Ducal scholars. Our grading may be on the generous side. There's much to enjoy on each of the discs, but presenting what is effectively four days of work, with all the various repetitions and routines of the artists exposed, is a demystification which many will not particularly welcome.

*** **Whisper Not** Verve 589478-2 *Fitzgerald; Marty Paich Orchestra. 7/66.*

A rematch with Marty Paich. 'Old Macdonald'? – what on earth was Norman Granz thinking of? – but Ella is in gorgeous form for several songs, particularly 'Thanks For The Memory', 'Time After Time' and 'Lover Man'.

*** **Jukebox Ella: The Singles Vol. 1** Verve 0044007605820 2CD *Fitzgerald, with various groups and orchestras, as in Verve sessions listed above. 1/56–10/67.*

Fitzgerald recorded plenty of sides meant for single consumption during her Verve reign, and they've been gathered in for this 36-track double-disc set. Anyone expecting a lot of buried treasure is going to be disappointed, because Granz seems to have reserved some of Ella's most teeth-grinding material for such occasions: here are such immortal tunes as 'Hotta Chocolatta', 'Dreams Are Made For Children', 'I'm A Poached Egg (Without Toast)' and the German version of 'You're Driving Me Crazy'. There are good things too: a swinging 'Beale Street Blues', a smooth 'Desafinado'. The packaging is super.

***(*) **Something To Live For** Verve 547800-2 2CD *Fitzgerald; various accompanists, most listed above. 35–66.*

In the overcrowded marketplace of Fitzgerald compilations, at least this one breaks new ground, covering both her Decca and Verve material in one package and two CDs. Excellent sound throughout and fine documentation will make this a worthwhile choice for many, but the track listing seems to have been closely tied in with a PBS documentary and in consequence feels compromised; any Ella admirer will be disappointed at some of the omissions.

*** **Take Love Easy** Pablo 2310-702 *Fitzgerald; Joe Pass (g). 73.*

(*) **Fine And Mellow Pablo 2310-829 *Fitzgerald; Clark Terry (t, flhn); Harry 'Sweets' Edison (t); Eddie 'Lockjaw' Davis, Zoot Sims (ts); Tommy Flanagan (p); Joe Pass (g); Ray Brown (b); Louie Bellson (d). 1/74.*

***(*) **Ella In London** Pablo 2310-711 *Fitzgerald; Tommy Flanagan (p); Joe Pass (g); Keter Betts (b); Bobby Durham (d). 4/74.*

*** **Montreux 1975** Pablo 2310-751 *As above, except omit Pass. 7/75.*

***(*) **Ella And Oscar** Pablo 2310-759 *Fitzgerald; Oscar Peterson (p); Ray Brown (b). 5/75.*

*** **Fitzgerald And Pass ... Again** Pablo 2310-772 *Fitzgerald; Joe Pass (g). 1–2/76.*

** **Dream Dancing** Original Jazz Classics OJC 1072 *Fitzgerald; Nelson Riddle Orchestra. 6/72–2/78.*

(*) **Lady Time Pablo 2310-825 D *Fitzgerald; Jackie Davis (org); Louie Bellson (d). 6/78.*

*** **A Perfect Match** Pablo 231-2110 *Fitzgerald; Pete Minger, Sonny Cohn, Paul Cohen, Raymond Brown (t); Booty Wood, Bill Hughes, Mel Wanzo, Dennis Wilson (tb); Kenny Hing, Danny Turner (ts); Eric Dixon, Bobby Plater (as); Charlie Fowlkes (bs); Count Basie (p); Freddie Green (g); Keter Betts (b); Mickey Roker (d). 7/79.*

*** **A Classy Pair** Pablo 2310 132 *As above, except add Nolan Smith (t); John Clayton (b); Butch Miles (d); omit Cohen, Betts and Roker.* 2/79.
*** **Digital III At Montreux** Original Jazz Classics OJC 996 *Similar to above, except add Paul Smith (p); Joe Pass (g); Niels-Henning Ørsted Pedersen (b).* 7/79.
Back with Norman Granz again, Ella recorded steadily through the '70s, but there was little to suggest she would either repeat or surpass the best of her earlier music. If encroaching age is supposed to impart a greater wisdom to a singer of songs, and hence to the interpretation of those songs, it's a more complex matter with Fitzgerald. While her respectful delivery of lyrics honours the wordsmithing, she brought little of the personal gravitas to the American songbook which was Sinatra's trademark. Her scatting grew less fluent and more exaggerated, if no less creative in its construction; her manipulation of time and melody became more obvious because she had to push herself harder to make it happen. There are still many good records here, but no really great ones.

Granz recorded her in several settings. With Joe Pass, the bare-strings accompaniment is initially intimate but finally dull. Pass can't devise enough variation to make the music stay awake, and Fitzgerald isn't always sure how strongly she's able to come on. Their duet albums are nice enough, but one is enough. *Fine And Mellow* is noisy and brash, but the title-track is a very good version of the Holiday favourite, which sounds just as good in Ella's hands. The first Montreux live set is merely OK, and much better is the London date from 1974. Probably the final chance to hear Ella in a club setting, and it's a racy and sometimes virtuosic display by the singer, a fine souvenir of a memorable visit. The 1979 Montreux set is unexciting. Most of it is average Basie or Pass, and Ella does only one ballad and a lumber through 'Flying Home'. Of the big-band dates, *Dream Dancing* features Nelson Riddle at his sententious worst and is missable, while the two sets with Basie are boisterous if comparatively uneventful. *Lady Time* is an unusual setting which tries Ella out as a kind of club-class blueswoman; she makes a game go of it. The other must-hear record, though, is the duet (almost – Ray Brown offers discreet support) with Oscar Peterson, *Ella And Oscar*. The pianist plays as hard as usual, but instrumentalist and vocalist bring out the best in each other, and there are at least three near-classics in 'Mean To Me', 'How Long Has This Been Going On?' and 'Midnight Sun'.

*** **Speak Love** / *** **Easy Living** Pablo 2310-888 / 2310-921 *Fitzgerald; Joe Pass (g).* 3/83.
** **All That Jazz** Pablo 2310-938 *Fitzgerald; Clark Terry, Harry 'Sweets' Edison (t); Al Grey (tb); Benny Carter (as); Mike Wofford, Kenny Barron (p); Ray Brown (b); Bobby Durham (d).* 3/89.
*** **The Best Of Ella Fitzgerald** Pablo 2405-421 *As various Pablo discs above.*
*** **Bluella: Ella Fitzgerald Sings The Blues** Pablo 2310-960 *As various Pablo discs above.*
The '80s saw Fitzgerald slackening off her workload as illness and perhaps sheer tiredness intervened; so, two more albums with Pass and what proved to be a farewell set in the strained and unconvincing *All That Jazz*. The best-of is a good selection, while *Bluella* tackles the thorny issue of Fitzgerald in her most vulnerable idiom by settling for pseudo-blues items such as 'C-Jam Blues', 'Duke's Place' and 'Smooth Sailing'; not bad.

***(*) **The Concert Years** Pablo 4414-2 4CD *Basically as Pablo albums above.* 53–83.
Distilled from Fizgerald's live appearances as a headliner and with JATP, this is a very strong four-disc set which should be the first stopping-point for those who want to hear Ella the improviser and jazz musician. Starting with JATP material from the '50s, it takes in three different shows with Ellington, the 1974 set at Ronnie Scott's club, three Montreux appearances from the '70s, and a final (1983) show in Tokyo. If there are occasional lapses in judgement, where her scatting or phrasing can become almost parodic, the quality of her musicianship wins through. Cameos from many famous names add to the interest.

Also, in brief:

*** **All Roads Lead To Rome** Gambit 89203. 7/57–4/58.
This couples the 1957 Newport Festival set listed above with music from a concert in Rome a year later.

*** **Ella At Duke's Place** Verve 529700-2. 10/65.
If only the whole album had been as good as the opening, a wonderful reading of 'Something To Live For'.

(*) **In Budapest Pablo 5308-2. 5/70.
A rare sighting of Ella in Eastern Europe, from a period when she wasn't making many records.

(*) **Ella Abraça Jobim Pablo 2630-201. 9/80.
Bad timing, in that everyone had 'done' Jobim by this stage.

(*) **The Best Is Yet To Come Original Jazz Classics 889. 2/82.
Another tiresome set of Nelson Riddle arrangements.

(*) **Nice Work If You Can Get It Pablo 2312-140. 5/83.
Pointless star-matching with André Previn (*p*).

David Fiuczynski

GUITAR

He draws on rock power but with subtlety.

*** **Jazz Punk** Fuzelicious FUZE8898 *Fiuczynski; Rufus Cappadocia (clo); Tim Lefebvre, Santi Debriano (b); Billy Hart, Gene Lake (d); Daniel Sadownick (perc).* 3/00.
*** **Amandala** Fuzelicious FUZE8899 *As above, except omit Cappadocia, Debriano, Hart; add Fima Ephron (b).* 01.
*** **Kif** Fuzelicious FUZE8903 *Fiuczynski; Matt Darriau (cl, kaval, gaita); Rufus Cappadocia (clo); Gene Lake, Tobias Ralph (d); Daniel Sadownick (perc); Lian Amber (v).* 04.
The title and cover of *Jazz Punk* is obviously meant to conjure up memories of Jaco Pastorius, but no version of 'Teen Town' inside; instead a bold mix of Hendrix, Ellington and Strayhorn, Chick Corea, Sousa and Chopin, all filtered through Fuze's (the label is his own) powerful intelligence. 'Stars And Stripes Whenever' is his homage to Jimi's feedback anthem, but it's on 'Star-Crossed Lovers', with its saxophonic phrasing and vibrato, that he shows his jazz mettle. It's Cappadocia who does the Jaco stuff on his electric cello, even more effective on *Kif*.

The second album, credited to his group Headless Torsos, is actually much better for having got all that other stuff out of its system. Here, the writing is all the guitarist's, with a couple of cuts by Lake and Sadownick. Fiuczynski writes a little bit like Pastorius, leaning heavily on a non-specific 'ethnic' feel in the percussion but producing themes which are hard to pin down geographically. 'Shannon's Kitchen' is the best of them, though the percussionist's 'Kiss That Whispers' is the clincher.

Kif's a clever record in that having shown on the first of these discs how readily he processes music of all shorts, Fiuczynski now shows that his own compositional imagination roves all over the place but remains true to a certain aesthetic, which is punchy, funky but also curiously elusive. There's a Middle Eastern feel to much of it, thanks in part to the shawm-like sound Darriau gets from his clarinet and other instruments, and the only negative point is the singer: who asked her along?

Also, in brief:

*** **Screaming Headless Torsos Live** Fuzelicious FUZE8890. 02.
Lumpy and without the sophistication of the studio sets.

(*) **Black Cherry Acid Lab Fuzelicious FUZE8902. 11/02.
Only an LP's worth of stuff, but some interesting music, with Mark Shim (*ts*) making an important contribution.

Five Birmingham Babies

GROUP

A tiny slice of jazz history.

*** **Heart Breakin' Baby** Frog 58 *Red Nichols (c); Frank Cush, Chelsea Quealey (t); Abe Lincoln (tb); Sam Ruby (cl, Cmel); Bobby Davis (cl, as); Adrian Rollini (bsx, goofus); Irving Brodsky, Jack Russin (p); Tommy Fellini, Ray Kitchingman (bj); Herb Weil (d); Stan King (d, kz); Arthur Hull, Ed Kirkeby (v). 7/24–7/27.*
Closely related to the Goofus Five, who were set up by Ed Kirkeby, manager of the California Ramblers, as a way of playing hot music. Rollini was a kingpin on his big horn and on the melodica-like goofus (he also dabbled in 'hot fountain pen', a clarinet with a sax mouthpiece) and his unique sound figures here. It's a period piece, musically, but there are good breaks on Adrian's 'I Know What It Means' and on 'Heart Breakin' Baby', on which he had to split the royalty with Kirkeby, and how could you fail to love a band where the MC announces 'and on trombone … Abe Lincoln!'?

Paul Flaherty (born 1948)

ALTO AND TENOR SAXOPHONES

A Connecticut native, nominal leader of a gang of unreconstituted free-jazzers.

***(*) **Fat Onions** Cadence CJR 1054 *Flaherty; James 'Chumly' Hunt (t, pkt-t); Stephen Scholz (vn); Mike Murray (g); Richard Downs (b); Randall Colbourne (d). 11/93.*
***(*) **Anahad** Cadence CJR 1107 *Flaherty; James 'Chumly' Hunt (t, flhn, pkt-t); Mike Murray (g); Richard Downs (b); Randall Colbourne (d). 11/98.*
Flaherty is an irascible-sounding saxophonist who takes his cues from the unadorned energy playing of the '60s and early '70s. With Colbourne, he marshals a music which forms around dense, braying collectives, sometimes recalling the heterophony of the Ayler ensemble, sometimes a golden-age FMP session, and sometimes creating something peculiarly their own. It's an exhilarating and sometimes exhausting experience; but endemic to this kind of listening is a sense of shared work-experience with the players.

They have released a stack of discs, dating mostly to the '90s, on the Zaabway label, which we have previously discussed, but some of these may be hard to get hold of now. *Fat Onions*, with its bigger ensemble and heavier, cloudier music, is still our favourite. There are moments of lyricism and quiet, though these are annihilated soon enough, and the group breaks into a kind of hymnal mode when it wants to sound celebratory. On *Anahad*, the team return for another freewheeling, free-ranging and freely formed set of free jazz; the record you have to pay for. They open with a tremendous blow on 'Smokeshop', almost 29 minutes long, and follow it with three more which are pretty much more of the same; hugely enjoyable if you like this kind of music; if you don't, you'll relate to the 26 put-downs which Flaherty lists in the sleeve-note: our favourite is 'My wife said to get your record outta the house.'

*** **Sannyasi** Wet Paint 3001 *Flaherty; Greg Kelley (t); Chris Corsano (d). 5/01.*
*** **Voices** Wet Paint 3002 *Flaherty (as, ts solo). 9/01.*
They caught a good one with *Sannyasi*, in decent studio sound, and a great blow by all hands. 'This music isn't for everyone – but it should be', says Paul. *Voices* finds him alone at last. He sounds to be in a thoughtful mood, and there are passages of unaffected sweetness to go along with lung-clearing outbursts. He never stays away from the extreme stuff for very long, although Flaherty's idea of 'extremes' probably isn't like most people's. Like many solo records, this isn't truly sustained, but it's strong.

***(*) **Kaivalya Vol. 1** Cadence CJR 1177 *Flaherty; Marc Edwards (d). 10/03.*
Edwards is a particularly fruitful partner. He plays with a comparable energy level, but moves around the kit with a finesse and graceful touch that is at times almost sensual. It brings a little fireside warmth into music which otherwise tosses us straight into the inferno.

*** **A Rock In The Snow** Important 095 *Flaherty; C. Spencer Yeh (vn, v); Chris Corsano (d). 12/04.*
Yeh, from Burning Star Core, probably shouldn't be allowed out. His wild playing and vocalizing are a key element here, but the familiar Flaherty–Corsano axis steers most of these pieces. Not sure why some of the tracks are faded out; tape problems, or did they just go on for ever? Stirring stuff, though. They're also together on *Snow Blind Avalanche*, which is available on LP, same label, consecutive number.

***(*) **Whirl Of Nothingness** Family Vineyard 43 *Flaherty (as, ts solo). 2/05.*
This is a wonderful record, still tough and uncompromising, but on 'Firetrance Lonely Heartache Still' and a couple of other pieces touching on a melodic sweetness as unexpected as a sudden tang of wild honey in a split log. At nearly 60, Flaherty has acquired a mage's rough wisdom and a sense of grace to go with the danger. Unmissable, but perhaps only if you're already along for the ride.

Also, in brief:

*** **The Beloved Music** Family Vineyard 39. 05.
Ferocious duets with Chris Corsano (*d*).

Tommy Flanagan (1930–2001)

PIANO

A Detroit master, he played on many recordings in the late '50s but then sought an accompanist's security behind Ella Fitzgerald

and Tony Bennett. Re-emerged as an undimmed creative spirit in the '70s and '80s.

***(*) **Overseas** Original Jazz Classics OJC 1033 *Flanagan; Wilbur Little (b); Elvin Jones (d).* 8/57.

Made in Stockholm, this was a collectors' piece when issued by Prestige the first time, with a clever cover design that read *Over CCCCCC*. It is interesting to compare Flanagan's 'Relaxin' At Camarillo' and 'Eclypso' with the versions he made 20 years later: a remarkable constancy of energy and trim melodic ideas. Jones does some fine work, nowhere more so than in the odd introduction to 'Eclypso' and the fiercely effective 'Beat's Up'. As ever, Flanagan's bop vocabulary is uplifted by his beautiful touch.

*** **The Tommy Flanagan Trio** Original Jazz Classics OJC 183 *Flanagan; Tommy Potter (b); Roy Haynes (d).* 5/60.

This is as blunt and straightforward as the title suggests. Flanagan rolls his sleeves up and wades straight into a nicely judged programme of standards with an emphasis on medium-paced ballads. He's at his best on 'In The Blue Of The Evening' and 'In A Sentimental Mood', the opening and closing numbers, while 'You Go To My Head' underlines his determination to stay in sight of the lyric at all times.

***(*) **Solo Piano** Storyville 101 8387 *Flanagan (p solo).* 74.

The much-quoted suggestion that *Alone Too Long*, released in Japan in 1977, was his first unaccompanied set turns out to be incorrect. Recorded on a superior piano in Zurich, this comes from the same period in which Flanagan was considering a comeback as leader, even while he continued working with Ella Fitzgerald. The playing is graceful, meditative even on the bop numbers, and consistently attentive to the history of jazz piano. He nods to Strayhorn on an elegant medley, romps through 'Well, You Needn't' and offers learned footnotes to Tatum, Hines and Garner on an array of beautiful swing tunes.

*** **The Tokyo Recital** / *** **Montreux '77** / ***(*) **The Best Of Tommy Flanagan** Original Jazz Classics OJC 737 / 372 / Pablo PACD 2405 410 *Flanagan; Keter Betts (b); Bobby Durham (d).* 2/75; 7/77; 2/75 & 7/77.

*** **Something Borrowed, Something Blue** Original Jazz Classics OJCCD 473 *As above, except omit Durham; add Jimmie Smith (d).* 1/78.

***(*) **Eclypso** Enja ENJ 2088 *Flanagan; George Mraz (b); Elvin Jones (d).* 2/77.

***(*) **Our Delights** Original Jazz Classics OJCCD 752 *Flanagan; Hank Jones (p).* 1/78.

***(*) **Super Session** Enja ENJ 3059 *Flanagan; Red Mitchell (b); Elvin Jones (d).* 2/80.

*** **The Magnificent Tommy Flanagan** Progressive 7059 *Flanagan; George Mraz (b); Al Foster (d).* 81.

*** **Thelonica** Enja ENJ 4052 *Flanagan; George Mraz (b); Art Taylor (d).* 12/82.

Throughout the '70s and early '80s, Flanagan explored aspects of harmony most closely associated with the late John Coltrane, often stretching his solos very far from the tonal centre but without lapsing into the tuneless abstractions that were such a depressing aspect of Coltrane's legacy.

Elvin Jones's presence and multidirectional approach are always a plus on Flanagan dates. *Eclypso* develops the relationship further; *Super Session* brings it to a peak, recorded three years later. The only real drawback with these Enja dates is the less than attractive piano sound which one has to listen through. *Our Delights* has all the signs of a real meeting of minds. As usual, not a particularly adventurous roster of tunes – 'Our Delight', 'Jordu', 'Lady Bird', two takes of 'Robbins' Nest', 'Autumn Leaves' – but beautifully crafted all the same.

The Best Of, which brings together much of the preceding *Tokyo Recital* with the live session from *Montreux '77*, might more usefully have been labelled a Strayhorn tribute, since he is the main composer represented. Flanagan sounds bright and airy but also a little empty of ideas, and some of his colleagues' work is decidedly pedestrian and uninspired.

*** **The Trio** Gambit 69218 *Flanagan; Ron Carter (b); Tony Williams (d).* 6/83.

Originally released in Japan only, this doesn't quite punch its weight. Williams isn't the right drummer for Tommy and, while it's clearly intended to be a supergroup meeting of equals, the bassist and drummer are too prominently featured (and mixed up) on a not particularly inspiring set of standards.

***(*) **Let's** Enja ENJ 8040 *Flanagan; Jesper Lundgaard (b); Lewis Nash (d).* 4/93.

*** **Flanagan's Shenanigans** Storyville 41928 *As above, except add Jesper Thilo (ts); Steen Hansen (hn); Vincent Nilsson (baritone hn); Jan Zum Vohrde (as, bcl); Flemming Madsen (bcl); Uffe Markussen (ss, ts, bcl).* 93.

Flanagan was the 1993 Jazzpar winner and this music was recorded at the event. The trio date is a celebration of Thad Jones's music; much of it, most famously 'A Child Is Born', has been well covered by big bands and by horn groups, but never before by a piano trio. Flanagan knew Thad years ago when they were both starting out. One suspects that they were temperamentally similar, and these treatments bespeak a warm sympathy. It's a generous programme; as well as the title-piece and 'Child', there are performances of 'Mean What You Say', 'To You', 'Bird Song' and 'Scratch' (Nash standing out prominently on these), 'Thadrack', 'Three In One', 'Quietude', 'Zec' and, finally, 'Elusive', which closes the record on a high.

The Storyville set features the same trio working with the Jazzpar Windtet. They provide some lovely moments, particularly on Flanagan's own 'Eclypso', where Vincent Nilsson turns in a lovely baritone horn solo. 'Beyond The Bluebird' is also covered, as is the clever and devious 'Minor Mishap'. Most of the rest is standard or repertoire material, but including the title-piece, written for him by James Williams. Tommy's solo on 'But Beautiful' is one of the best of his career and Jesper Thilo's feature on 'For Lena And Lennie' is worth the price of admission alone.

***(*) **Sunset And The Mockingbird: The Birthday Concert** Blue Note 93155 *Flanagan; Peter Washington (b); Lewis Nash (d).* 98.

To mark his 67th birthday, Flanagan took over the Village Vanguard and delivered one of his trademark performances. As ever, the material is chosen with intelligence and delivered with real expression. He kicks off with a superb rendition of Thad Jones's 'Birdsong'. Another Thad tune, 'Let's', comes along later, as does Dizzy's 'Tin Tin Deo', both of them songs Tommy had made very much his own in recent years. He's also done a lot to promote the work of Tom McIntosh, whose 'Balance Scales' featured on *Shenanigans* and is reprised here along with 'The Cupbearers' and 'With Malice Toward None'. Tommy's piano sounds in good heart and his technique well up to scratch. Washington and Nash are ideal collaborators, unobtrusive but effortlessly creative.

Also, in brief:

*** **The Cats** Original Jazz Classics OJC 079. 4/57.
Officially a Prestige All Stars session (sanctified by the presence of John Coltrane (*ts*)), but it is Flanagan's stewardship of the house rhythm section that makes the gig his own.

*** **Complete Recordings** Lone Hill LHJRCD10301. 57–64.
Brings together *Overseas*, *Lonely Town* and *Trio*, of which only the middle one, made for Blue Note in 1959 with Joe Benjamin (*b*) and Elvin Jones (*d*), isn't separately available.

*** **Nights at the Vanguard** Uptown 2729. 10/86.
With George Mraz (*b*), Al Foster (*d*) and a notably unhackneyed set-list, including Tommy's favourite, 'All God's Chillun'.

*** **Jazz Poet** Timeless 301. 1/89.
The title's a fair passport entry for Tommy; beautifully judged and perfectly formed.

Ingebrigt Håker Flaten

DOUBLE BASS

A leading member of the Norwegian free division.

*** **Double Bass** SOFA 511 *Flaten (b solo)*. 12/02–5/03.
Flaten uses two instruments on what is basically a brief collection of mostly brief improvisations, ranging from 'The Joy Of German Bowing', which sounds like two minutes of grunting, to the more melodic application of 'Slides'. Two pieces have 'random overdubs done without playback'. As so often on a solo record, the bassist takes the chance to isolate certain technical considerations and use those as the basis for a piece's structure or overall sound, although here he usually ends the piece as soon as – or even before – he thinks the idea's even beginning to flag. While there sounds to be little in the way of prepared-instrument techniques, he certainly gets some curious timbres out of the big fiddle, as in the tough strumming of 'Gghameshu'. In the end, not a record to stand tall next to soliloquies by Kowald or Guy, but sometimes striking enough.

Bob Florence (born 1932)

PIANO, ARRANGER

Active since the late '50s as an arranger in the LA area, his own big-band records are unambiguously complex and modernistic playing situations. He's Julie Andrews's MD.

*** **Name Band – 1959** Fresh Sound FSCD 2008 *Florence; Johnny Audino, Tony Terran, Jules Chaikin, Irv Bush (t); Bob Edmondson, Bobby Pring, Don Nelligan, Herbie Harper (tb); Bob Enevoldsen (vtb); Herb Geller, Bernie Fleischer (as); Bob Hardaway (ts); Don Shelton (ts, cl); Dennis Budimir (g); Mel Pollan (b); Jack Davenport (d)*. 11/58.
***(*) **Funupmanship** Mama MMF 1006 *Florence; Larry Ford, Warren Luening, Steve Huffsteter, Wayne Bergeron, Charlie Davis, (t, flhn); Rick Culver, Don Waldrop, Alex Iles (tb); Bob Efford, John Lowe, Dick Mitchell, Lanny Morgan, Kim Richmond, Lee Callett (reeds); Tom Warrington (b); Steve Houghton (d). Rebecca Kilgore (v)*. 92.
**** **Earth** Mama MMF 1016 *As above, except omit Lowe, Morgan, Callet, Warrington, Houghton, Kilgore; add George Graham (t, flhn); Charlie Loper (tb); Trey Henry (b); Gregg Field (d)*. 4/96.
***(*) **Serendipity 18** Mama MMF 1025 *As above, except omit Davis, Mitchell, Carr, Field; add Rick Baptist, Ron Stout (t); Jeff Driskill (ts, cl, f); Dick Weller (d)*. 8/98.
Florence has done sterling work as a big-band arranger, leader and performer over 50 years. His bread has been buttered in Los Angeles studio work, but none of these records are compromised by that background: he likes big, swinging, powerful bands, and his charts are stuffed with activity. Soloists seldom get by without counterpoint or some other sort of support, and – unusually for the Californian orchestral tradition – he's as interested in long-form writing as he is in punchy three- and four-minute numbers. His bands are usually staffed by the best executants, with two or three knockout soloists as a bonus, and the Fresh Sound reissue shows that that's been the case from the start. There are marvellous turns by Herb Geller and Bob Enevoldsen here, but the section-work, though filled with unfamiliar names, lacks nothing in polish and attack. The disc is stuffed with alternative takes, but there's plenty of interest throughout.

Florence resumed his recording in the late '70s and his albums for Mama show his skills undimmed. *Funupmanship* gains an extra ounce of energy from the live recording, and here Florence really puts the band on its mettle: 'Slimehouse' comes out of the stalls ferociously, and 'Come Rain Or Come Shine' is smart enough to have would-be arrangers scratching their heads. Among the soloists, Kim Richmond plays a key role: a modernist with sufficient tradition in him to uphold and transcend his surroundings. *Earth* finds Florence and team on top form. These are some of his most challenging and head-turning charts, with 'Straight No Chaser' an extraordinary example of a transformation of a jazz standard. As ever, the soloists seem compelled to give of their best, and if Florence perhaps doesn't quite edge out the peerless Bill Holman in creative terms, he's one of the few arrangers fit to walk in Holman's steps.

No real drop in intensity on *Serendipity 18*, which undergoes a few changes in personnel (Weller is a powerhouse addition to the rhythm section) and finds Florence at his most feisty: 'I haven't simplified anything.' The scores are extravagant with detail and complexity, at times to the point of super-abundance, but the impact of the band in delivering these scores is little short of awesome, and on a more mediated piece such as 'Tres Palabras' the wit of the scoring comes through clearly. A tremendous sequence of big-band records, and it's good that the Mama label has kept them in print.

*** **Friends Treasures Heroes** Summit 430 *Florence (p solo)*. 8/05.
Florence plays more than 'arranger's piano' in the usual sense, but this carefully crafted set of tributes – including one to 'Jools', Ms Andrews – is stitched together into a complex suite by a number of interludes and bridging sections. Some of the material is unexpected in this context, notably 'The Wind Beneath Your Wings', but it all works beautifully and the way he puts together 'On Green Dolphin Street' with 'Invitation' (same composer, admittedly) is extremely clever.

Also, in brief:

*** **With All The Bells And Whistles** Mama MMF 1011. 2/95.
A bit of a pressure drop with this one, but still intriguing.

*** **Whatever Bubbles Up** / *** **Eternal Licks And Grooves** Summit 360 / Mama 1030. 05–06.
Two more great sets from the Limited Edition band. 'Running With Scissors' is a standout track on the second disc, but so's the

arrangement of 'Chelsea Bridge', while on the first he goes back to 'Invitation'.

Med Flory (born 1926)

ALTO AND TENOR SAXOPHONES, CLARINET, VOICE

A regular West Coast presence, still playing 50 years on.

*** **Sunday Afternoons At The Lighthouse Café** Woofy WPCD 147 *Flory; Carl Saunders (t): Tom Ranier (p); Dave Carpenter (b); Frank Capp (d). 8/04.*

Flory's a great old stager. This catches him, rising 80, at a regular hangout for West Coasters of his vintage, and while, like much of the Woofy catalogue, it's not much more than another OK gig, it's terrific to hear him stretch out a bit and share a few musical memories. The group's great, though Saunders isn't a characterful soloist, and any band with Capp in the engine room isn't going to go wrong. The songs get full measure, with 'West End Blues' coming in at 13 minutes, so while these are veterans, they aren't shortwinded.

Also, in brief:

*** **Go West, Young Med!** Fresh Sound FSRCD 506. 54–59.

A good compendium of his Californian sessions, featuring the typical revolving-door personnel.

Hubert Fol (born 1925)

ALTO SAXOPHONE

Elder brother of pianist Raymond, with whom he formed the Parker-influenced Be Bop Minstrels in 1947. Worked with some of the greats in Europe, but ill-health foreshortened his active career.

*** **Saxophones À Saint-Germain Des Prés** Emarcy 9842027 *Fol; Charles Verstraete (tb); Sonny Criss (as); Maurice Meunier (ts); Michel de Villers (bs); Georges Arvanitas (p, org); André Persiani , Henri Renaud, René Urtreger (p); George Daly (vib); Alix Bret, Michel Gaudry, Pierre Michelot (b); Philippe Combelle, Bernard Planchenault, Jean-Louis Viale (d). 54, 4/63.*

Paris was a moveable feast, and here's that old fraud Hemingway in the liner-notes. This consists of sessions almost a decade apart, but all marked by a sunny enthusiasm that one didn't often hear in American bebop. Fol's octet had a nice weight and balance, neither virtuosic nor ponderous. His own playing is competent, witty rather than brilliant. You'd have to exclude Sonny Criss from the cross-Atlantic generalization above: he's on the final few cuts and positively shines alongside Fol on a terrific 'Blues Pour Flirter'. There's a cracking 'You Go To My Head' from the earlier dates and significantly these two tracks are the longest on the set. One feels that Fol took some time to get up a head of steam, both in a solo and in his career. Sad that it should have been cut so short.

Raymond Fol (1928–79)

PIANO, CELESTE

A Parisian who began working in trad groups and played with many distinguished jazz visitors to France.

*** **Les 4 Saisons** Emarcy 548791-2 *Fol; Maurice Thomas, Fred Gérard , Roger Guérin , Ivan Jullien, Michel Poli (t); Raymond Katarzynski, Charles Verstraete, Christian Guizen (tb); Camille Verdier (btb); Pierre Dumont (frhn); Denis Fournier (cl, as); Jacques Nourrédine (as, bcl); Johnny Griffin, Dominique Chanson (ts); Georges Grenu (ts, cl); Jean-Louis Chautemps, Pierre Gossez (bs); Fats Sadi (vib, perc); Pierre Cullaz (g); Jimmy Woode (b); Art Taylor (d); Jean-Louis Viale, Georges Larue, Armand Cavallaro (perc). 7/65.*

This likeable jazzification of a fairly famous piece by Antonio Vivaldi makes a pleasing memorial to a pianist who died young and left only a scattered legacy of recordings. Fol approached the material in what seems to be a spirit of light-hearted seriousness: while a piece of its time, it sounds like neither kitsch nor Kentonian bombast. The excellent big band assembled for the job has some fine soloists in Griffin, Sadi and others, and there are swinging sections intermingling with passages of Gallic reflection. Excellently remastered for the *Jazz In Paris* series.

Chuck Folds

PIANO

Brilliant but underrated stride and classic jazz specialist.

**** **Hitting His Stride** Arbors 19117 *Folds (p solo). 96.*

*** **Remember Doc Cheatham** Arbors 19218 *Folds; Spanky Davis, Irving Stokes (t); Frank Tate (b); Jackie Williams (d). 11/98.*

Even for students of jazz piano, Folds may be an undiscovered treasure. He's not so much rumbustious as muscularly intelligent, which makes his moments of pathos and episodes of romance all the more effective. Though in different moods he superficially resembles a number of classic players, comparison isn't helpful since Chuck is very much his own man, with a strong, equal-handed approach and a very distinctive approach to rhythmic phrasing. The first album has 21 fine unaccompanied performances, some of them material associated with Fats Waller and James P. Johnson (the latter's 'Mule Walk' and 'Keep Off The Grass') but ranging as far afield as Strayhorn's 'Johnny Come Lately'. There are some nice obscurities lurking in the programme as well. Good sound on the piano.

Folds first worked with Doc Cheatham in 1972 and the association continued for a quarter of a century, most prominently in a regular Sunday gig at Sweet Basil in New York. Here Chuck and his 'Sweet Basil Friends' compile a tribute to Cheatham, who died in 1997. The trumpeters are both seasoned players but even two of them don't make up for Doc's absence, and the best moments are again when Chuck is at the piano alone, as on 'A Kiss To Build A Dream On' and the even better 'Sweet Lorraine'. It's a nice group, though.

Jean-Marc Foltz

CLARINET

Rising star who's played with pianist Stephen Oliva.

*** **Cette Opacité** Clean Feed CF045 *Foltz; Bruno Chevillon (b). 11/03.*

An unusual instrumentation, and one that requires real empathy and control to pull off. These two have worked together before, and that shows on long tracks like 'Didascalie' and 'This Imbalance And Its Consequences', where the understanding is instantaneous, reciprocal and often genuinely startling.

Joe Fonda

DOUBLE BASS, VOICE

Co-leader with Michael Jefry Stevens of a regular free-bop group.

*** **Evolution** Leo CD LR 260 *Fonda; Herb Robertson (t, flhn); Mark Whitecage (as, ss); Michael Jefry Stevens (p); Harvey Sorgen (d).* 4–10/97.

*** **Live At The Bunker** Leo CD LR 301 *As above, except omit Robertson; add Paul Smoker (t).* 00.

These are by the Fonda–Stevens Group, a band of largely 'unfashionable' improvisers exploring the parameters of free bop. Robertson and Whitecage are both conservative radicals whose most splenetic moments wouldn't cause an earthquake. It's their solos and dialogues with different members of the rhythm section that tend to direct the music, even though the writing is all by the leaders. The compositions are either open-ended sketches or Coleman-like melodies counterpointed between the instruments, and if the latter carry less conviction it's because the playing is ragged when it should be pointed.

Evolution sees the group move back and forth in musical time. 'Birdtalk' is a clear reference to the bop roots of most of the players. Robertson's solo is superb, somewhere between Dizzy Gillespie and Booker Little, while 'Song For My Mother' breathes poetry. The balance of voices isn't quite right, perhaps in the interests of group democracy, but the music comes across fine and strong. The replacement of Robertson with the drier-toned and more academic Smoker might seem to threaten a reduction in pace and excitement, but not so. The closing 'Oh Lord, It's Nice To Sit On Your Porch Today', complete with vocals, is a good summing up of the group's strengths and idiosyncrasies.

*** **Full Circle Suite** CIMP 198 *Fonda; Taylor Ho Bynum (t, conch); Chris Jonas (ss); Gebhard Ullmann (bcl); Kevin Norton (d).* 3/99.

The opening track on *Full Circle Suite*, 'Next Step' is based in part on a Kevin Norton arrangement of 'Brilliant Corners'; a very fine piece of work, evolving naturally out of its thematic materials into some clear-headed and creative improvising. The opening section sets an Ayler-like slow theme over fast rhythms, before a series of improvisations around a second theme and finally a frantic stop-on-a-dime conclusion. From there, though, the record gets bogged down into the familiar CIMP style of overlong tracks and lack of self-restraint. Fonda gets a coherent sound out of a group of strong-willed players, but even they don't sustain the 27'44" of the title-track.

*** **Twelve Improvisations** Leo CD LR *As for Fonda–Stevens Group, except add Daunik Lazro (as).* 10/02.

***(*) **Forever Real** 482 Music 1032 *As for Fonda–Stevens Group, except add Napoleon Maddox (human beat-box).* 2/04.

On *Twelve Improvisations*, for the first time, everything you hear is freely improvised and not dependent on preset structures. The results are both familiar in approach and unsettlingly different. The addition of Lazro was clever because the saxophonist adds an unpredictable dimension with his quick, tricky lines and curious harmonics. Of the opening sequence 'Ostrich' and 'Electricity' are both stunners, the latter a feature for Robertson and Fonda in feisty conversation.

The later record is better still and the addition of human beat-box Napoleon Maddox again mixes up the chemistry nicely. The opening title-track is deceptively light and swinging, but that changes with 'From The Source', which is basically a drum solo with trumpet scribbles, piano and bass sounds overlaid. Stevens's 'The Stalker' is titanic, one of the most significant statements yet by this group, who're caught beautifully on the studio recording.

**** **Loaded Basses** CIMP 343 *Fonda; Claire Daly (bs); Gebhard Ullmann (bcl); Michael Rabinowitz (bsn); Joe Daley (tba); Gerry Hemingway (d).* 9/05.

A glorious set, from perhaps the most inventive and well-balanced group Fonda has yet assembled: a lovely chocolatey sound with a distinct edge and bite. Daley is a master in these situations, but it's Fonda who stamps his authority on the music, with a wonderful bass intro to 'Bottoms Out', which develops organically into 'Gone Too Soon', a threnody for Thomas Chapin. Hemingway's hand-drumming has an unusual sonority that suits this music ideally, and the three reed-players combine percussive attack with flowing harmonic development. Exceptional; one of CIMP's finest achievements.

Also, in brief:

(*) **Distance Leo Lab 069. 5/99.

This meeting with guzheng player Xu Fengxia is interesting, but there is a sense of two worlds not quite meeting.

*** **The Healing** Leo LR 338. 10–12/00.

The Fonda–Stevens group again, not particularly well-recorded.

*** **Transforming The Space** CIMP 284. 2/03.

FAB is Fonda's trio with Barry Altschul (*d*) and Billy Bang (*vn*), a pungent triumvirate who must produce an awesome noise in a live setting. This is a bit dry, but it's great to see Altschul back in the studio. All too rare, now.

Carl Fontana (1928–2003)

TROMBONE

A consummate professional, he started working with his saxophonist father as a teen, then with Woody Herman and other big bands, before spending much of his career as a session-man in Las Vegas.

*** **The Great Fontana** Uptown UP2728 *Fontana; Al Cohn (ts); Richard Wyands (p); Ray Drummond (b); Akira Tana (d).* 9/85.

Amazingly, Fontana didn't make a record under his own name until he was nearing 60. Like much of what he was to do subsequently, it's good largely because the band is good, but Carl never puts a foot wrong, playing with impeccable accuracy, even on things like 'Expubident'. It's left to Cohn and the wonderful Wyands to give the session some colour and warmth, though.

***(*) **Complete Phoenix Recordings: Volumes 1–6** Woofy WPCD121–126 *Fontana; Conte Candoli (t); Bill Anderson (p); Warren Jones (b); Rob Wainwright (d).* 5/93.

*** **Live At The Royal Palms Inn** Woofy WPCD37-2 *Fontana; Buddy Childers (t, flhn); Brian O'Rourke (p); Jack Radovitch, John Daly (b); Dave Cook (d).* 5/93.

*** **Live At The Royal Palms Inn** Woofy WPCD 37-6 *Fontana; Steve Huffsteter (t, flhn); Chuck Marohnic (p); Joel Di Bartolo (b); Dom Moio (d).* 7/93.

(*) **Live At Capozzoli's: Volumes 1–3 Woofy WPCD 51 / 163 / 167 *Fontana; Arno Marsh (ts); Brian O'Rourke (p); John Leitham (b); Dick Berk (d).* 8/97.

*** **Live At Capozzoli's** Woofy WPCD 72 *Fontana; Brian O'Rourke (p); Tom Warrington (b); Dom Moio (d).* 2/98.

*****(*) Live At Capozzoli's** Woofy WPCD 87 *Fontana; Andy Martin (tb); Brian O'Rourke (p); Tom Warrington (b); Dom Moio (d). 12/98.*

God bless Woofy. These are fans' albums from a fan's label, and only the most devoted 'bone-ophile could possibly want them all. The two-trombone date with Martin, reminiscent of Fontana's early work with Kai Winding, stands out because the younger guy's playing is so good, almost idiosyncratic by the polite standards of this genre, and there's some interesting material on the earlier dates from the Royal Palms, part of a Kenton alumni series. Obviously, any glimpses of the Count are welcome to West Coasters, but the exhaustive documentation of their collaboration is likely to stretch the patience of anyone else. Nothing much when stretched over a career as long as Carl's but pretty amazing in covering less than a decade.

Ricky Ford (born 1954)

TENOR SAXOPHONE

Began recording in the '70s and had spells with Mercer Ellington, Charles Mingus and Dannie Richmond, before leading his own dates.

*****(*) Loxodonta Africana** New World 80204 *Ford; Oliver Beener, Charles Sullivan (t); Janice Robinson (tb); Jonathan Dorn (tba); James Spaulding (as); Bob Neloms (p); Richard Davis (b); Dannie Richmond (d). 6/77.*

An erratic but occasionally brilliant player, Ford is best known for his work with Mingus and Abdullah Ibrahim. His own records – mostly deleted, sadly – are ambitious in extent, covering a range of idioms from bop, modal-to-free harmony, and back to a broad swing style. This was his debut as a leader. There are five strong originals, written for ensembles ranging between orthodox sextet and nonet, plus nice versions of 'My Romance' and Coltrane's 'One Up, One Down'. The subsidiary players are fairly anonymous but the writing and arranging carry it through. The title, by the way, is the taxonomic name for the African bush elephant.

***** Manhattan Blues / ***(*) Ebony Rhapsody** Candid CCD 79036 / 79053 *Ford; Jaki Byard (p); Milt Hinton (b); Ben Riley (d). 3/89; 6/90.*

On the earlier of the pair Ford's breadth of reference is instantaneously answered by the eclectic Byard; Ford's soloing is thoughtful but still curiously uninvolving. *Ebony Rhapsody*, with the same line-up, irons out the occasional awkwardnesses and finds Ford with a band that seems increasingly responsive to his changes of direction; 'Mirror Man', a duet with Milt 'The Judge' Hinton, has an authority worthy of Coleman Hawkins, and the other originals bespeak a growing compositional talent.

*****(*) Hot Brass** Candid CCD 79518 *Ford; Lew Soloff, Claudio Roditi (t); Steve Turre (tb); Danilo Perez (p); Christian McBride (b); Carl Allen (d). 4/91.*

The arrangements here are sharp and pungent. 'Banging, Bashing, Bowing And Blowing' is a superb band workout, and '11/15/91' is a chromatic lament for Martin Luther King Jr, written at the time of the Gulf War, while 'Carbon 14' draws its inspiration from Ford's interest in Afro-Americana and the theory that black Africans may have discovered America long before Columbus. Digging ever deeper into those roots, the resulting music is mightily impressive.

*****(*) Green Note – Live At La Fenêtre** Marge 33 *Ford; Eddie Henderson (t, flhn); Kirk Lightsey (p); James Lewis (b); Doug Sides (d). 03.*

Ford has seemed increasingly comfortable and confident since his move to Paris at the beginning of the '90s. If it has meant somewhat less visibility in the US, that shouldn't trouble him. The tenor tone is increasingly authoritative and manages to convey considerable warmth underneath a hard and slightly abstract edge. Ford always appears to deliver the skeletal essence of a theme, as if he isn't much bothered with its fripperies and grace notes. In Henderson and Lightsey he has precisely like-minded players, clever, crafty musicians both; the pianist is in great form here. As to the section, Lewis and Sides do their stuff with accuracy and enthusiasm; impossible to fault either of them.

Michael Formanek (born 1958)

DOUBLE BASS

A fine group player, confident enough to go out as a solo performer and not fall on his face.

***** Loose Cannon** Soul Note 121261 *Formanek; Tim Berne (as, bs); Jeff Hirshfield (d). 10/92.*

***** Am I Bothering You?** Screwgun 70006 *Formanek (b solo). 97.*

Formanek is a musician of considerable intelligence and range, with ideas that probably need more extended exposure. Mingus is probably the main source, though Formanek rarely leads from the front, preferring a more unassuming role (*Low Profile*, title of a later disc, gets it about right). What makes all his records distinctive in their surprisingly different ways is his approach to texture and space, and his ability to give individual voicings a thoroughly idiomatic cast.

Berne is a sourer and more acerbic player than Greg Osby (who played on Formanek's deleted debut set) and occasionally he seems pushed too far forward in the mix. What he brings, though, is a solid, blocky presence around which Formanek's own natural lyricism flows like water round a splintery rock. With the Enja catalogue depleted and in disarray, it was left to Berne to jump in with an opportunity for Michael to record under his own name. The Screwgun performance is amazing, with Formanek working his instrument very hard indeed. Only a fellow bassist, and not all of them, could tell you what was going on on 'Seams'. Brilliant, in every sense.

Jimmy Forrest (1920–80)

TENOR SAXOPHONE

He worked with Jay McShann (alongside Charlie Parker), Andy Kirk and Duke Ellington before establishing himself as a leader.

*****(*) Night Train** Delmark 435 *Forrest; Chauncey Locke (t); Bart Dabney (tb); Charles Fox, Bunky Parker (p); Herschel Harris, John Mixon (b); Oscar Oldham (d); Percy James, Bob Reagan (perc). 11/51–9/53.*

***** All The Gin Is Gone / *** Black Forrest** Delmark 404 / 427 *Forrest; Harold Mabern (p); Grant Green (g); Gene Ramey (b); Elvin Jones (d). 12/59.*

Early R&B experience invested his work with a strong, funky sound, which evolved into something richer and more complex, but always straight down the line rhythmically. After leaving the Ellington orchestra, he scored a big hit with the mournful swinger

'Night Train', an R&B classic based on Duke's 'Happy Go Lucky Local'. It's the leading item on the eponymous Delmark, an album packed with short, funky jukebox themes which confirm that even in his pop days Jimmy was never merely a honker and wailer.

The presence of Grant Green on the 1959 sessions has both attracted notice and deflected it away from Jimmy's own melodic hard-bop approach. *All The Gin Is Gone* predates the better-known sessions for New Jazz and Prestige, but it has great strengths and the version of 'Caravan' is masterly; *Black Forrest* completes the picture of a notably tough and direct blues and ballad session.

*** **Forrest Fire** Original Jazz Classics OJC 199 *Forrest; Larry Young (org); Thornel Schwartz (g); Jimmie Smith (d).* 8/60.
*** **Out Of The Forrest** Original Jazz Classics OJC 097 *Forrest; Joe Zawinul (p); Tommy Potter (b); Clarence Johnston (d).* 4/61.
*** **Sit Down And Relax With Jimmy Forrest** Original Jazz Classics OJC 895 *Forrest; Hugh Lawson (p); Calvin Newborn (g); Tommy Potter (b); Clarence Johnston (d).* 9/61.
*** **Most Much!** Original Jazz Classics OJC 350 *As above, except omit Newborn; add Ray Barretto (perc).* 10/61.

Forrest Fire pits Young against the brimstone stomp of Young's Hammond; between them, they roll up the floor. It's the biggest possible contrast to the lighter and more detailed sound of *Out Of The Forrest*, but in most respects this is the right context for the saxophonist, who had no desire to play delicately detailed changes. *Sit Down And Relax* sounds like a ballad date, but there is the expected ration of slowly burning groovers, and Detroiter Lawson arrives to underline the group's soulful side.

Most Much! is a fine set, restoring two tracks from the same session previously released only as part of *Soul Street* on New Jazz. *Most Much!* demonstrates what a developed time-feel Forrest had. The first three tracks could hardly be more different in emphasis. 'Matilda' is a traditional calypso, given a forceful reading, with the saxophonist closely backed by the unsung Lawson. 'Annie Laurie' is similarly upbeat but seldom departs from the melody. 'Autumn Leaves' is full of glassy harmonies and strangely modernist rhythmic displacements. The closing 'Most Much' is a tough rocker, with strong upper-register effects.

Also, in brief:

*** **Soul Street** Original Jazz Classics OJCCD 897. 61.

A slightly bitty compilation, it's still greater than the sum of the parts. After 'Night Train', 'Soul Street' is the iconic Forrest performance, with King Curtis. Some good things from an Oliver Nelson-led octet.

Arne Forsén (born 1960)

PIANO

Contemporary Swedish pianist, with experience in free music and theatre work as well as post-bop.

*** **Where Is The Moon?** Dragon DRCD 253 *Forsén (p solo).* 6/00.

Forsén doesn't do anything dramatically personal here, but this is a very likeable and shrewdly collected programme of solos. Three Monk tunes are calmly but insightfully measured out, four improvisations are put down with considerable grace, and two tracks played on a tack piano are a mildly startling change of tone. A reluctance to prepare – or at least a faith in the immediacy of the moment – means that he falls back on familiar kinds of spontaneity here and there. Still, it's sweetly done.

Anat Fort

PIANO

Israeli-born, but now based in New York.

*** **A Long Story** ECM 85050 *Fort; Perry Robinson (cl, oc); Ed Schuller (b); Paul Motian (d).* 3/04.

As the instrumentation strongly suggests (Motian has his Levantine side, too), there is a strong Middle Eastern thread running through this lovely music. Three variations on 'Just Now' give the best measure of Fort both as composer and as improviser and the only flaw we can find on this, which is doubly welcome for a fresh glimpse of the perennially underemployed Robinson, is that it all seems a bit polite and finished.

Sonny Fortune (born 1939)

ALTO AND SOPRANO SAXOPHONES, FLUTE

Never a prolific composer but a busy player in a style that retains elements of R&B, along with more modernist tinges. Employment with Miles Davis, Elvin Jones, McCoy Tyner, Miles Davis and Buddy Rich broadened his horizons and in the '90s he entered a second period as a leader.

***(*) **Great Friends** Evidence ECD 22225 *Fortune; Billy Harper (ts); Stanley Cowell (p); Reggie Workman (b); Billy Hart (d).* 86.
***(*) **In The Spirit Of John Coltrane** Shanachie 5063 *Fortune; John Hicks (p); Reggie Workman (b); Rashied Ali, Steve Berrios, Ronnie Burrage, Julio Collazo (d).* 99.
*** **You And The Night And The Music** 18th And Vine 181053 *Fortune; George Cables (p); Chip Jackson (b); Steve Johns (d).* 07.

The Fortune discography is very depleted these days; the Konnex records have gone and *Great Friends* was originally on the French label Black & Blue. It's strictly speaking a collaborative session rather than Fortune's disc, and certainly he's no more significantly featured than anyone else, including Workman and Hart. Inevitably, he's most prominent on his own 'Thoughts' and 'Awakening', and his bright, slightly wavering tone is hugely effective over Cowell's chords and the bassist's rich accompaniment. He's also superb on Harper's 'Insight', with Workman's 'Synapse' the disc's outstanding cut.

Fortune's a Philadelphian and that, plus past contact with both McCoy Tyner and Elvin Jones, may have given him special insight into the Coltrane legacy. Despite superficial similarities of timbre and attack, he has never sounded like a Trane disciple. Significantly, too, this tribute record consists largely of originals. The only Coltrane tunes are 'Olé' and 'Africa', not by any means obvious choices. Two more former associates of Trane's – Reggie Workman and Rashied Ali – turn up on this dark-hued and mostly reflective disc, which has an old-fashioned sound and might well be some lost session from the '60s. Sonny's three main horns are all heard, and there is a nice variation of approach, though almost every track makes some reference to the great man (or to 'Mr Jones'). Ali is in fine form on his appearance, but Ronnie Burrage is the revelation, quoting figures from the classic Quartet records, often against the metre of the song. Fortune's phrasing has become more exact over the years, and there is a stiffness about his delivery on 'Hangin' Out With JC Again' which is at odds with its relaxed, comradely feel. An attractive record, rather than a great one, but certainly different from the usual run of Trane memorials.

The most recent disc is workmanlike enough, but if only Workman and Ali had been on hand to give it some much-needed gravitas. Cables is his usual, slightly insouciant self, but the mostly standards programme doesn't challenge them much and the two rhythm guys treat it like a day at the office.

Frank Foster (born 1928)

TENOR AND SOPRANO SAXOPHONES

Cincinnati-born. He turned to the tenor saxophone to free himself of the all-pervasive influence of Charlie Parker but remains profoundly influenced by bop, even as leader of the Basie band.

*** **Fearless** Original Jazz Classics OJCCD 923 *Foster; Virgil Jones (t); Albert Dailey (p); Bob Cunningham (b); Alan Dawson (d).* 1/65.

***(*) **Soul Outing!** Original Jazz Classics OJCCD 984 *Foster; Virgil Jones (t); Pat Rebillot (p); Billy Butler (g); Richard Davis (b); Bob Cunningham (b, d); Alan Dawson (d, perc).* 66.

Fearless is one of a couple of dates Foster made for Prestige in the mid-'60s, and it's a solid, if formulaic, example of what the label managed to eke out of its various signings during the period. Foster opts for five originals and a long, joyous version of 'Jitterbug Waltz'. There are signs that he has been listening to John Coltrane, though the disciplined bop of the early records is still the dominant impression. The group sounds rigorously prepared but not so note-perfect that the playing loses freshness.

Soul Outing! was the second release as leader after leaving the Basie camp, and it's a step on in terms of style and conception. This time, Foster keeps it very tight and disciplined, and he modulates his own new material with two songs from the Adams–Strouse musical, *Golden Boy*, neither of them songs that have otherwise had much place in jazz repertory. His own 'Chiquito Loco' is an engaging swinger and 'Skanaroony' a look back to bebop.

**** **Well Water** Piadrum 0701 *Foster; Sinclair Acey, Cecil Bridgewater, Joe Gardner, Charles Sullivan (t); Bill Lowe, Charles Stevens, Kiane Zawadi (tb); Leroy Barton, C. I. Williams (as, f); Bill Saxton (ts); Doug Harris (ts, f); Bill Cody (ts, f, picc); Mickey Tucker (p); Earl May (b); Elvin Jones (d); Babafume Akunyun (perc).* 10/77.

For a guy who worked long and hard in some of the most prestigious company in jazz, Foster didn't have much luck with his own recordings. Having been shelved by Blue Note at the end of the '60s, these 1977 recordings by the Loud Minority Big Band were not released until 2007. Mystifying, really, since the idiom is really rather advanced (unless that is the explanation), and there are moments when one might almost be listening to a Coltrane ensemble; the unmistakable presence of Elvin Jones adds to that impression. Foster's saxophone sound is broader, less hard-edged, though, and there are distinctive flourishes on Clifford Brown's 'Joy Spring' and the original 'Cecilia Is Love' which give away the leader's identity. He switches to soprano for the closing track, 'Three Card Molly', a bonus quintet cut, but the abiding impression from the main recording date is of a tenor-player who really ought to be mentioned more often among the successful modernists.

***(*) **Leo Rising** Arabesque 0124 *Foster; Derrick Gardner (t); Stephen Scott (p); Christian McBride (b); Lewis Nash (d).* 8/96.

Having shrugged off the responsibility of the Basie band, Foster concentrated on an Indian summer as a soloist and small-group leader. His soprano work has never been more individual than on 'Leo Rising' itself, which is a hard track to identify, heard out of context. At nearly 70, Foster sounds poised and mature, and the group is full of wise heads on young shoulders. Scott and McBride trade quips and quotations while keeping a weather eye on the oldtimer. The years have been kind to Foster in that his kind of tenor-playing is a virtual orthodoxy, and yet he always manages to pack a lot of history into his solos, not by quotation, as the younger men do, but rather in sheer range of expression. Gardner joins in for a single track.

***(*) **We Do It Diff'rent** Mapleshade 9532 *Foster; Kenyata Beasley, Cecil Bridgewater, Jon Faddis, Derrick Gardner, Frank Greene, Jeremy Pelt (t, flhn); Vince Gardner, Stanford Hunter (tb); Bill Lowe (btb, tba); Bill Saxton, Bruce Williams (as); Joe Ford (ts); James Stewart (bs); Danny Mixon (p); Earl May (b); Sylvia Cuenca (d); Dennis Rowland (v).* 6/02.

Credited to Foster's Loud Minority Big Band, this is a rousingly entertaining set that brings a new contemporary edge to the sophisticated minimalism of the Basie band. Arranging is very much Frank's thing now and the charts on things like 'Stella By Starlight' and a magnificent 'Shiny Stockings' are inch-perfect and for once on projects like this the main appeal is the ensemble playing rather than the soloing. None the less, there are fine statements from most of the senior brass-players, from baritonist Stewart and drummer Cuenca. Danny Mixon holds the band together from the keyboard, and if there is an occasional slackness elsewhere in the rhythm section it's of an attractive rather than a troubling sort.

Also, in brief:

*** **Manhattan Fever** Blue Note 85191. 3/68, 69.

Foster's return to Blue Note wasn't the kind of music the fans expected and the follow-up was shelved; not an unusual fate, but slightly harsh for this big-band set.

*** **The House That Love Built** Steeplechase SCCD 31170. 9/82.

Early '80s sessions with Horace Parlan (*p*), packed with Foster's mighty swing and full-blooded improvising, yet the settings somehow don't demand enough.

*** **Two For The Blues** Original Jazz Classics OJCCD 788. 10/83.

Meetings with Frank Wess (*as, ts, f*), another Basie colleague with whom Foster seems joined at the hip.

*** **Swing!** Challenge 70051. 98.

Caught live, Foster's quartet delivers an hour of tough, sensitive jazz, signing off with Coltrane's 'Giant Steps'.

George 'Pops' Foster (1892–1969)

DOUBLE BASS

He worked on riverboats and with all the major New Orleans bandleaders, before moving to St Louis and eventually NY. A celebrated figure in the '40s revival, he carried on till the end, always rock-solid.

*** **George 'Pops' Foster** American Music ASMCD-105 *Foster; Art Hodes (p).* 68.

Pops and Art chat about the bassman's long career, and intersperse the dialogue with whichever tunes come up in this eavesdropped conversation, privately recorded by Hodes. Pops plays in his elemental style, grumbling away with the bow on 'Closer Walk With Thee', slapping on the others; they open and close with 'Mahogany Hall Stomp'. Though only 37 minutes and musically slight, it's a precious survival.

Pete Fountain (born 1930)

CLARINET

Fountain struck huge success when he was a featured artist on Lawrence Welk's TV show in the late '50s, and his brand of Dixieland came to symbolize 'traditional jazz' in the minds of many Americans. He has run his own club for many years and is still playing.

*** **Do You Know What It Means To Miss New Orleans?** GHB 75300 *Fountain; Merle Koch (p); Bunky Jones (b); V. J. Bourgeois (d).* 91.

Fountain has been marginalized by jazz histories, but, along with Al Hirt, he was the king of American Dixieland in the late '50s and '60s. Television, or rather a spot on the *Lawrence Welk Show*, was the making of him, and he went on to make some 30 albums for Coral during the '60s: Dixieland re-created as a smooth hi-fi experience, though it doesn't lack for vigour. There have been many, many Fountain albums and compilations around, many of them on the Ranwood label, which is the main outlet for Lawrence Welk's music, but the GHB confusingly with the same title (and much the same repertoire as the round-up below) is a useful sample of the mature artist plodding along with one of the most reliable schticks in American entertainment. It may not be revelatory, but you have to hand it to him for sheer persistence.

Also, in brief:

*** **The Best Of Dixieland** Verve 549365-2. 6/50–7/68.

Starts early, with Santa Pecora's group and the Basin Street Six, and it's not until the '60s that the familiar Fountain style emerges.

*** **Do You Know What It Means To Miss New Orleans?** Verve 658. 50–54.

Another valuable compilation, with better sound, probably.

Lem Fowler

PIANO, VOICE

A Chicagoan pianist working in the local studios during the early and middle '20s.

(*) **Complete Recorded Works 1923–1927 RST JPCD-1520-2 *Fowler; Sidney De Paris, Seymour Trick, Clarence Wheeler (t); Ernest Elliott (ss, cl); Percy Glascoe (cl, as); Charlie Holmes (as); Stanley Harding, Al Brunson (wbd); Helen Baxter, Mae Scott, George Williams, Helen McDonald (v).* 5/23–7/27.

Lemuel Fowler is a shadowy figure about whom almost nothing is known, but he made a fair number of records as accompanist and bandleader, and all of the earlier sides are here. A capable writer – there are three versions of his hit 'You've Got Ev'ry Thing A Sweet Mama Needs But Me' included here – he had a confident and somewhat Mortonesque manner at the piano: interesting to hear a version of 'Jelly Roll Blues' among the band sides. The accompaniments number ten and are the usual somewhat dour lot for the period, but the tracks by Lem's Washboard Wonders have a lot more go in them. A pity, though, that the sidemen – especially Wheeler, Trick and the clownish Glascoe – are an awful lot. Only on the last few tracks, where De Paris and a larger band come in, is everyone playing properly and together. Knockabout stuff, not without appeal, although the transfers are a rum effort.

Billy Fox

DRUMS

A pupil of Jane Ira Bloom, he's come through punk rock, metal, all sorts to get to this.

*** **Uncle Wiggly Suite** Clean Feed CF068 *Fox; Percy Pursglove (t); John Savage (as, f); Gary Pickard, Arun Luthra (ss, ts); Paul Faatz (bs, cl, bcl); Deanna Witkowski (p); Skye Steele (vn); Christopher Hoffman (clo); Scott Shaeffer (b); Danny Katz (shamisen); John O'Brien (d).* 10/04.

There's never been anything else quite like this. Fox apparently likes to compose in a liminal state halfway between waking and sleep and the free-associating slew of styles that (almost) shapes this suite is a reflection of that; a suite in the strict sense, in that each of the ten pieces has some dance reference, though hip-hop sensibility is as near the surface as Latin forms. The basic current of the music is modern jazz, but with tinges from outside and surreal juxtapositions of harmonic process. The result is cartoonish, wild and somehow grand.

Donal Fox (born 1952)

PIANO

Bostonian, but of Panamanian extraction.

*** **Ugly Beauty** Evidence ECD 22131 *Fox; David Murray (ts).* 3/93.

***(*) **Gone City** New World NW 80515 *Fox; Oliver Lake (as); Eric Thomas (cl); John Lockwood (b); William Brown, Quincy Troupe (v).* 11/91–5/94.

The Monk title and the misericord on the cover of the duo record give a fair impression of Fox's dissonant but still idiosyncratically swinging approach. Interesting to observe how different Murray sounds in this context from how he does with, say, Dave Burrell or Georges Arvanitas. 'Round Midnight' is filler, but the live version of the saxophonist's 'Hope Scope' is a real bonus and it's a pity there isn't more concert material on the album, which is slightly stiff.

Much of the material on *Gone City* is through-written. 'T-Cell Countdown', with tenor William Brown and Lockwood on bass, is a passionate response to the HIV/AIDS crisis. The song picks up on the anguished sounds heard at the beginning of 'River Town Packing House Blues', which is reminiscent of one of Frederic Rzewski's Americana pieces. The title-piece is a concert version of a ballet score, a three-part meditation for piano, clarinet and double bass. The duet with Lake on 'Jazz Sets With T.T.' is an earlier piece, which gives the saxophonist free rein to explore his extended technique. Two items feature poet/performer Troupe.

Joel Frahm

TENOR SAXOPHONE

Vigorous hard-bopper who cut his teeth with a fellow Palmetto star, drummer Matt Wilson.

*** **Sorry, No Decaf** Palmetto 2043 *Frahm; David Berkman (p); Doug Weiss (b); Matt Wilson (d). 9/98.*

***(*) **The Navigator** Palmetto 2063 *Frahm; David Berkman (p); Scott Colley (b); Billy Drummond (d). 3/00.*

The debut title is probably the Starbucks generation equivalent of 'No Jamfs Allowed', but Joel delivers on the ironic apology with some strong, high-caffeine playing. He presumably encountered Dewey Redman while working with Matt Wilson and there is a definite touch of Dewey's angular approach on the nicely titled 'Interesting Perhaps, But Hardly Fascinating Rhythm'. The tunes are all originals, except for Berkman's 'Interesting Perhaps ...', Mal Waldron's peerless 'Soul Eyes' and on the standards front a nice revisit with Johnny Mercer's 'Laura' and a trio version of 'Pennies From Heaven' that must be Rollins-inspired.

The strong debut was followed by an even more confident sequel. Having paid off a debt to Wilson, Joel teams up with a rhythm section that actually suits his approach much better, even if Drummond's swing doesn't entirely suit the idiom of 'The Navigator' and 'Fort Wayne'. Significantly, Berkman gets much more of the action this time round and is composer of four tracks, including the fine opener 'White Bear Speaks' and the edgy 'Ants'. The only standard is 'My One And Only Love', but it's an epic performance, with the best saxophone solo on the disc.

*** **Don't Explain** Palmetto 9066 *Frahm; Brad Mehldau (p). 12/01.*

Old friend Mehldau makes an interesting foil for Frahm's tenor, which is milder and less up-front here than on his previous recordings. The title-ballad comes first and establishes a tone which is preserved throughout. Stronger lines, like Ornette Coleman's much-covered 'Turnaround', provoke a more muscular reaction, but Mehldau's standing as the Chopin of contemporary jazz is the dominant factor here. Everything is milked for lyrical and romantic potential and the result is a very beautiful but slightly soporific album.

***(*) **We Used To Dance** Anzic 928894 *Frahm; Kenny Barron (p); Rufus Reid (b); Victor Lewis (d). 05.*

Barron was one of his teachers at Rutgers and brings a quiet authority to this. It's a set mostly of originals, including the winding 'Bob's Blues' and the lovely 'Song For Abdullah'. A bossa tune isn't quite so successful. On 'Spring Can Really Hang You Up The Most', Frahm bespeaks a maturity to match the pianist's and the combination lifts the record a couple of notches above the previous one.

Panama Francis (1918–2001)

DRUMS

Teenage prodigy at the kit; made his debut in 1932 with Lucky Millinder and later Cab Calloway. Dropped out in the '60s but made a strong return with his Savoy Sultans.

***(*) **Gettin' In The Groove** Black & Blue 233320 *Francis; Francis Williams, Irving Stokes (t); Norris Turney (as, cl); Howard Johnson (as); George Kelly (ts); Red Richards (p); John Smith (g); Bill Pemberton (b). 1 & 2/79.*

From his first entrance on 'Song Of The Islands', it's evident how utterly polished a drummer Francis still was. He has the loose-wristed delivery of the great swing players and an ability to inflect apparently simple beats just by altering the dynamics and point of impact. Much of the material on the record is by Al Cooper, after whose band the Savoy Sultans were named. There are a couple of things from the Millinder days and by Turney (better known as an Ellingtonian), who contributes 'Checkered Hat'. The other saxophonist, George Kelly, is responsible for the arrangements. Drum solos are kept to a decent minimum but are full of interest.

Also, in brief:

*** **All-Stars 1949** Collectables COL 5313. 49.

A nice sampling of the earlier work, with some signs that Francis has adopted a few bebop mannerisms.

Tomas Franck (born 1958)

TENOR SAXOPHONE

Swedish saxophonist who studied at Malmö, now living in Copenhagen. Greatly influenced by Dexter Gordon in particular.

*** **Bewitched** Stunt STUCD 18905 *Franck; Thomas Clausen (p); Jesper Lundgaard (b); Leroy Lowe (d). 11/88.*

*** **Tomas Franck In New York** Criss Cross 1052 *Franck; Mulgrew Miller (p); Kenny Washington (b); Billy Drummond (d). 12/90.*

*** **Crystal Ball** Stunt STUCD 19408 *Franck; Jørgen Emborg (p); Lennart Ginman (b); Jonas Johansen (d). 9/94.*

*** **At The Circus** Stunt STUCD 01192 *Franck; Carsten Dahl (p); Lennart Ginman (b); Ole Streenberg (d). 5–7/99.*

A stalwart of the Danish Radio Big Band, Franck sounds much like many another hard-bop tenorman, heavily in hock to Coltrane, Gordon and so forth. But it must be admitted that he has the style down as well as most. *Bewitched* was his debut and, though the seven originals are nothing special, the playing has weight and guts to it, with Clausen providing typically inventive accompaniment and the musing version of the title-piece particularly effective. The prospect of recording a quartet date on a first trip to New York seems to have held no terrors for Franck at all. Miller is his usual courteous and thoughtful self, and Washington and Drummond keep good time. The writing is again unremarkable, but Franck knows how to get the best out of himself as an improviser; the long solo on the opening 'Triton' shows no lack of ideas.

Crystal Ball is the pick of the four. Back almost on home turf – Franck may be based in Copenhagen, but he's actually a Swede – the saxophonist plays some of his most intense music. The extended improvisation on 'Fahrenheit 451' is a prodigious display of how commanding he can be on the horn and, if it touches no startling new ground, the authority is impressive by itself. Cut live at Copenhagen's Circus-Building (there is a stray track from a slightly earlier date at the Copenhagen Jazz House), Franck and his team on *At The Circus* trawl through a standard, some Ellington, a couple of blues themes and a ballad. Coltrane as a big, expansive soul. Nothing fancy, but nothing much wasted.

Bud Freeman (1906–91)

TENOR SAXOPHONE, CLARINET

One of the legendary Austin High School Gang, the elegant Chicagoan was the first significant tenor saxophonist, a lighter but certainly not pallid Coleman Hawkins.

*** **Bud Freeman, 1928–1938** Classics 781 *Freeman; Bobby Hackett (c); Bunny Berigan, Johnny Mendel (t); Joe Bushkin (t, p); Floyd O'Brien (tb); Bud Jacobson, Pee Wee Russell (cl); Dave Matthews (as); Dave North, Jess Stacy, Claude Thornhill (p); Eddie Condon (g); Norman Foster (bj); Grachan Moncur, John Mueller, Artie Shapiro (b); Cozy Cole, Gene Krupa, Marty Marsala, Dave Tough, George Wettling (d); Red McKenzie, Minerva Pious (v).* 12/28–11/38.

*** **Bud Freeman, 1939–1940** Classics 811 *Freeman; Max Kaminsky (t); Jack Teagarden (tb, v); Brad Gowans (vtb); Pee Wee Russell (cl); Dave Bowman (p); Eddie Condon (g); Clyde Newcomb, Pete Peterson, Mort Stuhlmaker (b); Danny Alvin, Morey Feld, Al Sidell, Dave Tough (d).* 7/39–7/40.

***(*) **Swingin' With 'The Eel'** ASV AJA 5280 *As above, except add Muggsy Spanier (c); Joe Bauer, Pee Wee Erwin, Andy Ferretti (t); Les Jenkins, Earle Hagen, Walter Mercurio (tb); Peanuts Hucko (cl); Skeets Hurfurt, Fred Stulce (as, cl); Johnny Mince (ts); Howard Smith (p); Carmen Mastren, Hy White (g); Trigger Alpert, Gene Traxler (b); George Wettling (d).* 10/33–7/39.

Freeman was perhaps the first truly significant white tenor-player. If he looked, and chose to behave, like the secretary of some golf club in the Home Counties – episode one of his autobiography was called *You Don't Look Like A Musician* – his saxophone walked all over the carpets in spikes, a rawer sound than Lester Young's (to which it is often likened) and with a tougher articulation.

Classics 781 includes one astonishing oddity, a piece of ham acting by Freeman and the bizarrely named Minerva Pious; no verbal description will quite suffice ... The 1938 trio with Stacy and Wettling is excellent evidence for Freeman's gifts as a highly focused improviser. His harmonic shifts and deceptively easy chromatic transitions on 'I Got Rhythm' (January of that year and an astonishing performance) and 'Three Little Words' (a later session, in November) have a cut-out-and-keep quality that will endear them to all saxophone-players.

The 1939 recording of 'The Eel' is the final track on the ASV compilation, which, unlike Classics, includes work for other leaders – Eddie Condon, Tommy Dorsey and Muggsy Spanier. The real collectables are Bud's own cuts, though, and the November 1938 trios with Stacy and Wettling are among the best of his small-group statements, stripped down, muscular but still urbane. The sound is much better than on the French label, which further recommends this sampling of half a decade's material.

*** **Bud Freeman, 1945–1946** Classics 942 *Freeman; Yank Lawson (t); Lou McGarity, Bill Mustarde (tb); Edmond Hall, Peanuts Hucko (cl); Gene Schroeder, Buddy Weed (p); Carmen Mastren (g); Herman Alpert, Bob Haggart (b); Ray McKinley (d); Five De Marco Sisters (v); other personnel unidentified.* 8/45–46.

Following Freeman's release from the army, he signed up for Majestic, though he made some additional recordings for V-Disc in October 1945. Unlike Lester Young, he didn't re-enter civilian life bearing a sackful of woe, but he was certainly not as sharp as before. Versions of 'I'm Just Wild About Harry' and 'I Got Rhythm', cut in September, have some of the old grace and agility, but almost everything else on the set is stuffy by comparison. The V-Disc material is sourly ironic; 'For Musicians Only (A Musical Treatise On Jazz)' fails to convince, even as satire, and the later tracks, recorded with an unknown band, are drab. The only other curiosity in this set is 'The Atomic Era', a duet with drummer McKinley.

*** **All Star Swing Sessions** Prestige 24286 *Freeman; Herman Autrey, Harold 'Shorty' Baker, Bunny Berigan, Pee Wee Erwin (t); Big Chief Russell Moore, Dicky Wells (tb); Herb Hall (cl); Claude Hopkins, Red Richards, Claude Thornhill (p); Eddie Condon (g); George Duvivier, Leonard Gaskin, Grachan Moncur III (b); Cozy Cole, J. C. Heard, Herbie Lovelle (d).* 35, 60, 62.

A nice selection of material that spans enough time to confirm that basically Freeman didn't change, just kept doing his own self-confident thing. The best of the set is the 1960 material with Harold 'Shorty' Baker and Claude Hopkins, pungent swing with a sophisticated edge. The remainder is more historically minded, with glimpses of Berigan and Condon, but not much of real substance.

*** **California Session** Jazzology 277 *Freeman; Dick Cathcart (t); Betty O'Hara (tb, euph); Bob Reitmeier (cl); Ray Sherman (p); Howard Alden (g); Phil Stephens (b); Nick Fatool (d).* 82.

Unreleased until 1997, this remarkable session was supposed to have been a cameo walk-on by the 75-year-old Freeman. But when he turned up at an LA concert put on by the Poor Angel Hot Jazz Society, he decided that it would be entertaining to sit in for the whole set. He sounds a little unprepared, even on the surprisingly brisk version of 'Body And Soul', but Bud sounds in excellent spirits and form, tackling familiar material like 'Just A Closer Walk With Thee' and 'Tea For Two'. Howard Alden was new on the scene, but he immediately establishes himself as a deft and clever soloist, and unintimidated by the great man.

*** **The Real Bud Freeman** Principally Jazz 01 *Freeman; Stuart Katz (p); Bob Roberts (g); John Bany (b); Barrett Deems (d).* 12/83.

Bud's recorded swansong was made on his return to Chicago after a long stint in Britain. The home band rolls out the carpet for him, and guitarist Roberts is a particularly responsive partner, trading some lovely ideas with the leader on 'I Cover The Waterfront'. Deems is one of the best mainstream drummers located in the Windy City and it's he as much as anyone who gives the set its perky swing, certainly belying the saxophonist's advanced age. There are a couple of fluffs and a few moments when Bud doesn't seem to know quite where he's going with a solo, as on 'My Romance', where he drifts off in another melodic direction entirely, thinks better of it, and then doesn't quite get back in the groove. Otherwise, though, a wholly attractive set and a decent farewell to the studio.

Also, in brief:

(*) **Bud Freeman, 1946 Classics 975. 11–12/45, 9/46.

A slightly misleading dateline, but there is quality stuff for Emarcy and Keynote in December.

*** **Meet Me In San Juan** DA Music 104 62.

Another cracking date, and a surprisingly coherent encounter between Bud and Roy Eldridge (*t*).

*** **Superbud** Jazzology 185. 74, 92.

Originally released on the British 77 label, this has now been enhanced by half a dozen rare Freeman compositions, performed solo by pianist Keith Ingham.

*** **Jazzmeeting In Holland** Circle 10. 5/75.
A good-natured set with some great stuff from Bud and Jimmy McPartland (*c*).

*** **The Swaggie Session** Swaggie 342. 75.
Recorded in concert at the 30th Australian Jazz Convention, with Bob Barnard's Jazz Band.

*** **The Dolphin Has A Message** JSP CD 882. 5/80.
The old master in relaxed and elegant form with a contingent of capable Brits.

Chico Freeman (born 1949)

TENOR AND SOPRANO SAXOPHONES, BASS CLARINET, CLARINET, FLUTE

Von Freeman's son is a Coltrane-influenced modernist – advanced harmonics, circular breathing – who none the less remains loyal to the basic principles of Chicago jazz. He has flirted with free jazz and with funk and fusion in his Brainstorm group but sounds at his best in front of a small group playing modern repertory.

*** **Beyond The Rain** Original Jazz Classics OJCCD 479 *Freeman; Hilton Ruiz (p); Juni Booth (b); Elvin Jones (d). 6/77.*
Freeman's playing always sounds entirely of the moment, technically adroit, rooted in the past but always searching for something beyond. What may seem an ill-matched personnel actually delivers a very responsive ensemble. Freeman himself is hard-edged but lyrical, highly focused but also relaxed and unforced. Jones and Booth sound old-fashioned in this context, and one wonders whether Ruiz was the right piano-player.

***(*) **No Time Left** Black Saint 120036 *Freeman; Jay Hoggard (vib); Rick Rozie (b); Famoudou Don Moye (d). 6/79.*
The first of the Black Saint albums is little known compared to its predecessors on India Navigation (now deleted) but immediately makes sense of Hoggard's involvement. Without a piano-player, the sound is much more open, more scurrying and complex and also, at this stage, when Chico seemed to be concerned with speeding his delivery on uptempo numbers, much more responsive. Otherwise, it's a tight and accurate little group, and the Italian label's sound-quality is good.

[illegible]

**** Destiny's Dance

Original Jazz Classics OJCCD 799 *Freeman; Wynton Marsalis (t); Bobby Hutcherson (vib); Dennis Moorman (p); Cecil McBee (b); Ronnie Burrage (d); Paulinho Da Costa (perc). 10/81.*

One of the great jazz records of the '80s. The presence of Hutcherson, the premier vibraharpist of the day and a giant of an improviser, is a huge part of it, and Wynton is playing straightforwardly and with all his fire. Once again it seems odd to pitch Hutcherson up against a piano-player, and one of limited if perfectly serviceable talent, except that Moorman respects his space and the sound is so smoothly crafted that there is a lot of room around both, good separation and none of the muddiness that ruins such encounters. The material is all original and all strongly idiomatic, allowing Freeman to air his growing repertoire of circular breathing, extended harmonics and overblown notes; again, though, technique never takes the place of musicality.

***(*) **Luminous / The Unspoken Word** Jazz House JHDE 204 2CD *Freeman; Arthur Blythe (as); John Hicks (p, ky); Julian Joseph (p); Curtis Lundy, Don Pate (b); Victor Jones, Idris Muhammad (d); Norman-Hedman (perc). 2/89, 9 & 10/93.*
Freeman's association with the erratic Blythe has been a fruitful one for both, and Freeman's occasional sojourns at Ronnie Scott's Club in London have always been the cue for some of his fieriest and most committedly engaged music. Monk's 'Rhythm-A-Ning' is common to both discs, as is Cecil McBee's 'Peacemaker' and an original 'Playpen'. More than four years separate the sessions, and the second features a very different group, anchored by Joseph, but the quality is consistent and consistently high.

***(*) **Focus** Contemporary CCD 14073 *Freeman; Arthur Blythe (as); George Cables (p); Santi Debriano (b); Yoron Israel (d). 5/94.*
There is an almost magisterial calm to Freeman's (and Blythe's) playing at this period. It is certainly hard to fault his articulation and his shaping of a solo, and at least part of the excitement of this highly accomplished record is hearing how Freeman, even with a very gifted harmonic improviser at his back in the person of George Cables, is able to bring himself back to some point of rest at the end of a solo. But he always does, and it is exhilarating to take to the air with him.

*** **Out Of Many Comes The One** Arabesque AJ0162 *Freeman; Jan Pulsford (ky); Bill White (g, v); Alexei Tsiganov (vib, mar); Orlando Marin (b, v); Abe Fogle (d, v); Frankie Valdez (perc); Jennifer Hamady, Athina Kostavara (v). 5/04.*
Despite the title, nothing coheres. Chico is still capable of producing some fine, exciting playing, but somewhat like Gato Barbieri his avant-garde side long since gave way to something that can only be characterized as commercial, and while Gato managed to sustain the balance for longer than most, Chico seems increasingly formulaic: sludgy keyboards, over-emphatic bass and percussion, too many indifferent vocals.

Also, in brief:

(*) **You'll Know When You Get There Black Saint 120128. 8/88.
Despite the presence of Freeman Sr (*ts, p*), whistler Joel Brandon and Geri Allen (*p*), this is a muted disappointment.

*** **Up And Down** Black Saint 120136. 7/89.
Nice interplay between Freeman and Mal Waldron (*p*), but neither bassist Rocky Knauer nor singer Tiziana Ghiglioni stamp much personality on the music.

*** **The Emissary** Clarity 1015. 11 & 12/95.
A curious encounter with the Josh Jones Latin Jazz Ensemble. Chico plays strongly, though.

*** **Oh, By the Way** Challenge 71027. 8/02.
Again very much in Latin mode, though the presence of rapper Akil Dassan gives the album a voguish sheen which quickly wears off.

George Freeman (born 1927)

GUITAR

Von's brother hasn't enjoyed quite the same resurgence but is once again coming to notice; associated with Gene Ammons and later with Richard Groove Holmes.

*** **Birth Sign** Delmark 424 *Freeman; Lester Lashley (tb); Von Freeman, Kalaparusha Maurice McIntyre (ts); Sonny Burke, Robert Pierce (org); Billy Mitchell (d). 3/69.*

*** **At Long Last George** Savant 2035 *Freeman; Maurice Brown (t); Von Freeman (ts); Gerey Johnson (g); Curtis Prince (d); Kevin Patrick (perc); Rene Marie (v). 10/00.*

George's debut was an album of easy-going guitar/tenor/organ jazz, with some funky contributions from brother Von. 'Mama, Papa, Brother' and 'Cough It Up' are generic but great fun. The only variation is the larger ensemble – including McIntyre – which plays on 'Must Be, Must Be'. More from that line-up would have been intriguing. There have been other more recent records but the Savant is the only current survivor. The mix is pretty much as before, though the emphasis falls more squarely on George's licks and fills. 'I've Grown Accustomed To Her Face' and 'Surrey With The Fringe On Top' are two standouts.

Russ Freeman (1926–2002)

PIANO

The Chicagoan was on the West Coast as early as 1946 and worked with Chet Baker and Shelly Manne before moving to TV as an MD.

(*) **Safe At Home Just a Memory 1041 *Freeman (p solo). 49.*

***(*) **One On One** Contemporary 14090-2 *Freeman; Shelly Manne (d). 6/82.*

The solo piano disc is from home recordings made in Canada. They're musing, lovely things, always anchored on Russ's strong left hand, and sometimes accompanied by gentle singing. A curiosity, but a worthwhile glimpse. Freeman and Manne had cut a duo session 28 years earlier, but this is otherwise a rare later sighting of Russ, when he rarely made jazz sessions. The same strong left hand makes up for the absence of a bassist, and the session has a nice, freewheeling sound to it without straying too far from a cool kind of bop. It's a treat to be reminded of Manne's complete mastery of the kit, the sticks and the brushes, and if Freeman was in any way rusty it seldom shows. A few extra tracks are added on and Russ contributes an affectionate sleeve-note to a reissue which, sadly, emerged only months before his death. There's also a good Mosaic Select.

Von Freeman (born 1922)

TENOR SAXOPHONE

For a long time very much in the shadow of his son, Chico, and he spent a lot of time away from jazz altogether. In his 50s, though, he returned to the fold and since then has created a body of eccentrically clustered but virile Chicago swing.

*** **Doin' It Right Now** Koch 8536 *Freeman; John Young (p); Sam Jones (b); Jimmy Cobb (d). 72.*

*** **Young And Foolish** Challenge 75017 *Freeman; John Young (p); David Shipp (b); Wilbur Campbell, Charles Walton (d). 8/77.*

While Chico has explored sometimes baffling extremes of free jazz and neo-funk, Von Freeman has stuck with a curious down-home style that occasionally makes his saxophone sound as if it is held together with rubber bands and sealing wax. Von was 50 before he made his debut as leader. Roland Kirk produced it for Atlantic. In some respects, it's an odd set. Kicking off with 'The First Time Ever I Saw Your Face' seems an unlikely stratagem for a Chicago bluesman, but Von makes it sound like something written a stone's throw from Lakeshore Drive. The originals include a 'Portrait' of pianist Young, who is the unsung hero of the date, as well as the title-tune and the enigmatic 'White Sand'.

Young And Foolish consists of just three long tracks, of which the opener, 'I'll Close My Eyes', is positively epic. Von's unusual tone and relaxed phrasing work surprisingly well at this length, but the high-point of the set is the rather shorter take of 'Bye Bye Blackbird', on which Young is heroic, a neglected master of jazz piano.

***(*) **Never Let Me Go** / ***(*) **Lester Leaps In** / *** **Dedicated To You** Steeplechase SCCD 31310 / 31320 / 31351 *Freeman; Jodie Christian (p); Eddie De Haas (b); Wilbur Campbell (d). 5/92.*

Any fears that Freeman was going to be turned into an overnight sensation just in time for his bus-pass failed to materialize. His more recent career has been a self-confident demonstration that a recording contract is a spoonful of jam, but not necessarily bread and butter to a jazz musician. However, for his 70th birthday, the old boy treated himself to a Paris trip, where these were recorded with a resolutely old-fashioned air that might date from 1975. This has something to do with the sound of Christian's electric piano, but also the very foursquare beat that Campbell favours. The Rollins accents that Freeman brings to 'The End Of A Love Affair' and 'I'll Remember April' on *Never*, and still more noticeably to 'A Nightingale Sang In Berkeley Square' on *Lester Leaps In*, haven't been so much in evidence before. The delicacy that used to be dusted only sparsely over ballads is now a major component of the sound, and there are touches of near-genius on the chestnut 'Alone Together' and the heart-on-sleeve Cole Porter 'I Love You', which alone make this a vintage performance. *Dedicated To You* is a bit lacking in punch, a further example of Steeplechase's tendency to squeeze every last drop out of a recording session.

*** **Inside Chicago Volumes 3 & 4** Steeplechase SCCD 31531 / 31532 *Freeman; Brad Goode (t); Paul McKee (tb); Ron Perillo (p); Stewart Miller (b); Bob Rummage (d). 1–2/93.*

These are out of apparent sequence because volume three is an earlier session than the dates below ('in brief'). Teamed with Goode, one of the livewires of Chicago jazz, Freeman sounds in great shape at the Green Mill club, over by Lawrence Avenue. There's a strong bop feel to the set-list, with 'A Night In Tunisia' and 'Star Eyes' both outstanding on the first album, but it's Von's distinctive timbre and loosely swinging ideas that carry the day. The sound isn't too bad, though some moments are off-mic. The second set is, if anything, better, but only because it features 'Bye Bye Blackbird', a theme that always seems to get the best out of Von. Again, one well-packed album might have sufficed.

***(*) **75th Birthday Celebration** Half Note Records 4903 2 *Freeman; Chico Freeman (ts); Willie Pickens (p); Brian Sandstrom (b); Robert Shy (d); Dianne Reeves (v). 7/98.*

***(*) **Von & Ed** Delmark DE 508 *As above, except omit Chico Freeman, Reeves; add Ed Petersen (ts). 98.*

The 75th birthday album came a year late, but the idea was sparked by an appearance by Von and Chico, with Von's guitarist brother George, at the Chicago Jazz Festival the year before; drummer Bruz Freeman, another brother, stayed home in Hawaii, but remarkably Von's mother, almost 100, is there in spirit, listening to the show go out on radio.

Having honoured the old man back home, Chico's idea was to give him a further party in New York at the Blue Note, and the record is a document of two spring nights with Chico's group there. The material is pretty much out of the book – 'Softly, As In A Morning Sunrise', 'There Is No Greater Love' and 'Lover Man' – but they also do Chico's delightful 'To Hear A Teardrop In The Rain'. It's great to hear the Freemans playing together, as it always is, the lad all fabulous technique and gleaming speed, the dad content with pedal power and guile, but still getting there ahead as often as not. Dianne Reeves does a pretty guest spot on 'Comes Love', but since it's placed early in the set, it doesn't really change its character, which is thoughtful, driving saxophone improvisation, culminating in Newk's 'Tenor Madness'.

A very different second horn on the set with Petersen. The only piece in common in a rather boppish set is 'Lover Man', and this more than anything exposes differences in the respective rhythm sections. Ed and Von have much in common, not least the kind of sweetness that boils dangerously, like overheated caramel. There are touches of that on the opening 'Mr P.C.', which brings a rootsy but exploratory quality to Trane's blues theme. Miles's 'Four' is more straightforwardly interpreted, though Von, coming through the left channel and from left-field, to a large degree ignores the modes. The rest of the set is a dip back into the bop bag, with 'Lover Man' followed by 'A Night In Tunisia' and an explosive closing version of 'Lover'. Studio-recorded, Von sometimes sounds ropey, but Riverside in Chicago is on the back doorstep; Von obviously has a rapport with engineer Paul Serrano and supervising producer Robert Koester, and he treats the gig pretty much as if it were a club set. Not quite as compelling as the birthday party, but possibly of more interest to hardcore Vonskians.

***(*) **The Improvisor** Premonition 90757 *Freeman; Jason Moran (p); Mark Helias (b); Michael Raynor, Nasheet Waits (d).* 12/01–1/02.

As he approached his 80th birthday, Freeman showed no signs of slowing. These sides were cut in and around Chicago in the months before the big day with a top-drawer young band. The material is fascinatingly varied, from Kenny Dorham's 'Blue Bossa' to Duke Ellington's little-known 'I Like The Sunrise'; Von also includes a couple of originals, 'Ski-Wee' and 'Blues For Billie', both of which are more than just blowing vehicles. Though the tone is as erratic and eccentric as ever, he sounds in great voice and his phrasing and chorus-shaping on 'If I Should Lose You' are impeccable, if deliberately rough-hewn.

*** **The Great Divide / *** Good Forever** Premonition/Koch 5743 / Premonition 90768 *Freeman; Richard Wyands (p); John Webber (b); Jimmy Cobb (d).* 5 & 6/03; 4/06.

The concept here seems to be the divide (if such it was) between swing and bebop and Von's attempt to bridge it, or show that it was always more critical artefact than reality in the first place. With a great band behind him and a fantastic set of tunes, he tackles the legacy of Coleman Hawkins, Lester Young and Charlie Parker, without explicitly pastiching any of them. 'Disorder At The Border' and the original 'Never Fear, Jazz Is Here' are probably the two key tracks, the first a swing masterpiece, the second focused on Parker's complex harmonics, but both delivered with the usual idiosyncratic tone and attack. 'Violets For Your Furs' is taken in a different direction from the Coltrane version, though Von seems to quote it in his second chorus. There's some advanced stuff tucked away here, too, solos that border on complete freedom from the changes. The magic continues on the second disc, suggesting that this could turn into a great 'late period' band. Concentrating mostly on ballads and blues, and pitched at 'the ladies', as Von graciously puts it, it lacks some of the dynamism of its predecessor, but the speed of thought and elegance of execution are still impressive.

Also, in brief:

(*) **Inside Chicago: Volumes 1 & 2 Steeplechase SCCD 31500 / 31501. 95.

A fairly average club date that really doesn't merit two discs. Judicious editing needed.

*** **Live At The Dakota** Premonition 90750. 4–5/96.

He does 'My Little Brown Book' unaccompanied, includes 'Footprints', a favourite of Chico's, and the group plays a terrific 'Bye Bye Blackbird' too.

***(*) **You Talkin' To Me?** Delmark DE 525. 8/99.

Frank Catalano (*ts*) is almost two generations younger than Von, but he holds his own magnificently on this hard-blowing session.

*** **The Best Of Von Freeman On Premonition** Koch 5004. 01–06.

Rich pickings from an artist in his pomp.

Free Range Rat

GROUP

Fronted by Either/Orchestra man John Carlson, this outfit mixes up loose-limbed free jazz and funkier lines.

*** **Free Range Rat** CIMP 189 *John Carlson (t); Eric Hipp (ts); Shawn McGloin (b); Scott Neumann (d).* 10/98.

***(*) **Nut Club** Clean Feed CF053 *As above, except omit Neumann; add Douglas Yates (cl, bcl); George Schuller (d, perc).* 06.

Originally a Carlson–Hipp duo, FRR has gradually acquired a group identity. The trumpeter likes working with unorthodox and challenging saxophone-players – as witness his work with William Gagliardi – and he thrives in this setting. The original idea was to concentrate somewhat on Sun Ra material, though by the second record that has shrunk to just one track, 'The Satellites Are Spinning'. It's more obviously eclectic than the first, with Blood Ulmer's 'Nut Club Non-Believer' providing the title and a vigorously 'harmolodic' opening, and Bob Marley's 'So Much Trouble In The World' fulfilling a quota of contemporary pop repertoire. There's a single Ellington piece on the first album, but idiosyncratically interpreted. There's a touch more polish to the Clean Feed set, as might be expected, and the textures are nicely varied. Schuller's addition of 'rattly kinds-of-things' brings a funky touch, even if it's irritating to read that, and Yates gives pieces like the lowing 'Below Canal' a rich tonal dimension. Hipp's a consistently underrated player; listen to his feature on the trumpetless 'Hipp-Hopp'. The rhythm players sit it out for 'Horn Trio #2'. Both are worth trying; we'd plump for the Portuguese set.

Paolo Fresu (born 1961)

TRUMPET, FLUGELHORN, CORNET, ELECTRONICS, PERCUSSION

Grew up in Sardinia and played as a teenager in the town band. Moved towards jazz and began recording in the '80s; he has since become one of the highest-profile new-school Italian players.

*** **Ostinato** Splasc(h) 106-2 *Fresu; Tino Tracanna (ss, ts); Roberto Cipelli (p); Attilio Zanchi (b); Ettore Fioravanti (d).* 1/85.
*** **Inner Voices** Splasc(h) H 110-2 *As above, except add David Liebman (ss, f).* 4/86.
***(*) **Mamut: Music For A Mime** Splasc(h) H 127-2 *As above, except omit Liebman; add Mimmo Cafiero (perc).* 11/85–5/86.
*** **Quatro** / *** **Live In Montpellier** Splasc(h) H 160-2 / 301-2 *As above, except omit Cafiero.* 4–6/88; 7/88.

An outstanding exponent of the new Italian jazz, Fresu is in much demand as a sideman, but his records as a leader offer some of the best views of his music, *if* you can find them. Fresu's early quintet included the agile Tracanna and the expert Zanchi, and together they follow an energetic yet introspective jazz that suggests a remote modern echo of a mid-'50s Miles Davis group. The soloists generally have more to say than the compositions do and the records never quite take off. Liebman is soon at home on *Inner Voices*; the live record from Montpellier is scrappy yet often more exciting than the others; and *Quatro* has some bright originals. *Mamut*, though, is the best of these records: although the programme is a collection of fragments for the theatre, the miniatures include some of Fresu's most vivid writing, and the title-piece and 'Pa' are themes which hang in the memory. Fresu even finds something new to say on a solo reading of 'Round Midnight'.

*** **Evening Song** Owl 014733-2 *Fresu; Michele Eletto (frhn); Alessandra Giura Longo (f); Mario Nobile (clo); Furio Di Castri (b, elec, perc).* 4/91.
***(*) **Contos** EGEA CSA 039 *Fresu; John Taylor (p); Furio Di Castri (b).* 93.

The Fresu–Di Castri partnership now extends to several records (some under the bassist's name), and while the music has its merely pretty side, there's underlying sinew: the electronics are used with miserly restraint, and though something like 'Una Notte Sul Divano' seems like a bag of effects, it's immediately countered by the noble melody of 'Ossi Di Seppia', one of two tracks where flute, horn and cello join in. This isn't the best of their records, but it's stimulating enough. *Contos* is a concert recording. Taylor's cultured playing gloves some of the sharper directions which Fresu and Di Castri like to pursue, but the playing wants nothing in the way of steady-going lyricism, and the piano's harmonic weight builds on the originals – try Di Castri's 'Evening Song' to see how much Taylor finds in the material.

*** **Night On The City** Owl 013425-2 *Fresu; Tino Tracanna (ss, ts); Roberto Cipelli (p); Attilio Zanchi (b); Ettore Fioravanti (d).* 5/94.
***(*) **Ensalada Mistica** Splasc(h) 415 *As above, except add Gianluigi Trovesi (as, cl, bcl).* 5/94.

A decade of work made this into a very confident, imposing group. Fresu is generous about sharing space, but his is still the most impressive single voice: luxurious brass sound, firm delivery, staunchless flow of ideas. Still, Trovesi and Tracanna make a formidable front line, and the rhythm section continues to grow. Both sets were made at the same sessions; *Night On The City* was conceived, as Fresu puts it, 'almost as a game': a set of new music by band members, played immediately after one of the sessions for *Ensalada Mistica*, all done in one two-hour, after-midnight stretch, 'the emotion of a single night in the city', which sounds more like a reading than a performance. The Splasc(h) date brings in Trovesi (no explanation for his absence from the other set), and he typically adds an extra, rumbustious dimension to an already considerable band. Neither record has much of the blowing session in it: speeds rarely get above a mid-tempo stroll, and improvisations are put squarely at the service of the composition.

*** **Morph** Label Bleu LBLC 6669 *Fresu; Antonello Salis (p, acc); Furio Di Castri (b).* 1/04.

One is tempted to dock them a notch for putting in pretentious space-filling such as the opening and closing tracks, which document their arrival and departure from the studio. But 'South Shout', 'Timbuktu' and the slow tango feel of 'Knock Out' are so effective that the players breeze right past any misgivings. Maybe it's time Fresu went back to a 'proper' band and got a great record out of it. But there still seems to be lovely music in every record he puts his name on.

*** **Rosso, Verde, Giallo E Blu** EMI Blue Note 91252 *Fresu; Tino Tracanna (ss, ts); Attilio Zanchi (cbsn); Roberto Cipelli (p, v); Ettore Fioravanti (d).* 5/05.

An exquisite quintet recording designed to highlight Fresu's compositions. While it's wonderful to see EMI get behind this music, one has to wonder how much circulation it will have. Fresu's discography is extensive but not easy to pin down and more than two thirds of it is at the moment impossible to find outside Italy. This may join those shadowy ranks all too quickly.

*** **Mare Nostrum** ACT 9466 *Fresu; Richard Galliano (acc); Jan Lundgren (p).* 1/07.

Sweet harmonies, naggingly familiar tunes (all originals apart from a Jobim, a Trenet, a Ravel from *Ma Mère l'Oye*, and a traditional folk air arranged by Lundgren), but an overall air of insipid lyricism that does no justice to the formidable musicianship of this trio. Lundgren's a patient man, happy to work his way around the edges, when what's needed is something more of Di Castri's interventionist flair. It's lovely, but slightly empty.

Also, in brief:

***(*) **Scores!** CAM 7758-2. 6–12/02.

Filmscore records are problematic as stand-alone pieces. This, for *Il più crudele dei giorni* and *L'isola*, almost works on its own terms, but doesn't stand up to many returns without the images.

*** **Stanley Music** EMI Blue Note 512845. 07.

With the Devil Quartet.

Erik Friedlander (born 1960)

CELLO

A New York new-music session regular, equally happy solo and in ensemble.

*** **The Watchman** Tzadik TZ 7107 *Friedlander; Chris Speed (cl); Andrew D'Angelo (bcl); Drew Gress (b).* 1/96.

This is the quartet which made its debut on the Japan-only, self-titled *Chimera*. Issued as part of Tzadik's Radical Jewish Culture series, the music here is grave, stately and ceremonial, with very little resort to extended techniques. The blurb which comes with the CD says that the melody lines are 'reminiscent of cantorial singing', but that rather facile suggestion overlooks Friedlander's carefully weighted ensemble writing, which is the abiding feature. Maybe they say all they have to in the 12 minutes of 'Elisha'.

*** **Topaz** Siam SMD-50003 *Friedlander; Andy Laster (as); Stomu Takeishi (b); Satoshi Takeishi (perc).* 12/97.

***** Skin** Siam SMD-50008 *As above, except add Alexander Fedoriouk (cimbalom); Atlas Cello Quartet. 6/99.*

Friedlander's tunes are abetted in *Topaz* by two Eric Dolphy numbers and Miles Davis's 'Tout De Suite', all three of which receive quiet transformations into what is essentially a chamber music language. Laster's melodious playing, the incisive but not overbearing thrum of Stomu Takeishi's electric bass and the spare patterns of Satoshi Takeishi's percussion instruments are intermingled with a simple generosity. Since each man is seemingly reluctant to step out, the music comes across as all of a piece, although one occasionally wishes for an outburst to enliven a rather monochromatic palette (a title like 'Three Desperate Men' doesn't live up to its billing). But the improvising has the polish of experience and high craft.

The follow-up opens its viewfinder just a little more. Besides the originals, there are covers of Henry Mancini, Googoosh, Mingus, Hemphill and Carlos Santana, and we have to say that a strong melody (Mancini's 'Susan') does provide an assist. It remains an intriguing instrumentation, but there's an odd pop-fusion feel to some of the music where one expects a deeper intensity. Fedoriouk and the quartet lend exoticism and weight respectively.

*****(*) Volac: Book Of Angels – Volume 8** Tzadik TZ7363 *Friedlander (clo solo). 9/07.*

An immensely powerful performance that makes completely idiomatic sense of Zorn's now familiar melodic archaeologies. It's a hard listen over the span of the CD, but track by track Friedlander delivers a vividly intense sound.

Also, in brief:

****(*) Grains Of Paradise** Tzadik TZ 7154. 6/01.

A disappointing return to the label's 'Radical' sequence, this feels like anything but, verging on mood music.

***** Block Ice And Propane** Skipstone 1. 07.

An American road movie, played on cello. Halfway between Kodály and Bill Frisell. Remarkable.

Dave Friedman (born 1944)

VIBRAPHONE, MARIMBA, PERCUSSION

Studied percussion at Juilliard and worked in NY classical circles before moving into jazz with Wayne Shorter and other leaders.

***** Other Worlds** Intuition 3210-2 *Friedman; Jean-Louis Matinier (p acc); Anthony Cox (b); François Verly (perc). 97.*

Friedman's methods are unusual among vibes-players in that he seems at least as interested in the percussive and rhythmic qualities of the instrument as he is in harmony and melody. He also uses the marimba as often as he does the vibraphone. There's not much under his own name at present, though a couple of things have appeared on Traumton and Skip; an early ECM is neglected. The most singular voice here is Matinier, who makes light of the accordion's café connotations. Friedman plays a subdued role, working more closely with Cox than in the front line, and the music that results has an ethereal feel which doesn't quite evade the blandness that often troubles the leader's work. The Jobim tune 'O Grande Amor' is typical of the tuneful if slender repast on offer.

Don Friedman (born 1935)

PIANO

Studied classical piano before working in and around San Francisco, in the '50s–'60s; played with Jimmy Giuffre, Herbie Mann, Ornette Coleman and Charles Lloyd, then slipped from view until revived by the Steeplechase label.

***** A Day In The City** Original Jazz Classics OJCCD 1775 *Friedman; Chuck Israels (b); Joe Hunt (d). 6/61.*

*****(*) Circle Waltz** Original Jazz Classics OJCCD 1885 *Friedman; Chuck Israels (b); Pete LaRoca (d).*

Friedman's experimentalism is of a relaxed, Californian sort. He started out as a relatively orthodox West Coaster, bringing aspects of the Bill Evans style to work with Shorty Rogers, Jimmy Giuffre and others, but increasingly he has incorporated elements of classical composition and 12-tone technique, as well as abstraction, to his playing. The *leitmotif* that governs *A Day In The City* is well disguised. Subtitled 'Six Variations On A Theme' and devoted to the hours from dawn through rush hour to the mildly threatening hush of the night, it never quite declares its central subject but toys with several possibilities. Elegantly and atmospherically played, and the nocturne has a Bill Evans feel.

Circle Waltz introduces LaRoca, and his brisk, tuneful cymbal work sets the later date apart. Typically, Friedman sticks to familiar material, a superb rendition of 'I Hear A Rhapsody', which almost conjures up the lyric, and an unsentimental intepretation of Dave Brubeck's 'In Your Own Sweet Way'.

*****(*) Dreams And Explorations** Original Jazz Classics OJC 1907 *Friedman; Attila Zoller (g); Dick Kniss (b); Dick Berk (d). 64.*

*****(*) Metamorphosis** Original Jazz Classics OJCCD 1914 *Friedman; Attila Zoller (g); Richard Davis (b); Joe Chambers (d). 2/66.*

Zoller's a welcome second lead voice. There are a couple of standards on the first disc; otherwise most of the music is original. With sympathetic rhythm sections, they create a jazz which flirts with freedom, often runs on contrapuntal – even confrontational – lines, hotter than a Tristano school date, but with something of that doctrine. After four unsparing themes on *Dreams And Explorations*, it comes almost as a relief when they tackle the melody of John Carisi's 'Israel', which isn't a tune to coast on. The later *Metamorphosis* includes some fascinating pieces – Giuffre's 'Drive' and Zoller's 'Troubadours Groovedour' in particular – but there's a certain fussiness which holds the group back. Don't expect 'forgotten masterpieces', just strong modern records, unjustly overlooked.

*****(*) Almost Everything** Steeplechase SCCD 31468 *Friedman; Ron McClure (b); Matt Wilson (d). 4/95.*

At 60, Friedman seemed disinclined to ease up on the pace. This is a resilient demonstration of his mature skills. Even 'On Green Dolphin Street' gives up fresh secrets. There is a brief group of originals, most impressively 'Before The Rain' (perhaps a reference to Coltrane) and 'Waltz For Marilyn'. McClure is sterling in support and Wilson goes about his business with assurance.

*****(*) The Days Of Wine And Roses** Soul Note 121277-2 *Friedman; Marco Ricci (b); Giampiero Prina (d). 3/95.*

The four originals are worked out freely from barely sketched structures ('Hi Low Fast Low Hi') while the five standards depart from convention without departing too dramatically from the originals, the melody rarely far away – and the harmonies never clothed too heavily. Prina and Ricci came to this date unprepared, but they acquit themselves well.

**** **My Romance** Steeplechase SCCD 31403 *Friedman (p solo).* 11/96.

Friedman works through some favourite songs. Beginning with 'How Deep Is The Ocean', he nails the Evans connection from the off, and then continues with a self-deprecating roster of classics: 'These Foolish Things', 'My Foolish Heart', 'I Can't Get Started', 'My Romance', 'My Funny Valentine', 'Angel Eyes' and 'Darn That Dream'; each of them suffused with ironic intelligence.

***(*) **Invitation** Progressive 7043 *Friedman; George Mraz (b); Ronnie Bedford (d).* 98.

*** **Opus D'Amour** Sackville SKCD 2-3058 *Friedman; Don Thompson (b).* 99.

Approaching 70, Don plays with magisterial calm, wit and a constant sense of adventure. *Invitation* is delicious, graced by the elegant Mraz and driven along by the impressive Bedford. Some of the harmonic elision on 'Little Boat' and 'You Stepped Out Of A Dream' is a reminder that the man once played with Ornette Coleman, when the saxophonist still had a use for piano-players. For the most part, though, Don attends to the dynamic and drama of the song and glides through the changes. There's no self-conscious switch from structure to improvisation. Theme statements sound fresh and spontaneous; solos sound as if they were precision-engineered by someone in love with his materials.

The duets with Thompson are in the same vein, but more spacious and laid-back in delivery. That Friedman once roomed with Scott LaFaro (see 'Memory Of Scotty') perhaps explains his affection for bass-players. There should probably be warning signs round duo recordings of 'Alone Together', but this one manages to coax new ideas from the old groaner, while 'My Funny Valentine' is fragile and wry. Thompson's lovely articulation is rendered in intimate close-up.

*** **Waltz For Debby** / *** **My Favorite Things** 441 Records 26 / 27 *Friedman; George Mraz (b); Lewis Nash (d).* 5/02; 10/03.

There's no mistaking the influence on the first of these, even if Bill's lovely theme isn't included. Mraz is in great form throughout, but his work on 'The Shadow Of Your Smile' is stunning, a counter-melody working away underneath the familiar line. Nash is also well up to his high standard and sounding very clean and delicate. 'From A To Z' is one of many nods to Zoller down the years. With both the title-tune and 'Giant Steps' on the set-list for the second of these, it might almost have been intended as a Coltrane tribute, except that the really strong tracks are actually Friedman originals. 'Schmooze Blooze' and 'Half And Half' are taxing lines, but the faster stuff is tempered by a magnificent ballad closer, 'Summer's End', one of Don's best performances on record.

***(*) **Hot House** Chiaroscuro 376 *Friedman; Tim Armacost (ss, ts); Ron McClure (b); Tony Jefferson (d).* 5/03.

This was a busy and productive year for Friedman, yielding a string of inventive albums. The highlight of *Hot House* isn't a group track at all, but a solo version of 'But Beautiful'. However, the band really cooks and Armacost adds an unexpected element to several of the tracks. 'Soul Eyes' is taken as a duet with McClure.

***(*) **Scarborough Fair** Sony/CBS 18825 SACD *Friedman; Ron Carter (b); Omar Hakim (d).* 3/05.

Hakim seems an unusual choice but fits into this context well, and plays some delightfully melodic stuff while Carter holds the centre. The old English song is a rare jazz cover, but the outstanding tracks here are a long 'You'd Be So Nice To Come Home To' and the closing solo 'Stella By Starlight'. Immaculate SACD sound.

*** **Piano Works: From A To Z** ACT 9755-2 *Friedman (p solo).* 11/05.

Friedman seems to devote an inordinate amount of time to tribute situations. This, again, is for Attila Zoller. Another fine solo set, which sounds almost like a summing-up. One hopes Friedman doesn't intend it as a retirement speech. 'Memory Of Scotty' recalls his time with the legendary Scott LaFaro, and has a bittersweet edge as a result. 'I Concentrate On You' keeps the harmonies rotating. He brings a strong rhythmic dimension to the title-track and a fine interpretation of Monk's 'Ask Me Now'. Fine stuff from the old master, who actually sounds much too fired up to be considering pipe and slippers. Time now for one of the younger guys to do a Friedman homage, while he's still around.

***(*) **Moon River** Sony/CBS 18837 SACD *Friedman (p solo).* 06.

The new contract at Sony is giving Friedman some of the best sound of his career and this hybrid SACD release is a perfect example: limpid sound, every detail audible, with long rich decays on the pedalled notes. That said, the music is slightly anodyne. The Mancini–Mercer tune was an old favourite of Attila Zoller's. It's transposed here to the Hudson as part of what's subtitled a 'New York Monologue'. The theming isn't intrusive but 'Five Spot After Dark' and 'Autumn In New York' pick up the idea nicely and 'Tonight' is saccharine-free.

**** **Waltz For Marilyn** Jazz Excursion 110 *Friedman; Peter Bernstein (g); Martin Wind (b); Tony Jefferson (d).* 3/07.

Recent claimants to the piano trio crown may be thinking again. With Wind again in top form, Friedman turns in a blue-chip bop set – mostly original material – so smoothly authoritative that Bernstein's hardly needed in his guest role. The title-tune is a beauty, elegantly crafted and ever so subtle. Again, there's an elegiac strain to much of it, though the tempos aren't sleepy, but it's full of wisdom rather than cynicism.

Also, in brief:

*** **Flashback** Original Jazz Classics OJCCD 1903. 63.

Courts the inevitable comparison with Bill Evans, but is original enough to survive it.

*** **Hot Pepper And Knepper** Progressive PCD 7036. 6/78.

This has to be co-credited to the hornmen namechecked (Jimmy K. and P. Adams) but Friedman is in strong form, particularly on two very different takes of 'Beautiful Love'.

***(*) **Attila's Dreams** Ephemeris Jazz 023. 99.

Another wonderful memorial to the late Attila Zoller.

*** **Match Point** TBR 109576. 99.

A lot of basic comping to do on this one, but Alyse Levy (*v*) does some nice songs: 'Time After Time' a highlight.

*** **Standards In Cagliari** Soul Note 121377. 7/99.

Agreeable trio date in the Sardinian heat.

*** **My Foolish Heart** Steeplechase SCCD 31534. 4/00.

Saxophonist Jed Levy isn't quite right for this session, though his soprano work on 'Petite Fleur' is absolutely idiomatic and he comes in with a beautifully constructed solo on 'Memory Of Scotty'. The trio tracks are better.

*** **Timeless** 441 Records 29. 10/03.

The VIP Trio teamed Friedman with John Patitucci (*b*) and Omar Hakim (*d*), two players he hadn't previously encountered. It's a very happy chemistry.

****** Live At Jazzbaltica** Skip 90582. 7/04.
Recorded at Salzau, Germany, with a nice version of his tribute to LaFaro (Martin Wind bows his bass).

David Friesen (born 1942)

DOUBLE BASS

He studied music while with the US Army in Germany and subsequently worked with John Handy and Joe Henderson. A varied output includes New Age projects. He favours the amplified acoustic Oregon bass.

***** Paths Beyond Tracing** Steeplechase SCCD 31138 *Friesen (b solo).* 2/80.
***** Amber Skies** Quicksilver 4005 *Friesen; Joe Henderson (ts); Paul Horn (f); Chick Corea (p); Paul Motian (d).* 1–4/83.
Much of the bassist's work falls outside the remit of this book. Nevertheless, he has issued some fine jazz recordings. The best of them is *Amber Skies*, which calls on former employer Henderson (in fine form) and a top-notch group: good jazz flute from Horn, best known as a fusion player. Miles Davis's 'Blue In Green' stands up to a robust examination, a much better direction for Friesen's talents than lame originals like 'In The Place Of Calling'.

The leader's bass style is modelled loosely on Scott LaFaro but without Scottie's rhythmic and harmonic subtleties; the contemporary he most resembles is Glen Moore of Oregon. It isn't always possible to tell when Friesen is playing his amplified instrument, but his tendency is to play loudly and with a lot of vibrato. The unaccompanied solos are lyrical, sometimes grandiose and showy, but always with a strong musical logic. It's a specialist market, but dabblers will find much to enjoy in 'Tender Hearted', 'Song In The Night' and even the little nature snapshots that punctuate the set.

*****(*) Remembering The Moment** Soul Note 121278 *Friesen; Julian Priester (tb); Jim Pepper (ts); Mal Waldron (p); Eddie Moore (d).* 6/87.
... but unfortunately no one ever remembers this album. It's a dream line-up (and not strictly Friesen's gig) and the live format allows everyone to stretch out over 'Autumn Leaves', 'A Night In Tunisia' and 'All Blues': workhorse material, but lifted by the sheer quality of the playing. Priester and Waldron both in fine form, Pepper possibly a bit subdued, Friesen holding it all together and soloing thoughtfully.

****(*) Returning** Burnside 13 *Friesen; Glen Moore (b).* 95.
***** Live At Jazz Bakery** Intuition 1999 *Friesen; Denny Zeitlin (p).* 5/96.
**** With You In Mind** Summit 290 *Friesen; Gary Versace (p).* 7/00.
****(*) Made In Berlin / **(*) Made In Istanbul** ITM 14106 / 14203 *Friesen; Uwe Kropinski (g).* 5/99.
**** Grace** Khaeon 200203 *Friesen; Jeff Gardner (p).* 12/99.
The intimacy of duo conversation clearly appeals more than group performance. The Jazz Bakery dates with Zeitlin are possibly a bit soft centred but are eminently listenable. Material as challenging as Shorter's 'Nefertiti' and Coltrane's 'Equinox' doesn't usually turn up in supper-club jazz. The partnerships with Jeff Gardner and Gary Versace are less evenly balanced. Friesen is clearly a better technician and a faster musical brain than either of his partners, though Gardner writes most of the material on their set, recorded live in Belgium. A similar set-up on the duo album with old associate Kropinski, who's a very good writer indeed.

Favoured items of repertoire include 'All The Things You Are', 'My Funny Valentine' and, above all, Miles Davis's 'Blue In Green', which also turns up on the double bass summit *Returning*. Moore and Friesen avoid any New Age embarrassments with strong interplay on the self-explanatory 'Free Bowing' and lovely versions of those favourite standards. Standout track from *With You In Mind* is a lithe 'You And The Night And The Music'.

*****(*) The Name Of A Woman / ***(*) Midnight Mood** Intuition 3334 / 3374 *Friesen; Randy Porter (b); Alan Jones (d).* 1/99, 1/00; 3 & 4/02.
These are very good indeed. There's a very straightforward concept on the first disc, with every track in some way associated with a woman's name. They range from Sam Rivers's classic 'Beatrice', Lee Morgan's 'Ceora' and Wayne Shorter's 'Delores' to 'Audrey', 'Emily' and Friesen's own 'Kirsten'. Lots of romantic balladry, yet what's striking about the record is not the valentine's heart aspect at all ('M. F. V.' is, of course, included) but the rigour with which the trio interrogate the material. It's strong-minded and often revelatory group work, with Jones's hand-made drums. an important feature. The live *Midnight Mood* was recorded in Stockholm, with Joe Zawinul's title-piece and Coltrane's 'Equinox' providing a startling opening sequence. 'How Deep Is The Ocean?' and 'Come Rain Or Come Shine' are more conventional fare but Friesen lays into both with abandon.

John Frigo (1916–2007)

VIOLIN, BASS

Frigo grew up in a poor Chicago neighbourhood and started on violin, but he later took up bass and was a regular in city clubs for three decades. Since 1980 he again focused on the violin.

***** I Love John Frigo, He Swings** Verve 986106-2 *Frigo; Cy Touff (b-t); Mike Simpson (ts, f); Vic Val (ts); Dick Marx (p, cel); Herb Ellis (g); Ray Brown (b); Phil Faieta, Norm Jeffries (d).* 57.
Chico Marx's sideman, bassist behind just about everyone who played in Chicago at a certain time, Frigo is a mostly unsung stalwart of the music. Mercury offered him this one-off date, playing with local Chicago guys such as Simpson and Val. Frigo was still mainly doing bassman work then, but he plays it only on the closing novelty 'Big Me – Little Me' here. Otherwise there is some show-stopping display in the likes of 'Polka Dots And Moonbeams' and 'Blow Fiddle Blow', and some queasily romantic work on the ballads. Dick Marx, then something of a jazz recording star but now almost forgotten, does the competent piano parts.

*****(*) Live From Studio A In New York City** Chesky 264 *Frigo; Bucky Pizzarelli, John Pizzarelli (g); Ron Carter, Michael Moore (b); Butch Miles (d).* 11/88.
***** Debut Of A Legend** Chesky 119 *Frigo; Bob Kindred (ts, cl); Joe Vito (p); Gene Bertoncini (g); Michael Moore (b); Bill Goodwin (d).* 5/94.
***** Live At The Floating Jazz Festival** Chiaroscuro 358 *Frigo; Joe Vito (p); Rob Thomas (vn); Terry Gibbs (vib); Larry Gray (b); Rick Frigo (d).* 11/97.
***** Johnny Frigo's DNA Exposed** Arbors ARCD 19258 *Frigo; Bill Charlap (p); Bucky Pizzarelli, Frank Vignola (g); Nicki Parrott (b); Joe Ascione (d).* 4/01.
Frigo launched the Chesky label with the Studio A date (the number's a reissue) and became an international star as a result, still playing festivals in his 70s. It's a strong set, with a great band,

though Miles is typically showy. The second title's a bit misleading, and actually it's a more workmanlike group and sound, with Frigo firing off his solos a little glibly. The Floating Jazz date is a lot of fun, and the kind of setting Johnny ate up in later years, but it's all a bit showbizzy even if Thomas's and Gibbs's walk-on are worthwhile. The last of the bunch is a bit more various, not so much in personnel or material, as simply in that Johnny varies his attack more readily and creates a well-seasoned and nicely paced set that's brilliantly engineered by Jim Czak.

The Fringe

GROUP

A long-standing trio of free-boppers, formed in 1978 and still going strong, albeit on an occasional basis.

***(*) **It's Time For The Fringe** Soul Note 121205 *George Garzone (sax); John Lockwood (b); Bob Gullotti (d); Nick Racheotes (v).* 4/92.

*** **Live** / ***(*) **Live In Israel** / *** **Live At Iseo** A.V. Arts ADJ CD 004 / Soul Note 121305 / 121375 *As above, except omit Racheotes.* 3/93; 97; 8/02.

The Fringe plays a pleasantly old-fashioned variety of free bop. The caveman poses on the cover of *It's Time For* – a reference to 'Neanderthal Man', recited by guest Racheotes – are doubly ironic, since this is such civilized improvisation, polite even when Garzone is screeching up in the false register. It isn't clear why *Live* is attributed to the George Garzone Trio, since the personnels are identical and the Fringe is still functioning as a unit. Taped at Catania, it offers the group's sunnier side, as well as a standard, 'My One And Only Love', which is interpreted with just enough eccentricity to save it from tedium.

The Israel set, taped at the Red Sea Jazz Festival, has some fabulous playing and is pretty decently recorded. There is a long version of 'Body And Soul', freely interpreted, and a splendid thing called simply 'Response', but it's the sheer array of sound conjured up by the trio which impresses. The Iseo date consists of a single long suite, ultimately not much more than a few scattered themes knitted into the free-jazz equivalent of a long scarf, fun but impracticable. Garzone's ideas are always entertaining, but sometimes what one craves from The Fringe is music that comes from the heart, without further agenda. Shame there's such an unendearing chill over the most recent set.

Bill Frisell (born 1951)

GUITAR, ELECTRIC GUITAR, BANJO, GUITAR SYNTHESIZER, EFFECTS

Raised in Denver, studied at Berklee and began recording at the beginning of the '80s. Associated with downtown New York jazz of that period, but has since touched numerous other bases. One of the first jazz-based guitarists to build an aesthetic around an electronic-effects system.

*** **In Line** ECM 837019-2 *Frisell; Arild Andersen (b).* 8/82.

Frisell is the first-call guitar man of the contemporary scene, a countrified Hendrix with robust jazz chops, who's a bricks and mortar simplifier rather than an embellisher, even when his effects are switched on.

In Line was effectively a solo album, with some quiet and unassertive support from the redoubtable Andersen. The basic ideas could be jotted down on a couple of sides of manuscript paper, and yet one feels Frisell could have spun ideas out of this material all day. British composer Gavin Bryars subsequently turned the best track, 'Throughout', into an atmospheric concert piece, *Sub Rosa*. For the most part, though, Frisell's free modal themes are geared to open-ended improvisation.

*** **Rambler** ECM 825234-2 *Frisell; Kenny Wheeler (t, c, flhn); Bob Stewart (tba); Jerome Harris (b); Paul Motian (d).* 8/84.

***(*) **Lookout For Hope** ECM 833495-2 *Frisell; Hank Roberts (clo, v); Kermit Driscoll (b); Joey Baron (d).* 3/87.

Frisell's emergence as a convincing leader was slow in coming. Both of these albums suffer from a certain waywardness of focus and a lack of real drive and centre, though *Lookout For Hope* is wonderful; Driscoll and Baron are a dream team for a player of Frisell's sensibilities. *Rambler* certainly doesn't succeed at every level and lacks a real acoustic punch, but it offers a fascinating instrumental blend and a sophisticated sense of structure.

On *Lookout* he samples a wide variety of styles, including country music. Some of it recalls work by Larry Coryell at a similar stage, or Burton, or even Jarrett; but whereas Coryell was a quick-change artiste, Frisell seems bent on evolving a whole new direction.

*** **Before We Were Born** Elektra Musician 960843 *Frisell; Billy Drewes, Julius Hemphill (as); Doug Wieselman (bs); Arto Lindsay (g, v); Peter Scherer (ky); Hank Roberts (clo, v); Kermit Driscoll (b); Joey Baron (d, perc); Cyro Baptista (perc).*

Frisell's Elektra debut trades almost too self-consciously on his eclecticism and on the seeming divide between aw-shuck modesty and something more aggressive. The supporting cast is well distributed and each member is allowed to make his mark, though it's a rare session that has Hemphill sounding as anodyne as here. The Driscoll–Baron axis comes up trumps yet again, and Roberts and Lindsay are their usual idiosyncratic selves.

***(*) **This Land** Elektra Nonesuch 79316 *Frisell; Curtis Fowlkes (tb); Don Byron (cl, bcl); Billy Drewes (as); Kermit Driscoll (b); Joey Baron (d).* 10/92.

On *This Land*, Frisell experiments further with stylistic hybrids, putting together elements of jazz and country music, abstract shapes and tuneful miniatures that have the resonant familiarity of the melodies in Aaron Copland's *Appalachian Spring* and *Billy The Kid*. Sonically, it's a fascinating combination, with Fowlkes and Byron often combining to provide elegant dissonances (as on 'Jimmy Carter, Part 1') that are taken over by accordion master Klucevsek on *Have A Little Faith* (see below).

RE COLLECTION

**** **Have A Little Faith**

Elektra Nonesuch 79301 *As above, except omit Fowlkes, Drewes; add Guy Klucevsek (acc).* 3/93.

Frisell's marvellous examination of Americana takes in Stephen Foster, Sousa, Ives, Copland, Sonny Rollins, Bob Dylan and, most controversially, Madonna. There's no attempt to debunk or satirize, and even Madonna's 'Live To Tell', despite a heavily distorted cadenza with all Frisell's switches and pedals on, sticks pretty close to the original. Byron's role is relatively marginal, and it's Klucevsek and Baron one particularly remembers, both enjoying themselves mightily.

**** **Quartet** Elektra Nonesuch 79401 *Frisell; Ron Miles (t, picc t); Curtis Fowlkes (tb); Eyvind Kang (vn, tba).* 96.

Some of the material derives from a Keaton film, *Convict 13* (see below for other Keaton-derived recordings), but the bulk of the themes were written for a Gary '*Far Side*' Larson television special, and have a sweetly illogical, uncomplicatedly lyrical slant typical of Larson's own work.

The combination of guitar with two – and sometimes three – brass is irresistible, and the pairing of guitar and violin against trumpet and trombone is hard to argue with. Frisell is playing quite simply but at a high level of invention, and in Miles he has a player of markedly similar temperament: quiet, unassertive, but capable of caustic blasts and sudden dark turns.

The cover reproduces American regionalist Thomas Hart Benton's *The Boy*, a sentimental but unalloyed image of a farm kid leaving the homestead for the city; hard not to think of this as Frisell himself, and not to believe that he appreciates the irony. This is an album he was born to make.

***(*) **Gone, Just Like A Train** Elektra Nonesuch 79479 *Frisell; Viktor Krauss (b); Jim Keltner (d). 97.*

Surreal power-trio pop-jazz by a new group, with the experienced Keltner offering a great deal more than the solid backbeat that runs through the record. We are less sanguine about Krauss, certainly as a replacement for Driscoll, although on most of these tracks he makes his presence felt and creates rich counter-lines to the guitar. Odd, but enjoyable.

***(*) **Good Dog, Happy Man** Elektra Nonesuch 79536 *Frisell; Ry Cooder, Greg Leisz (g); Wayne Horvitz (ky); Victor Krauss (b); Jim Keltner (d). 99.*

Flawlessly executed and almost ridiculously beautiful, this took Frisell nowhere musically but won him new fans. The presence of Cooder on the traditional 'Shenandoah', reshaped much like 'Live To Tell' on *Have A Little Faith*, will intrigue many who have no interest in 'jazz guitar'. Keltner sounds subtler than before. His work on 'Cadillac 1959' initially sounds at odds with Frisell's concept, but it soon becomes clear that he is the anchorman.

***(*) **Ghost Town** Nonesuch 79583 *Frisell (g solo). 99.*

It's the choice of material rather than the playing that marks this down immediately as Bill's work. His actual execution has seldom been more varied, from the soft, jazz guitar sound of 'My Man's Gone Now' to authentic Nashville accompaniment to the wacky banjo-picking of 'Fingers Snappin' and Toes Tappin'' which comes in at 50 busy seconds. Frisell plays both acoustic and electric, and includes a bit of bass and sampling as well.

He's in softly elegiac mode for much of the record, though there are odd surreal moments like 'Big Bob', which may be named after David Lynch's monstrous id figure in *Twin Peaks*. Certainly, Bill's take on country does also verge on the sinister. He programmes Hank Williams's 'I'm So Lonesome I Could Cry' and the Carter classic 'Wildwood Flower' and dabbles in a weird hybrid of Californian rock in 'Variation On A Theme'. A lovely, atmospheric record.

*** **Blues Dream** Nonesuch 79615 *Frisell; Ron Miles (t); Greg Leisz (pedal steel). 01.*

Frisell and Miles have much common ground. Here, the association is taken a step further with the help of Leisz's unidiomatic pedal steel. The short title-track gives way to a moody tribute to 'Ron Carter', which might just as easily be some lost sketch of Miles Davis's. 'Pretty Stars Were Made To Shine' and 'Like Dreamers Do' are constructed like old jukebox singles, 'Greg Leisz' is another Miles-like dedication to a group member, and 'Blues Dream' is reprised at the end to give the whole set an unexpectedly coherent, suite-like quality.

***(*) **The Intercontinentals** Nonesuch 79661 2 *Frisell; Jenny Scheinman (vn); Vinicius Cantuária (g, d, perc, v); Greg Leisz (g, pedal steel); Christos Govetas (oud, bouzouki, v); Sidiki Camara (perc, v). 02.*

Brazil, Greece and Mali make contact with the American heartland. Frisell's folk-country improvisations interweave with new rhythms and new harmonic possibilities. Cantuária is the other star, and while it is often difficult to disentangle the guitar parts, the Brazilian's distinctive voice is an effective counterpoint to Frisell's. In many respects, this completes a cycle of activity for Bill, all the way back to *Have A Little Faith*. If it belongs in any bin at all, it is 'creative world fusion jazz', but set 'Boubacar' alongside the traditional 'The Young Monk' alongside Cantuária's 'Perritos' and you could be dealing with many traditions, or none.

*** **East/West** Nonesuch 7559 798 632 2CD *Frisell; Viktor Krauss, Tony Scherr (b); Kenny Wollesen (d). 11/03, 5/04.*

He bestrides the continent with these live dates from the Village Vanguard (Scherr, and mostly tougher originals) to Yoshi's (Krauss, and mostly standards). Technically, he's bang on, but there are too many dead spots on this live double set and too many moments when Bill seems to think the sheer incongruity of the material is enough to make 'jazz' of some very straight performances. Someone cracks up when he plays the melody to 'People', prompting a wry riposte. But is he joking when he plays this or 'I Heard It Through the Grapevine'? Is Frisell working a new seam of 'standards' or has he fallen back on 'eclecticism'? Too many protective quote marks there, and that might well be his problem, too.

***(*) **Bill Frisell/Ron Carter/Paul Motian** Nonesuch 79897 *Frisell; Ron Carter (b); Paul Motian (d). 2/05.*

Unlike the date with Dave Holland and Elvin Jones (see below, 'in brief') this works triumphantly, if rather quietly. There is considerable understanding between Frisell and Motian, who have worked together substantially in a trio setting with Joe Lovano, but here, with Bill as the apparent lead voice, the bets are down slightly different. He sounds as relaxed as ever, laying off bright folkish melody lines to which Carter responds exuberantly, as on the opening 'Eighty One', but for much of the record the real action is between bass and drums. On 'Misterioso', it's clear that the guitarist really is the junior partner; they run rings round him. Elsewhere, on Frisell's 'Monroe' and on the other Monk tune, 'Raise Four', the exchanges are a little more accommodating. Not just a supergroup concept, this one has a rich, organic logic and many gentle satisfactions.

Also, in brief:

*** **:rarum: Bill Frisell Selected Recordings** ECM 014198 2. 81–96.

Though Frisell stopped making records for ECM under his own name, he continued to guest for other leaders: Garbarek, Motian, Wheeler. Also includes composer Gavin Bryars's 'Sub Rosa'.

*** **Is That You?** / **(*) **Where In The World?** Elektra Musician 960596 / Elektra Nonesuch 7559 61181. 8/89, 91.

Country, jazz and free form vie with other idioms. Trumpeter/tubist Dave Hofstra, Wayne Horvitz (*ky*) and Joey Baron (*d*) complete the line-up both times.

*** **Go West: Music For The Films Of Buster Keaton** / *** **The High Sign/One Week: Music For The Films Of Buster Keaton** Elektra Nonesuch 79350 / 79351. 95.

The material is pretty tatty, and there isn't much to chew on here beyond a bittersweet kitsch. Frisell sounds wonderful, of course, as do Kermit Driscoll (*b*) and Joey Baron (*d*), but only in short bursts.

****(*) Nashville** Elektra Nonesuch 79415. 9/95, 10 & 11/96.
A weak and watery collage of country themes. Frisell sounds more *faux-naïf* than genuinely innocent. It's played freshly enough to keep the mind engaged.

***** The Willies** Nonesuch 79652. 01.
Virtually a country album, ever more remote from jazz; some wonderful improvised moments, all the same.

**** With Dave Holland And Elvin Jones** Nonesuch 79624. 01.
The bald title says it all. A dull, sketchy supergroup encounter, and Jones can rarely have sounded so lacklustre.

***** Richter 858** Songlines 1551. 7/02.
An intriguing project to 'soundtrack' a book of paintings by Gerhard Richter, whose smeared and layered colour has some connection to Frisell's aesthetic.

David Frishberg (born 1933)

PIANO, VOCAL

Originally a journalist, he worked as an intermission pianist in the '50s, then played in small groups with Bud Freeman and Gene Krupa. His literate songwriting has been more successful than his performing, but he's also an accomplished pianist and a fine no-voice singer.

*****(*) You're A Lucky Guy** Concord CCD 4074-2 *Frishberg; Bob Brookmeyer (vtb); Al Cohn (ts); Jim Hughart (b); Nik Ceroli (d).* 78.
****** Classics** Concord CCD 4462 *Frishberg; Steve Gilmore (b); Bill Goodwin (d).* 12/82–3/83.
*****(*) Live At Vine Street** Original Jazz Classics OJC 832 *Frishberg (p, v solo).* 10/84.
***** Can't Take You Nowhere** Fantasy FCD 9651 *Frishberg (p solo).* 87.
***** Double Play** Arbors ARCD 19118 *Frishberg; Jim Goodwin (c).* 10/92.
***** Do You Miss New York? / *** Retromania** Arbors ARCD 19291 / 19334 *Frishberg (p, v solo).* 12/02; 5/05.
A supply sergeant once told Frishberg that 'Jazz is OK, but it ain't got no words'; Dave has done his best to deliver hip songwriting in a form that fits with his individual brand of mainstream piano. If best known as a cabaret recitalist, he nevertheless has a strong, swinging keyboard style that borrows from the swing masters without making him seem like a slavish copyist. *Classics* is the best survivor, since it gathers all his best-known songs together on a single CD (which is a reissue of two LPs made for Omnisound). Sparsely but crisply presented by the trio, here are the prototype versions of such Frishberg favourites as 'My Attorney Bernie', 'Dodger Blue' and 'Do You Miss New York?', bittersweet odes which he is very good at investing with both warmth and wryness.

His Concord debut, *You're A Lucky Guy*, pushes that one very close, though. Nicely balanced between songs and jazz, the music gets a huge fillip from the presence of in-form horns Cohn and Brookmeyer; Frishberg himself purveys a kind of delicate jauntiness on his solo 'That Old Feeling', and as a record it's beautifully programmed. The fine live set for Fantasy has made it to CD. It's a useful souvenir of an evening with Frishberg, featuring some of his smartest songs, a Johnny Hodges medley where he gets to show off his pianism, and the corncrake voice put to work on his wryest lyrics. A special favourite is the opener, 'You Would Rather Have The Blues', but all of them sound good.

Double Play is one where he keeps his voice down and plays alongside the salty cornet of Jim Goodwin. They make a good fist of a fine clutch of old songs ('One, Two, Button My Shoe', an inspired choice) and Goodwin's thick, rasping tone is unfailingly entertaining; however, for once Frishberg's piano parts are very samey.

The problem with *Do You Miss New York?*, another live solo set, is the feeling that we've heard it all before. The tunes are different in the main, but there's little here – in terms of tone, timing and pianism – that wasn't done better on the Vine Street record, nearly 20 years earlier. Much the same picture with the new one from the Jazz Bakery, except it's even more by-the-numbers and the audience sound as if they might have nodded off.

Tony Fruscella (1927–69)

TRUMPET

Grew up in an orphanage and after military service played a sideman role with Lester Young, Stan Getz and others. Made a modest impact on the late bop scene, but drink and narcotics ruined him, and his last years featured no music.

***** The Complete Recordings** Jazz Factory JFCD 44401 4CD *Fruscella; Chauncey Welsh (tb); Phil Woods, Chick Maures, Herb Geller (as); Phil Urso, Allen Eager, Stan Getz (ts); Gene Allen, Danny Bank (bs); Bill Truglia, Hank Jones, Johnny Williams (p); Bill Keck (g); Red Mitchell, Teddy Kotick, Wendell Marshall, Bill Anthony, Paul Chambers (b); Art Madigan, Shadow Wilson, Frank Isola, Howie Mann, Junior Bradley, Roy Hall (d).* 12/48–8/59.
*****(*) Tony Fruscella** Atlantic 8122-75354-2 *Fruscella; Chauncey Welsh (tb); Allen Eager (ts); Danny Bank (bs); Bill Triglia (p); Bill Anthony (b); Junior Bradley (d).* 3–4/55.
Despite a formidable reputation among collectors, Fruscella has remained an obscure figure. Jazz Factory's set collects absolutely everything that he did: surviving airshots, live tapes and studio sessions. Much of it is desperate. Most of the live music (in mainly indifferent sound) has very little going for it, including a set from New York's Open Door Club where the players wind up drunk, and a high school concert with Woods effortlessly outplaying the trumpeter. The studio session with Maures is a bit better: pale, interesting bebop with a glance towards Tristano, and the two horns play carefully spun improvisations that at least take a different tack from bop convention. But across four CDs, discouragingly slim pickings.

Fruscella's great moment was his 1955 date for Atlantic. All his idiosyncrasies – the undemonstrative tone, laid-back dynamics, penchant for the low register and thin but insistent melodicism – came almost apologetically together on an interesting record which is probably the best sampling of his work.

Also, in brief:

***** A Night At The Open Door / **(*) Pernod / **(*) Tony's Blues** Jazz Factory JFCD 22802 / 22804 / 22805. 48–59.
Single-volume digipack editions.

***** The Unique – Tony's Blues** Cool & Blue C&B 107. 48–55.
Again, this simply retreads material in the complete edition.

Fryer–Barnhart International All Star Jazz Band

GROUP

Americans Jim Fryer and Jeff Barnhart first put together this festival favourite in 1999.

*** **The First Album** / *** **Jubilee** / *** **Live And Kicking!** / ***(*) **If We Could Be With You** Lake LACD 221 / 174 / 206 / 252 *Gordon Whitworth (t, v); Jim Fryer (tb, c, eu, v); George Huxley (cl, ss, as); Jeff Barnhart (p, v); Brian Mellor (bj, g, v); Annie Hawkins (b); Nick Ward (d).* 5/00; 5/02; 5/04; 5/05.

Fryer and Barnhart assemble this group – otherwise made up of British-based musicians – only a few times a year, but they sound comfortably played-in on these live sessions from the annual Keswick Jazz Festival. But then, veterans such as Whitworth know the likes of 'Willie The Weeper' and 'Nagasaki' pretty well by now. Some of the brass solos have a case of the shakes here and there and the vocalists have a variable strike-rate, though Barnhart really goes to town on his features. Paul Adams does his usual good job with the location sound; perhaps the two more recent offer more in the way of good music.

Thomas Fryland (born 1969)

TRUMPET, FLUGELHORN

A Dane from near the German border, he's studied in The Hague and now teaches trumpet back home. Busy sideman, formerly with the Danish Radio Big Band.

*** **Another Song** Stunt STUCD 0607 *Fryland; Jim McNeely (p); Jesper Lundgaard (b); Aage Tanggaard (d).* 3/06.

There's a refreshing quality to Fryland's playing, which doesn't easily fall under any of the usual influences: Dizzy, Brownie (a version of 'I Remember Clifford' notwithstanding) or Miles but has an easy, uncomplicated quality reminiscent of early Donald Byrd. This is by no means his first recording, but it serves notice of a considerable talent, and the addition of McNeely to a quality rhythm section sharpens up the group considerably. Apart from the Golson song and Weill's 'This Is New', everything in the set is Thomas's, though it all pales beside the long title-tune, which opens the set with a truly authoritative statement.

Wolfgang Fuchs (born 1949)

SOPRANINO SAXOPHONE, CLARINETS

From Landau; he works in the further reaches of improvisation.

***(*) **Binaurality** FMP CD 49 *Fuchs; Günter Christmann , Radu Malfatti (tb); Peter van Bergen (ts, bcl, cbcl); Luc Houtkamp (as, ts, cl); Philipp Wachsmann (vn, elec); Melvyn Poore (tba); Torsten Müller (b); Paul Lytton (d, elec); Georg Katzer (elec, computer).* 6/92

*** **Bits & Pieces** FMP OWN-90004 *Fuchs; Evan Parker (ss); Jean-Marc Montera (g).* 9/95.

Fuchs is an improviser deeply interested in timbral extremes. He constructs a cruel vocabulary on the sopranino and bass clarinet, phrases diced into the smallest fragments, and, while one can construe subliminal lines, deconstruction is his speciality.

Binaurality is by Fuchs's larger group, King Ubu Orchestra. Big though the ensemble is, Fuchs has clearly thought very carefully about the balance and temperament of the players, and the result is a free group of unusually specific empathies. The cloudy nature of the brass instruments contrasts with the filigree, pecking lines of the reeds, with Wachsmann's elegance and the surprise elements of Lytton and Katzer adding to the flavour without distorting any lines of communication. As always with this kind of music, there are dead ends and disappointments: 'Translation No. 4', for instance, starts rivetingly but peters out into typical free-jazz crescendo and diminuendo. There's enough fine music, though.

Half of *Bits & Pieces* is solo, with Fuchs putting his reed family through their most extreme paces. John Corbett's suggestion that Fuchs gets a sound akin to an analogue synthesizer out of the contrabass clarinet is about right, and setting these primeval rumbles next to the sharp, splintery chips of the sopranino is an interesting exercise in contrasts. Who wants to listen at length to a technical inquiry? No such issue, though, with the duets which make up the rest of the disc. The two saxophonists strike sparks, while Montera's unpredictable soundboard makes for a satisfying confrontation.

***(*) **Trigger Zone** FMP CD 117 *Fuchs; Axel Dörner (t); Radu Malfatti (tb); Peter Van Bergen (ts); Philipp Wachsmann (vn, elec); Jean-Marc Montera (g); Melvyn Poore (tba); Fernando Grillo (b); Paul Lytton (perc, elec).* 11/98.

**** **Live At Total Music Meeting 2003** All 009 *As above, except omit Dörner, Montera; add Anne LeBaron (hp); Bertram Turetzky (b); Irena Bart-Greiner, Phil Minton, Boris Aljinovic (v).* 11/03.

Peter Niklas Wilson suggests that *Trigger Zone* was a difficult, argumentative version of King Übü, with Fuchs deliberately avoiding any kind of preordained empathy. Since the record offers what are presumably highlights of two different sets three days apart, the full picture is difficult to follow. 'Area 1' trades almost in subsonics much of the time, and if the dynamics evolve, the volume levels remain parsimoniously low for a ten-piece group. The 2003 TMM concert is three quarters of an hour long with introductory and 'warming up' tracks included to fill out the disc. The languages are much the same as on the earlier encounter, but the addition of voices and the implied harmonies brought in by LeBaron and Turetzky do change the picture somewhat.

**** **Six Fuchs** Rastascan 52 *Fuchs; Tom Djll (t, c, balloon, hog caller); John Shiurba (g); Matthew Sperry (b); Gino Robair (perc); Tim Perkis (elec).* 5/03.

A stunning collaboration which almost functions as a double or 'ghost' trio, with Fuchs, Djll and the late Matthew Sperry (on one of his last recordings) shadowed by one or more of the three noise-makers who represent the ensemble's more abstract tendency. Robair's use of frictions and what he calls 'energized surfaces' means that he sounds very much like another synth/electronics player in places, certainly far removed from even free drumming. Shiurba uses a range of techniques and registers, but always sounds highly focused and particularly responsive to Fuchs's own changes of voice; both bass clarinet and sopranino here. The long tracks, notably 'Buttery Consort', are better than the short pieces, especially when they are allowed to build and then dissipate their own momentum.

Also, in brief:

(*) **FinkFarker FMP CD 26. 6/89.

'Vicious', 'Confrontation'; Fuchs and Georg Katzer (*elec*), very intense.

***** The New Flags** All 007. 11/02.
With guzheng player Xu Fengxia and Roger Turner (*d*), going out as The New Flags.

Satoko Fujii (born 1958)

PIANO

Classically trained Fujii and trumpeter/partner Natsuki Tamura have forged a powerful body of work which combines romantic abandon with free-jazz daring. They divide their time between Japan and New York.

*****(*) Something About Water** Libra 202 101 *Fujii; Paul Bley (p).* 12/94, 2/95.
Much of Fujii's work is released on Japanese labels. Some were listed in our last edition but are omitted here with a couple of exceptions. The influence of Paul Bley on Fujii's work is unmistakable, though so, too, is the example of classical pianist Koji Taku, who gave up academic work at the age of 60 to play jazz. Stylistically, though, it's Bley who determines much of the language here. His easy transition between quite radical abstraction and the rolling, hypnotic vamps has become a blueprint for Fujii. Here they play a series of duets and four-handed pieces, the latter still a surprisingly rare practice in improvised music and jazz. The illusion of a single voice is obviously enhanced by sharing a keyboard as much as by similarity of style.

*****(*) South Wind** Libra 215 014 *Fujii; Dave Ballou, Steven Bernstein, Laurie Frink, Natsuki Tamura (t); Herb Robertson (t, c, soprano hunting horn); Joe Fiedler, Curtis Hasselbring, Joey Sellers (tb); Briggan Krauss (as, cl); Oscar Noriega (as, bcl); David Castiglione (ss, ts, bamboo f); Tony Malaby (ss, ts); Andy Laster (bs); Yuku Yamaoka (p); Stomu Takeishi (b); Aaron Alexander (d).* 6/97.
Originally on Leo, this is freshly remastered. It's organized round a four-seasons suite, but it's the harmonic language that drives the record, not a pictorial programme. Fujii's ability to arrange and voice for ensembles of this size is awesome, bespeaking something close to Gil Evans's encyclopaedic musical knowledge: jazz, classical, 'ethnic'. There are chords in the winter section which might well refer distantly to Vivaldi, but all seem to show an understanding of Schumann and Charles Mingus, who used the same effect of juxtaposed 'wrong' pitches to suggest more orchestral texture than is possible even with these forces.

****** Kitsune-Bi** Tzadik TZ 7220 *Fujii; Sachi Hayasaka (ss); Mark Dresser (b); Jim Black (d).* 5 & 11/98.
****** Toward 'To West'** Enja ENJ 9328 *As above, except omit Hayasaka.* 5/98.
Kitsune-Bi was something of a breakthrough record for Fujii. Divided into two sessions, one of duets with the little-known but impressive Hayasaki (think Jane Ira Bloom on a scholarship to Nagoya), the other a brilliant trio with Dresser and Black. There is also a stunning solo piano piece, 'Sound Of Stone', which in itself is enough to establish Fujii's remarkable pedigree. 'Past Of Life' with the trio follows her usual practice of mixing freedom with some very infectious grooves, leading to a hypnotic, almost trance-like effect that sustains interest all the way through. The trio-only record is, if anything, better still, a thoughtful but by no means pastel record very different from her large-scale pieces. The long title-piece comes first and dominates the rest, to its detriment, but reprogrammed it makes for a compelling, even compulsive listening experience.

***** Minerva** Jazzprint 128 *Fujii; Natsuki Tamura (t); Takeharu Hayakawa (b); Tatsuya Yoshida (d).* 4/02.
This group made its record debut on *Vulcan* and marked a clear shift away from Fujii's earlier romantic avant-gardism with a furious attack and an almost rock feel. This is something of a disappointment. The sound is subdued and poorly balanced, particularly on bass and drums. It's not clear whether Sakoto's four compositions – 'Warp', 'Selvedge', 'Weft' and 'Caught In The Web'; the other piece is by Tamura – are supposed to represent some sort of loosely woven suite. If so, the logic is hazy. Her playing is fine, swinging one moment, moving in the direction of Debussyan impressionism the next, and Tamura is, as ever, a brilliant foil.

*****(*) In Krakow, In November** Not Two MW774 *Fujii; Natsuki Tamura (t).* 11/05.
It starts with an odd, almost childish thing, 'Strange Village', minimal figures in a mostly empty harmonic landscape. Pretty soon, though, it has plunged into something freer and roiling on 'North Wind' and Fujii's rolling sonorities and Tamura's quite orthodox but strangely deployed trumpet sounds creating a unique sound-world all their own. A touch of perfumed exoticism here and there, but in the main completely absorbing, even if that opening section stretches the patience.

*****(*) Fujin Raijin** Victo 105 *Fujii; Natsuki Tamura (t); Curtis Hasselbring (tb); Andrea Parkins (acc).* 5/06.
This is Fujii's Min-Yoh Ensemble, a title which implies folk music. There are, indeed, traditional themes at the beginning and end, the last one with a vocal by the pianist herself, but the material in the middle is her own, though obviously influenced by folk idioms. The blend of voices is remarkable, with Parkins taking a strong, atmospheric role throughout. Tamura seems less adept in this setting for some reason and it's the trombone-player who creates some of the most effective wind-lines. An impressive performance by any standard, but at the fringes of our concerns.

Also, in brief:

****(*) Toh-Kichi** Victo 83. 5/02.
A curious concert appearance with Ruins drummer Tatsuya Yoshida which doesn't do either player any great favours.

***** The Future Of The Past** Enja ENJ 9457. 9/01.
A disappointing showing from the Orchestra, though it's hard to pin down what's wrong.

Curtis Fuller (born 1934)

TROMBONE

The Detroiter owes much to Kai Winding's modernization of trombone technique and to J.J.'s demonstration of the instrument's solo potential. However, his main influence was the harmonic language of John Coltrane and Miles Davis.

***** New Trombone** Original Jazz Classics OJCCD 077 *Fuller; Sonny Red (as); Hank Jones (p); Doug Watkins (b); Louis Hayes (d).* 5/57.
*****(*) With Red Garland** Original Jazz Classics OJCCD 1862 *As above, except omit Jones, Watkins; add Red Garland (p); Paul Chambers (b).* 5/57.
Curtis Fuller made his mark on one of the most memorable intros in modern jazz, the opening bars of Coltrane's 'Blue Train'. For

many the story stops there, ironically so, since the Blue Note session with Trane was hardly representative of what this mellifluous trombonist was about. Possessed of an excellent technique, slightly derivative of J. J. Johnson, he occasionally found it difficult to develop ideas at speed and tended to lapse, as he had on 'Blue Train', into either repetition or sequences of bitten-off phrases that sounded either diffident or aggressive. The saxophone-influenced delivery helped create a tonal ambiguity not accessible to valved or keyed horn-players.

There was some excitement about Fuller in 1957, and the early sessions for Prestige, supervised by the redoubtable Teddy Charles, promised much. Sonny Red was the working name of Sylvester Kyner; a raw player, he none the less acquits himself on both sets with enthusiasm and some ruggedly straightforward ideas. He's better on the later set, kicking off Garland's cleaner-cut blues chords. The rhythm section is much stronger on the latter disc. Chambers comes through powerfully and the mix of material – including a big saxophone feature on 'Slenderella' and a gorgeous original from Fuller, 'Cashmere' – gives Mr P.C. room for some solid, singing lines.

***** Curtis Fuller And Hampton Hawes With French Horns** Original Jazz Classics OJCCD 1942 *Fuller; Sahib Shihab (as); Julius Watkins, David Amram (fr hn); Hampton Hawes, Teddy Charles (p); Addison Farmer (b); Jerry Segal (d).* 5/57.

Trying to integrate French horns into an otherwise straight-ahead quintet was perhaps ambitious, for the horns tend to parp disconsolately in the background, not quite invited to the party, although Amram's brief piece 'Five Spot' is a neat miniature. Shihab, like Red before him, is tart and biting, and makes a nice contrast to the rest of the tonally bluff setting.

***** Boss Of The Soul-Stream Trombone** Fresh Sound FSRCD 1609 *Fuller; Freddie Hubbard (t); Yusef Lateef (ts, f); Walter Bishop (p); Buddy Catlett (b); Stu Martin (d).* 12/60.

This was released on the small Warwick label and then promptly disappeared into obscurity. Fine as it is, Fuller's upstaged on just about every track by young Hubbard, who'd just blown into town, and by the intriguing Lateef. Curtis's writing is impressive, though, and the opening 'The Court' and 'Flutie' are nice lines deserving of wider coverage. Catlett and Martin had been working for Quincy Jones at this period. Both are in solid form. The trombonist probably plays his best stuff on 'If I Were A Bell', an extended version with some interesting touches.

***** South American Cookin' / Magnificent Trombone Of Curtis Fuller** Collectables COL 6879 *Fuller; Zoot Sims (ts); Walter Bishop Jr, Tommy Flanagan (p); Les Spann (g); Buddy Catlett, Jimmy Garrison, Jymie Merritt (b); Dave Bailey, Stu Martin (d).* 2 & 8/61.

These largely forgotten records were recorded for Epic. It's hard to see why they were out of the way for so long. Fuller is in great form and his interplay with Sims on a rousing version of J.J.'s 'Wee Dot' is one of the highlights. 'Sometimes I Feel Like A Motherless Child' is the top pick from the later date, which has Fuller as the only horn, but with Les Spann's guitar underpinning Bishop's piano, hence the bluesier, almost R&B feel to parts of the date. The two sets don't quite sit comfortably together, but for Fuller fans, it's an unmissable compilation.

***** Up Jumped Spring** Delmark 950 *Fuller; Brad Goode (t); Karl Montzka (p); Larry Gray, Stewart Miller (b); Tim Davis (d); Jacey Falk (v).* 8 & 9/03.

***** Keep It Simple** Savant SCD 2062 *Fuller; Javon Jackson (ts); Doug Carn (p); Rodney Jordan (b); Fritz Wise (d).* 9/03.

Rising 70, Fuller had just about been consigned to the footnotes when he popped up, still sounding fluent and full of ideas, even if the lip is less secure. The Delmark set was produced by Falk (who takes a great vocal on 'Black Night'). For some reason, though, it's all standards and repertory. There is a lovely version of 'Canteloupe Island' and some confident work on 'In A Mellow Tone', 'God Bless The Child' and 'Whisper Not', but little sign that Curtis is stretching himself. Goode gives the session its energy.

Keep It Simple is thoroughly enjoyable, and also more individual. 'A La Mode' was a Messengers favourite and prompts strong solos from Jackson and Carn as well as the leader, in nostalgic mode. 'The Maze' is simpler in outline, but the harmonics are subtle enough to generate some thoughtful playing from the horns. 'The Court' is deceptively relaxed, but Carn unlocks it nicely; the pianist also takes a credit with 'Western Sunrise', done as a trio. 'Girl Talk' features in instrumental form. The essence of the record is in the title. A welcome return from a fine veteran.

Stephane Furic

DOUBLE BASS

Ambitious French-born composer originally inspired by Miles Davis.

***** Kishinev / ***(*) The Twitter Machine** Soul Note 121215 / 121225 *Furic; Chris Cheek (ss, ts); Patrick Goraguer (p); Jim Black (d).* 7/90; 5/92.

*****(*) Crossing Brooklyn Ferry** Soul Note 121275 *Furic; large ensemble.* 4/95.

The debut includes material by Lil Hardin Armstrong ('Two Deuces') and Ornette Coleman ('The Sphinx'), while the ambitious third record draws half its material from Aaron Copland and its programme from the poetry of Walt Whitman, so clearly we are not dealing with a man who merely wants to play bebop licks all night. The second record takes its title from a Paul Klee graphic of a mechanical singing bird, four voices conjoined in a single mechanism, and that's broadly the impact of the music. Cheek solos impressively throughout and contributes the opening 'Could You Be There?'. Furic's own writing is quite muted and complex, suggesting similarities with Franz Koglmann's wry palimpsests on the jazz tradition. The most remarkable of the pieces is the brief 'Harvest Song', a tense and dramatic theme inspired by Coltrane's duets with Rashied Ali, but also by the drones in Pakistani music. Jim Black's 'The Moon Breathed Twice' is full of dramatic simplicities – big, soft gestures that work brilliantly for these players.

Crossing Brooklyn Ferry draws on *Appalachian Spring*. 'The Song Of The Rolling Earth' is subject to variation, as are 'Song Of The Redwood Tree' and the long suite of dances which spring out of it. There are a closing prayer and benediction that give the set a distinct shape and trajectory. The playing isn't always that exciting and the sheer vernacular brio of Copland's work is often missing, but otherwise a very pleasurable experience.

Also, in brief:

***** Music For Three: Volume 1** Soul Note 121415. 97.

With Chris Cheek (*ts*) and Patrick Goraguer (*p*) again, but no Black; a chamberish outing.

Furt

ENSEMBLE

Electronics duo who combine free improvisation with sampled sound art.

*** **Defekt / **** Dead Or Alive / **** Omnivm** Matchless MRCD 50 / Psi 04.09 / 06.09 *Richard Barrett, Paul Obermayer (elec).* 10/97–11/00; 5/02–6/04; 3/05, 4/06.

Furt is a very important phenomenon indeed, pointing the way forward for improvisation with electronics and exerting a strong reciprocal influence on recent electro-acoustic work by Evan Parker (who released the second and third items and with whom Barrett has recently worked). The Englishman is a distinguished new music composer and some of that influence impinges on the group's practice. However, sampling and plunderphonics are almost equally important. *Defekt* was by no means Furt's first recording and it's slightly disappointing, consisting of hackneyed manipulations of Schubert on 'Gute Nacht', political speeches, marching songs and Charlie Chaplin (echoes of *The Great Dictator*) on 'Volksmusik' to satirize the renaissance of the far right in Europe. The most substantial piece, however, is 'Ultimatum'; dedicated to Stockhausen, it's the most effective integration of electronic sound with a free-flowing, real-time improvisatory practice. And at 45 minutes it's a powerful statement.

Dead Or Alive is immediately superior. Two long pieces, one studio, one live at Freedom Of The City in London, allow the group to display its formidably co-ordinated syntax of found sound. Instrumentality is no longer an issue, and though there is an accepted idiom of electronic music, much of it derives from the vocabulary of bleeps and whistles that came in with early computers and synthesizers. Barrett and Obermayer are not in thrall to their machines. It is quite simply no longer possible to tell what or who is producing the sounds, a situation which collapses the dull human/machine, compo/impro binaries which have hamstrung debate in this area.

Omnivm is arguably the best of all. Dedicated to the late Iannis Xenakis, and originally devised for the University of Durham (the recording is a collage of that performance and one in Belfast), the music derives from synthesizer tones, from Evan Parker's sampled trio, from gamelan music, and from speech, the results so 'organically' and coherently blended that source materials quickly seem irrelevant. A magnificent achievement and while at some remove from pre- and post-bop jazz still an essential documentation in improvised music.

Andy Fusco

ALTO SAXOPHONE

Fusco wavered between music and pro football: the sax eventually won. He's an accomplished hard-bopper and a graduate of Buddy Rich's orchestra, which was probably tougher than pro ball.

*** **Out Of The Dark** Criss Cross 1171 *Fusco; Joe Magnarelli (t); Joel Weiskopf (p); Peter Washington (b); Billy Drummond (d).* 12/98.

More ragged and flaring than the typical Criss Cross date, this has some exciting music, although the mollifying ballad 'Epitaph For Sal Amico' and Walt Weiskopf's chart for 'Lament' lack nothing in finesse. But it's probably the pianoless 'It's You Or No One', on a direct current from Charlie Parker, that sums up Fusco's hearty, amiably aggressive playing. Everyone plays to their strengths.

*** **Big Man's Blues** Double Time 116 *Fusco; Walt Weiskopf (ts); Renee Rosnes (p); John Goldsby (b); Billy Drummond (d).* 7/96.

Fusco's sophomore outing has him sounding like the offspring of Jackie McLean and Lee Konitz, still pretty boppish but with some cooler elements. 'Little Melonae' and the Rollins line 'Airegin' are the key tracks, though the latter sounds a bit unfinished and lacking in muscle. The change in tone can partly be explained by the group. Rosnes plays pretty and Goldsby offers a less dogmatic pulse than Washington. Fusco seems in no hurry to put out a lot of records.

Joel Futterman

PIANO, SOPRANO SAXOPHONE

Another 'Cecil Taylor disciple', but more individual than that.

***(*) **Vision In Time** Silkheart SHCD 125 *Futterman; Joseph Jarman (as); Richard Davis (b); Robert Adkins (d).* 89.

*** **Berlin Images** Silkheart SHCD 131 *Futterman; Raphe Malik (t); Robert Adkins (d).* 90.

***(*) **Nickelsdorf Konfrontation / ***(*) Qui?** Silkheart SHCD 125 / 143 *Futterman; Kidd Jordan, Mats Gustafsson (reeds); Barry Guy (b); Alvin Fielder (d).* 95.

Joel's earlier records were on Ear-Rational, but these are the survivors of a surprisingly large discography. He's too confrontational a figure to win easy crowds of fans. The first of these is relatively approachable free jazz, by no means accommodating music, but with sufficient map references, including a dedication to Jimmy Lyons. The second has an underlying programme – to do with conflict and peace – but it stands strongly on its own boiling musical logic; it's also the closest in conception and sound to a Taylor trio, with Futterman's seismic rolls and tuned-drum attack functioning very much in that tradition. He's a powerful soprano-player as well, who's obviously listened as closely to Lyons as to the piano giant.

The larger group on *Nickelsdorf Konfrontation* and *Qui?* is less unrelieved, though much of the most interesting action takes place between Gustafsson and Guy, unlikely but empathetic sparring partners. Jordan is still almost as little known as Futterman and this adds to his scant but precious discography. Joel has later records out, on IML and Charles Lester, but they aren't readily found and he remains a specialist enthusiasm.

William Gagliardi (born 1947)

ALTO, TENOR AND SOPRANO SAXOPHONES

Born in Staten Island, NY. Gagliardi has been working in music since the '60s, mostly in minor sideman or non-jazz situations.

*** **Music Is The Meditation** CIMP 242 *Gagliardi; Ken Wessel (g); Dave Hofstra (b); Lou Grassi (d).* 2/01.

***(*) **Nhlala / ***(*) Hear And Now / ***(*) Memories Of Tomorrow / *** Younger Dryas** CMP 291 / 297 / 332 / 342 *As above, except add John Carlson (t).* 7/03; 7/03; 5/05; 5/05.

Gagliardi is one of the more engaging finds among those late-flowering musicians the Cadence/CIMP axis has made it a mission to record in recent years. Having laboured in obscurity and done the usual ancillary jobs (dishwasher, organic farmer, etc.), he came to these sessions with a remarkably clear and unjaded approach. His main horn is the tenor and he gets a big, growly sound out of it; which has picked up on post-Coltrane methods quite organically. The material is in an orthodox post-bop idiom with some freer leanings, and is often more melodic and hooky than might be expected. This comes through most clearly on the quintet records. On *Music Is The Meditation*, where the leader has only Wessel as a front-line foil, he often falls into rhetoric and solos that have too much gabbling. The blues-balladry of 'Too Dry For Tears' suits him much better.

Nhlala and *Hear And Now* both came out of the same two-day session. Carlson is an excellent addition to the group, punchy and vibrant in his own playing, and with Hofstra and Grassi sensibly restricted to accompanying roles the music has a shape and purpose often missing in CIMP blowing dates. For a sample, try 'The Loneliest Monk' from *Nhlala*, which features a free false ending to savour. Wessel uses an FX-free set-up, which is good to hear.

Memories Of Tomorrow and *Younger Dryas* came out of another two-day marathon and show neither advance nor decline, though we're not persuaded the recording merited two releases; Bob Rusch of CIMP would insist otherwise. Gagliardi still sometimes indulges himself on a solo, but the manners of the group seem to focus the music, and the free ensembles of the likes of 'Coup D'État Follies' (*Memories*) have a pungent intensity.

Richard Galliano (born 1950)

ACCORDION, PIANO, KEYBOARDS, TROMBONE

A compelling improviser with an expressive sound and a subtle swing, mostly in 3/4 time and tango rhythms.

*****(*) Spleen** Dreyfus Jazz Line FDM 36513 *Galliano; Eric Giausserand (flhn); Denis Leloup (tb); Franck Stibon (p, syn, v); Jean-Marc Jafet (b); Luiz Augusto (d, perc). 6/85.*

***** Solo – A Tribute To Astor Piazzolla** Dreyfus FDM 369032 *Galliano (acc solo). 92.*

***** Viaggio** Dreyfus FDM 36562 *Galliano; Biréli Lagrène (g); Pierre Michelot (b); Charles Bellonzi (d). 6/93.*

****** Laurita** Dreyfus FDM 36572 *Galliano; Michel Portal (bcl); Didier Lockwood (vn); Toots Thielemans (hca); Palle Danielsson (b); Joey Baron (d). 11/94.*

*****(*) Blow Up / **** Blow Up/Concerts** Dreyfus Jazz Line FDM 36589 / 36875 *Galliano; Michel Portal (bcl, cl, ss, bandoneon, jazzophone). 5/96.*

Astor Piazzolla is the presiding genius of modern accordion. Galliano is by no means in thrall to him, but like any accordion-player he draws heavily on Piazzolla themes, notably 'Libertango' on the wonderful *Laurita*. This is the only early Galliano album you really need to have – though if you love it as much as we do, the set of duos with the multi-faceted Portal and the *Solo* set (recorded while Piazzolla lay in a coma), now remastered and reissued, will surely follow. Original material like 'Spleen' and 'Il Viaggio' is increasingly well-trodden, and enthusiasts will soon find their own favourite versions. The early album is something of a collage, pieced together in a ramshackle way, that has distinct charm but lacks an element of finish. The group with Lagrène, on the contrary, is a blowing gig, with plenty of solo space for all concerned.

What we like about *Laurita* and *Blow Up* is that they combine spontaneity with polish and a wonderfully rich sound-spectrum. Portal's brooding sound lifts both records immeasurably; Toots Thielemans is mistily beautiful on 'Laurita', and then Lockwood has his moment in the spotlight with 'Decisione', whirling it away like a cross between Grappelli and a New Orleans clarinet-player. On *Blow Up*, there are once again a couple of Hermeto Pascoal numbers, a retread of 'Libertango' and a number of originals by Galliano and Portal, including the excellent 'Little Tango' and the tiny closing piece, both of them credited to the saxophonist but both absolutely suited to this pairing. This is now available in extended format, as *Blow Up/Concerts*.

*****(*) New York Tango** Dreyfus 36581 *Galliano; Biréli Lagrène (g); George Mraz (b); Al Foster (d). 2/97.*

Lagrène and Galliano share a huge amount of musical history, but Mraz's lyrical approach is a vital ingredient and Foster's drumming is delicately nuanced as well as propulsive. Apart from an opening piece by Piazzolla and the closing 'Three Views Of A Secret' by Jaco Pastorius, all the writing is by Galliano. The title-piece and 'Ten Years Ago' are strong ideas, flecked with the blues but with a completely authentic tango feel. Galliano's phrasing is as light and delicately articulated as an acoustic guitar on some tracks, as wheezily brooding as an organ on others. Lagrène and Mraz blend wonderfully behind him when he plays fast lines. 'To Django' is a small masterpiece.

****** Concerts Inédits** Dreyfus 36606 3CD *Galliano; Michel Portal (cl); Jean-François Jenny-Clark (b); Daniel Humair (d). 96–00.*

This is a wonderful introduction to Galliano and his art. The solo set is the purest and most straightforward, but to hear what Galliano is capable of as an improviser it is best to start with the duos with Michel Portal and the trio tracks with Humair and Jenny-Clark. These latter were recorded at the Montreux Jazz Festival in 1996 and are amazingly good, telepathically responsive, effortlessly melodic and packed with ideas. The bassist is a brilliant accompanist, harmonically aware and rhythmically complex. Galliano combines horn-like lines with big, orchestral chords and almost percussive figures, and one feels that all three players are doing each other's work at times, not competitively but with a genuine awareness of where the music might go next.

***** Tangaria Quartet** Milan 36304 *Galliano; Alexis Cardenas (vn); Hamilton de Holanda (mand); Philippe Aerts (b); Rafaël Meijas (perc). 06.*

A folksier Galliano here for some reason, with a few attractively rough edges in the group. 'Libertango' puts in a welcome appearance, along with another little nugget of Bach. This isn't in the front rank even of recent albums, but fans will fall on it with delight and the live sound from Marciac is good enough for even the most pernickety.

*****(*) Luz Negra** Milan 399078 *Galliano; Alexis Cardenas (vn); Hamilton de Holanda (mand); Philippe Aerts (b); Amoy Ribas, Rafaël Meijas (perc). 9/06.*

Another stunning set, marred by some muddy – or muddily recorded – percussion, which diminishes the impact of some otherwise glorious tracks. Recorded in São Paolo, Brazil, Galliano seems invigorated and even excited by new sounds and rhythms and some of his exchanges with Cardenas rank among the best playing of his career to date. 'Gnossiene' and the title-track are the outstanding cuts, but there is much to enjoy throughout.

****** If You Love Me (L'Hymne De L'Amour)** Cam Jazz 5022 *Galliano; Gary Burton (vib); George Mraz (b); Clarence Penn (d). 8/06.*

Most albums that look this appetizing fail to deliver. It has everything: the Edith Piaf title-tune, lots of Piazzolla, 'Waltz For Debby', some Bach and even the theme from *Il Postino*. Plus a world-class band. Unbelievably, this exceeds the menu, a record of elegance, craft, some daring and expert musicianship. If the mood is faintly melancholy, it's none the worse for that.

Also, in brief:

****** Gallianissimo: The Best Of Richard Galliano** Dreyfus 36616. 93–00.
If he were a saxophone-player, he'd be considered a modern great; here's the ideal catch-up aid.

***** Passatori** Dreyfus 36601. 99.
Two multi-movement works by Galliano and Astor Piazzolla respectively, sandwiching a group of shorter themes by both men; piano, harp and strings add to the loveliness.

***** French Touch** Dreyfus 36596. 5/99.
Another fine record from Galliano, who in the presence of a strong Gallic ensemble – Portal, Jenny-Clark, Vignolo, Ceccarelli, Humair – has rarely swung with more authority.

***** Face To Face** Dreyfus 36627. 5/01.
An unusual duo with organist Eddy Louiss, composer of 'Dum Dum Dum'; mostly French song, but a great 'I Remember Clifford'.

***** Piazzolla Forever** Dreyfus 36642. 8/02.
Recorded in concert at Willisau, this is a graceful homage; the septet format lends the music much formal gravitas.

*****(*) Ruby, My Dear** Dreyfus FDM 36 670-2. 1/04.
Galliano's New York trio, caught live in Italy: the guileful 'L'Insidieuse', the staple 'Spleen', 'Bohemia After Dark', Satie and Monk. Good work from Larry Grenadier (*b*) and Clarence Penn (*d*).

Christoph Gallio (born 1957)

SOPRANO AND ALTO SAXOPHONES, ELECTRONICS

The Swiss reedman studied in Basel and later with Steve Lacy, founded the trio Tiegel (with Urs Voerkel and Peter K. Frey) and later the inventive Day & Taxi. He also runs Percaso Records.

*****(*) Tiegel** Atavistic Unheard Music 261 *Gallio; Urs Voerkel (p, d); Peter K. Frey (b, tb).* 81.
Previously unreleased but resurrected by John Corbett's increasingly essential label, *Tiegel* represents a highly flexible trio. Gallio's soprano is well in touch with the toneless skitters of radical improv, but he also shows a vividly lyrical touch on 'Improvisation #5', which reaffirms the Lacy influence. Frey switches to trombone on the previous track while Voerkel swaps his piano for a drumkit. '#6' is remarkable, evenly spaced tonguings and long tones over a stride-influenced piano line. '#10' is a tiny thing, with a stop-start theme reminiscent of Ornette. Mostly short and pointed performances, but with a lot to absorb.

***** À Gertrude Stein** Percaso 16 *Gallio; William Parker (b); Rashied Ali (d); Ellen Christi (v).* 03.
Neither Parker nor Ali sounds entirely like himself on this, which is eloquent testimony to the power of Gallio's creative personality. A lovely, perverse record devoted to the greatest and most perverse of American writers, it unmistakably works within a jazz/free-jazz idiom but sees Gallio moving in the direction of music-theatre as well. Other works – with Irène Aëbi and others – work this vein to variable effect.

Jim Galloway (born 1936)

SOPRANO, TENOR AND BARITONE SAXOPHONES

Scottish-born, but long based in Canada; his soprano sound is reminiscent of Sidney Bechet's but is cleaner and more correct.

*****(*) Music Is My Life** Sackville SKCD 5006 *Galloway; Humphrey Lyttelton (t, cl); Dick Wellstood, Jay McShann (p); Ed Bickert (g); Neil Swainson, Don Thompson (b); Terry Clarke, Pete Magadini (d).* 73–78.
***** Jim And Jay's Christmas** Sackville SKCD 3054 *Galloway; Jay McShann (p, v); Neil Swainson (b); Archie Alleyne (d).* 11/92.
***** Kansas City Nights** Sackville SKCD *Galloway; Sandy Barter, Arnie Chycoski, Brigham Phillips (t); Laurie Bower, Douglas Gibson (tb); Del Dako, Gordon Evans, Fraser McPherson, Ingrid Stitt (reeds); Jay McShann (p); Martin Loomer (g); Neil Swainson (b); Jake Hanna (d).* 93.
***** Echoes Of Swing** Cornerstone 122 *Galloway; Donald Johnston (t); Ian Bargh (p); Dave Fields (b); Don Vickery (d).* 03.
For a man born in Ayrshire, Galloway always produces a happy, sunlit sound. His preferred territory is somewhere between Dixieland and swing. *Music Is My Life* brings together two deleted early LPs, *Thou Swell* and *Three Is Company* with a Humphrey Lyttelton date recorded in Canada. Some of it is quite rough and ready, downright crude when Pete Magadini is at the kit, but it's all good amiable swing. The material with Wellstood stands out strongly against the rest.

The Christmas album with McShann is all bonhomie and warm punch, but Hooty's a terrific partner and it goes off as well as any Yuletide jazz disc. The Wee Big Band was an occasional grouping that should have been allowed to record more. There's some raggedness in the ensemble playing, though it isn't unattractive, and inevitably much of the emphasis falls on guests McPherson, McShann and Hanna. Jim's intonation is a bit suspect on the last of the group and his baritone-playing, never his strongest suit, doesn't quite come off in this setting; it needs a bigger group and stronger voicings behind it.

Hal Galper (born 1938)

PIANO, KEYBOARDS

Studied at Berklee in the mid-'50s; a sophisticated soloist and sideman, who's worked with Herb Pomeroy, Chet Baker, Anita O'Day and countless others.

*****(*) Reach Out** Steeplechase CCD 31067 *Galper; Randy Brecker (t); Michael Brecker (ts, f); Wayne Dockery (b); Billy Hart (d).* 11/76.
*****(*) Children Of The Night** Double Time DTRCD 4006 *As above, except omit Hart; add Bob Moses (d).* 2/78.
Galper needs a strong group to counterbalance his occasional sugariness. He gets that from the Breckers on *Reach Out*, and this is one of the brothers' best joint appearances of the period, helped by razor-sharp arrangements. *Children Of The Night* (originally released as *Speak With A Single Voice*) sounds ahead of its time, combining a Coltrane-like intensity with the richness of Galper's Tyner-influenced piano.

***** Live At Port Townsend '91** Double Time DTRCD 105 *Galper; Todd Coolman (b); Steve Ellington (d).* 91.
Galper has suffered disproportionately from the decimation of the Enja and Concord catalogues. This was his trio of the time,

once generously represented, now down to this single disc. It covers some interesting ground, from 'Giant Steps' to the rarely covered Brubeck–Desmond 'Balcony Rock' and a wonderfully imagined version of 'I'll Remember April'.

*** **Agents Of Change** Fabola 11 *Galper; Tony Marino (b); Billy Mintz (d). 4/06.*
A renewed flurry of studio activity from the rising 70-year-old, whose playing sounds in good heart. Galper has always ranged imaginatively across contemporary repertoire and here he programmes Wayne Shorter's 'ESP' immediately before 'How Deep Is The Ocean'. Two strong originals – 'Liquid Audio' is outstanding – are tucked away in the middle, and then comes another more familiar sequence: 'On Green Dolphin Street', 'Dear Old Stockholm' and his own 'Sonar'. A hugely entertaining set of piano trio jazz that again confounds the hype that greeted some of the younger pretenders in the form. Sometimes the playing is dense to the point of obscurity, but always with a firm musical logic. Experience tells.

***(*) **Furious Rubato** Origin 82476 *Galper; Jeff Johnson (b); John Bishop (d). 6/06.*
Galper has always been intrigued by *rubato* playing, but here he extends it somewhat to cover a whole set of interpretations – the original 'Milestones' and 'Miles Ahead', 'Naima', some Chopin-tinged originals – that are not so much free-form as rhythmically unfettered. This presents fewer challenges to the pianist than it does to his sidemen, but Johnson and Bishop respond intelligently and with considerable imagination. Nice piano sound; not so sure about the drums.

Also, in brief:

***(*) **Fugue State** Clue Chip Jazz 74005. 2/97.
With Jeff Johnson (*b*), Steve Ellington (*d*); a super trio disc.

*** **Let's Call This That** Double Time DTRCD 157. 2/99.
Early stuff with the Breckers apart, Galper's groups with horns are never as compelling as his trios; here the Johnson–Ellington axis is augmented by Tim Hagans (*t*) and Jerry Bergonzi (*ts*).

Roberta Gambarini

VOICE

Born in Turin, she placed in a broadcast jazz competition and was subsequently sponsored by Benny Carter.

*** **Easy To Love** In + Out 207084 *Gambarini; James Moody (ts, v); Gerald Clayton, Tamir Hendelman (p); John Clayton, Chuck Berghofer (b); Willie Jones III, Joe LaBarbera (d). 6/04.*
*** **You Are There** Emarcy 1737067 *Gambarini; Hank Jones (p).* 06.
No mistaking the jazz pedigree in these groups, even if some of the names on *Easy To Love* aren't familiar. Gambarini made her recorded debut on Splasc(h), so there's already some mileage on the clock. Her scatting has a thoroughly musical confidence, especially when she vocalizes some distinguished solos (Rollins, Dizzy, Sonny Stitt) for 'On The Sunny Side Of The Street'. The title-piece is a duet with Berghofer and she includes some unusual things like Billy Strayhorn's 'Multi-Colored Blue' and Bill Evans's 'The Two Lonely People'. Moody joins her on a couple of songs, always an entertaining singer as well as great player.

The duos with Jones are less well focused, largely because Hank was sounding a bit diffuse by this stage, but her quality is still well-attested. She's not yet broken through to wider recognition, but it can only be a matter of time.

Slava (Vyacheslav) Ganelin (born 1944)

PIANO, KEYBOARDS

Founder of the Ganelin Trio, now living in Israeli exile.

***(*) **On Stage ... Backstage** Leo CD LR 216 *Ganelin (ky solo).* 4/92, 7/93.

*** **Trio Alliance** Leo Lab CD 042 *Ganelin; Petras Vysniauskas (sax); Arkadi Gotesman (d, perc). 10/95.*

**** **Live In Lugano** Not Two MW783 *As above, except omit Gotesman; add Klaus Kugel (d, perc). 10/06.*
He has continued to use the Ganelin Trio name on occasion (see below) but none of the succeeding groups has ever had the magisterial authority of the original. There has been little consensus about the quality of Ganelin's work since he moved to Israel. Some see it as an advance and apotheosis, others as a dilution and diminution; others again felt that it was work that couldn't be assessed without reference to political or wider cultural events. In the event, there was little enough recorded work on which to make a judgement.

On Stage ... Backstage is a remarkable work. Ganelin's 'backstage' set-up of sound modules, synthesizers and multi-track recorders is his version of Scriabin's 'Mysterium' super-instrument. The dense, complex sound he achieves onstage with piano, synthesizer and drums is as nothing compared to the 'orchestral improvisations' conjured out of instrumental voices that are beyond the reach of human performance. It is remarkable work, still with its home-made and rickety moments but genuinely compelling and a real extension of the great work of the '80s.

Opuses (see below, 'in brief') was only a pale approximation of the Ganelin Trio. The group on *Trio Alliance* is much more compelling. Recorded on tour in Lithuania, it sounds in places like a nostalgic exercise in the old style, except that Vysniauskas is a very powerful player and a natural free improviser who doesn't share Ganelin's need to lean on structures, however vestigial and ironic. Gotesman sounds very much like Tarasov on occasion, but that approach blends less and less well with Ganelin's cooler abstraction.

Kugel, on the Polish disc, is better suited to the task. The sound here is wonderful for a live gig, airy but substantial. The evening, recorded at the 2006 Vision Festival, begins with a slowly unfolding piano solo that slowly gives way to an immense trio performance in which stylistic boundaries collapse one by one into a welter of sound that, like much of the best Ganelin Trio performances of the past (the trio now bears the suffix Priority), combines tragedy and affirmation, disturbance and equilibrium, in precarious balance.

*** **Falling Into Place** Auris Media 007 *Ganelin; Ned Rothenberg (as, bcl, shakuhachi). 3/04.*
These remarkable duos were recorded live in Jaffa, a sequence of compositions (centrally Ganelin's extraordinary utopical 'The Place With The Space', nearly 35 minutes) followed by a group of improvised pieces. Ganelin has increasingly sounded individual, even idiosyncratic, on synthesizer; there is no mistaking his 'voice' on the instrument, more schematic than his piano-playing but still somehow grand.

Also, in brief:

****(*) Opuses** Leo CD LR 171. 12/89.
With Victor Fonarev (*clo, b*), Mika Markovich (*d*) and Uri Abramovich (*v*) along as a guest. Interesting enough, but strictly non-vintage.

***** Birds Of Passage** Leo CD LR 366. 7/01.
Ganelin, mostly solo but with singer/dancer Esti Kenan Ofri on some pieces. Some moments of grandeur, but the record as a whole is disappointingly diffuse.

Ganelin Trio

GROUP

The Soviet group created a stir in the early '80s, following the release of records made from smuggled tapes and their subsequent appearances outside Russia. Disbanded in 1987 when Ganelin emigrated to Israel. Briefly reunited in 2002.

***** Con Anima / Concerto Grosso** Leo Golden Years of New Jazz GY 23 *Vyacheslav (Slava) Ganelin (p, g, basset, perc); Vladimir Chekasin (as, ts, cl, ob, v); Vladimir Tarasov (d, perc).* 76, 78.
***** Poco A Poco** Leo CD LR 101 *As above.* 2/78.
****** Strictly For Our Friends** Leo Golden Years GY 13 *As above.* 3/78.
****** Catalogue: Live In East Germany** Leo CD LR 102 *As above.* 4/79.
♛ ****** Ancora Da Capo** Leo CD LR 108 *As above.* 10–11/80.
*****(*) Con Affetto** Leo Golden Years GY 2 *As above.* 11/83.
****** Ttaango ... In Nickelsdorf** Leo Golden Years GY 18/19 2CD *As above.* 10/85.
***** San Francisco Holidays** Leo CD LR 208/209 2CD *As above, except add Larry Ochs (ts); Bruce Ackley (ss); Jon Raskin (bs); Andrew Voigt (as).* 6/86.
The Ganelin Trio made *fin de siècle* music, a mysterious, provocative collage of jazz, 20th-century composition, primitive technologies and the ironic theatrics of the *yurodivy*, the Holy Fool. The trio's first recordings had some of the allure of the clandestine, smuggled *samizdat* documents. In fact, *Con Anima*, originally released by the official Soviet label Melodiya, is a decent recording, though there are shadow sounds on the second session, the result of print-through or reused tape stock. The whole sequence, and the materials that went to the making of *Concerto Grosso* as well, have been organized into two huge tracks, without the fades and bridges of the original release. The language is instantly identifiable, eclectic and dramatic, with fragments of jazz, Baroque, folk song and atonal modernism. Ganelin plays a lot of guitar on the second LP, in his own curious idiom.

Strictly For Our Friends is unusual in that it consists of eight short tracks rather than long-form improvisations. The mood is also subtly different, both lyrical and intimate. Tarasov in particular channels his virtuosity into shorter forms with impressive ease.

Catalogue was a key release for Leo, but its history is complicated and its 'crowned' status has been taken over by *Ancora Da Capo*. This brings together part one of that suite, recorded at the Autumn Rhythms Festival in Leningrad, with a recording of part two, made a few weeks earlier in Berlin. This was a breakthrough occasion. The Ganelin Trio was publicly hailed by Joachim Ernst Berendt, and their reputation in the West began. The exact history of the tapes is complicated, but suffice it to say that the work has a monolithic intensity which condenses everything the group was about: a shining expressiveness, dense, passionate playing, humour and, underlying it all, an ironclad discipline; a masterpiece.

Catalogue alternates quiet, formal sections with occasional explosions of improvisational frenzy in which Chekasin's saxophone is the main voice. The mood is predominantly dark and tragic, but with a redemptive quality. If the idiom seems far removed from the usual theme-and-variations, harmonic approach of jazz, it does play an important role, albeit in reverse.

One of the definitive characteristics of the trio's sound is a dry, unswinging rhythm. Tarasov avoids a settled groove in favour of a light, springy metre that can move in almost any direction or in none. There is no conventional bass, though Ganelin makes distinctive use of the basset, a small keyboard instrument which mimics the sound of a string bass, but in a flat and uninflected way.

After 1980 the Ganelin Trio were able to perform on a world stage; in 1986 a notably relaxed trio played with ROVA in San Francisco. That occasion may now seem like the beginning of the end. Much of the tension has gone out of the music, and Ganelin in particular sounds discursive. There is a long, lifeless version of 'New Wine' and a very long piece called 'Ritardando', which is too persistently evasive and reticent to sustain interest over its 45-minute span. There should be no surprise hearing them do a standard, 'Mack The Knife', but the qualities that made earlier references to the tradition so powerful have gone, and it almost sounds kitsch.

In 2002, Leo Feigin released an important recording of the group on tour in Nickelsdorf, Austria. This was the first time the Trio had been allowed to travel abroad without a KGB minder and the freedom and confidence it gave them is palpable moment to moment. These performances are also the first occasion on which Vyacheslav Ganelin played a Yamaha synthesizer, taking it onstage less than half an hour after first seeing it and producing an astonishing range of sound that prefigures his later work in electronic synthesis. The two suites see the group shifting as before between bop, folk tunes and martial themes, classical structures and completely free elements. It is as exhilarating as anything in the Ganelin Trio discography.

*****(*) 15-Year Reunion: Live At The Frankfurt Book Fair** Leo CD LR 375 *As above.* 10/02.
For many years, a Ganelin Trio reunion seemed unlikely and perhaps even undesirable given the group's creative dead ends of the mid-'80s. But, in October 2002, Lithuania was honoured at the Frankfurt Book Fair and the three musicians, who had last played together 15 years previously, were persuaded to give a recital. It's a relatively short performance by earlier standards, just 35 minutes with Ganelin's 'Umtza-Umtza' as a brief encore. It all sounds very much like a run-through of old procedures, a typical reunion. Ganelin's synthesizer thrums and thuds most of the way through, providing something like a regular bass-line. Chekasin still likes to play two saxes at once and the energy level would do younger men proud, but there's little here to match the compelling drama of the old records.

Allan Ganley (born 1931)

DRUMS

This consummate professional began his career with John Dankworth, spent a time in the house band at Ronnie Scott's, *and studied at Berklee. He also recorded with Mary Lou Williams and worked with Stan Getz and other luminaries.*

*** **Live At The Station** Jagz CD 04 *Ganley; Geoff Simkins (as); Dave Cliff (g); Dave Green (b).* 1/01.

Ganley has anchored so many fine British sessions that one's desire to see him in the spotlight is balanced by the fear that records by reliable sidemen often disappoint. Reassuringly, this one is well up to snuff. Allan's solos are no more prominent than usual but every bit as good. Simkins is the only relatively unknown quantity here, but his line on three Parker (and/or Gillespie) tunes, 'Limehouse Blues', 'How Deep Is The Ocean', 'Just In Time' and Gordon Jenkins's 'Goodbye' is spot-on; there's also an original by the inventive Cliff, who gives the set its freewheeling, energetic quality. Green will have a bent back when he retires, so many fine sessions has he propped up, but it's the boss who takes the laurels, playing like a teenager but with a greybeard's authority.

Jan Garbarek (born 1947)

TENOR, SOPRANO, BARITONE AND BASS SAXOPHONES, FLUTES, KEYBOARD, PERCUSSION

Turned to jazz after hearing Coltrane records in his native Norway. Studied with George Russell in the late '60s and began recording for ECM in 1971, his label ever since. Has gone deeper into native Norwegian music since 1980's Eventyr, and has increasingly turned to material and settings remote from jazz.

***(*) **Afric Pepperbird** ECM 843475-2 *Garbarek; Terje Rypdal (g, bugle); Arild Andersen (b); Jon Christensen (d).* 9/70.

*** **Sart** ECM 839305-2 *As above, except add Bobo Stenson (p).* 4/71.

At 60 Garbarek is one of the best-known, and certainly one of the most easily identified, improvising musicians in the world. His high, keening saxophone, with the familiar ECM cathedral echo, has acquired an international resonance. If you know it is Garbarek, it will evoke Nordic landscapes; if not, it suggests nothing more than somewhere far off, desert or tundra, the wastes of Africa or northern steppes. Few artists of his stature have stayed loyal to a single record label throughout their careers, to their mutual benefit. With the release of *Officium* in the mid-'90s, Garbarek followed another ECM artist, Keith Jarrett, into immense crossover success.

Afric Pepperbird was an astonishing label debut, but see *Esoteric Circle*, below ('in brief'). It is by far his most 'out' recording, influenced by Coltrane, but also by Ayler's multiphonic intensity and with some elements of Dexter Gordon's phrasing. Garbarek's flute, not much heard in later years, has a thin, folksy timbre that is particularly effective when overblown. The rhythm partnership of Andersen and Christensen was hard to beat at the time and Rypdal's abstract, unmetrical chording is more or less perfect for the gig.

Sart is a typical second album, trying to reduplicate the first and show how much the leader has 'developed' at the same time. Though Stenson is a wonderful player, this is one of his least impressive showings ever. Garbarek again uses flute and, this time out, bass saxophone, though not yet the Wayne Shorter-influenced soprano that was to be such a future trademark.

***(*) **Triptykon** ECM 847321-2 *Garbarek; Arild Andersen (b); Edward Vesala (d, perc).* 11/72.

Anyone who came on board with or after *Dis* (see below) would have difficulty recognizing the hard tone and free-form language. There are signs that both saxophonist and drummer are dissatisfied with free music, and Andersen is hesitant, breaking up his rhythm shapes with the deliberateness of a man swearing in a foreign tongue. This is the last real appearance of Garbarek the multi-instrumentalist, doubling on soprano, baritone (a hint of Lars Gullin there, perhaps) and flute. In the final analysis, it's the Finn who wins the day, playing brilliantly from start to finish.

***(*) **Witchi-Tai-To** / ***(*) **Dansere** ECM 833330-2 / 829193-2 *Garbarek; Bobo Stenson (p); Palle Danielsson (b); Jon Christensen (d).* 11/73; 11/75.

Witchi-Tai-To is a halfway house, impressionistic and funky, European and jazz-based, characteristic and surprising by turns. The saxophone tone is more relaxed than it would be very often again, with a less pressurized embouchure and more sense of playing in distinct breath-groups or verses. The folk element – admittedly from a source far from home – was not so much a departure as a logical extension; Jim Pepper's surprise hit is a delightfully fresh performance. *Dansere* was a quieter session, but it plays now almost as a co-led session with the steadily developing Stenson.

[illegible]

**** **Dis**

ECM 827408-2 *Garbarek; Ralph Towner (g, 12-string g); wind harp; brass sextet.* 12/76.

Few modern jazz records have been as thoroughly plundered for soundtrack cameos as *Dis*. The copyright kickbacks notwithstanding, it's a beautiful album, quintessential Garbarek pitched against a wind harp (recorded at the top of a fjord, with the winds from the North Sea gusting in), guitar and a softly articulated brass ensemble. It established a style which the saxophonist was to return to many times, spells and riddles on soprano saxophone (and wood flute) and a deep, mourning tone that drifts over the rhythm.

**** **Places** ECM 829195-2 *Garbarek; Bill Connors (g); John Taylor (org); Jack DeJohnette (d).* 12/77.

*** **Photo With Blue Sky ...** ECM 843168-2 *Garbarek; Bill Connors (g); Eberhard Weber (b); Jon Christensen (d).* 12/78.

The end of the '70s established a pattern whereby Garbarek went into the studio at each year's end to consolidate and capture what had been learnt in performance and to send out new feelers for the year ahead. It is what a village bard might have done in winter quarters, spin tales about the year past and boast about what would come when the sun returned. *Dis* was also the first of a group of records with a guitarist, on which Garbarek experimented with more open harmonies and textures. *Places* has never been as highly regarded, but it is a small masterpiece, dominated by one long track, a pattern that repeats itself throughout Garbarek's output. 'Passing' begins with misterioso organ from Taylor, tense drum rips from DeJohnette, and an unresolved, questioning figure on the guitar. Garbarek's entry picks it up without variation; for much of the record, similar or identical ideas are distributed round the band. There is no linear argument to a Garbarek solo by this stage. Ideas are static and almost sculptural in impact; a signature that would turn into a straitjacket.

*** **Eventyr** ECM 829384-2 *Garbarek; John Abercrombie (g, 12-string g, mand); Nana Vasconcelos (talking d, perc, v).* 12/80.

*** **Paths, Prints** ECM 829377-2 *Garbarek; Bill Frisell (g); Eberhard Weber (b); Jon Christensen (d).* 12/81.

*** **Wayfarer** ECM 811968-2 *As above, except omit Christensen; add Michael DiPasqua (d, perc).* 3/83.

These are formulaic records, clearly intended to capitalize on the success of *Dis*, but rarely rising to its splendours. Each of the three has its merits, there's a new emphasis on folk forms, and Abercrombie and Frisell are more appropriate players for the context than the unpredictable Connors. Vasconcelos is probably too much of a one-man band to fit into anyone else's concept, but he is a great entertainer and records featuring him are never dull. A word for DiPasqua as well, who has the chops to give *Wayfarer* much needed energy.

*** **It's OK To Listen To The Gray Voice** ECM 825406-2 *Garbarek; David Torn (g); Eberhard Weber (b); Michael DiPasqua (d).* 84.

The title reference is to a poem by the great Tomas Tranströmer. It's refreshing to hear Garbarek tackling something new, and this is a departure for him. How the poetry relates to the music is never made entirely explicit and sometimes isn't an entirely convincing source of inspiration, but what one hears is tough and strong, and without a shred of self-indulgence.

*** **Legend Of The Seven Dreams** ECM 837344-2 *Garbarek; Rainer Brüninghaus (ky); Eberhard Weber (b); Manu Katché (d); Nana Vasconcelos (perc, v).* 7/88.

*** **Rosensfole** ECM 839293-2 *Garbarek; Agnes Buen Garnås (v).* 88.

*** **I Took Up The Runes** ECM 843850-2 *As for Legend Of The Seven Dreams, except add Bugge Wesseltoft (syn); Ingor Ántte Áilu Gaup (v).* 8/90.

Rosensfole is really Garnås's album and is none the worse for that, Garbarek limited in the main to providing a shifting, minimal stage for her dramatic singing. The opening 'He Comes From The North' on *Legend* is based on a Lappish *joik*, converted into state-of-the-art 'world music' by Vasconcelos's unplaceable percussion and vocal. There are also three brief, unaccompanied tracks, two on soprano saxophone, one on flute, to demonstrate how Garbarek has pared down his playing once again to the barest bones of melody.

Runes is in the same vein, but the experiment of adding a rock drummer and synthesizer-player to the core trio was an inspired one, and the long central track is one of Garberek's most ambitious works. The energy of the live performance doesn't quite come across on record, but there is more than enough of interest to bridge occasional lapses of pace.

***(*) **Star** ECM 849649-2 *Garbarek; Miroslav Vitous (b); Peter Erskine (d).* 1/91.

This was widely thought to be Garbarek's return to straight jazz playing, but this is confounded at the first fence, a woolly number which is the saxophonist's only composition of the set. What the piece does is lay out an array of tone-colours that are imaginatively deployed by the trio throughout the album, which has a stripped-down and business-like feel. Garbarek's tone is still his unique selling-point and he manages to infuse his tenor-playing with a brittle-edged fragility one would normally associate with the soprano horn. There is still a tendency to place long notes like personal monograms, but the signature is in a new, bolder sans-serif which reads as freshly as *Triptykon* did 20 years ago. Vitous is purposive and surely grounded; the clouds are in the mountains now, not vice versa. Erskine doesn't seem the clear choice, but the obvious alternative – Christensen – hasn't the simplicity and directness the session seems to call for. The improvised 'Snowman' is indicative of how far Garbarek has progressed during his folksy sabbatical from blowing jazz. In Wallace Stevens's words, it takes a 'mind of winter' to make music like this; that doesn't mean it lacks passion.

***(*) **Ragas And Sagas** ECM 511263-2 *Garbarek; Manu Katché (d); Ustad Shaukat Hussain (tabla); Ustad Nazim Ali Khan (sarangi); Ustad Fateh Ali Khan, Deepika Thathaal (v).* 5/90.

*** **Madar** ECM 519075-2 *Garbarek; Anouar Brahem (oud); Ustad Shaukat Hussain (tabla).* 8/92.

These two records are 'world music' in the most positive sense. They demonstrate the essential irreducibility of what Garbarek is about. Karnatic ideas had cropped up in his work before and there are certain raga-like sequences even in the early albums, harmonically static, rhythmically mobile but not conventionally swinging. *Ragas And Sagas* was a perfectly logical step. It succeeds for the most part a good deal better than the collaboration with oud-player Brahem, but only because Garbarek himself is in better voice. Though the combination of Norwegian and non-European styles is seamless on both, Garbarek simply plays better with Hussain and his colleagues.

**** **Twelve Moons** ECM 519500-2 *Garbarek; Rainer Brüninghaus (ky); Eberhard Weber (b); Manu Katché (d); Marilyn Mazur (perc); Mari Boine, Agnes Buen Garnås (v).* 9/93.

Appropriately, it was Garbarek who was chosen to front ECM's 500th release. It finds him at an interesting point of development, still exploring folklore but also easing his way back into a more jazz-orientated programme. There's an emphasis on soprano saxophone, perhaps to blend better with the voices, but even here the tone is stronger and heavier than of yore. Katché is essentially a rock drummer, with a crude but immensely vibrant delivery. One thinks occasionally of Ginger Baker, but among previous associates he is closer to Edward Vesala than to Jon Christensen. This time around, in addition to Sami *joiks*, Garbarek includes an arrangement of national composer Edvard Grieg's gentle 'Arietta', and a new version of the late Jim Pepper's 'Witchi-Tai-To'.

*** **Visible World** ECM 529086-2 *Garbarek; Rainer Brüninghaus (p, ky); Eberhard Weber (b); Marilyn Mazur (d, perc); Manu Katché (d); Trilok Gurtu (perc); Mari Boine (v).* 6/95.

Officium (see below, 'in brief') was a tough act to follow, and Garbarek wisely chose to go with what was effectively his working group of the moment. The majority of these tracks are for trio, with bass and drums. There are also some searching duos, including the 'The Creek' with Katché, on which Garbarek experiments in a quiet way with new rhythmic ideas. The longest track, 'Aftenlandet', was originally written as a music–video collaboration; featuring Boine and Mazur, it has a delicately mysterious quality. Garbarek briefly plays clarinet, another new sound-colour.

*** **Rites** ECM 559006-2 2CD *Garbarek; Bugge Wesseltoft (syn, acc, elec); Rainer Brüninghaus (p, ky); Eberhard Weber (b); Marilyn Mazur (d, perc); Jansug Kakhidze (v); Tbilisi Symphony Orchestra; Sølvguttene Boys' Choir .* 3/98.

Rites is over-extended and too busy. It is also curiously programmed. The title-track is an interesting synthesis, influenced by *Officium*. The rest are the familiar mixture of acoustic jazz and folk themes. Brüninghaus is a secure technician but one who doesn't alter his approach when he plays electronic keyboards, even analogue types, and so he manages to lose his passage-work on 'Vast Plain, Clouds' between idioms. He is closer to the mark on an interesting version of 'It's OK To Listen To The Gray Voice'.

The second disc is a mirror of the first. Wesseltoft's electronics establish the mood for 'It's High Time', and he contributes some effective and moving accordion to a version of Don Cherry's 'Malinye'. Elsewhere, though, it's the interplay of Weber and Mazur which creates the dramatic interest. 'Pan' is solo Garbarek. What follows is both intriguing and slightly enigmatic. First, the saxophonist is joined by a boys' choir in 'We Are The Stars', and then, for no very solid reason, he includes a recording of the 62-year-old Georgian singer and composer Kakhidze performing his own 'The Moon Over Mtatsminda'. Garbarek has no hand whatever in the composition. The album peters out with two further electronics-driven pieces, 'Evenly They Danced' and 'Last Rite'. The second is obviously intended to deliver symmetry and some sense of ending, but most listeners will have flagged by then.

*** **In Praise Of Dreams** ECM 981 1068 *Garbarek; Kim Kashkashian (vla); Manu Katché (d). 3–5/03.*

Garbarek's first new album for five years saw him enter a new musical landscape, rich with electronic effects, no longer stark and unpeopled. The recruitment of Kashkashian and Katché was a master-stroke, but one feels the drummer in particular isn't effectively used. A player who can deliver anything from hard, rock-influenced lines to a softly propulsive jazz is slightly supernumerary on a number of these tracks, and there are moments when Garbarek seems too involved with his new toys to pay much attention to his collaborators. That said, this is a beautiful record and a sign that as he approaches 60 Garbarek isn't content to stand still but wants to move on and develop as a creative artist.

Also, in brief:

*** **Esoteric Circle** Freedom FCD 7410131. 69.

Early, non-ECM set made while under the influence of George Russell. The tone is already distinctive, even if the production isn't.

**** **:rarum: Selected Recordings** ECM 440 014 165-2 2CD. 11/75–6/95.

Garbarek's choice from 30 years of recording for the label is actually telescoped into the 'middle' 20 years, with, disappointingly, nothing from his vivid, earliest work. There can be no perfect sampler of Garbarek's music, but this is surely close to an ideal introduction.

** **Aftenland** ECM 839304-2. 12/79.

Saxophone/organ duets with Kjell Johnsen. On a checklist of ECM and Garbarek clichés, this scores highly: 'Nordic', 'moody', 'atmospheric' and resolutely unfunky.

** **All Those Born With Wings** ECM 831394-2. 8/86.

Solo saxophone and a real disappointment, though a perfectly legitimate and predictable experiment at this stage in Garbarek's career.

(*) **Officium / ***(*) **Mnemosyne** ECM 445369-2 / 465122-2 2CD. 9/93; 4/98.

Welcome to late-night 'eclectic' music hell. Garbarek and the Hilliard Ensemble have sold rafts of these atmospheric discs. *Officium* may be the big hit, but the return visit to the monastery of St Gerold is a much better record, open-hearted, warm and dramatic.

Russell Garcia (born 1916)

ARRANGER, TRUMPET

He played trumpet in dance bands but made his mark as a composer-arranger in the '50s and '60s, writing both pop scores and jazz, incuding some for Stan Kenton's Neophonic Orchestra.

***(*) **Russell Garcia And His Four Trombone Band** Fresh Sound Jazz City FSR 2208 *Garcia; Frank Rosolino, Herbie Harper, Maynard Ferguson, Tommy Pederson (tb); Dick Houlgate (bs); Marty Paich, Gerry Wiggins (p); Al Hendrickson (g); Red Mitchell (b); Stan Levey, Chico Hamilton (d); Frances Faye. 6–11/55.*

*** **Russell Garcia's Wigville Band** Fresh Sound Jazz City FSR 2206 *Garcia; Conte Candoli, Pete Candoli (t); Russ Cheever (ss); Charlie Mariano (as); Bill Holman (ts); Jimmy Giuffre (bs); Al Hendrickson (g); Max Bennett (b); Stan Levey (d); Peggy Connelly (v). 2/55–1/56.*

*** **Los Angeles River** Fresh Sound Jazz City FSR 2203 *Garcia; Maynard Ferguson, Don Fagerquist, Buddy Childers, Wes Hensel, Cappy Lewis, Ray Linn (t); Murray McEachern, Harry Betts, Lloyd Ulyate, James Henderson, Milt Bernhart, Tommy Pederson, Frank Howard (tb); Herb Geller, Art Pepper, Bud Shank (as); Ted Nash (ts); Chuck Gentry, Bill Ulyate (bs); John T. Williams, Gerry Wiggins (p); Red Norvo (vib); Howard Roberts (g); Max Bennett, Curtis Counce (b); Alvin Stoller (d); Jack Costanzo (perc). 7–11/56.*

Garcia made relatively few discs under his own name and these enterprising revivals bring him into the CD era for the first time. Less distinctive than Shorty Rogers or Bill Holman, he nevertheless handled his various forces with Californian aplomb, and the three different groups here offer programmes of boisterous, sunny and snappily inventive music. The Four Trombone group is agreeable to hear simply for the impeccable unison playing, although the solos, mostly kept to a crisp 32 bars or the occasional chase chorus, are neat and pleasing. This conflation of two albums is based entirely around standards, but the sessions by the Wigville band involved more original writing. After the brass-heavy trombone group, this one has four reeds, two trumpets and no trombones, and the writing is almost Byzantine, setting up a maze of lines for the individual horns to chase down: a piece such as 'Floating' must have had even these studio pros scratching their heads. The second half of the CD is given over to what was actually an LP featuring the strident vocals of Peggy Connelly.

Los Angeles River is a mix of original pieces and standards. The scoring, for two conventional big-band line-ups, is more in the familiar West Coast idiom, each of the first dozen tracks framing a single soloist (Herb Geller foremost). The final five are a steaming round-robin of solos, somewhat in the Rogers manner, though less individual. One wonders if the instrumental session by the Wigville group was a one-off. Someday Verve might get around to reissuing *The Warm Feeling*, his album of ballad scores which featured Roy Eldridge as the main soloist.

Vincent Gardner (born 1972)

TROMBONE

A Chicagoan, he's recorded with Nicholas Payton and Marcus Roberts and now makes a flying start as leader.

*** **Elbow Room** Steeplechase SCCD 31580 *Gardner; Walter Blanding (ts); Aaron Goldberg (p); Greg Williams (b); Quincy Davis (d). 05.*

**** **The Good Book: Chapter One** Steeplechase SCCD 31616 *As above, except omit Goldberg; add Marc Cary (p). 4/06.*

Elbow room is what the energetic Gardner needs. He's a strong, vibrant player, equally at ease with the rapid bebop of 'Relaxin'

At Camarillo' and Monk's 'Four And One' as with Coltrane's 'Liberia' and the standards 'Can You Read My Mind' and 'I Guess I'll Hang My Tears Out To Dry'. He also does a nice trade in original lines; 'DoomZoom' and 'Snake Charming' get the debut album off to an arresting start and immediately establish a player, previously only heard in short snatches on other leaders' projects, as a fine stylist with a big, polished-up tone and rock-solid articulation. Even playing fast 30-second notes, he sounds assured.

The Good Book has two further subtitles which explain the content: *The Book Of Foster/The Book Of Silver*. With one exception, all the tunes are by Horace and the still under-acknowledged Frank, whose 'The House That Love Built', played beautifully here, should be in every band-book. Gardner seems up to every challenge he's put in his own way so far. Even Silver's deceptive 'African Queen', played out at 11 minutes, is handled with verve. The only non-Foster/Silver composition is Joe Henderson's 'Mo'Joe'. It isn't entirely clear why it was included, but it's a vivid performance. The replacement of Goldberg with Cary seems to give the group a tighter rhythmic feel, though that may simply be born of further experience. Gardner's still definitely a man to watch and with the trombone division still relatively unsubscribed he has a real chance to make a name for himself.

Lou Gare (born 1939)

TENOR SAXOPHONE

A founding member of AMM.

**** **No Strings Attached** Matchless MRCD65 *Gare (ts solo). 4/05.*

Amazingly, this is the first solo recording from a 40-year career. A dedication to Sonny Rollins provides an unexpected key to one of Gare's great antecedents. The impeccable, if unpredictable, logic of line and iron-hard articulation are similar, but Gare's musical language is all his own. Great improvising.

Red Garland (1923–84)

PIANO

Born in Dallas, he was a minor figure in the first phase of bebop but became eminent through his association with Miles Davis, who admired his light but hip style.

*** **A Garland Of Red** Original Jazz Classics OJCCD 126 *Garland; Paul Chambers (b); Art Taylor (d). 8/56.*

*** **Groovy** Original Jazz Classics OJCCD 061 *As above. 12/56–8/57.*

*** **Red Garland's Piano** Original Jazz Classics OJCCD 073 *As above. 3/57.*

*** **The 1956 Trio** Essential Jazz Records EJC *As above. 5, 8 & 12/56.*

*** **The P.C. Blues** Original Jazz Classics OJCCD 898 *As above, except add Philly Joe Jones (d). 3/56–8/57.*

***(*) **Red Garland Revisited!** Original Jazz Classics OJCCD 985 *As above, except omit Jones; add Kenny Burrell (g). 5/57.*

*** **It's A Blue World** Original Jazz Classics OJCCD 1028 *As above, except omit Burrell. 2/58.*

*** **Manteca** Original Jazz Classics OJCCD 428 *As above, except add Ray Barretto (perc). 4/58.*

*** **Rediscovered Masters Vol. 1** Original Jazz Classics OJCCD 768 *As above. 6/58.*

*** **Can't See For Lookin'** Original Jazz Classics OJCCD 918 *As above, except omit Barretto. 6/58.*

*** **All Kinds Of Weather** Original Jazz Classics OJCCD 193 *As above. 11/58.*

*** **Red In Bluesville** Original Jazz Classics OJCCD 295 *As above, except omit Chambers; add Sam Jones (b). 4/59.*

*** **Rojo** Original Jazz Classics OJCCD 772 *Garland; George Joyner (b); Charli Persip (d); Ray Barretto (perc). 8/58.*

*** **At The Prelude Vol. 1** Prestige 24132-1 *Garland; Jimmy Rowser (b); Specs Wright (d). 10/59.*

Graceful yet unaffectedly bluesy, Red Garland's manner was flexible enough to accommodate the contrasting styles of both Miles Davis and John Coltrane in the Davis quintet of the mid-'50s. His many records as a leader, beginning at about the same period, display exactly the same qualities. His confessed influences of Tatum, Powell and Nat Cole seem less obvious than his debts to Erroll Garner and Ahmad Jamal, whose hit recording of 'Billy Boy' seems to sum up everything that Garland would later go on to explore.

All of the listed trio sessions feature the same virtues: deftly fingered left-hand runs over bouncy rhythms, coupled with block-chord phrasing which coloured melodies in such a way that Garland saw no need to depart from them. Medium/uptempo treatments alternate with stately ballads, and Chambers and Taylor are unfailingly swinging, if often constrained. The later sessions show more empathy, but it's hard to pick a favourite. The choice may depend on the tunes, some of which are presented thematically (*All Kinds Of Weather*, for instance, is made up of 'Rain', 'Summertime', and so on). The guest role for Barretto on *Manteca* is a mostly peripheral one although he's given a couple of lively features with Taylor on the title-tune and 'Lady Be Good'. The remastering is clean, although Chambers is seldom awarded anything better than a dull bass sound. *At The Prelude* finds Garland at work in a New York club, though he doesn't sound appreciably different away from the studios.

Can't See For Lookin' is a solid workout with a particularly pleasing treatment of the Gershwin standard 'Soon', and *It's A Blue World*, though it features an interminable *arco* solo by Chambers on 'This Can't Be Love', is much brighter than its title suggests, with a lightning canter through 'Crazy Rhythm'. *The P.C. Blues*, originally conceived as a tribute to Chambers, starts with the Miles Davis session 'Ahmad's Blues' and goes through two exemplary ballads before reaching the absurd – though impeccably handled – 'Tweedle Dee Dee': one of our favourite Garlands. *Revisited!*, though, is our first choice for any who want a single Garland set fom the period. His own version of 'Billy Boy' is here, there are two classic slow-burners in 'Everybody's Somebody's Fool' and 'The Masquerade Is Over', and Burrell shows up to spar on 'Four' and 'Walkin''.

*** **All Mornin' Long** Original Jazz Classics OJCCD 293 *Garland; Donald Byrd (t); John Coltrane (ts); George Joyner (b); Art Taylor (d). 11/57.*

***(*) **Soul Junction** Prestige 30169 *As above. 11/57.*

***(*) **High Pressure** Original Jazz Classics OJCCD 349 *As above. 11–12/57.*

(*) **Dig It! Original Jazz Classics OJCCD 392 *As above, except add Paul Chambers (b). 3/57–2/58.*

Garland's recordings with Coltrane are typical of the long, relaxed blowing sessions which Prestige were recording at the time (almost all of these were made on a single day), and some of the tracks are very long indeed: 'All Mornin' Long' runs for 20 minutes, 'Soul Junction' and 'Lazy Mae' from *Dig It!* for 16 apiece. There are inevitable *longueurs*, and Byrd lacks the authority which he would bring to his later, Blue Note albums. But there are some solos of immense power from the tenor saxophonist, and the playing on *Soul Junction* (now in an RVG edition) and *High Pressure* especially is as purposeful as the format allows. *Dig It!* patches together lesser stuff from three sessions.

*****(*) Rediscovered Masters Vol. 2** Original Jazz Classics OJCCD 769 *Garland; Richard Williams (t); Oliver Nelson (as, ts); Doug Watkins, Peck Morrison (b); Specs Wright, Charli Persip (d). 8/59–3/61.*
***** Soul Burnin'** Original Jazz Classics OJCCD 921 *As above, except add Sam Jones (b), Art Taylor (d). 8/59–3/61.*
***** Red Garland Trio With Eddie 'Lockjaw' Davis Vol. 1** Original Jazz Classics OJCCD 360 *Garland; Eddie 'Lockjaw' Davis (ts); Sam Jones (b); Art Taylor (d). 12/59.*
***** The Nearness Of You** Original Jazz Classics OJCCD 1003 *Garland; Larry Ridley (b); Frank Grant (d). 12/61.*
****(*) Solar** Original Jazz Classics OJCCD 755 *Garland; Les Spann (g, f); Sam Jones (b); Frank Grant (d). 1/62.*
****(*) Red's Good Groove** Original Jazz Classics OJCCD 1064 *Garland; Blue Mitchell (t); Pepper Adams (bs); Sam Jones (b); Philly Joe Jones (d). 3/62.*
***** When There Are Grey Skies** Original Jazz Classics OJCCD 704 *Garland; Wendell Marshall (b); Charli Persip (d). 9/62.*

Davis appears on only three tracks of OJC 360, but it's enough to enliven an otherwise somnolent disc of ballads; a stentorian reading of 'When Your Lover Has Gone' works especially well. The second volume of *Rediscovered Masters* couples a very good session by Red's favourite trio, with Watkins and Wright, strolling through a quickfire 'Blues In The Closet' and a long, languorous 'Mr Wonderful', with a scarce quintet date featuring Williams and Nelson; both men sometimes sound as if they've strolled into the date by accident, but the sombre tenor makes a pleasing foil to Williams's more elegant horn. Two more tracks from this date are on *Soul Burnin'*, including a particularly pretty 'If You Could See Me Now', and four characteristic trio tracks round out an enjoyable disc. *Red's Good Groove* is a Prestige potboiler, and only Pepper Adams, who didn't like being bored, really makes an effort. *Solar* returns Garland to a rhythm format, although Les Spann's presence isn't very useful; *The Nearness Of You* is another enjoyable stroll through eight standards; and *When There Are Grey Skies* was to be Red's last album for nearly ten years. He delivers one of his most considered interpretations here in the almost painstaking exploration of 'Nobody Knows The Trouble I've Seen', beautifully sustained over some 12 minutes.

***** Crossings** Original Jazz Classics OJCCD 472 *Garland; Ron Carter (b); Philly Joe Jones (d). 12/77.*
****(*) Red Alert** Original Jazz Classics OJCCD 647 *Garland; Nat Adderley (c); Harold Land, Ira Sullivan (ts); Ron Carter (b); Frank Butler (d). 12/77.*

Garland continued to make records in the '70s and '80s, and those that remain show his style unchanged, although some of the litheness was gone. *Red Alert* is a decent if impersonal attempt at recapturing one of Red's old Prestige blowing dates. Nice enough cameos by the horns, but the prettiest music is when they sit out and let the pianist play 'It's Impossible'. *Crossings* features such fine support from the rhythm section that the music gathers its own momentum.

Also, in brief:

*****(*) The Best Of The Red Garland Trios / ***(*) ... Quintets** Prestige 5716-2 / 5702. 57–61; 55–60.
A sensible option for more casual collectors; all the good stuff's there.

***** Red's Blues** Prestige 11017. 5/56–10/62.
Red, playing the blues.

***** Stretchin' Out** Prestige 24772. 8 & 10/59.
Brings together *Satin Doll* and *Lil' Darlin'*.

Tim Garland (born 1966)

TENOR AND SOPRANO SAXOPHONES, BASS CLARINET

Born in Ilford, he was making records only a few years after taking up the saxophone. Member of folk-jazz group Lammas.

***** Enter The Fire** Linn AKD074 *Garland; Gerard Presencer (t); Jason Rebello (p); Mick Hutton (b); Jeremy Stacey (d). 97.*
****(*) Made By Walking** Stretch SCD 98030-2 *Garland; Gerard Presencer (t, flhn); Geoff Keezer, Chick Corea (p); Joe Locke (vib, marim); Avishai Cohen (b); Jorge Rossy (d). 2–5/00.*
***** Storms/Nocturnes** Sirocco SJL 1017 *Garland; Geoff Keezer (p); Joe Locke (vib, mar). 8/01.*
***** Rising Tide** Sirocco SJL 1022 *As above. 12/02.*

Garland has worked without starry haste. The Stretch album marks an attempt to pitch him onto a world stage, after years of worthy if unremarkable work with groups such as Lammas, but despite some agreeable music there's little to collar the attention. He may have won some recent spurs in the Chick Corea group, but for all its energy the music here lacks much in the way of striking individuality; if anything, as on the first disc, he's outplayed by the excellent Presencer.

The trio with Keezer and Locke is a kind of internationalized version of what the Lammas group created – English pastoralism toughened by hints of blues and a more robust, worldly outreach. They achieve it some of the time, although for every passage of genuinely assertive music, there's another which sounds introverted and self-conscious. Garland's difficulty is that he doesn't seem able to translate his good-natured delivery into something which commands the attention.

***** Change Of Season** Sirocco SJL 1029 *Garland; Paul Bollenback (g, g syn); John Patitucci (b); Gary Novak (d). 9/03.*

Most of this was written in the hot summer of 2003. There's nothing parched about any of the ten themes, which reflect Garland's desire to start playing song forms again, and with a guitar-based group. 'Break In The Weather' immediately highlights Bollenback's role, better here than on his own Challenge recordings. John Patitucci is in stunning form and so is the often suspect Novak, though a lighter touch would surely have been appropriate.

It's not until the third track that Tim gets his tenor out. His soprano-line on 'Break In The Weather' crackles with atmospheric electricity, as opposed to 'Electrocity', the fine penultimate track. On the Coltrane tune, he gets in some moody bass clarinet work. 'Piece In Our Time' and 'To A Discarded Doll' have him back on the soprano, before the mood changes sharply with a thoughtful version of Chick Corea's 'Inner Space', which presumably Patitucci and Novak know very well indeed. 'First Rain' comes along as a sort of benediction. There are obvious references to Coltrane's 'After The Rain', despite the bass clarinet statement and echoey guitar synth shapes of the intro.

There are signs of quick writing, not in sloppy execution but in a certain obviousness to the harmonic variation, which is usually too deliberate when ideas come in batches. That said, the unified tone is one of the most attractive things about *Change Of Season*.

*** **If The Sea Replied** Sirocco 1031 *Garland; Gwilym Simcock (ky); Don Paterson (g); Malcolm Creese (b); Asaf Sirkis (d, perc); Northern Sinfonia Strings.* 10/05.
A glorious setting for Garland's increasingly individual and emotive voice, this is probably best heard as an extended suite of pieces organized round his passion for the sea, more as physical reality than as familiar metaphor. The playing – by Garland and Lammas confrere Paterson – is exquisite, but it ultimately lacks drama.

Also, in brief:

*** **Playing To The Moon** Jazz House JHCD47. 8/96.
A night at Ronnie Scott's; neither routine nor revelatory.

*** **Soho Story** DNSTCD 2001. 9/01.
The Monday Night Orchestra, which is the London equivalent of several NY Monday-night bands. Good players and vivid charts with little of the brio that their American counterparts might bring to something similar.

(*) **The Mystery Audio-B 5020. 8/07.
Orchestral music, lovely, brooding, often chastely romantic.

Erroll Garner (1926–77)

PIANO, HARPSICHORD

Moved from Pittsburgh to NY in 1944 and got established as a nightclub pianist, working for the rest of his career as a soloist or in trios. After the huge success of the Concert By The Sea album, he became an enduring international star.

** **Erroll Garner 1944** Classics 802 *Garner (p solo).* 11–12/44.
(*) **Erroll Garner 1944 Vol. 2 Classics 818 *Garner (p); John Simmons (b); Harold 'Doc' West (d).* 12/44.
** **Erroll Garner 1944 Vol. 3** Classics 850 *Garner; Inez Cavanaugh (v).* 12/44.
***(*) **Erroll Garner 1944–1945** Classics 873 *Garner; Charlie Shavers (t); Vic Dickenson (tb); Hank D'Amico (cl); Lem Davis (as); Slam Stewart, Eddie Brown (b); Cliff Leeman, Harold 'Doc' West (d).* 12/44–3/45.
*** **Erroll Garner 1945–1946** Classics 924 *Garner; John Levy Jr (b); George DeHart (d).* 9/45–2/46.
*** **Erroll Garner 1946–1947** Classics 1004 *Garner; Red Callender (b); Nick Fatool, Lou Singer, Harold 'Doc' West (d).* 4/46–6/47.
Erroll Garner was one of a kind. He was as *outré* as the great beboppers, yet bop was alien to him, even though he recorded with Charlie Parker. He swung mightily, yet he stood outside the swing tradition; he played orchestrally, and his style was swooningly romantic, yet he could be as merciless on a tune as Fats Waller. He never read music, and often pianists would be hired to teach him songs, but he could play a piece in any key, and delighted in deceiving his rhythm sections from night to night. His tumbling, percussive, humorous style was entirely his own.

Garner's earliest recordings were done semi-privately, and though issued on Blue Note in the '50s they're in often atrocious sound. Most of his style is in place, and one can hear a debt to Tatum. The first three Classics include what there is of these survivals, and it's a difficult listen. The next two are more interesting. *1944–1945* puts together a session which has been a collectors' piece for many years: a jam with Shavers, Dickenson, D'Amico and Davis which includes extended versions of 'Gaslight' and some impromptu blues. Lovely stuff, with the principals all in good fettle, and a very rare glimpse of Garner with horns. A trio date with Brown and West (for Black And White) and a solo session for Signature fill up the disc. *1945–1946* includes a scruffy-sounding solo date for Disc before a pithy if unmomentous string of solos recorded for Mercury in 1945. Two solos for V-Disc round things off, but the spoken intro by Bob Hope sounds as if he was auditioning for the Chipmunks; there's clearly a speed problem. Classics 1004 includes two trio dates for Mercury and one for Dial, then four solos for Victor and an eight-title solo date for Dial. The Victor coupling of 'Erroll's Bounce' and 'Erroll's Blues' is one of Garner's most characteristic pieces, and it sounds good in this transfer.

*** **Erroll Garner 1947–1949** Classics 1109 *Garner; Howard McGhee (t); Benny Carter (as); Wardell Gray (ts); Ulysses Livingston, Oscar Moore (g); John Simmons, Nelson Boyd (b); Jackie Mills, Teddy Stewart, Alvin Stoller (d).* 4/47–3/49.
*** **Erroll Garner 1949** Classics 1138 *Garner; Teddy Edwards (ts); John Simmons (b); Alvin Stoller (d); Dave Lambert (v).* 49.
*** **Erroll Garner 1949 Vol. 2** Classics 1182 *Garner; John Simmons, Leonard Gaskin (b); Chuck Thompson, Alvin Stoller, Charlie Smith (d).* 6–7/49.
*** **Erroll Garner 1949–1950** Classics 1205 *As above, except omit Thompson; add Harold 'Doc' West (d); Johnny Hartman (v).* 8/49–4/50.
These cover sessions for Savoy, Modern, Vogue, Atlantic, Portrait, Mercury, 3 Deuces and Roost, which hints at how prolific Garner already was. Classics 1109 has a couple of jam-session survivals in 'One O'Clock Jump' and 'Blue Lou', with some fine Wardell Gray; the rest is trio music, with four solo titles made on a trip to Paris. Erroll cut 13 titles for Savoy in one session (all on Classics 1138), and though there's a preponderance of slowish tempos, there are some characteristic Garner touches. An airshot of 'Cherokee' from a *Just Jazz* show (with Teddy Edwards and a scatting Dave Lambert) leads to a couple of solo sessions. He turns Duke's voicings inside out on a fascinating stride-styled 'Take The "A" Train', and 'My Old Kentucky Home' is delicately prised open to a rocking pulse. Classics 1182 begins with a couple of solos, goes into two fuzzy live tracks, then runs through two long trio sessions for Savoy and Atlantic. Although constrained a little by the durations, these are some of the most particular Garner sessions to date, bouncing and bustling through the songs at quicker tempos and luxuriating in the ballad arpeggios. The Atlantic date has an almost impressionistic feel, with titles such as 'Reverie', 'Turquoise' and 'Twilight'. Classics 1205 offers three trio dates, a single solo of 'Love Is The Thing' and a session with Johnny Hartman breezing through four ballads. Slow tempos predominate (even 'Jitterbug Waltz' is played very kindly), although the final session for Roost has more go in it on the likes of 'Tippin' Out With Erroll'. Distinctly average sound, so for Garner nuts only.

*** **Erroll Garner 1950** Classics 1240 *Garner; John Simmons (b); Harold 'Doc' West, Shadow Wilson (d); Florence Wright (v).* 5–6/50.
***(*) **Erroll Garner 1950–1951** Classics 1310 *As above, except omit West.* 6/50–7/51.
Classics 1240 includes Erroll's last tracks for Atlantic and his first for Columbia, where he immediately gets a much better sound, although there's no concession to LP-length: virtually everything is still around the three-minute mark. But at least we get to hear Erroll in decent sound for the first time, and on Classics 1310 that really comes to the forefront: 'Poor Butterfly', a thrilling 'Honeysuckle Rose', and the mix of gaiety and wistfulness in 'Play

Piano Play' which must be deemed a Garner trademark. The disc ends with three rather mysterious Garner solos for a label named Recorded In Hollywood (though not all that well).

***(*) **Erroll Garner 1952–1953** Classics 1370 *Garner; Wyatt Ruther (b); Eugene 'Fats' Heard (d). 2/52–2/53.*
***(*) **Erroll Garner 1953** Classics 1391 *As above. 2–3/53.*

All of these titles are drawn from sessions for Columbia, and if that label isn't going to keep them in print, then it's down to Classics to do the job. The earlier one begins with 12 piano solos but the trio takes over for the rest. A solo such as 'Anything Goes' underlines the uniqueness of Garner's genius: no other pianist has ever made Cole Porter's tune so sombre and joyful at the same moment. As the LP era came in, Garner clearly felt less constrained by playing-times, and many of these tracks pass the five- and six-minute mark, which only adds to the sense of exuberant extravagance. The sound is clattery and indifferent on the solos, much better on the trios.

***(*) **Errol Garner 1954** Classics 1447 *As above, except add Candido Camero (perc). 7/54.*

Here's Garner on a typical day at the office, knocking off 19 tracks in a single session; untypical in that it was for Mercury this time, and with Candido in for eight mambo tracks. The label may have insisted on somewhat shorter cuts, even for LP release, for only the Latin tunes, including a hefty 'Sweet Sue – Just You', are played out at much over regulation length. Classics mastering has long been such a whipping post that it's pleasing to report that the sound here is pretty respectable, though there's a quaver on Garner's more percussive notes that could easily have been resolved with a little more care.

*** **Yesterdays** Naxos 8.12058 *As various discs above. 44–49.*
*** **Standards** Naxos 8.120661 *As various discs above. 45–49.*
***(*) **Plays Misty** Naxos 8.120771 *Garner; Wyatt Ruther (b); Eugene 'Fats' Heard (d). 53–54.*

As with many of their other editions, Naxos have effected a more careful and truthful remastering of original material than many more fêted and expensive editions. These three Garner collections make up a very attractive buy, the last in particular a fine set of tracks by the early-'50s trio.

***(*) **Contrasts** Verve 558077-2 *Garner; Wyatt Ruther (b); Eugene 'Fats' Heard (d). 7/54.*

By this period Garner had settled into a format – swashbuckling trios which plundered standards with cavalier abandon. Bass and drums only have to keep up, but they provide a deceptively important anchor. The drummer's role is particularly important. As percussive as the pianist is, he leaves many accents to the man with the traps, and Heard has to concentrate hard to keep up. Garner's heartiness, his fondness for extravagantly arpeggiated ballads and knockabout transformations of standards can grow wearisome. But there are undervalued aspects to these records. He is a quirky but resonant blues player; he keeps the melody sacrosanct, even when mischievous; he always swings. *The Original Misty* has now been supplanted by a Master Edition version of its original album, *Contrasts*, in better sound and with the famous track cleaned up effectively.

CORE COLLECTION

***(*) **Concert By The Sea**
Columbia CK 40589 *Garner; Eddie Calhoun (b); Denzil Best (d). 9/55.*

Garner's most famous album and one of the biggest-selling jazz records ever made, *Concert By The Sea* is essentially neither more nor less than a characteristic set by the trio in an amenable setting. Moments such as the teasing introduction to 'I'll Remember April', the flippant blues of 'Red Top' and the pell-mell 'Where Or When' find Garner at his most buoyant; but rather more interesting is his well-shaped treatment of 'How Could You Do A Thing Like That To Me'. The recording was never outstanding, but the reissue serves it well enough.

*** **Close Up In Swing / A New Kind Of Love** Telarc CD-83383 *Garner; Eddie Calhoun (b); Kelly Martin (d); strings, brass, woodwind; Leith Stevens (cond). 7/61–7/63.*
*** **Dreamstreet / One World Concert** Telarc CD-83350 *Garner; Eddie Calhoun (b); Kelly Martin (d). 59–8/63.*
*** **That's My Kick / Gemini** Telarc CD-83332 *Garner; Arthur Ryerson, Wally Richardson (g); Ernest McCarty, Milt Hinton (b); George Jenkins, Herbie Lovelle, Jimmie Smith (d); Johnny Pacheco, Jose Mangual (perc). 66–72.*

Telarc has raided a hefty back-catalogue; these are decent value. That said, most of the sessions will only stir much excitement among hardcore devotees. *Dreamstreet* is nice, the *One World* show notably lively, *That's My Kick* has a slightly augmented band with guitar and percussion, and *Gemini* found Erroll taking a turn at the harpsichord. Garner remains interesting from moment to moment, but over CD length his style's limitations tend to show up on ordinary albums, which is basically what these are.

The exception is *Close Up In Swing/A New Kind Of Love*. The first album is another regulation trio date, but the second is a film score which Garner, despite his illiteracy, put together via block arrangements that were subsequently orchestrated and left open for him to improvise the piano parts. The results say little that's profound about his music, but it's an interesting diversion to hear him magnified via a full orchestra.

*** **Erroll Garner: Jazz Masters 7** Verve 518197-2 *Garner; Wyatt Ruther (b); Eugene 'Fats' Heard (d); Candido Camero (perc). 54–55.*
***(*) **This Is Jazz** Columbia CK 64968 *Garner; John Simmons, Wyatt Ruther, Al Hall (b); Shadow Wilson, Specs Powell, Eugene 'Fats' Heard (d). 6/50–2/57.*

Many of Garner's albums from the late '50s and '60s are unavailable. The *Jazz Masters* disc is sound value, a smart choice of solo and trio pieces from the Mercury sessions. *This Is Jazz* is a pleasing set drawn from Columbia holdings; 'Moonglow' is a particularly fine treatment.

Carlos Garnett (born 1938)

TENOR, ALTO, SOPRANO AND BARITONE SAXOPHONES

Born in Panama and self-taught, he arrived in New York in 1962 and worked with various leaders, including Miles Davis. In the '70s he made a string of albums which fused Panamanian music, jazz and soul, a style he called Universal Black Force.

*** **Fuego En Mi Alma** High Note HCD 7001 *Garnett; Carlton Holmes (p); Brad Jones (b); Shingo Okudaira (d); Neil Clarke (perc). 9/96.*
***(*) **Under Nubian Skies** High Note HCD 7023 *As above, except omit Clarke; add Russell Gunn (t). 9/97.*
***(*) **Moon Shadow** Savant 2011 *Garnett; Derrick Gardner (t); Robert Trowers (tb); Alvin Flythe (ts); Carlton Holmes (p); George Marshall (b); Shingo Okudaira (d); Neil Clarke (perc). 12/99.*

Garnett's Muse albums had a bit of a cult following within the so-called acid jazz movement, but they've once again gone back into limbo. His return to active duty in the late '90s is very welcome, if the excellent *Under Nubian Skies* in particular is anything to go by. 'I feel I'm doing better soloing than I did back in my earlier days', Garnett says, and he's right, sticking to the tenor and thinning out the verbiage of the old music. *Fuego En Mi Alma* could have used a little more contrast (supplied by Gunn on the later date), and here and there Garnett sounds just a tad rusty, but it's spirited and generous music. Garnett is coming straight out of classic-period Coltrane for much of *Under Nubian Skies* and, since again the rhythm section is supportive rather than combative, it throws his sound into a sharper relief. Gunn is happy to be a good-natured foil, and there are some useful, boppish originals for them to work out on. An enjoyable surprise.

As usual, Garnett manages to avoid slavish influence on *Moon Shadow*. His 'Giant Steps' might well be one of the Neptune's ladders that makes up the Panama Canal. It's a briskly Latin interpretation, harmonically exact, but rhythmically much more supple than the original. The same is true of 'My Favorite Things' and also 'Softly, As In A Morning Sunrise', which hints at the Coltrane of the legendary Village Vanguard sessions. The other horns solo only sparingly, a pity in the case of Robert Trowers, who is always worth hearing, but they do a fine job of articulating Garnett's larger vision of a pan-Afro-American musical language.

Kenny Garrett (born 1960)

ALTO SAXOPHONE, FLUTE, OTHER INSTRUMENTS

Arrived in New York in 1980, and came to notice with Miles Davis. Has since worked prolifically, in hard bop but with an awareness of funk and other forms.

*** **Introducing Kenny Garrett** Criss Cross 1014 *Garrett; Woody Shaw (t, flhn); Mulgrew Miller (p); Nat Reeves (b); Tony Reedus (d).* 11/84.

Garrett's old boss Miles Davis once accused him of wearing 'Sonny Stitt's dirty drawers', a fair version of the youngster's plangent, bluesy style. The debut is a more than decent effort. Shaw is a far more sympathetic partner than the bustling, somewhat aggressive Roney on a subsequently deleted Paddle Wheel disc. Here, Garrett tackles all the material with a freshness and lack of prejudice that is instantly appealing. His phrasing is very exact, for all its relaxed delivery, and his habit of lingering on low tones just a fraction longer than expected gives the solos the solidity needed when working without a harmony instrument.

**** **Triology** Warner Bros 9 45731 *Garrett; Kiyoshi Kitagawa, Charnett Moffett (b); Brian Blade (d).* 95.

This is a very special record, made with Garrett's working trio (Moffett's on a couple of tracks). Garrett is still content to play standards and repertoire pieces, and he brings fresh angles to Brubeck's 'In Your Own Sweet Way' and the old warhorse 'Giant Steps', which he plays with a respectful insouciance; his major encounter with Coltrane was still to come. There's refreshingly little ego on show, and *Triology* suggests the work of a young master musician who knows his place in the tradition. The dedication to Henderson and Rollins was perhaps a sign of where his thinking lay.

**** **Pursuance** Warner Bros 9 46209 *Garrett; Pat Metheny (g); Rodney Whitaker (b); Brian Blade (d).* 96.

Perhaps, as he worked his way through the 'Giant Steps' changes on *Triology*, Garrett recognized this album would have to be made sooner or later. Coltrane tributes were ten a penny at this time, but this is one of the best. Having a guitarist on board of Metheny's undersold gifts opened up the song structures, and Garrett's ability to second-guess harmonic progressions makes this a very free interpretation indeed. They kick off with 'Countdown' and 'Equinox', continue with 'Liberia' and 'Dear Lord', and really hit pace with a terse and wonderful version of 'After The Rain'. The title-piece begins a gigantic coda which includes a very brief, almost throwaway version of 'Giant Steps' again. The other Trane compositions included are 'Lonnie's Lament', 'Like Sonny', 'Alabama' and 'Latifa', each of them intelligently rethought and reworked.

***(*) **Simply Said** Warner Bros 9 8759 *Garrett; Sheldrick Mitchell (p, org); Mulgrew Miller (p, v); Pat Metheny (g); Marcus Miller, Nat Reeves (b, v); Chris Dave, Jeff 'Tain' Watts (d, v); Bashiri Johnson (d); Raymond Harris (v).* 98.

The absent guest here is Kenny Kirkland, who died shortly before the session and whose loss perhaps adds to rather than explains a rather melancholic sound. Even upbeat, Garrett sounds thoughtful and even guarded. Always a player who takes time to process the lessons of the recent past, he can sound repetitive. Here, though, he cheerfully recaps and compresses solos from *Triology* and *Songbook*, without seeming to play musical leftovers. Garrett's band is fresh and unaffected. Mitchell is an interesting organ-player and a decent writer as well, claiming a single but valuable credit with 'Words Can't Express'. The only question mark hangs over Dave's unvarying count. Metheny is only in for two tunes and Marcus Miller for three. Big Mulgrew has a guest spot alongside Jeff Watts, helping to keep the sound varied and subtly weighted.

*** **Happy People** Warner Bros 9362 47754-2 *Garrett; Michael Stewart (t, flhn); Vernell Brown (p); Randy Razz (g); Bobby Hutcherson (vib); Marcus Miller, Charnett Moffett (b); Chris Dave (d); Jean Norris (v).* 9/01.

**** **Standard Of Language** Warners 48404 *Garrett; Vernell Brown (p); Charnett Moffett (b); Chris Dave, Eric Harland (d).* 9/01, 02.

For all the shadow cast by the World Trade Center attacks, *Happy People* is a happy, funky recording, almost reminiscent of Carlos Garnett or Grover Washington. The best tracks are, almost inevitably, those that feature Hutcherson, who seems to invest the whole album with his personality. Stewart brings a warm and soulful tone to the two opening tracks and Marcus Miller gives 'Song For DiFang' his usual snappy touch, punching in a wonderfully inventive countermelody. The other guests are less significant, though Randy Razz's guitar does bring an extra dimension to 'Ain't Nothing But The Blues'. Jean Norris's vocals doubtless helped pitch the record towards a club and dance market.

Some of the tracks on the magnificent *Standard Of Language* were originally intended for the earlier album but were deemed unsuitable in the circumstances. Whatever the reasoning, this is the album that finally clinched Warners' investment. The long, three-part title-track is a virtual summation of all he has learned from the greats of the saxophone – Parker, Coleman, Coltrane – and a strong declaration of independence from them as well. 'XYZ' is stunning neo-bop with an old-fashioned swing. The band performs magnificently throughout and the trimmed-down personnel allows Garrett's luminous alto to shine through. Unmissable.

****** Beyond The Wall** Nonesuch 79933 *Garrett; Pharoah Sanders (ts); Bobby Hutcherson (vib); Mulgrew Miller (p); Robert Hurst (b); Brian Blade (d).* 2/06.

The opening finds Garrett trading long drones with Sanders, who's in his best form for years, but the record really takes off with the title-track. Miller puts in a remarkable solo before Garrett makes his own statement in a vigorous hard-bop mode that sounds utterly of the moment. The Eastern theme – it's the Great Wall of China on the cover – is most obvious in the sampled Buddhist chanting on 'Ornament For Clear Realization', but it doesn't get in the way of some fine playing. Hutcherson is typically masterful and clearly enjoys his exchanges with Miller. Garrett remains quietly but firmly in charge and with Blade and Hurst so obviously hip to his needs, he has the perfect foundation for another iconic performance.

Also, in brief:

*****(*) Black Hope** Warner Bros 9362 45017. 92.

The other Warners are deleted, but here Garrett holds his own even alongside the great Joe Henderson (*ts*).

***** Stars And Stripes** Jazz Door 1259. 93.

Strong live date with the trio: Charnett Moffett (*b*), Brian Blade (*d*).

*****(*) Songbook** Warner Bros 9 4651. 97.

A set of good originals, plainly written but carefully worked through.

Christian Garrick

VIOLIN, VIOLA

Son of Michael and a member of his small group.

***** Different Strokes** Audio-B ABCD10 *Garrick; John Dankworth (cl); David Gordon, Peter James (p); John Etheridge, Dave Kelbie (g); Jeremy Brown (b); Tom Hooper (d).* 7/98, 3/99.

*****(*) Four Spirits** Flying Blue Whale FLY1 *As above, except omit Dankworth, James, Etheridge, Kelbie.* 01.

No surprise to find two Django Reinhardt tunes on a record with this line-up instrumentation, but young Garrick is a venturesome fellow, also programming 'Chelsea Bridge', Bill Evans's 'Very Early' and Michael's 'Judas Kiss'. His own 'Cricklemetal' suggests the composing gene has been passed on intact. Co-producer Dankworth (all but the live 'Shankra', were recorded at Wavendon) turns up on clarinet for Django's 'Del Salle' and the Strayhorn tune, while Etheridge is on hand for four tracks. Not always clear when Christian makes the switch to viola. His fiddle-playing has a warm resonance that sometimes suggests the bigger instrument.

*****(*) At The Dimming Of The Day** Flying Blue Whale FLY4 *Garrick; John Etheridge (g).* 4/06.

A perfect partnership. The programme could hardly be more imaginative: 'Come Sunday', 'Love Me Tender', the theme to *Cinema Paradiso*, the 'Londonderry Air', 'Stormy Weather' and the Richard Thompson title-tune. They even make something of 'Tennessee Waltz'. The kind of record that might spoil from over-analysis.

*****(*) Homage To Grappelli** Flying Blue Whale FLY 5 *Garrick; John Horler (p); Alec Dankworth (b); Allan Ganley (d).* 6/07.

Obvious, really, but no less interesting for being obvious. This is a straighter jazz conception, and it works very well. Chris swings into 'Crazy Rhythm' and then doesn't let up for the duration. There's subtlety too; wrong to harp too much on his father's influence, but you couldn't grow up with Michael Garrick and not know something about chords and melody. Horler, Dankworth and Ganley give him support and nudge him along, but Garrick's in fine voice and going places.

Also, in brief:

***** Firewire** Flying Blue Whale FLY3 2CD. 05.

There's a rocking intensity to much of this, which comes in a bit long in retrospect. No mistaking his boldness, though.

***** Marzipan** Flying Blue Whale FLY2. 10/02.

You either like marzipan, or you don't. We found this one over-sweetened by dubbed-in strings and other effects.

Michael Garrick (born 1933)

PIANO, HARPSICHORD, CELESTE

Still perversely best known for his 'Jazz Praises', the Enfield-born composer has taken Duke's 'sacred' music on a step, using jazz as the basis for a body of liturgical music which swings with the gift of tongues.

***** October Woman** Vocalion CDSML 8420 *Garrick; Shake Keane (t); Joe Harriott (as); Coleridge Goode (b); Colin Barnes (d); Elizabethan Singers.* 65.

***** Black Marigolds** Vocalion CDSML 8411 *Garrick; Ian Carr (t, flhn); Don Rendell (ss, ts); Joe Harriott (as); Tony Coe (ts); Dave Green (b); Colin Barnes, Trevor Tompkins (d); John Smith (poetry).* 1–2/66.

***** The Heart Is A Lotus** Vocalion CDSML 8400 *Garrick; Ian Carr (t, flhn); Art Themen (ss, ts, cl, f); Don Rendell (ss, ts, f); Coleridge Goode, Dave Green (b); Trevor Tomkins (d); Norma Winstone (v).* 1/70.

****(*) Mr Smith's Apocalypse** Vocalion CDSML 8433 *As above, except add Somerford Junior School Choir.* 71.

*****(*) Cold Mountain** Vocalion CDSML 8415 *Garrick; Dave Green (b); Trevor Tomkins (d).* 72.

Garrick's a national treasure, but it's depressing that some of the most exciting British releases of recent years have been reissues of records made 40 years ago. *October Woman* has reappeared with an additional EP of 'Anthem' and 'Wedding Hymn'. Like John Surman, Garrick is deeply absorbed in English church music and has continued to write for sacred spaces and occasions. This early album is most obviously collectable for the presence of Harriott and Keane, but it is Garrick's writing, and his quiet presence at the keyboard, that makes it special.

Black Marigolds might best be described as experimental. It consists of three fine septet instrumentals, but also collaborations with poet John Smith (Gielgudian on 'Jazz For Five'), two solo harpsichord pieces and one trio, and a brief celeste trio. 'What Are Little Girls?' is too Sugar Plum Fairy for comfort and albeit intricate and technically stretching there's not much mileage on the keyboard tracks. Some of the jazz-and-poetry stuff works: Ian Carr's solo on one of the duets was apparently written for Shake Keane, while the little-known Colin Barnes also impresses. The septets are excellent. Harriot and Coe solo on 'Webster's Mood', a rich swing tribute. Rendell takes the main theme on the waltz 'Ursula' with thoughtful contributions from Carr and Coe again.

Four years on, Norma Winstone is an integral part of the sextet, fulfilling a horn-player's role even as she delivers Garrick's wanly impressionistic texts. This was Themen's first record, all the more surprising when you hear how forcefully he solos alongside Rendell on 'Torrent'. 'Temple Dancer' features a limpid Carr solo and a wailing, shawm-like feature from Themen. Lovely *arco* bass from Goode on 'Beautiful Thing'. *Mr Smith's Apocalypse* is an engaging enough cantata and there are fine instrumental moments, but its premisses – musical and thematic – seem relatively slight and the individual themes fail to cohere.

The title track of *Cold Mountain* is not so much an epic as a monumental slab of music, its dynamism intriguingly static and unswinging. A terrific album that helps complete the early picture.

***** Home Stretch Blues / ***(*) Troppo** Vocalion CDSML 8426 / Impressed Repressed 986689 *Garrick; Henry Lowther (t, flhn); Don Rendell (ts, f); Art Themen (ss, ts); Dave Green (b); Coleridge Goode (b on Troppo only); Trevor Tomkins (d); Norma Winstone (v).* 4/72, 73.
Troppo is another worthy recovery from Universal's all too casually neglected dead-letter office. This is one of the masterpieces of modern jazz in Britain, marked by strong writing and arguably even stronger solo work from the principals, and marred only by a very unnatural sound. But that was the '70s for you. Garrick's achievement on 'Troppo' and 'Overtones Of A Forgotten Music' was to create scores that were both technically astute and emotionally satisfying. The other date has some good things, but lacks the monumental quality; interesting to compare *Home Stretch Blues* with Mike Westbrook's work of the period.

****** A Lady In Waiting** Jazz Academy JAZA 1 *Garrick; Dave Green (b); Alan Jackson (d).* 93.
Though perhaps best understood as a composer in the tradition of Ellington, Garrick is also a formidable small-group player, and this seasoned group plays scaled-down versions of pieces originally conceived for orchestra. Interesting to compare it with the earlier trio above. The most accurate measure of the leader's skills is his approach to repertory material like Hancock's 'Dolphin's Dance' and John Lewis's wonderfully pianistic 'Two Degrees East, Three Degrees West'; exhilarating all the way.

****** For Love Of Duke ... And Ronnie** Jazz Academy JAZA 4 *Garrick; Gabriel Garrick, Ollie Preece, Steve Waterman, Ian Wood (t); Brian Archer, Bill Mee, Mark D'Silva (tb); Mike Hall, Martin Hathaway, Bob McKay, Jim Tomlinson, Matt Wates (sax); Colin Oxley (g); Paul Moylan (b); Alan Jackson (d); Jacqui Dankworth (v).* 95, 96.

*****(*) Down On Your Knees** Jazz Academy JAZA 5 *Garrick; Mark Armstrong, Gabriel Garrick, Paul Jayasinha, Martin Shaw, Steve Waterman (t); Brian Archer, Matt Coleman, Dave Holt, Bill Mee, Mark Nightingale, Malcolm Earl Smith (tb); Paul Booth, Ben Castle, Mike Hall, Bob McKay, Jim Tomlinson, Matt Wates (sax); Dominic Ashworth (g); Paul Moylan (b); Alan Jackson (d); Anita Wardell (v).* 99.
Garrick is gradually assembling a full documentation of his output as a big-band composer. It seems on the face of it perverse that works like 'Jazz Praises' should be recorded piecemeal – another two pieces are recorded on *For Love Of* – except that they fit perfectly well into the broader context of his work. Equally, more of the *Hardy Country* material – 'The Storm (Was Its Lover)' – juxtaposes nicely with tunes dedicated to Ellington and written in memory of altoist Joe Harriott, whose free-form writing and playing had such a huge impact on the British scene. The final dedication is, of course, to the late Ronnie Scott, with whom Garrick worked only very rarely but for whom he shares a widespread affection and debt.

The use of Jacqui Dankworth to fill in what would have been a whole choir on the original score is underlined once again in Anita Wardell's work on the recent *Down On Your Knees*. Anita's ability to inflect songs with apposite and accurate emotion represents an important dramatic resource to Garrick, who can concentrate on leading a band of undoubted technical sophistication and iron-clad swing. The live version of 'Take The "A" Train', recorded at the Vortex club in London, is a joyous curtain-piece, but the mood overall is more thoughtful, even when the pace is intense. As ever, Garrick is mining material that goes back to the Rendell–Carr quintet of the '60s and its reaction to the advanced harmonics of the John Coltrane Quartet, while 'Torrent' is lifted from *The Heart Is A Lotus*.

*****(*) The New Quartet / ***(*) Inspirations** Jazz Academy JAZA 7 / 14 *Garrick; Martin Hathaway (ss, as); Paul Moylan (b); Alan Jackson (d).* 10–11/01, 07.
What deliciously surprising records these are, and an interesting change of pace from the big-band projects. Garrick sounds playful and almost skittish, but then delivers a line of such emotional sonority that the heart skips a beat. The range of influences is now so broad-reaching that the idea that he should be influenced by anyone outside his own head almost seems absurd, except that Thelonious Monk is the presiding deity of this record, Monk and the Tatum who would also take a turn at the organ.

Hathaway is rather light-voiced and sometimes awkwardly cool when a little emotion might seem called for, but he plays beautifully on his own 'That-U-Be-A Good Idea', and elsewhere makes effective and poignant entrances. 'Cappuccino Gabrieli' is a small marvel, and Garrick's ballad style is in evidence once again on 'Little Girl'; all of these on the first record, some of which doesn't sound fully rehearsed. That's taken care of second time out; a strong vibrant quartet session with tight ensembles and notably good solos.

***** Children Of Time / *** Yet Another Spring** Jazz Academy JAZA 13 / 12a *Garrick; Martin Shaw, Steve Waterman, Gabriel Garrick (t); Mark da Silva, Alistair White, Dave Eaglestone (tb); Martin Hathaway, Matt Wates, Bob McKay, Jamie Anderson, Mick Foster (sax); Dominic Ashworth (g); Paul Moylan (b); Alan Jackson (d); Norma Winstone (v).* 05.
The first is sacred music of a notionally ecumenical but in practice rather evanescent sort. The sound-world is strongly reminiscent of Neil Ardley's compositions of the late '60s and early '70s, but without Ardley's idiosyncratic voicings and alien harmonic sequences. But for Norma Winstone, who has rarely sung better in recent years, this would be rather dull and lifeless. She's the focus of the second disc as well, in many ways, but perversely here the absolute turn is composer Stan Tracey, whose 'Starless And Bible Black' is delivered in an arrangement of the deepest indigo; oddly brooding, but with dawn hinted just over the hill – wonderful.

Also, in brief:

***** Poetry And Jazz In Concert** Vocalion CDSML 8413. 64, 66.
A fashionable conjunction in the mid-'60s. Garrick was a pioneer and tireless exponent. Fine contributions from the group and from poets Dannie Abse, Adrian Mitchell and others.

***** Jazz Praises At St Paul's** Jazz Academy JAZA 9. 68.
Irrespective of your beliefs, this is a very powerful and moving musical experience.

***(*) **Meteors Close At Hand** Jazz Academy JAZA 2. 6 & 7/94.

A generous studio sampling of material from Garrick's *Royal Box* (a reaction to tabloid mayhem) and from his Thomas Hardy, J. R. R. Tolkien and jazz character suites.

*** **Parting Is Such** Jazz Academy JAZA 3. 95.

Christin Garrick (*vn*) and Don Rendell (*ts, f*) join the Green (*b*)–Jackson (*d*) trio: Canteloube, Lennon–McCartney, 'My Funny Valentine'.

*** **Green And Pleasant Land** Jazz Academy JAZA 8. 6 & 7/94.

A beautiful set recorded live in the gentle acoustic of Missenden Church in Buckinghamshire; Chis Garrick (*vn*) is in the quartet.

(*) **Peter Pan – Jazz Dance Suite Jazz Academy JAZA 9. 7/03.

Written as part of his 70th-birthday celebrations, this large-scale piece is wordy and a touch bland in the orchestration and voicing. Nice touches on 'The Lost Boys' and 'Hook' themes.

***(*) **Big Band Harriott** Jazz Academy JAZA 11. 04.

A lavish tribute to an old friend and one of the lost leaders of jazz in Britain. Superb stuff.

George Garzone (born 1950)

TENOR AND SOPRANO SAXOPHONES

A passionate and articulate educator, still scantily represented on record.

**** **One Two Three Four** Stunt STUCD07012 *Garzone; Chris Crocco (g); Dennis Irwin (b); Pete Zimmer (d).* 10/06.

Garzone always seems ready to abandon chordal structure altogether, while remaining essentially faithful to it. His '90s discs on the NYC label – *Alone, Fours And Twos, Moodiology* and *The Fringe In New York* (which represents his semi-permanent musical group; see also under their entry) – may still be available in small numbers, but it has been some time since there was a new one. This one comes doubly welcome, and there's a Japanese release from around this time as well, on the Venus label. *One Two Three Four* is familiarly dominated by Coltrane themes ('Giant Steps', 'Central Park West') and tributes. Guitar adds a new dimension to the group, similar in effect to Mainieri's vibes-playing in the past, but without the more conventional tonal centres of a piano. Garzone's solos are curiously anti-virtuosic, almost as if he won't deign to cut loose just because that's what's expected. It's an effective tactic, if it's a conscious one. Great stuff, and good to see him back in circulation.

Geoff Gascoyne (born 1963)

DOUBLE BASS

British bassist with a wide range of stylistic experience. An occasional leader with a number of high-profile associations.

*** **Voices Of Spring** Jazzizit JITCD9605 *Gascoyne; Gerard Presencer (flhn); Tim Garland, Andy Panayi (ts); Gareth Williams, John Donaldson (p); Jim Mullen (g); Jeremy Stacey (d); Claire Martin, Iain Shaw (v).* 9/95.

*** **Winter Wonderland** Jazzizit JITCD 9710 *Gascoyne; Andy Panayi (ss); Pete Churchill (p); Adam Glasser (hca).* 3/97.

***(*) **Autumn** Jazzizit JITCD 0026 *Gascoyne; Ben Castle (ss, ts); Jim Watson (p); Steve Brown (d).* 99.

*** **Songs Of The Summer** Jazzizit JITCD 0229 *Gascoyne; Ben Castle (ss, ts); Gareth Williams (p); Anthony Kerr (vib); Malcolm MacFarlane (g); Sebastiaan de Krom (d); Jamie Cullum (v).* 8/01.

*** **Keep It To Yourself** Candid CCD 79798 *Gascoyne; Martin Shaw (t, flhn); Steve Kaldestad (as, ts); Tom Cawley (p); Sebastiaan de Krom, James Powell (d); Jamie Cullum, Trudy Kerr, Georgie Fame (v); string quartet.* 2/05.

If you wanted to sample something of what was going on in British jazz as it stood at the end of the 20th century, you could do a great deal worse than going straight to *Autumn*. There are nine originals by Geoff and two unexpected choices of cover performed by a top-drawer group. Castle's slippery, unpredictable phrasing and the admirable work done by two rising 'stars' – Watson and Brown – make the most of the opportunities in the writing, which is both catchy and musically substantial. The others in the 'four seasons' sequence are quite various and never quite hit the same standard. *Summer* benefits from some nicely judged guest spots, including a vocal from Cullum on 'To ...'; Gascoyne had been working in the singer/pianist's trio. *Winter Wonderland* is, improbably, a Christmas album, though we have a lasting affection for these as a sub-genre and this is as good as many. *Spring* could have done with more of Presencer, whose playing all suggests growth and fresh possibility, but here the guest appearances aren't so well judged for some reason.

Cullum's back for 'Love Won't Let Me Wait' and a pretty ghastly 'God Only Knows' on the more recent Candid set, which also has turns at the microphone by Trudy Kerr and Georgie Fame. It would be a pity if that distracted from the instrumental pieces, which showcase the core quintet and again suggest that the leader has a knack for writing and delivering hooky and worthwhile material.

Giorgio Gaslini (born 1929)

PIANO, KEYBOARDS

Studied composition in Milan, and composed and conducted into the early '60s, before forming a jazz quartet, which he performed with in factories and hospitals in an effort to bring jazz to a new audience. Has written operas and large-scale works, along with striking revisions of familiar composers. One of the most distinguished players in the Italian jazz lineage.

*** **L'Integrale: Anthologia Cronologica No. 1, No. 2** Soul Note 121350/1-2 2CD *Gaslini; Nino Impallomeni, Giulio Libano (t); Raoul Ceroni (tb); Gino Stefani (cl); Lorenzo Nardini (cl, as); Gianni Bedori (as, bs, f); Marcello Boschi (as); Eraldo Volonté (ts); Gastone Tassinari (f); Mario Loschi (ob); Antonio De Serio, Bruno Crovetto, Alceo Guatelli (b); Gil Cuppini, Ettore Ulivelli, Franco Tonani (d).* 48–64.

***(*) **L'Integrale; Anthologia Cronologica No. 3, No. 4** Soul Note 121352/3-2 2CD *Gaslini; Don Cherry, Enrico Rava (t); Dino Piana (tb); Lorenzo Nardini (sno); Steve Lacy (ss); Gianni Bedori (as, ts, bs, f, picc); Gato Barbieri (ts); Eros Ferraresi, Mario Macchio (vn); Enrico Fiorini (vla); Dino Bazzano (clo); Bruno Crovetto, Kent Carter, Jean-François Jenny-Clark (b); Franco Tonani, Gianni Cazzola (d); orchestra, choir.* 64–68.

*** **L'Integrale: Anthologia Cronologica No. 5, No. 6** Soul Note 121354/5 2CD *Gaslini; Sergio Fanni, Al Korvin, Umberto Moretti, Emilio Soana, Oscar Valdambrini (t); Beppe Bergamasco, Dino Piana, Giancarlo Romani (tb); Manlio Palumbo (frhn); Gianni Basso, Steve Lacy, Glauco Masetti, Gianni Bedori, Eraldo Volonté,*

Sergio Rigon (sax); Alessandro Ferrero (eng hn); Bruno Crovetto, Carlo Milano (b); Gianni Cazzola, Franco Tonani (d). 68–69.
The years roll back for Giorgio Gaslini. In a rare example of a reissue retrospective on Soul Note, the pianist's early chapters are dusted off for this impressive archive, which if it is sustained will eventually amount to a whole shelf of recordings. If the first two discs seem for the most part to be 'prentice work, they're not without interest. As early as 1948, still in his teens, Gaslini was arranging 'Night In Tunisia' and writing his own 'Bop-Bop' and 'Drums Be-Bop' for Gil Cuppini's sextet. From there, it's a jump to 1957 and a five-part piece for octet; then his quartet music for Antonioni's *La Notte*; and finally the formation of his famous quartet with Gianni Bedori, Bruno Crovetto and Franco Tonani. There are areas of classical atonality, but also foreshadowings of free jazz as well. The entire second disc is given over to his 'Dall'Alba All'Alba' suite for the group. Rather dustily recorded, most of this music is for Gaslini specialists, but even here there's plenty of material for the most elegant kind of crossovers – of jazz with a series of Italian musical traditions.

The third and fourth discs continue the matter. 'Dodici Canzoni D'Amore' sets a dozen Italian love songs to a treatment by Gaslini's group and a small string ensemble. The shabby recording doesn't help, and there are a few curious touches, such as an uncredited organ which makes theremin-like sounds here and there. Gaslini says that he gave the piano the responsibility for pathos, while the others handled the atmosphere. It's a curious but beguiling piece. His score for another film, *Un Amore*, takes up the rest of disc three: the quartet with orchestra and choir. If the orchestral parts sound very like vintage Morricone, that may be because they're men of like mind; either way, this is lightweight.

The fourth disc revives his most celebrated piece of the period, 'New Feelings', with Cherry, Lacy, Barbieri, Jenny-Clark and some Italian homeboys. As a clash of serialism and free playing, it has its awkward moments and, since Gaslini wrote the basic score only the night before, it's scarcely a well-prepared scenario: but all the players must have embraced the occasion, since the enthusiasm of the playing endures. Back to the quartet for 'La Stagione Incantata', a four-seasons suite: Bedori in particular sounds as if he's been liberated by his work on 'New Feelings', and in long form Gaslini makes increasing use of space, texture and astringent melodic variation. Newcomers should start with some of the later records, but the pianist's admirers will welcome these adventurous reissues.

Volumes five and six take Gaslini into a period where jazz – like most other musical forms in Italy – was inevitably bound up with the social and political events of the day. *Grido* was recorded live in May 1968, at the very heart of that year's fruitful, sometimes violent unrest. 'Canto Per I Martiri Negri' is a tribute to Dr Martin Luther King, but the piece that most sums up the mood of the time is 'Il Fiume Furore', dedicated to the students of the Paris Spring. The title-piece is a swirling epic, full of urgent and impatient sounds, and with a part for Lacy, who also guests on one other track, while 'Lullaby For All Children In The World' (the title given in English) shares some of the same impatient despair.

The other discs collected here are *Newport In Milan*, which opens with a version of 'Naima' and then works through a series of more formal 'Makrokosmos' variations (Crumbian rather than Bartókian and marked by an almost violent collision of parts), while the final component brings together the eponymous *Africa* suite with a series of 'Mikrokosmos' pieces, which probably do have more to do with Bartók, but which are, again, Gaslini originals. Here he attempts to create a complex instrumental dialogue within a very tightly defined musical 'microcosm'. These, not surprisingly, are played by a small group: Gaslini in familiar company with Bedori, Crovetto and Tonani. The strength of his writing and playing are extraordinary at this period and while the work is more radical than in later years it already has a maturity and grace that remains consistent with his political and social agenda.

**** **Gaslini Plays Monk** Soul Note 121020 *Gaslini (p solo).* 5/81.
*** **Schumann Reflections** Soul Note 121120 *Gaslini; Piero Leveratto (b); Paolo Pellegatti (d).* 7/84.
Only a performer and composer whose stated aim is 'total music', a grand unified synthesis of jazz, serialism, pop, classical forms and electro-acoustic procedures, could possibly relate with equal ease to Thelonious Monk, Robert Schumann and Albert Ayler. This, though, is what the remarkable Milanese has done. Playing and writing since his early teens, he has combined jazz with orchestral music, and he is an experienced conductor. As the Monk album clearly demonstrates, his sense of form is rock-solid, and what may be surprising about these tracks is how little he attempts to subvert the basic outlines. He remains faithful to the outlines of the piece from first to last but is obviously intrigued by internal consistencies, rhymes and chimes, and he blends individual songs into an elegantly crafted suite which ought to be listened to as a whole if possible.

The Schumann material is less obviously tractable to this kind of performance, and there are moments when one will have the impression of listening to a Bill Evans record put through some strange diffraction grid. The harmonic richness of the original leaves an improviser with less to do than when dealing with the bone and sinew of a Monk tune, but at the same time with an infinity of possibilities that may trip up even a subtle improviser. The trio setting doesn't seem quite right for this material, and Pellegatti is a rather lumpish player for jazz.

*** **Multipli** Soul Note 121220 *Gaslini; Roberto Ottaviano (as, ss, sno, bcl); Claudio Fasoli (ts, ss); Bruno Tommaso (b); Giampiero Prina (d).* 10/87.
This is an interesting group. Ottaviano is more than just a utility player, but he has certainly traded in soloistic virtuosity in favour of an ability to create a spectrum of sound-textures. Fasoli is more obviously straight-ahead and, as the spearhead of the group with Gaslini, he makes for a convincing front-man. The rhythm section sounds terribly European, not because it doesn't swing but because the swing is so terribly exact and unvaried. A little bend and stretch here and there would improve this session immeasurably, and yet it's a record one goes back to, more out of curiosity than affection, but often enough to suggest that it has its virtues.

***(*) **Ayler's Wings** Soul Note 121270 *Gaslini (p solo).* 7/90.
An extraordinary undertaking. Transcribing Albert Ayler, seemingly the most anti-pianistic of improvisers, would appear to be an almost absurdly quixotic task. So much of what Ayler was about fell between the conventional pitches that it would seem impossible to render it on a piano, and yet Gaslini converts that fierce microtonality into ripples and arpeggios that are as provocative as they are unexpectedly appealing. There is not as much darkness and passion as one would expect to hear, given the source material, but in its place there is a sort of grandeur that Albert never quite achieved. Superimposing 'Omega Is The Alpha' over 'Bells' is an oddity that works against the odds, and the versions of 'Ghosts' and 'Truth Is Marching In' have a Bachian simplicity. A genuine homage, profoundly felt and wholly

successful. Some question marks about the recording; none about the music therein.

**** **Lampi** Soul Note 121290 *Gaslini; Daniele Di Gregorio (vib, mar, perc); Roberto Bonati (b); Giampiero Prina (d).* 1/94.
One of Gaslini's most characteristic devices is a sudden dead halt over a heavy drum-beat. On *Lampi* it stands for the shocked pause that comes between a bolt of lightning (which is what the word means) and the rumble of thunder. In that flashbulb silence, nothing but the sound of the heart, and Gaslini plays strange tricks with the pulse rate on this remarkable record, pushing and stretching the beat, setting one instrument against the others, bending time. Never before has he made such imaginative use of percussion; Di Gregorio is a more than able second lead, a player with ideas of his own and a technique that recalls Bobby Hutcherson. Bonati and Prina fulfil their roles more modestly, but neither sounds out of sympathy with this demanding music.

***(*) **Jelly's Back In Town** DDQ 128020 *Gaslini; Paolo Fresu, Umberto Marcandalli, Sergio Orlandi (t); Luca Begonia, Pierluigi Salvi (tb); Oscar Gelmi (hn); Tino Tracanna (ts, ss); Gianluigi Trovesi (as, bcl); Guido Bombardieri, Maurizio Moraschini (as, cl); Alberto Nacci (ts); Roger Rota (bs); Maurizio Beltrami (f, picc); Ugo Gelmi (bsn); Adelio Leoni (g); Fabrizio Garofoli (p); Sandro Massazza (b); Vittorio Marinoni (d); Stefano Bertoli (perc); Silvia Infascelli (v).* 2/96.
Monk, Schumann, Ayler … and now Jelly Roll Morton. Gaslini's arrangements are embedded into a suite which in the pale, bleached light of the city at dawn – 'La città all'alba' – allows Morton to move freely between past and present, between the roots of jazz and its uncertain future. After 'Billy Goat Stomp', there are three Creole and French songs from Louisiana, tiny and exquisitely played. After that, 'Spanish Swat', 'Wolverine Blues' and 'Freakish', and then a real shock, the 'Miserere' from *Trovatore*, a shock because it serves as a further reminder of the sheer diversity of Morton's sources. The remainder of the set is less compelling, though Gaslini's original material is superb. The Ensemble Mobile was convened for the festival at Bergamo, and the three guest soloists – Fresu, Tracanna (a revelation) and Trovesi – provide an appealing diversity of approach.

***(*) **Enigma** Soul Note 121390-2 *Gaslini; Alberto Mandarini, Mario Cavallaro, Warner Borgia (t); Gianpiero Malfatto, Beppe Caruso (tb); Gavino Mele (frhn); Achille Succi, Alessandro Benassi (as, cl, bcl); Riccardo Luppi (ts, f); Rossano Emili (bs); Daniele Di Gregorio (vib, perc); Erik Zavaroni (tba); Roberto Bonati (b); Giampiero Prina (d).* 9/00–3/01.
Gaslini's latest group, Proxima Centauri Orchestra, at work on two new compositions and a theme borrowed from Sun Ra. 'Enigma' itself is three 'sets' and an aria to close. The Ra piece, 'Lanquidity', opens with a beautiful piano solo on the theme, before the rhythm section join in, and some of the horns arrive, sparingly, before the close: a lovely homage to the Saturnian. The big piece is the ten-part 'Planets Promenade Suite', at just over 30 minutes. As ever, the composer introduces all shadings of his musical interests, yet in the main this is Gaslini's most conventional large-scale music: anyone familiar with modern big-band procedure will find nothing intimidating here, just excellent playing by a picked team on imaginative material.

Gaslini admirers may also like to investigate *Song Book Vol. 1* (Agora AG 261), a collection of what might be described as his art-song work, performed by three singers with the composer accompanying.

*** **Sacred Concert/Jazz Te Deum** Soul Note 121420-2 *Gaslini; Paolo Fresu (t); Orchestra Jazz della Sardegna; Coro Polifonico.* 6/00.
Both like and unlike an Ellington Sacred Concert, this is a testing ground for Gaslini. The 'Sacred Concert' itself lasts some 23 minutes and has both text and music by Gaslini; the 'Te Deum' is in three parts (music by Gaslini, Gabriele Verdinelli and Bruno Tommaso) and runs for 50 minutes. Mostly it's a convincing mix of disciplines. The 'Concert' is more of a concert piece, but the solo voices have a freedom of expression which is different from most liturgical music, and the discreet use of a rhythm section adds an alternative pulse. There's the odd echo of something like *Jesus Christ Superstar*, perhaps, and like Ellington, Gaslini is too urbane to settle for creative humility. The 'Te Deum' uses the orchestra more vividly, although ultimately the piece can't quite transcend its episodic nature (and Tommaso's music is some of the most interesting). The live recording is all right, although a classical producer would most likely find it less than acceptable.

**** **Urban Griot** Soul Note 121470 *Gaslini; Warner Borgia (t); Beppe Caruso, Giampiero Malfatto (tb); Gavino Mele (frhn); Achile Succi (as); Riccardo Luppi (ts) Rossano Emili (bs); Alessandro Benassi (bcl); Daniele De Gregorio (vib, mar); Roberto Bonati (b); Vittorio Marinoni (d).* 6 & 9/02.
This magnificent poem to *la città* is dedicated to the spirit of drummer and long-time collaborator Giampiero Prina. Gaslini avoids the usual clichés of urban evocation – speed, fracture, anonymity – and puts in their place a kind of multi-perspectival humanity, in which the cityscape emerges as a prism of different viewpoints. It is a lovingly constructed portrait and the Proxima Centauri Orchestra is, as ever, well equal to it. The soloists are superb, with Bonati particularly strong on a fine arrangement of Bruce Springsteen's and Patti Smith's 'Because The Night'. There is also a fine interpretation of 'Guantanamera' and, as a bonus, a half-hour live recording of 'Odissey' from the Teatro della Società in Lecco, beautifully recorded and bringing a superb record to a flourishing but poignant climax.

*** **Plays Sun Ra** Soul Note 121490 *Gaslini (p solo).* 03.
Even after a number of these composition-book projects, this isn't the obvious choice. Sun Ra, though, had a particular reputation in Italy and Gaslini had more than most been aware of that. The choice of material is relatively straightforward, with 'Fate In A Pleasant Mood', 'Medicine For A Nightmare' and 'A Quiet Place In The Universe' all strongly featured. Some less-familiar things, as well. The playing is obviously rather more florid than the originals, but there has been too little attention paid to Sun Ra's pianism and this is a valuable corrective as well as a genuinely interesting solo piano recital.

Also, in brief:

***(*) **Mister O** Soul Note 121300. 7/96.
The Othello story reworked as jazz-opera. Arturo Testa is superb as Mister O, Paola Lorenzi convincingly frail as 'Des', but the key performance is Bernardo Lanzetti's as Jago. Also in the mix, three rappers and a magnificent jazz orchestra.

*** **Ballets** Soul Note 121320. 99.
Gaslini with his Globo Quartet, a string quartet and some winds. Short, punchy pieces that stand up very well on their own, especially the *Carmen Graffiti* selections.

Giacomo Gates

VOICE

Son of a classical musician, he was spotted by Sarah Vaughan.

***(*) **Fly Rite** Sharp Nine 1011 *Gates; Jim Rotondi (t, flhn); David Hazeltine (p); Peter Washington (b); Ben Riley (d).* 1/98.
*** **Centerpiece** Origin 72428 *Gates; Vincent Herring (as); Harold Danko (p); Vic Juris (g); Ray Drummond (b); Greg Bandy (d).* 6/04.

He's had an extraordinary career, having spent a decade working in Alaska as a bulldozer operator and as a nightclub bouncer. It was also there, improbably, that Sassie heard him sing. All that said, Gates doesn't overdo the school-of-hard-knocks approach to a jazz lyric. He has a voice that suggests lots of tobacco and days working in the cold, but he's a musician first and foremost and has the deceptive grace you sometimes find in men who work hard with their hands. He's written some fine lyrics, too, including one for Lee Morgan's 'Speedball' (is he related to Bruce Gates?) and for 'Epistrophy', though he wisely uses the Jon Hendricks words for 'Ask Me Now'. The band's great (he even has Monk's drummer on the strength), but Giacomo doesn't need either the flattery or the camouflage. A real jazz guy.

There's an earlier record, but we've only heard this and *Centerpiece*. Gates's interest in the vocalese period comes through again here (Lambert, Hendricks and Ross, and King Pleasure material), but neither the material nor the group, Danko and Juris notwithstanding, has the same authority and impact.

Gateway

GROUP

Convened for a one-off date, but with obvious longevity.

*** **Gateway** ECM 829192-2 *John Abercrombie (g); Dave Holland (b); Jack DeJohnette (d).* 3/75.
*** **Gateway 2** ECM 847323-2 *As above.* 7/77.
***(*) **Homecoming** ECM 527637-2 *As above.* 12/94.
***(*) **In The Moment** ECM 529346-2 *As above.* 12/94.

Abercrombie's gently arpeggiated and almost countrified picking had been one of the definitive sounds of ECM's early years. Holland and DeJohnette came with more baggage than it seemed possible to carry and, predictably, the first album didn't quite gel. The bassist sounds almost pedestrian in places, seemingly not fired by Abercrombie's writing, and it's interesting that, when the group reconvened in 1994, the title-piece of *Homecoming* was a long Holland composition that addressed exactly the shortcomings of the first disc. *Gateway 2* was an engaging enough follow-up, but it has all the hallmarks of an obligatory sequel. Still, the group's early '90s live appearances sent fans scurrying back to the original records; whatever their shortcomings, they retained an engaging freshness. *In The Moment* is supergroup playing of a high order, three hugely experienced musicians interacting with dazzling ease.

Roberto Gatto (born 1958)

DRUMS

Dabbled in fusion for a time, but now a veteran of the modern Italian scene.

*** **Plays Rugantino** Cam Jazz CAMJ7747 *Gatto; Claudio Corvini, Enrico Rava (t); Gianluca Petrella, Massimo Pirone (tb); Stefano Mastrangelo (frhn); Rosario Giuliani (as); Gabriele Mirabassi (cl); Enrico Pieranunzi (p); Luca Bulgarelli (b); Orquesta Roma Sinfonietta.* 01.

The name of Armando Trovaioli and his musical *Rugantino* probably won't ring many bells outside Italy, but purely on its own terms this is a beautiful set. Gatto swings graciously and never overpowers these settings. Rava and Pieranunzi are established marques, but the other horns have quiet authority. A lovely set.

***(*) **Deep** CamJazz CAMJ7760 *Gatto; Gianluca Petrella (tb); Javier Girotto (ss, bs); Dado Moroni (p); Rosario Bonaccorso (b).* 2/03.

The beautiful grooves Gatto sets up for tracks such as 'The Swinging Cats' and 'Scandalo All'Ombra', the latter a model of making a slow beat swing, encapsulate the feel of this date, recorded after a successful tour by the quintet. The nine tunes were all penned by the leader and they're set up for fruitful solos. A soprano/trombone front line makes a nice shift from the norm and there are some agreeably humorous touches in pieces such as 'Su Lungotevere', lasciviously deconstructed by Petrella.

**** **Traps** Cam Jazz CAMJ7798 *Gatto; Daniele Tittarelli (ss, as); Luca Mannutza (p); Umberto Fiorentino, Marco Bonini (g); Luca Bulgarelli (b).* 9/06.

This is better still. 'Traps' itself, and 'Catch The Drums' announce this as a percussionist's album but for the most part Gatto plays for the band, setting up a graceful flow (that's the name of another track) that invites lyrical playing from the others. An extract from Weill's *Der Silbersee* is a surprise, but Gatto's awareness of this kind of repertoire is well enough attested for it to seem a logical choice. Highly recommended.

Stephen Gauci (born 1966)

TENOR SAXOPHONE

He studied with Joe Lovano and George Garzone and has moved from inside to out with ease.

***(*) **Long Night Waiting** Cadence CJR 1180 *Gauci; Michael Bisio (b); Jay Rosen (d).* 7/04.
*** **We're Comin' Just One Time** Cadence CJR 1190 *Gauci; Terence Murren (b); Jeremy Carlstedt (d).* 9/04.
*** **First, Keep Quiet** CIMP 326 *Gauci; Todd Nicholson (b); Jeremy Carlstedt (d).* 3/05.
*** **Wisps Of An Unknown Face** CIMP LTD 351 *Gauci; Nate Wooley (tb); Ken Filiano (b); Lou Grassi (d).* 06.
*** **Substratum** CIMP 359 *Gauci; Michael Bisio (b); Jay Rosen (d).* 06.

He started as a straight-ahead player and these discs have an almost rhapsodic tenor sound, broad and luxuriant. The phrasing has the assured momentum of someone more accustomed to swinging in straight time, but he likes to work in stark open space too, and the trio with Bisio and Rosen has a sweeping range for a trio recording: seven improvisations cover many kinds of dynamic, from the accumulating swing of the title-piece to the dark brooding of 'All Cool'. Bisio and Rosen play with great spirit and are generously featured.

The second trio record is by a regular team but doesn't quite have the same spark. It's more tune-orientated ('What's New' shows what he can do on a standard ballad), and even has the blues on 'Blue Gauch', but the leader sounds ruffled and prone to tonal distortion, which doesn't really make the best of his playing. Some of the same thing happens on the first CIMP – when he works in the Rollins-like terrain of 'Otolarynology', Gauci is impressive and his music grips; on the seemingly endless rhetoric of 'Neither Free Nor Bound', he loses the listener. It's too long, and would have benefited from a more rigorous choice of tracks.

Wisps was a useful attempt to develop the approach with another horn. Filiano was also a useful recruit, bringing a richness and intensity to the overall sound (CIMP generally do bass-players proud). It's a limited edition release, though. The return to trio format on *Substratum* feels like a step back, except that this is a very good trio indeed. Rosen will have a bent back if he ever needs to move his CIMP tapes to another house. He's huge here, but light on his feet. Gauci's best showing from this time was on a Bisio CD for the same label, but this one is good enough.

Billy Gault (born 1941)

PIANO

One of Steeplechase's estimable roster of Americans neglected at home. Once worked with Art Blakey and Jackie McLean.

*** **When Destiny Calls: The Music Of Billy Gault** Steeplechase SCCD 31027 *Gault; Billy Skinner (t); Bill Saxton (ts); James Fish Benjamin (b); Michael Carvin (d): Ellen DeLeston, Joe Lee Wilson (v). 10/74.*

Who'd remember now that Gault was a Messenger, albeit briefly? He's probably best known for his appearance on McLean's *New York Calling*, made for Steeplechase at the same time as this and with almost the same line-up. Billy's writing is inventive, leaning towards the modal but with lots of open chords and suspended harmonies. The songs aren't up to much – and the singers don't help – but there's good music on 'Mode For Trane' and 'Portrait Of Joaner (Black Woman)'. He deserves to be (re)discovered.

Jacques Gauthé (born 1939)

CLARINET, SOPRANO SAXOPHONE

He heard Bechet in Paris in the '50s and has been following in those footsteps ever since.

***(*) **Someday, Sweetheart** GHB BCD-299 *Gauthé; Scott Black, Chris Tyle (c, v); Tom Ebbert (tb); John Royen (p); Amy Sharpe (bj); Tom Saunders (tba, v); Trevor Richards (d). 7/89.*

*** **Paris Blues** Stomp Off 1216 *Gauthé; Daniel Barda (tb); Alain Marquet (cl); Louis Mazetier (p); Enzo Mucci (bj, g); Michel Marcheteau (sou). 2/90.*

***(*) **Creole Jazz** Stomp Off 1256 *Gauthé; Chris Tyle (t); Duke Heitger (c); John Gill (tb, ky, d, v); Tom Ebbert (tb); Steve Pistorius (p); Amy Sharpe (bj); Tom Saunders (tba); Hal Smith (d). 7/92.*

***(*) **Yerba Buena Style** GHB BCD-331 *Gauthé; Duke Heitger, Chris Tyle (t); John Gill (tb, v); Bob Helm (cl, as); Steve Pistorius (p); Tom Saunders (b, tba); Jeff Hamilton, Kenny Hall (d). 4/94.*

*** **Echoes Of Sidney Bechet** Good Time Jazz 15006 *Gauthé; Duke Heitger (t); Mike Owen (tb); Steve Pistorius (p); Lars Edegran (g); Tom Saunders (b); Chris Tyle (d). 1/97.*

*** **Bechet Summit** GHB BCD-397 *Gauthé; Claude Luter (cl, ss); Bob Wilber (cl); Steve Pistorius (p); Lars Edegran (g); Tom Saunders (b); Chris Tyle (d). 5/97.*

Gauthé has been leading the Creole Rice Jazz Band in New Orleans for many years. His passionate dedication to Sidney Bechet gets full rein on the Good Time Jazz disc, which sounds as if the old master has walked into the '90s and set down his favourite pieces in modern sound. Gauthé walks an awkward line between homage and pure re-creation, playing soprano almost throughout, but the sheer intensity of his mission is inspiring – in a world full of Coltrane clones, Bechet followers aren't swarming all over the bandstands. The band plays second fiddle – a further step towards authenticity.

On the other discs, Gauthé grants more space all round. *Paris Blues*, cut on a visit home to France, is a two-clarinet showcase with Marquet, yet the quickfire Mazetier and the barking Barda get in plenty of shots too. Gauthé sticks to clarinet on both this and *Creole Jazz*, finding as much Dodds as Bechet.

Creole Jazz is about the best of these; it's a cheerful set of crusty antiques – 'Auntie Skinner's Chicken Dinner' – revivalist set-pieces like the Claude Luter tunes and silvery memories of Armstrong, Morton and Oliver. But the earlier *Someday, Sweetheart* is only a whisker behind – lots of Oliver and Armstrong performed modestly but with skill and warmth. And *Yerba Buena Style*, on which Bob Helm, the venerable sideman of Lu Watters, joins in, has many roaring moments, especially on the first session with a two-trumpet front line; try the tempestuous assault on 'Flat Foot'. As for the *Summit* session, the clarinettists have all been playing long enough to assert themselves over Bechet's looming influence. Wilber is only present on the first two tracks, and thereafter Gauthé and Luter perform a gentlemanly joust, with the rhythm team in jolly support.

Jeff Gauthier

VIOLIN

Gifted improviser/composer, always pushing at the stylistic envelope.

*** **Internal Memo** Nine Winds NWCD 0164 *Gauthier; David Witham (ky); Eric von Essen(b, hca); Alex Cline (d). 9/93.*

*** **The Present** Nine Winds NWCD 0196 *As above, except omit von Essen; add Joel Hamilton (b). 5/96.*

***(*) **Mask** / ***(*) **One And The Same** Cryptogramophone 112 / 128 *As above, except add Nels Cline (g). 7/01; 4/05.*

Gauthier's tone and delivery are often amiable enough to sit comfortably in a QHCF situation. But these are Nine Winds dates, and though abstraction doesn't always suit him, that's what he's involved with here, like the tough closing 'Olivier's Nightmare' on the first disc. When Witham drops out on the tribute to Richard Grossman, 'Seriously Twisted Blues', the trio digs in and finds music of real intensity. 'Astor' is a challenging pastorale and 'Refuge' a kind of brainy mood music. Next time out the group sounds more accomplished in the idiom, and it's not so much the solos by Gauthier or Witham that give the tracks their character as the group textures and ensemble contrasts. Country and tango influences are nicely assimilated.

Mask is a terrific record, eclectic in all the right ways but driven by a strong group aesthetic. The other Cline brother is a key recruitment to the Goatette [sic!] and right from the off, Gauthier's own demanding 5/4 'Clea's Bounce', the record's all about rhythmic daring, harmonic invention (most noticeably on the Eric von Essen composition 'Waltz For KP', which comes next) and a confident blending of styles (as on 'Ephemera', which has a faint ethnomusicological perfume without turning into 'world music'). *One And The Same* keeps the quality up. Bennie Maupin's 'Water Torture' is a startling piece to find here, but they make it work and they make it their own. Von Essen and the Clines are again represented by strong pieces, but Jeff clinches his leadership with the opening 'Ahfufat – For Wan', a remarkable conception that sounds like a warped violin concerto.

Charles Gayle (born 1939)

TENOR AND SOPRANO SAXOPHONES, BASS CLARINET, PIANO, VIOLA

Born in Buffalo. He played as a street musician, allegedly homeless and without possessions, until his late-'80s lionization as an heir to Ayler and folkloric savant.

***** Always Born / *** Homeless / *** Spirits Before** Silkheart SHCD 115 / 116 / 117 *Gayle; John Tchicai (as on Always); Sirone (b); Reggie Nicholson (d).* 4/88.

Twenty years on, these stand up only somewhat to renewed acquaintance. Gayle made all this music in a marathon two-day session. It's exhaustive and exhausting, and only rarely reaches the kind of transcendence this kind of playing pursues, the squeals sounding more forced than they would a couple of years further on. While the trios are generally preferable – and 'Lift Ev'ry Voice' (from *Homeless*) is the best single cut – it's always good to be reminded of Tchicai's skills.

[illegible]

♛ ** Touchin' On Trane**

FMP CD 48 *Gayle; William Parker (b); Rashied Ali (d).* 10–11/91.

Gayle's records of the '90s still astonish, even in the aftermath of so many kinds of free-jazz outrage, largely because of his starkness and simplicity. He has clearly developed the iron chops that go with playing in the open for hours on end, but the conception and realization of these records is monumental. His holy, holy delivery makes one think of both Coltrane and Ayler at their most consciously spiritual, but there is also Gayle's own superbly harsh lyricism. He is unusually adept at both the highest register of the tenor and control of the most outlandish overblowing. Solos are not so much fashioned as drawn straight from the moment; nothing seems to be created in advance, and a performance might run on seemingly without end. This is the outright masterpiece; and it seems likely to be a central document in the free music of the decade. The three men touch on Coltrane from moment to moment (Ali renews his old relationship in triumph), but this is new, brilliant, eloquent free playing.

****** Repent** Knitting Factory Works KFWCD 122 *Gayle; Vattel Cherry, Hilliard Greene (b); David Pleasant (d).* 1–3/92.

****** More Live** Knitting Factory Works KFWCD 137 2CD *As above, except omit Greene, Pleasant; add William Parker (b, cel, vn); Michael Wimberly, Marc Edwards (d).* 1–2/93.

****** Consecration** Black Saint 120138-2 *As above, except omit Edwards.* 4/93.

*****(*) Translations** Silkheart SHCD 134 *As above.* 1/93.

*****(*) Raining Fire** Silkheart SHCD 137 *As above.* 1/93.

***** Kingdom Come** Knitting Factory Works KFW157 *Gayle; William Parker (b); Sunny Murray (d).* N.D.

*****(*) Unto I Am** Victo CD032 *Gayle (ts, p, bcl, d solo).* 9/94.

The rhythm players on the Knitting Factory and Black Saint records are all little known, apart from the admirable Parker, who is as central to events as he is with Cecil Taylor; but they are wonderfully behind Gayle all the way. The opening of 'Deliverance' (*More Live*) suggests that they would be quite an ensemble even without him. The two records cut live at New York's Knitting Factory are exhausting manifestos which struggle towards ecstasy or chaos. A piece such as 'Sanctification' (*More Live*) goes further in building on Ayler's legacy than even Brötzmann ever has. *Consecration* catches them in the studio and shows only the slightest scaling-down, with 'Justified' another *tour de force.*

Gayle was being documented at every turn, and these records tend to follow similar patterns. The two Silkheart releases feature more by his working quartet, and though two unrelieved sets is probably too much even for addicts, there's still some awesomely powerful interaction here. The only weak spot is when Gayle fiddles away on a viola; no more enlightening than Ornette's violin-playing.

Kingdom Come gets its power from three serene, muscular encounters with Murray and Parker. The drummer isn't quite the force of old but he does well enough, and Gayle marches almost obliviously on. Two piano solos and a trio are less inspiring. The Victo release has a dispensable drum solo and a middling workout on piano again; but the two tenor solos and the bass clarinet item are astoundingly heavyweight, recorded in close-up and with the saxophone terrorizing the microphone. Even in a trance, though, the quality of the thinking is remarkable.

***** Berlin Movement From Future Years / *** Abiding Variations** FMP CD 90 / 100 *Gayle; Vattel Cherry (b); Michael Wimberly (d).* 8/93.

*****(*) Testaments** Knitting Factory KFW 174 *Gayle; Wilber Morris (b); Michael Wimberly (d).* 7/95.

***** Delivered** 2.13.61 21324-2 *Gayle; James Jones (p); Gerald Benson (b); Kalil Madi (d).* N.D.

*****(*) Daily Bread** Black Saint 120158-2 *Gayle; William Parker (clo, p); Wilber Morris (b); Michael Wimberly (d, vn).* 10/95.

The *Berlin* date on FMP is disappointingly cloudy, and for all its sapping length this is a merely middling performance. *Abiding Variations* offers a second helping from the same period. On Henry Rollins's 2.13.61 label, *Delivered* is similarly underachieved; Jones, Benson and Madi make an unremarkable crew who won't stay entirely out of Gayle's way. Only a fierce medley of spirituals makes an impression. *Testaments* is more severe and reaches its apogee in the monolith of 'Faith Evermore', a tenor saxophone outburst that can stand with any of Gayle's great moments. He still defuses the overall impact with bass clarinet and piano, though. *Daily Bread* is another great one. This time, Gayle's doubling lends context and breadth, and when all four men are playing strings (on 'Our Sins' and 'Offering To Christ') the results turn string quartet music inside out. 'Earthly Things' and 'Shout Merrily' are terrific group performances as well as signature Gayle.

***** Time Zones** Tompkins Square TSQ 2839-2 *Gayle (p solo).* 05.

Musing on James P. Johnson and Monk, borrowing from the canon of free-jazz piano, Gayle hardly seems like his own man at the keyboard, at least in comparison with his saxophone-playing. Yet this is a queerly enjoyable set. 'Blues In Mississippi' filters the old form through what might be a free-stride fantasy. The other pieces also mix folkish ruminations with rolling, two-handed melodrama.

*****(*) Consider The Lilies** Clean Feed CF 060 *Gayle; Hilliard Greene (b); Jay Rosen (d).* 06.

***** Live At Glenn Miller Café** Ayler AYL015 *Gayle; Gerald Benson (b); Michael Wimberly (d).* 2/06.

Two live sets with two new – and, in the first case, yet more sophisticated – trios. The first set is shortish. On the first, Gayle concentrates on alto and piano, the keyboard-playing on 'Sanctify' sounding oddly schematic in places. Greene's as sympathetic a bass-player as he's had since Sirone, and Rosen is a veteran of free jazz. The second – just alto, no piano – includes lots of repertory: 'Giant Steps', 'Cherokee', 'Ghosts', 'Softly As In A Morning Sunrise', and, unfortunately, 'What's New'. It's still obviously Gayle, but with water added.

Also, in brief:

*** **Ancient Of Days** Knitting Factory KFW 263. 9/99.
For the first time, what sounds like a repertory record, played within a relatively tractable orbit.

*** **Jazz Solo Piano** Knitting Factory KFCD288. 2/01.
It seemed quite a startling proposition in 2001, but piano has since become a key voice.

*** **Shout!** Clean Feed CF033. 5/03.
The 'new' team of Sirone (*b*) and Cleaver (*d*) have a deal more finesse and strength than many of his earlier rhythm sections. Otherwise, business as usual, though 'What's New' was a mistake.

Wilton 'Bogey' Gaynair (1927–95)

TENOR SAXOPHONE

Jamaican-born hard-bopper on the British scene, who recorded briefly but disappeared to Europe and relative obscurity.

**** **Blue Bogey** Jasmine JASCD 608 *Gaynair; Terry Shannon (p); Kenny Napper (b); Bill Eyden (d).* 8/59.
***(*) **Africa Calling** Candid CCD 79552 *As above, except omit Napper; add Shake Keane (t, flhn); Jeff Clyne (b).* 60.
How can he have so completely disappeared? These are terrific records, if a little one-dimensional. The only slow track on *Africa Calling*, which was unreleased for more than 40 years, suggests that he wasn't a natural ballad player. All the rest is hurly-burly. Unlike some of the Caribbean players, he made no obvious use of vernacular musics from the islands. Gaynair's sources are the swing/bop and blues of Don Byas and Illinois Jacquet (who's the shadow presence on 'The Way You Look Tonight'; two versions on these records). The originals are straightforward and resolutely unsubtle, but 'Wilton's Mood' and 'Rhythm' from the first album wouldn't disgrace any of the Blue Note stars of the period.

Also, in brief:

*** **Alpharian** Konnex 2031. 82.
Even more of an obscurity, recorded in Germany shortly before the stroke that ended his career.

Gianni Gebbia (born 1961)

SOPRANO, ALTO AND BARITONE SAXOPHONES

Italian exponent of free improvisation in extremis.

*** **Cappuccini Klang** Splasc(h) CDH 383 *Gebbia; Peter Kowald (b); Günter Sommer (d).* 3/92.
Gebbia won unflagging support from Kowald and his like. Here, the bassist and Sommer give the young man exactly the platform he needs for a programme of fierce improvisations. He errs on the side of abstraction, especially on soprano, where he exploits the treacherous pitching to the full, and there are moments when one hankers after something more songful. The 'Cappuccini Suite', though, is packed with attractively wry pseudo-classical gestures.

***(*) **Body Limits** Splasc(h) CDH 462 *Gebbia (as solo).* 95.
The spirit of Braxton's pioneering *For Alto* shouldn't be far away but it's Lee Konitz and Ornette Coleman who battle without much conviction for Gebbia's soul. There are 17 tracks, most of them very short, and Gebbia gets a sound from his 1961 Selmer Mark VI which nicely straddles the idiosyncratic and traditional.

*** **H Portraits** Rastascan 37 *Gebbia (as solo).* 98.
*** **People In Motion** Rastascan 44 *Gebbia; Damon Smith (b); Garth Powell (d, perc).* 99.
Intense as he is, Gebbia is also capable of wit and humour, and there is plenty of both here. The earlier record is a series of improvisations, all inspired by someone or something beginning with the letter H: Heisenberg, Humpty Dumpty, Houdini, Hemphill. The delivery is much as usual: cracked, slightly forced but consistently inventive.

The trio record is more conventional, though it is still some way removed from a conventional jazz idiom. The cover shows police restraining anti-war demonstrators, and the wailing themes also suggest, albeit satirically, American jazz of the '60s: hints of Coltrane, Ayler, Coleman and Sanders. Smith and Powell play a supportive but anonymous role, though the percussionist does a nice line in whirlophones.

(*) **A Night In Palermo Rastascan BRD 041 *Gebbia; Lelio Giannetto, Damon Smith (b); Garth Powell, Gino Robair (perc); Tom Nunn (bug); Miriam Palma (v).* 12/98.
***(*) **Pronto!** Intakt 076 *Gebbia; Nils Wogram (tb); Xavier Garcia (sampler).* 2/01.
Strictly, these are both ensemble discs, but both strongly feature Gebbia. The Palermo recording was done after a festival appearance: seven players in a variety of combinations across 19 short tracks. Palma's vocals are unwelcome, but the others all contribute interesting bits and pieces – although, in the end, that's what this collection is. *Pronto!* is more engaging. The principal dialogue is between the two horn-players, their interplay deftly commentated on by Garcia's sampled sounds, and though some of these tracks are also excessively short, each of them feels resolved.

George Gee

BANDLEADER

Steers an entertaining and sometimes mildly audacious swing outfit.

*** **Settin' The Pace** G Jazz 3567 *Gee; Walt Szymanski, Steve Wiseman (t, flhn); Eddie Bert, Charles Stephens, Robert Trowers (tb); Jack Jeffers (tb, btb); Ed Pazant (as, f); Michael Hashim (as, ts); Lance Bryant (ts, f); Jon Cowherd (p); Joe Cohn (g); Darryl Hall (b); Willard Dyson (d); Carla Cook (v).* 4/04.
*** **If Dreams Come True** G Jazz 3568 *Gee; Walt Szymanski, Steve Wiseman (t); Brian Bonvissuto (tb); Mark Gross (as, cl); Lance Bryant, Michael Hashim (ts); Daniel Block (cl); Rick Germanson (p); Marcus McLaurine (b); Willard Dyson (d); Carla Cook (v).* 1/07.
Frank Foster was on hand to supervise the first of these, which features several of his tunes, including the title-track. It's amiable enough contemporary big-band music, but with a slightly

self-conscious retro sound. Carla Cook's vocals actually do the music some favours, but the set peaks early with 'Out Of Nowhere', 'Settin' The Pace' and 'Lover Come Back To Me'. In the CD era, that counts as peaking way too soon. Gee's Jump Jivin' Wailers are credited with the second disc, which shares some of the same strengths (Szymanski delivers some fine charts, though they're hardly of FF standard) but never quite delivers a killer punch.

Jonathan Gee

PIANO, VOICE

Young Briton, working in the homegrown post-bop environment.

***(*) **Chez Auguste** Jazz House JHCD 064 *Gee; Steve Rose (b); Winston Clifford (d).* 4/00.

*** **Wishbone** 33 Jazz 088 *As above.* 10/99–7/03.

Gee is a strong and imaginative pianist whose early progress was a pleasure to observe. Recorded over three nights at Ronnie's, the trio gets stronger, smarter and more stylishly inventive every time. Gee's not afraid to keep pieces to astringent durations – 'Catwoman' and 'Velvet Cloud' don't even break the four-minute barrier – and though he's the dominant force, he wants the music to sound like trio music, and a solo philosophy is integrated into a bigger, more outward-looking design. Some passages still aren't inked in, and Gee's use of repetition is sometimes, well, repetitious, but that's the prerogative of musicians with plenty of capacity to develop.

Wishbone has just one excellent track by the trio, from a live gig in Azerbaijan, of all places; then it's solo Gee – as well as singing Gee, which we consider a mixed blessing. Give him his due, he recorded it all before the Jamie Cullum phenomenon took hold, but these Ellington tunes are a tough ask for a singer making his debut. The solo pieces work an effective line between structure and free-thinking solos, but one hankers for more from that trio gig.

***(*) **Cream Of Mandarins** Artesuono ART 026 *Gee; Danilo Gallo (b); Alessandro Minetto (d).* 03–04.

A terrific band with two other strong writers. The only standard, 'Lullaby Of Birdland', offers some insight into how imaginatively these guys approach a chord structure, but so do the originals. Jonathan met his new colleagues at the Appenine Jazz Festival in 2003 and struck up an immediate and powerful rapport that radiates through every track. 'Three Views Of Rialto' has the individual members tackle an idea separately and then together; oddly placed at the end of the record, but by then the point has been made. 'Cream Of Mandarins', 'Wishbone' and Minetto's 'Diamond': all very strong.

Matthew Gee (1925–79)

TROMBONE

Born in Houston. His most important association was with Duke Ellington, 1959–63, after which he slipped from wider view.

*** **Jazz By Gee** Original Jazz Classics OJCCD 1884 *Gee; Kenny Dorham (t); Ernie Henry (as); Frank Foster (ts); Cecil Payne (bs); Joe Knight (p); John Simmons, Wilbur Ware (b); Art Taylor (d).* 7–8/56.

The notes claim that Gee was one of the best bop-influenced trombonists, but he seems ill-suited to leadership duties on this pair of serviceable but sloppy sessions. He shares the front line with Henry on one and with Dorham, Foster and Payne on the other. Gee's solos veer between a barking delivery and a much more subtle, almost inward-looking manner: listen to his solo on, of all things, 'Sweet Georgia Brown'. There's a rare chance to hear Henry on the quintet titles, but he doesn't impress. The septet titles are more organized, and if nobody shines, at least the music has a certain vividness to it, more interesting than some of the more-efficient records of the period.

Hartmut Geerken

PERCUSSION, PIANO, OTHER INSTUMENTS

Little-known but consistently exploratory writer and improviser.

*** **Cassava Balls** Leo Golden Years GY 4 *Geerken; John Tchicai (as, misc.); Famoudou Don Moye (d, perc).* 84.

Lest anyone think Geerken can be consigned to some post-AACM, 'little instruments' ghetto, the presence of Parker's 'Mohawk' and Ayler's 'Mothers' in the middle of this busy, restless set is some indication of how much he works in the mainline of modern jazz. He certainly doesn't stick to orthodox 'jazz' instruments, moving here through an extraordinary range of drums, idiophones, rattles and electronic sources. Tchicai's playing exhilarates, but it's Geerken who claims priority.

Also, in brief:

*** **Zero Sun No Point** Leo CD LR 329/330 2CD. 10/96.

A shambolic, ultimately unsatisfactory dedication to Sun Ra and to poet/savant Mynona, undertaken with a fading Art Ensemble Of Chicago.

Herb Geller (born 1928)

ALTO AND SOPRANO SAXOPHONES, FLUTE, VOICE

He has told his own musical life-story of late (see below), but the bare bones of it are an early sojourn in New York, where he met his wife, pianist Lorraine Walsh, and a long stint on the West Coast. Herb and Lorraine co-led a small group, and after her untimely death he has continued to work mostly with young and adventurous bands.

**** **That Geller Feller** Fresh Sound FSR CD 91 *Geller; Kenny Dorham (t); Harold Land (ts); Lou Levy (p); Ray Brown (b); Lawrence Marable (d).* 3/57.

*** **Stax Of Sax** Fresh Sound FSR CD 75 *Geller; Victor Feldman (vib); Walter Norris (p); Leroy Vinnegar (b); Anthony Vazley (d).* 58.

Relatively untroubled by fashion, Geller set out as an orthodox, Parker-influenced bopper before turning towards a more broadly based and decidedly cooler style which incorporated elements of Desmond, Hodges and even Benny Goodman, with whom he worked in the later '50s. *That Geller Feller* is the best of the available sets. The originals – 'S'Pacific View', 'Marable Eyes', 'An Air For The Heir' and 'Melrose And Sam' – are tightly organized and demand considerable inventiveness from a group that frequently sounds much bigger than a sextet. Dorham plays a crackling solo on the opening track but is otherwise rather anonymous. Geller's own introduction to 'Jitterbug Waltz' is wonderfully delicate, with more than a hint of Benny Carter in the tone and phrasing. He also does a fine version of the Arlen–Gershwin rarity 'Here's What I'm Here For'. Amazingly, *Stax Of Sax* was Geller's last American release before 1993 and his last as a leader for 17 years (though there appear to be a couple of slightly later round-up things on Atco and Josie). It's a situation that borders on the criminal, but he makes the most of an unintended curtain-call with a brisk set of boppy originals.

***(*) **Birdland Stomp** Fresh Sound FSRCD 174 *Geller; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Mark Taylor (d).* 5/90.

**** **The Herb Geller Quartet** VSOP 89 *Geller; Tom Ranier, Jimmy Rowles (p); John Leitham (b); Louie Bellson (d).* 8/93.

At 62, Geller has a beautiful tone and the Ellington–Strayhorn medley with which the Spanish-recorded session ends suggests he has renewed his debt to Hodges. His articulation on Parker's 'Cheryl' isn't all it might be, and even the capable Drew sounds sticky, but both are magnificent on the title-tune and 'Autumn Nocturne'. Recorded with a heavy emphasis on NHØP's bass, this is nevertheless a terrific date.

The later disc neatly trumps it. Of the originals, 'Chromatic Cry' is an exquisite ballad, so dreamily casual it may have popped into his head during a solo or else in the rehearsal room; 'Stand-Up Comic' is a wry look at another group of improvising entertainers – 'Comedy is not the same / social critic is the game' – a vocal tribute topped by a piquant soprano solo. Geller's forte these days is the evocative ballad. 'Isfahan' is totally restructured in the middle section, otherwise played *à la mode*. Jimmy Rowles guests on his own evergreen 'The Peacocks', with its softly eldritch cries and brooding mystery.

***(*) **I'll Be Back** Hep CD 2074 *Geller; Edward Harris (g); Thomas Biller (b); Heinrich Koebberling (d).* 8/96.

*** **You're Looking At Me** Fresh Sound FSR 5018 *Geller; Jan Lundgren (p); Dave Carpenter (b); Joe LaBarbera (d).* 2/97.

The line-up on *I'll Be Back* was the working group of the mid-'90s, and Herb's communication with his young players is consistently impressive. Unusually, he favours guitar over piano in this line-up, and the more open harmonies suit Herb's strongly melodic approach. Most of the original material comes from a musical he wrote about the great Josephine Baker, *La Bakair*. 'A Bitter Dream' and 'Too Little Time' are darkly mature compositions; sandwiching Hoagy Carmichael's 'One Morning In May', they bring the album to a wholly satisfying climax. It begins with Porter's 'Dream Dancing', and one can hear how subtly Geller programmes this and, indeed, all his records, modulating keys, rhythms and emotional pitch, constructing a musical drama rather than a procession of song. Three of the Baker tunes appear on *You're Looking At Me* and the contrast is very striking. It's perhaps overlong, and rather conventional in outlook. Geller uses it as an opportunity to revisit his own musical education and growth – the album even features a photograph of himself at ten, playing his first alto – and to air some favourite melodies, like Strayhorn's 'Orson' and Earle Warren's '9:20 Special'. Herb's tone is tighter and more staccato than usual and his pitching on soprano isn't entirely secure.

***(*) **Hollywood Portraits** Hep CD 2078 *Geller; Brian Kellock (p).* 10/99.

The real star here is Scottish virtuoso Kellock, who turns what is effectively an abstract session (the naming of tunes after movie sirens seems a slightly arbitrary joke) into a sweeping procession of duets that just gets more inventive as it progresses. In fact, the major distraction comes from working out exactly what private association has inspired a piece on Judy Holliday or Claudette Colbert, Marilyn, Garbo, or any of 16 others. Herb doubles on soprano for about half a dozen tracks, but it's his swinging alto which dominates, and Kellock is right behind him every step of the way, rhythmically solid, harmonically inventive and constantly alert to changes in direction.

**** **Plays The Arthur Schwarz Songbook** HepCD 2089 *Geller; John Pearce (p); Len Skeat (b); Bobby Worth (d).* 11/04, 3/05.

Not perhaps the best-known name in the Great American Songbook, but this is the guy who wrote 'Alone Together', 'Dancing In The Dark', 'I Guess I'll Have To Change My Plan', 'You And The Night And The Music' and 'A Gal In Calico', all of which plus ten others are represented here, so he's very much part of the prehistory of jazz. And Geller just gets better and better. His articulation is bright and his phrasing immaculately timed. The British rhythm section are relaxed enough to let the songful aspects of the programme shine through, but they don't let Herb dwell too long on the prettier stuff, driving it all along nicely. A couple of cuts are duets with Pearce, including the very nice 'A Shine On My Shoes', and these offer a good opportunity to judge the pianist, who emerges as a very fine accompanist indeed.

*** **At The Movies** Hep CD 2092 *Geller; Don Friedman (p); Martien Oster (g); Martin Wind (b); Hans Braber (d).* 03/07.

These are brisk and unfussy arrangements of soundtrack themes, many of them little known in a jazz context. Bernard Hermann's *Taxi Driver* music is medleyed with *Marnie*, 'Laura' receives a more conventional blowing treatment, and 'Ding Dong, The Witch Is Dead' just about comes off. Friedman seems equally businesslike in his approach to all these and ironically it's only when the Dutch guitarist is featured that the tracks have much improvisational ease. It's a nice set, but could have done with being two tracks shorter and with a bit more playing on the remainder.

Also, in brief:

***(*) **Plays The Al Cohn Songbook** Hep CD 2066. 7/94.

Blessed by Flo Cohn, this is an imaginative sample of Al's capacious catalogue of tunes. Multi-instrumentalist Tom Ranier adds a range of colours and allows a reprise of Cohn's writing for Zoot Sims.

*** **Playing Jazz: The Musical Autobiography Of Herb Geller** Fresh Sound FSR 5011. 1/95.

A stage musical without images, a journey through Herb's life from the day he gets his first saxophone, to playing opposite Lenny Bruce with Lorraine, to her death and his subsequent attempt to 'Pick Up The Pieces'. His own younger self is portrayed by Lothar Atwell, Lorraine by Stephanie Haynes, with other singers taking the other roles, held together with a narration by Chuck Niles.

***(*) **To Benny And Johnny – With Love From Herb Geller** Hep CD 2084. 6/01.

The Hep association continues with this lovely tribute album. Herb probably doesn't have quite the beauty of tone or graceful delivery of either Johnny Hodges or Benny Carter, but he clearly loves playing these familiar themes. 'Isfahan' and 'Warm Valley' stand out.

Lorraine Geller (1928–58)

PIANO

Born Lorraine Walsh. She played with the Sweethearts Of Rhythm, then met and married Herb Geller, with whom she briefly led a small group.

*** **Two Of A Kind: Complete Recordings 1954–1955** Fresh Sound FSRCD 412 2CD *Geller; Conte Candoli (t); Herb Geller (as); Curtis Counce, Red Mitchell, Leroy Vinnegar (b); Roy Harte, Mel Lewis, Larance Marable (d). 7/54–8/55.*

With a Fresh Sound *Memorial* currently unavailable, Lorraine can legitimately claim this one, Inevitably, it strikes one as a might-have-been date, full of breezy promise but not yet delivering anything really major. Lorraine has a nice, correct touch, but she knows how to swing an accompaniment and there are some added notes in a few strategically placed chords that contribute to the overall effect. A painfully short career, but at least these survive.

Leo Genovese

PIANO

Up-and-coming Argentinian pianist making a bright debut.

*** **Haikus II** Fresh Sound New Talent FSNT 201 *Genovese; Phil Grenadier (t); Nathan Blehar (ts); Demian Cabaud (b); Francisco Mela (d). 03.*

Haiku as a jazz form always makes us nervous, but Genovese makes a startlingly good job here. They're hardly 17-syllable miniatures – the first stretches to more than seven minutes – but they do seem to catch something of the limpid stillness and immediacy of Japanese poetry. Oddly, they're interspersed with more familiar fare, like the opening 'I Remember April', a professional enough performance but not the kind of thing that will arrest a busy critic or browser. Perhaps had Genovese or his label had more courage in their convictions we could have had a whole record of originals.

The Georgia Melodians

GROUP

Early example of the 'territory' band.

** **Georgia Melodians 1924–1926** Timeless Historical CBC 1-031 *Probably: Ernie Intlehouse, Red Nichols (c); Herb Winfield, Abe Lincoln (tb); Merrit Kenworthy (cl, as, bsx); Clarence Hutchins (cl, ts, bs); Oscar Young (p); Elmer Merry (bj, g); Carl Gerrold (d); Vernon Dlahart (v). 7/24–4/26.*

They came from Savannah to New York City, where the Edison Company recorded them. Though Joe Moore's notes reveal that the band broke up at the end of 1924, they continued to record until 1926. Players like Intlehouse, Kenworthy and Hutchins are about as obscure as any in recorded jazz, and listening to the music reveals why. This is hot dance music with a generous ration of solos (Edison's vertical-cut discs allowed for much longer playing time than normal 78s) and an honourable intention to swing, but it's poker-stiff at times. The very earliest tracks, once available on a Retrieval LP, are missing from this otherwise complete edition. Staple numbers such as 'Spanish Shawl' and 'Everybody Loves My Baby' can be heard better elsewhere, although they do a respectable job on 'San'. Beautifully clean transfers, though.

The Georgians

GROUP

Early group of white jazzmen, led by trumpeter Frank Guarente.

*** **The Georgians 1922–23** Retrieval RTR 79003 *Frank Guarente (t); Ray Stilwell, Russ Morgan, Archie Jones (tb); Johnny O'Donnell, Frank Smith, Dick Johnson, Harold 'Red' Sailiers (reeds); Arthur Schutt (p); Russell Deppe (bj); Joe Tarto (tba); Chauncey Morehouse (d). 11/22–11/23.*

*** **The Georgians 1923–1924** Retrieval RTR 79036 *As above, except add Elwood Boyer (t); Charlie Butterfield (tb); Henry Wade, Al Monquin (reeds); Roy Smeck (bj); Billy Jones, Eddie Cantor, Dolly Kay, Blossom Seeley (v). 6/22–5/24.*

The Georgians were originally a contingent from Paul Specht's more strait-laced dance orchestra, working at New York's Hotel Alamac. With the excellent Guarente leading, it stood at a point somewhere between the simple ensemble style of the Original Memphis Five and the looser, more inventive methods of the early black Chicago bands. Guarente, an Italian-American, even took some lessons from Joe Oliver in New Orleans. He was the only improviser of any special merit in the band, but Arthur Schutt, hitherto largely ignored by jazz history, contributed an increasingly sophisticated book of arrangements. The later tracks on the first CD, especially the likes of 'Land Of Cotton Blues' and 'Old Fashioned Love', show real finesse coupled with a proper sense of swing. Most of the tunes have something to commend them, and even novelty pieces like 'Barney Google' are sustained by Guarente's work, although here and there (as in the plodding treatment of 'Farewell Blues') the group fails to make much out of the music.

The second disc takes the story up to Guarente's departure in May 1924. The best of The Georgians' music is here, in such sides as 'Big Boy' (with a great vocal by Dolly Kay) and the pair of titles which turned out to be Guarente's swansong, 'Savannah' and 'Doodle Doo Doo'. Eddie Cantor turns up to sing at one session and the disc is padded with four titles by the full Specht orchestra.

Bill Gerhardt (born 1962)

PIANO

A Missourian, who spent some time in Europe before moving to NY.

**** **Stained Glass** Steeplechase SCCD 31629 *Gerhardt; Ron Horton (t, flhn); Marc Mommas (ts); Mike Holstein (b, waterphone); Tim Horner (d); Mark Reboul (waterphone). 10/05.*

A record of fresh invention and unflagging beauty from a 45-year-old who hasn't made much more than a local impact as yet, though he's recorded with tenorist Jed Levy. Gerhardt shares out writing chores, but his own weaving 'Visitor' makes for an ideal opener, a bright but ambiguous line that's clinched by Holstein's fine solo. Mommas's 'Little Penny' goes down a gear. The leader's 'Paragraph' and 'Words' prolong the atmosphere of faint mystery, with Horton, contrary to what it suggests on the sleeve, making the first of two appearances on the latter track. Introduced by waterphones, the title-piece is inspired by the pianist's late father, a collector of stained-glass 'bull's eyes'. It's a wonderfully sustained performance, but the pay-off is Mommas's solo on the closing 'Holding Noa', which picks up from the more sardonic tone of Horner's 'Video Tapes And Lies' and ends the record on a romantic high. Immensely impressive, and one of Steeplechase's most inspired signings of recent years.

Rick Germanson

PIANO

In-demand and award-winning player.

*** **Heights** Fresh Sound New Talent FSNT 155 *Germanson; Brian Lynch (t); John Webber (b); George Fludas (d); Luis Diaz (perc).* 01.

*** **You Tell Me** Fresh Sound New Talent FSNT 217 *Germanson; Gerald Cannon (b); Ralph Peterson (d).* 10/04.

Germanson won the jazz Grand Prize in the American Piano Association competition and also caught the eye of Louis Hayes, Slide Hampton and Elvin Jones, all of whom signed him up. The debut release is thoroughly accomplished. There's a hint of superficial cleverness in some of the titles and writing – 'Game Theory' kicks this one off, 'Entropy' the second album – but Germanson has enough technique and basic musicality to make it work. Diaz helps bring a Latin feel to some of the album, but this isn't the leader's strongest idiom and the record works best with a more foursquare approach. 'Susan's Waltz' reveals a line in romance that resurfaces on the second record.

Germanson has worked with Cannon and Peterson often in the past and they have functioned together as a rhythm section many times. As expected, they operate pretty well as a unit on *You Tell Me*, though there's a feeling that these guys know each other too well. Some of the playing, even on 'Entropy', is slightly too arch. It gets looser and better as the set goes on. Germanson's originals have punch and some subtlety, but he really excels himself on a pair of standards in the middle of the set, 'Angel Eyes' and 'It Was A Very Good Year', and rounds off the set nicely with Mel Tormé's 'Born To Be Blue'.

Bruce Gertz (born 1952)

DOUBLE BASS

Based in Boston, and an admired figure there.

*** **Third Eye** Ram 4509 *Gertz: Jerry Bergonzi (ts); Joey Calderazzo (p); John Abercrombie (g); Adam Nussbaum (d).* 10/92.

*** **Discovery Zone** Ram 4524 *As above.* 10/94.

*** **Blueprint** Evidence ECD 22196 *As above.* 12/95.

***(*) **Red Handed** Double Time DTRCD-155 *As above, except omit Calderazzo; add Bruce Barth (p).* 10/98.

*** **Shut Wide Open** Double Time DTRCD-189 *As above, except omit Nussbaum; add Ken Cervenka (t); Jorge Rossy (d).* 98.

There's a dryish quality to the first trio of dates from a long-standing group. The debut is a crisp, lean set of originals driven from the centre by Gertz's hard-to-place bass sound; hard, that is, in stylistic terms, for he's always prominent in the mix. Gertz switches between acoustic and electric instruments and gets a solid sound on the bass guitar. There's possibly a touch of irony to the title of the opening track on *Discovery Zone*, 'To Boldly Go Where Everyone Has Gone Before'; it's clear that Gertz is trying to get away from idiomatic post-bop; mostly he succeeds, but sometimes it falls flat. A similar feeling applies to the third record, which sometimes sounds like a set of technical exercises. There are even two bookend versions of the blues 'Proton', which don't add much to the picture. Bergonzi enjoys a high reputation among fellow players. He's often the key to these sessions, playing with sophistication and control, but always able to produce a telling phrase or chorus that packs more feeling into a few measures than most players manage in a night.

On *Red Handed*, Gertz has thought carefully about his materials, his players and his sources, and has come up with a detailed and absorbing set which is rather like an essay on what a skilful and chops-heavy band like this could do in 1998. 'Giant Steps' is refreshingly cast as a reflective bass-and-drums duet. 'Sun Flash' is tough and assertive and full of appropriate heat. The title-track looks south towards New Orleans, and 'Big Heart' is an open modal sketch which men like Bergonzi and Abercrombie were made to fill in and out. The latest of the bunch – Gertz may be tied to the classroom now – is co-led by trumpeter Cervenka. There's more urgency to the overall sound, but the compositions seem a little tired and repetitive. The title-track (by Cervenka) is yet another variation on 'I Got Rhythm'. Lots of mileage there, of course, but this doesn't sound either fresh or new. 'Tenerife', a reflection inspired by a visit to the islands with a Berklee group, is a lovely piece. Overall, though, the earlier groups sounded more focused and inventive, even if they lacked passion.

Stan Getz (1927–91)

TENOR, SOPRANO AND BARITONE SAXOPHONES

He made his name with the Woody Herman Orchestra, 1947–9. A group leader himself thereafter, he won popular acclaim with bossa nova albums, 1962–4, then returned to small groups. He made a peerless sound on the saxophone, in the lineage of Lester Young, with total fluency of phrasing and a lovely way with every melody he played.

*** **Early Stan** Original Jazz Classics OJC 654 *Getz; Shorty Rogers (t); Earl Swope (tb); George Wallington, Hall Overton (p); Jimmy Raney (g); Curley Russell, Red Mitchell (b); Shadow Wilson, Frank Isola (d).* 3/49–4/53.

(*) **The Brothers Original Jazz Classics OJC 008 *Getz; Zoot Sims, Al Cohn, Allen Eager, Brew Moore (ts); Walter Bishop Jr (p); Gene Ramey (b); Charlie Perry (d).* 4/49.

*** **Prezervation** Original Jazz Classics OJC 706 *Getz; Kai Winding (tb); Al Haig (p); Gene Ramey, Tommy Potter (b); Roy Haynes, Stan Levey (d); Junior Parker, Blossom Dearie, Jimmy Raney (v).* 6/49–2/50.

*** **Stan Getz Quartets** Original Jazz Classics OJC 121 *Getz; Al Haig, Tony Aless (p); Gene Ramey, Tommy Potter, Percy Heath (b); Stan Levey, Roy Haynes, Don Lamond (d).* 6/49–4/50.

After starring as one of Herman's 'Four Brothers', and delivering a luminous ballad solo on the 1948 'Early Autumn', Getz went out on his own and at first seemed much like the rest of the Lester Young-influenced tenormen: a fast, cool stylist with a sleek tone and a delivery that soothed nerves jangled by bebop. The 'Brothers' idea was pursued in the session on OJC 008 (the rest of the disc is devoted to a Zoot and Al Cohn date): the five tenors trade punches with panache and it's a fun session, if hardly an important one. *Early Stan* finds Getz as a sideman with a septet led by Terry Gibbs and a quartet under Jimmy Raney's direction. Bright, appealing cool-bop on the Gibbs date, but the Raney session, from 1953, is more substantial, the quartet whisking through four stretching exercises, including 'Round Midnight'.

Prezervation rounds up some odds and ends, including an improbable alliance with Junior Parker and a Haig sextet date with Winding and two vocal duets by Jimmy Raney and Blossom Dearie! The *Quartets* set is an attractive dry run for the upcoming Roost sessions, and it features the tenorman in very lithe form. The sound on most of these issues was fairly indifferent to start with, but these latest editions emerge well enough.

♛ **** **The Complete Roost Recordings** Roost 859622-2 3CD *Getz; Sanford Gold, Duke Jordan, Horace Silver, Al Haig (p); Jimmy Raney, Johnny Smith (g); Eddie Safranski, Teddy Kotick, Bill Crow, Leonard Gaskin, Bob Carter (b); Frank Isola, Tiny Kahn, Roy Haynes, Don Lamond, Morey Feld (d); Count Basie Orchestra.* 5/50–12/54.

So much attention has fallen on Getz's later work that these magnificent sessions are often overlooked. The earliest tracks, from a session in May 1950, catch a young man with his head full of bebop and his heart heavy with swing-era romanticism. Those contrary strains come together on the headily beautiful 'Yesterdays', a marriage of intellect and emotion that is rare not only in Getz's work but in jazz itself. These two early dates, one with Al Haig, one with Horace Silver, are electrifying. By 1951, he already sounds like the more settled, invincible Getz, but the short track-lengths (a relic of the 78 era) give the music considerable point and direction. The live session from Boston's Storyville Club with Jimmy Raney has long been prized, both musicians unreeling one great solo after another. Two studio dates with a similar band are at lower voltage but scarcely less impressive. Eight tracks with Johnny Smith, including the achingly lovely 'Moonlight In Vermont', offer Getz the lyricist in fullest flow, while the three with Basie at Birdland are a bonus. There is so much top-flight jazz in this set that it's quite indispensable; remastered to a consistent standard, it's breathtaking.

*** **Stan Getz 1951** Classics 1299 *Getz; Lars Gullin (bs); Horace Silver, Bengt Hallberg, Al Haig (p); Jimmy Raney (g); Joe Calloway, Gunnar Johnson, Yngve Åkerberg , Leonard Gaskin, Teddy Kotick (b); Walter Bolden, Jack Norén , Kenneth Fagerlund, Roy Haynes, Tiny Kahn (d).* 3–10/51.

As usual, Classics go their chronological way with no deference to any other logic, so this mixes up various Roost recordings with eight titles made in Stockholm with the likes of Gullin and Hallberg. As these aren't easily available elsewhere this one merits a listing. That said, they're not terribly exciting pieces, even though Getz doesn't dip below his customary skilfulness, and his first version of 'Ack, Värmeland Du Sköna' is charming. Later Classics issues basically duplicate the early Norgran/Verve recordings listed below.

*** **Together For The First Time** Fresh Sound FSCD-1022 *Getz; Chet Baker (t); Russ Freeman, Don Trenner (p); Carson Smith, Joe Mondragon, Gene Englund (b); Larry Bunker, Shelly Manne, Jimmy Pratt (d).* 9/52–12/53.

An interesting discovery: the Mulligan quartet at the Haig with Getz subbing for the leader. He sounds perfectly at home with Baker, Smith and Bunker, and there are some forthright variations on six tunes, including 'Half Nelson' and 'Yardbird Suite'. A subsequent quintet version of 'All The Things You Are' is a lot more dispirited, and there are four quartet airshots from 1952 to fill up the disc, which is in surprisingly good sound for the most part, the Haig titles having been apparently recorded by Richard Bock.

***(*) **Stan Getz Plays** Verve 833535-2 *Getz; Jimmy Rowles, Duke Jordan (p); Jimmy Raney (g); Bob Whitlock, Bill Crow (b); Frank Isola, Max Roach (d).* 12/52–1/54.

**** **At The Shrine** Verve 513753-2 *Getz; Bob Brookmeyer (vtb); John Williams (p); Bill Anthony (b); Art Madigan, Frank Isola (d).* 11/54.

Getz's long association with Norman Granz starts here. *Plays* features some of the best recording he was given in the period, and much of the playing is as fine as it is on the Roost dates, with the 1954 quartet session with Rowles particularly pretty. But it's the live sessions from the Shrine in Los Angeles which stand out. Getz plays with unstinting invention, Brookmeyer is witty and unfailingly apposite, and the remastered sound is fine.

**** **The West Coast Sessions** Verve 531935-2 3CD *Getz; Conte Candoli (t); Lou Levy (p); Leroy Vinnegar (b); Stan Levey, Shelly Manne (d).* 8/55–8/57.

**** **West Coast Jazz** Verve 557549-2 *As above, except omit Levey.* 8/55.

**** **The Steamer** Verve 547771-2 *As above, except omit Candoli, Manne; add Stan Levey (d).* 11/56.

***(*) **Award Winner** Verve 543320-2 *As above.* 8/57.

What a great period for tenor saxophone-playing this was, with Rollins laying down his masterpieces on one coast and Getz on the other. Given that Getz is scarcely the archetypal West Coast player, there's a certain irony in that. With this distinctively Californian group, though, he set down a classic series of sessions, once issued as three LPs, now expanded with alternative takes. Candoli, present on the original *West Coast Jazz* date, plays handsomely and is an excellent foil, but it's Getz and the rhythm sections who unfurl the most gorgeous colours: stomping on 'Shine', profoundly inventive on the blues in 'Blues For Mary Jane', winsomely beautiful in ballads like 'You're Blasé'. Relatively unprepared, and programmed around tunes they all knew, the records are sax/rhythm dates of intuitive greatness. For those who'd prefer a pocket edition of highlights, Verve also has *Best Of The West Coast Sessions* (537084-2). It has also brought back the three original albums in its Master Edition series, which makes a handsome substitute since each has the various alternative takes added. Our favourite remains *The Steamer*, but all three offer great rewards.

*** **Stan Meets Chet** Verve 837436-2 *Getz; Chet Baker (t); Jodie Christian (p); Victor Sproles (b); Marshall Thompson (d).* 2/57.

*** **Stan Getz And The Oscar Peterson Trio** Verve 827826-2 *Getz; Oscar Peterson (p); Herb Ellis (g); Ray Brown (b).* 10/57.

*** **At The Opera House** Verve 831272-2 *Getz; J. J. Johnson (tb); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Connie Kay (d).* 10/57.

*** **Getz Meets Mulligan In Hi-Fi** Verve 849392-2 *Getz; Gerry Mulligan (bs, ts); Lou Levy (p); Ray Brown (b); Stan Levey (d).* 10/57.

*** **Stan Getz & Dizzy Gillespie: Jazz Masters 25** Verve 521852-2 *Getz; Dizzy Gillespie (t); J. J. Johnson (tb); Paul Gonsalves, Coleman Hawkins (ts); John Lewis, Lalo Schifrin, Wynton Kelly (p); Herb Ellis (g); Ray Brown, Art Davis, Wendell Marshall (b); Max Roach, Stan Levey, Chuck Lampkin, J. C. Heard (d); Candido Camero (perc).* 12/53–11/60.

Curiously few of these stand out. The meeting with Baker was recorded in Chicago with a local rhythm section and it sounds on-the-hoof. Next to Getz's meetings with Dizzy Gillespie, this is pale stuff. The session with Peterson is as ebullient as expected, and the Opera House concert with J. J. Johnson includes extrovert playing from everyone, especially on a snorting romp through

Bud Powell's 'Blues In The Closet'. Listening to this kind of playing makes one wonder at Getz's reputation for being a featherlight stylist (he preferred 'stomping tenorman'). The session with Mulligan is beautifully dovetailed: although they notoriously chose to swap instruments for part of the session, the sound of the two horns speaks of a tonal fraternity which sounds rare and entrancing. The *Jazz Masters* disc picks four tracks from two studio dates with Gillespie, plus a JATP piece and a jovial meeting with Gonsalves and Hawkins in 1957.

***(*) **In Sweden 1958–60** Dragon DRCD 263 2CD *Getz; Benny Bailey (t); Åke Persson (tb); Erik Norström , Bjarne Nerem (ts); Lars Gullin (bs); Jan Johansson, Bengt Hallberg (p); Gunnar Johnson, Ray Brown, Torbjørn Hultcrantz , Georg Riedel (b); William Schiöpffe, Sune Spångberg , Joe Harris (d).* 8–9/58, 60.
A spell in Stockholm led to some recording with Swedish musicians and these admirable sessions were the result, a Swedish variation on the cool manner with Getz sounding perfectly comfortable in Hallberg's and Johansson's charts. Gullin and Hallberg shine too, and so does the remarkable Johansson, whose status as the lost master of Swedish jazz is further enhanced by his playing here. The previous edition of this music has now been beefed up with some concert and radio material from 1960 and it's a close to indispensable package.

***(*) **Stan Getz At Large Plus! Volumes 1 & 2** Jazz Unlimited JUCD 2001 / 2002 *Getz; Jan Johansson (p); Daniel Jordan (b); William Schiøpffe (d).* 1/60.
Two very rare Getz albums, recorded in Copenhagen with a local team, and he sounds in wonderful form throughout. The opening 'Night And Day' on the first disc is delivered with heavenly grace and is sustained over chorus after chorus at a perfect tempo. There are some interesting choices of material – by Johnny Mandel, Al Cohn, Harold Land – and though both albums are weighted towards slow to mid-tempos, Getz stays concentrated and inspired throughout. The rhythm section is capable rather than challenging, and the sound is slightly less than ideal, but the music is terrific.

**** **Recorded Fall 1961** Verve 549369-2 *Getz; Bob Brookmeyer (vtb); Steve Kuhn (p); John Neves (b); Roy Haynes (d).* 9/61.
A little-known Getz session by a band which the leader had put together for an American tour, this belongs at least as much to Brookmeyer (who penned three of the six tunes) as to the saxophonist. The similarities between the horns are best heard at the quick tempo of 'Minuet Circa '61', where Getz has to fall back on some of his favourite licks; their contrasts come out on the following ballad, 'Who Could Care', where the tenor is breathily beautiful and the valve trombone hard and choleric. Getz is sublime again on 'A Nightingale Sang In Berkeley Square', but Buck Clayton's 'Love Jumped Out' brings out the best in both. Throughout, Roy Haynes keeps things crisp and swinging, every accent felt as a particular.

CORE COLLECTION

**** **Focus**
Verve 521419-2 *Getz; orchestra led by Eddie Sauter.* 7–10/61.
Nobody ever arranged for Getz as well as this, and Sauter's luminous and shimmering scores continue to bewitch. This isn't art-jazz scoring: Sauter had little of Gil Evans's *misterioso* power, and he was shameless about tugging at heartstrings. But within those parameters – and Getz, the most pragmatic of soloists, was only too happy to work within them – he made up the most emotive of frameworks. It doesn't make much sense as a suite, or a concerto; just as a series of episodes with the tenor gliding over and across them. In 'Her', the tune dedicated to Getz's mother, the soloist describes a pattern which is resolved in the most heartstopping of codas. This was surely Getz's finest hour. The latest version is in Verve's Master Edition series, though there's still a degree of tape hiss.

***(*) **Jazz Samba** Verve 521413-2 *Getz; Charlie Byrd (g); Keter Betts (b); Gene Byrd (g, b); Buddy Deppenschmidt, Bill Reichenbach (d).* 2/62.
*** **Big Band Bossa Nova** Verve 825771-2 *Getz; Doc Severinsen, Bernie Glow, Joe Ferrante, Clark Terry (t); Tony Studd, Bob Brookmeyer, Willie Dennis (tb); Ray Alonge (frhn); Jerry Sanfino, Ray Beckenstein (f); Eddie Caine (af); Babe Clark, Walt Levinsky (cl); Romeo Penque (bcl); Hank Jones (p); Jim Hall (g); Tommy Williams (b); Johnny Rae (d); Jose Paulo, Carmen Cossa (perc).* 8/62.
***(*) **Jazz Samba Encore** Verve 823613-2 *Getz; Antonio Carlos Jobim (g, p); Luiz Bonfa (g); George Duvivier, Tommy Williams, Don Payne (b); Paulo Ferreira, Jose Carlos, Dave Bailey (d); Maria Toledo (v).* 2/63.
**** **Getz/Gilberto** Verve 521414-2 *Getz; Antonio Carlos Jobim (p); João Gilberto (g, v); Tommy Williams (b); Milton Banana (d); Astrud Gilberto (v).* 3/63.
*** **Getz Au Go Go** Verve 821725-2 *Getz; Gary Burton (vib); Kenny Burrell (g); Gene Cherico (b); Joe Hunt, Helcio Milito (d); Astrud Gilberto (v).* 64.
***(*) **The Girl From Ipanema** Verve 823611-2 4CD *As above discs, except add Steve Kuhn (p); Laurindo Almeida (g); Edison Machado, Jose Soorez, Luiz Parga (perc).* 62–64.
***(*) **Round Midnight: Stan Getz** Verve 841445 *As above.* 62–64.
Getz's big commercial break. However much he protested that he played other stuff besides the bossa nova in later years, his most lucrative records – and some of his best playing – were triggered by the hit versions of first 'Desafinado' from the first album and then 'The Girl From Ipanema' with Gilberto, the tune that a thousand wine bar bands have had to play nightly ever since. The original albums still hold up very well. Getz actually plays with as much pungency and alertness as anywhere else, and even though the backings sometimes threaten to slip into a sleepwalk, there's always an interesting tickle from the guitar or the bass to keep the music alive; and the melodies, by Bonfa, Gilberto and Jobim, have stood the test of time. *Jazz Samba* and *Encore* are excellent, but the famous *Getz/Gilberto*, which has hummed seductively round cafés, wine bars and bedrooms for over 30 years, remains peerless.

The big-band set has some clever arrangements by Gary McFarland, but sundering the intimacy of these whispery settings seems a fairly pointless exercise. And *Getz Au Go Go*, which had the vocals by Astrud Gilberto dubbed in subsequently, sounds just a mite too forceful, as though Getz were hurrying to push on to something else. Gilberto's singing isn't so much an acquired taste as a languid, ghostly sound on the breeze; many will prefer Maria Toledo. *The Girl From Ipanema* collects all the music plus the session for *Stan Getz/Laurindo Almeida*. The *Round Midnight* disc is a functional one-volume sampler with all the hits.

**** **Nobody Else But Me** Verve 521660-2 *Getz; Gary Burton (vib); Gene Cherico (b); Joe Hunt (d).* 3/64.
Unreleased for 30 years, this one's a marvel. Supposedly put on the shelf so as not to cause any distraction from Getz's bossa nova hit-making, the music here – amazingly, the only studio recording by a group that was a popular concert attraction – is lush and

romantic, with the backbone of a master improviser's intelligence. Burton contributes '6-Nix-Pix-Flix' and opens up the harmonic base just enough to give Stan clear, lucid space for his solos. 'Summertime' is a classic, 'Waltz For A Lovely Wife' is rapture, but there's nothing less than great here.

*** **Live In London** Harkit HRKCD 8056 *Getz; Stan Tracey (p); Malcolm Cecil (b); Ronnie Stephenson, Allan Ganley, Jackie Dougan (d).* 3–4/64.
Getz with the Ronnie Scott club's 'house' rhythm section, though with three different drummers involved. As usual with these releases, the sound-balance is pretty poor, and often it's a struggle to hear the accompanists at all. But the music-making is still often sublime. Getz and Tracey were a combative pair, but much of this is as lyrical and uplifting as anything else in the saxophonist's discography.

*** **Stan Getz & Bill Evans** Verve 833802-2 *Getz; Bill Evans (p); Richard Davis (b); Elvin Jones (d).* 5/64.
If one expected feathery ballads and lavishly romantic music, the results were the complete opposite. The only real ballad is 'But Beautiful'; the rest go from mid-tempo to stomp, and Davis and Jones break up the beat and harry the two nominal leaders. Both can handle it, but it's disappointing that something on the level of the almost telepathic Evans–Jim Hall records wasn't secured.

*** **Quartet In Paris** Emarcy 517049-2 *Getz; Gary Burton (vib); Steve Swallow (b); Roy Haynes (d).* 11/66.
The remote concert sound from the Salle Pleyel is a letdown. The music's full of grace and charm, though, especially on a diaphanous-sounding 'When The World Was Young', where Burton's indistinct vibes drift around Getz, who blows a couple of fierce bell-notes as if to disperse them. One for the completist.

***(*) **Sweet Rain** Verve 815054-2 *Getz; Chick Corea (p); Ron Carter (b); Grady Tate (d).* 3/67.
This was an excellent group, and the youthful Corea proved to be a sympathetic and encouraging partner for the cantankerous leader. Maybe the pianist is too sweet and noodling at times, but 'O Grande Amor' and 'Windows' blend the brightness of Getz's bossa nova years with a spare, precise lyricism, and Carter and Tate have the measure of the situation.

*** **What The World Needs Now** Verve 557450-2 *Getz; Chick Corea, Herbie Hancock (p); Jim Hall, Phil Upchurch (g); Walter Booker, Ron Carter (b); Roy Haynes, Curtis Prince, Grady Tate (d); Bill Horwath (cymbalom); Artie Butler, Bobby Rosengarden (perc); strings, brass, choir.* 12/66–1/68.
An album of Burt Bacharach tunes, arranged by Richard Evans, which Getz strolls through, sometimes all but overpowered by the surrounding players (the remastering does nothing to diminish their role, either). As if to compensate, he plays more fiercely than usual in places, and there are some surprising stretches of tonal distortion. 'The Look Of Love' finds his sound magnified by studio reverb. A period piece, worth reviving, but hardly a Getzian milestone.

***(*) **Dynasty** Verve 839117-2 2CD *Getz; Eddy Louiss (org); René Thomas (g); Bernard Lubat (d).* 1–3/71.
Recorded at a live engagement in London, Getz was in happy and swinging form here, and the quartet stretch out as far as they want on the material. Louiss is far more flexible and discreet than most jazz organists and Getz is untroubled by anything the instrument produces, while the reliable Thomas takes some excellent solos.

(*) **Captain Marvel Columbia 468412-2 *Getz; Chick Corea (p); Stanley Clarke (b); Tony Williams (d); Airto Moreira (perc).* 3/72.
** **Best Of Two Worlds** Columbia CK 33703 *Getz; Albert Dailey (p); João Gilberto (g, perc, v); Oscar Castro-Nueves (g); Clint Houston, Steve Swallow (b); Billy Hart, Grady Tate (d); Airto Moreira, Ruben Bassini, Ray Armando, Sonny Carr (perc); Heloísa Buarque De Hollanda (v).* 5/75.
*** **Live At Montmartre** Steeplechase SCCD 1073 2CD *Getz; JoAnne Brackeen (p); Niels-Henning Ørsted Pedersen (b); Billy Hart (d).* 1/77.
This wasn't a vintage period for Getz. The Columbia albums range from perfunctory to mildly engaging. Nothing wrong with the settings (aside from *Best Of Two Worlds*, which is a very pallid rerun of the bossa nova years), but Getz's own playing has taken on a wayward, purposeless quality, and the licks he sometimes fell back on when bored recur frequently enough to be troublesome. *Captain Marvel* was meant to be an energetic new beginning, but the noise created by Moreira drowns out even Williams at times, and Getz never sounds at ease, despite some of his old gumption breaking through. The Montmartre set suffers from a rhythm section that doesn't really work with him.

*** **Empty Shells (The Complete Cannes Concert)** Universe UV 074 *Getz; Andy LaVerne (ky); Chuck Loeb (g); Brian Bromberg (b); Victor Jones (d).* 1/80.
This live set sits a little awkwardly between Getz's fusion phase and his return to mainstream values. Electric keyboards, guitar, and Jones here and there switching to – gasp! – a disco hi-hat beat belong to the former, but Stan's clearly on his way back to the hard stuff. Some of the material is unworthy, but by the time they get to Wayne Shorter's 'Lady Day', 'Autumn Leaves' and 'Time After Time' things are looking up. The sound isn't all that good and this is surely one for completists only.

***(*) **Billy Highstreet Samba** Emarcy 838771-2 *Getz; Mitchel Forman (ky); Chuck Loeb (g); Mark Egan (b); Victor Lewis (d); Bobby Thomas (perc).* 11/81.
***(*) **My Old Flame** Concord CCD 4955-2 *Getz; Lou Levy (p); Monty Budwig (b); Victor Lewis (d).* 5/81.
**** **Pure Getz** Concord CCD 4188 *Getz; Jim McNeely (p); Marc Johnson (b); Victor Lewis (d).* 1/82.
***(*) **Blue Skies** Concord CCD 4676 *As above.* 1/82.
***(*) **Live In Paris** Dreyfus FDM 36577-9 *As above.* 82.
Not so much a miraculous return to form as an artist reasserting his artistry. Getz passed fusion leanings by and moved back to his greatest strength, tenor and rhythm section, of which the Concord albums are triumphant illustrations. *My Old Flame* couples the two originals *The Dolphin* and its companion, *Spring Is Here*, live sessions with a first-class band. Getz is at his most expansive here, reeling off very long but consistently expressive and well-argued solos, his tone a shade harder but still with a misty elegance that softens phrases at key moments. *Pure Getz*, recorded in the studio, is perhaps even better. There is a celebrated version of Billy Strayhorn's 'Blood Count', which alternates between harsh cries and soft murmurings and which became a staple part of Getz's live set at the time; but the variations on 'Come Rain Or Come Shine' and a terse 'Sippin' At Bells' are probably even more masterful. *Billy Highstreet Samba* is by no means a second-rate Getz album; here, for once, he adapted well to what could have been a fusion-led project. The material (by Loeb and Forman) is unusually perspicacious, and Getz responds with bright and committed playing against a group more concerned with playing music than licks. There is also a strong 'Body And Soul' and a couple of rare outings for Getz on soprano.

Blue Skies is a later discovery, dating from the same sessions as *Pure Getz*, and there is still some transcendent playing, especially on the slower pieces; Getz's gravitas on a ballad was never more perfectly revealed than in the likes of 'How Long Has This Been Going On?'. The live date is a valuable pendant to the studio sessions, and this was clearly a band in top gear. The only slight drawback is some extra reverb added to the remix, with McNeely's piano also sounding imperfect.

***** The Stockholm Concerts** Verve 537555-2 3CD *Getz; Chet Baker (t, v); Jim McNeely (p); George Mraz (b); Victor Lewis (d). 2/83.*
*****(*) Quintessence Vol. 1** Concord CCD 4807-2 *As above. 2/83.*
Stan meets Chet, again, but in very unfortunate circumstances. The saxophonist at times almost bullies Baker offstage during these concerts, and the trumpeter often responds by literally quaking through his parts. The Verve set is a somewhat gloomy encounter, not helped by McNeely playing almost on autopilot (he had got off a plane from Australia only hours before!). And yet … Getz himself plays some magnificent things, such as the first show's quite wonderful 'We'll Be Together Again' and 'How Long Has This Been Going On?'. The original pair of Sonet LPs has been expanded to a full three-CD set and, a few blemishes aside, Getz's playing alone will prioritize this one. The Concord album sees the group travelling to Norway for the next stop on the tour. Baker sounds considerably happier and in stronger voice, and even Stan thaws a bit.

****** Anniversary / **** Serenity** Emarcy 838769-2 / 838770-2 *Getz; Kenny Barron (p); Rufus Reid (b); Victor Lewis (d). 7/87.*
Pristine examples of his art. Sometimes it seems as if there is nothing there but his sound, the 'incredibly lovely sound', as he once murmured to himself, and it's possible to find a strange, inward-looking emptiness at the heart of this music. Certainly he had no pretence to playing anything but long, self-regarding lines that had little to do with anything going on around him. Impeccably though both of these rhythm sections play, their function is purely to sketch in as painless a backdrop as possible for the unfurling of Getz's sound. But it is such a breathtaking beauty he creates that these might be the most sheerly pretty jazz albums of their day. These Emarcy sets are splendidly recorded and let the listener bathe in the rapturous sound of the tenor.

*****(*) Yours And Mine** Concord CCD 4740 *Getz; Kenny Barron (p); Ray Drummond (b); Ben Riley (d). 6/89.*
*****(*) Soul Eyes** Concord CCD 4783 *As above, except add Yasuito Mori (b). 6–7/89.*
What a trouper. Here's the old man in never-say-die fettle on some of his favourite standards, plus a nice Kenny Barron tune and Thad Jones's title-song. Caught live at Glasgow's Jazz Festival, the sound isn't ideally close, but you can catch most of the nuances and hear enough to tell that Getz was still the man. The rest of the concert appears on *Soul Eyes*, together with three tracks from a Copenhagen show a week later, with Mori in for Drummond. Getz sounds a bit sour on 'Slow Boat To China', but the following 'Warm Valley' is divine. Two excellent additions to the canon.

***** Apasionado** A&M 395297-2 *Getz; orchestra. 89.*
Though already troubled by terminal illness, Getz plays handsomely on this superior mood music. This has been a maligned record in the past, but we prefer it to his adventures in fusion for Columbia. With keyboards substituting for strings and a mélange of soft rhythms and whispering brass in support, this is Stan at his most consoling.

***** The Final Concert Recording** Eagle EDL EAG 272-2 *Getz; Kenny Barron (p); Eddie Del Barrio (ky); unidentified rhythm section. 90.*
*****(*) People Time** Emarcy 510134-2 2CD *Getz; Kenny Barron (p). 3/91.*
***** Café Montmartre** Emarcy 586755-2 *Getz; Kenny Barron (p); Rufus Reid (b); Victor Lewis (d). 7/87–3/91.*
Aside from the point that the title's inaccurate, *The Final Concert Recording* is a mild disappointment, given that the more 'classic' material is interleaved with tunes from the quasi-smooth *Apasionado* session for A&M. Better to go to the pared-down setting of *People Time*. This was cut not long before his death, and Getz has his moments of struggle on the imposing, double-length series of duets with Kenny Barron, his last keyboard partner. Some of the butter has run out of his tone, and unlike many valedictory recordings there isn't a compensating ardour of delivery to go with it: he sounds as if he's just trying to be the same old Getz. But knowledge of his impending death still, inevitably, lends a poignancy to this music. Barron's not a mere accompanist but a full-fledged partner and turns in some of the best improvising. *Café Montmartre* cherrypicks tracks from *People Time*, *Anniversary* and *Serenity*.

Also, in brief:

*****(*) The Smoothest Operator** JSP 943 4CD. 9/46–12/52.
Exhaustive coverage of the early years.

(***) At Carnegie Hall / (***) Birdland Sessions Fresh Sound FSCD 1003 / FSR-CD 367. 12/49–11/52; 4–8/52.
There's some excellent Getz on both these discs, but we have to withhold a firm recommendation because of the sound-quality. For addicts only.

*****(*) Stan Getz And The Cool Sounds** Verve 547317-2. 5/53–1/55.
Although the album's packaging suggested this was some kind of new Getz group, it's actually a set of leftovers from various sessions for Granz. Vintage music all the same.

*****(*) The Best Of The Verve Years Vol. 2 / *** The Very Best Of Stan Getz / *** Getz Plays Jobim: The Girl From Ipanema / ***(*) Verve Jazz Masters: Stan Getz** Verve 517330-2 2CD / 584210-2 / 589361-2 / 519823-2. 52–71; 53–81, 2/62–10/64; 52–64.
… etc., etc. … If ever there were a charge that major labels prefer recycling to fresh initiatives, the Verve Group's relentless repackaging of Getz would rate as prime evidence.

***** Complete Studio Master Takes** Jazz Beat 519 2CD. 55–57.
The Lou Levy dates.

***** Stan Getz With Cal Tjader** Original Jazz Classics OJC 275. 2/58.
A one-off session with the vibist which looks forward with some prescience to the bossa nova records that were to come.

***** Cool Velvet / Voices** Verve 527773-2. 3/60–12/66.
It was inevitable he'd record with strings, and Russ Garcia's arrangements for the *Cool Velvet* album are a nice foil for the lovely sound; *Voices* was arranged by Claus Ogerman.

***** Reflections** Verve 523322-2. 10/63.
Besides the bossa, Stan kept one eye on his with-strings audience, working with Claus Ogerman and Lalo Schifrin.

*****(*) Mickey One** Verve 531232-2. 8/65.
A soundtrack project with Sauter arrangements and a formidable piece of work.

Tiziana Ghiglioni (born 1956)

VOICE

Based in Milan, her dedication to jazz singing begins with the classic style, yet goes much further.

*** **Yet Time** Splasc(h) H 150 *Ghiglioni; Roberto Ottaviano (ss); Stefano Battaglia (p); Paolino Dalla Porta (b); Tiziano Tononi (d).* 3/88.

*** **Lyrics** Splasc(h) H 348 *Ghiglioni; Paul Bley (p).* 3/91.

*** **Something Old, Something New, Something Borrowed, Something Blue** Splasc(h) H 370 *Ghiglioni; Enrico Rava (t); Giancarlo Schiaffini (tb); Steve Lacy (ss); Umberto Petrin (p); Attilio Zanchi (b); Tiziano Tononi (d, perc).* 4–5/92.

Since she works in different settings from record to record, it's hard to focus on the merits of Tiziana Ghiglioni's singing. Her albums for Splasc(h) find her both fronting groups and working as an integral element within them. *Yet Time* finds her taking a Norma Winstone-like role of alternating pastoral scat with cool readings of lyrics. She has a big, rangy voice which she's reluctant to use in a big way, so many of her vocal improvisations sound restrained; fluency doesn't come easy to her, either. Yet the improvisation on Ornette Coleman's 'Round Trip' on *Yet Time* is sustained with great skill, and her meeting with Schiaffini, which includes bare-bones readings of 'When I Fall In Love' and 'All Blues' as well as more *outré* material, shows her unfazed by working alone with an improvising trombonist. Her enunciation always makes one aware that she's not singing in her native language, and her self-written lyrics are awkward, but she's a charismatic performer.

*** **Somebody Special** Soul Note 121156-2 *Ghiglioni; Steve Lacy (ss); Franco D'Andrea (p); Jean-Jacques Avenel (b); Oliver Johnson (d).* 4/86.

*** **I'll Be Around** Soul Note 121256-2 *Ghiglioni; Enrico Rava (t); Mal Waldron (p).* 7–8/89.

Ghiglioni's albums for Soul Note seek out a more conservative context, with mixed results. Steve Lacy's iron presence is the dominant feature of *Somebody Special* and, while Ghiglioni is a better singer than Irène Aëbi, and the quartet are in excellent form, the vocalist doesn't make a strong case for besting Lacy's sometimes intractable forms. *I'll Be Around* is dedicated to Billie Holiday, an inspiration rather than an influence, and in this collection of deathly slow ballads the singer does surprisingly well with Waldron and Rava, the latter especially at his most hauntingly poignant.

*** **Sings Gaslini** Soul Note 121297-2 *Ghiglioni; Renata Geremia (vn); Roberto Bonati (b); Giampiero Prina (d); string ensemble.* 1–2/95.

The songs, lyrics and arrangements are all by Giorgio Gaslini, and they elicit Ghiglioni's most measured, thoughtful work. Sometimes one wishes that she'd let go a little, in the manner of some of her less formal records: the singing is beautifully done, and the arrangements are impeccable, but this is a very temperate climate, and across a CD's length it's a little becalmed. The most *outré* moments are actually provided by the eccentric violin of Geremia.

Also, in brief:

(*) **Streams Splasc(h) H 104. 12/84.

A bold start, but it sometimes trips her up.

*** **Onde** Splasc(h) H 133. 6/87.

She takes almost a peripheral role with Actis Dato's Art Studio group, but her singing on 'Rosso Di Sera' and 'Voci' is striking.

(*) **Spellbound YVP 3058. 2/96.

A typically uncompromised project from the singer, with music primarily by Attilio Zanchi and her own words.

Sai Ghose

PIANO, DRUMS

Boston-based, he's the son of a New England mother and East Indian father.

*** **Fingers And Toes** Summit 328 *Ghose; Jerry Wilfong (b); Mike Connors (d).* 10/01.

*** **E-Motion** Summit 399 *As above, except add Sean Berry (sax).* 03.

*** **New Blood** Summit 447 *Ghose; Mark Jodice (b); Jerry Wilfong (b); Craig Fahey (d).* 05.

An album themed round the arrival of a new baby might sound like a turn-off, but *Fingers And Toes* is a lively set of unexpectedly blues-tinged themes (with 'On Green Dolphin Street' dropped in the middle for some reason) that never sounds like an over-personal 'concept album'. Ghose has an expert touch, and sometimes overloads a line as result, but the musicality of his phrasing is insistently attractive. There's a faint bossa nova strain running through the records, though rarely where one would look for it: a 7/4 reworking of 'Black Orpheus' on *E-Motion* seems to come from another genre altogether. It's passionate, swinging music and the trio readily accommodates other voices, though it's Jodice who works better than the saxophonist in this context. A couple of independent releases feature Ghose as a drummer, but these have not come to hand.

Also, in brief:

*** **India Looking West** Summit 277. 10–12/99.

Despite the title, not an ethnic fusion record at all, but relatively straight-ahead jazz.

Maurizio Giammarco (born 1952)

TENOR SAXOPHONE, FLUTE, ELECTRONICS

Born in Pavia and initially inspired by Duke Ellington. Works in jazz and pop.

*** **Live At The Big Mama, Rome** Soul Note 121343 *Giammarco; Dave Liebman (ss); Daniel Humair (b); Furio Di Castri (d).* 01.

The strong-toned Giammarco has an impressive roster of session credits and sessions. He's sometimes reminiscent of the late Joe Farrell, using a hard tone in the most lyrical of circumstances, or playing through freer passages with the softest articulation, all in order to throw the line and logic of an improvisation into focus. The group with Liebman has obvious pedigree and the results are great, though the live recording isn't always as pretty as it might have been. The two saxophones find immediate common ground and the rhythm section, without a piano-player to provide a chordal foundation, ranges freely. He deserves wider coverage.

Michael Gibbs (born 1937)

TROMBONE, PIANO, BANDLEADER

Born in Rhodesia, Gibbs studied under Herb Pomeroy at Berklee and Lenox and came to London in 1965, returning for good after 20 years' teaching at Berklee.

**** **Michael Gibbs / Tanglewood '63** Vocalion CDSML 142 *Gibbs; John Wilbraham (picc t); Harry Beckett, Nigel Carter, Ian Hamer, Henry Lowther, Maurice Miller, Derek Watkins, Kenny Wheeler (t, flhn); Malcolm Griffiths, Cliff Hardie, David Horler, Bobby Lambe, Chris Pyne (tb); Maurice Gee, Ken Goldy, Ray Premru (btb); Jim Buck Jr, Nicholas Busch, Alan Civil, Valerie Smith (frhn); Martin Fry, Dick Hart, Alf Reece (tba); Duncan Lamont, Mike Osborne, Tony Roberts, Alan Skidmore, Brian Smith, Stan Sulzmann, John Surman, Barbara Thompson, Ray Warleigh (reeds); Gordon Beck, Bob Cornford, Mike Pyne, John Taylor (ky); Ray Russell, Chris Spedding (g); Roy Babbington, Jack Bruce, Jeff Clyne, Brian Odgers (b); John Marshall, Tony Oxley, Clive Thacker (d); Frank Ricotti (perc, vib).* 9 & 12/69; 11 & 12/70.

Few recording careers have got off to such a glorious start as Mike Gibbs's. The opening moments of 'Family Joy, Oh Boy!' on the eponymous debut could split clouds. Gibbs had come to Britain from his native Rhodesia via Berklee. A very few gigs later he was being talked about as the most vibrant new talent on the scene. Gibbs has the gift that all great leaders of big bands seem to require: that of making complex and daring ideas seem natural and inevitable. In these early records he fused advanced harmonic ideas with a groove that drew on Ellington, Gil and Miles, and rock. As he demonstrated on *Tanglewood '63*, he could move from sun-kissed delight to moonstruck melancholy in a moment. Something about the voicing of the horns – Gibbs was a (reluctant) trombonist – marked him down as an individualist. He rarely asks for stratospheric playing, concentrating on the middle register. 'Sojourn', which follows 'Tanglewood '63' and the appended 'functional' fanfare, is a lonely stroll through a rich musical landscape.

The first album pays some dues – to Stan Getz, John Dankworth, Bob Moses and Gary Burton – but it is utterly individual in conception and execution. Gibbs's charts look challenging, but he has the gift of making difficult passage-work sound coherent and expressive. 'Sweet Rain', 'Throb' and 'And On The Third Day' are classics of British jazz. Surman, Warleigh and Skidmore solo on the first and last, joined on 'Third Day' by Mike Osborne and trombonist Chris Pyne for an exuberant finale that brings a wonderful album to a climax.

The end of *Tanglewood '63* is no less joyous, a long feature for guitarist Spedding over a richly textured rhythm, held together by Roy Babbington's bass guitar, a near-perfect marriage of rock and jazz that was to be Gibbs's staple for years to come, even when the idea of fusion was in retreat. A whole generation of British jazz fans cut their teeth on these records.

**** **Big Music** ACT 9231 *Gibbs; Ian Carr, Earl Gardner, Alan Rubin, Lew Soloff (t); John Clark (frhn); Dave Bargeron (tb); David Taylor (btb); Julian Argüelles (ss); Jim Odgren (as); Chris Hunter (as, ss, ts, f); Lou Marini (ts, ss, f); Bob Mintzer (ts, f, bcl); Dave Tofani (f, af, picc); Dave Bristow, Brad Hatfield (ky); Django Bates (p); Kevin Eubanks, David Fiuczynski, Bill Frisell, Duke Levine, John Scofield (g); Kai Eckhardt (b); Bob Moses (d, d prog); Bad Bill Martin, Ben Wittman (d prog, perc).* 88, 9/90.

Big Music was assembled in a latter-day Teo Macero style, building up heads, solos, intros and overdubs in the studio to produce the rich and multidimensional style which Gibbs's work demands. It is due to the efforts of John L. Walters that the project happened at all, and it took eight years to get it onto CD. Walters explains that he was looking for 'a missing link between *Out Of The Cool* and *Bitches Brew*; between Charles Ives and Salif Keita' and he points to Bob Moses' band, Mozamba, as a key moment in determining the actual sound. Moses is certainly the crucial element. His rhythmic brilliance makes 'Wall To Wall' the ideal opening track, a madly brilliant dance floor jam with Jim Odgren's solo an additional bonus. The most obvious nod in the direction of Gil Evans is 'Mopsus', which includes overdubbed solos by Bill Frisell and Dave Bargeron. Gil's spirit is also on hand in 'Almost Ev'ry Day', a feature for Chris Hunter's strong, bluesy alto and a piece that might have been around for ever, so strong a hold does it take on first hearing. 'Pride Aside' is the coda, with an immaculate, Miles-influenced solo from Ian Carr. 'Waterfront' is a bonus track featuring Julian Argüelles on soprano and Django Bates on piano, recorded some time after the main sessions.

***(*) **Nonsequence** Provocateur 82002 *Gibbs; very large ensemble.* 2–5/01.

One ensemble from the NDR, one from New York's session scene, and Gibbs turning in some sparklingly fresh scores, from an unexpected respray given to 'Moonlight Serenade' to the new African optimism of 'Now Listen Here'. Soloists charge out of these structures with aplomb, but in a sense they're a distraction, since it's the dense yet joyful writing which is the point of this music. Our only reservation is that the New Yorkers can seem almost blasé about their work, certainly next to the Germans. But it's great Gibbs.

Also, in brief:

*** **Just A Head** BGO Records BGOCD 679 2CD. 5 & 6/72.

Fifteen of them, crammed onto the little stage at Ronnie Scott's and making a delightful noise. Charts largely by Gary Burton, Keith Jarrett and Carla Bley.

***(*) **Europeana** ACT 9220. 95.

Though it bears his stamp in every bar, Gibbs is modest about his part in this moody, beautifully evoked 'Jazzphony', in celebration of European unity. Joachim Kühn (*p*) is the chief soloist, but the ensemble is full of fine feature voices. Difficult to place in the overall schema of Gibbs's work, but beautiful and impeccably tasteful.

Terry Gibbs (born 1924)

VIBRAPHONE, DRUMS, VOICE

Born in Brooklyn, he had a relatively uneventful time in swing bands before settling in LA in 1957 and running a part-time big band. Worked extensively in TV, but was still touring and performing in the '80s and '90s.

*** **Dream Band** Contemporary 7647 *Gibbs; Conte Candoli, Al Porcino, Ray Triscari, Stu Williamson (t); Bob Enevoldsen (vtb); Vernon Friley (tb); Joe Cadena, Med Flory, Bill Holman (ts); Joe Maini, Charlie Kennedy (as); Jack Schwartz (bs); Pete Jolly (p); Max Bennett (b); Mel Lewis (d).* 3–11/59.

*** **The Sundown Sessions** Contemporary 7562 *As above, except add Johnny Audino (t); Bob Burgess (tb).* 11/59.

*** **Flying Home** Contemporary 7654 *As above, except add Frank Higgins (t); Lou Levy (p); Buddy Clark (b).* 3–11/59.

**** **One More Time** Contemporary 7658 *As above, except add Irene Kral (v).* 3–11/59.

***(*) **Main Stem / *** The Big Cat** Contemporary 7656 / 7657 *Gibbs; Conte Candoli, Frank Huggins, Al Porcino, Ray Triscari, Stu Williamson (t); Bob Edmondson, Vern Friley, Frank Rosolino (tb); Joe Maini, Charlie Kennedy (as); Richie Kamuca, Bill Perkins (ts); Jack Nimitz (bs); Pat Moran (p); Buddy Clark (b); Mel Lewis (d).* 1/61.

The Gibbs bands combined the high-energy swing of Lionel Hampton with the sophistication of the Thad Jones–Mel Lewis outfits. The arrangements, by Marty Paich, Lennie Niehaus and others, are all good, but with a sometimes uneasy emphasis on the higher horns. Gibbs's playing is closer to Hampton's percussive bounce than to any of the competing influences, and he solos with verve; the excellent *Main Stem* and *The Big Cat*, the best of this sequence, are still available. It's a style that draws a great deal from bop and it's no less well-adapted to the small-group performances which he has been focusing on more recently, at least on record (he still runs editions of The Dream Band today, but says he won't record them, in order not to spoil the memory of this great outfit).

One More Time arrived as the result of Terry finding another box of tapes at home, and what a fine discovery. It's as loaded with atmosphere as anything in this series, and for sheer zing it sounds like the pick of the sequence to us. Irene Kral takes a couple of vocals, Conte Candoli has a couple of lovely features, and Gibbs himself has the audacity to out-Hamp the master on an 11-minute 'Flying Home'. The sound is amazingly good.

*** **Chicago Fire** Contemporary 14036 *Gibbs; Buddy DeFranco (cl); John Campbell II (p); Todd Coolman (b); Gerry Gibbs (d).* 7/87.

*** **Air Mail Special** Contemporary 14056 *Gibbs; Buddy DeFranco (cl); Frank Collett (p); Andy Simpkins (b); Jimmie Smith (d).* 10/81.

*** **The Latin Connection** Contemporary 140222 *Gibbs; Frank Morgan (as); Sonny Bravo (p); Bobby Rodriguez, Jose Madera, Tito Puente, Orestes Vilato (perc).* 5/86.

***(*) **Memories Of You** Contemporary 14066 *Gibbs; Buddy DeFranco (cl); Herb Ellis (g); Larry Novak (p); Milt Hinton (b); Butch Miles (d).* 4/91.

*** **Kings Of Swing** Contemporary 14067 *As above.* 4/91.

Lively latter-day sets which feature him in the company of DeFranco in a series of friendly but competitive sets, also repeated with the clarinettist as (strictly nominal) leader, but what's a credit among friends? *Memories Of You* is perhaps the best all-round set, with an excellent reading of 'Flying Home' and a romantic but un-schmaltzy 'Poor Butterfly'. *Kings Of Swing* is the poorer half of the same sessions. Of the remainder, *Air Mail Special* ('Love For Sale', 'Blues For Brody', 'Body And Soul') is particularly recommended, with *Chicago Fire* (unexpected versions of 'Giant Steps' and the '52nd Street Theme'). The big-band stuff is the most wholly authentic, but Gibbs's small groups are perhaps more in tune with prevailing tastes. Some great south-of-the-border bop on *The Latin Connection*, which features great playing from the rehabilitated Frank Morgan and some typically exuberant percussion from Puente. Gibbs is in great form on Parker's 'Scrapple From The Apple', but even if the pace drops off a bit later, the first half will put a smile on anyone's face.

*** **Play That Song** Chiaroscuro 337 *Gibbs; Uri Caine (p); Boris Koslov (b); Gerry Gibbs (d).* 94.

*** **Wham** Chiaroscuro 356 *Gibbs; Buddy DeFranco (cl); Flip Phillips (ts); Aaron Goldberg (p); Darek Oleskiewicz (b); Gerry Gibbs (d).* 99.

*** **Plays Steve Allen** Contemporary 14089 *Gibbs; Buddy DeFranco (cl); Tom Ranier (p); Dave Carpenter (b); Gerry Gibbs (d).* 99.

Allen's comedy songs have always been something of an acquired taste, but here they form the basis of a brightly swinging mainstream session that pairs old friends Gibbs and DeFranco in an entirely *simpatico* way. Tunes like 'I Used To Think I Was Crazy' and 'Playing The Field' are hardly classics, but they have their charms and the two front-men have a ball with them, doubtless kvetching all sorts of routines in addition when the microphones were off. Ranier is an excellent accompanist who's presumably boned up on his Steve Allen as well. A nice, warm-hearted set with some surprisingly robust material like the boppish 'South Dakota'.

The other session with DeFranco maintains the same warm rapport, and the long versions of 'Take Your Time' (well named), 'Please Let Me Play The Blues' and 'Sweet And Lovely' are beautifully crafted. Gibbs still takes such evident delight in playing that it is hard not to respond to these sessions, even if your idea of jazz is a little more modern and advanced.

Son Gerry has been a great addition to the Gibbs sound, and he really catches the mood on *Play That Song*, which was recorded live at the 1994 Floating Jazz Festival on board SS *Norway*. Lots of good feeling on stage and some stunning playing from Terry in the climactic sequence of Artie Shaw's 'Moonray' and the originals 'The Fat Man' and 'The Beautiful People'. Caine has been associated with more serious stuff of late, but he shows here what an inventive swinger he can be.

*** **From Me To You** Mack Avenue MAC 1008 *Gibbs; Pete Christlieb (ts); Mike Melvoin (p); Joey DeFrancesco (org); Dave Carpenter (b); Jeff Hamilton (d); Franz Pusch (perc); Barbara Morrison (v).* 1/02.

***(*) **52nd & Broadway: Songs Of The Bebop Era** Mack Avenue MAC 1018 *Gibbs; Nicholas Payton, Howie Shear (t); James Moody (ts); Sam Most (f); Tom Ranier (p, as); Dave Carpenter (b); Jeff Hamilton (d); strings.* 1/04.

*** **Feelin' Good** Mack Avenue MAC 1022 *Gibbs; Eric Alexander (ts); Joey DeFrancesco (org); Dan Faehnle (g); Gerry Gibbs (d); Ray Armando (perc).* 05.

Gibbs has struck up a good relationship with Mack Avenue and these sets suggest he's still in great shape in his 80s. The first is a good-natured nod from one master to another, as Terry offers a homage to Lionel Hampton with this set of tunes associated with Hamp. The vibesman still sounds in excellent fettle and can't resist the double-time runs, even on the slower pieces, which were a mark of both men. Professional if not especially exciting support from the others, and Barbara Morrison does Dinah Washington's feature on 'Evil Gal Blues'.

52nd & Broadway is an ambitious programme for an independent label, a stack of bop classics worked over by the Gibbs group – plus guests Payton, Moody and Most – and expansive orchestral charts by Tom Ranier, Phil Kelly (a very effective 'Round Midnight'), Med Flory and Howie Shear. Some of them stray towards easy listening, but it's all handsomely finished, Payton especially contributes some glowing cameos, and the leader sounds like he's loving every minute of it. *Feelin' Good* goes in completely the other direction, a live-in-the-studio one-off with the sextet swinging through some simple heads, blues and standards.

*** **Findin' The Groove** Jazzed Media 1021 *Gibbs; Hubert Laws (f); Tom Ranier (p); Dan Faehnle (g); Hamilton Price (b); Gerry Gibbs (d); Joan Carroll (v).* 9/06.
Laws also plays an unfashionable instrument, but when you hear them together on this, it's hard to know why. There are signs of tiredness, with 'Four Brothers' given a rather awkward read, but for the most part it's warmly and skilfully done, and Joan Carroll's vocals are delightful. The closing 'One Minute And Forty Five Seconds To Station Break' is a hoot; guess how long?

Also, in brief:

*** **Terry Gibbs Quartet Featuring Terry Pollard** Fresh Sound FSRCD450. 9/55, 6/56.
Small groups with his pianist partner Pollard, including the *Mallets Aplenty* date (and how tired these guys must be of that particular pun).

*** **Swingin' With Terry Gibbs' Orchestra And Quartet** Fresh Sound FSRCD2244. 56–58.
Dates from NY ('56) and LA ('57, '58), including the material from *Plays The Duke.*

David Gibson

TROMBONE

He cites Curtis Fuller and Slide Hampton as influences.

**** **Maya** Nagel Heyer 2018 *Gibson; John Sneider (t, flhn); Wayne Escoffery (ts); Jeremy Manasia (p); Dwayne Burno, Peter Hartman (b); Tony Leone (d).* 6–11/01.
*** **The Path To Delphi** Nagel Heyer 2052 *Gibson; Randy Brecker (t, flhn); Wayne Escoffery (ss); Rick Germanson (p); Dwayne Burno (b); Joe Strasser (d).* 11/04.
Maya is an outstanding debut, nine tracks reeled off with punch and élan. Gibson may come out of the more punctilious end of modern trombone, but he has a full and bluesy sound which he spices with unexpected dynamics and the occasional daredevil touch. Sneider has long been reliable, and Escoffery plays meaty tenor. The originals are flavoursome and two standards offer a familiar toehold. It's one of those discs which sound instantly memorable yet unusually fresh. The follow-up will seem relatively disappointing, though only after such a remarkable start. The music represents the leader's 'personal search for truth' and perhaps in consequence is sometimes a bit too portentous. Brecker is routine and Escoffery only plays soprano, though he gets a good sound out of it, and the horn solos offer some intensity.

The Gibson Brass Band

GROUP

Formed in 1946, it worked regularly in New Orleans until the late '60s.

*** **The Gibson Brass Band Of New Orleans 1963/64** American Music AMCD–96 *Eddie Richardson, Johnny Wimberley, John Henry McNeil, Joseph Bentley (t); Cal Blunt, Eddie Noble, Roland Cayette (tb); Robert Davis (as); Alphonse Spears (ts); George Sterling, Dave Bailey (d).* 11/63–4/64.
Barry Martyn recorded this group of old-timers 'before they faded into history', setting down the first ten tracks here at an open-air session; five more were subsequently cut in studio. Once past the very shaky warm-up of 'Come Ye Disconsolate', the music goes with a real swing, and though tattered and off-centre, the playing is another worthy survival from the label's deep archive of pre-jazz roots music. Some of the older members of the band were born in the 1880s, and could remember the Buddy Bolden era.

John Gill (born 1954)

PIANO

Born in England, but based in Perth, Australia. He's a stride devotee.

(*) **All By Myself / *** **Sidewalk Blues** / *** **Shakin' The Blues Away** Pianomania PM 110 / 121 / 604 *Gill (p solo).* 93; 93; 06.
Gill specializes in digitally recorded Disclavier recordings of classic stride repertoire. Technically, he's astute and absolutely on the money and there's nothing inherently wrong with hearing this music in pristine sound, though it's a bit like finding a bit of Greek marble painted and clothed, authentic but somehow 'wrong'. The Morton set (*Sidewalk Blues*) is probably the best of the group, but the recent one romps along, too.

Also, in brief:

(*) **Rhythm King Boom Box BBR108. 96.
Waller, Morton, on a *Steinway*?

John Gill

BANJO, TROMBONE, VOICE

Californian revivalist with multi-thread credentials as trombonist, banjo-strummer, bandleader and arranger. Sometimes he sings too.

(*) **Turk Murphy Style GHB 295 *Gill; Bob Schulz (c); Charlie Bornemann (tb); Lynn Zimmer (cl, ss); Pete Clute (p); Bill Carroll (tba).* 89.
(*) **Smile, Darn Ya, Smile Stomp Off CD 1227 *Gill; Charles Fardella (t); David Sager (tb, v); Lynn Zimmer (ss, ts, cl); Tom Fischer (as, cl); Steve Pistorius (p, v); Debbie Markow, Elliot Markow (vn); Tom Saunders (tba); Hal Smith (d).* 12/90.
*** **Headin' For Better Times** Stomp Off CD 1270 *As above, except add Dan Levinson (ts, cl).* 7/91–12/92.
**** **Looking For A Little Bluebird** Stomp Off CD 1295 *Gill; Chris Tyle, Duke Heitger (t); Frank Powers (cl, v); Steve Pistorius (p); Eddy Davis (bj, v); Vince Giordano (tba); Hal Smith (d).* 12/94.
***(*) **Take Me To The Midnight Cakewalk Ball** Stomp Off CD 1304 *As above.* 8/95.
***(*) **Listen To That Dixie Band** Stomp Off CD 1321 *As above, except add Lavay Smith (v).* 5/97.
***(*) **I Must Have It!** Stomp Off CD 1401 *Gill; Jon-Erik Kellso (c); Brad Shigeta (tb); Orange Kellin (cl); Hank Ross (p); Joe Hanchrow (tba).* 04.
Shading between revivalism and a straight and strict re-creation of hot dance music, Gill's outfit sometimes errs on the side of the latter, which will tend to switch off all but the more dedicated archivists. There are two or three tunes on *Smile* and *Headin'* that build up a bigger head of steam, and both ride out on a hot one: 'Here Comes The Hot Tamale Man', which Freddie Keppard once blew on, was a good idea for the second record. For the rest,

though, it's often re-created schmaltz. Stomp Off have made a speciality out of this, but Gill is actually rather better when he's more uninhibited and less respectful.

Gill plays trombone rather than banjo on the later sets, calls the group The Dixieland Serenaders, and has them play the stuffing out of a repertoire brimful of Oliver, Morton, Dodds – and Lu Watters–Turk Murphy revivalism. Except that this group actually sounds better than the oldtimers of San Franciscan jazz usually did. The two-trumpet front line blows over the rest of the band like a particularly cussed zephyr, and Giordano and Smith give the group a terrific lift even when they're playing a simple two-beat. The result is a shakedown of a lot of mothballed tunes that puts a new lease on almost all of them. We fractionally prefer *Looking For A Little Bluebird* for its maniacal 'Alligator Hop' and the beautiful extended treatment of 'Farewell To Storyville', and for Richard Bird's sound, which shoves the band right in your face while still giving them a full and clear balance. The subsequent *Take Me To The Midnight Cakewalk Ball* is barely a step behind, though, with notable treatments of 'Wa Wa Wa' and 'Grandpa's Spells' ... and 16 more.

The fun continues on *Listen To That Dixie Band*. Quite a ration of blues this time, with four Bessie Smith numbers sung by guest Lavay Smith (on vacation from the Red Hot Skillet Lickers) and the band still sounding in their most flavoursome form. There's not been much of late, but *I Must Have It!* serves pretty well.

Dizzy Gillespie (1917–93)

TRUMPET, PERCUSSION, PIANO, VOICE

Born in Cheraw, South Carolina, he started on trumpet at 13. Moved to Philadelphia in 1935, joined Teddy Hill, then Cab Calloway. Formed coterie of after-hours players with Parker, Monk and Kenny Clarke in the early '40s, then began leading his own small groups from 1945, playing bebop. Led his own big band, 1946–50, and pioneered the fusion of jazz with Afro-Cuban music. Then returned to small-group work, though he toured with big bands for the State Department, 1956–8. A small group with James Moody was his main vehicle in the early '60s, but occasional big-band work and a campaign to run for the presidency also intervened. In the '70s and '80s, he assumed the role of elder statesman of modern jazz and was the focus of a re-evaluation of bop. Its guiding theoretician, a supreme virtuoso of jazz trumpet, a profound teacher, visionary and great entertainer.

*** **Dizzy Gillespie 1945** Classics 888 *Gillespie; Trummy Young (tb, v); Tony Scott (cl); Charlie Parker, Johnny Bothwell (as); Dexter Gordon, Don Byas (ts); Clyde Hart, Jimmy Jones, Frank Paparelli (p); Mike Bryan, Remo Palmieri (g); Oscar Pettiford, Gene Ramey, Slam Stewart, Al Hall, Murray Shipinski (b); Specs Powell, Ed Nicholson, Cozy Cole, Irv Kluger, Shelly Manne (d); Rubberlegs Williams, Sarah Vaughan (v).* 1–2/45.

***(*) **Dizzy Gillespie 1945–1946** Classics 935 *Gillespie; Howard McGhee, Karl George, Snooky Young (t); Vic Dickenson, George Washington, Ralph Bledsoe, Henry Coker (tb); Charlie Parker, Willie Smith, Marvin Johnson (as); Don Byas, Lucky Thompson, Fred Simon (ts); Gene Porter (bs); Al Haig, George Handy, Wilbert Baranco (p); Bill De Arango, Buddy Harper (g); Curley Russell, Charles Mingus, Ray Brown, Al McKibbon (b); Big Sid Catlett, Earl Watkins, Stan Levey, J. C. Heard, Roy Haynes (d); The Three Angels, Sarah Vaughan (v).* 5/45–4/46.

♛ **** **The Complete RCA Victor Recordings** Bluebird 66528-2 2CD *As above, except add Bill Dillard, Shad Collins, Lamar Wright, Willie Cook, Benny Harris, Miles Davis, Fats Navarro (t); Dicky Wells, Ted Kelly, J. J. Johnson, Kai Winding (tb); Buddy DeFranco (cl); Benny Carter, Russell Procope, Ernie Henry (as); Yusef Lateef, Coleman Hawkins, Ben Webster, Charlie Ventura, Don Byas, Robert Carroll, Teddy Hill (ts); Al Gibson, Ernie Caceres (bs); Lionel Hampton (vib); Lennie Tristano, Sam Allen, James Foreman (p), Charlie Christian, Billy Bauer (g); Milt Hinton, Richard Fulbright, Al McKibbon, Eddie Safranski (b); Bill Beason, Teddy Stewart (d); Vince Guerra, Sabu Martinez, Chano Pozo (perc); Johnny Hartman (v).* 5/37–1/49.

***(*) **Dizzy Gillespie 1947–1949** Classics 1102 *As discs above.* 12/47–6/49.

***(*) **Dizzy Gillespie 1949–1950** Classics 1168 *Gillespie; Don Slaughter, Elmon Wright, Willie Cook (t); Matthew Gee, Sam Hurt, Charles Greenlee, Henry Coker, Richard Kenny, Harold Smith (tb); Jimmy Heath, John Coltrane (as); Jesse Powell, Paul Gonsalves (ts); Al Gibson (bs); Milt Jackson(vib); Johnny Acea, Paul Smith (p); John Collins, Floyd Smith (g); Al McKibbon, Jack Cascales (b); Specs Wright (d); Carlos Duchesne, Francisco Pozo, Carlos Vidal (perc); Joe Carroll, Tiny Irvin (v); strings, woodwinds.* 11/49–9/50.

**** **The Dizzy Gillespie Story 1939–1950** Proper PROPERBOX 30 4CD *As various discs above, plus groups led by Teddy Hill, Cab Calloway, Lionel Hampton, Lucky Millinder, Billy Eckstine and Coleman Hawkins.* 5/37–11/50.

John Birks Gillespie had been recording for almost a decade when he made the earliest of these tracks, and in the Cab Calloway and Teddy Hill bands he cut the outline of a promising Roy Eldridge disciple. His associations with Thelonious Monk and Charlie Parker, though, took him into hitherto uncharted realms. While he continued to credit Parker as the real inspirational force behind bebop, Gillespie was the movement's scholar, straw boss, sartorial figurehead and organizer: his love of big-band sound led him into attempts to orchestrate the new music that resulted in some of the most towering jazz records, particularly (among those here) 'Things To Come' and 'Cubana Be'/'Cubana Bop'. But his own playing is at least as powerful a reason to listen to these tracks. Gillespie brought a new virtuosity to jazz trumpet just as Parker created a matchless vocabulary for the alto sax. It scarcely seems possible that the music could have moved on from Louis Armstrong's 'Cornet Chop Suey' to Gillespie's astonishing flight on 'Dizzy Atmosphere' in only 20 years. A dazzling tone, solo construction that was as logical as it was unremittingly daring, and a harmonic grasp which was built out of countless nights of study and experimentation: Gillespie showed the way for every trumpeter in post-war jazz. His Guild and Musicraft recordings include a single sextet track with Dexter Gordon ('Blue 'N' Boogie'), seven with Parker, four with Sonny Stitt and Milt Jackson, and the balance with his big band.

The RCA set sweeps the board as the cream of Gillespie's studio work in the period. The big-band tracks are complete and in good sound, all the Victor small-group sessions are here, there are prehistory tracks with Teddy Hill and Lionel Hampton as a taster of things to come, and four tracks with the Metronome All-Star bebop group, where Dizzy lines up with Miles, Bird, Fats and J.J. Exciting and indispensable.

Classics have rounded up some useful obscurities in their survey. Classics 888 mixes bebop's earliest sounds – a January 1945 date with the first versions of 'Good Bait' and 'Be-Bop' itself – along with dates under the leadership of either Clyde Hart or Trummy Young (who somehow manages to get himself on five of the seven sessions here!). Three dates are almost ruined by the vocals, including the bizarre and inebriated warblings of Rubberlegs Williams; but Gillespie, Byas and Parker (a little restrained) salvage something out of it. Three tracks with Tony Scott and Ben Webster are interesting. Classics 935 includes the first seven titles for Dial (with Parker absent on the second date), adds the first small-band date for Victor, offers four very cloudy and speed-wobbled tracks with a Johnny Richards orchestra and four all-star big-band tracks led by Wilbert Baranco: 'Night And Day' is a great one, even though Gillespie (masquerading as 'John Burk') doesn't solo. This is a scrappy way to hear this music, but diehard Gillespie collectors will want these discs.

Classics 1102 carries on with the Gillespie big-band sides: if you don't have the RCA set, this will fill in gaps such as 'Dizzier And Dizzier' and the immortal 'Cubana Be' and 'Cubana Bop'. Classics 1168 brings this big-band era to a close, adds some sextet sides with Jimmy Heath and Milt Jackson, and then goes into eight titles where Johnny Richards arranged material for strings and woodwinds, with Gillespie firing over the top. The trumpet parts are terrific, even if Richards was scarcely the most daring of arrangers. A few duds in this set, but even here there is sufficient Gillespie to make the disc an attractive buy.

The four-disc *Dizzy Gillespie Story* is a very appealing set: early appearances as a sideman, then many of the key sides from the '40s. If Proper's presentation is to your liking, this will work well as a Gillespie primer.

***(*) **Pleyel 48** Arpeggio ARJ017 *Gillespie; Dave Burns, Benny Bailey, Lamar Wright, Elmon Wright (t); Ted Kelly, Bill Shepherd (tb); Howard Johnson, John Brown (as); George Gales, Big Nick Nicholas (ts); Cecil Payne (bs); John Lewis (p); Al McKibbon (b); Kenny Clarke (d); Chano Pozo (perc); Kenny Hagood (v).* 2/48.
***(*) **Dizzy Gillespie & His Big Band In Concert** GNP Crescendo GNPD 23 *As above, except omit Bailey, Lamar Wright, Kelly, Johnson, Nicholas, Lewis, McKibbon, Clarke, Hagood; add Willie Cook (t); Cindy Duryea, Jesse Tarrant (tb); Ernie Henry, James Moody (reeds); James Foreman (p); Nelson Boyd (b); Teddy Stewart (d).* 48.

Although the big band made only a small number of studio records, it was caught on the wing at a number of concerts, even if seldom in hi-fi conditions. These, though, are two splendid gigs, and only the exasperatingly imperfect sound holds them back from top ratings. Although much of the material is duplicated across the two concerts, some of it is strikingly different: the Pasadena (GNP) concert has a three-minute 'Round Midnight' while the one from Paris runs to almost nine minutes. Gillespie's interest in Latin rhythms brought semi-legendary percussionist Pozo (killed not long after these concerts) into the fold, and there is typically exciting stuff on 'Manteca'. If the orchestra never moves with the neurotic immediacy of small-group bebop, it's still a remarkable sound. The Paris concert has now been issued in yet another edition, on the Arpeggio label (part of the British Magnum group), and the 'digital remastering' doesn't seem to have made much difference to the sound.

*** **Cognac Blues** Emarcy 014064-2 *Gillespie; Don Byas (ts); Art Simmons, Arnold Ross, Wade Legge (p); Jean-Jacques Tilché (g); Joe Benjamin, Lou Hackney (b); Bill Clark, Al Jones (d); Humberto Canto Morales (perc).* 3/52–2/53.

When economics required Gillespie to dissolve the big band, he carried on with small groups. Operating at something of a tangent to bop – he still performed with Parker on a few occasions, and there is a superb session for Verve with Monk and Bird, as well as the famous Massey Hall concert of 1953 – his playing began to take on a grandeur that sounded even more ravishing than Parker's alto did when confronted with strings. Made in Paris for the Blue Star label, these sessions have a moth-eaten sound and the groups offer very average rhythm sections and Don Byas at his bleariest and least sensitive. The rough sound on the opening date grants Gillespie's vocal on 'Sabla Y Blu' the quality of a field recording. But this was still a vintage period for Dizzy and he does something worth hearing on each of these tracks, the solos either tightly packed with detail or bursting with grand gestures.

***(*) **Afro** Verve 517052-2 *Gillespie; Quincy Jones, Jimmy Nottingham, Ernie Royal (t); Leon Comegys, J. J. Johnson, George Matthews (tb); George Dorsey, Hilton Jefferson (as); Hank Mobley, Lucky Thompson (ts); Danny Bank (bs, f); Gilberto Valdés (f); Ray Conception, Wade Legge, Alejandro Hernandez (p); Lou Hackney, Robert Rodriguez (b); Charli Persip (d); Candido Camero, Mongo Santamaria, José Mangual , Ubaldo Nietes, Rafael Miranda (perc).* 5/54.

Split between a four-part 'Manteca Suite', written by Chico O'Farrill for big band, and a session where Gillespie fronts an Afro-Cuban rhythm section, there's some heady stuff here. 'Jungla', which is mostly trumpet over the five-man drum section, practically steams, and while some of the music might not gel as purposefully as the creators intended, the exhilaration of hearing Gillespie in full flight over all this metropolitan hustle and bustle is thrilling. The small-group tracks have a lot of great trumpet too, although flautist Gilberto Valdés is a rather cheesy foil.

*** **Diz And Getz** Verve 549749-2 *Gillespie; Stan Getz, Hank Mobley (ts); Oscar Peterson, Wade Legge (p); Herb Ellis (g); Ray Brown, Lou Hackney (b); Max Roach, Charli Persip (d).* 12/53–5/54.
(*) **For Musicians Only Verve 837435-2 *As above, except omit Peterson, Roach; add Sonny Stitt (as); John Lewis (p); Stan Levey (d).* 10/56.
*** **Sonny Side Up** Verve 521426-2 *Gillespie; Sonny Stitt, Sonny Rollins (ts); Ray Bryant (p); Tommy Potter (b); Charli Persip (d).* 12/57.

These all-star encounters are overrated. It's interesting to hear Gillespie on what was effectively mainstream material on *Diz And Getz* – two Ellington tunes, three standards and a single Latin theme – but the group strike a surprisingly shambolic note in places, seldom managing to play together, and the superfast blues 'Impromptu' is a virtual disaster. Worth salvaging are a lovely trumpet treatment of 'It's The Talk Of The Town', some moments from the otherwise audibly ruffled Getz, and a version of 'It Don't Mean A Thing' in which the tempo is actually matched by the intensity of the playing. The music has never sounded like a great feat of engineering: the latest version is another Verve Master Edition and sounds a good deal better than we remember. There is a stray three-minute track from a later session with Hank Mobley as a somewhat dubious bonus. *For Musicians Only* is even more of a blow-out, with 'Be-Bop' and 'Dark Eyes' running over 12 minutes each and Stitt treating it as a carving session: the tempos are almost uniformly hell-for-leather. Exhilarating in small doses, but it's hardly as significant a date as it might have been with a little preparation. *Sonny Side Up* is pretty desultory stuff, too, but with Rollins in his greatest period and Stitt as combative as usual the two long blues tracks strike some sparks, and Rollins's solo on the brief 'I Know That You Know' is prime cut.

***(*) **Dizzy In South America: Volumes 1 & 2** Consolidated Artists CAP 933 / 934 *Gillespie; Quincy Jones, Ermit Perry, Carl Warwick (t); Rod Levitt, Melba Liston, Frank Rehak (tb); Jimmy Powell,* *Phil Woods (as); Benny Golson, Billy Mitchell (ts); Marty Flax (bs); Walter Davis Jr (p); Nelson Boyd (b); Charli Persip (d); Austin Cromer (v). 7–8/56.*

***(*) **Live, 1957** Jazz Unlimited JUCD 2040 *Gillespie; Lee Morgan, Ermit Perry, Carl Warwick, Talib Daawud (t); Melba Liston, Al Grey, Ray Connor (tb); Jimmy Powell, Ernie Henry (as); Benny Golson, Billy Mitchell (ts); Pee Wee Moore (bs); Wynton Kelly (p); Tom Bryant (b); Charli Persip (d). 6/57.*

All three of these location recordings are in decent fidelity, and they're valuable survivals of Gillespie's big band, convened in the first instance for a State Department tour of the region. There's no duplication of material across the first two sets; the first, in particular, catches band and leader in close to top form. Besides Gillespie, there are good moments for Woods, Golson and Mitchell in particular. The second volume is a shade less good, if only for the odd dud such as the show-off set-piece, 'The Champ'. But the Jazz Unlimited disc, made in Chesterfield, Pennsylvania, the following year, shouldn't be missed either. There's the opportunity to compare the different versions of 'Jessica's Day' and Melba Liston's feature, 'My Reverie', but there are several pieces not heard on the South America discs: a crackling 'Autumn Leaves', Ernie Henry featured in 'Dizzy's Business', Golson's 'I Remember Clifford' and 'Whisper Not', and the 18-year-old Lee Morgan featured on 'A Night In Tunisia'. But the driving impression throughout is of how good Gillespie was sounding in front of a fiery big band.

**** **Birks Works**
Verve 527900-2 2CD *Gillespie; Joe Gordon, Quincy Jones, Ermit Perry, Carl Warwick, Talib Daawud, Lee Morgan (t); Melba Liston, Frank Rehak (tb); Rod Levitt, Ray Connor (btb); Jimmy Powell, Phil Woods, Ernie Henry (as); Billy Mitchell, Benny Golson, Ernie Wilkins (ts); Marty Flax, Billy Root, Pee Wee Moore (bs); Walter Davis Jr, Wynton Kelly (p); Paul West, Nelson Boyd (b); Charli Persip (d); Austin Comer (v). 6/56–7/57.*

Long awaited in a comprehensive edition, these tracks cover the work of a band that Gillespie toured with as a cultural ambassador, though this is all studio work. Studded with great players, the orchestra also benefits from some of the most perceptive scoring of the day – by Liston, Wilkins, Jones, Golson and other hands – and, with Gillespie in stratospheric form as soloist, the band could hardly have failed. Yet the three original albums remain comparatively forgotten, or at least neglected, which makes the reissue even more welcome.

*** **At Newport** Verve 513754-2 *Gillespie; Lee Morgan, Ermit Perry, Carl Warwick, Talib Daawud (t); Melba Liston, Al Grey, Chuck Connors (tb); Ernie Henry, Jimmy Powell (as); Billy Mitchell, Benny Golson (ts); Pee Wee Moore (bs); Wynton Kelly, Mary Lou Williams (p); Paul West (b); Charli Persip (d). 7/57.*

*** **Have Trumpet, Will Excite!** Verve 549744-2 *Gillespie; Junior Mance (p); Les Spann (g, f); Sam Jones (b); Lex Humphries (d); Carlos 'Patato' Valdes (perc). 2/59.*

**** **Gillespiana / Carnegie Hall Concert** Verve 519809-2 *Gillespie; John Frosk, Clark Terry, Nick Travis, Carl Warwick, Ernie Royal, Joe Wilder (t); Urbie Green, Frank Rehak, Britt Woodman, George Matthews, Arnette Sparrow, Paul Faulise (tb); Jimmy Buffington, Al Richman, Gunther Schuller, Julius Watkins, John Barrows, Richard Berg (frhn); Leo Wright (f, as); Lalo Schifrin (p); Don Butterfield (tba); Art Davis (b); Chuck Lampkin (d); Candido Camero, Willie Rodriguez, Ray Barretto, Julio Collazo, José Mangual (perc); Joe Carroll (v). 11/60–3/61.*

***(*) **Ultimate Dizzy Gillespie** Verve 557535-2 *Gillespie; various groups. 6/54–11/64.*

Gillespie's Verve contract produced no single indispensable record. The big- and small-band dates were pot-pourris of dazzling breaks and solos that never quite gelled into the long-playing masterpiece Gillespie surely had in him at this time. Having already outlived many of his key contemporaries in bebop, he was beginning to be a player in search of a context. The best single disc is certainly the one that couples *Gillespiana* – a marvellous assemblage of orchestral charts by Lalo Schifrin, some of his finest work on record, to which Gillespie rises superbly – and the subsequent *Carnegie Hall Concert* of a few months later, not quite so memorable, though this 'Manteca' and the extravagant 'Tunisian Fantasy' are exhilarating. The Newport set from 1957 has some great moments – a fine 'I Remember Clifford', the chunks from Mary Lou Williams's 'Zodiac Suite' with the composer sitting in – and some concert schtick.

Have Trumpet, Will Excite! is a recent revival of the rhythm section via the Cannonball Adderley group, who tend to do little more than vamp away behind the maestro and, given that most of the material is made up of standards, with only 'Woody 'N' You' from Gillespie's usual bag, it may disappoint any who expect unfiltered bebop fireworks. But there's a case for saying that this is one of the best of all Gillespie's small-group albums: the playing has a steely refinement that makes the audacious moments stand out even further, the relatively neutral setting puts a more decisive face on the trumpet choruses, and it's a rare chance to hear Gillespie work through what might have been a hard-bop programme of standard tunes. His 'Moonglow' solo can stand with anything the next wave of trumpeters were coming up with.

Roy Hargrove's choice for *Ultimate* focuses on the small-group Gillespie, from 'Bloomdido' with Monk and Bird onwards.

***(*) **The Copenhagen Concert** Steeplechase SCCD 36024 *Gillespie; Leo Wright (as); Junior Mance (p); Art Davis (b); Teddy Stewart (d). 6/59.*

Chris Sheridan is absolutely correct in identifying this as an important transition between two of Dizzy's best small groups. Mance and Wright make electrifying partners and the sheer energy and brio of Gillespie's playing on 'Wheatleigh Hall', 'A Night In Tunisia' and even the opening 'I Found A Million Dollar Baby' make it an essential buy.

*** **An Electrifying Evening With The Dizzy Gillespie Quintet** Verve 557544-2 *Gillespie; Leo Wright (as, f); Lalo Schifrin (p); Bob Cunningham*

Not really electrifying, but there's the odd flash of lightning along the way. Dizzy sounds in good spirits and makes his own play for 'The Famous Trumpet Break' on 'A Night In Tunisia', which is pretty superb. Lampkin is very loud in the mix and perhaps not the greatest drummer ever to sit behind Gillespie. Leo Wright, another name not much spoken of these days, plays some tough, even abrasive alto along the way.

*** **Something Old – Something New** Verve 558079-2 *Gillespie; James Moody (ts, as, f); Kenny Barron (p); Chris White (b); Rudy Collins (d). 63.*

*** **Jambo Caribe** Verve 557492-2 *As above, except add Kansas Fields (perc); Ann Henry (v). 64.*

Gillespie's quintet of the early '60s has been largely eclipsed by other, more renowned small groups of the period. It's not so much a miscarriage of justice as a fact of documented jazz life: they didn't do much recording, and what there is is relatively unremarkable. Moody was a splendid presence, garrulous foil or straightman as the occasion required, and with the young Kenny Barron in the rhythm section the group had unusual strength in depth. *Something Old – Something New* revisits nuggets such as 'Bebop' and 'Good Bait', along with newer pieces such as 'November Afternoon', but the temperature seems low and the playing inexplicably cautious. *Jambo Caribe* is described as a 'sensuous calypso adventure', but this was one area of world music which Dizzy never conquered, and a lot of it is trivial. Even so, he gets a beautifully considered solo into 'And Then She Stopped', and the closing 'Trinidad, Goodbye' is a fast, attacking piece that Gillespie and Moody plunder very effectively.

*****(*) The Monterey Festival Jazz Orchestra** Blue Note 80370-2 *Gillespie; Harry 'Sweets' Edison, Melvin Moore, Fred Hill, Johnny Audino (t); Lester Robinson, Francis Fitzpatrick, Jim Amlotte (tb); Herman Lebow, Sam Cassano, David Burke, Alan Robinson (frhn); Buddy Collette, Gabe Baltazar, Bill Green, Carrington Visor Jr, Jack Nimitz (reeds); Phil Moore (p); Bobby Hutcherson (vib); Dennis Budimir (g); Jimmy Bond (b); Earl Palmer (d). 65.*

Gil Fuller's charts for this band miss the freewheeling excitement he gave to the first Gillespie big band in the '40s, but there's real glitter and polish in the playing that the trumpeter responds to with some acrid, pinpoint improvising. It's over too soon.

***** Swing Low, Sweet Cadillac** Impulse! 051178-2 *Gillespie; James Moody (ts, as, f); Mike Longo (p); Frank Schifano (b); Otis Finch (d). 67.*

After his Verve and Limelight records, Impulse! had a go at getting a record out of Dizzy. It has its moments, for both Gillespie and Moody, but as before there's a sense that the leader simply wasn't much interested in making records and wanted to get on to the next gig.

***** Live At The Village Vanguard** Blue Note 80507-2 2CD *Gillespie; Garnett Brown (tb); Pepper Adams (bs); Chick Corea (p); Ray Nance (vn); Richard Davis (b); Mel Lewis, Elvin Jones (d). 10/67.*

One of the oddest line-ups Gillespie ever figured in – Nance and Brown swap places, Jones sits in on two tunes, but otherwise the band is as listed. These are club jams rather than thought-out situations, and there are the usual dead spots; but Gillespie takes some magisterial solos – his thoughts on the blues in 'Blues For Max' are worth a close listen – and Adams in particular is in tough, no-nonsense form.

*****(*) Dizzy Gillespie's Big 4** Original Jazz Classics OJCCD 443 *Gillespie; Joe Pass (g); Ray Brown (b); Mickey Roker (d). 9/74.*

****(*) The Trumpet Kings Meet Joe Turner** Original Jazz Classics OJCCD 497 *Gillespie; Roy Eldridge, Clark Terry, Harry 'Sweets' Edison (t); Connie Crayton (g); Jimmy Robbins (b); Washington Rucker (d); Joe Turner (v). 9/74.*

**** The Trumpet Kings At Montreux '75** Original Jazz Classics OJCCD 445 *Gillespie; Roy Eldridge, Clark Terry (t); Oscar Peterson (p); Niels-Henning Ørsted Pedersen (b); Louie Bellson (d). 7/75.*

****(*) At The Montreux Jazz Festival 1975** Original Jazz Classics OJCCD 739 *Gillespie; Eddie 'Lockjaw' Davis, Johnny Griffin (ts); Milt Jackson (vib); Tommy Flanagan (p); Niels-Henning Ørsted Pedersen (b); Mickey Roker (d). 7/75.*

***** Bahiana** Pablo 2625-708 *Gillespie; Roger Glenn (f, bf, vib); Al Gafa, Michael Howell (vib); Earl May (b); Mickey Roker (d); Paulinho Da Costa (perc). 11/75.*

**** Dizzy's Party** Original Jazz Classics OJCCD 823 *Gillespie; Rodney Jones (g); Benjamin Franklin Brown (b); Mickey Roker (d); Paulinho Da Costa (perc). 9/76.*

*****(*) Montreux '77** Original Jazz Classics OJCCD 381 *Gillespie; Jon Faddis (t); Milt Jackson (vib); Monty Alexander (p); Ray Brown (b); Jimmie Smith (d). 7/77.*

***(*) Free Ride** Original Jazz Classics OJCCD 740 *Gillespie; band arranged by Lalo Schifrin. 2/77.*

****(*) The Trumpet Summit Meets The Oscar Peterson Big 4** Original Jazz Classics OJCCD 603 *Gillespie; Freddie Hubbard, Clark Terry (t); Oscar Peterson (p); Joe Pass (g); Ray Brown (b); Bobby Durham (d). 3/80.*

***** The Alternate Blues** Original Jazz Classics OJCCD 744 *As above. 3/80.*

****(*) Digital At Montreux 1980** Original Jazz Classics OJCCD 882 *Gillespie; Toots Thielemans (hca); Bernard Purdie (d). 7/80.*

***** Musician Composer Raconteur** Pablo 2620-116 2CD *Gillespie; James Moody (ts, as, f); Milt Jackson (vib); Ed Cherry (g); Michael Howell (b); George Hughes (d). 7/81.*

**** The Best Of Dizzy Gillespie** Pablo 2405-411 *As discs above. various dates.*

Gillespie's Pablo period marked a return to regular recording after some years of neglect in the studios. The *Big 4* album was the first session he did, and it remains perhaps the best. There is a superb display of trumpet chops in 'Be Bop', a very good ballad in 'Hurry Home' and an intriguing revision of 'Jitterbug Waltz' in which Pass and Gillespie push each other into their best form. *Bahiana* rambles on a bit and the supporting group are unworthy, but Gillespie plays with fire and decision and he elevates his surroundings with some distinction. The other records seem to betray Norman Granz's indecision as to how best to employ Dizzy's talents. The four Trumpet Kings/Summit encounters are typical of their kind: brilliant flashes of virtuosity interspersed with rhetoric and mere showing-off. The best is probably the Joe Turner meeting, where the great R&B singer puts everyone through their paces. *Montreux '77* is Gillespie featuring his young protégé, Jon Faddis, who xeroxes the young Gillespie style but comes up with a remark or two of his own. The earlier set, from 1975, includes some righteous jousting with Davis and Griffin, though it tends to go the way of all such festival showdowns. The best-of set is weak, picking some tracks off records that have thankfully disappeared. *Free Ride* is a hopeless collaboration with Lalo Schifrin that comes as a nasty shock after the great *Gillespiana* from 25 years earlier. *Dizzy's Party* is another one where there's no need to weep over a lost invite. *Musician Composer Raconteur* is a further Montreux appearance and, although Jackson and Moody are made into somewhat hapless guest stars, the grand good humour of the occasion will please those who remember Gillespie's latter-day concerts, and he plays some fine trumpet at various points. *Digital At Montreux 1980* is even more of a one-man show, Thielemans and Purdie excepting. There is something to enjoy on all these records, but they stretch Gillespie's legend very thin at times.

****(*) To Bird With Love** Telarc CD-83316 *Gillespie; Paquito D'Rivera (as, cl); Jackie McLean, Antonio Hart (as); Clifford Jordan, David Sanchez, Benny Golson (ts); Danilo Perez (p); George Mraz (b); Lewis Nash (d); Bobby McFerrin (v). 1/92.*

****(*) Bird Songs** Telarc CD-83421 *As above, except add Kenny Washington (d). 1/92.*

***** To Diz With Love** Telarc CD-83307 *Gillespie; Wynton Marsalis, Charlie Sepulveda, Claudio Roditi, Red Rodney, Wallace Roney, Jon Faddis, Doc Cheatham, Lew Soloff (t); Junior Mance (p); Peter Washington (b); Kenny Washington (d). 1–2/92.*

From the concerts which were meant to inaugurate a year of celebration for Dizzy's 75th birthday and which instead turned out to be his final appearances. The trumpet feast on the third disc has the edge, with a hint of a cutting contest in the air, whereas some of the sax-players burn each other out on the first two records. Diz sounds frail but unprepared to admit it.

Also, in brief:

(*) **Dizzy Gillespie 1951–1952 Classics 1286. 3/51–2/52.
This mostly covers Dizzy's small-group recordings for his own Dee Gee label, perhaps the most disappointing period of his career.

*** **The Cool World / Dizzy Goes Hollywood** Verve 531230-2. 9/63–4/64.
Mal Waldron's score for a Shirley Clarke film, plus the self-explanatory *Hollywood*: rather predigested.

** **The Giant** Emarcy 159734-2. 4/73.
With Griff, NHØP and an overpoweringly loud Kenny Clarke. Disappointing and droopy.

*(*) **Closer To The Source** Atlantic 7567-80776-2. 84.
Either the industry failed to provide meaningful contexts for him or Dizzy was so road-weary he didn't want to record. Either way, this is a hopeless bit of softcore fusion, almost an insult to Gillespie.

Joe Gilman (born 1962)

PIANO

The Californian holds a chair in the Brubeck Institute at the University of the Pacific.

*** **Time Again: Brubeck Revisited – Volumes 1 & 2** Sunnyside SCCD 1129 / 1140 *Gilman; Joe Sanders (b); Justin Brown (d).* 5/03.
*** **View So Tender: Wonder Revisited – Volumes 1 & 2** Capri 74076 / 74086 *As above.* 6/04.
Given where he works, the first of these was inevitable and seems to have the composer's blessing. The two young sidemen actually played with Brubeck himself on one occasion and were much admired for their sympathetic accompaniment, so there seems no reason to think that this isn't a quality performance. The only issue is why one would listen to these performances rather than a set of Dave's own. The short answer is that little of Brubeck (except 'In Your Own Sweet Way') has made it into the repertory and it's quite refreshing to hear things like 'Recuerdo' and the very personal 'For Iola' (both on *Volume 1*) tackled by another piano-player, or 'Take Five' given a more resonantly lyrical performance than usual (on *2*). Gilman has a nice, firm touch, and he doesn't sound much like the master, which is all to the good.

Stevie Wonder's music just about creeps into the repertory these days. 'Sir Duke' is a favourite for improvisers, and Gilman gives it due prominence on the first, but otherwise he pretty much avoids obvious fare, going for the most musical of Stevie's songs and getting inside their admittedly sophisticated structure with some insight. There's something more impressive than genuinely likeable about these records, but Gilman will appeal to jazz piano fans as a serious technician with a highly approachable style.

George Girard (1930–57)

TRUMPET, VOICE

New Orleans revivalist who enjoyed a short career.

*** **George Girard** Storyville STCD 6013 *Girard; Santo Pecora, Bob Havens (tb); Raymond Burke, Harry Shields (cl); Lester Bouchon (ts); Jeff Riddick (p, v); Bob Discon (p); Emil Christian, Chink Martin (b); Monk Hazel, Paul Edwards (d).* 9/54–7/56.
Girard died young after contracting cancer. A fine player, he made his name in the Basin Street Six with Pete Fountain, but these recordings – one from the Municipal Auditorium in 1954, the other at the Parisian Room in 1956, months before his death – offer formidable evidence of a great, idiosyncratic New Orleans hornman, somewhat in the manner (if not the style) of Henry Allen. Girard's firm lead is countered by his unpredictable solos, which may suddenly flare up into wild high notes or stay in a sober middle range: he's hard to second-guess, even on warhorse material such as the tunes played at the 1956 session, which also has excellent work from Havens and Shields. The earlier date is marred by the recording, which is poorly balanced and muffled, and by the feeble tenor work of Bouchon; but Girard and Pecora are both very good: the trumpeter's brilliant solo on 'A Good Man Is Hard To Find' is a small masterpiece of controlled tension. The 1956 recordings are more than adequate, though George was battling terminal illness when they were made.

Javier Girotto (born 1965)

SOPRANO AND BARITONE SAXOPHONES

Argentinian, following in the footsteps of Gato Barbieri and working in Italy.

*** **Escenas Argentinas** Cam Jazz 7766 *Girotto; Alessandro Gwis (p); Marco Siniscalco (b); Michele Rabbia (perc).* 04.
***(*) **New York Sessions** Cam Jazz 7776 *Girotto; Ed Simon (p); Ben Street (b); Jeff Ballard (d).* 5/04.
Girotto certainly has other records out, but these are the most likely to be found. The homeland evocations of *Escenas Argentinas* are not so much nostalgic as marked by a strain of chastened anger, noticeable on both 'San Telmo Hora Cero' and more obviously on 'Av. Corrientes Y 9 De Julio'. This group is known as Aires Tango and that music is the most obvious influence. When he presents similar material with an American band, the results, intriguingly, are no less 'authentic', suggesting that the strength of these compositions carries them rather than specific performance. Girotto is a fine exponent of both his main horns and has his Andean flute on hand for additional colour. The American date doesn't get the higher rating simply because it's a better-known band, but because it seems like a more coherent and less driven performance.

Also, in brief:

*** **En Vivo: Live In Rome 2002** Cam Jazz 77532. 02.
A good trio date that somehow lacks shape.

Greg Gisbert (born 1966)

TRUMPET, FLUGELHORN

He spent some years playing lead with Buddy Rich and Woody Herman; later freelanced in NY.

*** **Harcology** Criss Cross Criss 1084 *Gisbert; Chris Potter (ts, ss); John Campbell (p); Dwayne Burno (b); Gregory Hutchinson (d).* 12/92.

*** **On Second Thought** Criss Cross 1116 *Gisbert; Steve Wilson (as); Chris Potter (ts); Peter Washington (b); Billy Drummond (d). 95.*

*** **The Court Jester** Criss Cross 1161 *Gisbert; Conrad Herwig (tb); Jon Gordon (ss, as); Tim Ries (ss, ts, f); Janice Friedman (p); Jay Anderson (b); Gregory Hutchinson (d). 12/96.*

The Criss Cross debut is a bright, unfussy date, strongly marked by the example and influence of Clark Terry, Thad Jones and Tom Harrell. He plays clean, uncomplicated lines in a frankly old-fashioned style. Over almost exactly an hour there is nothing that will frighten the horses, and nothing that is not resolutely tasteful and coherent. His big solos are on the title-piece (a solitary Gisbert original), Campbell's 'Turning Point' and the standard 'Autumn In New York'. For much of the remainder he is happy to sit back and let colleagues take front stage. A nice strong consolidation on the second album. Potter is once again a full sharer in proceedings, and his composition 'The Green Dress' is one of the highlights of the set. Gisbert's tone has lost some of its old-fashioned quality and now sounds resolutely contemporary. The closing sequence of Tyner's 'Effendi', Parker's 'Segment' and Monk's 'Played Twice' is particularly well judged. Gisbert solos with authority but doesn't outstay his welcome pontificating, preferring to keep his choruses fairly neat and tidy. *The Court Jester* is a trifle more ambitious than its predecessors, with the neatly orchestrated 'Robyn Song' getting it off to a coolly impressive start. Friedman is a strong presence, contributing a couple of originals, and the ensemble play is pretty much step-perfect, although again it's a set marked more by consistency than daring. Gisbert comes into his own on a clear-eyed treatment of 'My Ideal'.

Jimmy Giuffre (1921–2008)

CLARINET, TENOR AND SOPRANO SAXOPHONES, FLUTE, BASS FLUTE

Born in Dallas, he played in an army band and then worked with a series of West Coast big bands. Later, he formed the first of his folk-jazz trios, first with Jim Hall and Ralph Pena, then with Bob Brookmeyer; later, with Paul Bley and Steve Swallow, he took a more abstract route. Later years saw him concentrate on arranging and teaching, but in the late '80s his playing career revived.

*** **The Complete 1947–1953 Small Group Sessions** Blue Moon 99951 4CD *Giuffre; groups led by Red Norvo, Jesse Price, Shorty Rogers, Shelly Manne, Teddy Charles, Howard Rumsey, John Graas, Leith Stevens, Boots Brown. 47–53.*

*** **Complete 1947–1952 Master Takes** Definitive DRCD 11212 *As above. 47–52.*

These are the 'prentice years, when the 26-year-old was working as sideman, occasional composer and arranger, with a variety of West Coast bands. Like most such 'early years' recordings, there's an element of bad faith about the issue, since there is precious little identifiable Giuffre to be heard, though even the ensembles tell you something about the musician he was going to turn into. For the record, the set includes 'I'll Follow You' and 'Bop' with Red Norvo, two tunes with Jesse Price and his band, performances by Shorty Rogers And His Giants (including 'Four Mothers' and, from later, 'The Pesky Serpent'), the Shelly Manne Sextet ('Deep Purple' and 'The Princess Of Evil' among others), the Teddy Charles Quintet, Howard Rumsey and the Lighthouse All-Stars (familiar enough material), John Graas's Octet and arranger Leith Stevens's All Stars (less so), and some very un-Giuffre work with Boots Brown and his Blockbusters. Sixty-two tracks: a feast for anyone who enjoys the byways of West Coast music or who wants more detailed understanding of Jimmy's roots.

***(*) **New Forms In Jazz: Complete Capitol Recordings, 1954–1955** Fresh Sound Jazz City 2224 *Giuffre; Jack Sheldon (t); Shorty Rogers (flhn); Bob Enevoldsen (vtb); Bud Shank (as); Russ Freeman (p); Curtis Counce, Ralph Pena (b); Artie Anton, Shelly Manne (d). 2/54–6/55.*

***(*) **The Cool One** Giant Steps 017 *As above. 2/54–6/55.*

Giuffre's first recordings as leader are an interesting mix of cool swing and some more abstract ideas. These compilations bring together *Jimmy Giuffre* with *Tangents In Jazz*, and *Tangents* with *Four Brothers* respectively, so there is both a substantial overlap but also some variation. 'Scintilla One/Two' are the most avant-garde things on either set, but only in the sense that they are difficult to categorize relative to anything else that was happening at the time. Giuffre's immense musical competence perhaps ultimately led him into more pragmatic situations, as both player and arranger, but here is the best possible evidence for a reassessment as a major composer.

Apart from 'I Only Have Eyes For You', 'This Is My Beloved' and 'Someone To Watch Over Me', all the cuts are originals and Giuffre has the ability to make quirky harmonic ideas sound accessible and entertaining rather than 'difficult'. There are some nice touches from the other horns, with Rogers in limpid form on flugelhorn, and the rhythm sections are pleasantly adventurous, with Manne in typically inventive form.

**** **The Jimmy Giuffre Clarinet** Collectables COL 6162 *Giuffre; Harry 'Sweets' Edison, Short Rogers, Jack Sheldon (t); Bob Cooper (ts, ob); Dave Pell (ts, eng hn); Buddy Collette (acl, f); Harry Klee (bcl, bf); Bud Shank (af); Jimmy Rowles (p, cel); Ralph Pena (b); Shelly Manne (d). 3/56.*

***(*) **The Jimmy Giuffre 3** Atlantic 90981 *Giuffre; Jim Hall (g); Jim Atlas, Ralph Pena (b). 12/56.*

*** **The Original Trio** Gambit 69201 *As above. 12/56–57.*

*** **The Jimmy Giuffre 3 / The Music Man** Collectables COL 6248 *As above. 12/56, 1/58.*

***(*) **Hollywood & Newport, 1957–1958** Fresh Sound FSCD 1026 *Giuffre; Bob Brookmeyer (vtb); Jim Hall (g); Ralph Pena (b). 1/57–10/58.*

**** **Western Suite** Warners 80777 *As above, except omit Pena. 12/58.*

Cultivating a brown chalumeau register on his clarinet and defending the aesthetic benefits of simple quietness, Giuffre created what he liked to call 'folk-jazz'. *The Jimmy Giuffre Clarinet* and *The Music Man*, recorded for Atlantic in the '50s, evoked a middle America which had hitherto played little part in jazz. Giuffre's soft meditations and homely foot-tapping on the earlier album suggested a man playing out on his front porch, sufficiently solitary and unselfconscious to forget the rules and try out unfamiliar tonalities.

Clarinet is a delightful experience. For a sample of Giuffre unaccompanied and in that mellifluous lower register, spin to 'So Low'. At the opposite extreme, there's a nonet track, the closing 'Down Home', which is so-so. In between, lots of unusual duos and trios, including a bandful of clarinets and a pairing with Rowles on celeste for 'Deep Purple'. 'The Side Pipers' is almost Third Stream in its flirtation with atonality, but there's also a stunning 'My Funny Valentine' which makes use of all those unusual woodwinds.

The Jimmy Giuffre 3 contains essential early material: a fine version of 'The Train And The River', on which Giuffre moves between baritone and tenor saxophones and clarinet; and the long 'Crawdad Suite', which combines blues and folk materials. Giuffre's out-of-tempo playing recalls the great jazz singers. Jim Hall was his longest-standing and most sympathetic confrère; they were partnered either by Brookmeyer or by a bassist, most successfully Pena or Clark (Atlas only plays on two bonus tracks on the Atlantic CD). The Collectables option adds the 1958 *The Music Man* featuring the nonet.

With Giuffre's early recordings now out of copyright, there is a confusing flurry of reissues. The Gambit set is essentially available elsewhere, though it includes some nice live things from Sounds Of Jazz and Stars Of Jazz: *three* versions of 'The Train And The River'! The sound is perfectly acceptable, but the packaging is dull.

The Giuffre–Brookmeyer–Hall trio appears behind the credits on the great movie *Jazz On A Summer's Day*, playing 'The Train And The River'. The Fresh Sound captures that whole set, together with earlier and later material from the West Coast, where this kind of jazz seemed to have a more natural home. Brookmeyer's slightly lazy, wall-eyed delivery was an ideal foil for Giuffre. He kept to the same end of the tonal spectrum and shared a love of easy tempos. Giuffre wrote *Western Suite* (a hybrid of cool jazz and Aaron Copland) with the group players in mind. It's a phenomenal piece of work, with Hall sounding almost rootsy and Brookmeyer often acting as the 'orchestral' accompaniment to the others, though taking strong lead lines of his own. The impact of the set is slightly diluted by the inclusion of two unnecessary 'bonus' tracks. However interesting it is to have 'Topsy' (which 'growed' to 11½ minutes) and 'Blue Monk', they're not essential here. The final movement, 'Big Pow Wow', is masterful. Hall is superb on it, low and almost threatening in places, while the two horns chaff and trade ideas.

*** **Live In 1960** Jazz Beat 503 *Giuffre; Don Friedman (p); Jim Hall (g); Buell Neidlinger, Barre Phillips (b); Jimmy Osborne, Wilfred Middlebrooks (d).* 2 & 8/60.
*** **Olympia 23 Février 1960–27 Février 1965** Laserlight 710586 *As above, except omit Neidlinger, Osborne, Middlebrooks.* 2/60, 2/65.
Much of *Live In 1960* comes from the 23 February date, but there is some interesting stuff recorded at the Five Spot from later in the year with Neidlinger and Osborne and without the piano. The earlier set on Laserlight is all standards material, with a typically brilliant interpretation of 'Mack The Knife' and 'The Boy Next Door'. Friedman is prominent, though badly recorded. The familiar Giuffre trio format works superbly on Jimmy's own compositions and the closing version of Carla Bley's 'Ictus' is worth the price of the record, which makes the best of a very average source tape.

**** **1961** ECM 849644-2 2CD *Giuffre; Paul Bley (p); Steve Swallow (b).* 3 & 8/61.
**** **Emphasis & Flight 1961** hatOLOGY 2-595 2CD *As above.* 11/61.
♛ **** **Free Fall** Columbia CK 65446 *As above.* 62.
Giuffre's subsequent drummerless trios and cool, almost abstract tonality created nearly as much controversy as Gerry Mulligan's pianoless groups and probably with more reason. Nothing that had come along before quite prepares us for the astonishing work that Giuffre created with Paul Bley and Steve Swallow in two 1961 albums called *Fusion* (a term which hadn't yet taken on its '70s associations) and *Thesis*. Paired and remastered as *1961*, they constitute ECM's first-ever reissue, still sounding 'modern' after 40 years. Herb Snitzer's session photographs are in deeply shadowed black-and-white. It's arguable that Giuffre's playing is equally monochrome and its basic orientation uncomfortably abstract; but it's also often driven by an urgent swing. *Fusion* is perhaps the more daring of the two sets, balancing starkly simple ideas, as on 'Jesus Maria' and 'Scootin' About', with some complex harmonic conceptions. *Thesis* is tighter and more fully realized, and tunes like 'Ictus' and 'Carla' have been an inexhaustible element of the pianist's concert improvisations ever since.

Free Fall is a trickier and more insidious sound altogether. A mixture of Giuffre solos with duos and trios, it catches the group late on in its brief initial history. Remarkable to think of Columbia taking on a project like this in 1962, but, whatever the exact intention of the title, it was clear that the studiousness and philosophical calm which overlaid the previous discs was no longer to be expected. What you're hearing is something that has almost run its course in practical terms but which creatively is far from exhausted. Swallow's fiery scrabbles and sharply plucked single-note runs lend the music a new momentum and the sort of energy to be found in free jazz. Bley may be the least comfortable of the three by this stage, but he has always been a restless experimenter and by 1962 his eye was probably on the next step. Giuffre often sounds as if he is in a world of his own, intensely focused, totally aware, but communicating ideas for which there was no ready-made language or critical rhetoric.

The live dates that make up *Emphasis & Flight* were recorded a couple of weeks apart in Stuttgart and Bremen. It's interesting to note near-identical durations for the repeated tracks 'Cry, Want', 'Sonic' and 'Stretching Out', though the Stuttgart version of 'Whirrr', which starts the set, is double the length of the Bremen take, which ends it. In each case, though, what's done with a theme varies dramatically. These are essential documents of modern jazz.

***(*) **The Train And The River** Candid Choice CHCD 1011 *Giuffre; Kiyoshi Tokunaga (b); Randy Kaye (perc).* 4/75.
Giuffre throws himself 'lovingly' into the 'river' of this music (Herman Hesse is the man to blame) but does so without undue self-consciousness. Kicking off with 'The Train And The River' after so many years is an indication that he hasn't overthrown his folk-jazz loyalties. However, tunes like 'Elephant', 'Tibetan Sun', 'The Listening' and 'Om' which follow do suggest other dimensions. Increased use of flute and bass flute invests some of these tunes with a fugitive, misterioso quality. Tokunaga and Kaye have unusual playing backgrounds, but for the most part they are solid, responsive partners, completely in tune with what Giuffre is doing.

Also, in brief:

*** **Jimmy Giuffre** / *** **Tangents In Jazz** / *** **Four Brothers** Membran 222970 / 222971 / 222972.
Nicely put together reissue of the original LPs. Great cover design.

*** **Trav'lin' Light / Merely Marvellous** Collectables 6248. 1/58.
The Brookmeyer–Hall trio in folksy mood, but teamed with a Mabel Mercer album on this compilation.

*** **Night Dance** Choice 71001. 11/71.
Originally entitled *Music For People, Birds, Butterflies And Mosquitos*, this is an impressionistic oddity, collaging dance miniatures.

*** **Quasar** / *** **Liquid Dancers** Soul Note 121108 / 121158. 5/85, 4/89.
Randy Kaye (*d*) was a loyal supporter during Giuffre's teaching years, and an ideal foil on these quartet dates.

*****(*) Eiffel / ***(*) River Station / *** Momentum: Willisau, 1988** CELP C 6 / 26 / hatOLOGY 508. 11/87, 9/91.
Playing as an honoured elder in Europe, with Joe McPhee (*tb on River*) and André Jaume (*ts, bcl*).

***** Fly Away Little Bird** Owl 3504. 6/92.
The Giuffre–Bley (*p*)–Swallow (*b*) trio reconvened in 1992, still radical and free-flowing, though Jimmy's playing often sounded as uncertain as his health.

Rosario Giuliani (born 1967)

ALTO AND SOPRANO SAXOPHONES

Poll-winning young talent who saw early action with Giovani Talenti Del Jazz Europa before striking out on his own.

***** Luggage** Dreyfus FDM 36618 *Giuliani; Pietro Lussu (p); Pietro Ciancaglini (b); Lorenzo Tucci (d). 9/00.*
*****(*) Mr. Dodo** Dreyfus FDM 36636 *Giuliani; Pietro Lussu (p); Dario Rosciglioni (b); Marcello Di Leonardo (d). 3/02.*
****** More Than Ever** Dreyfus FDM 36669 *Giuliani; Jean-Michael Pilc (p); Richard Galliano (acc); Rémi Vignolo (b); Benjamin Henocq (d). 4/04.*
***** Anything Else** Dreyfus FDM 36698 *Giuliani; Flavio Boltro (t); Dado Moroni (p); Rémi Vignolo (b); Benjamin Henocq (d).*
Whoo! Though he had made a couple of earlier records back home in Italy, Giuliani exploded on the scene with *Luggage*, but without carrying any undue baggage from his influences. One of them is hinted at in Wayne Shorter's 'Oriental Folk Song', but while the angular attack and severe minimalism of line might come from Shorter, the rest of the sound emphatically does not. He kicks off with the fine title-track and then switches mood with a lovely reading of 'Portrait Of Jennie', another sure sign that this young man has listened deeply in the jazz literature rather than merely follow current trends. Wes Montgomery's 'Road Song' is the other surprise inclusion.

The second album prompted yet more head-scratching about Giuliani's models on the alto with everyone from Eric Dolphy to Charles MacPherson (both Mingus acolytes but with little else in common) getting a mention. Fact is, he emerged pretty fully formed and has already devised his own idiom, which is eclectic, slightly mysterious in tonality, and inherently dramatic. The follow-up album seemed to lose pace slightly, as sophomore dates often do, but there are imaginative things on it: Ornette's 'The Blessing' and Michel Petrucciani's 'Home'. No sign that these are included for the cachet of playing unusual material. Rosario gets right inside both of them.

The new band oozes with confidence on *More Than Ever*. The first quarter of an hour zings with energy – and a good deal of carefully marshalled abstraction – before Giuliani wheels on Galliano for two lovely compositions by the accordionist, a tribute to Astor Piazzolla and the equally effective 'J.F.'. Thus softened up, we're prepared for 'Suite Et Poursuite', a three-part idea that suggests the saxophonist's ambitions may take him in ever newer directions. The writing's certainly ambitious on *Anything Else*, and that means improvisation seems at something of a discount here; this must be a phenomenal group live, though that doesn't mean there's anything scamped or unachieved about these studio versions – quite the reverse. Ornette's 'Invisible' and a couple of Moroni numbers (tacked on at the end) are the only non-Giuliani pieces. The saxophonist seems to be working on long lines, perhaps an extension of things he's heard in Shorter's work, and on 'Conversation' he makes some fairly specific references to Shorter harmonics. It's great stuff, whatever the provenance, and with 'Danae' and 'Backfire' he's added two more potentially great blowing tunes to his armoury.

Frode Gjerstad

ALTO AND TENOR SAXOPHONES, CLARINET

Norwegian improviser who came to prominence with a John Stevens group in the '80s.

*****(*) Hello, Goodbye** Emanem 4065 *Gjerstad; Derek Bailey (g); John Stevens (t, perc). 10/92.*
Gjerstad made a DAT recording of one of three gigs with Bailey and Stevens in Norway during the autumn of 1992. Although Stevens plays a full-size kit rather than his smaller one, the music still has the scuttling animation of intense chamber music. Gjerstad and Stevens work lightly and quickly, never upsetting any balance, while Bailey sounds more aggressive: he ends 'Three Two Three Two One' with one of the longest notes on record. An excellent survival.

*****(*) Seeing New York From The Ear** Cadence CJR 1069 *Gjerstad; William Parker (b); Rashid Bakr (d). 3/96.*
***** Ikosa Mura** Cadence CJR 1089 *Gjerstad; Bobby Bradford (t); Borah Bergman (p); Pheeroan akLaff (d). 9/97.*
***** Through The Woods** CIMP 159 *Gjerstad; Bobby Bradford (t); Wilber Morris (b); Newman Baker (d). 9/97.*
***** Ultima** Cadence CJR 1108 *Gjerstad; William Parker (b); Hamid Drake (d). 10/97.*
***** Remember To Forget** Circulasione 199710 *As above. 10/97.*
***** Borealis** Cadence CJR 1091 *Gjerstad; Didrik Ingvaldsen (t); Oyvind Torvund (g); Oyvind Storesund, John Lilja (b); Endre Landsnes, Paal Nilssen-Love (d). 2/98.*
*****(*) Invisible Touch** Cadence CJR 1099 *Gjerstad; Peter Brötzmann (ts, cl, tarogato). 7/98.*
Gjerstad will be remembered by British audiences for his work in the band Detail, with John Stevens and John Dyani, in the mid-'80s. After a quieter spell, he re-emerged with a flurry of recordings. Spending roughly equal time on alto and tenor (with some clarinet as well), he's a blustery, energy-filled improviser whose playing rarely makes a profound impact but whose ideas thrive on sheer momentum and intensity; he's carried exultantly along by a thunderous groove or a dense stew of voices. *Seeing New York From The Ear* is much like a vintage Jimmy Lyons performance, Gjerstad's alto borne aloft on Bakr's splendid tumult, with Parker's ferocious lines binding it together. It may be music in a familiar mould, but the playing has staunch self-belief and inventiveness.

The two quartet records with Bradford are something of a reunion, since the trumpeter had previously played with Detail. *Ikosa Mura* is at times so dense and clotted with sound that the music all but congeals. If there's a culprit, it's Bergman, who overplays; even so, the group often fuses into an exhilarating and rumbustious collective roar. The no-frills *Through The Woods* is very different; Bradford falls back on a kind of pattern-playing, but on this lighter stage his songful bent emerges. Morris and Baker create a softer, more scuffling rhythmic base. Lyrical moments such as the opening section of 'Frodiodi' are worth waiting for, but there's plenty of little consequence and Gjerstad is often the least impressive player.

Ultima is an hour-long festival set; Drake doesn't make the same impression as Bakr, so this comes in as an also-ran, though the playing still has its momentous passages. The other disc comes from the same tour and is worth having but is not a priority item; same reservations apply. *Borealis* is by Gjerstad's Norwegian crew, the Circulasione Totale Orchestra. Though a studio recording, it's thin and stringy in sonic terms, which mitigates the sense of 'the wind blowing from the north', and the squalls are diminished more than they might be. Nevertheless, a welcome change of pace from the other records, with Torvund's electric whine howling through the core.

The meeting with Brötzmann is from a club gig in Stavanger. Gjerstad is far from overawed by his great contemporary, and if anything is the more ferocious competitor, sticking to alto on this occasion. The final movements are rather peaceable, resolute and collaborative while still in the raw.

*** **The Blessing Light** Cadence CJR 1126 *Gjerstad; Oyvind Storesund (b); Paal Nilssen-Love. 9/00.*
*** **St Louis** FMR CD 122 *As above. 9/00.*
*** **Sharp Knives Cut Deeper** Splasc(h) 850 *As above, except add Peter Brötzmann (ts, cl, tarogato). 12/01.*
Slimming the Circulasione Totale group down to three, the live three-part dedication to John Stevens, makes an interesting sequel, in a way, to the Emanem disc above. Nilssen-Love often follows the fundamentalist paths suggested by Stevens, and Gjerstad builds on the deferential alto style of the earlier date with a more forceful and expressionist bent – the final part digs in very hard. He plays some clarinet, too, though this is less impressive. Some occasional dryness takes a bit of the edge off the record's impact. *St Louis* comes from the same period; not quite as strongly done, perhaps.

The follow-up disc benefits immeasurably from Brötz's rugged presence. As well as throwing down his usual gauntlet, the guest turns in some passages of real beauty, reminiscent (as is the album title) of his FMP masterpieces of the '70s. Gjerstad raises his game in response, but for once the remaining members of the trio seem lacklustre.

***(*) **The Welsh Chapel** Cadence Jazz CJR1 161 *Gjerstad; John Edwards (b); Mark Sanders (d). 8/02.*
The London rhythm section offers Gjerstad a whole new range of possibilities. Where Nilssen-Love is a Stevens soundalike, Sanders is a busy, intricate drummer, while Edwards matches the energy of a funkster with a brilliant grasp of line and harmonics. The chemistry makes for one of Gjerstad's most impressive performances on record: keening, intense, still full of grief for the vanished Stevens, but affirmative, too.

***(*) **May Day** FMR CD 144 *Gjerstad; Paul Hession (d). 5/03.*
***(*) **Live At The Termite Club** Loose Torque LT 009 *As above, except add Nick Stephens (b). 9/03.*
The rating is as much for the percussionist, who is in spanking form on these and in some respects leads the way musically. Gjerstad has got so used to duo performance that he does sometimes get lost in private conversation with his partners. Here, though, he's open and responsive, a public interlocutor rather than a secret inquisitor. That's evident, too, on the Leeds date, released on Stephens's own label. The set consists of two large improvisations, with a smaller one interposed. One can hear Gjerstand negotiating a space in the music, much more democratically than on some of his other recordings. It's a fruitful direction.

**** **No Definitive** FMR CD150 *Gjerstad; Kevin Norton (vib).* N.D.
They know how to record percussion at FMR and this (undated, but presumably recent) encounter with America's most inventive drummer/vibist is a perfect illustration. Norton and Gjerstad don't immediately find common ground on the first of these mostly quite short improvs, but by the middle of the set they've devised a *modus operandi* sufficient to deliver two quarter-hour performances that a generation ago would have been enough for a riveting LP. The shorter things have character but they're add-ons.

***(*) **The Shortest Night** FMR CD 155 *Gjerstad; Nils Henrik Asheim (org). 6/04.*
Recorded in the Vardnesetkirke on midsummer night, this is another glorious performance from the saxophonist, who sounds exalted and fiercely concentrated by turns. Improvising with an organist presents all manner of technical difficulties, but brass-players have been doing it for centuries and Gjerstad seems to determine his own solutions as the programme advances. Lovely sound, atmospheric and rich.

Also, in brief:

*** **Nearly A D** Emanem 4087. 8/02.
Gjerstad hadn't worked with Derek Bailey for a decade when he rolled up at the guitarist's London flat to record this cheerfully informal, bantering session.

*** **TOU** FMR CD 110. 11/02.
Duos with electronics man Lasse Marhaug at the old Stavanger brewery. Fizzy.

*** **Good Question** FMR CD 175. 04.
Paired with Sabir Mateen (*sax*) in one of the least impressive of his duo recordings.

Don Glanden

PIANO

A protégé of Kenny Barron, and a fine mainstream player, who also works as division head of jazz studies at the University of the Arts, Philadelphia.

*** **Sudden Life** Encounter EAR 1019 *Glanden; Larry McKenna (ts); Kevin MacConnell (b); Jim Miller (d).* N.D.
***(*) **Only Believe** Cadence CJR 1093 *Glanden; Ernie Watts (ts); Tom Lawton (p); Tom Giacabetti (g); Ken Filiano, Paul Klinefelter, Kevin MacConnell (d); Fred Biondi, Tom Palmer (d). 2/95–4/97.*
Glanden isn't the kind of player to set the world alight, but he has a fine, liquid touch and his chordal playing is a consistent delight. *Sudden Life* is distinguished by the presence of McKenna, something of a local legend in Philly, though not so well-known further afield and significantly under-recorded. 'April Showers' is the keynote track, bookending a set of mostly original themes that highlight Glanden's skills as a composer of intricate but accessible melodies.

The other disc both gains in substance and loses a certain consistency by using a variety of line-ups. Perhaps expectedly, the best of them are those that feature Watts, who fires off an excellent solo on the opening 'Inception', and again on 'Only Believe'. The former track also underlines how valuable an accompanist MacConnell is. There are three solo tracks, a set of miniatures headed 'Points Of View', which seem like exercises rather than finished compositions, a notably thoughtful 'Misty' and the closing 'Angel Eyes', which has Debussy touches in the intro.

Glanden is also joined by Lawton for a duo on 'Homage To Bernard Peiffer'. The rest are trios, with Filiano and Klinefelter, Biondi and Palmer sharing duties in different combinations. The spread of dates suggests that this isn't an artist who's interested in throwing together a set just in order to get a record out. The abiding impression is measured attention to detail; not the most exciting quality, but rare enough to be agreeable when it turns up.

Glasgow Improvisers Orchestra

ENSEMBLE

Improv collective, exploring high-profile collaborations.

***(*) **With Evan Parker: Munich And Glasgow** FMR 139 *Robert Henderson (t); Matthew Cairns (c); Richard Craig, Emma Roche, Matthew Studdert-Kennedy (f); Daniel Padden (cl, perc); Christoph Reiserer (ss); Peter Dowling (as); Raymond MacDonald (ss, as); Evan Parker (ss, ts); Kenneth Broom, Graeme Wilson (ts); Nick Fells (shakuhachi); Giles Lamb (p); George Burt, Tom Crossley, Neil Davidson (g); Peter Nicholson (clo); George Lyle, Una MacGlone (b); Stuart Brown, Alexander Neilson (d).* 04.

**** **Which Way Did He Go** FMR CD 158 *As above, except omit Parker, Reiserer, Craig, Crossley; add John Burgess (ts, bcl); Maggie Nicols (v).* 05.

***(*) **Falkirk** FMR CD 168 *As above, except add Barry Guy (b); Maya Homburger (baroque vn).* 10/05.

GIO's strike-rate for ambitious collaborations is already second to none, with strong projects involving Evan Parker, Barry Guy, Maggie Nicols, Harry Beckett, Keith Tippett, Keith Rowe and Günter Sommer already notched up. The ensemble's basic procedures vary from entirely open-form pieces to workshopped ideas realized in performance to conduction pieces led by straw-boss Raymond MacDonald. The record with Parker is vividly different from the run of large-scale improvisations. There's considerable detail in the sound, rather than the usual muddied roar, and instrumentalists as vivid and exceptional as Burt and Padden make their presence felt without disrupting the collective language. Parker is foregrounded to some degree but also responsive to the ensemble and plays in a manner closer to his recent electro-acoustic projects than to the virtuosic solo work.

Maggie Nicols is a superb improviser. Her language ranges from homely mutters to huge *bel canto* swoops, raw, almost toneless sounds to chirps and whistles. Her Scots accent sounds undimmed by most of a lifetime in the south and she brings a rare, dry humour to improv, as well as moments of deep and believable pathos.

The encounter with Guy was centred on work from his *Witch Gong Game*, a piece inspired by the work of painter and jazz musician Alan Davie, who was born in Grangemouth, not far from Callender House, Falkirk, where the workshops were held and the piece recorded. It's another confidently conceived and elegantly executed collaboration. GIO deliver consistently, even on record, which is a rare measure of quality in large-scale improv of this kind.

Robert Glasper

PIANO

A native of Houston, Texas, and briskly out of the starting gate on a promising recording career.

*** **Mood** Fresh Sound New Talent FSNT 153 *Glasper; Bob Hurst (b); John Ellis, Marcus Strickland (ts); Mike Moreno (g); Damion Reed (d); Bilal (v).* 02.

**** **Canvas** Blue Note 77130 *Glasper; Mark Turner (ts); Vincente Archer (b); Damion Reed (d); Bilal (v).* 5/05.

***(*) **In My Element** Blue Note 78111 *As above, except omit Turner, Bilal; add Rev. Joe Ratliff (v).* 9–11/06.

It's encouraging to find Blue Note still signing artists like Robert Glasper. *Canvas* is a fine record, basically an orthodox, but by no means dull, piano trio with some guest spots. Glasper has a close, at moments almost uncanny understanding with Archer and Reid that allows the group to move efficiently, sometimes startlingly, as on the well-named 'Rise And Shine', but above all as a unit. Archer often takes a strong initiative and pulls the line away from the piano; Reed responds in kind, giving the whole a centrifugal – or just plain fugal – character that is highly appealing. The title-track has a rich palette as well but the surprises come later, in the tiny 'Centelude' and on 'Chant', where Bilal's wordless vocalizing serves as a horn part. Turner also thickens up the mix, but while the variety is welcome, there's nothing wrong with what Glasper and his two stalwarts are doing. The only non-original is Herbie Hancock's 'Riot'.

Canvas pretty much follows the pattern laid down by the debut disc. 'Maiden Voyage' kicks off *Mood*, which probably suggests an influence, but then it ends with 'Pannonica', but without much Monk in the equation. The originals aren't quite as forthright as on the second record, but sometimes the mix doesn't help carry through their subtleties; the sound is a bit thick and clotted.

The Hancock theme reappears on *In My Element*, medleyed with 'Everything In Its Right Place'. It's the turning-point of the record, though not for the better, following as it does a string of strong, if relatively conventional originals and an excellent reading of Sam Rivers's 'Beatrice'. The gospel-tinged 'Y'Outta Praise Him', with its long intro, stands out clear of the rest. Thereafter, though, there are more eccentric touches, an answering service message on 'Silly Rabbit' and a sample from his mother's funeral eulogy on 'Tribute'. Neither adds anything and merely points to flagging invention.

Dave Glasser

ALTO SAXOPHONE

An unreconstructed bebopper who's worked successfully with Clark Terry.

*** **Begin Again** Chiaroscuro 373 *Glasser; Tardo Hammer (p); Lee Hudson (b); Tony Jefferson (d).* 6/03.

***(*) **Above The Clouds** Arbors ARCD 19337 *Glasser; Larry Ham (p); Dennis Irwin (b); Carl Allen (d).* 2/06.

Though he plays bop repertoire, he hardly sounds like the usual Bird or Jackie copyist, with a nerve-tingling tone and restless line in improvisation. Hammer to some extent keeps things on course on the first of these – earlier records have gone – but it's Dave's approach to a theme like 'Salt Peanuts' one wants to hear, so normalizing chords aren't always the point. The second disc marks a step forward in terms of group sound, though neither of these quite matches up to the Artemis release *Dreams Askew, Dreams Anew*, which was the best of his records so far.

Hans Glawischnig

DOUBLE BASS

Part of the community of young players working in New York's contemporary clubland, the Austrian-born bassist has taken plenty of sideman gigs and makes his leadership debut here.

*** **Common Ground** Fresh Sound FSNT 162 *Glawischnig; Miguel Zenon (as); David Sanchez, Donnie McCaslin (ts); Luis Perdomo (p); Dan Weiss (d).* 4/01.

***(*) **Panorama** Sunnyside 281179 *Glawischnig; David Binney, Miguel Zenon (as); Rich Perry (ts); Chick Corea, Luis Perdomo (p); Ben Monder (g); Marcus Gilmore, Antonio Sanchez (d).* 11/06.

The one-two punch of saxophonists Sanchez and Zenon on the opening 'Windy City' gets this off to a great start, but thereafter Glawischnig uses only one horn on each track and the excitement recedes. It's an enjoyable set of contemporary post-bop which the leader does his best to characterize via eight originals, a respectable if finally unmemorable lot. The sequel is stronger. The two-horn formula is revived to good effect, Perdomo is revealed as a fine comper and soloist, and when he cedes his chair to Corea for a couple of trio numbers ('Oceanography' – aka 'How Deep Is The Ocean' – and the title-piece), Glawischnig's unexpected Latin vision is firmly clinched. 'Barretto's Way' – the percussionist is a former boss – and 'Rabbit Race' bring an excellent album to a tempting conclusion.

Tyree Glenn (1912–74)

TROMBONE, VIBES

The Texan worked for Cab Calloway 1940–46, then with Ellington and latterly with the Louis Armstrong All-Stars. Based in Europe for a time.

*** **Tyree Glenn 1947–1952** Classics 1420 *Glenn; Peanuts Holland (t); Nat Peck (tb); Johnny Hodges, Hubert Rostaing (as); Don Byas (ts); Harry Carney (bs); Åke Hasselgård , Jimmy Hamilton (cl); Hank Jones, Charles Norman, Billy Strayhorn, Thore Swanerud, Billy Taylor (p); Bill Doggett (org); Sten Carlberg, Jerome Darr, Jean-Jacques Tilché (g); Jean Bouchety, Simon Brehm, Milt Hinton, Wendell Marshall (b); Anders Burman, Sonny Greer, Jo Jones (d).* 1/47–52.

Glenn started recording on his own account for Blue Star in Paris, easy bop discs with a warm and enveloping sound and with Byas in excellent heart. Glenn and the saxophonist recorded further sides in the Netherlands the following year, another four-horn front line, though with Peck in for the alto saxophonist. Glenn shows his facility on the vibes with 'My Melancholy Baby', but it's the interpretation of Dvořák's 'Humoresque' that takes the prizes. Subsequently, Glenn recorded in Sweden with the Brehm Kvintett, then back in America in the spring of 1949 with Strayhorn and a group of Ellingtonians. Finally here, at the start of the new decade, some sides with organist Doggett and a piano-led small group with Jones. It doesn't add up to a paradigm-shifting body of work, but one wonders why these sides aren't better. Glenn's a fluid technician and has more to say than what's to be read off a section-chart. Plaudits to Classics for making him better known.

Globe Unity Orchestra

GROUP

Formed in 1966 by Alex von Schlippenbach to perform his 'Globe Unity' composition, a pan-European group with occasional American recruitments.

**** **Globe Unity 67 & 70** Atavistic Unheard Music Series 223 *Manfred Schoof (c, t, flhn); Kenny Wheeler (t, flhn); Jürg Grau , Claude Deron, Tomasz Stańko , Bernard Vitet (t); Paul Rutherford (tb, thn); Jiggs Wigham, Albert Mangelsdorff, Malcolm Griffiths (tb); Kris Wanders (as, bcl); Gerd Dudek (ts, ss, cl, f); Evan Parker (ts, ss); Michel Pilz (ss, bcl, f); Peter Brötzmann (ts, as, bs); Heinz Sauer (bs, ts, as); Willem Breuker (bs, cl); Alexander von Schlippenbach (p, perc); Karl Berger (vib); Derek Bailey (g); Willy Lietzmann (tba); Buschi Niebergall (b, btb); Peter Kowald (b, tba); Han Bennink (d, perc, shellhorn); Jaki Liebezeit, Mani Neumeier, Sven-Åke Johansson , Paul Lovens (d).* 10/67–11/70.

***(*) **Hamburg '74** Atavistic Unheard Music UMS/ALP248 *Kenny Wheeler, Manfred Schoof (t); Günter Christmann , Paul Rutherford (tb); Peter Brötzmann , Rüdiger Carl , Evan Parker, Michel Pilz (reeds); Alexander von Schlippenbach (g); Derek Bailey (g); Peter Kowald (b, tba); Han Bennink, Paul Lovens (d, perc); choir of NDR-Broadcast.* 11/74.

***(*) **Rumbling** FMP CD 40 *Manfred Schoof, Kenny Wheeler (t); Günter Christmann , Paul Rutherford (tb); Peter Brötzmann , Rüdiger Carl , Gerd Dudek, Evan Parker, Michel Pilz (reeds); Alexander von Schlippenbach (p); Derek Bailey (g); Peter Kowald (b, tba); Han Bennink (d, perc, cl); Paul Lovens (d).* 3/75.

**** **20th Anniversary** FMP CD 45 *Kenny Wheeler (t); Paul Rutherford, Albert Mangelsdorff (tb); Evan Parker (ss, ts); Steve Lacy (ss); Gerd Dudek (bs, bcl, f); Alexander von Schlippenbach (p); Peter Kowald (b); Paul Lovens (d).* 11/86.

**** **Globe Unity Orchestra 2002** Intakt 086 *Manfred Schoof (t, flhn); Paul Rutherford, Hannes Bauer (tb); Ernst-Ludwig Petrowsky (as, cl, f); Peter Brötzmann (ts, cl, tarogato); Evan Parker (ss, ts); Alexander von Schlippenbach (p); Paul Lovens, Paul Lytton (d).* 1/02.

***(*) **Globe Unity – 40 Years** Intakt CD 133 *As above, except omit Brötzmann; add Axel Dörner (t); Jean Luc Capozzo (t, flhn); Jeb Bishop, George Lewis (tb); Gerd Dudek (ss, ts, cl, f); Rudi Mahall (bcl).* 11/06.

Formed in 1966, the Globe Unity Orchestra has sustained itself with rare concerts and even rarer records. Although there has been a revolving cast of players throughout the group's existence, a few hardy spirits act as points of reference. What a great find *67/70* is, two sets by huge editions of the Orchestra, one from Donaueschingen, the other from Berlin, both recorded by German radio. 'Globe Unity 67', which runs for 34 minutes, is one of the most pandemonious pieces of free music we can recall hearing, the 19-strong group making a magnificent racket which scarcely lets up – and which, on careful listening, revolves around a relatively harmonious structure. The 1970 performance seems tamer in comparison, yet in formal terms this is the more freewheeling and radical piece. The 1974 material is a fascinating recovery that helps to fill in this classic period. Consisting of two long improvisations, of which the shorter 'Kontraste Und Synthesen' is the better, it's a trimmer ensemble again, though the additional voices make a striking contribution. The *Rumbling* CD is again by a contingent from the orchestra. There is Monk's 'Evidence', a march by Misha Mengelberg and a tune by Lacy, while 'Into The Valley' is a nearly continuous 38-minute piece:

solo and duet passages between the horns leading to thunderous all-in tussles.

To celebrate its 20th anniversary, the Orchestra held a Berlin concert. While a shade below their 1977 masterpiece, *Pearls*, this is still a vivid, bristling assemblage of ideas and individual spontaneities: Schlippenbach's hand is on the tiller, but each man asserts his individual mastery in his personal way.

Intensely vivid, yet at the same time ghostly and poignant, the 2002 performance makes a hard listen. The Orchestra had not convened for 15 years but came together in Aachen as a memorial for a dedicated fan, Robert Wenseler. Time has wrought changes on GUO, as with everything else: reduced to only nine members, with spirits such as Niebergall and Kowald gone in the interim, there is a palpable sense of raging against the dying of the light. When playing at full tilt, it seems barely credible that only nine men are responsible for this superb cacophony. Distinctions between the players have become more specific and cogent: the lilting, lyrical sound of Schoof against the fuming uproar of Brötzmann, the unfathomable strangeness of Rutherford next to the simple melodies essayed by Bauer. As the world has grown smaller and even less likely to achieve unity, in its queer way the GUO has become an ever more truthful depiction of an idea whose time may never come. If the recording has some shortcomings – what engineer could ever capture an unblemished picture? – they hardly detract from a deeply moving, uplifting experience.

The 40th-anniversary celebration – astonishing in itself that an orchestra convened on these radical principles can have such longevity – is both familiar and subtly changed. The arrival of Dörner adds a striking new sonority and the two American trombonists, Lewis and his rising heir Bishop, powerfully strengthen the brasses. The absence of Brötzmann is immediately noted. And yet the sense of musical adventure in the moment, of a collective expedition into the aural unknown, is still there and still affirmative.

Michel Godard (born 1960)

TUBA, SERPENT

A deep background in many musics, with experience in the Orchestre National de France and Pierre Boulez's Ensemble Intercontemporain as well as many jazz situations.

***(*) **Tuba Tuba** Enja 9148 *Godard; Dave Bargeron (tba, sackbut); Luciano Biondini (acc); Kenwood Dennard (d).* 03.

*** **Cousins Germains** Camjazz 7770 2 *Godard; Herbert Joos (t); Wolfgang Puschnig (as, f); Christof Lauer (ss, ts); Franck Tortiller (vib, mar); Wolfgang Reisinger (d).* 05.

***(*) **Deep** Intuition INT 3415 *Godard; Gavino Murgia (ss, v); Walter Quintus (fx).* 10/07.

And the winner of the *Down Beat* serpent category … Godard is no novelty musician, however. Like his movie namesake, he has a dark and brooding vision, overlaid with humour and expressed in the most virtuosic way on both his horns. The decimation of the Enja catalogue means some of his best work is unavailable, but the more recent *Tuba Tuba* is certainly around. Godard and Bargeron worked together on Rabih Abou-Khalil's *The Cactus Of Knowledge* and discovered considerable common ground, which is exploited here. Bargeron's R&B sensibility and Godard's more classical side work together surprisingly well and one suspects the other two simply hang on and go along for the ride.

The 2005 band was astonishing live and almost as powerful on record. The sound more than anything recalls some lost Mingus group, filtered through a European/classical lens. There are classical touches, as on 'Visite', but when the group starts to groove, as they do on 'Nutty's Cousin' with Tortiller and Lauer, there's a dirty intensity that belies the instrumentation and the superficial character of each player. Godard is necessarily less prominent here than on some of his projects, though on 'Sur L'Echelle Des Sphères', with Puschnig's flute and Joos's breathy flugelhorn behind, he shows again just how flexible and expressive an instrument the big tuba is.

In lower-case, *Deep* reads like a palindrome, and one is tempted to search each of the 11 alternately credited tracks for some internal key and code that might unlock their structure. In reality, they're more straightforwardly songful than that, and Quintus – a genius at the desk – provides a wonderful sound for the two wind-players. Even so, one's left at the end feeling curiously unsatisfied, as if an obscure point has been made, but not openly revealed.

Also, in brief:

*** **Sous Les Voûtes, Le Serpent** / *** **Le Chant Du Serpent** M.A. 482 / La Lichere 37. 6/89.

The first is similar to 1995's *Loose Wires*, with contributions from Linda Bsiri (*v*) and Mark Nauseef (*perc*), so Godard is on sure and familiar ground. The other explores the amazing woody tonality of his second horn.

Victor Goines (born 1961)

SAXOPHONES, CLARINETS

One of a New Orleans generation mentored by Ellis Marsalis, he's often found on Marsalis and similarly traditionalist dates.

***(*) **New Adventures** Criss Cross 1274 *Goines; Peter Martin (p); Carlos Henriquez (b); Greg Hutchinson (d).* 5/05.

***(*) **Love Dance** Criss Cross 1291 *As above, except omit Henriquez; add Reuben Rodgers (b).* 1/07.

The earlier discs on Rosemary Joseph Records are now quite hard to find. The superior punch and impact of the Criss Cross studio sound immediately puts them in the shade, and this is a good comeback for Goines. If the set-list suggests that he doesn't find it easy as a writer – of six originals, three at least are remakes from the earlier albums – the quartet get inside the skin of the music, and Goines sounds happier and more fluent than before. He's not a glib player – the superfast pace of the new treatment of 'Stop 'N' Go' nearly trips him up at times – but he sounds assured and convincing. It's also a pleasure to hear the clarinet on a Criss Cross session, and it's delightful on both 'Pres' New Clarinet', set to a New Orleans-lite groove, and 'Petite Fleur'. Martin is exemplary again, and Henriquez and Hutchinson add metropolitan muscle.

The new one has more authority and confidence, but a certain loss of freshness, and you sense that these themes aren't as securely written or played in as before. Noticeably, he puts the covers up top, with the exception of Parker's 'Confirmation', which is a nice change of pace in the latter half of the set. Beautifully played, but just lacking a sprinkle of magic.

Harry Gold (1907–2005)

BASS AND TENOR SAXOPHONES

Born in Dublin, raised in the East End of London and thereafter a fixture with his Pieces Of Eight. He bought his first bass horn from Adrian Rollini.

*** **Bouncing Back** Lake LACD 225 *Gold; Nick Stevenson (t); Derek Wadsworth (tb); Ron Findon (cl, ts, v); Randy Colville (cl); Austin Malcolm, Jack Honeybourne (p); Gerry Ingram (b); Stan Daly, Mickey Brooks (d).* 88, 91.

Gold heard the Original Dixieland Jazz Band on their post-(First World) war visit to London and was hooked. London fans came to know him as a fond presence, in later years perched on a stool to accommodate the height of his favoured horn, on which he had a remarkably nimble sound. The Pieces Of Eight band was formed in the '30s, while he was working with Oscar Rabin's dance band, and enjoyed extraordinary longevity, playing a mixture of hot dance music and surprisingly tough swing. Taken from two dates in 1988 and 1991 (just three tracks), this posthumous release catches Harry in typical form on things like 'Since My Best Gal Turned Me Down' and 'Birth Of The Blues'. Harry was still touring in his 90s.

Also, in brief:

*** **Live In Leipzig** Lake LACD 3. 00.

A bread-and-butter gig among one of British trad and swing's most reliable demographics.

Ben Goldberg (born 1959)

CLARINET, BASS CLARINET

Denver-raised, California-educated, NY-based, klezmer-loving improviser.

***(*) **Eight Phrases For Jefferson Rubin** Victo 057 *Goldberg; Larry Ochs (sno, ts); John Schott (g); Trevor Dunn, Lisle Ellis (b); Michael Sarin (d).* 11/96.

Goldberg is an experienced voice in and out of jazz. He plays somewhat proper clarinet, unwilling to make much out of tonal adventures. *Eight Phrases For Jefferson Rubin*, in dedication to a childhood friend killed in an accident, is his most personal and effective record. Some of the 'phrases' are rather ponderously long, such as 'Plain Of Jars', but the intriguing instrumentation and pensive, slightly ominous feel of the music are surprisingly powerful, often recalling the feel of Dave Holland's *Conference Of The Birds*. Goldberg often defers to his fellow players, and the result is a democratic but powerfully realized group record of some moment.

**** **Almost Never** Nuscope 1007 *Goldberg; John Schott (g); Trevor Dunn (b).* 4/99.

Some reviewers commented on the oddity of the instrumentation. Had they never heard of Jimmy Giuffre? Goldberg doesn't necessarily work in quite that tradition – he's less abstract and less folkish – but the precedent is there and on 'Secret Longway' the comparison seems very apt indeed. It follows the curious 'Pitchblend', which has less to do with fissile materials than with establishing a language of gently warped tonalities and unsuspected timbres. Nothing else surprises quite so much as these, though the rest just gets better and better.

**** **The Door, The Hat, The Chair, The Fact** Cryptogramophone 126 *Goldberg; Devin Hoff (b); Carla Kihlstedt (vn); Rob Sudduth (ts); Ches Smith (d).* 04.

After 2000, Goldberg seemed to look around and take stock. His return comes freighted with emotion following the death of his inspiration, Steve Lacy. The great man's personality is woven through these mournfully effervescent tracks. The most explicit tribute is Lacy's own 'Blinks', which then informs much of the writing. The playing is outwardly chaotic, with the three leads vying for space, as if explicitly rejecting the usual round of choruses and fours. This seems to be the album's subtext. There is 'Cortège', but there is also 'Song And Dance', though not in the expected order. It's a record full of complex messages and stunning play. Hoff and Smith create an intricate web of rhythm patterns, leaving the front three, with Kihlstedt doubling on vocals, to create a rich, ambiguous drama.

Also, in brief:

*** **Here By Now** Music & Arts 1004. 3/96.

Unelaborate delivery of Goldberg themes by his trio: Trevor Dunn (*b*), Elliot Humberto Kavee (*d*).

*** **Twelve Minor** Avant 35. 3/97.

Rather abstract exercises, including a *tour de force* on contra-alto clarinet.

Larry Goldings (born 1968)

ORGAN, PIANO, HARMONIUM, ACCORDION, GLOCKENSPIEL

Born in Massachusetts, he established a presence on the NY scene in the early '90s, working with John Scofield and others. A Hammond specialist who also returned to piano now and then.

***(*) **Moonbird** / ***(*) **As One** / ***(*) **Sweet Science** Palmetto PM 2045 / 2068 / 2084 *Goldings; Peter Bernstein (g); Bill Stewart (d).* 2/99; 5/00; 2/02.

These records sit comfortably in the genre, but are clearly the work of a musician who's moved on some way from the classic Smith–McDuff–McGriff axis, and the trio has developed into a group of high if self-effacing skill. With earlier discs in limbo, these make an excellent introduction to the trio's approach. Goldings doesn't want a jam band, and he's always looking for a melodious, even a mellifluous result: even the up-tempo originals, such as 'Mixed Message' and 'Going To Meet The Man' on As One, have an innate delicacy to them, as if Goldings were unconvinced by the static histrionics of many organ band records. On the first record, Joni Mitchell's 'Woodstock' is given a long, brooding, slightly mysterious performance, with Stewart's small cymbals playing a cowbell-like role. Bernstein and Goldings treat each session as an almost continuous dialogue, melodically and harmonically, while Stewart – another player who can make an urgent delivery into something deft and light – is very, very good. No change, really, with *Sweet Science* – same almost pure organ/guitar/drums trinity, same smart pacing, comparable bag of clever and persuasive originals. If none of the records leaps out as a classic, maybe that's just not their style – they'd rather you just came along for the ride, in good-natured appreciation.

***(*) **Quartet** Palmetto PM 2115 *Goldings; John Sneider (c, t); Ben Allison (b); Matt Wilson (d); Madeleine Peyroux (v).* 05.

A departure, of sorts. The new band features an interesting musician in Sneider, a puckish, unpredictable player whose clean playing masks a thoughtful interaction with the music. Goldings brings in several other keyboards to add to the organ and there are a couple of Monk and Abdullah Ibrahim themes as well as some pieces that seem to have developed out of group improvisations. Goldings played on Madeleine Peyroux's hit album, and she returns the favour with a cameo on 'St Louis Blues'.

John Goldsby

DOUBLE BASS

Born in Kentucky, he came to the bass quite late but made a name for himself performing Pettiford recitals. Author of two books on his instrument, he's now based (!) in Europe.

*** **Viewpoint** Nagel Heyer 2014 *Goldsby; John Marshall (t, flhn); Olivier Peters (ss, ts); Hayden Chisholm (as); Frank Chastenier (p); Hans Dekker (d).* 12/00.

A trio version of Pettiford's 'Bohemia After Dark' points to Goldsby's strongest single influence. Since relocating to Europe, though, the bassist seems to have worked out a new, if not exactly earth-shaking, idiom which cuts off the ties with classic bop and hard bop. Credit for this must go to his mostly European colleagues, who steer the set in some interesting directions. Chisholm is a revelation and Chastenier has an ability to give familiar chords an unusual colouration. A lively improvement on John's now deleted Concord debut.

Per Goldschmidt

BARITONE AND TENOR SAXOPHONES

Danish saxophonist with international experience.

*** **Frankly** Milestone MCD-9224-2 *Goldschmidt; Tom Harrell (t, flhn), Niels Lan Doky (p); Niels-Henning Ørsted Pedersen (b), Alvin Queen (d).* 12/93.

(*) **Loneliness Stunt STUCD 0042 *Goldschmidt; Carsten Dahl (p); Thomas Ovesen (b); Frands Rifbjerg (d).* 10–12/99.

Goldschmidt is no romantic fool. He loves the baritone's weight and impact and makes few concessions to its size. Even on ballads he prefers to take a terser line than Mulligan or Chaloff ever would. Structurally, he's a hard-bopper who can't abide the clichés of the genre. Unfortunately, there's not much available at present. Lan Doky produces the Milestone session, which sounds terrific: 'Theme For Eve', for baritone, bass and drums only, is exquisitely modulated, and Goldschmidt plays with extra swagger and resilience on the uptempo tracks. But the concept – playing songs associated with Frank Sinatra – seems intended to tame the leader's most adventurous side, and Harrell, though dependable, is a notch below his best. The Stunt album marks a comeback after an illness, and Goldschmidt seems to have lost some of his old fire, even if this is an all-ballad programme. On tenor, a first return for many years, he sounds quavery, and even the baritone features have lost some of their vigour. Yet the leader makes no concessions to sentimentality, and there's a leathery poignancy about the music.

Gil Goldstein (born 1950)

PIANO, KEYBOARDS, ACCORDION

Started out as an accordion-player and still gets it out on occasion. A respected arranger and orchestrator, but his own work has been perhaps too various to establish a recognizable 'style'.

*** **Under Rousseau's Moon** Half Note 4527 *Goldstein; Randy Brecker (t); Chris Potter (ts, bcl); Mike Mainieri (vib); Richard Bona (b, v); Don Alias (perc); Zebra Coast String Trio.* 1/06.

Earlier Goldstein records, including *City Of Dreams* for Blue Note and the rather better *Zebra Coast* for Capitol/World Pacific, were disappointingly vapid for a player of his obvious talents. Until the release of this live date, his jazz sessions as small-group leader have mostly only been issued in Japan, where he has a sizeable following. The title refers to the Douanier rather than Jean-Jacques Rousseau and the famous picture of the lion sniffing a sleeping Egyptian is on the cover. Thematically, it seems to lend a certain moonstruck atmosphere to the date, which begins with Robbie Robertson's 'The Moon Struck One' and concludes with 'The Camel's Lament', 'Moondreams' and Bona's 'Suninga'. The bassist, something of a star in his own right, is the set's main liability. He doesn't swing, and when he's expected to play Jaco Pastorius material, four tracks in all, the shortcomings are unfortunately revealing. There's an awkward mix of bebop material – 'Donna Lee', wrongly attributed to Charlie Parker, and 'Boplicity' – with more contemporary styles. It doesn't quite come off, though Goldstein himself seems to make the switch with ease. One senses Brecker's frustration here and there. He seems to want to cut loose from the ensembles but needs stronger accompaniment than he gets in the solos. If this all sounds negative, it's still a bold release, with convincing live atmosphere, nice integration of the strings with the main group and some fine episodes from Goldstein, Brecker and Potter.

Malcolm Goldstein (born 1936)

VIOLIN

A classical background, but a fiery improviser, too.

*** **Live At Fire In The Valley** Eremite MTE16 *Goldstein (vn solo).* 7/67.

***(*) **Soil** Emanem 4124 *Goldstein; Masashi Harada (p, v).* 3/02.

Remarkably, Goldstein seems to admire Ornette Coleman's scratching at the violin, which has always seemed to us approximate at best. A central piece in this beautifully sustained solo performance is dedicated to the saxophonist. It doesn't flag, even in the later stages, and the whole performance has a rich consistency and presence. The duets with Harada are *sui generis* – there isn't much precedent for this kind of thing – but richly fascinating, 14 improvisations of absolute concentration.

Vinny Golia (born 1946)

CLARINETS, FLUTES, SAXOPHONES, SHAKUHACHI, ETC.

Based in the LA area, the one-time painter, his Nine Winds label and his many, many horns are at the heart of the Californian free-playing community.

*** **Worldwide And Portable** Nine Winds NWCD 0143 *Golia; Wayne Peet (p); Ken Filiano (b).* 2/86.

**** **Regards From Norma Desmond** Fresh Sound FSNT 008 *Golia; John Fumo (t); Wayne Peet (p); Ken Filiano (b); Alex Cline (d).* 10/86.

***(*) **Against The Grain** Nine Winds NWCD 0159 *Golia; Rob Blakeslee (t); Nels Cline (g); Ken Filiano (b); Billy Mintz (d).* 10/93.

Vinny Golia's one-man documentation of the improvising underground of California has been far less 'fashionable' than anything out of New York, but no less significant in the grain of American free jazz. By himself, in the small-group context, he reveals an obsession with doubling on numerous instruments: he plays 11 different woodwinds on *Worldwide And Portable*, changing the weave with each different reed. He calls this group The Chamber Trio, and the mood is assuredly sober, the ambitions of the group seemingly based around texture rather than individual lines. The most swinging piece, peculiarly enough, is a dedication to Kafka! But Golia, Peet and Filiano know each other's work very well, and there is much subtlety of interaction. *Against The Grain* is another admirable quintet outing: Golia's fascination with long form comes out in the 24-minute 'Presents To Savages/Alternation', and there is some superb contrapuntalism in 'SBB-CFF'.

It might seem perverse to pick out a rare record for another label as one of Golia's best. But the belatedly issued 1986 session for Fresh Sound is a corker. Golia sticks to baritone sax throughout, and with one of his favourite line-ups they blaze through 50 minutes of free bop that's gripping from first to last, with the outstanding threnody for Booker Little, 'The Cry', particularly fine.

***(*) **Razor** Nine Winds NWCD 0169 *Golia; Michael Vlatkovich (tb); Nels Cline (g); Joel Hamilton (b); Billy Mintz (d).* 4/95.
***(*) **Nation Of Laws** Nine Winds NWCD 0189 *Golia; Rob Blakeslee (c, t, flhn); Nels Cline (g); Joel Hamilton (b); Alex Cline (d).* 7/96.

Because Golia himself is partial to such a wide range of horns, the textural possibilities of his groups seem limitless but, just to make sure, there are crucial changes in line-up. Vlatkovich uses plenty of variation by himself, mutes and open tones constantly under review, and with Cline changing his own set-up and Mintz and Hamilton booting the group along this is a restless occasion, provocatively delivered. *Nation Of Laws* carries on the sequence in good style. The Cline brothers bring their own strengths, and in some ways Nels is the star of the date: listen to his contrasting solos on 'Not Very Pleasance' (crazily mercurial) and 'Perfect In The Pocket' (quickfire post-bop). Golia and Blakeslee push their way forward with a constant exploratory air, as if trying out their front-line sounds and changing their tone and dynamic just to see what new wrinkles they can negotiate. All three, even with their occasional blind turnings, objectify the ways this kind of free-ish but already formulated language can be kept fresh.

**** **Sfumato** Clean Feed CF036 *Golia; Bobby Bradford (t); Ken Filiano (b); Alex Cline (d).* 8/98.
***(*) **Lineage** Nine Winds NWCD 0214 *As above.* 8/98.

Along with some astonishing group improvisations – check out Golia on flute tussling with Bradford on a tribute to Albert Ayler – the Clean Feed also features some terrific pre-composed material, with 'All Together Now' an especially good outing for Vinny's bass clarinet. As ever, when Bradford is involved, or when one hears this kind of line-up, the classic Ornette Coleman quartet is conjured up. These guys have taken the language on a generation, though. Recorded in Portugal, where the players were working at a festival.

Lineage is an encounter with that distinguished West Coast eminence Bobby Bradford. They know each other's playing well and, with Filiano and Cline veterans of this music too, the record is a generous conversation among old friends. The cadences of the playing have a well-worn and settled quality: it's a music not of surprise but of supportive empathy. The pleasures come in the skill and grace which these experts use as they go into free space.

***(*) **Pilgrimage To Obscurity** Nine Winds NWCD 0130 *Golia; John Fumo, Ralf Rickert, Sal Cracchiolo (t, flhn); Michael Vlatkovich, Doug Wintz, John Rapson (tb); David Stout (btb); Mike Acosta, Steve Fowler, Wynell Montgomery, David Ocker (reeds); David Johnson (vib, mar); Eric Messerschmidt (tba); Ken Filiano, Roberto Miranda (b); Billy Mintz (d); Alex Cline (perc).* 12/85.
***(*) **Decennium Dans Axlan** Nine Winds NWCD 0140 *Golia; Mark Underwood, John Fumo, Rob Blakeslee (t, flhn); Bruce Fowler, George McMullen (tb); Phil Teele (btb); Emily Hay, Steve Fowler, Bill Plake, David Ocker (reeds); Wayne Peet (ky); Jeff Gauthier (vn); Jonathan Golove, Dion Sorell (clo); Ken Filiano, Joel Hamilton (b); Alex Cline (d); Brad Dutz (perc).* 4/92.
***(*) **Commemoration** Nine Winds NWCD 0150/0160 2CD *As above, except add Marissa Benedict (t); Michael Vlatkovich (tb); Kim Richmond (reeds); Harry Scorzo (vn); Greg Adamson, Matt Cooker (clo); William Roper (tba); David Johnson (perc).* 91–92.
*** **Tutto Contare** Nine Winds NWCD 0170 *As above, except omit Bruce Fowler, Hay, Gauthier, Benedict, Golove, Adamson, Sorell; add Eric Jorgensen, Joey Sellars (tb); Charles Fernandez (bsn); Steve Adams (reeds); Michael Jacobsen (clo).* 11/95.
***(*) **Portland 1996** Nine Winds NWCD 0180 *As above, except omit Jorgensen, Sellars, Jacobsen, Ocker; add Sal Cracchiolo (t, flhn); Robie Hioki (btb); Kim Richmond (reeds); Jeff Gauthier (vn); Jonathan Golove, Peggy Lee (clo).* 2/96.
***(*) **The Other Bridge (Oakland 1999)** Nine Winds NWCD 0210/0220 2CD *Golia; John Fumo, Jeff Kaiser, Rob Blakeslee (t); Mike Vlatkovich, Danny Hemwall, Scott Ray (tb); Kim Richmond, Paul Sherman, Bill Plake, Eric Barber, Steve Adams, Alan Lechusza, Tara Speiser, Sarah Shoenbeck (woodwind); Wayne Peet (ky); Harry Scorzo, Jeff Gauthier (vn); Jonathan Golove, Guenevere Measham, Colin Pearson (clo); Bill Roper (tba); Ken Filiano (b); David Johnson, Brad Dutz, Alex Cline (perc); Stephanie Henry (cond).* 8/99.

Golia's Large Ensemble stands apart from his small-group work. The records are fragments from ten years of work with this vast orchestra which Golia apparently keeps going out of his own pocket; but at least now there is a fair showing on record. The group moves like some sea-going leviathan: ponderous, sluggish at times, but suddenly raising itself and achieving grace and beauty. Golia always insists on the weight and thick sonority of the orchestra: sections call and respond to one another in the big-band tradition, but there is little that one can call swinging, more the contrast of great blocks of sound, the emergence of a soloist to say their piece, the chattering of brass or lowering of a bass reed section. *Pilgrimage To Obscurity* – self-effacing to be sure – alternates between rousing all-hands-on pieces and thinned-out, dirge-like textures. *Decennium Dans Axlan* starts even more slowly, with the gradually accumulating power of 'Tapestry Of Things Before', and ends on the similarly inclined 'Man In A Bottle'; in between, there are some beautiful solos by Rob Blakeslee, Bruce Fowler and Steve Fowler from the round-robin of improvisers. *Commemoration*, though a more recent release, was in part recorded prior to *Decennium Dans Axlan*. Again, Golia marshals his forces around key points, waving in some instruments, keeping others under wraps, and only rarely going for the big climax – though when he does, as on the towering 'Tumulus Or Griffin', it's mightily impressive. *Tutto Contare* is for some reason just slightly less involving: 'Chromazoid', with a superb solo by Rob Blakeslee, is exceptional, but the other pieces just seem like the interesting repertory of an imposing orchestra. Their set from Portland finds them back to form immediately in the beautiful 'Surrounded By Assassins', which has some ingenious textural points to make even before the gripping solos by Fernandez (bassoon) and Gauthier (violin). This leads into the mighty sprawl of 'Blue Hawk', a homage to Hawkins, Young and Webster. Golia has long since been using the Ensemble to explore a world that lies somewhere between jazz, improvisation and formal composition: in some of this music, especially, he seems close to alighting on a unique world. But the problem which troubles the earlier discs seems just as intrusive on these later ones: the recording quality simply isn't good enough for a group with two bassists and three percussionists, playing scores of this much complexity.

The Other Bridge offers another two and a half hours of music. He may have written and scored all the music, but it's scarcely a setting for personal grandstanding: just one Golia solo across the entire two discs. The bustling, ebullient 'Thread For Fred' should silence any who feel that jazz is only a modest part of the Large Ensemble's direction, and the soloists – Richmond, Kaiser and Fumo merit a particular huzzah – honour the composer's intentions, though the sound's still not good enough.

*** **Music For Electronics And Woodwinds** Nine Winds NWCD 243 *Golia; Mark Trayle (elec).* N.D.

*** **Nine Pieces For Solo B♭ Clarinet** Meniscus MNSCS 080 *Golia (cl solo).* 11/00.

Less studied and more mercurial than, say, Braxton's work with Richard Teitelbaum, Golia's duets with electronics man Trayle have a sense of fun to go with the inevitable sonic questing. The woodwinder takes along some of his fun horns (piccolo, for instance) to the date and has a high old time when both sides start twittering. Trayle also plays Vinny back to himself via a direct-processing input. It doesn't feel very profound, but it rarely palls.

In a heroic act of self-denial, Golia was obliged to play the solo record on only one horn, an 'ordinary' clarinet. There is a deleted solo album in the Nine Winds back-catalogue, but that was cut 20 years earlier and it's a departure for Golia. Impressive though the playing is, it feels as if it's in search of a context: several of the pieces sound either like exercises or the corralling of a certain idea. The free play of a genuine improvisation can be elusive, even in this open space.

*** **Music For Like Instruments: The E♭ Saxophones** Nine Winds NWCD 2049 *Golia; Beth Schenck, Jason Mears, Nathan Herrera (as).* 12/02.

Episode one in an 'ongoing project' – music by woodwind ensemble groups which have a common characteristic. Golia here enlists three alto-players while he picks up the baritone, the stritch, the sopranino and the contrabass sax (the latter sounding especially good against the brooding altos on 'Chronos'). Some pieces are barely a minute long, others run for seven or eight, and there's an inconsistent success rate. The deliberate vagaries of pitch in 'Would It Bother You?' bother us a lot. The attention on timbral and harmonic matters does leave some of the pieces a bit bereft from a rhythmical standpoint. Vinny has, though, come up with some of his best titles (we especially like 'Trilled To Be Here'!).

*** **A Gift For The Unusual** Nine Winds NWCD 0239 *Golia; Michael Vlatkovich (tb); Bill Barrett (hca); Wayne Peet (ky, theremin); Jessica Catron (clo); Bill Casale (b).* N.D.

*** **The Entire Time** Nine Winds NWCD 0259 *Golia; Nels Cline (g).* 2/03.

*** **Fancy Meeting You Here** Nine Winds NWCD 0224 *Golia; Rick Helzer (p).* 11/03.

A Gift For The Unusual is designed to show off the possibilities of the tubax, apparently a new version of the contrabass sax, which is more responsive and portable than its sibling. There are solos and group pieces, one of which, a trio with Peet and Barrett, is quite fascinating – good enough to eclipse much of the rest, in fact, since 'The Mozart Of Vice' is a wearisome trudge and some of the other pieces sound at times like lung therapy. The duets with Cline are all improvisations, although they find their way to relatively tuneful areas. Vinny brought the xiao, dzi, bass clarinet, alto flute, two sorts of soprano sax, the stritch and the tenor sax to the date. Nels just plays guitar. The meeting with Helzer is pretty fancy. Golia uses the soprillo saxophone (one octave above soprano) and even overdubs five of them on one track; he also brings out his beloved bass sax on two pieces. Helzer tends to work more as an accompanist than full-on duettist, but faced with Golia's arsenal a piano-player might be forgiven for taking a subsidiary role.

*** **Music For Like Instruments: The Flutes** Nine Winds NWCD 0269 *Golia; Ellen Burr, Jennifer Roth (picc, f, af); Fawntice McCain (f).* 5/04.

***(*) **Music For Like Instruments: The Clarinets** Nine Winds NWCD 0279 *Golia; Andrew Pask, Cory Wright, Jim Sullivan, Brian Walsh (cl, bcl).* 6/05.

Even Braxton hasn't explored the possibilities of multiple and 'exotic' reeds and woodwinds with the diligence and thoroughness that Golia has employed in his Nine Winds releases. The flutes record will most likely appeal mainly to specialists, which might seem a foolish remark given that nothing in this entry is exactly mainstream: but the flute, of whatever pitch, has never enjoyed much jazz prestige, and a disc of nothing but is a tough call indeed. Wayne Peet's exemplary engineering work on both of these releases ensures that at least every line and texture and nuance are there to be savoured or pondered. We prefer the clarinet record, in part because the other players have a more proactive and less 'supportive' role in the music. It's also a better instance of Golia's puckish humour: flutes are more serious.

Also, in brief:

*** **The Art Of Negotiation** CIMP 111. 3/96.

A rare stance of aggressive virtuosity in these duets with Ken Filiano (*b*).

*** **Halloween '96** CIMP 129. 10/96.

Cut as a long, loud quartet blow, this kind of situation and recording does Paul Smoker (*t*) no favours.

*** **Duets** Nine Winds NWCD 0204. 5/98.

Harpist Susan Allen is a classical player and these duets – Vinny does the lot from piccolo to contrabassoon – get stuck into a repetitious pattern.

***(*) **Feeding Frenzy** Nine Winds NWCD 229. 1–7/02.

A project which grew out of Golia's ongoing association with Harry Scorzo (*vn*), this is a dense and often lovely record, with string group blending beautifully with clarinets and flutes; no saxophones this time.

***(*) **Birdology** Leo CDLR 389. 3/03.

An appetizing feast of reed and woodwind sound, with Peter A. Schmid vying for extremity: sopranino! tubax! contrabass clarinet!

Mac Gollehon

TRUMPET

Contemporary American brassman, playing in and around New York and New Jersey.

*** **Live At The Blue Note** Half Note 4902 *Gollehon; Ronnie Cuber (bs); John Hicks (p); Jeff Golub (g); Ron McClure (b); Victor Jones (d). 4/98.*

***(*) **In The Spirit Of Fats Navarro** Half Note 4206 *Gollehon; Frank Lacy (tb); Bill Holloman (ts, org); Ronnie Cuber (bs); James Hurt (p); Lonnie Plaxico (b); Ronnie Burrage (d); Tamm E. Hunt (v). 00.*

Navarro is a tough act to follow, either as homage or as inspiration, and Gollehon may not have the young master's most scintillating chops, but he's not bad, and his rowdy, rambunctious tribute is a splendid and genuine effort. By having Burrage play with thumping, thunderous abandon and encouraging the likes of Cuber and Lacy into their most blustering form, it's a bebop party. There's nothing trim or polite about it, and if the shirt-tails aren't quite hanging out, they're not tucked in tight. Navarro's tunes are rarely called these days, even on bop-oriented bandstands, and it's interesting to hear the likes of 'EB-POB', 'Fats Blows' and 'Nostalgia' alongside the more expected 'Our Delight' and 'Dance Of The Infidels', as well as a few functional Gollehon originals. With Tamm E. Hunt's jive monologue the closing 'Bebop Revolution' is, er, in the spirit.

The earlier date has a smashing line-up, known as the Smokin' Section, but Gollehon throws it away to a degree with trendy covers of Hendrix and Cream songs ('Sunshine Of Your Love' is called even less often than Navarro tunes), though the quality of playing and the interchanges between Mac, Cuber and guest Golub are always of interest.

Benny Golson (born 1929)

TENOR SAXOPHONE

A Philadelphian, he went from jazz and R&B combos in the early '50s to arranging for Dizzy Gillespie in 1956; then a stint with Art Blakey, and the formation of the Jazztet with Art Farmer in 1959. In the '60s and '70s, he worked in film and TV, but in the '80s he returned to regular jazz. His book of jazz compositions is one of the most enduring of its kind.

*** **Benny Golson's New York Scene** Original Jazz Classics OJCCD 164 *Golson; Art Farmer (t); Jimmy Cleveland (tb); Julius Watkins (frhn); Gigi Gryce (as); Sahib Shihab (bs); Wynton Kelly (p); Paul Chambers (b); Charli Persip (d). 10/57.*

*** **The Modern Touch** Original Jazz Classics OJCCD 1797 *Golson; Kenny Dorham (t); J. J. Johnson (tb); Wynton Kelly (p); Paul Chambers (b); Max Roach (d). 12/57.*

*** **Benny Golson And The Philadelphians** Blue Note 494104-2 *Golson; Lee Morgan, Roger Guerin (t); Ray Bryant, Bobby Timmons (p); Percy Heath, Pierre Michelot (b); Philly Joe Jones, Christian Garros (d). 11–12/58.*

***(*) **Gone With Golson** Original Jazz Classics OJCCD 1850 *Golson; Curtis Fuller (tb); Ray Bryant (p); Tom Bryant (b); Al Harewood (d). 6/59.*

**** **Groovin' With Golson** Original Jazz Classics OJCCD 226 *Golson; Curtis Fuller (tb); Ray Bryant (p); Paul Chambers (b); Art Blakey (d). 8/59.*

*** **Gettin' With It** Original Jazz Classics OJCCD 1873 *Golson; Curtis Fuller (tb); Tommy Flanagan (p); Doug Watkins (b); Art Taylor (d). 12/59.*

Golson will always be considered, primarily, as a composer and arranger, producing such standards as 'I Remember Clifford', 'Whisper Not' and 'Stablemates'. His powers as a saxophonist have tended to be overshadowed, although his still-growing discography has reasserted the stature of his own playing. Despite contributing several hard-bop staples, his own playing style originally owed rather more to such swing masters as Hawkins and Lucky Thompson; a big, crusty tone and a fierce momentum sustain his solos, and they can take surprising and exciting turns, even if the unpredictability sometimes leads to a loss of focus. The earlier of the two 1957 sessions concentrates on the more reflective side of his work, with three tracks by a nonet, three by a quintet with Farmer, and a ballad interpretation of 'You're Mine You' with the rhythm section alone; all well played but comparatively reserved. *The Modern Touch* is impeccably tailored hard bop, bedecked with good writing by the leader and suave playing by the sextet, but it's uneventful rather than exciting.

The later discs contain the seeds of the group which would, when joined full-time by Farmer, become the Jazztet. The best is *Groovin'*, titled appropriately since the band hit a splendid pace from the start, and Golson and Fuller turn in inspired solos. *Gone With Golson* is only a notch behind; Golson fashions a catchy arrangement of Bryant's 'Staccato Swing', takes an impassioned course through 'Autumn Leaves' and turns in a fine 'Blues After Dark'. *Gettin' With It* is rather too casual here and there, starting with a 'Baubles, Bangles And Beads' which is so relaxed it scarcely comes off the starting blocks. There's consolation in 'Tippin' On Thru' and a very slow and consummately controlled 'April In Paris'. *Benny Golson And The Philadelphians* was originally a United Artists LP. The original album is a fine and characteristic set of hard bop, with 'Thursday's Theme' one of the best of Golson's less-remembered tunes, and he and Morgan hit it off as well as they ever did. Four tracks made in France with a local group a few weeks later are less involving and water down the programme somewhat, though Golson's playing is as committed as always.

***(*) **Quartets** Gambit 69250 *Golson; Wynton Kelly, Tommy Flanagan, Cedar Walton (p); Ron Carter, Paul Chambers, Tommy Williams (b); Jimmy Cobb, Arthur Taylor, Albert Tootie Heath (d). 12/60, 10, 11 & 12/62.*

Golson insisted there was absolutely no relation between what he did with a pen in his hand and when he was blowing a horn. The December 1962 quartets with Flanagan, Carter and Taylor that yielded *Free* were his attempt to get away from an over-arranged and over-written situation and simply to let his saxophone express itself. It's largely successful, though with just two so-so Golson originals one doesn't necessarily feel it's the best of him. The slightly earlier *Turning Point* session with Kelly, Chambers and Cobb is perhaps a first draft of this direction: mostly standards, though 'Dear Kathy' and the title-track are his own. A single quartet from a December 1960 date called *Take A Number From One To Ten* (featuring Benny playing in every context from solo to dectet) is also included as a bonus.

***(*) **Three Little Words** Jazz House JHAS 609 *Golson; Stan Tracey (p); Rick Laird (b); Ronnie Stephenson, Billy Hart (d). 11/65.*

A rare example of Golson captured live in his prime, during a residency at Ronnie Scott's club. Seven long pieces chronicle a gripping evening at work. The intensities which Golson finds in his favourite 'Stablemates' or in a marathon 'Stella By Starlight' are almost shocking. When the former is followed by a caressing treatment of the melody of 'My Foolish Heart' it's a disturbing change of mood. Golson always insists that Coltrane never really influenced his methods and it's intriguing to hear how he is both like and unlike his illustrious contemporary. This is tenor-playing of controlled but formidable power. The disc also affords a chance to hear Tracey at length, and splendid he is too; Hart replaces Stephenson on the final three numbers. A scruffy recording, but fine music.

*** **Up Jumped Benny** Arkadia 70741 *Golson; Kevin Hays (p); Dwayne Burno (b); Carl Allen (d).* 5/86.
***(*) **Live** Dreyfus 191057-2 *Golson; Mulgrew Miller (p); Peter Washington (b); Tony Reedus (d).* 2/89.
***(*) **Domingo** Dreyfus 191132-2 *Golson; Jean-Loup Longnon (t); Curtis Fuller (tb); Kevin Hays (p); James Genus (b); Tony Reedus (d).* 11/91.
***(*) **I Remember Miles** Evidence ECD 22121 *Golson; Eddie Henderson (t); Curtis Fuller (tb); Mulgrew Miller (p); Ray Drummond (b); Tony Reedus (b).* 10/92.
Back in a playing milieu after many years in studio work, Golson cut an interesting figure. Though his tone had taken on a querulous edge, his playing hasn't so much declined in stature as changed its impact. He had traded his swing influences for Coltrane 20 years earlier, and by the '80s it had resulted in the kind of introspective passion which marks out some of Coltrane's music, even if Golson chose a more conservative set of aims. He sounds in wonderful voice on *Live*, captured on a European stopover. There's a feathery, rippling treatment of 'I Remember Clifford' which makes it clear that, although there have been countless versions of this ballad, the composer himself still has fresh things to say about it. 'Jam The Avenue' is the kind of blow-out that demands good chops, and Golson has no trouble there. 'Sweet And Lovely' shows that he is still learning from Coltrane. The studio date, *Domingo*, features an impressive quintet (Longnon's on 'Blues March' only) and continues the long and intriguing partnership between Golson and Fuller, a dialogue seldom remarked on but as productive as any in the post-bop era. The title-track was originally arranged for Lee Morgan in the '50s and has hardly been heard since, but Golson comes up with a fine new arrangement, and it's a pity that he otherwise contributes only one new piece, 'Thinking Mode'; the rest are staples from his book, as well as Fuller's spirited 'À La Mode' and Brubeck's 'In Your Own Sweet Way'.

Up Jumped Benny is an appearance with a young rhythm section, recently issued, in which Golson again makes the running on some of his favourites, along with the nice touch of including Clifford Brown's 'Tiny Capers'. The Swiss audience is noisy, but Golson impresses with his no-nonsense approach. *I Remember Miles* was a doomed attempt to emulate 'I Remember Clifford'. Henderson offers a few authentic moments, and the Trane-tinged saxophone sounds fine in context.

*** **Remembering Clifford** Milestone MCD 9728-2 *Golson; John Swana (t); Ron Blake (ts); Mike LeDonne (p); Peter Washington (b); Joe Farnsworth (d); Tito Puente, Carlos 'Patato' Valdes (perc).* 2/97.
***(*) **That's Funky** Arkadia 70743 *Golson; Nat Adderley (t); Monty Alexander (p); Ray Drummond (b); Marvin 'Smitty' Smith (d).* 9/99.
On *Remembering Clifford* Golson leads a team of youngish boppers through some new originals, a couple of old favourites and a surprising take on 'Lullaby Of Birdland'. Pushing 70, the maestro still sounds in great nick: compared to Ron Blake, he has a chestier and less mobile sound, but he surrenders nothing in expressiveness on the ballad 'You're The First To Know'. The pick of the others, perhaps surprisingly, is LeDonne, jaunty and quick-witted.

Old friends revisited old friends on *That's Funky*. Nat and Benny were in great heart, taking a fresh look at 'The Sidewinder', 'Moritat', and a few others. Golson calls it his Funky Quintet, but he's taken the trouble to rethink the tunes as well, so we get to hear 'Blues March' at its original thumping Blakey tempo, but with the theme played slower than usual; the reverse happens on 'Moanin''. Nat has them do 'Work Song' – maybe his final recorded version, and he still sounds like he loves it.

Also, in brief:

*** **Walkin'** Fresh Sound FSRCD 302. 57, 62.
Golson the arranger, giving bebop an intriguing gloss with a starry cast.

*** **The Other Side Of Benny Golson** Original Jazz Classics OJCCD 1750. 11/58.
A near-contemporary of *Groovin'* but lower in temperature.

*** **Stockholm Sojourn** Original Jazz Classics OJCCD 1894. 64.
With the emphasis on Golson the arranger, but slightly restricted in scope, though Benny Bailey (*t*) makes a lovely statement on 'I Remember Clifford'.

** **Tune In, Turn On** Verve 55793. 4/67.
Subtitled *To The Hippest Commercials Of The 60s* (Polaroid, B&H, Marlboro). Weird, but Art Farmer's on it.

*** **Terminal 1** Concord CCD 2259-2. 2/04.
A good band, although Golson is losing some of his old strength and even Eddie Henderson (*t, flhn*) sounds like a veteran.

Eddie Gomez (born 1944)

DOUBLE BASS

Puerto Rican-born; studied at Juilliard and then worked with an array of artists, including Paul Bley and Bill Evans.

*** **Dedication** Evidence ECD 22208 *Gomez; Jeremy Steig (f); Stefan Karlsson (p); Jimmy Cobb (d).* 7/97.
Though Gomez was prolific, few of his records remain in print. *Dedication* is among the best of them, though. A fine technician, who always hits his notes dead-centre, Gomez hasn't the most appealing tone when playing pizzicato. His *arco* work on 'Spartacus Love Theme' is exemplary and he is wonderful on 'Nardis', which he must have played many times with Bill Evans; Steig features on the same tune. There's a very fine arrangement of 'Footprints', which counts as one of the best interpretations of the blues-based Shorter tune.

*** **Art Of The Heart** Art of Life AL1019 2 *Gomez; Mark Kramer (p).* 2/04.
Kramer is a dogged jazz fixer. His lush orchestrations of Bock's music for *Fiddler On The Roof* appeared on a contemporaneous record. A bit much, but it set up some good Gomez solos. The duos, recorded on Valentine's Day, if you can believe it, are a bit syrupy and again Gomez's rather ugly tone doesn't endear them to the listener. Kramer's no Bill Evans, but he holds his own on this repertoire, which is a tribute to Sinatra, Johnny Mathis and

other singers. 'They Say It's Wonderful' and 'Call Me Irresponsible' conjure some great playing from both.

Nat Gonella (1908–98)

TRUMPET, VOICE

Began playing in minor dance bands before joining Billy Cotton in 1929. In the '30s, with his Georgians, he became a star performer, broadcaster and recording artist. Tried bop briefly after the war, then worked in music hall and variety, with a career revival in 1959, subsequently eclipsed by rock. An honoured elder statesman, he was still singing in the last year of his life.

*** **Nat Gonella And His Georgians** Flapper PAST CD 9750 *Gonella; Bruts Gonella, Johnny Morrison, Chas Oughton, Jack Wallace (t); Miff King (tb); Jack Bonser, Jock Middleton, Joe Moore, Ernest Morris, Mickey Seidman, Albert Torrance (cl, as, bs); Pat Smuts, Don Barigo (ts); Harold Hood, Monia Liter, Norman Stenfalt (p); Roy Dexter, Jimmy Mesene (g); Will Hemmings (b); Bob Dryden, Johnny Roland (d).* 1/35–10/40.

**** **Georgia On My Mind** ASV/Living Era 5300 *Similar to above.* 12/31–1/41.

Nat's Georgians – in which brother Bruts played Joe Oliver to his Pops – was one of the most successful British hot bands of the pre-war years. There have been various 'Georgian' revivals (the title was taken from his big hit, 'Georgia On My Mind', centrepiece of the ASV compilation) since that time and in the '80s Nat was still singing, though no longer playing his horn. The Armstrong influence is so overt as to be unarguable, and yet Gonella brought something of his own as well, a wry, philosophical shrug as he threw off neat aphoristic solos with the biting tone and earthy humour his fans loved. The Flapper disc is a very good selection of early material. Nat spent a little time in America at the end of the decade, and its influence can be heard in the bluesier and more relaxedly rhythmic swing of the later cuts. The New Georgians stuff from 1940 is – heretical though it may be – superior to the original band's output. There's a novelty edge to many of the tracks, but Nat's vocal on 'The Flat Foot Floogie' and even 'Ol' Man River' is never less than musical and in the latter case quite moving. A bit of an institution, who will be fondly remembered by anyone over the age of 60 and who may prove mystifying to anyone under.

Also, in brief:

*** **A Jazz Legend: Through The Years 1930 To 1998** Avid 634. 10/30–2/98.

Proof that Nat kept going to the very end. A valuable career survey in 25 strong cuts.

*** **How'm I Doing?** Sounds of Yesteryear 717. 1–12/36.

A good selection of tracks from a vintage year.

Paul Gonsalves (1920–74)

TENOR SAXOPHONE

A Bostonian, 'Mex' started with Basie but joined Ellington in 1950 and stayed for the rest of his life. Addiction troubled his career, but Ellington stood by him and coaxed out countless great performances: Newport 1956 was his apotheosis.

*** **Cookin'** Fresh Sound FSRCD 472 *Gonsalves; Clark Terry (t); Porter Kilbert (as, bs); Mike Simpson (f); Junior Mance, Willie Jones, Ramsey Lewis (p); Chubby Jackson, Jimmy Woode (b); Eugene Miller, Sam Woodyard (d).* 56, 57.

*** **Ellingtonia Moods And Blues** RCA Victor 7432 147793-2 *Gonsalves; Ray Nance (t); Booty Wood (tb); Johnny Hodges (as); Jimmy Jones (p); Al Hall (b); Oliver Jackson (d).* 2/60.

**** **Gettin' Together** Original Jazz Classics OJCCD 203 *Gonsalves; Nat Adderley (t); Wynton Kelly (p); Sam Jones (p); Jimmy Cobb (d).* 12/60.

***(*) **Tell It The Way It Is** Impulse! 547 960-2 *Gonsalves; Rolf Ericson (t); Ray Nance (c, vn); Johnny Hodges (as); Walter Bishop Jr (p); Dick Hyman (org); Kenny Burrell (g); George Duvivier (b); Ernie Shepard (b, v); Roy Haynes, Osie Johnson (d); Manny Albam (bell tree).* 5 & 9/63.

*** **Jazz Till Midnight** Storyville STCD 4123 *Gonsalves; Jan Johansson (p, org); Bob Cranshaw (b); Albert 'Tootie' Heath (d).* 1/67.

(*) **Humming Bird Vocalion CDSML 6404 *Gonsalves; Kenny Wheeler (t); Dave Horler (tb); Alan Branscombe, Stan Tracey (p); Dave Green, Kenny Napper (b); Benny Goodman (d).* 70.

(*) **Mexican Bandit Meets Pittsburgh Pirate Original Jazz Classics OJC 751 *Gonsalves; Roy Eldridge (t, v); Cliff Smalls (p); Sam Jones (b); Eddie Locke (d).* 8/73.

Gonsalves stands in a direct line with earlier masters like Chu Berry and Don Byas, and leads to Frank Lowe and David Murray. It would be absurd to compare his influence with Coltrane's, but it's now clear that he was experimenting early with tonalities remarkably similar to Trane's famous 'sheets of sound'. It's also probable that more people heard Gonsalves. His fabled 27 choruses on 'Diminuendo And Crescendo In Blue' at the Newport Jazz Festival in 1956 can be considered the first important extended saxophone solo in modern jazz.

The early material on Fresh Sound is interesting enough and illuminated by the proximity of that astonishing Newport moment. The '60s Ellingtonia session is hijacked by Hodges, who claims composer or co-composer credits on four of the tracks, including the closing 'D A Blues'. The tenorman is listed as author of 'Chocataw' and 'The Line-Up', but his main feature is 'Daydreams', a solo statement worthy of Coleman Hawkins but also anticipating something of Sonny Rollins's later melodic style. The scaled-down ensemble is weak, but that was the price Duke exacted of all his sidemen's groups. Had he been present, instead of the workmanlike but pedestrian Jones, a rather ordinary session might have been raised a notch, but Ducal spin-offs were somehow always contrived to sound like second-division affairs.

Hodges dominates on *Tell It The Way It Is*, which is now repackaged with the slightly earlier *Cleopatra – Feelin' Jazzy*, a slightly odd concept album inspired by Elizabeth Taylor's pyramidal epic. Hodges' arrangements on *Tell It* are more subtly crafted than any he ever recorded on his own account, and Bob Thiele's production gives the individual horns generous space while allowing the sound to meld and blend. *Gettin' Together* is a remarkable album, beautifully played and recorded. Kelly's work on 'Walkin'' and 'I Cover The Waterfront' is blue-chip, and Adderley's fragile, over-confident tone fits in perfectly.

The last pair can't match up to some of the great occasions. Gonsalves was living in London and sounds frail and tentative, often fading away before the end of a phrase, let alone chorus. That said, the real value of these unusual dates is to show how confidently Tracey, Wheeler, Green and the others coped in the company of legendary Americans. Wheeler's soloing on 'Body

And Soul' is exemplary, and the pianist has some characteristically strong Duke Monkton moments along the way.

By the time of *Mexican Bandit Meets Pittsburgh Pirate* Gonsalves had less than a year to live and, while a meeting with the incendiary trumpeter might have been marvellous 15 years earlier, the tenor-playing sounds fractious and tired. Eldridge has a few characteristic squalls to deliver, but seam out the other discs first.

Also, in brief:

*** **Boom-Jackie-Boom-Chick** Universal 9242. 64.
Recorded in London with a British trio led by Pat Smythe (*p*), during union troubles, and a bright, freewheeling set.

(*) **Encuentro – Jazz In Buenos Aires Fresh Sound FSRCD 72. 68.
Made while the Ellington orchestra was in town, but Paul sounds tired and ill at ease with the local group. Originally on Catalyst.

Virgil Gonsalves (born 1931)

BARITONE SAXOPHONE

He never made the impact of a Chaloff or a Mulligan but he has his merits.

(*) **Jazz In Hollywood Original Jazz Classics OJCCD 1889 *Gonsalves; Bob Enevoldsen, Herbie Harper (tb); Buddy Wise (ts); Steve White (ts, v); Lou Levy, Jimmy Rowles (p); Harry Babasin (b); Larry Bunker, Roy Harte (d). 9/54.*
*** **Jazz At Monterey** Omega 47 *Gonsalves; Bill Catalano, John David Coppola, Mike Downs (t); Leo Wright (as); Danny Patiris, Chuck Peterson (ts); Merrill Hoover, Junior Mance (p); Eddie Khan (b); Benny Barth, Eddie Randall (d). 59.*
The Hollywood set pairs two 10-inch LPs featuring Gonsalves's gently lumbering style on a sextet date alongside a disc by off-beat saxophonist White, who also merits rediscovery. Virgil's playing is far from revelatory, but his robust delivery, often played in tenor range, is always attractive and the combo partnership with Enevoldsen and Wise is expertly and often expressively done, with the trombonist in top form. White's material is mostly out of whack, but entertaining enough. The later date, made for VSOP, features a big band doing some interesting fare, including Golson's 'Stablemates' and an all-too-short version of Trane's 'Moment's Notice', plus more sextet cuts with Downs and Patiris (whose 'Sharon' is featured) in the front line. Interesting, rather than major.

Babs Gonzales (1919–80)

VOICE

Irrepressibly hip and a fine musician, the man from Newark was among the first to give bebop a vocal dimension. Partly because of his colourful autobiographies, he became a cult figure.

*** **Babs Gonzales, 1947–1949** Classics 1124 *Gonzales; Dave Burns (t); Bennie Green, J. J. Johnson (tb); Julius Watkins (frhn); Tony Scott (cl); Jordan Fordin, Art Pepper, Don Redman, Rudy Williams (as); James Moody, Sonny Rollins, Herbie Steward (ts); Alberto Socarras (f); Tadd Dameron, Linton Garner, Wynton Kelly, Bobby Tucker (p); Ray Nance (vn); Pee Wee Tinney (g); Nelson Boyd, Bruce Lawrence (b); Roy Haynes, Jack Parker, Charles Simmons, Jackie Mills (d). 47–49.*
*** **Real Crazy** Proper Intro CD 2052 *As above, except add Hal Mitchell, Gil Askey (t); Bob Range, Don Cole (tb); Johnny Griffin, Buddy Tate (ts); Maurice Simon, Pee Wee Moore (bs); Sadik Hakim, Hank Jones (p); Larry Goins, Curley Russell (b); Chink Williams, Osie Johnson (d). 2/47–10/53.*
*** **Voilà** Fresh Sound FSRCD340 *Gonzales; Clark Terry (t); Johnny Griffin (ts); Charlie Rouse (cl); Les Spann (f); Hank Jones, Horace Parlan (p); Ray Crawford (g); Ray Nance (vn); Buddy Catlett, Milt Hinton, Peck Morrison (b); Roy Haynes (d); The Modern Sounds. 58.*
*** **Sunday Afternoon At Small's Paradise** Dauntless DC *Gonzales; Clark Terry (t, flhn); Johnny Griffin (ts); Horace Parlan (p); Buddy Catlett (b); Ben Riley (d). 62.*
*** **Tales Of Manhattan: The Cool Philosophy Of Babs Gonzales** Fresh Sound FSRCD1602 *Gonzales; Kenny Burrell (g); Peck Morrison (b); Roy Haynes (d). 63.*
Corny as some of the work here doubtless now seems, what Babs did was colonize the rapid transitions and complex harmonies of bebop for singers. The sessions are variable in quality, but there are some delightful cuts and some intriguing experiments as well. The early work with Three Bips And A Bop is probably among the best. 'Oop-Pop-A-Da' and 'Professor Bop' are both good representations of Babs's vocalese. 'Weird Lullaby' was another of his hits and became a kind of signature tune after its Capitol release. Proper's entry in their attractively packaged Intro series cherrypicks the same sessions and adds seven from the early '50s, including a session which was Johnny Griffin's debut. 'Cool Whalin'' (*sic*) and 'Still Wailin'' appear to be much the same tune. 'Shuckin' And Jivin'', 'Ornithology' and 'For Dancers Only' find Gonzales still in good shape.

Griff collectors will enjoy the sessions on *Voilà*. The saxophonist is well featured on the first seven tracks (arranged by Melba Liston) and on an obscure single item from the same year at the Insane Asylum cabaret with Clark Terry. By the start of the '60s, Gonzales was a personality, more mannered and self-aware, but his urban tall tales and easy delivery make *The Cool Philosophy* and the Small's date worth having; more excellent Griff, too.

Dennis González (born 1954)

TRUMPET, POCKET-TRUMPET, FLUGELHORN, OTHER INSTRUMENTS

He arrived in Dallas in 1977, where he started the Daagnim label, broadcast and acted as a focus for the new-music community.

**** **Stefan** Silkheart SHCD 101 *González; John Purcell (bcl, bf, eng hn, syn, v); Henry Franklin (b, v); W. A. Richardson (d). 4/86.*
***(*) **Namesake** Silkheart SHCD 106 *González; Ahmed Abdullah (t, flhn, balafon); Charles Brackeen (ts, perc); Douglas Ewart (bcl, as, f); Malachi Favors (b); Alvin Fielder (d). 2/87.*
**** **Debenge, Debenge** Silkheart SHCD 112 *González; Marlon Jordan (t); Charles Brackeen (ts); Kidd Jordan (sno, as, bcl); Malachi Favors, Henry Franklin (b); Alvin Fielder, W. A. Richardson (d). 2/88.*
González's recordings for the Silkheart label were part of a determined effort to wrest creative initiative back from New York and the West Coast. The band assembled for *Debenge, Debenge* goes under the name New Dallasorleanssippi, which is more awkward than the music, wonderfully coherent and direct.

González's other great achievement is to have tempted the great tenor-player Charles Brackeen out of a self-imposed semi-retirement.

Stefan is a minor masterpiece. The opening 'Enrico', dedicated to a fellow trumpeter, opens a path for magnificent flugelhorn figurations over a bass/bass clarinet accompaniment. 'Fortuity' is calm and enigmatic, like the title-track (a dedication to González's son) a simple theme on open chords, but with a dramatic interlude for voices. 'Hymn For Don Cherry' is based on 'At The Cross'. 'Boi Fuba' less successfully explores Brazilian materials, while John Purcell's closing 'Deacon John Ray' features his Dolphy-ish alto, and the trumpeter flirts with total harmonic abstraction.

Namesake suffers only slightly by comparison. The long title-piece is a complex 7/4 figure that sounds as if it were being played by a larger band. 'Separation Of Stones' is tranced and dreamy, and the solos are softly enunciated, with González muted and the Armstrong-influenced Abdullah on flugelhorn. A percussion overture sets up a mood of combined grief and triumph in anticipation of 'Hymn For Mbizo' but is interrupted by the lightweight 'Four Pigs And A Bird's Nest', on which González plays his pocket-trumpet, muted on this occasion.

On *Debenge, Debenge* Jordan builds a bridge between González's ringing, sometimes slightly sharp-toned trumpet and Brackeen's powerful tenor; his son, Marlon Jordan, is a fresh new voice and the Art Ensemble Of Chicago veteran Favors shows more of his formidable technique than for some time.

***(*) **NY Quartet** / ***(*) **Dance Of The Soothsayer's Tongue**
Clean Feed CF020 / 094 *González; Ellery Eskelin (ts); Mark Helias (b); Mike Thompson (d).* 8/03.

Having been lured out of retirement, González was approached by Dave Douglas to take part in a trumpet festival at Tonic in New York. Some of his performance is included on the first of these alongside the studio piece 'NY Midnight Suite'; the rest appears on *Dance*. Eskelin is an ideal foil, with his fiery tone and unstaunchable flow of ideas, but it's bass and drums that make these records. Helias is in fine form, floating in and out of the horn-lines, laying off delicate countermelodies and sharp interrogations of the main line; Thompson is less well-known but impresses. Of the live cuts, 'Hymn For The Elders' is the highlight, a robust and cheerfully muscular workout that brings out the best in all the group.

The other record is most extraordinary, spare, almost ritualized, and with heavy emphasis on unaccompanied playing for quite long periods. It begins with González blowing lonely, stark figures on 'Reaching Through The Skin'. What follows is testimony to Helias's superb foundation work, a propulsive line for the horns on 'The Matter At Hand', with Thompson playing boppish cymbals. The title-piece and the following 'Soundrhythium' is a showcase for the percussionist's remarkable set-up, tuned, timbrally rich and vividly exciting, even if González himself seems to be elsewhere, perhaps still not confident of his lip. The group's more together on 'Afrikanu Suite' and 'Archipelago Of Days', but this was an unusual set, not your average club date at all.

**** **Idle Wild** Clean Feed CF035 *González; Oliver Lake (as); Ken Filiano (b); Michael T. A. Thomson (d).* 8/04.

The instrumentation immediately recalls Ornette Coleman's classic quartet and there are strong echoes of those pioneering records dotted through *Idle Wild*. Sleeve-note writer Ken Shimamoto wisely points out the similarity between 'Document For Toshinori Kondo' (which González has previously recorded with his sons as Yells At Eels) and different phases of his fellow Texan's long career. That's starting at the end of this fine album. It begins in a sacred space, with soft percussion, and low, mourning tones from the trumpet. 'Elechi – Elegy For Malachi Favors' turns a mourning song for the Art Ensemble into the basis of a second-line celebration, built slowly from minimal beginnings into a grand processional. 'Bush Medicine' has a political background, counter-magic by one Texan against another. It's not so much an angry piece as a defiant one, casting darkly playful spells. 'Idle Wild' itself is a free improvisation that allows each of the players to develop an idiosyncratic identity, and not necessarily in the role you'd expect for each.

Lake is in majestic form, strong-toned and agile. Thompson's teasing exchanges with the leader on 'Elechi', Filiano's rapid lines behind, suggest the strong chemistry that exists between the group members. González himself is back in superb form, playing as if he had never been away and carving out resonant new musical territory.

***(*) **No Photograph Available** Clean Feed CF056 *González; Charlie Kohlhase (as, ts, bs); Nate McBride, Joe Morris (b); Croix Galipault (d).* 06.

Can it really be 'Old MacDonald's Farm' he adapts near the beginning of 'Primate'? It certainly sets the tone for an album that is brighter and more affirmative than any we've had from González for some time. It's credited to his Boston Project. Playing both C and B flat trumpets, he sounds in great lip and with Kohlhase offering strong support, particularly on baritone, the front line is rich in brisk ideas. The two-bassist formula can sound a bit clichéd and needs good engineering to pull it off. It's nicely done here, with Morris's simpler lines thudding out of the left channel and McBride doing more of the intricate stuff; they play a long unaccompanied opening to 'The Matter At Hand', plucked and arco in superb counterpoint. Between them they create a time so solid and resonant that the splendidly named Galipault is able to embellish with some highly musical, light-toned stuff. It's Dennis, though, who commands most of the attention, as he should.

Also, in brief:

*** **Catechism** Music & Arts CD913. 7/87.

Recorded in London with British and Afro-British free players. Flat sound, but great playing. Formerly on Daagnim.

Jerry Gonzalez (born 1949)

TRUMPET, FLUGELHORN, PERCUSSION

Though he turns up as a big-band percussionist and percussion teacher, he's at his best fronting Afro-Cuban outfits.

***(*) **Ya Yo Me Cure** American Clave/Pangaea PAN 6242 *Gonzalez; Steve Turre (tb, conch, perc); Mario Rivera (ts, v); Hilton Ruiz (p); Edgardo Miranda (g, cuatro); Andy Gonzalez (b, v); Don Alias (d); Nicky Marrero (perc); Gene Golden (perc, v); Milton Cardona, Frankie Rodriguez (v, perc).* 7 & 8/79.
***(*) **Earthdance** Sunnyside SSCD 1050 *Gonzalez; Joe Ford (as); Carter Jefferson (ts); Larry Willis (p); Andy Gonzalez (b); Steve Berrios (d).* 10/90.
***(*) **Moliendo Café: To Wisdom The Prize** Sunnyside SSCD 1061 *As above.* 9/91.
*** **Fire Dance** Milestone MCD 9258 *As above, except omit Jefferson; add John Stubblefield (ts).* 2/96.

Earlier Enja discs and a couple more Milestones are currently unavailable, which is a pity because Gonzalez seems to have drifted from view. His Fort Apache Band was always a guarantee of excitement. It's a relatively unusual Latin-based player who programmes a lot of Monk and Wayne Shorter, and alludes to them elsewhere, as on 'El Toro' from the *Moliendo Café* disc. Gonzalez also flirts with kitsch, covering both 'Summertime' and 'Corcovado' on that same record and just about pulling it off. The arrival of Stubblefield tightened up the sound and seemed to set Ford free, particularly when he moves to soprano.

The debut record seems to have a charmed life, still available after nearly 30 years. In many respects, it's the best of the lot, fresh, authentic but with the quirky stamp of a Kip Hanrahan production on it. Don't be put off by the superfluity of percussion and vocals. It's all done with taste and precision: charmed, and charming.

Brad Goode (born 1963)

TRUMPET

Able Chicagoan, who also plays bass and drums.

*** **Toy Trumpet** Steeplechase SCCD 31491 *Goode; Ira Sullivan (ss, t); Jodie Christian (p); Larry Kohut (b); Dana Hall (d).* 8/94.
*** **By Myself** Steeplechase SCCD 31506 *Goode; Ted Rosenthal (p); Steve LaSpina (b); Matt Wilson (d).* 12/00.
Raymond Scott's title-piece and Coltrane's 'Resolution' seem unlikely picks for a relatively straight-ahead session, but Goode makes sense of them both within his own idiom, and in Sullivan and Christian he has colleagues who know how to balance the abstract and the earthy. Nine-minute versions of 'Invitation' and 'Alone Together' fail to wrest anything new from the old theme, a sign that there isn't quite enough in the session to deliver more than a generous LP's-worth.

Though Sullivan offered both terse soprano and an intriguingly muted trumpet sound on the first Steeplechase, Goode has generally preferred to work in trumpet and rhythm sections. On *By Myself* he's probably left with too much to do to save the day. Again, a couple of tracks pall long before they're over; his own 'Four-Note Blues' is clever enough, but doesn't have the substance to sustain a nearly 11-minute reading. 'The End Of A Love Affair' is better, not least because it seems to have an emotional narrative running through it. LaSpina is the key player on this, particularly when he wields his bow. The Benny Goodman theme 'Goodbye' is an unusual and effective blowing line for the trumpeter.

*** **Hypnotic Suggestion** Delmark DE567 *Goode; Adrean Farrugia (p); Kerry Sill (b); Dana Hall (d).* 2/05.
Unlike most of his contemporaries, Goode has never felt the need to move to New York. Living in Colorado seems to suit his self-determined approach, and though he returns to Chicago to record this, he's not playing unambiguously in a hometown style, either. The self-penned title-track is his strongest statement yet, a sweeping, dreamy idea that has no obvious antecedent. He follows, typically, with 'Once Upon A Summertime' and a brisk 'Bemsha Swing' and manages for a change to deliver a consistent quality throughout the album. The band isn't well-known – Hall's the exception – but they do him proud.

*** **Nature Boy** Delmark DE 578 *Goode; Jeff Jenkins (p); Johannes Weidenmueller (b); Todd Reid (d).* 2/06.
He's still a quietly daring fellow. Compare the plangent lyricism of 'Nature Boy', the notes delicately strained with emotion, with the stop-time bugling effects of 'Nightmare Of The Mechanized World'. Then 'Sealed With A Kiss' receives a poppy treatment over a back-beat, Brad playing with his mute in. The set goes on in something like this vein, though none of the other juxtapositions are quite so stark. Eddie Harris's 'Infrapolations' is an interesting inclusion, again muted, and the closing 'All Through The Night' bustles along unexpectedly. Intriguing and enigmatic.

Also, in brief:

*** **Shock Of The New** Delmark DE 440. 92.
The debut disc is still around, but Brad's outclassed by his sidemen.

*** **Inside Chicago: Volumes 1–4** Steeplechase SCCD 31500 / 31501 / 31531 / 31532. 92–98.
Club dates with Von Freeman (*ts*), extensively documented.

Benny Goodman (1909–86)

CLARINET, VOICE

Studied clarinet from age of 11, began working two years later, and joined the Ben Pollack band in Chicago. Studio work in New York followed until he began bandleading in 1934, becoming one of the most popular in America. Survived the big-band decline and toyed with bebop, as well as occasionally playing the classical repertoire. Continued to tour with small groups and occasional big bands in the '70s and '80s. Despite a martinet reputation, he was a hugely successful leader. The early hot style matured into a calmer manner, marked by unflinching dedication to his instrument.

*** **Benny Goodman 1928–1931** Classics 693 *Goodman; Wingy Manone (t); Jimmy McPartland (c); Tommy Dorsey, Glenn Miller (tb); Fud Livingston, Larry Binyon (cl, ts); Sid Stoneburn (cl, as); Bud Freeman (ts); Vic Breidis, Joe Sullivan, Mel Stitzel (p); Eddie Lang, Dick Morgan (g); Herman Foster (bj); Harry Goodman (b); Bob Conselman, Gene Krupa (d); Harold Arlen, Grace Johnston, Scrappy Lambert, Paul Small (v).* 1/28–2/31.
*** **Benny Goodman 1931–1933** Classics 719 *Goodman; Charlie Teagarden, Manny Klein, Shirley Clay, Bunny Berigan (t); Jack Teagarden, Tommy Dorsey, Glenn Miller (tb); Sid Stoneburn (cl, as); Larry Binyon (cl, ts, f); Art Karle (ts); Irving Brodsky, Joe Sullivan (p); Eddie Lang, Dick McDonough (g); Artie Bernstein (b); Gene Krupa, Ray Bauduc, Johnny Williams (d); Billie Holiday, Smith Ballew, Paul Small, Dick Robertson (v).* 3/31–12/33.
*** **The Young Benny Goodman 1928–1931** Timeless CBC 1-088 *Similar to above, plus orchestras led by Herb Gordon, Carl Fenton and Ben Pollack.* 1/28–10/31.
Goodman's earliest dates as a leader are rough-and-ready New York jazz, with McPartland's gruff lead adding to the grit and Benny doubling on alto and baritone. The notorious 'Shirt Tail Stomp', in which the group lampooned the jazz clichés of the time, became a minor hit. Goodman's two solos, 'That's A Plenty' and 'Clarinetitis', are virtuosic, and a subsequent date in Chicago yielded two more gutsy small-group titles with Manone and Freeman. After that, the rest of Classics 693 and all of 719 are polite, inconsequential dance music. Elements of swing start to creep in, but the often stellar personnel doesn't play much jazz, and the most notable thing is the arrival of young Billie Holiday on two of the final tracks.

The Timeless collection is a very mixed batch, a lot of it pretty ordinary dance music, but Goodman collectors will welcome such a beautifully prepared issue: typically superb transfers and exemplary documentation.

(*) **Benny Goodman 1934–1935 Classics 744 *Goodman; Manny Klein, Charles Margulis, Charlie Teagarden, George Thow, Russ Case, Jerry Neary, Sam Shapiro, Pee Wee Irwin, Art Sylvester, Ralph Muzillo (t); Sonny Lee, Jack Teagarden, Red Ballard, Jack Lacey (tb); Hymie Schertzer, Ben Kantor, Toots Mondello (as); Coleman Hawkins, Hank Ross, Arthur Rollini, Dick Clark (ts); Claude Thornhill, Arthur Schutt, Frank Froeba, Teddy Wilson (p); Dick McDonough, George Van Eps, Benny Martel (g); Artie Bernstein, Harry Goodman, Hank Wayland (b); Ray McKinley, Sammy Weiss, Gene Krupa (d); Mildred Bailey, Ann Graham, Helen Ward, Buddy Clark (v).* 2/34–1/35.

*** **Benny Goodman 1935** Classics 769 *Goodman; Jerry Neary, Pee Wee Irwin, Bunny Berigan, Nate Kazebier, Ralph Muzillo (t); Red Ballard, Jack Lacey, Jack Teagarden, Joe Harris (tb); Toots Mondello, Hymie Schertzer (as); Arthur Rollini, Dick Clark (ts); Frank Froeba (p); Allan Reuss, George Van Eps (g); Harry Goodman (b); Gene Krupa (d); Helen Ward, Ray Hendricks, Buddy Clark (v).* 1–7/35.

*** **Benny Goodman 1935–1936** Classics 789 *As above, except omit Neary, Lacey, Teagarden, Van Eps, Hendricks, Clark; add Harry Geller (t); Bill De Pew (as); Teddy Wilson, Jess Stacy (p).* 7/35–4/36.

*** **Benny Goodman 1936** Classics 817 *As above, except omit Mondello, Froeba; add Chris Griffin, Manny Klein (t); Murray McEachern (tb).* 4–8/36.

***(*) **Benny Goodman 1936 Vol. 2** Classics 836 *As above, except omit Klein, Geller; add Sterling Bose, Zeke Zarchy, Ziggy Elman (t); Vido Musso (ts); Lionel Hampton (vib).* 8–11/36.

***(*) **Benny Goodman 1936–1937** Classics 858 *As above, except omit Bose, Zarchy; add Irving Goodman, Harry James (t); George Koenig (as); Margaret McCrae, Jimmy Rushing, Frances Hunt (v).* 12/36–7/37.

Goodman was struggling as a bandleader until the mystical night of 21 August 1935 that inaugurated the swing era with his broadcast from Los Angeles. He already had a good band: the reed section was skilful, the trumpets – boosted by the brief recruitment of Berigan – strong, and the book bulging with material. Fletcher Henderson's arrangements would help to make Goodman's fortune – 'Blue Skies', 'King Porter Stomp', 'Basin Street Blues' – with Jimmy Mundy and Edgar Sampson charts of a similar calibre.

At this stage, though, Goodman played more of an ensemble role than that of star leader – at least in terms of the sound of his clarinet and its place on the records. Solos are usually quite short and pithy, but he rightly takes the lion's share. What one notes about the records is their smooth, almost ineluctable power and fleetness. Krupa's drumming energized the orchestra, but its brass and reed sections were such fine executants (matched only by Lunceford's band) that they generated their own inner swing. Henderson, Mundy and Sampson, in a gesture that has dominated big-band writing to this day, pointed up those strengths without looking for fancy textures or subtleties.

The Classics series, moving chronologically through the Columbia and Victor sessions, offers a comprehensive overview. Classics 744 finds the band still in an awkward, transitory phase, more or less resolved by the end of Classics 769, which has the first Henderson arrangements, the classic reading of 'King Porter Stomp' and the big hit 'Blue Skies'. The sound of the band, comparatively muffled on the Columbia sessions, is smoother, bigger and more sophisticated by the time the Victor dates were properly under way. Classics 789 also includes the first tracks by the trio, and though this disc also marks Berigan's departure – leaving a gap until Harry James arrived – one can hear the orchestra growing in stature. Classics 817 and 836 see Mundy coming on board as arranger; Ziggy Elman's arrival in the trumpet section in October 1936 adds some extra firepower. Classics 858 sees James coming into the band, and the record ends on the studio version of 'Sing, Sing, Sing', one of the most familiar set-pieces of the whole swing era.

***(*) **Benny Goodman 1937** Classics 879 *Goodman; Harry James, Ziggy Elman, Gordon Griffin (t); Red Ballard, Murray McEachern, Vernon Brown (tb); Hymie Schertzer, Bill De Pew, George Koenig (as); Babe Russin, Arthur Rollini, Vido Musso (ts); Jess Stacy (p); Allan Reuss (g); Harry Goodman (b); Gene Krupa (d).* 7–11/37.

***(*) **Benny Goodman 1937–1938** Classics 899 *Similar to above.* 11/37–3/38.

*** **Benny Goodman 1938** Classics 925 *As above, except omit McEachern, Koenig; add Irving Goodman, Corky Cornelius (t); Bruce Squires (tb); Noni Bernardi, Dave Matthews, Milt Yaner (as); Lester Young, Jerry Jerome, Bud Freeman (ts); Freddie Green, Ben Heller (g); Walter Page (b); Dave Tough, Buddy Shutz (d); Martha Tilton (v).* 3–8/38.

*** **Benny Goodman 1938 Vol. 2** Classics 961 *Similar to above.* 11/38.

Goodman took charts from many hands: Henderson, Mundy, James, Sampson, Basie and even Mary Lou Williams. The drawback here is that the refusal to cherrypick means that Goodman's more routine material is included. Still, the quality on both Classics 879 and 899 is consistently high; the two 1938 CDs just slip back a notch for inconsistent sound.

CORE COLLECTION

**** At Carnegie Hall 1938 – Complete

Columbia C2K 65143 2CD *Goodman; Ziggy Elman, Buck Clayton, Harry James, Gordon Griffin (t); Bobby Hackett (c); Red Ballard, Vernon Brown (tb); Hymie Schertzer, George Koenig, Johnny Hodges (as); Arthur Rollini, Lester Young, Babe Russin (ts); Harry Carney (bs); Jess Stacy, Teddy Wilson, Count Basie (p); Lionel Hampton (vib); Allan Reuss, Freddie Green (g); Harry Goodman, Walter Page (b); Gene Krupa (d).* 1/38.

A famous occasion, and the music still stands up extraordinarily well. This was one of those events – like Ellington at Newport 1956 – when jazz history is spontaneously changed, even if Goodman had clearly planned the whole thing as a crowning manoeuvre. Unmissable points: Krupa's fantastically energetic drumming throughout, leading to the roof coming off on 'Sing, Sing, Sing'; an Ellington tribute and a jam on 'Honeysuckle Rose' with various guests from other bands (George Simon called it 'ineffectual', but it's very exciting); Ziggy Elman powering through 'Swingtime In The Rockies'; and the original quartet going through its best paces. But the whole affair is atmospheric with the sense of a man and a band taking hold of their moment. Columbia's new edition is a model effort, masterminded by Phil Schapp, whose indomitable detective work finally tracked down the original acetates and gave us the music in the best sound we'll ever get; with powerful, even thrilling, ambience.

***(*) **Benny Goodman 1938–1939** Classics 990 *Goodman; Harry James, Ziggy Elman, Gordon Griffin, Charlie Spivak, Bunny*

Berigan, Sonny Dunham, Irving Goodman (t); Red Ballard, Vernon Brown, Jack Teagarden, Tommy Dorsey (tb); Dave Matthews, Noni Bernardi, Hymie Schertzer (as); Arthur Rollini, Jerry Jerome, Eddie Miller (ts); Jess Stacy, Teddy Wilson, Bob Zurke (p); Lionel Hampton (vib, d); Ben Heller, Carmen Mastren (g); John Kirby, Bob Haggart, Harry Goodman (b); Buddy Schutz; Ray Bauduc (d); Martha Tilton, Johnny Mercer (v). 12/38–4/49.

***(*) **Benny Goodman 1939** Classics 1025 *As above, except omit James, Spivak, Dunham, Irving Goodman, Teagarden, Dorsey, Miller, Wilson, Zurke, Hampton, Mastren, Kirby, Haggart, Bauduc; add Corky Cornelius, Jimmy Maxwell, Johnny Martell (t); Bruce Squires, Ted Vesly (tb); Toots Mondello, Buff Estes (as); Bus Bassey (ts); Fletcher Henderson (p); Arnold Covey, Charlie Christian (g); Artie Bernstein (b); Nick Fatool (d); Louis Tobin (v).* 4–9/39.

***(*) **Benny Goodman 1939 Vol. 2** Classics 1064 *As above, except omit Cornelius, Griffin, Rollini, Stacey, Covey, Tilton, Mercer; add Johnny Guarnieri (p); Lionel Hampton (vib); Mildred Bailey (v).* 9–12/39.

The band sounds invincibly handsome and powerful in spite of some personnel fluctuations. James departs halfway through Classics 990, as does Jess Stacy, with Fletcher Henderson taking over at the piano and adding several more arrangements to the book. Christian's arrival is also a matter of celebration. Goodman had his share of indifferent material, but he seemed to get less ephemera than, say, the Dorseys had to handle, and every session has at least one good opportunity for band and soloist. Among the highlights are 'Blue Lou' and 'The Blues', made by an all-star Victor entourage at a one-off session (Classics 990); 'The Kingdom Of Swing' and 'Jumpin' At The Woodside' (Classics 1025, the latter title from Goodman's first session for Columbia); and Christian's first small-group date and Goodman's theme 'Let's Dance' (Classics 1064). The Victor tracks are in excellent sound, but the Columbia sessions are less predictable in transfer quality.

**** **Plays Fletcher Henderson** Hep 1038 *As appropriate discs above.* 4/35–4/39.

**** **Plays Jimmy Mundy** Hep 1039 *As appropriate discs above.* 9/35–11/37.

These two excellently remastered discs offer a good way of exploring the key points of Benny's music in the '30s. It was Henderson's arrangements, still rooted in his favourite call-and-response patterns, that gave Goodman's band its first real identity. Mundy's charts follow on from Henderson's and are scarcely more subtle. His favourite riff devices occur again and again, and only in some of his saxophone writing is there any genuine freshness. Nevertheless, the band's superb craftsmanship makes the arrangements fit snugly into what Goodman wanted. None of this music challenges the best of Ellington, Basie or Lunceford, but the particular crispness of Goodman's band is undeniable.

CORE COLLECTION

**** The Complete Small Group Sessions

RCA Victor 68764 3CD *Goodman; Lionel Hampton (vib); Teddy Wilson, Jess Stacy (p); John Kirby (b); Buddy Schutz, Dave Tough, Gene Krupa (d).* 7/35–4/39.

Goodman's small groups set a new standard for 'chamber-jazz', the kind of thing Red Nichols had tried in the '20s, but informed with a more disciplined – and blacker – sensibility. That said, Goodman's own playing, for all its fineness of line and tonal elegance, could be blisteringly hot, and he is by far the strongest personality on all their records, even with Hampton and Krupa present. These tracks have been out many times over the years, but this is a notably handsome and comprehensive presentation. Perhaps the trio sessions, made before Hampton's arrival, are the most satisfying, since the brilliant empathy between Goodman and Wilson is allowed its clearest expression. Certainly the likes of 'After You've Gone' and 'Body And Soul' express a smooth yet spontaneously refined kind of improvisation. Hampton made the music swing a little more obtrusively, yet he often plays a rather contained ensemble role, the vibes shimmering alongside Wilson's playing, and it created a fascinating platform for Goodman's lithest playing. Soon to be formulaic, but it was a very good formula.

***(*) **Benny Goodman 1939–1940** Classics 1098 *Goodman; Ziggy Elman, Jimmy Maxwell, Johnny Martel, Irving Goodman (t); Red Ballard, Vernon Brown, Ted Vesley (tb): Toots Mondello, Buff Estes, Les Robinson (as); Bus Bassey, Jerry Jerome (ts); Count Basie, Johnny Guarnieri (p); Arnold Covey, Charlie Christian (g); Artie Bernstein (b); Nick Fatool (d); Helen Forrest (v).* 12/39–4/40.

***(*) **Benny Goodman 1940** Classics 1131 *As above, except add Cootie Williams (t); Dudley Brooks (p); Lionel Hampton (vib), Fred Astaire (v).* 4–11/40.

***(*) **Benny Goodman 1940–1941** Classics 1154 *Basically as above.* 12/40–1/41

***(*) **Benny Goodman 1941** Classics 1202 *Goodman; Alec Fila, Jimmy Maxwell, Cootie Williams, Irving Goodman (t); Lou McGarity, Cutty Cutshall (tb); Skippy Martin, Gus Bivona, Bob Snyder, Les Robinson (as); Georgie Auld, Jack Henderson, Pete Mondello (ts) Teddy Wilson, Count Basie (p); Mike Bryan, Charlie Christian (g); Artie Bernstein (b); Dave Tough, Jo Jones (d); Helen Forrest (v).* 1–3/41.

Goodman's orchestral recordings were evolving subtly. Eddie Sauter began introducing all kinds of interest in the scores. His charts for 'Zaggin' With Zig' (for Elman) and a particularly fine 'How High The Moon' (both on Classics 1098) brought new refinements, and even more telling were his many settings for Goodman's new vocalist, Helen Forrest, clearly one of the best big-band singers. Even seemingly unpromising material such as 'The Fable Of The Rose' and 'Perfidia' were turned into excellent records. Fans of the sextet with Williams, Basie and Christian are catered for by such tunes as 'Till Tom Special' (Classics 1098) and a personal favourite of ours, 'Breakfast Feud' (Classics 1202). The loyal Henderson was still much involved; 'Henderson Stomp' (Classics 1131) is outstanding, with superb Williams. In short, even when the band was paying its commercial dues, there was always something interesting going on, and Goodman's own mastery of his horn was complete. High marks for the music, not the remastering, which isn't so much plain bad as annoyingly inconsistent.

**** **Sextet Featuring Charlie Christian** Columbia CK 40379 *Goodman; Cootie Williams (t); Georgie Auld (ts); Fletcher Henderson, Johnny Guarnieri, Count Basie (p); Lionel Hampton (vib); Charlie Christian (g); Artie Bernstein (b); Nick Fatool, Jo Jones, Dave Tough (d).* 39–41.

*** **The Rehearsal Sessions 1940–1941** Jazz Unlimited JUCD 2013 *As above, except omit Henderson, Guarnieri, Hampton, Fatool, Tough; add Ken Kersey (p); Harry Jaeger (d).* 11/40–1/41.

*** **Small Groups 1941–1945** Columbia CK 44437 *Goodman; Lou McGarity, Cutty Cutshall (tb); Red Norvo (vib); Teddy Wilson, Mel Powell (p); Tom Morgan, Mike Bryan (g); Slam Stewart, Sid*

Weiss (b); Morey Feld, Ralph Collier (d); Peggy Lee (v). 10/41–2/45.

Christian was a once-in-a-lifetime collaborator with Goodman, who had bad luck with some of his best sidemen (Christian, Berigan, Hasselgård all came to untimely ends). The first *Sextet* compilation is full of finely pointed small-group jazz, hinting every now and then at bop. Equally interesting is the mixture of personalities – Williams, Goodman, Auld, Basie – which gives the sextet performances a blend of coolness and resilience that seems to be a direct extension of the leader's own ambitions. Goodman had led a nearly perfect double-life with the small groups and the big band, balancing dance material and 'listening' jazz and making both commercially and artistically successful records; part of the small groups' freshness may be due to the fact that several participants – Wilson, Hampton, Christian – weren't regular members of the big band. But after a reorganization in 1941 he started using regular band members, who turn up on the *Small Groups 1941–1945* compilation. While this is a less impressive set than the earlier small-band discs – Cutshall and McGarity being curious choices and the timbre of most of the tracks sounding like a slightly paler echo of what had gone before – Goodman still plays very well. The *Rehearsal Sessions* brings together multiple takes on four tunes plus a remarkable 27-minute track that details the sextet working towards a finished version of 'Benny's Bugle' (where Cootie Williams eventually has to play the intro 23 times). For Goodman scholars rather than the general collector, but intriguing stuff.

***(*) **Benny Goodman 1941 Vol. 2** Classics 1236 *Goodman; Cootie Williams, Billy Butterfield, Jimmy Maxwell, Irving Goodman, Gordon Griffin (t) Lou McGarity, Cutty Cutshall (tb); Les Robinson, Gus Bivona, Gene Kinsey, Clint Neagley (as); Georgie Auld, Pete Mondello, Vido Musso, George Berg (ts); Skippy Martin (bs); Johnny Guarnieri, Teddy Wilson, Mel Powell (p); Charlie Christian, Mike Bryan, Tom Morgan (g); Artie Bernstein, Walter Looss, John Simmons (b); Dave Tough, Jo Jones, J. C. Heard, Sid Catlett (d); Helen Forrest, Tommy Taylor (v).* 3–8/41.

***(*) **Benny Goodman 1941 Vol. 3** Classics 1271 *As above, except omit Irving Goodman, Griffin, Robinson, Bivona, Auld, Mondello, Guarnieri, Wilson, Bryan, Bernstein, Looss, Tough, Jones, Heard, Forrest; add Al Davis (t); Chuck Gentry (bs); Mort Stuhlmaker, Sid Weiss (b); Ralph Collier (d); Peggy Lee (v).* 8–10/41.

***(*) **Benny Goodman 1941–1942** Classics 1303 *As above, except omit Stuhlmaker, Taylor; add Johnny Ferrante, Bernie Privin (t); Julie Schwartz (as); Art Lund, Tommy Dix (v).* 10/41–1/42.

The quality of Goodman's material, his arrangers and his refusal to let his vocalists dominate recording sessions helped set his band aside from the other white swing orchestras. The occasional bit of fluff slips through, but there isn't a single session without at least one outstanding performance. Among the highlights: the unrehearsed warm-up 'Waitin' For Benny' by the sextet (minus Goodman!) and Jimmy Mundy's charts for 'Fiesta In Blue' and 'Air Mail Special' (Classics 1236); the first two takes of Sauter's astonishing 'Clarinet A La King', Mel Powell's thrilling 'The Earl' and the arrival of Peggy Lee (Classics 1271); the sextet doing 'If I Had You' and 'Limehouse Blues', Lee on 'Blues In The Night' and a scruffy V-Disc of 'Jersey Bounce'.

*** **Benny Goodman 1942** Classics 1324 *Goodman; Bernie Privin, Jimmy Maxwell, Al Davis, John Napton (t); Lou McGarity, Cutty Cutshall, Charlie Castaldo (tb); Clint Neagley, Sol Kane, Bud Shiffman (as); Vido Musso, George Berg (ts); Chuck Gentry, Art Ralston (bs); Mel Powell (p); Tom Morgan (g); Sid Weiss (b); Ralph Collier, Alvin Stoller (d); Peggy Lee, Art Lund (v).* 1–5/42.

***(*) **Benny Goodman 1942–1944** Classics 1335 *Goodman; Bernie Privin, Cootie Williams, Tony Faso, Lawrence Stearns, Lee Castle, Charlie Frankhauser, Frank Berardi, Johnny Dee, Billy Butterfield, Charlie Shavers, Mickey McMickle (t); Lou McGarity, Charlie Castaldo, H. Collins, Bill Harris, Al Mastren, Vernon Brown, Jack Satterfield (tb); Hymie Schertzer, Bud Shiffman, Clint Neagley, Leonard Kaye, Heinie Beau, Eddie Rosa, Jules Rubin (as); Jerry Jerome, George Berg, Jon Walton, Leonard Sims, Al Klink, Zoot Sims, Jack Simms, Art Rollini, Don Byas (ts); Johnny McAfee, Bob Poland, Eddie Beau, Ernie Caceres (bs); Mel Powell, Jess Stacy, Teddy Wilson (p); Dave Barbour, Allan Reuss (g); Sid Weiss, Cliff Hill (b); Alvin Stoller, Howard Daviesa, Gene Krupa, Morey Feld, Cozy Cole, Specs Powell (d); Dick Haymes, Peggy Lee, Buzz Alston (v).* 2/42–7/44.

It's interesting to hear Goodman tackle 'A String Of Pearls' (Classics 1324), and it underscores how his band was much more of a jazz orchestra than Glenn Miller's tame dance band was – even if there's nothing as individual about that performance as Bobby Hackett's solo for Miller. On the same disc there's a quartet/sextet date with BG at his best on 'St Louis Blues', and another host of Peggy Lee features. Classics 1335 features three sessions squeezed in before the recording ban and most of the rest is V-Disc material. Dick Haymes gets his first features with the band and the studio sides for Columbia close on Mel Powell's fizzing chart for 'Mission To Moscow'. The V-Discs are nearly all instrumental (though Benny does sing on 'Dinah'!) and have a good share of clarinet. There are also quartet and trio sides which mark a reunion with Teddy Wilson.

*** **Benny Goodman 1945** Classics 1355 *Goodman; Vincent Badale, Sonny Berman, Tony Faso, Alex Cuozzo, Stan Fishelson, Frank Lo Pinto (t); Trummy Young, Bill Pritchard, Don Matthew, Sy Shaeffer, Eddie Aulino, Chauncey Welsch (tb); Bill Shine, Aaron Sachs, Ray Beller, Hymie Schertzer, Ray Ekstrand (as); Al Epstein, Stan Kosow (ts); Danny Bank (bs); Charlie Queener, Teddy Wilson (p); Red Norvo (vib); Mike Bryan (g); Clyde Lombardi, Slam Stewart (b); Morey Feld (d); Jane Harvey, Bob Hayden, Kay Penton, Dottie Reid (v).* 2–6/45.

*** **Benny Goodman 1945 Vol. 2** Classics 1366 *Goodman; Chris Griffin, Vince Badale, Tony Faso, Frank Lo Pinto, Bernie Privin, John Best, Conrad Gozzo, Louis Mucci, Billy Butterfield (t); Trummy Young, Chauncey Welsch, Eddie Aulino, Tommy Reo, Sy Shaeffer, Dick LeFave (tb); Hymie Schertzer, Gerald Sanfino, Bill Shine (as); Peanuts Hucko, Stan Getz, Emmet Carls, Al Epstein (ts); Danny Bank (bs); Charlie Queener, Mel Powell (p); Red Norvo (vib); Mike Bryan (g); Clyde Lombardi, Slam Stewart, Barney Spieler (b); Morey Feld, Buddy Rich (d); Liza Morrow (v).* 8–12/45.

***(*) **Benny Goodman 1946** Classics 1375 *Goodman; John Best, Bernie Privin, Brodie Schroff, Mannie Klein, Nate Kazebier, Jimmy Blake, Dick Mains, Mickey McMickle (t); Kai Winding, Chauncey Welsch, Lou McGarity, Hoyt Bohannon, Eddie Benson, Dick LeFave, Cutty Cutshall (tb); Addison Collins, Leon Cox (frhn); Gerald Sanfino, Bill Shine, John Prager, Hymie Schertzer, Larry Molinelli (as); Lester Clark, Cliff Strickland, Stan Getz, Gish Gilbertson (ts); Danny Bank, Ralph Lo Polla, Al Klink (bs); Mel Powell, Joe Bushkin (p); Mike Bryan (g); Barney Spieler, Jack Lesberg (b); Johnny DeSoto, Ralph Collier, Louie Bellson (d); Lena Horne, Liza Morrow, Art Lund, Johnny White (v).* 1–8/46.

*** **Benny Goodman 1946–1947** Classics 1385 *Goodman; Mickey McMickle, Nate Kazebier, John Best, Dick Mains, Dale Pierce, Zeke Zarchy, Joe Triscari, George Wendt (t); Cutty Cutshall, Leon Cox, Red Ballard, Lou McGarity, Bill Schefer (tb); Addison* [illegible]

Collins (frhn); Hymie Schertzer, Les Clarke, Larry Molinelli, Skeets Herfurt, Heinie Beau, Clint Bellew (as); Cliff Strickland, Zoot Sims, Babe Russin, Jack Chaney (ts); Al Klink, John Rotella, Chuck Gentry (bs); Joe Bushkin, Jess Stacy, Tommy Todd (p); Ernie Felice (acc); Johnny White (vib); Mike Bryan, Allan Reuss, Dave Barbour, Barney Kessel (g); Barney Spieler, Larry Breen, Harry Babasin (b); Louie Bellson, Sammy Weiss, Lou Fromm, Tommy Romersa (d); Eve Young, Art Lund, Johnny Mercer, Peggy Lee, Matt Dennis (v); strings. 8/46–3/47.

***** Benny Goodman 1947** Classics 1396 *Goodman; John Best, Nate Kazebier, George Seaburg, Frank Beach, Charlie Shavers, Irving Goodman (t); Lou McGarity, Ray Sims, Tommy Pederson, Hoyt Bohannon (tb); Gus Bivona, Heinie Beau, Benny Carter (as); Babe Russin, Zoot Sims, Dave Cavanaugh, Herbie Haymer, Stan Getz (ts); Chuck Gentry, Joe Koch (bs); Jimmy Rowles, Tommy Todd (p); Ernie Felice (acc); Red Norvo (vib, xy); Al Hendrickson, Irving Ashby (g); Harry Babasin, Red Callender (b); Don Lamond, Tommy Romersa, Lee Young (d); Lillian Lane, Stan Kenton (v).* 4–6/47.

*****(*) Benny Goodman 1947 Vol. 2** Classics 1407 *Goodman; Jake Porter, Irving Goodman, George Seaburg, Frank Beach, John Best (t); Herbie Harper, Lou McGarity, Tommy Pederson, Ed Kuzborski (tb); Jack Cave (frhn); George Smith, Nick Murmollo, Gus Bivona, Jack Dumont (as); Babe Russin, Bumps Myers (ts); Chuck Gentry (bs); Mel Powell, Teddy Wilson (p); Red Norvo (vib); Virginia Majewski (vla); Al Hendrickson (g, v); Harry Babasin, Artie Shapiro, Joe Mondragon (b); Dick Cornell, Louie Bellson, Tommy Romersa, Jimmy Crawford (d); Emma Lou Welch, Johnny Mercer, Peggy Lee, Margaret Whiting, The Pied Pipers (v).* 8–11/47.

****** Benny Goodman 1947–1948** Classics 1418 *Goodman; John Best, Jake Porter, Irving Goodman, Ray Linn (t); Hoyt Bohannon, Herbie Harper, Tommy Pederson, Ed Kusby (tb); Sinclair Lott (frhn); Jackie Kelso, Nick Mumolo, Paul McLarand, Jack Dumont (as); Wardell Gray, Bumps Myers, Pete Pumiglio (ts); Chuck Gentry (bs, bsx); Mary Lou Williams, Mel Powell, (p); Red Norvo (vib); Louis Kievman (vla); Al Hendrickson, Allan Reuss, Billy Bauer (g); Clyde Lombardi, Red Callender, Artie Shapiro (b); Tommy Romersa, Bill Douglass, Lee Young, Mel Zelnick (d); Jackie Searle, Emma Lou Welch, Peggy Lee, Jackie Searle, The Sportsmen (v).* 2/47–8/48.

Goodman's professionalism means that the music never drops below a certain level, and even if there's little else to listen to, the clarinet is always worthwhile. Classics 1355 includes four different versions of 'Gotta Be This Or That' and has some tiresome Slam Stewart contributions, but there are two fine sextet titles and some exuberant vocals by Jane Harvey. Classics 1366 mixes small-group and orchestral titles. Stewart is again a blight, but there is some beautiful interplay between Goodman and Mel Powell. This disc features a number of scarce titles, Liza Morrow, the band's then-new vocalist, has some appealing features, and there is a neat Fletcher Henderson chart for 'Fascinating Rhythm'. The 1946 disc opens with a string of V-Disc titles and there is again some tingling dialogue between Goodman and Powell on the likes of 'Exactly Like You'. Lena Horne turns up to sing on 'Come To Baby, Do' and sounds terrific. Thereafter the studio sessions are somewhat plainer, with Goodman indulging his curious penchant for singing on three tracks.

Classics 1385 opens with nine final titles for Columbia, three of which have a string section somewhat uncomfortably lined up alongside the band. 'Hora Staccato' isn't far off klezmer music. But then Goodman signed to Capitol and began one of his most controversial periods, leading towards his flirtation with bebop. This has been over-dramatized by Goodman scholars – it's not so very different from what went before – but there are certainly fresh challenges set by the two Mary Lou Williams charts which Goodman cut at his first Capitol date, the eerie 'Lonely Moments' and 'Whistle Blues'. But much of the disc is filled with small-group tracks where Goodman hired Ernie Felice to play accordion: an interesting departure, though not like having Lionel Hampton on hand.

The first 1947 disc commences with nine more small-group titles, four of which are basically duets with Jimmy Rowles. The orchestral sides suggest Goodman perhaps slowly turning his mind towards the new developments, though charts such as 'Tattletale' and Ralph Burns's 'Eight, Nine And Ten' are hardly shocking, and 'Dizzy Fingers' is a clarinet feature that is close to novelty music. The final sextet date has 'The Maids Of Cadiz', later appropriated by Gil Evans for Miles Davis.

Track for track, the next two discs are the strongest in this series. Sextet tracks such as 'Hi'ya Sophia' and 'Nagasaki' show his old style still secure and full of energy, the full band is still working over Fletcher Henderson arrangements, and there are ten trio titles which offer a reunion with Teddy Wilson and some typically gorgeous and high-flying playing. Classics 1418 has some peerless singing from Peggy Lee, and a series of studio dates that were packed into a single month because of the oncoming recording ban of early 1948. 'Shirley Steps Out', 'Henderson Stomp' and other pieces are among Goodman's fiercest sextet titles, but there's hardly a dud track on this disc, ending as it does with a V-Disc session where Wardell Gray shares the front line and Goodman finally throws down the gauntlet with 'Benny's Bop'.

*****(*) Plays Mel Powell** Hep 1055 *As various discs above.* 1/41–5/46.

A strong selection from a relatively unconsidered period. Besides Mel Powell's arrangements, there are charts by Jimmy Mundy (an excellent feature for Cootie Williams on 'Fiesta In Blue'), Edgar Sampson, Margie Gibson, Skip Martin and Buster Harding, although Powell's scores are arguably the most interesting – 'Jersey Bounce', 'Mission To Moscow', 'Clarinade' and, above all, his early pieces 'The Count' and 'The Earl'. As well as Williams, there are one or two surprise soloists, including Stan Getz on 'Lucky'.

*****(*) Benny's Bop** Hep CD 36 *Goodman; Howard Reich, Doug Mettome, Al Stewart, Nick Travis (t); Milt Bernhart, Eddie Bert, George Monte (tb); Åke 'Stan' Hasselgård (cl); Mitch Goldberg, Angelo Cicalese (as); Wardell Gray, Eddie Wasserman (ts); Larry Molinelli (bs); Mary Lou Williams, Buddy Greco, Barbara Carroll (p); Billy Bauer, Francis Beecher (g); Clyde Lombardi (b); Mel Zelnick, Sonny Igoe (d); Louis Martinez (perc); Jackie Searle, Terry Swope (v).* 7/48–3/49.

Goodman was interested by the new music but he never felt very comfortable with it, and Hasselgård, present on three tracks here, was much more at home in bop's surroundings. There isn't anything here that would have troubled Parker and Gillespie. More involving is some superb playing from Wardell Gray. This is V-Disc and broadcast material, conscientiously remastered, and the leader plays imperturbably well.

*****(*) Live Swing Sessions 1943–1949** Jazz Unlimited 203 2092 2CD *As various discs above.* 43–49.

One disc of big-band titles and one of small groups, and a thoroughly enjoyable cross-section of Goodman's music during the decade, as it was captured on various airshot recordings.

Challenging pieces such as 'Lonely Moments' are here as well as more familiar staples from the Goodman book. Mixed sound, but it has good presence.

**** **B.G. In Hi-Fi** Capitol 92684-2 *Goodman; Ruby Braff, Charlie Shavers, Chris Griffin, Carl Poole, Bernie Privin (t); Will Bradley, Vernon Brown, Cutty Cutshall (tb); Al Klink, Paul Ricci, Boomie Richman, Hymie Schertzer, Sol Schlinger (saxes); Mel Powell (p); Steve Jordan (g); George Duvivier (b); Bobby Donaldson, Jo Jones (d).* 11/54.

Goodman left the big-band era with his finances and his technique intact, and although this was a more or less anachronistic programme of trio, quintet and big-band sides in 1954, the playing is so good that it's a resounding success. A few Goodman staples are mixed with Basie material such as 'Jumpin' At The Woodside', and Benny's readings match the originals. Shavers, Braff, Richman and Powell have fine moments; Goodman is peerless. The sound is dry but excellent, and the CD reissue adds four tracks, including a beautiful trio version of 'Rose Room'.

**** **The Complete Capitol Trios** Capitol 521225-2 *Goodman; Teddy Wilson, Jimmy Rowles, Mel Powell (p); Jimmy Crawford, Tom Romersa, Eddie Grady, Bobby Donaldson (d).* 11/47–11/54.

Ten tracks from 1947, with Wilson and Crawford, then ten more from 1954, four with Rowles and six with Powell. No evidence that Goodman saw the LP format as an excuse to stretch out; only two of the later pieces break the 3½-minute barrier. Throughout all these sessions, he plays marvellously, often in ways he wasn't supposed to be so good at; try the blues solo on 'After Hours'. Wilson, Rowles and Powell are all excellent in their different ways, Powell arguably taking the honours.

***(*) **Basel 1959** TCB 43032 *Goodman; Jack Sheldon (t); Bill Harris (tb); Jerry Dodgion (as, f); Flip Phillips (ts); Red Norvo (vib); Russ Freeman (p); Jimmy Wyble (g); Red Wootten (b); John Marksham (d).* 10/59.

*** **An Airmail Special From Berlin** Jasmine JASCD 402 2CD *As above, except add Anita O'Day (v).* 10/59.

Benny is clearly in good heart in Basel, with a pellucid clarinet treatment of 'Memories Of You', and with Sheldon and the inimitable Harris both in top fettle this set generates some real heat. The sound is a bit fusty in parts, but not too bad. The Jasmine set offers the Berlin date from the same tour and spreads the whole concert over two CDs (some 95 minutes of music). Anita O'Day is on four tunes. The sound wavers like a recalcitrant radio dial, and the drums suffer a bit, but it hardly spoils the music.

***(*) **Benny In Brussels Volumes 1 & 2** Collectables COL-CD-6897 *Goodman; Taft Jordan, John Frosk, Billy Hodges, E. V. Perry (t); Vernon Brown, Rex Peer, Willie Dennis (tb); Al Block (as); Zoot Sims, Seldon Powell (ts); Gene Allen (bs); Roland Hanna (p); Arvell Shaw (b); Roy Burnes (d); Jimmy Rushing (v).* 5/58.

Two Columbia albums on one disc. Goodman played this gig at the Brussels World's Fair and the reception was rapturous. This was Roland Hanna's 'big-time debut' and Goodman seems to like his playing on 'Hallelujah'. Jimmy Rushing was on the tour but he gets only two miserly appearances on a blues and a 'Mr Five By Five' which lasts barely a minute and a half.

*** **Together Again** RCA Victor 68593-2 *Goodman; Lionel Hampton (vib); Teddy Wilson (p); Gene Krupa (d).* 2–8/63.

Although the quartet was together again, most of the tunes it played didn't come from its original book. The result is rather placid and amiable, lacking nothing in finesse but considerably short on the kind of cumulative power which the original sessions touched on.

*** **Jazz Masters 33** Verve 844410-2 *Goodman; Warren Vaché (t); George Young (as); Scott Hamilton, Zoot Sims, Buddy Tate, Frank Wess (ts); Mary Lou Williams (p); Lionel Hampton (vib); Percy Heath (b); Connie Kay (d).* 70–78.

*** **40th Anniversary Concert – Live At Carnegie Hall** London 820349-2 2CD *Goodman; Victor Paz, Warren Vaché, Jack Sheldon (t); Wayne Andre, George Masso, John Messner (tb); George Young, Mel Rodnon (as); Buddy Tate, Frank Wess (ts); Sol Schlinger (bs); Mary Lou Williams, Jimmy Rowles, John Bunch (p); Lionel Hampton (vib); Cal Collins, Wayne Wright (g); Michael Moore (b); Connie Kay (d); Martha Tilton, Debi Craig (v).* 1/78.

LP-era Goodman is still poorly represented in the catalogues, which means that as far as reissue programmes go, he's squarely an artist of the swing era. A pity, since there is much of his 'senior' work which is well worth hearing. Goodman's enduring facility as a clarinettist is the most absorbing thing about these sessions. The *Jazz Masters* disc collates material from various appearances during the '70s, including a number of different generations involved, and makes a worthwhile sampler of Goodman's final period. At Carnegie Hall the band played a functional rather than challenging role, the job being to replicate standard scores as flawlessly as the leader wished, and although there are many fine players involved, Goodman's iron hand stifles anything freewheeling and he drives himself as hard as the others, the clarinet still august, refined, imperious.

Also, in brief:

**** **Plays Eddie Sauter** Hep CD 1053. 9/39–1/46.

This collects 23 of Sauter's best charts in exemplary sound and documentation.

*** **New Sextet Sessions** Ocium OCM 0042. 10/50–10/52.

Goodman dissolved his big band in 1949. These sextet sessions are smoothly effective, but never quite rekindle the spark.

***(*) **The Benny Goodman Story** Capitol 833569-2. 12/55.

Occasioned by his film life-story, this remodelling of some old favourites was well done.

(*) **Bangkok 1956 TCB 43042. 12/56.

With two numbers by the King of Thailand, this sounds like a group on its best behaviour rather than playing to strength.

*** **Live In The Sixties** Jasmine JASCD 394. 9/60–4/62.

A sextet broadcast with Bobby Hackett and gruesome vocalist Charles DeForrest; a few big-band tracks, including BG sitting in with Ed Sullivan's house band.

*** **Hello Benny! / Made In Japan** Capitol 581345-2. 65.

Hello Benny! put Goodman with a studio orchestra and some then-current tunes, including the *Pink Panther* theme. Pro that he was, he gives it his best shot. The quartet sounds more enthusiastic on the Japanese concert.

Andy Goodrich

ALTO SAXOPHONE

Born in Memphis, he worked for years in a Bird-inspired style before recording on his own account.

*** **Motherless Child** Delmark DE495 *Goodrich; Eddie Henderson (t, flhn); Harold Mabern, James Williams (p); Buster Williams (b); Billy Hart (d). 1/96.*
Goodrich had been round for years, mostly working in education, when this was made, so there are no revelations. He's an old-school bopper (Parker's 'Quasimodo', Gryce's 'Reminiscing', Golson's 'Stablemates') who occasionally stretches out, as he does on 'Stranger In Paradise', and sometimes surprises mildly with a more modernist flourish, as on the recast title-tune. It's a great band, of course, and fittingly for someone who's worked so selflessly for the culture.

Alain Goraguer

PIANO

A Niçois, he was a leading French player of the early '50s

*** **Go-Go-Goraguer** Emarcy 016563-2 *Goraguer; Paul Rovère (b); Christian Garros (d). 56.*
Boris Vian's accompanist and later Serge Gainsbourg's MD, Goraguer was much in debt to Bud Powell (as were so many of the French musicians of his era) but with plenty of interesting ideas of his own. His only featured recordings were a scarce Philips LP and an even rarer EP and here are all 16 of the tracks on this excellent entry in the *Jazz In Paris* series. The clattery sound gives an uptempo original such as 'Gogo's Goggles' the feel of some undiscovered Savoy session, but mostly these are French and American standards, which Goraguer embroiders with an elaborate, imaginative style that leans on bop's most rococo elements.

Bob Gordon (1928–55)

BARITONE SAXOPHONE

Killed in his car on the way to a concert, Gordon enjoyed only a brief career as the other great baritone man on the West Coast besides Gerry Mulligan.

*** **Moods In Jazz** VSOP 14/15 *Gordon; Herbie Harper (tb); Maurey Dell (p); Don Prell (b); George Redman (d). 12/53.*
***(*) **Quintet/Sextet With Herbie Harper And Jack Montrose** Lone Hill Jazz LHJ 10126 2CD *As above, except add Conte Candoli (t); Jack Montrose (ts); Jimmy Rowles, Paul Moer (p); Harry Babasin, Joe Mondragon, Red Mitchell, Don Prell (b); Roy Harte, Shelly Manne, Bill Schneider (d). 12/53–6/55.*
*** **Memorial** Fresh Sound FSRCD 108 2CD *Much as above. 54–55.*
Gordon spent his early years in St Louis but went West in 1948. He did dance band and small-group work, and Harper and Montrose became close musical associates. These sessions were originally released under either Harper's, Montrose's or Gordon's names – the 10-inch LP *Meet Mr. Gordon*, made for Richard Bock's Pacific Jazz, was the only release under the saxophonist's banner in his own lifetime – and they are a valuable recovery. The date with Harper is less effective – much more like a rote West Coast studio blow, and in what sounds like a remastering from flawed vinyl – but the sessions with Montrose are another matter. Montrose is responsible for all of the original writing and he clearly had a very *simpatico* relationship with Gordon's style: 'After a while, when he'd play things I had written, it sounded like he was making them up.' Even simple lines such as 'Paradox' are made irresistible by the affinity between the tenor and baritone: Montrose has a more careful improvising manner, but it fits perfectly with Gordon's limber, more volatile sound. If he doesn't have quite the distinction that Mulligan could claim, the baritonist plays with great flair and intensity. The final date has Candoli arriving in the front line and the music is more soberly arranged for the three voices. There's now something of an embarrassment of riches, but the Lone Hill set does the job fine. Bob was killed on his way to a Pete Rugolo gig; another might-have-been in jazz history.

Bobby Gordon (born 1941)

CLARINET, VOICE

Studied with Joe Marsala, then was a regular at Eddie Condon's in the late '70s, followed by mainstream work. Now based in San Diego.

*** **Bobby Gordon/Keith Ingham/Hal Smith Trio** Jump JCD12-17 *Gordon; Keith Ingham (p); Hal Smith (d). 8/90.*
*** **Don't Let It End** Arbors ARCD 19112 *Gordon; Adele Girard Marsala (hp); Ray Sherman (p); Morty Corb (b); Gene Estes (d). 7/92.*
*** **Pee Wee's Song: The Music Of Pee Wee Russell** Arbors ARCD 19130 *Gordon; Jon-Erik Kellso (t); Dan Barrett (tb); Rick Fay (ts); Johnny Varro (p); Marty Grosz (g); Bob Haggart (b); Gene Estes (d). 9/93.*
*** **Sextet** Jazzology 323 *Gordon; Vinnie Armstrong (p); Katie Cavera (g); Ken Ebert (vib); Mike Earls (b); Hal Smith (d). 03.*
*** **Plays The Music Of Joe Marsala** Arbors ARCD 19352 *Gordon; Randy Reinhart (t); James Chirillo (g); Russell George (vn); Vince Giordano (b); Arnie Kinsella, Steve Little (d). 4/07.*
A veteran mainstreamer of mellow fruitfulness, Gordon was once a pupil of Joe Marsala, so it was a nice idea to have him record the charming *Don't Let It End* with Adele Girard Marsala. Quiet tempos and gentle embellishments characterize the date. The tunes are all museum-pieces of the order of 'Love Nest' and 'Emaline'. It's done with enough mannerly grace to make it work. The Russell date, equally obvious given Gordon's background and style, consists of a dozen Pee Wee (actually, Russell–Cary) compositions, with a couple of nice originals thrown in. The group's up for the job, but it's Bobby's attractively vocalized clarinet that carries these tracks.

The trio session with Ingham and Smith benefits from the pianist's canny playing and deep knowledge of old or sidelined standards. As sole horn, Gordon sometimes sounds reluctant to play a leading role, and Ingham has to josh him along at times. Even so, there are some rare pleasures in the song-list.

An exceptional rhythm section gives the swing a lot more substance on *Sextet*. There are a couple of nice vocals, particularly 'I Cried For You', but the emphasis, as ever, is on Bobby's smoothly lyrical clarinet. Even so, you sometimes look to him for something more, or more extended. The tribute to old mentor Marsala is disappointing; Gordon never gets to serious grips with any of the songs, delivering a neat chorus or two before backing off. He does seem to have added material to 'Little Sir Echo', but this is generally too respectful even as repertory goes.

Also, in brief:

*** **Bobby Gordon Plays Bing** Arbors ARCD 19172. 6/96.
A stack of early Crosby songs, neatly arranged by Ingham, but Bobby's something of a bystander in the group.

*** **Clarinet Blue** Arbors ARCD 19223. 5/99.
The Russell influence is evident again. Dave McKenna (*p*) soft-pedals the music.

*** **Yearnings** Arbors ARCD 19277. 03.
A meeting with Bob Wilber (*cl, ss*). 'Doodle Doo Doo', 'Yearnings', 'In A Little Spanish Town' and 'Song Of The Islands' don't get called much on bandstands any more.

Dexter Gordon (1923–89)

TENOR AND SOPRANO SAXOPHONES

He attained mythical proportions when he appeared in Bernard Tavernier's Round Midnight, playing a hybrid of himself and Bud Powell. Originally influenced by Lester Young, he favoured easy, behind-the-beat phrasing which could be turned to more confrontational use when required. In 1962, after drug-related problems, he moved to Europe and stayed for the next decade and a half.

*** **Dexter Gordon 1943–1947** Classics 999 *Gordon; Harry 'Sweets' Edison, Leonard Hawkins (t); Melba Liston (tb); Wardell Gray (ts); Bud Powell, Jimmy Rowles, Argonne Thornton (p); Jimmy Bunn (g); Red Callender, Gene Ramey (b); Johnny Miller, Ed Nicholson, Roy Porter, Chuck Thompson (d). 43–7.*
One of the giants (literally) of modern jazz, Gordon made an impact on players as dissimilar as Sonny Rollins and John Coltrane but himself remained comparatively unrecognized until a comeback in the '60s, by which time many of the post-Lester Young stylistic devices he had introduced were firmly in place under others' patents.

Classics now have a foot in the bebop era, and this first Gordon volume picks up the story while he is working with Fletcher Henderson and just beginning to strike out on his own account. Most of the later material is available in other, mostly better-quality configurations, but for early material like 'I've Found A New Baby' and 'Rosetta', recorded when the saxophonist was just 20, it's a useful insight. To a degree, Gordon had outgrown his strength; his solo spots sound strained and overblown, and the microphones don't capture much of the breathy resonance that defined his mature style. The other personnel are, of course, fascinating, but many of these associations can be picked up again later in the story.

**** **Dexter Gordon On Dial: The Complete Sessions** Spotlite SPJ CD 130 *Gordon; Melba Liston (tb); Teddy Edwards, Wardell Gray (ts); Jimmy Bunn, Charles Fox, Jimmy Rowles (p); Red Callender (b); Roy Porter, Chuck Thompson (d). 6/47.*
Gordon's on–off partnership with fellow tenorist Wardell Gray was consistently productive, pairing him for much of the late '40s with another Lester Young disciple who had taken on board most of the modernist idiom without abandoning Young's mellifluously extended solo style. The Dial sessions – with Gray and, at Christmas 1947, Teddy Edwards – are definitive of West Coast idiom of the time. Spotlite brings together all the material, including a track with just Edwards up front. 'The Chase' was a studio version of the saxophone contests that Dexter and Gray had been conducting night after night in LA's Little Harlem. The earliest session features Melba Liston, who was presumably recruited for her arranging. The charts to 'Mischievous Lady' and 'Lullaby In Rhythm' sound tight and well-organized, more coherent than the tiresome 'Chase'. On the same day, Gordon also laid down three tracks with just rhythm, of which 'Chromatic Aberration' is perhaps the most interesting vis-à-vis the development of bebop, but 'It's The Talk Of The Town' is the occasion for one of his most expressive ballad solos of these years. The final Dial session, with Rowles at the piano, was made just before the AFM recording ban.

*** **Bopland: The Legendary Elks Club Concert, LA, 1947** Savoy 17441 *Gordon; Howard McGhee (t); Trummy Young (tb); Sonny Criss (as); Wardell Gray (ts); Hampton Hawes (p); Barney Kessel (g); Red Callender, Leroy Gray (b); Ken Kennedy, Roy Porter (d). 7/47.*
This date has been issued, reissued and bootlegged so many times, most collectors will already have it. However, this seems like the cleanest and most legitimate version of a legendary moment in the development of bebop on the West Coast. Members of the Howard McGhee band were present and the less-familiar names came from the Al Killian orchestra. It's basically a sequence of cutting sessions on fairly well-known themes, most of which go under aliases ('Bopland' is 'Byas A Drink', 'Geronimo' is 'Cherrykoke' is 'Cherokee', 'Bopera' is 'Disorder At The Border', and so on). Gordon is quite extensively featured, but the importance of the discs lies in the snapshot of a moment in jazz history.

*** **Dexter Gordon, 1947–1952** Classics 1295 *Gordon; Teddy Edwards (ts); Jimmy Rowles (p); Red Callender (b); Roy Porter (d). 12/47–6/52.*
This opens with heavy artillery, Dexter outgunning the more laid-back Teddy Edwards on 'The Duel', part of a session for Dial. A week later, he was back in the studio with Leo Parker making sides for Savoy, with whom he made a further four relatively bland and generic cuts just before Christmas 1947. There's then (and this makes the chronology slightly misleading) a substantial jump to February 1952 and 'The Chase' with Wardell Gray.

*** **The Bethlehem Years** Fresh Sound FSR 154 *Gordon; Conte Candoli (t); Frank Rosolino (tb); Kenny Drew (p); Leroy Vinnegar (b); Lawrence Marable (d). 9/55.*
Not normally thought of as a West Coast man, Gordon enjoyed his sojourn in California during 1955. Charlie Parker's death in March created a vacuum at the head of the saxophone rankings and Gordon looked a contender. This is a good-value compilation. Neither Candoli nor Rosolino is a charismatic soloist, but they spur Gordon on and lend 'Ruby My Dear' a beefy resonance. Drew and Vinnegar play exceptionally well, and the CD transfer is generally good. In 1955 Gordon had already cemented the style he was to utilize virtually to the end of his career. It's easy, but never shallow, expressiveness and light, springy time-feel were directly related to Lester Young. He was, though, playing in the interval between two drug-related prison sentences that more or less wound up the '50s, which should have been his decade.

**** **Doin' Alright** Blue Note 784077 *Gordon; Freddie Hubbard (t); Horace Parlan (p); George Tucker (b); Al Harewood (d). 5/61.*
Gordon's first recording after a long and painful break is one of his best. Critics divide on whether Gordon was influenced by Coltrane at this period or whether it was simply a case of the original being obscured by his followers. Gordon's phrasing on *Doin' Alright* certainly suggests a connection of some sort, but the opening statement of 'I Was Doin' Alright' is completely individual and quite distinct, and Gordon's solo development is nothing like the younger man's. Not to be missed.

*** **Dexter Calling** Blue Note 46544 *Gordon; Kenny Drew (p); Paul Chambers (b); Philly Joe Jones (d). 5/61.*
Recorded three days later and reflecting the same virtues. With a better-drilled but more conventional band, Gordon is pushed a

little wider on the solos, ranging much further away from the stated key (as on a memorable mid-chorus break on 'Ernie's Tune') and varying his timbre much more than he used to. As indicators of how his harmonic language and distinctive accent were to develop, these two 1961 Blue Notes are particularly valuable.

*** **Go!** / *** **A Swingin' Affair** Blue Note 98794 / 84133 *Gordon; Sonny Clark (p); Butch Warren (b); Billy Higgins (d). 8/62.*
Typically good husbandry on the part of Blue Note to get two albums from this not altogether riveting date. *Swingin' Affair* stands and falls on a lovely version of 'You Stepped Out Of A Dream'. *Go!* includes Gordon's simplest and finest reading of 'Where Are You', a relatively little-used standard with interesting changes and a strong turn in the middle. Gordon was to play better, but rarely with such directness, and it's not entirely idle to ask whether he felt himself hampered by a rhythm section that was not always responsive. 'I Guess I'll Hang My Tears Out To Dry' has him soaring away on his own, almost out of touch with the rest of the band.

CORE COLLECTION

**** **Our Man In Paris**
Blue Note 746394 *Gordon; Bud Powell (p); Pierre Michelot (b); Kenny Clarke (d). 5/63.*
Gordon's 'purest' bebop album since the early '50s, *Our Man* also shows how much he had continued to absorb of the pre-bop sound of Lester Young and Johnny Hodges. There are hints of both in his ballad playing and in the winding, almost incantatory solo on 'Night In Tunisia', which is one of his finest performances on record. A classic.

*** **One Flight Up** Blue Note 84176 *Gordon; Donald Byrd (t); Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Art Taylor (d). 6/64.*
Recorded in Paris and produced by Frank Wolff, who kept them at it over many, many takes, this consists of four extended performances, dominated by 'Darn That Dream' (see also *Ballads*, below) and the turned-sideways 'Coppin' The Haven' theme. Byrd was still an impressive player at this period, though he's rarely as adventurous as Hubbard, and Drew is a brilliant accompanist. It's easy to see, particularly on 'Darn', how Gordon continued to influence John Coltrane's harmonic development.

(*) **Cheese Cake / *** **King Neptune** Steeplechase SCCD 36008 / 36012 *Gordon; Tete Montoliu (p); Benny Nielsen, Niels-Henning Ørsted Pedersen (b); Alex Riel (d). 6/64.*
*** **I Want More** / *** **Love For Sale** Steeplechase SCCD 36015 / 36018 *As above. 7/64.*
(*) **It's You Or No One / **(*) **Billie's Bounce** Steeplechase SCCD 36022 / 36028 *As above. 8/64.*
Newly settled in Scandinavia, Gordon turns the tap on full. There's still the emotional equivalent of an airlock, slightly spluttering hesitations alternating with sudden, scalding flows, but it all starts to fit together as this fascinating if very spotty sequence of albums progresses. A different pianist might have varied the structures a little, but Montoliu is sympathetic and very lyrical.

The touchstone 'Body And Soul' is beautifully enunciated on *King Neptune* and the band gels in the ensemble passages with little of the slightly mechanical pulse of the earlier *Cheese Cake* session. *I Want More* and *Love For Sale* are the best of this group. Gordon's understanding with the players seems increasingly telepathic and his approach to themes correspondingly inventive. *It's You Or No One* and *Billie's Bounce* suffer from inevitable *longueurs*.

***(*) **Gettin' Around** Blue Note 46681 *Gordon; Bobby Hutcherson (vib); Barry Harris (p); Bob Cranshaw (b); Billy Higgins (d). 5/65.*
One of the most engaging of Gordon's Blue Note recordings, *Gettin' Around* is also a showcase for the burgeoning talent of Bobby Hutcherson. Though the charts are relatively scant and unchallenging, the standard of performance is very high; Bobby's starburst patterns, executed round Harris's quiet and definite comping, are full of detail and excitement. The material is fairly basic and familiar, with just three Gordon blowing themes tucked away at the end of the album. 'Manhã De Carnaval' gets the record off to a breezy start, and the ensembles here are worthy of study: clean-lined, joyous and absolutely exact, with the spontaneity of a first take. 'Shiny Stockings' was a tenor favourite of the time, and Dexter milks it enthusiastically.

(*) **Clubhouse Blue Note 84445 *Gordon; Freddie Hubbard (t); Barry Harris (p); Bob Cranshaw, Ben Tucker (b); Billy Higgins (d). 5/65.*
Two pointers that all might not be well here. According to the sessionographies, the last few tracks on this, which admittedly included a couple of quite obscure themes, seemed to take longer and longer to pin down. The issued version of 'Lady Iris B', a very unusual inclusion indeed, is take 22, while even 'I'm A Fool To Want You' took 17. Also, Ben Tucker seems to have come in for Cranshaw on the second recorded number, placed third on the disc after the standard. It might simply be that Dexter or Rudy Van Gelder (under whose special imprint this reissue appears) wanted to get the music down as fine as possible, but Blue Note didn't issue this date until the mid-'70s, which given Gordon's relative bankability is telling in itself. It's an awkward-sounding set. Hubbard sits out 'Jodi' and the quartet plays better as a result, but it's an unhappy album and one rarely cited even by staunch Dexter fans.

*** **Loose Walk** / **Misty** / **Heartaches** / **Ladybird** / **Stella By Starlight** Steeplechase SCCD 36032/35 *Gordon; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d). 6/65.*
These unedited sessions from the Jazzhus Montmartre aren't quite vintage. There are frailties in the great man's playing, but there's some strong playing all the same, notably on a fine version of 'Shiny Stockings' on *Misty*, which is (marginally) the best of the five sets. We can't finesse the recommendation more than that.

*** **Stella By Starlight** Steeplechase SCCD 36036 *Gordon; Pony Poindexter (as, v); Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Makaya Ntshoko (d). 66.*
Another that managed to elude the sessionographers, but which fills in another otherwise unrecorded year. Poindexter has always seemed an intriguingly marginal figure but there's nothing that he does here, either with the horn or during his vocal spot, that makes him seem any more essential. Ntshoko is a superb drummer, superficially out of the Tootie Heath bag but with a penchant for extra accents in otherwise unproblematic metres that gives the rhythm on a long 'Satin Doll' an intriguing twist.

***(*) **The Squirrel – Live At Montmartre** Blue Note 57032 *Gordon; Kenny Drew (p); Bo Stief (b); Art Taylor (d). 6/67.*
We've become used to forgotten or overlooked Gordon club dates appearing on Steeplechase or Black Lion. His other important

label released these tracks 30 years after they were recorded and shelved. The qualitative difference between this and some of the more slavish Danish CDs is that this is a record that should have seen the light of day sooner. What's immediately fascinating is the interplay between saxophone and drums, reminiscent of what Coltrane, who died that year, had long done with Elvin Jones or Rashied Ali. There is certainly something of that on the closing 'You've Changed', though the hurly-burly of 'Sonnymoon For Two' seems to conceal references to Wardell Gray and Sonny Rollins.

*** **Body And Soul / *** Take The 'A' Train / ***(*) Live At The Montmartre Jazzhus** DA Black Lion 760018 / 760133 / 760006 3CD *Gordon; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Albert Tootie Heath (d). 7/67.*

These used to be available on Black Lion as *The Montmartre Collection* in two volumes. There has also been a set called *Both Sides Of Midnight*, which may not currently be available separately; fortunately the music from both dates – 20–21 July – is available on a three-CD set, which is the recommended option if you're a genuine Dexter fan. These find the group working a mostly standards vein on something like auto-pilot. There's plenty of energy being expended, but if you're looking for something more venturesome and stretching, it won't be found here.

*** **The Tower Of Power! / **(*) More Power** Original Jazz Classics OJCCD 299 / 815 *Gordon; James Moody (ts); Barry Harris (p); Buster Williams (b); Albert 'Tootie' Heath (d). 4/69.*

Dexter was beginning to visit the USA slightly more frequently again, and this was made on one of his trips. He still sounds tentative on American soil, and not even the presence of James Moody on 'Montmartre' sets things alight, partly because the two tenors manage to cancel one another out. Beware the use of exclamation marks in jazz album titles. It usually indicates that the contents are less exciting than the label would have you believe. As if to prove the point, the sequel turns out to be more interesting than the original release, with a strong version of 'Lady Bird' (which again features Moody) and a brisk dispatch of Dexter's own 'Fried Bananas', part of his staple diet at this period. With hindsight, these sound like diplomatic soundings, preparatory to a triumphal return.

*** **LTD Live At The Left Bank / *** XXL ...** Prestige 11018 / 11023 *Gordon; Bobby Timmons (p); Victor Gaskin (b); Percy Brice (d). 5/69.*

There is some stunning saxophone work on these live dates from Baltimore. Much of the excitement on *LTD* rests with the opening track, a steaming version of 'Broadway', which Dexter had previously recorded on *Our Man In Paris*. It's a bold and in some respects radical performance that suggests some rethinking of Gordon's position vis-à-vis Coltrane might be in order.

The other three performances are less compelling. 'Boston Bernie' is an original based on quite orthodox bebop changes ('All The Things You Are', it sounds like) but spun out to inordinate length, and it's the only number where the unfamiliarity of the pick-up band has an impact on the music. 'In A Sentimental Mood' is taken slow, and quite briefly, before a rousing interpretation of 'Blues Up And Down' takes the set down and out.

The sound is poor, and worse on the second set. It begins with a huge reading of 'Rhythm-A-Ning' on which Gordon solos strongly and gives the little-known Brice a moment of solo glory. 'Misty' is fascinating, a muscular and deliberately unromantic interpretation which also seems to toy with another, unstated theme. 'Love For Sale' is also a hefty performance, but the energy seems dissipated and the sense of climax is slightly forced.

*** **At Montreux** Prestige PCD 7861 2 *Gordon; Junior Mance (p); Martin Rivera (b); Oliver Jackson (d). 7/70.*
***(*) **The Panther!** Original Jazz Classics OJCCD 770 *Gordon; Tommy Flanagan (p); Larry Ridley (b); Alan Dawson (d). 7/70.*
*** **Jumpin' Blues** Original Jazz Classics OJCCD 899 *Gordon; Wynton Kelly (p); Sam Jones (b); Roy Brooks (d). 8/70.*

Dexter's visit to the USA in 1970 confirmed his growing critical stature. He played at Newport, an appearance documented on *At Montreux*, and managed to sound accommodating and almost deferential. For once, a guest player might have lent the proceedings some edge and bite, but as it stands Dexter doesn't sound willing to rock the boat.

Following the modest success of *The Tower Of Power!*, Dex recorded *The Panther!* and, a little later, *Jumpin' Blues* in the USA. It is generally thought that one of the panther's most effective characteristics is its silence, which makes the exclamation mark slightly redundant. In point of fact, the 1970 record marks a stage in Gordon's development in which he was able and willing to play more quietly, using fewer notes, a greater dynamic range and a willingness to dwell on effective phrases rather than rush them past like trolleybuses. 'Body And Soul' is the touchstone here again, a delicate, almost kaleidoscopic reading, with Flanagan's immaculate accompaniment using altered chords. 'Mrs Miniver' is an original and is one of the saxophonist's most interesting and little-known tunes; medium tempo and song-like, it has a brilliantly simple bridge and coda.

The August session is notable for one of the last recorded performances by Kelly, who gives a solid blues foundation to originals 'Evergreenish' and the title-track, as well as a group of standard and bebop themes. Dexter is in fine form and plays exquisitely on 'For Sentimental Reasons'. A worthy batch, but only serious collectors will find room for all three.

*** **Live at the Both/And Club, San Francisco** Bizarre Planet 6101 *Gordon; George Duke (p); Donald Rafael Garret (b); Oliver Johnson (d). 8/70.*

There is confusion around this one, because two tracks – 'Wee Dot' and 'Rainbow People' – have confidently been provenanced to the California club in 1970, while the remainder, with the same group, have been issued on Chiaroscuro as *Jive Fernando* (an apparent mishearing of 'Fried Bananas', which is based on 'It Could Happen To You') and dated to 1981, with the same group. But we can't shed any further light than that. There are some nice things – including a 13-minute 'Blue Monk' – and it's interesting to hear Duke, normally associated with rock and fusion, playing in a straight jazz vein.

***(*) **Ça'Purange** Original Jazz Classics OJCCD 1005 *Gordon; Thad Jones (c, t); James Moody (ts); Barry Harris (p); Stanley Clarke, Buster Williams (b); Louis Hayes, Albert 'Tootie' Heath (d). 6/72.*

The partnership with Thad Jones was a gift from the gods, and it is surprising that none of Thad's compositions made it to the record. It is a rare jazz disc that includes a Ewan MacColl song, but 'The First Time Ever I Saw Your Face' is exquisitely shaped and Dexter's solo is intense and formally perfect. Always a brief album, it has been boosted by a second take of Sonny Rollins's 'Airegin', but we are disinclined to dismiss it for short measure.

*** **Generation** Original Jazz Classics OJC 836 *Gordon; Freddie Hubbard (t); Cedar Walton (p); Buster Williams (b); Billy Higgins (d). 7/72.*

Cut for Prestige on one of Gordon's occasional visits home, this and those like it were reminders to the jazz audience that the old lion was still out there. There's an obvious lack of specific preparation, and despite the self-evident quality of the band a turn-up-and-play attitude, so not in any way a meaningful statement.

*** **Generation** Original Jazz Classics OJCCD 836 *Gordon; Freddie Hubbard (t); Cedar Walton (p); Buster Williams (b); Billy Higgins (d). 7/72.*

*** **Tangerine** Original Jazz Classics OJCCD 1041 *Gordon; Thad Jones (t, flhn); Hank Jones, Cedar Walton (p); Stanley Clarke, Buster Williams (b); Louis Hayes, Billy Higgins (d). 72.*

Two CDs originally recorded for Prestige. *Generation* keeps up the quality of the early-'70s albums. Hubbard imparts urgency and snap; he cheekily ups the ante on 'Milestones' with a brisk and rhythmic statement that is as different as possible from the composer's sanctified version. The CD reissue includes an alternative take of the same tune with, if anything, a better Hubbard feature, though Dexter's solo is flat and off-balance. Monk's 'We See' was a favourite of Dexter's and is sensitively handled; but the surprise hit of the album is André Previn's 'Scared To Be Alone', which sits perfectly for the saxophone.

Tangerine marks an interesting change of pace, a faster delivery and a more pungent attack. Fuelled by two very different rhythm sections, Dexter declines to veer very far from his usual delivery, but it's interesting to hear how differently he phrases in front of Walton and the more lyrical but less challenging Jones.

*** **Parisian Concert** Futura 41 *Gordon; Sonny Grey (t); Georges Arvanitas (p); Jacki Samson (b); Charles Saudrais (d). 2/73.*

This helps to fill in a relatively quiet year. Dexter was at the Café Montmartre with Jackie McLean in July and made a fine appearance at Montreux with Gene Ammons, but there wasn't much else. He coasts through four numbers, doing his usual thing of ignoring a static rhythm section, often even ignoring Arvanitas's florid chords. Grey has some nice moments.

***(*) **Round Midnight** / *** **Revelation** / *** **Rainbow People** Steeplechase SCCD 31290 *Gordon; Benny Bailey (t); Lars Sjøsten (p); Torbjørn Hultcrantz (b); Jual Curtis (d). 11/74.*

Bailey was a terrific partner: tight, energetic and unfailingly lyrical. To a large extent they ignore the well-intentioned accompaniment of the Swedish trio (Sjøsten is an able player, the others not) and head off on a companionable jaunt round a set of themes that fall easily under their respective approaches. Gordon is completely at home on 'Round About Midnight' and 'Stella By Starlight'; Bailey takes the initiative on 'Blue 'N' Boogie' and 'What's New', and fans of the little trumpeter (one wonders what they must have looked like, side by side on the stand) will find this one of the most profitable of his live recordings. The two subsequent records help to fill out the picture, but, once again, there really isn't enough first-rate material here to merit this depth of coverage.

*** **Stable Mable** Steeplechase SCCD 31040 *Gordon; Tete Montoliu, Horace Parlan (p); Benny Nielsen, Niels-Henning Ørsted Pedersen (b); Alex Riel, Tony Inzalaco (d). 11/74.*

*** **Bouncin' With Dex** Steeplechase SCCD 31060 *Gordon; Tete Montoliu (p); Benny Nielsen, Niels-Henning Ørsted Pedersen (b); Alex Riel, Billy Higgins (d). 3/75–9/75.*

*** **Something Different** Steeplechase SCCD 31136 *Gordon; Philip Catherine (g); Niels-Henning Ørsted Pedersen (b); Billy Higgins (d). 9/75.*

Bouncin' With Dex takes essentially the same band forward a decade. By the time of *Swiss Nights* (see below), the act is consummately polished. Montoliu sounds relaxed and confident and plays with considerable authority. The addition of guitarist Catherine adds a new band of the spectrum on *Something Different*. From the opening 'Freddie Freeloader' till it closes with 'Polka Dots And Moonbeams' and 'Yesterday's Mood', it exudes *bonhomie* and relaxed invention.

**** **More Than You Know** Steeplechase SCCD 31030 *Gordon; Palle Mikkelborg, Allan Botschinsky, Benny Rosenfeld, Idrees Sulieman (t, flhn); Richard Boone, Vincent Nilsson (tb); Axel Windfeld (btb); Ole Molin (g); Thomas Clausen (p, electric p); Kenneth Knudsen (syn); Niels-Henning Ørsted Pedersen (b); Alex Riel, Ed Thigpen (d); Klaus Nordsoe (perc); chamber winds and strings. 2–3/75.*

Beautifully arranged and orchestrated by Mikkelborg, *More Than You Know* sets Gordon in the middle of a richly textured ensemble. 'Naima' rarely works with a large band, but this is near perfect and Gordon responds with considerable emotion and inventiveness.

*** **Swiss Nights – Volume 1** / *** **... Volume 2** / **(*) **... Volume 3** Steeplechase SCCD 31050 / 31090 / 31110 *Gordon; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d). 8/75.*

These are vigorous, pumped-up and highly coherent. There probably wasn't enough material for three albums, though the last is just about justified by 'Sophisticated Lady'. Together, they make a good summation of what this quartet was about.

*** **Something Different** Steeplechase SCCD 31136 *Gordon; Philip Catherine (g); Niels-Henning Ørsted Pedersen (b); Billy Hart (d). 9/75.*

Gordon rarely played with a guitarist, but Catherine was an inspired choice for the September 1975 session, alternating warm, flowing lines with more staccato, accented figures towards the top of his range. NHØP responds with firmly plucked and strummed figures and Gordon rides on top in a relatively unfamiliar programme for him – Miles's 'Freddie Freeloader', 'When Sunny Gets Blue', 'Polka Dots And Moonbeams'.

***(*) **Biting The Apple** Steeplechase SCCD 31080 *Gordon; Barry Harris (p); Sam Jones (b); Al Foster (d). 11/76.*

Prodigal comes home. In 1976, Gordon made a rare return visit to the States. The response was so overwhelmingly positive that he decided to end his exile permanently. 'Apple Jump' is a joyous homecoming and 'I'll Remember April' one of his loveliest performances. Harris, Jones and Foster fit in comfortably, and the sound is good.

*** **Manhattan Symphonie** Sony 77633 *Gordon; George Cables (p); Rufus Reid (b); Eddie Gladden (d). 5/78.*

Now available on enhanced CD-Rom and with extras, this is a neglected masterpiece in the Gordon canon and by one of his least celebrated bands. Much of the credit has to go to Cables, who seems to lay out all the harmonic possibilities of a number in just a few sumptuous chords. 'Body And Soul' is titanic, a solo that relies less than usual on Dexter's associative tic and simply gets to the roots of the song. The bonus take of 'Secret Love' is less polished but none the less compelling.

*** **Live At Carnegie Hall: Complete** Sony CK 65312 *Gordon; Johnny Griffin (ts); George Cables (p); Rufus Reid (b); Eddie Gladden (d). 9/78.*

A prestigious venue, but a drab blowing session that has Dex and Griff vying for the limelight. The material is a mixture of the old-fashioned themes – 'Blues Up And Down' – and pop tunes, and Dexter makes sure that he is the leading voice on all tracks, though Griffin, playing as fast and furious as he had a decade earlier, holds his own. We've found this a pretty unsatisfying set, diffuse and unfocused, but Gordon fanatics will treasure some elongated solos and able sparring with a fellow tenorman.

*** **Round Midnight** Sony 40464 *Gordon; Chet Baker, Freddie Hubbard, Palle Mikkelborg (t); Wayne Shorter (ts); Herbie Hancock (p); Bobby Hutcherson (vib); John McLaughlin (g); Ron Carter, Pierre Michelot, Mads Vinding (b); Billy Higgins, Tony Williams (d); Lonette McKee (v).* 7–8/86.
Freshly remastered, but still sounding full of period charm and authentic Gallic atmosphere. Strictly speaking, this is a Herbie Hancock record, with Gordon as a guest star, but since he was the star of the film, who's quibbling?

Also, in brief:

*** **Complete Savoy & Dial Master Takes** Definitive 11155. 45–47.
Early stuff with Dizzy Gillespie, Tadd Dameron, Fats Navarro but mostly under the saxophonist's leadership and featuring his compositions, including 'LTD' and 'Dexter Digs In'.

*** **Settin' The Pace** Proper 2016 4CD. 40s.
The sound-quality won't exactly have you quivering in your chair, but 55 tracks of classic Gordon material spread over four discs at a budget price can't be bad.

*** **Complete Kenny Drew & Carl Perkins Sessions** Lone Hill Jazz LHJ10153. 9 & 11/55.
Another cheerfully misleading title from Lone Hill; 'complete' fails to take account of Gordon's May 1961 Blue Note session with Drew, for *Landslide* and *Dexter Calling*, though it does restore the obscure Dootone *Blows Hot And Cool*.

(*) **The Resurgence Of Dexter Gordon Original Jazz Classics OJC 929. 10/60.
Sometimes known as *Pulsation*, this is a little-known Jazzland date which didn't quite live up to either title.

** **Cry Me A River** Steeplechase SCCD 36004. 11/62, 6/64.
A dismal date with pianist Atli Bjørn's group.

*** **The Complete Blue Note Sessions** Blue Note 834200 6CD. 61–65.
A worthy entry in the boxed-set constituency, although exposure at length does tend to show up his vulnerabilities at least as much as his strengths.

** **Strings And Things** Steeplechase SCCD 31145. 2/65, 5/76.
A diffident, rather shapeless compilation of material with little of arranger Palle Mikkelborg's usual bite.

(*) **Wee Dot Steeplechase SCCD 36035. 65.
Frankly average session from the Jazzhus with a second-string band.

**** **The Complete Prestige Recordings** Prestige 11412 11CD. 65–73.
The ultimate box set, though arguably there's better music pound for pound among the Blue Notes; 15 previously unissued cuts.

*** **Jazz At Highschool** Storyville 8356. 8/67.
Another one from the vaults. This unissued Italian radio date with Drew, NHØP and Heath was only released in 2003.

*** **Blue Dex** Prestige 11003. 69–72.
A playable compilation of Gordon blowing; alternative takes of 'Sticky Wicket' and 'The Jumpin' Blues'.

*** **Tenor Titans** Storyville 8288. 69, 72.
A sometimes uneasy, certainly unyielding confrontation with Ben Webster, though they're only together for part of it.

*** **The Art Of The Ballad** Prestige 11009. 4/69–7/73.
Ditto, in a more lyrical vein.

** **The Shadow Of Your Smile** / **(*) **After Hours** Steeplechase SCCD 31206 / 31226. 4/71.
Two of the weakest Steeplechases, albeit with Lars Sjøsten (*p*), the fine Fredrik Norén (*d*) and a spot on *After Hours* for Rolf Ericson (*t*).

**** **The Complete Trio And Quartet Studio Recordings, 1974–1976** Steeplechase SCCD 30010-30017 8 CD. 74–76.
Magnificent; 73 tracks, beautifully packaged; indispensable for the true – and well-heeled – Gordon fan.

** **The Apartment** Steeplechase SCCD 31025. 8/75.
Not one of his best records; it sounds curiously timebound now, and there's a flatness to the solos.

(*) **Lullaby For A Monster Steeplechase SCCD 31156. 6/76.
Unusually, a pianoless trio, which sees Gordon struggling to bridge the gaps Drew's absence leaves.

(*) **Featuring Joe Newman Monad 806. 11/76.
A terrible source tape but a rare and valuable recovery from the homecoming year.

(*) **Sophisticated Giant Columbia CK 65295. 6/77.
An energetic but occasionally oblique and over-produced album that shows off more of Gordon's Coltrane mannerisms. Arrangements by Slide Hampton.

*** **Backstairs** E.J. 603. 5/81.
A decent enough recording, though it finds Dex coasting through familiar material and retreading his solos with no attempt to hide the joins.

(*) **Swedish Nights Steeplechase SCCD 37017/18 2CD. 86.
Mid-price; but more than mid-career and in only middling form, Dexter waffles and meanders far more than usual on seven stretched-out themes and never gets to the knock-out.

Joe Gordon (1928–63)

TRUMPET

Impeccable credentials from the New England Conservatory and an extended apprenticeship with Georgie Auld, Lionel Hampton and Charlie Parker; he was a Jazz Messenger for a short time but failed to manage his solo career or his life; he burned to death in a rooming-house fire apparently started by a cigarette.

(*) **Early Sessions Fresh Sound FSRCD 380 *Gordon; Gigi Gryce (as); Charlie Rouse (ts); Junior Mance, Walter Bishop (p); Jimmy Schenck, Bernie Griggs (b); Art Blakey (d); Sabu Martinez (perc).* 5–9/54.

(*) **West Coast Days Fresh Sound FSCRCD 370 *Gordon; Richie Kamuca (ts); Russ Freeman (p); Monty Budwig (b); Shelly Manne (d).* 7–9/58.

*** **Lookin' Good** Original Jazz Classics OJCCD 1934 *Gordon; Jimmy Woods (as); Dick Whittington (p); Jimmy Bond (b); Milt Turner (d).* 61.

A brittle tone, always pitched a little sharp, but affectingly vocalized and never less than individual. The recorded legacy is thin but impressive. The first disc consists of two routine hard-bop dates, on which both Gordon and Charlie Rouse sound very raw and short of ideas. In the scrappy *West Coast* Days (shared with Scott LaFaro material) Gordon takes second place to Kamuca and Freeman and never quite settles to the task. The recordings are average for the time (1958) and place (the Lighthouse), though 'Poinciana' finds him well off-mic. There is better sound and music on the OJC, which was obviously an attempt to market Gordon as the new cool cat on the block. All the tracks are originals, including such unlikely compositions as 'Terra Firma Irma' and 'Non-Viennese Waltz Blues'. Altoist Woods, though little known, plays well and the rhythm section stays tight without crowding the front-men. Nicely put together, but not much more than a footnote to a sadly short life. Joe was dead less than two years later.

Jon Gordon (born 1966)

ALTO AND SOPRANO SAXOPHONES

A talented stylist who studied with Phil Woods and won the Thelonious Monk Competition.

*** **The Jon Gordon Quartet** Chiaroscuro CR (D) *316 Gordon; Phil Woods (as); Kevin Hays (p); Scott Holley (b); Bill Stewart (d).* 3/92.

*** **Spark** Chiaroscuro CR *(D) 330 Gordon; Benny Carter, Phil Woods (as); Bill Charlap (p); Sean Smith (b); Tim Horner (d).* 4/94.

When Benny Carter and Phil Woods are lining up to play on your record and Joe Lovano writes an enthusiastic liner-note, it's pretty clear that something is happening. Gordon is young, bright and effortlessly accomplished, with none of the brashness and over-confidence that often come with 'effortless' talent. He handles tricky material with a naturalness born of considerable application, as when he negotiates the curves of Lovano's 'Land Of Ephysus' on the first record.

The Chiaroscuros were sold largely on the strength of the guest artists; but, excellent as Woods and Carter are, they never quite steal the show. Gordon's actually closer to Jackie McLean; not so much in terms of sound, but for sheer joyous involvement in the music. 'Spark' clinches it: a strong, simple idea that is both robust enough for the road and delicate enough to lay claims to real beauty.

***(*) **Ask Me Now** Criss Cross 1099 *Gordon; Tim Hagans (t); Bill Charlap (p); Larry Grenadier (b); Billy Drummond (d).* 12/94.

***(*) **Witness** Criss Cross 1121 *Gordon; Tim Hagans (t); Mark Turner (ts); Bill Charlap (p); Sean Smith (b); Tim Horner (d).* 12/95.

The move to Criss Cross was beneficial, putting him in the way of a growing pool of young, like-minded musicians unconstrained by fashion, or retro ideologies, but simply dedicated to mainstream jazz. Gordon makes an early statement of intent with an effortless (that word again!) ride through the 'Giant Steps' changes and a showing for his own (Lovano-inspired) 'Joe Said So', as well as the Monk tune that gives *Ask Me Now* its title. The follow-up record is more ambitious. 'Individuation' is an exercise in group counterpoint that slightly outstays its welcome, though it does establish the parameters of the group. 'Interlude' and 'Waking Dream' are a linked pair, the latter a study in complex harmonic organization. 'House Of Mirrors' is by the bassist and features Smith in a solo outing that plucks some of its ideas straight out of Gordon's soprano improvisation, in itself a strong reminder that he has this second voice in reserve.

**** **Along The Way** Criss Cross 1138 *Gordon; Mark Turner (ts); Kevin Hays (p); Joe Martin (b); Billy Drummond (d).* 6/97.

***(*) **Currents** Double Time DTRCD 136 *Gordon; Ed Simon (p); Ben Monder (g); Larry Grenadier (b); Bill Stewart (d); Adam Cruz (perc).* 2/98.

Gordon continues to consolidate. The final Criss Cross album is a delightfully confident combination of original material and standards. As a winner of the Thelonious Monk Competition, Gordon has every right to tackle 'Friday The 13th' with the insouciant confidence he brings to the jagged theme. He also understands the internal rhythms of a tune like Joe Henderson's 'Inner Urge' and he has incorporated much of that thinking into his own writing. A richly textured 'Body And Soul' sounds like an attempt to write himself into a long saxophone tradition.

On *Currents*, Jon is more concerned to let his own voice come through as a writer. Apart from a couple of repertory pieces, all the compositions are by the saxophonist and they suggest an artist on the brink of great things, though not yet with the maturity to execute his ideas convincingly. 'Twilight Soul' is profoundly influenced by Wayne Shorter, while 'Intention' draws in elements of reggae and ska as well as jazz. The real eye-opener, though, is 'Shape Up', a dense and complex piece which requires many hearings to unravel, and even then resists analysis. Though the band doesn't quite pull it off, Jon is absolutely assured and convincing.

***(*) **Possibilities** Double Time 171 *Gordon; John Scofield (g); Kevin Hays (p); Peter Washingon (b); Bill Stewart (d).* 00.

This is a return to form, with a strong line-up, often without piano (Sco's 'Camp-Out' is the opening number) and driven solidly by drummer Stewart, who has an edgier approach than Kenny Washington; Stewart also chips in with the closing 'Soul's Harbor', which merits wider exposure. A trio of originals – 'Paradox', 'Riddle' and 'Contemplation' – mark a partial reprise of Gordon's exploratory style. Monk is again represented, this time by 'Misterioso', and there is a version of 'Moment's Notice', intriguingly without bass.

**** **The Things You Are** ArtistShare 56 *Gordon; Ben Monder (g); Joe Martin (b); Billy Drummond, Bill Campbell (d).* 2/05.

It looks as if Jon might have had to hawk this round for a couple of years before it was picked up by the estimable ArtistShare. It's an intriguingly chastened record, the opening 'I Should Care' almost fustian in mood, though the soprano solo on 'Arco', a terse original, is anything but. Monder again brings a fascinating ambiguity to the music, but it's Gordon's day. As good as you'll get in contemporary jazz but only available in relatively limited numbers direct from the label.

Also, in brief:

*** **Contrasts** Double Time DTRCD 185. 5/98, 5/00.

A duo date with Bill Charlap (*p*), sympathetic and nuanced.

*** **The Things We Need** Double Time 156. 1–2/99.

The edges have been softened a bit, as Jon turns towards the mainstream. Still impressive.

Wycliffe Gordon (born 1967)

TROMBONE, TUBA, PIANO, DIDJERIDU, VOCAL

From Waynesboro, Georgia, and now based in Michigan, he's a Marsalis associate and Lincoln Center Jazz Orchestra stalwart.

*** **Slidin' Home** Nagel Heyer 2001 *Gordon; Randy Sandke (t); Victor Goines (ts, cl); Joe Temperley (ss, bs); Eric Reed (p); Rodney Whitaker (b); Herlin Riley (d); Milt Grayson (v).* 12/98.
***(*) **The Joy Ride** Nagel Heyer 2032 *Gordon; Victor Goines (ss, ts, cl); Farid Barron (p); Rodney Whitaker (b); Herlin Riley (d).* 12/00.
**** **What You Dealin' With** Criss Cross 1212 *Gordon; Ryan Kisor (t); Victor Goines (ss, ts); Herb Harris (ts); Zach Pride (b); Rodney Green (d).* 1/01.
Gordon's albums help restore the trombone to contemporary prominence. *Slidin' Home* perhaps touches too many bases a little too rapidly – New Orleans, blues, Monk, Ellington, gospel – but already the ebullient transformation of 'Mood Indigo' into an extravagant trombone feature suggests what Gordon can do.

The Joyride is an impressive work-out but also admirable for Gordon's organization of the band, who play as one but with undoubted individuality. Goines is in splendid shape on his features, and contributes some nice clarinet. Gordon perhaps overdoes the multi-instrumentalism, but he is across every parameter of this music and entitled to his moment.

What You Dealin' With is the most freewheeling of the Nagel Heyers, the least yoked to context, and it's packed with great playing. The programme of Ellington, Gillespie, 'Cherokee', 'Mr P.C.' and originals is slyly set up to subvert expectations. 'Blue 'N' Boogie' uproots bebop slickness by nonchalantly strolling in and out of double-time on the theme. 'Cotton Tail' shows that Wycliffe's scatting chops are in pretty good order, too. 'Cherokee' is sheer virtuoso high spirits – after they've hoodwinked us with a stately beginning. 'Bone Abstractions' lets you know just what the man can do with his unruly slide horn, a phantasmagoric throw of the dice. And he has another go at 'Mood Indigo', this time a harmonious mix of sharp improvising and daring high-jinks. Gordon not only leads from the front; he imparts heroic good humour to go with the crackling invention of the playing.

***(*) **We** Nagel Heyer 2023 *Gordon; Eric Reed (p).* 10/01.
A very powerful and moving set of duets. Gordon's solo (with mute) on 'Embraceable You' is one of his best, but also one of the more striking statements on the instrument in recent times. 'The Lord's Prayer' and the original 'He Cares' bracket a deeply felt set.

***(*) **United Soul Experience** Criss Cross 1224 *Gordon; Seamus Blake (ts); David Kikoski (p); Larry Grenadier (b); Bill Stewart (d).* 12/01.
***(*) **Dig This!** Criss Cross 1238 *Gordon; Seamus Blake (ts); Sam Yahel (org); Peter Bernstein (g); Bill Stewart (d).* 12/02.
United Soul Experience pitched Gordon into the thick of an unfamiliar team at more or less a moment's notice, and it's a tribute to his chutzpah that he still got a great result out of it. He and Blake make a handsome front line, the thicker, more expressive sound of the trombonist matched with the lean agility of the tenor. Kikoski colours in the harmonies, rapidly and unstintingly. The closing steal from Ellington's *Anatomy Of A Murder*, 'Low Key Lightly', is a delicious trombone/bass duet.

Dig This! rings a few changes, with Blake and Stewart retained but Yahel and Bernstein coming in. It's still a repertory act, but none the worse for it. 'Limehouse Blues', 'Lonnie's Lament' and 'I Can't Get Started' (a duo with Bernstein) are the core repertoire; the rest are originals. If it feels more like a settling-in for this talented musician, he's already setting the pace.

**** **In The Cross** Criss Cross 1253 *Gordon; Marcus Printup (t, v); Victor Goines (ss, ts, cl); Eric Reed (p); Damien Sneed (org); Reginald Veal (b); Alvin Atkinson (d, v); Garden City Gospel Choir (v).* 12/03–1/04.
Cyrus Chestnut and Wynton Marsalis have both had a try, but nobody has gone as far as this in integrating a classic pop-gospel feel – Gordon cites the Dixie Hummingbirds, The Soul Stirrers and the Mighty Clouds Of Joy as his sources – with a top-drawer American jazz ensemble of today. The material mixes traditional pieces with in-the-spirit originals and the personnel all but speaks for itself in terms of what they can deliver. The result, in tracks such as 'I'm Glad', is jubilation of an almost ecstatic order, although there are sombre passages to balance it. The Choir gives its all. The record's probably too long and no doubt Gordon might have wished for more studio time; but what a triumph.

*** **Cone's Coup** Criss Cross 1278 *Gordon; Johnny O'Neal (p); Reginald Veal (b); Herlin Riley (d); Stacy Dillard (v).* 5/05.
This gets off breezily with 'Shhh! The Band Is Trying To Play' and 'Yaht Doo Daht Ditt' but then falls back on repertory themes, including 'Speak Low', 'Mr P.C.' and the hybrid 'Blues For Alice's Freight Train', before checking out with 'Hush Yo Mouf!'. It seems that Gordon can't quite settle to a direction. His playing and singing are fine, even exciting, but his albums always seem to be reaching after something that rarely makes it through a scamped production.

Also, in brief:

*** **Standards Only** Nagel Heyer 2071. 12/98–10/01.
Culled from his albums for the label, plus six unissued tracks.

*** **The Search** Nagel Heyer 2007. 11–12/99.
The trombone 'choir' is used deftly on 'Frantic Flight' and 'Stardust', but a Monk tune is rendered silly and the overall effect is rushed and incomplete.

*** **The Gospel Truth** Criss Cross 1192. 5/00.
It's an interesting premiss, but Gordon doesn't manage the jazz/gospel synthesis with enough care.

Frank Goudie (1899–1964)

CLARINET, VOICE

He started on trumpet and worked in New Orleans in the 1910s and early '20s, before spending 15 years in Europe with many bandleaders. Worked in France and Berlin after the war and returned to San Francisco in the late '50s.

(*) **Frank 'Big Boy' Goudie With Amos White American Music AMCD-50 *Goudie; Amos White (t); J. D. Banton (ts); Jimmy Simpson, Burt Bales (p, v); Al Levy (g); Al Conger (b); James Carter (d).* 9/60–3/61.
Goudie is an obscure figure, even among New Orleans musicians, but he was much admired by Albert Nicholas, and these grimy recordings reveal an idiosyncratic musician, whose other spell in the limelight came with a date in Paris in 1937 with Bill Coleman and Django Reinhardt. Five sextet tracks are unexceptional New Orleans dance hall music (albeit recorded in San Francisco), but the four duets and three trios with Bales and Conger are more

substantial. Goudie chews over the melody lines rather than elaborating on them, and there's a folkish lilt to some of his ideas.

Jimmy Gourley (born 1926)

GUITAR

Son of a distinguished music educator, he began playing in the bebop era and has carved an individual path ever since, working largely in France.

*** **And The Paris Heavyweights** Elabeth ELA621030 *Gourley; René Urtreger (p); Eddy Louiss (org); Luigi Trussardi (b); André Ceccarelli , Kenny Clarke (d); Humberto Canto (perc).* 72.
***(*) **Repetition** Elabeth ELA621026 *Gourley; Stan Getz (ts); Lou Levy (p); Marc Johnson (b); Victor Lewis (d).* 81.
***(*) **Double Action** Elabeth ELA621032 *Gourley; Barney Wilen (ts); Dominic Lemerle (b); Philippe Combelle (d).* 87.
*** **Our Delight** Elabeth ELA621021 *As above, except omit Wilen; add André Villeger (ts).* 1/95.
A fixture at the Tabou club in Paris, Gourley's a successful ex-pat who's become an admired figure on the European scene. His brisk, boppish chording is unexpectedly distinctive, though he's certainly not a charismatic soloist, and if Christian is the obvious influence, there's a wider musicality at work on most of these. The 1972 session is typical of many of the time, an enthusiastic meeting between French and American musicians. There are two groups at work here, obviously; both have strengths and Louiss coaxes out some of Jimmy's R&B side. The date with Getz (moonlighting on the occasion as 'Dju Berry', hilariously) is a good one, though it's Lou Levy's trio which makes the date special. The association with Wilen went back to the late '50s and there's real warmth to this latter-day collaboration. The most recent date with Villeger has some good points, but Gourley himself seems to be riffing rather aimlessly in places and going through the motions mechanically in others; the saxophonist is rather good, though.

Dusko Goykovich (born 1931)

TRUMPET, FLUGELHORN

The Bosnian trumpeter is a disciple of Miles Davis, but the infusion of folk forms adds an extra dimension.

***(*) **Swinging Macedonia** Enja 4048 *Goykovich; Eddie Busnello (as); Nathan Davis (ts, ss, f); Mal Waldron (p); Peter Trunk (b); Cees See (d).* 8/66.
One of the most convincing attempts to synthesize jazz and the curious scalar progressions of Balkan folk music. Born in the former Yugoslavia, Goykovich studied at Berklee and saw action with Maynard Ferguson, Woody Herman and with the Clarke–Boland Big Band. His most characteristic work, though, has been with smaller groups. He is a bright, rhythmic player, who draws on bop trumpet somewhat selectively. *Swinging Macedonia* was a bold stroke, with an impact akin to that of Ivo Papasov's much-hyped Bulgarian Wedding Band. Goykovich, though, is more purely a jazz player, and a more adventurous improviser. He's ably supported by an international line-up that hinges on the two American exiles. Waldron deals splendidly with some unfamiliar chord changes, Davis sounds authentically Slavonic (indeed, much like Papasov) and the little-known Busnello makes three or four very effective interventions

*** **In My Dreams** Enja ENJ 9408 *Goykovich; Bob Degen (p); Isla Eckinger (b); Jarrod Cagwin (d).* 9/00.
Essentially a ballad album, this is as laid-back and lyrical as Goykovich has ever sounded on record. As he approaches 70, he has acquired a philosophical stance that comes through strongly and emphatically here on tracks like 'St Germain Des Prés' (a near-perfect tone poem) and 'Skylark', which has rarely sounded so gently melancholy. Degen is an astonishing musician, still largely overlooked, but responsible for the lovely 'Sequoia Song', which provides the album with its high-point, as measured and expressive a performance as you'd hope to find.

**** **Portrait** Enja ENJ 9427 *Goykovich; Steve Gut (t); Abraham Burton (as); Jimmy Heath, Tony Lakatos, Lucky Thompson (ts); Ferdinand Povel (ts, f); Kenny Barron, Tommy Flanagan, Hans Hammerschmid, Bora Rokovic, Larry Vuckovich (p); Oscar Pettiford (b, clo); Ray Drummond, Fred Dutton, Isla Eckinger, Eddie Gomez, Branko Pejakovic (b); Hartwig Bartz, Clarence Becton, Alvin Queen, Mickey Roker, Dejan Terzic (d); Monica Zetterlund (v).* 59–99.
Released on the occasion of his 70th birthday, this lovely set is an ideal career summary for someone who wants a quick appraisal of who Dusko is and where he's come from musically. It goes back to 1959 and Goykovich's return from the Newport Festival to record with Oscar Pettiford (a fine duet on 'But Not For Me') and with Lucky Thompson and Monica Zetterlund ('Love For Sale', which also features Pettiford on cello). 'I Remember Clifford' and a couple of other tracks were taped live in 1970 at Domicile in Munich with his working group: still under the spell of Miles Davis but with his own ideas at work.

*** **Samba Do Mar** Enja ENJ 9473 *Goykovich; Ferenc Snétberger (g); Martin Gjakonovski (b); Jarrod Cagwin (d).* 00.
An attractive take on Brazilian music by a trumpeter who's always had an authentic Latin swing whenever he's taken on south-of-the-border material. Snétberger is an ideal accompanist for this repertoire, loose-limbed, easy, but hitting his notes dead-centre every time. Lovely stuff.

Also, in brief:

(*) **Belgrade Blues Cosmic Sounds 16. 61, 66.
An intriguing early reissue of *International Jazz Octet* and other material.

***(*) **East Of Montenegro** Cosmic Sounds 17. 75.
The quintet live at the Belgrade Jazz Festival and in excellent, sparkling form.

*** **Five Horns And Rhythm** Cosmic Sounds 18. 83.
Previously available as *Blues In The Gutter* and *Snap Shot*.

*** **Ten To Two Blues** Ensayo 9773. 11/71.
With the Tete Montoliu trio.

*** **Handful O'Soul** Enja ENJ 9482. 01.
Goykovich fronts his International Jazz Orchestra with aplomb.

*** **Samba Tzigane** Enja ENJ 9489. 10/06.
Unaccountably dull.

John Graas (1917–62)

FRENCH HORN

He worked in the Indianapolis Symphony before joining Stan Kenton and then becoming a studio regular in the '50s

Californian scene. He also did much writing in Hollywood but died young from a heart attack.

*** **Jazz Studio 1 / 2** Lone Hill Jazz LHJ 10145 *Graas; Joe Newman, Don Fagerquist (t); Bennie Green, Milt Bernhart (tb); Herb Geller (as); Jimmy Giuffre (cl, ts, bs); Frank Foster, Paul Quinichette (ts); Hank Jones, Marty Paich (p); Johnny Smith, Howard Roberts (g); Eddie Jones, Curtis Counce (b); Kenny Clarke, Larry Bunker (d).* 10/53–6/54.
***(*) **Jazz Studio 3 / 4** Lone Hill Jazz LHJ 10146 *Graas; Don Fagerquist, Conte Candoli, Shorty Rogers (t); Jack Millman (flhn); Maynard Ferguson, Bob Enevoldsen (vtb); Buddy Collette (as, f); Charlie Mariano, Herb Geller (as); Zoot Sims, Jack Montrose, Lin Halliday (ts); Bob Gordon, Gerry Mulligan, Jimmy Giuffre, Ray Vasquez (bs); Claude Williamson, Marty Paich, André Previn , Russ Freeman (p); Frank Flynn, Don Anderson, Red Norvo (vib); Howard Roberts, Don Overberg (g); Red Mitchell, Curtis Counce, Ralph Pena (b); Garry Frommer, Larry Bunker, Chico Hamilton, Shelly Manne (d); Mike Pacheco, Fred Aguirre, Artie Anton, Jack Costanzo (perc).* 12/54–6/55.
***(*) **Jazz-Lab 1 & 2** Lone Hill Jazz LHJ 10148 *Graas; Don Fagerquist (t); Bob Enevoldsen (vtb); Herb Geller (as); Jack Montrose, Dave Pell, Bill Perkins (ts); Jimmy Giuffre (bs, cl); Claude Williamson, Marty Paich, Gerald Wiggins, Paul Moer (p); Red Norvo (vib); Howard Robert (g); Curtis Counce, Buddy Clark, Paul Chambers (b); Larry Bunker, Philly Joe Jones (d).* 11/55–1/57.
**** **Jazzmantics** Lone Hill Jazz LHJ 10149 *Graas; Conte Candoli, Jack Sheldon, Pete Candoli (t); Buddy Collette (cl, bs, f); Art Pepper (as, ts); Herb Geller (as); Bob Cooper (ts, ob); Jack Montrose (ts); Paul Moer, Gerald Wiggins (p); Red Callender (tba); Red Mitchell, Buddy Clark (b); Shelly Manne, Larry Bunker (d).* 6/56–9/57.
***(*) **Westlake Bounce** Fresh Sound FSR-CD 508 *Graas; Jack Montrose, Bill Perkins (ts); Paul Moer (p); Paul Chambers, Philly Joe Jones (d).* 1/57.
Graas was a fixture on the West Coast studio scene of the later '50s, and these records bring back most of the music recorded under his leadership, even if Lone Hill offer a somewhat confusing picture. The *Jazz Studio* LPs were issued without a nominal leader: the first is a blowing date and does not feature Graas at all; instead, a mostly black, New York group jams on 'Tenderly' and a blues; the fourth was led by Jack Millman, who wrote all the tunes and had them played by a cast of Californian studio guys; and the fifth and sixth, not listed here, also didn't involve Graas. The second does offer a pair of Graas tunes, 'Here Come The Lions' and 'Graas Point', but the important set is the third, which is a showcase for his writing and playing. 'Mulliganesque' is a witty feature for Gerry Mulligan; there is a searching quartet treatment of 'My Buddy'; the Dixieland tunes 'Charleston' and '12th Street Rag' are made to sound nothing like themselves; and there are two 'Jazz Sections' from a Symphony in F Minor which Graas had been commissioned to write, later recorded in full on a small-label issue.

The two *Jazz-Lab* LPs feature two more excerpts from the symphony, and the rest is played by a mix of five-, seven- and nine-piece bands. Tune titles like 'Mozartesque' and 'Canon Ball' hint at what Graas was trying to do, and the use of fugue, canon and counterpoint take the music some distance from the conventions of the time, and from critical approval: a *Down Beat* reviewer suggested that the 'value of the LP lies largely in the solos' – so much for Graas's efforts. His own playing shows an unselfconscious mastery of the instrument: the concluding tracks on the disc, lifted from the *French Horn Jazz* LP, show how he could fit into more familiar small-group settings.

The masterpiece here is *Jazzmantics*, which doubles up the LP of that title with another called *Coup De Graas* and a further track from *French Horn Jazz*. This involves some of Graas's most imaginative writing, in pieces such as 'I.D.' (with a modal interlude), 'Development', the wry 'Will Success Spoil Rock'N'Roll?' and 'Swing Nicely', though there are also two intriguing pieces by Dick Grove, 'Blues Street' being especially haunting. With splendid playing by Graas, Pepper and the neglected Moer among the soloists, this is a consistently engrossing collection.

Westlake Bounce is an addendum. Graas actually plays only on the first three tracks: the remainder are by various combinations of the other musicians, although they work on Graas tunes such as 'Mulliganesque' and 'Canon Ball'. Fine stuff, though it marks the effective end of Graas's jazz discography

Christoph Grab (born 1967)

ALTO AND TENOR SAXOPHONES

Studied at the Swiss Jazz School in Bern and now a well-seasoned session-player with a developing career as leader.

(*) **Personal / *** **Cryptic Blues** Unit UTR 4156 / 4166 *Grab; Nils Wogram (tb on Cryptic Blues only); Flo Stoffner (g); Christoph Sprenger (b); Dieter Ulrich (d).* 10/04–2/05.
An able technician who hasn't yet found a convincing idiom, Grab brings to the table a lot of ideas derived from Arab music and from Kurt Weill, as well as influences as far apart as Joe Lovano and Sal Nistico. The only merit in having influences that sit far apart is when they are blended into something individual and that doesn't happen on the first record. That the second is a signal improvement is largely down to Wogram's presence. A fine technician in the Albert Mangelsdorff mould, the trombonist brings heat and presence to 'Afrodite' and a certain something to 'Melancholeriker' as well. Grab has previously worked with Ray Anderson and clearly recognizes that his larger horns sits OK with a trombone. It's a formula, and this is a line-up that should develop, but it needs much stronger material to work from.

Teddy Grace (1905–92)

VOICE

Her dates don't suggest the premature end to a career, but she strained her vocal cords while singing for troops and bond rallies during the Second World War and irretrievably lost her voice.

(*) **Turn On That Red Hot Heat Hep 1054 *Grace; Mal Hallett Orchestra; Bob Crosby Orchestra; Lou Holden Orchestra.* 2 & 3/40–9/40.
***(*) **Teddy Grace, 1937–1940** Timeless CBC 1-016 *Grace; Charlie Shavers, Max Kaminsky (t); Bobby Hackett (c); Jack Teagarden, Sonny Lee, Moe Zudecoff (tb); Brad Gowans (vtb); Milt Yaner, Sal Franzella, Don Watt (cl, as); Buster Bailey, Pee Wee Russell (cl); John Sadola, Bud Freeman (ts); Frankie Froeba, Billy Kyle, Dave Bowman (p); Dave Barbour, Eddie Condon (g); Haig Stephens, Delmar Kaplan, Pete Peterson (b); Al Sidell, O'Neil Spencer, Morey Feld (d).* 10/37–9/40.
Teddy worked for Hallett and Crosby as a band singer, but the sides under her own name show a surprisingly commanding vocalist capable of striking improvisation. The band material on

the Hep is historically interesting, but it's generic stuff alongside Teddy's work under her own name, which only sneaks in at the end. There's one rarity, a cut with Lou Holden's band, which will be of interest to collectors. They'll also like that there is only one overlap with the other CD, a nice 'I'll Never Let You Cry'. The six sessions compiled by Timeless include some outstanding accompaniments. Jack Teagarden (who had passed out drunk by the end of the date) is on one, which includes a stunning 'Love Me Or Leave Me', and Bud Freeman leads his Summa Cum Laude group through the last. But the centrepiece is three 1939 sessions of blues material with Shavers, Bailey and Kyle. Grace tackles it with no trace of the affectation that sinks the blues pretensions of some white singers of the period. This remastering is mostly very good, and the CD has a fine essay by David McCain, who located Grace almost at the end of her life.

Georg Graewe (born 1956)

PIANO, BANDLEADER, COMPOSER

Mixes classical form with free improvisation, without strain.

**** **Sonic Fiction / ***(*) The View From Points West / ***(*) Flex 27** hatOLOGY 638 / Music & Arts 620 / Random Acoustics RA 007 *Graewe; Ernst Reijseger (clo); Gerry Hemingway (d, perc).* 3/89, 6/91, 12/93.

These are players of markedly different temperaments, united by a resistance to the fixed resolutions of both 'jazz' and 'New Music'. They play undogmatically and with great exactness, as if they have been rehearsing these pieces for years. Like Eddie Prévost, Hemingway manages to swing even when playing completely free, and his range of articulation is quite extraordinary. Graewe, one of the most enterprising of the post-Schlippenbach pianists, is apt to dissolve his own most acute observations in a flood of repetitions and curious evasions, but the ideas are strong enough to resist corrosion. Reijseger, by contrast, knows how to enjoy an idea and when to dispense with it. The Random Acoustics set is immensely detailed, full of exactitudes and tiny, outwardly meaningless gestures that seem to propel things forward to the next crux. The earlier discs are even better, with pungent playing from Hemingway and some deliciously sardonic interplay between cello and piano on the live Music & Arts from Vancouver, and, best of all, throughout the hat ART disc, which is the pick of Graewe's discography.

*** **Concert In Berlin 1996** Wobbly Rail WOB007 *Graewe; Sebi Tramontana (tb); Mats Gustafsson (ts, fluteophone); Marcio Mattos (clo); Mark Sanders (d).* 12/96.

Another remarkable group that works according to Graewe's orderly but liberating procedures. There are places where it palpably fails to cohere, as in the opening section, but for the most part it's riveting music.

*** **Melodie Und Rhythmus** Okkadisk 02124 *Graewe; Frank Gratkowski (reeds); Kent Kessler (b); Hamid Drake (d).* 5/97.

This feels more like a free-jazz date, which somehow doesn't suit Graewe's indefinable but highly individual aesthetic. The playing's fine, but for a few excrescences by the saxophonist, and the sound remarkably good, but it doesn't amount to much over the long haul and the Chicago studio ambience is very flat.

***(*) **Counterfactuals** Nuscope 1010 *As for Sonic Fiction, etc.* 11/99

A welcome return for the trio, playing in Ann Arbor and in top form. Graewe has rarely sounded more secure and inventive in a group situation, implacable and studied but with a real frisson of danger.

**** **Fantasiestücke I – XIII** Nuscope 1014 *Graewe (p solo).* 10/00.

Fred Van Hove says: 'George's fantasy pieces – one seven minutes long, the others between two and five minutes – all seem to end abruptly. They could stop there; they could have been longer or shorter; their length is indefinite. Like life itself, which stops unexpectedly most of the time, it is always unfinished.

***(*) **Continuum** Winter & Winter 910 118 *Graewe; Ernst Reijseger (clo); Gerry Hemingway (d).* 4/05.

Impeccably recorded, this is a delightful record by an established trio which explores a unique sound-world. Three brilliant improvising composers who might have cancelled one another out, but who conspire to create a session of real beauty. It's less focused, arguably, than Graewe's solo work, but no less accessible and appealing.

Also, in brief:

*** **Chamber Works** Random Acoustics 003. 91–92.

Graewe's day in court on his own imprint, drawing on two of his favourite trio associations, and others.

*** **Saturn Cycle** Music & Arts 958. 11/94.

A less successful date (albeit from the iconic Loft in Cologne) by the Graewe–Reijseger–Hemingway trio.

*** **Subsymbolism / ***(*) Impressions Of Monk** Nuscope 1002 / 1006. 3/95.

Graewe's Monk is, predictably, not like anyone else's. Brilliantly done, though it will infuriate as many as it delights. The same trio – Marcio Mattos (*b*), Michael Vatcher (*d*) – made the other disc at the same time.

*** **Concert San Francisco 1995** Music & Arts 968. 7/95.

Seven solo works. Impeccably done.

*** **Other Songs** Nuscope 1008. 6/99.

With Peter van Bergen (*ts, cbcl*) and Barre Phillips (*b*), and full of unexpected sonorities and intriguing irresolution.

Bob Graf

TENOR SAXOPHONE

From St Louis, and a colleague of his friend Clark Terry in the postwar Basie band.

*** **The Bob Graf Sessions** Fresh Sound FSRCD 1616 *Graf; Ron Ruff (ts, f); Jimmy Williams (p); Bob Maisel, Johnny Mixon (b); Al St James (d).* 1 & 2/58.

Fresh Sound are doing remarkable work in rescuing figures like Graf from jazz oblivion. These days were recorded in Fulton, Missouri, and back home in St Louis in the early weeks of 1958. Graf's not a charismatic soloist – Lester Young-influenced but with a tighter attack – but he's more interesting on the second date, when there's no other horn to get in the way of his thoughtful development. If these seem like obscurities, they're more listenable than many a more celebrated date.

Grand Dominion Jazz Band

GROUP

Together since the early '80s, the GDJB's members are based in the Pacific North-West and include British emigrants and Americans.

*** **Half And Half** Stomp Off CD3989 *Bob Jackson (t); Jim Armstrong (tb, v); Gerry Green (cl, as); Bob Pelland (p); Mike Cox (bj, v); Mike Duffy (b); Stephen Joseph (d). 3/86–6/88.*
*** **San Jacinto Stomp** Stomp Off CD1268 *As above, except omit Joseph; add Mike McCombe (d). 1/93.*
*** **The Spiritual Album** Stomp Off CD1291 *As above. 10/94.*
*** **Smiles** Stomp Off CD1330 *As above, except omit Cox; add Jim Marsh (bj). 8/97.*
*** **Daddy's Little Girl** Stomp Off CD1337 *As above. 8/97.*
Somewhat in the style of Ken Colyer's revivalism, this is a sturdy and impressive group of (mainly) trad veterans. Two of their earlier LPs were reissued on *Half And Half*: a bit livelier and more, er, virile than their later CDs, this has an interestingly catholic choice of material, with music hall tunes such as Joe O'Gorman's 'Bedelia' rubbing shoulders with Wally Fawkes's 'Trog's Blues' and Joe Oliver's 'Snag It'. *San Jacinto Stomp* brought them into the CD era. With most of the tracks rolling expansively past the six- and seven-minute mark, they generate a steadily building momentum that's very effective on the likes of 'Bugle Boy March' and Adrian Rollini's 'Old Fashioned Swing'. Jackson is a rather wiry, short-breathed soloist, but Green's wide-bodied alto is nice and the rhythm section play with great heart.

The Spiritual Album is played with respect rather than any deep feeling and will appeal most to dedicated fans. *Smiles* brings in newcomer Jim Marsh on banjo (he has more hair than the others, but it's just as grey) and it wobbles between the sacred ('Oh Lord, Is It I?') and the secular (Ma Rainey's 'Oh My Babe Blues'), though there's nothing that could qualify as the profane. This is the point at which to mention that their vocals are in the trad band disaster area.

Daddy's Little Girl keeps up the old tradition. 'Spanish Shawl' is a favourite that will never go stale. 'Shout 'Em Aunt Tillie' has a lot more life in it (her?) than when Marcus Roberts played it. They end with Joe Jordan and his 'Teasin' Rag'. The singing is, alas, as before, but there is, hooray, not too much of it. Good show!

Jerry Granelli (born 1940)

DRUMS, SOUND SCULPTURES, BASS

He has a knack for finding new fresh fusions of jazz with other styles of improvisation. Also a distinguished educator in the US and Europe.

***(*) **A Song I Thought I Heard Buddy Sing** Evidence ECD 22057 *Granelli; Julian Priester (tb); Kenny Garrett (as); Bill Frisell (g, bj); Robben Ford (g); Anthony Cox (b). 1 & 2/92.*
**** **Broken Circle** Songlines/Tonefield INT 3501 *Granelli; Kai Bruckner, Christian Kogel (g); Andreas Walter (b). 96.*
Granelli caught the attention of Ralph Towner, who at one point (so it is rumoured) considered him to replace Collin Walcott in Oregon. Some of the earlier records are now gone, but Granelli's epic reconstruction/homage to the legendary Buddy Bolden is still around. It's as worth hearing as the line-up might suggest. Priester and Garrett play mostly in a modernized Dixieland way, while the guitarists, Frisell especially, explore a folksy idiom.

At the heart of *Broken Circle* is an original suite called 'Song Of A Good Name' inspired by the history of Native Americans, but also included are Prince's 'Sign O' The Times', Peter Gabriel's 'Washing Of The Water', Mingus's 'Boogie Stop Shuffle' and Coltrane's 'Lonnie's Lament'. The two-guitar sound is reminiscent of Prime Time, but more often of Pat Metheny's pastel-and-wash collaborations with Lyle Mays, particularly when Bruckner and Kogel are required to add slide, 'textural' or 'atmospheric' guitar.

***(*) **Enter, A Dragon** / ***(*) **Crowd Theory** Songlines SGL 1521-2 / 1526-2 *Granelli; Curtis Hasselbring (tb); Peter Epstein (ss, as); Briggan Krauss (as); Chris Speed (cl, ts); Jamie Saft (ky, acc, g); J. Anthony Granelli (b). 9/97; 9/98.*
The titles and so-called 'haikus' on *Enter, A Dragon* suggest an Eastern concept, but the only real line to that is in Granelli's own exotica of bells, cymbals and chimes. It's otherwise an ensemble of New Yorkers creating a sound that seeks to be hard-hitting but sensuous and big on texture – swells of percussion, accordion, fat electric bass and scratchy slide guitar. It's pretty, pictorial music from which episodes like the disjointed funk of 'Sting Thing' emerge as surprise packages. A very entertaining show. *Crowd Theory* has a heftier ensemble sound. A broader range of material brings in such as Wayne Horvitz's 'The Front', but Granelli's own themes, including the raddled terpsichore of 'Tango', still have much to captivate.

*** **Sandhills Reunion** Songlines 1553 CD/SACD. *Granelli; François Houle (cl); Jeff Reilly (bcl); David Mott (bs); J. Anthony Granelli (g, lap steel); Christian Both (clo); Christian Kogel (g); Rinde Eckert (v). 7/03–1/04.*
As a youngster, Granelli drummed in some of San Francisco's jazz-and-poetry Beat bars. This revives some of that spirit, though no more literally than the Buddy Bolden record tries to capture turn of the century New Orleans. Eckert weaves together a dreamlike collage of impressions, recollections and fantasies, centred on the persona of Billy the Kid but narrated by an American Everyman. The tracks are mostly short and not too obviously connected one to the other, with Houle's 'Nolan' and the Granellis' 'Your Voice' the two outstanding cuts.

*** **The Sonic Temple** Songlines 1564-2 2CD *Granelli; Christian Kogel, David Tronzo (g); Anthony Granelli (b). 7/06.*
Granelli and the now well-established V16 band expand their intriguing concept of free rock in an interesting double set that offers different versions of the same eight songs. The material is also intriguingly varied, with Kogel's 'Riddim' and 'The Old Neighbourhood' receiving hefty readings alongside a fascinating version of the James Brown classic 'It's A Man's World'. The twinned guitars, with Tronzo often playing slide, again suggest Prime Time, but with a different rhythmic feel.

Also, in brief:

*** **Another Place** Intuition 2130. 9 & 10/92.
Quieter but only superficially subtler than some of the later albums, this one seems a touch undercooked now.

*** **The V16 Project** Songlines 1544. 4/03.
A fascinating mixture of composed pieces and apparently spontaneous improvisations from another of Granelli's guitar bands.

Darrell Grant (born 1962)

PIANO

The Philadelphian worked with Betty Carter and Tony Williams, and is an admired teacher and a talented fiction writer.

*** **Black Art** Criss Cross 1087 *Grant; Wallace Roney (t); Christian McBride (b); Brian Blade (d). 93.*

***(*) **New Bop** Criss Cross 1106 *Grant; Scott Wendholt (t); Seamus Blake (ts); Calvin Jones (b); Brian Blade (d).* 12/94.

The debut is relatively conventional in idiom and might seem retro were it not for Roney's brightly contemporary sound and McBride's now familiar bass work. Grant shines on the opening 'Freedom Dance' but tends to replicate a smallish roster of ideas thereafter. The second disc has a similar spectrum, but it's better largely because of his guests. Blake and Wendholt, both label veterans, are at ease with Grant's modern hard bop. The model here is Horace Silver, who writes a liner-note, but the swing is tauter and Grant's quotations tend to be more camouflaged than the old namedropper's. 'Don't Stray' and 'Struttin' To Tangiers' are excellent, but the highlight is a soulful, gospelly reading of 'Come Sunday'.

***(*) **Smokin' Java** Lair Hill 1 *Grant; Donald Harrison (as); Joe Locke (vib); Bob Stata (b); Brian Blade (d).* 00.

This is how he should be heard, live and with a thoughtfully soulful group. Apart from 'Spring Skylight' and the title-track, all the tunes are by other hands. Gordon Jenkins's 'Goodbye' is magnificent and Joe Locke's intro to the classic 'If I Should Lose You' takes it into a different realm. Locke's own 'Slander' has a nice rhythmic and harmonic twist. The opening 'Little Jimmy Fiddler' establishes the kind of groove you'd expect from a Horace Silver record and Grant and Harrison establish a rapport that lasts for the whole album.

*** **Truth And Reconciliation** Origin 82477 *Grant; Steve Wilson (ss, as); Bill Frisell, Adam Rogers (g); Joe Locke (vib); John Patitucci (b); Brian Blade (d).* 11 & 12/05.

This is too long, and Grant's move into a kind of pop/soul/jazz crossover isn't entirely easy. However, one senses the passion behind the opening 'Reconciliation', which is enough to forgive him the Sheryl Crow cover later. A perfect example of a single album struggling to get away from a pointless double.

Also, in brief:

*** **Spirit** Lair Hill 005. 8/04.

A bold attempt at something new, but it stumbles on pointless eclecticism.

Stéphane Grappelli (1908–97)

VIOLIN

Born in Paris and largely self-taught; his approach to jazz violin was both idiomatic and idiosyncratic. Not so much the opposite to Django Reinhardt as his milder twin; Stéphane's affability masked an iron will and torrid personality. A typical Grappelli line is fast, fleet and accurate, but with darker overtones.

**** **Grappelli Story** Verve 515807-2 2CD *Grappelli; Django Reinhardt, Philip Catherine, Larry Coryell, Pierre Cavalli, Diz Disley, Leo Petit, Roger Chaput, René Duchaussoir , Joe Deniz, Dave Wilkins, Alan Hodgkiss, Ike Isaacs, Eugène Vées , Jack Llewellyn, Sid Jacobson, Chappie D'Amato (g); Stan Andrews (t, vn); Bill Shakespeare (t); Frank Weir (cl); Dennis Moonan (cl, ts, vla); Stanley Andrews (vn); Harry Chapman (hp); Reg Conroy, Roy Marsh, Michel Hausser (vib); Frank Baron, Raymond Fol, Charlie Pude, George Shearing, Yorke De Sousa, Marc Hemmeler, Maurice Vander (p); George Gibbs, Hank Hobson, Joe Nussbaum, George Senior, Louis Vola, Benoît Quersin , Guy Pedersen, Lennie Bush, Coleridge Goode, Pierre Michelot, Isla Eckinger, Niels-Henning Ørsted Pedersen , Eberhard Weber (b); Arthur Young (novachord); Tony Spurgin, Dave Fullerton, Kenny Clarke, Rusty Jones, Alan Levitt, Jack Jacobson, Daniel Humair, Jean-Baptiste Reilles, Jean-Louis Viale, John Spooner (d); Beryl Davis (v); orchestra conducted by Michel Legrand.* 1/38–5/92.

*** **Stéphane Grappelli 1935–1940** Classics 708 *Similar to above.* 35–40.

*** **Stéphane's Tune: Original Recordings, 1938–1942** Naxos Jazz Legends 8.120570 *Similar to above.* 38–42.

***(*) **Stéphane Grappelli 1941–1943** Classics 779 *Similar to above.* 41–43.

***(*) **Special Stéphane Grappelli, 1947–1961** Jazz Time 794481 *Grappelli; Joseph Reinhardt, Roger Chaput, Henri Crolla, Jimmy Gourley, Georges Megalos (g); Jack Dieval (p); Pierre Spiers (hp); Pierre Michelot, Benoît Quersin , Emmanuel Soudieux (b); Armand Molinetti, Baptiste Reilles (d).* 10/47–3/61.

***(*) **Jazz Masters 11: Stéphane Grappelli** Verve 516758-2 *As above, except add Alex Riel (d).* 9/66–5/92.

Grappelli's association with Django Reinhardt and the Quintet Du Hot Club De France is one of the legendary stories of jazz. It was Grappelli's pleasure and burden to carry that legend forward into one decade after another, linked by a mystical bond to a man who, by all accounts, made his life extremely difficult; Stéphane talked often about Django's 'monkey business'. Grappelli's limber, graceful style is so familiar that it hardly needs to be described. The Classics volumes do their usual good job of dotting i's and crossing t's without worrying too much about the quality of recording or transfer, and there can be no better way of familiarizing oneself with that legacy than the Verve double-CD set, which covers everything from the prewar years to a high-budget recording session with Michel Legrand in 1992, Grappelli's 85th year. It's almost pointless to rehearse the treasures within: 'Nuages', 'Body And Soul', 'Fascinating Rhythm', the 'Nocturne' with Django. There is nothing that will disappoint.

The *Jazz Masters* compilation is a quicker fix, but an acceptable one, with the label's usual scrupulous detailing of sessions. The Jazz Time *Special* is an excellent and well-transferred sampler of non-Django material, covering the period from their postwar reunion to the guitarist's death in 1953 and beyond. Half a dozen tracks locate Grappelli in harpist Spiers's fine, standards-based quartet. Earlier sets find him alongside the excellent pianist Dieval, yielding a lovely 'The World Is Waiting For The Sunrise', and the guitarist Henri Crolla, who plays in an idiom intriguingly removed from Django's. A single track from the immediately postwar Hot Four, which included Hot Club veterans Chaput and Django's brother, Joseph Reinhardt, marks it unmistakably as Grappelli's band, with a less ambitious improvisatory focus than the great original. 'Tea For Two' is a charmingly slight piano solo from Grappelli.

***(*) **Jazz In Paris: Improvisations** Emarcy 549 242 2 *Grappelli; Maurice Vander (p, hpd); Pierre Michelot (b); Baptiste Reilles (d).* 2 & 4/56.

No one belongs more securely in Emarcy's *Jazz In Paris* series than Stéphane, and this lively set, originally released on Barclay, is textbook Grappelli. Right from the opening 'The Lady Is A Tramp' you suspect he's going to stick very closely to the melody and show his stuff merely by playing it very fast. Once he's into his solo, though, it's a very different matter: daring harmonic modulations, whole countermelodies and endless grace notes – typical post-Hot Club stuff. He does the same thing on 'A Nightingale Sang In Berkeley Square'. Michelot and Vander (who doubles harpsichord on 'Someone To Watch Over Me') keep the accompaniment from becoming too obvious, and a word for the colourful Mac Kac Reilles, not the greatest drummer in the world – or even Paris – but a character and practical joker who would have put even that arch-trickster violinist Joe Venuti in the shade.

***(*) **Violins No End** Original Jazz Classics OJCCD 890 *Grappelli; Stuff Smith (vn); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Jo Jones (d). 5/57.*
How different they sound, these two masters of jazz fiddle. Grappelli is all stratocirrus and clear skies; Smith always carries within his line a hint of storms to come. They don't break out on this occasion, but the hint of friendly threat and the insouciance that greets it from the other side of the stage is what makes this such an appealing record. Peterson gets less than his usual due of the limelight and seems happy to do accompanying duties, firing off fewer notes than usual and digging into his memories of stride and blues playing here and there with a procession of mischievous quotes that piano fans can have fun identifying.

*** **I Hear Music** RCA Victor 74321 79624 2 *Grappelli; Marc Hemmeler (p, hpd); Jack Sewing (b); Kenny Clarke (d, p). 12/70.*
The interesting thing about this one is that Grappelli, Hemmeler and Kenny Clarke all take a turn at the piano. The drummer shows himself to be no mean accompanist on 'Body And Soul' and Stéphane spells the useful Hemmeler on a couple of other cuts, including 'Flower For Kenny', where the pianist shifts to organ. It's a curious set in other ways, faintly mournful for all the affability and quite dark in tonality. 'Danny Boy' (strictly the 'Londonderry Air') and the original 'Coltrane' put that mood in context, but you hear it too on 'Smoke Gets In Your Eyes' and 'Body And Soul'. The recording levels are quite high and the remastering very good, so there's a lot of detail in the sound and a real sense of four men communicating intuitively and intimately.

*** **Live At Carnegie Hall / June Night** Collectables 6658 *Grappelli; Diz Disley, John Etheridge (g); Brian Torff (b). 4/78.*
Originally on Sony, this has been picked up by Collectables, who've so far been restrained where Grappelli is concerned. Disley and Etheridge gave him a mellow but still propulsive accompaniment and Stéphane sounds in very good form for this blue-chip gig. The other album is by fellow fiddler Svend Asmussen.

*** **London Meeting** Black & Blue 852 *Grappelli; Sir Roland Hanna, Hank Jones (p); Bucky Pizzarelli (g); George Duvivier, Jimmy Woode (b); Alan Dawson, Oliver Jackson (d). 7/78, 7/79.*
*** **Sweet Chorus** Black & Blue 900 *As above.* N.D.
The main event here is Grappelli's London encounter with Hank Jones, as elegant a piano accompanist as he ever found, and one of the most challenging as well. It's interesting to hear how Jones cranks up the speed of his delivery to suit Grappelli's normal onrush, building up 16th and 32nd notes in places where you'd normally expect him to play much more spaciously. The other material is good, and the second disc fills out the Hanna session, but it's Stéphane and Hank who carry the day here and fully merit their joint billing.

***(*) **Young Django** MPS 815672 *Grappelli; Philip Catherine, Larry Coryell (g); Niels-Henning Ørsted Pedersen (b). 1/79.*
This is such a gift of a pairing that it's almost a surprise it works so well. Coryell is mannered and rather pretentious in places, but Catherine has this repertoire in his bloodstream and responds to the situation with alacrity, purring beautiful streams of notes and soft, chiming chords. The recording is very good indeed, but it might have been better expended on a slightly more adventurous programme of material.

*** **Duet** Black & Blue 916 *Grappelli; Bucky Pizzarelli (g). 7/79.*
Pizzarelli was one of Stéphane's most loyal accompanists, able to do what Martin Taylor did later and find space for himself round the violin. There are lots of alternate takes on this reissue, and they're all very different and inventive, but it would require a devoted Grappelli fan to wade through them more than once in a while.

[illegible]

**** **Tivoli Gardens, Copenhagen, Denmark**
Original Jazz Classics OJC 441 *Grappelli; Joe Pass (g); Niels-Henning Ørsted Pedersen (b). 7/79.*
A superb set, marred only slightly by variable sound. Grappelli's interpretations of 'Paper Moon', 'I Can't Get Started', 'I'll Remember April', 'Crazy Rhythm', 'How Deep Is The Ocean?', 'Let's Fall In Love' and 'I Get A Kick Out Of You' reaffirm his genius as an improviser and also his ability to counter slightly saccharine themes with the right hint of tartness. Pass, who occasionally errs on the side of sweetness, plays beautifully, and NHOP is, as always, both monumental and delicate.

***(*) **Vintage Grappelli** Concord CCD 4977 2CD *Grappelli; John Etheridge, Mike Gari, Martin Taylor (g); Jack Sewing (b). 9/80, 7/81.*
Taylor has been Grappelli's most sympathetic latter-day collaborator, and they complement each other near-perfectly on these live sets, originally separately issued in 1981 as *At The Winery* and *Vintage 1981*. Taylor's amplified sound adds a little sting to Grappelli's playing, which is always more robust live than in an acoustically 'dead' and feedback-free studio situation. Though perhaps better known as a jazz-rock player, Etheridge also fits in well on *At The Winery*, with a different time-feel.

*** **Live At The Cambridge Folk Festival: The BBC Sessions** Varese 061059 *Grappelli; Diz Disley, Marc Fosset, Martin Taylor (g); Patrice Caratini, Dave Etheridge (b). 83, 73.*
This valuable set consists mainly of a group performance from 1983 with Taylor on guitar. The rest comes from a decade earlier and is at best not much more than filler: the tape runs out during 'I Can't Give You Anything But Love'!

The Cambridge sound is pretty good. Taylor is well recorded, though there are a few glitches in the registration of Stéphane, which may be why these tapes have not surfaced before now. Oddly, the label misidentifies Django's 'Are You In The Mood?' as the quite different and unrelated 'I'm In The Mood For Love'. Stéphane announces the song to the audience, so maybe someone at Varese wasn't listening. The songs are mostly brief, the tempos brisk and sometimes hurried. 'Them There Eyes' and 'Honeysuckle Rose' are excellent, but it's Taylor's deft work on the opening 'Cheek To Cheek' and an extended 'Love For Sale' that really catches the ear.

*** **One On One** Milestone M 9181 *Grappelli; McCoy Tyner (p). 4/90.*
The outwardly improbable duo with McCoy Tyner works astonishingly well, including Coltrane's 'Mr P.C.' and the Coltrane-associated 'I Want To Talk About You', alongside more familiar repertoire like 'I Got Rhythm' and 'St Louis Blues'. Ever the romantic stylist, Tyner plays with impeccable taste, never losing contact with the basic structure of a tune. Recommended.

***(*) **Stéphane Grappelli: 1992 Live** Birdology FDM 370062 *Grappelli; Philip Catherine, Marc Fosset (g); Niels-Henning Ørsted Pedersen (b). 3/92.*

And so it went on, seemingly unstoppable. Grappelli's association with Catherine became, remarkably, of longer standing than that with Reinhardt and, as one might expect, their understanding is considerable. This is a joyous disc, recorded in concert at Colombes. 'Oh, Lady Be Good' has the light bounce and unaffected grace that you'd expect, but there are unprecedented depths to 'Blues For Django And Stéphane', which Catherine brought forward for the session. For a live recording, the sound is very good indeed, though there are moments when Grappelli almost sounds detuned: a tape problem? Heat?

**** **Reunion** Linn AKH 022 *Grappelli; Martin Taylor (g).* 1/93.
One of the happiest new partnerships of more recent years was with the brilliant young British guitarist Taylor, whose solo career was taking off at the time of this utterly enjoyable record. It has the relaxed feel of something put down between lunch and dinner, but there is a steely precision behind the guitarist's relaxed mien and Grappelli is, of course, no pushover. 'Drop Me Off At Harlem' and 'La Dame Du Lac' are the most taxing workouts, but 'Paper Moon' takes the biscuit for sheer charm, if charm is indeed rewarded with biscuits.

**** **Flamingo** Dreyfus FDM 36580 *Grappelli; Michel Petrucciani (p); George Mraz (b); Roy Haynes (d).* 6/95.
If at first glance it seems a startling engagement, it is immediately clear that these are players ideally suited to his light, swinging approach. Haynes has the most delicate touch of all the bebop drummers and in recent years has shown how much he responds to song-settings. Mraz almost defines modern swing bass, adding his own counterlines under Petrucciani, who seems to be enjoying himself hugely. Rightly, for the most part they stick to standard material. 'Misty' is the closest it all comes to hokiness, but it is done with such open-hearted delight and lack of self-consciousness that it runs no very serious risks. 'I Can't Get Started' and 'I Got Rhythm' between them demonstrate a good change of pace, with Haynes and Petrucciani seeming to dictate the rhythmic course within each track, so that the former has an almost symphonic logic and structure.

*** **Live At The Blue Note** Telarc CD 83397 *Grappelli; Bucky Pizzarelli, John Pizzarelli (g); Jon Burr (b).* 10/95.
Two years away from the end, Grappelli was as much institution as he was musician. Or at least that's what many people thought when they went to see him. Once they *heard* him, though, any such distinction collapsed. He plays here with the same clamped-jaw concentration and 'effortless' agility he'd brought to his work for more than 50 years. The material is predictable enough: 'All God's Chillun Got Rhythm', 'I Got Rhythm', 'Nuages', and then, when Bucky's son joins them on stage for the final three numbers, they indulge in some fancy work on 'Lady Be Good', 'Sweet Georgia Brown' and a whole medley of well-loved standards. It's a lovely night for Grappelli collectors.

***(*) **Celebrating Grappelli** Linn AKD 094 *Grappelli; Gerard Presencer (t, flhn); Jack Emblow (acc); John Goldie, Martin Taylor (g); Terry Gregory (b); Claire Martin (v).* 93, 96.
A posthumous tribute drawn from *Reunion* and from Martin Taylor's Spirit Of Django record, *Years Apart*. As a souvenir of the guitarist's long and happy association with Grappelli, it's hard to beat: a relaxed, swinging 50 minutes that manage to seem very much shorter. Anyone who has the original albums won't find it very useful, but it's a nicely judged selection of the best of both. Grappelli's technique stands out all the more for the miracle that it was in younger company like this. There is even a moment on 'Jive At Five', when he makes a mistake and instantly turns the improvised mend to advantage. The celebration closes with 'Manoir De Mes Rêves'.

Also, in brief:

(*) **Le Toit De Paris RCA 88717. 69.
A so-so date from when Stéphane was being groomed for stardom, with the cachet of having worked with the legendary Django.

*** **Live At Corby Festival Hall** Storyville 8345. 5/75.
'Not jazz,' the promoters muttered; and Grappelli's ultimately successful British tour made a round of folk clubs and small theatres.

*** **Jazz In Paris: Plays Cole Porter** Emarcy 014 061 2. 5/75, 2/76.
Like Porter, Grappelli balanced a surface amiability with an iron will and a volcanic temperament. Some of the nastiness and amoral chill of these songs comes across on this set.

*** **Live In Dublin, Ohio** Starburst 1014. N.D.
A most unexpected line-up, but a thoroughly entertaining set, and interesting to hear Stéphane in the company of men like Louie Bellson (*d*) and Phil Woods (*as*).

*** **Live In San Francisco** / **(*) **Live** Storyville 8297 / Warner Brothers 3550. 82.
This group featured two mandolinists, who make a pretty wretched sound. But Disley and Taylor are there on the first to see fair play done.

(*) **Live Justin Time 8469. 94.
A disappointing issue, largely because the sound is so uninviting and boxy.

*** **Cosmopolite Concert** Hot Club 101. 96.
Attractive trio set with a completely predictable set-list.

Lou Grassi (born 1947)

DRUMS

He runs multiple projects in freebop and beyond.

*** **POgressions** Cadence CJR 1062 *Grassi; Herb Robertson (c); Steve Swell (tb); Perry Robinson (cl); Burton Greene (p); Wilber Morris (b).* N.D.
*** **Mo' Po** CIMP 155 *Grassi; Herb Robertson (c, t); Steve Swell (tb); Perry Robinson (cl, oc); Wilber Morris (b).* 7/97.
*** **PoZest** CIMP 207 *Grassi; Paul Smoker (t); Steve Swell (tb); Perry Robinson (cl, oc); Marshall Allen (as); Wilber Morris (b).* 5/99.
*** **The Joy Of Being** CIMP 227 *As above, except omit Allen; add Joseph Jarman (as, f).* 6/00.
*** **ComPOsed** CIMP 262 *Grassi; Paul Smoker (t); Art Baron (tb, f, oc, didjeridu); Perry Robinson (cl, oc); John Tchicai (ts, bcl, f); Wilber Morris (b).* 1/02.
*** **Avanti Galoppi** CIMP 313 *Grassi; Herb Robertson (t, c, flhn); Ron Brown (as); Ken Filiano (b).* 6/04.
***(*) **Infinite Potential** CIMP 344 *Grassi; Herb Robertson (t, flhn); David Taylor (btb); Perry Robinson (cl, oc); Adam Lane (b).* 9/05.
Grassi's various groups – Saxtet, PoBand and quartet – play with great spirit, but the results are mixed, right from he inaugural *POgressions*, which now seems a historical document. The PoBand fares better than the Saxtet debut (see 'in brief', below), and while the two sessions with star guests Allen and Jarman have their

moments, the best of the three might be *Mo' Po*. 'Air Play' and 'Train Ride' are inventive long-form improvisations which mix well around the three-horn front line. While we always enjoy Smoker's playing, it's a pity that Robertson has moved on for the moment.

Allen has amazing energy for a 75-year-old, but the problem with both *PoZest* and *The Joy Of Being* is the over-abundance of horns. The two sextets throw out too many lines, and the music can be tiring to follow in a piece like the enormous 'Bird Symphony' (*PoZest*, almost 33 minutes). The blues which follows is welcome relief, but you feel that the band's merely guying the form. Jarman arrives like an honoured guest, and when he gets some space on alto ('Airplay') his old mastery is soon manifest.

The slightly reshuffled PoBand for *ComPOsed* brings in Baron for Swell and this time the star cameo is from Tchicai, who also contributed all of the material bar two free pieces. His alfresco melodies and sober presence (Smoker's the most imposing soloist) confer a certain dignity on what still sounds like a ragtag band; too much time noodling on didjeridu and ocarina.

Avanti Galoppi unveils another line-up, the first time Robertson and Brown had played together. They trade sour-sweet lines, and though the tunes are mostly just props for the improvising, their interaction is a pleasure. Filiano is as hard to hear as ever on a CIMP date; Grassi makes his customary noise. *Infinite Potential* is more arresting. Taylor's big sound is as welcome as sunshine and Robinson, who was slightly eclipsed by Tchicai on the earlier record, gets more room to shine here as the sole reed. Grassi's been doing this for a while: what's he after?

Also, in brief:

****(*) Quick Wits** CIMP 123. 8/96.
An unpromising start: long and shapeless.

****(*) Neo Neo** CIMP 201. 4/99.
Subdued for much of the way, interesting writing getting an underbaked reading.

Frank Gratkowski (born 1963)

ALTO SAXOPHONE, CLARINET, BASS AND CONTRABASS CLARINETS

Born in Hamburg, he's a composer who's also explored fiery free improvisation.

***** Gestalten** Jazz Haus Musik 83 *Gratkowski; Dieter Manderscheid (b); Gerry Hemingway (d). 95.*
***** Quicksand** Meniscus 007 *Gratkowski; George Graewe (p); Paul Lovens (d, perc). 11/00.*
Though Gratkowski has done some of his most effective work in an entirely improvised context, he is best considered a free-jazz composer. The earlier of these albums places the emphasis squarely on group interplay and it is the four collective pieces which stand out most strongly. Hemingway's typically detailed approach, halfway between timekeeping and a lead voice, gives the music its dynamism. By contrast, Manderscheid is less compelling but he is a strong instrumentalist who delivers interesting ideas at a steadier pace. Gratkowski's raw alto sound is reminiscent of Dolphy and, in freer sections, of Peter Brötzmann as well. The group that made *Quicksand* is more obviously melodic and one striking dimension of the music here is its obvious structure. 'Second Coming' is a mournful theme that explores dissonance very carefully.

****** Kollaps** Red Toucan 9317 *Gratkowski; Wolter Wierbos (tb); Dieter Manderscheid (b); Gerry Hemingway (d). 5/01.*
One of the best free-jazz records of recent times. 'Annaherungen' has to reappear on record a little later, a boiling, joyous idea that fizzes with thoughtful procedures and some delightfully unfettered playing. 'De Profundis' again casts the saxophonist as a grievous angel, full of lament and some bitterness. The addition of Wierbos, who has a great empathy with Hemingway in particular, was a master-stroke. His full, vocalized sound is a strong foil to Gratkowski's eldritch wailing.

*****(*) GratHovOx** Nuscope 1012 *Gratkowski; Fred Van Hove (p); Tony Oxley (d, elec). 11/00.*
Gratkowski continued to experiment with his favourite and most successful format. The radio broadcast preserved on *GratHovOx* is one of his best appearances on record. Oxley's pioneering integration of electronics is strongly but subtly in evidence here, while Van Hove is an undersung master. Where Graewe continually hints at jazz themes, even occasionally standards, Van Hove seems to fire off instant compositions at quantum speed. He also brings his accordion along and deploys it brilliantly on 'Vorspiel/Foreplay'. Gratkowski has switched his loyalties very largely to the clarinets, even finding room for some of the more subterranean accents of the contrabass clarinet. His alto makes only a single appearance, on 'Tranches/Trenches'.

*****(*) Facio** Leo CD LR 398 *Gratkowski; Wolter Wierbos (tb); Dieter Manderschied (b); Gerry Hemingway (d). 5/03.*
***** Loft Exile V** Leo CD LR 410/411 2CD *As above, except add Herb Robertson (t); Tobias Delius (ts, cl); Wilbert De Joode (b); Michael Vatcher (d). 6/03.*
This represents a consolidation of two Gratkowski groups. *Facio's* probably the more satisfying all round, a tensely lyrical performance that's more free jazz than free music. *Loft Exile V* has something of both line-ups, though Delius only appears on the second of the two discs. The first consists of a single performance called 'The Morning Beckons', which touches on an impressive range of musical idioms in its hour-plus duration. The music was recorded at Moers and in Cologne to celebrate Gratkowski's 40th birthday and it sees him confirming a growing reputation as one of the most vivid and effortlessly eclectic musicians on the free-jazz scene. His own playing is crisply adventurous. There are no throwaway gestures and there is no pointless grandstanding. Where the two brass-players tend to favour more or less conventional intonation, the reedmen are more radical in their deconstructions and it is often difficult to tell precisely what is being played. No problem with that, though, when the resulting music is so sharply focused. 'And The Mystery Sang Alive', one of the two long improvisations on the second disc, is almost good enough to lead off a separate release. Fantastic musicianship all round and sharp concert recording that preserves the atmosphere without interrupting the flow.

*****(*) Triskaidekaphonia** Leo CD LR 461 *Gratkowski; Melvyn Poore (tba, euph); Thomas Lehn (syn). 2/04.*
A wonderful record that explores a rich palette of sound. Gratkowski sticks to clarinets and their woody timbre, splintering here and there, reduced to aural matchwood on occasion, blends with Poore's brass emulsions and Lehn's increasingly individual work on analogue synthesizer. The opening piece is unrelievedly long – perhaps they were just getting the measure of the Loft in Cologne – but the rest are deeply satisfying.

*****(*) Celebrations** Leo CD LR 485 *Gratkowski; Herb Robertson (t, c); Simon Nabatov (p, e-bow, cracklebox); Dieter Manderschied (b). 1/06.*

From the same venue, this emerges out of near-silence – nothing much happens for the first two minutes – to develop into a deliriously busy but never overcooked group improvisation that finds Robertson at his most controlled and thoughtful and Nabatov a Buddha-like master of space and tiny gestures.

Also, in brief:

*** **Arrears** Cactus RT9320. 01.
With George Graewe (*p*) and John Lindberg (*b*). This would be fine were the agenda not so shrouded.

***(*) **Spectral Reflections** Leo CDLR 374. 02.
The same line-up as *Kollaps*, this only fails to live up to its predecessor in that the element of surprise has been lost.

*** **The Voice Imitator** Balance Point Acoustics bpa 006. 10/02.
With a West Coast group and a fine example of his free playing.

Mel Graves

DOUBLE BASS

A stalwart of the little-documented Californian post-bop scene, he teaches at Sonoma State University.

***(*) **Ear Shot** Mutable 17510-2 *Graves; Pete Estabrook (t); Al Bent (tb); Harvey Wainapel (ts); Bob Afifi (f); Randy Vincent (g); George Marsh (d).* 6/02.
Graves expresses his thanks to the musicians who performed 'this rather difficult music', but compared to some of the avant-garde stuff Mutable puts out this is an easy-going tonic. The bassist writes abstruse but often fetchingly melodious structures that these unfamiliar players approach with zest and competence, unbeholden to cliché. A piece such as the swinging 'Revisiting Higgins' has a Warne Marsh-like astringency, and the ballad 'Missing You' is comparably tight and wasteless while touching on a streak of unsentimental lyricism. Fine evidence that players working away from any jazz limelight can prove the durability of the idiom.

Milford Graves (born 1941)

DRUMS, PERCUSSION

He studied Indian percussion and pioneered solo improvised performance in the avant-garde of the '60s. Derek Bailey identified him as one of the very few musicians really playing 'free jazz'.

(*) **Meditation Among Us Kitty 9022 *Graves; Toshinori Kondo (t); Kaoru Abe (as); Motoharu Yoshizawa (b); Toshio Tsuchitori (d, p).* 77.
Some legendary names here, but the music scarcely stands up to the billing. Again very short – almost as short as the ESP below – which might be accounted a mercy, as Kondo and Abe squall round Graves's tom-tom mottos. His time-feel is extraordinary, but this strongly suggests why he fares better in solo situations, though you do see what Bailey meant about Graves's free-jazz aesthetic.

*** **Grand Unification** Tzadik TZ7030 *Graves (d, perc, v solo).* 2/98.
***(*) **Stories** Tzadik TZ7062 *As above.* 10/00.
Graves has recently been taken up by John Zorn's eclectic label and for almost the first time in a long career can be heard clearly and with definition. The eight items on *Grand Unification* range from epic statements that combine percussion with chanting to relatively brief improvisations which all, curiously, come in at almost exactly the same duration, as if Graves had set himself a certain time-frame.These are much more effective than 'Gathering', 'Decisive Moments' and 'Intuitive Transformations', which may temper nostalgia for the good old days with the feeling that the good old days might have been a tad self-indulgent.

The second Tzadik release culminates in a half-hour performance – 'Evolving Pathways' – which is one of the most powerful statements the drummer has yet to make on record. Here, and throughout this fine record, he seems beyond genre, working in an area that transcends jazz percussion. Again, he chants, murmurs spells and moves between a bewildering array of percussion instruments. The rest of the record is very good and very well recorded again, but it is that last track (as long as the whole ESP LP!) which makes it. Graves has at last created a work the equal of his colossal talent.

Also, in brief:

** **Milford Graves Percussion Ensemble** ESP 1015. 7/65.
A disappointing reissue of a very brief duo set with Sonny Morgan.

***(*) **50²** Tzadik 5002. 9/03.
Duos with John Zorn (*as*) to mark the label boss's 50th birthday.

Wardell Gray (1921–55)

TENOR SAXOPHONE

Born in Oklahoma but grew up in Detroit. His professional breakthrough was with Earl Hines, but he is best remembered for The Chase with Dexter Gordon. He maintained a foot in pre-bop idiom but died young, in controversial circumstances.

**** **Memorial: Volume 1** Original Jazz Classics OJCCD 050 *Gray; Frank Morgan (as); Sonny Clark, Al Haig, Phil Hill (p); Teddy Charles (vib); Dick Nivison, Tommy Potter, Johnny Richardson (b); Roy Haynes, Lawrence Marable, Art Mardigan (d).* 11/49, 4/50, 2/53.
**** **Memorial: Volume 2** Original Jazz Classics OJCCD 051 *Gray; Art Farmer, Clark Terry (t); Sonny Criss (as); Dexter Gordon (ts); Jimmy Bunn, Hampton Hawes (p); Harper Crosby, Billy Hadnott (b); Lawrence Marable, Chuck Thompson (d); Robert Collier (perc).* 8/50, 1/52.
*** **The Chase And The Steeplechase** Universal 9061 *Gray; Conte Candoli (t); Dexter Gordon (ts); Tony Scott (cl); Bobby Tucker (p); Dick Katz (p); Don Bagley, Milt Hinton (b); Sid Bulkin, Chico Hamilton (d).* 2/52, 7/53.
Like his friend and collaborator Dexter Gordon, Wardell Gray often had to look to Europe for recognition. His first postwar recordings were not released in the United States. There were not to be very many more, for Gray died in 1955, perhaps killed by drug-dealers, perhaps not. The shadow cast by Bird's passing, three months before, largely shrouded Gray's untimely departure. Unlike Gordon, Gray was less than wholly convinced by orthodox bebop, and he continued to explore the late-swing style of Lester Young.

The two-volume *Memorial* remains the best representation of his gifts. The earliest of the sessions is a quartet consisting of Haig, Potter and Haynes, and it includes 'Twisted', a wry blues later vocalized by Annie Ross, whose version has tended to overshadow the original. It's a perfect place to gauge Gray's Prez-influenced style and his softly angular approach to the changes. The CDs include some irrelevant alternative takes. Too often Gray tries to duplicate what he feels are successful ideas rather than wiping the slate clean and trying again from scratch. The best of the rest is a 1952 session with Hawes and Farmer, who do interesting things with 'Farmer's Market' and that Parker shibboleth, 'Lover Man'. The second volume is also notable for the first recorded performances by Frank Morgan, who copied not just Bird's articulation but also some of his offstage habits and found himself in San Quentin for his pains.

The Chase And The Steeplechase restores a famous occasion with Gordon, but beware: it's an import record and may not always be available. It lives up to reputation – just – though the additional CD material is fairly routine.

**** **Wardell Gray Properbox** Properbox 55 4CD *As for selections above; some additional personnel.* 46–52.
***(*) **Complete Sunset And New Jazz Masters** Jazz Factory 22810 *Similar to above.* 46–50.
*** **Wardell Gray, 1946–1950** Classics 1324 *Similar to above.* 46–50.
The available discography took a giant leap forward with these. Completists will need the exhaustive Properbox, nicely packaged with an informative booklet and full session details, but there is much to recommend the budget Jazz Factory compilation and Classics have their dogged chronological approach for those who value that. The Properbox volumes – *Blue Lou, The Chase, Twisted* and *Farmer's Market* – seem also to be available singly, though there's no reason not to go the whole hog. One of the best parts of the set comes on disc two with a private recording of a session in Portland, Oregon, from October 1947 with the Sonny Criss group, but there's good music to be had throughout and the sound is respectable, certainly better than the mushy Classics and more faithful than Jazz Factory's brittle remastering.

Also, in brief:

(*) **Way Out Wardell Boplicity CDBOP 014. 48.
Shaky jams, originally issued as a Crown LP.

*** **Light Gray** Cool & Blue C&B 116. 48–50.
Further salami-slicing with these early sessions for other leaders.

*** **Live At The Haig 1952** Fresh Sound FSR CD 157. 9/52.
Listed out of stock as we went to press, though there are sure to be copies around; worth catching for the presence of Hampton Hawes (*p*).

The Great British Jazz Band

GROUP

Cream of the home trad crop.

*** **Jubilee / *** The Best Of The Great British Jazz Band / *** A British Jazz Odyssey / *** Swing That Music** Candid CCD 79720 / Empire 709 / Candid CCD 79740 / 79780 *Mike Cotton, George Paterson (t); Digby Fairweather (t, v); Pete Strange, Roy Williams (tb); Dave Shepherd (cl); John Barnes (cl, ts, v); Jim Douglas (g); Brian Lemon (p); Len Skeat (b); Allan Ganley (d).* 98; 98; 00; 02.
They have the finest rhythm section you'll hear anywhere; in Williams and Barnes two of the best trad/Dixieland horns in the business; and in Fairweather a front-man of charismatic charm and solo presence. All of these are packed with first-rate music, delivered at a pace that would leave most of the younger Turks gasping. Nothing fancy; just home-cooked jazz: cut-out-and-keeps include 'Petite Fleur' and 'KC Blues'.

Bennie Green (1923–77)

TROMBONE

A Chicagoan, he joined Earl Hines, then led hard-bop groups in the '50s and early '60s.

*** **Blows His Horn** Original Jazz Classics OJCCD 1728 *Green; Charlie Rouse (ts); Cliff Smalls (p); Paul Chambers (b); Osie Johnson (d); Candido (perc).* 6–9/55.
(*) **Walking Down Original Jazz Classics OJCCD 1752 *Green; Eric Dixon (ts); Lloyd Mayers (p); Sonny Wellesley (b); Bill English (d).* 6/56.
*** **Bennie Green With Art Farmer** Original Jazz Classics OJC 1800-2 *Green; Art Farmer (t); Cliff Smalls (p); Addison Farmer (b); Philly Joe Jones (d).* 4/56.
*** **The Swingin'est** Collectables OC7171 *Green; Nat Adderley (t); Gene Ammons, Frank Foster (ts); Frank Wess (ts, f); Tommy Flanagan (p); Eddie Jones (b); Albert 'Tootie' Heath (d).* 60.
*** **Bennie Green** Time 1046 *Green; Jimmy Forrest (ts); Sonny Clark (p); George Tucker (b); Al Dreares (d); Joe Gorgas (perc).* 9/60.
*** **Glidin' Along** Original Jazz Classics OJCCD 1869-2 *Green; Johnny Griffin (ts); Junior Mance (p); Paul Chambers (b); Larry Gales, Ben Riley (d).* 3/61.
*** **Go Ahead And Blow!** Ocium OCM23 *Green; Norman Faye (t); Eddie 'Lockjaw' Davis, Coleman Hawkins, Budd Johnson, Big Nick Nicholas, Billy Root (ts); Frank Wess (ts, f); Charlie Ventura (ts, bs); Cecil Payne, Ben Ventura, Rudy Williams (bs); Ted Brannon, Al Haig, Ike Isaacs, Jimmy Jones, John Malachi, Cliff Smalls (p); Roy Kral (p, v); John Collins (g); Nelson Boyd, Chubby Jackson, Kenny O'Brien, Tommy Potter (b); Art Blakey, Roy Haynes, Osie Johnson, Ed Shaughnessy, Shadow Wilson (d); Candido Camero (perc); Jackie Cain (v).* 10/48–4/54.
While these are good records, they rate some way below the discs Green made for Blue Note in 1958–9 (*Soul Stirrin'* was available briefly as a Blue Note Connoisseur edition). Albums for Bethlehem and Jazzland, all from the early '60s, would also be welcome in reissue form, though *Glidin' Along* has reappeared: a good-natured blow with Griffin, with a set of scrappy originals betraying the lack of preparation.

The Swingin'est, a loose jam with Ammons and two other horns, is pleasant but by no means earth-shaking, which means that the 'bonus' alternative takes are actually more of a liability. The Time has had a chequered history, on that label and Bainbridge. It's a rollicking set, with quite a strong emphasis on Forrest's soulful tenor.

Although he was one of the first trombonists to fraternize with bop – he was in the Hines orchestra with Parker and Gillespie – Green's personal allegiance remained with swing. The 1955 session highlights his singing tone and straightforward phrasing on attractive versions of 'Travellin' Light' and 'Body And Soul'. The band is a congenial one and Rouse's solos are an ounce more interesting than the leader's. *Walking Down* features a less impressive group, though Green is again in swinging form. Best is the edition of the Prestige session which matched Green with Art Farmer, whose affable and calmly intense playing is a piquant complement to the somewhat more boisterous leader: compare their solos on Farmer's 'Skycoach'.

The material on *Go Ahead And Blow!* was made with Charlie Ventura and with his own septet. It's a mixed bag of tracks, of which the opening 'Euphoria' and 'Platinum', the latter with Coleman Hawkins's group, are outstanding. Ocium are newcomers to the scene, specializing in enhanced CDs with archive images. While Green seems an unlikely priority for this treatment, it's a welcome inclusion. As his decline in later years suggests, Bennie was never forceful enough, either as a soloist or as a business manager, to make it in the business.

Benny Green (born 1965)

PIANO

Early experience with Betty Carter set this veteran of the contemporary scene on his way. His style is relatively conservative, influenced by Horace Silver and Wynton Kelly, but by Oscar Peterson above all.

*** **Prelude** Criss Cross 1036 *Green; Terence Blanchard (t); Javon Jackson (ts); Peter Washington (b); Tony Reedus (d).* 2/88.
*** **In This Direction** Criss Cross 1038 *Green; Buster Williams (b); Lewis Nash (d).* 12/88–1/89.

Green came to prominence as pianist with Betty Carter's group, and his mastery of bebop piano – particularly the chunky rhythms of Horace Silver – was leavened by an apparent interest in swing styles as well. Green hits the keyboard hard on up-tempo tunes, and has a preference for beefy chords and straight-ahead swing. These albums for Criss Cross feature a lot of piano, but there's nothing particularly outstanding about them. The quintet date sounds too much like a mere blowing session for any of the players to make a distinctive mark, and the trio set seems hastily prepared, although the rhythm section lends impressive support.

***(*) **Testifyin': Live At The Village Vanguard** Blue Note 98171 *Green; Christian McBride (b); Carl Allen (d).* 11/91.

An apparent survival from Green's long run of Blue Notes, this is a top-notch club date from a sanctified venue, and it's a useful if not exactly exceptional picture of pianist and trio at the start of his second decade as a professional. The group's tight and good, the sound's excellent, but there's nothing here that would challenge the oft-repeated assertion that Criss Cross had long since inherited the Blue Note mantle.

***(*) **Naturally** Telarc CD-83498 *Green; Russell Malone (g); Christian McBride (b).* 1/00.

Telarc's become a refuge for piano-players. *Naturally* is mostly delightful. Though there are three solos – including a rationalization of Wayne Shorter's often misbegotten 'Lester Left Town' – the trio tracks are seasoned by nicely intuitive interplay. Carl Perkins's 'Grooveyard', taken at a considerate pace, and Benny's original 'Beg Your Parlan' are irresistible. Since Green has been all but anointed as principal heir to Oscar Peterson's mantle of jazz communicator, the joyous approach here fits him well.

*** **Green's Blues** Telarc CD-83539 *Green (p solo).* 1/01.

Benny's such a master of the trio idiom that to find him by himself for a whole album brings on the feeling that something's missing. As if to compensate, there's a degree of overplaying, and the record works best a few tracks at a time. But Green remains a pleasure to hear.

**** **Jazz At The Bistro / ***(*) Bluebird** Telarc CD-83560 / CD-83604 *Green; Russell Malone (g).* 6/02; 11/03.

Two natural showmen, but nobody expects a classic from a piano/guitar duo on some small-time live gig in St Louis. So they settle down and create it anyway: good tunes from jazz composers (Benny Carter, Paul Chambers, Cannonball Adderley), a bit of pop ('How Deep Is Your Love'). Chopsmanship is here, but not too much, and they know when to be funny, and are secure in the knowledge that their audience will get the joke, and laugh along with them. In its modest way, this is a classic set for the new century, even as it dwells in and celebrates values which have succoured jazz for decades.

Perhaps it was inevitable that Telarc would try and get the same result on a studio date. It's terrific, but it falls short of the live session, maybe missing the simple spark of an in-person event. Still, it underscores how much two creative players can extract from the supposedly exhausted bebop book ('Passport', 'Reunion Blues', 'Bluebird'), and even such shopworn standards as 'Love For Sale' and 'Moonglow'. Since then, nothing.

Bunky Green (born 1935)

ALTO SAXOPHONE

His native Milwaukee isn't a famous jazz town and he's spent a lot of time in education. However, he's much admired as an innovator by younger-generation saxophonists.

*** **My Baby (Step High)** Collectables COL 7143 *Green; Donald Byrd (t); Jimmy Heath (ts); Wynton Kelly (p); Larry Ridley (b); Jimmy Cobb (d).* 60.

Green's recorded output is fairly scattered. This valuable reissue, previously on Vee-Jay and intermittently on Fresh Sound as well, was originally released as *Step High* and without Wynton Kelly's name as co-leader. Green's alto sound is fluid but hard-edged, somewhere between Eric Dolphy and Jimmy Lyons and his attack places him somewhere between the soul-jazz honkers and the avant-garde, which may be why he has such a betwixt-and-between reputation.

His originals here, 'Counterpunch' and 'Step High', are both strong bop ideas with a lot of harmonic detail and plenty of scope for blowing right through the band. Kelly is his usual bluesy self, but Byrd has some revelatory moments, not least on the ballad 'Don't Blame Me', which is by far the longest cut.

*** **Playin' For Keeps** Lone Hill Jazz LHJ10288 *Green; Paul Serrano, Walter Strickland (t); John Avant (tb); James Meyer (ts, bs); Kenny Soderblom (sax); Willie Pickens, Charles Stepney, Billy Wallace (p); Cleveland Eaton, Larry Ridley (b); Jimmy Cobb, Harold Jones, Marshall Thompson (d); Eli Gutierrez (perc).* 2–1/66, 10/60.

This brings together *Playin' For Keeps* and *Testifyin' Time*, together with 'Step High' from the record above to keep his '60s quartet recordings (Byrd and Heath didn't play on it) entire. His lead into 'On Green Dolphin Street' is curiously plangent and it's not until the Latin-tinged rhythms kick in that one sees where he's going with it: swinging, harmonically flexible and sufficiently unusual to sustain interest. There's a restless, tumbling quality to Green's playing throughout, but he's fortunate in partners like Pickens, whose slightly approximate touch is perfect for this stuff. The Beatles' 'Yesterday' was a sign of less fortunate things to come.

***(*) **Healing The Pain** Delos 4020 *Green; Billy Childs (p); Art Davis (b); Ralph Penland (d).* 89.

The tone is darker and more burnished than of yore, though an occasional switch to soprano restores the sharp, bluesy quality. Much of the material is original, the tone decidedly sombre: no track called 'Healing The Pain', but signs throughout of some mournful personal agenda. He starts with a fine interpretation of 'The Thrill Is Gone' and works through 'Who Can I Turn To', 'Wild Life' and 'Goodbye', interspersed with a beautiful 'Love Theme' that has some of the same menace as the *Godfather* music. The band's sympathetic and strong.

***(*) **Another Place** Label Bleu 6676 *Green; Jason Moran (p); Lonnie Plaxico (b); Nasheet Waits (d). 11/04.*

He's now in his fifth decade as a recording artist, and still more admired by younger generation players – Greg Osby, most obviously – than by jazz fans. Recent years have seen him much involved in jazz education, but the chops are secure if the inside/outside approach is less daring than it once was. The set opens and closes with a pair of standards – 'It Could Happen To You' and the peerless 'Soul Eyes' – but the rest is original, with 'Tune X' and the title-piece most effective. Moran's a young master, and the rhythm section has wonderful flexibility, Plaxico in particular steering Green back towards that 'Latinization' that gave one of his forgotten albums a name.

Also, in brief:

*** **Transformations** Universe UV03. 11/76.

Back in the studio after a long gap and an uneasy mix of originals and pop material.

Dave Green (born 1942)

DOUBLE BASS

British jazz's Mr Dependable went to school with Charlie Watts and founded a group with him. After a bout of skiffle, he spent nearly 20 years with Humphrey Lyttelton and between 1965 and 1967 was house bassist at Ronnie Scott's.

***(*) **Time Will Tell** Ronnie Scott's Jazz House JHCD 061 *Green; Iain Dixon (ts, cl, bcl); Gene Calderazzo (d). 7/98–1/99.*

The title-piece here is by Jimmy Woode, anchor of the Ellington band in the post-Blanton era. As the dateline suggests, this isn't an album dashed off in a quick session or two, but the product of patience and deliberation, and doubtless fitted in around a full diary. The most extended cut, a brilliant version of 'The Way You Look Tonight', offers a perfect illustration of Green's strengths. He drives the metre, but generously and without undue haste. One doesn't feel the absence of a harmony instrument, so acute is his understanding of the chords, and the drummer is free to embellish the line as he sees fit.

Dixon and Calderazzo are ideal foils. The saxophonist has an attractively sour tone, which turns warm and woody when he switches to clarinet for 'Time Will Tell'. Calderazzo, who was just trying out his first kit when Dave was playing with Ben Webster, is on the money. Towards the end of the set there is a brief improvised 'Interlude' followed by two other tracks that seem to have emerged spontaneously in session. Together with the familiar standards and some nice writing from Dixon (Green only takes a credit for 'Licks'), they bespeak a warm creative understanding.

Grant Green (1931–79)

GUITAR

St Louis-born, he spent much of his career in the shadow of Wes Montgomery, but though he was less subtle harmonically, he had the ability to drive a melody line and shape a solo as if telling a quietly urgent story.

*** **First Recordings** Gambit 69268 *Green; Jimmy Forrest (ts); Harold Mabern (p); Gene Ramey (b); Elvin Jones (d). 12/59.*

*** **Grant's First Stand** Blue Note 21959 *Green; Baby Face Willette (org); Ben Dixon (d). 1/61.*

*** **Green Street** Blue Note 40032 *Green; Ben Tucker (b); Dave Bailey (d). 61.*

*** **Sunday Mornin'** Blue Note 52434 *Green; Kenny Drew (p); Ben Tucker (b); Ben Dixon (d). 7/61.*

Various discs claim to be Green's first recorded statement. The Gambit reissue is legitimate only to the extent that these were the guitarist's first studio sessions, but they were made for Delmark under the leadership of Jimmy Forrest. The saxophonist plays more subtly than on some of his earlier R&B sessions, and the rest of the group is excellent, but anyone expecting a revelatory glimpse of the 28-year-old Green will be disappointed.

The first Blue Note sessions as leader, recorded in November 1960, only appeared as late as 2001, with two versions of 'Woody'N'You' recorded with a different group almost a year later. So the real debut is still *First Stand*, which was a considerable rarity until its reissue. Kicking off with 'Miss Ann's Tempo', an original composition, Grant impresses as a bright, uncomplicated player who has delved deeply into the tradition without being in thrall to it. The blues predominate.

Green Street first came out in 1995 and comes now with a couple of uninspiring bonus tracks. Interesting all the same to hear Green in a trio, unsupported by organ or by a second front-line instrument. The originals, 'No. 1 Green St', 'Green With Envy' and 'Grant's Dimensions', are generic and slightly dull with it, though there are nice interpretations of 'Alone Together' and 'Round About Midnight' which lift the pace a little.

Sunday Mornin' unusually had Green working with a piano-player. As ever, the guitarist favours clean-picked single-note runs, fleet and expressive but somehow missing a dimension which, fortunately, Drew is on hand to supply. 'God Bless The Child' and 'So What' are exceptional performances that would have an influence on a whole generation of soul-jazz and later acid-jazz performers.

***(*) **Standards** Blue Note 21284 *Green; Wilbur Ware (b); Al Harewood (d). 8/61.*

Not technically perfect but it brings up to date some more Green material not previously available in the West. By the standards of the time, these are complex readings of familiar material. 'I'll Remember April' is a typical call-and-response solo, but unpredictable in cast. Green had on occasion expressed a special preference for the uncluttered sound of a guitar/bass/drums trio; the pace is light, fast and dancing, and Ware's solos are models of invention. A pity about anomalies in the sound, which seem to have arisen when the tapes were remastered in 1980. Save for the most fastidious of listeners, these won't diminish the pleasure.

*** **Grantstand** Blue Note 46430 *Green; Yusef Lateef (ts, f); Jack McDuff (org); Al Harewood (d). 8/61.*

**** **Born To Be Blue** Blue Note 84432 *Green; Ike Quebec (ts); Sonny Clark (p); Sam Jones (b); Louis Hayes (d). 12/61, 3/62.*

Grantstand established the sound and the approach that was to make Green – and Blue Note – a good deal of money over the next few years, to the dubious benefit of the former, who had narcotic problems. The combination of Green's smooth lines, Lateef's simple but inventive tenor and delicate flute tone, and McDuff's swirling lines and choked-off probings is very effective indeed, even if the balance is sometimes off, even on CD. 'Old Folks' and 'My Funny Valentine' give the hornman lots to do, and he responds with some vintage playing.

We've always liked *Born To Be Blue* best of all the Blue Notes, along with the splendid *Idle Moments* and *Street Of Dreams*. Quebec, who was Blue Note MD at the time, is still not widely admired, but he's on cracking form, and his pitch and phrasing on 'Someday My Prince Will Come' should be a lesson to all young jazz players. Green has, for us, his finest hour, rippling through 'My One And Only Love' and 'If I Should Love You' with a ruggedness of emotion that goes hand in hand with the simplicity of diction. Not a note is wasted. 'Count Every Star' actually comes from an earlier session, but it too is judged to perfection, toned down just as it threatens to get schmaltzy. Sonny Clark, another Blue Note artist still being reassessed, is also in sparkling form, with just enough light and shade to temper his colleagues' bluff romanticism.

[redacted]

****** The Complete Quartets With Sonny Clark**

Blue Note 571924 2CD *Green; Sonny Clark (p); Sam Jones (b); Art Blakey, Louis Hayes (d)*. 12/61, 1/62.

The first five items on disc one were available for a time as *Nigeria*, a re-reversal of the Sonny Rollins staple 'Airegin', which kicked off the set. Everything else on this valuable reintroduction has been issued previously only in Japan. Blue Note completists will know the material from *Gooden's Corner* and *Oleo*. There are alternative takes of both Rollins tunes (the rejected 'Oleo' had already been heard on a 1989 Mosaic box), a superb pre-Coltrane interpretation of 'My Favorite Things', an exquisite 'Moon River' and an equally beautiful 'Nancy (With The Laughing Face)'. If all this suggests sessions heavy on lyricism rather than swinging pace, this is partly true. The presence of the long-neglected, now canonized Clark guarantees that the tempo never slackens, even on the gentlest ballads, and that the harmonic configuration is always adventurous. Hayes is the drummer on all the 1962 cuts, though Blakey's work on *Nigeria* is inventive first to last. The key performance is a ten-minute workout on 'It Ain't Necessarily So', completely reworked melodically, Green's long winding phrases cutting across Blakey's 12/8 pattern. A remarkable performance.

***** The Latin Bit** Blue Note 37645 *Green; Ike Quebec (ts); Johnny Acea (p); Wendell Marshall (b); Willie Bobo (d); Carlos Patato Valdes (perc); Garvin Maseaux (shekere)*. 4 & 9/62.

Once Blue Note recognized that they were dealing with a marketable talent, there was increasing pressure on Green to make themed records. This is the 'south of the border' session. Quebec is featured only on the two tracks recorded in September 1962. Despite Green's fleet invention, there is a plodding obviousness to much of the setting. Acea was probably fine as a straight Latin player, but he understands too little of the subtler side of Green to be a genuinely creative partner.

***** Goin' West** Blue Note 90843 *Green; Herbie Hancock (p); Reggie Workman (b); Billy Higgins (d)*. 11/62.

*****(*) Feelin' The Spirit** Blue Note 84682 *As above, except omit Workman; add Butch Warren (b), Garvin Maseaux (tamb)*. 12/62.

Goin' West finally made it onto CD in 2004. It sounds preposterous, the thought of such a band playing 'On Top Of Old Smokie', but quality will out and these Western chestnuts are hot and tasty, even if 'Tumblin' Tumbleweeds' pushes it a bit. Blue Note A&R also thought it would be a good idea to have Green record an album of gospel tunes. Again, contrary to all expectation what emerges is a superbly balanced and movingly performed set that never troubles to up or change the pace but just keeps on bearing soulful witness. 'Just A Closer Walk With Thee' sounds momentarily as if it might break into a closer jogtrot, and 'Go Down Moses' – or '*Go Down!* Moses' – pushes the ecstatic button a little too firmly. However, these are excellent performances and Herbie seems to be enjoying himself, sounding a little like a mischievous choirboy with flattened-down hair.

***** Blues For Lou** Blue Note 21438 *Green; John Patton (org); Ben Dixon (d)*. 63.

This trio was one of Green's most durable associations. Issued for the first time as an acid-jazz classic in 1999, *Blues For Lou* is definitive organ–guitar jazz. Patton is strictly no-nonsense and stamps his personality on the album right from the start, a swirling, voluptuous reading of 'Surrey With The Fringe On Top'. Patton's own composition, 'Big John', isn't merely an organ feature. It also includes one of Green's most effective solos, not to be topped until the trio of blues tracks at the end of the album. Dixon has to clatter to make his presence felt.

****** Idle Moments** Blue Note 99003 *Green; Joe Henderson (ts); Bobby Hutcherson (vib); Duke Pearson (p); Bob Cranshaw (b); Al Harewood (d)*. 11/63.

This vies with *Born To Be Blue* as Green's finest session. This one featured three other men – Henderson, Hutcherson and Pearson – who were also trying to make some sort of mark at Blue Note, and Green is sometimes eclipsed by the vibist. He holds his own on 'Django' and turns the song around with a lovely, uncomplicated solo. Henderson is rather remote in the mix, and one can see why Rudy Van Gelder might have wanted him held back a notch. A lighter-voiced reed-player would have been better sonically, but Joe's intelligence and grave humour would have been missed.

***** Matador** Blue Note 78444 *Green; McCoy Tyner (p); Bob Cranshaw (b); Elvin Jones (d)*. 5/64.

***** Solid** Blue Note 33580 *As above, except add James Spaulding (ss, as), Joe Henderson (ts)*. 5/64.

The Blue Note sessions were coming thick and fast, and Green seemed inclined to experiment. Inevitably, *Solid* didn't see the light of day for another 15 years. It's certainly one of the boldest of the guitarist's albums, and the presence of Joe Henderson ups the improvisational ante quite considerably. 'Ezz-Thetic' and 'The Kicker' occupy opposite musical poles, but both are hauled into shape by a strong group.

It was a bold stroke to programme 'My Favorite Things' with two thirds of John Coltrane's rhythm section as he did on *Matador*, but it served to illustrate first how adventurous Green could be, even within his harmonically uncomplicated idiom, and also how very different that modern icon could be made to sound. Cranshaw is a funkier bassist than Jimmy Garrison and he probably makes the biggest overall difference to the sound. Tyner provides a near-perfect pianistic echo of Green's combination of delicacy, structural awareness and understated power. The guitarist already knew Jones from Chicago and from a 1959 Jimmy Forrest session. A fine album that shouldn't just be valued for the contributions of the supporting cast.

*****(*) Talkin' About** Blue Note 21958 *Green; Larry Young (org); Elvin Jones (d)*. 9/64.

Though definitely led by Green, this was included in Mosaic's complete set of Larry Young's Blue Note sessions. Inevitably, Larry captures much of the attention, with huge, swirly figures on 'Talkin' About J.C.', 'Luny Tune' and 'I'm An Old Cowhand', but Green is also in fine form, spinning out some unusually complex lines for him. We've always loved the sound on this record, like fudge ice-cream sitting on ice cubes. Green plays rich and simple by turns, and even Elvin Jones is cool and abstract under all the intensity.

****** Street Of Dreams** Blue Note 21290 *Green; Bobby Hutcherson (vib); Larry Young (org); Elvin Jones (d).* 11/64.
Another exceptional record. Though hooked into that easily overcooked guitar/organ/drums format, the personnel is such that one can reasonably expect a blend of power grooves and subtlety. Young is exceptional, very much on form, and Hutcherson makes an enormous contribution to a slower-paced and more meditative session. There are no originals, but the choice of material, from Charles Trenet's 'I Wish You Love', the staple 'Lazy Afternoon', the Victor Young-written title-track and the closing 'Somewhere In The Night' (often referred to as 'The *Naked City* Theme'), is spot-on. The alternation of solos on the title-track, with Green springing off from Larry Young's ever more intense chord-patterns, is the most impressive, but the quality never drops for an instant. Capitol haven't added any alternatives or unreleased material; 35 minutes is short rations by present-day standards.

*****(*) I Want To Hold Your Hand** Blue Note 59962 *Green; Hank Mobley (ts); Larry Young (org); Elvin Jones (d).* 3/65.
Leading off with a Beatles tune was pretty much par for the course at this time, and it feeds Green and Young with some interesting lines. 'Stella By Starlight' is weak, sounding as if it's been round the circuit too many times, but Steve Allen's 'This Could Be The Start Of Something' (Allen was a favourite of Green's) is excellently done. Mobley isn't deficient in ideas, but he does seem surplus to requirements for much of the set, and it would have been interesting to hear the same material done by a trio. Again, the total duration seems stingy at less than 45 minutes.

***** His Majesty King Funk** Verve 527474-2 *Green; Harold Vick (ts, f); Larry Young (org); Ben Dixon (d); Candido Camero (perc).* 5/65.
This compiles Green's record and *Up With Donald Byrd*, a joyous swinger from the trumpeter. 'The Cantaloupe Woman' was a hit for Green, but his section of the album is dominated by a wonderful, long 'Willow Weep For Me' and a cracking original called 'The Selma March'. Vick is very much in the same mould as Mobley, or perhaps Stanley Turrentine, and he prettty much falls in with what's expected of him. By this stage, though, Young sounds as if he might want to be doing other things, and on 'That Lucky Old Sun' he is positively lethargic. Dixon is a less than satisfactory replacement for Jones, who at this point was having 'personal problems' and was otherwise committed to the Coltrane group.

***** Iron City** FiveFour 5 *Green; Big John Patton (org); Ben Dixon (d).* 67.
***** Space Flight / Iron City** Gambit 66701 *As above, except add Sam Lazar (org); Willie Dixon (b).* 60; 67.
Easy to assume that away from Blue Note Green wasn't worth a button. Whatever the shortcomings of his brief association with Verve, *Iron City*, made for Savoy, but available on a bewildering array of imprints since, confounds the suggestion. It's a richly funky date, with some fine playing from a well-established group. Patton's soulful grind works beautifully on 'High Heeled Sneakers' and Nat Adderley's 'Work Song' and Green's title-track suggests he was still able to make original themes out of familiar resources. If you're a Green fan, this 2003 reissue shouldn't be overlooked. It's also available on a Gambit release, augmented with some 1960 cuts originally made under Lazar's leadership.

*****(*) Alive!** Blue Note 25650 *Green; Claude Bartee (ts); Ronnie Foster (org); Billy Bivens (vib); Idris Muhammad (d); Joseph Armstrong (perc).* 70.
It seems remarkable that Blue Note weren't more enthusiastic sooner about recording Green in his natural setting. This, from the Cliché Lounge in Newark, is among his best. The bigger band adds exponentially to the richness of the sound, and on tunes like 'Sookie Sookie' they get into the deepest and bluest of grooves. Green's opening shot, Kool And The Gang's 'Let The Music Take Your Mind', was a brilliant coup, but the reissue includes more challenging fare than that; bonus tracks include the Isley Brothers' 'It's Your Thing' and Herbie Hancock's 'Maiden Voyage', another 27 minutes to the running time, every second of it worthwhile.

*****(*) Live At The Club Mozambique** Blue Note 63552 *Green; Houston Person (ts); Clarence Thomas (ss, ts); Ronnie Foster (org); Idris Muhammad (d).* 1/71.
Recorded in Detroit, where Green was living at the time, this was another that lay in the vaults ever since. It's hard to imagine music of this energy and professionalism ever being out of fashion. Right from the opening 'Jan Jan' (by M. Davis, but not the one we know), the group is on fire. Some of the material is aimed at a pop/soul audience, with a fairly straight reading of 'Walk On By', the Mizell brothers' 'One More Chance' and some other basic funk stuff. However, there's also some great jazz playing, from Person predictably and also the little-known Thomas, who's credited with the long 'Farid'. The drummer is one of the essential soul-jazz players; Green comes through cleanly and takes some shimmering solos.

***** Live At The Lighthouse** Blue Note 4 93381 *Green; Claude Bartee (ts, ss); Gary Coleman (vib); Shelton Laster (org); Wilton Felder (b); Greg Williams (d); Bobbye Porter Hall (perc).* 4/72.
Green spent his last few years playing on autopilot, but he was occasionally capable of turning in an exceptional date. This Hermosa Beach session is a case in point. He sounds in excellent fettle, and while he isn't doing anything either new or special, it's exactly what the audience has come to hear. The original disc-jockey announcements have been eliminated here, but for an introduction by Hank Stewart. The live feel is maintained, though, and a long version of Donald Byrd's 'Fancy Free' is worth the wait. Laster's 'Flood In Franklin Park' contains no surprises, but it's an entertaining enough piece. Unlike some recent reissues, there is at least some value for money here, a solid hour of uncomplicated funk.

Also, in brief:

****(*) Am I Blue?** Blue Note 35564. 5/63.
One of Grant's duller albums and the reissue doesn't contain any surprises.

***** Ballads / *** Retrospective** Blue Note 36560 / 40851. 61–72.
Two more repackaging jobs, attractive if you haven't any of the Blue Notes already.

*****(*) Street Funk & Jazz Grooves: The Best Of Grant Green / *** The Best Of Grant Green: Volume Two / *** Blue Breakbeats** Blue Note 789622. 64–72.
These were unashamedly targeted at the club dance scene and won Green some new admirers. The second volume is more

jazz-orientated, and it usefully includes material from unavailable records. *SF&JG* has the more obvious stuff, like 'Grantstand' and 'A Walk In The Night', but now that more material has returned to the catalogue it's a less appealing purchase. *Breakbeats* was compiled by DJ Smash and cemented Green's standing as one of the presiding deities of the club scene.

** **Carryin' On** / ** **Green Is Beautiful** Blue Note 31247 2 / 28265 2. 9/69, 1/70.
Green arguably suffered more than most of his peers from the growing dominance of rock, and his response to the challenge wasn't convincing, even as he returned to the Blue Note fold.

*** **The Original Jam Master: Volume 1 – Ain't It Funky Now** / *** **... Volume 2 – Just For The Funk Of It** / *** **... Volume 3 – Mellow Madness** Blue Note 5603522 / 5603532 / 5603542. 69–72.
Three effective themed compilations from the later period of Green's contract with Blue Note. You'll still need the classic early stuff.

** **The Final Comedown** Blue Note 35564. 12/71.
The label's first soundtrack disc wasn't really a Green set at all, but a Wade Marcus production for a forgotten blaxploitation flick.

** **The Main Attraction** CTI/Epic 5051672. 3/76.
Despite a starry session-man line-up, this was a dispiriting time for Grant, lost in the middle of Creed Taylor's softcore production.

** **Easy** Unidisc 4111. 4/78.
There's a rusty locomotive on the cover, and that's just about right for the sound as well. A sorry coda.

Jesse Green (born 1973)

PIANO

Son of Urbie Green and singer Kathy Preston, he started on trombone before switching to piano under the influence of Oscar Peterson.

*** **Lift Off** Chiaroscuro 319 *Green; Joe Cohn (g); Paul Rostock (b); Bobby Durham (d).* 9/92.
*** **Sea Journey** Chiaroscuro 328 *Green; Gary Burton (vib); Gene Bertoncini, Joe Cohn (g); Michael Moore (b); Jackie Williams (d).* 93.
***(*) **Sylvan Treasure** Chiaroscuro 221 *Green; Patrick Doran (flhn); Phil Woods (as); Chris Potter (ss, ts); Dave Liebman (ts); Frank Hauch (b); Bruce Cox (d); Jerry Davis (v).* 5/02.
Green has made a living playing shipboard on jazz cruises. The 1993 album is from the SS *Norway*. It benefits greatly from guest appearances by former teacher Burton and Bertoncini. Jesse seems to like working with guitarists. The duets with Cohn on *Lift Off* (a Space Shuttle cover Jesse and his label probably both now regret) are the best parts of that album, which is a bland mix of standards done *à la* Chick Corea and even blander originals. Chick's 'Sea Journey' is prominent on the second disc, which putters out around that point after a cracking opening on 'Softly, As In A Morning Sunrise', 'All The Things You Are' (where he trades ideas with Bertoncini) and 'Billie's Bounce'. The third album is the most inventive of the three. Again, it leans quite heavily on guest spots (notably Woods, but also Davis on 'I've Got You Under My Skin'), but the originals have more prominence and the opening 'Extreme Sporting' (he's a skateboarder, apparently) is excellent. Doran is superb on 'PorpDog'; the brighter attack of brass horns suits Green's approach very well indeed. 'Sylvan Treasure' might sound bucolic but this is a tough-minded disc which asks for and gives no quarter.

Urbie Green (born 1926)

TROMBONE, VALVE TROMBONE

Green worked with Gene Krupa in the '40s, before taking over from Bill Harris with Woody Herman, and in the '50s he was fronting studio sessions which mixed cool and hard-bop stylings. Less visible subsequently, he now plays as he pleases.

***(*) **Blues And Other Shades Of Green** Jazz Beat 504 *Green; Ruby Braff (t); Med Flory (as); Al Cohn (ts); Frank Wess (ts, f); Eddie Costa, Dave McKenna, Sir Charles Thompson (p); Freddie Green, Jimmy Raney (g); Aaron Bell, Vinnie Burke, Percy Heath (b); Kenny Clarke, Bobby Donaldson, Joe Morello (d).* 53–8/56.
*** **Complete 1956–1959 Recordings** Lone Hill Jazz LHJ 10309 *Green; John Carisi, Burt Collins, Al Derisi, Joe Ferrante, John Frosk, Bernie Glow, Irving Markowitz, Doc Severinsen, Phil Sunkel, Nick Travis, Joe Wilder (t); Eddie Bert, Billy Byers, Jack Green, Marshall Hawk, Lou McGarity, Rex Peer, Jack Satterfield, Chauncey Welsch (tb); Tom Mitchell (btb); Bill Barber (tba); Ray Beckenstein, Hal McKusick, Gene Quill (as); Rolf Kuhn (as, cl); Al Cohn, Dick Hafer, Don Lanphere, Boomie Richman (ts); Pepper Adams, Danny Bank, Sol Schlinger (bs); John Bunch, Hank Jones, Dave McKenna (p); Barry Galbraith (g); Vinnie Burke, Milt Hinton, Teddy Kotick, Jack Lesberg, Russ Saunders (b); Osie Johnson, Nick Stabulas, George Wettling (d).* 8/56–2/59.
*** **The Complete Persuasive Trombone** Lone Hill Jazz LHJ10308 *Green; John Bello, Don Ferrara, Bernie Glow, Irving Markowitz, Doc Severinsen, Nick Travis, Joe Wilder (t); Bobby Byrne, Paul Faulise, Frank Rehak, Chauncey Welsch (tb); Gil Cohen (btb); Bernie Kaufman, Hal McCusick (as); Rolf Kuhn, Walt Levinsky (as, cl); Carl Perkel (ts); Eddie Wasserman (ts, f); Pepper Adams, Gene Allen, Sol Schlinger, Stan Webb (bs); Eddie Costa (p, vib); Dave McKenna, Nat Pierce (p); Barry Galbraith (g); Bob Haggart, Milt Hinton (b); Don Lamond (d).* 61–62.
A dramatic transformation in the Green discography this time, with the appearance of these handsomely produced sets. The early small groups include a rare 10-inch LP called *Urbie Green And His Band* from summer 1954, together with the title-date and a trio of tracks released under Burke's name. The most interesting of the three is inevitably the title-set with Green and Raney paired on most tracks. 'Frankie And Johnny' is done as a valve trombone/piano duet with McKenna and the big pianist takes a couple of solo tracks at the end of the album, but from the October 1955 session. The big-band dates on the first of the Lone Hills include the LPs *All About Urbie Green* and *Let's Face The Music And Dance*, together with *Jimmy McHugh In Hi-Fi* and *The Message*, the latter pair never previously having been on CD. Green's big rounded trombone sound is probably best sampled in his fleetly boppish small-group sets, but in a big-band context it's a lovely sound. This is essentially dance music with a sufficient jazz component to keep it interesting (though something like 'Moonlight Serenade' on *Persuasive* is played pretty much straight and unembellished.

'Persuasive' is exactly the right word. Green has an even, reasoned approach to a solo. There's no showboating, other than when he reaches for a very low note, and he concentrates on simple, straightforward statement. These aren't exciting records, but the arranging skills are considerable and Green's always lovely to listen to.

*** **Sea Jam Blues** Chiaroscuro CR(D) 338 *Green; Chris Potter (ss, ts); Jesse Green (p); Paul Rostock (b); Glenn Davis (d).* 5–6/95.

Sea Jam Blues is taken from a jazz cruise where the Green family (Jesse is Urbie's son) were in residence. Potter's presence adds some extra spice to the occasion (he chews up the opening Ellington blues before Urbie even gets started), but it's an altogether congenial setting, and 'You've Changed', rich and ripe, soon affirms Green's well-being. Potter storms through 'Giant Steps' almost by himself, but here it seems like a rather fractious interlude on what is, after all, Urbie's date. A nice memento if you were there.

Also, in brief:

*** **Septet And Octet** / *** **East Coast Jazz Series 6** Fresh Sound FSRCD 451 / Bethlehem R2 76686. 53–55; 55.

Characteristic of the sessions he helmed at the time. Al Cohn appears as 'Al Horowitz'.

Rowland Greenberg (1920–96)

TRUMPET

Based in and around Oslo for most of his working life, he played in an uncomplicated swing style, despite being among those who backed Charlie Parker on his celebrated Swedish tour.

*** **Portrait Of A Norwegian Jazz Artist** Gemini GMOJCD 9504 *Greenberg; Jack Butler (t); Ivan Jacobsen (tb); Per Nilsen (as); Arvid Gram Paulsen, Bjarne Nerem, Erling Andersen, Ben Webster (ts); Jan Fredrik Dahl, Rolf Larsson, Oistein Ringstad, Carsten Klouman, Sigurd Jansen, Arne Klette, Willy Andresen (p); Per Byhaug, Eilif Holm, Arno Guilberg (vib); Robert Normann, Finn Westbye (g); Fred Lange-Nielsen, Frank Cook, Bjørn Pedersen , Hakon Nilsen, Arne Wilhelmsson, Tore Nordlie (b); Stein Lorentzen, Edgar Vestgard, Hans Jarnefeldt, Egil Johansen, Omar Heide Midtsaeter, Per Nyhaug, Kenneth Greenberg, Kurt Falk (d).* 2/40-87.

Greenberg played good swing trumpet with a rasp that can sometimes catch out a listener expecting something much sweeter: his 1960 reading of 'Lover Man' is tough and even vehement. A 1969 'Perdido', where he stands next to Ben Webster, is forceful enough to bring the tenorman out of his indolent shell. This hotch-potch of obscure tracks, unearthed by the Oslo Jazz Circle, is hardly an adequate memorial, but it's all he has at the moment. If he gave bop a grudging respect, it left his style largely untouched, and such influences as Roy Eldridge and Nat Gonella coloured most of what he did. The sound is dusty, but Greenberg's playing is consistently smart.

Burton Greene (born 1937)

PIANO

Studied classical music in Chicago, then formed the Free Form Improvisation Ensemble in NY, 1963, and joined the Jazz Composers Guild. Moved to Paris in 1969. Also studied Indian and klezmer music.

*** **Free Form Improvisation Ensemble** Cadence CJR 1074 *Greene; Gary William Friedman (as); Jon Winter (f); Alan Silva (b); Clarence Walker (d).* 66.

(*) **On Tour ESP 1076 *Greene; Allen Tintweiss (b); Shelley Rusten (d).* 66.

(*) **Shades Of Greene Cadence CJR 1087 *Greene (p solo).* 4/92–12/97.

*** **Throptics** CIMP 182 *Greene; Wilber Morris (b); Lou Grassi (d).* 7/98.

Greene has had a strange time of it: a pioneer spirit in the free jazz of the early '60s, his ESP quartet album ('uninformed by any apparent communicative purpose' – Max Harrison) was reviled and applauded in about equal proportion, though it was ignored altogether in far greater numbers. The recovery of *FFIE*, a survival of the early days of free jazz, doesn't cast much more light, and the live trio music is a bore. Subsequent bulletins have until recently been spasmodic, though Cadence/CIMP seem convinced of Greene's genius. *Shades Of Greene* collects material from three solo concerts, two long pieces in Toronto, seven from Hilversum and a much earlier version of 'Off Minor' from a 1992 Amsterdam broadcast. As ever, Greene rambles away to some strange agenda of his own – he can be as long-winded as the most bloody-minded of improvisers, but he can also be pithy and almost epigrammatic when he wants to be – and it's this unpredictability which makes him either intriguing or exasperating, according to taste. We are somewhere in the middle.

The trio set at least allows Wilber and Grassi to centre him to some extent. 'Lennie Lives', for Tristano, and 'Tilo Akandita Brikama', by Pierre Dørge, for Johnny Dyani, are characterful excursions which Greene hurls himself into, but there is a good deal of chaos as well: the opening 'Light Blue' may well finish off some listeners at the first hurdle. A maverick spirit, to be sure!

(*) **Retrospective: 1961–2005 CIMP 355 *Greene (p solo).* 8/05.

*** **Signs Of The Times** CIMP 339 *Greene; Paul Smoker (t); Russ Nolan (ts); George Schuller (d).* 8/05.

*** **Ins And Out** CIMP 345 *Greene; Ed Schuller (b); George Schuller (d).* 8/05.

In August 2005, Greene recorded a marathon three-day session for CIMP. These are the results. The solo piano 'retrospective' is another enigmatic affair. Though somewhat more communicative than the ESP Disk which so thoroughly failed to speak to Max Harrison, it's still an odd affair. It's not quite clear what is being retrospected, since he begins with Shorter's 'Backstage Sally' and proceeds to other repertory pieces like 'Little Rootie Tootie' and 'In Your Own Sweet Way'. Robert Rusch describes Greene's first exercises of the session as being 'like a reptile warming to heat' (this is his producer!), which is possibly too strong even for us, but there's a scaley, cold-blooded quality to it all and even the archaeology of early pieces of his own, transparently derivative of Monk, aren't enough to generate enthusiasm.

Smoker's a musician who always delivers and the quartet date and relatively swinging and straight-ahead trio session are about the best Greene we've heard. On the latter, he opens with the deceptively slight 'Skumpy' and lets it flow from there. It's still not a beautiful sound; nor does it have the attraction of being challengingly ugly. It just somehow fails to cross the air from player to (these) listeners with its virtues intact.

Greene's klezmer records are available on BvHaast. We're immune to these as well, though some may find them entertaining, even moving.

Also, in brief:

****(*) Peace Beyond Conflict** CIMP 251. 7/01.
Mark Dresser (*b*) plays with typical commitment, but is it reciprocated with anything worthwhile?

***(*) Isms Out** CIMP 316. 6/04.
A mystifying release with everyone, including the fine Roy Campbell (*t*), sounding off his game.

Everett Greene (born 1934)

VOICE

Indianapolis crooner, making his recording debut at bus-pass age.

***** My Foolish Heart** Savant 2014 *Greene; Houston Person (ts); Norman Simmons (p); Ray Drummond (b); Kenny Washington (d).* 98.
This one is for lovers of some of the old big-band singers, guys like Billy Eckstine and Al Hibbler. Greene has a less individual voice than either of those, and might well be swamped by a heavier accompaniment than producer Person gives him here, but he has a nice sound and a good touch with a song. Opening on 'When Did You Leave Heaven?', he carves out a solidly dependable set for his first disc and saves best to last with 'Hello, Young Lovers' and 'The Very Thought Of You'.

Jimmy Greene (born 1975)

TENOR AND SOPRANO SAXOPHONES, FLUTE

Born in Connecticut, the son of a saxophonist. He's made steady progress.

***** Introducing Jimmy Greene** Criss Cross 1181 *Greene; John Swana (t, flhn); Steve Davis (tb); Aaron Goldberg (p); Darrell Hall (b); Eric McPherson (d).* 10/97.
***** Brand New World** RCA 09026-63564-2 *As above, except omit Swana, Hall; add Darren Barrett (t, flhn); Dwayne Burns (b); Khalil Kwame Bell (perc).* 6/99.
*****(*) Forever** Criss Cross 1245 *Greene; Xavier Davis (p); John Benitez (b); Jeff 'Tain' Watts (d).* 11/03.
Greene made a few waves as a runner-up in one of the Monk Institute competitions and was noticed working with Horace Silver. The debut discs are solid enough. The RCA debut had its teeth drawn slightly by the simultaneous appearance of the Criss Cross set, actually recorded some two years earlier. *Introducing* feels like just another Criss Cross record for the most part, although here and there Greene is a degree more personal: with the rather dark and sidelong arrangement of 'I Love You', for instance. Swana and Davis sound as if they've just turned up to do the date. The RCA set is stronger, but not enough to make a huge difference. Greene has an attractively light and unemphatic sound, which makes it harder to create a whiz-bang impression. The band is much the same and the leader's composing takes more prominence, which seems to fuse the front line into a more characterful sound.

It would be flippant to suggest that Greene has turned to the Lord for career advice when RCA gave up on him after just one disc, but *Forever* is a full-on album of spirituals, cast in five originals, Ellington's 'Come Sunday', 'Old Rugged Cross' and Thom Bell's 'You Make Me Feel Brand New'. The suggestion that we're in for an hour of sombre testifying is undercut by the brightly grooving treatment of 'Rugged Cross', and thereafter Greene keeps energy levels high and the band on its toes. The Coltrane spin he puts on 'In Many Tongues' is deftly personalized. Two soprano and piano duets, 'Forever' and 'He Is Lord' are dry enough not to seem pious or simpering. It's a fine rhythm section, Watts piling in with his usual fervour, though he's not quite as musclebound as he can be.

***** True Life Stories** Criss Cross 1279 *Greene; Jeremy Pelt (p); Xavier Davis (p); Reuben Rogers (b); Eric Harland (d).* 12/05.
*****(*) Gifts And Givers** Criss Cross 1296 *Greene; Marcus Strickland (ts); Danny Grissett (p); Mike Moreno (g); Reuben Rogers (b); Eric Harland (d).* 4/07.
Things seemed stalled at the time of our last edition, so it's good to report on two new discs from Jimmy. Or it would be if they marked any significant advance. There's some interest in cutting loose on *True Life Stories*, but the version of 'How Great Thou Art', another spiritual, is somnolent and it deadens the impact of the title-piece, which is nicely medleyed with 'Evidence' and like a few of these tracks played out at length.

The most recent record has definite strengths, not least a fuller sound. Strickland actually works very well as a front-line partner and their work together on Coltrane's '26-2' is interesting. The originals aren't much, but Harry Connick Jr's 'Greene Blues', written for Jimmy (or for his father?), is a nice coup and the long medley of Dorham's 'Blue Bossa' into his own 'Boudreaux' works very well. Moreno and Grissett combine nicely and don't get in each other's way. A sign of better things to come?

Sonny Greenwich (born 1936)

GUITAR, KEYBOARDS

Canadian visionary with bold agenda.

****(*) Days Gone By** Sackville 2052 *Greenwich; Ed Bickert (g); Don Thompson (b); Terry Clarke (d).* 6/79.
A more accommodating and gentler side of Greenwich comes out on this archive release with fellow Canadian Bickert. Whether the setting leaves enough scope for Sonny's usual idiom is a moot point. He sounds a touch constrained and at half-throttle for a good deal of this record and, while he has the chops to deliver, almost no matter what the setting, it is Bickert who takes the plaudits. Sonny asserts himself most forcefully on 'Nica's Dream', the Horace Silver classic, affording him time and space to soar away on some inventive ideas. An even longer improvisation ends the album, with some friendly duelling between the two guitarists. For the most part, though, this is a lacklustre performance from Sonny.

***** Standard Idioms** Kleo 1 *Greenwich (g solo).* 11/91– 9/92.
Greenwich tries to synthesize contemporary guitar jazz and the sound of the late John Coltrane Quartet. This might sound misguided, but it occasionally works. The debut recording on Sonny's own label finds him in pretty familiar form, knocking out big, blocky sounds on a set of originals and tributes that have nothing obviously to do with standards jazz at all, and which are not strictly idiomatic in terms of conventional jazz guitar. 'Memories Of Miles', 'Let Your Heart Sing' and the opening 'Sunshower' are all long, slowly developing improvisations, which don't deliver too quickly.

***(*) **Fragments Of A Memory** Cornerstone CRSTCD116
Greenwich; Charles Ellison (t); Mike Allen (ts); Don Thompson (p); Jim Vivian (b); Barry Elmes (d). 4/01.
This is a challenging jazz set, and as powerful as any Greenwich has done over the years. The title-piece and 'Fontainebleau' are vivid ideas, with long lines and a measure of abstraction. The guitarist's interaction with Ellison and Allen is riveting and the exemplary Thompson doesn't so much hold it all together as give the music a coherence and shape without normalizing it. 'The Entertainer' is something of a joker/wild card, but lovingly played.

Also, in brief:

** **Hymn To The Earth** / **(*) **Spirit In The Air** Kleo 2 / 3. 10/94; 11/95.
Sonny takes a step into creative New Age music with these curious discs; not enough substance for most mainstream jazz fans.

*** **Special Angel** CBC 3006. 01.
Impressionistic duos with Marilyn Lerner (*p*); heavy on texture.

Guillermo Gregorio (born 1941)

SAXOPHONES, CLARINET

A student of Warne Marsh, this inspired Argentinian has taken striking liberties with the harmonic language of classic jazz and swing.

*** **Background Music** hatOLOGY 526 *Gregorio; Mats Gustafsson (ts, bs); Kjell Nordeson (d). 96.*
*** **Red Cube(d)** hatOLOGY 531 *Gregorio; Mat Maneri (vn); Pandelis Karayorgis (p). 3/98.*
The language of these records will not seem strange to anyone who has experienced the avant-cool of Franz Koglmann. After a little exposure, and certainly after one hears what he does with jazz-based material on *Red Cube(d)*, it becomes evident that he has roots in that tradition as well. The later album was seemingly inspired by a batch of lost Red Norvo discs from the '40s. Gregorio's reworkings of Fletcher Henderson's 'Red Dust', 'Ghost Of A Chance' (or 'Chu's Spectre') and 'These Foolish Things' suggest just how much he has tried to combine jazz and other harmonic languages within a rhythmic conception which is not drum-led. The most remarkable piece of all is 'Woodchopper's Nightmare', a palimpsest of themes by Norvo, Shorty Rogers, Woody Herman, Flip Phillips and others. Its concentration is highly impressive and the interplay of saxophone, piano and violin is virtuosic.

Background Music runs some risk of being taken as just that, but anyone who knows Gustafsson's work will be taken by his reflective and low-intensity playing here. It's a very quiet record, understated in places almost to the point of disappearance and calls for some patience. Gregorio is unlikely to be for every taste, but like Koglmann he has important things to say about jazz and its relation to other musics.

*** **Coplanar** New World 80369 *Gregorio; Marc Unternährer (tba); Ken Vandermark (reeds); Aram Shelton (cl); Kyle Bruckmann (ob, acc); Jim Baker (p, syn); Steffen Schleiermacher (p); John Corbett (g); Jen Clare Paulson (vla); Fred Lonberg-Holm (clo); Michael Cameron (b); Warren Po (cracklebox); Jennifer Walshe (v). 06.*
Other recent records of Gregorio's have been on the new-music hatNOW imprint. This would seem closer to that world, too, but Gregorio's graphic scores are not much different from many another free-music project and the results, which vary sharply from piece to piece as the instrumentation changes, are consistently alive. Only at one point is the whole ensemble in; this was probably wise, since these are all players with distinctive voices and Gregorio's ideas are unusually spacious. Another fine (non-)statement from the music's great conceptualist.

Also, in brief:

*** **Otra Musica** Atavistic 209. 63–70.
This documents Gregorio's involvement with Fluxus and with tape music, as well as including examples of his free improvisation.

Stan Greig (born 1930)

PIANO

Edinburgh-born, he worked as a teenager with Sandy Brown and joined the Ken Colyer band as a drummer in 1954. Has also worked with Humphrey Lyttelton, the Fairweather–Brown group and Acker Bilk, and led his own Harlem Blues And Jazz Band.

*** **Boogie Woogie** Lake LACD97 *Greig; Johnny Hawksworth (b); Richie Bryant (d). 71–97.*
Though Greig's main calling is as the archetypal mainstream-band pianist, this set features him in boogie mode. For the most part it's a reissue of an obscure 1971 set for Rediffusion. The piano sound is rather hard, but the playing – of chestnuts such as 'Shout For Joy' and 'Death Ray Boogie', as well as a few appropriate originals – is delightfully bright and bumptious. The sleeve-note claims there aren't many 'authentic' boogie-woogie players left; it's more that the style has gone out of fashion. This set explains why: though well done, it palls at CD length. Three 'new' tracks, featuring Greig solo in 1997, are more sedate.

Phil Grenadier

TRUMPET

A sophisticated leader; brother of bassist Larry Grenadier.

***(*) **Sweet Transients** Fresh Sound New Talent FSNT 93 *Grenadier; Seamus Blake (ts); Ethan Iverson (p); Larry Grenadier, Doug Weiss (b); Bill Stewart (d). 6/00.*
**** **Playful Intentions** Fresh Sound New Talent FSNT 159 *Grenadier; Kurt Rosenwinkel (g); Larry Grenadier (b); Bill Carrothers (d). 9/02.*
The talented Grenadier brothers enjoy a fraternal moment on the debut disc with a lovely duo version of 'Lonely Woman' (Horace Silver's one). The Ornette connection is made with a couple of other tracks, most obviously the two-bass instrumentation used for Beck's intriguing 'Derelict' and on 'Emma', which has a curiously stark quality. Only the title-track is an original composition, though 'Cali Mist' is spontaneously improvised. Iverson occasionally sounds out of touch with the rest of the group, but he plays well when he clicks into action and the closing read of 'Nefertiti' is superb.

The second record is more assured and assimilates its pop and rock material (Fiona Apple, Radiohead) more comfortably. 'Idioteque' is a highlight. Elsewhere, Grenadier tries to keep the 'jazz' quotient up with a stunning 'Speak Low', but the real coup of the record is 'What Is This Unanswered Question?', which might be a hybrid of Charles Ives and 'What Is This Thing Called Love?'. Clever and brilliantly done as a kind of abstract fusion. Again, there are touches of free jazz and open improvisation, but more securely melded to the written charts elsewhere. Less need, perhaps, to show off versatility on a second record. Rosenwinkel's a huge asset. Things look bright.

Drew Gress (born 1959)

DOUBLE BASS, PEDAL STEEL GUITAR, ELECTRONICS

He's been associated with such contemporary luminaries as Dave Douglas and Don Byron. His own projects are resolutely inventive.

*** **Heyday** Soul Note 121314 *Gress; David Binney (as); Ben Monder (g); Kenny Wollesen (d). 98.*

*** **Spin & Drift** Premonition 90752 *Gress; Tim Berne (as, bs); Uri Caine (p); Tom Rainey (d). 6/00.*

(*) **7 Black Butterflies / * The Irrational Numbers** Premonition 558709 / 90775 *Gress; Ralph Alessi (t); Tim Berne (as, bs); Craig Taborn (p, ky); Tom Rainey (d). 9/04.*

Apart from a couple of themes from Bartók's *Mikrokosmos*, all of the material on *Heyday* is by Gress himself and reveals a complex musical personality that's hard to pin down. The bassist can sound fairly jagged – to borrow an adjective from one of his groups – but can also write and play very sweetly indeed, and the pedal steel (heard on *Spin & Drift*) is an unexpected instrument to find in an avant-garde jazz setting. Or it was.

'Devil In The Details' and 'Beeline – Back In The Cage' are big, ambitious pieces, but there's nothing on this rather to suggest the technical experimentalism of *Spin & Drift*. Replacing guitar with piano enriches the harmonic possibilities, Gress provides a running commentary in the interstices, and he employs multi-tracking on the opening 'Disappearing, Act I', in which Berne becomes a whole saxophone choir. It's an amazing, arresting start and though nothing else on the record quite comes up to that pitch of drama, it guarantees you keep listening. Caine is instinctively responsive to Gress's polytonality. Tunes occasionally drift in the direction of Dave Douglas's post-post-modal jazz, but there are also classical references and some more straightforward grooves.

The most recent pair are terrific. Gress sits at the centre of the ensemble, Taborn is a master at creating outsize environments for his colleagues, and Rainey drives things along powerfully. The leader's whispery electronics add vivid atmosphere to *The Irrational Numbers*. Berne's on alto exclusively, and the drummer is positively torrential. It's the finer of the two, but as a pair they're pretty indispensable.

Alan Gresty / Brian White

TRUMPET / CLARINET

Purveyors of uncomplicated but not unsubtle Dixieland and ragtime.

*** **The Bobcats Recaptured** Jazzology JCD 258 *Gresty; White; Geoff Cole (tb); Goff Dubber (ts, cl); Alan Root, Jonathan Vinten (p); Malcolm Harrison, Jim Forey (g); Tony Bagot (b); Geoff Downs (d). 98.*

*** **Muted Trumpet & Slide Trombone** Lake LACD 131 *As above, except omit Vinten, Harrison, Forey, Downs; add Colin Miller (d). 99.*

*** **'Muggsy Remembered': In Concert – Volumes 1–3** Jazzology 116 / 200 / 316 *As above, except omit Miller; add Graham Scriven (d). 05.*

'Big Noise From Winnetka' and 'March Of The Bobcats' from the first of these should be enough to establish the Gresty–White axis as impassioned preservers of the spirit of Dixieland. And it's spiritedness that counts on these records. The playing is good but relies on energy much of the time. The Muggsy Spanier tribute palls rather quickly as a cycle of records (too much?), but track by track it's perfectly enjoyable. The two lead guys don't have particularly distinctive voices, but Dubber and, on his day, Cole are more intriguing players.

Al Grey (1925–2000)

TROMBONE, VOICE

Joined Benny Carter after military service, then was with various groups until a key period with Count Basie in 1957–61. Afterwards freelanced, often with old friends Jimmy Forrest and Buddy Tate.

*** **Snap Your Fingers** Verve 0602498603079 *Grey; David Burns, Donald Byrd (t); Billy Mitchell (ts); Floyd Morris, Herbie Hancock (p); Bobby Hutcherson (vib); Herman Wright (b); Eddie Williams (d). 1–2/62.*

He'll always be remembered as a Basie sideman, even though he spent more years away from the Count's band. His humorous, fierce style of improvising is more in the tradition of such colleagues as saxophonist Lockjaw Davis than in the more restrained trombone lineage, though he did rather assume Vic Dickenson's mantle as the great trombone individualist, and he was especially accomplished with the plunger mute.

This brings back a little-known Argo album made just after he left Basie. The first five tracks are a studio sextet date, tightly arranged around gospel and blues themes; the next three are from a live date at Birdland, where Byrd and Hancock came in for Burns and Morris, although neither is featured much. The surprise presence here is Hutcherson, in a very early appearance, who gets quite a bit of space. Grey's solos are in a rather more modern line than his Basie work would have suggested. It's a satisfying time-waster rather than a great record.

*** **Ain't That Funk For You** Black & Blue 974 *Grey; Arnett Cobb (ts); Ray Bryant (p); John Duke (b); J. C. Heard (d). 77.*

A typical B&B date by visiting Americans: Cobb and Grey make a great front line and this kind of bluesy situation is catnip for Bryant, too. Like the earlier record, it's pleasing but hardly essential.

***(*) **Night Train Revisited** Storyville STCD 8293 *Grey; Jimmy Forrest (ts); Shirley Scott (p); John Duke (b); Bobby Durham (d). 7/78.*

*** **Al Grey–Jesper Thilo Quintet** Storyville STCD 4136 *Grey; Jesper Thilo (ts); Ole Kock Hansen (p); Hugo Rasmussen (b); Alex Riel (d). 8/86.*

The 1978 session catches a good band – at a very unfashionable time for this kind of jazz – enjoying themselves in a few sets from Rick's Café Américain in Chicago. Forrest and Grey sound terrific and they get rambunctious support from Shirley and the rhythm section. The later Storyville session, made on one of his many

European sojourns, is typical of his usual manner: brisk mainstream with some sterling blues-playing, although Thilo and the rhythm section accommodate rather than compel Grey into his best form.

*** **The New Al Grey Quintet** Chiaroscuro CD 305 *Grey; Mike Grey (tb); Joe Cohn (t, g); J. J. Wiggins (b); Bobby Durham (d).* 5/88.
***(*) **Al Meets Bjarne** Gemini GM 62 *Grey; Bjarne Nerem (ts); Norman Simmons (p); Paul West (b); Gerryck King (d).* 8/88.
The quintet date for Chiaroscuro features a 'family band': Mike is Al's son, Joe is Al Cohn's son, and J. J. Wiggins is pianist Gerald's offspring. Although the group sound a little rough and ready at times, and the absence of a pianist is probably not quite as useful a freedom as it might have been, it's a very entertaining record. Mike is almost as ripe a soloist as his father, and the sound of the two trombones together leads to some agreeable moments; Joe Cohn's playing is equally spirited, and Wiggins and Durham sound fine. The set-list includes some standards and a few pleasingly obscure choices, such as Hank Mobley's 'Syrup And Biscuits' and Art Farmer's 'Rue Prevail'.

The session with Nerem was cut on a visit to Norway. The title-blues is almost indecently ripe, and 'I'm In The Mood For Love' is taken at surely the slowest tempo on record, but there are meaty blowing tunes as well and Nerem, a player in the swaggering swing tradition that Grey enjoys, has the measure of the trombonist. Outstandingly good studio sound.

*** **Centerpiece: Live At The Blue Note** Telarc 83379 *Grey; Harry 'Sweets' Edison (t); Jerome Richardson (ts); Junior Mance (p); Ben Brown (b); Bobby Durham (d).* 3/95.
A fine night (actually, the best of three) from the old fellows. Richardson is strangely muted, in his playing and in the mix, but Mance is another near-ideal pianist for Al, and Sweets was still doing remarkable things at this juncture, even if his chops are questionable. It's by no means an over-predictable set. 'Lester Leaps In' is there, along with some Basie-era stuff, but who programmes Barry Harris's 'Nascimento'? Ironically, this is Richardson's best moment, a neat flute solo, oddly reminiscent of Frank Wess on the same horn. Great fun, all round.

Also, in brief:

*** **Fab** Capri 74038-2. 2/90.
Self-consciously produced round Grey, with too many guessable routines.

*** **Christmas Stocking Stuffer** Capri 74039. 8 & 9/90.
We like Christmas albums and Al's is a beauty: warm, funny, utterly musical.

*** **Live At The Floating Jazz Festival** Chiaroscuro 313. 10/90.
A busy year, so he deserved a little autumn sun.

*** **Matzoh And Grits** Arbors ARCD 19167. 4/96.
Al seemed ageless, even when he was playing the sly old man, but the others here – Joe Cohn (*g*) and Bobby Durham (*d*) apart – are pretty ordinary.

Francine Griffin

VOCAL

She sang with many of the bop and post-bop greats, but somehow eluded fame until the '90s.

**** **The Song Bird** Delmark DE512 *Griffin; Art Hoyle (t); Paul McKee (tb); Hank Ford, Ed Petersen, Mike Smith (sax); Willie Pickens, Brad Williams (p); John Whitfield (b); Wilbur Campbell, George Fludas, Mike Raynor (d).* 4/91, 10/98.
Ms Griffin graced the jazz scene quietly for many years before being recorded. Pointless to dwell about might-have-beens, and somewhat insulting to value her solely for who she sang with in the past – the list includes Charlie Parker, Miles Davis and Eric Dolphy – for this is a wonderfully accomplished vocal album, perhaps a little over-styled and professional in the accompaniments but consistently lifted by Griffin's warm voice, brilliant bop phrasing and ability to deliver a quieter song, like her lament on 'I Remember Clifford' (she probably does), with intense emotion. The upbeat stuff – 'Anthropology', 'Will You Still Be Mine?' – bespeak her years of experience and there's a certain frustration in not being able to hear this great voice evolve and develop over time. This, though, is a precious arrival.

Johnny Griffin (1928-2008)

TENOR SAXOPHONE

Born in Chicago, the Little Giant was part of the first bebop generation, but only found his true voice in the '50s, often in partnership with Eddie 'Lockjaw' Davis. He spent some time in Europe in the '60s but has enjoyed a resurgence back home.

*** **Johnny Griffin Tenor** Argo 624 *Griffin; Junior Mance (p); Wilbur Ware (b); Buddy Smith (d).* 56.
*** **Introducing Johnny Griffin** Blue Note 46536 *Griffin; Wynton Kelly (p); Curly Russell (b); Max Roach (d).* 4/56.
*** **A Blowing Session** Blue Note 99009 *Griffin; Lee Morgan (t); John Coltrane, Hank Mobley (ts); Wynton Kelly (p); Paul Chambers (b); Art Blakey (d).* 5/57.
*** **The Congregation** Blue Note CDP 789383 *Griffin; Sonny Clark (p); Paul Chambers (b); Kenny Dennis (d).* 10/57.
This is the period when Griffin's youthful rep as the fastest tenor on the block was made official. The Argo disc – albeit slight in duration at just 26 minutes – is an ideal place to start. Griffin's approach is unexpectedly tinged with bebop, notably on Wilbur Ware's 'Bee-Ees', but the dominant impression is of a player soaked in the blues. 'I Cried For You' is delicate enough to prompt some momentary puzzlement as to who might be playing, though there are some giveaway phrases there as well. 'Satin Wrap' is Johnny's first recorded masterpiece, a headlong solo packed with shrewd invention.

The first Blue Note session was made some weeks later (Griffin had already made a few sides for Okeh three years previously) and again he has a piano-player who knows how to play the blues. 'The Way You Look Tonight' and 'Cherokee' are both CD bonuses and well worth having, but the real triumph is the closing version of 'Lover Man', a vintage reading of a great song.

In the company of Coltrane and Mobley, on the second Blue Note session, he rattles through 'The Way You Look Tonight' like some love-on-the-run hustler. Only Trane seems inclined to serenade, and it's interesting to speculate how the track might have sounded had they taken it at conventional ballad tempo. 'All The Things You Are' begins with what sounds like Reveille from Wynton Kelly and then lopes off with almost adolescent awkwardness. This was a typical Griffin strategy. For much of his most productive period Griffin more or less bypassed ballad-playing and only really adjusted his idiom to the medium and slower tempos as he aged. 'It's All Right With Me' is way over the speed limit, as if Griffin is trying to erase all memory of Sonny Rollins's magisterial reading of a deceptively difficult tune. *Blowing Session* is merely that, combative but ultimately dull.

He'd been recording with Art Blakey extensively, but the boss wasn't available for the *Congregation* session. Though relatively unknown, Dennis is quite good, though he finds the boss's tempo challenging in places. Clark's formidable on 'Main Spring' and the title-track and Griff ends his first big year on a high.

***(*) **Way Out** Original Jazz Classics OJCCD 1855 *Griffin; Kenny Drew (p); Wilbur Ware (b); Philly Joe Jones (d).* 2/58.
Recorded by Orrin Keepnews in New York City, this is a set that nevertheless breathes Chicago. In some respects, it isn't the 'person we knew'; Griffin sounds quieter, more measured and contained, and apart from a blaze through 'Cherokee' at high tempo he is content to play a much gentler set. Items like 'Where's Your Overcoat, Boy?' and 'Teri's Tune' centre on Ware's hugely expansive bass-line, with Drew in close proximity, leaving Griff to develop and embellish. 'Little John' is distinctive for Drew's solid chording and interchanges with the drummer. The rhythm section is flawless.

**** **Johnny Griffin Sextet** Original Jazz Classics OJCCD 1827 *Griffin; Donald Byrd (t); Pepper Adams (bs); Kenny Drew (p); Wilbur Ware (b); Philly Joe Jones (d).* 2/58.
A Chicago group *par excellence*, and a pity he didn't record more with this line-up. Everything seems magnified, and tunes like 'Stix' Trix' and 'Woody 'N' You' are gloriously pumped-up and brazen. They sound like they're just about to hit their proper stride when the record ends. Ware is magnificent as always, and Drew stretches himself ambitiously.

*** **The Little Giant** Original Jazz Classics OJCCD 136 *Griffin; Blue Mitchell (t); Julian Priester (tb); Wynton Kelly (p); Sam Jones (b); Albert 'Tootie' Heath (d).* 8/59.
This isn't the only album bearing the diminutive saxophonist's nickname, so it might be worth checking that you're getting the right one. Heath finds it harder than Blakey to keep up, but the rhythm section gets it just about right, opening up the throttle for Griffin and two rather underrated brass soloists with just the right amount of brassiness in their tone to match the leader's.

*** **Studio Jazz Party** Original Jazz Classics OJCCD 1902 *Griffin; Dave Burns (t); Norman Simmons (b); Vic Sproles (b); Ben Riley (d).* 9/60.
The deal here was that the band would play live, not in a club, but before an invited studio audience. The atmosphere is loose and relaxed, and Babs Gonzales MCs in an attempt to authenticate the live atmosphere, but the freshness and novelty wear off very quickly after 'Good Bait' and 'There Will Never Be Another You'. The band is anonymous, but with Griff occupying the spotlight throughout that isn't so much of an issue.

(*) **Lookin' At Monk Original Jazz Classics OJCCD 1911 *Griffin; Eddie 'Lockjaw' Davis (ts); Junior Mance (p); Larry Gales (b); Ben Riley (d).* 2/61.
Something amiss here. Much as ragtime piano was ruined by a refusal to look even cursorily at Scott Joplin's intended tempi, so Griffin and Lockjaw race through a set of Monk compositions with lights blazing and tyres squealing, and with no real indication that they have a feel for a tune as delicately nuanced as 'Ruby, My Dear' or 'Well, You Needn't', let alone that old warhorse 'Round Midnight'. The two saxophones attack each tune like a pair of drag-racers, and there's not much more satisfaction to be had from the performances, unless you have an appetite for empty displays of virtuosity.

*** **The Kerry Dancers And Other Swinging Folk** Original Jazz Classsics OJCCD 1952 *Griffin; Barry Harris (p); Ron Carter (b); Ben Riley (d).* 12/61, 1/62.
Griffin has long been interested in folk themes. Like Stan Getz, he favours the Scandinavian lullaby 'Hush-A-Bye', which figures here alongside some old British and Appalachian themes – 'The Londonderry Air (Danny Boy)', 'Green Grow The Rushes' and 'Black Is The Colour Of My True Love's Hair' – as well as original themes like '25½ Daze' and 'Oh, Now I See'. Griff's in spanking form, and some of his solos here rank with his very best for pace, logic and control. There's also warmth and humour in the playing, which is a nice relief from the headlong stuff.

*** **White Gardenia** Original Jazz Classics OJCCD 1877 *Griffin; Ernie Royal, Clark Terry (t); Nat Adderley (c); Jimmy Cleveland, Paul Faulise, Urbie Green (tb); Ray Alonge (frhn); Barry Harris (p); Ron Carter, Barry Galbraith, Jimmy Jones (b); Ben Riley (d); strings.* 7/61.
A smoothly orchestrated tribute to Lady Day that avoids pastiche. Griff is no Lester Young, and he isn't perhaps the obvious soloist for a gig of this sort. Even so, he makes a wonderful job of 'God Bless The Child' and 'Left Alone', though it's 'That Old Devil Called Love' which allows him to be most fully and obviously himself. The band is not so smooth as to blur some real jazz feel, and the strings are there mainly for depth of focus and harmony, rather than as emotional treacle.

*** **Live In London** Harkit 024 *Griffin; Stan Tracey (p); Malcolm Cecil (b); Jackie Dougan (d).* 12/63.
Griff gives a brief interview on this one, recorded with the house band at Ronnie Scott's during a British visit. Americans were in mostly muted form following the assassination of John F. Kennedy, but Griffin's bustling, multi-note style is still very much to the fore, even if some of the lines seem a little down-turned and blued at the edges. Fine stuff, if not a great recording.

*** **In Copenhagen** Storyville STCD 145 *Griffin; Kenny Drew (p): Niels-Henning Ørsted Pedersen (b); Art Taylor (d).* 64.
We like this a lot. 'What Is This Thing Called Love?' and 'Body And Soul' are good, but there are problems with the source tape. The playing is generally very good and the band is in cracking form on 'Wee Dot' and 'A Night In Tunisia', which begins with a strange, almost warlike chant. NHØP is his reliable and inventive self, and Taylor (credited as co-leader) delivers crackling cymbal figures and furious cross-rhythms that seem to mark a bridge between classic bebop and the complexities of the Coltrane quartet.

*** **Blues For Harvey** Steeplechase SCCD 31004 *Griffin; Kenny Drew (p); Mads Vinding (b); Ed Thigpen (d).* 5/73.
Unaccountably omitted from our last edition, this fills in a gap in the discography and provides some characteristically vivid tenor-playing. The three long cuts, 'That Party Upstairs', 'Soft and Furry' and 'Blues For Harvey', are delivered by a band clearly stoked and in sympathy with the others' approach. It must count as one of Drew's best performances of the period, and Thigpen swings his socks off.

**** **Bush Dance** Galaxy 95004 *Griffin; George Freeman (g); Sam Jones (b); Albert 'Tootie' Heath (d); Kenneth Nash (perc).* 10/78.
Distinguished by long, exploratory versions of 'A Night In Tunisia' and 'Lover Man', this is one of Griffin's best records from the period. The guitar accompaniment, from Von's brother, opens up the harmony and offers Griffin more space to develop his ideas. Certainly this is not the headlong rush one associates

with him. Originals like 'The Jamfs Are Coming' boot along at an extravagant clip, but the mood is more thoughtful in the main. Jones and Heath are expert collaborators, but Nash's contributions are a revelation, adding more than colour.

***(*) **The Return Of The Griffin** Original Jazz Classics OJCCD 1882 *Griffin; Ronnie Mathews (p); Ray Drummond (b); Keith Copeland (d).* 10/78.
Griffin returned without ever really having been away. The 1978 album was the product of his first visit to the USA since 1963. His style of playing had been at something of a discount for a time, and the Galaxy recording was intended to revive his fortunes. Mathews is a bright and responsive accompanist, and 'A Monk's Dream' and 'Autumn Leaves' are both strong performances; a slightly altered melody statement on the latter gives it a wry ambiguity. Copeland has never been a highly regarded player, except by other musicians, and this is further proof of his considerable powers.

*** **Catharsis!** Storyville 8306 *Griffin; Kenny Drew (p); Jens Melgaard (b); Ole Streenberg (d).* 00.
This only appeared in 2000. It's every bit as good as *In Copenhagen*, though one or two of the tracks – notably 'Slukefter Blues' and 'Hush-A-Bye' – are unnecessarily extended. 'Rhythm-A-Ning', though, is brisk and evocative. Drew isn't having one of his very best days and may be held back a bit by the second-string rhythm section. But a good reflection of both the front-men in their Scandinavian fastness, and 'Isfahan' is just delightful.

*** **In And Out** Dreyfus FDM 36610 *Griffin; Martial Solal (p).* 6–7/99.
These two old stagers are a near-perfect match, able to balance laconic power with genuine romanticism. The opening and closing tracks are 'You Stepped Out of a Dream' and Monk's 'Well, You Needn't' and both are magnificent. Little of the rest matches up, but the playing is good and Solal's grouchy delivery is a perfect foil for the newly laid-back Griff. 'Hey, Now' is crackerjack, but one might reasonably look for a spot more variety.

*** **Johnny Griffin And Steve Grossman Quintet** Dreyfus FDM 36615 *Griffin; Steve Grossman (ss, ts); Michael Weiss (p); Pierre Michelot (b); Alvin Queen (d).* 00.
Nine hard-blowing tunes from the co-led quintet. Grossman lends the sound some much-needed variety and texture, doubling on soprano. Queen dispenses cheerfully manic energy, playing at the kind of pace Griff these days rarely attains. Johnny's 'Waltzswing' and Gigi Gryce's 'Nica's Tempo' are two of the highlights of an album that has delivered most of its promise before halfway. The remaining tracks are conventional, even trite, and only Grossman's intelligence and ability to vary pace, tone and attack save it from tedium.

Also, in brief:

*** **The Big Soul-Band** Original Jazz Classics OJC 485. 5–6/60.
A little like standing in a high wind. Griffin wasn't the most subtle of bandleaders but he knew how to make a band swing.

*** **Change Of Pace** Original Jazz Classics OJCCD 1922. 2/61.
It attempted to do what it said on the box, but he'd always been capable of it. This just stretches the point.

(*) **Tough Tenor Favourites Original Jazz Classics OJCCD 1861. 2/62.
A generic two-tenors duel with Lockjaw: catnip to some, a headache for most.

*** **Pisces** Original Jazz Classics OJC 1104. 5/62.
Co-fronted by Eddie 'Lockjaw' Davis (*ts*), but oddly they don't play together and stick mostly to ballads. A curiosity.

*** **Grab This!** Original Jazz Classics OJCCD 1942. 6/62.
Effective soul-jazz, abetted by organist Paul Bryant.

*** **Do Nothing 'Til You Hear From Me** Original Jazz Classics OJCCD 1908. 63.
With Monk Montgomery on acoustic bass (rarely) and brother Buddy on piano and vibes. The Ellington classic is a standout track.

*** **Live At The Jazzhus Montmartre, Copenhagen: Volumes 1 & 2** DA Music 1047 / 1048. 7/72.
Griffin swoops on the material with an almost delinquent energy. Kenny Drew (*p*), NHØP (*b*) and Tootie Heath (*d*) man the barricades.

** **Blues For Harvey** / ** **The Jamfs Are Coming** Steeplechase SCCD 31004 / Timeless SJP 121. 7/73; 12/75, 10/77.
These mark something of a low-point in a generally even output. Numbed solos and questionable material on *Blues For Harvey*, and an absence of chemistry with Rein de Graaff (*p*) on *Jamfs*.

*** **Johnny Griffin And The Great Danes** Stunt STUCD2012. 7/96.
Not Griff and a troupe of musical hounds but a live set from Molde with a fine Scandinavian rhythm section. He's forthright on 'Just Friends', achingly delicate on 'All The Things You Are'.

*** **Close Your Eyes** Minor Music 801085. 2/00.
A delicately nuanced set of duets with Horace Parlan (*p*), both on top form and intimately recorded in Hamburg.

Frank Griffith (born 1959)

TENOR SAXOPHONE

Grew up in Eugene, Oregon, studied at the Manhattan School of Music and with Bob Brookmeyer and in recent years has been based in England.

***(*) **The Suspect** Hep 2077 *Griffith; Tom Harrell, Chris Rogers (t, flhn); Joel Weiskopf (p); John Hart (g); James Genus (b); Billy Drummond (d).* 11/90.
*** **'Live' Ealing Jazz Festival 2000** Hep 2081 *Griffith; Henry Lowther, Steve Fishwick (t); Malcolm Earle Smith (tb); Bob Martin (as); Duncan Lamont Jr (bs); Tom Cawley (p); Dominick Howles (b); Matt Fishwick (d).* 8/00.
*** **The Coventry Suite** 33 Records 33JAZZ112 *As above, except omit Smith, Lamont, Howles; add Adrian Fry (tb); Mick Foster (bs); Gareth Lockrane (f); Dave Chamberlain (b); Trudy Kerr (v).* 03.
Label boss Alastair Robertson's coup was to team Griffith up with a top-notch rhythm section and with Tom Harrell on the first four tracks. Not to do down Rogers, but Harrell's genius makes the record. His solo on the first cut, otherwise marked by a brilliant exchange between Genus and Drummond, is the first inkling that something special is taking place. On the slower 'Afterthoughts' it's Hart, also a Hep artist, who catches the attention with a smooth but thoughtful solo, somewhat in the manner of Philip Catherine. Griffith's own statement on 'Afterthoughts' is attractive enough, but sandwiched between Hart and Harrell on flugelhorn he has little chance to shine. Frank gets stronger as the session continues and by the final cut, 'Ricochet', he's in blazing form, but his gifts seem to lie more in the direction

of writing and arranging than as a soloist. That's borne out strongly on the live set, which features a 'Birth Of The Cool'-proportioned band and some very inventive arrangements. Apart from 'The Barnes Bull', which closes the set, all the themes are by other hands, but Griffith's voicings are infinitely subtle. The veteran Lowther is on spanking form and on 'Save Your Love For Me', a rare old Buddy Johnson tune, he delivers an almost perfect solo. Like Griffith, altoist Martin is now based in Britain; he shines on 'Young And Foolish'. Other tracks include Blue Mitchell's Carib-funky 'Funji Mama', Gil Evans's drum-centred 'Gone' (originally written for Philly Joe Jones, but here featuring Matt Fishwick) and Jimmy Deuchar's superb 'Here We Are'. Again, Griffith's strength seems to lie in leadership rather than saxophone-playing. The *Coventry Suite* is full of engaging moments and some excellent playing by the Nonet stalwarts, but there's a feeling that the music has stalled and hasn't yet found a productive new direction.

Henry Grimes (born 1935)

DOUBLE BASS

The Philadelphian was a key figure in the '60s avant-garde, working with Albert Ayler, Cecil Taylor and many others. He left New York in 1967 and dropped from view; some believed he had died. In 2002, Grimes was found by a social worker and jazz fan in LA. He had suffered unspecified mental problems. Gifted an instrument by a latter-day disciple, William Parker, he returned to playing.

*** **Henry Grimes Trio** ESP 1026 *Grimes; Perry Robinson (cl); Tom Price (d). 12/65.*

*** **Live At The Kerava Jazz Festival** Ayler AYLCD 028 *Grimes; David Murray (ts, bcl); Hamid Drake (d). 6/04.*

The only record of Grimes's 'first' career was a typical ESP date. It isn't a particularly distinguished set, though interesting for a first view of Robinson and for some strong solo statements from the leader.

There could hardly have been a more appropriate imprint for the comeback album. Grimes was fondly remembered for his work with Albert Ayler; one of the poignant sidebars to Henry's first interview after being rediscovered was that he didn't know Albert was dead. This live date from Finland suggests that 30 years of inactivity haven't done his chops any serious harm. His solo on the opening 'Spin' has the same rumbling power he always conjured (something not much in evidence on the ESP). Drake is the composer of the second piece, 'Eighty Degrees', and these are then followed by two shorter pieces, Murray's perennial 'Flowers For Albert' and another Grimes original, 'Blues For Savanah'. The cover painting of a mysterious sunlit ship on deep, dark water speaks volumes about Henry's career.

Tiny Grimes (1916–89)

PIANO, VOICE

A four-string guitar-player, he was a sensation in the Tatum trio and then elsewhere in NY clubs of the '40s. Later he tried his luck with rock'n'roll and after illness returned to the festival circuit in the '70s and '80s.

*** **Tiny Grimes, 1944–1949** Classics 5048 *Grimes; James Young (tb); Charlie Parker, Red Prysock (as); John Hardee (ts); George Kelly (p, cel); Clyde Hart, Marlowe Morris, Joe Springer (p); Lucille Dixon, Charles Isaacs (b); Clyde Butts (b, v); Ed Nicholson, Sonny Payne, Jerry Potter, Harold West (d). 9/44–49.*

Fame with Tatum spurred Grimes into a solo career, first of all with a group featuring Charlie Parker, later with an outfit called the Rocking Highlanders which featured another altoist, Red Prysock. This unvarnished compilation brings together all the material he recorded under his own name over the period, including a date for Blue Note, still very much in its R&B phase. The tracks with Bird are obviously of interest, but 'Red Cross' is exceptional and some of the later cuts, including versions of 'See See Rider' and the notorious 'Annie Laurie', are worth having as well. One of the best of the early vocals is 'Romance Without Finance'. A nice introduction to a singular talent.

*** **Callin' The Blues** Original Jazz Classics OJCCD 191 *Grimes; J. C. Higginbotham (tb); Eddie 'Lockjaw' Davis (ts); Ray Bryant (p); Wendell Marshall (b); Osie Johnson (d). 7/58.*

*** **Blues Groove** Original Jazz Classics OJCCD 817 *Grimes; Coleman Hawkins, Musa Kaleem (ts); Ray Bryant (p); Earl Wormack (b); Teagle Fleming Jr (d). 57.*

*** **Tiny In Swingville** Original Jazz Classics OJCCD 1796 *Grimes; Jerome Richardson (ts, bs, f); Ray Bryant (p); Wendell Marshall (b); Art Taylor (d). 8/59.*

One of the midwives of popular music, Tiny attended bebop's first contractions (the earliest of the legendary Charlie Parker Savoy sessions were under his leadership) and then, in the early '50s, slapped rock'n'roll firmly on the bottom with his kilted (*sic!*) Rocking Highlanders. *In Swingville* dispenses with the theatricals. Though there's still a novelty element to the music, which includes 'Annie Laurie' (hoots, mon!) and 'Frankie And Johnnie', frontman Richardson is a gutsy player and Grimes himself glides through some parallel sections that would do Kenny Burrell proud. The earlier *Callin' The Blues* has the improbable pairing of Higginbotham and Davis for the front line, while *Blues Groove* summons the great Hawkins to the studio (as well as Kaleem, a Blakey sideman back in 1947). The material is either blues or obvious standards, and nothing feels very substantial, but Grimes likes being in charge and he gets sterling work out of all hands.

(*) **Some Groovy Fours Black & Blue 874 *Grimes; Lloyd Glenn (p); Roland Lobligeois (b); Panama Francis (d). 5/74.*

Grimes enjoyed a resurgence in the '70s. 'Lester Leaps In' is proof he was always more than a novelty act. He still has great chops and his soloing is often quite sophisticated, even on a basic blues. There is other, better material from this late period (including *Profoundly Blue* for Muse), but sadly it's all deleted.

Also, in brief:

*** **And Friends / *** And His Rocking Highlanders: Volume 1 / *** Cat And The Fiddle; Volume 2** Collectables COL 5321, 5304, 5309. 42–49.

Three nice packages of early Tiny and Highlanders stuff. Not well documented or packaged, but great fun.

*** **Complete: Volume 1 – 1944–46 / ... Volume 2 – 1947–1950 / ... Volume 3 – 1950–1954 / ... Volume 4 – 1950–1954 / ... Volume 5 – 1950–1954** Blue Moon 6005–6009. 44–54.

A nicely compiled sequence of discs, all available separately.

*** **Tiny Grimes, 1951–1954** Classics 5146. 51–11/54.

This is mostly pop stuff with the Highlanders and with guest appearances by Screamin' Jay Hawkins and others.

Danny Grissett

PIANO

Born in LA, he now works the other side of the continent, a sideman of growing reputation.

*****(*) Promise** Criss Cross 1281. *Grissett; Vicente Archer (b); Kendrick Scott (d).* 12/05.

The title seems too self-conscious, but Grissett then delivers an interpretation of 'Moment's Notice' that immediately makes you sit up. He's actually too talented to be merely promising. Originals like 'Cambridge Place' and the tough-minded 'On The Edge' are already mature writing. The group interaction on that opening Coltrane cut suggests a group that work together thoughtfully and supportively. A fantastic debut; the sequel will be worth waiting for.

Brian Groder

TRUMPET

Son of swing-era musicians, he's a distinguished teacher and writer.

*****(*) Torque** Latham 5106 *Groder; Sam Rivers (ts, ss, f); Doug Matthews (b); Anthony Cole (d).* 4/05.

Groder has a few more CDs out, but this one stands out and not just because the greatest octogenarian saxophonist on the planet is involved. The trumpeter has a wonderful touch with a theme – not unlike Rivers's own – and they're delivered in a headlong rush of relatively miniature tracks here. That would be frustrating, were they not so intriguing. When it does stretch out, as on 'Involution', which Groder co-wrote with JoAnne Brackeen, he's a compelling solo voice as well, though inevitably he shares top billing with Sam, who's glorious on soprano for the improvised 'Tragic Magic'. A delight from start to finish.

Don Grolnick (1947–96)

PIANO, KEYBOARDS

One of the most creative figures on the American studio scene of the '80s and '90s, he succumbed early to lymphoma.

****** The Complete Blue Note Recordings** Blue Note 57197-2 2CD *Grolnick; Randy Brecker (t); Barry Rogers, Steve Turre (tb); Michael Brecker, Joe Lovano (ts); Marty Ehrlich, Bob Mintzer (bcl); Dave Holland (b); Bill Stewart, Peter Erskine (d).* 92.

***** Medianoche** Warners 946287-2 *Grolnick; Michael Brecker (ts); Dave Valentin (f); Mike Mainieri (vib); Andy Gonzalez (b); Don Alias, Steve Berrios, Milton Cardona (perc).* N.D.

*****(*) The London Concert** Fuzzy Music PEPCD008 *Grolnick; Randy Brecker (t); Robin Eubanks (tb); Marty Ehrlich (as, bcl); Michael Brecker (ts); Peter Washington (b); Peter Erskine (d); Don Alias (perc).* 1/95.

Grolnick's standing on the studio circuit obscured his own music to some extent, but these very fine records ought to have a wider hearing. Grolnick's two Blue Note albums, *Weaver Of Dreams* and *Nighttown*, have been repackaged as a two-disc set. These are superb sessions, utilizing a starry personnel with exemplary finesse, sharing out duties with democratic insight but letting each man test the weight of the music. Grolnick might have been saving his best writing for the second date, since the compelling 'Heart Of Darkness', for one, cuts anything on his previous records, good though they are, and the brilliant update on 'What Is This Thing Called Love' is a recurring surprise. Brecker, Turre and Lovano play to their best, but it's Ehrlich's bass clarinet which is the key voice in the ensemble. Grolnick himself plays shrewd composer's piano as the icing on a considerable cake.

Medianoche reshapes some of Grolnick's material (a new 'Heart Of Darkness') in a more Latinized environment. The three percussionists and the light timbres of flute and vibes give the music a deceptively slight and sunny air. Actually, there is a good deal more going on than at first seems apparent, with Grolnick finding all sorts of harmonic and textural nuances in the situation. Brecker, almost the faithful disciple at this point, plays some gracefully measured solos, in contrast to his breast-beating on *The London Concert*. This is a fine souvenir, nicely recorded on a British tour but without the finesse of the studio records; even so, a momentous delivery of five Grolnick classics.

Nicolai Gromin

GUITAR

Russian-born, he's been based in Denmark since 1979.

***** Blue In Green** Stunt STUCD19709 *Gromin; Jesper Lundgaard (b); Jesper Elén , Alex Riel (d).* 97.

As the title suggests, Gromin's main influences are Miles Davis and Bill Evans. He has a lovely, flowing articulation, with too many guitaristic clichés, which makes this music sound very much like transcribed piano material. That said, it's also firmly idiomatic and beautifully executed by all concerned.

Richard Grossman (1937–92)

PIANO

Though he recorded little, an influential figure in the West Coast tradition of free improvisation with a growing posthumous reputation.

****** Trio In Real Time** Nine Winds NWCD 0134 *Grossman; Ken Filiano (b); Alex Cline (d).* 10/89–1/90.

****** In The Air** Nine Winds NWCD 0146 *As above, except add Vinny Golia (sno, ss, bcl); John Carter (cl).* 10–12/89.

*****(*) Even Your Ears / *** Where The Sky Ended** hatOLOGY 515 / 541 *Grossman; Ken Filiano (b); Alex Cline (d).* 1/90–3/92; 12/89–3/92.

Grossman's death silenced a valuable piano voice. He managed the rare feat of distilling structure and freedom, lyricism and astringency, in a tough yet profoundly sensitive way. His playing from moment to moment evokes most of the post-Taylor masters without ever sounding much like any of them, and he secures a very fine interplay with Filiano and the virtuosic Cline, who really does run the gamut from whispered skin-strokes to screaming clatter. The trio album on Nine Winds revises piano trio dimensions, taking in a pulsing, Evans-like quietness along with the more customary energetics, ideas appearing and evolving with formidable speed. Seventy minutes are sustained here without much trouble. The quintet date is even longer and is cleverly programmed around one theme, an opening improvisation, a very long sequence of overlapping solos and a sardonic encore entitled 'Henny Youngman's Bird Imitation'.

The hatOLOGY discs are survivals from various Californian concerts and are a valuable addition to a meagre discography.

The first is the superior one. 'Fresh Vegetables' and 'The Switchbacks At Big Sur' are piano solos which underline his originality. A flinty, decisive touch and a reluctance to use much sustain spell out how prodigious his imagination was, each phrase a complete entity while still a building-block in a bigger conception. Cline is for once a bit too loud and fierce on the trio tracks, but these are still way, way ahead of most piano/bass/drums situations, as the supernal glow of 'Rubidoux Twilight' suggests. On *Where The Sky Ended*, 'Afternoon Full Of Hummingbirds' is a typically fascinating solo, laden with Grossman's unique harmonic thinking, and the delicate piano/drums tracery of 'Green Of The East' matches it. The long trio piece 'Like Godzilla' is less interesting, and the recording quality is far from terrific.

Steve Grossman (born 1951)

SOPRANO AND TENOR SAXOPHONES

New Yorker Grossman's precocious start found him playing with Miles Davis as early as 1969. He worked with different leaders during the '70s and has operated mostly as a freelance since, often basing himself in Europe.

*** **Born At The Same Time** Owl 9847684 *Grossman; Michel Graillier (p); Patrice Caratini (b); Daniel Humair (d). 77.*
*** **Love Is The Thing** Red RR 123189 *Grossman; Cedar Walton (p); David Williams (b); Billy Higgins (d). 5/85.*
(*) **Bouncing With Mr A.T. Dreyfus FDM 36579-2 *Grossman; Tyler Mitchell (b); Art Taylor (d). 10/89.*
*** **My Second Prime** Red 123246-2 *Grossman; Fred Henke (p); Gilbert Rovere (b); Charles Bellonzi (d). 12/90.*

Grossman was working with Miles Davis in his teens, and it's tempting to suggest that his career peaked too early. He has a prodigious command of the saxophone and a fearless energy, which puts him in the same class as Michael Brecker and Bill Evans, but a sometimes faceless facility can also make him appear as just another hired-gun Coltrane/Rollins disciple. Right from the start on the reissued Owl, he peels off suitably muscular solos against a conventional post-bop rhythm section. *Bouncing With Mr A.T.* could have been a great one: trouble is, the sound – a club in Genoa – mistreats both Mitchell and Taylor. Grossman sounds terrific here, and his beautiful treatment of 'Soultrane' should be heard. The first of the Reds (though see below) is led off with a bold 'Naima' and follows up with more Trane references, including an original called '415 Central Park West'. The other is a grandstanding festival set, with the time of year marked by Grossman's choice of 'The Christmas Song'. His tone has a dusky, almost chargrilled feel, and some improvisations of expansive power, but the rhythm section merely marks time.

*** **Do It** Dreyfus FDM 191032-2 *Grossman; Barry Harris (p); Reggie Johnson (b); Art Taylor (d). 4/91.*
***(*) **I'm Confessin'** Dreyfus FDM 36902 *Grossman; Harold Land (ts); Fred Henke (p); Reggie Johnson (b); Jimmy Cobb (d). 6–7/92.*
***(*) **Time To Smile** Dreyfus FDM 36566-2 *Grossman; Tom Harrell (t, flhn); Willie Pickens (p); Cecil McBee (b); Elvin Jones (d). 2/93.*
*** **Quartet** Dreyfus FDM 236602-2 *Grossman; Michel Petrucciani (p); Andy McKee (b); Joe Farnsworth (d). 1/98.*

Persistence made Grossman into an impressive character. For consistency, he's hard to beat, but if the sheer strength of his playing usually transcends banality, he seldom goes for broke either. The difference here is in the calibre of his accompanists. *Do It* is all heartland bebop – 'Cherokee', 'Dance Of The Infidels', 'Oblivion', 'Chi Chi' – possibly at Harris's request, though he doesn't seem quite at his best and it's Taylor's incisive work that stimulates Grossman into his best moments. The meeting with Land, which seems to have been reissued in 2007, is a more relaxed affair. The older man settles Grossman into an easier groove, and there's more palpable enjoyment in his playing. *Time To Smile* sets up a meeting with another great drummer, and with Harrell sitting in on some tracks and a smart set-list to work with, the music is mature and satisfying. *Quartet* was one of Petrucciani's last dates, and he brings a note of distinction to the event. So much so, actually, that Grossman himself sounds oddly heavy and even fatigued here and there, his solos often leading down some strange byways. 'Body And Soul' is positively laboured. Petrucciani shines as always, and even though he often plays more circumspectly than he would in a solo or trio situation, his solos are worth attention.

There seem to have been a couple of things on small labels since the turn of the decade, but they haven't come our way.

Also, in brief:

*** **Way Out East: Volumes 1 & 2** Red RR 121382 / 121383. 84.
Good trio date with Juni Booth (*b*) and Joe Chambers (*d*). Avoids a Trane-wreck, but steers it close.

Marty Grosz (born 1930)

GUITAR, BANJO, VOICE

Born in Berlin, he began making a name for himself as a rhythm guitarist and sometime group-leader in Chicago in the '50s, playing – and singing, and speaking – in an old-fashioned style that makes him a favourite on the club circuit.

***(*) **Sings Of Love And Other Matters** Jazzology JCD-210 *Grosz; Dan Barrett (c, tb); Dick Meldonian (ss, as, ts); Keith Ingham (p); Phil Flanigan (b). 5/86.*
***(*) **Swing It!** Jazzology JCD-180 *Grosz; Peter Ecklund (t); Dan Barrett (tb); Bobby Gordon (cl); Loren Schoenberg (ts); Keith Ingham (p); Murray Wall (b); Hal Smith (d). 6–7/88.*
*** **Songs I Learned At My Mother's Knee And Other Low Joints** Jazzology JCD-220 *Grosz; Randy Sandke (t); Peter Ecklund (c); Bob Pring, Joel Helleny (tb); Ken Peplowski (as, cl); Dick Meldonian (cl, ts); Keith Ingham (p); Greg Cohen (b); Chuck Riggs (d). 3–6/92.*
***(*) **Keep A Song In Your Soul** Jazzology JCD-250 *Grosz; Peter Ecklund (c); Joel Helleny (tb); Bobby Gordon (cl); Dan Black (cl, as); Dan Levinson (as, Cmel); Scott Robinson (ts, bs, bsx); Chris Dawson, Keith Ingham (p); Greg Cohen (b); Arnie Kinsella, Hal Smith (d). 10/94.*
***(*) **Ring Dem Bells** Nagel Heyer 022 *Grosz; Jon-Erik Kellso (t); Scott Robinson (cl, ss, bs); Martin Litton (p); Greg Cohen (b); Chuck Riggs (d). 2/95.*
***(*) **Rhythm For Sale!** Jazzology JCD-280 *Grosz; Peter Ecklund (t, c); Dan Block (cl, as); Bobby Gordon (cl); Scott Robinson (ts, bs); Jack Stuckey (cl, as, bs); Vince Giordano (bsx, b); Pierre Calligaris (p); Keith Ingham (cel); Greg Cohen, Murray Wall (b); Hal Smith, Arnie Kinsella (d). 5/93–1/96.*

Grosz has been industriously documenting hot and sweet tunes of prewar vintage on the basis that they don't write 'em like that any more. He is a master entertainer who takes everything – and nothing – seriously, so even the corniest relics in his set-list are usually funny and convincingly hot at the same time. His genuine affection for this kind of music takes it out of the museum bracket, and it is all performed with much aplomb. Grosz has assembled a favourite repertory of players, and some or all of them are guaranteed an appearance on all of these records. The hot, wistful Ecklund, the charming Gordon, the ineffable Barrett and the mysteriously versatile Robinson chime in with playing that has freshness and bloom.

The above discs are variously credited to the Orphan Newsboys, the Collectors Item Cats and Destiny's Tots. There aren't any bad Grosz records, just some which are superior to others. *Swing It!* is a shade hotter, and *Songs I Learned At My Mother's Knee* has the best title. *Sings Of Love And Other Matters* is fresh and Marty sings on most tracks, with his classic 'The English Blues' to round matters off. *Ring Dem Bells* is completely fired up from the opening 'Rose Of The Rio Grande'. The occasionally restrained Robinson really lets himself go on the likes of 'Old Man Blues', Kellso plays livelier horn than he ever has, and Grosz seems to relish every moment. *Keep A Song In Your Soul* and *Rhythm For Sale!* include everything from 'Satan Takes A Holiday' to 'Sentimental Gentleman From Georgia'. Since Grosz never changes his act much, one could argue that this is starting to seem like a lot of records in a similar guise; on the other hand, one could say the same about Coltrane.

***(*) **At Bob Barnard's Jazz Party** Nif Nuf 43/002 *Grosz; Bob Barnard (c); John McCarthy (cl); Howard Cairns (b); Len Barnard (d).* 4/99.
This live album (from St Kilda, Australia) is essential for Groszphiles, since it finds him solo on most tracks and enshrines a lot of his in-concert schtick – finally, a proper documenting of one of the premier jazz entertainers. Barnard and friends join in on a few tracks and there's a new version of the immortal 'English Blues'.

*** **Chasin' The Spots** Jump 1228 *Grosz; Jon-Erik Kellso (t); Randy Reinhart (tb, c); Daniel Block (cl, as); Scott Robinson (sax); Vine Giordano (bsx, b); Arnie Kinsella (d).* 2–6/04.
If you remember 'Whispering Grass', 'Swing High, Swing Low', 'My Prayer' or 'When My Dreamboat Comes Home', you'll warm to this evocation of the Ink Spots. It's not a pastiche album, just a gentle tribute by a variety of personnels, anchored on Marty's vocals. Jump do interesting records, often deceptive in content and approach, and this one is much more musical, much less a nostalgia item than you might expect.

***(*) **And His Hot Combination** Arbors ARCD 19319 *Grosz; Jon-Erik Kellso (t); Ken Peplowski (cl, ts); Scott Robinson (sax); James Dapogny (p, c); Greg Cohen, Vince Giordano (b); Arnie Kinsella (d, bells).* 2/05.
Not much in the way of 'concept' here, just a delicious blowing album in the company of like-minded players, presented as a welcome party to the new label. Arbors do this kind of thing better than anyone else. Marty offers long spoken introductions to 'Just A Gigolo' and 'English Blues'. Peplowski's in terrific form and Kellso eats up these occasions. Highlights? 'If It Ain't Love' and 'Life Begins When You're In Love' – who else is doing this stuff?

Also, in brief:

*** **Hooray For Bix!** Good Time Jazz 10065-2. 12/57.
A rare documentation of his '50s gang, playing Bix tunes with youthful enthusiasm and not a great deal of finesse.

*** **Just For Fun!** Nagel Heyer 039. 4/96.
More familiar standards than usual and some dodgy vocals (though not Marty's).

*** **Left To His Own Devices** Jazzology JCD-330. 1–6/99.
Business as usual for Marty, but it's not really one of our favourites.

***(*) **Remembering Louis** Jump JCD 12-25. 10/01.
With Kellso, Giordano, Peps and a Pops link, it's plain old jazz rep, but the gang play great.

Carl Grubbs (born 1944)

ALTO SAXOPHONE

Little-documented improviser who formerly worked as Grubbs Brothers with saxophonist brother Earl, who died young in 1989.

*** **Stepping Around The Giant** CIMP 273 *Grubbs; Odean Pope (ts); Chris Sullivan (b); Newman Taylor Baker (d).* 7/02.
Grubbs has known some tough times: losing his brother, having to struggle to pay for an earlier recording date for Cobblestone, finding work that doesn't compromise his vision; but that's true of any creative musician and one shouldn't listen to his music in the light of hard-luck stories. This is a highly impressive date by a highly committed band. Both saxophonists shine on two versions of 'Sax Talk' and the striking title-piece, but there's an oddly slipshod feeling to the recording, less to do with CIMP's familiar approach than with the music itself, which seems to suggest grand schemes uncertainly founded and ambitious playing that doesn't always (Pope aside) come up to its own promise. One looks for more secure signs of Grubbs's ability.

George Gruntz (born 1932)

PIANO, BANDLEADER

Studied in his native Basle and Zurich, and worked in European obscurity – despite a spell with Phil Woods – until forming what in 1978 became the Concert Jazz Band.

***(*) **Sins 'N' Wins 'N' Funs** TCB 96602 *Full personnel unlisted.* 3/81–4/95.
***(*) **Liebermann** TCB 99452 *Gruntz; Marvin Stamm, Alexander Sipiagin, Scott Wendholt, Matthieu Michel (t, flhn); Luis Bonilla, Clark Gayton (tb); Chris Hunter (as, ss, f); Sal Giorgianni (as, ts, f); Larry Schneider (ss, ts, f); Donny McCaslin (ts, f); Steffen Schorn (bs, bsx, bcl); Mike Richmond (b); John Riley (d).* 11/98.
*** **Merryteria** TCB 99502 *As above, except omit Michel; add Kenny Rampton, Terell Stafford, Jens Winther (t, flhn); Ray Anderson, Art Baron (tb); Dave Bargeron (tb, euph); Earl McIntyre, Christoph Schweizer (btb); Raphael Wall (d).* 3–11/98.
***(*) **Global Excellence** TCB 21172 *As above, except omit Stafford, Winther, Anderson, Baron, Schweizer, Schorn, Wall, Riley; add Matthieu Michel (t); Scott Robinson (bcl, bs, bsx, cbsx); Mark Egan (b); Danny Gottlieb (d).* 12/01.
Gruntz cheerfully plunders various aspects of big-band tradition, but he has an unusual way of bridging the kind of freedoms one associates with, say, the Globe Unity Orchestra and the grand language of Ellington and Kenton. Perhaps the CJB is most like a liberated successor to the Clarke–Boland Big Band.

The group's not always easy to pin down on record, but these are reliable survivals. *Sins 'N' Wins 'N' Funs* collects tracks from some 15 years' worth of concerts, in New York, Rome, Israel, Tokyo and elsewhere. Although the collective personnel isn't listed, the soloists by themselves – from Eje Thelin and Sheila Jordan to Tim Berne and Seamus Blake – are testament to the kind of groups Gruntz has managed to put together down the years, the kind of wish-lists which even George Russell and Gil Evans couldn't have matched. As a record, it doesn't hang together but, as a jumble of entertaining bits and pieces, it's fine.

The dedicatee of *Liebermann* is the late Rolf Liebermann, composer and polymath, whose 1954 'Symphony For Jazz Ensemble' is the centrepiece of this set. Besides this, there are three new pieces and a version of Wayne Shorter's 'Footprints'. The band, recorded at the 1998 Berlin Jazz Festival, is in great heart. Among the soloists, none surpasses Stamm, usually deemed a pro's pro but rarely acknowledged as an improviser. A fine place to make the group's acquaintance.

As ever, the other two sets' appeal may depend on how much you take to Gruntz's composing and which of the soloists appeals. We slightly prefer *Global Excellence*, for Stamm's gilded playing in 'Two As One', the raving showcase for the tenor section in 'Steam Passage', and having Robinson get out his contrabass saxophone on 'Brain Play'. The earlier set doesn't slouch and Sipiagin's feature, 'Novgorod Bells', works well.

*** **Ringing The Luminator** ACT 9751-2 *Gruntz (p solo). 12/04.*
A surprise solo set by Gruntz, one of a number of discs issued in ACT's new *Piano Works* series. While a little more sober than his big-band records, this follows an enjoyably eclectic course through his own originals and music from such writers as Monk, Gillespie, Frank Rosolino and even Andreas Vollenweider. The ensemble records cheerfully pillage jazz styles; George approaches the piano literature in much the same way.

*** **Tiger By The Tail** TCB 26702 *Gruntz; Franco Ambrosetti, Matthieu Michel, Kenny Rampton, Marvin Stamm (t); Dave Bargeron, Luis Bonilla, Gary Valente, Jack Walrath (tb); Earl McIntyre (btb); Howard Johnson (tba, bs); Sal Giorgianni, Chris Hunter, Dave Liebman, Donny McCaslin (reeds); Danny Gottlieb (d). 3/05.*
If the title's intended to suggest that listening to this big band is like catching a big cat by the caudal appendage, it isn't quite that exciting, but Gruntz is never caught napping and this set of brisk charts – 'You Don't Know What Love Is' is the only standard – keeps going from soup to nuts, with 'So If Loves's A Triumph Of Illusion' as a sardonic afterthought. There are moments when the opening 'So: What (Serious Fun)' has some Gil-like gestures, though the three best tunes are by Stamm, Walrath and Liebman in the latter half of the set: theirs, but duly transformed by the wily watchmaker.

Also, in brief:

*** **Mental Cruelty: The 1960 Jazz Sountrack** Atavistic Unheard Music 238. 60.
There's an enormously complicated story behind this; Barney Wilen (*ts*) and Kenny Clarke (*d*) star, but *L'Ascenseur Pour L'Echafaud* it ain't.

(*) **Theatre ECM 815678-2. 7/83.
The programme is portentous – a long and rather worthy 'The Holy Grail Of Jazz And Joy' takes up the bulk of it – and the results disappointing.

Gigi Gryce (1927–83)

ALTO SAXOPHONE, FLUTE

Worked with Tadd Dameron and Lionel Hampton in 1953, then with Oscar Pettiford, the Jazz Lab Quintet and his own small group; but it was his writing which established his reputation. Drifted from sight in the early '60s and didn't record again.

*** **And The Jazz Lab Quintet** Original Jazz Classics OJCCD 1774 *Gryce; Donald Byrd (t); Wade Legge (p); Wendell Marshall (b); Art Taylor (d). 2–3/57.*

*** **Sayin' Somethin'** Original Jazz Classics OJCCD 1851 *Gryce; Richard Williams (t); Richard Wyands (p); Reggie Workman (b); Mickey Roker (d). 3/60.*

*** **The Hap'nin's** / ***(*) **The Rat Race Blues** Original Jazz Classics OJCCD 1868 / 081 *As above, except omit Workman; add Julian Euell (b). 5/60; 6/60.*
Joe Goldberg's liner-note for *The Hap'nin's* makes the point that Gryce's real talent was as a leader who catalysed talent in others. Of the many pieces he wrote for a variety of ambitiously proportioned projects – big not in numbers but in conception – the only ones which have really entered the jazz mainstream are 'Nica's Tempo' and, to a lesser extent, 'Speculation' and 'Minority'. Gryce was never a virtuosic player, but these sessions suggest that he was more interesting than is often supposed, and was certainly not a Bird copyist. His tone was darker and with a broader vibrato, the phrasing less supple but with an emphatic, vocal quality that carries over into his flute-playing. 'Laboratory' and 'workshop' have always been weasel terms, useful camouflage for the well-founded jazz tradition of rehearsing – or experimenting – at the public's expense. Gryce, though, was a genuine experimenter, even if a relatively modest one. He never stopped trying to find new colourations and new ways of voicing chords, and the set from 1957 is no exception. No great revelations, but Byrd is a responsive partner in the front line and the rhythm section is less hung-up on its own ideas, more aware, one suspects, of what Gryce himself is looking for.

On the later dates again, the writing is more interesting than the playing. Gryce is often overshadowed by Williams, and the rhythm section boil away as if on their own private date. *The Rat Race Blues* is the best set, track by track, from this rather crowded vintage, but there are good things, too, on *The Hap'nin's*, including an excellent 'Nica's Tempo', which was originally written for the Messengers, and two lovely standards in 'Lover Man' and 'Summertime'. With the items below, the picture is now a good deal fuller than it was.

Ivar Grydeland (born 1976)

GUITAR, BANJO

Improviser from Norway.

*** **These Six** Sofa 312 *Grydeland; Tonny Kluften (b); Paul Lovens (d). 6/03.*
Grydeland uses acoustic instruments on these half-dozen improvs and sounds like a Bailey disciple at first, but he's quite content to strum rhapsodic chords as well as more spidery plunking. Lovens is as quietly titanic as always.

Vince Guaraldi (1928–76)

PIANO

Born and based in San Francisco, he had an uneventful time in the '50s but found his niche as a pop-jazz composer in the '60s. His Charlie Brown *music won him a big audience. A smooth jazzer, ahead of his time.*

****(*) Vince Guaraldi Trio / **(*) Jazz Impressions / **(*) A Flower Is A Lovesome Thing** Original Jazz Classics OJCCD 149 / 287 / 235 *Guaraldi; Eddie Duran (g); Dean Reilly (b). 4/56; 4/56; 4/57.*
**** Jazz Impressions Of Black Orpheus** Original Jazz Classics OJC 437 *Guaraldi; Monty Budwig (b); Colin Bailey (d). 62.*
****(*) In Person** Original Jazz Classics OJC 951 *Guaraldi; Eddie Duran (g); Fred Marshall (b); Colin Bailey (d); Benny Valarde (perc). 5/63.*
****(*) The Latin Side Of Vince Guaraldi** Original Jazz Classics OJC 878 *Guaraldi; Eddie Duran (g); Fred Marshall (b); Jerry Granelli (d); Bill Fitch, Benny Valarde (perc); string quartet. 64.*
**** The Grace Cathedral Concert** Fantasy 9678 *Guaraldi; Tom Beeson (b); Lee Charlton (d); St Paul's Church Of San Rafael Choir. 5/65.*
****(*) From All Sides** Original Jazz Classics OJC 989 *Guaraldi; Bola Sete (g); Fred Marshall, Monte Budwig (b); Jerry Granelli, Nick Martinez (d). 65.*
***** Greatest Hits** Fantasy FCD-7706-2 *Guaraldi; various groups as above.* N.D.
***** A Boy Named Charlie Brown** Fantasy FCD-8430-2 *Guaraldi; Monty Budwig (b); Colin Bailey (d).* N.D.
****(*) A Charlie Brown Christmas** Fantasy FCD-8431-2 *As above, except add Fred Marshall (b); Jerry Granelli (d).* N.D.

Guaraldi was not as profound as Dave Brubeck, not as swinging as Ramsey Lewis, but he was capable of fashioning catchy tunes from favourite licks; the most famous example remains his Grammy-winning 'Cast Your Fate To The Wind'. If his music appeals, the best way to sample it is through the *Greatest Hits* collection. The earlier trio dates offer mild, unambitious variations on standards, with Eddie Duran figuring more strongly than Guaraldi himself. The *Black Orpheus* set is marked by the seemingly relentless triviality of the material. *In Person* is live, and at a slightly higher temperature, while *The Latin Side* is about as hot-blooded as a game of dominoes. *The Grace Cathedral Concert* finds him jazzing the liturgy to a less than holy-rolling effect.

As a composer, Guaraldi will always be best represented by his music for the Charlie Brown TV cartoon series (which prompted Wynton Marsalis to make a tribute album). The first record includes some charming miniatures, performed with surprising delicacy. The second is merely more of the same with less of the freshness, though it is stuck with Yuletide material. Easy to dismiss him as a featherweight, but look how many records he has in print.

Tom Guarna

GUITAR

Talented player with understated bop-influenced approach.

***** Get Together** Steeplechase SCCD 31577 *Guarna; Gary Versace (b); Tom Ferber (d). 8 & 9/03.*
*****(*) Out From The Underground** Steeplechase SCCD 31607 *Guarna; George Colligan (p); John Benitez (b); E. J. Strickland (d). 1/06.*
***** Wing Span** Steeplechase SCCD 31634 *Guarna; Joel Frahm (ss, ts); Paul Gill (b); Willie Jones III (d). 1/07.*

He had a skimpy entry last time out, but there's been a flurry. Guarna's work smacks of an older generation. On *Get Together*, he includes Bird's 'Segment', 'My Old Flame', 'Get Out Of Town' and Kessel's 'Swedish Pastry' in a set that also features his own boppish originals; a nice ring to his playing, which favours slightly out-of-whack metres, guaranteeing interest. The second date is all originals, which is a bold initiative. The same individuality comes through in the writing, especially on hard-to-place things like 'Two If By The Sea' and the title-tune. He can't reasonably claim ever to have worked 'underground', but he certainly merits wider exposure. The most recent disc is another pungent display, though one misses Colligan's distinctive presence. Frahm makes up the leeway, but Tom has largely returned to repertory material, with just a couple of originals; unusually, they're the best things on the set.

Johnny Guarnieri (1917–85)

PIANO

Took up jazz piano after hearing the stride players, worked with Benny Goodman and Artie Shaw in the '30s, and staffed at NBC in the '40s. Moved to California but continued to compose non-stop; he reckoned to have written 5,000 tunes.

***** Johnny Guarnieri 1944–1946** Classics 956 *Guarnieri; Billy Butterfield (t); Hank D'Amico (cl); Lester Young, Don Byas (ts); Dexter Hall (g); Billy Taylor, Slam Stewart, Leo Guarnieri, Bob Haggart (b); Cozy Cole, Sammy Weiss, J. C. Heard (d). 4/44–1/46.*
***** Johnny Guarnieri 1946–1947** Classics 1063 *Guarnieri; Tony Mottola (g); Bob Haggart, Trigger Alpert, Leo Guarnieri (b); Cozy Cole, Morey Feld (d); Rosemary Calvin (v). 5/46–47.*
***** Walla Walla: The Definitive Black And Blue Sessions** Black & Blue 942 *Guarnieri; Jimmy Shirley (g); Slam Stewart (b); Jackie Williams (d). 78.*
*****(*) Echoes Of Ellington** Star Line LCD9003 *Guarnieri (p solo). 84.*

Guarnieri's consummate professionalism, unselfish attitude (a generous and much-liked teacher later in life) and robust energy made him a fixture in New York club jazz of the '40s, although various big-band leaders tried to squirrel his talent away in the confines of their own orchestra. His own-name LP recordings are minor works which have never been reissued. The Classics compilations pull together mostly minor-league stuff. His 1944 Savoy trios form the bulk of Classics 956, and they show how much of his right hand came from Waller and Tatum: these are frothy, mischievous dates which also highlight Slam Stewart's hokum. But the first session has Lester Young hiding in the shadows, and a later one has some splendid work by Don Byas. Aside from a couple of vocals by Rosemary Calvin, Classics 1063 is all solo, trio or (with Mottola's guitar) quartet material. There's a novelty element to much of this music and to the similarly confected session on Black & Blue: the pianist isn't interested in touching great depths of feeling, preferring to make his point through a precise, almost dainty paraphrase of melodic material. He sings on 'Bobo, The Bowery Barber', which makes one glad that he didn't do it too often.

Odd that his best record – his view, as well – should have been a set of Ellington themes. Guarnieri wasn't a charismatic player, but even in the last year of his life there is tremendous intellectual energy and adventure in his interpretations of things like 'Mississippi Moan' and 'Birmingham Breakdown', hardly overworked material; to be fair, most of the remainder are very familiar indeed, though unhackneyed in execution.

Jostein Gulbrandsen

GUITAR

Bright Norwegian talent, making his way in NY.

*** **Twelve** Fresh Sound New Talent FSNTCD291 *Gulbrandsen; Jon Irabagon (ts, cl); Eivind Opsvik (b); Jeff Davis (d). 06.*

This falls somewhat into the troublesome Nu-Jazz browser, but Gulbrandsen, who's seeing considerable service in the US, has sufficient chops and imagination to make that seem a good thing. His metrical sense is highly evolved, and on pieces as various as 'Sundance', 'Black November' and 'Message In A Bottle' he and the group convey a sense of adventure and enterprise that allows one to overlook some lapses of technique and taste.

Friedrich Gulda (1930–2000)

PIANO, VOICE

Notorious for eccentric behaviour, including faking his own obituary, he began as a classical performer before becoming involved in jazz. He influenced the young Joe Zawinul.

*** **Friedrich Gulda At Birdland** RCA Victor PM 1355 *Gulda; Idrees Sulieman (t); Jimmy Cleveland (tb); Phil Woods (as); Seldon Powell (ts); Aaron Bell (b); Nick Stabulas (d). 6/56.*

Gulda was exotic fruit when he arrived in the United States, somewhat as Joe Zawinul was to be, but no one could deny his ability to play modern jazz. Contrary to the title, this isn't a live gig but a studio session. Here, along with 'A Night In Tunisia' and the Leiber–Stoller 'Bernie's Tune', his band swings through a set of somewhat sombre originals, including 'Dark Glow' and 'Air From Other Planets' (an indirect reference to Schoenberg). The piano sound isn't great, but Gulda's comping is absolutely spot-on and there is enough solo action from the horns to make this a worthwhile sample of a musical one-off.

*** **Friedrich Gulda And His Big Bands** Emarcy 986661-2 *Gulda; Stan Roderick, Robert Politzer, Kenny Wheeler (t, flhn); Ack van Rooyen, Dusko Goykovich, Freddie Hubbard, Palle Mikkelborg (t); Erich Kleinschuster, Harry Roche, Rudolf Josel, Jiggs Whigham, Bobby Lamb, J. J. Johnson (tb); Alfie Reece (btb); Herb Geller, Rolf Kühn, Sahib Shihab, Ferdinand Povel, Phil Woods, Fatty George, Tubby Hayes, Hans Salomon, Pepper Adams (reeds); Pierre Cavalli (g); Ron Carter (b); Tony Inzalaco, Mel Lewis (d). 65–70.*

*** **Fata Morgana – Live At The Domicile** MPS 981144-7 *Gulda; Fritz Pauer (p); Klaus Weiss (d). 4/71.*

Gulda's substantial catalogue for MPS is finally making its way to CD. The orchestral collection gathers in 'Concerto A Quattro', cut in 1965 and featuring Hubbard, Shihab, Johnson and Gulda as soloists, and 'Fantasy For 4 Soloists' (Mikkelborg, Woods, Povel and Cavalli), made five years later. They are rich and detailed pieces, the first in a classical concerto form, the second more wide-ranging and eclectic. Gulda's prodigious musical knowledge doesn't get in the way of the results, but – rather as with Don Ellis's music – there is a curiously dated quality, utopian and self-consciously visionary. A piano track from 1970's *It's All One* is tacked onto the beginning.

Fata Morgana features Gulda and Pauer – on both acoustic and electric instruments – in an extravagant meeting of minds. The sleeve-notes call it a 'groovy live session', and they do get groovy on the blues 'Encore', and the old-fashioned electric-piano sound will appeal to acid-jazz followers.

***(*) **Midlife Harvest** MPS 982894-5 5CD *As Emarcy and MPS discs above, except add Rudolf Josel (tb), Paul Fuchs (horns), J. A. Rettenbacher, Jimmy Woode (b), Manfred Josel, Albert Heath (d), Limpe Fuchs (perc), Blanche Aubry, Georg Kreisler (v), strings, choir. 65–72.*

This was originally a set of nine LPs, covering most of Gulda's frames of jazz reference. It brings together the best of what had been released on MPS up to that point, as well as then-new material. The span of music includes the Weill-like 'Galgenlieder', a 'Concertino' for a choir, orchestra and jazz quartet, the 'Little Suite' for trio, two piano concertos for soloist and big band, the notorious set of lieder sung by one Albert Golowin (actually Gulda himself in a beatnik wig and beard!), the dazzling set of 'Play Piano Play' pieces and the variations on 'Light My Fire', a set of variations for two pianos and band (with Fritz Pauer), various duets with Klaus Weiss and some of the big-band music also issued on the Emarcy disc. Gulda's admirers will be elated at its reappearance, and everyone else will most likely find much of it mystifying. A classical virtuoso who rejected Third Stream as 'superficial and mannered', a practical joker who took jazz profoundly seriously, a rigorous structuralist who went on to embrace free playing – there was no one quite like Gulda, and this entertaining marathon, which we have squirrelled away on tattered vinyl for many years, is diverting proof of his eminence.

Lars Gullin (1928–76)

BARITONE SAXOPHONE, PIANO

A major figure in Scandinavian modernism, he is eminent in Europe but still little known beyond. His career tailed off somewhat in the '70s and early death denied him the inevitable revival.

*** **The Sideman 1949–52** Dragon DRCD 391 *Gullin; Anders Svärd, Sixten Eriksson, Olle Hedberg, Rolf Ericson (t); Åke Persson (tb); Leppe Sundevall (tr hn); Putte Wickman (cl); Arne Domnérus (as, ts); Per-Arne Croona (as, bs); Zoot Sims, James Moody, Stan Getz, Martin Tidlund, Seymour Österwall, Carl-Henrik Norin, Rolf Blomqvist, Gösta Theselius (ts); Mats Olsson, Dick Hyman, Rolf Larsson, Bengt Hallberg, Reinhold Svensson, Gunnar Svensson, Ingemar Westberg (p); Sten Carlberg (g); Arthur Österwall, Charlie Short, Arne Söderlund, Gunnar Almstedt, Yngve Åkerberg, Simon Brehm, Bengt Wittström (b); Sture Eriksson, Ed Shaughnessy, Gunnar Olsson, Sture Kallin, Robert Edman (d); Charles Judah, Alice Babs, Brita Borg, Allan Johansson, Gunnar Nilson, Bengt Elmberg (v). 3/49–2/52.*

*** **First Walk 1951–52** Dragon DRCD 380 *Gullin; Rolf Ericson, Weine Renliden (t); Åke Persson (tb); Leppe Sundevall (tr hn); Åke Björkman (fr hn); Jonas Bergström (as); Rolf Blomqvist, Carl-Henrik Lindgren (ts); Gunnar Svensson, Bengt Hallberg, Mats Olsson, Ingemar Westberg (p); Gunnar Almstedt, Bengt Wittström , Yngve Åkerberg (b); Jack Norén, Nils-Bertil Dahlander, Anders Burman (d). 2/51–5/52.*

***(*) **Silhouette 1951–53** Dragon DRCD 395 *Gullin; Arnold Johansson (t); Åke Persson (tb); Åke Björkman (frhn); Arne*

Domnérus (as); Rolf Blomqvist (ts); Gunnar Svensson, Rune Öfwerman (p); Yngve Åkerberg , Simon Brehm (b); Jack Norén , Nils-Bertil Dahlander (d). 10/51–2/53.

*** **Lars Gullin With Chet Baker 1955–56** Dragon DRCD 224 *Gullin; Chet Baker (t); George Olsson (tb); Arne Domnérus (cl, as); Rolf Billberg, Bjarne Nerem (ts); Lennart Jansson (bs); Richard Twardzik, Gunnar Svensson (p); Georg Riedel, Jimmy Bond (b); Peter Littman, Bosse Stoor, Egil Johansen (d); Caterina Valente (v).* 4/55–5/56.

Gullin has been gone for 30 years now, but he remains among the most creative of European voices. After working in big bands as an alto-player, he took up the baritone at the age of 21 and developed an utterly distinctive sound, delicate, wistful, pensively controlled. When he wrote for six or more instruments he made the band sound like a direct extension of that big, tender tone. He seems like neither a bopper nor a swing stylist.

Dragon's reissue programme has expanded to include some of his earliest sessions. *The Sideman* is useful as a snapshot of the various threads that were running through the Swedish scene of the time, welcoming visitors such as Getz and Moody, mixing swing-band pop with small-group cool, and finding no shame in a novelty such as 'Be-Bop Knopp' (sung by Alice Babs). Gullin is, as the title suggests, a bit-player on these tracks but is already finding his way on baritone.

The 22-year-old saxophonist steps out as leader for the first time on *First Walk*, with a session by the group he was then co-leading with Bengt Hallberg. By the end of the final session, made 13 months later, he is all but fully formed as a stylist. Most of these tracks are standards done in the cool Swedish manner of the time, but with Ericson, Hallberg and Gullin all contributing pithy solos, the music still has freshness. *Silhouette* is an interesting mix of studio dates and broadcast rarities: some of the latter are in dusty sound, including two versions of 'You Go To My Head', but as the sole horn on these titles Gullin has ideas to spare; captivating improvisation. The band titles find his writing to the fore and are pertly played by what is mostly an eight-piece line-up, actually derived from Arne Domnérus's regular group of the time. Several of the tunes are steals from American standards, but already Gullin's composerly wit is in evidence. Eight titles by a pianoless quartet with 20-year-old Åke Persson round off the disc in style.

The meeting with Baker's quartet is the focus of DRCD 224, with a few precious glimpses of Twardzik, a melancholy 'Lover Man' and Caterina Valente vocalizing on 'I'll Remember April'; there are also three charming octet pieces.

**** **Modern Sounds 1953** Dragon DRCD 234 *Gullin; Weine Renliden, Conte Candoli (t); Frank Rosolino (tb); Lee Konitz (as); Zoot Sims (ts); Kettil Ohlsson (bs); Putte Lindblom, Bob Laine, Mats Olsson (p); Yngve Åkerberg , Georg Riedel, Simon Brehm, Lars Pettersson, Tauno Suojärvi , Don Bagley (b); Jack Noren, Bosse Stoor, Stan Levey (d); Rita Reys (v).* 3–12/53.

The second volume released in Dragon's comprehensive survey includes the superb tracks that were issued as a ten-inch album by Contemporary in the USA. Gullin sustains a steady, effortless flow of ideas on all his solos and plays alto on two tunes. The rest of the disc includes various studio sessions with other leaders and three tracks with the visiting Americans, in which Gullin holds his own comfortably.

CORE COLLECTION

**** **Danny's Dream**

Dragon DRCD 396 *Gullin; Carl-Henrik Norin (ts); Rolf Berg (g); Georg Riedel (b); Alan Dawson, Robert Edman, Bosse Stoor (d).* 11/53–1/55.

Fine as the above disc is, this one surpasses it. It includes the quartet sessions for Metronome in which Gullin was supported only by Berg, Riedel, and either Edman or Stoor, and offers the definitive versions of 'Danny's Dream', 'Manchester Fog', 'Lars Meets Jeff' and 'Igloo', haunting masterpieces where Gullin's even dynamics and controlled expression do little to mask the intense beauty of his improvising and the poignancy and yearning which characterize the best of his writing. In addition there are four tracks with Norin sharing the front line.

*** **Late Summer 1954/55** Dragon DRCD 244 *Gullin; Leppe Sundevall (bt); Kurt Jarnberg (tb); Rolf Billberg (ts); Jutta Hipp, Bengt Hallberg, Claes-Göran Fagerstadt (p); Rolf Berg (g); Georg Riedel, Simon Brehm (b); William Schiøpffe , Bosse Stoor (d); Moretone Singers (v).* 9/54–6/55.

Lower marks only because the seven tracks with the cooing Moretone Singers may disenchant some supporters, even though Gullin's own playing remains impeccable (the fine improvisation on 'Lover Man', for example). Four brief tracks with Hipp's trio are unremarkable, but two tracks by the Gullin sextet, 'Late Summer' and 'For F. J. Fans Only', are superb.

***(*) **Stockholm Street 1959/60** Dragon DRCD 264 *Gullin; Bengt-Arne Wallin (t, flhn); Andreas Skjold, Eje Thelin (tb); Putte Wickman (cl); Rolf Billberg (as); Harry Bäcklund (ts); Lars Bagge (p); Sune Larsson (g); Lars Pettersson, Claes Lindroth, Erik Lundborg (b); Sture Kallin, Bosse Skoglund, Robert Edman (d).* 1/59–9/60.

The series picks up again with the contents of four EP sessions plus four other tracks from the same period. The brief playing-time afforded by the medium concentrates Gullin's writing, the harmonic weight offset by the plain rhythmic language. Arguably not his best work as a player – there is a bonus in two tracks from an abandoned session, including a longer treatment of 'Darn That Dream', which have extended but somewhat desultory solos by the leader – but some of these miniatures are hauntingly effective, especially 'Nightshade' and the bittersweet gem 'The Yellow Leaves' Love To The Earth'.

Also, in brief:

***(*) **In Germany 1955 & 1956 Vol. 1** / ***(*) **In Germany 1955, 1956 & 1959** Anagram CD 2 / 5. 11/56–3/59.

Olle Lind has been collecting Gullin recordings for many years and these two discs are the projected beginning of a ten-CD series which opens his archive for the first time.

*** **Alma Mater – Almah Alma** Anagram CD 10. N.D.

Another of Olle Lind's archive recordings. For collectors, in the main.

Peter Gullin (1959–2003)

BARITONE AND TENOR SAXOPHONES

The son of Lars played able post-bop horn.

*** **Tenderness** Dragon DRCD 222 *Gullin; Jacob Fischer (g); Ole Rasmussen (b).* 2/92.

*** **Transformed Evergreen** / ***(*) **Untold Story** Dragon DRCD 266 / 315 *As above, except omit Fischer; add Morten Kaargard (g).* 3/94; 3/97.

*** **From Time To Time** Dragon DRCD 392 *As above, except add Linda Pettersson (v).* 03.

It's brave for a son to follow quite so closely in the parental footsteps, and it's ironic that Peter, too, should have died prematurely. His baritone sound was fuller and throatier, or sounds so in modern recording. What the old man wouldn't have given for the bright top-notes and rich bottom-end Peter (whose birth was celebrated in 'Peter Of April') gets on *Tenderness* and its two sequels. The classical references pall after a while, but they are handled with some taste both on the first album and on *Untold Story*, where Prokofiev and Rimsky-Korsakov are both namechecked on 'Incognito'. Gullin Jr stuck with the same drummerless concept from the beginning. With a piece like 'Men Stig In' on the same record he showed that he had begun to write themes which sit comfortably with it. Kaargard (a Dane, like Rasmussen) is also a gifted writer, and his three pieces include the title-track. Gullin himself only latterly began to develop convincingly in this direction. The three 'Fantasias' on the previous disc border on the pedestrian, while 'The Hollow Clown' ('crown', surely?) suggests he'd been listening to Mingus. *From Time To Time* was released right at the end of his life; some false notes, including a dull Lennon–McCartney reading, and Pettersson doesn't add much. Not a note that isn't played with taste and conviction, but it may yet be a touch too dry and accommodating for some tastes.

Onaje Allan Gumbs (born 1949)

PIANO, KEYBOARDS

A prolific presence in American jazz and crossover music.

*** **Return To Form** Half Note 4915 *Gumbs; Rene McLean (as); Marcus McLaurine (b); Payton Crossley (d); Gary Fritz (perc).* 11/00.

*** **Sack Full Of Dreams** 18th & Vine 1051 *As above, except omit McLean, Crossley; add Mark Shim (ts); Bob DeVos (g); George Gray (d); Obba Babatunde (v).* 6/06.

Little documented in his own right over recent years, Gumbs does, indeed, return to form with a bright, but by no means underpowered live set. They're mostly original compositions, but 'Dreamsville' and a nice read of Coltrane's 'Equinox' find him and the group playing with imagination and care. The follow-up has the ambition of recovered energy and the guests are more generously deployed, with Shim making a more interesting intervention than McLean's on the earlier record.

Also, in brief:

*** **Onaje** Steeplechase SCCD 31069. 95.

A solo set; mostly his own themes, but there's a bold assault on 'Giant Steps'.

(*) **Remember Their Innocence Ejano 7111-1. 04.

Some interesting guests, including Sadao Watanabe (*as*), but the material is featherweight and sentimental.

Russell Gunn (born 1971)

TRUMPET, FLUGELHORN, KEYBOARDS, PERCUSSION

Raised in St Louis, he was a trumpet competition winner in 1989 and a rapper in high school. He played with the Oliver Lake group before going to New York and featuring in Buckshot LaFonque and the Lincoln Center Jazz Orchestra.

***(*) **Smokin' Gunn** High Note HDCD 7056 *Gunn; Bruce Williams (as); Marc Cary (p); Eric Revis (b); Terreon Gully (d).* 12/99.

*** **Mood Swings** High Note HCD 7107 *Gunn (t); Radam Schwartz (org); Eric Johnson (g); Cecil Brooks III (d).* 12/99.

His debut record for Muse, *Young Gunn*, was a cautious, promising start, but it soon disappeared. Back, for a moment, in a no-fuss acoustic setting, Gunn and crew make a much stronger statement than on earlier releases for the label (see 'in brief' below). It looks forward but takes its basic grammar from the period when hard bop was opening out into wider forms: so Gunn and Williams bring to mind several past stylists while doing their best to assert themselves on the interesting material. In covering 'Delfeayo's Dilemma', they also start the process of entering modern tunes into a new modern repertory. Gunn's own playing sounds more assured and more adventurous too, and the chameleonic Williams sounds like he'll fit into all kinds of situations.

The follow-up (recorded the same month!) drops him down into an organ/guitar combo situation, but his playing is a constant – tough, gritty, elegant when he wants. 'Blues To Lee', a Morgan homage, more or less apotheosizes his approach in this setting.

*** **Plays Miles** High Note 7161 *Gunn; Orrin Evans (ky); Mark Kelley (b); Montez Coleman (d); Kahlil Kwame Bell (perc).* 7/06.

He comes from Miles's home town of East St Louis, so this was near-inevitable. Whether it was desirable is another matter. Mercifully, Gunn sticks largely to electric-period material, including 'Bitches Brew' and 'Tutu', though there's some damage inflicted on 'Blue In Green' and 'Nardis', as well as a poor interpretation of Wayne Shorter's 'Footprints', which Chico Freeman's electric Brainstorm programmed very effectively 20 years ago.

Also, in brief:

(*) **Gunn Fu / **(*) **Love Requiem** High Note HCD 7003 / HCD 7020. 12/96; 8/97.

Impressive cast-lists but these sets are unachieved and oddly positioned on a usually down-home label.

*** **Ethnomusicology: Volumes 2–4** Justin Time JUST 172 / 189 / 210. 00–04.

Very big casts but mainly just to vary the pace. They're angry, uptight records, railing at critics, prejudice and intolerance, and the musical element is inconsistent. The live *Volume 4* is probably the best of them. An earlier volume seems to be out of print.

John Gunther (born 1966)

ALTO, TENOR AND SOPRANO SAXOPHONES, BASS CLARINET

Contemporary free-bop multi-instrumentalist and composer.

*** **Permission Granted** CIMP 136 *Gunther; Leo Huppert (b); Jay Rosen (d).* 1/97.

Gunther is a thinker's saxophonist, almost a Tristano-ite in his reluctance to plumb false registers. With Huppert often hidden in the music, the propulsion all comes from Rosen, whose drum-parts, for all their invention, often overwhelm everything else. The tunes are quirky and the record gets quieter and more remote as it goes on, with the lonesome 'Lines' and the bass/tenor duet 'Us' particularly well focused. Gunther ends on a tenor solo of 'Stardust', played with the minimum of elaboration: an affecting coda.

***(*) **Healing Song** CIMP 163 *As above, except add Ron Miles (t). 9/97.*
***(*) **Above Now Below / *** Gone Fishin'** CIMP 176 / 232 *As above, except add Rob Thomas (vn). 6/98; 9/00.*
***(*) **In This World** CIMP 319 *As for Permission Granted. 10/04.*
Gunther's composing is the thread that makes these discs work, with 21 pieces across the discs – all of them memorable – as well as useful provocation for the improvisers. He's helped greatly by the arrival of the admirable Miles, who can get all over the horn (he gets an unearthly growl in the lower register), and, on the second disc, Thomas, who divides his time between barn dance figures and a Stuff Smith-like swing. There's a lot of humour in this music (not this label's stock-in-trade), and pieces such as 'BooBoo Joins The Circus', 'The Collective' or several of the episodes in the three 'suites' which fill the second disc should provoke a grin. He's in hock to Ornette Coleman some of the time – 'Sound Byte' is pure Coleman, and 'Colemanation' a homage – but nothing wrong with that. Very engaging music altogether. With tunes supplied by Monk, West Africa and Native America (and Gunther), *Gone Fishin'* is a cheerful mix of urban, urbane and rural. Gunther scores on charm and songfulness, but the record's bitty, and too long. *In This World* restores the trio, keeps up the sanguine humour, programmes some Monk and a cowboy song, and is hard to fault.

Gush

GROUP

A collaborative trio, from which the peripatetic Gustafsson has since moved on.

***(*) **... From Sounds To Things** Dragon DRCD 204 *Mats Gustafsson (sax); Sten Sandell (p, ky, v); Raymond Strid (d, perc). 5 & 10/90.*
***(*) **Gushwachs** Bead 002 *As above, except add Philipp Wachsmann (vn, vla, elec). 5/94.*
***(*) **Live At Fasching / ***(*) Norrköping** Dragon DRCD 313 / Atavistic ALP 161 *As above, except omit Wachsmann. 6/96; 5/03.*
Gustafsson's the 'star' here, but it's very much a triumvirate. Much of the impetus comes from Strid's big-hearted approach to the kit and associated percussion; the drummer has the rare capacity to suggest a pulse without laying down the rhythmic law. Sandell is a suprisingly fleeting and fugitive figure in this context, often seeming to come in at the last moment to smooth the music into a more finished shape. He is more prominent (or perhaps easier to identify) on the first record. On *Gushwachs*, he blends into the electronic soundscape established by Wachsmann. The addition of the violinist brings an extra dimension to the music, creating a dark *mise-en-abîme* effect, like a multiple reflection in a hall of cracked mirrors. The Fasching record is in some ways the most disturbing of the three. Sandell sets a fierce agenda on 'And Any Warranty Otherwise', which Gustafsson finds himself decorating rather than getting inside. Sometimes it feels like a group coming to the end of its tether, but at other points there's unexpected humour and flight. *Norrköping* is more of the same, but with no sense of stinted effort or imagination.

Mats Gustafsson (born 1965)

BARITONE, TENOR, SOPRANO AND SOPRANINO SAXOPHONES, FLUTEOPHONE, OTHER INSTRUMENTS

A Swedish improviser, now widely travelled and much documented.

*** **Hidros One** Caprice CAP 21566 *Gustafsson; Axel Dörner (t); Günter Christmann (tb, clo); Fredrik Ljungkvist (ts, bs, cl); Sten Sandell (p); Fred Lonberg-Holm (clo); Per-Åke Holmlander (tba); Barry Guy (b); Raymond Strid (d). 10/97.*
***(*) **Windows** Blue Chopsticks BC 4 *Gustafsson (ts, bs, fluteophone solo). 1/99.*
*** **Sticky Tongues And Kitchen Knives** Xeric-CD-101 *Gustafsson; John Corbett (g, turntables, CD players). 1/99.*
***(*) **Port Huron Picnic** Spool Line 10 *Gustafsson; Kurt Newman (g); Mike Gennaro (d). 5/99.*
*** **Xylophonen Virtuosen** Incus 38 *Gustafsson; Jim O'Rourke (g, junk). 9/99.*
Gustafsson is becoming one of the giants of European improvisation. Blessed with a seemingly effortless technique, a wittily deconstructive approach to his instrument(s) and a generous intelligence, he never produces work that is less than thoughtful or other than exuberant.

Hidros One is a big-scale piece, conducted and 'composed' by the leader; away from any visual sense of the performance, though, it's hard to hear it as anything other than a multi-part improv which has its dead spots as well as highs. The one extraordinary moment arrives in the use of the tape at a point halfway through, a subterranean electronic rustling which certainly disturbs the balances.

Windows is a fascinating homage to Steve Lacy, who comments on the sleeve: 'you wouldn't even know it's a saxophone, it's just some new sounds'. Of the Lacy pieces, 'Retreat' is sonorously performed as a baritone dirge. 'Deadline' is a long, completely deconstructed revision. The original 'Outline' is often little more than breath and finger flutterings, yet it holds a fragment of Lacy's inspiration somewhere inside. There's also a Cecil Taylor piece from when Lacy was working with the pianist.

Gustafsson's refusal to submit to saxophone screaming makes much of his small-group work depend on sometimes infinitesimal detail. *Port Huron Picnic* sounds very like an edition of SME, built around momentous, even furious scrabblings which teem with tiny incidents. *Xylophonen Virtuosen's* appeal may depend on how much one takes to O'Rourke's methods, which include lots of open-toned country-blues picking. It certainly makes for an unlikely contrast with Gustafsson's guttural explosions on 'Calling Patti'.

The duos with Corbett produce unabashed mayhem. The first half sets Gustafsson's extremes of tenor saxophone technique against whatever sounds Corbett can produce from turntables and CD players; the second is a more conventional application of baritone sax against Corbett's post-Bailey electric guitar, rather less interesting than his manipulations in the first half, which are sometimes startling. On the basis of the first half here, orchestration suits Gustafsson better as a context.

**** **The Thing** Crazy Wisdom 001/159073 *Gustafsson; Ingebrigt Håker Flaten (b); Paal Nilssen-Love (d). 2/00.*
*** **Diskaholics Anonymous Trio** Crazy Wisdom 005/014788 *Gustafsson; Jim O'Rourke (syn, computer); Thurston Moore (g). 00.*
The trio with Flaten and Nilssen-Love is Gustafsson in power mode. *The Thing*, aside from two brief items, is made up of

extended rampages through four Don Cherry pieces, the saxophonist sticking to alto and tenor. They make a joyful noise out of the likes of 'Cherryco', a black squall out of 'Awake Nu' and a grand showpiece out of 'Trans-Love Airways' that runs from stately bass intro to all-out power-play. A great modern free-jazz record, with Gustafsson complemented by superb work from both Flaten and the amazingly energetic Nilssen-Love.

The other trio starts with wall-of-sound guitar, drifts away into more familiar Gustafsson small-group territory of whisperings and grumbling, then dies away in another guitar diminuendo. Not our favourite, but it tickles to know that one of the world's largest record companies, Swedish Universal, is responsible for selling this stuff on Gustafsson's own imprint.

*** **I Love It When You Snore** Smalltown Supersound STS 063 *Gustafsson; Paal Nilssen-Love (perc). 11/01.*
***(*) **Live At Blå** Smalltown Supersound STS 099 *As above, except add Ingebrigt Håker Flaten (b).* 6/03.
The duo date isn't as engaging as *The Thing* but is still a fascinating encounter with Scandinavia's most interesting percussionist of the younger generation. There's less obvious dialogue on this, too, and some signs that the two players are working in parallel rather than together, but that doesn't detract much. The trio is reconvened for the other one of these, and the difference is immediately palpable; roaring, excitable noise on two long medleys of 'material', with Flaten making occasional bids to mediate, but usually giving up and egging them on anyway.

***(*) **Blues** Atavistic ALP 163 *Gustafsson; David Stackenas (g).* 11/03.
One of the things that immediately separates Gustafsson from his (presumable) role model, Lars Gullin, is his innate capacity to play a blues. That isn't quite what this set is about, though the duo takes it as far down that round as they're ever likely to go. Remarkably fresh music, feelingly played. Sample the delicious 'You Have To Get Low As A Toad Again'.

*** **Catapult** Doubtmusic 103 *Gustafsson (bs solo).* 1/05.
Several of the pieces are inspired by the American novelist Paul Auster, but there's also a tribute to Lars Gullin, and it's touching to think that the two Swedish baritonists are among their country's most distinguished musical exports. Much like Brötzmann when playing solo, Mats is more thoughtful and even wistful than you expect, and there are some heart-stoppingly lovely moments on this.

Also, in brief:

*** **Hidros 3** Smalltown Supersound STS080. 10/00.
Intriguing collaboration with avant-rockers Sonic Youth.

Rigmor Gustafsson

VOICE, GUITAR

Raised in the Swedish countryside, where the nearest building was 'a barn and not a jazz club', she moved to New York in her middle 20s after studying in Stockholm.

*** **In The Light Of Day** Prophone PCD 034 *Gustafsson; Gabriel Coburger (ts); Tino Derado (p); Hans Glawischnig (b); Roland Schneider (d).* 4/96.
*** **Close To You** ACT 9703 *Gustafsson; Nils Landgren (tb); Jacky Terrasson (p); Sean Smith (b); Eric Harland (d).* 7/04.
***(*) **Alone With You** ACT 9717 *Gustafsson; Jonas Östholm (p, org); Max Schutz (g); Lars Danielsson (b); Eric Harland (d).* 4/07.
The debut has gauche charm: Gustafsson offers wayward enunciation and 'interesting' pitching at times, but she also tackles some stiff material head on, including 'Very Early', 'Freedom Jazz Dance', 'Infant Eyes' and Chick Corea's 'You're Everything', and her girlishly light tone takes some of the weight out of a few of the lyrics to beneficial effect – 'In The Light Of Day', where she duets affectingly with Coburger, works notably well in that regard. Derado, who has a Corea-like touch, contributes a couple of so-so originals. The band is capable, putting skates under her without pushing her too fast or too far.

Close To You is unlikely to convince any who were impervious to the charms of the earlier sets. Fourteen songs associated with Dionne Warwick are given plainer treatments that suggest a maturing singer and a producer (Nils Landgren) who is understanding her better. The often self-indulgent Terrasson is surprisingly restrained and cogent, and though there are some misfires, there are some genuinely effective interpretations: 'Alfie' and 'Walk On By' might seem untouchable, but she does very well by both of them.

What a transformation when she sings in her own language. 'Medan Du Väntar' is almost lost two thirds of the way through the excellent *Alone With You*, but it's a revelation. She had to deal with some distressingly banal English lyrics elsewhere, but as always this game and understated singer handles them with some aplomb. The group's terrific and co-producer Danielsson gives her a nice tight sound that suits this material to a T.

Also, in brief:

*** **Live** Prophone PCD 054. 10/99.
A tough enough set; 'Over The Rainbow' is nicely handled.

** **I Will Wait For You** ACT 9418. 1–4/03.
Her ACT debut is a disappointment, too much like a studied pop project.

Tord Gustavsen (born 1970)

PIANO

Young Norwegian, in the vanguard of the country's new jazz.

**** **Changing Places** / ***(*) **The Ground** / **** **Being There**
ECM 016397 / 4761938 / 2017 *Gustavsen; Harald Johnsen (b); Jarle Vespestad (d).* 11/01–6/02; 1/04; 12/06.
Gustavsen's style is all simplicity – aphoristic melodies, gently syncopating rhythms (he's played a good share of traditional jazz), blues figures, rocking sequences. Somehow he puts this together into a style which is utterly captivating. On *Changing Places* it helps that one of the modern masters of kit-drumming, Jarle Vespestad, is in the group, although he is obliged to play very differently from his normal power-packed style. The group work through 13 pieces that feel all alike yet are without any suspicion of routine or preset pattern-playing.

The immediate complaint might be that *The Ground* shows no 'advance' on the previous disc. In concert, the trio certainly develop their music in more dramatic ways. But suggestions that this is little more than luxury-class easy listening are some way off the mark. Gustavsen still finds ways to resolve his melodies, slight as they often are, in intriguing ways, and Vespestad – in some ways the key – hints at a coiled power that asks the listener to stay alert. Manfred Eicher's consummate production confers a special elegance.

Minute for minute much of this music is more arresting than anything the fêted Brad Mehldau has released in a similar vein. In a scene awash with neo-Evans trios, this one is seriously underrated. So significant advances again on *Being There*, but just (!) another consummately conceived and executed record without a gram of fat.

Also, in brief:

*****(*) Aire & Angels** Bergland 008. 5/02.
A latter-day *Liederbuch* with Siri Gjaere (*v*). Might be hard to find, in any case.

Barry Guy (born 1947)

DOUBLE BASS

He has kept up a parallel career in classical and new-music work and in improvisation. He was a pioneer figure in SME, Amalgam and Iskra 1903 and is the motivating force behind the London Jazz Composers' Orchestra.

***** Improvisations Are Forever Now** Emanem 4070 *Guy; Howard Riley (p); Philipp Wachsmann (vn, elec)*. 12/77, 1/79.
Some of this material has previously been issued on LP, but a large part of it has not been heard before. It is an abrasive sound, electronically manipulated by both bassist and violinist, and physically changed by the pianist's inside work. There are no harmonic or melodic reference points and no obvious rhythmic markers either. Sometimes, as on the second improvisation, it appears confused and inchoate, but there are moments of astonishing beauty, as when Riley plays softly with just a minimal string accompaniment on the sixth track. 'Trio Ten' is previously unreleased, a quarter-hour of hardcore improvisation. It's tough going but adds to a valuable picture of where British improvisation was in the late '70s.

*****(*) Study – Witch Gong Game II/10** Maya 9402 *Guy; John Korsrud (t); Ralph Eppel (tb); Bruce Freedman (ss); Graham Ord (ss, ts, pic); Saul Berson (as); Coat Cooke (ts, bs, f); Paul Plimley (p); Ron Samworth (g); Peggy Lee (clo); Clyde Reed, Paul Blaney (b); Dylan van der Schyff (d)*. 2/94.
Guy's large-scale compositions and improvisation structures are still not as widely regarded as, say, Braxton's, which baffles us. This is an important work, inspired by the Scottish painter and saxophonist Alan Davie, which has continued to be part of Guy's working repertoire (see Glasgow Improvisers Orchestra entry). It's a relatively unusual ensemble, mostly Canadians, but they take to the discipline vigorously, if without much brio.

****** You Forget To Answer** Maya MCD 9601 *Guy; Mats Gustafsson (ss, ts, bs, fluteophone); Raymond Strid (d, perc)*. 11/94, 7/95.
Gustafsson is the obvious star, using his whole range of saxophones, adding devices like a crumpled beer-can in the bell of his baritone, and pioneering the fluteophone, which is basically a flute with a saxophone mouthpiece stuck on one end, and a clarinet stand jammed in the other (a device discovered by accident!). His sound is very strong and, in partnership with the barrel-chested Strid, he generates considerable excitement. It takes a couple of hearings before one realizes that Guy is the fulcrum and the driving force of this group, creating a complex fabric of sound and pushing the two younger men out into areas that don't so much suggest total abstraction as a kind of mathematical abstractness, a rapid computation of possibilities that is, as mathematics always is, deeply exciting. 'Schrödinger's Cat' is the most vibrant track: playful, wry and not taking itself too seriously. Great, detailed sound.

*****(*) Inscape – Tableaux** Intakt 066 *Guy; Herb Robertson (t); Johannes Bauer (tb); Per-Åke Holmlander (tba); Evan Parker (ss, ts); Mats Gustafsson (ss, ts, bs); Hans Koch (ts, cl); Marilyn Crispell (p); Raymond Strid (d, perc); Paul Lytton (perc)*. 98.
This might look like a cut-down version of the London Jazz Composers' Orchestra, with European and American stand-ins, but in fact this beautifully constructed piece is perfectly weighted for these forces. The emphasis lies very solidly on Guy's writing, but with soloists as individual as Robertson, Parker and Crispell it is clear that considerable freedom remains at the music's disposal. And that is how it feels listening to *Inscape – Tableaux*: Guy's conception unfolds organically and with an internal logic that has little to do with either the composer's or the performers' will. It's an intensely powerful experience, perhaps lacking the sheer intellectual beauty of some of the LJCO recordings, but with an intimacy and immediacy which they cannot hope to emulate.

****** Odyssey / *** Ithaca** Intakt 070 / 096 *Guy; Marilyn Crispell (p); Paul Lytton (perc)*. 99; 04.
A number of the pieces on *Odyssey* – 'Harmos', 'Double Trouble', 'Odyssey' – are Guy compositions, more or less familiar from other projects, and only four tracks are collectively improvised. The tonality is mostly quite sombre, though 'Rags' is a loud and skittish idea, and after the bass/percussion introduction 'Harmos' turns into a brooding processional that brings out the very darkest colours in Crispell's palette. The level of interaction is very high and there is constant empathy between the players. How much of this is down to Guy's scores and direction is difficult to gauge from the outside. These don't sound like dot-driven pieces; the emphasis is still very much on improvisation, but within very definite structures and trajectories. It's not without humour: 'Heavy Metal' gives Lytton a chance to explore his expanded kit and for the others to lean back a bit as well. The second record finds the trio sounding ever more settled and comfortable with each other's idiom. Here, Guy has been influenced in his compositions by the painting of George Vaughan and by the architecture of Daniel Liebeskind and others. Crispell has rarely played better.

*****(*) Birds & Blades, Studio & Live** Intakt 080 2CD *Guy; Evan Parker (ss, ts)*. 9/01.
Over two nights in Zurich, Guy and Parker recorded a studio session, followed by a live set at Sphères Bar-Buch-Bühne. On the first disc, they exploit the studio intelligently and affectingly, creating a language that seems to belong to the moment but also to a much wider experience. In a revealing liner-interview, Parker says of his playing partner that he turns sunlight into music, that Guy always knows where the sun is, even when it's cloudy. This might sound pretentious or sentimental, except there is a strong feeling in Guy's writing and playing that he keeps a numinous musical energy constantly in view, no matter what he's playing. That comes across very strongly on the live set in the Zurich book-bar. Parker's intense improvisations have their own emotional temperature, but one can hear him orbiting his old friend's boiling fusion of ideas, drawing heat and light from it. This is a remarkable encounter, new ground, a new intensity of expression

from a pair of musicians who after 30 years might be thought to have exhausted each other's creative hydrogen entirely.

**** **Symmetries** Maya MCD0201 *Guy (b solo).* 01.
The presence of Mingus compositions ('Weird Nightmare' and 'Eclipse') on a Barry Guy solo record shouldn't be surprising. The bassist's interest in jazz composition has always been implicit in his work. More unexpected is its appearance alongside an unaccompanied version of Guy's 'Odyssey' and another set of 'Fizzles'. Barry's compositional touch and mastery of his instrument are now part of the same sweeping vision. He seems to deal in archetypes and universals; hence a long-term interest in Alan Davie, whose art appears on the cover.

**** **Oort-Entropy** Intakt 101 *Guy; Herb Robertson (t, flhn); Johannes Bauer (tb); Per-Åke Holmlander (tba); Hans Koch (bcl); Evan Parker (ss, ts); Mats Gustafsson (bs, fluteophone); Agustí Fernández (p); Paul Lytton, Raymond Strid (perc).* 04.
A second appearance from Guy's New Orchestra. The now familiar combination of written passages with improvisation has rarely been as well executed as in this piece, first performed at the Taktlos Festival. The Oort Cloud is the mass of undifferentiated material that floats beyond the edge of the solar system and seems to fuel comets and other transient visitors. The music accordingly has a strange and evanescent quality, working in shifting masses of sound that sometimes resolve into identifiable themes or lines but which more often remain distinct and separate. Robertson and Parker are both superb, but everyone contributes substantially.

**** **Portrait** Intakt 123 *As above and for London Jazz Composers' Orchestra.* 72–06.
A near-perfect introduction to 30 years of vivid music-making, issued to celebrate Guy's 60th birthday. Who could listen to 'Harmos' and not think that this is one of the leading composer/improvisers of recent times?

Also, in brief:

*** **Fizzles** Maya 9301. 9/91.
Solo bass and chamber bass; nicely varied sonorities, but not as compelling as the later *Symmetries.*

*** **gryffgryffgryffs** Music & Arts 1003. 1/96.
The Guy–Gustafsson–Strid trio with Marilyn Crispell (*p*) on Radio Sweden.

*** **Gudira** Nuscope 06. 5/97.
The title derives from Guy, Robert Dick (*f*) and Randy Raine-Reusch (*zither, perc*). An intriguing sound-world, almost Middle Eastern.

**** **Folio** ECM 68460. 6/06.
A classically inclined piece with a complex background. Deeply impressive (and with a substantial proportion of improvisation) but at the frontiers of our concerns here.

Iro Haarla

PIANO HARP KEYBOARDS

Widow of percussionist Edward Vesala, carrying forward his vision and her own.

***(*) **Heart of a Bird** TUM CD 004 *Haarla; Rasmus Korsstrom (ss, ts); Uffe Krokfors (b).* 1 & 3/03.

*** **Penguin Benguine** TUM CD 011 *Haarla; Anders Bergcrantz (t); Mikko Innanen (ss, as, bs); Rasmus Korsström (ss, ts); Mikko Iivanainen (g); Antti Hytti (b, saw); Tom Nekljudow, Tomas Törnroos (d); Johanna Iivanainen (v).* 1/04.

**** **Northbound** ECM 1918 *Haarla; Mathias Eick (t); Trygve Seim (sax); Uffe Krokfors (b); Jon Christensen (d).* 04.
Haarla's method, a gradual accretion of harmonic and melodic detail, can look naive and minimalistic, but not once the structure of a piece becomes obvious. She is an impressive architect, with a great sense of form and order, and the best of her recorded work stands strong alongside anything by her late husband. The duo album with new partner Krokfors combines an elegiac sadness with a heart-lifting joy in the wonder of things. The first of the records features the saxophonist on only four titles, leaving the bulk of the album to a dialogue that deepens as it develops. Korsström is most effective on 'Lullaby For The Unborn', when he fugues over the duo's extraordinary evocation of timeless time.

Penguin Benguine is still largely shaped by Haarla and Krokfors but attributed to the group Loco Motife. The imagery of the project title is very accurate, a similar distribution of small ideas and motifs, but on this occasion given a huge thrust of energy from an ensemble that, like Vesala's Sound & Fury, always manages to strike a brilliant balance between chaos and order. The best of the compositions hark back to '70s fusion of the Weather Report school, but with admixtures of folk, classical and modal jazz; an electrifying record.

Despite the cachet of ECM, *Northbound*'s sound is no better than that of the earlier records. It marks, however, a steady deepening of Haarla's vision. The pieces are substantial, with a sense of drama that seems organic, unforced, mythical rather than the result of empty virtuosity. 'With Thanksgiving' builds from the familiar opposition of small cells. The equally substantial 'Light In The Sadness' is packed with musical detail. Emphasis falls less on soloing *per se* than on an ensemble sound made out of discrete and discontinuous elements, which means that individual artists are only highlighted in pursuit of a unified impact.

Haazz & Company

GROUP

Short-lived improvising ensemble founded by Kees Hazevoet.

*** **Unlawful Noise** Atavistic Unheard Music Series ALP UMS219 *Peter Bennink (as, sno); Peter Brötzmann (ts, cl); Han Bennink (cl, bcl, perc); Kees Hazevoet (p, cl); Johnny Dyani (b); Louis Moholo (d).* 10/76.
A witches' kettle of clarinets gets this BIMHuis date underway. It doesn't get much quieter or more accommodating thereafter, and the second piece, 'Agitprop Bounce', is unremittingly hostile, but there is some phenomenal playing, plus a chance to hear some treasured figures in somewhat unfamiliar roles and contexts. Originally a KGB release (the label, rather than the Russian state police), it's a welcome recovery from the vault.

Bobby Hackett (1915–76)

CORNET, GUITAR, PIANO

One of the best-liked men in the business, he was born in Providence, Rhode Island, and began as a guitarist on the local scene. Influenced by Bix and Armstrong, he eventually formed

his own group in 1938 and played at Benny Goodman's celebrated Carnegie Hall concert. He also worked with Glenn Miller but largely disappeared into the studios thereafter.

*** **Bobby Hackett, 1938–1940** Classics 890 *Hackett; Sterling Bose, Harry Genders, Joe Lucas, Bernie Mattison, Jack Thompson, Stan Wilson (t); Jerry Borshard, George Brunies, Cappy Crouse, John Grassi, George Troup (tb); Brad Gowans (vtb, as); Bob Riedel (cl); Pee Wee Russell (cl, ts); Jerry Caplan, Louis Colombo (as); Bernie Billings, George Dessinger, Hank Kusen, Hammond Rusen (ts); Jim Beitus, Ernie Caceres (bs); Dave Bowman, Frankie Carle (p); Eddie Condon, Bob Julian, Bob Knight (g); Sid Jacobs, Eddie McKinney, Clyde Newcombe (b); Johnny Blowers, Don Carter, Andy Picard (d); Lola Bard, Linda Keene, Claire Martin, The Tempo Twisters (v).* 2/38–2/40.

Louis Armstrong liked to keep the opposition under close observation and so, for much of the '40s, Hackett played second trumpet under the wing of the man who had influenced his style so much. He was probably too modest for leadership, but in 1938 made the first recordings under his own name for the Vocalion label, with whom he stayed for the next two years, even though there were more lucrative possibilities elsewhere.

Hackett had worked in a trio with Pee Wee Russell, and, though temperamentally they were very different, to put it mildly, the clarinettist and guitarist Eddie Condon were first-call recruitments to the Hackett orchestra which recorded four sides in February 1938. Of these the best is the pairing of 'At The Jazz Band Ball' and 'If Dreams Come true', the latter a vehicle for Lola Bard. A different band but the same formula for the November session that same year, with 'Poor Butterfly' the best showing for Hackett's sweetly melancholy cornet.

Thereafter he tended to use slightly larger bands with augmented saxophones. The sound is closer to the easy swing of the Miller Orchestra, and the romantic tension seems to have deserted the leader. Here and there, there are flashes of brilliance, as on 'Bugle Call Rag' and 'I Surrender, Dear' from July 1939, the latter with a vocal by (the first) Claire Martin, but the latter half of the disc is disappointing.

*** **Rare Live At Nick's And Boston** Vintage Music Productions 0201 *Hackett; Andy Russo (tb); Brad Gowans (vtb); Ernie Caceres (bs); Joe Marsala, Phil Olivella, Pee Wee Russell (cl); Al Drootin (cl, v); Andrew Ackers, Hank Duncan (p); George Barnes, Eddie Condon (g); Vic Lewis (g, c); Buzzy Drootin, Cliff Leeman, George Wettling (d); Zutty Singleton (d, v).* 10/38–5/75.

Yet more excavated tapes, including studio tracks from Baldwin in October 1938, some 1947 and 1957 Armed Forces Radio transcriptions, live material from Nick's in 1949 and even music from the Scotch and Sirloin Restaurant in Boston from the year before Bobby's death. So, obscure as some of it is, this also serves as a curious career compilation.

(*) **Backstage With Bobby Hackett: Milwaukee 1951 Jasmine JASCD 274 *Hackett; Vic Dickenson (tb, v); Gene Sedric (cl, v); Nat Ray (p); Irv Manning (b); Johnny Vine (d).* 5/51.

An entirely predictable set-list and some rather cursory playing from all concerned, this one never quite manages to build up a sense of occasion and the vocals are on the ropey side.

*** **Complete In A Mellow Mood And Soft Lights Sessions** Lone Hill Jazz LHJ 1011 *Hackett; Lou Stein (p); Billy Bauer (g); Arnold Fishkind (b); Denzil Best (d); strings.* 53–55.

***(*) **Bobby Hackett 1948–1954** Classics 1403 *As above, except add Cutty Cutshall (tb); Peanuts Hucko (cl); Ernie Caceres (bs); Charlie Queener, Joe Bushkin (p); Eddie Condon, Carl Kress, Danni Perri (g); Irv Manning, Bob Casey (b); Morey Feld, Don Marino, Cliff Leeman (d); Glenn Osser (cond).* 6/48–11/54.

This was Hackett's first foray into 'genuine' easy listening, with two albums made for Capitol which prefigure the enormous success he would enjoy with Jackie Gleason (though Gleason collected most of the financial rewards). His sheer professionalism carries the music, and though the string parts are handled by small groups rather than orchestras, they do point at the way his career would go. The Classics disc covers some of the same ground but also offers three rare V-Disc titles from 1948, one a duet with Joe Bushkin, and nine titles made for Columbia by Hackett with just a rhythm section in support. Hackett is at his swinging best on 'Royal Garden Blues' and delicious on the ballads.

***(*) **Complete Live At The Voyager Room** Lone Hill LHJ10271 *Hackett; Bob Wilber (cl, as, ts, vib); Ernie Caceres, Dick Hafer (ts, bs); Dick Carey, Pinie Caceres (p); Tommy Gwaltney (vib); John Dengler (bsx, tba); Buzzy Drootin (d).* 56–57.

Broadcast from the Henry Hudson Hotel in New York over a two-year period, this is one of Hackett's most interesting groups, co-fronted with Wilber and dipping into modern repertoire like Golson's 'Whisper Not', which is oddly but effectively delivered. The group has a distinctive sound, with Dengler's bass instruments giving a rich foundation to the other horns and Cary's arrangements all sparking interest.

***(*) **Bobby Hackett Sextet & Quintet** Storyville STCD 8230 *Hackett; Vic Dickenson, Urbie Green (tb); Bob Wilber (cl); Dave McKenna, John Ulrich (p); Franklin Skeets, Nabil Totah (b); Morey Feld, John Mead (d).* 1/61–62, 1–2/70.

The first six tracks on this fine CD were originally made for a film by the Goodyear Rubber Company. Along with a further half-dozen they were released on a Storyville LP, now augmented with sessions from 1970 with Dickenson back on board as trombonist. Green is a fine player, but it is clear from the very simple themes chosen for the programme (perhaps a sop to the sponsors) that Hackett is playing more notes and relying less on Green for elaborated material than he would on the more formidable Dickenson. Vic is astounding on 'Wolverine Blues', which is very much pitched at his range, and then Bobby comes in with strength and delicacy and makes a small masterpiece of 'Satin Doll'. Good to hear big Dave McKenna making an early appearance on the 1962 session and already playing with his trademark two-handed style. Bob Wilber is also instantly recognizable, with that faintly hollow-toned, very reedy sound coming through on 'Sentimental Blues' and 'When The Saints', where he sounds like one of the old-time New Orleans guys.

***(*) **Butterfly Airs** Storyville STCD 101 8344 *Hackett; Sir Charles Thompson (p); Benny Wheeler (b); Ed Polito (d).* 64–67.

Club recordings, with Sir Charles in good fettle and the boppish Polito really giving the group a good kick on the quicker tunes. It's Hackett's show, though, and he plays a mix of quality jazz material and the show-tunes he was buttering his bread with at this point. As an unadorned display of his powers, this might be his best record in print.

***(*) **Live At Roosevelt Grill: Volumes 1–4** Chiaroscuro CR(D) 105 / 138 / 153 / 179 *Hackett; Vic Dickenson (tb); Dave McKenna (p); Jack Lesberg (b); Cliff Leeman (d).* 3–5/70.

This was a very happy engagement for Hackett, with some of his favourite players in the band and Dickenson sharing the front line. In all, there were seven LPs of material issued, and the four discs Chiaroscuro have put together offer a vintage portrait of the kind of mainstream playing which, connoisseurs of the style will suggest, doesn't exist any more.

Also, in brief:

***** At The Jazz Band Ball** Jasmine JASCD 2579. 38–40.
Typical Hackett material, in nicer sound than on Classics.

***** 1943 World Broadcasting Jam Session** Jazzology JCD 111. 12/43.
Self-explanatory: a date set up by Milt Gabler for WBS Inc. Not a vintage band, but some fine playing.

***** V-Disc Recording Parties** Storyville STCD 2094. 12/43–6/48.
Rare wartime sides, shared with Bob Haggart. Some good things and a highly atmospheric mix.

***** Dr. Jazz: Volume 2 – 1951–1952** Storyville STCD 6042. 2/52.
Broadcast from Lou Terassi's on West 47th St as part of a WMGM series; with Vic Dickenson (*tb*).

***** Last Encounter: Hollywood Bowl 1963** Rare Live Recordings RLR 88628. 60, 7/63.
Shared with some Teagarden material; Hackett only appears on half the material. There's other stuff from a 1960 date of Tea's in Minneapolis.

****(*) The Swingin'est Gals In Town / Jazz Impressions Of Lionel Bart's 'Oliver!' / **(*) Plays The Great Music Of Henry Mancini / Plays The Music Of Bert Kaempfert / *** Hello Louis! / Plays Tony Bennett's Greatest Hits** Collectables COL-CD-7410 / Collectables COL-CD-7411 / Collectables COL-CD-6697. 2/63–3/6; 5–11/63; 4/64–7/66.
Attractive easy-listening dates, though it's hard to find the best of Hackett in them, scattered as his good features are.

Charlie Haden (born 1937)

DOUBLE BASS

Born in Indiana, he was a child performer who began working in LA circles in 1957. Associated with Paul Bley and Ornette Coleman, later with Keith Jarrett, and was leader of his own Liberation Music Orchestra. Since 1980 he has combined free jazz, post-bop and the more lyrical and nostalgic sound of Quartet West.

*****(*) Liberation Music Orchestra** Impulse! 051188-2 *Haden; Don Cherry (c, f); Michael Mantler (t); Roswell Rudd (tb); Bob Northern (frhn, perc); Howard Johnson (tba); Perry Robinson (cl); Gato Barbieri (ts, cl); Dewey Redman (as, ts); Sam Brown (g, thumb p); Carla Bley (p, perc); Andrew Cyrille, Paul Motian (d, perc).* 69.
The man from Shenandoah helped redefine modern jazz with Ornette Coleman's quartet and gave a new impetus to jazz bass. Haden is the ultimate timekeeper, bending and stretching the pulse like a true relativist, but never once forgetting his duties. This, coupled with a heartbeat tone, has placed him at the centre of hundreds of important sessions.

Ten years after making *The Shape Of Jazz To Come*, his best performance with Coleman, Haden recorded under the collectivist banner of the Liberation Music Orchestra a suite of revolutionary songs from the Spanish Civil War (arranged by Carla Bley), Ornette's 'War Orphans' and Haden's own 'Song For Che'. Like the almost contemporary Jazz Composers' Orchestra (of which most of these players were members), the LMO was a blend of collectivism and radical individualism. Ensemble was everything – but solos were everything, too. On the long suite of anarchist songs begun by 'El Quinto Regimiento', Brown, Cherry and Haden himself are featured, followed by Rudd in the middle section and the almost caustically toned Barbieri in the conclusion, 'Viva La Quince Brigada'. The bassist dominates the brooding 'Song For Che', with Cherry and Redman in support.

***** Magico / ***(*) Folk Songs** ECM 823474 / 827705 *Haden; Jan Garbarek (ts, ss); Egberto Gismonti (g, p).* 6/79; 11/79.
Though Garbarek tends to dominate the sound, it's Haden who calls the shots musically. He sounds more sombre than usual, perhaps in reaction to Gismonti and the saxophonist swooping like gulls overhead. *Magico* is fine, but *Folk Songs* endures, retaining an uncomplicated charm that wasn't to surface again until Quartet West.

*****(*) The Ballad Of The Fallen** ECM 811546-2 *Haden; Don Cherry (pkt-t); Michael Mantler (t); Gary Valente (tb); Sharon Freeman (frhn); Jack Jeffers (tba); Jim Pepper (ts, ss, f); Dewey Redman (ts); Steve Slagle (as, ss, cl, f); Mick Goodrick (g); Carla Bley (p, glock); Paul Motian (d).* 11/82.
There were seismic shifts in both music and politics between 1969 and 1982, an entire decade of retrenchment and renewed attachment to order. The reconvened Liberation Music Orchestra was never going to sound as it had. What's immediately clear from this is that the LMO was in essence a small group, Redman, Bley, Haden and Motian, augmented ad hoc by low brass, additional horns and percussion. Almost all the energy comes from that axis and, if this time around the solo spots are less vibrant, even inflammatory, the big difference is that the arrangements are structural rather than decorative.

As before, and as again on *Dream Keeper* in 1990, the arrangements are by Bley. Most of the tracks are extremely short, building towards 'Too Late' (a superb bass/piano duet), 'La Pasionaria' and 'La Santa Espina'. The climax is as fiery as it has been long in coming.

*****(*) Quartet West** Verve 831673-2 *Haden; Ernie Watts (as, ts, ss); Alan Broadbent (p); Billy Higgins (d).* 12/86.
The Liberation Music Orchestra was an ambitious ad hoc venture. Haden's diary had long been packed with dates for other leaders. The one thing seemingly not catered for was a regular, working small group. That changed with the formation of Quartet West, a lyrical ensemble featuring two unsung heroes of the mainstream, and with the recruitment of Larance Marable later a third; Higgins's credentials are, of course, unimpeachable.

The first of the Quartet West discs is still the best. Haden wanted to recapture something of the musical atmosphere he had soaked up in childhood, when he had starred in a family radio show. The later *Haunted Heart* was a rather mannered exercise in nostalgia. The 1986 record is in the style of the '40s, beautifully and idiomatically played. Watts and Broadbent are as aware of contemporary harmonics as one would expect, but they aren't prepared to dismiss an older language either. Haden himself straddles the broad highway that runs from Jimmy Blanton to Jimmy Garrison, and some of the phrase shapes irresistibly recall Wilbur Ware. Even allowing for the crystalline quality of the record, who could with confidence have dated these performances of 'Body And Soul' or 'My Foolish Heart'? 'Taney County' is a solo feature, an evocation of the days when he played and sang on the family show; the playing is firm, sure and very expressive.

***(*) **Charlie Haden's Private Collection: Volume 2** Naim CD 006 *Haden; Ernie Watts (ts); Alan Broadbent (p); Paul Motian (d).* 4/88.

***(*) **The Private Collection** Naim 108 2CD *As above, except add Billy Higgins (d).* 8/87, 4/88.

This time the 'private' tapes come from a public event, and a stirring version of Quartet West reuniting Haden with Motian. Drummer and live setting affect the music more than a little, and Watts responds with an angular, sometimes almost caustic approach that diverges sharply from the other recordings by this group. *The Private Collection* includes Haden's 50th birthday concert. The recording sounds as if it was made on the fly, but the playing is good enough to make up for any technical insufficiencies. Haden programmes future associate Pat Metheny's 'Hermitage' and 'Farmer's Trust' (which also surfaces on *Volume 2*) with two little-known Parker tunes, 'Passport' and 'Segment', Miles Davis's 'Nardis' and Tony Scott's 'Misery'.

**** **The Montreal Tapes** Verve 000197902 *Haden; Joe Henderson (ts); Al Foster (d).* 6/89.

From the same Haden retrospective/tribute as the sequence of *Montreal Tapes* previously reviewed in the *Guide* but released much later and not numbered as part of the series, this has been elegantly repositioned by Haden as a memorial to the saxophonist. The music comes across as fresh as paint, Joe with his sweeping, unstaunchable ideas, Foster with his sure-footed sense of time and melody, Haden solid but mobile and effortlessly inventive. They start with a wonderful version of 'Round Midnight', which sounds so rich with ideas the tune might have been written just moments before. After that a long, long 'All The Things You Are', on which Henderson again moves off into modal territory. Next, a surprise: a virtually free rendition of Haden's own 'In The Moment', which calls on maximum invention from all concerned. They round out the set with a blazing version of Charlie Parker's 'Passport'. The sound isn't 100 per cent perfect but it's a wonderful modern jazz set.

**** **In Montreal** ECM 843813-2 *Haden; Egberto Gismonti (g, p).* 7/89.

The duos with Gismonti were only released in 2001 but they were well worth waiting for. The guitarist is in inspired form, from his own opening 'Salvador' onwards, and responds with typical intelligence and grace to Latin-tinged Haden compositions like 'First Song' and 'Silence'. He also reveals himself to be a more than competent pianist; the phrasing on his own 'Maracatu' is formidable, though here the tape quality isn't quite as pristine as one might like.

*** **Haunted Heart** Verve 513078-2 *Haden; Ernie Watts (ts); Alan Broadbent (p); Billy Higgins (d); Billie Holiday, Jeri Southern, Jo Stafford (v on record).* 90.

*** **Always Say Goodbye** Verve 521501-2 *As above, except omit vocalists; add Stéphane Grappelli (vn).* 7 & 8/93.

Flagrant exercises in nostalgia, utterly beyond the pale but for the complete lack of irony and detachment. *Haunted Heart* is Haden's *Radio Days* set, a reconstruction that uses old vocal recordings as scene-setting. *Always Say Goodbye* further underlines Haden's passion for Jo Stafford, adding material by Duke, Coleman Hawkins, Chet Baker and Django Reinhardt, which helps explain the charmingly unexpected addition of the late Stéphane Grappelli. Watts is in very good form.

The palimpsests on Lady's 'Deep Song' and Jeri Southern's 'Every Time We Say Goodbye' – and indeed Jo Stafford's 'Haunted Heart' – are cleverly conceived and executed, but the idea is a trifle overcooked and one almost yearns for some interactive medium which allows performance with or without the archive material, and at will.

CORE COLLECTION

**** **Beyond The Missouri Sky**
Verve 537130-2 *Haden; Pat Metheny (g, sitar).* 96.

This has sold like SnoCones in the desert, a record that obviously appeals to Metheny fans first and foremost, but also to a cohort of New Agers who are hip to the unguarded frontiers of jazz. The original intention was to record a set of acoustic duets, but these have been embellished with guitar overdubs and with Metheny's previously unveiled acoustic guitar/sitar. At the heart of the set, two tunes dedicated to Haden's late parents: Roy Acuff's country classic 'The Precious Jewel' and the traditional 'He's Gone Away'. Also in the line-up, Jim Webb's 'The Moon Is A Harsh Mistress' and two themes from the movie *Cinema Paradiso*. It's easy enough to dismiss this music as undemanding, pastelly and soft-focus. As ever, it's also formidably disciplined, and there's a hint of rock only just under the surface.

***(*) **Night And The City** Verve 539961-2 *Haden; Kenny Barron (p).* 9/96.

The liner-notes are by the novelist Rafi Zabor, author of *The Bear Comes Home*, one of the finest fictional creations ever with jazz as its background. The imprimatur is hardly needed, since Haden is playing exquisitely and in Barron he has a partner who knows the repertoire with the intimacy of a genuine creator. Dedicated to Manhattan, it's another atmospheric album built around luminous versions of 'For Heaven's Sake', 'Spring Is Here' and a slow, ardent 'Body And Soul'. Each man has an original, Barron's lovely 'Twilight Song', which gets the sun down and the lights on at the start of the set, and Haden's often-covered 'Waltz For Ruth' towards the end. If it has a downside, it is that the artistry often seems too easy, too unflustered. There is not much risk in any of these tracks.

**** **None But The Lonely Heart** Naim CD022 *Haden; Chris Anderson (p).* 7/97.

Anderson is not only blind but a victim of the same brittle-bone ailment that afflicted Michel Petrucciani. A veteran of the Chicago scene, he has played with everyone from Bird to Sonny Rollins and along the way has acquired a formidable grasp of jazz harmonics. There isn't a single track on this magnificently recorded album of standards that doesn't bring something new to the original melody. Even 'Alone Together', that tiredest of all duo chestnuts, takes on a new resonance, while 'Body And Soul' and 'The Things We Did Last Summer' should henceforward be in the study file of every young jazz pianist. Both voices are recorded in a big, alert acoustic (Cami Hall in New York City) which brings out every detail in both bass and piano.

***(*) **The Art Of The Song** Verve 547403-2 *Haden; Ernie Watts (ts); Alan Broadbent (p); Larance Marable (d); Bill Henderson, Shirley Horn (v); orchestra, Murray Adler (cond).* 2/99.

Brave to lay down a first public vocal recording for 45 years (aside from the scarcely noticed cameo on Carla Bley's *Escalator Over The Hill*); braver still to do it in the company of Shirley Horn and Bill Henderson. Shirley's opening reading of Bernstein's 'Lonely Town' establishes the note of nostalgic longing that has surrounded Haden's work for some years. Concert master Murray Adler's violin solo offers the perfect balance to her breathy intimacy.

Adler returns as soloist on Haden's own composition, 'Ruth's Waltz'; Henderson delivers the lyric with a sardonic poise which never sounds remotely cynical. His reading of 'Why Did I Choose You?' from *The Yearling* is no less arresting, a song that requires great maturity if it isn't to sound either immature or offhand. There follows a remarkable arrangement of Rachmaninov's 'Moment musical, Opus 16' which features just Haden (stately, precise and full-voiced) and Watts over strings. The other classical arrangement is Ravel's 'Prelude in A minor', a perfect tonality for Haden.

Broadbent and Watts team up with the orchestra on Jeri Southern's 'Theme For Charlie', which is thereby recast as a tribute to the leader and a prelude to his first recording vocal since the Haden family show days. Interesting that his choice should be the traditional 'Wayfaring Stranger', with its mournfully upbeat 'going over Jordan' conclusion. Another deftly crafted album from a great romantic.

*** **The Capitol Sessions** Naim CD025 *Haden; Mike Melvoin (p); Bill Henderson (v).* 8/99.
Melvoin is a near-legendary figure in the music business, with credits that include the Beach Boys, John Lennon and Michael Jackson. This was a first reunion between bassist and pianist since 1962. It's a relaxed and easy-going affair, but with some fine musicianship on both sides. Henderson's vocals are limited to three tracks, which is about as much as the album needs. The real delight is the intelligently lyrical interplay between piano and bass, notably on 'Here's Looking At You' and 'Blues For Leroy'.

*** **American Dreams** Verve 064096 *Haden; Michael Brecker (ts); Brad Mehldau (p); Brian Blade (d); orchestra.* 02.
It sounds here as if the American Dreamer set himself the task of soothing the country's post-9/11 woes with an album of soothingly hopeful songs. Given the quality of the band he assembled, the sliding strings (arranged by Alan Broadbent) seem like an overdose of unguent. The best of the material is, almost inevitably, jazz-based: Keith Jarrett's lovely 'Prism', Mehldau's 'Ron's Place' and Haden's own 'Nightfall' and the title-track. Pieces like 'America The Beautiful' and the soft-pop of Stephen Bishop's 'It Might Be You' need something more. Not irony, since that isn't part of Haden's self-remit, but certainly a more robust rethink.

The principals all play beautifully. Brecker is in comparatively reticent form, doubtless aware of what Haden got from Ernie Watts in Quartet West days. His phrasing is sparer and less emphatic than usual and Mehldau and Blade contribute to an open-textured performance that isn't so much 'jazz-lite' as needlessly soft focus.

**** **Nightfall** Naim CD077 *Haden; John Taylor (p).* 10/03.
Recorded in the Roy O. Disney Music Hall at CalArts, this exquisite session pairs Haden with one of Britain's – and Europe's – finest piano improvisers. Taylor's career, and his approach here, ranges from free jazz to the most delicately lyrical quasi-classical forms, taking in folk and bebop along the way. He does some intriguing work direct on the piano strings on the opening 'Chairman Mao', but for the most part plays with limpid directness. Haden uses his bow to great effect on 'Song For The Whales' but largely limits himself to playing resonant melodic figures that combine considerable virtuosity with a delicious simplicity.

***(*) **Not In Our Name** Verve 000494902 *Haden; Seneca Black, Michael Rodriguez (t); Curtis Fowlkes (tb); Ahnee Sharon Freeman (frhn); Joe Daley (tba); Miguel Zenon (as); Chris Cheek, Tony Malaby (ts); Carla Bley (p); Steve Cardenas (g); Matt Wilson (d).* 7/04.
So much of Haden's recent effort has been expended on lyrical Americana that it's a surprise to find the Liberation Music Orchestra still functioning. Arguably, it's never been more relevant. It's pointless to argue whether the music is as 'angry' or 'committed' as it was in previous incarnations, because Haden's politics have always seemed to combine passionate protest with strong affirmation of core values. That's the case here. There is an eclectic range of material, from Dvořák's Ninth Symphony, *From The New World*, to 'America The Beautiful' (cleverly proclaimed *and* subverted), Barber's *Adagio for Strings*, 'Lift Ev'ry Voice And Sing', 'Amazing Grace' and Pat Metheny, Lyle Mays and David Bowie's 'This Is Not America' from *The Falcon And The Snowman*. Just to round it out, an original each by Haden and Bley. It's a very beautiful collage and even a cursory hearing answers the question about Haden's stance on the material. It's respectful but with a certain impatience over the routine sentimentalization of these lovely tunes, particularly at a time when the country is again at war. He re-appropriates them and gives them a strong libertarian lilt.

*** **Heartplay** Naim CD098 *Haden; Antonio Forcione (g).* 6/06.
We've always found Forcione overcooked, but Naim's other big signing is in relatively low-key form here, and content to follow Haden's lead. 'Silence' and 'La Pasionaria' are standard fare for the bassist and the guitarist has to work to keep pace; other pieces, like the closing threnody for Alice Coltrane ('For Turiya') are less familiar but no less exquisitely done. Not as appealing as the dates with Gismonti but still first rate.

Also, in brief:

(*) **Duo Dreyfus Jazz Line 365052. 9/78.
Forgettable, if it didn't offer advance notice of Haden's gentler side. Guitarist Christian Escoudé is the other half of the pairing.

** **Silence** / ***(*) **First Song** Soul Note 121222 / 121172. 11/87; 4/90.
Chet Baker was dead by the time the second of these was recorded, but the remaining trio of pianist Enrico Pieranunzi and drummer Billy Higgins shine at the reunion.

*** **In Angel City** Verve 873031-2. 6/88.
QW with a new drummer, Larance Marable, and for one track Alex Cline. Enjoys uncertain circulation now.

*** **Steal Away: Spirituals, Hymns And Folk Songs** Verve 527249-2. 7/94.
Duos with Hank Jones (*p*), inspired by the recent death of Haden's beloved mother.

*** **Now Is The Hour** Verve 529827-2. 95.
Reliable product from the well-established Quartet West. Ernie Watts (*ts*) steals the show again and the final sequence – 'Palo Alto', 'Marable's Parable' and the title-track – is very fine.

*** **Nocturne** Verve 013611. 99.
This is curiously one-dimensional, pinned to a single mood by Ignacio Berroa's inflexible rhythm. Pat Metheny (*g*) and Joe Lovano (*ts*) fail to set it alight.

*** **Land of the Sun** Verve 000288702. 12/03.
Haden, Gonzalo Rubalcaba (*p*), Joe Lovano (*ts*) and guests in an exploration of Mexican folk music by composers Marroquin and Sabre, Lara and Manzanero. Pretty and evocative but without staying power.

Dick Hafer (born 1927)

TENOR SAXOPHONE

A doughty Hermanite, he only began recording on his own account in middle age.

*** **In A Sentimental Mood** Progressive 7094 *Hafer; Johnny Varro (p); Johnny Leitham (b); Gene Estes (d).* 12/91.

There is a slightly later and arguably better Fresh Sound date from 1994, *Prez Impressions*, but it was unavailable as we went to press, so it's thin pickings for such a distinguished career. Hafer, though, emerges as a more than capable sole horn, and while the set-list isn't exactly avant-garde, it isn't predictable either, with Al Cohn and Bob Enevoldsen themes that aren't often called on the stand, plus a nice version of Estes's standard-based line 'Forever After', whose antecedent will be obvious when you hear it. A thoroughly enjoyable disc.

Tim Hagans (born 1954)

TRUMPET

The Ohian worked in the Kenton and Herman bands before moving to Sweden, where he's MD of the Norrbotten Big Band.

*** **Future Miles** ACT 92352 *Hagans; Scott Kinsey (ky); Norrbotten Big Band.* 02.

***(*) **Beautiful Lily** Pirouet 2016 *Hagans; Marc Copland (p); Drew Gress (b); Bill Stewart (d).* 1–6/05.

Hagans's Blue Notes of the '90s have all gone, which is why he failed to figure in our last edition. These, at least, offer some reminder of his striking talent in its different incarnations. The small group looks, at a glance, something out of the ordinary and it delivers something out of the ordinary, too. Copland is consistently underrated and his co-written themes here are typically unhackneyed. Gress and Stewart make for an inventive rhythm section, while Hagans blows comfortably over the top, though unlike some big-band players working on the smaller scale he doesn't mistake energy and high notes for real interest. Every phrase has weight and character. The only minor false note is a version of 'Footprints' that doesn't quite come off.

Hagans has been working with the Norrbotten outfit for some time now. It's a big, professional blowing outfit that knows how to deliver a chart with surgical correctness, but has enough brawny exuberance not to make it sound surgical. Kinsey isn't the obvious front-man, but it's worth noting that this isn't a set of Miles covers delivered as pastiche or doused in keyboards, but a genuinely imaginative suite conceived 'in the tradition' but with nothing slavish about it.

Gerard Hagen

PIANO

Deft player who ranges between mainstream and progressive.

*** **Far Horizons** Resurgent 121 *Hagen; Gary Foster (as); Domenic Genova (b); Jerry Kalaf (d).* 7/98.

*** **Stay Tuned** Sea Breeze 3049 *Hagen; Chuck Manning (ts); Larry Koonse (g); Henry Franklin, Domenic Genova (b); Jerry Kalaf (d).* 3–6/00.

Born (like Bix!) in Bismarck, North Dakota, Hagen brings solid self-reliance and a spirit of independence to his playing. When he tackles a standard like 'Sweet And Lovely' on *Stay Tuned*, he does so with seriousness and restraint, saving his more exploratory work for more abstract contexts. The basic trio is augmented by some effective guest spots, most obviously Koonse's crackerjack contribution to Steve Swallow's 'Eiderdown' (*Stay Tuned* again); 'Up Jumped Spring' and 'Confirmation' reveal him to be a pianist who avoids unnecessary displays, preferring to work with the structure of a tune. Kalaf is a revelation, a spirited drummer who writes effectively. He's at his best on the earlier record, and particularly in Foster's company.

John Hagen (born 1950)

SOPRANO, ALTO AND TENOR SAXOPHONES

Versatile veteran who studied with Bill Dixon and others and has toured with Steely Dan's Donald Fagen.

*** **Segments** Cadence CJR1171 *Hagen; Denman Maroney (p); Shanir Blemenkranz, Mark Dresser (b); Todd Capp, Gerry Hemingway (d).* 04.

Hagen was 54 when made his debut as leader. The 'segments' of the title are short, melodic figures which are the starting-point for solo and group improvisations. Given the presence of Dresser and Hemingway on some tracks, and the multi-instrumental approach, it's inevitable that some will compare his work with Braxton's. That's potentially misleading, except that Hagen's approach to material is similar to some of the great man's information systems. Hagen isn't a showy or dramatic player, but he repays close and repeated attention.

Bob Haggart (1914–98)

DOUBLE BASS

A self-taught and individual player who was the last survivor of Bob Crosby's Bobcats.

***(*) **A Portrait Of Bix** Jazzology 149 *Haggart; Tom Pletcher (c); Ron Hockett (cl, Cmel); Jack Howe (ts); Spencer Clark (bsx); Mike Katz (p); Doug Jams (d).* 3/86.

***(*) **The Music Of Bob Haggart** Arbors ARCD 19274 *Haggart; Jon-Erik Kellso, Randy Sandke, Byron Stripling (t); John Allred, Wycliffe Gordon (tb); Ken Peplowski (cl); Jack Stuckey (bs); Ed Metz Sr, Derek Smith (p); Howard Alden (g); Greg Cohen (b); Joe Ascione, Tony DeNicola (d).* 3/95, 6/02.

*** **The All-Stars At Bob Haggart's 80th Birthday Party** Arbors ARCD 19265 *Haggart; Ruby Braff, Yank Lawson, Randy Sandke, Joe Wilder (t); Dan Barrett, George Masso (tb); Kenny Davern, Jerry Jerome, Walter Levinsky, Ken Peplowski, Flip Phillips, Allan Vaché , Bob Wilber (reeds); Rick Fay (reeds, v); Dick Hyman, Derek Smith, Ralph Sutton (p); Howard Alden, George Van Eps, Bucky Pizzarelli (g); Jack Lesberg (b); Milt Hinton (b, v); Jake Hanna, Bobby Rosengarden, Jackie Williams (d).* 3/94.

*** **Hag Leaps In** Arbors ARCD 19156 *Haggart; John Bunch (p); Bucky Pizzarelli (g).* 11/95.

Impressive to think that Hag could even think about leaping when he made the first Arbors disc at the age of 81. It's a late flowering for a player who seemed a link to the first generations of jazz men. Pletcher actually sounds a ringer for Bix on the first date, so that connection works well and it's a fond, respectful set of obvious themes. The Swing Three date kicks off with 'Big Noise From Winnetka' and checks out on 'Air Mail Special', so it's more obviously in a swing-era mode. The other two dates are obviously tribute projects for the great man. *The Music Of* concentrates on the *Porgy And Bess* arrangements Haggart made at the end of the '50s, lovely, delicately nuanced charts played by an excellent contemporary ensemble led by Sandke. There's some other material as well, including Bob himself on 'Big Noise ...'. The birthday party's a mass bash, and a glance at the line-up promises some vivid cameos at worst. He made a late start, but Haggart checked out with some terrific records to his name.

Joe Haider (born 1936)

PIANO

Born in Darmstadt but seems to have favoured jazz over serialism. House pianist in Munich's Domicile club for many years, he has co-led orchestras with Slide Hampton, Conte Candoli and others.

*** **Anniversary Big Band** JHM 3603 *Haider; Ingolf Burkhalter, Bert Joris, John Longo, Wolfgang Pemberger, James Zollar (t); Marc Godfroid, Vincent Lachat, Erik van Lier, Danilo Moccia (tb); George Robert (as, cl); Jürg Morganthaler (as, f); Domenic Landolf, Andy Scherrer (ss, ts); Roman Schwaller (ts); Rainer Heute (bs, bcl); Christian Diener, Reggie Johnson (b); Mario Gonzi, Wolfgang Haffner (d). 92.*

*** **Magic Box** JHM 3601 *Haider; Bert Joris (t, flhn); Roman Schwaller (ts); Isla Eckinger (b); Wolfgang Haffner (d). 94.*

*** **Katzenvilla** JHM 3622 *Haider; Isla Eckinger (b); Pierre Favre (d, perc). 01.*

*** **Grandfather's Garden** / *** **A Magyar/The Hungarian/Die Ungarische** JHM 3619 / 3626 *Haider; Giorgos Antoniou (b); Daniel Aebi (d). 4/00; 11/01.*

*** **Mysterious** Double Moon 711 *Haider; Thomi Geiger (ss); Giorgos Antoniou (b); Daniel Aebi (d); Modern String Quartet. 05.*

Haider has made an impressive number of records in all formats from trio to big band, but circulation is inconsistent. He's well represented on a recent compilation of German jazz from the '60s called *Forum West*, with the likes of Hans Koller, Rolf and Joachim Kühn, and Wolfgang Dauner, but is otherwise not always easy to find. One of the most intelligent writer/arranger/leaders around, he deserves wider exposure. The trio records – both the earlier ones with Eckinger and the later with Antoniou and Aebi – are uniformly good, blending complex boppish language with Haider's signature repositioning of swing/bop idiom. The *Anniversary* record is not a patch on similar work with Hampton and Brigitte Dietrich. The recent double-quartet record shouldn't conjure up anything like Ornette Coleman's *Free Jazz*, since the other half of the group is a string quartet and the idiom is still relatively conventional, though as ever idiosyncratic in delivery.

Also, in brief:

*** **Keep Hot** JHM 3604. 86.

Really a Mel Lewis record, the drummer guesting with Joe's fine orchestra.

Al Haig (1924–82)

PIANO

A master of bebop piano, he was much neglected, never making a single record for a major label. His work with Parker, Gillespie, Getz and others shows how fine a group pianist he was, but his 'name' work conveys a rare mastery: an understated, 'cool' stylist inside the hot medium of bop.

*** **Trio And Sextet** Original Jazz Classics OJCCD 1929 *Haig; Stan Getz, Wardell Gray (ts); Jimmy Raney (g); Bill Crow, Tommy Potter, Gene Ramey (b); Lee Abrams, Charles Perry (d); Carlos Vidal (perc). 5/49–3/54.*

♛ **** **The Al Haig Trio Esoteric** Fresh Sound FSRCD 38 *Haig; Bill Crow (b); Lee Abrams (d). 3/54.*

**** **Al Haig Trio** Fresh Sound FSRCD 1613 *As above. 3/54.*

**** **3/13/54 One Day Session** Fresh Sound FSRCD 432 *As above, except add Harry Babasin (b); Larry Bunker (d). 3/54, 9/52.*

*** **Al Haig Today!** Fresh Sound FSR-CD 1621 *Haig; Eddie De Haas (b); Jim Kappes (d). 65.*

If Haig denied himself the high passion of Bud Powell's music, he was still a force of eloquence and intensity, and his refined touch lent him a striking individuality within his milieu. The early sextet material, now on OJC, was made for Dawn and Seeco, though Al was also recording under Getz's leadership for larger imprints. The first trio album, originally released on Esoteric, is a masterpiece that can stand with any of the work of Powell or Monk. Haig's elegance of touch and line, his virtually perfect delivery, links him with a pianist such as Teddy Wilson rather than with any of his immediate contemporaries, and certainly his delivery of an unlikely tune such as 'Mighty Like A Rose' has a kinship with the language of Wilson's generation. Yet his complexity of tone and the occasionally cryptic delivery are unequivocally modern, absolutely of the bop lineage. Voicings and touch have a symmetry and refinement that other boppers, from Powell and Duke Jordan to Joe Albany and Dodo Marmarosa, seldom approached. The second *Trio* album, originally released on Period and also on OJC, dates from the same day of recording and is virtually as good and they're also now together on a single disc with a bonus track from 1952 with Babasin and Bunker. Haig's bittersweet reduction of 'Round Midnight' and a solo 'Don't Blame Me' (one of three unaccompanied cuts) are unmissable.

Today! is a stray bulletin from the mid-'60s, originally very rare on vinyl, and several of the tunes sound foreshortened. 'Bluesette' and 'Polka Dots And Moonbeams' still show that Haig's powers were undimmed.

**** **Invitation** Spotlite SPJ-CD 604 *Haig; Gilbert Rovere (b); Kenny Clarke (d). 1/74.*

It's poorly recorded, the piano is unexceptional, and Rovere and Clarke do little more than accompany in the most basic manner, but Haig's playing is superb. If ever there was a performance to assert his complete mastery of not just bebop but the wider refinements of piano jazz, this is it. He makes elaborate but entirely logical fantasias out of the likes of 'Invitation' and 'If You Could See Me Now', both hands engaged in immensely detailed yet graceful lines. His touch and nuance are sublime. Unlucky in the studios, Haig never made a better 'modern' record than this, and it's a source of frustration that it's not better registered and that it isn't just one of many.

*** **Ornithology** Progressive PCD 7024 *Haig; Jamil Nasser (b); Frank Gant (d). 77.*

***(*) **Un Poco Loco** Spotlite SPJ-CD 701 *As above, except omit Gant; add Tony Martin (d). 9/78.*

*** **Expressly Ellington** Spotlite SPJ-CD 620 *As above, except add Art Themen (ts). 10/78.*

Haig went through a burst of recording late in his life, and he remained a marvellous musician to the end. *Ornithology* is so-so. Nasser and Gant are just workmanlike, and Al himself is sometimes content to take it easy, though his version of Strayhorn's 'Daydream' reminds us how he might have been the premier poet of bebop. *Un Poco Loco* is rather better. The set-list includes 'Naima', Cedar Walton's 'Voices Deep Within Me' and 'All Blues', and Haig's investigation of these is as thorough and elegant as with the bebop tunes he also delivers. The quartet date with Themen isn't quite as strong, the Ellington tunes played graciously enough but hardly in a challenging way.

Also, in brief:

(*) **Meets Master Bop Saxes Definitive DRCD 11136. 48–49.
Early material with Wardell Gray and Stan Getz (*ts*). Al's there, but hardly at centre-stage.

*** **Al Haig Quartet** Fresh Sound FRSCD 12. 9/54.
With guitarist Benny Weeks, Teddy Kotick (*b*) and Phil Brown (*d*). Non-vintage.

*** **Bebop Live** Spotlite SPJ-CD 623. 5/82.
A scruffy recording of a 1982 gig in Hampstead with Peter King (*as*) and Art Themen (*ts*); the pianist's greatness glimmers through, just about.

Sadik Hakim (1919–83)

PIANO

Born Argonne Thornton. He recorded with Charlie Parker in 1944.

*** **Witches, Goblins, Etc** Storyville SCCD 31091 *Hakim; Errol Walters (b); Al Foster (d). 11/77.*
*** **Lazy Bird** Storyville STCD 4156 *Hakim; Errol Walters (b); Clifford Barbaro (d). 4/80.*
Hakim was present at Charlie Parker's iconic 'Ko-Ko' session, but his exact role is somewhat controversial. Whatever the case, subsequent fame eluded him, and little survives but for a scattering of LPs on Progressive and these later dates. He's a decent bop pianist in the Powell mould, but there isn't much individuality to the playing, and while some of Hakim's originals on the Steeplechase have an arresting quality, his trios (Foster aside) play like the obscurities they are. Nevertheless, a player who had his moment in the spotlight.

The Halfway House Orchestra

GROUP

Pioneer New Orleans band, early to record.

*** **The Halfway House Orchestra 1925–1928** Jazz Oracle BDW 8001 *Albert Brunies (c); Joe Loyacano (tb); Sidney Arodin, Leon Rappolo (cl, as); Charlie Cordella (cl, ts); Red Long, Mickie Marcour, Bill Whitmore (p); Bill Eastwood, Angelo Palmisano (bj); Chink Martin (tba, b); Leo Adde, Emmett Rogers (d). 25–28.*
The Halfway House was a supper club, midway between New Orleans and Lake Pontchartrain, and the patrons were entertained by the (white) band led by Albie Brunies, a strong cornet-player who is the one musician to play throughout all these sessions. Rappolo (from the Rhythm Kings) is on the rowdy first session for OKeh, but the later sides (for Columbia) use either Cordella or the excellent Arodin. The band is sometimes polite, but at their best they bridge a gap between jazz and dance music and are hot enough to impress, despite some unpromising material.

Edmond Hall (1901–67)

CLARINET

A New Orleans man, often unfairly eclipsed by lesser players. His three brothers all played clarinet too, but Ed spent several years with Claude Hopkins in the '30s and then freelanced for the rest of his life.

**** **Edmond Hall 1936–1944** Classics 830 *Hall; Billy Hicks (t, v); Sidney De Paris, Emmett Berry (t); Vic Dickenson, Fernando Arbello (tb); Meade Lux Lewis (cel); Cyril Haynes, Teddy Wilson, Eddie Heywood, James P. Johnson (p); Red Norvo (vib); Leroy Jones, Jimmy Shirley, Al Casey, Carl Kress (g); Al Hall, Israel Crosby, Billy Taylor, Johnny Williams (b); Arnold Boling, Big Sid Catlett (d); Henry Nemo (v). 6/37–1/44.*
*** **Edmond Hall 1944–1945** Classics 872 *Hall; Irving Randolph (t); Benny Morton, Henderson Chambers (tb); Harry Carney (bs); Teddy Wilson, Don Frye, Ellis Larkins (p); Everett Barksdale (g); Johnny Williams, Alvin Raglin, Billy Taylor (b); Big Sid Catlett, Arthur Trappier, Jimmy Crawford (d). 5/44–45.*
**** **Profoundly Blue** Blue Note 821260-2 *Similar to above discs. 2/41–5/44.*
Hall was one of the most popular musicians in the Eddie Condon circle, but his experience – with big bands in the '20s and '30s and with Louis Armstrong's All-Stars – was much wider than that. He played in a driving manner that married the character of his New Orleans background with the more fleet methods of the swing clarinettists. Classics 830 starts off with an obscure session by Billy Hicks and his Sizzlin' Six, with Hall as a sideman, but the meat of it is in Hall's first three sessions for Blue Note and a stray Commodore date. This is outstandingly fine midstream swing, with superb contributions from De Paris, Berry, the incomparably refined Wilson, Lewis, James P. Johnson and, above all, the magnificent Dickenson, whose solos on the blues are masterful statements of jazz trombone. And there is Hall himself. Sound is mainly excellent, but the final Blue Note date is a bit scruffy. The next Classics disc is less involving: the first session, with Morton and Carney, is more fine small-group swing, but eight tracks in a quartet with Wilson are comparatively sedate and the two final band sessions merely agreeable.

Collectors will welcome Blue Note's own edition of their three Ed Hall sessions on *Profoundly Blue*. The sound is, surprisingly, not much better than on the Classics discs, with a lot of surface noise on several tracks, but the music stands tall and three alternative takes are well worth having. The May 1944 session is especially pleasing here, with Carney and Morton getting turns in the spotlight which are as rare as Hall's own.

*** **Edmond Hall With Alan Elsdon** Jazzology JCD-240 *Hall; Alan Elsdon (t); Phil Rhodes (tb); Andy Cooper (cl); Colin Bates (p); John Barton (g); Mick Gilligan (b); Billy Law (d). 66.*
*** **Edmond Hall Quartet** Jazzology JCD-207 *Hall; Colin Bates (p); Mick Gilligan (b); Billy Law (d). 11/66.*
**** **Edmond Hall In Copenhagen** Storyville STCD 6022 *Hall; Finn Otto Hansen (t); Arne Bue Jensen (tb); Jørgen Svare (cl); Jørn Jensen (p); Bjarne 'Liller' Pedersen (bj); Jens Sølund (b); Knud Ryskov Madsen (d). 12/66.*

***** Edmond Hall's Last Concert** Jazzology JCD-223 *Hall; Bobby Hackett, George Poor (c); Joe Robertson (tb); Joe Battaglia, Evans Schwartz, Marie Marcus (p); Wally Livingston, Russell Best (b); Dale Pearman, Bob Saltmarsh (d).* 4/64–3/67.

Hall toured until his death, and there is a rash of late recordings. The first two Jazzology discs come from a British tour with Elsdon's band: one with the horns, one without. The date with horns just has it for the better variety, though this is in the main an unremarkable line-up, and Hall's careful heat and elegant, supple parts outclass his surroundings, even in his final year. *Last Concert* comes from only days before he died. Sitting in with Hackett and some local players from South Byfield, Massachusetts, Hall still sounds in great shape. So does Hackett: but the indifferent band and low-fi sound make this for fans only.

The Copenhagen date makes the best memorial. 'I like to work in different contexts, but I can only play one style': hot, fluent, swinging, pinching the odd note here and there, but mostly displaying a clean and supple line, here is Hall at his best. The Papa Bue band play on two tracks, the rhythm section and Hall on most of the others, and while the Danes aren't virtuosos, they know how to respect a player who is. Hall even turns in a lovely *a cappella* treatment of 'It Ain't Necessarily So'. Splendid remastering of a beautiful record.

Also, in brief:

***** The Alternative Takes: Volume 1 – 1940–1944 / *** ... Volume 2 – 1944** Neatwork 2043 / 2052. 10/40–7/44; 7–11/44.

Hardcore collectors only, surely?

Jim Hall (born 1930)

GUITAR

Played on the West Coast with Chico Hamilton and Jimmy Giuffre in the '50s, then returned East to work with Sonny Rollins and Art Farmer. Many years were spent in studio work, but in his 50s and 60s Hall became much more prominent as a leader and is now recognized as a subtle master of his instrument.

***** The Unreleased Sessions** Lone Hill Jazz LHJ 1182 *Hall; Buddy Collette, Bud Shank (as, f); Red Mitchell (b); Shelly Manne (d).* 56, 59.

***** The Complete Jazz Guitar** Gambit 69259 *Hall; John Lewis, Carl Perkins (p); George Duvivier, Percy Heath, Red Mitchell (b); Connie Kay (d).* 1/56–7/60.

***** Where Would I Be?** Original Jazz Classics OJCLD 649 *Hall; Ben Aronov (p); Malcolm Cecil (b); Airto Moreira (d).* 7/71.

Hall's smooth, gentlemanly approach got seriously interesting only once he had passed his 60th birthday and started to work with larger groups. The problem with these early sessions boils down to their unvarying niceness. Totally professional, Hall delivers reliably every time, with no apparent difference in approach between live and studio sessions. He can certainly never be accused of pointless redundancy, for his solos are always unimpeachably controlled. The *Jazz Guitar* date with Perkins and Mitchell was originally issued on Pacific with overdubbed drums (Larry Bunker), which seemed a curious decision, though perhaps an understandable reaction to their relative blandness. It was also a very short LP. The Gambit reissue adds other material from the period, which makes it somewhat more desirable. The Lone Hill material is valuable documentation, but not even Jim's staunchest fan would accuse these sets of concealing any excitement.

***** The Storyteller (Circles / All Across The City)** Concord CCD 2131 2CD *Hall; Gil Goldstein (p, ky); Don Thompson (p, b); Steve LaSpina, Rufus Reid (b); Terry Clarke (d).* 3/81, 5/89.

Circles finds him more conventionally swinging than for some time, but in a rather oddly weighted group in which Thompson doubles on piano and bass (Reid's only in for the fine 'All Of A Sudden My Heart Sings' – did he show up late?). There's not a lot of substance to it, and it would be as flat as a pancake if it weren't for Clarke's peppy drumming, a feature of most Hall records from here on.

All Across The City contains some of Hall's most innovatively 'contemporary' playing. Certainly, no one thrown into the deep end of 'R.E.M. Movement' – a Gil Goldstein composition with free passages from all the players – would suspect the provenance. Elsewhere the material is more familiar. 'Young One (For Debra)' consciously recalls Bill Evans and 'Waltz For Debby'. Of the other originals, the gentle 'Jane' is dedicated to Mrs Hall, composer in turn of 'Something Tells Me'; 'Drop Shot' and 'Big Blues' are tougher but also more humorous in conception, the former featuring Goldstein's electronic keyboards to good effect, the latter an unexpected tribute to Stanley Turrentine. The title-track, a gentle and slightly wondering cityscape, also recalls Hall's association with Bill Evans. Hall, though, is much more than an impressionistic colourist. His reading of Monk's 'Bemsha Swing' confirms his stature as one of the most significant harmonic improvisers on his instrument.

*****(*) Dedications & Inspirations** Telarc CD 8365 *Hall (g solo).* 10/93.

Not entirely solo, since here he experiments with a multi-playback system that allows him to overlay rich contrapuntal patterns and often surprisingly austere textures. The telling thing is that at no point does the technology ever render it difficult to recognize Jim Hall in there. The voice is his from start to finish, and what he does with 'Bluesography' and 'In A Sentimental Mood' could bear no other stylistic signature. It's perhaps a little too much sheer technical virtuosity to absorb at album length, but track by track it's hard to beat.

****** Dialogues** Telarc CD 83369 *Hall; Tom Harrell (flhn); Joe Lovano (ts); Bill Frisell, Mike Stern (g); Gil Goldstein (acc); Scott Colley (b); Andy Watson (d).* 2/95.

There are only two duet tracks, both with Goldstein on his regular and bass accordion; the rest are small-group performances designed to highlight horns and guitar, and with Colley and Watson taking pretty much a back seat. With the exception of the closing 'Skylark', which features Harrell in exquisite form, all the tunes are Hall originals, written with a playing partner in mind – 'Frisell Frazzle', 'Calypso Joe', and 'Stern Stuff' – and it is Mike Stern who delivers the surprise of the session with an offbeat blues sound on 'Uncle Ed'. Frisell is in typically playful form on the opening dedication, reappearing on 'Simple Things', which has more of a country feel. The saxophonist has had more convincing days, but he manages to give his two appearances a reasonably personal slant. Telarc recordings are famously good, but on this occasion John Snyder and Jane Hall have outdone themselves. Holding back a notch on the rhythm section was a risky stratagem, but what they have produced has near-perfect balance and no loss of definition.

*****(*) Textures** Telarc CD 83402 *Hall; James Finegan, Ryan Kisor (t); Claudio Roditi (flhn); Conrad Herwig, Jim Pugh (tb); Alex*

Brofsky (frhn); Marcus Rojas (tba); Joe Lovano (ss); Louis Schulman (vla); Myron Lutzke (clo); Scott Colley (b); Terry Clarke (d); Derek DiCenzo (steel d); Gordon Gottlieb (perc); strings. 9/96.

As he neared 70, Hall grew more adventurous. The main drawback of this well-crafted record is that it attempts too much in too short a span. A brass-dominated 'Fanfare' with Hall, Roditi and Pugh all featured; a couple of tracks with strings; a 'string quartet'; and the curious multicultural 'Sazanami', with its steel pans part. 'Ragman' is a further dialogue with Lovano, a plaintive evocation of urban loneliness and decay, beautifully constructed. 'Quadrologue', with Hall's electric standing in for first violin and Colley's bass shifting the tonality downward, is a piece of latter-day Third Stream, while 'Passacaglia' is in near-classical form, a little soft-centred on repeated hearings but an elegant line. Jim's daughter, Devra, contributes an illuminating liner-note.

***(*) **Panorama** Telarc CD 83408 *Hall; Art Farmer (flhn); Slide Hampton (tb); Greg Osby (as); Kenny Barron, Geoff Keezer (p); Scott Colley (b); Terry Clarke (d).* 12/96.

Cut live at the Village Vanguard, where Hall invites various masters to sit in with his own trio. It makes for a bitty album, but there are some specific highlights, most particularly Osby's two turns: his blues playing on 'Furnished Flats' is as fine as anything he's set down on record (and paved the way for Hall to feature on one of Osby's own sets). All-original material keeps the situation from turning into a series of walk-on cameos and the results are more than pleasing.

*** **Jazzpar Quartet + 4** Storyville 4230 *Hall; Chris Potter (ts); Thomas Ovesen (b); Terry Clarke (d); Zaploski String Quartet.* 98.

No one has deserved the Jazzpar accolade more, and Jim's musical reaction to the prestigious Danish music prize is a fine set of originals and standards, performed by his own group and – '+ 4' – by the Zaploski String Quartet, who deliver a well-read performance of his early classical piece, 'Thesis'. The strings are also present for a run-through of Hendrix's 'Purple Haze' which owes a good deal to the Kronos concept; but the real highlights of this record are the more straightforward jazz performances: a duo with saxophonist Potter on 'Chelsea Bridge' and a wonderfully paced 'Stella By Starlight'.

***(*) **By Arrangement** Telarc 83436 *Hall; Jamie Finegan, Lew Soloff (t); Tom Harrell (t, flhn); Conrad Herwig, Jim Pugh (tb); Joe Lovano (ss, cl); Greg Osby (as); Pat Metheny (g); Scott Colley (b); Terry Clarke (d); New York Voices; strings.* 98.

There are some real treasures on this set, which, as the title suggests, as well as featuring the guitarist is arranged by him. All the settings are extremely imaginative. 'Waltz For Debby' has the New York Voices singing Gene Lees's words to the Bill Evans classic; a string section backs Hall and Metheny on Gordon Jenkins's 'Goodbye', and Harrell contributes a magnificent solo on Paul Desmond's all too rarely covered 'Wendy'. The larger-scale arrangements are consistently excellent, but it is Hall's ability to invest a small group, even a duo, with an almost orchestral quality that makes him stand out. Lovely stuff.

***(*) **Grand Slam: Live At The Regattabar** Telarc 83485 *Hall; Joe Lovano (ts); George Mraz (b); Lewis Nash (d).* 1/00.

What a night this must have been at the Cambridge, Massachusetts, nightspot. Hall was in great form and his companions for the evening are well up to the challenge. Lovano contributed his own 'Chelsea Rendez-Vous', which kicks in straight off the back of Jim's own extended 'Slam' and gets the set off to a belting start. Joe's second composition, 'Blackwell's Message', is in a relatively unfamiliar idiom for Jim, but he rises to it magnificently, as he has to every challenge throughout his career, and the playing is great throughout the group. Nash and Mraz are masters at this kind of thing, giving the rhythm section edge as well as a profound lyricism. Hall's 'All Across The City', now an established favourite, tees up the ending, which, surprisingly, is another Lovano tune, the joyous 'Feel Free'. An almost faultless set and straight up there with Hall's best. We'd be tempted to give Joe joint credit, which is why the star rating is fairly modest.

***(*) **Jim Hall & Basses** Telarc 83506 *Hall; Scott Colley, Charlie Haden, Dave Holland, Christian McBride, George Mraz (b).* 2/01.

The title is pretty much self-explanatory, a series of duets with some of the finest bass-players on the scene. Much of the material is original, and a good deal is improvised, like the set of 'Abstracts' that draw in Haden, Colley and Mraz during the course of the set. Exemplary playing throughout, but it's Jim who stars.

**** **Magic Meeting** ArtistShare 0002 *Hall; Scott Colley (b); Lewis Nash (d).* 4 & 5/04.

Colley and Nash have been regular collaborators but have not previously worked with Hall as a trio. These lovely tracks were recorded live at the Village Vanguard during a spring 2004 residency. The music is full of delights and surprises. Jim's duo with Colley on the closing 'St Thomas' is reminiscent of the best of the *& Basses* record, and the track springs into renewed life when the drummer decides they've had enough time to themselves. There's an epic 'Body And Soul' that confirms Hall's magnificent harmonic understanding. The originals – 'Furnished Flats', 'Bent Blue' and 'Canto Neruda' – are all splendid (and instantly recognizable as Hall lines), but it's his work on the other standard, 'Skylark', that really makes the record special. Special price, too, and only available through the label website.

**** **Duologues** Camjazz 5009 *Hall; Enrico Pieranunzi (p).* 9/04.

The purple patch continues. These original improvisations, some co-written, are testimony to Hall's continuing desire to push the envelope. The writing is crisp and intelligent, with Pieranunzi bringing in some classical elements. The 'Duologue' pieces feel as if they were worked out in rehearsal, but they're far from dry or academic. The sound is excellent, with Hall's guitar nicely locked in to the keyboard.

Also, in brief:

*** **Hallmarks – The Best Of Jim Hall** Concord CCD 30076 2CD. 7/71–1/01.

Valuable selection of work for both Concord and Telarc.

(*) **Alone Together Original Jazz Classics OJCCD 467. 8/72.

A live duo with Ron Carter (*b*); not a single rough edge or corner, and with almost no improvisational tension either.

*** **Live!** Verve 065428. 75.

Recorded in concert in Toronto, this is a great chance to hear the '70s Hall stretching out on some sympathetic material.

***(*) **Live At The North Sea Jazz Festival** Challenge 70063. 79.

Jim and Bob Brookmeyer (*vtb*) in engaging dialogue; check the wonderful opening arrangement of John Lewis's 'Skating In Central Park'.

*** **The Concord Jazz Heritage Series** Concord CCD 4831. 81–89.

Draws on some of the best work he did for Carl Jefferson's label. Not perhaps the most balanced sampling of Jim's work during the '80s, but a valid introduction nevertheless.

***** Jim Hall And Pat Metheny** Telarc CD 83442. 7–8/98.
An obvious pairing that delivers no less and no more than you'd expect.

*****(*) Downbeat Critics' Choice** Telarc 83557. 2/95–1/01.
Nice compilation of material from half a decade's activity for the label. Good introduction to the later stuff.

Bengt Hallberg (born 1932)

PIANO, ORGAN, ACCORDION

Born in Gothenburg. He played swing as a teenager, before adapting to bop and working with Stan Getz and other Americans. He has some reputation abroad, but his local status endures as one of the major figures in Swedish jazz.

*****(*) All-Star Sessions: 1953–1954** Dragon DRCD 402 *Hallberg; Ernie Englund (t); Åke Persson (tb); Åke Björkman (frhn); Arne Domnérus (cl, as); Carl-Henrik Norin (ts); Lars Gullin (bs); Putte Wickman (cl); Simon Brehm, Red Mitchell (b); Robert Edman, William Schiøpffe , Bobby White (d).* 11/53–1/54.
In our last edition, we expressed the hope that Hallberg's music might be better represented on CD. His numerous discs for Phontastic are now all but impossible to locate and his early music has been largely neglected. That has been partly answered by the appearance of this early set. It's somewhat repetitive, given that the majority of tracks are offered in multiple takes (three of 'Blues In Fourths' with Gullin, Mitchell and White), but as a picture of Hallberg as a cool arranger in the fashionable Swedish style of the time it is a valuable one.

***** In A Mellow Tone** Improkomp IKCD 4 *Hallberg; Hans Backenroth (b).* 96.
***** Stardust In My Heart** Improkomp IKCD 6 *Hallberg (p solo).* 6/99.
These have to stand service for the remaining 40 years of music-making. The plan on *Stardust* was to play 20 standards in as steady and unfussy a way as possible, so there's very little improvising and much respect for the melodies. Bengt takes most of them at a sedate, jogging pace. It's more like a recital than a jazz set, although even here Hallberg can't resist tickling a few embellishments into the situation, and there is a lovely version of his waltz 'In My Heart'. There's somewhat more going on in the duos with Backenroth, but mostly the music is delivered pretty straight. Some improvement in the situation, but still thin pickings for such a major figure.

Rich Halley

TENOR AND SOPRANO SAXOPHONES, FLUTE, PERCUSSION

A zoologist and computer programmer from Portland, Oregon, seasoned in free bop.

*****(*) Live At Beanbenders** Nine Winds NWCD 0215 *Halley; Rob Blakeslee (t, c); Michael Vlatkovich (tb); Troy Grugett (as, bs, perc); Phil Sparks (b); William Thomas (d).* 5/98.
***** Coyotes In The City / *** Objects** Louie 021 / 025 *Halley; Clyde Reed (b); Dave Storrs (d).* 3/01; 12/01.
*****(*) The Blue Rims** Louie 030 *As above, except add Bobby Bradford (c, perc).* 12/02.
****** Mountains And Plains** Louie 035 *As above, except omit Bradford.* 6/04.
The set from Beanbenders in Berkeley is rich with sonorous horns and nicely varied between solos with counterpoint, wailing chorales and sparsely textured improvisations; Blakeslee is particularly strong. *Objects* is a good example of the regular trio at work, although the record perhaps falls short of a truly memorable statement. Halley's big, Rollinsesque sound is strong by itself, yet he does seem to gain an extra ounce of power and impetus from the presence of other horns. However, the slightly earlier *Coyotes In The City*, recorded the day after a gig and with the trio firing on all cylinders, has some gutsy and sustained playing.

The guest presence of Bradford on *The Blue Rims* makes a difference. This is gracious and muscular free bop with excellent playing by all hands. After ten years together, though, the basic trio is as strong as iron and as combustible as a matchbox. Reed and Storrs (the latter also as engineer) deserve as much credit as Halley for the success of the record. Built out of vamps or tattoos, sculpted with a decisive intensity that makes the Oregon landscapes on the CD cover seem an entirely appropriate image, this is heartland American jazz of tremendous power and authority.

Lin Halliday (1935–2000)

TENOR SAXOPHONE

Born in Little Rock but a stalwart on the Chicago scene.

***** Airegin** Delmark DE 523 *Halliday; Jodie Christian (p); Dennis Carroll (b); Tom Kronquist (d).* 9/88.
***** Delayed Exposure / *** East Of The Sun** Delmark DE449 / 458 *Halliday; Ira Sullivan (t, flhn, f); Jodie Christian (p); Dennis Carroll (b); George Fludas (d).* 6/91; 11/91, 4/92.
***** Where Or When** Delmark DE468 *As above, except omit Carroll, Fludas; add Larry Gray (b); Robert Barry (d).* 3/93.
Halliday didn't rush into the studios. *Delayed Exposure* and its immediate successor were already the work of a mature, hard-swinging hard-bopper, somewhat reminiscent of Hank Mobley, but more often likened to Sonny Rollins. The repertoire is fairly predictable and some of the cuts are played out longer than necessary, though with the versatile Sullivan and Christian in the group there's plenty to say.

Though it was the first release under his name, *Delayed Exposure* was preceded by the private sessions documented on *Airegin* and put out shortly after Lin's relatively early, but not entirely unexpected, death. The Rollins influence isn't necessarily more obvious here; the title presumably wasn't Halliday's and one again hears him exploring other avenues of tenor hard bop. The new rhythm section fares fine on *Where Or When*, propelling Lin through 'My Shining Hour' and 'Dear Old Stockholm', as well as a romp over the 'Pent-Up House' chords, but also giving him a gentler steer on 'Over The Rainbow', his best ballad solo on record to date.

To non-Chicagoans, it must have seemed a rather brief career, but listening to these records in chronological order one gets a certain feeling that Halliday said all he had to, and to the best of his ability. No more can be expected of an artist than that.

George Halliwell

ALTO SAXOPHONE

Gifted improviser with a richly distinctive voice.

***** 9 Points In Ascent** Bruce's Fingers BF 24 *Halliwell; Simon H. Fell (b).* 97.

Fell is now more often heard in large-scale works, but paired here with the beautifully toned Halliwell he demonstrates what a superb improviser he can be. The saxophonist is hard to fault, but it's the label boss who makes this fine record.

Jimmy Halperin (born 1958)

TENOR AND SOPRANO SAXOPHONES

He works primarily in the Tristano idiom of improvising.

****(*) **Psalm** Zinnia 110 *Halperin; Sal Mosca (p). 1/97.*
This is the Tristano doctrine in its coolest and most concentrated form. The disc consists of seven lines written by Halperin, played as a series of formal duets and followed by improvisations on six of them: it runs as 49 minutes of uninterrupted music. The lines are utterly remote from their standard chords, as serpentine as any composing in this manner, and the improvising is enacted completely in the spirit of the occasion: oblique, far-sighted, completely self-absorbed yet drily compelling. Halperin suggests an unswerving dedication to the idiom and Mosca is the ideal partner. Scarcely to every jazz taste, but all the better for it.

****(*) **Cycle Logical** Cadence CJR 1142 *Halperin; Don Messina (b); Bill Chattin (d). 4/01.*
Messina and Chattin are regular workmates (and also play together in the Larry Bluth group) and their lightly earnest accompaniments are a hand-in-glove platform for the saxophonist to work from. This is a live gig (from the Rahway Arts Guild in New Jersey) and Halperin purls his way through some originals and tunes by Konitz and Tristano – ideal fodder, naturally, and he is consummately relaxed without sounding in any way becalmed. Some of the improvising is as close to immaculate as this form will ever get – rounded, free-flowing, but purged of cliché or the easy route and the simple resolution. There's also the matter of the tenorman's tone, which has a downy lustre which even Warne Marsh might have envied. If there's a complaint, it's that the live recording is just a little too monochromatic – suits the music in a way, and recalls the unglamorous sound of the great Tristano sessions, but a little more presence in the group wouldn't have hurt.

Also, in brief:

(*) **Joy & Gravitas CIMP 301. 1/04.
A huge disappointment after the quiet intensities of the earlier records; with Dominic Duval (*b*) and Jay Rosen (*d*) – 70 minutes of ragged music.

Lenny Hambro (born 1923)

ALTO SAXOPHONE

The New Yorker worked a couple of shifts with Gene Krupa and later joined the New Glenn Miller Orchestra.

*** **The Nature Of Things** Collectables COL 7452 *Hambro; Eddie Costa (p); Barry Galbraith, Sal Salvador (g); Arnold Fishkin, Clyde Lombardi (b); Harold Granowsky, Gus Johnson Jr (d).* 5 & 12/56.
Hambro's brief recording career as leader ended when he joined the Glenn Miller ghost band and then drifted off into commercial music. This final date for Columbia is fairly lightweight, but Hambro's light graceful tone sees it through and in the ever-present Costa he has an accompanist who understands his needs and adds just the right amount of scaffolding to hold it all up.

Ian Hamer (born 1932)

TRUMPET

Veteran of many fine sessions enjoying a rare moment as leader.

*** **Acropolis** Jasmine JASCD 641 2CD *Hamer; Keith Christie (tb); Tubby Hayes, Dick Morrissey, Alan Skidmore (ts); Alan Branscombe, Harry South (p); Ron Mathewson, Kenny Napper, Daryl Runswick (b); Bill Eyden, Spike Wells (d). 66–74.*
The main selling-point here, one suspects, is the inclusion of five previously unreleased cuts featuring Tubby Hayes, including the last session he played on and an otherwise unrecorded Tubbs composition, 'Sienna Red'. However, Hamer's deft, quick-witted phrasing and clear, intense tone deserve attention as well. His originals, including the title-piece, bespeak a real musical intelligence, also reflected in the bold choice of repertoire by others, including Wayne Shorter. Exact session details aren't absolutely certain, but the packaging is lovely, with some excellent photographs that haven't had wide circulation before.

Bob Hamilton

PIANO

Another of those who've laboured in the studios, exiled from their first love.

*** **Wixwax** Capri 74083 *Hamilton; Jeff D'Angelo (b); Duncan Moore (d). 07.*
One's first thought is why one hasn't heard him before. The short answer is that Hamilton has been a busy session-man who's only now been able to record in his preferred form. He's an elegant stylist, without sounding too much like an 'elegant stylist'. His solos are thoughtful, full of information (notably on his own 'I Can't Remember A Thing', a great line) and logically shaped. D'Angelo in particular answers to all his needs. A terrific piano trio record.

Chico Hamilton (born 1921)

DRUMS

An LA native, he played there in the '40s, forming his own band, which won much acclaim, in 1955. In the studios thereafter, until his touring and recording schedule began again in the '80s.

*** **The Chico Hamilton Trio** Fresh Sound FSRCD471 *Hamilton; Howard Roberts, Jim Hall (g); George Duvivier (b). 53–54, 56.*
*** **Live At The Strollers** Fresh Sound FSRCD2245 *Hamilton; Buddy Collette (cl, as, ts, f); Jim Hall (g); Fred Katz (clo); Carson Smith (b). 55.*
****(*) **The Complete Recordings Featuring Buddy Collette And Jim Hall** Lone Hill LHC 10217 *As above, except add Jon Eardley (t); Gerry Mulligan (bs); Red Mitchell (b). 11/54–1/56.*
*** **The Original Ellington Suite** Blue Note 24567 *Hamilton; Eric Dolphy (as, bcl, f); John Pisano (g); Nate Gershman (clo); Hal Gaylor (b). 8/58.*

***** With Strings Attached / The Three Faces Of Chico** Warners 124534 *Hamilton; Eric Dolphy (as, bcl, f); Dennis Budimir (g); Nate Gershman (clo); Wyatt Ruther (b). 10/58.*

***** Gongs East / Three Faces Of Chico** Collectables COL 7801 *As above. 12/58.*

***** Truth – Featuring Eric Dolphy** Fresh Sound FSCD 362 *As above, except add add Ralph Pena (b). 5/59.*

A less celebrated drum-led academy than Art Blakey's, and yet Hamilton has always surrounded himself with gifted young musicians of the quality of Eric Dolphy, Larry Coryell, Charles Lloyd and, much later, Eric Person. Hamilton has unfailingly taken an inventive and even idiosyncratic approach to the constitution of his groups, and often the only identifying mark is his own rolling lyricism and unceasing swing. Anyone who has seen the classic festival movie *Jazz On A Summer's Day* will remember the almost hypnotic concentration of his mallet solo.

Recent years have seen the rediscovery and reissue of some important early work. Fresh Sound have done sterling work, restoring the early trios which helped establish Hamilton's reputation. Mild as they sound now, this was fairly unusual work at the time, with the drummer so foregrounded. The broadcast Strollers date from Long Beach helped bring the subsequent quintet to notice. That material is also repeated in the Definitive compilation of the early group with Collette and Hall (and adds in a drum solo with the Mulligan quartet at Stockton High School). *Gongs East* (which also has *The Three Faces* as a bonus) is an attractive slice of jazz exotica, but along with the 'Oriental' title-track there are strong compositions by Gerald Wilson ('Where I Live' and 'Tuesday At Two') and a lovely version of Billy Strayhorn's 'Passion Flower'. Inevitably, much of the critical attention has focused on Eric Dolphy. The solos aren't earth-shaking, but they're attractive enough and point the way forward to Eric's own brief, meteoric career. The compilation of *Three Faces* and *With Strings Attached* is a significant contribution to the discography and a valuable addition to the amount of Eric Dolphy material available, but it was the uncovering (by chance and in England) of test pressings that have now yielded *The Original Ellington Suite* which has really excited collectors and students of the period. Dolphy's alto, clarinet and flute are prominently featured throughout the recording, notably on 'Everything But You' (flute) and 'In A Sentimental Mood' (alto). His phrasing and tone are still relatively conventional, though it seems too advanced for the producer, Richard Bock.

The other reissued set is more familiar and closer in mood to the Hamilton appearance at Newport, but collectors may well already be in possession of these sides. The generally quiet and unemphatic chamber-jazz approach still hasn't won over everyone conditioned by bebop, but these are eminently listenable recordings and Chico's own playing is magnificently controlled and seemingly effortless.

The May 1959 sessions – previously released as *That Hamilton Man* – are darker and more angular. On his last studio appearance with the quintet, Dolphy chips in with his first recorded composition: the moody 'Lady E' largely avoids the folkish sentimentality of parts of *Gongs East* and helps sustain the later album's prevailing air of appealing melancholy.

*****(*) The Dealer** Impulse! 547 958-2 *Hamilton; George Bohannon (tb); Arnie Lawrence (as); Jimmy Woods (ts); Charles Lloyd (ts, f); Archie Shepp (p); Ernie Hayes (org); Larry Coryell, Gabor Szabo (g); Richard Davis (b); Albert Stinson (b, v); Willie Bobo (perc). 9/62–9/66.*

The CD includes the original album, with earlier material from *Chic Chic Chico* and *Passin' Thru*, as well as a single track – the not entirely representative 'Big Noise From Winnetka' – from the label compilation *Definitive Jazz Scene: Volume 3*.

As ever, much of the emphasis falls on young and relatively untried players. Coryell is treated as the remarkable discovery he undoubtedly was, with generous solo space on almost every track. His soulful blues line and rock intensity are best sampled on 'Thoughts', which begins with an echoed vocal from Chico himself; Larry's spot is punctuated with sharp, pots-and-pans accents from the leader, before giving way to arguably Richard Davis's best solo on record, a wonderfully constructed thing. On his jazz debut Coryell also makes his presence felt with his first recorded jazz composition: 'Larry Of Arabia' is a pretty basic rise-and-fall idea, but it spurs the drummer into a fabulous solo. Too bad the track fades away so lamely; so much so that one suspects there must have been a tape problem.

Shepp stops by to add a piano-line to his own 'For Mods Only', as quirky and self-possessed as ever. There is uncredited percussion on the closing 'Jim-Jeannie', a tribute to the Cheathams. Jimmy provides the arrangements for 'The Dealer' and 'Baby, You Know' and conducts 'A Trip', so it's not inconceivable that he was persuaded to shake a tambourine as well. Arnie Lawrence is virtually unknown. A Brooklynite who moved to the West Coast in search of work, he sounds superficially like Charlie Parker but has a rawer tonality and eccentric phrasing.

***** A Different Journey** Collectables COL 8345 *Hamilton; George Bohannon (tb); Charles Lloyd (ts, f); Gabor Szabo (g); Albert Stinson (b). 1/63.*

A first-rate Hamilton group – he sometimes claimed that it was the best ever – that, like the above, featured the playing and writing skills of Charles Lloyd. The sound is subtle and textured and the solo space is always carefully integrated into the ensemble. Originally on Reprise but now available again in affordable form.

***** Reunion** Soul Note 121191 *Hamilton; Buddy Collette (f, cl, as); Fred Katz (clo); John Pisano (g); Carson Smith (b). 6/89.*

This was a brief album-and-tour reunion of the original Hamilton Quintet, with Pisano in for the otherwise-engaged Jim Hall, and it reveals Hamilton as one of the most underrated and possibly influential jazz percussionists of recent times. Rather than keeping up with any of the Joneses, he sustains a highly original idiom which is retrospectively reminiscent of Paul Motian's but is altogether more abstract. The spontaneously improvised 'Five Friends' might have worked better as a duet with Collette (like 'Brushing With B' and 'Conversation'), but the immediately preceding 'Dreams Of Youth', dedicated by its composer, Fred Katz, to the dead and betrayed of Tiananmen Square, is one of the most moving jazz pieces of recent years, drawing out Hamilton's non-Western accents.

*****(*) Arroyo** Soul Note 121241 *Hamilton; Eric Person (as, ss); Cary DeNigris (g); Reggie Washington (b). 12/90.*

That Hamilton should christen this band Euphoria is testimony to his continued appetite for music-making. Though it's as far in style as it is in years from the '50s quintet, there are clear lines of continuity. Hamilton's preference for a guitarist over a piano-player helps free up the drums, allowing Hamilton to experiment with melodic improvisation. Typically, DeNigris is given considerable prominence – much as Jim Hall, Larry Coryell and John Abercrombie were at different times – with Person assigned a colourist's role.

The long opening 'Alone Together' is a vibrantly inventive version of a chestnut. Hamilton's polyrhythms open the tune to half a dozen new directions and Washington produces some of his best work of the set. The other standard, Lester Young's and Jon Hendricks's 'Tickle Toe', has the drummer scatting with the same relaxed abandon he applies to his kit. His writing on 'Sorta New', 'Cosa Succede?' and the intriguingly titled 'Taunts Of An Indian Maiden' is still full of ideas, exploiting band textures to the full. DeNigris and Person both claim at least one writing credit, and the guitarist's 'Stop' is ambitious and unsettling.

***(*) **Trio!** Soul Note 121246 *Hamilton; Eric Person (as, ss, sno); Cary DeNigris (g).* 5/92.

At 71, Hamilton was still producing a beefy sound and still refusing to revisit his youth. The 'heavy metal' mannerisms of his late-'80s bands have mellowed, though both Person and DeNigris let rip when the need arises. The trio had been around for some time when the record was cut, and they play as if they're used to one another. DeNigris and Hamilton combine effectively on 'C & C', but the outstanding track is Person's long '10th Vision', which calls in M-Base mannerisms, the oozing funk of old-time organ trios and hints of a free-ish idiom.

***(*) **My Panamanian Friend** Soul Note 121265 *As for Arroyo, except omit Washington; add Kenny Davis (b).* 8/92.

To mark the 30th anniversary of the saxophonist's death, this is a tribute to former employee Eric Dolphy, who was of Panamanian descent. Predictably, perhaps, Hamilton selects from among the least wiggy areas of Dolphy's output: 'South Street Exit', 'Springtime', the blues 'Serene', the inevitable 'Miss Ann' (perhaps Dolphy's best-known composition), 'Mandrake', 'Miss Movement' and, from *Out To Lunch*, 'Something Sweet, Something Tender'. Dolphy's young namesake plays decently, but a lot of the emphasis falls on Hamilton.

Also, in brief:

*** **Chico Hamilton Quintet in Hi-Fi** Pacific Jazz 1216. 1 & 2/56.

Fine early set coming just after the pioneering work with Gerry Mulligan's pianoless quartet and a stint as Lena Horne's drummer.

*** **Classical Jazz** Fivefour 1031. 56.

Brings together *Quintet* and *Zen*, the latter devoted to Fred Katz's compositions.

*** **Nomad** Collectables COL 7774. 79.

A useful reissue from a relatively quiet period.

*** **Dancing To A Different Drummer** Soul Note 121291. 3–4/93.

Solo percussion is a hard furrow, but Hamilton's melodic touch sustains this long recital.

*** **Forestorn** Koch 7870. 10/00–1/01.

Dedicated to his late son and namesake, this is a moving set, with an intriguing roster of guest spots: Steve Turre (*tb*) and Akua Dixon (*clo*), Arthur Blythe (*as*), Charlie Watts!

*** **Thoughts Of ...** Koch International 51009. 02.

Outwardly a series of tributes to his influences – Pres, Trane, Miles – but really no more than a vaguely themed set of otherwise unremarkable originals and guest spots.

*** **Believe** / *** **6th Avenue Romp** / ***(*) **Heritage** / *** **Hamiltonia** Joyous Shout 10002 / 10003 / 10004 / 10008. 00–06.

His longevity is astonishing, but these late releases are patchy projects, often dipping into crossover territory, sometimes breathtakingly original (as in the choice of The Who's 'The Kids Are Alright' as a 'standard') but there really isn't enough here to justify four CDs. *Hamiltonia* is a best-of from the label's first block of releases.

Jimmy Hamilton (1917–94)

CLARINET, TENOR SAXOPHONE

Worked around Philadelphia in the late '30s, then with Teddy Wilson, but his main professional association was with Duke Ellington, whom he worked with for 25 years from 1943.

*** **And The New York Jazz Quintet** Fresh Sound FSRCD2002 *Hamilton; Clark Terry (t); Kenny Kersey (p); Barry Galbraith, Sidney Gross (g); Oscar Pettiford, Jimmy Woode (b); Osie Johnson (d).* 55.

*** **Swing Low Sweet Clarinet** Fresh Sound FSRCD 351 *Hamilton; John Anderson (t); Britt Woodman, Dave Wells, Booty Wood (bhn); Paul Gonsalves (ts); Jimmy Rowles (p); Aaron Bell (b); Sam Woodyard (d).* 60.

*** **Can't Help Swingin'** Prestige PRCD 24214-2 *Hamilton; Clark Terry (t, flhn); Britt Woodman (tb); Tommy Flanagan (p); Wendell Marshall (b); Mel Lewis, Earl Williams (d).* 3–4/61.

The best of Jimmy Hamilton is with Ellington, of course, but the pair of dates for Prestige – originally issued as *It's About Time* and *Can't Help Swinging* – will appeal to collectors of small-group Ellingtonia, and more so, perhaps, than the scrappier groups on the earlier Fresh Sound. For once, there's no Ducal tune in the set-list, but with four fellow Ellingtonians in the band and most of the 'originals' being variations on the blues, it's not hard to imagine how the music turns out. Terry and Woodman are only on the first session, and while both sometimes defer to the nominal leader as far as solo impact goes, it's all very gentlemanly. The second date, with Hamilton as the sole horn, is more interesting. The famous contrast between his sweetly amiable clarinet and rasping, almost R&B-styled tenor is less pronounced, since he actually plays more saxophone than usual ('Six months may go by before I get a chance to pick it up'), and at ballad tempo he affects a Websterian approach.

Even more appealing in some regards is *Swing Low Sweet Clarinet*. Again, the players are nearly all Ellingtonians, and the interesting twist is that Woodman, Wood and incomer Wells are playing baritone horns instead of their familiar trombones (and not baritone saxophones as noted in some sources). It's a rich and capacious sound, which Hamilton exploits to the full on a set that's pretty well stocked with Duke's compositions: 'In A Sentimental Mood', 'Do Nothing Till You Hear From Me' and 'The Nearness Of You'. Jimmy contributes two ideas of his own, 'Tempo De Brazilia' and the fun 'Taj Mahal'. Gonsalves is in fine voice, though slightly restrained on a couple of his spots as if trying not to shade the leader.

Scott Hamilton (born 1954)

TENOR SAXOPHONE

Born and raised in Providence, Rhode Island, Hamilton has helped redefine mainstream jazz for two decades. To say that he plays like Ben Webster or Don Byas is to miss the point, for Hamilton has always been more resolutely contemporary than conservative.

**** **From The Beginning** Concord CCD 2117 2CD *Hamilton; Bill Berry (t); Nat Pierce (p); Cal Collins (g); Monty Budwig (b); Jake Hanna (d).* 77–78.

***(*) **Tenorshoes** Concord CCD 4127 *Hamilton; Dave McKenna (p); Phil Flanigan (b); Jeff Hamilton (d). 12/79.*

He doesn't double on soprano, bass clarinet or flute. He probably doesn't know what multiphonics are. He has never been described as 'angular', and if he was ever 'influenced by Coltrane' it certainly never extended to his saxophone-playing. And yet Scott Hamilton is the real thing, a tenor-player of the old school who was born only after most of the old school were dead or drawing bus-passes. His wuffly delivery but clear tone, containing elements of Bean, Chu, Pres, Byas and Zoot, are definitive of mainstream jazz, and the affection in which Hamilton is held on both sides of the Atlantic is not hard to understand.

Hamilton's Concord debut was called *Is A Good Wind Who Is Blowing Us No Ill*, after Leonard Feather's enthusiastic imprimatur; more of a breath of fresh air in retrospect and one that refocused attention on the undischarged possibilities of pre-bebop jazz. It and the unimaginatively named second album are now available on *From The Beginning*. The opening lines of 'That's All' confirmed that a special new talent was at work. At 22, Hamilton had the poise and the patience of a much more experienced player. He runs ahead coltishly a couple of times, but his discipline is impressive.

The follow-up was recorded almost immediately afterwards, perhaps too soon in retrospect. The absence of Berry was unfortunate, and the addition of guitar makes for a rather smoother and less pungent product. For once, Hamilton seems content to fall back on predetermined ideas. Though everything on the record is played with exemplary professionalism, it never seems to get beyond that point and remains rather formulaic.

The cover of *Tenorshoes* features a pair of bronzed basketball boots (a Hamilton signature at the time), and beside them a dish of chocolates. However tired Hamilton must have been about constant references to his age – a veteran at 25 – he might usefully have sued over the sweets, because his saxophone-playing is fat-free and low-cholesterol. However saccharine some of the tunes – 'I Should Care', 'The Shadow Of Your Smile' and 'The Nearness Of You' might all have come from the confectionery counter – Hamilton explores the changes with a fine, probing intelligence that is every bit as intellectually satisfying as it is emotionally fulsome. The unaccompanied intro to 'I Should Care' and an energetic reading of 'How High The Moon' bespeak a rapidly developing sense of structure and dynamics. McKenna is superb and the recording is bright and unfussy.

*** **Major League** Concord CCD 4305 *Hamilton; Dave McKenna (p); Jake Hanna (d). 5/86.*

Hanna brought a fierier pace. The trio had previously played together under McKenna's leadership. He's certainly still the playing star of this set, turning in a magnificent solo on 'It All Depends On You' and running a powerful, low-register left-hand line that more than amply takes up any slack from the missing bassist.

CORE COLLECTION

**** **Plays Ballads**

Concord 4386 *Hamilton; John Bunch (p); Chris Flory (g); Phil Flanigan (b); Chuck Riggs (d). 3/89.*

Still for some Hamilton's best record, not because the ballad programme allows him any paths of least resistance, but simply because this is the sort of material which allows him to show off his strengths: harmonic subtlety at slow tempos, delicate, almost seamless transitions between ideas, and an ability to invest a simple, familiar melody with maximum expression. 'Round Midnight' and 'In A Sentimental Mood' are read with an intriguing slant which freshens up the Monk tune considerably. 'Two Eighteen', dedicated to Hamilton's wife (and we suspect it may refer to the number of a honeymoon suite), is surprisingly his first recorded composition; at first blush, it doesn't suggest a writing talent commensurate with his playing skills, but it's a fine piece nevertheless. The Don Byas-associated 'Laura' and an oblique 'Body And Soul' (also considerably freshened) were added only when *Ballads* was transferred to CD. This seems odd, because these are the outstanding performances on the record and, we hear, are much enjoyed by Don and Bean up in heaven.

**** **East Of The Sun** Concord CCD 4583 *Hamilton; Brian Lemon (p); Dave Green (b); Allan Ganley (d). 8/93.*

A devoted Anglophile, Hamilton was spending more and more time playing in the UK, where he has a more than loyal following and where in this group he has found like-minded players of great experience. Just to complicate the geography a little, the tunes on *East Of The Sun* were the result of a readers' poll in the Japanese *Swing Journal*. Hamilton had long wished to record with a British group, and one can see why. Lemon is one of the finest accompanists around, and he solos with such bluff confidence that he often masks the subtlety of what he is playing. Ganley and Green combine effectively, and both of them are accurately caught.

***(*) **The Red Door** Concord CCD 4799 *Hamilton; Bucky Pizzarelli (g). 3/95.*

Who's playing the bass? It's Bucky, whose 7-string guitar – with low A string – and nimble technique make it sound as if there is at least a trio at work here. The idea of the album was a tribute to Zoot Sims and it includes material that would have been familiar to the great saxophonist. Bucky frequently quotes his distinctive phrases. 'Gee Baby, Ain't I Good To You' is astonishing, pitched high and fast, but it's a subtly transposed interpretation of 'Jitterbug Waltz' that really catches the attention: virtuosic, intelligent jazz, played at a very high level.

***(*) **After Hours** Concord CCD 4755 *Hamilton; Tommy Flanagan (p); Bob Cranshaw (b); Lewis Nash (d). 96.*

So effortless and smooth that it could almost pass by unnoticed. This is very close to late-nite-and-lite, exquisitely done as you would expect, given the personnel, but curiously lacking in bite and chew. 'Woody'N'You' is a great group performance, a real meeting of minds. Nothing that follows comes close to its elegant pace. Flanagan is in magisterial form, leading a rhythm section that is recorded with gentle authority, a Concord strength.

***(*) **Live In London** Concord CCD 2172 *Hamilton; John Pearce (p); Dave Green (b); Steve Brown (d). 6/02.*

In London, at the Pizza Express, playing a typically venturesome set of swing and jazz pieces, ranging from the familiar ('When I Fall In Love', 'When You Wish Upon A Star') to the more challenging (Dameron's 'The Squirrel', Al Cohn's 'The Goof And I'). Hamilton always likes to flatter a crowd with things they *won't* immediately recognize, though the musicians at the bar might. It's a clever strategy and has paid dividends. The backing group are all a saxophonist could want, attentive, assured and completely across the material. Green in particular sounds stately and wicked by turns.

*** **Heavy Juice** Concord CCD 2258 *Hamilton; Harry Allen (ts); John Bunch (p); Dennis Irwin (b); Chuck Riggs (d). 2/04.*

A nice chance to hear two of mainstream's most effective tenorists in tandem. Allen and Hamilton swap solos effortlessly on this. The surprise is the emphasis given to bebop staples, namely Dizzy's 'Groovin' High' and a long closing version of 'Ow!', but for the most part they stick to standard repertory: 'If I Should Lose You', a delightful 'Warm Valley' and another long version of 'If Dreams Come True'. Not just an exercise in two-tenor nostalgia but a dream date for anyone with fond memories of Zoot Sims and Stan Getz.

*** **Back In New York** Concord CCD 2274 *Hamilton; Bill Charlap (p); Peter Washington (b); Kenny Washington (d). 9/04.*
Pairing Scott with the hot piano trio of the moment was a nice idea, but it doesn't make a blind bit of difference to his approach. Most of Charlap's subtler gambits are ignored in favour of Hamilton's usual straight-down-the-middle approach. None the less, there are some nice things here: 'Blue'N'Boogie' and 'Bouncin' With Bud' continue the examination of bop themes; 'Lullaby Of The Leaves' is both nostalgic and cleverly fresh; 'I've Grown Accustomed To Her Face' is one of the few versions that conveys the resigned passion of the song. Nice stuff.

*** **Our Delight!** Woodville WVCD 111 *Hamilton; Mark Nightingale (tb); John Pearce (p); Dave Cliff (g); Dave Green (b); Steve Brown (d). 05.*
There's something cheerfully inexorable about Hamilton since the turn of the decade. Like Jack Nicholson, whose speaking voice he unnervingly shares, Hamilton is defiantly himself, whatever the company and context. The quartet (Cliff and Nightingale are guests) plods along nicely. Pointless to complain that there's a sameness to the work now. That is what has kept him working all these years.

Also, in brief:

*** **The Grand Appearance** Progressive 7026. 1–2/78.
Unfamiliar label, typical Hamilton fare: mid-tempo swingers and ballads. Tommy Flanagan and Hank Jones alternate on piano. George Mraz (*b*) and Connie Kay (*d*) complete a fine group. Standout track: 'The Shadow Of Your Smile'.

*** **Ballad Essentials** Concord CCD 4885. 78–90.
But only essential if you haven't the original albums.

***(*) **Concord Jazz Heritage** Concord CCD 4819-2. 77-98.
Ditto.

*** **Late Night Christmas Eve** Concord CCD 4922. 97.
Everyone (except us) hates Christmas albums. Except Ella's. And this one.

*** **Blues, Bop & Ballads** Concord CCD 4866. 2/99.
An eclectic survey of material, too various to work entirely successfully as an album, but with Ike Quebec, Tadd Dameron, Roy Eldridge and Charlie Chaplin among the composers.

*** **Jazz Signatures** Concord CCD 4939. 5/00.
Another solid set from Hamilton, though no one but a solid fan could distinguish it from most of the others. Buy it for 'In Your Own Sweet Way'.

Tardo Hammer

PIANO

He only began recording in the late '90s, having worked for two decades as a sideman and accompanist, with Junior Cook, Abbey Lincoln and Art Farmer. His mature style betrays little of his Tristano-school training.

(*) **Hammer Time / *** **Somethin' Special** Sharp Nine 1014 / 1020 *Hammer; Dennis Irwin (b); Leroy Williams (d). 5/00; 01.*
***(*) **Tardo's Tempo** Sharp Nine 1028 *As above, except omit Williams; add Jimmy Wormworth (d). 9/03.*
***(*) **Look, Stop And Listen: The Music Of Tadd Dameron** Sharp Nine 1040 *Hammer; John Webber (b); Joe Farnsworth (d). 5/07.*
Hammer's debut CD isn't so much disappointing as predictably professional and unlikely to light up the sky. Combining competent original material with tunes by Monk, Duke Jordan and Bud Powell, he gives a good impression of his chops at a range of tempos. The standards – 'Moment To Moment', 'I Concentrate On You', 'You Leave Me Breathless' – are expressive enough but one looks for a little more drama.

The follow-up is rather better and the trio seems ready to tackle similar material with more gusto and adventure. Hammer opens with a fierce display of technique on Powell's 'John's Abbey' and then loses the plot with his own 'Divertimento', which should have gone way down the programme. There are expressive interpretations of Rollins's 'Blues For Philly Joe' and the title-track is a Sonny Clark composition. Again the standards are the most expressive elements: 'Take Me Out To The Ballgame', 'You're My Thrill' and 'If I Loved You'.

Some claim to hear elements of Bill Evans's pianism in Hammer's recent work. Beyond a couple of technical flourishes, we aren't picking up on it. In fact, 'Very Early' on *Tardo's Tempo* seems to be an effort to *deny* the Evans influence. It's played up and hot, still subtle, but with an almost angry strength. The rest of the album is easily as good, with a fantastic version of 'The Last Time I Saw Paris', Tommy Flanagan's 'Minor Mishap' and a great closing read of 'Thelonious'.

The Dameron project is both obvious and non-obvious territory for him: professionalism and technical surety point one way, but one doesn't quite hear him cutting loose on the 'Hot House' changes or scurrying after 'The Squirrel'; until he does, that is. That it works so well has a lot to do with Farnsworth, who gets steadily better, but also because Hammer has relaxed and allowed some levity to creep into his work, as on 'Flossie Lou'. A terrific date.

Gunter Hampel (born 1937)

COMPOSER, VIBRAPHONE, PIANO, REEDS

Born in Göttingen. He studied music and architecture before firing up much of the German free scene of the early '60s. Formed his own Birth label in 1970.

(*) **The 8th July 1969 Birth 001 *Hampel; Anthony Braxton (as, ss, sno, f, cbcl); Willem Breuker (ss, as, ts, b cl); Arjen Gorter (b); Steve McCall (d); Jeanne Lee (v). 7/69.*
*** **Dances** Birth 068 *Hampel (vib, reeds). 69.*
Virtually all of Hampel's work since 1969 has appeared on the fissiparous Birth label and virtually the whole Birth catalogue consists of Hampel's work, in small groups and in various versions of his improvisation collective, the Galaxie Dream Band. It's a label that has had inconsistent distribution over the years. In this edition of the *Guide*, we are listing only the early items above and more recent issues known to be in general circulation at the time of writing.

There are obvious and misleading parallels between Hampel's work and that of the similarly cosmically obsessed Sun Ra, but

Hampel is typically saturnine rather than Saturnian and he lacks the ripping, swinging joy of Ra's various Intergalactic Arkestras. *8th Of July 1969* isn't quite as time-warped as some of his work of the time, but nor is it quite as individual. Lee's voice is one of the most significant in contemporary improvisation. Breuker is already an imaginative and powerful soloist. Braxton, who in 1969 had just completed the epochal solo *For Alto*, still sounds as if he's fishing for a music commensurate with his evolving vision.

Dances was only released in 2004. It finds Hampel exploring similar areas of concern but with a concentration one doesn't hear in the group recordings. He deploys a huge range of instruments on the record. He also hums and dances, which gives parts of the album an eavesdropped quality.

*** **Jubilation** Birth 0038 *Hampel; Manfred Schoof (t); Albert Mangelsdorff (tb); Perry Robinson (cl); Marion Brown (as); Thomas Keyserling (as, f, af); Barre Phillips (b); Steve McCall (d); Jeanne Lee (v)*. 11/83.

*** **Fresh Heat – Live At Sweet Basil** Birth CD 0039 *Hampel; Stephen Haynes, Vance R. Provey (t); Curtis Fowlkes (tb); Bob Stewart (tba); Perry Robinson (cl); Thomas Keyserling, Mark Whitecage (as, f); Bob Hanlon (ts, f); Lucky Ennett (ts); Bill Frisell (g); Kyoto Fujiwara (b); Marvin 'Smitty' Smith (d); Arthur Jenkins, Jeanne Lee (v)*. 2/85.

***(*) **Dialog – Live At The Eldena Jazz Festival, 1992** Birth CD 041 *Hampel; Mathias Schubert (ts)*. 7/92.

***(*) **Time Is Now – Live At The Eldena Jazz Festival, 1992** Birth CD 042 *Hampel; Mike Dietz (g); Jürgen Attig (b); Heinrich Köbberling (d)*. 7/92.

*** **Celestial Glory – Live At The Knitting Factory** Birth CD 040 *Hampel; Perry Robinson (cl); Mark Whitecage (as, ss); Thomas Keyserling (as, f); Jeanne Lee (v)*. 9/91.

Hampel's international standing grows steadily. *Jubilation* is an excellent album – 'Little Bird' particularly strong – which lacks some of the instinctive empathy of the Galaxie Dream Band but also some of its increasingly hermetic inwardness. The live New York City set smacks of no one more forcibly than Charles Mingus, whose broader legacy is still largely unexplored, other than by bass-players.

The Knitting Factory would seem to be a potential home away from home for Hampel. Unfortunately, the three pieces included on *Celestial Glory* are drab and slabby. Robinson is always interesting, and his solo passages and duets with the leader provide much of the interest. Lee is recorded very close, which introduces some ugly pops and squawks, and there is an overall lack of good production.

The duos with Schubert at Eldena are very good indeed; 'After The Fact' is one of the best documented performances by any of the Hampel 'family'. The other record, taped a day earlier at the same festival, has a less familiar line-up but is marked by 'Serenade For Marion Brown', a heartfelt tribute to a loyal ally who seems to have been ill with dental problems at the time.

***(*) **Legendary** Birth 045 *Hampel; Manfred Schoof (t, flhn); Alexander von Schlippenbach (p); Arjen Gorter (b); Pierre Courbois (d)*. 5/97.

A reunion for Hampel's late-'60s band, the same line-up which recorded *Heartplants*, now only available in Japan. 'Legendary' is a flute solo by Hampel, lateral and sardonic, but with his usual romantic burnish. There is also a reprise of 'Spielplatz', a group composition with a rough-hewn architecture that is entirely Hampel's own. The album is bulked out with a new reading of 'All The Things You Could Be If Charles Mingus Was Your Daddy', a perverse, jolly idea that cements Hampel's open-form approach.

Schlippenbach's contribution is considerable. He is courtly and thoughtful but swings outrageously even when the metre is almost uncountable. Schoof is the Darth Vader of contemporary trumpet-playing, a sweet and accommodating talent who has turned to the dark side. His tone is expansive, but with an astringent, tobacco-y quality. Hampel's multi-instrumentalism is no longer a surprise, but his adaptability and ability to shift between idioms is consistently impressive.

*** **Köln Concert: Parts 1 & 2** Birth CD 047 / 048 *Hampel; Christian Weidner (as, ts); Clemens Orth (ky, v); Christian Jaroslawski (b); Gerrit Juhnke (d); Smudo, Christian Vargas, Nuclear B, Sprite, Nore (v)*. 5/97.

Recorded just a day after *Legendary* and at the same festival. It was a good wheeze, naming these records after one of the best-selling jazz records of all time. Unfortunately, instead of Keith Jarrett's tortured intensity and virtuosic handling of technical problems and instead of the thoughtful penetration of the *Legendary* quintet, the Next Generation band indulge themselves mercilessly. It's no accident that the most impressive music here is instrumental, the beautiful 'Jazz Life' on *Part 1*, and the equally touching 'Sun Down' on the sequel. Jeanne Lee's role seems restricted to writing. She has a hand in 'You Ever Saw Birds Gather And Lift Off?', which opens the set, but one misses that rising, potent voice.

Also, in brief:

***(*) **All The Things You Could Be If Charles Mingus Was Your Daddy** Birth 031. 11/78, 7/80.

A reference to Mingus's reworking of 'All The Things You Are', scored for just percussion, woodwinds and voice.

*** **Next Generation** Birth 0043. 9/95.

Subtitled *Concepts In Jazz-Rap-Hip-Hop*, this turns out to be no more self-consciously fashionable than anything this determined individualist has done. The vibes work is (literally) incomparable.

*** **Solid Fun** Birth 044. 9/95, 1/96.

Duos with Christian Weidner (*as, ts*), all but one recorded live at Auerbach Jazznight.

*** **The 8th September 1999** Birth 049. 9/99.

The Sextet caught live and playing well at Sweet Basil.

***(*) **Challenge of the Now** Birth 066. 8/02.

Hampel in a trio situation with Perry Robinson (*cl*) and Lou Grassi (*d*).

*** **On Fire: Hierseins-Erfahrungen** / *** **Emission 2004** Birth 069 / 070. 04.

Hampel and his young group with music for dance (*On Fire*) and in a trio (saxophone and drums) format on *Emission*.

Lionel Hampton (1908–2002)

VIBES, PIANO, DRUMS, VOICE

Born in Louisville, Kentucky, he learned drums in a Chicago boys' band. He went on to work with Les Hit and backing Louis Armstrong before switching to vibes and leading his own group in LA, where Benny Goodman recruited him. He recorded for RCA Victor in NY, 1936–40, and ran his own big band from 1941, dominated by a show-stopping style that anticipated R&B

and let the band survive the lean rock'n'roll years. In the '80s and '90s he was also a major figure in education, publishing and housing programmes.

CORE COLLECTION

*****(*) Lionel Hampton 1937–1938**
Classics 524 *Hampton; Ziggy Elman, Cootie Williams, Jonah Jones (t); Lawrence Brown (tb); Vido Musso (cl, ts); Mezz Mezzrow, Eddie Barefield (cl); Johnny Hodges, Hymie Schertzer, George Koenig (as); Arthur Rollini (ts); Edgar Sampson (bs); Jess Stacy, Clyde Hart (p); Bobby Bennett, Allan Reuss (g); Harry Goodman, John Kirby, Mack Walker, Johnny Miller, Billy Taylor (b); Gene Krupa, Cozy Cole, Sonny Greer (d).* 2/37–1/38.

Lionel Hampton's Victor sessions of the '30s offer a glimpse of many of the finest big-band players of the day away from usual chores: Hampton cherrypicked whichever band was in town at the time of the session, and although most of the tracks were hastily organized, the music is consistently entertaining. If one has a reservation, it's that if you don't enjoy what Hampton himself does, these discs won't live up to their reputation, since he dominates. Hampton cut a total of 23 sessions between 1936 and 1941. The personnel varies substantially from date to date: some are like small-band sessions drawn from the Ellington or Goodman or Basie orchestras; others – such as the extraordinary 1939 date with Gillespie, Carter, Berry, Webster and Hawkins – are genuine all-star jams. Carter wrote the charts for one session, but mostly Hampton used head arrangements or sketchy frameworks. The bonding agent is his own enthusiasm: whether playing vibes – and incidentally establishing the dominant style on the instrument with his abrasive accents, percussive intensity and quickfire alternation of long and short lines – or piano or drums, or taking an amusing, Armstrong-influenced vocal, Hamp makes everything swing.

*****(*) Lionel Hampton 1938–1939** Classics 534 *Hampton; Cootie Williams, Harry James, Walter Fuller, Irving Randolph, Ziggy Elman (t); Rex Stewart (c); Lawrence Brown (tb); Benny Carter, Omer Simeon (cl, as); Russell Procope (ss, as); Hymie Schertzer (as, bcl); Johnny Hodges, Dave Matthews, George Oldham (as); Herschel Evans, Babe Russin, Jerry Jerome, Chu Berry (ts); Edgar Sampson, Harry Carney (bs); Jess Stacy, Billy Kyle, Spencer Odun, Clyde Hart (p); Allan Reuss, Danny Barker (g); Billy Taylor, John Kirby, Jesse Simpkins, Milt Hinton (b); Sonny Greer, Jo Jones, Alvin Burroughs, Cozy Cole (d).* 1/38–6/39.

*****(*) Lionel Hampton 1939–1940** Classics 562 *Hampton; Dizzy Gillespie, Henry 'Red' Allen , Ziggy Elman (t); Benny Carter (t, as); Rex Stewart (c); Lawrence Brown (tb); Edmond Hall (cl); Toots Mondello (cl, as); Earl Bostic, Buff Estes (as); Coleman Hawkins, Ben Webster, Chu Berry, Jerry Jerome, Budd Johnson (ts); Harry Carney (bs); Clyde Hart, Nat Cole, Joe Sullivan, Spencer Odun (p); Allan Reuss, Charlie Christian, Al Casey, Ernest Ashley, Oscar Moore (g); Billy Taylor, Milt Hinton, Artie Bernstein, Wesley Prince (b); Sonny Greer, Cozy Cole, Big Sid Catlett, Slick Jones, Zutty Singleton, Nick Fatool, Al Spieldock (d).* 6/39–5/40.

***** Lionel Hampton 1940–1941** Classics 624 *Hampton; Karl George, Ernie Royal, Joe Newman (t); Fred Beckett, Sonny Craven, Harry Sloan (tb); Marshal Royal (cl, as); Ray Perry (as, vn); Dexter Gordon, Illinois Jacquet (ts); Jack McVea (bs); Nat Cole, Sir Charles Thompson, Marlowe Morris, Milt Buckner (p); Oscar Moore, Teddy Bunn, Irving Ashby (g); Douglas Daniels (v); Wesley Prince, Hayes Alvis, Vernon Alley (b); Al Spieldock, Kaiser Marshall, Shadow Wilson, George Jenkins (d); Rubel Blakey, Evelyn Myers (v).* 7/40–12/41.

Surprisingly few tracks stand out from these sessions: what one remembers are individual solos and the general climate of hot, hip good humour. One might mention Benny Carter on 'I'm In The Mood For Swing', Chu Berry on 'Shufflin' At The Hollywood', Dizzy Gillespie on 'Hot Mallets', J. C. Higginbotham on 'I'm On My Way From You' or Buster Bailey on 'Rhythm, Rhythm'; but there are few disappointments, despite the leader's showboating. Hamp's drum and piano features are less than enthralling after one has heard them once, but they don't occupy too much space. While the Classics CDs take a full chronological look up to December 1941 and the start of Hamp's own big band, the sound is inconsistent: some tracks field too much surface noise, others seem unnecessarily dull. Bluebird's series has disappeared altogether: it is surely time for a comprehensive box of this music from that source. Classics 624 includes the final 13 tracks for Victor and, while these are less interesting than the earlier dates, it's useful to have them in sequence.

***** Lionel Hampton 1942–1944** Classics 803 *Hampton; Snooky Young, Wendell Culley, Joe Morris, Dave Page, Lamar Wright, Ernie Royal, Karl George, Joe Newman, Roy McCoy, Cat Anderson (t); Booty Wood, Vernon Porter, Andrew Penn, Fred Beckett, Sonny Craven, Allen Durham, Al Hayes, Harry Sloan (tb); Herbie Fields (cl, as); Gus Evans, George Dorsey, Ray Perry, Marshal Royal, Earl Bostic (as); Arnett Cobb, Fred Simon, Jay Peters, Dexter Gordon, Illinois Jacquet, Al Sears (ts); Charlie Fowlkes (bs); Milt Buckner (p); Billy Mackel, Irving Ashby, Eric Miller (g); Charles Harris, Ted Sinclair, Vernon King, Vernon Alley, Wendell Marshall (b); George Jenkins, Fred Radcliffe, Lee Young (d); Rubel Blakey (v).* 3/42–10/44.

***** Lionel Hampton 1945–46** Classics 922 *As above, except omit Anderson, Newman, Dorsey, Royal, Bostic, Gordon, Jacquet, Miller, King, Alley, Marshall, Radcliffe, Young, Blakey; add Joe Morris, Al Killian (t); Abdul Hamid, John Morris, Al Hayes (tb); Bobby Plater, Ben Kynard (as); Johnny Griffin (ts); Dardanelle Breckenridge, John Mehegan (p); Dinah Washington, Bing Crosby (v).* 1/45–1/46.

****(*) Lionel Hampton 1946** Classics 946 *Mostly as above, except add Jimmy Wormick (tb); Jack Kelso (cl); Joe Comfort (b); Curley Hamner (d).* 1–9/46.

***** Lionel Hampton 1947** Classics 994 *Hampton; Wendell Culley, Duke Garrette, Jimmy Nottingham, Kenny Dorham, Leo Shepherd, Snooky Young, Teddy Buckner, Walter Williams, Benny Bailey (t); Britt Woodman, James Wormick, Sonny Craven, Andrew Penn, James Robinson (tb); Jackie Kelso (cl, as); Bobby Plater, Ben Kynard (as); Morris Lane, Johnny Sparrow (ts); Charlie Fowlkes (bs); Milt Buckner, Michael 'Dodo' Marmarosa (p); Billy Mackel (g); Charles Harris, Joe Comfort, Charles Mingus (b); Curley Hamner, Earl Walker (d); The Hamptonians, Wini Brown, Roland Burton (v).* 4–11/47.

Hampton's big bands of the '40s were relentlessly entertaining outfits, their live shows a feast of raving showstoppers which Hampton somehow found the energy to replenish time and again. He tended to rely on a settled repertoire – including 'Flying Home', 'Hamp's Boogie Woogie' and a few others – but his ability to ignite both a band and an audience prevented staleness. The studio sessions are tamer than the stage show, but there's good, gritty playing, which opened the book on a blend of swing and R&B which other bandleaders followed with some interest. Classics 803 gets stuck on some dull material – four different takes of 'Flying Home' in all, including a two-part V-Disc version

– but there are also some strong charts by Clyde Hart and Milt Buckner. Classics 922 is another mixed bag, but there is a lovely Dinah Washington vocal on 'Blow Top Blues', two bits of fun with Bing Crosby, a couple of bacchanalian V-Disc sides and a thumping 'Rockin' In Rhythm'. The 1946 disc has fewer pickings and is really only for Hampton nuts, although Arnett Cobb gets off a couple of superheated solos. The 1947 set picks up a bit with the arrival of Dorham and Mingus, and some good set-pieces such as 'Three Minutes On 52nd Street', 'Red Top' and 'Mingus Fingers', ending on a vigorous sextet date.

*** **The Lionel Hampton Story** Proper PROPERBOX 12 4CD *As discs above.* 37–49.
Proper's trawl through the best of the Victor and Decca sessions is as nicely packaged as the rest of this series, but transfer quality is very mixed. The music of Hamp's vintage years needs to be addressed by a company with a budget and access to the best possible sources.

*** **The Complete Lionel Hampton Quartets And Quintets With Oscar Peterson On Verve** / ***(*) **The Lionel Hampton Quintet** / *** **Just One Of Those Things** Verve 559797-2 5CD / 589100-2 / 547437-2 *Hampton; Buddy DeFranco (cl); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Buddy Rich (d).* 53–54; 4/54; 54
***(*) **Jazz Masters 26: Lionel Hampton With Oscar Peterson** Verve 521853-2 *Hampton; Roy Eldridge, Dizzy Gillespie (t); Bill Harris (tb); Buddy DeFranco (cl); Flip Phillips, Ben Webster (ts); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Buddy Rich (d).* 53–54.
Hampton's early sessions for Norman Granz were originally spread over some 15 LPs, so this comprehensive five-disc set from Verve clears up a discographical muddle. Hampton and Peterson clearly enjoyed each other's company, and the generous solos, jocular interplay and general bonhomie is usually uplifting. That said, we offer only a low rating since the music quickly seems very unvaried and the packaging is ugly. There are things to enjoy, such as a second classic treatment of 'Star Dust', but one wishes these discs had been made available separately in a more economical way. DeFranco arrives for one session and offers some useful contrast, but as a block of music this is one of those sets to dip into very sparingly.

The *Jazz Masters* package has been around for a while and is still a good place to hear Hampton with Verve. *Just One Of Those Things* fillets sundry 1954 tracks from the complete set. Best of the slimmer selections is *Quintet*, which brings together two full albums from these dates in a handsome Master Edition (with the original David Stone Martin artwork).

*** **Olympia 1961/1966** Laserlight 36181 2CD *Hampton; Dave Gonzales, Floyd Jones, Andrew Wood, Virgil Jones, Wallace Davenport (t); Vincente Prudente, Harlem Rasheed (tb); Bobby Plater (as, cl, f); John Neely (as, cl); Edward Pazant (as, ts, cl, f); Andrew McGhee (ts, cl); Edlin Terry (ts); Lonnie Shaw (bs, f); Harold Mabern, Zeke Mullins (p); Roland Faulkner, Billy Mackel (g); Lawrence Burgan (b); Wayne Robinson, Al Levitt (d); Bertice Reading, Pinocchio James (v).* 3/61–10/66.
*** **Salle Pleyel 1971** Laserlight 36133 2CD *Hampton; Roland Connors (t); Bob Snyder (cl); Tommy Gambino (ss, as); Illinois Jacquet, Chuck McClendon (ts); Milt Buckner, John Spruill (org, p); Billy Mackel (g); Eustis Guillemet (b); Kenny Bolds (d).* 3/71.
Previously released in RTE's series of French concert broadcasts, these are welcome retrievals from an otherwise undocumented period. Both the 1961 and 1966 Olympia concerts are in excellent sound, and although there's the usual crowd-pleasing – via some of the hits, an over-excited Bertice Reading and Pinocchio James, a singer in the Joe Wiliams mould – there is some outstanding Hamp on 'Tenderly' (dedicated to Mezz Mezzrow), a boppish 'Glad Hamp', both versions of 'Midnight Sun' (especially the first) and a 'Stardust' with a spot for Billy Mackel.

The 1971 concert gives plenty of space to Jacquet and Buckner, neither a shrinking violet, and something like the Sam Price blues 'Big Joe' works up a monumental head of steam. Hamp browses through a few standards that take his fancy – 'Summertime', 'Avalon', 'Who Can I Turn To' – and Jacquet gets beefy on 'Ghost Of A Chance'. Working with a smaller group, the set has more of an R&B feel, and although the second disc is packed with warhorses, there's lots to listen to.

*** **Ring Dem Vibes** Emarcy 159825-2 *Hampton; Claude Gousset (tb); Michel Attenoux (as); Gérard Badini (ts); Raymond Fol, Reynold Mullins (p); Danny Doriz (vib); Billy Mackel (g); Michel Gaudry (b); Sam Woodyard (d).* 5/76.
(*) **As Time Goes By Sonet 981489-2 *Hampton; Svend Asmussen (vn); Rune Öfwerman (p); Niels-Henning Ørsted Pedersen (b); Ed Thigpen (d).* 78.
Cut during a low-point in Hampton's recording regimen, he still sounds irrepressible, and if this is basically a routine mainstream jam with another gang of Parisian players (plus old faithful, Billy Mackel) he's enthusiastically up for it. Oddity: a long version of Horace Silver's 'Psychedelic Sally'. The Sonet album dates from the same period: same old material, Asmussen seems uninvolved and even Thigpen sounds bored.

** **Live At The Blue Note** / ** **Just Jazz** Telarc Jazz CD-83308 / 83313 *Hampton; Clark Terry (t, flhn); Harry 'Sweets' Edison (t); Al Grey (tb); James Moody, Buddy Tate (ts); Hank Jones (p); Milt Hinton (b); Grady Tate (d).* 6/91.
Hampton's final period of recording was, with the best will in the world, a mere echo of a major talent. Since he isn't the kind of artist to indulge in autumnal reflections, one has to use his earlier records as a yardstick, and these sessions inevitably fall short in energy and invention. No one can blame Hamp for taking things steady at this stage in what's virtually a 70-year career. The session recorded at New York's Blue Note is an expansive all-star session by musicians whose best work is, frankly, some way behind them: only the seemingly ageless Terry and the exuberant Grey defy the circumstances and muster a sense of commitment. Everyone else, including Hampton, falls back on simple ideas and tempos which give no cause for alarm. The second volume, *Just Jazz*, is more of the same.

Also, in brief:

(*) **Lionel Hampton 1949–1950 / **(*) **... 1950** Classics 1161 / 1193. 1/49–1/50; 1–9/50.
He was never a man to deny popular tastes, and Hamp's big band in these sessions sounds more like an R&B outfit, and with the ludicrous but effective 'Turkey Hop' he all but invents big-band rock'n'roll. The casualty is the jazz material.

*** **Lionel Hampton And His French New Sound Volumes 1 & 2** Emarcy 549405 / 549406. 55.
Hampton was often recorded on his various European visits, and these discs find him in mixed company, locals and Americans on hand. Not bad, but largely for Hampton completists.

*** **Mai 1956** Emarcy 013880-2. 5/56.
A stopover on a mammoth European tour, this Paris date is good-natured if not terribly involving.

(*) **You Better Know It!!! Impulse 051140-2. 10/64.
Bob Thiele got a great band on its best behaviour, but the results are dull.

Slide Hampton (born 1932)

TROMBONE

Locksley Hampton played with Lionel Hampton before joining Maynard Ferguson as an arranger in 1957. Freelanced in the '60s before a spell with Woody Herman and a long stint in Europe, though he returned to the USA in 1977. His arranging has often taken precedence over his playing, but he remains a quick and skilful trombonist.

*** **Sister Salvation** Collectables COL 6173 *Hampton; Freddie Hubbard, Ernie Royal, Richard Williams, Bob Zottola (t); Bernard McKinney (tb, euph); Billy Barber (tba); George Coleman (ts); Jay Cameron (bs); Nabil Totah (b); Pete LaRoca (d).* 2/60.
Slide often thought in quite large-scale musical terms, and he has a more distinctive personality as a member of ensembles than he does as a soloist. This is a crisply funky and often very intelligent octet session, packed with musical ideas, and nicely balanced between original material like his own title-tune, 'Asseveration' and 'A Little Night Music', and imaginative rearrangements of pieces like Weston's 'Hi-Fli' and Ellington's rarely covered 'Just Squeeze Me (But Don't Tease Me)', which was written for and with Will Gaines.

**** **Roots** Criss Cross 1015 *Hampton; Clifford Jordan (ts); Cedar Walton (p); David Williams (b); Billy Higgins (d).* 4/85.
A session in which everything worked out right. Hampton and Jordan are perfectly paired, the trombonist fleet yet punchy, Jordan putting a hint of dishevelment into otherwise finely tailored improvisations; and Walton has seldom played with so much vitality, yet without surrendering his customary aristocratic touch. Williams and Higgins are asked to play hard throughout the four long titles, and they oblige without flagging. Although a very fast 'Solar' is arguably the highlight, it's a fine record altogether.

***(*) **Dedicated To Diz** Telarc 83323 *Hampton; Jon Faddis, Roy Hargrove, Claudio Roditi (t, flhn); Steve Turre (tb, shells); Douglas Purviance (btb); Antonio Hart (as, ss); Jimmy Heath (ts); David Sanchez (ts, ss, f); Danilo Perez (p); George Mraz (b); Lewis Nash (d).* 2/93.
Having Faddis in a Gillespie tribute guarantees a certain authenticity. The idea of the Jazz Masters, as this group was known, was to record larger-scale arrangements of work associated with the greats. A great charts man as well as player, Hampton handles this one with characteristic discretion and charm. It might have sounded better done in a studio than live at the Village Vanguard. There are moments when the sound is imperfect, and one or two of the ensembles should have been touched up. The high-points are 'Lover Man' and 'A Night In Tunisia'. Faddis is quite properly the star, but Hargrove, Roditi and Turre, Heath and Sanchez also have their moments in the sun.

*** **Spirit Of The Horn** MCGJazz MCGJ1011 *Hampton; Jay Ashby, Bill Watrous, Michael Boschen, Steve Davis, Hugh Fraser, David Gibson, Andre Hayward, Tim Newman, Benny Powell, Douglas Purviance, Max Siegel, Isaac Smith, David Taylor (tb); Martin Ashby (g); Larry Willis (p); John Lee (b); Victor Jones (d).* 5/02.
This is great fun, although a 14-strong band of trombonists does make one fear the worst. In the end, Slide deploys his huge team very deftly, making 'A Flower Is A Lovesome Thing' sing (Duke loved his trombones, too) and having them breeze through 'Dolphin Dance'. Watrous, who might be the greatest trombone technician jazz has ever seen, is sensibly used as a lead solo voice, and everybody gets their turn in 'Blues For Eric'. It can't quite escape the novelty-record tag, but you can't fault Slide for trying.

Also, in brief:

*** **Two Sides Of Slide** Fresh Sound FSRCD 349. 59–61.
A mouth-watering personnel, but they only have an ensemble role; Slide takes most of the solos, which is fair enough – these were his dates, after all.

*** **Exodus** Emarcy 013033-2. 11/62.
Reissued as part of Emarcy's celebration of jazz in Paris, this is a thoughtful and well-balanced set that once again demonstrates Slide's skill as an arranger and bandleader.

Herbie Hancock (born 1940)

PIANO, KEYBOARDS

One of the most significant composers in modern jazz, the creator of 'Watermelon Man' and 'Dolphin Dance' as well as the unforgettable 'Rockit', the Chicagoan was a child prodigy, playing Mozart as a youngster. He has embraced bebop, funk and elements of classical form: a formidable technician.

***(*) **Takin' Off** Blue Note 37643 *Hancock; Freddie Hubbard (t, flhn); Dexter Gordon (ts); Butch Warren (b); Billy Higgins (d).* 5/62.
Following master's work at the Manhattan School of Music, Hancock made his professional debut with Coleman Hawkins. He signed up with trumpeter Donald Byrd and came to the attention of Alfred Lion at Blue Note, who agreed to allow the 22-year-old to record with a horn-led group. The result is astonishingly mature and poised. 'Watermelon Man' digs back into memories of Chicago's South Side, a gospelly roller which prompts a full-hearted solo from Hubbard; not the obvious choice for the gig, perhaps, with Byrd a more likely candidate, but he fits right in. As does Gordon, who was only getting back to serious work after his tribulations; he sounds earthy and intense, and much more focused than on the alternative take, which has been added to the CD. The collaboration was to firm up a friendship that would last till the end of Gordon's life and the Tavernier movie *Round Midnight*. 'Three Bags Full' is a curious piece, almost Eastern in harmony and apparently intended to underline the stylistic differences between the three soloists. This might almost be something by the '50s Miles Davis group, with Gordon emulating Coltrane. 'The Maze' is a puzzle-piece, and 'Driftin'' is a relaxed blowing tune featuring Hubbard's flugelhorn. Perhaps the most effective track of all is the ballad, 'Alone Am I', moody and philosophical, with a superb solo from Hancock. Can there ever have been a more auspicious debut?

*** **My Point Of View** Blue Note 21226 *Hancock; Donald Byrd (t); Grachan Moncur III (tb); Grant Green (g); Chuck Israels (b); Tony Williams (d).* 3/63.
My Point Of View was the second of Hancock's records for Blue Note. It's never been the most celebrated, despite including the wonderful 'Blind Man, Blind Man', which is now represented in

an extra take. Herbie's relationship with Tony Williams is often regarded as the key to this fine record, and revisiting it in this special Rudy Van Gelder edition merely reinforces that view. 'King Cobra' is a brilliant synthesis of Williams's rhythmic genius and Hancock's structural gifts. Herbie's passing interest in R&B surfaces on 'And What If I Don't', which most blindfold testees would be hard-pressed to identify.

*** **Inventions And Dimensions** Blue Note 563799 *Hancock; Paul Chambers (b); Willie Bobo (d); Chihuahua Martinez (perc).* 8/63.

The forgotten album. Few Blue Note sessions of the time were created with such freedom. Hancock gave his musicians nothing more than a time-signature and some general idea of shape, and the session went from there. 'Succotash', named after the sound of Willie Bobo's brushes rather than the beans-and-corn mix, is in double waltz-time. 'Triangle' falls into three distinct sections, with the feel of the blues but no obvious blues content. 'For Jack Rabbit' and 'A Jump Ahead' were effectively co-written by Paul Chambers; on the former track the bassist drives the improvisation along with a repeat figure, while the title of the latter derives from his four-note pedal at the start.

♛ **** **Maiden Voyage** Blue Note 95331 *Hancock; Freddie Hubbard (t); George Coleman (ts); Ron Carter (b); Tony Williams (d).* 64.

**** **Empyrean Isles** Blue Note 98796 *As above, except omit Coleman.* 6/64.

***(*) **Cantaloupe Island** Blue Note 29331 *As above, except add Donald Byrd (t); Grachan Moncur III (tb); George Coleman, Dexter Gordon (ts); Butch Warren (b); Billy Higgins (d).* 5/62, 3/63, 6/64, 3/65.

Maiden Voyage has been tussled over before. Revisionists argue that it is glib and superficial. We disagree and have no hesitation in placing it in our premier league, a colossal achievement by a man still just 24 years old. It is a quiet record, likened by Joachim Berendt to Debussy's *La Mer*. Coleman plays with delicate understatement and Hancock never puts a foot wrong. No great surprise that the chemistry was so good: with the obvious exception of Hubbard, this was Miles's group.

Empyrean Isles is almost as good. 'Cantaloupe Island' is a glorious piece of quartet jazz and 'Dolphin Dance' has seldom been out of the repertoire in the last 30 years. The absence of Coleman puts ever-greater emphasis on piano and, though one misses his slightly breathy delivery, there's an amazing clarity here.

Cantaloupe Island is a compilation of material from *Takin' Off* and *Empyrean Isles*, and includes, from *My Point Of View*, 'Blind Man, Blind Man'.

*** **Jazz To Funk** Aim 1604 *Hancock; Don Cherry, Freddy Hubbard (t); Phil Woods (as); Jimmy Heath, Joe Henderson (ts); Ron Carter (b); Jack DeJohnette, Albert 'Tootie' Heath (d).* 66–69.

A curious, mixed-bag compilation which takes that 'transitional' tag as its premiss. The material here includes out-takes from the *Blow Up* sessions, as well as four cuts from an album originally released under Al Heath's name, and, also on the first side, the long, slightly rambling 'Maulana'. Given the quality of the personnel, this is an obviously desirable item for collectors of the period as well as Hancock completists, but don't expect too many revelations.

*** **Speak Like A Child** Blue Note 746136 *Hancock; Thad Jones (flhn); Peter Phillips (btb); Jerry Dodgion (af); Ron Carter (b); Mickey Roker (d).* 3/68.

An experiment in sound-texture, this was the first of Hancock's records to suggest that he might welcome a swing towards electronics. The sound is slithery and quite abstract, certainly not dance-orientated but full of intimations of what was to come in the '70s. Jones was an unexpected recruitment, but he plays with delicate beauty and some muscle throughout. An easy record to overlook; well worth hearing.

*** **The Prisoner** Blue Note 25649 *Hancock; Johnny Coles (t, flhn); Garnett Brown (tb); Jack Jeffers, Tony Studd (btb); Romeo Penque (bcl); Jerome Richardson (bcl, f); Joe Henderson (ts); Buster Williams (b); Albert 'Tootie' Heath (d); Oren Waters (v).* 4/69.

Dedicated to the spirit of Martin Luther King Jr, this final Blue Note and first since leaving Miles Davis is one of Hancock's most ambitious projects, with a rich phalanx of horns and a certain amount of dabbling on Fender Rhodes. It's a notably thoughtful record, and the opening sequence of 'I Have A Dream', 'The Prisoner' and a version of Charles Williams's 'Firewater' (there are alternative takes of the latter two on the reissue) is one of the most powerful in the whole range of Hancock's work. So why, then, is this album so little known, relative to the others? The short answer is that it has been only sporadically available and, more pressingly, that it is a markedly inward and even solipsistic work. Henderson is magnificent, as is the underachieving Coles, and Hancock himself plays with a calm authority that was increasingly rare in his subsequent work.

**** **The Complete Blue Note Sixties Sessions** Blue Note 4 95569 2 6CD *As above, except add Melvin Lastie (c); Johnny Coles, Thad Jones (flhn); Garnett Brown (tb); Jack Jeffers, Tony Studd (btb); Jackie McLean (as), Jerry Dodgion (as, f), Jerome Richardson (bcl, f), Romeo Penque (bcl), Hubert Laws (f), Stanley Turrentine (ts), Eric Gale, Billy Butler (g), Bob Cranshaw (b), Albert 'Tootie' Heath , Bernard Purdie, Mickey Roker (d).* 12/61–4/69.

As well as the Blue Notes issued above, this includes the whole of *Speak Like A Child* and Herbie's last album for the label, *The Prisoner*. Blue Note have included some interesting filler material. There are early tracks recorded under the leadership of Donald Byrd and Jackie McLean, some material with Bobby Hutcherson from *Blow-Up*, and 'The Collector' from Wayne Shorter's *Adam's Apple* date. At the very end of the set, a rarity: Herbie's one and only serious dabbling in R&B, in a band fronted by Melvin Lastie and Stanley Turrentine.

*** **Fat Albert Rotunda** Warner 47540 *Hancock; Johnny Coles (t); Garnett Brown (tb); Joe Henderson (ts, af); Buster Williams (b); Albert 'Tootie' Heath (d).* 10 & 12/69.

Working with Miles Davis suggested the possibilities of an electric band. When he moved on, Hancock immediately experimented with his own version. The three albums for Warner Bros were *Fat Albert Rotunda*, *Mwandishi* (the Swahili name he had adopted for himself) and *Crossings*.

Written for Bill Cosby's *Fat Albert* cartoon, the music began to take on a life of its own and started Hancock's personal exploration of fusion. It also marks a first use on his own date of the Fender Rhodes which was to become something of a Hancock trademark over the next few years. With the criminally under-recorded Johnny Coles on trumpet and Joe Henderson on tenor and alto flute, the session has a surging, almost breathless power that takes it far beyond its origins.

*** **Mwandishi** Warner Brothers 1898 2CD *Hancock; Eddie Henderson (t); Julian Priester (tb); Bennie Maupin (sax, bcl, af);*

Jose Areas (g, perc); Ronnie Montrose (g); Buster Williams (b); Billy Hart (d); Leon Ndugu Chancler (d, perc). 12/70.

*** **Crossings** Warner 475423 *As above, except add Patrick Gleeson (syn), Victor Pantoja (perc), Victoria Domagalski, Della Horne, Candy Love, Sandra Stevens (v). 12/71.*

Mwandishi is altogether more thoughtful and personal. On tunes like 'Wandering Spirit Song', Hancock experiments for the first time with sheer duration, and it's hard to believe that this album did not exert some sort of reciprocal influence on Miles Davis, notably the saturnine *Agharta* and *Pangaea*. Maupin's multi-instrumentalism is a key element, but the other Henderson's melancholic trumpet is the main dramatic focus. 'You'll Know When You Get There' is a long journey across the Kalahari, punctuated by harmonic mirages and sudden changes of pace.

The set was recorded in a single session over New Year's Eve, 1970, and the long opening 'Ostinato (Suite For Angela)' has signs of being approached in the same way that Miles's sessions were taped, though with a greater sense of predetermined structure. Priester's 'Wandering Spirit Song' has *In A Silent Way*'s hazy, ethereal quality.

The final episode of Hancock's Warners period takes the electric group even further out into the avant-garde. The electronic gadgetry is now almost the main focus of the sound, with everything pumped through echoplexes and wah-wah pedals, distorted and run through tape machines in any number of different ways. The long 'Sleeping Giant' is a wonderfully atmospheric piece – though, interestingly, Herbie cedes composition duties to Maupin for the remainder of the record, on 'Quasar' and 'Water Torture'. Where Hancock's own work differs markedly from Miles's superficially similar conception is in the level of structure and organization. 'Sleeping Giant' is almost symphonic in form, and has a wonderful sense of completion, where Miles's pieces of the time felt as if they might rumble and clatter on indefinitely. Patrick Gleeson's Moog is an integral element of the sound here, spooky, tortured and sometimes giving off an eldritch beauty.

*** **Sextant** Columbia CK 64983 *Hancock; Eddie Henderson, Julian Priester (tb, atb, btb, perc); Bennie Maupin (ss, bcl, picc, perc); Jaco Pastorius, Buster Williams (b); Billy Hart (d, perc); Buck Clarke (perc); Scott Beach, Della Horne, Candy Love, Sandra Stevens (v). 72.*

Sextant marks a shift towards the electronic funk of mid-decade, but it has an infectious freshness. 'Rain Dance' is one of Hancock's most delightful themes, shifting between metres, harmonically agile. 'Hidden Shadows' and 'Hornets' are more like long-form jams, though the basic architecture of the second track is very impressive. Where Miles Davis was interested in abstraction and pure sound, Hancock was still devoted to melody. The doubling of lines, often by Priester and Maupin in conjunction with the bassist, was a key element here, and it's deployed to great effect.

CORE COLLECTION

**** **Head Hunters**

Columbia CK 65123 *Hancock; Bennie Maupin (ts, ss, saxello, bcl, af); Paul Jackson (b); Harvey Mason (d); Bill Summers (perc). 73.*

Miles legitimized a view of black musical history that made room for Sly Stone and James Brown, as well as Charlie Parker and John Coltrane. *Head Hunters* was the direct result, an infectiously funky and thoroughly joyous record; only the closing 'Vein Melter' hints at melancholy. Hancock includes 'Watermelon Man', not because he is short of ideas, but because he wants to demonstrate the essential continuity of his music. For the simplest demonstration, listen to Butch Warren's line on *Takin' Off* and then compare the toppling, dotted rhythm Paul Jackson brings to it on *Head Hunters*. Hancock's electric keyboards can sound one-dimensional and the Hohner Clavinet is very much an acquired taste. The latest remastering, coupled to budget release and including a new essay by Hancock, gives the biggest-selling jazz record of all time a new gloss and impetus: 'Chameleon' (on which Hancock improvises beautifully) and 'Sly' have renewed vigour. Maupin performs a role much like Wayne Shorter in Weather Report, not soloing at length or necessarily carrying the line but placing brushstrokes and punctuating moods much as Miles did. 'Vein Melter', which is perhaps his best moment on the record, is a throwback to the more introverted music of the very early '70s, but is no less effective in this context and a valuable change of mood.

***(*) **Thrust** Columbia CK 64984 *As above, except omit Mason; add Mike Clark (d). 74.*

*** **Man-Child** Columbia 471235-2 *Hancock; Wilbur Brisbois, Jay DaVersa (t); Garnett Brown (tb); Dick Hyde (btb, tba); Jim Horn, Ernie Watts (sax, f); Wayne Shorter (ss); Bennie Maupin (ts, ss, saxello, bcl, af); Stevie Wonder (hca); Blackbird McKnight, David T Walker (g); Henry Davis, Paul Jackson (b); Mike Clark, James Gadson (d); Bill Summers (perc). 1/76.*

Thrust was conceived as a near-exact replica, but this time the bank of Arps – Odyssey, Soloist, 2600 synth and string synth – lacks creative personality. 'Palm Grease' is unmistakable Hancock, oozing with class and a politely ironic menace. Jackson's bass is a little like a truncheon round the head and ribcage, not quite in earnest, but not quite easy to listen to either. Mike Clark is your basic Rock Skool drummer, but quite effective in this context and capable of some delicacy, as on 'Butterfly'.

Vividly textured and awash with new ideas of instrumental colour, *Man-Child* now sounds like Hancock's shade-card for the bands of the mid-'70s. He wasn't to use quite such a broad spectrum again, and on occasion he trades in drive and energy for surface tone. The work of the early '70s was influenced by Indian and African idioms and makes much use of doubled instruments, out-of-synch transitions and rhythmic overlaps that seem to happen in phase rather than at once. The horns are uniformly good, if a little too uniform in focus. The fast, semiquaver patterns were to become irritating later. Here they are modulated more carefully. Veering close to 'space music', *Man-Child* isn't the easiest album to locate in the continuum, but it remains eminently listenable.

*** **Flood** Sony International 35439 *Hancock; Bennie Maupin (ss, ts, bcl, f); Blackbird McKnight (g); Paul Jackson (b); Mike Clark (d); Bill Summers (perc). 6–7/75.*

Somewhat like Miles Davis's dark epics of the time, this was originally only released in Japan. Like them, it's a live recording, and a good representation of what the Headhunters sounded like out of the studio. 'Chameleon' sounds almost freely improvised or like a demonstration of electronic keyboards, depending on how you look at it. 'Watermelon Man' is more straightforward, and the long closing 'Hang Up Your Hang Ups' is rousing jazz-funk. The most illuminating section, though, comes right at the beginning, where Herbie plays a long acoustic introduction to 'Maiden Voyage' that reminds us he was still a jazz musician at heart and still not averse to playing a regular piano.

(*) **V.S.O.P. Sony 34688 *Hancock; Freddie Hubbard (t); Eddie Henderson (t, flhn); Julian Priester (tb); Wayne Shorter (ss, ts);*

Bennie Maupin (af); Ray Parker Jr, Wah Wah Watson (g); Ron Carter, Paul Jackson, Buster Williams (b); James Levi, Tony Williams (d); Kenneth Nash (perc). 7/76.

(*) **V.S.O.P.: The Quintet / *** **Live Under the Sky** Sony 65462 / 87165 2CD *Hancock; Freddie Hubbard (t); Wayne Shorter (ss, ts); Ron Carter (b); Tony Williams (d).* 7/77; 7/79.

A pre-Internet grapevine buzzed with rumour before Hancock's retrospective at the 1976 Newport Jazz Festival that the great Miles Davis Quintet might take the stage and play an acoustic set. In the event, trumpet duties were left to Freddie Hubbard, probably as planned all along, but the gig had a disproportionate impact on modern jazz, inspiring younger-generation players who were tiring of electro-funk to revisit the classic Prestiges and Blue Notes.

'Maiden Voyage' and 'Nefertiti' are performed without much dynamism, and the complex line of the latter tune almost unfurls onstage. Hancock is playing an electric instrument, albeit the closest thing yet devised to a genuine Steinway, and, partly as a result, the sound of the band is hard and brittle. Hubbard is, as ever, unwilling to play himself in and blasts away; in comparison to the more reflective Eddie Henderson, who crops up later, he sounds vulgar and brusque. Almost perversely, the concert and album also reflect the changes that had overtaken jazz, with a final performance by the recent Hancock sextet (which included Henderson) and some post-*Head Hunters* funk from the new unit. The sextet is represented by just two tracks – but this, equally perversely, given that it was a farewell gig, is where the real musical action is. 'Toys' is a splendid piece of post-Miles jazz, and Henderson's part indicates the direction Miles might have gone in had he not opted for the turbid landscapes of *Agharta* and *Pangaea*. The Headhunters stuff at the end is engaging enough but overlong and excessively indulgent.

The name stood for 'Very Special One-time-only Performance', but, inevitably, it was too money-spinning an idea to leave as a one-off so, in the summer of 1977, the quintet went on the road. Bootleg tapes of these concerts are of variable quality, but so was the music. This is one of the middling sets, recorded at two Californian venues. Unlike the retrospective event, this was a project of leaders, and so there are compositions by Hubbard ('One Of A Kind'), Shorter ('Dolores'), Williams ('Lawra') and Carter ('Third Plane') in a shapeless set. The band was clearly pulling in too many directions at once and, given the number of powerful egos on the stand, it's a wonder they got it together at all.

The band didn't work much back in the States, but in Japan they were demigods. In the summer of 1979 Sony Japan made a concert recording in the midst of a biblical rainstorm (the event was also broadcast live on television) and released it as a Japan-only set. It's now available with the second night's recording added as a bonus. The storm is plainly audible, but, far from detracting from the music, it gives the set a curiously moving atmosphere. The opening 'Eye Of The Hurricane' seems particularly apposite in the context and Hubbard plays magnificently, pushed along by Williams. The following night's version is longer but not so powerful. The two sets are identical, but the second-night material has bonus versions of 'Stella By Starlight' and 'On Green Dolphin Street'.

***(*) **Mr Hands** Columbia 471240 *Hancock; Bennie Maupin (ts); Wah Wah Watson (g); Ron Carter, Paul Jackson, Byron Miller, Jaco Pastorius (b); Leon Ndugu Chancler, Harvey Mason, Tony Williams (d); Sheila Escovedo, Bill Summers (perc).* 82.

A similar line-up to 1978's *Sunlight*, but behind it a strong recognition on Hancock's part that the funk experiment is over, both creatively and commercially. The first sign of change is that once again the leader is credited with all the material. 'Calypso' isn't 'Cantaloupe Island', but it is Hancock's strongest jazz writing for some years, and the attack is strong and pianistic. Other tracks, notably 'Just Around The Corner' and the gloriously danceable 'Shiftless Shuffle', are still at the fusion end of things, but with a less one-dimensional beat and a growing harmonic flexibility grafted on.

*** **Quartet** Columbia CK 38275 *Hancock; Wynton Marsalis (t); Ron Carter (b); Tony Williams (d).* 82.

As his interest in rock and pop receded, Hancock made carefully selected forays back into the world of straight jazz. Perversely, the chops don't sound nearly as good as they did on *Head Hunters*, and the standard and repertory material, like 'I Fall In Love Too Easily' and a couple of Monk tunes, don't afford him much respite. Fortunately for the album, Marsalis is feeling his oats, dispatching his solos with testy arrogance, and of course the other two rhythm players are in superb shape.

*** **Future Shock** Columbia CK 65962 *Hancock; Michael Beinhorn (ky); Pete Cosey (g); Bill Laswell (b); Grandmixer DST (turntables); Sly Dunbar (d, perc); Daniel Ponce (perc); Bernard Fowler, Dwight Jackson, Lamar Wright (v).* 83.

A decade on from *Head Hunters*, Hancock was to have one last throw of chart success with 'Rockit', a number one single that propelled *Future Shock* up the album charts as well. Working with Bill Laswell put him in touch with elements of the New Wave, a more brooding sound that once again kindled memories of Miles's organ bands (and the presence of Pete Cosey brought the connection into even sharper focus).

*** **A Tribute To Miles** Qwest/Reprise 45059 *Hancock; Wallace Roney (t); Wayne Shorter (ts); Ron Carter (b); Tony Williams (d).* 9/92.

Hancock founded V.S.O.P. in 1976, mainly as a festival outfit; but as long as Miles was alive there was a hope that one night he might sit in and reunite the old quintet. Only when the inevitable happened did the dream fade. Roney makes a creditable job of it, pungent, agile and a good deal more acerbic on 'So What' and 'All Blues' than the composer had ever been. Both are recorded live but seem a touch lifeless. The rest was taped in studio, and it would be fascinating to hear the out-takes of something like 'Pinocchio', which is executed so smoothly it's hard to believe that it wasn't fully written out beforehand.

***(*) **The New Standard** Verve 527715-2 *Hancock; Michael Brecker (ts, ss); John Scofield (g, sitar); Dave Holland (b); Jack DeJohnette (d); Don Alias (perc); woodwinds, brass.* 96.

The notion of what constituted a 'standard' seemed to ossify in the aftermath of bebop: Broadway tunes, torch ballads, some novelty items, but a pretty consensual playlist. It was John Coltrane and, as ever, Miles who blew that away, deconstructing tunes like 'My Favorite Things', 'Chim Chim Cheree' and 'The Inch Worm' almost with savagery, and then in Miles's case digging into chart pop for 'Time After Time' (the Cyndi Lauper version) and Michael Jackson's 'Human Nature'. Hancock takes a very similar line on *The New Standard*, programming tunes like British soul diva Sade's 'Love Is Stronger Than Pride' (a lush, big-band interpretation) and Kurt Cobain's 'All Apologies', Prince's irrepressibly funky 'Thieves In The Temple' and Peter Gabriel's 'Mercy Street'. The essential approach is no different from any other standards recording, except that Hancock is obviously aware that some of these songs will not stand too much harmonic deconstruction at this stage in their public histories. They are not as yet true contrafacts, except for the more familiar 'Scarborough Fair', and the limitations of the record, excellently performed as it is, lie in the reliance on melodic variation of songs that in some cases are fairly cut-and-dried and not really susceptible to this treatment. One suspects that Brecker probably has a pop and rock collection at home; he revels in the challenge and turns in some fresh-voiced and unhackneyed solos. Holland and Scofield (who switches to electric sitar for 'Norwegian Wood') are masterful, and only DeJohnette, normally the most adaptable of players, seems to strain at the leash.

*** **1 + 1** Verve 537564-2 *Hancock; Wayne Shorter (ss).* 96.
'The artists call upon the full palette of their musical resources to paint life's stories with all the texture of emotion and intensity of color – a process demanding the performance equivalent of a leap into the unknown.' Tosh. For a start, the palette is all too limited. Shorter's tenor remained in its case and there is a limit to how much of his eccentric soprano voice one wants to hear at a sitting. And there is no sense whatsoever that this is an exploratory, existential encounter. What one hears is two now middle-aged players of huge ability and scope conversing idly, eliding much of the middle ground, elevating slight ideas to spurious grandeur. Nothing wrong with that, but a mistake surely to make extravagant claims for such a lightweight session? 'The evanescent made eternal'? Don't think so.

***(*) **Gershwin's World** Verve 557797-2 *Hancock; Eddie Henderson (t, flhn); James Carter, Wayne Shorter (ss, ts); Kenny Garrett (as); Marlon Graves (g); Stevie Wonder (hca, v); Ron Carter, Stanley Clarke, Ira Coleman (b); Terri Lyne Carrington, Gene Jackson (d); Cyro Baptista, Massamba Diop (perc); Kathleen Battle, Joni Mitchell (v); Orpheus Chamber Orchestra.* 98.
Hancock has not generally been thought of an interpreter of other composers' music, but the centenary of George Gershwin was too significant an occasion to miss. Herbie delivers one of the most elegant and thoughtful records of his career, some of it on the fringes of jazz proper, but all of it marked by a profound musicianship and a genuine empathy with Gershwin's world and music. There are some additional, non-Gershwin items: a revival of the old duo with Chick Corea for James P. Johnson's 'Blueberry Rhyme', Duke's 'Cottontail', Ravel's *Piano Concerto* and W. C. Handy's 'St Louis Blues'. It features the unmistakable voice of Stevie Wonder, whose equally unmissable harmonica accompanies Joni Mitchell on 'Summertime'; Shorter's soprano solo on the same track completely transforms the song into something delicate and otherworldly. From a younger generation, James Carter makes his presence felt in a style derived from Shorter's Blue Note period, but with a distinctly contemporary edge. Kenny Garrett and Eddie Henderson keep the blues very squarely on the agenda and block any risk of drifting off into 'classics-lite' mode. By blending together Gershwin originals and related material, Hancock has created a mini-musical that links the great man back and forward in time, and across the divide between 'popular' and 'classical' music.

*** **Directions In Music: Live At Massey Hall** Verve 589654 *Hancock; Roy Hargrove (t); Michael Brecker (ts); John Patitucci (b); Brian Blade (d).* 11/01.
To mark the 75th anniversaries of both Miles Davis and John Coltrane, Hancock reconvened a latter-day version of his V.S.O.P. band. This date was recorded in the richly associative atmosphere of Massey Hall in Toronto, where, nearly 50 years before, Charlie Parker and Dizzy Gillespie had led another 'Quintet Of The Year'. This time out, the repertoire was chosen to honour both. The best pieces are associated with Coltrane, though. 'Impressions' is given a radical overhaul, its blues idiom thoroughly investigated and updated. Brecker plays 'Naima' unaccompanied, a magnificent *tour de force* that confirms his status as the most influential Coltrane disciple and arguably the most influential saxophone-player since Coltrane himself. Hancock's role is secondary to both the front-men (Hargrove has 'done' Miles Davis before), but he demonstrates anew that this kind of post-bop jazz is still in his blood.

*** **River – The Joni Letters** Verve 1744826 *Hancock; Wayne Shorter (ss, ts); Lionel Loueke (g); Dave Holland (b); Vinnie Colaiuta (d); Norah Jones, Corinne Bailey Rae, Leonard Cohen, Tiny Turner, Joni Mitchell (v).* 9/07.
The core group is one of Hancock's best for 30 years; the material is wonderful; the guest singers are in exceptional form (certainly in Turner's case on 'Edith And The Kingpin'). So what's not to like? All that stands against this is the overall air of 'concept' and polish. It's so high-gloss that the glare actually deadens the musicianship, which is formidable. Even Mitchell's own *Shine*, released the same day, shows more improvisational looseness and adventure. Herbie got a Grammy nomination for his improvisation on 'Both Sides Now'; you sense that Grammy nominations are what make him tick now.

Also, in brief:

*** **Blow-Up** Soundtracks 852280. 66.
A near-perfect correlative to the funky, ambiguous world of Antonioni's movie. Herbie's *L'Ascenseur Pour L'Echafaud*?

***(*) **Mwandishi: The Complete Warner Bros Recordings** Warner 245732 2CD. 10/69–2/72.
It's still preferable to hear these albums individually. However, the box will appeal to those who aren't hung up on original packaging.

**** **The Herbie Hancock Box** Columbia Legacy AC4K 64978 4CD. 73–87.
A supremely polished package and an ideal complement to the Blue Note retrospective: 34 tracks spread over a nearly 15-year period, spotty coverage of the Columbia years, but it does the job.

(*) **Death Wish Sony International 491981. 74.
A terrific title-theme, worthy of a better film, but some fine cue writing all the way through.

(*) **Secrets Columbia CK 34280. 76.
Hancock ceded some of his compositional duties for this one and it's no better for it. Crude funk, much of the way.

(*) **An Evening With Herbie Hancock & Chick Corea Columbia C2K 65551 2CD. 2/78.
The most alarming thing here is what has gone wrong with 'Maiden Voyage'; that and the way Corea wipes the floor with him as far as technique and expression go.

** **Magic Windows / ** Lite Me Up** Columbia 486572/48657381. 82, 82.
Close to rock bottom (and no pun intended). Hancock is incapable of producing a record without interest but wasn't quite ready for a return to jazz. A cameo from Michael Brecker on 'Help Yourself' points a way forward.

****(*) Sound-System** Columbia CK 39478. 84.
Unmistakably of its moment, this had limited shelf-life from the moment it was made. It's a lumbering, ungainly mess.

****(*) Perfect Machine** Sony International 65960. 88.
The dullest bit of 'product' Herbie has ever put his name to. The version of 'Maiden Voyage' is dire, which is enough to damn the rest of it for all eternity. Bill Laswell's hand is all over it, to the extent that it hardly seems like a Hancock project at all.

***** Live / *** Live In New York** Jazz Door 1206 / 1210. 88, 92; 93.
We're not sure of the legitimacy of these releases, but, from Belgrade ('88) and NY ('92, '93), they find Hancock back playing small-group jazz and collectors will value them.

***** Dis Is Da Drum** Mercury 528 185. 95.
Call us old-fashioned, but a record that needs a 'sound designer' is in trouble. Just when it seemed like Hancock had realigned himself with jazz he came up with a confection that demonstrated that if he was just too young for bebop, he was too old for hip-hop.

****(*) Future 2 Future** Transparent Music 50011. 01.
He does try to keep himself open to influences, but this is another modish miscall.

****(*) Possibilities** Vector/Hancock 70013. 8/05.
A 'because he can' record, with parts for Christine Aguilera, Annie Lennox, the inevitable Sting, Carlos Santana, Paul Simon … and some jazz musicians.

Captain John Handy (1900–71)

ALTO SAXOPHONE, CLARINET

A New Orleans musician working in the city from the '30s, Handy started on clarinet but preferred alto; when he became internationally known as a touring hired-gun in the '60s, his broad-based style suggested a synthesis of revivalism and a down-home R&B.

****(*) The Very First Recordings** American Music AMCD-51 *Handy; Jimmy Clayton (t); Dave Williams, Louis Gallaud (p); George Guesnon (g, bj); Sylvester Handy, McNeal Breaux (b); Alfred Williams, Josiah Frazier (d). 7/60.*
*****(*) Capt. John Handy & His New Orleans Stompers Volumes 1 & 2** GHB BCD-41 / 42 *Handy; Kid Thomas Valentine (t); Jim Robinson (tb); Sammy Rimington (cl); Bill Sinclair (p); Dick Griffith (bj); Dick McCarthy (b); Sammy Penn (d). 12/65.*
***** Very Handy!** GHB BCD-325 *Handy; Clive Wilson (t); Big Bill Bissonnette (tb); Sammy Rimington (cl, g); Bill Sinclair (p); Dick Griffith (bj); Dick McCarthy (b); Art Pulver (d). 5/66.*
***** John Handy With Barry Martyn's Band** GHB BCD-377 *Handy; Teddy Fullick (t); Pete Dyer (tb); Sammy Rimington (cl, ts); Graham Paterson (p); Brian Turnock (b); Barry Martyn (d). 3/68.*
It still seems strange that John Handy should have had so much flak from New Orleans purists. He seldom worked far from the city and had been a fixture in local bands since 1919. But because he preferred to play alto over clarinet – just a single track of the smaller horn on the American Music CD – and his style anticipated such R&B players as Earl Bostic, he was virtually ostracized. Yet he is always the most interesting player on all these records, and the bounce and wit of his playing can sometimes be phenomenal in the strict channels of New Orleans playing.

Many listeners will be reminded of the alto-playing of Earl Fouche with Sam Morgan. One can't hear Handy that well on the *First Recordings* disc since he seems to be at the back of the band, but when he breaks through – as on the animated 'Panama' – he makes the music bristle. Most of the disc consists of previously unreleased music, but the band is clumsy and the final three tracks, with a different rhythm section, slightly disappointing. The two live shows from 1965 are much more like it and a strong document of the New Orleans movement at its most spirited. Valentine's jabbing trumpet spars with Handy's almost pirouetting lines, with Rimington the elegant voice in the middle. This is great stuff and, though raggedness sometimes takes over these are records to play if one wants to sample how vibrant this kind of jazz can be. *Very Handy!* has the Captain on board with Bill Bissonnette's band, and though the leader wasn't very happy with the results, as detailed in his curmudgeonly sleeve-note, the music has plenty of fizz. Handy plays with herculean abandon on such as 'Give Me Your Telephone Number', and the tempos tend to helter-skelter. The sound is thin and strangled but not hopeless, and five previously unissued tracks take the CD over 60 minutes.

The cover-photo on the last of these of six young Englishmen and the weatherbeaten New Orleans veteran seems redolent of an era of prehistory, but the music, driven along by Kid Martyn's unquenchable enthusiasm from the kit, has a gutsy excitement.

Craig Handy (born 1963)

TENOR, SOPRANO AND ALTO SAXOPHONES

A Messengers alumnus who's also explored freer territory.

***** Introducing Three For All & One** Arabesque 109 *Handy; David Kikoski (p); Charles Fambrough (b); Ralph Peterson (d). 4/93.*
***** Reflections In Change** Sirocco Jazz 1005 *Handy; Chris Comer (t); Peck Almond (t, f); Robin Eubanks, Steve Slagle (tb); Mike Rabinowicz (bsn); Geri Allen, Stephen Scott (p); Dave Stryker (g); Rodney Whitaker (b); Ali Jackson (d); Tara Cruise (v). 6/99.*
****** Flow** Sirocco Jazz 1010 *Handy; Xavier Davis (p); Rodney Whitaker (b); Ali Jackson (d, v). 3/00.*
The Arabesque album concludes with a fine unaccompanied piece, 'West Bank: Beyond The Berlin Wall', that confirms the sense of a player who has absorbed his influences. The basic trio of Handy, Fambrough and Peterson is augmented on some tracks by pianist Kikoski, who adds little beyond texture. The second album also tries to vary the sound, with the addition of Stephen Scott and some extra horns for a couple of tracks. Interestingly, much of the writing is by Jackson, but there is also a fine version of Mingus's 'Eclipse'. The bigger group shines on the closing 'Adona's Song', and elsewhere Stryker comes in to add his chiming sound. The vocals are dull; this isn't rap music and Cruise's recitation seems out of place. *Flow* is a very fine record indeed and a good place to start. The quartet format is deemed sufficient and there is no arguing with that. Handy's driving intro to 'Just One Of Those Things' is wonderfully poised and mature. Jackson is again very prominent, though his rap is hardly essential, and the rock-solid Whitaker offers reminders of his quality. It's all down to the leader, though.

George Handy (1920–97)

ARRANGER, PIANO

Studied under Aaron Copland and worked with Raymond Scott and Boyd Raeburn, giving the latter's band its reputation for adventurous charts.

*** **Pensive** Fresh Sound FSRCD 438 *Handy; Charlie Panelli, Dick Sherman (t); Gene Orloff (t, vn); Billy Byers, Frank Rehak (tb); Dave Schildkraut (as); Ray Beckenstein (f, as); Tommy Mace (ob, ts); Danny Bank (bs); Tony Aless (p); Buddy Jones (b); Osie Johnson (d)*. 4/55.

The slightly earlier *Handyland U.S.A.* has had some CD circulation on Cloud 9, but this is pretty much all that survives of Handy's own work away from the Raeburn band. Mostly these are impressionistic tone-poems, making use of classical influences (Stravinksy most obviously) and a high degree of harmonic and rhythmic complexity. To say that something like 'A Wooden Sail In A Wooden Wind' doesn't swing may be to miss the point. There are some fine soloists here: Schildkraut worked with Miles Davis and Ray Beckenstein was a deft, atmospheric flute-player. Handy's own piano embellishments are consistently effective.

John Handy (born 1933)

ALTO SAXOPHONE

Not to be confused with Captain John Handy, he was born in Dallas and moved to Oakland in his early teens. Recorded with Charles Mingus briefly, had a hit later with 'Hard Work' and keeps trying new crossovers.

*** **Recorded Live At The Monterey Jazz Festival** Jazz Beat 502 *Handy; Bobby Hutcherson (vib); Mike White (vn); Jerry Hahn, Pat Martino (g); Albert Stinson, Don Thompson (b); Terry Clarke, Doug Sides (d)*. 9/65, 6/67.

**** **New View!** Koch CD 7811-2 *Handy; Bobby Hutcherson (vib); Pat Martino (g); Albert Stinson (b); Doug Sides (d)*. 6/67.

***(*) **Live At Yoshi's Nightspot** Boulevard 531 *As for Monterey*. 06.

*** **Musical Dreamland** Boulevard 1515 *Handy; David Friesen (b); Shivanath Mishra (sitar); Vikash Maharaj (sarod); Prakash Maharaj (tabla)*. 06.

Handy's career went through various incarnations, but his most celebrated group was the alto/violin/guitar/bass/drums that appeared at Monterey in 1965. Though the music is in some ways ahead of its time (Albert Ayler experimented with violin in a similar way) and has a folksy freshness about it, the disc, originally on Columbia and a Grammy winner, makes for slow listening now: long rubato intro, interminable bass solo from Thompson, not much motivic development. It's ironic that the most compelling performance on the record is the half-hour-long bonus track ('Tears Of Ole Miss (Anatomy of A Riot)') recorded at the Village Gate two years later, and probably redundant since the whole set is on *New View!*, which is Handy's masterpiece. The opening 'Naima', performed in the last month of composer John Coltrane's life, has a particular synchronicity, and a flavour that the unusual instrumentation hammers home. The real plus, though, is the restoration to full length of 'Tears Of Ole Miss (Anatomy Of A Riot)', which now comes in at an impressive half-hour. Also on the album, 'A Little Quiet', which shows John Hammond's gifts as a producer, the live mix balanced with genuine taste.

Handy's high, keening voice has rarely been heard to better advantage. Hutcherson's in good form and Martino is a more interesting guitarist at this stage than Hahn, who's much more prominent on the reunion date released on Boulevard. Here the cuts are shorter. 'The Night Has A Thousand Eyes' and 'Body And Soul' actually manage to yield up something new, and Handy's few originals, including 'Blues For A High Strung Guitar', have something to say. Only 'Spanish Lady' and 'If Only I Knew' outstay their welcome and the former gets by on energy alone.

The Indo-jazz formula works only occasionally. Friesen seems to know what it's about, and Handy's shawm-like sound is perfect for this, but the Indian players sound stiff and awkward, ironically.

David Haney (born 1955)

PIANO

A Canadian, born in Calgary, where he subsequently relocated after study in Portland and work elsewhere.

(*) **Caramel Topped Terrier Cadence CJR 1136 *Haney; Julian Priester (tb); Wilbert De Joode (b); Han Bennink (d)*. 6/00–4/01.

*** **For Sale: Five Million Cash** Cadence CJR 1179 *Haney; Julian Priester (tb)*. 1/04.

The first disc, a mixture of solos, duos and trios recorded at five different sessions, is annoyingly bitty. Some of the duet work between Haney and Priester has a melancholy appeal, but the solo and trio tracks sound curiously arbitrary, some of them seeming like edits from longer pieces. The duo disc is stronger, although they are an improbable match. Haney doesn't sound like a natural improviser, and while it might be unfair to dwell on his background in contemporary composition, a lot of his playing does sound like a composer doodling out possible ideas. Priester, as always, is his own man, playing with total sobriety, moulding a phrase until he thinks it's perfect, unshockable in his approach and rootling around the horn's lowest reaches to pluck out a bathyspheric note. Along the way, there's some memorable dialogue.

*** **The Music** CIMP 338 *As above, except add Adam Lane (b)*. 8/05.

*** **Blues Royale** CIMP 345 *As above, except omit Priester; add Michael Bisio (b)*. 05.

Cadence/CIMP are wonderfully loyal to their roster of artists. The first of these sets adds a convincing new voice to the now long-established duo. Lane has his own creative agenda, but he sounds in sympathy with Haney's concept of 'non-referential' music and the mix of sounds is deeply satisfying. The next set pretty much carries forward the same basic language – Bisio and Priester aren't as different in conception as might appear – and though the music sometimes goes on too long, it's convincing enough.

***(*) **Ota Benga Of The Batwa** CIMP 357 *Haney; Julian Priester (tb)*. 06.

Benga was a member of the Batwa tribe in Congo, a survivor of massacres by the Belgian colonizers. In the early years of the 20th century, he was displayed in the Bronx Zoo as proof that man had descended from the primates. However 'non-referential' Haney's music, it isn't unmixed with ideas or emotion and here it takes some additional force from the story behind the title. Priester's deep song is particularly impressive and Haney sounds more relaxed than usual. In 1916, having been sufficiently 'civilized' to work in a tobacco plant, Benga knocked the caps from his filed teeth – deemed too 'savage' for American society – and shot himself dead.

Jake Hanna (1932–2002)

DRUMS

The good-natured Bostonian worked with Woody Herman, Toshiko Akiyoshi, Maynard Ferguson and many others.

(*) **The Joint Is Jumpin' Arbors ARCD 19148 *Hanna; Jack Sheldon (t); John Allred (tb); Tommy Newsom (ts); Russ Tompkins (p); David Stone (b). 98.*

Jake's Concord albums aren't on CD, so this is slim pickings for such a long and busy career. Unfortunately it lacks drama or any sense of surprise and danger and, while the playing by these veteran West Coasters is competent enough (Jack Sheldon is the surprise package, and Allred has a few good moments), there isn't much to entice anyone new to Hanna's work.

Roland Hanna (1932–2003)

PIANO

Bud Powell was the single most important influence, but the Detroit man also took careful note of Tommy Flanagan and Teddy Wilson. Sir Roland was knighted by the President of Liberia in 1970.

*** **Destry Rides Again** Wounded Bird 108 *Hanna; Kenny Burrell (g); George Duvivier (b); Roy Burness (d). 4/59.*

*** **Easy To Love** Koch 33121 *Hanna; Ben Tucker (b); Roy Burness (d). 9/59.*

Hanna's debut was a set of songs taken from Harold Rome's successful Broadway musical. Randy Weston also covered the material, which was presumably popular at the time. Burrell adds class to four tracks. *Easy To Love* finds the 27-year-old Hanna poised midway between bop orthodoxy ('A Night In Tunisia') and a Ducal vision. No Hanna originals, but the set does include three tracks by Tucker. The recording is nicely balanced and well remastered; the Porter title-track is the cut of choice.

*** **Impressions: The Definitive Black & Blue Sessions** Black & Blue 880 *Hanna; George Duvivier, Major Holley (b); Alan Dawson, Oliver Jackson (d). 7/78.*

Apart from 'The Lonely Ones' and 'Drinkin' Wine Slowly', the tunes are all repertory pieces, but it's Hanna's flowing interpretation of Coltrane's blues 'Impressions' that grabs the attention here. Hard to gauge how important Trane's harmonics were to the pianist, but he shows an instinctive understanding here. Never an 'outside' player, Hanna tames the idiom somewhat, but it affects the other performances here, notably the bonus inclusion of Miles's 'All Blues'.

(*) **Glove Storyville STCD 4148 *Hanna; George Mraz (b); Motohiko Hino (d). 87.*

***(*) **Round Midnight** Town Crier 513 *Hanna (p solo). 3/87.*

(*) **This Time It's Real Storyville STCD 4145 *Hanna; Jesper Thilo (ts); Mads Vinding (b); Aage Tanggaard (d). 6/87.*

*** **Persia My Dear** DIW 8015 *Hanna; Richard Davis (b); Freddie Waits (d). 8/87.*

The solo album is the high-point of a vintage year. Mostly original material, and including 'Prelude' (originally for solo cello) and 'Century Rag', it's a sepia-hued session recorded in warm close-up.

Formerly on Black Hawk, *Glove* is a set of tunes with 'love' in the title. The sound is nothing like as exact as that on the DIW, also from Japan, and the drummer is all over the music, like a cheap suit. Surprisingly, perhaps, with Richard Davis, normally the most classically inclined of bassists, Hanna opts to groove. 'Persia My Dear' has a Monkish quality, but the standout tracks are 'Summer In Central Park' and 'Manhattan Safari', tributes to the city that has been Hanna's working home for many years.

Thilo gets equal billing on the Storyville and takes his full ration of solo space. It's a safe programme – 'Stella', 'Cherokee', 'Body And Soul', 'Star Eyes' – and the only really startling bit is Hanna's segue between the title-track and the last of these, a glimmer of pure invention on an overcast night.

*** **Everything I Love / *** Tributaries: Reflections On Tommy Flanagan** Ipo 1002 / 1004 *Hanna (p solo). 02; 6/02.*

*** **I've Got A Right To Sing The Blues** Ipo 1005 *Hanna; Carrie Smith (v). 02.*

Though there are other late discs on Japanese imprints, these were among the last recordings of Hanna's life and they're very solid solo outings. Not for the first time, Miles's 'All Blues' is a signature cut on *Everything I Love*, with some clever modulation in the solo choruses. Hanna gives 'Send In The Clowns' almost operatic presence. The other delight is a tribute to the late Milt Jackson.

The Flanagan tribute opens with one of Tommy's own tunes, 'Sea Changes'; the mood of thoughtful intensity continues with 'A Child Is Born' and 'Body And Soul'. The pace slackens and the latter half of the album has an untypically formulaic cast.

The album with Carrie Smith is quite remarkable. Hanna's rich accompaniments are almost orchestral in places, setting off songs like 'It's Only A Paper Moon' and 'Let's Fall In Love' beautifully. A fine send-off.

Also, in brief:

*** **Swing Me No Waltzes** Storyville 8309. 73, 5/79.

Reissued in 2000, this unaccompanied set has an almost folkish quality in places, typical of Hanna's ability to mix vernacular and abstract idiom without strain.

*** **Bird Tracks** Progressive 7031. 2–3/78.

The Parker material fizzes and bounces in a convincing pianistic impersonation of the album's inspiration.

*** **Plays Gershwin** Laserlight 17123. 93.

Budget price and very familiar material, but a good introduction to his work.

Finn Otto Hansen

TRUMPET

Best known for his work with Papa Bue's Viking band.

*** **Warm Breeze** Storyville STCD 4231 *Hansen; Niels Stuart (ts); Jacob Christoffersen (p); Jacob Fischer (g); Hugo Rasmussen (b); Bjørn Otto Hansen (d). 9/99.*

Hansen's bright trumpet sound always conjures up good feelings and this rare appearance as leader is no exception. The group is slightly stodgy in places and we'd question whether Stuart's tenor is the right second horn for the style and repertoire.

Mads Hansen (born 1969)

TENOR SAXOPHONE, FLUTE

Studied in Aarhus and NY; lessons, too, with Garzone, Liebman and Lovano. 'New Name of the Year in Danish Jazz', 2000.

*** **My Standards** Storyville STCD 4231 *Hansen; Henrik Gunde Pedersen (p); Jesper Bodilsen (b); Morten Lund (d); Steen Råhauge (perc); string quartet.* 99.
*** **Grooves** Stunt STUCD 00222 *As above, except omit Råhauge, strings; add Jesper Riis (t); Søren Lee (g); Gustav Ljunggren (pedal steel g).* 00.
**** **Doorbell** Cope CD 095 *Hansen; Jeppe Kjellberg (g); Jeppe Skovbakke (b).* 04.

What a fascinating career it's been so far. The debut album looks conventional enough, but listening to Hansen's attractively retro swing suggests he's interested in more than just another hard-bop date. There's a poppy feel to the record that is immediately appealing and refreshing. 'Blue In Green' is played the way a Miles group might have done it seven or eight years after *Kind Of Blue*. The second record moves sideways into an original style, drawing in a folksy simplicity of line, some groovy guitar-lines, and some unusual sonorities (pedal steel still a rarity in jazz). It all comes together beautifully on *Doorbell*. Kjellberg uses baritone guitar in addition to electric and gives the trio a rich sonority reminiscent of a Giuffre group, or Steve Swallow's.

Happy Apple

GROUP

Minneapolis trio, led by drummer David King from The Bad Plus.

***(*) **Youth Oriented** Nato 066126-2 *Michael Lewis (ss, as, ts, b); Erik Fratzke (b, g); David King (d, ky).* 02.

A fiercely democratic trio. King's drums and particularly his booming floor tom are as hard and polyrhythmic as Shannon Jackson's but more pointed and delicate. Lewis is a multi-instrumentalist of some calibre, lucid and voluble on soprano, alto and tenor alike, and when he moves over to the double bass – when Fratzke plays guitar on 'The Landfall Planetarium' – that doesn't seem to give him any trouble either. Fratzke's bass guitar works in resonant waves, as if he were trying to be both Prime Time bassists at once, but he's melodious with it. The result is eight fertile compositions which nod knowledgeably at various fields of jazz, rock and funk endeavour but make their own space. *Just* occasionally, fusion threatens to take over. But what an electrifying sound!

Masashi Harada

PIANO, PERCUSSION, VOICE

... also a dancer, writer and painter, whose ideas on improvisation cross generic lines. Born in Hiroshima, studied Third Stream at the New England Conservatory, and now divides his teaching time between the US and his home city.

*** **Obliteration At The End Of Multiplication** Leo CD LR 328 *Harada; Mat Maneri (vn, vla); Philip Tomasic (g).* 3/98.
*** **Voluminous Venture** Cadence 1128 *Harada; Barre Phillips (b).* 5/99.
**** **Enter The Continent** Emanem 4041 *Harada; Greg Kelley (t); Tucker Dulin, Christian Pincock (tb); Earl Carlson (tba); Bhob Rainey (ss); Phil Tomasic (g); Aleta Cole (vn); Dan Levin (clo); Mike Bullock (b); percussion and vocals by the ensemble.* 12/99.
(*) **Seismic Plant CIMP 231 *Harada; Bhob Rainey (ss); Mike Bullock (b).* 8/00.
**** **Enterprising Mass Of Cilia** Emanem 4108 *Harada; Greg Kelley (t); Bhob Rainey (ss); Jonathan Vincent (acc); Aleta Cole (vn); Frederic Viger (vla); Glynis Lomon (clo); Vic Rawlings (clo, elec); James Coleman (theremin); Tatsuya Nakatani (perc).* 3/01.
*** **The Soul With Longing For Dim Hills And Faint Horizons** Leo CDLR 442 *Harada; Mat Maneri (vn).* 11/05.

Harada's interest in highly ephemeral processes – ice-painting and dance – have led him to an idea of 'generative improvisation' in which the artist creates a new context for his work with every new movement. This is reflected in Harada's signature device of 'condanction' where dance takes the place of a formal score or the more conventional gestures of 'conduction'.

Anyone who has seen Barre Phillips play will recognize his own dancer's grace, so the partnership seems logical. On *Voluminous Venture*, Harada sings, plays percussion, but mostly concentrates on piano, which he approaches not in the putative 'Cecil Taylor' style, but as if it really were a harp in a box. There's some lovely stuff, though the vocal tracks, 'Hanging Density' and the closing 'Return', are also very fine.

Emanem's Martin Davidson was quick to spot Harada's potential. *Enter The Continent* is a vivid sequence of condanctions featuring a brilliant young Boston ensemble. The highlights are 'Bells', a mournful chorale, and 'Kropotkin Vs Huxley', which seems to make play with ideas of utopics, or virtual space as a field of creative endeavour. The sounds are crisp, subtly microtonal ('Giacinto' presumably refers to the composer Scelsi) and unconventionally beautiful.

Seismic Plant is a deep disappointment, its sounds random rather than organic and often hard to hear, even if one does accept CIMP's injunction not to tinker with the volume. Bullock is lost and for once Rainey's bat-squeak is an irritant.

Harada's ensembles do seem to have the purpose-in-chaos of organic processes, though an adjective like 'enterprising' – the second Emanem – also hints at an inescapable human dimension. This is utterly humane music, healing and energizing. The later line-up of the Condanction Ensemble puts more emphasis on electronics, and with the wheezing accordion adding a contrast to the strings the feeling is of entering some primordial soup of sound that is quickened by electric sparks and beams. Very powerful indeed.

The Leo title sounds generically Japanese but comes from Yeats. The music's tougher than it sounds, as Maneri, who'd appeared on the fine 1998 session, always guarantees, but there isn't the same chemistry as with Phillips or the larger, string-heavy ensemble. Some lovely playing from both, but Harada's music doesn't entirely suit the conversational feel of duo improvisation.

John Hardee (1918–84)

TENOR SAXOPHONE

The album title Forgotten Texas Tenor *says it all.*

*** **John Hardee 1946–1948** Classics 1136 *Hardee; Harold Baker (t); Trummy Young (tb); Russell Procope (as, cl); Ted Brannon, Billy Kyle, Billy Taylor (p); Tiny Grimes (g); Sid Catlett, Buddy Rich (d); and others.* 46–48.
*** **Hardee's Partee: The Forgotten Texas Tenor** Ocium 18 *Similar to above.* 2/46–10/49.

Influenced by Chu Berry and Coleman Hawkins, he had a big, heavy tone but a deft touch with a tune. Not the most exciting or barnstorming of the Texas tenors, he had a quality that is hard to forget and his Blue Note sides were once prized. His own material is pretty good, in a functional sort of way. 'Hardee's Partee' and 'Boppin' In B flat' are hardly classics (and certainly not the way they sound on Classics) but they have their place. The Ocium probably edges it for sound.

Alex Harding (born 1967)

BARITONE SAXOPHONE

A Detroit-born exponent of the big horn.

(*) **Freeflow CIMP 246 *Harding; Chris Dahlgren (b); Jimmy Weinstein (d). 5/01.*

*** **Invocation For Pepper** CIMP 270 *Harding; Dominic Duval (b); Jay Rosen (d). 6/02.*

Harding's boisterous post-bop baritone is a pleasure, but he doesn't stamp enough authority on things: the hands-off CIMP approach lets most tracks ramble, and the material doesn't focus the players. Nice to hear a strong baritone-led trio, but they need a firm hand on the tiller. The follow-up is rather better, especially when they get into the meat of Cedar Walton's 'Bolivia' and Jay Jay's 'Lament'. It's a pity that several of the pieces start out with 'avant-garde' rambling, since Harding sounds like a player who's best when he works to a structured vocabulary. He for sure gets a big sound here.

Also, in brief:

*** **The Calling** Jazzaway 017. 2/06.

The Blutopia group; big sound but scarcely menacing.

Bill Hardman (1933–90)

TRUMPET

Born in Cleveland, he worked with both Charles Mingus and Art Blakey, and co-led small groups with Lou Donaldson and with Junior Cook.

*** **Jackie's Pal** Original Jazz Classics OJCCD 1714 *Hardman; Jackie McLean (as); Mal Waldron (p); Paul Chambers (b); Philly Joe Jones (d). 8/56.*

*** **What's Up** Steeplechase SCCD 1254 *Hardman; Robin Eubanks (tb); Junior Cook (ts); Mickey Tucker (p); Paul Brown (b); Leroy Williams (d). 7/89.*

A tough, no-nonsense hard-bopper of the second division, Hardman usually raised the temperature. *Jackie's Pal* is often listed under McLean's name, but it was really Hardman's coming-out, and is something of a hard-bop collector's piece. Though he has a raw tone and a sometimes jittery delivery, he's moving away from bop cliché and into the more individual delivery that he later put to good use with Blakey and Mingus.

What's Up was made not long before his sudden death. It's a typically likeable statement, beautifully recorded. Eubanks fits in comfortably alongside Hardman's regular colleagues and, as well as the customary hard bop and blues there are a couple of sober ballads in 'I Should Care' and 'Like Someone In Love' which enact a poignant farewell.

Roy Hargrove (born 1970)

TRUMPET, FLUGELHORN

Raised in Dallas, he emerged as something of a Wunderkind at the end of the '80s, and has made an erratic way ever since.

***(*) **With The Tenors Of Our Time** Verve 523019-2 *Hargrove; Ron Blake (ss, ts); Johnny Griffin, Joe Henderson, Branford Marsalis, Joshua Redman, Stanley Turrentine (ts); Cyrus Chestnut (p); Rodney Whitaker (b); Gregory Hutchinson (d). 1/94.*

After the sideways paths of fusion, so-called neo-classicism offered a dramatic refocusing, if not any particular radicalism. Hargrove is a highly gifted trumpeter whose facility and bright, sweet tone bring a sense of dancing fun to his music. But on his early records he was steadily working towards a gravitas that might place him in the trumpet lineage as surely as Marsalis or Faddis.

After five records for Novus – you might still find a copy of 1998's *Collected* – Hargrove departed for Verve. The debut was no masterwork, but the trumpeter rises to the challenge of having five grandmasters sit in – although Blake holds his own with real class on 'Once Forgotten' and with Redman on 'Mental Phrasing'. Branford gets off a good one on 'Valse Hot', and Hargrove and Turrentine enjoy themselves on 'Soppin' The Biscuit'. The trumpeter plays with fresh resolve throughout, and his flugelhorn solo on 'Never Let Me Go' is a quiet showstopper.

*** **Family** Verve 527630-2 *Hargrove; Wynton Marsalis (t); Jesse Davis (as); David 'Fathead' Newman (ts, f); Ron Blake (ts); Stephen Scott, John Hicks, Ronnie Mathews (p); Rodney Whitaker, Walter Booker, Christian McBride (b); Gregory Hutchinson, Lewis Nash, Karriem Riggins (d). 1/95.*

***(*) **Parker's Mood** Verve 527907-2 *Hargrove; Stephen Scott (p); Christian McBride (b). 4/95.*

Family is a sequence of dedications to personal and spiritual kin. Fats Navarro's 'Nostalgia' is delivered as a duet with Marsalis, parallel reflections on bebop tradition, and the ruminative pieces which open the disc include some of the trumpeter's most skilful and personalized playing. His regular band provides decisive support, but the line-up of guest stars rocks the record at some moments where it ought to be steady.

Recorded in Parker's 75th anniversary year, *Parker's Mood* is a delightful meeting of three young masters, improvising on 16 themes from Bird's repertoire. Hargrove's luminous treatment of 'Laura' again suggests he may be turning into one of the music's pre-eminent ballad players, but it's the inventive interplay between the three men that takes the session to its high level. Scott, sometimes burdened on his own records, plays as freely as he ever has, and McBride is simply terrific.

*** **Hard Groove** Verve 065192-2 *Hargrove; Steve Coleman (as); Keith Anderson, Jacques Schwarz-Bart (ts); Karl Denson (f); Marc Cary, James Poyser, Bobby Sparks, Bernard Palladino (ky); Chalmers Alford, Cornell Dupree (g); Pino Palladino, Reggie Washington, Meshell Ndegeocello (b); Willie Jones III, Jason Thomas, Gene Lake (d); Erykah Badu, Common, Q Tip, D'Angelo, Anthony Hamilton, Renee Neufville, Stephanie McKay, Shelby Johnson (v). 1–2/02.*

*** **Strength** Verve 986334-8 *As above; omit Denson, Cary, Dupree, Ndegeocello, Lake and all vocalists. 04.*

Roy's always playing catch-up. If he'd made this move five years earlier, it might have seemed a lot sharper, but it looks as if he's just searching for an elusive hit. In fact, the record's not bad at all. Funk and hip-hop rub up against Hargrove's tougher inclinations: he's still a trumpeter, not a soul singer, and of course he's going to make sure he gets good space and delivers on it. The record shifts back and forth between various popular bases and nothing on it sounds like either plastic soul or artificial fusion. 'Pastor T' might be one of Hargrove's best performances on record. In the end, though, this offering is like almost everything else of its type: not wholly committed to any one position, and at the mercy of its own eclecticism. *Strength* is a similar though more stripped-down continuation, minus the singing, and it again works well, though this time Hargrove could only manage a miserly five tracks and the record was issued as an EP!

(*) **Distractions Verve 59870 *Largely as for Hard Groove.* 5/06.
***(*) **Nothing Serious** Verve 621102 *Hargrove; Slide Hampton (tb); Justin Robinson (as, f); Ronnie Mathews (p); Dwayne Burno (b); Willie Jones III (d).* 5/06.

These are again reminiscent of one of those 'the two sides of ...' releases in the '60s when jazz artists paid their R&B or soul-jazz dues on one disc in order to record the jazz stuff on another. One wonders if the same principles still apply, and where these two albums, one by The RH Factor, the other by Hargrove's acoustic quintet, stand in his own thinking. Like *Hard Groove*, the first seems clotted with guest spots and vocals, but it's generally good and certainly still the work of a jazz musician rather than a soul star. Hampton's the only walk-up on *Nothing Serious* (the title comes from the opening Quintero salsa) and he's in good shape on all three of his tracks. So's Hargrove himself, though the killer moment is right at the top of the title-track, which kicks off the record, where Hargrove double-tracks himself on trumpet and flugelhorn and launches the theme in unison with Robinson. Nothing else quite matches that. Hampton's 'A Day In Vienna' is terrific, as are Burno's 'Devil Eyes' and Mathews's 'Salima's Dance'. Hargrove's themes are workmanlike rather than exciting and he certainly plays better on others' charts, saving one of his best statements for the closing 'Invitation', an afterthought, maybe, but well worth it.

Also, in brief:

*** **Habana** Verve 537563-2. 1/97.

Although the packaging seems to suggest that this was cut on a long weekend in Cuba, Hargrove's Latin project emanates from an Italian concert, even if the idea was conceived by his visiting and playing with Cuban musicians. It's sketchy, uncommitted fare.

(*) **Moment To Moment Verve 543540-2. 99.

Nothing doing here. A strings album is always appealing but at this point it simply suggests lack of purpose or direction.

Harlem Art Ensemble

GROUP

More mainstream than the Chicago one.

*** **Live In New York** Explore 0027 *Harold Ousley (sax); Lonnie Liston Smith (org); Jimmy Ponder (g); Bruno Carr (d).* 8/90.

It's not clear why this music lay unreleased for 17 years, or indeed why it was deemed worth putting out when it was, other than as a contribution to current acid-jazz and soul-jazz revivalism. It's a perfectly entertaining set, mostly drawn from hard-bop material, but the obvious echo of the AEOC in the group name is misleading. The line-up is orthodox sax/organ/guitar/drums and but for Smith's outsize personality and Ponder's underrated gifts nothing out of the ordinary; top cuts are 'Strollin'', the guitarist's 'Blues For Beth' and 'Bumpin' On Sunset'.

Billy Harper (born 1943)

TENOR AND ALTO SAXOPHONES

Born in Houston, he moved to NY in 1965, working widely as a sideman and sometimes as a leader; a bold stylist, he's in command of most aspects of post-bop.

***(*) **Black Saint** Black Saint 120001 *Harper; Virgil Jones (t); Joe Bonner (p); David Friesen (b); Malcolm Pinson (d).* 7/75.
*** **In Europe** / ***(*) **The Awakening** Soul Note 121001 / Marge 15227 *Harper; Everett Hollins (t); Fred Hersch (p); Louis Spears (b); Horace Arnold (d).* 1/79.

Initially influenced by Sonny Rollins, but increasingly by Coltrane, Harper got his chops playing in church before going on to work with Art Blakey, Max Roach and Gil Evans, for whom he wrote 'Priestess' and 'Thoroughbred', two of the best modern-jazz compositions in the book. His gifts as a writer and his big saxophone sound should have made him a star, but the breakthrough never quite came and the majors stayed away, even when many of Harper's contemporaries were being rediscovered. Like many of his countrymen, Harper had to look to Europe for recognition, and to the Black Saint/Soul Note stable (he inaugurated both imprints) for recording opportunities. *Black Saint* is still the album people associate with Harper, a strong, eclectic blend of blues, hard-edged rock patterns and the by now familiar preaching style. Jones and Bonner are greatly admired in Europe, too, and the pianist makes his mark on the record from the very start with his tersely romantic approach and elastic chord-patterns.

The Soul Note is faintly disappointing, albeit full of potential and marked by pretty much the same strengths as Harper's other work. Hersch still hadn't quite come into his own at this point and he sounds a little acid here and there, but it's a good night's work for Hollins. 'Calvary' is superb.

The Awakening is a more interesting record, tinged with African harmonies and rhythms and featuring powerful solos from the leader, demonstrating he wasn't just a Coltrane copyist.

*** **Destiny Is Yours** Steeplechase SCCD 31260 *Harper; Eddie Henderson (t); Francesca Tanksley (p); Clarence Seay (b); Newman Baker (d).* 12/89.

There is a gap in the discography at this point, a decade in which Harper was mainly involved in other projects, and other people's projects. This, though, unveils what was to be a working band. Henderson very nearly steals it, but it is the solid, melodic playing of Chessie Tanksley that holds the date together.

(*) **Live On Tour In The Far East** / * **... Volume 2** / *** **... Volume 3** / *** **Somalia** Steeplechase SCCD 31311 / 31321 / 31331 / Evidence ECD 22133 *Harper; Eddie Henderson (t); Francesca Tanksley (p); Louis Spears (b); Newman Baker (d).* 4/91; 10/93.

This documents a poised and confident band. Having Henderson and Tanksley on the strength must have made an enormous difference, and both horns and piano are playing at full stretch most of the way. The version of 'Priestess' on *Volume 2* is definitive, and there is a wonderful cover of 'My Funny Valentine'. *Somalia* is consistently intense and beautifully recorded.

**** **Soul Of An Angel** Metropolitan 1120 *Harper; Eddie Henderson (t); Francesca Tanksley (p); Clarence Seay (b); Newman Baker (d).* 01.

Henderson's mournful intro to 'Thine Is The Glory' is breathtakingly powerful and tees up one of Harper's best solos for years, thoughtful, well-structured and not a note too long. Tanksley has grown steadily in stature. 'Was It Here ... Is It There?' is relatively orthodox hard bop, but the title-track, with John Clark drafted in on french horn, is much more ambitious. Reminiscent of the classic 'Priestess', it weaves a waltz feel into something more complex, with each of the players hinting at a different time-frame.

Winard Harper (born 1962)

DRUMS

Born in Baltimore. He joined Dexter Gordon when only just out of his teens, spent four years with Betty Carter, then worked with his brother Philip in the Harper Brothers Band.

*** **Faith** Savant SCD 2030 *Harper; Patrick Rickman (t); Wycliffe Gordon (tb); Brian Horton (ts); George Cables (p); Brandon Owens (b); Alioune Faye (djembe); Abdou Mboup (perc); Carrie Smith (v).* 99.

*** **A Time For The Soul** Savant SCD 2048 *Harper; Patrick Rickman (t); Brian Horton (ss, ts); Jeb Patton (p); Ameen Saleem (b); Kevin Jones, Scott Harper (perc).* 1/03.

***(*) **Come Into The Light** Savant SCD 2058 *As above, except omit Jones, S. Harper; add Kevin Sholar (p).* 12/03.

*** **Make It Happen** Piadrum 602 *Harper; Wycliffe Gordon (tb, didjeridu); Antonio Hart (as); Lawrence J. Clark (ts); Sean Higgins (p); Alioune Faye (djembe, sadar); Jeremy Jones, Kevin Jones (perc); Abdou M'Boup (v, perc).* 1 & 4/06.

Harper is a strong and capable drummer, and the early records at least established a recognizable percussion style, not least a gift for bright, talkative work on cymbals. *Faith* is already much more promising than the debut discs (see below, 'in brief') and this time the inclusion of George Cables makes better sense. A collaboration with Carrie Smith, the record looks at faith in all its many dimensions, and there is a real sense of uplift on tracks like 'Lift Every Voice And Sing'. Smith delivers the line with conviction but without mawkishness and fellow guest Gordon confirms the trombone's standing as God's own instrument.

Big George is also effective on 'The Things We Did Last Summer' and Rickman is given plenty of room to manoeuvre on his own feature, 'Face Man'. Patrick also has a starring role on the later *A Time For The Soul*, on which the inspirational element is more in the intensity of the playing than in any lyrical content; 'All Praise To G-d' keeps it open-ended. 'About Face' is Rickman's spot and he tackles it with gusto. 'Dat Dere' is perfectly pitched and a nice vehicle for the ever-developing Horton. There are fewer 'ethnic' touches this time round, though there are important percussion parts for Jones and brother Scott.

They still aren't the Messengers, but the group on *Come Into The Light* has acquired a new authority, clinched on a sparkling version of Freddie Hubbard's 'Little Sunflower'. Much of the rest is written by group members, and they're well up to snuff. Harper's intro to the title-track is full of interest and the set as a whole has a satisfying coherence.

A new group on the latest disc, which in a way is a disappointment, but the playing is superb, if cluttered with percussion here and there, and the set-list is absolutely fascinating, kicking off with Parker's 'Segment' and mixing originals and repertory hard bop with deftness and energy.

Also, in brief:

(*) **Trap Dancer / *** **Winard** Savant SCD 2013 / 2021. 12/97; 12/98.

Harper's emergence as a leader might have been premature. These are full of short, taster pieces which never quite go anywhere.

Tom Harrell (born 1946)

TRUMPET, FLUGELHORN, PIANO

Born in Urbana, Illinois. He was influenced by Clifford Brown and, later, John Coltrane. After service with Woody Herman and Stan Kenton, he started playing bop with Horace Silver and Blue Mitchell. Despite often disabling illness, he has had a full career as sideman and leader.

*** **Moon Alley** Criss Cross 1018 *Harrell; Kenny Garrett (as, f); Kenny Barron (p); Ray Drummond (b); Ralph Peterson (d).* 12/85.

***(*) **Open Air** Steeplechase SCCD 31220 *Harrell; Bob Rockwell (ts); Hal Galper (p); Steve Gilmore (b); Bill Goodwin (d).* 5/86.

Harrell is one of the finest harmonic improvisers in jazz today, a player with a fierce tone who is also capable of playing the most delicate ballad with almost unbearable feeling.

There are two playing personalities. They are not yet dramatically separated on the two early records as leader. *Moon Alley* has its slightly morose side, but this has as much to do with the recording as with Harrell's temperament. He is hugely secure in technique, already a veteran, evoking everyone from Kenny Dorham when at full tilt, to Freddie Hubbard when doubling on flugelhorn, to Miles inevitably. Teamed with Kenny Garrett, one of Miles's last saxophone players, he sounds bred in the bone, slightly out of synch with the rapid progressions of 'Scrapple From The Apple'. *Open Air* is a little flat. Galper is too lush and fulsome, and the rest of the rhythm section hangs back. Rockwell is a liability in the ensembles, though a fresh and often provocative soloist.

***(*) **Stories** Contemporary C 14043 *Harrell; Bob Berg (ts); Niels Lan Doky (p); John Scofield (g); Ray Drummond (b); Billy Hart (d).* 1/88.

***(*) **Sail Away** Original Jazz Classics OJCCD 1095 *Harrell; Joe Lovano (ss, ts); David Liebman (ss); Cheryl Pyle (f); James Williams (p); John Abercrombie (g, g syn); Ray Drummond (b); Adam Nussbaum (d).* 89.

***(*) **Form** Contemporary C 14059 *Harrell; Joe Lovano (ts); Danilo Perez (p); Charlie Haden (b); Paul Motian (d).* 4/90.

**** **Visions** Contemporary C 14063 *Harrell; George Robert (as); Joe Lovano (ts, ss); Bob Berg, David Liebman (ss); Cheryl Pyle (f); Niels Lan Doky (p); John Abercrombie (g, g syn); Ray Drummond, Charlie Haden, Reggie Johnson (b); Bill Goodwin, Billy Hart, Paul Motian, Adam Nussbaum (d).* 4/87–4/90.

A purple patch. *Visions* is a compilation of material recorded over a span of time during which Harrell recovered some of the snap and pointed delivery people noted during his sojourn with Horace Silver. Every now and then, as on 'Visions Of Gaudi' with Liebman and Abercrombie, he delivers something that is as hard-edged and as finely detailed as mosaic. He spends most of the album on flugelhorn, but 'Suspended View', with Berg on soprano, is a trumpet performance of magical skill, fleeting, ambiguous and endlessly replayable. Only 'April Mist' seems conventional.

Sail Away contains some of Harrell's sharpest writing – 'Eons', 'Dream In June', 'Visions Of Gaudi' – and a thoroughly sympathetic band help deliver a pointedly challenging statement that still sounds fresh and engaging.

**** **Passages** Chesky JD 64 *Harrell; Joe Lovano (as, ts, ss); Danilo Perez (p); Peter Washington (b); Paul Motian (d); Café (perc).* 10/91.
***(*) **Upswing** Chesky JD 103 *As above, except omit Café, Motian; add Phil Woods (as); Bill Goodwin (d).* 6/93.
These are marvellous records, polished, forceful, beautifully recorded and absolutely fresh. Harrell's ability to shift up through the changes without losing the momentum of a song borders on the uncanny and he always seems to have ideas to spare. On the second outing Motian is missed for the sheer subtlety with which he colours a phrase and for the ability to play free while sustaining a metronomic line underneath the horns. Harrell and Lovano enjoy teasing out each other's idiosyncrasies. Perez might quibble about the sound (and possibly the piano) he has been given, but he too is an integral part of the trumpeter's concept. Woods is there to return a compliment, another former employer who has publicly acknowledged Harrell's gifts, which are manifest here.

***(*) **Live At The Village Vanguard** Bluebird 63910 *Harrell; Jimmy Greene (ts); Xavier Davis (p); Ugonna Okegwo (b); Quincy Davis (d).* 11/01.
This is Harrell's first official live record and it was worth the wait. He kicks off the set with the tough 'Asia Minor', which gets the band working up a sweat. What follows is more unorthodox. 'Manhattan 3 A.M.' has a *misterioso* feel that dramatically changes the temperature of the set. 'Blues In Una Sea' is one of his most original conceptions and a curiously estranging experience played at this length. 'A Child's Dream' and the closing 'Party Song' are lighter and more joyous. 'Where The Rain Begins', co-written with Angela Harrell, has an off-kilter bounce to the main section and a softly mournful quality to the quieter intermezzo.

Okegwo's solo on 'Manhattan 3 A.M.' is a highlight, but the remainder is dominated by Harrell himself, punching out notes or slurring together long patterns of tones in a way that is unique in modern jazz but rooted in the masters.

**** **Light On** High Note HNCD 7171 *Harrell; Wayne Escoffery (ts); Danny Grissett (p); Ugonna Okegwo (b); Johnathan Blake (d).* 12/06.
Four years since the last, and worth the wait. Illumination may come rather slowly, because these are tough original compositions, with only 'The Gronk' (oblique though it is) and 'Bleu Caribe' sounding anything at all like blowing themes. Harrell works the band hard, particularly the piano-player, who has to negotiate some unexpected chord progressions. 'Va' bookends the set and is one of the trumpeter's most intriguing recorded pieces, a shifting, ambiguous idea that ends the record on a pleasingly mysterious note.

Also, in brief:

*** **Moon and Sand** Jazz Aux Remparts 64007. 12/91.
A nice pairing with Jacky Terrasson (*p*) and some unashamedly romantic flugelhorn-playing.

**** **Labyrinth** RCA Victor 09026 68512. 95.
We'd give this core collection status if it were still securely available, but we fear that the RCA catalogue is in disrepair. A masterpiece, none the less, and worth the hunt.

***(*) **The Art Of Rhythm** RCA Victor 09026 68924. 5–7/97.
This isn't a soaraway south-of-the-border set. It might equally be subtitled *The Art Of Colour* or *The Art Of Arrangement*, a vivid orchestral essay that stands up with some, though certainly not the greatest, of Miles's records with Gil Evans.

*** **Time's Mirror** RCA Victor 09026 63524-2. 3/99.
Slightly antiseptic big-band set, with charts that go back a ways. The title-track has a knockout flugelhorn solo, but not much of the rest catches fire.

*** **Paradise** RCA 63738. 01.
Not your average with-strings format that attempts to incorporate classical practice into post-Coltrane jazz.

*** **Wise Children** RCA 53016. 02.
The spirit of Gil Evans hangs over this lovely disc. The leader's horn never has any trouble breaking through dense textures, but a subtle mix gives the arrangements the fluidity and speed of a smaller group.

Joe Harriott (1928–73)

ALTO SAXOPHONE

A Jamaican who came to London in 1951, he played bop but formulated his own method of free jazz.

(*) **Killer Joe Giant Steps GSCR 020 2CD *Harriott; Kenny Baker, Stan Palmer, Pete Pitterson, Hank Shaw, Dave Usden, Jimmy Watson (t); Jack Botterill, Keith Christie, Robin Kaye, Bertie King, Mac Minshull, Ken Wray (tb); Bertie King, Dougie Robinson, Bruce Turner (as); Pete King, Ronnie Scott, Jimmy Skidmore (ts); Benny Green, Harry Klein (bs); Max Harris, Dill Jones, Oscar McKay, Norman Stenfalt, Johnny Weed (p); Cedric West, Denny Wright (g); Bill LeSage (vib, p); Maria Korchinska (hp); Frank Clarke, Eric Dawson, Jack Fallon, Major Holley, Eric Peter, Joe Sampson, Sammy Stokes (b); Eric Delaney, Tony Kinsey, Phil Seamen (d); Alf Hayward, Buddy Pipps (perc); strings.* 2/54–7/56.
Anyone who's only heard of Harriott as one of the mythical leaders of free jazz in Britain will be surprised by much of this, though the dates tell their own story. A valuable enough set, this takes in material with the Ronnie Scott big band, a middling size group fronted by Kenny Baker (Turner and King the other featured altos) and, on 'Akee Blues', the Buddy Pipps Highlifers; the remainder is small groups, mainly led by Kinsey.

The initial impression is of a saxophonist in thrall to Charlie Parker, but Harriott doesn't do bop from the inside, but rather dresses up his own individual conception with a boppish costume and a few Bird feathers, ironically most noticeable on the with-strings tracks. His harmonic grasp isn't always rock-solid either, and it wouldn't take much cynicism to suggest that one of the forces that drove Joe towards abstraction was a less than confident grounding in the changes.

**** **Abstract** Redial 538 183 2 *Harriott; Shake Keane (t); Pat Smythe (p); Bobby Orr, Phil Seamen (d); Frank Holder (perc).* 61.
*** **Live At Harry's 1963** Rare Music RM 029 *Harriott; John Collins (as, bs); Colin White (p); Fred Barnsley (b); Tony Levin (d).* 63.
*** **Swings High** Cadillac SGC 1014 *Harriott; Stu Hamer (t); Pat Smythe (p); Coleridge Goode (b); Phil Seamen (d).* 67.
*** **Indo Jazz-Fusions I & II** / *** **Indo-Jazz Suite** Redial 538 048-2 / Koch KOC CD 8512 *Harriott; Shake Keane, Kenny Wheeler (t, flhn); Chris Taylor (f); Pat Smythe (p); John Mayer (vn, hpd); Diwan Motihar (sitar); Coleridge Goode (b); Bobby Orr, Jackie Dougan, Allan Ganley (d); Chandrahas Paigankar (tambura); Keshav Sathe (tabla).* 67, 68; 10/66.

***(*) **Joe Harriott Genius** Jazz Academy JAZA 6 *Harriott; Ian Carr, Les Condon, Shake Keane (t); Tony Coe, Don Rendell (ts); Michael Garrick, William Haig-Joyce, Pat Smythe (p); Coleridge Goode, Dave Green, Johnny Taylor (b); Alan Green, Phil Seamen, Trevor Tomkins (d).* 60–63.

Harriott at his most typical is an effortless melodist. *Swings High* is a curiously conventional set, relative to what else he was doing at the time. 'Blues In C' is in the Parker mode, torrential, fiery, harmonic tightrope-walking. 'A Time For Love' is more delicate, but with a formidable line. As ever, the band is superb and responsive, with Seamen in ferociously good form.

The reissue of *Abstract* allowed many who had only heard Harriott's name and legend to experience the music for the first time. The obvious impression is that Joe's brand of abstraction is still deeply grounded in blues, calypso and bop. 'Shadows' might almost be a Parker line turned on its head and as with classic bebop it's the interplay of saxophone and trumpet that counts. Originals like 'Modal' are more schematic but it's Joe's revision of 'Oleo' that reveals his method most clearly.

As Michael Garrick suggests in his introduction to *Genius*, Keane is arguably even more talented than Joe. He unfortunately features only briefly on the Jazz Academy compilation, but the set covers some of Harriott's other important associations. On the opening cuts, the quintet, with Condon on trumpet, play relatively familiar bop material but with a break while Joe offers his take on freeform, a revealing nugget. Then there are some tracks recorded at home in duo with pianist William Haig-Joyce, to which the 84-year-old Coleridge Goode has added some overdubbed bass. 'Shiva' and 'Calypso Sketches' find Joe as featured soloist with the Garrick group on two different occasions, the latter as part of a jazz and poetry project.

For many years *Indo-Jazz Fusions* was a project more often cited than actually heard. It is more properly a John Mayer record, but Harriott is its defining presence. Performed by a double quintet of jazz and subcontinental players, somewhat on the model of Ornette's *Free Jazz* group, it's not so much a synthesis as an awkward juxtaposition. To be fair, the music sounds less exciting 40 years on largely because the scalar experiments Mayer was making, building jazz improvisations on raga forms and on unfamiliar nine- and ten-beat patterns, have since become part of an extended jazz syntax. Original liner-notes by Max Harrison and Ian Carr and a retrospective essay by Professor John Mayer establish a context for a historically significant record.

As Joe's 80th birthday neared, old associates went in search of old performance tapes. The Harry's date, recorded in Leicester under the auspices of Harry Flick's peripatetic club, has been issued under the drummer's Rare Music imprint and derives from his own tapes, which are of more than reasonable quality for the period. Harriott is playing pretty much straight bop – 'Sandu', 'Cherokee', 'I'll Remember April', 'Just Friends' – but with typical energy and verve and with a harmonic understanding that makes it easier to see the link between this and his more abstract work. Collins is a revelation, another British player of real quality, and Levin's drum work is exemplary as always. A nice addition to the picture.

Barry Harris (born 1929)

PIANO

One of the leading Detroit pianists, he arrived in NY in the late '50s. The preferred accompanist of both Coleman Hawkins and Sonny Stitt. His bebop methodology owes much to both Powell and Monk, while mining his own gentler persuasions. In the '80s and '90s he became revered as one of the great jazz teachers.

*** **Breakin' It Up** Jazz Beat 507 *Harris; Sonny Stitt (as, ts); William Austin (b); Frank Gant (d).* 9/58.

*** **At The Jazz Workshop** Original Jazz Classics OJCCD 208 *Harris; Sam Jones (b); Louis Hayes (d).* 5/60.

*** **Preminado** Original Jazz Classics OJCCD 486 *Harris; Joe Benjamin (b); Elvin Jones (d).* 12/60–1/61.

***(*) **Listen To Barry Harris** Original Jazz Classics OJCCD 999 *Harris (p solo).* 7/61.

***(*) **Chasin' The Bird** Original Jazz Classics OJCCD 872 *Harris; Bob Cranshaw (b); Clifford Jarvis (d).* 5/62.

***(*) **Luminescence!** Original Jazz Classics OJCCD 924 *Harris; Slide Hampton (tb); Junior Cook (ts); Pepper Adams (bs); Bob Cranshaw (b); Lennie McBrowne (d).* 4/67.

The career of Barry Harris suggests a self-effacing man for, although he is among the most accomplished and authentic of second-generation bebop pianists and an admired teacher, his name has rarely excited more than quiet respect. One of the Detroit school of pianists which includes Tommy Flanagan and Hank Jones, Harris's style suggests Bud Powell as an original mentor, yet a slowed-down, considered version of Powell's tumultuous manner. Despite the tempos, Harris gets the same dark timbres from the keyboard.

His records are unjustly little-known. There is no singleton masterpiece, just a sequence of graceful, satisfying sessions which suggest that Harris has been less interested in posterity via recordings and more in what he can give to jazz by example and study. Nevertheless, he cut several records for Prestige and Riverside in the '60s, and most are now back in the catalogue. The Jazz Beat issue is a valuable early find, two dates on consecutive days, with the trio joined by Stitt for a lively bop date originally issued under the saxophonist's name as *Burnin'*. The live date from 1960 finds him with the ebullient rhythm section of Cannonball Adderley, and the music is swinging if not especially absorbing. Rather better is the date with Elvin Jones, which features some fiery interplay between piano and drums, although the highlight is probably an uncommonly thoughtful solo reading of 'I Should Care'. *Listen To Barry Harris* is that rarity, a bebop pianist by himself, and while one sometimes misses the buzz of the rhythm section this is a thoughtful and focused example of Harris's music, from standards such as 'I Didn't Know What Time It Was' to characteristic excursions like 'Teenie'. *Chasin' The Bird* is a smart exercise in bebop piano: unfussy, unpretentious, but carried off with a distilled intensity that keeps the attention. *Luminescence!* brings together a fine group and reveals a thoroughgoing commitment which transcends the regulation professionalism of these players. Adams, Cook and Hampton solo with a taut assertiveness that makes a 1967 bebop date seem entirely relevant, despite its time and place.

[illegible]

**** **Magnificent!**

Original Jazz Classics OJC 1026 *Harris; Ron Carter (b); Leroy Williams (d).* 11/69.

Hard to argue with the title on this immaculate recital. Turning 40, Harris is musing on his uncluttered bebop roots in 'Bean And The Boys' and seeing how far he can push the envelope in the ingenious fresh voicings of 'Ah-Leu-Cha', in which Carter is a willing partner. 'Just Open Your Heart' is a Monkian original that Harris subjects to a playful twist. 'Dexterity' takes

us back to first-generation bebop, but again Harris casts it in a darker, more evasive setting. A neglected classic of its day.

*** **For The Moment** Uptown UPCD 2747 *Harris; Rufus Reid (b); Leroy Williams (d).* 3/84.
An enjoyable souvenir of one of Harris's '80s gigs, at the Jazz Cultural Theater in New York. The JCT was organized by the pianist around his educational activities (it has since, alas, closed) and as a listening room it specialized in this kind of informal gig. As ever, the set's full of Monk, bebop and Harris originals in the classic manner, and while the date has its sloppy side – sound is only functional, and the music's ragged sometimes – it's in the spirit.

*** **Live From New York: Volume 1** Lineage 102 *Harris; John Webber (b); Leroy Williams (d); unidentified (g).* 5/04.
This is more like the thing: a (mostly) well-recorded and inventive bop-centred set. Harris's 'Nascimento' is always worth an outing, though there's obviously a tape problem at this point, since it's faded out briskly; somebody sits in on guitar unannounced – suggestions welcome. The piano sounds as if it needs a bit of work as well, but this is a night in a club and one doesn't expect studio quality sound. 'Star Eyes', 'It Could Happen To You' and 'A Night In Tunisia' stand out; hardly radical fare, but vigorously played.

Also, in brief:

(*) **Newer Than New Original Jazz Classics OJCCD 1062. 9/61.
A rare duffer; just one of those days when no one felt like saying much.

** **Live In New York** Reservoir RSR CD 173. 8/02.
Disappointing; Harris sounds fallible, with yet another 'Round Midnight' falling uneasily under the fingers.

Bill Harris (1916–73)

TROMBONE, VOICE

Born in Philadelphia. He had an anonymous time of it until 1944, when he joined Woody Herman, with whom he stayed on and off until 1959. He disappeared into Las Vegas bands in the '60s.

*** **Live At Birdland 1952** Baldwin Street Music BJG-501 *Harris; Pete Candoli (t); John LaPorta, Salvatore Delegge (cl); Ted Wheeler (f); Mickey Folus (bcl); Eddie 'Lockjaw' Davis , Ray Abrams, Flip Phillips (ts); Don Abney, Horace Silver, Ralph Burns (p); Billy Bauer, George Burnes (g); Gene Ramey, Connie Henry, Chubby Jackson (b); Ed Shaughnessy, Alvin Burroughs, Barrett Deems (d).* 4/45–5/52.
**** **Bill Harris And Friends** Original Jazz Classics OJCCD 083 *Harris; Ben Webster (ts); Jimmy Rowles (p); Red Mitchell (b); Stan Levey (d).* 9/57.
*** **Complete Fifties Sessions** Lone Hill LHJ 10252 *As above, except add Eddie Bert, Ollie Wilson, Bart Varsolana (tb); Jack Greenberg, Sam Marowitz, Pete Mondello, Murray Williams (sax); Ralph Burns (p); Terry Gibbs (vib, v); Chubby Jackson (b); Bob Dorough (v); Ralph Burns Orchestra.* 1/52, 9/57, 10/46.
Harris was always among the most distinctive and sometimes among the greatest of jazz trombonists. His style was based firmly on swing-era principles, yet he seemed to look both forward and back. His slurred notes and shouting phrases recalled a primitive jazz period, yet his knowing juxtapositions and almost macabre sense of humour were entirely modern. But he made few appearances on record away from Woody Herman's orchestra and is now a largely forgotten figure. *Bill Harris And Friends* should be known far more widely. Both Harris and Webster are in admirable form and make a surprisingly effective partnership, even kvelling good-naturedly at one point. Ben is at his ripest on 'I Surrender, Dear' and 'Where Are You', and Harris stops the show in solo after solo, whether playing short, bemused phrases or barking out high notes. An amusing reading of 'Just One More Chance' caps everything. The remastering favours the horns, but the sound is warmly effective.

It's included on the Lone Hill, which also has material from the Ex-Hermanites, with Gibbs to the fore on the long bizarre march of 'Blue Flame' and some eleven tracks by Harris's trombone-heavy (no trumpets) Herd. Fascinating stuff and in decent sound. A bonus version of 'Introspection' from 1946 with the Burns band is a welcome but unnecessary add-on.

Craig Harris (born 1954)

TROMBONE

Credits with Sun Ra, Abdullah Ibrahim, Henry Threadgill and David Murray, but his own work, bridging post-bop and funk, hasn't ever broken through.

***(*) **Black Bone** Soul Note 121055 *Harris; George Adams (ts); Donald Smith (p); Fred Hopkins (b); Charli Persip (d).* 1/83.
Harris plays in a strong, highly vocalized style which draws directly on the innovations of former Mingus sideman Jimmy Knepper, and on players like Grachan Moncur III and Roswell Rudd, who, in reaction to the trombone's recent desuetude, have gone back to the New Orleans and Dixieland traditions in an attempt to restore and revise the instrument's 'natural' idiom. This early set finds him in genial post-bop company. Adams was the perfect partner in any modern/traditional synthesis, and the rhythm section is rock-solid on such pieces as 'Conjure Man' and 'Song For Psychedelic Souls', which could almost have been by Roland Kirk. Excellent.

***(*) **F-Stops** Soul Note 121255 *Harris; John Stubblefield (ts); Hamiet Bluiett (bs); Bill White (g); Darrell Grant (p, ky); Calvin Jones (b); Tony Lewis (d).* 6/93.
A fascinating interconnected suite of themes and observations, realized by the best band Harris has had in a decade, if one leaves aside the more mainstream/crossover Tailgaters Tales. Using trombone and didjeridu, he conjures up dark, roiling shapes that confirm his growing interest in John Coltrane's music. Bluiett is the ideal partner in this enterprise and Stubblefield, having done some similar things as a dep with the World Saxophone Quartet and on his own account, seems absolutely across the music.

***(*) **Souls Within The Veil** Aquastra 001 2CD *Harris; Graham Haynes, Hugh Ragin (t); Don Byron (cl, bcl); Oliver Lake (as); Steve Coleman (ts); Hamiet Bluiett (bs); Cecil McBee (b); Billy Hart (d); Kahil el'Zahar (perc).* 05.
Written to commemorate the centenary of W. E. B. DuBois's epochal *Souls of Black Folk*, this is a strong return for Harris, who hasn't made a commercial record under his own name for more than a decade. It's a fiery, testifyin' band and Harris's writing cleaves close to what DuBois called the 'sorrow songs'. There are strong elements of blues, gospel and spirituals woven into the ten 'veils' for ten strong players. The kind of 'double consciousness'

DuBois spoke of, a virtual genetic inheritance for the African-American, is also in the substance here – a simultaneous looking back and forward. a particularity that reaches out towards the universal, a profound individuality that strives to be part of the ensemble. Fierce solos from Coleman and Bluiett especially, but some great playing from the leader as well, who more than ever sounds like he has imbibed the trombone greats with his mother's milk.

Also, in brief:

*** **Shelter** / **(*) **Blackout In The Square Root Of Soul** Winter & Winter 834408 / 919015. 11–12/86; 87.
Originally on JMT, these Tailgaters Tales albums strive for a certain coherence of sound and theme but only succeed in parts.

Eddie Harris (1934–96)

TENOR SAXOPHONE, KEYBOARDS, TRUMPET, VOICE

A Chicagoan. He learned several instruments in his youth and finally settled on sax as the main one; he experimented with electronic sax, a reed trumpet and other quirks. A great crowd-pleaser who didn't please the critics, he remained a master technician, and in his final years proved his enduring toughness as an improviser.

*** **Exodus To Jazz / Mighty Like A Rose** Vee Jay VJ-019 *Harris; Willie Pickens (p); Joe Diorio (g); William Yancey (b); Harold Jones (d).* 1–4/61.
*** **A Study In Jazz / Breakfast At Tiffany's** Vee Jay VJ-020 *As above, except add John Avant (tb); Charles Stepney (vib); Roland Faulkner (g); Donald Garrett, Richard Evans (b); Marshall Thompson, Earl Thomas (d).* 61–62.
Harris got off to a tremendous start with his first album, *Exodus To Jazz*, with the title-theme selling a million in single form. It rather knocked his jazz credibility, but Harris was a complex talent anyway and his range of ideas was a peculiar mix of the ingenious and the bizarre. His tenor sound was high – so high that he once received votes in a 'Best Alto' poll – and his tonalities suggested a kinship with the avant-garde which he actually had nothing to do with, preferring soft hard-bop or boogaloo situations that drew on the blues and gospel strains of his native Chicago. The first four Vee Jay albums have been reissued as two-in-ones, and they're pleasing, if hardly immortal documents. 'Down' (*A Study In Jazz*) shows how useful a blues player he was, but the amusing 'Olifant Gesang' from the same album shows his wild side: blowing through the neckpiece, blowing without the neckpiece, using a trombone mouthpiece on the body of the sax. The earlier set is slightly preferred, since the *Tiffany's* disc is one of those jazz-at-the-movies albums that were fashionable at the time and is nothing special at all.

*** **The In Sound / Mean Greens** Rhino / Atlantic 8122-71515-2 *Harris; Ray Codrington (t, perc); Cedar Walton (p); Sonny Phillips (org); Ron Carter (b); Billy Higgins, Bucky Taylor (d); Ray Barretto (perc).* 3–6/66.
*** **The Electrifying Eddie Harris / Plug Me In** Rhino/Atlantic R2 71516 *Harris; Melvin Lastie, Jimmy Owens, Joe Newman, James Bossy (t); Garnett Brown, Tom McIntosh (tb); King Curtis, David 'Fathead' Newman (ts); Haywood Henry (bs); Jodie Christian (p); Chuck Rainey, Ron Carter, Melvin Jackson (b); Richard Smith, Grady Tate (d); Ray Barretto, Joe Wohletz (perc).* 4/67–3/68.

***(*) **Artist's Choice: The Eddie Harris Anthology** Rhino/Atlantic R2 71514 2CD *As above, except add Ray Codrington, Don Ellis, Benny Bailey (t); Willie Pickens, Cedar Walton, Muhal Richard Abrams, Milcho Leviev, Les McCann (p); Ronald Muldrow, Joe Diorio (g); Leroy Vinnegar, Rufus Reid, Bradley Bobo (b); Billy Higgins, Billy James, Billy Hart, Harold Jones, Donald Dean, Paul Humphrey (d); Felix Henry, Marshall Thompson (perc).* 1/61–2/76.
When he moved to Atlantic, Harris continued experimenting with electric saxes, trumpets played with sax mouthpieces and other gimmicks, with varying levels of success. The *Artist's Choice* compilation picks tracks from 16 albums, the best of them making a good case for Harris's eminence: he's no genius improviser, and many a solo seems to get too pooped to continue, but he had a knack for making simple licks and phrases fit on shuffling rhythms and have it all sound great. There's the extravagant range which became his trademark: the straight-ahead post-bop of 'Freedom Jazz Dance'; pretty pop-jazz with 'The Shadow Of Your Smile'; a growling big-band chart in '1974 Blues'; the knockout funk of 'Is It In'; and the ragbag electric-sax treatment of 'Giant Steps'. Much of it sounds hopelessly dated in the age of digital keyboards, but that only adds to the charm of Harris's futurism. The individual albums from the period are a patchy lot, evidenced by the pair of two-in-one reissues. Whatever easy-listening niche Harris, Nesuhi Ertegun (first album) and Arif Mardin (the next two) may have been thinking about, the saxophonist's strange sound and compulsive drive keep turning it inside out. He plays 'Shadow Of Your Smile' almost entirely straight, then plugs his way through whistling high notes which might have defeated even David Murray. His sentimental streak lets him get away with the likes of 'It Was A Very Good Year', but nothing of the time gave up the funk better than 'Freedom Jazz Dance'; and the first version of 'Listen Here', which pairs Harris on electric piano with Sonny Phillips on organ, makes a neat match with the second, where Harris is literally plugged in – to his Varitone sax, which has the same pre-digital quaintness as the oldest Moog synthesizers. It helps, for sure, that the first two albums had Walton, Carter and Higgins as the principal rhythm section, and Ray Codrington makes up the numbers without disgracing himself. The tracks from *The Electrifying Eddie Harris* have some hot stuff too, especially the choogling 'Sham Time', but there are almost bizarre moments such as 'Theme In Search Of A Movie' (baroque slush) and even a farewell waltz, 'I Don't Want No One But You'. Those from *Plug Me In* are more like a downright mess, the sax hollering against the brass to little purpose.

(*) **Live At Newport / Instant Death Collectables CD 6402 *Harris; Muhal Richard Abrams, Jodie Christian (p); Louie Spears, Rufus Reid (b); Bob Crowder, Billy James (d); Henry Gibson (perc).* 70–72.
*** **Instant Death** Atlantic Masters 81227-6586-2 *Largely as above.* 72.
A couple more of the Atlantic sessions reissued here. Eddie's set at Newport begins with what sound like spirit voices talking, before going into funky fun of the order of 'Carry On Brother' and the erroneous prophecy 'Don't You Know The Future's In Space?'. A dated-sounding set. We were a bit hard on *Instant Death* in an earlier edition: a fresh listen to its new Atlantic Masters incarnation reveals that there is an attractive mix of Harris's interests in the programme, and 'Instant Death' (actually full of life), 'A Little Wes' and the nutty exotica of 'Zambezi Dance', which is more Martin Denny than roots music, are all worth hearing again.

****(*) For You, For Me, For Evermore** Steeplechase SCCD 31322 *Harris (ts, p). 10/92.*

The idea was to do a duo session, but when the second musician never turned up, Harris volunteered to set down and then overdub saxophone over his own piano parts first. While he's scarcely a dunce at the keyboard, having played professional piano in the past, the impromptu nature of the date forbade much preparation; too many of the pieces sound hesitant and the 'dialogue' is clumsily realized. There are some beguiling passages, and Harris's tenor tone was taking on a querulous, affecting frailty, but it's no masterwork.

*****(*) Vexatious Progressions** Flying Heart FH-343D *Harris; Thara Memory (t); Peter Boe, Janice Scroggins (p); Phil Baker (b); Ron Steen (d). 4/94.*

This tough and uncompromising record is the last great Eddie Harris album. Jan Celt asked Harris to make a no-frills straight-ahead record (in Wilsonville, Oregon!), with mainly local players and few familiar names (Boe is recognizable from his work with Robert Cray). Harris came up with ten originals, and the band play the hell out of them. Whatever it may lack in finesse ('Memory' won't be challenging anyone's recollections of their favourite trumpet-playing), the music has a gutsiness which most of Harris's later records have had brushed away. It's a classic 'local' jazz record, of a sort which hardly ever comes to any prominence now, but which has a far more natural feel than most major-label dates.

Also, in brief:

****(*) I Need Some Money** Atlantic 7567-80781-2. 75.

One of the later Atlantics and an uninspiring selection for the label's 50th-anniversary release; also available coupled with David Newman's *Bigger & Better* on Collectables.

**** The Last Concert** ACT 9249. 3/96.

Harris's farewell date, live, makes moving listening, not for his weaknesses but for his strengths. It's not Harris's fault that the WDR Big Band only clump along in support or that the vocals are so inappropriate.

Gene Harris (1933–99)

PIANO

Played in army bands in the early '50s, then formed The Three Sounds with Andy Simpkins and Bill Dowdy, and enjoyed some success till 1974; then after a quiet spell reappeared as a small-group and big-band-featured performer.

***** Gene Harris Trio Plus One** Concord CCD 4303 *Harris; Stanley Turrentine (ts); Ray Brown (b); Mickey Roker (d). 11–12/85.*

***** Listen Here!** Concord CCD 4385 *Harris; Ron Eschete (g); Ray Brown (b); Jeff Hamilton (d). 3/89.*

Gene Harris finally assumed an 'own-name' reputation in the '80s and '90s via his work for Concord, specifically with big bands, but latterly with small groups as well. These small-band dates are good in their way – simply resolved light blues on the second record, a handful of standards on the first with Turrentine sitting in – but polish and good manners tend to stand in for genuine excitement. Brown, Roker and Hamilton can certainly cover their tasks here without having to try very hard. But it's agreeable enough to service those moments when the last thing one wants on the sound-system is some monumental masterwork.

***** Tribute To Count Basie** Concord CCD 4337 *Harris; Jon Faddis, Snooky Young, Conte Candoli, Frank Szabo, Bobby Bryant (t); Charles Loper, Bill Watrous, Thurman Green, Garnett Brown (tb); Bill Reichenbach (btb); Marshal Royal, Bill Green, Jackie Kelso (as); Bob Cooper, Plas Johnson (ts); Jack Nimitz (bs); Herb Ellis (g); James Leary III, Ray Brown (b); Jeff Hamilton (d). 3–6/87.*

***** Live At Town Hall, N.Y.C. / World Tour 1990** Concord CCD-22143-2 2CD *Harris; Johnny Morrison (t, flhn); Joe Mosello, Harry 'Sweets' Edison , Michael Philip Mossman, Johnny Coles, Glenn Drewes (t); Eddie Bert, Urbie Green, James Morrison, George Bohannon, Robin Eubanks (tb); Paul Faulise (btb); Jerry Dodgion, Frank Wess, Jeff Clayton (as, f); Plas Johnson, James Moody (ts, cl, f); Ralph Moore (ts); Herb Ellis, Kenny Burrell (g); Ray Brown (b); Jeff Hamilton, Harold Jones (d); Ernestine Anderson, Ernie Andrews (v). 9/89, 10/90.*

Like the latter-day records of such bandleaders as Basie and Herman, these discs tend to be enjoyable more for their gold-plated class and precision than for any special inventiveness. The first session, credited to Gene Harris and The All Star Big Band, is, in those circumstances, a very truthful kind of tribute to Basie's band, the eight charts offering a fair approximation of the familiar sound. The two discs by the later bands – now known as The Philip Morris Superband – are, we find, rather more entertaining. The *Town Hall* set boasts a vast digital presence, the brass particularly bright and all the soloists well catered for, but some may find its showbiz atmosphere less than ingratiating. Andrews and Anderson have some enjoyable vehicles and there are appropriately outgoing solos from Edison, Ellis, Dodgion and others. *World Tour 1990* reprises the situation, with a somewhat different cast but much the same atmosphere. The individual discs have now been combined as a twofer.

***** At Last** Concord CCD 4434 *Harris; Scott Hamilton (ts); Herb Ellis (g); Ray Brown (b); Harold Jones (d). 5/90.*

***** Black & Blue / **(*) Like A Lover** Concord CCD 4482 / 4526 *Harris; Ron Eschete (g); Luther Hughes (b); Harold Jones (d). 6/91; 1/92.*

***** At Maybeck Recital Hall** Concord CCD 4536 *Harris (p solo). 8/92.*

***** A Little Piece Of Heaven / *** Funky Gene's / *** Brotherhood** Concord CCD 4578 / 4609 / 4640 *Harris; Ron Eschete (g); Luther Hughes (b); Paul Humphrey (d). 7/93; 5/94; 8/92.*

****(*) It's The Real Soul** Concord CCD-4692 *As above, except add Frank Wess (ts, f). 3/95.*

***** Down Home Blues** Concord CCD-4785 *As above, except omit Wess; add Jack McDuff (org); Nikki Harris, Curtis Stigers (v). 12/96.*

***** Alley Cats** Concord CCD-4859-2 *Harris; Ernie Watts (ts, as); Red Holloway (ts); Jack McDuff (org); Frank Potenza (g); Luther Hughes (b); Paul Kreibich (d); Nikki Harris (v). 12/98.*

Gene Harris continued making the same kind of funky, soulful, enjoyable music to the end of his life. It's a testament to the popularity of his discs that the entire catalogue is still in print. On *At Last*, Scott Hamilton joins in the fun and the quintet plays with great gusto. *Black & Blue* introduced a new Harris group: Eschete returns on guitar, but Hughes and Jones are first-timers, and they dig into the programme – dependent on traditional blues of the order of 'C C Rider' – with the same infectious enthusiasm as Harris. *Like A Lover* continues along the same path, but the ballads sound almost soppy in comparison with the upbeat tunes – Harris wasn't made to be tenderized. *A Little Piece Of Heaven* restores order by dropping the group into a live situation. This must be one of the most rollicking treatments of 'Take The "A" Train' on record, and there are somewhat bacchanalian (live at the winery!) treatments of 'Old Dog Blues' and 'Blues For Sainte Chapelle'.

Gene's entry in the Maybeck series is typically straight-ahead and without frills. There are four more blues in the programme, but this time the ballads don't seem quite so ponderously tender, and he is assuredly enjoying himself throughout. *Funky Gene's* is comfortably in the usual pocket and, although 'Children Of Sanchez' is a mistaken choice, most of the tunes fit Harris like his favourite tuxedo. *Brotherhood* is pretty much the same. Eschete's solo on 'I Remember You' makes one sit up and wish that perhaps he had more space than he usually gets; Harris, on the other hand, has never sounded more swinging than he does on Frank Loesser's 'The Brotherhood Of Man'.

It's The Real Soul simply reruns one of his concert sets and isn't that special. The band are as usual, but guest Wess coasts through a couple of blues and a couple of flute features to negligible effect. Gospel and blues make up the next one, recorded at the same sessions. McDuff had appeared on *In His Hands* (see below, 'in brief'), and he shares the billing with Harris on *Down Home Blues*, which is nearly all blues. Nikki Harris and Stigers have cameos, but the meat of it is in the interplay between piano and organ.

Alley Cats is yet another live one, and the hero this time is the failsafe Watts, who burns up the changes on 'Bird's Idea' and completely outclasses the razzle of Holloway. Gene himself does his usual yet again, though nobody could begrudge him: 'If you leave here with a smile on your face, remember that Gene Harris put it there.'

Also, in brief:

*(*) **Nexus** Blue Note 581679-2. 5–6/75.
This is best left to oblivion, but Blue Note have perversely reissued Harris's worst album.

*** **All-Stars Live** Concord CCD 4808-2. 4/95.
A sweet-natured reunion of old-timers: Sweets Edison (*t*), Stan Turrentine (*ts*) – excellent – and Kenny Burrell (*g*).

(*) **In His Hands Concord CCD 4758. 12/96.
A bit Hallelujah-Hollywood, and what's Curtis Stigers (*v*) doing on it? Redeemed by Jack McDuff (*org*), though.

Jerome Harris (born 1953)

BASS, GUITAR

The Flushing, NY, man has worked with Sonny Rollins ('Don't Stop The Carnival'), as well as Bobby Previte and Wayne Horvitz. Favours an acoustic bass guitar, but has played other versions.

*** **Hidden In Plain View** New World 80472 *Harris; E. J. Allen (t); Ray Anderson (tb); Marty Ehrlich (as, bcl); Don Byron (cl); Bill Ware (vib); Bobby Previte (d).* 1/95.
**** **Rendezvous** Stereophile 13 *Harris; Art Baron (tb); Marty Ehrlich (as); Steve Nelson (vib); Billy Drummond (d).* 8/98.
Harris's earlier work on Minor Music and Muse is no longer available, but the Dolphy tribute on New World is excellent. He benefits from the presence of sometime employers Previte and Ehrlich; the latter knows the Dolphy canon pretty well and comes from a similar sound-world, using his bass clarinet (which he eschews on the second album) to great effect on three numbers. The set features eight Dolphy themes, including 'Out To Lunch', 'Iron Man', the estimable 'Miss Ann' and '245' and 'Les' medleyed into a single track, but, apart from a gloriously upbeat version of 'Mandrake' which takes the honours, the best things on the date are Harris's own two compositions. 'Emanation' is brief but fiery, with Ware in the Hutcherson role, while the title-track carves a more thoughtful path. Question: why can't Anderson play like this on his own projects?

Baron fits into the mix perfectly on the later quintet record and so does the excellent Nelson. Here, all but Duke Ellington's 'The Mooche' are Harris originals and his writing seems to have taken another step forward. It all starts rather slowly, with 'Decision Point' not much more than a warm-up piece that might have been excluded from the final roster – and would have been had this been an LP – but picking up pace after the repertory piece and culminating in the long closing 'Hand By Hand', on which Harris's warm, soft sound is sublime. Drummond is perhaps a more effective foil than Previte and the set has a more coherent feel than its predecessor. Great stuff from a little-remarked stylist.

Loston Harris

PIANO, VOICE

Latter-day mainstream artist who sings and plays with a smile.

*** **Comes Love** N2K 10012 *Harris; Mark Shim (ts); David Grossman (b); Clarence Penn (d).* 11/97.
*** **Timeless** Q&W 1013 *Harris; Marcus Parsley (t); Chris Berger (b); Alvester Garnett (d).* 9/03.
The Ahmad Jamal trio is the obvious model for the debut disc, though Harris's vocals also call to mind Harry Connick Jr. The approach is bright, unfussy jazz, mostly standards ('Moonlight In Vermont', 'Shall We Dance?'), but with some imaginative flourishes, like 'Stompin' Down Broadway' and the Marsalis opener, 'Swinging At The Haven'. There are touches of Oscar Peterson in Harris's keyboard work, but also the beginnings of something uniquely his own. Sadly, the follow-up date seems to bury that individuality somewhat. One finds oneself ticking off the influences and similarities – Jamal, Peterson, Connick, Nat Cole – rather than listening to what Loston has to say. On the other hand, the group is good and must have been exciting live.

Stefon Harris (born 1973)

VIBRAPHONE, MARIMBA

Young star at the forefront of new New York music.

***(*) **A Cloud Of Red Dust** Blue Note 23487 2 *Harris; Steve Turre (tb); Greg Osby (as); Steve Wilson (ss, as); Kaoru Watanabe (f); Mulgrew Miller, Jason Moran (p); Dwayne Burno (b); Alvester Garnett (d); Kimati Dinizulu (perc, 1-string hp); June Gardner (v).* 10/97.
**** **BlackActionFigure** Blue Note 99546 2 *Harris; Steve Turre (tb); Greg Osby (as); Gary Thomas (ts, af); Jason Moran (p); Tarus Mateen (b); Eric Harland (d).* 2/99.
Harris quickly showed a highly developed musical personality. His debut album is interestingly structured. Rather than a sequence of discrete tracks, Harris has woven them together with short interludes to create an almost continuous suite. It grips the

attention from the very start and flags only very briefly, with June Gardner's vocal feature on 'In The Garden Of Thought'. Some of the shorter pieces, like 'One String Blues', co-written with Dinizulu, are quirky and playful, but Harris's most characteristic sound is a flowing lyricism, grafted onto a swinging shuffle beat, a combination of metres that is always threatening to fall apart but never quite does. There is something of Hutcherson's tightrope daring in his solo on 'Of Things To Come' on the second album.

The sequel builds on the strengths of its predecessor. As before, the writing is strong and archetypal, vindicating Harris's idealist belief that all exists and is merely transcribed. 'The Alchemist' and the stately 'Chorale' which follows are perfect illustrations of this: timeless-sounding compositions. This has the odd effect of making the album's two standards, 'There Is No Greater Love' and 'You Stepped Out Of A Dream', sound brand-new. The only other repertory piece is a version of Onaje Allan Gumbs's 'Collage'.

*** **Kindred** Blue Note 31868 *Harris; Jacky Terrasson (p); Tarus Mateen (b); Terreon Gully, Idris Muhammad (d).* N.D.

Co-led with Terrasson, whose critical stock was failing just as Harris's soared. As it is, Harris pretty much dominates the record, playing some of his most incisive work on marimba, which is more easily differentiated from the piano. A lot of the tracks are standards: 'Summertime' is a curiosity, with a rewritten coda, but 'My Foolish Heart' and 'What Is This Thing Called Love?', the latter a duet, are both excellent. Harris's 'Shane' stands out among the originals, while Terrasson has his best moments right at the end on 'Body And Soul', which is a very idiosyncratic version.

(*) **The Grand Unification Theory Blue Note 32498 *Harris; Derrick Gardner (t); Steve Turre (tb, shells); Douglas Purviance (btb); Tim Warfield (ts); Mark Vinci (cl); Anne Drummond (f, af); Xavier Davis (p); Tarus Mateen (b, v); Terreon Gully (d); Khalil Kwame Bell, Myles Weinstein (perc). 11/02.*

The concept album. Harris's is so clotted by his desire to put a spin on every dimension of human experience that the music is all over the place stylistically and overpacked with detail. 'The Birth Of Time' must be one of the most way-out tracks to appear under a Blue Note title in many a year; an intriguing failure. 'The Velvet Couch' is more straightforward, though the bout of therapy only softens the listener up for more craziness in the middle section of 'Corridor Of Elusive Dreams', 'Escape To Quiet Desperation' and 'Song Of The Whispering Banshee', the last of which is very odd indeed. Harris has rarely opened up the vibes so completely. His palette is very broad and his range of effects, from sharply struck chimes and runs to passages where it sounds as if the motors have been switched off, is impressive. Ignore the programme; listen to the music.

***(*) **Evolution** Blue Note 97353 *Harris; Casey Benjamin (as); Anne Drummond (f); Xavier Davis (p); Marc Cary (ky); Darryl Benjamin (b); Terreon Gully (d, perc). 11/03.*

It sounds like another big-theme record, but this bright session by Harris's Blackout group gives no sign of that. Kicking off with Don Grolnick's 'Nothing Personal', it finds room for 'Summertime' again, Sting's 'Until' (with Davis in on piano) and, as a coda, Hutcherson's 'Montara', almost as if Harris is suggesting he's now fit to be mentioned in that august company. On the basis of his playing and writing here, he's almost there.

***(*) **African Tarantella: Dances With Duke** Blue Note 41090 *Harris; Steve Turre (tb); Greg Tardy (cl); Anne Drummond (f); Xavier Davis (p); Louise Dubin (clo); Derrick Hodge (b); Terreon Gully (d). 06.*

Harris tackles a group of less well-known Ellington compositions, including pieces from the *New Orleans Suite, Queens Suite* and the 'Gardner Variations'. It's a fascinating programme, and an interesting instrumentation. The sound is light but as rich as whipped cream, with Turre, Tardy, Drummond and Dubin producing much of the harmonic base over which Harris dances. At moments, he sounds curiously restrained, even diffident, as if respect for the source precludes a more open improvisational approach, but when he cuts loose, it's just fine.

Steve Harris & Zaum (1948–2008; formed 2002)

DRUMS, GROUP

A background in pop and punk, he drummed in Pinski Zoo, worked in music education and in 2002 formed Europe's most exciting improvising ensemble. Liver cancer prematurely ended his life.

***(*) **Zaum** Amazon AMAZCD15 *Harris; Geoff Hearn (ss, ts); Karen Wimhurst (cl, bcl); Udo Dzierzanowski (g); Cathy Stevens (vla, violectra). 02.*

*** **As Slow As Flowers** ZM Product 01 *Harris; Geoff Hearn (ss, ts). 03.*

♛ **** **Above Our Heads The Sky Splits Open** Slam CD258 *As for Zaum, except add Matthew Olczak (g); Adrian Newton (live, found samples); Chrome Strings. 3/04.*

**** **The Little Flash of Letting Go** Spitz CD001 *As above, except omit Chrome Strings; Wimhurst sampled only. 5/05.*

**** **I Hope You Never Love Anything As Much As I Love You** Amazon AMAZCD 14 *As above, except add Andrea Parkins (acc, elec). 06.*

If the Spontaneous Music Ensemble, ISKRA 1903, AMM and the various aggregations round Derek Bailey's Company established a basic discourse for British improvisation from the '60s onward, Steve Harris's Zaum took up the torch and moved that language on a step further. The ensemble takes its name from the Futurist notion of a new guttural language that might approximate the hard discontinuities of (post)modern life. The group's music does not follow a hard-line 'non-idiomatic' course but explores new sonorities within and against a recognizable instrumental discourse. A Zaum performance is always in flux, always trading warmly 'organic' sounds against tonalities that are not so much dissonant or alien as uncanny, in the strict and original sense. It is a profoundly humane music that communicates at a very deep level.

We make no apology for awarding *Above Our Heads* our highest accolade. At the time of release, it seemed like a remarkable disc. With growing hindsight and now remastered in addition, it has repositioned our listening to British improvised music. Even with an augmented ensemble, the group's main energy comes from Harris himself. He is constantly in motion, stoking insistent cross-rhythms and building the deep, slow pulses that give each of these remarkable records their shape. His rock background is shared to some degree with long-term associate Hearn and with Dzierzanowski, but that is tempered by Stevens's and Wimhurst's background in classical music, though both have also worked in other genres. It was a meeting with the Ganelin Trio that redirected Harris's career, and while the first three of these records were all recorded at home in Poole in a gallery space normally associated with fine arts (painters were literally at work around them when the first record was made) there is a sense of quiet, intimate theatre to a Zaum performance.

The first record sees the group finding its feet, having only come together immediately before the performance. The second is a masterpiece. *Above Our Heads* utilizes many instrumental permutations to create a vivid soundtrack whose abstractions are none the less rooted in palpable human dramas. The fourth date, from which Wimhurst was absent on family duties and on which she is only audible among Newton's samples, is a confident consolidation by what has been the most exciting group in Europe. The most recent inevitably lacks the sheer surprise and freshness of its predecessors, but it does find Harris confidently assimilating another new voice into the group. Parkins sounds as if she might have been a founder member; Harris plays more gently, as perhaps befits the title, but there are moments of real edge and danger to the playing throughout and the climactic 'Juarez' and 'Watt's Curve' are high-points in contemporary improvised music. Harris's early death was a tragedy; it isn't clear whether other performances await release.

Donald Harrison (born 1960)

ALTO AND SOPRANO SAXOPHONES, BASS CLARINET

Born in New Orleans, he studied with Ellis Marsalis and joined Art Blakey in 1982. Co-led a quintet with Terence Blanchard and has subsequently freelanced.

*** **For Art's Sake** Candid CCD 79501 *Harrison; Marlon Jordan (t); Cyrus Chestnut (p); Christian McBride (b); Carl Allen (d).* 11/90.

Before Katrina struck, New Orleans had regained its centrality in American jazz. Much of the credit goes to Ellis Marsalis, who was one of Harrison's teachers at NOCA. Like many of the younger generation, Harrison has tried to fuse traditional idiom with a thoroughly contemporary style, and this early album (he was 30) reflects the instincts that gave the Messengers their most uncompromising period. *For Art's Sake* sees the leader upstaged by his sidemen. Harrison has assembled a powerful young band (McBride was only 18), well-grounded in the tradition, but brimming with their own ideas. The opening 'So What' helps settle the players and establish credentials. 'Nut' is the pianist's feature, elegantly sculpted, formal and unaffected. Harrison gives most of the opening statements to the 19-year-old Jordan, who emerges as a rawer version of Wynton Marsalis. The trumpeter comes into his own on a superb reading of 'In A Sentimental Mood', which he gradually cranks up from a melancholy ballad into a funky swinger.

*** **Indian Blues** Candid CCD 79514 *Harrison; Cyrus Chestnut, Mac Rebennack (Dr John) (p, v); Phil Bowler (b, v); Carl Allen (d, v); Bruce Cox, Howard Smiley Ricks (perc, v); Donald Harrison Sr (v).* 5/91.

Hard bop is still the basic language here, but Harrison has also tried to combine the Blakey sound with that of his real father. Donald Harrison Sr has been leader of the Guardians Of The Flame, who also feature on the album. 'Hiko Hiko' and 'Two-Way-Pocky-Way' are traditional (the former is credited to the legendary Black Johnny); 'Ja-Ki-Mo-Fi-Na-Hay' and the opening 'Hu-Tan-nay' are credited to the Harrisons. Dr John sings and plays piano on the two originals, sings on Professor Longhair's 'Big Chief' and plays piano on 'Walkin' Home' and Big Chief Jolly's 'Shave 'Em Dry'.

There's no sense of a break between the densely rhythmic New Orleans numbers with their chattering percussion and the more orthodox jazz tracks. Harrison plays 'Indian Red' pretty much as a straight alto feature, but then adds a rhythmic line to the prototypical standard 'Cherokee' that gives it an entirely new dimension. His own 'Indian Blues' and 'Uptown Ruler' reflect a decision in 1989 to 'mask Indian' again and join the feathered throngs that march on Mardi Gras. In touching his roots, he's brought them right up to date.

***(*) **Heroes** Nagel Heyer 2041 *Harrison; Vicente Archer, Ron Carter (b); Billy Cobham, John Lamkin (d).* 12/02.

*** **Free Style** Nagel Heyer 2059 *As above, except add Glen Patscha (p).* 12/02.

***(*) **New York Cool: Live at the Blue Note** Half Note 4525 *Harrison; Ron Carter (b); Billy Cobham (d).* 4/05.

Heroes lay on the shelf for nearly two years before it was released, which seems strange given the quality personnel. There are a couple of other puzzles. Harrison had worked as Art Of Four with Carter, Cobham and James Williams and it's not clear why the pianist didn't make this date. Also, it's not at all obvious why three 'bonus' tracks with Archer and Lamkin should be tacked on at the end, particularly with 'Well, You Needn't' incorrectly titled as 'Straight, No Chaser'. But Harrison's duets with Carter are worthy of comparison to Ron's famous work with Eric Dolphy and the (main) trio cuts have a real verve and energy. Good as Archer and Lamkin are, they're thoroughly shown up, and the record peters out after a brief, lovely version of 'Solar'.

One corner of the mystery is quickly explained when we turn to *Free Style*, which features a couple of bonus tracks with Carter and Cobham; essentially, these 'extras' work as fliers for the album. It's not an entirely successful strategy, because the alternate of 'Heroes' with the two seniors is very much better than anything else on the record.

The point obviously sank in. The live date from the Blue Note is a very solid and enjoyable piece of work. Mostly standard fare and inevitably a reasonable amount of featured space for both Carter and Cobham, the latter playing as well as ever. They open with 'Body And Soul', a fairly routine workout, and follow up with 'Harrisburg Address', 'Easy Living' and 'I Remember April'. Carter's fine 'Third Plane' is buried way down the set, which seems a pity, particularly when it then peters out with the drab 'Blues For Happy People'.

***(*) **The Survivor** Nagel Heyer 2068 *Harrison; Christian Scott (t); Zaccai Curtis, Mulgrew Miller (p); Luques Curtis (b); John Lamkin (d).* 11/04.

Harrison has stuck to his last with impressive doggedness. If 'The Survivor', which opens the album, is intended to be autobiographical, it presents a man both defiant and quietly chastened. It's surprising how instantly recognizable the alto sound now is – he's recorded across three decades – and it has become a very compelling solo voice. He still tries to keep pace with recent trends. 'The Hook Up' has a hip-hop sensibility and the closing version of 'Caravan' also includes a James Brown sample. These are fine, but they're not what one buys a Harrison record to hear.

Also, in brief:

*** **Spirits of Congo Square** Candid CCD 79759. 3/00.

Hard to see what this adds to *Indian Blues*, though the New Orleans Legacy Ensemble includes some worthy names (Nicholas Payton (*t*), Marlon Jordan (*t*), Delfeayo Marsalis (*tb*)) and the repertoire is mostly very strong.

*** **Real Life Stories** Nagel Heyer 2022. 11/01.
In 18-year-old nephew Christian Scott (*t*), Harrison has unearthed a player with the power and excitement of the teenage Freddie Hubbard. A fine label debut.

*** **Kind of New** Candid CCD 79768. 02.
A track-by-track homage to *Kind Of Blue*. It could be worse, but why listen to this and not the original?

Frank Harrison (born 1978)

PIANO

Born in Oxford. He won the soloist prize in the Daily Telegraph jazz competition (1994) and then placed in Young Musician of the Year. After that, Berklee and a berth in Gilad Atzmon's group.

*** **First Light** Basho 152 *Harrison; Aidan O'Donnell (b); Stephen Keogh (d)*. 5/06.
Good as this is, the abiding thought has to be that in a market crowded with similarly gifted trios, what's to highlight this one? The standards are played with some enterprise – some interesting variations on 'Nature Boy' – and the original material, often quite impressionistic ('Afternoon In Tromsø') but sometimes with a more abstract quality ('Maria's Planet Song'), has strong points. It's a hard furrow, even for guys as good as these.

Jackson Harrison (born 1981)

PIANO

Brought up in Sydney and first exposed to jazz via the Bill Evans trio, he subsequently studied at his home-town Conservatorium.

*** **Land Tides** hatOLOGY 647 *Harrison; Thomas Morgan (b); Dan Weiss (d)*. 12/05.
An auspicious debut by the young Australian, made all the more remarkable by the fact he didn't meet his bassist and drummer until just before the gig. Harrison's models would seem to be Evans and the Paul Bley trios of the '70s, but his most direct influences were Mike Nock, whom he met while studying in Sydney, and the perennially underrated Marc Copland, whose stamp can be detected on cuts like 'Music To Forget' and 'Dreamed Landscapes'. That said, there is already an individualism to Harrison's keyboard touch and an admirable musicality. The writing is strong, if not earth-shaking, and on cuts like 'Kinski', dedicated to the cracked actor and inspired by the highly unified vision of director Werner Herzog, signs of something very distinctive emerging. The sessions were conducted in New York, where Harrison can expect to find plentiful work.

Joel Harrison

GUITAR, VOICE

Harrison grew up in DC, and soaked up many kinds of music there – jazz alongside country, blues and rock.

*** **Free Country** ACT 9419-2 *Harrison; David Binney (ts, sampler); Rob Burger (ky); Uri Caine (p); Tony Cedras (acc); Rob Thomas (vn); Sean Conly (b); Alison Miller (d); Norah Jones, Raz Kennedy (v)*. 1/02–1/03.

*** **So Long 2nd Street** ACT 9431-2 *Harrison; David Binney (as); Gary Versace (p, org, acc); Uri Caine (p); Rob Burger (org); Stephen Crump (b); Dan Weiss (d); Todd Isler (perc); Emilie Cardinaux, Total Praise Gospel Choir (v)*. 02–04.

*** **Harrison On Harrison** High Note HCD 7147 *Harrison; David Liebman (ss, ts, f); David Binney (as); Uri Caine, Gary Versace (p); Rob Burger (org); Stephen Crump (b); Dan Weiss (d); Todd Isler (perc); Jen Chapin (v)*. N.D.

***(*) **Harbor** High Note HCD 7167 *Harrison; Marty Wehner (tb); David Binney (as); Henry Hey (p); Nguyên Lê (g); Stephen Crump (b); Jordan Perlson (d, perc); Jamey Haddad (perc)*. 11/06–1/07.

The first two records follow the same agenda: choosing nuggets from recent and historical fields of American country, Harrison and his ensemble reshape them into a setting which suggests (as he puts it) a feasible meeting place between Miles Davis and Johnny Cash. There seems to be rather more of Cash than Davis in his own playing, which tends towards the rockier endeavours of the Bill Frisell school, but these are undeniably entertaining records, which have the occasional surprise along the way: Norah Jones sings a thoroughly decentred 'I Walk The Line', Binney asserts his capacity to find space for jazz playing even in 'Twelve Gates To The City', and 'Galveston' and 'Wichita Lineman' don't sound as foolish as they might have done. Harrison's penchant for singing on the occasional piece is less encouraging: he sounds oddly like Nina Simone.

The first High Note record chooses George Harrison as its composer, but the approach is much the same, even if Liverpool is a long way from Folsom Prison. Again, Liebman and Binney provide much of the musical muscle, and Harrison sings, this time (sigh) on 'My Sweet Lord'.

Harbor is the first of the run (and there are some earlier things, long deleted) to strike us as completely original and inventive. The writing's terrifically strong on 'You Bring The Rain' and 'Blue Ghosts Of Bourbon Street', the two opening cuts, and it doesn't flag from there. Lê's always an asset and his atmospheric sound is one of the defining characteristics of the record. Harrison's more interested in an overall group sound, one suspects, and he achieves it here, impressively.

Paul Harrison

PIANO

Rising talent, voted Young Scottish Jazz Musician of the Year for 1998 and 1999.

*** **Nemesis** Caber 013 *Harrison; Mario Caribé (b); Paddy Flaherty (d)*. 12/99.
Rooted in the pianism of Chick Corea and the attractively splintered aesthetic of Bud Powell, Harrison is an exciting player who seems certain to go places. His debut is confident and packed with original ideas, of which 'Six Down', the insistent 'Foot In The Door' and the lovely 'Valse' are the most memorable. Sterling support from Caribé and Flaherty as well, and the kind of empathy that only comes from an established working line-up.

Antonio Hart (born 1969)

ALTO AND SOPRANO SAXOPHONES, FLUTE

Based in New York from 1991, notably as a Roy Hargrove sideman, he has been less visible in recent years.

*** **All We Need** Downtown 1003 *Hart; Michael Mossman (t); Jimmy Heath (ts); Sheldrick Mitchell (p, org); Lonnie Plaxico (b); Billy Kilson, Nasheet Waits (d); Renato Thomas (perc); Maya Azucena (v). 9/03.*

Seemingly disillusioned with the music business – almost everything under his name is deleted – Hart took a four-year sabbatical and spent his time travelling and absorbing other musical traditions. He reappeared at the start of the new decade with an album for Enja (also gone) and then this fine set. He hasn't quite gone back to first principles and the sound's sometimes a bit over-egged, with too many electric instruments (including his own synth washes) in the mix. But Heath's in cracking form and brings in two tunes, Mossman blows strongly and Antonio himself has found renewed energy. Azucena sings on the first and last tracks, 'Love Is All You Need' (taken as a ballad) and 'God Is All You Need' (given a gospel spin); it's a slightly pointless gesture, but they're pleasant enough and it's good to have him back in the lists.

Billy Hart (born 1940)

DRUMS

He played with Wes Montgomery and his brothers and turned into one of the busiest drummers around, recording with Miles Davis, Stan Getz, Jimmy Smith and McCoy Tyner. A vast discography, but with disproportionately few credits as leader.

(*) **Amethyst** / * **Oceans Of Time** Arabesque 105 / 129 *Hart; Chris Potter (ss, ts, bcl on Oceans only); John Stubblefield (ss, ts); David Kikoski (p); David Fiuczynski (g); Mark Feldman (vn); Santi Debriano (b). 5/93; 97.*

***(*) **Quartet** High Note HNCD 7158 *Hart; Mark Turner (ts); Ethan Iverson (p); Ben Street (b). 8/06.*

Though much of Hart's best work is for other leaders, these are still considerable discs. The earliest album opens mysteriously, somewhat reminiscent of his work with Dave Liebman and Richie Beirach in Quest. The juxtaposition of piano, guitar and violin gives the group a great many fresh textural devices. Fiuczynski is unfettered on his own 'Melanos'. Most of his colleagues get a composition credit as well, though it's Kikoski who takes the honours with the closing 'Dirty Dogs', a curious theme that bears repeated listening. Through it all, Hart is magisterial, alert, insistently beautiful.

Oceans Of Time affords a rare glimpse of Hart the composer: 'Teule's Redemption' is a Coltrane-inspired epic that provides the drummer with a springboard for some lovely, imaginative playing. For the most part, the writing is done by his colleagues, who convened four years earlier for the now-deleted *Amethyst* disc. In our view, this one is better. Stubblefield's 'One For Carter' is a great opener and Kikoski's 'Shadow' is further testimony to his skills. Debriano kicks in with 'Mind Reader' and the closing 'Offering', which gives Billy a chance to show his mettle in unorthodox counts.

He's well-featured again as composer on *Quartet*. Though it's Iverson who kicks off the record with the harmonically adventurous 'Mellow B', Billy's own pieces, the upbeat 'Lorca' for his son and the delightful ballad 'Charvez', are the date's outstanding cuts. Bright saxophone work from Turner and punchy, evocative piano from the Bad Plus pianist.

John Hart (born 1961)

GUITAR

A fluent stylist who bridges traditional jazz guitar and a more contemporary idiom.

*** **Scenes From A Song** / ***(*) **Indivisible** Hep 2080 / 2088 *Hart; Bill Moring (b); Tim Horner (d). 7/00; 7/03.*

***(*) **Standards – Green And Blue** Hep 2090 *As above, except add Joe Locke (vib). 10/05.*

Hart had made several earlier albums, but *Scenes* catches him entering a new phase of creative maturity. The opening 'Slacker's Hideaway' is vividly contemporary jazz guitar, and if later in the set he drops into generic bop mode from time to time, the overall impression is of fresh, inventive music-making. 'Passion Flower' is a lovely theme, but it feels like filler or a sop, and the interpretation of Joni Mitchell's 'Both Sides Now' doesn't add up to much. *Indivisible* as a title is a worthy reminder that this is a long-standing group and not just guitar-plus-rhythm. Moring and Horner are full participants and both are in strikingly responsive form on the second Hep disc. Again, the repertory pieces, 'A Nightingale Sang In Berkeley Square', 'Single Petal Of A Rose' and 'Blame It On My Youth', are something of a distraction from Hart's superb bop-to-modern lines, but they're despatched relatively briefly (apart from the Ellington) and so well done one hardly minds their inclusion. The next disc is almost all standards and Hart seems more conventional in technique as a result. Another sign of strength in the group is how readily it accommodates a further instrumental voice. Locke is an ideal guest (though his guest credits are so numerous they've somewhat eclipsed his own work) and always fits in seamlessly and with complete empathy. A refreshing variation on the usual trio sound: top picks – Hart's 'The E Tune' and, unbelievably, the old groaner 'Alone Together', fresh as paint.

Johnny Hartman (1923–83)

VOICE

His lustrous baritone was only suited to one tempo, slow enough for every syllable to be enunciated with loving attention. Oddly, having worked with Earl Hines, Errol Garner and Dizzy Gillespie, he is nowadays best remembered for an unlikely Impulse! pairing with John Coltrane.

*** **Just You, Just Me** / *** **The Complete Regent Recordings** Savoy 17097 / Jazz Factory JFCD22829 *Hartman; various personnel. 11 & 12/47–61.*

***(*) **All Of Me** Rhino 79849 *Hartman; Howard McGhee, Ernie Royal (t); Frank Rehak (tb); Anthony Ortega (as); Jerome Richardson (ts, f); Lucky Thompson (ts); Danny Bank (bs); Hank Jones (p); Milt Hinton (b); Osie Johnson (d). 11/56.*

*** **The Complete Gus Wildi Recordings** Lone Hill 10174 *As above, except add Ralph Sharon (p); Jay Cave (b); Christy Febbo (d). 10/55, 11/56.*

The Coltrane album has tended to obscure Hartman's own achievement. Sounding somewhat like Nat Cole and Al Hibbler, Hartman had the ability to caress even a banal lyric into shape, infusing it not so much with emotion as with a sort of intelligence. This is the quality most evident on *All Of Me*, reissued with four alternative takes which show how carefully, but also how instinctively, Hartman improvised on a melody. On this occasion, too, he had at his disposal a band of bop craftsmen who give him some challenging backgrounds to work against. The arrangements on 'I'll Follow You' and the much-reworked 'Blue Skies' (included as a bonus is take 13) allow him to do a good deal vocally, and he rises to the challenge every time. On the other hand, he gives take one of 'Birth Of The Blues' a resonant responsiveness which isn't quite there on the more polished issued take.

Lone Hill's habit of giving a record spurious cachet by attributing it to a (relatively) obscure producer is annoying, but it's nice to have *All Of Me* paired with another Bethlehem date, *Songs From The Heart*, a superior set with McGhee again and a trio led by Ralph Sharon. There are some excellent performances, though 'Moonlight In Vermont' stands out.

Jazz fan Clint Eastwood revived interest in Hartman when he used a number of songs in the soundtrack to his romantic movie version of *The Bridges of Madison County*. Many of them are included on the *Complete Regent* set. If Hartman is associated in the minds of modern jazz fans with John Coltrane, they'll be delighted to find him here with Andrew Hill's trio as well as an impressive range of other jazz stalwarts.

***(*) **I Just Stopped By To Say Hello** Impulse! 051176-2 *Hartman; Illinois Jacquet (ts); Hank Jones (p); Kenny Burrell, Jim Hall (g); Milt Hinton (b); Elvin Jones (d).* 10/63.

*** **Unforgettable** Impulse! 051152-2 *Hartman; Bud Brisbois, Conte Candoli, Jules Chaikin, Freddie Hill, Ollie Mitchell, Melvin Moore, Al Porcino (t); Mike Barone, Billy Byers, John Ewing, Lester Robertson, Ernie Tack (tb); Gabe Baltazar, Anthony Ortega (as); Curtis Amy, Teddy Edwards, Bill Green, Plas Johnson, Harold Land (ts); Jack Nimitz (bs); Mike Melvoin (p); Dennis Budimir, Herb Ellis, John Gray, Howard Roberts (g); Jimmy Bond, Ray Brown, Joe Mondragon (b); Stan Levey, Shelly Manne (d); James Lockert (perc); strings.* 2 & 9/66.

Hartman was a graceful interpreter of ballads, and the later Impulse! albums succeed in direct ratio to the success of the slower songs. The earliest is enhanced by the musicians, while on the second they fulfil a pretty workmanlike function. Listen to Jones's accompaniment on 'Stairway To The Stars' and the Sinatra-associated 'Wee Small Hours Of The Morning', both on *I Just Stopped By*, for a sense of how invaluable he could be to a singer. *Unforgettable* consists of 12 songs from the ABC Paramount release *Unforgettable Songs By Johnny Hartman*, and a further five from a set called *I Love Everybody*, which was taped in a studio but with an invited audience. It includes 'Girl Talk', one of Hartman's increasingly self-indulgent spoken monologues, but it's good to hear him work a room, even one as acoustically unresponsive as this. Technically, the better stuff comes from the three-day February session. Hartman seems to have been something of a perfectionist, but everything here sounds like a complete and integral performance, with no giveaway splices. All the songs are short and emphatic, with no room for instrumental embellishment or vocal gymnastics. He liked to let the song do the work, and mostly that's what happens.

*** **For Trane / *** The Tokyo Albums** Blue Note 35346 / Gambit 69216 *Hartman; Terumasa Hino (t); Masabumi Masahiko Kikuchi, Mikio Masuda (p); Yoshio Ikeda, Yoshio Suzuki (b); Motohiko Hino, Hiroshi Murakami (d).* 11–12/72.

Recorded in Tokyo, the Blue Note is very misleadingly titled, since most of the album consists of material with no Coltrane association at all and that comes from a separate session. 'Violets For Your Furs', 'Nature Boy' and 'My Favorite Things' betray not the slightest hint that the singer is aware of Trane's versions, but the singing is good, and Hartman's voice still has a melting intensity on ballads. One for collectors. The Gambit issue has more material, but nothing revelatory.

Also, in brief:

*** **There Goes My Heart: A Proper Introduction to Johnny Hartman** Proper 2051. 47–65.

Pretty (and that's the operative word) much all the average jazz fan will ever need of Hartman's.

*** **I Love Everybody** Gambit 69205. 58, 5/67.

One of the last really good Hartman records, split between romantic orchestral numbers and Oliver Nelson's emphatic big-band arrangements.

***(*) **And I Thought About You** Blue Note 57456. 60.

He recorded little between the Bethlehem sessions and the Impulse! contract. This is skimpy and unaugmented.

*** **Hartman For Lovers** Verve 0121402. 3/63–9/66.

There's also a *Coltrane For Lovers*. Guess which one makes more sense.

** **Today / I've Been There** Collectables 5619. 72, 73.

Despite the sterling line-up, these two LPs for Perception were pretty forgettable affairs, an attempt to put Johnny across a pop repertoire that in no way suited his voice.

(*) **The Many Moods of Johnny Hartman American Music Group 910. 5/76.

A dull session with an electric band who sound utterly mismatched.

*** **Thank You For Everything / **(*) This One's For Tedi** Audiophile 165 / 181. 78, 8/80.

Thank You consists of live performances from Alec Wilder's regular radio programme, and they find an older-sounding Hartman in very good form indeed. Hartman's final recording came three years before his death. It's an attractive but low-key set.

Michael Hashim (born 1956)

ALTO AND SOPRANO SAXOPHONES

Made his reputation when he joined and later led the Widespread Depression Jazz Orchestra, working out of Rhode Island.

**** **Keep A Song In Your Soul** Hep 2068 *Hashim; Claudio Roditi (t); Richard Wyands (p); Dennis Irwin (b); Kenny Washington (d).* 5/96.

Doing a Fats Waller repertory record in a contemporary idiom is about as tough a conceptual undertaking as one can imagine. Hashim's astonishing achievement is all the more praiseworthy in that he even gets new life out of the normally intractable 'Jitterbug Waltz' and the roasted 'Honeysuckle Rose'. This is the best band he's ever fronted in a studio; Roditi is his usual cavalier self, and he's a splendid foil for the leader. 'Get Some Cash For Your Trash' is improbably thoughtful and elegant, 'E Flat Blues' never stops cooking, and 'Two Sleepy People' is mildly gorgeous. The pinnacle comes on an extraordinarily dark and baleful 'Black And Blue', which Hashim does on soprano. The further back he looks for material, the more modern he seems to sound: and there are bits and pieces on the record that, say, Oliver Lake might have used. One of Hep's best-ever productions and catnip for Hashim's admirers, who've probably cherished the earlier Stash records.

***(*) **Multicoloured Blue** Hep CD 2075 *Hashim; Joe Temperley (bs); Mike LeDonne (p); Peter Washington, John Webber (b); Kenny Washington (d).* 7–10/98.
Hashim continues to set a fine standard, the only quibble here being that he's done Strayhorn before, and with a similar personnel. But there are rarities of the order of 'Triple Play', 'Suite For The Duo' and 'Strange Feeling', alongside 'Chelsea Bridge', which may be getting a bit tired as everyone's piece of Strayhorn impressionism. Temperley trades phrases on the title-piece.

***(*) **Green Up Time** Hep 2079 *Hashim; Wayne Barker (toy p); Will Holshouser (acc); Eddy Davis (bj, mandola); Dennis Irwin (b); Kenny Washington (d); Axis String Quartet.* 7–8/01.
An album of Kurt Weill music. Hashim manages to avoid most of the kitsch which is perhaps inherent in the idea, if not the material, through the sheer vigour of his playing. Some of the melodies have a slurping quality that Hashim actually turns to his advantage. If he can make 'Jitterbug Waltz' into something plausible, then 'Tango Ballad' and 'Love Song' are easy. The strings are on half of the tracks, and are infected with Hashim's own energy, but more important are the bedrock roles of Irwin and Washington. No piano: Holshouser's accordion, sometimes the only awkward note, is the substitute. Best taken a few tracks at a time, perhaps, but it's a worthy addition to Hashim's canon. It's all gone rather quiet. What's up?

George Haslam (born 1939)

BARITONE SAXOPHONE, TAROGATO, CLARINET

Emerged in the '80s as a can-do organizer, group leader and own-label boss, recording many venturesome players. His own work on baritone has taken him round the world in search of fellow spirits.

***(*) **Argentine Adventures** Slam CD 304 *Haslam; Enrique Norris (t); Sergio Paulucci (as, v); Daniel Harari (ts, ss); Ruben Ferrero (p); Quique Sinesi (g); Pablo Blasich, Mono Hurtado (b); Horacio López , Sergio Urtubei (d); Fernando Barragán , Tim Short, Horacio Straijer (perc); Mirta Insaurralde (v).* 3/91–8/93.
**** **Duos East West** Slam CD 309 *Haslam; Ruben Ferrero, Vladimir Solyanik (p); Mono Hurtado (b).* 6–8/97.
Haslam's enterprise and creative initiative are remarkable. He was the first British jazz musician to play in Argentina (and, earlier, in Cuba) and he has kept up contacts and a working association with musicians there. When plans to take his regular quintet in 1991 fell through, Haslam went as a single. The first track is an unaccompanied tarogato solo. Thereafter, *Adventures* consists of collaborations with Argentinian players, tracing Haslam's exploration of forms like the elegiac *vidala* – sung by Insaurralde – and rhythms like the *malambo* and *carnavalito*. The session ends with a remarkable trio performance of John Coltrane's 'Affirmation', for saxophones and bass, with Paulucci also adding a vocal component.

The association has continued and *Duos East West* finds him back in Buenos Aires, playing three numbers with pianist Ruben Ferrero and one trio with double bassist Mono Hurtado. Recorded against the stormy background of the Santa Rosa, heavy humidity, lightning and apocalyptic rain, they sound appropriately fiery and intense, in marked contrast to the folksier sound of Vladimir Solyanik. Recorded some weeks earlier on Haslam's second visit to the Ukraine, these improvised performances include a gloriously busked version of the English folksong 'Barbara Allen'. 'Bi-Bop' is a slightly breathless workout, apparently recorded at the very end of the session, but programmed first on the disc. Intriguing as these tracks are, it's the Latin American vector which seems to work best for George. His baritone is full-voiced on 'Rio De La Plata', a broad, weighty sound that seems to have no less buoyancy than Ferrero's. The pianist is a real discovery, capable of shifts from abstract sonics from inside the piano to the most elemental swing. Solyanik's common-time playing has a touch of the metronome about it – notably on 'Waltzes With Wolves' – but Ferrero has the loose-limbed grace of the tango dancer.

*** **Argentine Adventures, Part 3** Slam CD 311 *Haslam; Pablo Ledesma (ss); Ruben Ferrero (p); Marcello Jeremiahs (p, ky); Mono Hurtado (b); Luis de la Torre (d); Fabian Tejada (udu d); Monito Vieira (perc).* 12/98.
Another fruitful trip to Buenos Aires and some wonderful duo and small group encounters. It doesn't get much better than the opening track, a tarogato/bass duet with the wonderful Hurtado; but there are good things, too, on the collectively improvised 'Five Go Free In Buenos Aires' with Ledesma, Ferrero, Hurtado and de la Torre and, just to prove the vintage, a lovely closing piece with the bassist. A great record that, whatever else, proves Haslam's conviction that improvisation is a powerful *lingua franca*, but one that requires a bit of preparatory phrasebook work if it is to yield the highest dividends.

*** **Meltdown** Slam CD 243 *Haslam; Lloyd Payne, Steve Waterman (t); Andrew Claxton (tba); Julia Middleton (ss); Tim Hill, Pablo Ledesma (as); Ewen Baird, Geoff Hawkins (ts); Matthew F. Morris (bs); Richard Leigh Harris (p); Jez Cooke (g); Steve Kershaw, Jerry Soffe (b); Steve Harris (d); Adam Riley (d, perc); Robin Jones, Tim Turan (perc); Alison Bentley (v).* 4 & 6/00, 1 & 3/01.
A fascinating large-scale project for different groups and composers, reflecting a rarely seen side of Haslam's musical practice. Indeed, this is only partly a Haslam album, featuring as it does compositions by the senior Graham Collier and by trumpeter Steve Waterman from a younger generation. Collier's piece 'Eggshell Summer' is a slice of fragile nostalgia, an evocation of something evanescent and on the point of vanishing, his characteristic harmonic subtlety put to quietly dramatic use. Waterman's 'Concerto For Congas' is a wonderful idea, pitched somewhere between Machito and Gunther Schuller. Pianist Harris's 'Our Days Were A Joy, And Our Paths Through Flowers' has the same fugitive pastoralism as the Collier piece, but with a strong spine. Haslam himself directs the opening 'Variations – Bop To Blues' and the brief, closing 'Automateric', which most blindfold listeners would guess was a Collier piece, though differently voiced from most of Graham's recent work. The focus here isn't on soloing per se but on the relation between individual parts and the overall ensemble. To that extent it marks an important step forward for Haslam, but also a re-engagement with composed structures and notated ideas.

***(*) **Pendle Hawk Carapace** Slam CD 315 *Haslam; Paul Hession (perc).* 2/02.
Haslam and Hession seemed destined to work together. Their approaches are ruggedly complementary and united by the same awareness of how jazz language fits into a free idiom. Some of this came out on their trio collaboration with American piano

titan Borah Bergman on *The Mahout* (also Slam), and it energizes this fine duo recording, made at Pendle Hawk studio in Colne. The architectural terms used for track titles – 'Corbels', 'Scantlings', 'Noggings', 'Jack Rafters' – make perfect sense of music so robust and artisanal, full of light and laughter, and poignancy too. Haslam's use of the tarogato is ever-more sophisticated, and it has almost turned into his main voice, as his baritone-playing becomes plainer-toned and less abrasive. There are moments on the big horn when Haslam sounds close to the West Coast figures who originally inspired him.

*** **Free Time** Slam CD320 *Haslam; Steve Waterman (t); Marcel Bárta (ss); Mark Aanderud, Tõnu Nassoo (p); Swetja (g, fujira, saw); Vojtech Havel (clo); Jozef Láska (b); Petr Zimak (d); Jarda Koøan (perc).* 3 & 11/02.

Haslam's enterprise in setting up collaborative tours continues to impress. This documents two visits to the Czech Republic, with dates in Brno, Prague and Pardubice. The basic Freetime quartet of baritone and tarogato, guitar, bass and drums is augmented on a number of occasions and these larger groups offer much the best of the music. Láska, however, is a remarkable soloist and is heard on his own on a couple of occasions. George's tarogato sounds right in place in its heartland, but it's his baritone-playing – particularly on a duet with Aanderud – which dominates proceedings.

*** **Latin From The North** Slam CD317 *Haslam; Steve Waterman (t); Mads Kjølby Olesen (g); Steve Kershaw (b); Petter Svärd (d); Robin Jones (perc).* 4/03.

Recorded on home soil this time, Haslam's Latin project highlights his West Coast sound but still with enough free elements and unexpected rhythmic flourishes to give the music considerable variety and interest. Waterman's contributions are key to the success of the recording. He's bright and clear on Cal Tjader's 'Mamblues', more enclosed and thoughtful elsewhere. Haslam's baritone – no tarogato this time, understandably – has a greater than usual touch of Mulligan. Our only quibble is with the percussion, which sounds stiff and unelastic.

*** **Cool Moon** Slam CD319 *Haslam; Mikko Pasanen (p); Jarmo Hiekkala (b); Paul Hession (d).* 9/03.

The world tour continues. This time, it's an Anglo-Finnish quartet, recorded in the studios of the Kuopio Conservatory in Finland. Hession is again in fine form and Pasanen is a player worthy of wider notice. The lunar theme isn't always reflected in the music, which is warm and humane. The long 'White Moon', which closes the set, is outstanding. Nicely recorded, with a rich sound.

*** **SHaK** Slam CD 321 *Haslam; Esmond Selwyn (g); Steve Kershaw (b).* 05.

A standards trio with a difference, bringing a curiously cool but rigorously focused approach to such chestnuts as 'Big Noise From Winnetka', 'Stella By Starlight' and even 'Alfie'. An unexpected record, though Haslam almost always manages to surprise.

Also, in brief:

*** **Solos East West** Slam CD308. 90, 5/95.

Haslam and Lol Coxhill (*ss*) in the Ukraine and back home in London, respectively. Lol's long 'Incognitose' is the highlight.

*** **Harmonance** Slam CD 310. 2/91, 1/99.

Eight years apart, but in the same wonderful acoustic of the Holywell Room in Oxford, these improvised duets with Laszlo Gardony (*p*) have an impressive consistency of tone.

*** **Soaring** Slam CD 316. 6/02.

Attributed to the Plaza Jazz Trio, with Haslam, Steve Waterman (*t, flhn*) and Robin Jones (*perc*). The trumpeter's use of an electronic valve instrument makes for an interesting variation in this set from Havana.

*** **Cuban Meltdown** Slam CD 515. 05.

Recordings in the UK and Cuba with an impressive array of talent from both countries.

***(*) **September Spring** Slam CD322. 9/06.

Improvisations (on baritone, tarogato and bass clarinet) with friends in Argentina and NY.

Ake 'Stan' Hasselgård (1922–48)

CLARINET

Modestly recorded but widely recognized as a convincing bop clarinettist. After apprentice years in his native Sweden, he went to NY in the '40s and worked for a time with his idol, Benny Goodman, whom he outplayed in the modern style. Killed in a road accident en route to California.

*** **At Click 1948** Dragon DRCD 183 *Hasselgård; Benny Goodman (cl); Wardell Gray (ts); Teddy Wilson (p); Billy Bauer (g); Arnold Fishkind (b); Mel Zelnick (d).* 5–6/48.

*** **Cottontop 1946–1948** Dragon DRCD 332 *Similar to above, except add Mary Lou Williams, Per-Erik Sperrings, Barbara Carroll (p), Chuck Wayne (g), Simon Brehm, Clyde Lombardi (b), Bertil Frylmark (d), Jackie Searle (v).* 1/46–11/48.

His precocious talent and early death have made Hasselgård something of a folk hero in Swedish jazz circles, and the evidence of the surviving tracks is that he was an outstanding player. He worshipped Goodman and never tried to evade comparisons with his guru, but the traces of bebop in his playing hint at a stylistic truce which he never had the opportunity to develop further. The Goodman septet, which featured Hasselgård, is comprehensively covered on *At Click*, where the Swede worked with his idol in a two-week engagement. The contrast between the two players isn't as interesting as the similarity: often it's quite hard to tell them apart, and whatever Hasselgård is reputed to have taught Goodman about bop isn't clear from this music. In fact, Hasselgård often gets short shrift in these tracks, with Goodman getting the lion's share of the solos, and Gray and Wilson taking their share. But it's surprising to hear Goodman playing on the likes of 'Mary's Idea' and even 'Donna Lee'. The sound varies, but the meticulous remastering has done the best possible job.

Cottontop, the most recent retrieval work by Dragon (Lars Westin is clearly a concerned guardian of Hasselgård's spirit), is a hotch-potch. Some rare private recordings and acetates are in poor shape aurally, and on some tracks there's no more than a glimpse of Hasselgård. Yet the solos on two takes of 'Patsy's Idea', taken down only weeks before his death, and a few other passages, all point to his mastery. No further movement on the reissue front since our last edition.

Jimmy Hastings

TENOR SAXOPHONE, CLARINET, FLUTE

Scottish-born, he moved south, auditioned for Humphrey Lyttelton (eventually with success) and maintained a freelance career. 'Fifth member' of rock group Caravan.

***** Children's Hour** Mainstem MSTCD 002665 *Hastings; John Horler (p). 01.*

***** JimJams** Mainstem MSTCD 002854 *Hastings; John Donaldson (p); Paul Morgan (b); Allen Ganley (d). 02.*

A doughty trouper on the British scene, who turns up in all manner of situations, including recent dates with Stacey Kent as well as Humph. These are slim pickings for such a long career, but the *Children's Hour* date is exquisite, with '100 Acre Wood' and 'Blues For Uncle Mac' reaching straight for the nostalgia button, 'A Child Is Born' there to please the jazz purists. The quartet is good, too, with Donaldson in excellent shape and a fine group performance on 'Sermonette' and 'Sister Sadie'.

Hat

GROUP

Talented Catalonian eclectics.

***** Hi Ha** Fresh Sound New Talent FSNTCD 264 *Sergi Sirvent (p, v); Jordi Matas (g); Marc Cuevas (b); Òscar Domènech (d). 2/05.*

These guys listen to a lot of rock, ska and reggae, but the sensibility is all jazz and the improvisations on original themes are brisk and unselfindulgent. Sirvent will go places, with or without this group: listen out for his 'Major Unminor', though Cuevas and Matas have a couple of good themes as well.

Hampton Hawes (1928–77)

PIANO

Born and based in LA, he was a major West Coaster until imprisoned for narcotics offences but quickly revived on his release in 1963. Combined blues and bebop with rare energy and acumen but toyed with fusion-lite towards the end.

***** Memorial** Jazz Factory 220856 *Hawes; Art Farmer (t); Wardell Gray (ts); Howard Roberts (g); Joe Mondragon (b); Shelly Manne (d). 9/52.*

****(*) Piano: East/West** Original Jazz Classics OJCCD 1705 *Hawes; Larry Bunker (vib); Clarence Jones (b); Larance Marable (d). 12/52.*

Hawes is still something of a coterie taste. Given the sheer exhilaration and lyrical intensity of his music, even given the remarkable story told in his classic autobiography, *Raise Up Off Me*, it is surprising that he is not better known.

An Angelean, Hawes worked with Charlie Parker and learned from him. The memorial set, originally released on Xanadu and also under Wardell Gray's name, is a good representation of the 24-year-old at work, still absorbing Parker's harmonic innovations, rhythmically callow but enterprising. The other set, shared with Freddie Redd representing the opposite seaboard, shows Hawes still not quite settled into a personal idiom. He gets off a good solo on 'Hamp's Paws' and on 'I'll Remember April', but he never quite blends convincingly with Bunker, and Jones is too understated a player to give the group sound much presence.

****** The Trio / **** The Trio / ***(*) Everybody Likes Hampton Hawes** Original Jazz Classics OJCCD 316 / 318 / 421 *Hawes; Red Mitchell (b); Chuck Thompson (d). 6/55; 12/55; 1/56.*

These were Hawes's first serious statements as leader and they are still hugely impressive, combining long, demanding passages of locked-hands chording and fast, unpredictable melody lines. The bebop idiom is still firmly in place, but already Hawes is demonstrating an ability to construct elaborate out-of-tempo solo statements which seem detached from the theme while still drawn entirely from its chord structure. Mitchell is a wonderful accompanist, already experimenting with his trademark tuning and getting a huge sound out of the bass. Thompson is a resolute and often sophisticated partner.

***** Trio And Quartet 1951–1956: Studio And Live Sessions** Fresh Sound FSRCD 369 2CD *Hawes; Harper Crosby, Red Mitchell, Joe Mondragon (b); Harry Babasin (b, clo); Clarence Jones, Shelly Manne, Larance Marable, Chuck Thompson (d); Larry Bunker (d, vib).*

The earliest of the live shots on disc one is from the Haig Club in September 1951 with Crosby and Marable, a raw-sounding date on an average piano. The next few tracks are from the Surf the following year with Mondragon and Bunker. Manne takes over on drums for another Haig set a year on from the first, in September and December 1952. Disc two consists mostly of studio sessions. The December 1952 quartet date with Bunker on vibes is a welcome change of texture, as is Babasin's switch to cello on the spring 1952 one. It's a valuable trawl of material, though inevitably sound-quality is somewhat compromised on most of the live dates and Fresh Sound's transfer of studio recordings isn't pristine.

*****(*) All Night Session: Volumes 1–3** Original Jazz Classics OJCCD 638 / 639 / 640 / Definitive DRCD 11371 2CD *Hawes; Jim Hall (g); Red Mitchell (b); Bruz Freeman (d). 11/56.*

Hawes's recording of the night of 12/13 November 1956 remains one of his very best. The material was mainly familiar bop fare – 'Groovin' High', 'I'll Remember April', 'Woody'N'You' – but cuts like 'Hampton's Pulpit' are a reminder of the pianist's church background and the curious underswell of gospel, Bach and Rachmaninov that keeps refreshing the topwaters of his harmony. Hall is magnificent, picking out clear, uncluttered lines against the leader's brisk chords.

The pace has slackened by *Volume 3*, but this is a hugely enjoyable set, now affordable on the Definitive option, even if the sound is a bit dull.

***** Bird Song** Original Jazz Classics OJCCD 1035 *Hawes; Paul Chambers, Scott LaFaro (b); Frank Butler, Larance Marable (d). 1/56, 3/58.*

Enhanced with three tracks from 1958 featuring LaFaro and Butler, this is an extended examination of Parker's approach to the blues, sometimes on originals like 'Bigfoot' and 'Cheryl', associated tunes like Dizzy's 'Blue'N'Boogie' and standards, with 'Stella By Starlight' outstanding. Chambers and Marable aren't players you associate with Hampton, but they provide predictably strong support. Not released until 1999.

*****(*) Four!** Original Jazz Classics OJCCD 165 *Hawes; Barney Kessel (g); Red Mitchell (b); Shelly Manne (d). 1/58.*

This was a transitional record. Hawes sounds less like Bud and Monk than like some of the great swing pianists, and Teddy Wilson in particular. That might sound like a backward step, but Hawes was always trying to broker a style which combined the strengths of old and new, and this was one of the places where the synthesis both worked *and* showed the joins.

****** For Real** Original Jazz Classics OJCCD 713 *Hawes; Harold Land (ts); Scott LaFaro (b); Frank Butler (d). 3/58.*

A strong album from an exceptional band. LaFaro's short career had many spectacular moments, but few as sheerly joyous as this one. 'Wrap Your Troubles In Dreams' and 'Crazeology' use altered chords and passing notes to create a subtle harmonic environment in which piano and bass are equal front-line partners with the saxophone. Land is in cracking form and feeds exuberantly on cues in the leader's own solos. The closing 'I Love You' is one of Hawes's most completely satisfying recorded performances, every element balanced and communicative.

***(*) **The Sermon** Original Jazz Classics OJCCD 1067 *Hawes; Leroy Vinnegar (b); Stan Levey (d)*. 11/58.
This was on Contemporary's shelf for many years before its original release. A group of spirituals given a hefty injection of the blues, and at the end Hawes drops the prayer book altogether and plays nine minutes of 'Blues N/C'. If it feels of a lighter weight than some of Hawes's albums from this time, there's still a lot of great piano from one of the masters of this period – and listen to Stan Levey's delicious work on that closing blues.

***(*) **The Green Leaves Of Summer** Original Jazz Classics OJCCD 476 *Hawes; Monk Montgomery (b); Steve Ellington (d)*. 2/64.
Hawes spent the early '60s in jail, which, as he explains in the autobiography, gave him a new philosophy. From here on, he seems devoted to a hard and chastened beauty; it became a mannerism towards the end, but it's still new at this stage: often opening a tune with a long rubato introduction, unaccompanied, and as yet uninvolved with the melody. Monk Montgomery is the elder brother of Wes, a solid, dependable player without much sparkle or brio but constant in his task and capable of surprise here and there.

*** **Here And Now** Original Jazz Classics OJCCD 178 *Hawes; Chuck Israels (b); Donald Bailey (d)*, 5/65.
*** **I'm All Smiles** / *** **The Seance** Original Jazz Classics OJCCD 796 / 455 *Hawes; Red Mitchell (b); Donald Bailey (d)*. 4–5/66; 5/66.
The later of these, recorded in performance at Mitchell's Studio Club in LA, marked his last recordings with Red. 'The Shadow Of Your Smile' is quite exceptional, an elegantly crafted and intelligent response to the theme from *The Sandpiper*, which has often tempted even otherwise tasteful players into schmaltz. *Here And Now*, with the underrated Israels, still betrays some shades of the prison-house, a slight stiffness and irresolution, but it's difficult to make an absolute distinction between these records, which are pretty much form-guide performances from Hawes.

*** **High In The Sky** Fresh Sound FSRCD059 *Hawes; Leroy Vinnegar (b); Donald Bailey (d)*. 70.
A little-known album, originally released on Vault, and reissued on *The Two Sides Of*, this has an elemental freshness that suggests a personal or creative rejuvenation. Apart from the Bacharach–David 'Look Of Love', which opens the set, all the tunes are Hawes originals, including the ten-plus-minute title-cut. Unremarked even by Hawes fans, these are uplifting performances.

*** **Something Special** Contemporary CCD 14072 *Hawes; Denny Diaz (g); Leroy Vinnegar (b); Al Williams (d)*. 6/76.
*** **At The Piano** Original Jazz Classics OJCCD 877 *Hawes; Ray Brown (b); Shelly Manne (d)*. 8/76.
Hawes kept super-busy right to the end. There is certainly no deterioration in his work during the summer of 1976. *Something Special* is a particularly relaxed session, recorded almost on the beach at a club in Half Moon Bay, California. He had been working in commercial settings for some time and it was only on occasions like this that he could afford to slip back into straight jazz, though 'Fly Me To The Moon' has a quasi-pop feel to it. Also on the date was Denny Diaz, who had been working with Steely Dan and Al Williams and eventually gave up performance to manage Birdland West. Vinnegar, as ever, is poised and resourceful, and it is often he who provides the musical stimulus to the leader, prodding him on rhythmically and throwing in fresh melodic ideas. Not a classic, but a valuable document and meat and drink to Hawes fans.

Hawes seemed to find a measure of calm and contentment in the last year of his life, at least when there was a decent piano on offer. *At The Piano* is as good a place as any to take leave of him. The second round of duos with Charlie Haden was still ahead, but this is in effect the last session as leader and as generous a send-off as he could have organized. As so often over the last few years, Hampton relied on a powerful bass-player to reinforce the architecture of his changes playing. There are moments here, even on the relatively straight reading of 'Killing Me Softly With His Song', when the harmonic floor seems to drop out of the music. It's Brown who comes to the rescue every time. 'Blue In Green' and 'When I Grow Too Old To Dream' are sterling performances and the sound is balanced to perfection there and throughout.

Also, in brief:

*** **Blues The Most** Prestige 11015. 58–76.
The emphasis falls entirely on the blues for this useful but one-dimensional selection; nothing new to entice the collector and the packaging doesn't yield up any fresh insights either.

*** **Plays Movie Musicals** Fresh Sound FSRCD 063. 69.
A straightforward concept and some fine later-period trio playing.

(*) **Northern Windows Plus Prestige 24278. 73, 74.
Two albums from the early '70s. *Playin' In The Yard* is a live trio from Montreux with Bob Cranshaw and Kenny Clarke, but you also have to sit through the whole unedifying span of *Northern Windows*, with orchestral arrangements by David Axelrod.

Coleman Hawkins (1901–69)

TENOR SAXOPHONE, VOICE

Born in St Joseph, Missouri, he played in Chicago as a teenager and joined singer Mamie Smith's band in 1921. His reputation took off after joining Fletcher Henderson in 1924, and he stayed for ten years, before a European sojourn which lasted until 1939. That same year he recorded one of the biggest of all jazz hits, 'Body And Soul'. Ran small groups in the '40s and also played with Jazz At The Philharmonic. Worked as a solo artist in the '50s and '60s and maintained an elder-statesman aplomb.

**** **Coleman Hawkins 1929–1934** Classics 587 *Hawkins; Henry 'Red' Allen , Jack Purvis (t, v); Russell Smith, Bobby Stark (t); Muggsy Spanier (c); Glenn Miller, J. C. Higginbotham, Claude Jones, Dicky Wells (tb); Russell Procope, Hilton Jefferson, Jimmy Dorsey (cl, as); Pee Wee Russell (cl); Adrian Rollini (bsx); Red McKenzie (comb, v); Frank Froeba, Jack Russin, Horace Henderson, Buck Washington (p); Bernard Addison, Jack Bland, Will Johnson (g); George 'Pops' Foster , Al Morgan, John Kirby (b); Gene Krupa, Charles Kegley, Josh Billings, Walter Johnson (d)*. 11/29–3/34.
The first great role-model for all saxophonists began recording in 1922, but compilations of his earlier work usually start with his European sojourn in 1934. This valuable cross-section of the preceding five years shows Hawkins reaching a sudden maturity.

He was taking solos with Fletcher Henderson in 1923 and was already recognizably Hawkins, but the big sound and freewheeling rhythmic command weren't really evident until later. By 1929 he was one of the star soloists in the Henderson band – which he remained faithful to for over ten years – and the blazing improvisation on the first track here, 'Hello Lola' by Red McKenzie's Mound City Blue Blowers, indicates the extent of his confidence. But he still sounds tied to the underlying beat, and it isn't until the octet session of September 1933 that Hawkins establishes the gliding but muscular manner of his '30s music. The ensuing Horace Henderson date of October 1933 has a feast of great Hawkins, culminating in the astonishing extended solo on 'I've Got To Sing A Torch Song', with its baleful low honks and daring manipulation of the time. Three final duets with Buck Washington round out the disc, but an earlier session under the leadership of the trumpeter Jack Purvis must also be mentioned: in a curious line-up including Adrian Rollini and J. C. Higginbotham, Hawkins plays a dark, serious role.

*** **The Hawk In Europe** ASV AJA 5054 *Hawkins; Arthur Briggs, Noel Chiboust, Pierre Allier, Jack Bulterman, George Van Helvoirt (t); Benny Carter (t, as); Guy Paquinet, Marcel Thielemans, George Chisholm (tb); André Ekyan , Charles Lisée , Alix Combelle, Wim Poppink, Sal Doof, André Van der Ouderaa , Jimmy Williams (saxes); Stanley Black, Stéphane Grappelli , Nico De Rooy, Freddy Johnson (p); Albert Harris, Django Reinhardt, Jack Pet, Fritz Reinders, Ray Webb (g); Tiny Winters, Len Harrison, Eugène D'Hellemmes , Toon Diepenbroek (b); Maurice Chaillou, Kees Kranenburg, Tommy Benford, Robert Montmarche (d).* 11/34–5/37.

***(*) **Coleman Hawkins 1934–1937** Classics 602 *As above, except omit Carter, Williams, Johnson, Webb; add Henk Hinrichs (t); Ernst Hoellerhagen (cl, as); Omer De Cock, Hugo Peritz (ts); Ernest Berner, Theo Uden Masman (p); Billy Toffel (g); James Gobalet (b); Benny Peritz (d); Annie De Reuver (v).* 11/34–37.

Hawkins arrived in England in March 1934 and stayed in the old world for five years. Most of his records from the period have him as featured soloist with otherwise strictly directed orchestras, and while this might have been occasionally discomforting – the routines on such as 'What Harlem Is To Me' with the Dutch group The Ramblers aren't much better than a suave variation on Armstrong's contemporary struggles – Hawkins was polishing a sophisticated, rhapsodic style into something as powerful as his more aggressive, earlier manner. Two sessions with Benny Carter, including the four tumultuous titles made by the All Star Jam Band, are included on the ASV set, while the Classics sticks to the chronology; but the ASV sound is much more mixed. Classics begin with four titles made in London with Stanley Black at the piano, continue with dates in The Hague, Paris and Laren, and add the little-known Zurich session which finds Hawkins singing on the fairly awful 'Love Cries'! A spirited 'Tiger Rag' makes amends, and there's a curiosity in an unidentified acetate (in very poor sound) to close the disc. 'I Wish I Were Twins', 'What A Difference A Day Made' and 'Netcha's Dream' are three examples of the lush but shrewdly handled and often risky solos which Hawkins creates on an instrument which had still only recently come of age.

**** **Coleman Hawkins 1937–1939** Classics 613 *Hawkins; Jack Bulterman, George Van Helvoirt (t); Benny Carter (t, as); Maurice Thielemans (tb); Wim Poppink (cl, as); Alix Combelle, André Van der Ouderaa (cl, ts); Sal Doof (as); Nico De Rooy, Stephane Grappelli , Freddy Johnson (p); Fritz Reinders, Django Reinhardt (g); Jack Pet, Eugène D'Hellemmes (b); Tommy Benford, Kees Kranenburg, Maurice Van Cleef (d).* 4/37–6/38.

**** **Coleman Hawkins In Europe** Timeless CBC 1-006 *As above discs.* 11/34–5/39.

The last of Hawk's European recordings. The All Star Jam Band titles turn up here again, as well as a further session with The Ramblers, but otherwise the main interest is in ten titles with just Johnson (and van Cleef on the final six). 'Lamentation', 'Devotion' and 'Star Dust' are masterclasses in horn technique, Hawkins exploring the registers and feeling through the harmonies with complete control. The sound is good. The Timeless CD cherry-picks some of the best Hawkins of the '30s: the London quartet session of 1934, four tracks with The Berries, one with Reinhardt, five with The Ramblers, and a London pair with Jack Hylton from 1939. The very fine remastering is by John R. T. Davies.

***(*) **Coleman Hawkins 1939–1940** Classics 634 *Hawkins; Tommy Lindsay, Joe Guy, Tommy Stevenson, Nelson Bryant (t); Benny Carter (t, as); Earl Hardy, J. C. Higginbotham, William Cato, Sandy Williams, Claude Jones (tb); Danny Polo (cl); Eustis Moore, Jackie Fields, Ernie Powell (as); Kermit Scott (ts); Gene Rodgers, Joe Sullivan (p); Ulysses Livingston (g, v); Lawrence Lucie, Bernard Addison, Gene Fields (g); William Oscar Smith, Artie Shapiro, Johnny Williams, Billy Taylor (b); Arthur Herbert, George Wettling, Walter Johnson, Big Sid Catlett, J. C. Heard (d); Thelma Carpenter, Jeanne Burns, Joe Turner, Gladys Madden (v).* 10/39–8/40.

Hawkins didn't exactly return to the USA in triumph, but his eminence was almost immediately re-established with the astounding 'Body And Soul', which still sounds like the most spontaneously perfect of all jazz records. Fitted into the session as an afterthought (they had already cut 12 previous takes of 'Fine Dinner' and eight of 'Meet Doctor Foo'), this one-take, two-chorus improvisation is so completely realized, every note meaningful, the tempo ideal, the rhapsodic swing irresistible, and the sense of rising drama sustained to the final coda, that it still has the capacity to amaze new listeners, just like Armstrong's 'West End Blues' or Parker's 'Bird Gets The Worm'. A later track on the Classics CD, the little-known 'Dedication', revisits the same setting; although masterful in its way, it points up how genuinely immediate the greatest jazz is: it can't finally compare to the original. If the same holds good for the many later versions of the tune which Hawkins set down, his enduring variations on the structure (and it's intriguing to note that he only refers to the original melody in the opening bars of the 1939 reading – which didn't stop it from becoming a huge hit) say something about his own powers of renewal.

The Classics CD is let down by dubbing from some very surfacey originals, even though it includes some strong material – two Varsity Seven sessions with Carter and Polo, the aforementioned 'Dedication' and a 1940 date for OKeh which features some excellent tenor on 'Rocky Comfort' and 'Passin' It Around'.

***(*) **Rainbow Mist** Delmark DD-459 *Hawkins; Dizzy Gillespie, Vic Coulson, Ed Vandever (t); Leo Parker, Leonard Lowry (as); Georgie Auld, Ben Webster, Don Byas, Ray Abrams (ts); Budd Johnson (ts, bs); Clyde Hart, Bill Rowland (p); Hy White (g); Oscar Pettiford, Israel Crosby (b); Max Roach, Specs Powell (d).* 2–5/44.

***(*) **Coleman Hawkins 1943–1944** Classics 807 *As above, except add Cootie Williams, Roy Eldridge (t); Edmond Hall, Andy Fitzgerald (cl); Art Tatum, Ellis Larkins, Eddie Heywood (p); Al Casey, Jimmy Shirley (g); Shelly Manne, Max Roach (d).* 12/43–2/44.

*** **Coleman Hawkins 1944** Classics 842 *Similar to above discs.* 2–5/44.

1944 was a busy year for Hawkins in the studios. His Keynote recordings have been reissued in various editions over the years, but the Mercury set which included the whole series has lately disappeared. The eight sessions have a number of all-star line-ups; particularly outstanding are two quartet dates with Wilson, the Sax Ensemble session with Smith, Carney and Byas, and a Cozy Cole group with Earl Hines. Hawkins plays on a consistently high level. The sessions now have to be located in the Classics series. Delmark's *Rainbow Mist* includes three sessions for Apollo. The first includes what's thought of as the first bop recording, 'Woody'N'You', which also features Gillespie's first modern solo, and 'Rainbow Mist' itself is a little-known but superb variation on the 'Body And Soul' chords. A sextet with Auld and Webster is the makeweight. Sound is quite good, though these weren't the liveliest of recordings.

Classics 807 includes some other excellent material: an Esquire All Stars date with Tatum in imperious form, and three sessions for Signature, with Hawk outstanding on 'The Man I Love', 'Sweet Lorraine' and 'Lover Come Back To Me'.

***(*) **Coleman Hawkins 1944–1945** Classics 863 *Hawkins; Charlie Shavers, Jonah Jones, Buck Clayton, Howard McGhee (t); Eddie Barefield (cl, as); Edmond Hall (cl); Hilton Jefferson (as); Walter 'Foots' Thomas (ts); Clyde Hart, Thelonious Monk, Teddy Wilson, Sir Charles Thompson (p); Tiny Grimes (g); Billy Taylor, Edward Bass Robinson, Oscar Pettiford, Milt Hinton, Slam Stewart (b); Denzil Best, Cozy Cole (d).* 7/44–1/45.

**** **Coleman Hawkins 1945** Classics 926 *Hawkins; Howard McGhee, Dick Vance (t); Vic Dickenson, Tyree Glenn (tb); Hilton Jefferson (as); Sir Charles Thompson, Billy Taylor, Art Tatum (p); Allan Reuss, Al Casey (g); Oscar Pettiford, John Simmons (b); Denzil Best, Big Sid Catlett (d); Matthew Meredith (v).* 1/44–10/45.

The merit of the Classics discs is the way they catch sessions that have been missed off other Hawkins collections. Classics 863 includes some of the final dates for Keynote but adds four tracks where Hawkins guested with a Walter Thomas group, a septet date with Shavers and Hall (lovely rhapsodizing on 'All The Things You Are'), four quartet tracks with Monk (though the pianist is disappointingly unexceptional) and a final date where Howard McGhee begins the fruitful association that would blossom on the Capitol sessions.

These form the bulk of Classics 926 and make it essential. The dozen titles were made on a recording trip to LA, with McGhee an ebullient and *simpatico* partner: 'Rifftide' and 'Stuffy' show the older man relishing the challenge of McGhee's almost-bop pyrotechnics, although the sly intrusions of Vic Dickenson on four other titles are just as effective, and Pettiford and Best are a crackling rhythm section. Excellent sound. Four titles with a Sid Catlett group are less valuable, but there are two intriguing bonuses: a two-part *a cappella* solo for the Selmer label, comprising some themeless variations (though 'Body And Soul' never seems far away), and a glimpse of Hawkins with Art Tatum on a V-Disc of 'My Ideal'.

***(*) **Coleman Hawkins 1946–1947** Classics 984 *Hawkins; Charlie Shavers, Buck Clayton, Miles Davis (t); J. J. Johnson, Kai Winding (tb); Pete Brown, Porter Kilbert (as); Allen Eager (ts); Harry Carney (bs); Hank Jones, Jimmy Jones, Teddy Wilson (p); Milt Jackson (vib); Mary Osborne, John Collins, Chuck Wayne (g); Al McKibbon, Chubby Jackson, Curley Russell, Jack Lesberg (b); Shelly Manne, Shadow Wilson, Max Roach (d); Delores Martin, Leslie Scott (v).* 2/46–10/47.

***(*) **Coleman Hawkins 1947–1950** Classics 1162 *Hawkins; Fats Navarro, Erik 'Skippy' Hansen (t); J. J. Johnson, Benny Green, Nat Peck (tb); Budd Johnson, Hubert Fol (as); Frank Jensen (ts); Marion Di Veta (bs); Hank Jones, Al Haig, Jean-Paul Mangeon, Leo Mathisen, Billy Taylor (p); Chuck Wayne, John Collins (g); Jack Lesberg, Nelson Boyd, Pierre Michelot, Erik Kirschner, Percy Heath (b); Max Roach, Shadow Wilson, Kenny Clarke, Gorm Lertoft, Art Blakey (d).* 12/47–8/50.

Again, the Classics sequence mixes up well-known material with interesting obscurities, making both of these musts for Hawkins specialists. Classics 984 starts with two fine sessions for Victor, one a boppish foray with Allen Eager spelling Hawk on two titles, the other an Esquire Award Winners group where Hawkins, Johnson and Clayton are terrific across four titles. Then a classic date with Navarro and Johnson featuring the debut of Monk's 'I Mean You', two obscure tracks with Delores Martin singing, four for Aladdin with Miles Davis and Kai Winding (Hawk superb on 'Isn't It Romantic') and four ballads by Leslie Scott, with the tenorman taking some beatific solos. Classics 1162 is almost as appealing a mix: it starts with the other top-notch date with Navarro and Johnson ('Half Step Down, Please' especially), then goes to the celebrated tenor solo on 'Picasso', a variation on his 'Body And Soul' matrix. Four almost R&B-ish titles for Mercury follow, before some dates in Paris, two tracks from a stopover in Copenhagen and four big-toned ballads cut for the Royal Roost label on his return to New York. No matter what the context, Hawkins plays with authority: the most striking thing to take away from all these various dates is the huge sound he made, even alongside the likes of Navarro.

***(*) **The Hawk In Hi-Fi** Bluebird 63842-2 *Hawkins; Billy Byers orchestra including Charlie Shavers (t); Zoot Sims, Al Cohn (ts); Hank Jones (p).* 56.

A scrupulous reissue of a superficially slight Hawkins session, the excellent remastered sound brings the occasion vividly back to life (complete with a long string of discarded takes, some of them worth keeping). Byers's charts on a dozen tunes – mostly standards, but also a couple of blues and a reworking of 'Bean And The Boys' – are slightly more interesting than those for the easy-listening audience, and from the fresh take on 'Body And Soul' onwards, Hawkins sounds keen and interested. A fine sleeve-note by Jeff Sultanof sets the contemporary scene very nicely.

***(*) **The Genius Of Coleman Hawkins** Verve 539065-2 *Hawkins; Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Alvin Stoller (d).* 57.

**** **Coleman Hawkins Encounters Ben Webster** Verve 521427-2 *As above, except add Ben Webster (ts).* 3/59.

*** **Coleman Hawkins & Confreres** Verve 835255-2 *As above, except add Roy Eldridge (t); Hank Jones (p); George Duvivier (b); Mickey Sheen (d).* 10/57–2/58.

*** **At The Opera House** Verve 521641-2 *Hawkins; Roy Eldridge (t); J. J. Johnson (tb); Stan Getz, Lester Young (ts); John Lewis, Oscar Peterson (p); Percy Heath (b); Connie Kay (d).* 9–10/57.

***(*) **Coleman Hawkins: Verve Jazz Masters 34** Verve 521586-2 *As above Verve discs, except add Cecil Payne (bs); Al Haig, Tommy Flanagan, Teddy Wilson (p); John Collins (g); Major Locke, John Kirby, Israel Crosby, Nelson Boyd (b); Big Sid Catlett, Buddy Rich, Eddie Locke, Shadow Wilson, Cozy Cole (d).* 44–62.

Hawkins and Webster are incomparable together. On some of *Encounters* they seem to be vying to see who could sound, first, more nasty and, second, more charming. But there's an undercurrent of mutual feeling that makes 'It Never Entered My Mind' as moving as anything in Hawkins's discography. Ben is alternately respectful and keen to make his own points, and the rhythm section play up to their names. The new Master Edition of this session sounds very handsome. *The Genius Of* is only marginally less appealing: too many ballads, perhaps, when a couple of stompers would have put some more beef in the session, but the playing is very fine and, with a raft of extra material – three previously unissued tracks and various mono versions – that makes this Master Edition in Verve's series particularly attractive. *And Confreres* takes a couple of tracks off those sessions and puts them with a studio date with Eldridge: not a classic encounter, and Hawkins's tone sounds like solid granite on 'Hanid', but some agreeable music. Their Opera House meeting was recorded at two shows, one in stereo and one in mono, and the horns are in jousting mood, with the imperturbable MJQ rhythm section as a bonus. A 15-minute jam on 'Stuffy', with Getz and Young, comes from another JATP show.

The *Jazz Masters* disc rounds up Hawkins from various Verve and Keynote dates, with an especially valuable addition in the 'Picasso' *a cappella* solo from 1947.

**** **The Hawk Flies High** Original Jazz Classics OJCCD 027 *Hawkins; Idrees Sulieman (t); J. J. Johnson (tb); Hank Jones (p); Barry Galbraith (g); Oscar Pettiford (b); Jo Jones (d). 3/57.*

***(*) **Soul** Original Jazz Classics OJCCD 096 *Hawkins; Ray Bryant (p); Kenny Burrell (g); Wendell Marshall (b); Osie Johnson (d). 1/58.*

*** **Hawk Eyes** Original Jazz Classics OJCCD 294 *Hawkins; Charlie Shavers (t); Ray Bryant (p); Tiny Grimes (g); George Duvivier (b); Osie Johnson (d). 4/59.*

***(*) **Coleman Hawkins With The Red Garland Trio** Original Jazz Classics OJCCD 418 *Hawkins; Red Garland (p); Doug Watkins (b); Specs Wright (d).* N.D.

***(*) **At Ease With Coleman Hawkins** Original Jazz Classics OJCCD 181 *Hawkins; Tommy Flanagan (p); Wendell Marshall (b); Osie Johnson (d). 1/60.*

*** **Night Hawk** Original Jazz Classics OJCCD 420 *Hawkins; Eddie 'Lockjaw' Davis (ts); Tommy Flanagan (p); Ron Carter (b); Gus Johnson (d). 12/60.*

*** **The Hawk Relaxes** Original Jazz Classics OJCCD 709 *Hawkins; Ronnell Bright (p); Kenny Burrell (g); Ron Carter (b); Andrew Cyrille (d). 2/61.*

*** **Jam Session In Swingville** Prestige 24051 *Hawkins; Joe Newman (t); Vic Dickenson, J. C. Higginbotham (tb); Jimmy Hamilton, Pee Wee Russell (cl); Hilton Jefferson (as); Al Sears, Buddy Tate (ts); Claude Hopkins, Cliff Jackson (p); Danny Barker, Tiny Grimes (g); Joe Benjamin, Wendell Marshall (b); Bill English, J. C. Heard (d). 4–5/61.*

(*) **In A Mellow Tone Original Jazz Classics OJCCD 6001 *Variously as above. 58–61.*

Hawkins's records for Riverside and Prestige revived a career in decline and reasserted his authority at a time when many of the older tenor voices – Lester Young, Don Byas – were dying or in eclipse. Hawkins could still feel at home with immediate contemporaries – the same year he made *The Hawk Flies High*, he cut tracks with Red Allen and a Fletcher Henderson reunion band – but the younger players represented by J. J. Johnson and Idrees Sulieman on *Flies High* were a greater challenge; the tenorman responds, not by updating his style, but by shaping it to fit the context. The rhythm sections on these records are crucial, particularly the drummers: Jo Jones, Osie Johnson and Gus Johnson were men after Hawk's own heart, and their bass drum accents underscore the saxophonist's own rhythmical language.

Hawkins keeps abreast of the times, but he doesn't really change to suit them. *The Hawk Flies High* was an astonishingly intense beginning, almost a comeback record and one in which Hawkins plays with ferocious spirit. The notes claim that he picked all his companions on the date, and Sulieman and Johnson were intriguing choices: it brings out the bluesman in each of them rather than the bopper, and both seldom played with this kind of bite. 'Laura' is a peerless ballad, but it's the blues on 'Juicy Fruit' and 'Blue Light' which really dig in. *Soul*, though sometimes rattling uneasily over prototypical soul-jazz grooves courtesy of Burrell and Bryant, isn't much less intense, and 'Soul Blues' and the bewilderingly harsh 'I Hadn't Anyone Till You' are classic set-pieces. *Hawk Eyes* brings in Grimes and Charlie Shavers, though to sometimes hysterical effect: Hawkins's opening solo on 'C'mon In' is carved out of solid rock, but Shavers's preposterous bawling soon takes the pith out of the music.

The trio sessions with Garland and Flanagan are hot and cool respectively, and they prove that Hawkins could fill all the front-line space a producer could give him. The force he puts into his phrasing in this period sometimes undoes the flawless grip he once had over vibrato and line, but these are living sessions of improvised jazz. *Night Hawk* is a good-natured five-round contest with Lockjaw Davis, who was virtually suckled on the sound of Hawkins's tenor, and there's plenty of fun if no great revelations and little of the intuitive empathy with Webster (see above). *The Hawk Relaxes* puts him back with Kenny Burrell on a more peaceable programme, and there are no problems here. As a sequence of tenor albums, there aren't many this strong, in any jazz style. *Jam Session In Swingville* is more lightweight and finds Hawkins in a situation which he had more or less given up. The two bands involved (Hawkins is the only common name) each have their share of mavericks and straight men and, if the results are patchy, Hawkins, Russell and Dickenson in particular all have moments worth savouring.

CORE COLLECTION

**** The Stanley Dance Sessions

Lone Hill Jazz LHJ 10189 *Hawkins; Buck Clayton, Roy Eldridge (t); Hank Jones (p); Ray Brown, George Duvivier, Wendell Marshall (b); Mickey Sheen, Shadow Wilson (d). 11/55–7/58.*

The first six tracks here constitute one of the classic Hawkins LPs, *The High And Mighty Hawk*, once issued on Felsted. Hawkins and Clayton front a swinging quintet and they open with a monumental blues performance, 'Bird Of Prey Blues', that runs for 11 gripping minutes. Lone Hill have chosen to fill up the CD with four tracks cut a few days earlier, with Eldridge replacing Clayton, as well as two incongruous inclusions from a 1955 New York concert where the tenorman blows a minute or so of a cappella sax before a fine 'The Man I Love'. Bits and pieces, but hard to beat as a representation of Hawk in his best latter-day form.

*** **Perdido** Uptown UPCD 2745 *Hawkins; Ted Donnelly (tb); Norman Lester (p); Leon Spann (b); Jerry Potter (d). 4/58.*

*** **Bean Stalkin'** Pablo 2310-933 *Hawkins; Roy Eldridge (t); Benny Carter (as); Don Byas (ts); Lou Levy, Lalo Schifrin (p); Herb Ellis (g); Max Bennett, Art Davis (b); Gus Johnson, Jo Jones (d). 10–11/60.*

*** **Masters Of Jazz Vol. 12: Coleman Hawkins** Storyville SL4112 *Hawkins; Billy Taylor, Bud Powell, Kenny Drew (p); Oscar Pettiford, Niels-Henning Ørsted Pedersen (b); Kenny Clarke, Albert 'Tootie' Heath , Jo Jones (d).* 11/54–2/68.

Live recordings from this period find Hawkins in variable but usually imposing form. His tone had hardened and much of his old fluency had been traded for a hard-bitten, irascible delivery which placed force over finesse. But he was still Hawkins, and still a great improviser, weatherbeaten but defiant. The meeting with Powell found him in flag-waving form (the rest is odds and ends), and the two European sets on *Bean Stalkin'* are strong.

The most remarkable of all these sets is the Uptown disc, *Perdido*. The music itself is average – Hawkins playing with an out-of-town group at a students' ball in Jamestown – but the documentation is absolutely fascinating. The producers have transcribed the (often barely audible) onstage talk between the musicians and run it in the booklet, like a playscript. As an insight into the working musician's lot it gets a priority mark: Hawkins was clearly unhappy about the six-hour drive to the gig, the band and the circumstances, but his kingly demeanour ensured that he still gave a great performance and refused to undersell his own work. Donnelly died only weeks after the gig and the rest of the band are obscure, but it's still a remarkable disc.

**** **Today And Now** Impulse! 051184-2 *Hawkins; Tommy Flanagan (p); Major Holley (b); Eddie Locke (d).* 9/62.

*** **Desafinado** Impulse! 051227-2 *Hawkins; Tommy Flanagan (p); Barry Galbraith, Howard Collins (g); Major Holley (b); Eddie Locke (d); Willie Rodriguez (perc).* 10/62.

Despite the unpromising material on *Today And Now*, Hawkins is at his most engaging. He seems to love 'Put On Your Old Grey Bonnet' and sounds as if he could play all night on it. 'Love Song From Apache' is distinguished by the loveliest of introductions by Tommy Flanagan, and Hawkins only has to breathe through the melody to make it work. There is little of the quaver in his tone that makes some of his later records bothersome, and nobody's coasting.

Desafinado is disappointing in its way. Hawkins gets a sympathetic setting and a sense of time passing at just the pace he wants; still, like most such records of the period, it's finally little more than an easy-listening set with the saxophonist adding a few characteristic doodles of his own.

*** **Supreme** Enja 9009-2 *Hawkins; Barry Harris (p); Gene Taylor (b); Roy Brooks (d).* 9/66.

(*) **Sirius Original Jazz Classics OJC 861 *Hawkins; Barry Harris (p); Bob Cranshaw (b); Eddie Locke (d).* 12/66.

There's no need to be sentimental about Hawkins's later recordings: it's not as if his life was a tragic spiral, the way Young's or Holiday's was, and if his playing was audibly impaired in his final years he was doing his best not to reveal it. *Supreme*, a live session released for the first time, finds him in Baltimore, still playing chorus after chorus on 'Lover Come Back To Me' to open with. If this 'Body And Soul' has only a halting majesty about it, the phrasing broken into pieces, majesty there still is. Harris comps with the utmost sensitivity, and by the time of the playful treatment of 'Ow!' at the close it sounds as though the players have enjoyed it. *Sirius* is more hesitant still, and perhaps this isn't the way to wind up a Hawkins discography; but that is what it currently does.

***(*) **The Centennial Collection** Bluebird 82876 60087 2CD/DVD *Hawkins, plus various line-ups, mostly as listed above.* 29–63.

RCA Victor may not have had all of Hawkins's best work in their archives, but they were the only company to pay homage to the father of the jazz saxophone in his centenary years. This very enjoyable set offers 20 tracks that go as far back as 'Hello Lola' with the Mound City Blue Blowers and come into the modern era with Hawk trading licks with Sonny Rollins on 'Just Friends'. The DVD includes some rare footage of the master at work on '50s television, doing 'Wild Man Blues' with Henry Allen and a lovely 'Lover Man'. Even if you have most or all of the music this makes a very appealing buy.

Also, in brief:

*** **The Radio Days 1940** Jazz Unlimited 201 2075. 8/41.

Airshots by Hawkins's short-lived big band. There were some strong soloists in the band, but they're not heard to much advantage in what is really a vehicle for the leader and little else.

*** **1949 Lausanne** TCB 02132. 12/49.

Alive and well in Switzerland. Hawkins strolls on stage for 'Rifftide' and quickly establishes his authority.

*** **At The Golden Circle 1963** Dragon DRCD 265. 1/50–2/63.

There are tracks from as far back as 1950 too. The material is mostly Hawkins favourites, played to varying degrees of interest.

(*) **Bean And The Boys High Note HCD 7075. 5/50–9/58.

A ragged collection of bits and pieces from the '50s, with Hawk showing some frailties.

*** **The Complete Jazztone Recordings 1954** Fresh Sound FSR-CD 347. 11/54.

A dozen standards made for the small label, and it's all meat and drink to Hawkins, but the set's low voltage when he isn't playing.

*** **At Art Ford's Jazz Party** J&M 8001. 9–10/58.

A selection of jams and party-pieces from a regular radio and television broadcast series, featuring Hawk getting together with old and new chums: and ailing Pres totters through 'Mean To Me' and Hawk shows him up with a blustery 'Indian Summer'. An inevitable 'Body And Soul' has conscientious intensity. Among new friends, Kai Winding, the Adderleys, even Rolf Kühn are in the mix.

***(*) **The Best Of Coleman Hawkins** Prestige 5704-2. 7/58–1/62.

Tracks from 11 different albums.

Erskine Hawkins (1914–93)

TRUMPET

Alabama-born, he made his start as an Armstrong disciple, and he began fronting his own band in the mid-'30s. It survived the decline of the swing era and he switched to small groups only in the mid-'50s, working the 'society' end of jazz and the odd festival.

*** **Erskine Hawkins 1936–1938** Classics 653 *Collective personnel for first five discs: Hawkins; Sammy Lowe, Wilbur Bascomb, Marcellus Green, James Harris, Charles Jones, Willie Moore, Robert Johnson (t); Edward Sims, Robert Range, Richard Harris, Norman Greene, David James, Donald Cole (tb); William Johnson, Jimmy Mitchell, Bobby Smith (cl, as); Julian Dash, Paul Bascomb, Aaron Maxwell (ts); Haywood Henry (cl, bs); Avery Parrish, Ace Harris (p); William McLemore, Leroy Kirkland (g); Leemie Stanfield (b); James Morrison, Edward McConney, Kelly Martin (d).* 7/36–9/38.

*** **Erskine Hawkins 1938–1939** Classics 667 *Similar to above.* 9/38–10/39.

*** **Erskine Hawkins 1939–1940** Classics 678 *Similar to above.* 10/39–11/40.

*** **Erskine Hawkins 1940–1941** Classics 701 *Similar to above.* 11/40–12/41.

*** **Erskine Hawkins 1941–1945** Classics 868 *Similar to above.* 12/41–11/45.

*** **Erskine Hawkins 1946–1947** Classics 1008 *Similar to above, except add Bill Flood, Reunald Jones (t); Matthew Gee, Bob Range, Ray Hogan (tb); Frank Derrick (as); Aaron Maxwell (bs, ts); Ace Harris, Don Michael (p); Joe Murphy (d); Ruth Christian, Laura Washington (v).* 4/46–12/47.

*** **Erskine Hawkins 1947–1949** Classics 1148 *Hawkins; Sammy Lowe, Willie Moore, Robert Johnson, Charles Jones, James Harris, Idrees Sulieman (t); Matthew Gee, Bob Range, David James, Edward Sims, Ray Hogan, Michael Wood, Rene Hall (tb); Frank Derrick, Bobby Smith (as); Jimmy Mitchell (as, v); Julian Dash, Stretch Ridley (ts); Haywood Henry (bs, ts, cl); Aaron Maxwell (bs, ts); Don Michael, Jimmy Phipps (p); Leroy Kirkland (g); Lennie Stanfield (b); Joe Murphy, Edward McConney (d); Laura Washington (v).* 12/47–11/49.

*** **Erskine Hawkins 1950–1951** Classics 1257 *Hawkins; Sammy Lowe, Idrees Sulieman, Bobby Johnson, James Harris (t); Bob Range, Booty Wood, Rene Hall, Matthew Gee, Andy Penn, Ted Donnelly, George Matthews (tb); Jimmy Mitchell (as, v); Bobby Smith, Rudy Powell (as); Julian Dash, Stretch Ridley, Robert Green (ts); Haywood Henry (bs); Ace Harris (p, v); Jimmy Phipps (p); Leroy Kirkland (g); Lee Stanfield (b); Edmund McConney, Sonny Payne (d).* 1/50–2/51.

They called him the 'Twentieth-century Gabriel' and, although Erskine Hawkins was at heart only a Louis Armstrong disciple, his records stand up remarkably well. The band was popular with black audiences in the '30s and '40s, staying in residence at Harlem's Savoy Ballroom for close to ten years and delivering a smooth and gently swinging music ideal for dancing. Hawkins's rhapsodic high-note style has been criticized, but his was a strain of black romanticism which predates the work of later Romeos such as Billy Eckstine. Besides, the band had a number of good soloists, including Julian Dash, Paul Bascomb and Avery Parrish, who, with Sam Lowe, arranged most of the material.

Swing specialists may want to invest in the chronological series on Classics; the sound's OK. If the music is comparatively bland, it's absolutely reliable, a painless experience even over this length. The first CD documents Hawkins's sometimes uncertain but still swinging early sessions for Vocalion (as 'Erskine Hawkins And His 'Bama State Collegians') and goes up to his first session for Bluebird in 1938. There are many fine tracks to discover, including 'Hot Platter' (Classics 667), 'Baltimore Bounce' and 'Uptown Shuffle' (Classics 678) and 'No Use Squawkin'' (Classics 701); but it's the high professionalism of the section playing and the crisp, no-waste arrangements that make one wonder why Hawkins has been neglected in favour of Jimmie Lunceford or even Basie. Admittedly, his vocalists were never up to much. Classics 868 takes the sequence up to November 1945 and, although that includes the 30-month gap of the recording ban, Hawkins's style scarcely bothers to change. The outstanding tracks here are, as usual, the instrumentals: Sammy Lowe's excellent chart for 'Bear Mash Blues', one of the great Hawkins records, 'Tippin' In' and 'Drifting Along'. A Basie-like certitude is here in abundance. Classics 1008 shows that, even though its era was slipping away, the Hawkins band was far from finished. 'Sneakin' Out' and 'Feelin' Low' are Ellingtonian in their execution, Bobby Smith's alto adopting the Hodges style to his own ends, and though there are plenty of the inevitable vocal features, a couple of pleasing charts such as 'Coast To Coast' and 'Sammy's Nightmare' sneak by.

Classics 1148 takes Hawkins up to the end of the '40s: R&B set-pieces such as 'Corn Bread' are starting to creep into the band-book, and there are still notably hot instrumentals in 'Gabriel's Heater' and 'Fish Tail' with a ripe solo from old faithful, Haywood Henry. Laura Washington is very appealing on 'I'd Love To Make Love To You'. Classics 1257 takes him into the '50s: there were two final sessions for Victor, and then they began recording for Coral, where they began with remakes of 'Tuxedo Junction' and 'Bear Mash Blues'. The last Victors include material made for a set called *W C Handy For Dancing* and there's a curiously hipsterish update of Irvin Berlin's 'Always'. No new ground was broken here: Hawkins stuck by his swing-era principles.

Edgar Hayes (1904–79)

PIANO

He studied music at college and led his own bands in the South during the '20s, joining the Mills Blue Rhythm band in 1932. He led another orchestra in 1937–41. His late years were spent in California.

*** **Edgar Hayes 1937–1938** Classics 730 *Hayes; Bernie Flood (t, v); Henry Goodwin, Shelton Hemphill, Leonard Davis (t); Robert Horton, Clyde Bernhardt, John 'Shorty' Haughton , David 'Jelly' James , Joe Britton (tb); Rudy Powell (cl, as); Roger Boyd, Stanley Palmer, Alfred Skerritt (as); Joe Garland (ts, bs); Crawford Wethington, William Mitchner (ts); Andy Jackson, Eddie Gibbs (g); Elmer James, Frank 'Coco' Darling (b); Kenny Clarke (d, vib); Orlando Roberson, Earlene Howell, Bill Darnell, Ruth Ellington (v).* 3/37–1/38.

*** **Edgar Hayes 1938–1948** Classics 1053 *Hayes; Bernard Flood, Henry Goodwin, Leonard Davis (t); Robert Horton, David James, Clyde Bernhardt (tb); Rudy Powell (cl, as); Roger Boyd (as); William 'Happy' Mitchner (ts); Joe Garland (bs, ts); Eddie Gibbs, Teddy Bunn (g); Frank 'Coco' Darling , Willie Price (b); Kenny Clarke (d, vib); Bryant Allen (d); James Clay Anderson (v).* 2/38–48.

Hayes led a very good orchestra. They had a big hit in 1937 with 'Star Dust', not one of their best records. There were good soloists: trombonist Horton was exemplary on both muted and open horn, Garland could play tenor, baritone and bass sax and arrange with equal facility, and Goodwin's trumpet shines; the rhythm section could boast the young Kenny Clarke, already trying to swing his way out of conventional big-band drumming. There are too many indifferent vocals, and some of the material is glum, but much of the first volume stands up to a close listen. The second disc picks up the story with a final Decca, but that was more or less the end of the Hayes story as far as big-band records were concerned. There are four titles made in Stockholm a month later under Clarke's nominal leadership, a sextet date where Clarke plays only vibes and Goodwin and Powell sound fine. The rest are tracks by Hayes and rhythm section alone, for V-Disc, Exclusive and Modern, obscure pieces that depend heavily on the blues; they're features for Bunn as much as Hayes, but that's no bad thing.

Louis Hayes (born 1937)

DRUMS

Born in Detroit. He spent periods with several of the key hard-bop leaders: Yusef Lateef, Horace Silver and (for six years) Cannonball Adderley. In the '80s he emerged as a leader of considerable if unassuming stature.

*** **Light And Lively** Steeplechase SCCD 31245 *Hayes; Charles Tolliver (t); Bobby Watson (as); Kenny Barron (p); Clint Houston (b).* 4/89.

***(*) **Una Max** Steeplechase SCCD 31263 *Hayes; Charles Tolliver (t); Gerald Hayes (as); John Stubblefield (ts); Kenny Barron (p); Clint Houston (b).* 12/89.

***(*) **The Crawl** Candid CCD 79045 *Hayes; Charles Tolliver (t); Gary Bartz (as); John Stubblefield (ss, ts); Mickey Tucker (p); Clint Houston (b).* 10/89.

***(*) **Nightfall** Steeplechase SCCD 31285 *Hayes; Eddie E. J. Allen (t); Gerald Hayes (as); Larry Willis (p); Clint Houston (b).* 1/91.

***(*) **Blue Lou** Steeplechase SCCD 31340 *Hayes; Eddie E. J. Allen (t); Gerald Hayes (as); Javon Jackson (ts); Ronnie Mathews (p); Clint Houston (b).* 4/93.

Louis Hayes remains one of the master hard-bop drummers, a key figure in the Detroit community and a player whose undemonstrative virtue of playing for the band has told against his wider reputation. The fine Steeplechase sequence found him making a serious mark as leader for the first time. Besides Hayes's own playing the first point of interest is the return of Tolliver to active duty after a number of years away. He sounds rusty on *Light And Lively*, but the two later records are better showcases for him. Watson is a shade too slick for the company on the first record, but *Una Max* is a record that grows in stature on repeated hearings: Stubblefield is in the mood for some grand oratory, Tolliver's spacious solos accumulate strength, and the rougher, unpredictable alto of the younger Hayes is an interesting wild card. The Candid set, recorded live and reissued in 2007, is an atmospheric occasion and although Bartz sounds a little sour, there is still some fiery hard bop in the programme. Back in the studio for *Nightfall*, Hayes assembles a fresh front line: Allen's trumpet is less immediately distinctive than Tolliver's, but he has a very impressive solo on 'I Waited For You', and Hayes and Willis are in buoyant form. Besides that, the drummer's evolving command seems to be inspiring his own playing to new heights.

Blue Lou continues the exceptional run at Steeplechase; all three horns make fine contributions, and what registers strongly is the bustle and impetus of Hayes's group – a Blakey trademark which Louis seems intent on following through. 'Quiet Fire' is a classic example of what Hayes's bands can do, the soloists brimming with fire and excitement. Mathews is a vital recruit.

***(*) **Louis At Large** Sharp Nine 1003-2 *Hayes; Riley Mullins (t); Javon Jackson (ts); David Hazeltine (p); Santi Debriano (b).* 4/96.

*** **Quintessential Lou** TCB 99652 *As above, except omit Jackson; add Abraham Burton (ts).* 3/99.

Louis At Large was Hayes's first American set as leader for many years. Mullins and Jackson are keen to please in the front line, but perhaps the most interesting performer here is Hazeltine, who builds on the good impression of his own records. The tunes offer some surprisingly strong originals from various hands – no simple hard-bop blues lines but genuine themes – and Hayes is clearly delighted at the shape the band's in.

Quintessential Lou is a shade less involving, though hard to say why – Burton is a characterful substitute for Jackson and the combo is on its mettle as standard-bearers of a hard-bop tradition. But there's a rote feel to some of this. Only two originals from within the ranks of the band and, although they choose such genre rarities as Sonny Rollins's 'Decision', the playing has settled into a measure of routine.

*** **The Candy Man** TCB 20972 *Hayes; Riley Mullins (t); Abraham Burton (ts); David Hazeltine (p); Santi Debriano (b).* 11/99.

***(*) **Dreamin' Of Cannonball** TCB 21222 *Hayes; Jeremy Pelt (t); Vincent Herring (as); Rick Germanson (p); Vincent Archer (b).* 5/01.

The Candy Man is another workmanlike performance which can't quite find a transforming spark of surprise. With this possibly in his mind, Hayes went on to form the all-new Cannonball Legacy Band. Nobody's better equipped than Hayes to boss such a concept, but he's helped no end by the horns. Herring is a natural for the alto role, tonally close to the great man and as easily adept with the licks, but he's been himself for long enough to make sure that this isn't just copycat playing. The real impact, though, is made by Pelt, a hot discovery and a soloist who pushes for the limit from bar one. His explosive attack on Victor Feldman's 'The Chant' really lifts the music up a notch, and that excitement percolates through the record.

Also, in brief:

*** **Ichi-Ban** Timeless 102. 5/76.

Co-led with Junior Cook (*ts*) and with Woody Shaw (*t*) shining, it's another unassumingly fine set.

***(*) **Lausanne 1977: Swiss Radio Days** TCB 02052. 77.

Stolen by co-leader Woody Shaw (*t*), but still a fine showing by the drummer.

*** **The Super Quartet** Timeless 424. 2/94.

Perhaps not as vintage as the title promises, but a cracking neo-hard-bop date.

Tubby Hayes (1935–73)

TENOR, BARITONE AND ALTO SAXOPHONES, FLUTE, VIBES, PIANO

Born in London, he was a prodigy who took up saxophone at 11 and made his recording debut at 16 with Kenny Baker. He co-led the Jazz Couriers with Ronnie Scott in the '50s and visited New York in 1961. His eminence on the British scene was eclipsed by the pop boom and his final years were troubled by illness.

*** **The Swinging Giant Volume 1** Jasmine JASCD 610 *Hayes; Jimmy Deuchar, Dickie Hawdon, Dave Usdon (t); Mike Senn (as, bs); Jackie Sharpe (ts, bs); Harry South (p); Pete Blannin (b); Lennie Breslow, Bill Eyden (d).* 3–7/55.

***(*) **The Swinging Giant Volume 2** Jasmine JASCD 617 *Hayes; Dickie Hawdon (t); Ronnie Scott (ts); Harry South, Terry Shannon (p); Pete Elderfield, Phil Bates (b); Bill Eyden (d).* 7/56–8/57.

***(*) **The First And Last Words** Jasmine JASCD 626 *As above, except omit Hawdon, South, Elderfield; add Jimmy Deuchar (t); Kenny Napper (b); Phil Seamen (d).* 8/57–7/59.

*** **Portrait** Ember CD009 *Hayes; Jimmy Deuchar (t); Alan Branscombe (as, ts, vib); Ronnie Scott (ts); Bill LeSage (p, vib); Terry Shannon (p); Phil Bates, Lennie Bush, Jack Fallon (b); Tony Crombie, Bill Eyden, Tony Kinsey (d).* 57–61.

*** **Couriers of Jazz! – England's Greatest Combo** Fresh Sound FSRCD 1620 *Hayes; Ronnie Scott (ts); Terry Shannon (p); Jeff Clyne (b); Bill Eyden (d).* 58.

**** **The Eighth Wonder** Jasmine JASCD 611 *Hayes; Terry Shannon (p); Phil Bates, Jeff Clyne (b); Bill Eyden, Phil Seamen (d).* 3–12/59.

Tubby Hayes has often been lionized as the greatest saxophonist Britain ever produced. He is a fascinating but problematic player. With a big, rumbustious tone and flurries of 16th notes, Hayes often left a solo full of brilliant loose ends and ingenious runs that led nowhere in particular. Most of his recordings, while highly entertaining as exhibitions of sustained energy, tend to wobble on the axis of Hayes's creative impasse. His studio records consistently fall short of the masterpiece he originally seemed destined to make.

His '50s sessions for Tony Hall's Tempo label have at last made their way to CD via Jasmine, though remastering is no more than fair and the designs cheap-looking. Besides Hayes himself, there are glimpses of a whole school of players whose music, especially in this period, was scarcely documented at all away from mere studio work. But it's Hayes himself that most will want to hear. The first, *Swinging Giant*, is made up of tracks from five (very rare) EPs, and spotlights the 20-year-old Tubbs already going majestically through the gears on the likes of 'Peace Pipe', a whirling amalgam of Zoot Sims and some of the more individual hard-bop tenors. Following his paciest lines is particularly interesting, since though they're never quite 'resolved' they're outside mere pattern-playing too.

The second volume couples the quintet date, *After Lights Out*, with the first half of a Jazz Couriers album. Dickie Hawdon sounds almost excessively brassy on the quintet session, though that may be down to the original recording; but Hayes loves the setting and he is wonderful to hear on 'Message To The Messengers' and 'Hall Hears The Blues'. The Jazz Couriers were based around the tenor one-two of Scott and Hayes, which was often agreeably complementary, although Scott's bluesier sound and (at times) more circumspect phrasing could occasionally show up his younger colleague. *The First And Last Words* is often great fun in the manner of some of the Sims–Cohn sessions, although Hayes also picks up flute and vibes for contrast (he was an irrepressible multi-instrumentalist). Two bonus tracks, including Tubby's original 'Monk Was Here', are taken from an almost mythically rare cardboard 7-inch record.

The Ember disc hasn't a clinker on it and includes some important early Tubbs material, including much of the long-deleted London Jazz Quartet LP. This is a must for collectors who haven't much of the old vinyl and it's a very decent representation of the period for everyone else. There's a good smattering of Jazz Couriers material, but the Fresh Sound disc is also essential, with Tubbs and Ronnie Scott duking it out on 'Stop The World, I Want To Get Off' and 'The Monk'. Formerly on Carlton.

The Eighth Wonder gets top rating: most of it comes from the sessions for *Tubby's Groove*, perhaps Hayes's most ebullient showcase. It's true that the virtuosity of 'Tin Tin Deo' comes out of his horn all too easily, almost as if it were a routine he'd mastered without thinking, but it's hard not to enjoy the spectacle; and there is much tough-minded improvising on the date too, especially in the magnificent feast he makes out of 'Blue Hayes'. The other figure to listen to here is Terry Shannon, hardly recalled these days but one of Britain's most capable small-group pianists.

***(*) **Tubbs** Impressed/Re-pressed 983 1887 *Hayes; unidentified personnel.* 61.

It surely wouldn't have strained Universal's resources to provide a full personnel for this, the first of Tubby's Fontana recordings. The reissue is a hugely welcome one, but the presentation – with a pointless liner retrospective by reissue 'consultant' Tony Higgins – is sloppy. On signing to the label, Hayes was allowed considerable leeway to put together his own project. The hand-picked brass and woodwind sections allowed him to indulge his skill for orchestral writing to the full. Even so, it's the playing that stands out. His tenor sound and line on 'The Late One' is jaw-dropping. It's one of a number of quartet cuts (with Terry Shannon, Jeff Clyne and Bill Eyden, though we're not supposed to know that). The best of the others is 'Wonderful, Wonderful', where Tubby goes into emotional territory deeper than any before or since. 'S'posing' and 'The Folks Who Live On The Hill' are big arrangements, with superb solos. His unaccompanied chorus at the end of 'Cherokee' should be part of everyone's saxophone primer. A wonderful record.

***(*) **Return Visit** Impressed/Re-pressed 9831888 *Hayes; 'James Gloomy' (ts); Roland Kirk (reeds); Walter Bishop Jr (p); Sam Jones (b); Louis Hayes (d).* 62.

Tubby in company with some distinguished Americans on a visit to New York. This material was released in the States as *Tubby's Back In Town*. It's also been made available in Mercury's Roland Kirk box. Kirk was an admirer (and thought Ronnie Scott was the real thing, as well) and it's fascinating to hear the two hornmen side by side. The rhythm section plays with no great energy and there are some dull spots on 'Stitt's Tune' and 'I See You With My Third "I"' but there's good stuff from Tubby on almost every track, including another nicely acerbic statement on 'Alone Together'. No prizes for guessing who 'James Gloomy' is.

**** **Late Spot At Scott's** / **** **Down In The Village** Redial 558183 / 558184 *Hayes; Jimmy Deuchar (t); Gordon Beck (p); Freddie Logan (b); Allan Ganley (d).* 5/62.

*** **Night And Day** Jazz House JHAS 602 *As above, except add Terry Shannon, Mike Pyne (p); Jeff Clyne, Bruce Cale (b); Benny Goodman, Phil Seamen (d).* 12/63–8/66.

***(*) **Tubbs – A Tribute** Spotlite SPJ 902 *Hayes; Jimmy Deuchar (t, mel); Terry Shannon (p); Freddy Logan (b); Allan Ganley (d).* 12/63.

At their best, Tubby's live albums are still breathtaking in their impact and excitement. The most famous are the two Fontana discs now reissued on Redial, dating from a pair of nights at Ronnie's. On vibes, as in the title-track to *Down In The Village*, he is coolly melodic, but on tenor his playing is a rollercoaster of power and excitement. There is little to choose between the two records; perhaps we slightly prefer *Down In The Village*; exemplary support from Deuchar, Beck, Logan and Ganley in what was one of the strongest groups of its era. *Night And Day* offers material from five dates at Ronnie's over a period of three years: the tenor-playing on 'Night And Day' is unquenchably vivid, even electrifying, but the issue offers little more than bootleg sound.

For the avoidance of doubt (as the lawyers like to say) the live at the Dancing Slipper date on Spotlite, often identified as that but more correctly titled above, is an entirely different recording and band from the Harkit set listed below. This one offers a valuable glimpse of the man in exuberant form. The sheer ebullience of his solo on 'Don't Fall Off The Bridge' is breathtaking. Deuchar doesn't have quite such a good night, but his presence is always a bonus and his mellophone-playing here is fascinating – besides, there is little enough around of him in his pomp to make this a keeper. Tubbs perhaps isn't on his best night but it's a fine disc none the less.

*** **Live At The Hopbine** Harkit HRKCD8195 2CD *Hayes; Tommy Whittle (ts); Kenny Powell (p); Ron Mathewson (b); Dick Brennan (d). 11/65.*

*** **Live At The Dancing Slipper** Harkit HRKCD 8198 2CD *Hayes; Mike Pyne (p); Danny Thompson (b); Tony Levin (d). 3/66.*

***(*) **Addictive Tendencies** Rare Music RM 028 *Hayes; Mike Pyne (p); Ron Mathewson (b); Tony Levin (d). 66.*

*** **Jazz Tête A Tête** Harkit HRKCD 8114 *Hayes; Les Condon (t); John Picard (tb); Tony Coe (ts); Mike Pyne, Colin Purbrook (p); Frank Evans (g); Ron Mathewson, Peter Ind (b); Jackie Dougan, Tony Levin (d). 11/66.*

***(*) **For Members Only** Miles Music MMCD 086 *Hayes; Mick Pyne (p); Ron Mathewson (b); Tony Levin (d). 1–10/67.*

*** **Live 1969** Harlequin HQ CD 05 *As above, except omit Levin; add Spike Wells (d). 8–12/69.*

Tubby's 70th birthday in 2005 had collectors all over Britain rooting around in old tape boxes for unreleased live material. In the mid-'60s Tubbs rarely played a bad date and his regular sidemen were paragons of reliability, so there's little dross in these issues, even when the sound isn't of professional quality.

The Dancing Slipper date from Nottingham has more crowd noise than usual, but there's nothing wrong with the sound beyond that. 'Alone Together', 'Here's That Rainy Day' and the old favourite 'A Taste Of Honey' all receive brisk, pungent treatment. Thompson isn't always clearly heard so it's difficult to compare his contributions with those of Mathewson and Ind elsewhere.

The Hopbine date from North London is a cooker, smoothed out here and there by Whittle's milder but no less swinging approach. Brennan is an interesting drummer, not much heard of now. *Addictive Tendencies* is taken from Levin's original analogue tapes. It's a nice discovery that helps to fill in the picture of an artist in his pomp, brimming with ideas and with flawless technique.

Jazz Tête A Tête will be nostalgic for many British readers as a souvenir of one of the concerts organized by promoter Peter Burman in the '60s, this one at Bristol University, with groups led by Les Condon (with Tubby sitting in), Tony Coe and Frank Evans. Hayes followers will welcome his rhapsodic ballad 'When My Baby Gets Mad'; the rest is more routine, although Coe's playing is a reminder that there was more than one great tenorman at work in Britain then. The recording quality – the original album was issued on Doug Dobell's 77 Records – is of documentary standard, but isn't too bad, and there is a previously unheard version of 'Tenderly' by Coe.

For Members Only has some 70 minutes of music drawn from three broadcasts, with a couple of rare excursions on flute and plenty of rousing tenor, as well as a nice glimpse of Hayes the composer. The CD suffers from some occasional blinks and drop-outs, but nothing too distracting. *Live 1969* sounds pretty dusty, drawn from a couple of London gigs, and Hayes is too generous with everybody else's solo space. But the second date, with a tumbling reading of 'Where Am I Going?' and a couple of Hayes originals, is a degree more intense.

*** **Live In London: Volumes 1 & 2** Harkit HRKCD 8072 / 8109 *Hayes; Jimmy Deuchar (t); Terry Shannon, Gordon Beck (p); Johnny Fourie (g); Freddie Logan, Kenny Napper, Jeff Clyne (b); Allan Ganley, Benny Goodman, Johnny Butts (d). 1/64–12/65.*

Vintage Tubbs from four different gigs at Ronnie's during 1964–5. The tapes come from Les Tomkins's collection and the final track is an interview (not especially revealing) between Les and Tubby, dating from 1963. The emphasis here is on Hayes the virtuoso saxophonist: 'Opus Ocean' is done at a tempo so quick that even Jimmy Deuchar has problems, while Hayes simply sails through it, taking an unaccompanied passage which beggars belief. He's just as formidable on 'On Green Dolphin Street' and the 20-minute 'By Myself', yet what one often thinks of is the remark about his playing 'as easy as turning a tap on and off' – which suggests that, for all his facility, Hayes had a glibness about his playing which may have told against him in the end. As with *Night And Day* above, the sound is often unkind to other members of the band, although Tubby comes through loud and fairly clear. The second volume, also from Scott's, has a great version of 'Two Bass Hit'; otherwise, for collectors only.

***(*) **100% Proof** Impressed/Re-pressed 983 1885 *Hayes; Kenny Baker, Greg Bowen, Les Condon, Ian Hamer, Kenny Wheeler (t); Keith Christie, Nat Peck, Johnny Marshall, Chris Smith (tb); Rox Willox (as, f, af); Ray Warleigh (as, f); Ronnie Scott (ts, cl); Bob Efford (ts, ob, af, bcl); Harry Klein (bs); Gordon Beck (p); Jeff Clyne (b); Johnny Butts, Ronnie Stephenson (d). 5/66.*

*** **Mexican Green** Impressed/Re-pressed 983 1983 *Hayes; Mike Pyne (p); Ron Mathewson (b); Tony Levin (d). 67.*

Another pair of Fontana reissues in the valuable Impressed/Re-pressed series. The earlier was intended as a set of musical homages to favourite musicians, but in the studio time left over Tubby decided to record a brand-new chart, the hair-raisingly difficult '100% Proof'. Having pulled it off, there was no alternative but to call the album that. It's a great piece, packed with strong, high horn writing and featuring some titanic work from Tubby himself. It also represents one of the last major recordings by drummer Johnny Butts, who was killed in a road accident not long after this recording; he's memorialized in 'Dear Johnny B' at the start of *Mexican Green*. 'A Night In Tunisia' was arranged by Ian Hamer as a flute feature. 'Milestones' is Tubby's own arrangement with a lot of detailed section work that recalls Benny Carter orchestras of the past. He's joined by Ronnie Scott on a great version of 'Sonnymoon For Two'. 'Bluesology' is his only vibes feature and Ronnie Scott again comes in with a perfectly weighted reply. The closing 'Nutty', arranged by Stan Tracey, gives the solo space to Ray Warleigh and Les Condon, while Tubbs's flute lurks in the ensemble.

Mexican Green isn't far behind and in some places surpasses its predecessor. Tubby gets off a feeling solo on 'Dear Johnny B'. 'Off The Wagon' suggests some of the directions Tubby might have taken had he lived longer. It's what someone writing a thesis might call a 'polystylistic' number, with everything but pibroch and gamelan thrown into the stew. Tubbs flies into a rapid Latinized tempo on 'Second City Steamer', a south-of-the-border tribute to Birmingham of all places; Brummie Tony Levin takes an appreciative solo. Skimpy presentation, though, with illegible original liner-notes and misspelt names. For shame.

*** **Quartet In Scandinavia** Storyville STCD 8251 *Hayes; Staffan Abeleen (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d). 2/72.*

The Storyville disc comes from a Swedish broadcast. This is typical visiting soloist stuff with the local rhythm section, and Hayes – who had already suffered more than one serious illness – probably approaches this as just another gig. As a quartet, though, this is a class act and, if there are too many long solos shared around the band, the music has spirit as well as polish.

Also, in brief:

***(*) **Blue Hayes: The Tempo Anthology** Jasmine 632 2CD. 55–69.
Tubbs in various contexts over almost a decade and a half. Nice work with Ronnie Scott and the Jazz Couriers and some rare big-band recordings from America.

*** **England's Late Jazz Great** IAJRC CD 1019. 57–72.
Nicely judged tribute with big-band material, small groups and the Harry South Orchestra. Has 17 tracks and no filler.

***(*) **All Night Long** Harkit HRKCD8095. 61.
Soundtrack to the British thriller, starring Richard Attenborough and Patrick McGoohan. Features Tubbs, John Dankworth, Charles Mingus, Dave Brubeck and more.

(*) **Equation In Rhythm Impressed/Re-pressed 983 1977. 61.
Odd collaboration with bongo master Jack Costanzo, whose vigorous workouts leave the Hayes Orchestra's better tracks stranded.

*** **Tubbs' Tours** Impressed/Re-pressed 9831886. 64.
Excellent range of live material with the orchestra with themed titles. Killer version of Jimmy Deuchar's 'Russian Roulette'.

*** **On The Air** / **(*) **Commonwealth Blues** Harkit HRKCD8156 / Art of Life 1016. 65.
The same transcriptions from a BBC overseas service broadcast to the Hispanic world, with the Gordon Beck trio. Different track order and *On The Air* omits the announcements and idents.

Phil Haynes (born 1961)

DRUMS

Born in Oregon and relation to the great Roy. He came to New York as a promising youngster and has fronted or co-fronted a series of enterprising bands.

***(*) **Live Insurgency: Set 1** Soul Note 121302 *Haynes; Paul Smoker (t); Jeff Palmer (org). 98.*
*** **Free Country** Premonition 90744 *Haynes; Jim Yanda (steel g); Hank Roberts (clo, jazzophone fiddle); Drew Gress (b). 00.*
***(*) **Brooklyn–Berlin** CIMP 2138 *Haynes; Herb Robertson (c, t); Marty Ehrlich, Vinny Golia (cl, bcl); Ken Filiano (b). 2/00.*
Haynes made his recording debut as leader as far back as 1991 with the intriguing *Four Horns & What* on Open Minds. It established an enterprising sideman as a writer of some promise. *Live Insurgency* consolidated that impression, but what an unusual 'organ trio'! Smoker comes back with his tight splintery sound. The opening 'Where's The Door?' is a deceptive overture to a quite advanced and thoughtful set. On 'Saeta' and 'So Miles' one listens in vain for explicit echoes of *Kind Of Blue* or *Sketches Of Spain*, largely because Smoker's debt to Miles Davis is so idiosyncratically deployed. Palmer is closer to Larry Young than Jimmy Smith but he doesn't really resemble any of the great Hammond-players. On tunes like 'Premonition', he develops a distinctive harmonic mood and attack. The closing 'Blues For Israel' is a sucker punch, superbly paced and distilled.

Free Country's an appealing Americana project, reminiscent in part of Bill Frisell, but mostly Steven Foster tunes and traditional material radically reinterpreted. It kicks off with a Bible Belt favourite, 'How Great Thou Art', and a delightfully paced interpretation of 'Oh Susannah'. 'Danny Boy (Londonderry Air)' might have been hideous, but Haynes and his colleagues handle it beautifully and Roberts's cello gives this and other melodies a tough-tender quality.

The third set reunites the drummer with Robertson. The CIMP disc is typical of the label's lack of fuss and embellishment, but in other ways, too, it goes back to the dense structure and carefully controlled freedom of the first record. Only three horns, but what a range of registers and timbres they conjure up. The clarinets consolidate the folkier side of Haynes's idiom while Robertson can do everything from circus barker to Angel Gabriel.

Roy Haynes (born 1926)

DRUMS

He worked with Charlie Parker, Miles Davis, Bud Powell, Sarah Vaughan, Thelonious Monk and Eric Dolphy, and in the John Coltrane Quartet. If power and swing were measured relative to physical size, the little man from Roxbury, Massachusetts, would be one of the major figures of the music.

*** **We Three** Original Jazz Classics OJCCD 196 *Haynes; Phineas Newborn Jr (p); Paul Chambers (b). 11/58.*
***(*) **Out Of The Afternoon** Impulse! 051180-2 *Haynes; Roland Rahsaan Kirk (ts, manzello, stritch, f); Tommy Flanagan (p); Henry Grimes (b). 5/62.*
*** **Cracklin'** Original Jazz Classics OJCCD 818 *Haynes; Booker Ervin (ts); Ronnie Mathews (p); Larry Ridley (b). 4/63.*
What Haynes lacks in sheer power he gains in precision and clarity, playing long, open lines that are deceptively relaxed but full of small rhythmic tensions. In 1958 his work still clearly bears the mark of stints with Thelonious Monk and Miles Davis. Bar-lines shift confidently or else are dispensed with altogether, without violence to the underlying pulse. Phineas Newborn's recent association with Charles Mingus had helped pare down his slightly extravagant style. Haynes himself sounds wonderful on 'Sugar Ray' and the romping 'Our Delight', where he is almost tuneful.

The Impulse! record is a splendid one-off. After a big, dramatic opening on cymbals, Kirk blasts off on the Artie Shaw theme, 'Moon Ray', using both manzello and tenor (beautifully in tune), doubling his lines against a big reverb that makes him sound like a whole section. Haynes's solo is low, slow and dramatic, halving the basic tempo at one point. That is not Kirk's bent. On 'If I Should Lose You', he squalls his way through a magnificent stritch solo which pulls the standard apart. 'Snap Crackle' was an expression coined by bassist Al McKibbon to describe Haynes's sound. The drummer adopts it here as a song title and, coupled to Kirk's weird vocalized flute and nose-flute solo, it rather stands out from the rest of the album.

Cracklin' is more mainstream but the fizz and pop are still very much there, and Haynes's polyrhythms are all the more evident for not being eclipsed by such an idiosyncratic front-man. Which isn't to say that Ervin is less than exemplary. His solo on 'Under Paris Skies' is first rate and Mathews's accompaniment pushes a rather slight vehicle to the limit.

*** **Cymbalism** Original Jazz Classics OJCCD 1079 213030 *Haynes; Frank Strozier (as, f); Ronnie Mathews (p); Larry Ridley (b). 9/63.*
Roy's distinctive approach is best sampled on a brisk 'I'm Getting Sentimental Over You'. It follows the Frank Strozier-composed 'Modette', which also features the saxophonist on flute. Strozier has always been a marginal Jackie McLean disciple, but when he plays well, as he does on the final medley, and when he resists the

temptation to play flute, he is an arresting if rather cursory soloist. Haynes is nicely registered, swinging and musical.

*** **Homecoming** Evidence ECD 33432 *Haynes; Ralph Moore (ts); David Kikoski (p); Ed Howard (b).* 86.
*** **True Or False / *** When It's Haynes, It Roars** Evidence ECD 33437 / Dreyfus FDM 36504 *As above, except omit Moore; add Craig Handy (ts).* 92.
These are strong quartet dates with much to enjoy. Handy is a more committed soloist, with a stronger tone and sharper delivery, but there is something about Moore's more laid-back and thoughtful approach that eminently suits Haynes's delicate touch. The Dreyfus is also excellent, though Handy doesn't seem as prominent.

*** **The Island** Explore 023 *Haynes; Graham Haynes (c); Craig Handy (ss, ts); George Adams (ts); David Kikoski, Harry Whitaker (p, ky); Barry Finnerty, William Spaceman Paterson (g); Cecil McBee, Marcus Miller (b); Chuggy Carter, Jerry Gonzalez (perc).* 4/90.
A funky and the smart critics might say polystylistic date that sees Haynes driving the kind of date Alphonse Mouzon, Billy Cobham and Lenny White had been doing half a generation earlier. The difference is that Roy always sounds like he's in a bebop situation. Even where there's a backbeat, it's springy and resilient, always shifting in unexpected directions. 'Waltz For Debby' and, ahem, 'The Anniversary Waltz' push him into an interesting variant on Max Roach's ¾-time experiments and there are hints of reggae and funk as well.

***(*) **Te Vou!** Dreyfus FDM 36569 *Haynes; Donald Harrison (as); Pat Metheny (g); David Kikoski (p); Christian McBride (b).* 94.
Te Vou! is absolutely consistent with past form. Haynes dares to play quietly and delicately, and his solo on 'Trigonometry' is exquisite. He has some interesting companions here, not least Metheny, who revels in this setting. The guitarist features strongly on 'John McKee', a beautiful thing made out of perfectly balanced parts.

**** **Praise** Dreyfus 36598 *Haynes; Graham Haynes (c, flhn); Kenny Garrett (ss, as); David Sanchez (ts); David Kikoski (p); Dwayne Burno (b).* 98.
Haynes plays one of his most persuasive recorded solos on the closing 'Shades Of Senegal', a performance that is as expressive as it is rhythmically astute. The album covers every possible permutation, from solo percussion to septet, and at every level it is Roy who dominates. Son Graham and the two saxophone-players each have interesting things to say, but it is the rhythm section, with Kikoski very much in the foreground, that makes things happen. Some of the selections, like John Carisi's 'Israel', are less than ideally suited to this personnel, but 'My Little Suede Shoes', the Charlie Parker classic, and the traditional 'Morning Has Broken' are both sterling performances, and Roy has rarely sounded more gleefully in charge.

*** **Fountain Of Youth** Dreyfus 36663 *Haynes; Marcus Strickland (ss, ts); Martin Bejerano (p); John Sullivan (b).* 12/02.
Haynes has obviously discovered the elixir. This live Village Vanguard date begins with a fine, swinging version of 'Greensleeves' and then majors on Thelonious Monk tunes. The outstanding cut, though, is David Kikoski's 'Inner Thrust', which just squeaks it over the closing version of Pat Metheny's beautiful 'Question And Answer'. Strickland is a rising star but the real centre of attention is always the man behind the kit.

*** **Whereas** Dreyfus FDM 36694 *Haynes; Jaleel Shaw (as); Robert Xavier Rodriguez (p); John Carter Sullivan (b).* 1/06.
A new version of the Fountain Of Youth band, recorded live in St Paul, Minnesota, and what a programme! Haynes books straight into Coltrane's 'Mr P.C.', sounding more like a fired-up Art Davis than Elvin. Shaw's Trane influence is generously aired. 'My Heart Belongs To Daddy' is a rather more orthodox bop idea, but then things start to get really interesting with Chick Corea's 'Like This', a spankingly musical drum solo called 'Hippidy Hop', and then a wonderful medley of 'Bemsha Swing' and Steve Swallow's 'True Or False'. They even programme a version of the Metheny–Mays 'James'. After that, it turns into more of a blowing session, but Joe Henderson's 'Inner Urge' isn't a tune you pick if you merely want to coast to an encore, certainly not at 11 minutes. 'Segment' rounds things out, and if the Charlie Parker line is more perfunctorily handled, it doesn't lack for energy and originality of interpretation. Haynes was coming up 80 when this was taped.

Also, in brief:

*** **The 1954 Paris Sessions** Vogue 62291. 10/54.
A disc shared with sessions from the Rene Thomas Quintet and Frank Foster Quartet, so lots of quality right through.

(*) **Quiet Fire Galaxy 95005. 7/77.
This reissues two Galaxy LPs – *Vistalite* and *Thank You, Thank You* – in a two-for-one package; mediocre and timelocked stuff.

*** **My Shining Hour** Storyville 4199. 3/94.
Recorded with Thomas Clausen's Jazz Participants, this Jazzpar project is a disappointing one in comparison to other records from the prestigious event.

*** **The Roy Haynes Trio** Verve 543534-2. 9–11/99.
The full title is *Featuring Danilo Perez And John Patitucci* but it's still the drummer's date.

*** **Birds Of A Feather** Dreyfus 36625. 01.
The market is glutted with tribute albums but here's a good one. Looking back at Charlie Parker, Haynes makes it clear that he comes neither to praise nor to bury, but to rework subtly.

*** **Love Letters** Columbia 87197. 5/02.
Originally released only in Japan, this is a run-of-the-mill set of standards enlivened by Horace Silver's 'Que Pasa' and a Coltrane-influenced 'Afro-Blue'.

Kevin Hays (born 1968)

PIANO

Born in NY, he has since moved to the South-West. Oscar Peterson and George Shearing were early influences.

***(*) **Sweet Ear** Steeplechase SCCD 31282 *Hays; Eddie Henderson (t); Vincent Herring (ss, as); James Genus (b); Joe Chambers (d).* 1/91.
*** **Ugly Beauty** Steeplechase SCCD 31297 *Hays; Larry Grenadier (b); Jeff Williams (d).* 8/91.
***(*) **Crossroad** Steeplechase SCCD 31324 *Hays; Scott Wendholt (t, flhn); Freddie Bryant (g); Dwayne Burno (b); Carl Allen (d).* 11/92.
Hays's Steeplechase albums are probably his best calling-card. He's sometimes a demure performer, not making much impact on the keys, and he tends to organize solos around certain patterns

– halving the tempo or working a sequence of arpeggios – which crop up often enough to hint at routine. But his writing offers some interesting situations and on, say, the trio reading of 'You And The Night And The Music' on the first album he manages to create a logical and inventive development far away from the melody.

The first album may be the best by dint of some excellent teamwork: Henderson takes some very fine solos, Herring manages to step out of his Adderley impersonation for most of the date, and Chambers is as eccentrically inventive as ever (sample his solo on 'Neptune'). The quintet with Wendholt is notable for the trumpeter's beautiful solos, expertly paced and tonally exquisite, as well as fine covers of Ray Bryant's 'P.S. The Blues' and Duke Pearson's 'Gaslight'. The trio record is inevitably less absorbing, given Hays's light grip, but is still worth hearing.

*** **Open Range** ACT 9752-2 *Hays (p, v solo).* 3–4/04.
A period with Blue Note resulted in three deleted records. Hays has relocated to New Mexico and titles such as 'Desert Blues' seem to reflect on his new situation. This is a confident recital, the solos deliberately paced, with a folkish bent: he uses sampled Native American singers on 'Humming Bird Song', sings 'You Are My Sunshine' himself and plays a very strange piece in 'Meditation'. Accomplished, meditative, yet oddly insubstantial.

*** **For Heaven's Sake** Jazz Eyes 001 *Hays; Doug Weiss (b); Bill Stewart (d).* 1/05.
He still sounds slightly becalmed, but Stewart eggs him along on a couple of tracks here and there is certainly less formula to the soloing. It's a nice, enterprising programme, with Wayne Shorter and Sam Rivers ('Beatrice', inevitably) both represented, but the closing 'Caravan' seems a soft option.

Also, in brief:

*** **El Matador** Evidence ECD 22199. 8/90.
An early date that still has some circulation. He's outclassed by the group – Joe Henderson (*ts*) in magisterial form – but it didn't lack for promise.

David Hazeltine (born 1958)

PIANO

Born in Milwaukee and based there for many years, he's now enjoying a wider reputation.

*** **4 Flights Up** Sharp Nine 1002-2 *Hazeltine; Slide Hampton (tb); Peter Washington (b); Ray Appleton (d).* 7/95.
***(*) **The Classic Trio** Sharp Nine 1005-2 *Hazeltine; Peter Washington (b); Louis Hayes (d).* 8/96.
*** **How It Is** Criss Cross 1142 *Hazeltine; Jim Rotondi (t, flhn); Steve Wilson (as); Peter Washington (b); Joe Farnsworth (d).* 10/97.
Hazeltine's list of influences includes Oscar Peterson, Barry Harris, Buddy Montgomery, Cedar Walton. He's a communicator in the Peterson manner, voicing melodies in a recognizable yet inventive way, adding just enough rhythmic nuance to take an interpretation out of the ordinary, and placing absolute trust in his rhythm section sidemen – Washington in particular, common to all three records. *4 Flights Up* has Hampton as the sole horn but, though he performs likeably enough, his solos add a note of blandness and sometimes get in Hazeltine's way. *The Classic Trio*, with lovely, grooving work from Washington and Hayes, is a peach. Though Hazeltine says he prefers to work with more modern material ('Betcha By Golly Wow' is on the previous disc), he still does very well out of standards such as 'Sweet And Lovely' and 'These Foolish Things', an unerring sense of tempo helping to swing the melodies and set the pace for constructions that are intricate without seeming fussy or deliberately complex. 'My Stuff's On The Street' is a witty blues, Bud Powell's 'The Fruit' is bebop cooled off in a delightful setting, and 'One For Peter' is an adroit feature for Washington.

The Criss Cross date is disappointingly prosaic in comparison. Rotondi and Wilson play well enough, but they add little aside from extra weight to some of the tunes. The pianist's 'Nuit Noire' is a fine set-piece and his treatment of 'Pannonica' comes off with an expert flourish, but it's all a little ordinary.

*** **Blues Quarters Vol. 1** Criss Cross 1188 *Hazeltine; Eric Alexander (ts); Dwayne Burno (b); Joe Farnsworth (d).* 12/98.
***(*) **The Classic Trio Vol. 2** Sharp Nine 1019 *Hazeltine; Peter Washington (b); Louis Hayes (d).* 1/00.
*** **Good-Hearted People** Criss Cross 1210 *Hazeltine; Steve Davis (tb); Jim Snidero (as, f); Jesse van Ruller (g); Nat Reeves (b); Tony Reedus (d).* 1/01.
***(*) **Manhattan Autumn** Sharp Nine 1026-2 *Hazeltine; Eric Alexander (ts); Peter Washington (b); Joe Farnsworth (d).* 11/02.
For some reason, Hazeltine can't quite muster the same intensity at Criss Cross that he does at Sharp Nine. The second volume of trio music with Washington and Hayes is another winner, driving and swinging through quick tempos and ranging back in a positive way at a more amenable pace. Originals and standards alike receive an absorbing reading.

The quartet date with Alexander has the saxophonist burning a few barns along the way, though the music seems not too far from well-practised formulae. *Good-Hearted People* benefits from the extra horn, although a standard such as 'Imagination' is voiced so mildly that it sounds sleepy, and the expected bop blowout of 'Barbados' is as tame as a mouse.

Alexander shows up again on *Manhattan Autumn* and, again, everything works out just a shade better. 'Moon River' and 'The Look Of Love' are among several revisions which create a pleasurable prickle of surprise.

***(*) **Close To You** Criss Cross 1247 *Hazeltine; Peter Washington (b); Joe Farnsworth (d).* 11/03.
**** **Modern Standards** Sharp Nine 1032-2 *As above, except omit Washington; add David Williams (b).* 12/04.
Hazeltine's best Criss Cross so far is energized by his going back to a trio format: he might be a capable accompanist, but he's better as a trio-leader, and this set is up there with the *Classic Trio* albums. One of his particular strengths is his ease in, seemingly, any kind of time: the opening tilt at Burt Bacharach's 'Close To You' works smoothly between four, 6/8 and Latin time, and they glide into three for the immediately following 'Waltzing At Suite One'. Washington and Farnsworth work their admirable line between failsafe and adventurous, and really there's hardly a moment that doesn't offer pleasure. The only drawback might be the easeful consistency of Hazeltine's music, which always threatens to slip into the background.

The Sharp Nine is, if anything, even better, and there seems no reason to withhold a top rating from David this time. Impeccably produced by Marc Edelman, the trio gets a full, rounded sound which maximizes its virtues. The tunes are familiar but not hackneyed, and Hazeltine bites the bullet on pop material: 'Yesterday', 'How Deep Is Your Love' and 'For The Love Of You' are all shaped with logic and finesse.

***(*) **Perambulation** Criss Cross 1276 *Hazeltine; Peter Washington (b); Joe Farnsworth (d). 5/05.*

The plan was to have made another quartet date with Eric Alexander, but the saxophonist dropped out. One can't say it was a lucky break, but certainly no one will feel sold short by these trios. As empathetic relationships go, they aren't quite in Bill Evans territory yet, but the shared understanding here is further evidence for the merits of established groups over phone-around ad-hoccery. Great stuff.

**** **Manhattan** Chesky 310 SACD *Hazeltine; George Mraz (b); Billy Drummond (d). 12/05.*

***(*) **The Jobim Songbook in New York** Chesky 328 *Hazeltine; Nat Reeves (b); Joe Farnsworth (d). 11/06.*

He's done the rounds of labels now but never before has been caught with such elegance and precision as on these. The set-list on *Manhattan* is very familiar indeed – 'Out Of This World', 'In Your Own Sweet Way', our particular bugbear 'Alone Together' – but there are a few interesting inclusions like the *Cinema Paradiso* theme and a couple of infrequently covered Cole Porters. Jobim songbooks are like pebbles on the shore, too, but this isn't really the issue; what one hears here is superb playing by two subtly different trios, immaculately registered, a benchmark for jazz recording.

***(*) **The Inspiration Suite** Sharp Nine 1043 *Hazeltine; Eric Alexander (ts); Joe Locke (vib); John Webber (b); Joe Farnsworth (d). 06.*

Like many another American piano-player of this time, Hazeltine's done a flurry of recording for the Japanese Venus label, so his hyperactive burst is all the more impressive. This is an old association, considerably enlivened by Locke's involvement. Privately, we think Joe should be doing more as leader than as a guest, but he's central to his tracks here and attractively ruffles up what's become a settled routine between Hazeltine and Alexander.

Also, in brief:

*** **Blues Quarters: Volume 2** Criss Cross 1287. 3/06

Basically the same gang with extra percussion, but no fresh wrinkles.

Jon Hazilla

DRUMS

The Bostonian moves easily between bop and free forms.

*** **The Bitten Moon** Cadence CJR 1058 *Hazilla; James Williams (p); Ray Drummond (b). 3/94.*

**** **Form And Function** CIMP 142 *Hazilla; John Pierce (tb); Jim Odgren (as); Greg Badolato (ts); Tim Mayer (b). 3/97.*

Hazilla's ingenuity sets the tone. It must have been his idea to do a snappy, uptempo 'Naima' on the first record. He plays intrusively rather than domineeringly in the usual way of drummer-led records, but Williams and Drummond more than hold their own. There are a couple of solos: 'Pancakes From Meductiv' is actually a cymbals solo, and the result is a sharp, out-of-the-ordinary rhythm section disc.

Hazilla calls the second group Saxabone and the resonant, freshly peeled sound comes across wonderfully, a good example of CIMP's aesthetic working to the music's advantage. It's a sequence of drum solos with four chestnuts interspersed. The result is a compelling and wholly original meditation on hard-bop form; two takes of Sonny Stitt's 'Eternal Triangle' are astounding.

**** **Tiny Capers** Double Time 180 *Hazilla; Bruce Barth (p); John Lockwood (b). 11/00.*

Who'd remember that the title-tune is a Clifford Brown line? Hazilla agains interrogates 'hard bop' (it increasingly needs the quotes) with these astonishingly fresh reworkings: Dexter's 'Tivoli', 'It's Only A Paper Moon', Shorter's 'Footprints', Benny Carter–Tadd Dameron, and a couple of originals. Barth and Lockwood seem to know what's what and the results are insistently refreshing.

Jimmy Heath (born 1926)

TENOR, ALTO AND SOPRANO SAXOPHONES

Born in Philadelphia, the middle Heath brother led big bands and bebop groups but did more writing than playing in the '50s. Since then, much more active as player-leader and a renowned teacher.

**** **The Thumper** / *** **Blue Soul** Original Jazz Classics OJCCD 1828 / 765 *Heath; Nat Adderley (cl); Curtis Fuller (tb); Wynton Kelly (p); Paul Chambers (b); Albert 'Tootie' Heath (d). 9/59; 9/59.*

*** **The Riverside Collection: Nice People** Original Jazz Classics OJCCD 6006 *Heath; Donald Byrd, Freddie Hubbard, Clark Terry (t); Nat Adderley (c); Curtis Fuller, Tom McIntosh (tb); Dick Berg, Jimmy Buffington, Don Butterfield (tba); Julius Watkins (frhn); Julian 'Cannonball' Adderley (as); Pat Patrick (bs); Herbie Hancock, Wynton Kelly, Cedar Walton (p); Kenny Burrell (g); Paul Chambers, Percy Heath (b); Albert 'Tootie' Heath , Connie Kay (d). 12/59-64.*

***(*) **Really Big!** Original Jazz Classics OJCCD 1799 *Heath; Clark Terry, Nat Adderley (t); Tom McIntosh, Dick Berg (tb); Julian 'Cannonball' Adderley , Pat Patrick (sax); Tommy Flanagan, Cedar Walton (p); Percy Heath (b); Albert 'Tootie' Heath (d). 60.*

Jimmy Heath's reputation as a player has been partly overshadowed by his gifts as a composer ('CTA', 'Gemini', 'Gingerbread Boy') and arranger. *The Thumper* was his debut recording. He was already in his 30s and writing with great maturity; the session kicks off with 'For Minors Only', the first of his tunes to achieve near-classic standing. He also includes 'Nice People'. The Riverside compilation which bears that name is a useful introduction to the man who was once known as 'Little Bird' but who later largely abandoned alto saxophone in favour of a bold, distinctive tenor style.

Also well worth looking out for is the big-band set from 1960. Built around the three Heath and the two Adderley brothers, it's a unit with a great deal of personality and presence. Sun Ra's favourite baritonist, Pat Patrick, is in the line-up and contributes handsomely to the ensembles. Bobby Timmons's 'Dat Dere', 'On Green Dolphin Street' and 'Picture Of Heath' are the outstanding tracks, and Orrin Keepnews's original sound is faithfully preserved.

Heath's arrangements often favour deep brass pedestals for the higher horns, which explains his emphasis on trombone and french horn parts. The earliest of these sessions, though, is a relatively stripped-down blowing session ('Nice People' and 'Who Needs It') for Nat Adderley, Curtis Fuller and a rhythm section anchored on youngest brother, Albert, who reappears with Percy Heath, the eldest of the three, on the ambitious 1960 'Picture Of

Heath'. Like Connie Kay, who was to join Percy in the Modern Jazz Quartet, Albert is an unassuming player, combining Kay's subtlety with the drive of Kenny Clarke.

***(*) **The Quota** Original Jazz Classics OJCCD 1871 *Heath; Freddie Hubbard (t); Julius Watkins (frhn); Cedar Walton (p); Percy Heath (b); Albert 'Tootie' Heath (d).* 4/61.

***(*) **Triple Threat** Original Jazz Classics OJCCD 1909-2 *Heath; Freddie Hubbard (t); Julius Watkins (frhn); Cedar Walton (p); Percy Heath (b); Albert 'Tootie' Heath (d).* 1/62.

***(*) **Swamp Seed** Original Jazz Classics OJCCD 1904-2 *Heath; Donald Byrd (t); Jimmy Buffington, Julius Watkins (frhn); Don Butterfield (tba); Herbie Hancock, Harold Mabern (p); Percy Heath (b); Albert 'Tootie' Heath , Connie Kay (d).* 3/63.

*** **On The Trail** Original Jazz Classics OJCCD 1854 *Heath; Wynton Kelly (p); Kenny Burrell (g); Paul Chambers (b); Albert 'Tootie' Heath (d).* 64.

The Quota perfectly underlines Jimmy's ability to make three contrasting horns sound like a big band, or very nearly. This is a cleverly arranged session, and an agreeably fraternal one, with Percy and Tootie on hand as well. Hubbard was a killer at 23, soloing with fire and conviction, but it is Jimmy's own work, on his own title-track and on 'When Sonny Gets Blue', that stands out, arguably some of his best tenor-playing on record. *Triple Threat* was a dry run for the Heath Brothers project and another object lesson in how to give a relatively small unit an expansive sound. Jimmy takes a couple of numbers with just rhythm and even there manages to suggest a massive structure behind his elegantly linear melody lines. Watkins has an enhanced role and demonstrates once again what an exciting player he can be on an instrument usually consigned to a supportive role.

Heath's genius as an arranger is evident on *Swamp Seed*, where he again manages to make three brass sound like a whole orchestra. With no supplemental reeds to support his own muscular lines, Jimmy is the most prominent voice. On 'Six Steps', 'Nutty' and 'D Waltz', he creates solo statements of genuine originality, relying on the subtle voicings given to Butterfield, Buffington and Watkins to support his more adventurous harmonic shifts. As 'D Waltz' demonstrates, Heath learned a lot from listening to Charlie Parker, but also to the older bandleaders like Lunceford and Eckstine, who understood how to give relatively simple ideas maximum mileage.

On The Trail is less arresting; more of a straight blowing session, it doesn't play to Jimmy's real strengths and the production sounds as if everything has been taken down a notch to accommodate Burrell's soft and understated guitar-lines. 'All The Things You Are' has some moments of spectacular beauty, as when Jimmy floats across Wynton Kelly's line with a soft restatement of the melody and a tiny fragment of the 'Bird Of Paradise' contrafact patented by Charlie Parker.

*** **You've Changed** Steeplechase SCCD 31292 *Heath; Tony Purrone (g); Ben Brown (b); Albert 'Tootie' Heath (d).* 8/91.

**** **You Or Me** Steeplechase SCCD 31370 *Heath; Tony Purrone (g); Kiyoshi Kitagawa (b); Albert 'Tootie' Heath (d).* 4/95.

In the early '90s he was still playing with great character. The opening solo on *You've Changed* delivers 'Soul Eyes' at an easy lope that scarcely varies for the remainder of the set. Heath can now say more in half a dozen notes than most young players can in three choruses. He places accents so carefully that even straightforward theme statements become objects of considerable interest. The group is on the sluggish side, but Jimmy sails on regardless.

You Or Me was tinged with real sadness, after Jimmy and Albert learned of their elder sister's death just as they were about to record. Whether Elizabeth was on his mind when he set out to re-create the Ben Webster solo on Ellington's 'All Too Soon' isn't certain, but it's a performance of great gentleness and soft regret. There is a real bounce and bluster to the closing 'Hot House' and the workout on Blue Mitchell's 'Fungi Mama' is blazing. The album begins with three Heath originals, including 'The Quota', and thereafter sticks to repertory material and Duke Pearson's seldom-covered 'Is That So?'.The digital set-up is flattering to Jimmy's sound, highlighting its glacial harmonics and filling out its bass register. As before, the understanding with Tootie is sensitive and subtle and some of their exchanges are wickedly clever.

The Heath Brothers

GROUP

Among the first families of jazz: older brothers Percy and Jimmy left Philadelphia in 1949 to join Howard McGhee's band; Albert is almost a decade younger but quickly became one of the ablest and busiest drummers on the circuit.

*** **Expressions Of Life / In Motion** Collectables COL 6896 *Jimmy Heath (ts, ss); Percy Heath (b, clo); Stanley Cowell (p); Tony Purrone (g); Keith Copeland, Akira Tana (d); plus brass: Irwin Markowitz (t); Wayne Andre (tb); Paul Faulise (btb); Joseph DeAngelis (frhn); Howard Johnson (tba).* 1–2/79, 80.

***(*) **As We Were Saying ...** Concord CCD 4777-2 *As above, except omit brass section, Copeland, Tana; add Albert 'Tootie' Heath (d); Jon Faddis (t, flhn); Slide Hampton (tb); Stanley Cowell, Sir Roland Hanna (p); Mark Elf (g); James Mtume (perc).* 2/97.

**** **Jazz Family** Concord CCD 4846-2 *Jimmy Heath (ts, ss); Percy Heath (b, clo); Albert 'Tootie' Heath (d); Earl Gardner, Joe Wilder, Tom Wiliams (t, flhn); Benny Powell (tb); John Clark (frhn); Bob Stewart (tba); Jeb Patton (p); Tony Purrone (g).* 5/98.

Albert had left the family group before the first of these was made, though he was to return later. That put the emphasis squarely on Jimmy's compositions and one of the main pieces on the Collectables set (actually from the 1979 *In Motion* date) is 'Voice Of The Saxophone' from Jimmy's 'Afro-American Suite Of Evolution'. There are other good tracks, notably Cowell's 'Equipoise' on the second album, but not much else to be excited about.

The Heath Brothers recorded several albums in the '80s, but *As We Were Saying* ... and *Jazz Family* are the first fraternal offerings since then. It would be nice to report that there are strong family traits in their playing. The fact is that all three brothers have very different styles and approaches, except when they play together, and then they seem to draw on a shared experience from the heyday of bebop. Jimmy's writing and playing have developed in many different directions since then, but as 'Bop Again' on *As We Were Saying* ... suggests, this is where their hearts lie. In Hanna and Cowell, they have two perfect rhythm section partners, players who mix the almost classical precision of Percy's bass and cello work with Tootie's African-tinged rhythms. Just to make the family gathering complete, Jimmy's son, James Mtume, adds percussion on 'South Filthy'. Faddis, as ever, sounds like Dizzy's twin, which makes renewed sense of Jimmy's Parker influence.

The follow-up album is better still, but it's hard to think of it as anything other than a Jimmy Heath project. Percy contributes one (rather weak) tune, 'Move To The Groove', but Jimmy's writing and arrangements are endlessly inventive. '13th House' is one of his best things, not a classic on a par with 'C.T.A.' or 'Gingerbread Boy', but a richly constructed tune none the less. 'A Harmonic Future' and 'Wind Print' are a little more schematic, the former an intriguing but slightly dry exercise in neo-bop, the latter more impressionistic. Yet, wedged as they are in between 'Easy Living', Otis René's 'I'm Lost' and Kenny Dorham's lovely 'None Shall Wander', they add to the texture of a wonderfully well-crafted album.

Spike Heatley (born 1933)

DOUBLE BASS

Dependable anchor-man and an inspiring leader.

*** **The Other Side Of The Coin** Renella 001 *Heatley; Roy Williams (tb); Danny Moss (ts); Dave Newton (p); Mick Hanson (g); Malcolm Mortimore (d).* 03.

*** **One For Clifford ... And Another One For Tubby** Renella 002 *Heatley; Alan Barnes (as, cl); John Horler (p); Malcolm Mortimore (d).* 04.

Spike's never been a flashy soloist, preferring to drive a band along with clean, deft lines. The first of these includes material by Bill LeSage, Brian Lemon, guitarist Hanson and Spike himself, along with some tasty standards. As ever, Williams plays with energy and fire, while Moss turns in some lovely, conversational saxophone solos. The second album reprises both 'Spike Island Special' and 'A Song For My Children', though in quite different versions. The Clifford and Tubby tributes are doubtless heartfelt, but sound a bit throwaway. Barnes plays with tricky energy and sly flair, though Horler always has some attention-grabbing moments on any session. Spike mans the engine room, but people will be listening to him afresh after these.

Dick Heckstall-Smith (1934–2004)

TENOR SAXOPHONE

A veteran of the British blues and R&B scene, he lent prog rockers Colosseum some jazz cachet and made some fine records on his own account, dabbling in everything from folk-jazz to free.

*** **Live 1990** L+R CDLR45028 *Heckstall-Smith; John Etheridge (g); Rainer Glas (b); Joe Nay (d).* 90.

*** **Obsession Fees** Green Tree GTR 106 *As above, except omit Nay; add Chris Beier (ky); Evert Jan Fraterman (d).* 95.

Four live cuts with two compositions apiece by DHS and Etheridge. 'Venerable Bede' is the guitarist's and a very strong, lyrical starter. The highlight, though, is Dick's 'Woza Nasu', one of his best-loved tunes. The German rhythm is a bit galumphing but the sheer bravura of the two front-guys carries it along.

Etheridge is co-leader on *Obsession Fees*, which carries another good version of 'Venerable Bede' and of 'Baiere', also featured on the live record. The keyboard-player is a muddler, but there is an energy about the disc which is unfailingly attractive.

*** **Celtic Steppes** 33 Records 33JAZZ027 *Heckstall-Smith; Claude Deppa (t); Kevin Robinson (t, flhn); Derek Wadsworth (tb); Richard Henry (btb); Lee Goodall, Ray Warleigh (as, f); Ed Jones (ss, ts); Theo Travis, Don Weller (ts); Dave Moore (ky); Lucky Ranku (g); Dylan Fowler (g, eng hn, rec); Dave Brooks (bagpipes); Laurence Cottle (b); Kenrick Rowe (d); Pete Brown, Karl van den Bossche (perc).* 95.

An ambitious three-part structure that touches on Celtic themes as well as straight-ahead big-band jazz, some rock elements and a typical touch of the indefinable. The brass is too weak for what it's asked to do; no fault to the individual players, but an extra trumpet and trombone would have helped. Dick solos strongly, but he's outclassed by the other reeds.

***(*) **This That** Atonal CD3017 *Heckstall-Smith; Glen Nightingale (g); Jack Bruce (b); John Stevens (d, c).* 95.

Dick, Bruce and Stevens reconvened for the first time in many years at the Outside In Festival at Crawley some time before this and enjoyed the experience enough to extend the experiment; John even designed the cover. Dick's recent experience of freer playing was pretty slight and Bruce, who'd never given up on jazz, sounds awkward in places, favouring density of sound over line. Stevens is in combative form; Nightingale's only present for the opening track. The chemistry mostly works.

Also, in brief:

(*) **... A Story Ended Sequel NEM 641. 73.

The full title is *Dust In The Air Suspended ... Marks The Place Where A Story Ended* and it's not often you find a jazz-rock record named after a couplet from T. S. Eliot's *Four Quartets*. That was the DHS paradox: an extraordinary refinement of technique, taste and intelligence, but often expressed in self-consciously vulgar ways.

(*) **On The Corner, Mingus In Newcastle 33 Records 33JAZZ046. 98.

A tribute to the Mingus band that never quite comes off, either as a homage or on its own terms.

Chuck Hedges

CLARINET

An underrated Chicagoan, who started out in the '50s and keeps to his Dixieland/mainstream last.

*** **Skylark** Delmark DE 683 *Hedges; Johnny Varro (p); Ray Leatherwood (b); Gene Estes (d).* 6/83.

*** **Swingtet Live At Andy's** Delmark DE 465 *Hedges; Duane Thamm (vib); Dave Bany (g); John Bany (b); Charles Braugham (d).* 3–5/93.

*** **No Greater Love** Arbors ARCD 19121 *Hedges; Eddie Higgins (p); Bob Haggart (b); Gene Estes (d).* 92.

*** **Just For Fun** Arbors ARCD 19239 *Hedges; Eddie Higgins (p); Paul Keller (b); Ed Metz (d).* 4/00.

*** **Just Jammin'** Arbors ARCD 19273 *Hedges; Henry Buckwalter (vib); Gary Meisner (p); Dave Sullivan (g); Mike Britz (b); Andy LoDuca (d).* 10/01.

Skylark was originally released on a small label as *The Square Roots Of Jazz*. The new title's much more suitable as an expression of Chuck's agreeable swing and Varro is on hand to power things along. 'Round Midnight' is an unusual choice for a situation like this; perhaps the pianist brought it in. The album titles are charmingly deprecating, almost dismissive. In fact, there's something thoughtful and penetrating about Hedges' Goodman-inspired playing, and on 'I Don't Stand A Ghost Of A Chance With You' on *Just Jammin'*, with the Milwaukee Connection group, he gets into some genuinely moving territory. Sometimes the clarinet plays a little sharp, but not unattractively so. Often dismissed as a genial but bland revivalist, he's worth a closer listen than that.

Neal Hefti (born 1922)

COMPOSER, ARRANGER, TRUMPET

He started writing arrangements in his teens but played trumpet with Charlie Barnet before working for Earl Hines, crucially for Woody Herman and for Basie. Ran his own orchestra for a time but later concentrated on soundtrack work, including music for the Batman series.

***** Jazz Pops** Reprise/Collectors Choice 08362 *Hefti; Conte Candoli, Pete Candoli, Don Fagerquist, Al Porcino, Jack Sheldon, Gerald Wilson (t); Lew McCreary, Dick Nash, Dick Noel, Tommy Pederson, George Roberts, Tommy Shepard, Kenny Shroyer (tb); Bill Hinshaw, Alan Robinson, Gale Robinson (frhn); Louis Ciotti, Buddy Collette, Justin Gordon, Bill Hood, Plas Johnson, Charlie Kennedy, Harry Klee, Joe Maini, Willie Schwartz (reeds); Emil Richards (vib); Al McKibbon (b); Shelly Manne, Earl Palmer (d); Larry Bunker (vib, perc); Jazz Pops Orchestra.* 10/62.

Hefti made a considerable impact on jazz in the '50s with the Herman orchestra, but his own recordings are not highly prized. The *Jazz Pops* disc is an interesting example of how he approached jazz material, including 'Take Five', 'One O'Clock Jump', 'Moanin'' and 'Petite Fleur', and his own 'Coral Reef', 'Cute' and 'Li'l Darlin''. The orchestra is packed with West Coast session-stars, if such a category exists, but the interest is all in Hefti's deft voicing and subtly interwoven section work. Good to have some of his work available on CD.

Also, in brief:

*****(*) Pardon My Doo-Wah / Hefti Hot'N'Hearty** Collectables COL 6876. 3/55, 2/58.

Brings together two Epic LPs from 1958 and 1955 respectively. Couple of versions of 'Chug-A-Lug' and a nice 'Li'l Darlin'' and 'Splanky'.

***** Sure Thing: The Art Of Arrangement** Ocium 0027 CD/CD-Rom. 40s–50s

A nice selection, including 'Repetition', featuring C. Parker (*as*).

Duke Heitger (born 1968)

TRUMPET, VOICE

Originally from Toledo, he's worked on the New Orleans scene since the early '90s. Plays seven nights a week on the Natchez.

***** Rhythm Is Our Business** Fantasy 9684-2 *Heitger; Dan Barrett (tb); Brian Ogilvie, Tom Fischer (reeds); David Boeddinghaus (p); Rebecca Kilgore (g, v); Hank Mackie (g); Kerry Lewis (b); Chris Tyle (d).* 10/98–1/99.
*****(*) Prince Of Wails** Stomp Off CD 1367 *Heitger; Evan Christopher (cl, as); John Gill (bj, g, v); Tom Saunders (tba, b).* 2/01.
***** What Is This Thing Called Love?** Jazzology 361 *Heitger; Bob Havens (tb); Evan Christopher (cl, ss, as, ts); Steve Pistorius (p); Kerry Lewis (b).* 1/05.

Rhythm Is Our Business cashed in on the brief fad for swing-styled groups in America, and since it was largely made by experienced pros in the style, it's more convincing than most such discs. That said, it feels a little more affected than if it had been made under Stomp Off's jurisdiction, and Heitger shouldn't have even thought about singing when Becky Kilgore was on hand.

The trumpeter is very much a Pops acolyte, and he gets a much better showing on *Prince Of Wails*. He has iron chops and he really does swing into some of these pieces like the young Armstrong. Gill and Saunders are old hands at this kind of gig and Christopher is nimble and bluesy, with a very ripe tone.

The act's a bit tired by the time of the recent one, but the Wanderers are committed players and the featured Havens is an apt foil for Duke.

Mark Helias (born 1950)

DOUBLE BASS, ELECTRIC BASS

New Jersey-born and Yale-educated, he combines a streetwise toughness with real musical intelligence. Recent years have seen him as busy as ever, but somewhat diverted towards production.

***** Fictionary** GMR 3037 *Helias; Ellery Eskelin (ts); Tom Rainey, Michael Sarin (d).* 98.
*****(*) New School / *** Verbs of Will** Enja 9413 / Radio Legs 011 *As above, except omit Eskelin; add Tony Malaby (ts).* 01; 11/02.
*****(*) Atomic Clock** Radio Legs 012 *As above, except add Ellery Eskelin (ts).* 10/04.

Some early things, including the fine Enja *Loopin' The Cool*, are gone. In the later '90s, Helias started working with a group known as Open Loose. *Come Ahead Back* to *Atomic Clock* are the work of an increasingly settled, but by no means formulaic, group. Though Helias is the featured composer, his dependence on Rainey's rhythmic prowess is evident in every track and the interest in drum/bass combinations is evident from the unusual line-up on the live *Fictionary*. Malaby is a player worthy of serious attention.

As always, the writing is of a very high order. All these records require a measure of close attention and all repay it handsomely. We'd recommend you start with *New School* and scroll to the long, elaborate 'Mapa' and the lovely 'Gentle Ben' first. *Atomic Clock* benefits from the return of Eskelin for one track, the slow, almost menacing 'Modern Scag', but most casual listeners will already have been pulled in by the brash opening 'Subway', a highlight in the Helias canon.

Joel Helleny (born 1956)

TROMBONE

Talented New Yorker, yet to realize his full potential.

***** Lip Service** Arbors 19161 *Helleny; Dan Barrett (tb); Richard Wyands (p); Ray Macchiarola (g); Murray Wall (b); Leroy Williams (d).* 12/95.

Helleny is an able mainstream player. The debut contains few surprises but will appeal to those who like the sound of old-fashioned trombone-playing of a resolutely lyrical and conservative sort. The choice of material is interestingly varied, with a fun version of 'The Andy Griffith Theme' (starring guest Dan Barrett), a rare Manny Albam tune, 'Lullaby Of Jazzland', and a Ronell Bright tune which we've not often heard on a jazz record (Hal Galper likes it). Though the leader is the main solo voice, Wyands makes as significant a contribution as one would expect.

Bob Helm (born 1914)

CLARINET, ALTO CLARINET, ALTO SAXOPHONE, VOICE

A veteran Californian revivalist, he began playing with Lu Watters and with Turk Murphy.

***(*) **Hotter Than That** Stomp Off CD1310 *Helm; Leon Oakley (c, v); Charlie Sonnanstine (tb); Ted Des Plantes (p, v); Vince Saunders (bj, g); Bill Carroll (tba); Marty Eggers (b); Bob Raggio (wbd).* 10/94–1/95.

*** **Ma 'N' Bessie's Greater Tent Show Acts 1 & 2** Stomp Off CD1331 / 1332 *As above, except add Ray Skjelbred (p); John Gill (bj, g, d, tb, v); Craig Ventresco (bj, g); Mike Walbridge (tba); Pete Devine (wbd, jug); Carol Leigh (v).* 10/94–9/97.

Bob Helm's matchless knowledge of traditional styles serves these records well, the first under his leadership since a Riverside session in 1954. *Hotter Than That* rounds up some of the best of the Stomp Off repertory company for a marathon 20-song session that almost bursts the CD's boundaries. Although the band goes easy on the leader, some of the slower tempos suit the material better: 'Everybody Loves My Baby' is taken at an almost menacing slow jog, and Natty Dominique's 'Too Tight' sounds less clockwork at this pace. In any case, the likes of 'Hotter Than That' itself steam along.

The other two records are culled from sessions meant to re-create the style and feel of the sort of tent shows which Ma Rainey and the young Bessie Smith would have toured with, with the various aggregations listed as The Rabbit Foot Hoppers, The Barbary Coasters, The Banjo Papas and so on. Excellent fun, although Carol Leigh's singing may not be to all tastes.

Also, in brief:

*** **Helm! Hot Classic Jazz Sessions** Trad Jazz 1001. N.D.

Private recordings of Bob at work. Dusty sound for the most part, but fascinating content.

Gerry Hemingway (born 1955)

DRUMS, PERCUSSION

An important collaborator – with Anthony Braxton, Marilyn Crispell and others – but also a considerable leader and solo performer.

**** **Waltzes, Two-Steps And Other Matters Of The Heart** GM Recordings Inc GM 3043 *Hemingway; Walter Wierbos (tb); Michael Moore (as, cl, bcl); Mark Dresser (b).* 11/96.

The Hemingway Quartet toured tirelessly during 1996, at one point playing 27 concerts in a 28-day period. Two of those dates are represented here. Hemingway had recently taken charge of his own management and distribution, an overload which might have been disastrous had happenstance not lightened his load. The electronic samples which were to have accompanied the tour were lost when a computer crashed. The mishap threw Hemingway back on the band's internal resources, and *Waltzes* is a superb representation of its improvisational versatility. There are duos and trios, solo spots and areas of near-silence as all five ponder decays in the markedly different acoustics of the Berlin Jazz Festival and Fasching in Sweden.

Hemingway had been writing a lot of material in waltz-time, though in practice the count is often 7/4 or 9/4 rather than a strict three-quarter. That is acknowledged on the opening 'Waltz In Seven', with its mournful *rubato* opening. The first of the long tracks is the slow, stately 'Gitar', which opens with Hemingway on harmonica, albeit an instrument so oddly pitched that he sounds like a consort of Tibetan Buddhists playing shawms. The main melody could almost be Aaron Copland in a melancholic mood, with Wierbos playing in the lower reaches of his register. By contrast to the open-form pieces, 'Gospel Waltz' is a relatively straight-ahead blowing piece, though each of the group approaches its changes and melodic form in a quite different way. 'XI' is an arrangement of a madrigal by Gesualdo, further evidence of how tirelessly Hemingway ranges for new inspiration. 'Ari' is a traditional German waltz and an ideal curtain-piece.

***(*) **Devil's Paradise** Clean Feed CF 10 *Hemingway; Ray Anderson (tb); Ellery Eskelin (ts); Mark Dresser (b).* 2/99.

This is much more like the thing, an intriguingly retrospective reworking of pieces Hemingway has had in his bag for some years. 'Back Again Some Time' was on 1991's *Down To The Wire*, 'Johnny's Corner Song' anchored a 1998 album of that name, and 'Toombow' has been on two previous discs. No matter. This is as strong a showing from the drummer as there is in the current catalogue. The group is a familiar one and well-versed in the compositions. The tightness of arrangements is a big plus, especially on material like 'Devil's Paradise', which gets the album off to a roaring start. Anderson is at his clever, subversive best and Dresser is the perfect partner in the rhythm section, drawing on a long association to carve some superbly understated and inventive playing.

**** **Double Blues Crossing** Between the Lines btl 71202 *Hemingway; Wolter Wierbos (tb); Frank Gratkowski (reeds); Amit Sen (clo); Kermit Driscoll (b).* 10/02, 6/03.

Hemingway hit another purple patch here. This line-up is strongly reminiscent of his old European group, but the writing is even sharper, the balance of ensemble and solo spots perfectly judged and the sampled effects – notably a scratchy old 78 of fiddle tunes at the start of the main sequence – expertly handled. 'Night Town/Tent' hovers somewhere between Charles Ives and European abstraction, with a superbly detailed line and some lovely counterpoint for the other instruments.

Wierbos is the only survivor of the earlier quintet and he does his thing beautifully, arguably more attuned to this music than Ray Anderson. Kermit Driscoll lays down some fat lines on electric and acoustic basses, often driving a solid riff through a star-field of initially random sounds that gradually reveal typically Hemingwayesque structures and informing ideas. Amit Sen is the least familiar newcomer, but he fits the bill perfectly. His simple, looped line on 'Slowly Rising', the final number, contrasts nicely with the bass.

Hemingway himself moves restlessly, often sounding as if he is going to break into a more conventional metre, but strictly keeping to his slightly austere avocation. His writing has to some degree long since overtaken his playing in importance, and here he excels himself. Engaging titles, too: 'Buddy Luckett's Dream By The Dry Grass' (in two parts, no less) and 'Joe Cracklin Left This Before The River Got Him'.

**** **The Whimbler** Clean Feed CF040 *Hemingway; Herb Robertson (t); Ellery Eskelin (ts); Mark Helias (b).* 3–6/04.

Almost a supergroup, this tight quartet yields up Hemingway's most effective recording since 1996's *Waltzes*. Eskelin was on hand for that one as well, but the replacement of Mark Dresser with Helias has given a slightly more conventional solidity to the 'rhythm section' here. That's no bad thing. Robertson comes on like the inveterate joker, except on 'The Current Underneath', where he could almost be Art Farmer at his most romantic, although his wildness is subject to strict discipline. The saxophonist is on the whole fairly constrained, reserving his most exuberant stuff for the very last cut. It's left to Helias and Hemingway to float this one out, and Gerry delivers some of his brightest playing from the kit. We thought a spot of marimba might have leavened the mix a little, certainly on 'Kinkwella' and possibly the title-cut as well, but he's a drummer first and foremost and his attention to detail here is exemplary.

Also, in brief:

*** **Chamber Works** Tzadik 7052. 99.
Not strictly within our purview, but fans will find it consistently intriguing and hugely satisfying. Gerry's melodism comes through even when the language is fairly sparse and modernistic.

*** **Songs** Between The Lines btl 024. 3–12/01.
A surprise package and a considerable departure for Hemingway. His approach to pop still has a worthwhile improvisational component, largely down to the wonderful Walter Wierbos (*tb*), and despite Lisa Sokolov's voice.

Julius Hemphill (1940–95)

ALTO AND SOPRANO SAXOPHONES

His most obvious kinship is with fellow Texan Ornette Coleman, but the resemblance is superficial. The complex polyphony of the World Saxophone Quartet, of which he was a founding member, leaches into all his work, which is urgent and thoughtful.

***(*) **Live In New York** Red RR 123138 *Hemphill; Abdul Wadud (clo).* 5/76.
***(*) **Roi Boyé & The Gotham Minstrels** Sackville SK2CD 3014/15 *Hemphill (ss, as, f, v).* 3/77.
Hemphill was chief composer for the World Saxophone Quartet, and his signature style was lean – some said 'raw' when his Texas roots were showing – and often drastically pared down. Seemingly inspired by Dolphy's collaborations with Ron Carter, he favoured cello as an alternative harmony instrument, enjoying a fruitful relationship with Wadud. Like Dolphy, his alto sound was piercing and intensely vocalized, and always locked into very clear musical logics. Hemphill exerted a major influence on the following generation of American musicans – Tim Berne most obviously – and his premature death was a significant loss.

The vast 'audiorama' of *Roi Boyé & The Gotham Minstrels* is enough in itself to guarantee Hemphill a place among the major figures of the last 50 years. Carefully multitracked, with Julius playing all the parts, it is an aural evocation of New York City and more abstractly a brilliant exercise in the integration of reed voices. For some it is the precursor of his work for and with the World Saxophone Quartet, which was an attempt to realize some of the ideas encapsulated here in real time. Hemphill's three voices, the bird-like flute, wavering, sinuous soprano and solidly vocalized alto, weave together into a single musical personality. A classic.

The duos are not so well recorded, a little too loud and indistinct, but the long 'Echo 2 (Evening)' offers a clear sense of how Hemphill's ears worked, harmonically speaking. There are moments when his stark lines seem to be light years away from Wadud's chocolatey chords and faster, more rhythmic devices. Then suddenly the whole improvisation clicks into focus as a whole. Ironically, it is these four pieces which, despite the limited personnel, offer the best introduction to Hemphill the composer. Virtually all the later things, including his 'saxophone opera', *Long Tongues*, and his larger ensemble and big-band projects stem from this.

CORE COLLECTION

**** **Flat-Out Jump Suite**
Black Saint 120040 *Hemphill; Olu Dara (t); Abdul Wadud (clo); Warren Smith (perc).* 6/80.
Initially a more abstract session than Hemphill's later output, the *Flat-Out Jump Suite* builds to a rousing funk climax on 'Body'. Hemphill intones the title to each part as it begins, starting with the soft, percussion-led figures of 'Ear', plunging into the complexities of 'Mind' (which is dominated by Wadud) and then picking up a more continuous rhythm with 'Heart', on which Hemphill begins to string together his light, slightly floating textures into a more continuous, jazz-based improvisation. On the original LP, 'Mind, Part 2' opened the second side with a brief coda to the long central piece. It makes more sense as an integral drum solo, typically understated. It is, until the very end, a remarkably quiet album that requires some concentration. Dara uses his mute a good deal and otherwise plays quite softly. Hemphill seems to play a wooden flute and gives his saxophone a soft-edged quality that is very attractive.

***(*) **Fat Man And The Hard Blues** Black Saint 120115 *Hemphill; Marty Ehrlich (as, ss, f); Carl Grubbs (as, ss); James Carter, Andrew White (ts); Sam Furnace (bs, f).* 7/91.
**** **Five Chord Stud** Black Saint 120140 *Tim Berne, James Carter (as, ts); Marty Ehrlich, Andrew White (ss, as, ts); Fred Ho, Sam Furnace (ss, as, bs).* 11/93.
'The Hard Blues', the last and longest track on Hemphill's first post-WSQ recording, is an old tune which seemed finally to have found its appropriate setting in Hemphill's all-horn groups of the early '90s. The sextets were an obvious extension of his work with the Quartet, with the emphasis on Hemphill's composition and arranging, and on a radical variation in the usual approach to theme-and-solo jazz. This has a bearing on the music for the larger, horn groups, with themes stated solo and then improvised by the group, rather than vice versa. Hemphill avoids extremes of pitch, often building long passages on minor seconds and quasi-microtonal ideas, scoring in such a way that small variations of register and timbre take on considerable significance. That stands out on the sinuous 'Tendrils', one of the more linear themes and written chiefly for the two flautists. The piece actually seems to unravel, in contrast to the melting, blurry quality of most of the other tracks. *Fat Man And The Hard Blues* was both an intelligent continuation of the last decade's work and a challenging new departure.

Unfortunately, Hemphill's health subsequently deteriorated to the extent that he was not able to perform on *Five Chord Stud* or subsequently. Even in his absence – convalescing from the heart surgery that failed to save his life – this is unmistakably Hemphill's group and Hemphill's music. The title-piece is fascinating not least for an apparent lack of interest in textural and timbral variation: two tenor solos, three alto solos, sopranos and baritones reserved for ensembles. 'Mr Critical' is a homage to Ornette's methods and there are frequent allusions to Ornette themes throughout the session. It isn't absolutely clear whether the composer/conductor is directing the two collective improvisations (in which Ehrlich for one cuts loose), but he certainly puts his stamp very firmly on the rest.

Also, in brief:

*** **Blue Boyé** Screwgun 70008 2CD. 77.
Solo pieces, reissued on CD by disciple Tim Berne. Hard work, for the most part.

*** **Chile New York** Black Saint 120146. 5/80.
Duets with vibist Warren Smith used as a sound environment for a sculpture and poetry installation by Jeff Schlanger (whose ceramics appeared on later Hemphill album covers).

Eddie Henderson (born 1940)

TRUMPET, FLUGELHORN

He studied trumpet at the San Francisco Conservatory before embarking on medical studies; he has combined the two disciplines ever since.

*** **Realization / Inside Out** Soul Brother CD SBPJ 11 *Henderson; Bennie Maupin (f, af, stritch, ts, bcl); Herbie Hancock (p, ky); Pat Gleeson (syn); Buster Williams (b); Billy Hart, Eric Gravátt , Lenny White III (d). 2/73.*
Miles Davis was a Henderson house-guest during a residency at the Blackhawk and, while obviously impressed by the youngster's ability to play through *Sketches Of Spain* without a fluff, pointed out that Eddie was going to have to work out his own approach and voice. That he has certainly done.

Despite gigs with Miles, Herbie Hancock and Joe Henderson and with his own group, Henderson has remained essentially a part-time player, and has continued practising psychiatric medicine. After working with Hancock, he made two records for the Capricorn label now reissued on a single CD. The musicians are familiar from Herbie Hancock's group and the sound-world here is a modest version of *Sextant*.

The ensembles are busy, chaotic in places and packed with an excess of detail. The elements are familiar enough to seasoned listeners to this period in jazz: Williams's buoyant bass, Hancock's brief commitment to abstraction, Maupin's multi-instrumentalism and here and there the ferocious drumming of Eric Gravatt. None of the compositions are memorable enough to merit separate mention; the overall effect is of hyperactive soundscape, against which Henderson's horn sounds out bright and clear. Good to have these tracks back in circulation again, even if just as period pieces.

***(*) **Sunburst** Blue Note 38698 *Henderson; Bennie Maupin (ss, ts, bcl); George Duke (ky); Alphonso Johnson, Buster Williams (b); Billy Hart, Harvey Mason (d). 3 & 4/75.*
This comes after the early Capricorn recordings and while Henderson was still working with the remains of the Herbie Hancock Septet. It's a tough, funky album with plenty of sophistication in the writing and playing. Henderson tightens the grooves and despite Duke's lumpy accompaniment has the listener constantly waiting for the next harmonic surprise. The Echoplex effects and other tweaks probably sound dated now, but in the idiom of its time this is a first-rate album.

*** **Phantoms** SteepleChase SCCD 31250 *Henderson; Joe Locke (vib); Kenny Barron (p); Wayne Dockery (b); Victor Lewis (d). 4/89.*

*** **Think On Me** SteepleChase SCCD 31264 *As above, except omit Lewis; add Billy Hart (d). 12/89.*
The association with Steeplechase has been a fruitful one, not least in throwing Henderson up against Joe Locke. The vibist dominates *Think On Me* with the extraordinary 'Seven Beauties' and with the long opening piece; as so often on his own records, Henderson seems perfectly content to remain in the background, listening, not judging or forcing a conclusion, the disinterest required of the practising psychiatrist. One is always impressed by Henderson's equanimity, which sits well beside Locke's often quite fulsome expressions, but it doesn't work as well on *Phantoms*, where he seems detached from an assertive rhythm section.

***(*) **Flight Of Mind** Steeple Chase SSCD 31284 *Henderson; Larry Willis (p); Ed Howard (b); Victor Lewis (d). 1/91.*
Flight Of Mind came soon after the death of Henderson's son and conveys fragile grace and philosophical calm. The set includes a performance of Freddie Hubbard's 'Lament For Booker' (covered later on *Dark Shadows*) and a magnificent interpretation of 'Un bel dì vedremo' from *Madama Butterfly*, a solo worthy of Miles Davis: no overblown emotion, just simple and direct statement.

***(*) **Dark Shadows** Milestone MCD 9254 *Henderson; Joe Locke (vib); George Colligan, Kevin Hays (p); Ed Howard (b); Billy Hart, Lewis Nash (d); Steve Berrios (perc); Lee Menzies (v). 9/95.*
Another Henderson family connection – a happier one – attaches to this album. During the making of the record, Henderson's daughter, Lee Menzies, turned up unexpectedly after not seeing him for 15 years. It was decided on the spot that they would record the spiritual 'The Water Is Wide', which she knew from her vocal-arts course. The result is a thing of delicate, almost glassy beauty.

Henderson has never sounded more like Woody Shaw, and the interplay of trumpet and vibes here unshakeably recalls Shaw's work with Bobby Hutcherson. The centrepieces of the disc are Gordon Jenkins's 'Goodbye' (also on *Flight Of Mind*), followed by Locke's glorious 'Cerulean Blue', on which Hays switches to Fender Rhodes, and then the big Henderson statement. 'Dark Shadows' is one of the finest things he has ever written, rhythmically and thematically complex, and calling on a second drummer in the shape of Billy Hart. Its juxtaposition with Joe Henderson's 'Punjab' was a brilliant pick.

**** **Reemergence** / *** **Oasis** Sharp Nine Records CD 1012-2 / Sirocco Jazz 1015 *Henderson; Kevin Hays (p); Joe Locke (vib); Ed Howard (b); Billy Drummond (d). 3/98; 3/01.*
Dominated by the long and graceful 'Gershwin Suite', *Reemergence* is a triumphant record, a near-perfect articulation of Henderson's skills as a leader. One of his gifts is to allow his players to complete the process of creation by leaving themes, notably his own composition 'Dreams', open-ended and only loosely arranged, so that performance actually completes the process of composition and arrangement.

This time around, there are only a couple of Henderson originals in the set, which ends with the brief 'Natsuko-san', played straight and without solos, a simple message of love to his wife. Joe Locke is a key element and he brings the epic sweep of 'Saturn's Child' to the date.

The Gershwin material is pitched just right: clever, warm, life-aware and sardonic without a hint of cynicism. 'Summertime' needs something a bit special these days, and the trumpeter gives it a soaring presence that blows the clichés away. 'Embraceable You' is equally good at the end of the sequence, expressive but disciplined. Everything on the album, from Wayne Shorter's 'This Is For Albert' to the close, seems perfectly placed. *Oasis* is an interesting themed project, with most of the tracks bearing dry and dusty titles. In contrast to the desert iconography, the music is warm and approachable and Eddie is playing with calm authority. At the heart of the set, which kicks off with Drummond's original 'Dubai', are Wayne Shorter's 'Lost', Lee Morgan's 'Melancholee' (a slightly surprising choice for Henderson) and, breaking the desert theme, a lovely reinterpretation of Herbie Hancock's 'Cantaloupe Island'. This is now a well-seasoned group and all participants sound comfortable with the material and the generous, open-textured arrangements. Unfortunately, the sound's inconsistent.

*** **Times & Spaces** Sirocco Music SJL 1027 *Henderson; Dave Kikoski (p, ky); Ed Howard (b); Victor Lewis (d).* 9/03.

The music of Miles's '60s period robbed of much of its restless energy; unless, of course, one finds Henderson's stilled, reflective readings of 'Masqualero', 'Directions' and Wayne Shorter's fine 'Angola' more interesting in this form rather than the hectic original. Henderson's lip is in good shape.

*** **Precious Moment** Kind Of Blue KOB10008 *Henderson; Kevin Hays (p, syn); Ed Howard (b); Billy Hart (d).* 3/05.

An interestingly eclectic date that mixes in some fine straight playing on open-ended themes (like 'Around The World In 3/4') with some passages that seem almost to pastiche the modal vamps of Miles and Herbie Hancock groups, albeit pre-fusion and pre-Henderson Hancock. It gives the set an unusually mediated air of nostalgia, as if Eddie isn't quite sure which period he misses most. Taken rather more literally and straightforwardly, it's a more than decent set, with some excellent open and muted playing from the leader. 'Blue In Green' and 'Dear Old Stockholm' both look back, as does the opening 'To Wisdom The Prize', which has Hays on Fender Rhodes, but there's nothing self-consciously retro here, just, one suspects, a musician settling into the kind of repertoire that suits his chops and temperament best.

Also, in brief:

** **Comin' Through** EMI 578788. 76.

Capitol pushed Henderson into disco-funk.

*** **Inspiration** Milestone MCD 9240. 7/94.

With Grover Washington (*ss*) and Joe Locke (*vib*). The highlight is the Hutcherson composition 'Little B's Poem'.

*** **Jazz Brothers** Mainstem MCD 0024. 97, 99.

A solid post-bop hour from a fine quartet; Allan Farnham (*p*) accompanies with wit and intelligence.

(*) **Encontro Em Lisboa Groove Jazz 104/105. 01.

An oddity, Henderson guesting with a Portuguese group, of whom only Bernardo Sassetti (*p*) and Perico Sambeat (*as*), who wrote most of the material, are widely known.

*** **So What** Columbia 87172. 3/02.

Yet another Miles Davis tribute, marked out by being one of the last recordings by Bob Berg (*ts*), who was killed later that year.

*** **Echoes: Live At The Sunrise** Marge FUT804625. 3/03.

A strong backing group on this excellent date from the Paris club.

Fletcher Henderson (1897–1952)

PIANO, BANDLEADER

Born in Georgia, he arrived in New York in 1920, seeking scientific work but ending up as an A&R man in the fledgling black record industry. He accompanied blues singers and began leading an orchestra at the Roseland Ballroom, recruiting Louis Armstrong and Coleman Hawkins. A car crash in 1928 dissipated his energy, but he continued to write and arrange and run occasional bands.

(*) **Fletcher Henderson 1921–1923 Classics 794 *Henderson; Elmer Chambers, Russell Smith, Joe Smith (c); George Brashear (tb); William Grant Still, Edgar Campbell, Ernest Elliott, Don Redman, Billy Fowler (reeds); Leroy Vanderveer, Charlie Dixon (bj); plus various unknowns.* 6/21–6/23.

*** **Fletcher Henderson 1923** Classics 697 *Henderson; Elmer Chambers, Howard Scott (c); Teddy Nixon (tb); Don Redman (cl, as); Coleman Hawkins (ts, bsx, cl); Billy Fowler (bsx); Allie Ross (vn); Charlie Dixon (bj); Ralph Escudero (bb); Kaiser Marshall (d).* 6/23–4/24.

*** **Fletcher Henderson 1923–1924** / *** **Fletcher Henderson 1924** Classics 683 / 673 *As above, except omit Ross.* 12/23–2/24; 2–5/24.

(*) **Fletcher Henderson 1924 Vol. 2 Classics 657 *As above, except add Charlie Green (tb); Lonnie Brown (as); Rosa Henderson (v).* 5–8/24.

*** **Fletcher Henderson 1924 Vol. 3** Classics 647 *As above, except omit Nixon, Brown, Rosa Henderson; add Louis Armstrong (c, v); Buster Bailey (cl, as).* 9–11/24.

*** **Fletcher Henderson 1924–1925** Classics 633 *Henderson; Louis Armstrong, Elmer Chambers, Howard Scott, Joe Smith, Russell Smith (t, c); Charlie Green (tb); Don Redman (cl, as, v); Buster Bailey (cl, as); Coleman Hawkins (cl, Cmel, ts, bsx); Charlie Dixon (bj); Ralph Escudero (bb); Kaiser Marshall (d); Billy Jones (v).* 11/24–11/25.

Henderson drifted into bandleading after casually working for the Black Swan record label, and his first records as a leader are routine dance music. The arrival of Louis Armstrong – whom Henderson first heard in New Orleans at the turn of the decade – galvanized the band and, eventually, every musician in New York, but he already had Don Redman and Coleman Hawkins working for him prior to Armstrong's arrival, and there are many good records before Louis's first session of October 1924. The sequence of Classics CDs has now been expanded into a complete run of Henderson's recordings (minus a few blues accompaniments); transfers are inconsistent, but these are often the only available versions of this early material.

These were skilful, if not particularly outward-looking musicians, and some of the early solos – on 'Shake Your Feet' or '31st Street Blues' – actually work out. The first disc is of no more than historical interest, though there are three interesting early solos by Henderson himself. Classics 697 includes Hawkins's first session, where he played a solo – extraordinary for 1923 – on the Vocalion version of 'Dirty Blues'. The next three CDs are inevitably mixed. Henderson barely allowed the musicians any leeway on some songs and let them have their head on others. The weakest disc is probably Classics 657, which includes a preponderance of dull tracks, although even here there are Redman's interesting chart for 'The Gouge Of Armour Avenue', featuring Green's rasping trombone, and two good versions of 'Hard Hearted Hannah'. Classics 647 goes up several gears with Armstrong's arrival, and the music always catches fire when he takes a solo, even on an early piece like the Pathé version of 'Shanghai Shuffle'. He is present on most of Classics 633 and gets a solo on most of the tracks. His cornet improvisations – with Marshall hitting the off-beat to heighten the dramatic effect – are breathtaking, especially on what would otherwise be dreary tunes, such as 'I'll See You In My Dreams' or 'I Miss My Swiss'. Some of the other musicians were getting into their stride, too: Redman delivers some strong early arrangements, Hawkins and Bailey sneak through some breaks. The best of the material – 'TNT', 'Money Blues', 'Carolina Stomp' and, above all, their hit version of 'Sugar Foot Stomp' – lets the finest black band in New York play to its strengths.

*** **Fletcher Henderson 1925–1926** Classics 610 *As above, except omit Armstrong, Scott, Chambers; add Rex Stewart (c).* 11/25–4/26.

***(*) **Fletcher Henderson 1926–1927** Classics 597 *As above, except add Tommy Ladnier (t); Jimmy Harrison (tb); Fats Waller (p, org); June Cole (bb, v); Evelyn Thompson (v).* 4/26–1/27.

***(*) **Fletcher Henderson 1927** Classics 580 *As above, except omit Escudero, Thompson; add Jerome Pasquall (cl, as).* 1–5/27.

***(*) **Fletcher Henderson 1927–1931** Classics 572 *Henderson; Bobby Stark, Tommy Ladnier, Russell Smith, Rex Stewart, Cootie Williams (t, c); Jimmy Harrison (tb, v); Charlie Green, Claude Jones, Benny Morton (tb); Jerome Pasquall, Benny Carter, Harvey Boone (cl, as); Coleman Hawkins (cl, ts); Charlie Dixon, Clarence Holiday (bj, g); John Kirby, June Cole (bb, b); Kaiser Marshall, Walter Thompson (d); Lois Deppe, Andy Razaf (v).* 11/27–2/31.

***(*) **The Harmony & Vocalion Sessions Volumes 1 & 2** Timeless CBC 1-064 / 1-069 *As appropriate discs above.* 25–26; 12/26–9/28..

By the mid-'20s Henderson was leading the most consistently interesting big band around. That doesn't mean all the records are of equal calibre; the title of a famous retrospective – 'A Study In Frustration' – gives some idea of the inconsistencies and problems of a band that apparently never sounded as good on record as in person. Even so, Redman was coming into his own, and his scores assumed a quality which no other orchestral arranger was matching in 1926–7. 'The Stampede', 'The Chant', 'Henderson Stomp', the remarkable 'Tozo' and, above all, the truly astonishing 'Whiteman Stomp' find him using the colours of reeds and brass to complex yet swinging ends. Luckily Henderson had the players who could make the scores happen. Though Armstrong had departed, Hawkins, Ladnier, Joe Smith, Jimmy Harrison and Buster Bailey all had the stature of major soloists as well as good section players. The brass sections were the best any band in New York could boast – the softer focus of Smith contrasting with the bluesy attack of Ladnier, the rasp of Rex Stewart, the lithe lines of Harrison – and the group had Hawkins (loyal enough to stay for ten years), the man who created jazz saxophone. Henderson's own playing was capable rather than outstanding, and the rhythm section lumbered a bit, though string bass and guitar lightened up the feel from 1928 onwards. It took Henderson time to attain consistency; in 1925 he was still making sides like 'Pensacola' (for Columbia), which starts with a duet between Hawkins and Redman on bass sax and goofus! But there weren't many vocals, and this let the band drive through their three-minute allocation without interruption. If Henderson never figured out the best use of that time-span (unlike Ellington, his most serious rival among New York's black bands), his players made sure that something interesting happened on almost every record.

The *1926* and *1927* discs are the most important, but there are many fine moments scattered through even second-rate pieces. Remastering is again variable; the tracks made under the name The Dixie Stompers were made for Harmony, which continued to use acoustic recording even after most other companies had switched over to the electric process in 1925, and some may find these a little archaic in timbre. Most of the transfers are acceptable, though not up to the relentlessly high standards of John R. T. Davies. The *1927–1931* disc marks the departure of Redman and Henderson's first steps as arranger. Guest appearances by Fats Waller – who reportedly gave Henderson a dozen tunes in trade for a plate of hamburgers – and Benny Carter accompany the arrival of the fine and undervalued trumpeter Bobby Stark, whose solos on 'Blazin'' and 'Sweet And Hot' find a lyrical streak somewhere between Joe Smith and Rex Stewart. But the band was already in decline, especially following Henderson's car accident in 1928, after which he was never the same man; they cut only three record dates in 1929 and three in 1930, compared with 17 in 1927.

The two Timeless compilations complicate matters somewhat, since they focus on Henderson's output for two companies alone. (He also had records issued on Columbia, Paramount, Gennett, Banner and other labels during the period.) Sprucer packaging and superior remastering give these two strong claims, though at this point few other than specialists are likely to want such detailed coverage.

*** **Fletcher Henderson 1931** Classics 555 *As above, except omit Ladnier, Green, Pasquall, Dixon, Cole, Marshall, Deppe, Razaf; add Sandy Williams (tb); Russell Procope (cl, as); Edgar Sampson (cl, as, vn); Horace Henderson (p); George Bias, Dick Robertson (v).* 2–7/31.

(*) **Fletcher Henderson 1931–1932 Classics 546 *Henderson; Russell Smith, Bobby Stark (t); Rex Stewart (c); Sandy Williams, J. C. Higginbotham (tb); Russell Procope (cl, ss, as); Edgar Sampson (cl, as, vn); Coleman Hawkins (cl, ts); Clarence Holiday, Ikey Robinson (bj, g); John Kirby (bb, b); Walter Johnson (d); John Dickens, Harlan Lattimore, Baby Rose Marie, Les Reis, Dick Robertson (v).* 7/31–3/32.

***(*) **Fletcher Henderson 1932–1934** Classics 535 *As above, except omit Robinson, Holiday, Lattimore, Marie, Reis, Robertson; add Henry 'Red' Allen ; Joe Thomas, Irving Randolph (t); Keg Johnson, Claude Jones, Dicky Wells (tb); Buster Bailey (cl); Hilton Jefferson (cl, as); Ben Webster (ts); Horace Henderson (p); Bernard Addison, Lawrence Lucie (g); Elmer James (b); Vic Engle (d); Charles Holland (v).* 12/32–9/34.

*** **Fletcher Henderson 1934–1937** Classics 527 *Henderson; Russell Smith, Irving Randolph, Henry 'Red' Allen , Dick Vance, Roy Eldridge, Joe Thomas, Emmett Berry (t); Ed Cuffee (tb, v); Keg Johnson, Claude Jones, Fernando Arbello, George Washington, J. C. Higginbotham (tb); Omer Simeon (cl, as, bs); Jerry Blake (cl, as, v); Buster Bailey, Hilton Jefferson, Russell Procope, Jerome Pasquall (cl, as); Benny Carter, Scoops Carey (as); Ben Webster, Elmer Williams, Chu Berry (ts); Horace Henderson (p); Bob Lessey, Lawrence Lucie (g); Elmer James, John Kirby, Israel Crosby (b); Walter Johnson, Big Sid Catlett (d); Teddy Lewis, Georgia Boy Simpkins, Dorothy Derrick (v).* 9/34–3/37.

** **Fletcher Henderson 1937–1938** Classics 519 *Henderson; Russell Smith, Emmett Berry, Dick Vance (t); George Washington, Ed Cuffee, Milt Robinson, George Hunt, J. C. Higginbotham, Albert Wynn, John McConnell (tb); Jerry Blake (cl, as, v); Eddie Barefield (cl, as); Hilton Jefferson (as); Chu Berry, Elmer Williams, Ben Webster (ts); Lawrence Lucie (g); Israel Crosby (b); Walter Johnson, Cozy Cole, Pete Suggs (d); Chuck Richards (v).* 3/37–5/38.

Henderson's music was already in decline when the '30s began, and by the end of the decade the orchestra was a shadow of its glory days. Ironically, it was Henderson's own work as an arranger in this period which set off the swing era, via the charts he did for Benny Goodman. The *1931* and *1931–1932* discs offer bewildering juxtapositions of corn (Henderson employed some excruciating singers at this time) and real jazz. The extraordinary 'Strangers', on Classics 546, includes an amazing Coleman Hawkins solo in the middle of an otherwise feeble record, while some of the tunes which the Hendersonians might have been expected to handle well – 'Casa Loma Stomp' (Classics 546) and 'Radio Rhythm' (Classics 555) – turn out poorly. Yet the band was still full of fine ensemble players and soloists, and some of the Horace Henderson arrangements from this time – especially 'Queer Notions', 'Yeah Man' and 'Wrappin' It Up' (all on Classics 535) – are as well managed as any band of the period could do. Besides, while players of the calibre of Hawkins, Allen and (subsequently) Webster, Berry and Eldridge were on hand, there can't help but be fine moments on many of the records. Classics 535 is certainly the pick of these later discs. Classics 527 and 519, which were recorded mainly after Henderson temporarily disbanded in 1934 and worked with Goodman, show the vitality of the band sagging; the final dozen sides might have been played by any competent dance orchestra.

Horace Henderson (1904–88)

PIANO

Fletcher's brother never had a career of the same stature, but he was a gifted pianist and a fine arranger. He was still working as a musician in Denver in the late '60s.

**** **Horace Henderson 1940** Classics 648 *Henderson; Emmett Berry, Harry 'Pee Wee' Jackson, Gail Brockman, Nat Bates (t); Harold 'Money' Johnson (t, v); Ray Nance (t, vn); Edward Fant, Nat Atkins, Joe McLewis, Leo Williams, Archie Brown (tb); Delbert Bright (cl, as); Willie Randall, Howard Johnson, Charles Q. Price (as); Elmer Williams, Dave Young, Mosey Gant, Bob Dorsey, Lee Pope (ts); Leonard Talley (bs); Hurley Ramey, Leroy Harris (g); Jesse Simpkins, Israel Crosby (b); Oliver Coleman, Debo Williams (d); Viola Jefferson (v).* 2–10/40.

'One of the most talented yet most neglected and enigmatic figures in all of jazz' – Gunther Schuller's verdict sounds over-enthusiastic, but the 1940 tracks collected on this important CD (which include a few 'bonus' cuts from 1941 by Fletcher's band) go a long way towards bearing out his verdict. Fletcher's brother was a fine, Hines-like pianist, but it was his arranging that was outstanding: the 16 themes collected here include charts by both brothers, and the contrasts between Fletcher's stylized call-and-response figures and Horace's fluid, overlapping ideas are remarkable. Horace's band was full of fine soloists, who received sometimes unprecedented space: Nance has two full choruses of violin on the engaging 'Kitty On Toast' and Berry is generously featured throughout: his 'Ain't Misbehavin'' melody is beautifully sustained. But it's the section work, the saxes full and rich, the brass outstandingly punchy, which brings complex charts to life: 'Shufflin' Joe' is a little masterpiece of varied dynamics and interwoven tone-colours. The rhythm players – including the young Israel Crosby – are as good as their colleagues.

Joe Henderson (1937–2001)

TENOR AND SOPRANO SAXOPHONES

Born in Lima, Ohio, he arrived in New York in 1962 a fully formed stylist. Worked with Horace Silver, Freddie Hubbard and Herbie Hancock, as well as in Blood, Sweat And Tears. He moved to San Francisco in the '70s and recorded for Milestone, before re-emerging in the mid-'80s, first on Blue Note and then with an acclaimed sequence of albums for Verve. He was acknowledged as one of the last great tenormen of the original hard-bop generation.

**** **Page One** Blue Note 98795 *Henderson; Kenny Dorham (t); McCoy Tyner (p); Butch Warren (b); Pete Sims (d).* 6/63.

Henderson was a thematic musician, working his way round the structure of a composition with methodical intensity, but he was also a masterful licks player, with a seemingly limitless stock of phrases that he could turn to advantage in any post-bop setting; this gave his best improvisations a balance of surprise, immediacy and coherence few other saxophonists could match. His lovely tone, which combines softness and a harsh plangency in a similar way, is another pleasing aspect of his music. *Page One* was his first date as a leader, and it still stands as one of the most popular Blue Notes of the early '60s. Henderson had not long since arrived in New York after being discharged from the army, and this six-theme set is very much the work of a new star on the scene. 'Recorda-Me', whose Latinate lilt has made it a staple blowing vehicle for hard-bop bands, had its debut here, and the very fine tenor solo on Dorham's 'Blue Bossa' explains much of why Henderson was creating excitement. Everything here, even the throwaway blues 'Homestretch' is impressively handled.

**** **Our Thing** Blue Note 25647-2 *Henderson; Kenny Dorham (t); Andrew Hill (p); Eddie Khan (b); Pete Sims (d).* 9/63.
***(*) **In 'n Out** Blue Note 96508 *Henderson; Kenny Dorham (t); McCoy Tyner (p); Richard Davis (b); Elvin Jones (d).* 4/64.
**** **Inner Urge** Blue Note 78727 *Henderson; McCoy Tyner (p); Bob Cranshaw (b); Elvin Jones (d).* 11/64.
***(*) **Mode For Joe** Blue Note 91894 *Henderson; Lee Morgan (t); Curtis Fuller (tb); Bobby Hutcherson (vib, mar); Cedar Walton (p); Ron Carter (b); Louis Hayes, Joe Chambers (d).* 1/66.

Our Thing has long been a Blue Note fans' favourite and is the centrepiece in the triptych of albums with Dorham which were issued under Henderson's nominal leadership. Dorham brought in three tunes, Henderson two, and, with no filler blues jam of any kind, this is an unusually consistent Blue Note date, with Hill's cryptic commentaries and superb work from Khan and LaRoca. While a serious collector wouldn't want to be without any of these sessions, the less committed could make do with this one on the shelf. The new RVG edition has a bonus alternative take of the opener, 'Teeter Totter'.

Inner Urge, which features Henderson as sole horn, is dark and intense music. The title-tune, commemorating Henderson's experiences of trying to make a living in New York, is a blistering effort at a medium tempo, and it's interesting to compare Tyner and Jones as they are with Henderson rather than with Coltrane. While the atmosphere isn't as teeth-grittingly intense, it's scarcely less visceral music. Even the sunny reading of 'Night And Day' musters a terrific urgency via Jones's continuously glittering cymbals.

Mode For Joe plants Henderson in a bigger environment, and at times he sounds to be forcing his way out: the solos on the title-track and 'A Shade Of Jade' make a baroque contrast with the otherwise tempered surroundings. Chambers drums with pile-driving intensity in places and, though the large number of players tends to constrict the soloists at a time when Henderson could handle all the stretching out he was given, it's still a fine record. The latest RVG edition includes an alternative take of Cedar Walton's tune 'Black'.

The earlier *In 'N' Out* is more of Henderson and Dorham together. Henderson's three tunes are the standout pieces, the quizzical title-track, the haunting theme of 'Punjab', the charming 'Serenity'. Dorham seems to be thinking through his solos rather than punching them out and, while in general the temperature seems rather lower than on Henderson's other Blue Notes, it's fascinating, profound music.

(*) **The Kicker Original Jazz Classics OJCCD 465 *Henderson; Mike Lawrence (t); Grachan Moncur III (tb); Kenny Barron (p); Ron Carter (b); Louis Hayes (d).* 8/67.

***(*) **Tetragon / In Pursuit Of Blackness** BGP CDBGPD 084 *Henderson; Woody Shaw (t, flhn); Curtis Fuller (tb); Pete Yellin (as, f, bcl); Kenny Barron, Don Friedman, George Cables (p); Ron Carter, Ron McClure, Stanley Clarke (b); Louis Hayes, Jack DeJohnette, Lenny White (d).* 9/67–5/71.

***(*) **At The Lighthouse** Milestone 47104 *Henderson; Woody Shaw (t, flhn); George Cables (p); Ron McClure (b); Lenny White (d); Tony Waters (perc).* 9/70.

***(*) **Joe Henderson In Japan** Original Jazz Classics OJCCD 1040 *Henderson; Hideo Ichikawa (p); Kunimitsu Inaba (b); Motohiko Hino (d).* 8/71.

*** **Multiple** Original Jazz Classics OJCCD 776 *Henderson; Larry Willis (ky); James Blood Ulmer, John Thomas (g); Dave Holland (b); Jack DeJohnette (d); Arthur Jenkins (perc).* 1/73.

*** **The Milestone Years** Milestone 4413-2 8CD *As above discs.* 69–76.

A disheartening step after the Blue Note albums, *The Kicker*, Henderson's debut for Milestone, is respectable but prosaic stuff, with Lawrence and Moncur adding little of interest and the tracks sounding short and 'produced'. BGP's coupling of two later albums on a single CD is a much better choice: the sessions for *Tetragon* offer some very hard-edged playing by the leader, with a riveting dissection of 'Invitation', and the four Henderson originals from the *Blackness* date are blown open over polyrhythmic bases that the horns meet head-on. The sound and feel are sometimes a little more dated than the straight tenor-and-rhythm tracks – Cables uses a tinkly electric piano, and there are elements of fashionable freak-out in some of the ensembles – but it's a valuable CD. Some of it was recorded on the occasion which produced *At The Lighthouse*, which is an expanded edition of the LP known as *If You're Not Part Of The Solution, You're Part Of The Problem*. Henderson and Shaw play some of the leader's choicest compositions in a steaming live showcase, one of the most fondly remembered Henderson albums of the period. *Multiple* is another that has worn less well: Henderson doubles on soprano, flute and percussion (and even does some chanting), Willis plays electric keyboards, and the guitarists strum to no great purpose; yet the saxophonist still earns the stars for the surprising tenor solos. *Tetragon* is also now available by itself on Original Jazz Classics OJC 844.

Never mind that the in-concert sound on *In Japan* (recorded at Tokyo's Junk Club!) is no better than documentary quality – this is hard, vital Henderson. He opens 'Round Midnight' with a typically severe cadenza, and the three longish tracks which follow have as much of the band as they do of him. This was a difficult period for players of Henderson's gifts, but he clearly received hosannas when he went to Japan, and the trio play above themselves in splendid support. The big box of *The Milestone Years* is let down by having some of the worst and the best of Henderson, since it also includes such poor later efforts as *Black Miracle*, but it's at least a truthful portrait of how Joe made his way through the '70s.

***(*) **Relaxin' At Camarillo** Original Jazz Classics OJC 776 *Henderson; Chick Corea (p); Tony Dumas, Richard Davis (b); Peter Erskine; Tony Williams (d).* 8–12/79.

***(*) **Mirror, Mirror** MPS 519092-2 *Henderson; Chick Corea (p); Ron Carter (b); Billy Higgins (d).* 1/80.

Henderson and Corea made an improbable but productive team: Joe's doggedly unpredictable lines asked the pianist to concentrate, and a fundamentally lyrical bent is something they both share, even if Corea usually oversweetens his playing. The OJC reissue just has the edge for a long, firmly sustained treatment of 'Y Todavia La Quiero', one of the best of Henderson's Latin tunes – but there is excellent jazz on both discs.

CORE COLLECTION

**** **The State Of The Tenor Volumes One And Two** Blue Note 828779-2 2CD *Henderson; Ron Carter (b); Al Foster (d).* 11/85.

Although they had a mixed reception on their release, these records now sound as authoritative as their titles suggest. Henderson hadn't recorded as a leader for some time, and this was his return to the label where he commenced his career, but there is nothing hesitant or routine about the playing here. Carter and Foster provide detailed support – the dates were carefully prepared, the themes meticulously chosen and rehearsed, before the recordings were made at New York's Village Vanguard – and the bassist in particular is as inventive as the nominal leader. Henderson takes an occasional wrong turning, noted perhaps in a recourse to a favourite lick or two, but he functions mainly at the highest level. The intelligent choice of themes – from Silver, Monk, Mingus, Parker and others, none of them over-familiar – prises a rare multiplicity of phrase-shapes and rhythmical variations out of the tenorman: as a single instance, listen to his manipulations of the beat on Mingus's 'Portrait' (on *Volume Two*), with their accompanying subtleties of tone and attack. Both volumes have now been coupled as a mid-price two-disc set.

***(*) **Lush Life** Verve 511779-2 *Henderson; Wynton Marsalis (t); Stephen Scott (p); Christian McBride (b); Gregory Hutchinson (d).* 91.

This fine Verve debut is a programme of Billy Strayhorn compositions done as one solo ('Lush Life'), three duos (one with each member of the rhythm section), a lovely quartet reading of 'Blood Count' and three pieces with Marsalis joining the front line, of which 'Johnny Come Lately' is especially spirited. If Henderson's delivery sounds a fraction less assured than he does at his best, the quality of his thinking is as outstanding as always and, though there is the odd tiny blemish – Scott's treatment of 'Lotus Blossom' is irritatingly clever – it's a splendid record, which won wide acclaim and sales and brought Joe back to the forefront of jazz attention.

**** **So Near, So Far (Musings For Miles)** Verve 517674-2 *Henderson; John Scofield (g); Dave Holland (b); Al Foster (d).* 10/92.

Henderson's virtual rebirth continued with a tribute to Miles Davis from four former sidemen (Henderson played with Davis briefly in the mid-'60s) that stands as a masterclass of top-flight improvising. Impeccably prepared charts for the likes of 'Miles Ahead', boiled down from the original Gil Evans arrangement to a setting for four-piece, directed the players to a particularly acute yet heartfelt memorial. Many of the tunes associated with Davis as composer have scarcely been covered by other players, which adds a note of unusual freshness, but the scope and calibre of the improvising by all four men is what one remembers. Scofield's runs of melody are a match for Henderson's own, and Holland and Foster – the latter in some of his finest playing – are a dream team.

***(*) **Shade Of Jade: Joe Henderson Big Band** Verve 533451-2 *Henderson; Lew Soloff, Marcus Belgrave, Freddie Hubbard, Idrees Sulieman, Jimmy Owens, Jon Faddis, Virgil Jones, Nicholas Payton, Byron Stirling (t); Robin Eubanks, Jimmy Knepper, Kiane Zawadi, Douglas Purviance, Conrad Herwig, Keith O'Quinn , Dave Taylor, Larry Farrell (tb); Craig Handy, Joe Temperley, Bob Porcelli, Pete Yellin, Dick Oatts, Steve Wilson, Tim Ries, Gary Smulyan (reeds); Chick Corea, Ronnie Mathews (p); Christian McBride (b); Louis Nash (d); Bob Belden (cond).* 92–96.

A half-finished project in 1992, this was completed in 1996 and is almost Henderson's forgotten album. Yet it's one of his best. He did much of the scoring himself, in association with Belden, and his own solos have much of his old brio allied with the gravitas he has latterly assumed. The various orchestras involved offer a generational mix that doesn't seem to confound the continuity of the album, and in 'Shade Of Jade' and 'Without A Song' they frame the saxophonist with a sophistication that makes one wish that these expensive projects were less of a rarity.

*** **Porgy And Bess** Verve 539048-2 *Henderson; Conrad Herwig (tb); Stefon Harris (vib); Tommy Flanagan (p); John Scofield (g); Dave Holland (b); Jack DeJohnette (d); Sting, Chaka Khan (v).* 5/97.

Gimcracked around Henderson as soloist, here is yet another jazz *Porgy And Bess.* Line by line there is much to enjoy, but the guest vocalists reek of bought-in stardom, the playing has an elephantine grace, and there is nothing here that Henderson didn't do better in other circumstances. A pity that this was his final bow: 'The Phantom', as his fellow musicians called him, slipped quietly away in 2001.

Also, in brief:

(*) **The Elements Original Jazz Classics OJC 913. 10/73.

The kind of world music programme John Coltrane (Alice is on this session) might have been asked to do, had he lived.

(*) **Canyon Lady Original Jazz Classics OJC 949. 10/73.

Latin-lite wasn't Joe's métier and he's thrown away on this.

*** **An Evening With Joe Henderson** Red 123215-2. 7/87.

From the Genoa Festival, with Charlie Haden (*b*) and Al Foster (*d*).

***(*) **The Standard Joe** Red RR 123248-2. 3/91.

An off-the-cuff trio blowing date, similar to the other Red, but with Rufus Reid (*b*) in for Haden.

*** **Double Rainbow** Verve 527222-2. 95.

Intended as a collaboration with Antonio Carlos Jobim, it turned into a memorial. Everyone involved plays well, but one longs for a really outstanding solo or for something to break up the impression of sunlit lite-jazz.

Jon Hendricks (born 1921)

VOICE

Born in Newark, Ohio. He was spotted by Charlie Parker and advised to make music his career. With Dave Lambert and Annie Ross, he founded a stylish vocalese trio. After its final break-up, he spent some time in England and as a music critic but has continued to record.

*** **A Good Git-Together** EMI 69812 *Hendricks; Nat Adderley (c); Cannonball Adderley (as); Pony Poindexter (as, v); Gildo Mahones (p); Buddy Montgomery (vb); Wes Montgomery (g); Ike Isaacs, Monk Montgomery (b); Walter Bolden (d); Bill Perkins (perc).* 59.

Hendricks's first album as a leader resurfaced on CD in 2006. Right from the opening 'I'm Gonna Shout (Everything Started In The House Of The Lord)', which also closes the record, it's a set full of bubbling energy. A few of the songs were co-written – with Mahones, Gigi Gryce, Randy Weston – and a couple were apparently written for Louis Jordan, whom Hendricks occasionally and remotely resembles. The backings are all good and some will be attracted to the record first for glimpses of the Adderleys and Montgomerys, but it's Jon's date and 'Minor Catastrophe', 'Social Call' and the exuberant title-track are all vintage vocal jazz.

*** **¡Salud! João Gilberto: Originator Of The Bossa Nova** Collectables COL 6197 *Hendricks; Pete Candoli (t); Milt Bernhart (tb); Buddy Collette (f); Gildo Mahones (p); Ray Sherman (org); Frank Messin (acc); Jimmie Smith (d); strings.* 63.

With scores coming out since, it's tempting to dismiss this as another bossa bandwagon date, but Hendricks was almost first in the frame, meeting Gilberto early on (they apparently improvised together before a word was spoken) and making this fine tribute record before the boom really took hold. Hendricks's words for 'Chega De Saudade (No More Blues)' have become standard, but his other lyrics here are less well-known. 'Trem De Ferro (Little Train Of Iron)' is a delightful miniature; 'Coisa Mais Linda (The Most Beautiful)' is charming and more substantial. Bossa remained a key component of Hendricks's vocal style and performance, but surprisingly this was his only full-scale essay in the form.

Also, in brief:

*** **In Person At The Trident** Verve 010601-2. 64.

Reissued from the original Smash recording, this catches Hendricks near his best, scatting and singing with great authority.

*** **Boppin' At The Blue Note** Telarc 83320. 12/93.

Nothing ever quite added up to the sheer *esprit* of Lambert, Hendricks and Ross, but there are flashes on the later records that allow one to gauge the size and scope of Hendricks's remarkable talent. The other plus here is the chance to hear Wynton Marsalis scatting like Dizzy Gillespie, which he does with great humour and some dexterity.

Ian Hendrickson-Smith (born 1973)

ALTO AND TENOR SAXOPHONES, FLUTE

Born in New Orleans, he's more in the New York line of smouldering hard/post-boppers.

*** **Up In Smoke** Sharp Nine 1025 *Hendrickson-Smith; David Hazeltine (p); Barak Mori (b); Joe Strasser (d).* 9/02.

***(*) **Still Smokin'** Sharp Nine 1031 *As above, except omit Mori; add Peter Washington (b).* 1/04.

*** **Blues In The Basement** Cellar Live 1005 *Hendrickson-Smith; Dave Guy (t); Rick Germanson (p); Neal Miner (b); Brian Floody (d); Bosco Mann (perc).* 6/06.

He's an exciting player and the first of these is an edgy, enjoyable live set – from Smoke on New York's Upper West Side – that captures H-S's abrasive but accurate sound and deft touch with imaginative repertoire. No one much calls for 'The Best Things In Life Are Free' on a hard-bop date, and no one much is programming Cal Tjader tunes at all. His bop chops are best sampled on 'Segment', though it's McLean rather than Bird who's the obvious influence on alto. Hazeltine's a known quantity and always a reliable accompanist; he takes some terrific solos. The rest of the group perform well, but – no slight to Mori – the arrival of Peter Washington on the second record does give it a new dimension. The material's every bit as intriguing as before. H-S's two compositions are tucked away modestly in the middle of the set, workmanlike rather than exceptional (as is Hazeltine's 'Ian's Bossa'), but he does interesting things like play 'I Can't Get Started' (collective groans: not again!) on flute, which changes the rules a bit, and when he tackles the Jackie McLean-favoured 'Smile' he gives it a very individual spin. The most recent of the discs is the only one that sounds much like Blue Note revivalism. The group's fine, with Germanson an able replacement for the more lyrical Hazeltine, but there's something slightly programmed and self-conscious about the approach this time and Ian's heard on tenor, which isn't his strongest horn; still terrific, and very enjoyable, but lacking in that extra spark of originality.

Ernie Henry (1926–57)

ALTO SAXOPHONE

A Brooklynite, he was on the brink of a major career in bebop, having worked with Tadd Dameron, Gillespie, Monk and Mingus, when he died prematurely.

*** **Presenting Ernie Henry** Original Jazz Classics OJCCD 1920 *Henry; Kenny Dorham (t); Kenny Drew (p); Wilbur Ware (b); Art Taylor (d).* 8/56.

*** **Seven Standards And A Blues** Original Jazz Classics OJCCD 1722 *Henry; Kenny Dorham (t); Wynton Kelly (p); Wilbur Ware (b); Philly Joe Jones (d).* 9/57.

*** **Last Chorus** Original Jazz Classics OJCCD 1906 *As above discs, except add Lee Morgan (t); Melba Liston (tb); Benny Golson (ts); Cecil Payne (bs); Thelonious Monk (p); Oscar Pettiford, Paul Chambers (b); Max Roach (d).* 8/56–9/57.

Henry's few records reveal a limited but vividly creative post-Parker altoist. His intense tone points towards Jackie McLean, even as his phrasing mixes the wistfulness of Dameron and Parker's high drama. *Presenting Ernie Henry* is sloppy in its execution, with Dorham sounding unsure of himself and the rhythm section unfamiliar with the originals: the lingering power is in the leader's assertive and slightly off-centre improvising. *Seven Standards And A Blues* is arguably his best record: not quite fast enough to stand next to the best boppers, Henry instead makes a mark through the plangency of his phrases. On these show-tunes (and the Dameron-like blues 'Specific Gravity') he leaves a telling impression. *Last Chorus* was cobbled together from a four-tune session featuring Henry's 'All Stars', plus an alternative version of 'Cleo's Chant' from the debut and a track from Monk's *Brilliant Corners* session. Interesting bits and pieces.

Peter Herbert (born 1960)

DOUBLE BASS

Fine instrumentalist and composer, from whom much is expected.

***(*) **B-A-C-H A Chromatic Universe** Between the Lines btl 013 *Herbert; Ingrid Jensen (t, flhn); Carol Robinson (bcl); Marc Copland (p); Kenny Wollesen (d).* 9/00.

In German notation, the letters of Bach's name yield the sequence B flat – A – C – B natural. It was a device known to the master himself, and many later composers have exploited it. Few jazz musicians have ventured into this territory, but Herbert has created an album of delicate beauty out of these materials. Most of these tracks are either instrumental exercises based on the B-A-C-H motif or else compositions inspired by moments in the composer's life: his father's role as *Stadtpfeifer*, the Divi Blasii church where Johann Sebastian served, and so on. The stroke of genius was in seeing that the ground bass of Baroque music – also an obsession of label boss Franz Koglmann – was similar to the chordal progression of jazz. Jensen, Copland and Robinson contribute delightfully improvised sections to the set, but the basic conception is Herbert's and the closing section consisting of 'Actus Tragicus' and 'Heavy Snow' will melt the hardest heart.

Peter Herborn

TROMBONE, BANDLEADER

Enterprising contemporary big-band leader who combines the sophisticated voicings of European composer-arrangers like Mike Gibbs with something of the boiling intensity of John Coltrane's large-scale projects.

*** **Acute Insights** Winter & Winter 919017 *Herborn; Kenny Wheeler (t, flhn); Wollie Kaiser (ss, ts, bcl, af, bf); Hugo Read (as, f); Tim Wells (b); Jo Thönes (d, perc).* 11/87, 1/88.

***(*) **Something Personal** Winter & Winter 919054 *Herborn; Tim Berne (as); Django Bates (p); Marc Ducret (g); Lindsey Horner (b); Auryn String Quartet.* 5/91.

**** **Traces Of Trane** Winter & Winter 919059 *Herborn; Rob Bruynen, Andy Haderer, Rick Kiefer, John Marshall, Klaus Osterloh (t, flhn); Robin Eubanks, Dave Horler, Bernt Laukamp, Ludwig Nuss, Edward Partyka (tb); Olivier Peters, Paul Peucker, Stefan Pfeifer, Rolf Römer , Gary Thomas, Heiner Wiberny (reeds); Frank Chastenier (p); Marc Ducret (g); Mark Helias (b); Tom Rainey (d).* 2/92.

Herborn's music is still underrated, He writes big chunky charts, but with an aura of mystery. 'Free, Forward And Ahead', the opening chart on *Acute Insights*, is a marvellous thing, best summed up by the title of an earlier and deleted record: *Subtle Wildness*. It's topped by 'All Along The Sunstream' (worthy of Gil Evans) and only falters slightly on the overlong 'Life Force/ Living Yet', which ends the record. Wheeler is in magisterial form, but a word for Thönes, who drives things along superbly. The second of these, also originally on JMT, is more rarefied, but Bates plays with rare concentration and discipline and the strings have a crucial structural part. The writing is perhaps less compelling and the music requires a certain effort of attention, but it's stirring enough in its way. The Coltrane project is altogether remarkable. 'My Favorite Things' is arguably a soft-centred opening – the rackety 'Impressions', used as theme music to the BBC Radio 3 jazz programme of that name, might have been more effective – but there isn't a slack moment or dull track on the record, which includes an unsentimental 'Naima', a medley of 'Love/To Be/The Drum Thing' and the two opening parts of *A Love Supreme*. It's not clear whether the orchestra recorded the remainder; if so, it would be good to hear that restored. This is streets ahead of the familiar Trane-tribute genre. Herborn's arranging skills are unmistakable, but he always has a story to tell in addition.

Also, in brief:

***** Large One** Jazzline JL 1154. 5/97.
This, and its 2003 successor, *Large Two*, may still be in circulation, but we have not seen it for some time. Bold charts as ever, but inconsistently recorded.

Benjamin Herman (born 1968)

ALTO SAXOPHONE

Dutch post-bopper who started out on drums.

*****(*) Plays Jaki Byard** Challenge CHR 75120 *Herman; Pierre Christophe (p); Jos Machtel (b); Joost van Schalk (d).* 12/01.
Byard is one of the neglected geniuses of modern music and this beautifully recorded disc pays fruitful homage. 'D.D.L.J.' (a family self-portrait of the Byards) is typical; shorn of sentiment, tough-minded and a hard ask for the saxophonist, who handles it consummately. We believe that Christophe may have been a pupil of Jaki's. He handles the charts with equal ease and is a full partner as far as soloing is concerned, but it's Herman's bright, plangent horn that dominates here. 'Aluminum Baby' is the other obvious pick.

***** The Itch** Dox 019 *Herman; Anton Goudsmit (p); Ernst Glerum (b); Han Bennink (d).* 2/06.

***** The London Session** Dox 032 *Herman; Bart van Lier (tb); Stan Tracey (p); Andrew Cleyndert (b); Clark Tracey (d).* 10/06.
Herman has an appealing delivery, somewhat reminiscent at moments of Peter King, which may have helped endear him to Stan Tracey. The London sessions are, to be honest, delightfully hijacked by the trombonist, who's in excellent spirits; that, plus the sterling work of the Tracey trio, doesn't give Benjamin much chance to stamp his personality on the set, though the pianist gives him every encouragement. On balance, we prefer the home-grown set, which, of course, benefits from two of the best inside/outside players in the business in Glerum and Bennink. There are a few more records – including some attributed to the New Cool Collective – on Herman's website, but they haven't come our way.

Also, in brief:

***** Plays Misha Mengelberg** A Records 73203. 01.
One of the great Dutch musicians of the older generation respectfully saluted by one of the younger guys.

(***) Campert Dox 040. 07.
Only received right at press-time, but it sounds a fine and solid set.

Woody Herman (1913–87)

CLARINET, ALTO AND SOPRANO SAXOPHONES, VOICE

Began as a child in vaudeville, took over the Isham Jones band in 1936 and kept it afloat until the mid-'40s. His Second (1947–9) and Third (1952–4) Herds were star-studded big bands, led with indomitable showmanship. He constantly updated his repertoire while never neglecting his library of swing-era hits and was still leading small groups and larger bands into his 70s, although his last years were troubled by tax problems.

***** At The Woodchopper's Ball** ASV AJA 5143 *Herman; Clarence Willard, Kermit Simmons, Steady Nelson, Mac MacQuordale, Bob Price, John Owens, Ray Linn, Cappy Lewis, George Seaberg, Billy Rogers, Charles Peterson (t); Joe Bishop (flhn); Neal Reid, Toby Tyler, Buddy Smith, Vic Hamann, Tommy Farr, Walter Nimms (tb); Murray Williams, Don Watt, Joe Estrin, Ray Hopfner, Herb Tompkins, Joe Denton, Eddie Scalzi, Jimmy Horvath, Sam Rubinowich (as); Saxie Mansfield, Bruce Wilkins, Pete Johns, Ronnie Perry, Nick Caiazza, Sammy Armato, Mickey Folus, Herbie Haymer, Pete Mondello (ts); Skippy DeSair (bs); Horace Diaz, Tommy Linehan (p); Nick Hupfer (vn); Chick Reeves, Hy White (g); Walter Yoder (b); Frank Carlson (d).* 3/36–1/42.

***** Woody Herman 1936–1937** Classics 1042 *Similar to above.* 2/36–8/37.

***** Woody Herman 1937–1938** Classics 1090 *Similar to above.* 10/37–12/38.
Woody Herman didn't secure his principal fame until after these early tracks were made, but as an instrumentalist and vocalist he was already a characterful performer, and the prewar sides were centred mainly on him. There was some light pop fodder in among them, and while the band is short on strong soloists – trombonist Reid and flugelhorn-player Bishop, who also contributed several of the charts, are about the best of them – the arrangements make the most of simple blues resources, one reason why the orchestra was called 'The Band That Plays The Blues'. By the '40s, though, Herman was seeking out superior material and hiring sharper musicians. Woody himself was a clarinettist whose easy-going playing lacked the brilliance of Goodman or Shaw but who made up in affable, on-the-beat timing. A few tracks on the ASV set are by the small band of The Four Chips and the immortal 'Woodchoppers' Ball' is here in its original version.

Classics have begun their usual chronological survey with two volumes that start with what was still the Isham Jones orchestra and get as far as the small-group 'River Bed Blues' on Classics 1090. Herman sounds undecided at times whether to go for a Crosby-like Dixieland feel or choose the smooth Dorsey route. Either way, he was still short on star soloists and took a lot of the weight himself. He sings on most of the early tracks, too, revealing an appealing mid-range voice that had to deal with songs such as 'I Wanna Be In Winchell's Column' and 'Broadway's Gone Hawaii'. Decent sound, although some of the very early tracks have a lot of surface noise.

*****(*) Woody Herman 1939** Classics 1128 *Herman; Clarence Willard, Jerry Neary, Steady Nelson, Mac MacQuordale, Bob Price (t); Neal Reid, Toby Tyler (tb); Joe Bishop (flhn); Joe Estrin, Ray Hopfner, Joe Denton (as); Saxie Mansfield, Pete Johns (ts); Tommy Linehan (p); Hy White (g); Walter Yoder (b); Frank Carlson (d); Mary Martin, Mary Ann McCall, The Andrews Sisters (v).* 1–8/39.

*** **Woody Herman 1939–1940** Classics 1163 *As above, except omit Neary, Martin; add Cappy Lewis (t); Nick Caiazza (ts); Carol Kay (v).* 1/39–9/40.

The key session on Classics 1128 took place on 4 April 1939, when the band cut five titles, including 'At The Woodchoppers' Ball', 'Big Wig In The Wigwam', 'Blues Upstairs' and 'Blues Downstairs'. Although the immortal 'Woodchoppers' Ball' was no more than Joe Bishop's head arrangement on the blues, it eventually became a huge hit, selling in the millions. Some of the later sessions on the disc feature music of similar quality, including 'Casbah Blues' and 'Midnight Echoes'; but Herman still lacked a major arranging presence, and Classics 1163 in some ways returns to the sweeter material of before, with novelties like 'Peace, Brother!' and 'The Rhumba Jumps' taking up too much studio time. Reasonable transfers, though every so often an inexplicably poor-sounding track turns up.

*** **Woody Herman 1940** Classics 1243 *Herman; Steady Nelson (t, v); Bob Price, Cappy Lewis, Clarence Willard (t); Neal Reid, Toby Tyler, Buddy Smith (tb); Joe Bishop (fr hn); Herb Tompkins, Ray Hopfner, Bill Vitale, Joe Denton (as); Saxie Mansfield, Nick Caiazza, Sammy Armato, Ronnie Perry (ts); Tommy Linehan (p); Hy White (g); Walter Yoder (b); Frank Carlson (d); Dillagene (v).* 11/39–9/40.

*** **Woody Herman 1940–1941** Classics 1304 *As above, except omit Willard, Tyler, Hopfner, Denton, Perry; add John Owens (t); Vic Hamann (tb); Eddie Scalzi (as); Mickey Folus (ts); Muriel Lane (v).* 9/40–1/41.

Herman's Decca sessions continue. Classics 1243 has three sessions which are mostly instrumental, and played with typical Herman punch, before – as if the label suddenly realized what was going on – they're back to average material and vocal features. Woody sings on no fewer than 17 tracks on Classics 1304, though it also includes the hit arrangement of 'Golden Wedding', the successful coupling of 'Chips' Boogie Woogie' and 'Chips' Blues' and four V-Disc titles, including Muriel Lane going wild on 'There'll Be Some Changes Made'.

**** **The V-Disc Years Vols. 1 & 2** Hep CD2/3435 2CD *Herman; Sonny Berman, Shorty Rogers, Cappy Lewis, Billy Rogers, Pete Candoli, Conte Candoli, Chuck Frankhauser, Carl Warwick, Ray Wetzel, Neal Hefti, Irv Lewis, Ray Linn, Marky Markowitz (t); Bill Harris, Ed Kiefer, Ralph Pfeffner, Neal Reid, Bob Swift, Rodney Ogle, Tommy Pederson (tb); Sam Marowitz, John LaPorta, Les Robinson, Jimmy Horvath (as); Mickey Folus, Flip Phillips, Pete Mondello, Vido Musso, Ben Webster (ts); Sam Rubinowich, Skippy DeSair (bs); Ralph Burns, Fred Otis, Tony Aless (p); Margie Hyams, Red Norvo (vib); Chuck Wayne, Billy Bauer (g); Joe Mondragon, Chubby Jackson, Walt Yoder (b); Dave Tough, Don Lamond, Johnny Blowers (d); Martha Raye, Frances Wayne, Carolyn Grey (v).* 2/45–12/47.

Impeccably restored by Jack Towers and John R. T. Davies, the music comes flag-waving through with most of its original punch intact. Showstoppers such as 'Red Top' and 'Apple Honey' still impress, and if the soloists don't always have the finesse of some of Woody's later section stars, there is still some superb playing from most hands, with rare glimpses of Berman, Burns, Bauer and others.

CORE COLLECTION

**** **Blowin' Up A Storm!**

Columbia 503280-2 2CD *Similar to above.* 2/45–12/47.

A brilliant rhythm section, a brass team that could top any big-band section on either coast and arrangements that crackled with spontaneity and wit: Herman's 1945 band was both a commercial and an artistic triumph. With Burns, Bauer, Tough and Jackson spurring the horns on, the band handled head arrangements and slicker charts such as Neal Hefti's 'Wild Root' with the same mixture of innate enthusiasm and craft. There was a modern edge to the group that suggested something of the transition from swing to bop, even though it was the Second Herd that threw in its lot with bop spirit if not letter. Columbia have at last done their Herman recordings some justice in a full CD reissue of their best music from the period. Besides all the familiar material, there's the studio version of Stravinsky's 'Ebony Concerto' and a series of alternative takes of some of the best-known numbers – though even Ralph Burns, in his entertaining sleeve-note, says that most of these are clearly inferior to the masters. The remastering has been scrupulously done and, with 40 tracks at mid-price, this should rank as one of the great bargains in the area of big-band music on CD, with the likes of 'Northwest Passage', 'Your Father's Mustache', 'The Good Earth', 'Apple Honey' and 'Bijou' all sounding terrific.

*** **At Carnegie Hall, 1946** Verve 559833-2 2CD *Herman; Sonny Berman, Pete Candoli, Conrad Gozzo, Marky Markowitz, Shorty Rogers (t); Bill Harris, Ed Kiefer, Ralph Pfeffner (tb); John Barrows (frhn); John LaPorta, Sam Marowitz (as); Mickey Folus, Flip Phillips (ts); Sam Rubinowich (bs, bcl); Red Norvo (vib); Tony Aless (p); Abe Rosen (hp); Billy Bauer (g); Chubby Jackson (b); Don Lamond (d).* 3/46.

Not much jazz had been played at Carnegie Hall up to this point, and Herman's band were recorded on acetate transcriptions. There's a fair amount of scratch or distortion, but the sound isn't too bad. 'Ebony Concerto' appears only as a fragment, as does 'Summer Sequence', but there is some new music which differs from the various truncated LP issues of this material in the past. Don Lamond's bomb-dropping on 'Four Men On A Horse' still shakes the speakers after nearly 60 years and all the Herman favourites are played with great spirit.

***(*) **Keeper Of The Flame** Capitol 984532-2 *Herman; Ernie Royal, Bernie Glow, Stan Fishelson, Red Rodney, Shorty Rogers, Charlie Walp, Al Porcino (t); Earl Swope, Bill Harris, Ollie Wilson, Bob Swift, Bart Varsalona (tb); Sam Marowitz (as); Al Cohn, Zoot Sims, Stan Getz, Herman Marowitz, Gene Ammons, Buddy Savitt, Jimmy Giuffre (ts); Serge Chaloff (bs); Lou Levy (p); Terry Gibbs (vib); Chubby Jackson, Joe Mondragon, Oscar Pettiford (b); Don Lamond, Shelly Manne (d); Mary Anne McCall (v).* 12/48–7/49.

***(*) **The Woody Herman Story** Proper PROPERBOX 15 4CD *As various discs above.* 4/39–7/49.

Finally a CD reissue for some of the best tracks by Herman's Second Herd. A look through the personnel reveals a formidable roll-call, and the obvious stand-out is the famous reading of 'Early Autumn' with Getz's immortal tenor solo. Chaloff is memorable in his outings, especially 'Lollipop', and 'That's Right' and 'Lemon Drop' are minor Herman classics; but there is some commercial chaff too, which reminds that this was a band that was looking for an audience as well as trying to swing.

The Woody Herman Story covers the entire period to date, bar the pre-1939 sessions. Few arguments about any of the music or the documentation, although docked a notch for remastering which gives no clue as to sources.

***(*) **At Palladium Hollywood / Commodore Hotel New York 1948** Storyville STCD 8240 *Similar to above.* 3–5/48.

***(*) **The Road Band 1948 Vols. 1 & 2** Hep CD 18 2CD *Similar to above.* 2–12/48.
Herman's Second Herd in full flow in two broadcasts from early in its existence – actually before the arrival of Bill Harris and Lou Levy. To that extent the band is not quite as strong as it would be, but these are still performances full of interest and, with soloists like Getz, Cohn and Chaloff on some inventive charts, the music has genuine class. Also more than noteworthy is the overlooked but splendid Mary Ann McCall, one of the most gracious vocalists of the late swing era.

Hep's two-disc set gathers in four broadcasts from the same year. As usual with this source, the music has been transferred with care and packaged with a proper attention to detail. An excellent companion piece to the Columbia set of the studio sessions.

*** **The Great Soloists 1945–1958** Blue Flame BFCD-1003 *Personnels unlisted.* 45–58.
A scattering of mostly heated big-band workouts covering a 15-year period, this has scrappy documentation but is full of great music. There are starring moments for Getz, Sims, Berman, Chaloff and many more, with the extraordinary workout on Shorty Rogers's chart 'More Moon' hitting a pinnacle of big-band energy. Sound varies widely – several bright and clean tracks, but a lot suffer from hiss, surface noise or general wear and tear.

*** **The Third Herd** Storyville STCD 8241 *Herman; Don Fagerquist, Doug Mettome, Roy Caton, Shorty Rogers (t); Herb Randel, Urbie Green, Jerry Dorn (tb); Phil Urso, Bill Perkins, Jack Dulong, Kenny Pinson (ts); Sam Staff (bs); Dave McKenna (p); Red Wooten (b); Sonny Igoe (d); Dolly Houston (v).* 5–6/51.
Herd number three still mustered a string of great names in the personnel and there were fine charts in the book by Al Cohn, Ralph Burns, Neal Hefti and more. These three broadcasts from the Palladium in Hollywood have their share of features for Dolly Houston and some dull pieces, but there are good spots for Perkins and Urso and young Dave McKenna gets a piece of the action on 'Leo The Lion'. In reasonable sound.

*** **Scene & Heard In 1952** Jazz Band 2125-2 *Herman; Don Fagerquist, John Howell, Lee Fortier, Roy Caton, Stu Williamson, Phil Cook (t); Carl Fontana, Urbie Green, Jack Green (tb); Arno Marsh, Dick Hafer, Bill Perkins (ts); Sam Staff (bs, f); Nat Pierce (p); Frank Gallagher, Chubby Jackson (b); Sonny Igoe, Art Madigan (d).* 7–10/52.
Two sessions here: a dance date in Washington and a Los Angeles TV show, the latter in the superior sound. The TV material is more ordinary and there's an awful routine on 'Holiday For Strings', as well as a surprise version (if somewhat cut down) of Artie Shaw's 'Concerto For Clarinet' starring Woody. The dance date has its share of easy-going tunes, but there's a terrific 'Moten Swing' and some good work from Stu Williamson and Urbie Green.

*** **Jantzen Beach Oregon 1954** Status DSTS 1020 *Herman; Dick Collins, John Howell, Al Porcino, Reuben McFall, Bill Castagnino, Charlie Walp (t); Cy Touff (bt); Dick Kenney, Keith Moon (tb); Bill Perkins, Dick Hafer, Jerry Coker, Dave Madden (ts); Jack Nimitz (bs); Nat Pierce (p); Red Kelly (b); Chuck Flores, Joe McDonald (d); Dolly Houston (v).* 1–8/54.
*** **1954 & 1959** Status DSTS 1021 *As above, except omit McFall, Coker, McDonald, Houston; add Bill Chase, Larry Mosher, Paul Fontaine, Sam Scavone, Tony Phillatoni (t); Freddy Wood, Joe Clarvadone, Ray Winslow (tb); B. Boyd, Al Puccin, Don Lanphere (ts); Marv Holladay (bs); Jack Six (b); Jimmy Campbell (d).* 8/54–6/59.
More dance dates rescued by the indefatigable Status label, a tribute to the work of the late Dave Kay. The Jantzen Beach sets (there are three leftover tracks on the second disc) show that while the Herman band may have lost some of its starrier soloists, it was still one of the best American bands of its day. The section playing offers some of the greatest pleasure: in the crisp delivery of the likes of Al Cohn's 'Cohn's Alley' and Nat Pierce's 'Mulligantawny', the Hermanites are at their best, and these certainly come across better than the bleary extended version of 'One O'Clock Jump'. Pierce in particular had come to be Herman's right-hand man (Woody calls him 'Basie's other brother, Nathaniel Pierce' at one point), and 'Like Some Blues Man, Like' from the 1959 date might also be a Basie homage. The earlier date is in decent mono, the later one in respectable stereo.

*** **Woody Herman And His Orchestra 1956** Storyville STCD 8247/48 2CD *Herman; John Coppola, Dick Collins, Burt Collins, Dud Harvey, Bill Castagnino (t); Wayne Andre, Bill Harris, Bob Lamb (tb); Richie Kamuca, Bob Hardaway, Arno Marsh (ts); Jay Cameron (bs); Vince Guaraldi (p); Victor Feldman (vib, perc); Ray Biondi (g); Monty Budwig (b); Gus Gustafson (d).* 7/56.
Live at The Lagoon in Salt Lake City, here's almost two and a half hours of music by The Third Herd. The balance is far from perfect, with some soloists sounding as if they're on another stage, the trombones sometimes louder than the trumpets. But there are still good moments for Harris and Kamuca among the soloists.

***(*) **Songs For Hip Lovers** Verve 559872-2 *Herman; Harry 'Sweets' Edison , Charlie Shavers (t); Bill Harris (tb); Hal McKusick (as); Jerry Cook, Bob Newman, Ben Webster (ts); Jack Nimitz, Sol Schlinger (bs); Jimmy Rowles, Lou Stein (p); Billy Bauer, Barney Kessel (g); Milt Hinton, Joe Mondragon (b); Larry Bunker, Jo Jones (d).* 1–3/57.
This vocal album for Woody might seem a strange choice for Verve to reissue first, given that they have plenty of excellent big-band material which has yet to reappear. But it's a delightful set. Herman's singing was enduring and unpretentious, and he made a lyric line swing without manhandling it. Marty Paich wrote some decent charts and it's a great band, with handsome work from Webster, Edison, Kessel and the rest.

***(*) **Woody Herman – 1963** Philips 589490-2 *Herman; Bill Chase, Paul Fontaine, Dave Gale, Ziggy Harrell, Gerry Lamy (t); Phil Wilson, Eddie Morgan, Jack Gale (tb); Sal Nistico, Larry Cavelli, Gordon Brisker (ts); Gene Allen (bs); Nat Pierce (p); Chuck Andrus (b); Jake Hanna (d).* 10/62.
*** **1963 Summer Tour** Jazz Hour JH-1006 *Herman; Bill Hunt, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (t); Bob Rudolph, Phil Wilson, Henry Southall (tb); Sal Nistico, Carmen Leggio, Bobby Jones, Jack Stevens (ts); Frank Hittner (bs); Nat Pierce (p); Chuck Andrus (b); Jake Hanna (d).* 63.
The Fourth Herd in action. The Philips album has a bold sound-mix which lets the Herman punch land on the button, and there are classic fast ones, including Sal Nistico's 'Sister Sadie' feature and 'Mo-Lasses' and 'Camel Walk'. On the Jazz Hour set, the swinging delivery of 'The Preacher' sets a notable tone from the start and, though sound is indifferently mixed and the programme is still reliant on some Herman warhorses, this confirms that this is a tough and hard-hitting edition of the band.

***(*) **The Jazz Swinger / Music For Tired Lovers** Colllectables 6679 *Herman; Bill Chase, Marv Stamm, Alex Rodriguez, Paul Fontaine, Bill Byrne, Dave Gale, Linn Biviano (t); Carl Fontana,* *Jerry Collins, Henry Southall (tb); Frank Vicari, Bob Pierson, Andy McGhee, Sal Nistico, Tom Anastas (sax); Nat Pierce, Erroll Garner (p); Mike Moore, Wyatt Ruther (b); Ronnie Zito, Eugene 'Fats' Heard (d). 7/54–6/66.*

♛ **** **Woody's Winners / Jazz Hoot** Collectables 6678 *Herman; Gerry Lamy, Bill Chase, Dusko Goykovich, Bobby Shew, Don Rader, Lloyd Michaels, Linn Biviano (t); Henry Southall, Frank Tesinsky, Donald Doane, Jim Foy, Mel Wanzo, Bill Watrous (tb); Al Gibbons, Steve Marcus, Bob Pierson, Gary Klein, Sal Nistico, Andy McGhee (ts); Tom Anastas (bs); Nat Pierce, Mike Alterman (p); Charlie Byrd (g); Tony Leonard, Bob Daughery (b); Ronnie Zito (d). 6/65–3/67.*

The first of the Collectables sets focuses on Herman the vocalist. The 1954 meeting with Erroll Garner is delightful, if somewhat off the cuff, with both men coming up with material on the spot. *The Jazz Swinger* put up the bizarre A&R man's notion of Woody-sings-Jolson, although there are actually many moments to relish: 'Sonny Boy' especially has long been a favourite of ours, and the band play the charts (Holman, Burns and Pierce) with real gusto.

Woody's Winners is one of the best big-band records of its time, and it still sounds terrific. For sheer excitement, none of Herman's contemporaries could have outgunned the team he had here. Live at San Francisco's Basin Street West, the band roar through the likes of '23 Red', Sal Nistico's burn-up of 'Northwest Passage', Woody's serene 'Poor Butterfly' and the climactic demolition of Horace Silver's 'Opus De Funk'. Here it's been coupled with *Jazz Hoot*, a vinyl set which was made up of out-takes from both *Woody's Winners* and the subsequent *Live East And West*. It might seem baffling that all this music is available only through the work of smaller labels licensing it from its owners, Columbia, but at least it's out there.

*** **Brand New** Original Jazz Classics OJC 1044 *Herman; Tom Harrell, Tony Klatzka, Buddy Powers, Bill Byrne, Forrest Buchtel (t); Bob Burgess, Ira Nepus, Don Switzer (tb); Sal Nistico, Frank Tiberi, Steve Lederer (ts); Gene Smookler (bs); Alan Broadbent (p); Michael Bloomfield (g); Alan Read (b); Ed Soph (d). 3/71.*

(*) **Woody Herman & The Thundering Herd Jazz Band EBCD 2146-2 *Similar to above, except add Al Cohn, Zoot Sims, Stan Getz, Flip Phillips (ts), Chubby Jackson (b). 4–7/72.*

*** **Feelin' So Blue** Original Jazz Classics OJC 953 *Herman; Dave Stahl, Nelson Hatt, Buddy Powers, Dennis Dotson, Bill Byrne, Larry Pyatt, Gil Rathel, Walt Blanton, Bill Stapleton, Tony Klatka (t, flhn); Jim Pugh, Steve Kohlbacher, Harold Garrett, Geoff Sharp, Dale Kirkland, Vaughn Webster (tb); Greg Herbert, Frank Tiberi, Steve Lederer, Harry Kleintank, Gary Anderson, Jan Konopasek (reeds); Andy LaVerne (p); Joe Beck (g); Chip Jackson, John Paley, Wayne Darling (b); Jeff Brillinger, Ron Davis, Ed Soph (d); John Rae, Ray Barretto, Kenneth Nash (perc). 4/73–1/75.*

*** **King Cobra** Original Jazz Classics OJC 1068 *Herman; Tom Porrello, Dave Stahl, Nelson Hatt, Bill Byrne, Buddy Powers, Dennis Dotson (t, flhn); Jim Pugh, Dale Kirkland (tb); Vaughn Webster (btb); Greg Herbert (ts, f, picc); Gary Anderson (ts, f); John Oslawski (bs); Andy LaVerne (p); Ron Paley (b); Jeff Brillinger (d); Kenneth Nash (perc). 1/75.*

Herman's '70s bands were still impressive outfits, but their studio records tended towards a fashionable eclecticism. *Feelin' So Blue* has some deeply unpromising material – 'Killing Me Softly With His Song', James Taylor's 'Don't Let Me Be Lonely Tonight' – yet turns out surprisingly well. The rock rhythms and modish figures don't completely undercut the strength of the band, which breaks through on 'Brotherhood Of Man', 'Evergreen' and 'Echano' to surprising effect, considering that the original album was patched together from three sessions over a two-year period. *King Cobra* is also more than listenable. They manage to make a plausible fist out of Stevie Wonder's 'Don't You Worry 'Bout A Thing', and Chick Corea's perky 'Spain' was the sort of chart that the latter-day Herds liked to flex their muscles on. *Brand New*, the earliest of these, is less appealing: guitarist Bloomfield is a pointless guest on four tracks. Even so, Alan Broadbent's charts have something to say, and Herman has an old-fashioned twist on 'Since I Fell For You'.

The Jazz Band set brings together a 1972 Newport appearance with the old Brothers team guesting and three tracks from a Roseland Ballroom broadcast. The Newport tracks are, alas, in very poor sound; the Roseland material is better, though this is for specialist Hermanites only.

Also, in brief:

(*) **At The Hollywood Palladium 1942–1944 RST 91536-2. 8/42–11/44.

A couple of broadcast shows, the first in quite good sound, the second very scrappy; and the pity is that the latter features the really interesting band. '125th Street Prophet' is a glimmer of what the band could do. Too many vocals, but the playing remains swinging.

***(*) **The Woody Herman Shows 1940–1946** Jazz Unlimited 201 2085. 8/44–6/46.

The First Herd sounds terrific on these airshots. The 25 swingers (with a few vocal features) have been cherrypicked from numerous surviving shows and the inane chatter has been mostly eliminated.

(*) **The Raven Speaks Original Jazz Classics OJC 663. 8/72.

A top-notch cast largely wasted on some dreary tunes and so-so charts which just occasionally flicker or burst into life.

(*) **Live In Warsaw Storyville STCD 8207. 2/76.

A typical late-period Herman concert. The programme relies heavily on hits with an overblown 'MacArthur Park' there to test the stamina. Amazing that the band could attack very old charts with such spirit.

(*) **From East To West Concord CCD2-2155-2. 8/81–9/82.

Herman's final years were capably documented by Concord, and although there are no truly outstanding records in this stint, there are sound standards of big-band playing on the orchestral records and plenty of characteristic Herman dudgeon on the small-group discs. The sole surviving entry at present is this two-disc reissue of *Live At The Concord Jazz Festival* and *World Class*, neither of which amounts to much more than reruns of Herman's golden years.

Vincent Herring (born 1964)

ALTO AND SOPRANO SAXOPHONES

A similarity to Cannonball Adderley was reinforced by a long and happy stay in brother Nat's band.

*** **Scene One** Evidence ECD 22170 *Herring; Darrell Grant (p); Robert Hurst (b); Kris de Foort, Jack DeJohnette (d, perc). 12/88.*

No fish puns for the next few paragraphs. Vincent swam in some pretty stretching company as a youngster and, as he rises 40, is well established as a leader. This early disc has been in and out of catalogue. It's still quite callow and it takes the musicianship of DeJohnette to give the session a professional gloss. A promising start, though, and certainly more exciting than shoals of other contemporary post-bop dates.

*****(*) Simple Pleasure** High Note HCD 7084 *Herring; Wallace Roney (t); Mulgrew Miller (p); Richie Goods (b); E. J. Strickland (d). 3/01.*

Vincent seems to want to get back to basics on this rollicking set. 'The Loop' gets things off to a fiery and freewheeling start, but the saxophonist then wisely takes the pace down and cranks the emotion up for 'Once In A Lifetime', a glorious ballad tune of Mal Waldron's. The title-track is by another great modern pianist, Cedar Walton, and here and elsewhere Miller demonstrates his thorough grounding in the lore and language of modern pianism. Strickland is the revelation, a brisk and effortlesly competent player who combines swing with power. 'Straight Street' is a homage to Coltrane, played with the same headlong strength as Trane's.

Herring shifts to soprano here and there, but it's the alto horn that cements his descent from Cannonball, and in combination with Wallace Roney on a couple of tracks he sounds absolutely in that company and of that distinguished ilk. 'There Is No Greater Love' would bring tears to a glass eye.

*****(*) Mr Wizard** High Note HCD 7121 *Herring; Jeremy Pelt (t); Danny Grissett (p); Richie Goods (b); E. J. Strickland (d). 12/03.*
***** Ends And Means** High Note HCD 7149 *As above, except omit Goods, Strickland; add Essiet Essiet (b); Joris Dudli (d). 7/05.*

The High Note association has been good for Herring, who sounds like he's settled into a nice groove with the label. This is a very competent and enjoyable set, distinguished by what seems to be a debut appearance, as recording artist and composer, for young Grissett. Pelt has paid more substantial dues and his solos are rich and varied. Vincent's own soprano work has gone on a step and his statement on Goods's funky 'Citizen Of Zamuda' has touches of Wayne Shorter (WR-era) about it.

Ends And Means came in right on press-time for our last edition. In retrospect, there isn't much more to say about it than we did then. It's another strong set and, in Golson's 'Stable Mates' and an epic closing 'Caravan', has two of Herring's strongest statements for years.

Also, in brief:

***** Sterling Place All-Stars** Metropolitan 1117. 8/99.

Vince and Ronnie Mathews (*p*) hit it off instinctively, and though the record is somewhat formulaic in formal terms, sticking to theme–solos–recapitulation almost all the way through, the sheer drive and quality of playing lift it.

***** All Too Real** High Note HCD 7106. 12/02.

Very much a retread of the earlier High Note album, which isn't faint praise; Herring has hit a groove and found a formula that suits his quick-witted and soulful approach.

Fred Hersch (born 1955)

PIANO

Born in Cincinnati, Hersch worked in his local scene as a young man, went to the New England Conservatory, and subsequently gained a wide range of experience under different small-group leaders, including Stan Getz and Joe Henderson. He has recorded for numerous labels as both leader and sideman.

***** Horizons** Concord CCD 4267 *Hersch; Marc Johnson (b); Joey Baron (d). 10/84.*
*****(*) Etc** Red 123233-2 *Hersch; Steve LaSpina (b); Jeff Hirshfield (d). 5/88.*
***** Forward Motion** Chesky JD 55 *Hersch; Rich Perry (ts); Erik Friedlander (cl); Scott Colley (b); Tom Rainey (d). 7/91.*
***** Dancing In The Dark** Chesky JD 90 *Hersch; Drew Gress (b); Tom Rainey (d). 12/92.*

In the past we routinely characterized Fred Hersch as a Bill Evans follower, but as his discography has grown it's clear that there's much more to him than that. He's actually a profoundly attentive scholar of many styles of jazz piano and a lucid and perceptive analyst of the forms that solo, trio and group playing can take for a pianist. His writing, which may be less important to him than his powers of interpretation, has something of Evans about it, as in originals such as 'Lullabye' (*Heartsongs*). But Hersch has an energy of his own, and all these records have something to commend them.

His first album, *Horizons*, is a confident and typically catholic programme, with standards, Ellington, Shorter and one tune of his own, the stormy 'Cloudless Sky'. *Etc* is a fine programme of jazz themes, with LaSpina and Hirshfield both constructive and challenging in support, the bassist in particular coming up with some quick ideas and agile lines. His two Chesky albums are also now back in circulation. Perry and Friedlander don't bring much of great value to *Forward Motion* but they do vary the group sound a little, even if we still prefer the trio music of *Dancing In The Dark*, which has a particularly attractive studio sound.

*****(*) At Maybeck Vol. 31** Concord CCD 4596 *Hersch (p solo). 10/93.*

Hersch's turn at Maybeck might not be his finest hour, but it sets up a near-perfect balance of his meditative and argumentative sides. The percussive, almost stabbing treatment of Coleman's 'Ramblin'' and the breezy lyricism of his own 'Heartsong' are set beside a glowing 'If I Loved You' and a very ambitious approach to 'Haunted Heart' which opens the song out into a long *fantaisie*. As usual, impeccable sound.

*****(*) Passion Flower: Fred Hersch Plays Billy Strayhorn** Nonesuch 9395-2 *Hersch; Nurit Tilles (p); Drew Gress (b); Tom Rainey (d); Chief Bey (v); strings. 7–8/95.*
****** Fred Hersch Plays Rodgers And Hammerstein** Nonesuch 79414-2 *Hersch (p solo). 1/96.*
****** Thelonious: Fred Hersch Plays Monk** Nonesuch 79456-2 *Hersch (p solo). 2/97.*

The Strayhorn collection is limpidly beautiful and, while these are marginally less impressive features for the leader's piano than the discs listed below, it's difficult to carp at the lustre of Fred's string charts, even if 'Day Dream' and 'Lush Life' flirt with mush. The programme is a blend of solos, trios and three settings for the strings; Bey adds a lubricious vocal to 'Something To Live For', with the almost unknown verse an extra pleasure; Tilles joins Hersch for a duet on 'Tonk', which comes out sounding almost like ragtime.

Hersch's approach to Rodgers and Hammerstein is that of a recitalist. He doesn't try to 'swing' the tunes – and in any case many of them are vehicles which jazz musicians have seldom turned to. As familiar as they are, few improvisers have looked at 'A Cock-Eyed Optimist', 'Shall We Dance?', 'Getting To Know You' or 'I Have Dreamed'. The pianist plays them in a musing, respectful manner, rarely letting the melody drift too far from sight, and parading the structure of the song as he goes: one can almost see the choruses unfolding as he walks through them. Where he makes his mark is in the voicings and harmonies: with his immaculate touch and exacting delivery, the songs are recast as rich, graceful arias, parlour songs made modern by their fresh clothes. Fred's note tells of how he learned many of the tunes through Broadway cast albums played on the family gramophone, and that domestic memory is honoured by these wonderful treatments.

His Monk recital is more of the same, yet quite different. These are tunes which pianists have mulled over and covered until there's very little of the original flesh left. Hersch starts with 'Round Midnight', done first as a raindrop dance in the highest register, before the music thickens and grows dark. And then it's over – Hersch leaves no waste in these interpretations, and his judgement rarely fails him. The five choruses he takes on 'Misterioso', each a pristine investigation of that curious melody line, are a unique insight; but so is what happens to 'Let's Cool One' or 'Ask Me Now'. Rather than relying on Monk's rhythmic staggering for flavour, as so many pianists do, Hersch evens out the pulse and places the emphasis on the substance and colour of his chords. It's a fascinating essay on the master.

*** **Songs We Know** Nonesuch 79468-2 *Hersch; Bill Frisell (g).* 98.

These days it's easy to find Frisell's eclecticism a little tiresome, and these 11 standards and jazz tunes might have been overpowered by his signature methods. But Hersch keeps him on planet Earth. The pianist's incisive parts curb the guitarist's taste for outrageous harmonics and there's some terrific interplay. But the record doesn't sustain its running-time. As with all of Frisell's records, there's a novelty element which turns either cute or folksy at points, and the shameless romanticism which Hersch is partial to is something that the guitarist can't commit to without a lick of irony.

***(*) **Let Yourself Go** Nonesuch 79558-2 *Hersch (p solo).* 10/98.

A concert recording from Jordan Hall, Boston. Hersch enjoyed this gig and he is in fine form. As ever, it's his ballads which highlight the best of his style: 'Black Is The Colour/Love Theme From Spartacus' is an almost transcendent treatment of the two melodies, and when he gets to an encore of 'The Nearness Of You' his reading scarcely ruffles the feathers of the tune. One or two pieces seem a bit overly calculated, such as the awkward gait chosen for 'Speak Low', but Hersch's admirers shouldn't be disappointed.

***(*) **Songs Without Words** Nonesuch 79612 3CD *Hersch; Ralph Alessi (t); Rich Perry (ts); Reid Anderson, Drew Gress (b); Tom Rainey, Nasheet Waits (d).* 00.

Everything you always wanted to know about Fred Hersch, but were … well, it can seem a little like that in this fairly massive three-disc set. While in the main it is still about Hersch as solo pianist, his trio with Gress and Rainey appears on one track, there are duets with Alessi and Rainey, and the other horns join in for a few quintet pieces. Show us a triple-CD and we'll show you a lot of filler, but it's hard to win any case on that point here: as ever, Hersch's pianism is rich, full and persistently pushing to expand his own horizons. Disc two, which features exclusively jazz material, includes a version of 'Caravan' in which he builds an imposing interpretation out of what sounds like an ongoing argument between each hand, and a 'Con Alma' where the endlessly recurring theme would be annoying but for his fastidious variations. The first disc presents originals, the third a Cole Porter songbook. It's a veritable feast, yet the sheer bulk of it (a smidgin over three hours) is finally a little wearing. Listeners have the option to sample at will, naturally, but some of the best moments get hidden in the grand design; and we felt that the Porter tunes weren't quite of the formidable standard which Fred had set with some of the previous recitals. All that said, he's some piano player.

***(*) **Live At The Village Vanguard** Palmetto PM 2088 *Hersch; Drew Gress (b); Nasheet Waits (d).* 5/02.

A new label for Fred, though the trio carries over from his last Nonesuch session. Something of a test for him to do the Vanguard live record, given at least one illustrious predecessor in these shoes, but there's nothing self-conscious or restrained about the music. Nasheet Waits is a fine drummer for him (listen to Waits handle the rhythms of 'Phantom Of The Bopera') and he and Gress are pushily supportive, the kind of set-up that Hersch thrives on. Something like 'At The Close Of The Day' keeps the meditative side of the pianist's music intact, but uncommitted listeners are likely to respond positively to what is a vigorous session.

***(*) **Fred Hersch Trio + 2** Palmetto PM 2099 *As above, except add Ralph Alessi (t, flhn), Tony Malaby (ts).* 9/03.

Horns have sometimes tended to obscure or even cancel out the virtues in Hersch's playing, but even though Alessi and Malaby are scarcely shrinking violets they fit in well with a largely new, original programme (the exception is a graceful look at The Beatles's 'And I Love Her'). 'Marshall's Plan' in particular shows how the pianist can find a fresh way of making his signature lyricism fit with a more aggressive agenda; and if anything the core trio play more purposefully as a unit than on the previous records.

*** **Leaves Of Grass** Palmetto PM 2107 *As above, except add Mike Christianson (tb), Bruce Williamson (cl, as, bcl), Erik Friedlander (clo), John Hollenbeck (d), Kate McGarry, Kurt Elling (v); omit Waits.* N.D.

Hersch has as much right as anyone else to set texts by Walt Whitman to music, but it's a formidable task and this one may have to go down as an interesting failure. Kurt Elling is one of the few singers who could carry off the likes of the central piece, 'Song Of Myself', which is about as close as jazz has come to transplanting the feel of German *Lieder*, but the overriding sense is of a Broadway skeleton that badly needs a book and a staging. The musicians play with commitment and feeling. We reserve judgement prior to a longer acquaintance.

*** **In Amsterdam: Live At The Bimhuis** Palmetto PM 2116 *Hersch (p solo).* N.D.

Several years after his Jordan Hall recital, little has changed in Hersch's music: his impeccable touch and lacework finesse are present all through such tunes as 'The Nearness Of You', and perhaps only on Monk's 'Evidence' does he really ruffle his own feathers. Track by track it's hard to fault, but as an entire record, it does feel a little becalmed. The Bimhuis rarely gets such exquisite manners.

Conrad Herwig (born 1959)

TROMBONE

Born in Fort Sill, Oklahoma, he was a fast learner who was already in New York at the beginning of the '80s.

***** Osteology** Criss Cross 1176 *Herwig; Steve Davis (tb); David Kikoski (p); James Genus (b); Jeff 'Tain' Watts (d).* 12/98.

*****(*) Unseen Universe** Criss Cross 1194 *Herwig; Alex Sipiagin (t, flhn); Seamus Blake (ss, ts); David Kikoski (p); James Genus (b); Jeff 'Tain' Watts (d).* 12/99.

***** Hieroglyphica** Criss Cross 1207 *Herwig; Bill Charlap (p); James Genus (b); Gene Jackson (d).* 1/01.

Herwig often talks about Coltrane in his sleeve-note quotes, and he often covers Trane too: 'Syeeda's Song Flute', 'Cousin Mary' and a rip-off of 'Giant Steps' called 'Watch Your Steps'. He's fast, he likes the higher register, he ducks out of expressionism, he only rarely sounds like Jay Jay, and he's so sure-footed that you can't imagine him knocking one over. Sounds like a recipe for clean, boring records, but that's not being fair. *Osteology* is a rare example of the two-trombone record. While Herwig and Davis might be seen as close kin, they're further apart than some may expect: Davis goes low, Herwig high, and both follow a closely argued, linear vocabulary which bypasses the sing-song Jay Jay and Kai model. Yet the record never really does anything to grab a listener who's not fascinated by trombones.

We are no more enthusiastic about *Hieroglyphica*, a code which the uncommitted will simply feel unexcited about cracking. Herwig does nothing to challenge the avant-garde masters of the trombone, but he's clearly keen about asserting the slide horn as a front-line instrument. Yet the impression here is, again, a great executant in search of a context.

The one disc to break out of this good-but-not-great mould is *Unseen Universe*, which is the most democratic and most densely voiced of the five discs. Sipiagin is a comparatively rough front-line partner, Blake can go inside or outside at will, and Kikoski knows how to play for everybody in the band. The result is as smart as the others, but with a few bumpier edges, which help no end.

***** Que Viva Coltrane** Criss Cross 1254 *Herwig; Brian Lynch (t, flhn); Mario Rivera (bs, f); Edsel Gomez (p); John Benitez (b); Robby Ameen (d); Richie Flores (perc).* 12/03.

*****(*) Obligation** Criss Cross 1268 *Herwig; Seamus Blake (ss, ts); Kyle Koehler (org); Mark Whitfield (g); Gene Jackson (d).* 10/04.

Herwig and Lynch take co-credits for the Coltrane album, which Latinizes (not for the first time; there's an Astor Place disc with exactly the same concept) a batch of the saxophonist's most familiar hard-bop tunes. It's a cheerful, meaty record, energized by its solos and perhaps deflated a little by the ensembles, which here and there sound hasty, as if the record were a tad under-prepared. As so often, the polyrhythmic hustle of a Latin rhythm section tends to undercut rather than focus the jazz playing, but the brass-players blow with passionate conviction.

The line-up on *Obligation* largely lives up to its promise. Blake and Whitfield have both turned up on disappointing records recently, but this sideways take on the organ combo record suits them well and they play some terrific improvisations, as does the leader. The tunes are an attractive bunch, with 'Solid Ground' a handsome waltz and the burners 'Forget About Me' and 'Obligation' asking all hands to really dig in.

*****(*) A Jones For Bones Tones** Criss Cross 1297 *Herwig; Steve Davis (tb); Orrin Evans (p); Boris Kozlov (b); Donald Edwards (d).* 4/07.

Surprising that he hasn't gone back to this format since *Osteology*. The title here amounts to much the same thing, but at least the Latinizing of Miles and Trane seems to be behind him for the moment. These are tributes to the great 'bone players – Mangelsdorff, Eje Thelin, Slide Hampton, Rosolino, Raul De Souza, Barry Rogers – and the writing, all by Herwig, is good, crisp and idiomatic. But it starts to sound repetitive and a bit gushing by the last quartet. Hard to know what to drop, but it needs an edit.

Also, in brief:

***** New York Breed** Double-Time DTRCD-108. 1/96.

A fairly awesome band – with Dave Liebman (*ts*) and Richie Beirach (*p*) – but a drably macho record for some reason.

***** Heart Of Darkness** Criss Cross 1155. 12/97.

A promising line-up – Walt Weiskopf (*ts, ss*), Stefon Harris (*vib*), Bill Charlap (*p*) – but it ends up a routine blow.

***** Shades of Light** Steeplechase SCCD 31520. 4/00.

Nice, lyrical duets with Andy LaVerne (*p*). 'Crystal Silence' and 'Bessie's Blues' are the improbable standouts.

***** Sketches Of Spain Y Mas: The Latin Side Of Miles Davis** Half Note HNCD 4530. 3/03.

It's an obvious sequel to the Coltrane record and no better or worse than that. A couple of nights at the Blue Note, perhaps unnecessarily stretched into posterity.

Fred Hess (born 1944)

TENOR SAXOPHONE

Working in and around the Rocky Mountains, Hess runs the Boulder Creative Music Ensemble and has associations with many improvisers and post-bop players in the region.

***** Faith** Cadence CJR 1112 *Hess; Ron Miles (t); Glenn Nitta (ss, as); Mark Harris (as, bs); Kent McLagen (b); Tim Sullivan (d).* 1/99.

*****(*) Exposed** CIMP 249 *Hess; Paul Smoker (t); Ken Filiano (b); Damon Short (d).* 6/01.

The Boulder Creative Music Ensemble are responsible for the first disc. Hess seems most interested in the horns here, and he has them perform both trickily contrapuntal parts and conservative free playing, solos not really registering above the babble of brass and reed voices. It works best when there's a strong theme to start with, as in 'Lou-Bop' or (a nice choice) the Gary McFarland cover 'Why Are You Blue?'.

Exposed is a particularly effective use of CIMP's natural sound, which suits assertive players who prefer to keep within temperate boundaries of expression. Both Hess and Smoker fit that situation, and the quartet works through Hess's post-bop material with fine gusto, and some satisfying blows – Filiano, for instance, contributes a beautiful solo to 'JHM'.

*****(*) Extended Family** Tapestry 76004-2 *As above.* 7/02.

*****(*) The Long And Short Of It / ***(*) Crossed Paths** Tapestry 76006 / 76007 *Hess; Ron Miles (t); Ken Filiano (b); Matt Wilson (d).* 8/03; 9/04.

These records continue in the lively but amiable groove of *Exposed*. The more conventional studio sound of *Extended Family* may lend greater appeal than its predecessor (it was recorded on an awayday to Rochester, New York, which is actually Fred's home town). Short's swinging and unfussy time helps settle down the group, and Hess and Smoker clearly enjoy each other's company: they sound like a couple of Ellingtonians on 'High Street'.

A change in the quartet personnel for *The Long And Short Of It*. Good as Short was on the other discs, Wilson can dig into a groove with superb elan, and he and Filiano get excitingly funky straight away on the opening 'Norman Says'. Miles is a more outgoing trumpeter than Smoker, expressive in a different way, and he clearly has a fine rapport with Hess. This is literate, subtly modulated jazz, perhaps just a shade too self-effacing under Hess's shy leadership but really very satisfying. The follow-up confirms that impression; it's just hard to stretch to the extra half-star with music as thoughtful and unemphatic.

***(*) **In The Grotto** Alison SR 114 *As above, except add John Gunther (as, ts, f). 1/07.*

It might sound strange to say it, but Filiano and Wilson make these records, which are very much an exercise of equals. The earlier pair, lacking a second woodwind, has a sparer sound, and Hess's Pres-tinged tenor muses thoughtfully through none original themes. Not that Gunther clogs things up: he brings some lovely textures, particularly on his flute. 'Alison's Dream' is quirky Monkish post-bop, but you find yourself listening to the bass and drums every bit as much as the horns and Filiano's wobbly solo is another high-point. Further exposure makes Hess sound more emphatic as a soloist, but he and Miles naturally hold back a bit, and it's a fascinating counter to the macho expressionism of most similar dates. The mournful bird-like sounds at the end of 'The Clefs – Final Chapter?' are quite extraordinary and so's the long, Miles-influenced 'Ninth House' that follows. It's quiet music, though, and hard to find enough excitement to justify the fourth star. Close, though.

Also, in brief:

*** **Right At Home** Tapestry 76005-2. 8/02.

Duo versions – with Marc Sabatella (*p*) – of some of Fred's subtle themes. The pianist flounders a bit.

*** **Ninth Street Park** Tapestry 76003. 4/03.

Another one from the Boulder Creative Music Ensemble, and well up to snuff.

Paul Hession (born 1956)

DRUMS, PERCUSSION

Born in Leeds. His first exposure to music was in church, but it was seeing Elvin Jones at Ronnie Scott's that first inspired him. A master musician.

*** **Bogey's** / **** **foom! foom!** / ***(*) **St John's** / *** **Registered Firm** Bruce's Fingers BF CD 31 / 5 / Ecstatic Peace E#77 / Incus CD 33 *Hession; Alan Wilkinson (ss, as, bs); Simon H. Fell (b). 6/91; 2/92; 7/94; 6/96.*

***(*) **Improvabilly** Bruce's Fingers BF44 *Hession; Charles Wharf (ss, ts, bcl); Simon H. Fell (b). 4/00.*

The natural heir to Tony Oxley and Eddie Prévost, Hession has the remarkable ability to balance completely free playing with a strong sense of time and pulse. The association with Wilkinson and Fell is a long and fruitful one. It should be said that this is a collaborative trio but, while Wilkinson could do with more intelligent critical exposure, it's Hession's remarkable work we'd want to highlight – and he does come first on the covers. The 1991 improvisations, recorded at the eponymous club in Huddersfield, are in places elongated unnecessarily. None of these players are guilty of playing to fill dead air, but there are definite *longueurs* on these performances, not repeated on the studio recording from early the next year. *foom! foom!* is iconic British improv and as close as one gets in this idiom to core collection material.

The Canadian material on Ecstatic Peace is almost equally good, though again it's the shorter tracks, even the opening 'Inn', which has a scene-setting feel, which make this one seem important. Hession's playing is light but vigorous and there are no superfluous gestures. His kit sounds different here, perhaps an unfamiliar set-up, though it doesn't seem to worry him. *Registered Firm* was made on home turf in Leeds. It's another cracking set, though Fell and Wilkinson deserve the extra portions for two sterling performances.

Wharf's been part of the picture for some time and his black-edged sound (notably on bass clarinet) works well in this setting. Hession seems to work more calmly with this saxophonist, and there's a stillness somewhere in the music one doesn't sense with Wilkinson (other than when he works with Prévost, interestingly). Some of Paul's work has to be sought on projects by other leaders, but he can claim his full share of the spotlight on these nuggets of British free.

Also, in brief:

*** **Giant Soft Drum Set** Polkaville 0001. 9/86, 5/96.

Worth it for the eponymous Claes Oldenburg sculpture, but presumably relatively hard to find now.

*** **The Horrors Of Darmstadt** Shock SFX25. 6/93.

Great title and fiery music from the HWF trio.

Eddie Heywood (1915–89)

PIANO

Born in Atlanta, he worked for various NY leaders in the '30s, before forming his own band. Despite spells of ill-health, which eventually obliged him to retire until the '60s, he found much popularity as a small-group leader.

*** **Eddie Heywood 1944** Classics 947 *Heywood; Ray Nance (t, vn); Doc Cheatham (t); Vic Dickenson (tb); Aaron Sachs (cl); Lem Davis, Johnny Hodges (as); Don Byas (ts); Al Lucas, John Simmons (b); Jack Parker, Shelly Manne (d). 2–5/44.*

*** **Eddie Heywood 1944–1946** Classics 1038 *Heywood; Dick Vance, Parr Jones (t); Vic Dickenson, Henry Coker, Britt Woodman (tb); Lem Davis, Marshall Royal (as); Ernie Shepard, Al Lucas (b); Keg Purnell, Charlie Blackwell (d); Bing Crosby (v). 11/44–2/46.*

(*) **Eddie Heywood 1946–1947 Classics 1219 *Heywood; Parr Jones, Leonard Hawkins (t); Vic Dickenson, Henry Coker, Ed Momate (tb); Marshall Royal, Jimmie Powell (as); Roy Ross (org); Ernie Shepard, Billy Taylor (b); Keg Purnell (d); The Andrews Sisters, Peggy Mann, Bob Eberly (v). 4/46–12/47.*

Heywood sounded like Teddy Wilson's conservative brother. He hired some fine jazzmen for his dates but there is precious little music of any other than a sedate disposition, and Heywood made sure that his own adept but uniformly uneventful solos took centre-stage. Classics 947 is something of an exception, since there are some beautiful moments for the Ellingtonians: two sessions for Signature brought in Nance, Hodges, Sachs and Byas, all of whom make a mark. By the time of the second disc, Heywood's formula had taken over: but even here there's music to enjoy. Dick Vance gets off some fine solos on the first sessions, there are five vocals by Bing Crosby – who sounds like he's relishing the rare opportunity to play with a black small group rather than with John Scott Trotter – and only towards the end does the music start to really stiffen up. Classics 1219 is much less appealing, and by the end (when Heywood had signed to Victor) the horns have disappeared, and the Heywood trio might as well be competing for Frankie Carle's audience.

Al Hibbler (1915–2001)

VOICE

Born in Tyro, Missouri. Blind throughout his life, he sang with Ellington and recorded widely. A unique voice.

*** **Al Hibbler 1946–1949** Classics 1234 *Hibbler; Harold 'Shorty' Baker , Dave Burns, Kenny Dorham, Taft Jordan, Benny Roy, William Scott (t); Ray Nance (t, c); Tyree Glenn, Charley Johnson, Candy Ross (tb); Jackie Fields, Johnny Hodges, Russell Procope, Tab Smith (as); Jimmy Hamilton (cl, as); Morris Lane, Alva Beau McCain, Bobby McCain, Jack McVea, Al Sears, Ben Webster (ts); Harry Carney (bs); Lady Will Carr, Luther Henderson (p); Ralph Hamilton (g); Joe Benjamin, Red Callender, Oscar Pettiford, Junior Raglin (b); Sonny Greer, Fletcher Jackson, Keywood Jackson, Harold 'Doc' West (d).* 7/46-49.

*** **Al Hibbler 1950–1952** Classics 1300 *Hibbler; Emmett Berry, Red Rodney, Charlie Shavers (t); Mercer Ellington (mel); Lawrence Brown (tb); Juan Tizol (vtb); Benny Carter, Johnny Hodges, Willie Smith (as); Jimmy Hamilton (cl, as); Al Sears (ts); Harry Carney (bs); Teddy Brannon, Billy Kyle, Billy Strayhorn, Billy Taylor (p); Dave Barbour (g); Oscar Pettiford (clo); Ray Brown (b); Louie Bellson, J. C. Heard, Charlie Smith (d).* 4/50–4/52.

Long before Dick Van Dyke murdered London English in *Mary Poppins*, Al Hibbler was singing jazz in his own personalized Mockney. It was a delivery so eccentric as to seem positively surreal, an impression reinforced by a late collaboration with Rahsaan Roland Kirk for Atlantic. Hibbler was with Duke through the mid- to later '40s and often recorded with the Duke's men. The eccentricity sometimes prevents recognition of Hibbler's great talents, and these chronological surveys are an ideal place to catch up with him. It's hard to pick out classic tracks on the first of the Classics, though 'Poor Butterfly' and 'Tonight I Shall Sleep' are probably the best representation of Hibbler's more sophisticated talents. The second survey covers the period around his departure from the Ellington orchestra and working for Atlantic and Clef, as well as Mercer Ellington's imprint. There's surprisingly little overlap of personnel and the quality of the voice overshadows the accompaniments to a large degree. One does sense him becoming ever more mannered, though, to the point where it's tiresome.

Also, in brief:

*** **Starring Al Hibbler / Here's Hibbler** Jasmine JAS 32. 56–57.

Two of the mid-'50s Decca recordings, brought together in a useful package.

John Hicks (1941–2006)

PIANO

Georgia-born and raised in California, the most urbane of modern pianists studied with his mother and then at Lincoln University in Missouri. Spent time with Art Blakey and with Betty Carter, and in the '70s explored the fringes of avant-garde jazz, while retaining his own essentially lyrical and melodic approach.

*** **Some Other Time** Evidence ECD 22097 *Hicks; Olympia Hicks (p); Walter Booker (b); Idris Muhammad (d).* 4/81–8/84.

***(*) **In Concert / ***(*) John Hicks** Evidence ECD 22084 / 22224 *Hicks; Elise Wood (f on In Concert only); Bobby Hutcherson (vib); Walter Booker (b); Idris Muhammad (d).* 8/84.

The renewed availability of work on Evidence helps to fill in a large gap in the discography. *Some Other Time* has extra tracks added to the original LP material, including a live cut that illustrates what a fine and underrated rhythm section this was. Hicks plays a couple of solo numbers – 'Ghosts Of Yesterday' and the title-track – right in the middle of the album, and what is striking about them is how immediately identifiable this understated soloist could be. There is also, intriguingly, a piano duet with his wife Olympia, who's no mean player herself. She appears once more on the eponymous disc, again on a single track, called 'After The Morning'.

There is some 1982 material on *Some Other Time*, taken from the same sessions that yielded the plainly titled *John Hicks*. Here, the main collaboration is not with Olympia but with Hutcherson, who is in great form, never in the pianist's way, constantly trying out difficult metrical transitions, but always absolutely on the money harmonically and in terms of solo ideas. Hicks sounds prosaic in this company, but Booker has such a gift for finding the right spots to lay in neat fills or more developed countermelodies that the result is seamless. The fudged rating reflects a rather indifferent studio sound.

The August 1984 concert is heard more fully on the live album, which features a fine Hutcherson guest spot on a long interpretation of a Sonny Rollins line, as well as a beautiful medley that revives 'Some Other Time' alongside 'Some Other Spring'. A duet with Wood, a staple of Hicks's later career, works pretty well here.

*** **Two Of A Kind** Evidence ECD 22017 *Hicks; Ray Drummond (b).* 6/86–8/87.

A low-key set, almost literally so, with Drummond playing very softly in and around Hicks's left-hand parts on some tracks. They picked mostly familiar repertoire, the better, one suspects, to concentrate on a level of very precise and closely interwoven playing. With the exception of 'A Rose Without A Thorn' and Bill Evans's 'Very Early', none of the tracks play out at any great length, which is a pity. Some, and notably Bud Powell's 'Parisian Thoroughfare', which comes towards the end of the set with every sign of being an afterthought, aren't closely enough examined. Still, this was another important partnership for Hicks and the standards of musicianship are high.

***(*) **Beyond Expectations** Reservoir RSR CD 130 *Hicks; Ray Drummond (b); Marvin 'Smitty' Smith (d).* 9/93.

Drummond's introduction to 'There Is No Greater Love' on the Reservoir disc captures in just a few bars what a valuable player he is. His statement of the Isham Jones theme tees Hicks up for a firmly unsentimental set of variations that gains in stature (despite an uncertain beginning) with virtually every bar. The piano is recorded with a lot of presence, and the recording as a whole has Rudy Van Gelder stamped all over it: lively, resonant, utterly musical. By this point in his career, Hicks records come with all sorts of expectations attached (the actual reference is to a composition with Elise Wood) and this one confounds none of them, an utterly professional performance from a seasoned performer.

*** **Single Petal Of A Rose** Mapleshade 02532 *Hicks; Jack Walrath (t); Elise Wood (f); Curtis Lundy (b).* 94.
Wood is still an acquired taste, but she makes some pretty sounds here and there, and it might be that there's a bit more stuff to her playing by this point. She's strongly featured on the Mapleshade session (Walrath has a guest role only) and there is considerable lyric invention in her statement on the title-piece. Working without percussion gives it all a very light, chamber-jazz feel, but there is enough substance to keep the level of interest high. For further examples of Hicks in peak form, turn to the Keystone Trio entry.

*** **Trio & Strings** Mapleshade 5532 *Hicks; Elise Wood (f); Steve Novosel (b); Ronnie Burrage, Steve Williams (d); string quartet.* 98.
Apart from Strayhorn's 'Passion Flower', a set of Hicks originals. 'Naima's Love Song' receives a rather bloodless reading, but 'West Side Winds' and 'Minor Collaboration' are both delicately and richly articulated and Pierre Sprey gets a lovely sound from trio and strings. Not our favourite Hicks record by any means but an accomplished and pleasing record.

*** **Nightwind: An Errol Garner Songbook** / ***(*) **Impressions Of Mary Lou** / *** **Something To Live For: A Billy Strayhorn Songbook** / ***(*) **Music In The Key Of Clark** / *** **Fatha's Day** High Note 7035 / 7046 / 7019 / 7083 / 7110 *Hicks; Dwayne Burno (b); Cecil Brooks III (d).* 9/97; 6/98; 10/98; 01; 5/03.
Towards the end of the '90s, Hicks embarked on a set of piano trio tributes to fellow players from the Pittsburgh area. The Garner set established some important parameters. After a brief prelude, Hicks and the trio set about 'Misty', turning it into an uptempo swinger rather than the languid thing it has become. Blending solo and accompanied tracks, *Nightwind* is a genuinely thoughtful approach to a neglected composer: 'Paris Lover' and 'Something Happens' are terrific interpretations. The Strayhorn set is totally *simpatico*, a genuinely understanding reading of some classic jazz themes that avoids any temptation to crank up the romanticism. Instead, Hicks emphasizes the structure of each song, articulating 'A Flower Is A Lovesome Thing' with admirable simplicity and grace. To accuse the pianist of being unchallenging is beside the point. These are not radical reinterpretations, nor are they sycophantic homages, just delicately nuanced restatements.

Imagine doing an Ellington tribute album and including material only from the *Sacred Concerts*. That's roughly what Hicks has done on *Impressions*, another of his homages to great predecessors. Interspersed with five originals, he treats half a dozen Mary Lou Williams themes to robust inspection; the result isn't quite as laid-back and spiritual as the material might suggest, and both 'O. W.' (Williams) and 'Not Too Straight' (Hicks) are unexpectedly spiky and iconoclastic, the latter curiously redolent of Jaki Byard's work.

Dolphin creates a huge wrap-around sound and anchors the compositions admirably, allowing Hicks to play more freely than he's usually to be heard. The opening 'Lord Have Mercy' is firebrand preaching rather than gentle benediction, and there's a pretty stout injunction in the closing 'The Lord Says' as well. It couldn't be any other pianist than Hicks, but it does sound as though he's namechecking musicians other than the one explicitly honoured: hints of Bud Powell, Monk and Basie as well, and nods to swing and bop throughout. An intriguing record.

The Hines set is the most disappointing of the bunch, consisting largely of originals and lacking anything of the spirit of their intended subject. 'Monday Date' and 'Rosetta' have some nice moments, but the tone of the session is mystifying, perilously close to pastiche. By contrast, and unexpectedly, the Sonny Clark tribute is absolutely spot-on. Hicks knew his long-overlooked predecessor very well and obviously remembers him with great fondness. 'Angel With A Briefcase' – a reference to Clark's habit of rushing round with a stuffed portfolio of scores – is a tender and completely idiomatic musical portrait, kicking off a short sequence of originals inspired by Clark. The reworked material, though, is the best of the set. 'Minor Meeting' and 'My Conception' (the latter preceded by a beautiful solo cadenza) are given unexpected rhythmic treatments, while 'Sonny's Crib' drives along powerfully, marked by a strong gospel feel.

***(*) **Sweet Love Of Mine** High Note HNCD 7142 *Hicks; Javon Jackson (ts); Elise Wood (f); Curtis Lundy (b); Victor Jones (d); Ray Mantilla (d).* 3/06.
There is an elegiac quality to this set that can't simply be explained by the closeness of Hicks's own end, even if he was aware of fading health. The closing 'Sunset Blues' is a moving original which seems to fade into ambiguity, all indigo and other twilit colours. His reading of 'I Remember Clifford' is immaculate, and while Jackson isn't the kind of player you'd expect to work well with Hicks (or with the redoubtable Lundy), the partnership scores highly.

*** **On The Wings Of An Eagle** Chesky 318 *Hicks; Buster Williams (b); Louis Hayes (d).* 3/06.
A fine trio and a nice blend of material for what seems to have been the final studio date. Hicks picked out songs by Gigi Gryce ('Minority'), Donald Byrd ('Fly Little Bird Fly') and Tommy Flanagan ('Minor Mishap'), as well as some Monk and a couple of standards. His only original is a tribute to fellow pianist Cedar Walton. No hint of fading powers or any desire to coast, and Williams keeps the pace urgent enough to give each of these cuts an element of drama. Hicks died eight weeks after the recording, which lends it a certain poignancy, but even without that association it would be a cracking set.

Also, in brief:

*** **After The Morning** West 54 WW 8004. 1/79.
A showcase performance at the Montreal Jazz Festival, blending together Strayhorn, Monk and bossa nova.

*** **Luminous** Evidence ECD 22033. 7/85.
Attractive but disconcertingly low-key.

(*) **Beautiful Friendship HiWood 46212. 2–11/00.
We're still mystified by this partnership. This time Elise Wood's (*f*) broad vibrato is heard front and centre in a set of sentimental ballads that rarely rises above easy listening.

Chris Higginbottom

DRUMS

Born in London, studied at the Royal Academy of Music and since 2002 has been making waves on the New York scene.

***(*) **One** Basho SRCD 12-2 *Higginbottom; Seamus Blake (ss, ts); Aaron Goldberg (p); Orlando Le Fleming (b).* 8/04.

Higginbottom wisely balances his debut disc between familiar repertory and new material, uptempo swingers and more romantic fare. He's not the kind of drummer who only makes an impression at 90mph. His ballad work is even more impressive. He kicks off with Shorter's 'Blues A La Carte' and tackles Hancock's 'The Sorcerer' as well, but it's the older bop material which brings out the best in him. Blake's great, but one almost wishes this were a trio, just to hear more of the drummer.

Eddie Higgins (born 1932)

PIANO

Born in Cambridge, Massachusetts, but spent 20 years working in Chicago, recording with Lee Morgan and Wayne Shorter. Married to singer Meredith D'Ambrosio. He now bases himself in Fort Lauderdale, playing swing-to-bop mainstream, and has an interest in Brazilian music.

*** **Eddie Higgins** Collectables COL-CD-7173 *Higgins; Paul Serrano (t); Frank Foster (ts); Jimh Atlas, Richard Evans (b); Marshall Thompson (d). 61.*

*** **In Chicago** Solo Art SACD 102 *Higgins; John Bany (b); Marshall Thompson (d). 78.*

*** **By Request** Solo Art SACD-104 *Higgins; Milt Hinton (b); Bobby Rosengarden (d). 8/86.*

Higgins has been making occasional visits to the studio since the '50s. The Vee-Jay album, now reissued by Collectables, was his name debut in 1961 (bar an extremely obscure date made for the local Replica label in 1958). Split between three quintet numbers and four trio pieces, the music follows a bluesy-boppish path very much in the idiom of that moment, although the playing has infectious enthusiasm, and there's a glimpse of another Chicagoan less often sighted on record, Paul Serrano. Even 'You Leave Me Breathless' goes off at a jaunty step.

The Chicago trio on Solo Art is a solid date and Eddie sounds enthusiastic and focused. His partners are little-known, but they aren't Uriah Heeps, and swing into the music with confidence. *By Request* sticks to well-trodden paths, so far as material is concerned, though the pianist's approach has a verve that takes it out of routine: he has some of the rocking ebullience of the great Chicago pianists, and touches of stride and boogie are integrated into a wide-ranging taste. Hinton and Rosengarden provide flexible support, and a couple of original Higgins rags round out the picture.

*** **Portrait In Black And White** Sunnyside SSC 1069 *Higgins; Don Wilner (b); James Martin (d). 96.*

***(*) **Haunted Heart** Sunnyside SSC 1080D *Higgins; Ray Drummond (b); Ben Riley (d). 6/97.*

The second's a meeting of masters – it shows up the previous one as very anonymous – and the fact that the material is so well-worn – the only remotely unusual choice is a medley of 'Stolen Moments' and 'Israel' – is the only hindrance to unqualified enjoyment. Measured but never outstaying their welcome, these nine interpretations are about as classic as a piano trio can be. Higgins exposes nothing new in these tunes: he simply reminds us why the likes of 'My Funny Valentine' and 'Isn't It Romantic?' have endured in the jazz canon, and why playing of this unassuming excellence will always be worth listening to.

*** **Speaking Of Jobim** Sunnyside SSC 1092D *Higgins; Jay Leonhart (b); Terry Clarke (d). 10/98.*

*** **Time On My Hands** Arbors ARCD 19236 *Higgins (p solo). 12/99.*

The Jobim interpretations on 1994's (now deleted) *Zoot's Hymns* paved the way for a full collection of that composer's work, and in the notes Higgins tells how he became infatuated with this music as far back as 1963. Perhaps he's come to know it a little too well, for the trio plays the music gracefully but without much particularity. Higgins's usual muscular style is an advantage, since the tendency to treat Jobim as a source for weepy or perfumed meditation is averted, but the record's no more than average. Ditto, unfortunately, for the solo record. As with most well-mannered recitals, this one is full of good things, short of great ones. Higgins continues to be insanely prolific on the Japanese Venus label, some 20 CDs in the last five years. He's good, but who's buying all this stuff?

Andrew Hill (1937–2007)

PIANO

Born in Chicago (and not Haiti as sometimes reported), he drew on a Caribbean ancestry and always sounds torn between cultures – on the one hand analytical, on the other powerfully visceral.

*** **So In Love** Fresh Sound FSRCD 322 *Hill; Malachi Favors (b); James Slaughter (d). 55–56.*

Hill's discography is in better shape now than at any time in the last 40 years. The debut record was unfamiliar terrain, being mostly a standards set, but already his distinctive pianism is evident, even though the sound is muddy; Favors is largely inaudible. The minor key feel is intact on 'Penthouse Party', one of only two originals. Andrew is already making use of Caribbean rhythms in his accompaniment, working adventurously across Slaughter's double-time metre. 'Body And Soul' is pretty generic, though it would be interesting to play the recording to a piano jazz student and see if the right name popped up. The other Hill composition, 'Chilonga', is a fiery, island-flavoured cut, full of passion and fire.

***(*) **Black Fire** Blue Note 84151 *Hill; Joe Henderson (ts); Richard Davis (b); Roy Haynes (d). 11/63.*

*** **Smoke Stack** Blue Note 0946 3 55204 2 *Hill; Richard Davis, Eddie Khan (b); Roy Haynes (d). 12/63.*

***(*) **Judgment!** Blue Note 7243 563 842 2 *Hill; Bobby Hutcherson (vib); Richard Davis (b); Elvin Jones (d). 1/64.*

Hill's Blue Note debut was a cracklingly good record. It's also quite difficult to place, neither orthodox bop nor hard bop, nor 'avant-garde'. The pianist's aim seems to be to find new ways of speaking within an understood language. He probes restlessly, as often as not looking for new tone colours as for a new approach to chord changes. On two takes each of 'Pumpkin' and the title-track, one hears him trying different configurations of very similar ideas, suggesting that some of his most exploratory ideas were partly worked out in advance. Henderson is always an asset and his edgy, probing solos are very much in keeping with Hill's own approach.

Smoke Stack marks neither a major advance nor a retrenchment. It's another fine record, though it obviously lacks the element of surprise. Hill often sounds as if he's noodling and it may be that even such a gifted and prolific composer hadn't time to produce enough top-quality material in the short interval between the two dates.

The key element makes a first appearance on *Judgment!* Hutcherson is the other neglected giant of modern jazz. It's still a low-key session, but the vibes provide a vivid source of counter-melodies, and while the overall impact isn't unduly percussive the rhythmic complexity suits Hill's writing perfectly. Like the other reissues, this has a valuable alternate take of 'Yokada Yokada', a clever reworking of the old 'yakety yak' figure. 'Alfred' is dedicated to the Blue Note man who spotted Hill's potential.

CORE COLLECTION

♛ **** **Point Of Departure**
Blue Note 9364 *Hill; Kenny Dorham (t); Eric Dolphy (as, f, bcl); Joe Henderson (ts); Richard Davis (b); Tony Williams (d).* 3/64.

***Point Of Departure* is one of the very great jazz albums of the '60s and is now available with bonus takes of three of its five compositions. Hill's writing and arranging skills matured dramatically with *Point Of Departure*. Nowhere is his determination to build on the example of Monk clearer than on the punningly titled 'New Monastery'. Hill's solo, like that on the long previous track, 'Refuge', is constructed out of literally dozens of subtle shifts in the time-signature, most of them too subliminal to be strictly counted. Typically, Hill is prepared to hold the basic beat himself and to allow Williams to range very freely. The rejected take is less secure rhythmically, and while Hill's solo is full of interesting material, the 'bonus' take adds little to the album's impact. Only the alternate take of 'Flight 19' contains much of moment.**

Of the issued tracks, 'Spectrum' is the one disappointment, too self-conscious an attempt to run a gamut of emotions and instrumental colours; an extraordinary 5/4 passage for the horns almost saves the day. Henderson at first glance doesn't quite fit, but his solos on 'Spectrum' and 'Refuge' are exemplary and in the first case superior to Dolphy's rather insubstantial delivery. The mood of the session switches dramatically on the final 'Dedication', a dirge with a beautiful structure that represents the sharpest contrast to the rattling progress of the previous 'Flight 19' and brings the set full circle. Rightly revered, *Point Of Departure* isn't so far ahead of Hill's other work, but it has at least been consistently available.

***(*) **Andrew!!!** Blue Note 0946 311438 2 *Hill; John Gilmore (ts); Bobby Hutcherson (vib); Richard Davis (b); Joe Chambers (d).* 6/64.

This could only be seen as a slight disappointment after its masterly predecessor, but again Hill has recruited a strikingly original horn-player in the eternally underrated John Gilmore and the reissue's bonus tracks underline just how fruitful a writer/improviser he was at the time. 'Le Serpent Qui Danse' is a typical Hill line, sinuous, ambiguous and sharp-toothed. 'The Griots' (another Caribbean-tinged line) and 'Symmetry' are represented in alternate takes on the reissue.

*** **Pax** Blue Note 58296 *Hill; Freddie Hubbard (c); Joe Henderson (ts); Richard Davis (b); Joe Chambers (d).* 2/65.

Blue Note clearly didn't know what to make of or do with Hill after *Andrew!!!* This fine set lay in the vaults for nearly a decade before appearing in a cheap twofer called *One For One*. A couple of other tracks from the session only appeared on the Mosaic selection. Why the oversight? Obviously, Hill's off-kilter approach, evident even on the opening 'Eris' and the relatively lightweight 'Calliope', was never going to be hugely commercial. Even so, the set has a superstar quality, and one might have expected to see this emerge sooner. It casts Hill's recent work in a curious light, exposing its sententiousness and lack of new ideas. There's lots here, a pair of alternates and even a couple of trio tracks, minus Hubbard and the doughty Henderson, in 'Erato' and 'Roots'N'Herbs' which highlight his curious approach better than some of the band tracks, where it actually sounds as if he is playing 'wrong' chords behind the horns, and in unworkable metres.

*** **Compulsion** Blue Note 74230 *Hill; Freddie Hubbard (t, flhn); John Gilmore (ts, bcl); Cecil McBee, Richard Davis (b); Joe Chambers (d); Nadi Qamar, Renaud Simmons (perc).* 65.

If this is played back to back with *Point Of Departure* the unavoidable conclusion is that Hill's ambitions had perhaps begun to outstrip his execution. This is a complex, but muddled record. As so often, Hubbard sounds barely at ease in an 'avant-garde' setting, though it's fascinating as ever to hear Gilmore away from an Arkestra situation. The addition of two percussionists, and Davis as second bassist on one track, does little more than add sound-colour. The reissue has restored the original session running order, though to no real dramatic purpose. Typical Hill of the period, which is to say endlessly fascinating, but a touch occluded.

***(*) **Change** Blue Note 85190 *Hill; Sam Rivers (ts); Walter Booker (b); J. C. Moses (d).* 3/66.

It's a familiar enough story in the Hill discography. This wasn't released at the time but came out later as half of a double LP called *Involution*, compiled with a date under Rivers's leadership. Again, these are not 'free jazz' performances in the usual sense. Hill's iron control is evident when one listens to the alternates of 'Desire' and 'Violence'. The latter opens the album in a much longer form, full of jaggy, angular ideas and Monk-like percussive elements. As throughout the record, Booker is a powerful presence, eventually giving way to a curious episode from the leader on harpsichord. 'Pain' follows, logically enough, but with such an easy swing and buoyancy one wonders at the title. It's also a trio performance. Rivers reappears well into 'Illusion', sounding fugitive but commanding. 'Hope' features a line that could only be by Hill at this period and 'Lust', another trio, rounds out the original session with its most lyrical statement. The alternates really are of interest, suggesting how controlled this music actually was.

**** **Dance With Death** Blue Note 73160 *Hill; Charles Tolliver (t); Joe Farrell (ts); Victor Sproles (b); Billy Higgins (d).* 10/68.

It is perhaps significant that when Hill recorded *Time Lines* for Blue Note in 2005, it was Tolliver he turned to for the brass part. This is music of real complexity, the themes wound tight as turk's-head knots and only a player of Tolliver's chops and intellectual sophistication could have coped with them. The late Farrell (and it would have been wonderful to hear this combination again 30-some years later) is no slouch either. The title-piece, also heard in a valuable alternate, is a vibrant dance with voodoo overtones, but Hill's own solo heads off in a different direction, reminiscent of McCoy Tyner in some aspects. 'Fish'N'Rice' is another modal line, its blues tonality suggestive of a North African or even Levantine melody. The opener, 'Yellow Violet' and 'Partitions' are more familiar in approach in the sense that they hark back to some of the work Hill was doing at Blue Note in the middle years of the decade. 'Partitions' is new and different again, though, a chart that makes 'Giant Steps' sound as straightforward as 'Chopsticks' and which calls on every resource of the band, especially the deceptively unsophisticated Sproles, to hold it on course. Predictable story: the material wasn't released at the time and only came out in 1980.

*** **Hommage** Test Of Time 1 *Hill (p solo)*. 5 & 7/75.

Like the item below, this was not a domestic release. It's not clear who was the object of the homage. Ellington's 'Sophisticated Lady' is the only theme not by Hill and it's curiously perfunctory, in approach if not duration. A lacklustre period.

*** **Nefertiti** Test Of Time 7 *Hill; Richard Davis (b); Roger Blank (d)*. 1/76.

He was in the wilderness, critically and commercially speaking, when this was recorded for the Japanese label East Wind. It had limited American distribution as well on Inner City, but has been missing pretty much since then. It's not the most innovative or rousing set, though Davis proves to be a strong and inventive partner. 'Relativity' is the best of an all-original set; even 'Nefertiti' itself is Hill's, not to be confused with the Wayne Shorter theme.

*** **Strange Serenade** Soul Note 121013 *Hill; Alan Silva (b); Freddie Waits (d)*. 6/80.

This is as dour and dark as anything Hill has committed to record. Silva and Waits are ideal partners in music that isn't so much minor-key as surpassingly ambiguous in its harmonic language. Hill seems on occasion to be exploring ideas that can be traced back to Bud Powell – not the straight bebop language so much as the more impressionistic things. There are curious little broken triplets and wide-interval phrases which seem to come straight from Bud's last recordings.

*** **Les Trinitaires** Jazz Friends 2 *Hill (p solo)*. 98.

*** **Dusk** Palmetto 2057 *Hill; Ron Horton (t); Marty Ehrlich, Gregory Tardy (reeds); Scott Colley (b); Billy Drummond (d)*. 10/99.

*** **A Beautiful Day** Palmetto 2085 *As above, except omit Drummond; add Dave Ballou (t), Mike Fahn, Joe Fielder, Charlie Gordon (tb), José Antonio Dávila (tba), John Savage (as, f), Aaron Stewart (ts), J. D. Parran (bs, bcl), Nasheet Waits (d)*. 1/02.

Dusk was warmly, even rapturously received on its release, less for its content than because a major African-American composer seemed at last able to come out of the shadows. We confess to finding it something of a disappointment. Hill's recording career was very sporadic indeed in the '90s. He sounds ring-rusty and a touch formulaic, even diffident in places. Some of the material had been worked out well in advance and on the live solo album, recorded in France at a small club and, we fear, hard to track down, he showcases a couple of pieces that would feature on the later ensemble session.

There's some solo material on *Dusk* as well. 'Tough Love' and 'Formulaic' feature the pianist on his own; both are quirky and idiosyncratic, but after repeated hearings one begins to wonder if that is all they are. 'Sept' and '15/8' (the latter worked through at Les Trinitaires) sound like exercises in metre; there's not much that is emotionally involving in either of them. The long opening 'Dusk' is about the best thing on the record, and there are two takes of it on the live CD as well, so detailed comparison is possible. There is also a heartfelt tribute to the late Thomas Chapin, 'T.C.', which features Ehrlich and Tardy on what sound like bass clarinets, though none are listed on the sleeve.

The apparent programme to the record is Jean Toomer's Harlem Renaissance classic *Cane*, but its enigmatic lyricism is replaced by something drier and more abstract here. That said, any new record by Hill is a cause for rejoicing.

The follow-up on Palmetto was always going to be the key disc and *A Beautiful Day* probably deserves two cheers. It's a live recording, made at Birdland. The arrangements by trumpeter Horton are precise and idiomatic, but again Hill doesn't seem to be playing with much fire and his thunder is stolen by the two tenors on a reorchestrated 'Divine Revelation' and by Savage (on flute) and Ehrlich (bass clarinet) on the long 'Faded Beauty'. The pianist is more central to the shorter tracks and one almost wishes some of these charts had been restricted to a small group. For some odd reason, there is not much action for the trombonists, who are the anchor of the ensemble passages, and it's Dávila's tuba which stands out, though it collides in some passages with the relatively inflexible rhythm patterns of Colley and Waits. Parran brings his own style of dry excitement to 'J Di', a baritone solo that must rank as one of the veteran multi-instrumentalist's best performances on record.

*** **Time Lines** Blue Note 0946 55533 2 *Hill; Charles Tolliver (t); Greg Tardy (ts, cl, bcl); John Hebert (b); Eric McPherson (d)*. 6 & 7/05.

This is Hill's third period at Blue Note, which is somewhat ironic given the label's past unwillingness to keep some of his best records in print, or to release them at all. *Time Lines* finds him older, quieter, doubtless wiser than on the classic records but, for all the loveliness, with much less to say. The opening 'Malachi' (a threnody for his bassist friend from Chicago) is also heard in solo piano version at the very end. The group version is organized like a wake, with Hill stating the theme and delivering a sermon, while others chip in with recollections. Tardy's lovely clarinet entry almost sounds like the opening of 'Footprints', but any resemblance is quickly forgotten when Tolliver's wonderful solo establishes a mournful reverie that floats over the bar-lines.

'Time Lines' itself has an African tinge and has reminded some listeners of Abdullah Ibrahim. It's actually even more Ellingtonian than that. 'For Emilio' features Tardy again with some lovely work on bass clarinet. 'Whitsuntide' is a gorgeous ballad, which again foregrounds the saxophonist, though Hill keeps a tight rein on things. It's not the greatest album of his life, but it has lovely moments that are well worth going back for.

Also, in brief:

**** **Lift Every Voice** Blue Note 27546. 69.

It's a lovely, uplifting record, centred on the great African-American anthem, but it's not one that bears much repetition on the player.

*** **Passing Ships** Blue Note 90417. 11/69.

These unissued tracks even fell outside Mosaic's compendious, 50-plus-track release of Hill's 1963–6 Blue Notes, but the reissue machine has been in overdrive over recent years and this is now one of the earlier and not necessarily the best of the revenants.

*** **Invitation** Steeplechase SCCD 31026. 10/74.

A consistently good performance for the Danish label, with Chris White (*b*) and Art Lewis (*d*), but it seems a belittling shift for an artist who was making the iconic *Point Of Departure* a decade before.

*** **Blue Black** Test Of Time 10. 2/75.

Originally Japan-only, this East Wind release has only recently become more widely available. The title-track and 'Remnants' are the top cuts. Jimmy Vass (*ss, f*) provides lovely textures.

*** **Divine Revelation** Steeplechase SCCD 31044. 75.

The title-track of this quartet date is almost half an hour of concentrated Hill, a densely flowing, complex idea that doesn't quite pull off the transcendence it aims for.

****(*) Faces Of Hope** Soul Note 121010. 6/80.
Marked by forceful dissonance, and unsettling intervals, there is an introverted and brooding quality to this solo record that will not win over uncommitted listeners.

*****(*) Verona Rag** Soul Note 121110. 7/86.
A gloriously joyous set full of romping vamps, gentle ballad interludes and Hill's characteristic harmonic ambiguities.

*****(*) Shades** Soul Note 121113. 7/86.
Hill was more revered in Europe than the US at the time, and in its way this, with Clifford Jordan (*ts*), Rufus Reid (*b*) and Ben Riley (*d*), was as adventurous as anything he'd done since the Blue Note years.

***** The Day The World Stood Still** Stunt STU 20412. 4/03.
Hill was a worthy winner of the 2003 Jazzpar Prize, but this was a rather low-key affair, and it's bassist Scott Colley who takes much of the credit.

Teddy Hill (1909–78)

TENOR SAXOPHONE, BANDLEADER

A competent saxophonist, but better as a bandleader. His New York outfit of the mid-'30s was a fine one. It broke up in 1940 and Hill took over Minton's Playhouse, the bebop crucible.

***** Uptown Rhapsody / **(*) Teddy Hill 1935–1937** Hep CD 1033 / Classics 645 *Hill; Bill Dillard, Bill Coleman, Shad Collins, Roy Eldridge, Dizzy Gillespie, Frankie Newton (t); Dicky Wells (tb); Russell Procope (cl, as); Howard Johnson (as); Chu Berry, Robert Carroll (ts); Cecil Scott (ts, bs); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (d); Beatrice Douglas (v).* 2/35–5/37.
By the time he took over at Minton's, Hill's short musical career was pretty much over, but he had led a significant big band with the impressive line-up itemized above. These two items are in pretty direct competition, and the Hep, intelligently and faithfully remastered by John R. T. Davies, is the only one to consider. The 26 tracks in question, from 'Lookie, Lookie, Lookie, Here Comes Cookie' in February 1926 to 'Blue Rhythm Fantasy' a decade and a few months later, are the entire output of the orchestra. The first track is dominated by a blistering Eldridge solo; the last session marks Diz's first recorded solo, on 'King Porter Stomp'. A by way in the music's history, but worth exploring.

Tyrone Hill

TROMBONE

Former Arkestra member who's continued to explore the Sun Ra legacy.

*****(*) Out Of The Box** CIMP 154 *Hill; Marshall Allen (as, f); Jason Oettel (b); Samarai Celestial (d).* 7/97.
According to Marshall Allen, 'out of the box' is how Sun Ra let his musicians play. They begin this with a version of 'Angels And Demons At Play', which the saxophonist wrote for the Arkestra. It's a long version, in asymmetrical time, tautly held together by the colourful Samarai Celestial, who was ill with heart problems during these sessions and died shortly afterwards. 'Interstellar Lowways' and 'Discipline 27' also come from Sun Ra's book, while 'Journey To Birmingham' is Hill's tribute to the boss. The trombonist has a big, dark tone, reminiscent of Julian Priester, that sits surprisingly well with Allen's keening alto. 'Your Guess Is As Good As Mine' is another excellent original, written for trombone and drums but here arranged for quartet. Surprisingly, they also do arrangements of 'My One And Only Love', a duo for trombone and bass, and 'Lush Life', arranged for the group by Celestial as a boozy waltz. The 'CIMP sound' is spot-on for this kind of project: it feels intimate, expansive, wild and lyrical all by turns.

Earl Hines (1905–89)

PIANO, VOCAL

Raised in Pittsburgh, then he began leading groups in Chicago and joined Louis Armstrong in the later Hot Five. From 1929 to 1941 he ran the band at the Grand Terrace Ballroom. Ran another big band, then joined the Armstrong All-Stars but left in 1951. More club work followed, but Hines was at a low ebb when a series of New York concerts made him a star all over again in 1964. Thereafter he worked constantly until his death.

*****(*) Earl Hines 1928–1932** Classics 545 *Hines; Shirley Clay, George Mitchell, Charlie Allen, George Dixon, Walter Fuller (t); William Franklin (tb, v); Lester Boone, Omer Simeon (cl, as, bs); Darnell Howard (cl, as, vn); Toby Turner (cl, as); Cecil Irwin (cl, ts); Claude Roberts (bj, g); Lawrence Dixon (g); Quinn Wilson (bb, b); Hayes Alvis (bb); Wallace Bishop (d).* 12/28–6/32.
*****(*) Earl Hines 1932–1934** Classics 514 *As above, except omit Clay, Mitchell, Boone, Turner, Roberts, Alvis; add Louis Taylor, Trummy Young, Kenneth Stuart (tb); Jimmy Mundy (cl, ts); Herb Jeffries (v).* 7/32–3/34.
*****(*) Earl Hines 1934–1937** Classics 528 *As above, except omit Franklin; add Milton Fletcher (t); Budd Johnson (ts); The Palmer Brothers, Ida Mae James (v).* 9/34–2/37.
****** Earl Hines Collection: Piano Solos 1928–1940** Collectors Classics COCD 11 *Hines (p solo).* 12/28–2/40.
*****(*) Swingin' Down** Hep CD 1003 *As appropriate discs above.* 6/32–3/34.
Earl Hines had already played on some of the greatest of all jazz records – with Louis Armstrong's Hot Five – before he made any sessions under his own name. The piano solos he made in Long Island and Chicago, one day apart in December 1928, are collected on the first Classics CD – a youthful display of brilliance that has seldom been surpassed. His ambidexterity, enabling him to finger runs and break up and supplant rhythms at will, is still breathtaking, and his range of pianistic devices is equalled only by Tatum and Taylor. But these dozen pieces were a preamble to a career which, in the '30s, was concerned primarily with bandleading. The remainder of the first Classics disc is filled with the first recordings by the orchestra which Hines led at Chicago's Grand Terrace Club for ten years. Their 1929 sessions struggle to find an identity, and only the leader cuts any impressive figures.

The sessions on the *1932–1934* record are better played, better organized and full of brilliant Hines. The surprising thing may be Hines's relatively subordinate role within the band: he had few aspirations to compose or arrange, entrusting those duties to Fuller, Mundy, Johnson, Crowder and Wilson and others; he revelled instead in the role of star soloist within what were increasingly inventive frameworks. By 1934 the band was at its first peak, with fine Mundy arrangements like 'Cavernism' (including a startling violin solo by Darnell Howard) and 'Fat Babes' and Wilson's vigorous revisions of older material such as

'Maple Leaf Rag' and 'Wolverine Blues'. It's a pity that the chronology has split the 1934 sessions between the second and third Classics volumes. Hines is a wonder throughout, both in solo and in the commentaries with which he counters the arrangements. The other principal soloist is Walter Fuller, a spare, cool-to-hot stylist whose occasional vocals are agreeable copies of Armstrong. The *1934–1937* disc shows an unfortunate decline in the consistency of the material, and their move to Vocalion to record coincided with a dissipation of the band's energy.

Transfers are respectable rather than notably effervescent, which is disappointing – the sound of the original recordings is excellent, as John R. T. Davies had shown on some earlier LP transfers for Hep, and these are on *Swingin' Down*, which would be our first choice for a Hines band disc from this period.

*** **Earl Hines 1937–1939** Classics 538 *Hines; Walter Fuller (t, v); Milton Fletcher, Charlie Allen, Freddy Webster, George Dixon, Edward Sims (t); Louis Taylor, Trummy Young, Kenneth Stuart, Joe McLewis, Ed Burke, John Ewing (tb); Omer Simeon (cl, as, bs); Leroy Harris (cl, as, v); Darnell Howard (cl, as); Budd Johnson (cl, as, ts); William Randall, Leon Washington (cl, ts); Robert Crowder (ts); Lawrence Dixon, Claude Roberts (g); Quinn Wilson (b); Wallace Bishop, Alvin Burroughs, Oliver Coleman (d); Ida Mae James (v).* 37–39.

*** **Earl Hines 1939–1940** Classics 567 *As above, except omit Allen, Taylor, Young, Stuart, Howard, Randall, Washington, Dixon, Bishop, James; add Shirley Clay, Harry Jackson, Rostelle Reese, Leroy White (t); Edward Fant (tb); Scoops Carey (as); Franz Jackson, Jimmy Mundy (ts); Hurley Ramey (g); Truck Parham (b); Billy Eckstine, Laura Rucker, Madeline Green (v).* 10/39–12/40.

*** **Earl Hines 1941** Classics 621 *Hines; Harry Jackson, Tommy Enoch, Benny Harris, Freddy Webster, Jesse Miller (t); Joe McLewis, George Hunt, Edward Fant, John Ewing, Nat Atkinson, Gerald Valentine (tb); Leroy Harris (cl, as, v); Scoops Carey (cl, as); William Randall, Budd Johnson, Robert Crowder, Franz Jackson (ts); Hurley Ramey (g); Truck Parham (b); Rudolph Taylor (d); Billy Eckstine, Madeline Greene, The Three Varieties (v).* 4–11/41.

*** **Piano Man!** ASV AJA 5131 *Similar to above.* 28–40.

It wasn't until the emergence of Budd Johnson as an arranging force that the Hines band recovered some of its flair and spirit. The most renowned of the later pieces – 'Grand Terrace Shuffle' and 'G.T. Stomp' – are both on the *1937–1939* CD, which follows the band as it tries to recapture its earlier zip. Johnson himself is a significant soloist, and Hines softens into a more amiable version of his daredevil self. The important thing about the 1940 tracks, on Classics 567, is the arrival of Billy Eckstine, who would influence the band's move towards modernism and first provide it with a couple of major hits, starting with the 1940 'Jelly, Jelly'. He is featured further on the final Classics CD in the sequence, which also features arrangements from several hands – Johnson, Benny Harris, Jackson – and which includes a couple of imposing Hines features in 'The Father Jumps' and 'The Earl'. These tracks haven't been reissued very often, and they deserve to be better known.

Piano Man! sounds good for the most part, though some of the later Bluebird sides are inexplicably gritty, and the choice of tracks – including Armstrong Hot Fives and Bechet's 'Blues In Thirds' – concentrates more on Hines the soloist than on Hines the bandleader.

*** **Earl Hines And The Duke's Men** Delmark DD-470 *Hines; Rex Stewart (c); Cat Anderson, Lee Brown, Don Devilla, Archie Johnson, Joe Strand (t); Lawrence Brown, Joe Britton, Floyd Brady, LeRoy Hardison, George Stevenson (tb); Curby Alexander, Vince Royal, Johnny Hodges (as); Jimmy Hamilton (cl, ts); John Hartzfield, Vincent McCleary, Flip Phillips (ts); Harry Carney (bs); Marlowe Morris, Horatio Duran (p); Al Casey, Teddy Walters (g); Oscar Pettiford, Bob Paige (b); Sonny Greer, Big Sid Catlett, Bobby Donaldson (d); Betty Roche (v).* 4/44–5/47.

Besides the sextet tracks with Hodges and Nance, the other groups are led by either Sonny Greer or Cat Anderson (Anderson's mysterious line-up of unknowns may actually be pseudonymously hiding more famous names). Some of these are minor mixtures of swing and jump band R&B, but there are many nice touches – from Hodges, Stewart, Nance and Hines himself, though Anderson's usual top notes are a bore – and it's a useful sweep through an otherwise obscure period for many of these players. Good transfers.

*** **Earl Hines 1945–1947** Classics 1041 *Hines; Arthur Walker, Vernon Smith, Willie Cook, Palmer Davis, Geechie Smith, Charlie Anderson (t); Bennie Harris, Joe McLewis, Clifton Small, Druie Bess, Walter Harris, Gordon Alston (tb); Scoops Carry, Lloyd Smith, Thomas Crump (as); Wardell Gray, Kermit Scott, Ernie Wilkins, Budd Johnson (ts); John Williams, Wallace Brodis (bs); Bill Thompson (vib); Bill Dougherty (vn); Skeeter Best (g); Gene Thomas, Oscar Pettiford (b); Calvin Ponder (b); Chick Booth, Rudy Traylor, Gus Johnson (d); Lord Essex, Johnny Hartman, Dolores Parker, Arthur Walker, Melrose Colbert (v).* 9/45–47.

Hines's 1947 big band isn't well-known for its records, and this is an interesting sweep through the surviving recordings. Wardell Gray gets some solos as well as the leader, but there's nothing very forward-looking in the arrangements, and the performances aren't so much lacking in spirit as directionless. Vocal admirers will enjoy the four handsome contributions from Johnny Hartman, very much in the Eckstine mould, and Hines himself remains inimitable.

(*) **Earl Hines 1949–1952 Classics 1288 *Hines; Jonah Jones (t); Bennie Green (tb); Aaron Sachs (cl, ts); Arvell Shaw, Al McKibbon, Tommy Potter (b); Wallace Bishop, J. C. Heard, Osie Johnson (d); Helen Merrill, Etta Jones, Lonnie Satin (v).* 11/49–12/52.

Some scarce tracks here. One of the first appearances of the notorious 'Boogie Woogie On The St Louis Blues', with its endless right-hand tremolo (here kept within an acceptable three minutes), and Fatha giving us his command of the lingo in 'Singing For My French Brothers'. Thereafter it's back to New York for eight trio titles and a very obscure 1952 session for the D'Oro label, with vocals by Helen Merrill (her debut), Etta Jones and Lonnie Satin. The trio titles (made for Columbia, for their new series of 10-inch LP albums) are good, brisk fun. The D'Oro pieces, with Jones, Green and Sachs, are a very odd lot – considering that the label was supposedly set up by a Hines fan, why did he give the singers so much space and the piano so little?

*** **Earl Hines 1953–1954** SClassics 1440 *Hines; Johnny Letman, Gene Red (t); Henderson Chambers, Dicky Wells (tb); Budd Johnson, Morris Lane, Willie Maiden (ts); Jerome Richardson (ts, f, v); Haywood Henry (bs); Paul Binnings, Carl Pruitt (b); Osie Johnson (d); Sugar Ray Robinson (v).* 5/53–8/54.

'I Shoulda Been On My Merry Way' and 'Knock Me Down Whiskey' are sung by boxer Sugar Ray Robinson, proving that Joe Frazier wasn't the first fighter to double as a vocalist. There's some nice stuff from Johnny Hartman and saxophonist Jerome Richardson as well among these sides made for King and

Nocturne in the main. Hines sings on 'Pennies From Heaven' and some others, but his piano-playing seems slightly at a premium at this awkward time, with rock'n'roll lurking in the wings. Cameo appearances by some good players, though, including the redoubtable Budd Johnson. A short interview with Fatha also makes this a desirable compilation.

***(*) **Another Monday Date** Prestige 24043-2 *Hines; Eddie Duran (g); Dean Riley (b); Earl Watkins (d).* 55–56.
Hines entered the LP era cautiously, and the '50s weren't his greatest decade on record. After several years with the Louis Armstrong All-Stars, he found himself somewhat adrift as hard bop took over the jazz mainstream; but the mainstream itself was beginning a revival as swing-era musicians found their feet in the microgroove era, and in 1956 the pianist cut a pair of sessions for Fantasy which showed his old powers intact and unfettered by time constraints. One set of Waller interpretations is coupled with a collection of originals and, though the sidemen are almost a distraction from his own mercurial way with time, Hines sweeps through the music.

*** **Paris One Night Stand** Emarcy 548207-2 *Hines; Guy Pedersen (b); Gus Wallez (d).* 11/57.
A studio set, not a concert, and there was controversy at the time that producer Boris Vian had forced this bass and drums pairing on Hines. In the event it's a rather strange, stop-start sort of session: some tunes are characteristic, full-flow Hines, such as 'Hallelujah', and others find him seemingly listless and bored.

*** **Grand Reunion** Verve 528137-2 *Hines; Roy Eldridge (t); Coleman Hawkins (ts); George Tucker (b); Oliver Jackson (d).* 3/65.
Hines really came back into his own in the '60s. He was able to unleash all the rococo elements in his methods at whatever length he chose, and the so-called 'trumpet style' – using tremolo to suggest a horn-player's vibrato and taking a linear path even when playing an ensemble role – began to sound modern by dint of its individuality. Nobody else played like Hines. He was more or less rediscovered in 1964, following New York concerts that were greeted as a sensation, and thereafter embarked on regular tours and records. *Grand Reunion* effectively replaces an earlier issue on Xanadu. Eldridge and Hawkins play on eight of the 11 tracks, while Hines elaborates on a stack of tunes via three medleys. Recording is less than ideal, with Jackson's cymbals overloud, but it isn't too bad. There is better playing by all three masters on other records, but the meeting has plenty of charisma and some genuinely inspired playing.

*** **At Home** Delmark DD-212 *Hines (p solo).* 69.
This is a mild disappointment. There are too many slow tunes and too much meditation, perhaps brought on by the relaxed surroundings and his own piano, and only when he gets to the marvellous finale of 'The Cannery Walk' does the best of Hines break through.

*** **Once Upon A Time** Impulse! 654492-2 *Hines; Cat Anderson, Billy Berry, Ray Nance, Clark Terry (t); Lawrence Brown, Buster Cooper (tb); Pee Wee Russell (cl); Johnny Hodges, Russell Procope (as); Jimmy Hamilton (ts, cl); Paul Gonsalves, Harold Ashby (ts); Richard Davis, Aaron Bell (b); Elvin Jones, Sonny Greer (d).* 1/66.
If you ever wondered what the Ellington band would sound like with Hines at the piano – and Elvin Jones at the drums! – this unlikely session provides an answer. They don't shirk the comparison, since there are four Ellington or Hodges tunes, including 'Black And Tan Fantasy'. In the event, however, it's all rather unremarkable. Hines takes a relatively quiescent role as band pianist, perhaps being respectful for the absent Duke, and Elvin (who shares duties with Greer) behaves himself. The horns take the major honours, including Pee Wee on 'Blues In My Flat'.

*** **At The Party** Delmark DE-535 *Hines; Johnny Rae (vib); Jack Crowley (g); Larry Richardson (b); Kahlil Mahdee (d); Escovedo (perc).* 5/70.
A San Francisco concert from the start of a new decade. The band isn't anything special and it's an odd instrumentation for a Hines group, but Earl's the perfect pro and the audience has plenty to enjoy.

***(*) **Four Jazz Giants** Solo Art SACD 111/2 2CD *Hines (p solo).* 7/71.
Not quite on the exalted level of the Ellington set listed below, but this was still an unusually well-prepared and handsome set of sessions, one each in dedication to W. C. Handy, Hoagy Carmichael and Louis Armstrong – the last recorded only days after Pops's death. Hines chooses his favourite rocking mid-tempo for many of the tunes, but when he goes up a gear, as in the labyrinthine 'Struttin' With Some Barbecue', he's miraculous. There's a huge exploration of 'Star Dust', many of the Handy themes contain some of his most detailed examinations of the blues, and the Armstrong tunes find him at his most lyrical. In full and lifelike sound (though with a degree of tape hiss), this fine package is top-notch Hines.

*** **Live At The New School** / ***(*) **Masters Of Jazz Vol. 2** / ***(*) **Plays Cole Porter** Chiaroscuro CRD 157 / Storyville STCD 4102 / New World 80501-2 *Hines (p solo).* 3/73; 3/74; 4/74.
A spate of solo recording meant that, in his old age, Hines was being comprehensively documented at last, and he rose to the challenge with consistent inspirational force. The Storyville disc strings together six standards, and the playing is extravagantly strong and elaborate, with a couple of tunes that Hines seldom recorded ('As Long As I Live' and 'My Shining Hour') adding some spice. The 16-minute Fats Waller medley on *New School* and other flag-wavers let down the superior aspects of the set, but it has a share of Hines in regal form: he liked to play for people, and some of the pyrotechnics are *echt*-Hines.

[illegible]

**** **Earl Hines Plays Duke Ellington** / ***(*) **... Vol. 2**
New World NW 361/2 2CD / 80532 *Hines (p solo).* 12/71–4/75; 12/71–3/74.
Made over a period of four years, these are much more than casual one-giant-nods-to-another records. Hines was cajoled by Stanley Dance into looking into many unfamiliar Ellington tunes and creating a memorial (Ellington died around the time of the final sessions) which is surely among the best tributes to the composer on record. Since Hines's more aristocratic touches are close in feeling to Ellington's own, there is an immediate affinity in such pieces as 'Love You Madly' and 'Black And Tan Fantasy'. But Hines finds a wealth of new incident in warhorses such as 'Mood Indigo' and 'Sophisticated Lady' and he turns 'The Shepherd' and 'Black Butterfly' into extravagant fantasies which go far beyond any of Ellington's own revisionist approaches. Even a simple piece such as 'C Jam Blues' receives a fascinating, rhythmic treatment, and the voicings conjured up for 'I'm Beginning To See The Light' upset conventional wisdom about Ellingtonian interpretation. In his variety of resource, Hines also points up all the devices

he passed on to Powell, Monk and virtually every other post-swing pianist. A memorable lesson, and a fine tribute to two great piano-players, spread over two hours of music. The second volume loses pace and interest, but Hines collectors will surely want both.

***(*) **Hot Sonatas** Chiaroscuro CR(D) 145 *Hines; Joe Venuti (vn).* 10/75.

*** **In New Orleans** Chiaroscuro CR(D) 200 *Hines (p solo).* 11/77.

Hines's final years offered fewer recording opportunities. *In New Orleans* would not be our first choice for one of his solo dates, but there are still felicities, such as the almost demure warmth of 'I'm A Little Brown Bird'. *Hot Sonatas*, though, is an invigorating display by two inveterate swingers. With no previous meetings and no rehearsals, the results are just occasionally scatty, but more often each man is swept along on the jubilation of the other's playing. 'C Jam Blues' becomes almost Byzantine in its ramifications. Bravo, Joe and Earl! Five extra rehearsals and alternatives are taken from a TV video track which was made at the sessions.

Also, in brief:

**** **Piano Man** Definitive DRCD 11290. 10/39–1/45.

You can't argue with this: 27 tracks from a vintage period, including some of the V-Discs and closing on 'Boogie Woogie On St Louis Blues'.

(*) **Earl Hines 1942–1945 Classics 876. 3/42–1/45.

A motley set on which Hines seems more sideman than leader.

*** **Earl Hines 1947–1949** Classics 1120. 12/47–11/49.

A thin period for Hines on record, since at the time he was in Louis Armstrong's All-Stars.

*** **The Chicago Dates** Storyville STCD 6037. 54.

The pairing of Hines and Muggsy Spanier seems surprising on the face of it, but Muggsy was an amiable soul, content to work in a congenial situation, and the set-list offers some novelty for a Hines date.

(*) **Earl Hines' Dixieland All-Stars Storyville STCD 6036. 9/55.

Three broadcasts, from The Hangover Club in San Francisco, which leave Hines very low in the balance.

(*) **Live! Aalborg, Denmark, 1965 Storyville STCD 8222. 4/65.

Insubstantial and marred by a poor recording and some applause-hungry showboating from Hines.

Milt Hinton (1910–2000)

BASS

A great witness to most eras of the music, he was playing with Tiny Parham in Chicago in the '20s. He went on to play and record with thousands of others, from Eddie South to Branford Marsalis, and since he was a dedicated photographer there is a picture of most of the occasions too.

*** **Here Swings The Judge** Progressive 7120 *Hinton; John Faddis (t); Budd Johnson (ts, bs); Frank Wess (ts); Ben Webster (ts, p); John Bunch (p); Jo Jones (d).* 64.

Hinton was a great entertainer, playing, singing and rapping about the good old days with undiminished vigour into his 80s. He was quite at ease working with players almost two generations below him and with such an accumulation of experience that he could pick – or, failing that, talk – his way out of almost any situation.

Here Swings The Judge was originally released on Harry Lim's Jazz Door label. It's one of Milt's earliest sessions as a leader, with an all-star cast and some fine soloing opportunities all round. A duo performance of 'Sophisticated Lady' with Ben Webster adds new dimensions to the song. A bonus take of 'Blues For The Judge' offers a further sample of Budd Johnson's baritone saxophone, but what wouldn't we give for extra takes of Ben and Milt together. Faddis does his Gillespie routine with typical conviction, sounding bright and breezy on 'Blue Skies' and more reserved on 'It Had To Be You' (two takes).

*** **Bassically With Blue** Black & Blue 890 *Hinton; Cliff Smalls (p); Sam Woodyard (d).* 74.

Arguably the best of Milt's few available small-group sets, this French set covers some favourites (including his staple 'Joshua Fit De Battle Of Jericho') and some good originals, including the cleverly paced 'Walking Through The Woodyard'. There's a lot of prominent bass-playing, with Milt working at both extremes of his register, plucking high, fine notes one minute and going for low slapped rumbles the next.

*** **Back To Bass-ics** Progressive 7084 *Hinton; Jane Jarvis (p); Louie Bellson (d).* 9/84.

A delightfully swinging trio set which gives Milt as much solo space as he's ever had on one of his own dates. Jarvis is a revelation, full of quirky and resonant ideas and their interplay (Bellson is relatively reserved throughout) on 'Fascinatin' Rhythm', 'Satin Doll', 'Prelude To A Kiss' and 'Joshua Fit De Battle Of Jericho' is varied and stylish. The sound isn't perfect by any means and some of Milt's solo spots are prone to rumble.

*** **Old Man Time** Chiaroscuro CRD 310 2CD *Hinton; Doc Cheatham (t); Eddie Barefield (as, ts); Buddy Tate (ts); Red Richards (p); Al Casey (g); Gus Johnson (d); Cab Calloway, Dizzy Gillespie, Joe Williams (v).* 3/89–3/90.

*** **The Basement Tapes** Chiaroscuro 222 *Hinton; Warren Vaché (t); Frank Wess (ts, f); Kenny Davern (cl); Janice Friedman, James Williams (p); Howard Alden (g); Kenny Washington (b); Jackie Williams (d); Sylvia Sims (v).* 89–90.

(*) **The Trio: 1994 Chiaroscuro 322 *Hinton; Derek Smith (p); Bobby Rosengarden (d).* 1/94.

The slightly overcooked two-volume *Old Man Time* has to be seen as a *This Is Your Life* accolade, complete with all-star walk-on cast. The band, arranged and conducted by Buck Clayton, gives Milt plenty of room for his party pieces on the big bull fiddle, while the Mississippi voice spins its yarns; a special feature of the set is two long monologues, or 'Jazzspeaks'. Milt switches to bass guitar for a couple of numbers with Danny Barker. Joe Williams, Dizzy Gillespie and Cab Calloway all provide guest vocals and there is the intriguing sound of Flip Phillips on clarinet behind Joe on 'Four Or Five Times'. It's a fun set, entertaining but lightweight.

The Basement Tapes is another 'and friends' set compiled over a couple of years and with another big, albeit less stellar, cast. This time round, 'Old Man Time' is a feature for Kenny Davern backed by Howard Alden. It's a lovely, wry piece. The first three titles are played with Warren Vaché and the excellent Janice Friedman, another of the female players Milt backed; 'Raincheck' and 'Johnny Come Lately' are taken at unfamiliar metres but both are highly effective. 'Fascinating Rhythm' is a two-bass reading with one of the leading lights of the next generation, Kenny Washington, and a bit of a *tour de force*. The songs with

Sylvia Sims are quite nice and there is some typically good saxophone and flute from Frank Wess.

On *The Trio*, Milt's attempts to jolly things along fall flat. A very bland and one-dimensional set by the great man's usual high standard, and little for any but the most devoted collector.

***(*) **The Judge At His Best** Chiaroscuro 219 *Hinton; Ruby Braff (c); Flip Phillips, Zoot Sims (ts); Kenny Davern, Bob Wilber (cl); Lionel Hampton (vib); John Bunch, Dick Hyman, Jay McShann, Derek Smith, Ralph Sutton (p); Bucky Pizzarelli (g); Danny Barker (g, v); Joe Venuti (vn); Dottie Dodgion, Gus Johnson, Cliff Leeman, Ray Mosca, Bobby Rosengarden (d).* 73–79, 89–95.

Milt died in his 90th year and pretty soon the tributes started appearing. The Chiaroscuro compilation brings together 18 tracks from his two periods at the label. Given that there was a decade's break in his involvement with Chiaroscuro, there is some discontinuity of tone and material, but Milt's approach scarcely changed over the years and as a showcase *The Judge At His Best* is excellent. 'Milt's Rap' is an ideal introduction to the man himself, and joyous themes like 'Jumpin' At The Woodside' and 'Shine' (with fellow string man Joe Venuti) are classic performances.

Jutta Hipp (1925–2003)

PIANO

Born in Leipzig, she began her musical career in Munich, working with Hans Koller and others. Her piano style was somewhat influenced by Lennie Tristano and Horace Silver, but towards the end of her short recording career she seemed to be moving in a new direction. Originally trained as an artist, she returned to painting in 1956, and later worked as a dressmaker.

*** **Frankfurt Special** Fresh Sound FSRCD 421 *Hipp; Emil Mangelsdorff (as); Joki Freund (ts); Hans Kresse (b); Carl Sanner (d).* 4, 6 & 7/54.

***(*) **With Zoot Sims** Blue Note 6449 *Hipp; Zoot Sims (ts); Ahmed Abdul-Malik (b); Ed Thigpen (d).* 56.

She had the perfect surname for a jazz musician, but despite recording for Blue Note – who famously lost touch with her and weren't able to pay her any royalties until she was rediscovered in Queen's, New York, a few years before her death – Hipp dropped out of music altogether.

She's not as easy to pigeonhole as some accounts suggest. There are extra notes in many of the chords that give them a tense, slightly jangling quality, but Hipp was also capable of playing with delicate lyricism – try 'Violets For Your Furs' on the Blue Note date – and with a rugged, funky edge, which explains the comparison with Silver.

Some of the material on the Fresh Sound was originally released as a 10-inch LP on Blue Note under the subtitle *New Faces, New Sounds From Germany*, with a striking, expressionist portrait of Hipp on the cover. It's a more than workmanlike record, though stiffer and more abstract than she would be just a couple of years later. There's a light, almost West Coast feel to the music. Hipp's own 'Mon Petit' (derived from 'I Never Knew') is delicious, and there is a nice set of 'Variations' on the 'Tea For Two' chords. The record, which was recorded in Frankfurt, is doubly valuable for the glimpse it offers of Emil Mangelsdorff, elder brother of Albert and another stalwart of the underground wartime jazz scene in their home city. The original LP came in at less than half an hour, but Fresh Sound have dug out other material from the quintet recorded in Frankfurt ten days after the first session, together with four tracks recorded in Cologne in July, and two more – versions of 'Frankfurt Special' and 'Mon Petit' – taped at the German Jazz Festival in Frankfurt a month earlier. Together they make a fascinating document and underline Hipp's importance as an original and effective stylist.

The New York date with Sims has some delightful moments, too, and sees Hipp working in a more expansive and expressive idiom, certainly difficult to place in terms of influence, though we hear something similar to Mal Waldron's dark romanticism breaking through. The saxophonist responds strongly to it, and plays some exquisitely tender solos, with more than a hint of Lester Young about them. The sound is predictably much better than on the German recordings, which have a rather flat, utilitarian quality.

The reissue coincided with Hipp's death in 2003. She had lived alone and in obscurity for many years.

Al Hirt (1922–1999)

TRUMPET

Born in New Orleans, Hirt played trumpet in undistinguished surroundings before landing a contract with the Audio Fidelity label, which pushed him through hi-fi magazines and turned him into a star. During the '60s, he and Herb Alpert were the most popular trumpeters in America. He ran his own club in New Orleans for many years and played an uncomplicated, noisy but entertaining style of Dixieland.

(*) **The Best Of Dixieland: Al Hirt Verve 549362-2 *Hirt; Bob Havens (tb); Pete Fountain (cl, ts); Roy Zimmerman (p); Bob Coquille (b); Paul Edwards (d).* 56.

This session actually predates Hirt's huge commercial success at Audio Fidelity and is prehistoric for him and his great sidekick Pete Fountain. They play a suitably rowdy bunch of chestnuts from the idiom. Hirt sold millions of records but, as with Liberace and Mantovani, it's now hard to remember what any of them were called. He was a very American, homegrown phenomenon: although he was perhaps his country's most popular trumpeter during the '60s, he made relatively little impact elsewhere. This is actually not a particularly flattering memorial to him: the music has a raw, almost furious momentum, but it's very different in spirit to the great black New Orleans groups and the sneering notion that this was 'Dixieland for tourists' seems not far from the truth, at least here. If someone compiles a strong best-of from the Audio Fidelity records, there will be a worthy record under his name.

Also, in brief:

*** **Cotton Candy / Sugar Kisses /** **(*) **Honey In The Horn / That Honey Horn Sound /** **(*) **The Legend At His Best** Collectables COL 2750 / Collectables COL 2749 / Collectables COL 35 2CD. 62–65.

The titles pretty much say it all. A formidable talent, peddling corn.

Fred Ho (born 1957)

BARITONE SAXOPHONE, CHINESE INSTRUMENTS, BANDLEADER

Ho's brand of engaged and ebullient big-band jazz has obvious ties to Charles Mingus, but there are many other influences at *work as well, not least a desire to synthesize modern jazz, Eastern influences and left-wing politics.*

*** **Tomorrow Is Now** Soul Note 121117 *Ho; Sam Furnace (as, ts); Sayyd Abdul Al-Khabyyr, Al Givens (ss, ts, f); Richard Clements (p); Jon Jang (p); Kiyoto Fujiwara (b); Taru Alexander (d); Carleen Robinson (v).* 85.

(*) **We Refuse To Be Used And Abused Soul Note 1211167 *Ho; Sam Furnace (as, ss, f); Hafez Modirzadeh (ts, f); Jon Jang (p); Kiyoto Fujiwara (b); Royal Hartigan (perc).* 11/87.

*** **The Underground Railway To My Heart** Soul Note 121267 *Ho; Martin Wehner (tb); Sam Furnace, James Norton (as, ss); David Bindman, Hafez Modirzadeh, Allen Won (ts); Francis Wong (ts, f, picc); Peter Madsen (p); Kiyoto Fujiwara, John Shifflett (b); Royal Hartigan (d, perc); Pei Sheng Shen (sona, ob); You Qun Fu (erhu); Pauline Hong (san shuen); Cindy Zuoxin Wang (v).* 90–93.

This is powerfully advocated music from a 'rainbow coalition' of fine young players, Afro- and Asian-Americans in the main. Houn, who has more recently phoneticized his name to Ho, has a big, powerful sound reminiscent of Harry Carney, and this sets the tone for ensembles with a strongly Ellingtonian cast. The title of the first album sets up all sorts of different expectations – from Ornette Coleman's *Tomorrow Is The Question* to Max Roach's *Freedom Now* suite – which are not so much confounded as skirted. There's little room for prettiness in music as aggressively programmatic as this, but the band plays with surprising delicacy and unfailing taste.

The second album is more bitty and has a much less coherent sound. There is also an unwonted and mostly unwelcome stridency. Unlike Charlie Haden and his Liberation Music Orchestra, Ho still hadn't quite found a way of synthesizing political urgency with lyricism. That's largely addressed in *Underground Railway*. It starts unpromisingly with a noodling ethnic jam featuring the double-reed *sona* over bass and drums. What follows is the title-piece: a long, elegantly communicated suite which Ho describes as 'anti-bourgeois boogie-woogie'. Here the Ellington (and Carney) influence is unmistakable and in character. Some of the remainder is bland *chinoiserie*: unfamiliar sonorities used for their own sake. There is, though, an interesting 'revisit' to Billie Holiday's 'Strange Fruit' and a glorious reading of Tizol's 'Caravan'. They make it possible to forgive the multilingual 'Auld Lang Syne', or the two closing selections from an 'epic' score called *Journey Beyond The West: The New Adventures Of Monkey*.

***(*) **Once Upon A Time In Chinese America ...** Innova 550 *Ho; Sam Furnace (as); David Bindman (ts); Diana Herold (mar, vib, perc); Aayodele Maakheru (b); uncredited (d, perc); Shyaporn Theerakulstit (narrator).* 12/99.

Ho's more recent records haven't easily found their way to us, but this score for 'a martial arts ballet' is great fun. The musicians are upstaged by a marvellous performance by Shyaporn Theerakulstit as the fiery narrator, and without the visual element of the dancers there's a pretty huge gulf between CD and in-person performance. Cutting it in a single day in the studio, the musicians presumably felt that they'd performed the piece often enough to allow for limited recording time, although there are still points which might have used some tidying up. Still, a disc of enormous character – and, in passing, the latest Afro-Asian Ensemble, here no bigger than a sextet (though the drum and percussion roles mysteriously are uncredited), makes a powerful sound.

*** **All Power To The People: The Black Panther Suite** Innova 585 DVD *Ho; Sam Furnace (as); David Bindman (ts, perc); Diana Herold (vib, mar, perc); Michele Navazio (g); Wesley Brown (b, perc); Royal Hartigan (d, perc); Jayne Cortez, Andrea Lockett (v).* 02.

The Panthers are presented as fallen American heroes, dancers in a world of locksteps and prison marches. Ho's music is, as ever, powerful and evocative, and more than ever reminiscent of past models, though Mingus more than Ellington or Sun Ra. The leader plays some of his best solos for some time on the disc, aided by Furnace and guitarist Navazio, who between them crank up the energy level considerably. Radical poet Jayne Cortez's texts are an important aspect of the whole, and impressively well integrated. The visual element, derived from what was intended as a ballet suite, uses old propaganda and information materials to create a parallel collage.

Also, in brief:

*** **Yes Means Yes, No Means No, Whatever She Wears, Wherever She Goes** Koch 7897. 12/96.

You can't fault the message of this powerful anti-rape programme, and there's some stridently good playing from Ho to go with it.

*** **Warrior Sisters** Koch 7899. 1/98.

'A new American opera': familiar themes; conventional form.

Jim Hobbs

ALTO SAXOPHONE

Fiery free-bopper somewhat reminiscent of the late Tom Chapin.

*** **Babadita** / *** **Peace And Pig Grease** Silkheart SHCD 133 / 136 *Hobbs; Timo Shanko (b); Django Carranza (d).* 1/93.

There's something delightfully unkempt about Hobbs's approach to improvisation. He's often unexpectedly lyrical, but in improbable places and at the moment you least expect it. These were recorded at the same time, though the second one is attributed to the Fully Celebrated Orchestra. The resemblance to Chapin, and sometimes to Yuri Honing, is quite striking, but it's individual enough to wonder where they went after this.

Steve Hobbs

VIBRAPHONE

A North Carolinan who studied at Berklee before forging a career as sideman to Tom Harrell, Joe Bonner and others.

*** **On The Lower East Side** / *** **Second Encounter** Candid CCD 79704 / 79760 *Hobbs; Kenny Barron (p); Peter Washington (b); Victor Lewis (d).* 93; 7/94.

*** **Spring Cycle** Random Chance 21 *Hobbs; Tom Harrell (t); Bob Malach (ts); Dave Valentine (f); Bill O'Connell (p); Peter Washington (b); John Riley (d); Steve Berrios (perc).* 6–9/04.

Like many recent players on his instrument, he plays what often sound like horn-lines but is also capable of giving a line like 'Au Privave', one of the highlights on the second record, a distinct and idiomatic touch.

Barron almost steals the show at the first date. His delightful touch is a feature of almost every track, both the standards and the originals, but it is the strength of the writing that appeals most insistently here. Kicking off with a fast version of 'Amazing Grace' was a bold stroke, but Hobbs really hits home with his threnody to Chet Baker and with his intriguingly titled '18–35 (Together Again)', which seems to borrow a structure from 'Alone Together'. One or two of his originals sound like bebop contrefacts, but always with a sharply individual cast.

The same group reconvened in 1994 for a second, equally polished set, which didn't see the light of day for another six years. Hobbs presumably still isn't a sufficiently bankable name to be a release priority. A shame, because the follow-up record is every bit as good. Possibly a bit same-ish in places with less dynamic variation than *On The Lower East Side*, but with tracks like 'The Amazing Spider Man' and 'Blues For A Way Of Life' Hobbs is establishing himself as a bold and original composer. Again, he kicks off with a familiar theme, this time 'La Vie En Rose'. It's a nice touch, but we think one of his own things deserves to be up there.

Good to be able to report a new release after a substantial gap in studio activity. *Spring Cycle* is largely original material, by Hobbs in the first half, O'Connell towards the end, though a cover of Trane's 'Mr P.C.' does stand out somewhat. The guest spots are worthwhile and there's every sign of patient quality-control on every track, without making them unexciting.

Andre Hodeir (born 1921)

PIANO

Probably best respected as a composer, but the Frenchman was a formidable group leader in his day.

*** **The Vogue Sessions** / *** **Jazz Et Jazz** Vogue 10845 / Universal 18422 *Hodeir; various personnels, including Bobby Jaspar (ts).* 53–54; 52–60.

Hodeir didn't possess the most distinctive touch in jazz, but his small-group sessions have a sophisticated swing that still recommends them. Long experience of work with visiting Americans was sustained by his skill as a writer and some of his best melodies are included on the Vogue compilation, including 'Autour D'Un Récif' and 'Saint-Tropez', a theme he enjoyed embellishing and varying throughout his career.

Art Hodes (1904–93)

PIANO

Arrived in Chicago from his native Ukraine when he was only a few months old. As player, writer and broadcaster, he was a lifelong devotee and exponent of classic jazz, blues, stride and ragtime. Better known in later years as a solo performer, he began his career in groups run by Wingy Manone, Joe Marsala and Sidney Bechet.

*** **Vintage Art Hodes** Solo Art Records SACD 20 *Hodes; Benny Moylan (v).* 30–50.

*** **Art For Art's Sake** Jazzology JCD 46 *Hodes; Freddie Greenleaf (t); Dave Remington (tb); Bill Reinhardt (cl); Truck Parham (b); Freddy Moore (d, v).* 8/39, 6/57.

***(*) **The Jazz Record Story** Jazzology JCD 82 *Hodes; Duke DuVal (t); George Brunies (tb); Rod Cless, Cecil Scott (cl); George 'Pops' Foster (b); Joe Grauso, Baby Dodds (d).* 43–46.

Until recently it was believed that, apart from a couple of cuts with Wingy Manone, Art didn't record on his own account before the summer of 1939, though it was known that he had used a Victor Home Recording machine to make half a dozen discs at a gig in Racine, Wisconsin. These were thought to be unplayable and incapable of being dubbed, but Barry Martyn has managed to reconstruct four of them here. 'Ain't Misbehavin'' and 'I Ain't Got Nobody' are indeed vintage Hodes, and no one will particularly mind the scrappy recordings of 'Tin Roof Blues' and 'Cherry', which is a vocal feature for saxophonist Benny Moylan. There is then a wonderful recording of Johnson's 'Snowy Morning Blues', recorded some time in the very early '40s, and a further array of solo sides cut in or around 1944, with two tracks at the end – 'Slow Boogie', 'Fast Boogie' – from 1949 or 1950. All dates are pretty uncertain, but there is no mistaking the importance of these tracks historically.

There are more early solo performances on *Art For Art's Sake*, though by far the best of the material comes later in the span. There is a notably good version of Duke Ellington's 'The Mooche' from 1957, and there are group tracks from the same date. Freddy Moore sings on 'None Of My Jelly Roll' and 'Blues And Booze' and Freddy also adds a touch of washboard to 'Tiger Rag'. Art's solo playing, though, is as ever the key element. His ballad touch is as sure as on faster tempos, and 'Someone To Watch Over Me' is a delight.

The Jazz Record material restores to circulation many of the sides Art cut and released with his own label. The very first tracks, '103rd Street Boogie' and 'Royal Garden Blues', appeared at the end of 1943, credited to the Columbia Quintet, which had played a residency at Childs' Restaurant in New Haven. The wonderful trio with Pops Foster and Baby Dodds is a little later, and there are further group recordings made by the band co-led by Art and three horns, including big Cecil Scott (who had 13 children, eating in shifts and sleeping in tiers); peppy and joyous, an unalloyed delight for anyone who loves traditional jazz.

(***) **Apex Blues** Jazzology JCD 104 *Hodes; Mezz Mezzrow (cl); Danny Alvin (d).* 12/44.

Interesting documentation of a World Broadcast Service transcription jam, but unfortunately Mezzrow's in more than usually off-the-wall form and the incomplete takes and breakdowns are dotted round the record in a very confusing way. Whatever effect they were aiming for is missed. But it's intriguing material.

*** **Parlor Social** Solo Art Records SACD 50 *Hodes; Fred Higginson (p); Russell Roth (d); Buddy Smith (perc).* 51.

The first six numbers, with Art and percussionist Buddy Smith, were recorded during a supper party at Chadwick Hansen's house in Minneapolis. While playing some Jelly Roll Morton records, Smith, who was Art's drummer at the time, revealed that he was the nephew of Andrew Hilaire, who had drummed for Morton. Using a beer case with newspaper taped over the top and a pair of whisk brooms, he improvised a drum kit and sat down to jam with the pianist. Naturally, they began with Morton and 'Granpa's Spells'. There were also versions of Johnson's 'Carolina Shout', Art's 'Stuff And Nonsense' and 'Plain Old Blues'. As a document of musicians relaxing and playing for their own enjoyment and edification it is priceless. The remaining cuts are by Fred Higginson, a literature scholar and college professor who was an admirer and disciple of Art's. Most of the tunes he tackles are Hodes arrangements, though his own 'Sapient Sutlers' Stomp' bespeaks an intelligent composer in his own right.

*** **And His All-Star Stompers** Jazzology JCD 20 *Hodes; Larry Conger (t); Charlie Bornemann (tb); Tony Parenti (cl); Johnny Haynes (b); Cliff Leeman (d).* 7/65.

This was a quiet time for Hodes, but he was playing well when he did visit the studios. Conger may well be an unfamiliar name. He didn't receive much attention, but he's an able Dixieland player, who hits notes without a wobble and has some interesting ideas to share. It's a relatively conventional programme, perhaps a sign that Hodes wasn't played-in as much as usual, but 'Willie The Weeper' sees it all go up a gear.

*** **Hodes' Art** Delmark DE 213 *Hodes; Nappy Trottier (t); George Brunis (tb, v); Raymond Burke, Volly DeFaut (cl); Pops Foster, Truck Parham (b); Barrett Deems (d). 10/68–4/72.*
*** **Friar's Inn Revisited** Delmark DE 215 *As above, except add Barney Bigard (cl). 1/68–4/72.*
Hodes didn't record much for a decade, proselytizing for jazz in other ways. These Delmarks are therefore relatively important. There's some good stuff on the first with Trottier, Brunis and DeFaut, but the best of the cuts are in trio form with Burke and Foster. The second of the pair obviously has the sterling bonus of Bigard, but it's Art one tends to listen to, relishing the opportunity and the occasion.

*** **Recollections From The Past** Solo Art SACD 41/42 2CD *Hodes (p, v). 7/71.*
Unlike Jelly Roll Morton, Art never claimed to have invented jazz, or to have imported the music from his native Ukraine, but here he does something very similar to Ferdy's Library Of Congress recordings. Taking the part of Alan Lomax is Dr Van Velser of Wilmington, North Carolina. Art narrates the story of his engagement with jazz and some of its leading personalities: Sidney Bechet, Bunk Johnson, Eddie Condon and others. There are reminiscences aplenty: of being picked up for speeding, of meeting Hollywood stars, and of drinking with Condon. The playing is mostly illustrative and, though this isn't a set you'll play straight through that often, it's an irresistible self-portrait.

***(*) **Tribute To The Greats** Delmark DE-238 *Hodes (p solo). 76–78.*
*** **Indianapolis Concert** Solo Art SACD 20 *Hodes; Herb Guy (b). 8/77.*
At 70-plus, Art was in his pomp, utterly confident and articulate and capable of navigating an imaginative course through the repertoire. The Delmark album sets him to work on plenty of old warhorses, and every one is made distinctive by his timing, left-hand variation (blues, boogie, stride, whatever) and courtly sense of melodic propriety. The highlights in Indianapolis are 'C Jam Blues', 'I Can't Get Started' (unusually modernist in conception), 'Mood Indigo' and – an old favourite – Morton's 'Granpa's Spells'.

(*) **Pagin' Mr Jelly / * Keepin' Out Of Mischief Now** Candid CCD 79037 / 79717 *Hodes (p solo). 11/88.*
Hodes survived by *not* bending to the winds of fashion. Though over-represented as a solo performer in comparison with his group work, Hodes conjures some interesting variations on Jelly Roll Morton, his greatest single influence, on *Pagin' Mr Jelly*, and this, or the remaining material from that session on *Mischief*, is perhaps the place for fans of either to start. Hodes's only originals, the title-tune and the related 'Mr Jelly Blues', are virtually impossible to pick out from a session that sticks to only the most sanctified of early jazz tunes: the march 'High Society', 'Wolverine Blues', 'Mr Jelly Lord', 'Winin' Boy Blues', 'Buddy Bolden's Blues' and 'The Pearls'. What's wonderful about Hodes's approach to this material, the Morton stuff in particular, is how *natural* he sounds. There's no pressure or effort, no hint of pastiche, just straightforward playing of magnificent music on a decent piano.

*** **Art Hodes Jazz Trio** Jazzology JCD 307 *Hodes; Reimer Von Essen (cl, as); Trevor Richards (d). 86.*
(*) **Art Hodes Trio Jazzology JCD 237 *Hodes; Trevor Whiting (reeds); John Petters (d); Dave Bennett (v). 9/87.*
*** **Art Hodes Blue Five And Six / ***** Jazzology JCD 172 *Hodes; Al Fairweather, Pat Halcox (t); Wally Fawkes (cl); Fapy Lafertin (g); Andy Brown (b); Dave Evans, Stan Greig (d); Johnny Mars (v). 9–10/87.*
Hodes's trip to Britain in 1987 was a laying-on of hands, traditional jazz players of all sorts made their way to listen to and sit in with the great man. The results are pretty uniform, with most of the best music coming in solo performances by Hodes himself. There is no apparent stylistic distinction between the Trio and the Jazz Trio; the latter is simply better. The larger groups called on more seasoned and experienced musicians and the playing is better in proportion, with some excellent moments from that Chris Barber stalwart, Pat Halcox.

Also, in brief:

*** **The Duets** Solo Art SACD 124. 69, 77.
With Truck Parham or Herb Guy on bass. So-so, and probably mainly for collectors.

*** **Echoes Of Chicago** Jazzology JCD 79. 2/78.
Haunted by the Windy City, but recorded in the softer chill of Atlanta in February, this is a valuable addition to the roster of Hodes albums with full ensemble. And an interesting role for bass saxophone.

*** **And The Magnolia Jazz Band: Volumes 1 & 2** GHB 172 / 173. 78.
An engaging enough encounter, but it scarcely merited two CDs.

*** **Café Des Copains, Toronto** Solo Art SACD 154. 83.
A happy hunting ground for Art, and they loved him there.

*** **Glad To Be Here** Solo Art SACD 170. 86.
Worthwhile late solo date; just don't expect anything out of the ordinary.

Johnny Hodges (1907–70)

ALTO AND SOPRANO SAXOPHONES

Born in Massachusetts. He studied with Sidney Bechet and took his place in Willie 'The Lion' Smith's group. In 1928 he joined the Ellington orchestra and remained with Duke for the next four decades, despite occasional forays into leadership himself. Rabbit's intense, bluesy tone is one of the most distinctive instrumental voices in jazz.

*** **Classic Solos: 1928–1942** Topaz TPZ 1008 *Hodges; Bunny Berigan, Freddy Jenkins, Bubber Miley, Ray Nance, Arthur Whetsol, Cootie Williams (t); Rex Stewart (c); Lawrence Brown, Joe 'Tricky Sam' Nanton , Juan Tizol (tb); Barney Bigard (cl, ts); Harry Carney (bs, as, cl); Otto Hardwick (as, bsx); Ben Webster (ts); Duke Ellington, Teddy Wilson (p); Fred Guy (bj); Lawrence Lucie, Allan Reuss (g); Hayes Alvis, Jimmy Blanton, Wellman Braud, John Kirby, Grachan Moncur, Billy Taylor (b); Cozy Cole, Sonny Greer (d); Mildred Bailey (v). 10/28–7/41.*
*** **Jeep's Blues: His Greatest Recordings: 1928–1941** ASV CD AJA 5180 *As above, except add Buck Clayton, Louis Metcalf (t); Buster Bailey (cl); Lester Young (ts); Edgar Sampson (bs); Jess Stacy (p); Lionel Hampton (vib); Artie Bernstein, Harry Goodman (b); Gene Krupa (d); Billie Holiday (v). 6/28–6/41.*

There are probably no voices in jazz more purely sensuous than that of John Cornelius Hodge (the extra 's' was added later). Subtract Hodges' solos from Duke Ellington's recorded output and it shrinks disproportionately. He was a stalwart presence right from the Cotton Club Orchestra through the Webster–Blanton years and beyond. Sadly, perhaps, for all his pricklish dislike of sideman status in the Ellington orchestra, Hodges was a rather unassertive leader, and his own recordings under-represent his extraordinary qualities, which began to dim only with the onset of the '60s.

The ASV and the Topaz do a fairly good job of compiling a representative profile and doing so with very little overlap. Probably the best guide to these is not personnel but session dates. Topaz ignore things like the 1940 'Good Queen Bess' and the slightly earlier 'Warm Valley', but material from the 1929 Cotton Club Orchestra *is* included, filling in an important gap in the transition from blues and jump to the lyrical majesty of later years. Hodges' alto (and occasionally soprano) stand out strongly wherever featured. He switches to soprano again for 'Rent Party Blues' (Topaz) and 'Tired Socks' (ASV).

*** **Johnny Hodges 1945–1950** Classics 1189 *Hodges; Joe Thomas, Taft Jordan, Harold 'Shorty' Baker (t); Sandy Williams, Lawrence Brown, Quentin Jackson (tb); Al Sears, Don Byas (ts); Harry Carney (bs); Jimmy Jones, Raymond Fol, Billy Strayhorn (p); Brick Fleagle (g); Sid Weiss, Billy Taylor, Oscar Pettiford, Wendell Marshall (b); Shelly Manne, Wilbur De Paris, Butch Ballard, Sonny Greer (d).* 11/45–2/50.

Hodges had yet to undertake his ultimately brief sabbatical from the Ellington orchestra when these tracks were made, and Classics have basically put together a collection of bits and pieces here. Four titles for HRS under Sandy Williams's leadership are followed by four for the very obscure Wax label, then two sessions for Mercer (Ellington), one for Sunrise and one for Swing, cut in Paris in 1950. Reproduction is a mixed bag but the music's interesting enough. Hodges is cast as the major soloist on every track, and though the music's mostly variations on the blues, Rabbit does his usual supremely professional job, and there are occasional cameos from the likes of Quentin Jackson and Shorty Baker.

***(*) **Caravan** Prestige PRCD 24103 *Hodges; Taft Jordan, Cat Anderson, Harold 'Shorty' Baker (t); Lawrence Brown, Juan Tizol (tb); Willie Smith (as); Paul Gonsalves, Al Sears (ts); Jimmy Hamilton (ts, cl); Harry Carney (bs); Duke Ellington (p); Billy Strayhorn (p, org); Wendell Marshall, Oscar Pettiford (b); Wilbur De Paris, Louie Bellson, Sonny Greer (d).* 6/47–6/51.

The sessions on *Caravan* were originally recorded for the short-lived Mercer label. Long unavailable, they include some classics, like 'Charlotte Russe' (aka 'Lotus Blossom'), for which Hodges, Duke and Strayhorn all claimed some credit at varying times. Recorded in 1947, it is one of the most graceful of Hodges' solos. 'Caravan' itself is performed by a band that includes Duke Ellington and the composer, Juan Tizol, himself. Hodges isn't featured on the later stages of what was originally a double LP, just in case anyone mistakes Willie Smith for him.

*** **Johnny Hodges 1950–1951** Classics 1248 *As above, except add Nelson Williams (t); Quentin Jackson (tb); Don Byas, Al Sears (ts); Raymond Fol (p); Chubby Kemp (v).* 50–51.

*** **Johnny Hodges 1951–1952** Classics 1389 *Similar to above, except add Flip Phillips (ts); Red Callender (b).* 2/51–7/52.

The *1950–1951* set covers recordings in Denmark and Paris and the beginning of Hodges' association with Norman Granz's labels. These aren't classic records (despite the label title) and one immediately recognizes that, despite being surrounded by Ellingtonians, albeit a reduced personnel, Johnny played his best work with Duke himself. Some of the tunes are more obviously commercial, depending on the beauty of Hodges' tone and his ability to carry a melody as if it were featherweight.

*** **Johnny Hodges 1952–1954** Classics 1421 *Hodges; Harold 'Shorty' Baker , Emmett Berry (t); Lawrence Brown (tb); John Coltrane, Flip Phillips, Ben Webster, Rudy Williams (ts); Teddy Brannon, Call Cobbs, Leroy Lovett, Richie Powell (p); Ray Brown, Red Callender, Barney Richmond, Lloyd Trotman, John Williams (b); Louie Bellson, J. C. Heard, Osie Johnson, Al Walker (d); Al Hibbler (v).* 7/52–7/54.

Hodges was out on his own at this point, taking a break from the Ellington orchestra and recording on his own account for Norman Granz. No need to get unreasonably excited by the presence of John Coltrane on the record. He's buried away in the ensemble on the closing 'Sweet As Bear Meat' from July 1954. Ben Webster, Shorty Baker and Emmett Berry are more important solo presences, though needless to say the main focus falls on Hodges, even if, as usual, he seems less assertive on his own dates than he was with Duke.

***(*) **Jazz Masters 35: Johnny Hodges** Verve 521857-2 *Very large personnel; much as for records above.* 2/51–8/67.

***(*) **Johnny Hodges With Billy Strayhorn And The Orchestra** Verve 557543-2 *Hodges; Cat Anderson, Harold 'Shorty' Baker , Bill Berry, Howard McGhee, Ed Mullens (t); Lawrence Brown, Quentin Jackson, Chuck Connors (tb); Russell Procope (cl, as); Jimmy Hamilton (cl, ts); Paul Gonsalves (ts); Harry Carney (bs, cl); Jimmy Jones (p); Aaron Bell (b); Sam Woodyard (d).* 11/61.

The *Jazz Masters* compilation is an ideal representation of later Hodges, at his most magisterial. Usually working with Ellingtonians, there is little to distinguish most of these settings from Ducal ones, except for the fact that Rabbit is even more generously featured than usual. It is wonderful to hear him in the company of a baritonist other than Carney on the 1959 session with Mulligan, and the compilation reprises the July 1952 Norman Granz jam which saw Hodges on stage with Benny Carter, Ben Webster and Charlie Parker.

A more recent arrival is the set arranged by Strayhorn and rather coyly credited to 'The Orchestra'; in other words, Ellington with the Duke on holiday. Rabbit could hardly have been in more familiar company for a concerto-like situation, and if he doesn't exactly put himself out to make the most of the opportunities, that isn't what such a hardened pro would have done anyway.

***(*) **Johnny Hodges At Sportpalast, Berlin** Pablo 2620 102 2CD *Hodges; Ray Nance (t); Lawrence Brown (tb); Harry Carney (bs); Al Williams (p); Aaron Bell (b); Sam Woodyard (d).* 61.

Still associating largely with Ellingtonians, Hodges entered his final decade possessed of a magisterial voice which was like no other in jazz and which increasingly seemed the ancestor of everyone from John Coltrane to Bobby Watson. A surprising dearth of live material makes the return of the 1961 Sportpalast recording doubly welcome. Hodges was in magnificent voice on this occasion, playing with the moody grace that was his stock-in-trade. A few moments into 'Satin Doll' one realizes how wonderful it would have been to have seen this complex, rather difficult man perform as he does on these discs. Considering Hodges' popularity with mainstream followers, it is hard to understand why so many of the 30-odd albums under his own name have not yet been reissued.

****** Everybody Knows Johnny Hodges** Impulse A(S) 61 116 *Hodges; Cat Anderson, Rolf Ericson, Herbie Jones, Ray Nance (t); Lawrence Brown, Buster Cooper, Britt Woodman (tb); Harold Ashby, Harry Carney, Paul Gonsalves, Jimmy Hamilton, Russell Procope (reeds); Jimmy Jones (p); Ernie Shepard (b); Grady Tate (d).* 2/64, 3/65.

Billy Strayhorn composed '310 Blues' specially for the occasion and takes another credit with 'A Flower Is A Lovesome Thing'. From time to time, Hodges seems upstaged by both Paul Gonsalves (then in his pomp) and Lawrence Brown. The trombonist is actually the leader on the remaining tracks on the CD – *Inspired Abandon*, included in this reissue, was his album for Impulse!, with Rabbit as featured soloist. The material here isn't as good, certainly not a patch on the small-group cuts from the February 1964 dates; the big-band tracks – 'Main Stem', 'I Let A Song Go Out Of My Heart'/'Don't Get Around Much Anymore' – are equally good, but Hodges seems slightly overpowered by the arrangements. Essential all the same.

Also, in brief:

***** Jeep Is Jumpin': A Proper Introduction** Proper PROPERBOX58 4CD. 37–43.

A brilliant introduction to Hodges' early years, with the best jump material and some limpidly beautiful ballad solos. Almost 100 tracks with a 44-page booklet.

***** Hodge Podge: The Best Of The Duke's Men – Volume 1 / **** Who Struck John?: ... Volume 2** Definitive DRCD 11123 / 11124. 39–47.

Excellent compilation of some swing masterpieces, in pretty respectable sound.

***** Wild Bill Is The Boss / *** Joe's Blues / ***(*) Mess Of Blues / *** Blue Hodge** Lone Hill Jazz LHJ 10283–10286. 61–66.

These are presented as 'The Johnny Hodges/Wild Bill Davis Project', which adds a certain amount of grandeur to what were basically ear-pleasing sax/organ/guitar records, with Davis, Grant Green, Mundell Lowe, Kenny Burrell and others. There were eight LPs between 1961 and 1966, but Lone Hill are breaking the chronological sequence and grouping them according to various other criteria. As the first title suggests, volume one covers sessions where Davis's name came first. Hodges is magnificent, of course, but there's an excess of jazz-pop here. Just to complicate (or simplify) matters, some of this material, though not necessarily the best, is available on Camden as *On The Way Up*.

***** With Lawrence Welk's Orchestra** Ranwood 8246. 12/65.

Eh? One day you're working with Duke, the next with the Polka King. It works, though. A very beautiful record with enough top-flight guests to keep any jazz snob happy.

Amos Hoffman

GUITAR

Israeli-American guitarist, straight-ahead in essence.

***** The Dreamer** Fresh Sound New Talent FSNT 060 *Hoffman; Duane Eubanks (t); Avishai Cohen (b); Jorge Rossy (d).* 2/99.

Hoffman's clear, clean style abjures effects and mannerisms and relies on streams of melody. That makes this a likeable rather than an arresting record. Rossy and Cohen are an excellent team for this kind of thing, propulsive but not bossy, and Eubanks, though not on every track, is an interesting man to have on hand. The nine originals don't outstay their welcome, and 42 minutes is just the right length for the disc.

Jay Hoggard (born 1954)

VIBRAPHONE, MARIMBA

On the fringes of the New Haven new-music scene in the '70s, then moved to New York and played in more straight-ahead, post-bop surroundings. Some profile as a leader in the '80s but has rather slipped from sight of late.

***** Solo Vibraphone** India Navigation IN 1040 *Hoggard (vib solo).* 11/78.

****(*) Rain Forest** Original Jazz Classics OJCCD 800 *Hoggard; Chico Freeman (ts); Kenny Kirkland (ky); John Koenig (clo, g); Roland Bautista (g); Francisco Centeno (b); Harvey Mason (d); Paulinho Da Costa, Jose Guico (perc); Maxayn Lewis, Patryce Banks, Sybil Thomas (v).* 11/80.

There's a fierceness about Hoggard – 'the little tiger' seems a perfect description – that communicates itself through almost everything he does, not just the more avant-garde aspects. His exposure is currently thin owing to the disappearance of all his Muse albums, and this pair are merely worthwhile. The solo India Navigation set, now reissued with extra tracks, is one side of Hoggard's musical personality. Titles like 'May Those Who Love Apartheid Rot In Hell' give a sense of the burning intensity that fuels his work, but even here it's worth noting that such pieces sit alongside 'Toe Dance For A Baby' and a markedly jovial reading of 'Air Mail Special'. Recorded live, the disc doesn't give the best representation of Hoggard's clean, exact delivery. Technically, he sounds closer to Hamp than to Milt Jackson or Bobby Hutcherson. *Rain Forest*, a Contemporary date now reissued in the OJC series, is muddled by the Latin percussion and misguided vocals, and often seems inappropriately lightweight for such a dignified performer; but the sparkle of Hoggard's best playing glints through what looks suspiciously like a session he was talked into leading.

***** The Right Place** JHVM 0001 *Hoggard; Dwight Andrews (ss, bcl, f); James Weidman (p, org); Hilton Ruiz (p); Belden Bullock (b); Pheeroan akLaff (d); Asher Delerme, Kwaakye Obeng (perc).* 1/03.

***** Songs Of Spiritual Love** JHVM 0002 *Hoggard; James Weidman (p).* 05.

***** Swing 'Em Gates: A Tribute to Lionel Hampton** JHVM 0004 *Hoggard; James Weidman, Dr Billy Taylor (p); Leon Lee Dorsey (b); Winard Harper (d); Willie Martinez (perc).* 8/06.

Maybe the Latin tinge wasn't entirely foisted on him, for it returns on *The Right Place*, which is transparently an own-label release. Who could blame him? The industry has treated Hoggard with scant regard and it's a delight to welcome him back to the fold. He hasn't entirely mellowed with age. There's still plenty of fire in the playing; even on a slow tune, he has a blacksmith's ring. The mood's modern Afro-Cuban; the percussionists are intelligently integrated and Weidman and Andrews are inventive in their features to make this seem a group disc, rather than Hoggard and accompaniment. It's tempting to look at the title of the duo album and think 'Aha! He's got religion', meaning he's gone soft. Nothing could be further from it. These are all sacred songs ('Bridge Over Troubled Water' almost counts) and include traditional African-American anthems like 'Lift Every Voice And Sing', more widely resonant themes like 'His Eye Is On The

Sparrow' and modern material like Coltrane's 'Dear Lord'. Hoggard may play with a lighter touch here and Weidman, a superb organ-player as well as pianist, can't quite avoid a churchy delivery (and presumably doesn't try to), but it's a tough jazz set as well as a spiritual statement.

Jay seems to alternate two- and four-mallet work, but Hampton is clearly his biggest influence and it's no surprise to hear him turn in a tribute record. They were friends and Hoggard seems to have depped for the great man on more than one occasion. He does the legacy proud on *Swing 'Em Gates*. The material's (over-)familiar, but 'Air Mail Special' probably couldn't be avoided and he manages to put a modern spin on it without deconstructing the old warhorse – no mean feat. Jay may wear a suit rather than a dashiki these days, but his playing is still as tigerish as ever. An underrated master.

Billie Holiday (1915–59)

VOCAL

Born in Baltimore, she had a wretched childhood but was singing early and made her first records in 1933. Her pre-war sessions with Teddy Wilson established her reputation, followed by stints with Basie and Artie Shaw. Drink and narcotics problems, which attended the rest of her life, held back her solo and film career, but she worked through the '40s, despite a spell in prison, began recording for Decca in 1944, and signed with Norman Granz in 1952. Her voice declined to a croak, but her musicianship stayed intact.

**** **The Billie Holiday Collection 1** Columbia 510721-2 *Holiday; Roy Eldridge, Richard Clarke, Jonah Jones, Chris Griffin, Bunny Berigan, Irving Randolph (t); Benny Morton (tb); Tom Mace, Rudy Powell, Artie Shaw, Irving Fazola, Benny Goodman, Vido Musso (cl); Johnny Hodges (as); Ben Webster, Ted McRae, Chu Berry (ts); Harry Carney (bs, cl); Teddy Wilson, Joe Bushkin, Clyde Hart (p); Dave Barbour, John Truehart, Lawrence Lucie, Dick McDonough, Allan Reuss (g); John Kirby, Grachan Moncur, John Kirby, Pete Peterson, Artie Bernstein, Milt Hinton (b); Cozy Cole, Gene Krupa (d).* 7/35–11/36.

**** **The Billie Holiday Collection 2** Columbia 510722-2 *Holiday; Jonah Jones, Henry Allen, Buck Clayton, Cootie Williams, Eddie Tompkins (t); Benny Goodman, Edmond Hall, Buster Bailey (cl); Cecil Scott (cl, as, ts); Johnny Hodges (as); Lester Young, Prince Robinson, Joe Thomas, Ben Webster (ts); Harry Carney (bs, cl); Teddy Wilson, James Sherman, Claude Thornhill (p); Allan Reuss, Freddie Green, Jimmy McLin, Carmen Mastren (g); Walter Page, John Kirby, Artie Bernstein (b); Cozy Cole, Jo Jones, Alphonse Steele (d).* 11/36–9/37.

**** **The Billie Holiday Collection 3** Columbia 510723-2 *Holiday; Buck Clayton, Charlie Shavers, Hot Lips Page, Harry Edison (t); Benny Morton (tb); Prince Robinson, Buster Bailey (cl); Tab Smith (as, ss); Earl Warren, Jack Washington (as); Lester Young (ts, cl); Vido Musso, Babe Russin, Stanley Payne, Kenneth Hollon (ts); Claude Thornhill, Teddy Wilson, Margaret Johnson, Billy Kyle, Kenny Kersey, Sonny White, Joe Sullivan (p); Freddie Green, Jimmy McLin, Allan Reuss, Danny Barker, Bernard Addison (g); Walter Page, John Kirby, John Williams (b); Jo Jones, Cozy Cole, Eddie Dougherty (d).* 9/37–12/39.

***(*) **The Billie Holiday Collection 4** Columbia 510724-2 *Holiday; Buck Clayton, Harry Edison, Roy Eldridge, Bill Coleman, Shad Collins, Emmett Berry (t); Benny Morton, Jack Teagarden (tb); Jimmy Powell, Jimmy Hamilton, Barney Bigard (cl); Hymie Schertzer, Benny Carter (cl, as); Lester Boone, Jimmy Powell, Earle Warren, Jack Washington, Carl Frye, Leslie Johnakins, Eddie Barefield (as); Ernie Powell (cl, ts); Kermit Scott, Lester Young, Georgie Auld, Babe Russin (ts); Teddy Wilson, Joe Sullivan, Sonny White, Eddie Heywood, Art Tatum (p); Al Casey, Paul Chapman, Gene Fields, Freddie Green, Lawrence Lucie, John Collins, Ulysses Livingston (g); Walter Page, John Williams, Wilson Myers, Ted Sturgis, Grachan Moncur, Oscar Pettiford (b); Jo Jones, Hal West, Yank Porter, Sidney Catlett, Kenny Clarke, Herbert Cowens, J. C. Heard (d).* 12/39–1/44.

**** **Lady Day: The Complete Billie Holiday On Columbia 1933–1944 / ***(*) Lady Day: The Best Of Billie Holiday** CXK 85470 10CD / 504722-2 2CD *As all above discs.* 33–44; 36–42.

Billie Holiday remains among the most difficult of jazz artists to understand or study. Surrounded as she is by a disturbing legend, it is very difficult to hear her clearly. The legendary suffering and mythopoeic pain which countless admirers have actively sought out in her work make it difficult for the merely curious to warm to a singer who was a sometimes baffling performer. The later records place the listener in an almost voyeuristic role. Nevertheless, Holiday was a singular and unrepeatable talent whose finest hours are remarkably revealing and often surprisingly joyful.

Virtually all of her music is now available on CD. Columbia took their time about it, since their Holiday archive hadn't been remastered since the days of LPs, but the wait was worth it: their massive *Lady Day* edition offers the entire catalogue, 230 tracks including alternatives, airshots and a few V-Discs. The basic sequence starts with six and a half discs of the studio sessions in chronological order, then meanders through numerous alternative takes and a small amount of broadcast material for the remainder. There are also numerous essays and photos, as well as track-by-track analysis: all the familiar paraphernalia of the boxed-set age. The standard of these records – particularly considering how many tracks were made – is finally very high, and the best of them are as poised and finely crafted as any small-group jazz of the period. One of Holiday's innovations was to suggest a role for the singer which blended in with the rest of the musicians, improvising a line and taking a 'solo' which was as integrated as anything else on the record. On her earlier sides with Wilson as leader, she was still credited as responsible for the 'vocal refrain', but the later titles feature 'Billie Holiday And Her Orchestra'. She starts some records and slips into the middle of others, but always there's a feeling of a musician at ease with the rest of the band and aware of the importance of fitting into the performance as a whole.

Her tone, on the earliest sides, is still a little raw and unformed, and the trademark rasp at the edge of her voice – which she uses to canny effect on the later titles – is used less pointedly; but the unaffected styling is already present, and there are indications of her mastery of time even at the very beginning. While the most obvious characteristic of her singing is the lagging behind the beat, she seldom sounds tired or slow to respond, and the deeper impression is of a vocalist who knows exactly how much time she can take. She never scats, rarely drifts far from the melody, and respects structure and lyrical nuance, even where the material is less than blue-chip. But her best singing invests the words with shades of meaning which vocalists until that point had barely looked at: she creates an ambiguity between what the words say and what she might be thinking which is very hard to distil. And that is the core of Holiday's mystique. Coupled with the foggy, baleful, sombre quality of her tone, it creates a vocal jazz which is as absorbing as it is enduring.

Whatever one may think about the later albums, these sessions surrender nothing in gravitas and communicate a good humour which is all their own. The session producers – John Hammond or Bernie Hanighen – encouraged an atmosphere of mutual creativity which the singer seldom fails to respond to, and even on the less than immortal songs Holiday makes something of the situation: there is no sense of her fighting against the material, as there often is with Armstrong or Waller in the same period. On the many upbeat songs, she's irresistible. The informality starts to fade, though, and she becomes more like a singer with accompanists, but the blitheness of her youthful voice persists. On an airshot with the Basie orchestra, she does 'Swing, Brother, Swing', which is much more the sort of thing you'd expect to hear from Ella Fitzgerald in this period, and every phrase has light and lift in it, all the jive language made into something almost spiritual.

As a trove of songs, this is also enormously valuable. The chestnuts produce predictably fine performances, but it's on the lesser, and lesser-known, material that Billie really works wonders. 'Romance In The Dark', 'Back In Your Own Backyard', 'They Say', 'I'm Gonna Lock My Heart', 'Says My Heart' and even a trifle such as 'Under A Blue Jungle Moon' come up like splendid tunes even when they're not. It's not so much that she transforms or transcends these songs, more that at this point she seemed to breeze through lines with a delight in her own talent that, in an odd way, makes the matter of the lyrics almost irrelevant. Not so much in love with her own voice, but in love with what it could do.

The musicianship is, inevitably, hard to criticize. Although Lester Young's presence on many of these dates is usually the one that's singled out, the greater achievement lies with Teddy Wilson: his blend of elegance and vitality has out-faced 65 years, and will continue to do so. Luckily, we can also hear everything that was going on: the transfers are at last just as they should be. The original Vocalion masters weren't always wonderful, but the engineers haven't been shy about leaving some surface noise in if it meant getting the music to sound as it should. The many alternative takes don't tell us much that's new, and the handful of airshot titles are no more than a pleasing bonus.

If you don't want to spring for the full set, the two-disc Columbia best-of is a fine alternative, but even better are the four volumes of *The Billie Holiday Collection*, drawn from the complete edition. The Classics CDs cover all the material which isn't also included on their Teddy Wilson series: a useful way to fill gaps if the other discs are already in the collection, but splitting the music between Wilson and Holiday separates much of the best material.

[illegible]

****** Lady Day Swings!**

Columbia 508608-2 *As various discs above. 7/35–7/39.*

One could say that she swung whatever the tempo was, but this absolutely delightful collection focuses in on the most skipping and beautifully upbeat of her '30s performances. There's tenderness, too, in the likes of 'Easy To Love' and 'Romance In The Dark'. It's possible to complain that it's a one-sided look at Holiday's art. We prefer to see it as her most consistently enjoyable collection.

***** The Commodore Master Takes** Commodore 543272-2 *Holiday; Frankie Newton, Doc Cheatham, Freddy Webster (t); Vic Dickenson (tb); Lem Davis, Tab Smith (as); Stan Payne, Kenneth Hollon (ts); Eddie Heywood, Sonny White (p); Jimmy McLin, Teddy Walters (g); John Williams, John Simmons (b); Eddie Dougherty, Big Sid Catlett (d). 4/39–8/44.*

Holiday's Commodore sessions account for only 17 titles all told. A two-CD set with numerous multiple takes has now been deleted. This single CD version will suffice for what's regarded as a footnote to her most important music. It opens on her signature set-piece, 'Strange Fruit', which sets a sombre tone for the first session, and though there's then a jump of some five years, the rest of the tracks tend to follow the pattern of subdued tempos and rather severe interpretations. The ultra-slow speed of 'How Am I To Know' is startling in itself, and so in its way is the gently entreating 'Lover Come Back To Me'. The accompaniments include some excellent players, but Eddie Heywood's charts give them precious little chance to shine. A little-known period: most will regard it as a footnote to her more important music.

*****(*) The Complete Original American Decca Recordings** GRP 052601-2 2CD *Holiday; Russ Case, Joe Guy, Gordon Griffin, Rostelle Reese, Billy Butterfield, Jimmy Nottingham, Emmett Berry, Buck Clayton, Bernie Privin, Tony Faso, Dick Vance, Shad Collins, Bobby Williams, Bobby Hackett (t); Dicky Wells, George Matthews, Henderson Chambers, Mort Bullman, George Stevenson (tb); Milt Yaner, Bill Stegmeyer (cl, as); Hymie Schertzer, Jack Cressey, Lem Davis, Toots Mondello, Al Klink, Rudy Powell, George Dorsey, Johnny Mince, Pete Clark, Sid Cooper (as); John Fulton (ts, cl, f); Dick Eckles (ts, f); Larry Binyon, Paul Ricci, Dave Harris, Hank Ross, Armand Camgros, Bob Dorsey, Art Drelinger, Lester Young, Joe Thomas, Budd Johnson, Freddie Williams, Pat Nizza (ts); Eddie Barefield (bs, cl); Stan Webb, Sol Moore, Dave McRae (bs); Dave Bowman, Sammy Benskin, Joe Springer, Charles LaVere, Bobby Tucker, Billy Kyle, Horace Henderson, Bernie Leighton (p); Carl Kress, Tony Mottola, Everett Barksdale, Bob Bain, Mundell Lowe, Tiny Grimes, Jimmy Shirley, Dan Perry (g); Haig Stephens, Bob Haggart, Billy Taylor, John Simmons, Thomas Barney, George Duvivier, Joe Benjamin, Jack Lesberg, Lou Butterman (b); Johnny Blowers, George Wettling, Specs Powell, Big Sid Catlett, Kelly Martin, Denzil Best, Kenny Clarke, Norris 'Bunny' Shawker, Shadow Wilson, Cozy Cole, Wallace Bishop, Jimmy Crawford, Nick Fatool (d); Louis Armstrong (v); strings and choir. 10/44–3/50.*

***** Billie Holiday 1944** Classics 806 *Similar to above, except add Roy Eldridge, Doc Cheatham, Freddy Webster (t); Vic Dickenson (tb); Barney Bigard (cl); Lem Davis (as); Al Casey, Teddy Walters (g); Oscar Pettiford (b). 3–11/44.*

Holiday's Decca sessions have been impeccably presented here, in a double-CD set which has been remastered to make the music sound as big and clear as possible. Some may prefer a warmer and less boomy sound, but the overall timbre is impressively full and strong. These sessions were made when Holiday had established a wider reputation, and their feel is very different from the Columbia records: carefully orchestrated by a multitude of hands, including Sy Oliver and Gordon Jenkins, the best of them are as good as anything Holiday did. Many listeners may, indeed, find this the single most entertaining set of Holiday reissues on the market. Her own songs, 'Don't Explain' and 'God Bless The Child', are obvious highlights, even if they mark the beginning of Holiday's 'victim' image, and here is the original reading of the subsequently famous 'That Ole Devil Called Love', two duets with Louis Armstrong, slow and emotionally draining readings of 'Porgy' and 'My Man' (from the one session with the sole accompaniment of a rhythm section), and a lot of pleasing, brightly paced readings of superior standards. Few players stand out the way Young and Wilson do on the pre-war sides, but these aren't the same kind of records.

The Classics sequence usefully continues with various 1944 tracks. It starts with three numbers from a Metropolitan Opera House show, with Eldridge and Tatum in the band, then goes through material with Eddie Heywood's Orchestra and finally reaches the first of the sessions on the MCA set.

***(*) **Solitude** Verve 519810-2 *Holiday; Charlie Shavers (t); Flip Phillips (ts); Oscar Peterson (p); Barney Kessel (g); Ray Brown (b); Alvin Stoller (d). 52.*

*** **Recital By Billie Holiday** Verve 521868-2 *Holiday; Harry 'Sweets' Edison , Joe Newman, Charlie Shavers (t); Willie Smith (as); Paul Quinichette (ts); Oscar Peterson (p, org); Bobby Tucker (p); Herb Ellis, Freddie Green, Barney Kessel (g); Ray Brown, Red Callender (b); Chico Hamilton, Gus Johnson, Ed Shaughnessy (d). 7/52–9/54.*

*** **Lady Sings The Blues** Verve 521429-2 *Holiday; Charlie Shavers (t); Tony Scott (cl, p); Budd Johnson, Paul Quinichette (ts); Wynton Kelly, Billy Taylor (p); Billy Bauer, Kenny Burrell (g); Aaron Bell, Leonard Gaskin (b); Cozy Cole, Lennie McBrowne (d). 2/55–6/56.*

***(*) **Music For Torching** Verve 527455-2 *Holiday; similar to above. 8/56.*

**** **All Or Nothing At All** Verve 529226-2 2CD *Holiday; Harry 'Sweets' Edison (t); Ben Webster (ts); Jimmy Rowles (p); Barney Kessel (g); Joe Mondragon (b); Alvin Stoller (d). 8/56–1/57.*

**** **Songs For Distingué Lovers** Verve 539056-2 *As above, except add Larry Bunker (d). 7/56.*

***(*) **Body And Soul** Verve 589308-2 *As above, except omit Mondragon; add Red Mitchell (b). 57.*

***(*) **The Billie Holiday Songbook** Verve 823246-2 *Holiday; Joe Newman, Charlie Shavers, Roy Eldridge, Buck Clayton, Harry 'Sweets' Edison (t); Tony Scott (cl); Willie Smith (as); Paul Quinichette, Al Cohn, Coleman Hawkins (ts); Wynton Kelly, Carl Drinkard, Mal Waldron, Oscar Peterson, Bobby Tucker (p); Kenny Burrell, Herb Ellis, Freddie Green, Barney Kessel (g); Aaron Bell, Ray Brown, Carson Smith, Milt Hinton, Red Callender (b); Gus Johnson, Chico Hamilton, Ed Shaughnessy, Don Lamond, Lennie McBrowne (d). 7/52–9/58.*

***(*) **Verve Jazz Masters: Billie Holiday** *** **Jazz Masters 47: Sings Standards** Verve 519825-2 / 527650-2 *Holiday; various groups. 52–8/56; 2/45–3/59.*

***(*) **Lady In Autumn** Verve 849434-2 2CD *Holiday; Buck Clayton, Joe Guy, Charlie Shavers, Joe Newman, Harry 'Sweets' Edison , Roy Eldridge (t); Tommy Turk (tb); Tony Scott (cl); Romeo Penque (as, bcl); Willie Smith, Gene Quill, Benny Carter (as); Ben Webster, Lester Young, Coleman Hawkins, Al Cohn, Paul Quinichette, Budd Johnson (ts); Oscar Peterson (p, org); Milt Raskin, Bobby Tucker, Mal Waldron, Carl Drinkard, Jimmy Rowles, Hank Jones, Wynton Kelly (p); Irving Ashby, Barney Kessel, Kenny Burrell, Barry Galbraith, Freddie Green (g); Janet Putnam (hp); Milt Hinton, Carson Smith, Joe Mondragon, Red Mitchell, Red Callender, Aaron Bell, Leonard Gaskin, John Simmons, Ray Brown (b); Dave Coleman, Alvin Stoller, J. C. Heard, Ed Shaughnessy, Chico Hamilton, Larry Bunker, Lennie McBrowne, Osie Johnson (d); strings. 4/46–3/59.*

**** **First Issue: The Great American Songbook** Verve 523003-2 2CD *Similar to above. 52–59.*

Holiday's last significant period in the studios was with Verve in the '50s, and this is the best-known and most problematical music she made. Her voice has already lost most of its youthful shine and ebullience: on 'What A Little Moonlight Can Do', Oscar Peterson does his best to rouse the singer, but she only has the energy to glide. Whether this makes her music more revealing or affecting or profound is something listeners will have to decide for themselves. Sometimes the voice is funereal; then it takes on a persuasive inner lilt which insists that her greatness has endured. And the best of the interpretations, scattered as they are through all these records, show how compelling Holiday could still be.

Although there is a complete edition available, Verve have now released Holiday's output in seven separate sets. Preference among the discs depends mainly on song selection and accompanists: Granz always made sure there were top-flight bands behind her. *Solitude* has some lovely things: a classic 'These Foolish Things', a marvellous 'Moonglow'. *Recital* has some happy work, including 'What A Little Moonlight Can Do' and 'Too Marvelous For Words', but there are some sloppy pieces too. *Lady Sings The Blues* (replacing a previous disc under that title) has three or four of her best-known heartache songs and includes the rehearsal tape with Tony Scott where they work up 'God Bless The Child' – intriguing, but probably for scholars only. *Music For Torching* is small-hours music of a high, troubling calibre. *All Or Nothing At All* rounds up seven long sessions across two discs and includes some magnificent work from Edison and Webster (there is even a warm-up instrumental cut while they were waiting for her to arrive at the studio), as well as what is probably Holiday's most regal, instinctual late work. It all seems to come to a peak on the very last track on disc two, the definitive version of 'Gee Baby, Ain't I Good To You?'. *Body And Soul* is another edition of some of the same material.

Songs For Distingué Lovers has been made available by Verve in their Master Edition series and, with the original programme expanded to 12 tracks, putting the entire session in one place, this is another front-rank recommendation, the music in its latest remastering sounding particularly handsome. In comparison, the compilations seem superfluous, except for those who prefer just the odd Holiday record in their collection. Both discs in the *Jazz Masters* series would do fine for that, though the *Standards* selection rather inevitably comes off second best. The *First Issue* two-disc set is, though, a beautifully chosen retrospective which eschews Holiday's tortured epics and lines up the choicest examples of Tin Pan Alley instead.

*** **Billie's Blues** Blue Note 748786-2 *Holiday; Monty Kelly, Larry Neill, Don Waddilove (t); Skip Layton, Murray McEachern (tb); Buddy DeFranco (cl); Alvy West, Dan D'Andrea , Lennie Hartman (reeds); Haywood Henry (ts, bs); Carl Drinkard, Bobby Tucker, Buddy Weed, Sonny Clark, Beryl Booker (p); Jimmy Raney, Mike Pingitore, Tiny Grimes (g); Red Mitchell, Artie Shapiro (b); Elaine Leighton, Willie Rodriguez (d). 42–54.*

*** **Jazz At The Philharmonic** Verve 521642-2 *Holiday; Buck Clayton, Roy Eldridge, Howard McGhee (t); Tony Scott (cl); Illinois Jacquet, Wardell Gray, Al Cohn, Coleman Hawkins, Lester Young (ts); Carl Drinkard (p); Kenny Burrell (g); Charles Mingus, Carson Smith (b); Dave Coleman, J. C. Heard, Chico Hamilton (d). 2/45–11/56.*

*** **1949–52 Radio and TV Broadcasts** ESP 3002 *Holiday; other personnel uncertain, but includes Mal Waldron (p); Milt Hinton (b); Osie Johnson (d). 49–52.*

*** **1953–56 Radio and TV Broadcasts** ESP 3003 *As above. 53–56.*

*** **At Carnegie Hall** Verve 527777-2 *Holiday; Buck Clayton, Roy Eldridge (t); Al Cohn, Coleman Hawkins (ts); Tony Scott (cl, p); Carl Drinkard (p); Kenny Burrell (g); Carson Smith (b); Chico Hamilton (d). 11/56.*

Holiday left a fair number of live recordings, most of them unauthorized at the time, and they're a fairly depressing lot. Unlike, say, Charlie Parker's live music, this presents a less than fascinating portrait, often of a musician in adversity. Club recordings find her in wildly varying voice, almost from song to song: truly affecting performances may sit next to ragged, throwaway ones. *Billie's Blues* is an interesting cross-section of tracks: several from a European tour which was a mixed success, including three with Buddy DeFranco's group that feature some fine clarinet by the leader, and four from an obscure session for Aladdin with a group that puts the singer into a jump-band blues situation. She handles it unexpectedly well.

The ESP discs make an interesting pair, but we are still waiting for the new issue of what was the third volume in this series, which includes the famous 'Fine And Mellow' from the 1957 *Sound Of Jazz* telecast, as well as an excellent 'Porgy' from 1956. Her JATP appearances are collected on the Verve album, plus material from other less inspiring appearances from the '50s. *At Carnegie Hall* is the record of one of her last great live shows. The notes reveal she was not in a fit state to perform, and with the music interspersed with readings from her book there is a macabre quality which her artistry somehow rises above.

**** **The Complete Billie Holiday On Verve 1945–1959** / ***(*) **Billie's Best** Verve 517658-2 10CD / 513943-2 *Holiday; various groups as above.* 45–59.

The circle is now closed on Holiday's career: the various multi-disc packages allow anyone to follow her from the beginning to the end. There are rarities in this major collection, which includes what are often wryly funny rehearsal tapes with Jimmy Rowles (strange to hear this famously tormented woman laugh and tell jokes), but its main purpose is to provide first-to-last coverage of her major studio years. There is splendid documentation to go with the records. *Billie's Best* is a useful pocket edition that samples the big box. There are no fewer than 11 other compilations listed in the Verve catalogue, and of course countless others of less impeccable provenance. The best of the work there is a pointless piece of duplication: the *Jazz Masters* discs listed above remain good enough.

Also, in brief:

(*) **Masters Of Jazz Vol. 3: Billie Holiday Storyville 4103. 44–49.

Respectable live material from the '40s.

(*) **Billie Holiday 1945–1948 Classics 1040. 8/45–12/48.

An unhappy period, during which Holiday served time for narcotics possession, but there were nevertheless some fine records.

(*) **Lady In Satin / (***) **Last Recordings** Columbia CK 65144 / Verve 835370-2. 58; 3/59.

No one seriously wants to remember her like this, though the terminal croak does still exert a grim fascination.

Joe Holiday (born 1925)

TENOR SAXOPHONE

Born in Sicily, he came to New Jersey as a child. Once successful, but his reputation's pretty much eclipsed.

*** **Holiday For Jazz** Fresh Sound FSRCD 439 *Holiday; Idrees Sulieman, Joe Newman, Blue Mitchell, Thad Jones, Art Farmer (t); Eddie Bert (tb); Earl Warren (as); Cecil Payne (bs); Duke Jordan, Johnny Acea (p); Franklin Skeete, Wendell Marshall, Addison Farmer (b); Max Roach, Osie Johnson, Carmen Pepe, Art Taylor (d).* 3/53, 2/57.

If Fresh Sound existed for no other purpose than to recover figures as forgotten as Holiday, it would still be valuable. Joe's likeable, uncomplicated swing is fairly derivative – Wardell Gray and Stan Getz were his main influences, allegedly, though he sounds more like Charlie Ventura – but not so much that he deserved oblivion. The early stuff with Sulieman, Bert, Warren and Payne (a Prestige EP) is like reduced big-band swing, but Holiday stuck with the little big-band or big little-band formula over the next four years and the octet personnels alone should be some guarantee of quality. The results were all on a Decca 12-inch. Hard to pick out particular tracks; Joe's writing was individual but mostly uncomplicated and it was the arrangements, by Hal Mitchell and Ernie Wilkins, that gave these cuts their individuality: 'Curtain Call', with Art Farmer and Thad Jones, and 'Study in Turquoise', with Thad and Joe Newman, are our favourites.

Dave Holland (born 1946)

DOUBLE BASS, CELLO

Studied in London in the '60s, then joined Miles Davis, 1968–70. Has been constantly in demand ever since and has built a huge discography. Teaches and leads his own quintet when other demands allow. Occasional work on cello or electric bass, but basically a stand-up man with a peerless sound.

[illegible]

**** **Conference Of The Birds**
ECM 829373-2 *Holland; Anthony Braxton, Sam Rivers (reeds, f); Barry Altschul (d, perc).* 11/72.

In 1968, the 22-year-old Holland recorded *Karyobin* with the Spontaneous Music Ensemble and *Filles De Kilimanjaro* with Miles Davis. Even given that most bassists have a wide and varied CV, this is a pretty broad musical spectrum to pack into a few months. Holland has been spoken of in the same breath as the legendary Scott LaFaro: he shares the American's bright, exact intonation, incredible hand-speed and utter musicality. If he had never made another record as leader, *Conference Of The Birds* would still stand out as a quiet masterpiece. The title-piece, marked out by Altschul's marimba figures and the two reedmen interweaving basket-tight, was inspired by the morning chorus outside Holland's London flat, not the Persian mystical poem. But mystical much of the music is; indivisible and remarkably hard to render verbally. On flutes, Rivers and Braxton are hard to separate; on saxophones, much easier. Altschul is at his very best and Holland's own part is subtly nuanced.

*** **Emerald Tears** ECM 529087-2 *Holland (b solo).* 8/77.
*** **Life Cycle** ECM 829200-2 *Holland (clo solo).* 11/82.

Though solo bass (and cello) performances were to become something of an ECM staple (see 'in brief', below), Holland's two early solo discs stand out. *Emerald Tears* is a quiet and meditative album, that in a few isolated moments starts to sound like a set of exercises. The eight tracks are more or less the same length, even when some, like the opening 'Spheres' or the beautiful 'Under Redwoods', call out for further development, while others – the *arco* 'Combination' and 'Flurries' – linger unnecessarily. One

Miles Davis tune is included: 'Solar' sits comfortably for a bass-player and it brings out Holland's singing tone. There is also a piece by Anthony Braxton. The cello record is not quite such a tough listen, perhaps because it has an internal consistency *Emerald Tears* largely lacks. It is difficult to separate real echoes from simple association of ideas, but much of the language seems to be classical rather than jazz-based; some moments will suggest Bach, others Kodály, though there are also parallels with Oscar Pettiford and Ron Carter. For sheer musicianship, these records probably merit higher ratings; for most listeners, they demand a pretty substantial loyalty.

***(*) **Jumpin' In** ECM 817437-2 *Holland; Kenny Wheeler (t, pkt-t, c, flhn); Robin Eubanks, Julian Priester (tb); Steve Coleman (as); Steve Ellington (d).* 10/83.
*** **Seeds Of Time** ECM 825322-2 *As above, except omit Ellington; add Marvin 'Smitty' Smith (d).* 11/84.
*** **The Razor's Edge** ECM 833048-2 *As above, except omit Priester.* 2/87.
Holland's '80s bands were the antithesis of what he had been doing 15 years before, whether with the SME or with Miles. Tightly arranged, with much of the drama enacted between bass and brass, they manage to steer a path between freedom and fixity of detail. Holland also seemed to be much concerned with texture, and Kenny Wheeler's range of horns on *Jumpin' In* suggests a desire for subtle colouration that was to be developed, albeit less obviously, over the next couple of albums.

One obvious influence at this time was the Mingus Jazz Workshop. 'Blues For C.M.' on *Razor's Edge* is the only fully explicit reference, and while it's difficult to reconcile the quiet and unassuming Holland with the volcanic American, the voicings and the interplay of structure and freedom come from the same root. The sound has paled a little by 1987, but these are all strong statements none the less.

**** **Points Of View** ECM 557020-2 *Holland; Robin Eubanks (tb); Steve Wilson (ss, as); Steven Nelson (vib, mar); Billy Kilson (d).* 9/97.
***(*) **Not For Nothin'** ECM 014004-2 *As above, except omit Wilson; add Chris Potter (ss, as, ts).* 9/00.
From the faintly mournful opening of 'The Balance' to the soaring delight of 'Herbaceous', a dedication to Herbie Hancock, *Points Of View* is an altogether more even and generous record than its predecessor. Once again, Holland floats comfortably on top of the implicit pulse established by Nelson and secured by the new drummer. Kilson won't be to every taste and his solo on the Ray Brown tribute, 'Mr B', is lacking in substance, but he has a very secure time-feel, even when everything around seems to be drifting off-line.

The strongest compositions are by Eubanks and Wilson. The trombonist's 'Metamorphos' stands as a dark, ambiguous tail-piece to Holland's own 'Bedouin Trail'. Wilson creates his own mysteries on 'The Benevolent One', an idea which seems to draw on the same harmonic language as Coltrane's 'Alabama' and 'Wise One'. Nelson's feature comes right at the end, his own *faux*-Latin 'Serenade', which relegates the horns in favour of a gently swinging trio that cues up Holland's most relaxed playing of the set; unwary listeners might think they'd stumbled across one of Charlie Haden's romantic song projects.

The quintet continued to evolve with the arrival of Chris Potter, who contributes the excellent 'Lost And Found'. All five men have writing credits and Eubanks catches the attention immediately with 'Global Citizen', a long, modulated suite of themes which triggers fine solos from Nelson, Holland and Eubanks himself. Engineer James Farber gives the group a nicely rounded ensemble sound, and here the balance of voices is just about spot-on. The loping title-track, led off by Nelson, is one of Holland's most good-natured compositions, with a gruff maturity that characterizes the whole of another strong record.

***(*) **What Goes Around** ECM 014002 *Holland; Earl Gardner, Alex Sipiagin (t, flhn); Robin Eubanks, Andre Hayward, Josh Roseman (tb); Mark Gross (as); Antonio Hart (as, f); Chris Potter (ts); Steve Nelson (vib); Billy Kilson (d).* 1/01.
Apart from 'Upswing', these are all fairly familiar charts, giving a certain impression of scaled-up small-group work. This isn't entirely fair because Holland has clearly thought through the implications of big-band performance very carefully indeed. He has some very strong soloists in his line-up, but more importantly he has devised a powerful ensemble sound that carries tunes like 'Temple Dance', 'The Razor's Edge' and the title-track into a new dimension.

**** **Extended Play** ECM 038505-2 2CD *Holland; Robin Eubanks (tb); Chris Potter (ss, ts); Steve Nelson (vib); Billy Kilson (d).* 11/01.
This is the first time ECM have released a live Holland disc. A pity, because this seasoning band is better in a live situation – Birdland here – than in the studio. Eubanks always sounds more unfettered and Nelson and Kilson vie with each other to keep up the pace. Some of the tracks are very long indeed: the opener lasts more than 20 minutes, though so rich in ideas is this performance of 'The Balance' that it could have been stretched to half as much again. 'Free For All' is the only makeweight, but 'Claressence' and the long closing 'Metamorphos' offer ample testimony to Dave's continuing creativity and strong instincts as a leader. Potter was a valuable addition. A generous span of music.

*** **Overtime** Verve 982714-2 *Holland; big band.* 11/02.
Dave's big band is packed with familiar names from his past career, but what's unfamiliar is the light-heartedness and richness of the 'Monterey Suite' commission that is the set's main action. This is a bursting, delighted work that clinches Holland's place as an adventurous and successful big-band leader. If only economics allowed this band to work, say, three months of the year, it would be a killer. As it is, the joins show here and there.

***(*) **Critical Mass** Emarcy 9842216 *Holland; Robin Eubanks (tb); Chris Potter (sax); Steve Nelson (vib, mar); Nate Smith (d).* 12/05.
This is now one of the great modern small groups. Holland's still the main composer, and he's palpably in command in the studio, steering each piece with an unflappably steady hand, but he has to share credit with his men, each of whom claim a writing credit; given there are only eight tracks, that's hardly a token representation. There's no title-piece, which may be a small recognition that with this group Holland has at least found a collective voice commensurate with his vision. His own finest moment, as player and writer, comes on 'Secret Garden', but Eubanks's long 'Full Circle' is the most striking single conception on the disc, a really major statement from a player who's maturing into impressive wisdom, the Jay Jay of his day.

Also, in brief:

*** **Music From Two Basses** ECM 987176-6. 11/71.
A set shared with Barre Phillips. Solo bass has rarely sounded so compelling.

*** **:rarum: Selected Recordings** ECM 8010. 72–00.
A nice range of self-selected material documenting some of the most important relationships of his post-Miles career.

*** **Triplicate / **(*) Extensions** ECM 837113-2 / 941778-2. 3/88, 9/89.
With Steve Coleman (*as*) on both, and Jack DeJohnette and Smitty Smith (*d*), these were tamer than they promised.

*** **Ones All** Intuition 2148. 5/93.
A solo recital: the highlights are an emotional 'Goodbye Pork Pie Hat', 'Mr P.C.' and 'God Bless The Child'.

***(*) **Dream Of The Elders** ECM 529084-2. 95.
The first ECM record as leader for eight years and the work of a group that was striving for a unified sound, and falling just inches short.

John Hollenbeck

DRUMMER

Probably best known as leader of the witty and eclectic Claudia Quintet, but sometimes to be found working on his own account.

***(*) **A Blessing** Omnitone 15209 *Hollenbeck; Dave Ballou, Laurie Frink, Tony Kadleck, Jon Owens (t); Alan Ferber, Jacob Garchik, Rob Hudson, Kurtis Pivert (tb); Ben Kono (ss, as, bc, f); Tom Christensen, Dan Willis (ss, ts, eng hn); Alan Won (bs, bcl); Chris Speed (cl); Gary Versace (p); Matt Moran (vib); Kermit Driscoll (b); Theo Bleckmann (v)*. 8/03.
This is a big group, packed with excellent players, but the real star isn't the drummer or the ensemble but Bleckmann, whose amazing voice is deployed as another instrument, chanting and gargling wordlessly and then delivering the prayer and blessing that give the project its shape and tone. Hollenbeck has taken great pains not to let his Large Ensemble fall into comfortable generic patterns. The band sounds put together for the music, rather than vice versa. There is some fine Dave Holland-like writing for the horns, particularly the trombones, and some bold open-form sections. It's clear that as well as figures like Gil Evans and contemporaries like Maria Schneider, he is influenced by people outside jazz altogether. Some passages suggest contemporary European classical music, with fields of tones taking on a unique colouration from Hollenbeck's highly original voicings. Recommended; but sample the Claudias as well.

**** **Joys And Desires** Intuition 33862 *Hollenbeck; Jazz Bigband Graz; Theo Bleckmann (v)*. 4/04.
This is remarkable. To open with a setting of a Wallace Stevens poem, 'The Bird With The Coppery, Keen Claws', and to build a Blake lyric into a jazz (though Mike Westbrook has already gone down that route) might seem like a bid for 'seriousness'. In reality, this is another vivid jazz record, the Austrian ensemble (who really deserved individual credits here) again deployed with the nimbleness and reaction-rate of a small group. Hollenbeck's writing is superb and 'Abstinence' is a great – let the word stand – contemporary composition. Bleckmann's involved again and keeps things attractively weird.

Red Holloway (born 1927)

ALTO AND TENOR SAXOPHONE, VOICE

Originally from Arkansas, he got his start in Chicago blues and R&B; later worked in sax/organ combos format and has lately turned up in big-band and mainstream situations.

*** **Brother Red** Prestige 24141-2 *Holloway; Alvin Red Tyler (ts); Brother Jack McDuff (org); George Benson (g); Wilfred Middlebrooks (b); Joe Dukes (d)*. 2/64.
*** **Legends Of Acid Jazz** Prestige 24199-2 *Holloway; John Patton, Lonnie Liston Smith (org); Norman Simmons (p); Eric Gale, George Benson (g); Leonard Gaskin, Charles Rainey, Paul Breslin (b); Herbie Lovelle, Ray Lucas, Frank Severino (d)*. 10/63–12/65.
*** **Nica's Dream** Steeplechase SCCD 31192 *Holloway; Horace Parlan (p); Jesper Lundgaard (b); Aage Tanggaard (d)*. 7/84.
*** **Live At the 1995 Floating Jazz Festival** Chiaroscuro CR(D) 348 *Holloway; Harry 'Sweets' Edison (t); Dwight Dickerson (p); Richard Reid (b); Paul Humphrey (d)*. 11/95.
*** **Keep That Groove Going!** Milestone 9319-2 *Holloway; Plas Johnson (ts); Gene Ludwig (org); Melvin Sparks (b); Kenny Washington (d)*. 4/01.
*** **Coast To Coast** Milestone 9335 *Holloway; Frank Wess (ts); Dr Lonnie Smith (org); Melvin Sparks (b); Paul Humphrey (d)*. 2/03.
Brother Red is basically the *Cookin' Together* collaboration with Jack McDuff, and a sturdy if unexceptional example of the sax/organ genre of the time. *Legends Of Acid Jazz* doubles up the original sets, *The Burner* (with Patton and Gale) and *Red Soul* (with Smith and Benson). Nothing ambitious, just sound, beefy playing by all hands.

More recent records have been mixed. The Steeplechase session reissues a mid-'80s date, and here Holloway hits a groove that hardly lets up for 40-odd minutes: since he likes the high parts of the tenor and the middle range of the alto, it often sounds like he's playing a hybrid of the two horns, lean, many-noted and decidedly cheerful – he plays blues as if they were fun, and ballads tend to be amiable rather than deeply felt. Parlan and the Scandinavians do well for him.

Red's stint on board the SS *Norway* is captured on the Chiaroscuro CD. Sweets Edison sits in on three leisurely standards, and Red is in good enough spirits to sing one somewhat dubious love song.

More of a tenor skirmish than a battle, since both veterans are taking it rather easier these days, even if 'Go Red Go' gets things hot and bothered. Red probably edges ahead of Plas, given that he paces himself rather better, and it's the mutual joshing on the likes of the title-piece and 'Jammin' For Mr Lee', along with the blues balladry of 'Serenade In Blue', that works best.

The most recent restores him to a favoured setting. Wess is magisterial and plays with a depth Red can only dream of. Smith has a Buddha's calm and substance, and it all goes by agreeably.

Bill Holman (born 1927)

TENOR SAXOPHONE, ARRANGER

One of the most gifted of big-band arrangers, he studied music in California and then scored music for Stan Kenton in the early '50s. Though much of his work from the '60s onwards was in TV and session situations, he kept his hand in as a jazz *writer and formed an 'occasional' big band to play his own charts, beginning in 1975.*

*** **The Fabulous Bill Holman, His Octet And Orchestra** Fresh Sound FSRCD 2219 *Holman; Conte Candoli, Don Fagerquist, Ray Lynn, Al Porcino, Nick Travis (t); Harry Betts, Bob Fitzpatrick, Lew McCreary, Ray Sims (tb); Bob Enevoldsen, Stu Williamson (vtb); Herb Geller, Charlie Mariano (as); Richie Kamuca, Charlie Kennedy (ts); Bob Gordon, Steve Perlow (bs); Lou Levy (p); Max Bennett, Curtis Counce (b); Stan Levey, Mel Lewis (d).* 5 & 8/54, 4/57.

*** **In A Jazz Orbit** VSOP 25 *Holman; Ed Leddy, Al Porcino, Jack Sheldon (t); Stu Williamson (vtb); Frank Rosolino, Carl Fontana, Ray Sims (tb); Herb Geller, Charlie Mariano (as); Richie Kamuca, Charlie Kennedy (ts); Bill Hood (bs); Victor Feldman (p); Buddy Clark (b); Mel Lewis (d).* 2/58.

*** **Jive For Five** VSOP 19 *Holman; Lee Katzman (t); Jimmy Rowles (p); Wilfred Middlebrooks (b); Mel Lewis (d).* 6/58.

Holman is known these days as a grandmaster arranger. He has also been a more than useful saxophonist, tonally similar to the red-wine sound of Al Cohn. The Fresh Sound dates cover some very good octet recordings from 1954, with the two valve trombonists anchoring Holman's sinewy pianoless arrangements. The big band material from later is equally good, if less immediately arresting. These sessions were issued as *The Fabulous*, which is also available on the Lone Hill complete (obviously) and as a single CD on Sackville, but the compilation – or the Lone Hill set below – should do fine for most non-specialists. *In A Jazz Orbit* was originally released on Andex. It's an interesting set that starts off with some warm-up (and slightly show-off) repertory arrangements, before setting down to deliver Bill's meaty compositions in the second half. It's a valid strategy, neither arrogant nor diffident; it maximizes the impact of some very good music. The other relic from his West Coast vintage has some particularly sinewy playing from the co-leader. Rowles is his customary splendid self and the almost-forgotten Katzman holds his place without turning a hair, in the manner of the California movement. Lewis, who co-led the group, is discreet.

***(*) **Live** Jazzed Media JM 1007 *Holman; Carl Saunders, Pete DiSiena, Ron Stout, Bob Summers (t); Jack Redmond, Bob Enevoldsen, Andy Martin, Craig Gosnell (tb); Lanny Morgan, Bruce Babad, Doug Webb, Ray Hermann, Bob Efford (reeds); Christian Jacob (p); Joel Hamilton (b); Kevin Kanner (d).* 9/04.

***(*) **Hommage** Jazzed Media 1024 *Holman; Jonathan Dane, Ron Stout, Larry Lunetta, Carl Saunders, Ron Stout (t); Bob Enevoldsen, John Grab, Andy Martin, Jack Redmond, Dave Ryan (tb); Craig Gosnell (btb); Bruce Babad, Bob Efford, Peter Christlieb, Lanny Morgan, Ray Heremann, Doug Webb (reeds); Christian Jacob (p); Joel Hamilton (b); Kevin Kanner (d).* 5/05.

Holman's big-band music of the '80s and '90s has only been sparsely recorded and the discs are now hard to find indeed. So welcome to this new session, which was recorded at a Los Angeles hotel and finds the craftsmanship of West Coast big-band music still very much up to the mark. Holman's treatment of the Beatles's 'A Day In The Life' is as inventive as is the writing on his own originals, and the band is a mix of old friends such as Enevoldsen (these are among his final appearances on record) and younger stalwarts. Sound isn't as pristine as it was on Holman's JVC studio discs, but the skill and excitement of the music come through easily enough.

Hommage picked up a Grammy nomination, which is no more or less than its due. Much of the record is devoted to the titular tribute to Woody Herman, including an almost unrecognizable rearrangement of 'Woodchoppers' Ball'; Bob Efford plays Woody. The soloists are crisp and effective and Holman's charts are inch-perfect. It's slightly soulless stuff, but if you like tight formation-playing it's state of the art. It's a live recording, but some post-production has ironed out any glitches.

Also, in brief:

***(*) **Big Band Complete Recordings** Lone Hill Jazz LHJ 10298. 54–60.

Suddenly a rather crowded market. The transfers are a bit dour, but all the stuff is there. Only real fans will want it all rather than the smaller selections above.

*** **In Concert** Hanssler 93409. 7/93.

With the SWR Big Band, whose muscle suits the charts. There's also a similar recording with a Norwegian big band, available on Taurus, but this one's better.

Richard 'Groove' Holmes (1931–91)

ORGAN

Discovered in Pittsburgh by Les McCann, he played organ in an old-fashioned swing style.

*** **Soul Message** Original Jazz Classics OJC 329 *Holmes; Gene Edwards (g); Jimmie Smith (d).* 10/66.

*** **On Basie's Bandstand** Prestige PRCD-11028-2 *Holmes; Gene Edwards (g); George Randall (d).* 4/66.

***(*) **Blues Groove** Prestige PRCD-24133-2 *Holmes; Blue Mitchell (t); Harold Vick, Teddy Edwards (ts); Pat Martino, Gene Edwards (g); Paul Chambers (b); George Randle, Freddie Waits, Billy Higgins (d).* 3/66–5/67.

Holmes always sounded massive and implacable. A sometime bassist, he liked earthy, elemental lines, and he decorated melodies with something like reluctance. He recorded most prolifically in the '60s, and he still has a fair showing on CD. *Soul Message* is a fat, funky album which opens on the blues workout 'Groove's Groove', seven minutes that just about sum up Holmes's entire style. A better choice is *Blues Groove*, which doubles up two Prestige albums, *Get Up And Get It!* and *Soul Mist!* The first offers Edwards a guest role which he makes the most of: there's a long, expansive treatment of the tenorman's set-piece, 'Body And Soul'. Mitchell and the unimpressive Vick sit in on two tracks of the second set, but this is Groove's show, and he's at his best on the light touch of 'Up Jumped Spring'. *On Basie's Bandstand* is a previously unissued set from Count Basie's Lounge, a Harlem club which lasted through most of the '60s and offered work to combos like Holmes's. It's rollicking, high-energy stuff all the way. On his studio albums Groove liked to settle back and roll out a ballad in his own time, but everything here is cooked at a tempo which is as close to frantic as the big man ever got. The nine-minute charge through 'Indiana' which opens the disc lays out almost everything the group has to say, even though there are six further tracks, with three minutes of 'Night Train' offering a poignant ending.

Also, in brief:

** **Misty** Original Jazz Classics OJC 724. 4–7/66.

For lovers. On its terms, it's OK, but the formula quickly palls.

***** Legends Of Acid Jazz** Prestige PRCD 24188-2. 2–8/68.
A modish package for two '68 Prestige dates, *The Groover* and *That Healin' Feelin'*.

****(*) Comin' On Home** Blue Note 538701-2. 5/71.
A blue-chip label, but hardly a vintage for Groove.

Mike Holober

PIANO

Lyrical stylist who admits to a liking for pop and for classical composers like Copland and Ravel.

*****(*) Thought Trains** Sons Of Sound 20 *Holober; Tony Kadleck, Joe Magnarelli (t, flhn); Scott Wendholt (t); Leise Anschuetz (frhn); Bruce Eidem, Pat Hallaran, Pete McGuinness (tb); Nathan Durham (btb); Tim Ries (ss, ts, cl); Jon Gordon (as, cl, f); Dave Pietro (ss, as, f, pic); Charles Pillow (ts, cl, f, ob); Steve Kenyon (bs, bcl); Dave Gilmore (g); Ron Carter (b); John Riley*. 11/96.
***** Canyon** Sons Of Sound 16 *Holober; Tom Ries (ss, ts); Wolfgang Muthspiel (g); Scott Colley (b); Brian Blade (d)*. 4/01.
***** Wish List** Sons Of Sound 24 *As above, except omit Colley; add John Patitucci (b)*. 5/04.
Canyon is almost entirely original material. Holober writes bright, songful melodies, slightly reminiscent in places of Chick Corea, but with not a trace of romantic agony of the Bud Powell sort. Ironically, it's the other participants who sometimes make it all sound a bit lightweight. Ries is not in his best form and Muthspiel sounds woolly; even Blade seems to have put on a cardigan for the date.

It's all better on *Wish List* where even some wishy-washy-looking picks – the Beatles' 'Blackbird', 'Nancy (With the Laughing Face)' – are transformed by vivid group playing and some genuinely stretching solos. Holober's 'Bumphs' and 'Tulainyo' are strong, unexpected compositions, and Ries's soprano spot on the latter is a highpoint (of his career as well as the disc).

The big-band record is credited to the Gotham Jazz Orchestra and it seems to have waited on the shelf for almost a decade before release. Holober's solo input is fairly limited, though he has a lovely duo feature with Carter on 'Waltz Medium'. It's Wendholt, Ries (in more assertive form this time) and Hallaran (on the opening 'Jump Down, Spin Around', arranged from a traditional song) who take the chief honours.

Will Holshouser

ACCORDION

A vividly effective player with a strong folk influence, he worked with Dave Douglas, Klezmer Madness and others before embarking on a solo career.

***** Reed Song / ***(*) Singing To A Bee** Clean Feed CF005 / CF054 *Holshouser; Ron Horton (t); David Phillips (b); Kevin Norton (d on Reed Song only)*. 4/00, 10/01; 06.
Though the instrumentation is rather different, Holshouser's trio might well be the successor to Jimmy Giuffre's classic '50s group. There is the same folkish tinge, the same harmonic and melodic dexterity, and a similar air of wry humour. Holshouser was an early signing to the enterprising Portuguese label and his debut album is a bright, affecting set, not untinged with darker elements on tracks like 'Tang'. The opening 'Nocturnal' is more lyrical than it perhaps sounds, but 'Sparkle Of Never' is the outstanding cut. Horton is an ideal partner on music like this, with a soft-edged, plangent attack that gives way to something more emphatic at appropriate points. Norton guests on just two tracks and isn't missed elsewhere, fine though he is.

The trio seems better balanced on the fine follow-up. The opening 'North Star' might almost be from the soundtrack of some bittersweet European movie, but 'Far Away Home', 'Fish Head Stomp' and 'Nameless' are more idiosyncratic and affecting. 'La Esperanza' is a traditional melody, intriguingly reworked, and 'Uma Bica' seems to have been spontaneously improvised. A most impressive disc from a player who has proved his quality elsewhere but until now hasn't had much chance to show off his formidable technique in appropriate settings.

Yuri Honing (born 1965)

TENOR SAXOPHONE

Dutch saxman, trying out unusual material in a post-bop vernacular.

*****(*) Sequel** Jazz In Motion JIM 75045 *Honing; Tony Overwater (b); Joost Lybaart(d)*. 3/99.
Honing could quite legitimately trade on his looks (a striking resemblance to Harry Connick Jr), but he is also a talented player and composer. *Sequel* makes some strange choices of material, but in the end they work out very well: closing on Gilbert O'Sullivan's 'Nothing Rhymed' was a master-stroke. Honing plays with steely confidence, and so, in their deferential way, do the other two.

****** Seven** Challenge 75086 *Honing; Paul Bley (p); Gary Peacock (b); Paul Motian (d)*. 01.
This one just builds and builds, and by the time you reach the two closing numbers – 'Once Is Twice' and 'Vertical' – you're a more than willing convert. Honing still doesn't yet have the sly and wise maturity of his playing partners, but he stands up to the challenge well and plays some fine solos on the shorter opening tracks, reaffirming his ability to compress a lot of ideas into a short span. The senior players may not have had long to familiarize themselves with some of the material, for there is a faint impression that Bley in particular is following his own agenda, irrespective of the written theme, but the quality of musicianship on things like 'Yasutani' and 'Bley Away' is so considerable that such quibbles seem meaningless.

*****(*) Memory Lane** Turtle TRSA 0010 *Honing; Emily Beynon (f); Maarten Ornstein (cl, bcl); Jacob Slagter (frhn); Achim Kaufman (p); Keiko Iwate (vn); Fred Pot (clo); Frans van der Hoeven (b); Joost Lijbaart (d)*. 3/02.
A fascinating new project that gives Honing a subtler palette than the small groups. Even so, the playing is still spiky enough – on 'New York State Of Mind', for instance – to sustain interest. There's a moving tribute to Alice Coltrane ('For Turiya') and a lovely 'Chan's Song'. More than one might like of Honing's soprano, which seems to be recorded sharp, but otherwise a lovely record.

***** Alive** Jazz in Motion JIM 75213 *Honing; Tony Overwater (b); Joost Lijbaart (d)*. 5/04.
*****(*) Temptation** Jazz In Motion JIM 75228 2CD *As above; add Frank Mobus (g)*. 05.
The trio has now been a constant for some years and they sound very comfortable with each other, comfortable enough to throw

some curve balls as on 'Myst' (named after the cult game?) and 'Atras Porta' on *Alive*. The augmented line-up is the group he calls Wired Paradise, but this time the serpent has got in. Mobus's guitar adds a dark chime to these brisk and often intense tracks. The chemistry with Overwater (on electric bass) and Lijbaart is as good as ever but at least some of the inspiration here comes from Miles's darker electric groups. There's some pretty abstract stuff going on, in amongst the pop-tinged material.

*** **Symphonic** Jazz in Motion JIM 75227 *Honing; Metropole Orchestra; Vince Mendoza (cond).* 05.
A bold step for a man normally associated with stripped-down trios and other small groups. His sound is certainly big enough to front the well-drilled Metropole, and in the circumstances he doesn't seem inclined to trade in his usual imaginative material. Radiohead's 'Paranoid Android' receives an intelligent reading, alongside the Wayne Shorter material and 'In A Silent Way'.

Also, in brief:

(*) **Playing / *** **Lively** Jazz In Motion JIM 75044 / Buzz 76015. 3/98; 7/00.
Playing's a duo with Misha Mengelberg (*p*), who goes his own sweet way until Honing's self-confidence suddenly ebbs. The other adds Ernst Reijseger (*clo*) to the mix, and very effectively.

*** **Orient Express** Jazz in Motion JIM 75213. 10/02.
Interesting transcultural project pitching the trio up against singer Rima Khcheich, as well as oud and djose.

Tristan Honsinger (born 1949)

CELLO

After a classical education at the Peabody, the New Englander moved to Amsterdam and co-founded the Instant Composers Pool. Now a steady presence on the European free scene.

***(*) **Double Indemnity / Imitation Of Life: 1980–1981** Atavistic Unheard Music 224 *Honsinger; Toshinori Kondo (t, perc, v); Steve Beresford (p, org, syn, b, flhn, euph, vn, perc); David Toop (f, af, g, b, perc).* 80, 81.
This reissue brings together two important albums originally issued on the Y label. The CD begins with two out-takes from the duo record with Beresford *Double Indemnity*. Beresford is one of the unsung geniuses of modern European music, a constant presence whose contribution is usually unremarked. These duos are among the best of his recorded efforts, witty, shrewd and often touching. The group tracks are less successful, largely because the two sides of *The Imitation Of Life* seem to outstay their welcome at the same time as being artificially truncated for LP length.

*** **Map Of Moods** FMP 76 *Honsinger; Alex Kolkowski, Stephano Lunardi (vn); Ernst Glerum (b); Louis Moholo (d).* 96.
The group manipulates a predetermined sequence of themes within what Honsinger describes as 'areas'. This seems similar to Anthony Braxton's practice of overlaid and superimposed compositions, except that here the players are required to keep pretty much to the original conception of the piece unless they feel they can improve it. Moholo directs proceedings and provides trig points and map references for the others. Honsinger's love of string instruments is well evidenced and the sound of the group is lusciously 'classical', even when the attacks are quite extreme.

**** **A Camel's Kiss** ICO 036 *Honsinger (clo, v solo).* 98.
This superb solo recording sees Honsinger negotiate the entire range of his musical heritage, from Bach-like solo sonatas to Berliner Ensemble cabaret songs to free-form improvisations which camouflage a strong inner structure. It's a completely exhilarating 50-odd minutes of music, with not a dull spot. It's also beautifully recorded, bringing out the resonant woodiness of the cello, but also its percussive potential and its ability to set off ringing harmonics in the space around the performer.

William Hooker

DRUMS, PIANO, VOICE

Uncompromising improviser, who includes spoken word in his performances.

*** **Lifeline** Silkheart SHCD 119 *Hooker; Masahiko Kono (tb); Alan Michael (as); Charles Compo (ts); Mark Hennen (p); William Parker (b).* 8 & 12/88.
***(*) **Joy (Within)!** Silkheart SHCD 147 *Hooker; Billy Bang (vn, f).* 6/94.
Hooker's appetite for recitation is the stumbling block on some of these. The first Silkheart begins with a long suite that will have many listeners reaching for the skip button, but the interplay of instrumental voices is fascinating and Hooker has a deep empathy with Parker which merits close attention.

The duos with Bang are taken from two concerts of intriguingly different cast. Both players take solo spots and Bang plays flute on the second occasion – albeit not for long and without much impact – but one hears them gel much more successfully on the earlier of the two June dates. Even where they are palpably searching for common ground and valid points of contention on the opening 'Sweating Brain', it's more effective than anything on the second gig. Perhaps they'd simply exhausted much of what they had to say together.

***(*) **Black Mask** Knitting Factory KFCD 305 *Hooker; Roy Nathanson (sax); Jason Hwang (vn); Andrea Parkins (acc, etc).* 4/00.
This revives and extends the language of the Hooker–Bang duets. Partnering Hwang offers new challenges, but these are by far the best of the duets, though Parkins does some fascinating work, without much response from the leader. It's inevitably a bitty set, Nathanson doesn't really impress, and the sound is erratic, but it merits high marks for the best of the material.

***(*) **Monsoon** Atavistic 146 *Hooker; Lee Ranaldo (g); Roger Miller (b, elec).* 4/03.
Part of an experimental series called 'Out Trios', this pitches Hooker in with Sonic Youth man Ranaldo and the less well-known but equally fascinating Miller, whose electronic touches are magnificently well deployed in what could have been a chaotic situation. The set's one continuous 50-minute improvisation, but it obeys such a natural trajectory that it sounds far more carefully planned than can have been the case. Hooker also works with Ranaldo on *Celestial Answer* (Table Of The Elements) and on *Gift Of Tongues* (Knitting Factory), but these move even further in a rock direction.

Also, in brief:

*** **The Firmament Fury** Silkheart SHCD 123. 4/89.
A similar ensemble to the first record for the label but a denser sound.

*** **Squealer** Squealer 026. 8/94, 12/95.
Many of Hooker's later dates, including a number on Knitting Factory, have been omitted, quite simply because they're in a form of heavy avant-rock. Still exciting, but not quite our bag. This one just squeezes in.

Bertha Hope (born 1936)

PIANO

Wife and sometimes playing partner of Elmo Hope, she's an intriguing performer in her own right.

(*) **In Search Of ... Hope Steeplechase SCCD 31276 *Hope; Walter Booker (b); Billy Higgins (d).* 10/90.

*** **Elmo's Fire** Steeplechase SCCD 31289 *Hope; Eddie Henderson (t); Junior Cook, Dave Riekenberg (ts); Walter Booker (b); Leroy Williams (d).* 1/91.

*** **Nothin' But Love** Reservoir RSR CD 161 *Hope; Walter Booker (b); Jimmy Cobb (d).* 10/99.

Elmo's widow makes no secret of her fealty to his music: there are two of his tunes on the first album, four on the second, and Bertha's own style is a gentle extrapolation of Elmo's off-centre lyricism. She is no great executant, happiest at a steady mid-tempo and unwilling to risk any flourishes in a solo, but her improvisations have a patient and rather beguiling beauty about them, a bebop vocabulary fragmented into very small pieces which she seems to turn over and over in her phrases. *In Search Of ... Hope* is a little too tasteful and laid-back, Higgins as solid as ever, Booker quiescent, and it bows before the superior quintet date (Riekenberg appears on only one tune). Eddie Henderson walks a measured line between elegance and real fire, with a remarkable improvisation on the blues 'Bai Tai'. Junior Cook is patchy, but Hope herself sounds convincing, and her treatment of Sonny Fortune's wistful 'For Duke And Cannon' is splendid.

Her album for Reservoir is also her first American record. No standards and nothing remotely hackneyed in the tune selection and, with Booker and Cobb offering sympathetic time, this is another charming session. Celia Reggiani's 'Mia' features in a long, musing treatment. The boppish feel of George Braith's 'Leslie' suits her less well than Elmo's 'Stars Over Marrakesh' or her own 'Gone To See T', a reflection on Monk. Thin on virtuosity, but better than many a flashier record.

Elmo Hope (1923–67)

PIANO

A career fraught with predictable problems, but St Elmo (as he was christened) was a strong and unique bop voice.

**** **Trio And Quintet** Blue Note 784438 2 *Hope; Freeman Lee, Stu Williamson (t); Frank Foster, Harold Land (ts); Percy Heath, Leroy Vinnegar (b); Frank Butler, Philly Joe Jones (d).* 6/53–10/57.

***(*) **Meditations** Original Jazz Classics OJCCD 1751 *Hope; John Ore (b); Willie Jones (d).* 6/55.

Hope managed to sound sufficiently different from both his main influences, Bud Powell (with whom he went to school) and Thelonious Monk, to retain a highly individual sound. His reputation as a composer is now surprisingly slight, but he had a strong gift for melody, enunciating themes very clearly, and was comfortable enough with classical and modern concert music to introduce elements of fugue and canon, though always with a firm blues underpinning. Like a good many pianists of his generation, he seems to have been uneasy about solo performance (though he duetted regularly with his wife Bertha) and is heard to greatest effect in trio settings. The early *Meditations* sounds remarkably Monk-like in places and John Ore's slightly limping lines confirm the resemblance. '(St) Elmo's Fire' and 'Blue Mo' are deft originals.

The Blue Note sessions are taut and well disciplined, though the trio tracks are better than the quintets, where the sequence of solos becomes mechanical and Hope progressively loses interest in varying his accompaniments. Originals like 'Freffie' and 'Hot Sauce' come across well, and the sound stands up down the years.

*** **Hope Meets Foster** Original Jazz Classics OJCCD 1703 *Hope; Freeman Lee (t); Frank Foster (ts); John Ore (b); Art Taylor (d).* 10/55.

*** **The All Star Sessions** Milestone M 47037 *Hope; Donald Byrd, Blue Mitchell (t); John Coltrane, Jimmy Heath, Hank Mobley, Frank Wess (ts); Paul Chambers, Percy Heath (b); Philly Joe Jones (d).* 5/56–6/61.

Hope responded well to the challenge of Coltrane's developing harmonic language and the Milestone sessions contain provocative indications of Trane's early willingness to deconstruct standard material, in this case a bold reading of 'Polka Dots And Moonbeams'. The sessions with Foster are more conventional, but 'Georgia On My Mind' demonstrates Hope's original and uncompromising ballad approach, and Foster is only able to embellish a very strong conception.

*** **So Nice** Fresh Sound FSRCD 194 *Hope; Rolf Ericson, Stu Williamson (t); Harold Land (ts); Curtis Counce, Leroy Vinnegar (b); Frank Butler (d).* 10/57, 4/58.

If ever an artist stoked the East/West controversy it was Elmo Hope, fiercely impatient of Californian slacking and unadventurous technique. He might have overstated the case, for these 1957 and 1958 sessions from LA find him teamed with players who aren't having any difficulty with his charts. The earliest dates, from October 1957, are quintet cuts with Williamson, Land, Vinnegar and Butler; Counce and Ericson are in for the later dates, though two of the best tracks from April are trios. These are actually one and the same theme though given on the masters as 'Headgear' and 'The Countdown' and so attributed here. The April tracks were more developed: the sweetly swinging title-track, the eponymous 'St Elmo's Fire' and 'Vaun Ex', which is a forgotten masterpiece of bebop. The later session reprises 'So Nice' with the more pungent Ericson in the line-up, but here much of the material is repertory bop and ballad swing: Denzil Best's 'Move', 'Angel Eyes', 'Someone To Watch Over Me' and Land's nicely conceived 'Exploring The Future'.

*** **Elmo Hope Trio** Original Jazz Classics OJCCD 477 *Hope; Jimmy Bond (b); Frank Butler (d).* 2/59.

***(*) **Plays His Original Compositions** Fresh Sound FSR CD 181 *Hope; Paul Chambers, Butch Warren (b); Granville Hogan, Philly Joe Jones (d).* 61.

***(*) **Homecoming** Original Jazz Classics OJCCD 1810 *Hope; Blue Mitchell (t); Jimmy Heath, Frank Foster (ts); Percy Heath (b); Philly Joe Jones (d).* 6/61.

*** **Hope-Full** Original Jazz Classics OJCCD 1872 *Hope; Bertha Hope (p).* 11/61.

The 1959 trio for Contemporary is disappointing, but Hope had by this stage moved to the West Coast and had become further involved in drugs, for which he was eventually jailed. His fortunes were on a roller-coaster from then until his untimely death, aged only 43. The Fresh Sound restores the fine (but short) *High Hope!*, though the Blue Note *Trio And Quintet* album remains the item of first choice.

Homecoming restores material from the trio and sextet dates in June 1961 and unveils another batch of intelligent arrangements. Another return is the hitherto very rare *Hope-Full*, which includes three duets with Bertha and five solos. It would have been more interesting to hear the pianist improvising alone on some of his own themes: these are mainly standards, with the odd choice of 'When Johnny Comes Marching Home' the only real surprise.

**** **Sound From Rikers Island** Fresh Sound FSRCD 338 *Hope; Lawrence Jackson (t); Fred Douglas (ss, as); John Gilmore (ts); Ronnie Boykins (b); Philly Joe Jones (d); Earl Coleman, Marcelle Daniels (v). 8/63.*

These sessions were put together by Elmo, composer Sid Frey and vibraharpist Walt Dickerson, who does not figure on the album. The anti-drug message – Rikers Island is the jail where many addicts ended up – is quite thin but what comes across is some stunning music. 'Ecstasy' and 'Trippin'' are as vivid an account of the drug experience as there is in modern jazz; the latter is a staccato, uneasy line with lots of harmonic variation, a good collaboration with Frey. The set also includes versions of bop classics 'Groovin' High' (Marcelle Daniels scats) and 'A Night In Tunisia'. The line-up is exceptional. Gilmore is thinly documented away from the Arkestra. He sounds full-toned and pungent here, but with a mournfulness appropriate to the project. Philly Joe is also in great heart, driving the time on 'Trippin'' and the fierce opening 'Ode For Joe'. Coleman's vocals are surprisingly affecting.

***(*) **The Final Sessions** Evidence ECD 22147-2 2CD *Hope; John Ore (b); Clifford Jarvis, Philly Joe Jones (d). 3–5/66.*

It was thought that he had made his last recordings as far back as 1963, but these tapes see him back in the company of Philly Joe, with whom he had worked in Joe Morris's R&B band, and with Ore. Jarvis was also a sensitive collaborator, and he is the drummer on two thirds of these cuts.

At the end, Hope sounds thoughtful and technically sound, recording long takes (now unedited) that are jam-packed with ideas. His ability to reshape a standard like 'I Love You' and the bebop classic 'A Night In Tunisia', is undiminished by time; but the real meat of the two discs comes in originals: a long version of 'Elmo's Blues', with altered changes and a curious long-form structure, the terse 'Vi-Ann', and the excellent 'Toothsome Threesome' and 'Punch'. The recordings are somewhat rough and ready. Though a certain degree of electronic sweetening has taken place, an appropriate texture of the original has been preserved.

***(*) **Complete Studio Recordings** Gambit G9262 4CD *As for discs above. 6/53–3/66.*

Arguably all the Hope a casual collector would ever need and perhaps more than a newcomer would need. The sound's been lazily transferred and the dynamics aren't consistent, but no one's likely to listen to these four 80-minute slabs of music (five hours of music!) right through. Pretty much everything is out there already, but if you're still replacing LPs, this is a decent budget option.

Stan Hope

PIANO

Hugely experienced, he's recorded little on his own account.

***(*) **Pastels** / *** **Put On A Happy Face** Savant 2020 / 2063 *Hope; Houston Person (ts); Ray Drummond (b); Kenny Washington (d). 99; 12/04.*

Stan was inspired to play jazz by seeing the Basie band and by an aunt's gift of a record of Errol Garner playing 'Be Anything' and his own 'Pastels'. Both of those songs are included on what is only Stan's third album as leader. Given the range of experience with most of the major figures of jazz, it's a slim haul. The self-titled 1972 debut on Mainstream hasn't reappeared. Person guests on a few cuts, but his solo on 'Indiana' sets the first album alight. Stan's touch is not so much Garnerish as garnished Basie and sometimes you hope for a little more detail in the solos, but the timing and humour are infectious. The high-point is 'A Flower Is A Lovesome thing', built into a nicely crafted medley; the later record seems tired.

Chris Hopkins (born 1972)

PIANO

Born in New Jersey, he grew up in Germany, leading bands since his teens.

***(*) **Daybreak** Arbors ARCD 19235 *Hopkins (p solo). 2/00.*

Recorded in Switzerland, this exceptionally playable disc is a delightful surprise. Hopkins was still in his 20s, but his affections lie with the piano jazz of the early Harlem stride masters and their elegant successors in the '30s. The material goes back to Willie 'The Lion' Smith and creeps as far forward as the Ellington of 'Dancers In Love'. It's far from antiquarian in feel. Hopkins manages to make it sound lively and well-informed without getting too knowing or resorting to a pasticheur's suit. His take on Earl Hines's 'Caution Blues', for instance, hints at Fatha's 'West End Blues' appearance, as well as the 1928 solo. Teddy Wilson's 'Sunny Morning' may never have been touched by another pianist, and Hopkins makes you wonder why. If stride is his favourite rhythmic language, it's often present more by implication than in the figures themselves. He gets a crisp but not clattery touch out of the keyboard. Where's the sequel?

Claude Hopkins (1903–84)

PIANO

Bandleading by the early '20s, a success in New York from 1930 onwards and a touring attraction from 1937. Hopkins did staff arranging for CBS and switched to small-band work from 1947.

*** **Claude Hopkins 1932–1934** Classics 699 *Hopkins; Ovie Alston (t, v); Albert Snaer, Sylvester Lewis (t); Fred Norman (tb, v); Fernando Arbello, Henry Wells (tb); Edmond Hall (cl, as, bs); Gene Johnson (as); Bobby Sands (ts); Walter Jones (bj, g); Henry Turner (b); Pete Jacobs (d); Orlando Roberson (v). 5/32–12/34.*

*** **Claude Hopkins 1934–1935** Classics 716 *As above, except omit Wells; add Snub Mosley (tb), Hilton Jefferson (cl, as). 1/34–2/35.*

***(*) **Claude Hopkins 1937–1940** Classics 733 *Hopkins; Shirley Clay, Jabbo Smith, Lincoln Mills, Sylvester Lewis, Robert Cheek, Albert Snaer, Russell Jones, Herman Autrey (t); Floyd Brady, Fred*

Norman, Vic Dickenson, Ray Hogan, Norman Greene, Bernard Archer (tb); Gene Johnson, Chauncey Haughton, Ben Smith, Floyd Blakemore, Ben Richardson, Howard Johnson, Norman Thornton (as); Bobby Sands, Cliff Glover, Benny Waters (ts); Walter Jones, Rudolph Williams (g); Abe Bolar, Elmer James (b); Pete Jacobs, George 'Pops' Foster , Walter Johnson (d); Beverley White, Froshine Stewart, Orlando Roberson (v). 2/37–3/40.

(*) **The Transcription Performances 1935 Hep 1049 *Hopkins; Albert Snaer, Sylvester Lewis (t); Ovie Alston (t, v); Henry Wells, Fred Norman (tb); Edmond Hall (cl, as, bs); Hilton Jefferson (cl, as); Gene Johnson (as); Bobby Sands (ts); Walter Jones (g); Henry Turner (b); Pete Jacobs (d).* 35.

Hopkins was a skilful pianist and liked to get a lot of solos with his band; the demands of arranging around him may have told against the ambitions of the group. It certainly never worked as well as the Earl Hines orchestra, and though Hopkins had fewer imposing soloists – brief stays by Smith and Dickenson in 1937 were wasted – the group's ensemble sound lacked character and the arrangements were often second rate. Classics tell the story in decent if unexceptional transfers. Some of the music on the early disc promises more than it delivers: 'Mad Moments', 'Shake Your Ashes', 'Hopkins Scream' and especially Jimmy Mundy's arrangement of 'Mush Mouth' are exciting and surprising pieces. But the two later discs never break very far out of swing-era clichés. Hep's set of transcription performances is nicely presented, but the music is very slight and the blackface-style vocals on tracks such as 'The Preacher And The Bear' show how quickly Hopkins and his band were outdated.

Glenn Horiuchi (1955–2000)

PIANO, SHAMISEN

Influenced to some degree by Cecil Taylor, this West Coast pianist attempted to synthesize jazz, Oriental and classical forms.

*** **Oxnard Beet** Soul Note 121228 2 *Horiuchi; Francis Wong (ts, f); Taiji Miyagawa (b); Leon Alexander (d, vib).* 88.

*** **Calling Is It And Now** Soul Note 121268 *Horiuchi; Francis Wong (ts); Anders Swanson (b); Jeanette Wrate (d).* 95.

Horiuchi's interest in the common ground between his various musical traditions is evident on *Oxnard Beet*, where hints of Asian ritual and rice-pounding rhythms are interwoven with jazz. It's not always a successful amalgam: both traditions make it difficult to abstract elements without destroying the whole. He's a fiery and pugnacious player who is sometimes inclined to soft pedal too self-consciously when exploring softer dynamics. The upshot is that his quieter passages can sound underpowered. Wong was a long-term collaborator. His tenor-playing is agile and harmonically complex, sometimes reminiscent of the late Joe Farrell, but it is as a flautist that he most completely fits into the Horiuchi aesthetic.

***(*) **Dewdrop** / ***(*) **Elegy For Sarajevo** AsianImprov 31 / 35 *Horiuchi; William Roper (tba, v); Francis Wong (ts, cl, f, v); Joseph Mitchell (perc).* 94, 95; 95.

The programme of the title-piece is self-explanatory, the mood of *Elegy For Sarajevo* more wistful than tragic, but the harmonies reflect lost connections and sundered relationships. Here, the quiet dynamic works perfectly and the balance of Western instruments with the quiet vocalizations and mournful whispers of the Japanese instruments seems to come from a different sonic dimension, almost as if ghosts were speaking. It seems perverse to start such a powerful album with its weakest track; 'Watercolours #1' is a picture postcard.

Dewdrop makes a similar mistake, but here the title-piece doesn't have quite the same emotional resonance and works perfectly well at the end. Wong's playing and narration is very powerful here and Roper continues to amaze with a technique all his own. There are earlier sets on AsianImprov, including the very good *Issei Spirit*, but these may be deleted.

***(*) **Fair Play** Soul Note 121328 *Horiuchi; William Roper (tba, v); Francis Wong (ts, f, v); Jeanette Wrate (d, v).* 99.

Horiuchi's final recording before his untimely death is also one of his best. The Unit(a) group is now so well-settled that they speak with an absolutely common language and an absolute unity of purpose. Some of the forced classicism has gone from Horiuchi's own playing and his long lines are now much more symmetrical and evenly paced. All four pieces are long, but it's 'Angel Tears' that stands out, a gloriously evocative and harmonically complex piece, equal with Glenn's best. The others don't quite come up to that level, but the closing 'Manzanar Voices Part II', which recalls the similarly titled 1989 AsianImprov album, rounds out the career well and poignantly.

Also, in brief:

*** **Poston Sonata** AsianImprov 008. 12/91.

Inspired by the Arizona wartime internment camp for Japanese-Americans, this features Lillian Nakano on shamisen.

*** **Kenzo's Vision** AsianImprov 22. 8/94, 4/95.

A nakedly personal record. Wong's Trane-ish tenor has power but much of the playing sounds disembodied.

*** **Hilltop View** Music & Arts 935. 8–9/95.

A demanding listen that draws heavily on a classical background, but with plenty of energy.

*** **Mercy** Music & Arts 062. 5–9/96.

Joseph Jarman (*as*) is in with Wong on this one, but it remains quite impenetrable.

Johan Hörlén (born 1967)

ALTO AND SOPRANO SAXOPHONES, BASS CLARINET, ALTO FLUTE

Swedish saxophonist with a couple of dates in a post-bop style.

*** **Dance Of Resistance** Dragon DRCD 260 *Hörlén; Torbjörn Gulz (p); Christian Spering (b); Jukkis Uotila (d).* 6/94.

*** **Chills** Dragon DRCD 5/00. *Hörlén; Peter Nylander (g); Christian Spering (b); Bengt Stark (d).* 5/00.

Playing alto on all but one of the seven themes on *Dance*, the Swede is equal parts lyricism and passion. The title-piece exemplifies this tightrope walk: continually skirling up towards a false note, he keeps pulling himself back in line before matters get out of hand. That reserve makes the still waters of 'To Miss', a lovely duet for soprano and piano, and the contrary position of 'The Best Things In Life Are Free', an argument for alto and drums, the more effective. But some of his ideas go nowhere, and the closing blow-out on 'Everything I Love' is a step too far. *Chills* introduces bass clarinet and alto flute, and with Nylander in on only half the tracks he's got more space to work in. That said, this feels like little more than an easy-going continuation of the previous set: rounded and harmonious playing, the odd touch of tartness, but more inclined to pacify than make war.

John Horler (born 1947)

PIANO

A regular with John Dankworth and Cleo Laine.

(*) **Gentle Piece Spotlite SPJ-CD 542 *Horler; Phil Lee (g); Dave Green (b); Spike Wells (d). 93.*
*** **Unity** Hi Hat HHR 005 *Horler; Phil Lee (g). 5/00.*
*** **Sorry It's Been So Long** Woodville WVCD 108 *Horler; Jeff Clyne (b); Trevor Tomkins (d). 10/03.*
Horler's amiable playing owes much to his acknowledged mentor, Bill Evans, though encouragingly it's Evans's tougher side that he comes closest to, and while some of this music is a bit wispy, as on Kenny Wheeler's title-track, there's an underlying assertiveness too. This comes out most effectively in a *fast* version of 'My Funny Valentine', done as a hard-bitten duet for piano and guitar, the formula that works so well on *Unity*. Not much else makes a great impression, though, and the date is let down by splashy drumming and a particularly ungracious studio sound.

The good-natured new trio recording actually follows up an album made a long time ago, which explains the title. Interesting that this otherwise mainstream-modern set can accommodate 'Even Stevens', a free improvisation dedicated to drummer John, which evolves as logically and gracefully as the rest of the music.

Also, in brief:

*** **The Key To It All** Diving Duck DDRCD 006. 06.
Strictly credited to the Modern Jazz Trio with Sam Burgess (*b*) and Mike Smith (*d*), but John's record all the way.

Shirley Horn (1934–2005)

PIANO, VOICE

She studied piano at college and was leading her own small groups from 1954 but remained a local DC secret until the '80s, when she began touring Europe; a Verve contract was a belated coming-out.

*** **Loads Of Love / Shirley Horn With Horns** Mercury 843454-2 *Horn; Jimmy Cleveland (tb); Hank Jones, Bobby Scott (p); Kenny Burrell (g); Milt Hinton (b); Osie Johnson (d); rest unknown. 63.*
These are modest, pleasing records, much like many another light-jazz vocal record of the period, and, while Horn's voice is transparent and warm, she was used to accompanying herself; placed in the studios with a stellar but unfamiliar band, she occasionally sounds stilted. Nor was she allowed to work at her favourite dead-slow tempos on ballads.

***(*) **A Lazy Afternoon** Steeplechase SCCD 1111 *Horn; Buster Williams (b); Billy Hart (d). 7/78.*
*** **At Northsea / *** Violets For Your Furs** Steeplechase SCCD 37015/16 2CD / 31164 *Horn; Charles Ables (b); Billy Hart (d). 7/81.*
*** **The Garden Of The Blues** Steeplechase SCCD 1203 *Horn; Charles Ables (b); Steve Williams (d). 11/84.*
Horn's first Steeplechase set was effectively a debut album. The manner here, and throughout these three fine and under-recognized records, is reflective and sparsely evocative. Horn establishes her liking for intensely slow tempos with a compelling treatment of 'There's No You', but she feels able to contrast that immediately with the hipsterish reading of 'New York's My Home', and the long trio instrumental on 'Gentle Rain' displays a piano method that works with the simplest materials and makes something distinctive. Williams and Hart – the latter an old friend who understood Horn's music better than anyone – play with complete empathy. If anything, the remaining discs are a letdown, since Horn had already made a nearly definitive statement in this context; but *At Northsea*, which catches the best from several sets at the 1981 Northsea Jazz Festival, is an attractive souvenir of Horn on stage and blends together many of her favourite set-pieces. *Violets For Your Furs* is still available separately.

*** **Softly / *** I Thought About You** Audiophile 224 / Verve 833235-2 *Horn; Charles Ables (b); Steve Williams (d). 10/87; 87.*
***(*) **Close Enough For Love** Verve 837933-2 *Horn; Buck Hill (ts); Charles Ables (b); Steve Williams (d). 11/88.*
***(*) **You Won't Forget Me** Verve 847482-2 *Horn; Miles Davis, Wynton Marsalis (t); Buck Hill, Branford Marsalis (ts); Toots Thielemans (hca, g); Charles Ables (b, g); Buster Williams (b); Billy Hart, Steve Williams (d). 6–8/90.*
*** **Here's To Life** Verve 511879-2 *Horn; Wynton Marsalis (t); Steve Kujala, James Walker (f); Alan Broadbent (p); John Chiodini (g); Charles Ables, Chuck Domanico (b); Steve Williams, Harvey Mason (d); strings. 91.*
***(*) **Light Out Of Darkness** Verve 519703-2 *Horn; Gary Bartz (as); Charles Ables (g, b); Tyler Mitchell (b); Steve Williams (d). 4–5/93.*
*** **I Love You, Paris** Verve 523486-2 *As above, except omit Bartz, Mitchell. 3/92.*
***(*) **The Main Ingredient** Verve 529555-2 *As above, except add Roy Hargrove (flhn); Joe Henderson, Buck Hill (ts); Steve Novosel (b); Elvin Jones (d). 5–9/95.*
What amounted to Horn's second comeback was distinguished by a perfect touch and luxury-class production values. Actually, in terms of her own performances or those of another supportive trio there's no special advance on the Steeplechases, or on the single Audiophile set, which is an especially slow and thoughtful disc. The first two Verves continue to work at favourite standards, and Hill's presence adds a useful touch of salt to proceedings. But *You Won't Forget Me* is a step forward in its pristine attention to detail, awesome array of guest star soloists – Davis was a great Horn admirer, but is well below his best – and the faithfulness with which Horn's voice is recorded. Marsalis turns up again on two tracks on *Here's To Life*, which is otherwise dedicated to arrangements by Johnny Mandel, and again there's a hint of overdoing the sentiment. But the particular qualities of Horn's singing – the eschewal of vibrato, the even dynamic weight – get full rein. *Light Out Of Darkness* is pitched as a tribute to Ray Charles, and after the heavyweight emoting of the previous record Horn sounds almost carefree on the likes of 'Hit The Road Jack' and 'I Got A Man'. Bartz lends a few swinging obbligatos, but the emphasis here is on Horn's understanding of the beat, her dry, almost elemental phrasing, and the intuitive touch of her regular group..

I Love You, Paris comes from a French concert. Shirley makes no attempt to turn up the tempos, and 'It's Easy To Remember' is about as slow as it will ever get. But she has the art of making the time move, even at this kind of tempo: 'Wouldn't It Be Luvverly' is luvverly indeed. The disc is perhaps overlong at almost 75 minutes, but the best of it is top-flight Horn. Same applies to *The Main Ingredient*, cut mainly at her home, with famous names sitting in to add variety to what's now a long string of similarly inclined dates. Buck Hill outdoes Joe Henderson, and Hargrove is untypically laid-back on his flugelhorn feature. Yet the highlight is surely her gorgeous version of 'The Look Of Love', done alone with her regular team of Ables and Williams.

*****(*) Loving You** Verve 537022-2 *Horn; George Mesterhazy (ky, g); Steve Novosel (b); Steve Williams (d); Alex Acuña (perc).* 11/96.

*****(*) I Remember Miles** Verve 557199-2 *Horn; Roy Hargrove (t); Toots Thielemans (hca); Charles Ables, Ron Carter (b); Al Foster, Steve Williams (d).* 97.

The inevitable complaint is that Horn went on making the same record, and nine albums into her Verve contract little seemed ready to change. Yet nobody grumbled much about the sameness of Ella, Billie or Sarah. Shirley's difficulty was that her preference for achingly slow tempos and sung-spoken lyrics doesn't chime very easily with the modern attention-span. *Loving You* may be no masterpiece, but it's probably as good as any record she's made: the tunes impeccably chosen, the delivery perfectly judged. Of course, Lil Green never meant 'In The Dark' to sound like this; but it's just as sexy, maybe more so. The title-tune is bathos made bearable by the refinement of her methods, and 'It Amazes Me' might even amaze you..

Miles Davis was always a Shirley Horn fan, and the singer repays the compliment with a homage album that sounds a lot more genuine than most. Whether doing Gershwin, other standards or 'Blue In Green', this is a smoke-filled reminiscence that has the feel and weight of something real, and the spare charts (Hargrove plays the obvious role on four tracks and Thielemans is inspiring on 'Summertime') replicate something of the skeletal intensity of Davis in his golden age.

*****(*) You're My Thrill** Verve 549417-2 *Horn; Carl Saunders (t); Alan Broadbent (p); Dori Caymmi, Russell Malone (g); Charles Ables, Brian Bromberg, Chuck Domanico (b); Steve Williams (d); strings.* 00.

Johnny Mandel provides some more unspeakably gorgeous backgrounds, while Shirley and trio do their usual thing. 'You're My Thrill' and 'I Got Lost In His Arms' go at the patented Horn crawl, and when Mandel's violins creep into the picture, it always provokes a shiver of pleasure. Nobody else makes records like this, and it's hard to see anyone else getting away with it: yet the voice, the piano and the Ables–Williams support remain inimitable.

****** May The Music Never End** Verve 7602829 *Horn; Roy Hargrove (flhn); George Mesterhazy, Ahmad Jamal (p); Ed Howard (b); Steve Williams (d).* 2/03.

Shirley's final album is now poignant on three counts: the absence of the late Charles Ables, her decision to turn over piano duties to other hands, and the fact of her death in 2005. Mesterhazy sets up an improbably fast groove on the opening 'Forget Me', but once into the heartbreaking reading of Jacques Brel's 'If You Go Away' it's obvious that not that much has changed. Jamal sits in on two tunes, Hargrove is on two others, but the mistress of slow-slow-slow is otherwise in command without too many distractions. Close to perfect are 'Yesterday', 'Never Let Me Go' and 'This Is All I Ask'. She was more frail than before, but if anything it only adds to the record's capacity to move, and by the closing valedictory title-track you're in bits. She went out on a masterpiece.

Also, in brief:

***** Ultimate** Verve 547162-2. 62–97.
Chosen by Diana Krall. The irony!

***** Marian McPartland's Piano Jazz** Concord CCD 12053. 12/84.
Two great ladies of the music, in conversation and playing together.

***** But Beautiful** Verve 4068. 87–03.
The best of the Verve years but with three unissued bonus tracks.

Pug Horton (born 1932)

VOICE

Joanne Horton is Bob Wilber's life partner; a sassy, sophisticated singer.

***** Don't Go Away** Audiophile ACD 212 *Horton; Bob Wilber (cl, ss); Sir Roland Hanna (p); Milt Hinton (b).* 5/79, 3/93.

Her Royal Pugship in fine form with a Judge, a knight and the old man in respectful, and sometimes less than respectful, support. You have to buy in to this kind of thing to appreciate it fully, and then suspend expectations still further. Of its kind – classy, retro entertainment – it's hard to beat.

Ron Horton (born 1960)

TRUMPET

Raised in Baltimore, he's been in NY since the early '80s, working with Andrew Hill and others and in the Jazz Composers Collective.

****** Genius Envy** Omnitone 11902 *Horton; Jane Ira Bloom (ss); John McKenna (ts); Frank Kimbrough (p); Ben Allison (b); Rich Rosenzweig (d).* 3/99.

****** Subtextures** Fresh Sound New Talent FSNTCD 175 *Horton; Frank Kimbrough (p); Ben Allison (b); Matt Wilson (d).* 11 & 12/02.

*****(*) Everything In A Dream** Fresh Sounds FSNT 243 *Horton; John O'Gallagher (as); Tony Malaby (ts); Frank Kimbrough (p); Masa Kamaguchi, John Hebert (b); Mike Sarin (d).* 6–8/05.

Horton's music is colourful, exuberant, funny and often poignant. The Omnitone debut touches on all those feelings in ten originals which play out modestly but in fascinating ways. He has a fine ear for the sonorities which horns can create together: the passage in 'Thumbnail Sketch', for instance, where trumpet, soprano and tenor improvise a beautiful counterpoint, is achingly lovely. A memorial to Thomas Chapin is touchingly effective, there are musings on the apparent failure of his ability to remember names and faces, and there is a Lee Morgan stomp which has a lick of surf music in it too. Horton's own playing takes in Roy Eldridge growls and softly lyrical passage-work and he gets a terrific set of performances out of an exemplary band: Bloom can seldom have set down a better solo than the one she does on the Chapin tune.

In comparison, the Fresh Sounds feel like bigger, more serious records. The freshness isn't entirely gone, though, and given that he's playing without a second horn on *Subtextures* his own vivid voice comes over strongly. He does an Andrew Hill piece, but also Messiaen and Chopin! The second of the CDs seems like a more familiar routine, but there's no denying the tough skill in the playing and the impact of pieces such as 'Bring It On', actually combined with a treatment of the Jimmy Giuffre tune 'Phoenix', the Andrew Hill melody 'Yellow Violet' and the remarkable 'Did-It, Did-It, Did-It', which rests a pretty melody over a furious rhythmic underlay. The use of two basses is especially memorable here. Tracks such as this suggest that Horton has a rare gift making something work as an ensemble piece and as a soloist's vehicle.

Wayne Horvitz (born 1955)

PIANO, KEYBOARDS

One of the leading personalities of the New York downtown circle but now based in Seattle. A strong, even idiosyncratic, player and composer who has roved back and forth between situationist improvisation and more generic grooves.

*** **Some Order, Long Understood** Black Saint 121159 *Horvitz; Butch Morris (c); William Parker (b).* 2/82.
***(*) **Miracle Mile** Elektra Nonesuch 7559 79278 2 *Horvitz; J. A. Deane (tb, elec); Denny Goodhew (sax); Doug Wieselman (ts, cl); Stew Cutler, Bill Frisell, Elliott Sharp (g); Ben Steele (g syn); Kermit Driscoll (b); Bobby Previte (d).* 91.

Horvitz got off to a brisk start with a clattery sound that exploited user-friendly electronics and pop-punk dynamics. *Some Order, Long Understood* consists of just two long tracks, spun out of nothing by a surprisingly lyrical trio. Morris is revelatory in his use of classic-jazz shapes and modernist accents, and Parker's *arco* work is superb. It's possible to hear in this session embryonic intimation of everything that was to follow.

Miracle Mile offers moody and slightly threatening music from Horvitz's band, The President. He's an impressive melodist, but tunes are constantly set in front of sinister guitar and synth backgrounds as if to suggest that the 'kinder, gentler America' of George Bush Sr, apostrophized in an interesting 'Open Letter', merely caps the kind of violence implied by the dramatic smoke-pall on the cover. The horns don't do much of interest, but Previte is absolutely superb.

**** **4 + 1 Ensemble** Intuition INT 3224-2 *Horvitz; Julian Priester (tb); Eyvind Kang (vn); Tucker Martine (processing).* 98.

Martine has been Horvitz's *éminence grise* for some time, as co-producer and effects man. Here, he's very much part of a group project, transforming a well-balanced instrumentation into something surreal and delightful. Priester is a thoughtful and atmospheric presence, playing low and slow in a tonality that often recalls french horn. The revelation is Kang, shadowing and bridging trombone and piano and often repeating the same melody higher in register, as he does on the mournful, penultimate 'Take Me Home'. Horvitz sticks to steam piano throughout, revealing himself again as a player of slightly limited dexterity but nimbler in thought than he is at the keyboard.

*** **Forever** / *** **Sweeter Than The Day** / *** **Live In Seattle** / ***(*) **Farewell Shows, Seattle, WA** / ***(*) **Live At The Rendezvous, Seattle** Songlines SGL 1528-2 / SA1536-2 / Liquid City 36477 / Kufala 61 / 103 *Horvitz; Timothy Young (g); Keith Lowe (b); Andy Roth (d).* 7/99; 1/01; 5 & 6/01; 12/03; 04.

Thinning down his range all the time, these revisit the same group's earlier music, ever more moody, ever more 'cool', and by the time of *Sweeter Than The Day* they could almost be studio guys reading the dots, even if just once or twice – notably in a groove piece perhaps ironically called 'In The Lounge' – they nearly get up and go. *Sweeter Than The Day* is managed in a trim and focused manner, and the music's dependably smart, but it does feel as if Horvitz is hung up on textures. The hometown live dates pack more oomph, especially the 'farewell' set. Farewell to what isn't quite clear, since the group's back the following year. Horvitz has gone back to acoustic piano, though, and on a long set of originals (with just the Grateful Dead's 'Casey Jones' for variation) turns in some of his best playing for years.

**** **Way Out East** Songlines 1558 *Horvitz; Ron Miles (t); Sarah Schoenbeck (bsn); Peggy Lee (clo).* 8/05.

Exquisitely conceived and executed, this is by no means the 'chamber-jazz' date the instrumentation might lead you to believe. Horvitz is still in swinging form, especially when he takes to Hammond organ and when he throws elements of boogie and ragtime into the mix. The sequence that contains 'Between Here And There' and the long 'Berlin 1914' around the middle of the album is classic contemporary music, lyrical, uncategorizable, but with a tough improvisatory edge.

Also, in brief:

*** **Film Music: 1998–2001** Tzadik 7514 2CD. 98–01.

A vivid sound collage; 47 tracks, easily re-sequenced and packed with musical interest.

*** **Intersection Poems** Spool 125. 3/03.

Fine project with new associates Peggy Lee (*clo*), Dylan van der Schyff (*d*), etc., but it's hard to call it characterful.

*** **Whispers, Hymns And A Murmur** Tzadik 8021. 2/06.

Last edition, we promised more on this, but there isn't much more to say. Beautiful, but slightly vapid.

Gregor Hotz (born 1966)

REEDS

Swiss improviser who explores the wilder reaches of the reed family.

*** **8 Pieces For Single Listeners & You Never Give Me Your Pillow** FMP 90012 *Hotz; Nicholas Bussmann (clo).* 4/97, 3/98.

As the title implies, this is two discs in one, the first a set of solo improvisations on which Hotz struggles to make convincing music on the bass saxophone and alto clarinet – soprano saxophone is his other favoured instrument – the other a sequence of duos with Bussmann. It's possible to argue that Anthony Braxton, Evan Parker, Roscoe Mitchell and others have already claimed this turf. Hotz does offer something different, though, an immensely detailed language that can only be described as nuanced or textured microtonality. He sounds much more conventional working with Bussmann and some of these pieces imply predetermination at some level. However, that's a description, not a criticism. Surprising not to hear more from him. It's been a decade.

François Houle (born 1961)

CLARINET, SOPRANO SAXOPHONE

Vancouver-based improviser.

*** **Nancali** Songlines SGL 1519-2 *Houle; Benoît Delbecq (p).* 4/96–5/97.
*** **In The Vernacular** Songlines SGL 1522-2 *Houle; Dave Douglas (t); Peggy Lee (clo); Mark Dresser (b); Dylan van der Schyff (d).* 10/97.

Houle is a classically trained Canadian who was turned on to improvised music by Evan Parker and Steve Lacy. The duo with

Delbecq revisits a format the clarinettist had tried previously with Marilyn Crispell. Here, the rattle and twang of 'Early Dance' is one example of using the piano's innards But the duo wire in strands from other disciplines too, such as the title-piece, where Delbecq turns his instrument into a simple thumb-piano, and the result feels like a Bedouin dance. Houle is sometimes outshone by his partner, but his beautiful tone keeps taking the ear, no matter how much he disfigures it in the line of duty.

Two brief interludes apart, *In The Vernacular* is a set of interpretations of John Carter's music – including, in 'Three Dances In The Vernacular', a debut recording. But Carter's music without Carter proves at times to be a surprisingly dour and difficult undertaking. Deprived of the composer's own gravitas, the more taxing pieces cry out for something more inspiring than this quintet provides. Yet they compensate with the fleet rush of 'Sticks And Stones', a marvellous collective throw of the dice, and the 'Juba's Run' section of 'Fields Medley'.

****** La Lumière De Pierres** Psi 07.02 *Houle; Evan Parker (ts); Benoît Delbecq (prepared p). 10/05.*

This is, of course, a trio record and very much the work of equal partners, but one can't help feeling that Parker (whose label it is) sounds slightly marginal at moments. His language is now so long- and so confidently established that dates like this rarely resonate with risk and danger. Houle and Delbecq have astonishing empathy; it allows them to make very beautiful music, but also to take chances, and much of the interest of the date comes in the interaction between clarinets and (minimally) prepared piano.

*****(*) 9 Moments** Red Toucan RT9333 *Houle; Joëlle Léandre (b, v); Raymond Strid (perc). 11/06.*

A fine mix of live and studio recordings catching three outside-edge players ('Moment A Deux' is a bass/percussion duet) working at the farthest reaches of their shared language. That isn't to say this is the most 'outside' of recordings, but simply that the horn/bass/drums formula is stretched to the extreme. Léandre's vocalizations, uncredited on the sleeve, are a key component of 'Moment Grave', which along with '... Tendu' is the longest piece on the record. The latter has some astonishing bass clarinet effects, recorded live but so extraordinary in tonality they sound as if they have been post-produced. One of Houle's finest moments, even if the set as a whole runs out of steam over the final ten minutes.

Also, in brief:

***** Cryptology** Between The Lines BTL 012/EFA 10182-2. 10/00.

The sleeve-notes are encrypted, too. Very helpful, though this offers no striking departure from his other work.

****(*) Dice Thrown** Songlines SGL SA 1538-2. 5/01.

A disappointing return to duo work with Delbecq. Glorious sound, though.

Karsten Houmark (born 1951)

GUITAR

The Dane works in a light style of modal fusion.

****(*) Four** Storyville STCD 4197 *Houmark; Thomas Clausen (ky); Lennart Ginman (b); Jonas Johansen (d). 9/94.*

*****(*) Dawn** Storyville STCD 4211 *As above, except omit Clausen; add John Taylor (p). 10/96.*

Houmark is a nimble improviser and unselfish enough to let his accomplished team have plenty of space, with the reliable Clausen in thoughtful form on *Four*. In the end, though, the music doesn't make much impact. None of the originals are memorable and the faceless production closes off the music. If *Dawn's* a huge step forward, that's largely due to Taylor's empathetic playing. Houmark came up with some strong themes for the date, with 'Serenity' and 'Sirens Song' outstanding; the improvised 'A Drop Of The Ocean' duet with Taylor is unaffected freedom. In the end, it all sounds like a good John Abercrombie date, and if that suggests Houmark's slightly derivative of the American, no harm in that.

Avery 'Kid' Howard (1908–66)

TRUMPET, VOICE

He began as a drummer but played brass with George Lewis in the '40s. A much-loved regular at Preservation Hall.

(***) Prelude To The Revival: Volume 1 American Music AMCD-40 *Howard; Andrew Anderson, Punch Miller (t, v); Duke Derbigny (t); Joe 'Brother Cornbread' Thomas (cl, v); Martin Cole (ts); ? Harris (p, v); Joe Robertson (p); Leonard Mitchell (g, bj, v); Frank Murray (g); Chester Zardis (b); Charles Sylvester, Junious Wilson, Clifford 'Snag' Jones (d); Matie Murray (v). 37–41.*

So little jazz was recorded in New Orleans during the '30s that any archive material from the period is valuable. Sam Charters, perhaps not the most reliable judge, reckoned that Kid Howard would have been the next King of New Orleans trumpet after Joe Oliver. He is only on the first four tracks here, in barely passable sound, but they show a mature, hard-hitting musician displaying the inevitable debt to Armstrong but resolutely going his own way. Anderson and Derbigny are less individual but they bridge the older and younger New Orleans traditions unselfconsciously enough. The sleeve-notes detail the detective work that went into finding and restoring the original acetates; ears unused to prehistoric sound, beware. The five tracks by Miller are discussed under his name.

****(*) Kid Howard's La Vida Band** American Music AMCD-54 *Howard; Eddie Sommers (tb); Israel Gorman (cl); Homer Eugene (bj); Louis James (b); Josiah Frazier (d). 8–9/61.*

Recorded on the cusp of a new revival, this date went some way to re-establishing Howard's standing. It's a pity, though, that there's some rustiness, not only in his playing but with most of the band too: fluffs and sloppiness are a distraction, even in the name of authenticity. But there are great moments, such as the tribute to Chris Kelly, Howard's early idol, in 'The Three Sixes', or the opening ensemble of 'Nelly Gray', and New Orleans scholars will welcome an important record on CD.

****(*) Kid Howard's Olympia Band & Sam Morgan Revisited** American Music AMCD-58 *Howard; George 'Kid Sheik' Cola (t); Jim Robinson (tb); Albert Burbank (cl); John Handy (as); Andrew Morgan (ts, cl, v); George Guesnon (bj, v); Eddie Dawson, John Joseph (b); Alex Bigard, Alfred Williams (d). 8/62.*

If this were better recorded, it would probably be the great Kid Howard record. Cut over two consecutive days by two bands (Howard, Robinson and Guesnon are common to both), one set is typical New Orleans, the other a tribute to the Sam Morgan band – Guesnon's vocal on 'Everybody's Talkin' 'Bout Sammy' is curiously poignant. The groups play with uproarious abandon, but the 'authentic' recording – sounding like an aircraft hangar – doesn't help.

Earl Howard

SAXOPHONES, ELECTRONICS

LA-born blind composer/improviser of astonishing gifts.

*** **Pele's Tears** Random Acoustics 4 *Howard; Melvyn Poore (tba); Frank Gratkowski (sax); Hans Schneider (b). 10/93.*
(*) **Strong Force Mutable Music 17511 *Howard; Anthony Davis (p); Anne LeBaron (hp); Ernst Reijseger (clo); Gerry Hemingway (d). 11/99.*
***(*) **5 Saxophone Solos** Mutable Music 17521 *Howard (sax solo). 04.*
*** **Clepton** New World NW 80670 *Howard; Georg Graewe (p); Ernst Reijseger (clo); Gerry Hemingway (d). 2/08.*

A remarkable story. Howard was born very prematurely and almost miraculously survived, though he lost his sight in babyhood. He studied composition at Cal Arts but has diversified into improvised situations. The more abstract side of Howard's work is in evidence on *Pele's Tears*, especially the long opening electro-acoustic 'Hell'. There are a couple more pieces in that vein before he calls in his three guests for two collective improvisations.

Much of *Strong Force* is just dull. Written for and performed by Howard's Parabola Arts Ensemble, it marshals some fascinating contemporary improvisers but then seems to handcuff them with free-music clichés. Howard himself does little more than embellish the edges with synthesizer sounds.

The saxophone solos are, by contrast, wonderful. They find Howard navigating his way through dreamlike territory which sometimes resembles that of Roscoe Mitchell's solo recitals but is otherwise *sui generis*. The group on *Clepton* is better integrated than the earlier encounter and suggests that Howard may be moving into an intriguing new phase, destination still unknown.

Noah Howard (born 1943)

ALTO SAXOPHONE

Grew up in New Orleans as a chorister. Moving to California in his late teens exposed him to the avant-garde, but he never quite shook away his soulful, churchy quality. Now based in Brussels.

*** **Noah Howard Quartet** ESP 1031 *Howard; Ric Colbeck (t); Scotty Holt (b); Dave Grant (d). 66.*
***(*) **At Judson Hall** ESP 1064 *Howard; Ric Colbeck (t); Dave Burrell (p); Catherine Norris (clo); Sirone (b); Bobby Kapp (d). 66.*

Howard's brushfire sound has never quite caught on. The avant-garde of the '60s was over-populated with saxophonists, and Noah seems to parade his influences somewhat like his Biblical namesake, two-by-two. There's a hint of Dolphy-and-Ornette, then Trane tempered with Marion Brown's wavery pitching: all of it adding up to something different and idiosyncratic, but not yet fully realized. Working without harmony back-up lends the music a certain nervous energy, most obviously on the boppish 'Henry's Street'. The Coleman–Cherry axis is obviously the influence on 'Apotheosis' and the unrelated 'Apotheosis: Extension I', but it's the gentler 'And About Love' which catches the attention on the studio record.

One of the iconic recordings of its period, the Judson Hall concert showcased Howard in the company of British trumpeter Colbeck and the polystylistic Burrell. The saxophonist plays with fire and attitude on a long tribute to John Coltrane, here and there verging on bitterness and spleen. The other track, 'This Place Called Earth', is lighter, more sanguine and almost folksy in places, an effect very much influenced by the interplay of piano and cello. Colbeck's soaring lines could also be better registered, but, apart from his solitary LP as leader, this is the best place to sample his rich but fleeting talent.

CORE COLLECTION

**** **The Black Ark**
Bo'Weavil 24CD *Howard; Earl Cross (t); Arthur Doyle (ts); Leslie Waldron (p); Norris Hones (Sirone) (b); Mohammed Ali (d); Juma (perc). 69.*

This has long been a collector's item, originally released on the Freedom label and only briefly as a Japanese CD reissue. Its omission from the discography is more puzzling than scandalous because *The Black Ark* has always enjoyed cult status among free-jazz fans. That sometimes means the reality is far less impressive than the prospect, but this nice repackaging (with no extra material) confirms the record's longevity.

The playing is very much in a late-'60s free idiom, with the ostensible theme – Latin on 'Ole Negro', playful on 'Queen Anne', oriental on 'Mount Fuji' – quickly abandoned in pursuit of some fine balance between flat-out soloing and free ensemble playing. Doyle, as so often, pushes the boat out a shade too far, most irritatingly on the opening 'Domiabra', where his statement cuts across Howard's own excellent solo.

As so often, the key to work of this kind lies in the rhythm section. There is a hint of phasing on drums and percussion which gives the music a curiously spacey quality, a not unknown device at the time, but given the title inevitably reminiscent of Sun Ra and the Arkestra. This is perhaps too scorched-earth an aesthetic to align comfortably in that direction, but it's an interesting reference point.

*** **Red Star** Boxholder BXH 014 *Howard; Bobby Few (p); Guy Pederson (b); Kenny Clarke (d). 5/77.*

A fascinating meeting of styles as the saxophonist hooks up with bebop pioneer Kenny Clarke. The sound is excellent, despite the tapes having lain unissued, and the empathy within the group is deeply impressive. Few is a much underrated player, better known for his association with Steve Lacy, but well-adjusted to Howard's more incendiary approach. The long title-track is one of the saxophonist's best recorded performances, only released in 2001.

***(*) **Patterns / Message To South Africa** Eremite MTE 019 *Howard; Chris McGregor, Misha Mengelberg (p); Jaap Schoonhoven (g); Earl Freeman, Johnny Mbizo Dyani (b); Noel McGee (d); Han Bennink (d, perc, Tibetan hn); Steve Boston (perc); Zusaan Kali Fasteau (v, sheng). 10/71, 79.*

Message To South Africa was written in the week that Steven Biko was killed and it features two of the Cape's most powerful and evocative exiles. It's a stunning performance, laden with passionate vocals from Howard, the magnificent Dyani and Zusaan Kali Fasteau. Howard is always sensitive to the *yin* aspects of the music, its feminine side, and even in the midst of violence and despair it sings.

The earlier material was originally released on Howard's own AltSax label; it's now his main imprint, both as leader and with the singer Eve Packer and poet J. Emanuel. It was commissioned by Dutch Radio. As with Eric Dolphy back in 1964, Bennink is magnificent: swinging, dark and funny. Mengelberg is more uncomfortable in the context, and at moments he treats the African material almost dismissively.

McGregor quotes the African National Congress anthem, 'Nkosi Sikeleli Afrika', once explicitly and once in inverted form on *Message To South Africa*. It's a tiny reminder of the political context against which this music is created.

***(*) **In Concert** Cadence CJR 1084 *Howard; Bobby Few (p); James Lewis (b); Calyer Duncan (d). 9/97.*
The saxophonist likes to introduce himself with the words 'I'm Noah Howard – of the world', and much of his travelling is compressed into this performance, with European and African elements blended into the mix. Mongo Santamaria might be surprised to see 'Afro-Blue' credited to John Coltrane, but he'd certainly be gratified by what has been done with his most famous theme. 'We Remember John' is presumably also for Coltrane, a long, clattering performance that throws into focus how good a drummer Duncan is. Bobby Few always responds well to gigs like this, his natural bluesiness mediating his rather dry attack.

*** **Live At Unity Temple** Ayler AYL 001 *Howard; Bobby Few (p); Wilber Morris (b); Calyer Duncan (d). 9/97.*
Recorded in Chicago, this is a strong set of mostly familiar material, including 'The Blessing' and 'Schizophrenic Blues'. Few and the leader have a strong and empathic relationship and 'Lightning Rod: Part 1' sees them get out into some adventurous territory, reminiscent of Howard's with Dave Burrell back in the '60s.

*** **Dreamtime** Altsax ALT 90022 *Howard; Loed Gassen (t). 02.*
This is essentially a solo recording, with Gassen adding some Bill Dixon-influenced trumpet to just one track. Howard's saxophone tone is clearer and more emphatic than in years gone by and he sustains interest throughout these powerful performances. 'Brother Ju Ju' and 'Voodoo Queen' are familiar ideas from his back catalogue, but these are fresh and alert pieces that set up a powerful momentum for the rest of the set.

Also, in brief:

***(*) **The Eye Of The Improviser** Altsax ALTSAX 2030. 70s–00s.
A compilation of recordings scattered across a 30-year period. Howard remains consistent throughout, but the accompaniments are patchy to say the least.

***(*) **Migration** Altsax ALT 9009. 90.
Reminiscent of one of Miles's electronic groups, though trumpeter Loed Gassen scarcely recalls the master. Lots of guitar, crude bass and extra percussion clinch the comparison.

*** **At Documenta IX** Boxholder BXH 025. 91. *A fine, if flawed and heavily edited, example of Howard's small-group work in the early '90s, reissued in 2002. Some doubts about the provenance.*

(*) **Between Two Eternities Cadence Jazz 1114. 10/99.
Howard and Bobby Kapp (*d*) hadn't worked together for many years and there are hints of ring-rust in this reunion duo.

*** **Live In Paris** Altsax ALT 90017 01
A brisk and very acceptable club set with a nice Latin feel thanks to drummer Armando and the delightful Boulou Ferret (*g*). Joe Lee Wilson (*v*) also guests.

Norman Howard (born 1944)

TRUMPET

Avant-gardist, best known for his association with Albert Ayler.

*** **Burn, Baby, Burn** ESP 4033 *Howard; Joe Phillips (as); Walter Cliff (b); Corney Millsap (d). 68.*
Another Cleveland boy, Howard appeared on Albert Ayler's *Witches And Devils* and *Spirits* records and then pretty much vanished off the radar. Partly because he retired from music, his own LP, scheduled for ESP in 1968, wasn't issued for nearly 40 years, though bootlegs have been available for some time. The tunes are mainly by the saxophonist and, sad though the verdict is, Phillips is the more interesting rediscovery here, a player of real individuality who could turn in a challenging theme, 'Sad Miss Holiday' the best of them. It's a period piece, from an incendiary year, but not without interest.

Owen Howard

DRUMS

Respected Canadian – but NY-based – sideman who's toured extensively with Tom Harrell, Joe Lovano and others.

*** **Time Cycles** Fresh Sound New Talent FSNTCD 272 *Howard; Andrew Rathbun (ss, ts); John O'Gallagher (ss, as); Gary Versace (p); John Hebert (b). 8/05.*
Howard has appeared on the FSNT imprint before, in collaboration with Rathbun, who's the other chief solo voice here. The album seems (very) loosely themed, with its bicycle-gear cover image and interspersed sequence of pieces called 'Kalimba'. These are mainly features for the leader, but he knows how to play for the group and if there's any hint that he's modelling his unit on an Elvin Jones Jazz Machine, then 'Giant Steps' (not originally from Elvin's Coltrane period, we know) helps to confirm that descent. Howard's an exciting player but he knows that long drum features don't excite anyone any more. It's tight, terse music, and in Versace and Hebert he has near-ideal 'section' partners.

Freddie Hubbard (born 1938)

TRUMPET, FLUGELHORN

Born in Indianapolis, he first worked with the Montgomery brothers and arrived in New York in 1959. He joined the Jazz Messengers in 1961 and was involved in important recordings with Ornette Coleman and Oliver Nelson, as well as leading his own dates. Uncertain of his direction in the '70s, and unable to play at all in the later '90s because of lip trouble.

[illegible]

**** **Open Sesame**
Blue Note 95341-2 *Hubbard; Tina Brooks (ts); McCoy Tyner (p); Sam Jones (b); Clifford Jarvis (d). 6/60.*
Hubbard was one of the liveliest of the young hard-bop lions of the late '50s and early '60s. As a Jazz Messenger, and with his own early albums for Blue Note, he set down so many great solos that trumpeters have made studies of him to this day, the burnished tone, bravura phrasing and rhythmical subtleties still enduringly modern. He never quite had the quickfire

genius of Lee Morgan, but he had a greater all-round strength, and he is an essential player in the theatre of hard bop. His several Blue Note dates seem to come and go in the catalogue. *Open Sesame* and *Goin' Up* were his first two records for the label and their youthful ebullience is still exhilarating, the trumpeter throwing off dazzling phrases almost for the sheer fun of it. The brio of the debut is paired with the sense that this was the important coming-out of a major talent, and Hubbard's solo on the title-track is a remarkable piece of brinkmanship: in the bonus alternative take, he's a shade cooler, but that more tempered effort is less exciting, too. This was an early appearance for Tyner, and a valuable glimpse of Tina Brooks, who contributes two tunes and plays with his particular mix of elegance and fractious temper. A great Blue Note set.

*** **Hub-Cap** Blue Note *Hubbard; Julian Priester (tb); Jimmy Heath (ts); Cedar Walton (p); Larry Ridley (b); Philly Joe Jones (d).* 4/61.
***(*) **Here To Stay** Blue Note 62661 *As above, except add Wayne Shorter (ts); Reggie Workman (b).* 12/62.
For a time *Hub Cap* was available on a double LP compiled with one of Blue Note's previously unreleased archive recordings as *Here To Stay*. They're now available in something like original form as RVG editions. The later date – and it's not clear why it wouldn't have passed muster at the time – was effectively a Jazz Messengers line-up, minus Blakey. 'Philly Mignon' is a cracking original, and the other soloists are easily up to Freddie's calibre. There are also two fine Cal Massey compositions and a markedly personal 'Body And Soul'. Not maybe in the very first rank of Hubbard albums but well worth hearing. By contrast, *Hub Cap* is pretty much orthodox hard bop with not much originality and no really iconic solos. But that's with the benefit of considerable hindsight.

**** **Ready For Freddie** Blue Note 95970 *Hubbard; Wayne Shorter (ts); McCoy Tyner (p); Bernard McKinney (Kiane Zawadi) (euph); Art Davis (b); Elvin Jones (d).* 8/61.
**** **Hub-Tones** Blue Note 99008 *Hubbard; James Spaulding (as, f); Herbie Hancock (p); Reggie Workman (b); Clifford Jarvis (d).* 10/62.
The latest RVG editions of these classic records restore their eminence. Hubbard's playing is simply marvellous; try his opening solo on 'Arietis' from *Ready For Freddie*, so poised and free of needless effort, yet sparkling in its casual urgency, the playing flowing like a stream. Both this and Shorter's 'Marie Antoinette' would make splendid revivals for any players looking to find unexposed hard-bop nuggets, and Hubbard's 'Birdlike' blues is a classic of its kind. On 'Weaver Of Dreams' he turns in a luscious ballad treatment. *Hub-Tones* includes one of Hubbard's most affecting performances in the tribute to Booker Little, as well as his first jousting with James Spaulding (repeated in *Breaking Point*, listed below). Another scintillating blow in the grand Blue Note manner.

*** **The Body And The Soul** Impulse! 051183-2 *Hubbard; Clark Terry, Ed Armour, Richard Williams (t); Melba Liston, Curtis Fuller (tb); Bob Northern, Julius Watkins (frhn); Eric Dolphy (as, f); Seldon Powell, Wayne Shorter (ts); Jerome Richardson (ts, bs); Charles Davis (bs); Cedar Walton (p); Reggie Workman (b); Philly Joe Jones, Louis Hayes (d); strings.* 3–5/63.
Hubbard made two appearances as a leader for Impulse!. *The Body And The Soul* is the quirkier offering of the two, thanks mostly to Wayne Shorter's sometimes peculiar arrangements, for septet, big band and strings. Hubbard plays with beautiful alacrity, his quicker solos dancing over the charts, his slower ones underscoring what melody he can find; but Shorter's arrangements have their problems: audible fluffs betray a lack of rehearsal, some of the tunes seem cut off before they're properly developed, and moments like Eric Dolphy's alto squiggle on 'Clarence's Place' seem to have strayed in from another situation altogether.

***(*) **Breaking Point** Blue Note 78728 *Hubbard; James Spaulding (as); Ronnie Mathews (p); Eddie Khan (b); Joe Chambers (d).* 5/64.
One of the most 'out' of Hubbard's Blue Notes, but not so far out that it gives the trumpeter any real problems in sounding convincing when improvising on the material. 'Far Way', for instance, is a complex piece but not so difficult that it undercuts his natural virtuosity. 'D Minor Mint' is the kind of bebop swinger which he eats up. Spaulding is exemplary, and the unusual rhythm section do nothing amiss.

*** **Jam Gems: Live At The Left Bank, Baltimore** Hyena 9240 *Hubbard; Jimmy Heath (ts); Gus Simms (p); Wilbur Little (b); Bertell Knox (d).* 6/65.
Compared to a later Left Bank session from 1967, also originally released on Label M and on which Kenny Barron has to battle with a plainly out-of-tune piano, this is a pretty good live CD. Hub and Heath (and a not too well-known section) dig into 'All Members', 'Bluesville', 'Lover Man', 'What Is This Thing Called Love?' and 'Autumn Leaves' with a will, and there's not a dead spot on it. The sound still isn't perfect, but as on-the-hoof recordings go, it's good.

*** **Blue Spirits** Blue Note 94318 *Hubbard; James Spaulding (as, f); Hosea Taylor (as, bsn); Joe Henderson, Hank Mobley (ts); Harold Mabern, Herbie Hancock (p); Kiane Zawadi (euph); Reggie Workman, Larry Ridley, Bob Cranshaw (b); Pete La Roca, Clifford Jarvis, Elvin Jones (d); Big Black (perc).* 65–66.
**** **The Artist Selects** Blue Note 31431 *As Blue Note albums above.* 11/60–3/66.
Hubbard's later Blue Notes suggest he was searching awkwardly for a context. Having played on pathfinding dates with Coltrane, Dolphy and Coleman, perhaps he thought the way forward was the kind of chart-based playing which *Blue Spirits*, cobbled together from three different sessions, represented. The four-horn writing is competent but this wasn't really Freddie's thing. His solo on 'Mirrors' is the best thing he contributes to the date, although the all-star line-ups have their own reward.

Hubbard is no mug when it comes to choosing his own work. The *Artist Selects* compilation is full of plums from his own albums, plus three originals which he contributed to the Messengers' book. Exceedingly playable.

***(*) **Red Clay** CTI/Epic 5051722 *Hubbard; Joe Henderson, Stanley Turrentine (ts); Herbie Hancock (p); Johnny 'Hammond' Smith (org, p); George Benson (g); Ron Carter (b); Lenny White, Billy Cobham (d); Airto Moreira (perc).* 1/70.
*** **Straight Life** CTI EPC ZK 65125 *Hubbard; Joe Henderson (ts, f); Herbie Hancock (p); George Benson (g); Ron Carter (b); Jack DeJohnette (d); Weldon Irvine, Richie Landrum (perc).* 11/70.
Hubbard's CTI catalogue helped establish him as a commercial force, after the Atlantic sets had largely failed. It was an erratic period for him, and for many of his generation, trying to come to terms with jazz's commercial eclipse, and though these albums owe something to the contemporary work of Miles Davis, this is really a simpler, far less formidable equation the band is working on, and more a response to a prevailing wind of 'funkiness' which

suddenly – rightly or wrongly – seemed a lot cooler than hard bop's 4/4. *Red Clay* has always been held in high esteem for the simple reason that it has a lot of great playing: rather than whatever contemporary trappings Hubbard and producer Creed Taylor were trying to graft onto the situation, it was exactly those verities that saw Freddie through the first half of the '60s which made the record work. There's a bonus live version of 'Red Clay' itself by a different septet (including Turrentine and Benson, and with Cobham whacking the back beats), not very eventful but fun. This is certainly the disc to have if you want Hubbard in this vein and this period.

On *Straight Life*, the title-piece and 'Mr Clean' are almost themeless blow-outs for the players, and in most hands this would be a complete mess, especially with DeJohnette crashing around the mix and the two percussionists adding little but further noise. But the soloists are Hubbard, Henderson, Hancock and Benson, not a bad band in anybody's book, and they take vociferous but plausible routes to some kind of catharsis. The disc is completed with a sweetly handled 'Here's That Rainy Day' on flugelhorn. What may dismay listeners used to hearing Hubbard in a Van Gelder mix is Creed Taylor's signature softcore production, which eventually bleeds a lot of the life out of the playing, and sounds no better in the new remastering.

** **Born To Be Blue** Original Jazz Classics OJC 734 *Hubbard; Harold Land (ts); Billy Childs (ky); Larry Klein (b); Steve Houghton (d); Buck Clark (perc).* 12/81.

(*) **Face To Face Original Jazz Classics OJC 937 *Hubbard; Oscar Peterson (p); Joe Pass (g); Niels-Henning Ørsted Pedersen (b); Martin Drew (d).* 5/82.

Most of Hubbard's later '70s albums are still out of print. These are disappointing. *Born To Be Blue* was recorded live on a European tour, and while the leader plays with much of his old energy, the group musters little distinction: Land sounds largely uninterested and Childs adds nothing special. While there is the usual quota of virtuoso fireworks on the meeting with Pedersen, the session is, like so many involving Pedersen's group, built on technical bravura rather than specific communication. Interesting to hear Hubbard tackling 'All Blues', but this version is about a hundred degrees hotter than any Milesian treatment and the tune wilts in the furnace.

*** **Keystone Bop: Sunday Night / ... Volume 2: Friday & Saturday** Prestige 24146-2 / 24163-2 *Hubbard; Joe Henderson (ts); Bobby Hutcherson (vib); Billy Childs (p); Larry Klein (b); Steve Houghton (d).* 11/81.

A smoking live date. Hubbard sets a cracking pace on the Sunday show with his own blues, 'Birdlike', which leads to inspired solos from Henderson and Hutcherson too. Thereafter the pressure drops a little and the rest is merely very good, but it's a pleasure to hear three great improvisers on resolute form, and this time Hubbard's intensity actually counts for something. The second volume has a less-than-immortal 'Round Midnight', but there's enough headstrong blowing to keep the spirits up.

*** **Sweet Return** Collectables COL 6182 *Hubbard; Lew Tabackin (ts, f); JoAnne Brackeen (p); Eddie Gomez (b); Roy Haynes (d).* 6/83.

It's quite well named, since this Atlantic date is one of his best and most straight-ahead for some time. Brackeen (who had a stint with the Messengers, remember) is utterly solid and Tabackin turns in some nicely weighted solos to go along with Freddie's. The closing 'Night Has A Thousand Eyes' is a highlight.

***(*) **The Freddie Hubbard And Woody Shaw Sessions** Blue Note 32747-2 2CD *Hubbard; Woody Shaw (t); Kenny Garrett (as); Mulgrew Miller (p); Cecil McBee, Ray Drummond (b); Carl Allen (d).* 85–87.

A comeback of sorts for both men: Shaw had to endure personal fallibilities which always stood in the way of his career, and Hubbard was still trying to shake off the aftermath of years of nonsense. They cut two albums for the 'new' Blue Note which found each man if not at his best – Hubbard has never recaptured his youthful sparkle, and Shaw's inconsistencies are palpable – at least in keen and lucid voice. There is some merriment in the various jousts they put together, and with Garrett kibitzing very effectively there is enough here to overcome any awkwardness of delivery. Hubbard also reminds us of his talents as a balladeer in 'Lament For Booker'.

*** **Topsy** Enja 7025-2 *Hubbard; Kenny Garrett (as); Benny Green (p); Rufus Reid (b); Carl Allen (d).* 12/89.

(*) **New Colors Hip Bop 8026 *Hubbard; David Weiss (t); Steve Davis, Luis Bonilla (tb); Myron Walden, Kenny Garrett, Ted Nash (as); Craig Handy (ss, ts); Javon Jackson (ts); Chris Karlic (bs); Xavier Davis (p); Dwayne Burno (b); Joe Chambers, Idris Muhammad (perc).* 10/00.

Hubbard sessions dating from the last 15 years or so have been hit and miss, but there's often something interesting going on, even when the leader isn't at his peak. *Topsy* is a batch of standards, beautifully recorded: Kenny Garrett comes in for three tracks, there is a 'Cherokee' which must be one of the fastest on record, and Hubbard keeps the mute in for the whole session, often a sign that he's a bit unsure about his tone.

Most of his '90s albums have been deleted, and recurring difficulties have kept him away from bandstands. *New Colors* was a comeback of sorts. Buttressed by a formidable list of sidemen, he works through a few of his greatest hits. Weiss comes up with arrangements that keep the other players busy and ensure that Freddie isn't too exposed, but it's sad to hear him struggling through even brief solos.

Also, in brief:

** **The Night Of The Cookers** Blue Note 94326. 4/65.

Paired with Lee Morgan in a Brooklyn club setting, but the four extended tunes fall flat and the playing seems empty.

(*) **Backlash Atlantic 7567-90466-2. 10/66.

Good enough, but the emphasis on backbeats, riff tunes and squared-off solos is a broad hint at a new lighter direction.

** **A Soul Experiment** / **(*) **The Black Angel** Atlantic 75679 3067-2 / 7567-80782-2. 5/69.

Hubbard's Atlantics are a rum lot, and these two are the nadir. 'The only difference between jazz and modern rock is the drum patterns and moving bass-lines', Freddie opined at the time, which suggested that certain marbles had already gone astray.

*** **Sing Me A Song Of Songmy / Echoes Of Blue** Atlantic 81227 3669-2 / Collectables COL 6821. 1/71; 76.

Hubbard went back to Atlantic to make this mildly notorious set, in the middle of his CTI run.Written, composed and produced by Ilhan Mimaroglu, the result is an unsettling mix of pop-culture protest, doomy, deadpan poetry, synthesized sound and the incongruously straight-ahead playing of Hubbard's quintet. The Collectables option also includes *Echoes*, but they make an unlikely pair.

*** **First Light** CTI 40687. 9/71.
Not bad, if you don't mind the Creed Taylor glitter, the guitars and the Paul & Linda cover version.

*** **Live In Warsaw** Past Perfect 205776. 10/91. *With the quintet, including Ronnie Mathews (p), at the Jazz Jamboree.*

Peanuts Hucko (1918–2003)

CLARINET

Started out on tenor but switched to Goodman-like clarinet. In the '70s, he ran the Navarre club in his adopted Denver.

*** **Jam With Peanuts** Sounds of Yesteryear 698 *Hucko; Buck Clayton, Roy Eldridge, Chris Griffin, Max Kaminsky (t); Bill Stegmeyer (cl); Toots Mondello (as); Art Drelinger, Bill Vitale (ts); Ernie Caceres (bs); Joe Bushkin, Stan Freeman, Lou Stein (p); Mundell Lowe, Danny Perri, Guy Smith (g); Bob Haggart, Jack Lesberg, Sid Weiss (b); Johnny Blowers, Morey Feld, Bunny Shawker (d).* 47–48.
Peanuts had an easy swing and a pleasant tone, but he's scarcely the most exciting clarinettist of his period. These live cuts are wildly variable in quality, but Peanuts always seemed to be surrounded by the best players, and if he goes his happy, untroubled way on all of them, there's enough interest from the others to keep this from easy listening.

*** **With Alex Welsh & His Band: Volume 1** / **(*) **... Volume 2** Lake LACD 171/175 *Hucko; Alex Welsh (c); Roy Williams (tb); John Barnes (as); Fred Hunt (p); Jim Douglas (g); Ronnie Rae (b); Lennie Hastings (d).* 67.
*** **Stairway To Paradise** Arizona Classic Jazz 02 *Hucko; Pied Piper Quintet; Sine Qua Non Sextet.* 79, 04.
*** **Swing That Music** Star Line 9005 *Hucko; All Stars, including Randy Sandke (t); Roy Williams (tb); Johnny Varro (p); Lars Erstrand (vib); Louise Tobin (v).* 92.
His favourite setting was the relaxed guest spot, like his appearance with the Welsh band in the glamorous surroundings of Manchester Sports Guild. He's outclassed by most of the guys around him, even on 'Stealing Apples' and 'Royal Garden Blues'. The Arizona disc is shared between Peanuts's Pied Piper group with Peter Appleyard and Ross Tompkins, and a posthumous tribute played by fellow clarinettist Ron Hockett and the Sine Qua Nons. Peanuts's last record borrows a title from a Pops disc on which he played many years before. He's joined for much of it by his wife Louise Tobin (who used to be married to Harry James), but Peanuts puts aside his clarinet for a rare vocal on 'When You're Smiling'. The band is a strong one, and both Sandke and Williams contribute strong solos, stronger arguably than the leader's.

Also, in brief:

*** **Complete Big Band Recordings** Jazz Connections 1009. 56–57.
Resolutely unexciting stuff from the RCA archive.

Spike Hughes (1908–87)

BASS, PIANO, CELESTE, REED ORGAN

A Londoner, he taught himself bass and worked as an arranger and composer in British dance music in the late '20s and early '30s, but he quit jazz for classical music in 1934.

**** **Spike Hughes & Benny Carter 1933** Retrieval RTR 79005 *Hughes; Henry 'Red' Allen , Leonard Davis, Shad Collins, Bill Dillard, Howard Scott (t); Dicky Wells, Wilbur De Paris, George Washington (tb); Benny Carter (as, ss, cl); Howard Johnson (as, cl); Wayman Carver (as, cl, f); Coleman Hawkins (ts); Chu Berry (ts); Luis Russell, Nicholas Rodriguez (p); Lawrence Lucie (g); Ernest 'Bass' Hill (b); Big Sid Catlett, Kaiser Marshall (d).* 11/31–5/33.
It was a brief affair: 'I left jazz behind me at the moment when I was enjoying it most, the moment when all true love-affairs should end.' It was just after the sessions with the all-star American line-up which features on Retrieval. But he had already made an extraordinary mark on the music in Britain. His early 78s are intensely sought after and contain some of the best British music of the period. However, the two double-disc sets which collected these sides are now out of print, which leaves the Retrieval disc, containing all the American recordings that Hughes made on a visit to New York. It's still indispensable. Though the band was really the Benny Carter orchestra, Hughes did the writing and arranging, and in pieces such as 'Donegal Cradle Song', a luminous feature for Hawkins, and 'Sweet Sorrow Blues', with superb Henry Allen, Hughes closed his jazz career on an amazing high note.

Daniel Humair (born 1938)

DRUMS

Born in Geneva and moved to Paris at 20. His most important association was with Martial Solal, but he also became a respected sideman for visiting Americans and regular drummer of the George Gruntz band.

***(*) **Humair–Louiss–Ponty: Volume 1** / *** **... Volume 2** Dreyfus 191018-2 / 191028-2 *Humair; Eddy Louiss (org); Jean-Luc Ponty (vn).* 67.
Fascinating as much as anything for a glimpse of the 25-year-old Ponty, who takes the lead on a good few of these picturesque but undeniably swinging sessions. Louiss has an emphatic touch, with a lot of dissonance thrown in for colour. Humair keeps things neat, except on 'Bags' Groove' (*Volume 2*), which is a mess. The outstanding performances are all on the first set, with 'You've Changed', a shameless 'Summertime', 'Round About Midnight' and a chipper 'So What' that manages to hang on to a thread of pure romance.

*** **Triple Hip Trip** Owl/Universal 982459 *Humair; David Friedman (vib); Harvie Swartz (b).* 1/79.
*** **Humair/Jeanneau/Texier** Owl 982487 *Humair; François Jeanneau (p); Henri Texier (b).* 79.
Humair's essential modesty as a 'leader' is reflected in some of these early titles, which give equal weight to his colleagues. Truth is, he pretty much dominates the sessions. Texier, as might be expected, gets in his share on the latter but it's the big drummer who stamps his authority. He and Friedman get in one another's way on occasion, but mostly it's a nicely put-together session with few surprises but fewer *longueurs*.

**** **9–11 P.M. Town Hall** Label Bleu LBLC 6517 *Humair; Michel Portal (sax, bcl, bandoneon); Joachim Kühn , Martial Solal (p); Jean-François Jenny-Clark (b).* 6/88.
Humair's own records have the same thoroughgoing musicality that he brings to work with artists as different as Anthony Braxton, Stéphane Grappelli and Lee Konitz. *Town Hall* is a superb

introduction to all the participants, and if the veteran Solal's part isn't as large as one might wish for, it's none the less significant as an exercise in the genealogy of the 'new' French jazz, whose roots actually strike a lot deeper than first appears. That is nowhere more evident than here and on …

*** **Up Date 3.3** Label Bleu LBLC 6530 *Humair; François Jeanneau (as, ss, ts, f); Henri Texier (b).* 2/90.
… where Humair teams up with Texier in an album of looser compositions and improvisations. Jeanneau more than makes up for any technical shortcomings by an intelligent disposition of his four horns, but the real foundation of the music is the interaction in the bass and drums.

***(*) **Edges** Label Bleu LBLC 6545 *Humair; Jerry Bergonzi (sax); Aydin Esen (p); Miroslav Vitous (b).* 5/91.
Much of the interest here settles again on the interplay between Humair and another great European bassist. Vitous's own 'Monitor' is a strange stop-start theme that downplays Esen's rippling accompaniments and Bergonzi's full-ahead Coltrane-ism to explore complex times and sonorities. Something of the same goes on throughout the very long 'Genevamalgame' (co-written by Joachim Kühn). The title suggests a much more exploratory, risk-taking endeavour. Humair's out-of-tempo sequences and dramatic *rallentando* passages must be extremely challenging to his players. There may be a hint of compromise to the market in Bergonzi's and Esen's dramatic soloing, but the net effect of their more obvious strategies is to concentrate attention on the drummer and bassist. The mix is nicely horizontal, though Vitous could have done with a slight lift.

***(*) **Quatre Fois Trois** Label Bleu LBLC 6619/20 *Humair; Hal Crook (tb); George Garzone (ts); David Liebman (ss); Michel Portal (bcl); Joachim Kühn (p); Marc Ducret (g); Bruno Chevillon, Jean-François Jenny-Clark (b).* 4/96–3/97.
*** **Humair Urtreger Michelot** Sketch 333006 *Humair; René Urtreger (p); Pierre Michelot (b).* 99.
After experimenting with larger-scale units for some time, Humair came to believe that the trio was still the most satisfying equation for his music. The title is then explained easily enough: four improvising trios playing a repertoire dominated by Humair material. The best of the groups is the one with Liebman and Jenny-Clark. They open with a segue from Humair's 'Casseroles' to the Joachim Kühn tune 'More Tuna', and pick up the story later with Daniel's 'Bas De Lou'. Then there is a string-based group with Chevillon and Ducret, an intriguing association with Kühn and Portal, and last – and least satisfactory – the enigmatic Garzone and Crook. Humair plays very differently in each of these contexts. His fertile imagination can be gauged from his arrangement of the famous Massenet 'Méditation' from *Thaïs*, deeply felt and well thought-out. Garzone might have been more comfortable with his own material. He sounds ill at ease on the almost folksy theme of 'La Galinette', though he turns in a brisk and powerful performance on Franco Ambrosetti's 'For Flying Out Proud', which makes the most of the unusual instrumentation.

The trio with Michelot and Urtreger is mostly devoted to standards and repertoire material. 'Airegin' is brief, terse and absolutely to the point. 'Bye Bye Blackbird' is more developed and whistles by exuberantly. 'Hum Calshum' is a tribute to the great Egyptian singer and has some of the great lady's charismatic presence.

Urtreger has a nice touch and Michelot is a giant on his instrument, worthy of much more solo space than he gets here. Nice sound throughout, though the dynamic is a bit skew-whiff on some of the more upbeat numbers, with too much tizz on the cymbals.

***(*) **Liberté Surveillée** Sketch 333018/19 *Humair; Ellery Eskelin (ts); Marc Ducret (g); Bruno Chevillon (b).* 1/02.
This is one of the toughest-minded sets the drummer has ever put his name to. Some of the credit has to go to the fiery Eskelin and to Ducret – who manages to make his guitar sound like an entire orchestra – but it is Humair who leads from the back throughout.

**** **Ear Mix** Sketch SKE 333031 *Humair; Marvin Stamm (t, flhn); David Friedman (vib); Sébastien Boisseau (b).* 1/03.
The bassist is back in excellent form for this superlative record. The two Americans, Stamm and Friedman, have a huge range of experience between them, the former from the Jones–Lewis band and other jazz orchestras, Friedman from a remarkable range of rock and jazz recordings. They combine wonderfully to complete this unusual instrumentation. As with previous Sketch discs, there's no danger anyone will mistake this for a club recording. It's very cleanly recorded with a lot of detail from the drums and vibraphone. Listening to the stunning 'Huchedu' and 'I Never Had My Second Breakfast', one longs for a live version, or even a glimpse of rehearsals. Slightly too pat on the release versions, but unmistakably powerful modern jazz.

Also, in brief:

*** **Pépites** CELP C3. 4/87.
A nice duo with reedman André Jaume, with Humair doing much of the driving. Intriguing version of 'Naima'.

*** **Baby Boom** Sketch 333034. 5/02.
Less incendiary than *Liberté Surveillée* but very much the same concept and a really powerful record. Christophe Monniot's sopranino adds a fascinating colour and tonality.

Carolyn Hume

PIANO

Limpid minimalist.

** **Zero** / **(*) **By Lakes Abandoned** / **(*) **Flames Undressed By Water** / **(*) **Wet Map** Leo Lab CD 066 / 077 / Leo CD LR 350 / 385 *Hume; Paul May (d, perc); Duke Garwood (cl on Zero only); Neil May (b on Zero only); Marcus Cummins (ss on Flames only); Bernd Rest (g on Flames and Wet Map); Sonja Galsworthy (v on Flames and Wet Map).* 10/99; 4/01; 5/02; 11/03.
It would be unkind to point to all the aquatic references and suggest that these stilled, almost eventless duos are a bit wet. Certainly, they're strange fare to find on the Leo label, even in its more eclectic recent incarnation. Spend some time with Hume and May, though, and it becomes clear that there is formidably disciplined musicianship behind the soft water-drops and gentle rattles. The guest artists are cleverly deployed and there is some sign that on the later discs Hume and May are moving beyond a New Age-ish impressionism and towards something that might just sneak into the outer circles of the ECM catalogue. One should be sufficient for most collections.

*** **Solo Piano Works** Leo CD LR 478 *Hume (p solo).* N.D.
The title implies that these are composed pieces, which may not be the case. There is a more obvious jazz resonance here than to

the earlier duo records, notably on the opening 'Edge Of Restraint', where a steady tolling chord in the right hand underpins a restless, almost haunted idea. Unfortunately, the second track begins in almost exactly the same way – think of very slowed-down '70s Paul Bley – and the formula is reworked on 'Solitude And Madness', to the extent that it's probably best to think of this as a single undifferentiated performance. Not for every taste, but lovely in its understated way, as is she.

Helen Humes (1913–81)

VOICE

Sang in Chicago while still a teenager and worked with various bands in the '30s before joining Basie in 1938. Stayed until 1941, then sang as soloist. Moved to Australia in 1964 but returned home three years later. Began singing again and was a grande dame of the '70s.

*** **Helen Humes 1927–1945** Classics 892 *Humes; Dizzy Gillespie, Bobby Stark, Ross Butler (t); Jimmy Hamilton (cl); Herbie Fields (cl, as); Pete Brown, John Brown (as); Prince Robinson, Wild Bill Moore (ts); J. C. Johnson, De Loise Searcy, Sam Price, Leonard Feather, Bill Doggett (p); Lonnie Johnson, Sylvester Weaver, Walyer Beasley, Chuck Wayne, Elmer Warner (g); Charlie Drayton, Oscar Pettiford, Alfred Moore (b); Ray Nathan, Denzil Best, Charles Harris (d).* 4/27–45.

Helen Humes made her first records in the 'classic' blues idiom when she was only 13. That OKeh coupling, and two sessions a few months later, open this fascinating CD. She sounds amazingly confident for her age, and tracks such as 'Garlic Blues' and 'Alligator Blues' are handled with assurance and a degree of adventure. A 15-year jump leads to a fine session with a Pete Brown band (including Gillespie, who unfortunately gets little space), before a rather extraordinary date with a Leonard Feather group, pairing old-timers Stark and Robinson with what is almost a bebop rhythm section! Five titles with a chunkily swinging Bill Doggett jump band round off the disc. Helen sounds a bit prosaic here and there, but the sweetness of her voice and her gift for swing enliven what would otherwise be ordinary sides.

***(*) **Helen Humes 1945–1947** Classics 1036 *Humes; Snooky Young, Buck Clayton (t); George Matthews (tb); Scoville Brown (cl); Edward Hale, Willie Smith (as); Wild Bill Moore, Maxwell Davis, Lester Young, William Woodman, John Hardee, Rudy Williams (ts); Arnold Ross, Jimmy Bunn, Meade Lux Lewis, Eddie Beal, Roger 'Ram' Ramirez , Teddy Wilson (p); Allen Reuss, Dave Barbour, Irving Ashby, Mundell Lowe (g); Red Callender, Jimmy Rudd, Walter Page, Jimmy Butts (b); Henry Tucker Green, Chico Hamilton, Jo Jones, Denzil Best (d).* 45–12/47.

Some excellent line-ups behind Helen on this scattering of LA and New York dates for Philo, Black & White and Mercury. The material is mostly a workable mix of blues, jump tunes and the odd novelty piece, with only the dreary 'Please Let Me Forget' coming out of the ballad bag. Snooky Young gets some great moments, Lester Young ambles slowly through a solo, and Buck Clayton is in charge of the last three dates. The trumpeter on 'Married Man Blues' is unidentified but he's useful. Helen is mistress of all this material, and she sounds terrific on the Mercury dates in particular.

***(*) **Helen Humes 1948–1950** Classics 1333 *Humes; John Anderson, Pete Candoli, Jack Trainor, Charles Gillum, Geechie Smith (t); Britt Woodman (tb); Marshall Royal, Jackie Kelso (as); Henry Bridges, Maxwell Davis, Jimmy Jackson, Dexter Gordon (ts); Jack McVea, Freddie Simon (bs); Eddie Beal, Camille Howard, Ernie Freeman (p); Johnny Rogers (g); Leonard Bibb, Lawrence Kato, Dallas Bartley, Red Callender (b); Oscar Bradley, Roy Milton, J. C. Heard (d).* 5/48–11/50.

Opening with six more titles for Mercury, including the superb 'Married Man Blues', there is more excellent Humes on this collection of 24 tracks. She is in fine voice for four titles made for Discovery in May 1950, but the real highlights here are the several belting blues numbers she made at a Gene Norman concert later that year, issued as singles and featuring an uproarious 'Million Dollar Secret', which became a bestseller on 78 (the later studio remake is also here).The last two sessions place her squarely in the new R&B idiom (complete with reverb on the vocals!), although the last four sides feature a fine sextet including Dexter Gordon – they're out to misbehave, and the closing 'Airplane Blues' is pure hot sauce. Great stuff.

**** **'Tain't Nobody's Biz-ness If I Do** Original Jazz Classics OJCCD 453 *Humes; Benny Carter (t); Frank Rosolino (tb); Teddy Edwards (ts); André Previn (p); Leroy Vinnegar (b); Shelly Manne, Mel Lewis (d).* 1–2/59.

**** **Songs I Like To Sing** Original Jazz Classics OJCCD 171 *Humes; Al Porcino, Ray Triscari, Stu Williamson, Jack Sheldon (t); Harry Betts, Bob Fitzpatrick (tb); Art Pepper (cl, as); Ben Webster, Teddy Edwards (ts); Bill Hood (bs); André Previn (p); Barney Kessel (g); Leroy Vinnegar (b); Shelly Manne (d).* 9/60.

***(*) **Swingin' With Helen** Original Jazz Classics OJCCD 608 *Humes; Joe Gordon (t); Teddy Edwards (ts); Wynton Kelly (p); Al Viola (g); Leroy Vinnegar (b); Frank Butler (d).* 7/61.

Helen's sessions with Count Basie in the '30s established her career. Her three albums for Contemporary have all been reissued, and they make a powerful argument for her standing as one of the finest (and most overlooked) jazz vocalists of the swing era and after. Recorded in stereo for the first time, her voice's natural mix of light, girlish timbre and hard-hitting attack is exhilarating. She's like a less matronly Ella Fitzgerald, yet she can phrase and change dynamics with more inventiveness than Ella. The 1959 jam, organized by Benny Carter, has a rare grip and immediacy; although almost everything on it is fine, special mention should be made of a superbly structured 'Stardust' and 'I Got It Bad And That Ain't Good' and a perfectly paced 'You Can Depend On Me'. The motley grouping works unexpectedly well, with the rhythm section's modern grooving offsetting terrific solos by Carter, Rosolino and Edwards.

Swingin' With Helen is a shade less impressive, but the 12 standards here are all delivered with great charm and aplomb. The pick of the three is *Songs I Like To Sing*, which arranger Marty Paich built specifically around Humes's talents. The singer has no problem dealing with scores which would have taxed such a modernist as Mel Tormé, and these eight tracks define a modern approach to swing singing. But the other four, with Humes set against a rhythm section and the sole horn of Ben Webster, are equally beautiful, particularly a glorious reading of 'Imagination'.

***(*) **Sneakin' Around** Black & Blue 950.2 *Humes; Gérard Badini (ts); Gerald Wiggins (p); Major Holley (b); Ed Thigpen (d).* 2/74.

*** **'Deed I Do** Contemporary 14071-2 *Humes; Don Abney (p); Dean Reilly (b); Benny Barth (d).* 4/76.

A couple of late entries for Helen, cut during her '70s comeback. *'Deed I Do* has a plain old rhythm section for company and the material is too familiar, but the intimacy is nice and she sounds like she enjoyed it. *Sneakin' Around* is a better bet all round. The singer is in fine voice, the band is swinging (and includes local lad Badini), and though she'd already sung these tunes many times, it doesn't hurt. 'Tribute To Jimmy Rushing' is a sweet medley of her old pal's hits. Five alternative takes fill up space.

Percy Humphrey (1905–95)

TRUMPET

The middle Humphrey brother started out as a drummer, worked with George Lewis in the '50s, and led the Eureka Brass Band and others. He seldom played outside the city and also had a day job selling insurance.

***** Percy Humphrey's Sympathy Five** American Music AMCD-88 *Humphrey; Waldron Joseph, Jack Delany (tb); Willie Humphrey, Raymond Burke (cl); Stanley Mendelson, Lester Santiago (p); Johnny St Cyr (g, bj, v); Blind Gilbert (g, v); Richard McLean, Sherwood Mangiapane (b); Paul Barbarin (d). 1/51–6/54.*

****(*) Sounds Of New Orleans Vol. 1: Paul Barbarin & His Band / Percy Humphrey's Jam Session** Storyville STCD 6008 *Humphrey; Joe Avery (tb); Ray Burke (cl); Sweet Emma Barrett (p); Billy Huntington (bj); Ricard Alexis (b); Cie Frazier (d). 5/54.*

***** New Orleans The Living Legends: Percy Humphrey's Crescent City Joymakers** Original Jazz Classics OJC 1834-2 *Humphrey; Louis Nelson (tb); Albert Burbank (cl); Emanuel Sayles (g, bj); Louis James (b); Josiah Frazier (d). 1/61.*

***** Climax Rag** Delmark DE-233 *Humphrey; Jim Robinson (tb); Albert Burbank (cl); George Guesnon (bj); Alcide 'Slow Drag' Pavageau (b); Cie Frazier (d). 2/65.*

***** Percy Humphrey's Hot Six** GHB BCD-85 *Humphrey; Louis Nelson (tb); Albert Burbank (cl); Lars Edegran (p); Chester Zardis (b); Barry Martyn (d). 11/66.*

Humphrey's most significant playing was usually done with the city's brass bands, and he became leader of the Eureka Brass Band in the early '50s until its disbandment some 20 years later. The 1954 jam session, one half of a disc shared with a Paul Barbarin set, is relatively slight, but Humphrey plays with the characteristically short-breathed phrasing of the New Orleans brassman and makes all his notes count: his solo on 'Everybody Loves My Baby', decorated with the familiar New Orleans vibrato, sums up his style, a mixture of abrasiveness and raw melody. The sound is quite good, although Sweet Emma Barrett, a minor legend who wore bells on her hat and round her ankles, is almost inaudible at the piano.

The Sympathy Five (the name derives solely from the handwritten title on a discovered reel of tape) offer six 1954 titles on the American Music CD. Humphrey sounds in good spirits and his solos have a lean, almost wiry quality; but he is if anything outshone by Burke and the splendid Delany. The remainder of the disc is filled out with four strong Barbarin titles (with both Humphrey brothers) and three odd pieces by a trio with Burke, Mangiapane and the mysterious Blind Gilbert, who sings and strums a guitar in questionable tune.

Most of Humphrey's later records are hard to locate, but this 1961 date in Riverside's *Living Legends* series is worth remembering, recorded in far superior sound to that often granted this kind of jazz. Humphrey himself is rather overpowered by Albert Burbank, whose clarinet predominates with an eagerness that recalls Boyd Senter, and Frazier's drumming is crashingly resonant; but the band live up to their name at many points.

Climax Rag is good if somewhat uneventful, recorded at San Jacinto Hall on the day after Cie Frazier's birthday (they play a brief 'Happy Birthday' for him). Tight, rigorous playing, and for once Burbank sounds recessed. No fewer than eight alternative takes on CD dilute the impact of the original LP.

The 1966 date is a memento of one of Barry Martyn's trips to New Orleans – though Humphrey is the nominal leader, the date was organized by the drummer. The front line may have been a little tired (Jim Asman's notes record that they'd been playing the previous night till 7 a.m.) and the playing is ragged, though ably policed by Martyn's beat. The rough, open-hall ambience reeks of vintage New Orleans music and it's a charismatic disc.

Willie Humphrey (1900–1994)

CLARINET

A New Orleans forefather, he took up clarinet at 14 and five years later was playing in Chicago with Joe Oliver and Freddie Keppard. He drifted around through the '20s and '30s but returned to his home town in time for the revival.

****(*) In New Orleans** GHB BCD-248 *Humphrey; Norbert Susemihl (t, v); Mari Watanabe (p); Emile Martyn (d). 4/88.*

***** Two Clarinets On The Porch** GHB BCD-308 *Humphrey; Brian O'Connell (cl); Les Muscutt (g, bj); Frank Fields (b); Ernie Elly (d). 8/91.*

**** A Kiss To Build A Dream On** GHB BCD-428 *Humphrey; Joris De Cock (t, v); Gerhard 'Doggy' Hund (tb); Klaus-Dieter George (cl); Rowan Smith (p); Büli Schöning (bj, g); Peter Wechlin (d). 10/92.*

A few months younger than George Lewis, Willie Humphrey harked back to an ancient New Orleans tradition. He didn't start recording until 1926, but these all come from over six decades later. *In New Orleans* puts him up with a German trumpeter, a Japanese-American pianist and a British drummer, and the youngsters play with an affectionate energy that Willie seems to enjoy. It's let down, though, by a sense that these are keen amateurs keeping the old man company, and some errors of judgement (such as Susemihl's four vocal performances) tarnish the date.

Three years later, Humphrey palled up with another clarinet man 60 years his junior. His phrasing and gargled tone persuade the other players to walk a little gingerly round him: the seven trio pieces, which Willie and Ernie Elly sit out, probably account for the best music, deftly sprung round Muscutt's deferential banjo and O'Connell's sweet-toned clarinet. But 'I Want To Be Happy' or 'China Boy' feature some amusing interplay, and it's pleasant to hear an unalloyed New Orleans legend raising his voice in the '90s.

It wasn't quite his farewell. That distinction goes to *A Kiss To Build A Dream On*, released by GHB in 2000, 100 years after Willie was born. It features him guesting with the Maryland Jazz Band of Cologne. Willie sounds like he's having fun, and one has to make allowances for some ramshackle music.

Charlie Hunter (born 1968)

8-STRING GUITAR

Part of a community of jamming musicians who emerged from the Bay Area in the early '90s, he is a virtuoso guitarist playing an eight-string model, with bass and lead lines combined.

***** Bing ... Bing ... Bing** Blue Note 31809-2 *Hunter; Jeff Cressman (tb); Dave Ellis (ts); Bing Goldberg (cl); David Phillips (pedal steel g); Jay Lane (d); Scott Roberts (perc). 95.*

***** Ready ... Set ... Shango!** Blue Note 37101-2 *Hunter; Calder Spanier (as); Dave Ellis (ts); Scott Amendola (d)*. 96.
Hunter's ability to make his eight-string guitar sound like – and occasionally *remarkably* like – a Hammond B-3 ties him into Blue Note history. The earliest of these is probably the most guitaristic, if we may be forgiven the term, a brisk, bright session with more external input than the latter pair. Hunter sounds good with brass, and it's a shame that Cressman's contribution (and Goldberg's, for that matter) is so limited. Some of Hunter's own best songs are on the debut: 'Greasy Granny' and 'Scrabbling For Purchase' are excellent, but the outstanding track is a wholly unexpected cover of Nirvana's 'Come As You Are'.

The second album sounds great, a thick, swampy performance which ironically is diluted only by the crispness and clarity of Lee Townsend's production. Inevitably, the two saxophone-players occupy much of the foreground, interestingly trading their differences of approach, Ellis's dark, raw-edged tone and Spanier's lighter, bop-orientated delivery most effectively juxtaposed on 'Let's Get Medieval', less so on the not-quite-urgent '911'.

*****(*) Return Of The Candyman** Blue Note 23108-2 *Hunter; Stefon Harris (vib); Scott Amendola (d); John Santos (perc)*. 98.
The big bonus here is Harris. His tight, ringing sound and long, pattering runs give the line-up – known as Pound For Pound – a heavily percussive emphasis which provides the perfect launch-pad for Hunter's idiosyncratic eight-string work.

Punctuated by five short interludes which serve no very obvious purpose beyond punctuation, the tunes are tough and funky and hit the mark every time. The title-track, 'Pound For Pound' and 'Enter The Dragon' are the ones to sample.

*****(*) Duo** Blue Note 99187-2 *Hunter; Leon Parker (d, perc)*. 99.
Our earlier comments about the Beach Boys have come back to haunt us because Hunter includes a Brian Wilson song here. Most of the material is self-written, though, including the swinging 'Belief' by Parker, and the guitarist has never sounded jazzier, using his thick low strings to generate simple bass-lines against those now familiar 'organ' chords and single-note lines, so that this almost sounds like a trio recording.

Wilson's 'Don't Talk (Put Your Head On My Shoulder)' is a lovely thing, laden with shimmering reverb and every bit as tender as the original. The pair also tackle one standard, 'You Don't Know What Love Is'. Parker's roots are more firmly in classic jazz than Hunter's, but he has a solid rock backbeat at his disposal as well.

*****(*) Songs From The Analog Playground** Blue Note 33550 2 *Hunter; John Ellis (sax); Stephen Chopek (d); Chris Lovejoy (perc); Mos Def, Theryl de Clouet, Kurt Elling, Norah Jones (v)*. 9/01.
There are some sublime moments here. The band sounds seasoned and strong, and has the flexibility to push these songs – stray memories from Charlie's youth – out into new territory. That's nowhere more evident than on things like 'Mighty Mighty', the old Earth, Wind & Fire tune, reworked by de Clouet, who also does a chillingly beautiful version of Willie Dixon's 'Spoonful'. Elling is more obviously a jazz singer. His vocal line on 'Desert Way' and 'Close Your Eyes' is exemplary. Mos Def is streetier but less convincing, and the real heartbreaker is Norah Jones's delightful alto on the Roxy Music swoon 'More Than This', which becomes quite majestic, with Charlie strumming like a string section underneath. She tops that with Nick Drake's 'Day Is Done', which is near-perfect. A gorgeous record.

*****(*) Right Now Move** Rope A Dope 93137 *Hunter; Curtis Fowlkes (tb); John Ellis (ts); Grégoire Maret (hca); Derrek Phillips (d)*. 03.
The move away from Blue Note after seven albums and some apparent uncertainty as to where he sits in the market has done Hunter some good already. It uses the same trombone/tenor front line as some of the tracks on that record, but the addition of Grégoire Maret's chromatic harmonica is a stroke of genius. He is the key to tracks like 'Mali' and the equally beautiful 'Try', which is the most substantial track of the set. Fowlkes is an agreeably eclectic player, with a considerable track record; Ellis isn't so well-known, but together they create a vivid funk.

Hunter's own role is interesting. Increasingly, he shapes the music from behind the horns, rather than playing strong lead lines himself. He's still the dominant voice, but in a supportive and structural role. Only on the closing track, 'Le Bateau Ivre', does he engage in swapping lines and licks.

*****(*) Come In, Red Dog, This Is Tango Leader** Rope A Dope 502 *Hunter; Bobby Previte (d, elec)*. 2/03.
****** Latitude** Thirsty Ear 57054 *As above; add Greg Osby (as)*. 04.
****** Longitude** Thirsty Ear 57160 *As above, except omit Osby; add DJ Logic (elec, samples)*. 9/04.
In 2003, Hunter hooked up with Previte for some duo sessions that quickly turned into a regular project called Groundtruther. Listening to these records, it's hard not to get sucked into technical awe. The guitarist's simultaneous bass-lines have always been impressive, but Previte's electronic devices and triggered samples afford him a whole orchestra of real-time effects. It's difficult to credit that these albums were recorded basically live. Get beyond that understandable surprise and there's even more to admire. The level of musicianship is consistently impressive, though it does become repetitive.

Latitude is a series of meditations named as if on a journey from North Pole through the Tropics and Equator to South. The concept doesn't much matter and there isn't always an obvious connection between title and music; nothing unduly chilly about the polar numbers or overheated at the Equator. Hunter's lines seem less rock-influenced in Previte's company, though ironically it's the drummer who imparts a strong regular beat to some passages.

He's back in a more familiar role on *Longitude*. Logic's battery of sounds is so subtly inflected that Previte's triggered samples are not needed to the same extent, restoring him to his acoustic kit to a large degree. Again the titles – 'Prime Meridian', 'Dead Reckoning' – don't have a particular programmatic function and this time the pattern is slightly different, with driving, rhythmically complex numbers interspersed with more impressionistic ambient interludes, largely courtesy of Logic.

*****(*) Friends Seen And Unseen** Rope A Dope 51539 *Hunter; John Ellis (sax, f); Derrek Phillips (d)*. 7/04.
Hunter has kept a trio going in parallel with Groundtruther and the new line-up is the best yet. Ellis is a fine writer as well as a workmanlike player and his three compositions here (there are a couple more jointly credited) are the best on the record. Not much change as far as technique is concerned. Hunter is a victim of his own technique, which now seems quite ordinary, but is saved by unfailing musicianship and great ears. The choice of Abdullah Ibrahim's 'Soweto's Where It's At' as a cover was a master-stroke.

*****(*) Earth Tones** Breadfruit 704 *Hunter; Ernest Ranglin, Chinna Smith (g); Shawn Pelton (d); Manolo Badrena (perc)*. 11/05.

There's a tiny whiff of self-indulgence here, but who'd deny him? Working with reggae/jazz guitarists Ranglin and Smith, he sticks mainly to cover versions, some as obvious as 'Island In The Sun', others like Peter Tosh's 'One Foundation' more of a musician's choice rather than a fan's. Smith contributes a few numbers and he's the more prominent of the two guests, sticking to a clean-picked acoustic and leaving Ranglin to do his regular laid-back thing. A great one-off.

*** **Mistico** Fantasy 30265 *Hunter; Erik Deutsch (p, ky); Simon Lott (d).* 2/07.

This is the new trio, but the key member is producer Scott Harding (Scotty Hard), who's worked with critical darlings Sex Mob and with former Hunter associate DJ Logic and who brings a taut contemporary sound to this. The guitarist rocks out on some of the cuts and notably 'Balls' and 'Special Shirt' (using every pedal he owns on the latter, it sounds like), but there are some subtler things as well, and Deutsch sticks largely to piano (electric and acoustic) to keep the jazz component up. Lott is a fascinating player, somewhat in the Leon Parker mould, but with a more varied approach.

Also, in brief:

(*) **Natty Dread Blue Note 52420-2. 97.

An oddity, offering a track-by-track gloss on Bob Marley and the Wailers' classic reggae record but only seldom anything as moving or inflammatory as the original.

*** **Charlie Hunter** Blue Note 25450 2. 00.

The plainest of titles for a record maybe intended to reposition him in the jazz market, as the music also suggests. Just one solo track, though, the closing 'Someday We'll All Be Free'.

*** **Copperopolis** Rope A Dope 060. 2/06.

Another strong trio set. Ellis and this time Derrek Phillips (*d*) only have one track apiece, which seems slightly odd, given their obvious strengths.

Per Husby

PIANO, ARRANGER

Gifted Norwegian with a fascination for larger-scale bop situations.

*** **Peacemaker** Gemini GMCD 72 *Husby; Bernt Anker Steen (t, flhn); Bjorn Johansen (ss, ts, bs); Harald Bergersen (as, ts); Knut Riisnaes (ts); Morten Iversen (b); Svein-Erik Gaardvik (d).* 76.

A rare chance to hear Husby the pianist at the helm of one of his boppish mid-size groups, which gave some rein to his arranging skills but also offer the flexibility of a small group. There's a nice Parker medley at the outset and it closes with 'Confirmation' and then 'Lush Life'. None of these are charismatic soloists, but the music swings.

*** **If You Could See Me Now** Gemini GMCD 89 *Husby; Earl Gardner, Michael Leonhart (t); Jim Pugh (tb); Peter Gordon (frhn); Howard Johnson (tba); Jerome Richardson (ss); Chris Potter (as, ts); Frank Wess (ts); Ted Rosenthal (p); Bucky Pizzarelli (g); Jay Leonhart (b); Grady Tate (d); Karin Krog, Georgie Fame (d).* 11/95.

An intriguing set of Tadd Dameron themes and Husby originals, the latter with lyrics by Chan Parker. The quality of the band is self-evident, but there's a so-whattish cast to much of it, a sense that this kind of material has been done better before.

Bobby Hutcherson (born 1941)

VIBRAPHONE, MARIMBA, PERCUSSION

Born in California; he was inspired by Milt Jackson and took up vibraphone in preference to piano. His distinctive style is intensely rhythmic and harmonically subtle. A major artist.

*** **The Al Grey & Dave Burns Sessions** Lone Hill Jazz LHJR 10137 *Hutcherson; Dave Burns (t); Al Grey (tb); Blue Mitchell (ts); Hugh Lawson, Floyd Morris, Earl Washington (p); Calvin Newborn (g); Herman Wright (b); Otis Finch, Eddie Williams Jr (d); Philip Thomas (perc).* 1 & 11/62; 1/63.

The precocious Hutcherson was working with the Burns–Grey group when these sides were made. They were released on three Argo discs: *Night Song, Snap Your Fingers* and *Having A Ball*, all but the last of which are released entire. The material isn't presented chronologically; the earliest tracks coming from the live *Snap Your Fingers* which was taped at Birdland in January 1962. It contains some of the best of the set, with Hutcherson daring things that he might have hesitated to try in the studio. They don't always come off – there are some fudged passages on 'Nothing But The Truth' and 'Three Quarters Blues', but he generates an excitement which isn't so much in evidence on the other, aurally superior dates. As so often with Lone Hill releases, the historical interest somewhat outweighs the musical quality, but any fan of Hutcherson's will need to have this early glimpse of his burgeoning talent.

***(*) **The Kicker** Blue Note 21437 *Hutcherson; Joe Henderson (ts); Grant Green (g); Bob Cranshaw (b); Al Harewood (d).* 12/63.

***(*) **Dialogue** Blue Note 35586 *Hutcherson; Freddie Hubbard (t); Sam Rivers (ss, ts, f); Andrew Hill (p); Richard Davis (b); Joe Chambers (d).* 4/65.

Few have developed such a consistently challenging language for the instrument as Hutcherson. In the '60s he made a series of superb albums for Blue Note, the equal of any of the classic dates from that label. Their availability has been very intermittent, although some have recently returned fleetingly as limited editions. His first issued date for the label, *Dialogue*, returned to the catalogue in early 2002. It is arguably the most adventurous thing Bobby ever did, though he had not yet found his confidence as a composer as well as soloist. Three of the group assembled – Hutcherson, Hubbard and Davis – had been involved in Dolphy's epochal *Out To Lunch!* sessions, and they carry over some of the energy and excitement of that great record.

Virtually all the writing on *Dialogue* is by Hill, though there are two tracks by the shrewd and very effective Chambers, who whirls his way through a rhythmically challenging set. Andrew's 'Ghetto Lights' was to become a staple of his own sets in the next couple of years, but the really astonishing piece here is 'Les Noirs Marchant', an ungrammatical but evocative title for a somewhat surreal composition. Bobby's articulation is bright, fast and supremely confident, and his ability to move in the spaces between Chambers and Hill is consistently impressive.

The drummer's two pieces are very different one from the other. The title-track is a long, open-formed idea which sees Bobby switch to the softer-sounding marimba, while 'Idle While' is almost a lullaby, weirdly pitched but unexpectedly elegant. For a debut disc, *Dialogue* is impressively disciplined and reined-in.

There is very little grandstanding from a leader who in future occasionally indulged himself in high-wire escapades, and his colleagues seem right behind him. In the final analysis, though, this could also have been released as an Andrew Hill record. Whatever the attribution, good to have it back.

The Kicker wasn't made available until 1999. Even if Hutcherson's standing were thought to be marginal, the presence of Joe Henderson should have been enough to see this fine, imaginative session into the light of day. The saxophonist is the main composer and Bobby is represented only by the rather slight 'For Duke P.', a tribute to Blue Note's musical director. Joe's 'Kicker' and 'Step Lightly' are cracking tunes and blistering performances from all concerned. Hutcherson's fleet, ringing lines have rarely sounded more buoyant and persuasive, and it remains a mystery that this record should have been lain unreleased for 30 years.

***(*) **Components** Blue Note 29027 *Hutcherson; Freddie Hubbard (t); James Spaulding (as, f); Herbie Hancock (p, org); Ron Carter (b); Joe Chambers (d). 6/65.*
*** **Happenings** Blue Note 246530 *Hutcherson; Herbie Hancock (p); Bob Cranshaw (b); Joe Chambers (d). 2/66.*
**** **Stick Up!** Blue Note 59378 *Hutcherson; Joe Henderson (ts); McCoy Tyner (p); Herbie Lewis (b); Billy Higgins (d). 7/66.*
*** **Oblique** Blue Note 63833 *As for Happenings, except omit Cranshaw; add Albert Stinson (b). 7/67.*

Components continues the purple patch with a set of short lyrical themes. The title-track is a cracker, and 'Little B's Poem' was to become a modern classic, a softly articulated but totally convincing modern ballad. Anyone who hasn't encountered Hutcherson before might do well to start with this one, but just to get into training for the glories of *Dialogue*. *Stick Up!* opens with Ornette's 'Una Muy Bonita', demonstrating how much of Bobby's conception came from that source. The remainder of the set is closer to the harmonic experimentation that was shortly to become an orthodoxy. 'Verse' is masterly and 'Summer Nights' a lusciously coloured and textured tone-poem, shaded (as Hutcherson compositions almost always are) with obliquely related tonalities.

Happenings was Hutcherson's first quartet date and the balance of emphasis possibly favours Hancock, who brought in his own 'Maiden Voyage' and solos extensively elsewhere. It is, though, a great place to sample the vibist's art without the distraction of horns and Bobby plays thoughtfully as well as with fire on just about every cut. The next quartet reconvened the same line-up with the slightly anonymous Stinson in for Cranshaw. It's a likeable enough set, but doesn't really add anything to the language of the first. Hancock is more reserved, which gives Bobby extra room, but he doesn't exploit it to the full.

*** **Total Eclipse** Blue Note 84291 *Hutcherson; Harold Land (ts, f); Chick Corea (p); Reggie Johnson (b); Joe Chambers (d). 7/69.*

Long one of our favourite Hutchersons, this marks the beginnings of his association with Harold Land, who brings a cool intelligence to the session, a quality that also brought him to the notice of Miles Davis. It also marks Bobby's real emergence as a composer; only Corea's 'Matrix' is a non-original. *Pace* the title, the mood is generally as bright as Hutcherson's shit-eating grin on the cover, though 'Pompeian' has some appropriately dark moments, as has, more obviously, the title-piece. Chambers is again a key component of the sound, but the pianist, making a name for himself at this point, is superb, if sometimes working at an angle to the charts. He certainly relishes the Latin feel of some of the tracks and brings his own open-hearted swing to proceedings.

**** **Now** Blue Note 84333 *Hutcherson; Harold Land (ts); Kenny Barron (p); Wally Richardson (g); Herbie Lewis (b); Joe Chambers (d); Rev Eugene McDaniels (v); LA Philharmonic.* 10 & 11/69.

Now is an unusual item in the Hutcherson discography and overlooked for too long. The Rev. McDaniels (later plain Gene) is a charismatic vocalist who was also a formidable musician, but it's the interplay between Bobby and Land that really makes this set. Lewis and McDaniels collaborated on 'Hello To The Wind', and Land brought in the fine 'Black Heroes', which closes the set, but the real killer track is Lewis's 'The Creators', which every hard-bop/Blue Note fan, indeed every modern jazz fan, should sample. The Connoisseur reissue also includes Hutcherson's set from *Blue Note Meets The LA Philharmonic*.

*** **Solos / Quartet** Original Jazz Classics OJCCD 425 *Hutcherson solo and with McCoy Tyner (p); Herbie Lewis (b); Billy Higgins (d); John Koenig (bells). 9–10/81, 3/82.*

The '80s saw something of a revival in Hutcherson's fortunes: uncompromised recording opportunities, sympathetic collaborators and, one suspects, a consequently renewed faith in his own abilities.

The quartet sessions, which include a sparkling 'Old Devil Moon' and 'My Foolish Heart', simply underline Tyner's astonishing eclecticism and adaptability. Those with longer memories will automatically track back to Hampton's interplay with Teddy Wilson in the classic Benny Goodman Quartets of 1936 and 1937. That good.

*** **For Sentimental Reasons** Kind Of Blue 10020 *Hutcherson; Renee Rosnes (p); Dwayne Burno (b); Al Foster (d). 11/06.*

With most of Hutcherson's Landmark sessions of the '90s are currently hard to find or unavailable, there is another substantial gap in the discography. This is a mostly standards set which bespeaks fading powers. The quartet could hardly be more *simpatico* and together they reach into some interesting places on the two jazz pieces, Harold Land's 'Ode To Angela' and Benny Golson's 'Along Came Betty'. There are some nice flourishes on 'Jitterbug Waltz' as well, but for the most part this is a soft-centred and undemanding date that scarcely does justice to a great artist.

Also, in brief:

*** **Patterns** Blue Note 33583. 3/68.

Blue Note didn't release this until 1980 and then made a mess of the notes on the reissue, so that the LP sides are now reversed. It's a relatively adventurous set, but not a classic.

*** **San Francisco** Blue Note 28268. 7/70.

Better sessions were left gathering dust while this funky stuff (albeit with Harold Land on tenor) was being put out. It's OK.

***(*) **Montara** Blue Note 84190. 4/75.

This is a delightful record, a sign that funky fusion jazz was possible without artistic compromise. Recording back home in LA and with a clutch of fine Latin players, the leader sounds easy and in high spirits.

*** **Un Poco Loco** Koch 7868. 79.

Uncomfortably time-locked and awkwardly registered relative to Bobby's earlier records. The rock rhythms, bass guitar and electric piano shimmers are only superficially distracting, though, and B's take on the Bud Powell title-piece is a revelation.

*** **Little B's Poem** EJ. 614. 8/80.

Generously proportioned two-CD live set with some fine playing, but slim pickings from Hutcherson's later period.

Ken Hyder (born 1946)

DRUMS, VOICE, OTHER INSTRUMENTS

The Scottish-born percussionist formerly led the pioneering folk-jazz group Talisker and more recently the Bardo State Orchestra. He studies shamanism in Siberia.

***(*) **Bear Bones** Slam CD 247 *Hyder; Tim Hodgkinson (lap steel, as, elec); Gendos Chamzyryn (v, p, perc, doshpulur).* 96–00.
This is the project Hyder calls K-Space, a bold confrontation between his own remarkable spiritual improvisation and the Tuvan throat-singing of Chamzyryn. This is now a long-standing association and these amazing tracks are the result of what are effectively field recordings in a number of locations over nearly a five-year period. 'Nine-Eyed Horse-Alcohol' is a long improvisation, though most of the pieces are somewhat shorter and more precisely focused. They do not derive so much from harmonic or rhythmic ideas as from moods and feelings which are more particular than abstract. Hodgkinson's range of sounds and effects is an important component here, though one feels Hyder's controlling hand throughout. This music is completely *sui generis*. It requires time and patience and a state of evenly suspended attention to do it justice. Who knows but that here we may be catching glimpses of a whole new direction – not just cultural but philosophical – for improvisation?

Dick Hyman (born 1927)

PIANO, ORGAN, VOICE

He studied with Teddy Wilson but became a staff player at NBC in the '50s and was an early student/historian of classic jazz repertory.

***(*) **Stridemonster!** Sackville SKCD2-2064 *Hyman; Dick Wellstood (p).* 86–87.
*** **Plays Fats Waller** Reference RR-33 *Hyman (p solo).* 8/89.
*** **Plays Duke Ellington** Reference RR-50 *Hyman (p solo).* 90.
Dick Hyman has had a pretty paradoxical career. In the '40s he was playing with both Charlie Parker and Benny Goodman. Working as a studio musician through much of the '50s and '60s, he also recorded novelty tunes, under various pseudonyms, as well as Scott Joplin's complete works. He loves early jazz, is an expert on the jazz piano tradition, can re-create pit-band orchestrations or ragtime arrangements to order – yet he was also one of the first to record an album of tunes played on prototype synthesizers.

His composer-dedicated records are unfailingly entertaining, if mixed in their profundities. Unfortunately, several have recently been lost to the deletions office. The Waller set wasn't one of his best: Hyman loves this music, but sometimes even he must feel that it sounds a little dated and, since he has little of Waller's genial uproar in his bones, he can't always bring it to life. Ellington also eludes him to some extent, since Duke's intimacies are just as personal to himself; but both records still have a degree of sophistication and elegance that set them some way above everybody's routine tribute record.

The Sackville disc restores a session which was previously issued on a Unisson LP and adds three tracks from a Toronto concert that took place only weeks before Wellstood's sudden death. Wellstood wasn't really a piano duet player, but Hyman is so clever at finding constructive ways around his partner's idiosyncrasies that the two of them make some marvellous music.

***(*) **Cheek To Cheek** Arbors ARCD 19155 *Hyman; Howard Alden (g); Bob Haggart (b).* 6/95.
Hyman is not in the business of making grand statements and, for all his virtuosity and insuperable accomplishment, his records are cast as almost modest affairs – conversations with good friends or with like-minded masters. *Cheek To Cheek* is an enchanting mix of material: Thelonious Monk, John Lewis, Irving Berlin, Flip Phillips and more. The triologue with Alden and Haggart is delightfully underplayed, so a test-piece like 'Misterioso' (and who would ever have thought they'd hear Bob Haggart playing on this?) becomes charmingly restrained – it seems to glow, putting a new shine on Monk. Sometimes the bass parts aren't so helpful to the splendid guitar/piano interplay, but there's really nothing here to dislike.

***(*) **Just You, Just Me** Sackville SKCD2-2054 *Hyman; Ralph Sutton (p).* 96.
Two of the greatest exponents of repertory around, on a set that includes gems by Waller, Willie the Lion, W. C. Handy and the Broadway composers. The two friends sound in great form and the to and fro of quotes and allusions is more fun than irritatingly knowing.

CORE COLLECTION

**** **Forgotten Dreams**
Arbors ARCD 19248 *Hyman; John Sheridan (p).* 1/01.
At last, the Hyman album the world's been waiting for – Dick and John Sheridan tackle the buried legacy of novelty piano, one of the last undiscovered corners of the jazz tradition. Now that everyone from Reginald Robinson to Morten Gunnar Larsen has worked over the ragtime tradition, where next but the vast and almost untapped resources of the likes of Zez Confrey, Rube Bloom, Billy Mayerl and Willie Eckstein? Those last two don't figure here, but surely this one's crying out for a sequel already. Instead, they focus on Willie 'The Lion' Smith, Confrey, Bloom and Bob Zurke, with Bix's 'In A Mist' and W. C. Polla's 'Dancing Tambourine' to fill the gaps.This set works better than Hyman's other two-piano dates because it's less about improvising (which scarcely plays a role here) and more about the graceful juxtaposition of complementary parts. These are, rhythmically, carefully honed essays on very early swing and syncopation; harmonically, they're dense with detail; but the melodies are so direct and wholesome, naïve in a pre-modern way, that some ideal balance is created which makes the results neither too knowing nor too gauche. Handsomely recorded, these forgotten dreams are, in their way, a daring revival.

***(*) **If Bix Played Gershwin** Arbors ARCD 19283 *Hyman; Tom Pletcher (c); David Sager (tb); Dan Levinson (cl, Cmel); Vince Giordano (bsx); Bob Leary (g, bj, v); Ed Metz Jr (d).* 1–3/03.
... since he never actually did, leave it to Hyman to create a situation where the Bix sound-alike cornet of Tom Pletcher (a good likeness, at least) is put to work on Gershwin tunes, in an instrumentation which follows that of the Bix & His Gang titles. Dan Levinson also invites the ghost of Frankie Trumbauer via use of the C-melody sax. As a one-off piece of repertory, it all works handsomely well – not a record to return to often, but a refreshing pause in more 'serious' listening.

Also, in brief:

(***) An Evening At The Cookery JRB 3007. 6/73.
Self-recorded on a cassette machine, an out-of-tune piano, and the usual pell-mell display of styles. What's not to like?

*** **The Piano Giants At Bob Haggart's 80th Birthday Party** Arbors ARCD 19266. 3/94.
With Derek Smith and Ralph Sutton (*p*) and the new octogenarian bassist. Great fun but drummer Bobby Rosengarden is way too loud. Even for a party.

*** **Elegies, Mostly** Gemini GMCD90. 95.
Beautiful duets with NHØP.

*** **Dick & Derek At The Movies** Arbors ARCD 19197. 4/98.
Duets with Mr Smith and a chance to show off more piano styles than you knew existed.

Ole Jacob Hystad (born 1960)

TENOR SAXOPHONE

Norwegian bop-modernist.

*** **Touch Of Time** Taurus TRCD 837 *Hystad; Ben Besiakov (p); Sigurd Ulveseth (b); Stein Inge Brækhus (d).* 3/97.
*** **Tune In, Take Out** Taurus TRCD 854 *Hystad; Ben Besiakov (p); Sigurd Ulveseth (b); Alex Riel (d).* 02.
It's hard to pin down Hystad's bag. At times, in his higher register, he sounds not unlike Jackie McLean, but like so many Scandinavians of his generation he probably has stronger models closer to home. There's an attractive boppish swing to the earlier record, with Besiakov enjoying his comping and solo role to the full; the OJH quartet runs on fairly democratic lines and everyone gets to contribute. 'Joy Spring' and 'Prelude To A Kiss' are high-points on the first one. Second time round you find yourself listening for the veteran Riel, who's in great shape.

Susie Ibarra (born 1970)

DRUMS

This gifted Filipina has a distinctive freestyle.

***(*) **Home Cookin'** Hopscotch HOP 1 *Ibarra; Assif Tsahar (ts).* 2 & 7/98.
**** **Radiance** Hopscotch HOP 2 *Ibarra; Charles Burnham (vn); Cooper-Moore (p, hp).* 7/99.
*** **Flower After Flower** Tzadik 7057 *Ibarra; Wadada Leo Smith (t); Chris Speed (cl) Assif Tsahar (bcl); Cooper-Moore (p, f); Charles Burnham (vn): Pauline Oliveros (acc); John Lindberg (b).* 99.
*** **Songbird Suite** Tzadik 7702 *Ibarra; Craig Taborn (p, elec); Ikue Mori (elec).* 01.
Her roots would seem to be in the avant-garde of the '60s, but she already plays with a highly distinctive voice: a light, pattering articulation which often disguises its punch; a musicianly ability to play or imply melody on the kit; and an unerring ear for subtle pulses.

The duos with Assif are interleaved with eight 'Dream Songs', played at home on a recently acquired array of Afro-Asian 'little instruments'. Nine times out of ten, such pieces would be an annoying distraction, but these work very well, and in intriguing ways they anticipate the language of *Radiance*. An unusually constituted trio, it offers an even richer harmonic background for Ibarra's complex percussion. Burnham has long been an undervalued talent, and in tandem with the less familiar Cooper-Moore he creates an intriguing dialogue. The inclusion of alternative versions of 'Dreams' and 'Laughter', two sections of the opening suite, 'Radiance', suggests how inventive and responsive a player Ibarra is.

The next two unveil a quieter and more lyrical side. *Flower After Flower* consists of four substantial compositions, interspersed with short solo 'fractals' from Ibarra. The ensemble works best on 'Illuminations', dedicated to Smith, who dominates proceedings with his extraordinary tone and presence. 'The Ancients' pits the two clarinettists against one another, with Tsahar's brooding, melancholic sound steadily rising against Speed's more characteristic 'jazz clarinet'. *Songbird Suite* makes imaginative and tasteful use of electronics, though Ibarra's slightly wasted.

**** **Folkloriko** Tzadik 7098 *Ibarra; Wadada Leo Smith (t); Craig Taborn (p); Jennifer Choi (vn); Robert Rodriguez (perc).* 04.
Very much in keeping with Tzadik's world/roots philosophy, this is Ibarra's attempt to explore the musical legacy of her Filipino upbringing. Musicologically, it's fascinating as she explores the ways in which different rhythmic philosophies generate the surface detail of her music, but it's also a deeply felt and emotionally satisfying musical performance that conjures up a cultural experience. The long suite 'Lakbay' is beautifully nuanced, with perfectly judged guest appearances by Smith, Taborn and Choi. 'Anitos' is a duet with Rodriguez, rawer in conception but a key work in understanding her sources.

*** **Drum Sketches** Innova 677 *Ibarra (d solo).* 10/07.
This is always challenging territory, for listeners and players alike, but Ibarra sets about her programme with a will and for the most part takes all but the most impatient along with her. She's becoming more nuanced with each passing record so this also counts as an impressive step forward.

Also, in brief:

*** **Drum Talk** Wobbly Rail 5. 1/98.
A valuable introduction to Ibarra, her Filipino roots and her teacher Denis Charles, who guides, steers and accompanies generously.

*** **Tone Time** Wobbly Rail 14. 7/03.
Set of demanding but mostly very beautiful duos with bassist Mark Dresser.

Abdullah Ibrahim (born 1934)

PIANO, SOPRANO SAXOPHONE, CELLO, VOICE

He left South Africa after Sharpeville, settling first in Europe, then the US; converted to Islam in 1968. As Dollar Brand, he had been a member of the pioneering Jazz Epistles. Influenced by Ellington and Thelonious Monk, he has an utterly distinctive percussive style: rocking bass tone ostinati, stabbing right-hand figures.

*** **Duke Ellington Presents The Dollar Brand Trio** Warners/Reprise 6111 *Ibrahim; Johnny Gertze (b); Makaya Ntshoko (d).* 2/63.

There is not yet any clear evidence of African roots and the abiding impression is of a forceful Monk disciple, clinched by 'Brilliant Corner', but edging towards a personal style, evolved out of Ellington. Duke went to hear him play at the insistence of Sathima Bea Benjamin, Brand's partner at the time. Duke was impressed enough to recommend him to Reprise. The set begins with 'Dollar's Dance', a richly textured idea over a rather thick rhythmic base. 'The Stride' and 'Jumping Rope' are the most Monkian tracks, while 'Kippie' and 'Uku Suku' point somewhat in the direction of future developments, with repeated patterns built over a firm bass vamp.

*** **African Sketchbook** Enja ENJ 2026 *Ibrahim (p, f solo)*. 5/69.
Much of the material here, including 'The Dream', 'The Aloe And The Wildrose' and 'Hamba Khale' (the last of these reprised at the end of the session), is familiar enough from the period. The playing is notably dark and chastened, but the engineers at Radio Bern have given him a big rich sound, with a lot of resonance round the flute part. Brand seems to be known as Xahur at this period, perhaps a transitional stage in his conversion.

***(*) **African Space Program** Enja ENJ 2032 *Ibrahim; Enrico Rava, Cecil Bridgewater, Ira Sullivan (t); Kiane Zawadi (tb); John Stubblefield (ts); Carlos Ward, Sonny Fortune (as, f); Roland Alexander (ts, hca); Hamiet Bluiett (bs); Cecil McBee (b); Roy Brooks (d)*. 11/73.
'Tintiyana' is magnificent, one of the finest of his compositions, and it's terrific to hear it presented with a larger ensemble like this. Brand had few opportunities in earlier years to perform with anything like a big band; sadly, when he did later, the results were very mixed. This, though, is an early classic and a welcome addition to the catalogue.

*** **Good News From Africa** Enja ENJ 2048 *Ibrahim; Johnny Mbizo Dyani (b, bells)*. 12/73.
This survives, though the later *Echoes From Africa* by the same duo seems to have gone for the moment. This was a fine collaboration, and Dyani is alternately monumental and fleet-footed. Sound-quality isn't as good as on the direct-to-disc *Echoes*, but it captures the essence of the set.

*** **The Journey** Downtown 1002 *Ibrahim; Don Cherry (t); Carlos Ward (as); Talib Rhynie (as, ob); Hamiet Bluiett (bs, cl); Johnny Mbizo Dyani (b); Ed Blackwell, Roy Brooks (d); John Betsch, Claude Jones (perc)*. 9/77.
This is a very valuable reissue of a record originally on Chiaroscuro and unusual in that it teams Brand with forward-looking Americans. Good luck or empathy put him across the path of Don Cherry and Hamiet Bluiett, both of whom moved in the direction of world jazz later as their careers advanced. It's striking how much the top end of Bluiett's baritone, a register he's often favoured, sounds like Ibrahim's own work on soprano. It's also striking how much like the younger Keith Jarrett the pianist is on this date; nothing to do with occasional forays on the straight saxophone but in the rolling vamps and swaying rhythms that were part of Jarrett's vocabulary at the time. Brand's long-form improvisations work in a very different way, relying more on repetition than Jarrett's, but the cross-fertilization would be interesting to track back to source. The set is valuable, too, for Ibrahim's work with Johnny Dyani and Carlos Ward, both of whom played an important role in his duos and groups.

The opening 'Sister Rosie' (Ibrahim on soprano) is rollicking good fun and one of the high-points of a slightly inconsistent set. 'Hajj' is Afro-*misterioso*, with the little-known Rhynie's oboe very prominent. The middle piece, 'Jabulani', had been better done before; this is a very muddy and congested piece. Indeed, the whole set reflects why Ibrahim has generally preferred to work alone or with a trio, at best a small group.

***(*) **Autobiography** Elephant 1267 *Ibrahim (p solo, f)*. 6/78.
It isn't quite true that Ibrahim cut himself free of his Monk and Ellington roots as soon as he came into his own voice. This live set from 1978, recently reissued, finds him revisiting 'Take The "A" Train' and 'Coming On The Hudson' and performing both of them unexpectedly straight. There are newer pieces on the set as well, and at one point Ibrahim switches to flute, which he plays with a quavery poignancy.

*** **Dollar Brand At Montreux** Enja ENJ 3079 *Ibrahim; Craig Harris (tb); Carlos Ward (as, f); Alonzo Gardner (b); Andre Strobert (d)*. 7/80.
Both his names are given on the cover, which is slightly strange. This is otherwise a very orthodox festival set of the period. Harris enlivens things considerably and one either loves Ward's plangent sound or is repelled by it. 'Tsakve' and 'The Homecoming Song' are morning-fresh but tinged with melancholy. Ibrahim's Enja catalogue has been much reduced, but this survives for the moment.

*** **Duke's Memories: The Definitive Black & Blue Sessions** Black & Blue 945 *Ibrahim; Carlos Ward (as, f); Rachim Ausur Sahu (b); Andre Strobert (d)*. 6–7/81.
Recorded live and in studios in Berlin and Stuttgart, this tour saw Ibrahim dive back into the Ducal catalogue for some fine performances of 'Star-Crossed Lovers', 'In A Sentimental Mood', 'Virgin Jungle', and 'Angelica' and 'Purple Gazelle', the latter pair beautifully medleyed. The working band of the time fitted Ibrahim's conception very well indeed, though it's questionable how well bassist and drummer knew Duke's charts. They seem more familiar with Abdullah's 'The Wedding' (the first and best of the live tracks), 'For Coltrane' and the Ellingtonian 'Black And Brown Cherries'. As often, Ibrahim doesn't prominently feature himself but steers the whole, much as his mentor did.

**** **Water From An Ancient Well** Tiptoe 88812 *Ibrahim; Dick Griffin (tb); Carlos Ward (as, f); Ricky Ford (ts); Charles Davis (bs); David Williams (b); Ben Riley (d)*. 10/85.
The association with Carlos Ward has been the most productive and sympathetic of Ibrahim's career. The saxophonist has a high, exotic tone that is ideally suited to his leader's conception. Working with Ward has reinforced Ibrahim's preference for song-like forms built over harmonically unvarying *ostinati* but has allowed him to develop a more abstract, improvisational feel, which reaches its peak here. This was made by Ibrahim's band Ekaya (the word means 'home'); an earlier, eponymous disc on Black Hawk has disappeared. *Water* is a carefully structured album with something of the feel of Ellington's *Far East Suite*, and most of the drama comes from the interplay between Ibrahim and the horns. It includes another heartfelt tribute to Sathima Bea Benjamin, 'Daughter Of Cape Town'.

***(*) **Knysna Blue** Tiptoe 888816 *Ibrahim (p solo)*. 9 & 10/93.
Frankly celebratory, and intended as a mystical reconsecration of post-apartheid South Africa as a country at the world's apex, between two great oceans and focusing the cultural energies of four continents. All this is probably too much freight for one piano album, and sometimes one feels Ibrahim is trying too hard to express the inexpressible, to catch the ineffable in a combination of heavy chords and floating melody lines. There is, though, no mistaking the joy with which it comes and the total

identification in Ibrahim's mind of personal and political/cultural liberation. It is, very simply, an extended love song, and the closing Monk cover, 'Ask Me Now', is as nakedly personal and unguarded as Ibrahim has ever been.

CORE COLLECTION

****** Yarona**
Tiptoe 888820 *Ibrahim; Marcus McLaurine (b); George Johnson (d).* 1/95.
A truly magisterial performance by the 60-year-old, bringing the house down at Sweet Basil in New York City. He still hits the piano very hard, using the bass almost as a drone, alternating narrow intervals and often allowing the drummer considerable licence to range outside the metre. The left hand is relentless and, in the other sense, timeless, the melody lines stripped down and ritualized. 'Duke 88' once again acknowledges a personal debt. 'Nisa' is an exclamatory hymn to another, the womenfolk of South Africa. There is a reworking of 'African Marketplace' and a concert outing for 'Stardance', one of the lovelier themes from the *Chocolat* soundtrack. The love song 'Cherry' (not, as one critic assumed, a tribute to the trumpeter) shows his more lyrical side.

***(*) **Cape Town Flowers** Tiptoe 888 826 *Ibrahim; Marcus McLaurine (b); George Gray (d).* 97.
As Hans-Jürgen Schaal perceptively points out in his liner-note, Ibrahim is above all a great storyteller. These 11 narratives in jazz take the story on a step in time and in the context of a free country. Few artists have been as relentlessly consistent in style as Ibrahim and yet as endlessly changing. What's obvious here is that some of the anger and some of the sense of loss have already faded from his music. This, on something like 'Joan – Cape Town Flower' in particular, is the work of a man reconciled to his world, not complacent, still questioning, but certainly not in the throes of alienation. It is arguably Ibrahim's most peaceful album.

***(*) **Cape Town Revisited** Enja/Tiptoe TIP 888 836 2 *Ibrahim; Feya Faku (t); Marcus McLaurine (b); George Gray (d).* 12/97.
Dominated by stunning performances of 'Tintinyanna', 'Water From An Ancient Well' and the jazz suite 'Cape Town To Congo Square', this is a summation of much of Ibrahim's musical experience and exploration over the last 20 years. Playing at Spier Estate in Cape Town and with Feya Faku on three tracks echoing the sound of Hugh Masekela all those years before, it is both the most backward-looking and one of the most sanguinely optimistic and exploratory of Ibrahim's recent discs. The sound is very good for a live recording, very present and alert.

*** **Ekapa Lodumo** Tiptoe 888 840 *Ibrahim; NDR Big Band; Dieter Glawischnig (cond).* 6/00.
The orchestra is well-drilled and contains some excellent soloists, but the playing is somewhat barren, and Ibrahim's own contribution sounds ever-flatter on subsequent hearings. 'African Market' has some fine moments, largely because it's allowed to breathe a little, but the rest has a stifled quality.

Also, in brief:

***(*) **Ancient Africa** / *** **Fats, Duke & The Monk** Sackville SKCD 3048 / 3049. 2/73.
Recorded in one long session and originally released as *Sangoma* and *African Portraits*, with no obvious reason for the reordering of tracks here. The suite 'Fats, Duke & The Monk' helps show how far he's moved away from their sphere and into his own language. 'Bra Joe From Kilimanjaro' reappears, as do 'Aloe And The Wild Rose', 'Kippie' and 'Xamba Khale'.

*** **Recorded Live 1978** Elephant 3308. 78.
Exactly what it says on the tin.

**** **Best Of Abdullah Ibrahim** / *** **Cape Town Songs: The Very Best Of Abdullah Ibrahim** Masingita 5839 / Nascente 414. 76–90, 63–91.
It's pretty clear where our recommendation lies here. Misleading datelines aside, *Best Of* puts the emphasis on the early classics and, while the sound isn't always pristine, there isn't a single dud track. The other album is misleading in that it merely trawls the Enja output, which doesn't mean it's not worthy, just not quite a rounded picture.

*** **Zimbabwe** Enja ENJ 4056. 5/83.
Zimbabwe is a curious set, unusually low-key and laid-back.

** **African Symphony** Enja ENJ 9410. 98–01.
Reprises material from *African Suite*, but with a new prelude written by Daniel Schnyder. Not remotely symphonic and, despite some lovely playing, torpedoed by its own pretentious premise.

*** **Re:Brahim: Abdullah Ibrahim Remixed** Enja/Justin Time 3319. 63–91.
Not the dance/club album you might have feared, but rather another useful career survey. Great cover, fine sound.

ICP Orchestra

GROUP

Instant Composers Pool is the name common to a regularly convened Dutch-based improvising ensemble and the label established in 1967 by Misha Mengelberg and Han Bennink.

*** **Herbie Nichols/Thelonious Monk** Bvhaast 026 *Toon De Gouw (t); Wolter Wierbos, George E. Lewis (tb); Steve Lacy (ss); Michael Moore (cl, as); Paul Termos (as); Ab Baars (ts, ss, cl); Sean Bergin (ts); Misha Mengelberg (p); Ernst Reijseger (clo); Maurice Horsthuis (vla); Larry Fishkind (tba); Han Bennink (d).* 84–87.
A larger-scale version of the tributes which Mengelberg, Lacy and others recorded for Soul Note at much the same time, this highly coloured and generous programme makes light of the difficulties in both composers' work. Monk tributes have become commonplace, but Baars, Moore and Wierbos are soloists with an idiosyncratic accent, and Lewis appears on a few tracks for an extra brassiness. Mengelberg and Bennink, the most practised of in-to-out rhythm sections, make Monk's rhythmic eccentricities their own property, too. But the Nichols tracks are more interesting, since his tunes are less familiar, and the larger group – which includes Termos, Horsthuis, Bergin and Lacy – lends a firmer substance to music which is difficult to characterize.

*** **Bospaadje Konijnehol 1 + 2** ICP 028/029 *Evert Hekkema (t); Wolter Wierbos (tb); Ab Baars (ts, cl); Michael Moore (as, cl); Misha Mengelberg (p); Tristan Honsinger, Ernst Reijseger (clo); Ernst Glerum (b); Han Bennink (d).* 11/90, 11/91.
A fascinating pair of sets, now available together, that sees the ICP Orchestra exploring a range of vernacular musics – polka, folk song, marches – in the context of improvisation. Much of what one hears sounds quite orderly, but there is an underlying freedom and no sign of constraint. Mengelberg, as always, is a

big influence and it is he who seems to steer the most precarious line between freedom and strict control.

*** **Jubilee Varia** hatOLOGY 528 *Thomas Heberer (t); Wolter Wierbos (tb); Ab Baars (cl, ts); Michael Moore (cl, as); Misha Mengelberg (p); Ernst Reijseger, Tristan Honsinger (clo); Ernst Glerum (b); Han Bennink (d).* 11/97.
**** **Oh, My Dog!** ICP 040 *As above, except omit Reijseger; add Mary Oliver (vn, vla).* 6/01.
Not quite a 'new generation' of the orchestra, but a few new faces, and plenty of new ideas to go with them. The hatOLOGY record suffers a bit from the first half, comprising the title-suite: while the Mengelberg–Bennink duo which opens it is a delight, the rest seems a bit strained and ordinary. Mengelberg's 'Jealousy' suite is much more engaging. Everything this group does is going to be fragmented, and here it works slightly against them overall.

No such problem with the subsequent *Oh, My Dog!* The opening four-minute improvisation, 'Write Down Exactly', is a little miracle of nine people making a seemly racket without getting in each other's way. Baars pays peculiar homage to Charles Ives with 'A Close Encounter With Charles's Country Band', while Mengelberg's 'A La Russe' starts as a stately Russian folk tune before gradually curdling into the mildest of dissonance. Michael Moore, whose piped, astringent delivery is a neat counter to Baars, brings in 'Ham On Air', which pirouettes between horn-lines of trenchant melancholy and string and drum parts that savagely undermine the equilibrium of the music. The string-players are, indeed, crucial to the Orchestra's sound, scurrying around the edges or howling antiphonal responses to the horns. For once, Bennink is given superb studio sound, which affirms what a master he is – in complete control, even as he tinkers at the edge of chaos.

***(*) **Aan & Uit** ICP 042 As above. 11–12/03.
Nearly all Mengelberg pieces this time. 'Picnic', in six parts, is a day out in the country which works his customary magic, alternating between what sound like random acts of chaos and detailed chamber music without a perceptible stagger. 'Tijd Voor De Quadrille' is a solemn dance. Hoagy Carmichael's 'Barbaric' (how did they think of doing this?) is the Orchestra's take on the end of the first Jazz Age, and it's brusque and melancholy. Heberer's 'Let's Climb A Hill' is in the spirit.

*** **Weer Is Een Dag Voorbij** ICP 043 *As above, except omit Wierbos.* 6/05.
Another resolutely original and thoughtful set, with some of the most interesting solo work for years. There is, however, something of a sameness to the material, in the sense that even a seasoned ICP fan mightn't know which record this was of the last two or three. A minor quibble in the circumstances. The smaller-group things, notably 'Mistrimar', which gives new gal Oliver a starring role, are more engaging than the rest.

Klaus Ignatzek (born 1954)

PIANO

German-born, he works a conventional post-bop idiom.

***(*) **The Answer!** Candid CCD 79534 *Ignatzek; Claudio Roditi, Gustavo Bergalli (t); Jean-Louis Rassinfosse (b); Jorge Rossy (d).* 12/92.
Ignatzek has immersed himself so completely in the idioms of Horace Silver, Bill Evans, Sonny Clark and Wynton Kelly as to claim almost apostolic understanding of the roots of hard bop. For three decades, he has produced a steady stream of rather unconvincing pastiche that may sound good in a club setting but which seems a dull option when set against a random sample of late-'50s Blue Notes. That said, *The Answer!* is a tight, well-disciplined set with a minimum of fuss. It has some sharp arrangements that make maximum use of the two horns and exploit the more percussive side of this saxophoneless band.

*** **Return Voyage** Candid CCD 79716 *As above, except omit Rossy; add Jay Ashby (tb); Adam Cruz (d).* 10/93.
*** **All Systems Go** Candid CCD 79738 *As above, except omit Ashby, Cruz; add Chip White (d).* 94.
There's an air of dogged seriousness about these records. The group sets about playing Ignatzek's themes with admirable concentration and exactness. The results are, as ever, impressive rather than moving. Ashby adds a looser, more anarchic edge to *Return Voyage* but no sign that he's to be a permanent member of the line-up. The first album's the stronger as a result and 'An Oscar For Gigi' and 'Calling Mr Gillespie' (which anticipates *Silent Horns*) are among the best things in Klaus's catalogue.

*** **Silent Horns** Candid CCD 79729 *Ignatzek; Claudio Roditi, Gustavo Bergalli (t); Jean-Louis Rassinfosse (b); Jorge Rossy (d).* 94.
Ignatzek seems to like this curious instrumentation, and there's certainly some élan about this homage to deceased bebop trumpeters. If only Bergalli and Roditi were more individual than proficient, the music might be genuinely challenging, but what tends to emerge is a series of skilful set-pieces rather than an absorbing record.

*** **Live** Acoustic Music 319.1097.21 *Ignatzek; Claudio Roditi, Gustavo Bergalli (t); Jean-Louis Rassinfosse (b); Chip White (d).* 10/95.
Now on a new label, Ignatzek continues to work prolifically. The live album by the quintet goes off at a furious pace with 'Quasi-Modal', and though it rarely stirs the blood beyond the expected muscle-flexing, it's a group which here makes the most of its collective chops, even if the material offered by the leader isn't very inspiring.

*** **In-Tandem** Nagel Heyer 2062 *Ignatzek; Peter Weniger (sax); Martin Wind (b); Hans Dekker (d); Susanne Menzel (v).* 2 & 3/05.
An admirable professional, Ignatzek just keeps on keeping on. There are other things in intervening years but mostly they came and went again with barely a splash. There's nothing here that will surprise unduly and the machine-like precision does pall after a while, but lovers of orthodox hard bop delivered without frills will enjoy these records for what they have in them. A subsequent Nagel Heyer called *Seasons* is attributed to Menzel first. She's a pleasant enough performer but scarcely one to rewrite the history books. Ignatzek has also recorded for the label with Claudio Roditi.

Also, in brief:

(*) **Primal Sound Acoustic Music 319.1209.2. 4/99.
Anca Parghel puts a bit of blood into Ignatzek's often mechanical situations, although she's not the most immediately appealing of singers.

***** Reunion / *** Springdale** Acoustic Music 319.1084.2 / 319.1166.2. 6/95; 6 & 7/98.
Duos with Dorian Poser (*vib*); neat, dovetailed interplay; any pleasure comes not from surprise but from professional inevitability.

****(*) Obrigado** Acoustic Music 319.1113.2. 6/96.
A duo with Martin Wind (*b*). It benefits from his big tone, but the whole thing is too long and only appealing in a lightweight way.

Nikki Iles (born 1963)

PIANO

British composer: yet to deliver a definitive statement.

***** Veils** Symbol SR 2002020201 *Iles; Stan Sulzmann (ss, ts); Mike Outram (g); Mick Hutton (b); Anthony Michelli (d).* 2/02.
*****(*) Everything I Love** Basho SRCD 5-2 *Iles; Duncan Hopkins (b); Anthony Michelli (d).* 1/02.
The quintet record is a good but slightly diffident showcase for Iles's writing. All bar one are her originals, and they're marked by episodic melodies, chord sequences which suggest the term 'writerly' and structures which set specific if not exactly insurmountable challenges for the players. Sulzmann is a regular duet partner with the pianist and he can get inside her ideas without sullying his essentially soft tone. Outram sounds as if he's going to get nasty on the opening 'Beauteous Beast', but it never really happens. That may be the weakness of the record – everyone behaves a little too politely.

The trio record is the more recent issue, although it was actually recorded a month earlier, in Montreal. It's a piano fan's programme, with compositions by John Taylor, Bill Evans and Enrico Pieranunzi in the set-list, and Nikki modestly offering only two of her own tunes. Michelli plays a lot more aggressively, oddly enough, than he does on the quintet date, at times too much so, but it puts a useful kick into the music. Iles likes to play melodies, but they do sometimes come out in paragraphs as if she has a problem with continuous flow.

Ilmiliekki Quartet

GROUP

An eclectic mix of free jazz and other forms.

*****(*) March Of The Alpha Males** TUM CD 005 *Verneri Pohjola (t, melodica); Tuomo Prättälä (p); Antti Lötjönen (b); Olavi Louhivuori (d); Jaska Lukkarinen (perc).* 6/03.
Grounded in strong melodic ideas, this young group never seems to stretch for effect and never allows its undoubted energy to get in the way of intelligent playing. Their aim is to offer a place where all styles seem to coincide in fruitful tension, a thoroughly romantic notion. The opening 'ICO' by the pianist and the title-track are the two representative cuts.

Chie Imaizumi (born 1979)

COMPOSER, ARRANGER

Made a reputation as a pianist/organist in her native Japan but has more recently turned to arranging, encouraged by her friend Greg Gisbert.

*****(*) Unfailing Kindness** Capri 74081 *Greg Gisbert, Ron Miles (t, flhn); Alex Heitlinger (tb); John Gunther (ss, as, f, didjeridu); Peter Sommer (ss, ts, f, cl); Gary Smulyan (bs, bcl); Jeff Jenkins (p, org); Mike Abbott (g); Mark Simon (b); Paul Romaine (d); Mimy Fiaindratovo (perc); Jeremy Ragsdale (v).* 2/06.
Is she the new Toshiko Akiyoshi? They're pretty different as musical personalities, but the comparison is bound to stick, given Chie's background. It's not clear whether she intends to give up performing in favour of composition and arrangement, but it's a pity that we don't even get a flavour of her keyboard work on this superb Western debut. All the charts are originals and they range widely from the buoyant, Caribbean-tinged 'A Change For The Better', to the funky 'The More The Merrier', to the breezy strut of 'Round And Round' and the rhythmic subtlety of the title-track. There's a strong autobiographical streak to these charts, with the long 'Adversity' seeming to make a clear personal statement, while 'Lonely ...', the solitary ballad and arguably the weakest cut, is inspired by the rigours of touring. Soft-centred though the latter track and the closing vocal 'Another Day' are, they do also suggest a musician who is going to mature quickly and find ways of marrying technique – which she has by the bucket – to a more expressive idiom.

IMI Kollektief

GROUP

Multi-national outfit which comes on like a latter-day version of Blue Note's avant-garde heyday.

****** Snug As A Gun** Clean Feed CF059 *Jean-Marc Charmier (t, flhn); Alipio Cavalho Neto (ts); Els Vandeweyer (vib); João Hasselberg (b); Rui Gonçalves (d); Paulo Matricó (zabumba, v).* 06.
It's projects like this that might lead you to conclude that modern jazz, or certainly that line that led out of the '60s explorations of Dolphy, Hill, Hutcherson and others, is in very good shape indeed and far from exhausted. There's a fresh-minted, raucous quality to these superb tracks that would confirm almost at once that you weren't listening to some lost masterpiece from the famous jazz marque of all. Rudy Van Gelder would be delighted with the sound, which is crisp, in your face and nicely detailed. The charts sometimes betray something of *de facto* leader Neto's Brazilian background – the other members are French and Belgian with a Portuguese rhythm section – but he offers a very modern interpretation of those dancing rhythms. The opening 'Prof Boum Boum', by the trumpeter, is a bright and bouncy thing, slightly reminiscent of some of Louis Sclavis's *folklore imaginaire* themes, which combine jazz, folk, circus and *bal musette*.

By far the most interesting player on the set, Vandeweyer also emerges as the most interesting composer, with the oddly melancholy 'Fucked Up' and the genre-shuffling 'Hole In My Sole'. The title-piece comes from a line of Nobel prizewinner Seamus Heaney. The 8/4 feel is intriguing and the interplay of horns excellent. Neto's 'Thierry Na Caatinga' (the only track to feature Matricó) sounds a little fettered in the studio environment but must be a cooker live.

Implicate Order

GROUP

American free trio take on various guests.

***(*) **Sound Quest** Cadence CJR 1140 *Steve Swell (tb); Martin Speicher (as); Ursel Schlicht (p); Ken Filiano (b); Lou Grassi (d).* 3/01.
*** **At Seixal** Clean Feed CF001 *As above, except omit Schlicht, Speicher; add Paulo Curado (as, ss); Rodrigo Amado (bs).* 3/01.
Swell says that 'the whole point of naming this group after physicist David Bohm's theory of the same name was to ...' – but if you want to know the rest, you'll have to get the CD and read the notes. Less conceptually minded souls should know that the music is unfettered, leaderless, ego-free improvisation. Since both discs are built up into a quintet by 'local' guests, circumstances tend to dictate how they're going to sound from place to place. The Cadence set (recorded in Germany) is slightly taken over by Schlicht, since she had the temerity to require the group to play one of her compositions, although it does open with a five-minute bass solo. Nevertheless, the two Germans are the most impressive performers on the disc, bringing a rigour (and, in Speicher's case, a fury) which the Americans aren't quite privy to. The Portuguese session is mostly by the trio, although Amado and Curado arrive for the final two pieces. It sounds like a characteristic festival set, plenty of free showmanship, lots of bravado, though missing a degree of restraint which might have taken matters a step further.

Improvisors Pool

GROUP

A relatively ad hoc ensemble with a familiar personnel.

*** **Backgrounds For Improvisers** FMP CD 75 *Axel Dörner (t); Sam Rivers (ss, ts, f); Tina Wrase (ss); Tilmann Dehnhard (ts, f); Felix Wahnschaffe (as); Claas Willecke (bs); Alexander von Schlippenbach (p); Horst Nonnenmacher (b); Johannes Bockholt-Dams (d).* 4/95.
The intention here seems to have been to provide Rivers with an open-ended improvising opportunity. Schlippenbach is co-featured, but it's very much the saxophonist's day. He plays with rare majesty and if the 'backgrounds' are stark rather than inviting, he doesn't let it staunch his unique lyricism.

Peter Ind (born 1928)

DOUBLE BASS

Born in Middlesex, he studied bass in the '40s and was a Tristano pupil in NY before moving to California. A clubowner in London in the '80s and '90s.

*** **Looking Out / Jazz Bass Baroque** Wave CD 111 *Ind; Ronnie Ball, Sal Mosca (p); Joe Puma, Al Schackman, Martin Taylor, Tony Barnard (g); Dick Scott, John Richardson (d); Sheila Jordan (v).* 4/58–8/98.
*** **Alone Together** Wave CD 036 *Ind; Rufus Reid (b).* 11/98.
*** **Live At The 606 Club, London** Wave CD 042 *Ind; Michel Goldberg (ss); Tony Barnard (g); Rod Youngs (d).* 01.
The earliest disc is a curious hybrid of home-made New York recordings and much later pieces with British players. It has a scrapbook element which feels like something important to its maker but is difficult for outsiders to get involved with; that said, there are a few exceptional performances, such as Mosca's take on 'Love Me Or Leave Me' and an outstanding Sheila Jordan vocal on 'Yesterdays'. The bass-duet album will also be of greater interest to bassists than to anyone else, but in its way it is beautifully done. In what was designed as a nod of affection to Milt Hinton, the two men take a conservative but sonorous path through standards, bebop tunes and – in an acknowledgement of Ind's own roots – '317 East 32nd Street'. The fine Club 606 date was organized under the auspices of Peter's Bass Clef International. It has an appropriately 'summit conference' feel, relaxed but serious and businesslike.

Independence Hall Jazz Band

GROUP

Repertory trad under the leadership of Doug Finke.

*** **Chicago Rhythm** Stomp Off CD 1371 *Jon-Erik Kellso, Duke Heitger (t); Doug Finke, Jim Beebe (tb); Paul Reichlin (tba); Orange Kellin (cl); Paul Asaro (p); Paul Scavarda (bj, g, uke, v); Vince Giordano (b, tba); Rob Garcia (d).* 11/00–1/01.
***(*) **Louis: The Oliver Years** Stomp Off CD 1384 *As above except omit Scavarda, Garcia, Giordano, Beebe; add Bob Sundstrum (bj); Mike DeMonte (d).* 8/02.
*** **Favorites** Stomp Off CD 1386 *Dan Barrett (c); Jon-Erik Kellso (t); Doug Finke (tb); Pete Reichlin (tba); Dan Levinson (cl, Cmel, v); Paul Asaro (p); Scott Anthony (bj, g); Chris Tyle (d, c, cl, v).* 11/02.
Another repertory band from Stomp Off, and not one of our favourites. The pick of the three is the middle set, dedicated to the kind of material which Louis Armstrong played during his King Oliver years, with particularly fine versions of 'Chattanooga Stomp' and others. The other two are very well done, but so many of these kinds of sessions have been undertaken – involving the same musicians, too – that, good as they are, the music is starting to sound like routine.

Indo-British Ensemble

GROUP

Intriguing one-off project devised by record producer Mark Sutton and Victor Graham with the intention of blending jazz and ragas.

*** **Curried Jazz** Harkit CD 8235 *Leon Calvert (t); Kenny Wheeler (flhn); Ray Swinfield (f); Dev Kumar (sitar); Jeff Clyne (b); Bill Eyden, Art Morgan (d); Chris Karan (tabla); Sitara Kumar (tamboura).* 69.
Basic principle of English cuisine: if you don't know what to do with it ... curry it. Roughly contemporary with John Mayer's *Indo-Jazz Fusion*, this actually takes the crossover idea a step or two further, with just four slowly unfolding tracks that manage to find some middle ground between jazz and Indian classical improvisation. There are some lovely moments, one of them courtesy of Wheeler's flugelhorn, but the *masala* is too raw and varied to work at every level. Originally released on the Australian-based Music For Pleasure label.

Keith Ingham (born 1942)

PIANO

Born in London, he was a familiar face in British mainstream in the '60s and early '70s but moved to NY in 1978, originally as an accompanist to Susannah McCorkle.

*** **The Music Of Victor Young** Jump JCD12-16 *Ingham; Bob Reitmeier (p); Frank Tate (b); Vernell Fournier (d).* 3/89.
*** **Out Of The Past** Sackville SKCD 2-3047 *Ingham (p solo).* 11–12/90.
***(*) **Donaldson Redux** Stomp Off CD 1237 *Ingham; Peter Ecklund (c); Dan Barrett (tb); Bobby Gordon, Billy Novick (cl); Loren Schoenberg (ts); Vince Giordano (bsx, tba, b); Marty Grosz (g, bj, v); Greg Cohen (b); Hall Smith, Arnie Kinsella (d).* 6–11/91.
Ingham is the archetypal Englishman in New York (though the solo album was cut mainly in Toronto). He plays a history of jazz piano with unflinching finesse, taste and skill, and unearths tunes that few would think of trying. The 18 tracks on *Out Of The Past* cover composers from Richard M. Jones to Barry Harris, and resuscitate such cadavers as 'Just Like A Butterfly' and Rube Bloom's 'Truckin''. It is all beautifully played, the variations improvised with rag-like precision, but the unobtrusive nature of Ingham's talent is eventually frustrating. After a dozen tracks one wonders if there ought to be greater difference between such diverse sources than Ingham allows, and his version of, say, Jimmy Yancey's 'At The Window' is very pale next to the composer's own. The Jump CD is also all *politesse*, one of a series of composer-dedicated sessions: everyone sticks very closely to the melodies and it seldom seems like more than mood music. Very gracefully done, though, and musicians may like to hear some neglected melodies ('Golden Earrings', 'A Love Like This', 'Got The South In My Soul') played straight.

The Stomp Off album is another matter, since it documents the further adventures of Marty Grosz in hot dance music. The songs are all by Walter Donaldson, and some of this archaeology is almost preposterously rarefied. Grosz does his usual update of Ukulele Ike at the microphone, and the band play a lilting approximation of old-time hot music with a few knowing modern licks. Ingham is co-credited as leader and no doubt approves of all the fun.

*** **Music From The Mauve Decades** Sackville SKCD2-2033 *Ingham; Bobby Gordon (cl); Hal Smith (d).* 4/93.
*** **Just Imagine ...** Stomp Off CD1285 *Ingham; Peter Ecklund (c, t); Dan Barrett (tb); Dan Levinson (cl, Cmel); Scott Robinson (cl, ts, bs, bsx); Marty Grosz (g, v); Greg Cohen (b); Joe Hanchrow (tba); Arnie Kinsella (d).* 4/94.
*** **New York Nine: Volumes 1 & 2** Jump JCD12-18 / 19 *Ingham; Randy Reinhart (c, tb); Dan Barrett (t, tb); Phil Bodner (cl, as); Scott Robinson (ss, ts, bs); James Chirillo (g); Vince Giordano (bsx, b); Murray Wall (b); Arnie Kinsella (d).* 5/94.
***(*) **The Back Room Romp** Sackville SKCD2-3059 *Ingham; Peter Ecklund (t); Scott Robinson (cl, ss, bs); Harry Allen (ts); James Chirillo (g); Murray Wall (b); Jackie Williams (d).* 1/95.
Music From The Mauve Decades covers 1900–1920 in terms of material. Some of it is a little too musty, and the normally reliable Smith doesn't always sound appropriate in some of the tunes: a simple duet between Gordon and Ingham might have worked better. But there are still some exquisite moments, such as the lulling 'Just A-Wearyin' For You'. The remaining discs are all by bigger ensembles, and they whistle in several of the top repertory players in the field. *Just Imagine ...* is mostly infectious fun, though a shade below the Walter Donaldson set listed above. The two New York Nine albums slip between the '20s and '30s without any pain, and though the band could still use a little more heat on the fiercer tunes, the playing is impeccably crafted. Best of them is perhaps *The Back Room Romp*, which concentrates on the small-band swing repertory of the '30s. They rescue a couple of Rex Stewart rarities in the title-piece and 'San Juan Hill', and Allen continues his progress from Ben Webster and Paul Gonsalves to something approaching an individual style. Ecklund is irreproachable. Ingham is often content to stay in the shadows on these records, with a calm hand on the arranging tiller.

***(*) **Going Hollywood** Stomp Off CD1323 *Ingham; Peter Ecklund (c, t); Joel Helleny (tb); Vince Giordano (tba); Scott Robinson (cl, ss, as, ts, bs, bsx); Dan Block (cl, ss); Andy Stein (vn); Marty Grosz (g, bj, v); Brian Nalepka, Greg Cohen (b); Arnie Kinsella (d).* 5–9/96.
*** **A Star Dust Melody** Sackville SKCD 2-2051 *Ingham; Randy Reinhart (t); Bobby Gordon (cl); Scott Robinson (reeds); James Chirillo (g); Greg Cohen (b); Arnie Kinsella (d).* 8–11/97.
*** **We're In The Money** Sackville SKCD2-2055 *Ingham; Peter Ecklund (t); Bobby Gordon (cl); Chris Flory (g); Murray Wall (b); Steve Little (d).* 10/99.
Going Hollywood sees Ingham and Grosz pal up with their 'Hot Cosmopolites' to excellent, if by now familiar, effect. Grosz digs up spectacular forget-me-nots such as 'The Wedding Of The Painted Doll' and 'The Woman In The Shoe', and the ensemble hit the right note of reverent irreverence.

The earlier Sackville album is a more respectful saunter through the Hoagy Carmichael songbook. Gordon gets a starring role, and although some of it is rather plain-spoken, the quality of the melodies endures. Ingham says in his note to *We're In The Money* that he 'wanted to get away from the contemporary stereotype where jazz is promoted either as "mood music" or "raw authenticity"', although that pretty much sums up his approach to every record listed under his name. So it's a lightly swinging rhythm section, a couple of horns that are good at old-fashioned melodies, and material that mixes the slightly familiar with the obscure. It's a little sedate.

*** **Music Music Everywhere** Spotlite SPJ 577 *Ingham; Jim Richardson (b); Bobby Worth (d).* 5/03.
Some solos, mostly trio. The concept is, again, anti-concept, and that gives Ingham free rein on the tunes: Quincy Jones's 'For Lena And Lenny', 'Moon And Sand', 'Monk's Mood'. In its way, impeccable.

International Sweethearts Of Rhythm

GROUP

All-female group (plus Julian Dash), founded in Mississippi in 1939 and starred for the following decade.

*** **Hot Licks** Sounds Of Yesteryear 692 *Ray Carter, Tiny Davis, Johnny Mae Stansbury (t); Ina Belle Byrd, Helen Jones Wood (tb); Grace Bayron, Violet Burnside, Rosalind Cron, Julian Dash, Helen Saine, Willie Mae Wong (reeds); Anna Mae Winburn (p, g, v); Carline Ray (b); Pauline Braddy (d); and others.* 5/44–6/46.
The Sweethearts always attract *Some Like It Hot* and lesbian jokes, but the group's first importance was as one of the first racially integrated ensembles to achieve acceptance in the South. It may also have had a role in breaking down taboos about female homosexuality, though that's more questionable. They were a terrific ensemble, formed as the Swinging Rays Of Rhythm at Piney Woods Country Life School, where poor children were given an education and training. They recorded very little in the studio, but these rare live dates give a good sense, albeit in shaky sound, of what an exciting live proposition they could be. A footnote, sure, but a fascinating slice of Americana.

Aaron Irwin (born 1978)

ALTO SAXOPHONE

Teaches and performs in New York.

*** **Into The Light** Fresh Sound New Talent FSNTCD 245 *Irwin; Rich Perry (ts); Ryan Scott (g); Matt Clohesy (b); Greg Ritchie (d).* 8/05.

Those who argue that the traditional standards repertory is worn out and needs to be replaced with contemporary pop might listen to the interplay between Irwin and Perry on 'All The Things You Are', which opens *Into The Light*. With Scott cleverly unpeeling the structure behind them, they make it sound fresh as paint. To be frank, the album's best when Perry's around, though Aaron does well as sole horn on the closing 'Ugly Beauty'. Another successful FSNT date.

Iskra 1903/1912

GROUP

Improvisation trio founded in the late '60s and named after Lenin's newspaper The Spark. Paul Rutherford was the guiding light, but Philipp Wachsmann replaced Derek Bailey after the group's first phase.

**** **Chapter One: 1970–1972 / *** Buzz Soundtrack** Emanem 4301 3CD / 4066 *Rutherford; Derek Bailey (g); Barry Guy (b).* 70–72; 71.

The early performances documented on *Chapter One* are typical of the group's highly concentrated output. More intensely focused and, residually at least, more jazz-inflected than either AMM or the more radical excursions of the Spontaneous Music Ensemble, Iskra 1903 represent a wonderfully challenging auditory experience. So densely interwoven are the lines and so convincingly vocalized is Rutherford's tone that one almost feels one is listening to a passionate discourse, perhaps one of those unrecorded speeches Lenin made from the back of a truck in the months before the Bolshevik Revolution. The sound is mostly very clear and faithful, though there are a couple of tracks which sound muddied and uncertain. *Buzz Soundtrack* is a less essential purchase and not at all typical of the group's output. The music was written for a film by Michael Grigsby and once again underlines Rutherford's affection for blues and jazz, though there is very little overt jazz phrasing to be heard.

***(*) **Sequences 72 & 73** Emanem 4018 *Kenny Wheeler (t, flhn); Paul Rutherford (tb, cond); Malcolm Griffiths, Paul Nieman, Geoff Perkins (tb); Dick Hart (tba); Trevor Watts (ss, as); Evan Parker (ss, ts); Dave White (as, bs, bcl); Howard Riley (p); Derek Bailey (g); Barry Guy (b); Tony Oxley (live elec); Norma Winstone (v).* 9/72, 10/73, 5/74.

An ambitious large-scale version of the ensemble known as Iskra 1912 (the respective 'dates' also refer to numbers of personnel). Rutherford conducts the ensemble on the first and last pieces and plays unaccompanied on the short bridge. These were presumably not intended to be heard or released together, but there is a curious continuity to the performance as heard on CD. The ensemble sound is rich and strange. Bailey's separately recorded guitar sometimes sounds detached from the other parts (not untypically so, even given the circumstances), but the remainder is remarkably of a piece. A much underrated recording.

**** **Chapter Two: 1981–3** Emanem 4303 *Paul Rutherford (tb, euph, perc, elec); Evan Parker (ts); Philipp Wachsmann (vn, elec); Barry Guy (b, elec).* 8/81–3/83.

The second edition of Iskra 1903 was already some four years old when these previously unissued recordings were made. New member Wachsmann had been working on his own electronics system and it seems beautifully integrated into the group sound, with pedal controls allowing the string-players to adapt their sound in real time. Guy and Rutherford also used specially made boxes. Rutherford varies his sound as well by using a tambourine as a mute on his trombone.

Interestingly, the use of electronics is less overt, arguably more subtle on two additional cuts from March 1983, programmed out of sequence with three pieces from a tour in December of that year. The other curiosity is that Evan Parker appears on the final track, 'Epis', credited to Iskra 1904. He had appeared with the first version of the group some years before, but the music, as with so much that the saxophonist made with Derek Bailey, has subsequently disappeared.

There's a remarkable consistency to the performances of this period, six of the pieces coming in just under the half-hour mark, with 'Stoleri' from December 1983 about ten minutes longer and 'Eiverl' (which features tambourine-mute, eight minutes-odd), 'Marib' (almost skimpy at just over six minutes) and 'Epis' (16 minutes). There's a strong, internal logic to this duration, a sense of process rather than span, as if there were a clear dialectical course to each piece, whatever its actual content. A rich vein of music, available at last and, at more than three and a half hours, generously proportioned as well.

*** **Frankfurt 1991** Emanem 4051 *Paul Rutherford (tb); Philipp Wachsmann (vn); Barry Guy (b).* 10/91.

***(*) **ISKRA / NCKA 1903** Maya MCD 9502 *As above.* 10/92.

The Frankfurt date moves the story on a further decade. It's a curiously bitty and unsettling date. Were the opening, 33-minute improv to comprise two sides of an LP, we'd find it completely satisfying, albeit with the distraction of flipping the disc halfway through. It would, of course, have made an equally satisfying short CD, but such is the pressure to pack compact discs to their maximum capacity that Emanem have also included a second trio piece recorded 'After The Interval', followed by three curiously uninvolving solos identified by each of the players' names '... am Main', followed by a dismayingly slack final piece, which never gets anywhere and eventually leaves Rutherford pretty much on his own 'To The End Of The Tape'. The 'edit' isn't inelegant, but one wonders whether the lost portion had anything more to say.

The other set was recorded live in Vancouver. It once again underlines Rutherford's genius for creating contexts in which fellow musicians thrive. His own playing is calm, positive and completely tuneful, if by that one means a basic musicality that goes beyond mere melodism. The sound is quite crisp, for a concert recording, and though Wachsmann's amplified violin tends to dominate, the basic unity of the trio is always evident.

A later session, recorded under Rutherford's name but entitled *Iskra3*, develops the language further in an electro-acoustic direction. It is covered under the trombonist's own entry.

Isotope

GROUP

Fusion outfit with an impressively high jazz content.

*** **Live At The BBC** Hux 48 *Gary Boyle (g); Geoff Downes, Brian Miller (ky); Jeff Clyne (b); Nigel Morris (d).* 10/73–8/77.
The truly wonderful thing about Isotope was that they managed to make jazz-rock sound fun and considerably lighter on its feet than most similar outfits of the time. Though the most common comparisons were with Soft Machine (which shared a Canterbury lineage) and the Mahavishnu Orchestra, in reality Isotope had more of the joyful dance feel, if not the instrumental virtuosity, of Chick Corea's Return To Forever. There's some great stuff in these two BBC live sessions, including different versions of 'Upward Curve' and a great reading of Boyle's 'Honky Donkey'. The guitarist claims the final three tracks on his own, in the company of keyboard-player Downes, but it's lightweight stuff in comparison to the group tracks from earlier in the decade. Nostalgia, perhaps, but impressive nostalgia.

Yoron Israel

DRUMS

In-demand Chicagoan who has explored organ-fuelled soul-jazz and funk.

*** **Chicago** Double Time 145 *Israel; Joe Lovano (ss, ts); Larry Goldings (org); Marvin Sewell (g).* 99.
*** **Live At The Blue Note** Half Note 4901 *Israel; Steve Turre (tb); Eric Alexander (ts); Ed Cherry (g); Bryan Carrott (vib); Sean Conly (b).* 99.
***(*) **Basic Traneing** Ronja 8297 57307 02 *Israel; Billy Pierce (ss, ts); Kyle Koehler (org); Ed Cherry (g); Jay Hoggard (vib, mar).* 10/03.
These records are marked by strong playing from all concerned, but almost more intriguing is Israel's eclectic choice of material, which includes compositions by, among others, Julian Priester, Jack DeJohnette, Jimmy Heath, John Coltrane and Earth, Wind & Fire. His own writing is strong but not yet strikingly personal.

The organ trio format suits Israel's playing style very well. He is happy to work off a backbeat, but also gets down to some powerful bop-derived drumming. Johnny Griffin's 'Nice And Easy' demonstrates how well he plays even at a gentler metre, while Clifford Jordan's 'Down Through The Years', one of Lovano's guest spots, is a deceptive burner. Joe also turns up, on soprano this time, on EW&F's 'That's The Way Of The World', a clever reworking of a funk classic. For us, though, Priester's 'Battery Blues' is the standout track – a nice example of Chicagoans sticking together and speaking the same tough-tender language.

The live date is full of good things as well, though the sound is often quite disappointing. Carrott and Cherry tend to trip over one another in the ensembles and Bryan isn't always as audible as he ought to be. Again, the horns stand out. Alexander (a dep in this band) plays an absolute blinder, reminiscent of Cliff Jordan, and Turre's briefer appearance adds a whole new dimension to the band. Again, Yoron has chosen unusual material that taxes his own chops and the solo skills of his band members, but without scaring off the paying guests, who must have warmed immediately even to lesser-known material like Jimmy Heath's too rarely covered 'Mellowdrama' and Mulgrew Miller's beautiful 'The Eleventh Hour'.

Trane tributes are ten a penny, but Israel's has real strengths. Unusual to hear these revered themes given a funkier reading, but 'Sayeeda's Song Flute', 'Like Sonny', 'Mr. JC' and even 'Lonnie's Lament' all stand up well, and it isn't as if they desecrate *A Love Supreme*. Koehler's OK, but having the Little Tiger in as a guest on vibes is a huge boost for anyone's record. Great stuff; hunt it down.

Italian Instabile Orchestra

ENSEMBLE

Founded in 1990 by trumpeter Pino Minafra and the poet Vittorino Curci, but functioning as a co-operative.

(*) **Italian Instabile Orchestra** / * **Skies Of Europe** Leo CD LR 182 / ECM 527181-2 *Pino Minafra (t, flhn, didjeridu); Guido Mazzon (t, flhn); Alberto Mandarini (t); Giancarlo Schiaffini (tb, tba); Sebi Tramontana (tb, v); Lauro Rossi (tb); Martin Mayes (frhn); Mario Schiano (as, v); Eugenio Colombo (as, ss, f); Carlo Actis Dato (ts, bs, bcl); Daniele Cavallanti (ts, bs); Gianluigi Trovesi (as, cl in A, bcl); Renato Geremia (vn); Paolo Damiani (clo, b, v); Bruno Tommaso (b); Giorgio Gaslini (p); Vincenzo Mazzone, Tiziano Tononi (d, perc).* 6/91, 1/92; 5/94.
*** **Festival: Pisa Teatro Verdi December 1997** Leo CDLR 292/293 2CD *As above, except add Luca Calabrese (t).* 12/97.
**** **Litania Sibilante** Enja 9405 *As above, except; add Enrico Rava (t); Antonello Salis (acc).* 99.
The Italian Instabile Orchestra is uncategorizable. Like ARFI in France, the Orchestra seeks to articulate an 'imaginary folklore', an improbable common ground between popular forms, formal composition and free improvisation. All but one of the pieces on the first disc were recorded at Radio France's international jazz festival at Rive-de-Gier. The exception is Giorgio Gaslini's 'Pierrot Solaire', which proposes a sunshine cure for the moonstruck icon of musical modernism. Relaxed, funny, joyous, and a long way from Schoenberg, except, of course, he's in there too. The set opens with Damiani's 'Detriti', a Noah's ark of musical and textual specimens rescued from the latter-day flood of genres and styles. It ends with 'I Virtuosi De Noci', a free-jazz piece reminiscent of Globe Unity.

The orchestra benefits more than a little from the ministrations of ECM, and Steve Lake's meticulous production opens up dimensions which simply aren't accessible on the Leo. The CD is divided into two long suites, 'Il Maestro Muratore', by Tomasso, which is inspired by the great Sard sculptor Constantino Nivola. The opening portrait features a powerful solo statement from Minafra and Dato, and a superb string duet between the composer and Damiani. Most of the other movements are short ensembles, but 'Meru Lo Snob' is another free-blowing track, with Gaslini bracketed by Schiano and Cavallanti.

The pianist is also the composer of 'Skies Of Europe', an extended meditation on some of the great outsiders of European culture – Duchamp, Satie, Antonioni and Fellini – and is also intended to echo the orchestral ambitions of Ornette Coleman's *Skies Of America*. As ever, Gaslini's ideas are simultaneously rooted in jazz and orthodox composition, and the texture of his orchestrations is very detailed.

Later discs attempted to make festival records sound like anything but. The usual running order – small groups and solo spots first, then the full orchestra – makes logistic sense on the ground but none on disc, so the material is generously redistributed. Equally, unless a particularly wonderful solo was likely to be lost, technically suspect recordings were excluded. It isn't as pristine as the ECM disc, but it suffices. More judicious editing and the quiet disappearance of a couple of less than riveting tracks might have yielded one powerful CD rather than dissipating the attention across two. Schiaffini and Tramontana's trombone duet with electronics is fascinating, and Dato's concluding 'AEIO' is powerful enough for many spins, but the second half definitely loses pace.

Litania Sibilante makes it all good again. 'Scarlattina' is a wonderfully powerful theme, and the soloing throughout the album, from regular members and from guests Salis and Rava, is out of this world. For a change, the set also includes a standard, a brief, intense reading of 'Lover Man' that will rend your heart.

Einar Iversen (born 1930)

PIANO

The leading Norwegian pianist of the bop and mainstream era, 'The Parson' (his dad was a clergyman) also played in dance and pit bands; active again in the '90s.

*** **Portrait Of A Norwegian Jazz Artist** Gemini GMOJCD 9503 *Iversen; Ragnar Robertsen (cl); Erik Amundsen, Håkon Nilsen , Knut Ljungh, Terje Venaas (b); Egil Johansen, Arnulf Neste, Jon Christensen, Svein Christiansen, Tom Olstad (d). 9/60–12/94.*

A decent cross-section of the work of this fine player, hardly known outside his native Norway but a resourceful and thinking musician who seems able to work as easily in the midstream clarinet quartet tracks as in the 'purer' bebop tracks: there's a very good workout on 'Our Delight', part of a 1963 session which also featured two charming pieces by composer Finn Ludt. The final session comes from 1994, where a beautiful treatment of 'Nardis' lines up alongside a poignant reading of Phil Woods's ballad line 'Randi'.

Ethan Iverson

PIANO

Born in Wisconsin – 'like my great compatriot, Liberace'. He has since achieved wider fame as part of The Bad Plus.

(*) **Construction Zone (Originals) / * Deconstruction Zone (Standards)** Fresh Sound FSNT 046 / 047 *Iverson; Reid Anderson (b); Jorge Rossy (d). 4/98.*
**** **The Minor Passions** Fresh Sound FSNT 064 *As above, except omit Rossy; add Billy Hart (d). 5/99.*

Iverson seemed implacably opposed to anything predictable, conventional or previously done in the over-subscribed area of the piano trio. He has swinging rhythm sections but doesn't want them to swing in the expected ways. His own material seems cryptic, even baffling, but what he does to standards can be even more unsettling. He plays melodically, uses harmonies that are rarely outlandish, yet is always pushing a new, untried sound in the listener's direction. The first two records were made at the same sessions, but they have been deliberately divided between the pianist's own compositions and a group of very familiar standards. If the latter set gets the nod as the more striking portrayal of Iverson's methods, it's only because, with a familiar framework to start from, the originality of the playing is the more apparent. There are so many ingenuities that one is at a loss to catalogue them all. 'The Song Is You' is cast as a furious swinger, but Iverson teasingly holds back from stating the melody until he's turned the opening phrase into a tattoo. 'This Nearly Was Mine' is refashioned as a sepulchral waltz. 'All Of Me' hovers mischievously between metres. 'I'll Remember April' is anointed with a stunningly virtuosic intro before a deceptively constrained treatment that gets darker and more oblique as it progresses. Rossy is superb, but the key dialogue in all these pieces is between piano and bass: Iverson and Anderson have worked together for a long time, and it shows. The 'originals' record repeats the prestidigitation of the other disc, with all sorts of fascinating twists on perceived piano trio routines in the likes of 'New Chimes Blues' and 'The Inevitable Wall'.

The Minor Passions is a snapshot of 'the state of our art, 28 and 29 May 1999' (the recordings are drawn from a couple of gigs at Greenwich House Music School in New York). In his notes, he likens his intro on an enigmatic version of 'Milestones' to Herbie Nichols, and that is one shade who does seem to be manifest in an otherwise unclassifiable bag of influences. Iverson also cites the incomparable blues master Jimmy Yancey, 'my hero', with 'Blues For The Groundskeeper'. One can easily pick out extraordinary things, but that would be an unnecessarily piecemeal analysis of a performer who needs to be heard at length and in the luxury of repeated listening to let his merits break through fully.

Also, in brief:

*** **Live At Smalls** Fresh Sound FSNT 091. 2/00.

Six standards, the *Mr Bean* theme, Ornette's 'Chronology' and a blues to finish: just another night or two's work at Smalls in New York.

Vijay Iyer (born 1973)

PIANO, KEYBOARDS

An Asian-American with musical experience on both West and East Coasts, Iyer has made a considerable impact with a few records.

***(*) **Architextures** Asian Improv AIR 0034 *Iyer; Rudresh Mahanthappa (as); Aaron Stewart (ts); Eric Crystal (ss, ts); Liberty Ellman (g); Jeff Brock, Kevin Ellington Mingus (b); Brad Hargreaves (d). 8–9/96.*
**** **Panoptic Modes** Red Giant RG011 *Iyer; Rudresh Mahanthappa (as); Stephan Crump (b); Derek Phillips (d). 6/00.*
***(*) **Your Life Flashes** PI 05 *Iyer; Aaron Stewart (ts); Elliot Humberto Kavee (d).* N.D.
**** **Blood Sutra** PI 901 *Iyer; Rudresh Mahanthappa (as); Stephan Crump (b); Tyshawn Storey (d). 2/03.*
**** **In What Language?** PI 109 *Iyer; Ambrose Akinmusire (t); Rudresh Mahanthappa (as); Dana Leong (clo, tb); Liberty Ellman (g); Stephan Crump (b); Trevor Holder (d), Mike Ladd, Latasha N. Nevada Diggs (v, elec); Allison Easter, Ajay Naidu (v). 5/03.*
***(*) **Simulated Progress** PI 116 *Iyer; Steve Lehmann (sno, as); Elliot Humberto Kavee (d). 9/04.*

Iyer's debut, good though it is, made little impact on its release. Divided between solo, trio and octet tracks, the music's strikingly individual. Iyer uses repetition and cyclical themes very effectively, with both the trio and the bigger groups, and a noted influence, Andrew Hill, often looms through these settings.

Panoptic Modes introduces his regular quartet and points up his close musical relationship with Mahanthappa. Iyer's Indian heritage comes through more strongly here than on the Asian Improv disc: the opening 'Invocation', a 'ritual for Rishi Maharaj', uses the echo of a Vedic chant; 'Configurations' includes South Indian rhythmic techniques (but learned, Iyer insists, via Bud

Powell). These are comprehensively integrated into jazz and other forms: a vivid synthesis. 'Invocation' is a quite electrifying start to the record, and from there the quartet power through a matrix of rhythms and melodic cells which create a tinglingly powerful whole. As tumultuously as the players improvise at various points, the record impresses as a rigorous entity.

Your Life Flashes is by his 'other' trio, Fieldwork. Minus a bass-player this is still all about rhythm, even as Stewart spins dizzyingly long lines over piano and drums. One difference between this and the kind of unfettered free playing offered by, say, the CIMP axis, is a complexity of tone displacing conventional ideas of 'freedom' in jazz. Transcribing this music would reveal clear, patterned, nuanced structures which titles such as 'Accumulated Gestures' and 'Mosaic' hint at. Yet its spirited performance, purged of obvious cliché, seems more profoundly in keeping with free-jazz doctrine than many a supposedly improvised situation.

Blood Sutra reconvenes the quartet with the astonishing young drummer Tyshawn Storey arriving at the kit. Mahanthappa plays ever tougher, harsher lines, while Storey has jazz and funk rhythms conjoined with dazzling intricacy. Iyer's own playing gets a brilliant solo set-piece in 'That Much Music', but he's master of what he surveys here, letting his tunes absorb an unsentimental impressionism. That may be the crucial advance from the M-Base school which Iyer has clearly learned much from: he resists the neutral melodic feel which has often seemed to ice over Steve Coleman's groove.

Political art doesn't come much more direct or shattering than *In What Language?* The title is drawn from the complaint of Iranian film-maker Jafer Panahi, detained for hours at JFK airport while passing through New York – 'I am just an Iranian, a film-maker. But how could I tell this, in what language?' The deeper irony is that this incident took place prior to 9/11. Speech and rap is integrated into music which, in fact, sounds much closer to the M-Base system than Iyer's other music. But this is clearly a different situation. It is uncomfortable listening, but as a piece of sonic collage it's been created with formidable skill and clarity.

Simulated Progress reconvenes Fieldwork with a new recruit in Steve Lehmann. To some extent the saxophonist seems like the outsider in the music: the interplay between Iyer's left hand and the amazing rhythmical variety of Kavee's work is still the core of this trio. Still, there are compositional credits shared among all the players and the dark, complex improvising which results is entirely compelling.

*** **Reimagining** Pl 902 *Iyer; Rudresh Mahanthappa (as); Stephan Crump (b); Marcus Gilmore (d).* 11/04.

*** **Raw Materials** Pl 903 *As above, except omit Crump, Gilmore.* 10/05.

*** **Still Life With Commentator** Pl 904 *Iyer; Liberty Ellman (g); Okkyung Lee (clo); Guillermo E. Brown (perc, v); Mike Ladd, Pálina Jónsdóttir , Pamela Z (v).* 3–6/06.

With *Reimagining*, Iyer seems to break through to the new language, unburdened by cultural specificities, he seems to have been working towards. Why the relatively low marking? It's a patient and slightly tentative record, comparable in its positioning to one of those quietly 'transitional' works one finds in the Blue Note back-catalogue. There are some lovely things. The sequence 'Song For Midwod' and 'Immforgee's Cakewalk' is as good as anything he has ever done; same applies to Mahanthappa. However, the magazine tails off subsequently and the version of Lennon's 'Imagine' at the end is rather lame, irrespective of its provenance. The duo album, which confirms the closeness of the relationship between saxophonist and pianist, derives largely from a suite of 'collaborative fables' commissioned by the Jazz Gallery with Rockefeller money. It's a delightful sequence, but not even these guys can stop the album as a whole from drifting the way all sax/piano records go and into a lullingly conversational mode. The new collaboration with Ladd is a disappointment; either that, or Iyer is producing work so quickly now that we are not able to keep pace with its evolving idiom. Ironically, the best cuts on *Still Life* are the instrumentals, and particularly the cracking 'Blog Mom's Anthem', which one longs to hear in a live setting.

Chubby Jackson (1918–2003)

DOUBLE BASS

The first to use an amplifier on his bass, he had a long career, and became a minor star, with his own kids' TV show and senior citizens' projects.

*** **The Happy Monster** Blue Moon CB 109 *Jackson; Conte Candoli, Neal Hefti (t); Bill Harris (tb); Tony Aless (frhn); Frank Socolow (as, ts); Flip Phillips (ts); Woody Herman (cl); Lou Levy (p); Terry Gibbs (vib); Shelly Manne, Dave Tough (d); some other personnel.* 44–47.

*** **Chubby's Back** Jazz Beat 512 *Jackson; Don Gerace, John Howell, Don Jacoby, Porky Panico, John Silva (t); Cy Touff (b-t); Bill Harris, George Jean, Paul Krum, Tom Shepard (tb); Howard Davis, Sandy Mosse, Vito Prince (ts); Bill Calkins (bs); Marty Rubinstein (p); Remo Biondi, Jimmy Gourley (g); Don Lamond (d); Jackie Paris (v).* 3 & 11/57.

*** **Chubby Takes Over** Fresh Sound FSRCD 324 *Jackson; Nick Travis, Ernie Royal (t); Bob Brookmeyer, Frank Rehak (tb); Sam Marowitz (as); Sam Most (as, cl, f); Al Cohn (ts); Danny Bank (bs); Marty Napoleon (p); Don Lamond (d).* 58.

*** **Live At The Swiss Chalet** Jazz Band 2141 *Jackson; Nat Adderley (c); Pete Minger, Vinnie Tanno (t); Frank Rosolino (tb); Danny Turner (as); Arnett Cobb, Jay Corre (ts); Duffy Jackson (d).* 62.

Chubby never stopped working and never stopped thinking about music. He was never the most virtuosic of players and when he worked opposite Oscar Pettiford it was only his sunnier personality that got him noticed. However, he led bands most of his life and these survivals are enough to leave a mark now that he is no longer around. The small-group dates gathered on the Blue Moon compilation are mostly entertaining. Herman returns the compliment, as do other players and leaders who'd possibly asked Chubby to turn down his bass in years gone by. The Jazz Beat reissue brings together the title-album with *I'm Entitled To You*, both of them bright and entertaining, with just a hint of rock'n'roll in the mix. The Fresh Sound, formerly on Everest, is entertaining enough, and there are some fine solos from the sections, but it's on the live disc that his real strength comes through, an undentable enthusiasm that overcomes any technical flaws and a ragged approach to ensembles.

D. D. Jackson (born 1967)

PIANO, ORGAN

A student of Don Pullen and now seems his creative heir.

***(*) **Paired Down: Volume 1** Justin Time JUST 99-2 *Jackson; Hugh Ragin (t); James Carter (ts, Cmel); David Murray (ts);*

Hamiet Bluiett (bs); Billy Bang (vn); Santi Debriano (b). 11 & 12/96.

***(*) **Paired Down: Volume 2** Justin Time JUST 104-2 *Jackson; Ray Anderson (tb); David Murray (ts); Don Byron (cl); Jane Bunnett (f); Santi Debriano (b).* 97.

Jackson is a Canadian of mixed race and unadulterated gifts. A regular associate of Billy Bang, David Murray and Kip Hanrahan, he brings a performing style which is both classically aware and uninterruptably swinging, and a writing concept which is eclectic and unforced.

Some of his earlier discs are deleted. There are moments on the first volume of *Paired Down* when Jackson seems at some risk of disappearing into a private conversation with former employers, either over-respectful or too eager to please. Highlights are a pair of tunes with Bluiett (including a wonderful tribute to the late Don Pullen), a trio of tracks with Ragin (high skittering figures pitched against the busy action of the piano) and two with Carter, who opens the disc on C melody saxophone, a harmonically awkward sound that nevertheless works. As ever, Jackson sounds aware and responsive, already individual.

A second volume of duets reprises the association with Murray and also puts Jackson in the company of another former leader saxophonist (and here flautist), Jane Bunnett. Perhaps the best track of all, though, is a duet with bassist Debriano, who brings his own rich heritage to the music.

***(*) **Sigame** Justin Time 177 *Jackson; Christian Howes (vn); Ugonna Okegwo (b).* 6–7/01.

Again, there is some wonderfully funky and varied stuff on this homegrown set. The title-track, 'Sigame (Follow Me)', is a winner and Jackson takes two ears and a tail for the way he teases, lures and draws the listener on before delivering the *coup de grâce* of the oddly positioned 'Prologue'. The relationship with Howes is developing nicely.

*** **Suite For New York** Justin Time 188 *Jackson; Brad Turner (t); Tom Walsh (tb); James Spaulding (as, f); David Mott (bs); Christian Howes (vn); Ugonna Okegwo (b); Dafnis Prieto (d, perc).* 12/02.

Shadowed inevitably by the WTC attacks, but in no way an explicit response, this is more of a celebration of a city which has fulfilled the melting-pot dream. Jackson's writing, from the opening 'Invocation' to the closing 'Towers Of Light', is uniformly strong. His playing is less virtuosic than, say, Craig Taborn's or Matthew Shipp's, closer perhaps to Dave Burrell's polycultural approach. No denying its power and authority on any front and his marshalling of this large group suggests that Jackson's musical ambitions may finally be taking wing. The veteran Spaulding, often a Cinderella figure, shines here, but no one has a bad day.

***(*) **Serenity Song** Justin Time 222 *As above, except omit Turner, Walsh, Spaulding; add Dana Leong (tb, clo); Sam Newsome (ss).* 12/05–1/06.

Jackson's progress seems steady, patient and doggedly applied. There's nothing on this that shakes the paradigms, but there's nothing hackneyed or bland, either. The record's essentially a trio date with guests: Howes, the remarkable Leong and the effervescent Newsome pop up here and there, sometimes as a distraction from the main action, mostly adding new flavours. Jackson's pianism is now mature and utterly secure in delivery, his writing – 11 thoughtful new tracks of which the title-piece, 'Chi-Pin's Song' and 'Lushly' are the most characterful – is exquisitely personal, and if he's not on anyone's hype list, so much the better.

Also, in brief:

***(*) **... So Far** RCA 63549. 5/99.

Jackson's brief sojourn at RCA yielded two great records that may now be hard to find. This solo recital has him mix sanguine originals with 'Come Sunday', 'I Mean You' and even a delicious revisit to 'Goodbye Pork Pie Hat'.

***(*) **Anthem** RCA 63606. 8/99.

A warm and rousing record, full of life and energy. Nice organ on 'Showcase Blues'.

Dewey Jackson (1900–1966)

TRUMPET

Legendary St Louis figure, who worked on the riverboats until the start of the war. Also performed with Fate Marable, Charlie Creath and others.

*** **Live At The Barrel 1952** Delmark DE 246 *Jackson; Sid Dawson (tb); Frank Chace (cl); Don Ewell (p); Booker T. Washington (d).* 52.

Jackson isn't as obvious an exponent of the so-called 'St Louis sound' as someone like Harold 'Shorty' Baker, or even the young Miles Davis. There's a raw, declamatory quality to his playing and more use of vibrato towards the end of phrases than most of his fellow Missourians. Despite his status, Jackson is barely represented on CD and this live recording substantially increases the discography. Bob Koester of Delmark (under-age at the time) made the tape by standing in the aisle between bandstand and bar and pointing his mic at the musicians. The results are rough, with a lot of audience noise, but perfectly acceptable.

Jackson and trombonist Sid Dawson were regulars at Mel Shapiro's Barrel club, though it appears Lee Collins was the intended trumpeter on this date. They open with a brisk 'That's A Plenty', following up with 'Bucket's Got A Hole In It', a mutinous 'Bugle Call Rag' and a wonderfully mournful 'St James Infirmary'. Jackson's slightly yelping delivery manages to hit notes pretty much dead-centre and there's some lovely interplay with Dawson and the low-toned Chace. In the absence of a bass, Ewell and the trombonist between them take care of the lower-register stuff. Ewell's accompaniment on 'Tishamingo' is further testimony to his great skills, but the focus here has to fall on the still little-known Jackson, who emerges from the shadows with personality and some moments of fire. An atmospheric set.

Franz Jackson (born 1912)

CLARINET, SOPRANO AND TENOR SAXOPHONES, VOICE

A Chicago veteran when he formed his Original Jazz All Stars in 1957.

*** **No Saints** GHB 30 *Jackson; Bob Shoffner (t); Al Wynn (tb); Ralph Tervalon (p, org); Lawrence Dixon (bj); Bill Oldham (tba); Richard Curry (d).* 6 & 7/57.

*** **Chicago Living Legends: Franz Jackson's Original Jass All Stars** Original Jazz Classics OJCCD 1824 *Jackson; Bob Shoffner (t); John Thomas (tb); Rozelle Claxton (p); Lawrence Dixon (bj); Bill Oldham (tba); Bill Curry (d).* 9/61.

The second of these is one of the best of these revivals from the Riverside catalogue. Jackson was something of a modernist compared to the others and he approaches the warhorses in the programme with gusto, thick-toned and hard-hitting. Shoffner and Thomas, much older hands, play with comparative reserve, but while Jackson is right in the centre of the mix, they seem to be at the back of the room. They all kick up their feet on 'King Porter Stomp'.

The earlier disc, released on Replica, has recently reappeared on GHB. It's very much in the same vein, of course, though if anything the group is better balanced: *all* of them sound recessed on this. It's rousing Dixieland, with enough subtlety to beguile the longhairs.

*** **Snag It** Delmark DE 223 *Jackson; Bob Neighbor (t); Jim Beebe (tb); Max Hooke, Joe Johnson (p); Jack Meilahn (bj, g); Jimmy Johnson (b); Greg Sergo (d).* 8/90.

*** **Yellow Fire** Delmark DE 237 *Jackson; Lew Green (c); Tom Bartlett (tb); Kim Cusack (cl); John Cooper (p); Jack Kuncl (bj); Mike Walbridge (tba); Wayne Jones (d).* 10/00.

Jackson just kept on and on. He was touring Europe in the '80s. This is closer to home and the set-list – with Ellington well featured alongside 'Oh! Didn't He Ramble' and the others – is designed to appeal to Franz's modernist side. Beebe's group offers solid support, but the oldtimer doesn't exactly need propping up. His tenor sound is warmer than the clarinet, interestingly, and he manages to play soprano without sounding at all like Bechet. On *Yellow Fire*, he's teamed with the Salty Dogs, veterans themselves, but babes in arms compared to Franz. It's a good-natured Chicago Dixieland date, though some of the material has a slight by-the-numbers feel, Jackson excepted. At 88, he was playing with all his old authority and a tone that still doesn't waver much.

Javon Jackson (born 1965)

TENOR SAXOPHONE

A later member of the Jazz Messengers, he's now one of NY's hired-gun tenormen. Joe Henderson was an influence but the recent style is funkier.

*** **Me And Mr. Jones** Criss Cross 1053 *Jackson; James Williams (p); Christian McBride (b); Elvin Jones (d).* 12/91.

*** **Burnin'** Criss Cross CRISS 1139 *Jackson; Billie Pierce (ts); Kirk Lightsey (p); Christian McBride (b); Louis Hayes (d).* 12/91.

Mr Jones is, of course, Elvin, to whom Jackson gravitated after the Messengers. Jackson emerged as a leader of great resourcefulness and confidence, even if his soloing didn't sound completely mature. The first disc leans on a restricted range of ideas and tempos and sounds formulaic compared to the later (inevitably deleted) Blue Notes. The writing is blunt and overassertive, typical young man's work.

Burnin' is co-led by Pierce, but it is Jackson who commands attention, opening and closing the record with two strong originals, 'So The Story Goes' and 'Not Yet'. The rhythm section is impeccable and, though the studio sound is rather dry, Jackson has a warmth and fullness of sound, as well as his trademark responsiveness, which put Pierce in the shade. The album needs a good trumpet voice.

*** **Easy Does It** Palmetto 2093 *Jackson; Fred Wesley (tb, v); Lonnie Liston Smith (org); Mark Whitfield (g); Eve Cornelious (v).* 10/02.

After nearly four years, Jackson returned with a much funkier sound. The leader's thunder is very nearly stolen by Fred Wesley, who mugs irritatingly on 'House Party', but otherwise delivers his usual spot-on trombone. Plenty of soul on tracks like 'Right On', 'Wake Up Everybody' and Smith's 'If You See Kay' (*sic*), but the Jackson originals are in the same line. 'Kiss' and 'J.Soul' are outstanding soul-jazz. Jackson's tone is rawer and more abrasive than of yore, but he can still string together a sophisticated harmonic solo amid the barwalking stuff.

***(*) **Have You Heard** Palmetto 2110 *Jackson; Lonnie Liston Smith (org); Mark Whitfield (g); Kenny Davis (b); Terreon Gully (d); Lisa Fisher (v).* 10/04.

*** **Now** Palmetto 2121 *As above, except omit Whitfield, Gully; add David Gilmore (g); Gregory Hutchinson (d).* 2/06.

These keep pretty much to the formula of the previous record, and while Wesley is missed, it gives Javon more of a chance to shine. On the first, he keeps it simple and pointed, and there is some great, funky writing on the disc as well. Lisa Fisher is a more engaging vocalist than Eve Cornelious and it's easy to see why she's a favourite of Luther Vandross and the Rolling Stones. She tears her way through 'Dance Floor' and the fine 'Breaking Up Somebody's Home'. There's a nice tribute to the Hammond man on 'Dr Smith', but probably the best cut is the first 'In This Corner'. It all ends with a crisp reprise of 'Funky In There'. The more recent one feels a bit like a retread, but it's fine. 'Richard's R.A.P.' and 'South Side Eddie' clinch it. 'Where Is The Love' strains confidence a little.

Milt Jackson (1923–99)

VIBES, PIANO, VOICE

Born in Detroit, he moved to New York after his studies and joined Dizzy Gillespie at the start of recorded bebop in 1945. He was with various leaders before rejoining Gillespie in 1950, then with his own quartet, which became the MJQ in 1954. Played with that group throughout its career but also made many records of his own.

**** **Wizard Of The Vibes** Blue Note 32140-2 *Jackson; Lou Donaldson (as); Thelonious Monk, John Lewis (p); Percy Heath, John Simmons, Al McKibbon (b); Shadow Wilson, Kenny Clarke (d), Kenny Hagood (v).* 7/48–4/52.

Eight of these tracks can also be found on records under Monk's name, while a quintet date with Donaldson and what was to become the MJQ was first issued as a 10-inch LP. The tracks with Monk are classics, rising to their greatest height with the riveting version of 'I Mean You'. The other date, though at a less exalted level, finds Jackson quite at home with Donaldson's uncomplicated, bluesy bop, and 'Lillie' is a handsome ballad feature for the vibesman. The new RVG edition adds five alternative takes.

*** **MJQ** Original Jazz Classics OJCCD 125 *Jackson; Henry Boozier (t); Horace Silver (p); Percy Heath (b); Kenny Clarke (d).* 6/54.

*** **Milt Jackson** Original Jazz Classics OJCCD 001 *Jackson; Horace Silver (p); Percy Heath (b); Connie Kay (d).* 5/55.

MJQ features four titles by the personnel listed. Though no more than a pick-up date, all concerned play well. *Milt Jackson* is more substantial, but the preponderance of slow tempos lends a rather sleepy air to the date. The exception is 'Stonewall', a blues with a 13-chorus vibes solo that effectively defines the principles of Jackson's art.

***(*) **Ballads And Blues / Bags And Flutes** Collectables COL-CD-6257 *Jackson; Lucky Thompson (ts); Frank Wess, Bobby Jaspar (f); John Lewis, Hank Jones, Tommy Flanagan (p); Skeeter*

Best, Kenny Burrell, Barry Galbraith (g); Oscar Pettiford, Percy Heath (b); Kenny Clarke, Larance Marable, Art Taylor (d); woodwinds. 1/56–5/57.

A pair of Atlantic albums which sound as clean as a whistle in these remasterings. *Ballads And Blues* is near-perfect Jackson fare. The others mostly keep out of his way and let him blow, although Lucky Thompson is on the final three tracks and in excellent fettle. The *Flutes* date shares duties between Wess and Jaspar and is slighter stuff, even though it ends on the textbook slow blues of 'Connie's Blues'.

***(*) **Bags Meets Trane** Atlantic 81227-3685-2 *Jackson; John Coltrane (ts); Hank Jones (p); Paul Chambers (b); Connie Kay (d).* 1/59.

A genial if relatively unambitious meeting of giants. Always the most unprejudiced of collaborators, Milt simply goes ahead and blows, and though Coltrane is on the verge of his first great breakthroughs he responds to the less fearsome blues situations with his usual majestic command. A neglected record in the career of both men, and in this new mastering the music comes up uncommonly fresh and vibrant.

**** **Bags Meets Wes** Original Jazz Classics OJCCD 240 *Jackson; Wynton Kelly (p); Wes Montgomery (g); Sam Jones (b); Philly Joe Jones (d).* 12/61.

(*) **Invitation Original Jazz Classics OJCCD 260 *Jackson; Kenny Dorham, Virgil Jones (t); Jimmy Heath (ts); Tommy Flanagan (p); Ron Carter (b); Connie Kay (d).* 8–11/62.

*** **Big Bags** Original Jazz Classics OJCCD 366 *Jackson; Clark Terry (t, flhn); Bernie Glow, Ernie Royal, Snooky Young, Doc Severinsen, Dave Burns (t); Jimmy Cleveland, Melba Liston, Paul Faulise, Tom McIntosh (tb); Willie Ruff (frhn); James Moody (as, ts, f); Earl Warren, George Dorsey, Jerome Richardson (as); Jimmy Heath (ts); Tate Houston, Arthur Clarke (bs); Hank Jones (p); Ron Carter (b); Connie Kay, Philly Joe Jones (d).* 6–7/62.

*** **At The Village Gate** Original Jazz Classics OJCCD 309 *Jackson; Jimmy Heath (ts); Hank Jones (p); Bob Cranshaw (b); Albert 'Tootie' Heath (d).* 12/63.

*** **For Someone I Love** Original Jazz Classics OJCCD 404 *Jackson; Clark Terry, Thad Jones, Dave Burns, Snooky Young, Bill Berry, Elmon Wright (t); Quentin Jackson, Jimmy Cleveland, Jack Rains, Tom McIntosh (tb); Bob Northern, Julius Watkins, Ray Alonge, Willie Ruff, Paul Ingraham (frhn); Hank Jones, Jimmy Jones (p); Major Holley (tba); Richard Davis (b); Connie Kay, Charli Persip (d).* 3–8/63.

Jackson was firmly ensconced in the MJQ by this time, but occasional blowing dates were something he obviously enjoyed, and his association with Riverside led to some more challenging situations. *Invitation* is disappointing, given the personnel. Some of the tunes are cut off short, and Dorham and Heath never quite get into it as they might. Heath fares better on the live date from the Village Gate, which works mostly from a blues base. *Big Bags* puts Jackson to work in some Ernie Wilkins arrangements for orchestra, and there is a puissant 'Round Midnight' among the charts, although the vibraphonist's impassive assurance isn't ideal for this situation. *For Someone I Love* is another try at the same sort of thing, though here the front lines are all brass, working from charts by Melba Liston. Jackson approaches it in just the same way, digging in hard on 'Extraordinary Blues', rhapsodic on 'Days Of Wine And Roses'. The best of this group is the meeting with Wes Montgomery. This time the tunes seem just the right length, even on a miniature like the ballad 'Stairway To The Stars', and the quintet locks into an irresistible groove on the uptempo themes.

*** **The Big Three** Original Jazz Classics OJCCD 805 *Jackson; Joe Pass (g); Ray Brown (b).* 8/75.

***(*) **Centerpiece – At The Kosei Nenkin, Vol. 2** Pablo 2620-120-2 *Jackson; Teddy Edwards (ts); Cedar Walton (p); Ray Brown (b); Billy Higgins (d).* 3/76.

*** **Soul Fusion** Original Jazz Classics OJCCD 731 *Jackson; Monty Alexander (p); John Clayton (b); Jeff Hamilton (d).* 6/77.

*** **Montreux '77** Original Jazz Classics OJCCD 375 *Jackson; Clark Terry (t); Eddie 'Lockjaw' Davis (ts); Monty Alexander (p); Ray Brown (b); Jimmie Smith (d).* 7/77.

(*) **Bags' Bag Original Jazz Classics OJCCD 935 *Jackson; Cedar Walton (p); Vaughan Andre, John Collins (g); Ray Brown (b); Billy Higgins, Frank Severino (d).* 12/77.

***(*) **Milt Jackson + Count Basie + The Big Band Vols. 1 & 2** Original Jazz Classics OJC 740 / 741 *Jackson; Waymon Reed, Lyn Biviano, Sonny Cohn, Pete Minger (t); Bill Hughes, Mel Wanzo, Fred Wesley, Dennis Wilson (tb); Danny Turner, Bobby Plater (as); Eric Dixon (ts, f); Kenny Hing (ts); Charlie Fowlkes (bs); Count Basie (p); Freddie Green (g); John Clayton (b); Butch Miller (d).* 1/78.

*(*) **Soul Believer** Original Jazz Classics OJC 686 *Jackson; Plas Johnson (ts); Cedar Walton (p); Dennis Budimir (g); Ray Brown (b); Billy Higgins (d).* 9/78.

*** **All Too Soon** Original Jazz Classics OJC 450 *Jackson; Joe Pass (g); Ray Brown (b); Mickey Roker (d).* 1/80.

*** **Night Mist** Original Jazz Classics OJC 827 *Jackson; Harry 'Sweets' Edison (t); Eddie 'Cleanhead' Vinson (as); Eddie 'Lockjaw' Davis (ts); Art Hillery (p); Ray Brown (b); Larance Marable (d).* 4/80.

***(*) **Ain't But A Few Of Us Left** Original Jazz Classics OJC 785 *Jackson; Oscar Peterson (p); Ray Brown (b); Grady Tate (d).* 11/81.

*** **A London Bridge** / *** **Mostly Duke** / *** **Memories Of Thelonious Sphere Monk** Pablo 2310-932 / Original Jazz Classics OJC 968 / 851 *Jackson; Monty Alexander (p); Ray Brown (b); Mickey Roker (d).* 4/82.

*** **The Best Of Milt Jackson** Pablo 2405-405 *Compilation from the above.* 77–82.

*** **Jackson, Johnson, Brown And Company** Original Jazz Classics OJC 907 *Jackson; J. J. Johnson (tb); Tom Rainier (p); John Collins (g); Ray Brown (b); Roy McCurdy (d).* 5/83.

*** **Soul Route** Original Jazz Classics OJC 1059 *Jackson; Gene Harris (p); Ray Brown (b); Mickey Roker (d).* 11–12/83.

***(*) **It Don't Mean A Thing If You Can't Tap Your Foot To It** Original Jazz Classics OJC 601 *Jackson; Cedar Walton (p); Ray Brown (b); Mickey Roker (d).* 7/84.

Jackson's signing to Pablo brought forth a flood of albums. Just as he did with Count Basie, Granz basically set Milt up in the studio and let him go, which means that all these records are solidly entertaining without ever quite going the extra distance and becoming a classic.

However, the two albums cut with Count Basie, at a single session in 1978, proved to be a winner. Here are two kindred spirits, both in love with playing the blues, giving it their best shot, and with the orchestra in towering form behind them. There are a few small-group tracks, but it's mainly the big band with Jackson taking most of the solos, Basie restricting himself to the occasional rejoinder. The only disappointment must be that the material is nearly all Basie warhorses; nevertheless it gives Jackson the unshakeable platform which his previous records with a big band never finally secured. On 'Lil' Darlin'' he sounds gorgeous, and on a stomper like Ernie Wilkins's 'Basie' the studio nearly goes up in smoke, even if it's always a controlled explosion with this band.

Most of the other records keep to a high standard. *The Big Three*, a typical Granz set-up, works pretty well; there is a lovely 'Nuages', and Pass digs in unusually strongly on a fast 'Blue Bossa'. Gene Harris was a natural sideman for Bags, and *Soul Route* finds all hands in very good spirits. The Montreux jam session is slightly above par for this kind of course. Of the remainder, another standout is the quartet date on *It Don't Mean A Thing*. Cedar Walton and Jackson inspire each other to their best form, and an intensely swinging 'If I Were A Bell' and the Ellington near-title-track, taken at a daringly relaxed tempo, are marvels. *Ain't But A Few Of Us Left* is as swinging as the best Peterson records can be, and Jackson seems to have enjoyed his meeting with the great man; 'Body And Soul', set off with a bossa feel, is impressive, and they take luxurious time over 'If I Should Lose You'. *All Too Soon* is a little too laid-back as an Ellington tribute. *Jackson, Johnson, Brown And Company* has some lovely moments between Milt and J.J., although the record feels a bit stilted at points where they might have really stretched out. The rest of the band sometimes get in Jackson's way on *Night Mist*, an all-blues programme, but – pro that he is – Bags settles into the situation and takes some typically collected solos. *A London Bridge* and *Mostly Duke* were cut at the same engagement at Ronnie Scott's in London, and Alexander's carousing piano parts are an interesting foil for Jackson's imperturbable solos. *Memories Of Thelonious Sphere Monk*, from the same occasion, is also good, but in a sense a wasted opportunity: three of the four themes are tossed to the other members of the quartet, and Bags tackles only the comparatively straightforward 'In Walked Bud'.

Centerpiece deserves a special commendation. Edwards was moving through a very quiet phase of a generally neglected career, and the stock of this kind of jazz was at a very low ebb in 1976. That didn't stop a superb band from turning in a superb performance, before a very appreciative crowd. Jackson sounds as good as at any point in his career here.

Also, in brief:

(*) **In The Beginning Original Jazz Classics OJC-1771. 47–48.
Obscure beginnings, but nothing primitive about these proto-MJQ tracks and Milt's ballad playing is exquisite.

*** **The Ballad Artistry Of Milt Jackson / Vibrations** Collectables COL-CD-6258. 5/59–2/60.
Two more Atlantics, although neither is really among the best of Bags. Quincy Jones swathes him in strings on the first; the second has him encumbered by a curious set of R&B charts.

** **Feelings** Original Jazz Classics OJC 448. 4/76.
With strings. Pretty, but disposable.

*(*) **Soul Believer** Original Jazz Classics OJC 686. 9/78.
He sings. Eminently avoidable.

Oliver Jackson (1933–94)

DRUMS

Born in Detroit, he worked in his local bebop scene in the '40s and '50s and also in a drums-and-dance variety duo with Eddie Locke, Bop And Locke.

*** **The Last Great Concert** Nagel Heyer CD 063 *Jackson; Randy Sandke (t); Jerry Tilitz (tb); Antti Sarpila (cl, ts); Harry Allen, Danny Moss (ts); Brian Dee (p); Len Skeat (b); Jeanie Lambe (v)*. 11/93.
A pleasing gesture by the Nagel Heyer operation to dedicate this set to Oliver Jackson, giving this doughty and much-liked musician at least one CD under his own name. It's really nothing more or less than another unpretentious and good-value concert set by the familiar Nagel Heyer gang.

Ronald Shannon Jackson (born 1940)

DRUMS, PERCUSSION, OTHER INSTRUMENTS

Born in Fort Worth, he studied history before receiving a music scholarship to New York. Played for Ayler, Mingus and Betty Carter; then for Ornette Coleman and Cecil Taylor in the late '70s.

***(*) **Montreux Jazz Festival** Knitting Factory 3031 *Jackson; Henry Scott (t); Zane Massey (ss, as); Vernon Reid (g, steel g, bj); Bruce Johnson (b)*. 83.

(*) **Live At Greenwich House Knitting Factory 3030 *Jackson; Henry Scott (t); Eric Person (ss, as); Cary DeNigris, Vernon Reid (g); Akbar Ali (vn); Melvin Gibbs, Reggie Washington (b); Twins Seven Seven (perc, v)*. 1/86.
The Decoding Society made a huge sound that, decoded, pointed back to the work of Jackson's early employers. It was James Blood Ulmer's brutal funk *Are You Glad To Be In America?* that helped establish the drummer's reputation in Europe, but Jackson spent much of the '70s in obscurity and his early albums have been overlooked in the CD era. The Montreux set is a good representation of the band, and in hi-fi. 'Alice In The Congo' clocks in at a quarter of an hour and touches on virtually all the trademark Jackson devices: harmolodic complexity, straight blues, funk and bebop. Reid takes a number of passages on banjo, spiky and raw. The Greenwich House date was a New Year's Day gig by the reconvened Society; Reid and Gibbs had been doing their own thing for a while, but they are present here and seem to enjoy trading lines with their playing partners, DeNigris and Washington. The tracks are mostly long and rhythmically involved, reflecting Jackson's growing interest in African musics. Though Ornette Coleman is the presumptive ancestor, this set is perhaps closest to Miles Davis's experimental electronic groups, especially on tracks like 'Erri Moments' (where Henry Scott echoes the master on muted trumpet) and 'Chocolate Envy'. But the sound-quality is pretty shocking and the set merits release only on historical grounds.

*** **When Colors Play** Knitting Factory 2037 *Jackson; Zane Massey (ss, ts); Eric Person (ss, as); Masujaa, Cary DeNigris (g); John Moody (b)*. 86.
Free-form funk, with saxophones and guitars running rings round one another in Jackson's idiosyncratic version of harmolodics. 'Sweet Orange' and the somewhat more reflective 'Listening To A Mirror' are the most extended and also the most interesting performances. Again, the sound is rather unforgiving, but Jackson is better balanced than on some of his records.

*** **Taikeye** Knitting Factory 3028 *Jackson; Zane Massey (ss, ts); Eric Person (ss, as, f); Masujaa, Cary DeNigris (g); John Moody (b)*. N.D.
Bill Laswell-produced and every bit as thunderous and compelling as Bill's work usually is. The two saxophonists seem a little flummoxed by Jackson's concept, but it is good to hear Ronald in a more obviously jazz-based line-up again. 'Starhawk' and 'Gandhi' are outstanding tracks, but for sheer, effusive delight sample 'Jax's Dance' and 'Psychic Greeting': they bring the set to

a climax which is firmly capped by the closing 'Sheep In Wolf's Clothing'. Good stuff.

*** **Puttin' On Dog** Knitting Factory 3033 *Jackson; Onaje Allan Gumbs (p); Michael Harper (v). 11/00.*
Previously available as *Pulse*, this is effectively a drum and vocal work, with just a minimal contribution from Gumbs, heard solo on 'Lullaby For The Mothers'. Poet Harper also contributes an unaccompanied piece on 'Those Winter Sundays' and duets with Jackson on 'Bessie's Last Affair'. Jackson talks and sings across several of the tracks, struggling to be audible above his own thrashing percussion. The set opens well with the title-track (given as 'Puttin' On *The* Dog') and there is lots of excellent drumming to savour, especially on 'The Raven', which draws heavily on Edgar Allan Poe.

Also, in brief:

(*) **Beast In The Spider Bush: Live At The Caravan Of Dreams Knitting Factory 3029. 85.
Dreadful, distorted sound.

(*) **Red Warrior Knitting Factory 3032. 91.
Originally a Mango LP, then on Axiom, this guitar-heavy date might have more kindly been allowed to fade away.

*** **Live In Warsaw** Knitting Factory 3035. 94.
A heavy R&B session, though worth it for the Prince-inspired version of Parker's 'Now's The Time'.

Willis Jackson (1928–87)

TENOR SAXOPHONE

Born in Miami, he made his name with the Cootie Williams small group and thereafter worked mostly in small-combo R&B.

** **Call Of The Gators** Delmark DD-460 *Jackson; Andrew 'Fats' Ford, Bobby Johnson (t); Booty Wood, Bobby Range (tb); Haywood Henry, Ben Kynard, Reuben Phillips (bs); Bill Doggett, Arnold Jarvis, Duke Anderson (p); Leonard Swain, Leemie Stanfield (b); Joe Murphy, Panama Francis (d). 1–5/50.*
*** **Please Mr Jackson** Original Jazz Classics OJCCD 321 *Jackson; Jack McDuff (org); Bill Jennings (g); Tommy Potter (b); Alvin Johnson (d). 5/59.*
*** **Legends Of Acid Jazz** Prestige 24198-2 *Jackson; Jack McDuff (org); Bill Jennings (g); Wendell Marshall, Tommy Potter, Milt Hinton (b); Alvin Johnson, Bill Elliot (d); Buck Clarke (perc). 5/59–8/60.*
*** **Legends Of Acid Jazz – Keep On A Blowin'** Prestige 24218-2 *Jackson; Jack McDuff, Freddie Roach (org); Bill Jennings (g); Tommy Potter, Wendell Marshall, Milt Hinton (b); Alvin Johnson, Frank Shea (d); Buck Clarke, Ray Barretto (perc). 5/59–3/62.*
*** **Gravy** Prestige 24254 *Jackson; Frank Robinson (t); Carl Wilson (org); Pat Martino (g); Leonard Gaskin (b); Joe Hadrick (d). 5/63.*
*** **Nuther'n Like Thuther'n** Prestige 24265-2 *As above, except omit Gaskin; add Sam Jones, George Tucker (b). 10/63–1/64.*
*** **Willis Jackson With Pat Martino** / *** **Soul Night Live!** Prestige 24161-2 / 24273-2 *Jackson; Frank Robinson (p); Pat Martino (g); Carl Wilson (b); Joe Hadrick (d). 3/64.*
*** **The Definitive Black And Blue Sessions: Live On Stage** Black & Blue 957 *Jackson; Richard 'Groove' Holmes (org); Steve Giordano (g); Roger Lee Humphrey (d). 1/80.*

'Gator' made a lot of records for Prestige and Muse, most of them in the tenor-and-organ format. Delmark have reminded us of where he began, with a compilation of ancient R&B sides: leathery, honking solos coughed out over sloppy-joe rhythms, good fun provided you don't have to hear more than a couple of tracks at a time. His long stint as a soul-sax man at Prestige has been rewarded with a bunch of reissues: reliably gritty playing by all hands, but don't expect a CD to have staying power. His first entry in the Acid Jazz series couples the Prestige originals *Blue Gator* and *Cookin' Sherry*, and the second gathers in *Keep On A Blowin'* and *Thunderbird*. The 1963 sets on *Gravy* were first issued as *Grease 'N' Gravy* and *The Good Life*, while *Nuther'n Like Thuther'n* couples *More Gravy* and *Boss Shoutin'*. The personnels don't change very much and the music certainly doesn't. Old favourites like McDuff and Jennings do their duty, and Willis blows hard. Difficult to pick a winner, but track for track we prefer the first *Acid Jazz* set as the record to get if you want a single Jackson in your house: too bad about the silly psychedelic cover-art, though.

Soul Night Live! couples the set of that name with *Tell It ...*, although both of them were actually recorded on the same night at the Allegro in New York. The main point of interest here may be the chance to hear the 19-year-old Pat Martino, who burns through his solos like a young man in a big hurry, and it's always the guitarist you wait to hear. Jackson's penchant for throwing dopey quotes into his solos is tiresome after two tracks, and Robinson really isn't much of a trumpeter, but it's not music that asks to be examined too closely.

The live Black & Blue date with Groove Holmes is worth having for a later taste of Gator's style. The sound's big, artisanal and uncomplicated, but 'Body And Soul' has something going for it.

Also, in brief:

(*) **Gentle Gator Prestige 24158-2. 1/61–12/62.
Ballads. Lockjaw does this better.

*** **Plays With Feeling / The Way We Were** Collectables COL 6823. 75, 76.
He also recorded for Atlantic, in more of a pop-jazz mode.

C. W. Jacobi's Bottomland Orchestra

GROUP

A tribute band dedicated to the music of Clarence Williams, led by German arranger-saxophonist.

*** **A Tribute To Clarence Williams: Volumes 1 & 2** Stomp Off CD1266 *Roland Pilz (c, v); René Hagmann (tb); Matthias Seuffert (cl, as); Claus Jacobi (cl, as, ts); Rurik van Heys, Norbert Kemper (p); Gunter Russel (bj); Dietrich Kleine-Horst (tba); Gunter Andernach (wbd, perc); Gaby 'Ottilie' Schulz (v). 3/93; 11/97.*
Despite Williams's widespread influence on early jazz, only three of the 18 tunes on the first disc – 'Baby Won't You Please Come Home', 'I Wish I Could Shimmy Like My Sister Kate' and 'Old Folks' Shuffle' – could be called standards. Yet the entire programme is played with easy panache and fluency by this splendid outfit of German connoisseurs. The remarkable Hagmann is on loan from The Dry Throat Fellows, playing trombone this time, and the reed-players get very close to the warbling style

of their '20s counterparts; Pilz, too, makes a good fist of the Ed Allen cornet parts. The result is a bright, happy session which flirts with the novelty flavour that Williams himself traded on without succumbing to it: symbolic in this regard is the ferocious trashing of 'Anywhere Sweetie Goes (I'll Be There)', but almost anything here would have sounded just fine on an original Vocalion of 65 years earlier. *Volume 2* continues where they left off and with a superior studio sound; this one may edge out the earlier disc. Unencumbered by any American affiliation – they never sound as if they're following the Murphy–Watters line, which many an American traditionalist does – they make this stuff sound very fresh. Perfection: the loco feel of 'Railroad Rhythm'.

Martin Jacobsen

TENOR SAXOPHONE

Newcomer with a strong traditional streak in his playing.

*** **Current State** Steeplechase SCCD 31548 *Jacobsen; Doug Raney (g); Gilles Naturel (b); Rick Hollander (d). 11/02.*

Jacobsen has a complex lineage, with Rollins, hints of Coltrane, and a lot of Dexter Gordon in his make-up. That said, he's already a completely original voice and his approach to 'Stairway To The Stars', Charles Lloyd's 'Forest Flower' and Hank Mobley's 'Funk In Deep Freeze' is alluringly fresh. Raney provides a subtle but nudging accompaniment and the other two are cliché-free, too.

Peter Jacobsen (1950–2002)

PIANO, KEYBOARDS

Born in Newcastle, trained at the RAM, and a stalwart of London's East End. Blind from early childhood, but suffered more from the myopia of the jazz establishment.

*** **Ever Onward** FMR CD012 *Jacobsen (p solo). 10 & 12/94.*

*** **On Your Marks** Global Jazz 102 *Jacobsen; Simon Woolf (b); Nic France (d). 01.*

Peter Jacobsen admired the two Hancocks: Herbie and Tony. If he had some of the former's innate skill and willingness to bend genre, he certainly had much of the latter's lugubrious charm. A consistently underrated player, other than among fellow musicians, Jacobsen worked with Bobby Wellins, Tim Whitehead and others, but was often trapped on a treadmill of commercial gigs.

The long 'Ever Onward' might stand both as personal motto and a convenient summing up of his skills. The FMR disc, a belated debut as a leader/solo artist, ranges from boppish things to free, and from there to funkier settings. The tiny 'Microcosmo' pieces may suggest a knowledge of Bartók's piano music, but they're all Jacobsen in the execution.

The trio date, recorded at Peterborough Jazz Club, is more workmanlike. There's less obvious experiment, but Jacobsen's touch is both searching and profoundly expressive. His premature death was a bitter loss to British jazz.

Illinois Jacquet (1922–2004)

TENOR SAXOPHONE, BASSOON, VOICE

He made his reputation with a solo on Lionel Hampton's 'Flying Home'. A stalwart of the Basie orchestra and later of Jazz At The Philharmonic, the quintessential Texas tenor was capable of subtler stuff as well.

*** **Illinois Jacquet, 1945–1946** Classics 948 *Jacquet; Emmett Berry, Russell Jacquet (t); Henry Coker (tb); John Brown (as); Tom Archia (ts); Arthur Dennis (bs); Bill Doggett, Sir Charles Thompson (p); Freddie Green, Ulysses Livingston (g); Billy Hadnott, Charles Mingus, John Simmons (b); Johnny Otis, Shadow Wilson (d). 7/45–1/46.*

**** **Illinois Jacquet, 1946–1947** Classics 1019 *Jacquet; Miles Davis, Marion Hazel, Russell Jacquet, Fats Navarro, Joe Newman (t); Gus Chappell, J. J. Johnson, Ted Kelly, Fred Robinson, Trummy Young, Dicky Wells (tb); Porter Kilbert, Ray Perry (as); Leo Parker (bs); Bill Doggett, Leonard Feather, Sir Charles Thompson (p); John Collins, Freddie Green (g); Al Lucas, John Simmons (b); Denzil Best, Shadow Wilson (d). 8/46–11/47.*

***(*) **Jumpin' At The Apollo** Delmark 538 *As for the above. 8/45–5/47.*

*** **Illinois Jacquet, 1947–1951** Classics 1254 *Jacquet; Russell Jacquet (t, v); Joe Newman (t); Henry Coker, J. J. Johnson (tb); Ray Perry (as); Leo Parker, Maurice Simon (bs); Milt Buckner, Cedric Haywood, Sir Charles Thompson (p); Lionel Hampton (vib); John Collins (g); Red Callender, George Duvivier, Al Lucas (b); Lee Abrams, J. C. Heard, Alan Dawson, Jo Jones, Shadow Wilson (d). 12/47–1/51.*

**** **Illinois Jacquet: 1951–1952** Classics 1376 *Jacquet; Carl Perkins (p); Hank Jones (p, cel, org); Count Basie (org); John Collins, Freddie Green, Joe Sinacore (g); Ray Brown, Red Callender, Al Lucas, Gene Ramey (b); Art Blakey, Jimmy Crawford, J. C. Heard, Shadow Wilson (d); Count Basie Orchestra. 1/51–12/52.*

*** **Jacquet A La Carte** Ocium 25 *Similar to above; some additional personnel. 48–52.*

***(*) **The Illinois Jacquet Story** Properbox 49 4CD *Similar to above; some additional personnel. 45–51.*

Born in Broussard, Louisiana, and raised in Houston, Texas – you somehow know how Illinois Jacquet is going to sound. It's a big, blues tone, tinged with loneliness that somehow underlines Jacquet's status as a permanent guest star. He learned his showmanship in the Hampton band of the early '40s, trading on his remarkable facility in the 'false' upper register and on sheer energy.

Jacquet seems permanently saddled with the 'Texas tenor' tag. In fact, his playing can show remarkable sensitivity and he was one of the fastest thinkers in the business. His ability to take care of his own business was obvious from the shrewd self-management that kept him in the forefront of Norman Granz's Jazz At The Philharmonic. Just a few days after his triumphant debut with JATP, Jacquet cut the first of the sides included on the Classics compilation. Inevitably, he includes another version of 'Flying Home', accompanied this time by brother Russell (who takes the vocal on 'Throw It Out Of Your Mind, Baby'), trombonist Henry Coker and Sir Charles Thompson. The four July sides for Philo are pretty forgettable, and there isn't a chance to hear what Jacquet is really made of until he starts recording for Apollo in August. 'Jacquet Mood' and 'Bottoms Up' are both impressive uptempo numbers, and there is an early sighting of Jacquet the balladeer, an exquisite performance of 'Ghost Of A Chance'. He's back in the same mood early the following year, recording for Savoy in a band with Emmett Berry, who was credited as leader on half the releases. This time, it's 'Don't Blame Me' that reveals the romantic in him. The only other items are a couple of obscurities recorded in August 1945 for ARA. The sharp-eyed will have noted a credit for the 23-year-old Charles

Mingus, playing bass on the Apollo sessions. They're collected on the excellent Delmark compilation.

Classics move in their typically dogged way, hoovering up everything that has been done under the artist's name. Jacquet was still with Basie in the summer of 1946, and used many of his day job colleagues for his recordings for Apollo. These and what followed make the next Classics volume a near-essential buy for Jacquet fans. A measure of the excitement generated by his newly configured studio big band of January 1947 can be judged by the quickest scan of the personnel. Four outstanding cuts, with Leonard Feather sitting in as pianist on 'Big Dog'. Illinois with big-toned, confident solos and the ensembles, on 'For Europeans Only' in particular, can't be faulted.

The spring of 1947 saw the saxophonist back working with a smaller group, with Russell Jacquet, Newman, J.J., Leo Parker, Sir Charles Thompson *and* Freddie Green on board to record just one rather scanty idea; the other cut, from April Fool's Day, is for saxophone and rhythm only. Jacquet is the only lead woodwind, with Parker used largely to fill out the mid-end of the ensembles. Jacquet worked with larger and smaller versions of the All Stars for the rest of the year, and there are excellent things from May ('Robbins' Nest' and 'Jumpin' At The Woodside'), September (another sax-and-rhythm track, 'It's Wild', with one of his most intense solos on disc) and November ('I Surrender Dear', issued only in France).

The *1947–1951* Classics volume begins with the outrageous 'Jet Propulsion', famous for its obsessively repeated one-note finale. 'King Jacquet' goes off at rocket speed, with J.J.'s fleet, saxophone-like counter-phrase shadowing the leader on the introduction. Illinois's power and raw, slightly out-of-tune delivery are insistently attractive. Most of these sides were cut for Victor, though there are some Clef and Mercury recordings made in California in January 1951.

The story picks up there on the fourth and best of the sequence; two years of high-quality work. The first few sides with Perkins, Moore, Callender and Heard are already a notch up, with 'Lazy Blues' and 'All Of Me' superb. He crossed the continent for the next session in New York with Hank Jones at the keyboard. Hank reappears later in the year, but the real highlights of the disc are the dates with Basie-ites, including at one point the Count himself on organ. Hard to list all the highlights of a first-rate set, but we'd single out 'Weary Blues' and a snappy 'Groovin''.

The Ocium disc has some excellent features, not least the enhanced CD format, but given the range of options for this material it's hard to see why anyone would want this rather flat transfer even over the Classics option, or the Proper box, which does the usual cheap-and-cheerful job and offers 79 honking tracks for less than the price of a good bottle of wine.

*** **Illinois Jacquet 1953–1955** Classics 1451 *Jacquet; Harry 'Sweets' Edison, Russell Jacquet (t); Matthew Gee (tb); Ben Webster (ts); Leo Parker, Cecil Payne (bs); Johnny Acea (p); Gerald Wiggins (org); Irving Ashby (g); Curtis Counce (b); Al Bartee, Osie Johnson, Shadow Wilson (d); Chano Pozo (perc). 53–55.*

Issued in 2008. The best of the 1953 material is the end-of-year date with Webster formerly available in a Verve limited edition as *The Kid And The Brute*. 'I Wrote This For The Kid' is a long, collaborative blues, free-flowing but with a strong internal logic. The title-tune is another Jacquet–Webster composition, presumably got up for the session. There's not that much later stuff, which skews the chronology slightly, but it brings together the original LP with an earlier 10-inch, consists entirely of co-written originals, apart from 'September Song' (lovely) and 'It's The Talk Of The Town'. A good buy if you were too slow off the mark for one of those scarce Verves.

***(*) **Illinois Jacquet** Columbia CK 64654 *Jacquet; Roy Eldridge, Ernie Royal (t); Matthew Gee (tb); Charlie Davies, Leo Parker, Cecil Payne (bs); Sir Charles Thompson (p); Kenny Burrell (g); George Duvivier, Jimmy Rowser (b); Jimmy Crawford, Jo Jones (d). 2–5/62.*

Recording for Epic, Jacquet called together old friends and created perhaps the best music of his career. It was a period not unmarked by sadness, because the session of 5 February 1962 was the last before the death of Leo Parker, who'd been a kingpin of the group. From the opening 'Frantic Fanny' to the superb 'Stella By Starlight', which is played by saxophone and rhythm, Jacquet doesn't put a foot wrong. A large-scale arrangement by Ernie Wilkins of 'Satin Doll' puts the saxophonist in the midst of a fuller, brassier sound. It's very close to the original Ellington version, but both Jacquet and Eldridge rework significant elements of it. Thompson plays some killer choruses. One intriguing element of the work for Epic is Jacquet's return to the alto saxophone. He roars through an upbeat 'Indiana' on the smaller horn and returns to it for an exquisite arrangement of Debussy's 'Reverie'.

*** **Bottoms Up** Original Jazz Classics OJC 417 *Jacquet; Barry Harris (p); Ben Tucker (b); Alan Dawson (d). 68.*

*** **The King!** Original Jazz Classics OJC 849 *Jacquet; Joe Newman, Ernie Royal (t); Milt Buckner (org); Billy Butler (g); Al Lucas (b); Jo Jones (d); Montego Joe (perc). 68–69.*

*** **The Soul Explosion** Original Jazz Classics OJC 674 *Jacquet; Russell Jacquet, Joe Newman, Ernie Royal (t); Matthew Gee (tb); Frank Foster (ts); Cecil Payne (bs); Milt Buckner (org); Wally Richardson (g); Al Lucas (b); Al Foster (d). 3/69.*

*** **The Blues, That's Me!** Original Jazz Classics OJC 614 *Jacquet; Wynton Kelly (p); Tiny Grimes (g); Buster Williams (b); Oliver Jackson (d). 9/69.*

Jacquet seldom played the blues better than on these good Prestige sets which gave his career a boost. Not much to be said about the music, except that the large-group material on *The Soul Explosion* is more sophisticated than might be supposed. There are fine versions of 'Still King' and 'Round About Midnight' on *The Blues, That's Me!*, both of which demonstrate the delicacy of Jacquet's touch. *The King!* is a ragbag, but it has some strong work from Newman and Royal and the doubled-up CD bonuses, extra takes of 'A Haunting Melody' and 'Blue And Sentimental', are well worth having.

*** **The Man I Love** Black & Blue 865 *Jacquet; Wild Bill Davis (org); Albert Bartee (d). 73.*

*** **Jacquet's Street** Black & Blue 972 *Jacquet; Francis Williams (t); Al Cobbs (tb); Milt Buckner (p); George Duvivier (b); Oliver Jackson (d). 7/76.*

*** **God Bless My Solo / *** Live At Schaffhausen** Black & Blue 941 / Storyville 8357 *Jacquet; Hank Jones (p); George Duvivier (b); J. C. Heard (d). 3/78.*

Jacquet never sounded quite as effective in small-group situations. Nevertheless these French dates are vigorously appealing. Buckner was a steady presence in the B&B studio and his rather crude piano style was ideal for Jacquet's approach. Check them both out on two takes of 'Don't Blame Me' and a fine 'Taps Miller'. Jones is a naturally bluesy player and his occasional solos are always effective. By contrast, Davis tries to drown him in sound and the result is a clotted, messy mix. The live album is an interesting point of comparison. Jacquet dominates from the start and explores his upper register as often as he gets the chance, though there is also a brief, quiet 'In A Sentimental Mood'.

*** **Swingin' Live With Illinois Jacquet** Jacquet Records 001 2CD *Jacquet; big band; Rhonda Hamilton (mc). 7/04.*
The Lincoln Center season of summer dances always finishes with a night of old-fashioned swing and in July 2004 Jacquet's big band closed the celebration with what turned out to be his final performance. It's by no means a classic and the band sounds slightly ragged in places, but for swing lovers it's a perfectly enjoyable set with nice versions of 'Stompin' At The Savoy' and, surprise, surprise, 'Flying Home'.

Also, in brief:

*** **Swing's The Thing** Lone Hill Jazz LHJ 10228. 56, 58.
Paired with a later Verve session. The original *S'sTT* is still available as a single disc in Japan.

*** **Illinois Jacquet & His Orchestra** Lone Hill Jazz LHJ 10229. 57, 59.
Paired with *Flies Again* from a couple of years later.

*** **Go Power** Lone Hill Jazz LHJ 10232. 62, 66.
Nice stuff with Kenny Burrell (*g*), Milt Buckner (*org, p*) and others; plus five extra takes from *& His Orchestra*.

*** **Desert Winds** Argo/Verve 000202602. 2/64.
The man who built that booting R&B solo on 'Flying Home' is hard to detect in this elegant and laid-back set with Tommy Flanagan (*p*) and Kenny Burrell (*g*).

*** **Message / Desert Winds** Lone Hill Jazz LHJ 10230. 63, 64.
Nice pairing.

*** **Bosses of the Ballad** Lone Hill Jazz LHJ 10231. 64, 65.
Brings together *Plays Cole Porter* and *Spectrum*, both originally on Argo. Working with Benny Golson.

*** **Birthday Party** Groove Note 1003. 72.
An all-star cast, assembled to celebrate Illinois's 50th birthday. A grand night for swingin'.

*** **The JSP Jazz Sessions: Volume 1 – New York** JSP 402. 6/80.
Shared with some Junior Mance trio material but a must for alternative takes of 'Bow Jest' and 'Limehouse Blues'.

Russell Jacquet (1917–90)

TRUMPET, VOICE

Illinois's older brother had a modest career, mostly in California. After the dates below, he worked for other leaders, but ran his own label, Town Hall, for a time in the '70s.

*** **Russell Jacquet 1945–1949** Classics 1145 *Jacquet; Snooky Young, Harry 'Sweets' Edison, Gerald Wilson, Harry Parr Jones, Joe Newman, John Anderson, Calvin Boze (t); Eli Robinson, Ted Donelly, J. J. Johnson, Henry Coker (tb); Teddy Edwards, Preston Love, Willie Smith, Sonny Stitt, Gus Evans (as); Maurice Simon, Dexter Gordon, Illinois Jacquet, Lucky Thompson, Bumps Myers (ts); Arthur Dennis, Rudy Rutherford, Leo Parker (bs); Bill Davis, Jimmy Bunn, Bill Doggett, Sir Charles Thompson, Gerald Wiggins (p); Freddie Greene, Leo Blevins (g); Charles Mingus, Billy Hadnott, Herman Washington, Al Lucas, Charlie Drayton (b); Chico Hamilton, Albert Wichard, Shadow Wilson (d); Numa Lee Davis (v). 45–3/49.*
Russell Jacquet turned out to be a footnote in jazz history, but he could call on some impressive sidemen for the 20 sides that appeared under his own name. The groups range from eight to 17 in size and were made for Globe, Modern Music, Jewel, Sensation and King. The earlier pieces are in a swing/R&B mould, but the final dozen are more boppish (and include Stitt and J. J. Johnson in the line-ups), even if they keep an eye on the jump-band jukebox music of the day. Jacquet's own style is cast in a pleasingly unpretentious sound which outshines several of the other soloists here, although brother Illinois gets a notably impressive turn on a track simply called 'Blues'.

Bent Jaedig

TENOR SAXOPHONE

Danish follower of Dexter Gordon.

*** **From Jaedig's Galaxy** Storyville STCD 8218 *Jaedig; Allan Botschinsky (t); Niels Neergaard (tb); Richard Boone (tb, v); Niels Husum (ts); Ben Besiakov, Atli Bjørn , Thomas Clausen, Tete Montoliu (p); Torben Munk (g); Niels-Henning Ørsted Pedersen , Bo Stief, Mads Vinding (b); Bjarne Rostvold (d). 66–76.*
He's not well-known outside Denmark and this collection of private recordings (mostly in good quality) offers a useful snapshot of the saxophonist in a variety of contexts and over a decade's activity. He's perhaps most effective in the smaller groups and particularly a pianoless trio, where the Dex influence is most evident. However, 'Wait A Second' with Montoliu makes for an arresting opener. Worth dipping into.

Ahmad Jamal (born 1930)

PIANO

Originally Fritz Jones of Pittsburgh, Jamal may well have adopted a more exotic name, but stylistically he went in the opposite direction, carving out a spare, spacious piano style, characterized by a subtle use of silence.

**** **The Legendary Okeh & Epic Recordings** Epic/Legacy 93580 2CD *Jamal; Ray Crawford (g); Eddie Calhoun, Israel Crosby (b). 10/51–10/55.*
*** **Chamber Music of the New Jazz** / *** **Complete Recordings** / *** **Pavane For Ahmad** GRP 000268202 / Definitive DRCD 11292 / FiveFour 16 *Jamal; Ray Crawford (g); Israel Crosby (b). 5/55; 10/51–10/56; 10/51–10/55.*
As Brian Priestley has pointed out, pianists who achieve a modicum of commercial success tend to move closer to the entertainment mainstream than any other musicians, except possibly singers, who are often thought to belong there anyway. For many years, Jamal gave much of his attention to running a chi-chi club, the Alhambra, rather than to playing, but his influence on Miles Davis and the aura of his wildly successful 1958 trio has kept him in prominence.

The Epic/Legacy set brings together the work of the first trio. Hard to see how anything other than the Pershing date can be regarded as 'legendary', but there are great and forgotten things here, like an epic 'Love For Sale', with Cole-ish touches. Crosby quickly replaced Calhoun, but the key figure is Crawford, whose tapped guitar strings give a unique sound. Much of the material is repeated on the Definitive set and sampled on the FiveFour disc. Now that these early recordings are out of copyright, it's open season and other versions may become available. *Chamber Music* is still available separately. It's a title guaranteed to put off some jazz purists. In reality, Jamal's sure, intelligently swinging touch and Crawford's surprisingly hard, ringing tone keep this well away from any hint of Third Stream abstraction. 'New Rhumba' was to have an impact on Miles and Gil Evans; all the other cuts are standards.

CORE COLLECTION

**** **At The Pershing** / ***(*) **Complete Live At The Pershing Lounge**

Chess MCD 09108 / Gambit 69624 2CD *Jamal; Israel Crosby (b); Vernell Fournier (d). 1/58.*

Jamal almost always sounds better caught live. The Pershing record is something of an industry phenomenon, climbing to number three on the *Billboard* 'Hot 100' on its release and staying in the chart for more than two years. Now impeccably remastered, it demonstrates how and why Jamal was able to negotiate mainstream success. 'Poinciana' was a single, edited from the live performance. Both versions are given on the Gambit, which has 72 minutes of music to Chess's 32, though in far less delightful sound.

Jamal's technique has scarcely changed over the years and remains closer to Erroll Garner than to anyone else, concentrating on fragile textures and calligraphic melodic statements (the qualities that attracted Miles Davis) rather than the propulsive logic of bebop piano. His reinterpretations of 'Woody'N'You' and 'There Is No Greater Love' are cool and subtle.

***(*) **Complete Live At The Spotlite** Gambit 69265 2CD *As above. 9/58.*

The Washington, DC, tapes are much more complete than those from the Pershing earlier in the year and afford a chance to hear the group in full and over two September nights. The Gambit reissue brings together material that previously could only be found scattered across LPs and CD reissues like (albeit excellent though they are) *Cross Country Tour* and *Ahmad's Blues* below. 'Ahmad's Blues' is familiar enough fare, but the performances of 'Stompin' At The Savoy' and 'Squatty Roo' here might fox an unwary listener first time round. Across 25 cuts – the remaining three on the second disc were studio recordings issued as 45s – Jamal steadily reveals himself to be a highly subtle player whose harmonic grasp is matched by a clever modulation of metre and dynamics. How satisfying these performances must have been to those present.

**** **Cross Country Tour: 1958–1961** Chess GRP 18132 2CD *Jamal; Israel Crosby (b); Vernell Fournier (d). 1/58, 9/58, 6/61.*

*** **Ahmad's Blues** Chess 051803-2 *As above. 9/58.*

These have been demoted since our last edition, simply because the availability of full documentations from the Pershing and Spotlite does change the rules of the game. *Cross Country Tour* is still a very good sampling and in fine sound, but *Ahmad's Blues* fails to deliver the full impact of the Spotlite material.

***(*) **The Awakening** Impulse! 051226-2 *Jamal; Jamil Nasser (b); Frank Gant (d). 2/70.*

This more or less rounds out the picture of Jamal as a polished stylist, highly pianistic but disinclined to emote. What is once again clear, though, is how integrated and even-handed a Jamal group is: Nasser and Gant are no mere accompanists but significant performers in their own right, and the drummer brings a depth of focus to the music, a touch of darkness and danger even to a joyous theme like 'Dolphin Dance'. Apart from the title-track, with its dramatic four-note cell, and the more abstract 'Patterns', everything is by other hands. Oliver Nelson's 'Stolen Moments' is the outstanding item.

*** **Live At The Montreal Jazz Festival 1985** Collectables COL 7718 *Jamal; James Cammack (b); Herlin Riley (d); Seldon Newton (perc). 85.*

'Yellow Fellow' makes for a long and unusual opening, but the rest of the set is more familiar, with a lovely version of Shorter's 'Footprints', 'Round Midnight' and an unexpected read of Jack DeJohnette's 'Ebony' in amongst the Jamal originals. The sound is pretty superior and this reissue is transferred well.

**** **Chicago Revisited** Telarc CD 83327 *Jamal; John Heard (b); Yoron Israel (d). 11/92.*

*** **The Essence: Part 1** Dreyfus FDM 37007 2 *Jamal; George Coleman (ts); James Cammack, Jamil Nasser (b); Idris Muhammad (d); Manolo Badrena (perc). 94–95.*

*** **Big Byrd: The Essence: Part 2** Dreyfus 37008 2 *As above, except omit Coleman; add Donald Byrd (t); Joe Kennedy Jr (vn). 10/94, 2/95.*

The '90s saw a startling renaissance. Jazz piano became fashionable again, and Jamal started to play with something like the poise and brilliance of the '50s.

Chicago Revisited could hardly be bettered as an example of contemporary jazz piano. The elegance of his line on 'All The Things You Are', with which the set opens, is such that it could be balanced on a pin. Clifford Brown's 'Daahoud' recalls a whole era in just a few bars. The remainder of the set is typically eclectic, tunes by Irving Ashby, Harold Adamson and Jimmy McHugh, Nick Brodszky and Sammy Cahn, and John Handy, closing with a 'Lullaby Of Birdland' that is concentrated songfulness.

These days, he has the wise, thoughtful look of an African parliamentarian, and a measured, slightly unrevealing delivery, well represented on *The Essence*. Difficult to pick between the two volumes, though our suspicion is that one really cracking album might have been distilled from the sessions. In present form, they don't quite happen. Coleman's contribution is as substantial and thoughtful as always, but it's the appearance of the back-to-form Byrd which makes the second set swing. He's the featured soloist on the title-track. All three albums, now available in new editions, run counter to the prevailing expectation that Jamal can still easily be dismissed as shallow and clinical, unemotional and even unexpressive. Nonsense. Jamal has chosen to refract a misunderstood band of the jazz spectrum, and the music would be poorer without him. This is wise and measured music, which requires a certain effort of attention, not because it is hypersubtle or 'difficult' but because it makes its points quietly and without histrionics.

***(*) **I Remember Duke, Hoagy & Strayhorn** Telarc 83339 *Jamal; Ephraim Wolfolk (b); Arti Dixson (d). 6/94.*

A slow and stately performance, though Jamal often experiments in double-time improvisations over very stately rhythm tracks. The mood is almost bizarrely even and elegiac. This works less well, perversely, on material like 'Prelude To A Kiss', which sounds enervated rather than swooningly passionate, than on 'Skylark' and 'I Got It Bad ...' The Carmichael material is the scantest, though 'I Remember Hoagy', derived from the changes to 'Stardust', is a delightful conceit and a perfect showcase for Jamal's cool and playful approach. We know little about Wolfolk or Dixson, but they sound like competent and uncomplicatedly expressive players; and the trio sound, with Jamal pitched well to the forefront, is nicely recorded.

*****(*) Nature: The Essence, Part 3** Dreyfus FDM 37018 2 *Jamal; Stanley Turrentine (ts); James Cammack (b); Idris Muhammad (d); Othello Molineaux (perc). 6/98.*
For us the best of the *Essence* sequence, this shifts between dense, rhetorical piano solos – 'Chaperon', 'And We Were Lovers' – and quartet tracks like 'Devil's In My Den', which features a walk-on from the rejuvenated Stanley Turrentine. 'If I Find You Again', the opening track of *Nature*, is definitive, but there's also a wonderful version of the theme from *The Sand Pebbles*, testimony to Jamal's interest in unusual repertoire. He also does a delightful 'Cabin In The Sky'.

There is also an intriguing role for the steel-drum player, Othello Molineaux. The rhythm section is well up to form and Cammack, as the junior partner, seems to have come on in leaps and bounds. Time, surely, for an *Essence* package.

***** Live in Paris 1996** Dreyfus FDM 37020 *Jamal; George Coleman (ts); Calvin Keys (g); Joe Kennedy Jr (vn); Jeff Chambers (b); Yoron Israel (d); Manolo Badrena (perc). 96.*
****** A L'Olympia** Dreyfus FDM 36629 2 *Jamal; George Coleman (ts); James Cammack (b); Idris Muhammad (d). 11/00.*
Jamal was an honoured figure in Europe through the '90s, playing a sophisticated jazz that went down particularly well in France. The first of these is elegance itself and Coleman's harmonic wisdom comes through in every phrase. Check out the original 'Bellows' and the closing 'There's A Lull In My Life'. Sheer class.

The second one is also an absolutely cracking record. Marking his 70th birthday with another concert in Paris, Jamal doesn't lie back and enjoy the occasion but seems bent on delivering a performance to rival the celebrated *At The Pershing*. That he does so – and royally – is, we're afraid, largely down to the magisterial presence of big George Coleman, whose solo on 'How Deep Is The Ocean' is one of the finest of his distinguished career, solidly engineered and delicately crafted. Jamal responds with one of several toughly lyrical solos.

The set gives early notice of intent with a long, pungent performance of 'The Night Has A Thousand Eyes' and Jamal astonishes with a brilliantly inventive uptempo introduction to 'Autumn Leaves'; a classic reinvented. Coleman creeps in slyly from off-mic and together they no more than tag the familiar melody before taking it off in new directions. Muhammad's drumming, which elsewhere is businesslike and orderly, makes a substantial contribution. 'My Foolish Heart' is more straightforwardly melodic, but Coleman brings a gentle stridency to his solo, popping his pads softly here and there, which gives the tune a new poignancy.

'Appreciation' and the encore 'Aftermath' are showpieces for piano and rhythm. The latter, unusually, is the only Jamal composition on the set, though recent years have seen him concentrate ever more fixedly on reinvented standards and less on original fare. It would have been good to get George back on for one last hurrah, but it was Jamal's night and it would be hard to better *A L'Olympia*.

***** In Search Of ... Momentum (1–10)** Birdology FDM 36644 2 *Jamal; James Cammack (b); Idris Muhammad (d). 8/02.*
There is every indication that Jamal is moving into one of the busiest phases of his writing career. These are mainly new tunes, none of them instant standards but all thoughtful and well-balanced. He mentions a desire to be moving on to the next project, which might well be a full recording of a piece called 'I'll Take The 20', which is briefly excerpted here, enough to suggest that it might be an interesting experience. Cammack and Muhammad give him everything he needs in support and the chops are still very fleet and elegant.

***** After Fajr** Birdology FDM 36676 2 *Jamal; James Cammack (b); Idris Muhammad (d); Donna McElroy, Vox One (v). 7/04.*
The title-track is the only vocal piece on what is otherwise a steady-as-you-go Jamal live set. 'Topsy Turvy', though, demonstrates once again his insistence that the basic piano/bass/drums format can still function like a much larger unit. The sheer density of sound here is extraordinary, throwing into focus some of the Tatum-influenced lines on some of the other tracks. 'Time On My Hands' and 'My Heart Stood Still' are both big, two-handed affairs, with lots of busy octave work and a rumbling bass that increases in intensity through the solos. Cammack has become an indispensable component of the Jamal sound, but it's the leader's pianism that impresses.

Also, in brief:

***** Encore – Live At Bubba's / *** Live At Midem** Magnum 2104 / 2106. 80, 81.
Two good live sets from an otherwise poorly documented period. Gary Burton (*vib*) guests on the second. OK sound, but availability might be erratic.

***** Live In Paris, 1992** Dreyfus FDM 37019 2. 4/92.
These were taped over two nights with two different trios. A wonderful medley of 'Alone Together', 'Laura' and 'Wild Is The Wind' is the highlight.

****(*) And The Assai Quartet** Roesch 42. 1/98.
Pleasant enough, but so mild and modulated as to be almost subliminal in impact. Four live pieces with a string quartet, plus a short suite entitled 'Pots En Verre'.

***** Picture Perfect** Birdology 85268. 4/01.
Trio recordings – James Cammack or Jamil Nasser (*b*), Idris Muhammad (*d*) – to which Marc Cargill's violin adds some extra interest.

***** Live In Baalbeck** Dreyfus FDM 36667 DVD. 02.
Jamal's quiet presence doesn't make for the most dramatic visuals, but this is a pleasing concert set, sensitively and unpretentiously filmed.

Khan Jamal (born 1946)

VIBRAPHONE, MARIMBA, CLARINET

Began playing vibes in the middle '60s and since then his various associations – with Byard Lancaster, Sunny Murray, Charles Tyler and others – suggest a restless but accommodating spirit.

***** Drumdance To The Motherland** Eremite MTE 050 *Jamal; Dwight James (cl, glock, d); Monnette Sudler (g, perc); Billy Mills (b); Alex Ellison (d). 10/72.*
Still very much a marginal figure in modern jazz, Jamal merits attention. This recovery from the '70s, reissued on CD in 2006 from the original Dogtown LP, is inevitably time-lined by its murky sound, but these are none the less adventurous and mostly successful tracks. Engineer Mario Falana has turned Jamal's old-fashioned instrumentation into a shadowy soundscape that

still fascinates after more than 30 years. The track titles – 'Cosmic Echoes', 'Drum Dance', 'Inner Peace', 'Breath Of Life' – are pretty much what you'd expect from the time and the fusion aesthetic, but Jamal (who doubles here on clarinet) is subtle enough to overcome any reservations.

***(*) **Dark Warrior** Steeplechase SCCD 31196 *Jamal; Charles Tyler (as, bs); Johnny Mbizo Dyani (b); Leroy Lowe (d).* 9/84.

*** **Three** Steeplechase SCCD 31201 *Jamal; Pierre Dørge (g); Johnny Mbizo Dyani (d).* 10/84.

*** **The Traveller** Steeplechase SCCD 31217 *Jamal; Johnny Mbizo Dyani (b); Leroy Lowe (d).* 10/85.

The dedication to Cal Tjader on *Three* suggests one source for Jamal's firmly rhythmic but freely pulsed vibraphone style. The partnership with Dyani was an immensely fruitful one, and on *Dark Warrior* the additional presence of Tyler's sour-sweet alto and bossy baritone delivers some fascinating music, which isn't quite matched on the two later Steeplechases. There is just a hint of Tjader's pattering approach, and vibes fans may hear echoes of just about everyone from Bobby Hutcherson to Steeplechase stablemate Walt Dickerson, to Karl Berger, and it may be that the lack of a settled identity and idiolect is the main problem with Jamal's work. Though his approach to a standard, like the usually saxophonic 'Body And Soul' on *The Traveller*, is reminiscent of Hutcherson's free counterpoint, in terms of diction it is even less horn-like, closer to Dickerson's abstract theme formulations..

***(*) **Percussion And Strings** CIMP 143 *Jamal; Dylan Taylor (clo); Ed Crockett (b); Craig McIver (d, mar); Pete Vinson (d, perc).* 3/97.

This is probably the sound Jamal has heard in his head for years but only now been able to evoke in real time. The combination of instruments is effective, with strings acting as rhythmic accompaniment to the percussion-players. Vinson is involved on only a couple of tracks, playing cowbell on 'Return From Exile' and switching to drums for 'Round About Midnight', allowing McIver to switch to marimba. Monk and Johnny Dyani are the presiding presences, with 'Blue Monk' and 'Witch Doctor's Son' the outstanding tracks.

*** **Balafon Dance** CIMP 267 *Jamal; Roy Campbell (t); Jemeel Moondoc (as); Dylan Taylor (b); Dwight James (d).* 3/02.

The hurt, raw sound of Moondoc and Campbell in consort with the leader gives this fine session its distinctive cast. As with previous albums, Jamal explores elements of African rhythm and James proves to be an able collaborator. The title-piece is probably the best example so far of the vibist's rhythmic concerns to make it onto a record, but 'African Rhythm Tongues' is a clearer exposition of the same ideas. There is a lot of shared experience lying behind these improvisations and the group sound is tight and coherent.

*** **Black Awareness** CIMP 322 *Jamal; Grachan Moncur III (tb, v); Byard Lancaster (as); Dylan Taylor (b); Dwight James (d).* 1/05.

Forty years ago, that would have looked quite an inflammatory title, but this is a markedly laid-back, old-pals session, so relaxed in fact that Moncur, often thought to be a lugubrious presence, busks a vocal on the final cut, 'Sonny's Back'. Jamal's technique hasn't throttled back at all, but technique is less what he's about than feeling, and there's a lovely instinctive quality to this session, one that suits CIMP's recording philosophy very well indeed.

Also, in brief:

***(*) **Speak Easy** Gazell 4001. 88.

With Dave Burrell (*p*), William Parker (*b*) and Sunny Murray (*d*) completing the group, this is a rare opportunity for Jamal to play with peers. A fine record.

*** **Cubano Chant** / *** **Cool** Jambrio 1002 / 1008. 01; 02.

More than a touch of Afro-Cuban about this obscure pair. Tjader is invoked again, but in new contexts. Byard Lancaster (*as*) features on the first, John F. Rodgers (*clo*) on the second.

Bob James (born 1939)

PIANO

Started out as a bopper with avant-garde leanings, but switched to R&B, fusion and other styles.

*** **Explosions** ESP 1009 *James; Barre Phillips (b); Robert Pozar (d).* 5/65.

A massively prolific player, and his career took some strange stylistic turns. This is an intriguing period piece, which has considerable staying power, now in its fourth or fifth reincarnation. It's important for the integration of electronics into a basic piano trio, and while it's callow in its way it continues to intrigue. Valued, too, for containing compositions by Robert Ashley and Gordon Mumma, two major figures of American new music.

Harry James (1916–83)

TRUMPET

Born into a family of circus musicians, he joined Ben Pollack in 1935, switching to Benny Goodman as star soloist in 1937, then leading his own band from 1939, with Sinatra as vocalist. His taste for show-off virtuosity brought him million-selling records but the derision of many jazz followers. Married Betty Grable.

***(*) **Harry James 1937–1939** Classics 903 *James; Jack Palmer (t, v); Tom Gonsoulin, Claude Bowen, Buck Clayton (t); Eddie Durham, Vernon Brown, Russell Brown, Truett Jones (tb); Earl Warren, Dave Matthews, Claude Lakey (as); Jack Washington (as, bs); Herschel Evans, Arthur Rollini, Drew Page, Bill Luther (ts); Harry Carney (bs); Jess Stacy, Pete Johnson, Albert Ammons, Jack Gardner (p); Bryan Kent (g); Walter Page, Thurman Teague, Johnny Williams (b); Jo Jones, Dave Tough, Eddie Dougherty, Ralph Hawkins (d); Helen Humes, Bernice Byers (v).* 12/37–3/39.

*** **Harry James 1939** Classics 936 *James; Jack Schaeffer, Tom Gonsoulin, Claude Bowen, Jack Palmer (t); Russell Brown, Truett Jones (tb); Dave Matthews, Claude Lakey (as); Drew Page, Al Sears, Bill Luther (ts); Jack Gardner (p); Bryan Kent (g); Thurman Teague (b); Ralph Hawkins (d); Frank Sinatra, Fran Haines, Bernice Byers (v).* 4–10/39.

*** **Harry James 1939–1940** Classics 970 *As above, except omit Gonsoulin, Palmer, Sears, Hawkins, Byers; add Dalton Rizzotto (tb); Mickey Scrima (d); Dick Haymes (v).* 11/39–4/40.

***(*) **Harry James 1940–1941** Classics 1014 *James; Claude Bowen, Nick Buono, Jack Palmer, Al Stearns (t); Truett Jones, Dalton Rizzotto, Bruce Squires, Hoyt Bohannon, Harry Rodgers (tb); Dave Matthews, Claude Lakey, Johnny Mezey (as); Vido Musso (ts); Chuck Gentry (bs); Jack Gardner, Al Lerner (p); Ben Heller (g); Thurman Teague (b); Mickey Scrima (d); Fran Haines, Dick Haymes (v).* 5/40–1/41.

*** **Harry James 1941** Classics 1052 *Similar to above, except add Sam Rosenblum, Stan Stanchfield, William Schumann, George Koch (vn).* 1–4/41.

(*) **Harry James 1941 Vol. 2 Classics 1092 *James; Claude Bowen, Al Stearns (t); Dalton Rizzotto, Hoyt Bohannon, Harry Rodgers (tb); Claude Lakey, Sam Marowitz (as); Vido Musso, Johnny Fresco (ts); Chuck Gentry, Clint Davis (bs); Al Lerner (p); Sam Rosenblum, Glenn Herzer, Leo Zorn, Alex Pevsner, Al Friede, Paul Lowenkron, Lou Horvarth, Bill Spears (vn); Ben Heller (g); Thurman Teague (b); Mickey Scrima (d); Helen Ward, Dick Haymes, Lynn Richards (v).* 5–8/41.

*** **Harry James And His Orchestra Featuring Frank Sinatra** Columbia CK 66377-2 *James; Jack Schaeffer, Claude Bowen, Tom Gonsoulin, Jack Palmer, Claude Lakey (t); Russell Brown, Truett Jones, Dalton Rizzotto, Bruce Squires (tb); Dave Matthews, Claude Lakey, Bill Luther, Drew Page (sax); Jack Gardner (p); Brian Kent (g); Thurman Teague (b); Ralph Hawkins, Mickey Scrima (d); Frank Sinatra (v).* 7–10/39.

James's early period is well represented on CD and there is plenty for admirers to choose from. The Classics discs start him off with three terrific sessions, two in which he fronts a small group drawn from the Basie band, one where he repeats the trick using Goodman sidemen (plus Harry Carney!). Unabashed by the heavy company, James often blows the roof off. Four tracks with Albert Ammons and Pete Johnson spotlight his tersest, hottest playing before the sessions with his proper big band close the disc, opening on his theme-tune, 'Ciribiribin', which exemplifies what James was about: no better trumpet technician, a great capacity to swing, but with a penchant for schmaltz mixed with bravado. Classics 936 follows the band through six sessions in six months. Sinatra arrives for eight vocals, and though the band are impressive on the likes of 'King Porter Stomp', James is the only soloist of any consequence and the arrangements are workmanlike. One is reminded of the Bunny Berigan big band, except that James has all of Berigan's technique and little of his judgement. *Featuring Frank Sinatra* is a good set of the young crooner's vocals with James, and though jazz followers will be disappointed at the low temperature, it remains a classy edition of smooth playing and singing.

Those searching for hot music will be disappointed by these discs. Vocals by Sinatra and subsequently Haymes tend to dominate the band's output (James considered singers a 'necessary evil') and Classics 903 introduces such infamous showpiece hits as 'Concerto For Trumpet' and 'Carnival Of Venice'. With hindsight, these are entertaining enough, but it's disappointing that the leader didn't see fit to balance such music out with tunes that could show off the chops of the band. Classics 1014 starts with 'Flight Of The Bumble Bee' and, unless one enjoys the Haymes features, pickings here are pretty slim. Classics 1052 at least has the likes of 'Duke's Mixture' and 'Jeffries' Blues', but the addition of a violin section allowed little but extra schmaltz and James recut new versions of 'Carnival Of Venice' and 'Trumpet Rhapsody'. Classics 1092 again has little to offer beyond the vocal features.

*** **Harry James 1941–1942** Classics 1132 *James; Claude Bowen, Nick Buono, Al Stearns, Al Cuozzo (t); Dalton Rizzotto (tb, v); Hoyt Bohannon, Harry Rodgers (tb); Claude Lakey, Sam Marowitz (as); Dave Matthews (as, ts); Corky Corcoran (ts); Clint Davis (bs); Al Lerner (p); Ben Heller (g); Thurman Teague (b); Mickey Scrima (d); Dick Haymes, Helen Forrest, Jimmy Saunders (v); strings.* 10/41–1/42.

*** **Harry James 1942** Classics 1178 *As above, except add Willard Culley (frhn); George Davis (bs); Johnny McAfee (bs, as, v).* 2–7/42.

***(*) **Record Session '39–'42** Hep 1068 *As various discs above.* 2/39–7/42.

An interesting period. As usual, there's a sprinkling of schmaltz, along with some genuinely effective, sweet performances and superior instrumentals. The Classics approach means that one has to take the interestingly rough with the very smooth, but both discs have some fine sides: 'The Mole', 'The Clipper' and 'I Remember You' (Classics 1132) and 'James Session', 'Let Me Up' and 'Jump Town' (Classics 1178). The strings were being integrated into the orchestra's sound with increasing effectiveness, and with Helen Forrest (joining from Benny Goodman) James could boast a top-line singer, even though Sinatra (subsequently Haymes) had departed.

Hep's set picks out some of the plums from the period and is, naturally, in excellent sound.

*** **Feet Draggin' Blues** Hep CD 62 *James; Jimmy Campbell, Al Ramsey, Uan Rasey, Red Berken, Jim Troutman, Jimmy Grimes, Lenny Corris, Hal Moe, Darl Berken, Zeke Zarchy, Paul Geil, Mannie Klein, Pinky Savitt, Nick Buono, Gene Komer, Ralph Osborn (t); Vic Hamann, Charlie Preble, Ray Heath, Dalton Rizzotto, Ed Kusby, Ziggy Elmer (tb); Juan Tizol (vtb); Willie Smith (cl, as, v); Eddie Rosa (cl, as); Claude Lakey, Les Robinson (as); Polly Polifroni (cl, ts); Corky Corcoran, Clint Davis, Herbie Haymer, Babe Russin, Sam Sachelle (ts); Stuart Bruner, Bob Poland (bs); Arnold Ross, Stan Wrightsmann, Bruce MacDonald (p); Allan Reuss, Hayden Causey, Tiny Timbrell (g); Ed Mihelich, Artie Bernstein (b); Carl Maus, Nick Fatool, Buddy Combine, Lou Fromm (d); Ginnie Powell (v); strings.* 11/44–11/47.

*** **There They Go** Fresh Sound FSRCD 2014 *James; Nick Buono, Pinky Savitt, Ralph Osbourne, Gene Komer, Everett Macdonald, Neal Hefti (t); Juan Tizol, Ziggy Elmer, Charlie Preble, Dave Robbins (tb); Eddie Rosa, Al Pellegrini, Willie Smith, Bob Walters (c, as); Jimmy Cook, Sam Sachelle, Corky Corcoran (ts); Bob Poland (bs); Bruce McDonald (p); Tiny Timbrell (g); Joe Mondragon (b); Don Lamond, Frank Bode, Louie Bellson (d).* 48.

*** **Big John Special '49** Hep CD 24 *Similar to above, except add Phil Cook (t); Tommy Greco (tb); Musky Ruffo (as); Bob Bain (g); Norman Seelig (b).* 6/49–11/50.

*** **Trumpet Blues** Sounds Of Yesteryear DSOY 617 *Basically as above.* 49–50.

***(*) **Bandstand Memories 1938–1948** Hindsight HBCD503 3CD *As all discs above, probably with numerous others!* 38–48.

The easiest way to get a feel for James's better music is to sample the numerous aircheck recordings. James remained popular on radio throughout the '40s, and plenty of material has survived in pro-am recordings. *There They Go* is a better bet for swing followers. James seemed to get more adventurous as the big-band era wore down, and there are some fine charts here from Neal Hefti in particular. The programme is exhaustingly fast and sometimes it seems the other soloists have caught James's showstopping infection to their detriment, but the music's exciting.

The Hindsight box covers ten years of material and is as good a summary of James as we're likely to get. The earliest material has many rough spots, but the next two discs range from good to excellent, and the third in particular is a strong manifesto for the band. James himself remained the main soloist; some part of the young firebrand who started with Goodman remains, but the broad tone and sometimes broader taste of his later work is there too.

It has some stiff competition from the two Hep discs, which are in excellent sound and between them cover most of James's stylings from 1944 onwards. *Big John Special* duplicates much of *There They Go*, but in a superior edition. James's modernism was always going to be cautious, and he valued precision as much as heat in his players. But these will confound listeners who expect the dreary routines of his hit records. *Trumpet Blues* is more of the same.

*** **And His New Swingin' Band** Jazz Beat 515 *James; Nick Buono, Mike Conn, John Audino, Ollie Mitchell, Bob Rolfe, Rob Turk (t); Ray Sims, Joe Cadena, Bob Edmondson (tb); Juan Tizol (vtb); Ernie Tack (btb); Willie Smith (as, v); Joe Riggs (as); Herb Lorden (cl, as); Sam Firmature (ts); Bob Poland (ts); Dave Madden (ts, bs); Ernie Small (bs, f, tb); Jack Perciful (p); Dave Koonse, Terry Rosen (g); Joe Comfort, Red Kelly, Marvin Shore (b); Jake Hanna, Jackie Mills (d).* 4/59, 9/61.
*** **Today!** Jazz Beat 516 *Similar to above, except add Harold Billings, Joe Hambrick, Larry McGuire, Vern Guertin (t); Vince Diaz, Dick Hyde (tb); Dick McQuardy, Dick Leith (btb); Pat Chartrand (as); Modesto Bresano (t, bs).* 2/60, 1 & 3/61.
Stereo recording did the James band proud and the new arrangements by Ernie Wilkins, Neal Hefti (a whole LP's worth compiled with *Today!*), Quincy Jones and others provided a rich platform for Harry's incorrigible showmanship. There are some contemporary pop flourishes, like 'Back Beat Boogie' on *New Swingin' Band*, but they work fine in context and there's enough hot playing to satisfy jazz purists. The first one compiles the title LP with *Requests On The Road*.

Also, in brief:

*** **James With Haymes – 1941** Circle CCD-5. 41.
Haymes went extraordinarily deep for a young man of 21 and it's nice to luxuriate in the voice. Not much else here, though.

*** **Hotel Astor Roof** Storyville STCD 2067. 8 & 9/42.
Another fine radio show. This is the sound of a man who's wooing the most desired woman in America.

**** **Eight Bar Riff** Hep 83. 11/43–6/50.
A sparkling compilation that brings together some of the best of the wartime stuff and after, including the item below.

*** **Meadowbrook Memories** Jasmine 2566. 44.
Two shows from the Meadowbrook Ballroom in New Jersey. Nice work from Smith, Corcoran, Kitty Kallen and others.

*** **Harry James 1945–1946** Classics 1313. 7/45–5/46.
Though big bands were in decline, James still had more than 30 men on his payroll. Kitty Kallen takes some appealing vocals, and the playing's handsome, but it's mostly dance band music.

*** **In Person/Hi-Fi Sounds** Avid 918. 10/52–12/55.
Two solid LP-era sets in good sound.

***(*) **Trumpet Blues** Capitol 521224-2. 7/55–7/58.
A compilation from the Capitol originals *Harry James In Hi-Fi* and *More Harry James In Hi-Fi*, part of the label's initiative in asking swing-era bandleaders to redo their hits for LP.

***(*) **Jazz Masters 55: Harry James** Verve 529902-2. 59–3/64. *The best of the MGM tracks will be a revelation to any who thought James a swing-era relic.*

*** **Harry's Delight** Sounds Of Yesteryear DSOY 607. 4/61–8/62.
A pair of shows featuring familiar stuff from the book of the day.
… and countless others on Collectables, Dutton, Past Perfect, Sounds Of Yesteryear, Swing Factory and more.

Jon Jang (born 1954)

PIANO

Originally Jang Jian Liang, he is a Chinese-American who took up piano late and came to prominence in Fred Ho's Afro-Asian Ensemble.

***(*) **Self Defense!** Soul Note 121203 *Jang; John Worley Jr (t, flhn); Jeff Cressman (tb, perc); Melecio Magdaluyo (as, ss, f, perc); Jim Norton (bcl, ss, f, dizi); Mark Izu (b, sheng); Anthony Brown (d, perc); Susan Hayase, James Frank Holder (perc).* 6/91.
***(*) **Tiananmen!** Soul Note 121223 *Jang; Liu Qi-Chao (suona, erhu, sheng, v); Zhang Yan (guzheng); John Worley Jr (t, flhn); Jeff Cressman (tb); James Newton (f); Melecio Magdaluyo (as, ss, f); Francis Wong (ts, f); Jim Norton (cl, bcl, af); Mark Izu (b); Anthony Brown (perc).* 2/93.
***(*) **Two Flowers On A Stem** Soul Note 121253 *Jang; James Newton (f); David Murray (ts, bcl); Chen Jiebing (erhu); Santi Debriano (b, Chinese gong); Billy Hart (d).* 6/95.
Jang's Arkestra takes its name from Horace Tapscott's Pan African People's Arkestra rather than Sun Ra's. Like Tapscott, Jang is an activist. The pieces on *Self Defense!* relate to issues such as anti-Japanese violence in America, the demand for reparations for Japanese-Americans interned during the war, and Jesse Jackson's pan-ethnic Rainbow Coalition. Even 'A Night In Tunisia' has a political resonance; Dizzy Gillespie was once put forward as a write-in candidate for the presidency. Jang gives it a huge programme that links it to 'The Butterfly Lovers Song' and Jang's own 'Never Give Up!'. The original pieces may depend too heavily on exclamation marks, but 'Concerto For Jazz Ensemble And Taiko' demonstrates Jang's ability to give large-scale structures a directness that doesn't depend on either volume or a ready-to-wear outfit of worthy slogans. Even in live performance (in Seattle), there is no tendency to hector. There are fewer actual references to Asian music on *Self Defense!* than on *Tiananmen!*, a magnificent suite of pieces dedicated to the martyrs of the Chinese democracy movement. Jang repeats the 'Butterfly Lovers Song' and calls repeatedly on Chinese folk tunes, but the main influences are Charles Mingus and Duke Ellington (the later 'world music' suites); 'Come Sunday, June 4, 1989' contains an explicit homage, when Ellington's tune is played in counterpoint to Jang's theme by James Newton, a long-time supporter of the Asian jazz movement.

The presence of Murray and Newton on *Two Flowers And A Stem* gives the music both gravity and a wonderful lightness of spirit, and there can rarely have been such a sanguine interpretation of Mingus's 'Meditation On Integration'. Most of the material is Jang's own, a suite of pieces dedicated to family members and friends, but there is also a closing reprise of the 'Butterfly Lovers Song', which is as exquisitely beautiful as the title-piece, dedicated to his mother.

*** **Beijing Trio** Asian Improv 0044 *Jang; Chen Jiebing (erhu); Max Roach (d).* 98.
*** **River Of Life** Asian Improv 0062 *Jang; David Murray (ts, bcl).* 9/98–2/01.
The idea of mixing American jazz with oriental sounds wasn't new when the Beijing Trio was founded. Coltrane had done it,

and Asian-Americans like Toshiko Akiyoshi had imported new sonorities and rhythms into bebop. Jang's instrument guarantees that he remains solidly allied to Western harmony, and the inclusion of Chen's two-stringed erhu in place of contrabass adds no more than an unusual sound-colour to what is essentially a conventional piano trio. The key player is Roach, a deep student of other rhythmic languages.

River Of Life is a fascinating East–West encounter that reveals more common ground than differences. The saxophonist is most convincing when he explores the lower reaches of his main horn and when he switches to bass clarinet. Jang's declamatory style alternates with a more delicate and impressionistic sound. There are two versions of 'Eleanor Bumpurs' (one live), passionate portraits of the late Johnny Dyani and Julius Hemphill, and a two-part meditation on capital punishment.

Also, in brief:

*** **Immigrant Suite No. 1** Soul Note 121303. 97.
Stoical rather than angry, this has an impressive grandeur.

*** **Self-Portrait** Asian Improv 0050. 99.
A surprisingly modest solo performance, with few apparent agendas and most couched in conventional jazz idiom.

Peter Janson

DOUBLE BASS

Outstanding Swedish free/avant-garde player.

**** **Live At Glenn Miller Café, Volume 1** Ayler AYL CD 012 *Janson; Jonas Kullhammar (sax); Paal Nilssen-Love (d). 9/01.*
Volume 1 on an improvised set can prompt a groan. Here, one wishes more of this date had been included. Janson is only alphabetically the leader of a collaborative trio, curated by Kullhammar. The three had not played together before; so much more impressive, then, the understanding between them. These are all improvised pieces, and Janson often takes a lead, suggesting a strong pulse, as on the very long closing 'Blow Out', and putting much-needed steam behind the occasionally labouring 'Smash And Grab'; the titles tell you a lot about the music, but where's *Volume 2*?

Kjell Jansson (born 1950)

DOUBLE BASS

Born in Gothenburg, he came up through rock and is now a stalwart of the Swedish jazz scene.

*** **Back Where We Came From** Touché Music TMcCD 009 *Jansson; Gilbert Holmström, Gunnar Lindgren (ts); Åke Johansson (p); Leroy Lowe (d). 6/98.*
***(*) **True Swede** / *** **Zonk** Dragon DRCD 355 / 384 *Jansson; Gilbert Holmström (ts); Tommy Kotter (p); Rune Carlsson (d). 7/00; 8/02.*
*** **Endless** Dragon DRCD 398 *As above, except add Annika Skoglund (v). 11/04.*
Sadly, one of Jansson's very best records, an imaginative reworking of the Strayhorn book on *Chelsea Bridge*, is now in Dragon's deleted list. We hope it comes back. The earlier of the survivors is actually a tribute to someone who played on the debut. Leroy Lowe wasn't a 'true Swede' at all, but a Pennsylvanian who moved to Finland and then Stockholm and became a much-liked and well-regarded player on the expat scene there till he died in 1999. It's a strong disc, and the Coltrane-influenced Holmström proves to be a key figure; Lindgren's only in for one track. Kotter's Monkish stylings work well with the group and Carlsson is another failsafe player. Jansson takes some effective features, sounding arrestingly individual.

Piano and bass take two duo spots on the live *Zonk*, a less immediately compelling record, but one which grows on repeated hearings. 'I Can't Get Started' is the better of the two duets, though the group tracks are generally more upbeat and affirmative. The album with vocalist Annika Skoglund has some fine moments – she's a more than respectable singer – but again it seems more diffuse than those earlier discs. Find *Chelsea Bridge* if you can.

Lars Jansson (born 1951)

PIANO, KEYBOARDS

A charter member of the contemporary Swedish movement, though currently he spends more time teaching than recording.

***(*) **Trio 84 / The Eternal Now** Dragon DRCD 301 *Jansson; Lars Danielsson (b, clo); Anders Jormin (b); Anders Kjellberg (d). 84–87.*
*** **A Window Towards Being** Imogena IGCD 019 *Jansson; Brynjar Hoff (ob); Lars Danielsson (b); Anders Kjellberg (d). 2/91.*
*** **Invisible Friends** Imogena IGCD 055 *As above, except omit Hoff. 1/95.*
Jansson's affection for Bill Evans is wedded to an attractive way with melody in his writing: it means that his music comes out more brightly than that of the typical Evans disciple. The fine *Trio 84* is attractively coupled with the subsequent *The Eternal Now*. Far from willowy impressionism, this was a vital and attacking trio (Danielsson subs for Jormin on the second set), lighting up all the instinctive lyricism of the leader by playing with unaffected brio on the likes of 'Långtans Berg' and 'Yanina'. 'To Bill Evans' is a muscular workout, not a weepy requiem, with Jansson carrying the improvisation on a Moog synthesizer. At the same time, Jansson isn't afraid to darken the harmonic substance of pieces such as 'At Once Always' and 'After The Storm'.

A Window Towards Being picks up where the earlier set left off. Hoff is used for instrumental colour on three atypically lightweight tracks; but the main interest is in the piano improvisations on Jansson's own originals. *Invisible Friends* is four years on and in the same impeccable vein. Jansson drifts a little, but his partners pilot a firm rhythmic course that admits of no rambling. The portentousness of some of the titles seems to be nicely deflated by the penultimate one: 'I Have Nothing To Say And I Am Saying It'.

***(*) **The Time We Have** Imogena IGCD 069 *Jansson; Lars Danielsson (b); Anders Kjellberg (d). 3/96.*
Jansson's note muses on the human lifespan, before getting on to the facts about the recording: as he dryly notes, it refers to 'the short amount of time we had to complete the recording', a studio booked only three hours before a flight to the next gig. Most of this is improvised from the germ of an idea. The trio is a long-standing unit at this point and can read each other's moves with no little skill. The result is a surprisingly focused session, relaxed yet free of time-wasting or noodling.

***(*) **Ballads** Imogena IGCD 092 *Jansson; Paolo Fresu (t); Johan Borgström (ts, f); Paul McCandless (cor); Brynjar Hoff (ob); Lars Danielsson, Christian Spering (b); Anders Kjellberg, Morten Lund (d).* 91–97.

This compilation of lyric pieces, culled from Jansson's various sessions for Imogena, is surely the best place to make his initial acquaintance. It points up his firm touch and fastidious manner and gathers in some of his most memorable tunes: 'More Human', 'Why Was I Left Under The Sky' and 'To The Mothers In Brazil' among them. With horn-players guesting on six out of 18 tracks, there's an attractive variation in delivery too.

***(*) **The Blue Pearl** Phono Suecia PSCD 97 *Jansson; Lars Lindgren, Lennart Grahn, Hildegunn Öiseth , Jan Eliasson, Fredrik Norén (t); Bengt Åke Andersson , Christer Olofsson, Ralph Soovik (tb); Niclas Rydh (btb); Claes Lindqvist (ss, as); Niklas Robertsson (as); Ove Ingmarsson (ts, ss); Mikael Karlsson (ts, f); Erik Norström (ts); Jan Forslund (bs); Ulf Wakenius (g); Yasuhito Mori (b); Anders Kjellberg (d); Jacob Andersen (perc).* 6/96.

***(*) **One Poem, One Painting** Imogena IGCD 074 *As above, except omit Lindqvist, Wakenius, Andersen; add Steen Raahauge (perc).* 6/98.

***(*) **Temenos** Spice Of Life SOL SC-0005 *Jansson; Paolo Fresu (t); Lennart Grahn, Samuel Olsson, Jan Eliasson, Morten Lundgren (t, flhn); Björn Samuelsson , Christer Olofsson, Ralph Soovik (tb); Niclas Rydh (btb, tba); Niklas Robertsson (ss, as, bcl); Johan Borgstrom (as, cl, f); Ove Ingmarsson (ts, cl, rec); Mikael Karlsson (ts, ss, f); Jan Forslund (bs, af); Yasuhito Mori (b); Morten Lund (d); Lisbeth Diers (perc).* 5/03.

Beautifully played by the Bohuslän Big Band, these scores by Jansson smoothly translate his trio style to the bigger context. Good tunes, lively voicings, crisp rhythms that go against what has become something of a cliché of Scandinavian brooding and gloom. If anything, the composer's pieces have the heft and swing of American big-band writing, and a piece such as 'A Cup Of Mintzer-Tea', on the first record, is a clever take on Bob Mintzer's methods in the idiom. Naturally, he has a crack team of soloists on hand, many familiar from their own records. The second set is a collection of pieces in dedication to the 500th aniversary of Uddevalla, home town to both Jansson and the Big Band. Either disc will give much pleasure.

Five years on, and with several new names in the line-up, the BBB still sound in fine shape, though if there's a complaint it might be that they have drifted even closer to a transatlantic copy-band. Fresu guest stars and gets a dedication in 'Cosmic Sleepwalker'.

*** **I Am That** Imogena IGCD 115 *Jansson; Lars Danielsson (b); Anders Kjellberg (d).* 9/04.

Our verdict might seem generous for what is Jansson's most reserved and inward-looking record. The trio have been at it for 20 years, yet instead of growing in stature they seem to be turning inward: there are some absolutely lovely moments, but they're scattered, and many will lose patience waiting for their arrival.

Joseph Jarman (born 1937)

SAXOPHONES, OTHER REEDS, FLUTE

He grew up in Arkansas, but found himself serendipitously in Chicago when the foundations of jazz were being rethought. He worked with Muhal Richard Abrams, met Anthony Braxton and played with Roscoe Mitchell in what became the Art Ensemble Of Chicago.

*** **Song For** Delmark DE-410 *Jarman; Bill Brimfield (t); Fred Anderson (ts); Christopher Gaddy (p, mar); Charles Clark (b); Thurman Barker, Steve McCall (d).* 10–12/66.

*** **As If It Were The Seasons** Delmark DE-417 *Jarman; John Jackson (t); Fred Anderson, John Stubblefield (ts); Lester Lashley, Joel Brandon (f); Richard Abram (p, ob); Charles Clark (b, clo, koto); Thurman Barker (perc); Sherri Scott (v).* 68.

Jarman was either the quintessential voice of the AEOC or odd man out. He was the first to leave the Ensemble in the '90s, but his work since is scattered and often under other leaders. *Song For* is relatively standard AACM fare, intercut with neo-Dada recitations and characterized by a lack of formal shape. The supporting performers, with the exception of the drummers, are not always up to scratch, though Clark produces some wonderfully sonorous bass on 'Adam's Rib'. The long tracks – 'Non-Cognitive Aspects Of The City', 'Song For' and a second and longer unissued take of Fred Anderson's 'Little Fox Run' with its skittering marimba patterns – pall slightly on repeated hearings.

As If It Were The Seasons was made some 18 months later: involving many of the same musicians, it feels like a direct continuation, and the title-piece exemplifies Jarman's blending of lyricism, free space, drifting time and occasional bursts of intensity. At this distance, the records feel like inadequate episodes from what should have been a comprehensive setting-down of this ensemble's work, but on their own terms they retain an elusive attraction.

*** **Together Alone** Delmark DE 428 *Jarman; Anthony Braxton (as, cbcl, f, perc, v).* 12/71.

A disappointing showing from two reed masters. Braxton's compositions seem mysterious to Jarman, while Braxton seems deaf to context. There are some fine moments on the opening title-track (which recalls the standard 'Alone Together') and on the tiny 'Morning', which is redeemed by its freshness and immediacy of language.

Also, in brief:

*** **Connecting Spirits** Music & Arts 964. 1/96.

A live encounter with Marilyn Crispell (*p*), which combines modest artistry and some daring.

*** **Pachinko Dream Track 10** Music & Arts 1040. 5/96.

Recorded at the annual Asian American Jazz Festival in San Francisco, with well-known figures – Glen Horiuchi (*p*), Francis Wong (*sax*), Elliot Kavee (*perc*) – from that orbit. Music & Arts discs can now be hard to find.

Keith Jarrett (born 1945)

PIANO, ORGAN, SOPRANO SAXOPHONE, OTHER INSTRUMENTS

A child prodigy, he learned his craft in the Boston area and with the Jazz Messengers before joining Charles Lloyd's crossover quartet. A restless experimenter who pioneered long-form solo improvisation but also, with his Standards Trio, rewrote the American songbook.

*** **Life Between The Exit Signs / El Juicio** Collectables COL CD 6254 *Jarrett; Dewey Redman (ts); Charlie Haden (b); Paul Motian (d).* 5/67, 7/71.

*** **Restoration Ruin** Collectables COL CD 6274 *Jarrett (all instruments); string quartet.* 3/68.

(*) **Somewhere Before Atlantic 7567 81455 *Jarrett; Charlie Haden (b); Paul Motian (d). 8/68.*
**** **El Juicio (The Judgement)** Atlantic 7567 80783-3 *Jarrett; Dewey Redman (ts, cl, Chinese musette); Charlie Haden (b, perc); Paul Motian (d). 7/71.*
*** **The Mourning Of A Star** / *** **Birth** Atlantic 8122 75355-2 / Wounded Bird 1612 *As above. 71; 7/71.*
**** **Foundations: The Keith Jarrett Anthology** Rhino R2 71593 *Jarrett; Chuck Mangione (t); Joe Farrell, Hubert Laws, Charles Lloyd (f); Frank Mitchell, Jim Pepper, Dewey Redman (ts); George Benson, Sam Brown (g); Gary Burton (vib); Ron Carter, Charlie Haden, Reggie Johnson, Cecil McBee, Steve Swallow (b); Art Blakey, Bill Goodwin, Bob Moses, Paul Motian (d); Airto Moreira (perc). 66–75.*
*** **Somewhere Between** Rhino 8122799467 *Much as above. 68–75.*

Jarrett divides critical opinion wildly. The sheer momentum of early success has allowed him to experiment freely, but it has also generated an unfeasibly large discography, often in multi-disc sets.

It's a long history now and it's useful to be reminded of where it began. In modest span *Foundations* covers the seven years from his tough New York apprenticeship to *El Juicio*.

Collectables like unexpected juxtapositions. Pairing Jarrett's early *Restoration Ruin* (reminiscent of the later *Spirits*) with the Art Ensemble Of Chicago's *Bap-Tizum* is a little strange, but it is good to have this early example of multi-instrumentalism back. The pieces are all very short, sometimes almost perfunctory, but it's fascinating in its musing way.

The other Collectables set brings together *El Juicio* with the fine early trio *Life Between The Exit Signs*. Interesting to compare this unit with the later Standards Trio. It is immediately apparent how much more straightforwardly rhythmic Jarrett sounds in 1967, but as yet how uncomfortably co-ordinated he is with the group. 'Lisbon Stomp' is a cracking opener. The two tunes called 'Love No. 1' and 'No. 2' are extremely individual and 'Life …' itself has the distinctive jazz/pop/country feel one associates with Jarrett. What is as yet unformed is his ability to shape a group as if it were a single instrument compounded of different personalities.

Somewhere Before reunites the line-up that made *Life Between The Exit Signs*. Rock-influenced and still reminiscent of the methodology of the Charles Lloyd Quartet and the Miles Davis group, it includes a version of Bob Dylan's 'My Back Pages' and two delightfully cadenced rags. Recorded live and slightly rough in texture, it has a freshness of approach that Jarrett was slow to regain.

In a series of intensive sessions in the first two weeks of July 1971, Jarrett taped enough material for *El Juicio*, *The Mourning Of A Star* and *Birth*. The group sound is expanded by his own use of soprano saxophone, notably on *El Juicio* and on *Birth*'s 'Mortgage On My Soul (Wah Wah)', Redman's clarinet and musette and occasional use of steel pans and other percussion. It remains a high-point. The joyous countrified swing of 'Gypsy Moth' and 'Toll Road' could hardly be more infectious, at the opposite remove to the dour atmosphere of 'El Juicio' itself, a strange, brooding tone-poem, or indeed to the experimental melodism of 'Piece For Ornette'. It exists in two forms, one at nine and a quarter minutes, the other at 12 seconds!

The Mourning Of A Star is an odd, elusive record. The bitty content never quite coheres. For many purchasers the compilation set will be sufficient for this early period. What is immediately striking, listening to Jarrett play a standard, 'Smoke Gets In Your Eyes', behind Jim Pepper in Bob Moses' group, is how fully formed he already sounds. 'Love No. 3', nominally a Charles Lloyd Quartet cut, is actually a Jarrett solo, played in front of a first-house crowd at the Fillmore West; again, it's the same voice, not even in embryo, but already working out its own priorities. Go back a further year and listen to the 21-year-old hold his own with Art Blakey, albeit in a non-vintage Messengers. It all reinforces the impression of a young man who came of age with his artistic and creative agenda already in place and who has spent the last 40 years or so working through their ramifications and byways.

Somewhere Between is yet another slideshow of the period, but useful in its way.

**** **Expectations** Columbia/Legacy C2K 65900 2CD *Jarrett; Dewey Redman (ts, perc); Sam Brown (g); Charlie Haden (b); Paul Motian (d); Airto Moreira (perc); brass; strings.* 9 & 10/71.

Jarrett was dropped by Columbia less than a month after this record was released, even though they still claim it as his breakthrough disc. Now restored to its full length over two CDs and with accurate track-listing, there are few better places to sample Jarrett's uncanny ability to make disparate musical ideas work together. It's possible to argue for *Expectations*' breakthrough status rather more disinterestedly by pointing to the pianist's increasingly confident synthesis of jazz ('Circular Letter'), rock ('Sundance'), gospel ('There Is A Road') and Latin ('Common Mama') themes into a passionate, occasionally ecstatic mix. Some of the more extravagant freedoms relate closely to his work with a man who stayed with Columbia a while longer. Jarrett learned – or allowed himself – to play free on Miles Davis's *Live–Evil* and there is ample evidence of that here. Redman plays on only half the tracks, Brown on six; Jarrett plays soprano saxophone in addition to piano, but also (and despite Columbia's silence on the matter) organ and percussion. The new issue restores the strings piece, 'Visions', and revises the running order to its original form, ending on 'There Is A Road (God's River)', which makes better sense. Everything else now leads up to it. The logic of the session is impeccable. 'Nomads' is the only really long track and it meanders, its climaxes hollow. The best of the session lies in well-crafted tunes and textures. The addition of guitar changes the feel, though Brown's style was also evolving and not yet completely distinctive.

[illegible]

**** **The Köln Concert**
ECM 810067-2 2CD *As above.* 1/75.

An epoch in modern jazz. Made in conditions of exceptional difficulty – not least an audibly unsatisfactory piano – Jarrett not for the first time makes a virtue of adversity, carving out huge slabs of music with a rare intensity. His instrument does sound off-puttingly bad-tempered, but his concentration on the middle register throughout the performance creates a hypnotic effect that is still entrancing listeners more than 30 years later.

***(*) **Facing You** / ***(*) **Solo Concerts** / **(*) **Staircase** / *** **Sun Bear Concerts** / *** **Concerts** / ** **Paris Concert** / ***(*) **Vienna Concert** ECM 827132-2 / 827747-2 2CD / 827337-2 2CD / 843028-2 6CD / 827286-2 / 839173-2 / 513437 2 *Jarrett (p solo).* 11/71; 3 & 7/73; 11/76; 3/80; 5 & 6/81; 10/88; 7/91.

There was an uneasy giantism in Jarrett's work of the later '70s, culminating in the release of the infamous *Sun Bear Concerts*, hours of densely personal piano improvisations, originally in a 10-LP box. Scale alone doesn't make for interesting music. It's fascinating, but one often feels overwhelmed by quantity rather than charmed by quality. One wonders how much critical excitement was simply a reaction to size.

The Bremen and Lausanne sets on *Solo Concerts* are both very strong. The first multi-volume set was well received on its release and stands up particularly well now; by contrast, *Facing You* seems slightly dated. These are friendlier, less intense performances than the *Köln* sides, but no less inventive for that, exploring Jarrett's characteristic blend of popular and 'high' forms. The 1981 *Concerts* was also recorded in Germany and in slightly easier circumstances (Jarrett suffered agonizing back pain throughout the Bremen *Solo Concert*); there's far less tension in the music. *Facing You* may seem a period piece, but it's a good place to get a feel of Jarrett's characteristic method before tackling the multi-volume sets, and *Staircase*, where he seems to range across idioms with no apparent urgency.

Much has been made of the cohesion and unity of Jarrett's solo performances. They are often likened to multi-movement suites rather than collections of discontinuous tunes or numbers. This is certainly true of *Facing You*, which shares with the *Köln Concert* a satisfying roundness; it certainly isn't true of *Staircase* or of the *Paris Concert*. The latter is lively but also predictable. The idiomatic shifts have become mannered almost to the point of self-parody, and Jarrett's histrionics can seem manipulative. The notorious grunting and vocalizing are unpleasantly intrusive.

By the turn of the '90s Jarrett's solo concerts had their own terms of reference and it's hard to find a critical language larger than the music itself. One falls back on specious comparison. The *Vienna Concert* is at once more formal and more coherent than the disappointing *Paris Concert*. Bach and Shostakovich are both in the atmosphere. It opens with a quiet, almost hymnic theme which develops very slowly over sombre pedals for just over 20 minutes, before opening out into a broken-tempo country theme that still preserves the original material in inverted form. The second and third pieces develop material from the first, but in such a way that one wonders if they have been released in the order of the original concert. Long-standing Jarrett fans will find all the required elements in place; newcomers may find this more approachable than *Köln* or *Sun Bear*.

*** **Fort Yawuh** Impulse! 547 966-2 *Jarrett; Dewey Redman (ts, perc); Charlie Haden (b); Paul Motian (d); Danny Johnson (perc).* 2/73.

***(*) **The Survivor's Suite** / *(*) **Eyes Of The Heart** ECM 827131-2 / 825476-2 *As above, except omit Johnson.* 4/76; 5/76.

Jarrett's American quartet probably never reached the heights or achieved the almost telepathic understanding of the European group responsible for the classic *Belonging* (see below). The addition of Dewey Redman to the basic trio on *Fort Yawuh* gives that album a dark power; the CD includes unedited performances of all tracks and the addition of one more from the session, the long 'Roads Travelled, Roads Veiled'.

Survivor's Suite is a masterpiece, with the quartet pulling together on an ambitiously large-scale piece, each member contributing whole-heartedly and passionately. By the sharpest of contrasts, *Eyes Of The Heart*, a live exploration of much the same material, is a near-disaster. The original release was as a double LP with one blank side, which symbolizes the break-up of an always fissile band. Dewey Redman contributes scarcely anything, and the album ends with Jarrett playing alone.

**** **Belonging** / ***(*) **My Song** / *** **Personal Mountains** / *** **Nude Ants** ECM 829115-2 / 821406-2 / 837361-2 / 829119-2 2CD *Jarrett; Jan Garbarek (ts, ss); Palle Danielsson (b); Jon Christensen (d).* 4/74; 1/77; 4/79; 5/79.

The European Quartet was probably the most sympathetic grouping Jarrett had assembled to date. *Belonging* is a superb album, characterized by some of the pianist's most open and joyous playing; his double-time solo on 'The Windup' is almost Tatum-like in its exuberance and fluency. The country-blues feel of 'Long As You Know You're Living Yours' is a confident reflection of his music roots. The ballads 'Blossom', 'Solstice' and the title-piece are remarkable by any standards; Garbarek's slightly out-of-tune opening statement on 'Solstice' and Danielsson's subsequent solo are masterful, while Jarrett's own split chords accentuate the mystery and ambiguity of the piece.

Nude Ants (from 'New Dance') is a live set from New York. It's a valuable documentation of the European Quartet outside the studio, but the performances are below par and Garbarek (who admits dissatisfaction) sounds alternately forced and diffident. Recording quality is below ECM's usual standard. *Personal Mountains* sounds very much better, but the playing has a sleepy, jet-lagged quality (taped in Tokyo) that blurs the impact of the title-piece and the momentarily beautiful 'Prism', 'Oasis' and 'Innocence'.

**** **Setting Standards – New York Sessions** / *** **Standards Live** / ***(*) **Still Live** / ***(*) **Standards In Norway** / **(*) **Tribute** / ***(*) **Changeless** / **** **The Cure** ECM 1737344 / 827827-2 / 835008-2 2CD / 521717-2 / 847135-2 2CD / 839618-2 / 849650-2 *Jarrett; Gary Peacock (b); Jack DeJohnette (d).* 1/83; 7/86; 10/86; 10/89; 10/89; 4/90; 4/90.

In January 1983, at New York's Power Station studio, Jarrett, Peacock and DeJohnette set down 14 tracks, the majority of them based on show tune standards, which significantly redefined contemporary piano trio jazz and began a process of documentation that has continued to this day, to an almost unfollowable extent. The Standards Trio is one of the music's iconic groupings, and now the first convocation of the group – which yielded *Standards: Volume 1, Volume 2* and *Changes* is available in a handsome card box. The individual records may also still be available but this is the way to experience the music; it also allows us to correct a mistake in our dating in the last edition.

Jarrett's approach to standards is nothing if not individual; for all his obvious respect and affection for the material, he consistently goes his own way. These are trio dates, though; Peacock's firmly harmonic bass and DeJohnette's imaginative drumming centre every track. It doesn't always come off. There are moments on *Standards: Volume 1* which are simply flat and uninspired, as on 'God Bless The Child'. *Volume 2* is more even in quality. There's little repetition of themes on *Standards Live* and *Still Live*, so direct comparison is difficult. The only occasion where this is possible is on the strangely patchy *Tribute*, which repeats 'All The Things You Are' from *Standards: Volume 1*. The later version is more oblique, but also simpler. Like the rest of the tracks, it is intended as an *hommage*, in this case to Sonny Rollins. Jarrett adds two of his own compositions to the set, inscribing himself ever more legibly into the tradition he is exploring and rediscovering.

In that same vein, the Standards Trio hasn't limited itself to existing repertoire. *Changes* and *Changeless* contain original material which is deeply subversive of jazz as a system of improvisation on 'the changes'. Typically, Jarrett invests the term with quite new aesthetic and philosophical considerations. On

Changeless, there are no chord progressions at all; the trio improvises each section in a single key, somewhat in the manner of an Indian raga. The results are impressive and thought-provoking.

***(*) **Bye Bye Blackbird** ECM 513074-2 *Jarrett; Gary Peacock (b); Jack DeJohnette (d). 10/91.*

***(*) **At The Deer Head Inn** ECM 517720-2 *Jarrett; Gary Peacock (b); Paul Motian (d). 9/92.*

Bye Bye Blackbird is Jarrett's tribute to the late Miles Davis, with whom he worked in the '60s. It's startling to hear him talk in a rare ECM liner-note about Miles's 'purity of desire' (the phrase, or a version of it, is repeated) when the burden of on- and off-stage comments in the '80s had been that Miles had seriously compromised the music – to electricity, to mere fashion, and so on.

Taken on its own merits, *Bye Bye Blackbird* is a wonderful record. The choice of material is refreshingly unobvious (how often is Oliver Nelson's 'Butch And Butch' covered?) and immaculately played. The two originals, 'For Miles' and a coda, 'Blackbird, Bye Bye', are intensely felt, and the level of abstraction that has crept back into the music is well judged and unobtrusive. DeJohnette performs wonders, changing metre subtly with almost every bar on 'Straight No Chaser'.

It's a recurrent craving of superstars that they should turn their backs on the big halls and all the paraphernalia of stardom and play small venues again. The Dear Head Inn in Allentown, Pennsylvania, was the scene of Keith Jarrett's first serious gig on piano. It has now sustained a jazz policy for more than 40 years, a dedication passed on by the original owners to their daughter and son-in-law. In order to relaunch the club in 1992, Jarrett agreed to play a gig there, taking along Paul Motian, with whom he had not worked since the time of *Silence*. Motian brings a lighter and more flowing pulse to the music than DeJohnette. The obvious point of comparison is 'Bye Bye Blackbird', which glides along without wires or other obvious support for more than ten minutes, a beautiful, airborne performance. This might almost be a second tribute to Miles. It opens with a superb reading of 'Solar', but then follows with skilful readings of 'Basin Street Blues' and Jaki Byard's 'Chandra'. Outside the studio, Peacock is more forceful and less complex. He gives 'You And The Night And The Music' a pugnacious edge. It seems unlikely that Jarrett will ever need to go back to bar-room gigs, but here he demonstrated his ability to work a small audience with powerful, unpretentious jazz.

**** **At The Blue Note: The Complete Recordings** ECM 527638-2 6CD *As above. 6/94.*

Another remarkable documentation: two sets from each of three consecutive nights at the New York club. It might be considered warts-and-all, but there are no warts, and no slack. It's fascinating, given sufficient time and attention, to hear Jarrett import ideas – harmonic resolutions, phrases, improbable interval jumps like 11ths and 13ths – from one piece to another on different nights. As an insight into how spontaneously creative he can be, it is unparalleled even in this extraordinary discography.

It was played, one suspects, with the recording very much in mind. One might almost prefer more repetition of tunes, but he goes his individual way, leaning a little more than previously on top-ten standards – 'Autumn Leaves', 'Alone Together', 'On Green Dolphin Street' – and on jazz repertory pieces like Rollins's 'Oleo'. An essential set.

***(*) **La Scala** ECM 537268-2 *Jarrett (p solo). 2/95.*

Jarrett's health caused deep concern in the '90s. A chastened simplicity creeps in. Jarrett's improvisations are as long and as densely textured as ever, but there is a modesty and philosophical calm which seems new. The second part of 'La Scala', the generic title for the two main pieces, has outbreaks of quiet violence, but all of it logically resolved. The instrument is immaculate, warm and full-voiced. As so often, Jarrett encores with 'Over The Rainbow', a featherlight performance.

**** **The Melody At Night, With You** ECM 547949-2 *Jarrett (p solo). 98.*

And just when you thought the story would simply run '... and so on', Jarrett pops up with a record of fragile magnificence, a sequence of filigreed songs from a common musical past. Hearing him do 'My Wild Irish Rose' and 'Someone To Watch Over Me' back to back is to hear a musician who recognizes no tension between improvisation and 'tradition', between the recalled and the intuitive. It is a quite simply magnificent record, swinging in a way that Jarrett has rarely before been swinging ('I Got It Bad And That Ain't Good'), and sweetly melodic ('Shenandoah').

*** **Whisper Not** ECM 543816 *Jarrett; Gary Peacock (b); Jack DeJohnette (d). 7/99.*

The trio was about to take a fresh turning, but this was a celebratory occasion, taped live in Paris and one of the first times when Jarrett seemed clear of the chronic fatigue that had afflicted him over the previous two years, a condition that might have ended his playing career. Listening to him on 'Bouncing With Bud', the title-track and 'Groovin' High', one is struck more by the renewed interest in bebop than concerned that there seems to be a slight dulling of articulation and phrasing. The notes don't seem to run along as cleanly now, though perhaps this is down to the piano.

Even so, Peacock and DeJohnette are both in magisterial form, though the former would also suffer serious ill-health, and both seem ever more prominent. Our nominations for immortality from this set would be 'What Is This Thing Called Love?' and a magnificent 'Poinciana'.

*** **Inside Out / ***(*) Always Let Me Go** ECM 1780 / 1800/01 2CD *As above. 7/00; 4/01.*

Jarrett's interest in free playing has always been evident but has rarely been as explicit as here, which takes a further step on from the *Changeless* project.

Drummer and bassist don't sound entirely convinced at the start of 'From The Body'. This surely wasn't sprung on them without notice? The blues are the basic idiom, but Peacock seems to toy with edgy melodic shapes which don't come from that tradition until the whole thing unfurls in ever-longer lines that suggest there is a rubbed-out architectural drawing behind the piece. 'Inside Out' and 'Free Fade 341' are less immediately satisfying, but then the trio hits its stride with 'Riot' and another major statement is complete. Irritatingly, ECM saw fit to include an encore of 'When I Fall In Love', a favourite of these guys, but an intruder in this context.

Always Let Me Go was recorded live in Japan, where Jarrett has played to rapt attention throughout his career. The philosophy is the same as on *Inside Out*, a free programme without standards or predetermined structures. The opening 'Hearts In Space' is a full half-hour of intense trio improvisation, ranging from taut blues and boogie passages to more abstract shapes. 'Waves' is longer still and eclectic in terms of stylistic reference. Jarrett even seems to impersonate Bud Powell at one point. Interspersed are much shorter tracks, like the roistering 'Paradox', which touches on similar areas, and the tiny 'The River', which Jarrett plays solo. 'Facing East', 'Tsunami' and 'Relay' round out the set, but one wonders if this were any other artist and any other group whether these tracks would have been first-choice inclusions. As a document of Jarrett's almost 150th performance in Japan, it's impeccable, but there's some unevenness towards the end and only dedicated fans will play this often.

**** **The Out-Of-Towners** ECM 1900 *As above.* 7/01.
This was a special gig, recorded near ECM's home base and thriving on the acoustic of the Munich State Opera. The blues structure of the title-track is gloriously upbeat, and there's a stunning version of Mulligan's 'Five Brothers'. Indeed, an album which begins relatively slowly takes off with 'I Love You' before kicking into the superb sequence above. There is, though, a final twist, for as an encore Jarrett returns to the stage alone for a beautiful reading of 'It's All In The Game', ballad playing at its absolute finest and worthy of Bill Evans at his greatest.

**** **My Foolish Heart: Live At Montreux** ECM 1737 326 2CD *As above.* 7/01.
It's hard to exaggerate the outpouring of musical creativity at this period. Any cynicism about the amount of live Jarrett – even just with this trio – retreats in the face of the music itself. Health issues aside, it's a very buoyant-sounding Jarrett who bounces through 'Ain't Misbehavin'' and a very boppish 'Oleo' on the first volume. The second set begins with 'Honeysuckle Rose' and there's a further version of 'Five Brothers'. DeJohnette seems more prominent as a soloist than usual, an impression confirmed in Jarrett's liner-note. Once again, a situation fraught with problems – heat, lighting, audience noise – seems to have sparked an exceptional performance.

**** **Radiance** ECM 1960/61 *Jarrett (p solo).* 10/02.
Jarrett began dabbling in solo performance again as his health problems improved and this superb Osaka set is one of the highlights of his career. Having looked again at free playing alongside his standards repertoire, Jarrett had the confidence to sit down at the piano (and it sounds beautiful) and simply let the music flow through him. Though the parts are differentiated – and there is sometimes applause between them – these two discs create a strong impression of two performances that develop out of tiny germs of ideas: sometimes an interval, sometimes a phrase, sometimes what sounds like a half-remembered segment of a song. It's what Jarrett does with these that is remarkable. He develops grand or simpler song-like forms, always with a strong emphasis on left-hand figures and chords that add up to considerably more than the parts.

*** **Up For It: Live In Juans Les Pins** ECM 004602 *Jarrett; Gary Peacock (b); Jack DeJohnette (d).* 5/03.
The title is cheerfully defiant, the album cover as sunstruck blue as the Mediterranean, the material all somehow associated with Miles Davis and his formidable appearances in the south of France with a classic quintet 40 years earlier. Having momentarily set aside free playing, the trio reverts to standard material, or rather to material from the Miles songbook: 'If I Were A Bell', wonderfully conceived and played, the bopper 'Scrapple From The Apple', 'My Funny Valentine', 'Autumn Leaves' and 'Someday My Prince Will Come' in gentle swing tempo. There's also a fresh run-out for 'Butch And Butch'. His touch is immaculate and if anything it's Peacock and DeJohnette who wilt a bit as the set progresses; Jarrett's energy is remarkable.

**** **The Carnegie Hall Concert** ECM 07362 2CD *Jarrett (p solo).* 9/05.
Amazing to say it at this stage in his career and given the problems he has suffered, but here is another new direction. This magnificent recital, given in the Isaac Stern auditorium at Carnegie Hall, shows Jarrett breaking down his familiar long-form improvisation into shorter pieces that reflect both his experience with the Standards Trio and their exploration of freer material. The main concert is divided into ten shorter 'parts' which last between ten and three and a half minutes. Within each of these, Jarrett seems to explore a number of the parameters that might be said to make up a song. He experiments with melody, pushes the metre almost to breaking point, reharmonizes or moves outside recognizable tonalities at will, adjusts dynamics subtly or dramatically, introduces silences and suspended chords. The effect is dazzling and prompts the inevitable, though hackneyed, reaction that everything Jarrett has done to date seems to point to this moment. The five encore pieces on the second disc – including 'Time On My Hands' and his own almost canonical 'My Song', which was first recorded in the '70s – are nice to have, but slightly distracting after the magnificence of the main performance.

Also, in brief:

*** **Rutya And Daitya** ECM 513776. 5/71.
Recorded just before the trio of strong Atlantics, this is a curious disc, beset by Jarrett's obsessive multi-instrumentalism and a much better showcase for duo partner Jack DeJohnette.

(*) **In The Light / **(*) **Luminessence** / **(*) **Arbour Zena** / *(*) **The Celestial Hawk** ECM 835011-2 2CD / 839307-2 / 825592-2 / 829370-2. 73; 4/74; 10/75; 3/80.
Hugely ambitious with-strings projects, elevated by Garbarek's presence here and there, but horribly time-locked now.

***(*) **The Impulse Years: 1973–1974** / ***(*) **Mysteries: The Impulse Years 1975–1976** Impulse! 237 5CD / IMPD 4 149 4CD. 73, 74; 12/75, 10/76.
When Jarrett went on to ECM, Impulse! continued to milk their investment with these compilations. They're useful catch-ups for those who cottoned on after the *Köln Concert*, but they don't give much clear sense of development.

*** **Spheres** / ** **Invocations** ECM 827463 / 1201/2 2CD. 9/76; 7–10/80.
Parts of the latter were recorded on the same organ as *Spheres* but lack its intensity and focus.

** **Sacred Hymns Of G. I. Gurdjieff** / ** **Dark Intervals** ECM 829122-2 / 847342-2. 11/79; 10/88.
By far the dreariest of the solo piano records.

** **Book Of Ways** ECM 931396-2 2CD. 7/86.
The clavichord album.

(*) **Spirits ECM 829467-2 2CD. 4/87.
Its supporters include biographer Ian Carr, but these multi-instrumental doodles are thin fare.

** **:rarum: Selected Recordings Volume 1** ECM 014168-2 2CD. 74–94.
Jarrett seems wilfully perverse opening the compilation with stuff from *The Book Of Ways*, then five selections from *Spirits* and a movement from the pipe organ *Spheres* (which isn't available on CD). He even includes a highly percussive section from the Munich concert, which out of context makes little sense.

*** **Tokyo '96** ECM 539955-2. 3/96.
The story continues, unstaunchable, maddeningly indulgent and selflessly brilliant by turns. There are moments of pure genius, but the overall impression is of low-key predictability.

Robert Jarvis

TROMBONE

Formerly with the Hugh Hopper band, he extends the boundaries of free jazz with extended techniques.

*** **Carving Up Time** Slam CD 242 *Jarvis; Frank van der Kooij (sax); Henk de Laat, Alan Niblock (b); Jean-Victor de Boer, Oscar Schultz (d).* 00.
Jarvis makes the trombone sound delightfully forlorn rather than declamatory, and his use of effects and field recordings adds a dimension to this debut record that might not be there were it down to the group – or rather groups – alone. The 'Global Village' seems to emphasize isolation and individuality rather than community; in fact, it was written for a festival of that name in Northern Ireland. Jarvis's technique is finely tuned, and allows him to range from strong and emphatic blowing to softer dynamics that verge towards tonelessness and silence.

Bobby Jaspar (1926–63)

TENOR SAXOPHONE, FLUTE

Born in Liège, he made his name in Paris in the '50s, and moved to the USA when he marrried Blossom Dearie. Had a brief spell with Miles Davis in 1957. He died in 1963 following heart surgery.

*** **Modern Jazz Au Club St-Germain** Emarcy 159941-2 *Jaspar; René Urtreger (p); Sacha Distel (g); Benoît Quersin (b); Jean-Louis Viale (d).* 55.
***(*) **Clarinescapade** Fresh Sound FSRCD449 *Jaspar; Eddie Costa, Tommy Flanagan (p); Barry Galbraith (g); Nabil Totah, Milt Hinton (b); Elvin Jones, Osie Johnson (d).* 56.
*** **Bobby Jaspar With George Wallington, Idrees Sulieman** Original Jazz Classics OJC 1788 *Jaspar; Idrees Sulieman (t); George Wallington (p); Wilbur Little (b); Elvin Jones (d).* 5/57.
*** **Jeux De Quartes** Emarcy 18423 *Jaspar; Sadi Lallemand (vib); Michel Hausser (vib, xyl); Paul Rovere, Jymie Merritt (b); Kenny Clarke (d); Humberto Canto (perc).* 12/58.
*** **Bobby Jaspar With Friends** Fresh Sound FSRCD-166 *Jaspar; Mundell Lowe, René Thomas (g); George Duvivier, Monty Budwig, Jean Marie Ingrand (b); Ed Shaughnessy, Jean-Louis Viale (d).* 58–62.
Jaspar sounded like Lester Young might have done if Lester had been Belgian. Bobby's pale tone and amorphous phrasing on tenor were matched with an agile and exceptionally pointed flute style, abjuring the mere prettiness which normally attends that instrument. His last studio recording, previously reissued as *Phenil Isopropil Amine* (it refers to an amphetamine drug) but now as *Jeux De Quartes* in the *Jazz In Paris* series, is all-flute, and with a light-sounding band it's as fugitive a set as any in this small canon. The picture was significantly improved in 2008 by the appearance of *Clarinescapade*, made while Jaspar was working with J. J. Johnson in the US and being fêted as a rising star. As the title suggests, he adds clarinet to his armoury, quite effectively, too, even if the instrument was generally out of favour at the time. Jaspar also has two flute features on the agreeable if unexceptional 1957 session; Sulieman sits out on four of the seven numbers, but Jaspar is quite confident enough to handle the front line by himself. Also in Emarcy's excellent series is the *St-Germain* date: Jaspar and Urtreger work through a programme which is set up as obvious cool-bebop copy, but Jaspar puts in enough to individualize the likes of 'You Stepped Out Of A Dream'. The rhythm section is very plain.

With Friends is a motley but absorbing collection of mainly live tracks, most with a small group under Mundell Lowe's leadership, but two were cut in Paris with René Thomas – excellent, sinuous bebop workouts. The tracks with Lowe are a mixed lot: Jaspar has a gorgeous flute feature on 'It Could Happen To You' and generally uses this horn over the tenor. Lowe's own work shouldn't be discounted: he has a fine improvisation on 'Gal In Calico'. Still not much Jaspar around at present: he is becoming very much a forgotten figure.

André Jaume (born 1940)

TENOR SAXOPHONE, FLUTE, CLARINET, BASS CLARINET

Began in Dixieland, then turned to more modern situations. Projects have included solo and duo work (Joe McPhee and Jimmy Giuffre are both associates) as well as larger-scale groups. Gamelan music is a significant interest.

***(*) **Pour Django** CELP C1 *Jaume; Raymond Boni (g).* 6/85.
*** **Songs And Dances** CELP C4 *As above, except add Joe McPhee (t, ss).* 5/87.
**** **Cinoche** CELP C7 *Jaume; Rémi Charmasson (g); François Méchali , Claude Tchamitchian (b); Daniel Humair (d).* 1/84–3/88.
*** **Standards** CELP 12 *Jaume; Jean-Sébastien Simonoviez (p); François Méchali (b); Olivier Clerc (d).* 4/89.
***(*) **Peace/Pace/Paix** CELP 19 *Jaume; Charlie Haden (b); Olivier Clerc (d).* 5/90.
***(*) **Abbaye De L'Epau** CELP 20 *Jaume; Charlie Mariano (as, f).* 3/91.
**** **Giacobazzi, Autour De La Rade** CELP 25 *Jaume; Barre Phillips (b); Barry Altschul (d).* 6/92.
Jaume's CELP records are uniformly good, as well as his only representation in the catalogue, since his old hatART albums have now gone. The tenor is still his primary instrument, and he gets a granitic, almost Gothic tone out of it when he wishes, though he's as likely to play quietly, almost deferentially. The alto he picks up only occasionally, but his bass clarinet and flute work are also distinctive: lyrical, but with a dark, sometimes misshapen side to them. His tribute to Django casts only a sidelong look at Reinhardt's material: he and Boni play 'Mélodie Pour Julie' relatively straight, but there are also abstract originals here that honour the guitarist's spirit as well as the letter of his music. Boni's effects colour much of the festival set recorded on *Songs And Dances*, where they play Coleman's 'Blues Connotation' as well as Otis Redding's 'Dock Of The Bay' and do three solos in tribute to Jimmy Lyons. Cinoche is masterful music for '*un film policier qui n'existe pas*': split between one group with Humair and Méchali and another with Charmasson and Tchamitchian, Jaume's playing has a Rollins-like authority on tenor, with the superb 'Ballade A Perdre Le Temps' outstanding.

The *Standards* collection seems to set Jaume off on a new midstream course. Aside from a single original, 'Escapade', the programme offers nine familiar songs to work with, and Jaume's querulous tone and tortuous phrasing make deliberately unsettled work of the music. He takes out the bass clarinet as often as the tenor and soprano, and it lends a mooching air to 'Nancy'. On the next two records Jaume sounds as if he's growing ever more quiet and introspective. He seldom raises his saxophone voice on either one, yet both make a firmer impression than some of the earlier discs. The trio session establishes a line of descent from Ornette Coleman, which 'Peace' and 'Blue Connotation' make manifest, but Jaume's playing has little of Coleman in it: he's too quirkily himself, and the steady-rolling pulses devised by Haden and Clerc support a very personal kind of melodic improvisation. *Abbaye De L'Epau* is more soberly reflective, and the very even pacing of the music makes this sequence all of a piece, with Mariano turning his own light down a little to remain in keeping with the occasion. Both discs are well-recorded (the second is from a concert session) and gently absorbing.

The trio tribute to painter Jean-Pierre Giacobazzi calls on the sombre, earth-solid bass of Phillips and the magnificent Altschul, whose exacting, intensely detailed playing is remarkable by itself. Jaume makes the most of all his horns, with the soprano and bass clarinet finding new depth; but his tenor continues to impress the most, and the best music here is as absorbing as Coleman's great Golden Circle sessions.

***(*) **Team Games** CELP 31 *Jaume; John Medeski (p). 5/94.*
A very improbable meeting, with the keyboardist of Medeski, Martin & Wood producing some inspired playing. Steve Lacy's 'Blues For Aida' is a favourite of Jaume's (it appears on *Borobodur Suite*, see below, 'in brief') and the alternately harsh and gentle treatment it gets here is memorably invigorating. Otherwise it's Monk and Coltrane on the set-list, and unhackneyed choices at that, with a beautifully irreverent 'Ba-Lue Bolivar Ba-Lues Are' to highlight what they can do.

***(*) **Clarinet Sessions** CELP 40 *Jaume; Rémi Charmasson (g); Bruno Chevillon, Alain Soler (b); Randy Kaye, Barry Altschul (d).* 1–6/96.
***(*) **A Portrait Of Jimmy Giuffre** CELP 39 *Jaume; Jean-François Canape (t, bugle); Rémi Charmasson (g); Bob Harrsion (b); Randy Kaye (d).* 6/98.
Jaume's fascination with the clarinet and with Jimmy Giuffre gets full rein on these two. *Clarinet Sessions* has its misfires, such as the misjudged duets with Altschul which open the disc, but there are also some sublime moments: 'Mountain By The Sea', a fine mood-piece, and the three duets with Chevillon. The conventionally swinging 'Bonne Course' and the feathery duet with Kaye, 'West Stockbridge Impression', round out a quietly provocative set.

The set in dedication to Giuffre finds a ground common both to its dedicatee and to Jaume's more abstract side. 'Apes', for instance, is taken further out than the composer himself would probably sanction, but Harrison and Kaye (himself a former Giuffre sideman) know just how far to push their roles without surrendering the chamberish feel of the group, and the three principal soloists make any journeys from inside to out entirely logical within what is a carefully designed group framework. Cut live at two Avignon concerts, this was a splendid event.

***(*) **Jaisalmer** CELP 43 *Jaume; Bernard Santacruz (b); Marc Mazzillo (d).* 2/00.
***(*) **Pour Théo...** CELP 44 *Jaume; Alain Soler (g).* 6/00.
Working in seeming isolation from the main European currents, Jaume continues to make very good records. The trio record starts out with Rollinsian authority on 'Lenox Avenue', walks through a spirited mood-piece with 'Ratuboko', wrangles past the abstractions of 'Errance', and so on. As an introduction to Jaume's colourful kind of post-bop, it works superbly. The duo record is, surprisingly, a lot tougher than the instrumentation might suggest. The record was inspired by the playfulness of a friend's infant son, and instead of pastoral musings there's an argumentative, almost a barking quality to the dialogue, with both men in high spirits.

Also, in brief:

***(*) **Piazza Di Luna** CELP 10. 8–9/89.
Made with Tavagna, an ensemble of Corsican polyphonic singers. Beautiful, but specialized.

(*) **Something ... CELP 15. 4/90.
With multi-instrumentalist Joe McPhee and an American rhythm section, but disappointing.

*** **Borobodur Suite** / *** **Merapi** CELP 30 / 34. 2/95; 4/96.
These explore an interest in gamelan music: moonlight on water? Perhaps less lulling than that. However, saxophones and clarinets don't sit well with gamelan instruments.

Stefan Jaworzyn

GUITAR

British noise-guitar specialist who bars no holds.

*** **In A Sentimental Mood** Incus CD 25 *Jaworzyn; Alan Wilkinson (as, bs).* 96.
How many picked this up expecting a set of gentle Ellington covers only to be confronted with 'My Psychotic Valentine' instead? What's not clear about Jaworzyn and his partner is whether their sense of humour stretches past the album- and track-titles, which sound like the titles to Dadaist exhibits and are too long to reproduce here. On balance, it probably does, even though parts of these five extended improvs sound grimly serious rather than light-hearted. Jaworzyn explores the whole gamut of effects on his guitar, but beneath it all there is still the jazz player's emphasis on line and structure. Wilkinson, likewise, sounds free but with ties to something undefined. It's exhilarating, slightly wearying music that maybe works better still when you can see the guys at work.

Shanti Paul Jayasinha

TRUMPET

Young Latin jazz maestro in search of a world music synthesis.

*** **Round Trip** Candid CCD 79848 *Jayasinha; Paul Booth, Tim Garland, Patrick Clahar (sax); John Crawford (p); Andy Lafone (g); Davide Giovannini (d); Alex Wilson (perc).* 07.
Jayasinha has worked with John Etheridge, Michael Garrick and others. This, though, is a project close to his musical heart, an attempt to create an idiom that transcends easy stylistic demarcations and to shape a world jazz that doesn't merely consist of exotic flavourings. It's a lovely, elegant set, with effective guest parts for Booth, Garland and Wilson, but anchored on Clahar's increasingly individual voice and on a rhythm section that settles round Lafone's rubbery but accurate bass guitar lines. 'The Gatekeeper' and 'Round Trip' are the picks.

Jazz At The Philharmonic

SUPERGROUP

Instigated by Norman Granz, it took its name from a single concert at the Philharmonic Theater in Los Angeles in 1944 but became a generic title for shows or tours from then till the '80s, promoted by Granz and featuring an evolving repertory cast.

*** **The Beginning / *** The First Concert / Body And Soul** Charly 41 / Verve 521646-2 / Jasmine 2569 *Joe Guy, Howard McGhee (t on Beginning only); Shorty Sherock (t); J. J. Johnson (tb); Willie Smith (as on Beginning only); Illinois Jacquet (ts); Jack McVea, Charlie Ventura (ts on Beginning only); Nat Cole (p); Les Paul (g); Red Callender (b); Johnny Miller (b on Beginning only); Gene Krupa (d on Beginning only); Lee Young (d). 7/44.*

**** **Carnegie Hall 1949** Pablo 5311-2 *Fats Navarro (t); Tommy Turk (tb); Charlie Parker, Sonny Criss (as); Flip Phillips, Coleman Hawkins (ts); Hank Jones (p); Ray Brown (b); Shelly Manne (d). 11/49.*

***(*) **Frankfurt 1952** Pablo 235305 *Roy Eldridge (t); Flip Phillips, Lester Young (ts); Hank Jones (p); Irving Ashby (g); Ray Brown (b); Max Roach (d). 11/52.*

*** **Norman Granz's Jazz At The Philharmonic, Hartford, 1953** Pablo 2308240 *Charlie Shavers, Roy Eldridge (t); Bill Harris (tb); Benny Carter, Willie Smith (as); Flip Phillips, Ben Webster (ts); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Gene Krupa (d). 5/53.*

***(*) **JATP In Tokyo** Pablo PACD 2620 104 2CD *As above, except add Raymond Tunia (p); J. C. Heard (d); Ella Fitzgerald (v). 11/53.*

*** **The Exciting Battle: JATP, Stockholm '55** Pablo 2310713 *Roy Eldridge, Dizzy Gillespie (t); Bill Harris (tb); Flip Phillips (ts); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Louie Bellson (d). 2/55.*

*** **Hamburg, Germany, February 29 1956** Fresh Sound FSRCD 441 2CD *As above, except omit Harris, Bellson; add Illinois Jacquet (ts); Gene Krupa (d); Ella Fitzgerald (v). 2/56.*

The JATP event on 2 July 1944 at the Philharmonic Auditorium in Los Angeles was headlined by Nat Cole, Illinois Jacquet, Meade Lux Lewis and other slightly unfamiliar names in this context. The Charly offers a bit more than the Verve *First Concert* set, and is cheap as chips, though inelegantly mastered. There's now a Jasmine option as well.

A decade later, at JATP's peak of international celebrity, there was a relatively fixed roster of stars, all from within Norman Granz's recording empire. Granz actively promoted the racial integration of jazz. He was also shrewd enough to recognize that more very definitely meant more. There is often a sense of 'never mind the quality, check the personnel' on a JATP record, and finesse and expressive sophistication were sometimes lost in polite cutting sessions which put high-note playing and amicably fiery exchanges at a premium. Given the variety of acts under the umbrella the JATP discography used to be a shambles, the records issued and reissued in all manner of combinations, other Verve material left unissued on CD. A box set (see below, 'in brief') dealt with that to some extent, but it's unwieldy and costly, though listening disc by disc to what were essentially institutionalized jam sessions or platforms for showmanship is unexpectedly rewarding.

That high standard persisted through later JATP survivals but it's difficult to identify highs and lows. The earlier Japanese session recommends itself on grounds of sheer length and also because there is a winning freshness to everybody's playing; but that might be said of any of them.

The 1949 session is quite exceptional, and something which goes beyond the JATP legacy and into the realm of important jazz recordings. There are three long jams featuring a front line of Navarro, Parker, Criss, Turk and Phillips, with the Jones–Brown–Manne rhythm section: the solos are remarkably cogent and exciting in a tough, unforgiving way, with Parker and Criss striking memorable sparks off each other, Phillips keeping matters under control, and Navarro – only months away from his death – simply riveting. Then Coleman Hawkins comes on, and shares the front line with Navarro and the rhythm section for an exceptional set. This is the first official release of this music and – apart from Granz's announcement – nicely recorded.

The Frankfurt date also has some astonishing music. Lester Young's solo on 'I Cover The Waterfront' is certain proof that he wasn't finished as a performer, and there's huge excitement in the closing 'Dre's Blues', which is driven along ferociously by Roach. The opening 'How High The Moon' is less special, but that's how JATP concerts tended to go.

The Hamburg date is the latest to resurface. It's a three-part set, with an All-Stars jam on volume one and sets by Oscar Peterson and Ella on the second. Just about everyone is featured at some point or another, but Roy Eldridge's solo spot on 'Rockin' Chair' stands out of a programme largely dominated by Dizzy, and even Krupa's well-trodden 'Drum Boogie' seems fresh and alive. Nicely remastered, this is a great find for JATP enthusiasts.

*** **The Greatest Jazz Concert In The World** Pablo 2625-704-2 3CD *Clark Terry, Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (t); Buster Cooper, Chuck Connors, Lawrence Brown (tb); Benny Carter, Johnny Hodges, Russell Procope (as); Jimmy Hamilton (cl, ts); Coleman Hawkins, Zoot Sims, Paul Gonsalves (ts); Harry Carney (bs); Duke Ellington, Oscar Peterson, Jimmy Jones (p); T-Bone Walker (g, v); Sam Jones, Bob Cranshaw, John Lamb (b); Louis Hayes, Bobby Durham, Rufus Jones, Sam Woodyard (d); Ella Fitzgerald (v). 6–7/67.*

***(*) **JATP In London, 1969** Pablo 2620119 *Dizzy Gillespie, Clark Terry (t); Benny Carter (as); Coleman Hawkins, Zoot Sims (ts); James Moody (ts, f); Teddy Wilson (p); T-Bone Walker (g); Bob Cranshaw (b); Louie Bellson (d). 3/69.*

***(*) **JATP At The Montreux Festival, 1975** Pablo 2310748 *Clark Terry (t, flhn); Benny Carter (as); Zoot Sims (ts); Joe Pass (g); Tommy Flanagan (p); Keter Betts (b); Bobby Durham (d). 7/75.*

**** **The Montreux Collection** Pablo 235306 *As above, except add Roy Eldridge, Dizzy Gillespie (t); Eddie Lockjaw Davis, Johnny Griffin (ts); Toots Thielemans (hca); Milt Jackson (vib); Count Basie, Oscar Peterson (p); Niels-Henning Ørsted Pedersen (b); Louie Bellson, Mickey Roker (d); Ella Fitzgerald (v). 7/75.*

*** **Return To Happiness: JATP At Yoyogi National Stadium, Tokyo** Pablo 2620117 *Harry 'Sweets' Edison, Clark Terry (t); J. J. Johnson, Al Grey (tb); Zoot Sims, Eddie 'Lockjaw' Davis (ts); Joe Pass (g); Oscar Peterson, Paul Smith (p); Keter Betts, Niels-Henning Ørsted Pedersen (b); Louie Bellson, Bobby Durham (d); Ella Fitzgerald (v). 10/83.*

JATP marched on through the later '60s and '70s, otherwise not good years for jazz. Anything calling itself *The Greatest Jazz Concert In The World* is asking for trouble, although the title is merely a flag of convenience: it's drawn from concerts in three different locations, involving everyone from Oscar's trio to Duke's orchestra. Zoot and Benny Carter sit in with the Ellington band, T-Bone Walker plays the blues, and Ella and Duke wind things up with 'Cotton Tail'. Plenty of fun.

Nice things from London and from Tokyo and it's quite entertaining to gauge the difference in audience reaction between the two. In Britain, JATP was greeted with polite enthusiasm; in Japan, with unrestrained excitement bordering on religious delirium.

In 1975 Granz turned the Montreux festival into a JATP event. The single CD tells part of the story, but not the whole of it. The highlight is Ella singing 'The Man I Love', but there's hardly a dead spot anywhere on the set, a perfect representation of what Granz and JATP were all about.

Also, in brief:

****** The Complete Jazz At The Philharmonic On Verve 1944–1949 / **** The First Ten Years** Verve 523893-2 10CD / Proper 1428 4CD. 44–49; 44–54.

The compendious — and expensive – Verve box pretty much covers the waterfront as far as the classic period is concerned, though it's hard to find now. The Proper compilation does the job cheaper, albeit in graceless sound.

Jazz Composers Alliance Orchestra

ENSEMBLE

Adventurous big band working on the Boston scene since 1985.

***** Flux** Northeastern NR 5010 *John Carlson, Bob Levy, Mike Peipman, Walter Platt (t); David Harris, Russell Jewell, Bob Pilkington (tb); W. Marshall Sealy, Mark Taylor (frhn); Jim O'Dell (tba); Sam Rivers (ss); Ron Scheps (ss, ts); Julius Hemphill (as); Jay Brandford, Doug Yates (as, cl); Joel Springer (ts); Kathy Halvorsen (bs, ob); Susan Calkins (f); John Medeski (p, syn); Duane Johnson (syn); John Dirac, Andrew Hurlbut, James Kelly (g); Diana Herold (vib); Howard Britz (b); Grisha Alexiev (d); Jerry Leake (perc).* 92.

***** In, Thru And Out** Cadence CJR 1153 *Mike Peipman, Keiichi Hashimoto (t); David Harris, Bob Pilkington (tb); Jim Mosher (frhn); Jim Gray (tba); Jim Hobbs, Jeff Hudgins (as); Phil Scarff (ts); Hans Indigo (bs); Hiro Honshuku (f); Art Bailey (p); Norma Zocher (g); Rick McLaughlin (b); Rich Greenblatt (vib); Harvey Wirht (d); Taki Masuko (perc); Rebecca Shrimpton (v).* 5/01.

***** Celebration of the Spirit** CIMP 298 *Keiichi Hashimoto, Mike Peipman (t); David Harris, Bob Pilkington (tb); Jim Gray (tba); Jim Mosher (frhn); Hiro Honshuku (f); Jim Hobbs, Jeremy Udden (as); Phil Scarff (ss, ts); Hans Indigo (bs); Soo-Jung Kae (p); Winnie Dahlgren (vib); Norma Zocher (g); Rick McLaughlin (b); Richie Barshay (d); Taki Masuko (perc).* 10/03.

One feels an immediate admiration for outfits like the JCAO for the sheer moxie required to put together an operation like this, and particularly when they're bound to be confused with Michael Mantler's Jazz Composers Orchestra, who pioneered this kind of thing in the late '60s.

The first album is attractive largely because of the presence of John Medeski of Medeski, Martin & Wood (albeit on piano rather than trademark organ) and guest stars Rivers and Hemphill, who each contribute a significant composition. In addition, there are compositions by Calkins, Ken Schaphorst, Hurlbut and Johnson. These are competent and interesting enough, but one feels that the performances are constrained by the rigours of the material, especially on Schaphorst's 'Loggerhead Blues', which could have been a lot looser in execution. It also suffers from following Katz's fine 'Variations On A Theme By Jimi Hendrix', which is distinguished by some unexpected sonorities, not least Kathy Halvorsen's delightful oboe part. It's a piece that firmly underscores JCAO's lineage from the Gil Evans orchestra of the previous decade. Hemphill's 'Hard Blues' was an important component of his live set for a while and it is distinguished here by a tense, mournful solo from the composer. His impact on JCAO is acknowledged in a tribute piece on the second album. The Rivers piece, 'Flux', is typical of his later interest in *concerto grosso* structures, with the main ensemble broken down into small combos.

The later, live date for Cadence is a more sober beast and less immediately likeable, though to go out without guest support speaks volumes for JCAO's confidence. Nearly a decade on, the personnel is almost entirely different. The featured composers include Warren Senders, the Argentinian Laura Andel, trombonist David Harris and JCAO founder Darrell Katz, who contributes the blues-based Hemphill suite. The soloing is committed, intelligent and inventive, even when the basic structures are gruelling. Andel's 'El Tiempo – To My Mother' and 'Caruara' also stand out.

The personnel has continued to evolve and the concept to develop. *Celebration* is arguably closer in feel to the first album, but again without benefit of stellar guests. The five compositions come from the same axis within the group, but with the addition of Ken Schaphorst, who always turns in something interesting. Again live – the odds against a studio visit for an ensemble like this are hefty – the recording was made in the Tsai Performance Center at Boston University, and the sound CIMP get away from home base is testimony to the technical skill on hand at a label often decried (by us) for cheerless literalism.

Jazz Composers Orchestra (founded 1967)

GROUP

Formed by Michael Mantler to commission and perform new large-scale jazz compositions.

*****(*) Communications** JCOA 841124-2 *Michael Mantler (dir); Don Cherry (c); Randy Brecker, Stephen Furtado, Lloyd Michels (flhn); Bob Northern, Julius Watkins (frhn); Jimmy Knepper, Roswell Rudd (tb); Jack Jeffers (btb); Howard Johnson (tba); Al Gibbons, Steve Lacy, Steve Marcus (ss); Bob Donovan, Gene Hull, Frank Wess (as); Gato Barbieri, George Barrow, Pharoah Sanders, Lew Tabackin (ts); Charles Davis (bs); Carla Bley, Cecil Taylor (p); Larry Coryell (g); Kent Carter, Ron Carter, Bob Cunningham, Richard Davis, Eddie Gomez, Charlie Haden, Reggie Johnson, Alan Silva, Steve Swallow, Reggie Workman (b); Andrew Cyrille, Beaver Harris (d).* 1–6/68.

JCO's best-known product is still the massive 'chronotransduction' *Escalator Over The Hill*. From the same period came the equally ambitious *Communications*. It consists of four enormous slabs of orchestrated sound and a brief 'Preview', each with a featured soloist. Or, in the case of the opening 'Communications No. 8', two soloists: Don Cherry and Gato Barbieri. Mantler's scoring is unique. Cherry's squeaky cornet is the only high-pitched brass instrument; the sections are weighted towards french horns and trombones, with flugelhorn accents generally located in the middle register and the higher-pitched parts assigned to soprano saxophones. In addition, Mantler scores for five double basses on each track, which gives each piece a complex tonal rootedness for the soloists' (mostly) unrestrained excursions.

Roswell Rudd's playing on 'No. 10' is some of his best on record; Steve Swallow's bass introduction establishes its parameters with great exactness, and again the dark scoring works superbly. The final two-part section fully justifies Cecil Taylor's top billing. His solo part is full of huge, keyboard-long runs and pounded chords and arpeggios that leave Andrew Cyrille sounding winded and concussed. Very much of its time, *Communications* is still an important historical document.

Jazz Couriers

GROUP

Modernist combo fronted by Ronnie Scott and Tubby Hayes.

*** **Some Of My Best Friends** Acrobat 4265 *Jimmy Deuchar (t); Ronnie Scott, Tubby Hayes (ts); Terry Shannon (p); Phil Bates (b); Bill Eyden (d).* 8/57, 2/58.

***(*) **The First And Last Words** Jasmine JAS626 *As above, except add Kenny Napper (b); Phil Seaman (d).* 8/57, 7/59.

Ronnie and Tubbs met up at just the right moment and brokered a combination of recent success and some frustration into one of the legendary groups of British jazz. There's a certain overlap between these dates, with the August 1958 recordings, including Tubbs's 'Through The Night Roared The Overland Expression' and a nice arrangement of Dameron's 'On A Misty Night', included on both. Hard to say which is the better option after that, since all British collectors without the relevant vinyl will want the whole available run. Jasmine have done a nice crisp job with the mastering and the presence of the other British jazz legend (we'd like to elevate Deuchar to that company as well as Seaman) gives the nod to the latter disc.

The Jazz Five

GROUP

London-based modernists, circa 1960.

*** **The Five Of Us** Jasmine JASCD 623 *Vic Ash (ts, cl); Harry Klein (bs); Brian Dee (p); Malcolm Cecil (b); Bill Eyden (d).* 10–11/60.

Originally one of Tony Hall's Tempo series (and very collectable in that form), this catches a hot quintet in enthusiastic form. The main point at this distance is to hear the playing of Ash and Klein, accomplished saxophonists who rarely enjoyed much time in the limelight. Ash's mobile, heavy-toned tenor (and clarinet, for a nice change) is the punchy lead voice, but Klein's gruffly assertive playing is perhaps even more listenable. The music is in an easy-going Messengers/Couriers mould, and though the originals are nothing special they are, at least, originals rather than mere hard-bop covers. Dee gets as much solo space as the horns but at this stage at least was rather less interesting in that role.

Jazz Jamaica

GROUP

Attempting a synthesis of Caribbean musics – ska, calypso, reggae, mento – and jazz. De facto leader Gary Crosby is guitar legend Ernest Ranglin's nephew.

*** **Skaravan** Skazz Records SKACD 001 *Eddie Thornton (t); Rico Rodriguez (tb); Michael Rose (ts, f); Cedric Brooks (ts); Clifton Morrison (ky, hca); Alan Weekes (g); Gary Crosby (b); Kenrick Rowe (d).* 93.

*** **Double Barrel** Hannibal 1421 *Eddie Thornton (t); Dennis Rollins (tb); Brian Edwards (as); Michael Rose (ts, f); Clifton Morrison (p, org, ky); Alan Weekes (g); Gary Crosby (b); Kenrick Rowe (d); Tony Uter (perc).* 98.

*** **Massive** Dune Records 06 *Kevin Robinson, Guy Barker, Edward Thornton, Claude Deppa, Sean Corby, Colin Graham (t); Harry Brown, Ashley Slater, Annie Whitehead, Barnaby Dickinson, Fayyaz Virji, Winston Rollins, Dennis Rollins (tb); Andy Grappy (tba); Denys Baptiste, Andy Sheppard; Michael Rose, Patrick Clahar, Adam Bishop, Jason Yarde, Soweto Kinch, Tony Kofi; Ray Carless (saxes); Alex Wilson (p); Orphy Robinson (vib); Alan Weekes (g); Gary Crosby (b); Kenrick Rowe (d) Tony Uter (perc); Juliet Roberts (v).* 01.

*** **Motorcity Roots** Dune 012 *Abram Wilson (t, v); Harry Brown (tb); Soweto Kinch, Jason Yarde (as); Denys Baptiste (ss, ts); Alex Wilson (p, org); Andrew McCormack (p); Robin Bannerjee (g); Gary Crosby (b); Rod Youngs (d); Pete Eckford, Satin Singh (perc); Wesley Lewis, Zara McFarlane, Sir Bill Morris, Omar, Mary Pearce, Juliet Roberts (v).* 03.

Jazz Jamaica's 'skazz' sounds as if it might have been around for ever. The best testimony to its naturalness is the title-arrangement of the Juan Tizol–Duke Ellington tune, which joins Charlie Parker's 'Barbados' and a couple of Skatalites songs in a joyous programme of blowing tunes. The rhythms may be a little unvaried and the solos lacking somewhat in subtlety, but the impact of players like Rico Rodriguez, the legendary trombonist of the Skatalites, and of Clifton 'Bigga' Morrison is unmistakable, and Crosby and Rowe hold the rhythm section together with great poise. Rico's solo on his own 'Ramblin'' is definitive. Hard to dislike, any of it, but possibly a bit one-dimensional for repeated hearings on CD.

The second album points to staying power and an ambition to push into new musical territory. The inclusion of Bird's 'Dewey Square' alongside the Bacharach–David 'Walk On By', 'I Heard It Through The Grapevine', the theme from *Exodus* and Wayne Shorter's 'Night Dreamer' suggests a group prepared to cast its net wide. Crosby is still the driving force, though it is Rollins who does the excellent horn arrangements, and his big blatting sound is consistently attractive.

The All Stars big band on *Massive* brings together a remarkable array of British musicians from two generations, from young cats in their mid-20s to seniors of 70-plus. The sound is joyous and strong. They're back again on *Motorcity Roots* with a fantastic tribute to Motown. The vocals are sometimes an intrusion, even on these familiar songs. Denys Baptiste's solo on 'I Heard It Through The Grapevine' is superb, but the improbable highlight is senior trade unionist Bill Morris's narration of 'What's Going On', alongside a passionate Soweto Kinch solo. New guy Abram Wilson shines on a couple of tracks and there's a fine guest spot from Nu-Soul star Omar, who tackles 'Just My Imagination' as if he heard it in his cradle.

Jazz Messengers

GROUP

The Blakey 'ghost band', convened by Benny Golson.

*** **The Legacy of Art Blakey** Telarc 83407 *Terence Blanchard (t); Curtis Fuller (tb); Benny Golson (ts); Geoff Keezer (p); Peter Washington (b); Lewis Nash (d).* 11/97.

As a one-off hard-bop band (recorded at Iridium) this line-up is hard to beat, but it doesn't sound like the Messengers and the comparison does it little service. Golson's 'Blues March' and 'Whisper Not' are both cracking reads, and there's a nice examination of Wayne Shorter's 'One By One' to kick things off, but there's no real sense of celebration or legacy.

The Jazz Passengers

GROUP

The name was supposed to sound like the Jazz Messengers. They once toured with Deborah Harry!

***(*) **Implement Yourself** New World 80398 *Curtis Fowlkes (tb); Roy Nathanson (as, ts, cl); Marc Ribot (g, hn); Bill Ware (vib); Jim Nolet (vn); Brad Jones (b); E. J. Rodriguez (d, perc); Waldwick High School Marching Band.* 3/90.

*** **Live At The Knitting Factory** KFWCD 107 *As above, except omit Ribot, band; add Marcus Roja (tba); Dave Fiuczynski (g); Dougie Bourne (d); Yuka Honda (samples).* 1/91.

*** **Plain Old Joe** Knitting Factory KFWCD 139 *As above, except omit Fiuczynski, Roja, Bourne, Honda; add Michael Dorf (hca); Helen Wood (v).* 92.

The original idea was a trombone/saxophone duo, consisting of Fowlkes and Nathanson, but it has steadily expanded into a flexible ensemble that does what can only be described as jazz cabaret. The vocal arrangements are reminiscent, weirdly, of *Escalator Over The Hill*, or one of Frank Zappa's jazzier projects. If one could imagine an avant-garde or post-modern Crusaders, that might be even nearer the mark. The drill is not to expect anything too much like the last track or album. Fortunately, it's all done with too much wit and intelligence to risk the charge of mere perversity, and the playing, from Fowlkes and Nathanson especially, is so good that one seldom pauses to wonder why? Or even what?

At the turn of the '90s, the group had a fairly regular berth at the Knitting Factory, but the live album is the weakest of the available records and the only one to which the charge of self-indulgence sticks. Though they seem on the surface to be the quintessential live act, the Passengers are brilliant exponents of studio performance and *Implement Yourself* manages to combine a relaxed live feel with astonishing discipline and exactness. As befits a group that has grown organically, there is no obviously dominating voice, though the two founders are clearly the guiding personalities. Even so, Jones, the remarkable Ware and Rodriguez add their two cents and the group functions as a unit. That being so, guests are absorbed quite seamlessly, rarely sticking out or intruding. *Implement Yourself* has less vocal material than usual, but Ribot's vocalized guitar-line intercutting with the vibes on the Dolphyish 'Peace In The Valley' takes the place of a conventional lyric. As a whole, it's a bruising but constantly fascinating listen.

Plain Old Joe is somewhat close to the group's music theatre vein and doesn't come across so well on disc.

Jack Jeffers

BASS TROMBONE, TUBA

A first-call man for brass sections, and as an arranger.

*** **New York Dances** Mapleshade 3632 *Jeffers; Don McIntosh, Junior Vega, James Zoller (t); Alfred Patterson (tb); Pablo Calogero (bs); Enrique Fernandez (as); Bill Easley, Mark Shim (ts); Sonelius Smith (p); Steve Novosel (b); Warren Smith (d).* 96.

Hamiet Bluiett's Explorations series offers overlooked musicians their 15 minutes. Even so, Jack remains pretty much with the other foot-soldiers throughout this nicely crafted big-band set. Unlike, say, Howard Johnson, who proselytizes for the tuba as a solo instrument, he prefers to work on the orchestral textures and leave the soloing to others. The forces are small enough for the subtleties of these arrangements to shine through, but with a low, throbbing power that reflects where Jack's been sitting for years.

The main event is a New York suite which maximizes the ensemble's unusual sound, but there are also cuts like Nat Adderley's 'Sweet Emma', Jobim's 'Corcovado', Duke's 'Mood Indigo' and 'Caravan' (which is actually trombonist Tizol's), and, as a closer, Mingus's 'Goodbye, Pork Pie Hat'. A nice buy for anyone who follows the quiet, heroic progress of contemporary big bands.

Eddie Jefferson (1918–79)

VOICE

A pioneer of vocals, putting lyrics to famous jazz solos, he was originally a dancer.

*** **Letter From Home** Original Jazz Classics OJCCD 307 *Jefferson; Ernie Royal, Clark Terry (t); Jimmy Cleveland (tb); James Moody (as, f); Johnny Griffin (ts); Arthur Clarke (bs); Junior Mance, Joe Zawinul (p); Barry Galbraith (b); Louis Hayes, Osie Johnson, Sam Jones (d).* 12/61.

***(*) **Body And Soul** Original Jazz Classics OJCCD 396 *Jefferson; Dave Burns (t); James Moody (ts, f); Barry Harris (p); Steve Davis (b); Bill English (d).* 9/68.

***(*) **Come Along With Me** Original Jazz Classics OJCCD 613 *Jefferson; Bill Hardman (t); Charles McPherson (as); Barry Harris (p); Gene Taylor (b); Bill English (d).* 8/69.

Jefferson is little known among younger jazz fans, and various attempts to revive interest in 'The Godfather Of Vocalese' in recent years have fallen flat. There is a widespread belief that King Pleasure wrote the lyrics to 'Moody's Mood For Love', a vocalized transcription of James Moody's alto saxophone solo on 'I'm In The Mood For Love'; Pleasure certainly made it a monster hit, but the song was Jefferson's, as was the lyric for Hawkins's 'Body And Soul'.

Letter boasts a heavyweight line-up and some sure-footed vocal arrangements. Four of the tracks are for sextet, but the better pieces use the full breadth of the band, with Jefferson high-wiring it over Zawinul's spry comping; check out Jefferson's version of the pianist's 'Mercy, Mercy, Mercy' on the 1968 *Body And Soul*. The singer's longest-standing partnership, with saxophonist Moody, is reflected in a dozen cuts, one of the best of which is a lively 'So What' (again on *Body And Soul*). Their relationship had rekindled in the '60s when Jefferson, who had been eclipsed by smoother talents like Jon Hendricks, staged something of a comeback; the later sessions (*Come Along With Me*) with Bill Hardman and Charles McPherson on staples like 'Yardbird Suite' and 'Dexter Digs In' are well worth catching, though the voice has lost some of its elasticity and bounce. Because they worked such similar turf, there was always potential for copyright wrangles with Pleasure, which explains why 'Body And Soul' is sometimes retitled 'I Feel So Good' and 'Bless My Soul'.

Jens Jefsen (born 1946)

DOUBLE BASS

Hails from Bov in Denmark and is now based in Aarhus. He originally trained as a piano-tuner.

***(*) **Kiss My Jazz** Stunt STUCD 19815 *Jefsen; Uffe Steen (g); Alex Riel (d).*
*** **BeJazzled** Stunt STUCD 2022 *As above, except add David Wilczewski (sax); Jonas Johansen (d).* 9 & 10/01.
*** **Don't Quit** Music Mecca 5003 *As above, except omit Riel, Johansen; add Jukkis Uotila (d, perc).* 11/05.

Though he served his apprenticeship tweaking pianos into shape, Jefsen preferred to work with a guitar-player in his trio. Steen's the ideal man for the job, and heard to even better advantage on a duo record, *String Time*, which came out in 1997. On both *Kiss My Jazz* and *BeJazzled*, though, he's in crisp, authoritative form, and his solo on 'Melody November' on the former (it's posted on Jefsen's website, too) is a real token of quality.

The leader himself is one of a cohort of Scandinavian bassist-leaders. He's brawny, witty and impeccably musical in everything he does. The writing sometimes has a folksy quality that recalls what was going on in Swedish jazz in Lars Gullin/Arne Domnérus days, but it's more individual than that. Wilczewski adds to that impression, and if he sometimes overpowers the trio on his appearances, he's always of interest. Start with the earliest of these, if you can't find any of Jefsen's earlier discs, that is.

Erik Jekabson

TRUMPET

Berkeley native, now on the West Coast again after a sojourn in New York.

***(*) **Intersection** Fresh Sound New Talent FSNT 165 *Jekabson; Matt Otto (ts); John Ellis (ts, bcl, oc); Ben Monder (g); Alexis Cuadrado (b); Mark Ferber (d, perc).* 12/02.

Jekabson's background in big bands is reflected in the elegance of this relatively straight-ahead small-group date. He's worked with the Woody Herman and Illinois Jacquet orchestras, but there are hints more of Gil Evans on 'Farewell' and 'You Go To My Head', which end the date. These also clinch the importance to the session of Monder's unusually orthodox guitar. It's intriguing to hear him in the role of bop accompanist but, not surprisingly, there's nothing generic in his contribution. Jekabson has a lovely bright tone and his opening statements on 'On The Move', blended with Otto's tenor (reminiscent in some phases of Hank Mobley), promise much. 'Invigoration' is another outstanding track, with Monder again prominent. A polished, highly attractive record that suggests there's still plenty of life in hard bop.

Clay Jenkins

TRUMPET

Jenkins writes thoughtful and often challenging modern jazz that builds on tradition.

*** **Yellow Flowers After** Chase Music 8051 *Jenkins; Reggie Thomas (p); Tom Warrington (b); Steve Houghton (d).* 99.
*** **Azure Eyes** Jazz Compass JC1003 *As above, except omit Houghton; add Larry Koonse (g); Joe LaBarbera (d).* 11/99.
***(*) **Matters Of Time** Jazz Compass JC1008 *Jenkins; Rich Perry (ts); Harold Danko (p); Bob Bowman (b); Steve Houghton (d); Karrin Allyson (v).* 8/03.
*** **Blues State** Jazz Compass JC1015 *As for Azure Eyes.* 06

Jenkins seems interested in the more highly structured and orchestrated end of bebop. Tadd Dameron tunes appear on the first two records – 'Soultrane' on *Yellow Flowers After* and 'Hot House' on its rather better successor – and his own impressive writing is thirled to harmonic ideas that have their origins in Tadd's still under-exploited charts. As a horn-player, Jenkins has a clear, rather bleak sound that is not the most attractive you'll hear. Nevertheless, it is the quality of his thought that impresses and his colleagues on both albums are clearly responsive to his idiom. On the first record – not his debut, but the first to come our way – he mixes up originals with challenging repertory pieces: 'Brilliant Corners', an unaccompanied 'Don't Get Around Much Any More' and an unexpectedly beautiful 'Let's Fall In Love'.

The integration is more accomplished on the second album, though it seems to have lost some of the freshness and spontaneity. LaBarbera is a powerful drummer and brings a robust architecture to the original songs, anchoring them more securely than Houghton did on the earlier record. 'It Never Entered My Mind' is a showcase for Jenkins and he uses the opportunity to the full, with a lovely, developed solo. This is the band Jenkins reconvened for *Blues State*; all his own themes, apart from Danko's 'Sizzle', and pretty much on a par with the earlier disc.

Matters Of Time is cracking, with some superb playing from Danko and crisp solos from Jenkins himself on 'Trinkle Tinkle' and the original 'Rail Trails'. Allyson's contribution is surprisingly good.

Leroy Jenkins (1932–2007)

VIOLIN, VIOLA

He taught in the South before returning to his native Chicago and joining AACM. His work embraces classical technique and the avant-garde. A member of the Revolutionary Ensemble and Sting.

*** **Lifelong Ambitions** Black Saint 120033 *Jenkins; Muhal Richard Abrams (p).* 3/77.
*** **The Legend Of Ai Glatson** Black Saint 120022 *Jenkins; Anthony Davis (p); Andrew Cyrille (d, perc).* 7/78.
***(*) **Mixed Quintet** Black Saint 120060 *Jenkins; John Clark (frhn); James Newton (f); J. D. Parran (cl); Marty Ehrlich (bcl).* 3/79.
(*) **Urban Blues Black Saint 120083 *Jenkins; Terry Jenoure (vn, v); James Emery, Brandon Ross (g); Alonzo Gardner (b); Kamal Sabir (d).* 1/84.
***(*) **Live!** Black Saint 120122 *Jenkins; Brandon Ross (g); Eric Johnson (syn); Hill Greene (b); Reggie Nicholson (d).* 3/92.
**** **Solo** Lovely Music 134 *Jenkins (vn solo).* 10/92.

Jenkins's percussive, rasping delivery rarely departed from an identifiable tonal centre or melodic logic and, like Anthony Davis's work, had an almost classical sense of form. His preference is for looping statements, punctuated by abrupt rhythmic snaps; the most obvious influence is Stuff Smith, but there are also parallels with the way saxophonist Anthony Braxton used to deliver improvised lines. Davis is present on *The Legend Of Ai Glatson*, which was recorded shortly after the Revolutionary Ensemble disbanded. It is one of the few places in contemporary jazz where the direct influence of Cecil Taylor can be detected, and it remains strongly reminiscent of Cecil's Café Montmartre sessions. Jenkins is in stunningly good form, and his solo play on tributes to two modern saxophone-players, 'Brax Stone' and 'Albert Ayler (His Life Was Too Short)' is impeccable, even if *Legend* isn't the prettiest of recordings.

The *Mixed Quintet* session is a foretaste of the classical configurations that were to follow. Some of the titles might sound restrainedly formal – 'Quintet #3', 'Shapes, Textures, Rhythms, Moods' – but none of these is a merely abstract étude or exercise, and all of them have Jenkins's trademark blend of intense expression and firm control. The four wind-players who join him are all masters in their own right, and Ehrlich is revelatory, a player as strongly rooted in classic jazz as he is in European art music.

Jenkins released no commercial recordings between 1984 and 1992, and his back catalogue is still threadbare. Jenkins's working band, Sting, were capable of great things in a live setting, but they're nothing compared to the later Computer Minds. The live session completely merits the exclamation mark. It's a fierce, urgent session, recorded in a New York public school, and sounds appropriately in contact with what's going on in the streets. To an extent, Jenkins is a traditionalist rather than a radical. His interests, though, have always reached well beyond jazz, and his band tackles a whole range of black musics.

The duos with Abrams are also both traditionally minded and innovative. All the compositions are from the violinist, even the closing 'The Father, The Son, The Holy Ghost', which clearly isn't the same as the Albert Ayler piece. Like their titles – 'The Blues', 'Meditation', 'Happiness' – the pieces are mainly abstract. There's a patient, almost schoolmasterly side to Abrams's playing. Jenkins moves off into pan-tonality a few times, but he stays firmly anchored in an identifiable key for most of the set, even when his partner has dissolved the normal ties of melody and accompaniment.

Urban Blues is a less than representative account of a band that on its night could be wildly exciting. Recorded live in Sweet Basil in New York City, it comes across as muddled rather than waspish. Terry Jenoure's vocals were a luxury that Sting could have dispensed with, and the twinned guitars (great players when on their own turf) are often repetitive and unilluminating.

There is a grizzled majesty to the unaccompanied set, a confident conflation of traditions. Tackling 'Giant Steps' and Dizzy's 'Wouldn't You' on solo fiddle and viola bespeaks some courage, but Jenkins skates across those familiar harmonics with breathtaking ease. The recording is in close-up, an intimate glimpse of a master at work but, sadly, on his last surviving record.

Lillette Jenkins

PIANO

Talented pianist/vocalist making a belated debut as leader.

***** The Music of Lil Hardin Armstrong** Chiaroscuro 302 *Jenkins; Doc Cheatham, Glenn Zottola (t); Dan Barrett (tb); Bob Wilber (cl); Antti Sarpila (as, cl); Buddy Tate (ts); Chris Flory, Howard Alden (g); Jack Lesberg (b); Jackie Williams (d).* 1–11/88.

Listen to Lillette's concluding 'Jazz Speak', where she speaks warmly about the still underrated Lil Hardin and establishes a context for these warm sessions. The strength of Lil's writing – 'Hotter Than That', 'Lil's Boogie', 'Just For A Thrill' – is immediately evident. Some numbers are for smaller groups, with Wilber playing superbly on a couple of quartet tracks, while others, particularly the later songs, are interpreted by a larger group with Cheatham and Tate. By no means a special-pleading project: Lillette's big personality carries the day.

Jack Jenney (1910–45)

TROMBONE

An impeccable technician, he was in demand on the New York scene during the '30s and led his own band at the end of the decade, but it was a financial disaster.

***** Stardust** Hep CD 1045 *Jenney; Charlie Spivak, Red Solomon, Charlie Zimmerman, Don Sprague, Oliver Suderman, Nick Galetta, Tom Gonsoulin, Rudy Novak, Joe DePaul, Don Stevens (t); Bob Jenney, Jack Bigelow, Henry Singer, Ray Noonan (tb); Eddie Brown (cl); Toots Mondello, Frank Myers, Hugo Winterhalter, Larry Gordon, Steve Madrick, Victor Garber (as); Johnny Pepper, Art Drelinger, Peanuts Hucko, Buddy Bardach, Edwin Keeghan, Maurice Kogan, Babe Russin (ts); Claude Thornhill, Frank Cohen, Arnold Ross, Gill Bowers (p); Chick Reeves, Al Costi, Morris Crossin (g); Fred Whiting, Lou Shoobe, Iggy Shevak (b); Johnny Williams, Gene Krupa, Sid Jacobs, Paul Richter, Frank Bond (d); Adelaide Moffat, Louise Tobin, Meredith Blake, Frank Bond, Kirby Walker (v).* 6/37–1/40.

Jenney's entire jazz legacy is bound up in Hoagy Carmichael's tune. His eight bars on Artie Shaw's 1940 record of 'Stardust' remain indelible, and the version he recorded with his own band – where he takes a musing journey through the tune, hardly referring to the original melody as he goes – is extraordinary. He played as smoothly as Dorsey, as sonorously as Teagarden – but he was a disaster as a bandleader, going broke in the process, and ruining himself with alcohol.

The 18 surviving titles by Jenney's various big-band line-ups are collected here. Lacking as they are in outstanding soloists or compelling arrangements, it's easy to see why the outfit made no significant impact, and this set is really for big-band specialists only. Jenney's own playing, though, remains haunting in its unblemished beauty, and the two takes of 'Stardust' included here should really rank among the great examples of trombone-playing on record.

Ingrid Jensen (born 1969)

TRUMPET, FLUGELHORN

At 25, she became the youngest faculty member at the Bruckner Conservatory in Linz, adding academic honours to an impressive list of performing and recording credits.

*****(*) Here On Earth** Enja ENJ 9313-2 *Jensen; Gary Bartz (as, ss); George Colligan (p); Dwayne Burno (b); Bill Stewart (d); Jill Seifers (v).* 9/96.

Jensen is a Canadian propelled onto an international stage. Early recognition came from Europe, when she studied in Vienna with Hal Galper. In terms of sound, she resembles a cross between Woody Shaw (an acknowledged hero) and Art Farmer, with whom she has also taken classes. The latter debt is predictably most evident when she switches to flugelhorn; when she does so on the title-track of *Here On Earth*, it is immediately evident that she intends to do things her own way. Though 'Here On Earth' is pianist George Colligan's composition and though Jensen is sharing the front line with the veteran Bartz, she stamps her personality even on this rather slight, Latinized waltz. On 'Woodcarvings', the other debt is made explicit, a dense but curiously floating theme that one might imagine Woody playing himself. This time Bartz is on soprano, masterfully negotiating a theme that sits awkwardly for the horns. Stewart is a calm and steady presence.

It's a beautifully judged set: just the one original, and this time one by sister Christine Jensen; alongside this, themes by Cole Porter, Hank Mobley, Kenny Wheeler and Miles Davis, and Gil Evans's 'The Time Of The Barracudas' and Mercedes Rossi's 'Ninety-One', the last an unexpectedly lyrical gem. Jill Seifers's two vocals offer a change of pace and colour. One simply basks in Gary Bartz's warm-hearted wisdom, and in Jensen's own poise and confidence.

**** **At Sea** Artist Share AS0039 *Jensen; Geoff Keezer (p, ky); Lage Lund (g); Matt Clohesy (b); Jon Wikan (d, perc); Hugo Alcazar (perc).* 4/05.
An altogether more impressionistic record than its predecessors. The opening is a moody soundscape with the trumpet heavily reverbed over piano, keys and cymbals. Keezer's 'Captain Jon' and 'Tea And Watercolours' are driven along more familiar grooves. 'There Is No Greater Love' has a mournful, elegiac quality. Then the tracks suddenly become much longer and more exploratory, with 'Everything I Love' coming in over nine minutes, the original 'Swotterings' and 'KD Lang' (with wah-wah Rhodes from Keezer (!) and Ingrid double-tracked) at ten and 12 respectively. It's a powerful final section. Jensen's trumpet has the richness of a flugelhorn or tenor horn throughout, partly, one suspects, thanks to Wikan's production and Eric Troyer's deft engineering. She's coming up trumps all the same.

***(*) **Flurry** Artist Share 0062 *Jensen; Christine Jensen (ss, as); Maggi Olin (ky); Mattias Welin (b); Jon Wikan (d).* 7/05.
This is a collaborative group called Nordic Connect, and the writing is shared with Christine and Olin, but it still feels very much Jensen's project. Her 'Seascape' and 'Seafever' obviously relate in some way to the previous album (and may indeed be hangovers from that), but the rest of the writing is forward-looking and attractively nuanced. Jensen sounds ever more like Woody Shaw and her soloing has the probing, oblique quality Shaw had at his greatest. A fine record, whatever its exact attribution.

Also, in brief:

*** **Vernal Fields** Enja ENJ 9013. 10/94.
A great debut, which finds the trumpeter breathing fire but also surrounded by subtle collaborators (George Garzone (*ts*), Steve Wilson (*as, ss*), Bruce Barth (*p*)) who help steer her in some unexpected directions.

*** **Higher Grounds** Enja ENJ 9353. 4/98.
This looks on paper like another cooker (Gary Thomas (*ts, f*), David Kikoski (*p, ky*), Ed Howard (*b*), Victor Lewis (*d*)) but sounds curiously becalmed.

*** **Now As Then** Justin Time 8499. 02.
This is credited to Project O, a collaboration with Gary Versace (*org*) and Jon Wikan (*d*) and with spots for guest reeds. Begins with a powerful 'Night Has A Thousand Eyes' that is never quite followed up.

Jerry Jerome (1912–2001)

TENOR SAXOPHONE, CLARINET

Busy since the '30s, he worked as a section-player with Miller, Goodman and Shaw, and as a studio regular thereafter.

***(*) **Something Old, Something New** Arbors ARCD 19168 2CD *Jerome; Yank Lawson, Chris Griffin, Bobby Hackett, Dale McMickle, Mel Davis, Randy Sandke (t); Henry 'Red' Allen (t, v); George Masso, John Messner, Frank Sirocco, Vernon Brown, Ray Coniff (tb); Tyree Glenn (tb, vib); Bill Stegmeyer (cl); Toots Mondello, Paul Rickey, Wolfie Tannenbaum (as); Arthur Rollini, Hymie Schertzer (ts); Joe Grim (bs); Teddy Wilson, John Potoker, Dick Hyman, Johnny Guarnieri, Frankie Hines, Dick Cary, Bill Clifton (p); Phil Kraus (vib); Charlie Christian, Johnny Smith, Allen Hanlon (g); Oscar Pettiford, Bob Haggart, Sid Weiss, George Roumanis, Tommy Abruzzo (b); George Wettling, Joe Ascione, Mousie Alexander, Dave Tough, Specs Powell (d).* 9/39–3/96.
*** **Something Borrowed Something Blue** Arbors ASRCD 19213 2CD *Similar to above, except add Charlie Shavers (t); Lou Colombo (t, flhn); Lawrence Brown, John Allred (tb); Tommy Newsom (ts); Hank Jones (p); Bob Leary (g); Frank Tate (b); Ed Metz (d); Lynn Roberts (v).* 9/39–3/01.
These were Jerome's first jazz albums for 40 years. The first disc is almost a 'bonus' album, since it consists of Jerry reminiscing on his career – with Glenn Miller, Goodman and Shaw, and as a studio regular. There are some fascinating fragments from many years of work – a 1939 jam with Charlie Christian, small groups with Charlie Shavers and Teddy Wilson, commercials featuring Bobby Hackett and Henry Allen and plenty more besides. Not a record to hear often, but an engaging audio-documentary. The 'New' section is a delight. Jerome was almost 84 when he made the date, but his tenor sound is still big and unfaltering, and none of the tempos troubled him. Arbors assembled one of their repertory casts for the session and, with Sandke and Masso at their best, it's a fine hour or so of blue-chip mainstream, and a beguiling tribute to a likeable old pro.

Amazingly, they did it all again five years later. As before, the first disc has Jerome reminiscing about some of his old recordings before we hear them; the second, cut only weeks before his 89th birthday, is his farewell to jazz (he died the following November). The old stuff is interesting if rather tame, though it ends with a 1964 jam on 'I Found A New Baby' from a birthday party gig with Shavers, Lawrence Brown and Hank Jones. The new music is solid mainstream, and Jerry holds his own.

J-Life

GROUP

Part of the new wave of black British jazz.

(*) **Tomorrow's Warriors Present ... Dune 02 *Jason Yarde (ss, as); Robert Mitchell (p, ky); Darren Taylor (b); Daniel Crosby (d); Julie Dexter (v).* 05.
Garlanded with awards and accolades, J-Life seemed to be heading somewhere, but immediately fell foul of the understandable backlash that had older heads reminding enthusiasts that 'British jazz booms' happen about every ten years and are no more reliable than the weather. J-Life are bright and sassy; Yarde is a formidable technician and Mitchell sounds more comfortable in this context than on his own records. The guest appearances – not listed above – are as bland as award ceremony walk-ons. It

just doesn't add up to anything, though, and one feels one has been presented with a slick marketing concept rather than a jazz record.

Bjørn Johansen (1940–2002)

TENOR AND BARITONE SAXOPHONES

Much-admired Norwegian player and composer.

*** **Bjørn Johansen: Portrait Of A Norwegian Jazz Artist** Gemini GMCD 9505 *Johansen; Tore Nilsen, Jens Wendelboe, Øivind Westby (tb); Bjarne Nerem (ts); Terje Bjørklund , Egil Kapstad (p); Bjørn Alterhaug , Erik Gard Amundsen, Terje Venaas (b); Svein Christiansen, Ole Jacob Hansen (d); and others.* 60–90.

An honoured figure on the Norwegian scene with a saxophone tone and subtly oblique approach to phrasing which sets him apart from any obvious American model. Inevitably, a memorial compilation of this sort is bitty and inconsistent in quality, but it does what it sets out to do and offers a convincing portrait of a little-known (outside his own country) musician.

Egil Johansen

DRUMS

One of a vast cohort of fine Scandinavian section-men. Known as 'Bop'.

*** **Stockholm 1986** Gemini GMCD 117 *Johansen; Scott Hamilton (ts); Knud Jørgensen (p); Sture Nordin (b).* 4/86.

*** **OBSession! Live At Fasching** Four Leaf Clover 138 *Johansen; Anders Widmark (p); Jan Adefelt (b).* 94.

Like so many of his fellow Scandinavian drummers and bassists, Johansen seems to know exactly what's needed in every situation, and to do it with a little individuality. This is obviously a feature date for Hamilton, who was beginning his *Wanderjahre* in Europe as a single around this time. The material's chosen for maximum straightforwardness – 'Don't Get Around Much Any More', 'Body And Soul', 'Honeysuckle Rose' – but Hamilton seems to like what he's getting and rises to some fine solos along the way. Johansen isn't featured much, but he makes his presence firmly felt.

The trio date is more Bop's date but the group swings through it all as a unit. It's not much more than a pleasing club souvenir but as a time-waster it's fine.

Jonas Johansen

DRUMS

Perhaps most widely recognized for his work in bassist Niels-Henning Ørsted Pedersen's group.

*** **Please Move** Stunt STUCD 1990 *Johansen; Fredrik Lundin (ss, ts); Ben Besiakov (p); Lars Danielsson (b).* 99.

*** **Move Up!** Stunt STUCD 3152 *As above, except omit Danielsson; add Anders Christensen (b).* 03.

Johansen has a brisk, confident touch but never seems to over-rev a tune, always providing exactly the right background. On his own projects, he's inevitably a little more assertive and he's mixed sufficiently up on both of these to seem comfortably in charge. These are basic hard-bop dates with some intriguing wrinkles. Lundin doesn't sound like an American copyist and Besiakov has established a distinctive personality at the keyboard. Hard to separate the records, but Danielsson's silky authority probably gives the first one the nod.

Åke Johansson

PIANO

Able repertory pianist who's worked with many visiting Americans.

*** **Trio 77** Dragon DRCD 364 *Johansson; Torbjørn Hultcrantz (b); Leif Wennerstrøm (d).* 77.

***(*) **With Chet Baker And Toots Thielemans** Dragon DRCD 333 *Johansson; Chet Baker (t); Toots Thielemans (hca); Kjell Hansson (b); Rune Carlsson (d).* 2/85.

*** **Spinning Top** Dragon DRCD 314 *Johansson; Stefan Isaksson (sax); Kjell Jansson (b); Magnus Gran (d).* 97.

Johansson has a lovely, distinctive touch, particularly on a ballad. It's hard to know whether it's better to say he's an ideal accompanist for Chet and Toots or whether they're ideal guests for him. He's certainly not outshone on the 1985 encounter (one of literally scores of guest appearances Chet was making at the time). They start off enterprisingly with Sam Rivers's 'Beatrice' and J. J. Johnson's 'Lament' before moving into more settled, standards-based areas. Chet's playing is erratic and he doesn't sing much, so there's plenty of chance to listen to Johansson on his spots. He knows his repertory and sounds great on 'For Minors Only'.

There's an interesting chronological spread to these CDs. Johansson was already something of a veteran when he met Chet, and the early trio (only released in 2003) is a good example of his evolving style. He's fine, but he hasn't yet found partners who can pick up on his lyricism and not overpower it. *Spinning Top* has him more securely in charge, working in solo, trio and quartet, of which the second still seems his natural territory.

A shame to define him in terms of his work with visiting celebrities, but that was the fate of a lot of these guys, and there are worse destinies.

Jan Johansson (1931–68)

PIANO, ORGAN, VIBES

Born in Söderhamn, Johansson studied piano from the age of eleven. He moved to Copenhagen in the late '50s and then to Stockholm in 1962. He became a prolific composer and performer in the Swedish modern scene of the '60s and wrote music for film, radio and TV, as well as recording his own albums, but a meteoric career was cut short by his death in a car accident en route to a concert.

(*) **En Resa I Jazz Och Folkton Heptagon HECD-0101 *Johansson; Bernt Rosengren (ts); Rune Gustafsson (g); Sture Akerberg, Roman Dylag (b); Egil Johansen (d); Rupert Clemendore (perc).* 2/61–8/66.

**** **8 Bitar Johansson / Innertrio** Heptagon HECD-005 *Johansson; Gunnar Johnson, Georg Riedel (b); Ingvar Callmer, Egil Johansen (d).* 2/61–7/62.

**** **Folkvisor** Heptagon HECD-000 *As above, except add Bosse Broberg (t), Arne Domnérus (cl), Lennart Aberg (ts); omit Johnson and Callmer.* 2/62–9/67.

*** **Spelar Musik Pa Sitt Eget Vis** Heptagon HECD-012 *Johansson; Andreas Skjold (tb); Arne Domnérus (as, cl); Claes Rosendahl (cl,* *f); Rune Gustafsson (g); Sture Nordin (b); Egil Johansen (d); Rupert Clemendore (perc). 10/64–11/66.*

***(*) **Jazz Pa Ungerska / In Pleno** Heptagon HECD-014
Johansson; Svend Asmussen (vn); Rune Gustafsson (g); Palle Danielsson, Georg Riedel (b); Egil Johansen (d); Rupert Clemendore (perc). 64.

***(*) **Live In Tallinn** Heptagon HECD-007 *Johannson; Rune Gustafsson (g); Georg Riedel (b). 6/66.*

*** **Spelar Musik Pa Sitt Eget Vis** Megafon MFCD-2021 2CD
Johansson; Andreas Skjold (tb); Arne Domnérus (cl, as); Claes Rosendahl (cl); Bjarne Nerem (ts); Rune Gustafsson (g); Georg Riedel, Sture Nordin, Sture Akerberg (b); Egil Johansen, Rupert Clemendore (d). 9/64–11/66.

**** **Den Korta Fristen** Heptagon HECD-001 *Johansson; Bertil Lövgren , Rolf Ericson, Jan Allan, Bosse Broberg, Lars Samuelsson (t); Runo Ericksson (btb); Arne Domnérus , Claes Rosendahl, Lennart Aberg, Erik Nilsson, Rune Falk (reeds); Rune Gustafsson (g); Georg Riedel (b); Egil Johansen (d). 67–68.*

*** **300,000** Heptagon HECD-006 *Johansson; Lennart Aberg (ts); Georg Riedel (b); Egil Johansen, Rupert Clemendore (d); Gote Nilsson (elec). 8/67–7/68.*

*** **Musik Genom Fyra Sekler** Heptagon HECD-002 2CD
Johansson; Claes Rosendahl (cl, f); Sven Berger (f, ob, bsn); Rune Gustafsson (g); Georg Riedel (b); Arne Wilhelmsson, Sture Akerberg (b). 9–10/68.

Johansson seems destined to remain a local legend, rarely mentioned outside his native Sweden, despite several contemporary masters from the region acknowledging his importance. The wider jazz audience should certainly be aware of this pioneering composer-pianist whose inquiring mind was extraordinary enough to demand a place for him among the modern masters of the music. Heptagon's initiative has done much to bring back several of Johansson's major albums. Though most of his recording was compressed into an eight-year period, he was prolific enough to have cut some 20 LPs, and several of the best are now back in circulation. Many may know him for his work with Stan Getz on some of the saxophonist's recordings in Scandinavia, but that seems like mere 'prentice-work compared with the two marvellous discs reissued on *8 Bitar Johansson / Innertrio*. Beautifully shaded between differing jazz styles, the music seems entirely fresh and unjaded, even after almost 40 years. The standards include a lovely 'She's Funny That Way' and a remarkable revision of Morton's 'The Chant', while the originals drift placidly between bebop and swing tempo, improvisations falling out of the set patterns, tamed by the lucidity of Johansson's touch and the variety of his voicings. *Folkvisor* is, if anything, even more impressive, bringing together the original albums, *Jazz Pa Svenska* and *Jazz Pa Ryska*. The 12 variations on Swedish folksong, with only the solid Riedel for company, make up a heartfelt meditation that equals any fusion of jazz and folk music so far committed to disc and, if the Russian themes that make up the rest of the disc are less affecting, they're a delightful makeweight. Johansson's insights are uniquely valuable and it's fitting that his own notes mention Jimmy Giuffre, since one is reminded of the American folklore which Giuffre inculcated into his own masterpiece, *The Jimmy Giuffre Clarinet*.

A recent reissue couples *Jazz Pa Ungerska*, where Johansson's usual team are joined by Svend Asmussen for another investigation of local themes, this time from Hungary, and the almost experimental *In Pleno*, where strange pieces such as 'Musik' and 'Mitt Piano' mingle with Coleman's 'Una Muy Bonita' and a tremendous fast blues, 'Pleno'. With the Asmussen tracks a fine legacy, this is another strong issue. Less successful is the patched-together *En Resa I Jazz Och Folkton*, which includes some early mischief-making – 'Tea For Two' is double-tracked with a backwards-tape solo, and 'Tico Tico' is ludicrously fast – as well as an unexpected appearance by Rosengren on one track, a waltz, a couple of polkas and some unfunky Hammond organ. For Johansson collectors only.

The live album suffers from indifferent sound but gains from the intense communication among the three men, Gustafsson sounding especially involved: sample the interplay on 'Blues For Lange', or the jaunty treatment given to Oscar Pettiford's 'Laverne Walk'. *Spelar Musik Pa Sitt Eget Vis* is comparatively disappointing, a hotch-potch of bits and pieces from various radio sessions: there's a fine 'Django' with strings and some other telling fragments, but some of the experiments take on an unappealing cast – a strange 'Camptown Races', for instance. Half of this set is also available on the one-disc *Spelar Musik Pa Sitt Eget Vis*, now also available on Heptagon. This is completely outdone by the compelling scores for Radiojazz Gruppen on *Den Korta Fristen*, music of real power and originality that makes one realize why his fellow-musicians held Johansson in such high regard. The almost shocking revision of 'A Night In Tunisia', set up as a feature for Nilsson's superb baritone, is a revelation – but so is 'Hej Blues', a haunting feature for Domnérus, the sparse setting for Gustafsson on 'Samba Triste' and several of Johansson's own scores, crowded with ideas.

Another live album, *300,000*, is less essential: Johansson had a taste for flirting with the edges of the avant-garde, and the two pieces which involve electronics and radio static sound as dated as most such adventures of the period. *Musik Genom Fyra Sekler* is a curious coda to the rest, a double-CD covering further explorations into Swedish traditional music. Johansson handles his group like a chamber ensemble, the reed-players switching between instruments from track to track, melodies given a poker-faced treatment or just slightly subverted by the leader's variations. 'Ack Varmeland Du Skona', which every Swedish jazzman has played at some point, is given a soberly attractive reading, but some of the other tunes run dangerously close to kitsch. An odd if intriguing end: Johansson's death was only weeks away.

Sven-Åke Johansson (born 1943)

DRUMS, VOICE

The Swede was in at the start of the free-music scene in Germany with Brötzmann, Schoof and von Schlippenbach. He also sings, paints and writes poetry and operetta.

*** **Schlingerland** Atavistic Unheard Music UMS/ALP 212
Johansson (d solo). 10/72.

***(*) **Six Little Pieces For Quintet** hatOLOGY 538 *Johansson; Axel Dörner (t); Rudi Mahall (bcl); Sten Sandell (p); Matthias Bauer (b). 1/99.*

*** **Barcelona Series** hatOLOGY 559 *Johansson; Axel Dörner (t); Andrea Neumann (pianoharp). 99.*

Johansson's *Six Little Pieces* were conceived as a retrospective look at the '60s free jazz, so he came up with 'early free jazz on period instruments' (and, suitably enough, he uses his old Slingerland kit for the job). The music has a nostalgic *fin de siècle* feel, but lacks nothing in vitality. The pieces are pitched mostly at a steadily rolling lope, the drummer directing in Sunny Murray-like style from the kit, and it's all done with sufficient restraint – no Brötzmannesque brawling – so that the solos and ensembles have an almost painterly feel to them. Dörner and Mahall play with fine lyrical feeling for the settings, although if anyone stands out it's Sandell, who finds a way into what was often thought of as pianoless music with great insight. If you want to hear what Johansson was doing three decades earlier, Atavistic have reissued his old solo album for SAJ, *Schlingerland*, where the drummer simply rambles around the kit for what were originally two side-long pieces.

Johansson is not really a sentimentalist about music. For one 1996 festival set, as recounted in the notes to *Barcelona Series*, he conducted an ensemble of 12 vintage tractors. He's also pin-sharp on what his groups are about: for this trio, he offers the description: 'a mechanistic, almost non-expressive playing stance, with the aesthetics of renouncement or of leaving out instead of filling in'. As with the other group record, the music has a reposeful quality: purposeful rather than busy, and steadily accruing detail rather than teeming with activity.

**** **Kalt Welle 102 – Dreizehn Fragmente** Kning Disk KD027 *Johansson; Michael Renkel (g). 07.*

Thirteen mostly very quiet fragments, made up of small sounds and no particularly insistent drama. Renkel is what one might call a 'post-Bailey' guitarist, except that his language seems to come more from the advanced techniques required of string-players of new music. Whatever the provenance, he's an ideal partner on this, and Johansson's calm focus makes the music come alive even when it seems ready to stall and fall back on improv cliché.

Budd Johnson (1910–84)

TENOR, SOPRANO AND ALTO SAXOPHONES, CLARINET

Born in Dallas. He started as a drummer but became a stylist in the Hawkins mould. Worked in a KC band in the late '20s and then co-led with Teddy Wilson in Chicago. Subsequently with Louis Armstrong and Earl Hines, for whom he arranged. Stayed until 1942, then was with Dizzy Gillespie, Boyd Raeburn and Billy Eckstine.

*** **Budd Johnson 1944–1952** Classics 1307 *Johnson; Little Benny Harris, Al Killian, George Treadwell, Howard McGhee, Joe Newman (t); Trummy Young, Dickie Harris, Dicky Wells, J. J. Johnson (tb); Aaron Sachs (cl, as); Herbie Fields, George Dorsey, Hilton Jefferson (as); Charlie Singleton (ts, v); Harry Carney, Cecil Scott, Cecil Payne (bs); Clyde Hart, Marty Napoleon, Jimmy Jones, Luther Henderson, Kenny Drew, Billy Taylor (p); Chuck Wayne, Herman Mitchell (g); Oscar Pettiford, Joe Shulman, Al McKibbon, Trigger Alpert, Oscar Pettiford, Milt Hinton (b); Denzil Best, George Jones, Jimmy Crawford, Kansas Fields, Kelly Martin (d); Joe Gregory, Mary Stafford, Leslie Scott, Freddie Jackson, Johnny King (v). 12/44–3/52.*

Budd Johnson was a jazz giant for over five decades, yet made comparatively few recordings under his own leadership. Classics have mustered a typical hotch-potch of sessions that cross between bop, swing and the early stirrings of mainstream. Four tracks by Clyde Hart's Hot Seven, for Savoy, are as close as Budd got to playing straight bebop (with the bonus of Benny Harris in rare close-up). Otherwise there are one-off dates for labels such as Manor and Continental, under the nominal leadership of Al Killian, J. C. Heard and Dicky Wells, where Budd sails serenely through solo duties. Of the eight titles cut for Cyclone in 1947, only a single coupling turned up. There are two soupy Leslie Scott vocals from 1947, then a jump to an All Stars date from 1951, which is a bit ordinary, though there's a fine Johnson ballad feature on 'It's The Talk Of The Town'.

*** **Budd Johnson And The Four Brass Giants** Original Jazz Classics OJC 1921 *Johnson; Nat Adderley (c); Ray Nance (t, vn); Clark Terry (t, flhn); Harry 'Sweets' Edison (t); Jimmy Jones, Tommy Flanagan (p); Joe Benjamin (b); Herbie Lovelle (d). 8–9/60.*

***(*) **Let's Swing** Original Jazz Classics OJC 1720 *Johnson; Keg Johnson (tb); Tommy Flanagan (p); George Duvivier (b); Charli Persip (d). 12/60.*

Johnson was already a veteran when he made these: the tone settled, big, broad, soaked in blues feeling. 'Blues By Budd', on *Let's Swing*, is an inimitable example of Johnson at his best. There is a certain dry humour in his playing which never spills over into parody or flippancy: listen to the way he opens his solo on 'Uptown Manhattan' on the quintet album, and hear how he intensifies his playing from that point. His brother Keg plays some cheerful solos, but it's Budd's record – try the lovely reading of 'Someone To Watch Over Me', in which the saxophonist composed a unison passage for himself and Duvivier.

Four Brass Giants was a session instigated by Cannonball Adderley, who'd been listening to some of Johnson's scores for the Hines band. Johnson swings almost blandly through this one and the brassmen aren't given the most compelling of duties, but it has its moments.

*** **Mr Bechet** Black & Blue 884 *Johnson; Earl Hines (p); Jimmy Leary (b); Panama Francis (d). 7/74.*

Johnson and Fatha had worked together during the later '30s and this was a happy reunion. The pianist dominates proceedings on 'Blues For Sale' and 'Linger Awhile', but the set is mostly interesting for Johnson's soprano-playing on the title-track, a tribute to the great Sidney. Panama Francis was in excellent form at this period, though some of his time-keeping is wayward.

Also, in brief:

*** **The Complete Stanley Dance Sessions** Lone Hill Jazz LHJ 1125. 2/58, 67.

Two different 1958 groups and some bonus tracks from later. Budd's at his most Hawkins-like on 'Foggy Nights' and 'Leave Room In Your Heart For Me'.

*** **The JPJ Quartet** Storyville STCD 8235. 69–6/71.

An obscure studio session (even the date isn't certain) with better live stuff taped at Montreux with Dill Jones (*p*), Bill Pemberton (*b*) and Oliver Jackson (*d*).

Bunk Johnson (1889–1949)

TRUMPET

A frequent second-trumpet man in New Orleans ragtime-to-jazz groups, he left in 1915 to tour the South, and in the '30s more or less quit music. Rediscovered in 1942, he became emblematic of the New Orleans revival, playing in a style which many found moving and mystically primeval.

*** **Bunk Johnson And His Superior Jazz Band** Good Time Jazz 12048 *Johnson; Jim Robinson (tb); George Lewis (cl); Walter Decou (p); Lawrence Marrero (bj); Austin Young (b); Ernest Rogers (d). 6/42.*

(*) **Bunk Johnson 1942/1945 Document DOCD-1010 *Johnson; Louis Armstrong (t); Jim Robinson, Albert Warner, J. C.*

Higginbotham (tb); Sidney Bechet (cl, ss); George Lewis (cl); Walter Decou, James P. Johnson (p); Lawrence Marrero (bj); Austin Young, Alcide 'Slow Drag' Pavageau, Ricard Alexis (b); Ernest Rogers, Edgar Mosely, Paul Barbarin, Abbie Williams (d). 6/42–2/45.

*** **Bunk And Lou** Good Time Jazz 12024 *Johnson; Lu Watters, Bob Scobey (c); Turk Murphy (tb); Ellis Horne (cl); Wally Rose, Burt Bales (p); Clancy Hayes, Russ Bennett, Pat Patton (bj); Dick Lammi (bb); Squire Girsback (b); Bill Dart (d).* 2/44.

A difficult and contentious man, Bunk Johnson remains mysterious and fascinating, still the figurehead of 'revivalist' jazz even though his records remain relatively difficult to find, and even marginalized where those by, say, George Lewis have kept their reputation. Deceitful about his age – he claimed to have been born in 1879, older even than Buddy Bolden, with whom he'd played – Johnson was rediscovered in 1942 and fitted out with new teeth. He had never recorded before, but many records came out of the next five years. Those for Good Time Jazz were among the earliest. *Bunk Johnson And His Superior Jazz Band* establishes the best-remembered Johnson line-up, with fellow veterans Robinson, Lewis and Marrero, and the material is mostly New Orleans staples such as 'Down By The Riverside'. *Bunk And Lou* pits him against the Lu Watters band, who mix 'modern' items such as 'Ory's Creole Trombone' with a number of truly ancient ragtime pieces like 'Smokey Mokes', although, frustratingly, Johnson plays on only the more recent material. While neither is a really satisfactory record – Watters and company sound too slickly amateur – they establish the tenets of his own trumpet style: a polished, almost courtly sort of phrasing, the elimination of 'hot' tricks such as growls or shakes or needless vibrato, a bright and optimistic open tone and a way of swinging which sounds like a development out of ragtime and older brass tradition; something, perhaps, between swing and syncopation.

The Document CD fills an important gap, bringing together the 14 sides Johnson made following his initial Jazz Man dates. Unfortunately, the band isn't as good as the first line-up, with the very poor Albert Warner a dull substitute for Robinson. Lewis fares much better, but isn't as audible as he might be. Johnson chose some arcane material for the date and a lot of it goes straight back to ragtime. Four titles from 1945 with Robinson and Lewis fare much better, although the sound-quality is even worse. Finally, a fragment from a poll-winners' concert which is the only example of Johnson playing alongside Louis Armstrong.

***(*) **Bunk Johnson In San Francisco** American Music AMCD-16 *Johnson; Thomas 'Mutt' Carey (t); Jim Robinson, Kid Ory, Turk Murphy (tb); Wade Whaley, Ellis Horne (cl); George Lewis (cl); Buster Wilson, Burt Bales, Bertha Gonsoulin (p); Frank Pasley (g); Lawrence Marrero, Pat Patton (bj); Sidney Brown (bb); Ed Garland, Squire Gersback (b); Everett Walsh, Clancy Hayes, Edgar Moseley (d).* 9/43–1/44.

*** **The King Of The Blues** American Music AMCD-1 *Johnson; Jim Robinson (tb); George Lewis (cl); Lawrence Marrero (bj); Sidney Brown (b, bb); Alcide 'Slow Drag' Pavageau (b); Baby Dodds (d).* 44–45.

**** **Bunk Johnson 1944** American Music AMCD-3 *Johnson; Jim Robinson (tb); George Lewis (cl); Sidney Brown (bb); Lawrence Marrero (bj); Alcide 'Slow Drag' Pavageau (b); Baby Dodds (d).* 8/44.

**** **Bunk Johnson 1944 (2nd Masters)** American Music AMCD-8 *As above.* 8/44.

Johnson's American Music recordings are his most substantial legacy, even if there is occasionally indifferent sound-quality and various incompatibilities with sidemen and material. Robinson and Lewis may have been New Orleans's finest, but Johnson didn't seem to like them all that much, and he frequently plays much better than Lewis on these sessions. Nevertheless *The King Of The Blues* and *1944* – as well as its subsequent CD of alternative takes on AMCD-8 – feature much fine music, the first all on blues themes, the second a mix of the obvious ('Panama' and so forth) and tunes which show Johnson's weakness for popular novelties, such as 'There's Yes Yes In Your Eyes'. It is mostly an ensemble music, leads being passed around the front line and small inflexions making each performance unique to itself; but there is a freshness and intensity here (Johnson had, after all, been waiting a long time to make serious records) which give the music a real cumulative power that grows with each listening. Any raggedness in the playing or flaw in the sound is made to seem insignificant by the surpassing rigour of Johnson's men and their fierce craftsmanship, especially on the 1944 discs (recorded on a hot day: a photo shows everyone in their undershirts). Bill Russell's session-notes make fascinating reading in the booklet with AMCD-8.

The other disc is at least as interesting. *In San Francisco* includes a *This Is Jazz* broadcast with an all-star band including, intriguingly, Johnson's trumpet contemporary Mutt Carey, and though Johnson sounds unhappy on 'Dipper Mouth Blues' it's absorbing music. Even better, though, are the six trumpet/piano duets with Bertha Gonsoulin. Nowhere else can one hear Johnson's silvery tone and proper phrasing so clearly.

CORE COLLECTION

**** **Bunk's Brass Band And Dance Band 1945**
American Music AMCD-6 *Johnson; Louis 'Kid Shots' Madison (t); Jim Robinson (tb); George Lewis (cl); Isidore Barbarin (ahn); Adolphe Alexander (bhn); Joe Clark (bass hn); Lawrence Marrero (bj, d); Alcide 'Slow Drag' Pavageau (b); Baby Dodds (d).* 5/45.

This is a fine introduction to Johnson's music, since it features what would have been a regular parade band line-up on 11 tracks and a further nine by a typical Johnson dance group (recorded at George Lewis's home). Lewis sounds a little shrill on the *Brass Band* tracks, which makes one wonder about the credit for 'pitch rectification' on the CD. It is a pioneering record nevertheless, as the first authentic, New Orleans brass band session. The 'dance' tracks are very sprightly and feature some fine Lewis, as well as some of Johnson's firmest lead and even some respectable solos. The sound is quite clean as these sessions go, though some of the *Brass Band* acetates are in less than perfect shape.

***(*) **Last Testament** Delmark DD 225 *Johnson; Ed Cuffee (tb); Garvin Bushell (cl); Don Kirkpatrick (p); Danny Barker (g); Wellman Braud (b); Alphonse Steele (d).* 12/47.

Johnson's farewell was reportedly the only session in which he really got his own way, choosing both sidemen and material; and New Orleans purists must have been surprised on both counts: he lined up a team of players quite different from the American Music cronies, and he chose rags and pop tunes to perform. 'The Entertainer', 'Kinklets' and 'The Minstrel Man' have a rather wistful animation about them, while a tune such as 'Till We Meet Again' has a (perhaps inevitable) air of valediction about it. Cuffee and Bushell play with more fluency and zip than Robinson and Lewis ever did, but their slightly anonymous quality stops them from overwhelming Johnson himself, who sounds far from finished. He plays a firm lead and takes simple, bittersweet solos.

The sound is a drawback: though recorded in the Carnegie Recital Hall, the quality is indifferent, often boxy and without much definition.

Also, in brief:

*****(*) Bunk Johnson And His New Orleans Band 1945–1946** Document DOCD-1001. 11/45–1/46.
Four Decca titles, eight for Victor and two V-Discs, plus eight alternative takes. Compared to the original American Music sessions, these are less heavy with authenticity, and some may prefer them for that. Familiar personnel.

***** Bunk & Leadbelly At New York Town Hall 1947 / *** Bunk Johnson & Mutt Carey In New York 1947** American Music AMCD-46 / AMCD-45. 9 & 10/47.
Two souvenirs from a high-profile stay. Leadbelly's only heard for four minutes on the first and Mutt replaces Bunk for four tracks on the second, rather than sitting in with him. None of this counts as 'authentic' Johnson.

Eddie Johnson (born 1921)

TENOR SAXOPHONE

Born in East St Louis and a few years older than Miles Davis, he had to wait many years for recognition on record.

***** Love You Madly** Delmark DE 515 *Johnson; John Young (p); Eddie de Haas (b); George Hughes (d).* 1/99.
There's an earlier record on Nessa, but this is a good snapshot of Johnson's easily swinging, Websterish tenor, caught in sympathetic company. Cat Anderson's 'Trombonio-Bustoso-Issimo' isn't often called for on bandstands and it helps to shape an often unusual set: Hefti's 'Whirly Bird', Ray Brown's 'Gravy Waltz', Ellington's 'You Dirty Dog', as well as the Sinatra crooner 'This Love Of Mine'.

Eric T. Johnson

GUITAR

Stylish student of bop's byways.

***** Herbie Nichols: Volume One** Summit 351 *Johnson; Phil Grenadier (t); George Garzone (ts); Bob Nieske (b); Nat Mugavero (d).* 00.
Somewhere in jazz limbo, there are dozens of 'volume twos' floating around. The Nichols title 'Love, Gloom, Cash, Love' is perhaps apposite here. Johnson is of an age to have seen Herbie's music rescued from its own limbo and elevated upsides with Monk and Powell. His arrangements sound a little unusual on the guitar, but on most of the tunes – and the set includes 'Lady Sings The Blues', 'Chit Chattin'', 'Dance Line', 'Shuffle Montgomery' and five more – he gets the idiom just right. Garzone and Grenadier help out, too, when they appear. It's a nice, well-balanced set, good enough on its own not to be wondering when the other boot is going to fall.

George A. Johnson Jr

DRUMS

Seasoned sideman, who's made a couple of appearances as leader.

***** Turquoise Ocean** Challenge AL 79037 *Johnson; Gary Thomas (ss, ts); Ralph Bowen (ss, ts, f); Rick Budesa, Kenny Drew Jr (p); Charles Fambrough, Steve Kirby (b).* 97.
If every dog has his day, Johnson's not over-anxious to make the most of this. He's one of those drummers who doesn't like to solo, which is fine with us, though he should perhaps take a couple of choruses and leave the singing alone. There are two quartets here: Thomas, Drew and Kirby caught live, the others in a top-up of studio recordings. It's coach-built modern jazz and Thomas gets off some signature solos, but not an essential record. There's a later one on BCS, called *All-Star Tribute*, which follows the same pattern but sounds like a home release.

Gunnar Johnson (born 1924)

BASS

Born in Gothenburg, he was a key presence in Swedish modern jazz in the '50s. Though he was later a semi-pro, he never lost touch with the music.

***** Gunnar Johnson Quintet 1957–1959** Dragon DRCD 335 *Johnson; Erik Norström (as); Curt Severö (bs); Jan Johansson (p); Ingvar Callmer, Rolf Svensson, Björn Ågeryd (d); Sonya Hedenbratt (v).* 57–59.
A precious, if dusty, survival of the music of Johnson's quintet, which buzzed Swedish jazzgoers for a brief period in the mid- to late '50s. The main point of these mostly dusty broadcasts is to hear the quicksilver Norström, a Getzian stylist who turns in one terrific solo after another. But there is also the star-crossed Johansson, who is constantly turning bebop clichés on their heads and reaching towards the amazing albums he would go on to make in the '60s. The group supported Hedenbratt on many occasions, and she sings agreeably enough on six tracks. Lars Westin's outstanding sleeve-essay tells you all you may be curious about regarding the group's history.

Henry Johnson (born 1954)

GUITAR

A follower of Wes Montgomery, who started out in lite-jazz.

***** An Evening At Sea** Chiaroscuro 367 *Johnson; Kenny Drew Jr (p); Larry Gray (b); Paul Humphrey (d).* 11/99.
Johnson made some slight records for MCA in the '80s but seems, like George Benson, to have turned back towards straight-ahead jazz. The material here is mostly untroubling – 'In A Sentimental Mood', 'Wave', 'My Shining Hour', with maybe only 'Oleo' a shade more boisterous – and Johnson and his group breeze through it with admirable professionalism while the *QE2* purred her way across the Atlantic. Not the worst gig in the world.

J. J. Johnson (1924–2001)

TROMBONE

Born in Indianapolis, he emerged in Benny Carter's orchestra and as part of Jazz At The Philharmonic, but he left an indelible mark as half of Jay and Kai with fellow trombonist Winding. A master musician.

***** J. J. Johnson's Jazz Quintets** Savoy 78813 *Johnson; Cecil Payne (as); Leo Parker (bs); Hank Jones, John Lewis, Bud Powell* *(p); Leonard Gaskin, Al Lucas, Gene Ramey (b); Max Roach, Shadow Wilson (d).* 6/46–11/49.

*** **Jay & Kai** / *** **Origins: The Savoy Sessions** / ***(*) **Savoy, Prestige & Sensation: Complete Early Master Takes** Savoy 17220 / 17127 / Definitive 11161 *Johnson; Kai Winding (tb); Wally Cirillo, Lou Stein (p); Billy Bauer (g); Al Lucas, Charles Mingus (b); Kenny Clarke, Tiny Kahn (d); Al Young (perc).* 10/49; 46–49; 46–49.

*** **J. J. Johnson, 1946–1949** Classics 1176 *As above, except add Kenny Dorham (t); Sonny Stitt (ts).* 46–49.

***(*) **Trombone By Three** Original Jazz Classics OJC 091 *Johnson; Kenny Dorham (t); Sonny Rollins (ts); John Lewis (p); Leonard Gaskin (b); Max Roach (d).* 5/49.

Trombonists found it hard to keep up in bebop, but J.J. developed an agile and pure-toned bop voice for the horn that was influenced by saxophone phrasing. He frequently hung an old beret over the bell of his horn to soften his tone and bring it into line with the sound of the reeds around him.

The Savoys were recorded when J.J. was in his early 20s. They're already the work of a mature and confident talent. The playing is brisk, full-toned and never short of an idea, though Johnson's writing ('Jay Bird', 'Boneology', 'Riffette', 'Bee Jay', 'Jay Jay') is fairly generic. Savoy and Definitive overlap the same fine additional material, including the lovely 'Audubon' and other elegant bebop tunes; they help round out the early picture. 'Blue For Trombones', 'What Is This Thing Called Love?', 'Lament' and 'The Major' on *Origins* offer a first glimpse of the legendary Johnson–Winding partnership, but no sooner was this set available than *Jay & Kai* reappeared with bonus tracks. The Definitive set skips all of that material but includes three cuts of J.J. with the Russell Jacquet group. The Classics set as usual sticks to stuff under his leadership, though there are a couple of other things thrown in to make up the duration.

[illegible]

♛ **** **The Eminent Jay Jay Johnson: Volumes 1 & 2** Blue Note 32143-2 / 32144-2 *Johnson; Clifford Brown (t); Hank Mobley (ts); Jimmy Heath (ts, bs); Wynton Kelly, John Lewis, Horace Silver (p); Paul Chambers, Percy Heath, Charles Mingus (b); Kenny Clarke (d); Sabu Martinez (perc).* 6/53–6/55.

The first volume of the Blue Note set is one of the central documents of post-war jazz. Johnson – who was working as a blueprint checker at the time of the earliest sessions recorded – sounds fleet and confident, and he has a marvellous band round him, including a young Clifford Brown. 'Turnpike' and 'Capri' exist in two versions each and show Johnson's ability to rethink his phraseology, adjusting his attack on the original-release versions to accommodate Clarke's powerful but unemphatic swing (swamped on the September 1954 sessions by Mingus's chiming bass and the slap-happy Martinez); even on the slow-tempo 'Turnpike', Clarke provides an irresistible moving force underneath the melody. 'Get Happy' is appropriately upbeat and joyous, with notes picked off like clay pipes at a shooting gallery. In contrast, 'Lover Man' is given a mournful, drawn-out statement that squeezes out every drop of emotion the melody has to offer. The 1954 session yields some fine exchanges between Johnson and Kelly, notably on 'It's You Or No One' and 'Too Marvellous For Words', where the leader's tone and attack are almost as perfect as on 'Turnpike'. *Volume 2* is filled out with a less than inspiring 1955 date featuring Hank Mobley and Horace Silver, neither of whom seems attuned to Johnson's taxing idiom. In their new RVG remastering, the records have come up as fresh as paint.

*** **Four Trombones: The Debut Recordings** Prestige PCD 24097 *Johnson; Willie Dennis, Bennie Green, Kai Winding (tb); John Lewis (p); Charles Mingus (b); Art Taylor (d).* 9/53.

Originally recorded for the short-lived independent label co-run by Mingus and Max Roach, this suffers slightly from an ungainly format, which buries Johnson. There are, though, fine and fresh performances all round, including a stirring account of 'Now's The Time'. Mingus takes charge more than once. The sound is too bright on the transfer and the top notes are vinegary.

*** **Complete Fifties Studio Recordings** Lone Hill Jazz LHJ10179 *Johnson; Kai Winding (tb); Wally Cirillo, Dick Katz (p); Billy Bauer (g); Milt Hinton, Wendell Marshall, Charles Mingus, Peck Morrison (b); Al Harewood, Osie Johnson (d).* 8/54–6/55.

Generously proportioned compilation of Johnson's best quintet work with Winding. There are some lovely things that bespeak the closeness of this working relationship. 'Close As Pages In A Book' just about says it, but Johnson's 'We Two' is even more exactly pitched for the two horns. Say what you like about Lone Hill, they get the stuff out there and at a very affordable price.

*** **The Birdlanders** Fresh Sound FSCD 186 *Johnson; Al Cohn, Gigi Gryce (as); Milt Jackson (vib); Henri Renaud (p); Percy Heath, Charlie Smith (b); Walter Bolden, Jerry Lloyd (d).* 5/54.

*** **Live At Café Bohemia** Fresh Sound FSCD 165 *Johnson; Bobby Jaspar (ts, f); Tommy Flanagan (p); Wilbur Little (b); Elvin Jones (d).* 2/57.

As ever, Fresh Sound rescue lost and forgotten tapes from the dusty back of the cupboard. The first of these, which we remember fondly for a wonderful version of 'Indiana' and a totally unexpected Milt Jackson vocal on 'The More I See You', was formerly issued on Inner City. The mixed personnels and boppish repertoire on *The Birdlanders* are highly effective in their different ways and there is some astonishingly good playing on the Bohemia date; also a chance to hear the pale but interesting sound of Bobby Jaspar, who often sounds anaemic alongside more rambunctious horn-players, but spot-on with Johnson. J.J. takes the opening shot in the broadcast, roaring away on 'Bernie's Tune'. Jaspar comes in after that for 'In A Little Provincial Town' and showcases his lyrical flute behind the leader's muted solo. An all too short 'Angel Eyes' and 'Old Devil Moon' are the other outstanding tracks.

***(*) **Jay And Kai + 6** / **JJ In Person** / *** **An Afternoon At Birdland** Collectables 5677 / Lone Hill Jazz 10218 *Johnson; Nat Adderley (c); Kai Winding (tb, trombonium); Urbie Green, Bob Alexander, Eddie Bert, Jimmy Cleveland (tb); Bart Varsalona, Tom Mitchell (btb); Hank Jones, Tommy Flanagan (p); Milt Hinton, Ray Brown, Wilbur Little (b); Osie Johnson, Albert 'Tootie' Heath (d); Candido Camero (perc).* 4/56–2/58; 10/54, 4/56.

*** **Trombone For Two** Mosaic 1015 *Johnson; Kai Winding (tb); Dick Katz (p); Paul Chambers (b); Osie Johnson (d).* 6/55.

*** **Trombone Master** Columbia CK 44443 *Johnson; Victor Feldman (p, vib); Tommy Flanagan (p); Paul Chambers, Wilbur Little, Sam Jones (b); Albert 'Tootie' Heath, Max Roach (d).* 57–60.

***(*) **The Great Kai And J.J.** Impulse! 051225-2 *Johnson; Kai Winding (tb); Bill Evans (p); Paul Chambers, Tommy Williams (b); Roy Haynes, Art Taylor (d).* 60.

The Impulse! recording was a commercially motivated reunion, some time after the partnership had been amicably dissolved.

Perhaps because the band behind them was so good, J.J. and Kai quickly rediscovered their old groove. The two horns are in balance, and the vibrato, which in Winding's case was apt to get wider as he aged, is exactly co-ordinated. There is much good-natured four-bar swapping which might pall were it not so sweetly and tunefully done. There is nothing like Bill Evans's brief but elegantly articulated solos on the first record, and he makes an enormous difference to the overall feel of the Impulse!, which sounds like a proper group project rather than a trombone feature with accompaniment. The best point of comparison, before and after, is 'Going, Going, Gong', which refers back to the lively 'Gong Rock' on a 1955 Bethlehem session. If this is qualitatively representative, then the later sessions have gained considerably in sophistication and sheer class. Trombone nuts will find themselves drawn to the earlier Columbia session (now on Collectables and Lone Hill), which features eight of the sliding fellows, often in jubilant unison. The two frontmen vary the sound a bit on the self-explanatory 'Piece For Two Tromboniums'. The arrangements are very good indeed and the material (with the exception of 'Surrey With The Fringe On Top') highly original and exciting. The *JJ In Person* date is a quintet from 1958 with Nat Adderley and Flanagan; the Lone Hill brings together club dates from 1954 and 1956, material previously only available in Japan.

Trombone For Two was also originally on Columbia and now reappears with all 20 releasable tracks from the session. Some of the 'rejects' are very good indeed, though there are moments on 'Caribe' and 'Trombonisms In Motion' where the co-ordination slips a little.

Trombone Master corrals material from four different albums, so it isn't much more than a sampling compilation from a relatively quiet period in J.J.'s career. There are some fine moments, notably his solo on 'Misterioso' and the almost eponymous 'Blue Trombone', but it isn't a particularly coherent or satisfying album.

*****(*) Live At The Café Bohemia** Fresh Sound FSRCD 143 *Johnson; Bobby Jaspar (ts, f); Tommy Flanagan (p); Wilbur Little (b); Elvin Jones (d). 2/57.*

Despite Jaspar's shortcomings as a soloist, the Café Bohemia sessions provide an ideal blowing context for Johnson; he lets go joyously on 'Angel Eyes', 'Old Devil Moon' (see also *Eminent: Volume 1*) and, a favourite, 'Solar'. Flanagan's chording and fills are as near perfect as they could be.

***** 1958 European Tour** Rare Live Recordings RLR 88361 3CD *Johnson; Kai Winding (tb); Lee Konitz (as); Zoot Sims (ts); Red Garland, Phineas Newborn (p); Oscar Pettiford (b); Kenny Clarke (d). 58.*

A genuine find. The sound isn't fantastic, but these are historic recordings that find the group in Berlin, Munich and Stockholm and at the Free Trade Hall in Manchester. A lot of detail is lost, but there's enough to satisfy J.J. fans and collectors.

*****(*) Yokohama Concert / *** Volume 2: Chain Reaction** Pablo 2620-109 / 2620-121 *Johnson; Nat Adderley (c); Billy Childs (ky); Tony Dumas (b); Kevin Johnson (d). 4/77.*

This was J.J.'s first recording for several years. He had a good stock of new originals, though the gig also includes a version of Nat's 'Work Song', Tony Dumas's clever 'It Happens' and the standard 'Walkin''. Despite too much emphasis on wishy-washy electric keyboards, and the naivety of Johnson Jr's drumming, the live sound is very good indeed and J.J.'s solos are strong enough to suggest that he'd never really been away.

Volume 2, released only after J.J.'s death, adds in another eight tracks. There's nothing revelatory, though the opening 'Blue 'N' Boogie' is quite good. Not so 'Suicide Is Painless', a rare instance of Johnson's taste slipping.

*****(*) We'll Be Together Again** Pablo 2310911 *Johnson; Joe Pass (g). 10/83.*

***** Things Are Getting Better All The Time** Pablo Today 2312141 *Johnson; Al Grey (tb); Kenny Barron (p, ky); Ray Brown (b); Mickey Roker (d). 11/83.*

Johnson kept out of sight for most of the '70s, composing and arranging. Within five weeks in 1983, however, he made two sterling albums. The sanguinely titled *Things* looks suspiciously like another attempt to reduplicate the Jay and Kai sound, but it comes across much more individually. Grey, a year younger than Johnson, is a more traditional stylist; a genius with the plunger mute, he has a big, belting tone that goes well with Johnson's increasingly delicate fills and recapitulations. 'Soft Winds', 'Paper Moon' and 'Softly, As In A Morning Sunrise' are particularly good. Pianist Barron is contained and exact, but Brown and Roker are uncharacteristically listless.

Like Johnson, Joe Pass represents an extraordinary cross-section of modern jazz idiom, all carefully assimilated and absorbed. His constant lower-string pulse makes him particularly adaptable to solo and duo performance, and *Together Again* has the fullness of texture that might be expected of a larger group. The performances – 'Nature Boy', 'Bud's Blues', 'Solar', 'When Lights Are Low' and six others – have a fresh-minted sparkle.

*****(*) Quintergy – Live At The Village Vanguard / *** Standards ...** Emarcy 842814 / 510059 *Johnson; Ralph Moore (ts); Stanley Cowell (p); Rufus Reid (b); Victor Lewis (d). 7/88.*

Even nearing retirement age, Johnson sounds as full of controlled energy as ever on this fine pair of sets from a New York residency. The first record is perhaps the most grabbing, with a wonderful opening arrangement of 'When The Saints Go Marching In' and a brief but beautiful unaccompanied version of 'It's All Right With Me'. J.J.'s tone and phrasing are faultless on the faster numbers, Kenny Dorham's 'Blue Bossa', Wayne Shorter's exacting 'Nefertiti' and his own title-track.

The standards set is probably shrewd economics but makes for a duller listen. There are some lovely moments, particularly when J.J. hits pungent, single-note lines over Lewis's vivid cymbalism, but these tunes really ought to be out in a field somewhere, grazing.

Also, in brief:

***** At The Opera House** Verve 847340-2. 9–10/57.

J.J.'s Verves have uncertain status at the moment. This is a mixed bag anyway, with some mono material, but the material with Stan Getz (*ts*) is worth finding.

***** Live In London** Harkit 108. 64.

J.J. enjoyed working with the house band at Ronnie Scott's and there are some great exchanges with Stan Tracey (*p*), albeit cheerfully strained. The sound-quality isn't terrific.

***** Goodies / *** Broadway Express / **(*) The Total J.J. Johnson** Cloud 9 93846 / 93544 / 93843. 7 & 12/65; 11 & 12/66.

Good things on all three (except perhaps the bland big-band record) but somehow not quite up to J.J.'s best. He was being commercially marketed at this period and it never quite suited.

*****(*) Complete 60s Big Band Recordings** Lone Hill LHJ 10293. 63–66.

All the material from *Goodies, Broadway* (see below), *The Total JJ* and more, so an excellent buy.

*** **J. J.'s Broadway** Verve 000060402. 3 & 4/63.
The sound of five trombones working the theme of 'My Favorite Things' takes a bit of getting used to if your benchmark is Coltrane, but it works surprisingly well.

*** **Cleopatra Jones** Warner Bros 248090. 73.
Standard blaxploitation stuff, but some predictably nice touches from J.J. Frankly the film didn't deserve as much.

*** **Pinnacles / *** Concepts In Blue** Original Jazz Classics OJCCD 1006 2 / 735. 9/79; 9/80.
Dated by things like Tommy Flanagan's Fender Rhodes, synth and clavinet and J.J.'s pitch-shifters, but both are fine records, with some strong Joe Henderson (*ts*) on the first and Clark Terry (*t, flhn*) and Ernie Watts (*ts, as*) on the second.

*** **Bone-O-logy: A Proper Introduction** Proper 2069. 6/46–6/53.
Twenty-two strong (and out-of-copyright) tracks from the early years. Cheap and cheerful packaging.

James P. Johnson (1894–1955)

PIANO, COMPOSER

A versatile and subtle jazz player and classical composer, he is the inventor of stride piano. He came to New York as a youngster and was exposed to a huge range of music at rent parties and shebeens in the ghetto 'Jungles'. His interest shifted to formal composition during the '30s and '40s, but his influence on jazz piano is inestimable.

*** **Carolina Shout** Biograph BCD 105 *Johnson (p rolls)*. 5/17–6/25.
***(*) **James P. Johnson, 1921–1928** Classics 658 *Johnson; Louis Metcalf (c); David Nelson, Cootie Williams (t); Bobby Holmes (cl, as); Fats Waller (p); Teddy Bunn (bj, g); Joe Watts (b); Fred Moore (d); Perry Bradford (d, v)*. 8/21–6/28.
*** **James P. Johnson, 1928–1938** Classics 671 *Johnson; Louis Metcalf (c); Joe 'King' Oliver (t); James Archey, Geechie Fields, Joe 'Tricky Sam' Nanton (tb); Ernest Elliott (cl); Barney Bigard (cl, ts); Johnny Hodges (as, ss); Charles Frazier (ts); Clarence Williams (p, v); Bernard Addison (bj, g); Harry Hull (b); Sonny Greer, Edmund Jones, Fred Moore (d); Perry Bradford, Gus Horsley, Andy Razaf (v)*. 10/28–3/38.
Too little is known now about Johnson's orchestral music (of which much has been lost) to make any settled judgement about his significance as a 'straight' composer. Ironically, though, his enormous importance as a synthesizer of many strands of black music – ragtime, blues, popular and sacred song – with his own stride style has been rather eclipsed by the tendency to see him first and only as Fats Waller's teacher. Johnson was in almost every respect a better musician than Waller, and perhaps the main reason for his relative invisibility has been the dearth of reliable recorded material. The early Biograph brings together some staccato and lumpy piano rolls, hard listening but of unmistakable significance for the history and development of jazz in the period. 'Charleston' is a rarity, and 'Carolina Shout' had a profound impact on Duke Ellington.

As so often, Classics have made up a considerable deficit. The early material is as close as anyone is going to get to the sound of Harlem rent parties and it's a pity that some of these sessions are not more fully documented. The group that recorded the autumn 1921 'Carolina Shout' (there is a solo version from the same period, different label) goes unidentified. Johnson is unmistakable from the first moments of 'Harlem Strut', a subtle, propulsive player with bags of ideas.

Classics omit a piano roll 'Charleston (South Carolina)' from June 1925 but fill in with four Original Jazz Hounds numbers from March 1927 and March 1928. The second volume takes the story on a full decade, opening with a couple of numbers by the Gulf Coast Seven (an uncertain personnel but possibly including Ellingtonians Nanton and Hodges). Among the highlights here are two duets and chirpy kvelling with Clarence Williams, together with three songs from 1931 with Andy Razaf (co-author of 'Honeysuckle Rose') as vocalist. As on Classics 658, Johnson tends to get buried in the group recordings. Ultimately it is the solo tracks, including little gems like 'You've Got To Be Modernistic' and the earlier 'Riffs', that are most significant. The disc ends with a session by Pee Wee Russell's Rhythmakers; Johnson solos on a second take of 'There'll Be Some Changes Made'.

***(*) **James P. Johnson 1938–1942** Classics 711 *Johnson; Henry 'Red' Allen (t); J. C. Higginbotham (tb); Pee Wee Russell (cl); Gene Sedric (ts); Al Casey, Eugene Fields (g); George 'Pops' Foster, Johnny Williams (b); Big Sid Catlett, Zutty Singleton (d); Anna Robinson, Ruby Smith (v)*. 8/38–7/42.
***(*) **The Original James P. Johnson, 1942–1945** Smithsonian Folkways 40812 *Johnson (p solo)*. 42–45.
*** **James P. Johnson 1943–1944** Classics 824 *Johnson; Sidney De Paris (t); Vic Dickenson (tb); Ben Webster (ts); Jimmy Shirley (g); John Simmons (b); Big Sid Catlett (d)*. 7/43–4/44.
*** **James P. Johnson 1944** Classics 835 *Johnson; Frankie Newton, Sidney De Paris (t); Vic Dickenson (tb); Al Casey, Jimmy Shirley (g); George 'Pops' Foster, John Simmons (b); Big Sid Catlett, Eddie Dougherty (d)*. 4–6/44.
*** **James P. Johnson 1944 – Volume 2** Classics 856 *Johnson; Sterling Bose, Max Kaminsky (t); Frank Orchard (vtb); Rod Cless (cl); Eddie Condon (g); Bob Casey, George 'Pops' Foster (b); Eddie Dougherty, George Wettling (d)*. 44.
*** **James P. Johnson 1944–1945** Classics 1027 *Similar to above*. 44–45.
The picture gets steadily more patchy as the decade advances. Classics 711 is significant because it contains a lot of band material which scarcely saw the light of day during the LP era and which is now heard for the first time since its first release. One of these features vocals by Bessie Smith's niece Ruby. The disc overlaps with Classics 671 in the shape of a trio with Pee Wee Russell and Zutty Singleton, apparently recorded at the end of the August 1938 date. There are excellent solo performances from the following spring, made for Columbia.

The Smithsonian Folkways release is of excellent quality. The remastering, by Malcolm Addey and Alan Yoshida, is clean and unfussy, and classics like 'Yamekraw', 'Snowy Morning Blues' (two versions) and 'Daintiness Rag' come through clear and unwavering alongside tunes by Handy, Joplin and Pickett.

The later Classics anthologies have filled in much of the rest of the picture, inevitably with some further overlap with earlier releases. Some of the 1944 and later cuts already betray signs of the mild but debilitating strokes that overtook Johnson later in the decade, finally incapacitating him in 1951. The basic elements of the style are still in place, though, and on the most recent Classics volume there is an opportunity to hear several versions of themes like 'Blue Moods' and 'Yamekraw', as well as a session devoted to Handy material. The subtly varied bass-figures and the forward motion of his sophisticated melodic variations place him closer to later jazz than to the increasingly basic syncopations and repetitions of ragtime. For that reason alone, and for his incorporation of jazz and blues tonalities, Johnson sounds much more 'modern' than many of his contemporaries.

(*) **James P. Johnson, 1945–1947 Classics 1059 *Johnson; Albert Nicholas (cl); Danny Barker (g, v); George 'Pops' Foster (b).* 6/44–6/47.

These few cuts round out Classics' documentation of Johnson. Only serious collectors will be troubled by these rather lame performances, recorded for Folkways, Riverside and Circle, with a couple of tracks rejected by Moses Asch, including the recently rediscovered 'Woman Blues' and the two-part 'Jazzamine Concerto'. Though only just turned 50, Johnson sounds tired and slightly disorientated. His recovery from a stroke sustained while working with Eddie Condon (which couldn't have been anyone's idea of a rest cure) was temporary and this compilation marks a sad conclusion to such a distinguished and influential career.

Marc Johnson (born 1953)

DOUBLE BASS, ELECTRIC BASS

Made his first mark with the final Bill Evans trio, 1978–80, then with various leaders and fronting his own Bass Desires band.

*** **Right Brain Patrol** Winter & Winter 919051 *Johnson; Ben Monder (g); Arto Tunçboyaciyan (perc, v).* 9/91.

*** **Magic Labyrinth** Winter & Winter 919073 *As above, except omit Monder; add Wolfgang Muthspiel (g).* 6/94.

We were harsh about the first of these on its first (JMT) appearance, but it wears well, and an early glimpse of Monder is given retrospective authority by all he's done since. Johnson lives up to his reputation of little giant on the solo 'Batuki Burundi', but for the most part it's a fine group performance and the only downside is the percussionist's 'singing'. Muthspiel was hailed as a major plus when he joined, but that isn't borne out by the reissued *Magic Labyrinth*, where he sounds forced and out of touch for stretches. 'Samurai Hee-Haw' is Johnson's main contribution to the repertory; it sounds fine here.

***(*) **Shades Of Jade** ECM 987 1477 *Johnson; Joe Lovano (ts); John Scofield (g); Eliane Elias (p); Alain Mallet (org); Joey Baron (d).* 1 & 2/04.

The title is an obvious echo of Bill Evans's 'Jade Visions', but this is no attempt to recapture that era. Johnson has moved on steadily and here creates a sound that blends the mild experimentalism of *Bass Desires* into something solider and more traditional. Lovano and Scofield are in formidable form, but it's Eliane Elias who steals the honours as both writer and performer. 'Ton Sur Ton' is a cracking idea and a great start to a very strong record.

Also, in brief:

*** **Bass Desires** / **(*) **Second Sight** ECM 827743-2 / 833038-2. 5/85; 3/87.

Two overrated dates with Bill Frisell and John Scofield (*g*) and Peter Erskine (*d*). Too many rock effects and high-note twiddles.

Osie Johnson (1923–66)

DRUMS

Began his career as an 18-year-old with Sabby Lewis's Boston band and became a trusted sideman on a host of records (and as arranger for Dinah Washington and others), a career interrupted only by his early death.

*** **A Bit Of The Blues** RCA *Johnson; Conte Candoli, Gus Johnson (t); Al Cohn (ts); Hank Jones (p); Barry Galbraith (g); Milt Hinton (b); Gus Johnson (d).* 56.

Osie took enough time out from other people's gigs to lead a few of his own, mostly on Period and Jazztone. As a more than average arranger, he got a quite distinctive sound from this small-scale orchestra. There's nothing here that ought to be in everyone's collection, but as a signature moment from one of jazz's best journeymen it's worth having. A slightly later set, *The Happy Jazz Of Osie Johnson*, is worth looking out for, too. The title tells you all you need to know.

Pete Johnson (1904–67)

PIANO

Born in Kansas City, he became prominent during the boogie-woogie craze of the late '30s, but faded thereafter, though he kept playing to the end.

**** **Pete Johnson 1938–1939** Classics 656 *Johnson; Harry James, Hot Lips Page (t); Buster Smith (as); Albert Ammons, Meade Lux Lewis (p); Lawrence Lucie, Ulysses Livingston (g); Abe Bolar, Johnny Williams (b); Eddie Dougherty (d); Joe Turner (v).* 12/38–12/39.

***(*) **Pete Johnson 1939–1941** Classics 665 *Johnson; Hot Lips Page (t); Eddie Barefield (cl, as); Don Stovall (as); Don Byas (ts); Albert Ammons (p); John Collins, Ulysses Livingston (g); Abe Bolar, Al Hall (b); A. G. Godley, Jimmy Hoskins (d).* 12/39–6/41.

***(*) **Pete Johnson 1944–1946** Classics 933 *Johnson; Hot Lips Page (t); Clyde Bernhardt, J. C. Higginbotham (tb); Albert Nicholas (cl); Don Stovall (as); Budd Johnson, Ben Webster (ts); Jimmy Shirley (g); Abe Bolar, Al Hall (b); Jack Parker, J. C. Heard (d); Etta Jones (v).* 2/44–1/46.

*** **Central Avenue Boogie** Delmark DD-656 *Johnson; Arnold Wiley (p, v); Charles Norris, Carl Lynch (g); Bill Davis, Al McKibbon (b); J. C. Heard, Jesse Price (d).* 4–11/47.

*** **Pete Johnson 1947–1949** Classics 1110 *As above, except omit Wiley; add Jewel Grant (as); Maxwell Davis (ts); Johnny Rogers, Herman Mitchell (g); Johnny Parker, Ralph Hamilton, Bill Cooper (b); Al Wichard, Roy Milton, Jesse Sailes (d).* 4/47–4/49.

Johnson's mastery of boogie-woogie and blues piano is given a near-definitive airing on these CDs. Classics' survey begins with the Kansas City pianist accompanying Joe Turner on the singer's first studio date, before two quartet tracks with Harry James: 'Boo-Woo' is an outright classic. His complete 1939 date for Solo Art is another memorable occasion, nine solos that go from the Tatum-like elaborations on Leroy Carr's 'How Long, How Long Blues' to the furious 'Climbin' And Screamin'' and 'Shuffle Boogie'. The sound is thin, but Johnson's energy and invention shine through. There are four more tracks with a small band including Page and Turner, a solo 'Boogie Woogie', two trio pieces and the first trio with Albert Ammons and Meade Lux Lewis on 'Café Society Rag'.

His 1939 session for Blue Note is, unfortunately, split across the end of Classics 656 and the beginning of Classics 665, which opens on the stunning 'Holler Stomp', the most audacious of boogie showcases. 'You Don't Know My Mind', from the same date, is contrastingly dreamy and may remind blues aficionados of pianists such as Walter Davis and Lane Smith. Aside from another track with Joe Turner's Fly Cats and a small group with Page and others, the rest of the disc is made up of duets with Ammons; often elegant, but prey to routine.

The *1944–1946* collection starts with eight superb solos made for Brunswick: 'Answer To The Boogie' and the breathtaking 'Dive Bomber' are Johnson at his most powerful. Then follow three band dates made for National, with various swing veterans helping out in the front line (two vocals by the young Etta Jones). The later two both feature variations in line-up, with the players entering one at a time on the first and Webster, Page and Higginbotham taking turns out front on the second. It all ends on the rent-party stomping of 'Pete's Housewarming'.

Delmark's compilation sets Johnson back in front of guitar, bass and drums, and includes several previously unheard takes. He still sounds best by himself, but there is some virtuoso stuff on 'Margie' and the several takes of 'Hollywood Boogie'.

The original master-takes from that session are all on the final CD in the Classics sequence, which goes on to take in the final studio sessions under Pete's leadership: three trio pieces for Modern, four live pieces from a Gene Norman concert and six sextet tracks made in LA in 1949. The saxophonists play mooing R&B licks and would be better out of the way, but when Johnson's at the front on a mighty two-part 'Rocket 88 Boogie' he still sounds in fine form.

T. J. Johnson

PIANO, VOICE

An associate of Max Collie, now making waves on his own.

*** **Presents Bourbon Kick** Lake LACD 214 *Johnson; Sky Murphy (tb); Adrian Cox, Karl Hird (reeds); Jim Ydstie (b). 05.*

Johnson has enormous personality and drives along these sessions with an energy that doesn't preclude subtlety on the slower numbers. It isn't unimaginative repertoire, with 'Vou Vivendo' and 'Help Me Make It Through The Night' not often called for on trad dates. There's an earlier Johnson on Lake called *The Heat Of The Night*, which we rather prefer to this, but it wasn't listed in the label catalogue at time of writing.

Philip Johnston (born 1955)

ALTO AND SOPRANO SAXOPHONES

Leader of the Microscopic Sextet in the '80s. Declared a self-imposed 'recording ban' between 1988 and 1992 but returned with Big Trouble and an impressive bag of new tunes.

***(*) **Philip Johnston's Big Trouble** Black Saint 120152-2 *Johnston; Bob DeBellis (ss, bs, bcl); Jim Leff (tb); Marcus Rojas (tba); Joe Ruddick (ky, as); Adam Rogers, David Tronzo (g); David Hofstra (b, tba); Kevin Norton (d, perc, mar); Richard Dworkin (perc). 6 & 7/92.*

*** **Flood At The Ant Farm** Black Saint 120182-2 *Johnston; Bob Henke, Ron Horton (t); Steve Swell (tb); Bob DeBellis (f, af, bcl, bs); Joe Ruddick (p, syn); David Hofstra (b); Kevin Norton (d, perc, vib). 95.*

Big Trouble drew on the Micoscopic Sextet's swing-influenced arrangements but added a beat coloured by contemporary rock and pop. In the new band, Johnston has pushed even further his offbeat arranging skills. 'Chillbone' on the later Black Saint album is scored for soprano saxophone, tuba and marimba, set over a stark wind *ostinato*. The set also includes notably complex compositions by Steve Lacy (the brief but awkwardly structured 'Hemline') and by Herbie Nichols, who's credited with both 'Step Tempest' and 'Twelve Bars'. The addition of slide guitar gives the last of these and the closing 'Powerhouse' an entirely unexpected dimension.

Flood At The Ant Farm was a disappointment. In a rush to get some of the band's better material recorded, it feels rushed and prosaic. Opening and (almost) closing with a Steve Lacy tune (including another version of 'Hemline') underlines again this crucial influence on Johnston's writing, but his own tunes receive a too studied treatment: 'Pontius Pilate Polka' should have been a scabrous knees-up, surely, instead of this perfunctory reading. That said, there's still some strong playing (from Swell especially), which keeps the ears involved.

*** **The Needless Kiss** Koch 7898 *Johnston; Joe Ruddick (p, bs); Mark Josefsberg (vib); Dave Hofstra (b). 4/98.*

A remarkable line-up and some flagrantly good music from the new Transparent Quartet. Ruddick's an amazing guy to have in any kind of line-up, but one does get the impression that Johnston is these days always soundtracking even when there isn't a specific project on hand.

Also, in brief:

*** **Normalology** Koch 7884. 4/96.

Previously unrecorded pieces from Johnston's capacious workbook. These sound like throwbacks to the Microscopic Sextet, for the most part.

*** **Music For Films** Tzadik 7510. 98.

In some regards, Johnston is the perfect Tzadik artist: intellectual, playful, perverse and generically undefinable. He's also an effective movie composer.

*** **Rub Me The Wrong Way** Innova 626. 4/98–7/03.

More mixed-media work, this time for choreographer Keely Garfield.

*** **The Merry Frolics Of Satan: The Georges Meliès Project** Koch 7885. 4–6/99.

Johnston's found a niche with this kind of work, and there's no hint of compromise in the writing or playing of the Transparent Quartet. But you somehow want to hear him just blowing again.

Randy Johnston (born 1956)

GUITAR

In the Grant Green mould, he's worked for Etta Jones and Lou Donaldson.

***(*) **Somewhere In The Night** High Note 7007 *Johnston; Uri Caine (p); Nat Reeves (b); Mickey Roker (d). 7/97.*

Johnston's spare delivery was noted during his time at Muse. His later sessions are no less appealing and no less deceptive. Two brilliant takes of 'Secret Love' confirm the impression of intelligence. 'Dat Dere' gets the set off to a good start. The guitarist has an ability to make small gestures read large on tunes that are normally piano vehicles but strong enough to last a less full-bodied reading. 'Sack O' Woe' and Hank Mobley's 'Third Time Around' keep Johnston's funkier side in view, but it's the closing run of 'In The Wee Small Hours Of The Morning' and that second 'Secret Love' that represent Johnston's more effective side. The band is top-flight, with Caine taking a relatively boisterous course through the charts and Roker pushing them along like a drill sergeant. Houston Person presides.

*****(*) Riding The Curve** J Curve 898 *Johnston; Johnny Griffin (ts); Joey DeFrancesco (org); Idris Muhammad (d). 9/98.*
***** Homage** J Curve 7010 *Johnston; Jim Rotondi (t); Wayne Coniglio (btb); Eric Alexander (ts); Nick Brignola (bs); Xavier Davis (p); Nat Reeves (b); Kenny Washington (d). 4/00.*
Johnston has a genius for getting top-flight players onto the strength. Muhammad was the ideal choice for the Grant Greenish *Riding The Curve*, an old-fashioned organ/guitar trio, with two fine guest spots from Griff. Johnston springs his first surprise with a stallingly slow version of 'I Get Along Without You Very Well', a most unexpected tempo that takes the song into new and unfamiliar territory. The two originals are a floating Latin idea set in 'The Park', and a nostalgic evocation of the late Thomas Chapin, who roomed with Johnston at college.

The other J Curve disc is a homage to ten artists who've made a substantial impact on Johnston. No nod for Grant Green, surprisingly, given the last record, though Kenny Burrell and 'Pat And Wes' are acknowledged. The other names dropped are perhaps more surprising: Cedar Walton on 'Cedar's Place', Jimi Hendrix with 'Angel', Warne Marsh, Dexter Gordon and, on 'All Or Nothing At All', Frank Sinatra. Johnston plays with his usual easy swing and sophistication, but it's a low-key performance.

*****(*) Detour Ahead** High Note 7027 *Johnston; David 'Fathead' Newman, Houston Person (ts); Joey DeFrancesco (org); Byron Landham (d). 4/01.*
Producer Houston Person gets out of his booth for a solo on the first track but isn't heard from again. He does his stuff, though, in shaping a notably full-voiced set that goes back to the same format as *Riding The Curve*. 'Blues For Edward G.' is again one of only two originals. The other new one here, 'The Triangle Pose', is his best yet, worthy of classic Blue Note and featuring the initially unplaceable tenor voice of David Newman.

***** Hit & Run** High Note 7098 *Johnston; Bruce Barth (p); Joe Locke (vib); Nat Reeves (b); Grady Tate (d). 10/02.*
The writing gets more confident by the album, and here Johnston ends with 'For The King', a delightful tune for his girlfriend which ought to sprout lyrics one of these days. No organ this time round, but a clever use of Joe Locke, either doubling Barth on three of his four appearances or standing in for him on 'The Best Thing For You'. One of the originals, 'Down Time', seems to be based on the 'Autumn Leaves' line, while 'Hit & Run' itself is an old-fashioned hard-bopper that gets the group roaring along like a runaway car.

***** Is It You?** High Note 7122 *Johnston; Xavier Davis (p); Dwayne Burno (b); Gene Jackson (d). 7/04.*
Back in the LP era, this would have been near-perfect. The really good stuff is weighted to the front of the disc. The title-piece provides an immediate reminder of Johnston's under-recognized talent. He then shows off his touch as a balladeer on a lovely 'Nancy (With The Laughing Face)' before cracking through a deft original, 'The Jump Back'. After about 35 minutes, it all winds down a bit.

Pete Jolly (1932–2004)

PIANO, ACCORDION

A veteran West Coast man, who made countless sideman dates but few as leader. He did, though, make a go of jazz on the accordion.

***** Quartet, Quintet & Sextet** Fresh Sound FSR 2241 *Jolly; Conte Candoli, Shorty Rogers (t); Bill Perkins (ts); Jimmy Giuffre (bs); Howard Roberts (g); Bob Bertaux, Buddy Clark, Curtis Counce (b); Mel Lewis, Shelly Manne, Bob Neal (d). 3/55, 6/56.*
A definitive West Coast man, Jolly has spent most of his professional life in studios and on soundtracks. He likes to use his right hand at the very top of the keyboard and the insistently dinky phrasing which results gets tiresome over time. The FSR Jazz City imprints throws up some nice things and the compilation of early small groups is about all the Jolly anyone could want. The early quartets with Perkins swing easily enough, but there's a definite increase of energy on the dozen tracks where Candoli makes it a quintet. The big group with Rogers, Giuffre and Roberts sees Pete switch to accordion. 'I Get A Kick Out Of You' confirms that he knows how to make the instrument swing, but it's still an uneasy sound that never quite shakes off a novelty feel. These are agreeable sides rather than anything essential.

***** The Duo** VSOP 115 *Jolly; Ralph Pena (b). 9/60.*
***** The Red Chimney And Sherry's Bar Recordings** VSOP 118 *As above, except add Chuck Berghofer (b); Nick Martinis (d). 60.*
The duo with Pena was a regular association before Jolly began to work with Berghofer and Martinis, but they rarely played as far out of the way as this date in Auckland, New Zealand, a virtual jazz wilderness at the time. Originally, only a dozen copies of the record were pressed, which gives it a certain additional frisson. It's an interesting set, with George Wallington and Monk compositions enlivening the mix. The LA live dates are fun, but you start wondering about all the alcohol references: VSOP, Sherry's Bar, *Martinis?* Not quite as intoxicating as that, but pretty good.

***** Collaboration** Fresh Sound FSR 5038 *Jolly; Jan Lundgren (p); Chuck Berghofer (b); Joe LaBarbera (d). 9/01.*
Button-bright and twinkling, these duets-with-rhythm are entertainingly delivered, although it's really one of those discs which is best handled a few tracks at a time. Jolly and Lundgren get a solo apiece, but otherwise it's interlocking improvs worked out with seemingly military precision (as the detailed session-notes make clear). It's fun hearing one man start a phrase and the next finish it, although, as suggested, the format does pall.

Also, in brief:

**** Pete Jolly And Friends** VSOP 78. 11/62–8/64.
Pulls together tracks from three obscure early-'60s dates with a lot of hack orchestral arrangements.

***** Timeless** VSOP 105. 7/69.
Drawn from sessions with Chuck Berghofer (*b*) and Nick Ceroli (*d*) at Donte's. Feels like studio guys on a day off; 'Stars And Stripes Forever' and 'Hey, Jude' weren't ideal choices.

****(*) Yeah!** VSOP 98. 10/95.
Still playing with Chuck Berghofer (*b*) and Nick Martinis (*d*); this isn't bad – some nice choices of tune, and the trio are as comfortable as an old pullover, but it's a potboiler.

Chris Jonas

SOPRANO SAXOPHONE

He has worked with Anthony Braxton and with Assif Tsahar and Susie Ibarra. Superficially reminiscent of Steve Lacy at his freest.

*** **Ensembles Unsynchronized** Newsonic 18 *Jonas; Cuong Vu (t); Joe Fiedler (tb); James Fei (ss, as); Kevin Norton (perc). 12/98.*
***(*) **The Sun Spits Cherries** Hopscotch HOP 4 *Jonas; Joe Fiedler (tb); Chris Washburne (btb); Andrew Barker (d). 9/99.*
*** **The Vermilion** Hopscotch HOP 8 *As above, except add Myra Melford (p). 2/00.*

Jonas's sleeve-note to *Ensembles Unsynchronized* offers a rebuke to sentimentalists: 'Don't look for overt meaning in my music. For me a piece of music does not tell a specific story.' That and the functional title may lead to expectations of a dreary experience but, for all its abstractions, the music – open, but much of it based around canonic principles – has plenty to 'say'. A few sections flag rather badly as the process goes forward.

The title of *The Sun Spits Cherries* (now used as a group name) refers to the fact that four and a half pounds of sunlight strike the earth every second, and there is a juicy warmth to be extracted from these spare and uncomplicated sounds. Jonas exploits the interesting textures available from saxophone and trombones, with no harmony instrument. Some of it is little more than old-fashioned musical pointillism, but it is clear that the leader's imagination is more capacious and more structured than that. Heard as a continuous suite, it has a satisfying logic.

The Vermilion is by the same group, with Melford guesting. Jonas does sometimes get hung up on his processes, although the clear organization of the music is one of its strengths – there's the feeling that anything aimless has been rigorously cut out. It's a peculiar instrumentation and sometimes (as in 'Portico') it generates a feeling of some sort of novelty music. We await his masterpiece.

Carmell Jones (1936–96)

TRUMPET

Born in Kansas City, he moved to California in the '60s, did sideman work with Gerald Wilson and Horace Silver, and eventually returned to KC after a spell in Europe.

*** **Jay Hawk Talk** Original Jazz Classics OJC 1938 *Jones; Jimmy Heath (ts); Barry Harris (p); George Tucker (b); Roger Humphries (d). 8/65.*

Jones had a lovely take-my-time trumpet style, even though he could play hot and old-fashioned if he chose, a legacy of his KC roots. His few albums as a leader have been neglected, though he turns up as co-leader on some Harold Land dates (see under his entry) and five of his Pacific Jazz sessions have been released by Mosaic. This likeable date is no great shakes, but Jones, Heath and Harris all play themselves rather than any more fashionable model, and the session has an honest, men-at-work feel to it which has held its integrity. Carmell's sweet-and-sour treatment of 'Willow Weep For Me' is a capsule summary of his thoughtful skills.

Elvin Jones (1927–2004)

DRUMS, GUITAR

The kid brother of the Jones family, he spent five intense years with John Coltrane and subsequently toured and recorded with his own Jazz Machine groups.

*** **Elvin!** Original Jazz Classics OJCCD 259 *Jones; Thad Jones (c); Frank Wess (f); Frank Foster (ts); Hank Jones (p); Art Davis (b). 7/61–1/62.*

Elvin remained an enigma; a shy but affable man whose exterior masked a turbulent and often self-destructive nature, he transformed modern jazz drumming with his introduction of African-inspired 'polyrhythms' into the John Coltrane quartet.

Elvin!, by contrast, is noisy, heated bop, with some good interplay between Jones and a front line that refuses to play by the rules. The trio tracks with elder brother Hank and Art Davis are particularly good, at once fiery and lyrical, stretched out rhythmically and yet sounding quite accommodating. Wess and Foster are perhaps too strait-laced for this session, but both are adventurous enough to go along for the ride, and Wess in particular turns in some lovely ideas.

***(*) **And Then Again / Midnight Walk** Collectables COL 6242 *Jones; Thad Jones (t); Hank Mobley (ts); Frank Wess (ts, f); Don Friedman, Abdullah Ibrahim, Steve James, Hank Jones (p); Paul Chambers, Art Davis, Donald Moore (b); George Abend (perc). 2 & 3/65; 3/66.*

Jones's Atlantic albums gain fascination from their proximity to some of his greatest work with the Coltrane quartet. Again, he's a much more straightforward player on his own date, still intrigued by polyrhythms, but in a less obviously structural way. This is a fascinating pairing. The first album is relatively conventional hard bop, even if Melba Liston's arrangements (including the originals 'Elvin Elpus' and 'Len Sirrah') raise the interest level. The later record is fascinating for the inclusion of Ibrahim (then Dollar Brand) and for the interaction between pianist, drummer and Mobley on Brand's 'Tintiyana', an outstanding performance in Elvin's body of work, full of subtly interwoven rhythm and harmonic ideas taken from Ellington and Coltrane in equal measure. A great rediscovery, though the extra star's for the second album.

***(*) **Live At The Village Vanguard** Enja 2036 *Jones; Hannibal Marvin Peterson (t); George Coleman (ts); Wilbur Little (b). 5/68.*

This was a tough gig in terms of its abrasive, compellingly forceful soundscapes, but also because what we are hearing for most of the time is a pianoless trio, a form Jones was to experiment with for some years. Working without a harmony instrument, and leaning very heavily on big Coleman's very sophisticated and often lateral harmonic sense, Jones plays as if he's conducting an entire orchestra – but also on occasion as if he has a personal grudge against each and every member. Little is something of a passenger in this setting and spends most of his time laying down steady, patient figures with just the odd embellishment to keep himself interested. Peterson gatecrashes on 'Mr Jones', taking the shine off another perfectly good trumpet.

*** **Very R.A.R.E.** Evidence ECD 22053 2 *Jones; Art Pepper (as); Frank Foster, Pat LaBarbera (ss, ts); Roland Hanna (p); Roland Prince (g); Richard Davis, Andy McCloud III (b). 78.*
*** **Love & Peace** Evidence ECD 22065 2 *As above, except omit Pepper, Hanna; add Pharoah Sanders (ts); McCoy Tyner (p); Jean-Paul Bourelly (g). 78, 79.*

The first of these brings together material by a wonderful quartet fronted by Art Pepper with some other stuff recorded in the Far East. Pepper's salty alto works well, though sometimes you feel he is floundering with the count, especially on 'Tin Tin Deo'. Davis's dark-toned bass is, as ever, a delight. The bonus material consists of a 26-minute run-through of 'A Love Supreme'. A cynical gesture? Arguably the piece belonged as much to Elvin as to Coltrane himself. The real problem is that it's a dud performance.

Love & Peace also includes one dispensable track from the group with Foster, Prince, LaBarbera and McCloud which adds nothing to Jones's first reunion with Tyner since Coltrane days. It's not a meeting of minds. Tyner's agenda is very different and the two spend more time duelling than communicating. Sanders is in mildly antagonistic form, but the whole thing is muddied by Bourelly's squalling guitar.

***(*) **Youngblood** Enja 407051-2 *Jones; Nicholas Payton (t); Joshua Redman, Javon Jackson (ts); George Mraz (b).* 4/92.
There is plenty of excitement here, with three then-young turks in the front line, and though the material is actually rather ordinary – standards and solo features in the main – the playing is hot, and Jones performs with regulation muscle and intensity.

*** **The Truth: Heard Live At The Blue Note** Half Note HNCD 4519 *Jones; Darren Barrett (t); Robin Eubanks (tb); Michael Brecker (ts); Antoine Roney (ss); Carlos McKinney (p); Gene Perla (b).* 9/99.
Jones worked up almost until his death, yet he made few records from 1990 onwards. This is an all-star band (Barrett could almost be the younger Freddie Hubbard) and the programme strongly showcases Elvin, with 'E.J.'s Blues' and 'Three Card Molly' bracketing the set, an interesting version of Trane's 'Wise One' and the traditional African 'Ballad Of Itsugo Village' providing a showcase for Brecker, who seems curiously unwilling to take on 'Body And Soul' earlier in the set. It's an intriguing CD rather than a major one, and an affectionate farewell on record to a great musician.

Also, in brief:

** **Heavy Sounds** Impulse! 547959-2. 6/67.
Billed as a collaboration between Jones and Richard Davis (*b*), this breaks down into a series of feature spots, stitched together with some suspect ensemble play. Elvin even plays a guitar blues.

*** **Time Capsule** Universe 38. 77.
A scrappy session originally made for Vanguard; it's Bunky Green (*as*) who emerges as the most prominent voice.

*** **Earth Jones** Quicksilver 4015. 82.
With Terumaso Hino (*t*), Dave Liebman (*ss, ts, f*), Kenny Kirkland (*p*) and George Mraz (*b*); it wobbles between masterful and oddly inept.

** **Brother John** Quicksilver 4001. 83.
Pat LaBarbera (*ss, ts*) seems to be anointed as Trane's successor on this and to his credit doesn't over-reach himself. Disappointing, though.

Etta Jones (1928–2001)

VOICE

Toured with Buddy Johnson at 16, later with Earl Hines, eventually making a solo success with her Don't Go To Strangers album. A big, bluesy voice and an in-my-own-time relationship to the beat.

** **Etta Jones 1944–1947** Classics 1065 *Jones; Joe Thomas, Hot Lips Page, Jessie Drakes, George Treadwell, Joe Newman (t); Clyde Bernhardt, Dickie Harris (tb); Barney Bigard (cl); Joe Evans, Floyd Williams, Don Stovall, Pete Clarke (as); Georgie Auld, Budd Johnson, Big Nick Nicholas (ts); Leonard Feather, Duke Jordan, Pete Johnson, Jimmy Jones, Luther Henderson (p); Chuck Wayne, Jimmy Shirley, John Collins, Herman Mitchell (g); Billy Taylor, Eugene Ramey, Abe Bolar, Al McKibbon, Trigger Alpert (b); Stan Levey, J. C. Heard, Jack Parker, Denzil Best (d).* 12/44–10/47.
***(*) **Don't Go To Strangers** Original Jazz Classics OJCCD 298 *Jones; Frank Wess (ts, f); Richard Wyands (p); Skeeter Best (g); George Duvivier (b); Roy Haynes (d).* 6/60.
*** **Something Nice** Original Jazz Classics OJCCD 221 *Jones; Lem Winchester (vib); Richard Wyands, Jimmy Neeley (p); George Duvivier, Michael Mulia (b); Roy Haynes, Rudy Lawless (d).* 9/60–3/61.
***(*) **Lonely And Blue** Original Jazz Classics OJCCD 702 *Jones; Gene Ammons, Budd Johnson (ts); Patti Bown (p); Wally Richardson (g); George Duvivier (b); Ed Shaughnessy (d).* 4–5/62.
*** **So Warm** Original Jazz Classics OJCCD 874 *Jones; Ray Alonge (frhn); Eric Dixon, Jerome Richardson, Phil Bodner, Arthur Clarke (reeds); Mal Waldron (p); George Duvivier (b); Charli Persip, Bill English (d); strings.* 61.
*** **Love Shout** Original Jazz Classics OJCCD 941 *Jones; Jerome Richardson (ts, f); Kenny Cox (p); Sam Bruno (p, org); Larry Young (org); Kenny Burrell, Bucky Pizzarelli (g); Peck Morrison, Ernest Hayes, George Tucker (b); Oliver Jackson, Bobby Donaldson, Jimmie Smith (d).* 11/62–2/63.
Jones began recording as a teenager. She was singing lightweight blues at this point, even if one of the Classics tracks is called 'Blues To End All Blues' (other titles include 'Osculate Me Daddy' and 'Misery Is A Thing Called Moe'!). Some pretty useful groups backed her up on these sessions, for Black & White, Chicago, Savoy and Victor, with Budd Johnson in several of the bands and Pete Johnson leading a group with Lips Page.

By the time she made *Don't Go To Strangers*, Jones was already a veteran; the title-song went gold. In its modest way the album remains a fine achievement, with Jones's heavy, blues-directed voice piling extra substance on to fluff such as 'Yes Sir, That's My Baby', with rolling support from an excellent band. The subsequent *Something Nice* is more quiescent, the 11 songs despatched matter of factly, although Jones's regal delivery makes such as 'Through A Long And Sleepless Night' into heady stuff. *Lonely And Blue* foreshadowed the kind of albums she would make for Muse a generation later: small-hours, lonesome music, a bare step away from outright blues. Johnson handles most of the tenor chores (as Houston Person would later do) and his wry rejoinders on 'Gee Baby Ain't I Good To You' are delightful. *So Warm* tips the scales towards MOR, but Etta's natural warmth heats up the string charts. *Love Shout* goes back to a small-band setting: Jerome Richardson turns in a great solo on the fine 'The Gal From Joe's', and the twin guitars of Burrell and Pizzarelli are a bonus on 'Hi-Lilli, Hi-Lo'. Some of the rest is fluff.

*** **The Melody Lingers On** Highnote HCD 7005 *Jones; Houston Person (ts); Tom Aalfs (vn); Dick Morgan (p); Keter Betts (b); Frankie Jones (d).* 11/96.
***(*) **Easy Living** High Note HCD 7059 *Jones; Houston Person (ts); Richard Wyands (p); Ray Drummond (b); Chip White (d).* 2/00.
**** **Sings Lady Day** High Note HCD 7078 *As above, except omit Drummond; add Peter Bernstein (g); John Weber (b).* 6/01.
Etta recorded steadily through the '80s and '90s. She seems comfortable back with a band on *The Melody Lingers On*, a sequence of tribute songs to departed singers, and with Person returned to her side it's a pleasing if unexceptional occasion. Like Shirley Horn, Jones prefers a slow-to-ambling tempo, and though some of the songs are a bit obvious, on a less frequently encountered tune like 'For Sentimental Reasons' she's very good.

It would be almost an impertinence to say that Etta got better, the older she grew. But her final records are at least as fine as, and often superior to, anything she'd done earlier. The great, heavy voice is the most characterful kind of instrument, and her way with time and the way a phrase can be pulled into just the shape she wants are imperious. *Easy Living* is a delightful mix of standards with Houston, old master Wyands, and the attentive Drummond and White. But even this bows to the quite magisterial *Sings Lady Day*, recorded only months before her death, which never once bows to Billie's dreaded pathos. 'But Beautiful' is an incomparable version, but nothing here is less than wonderful.

Also, in brief:

*****(*) The Best Of Etta Jones: The Prestige Singles** Prestige 11021-2. 7/60–11/62.
Given that Etta's Prestige catalogue contains no single defining album, a top-notch best-of would surely have been an essential purchase, but by making up an album from singles released off the various sets, the chance was slightly fudged.

***** Hollar!** Original Jazz Classics OJC 1061. 9/60–11/62.
This lifts tracks from three different sessions but it's by no means a bin-end selection.

Hank Jones (born 1918)

PIANO

The eldest of the three brothers was as quiet and unassuming as Elvin was extrovert, but shares something of Thad's sophistication. He worked in territory bands and became part of the first bebop generation.

***** Urbanity** Verve 537749-2 *Jones; Johnny Smith (g); Ray Brown (b). 47, 53.*
Some find Hank Jones lacking in substance, but there is such ease in the playing that it's hard to dismiss. Unfortunately, the six light-footed standards here are padded out on CD with an inordinate amount of unissued material from a 1953 drummerless trio session. There are five takes of 'Things Are So Pretty In The Spring' and four of 'Thad's Pad'. It requires a certain commitment to listen to these in sequence or to find much essential difference between them.

***** The New York Rhythm Section** Fresh Sound FSRCD 371 *Jones; Jimmy Cleveland (tb); Barry Galbraith (g); Milt Hinton (b); Osie Johnson (d). 56.*
This was a much sought-after group at the time. Cleveland is a guest on three tracks, but the basic unit was pretty much state of the art for studio sessions at the time, playing a strong, swinging bop idiom. The compilation brings together the Epic dates *The Rhythm Section* and *After Hours Jazz* and the titles say it all. There's a strong feeling that these are workmanlike guys, taking time out to indulge themselves. Oddly, it's Galbraith who stands out as a soloist.

****** The Talented Touch / Songs From Porgy And Bess** Okra-Tone 4972 *Jones; Kenny Burrell, Barry Galbraith (g); Milt Hinton (b); Osie Johnson, Elvin Jones (d). 58, 60.*
***** Gigi / Here's Love** Gambit 69194 *Jones; Kenny Burrell, Barry Galbraith (g); Arnold Fishkin, Milt Hinton (b); Elvin Jones, Don Lamond (d). 58, 63.*
***** Complete Recordings: Volume 2** Gambit 69206 *As above, except omit Fishkin, Lamond; add Osie Johnson (b). 58, 60.*
The Talented Touch brought together four good friends for a relaxed album of familiar themes. Their rapport on 'My One And Only Love', 'Star Eyes' and even Gigi Gryce's seldom-played 'Blue Lights' is little less than miraculous. Hinton sounds as if he wrote every tune, Hank is effortless and Galbraith and Johnson contribute to a wonderfully confident and well-rounded record. Helping to fill out the picture on a very thin time in the Jones discography is the *Porgy And Bess* material with Burrell, Hinton again and brother Elvin: a lovely opportunity to hear the siblings working together; Elvin's health was good and his stint with the Coltrane quartet was just around the corner. Hank plays these familiar themes as if they were still rooted in the opera: dramatic, passionate and poignant.

Freshly licensed from EMI, these are now the complete recordings of Hank's piano/guitar quartet with Galbraith or Burrell. The show tune formula was extended to include *Porgy And Bess*, which is included on the second volume along with 1958's fine *The Talented Touch*. There's not much to say about the music, which is suave, not particularly demanding and flatly transferred.

***** Arigato** Progressive 7004 *Jones; Ray Rivera (g); Richard Davis, Jay Leonhart (b); Ronnie Bedford (d). 10/76.*
***** The Trio** Chiaroscuro 188 *Jones; Milt Hinton (b); Bobby Rosengarden (d). 77.*
***** Compassion / *** I Remember You / *** Tiptoe Tapdance** Black & Blue 879 / 947 / Original Jazz Classics OJC 719 *Jones; George Duvivier (b); Oliver Jackson (d). 7/77; 7/78; 6/77, 1/78.*
Jones had a quiet time of it in the '60s, but his re-emergence was sustained to the end of his life. Never much of a composer, he wasn't given to wholesale reassessment of standard progressions but preferred to concentrate on the *sound* of a tune. His delicacy and balance, that tiptoeing, tap-dancing feel, are among the qualities which have enhanced and prolonged his reputation as a great accompanist, but (unfairly) only as a lightweight soloist.

The Trio, not to be confused with an earlier disc of the same unrevealing name, is a great set, largely because the rapport with Hinton is so good. Sadly the reissue comes without additional tracks and the CD was remastered from the original LP; it would have been good to hear more of this fine group and in better sound. What there is, however, is excellent. ''S Wonderful' and 'Right Here, Right Now' are first rate and 'Lullaby Of The Leaves', so hackneyed it almost gets a cab licence, works like a dream off Hinton's resonant accompaniment.

Jones recorded in France every July from 1977 to 1979 and turned in some respectable dates for Black & Blue. *Bluesette* (see below, 'in brief') is a more solid session, despite the variation of personnel, but Jones fans will enjoy the relaxed bluesy swing of *Compassion* and *I Remember You* as well. Some good bonus tracks on the reissue. *Arigato* is a splendid date, a basic trio (either Davis or Leonhart on bass) augmented for a couple of easy Latin swingers by Rivera, who is composer of 'Night Flight To Puerto Rico' and 'Majorca'. Jones's vigour is evident on 'Allen's Alley' and his own 'Recapitulation'. There's more south-of-the-border atmosphere on Gary McFarland's 'Notte Triste'.

****** Lazy Afternoon** Concord CCD 4391 *Jones; Ken Peplowski (as, cl); Dave Holland (b); Keith Copeland (d). 7/89.*
***** The Touch** Concord CCD 2157 2CD *As above, except add Ray Brown (b); Jimmie Smith (d). 77, 89.*
Lazy Afternoon is a peach: warm, vibrant jazz with the modulation and pace of a good club date. Jones is generous with solo space

for his sidemen, though his unusual approach to Kurt Weill's 'Speak Low' is marred by an intrusive Copeland solo. Holland and Copeland had acted as the pianist's performing trio, with an evident empathy; quite properly, the bassist is featured strongly, with particularly fine excursions on J. J. Johnson's 'Lament', and the succeeding 'Comin' Home Baby'. Jones's fine touch as a colourist is evident on the title-track, where a hint of celeste under Ken Peplowski's smooth clarinet spices a slightly bland approach. *Lazy Afternoon* and the 1977 *Rockin' In Rhythm* are now available as a two-header called *The Touch*.

*****(*) Live At Maybeck Recital Hall: Volume 16** Concord CCD 4502 *Jones (p solo)*. 90.
*****(*) Jazzpar 91 Project** Storyville STCD 3091 *Jones; Mads Vinding (b); Al Foster (d)*. 3/91.
****** Upon Reflection** Verve 514898-2 *Jones; George Mraz (b); Elvin Jones (d)*. 2/93.
Jones entered the '90s as one of the music's elder statesmen. His Maybeck recital was one of the high-points of the series, and recent recording was all of a tremendously high standard. There are inconsistencies in the disc from the Danish Jazzpar project. There is, however, a second masterwork to sit alongside the Maybeck. *Upon Reflection* is devoted to the music of brother Thad, who died in 1986. Properly, the drummer's job went to Elvin rather than to Foster or Higgins, who might have been more suitable musically. It's a tender, but by no means sentimental, record. However, if you can listen to 'A Child Is Born' without a tear, tear up your donor card; they can't transplant hearts of stone.

***** For My Father** Justin Time 209 *Jones; George Mraz (b); Denis Mackrel (d)*. 1 & 2/04.
At 85 Hank still had an appetite for performance. There are initially no surprises on this pleasant standards set, but then towards the end Jones plays a version of Harold Mabern's '(There But For) The Grace of End' that will simply take your breath away. It's almost worth having the album just for that track, though there is much else to enjoy, with Mraz and Mackrel both in fine form.

***** West Of 5th** Chesky 313 SACD *Jones; Christian McBride (b); Jimmy Cobb (d)*. 1/06.
He was still capable of playing with real energy when the mood was upon him. He sticks here to pretty familiar material, much of it from the bop and hard-bop era – 'Billie's Bounce', 'Confirmation', 'If I Were A Bell', a magisterial 'On Green Dolphin Street' – and his pace on the two Parker themes wouldn't disgrace a man less than half his age. The real delights, though, are a long 'Speak Low' and a beautiful version of Thad's 'A Child Is Born'. Cobb is another living historian of the music. He uses brushes throughout, which suits the light, nimble feel of McBride's bass-playing, and the drummer's 'Eleanor' is a perfect end to a lovely set. Producer David Chesky gets a lovely, even sound and the SACD playback is immaculate.

Also, in brief:

***** The Complete Quintet/Sextet With Tyree Glenn** Lone Hill Jazz LHJ 10138. 57–61.
Interesting material from the trombonist's group.

**** Happenings** Impulse! 9071. 10/66.
Despite fine Oliver Nelson arrangements, a woolly and inconsequential session, marred by Jones's decision to play an electric harpsichord on seven tracks.

****(*) Just For Fun** Original Jazz Classics OJC 471. 7/77.
It's a grower, but unlikely in a crowded market to get its subtle message across.

***** Bluesette** Black & Blue 907. 7/78, 7/79.
Blues-dominated European sessions, marked by good, strong playing but no particular originality.

***** Ain't Misbehavin'** Original Jazz Classics OJCCD 1027. 8/78.
Hank pays his dues to the spirit of Fats Waller on six elegantly crafted themes. With Teddy Edwards (*ts*) and Kenny Burrell (*g*).

**** Darji's Groove** Prevue 22. 82.
Most of the material is credited to Darwin Gross (*vib*), who's a reasonable player but no composer. A few flourishes from Hank fail to rescue it.

***** Sarala** Verve 528783-2. 4/95.
The result of Jones's desire to record an album of traditional African music, this finds him overpowered by the presence of Cheick-Tidiane Seck (*org, perc, v*) and his Mandinkas.

***** Hank & Frank** Lineage 103. 11/03.
The encounter with Frank Wess (*ts, f*) taps a vast reservoir of experience.

Jo Jones (1911–1985)

DRUMS

Known as Chicago to distinguish him from Philly Joe, he changed the sound of the drums in jazz by switching the emphasis from bass to hi-hat.

***** The Essential Jo Jones** Vanguard 101/2 *Jones; Emmett Berry (t); Lawrence Brown, Freddie Green (tb); Lucky Thompson (ts); Rudy Powell (cl); Count Basie, Ray Bryant, Nat Pierce (p); Tommy Bryant, Walter Page (b)*. 8/55–4/58.
Jones was the subtle driving force of the Basie band between 1934 and 1948 and the Count repaid the compliment with a guest spot on Jo's solo disc, giving 'Shoe Shine Boy' a touch of the old magic. The other participants are familiar enough as well, with Berry, Green and Thompson all prominent. Inevitably, a lot of emphasis falls on the drums, but Jones is such a nimble, light player that he is always estimably listenable. The 1958 session with Ray and Tommy Bryant (originally an album called *Plus Two*) is mostly the pianist's work, but Jo revels in those bluesy themes and produces some of his best small-group work on record.

***** The Main Man** Pablo/Original Jazz Classics OJCCD 869 *Jones; Harry 'Sweets' Edison, Roy Eldridge (t); Vic Dickenson (tb); Eddie 'Lockjaw' Davis (ts); Tommy Flanagan (p); Freddie Green (g); Sam Jones (b)*. 11/76.
Jo didn't lose any of his fire when he hit retirement age. When he made this, he still had nearly a decade left to him, a time he spent cheerfully running down each and every symptom of milquetoast modernity. Here, he simply gets down to the business of playing classic swing jazz.

Jonah Jones (1908–2000)

TRUMPET

Born in Louisville, apprenticed in territory bands, then worked with Lunceford, Stuff Smith and Cab Calloway. Eventually

scored a huge hit with At The Embers, and became a cabaret star.

(*) **Jonah Jones 1936–1945 Classics 972 *Jones; Tyree Glenn (tb, vib); Joe Marsala, Buster Bailey, Al Gibson (cl); Edgar Sampson, Hilton Jefferson (as); Ike Quebec (ts); Dick Porter (p, v); Clyde Hart, Buster Harding, Dave Rivera (p); Eddie Condon, Bobby Bennett, Danny Barker (g); Wilson Myers, John Kirby, Milt Hinton (b); George Wettling, Cozy Cole, J. C. Heard (d).* 10/36–7/45.
Jones began as a minor Armstrong disciple. His big, blowsy style tends to dominate the groups he's in, and these rather motley sessions are more like swing-era footnotes than anything. Six tracks with the Fats Waller copyist Dick Porter are scarcely worth remembering, and two sessions for Keynote and one for Commodore form the meat of this CD. They have their moments, but the slow tunes are dreary and the most interesting player is Glenn, whose sleepy-sounding solos have the odd quirk. The Porter tracks have very indifferent sound; the later ones are all right.

*** **J.J. Special** Fresh Sound FSR445 *Jones; Urbie Green (tb); Sidney Bechet (ss); George Clarke, Alix Combelle (ts); Kenny Kersey, Jean-Claude Pelletier, André Persiany (p); Jean Bonal (g); Alix Bret, Milt Hinton, Benoît Quersin (b); Marcel Blanche, Osie Johnson, Pierre Lemarchand (d).* 6, 9 & 12/54.
The June and September dates were made in Paris with Combelle's group and with Bechet. They find Jones playing as a fairly restrained front-man, in contrast to the hammy entertainer he turned into when he was given any encouragement to sing. This isn't a bad sampling, but it doesn't lift him up the rankings.

Oliver Jones (born 1934)

PIANO

Born in Montreal, he played in local clubs when he was still in high school. He led a showband in Puerto Rico for some years, before returning to Canada in 1980.

*** **A Class Act** Justin Time JUST 41 *Jones; Steve Wallace (b); Ed Thigpen (d).* 4–5/91.
*** **Have Fingers, Will Travel** Justin Time JUST 102-2 *Jones; Ray Brown (b); Jeff Hamilton (d).* 5/97.
*** **Just In Time** Justin Time JUST 120/1-2 2CD *Jones; Dave Young (b); Norman Marshall Villeneuve (d).* 11/97.
*** **Then & Now** Justin Time 180 *Jones; Skip Bey (b).* 86–01.
Jones was always destined to be the second most famous jazz pianist from Canada. Although he actually studied with Daisy Peterson and grew up in Montreal, he didn't get serious about a jazz career until after he'd spent 20 years directing music in Puerto Rican tourist shows. Maybe his showmanship derives from that experience; he clearly aspires to being a communicator, just as Oscar Peterson does, and his closeness to the master's methods extends to his uptempo blues compositions.

Since his playing scarcely varies in intensity or prowess from record to record, preferred sessions are more a matter of the setting. *A Class Act* is one of his best, with two of his finest originals in 'Mark My Time' and 'Peaceful Time', and a couple of mature embellishments on Kenny Wheeler's 'Everybody's Song But My Own' and Bill Evans's 'Very Early'. Thigpen and Wallace offer seamless support. The difference with *Have Fingers, Will Travel* is the rhythm section, the best he ever recorded with: Brown had more gravitas than any bassman, Milt Hinton excepted, and Hamilton is a drummer whose merits far outweigh his wider recognition. On a medium-tempo groove, they're peerless, and Jones revels in the situation.

By 1997, Jones had gone into semi-retirement but was still enjoying his jazz. He's always fun to hear in person, so the concert set on *Just In Time*, replete with the usual dazzle, is a nice place to make his acquaintance. Jones's approach to things like 'The Way You Look Tonight' and 'Our Love Is Here To Stay' is resolutely old-fashioned and literal, almost like a karaoke track.

Then And Now, though, is our favourite Jones record. No themes, no orchestra; just a simple duo and a hatful of well-seasoned themes. Hokey as it is, 'Over The Rainbow' is magnificent, with some of the childish simplicity of the original still in there. 'Perdido' and 'I Remember Clifford' have a touch more muscle, and Bey's strong, resourceful presence is a huge plus. Half of the album was recorded as early as 1986, the remainder as a retirement package in 2001.

Also, in brief:

(*) **The Many Moods Of Oliver Jones Justin Time JUST 3. 2–3/84.
One admires Jones more for generous virtuosity than for depth of feeling, so solo records like this are at something of a discount.

(*) **From Lush To Lively Justin Time 73. 02.
A low-fibre set marked by smooth orchestral arrangements.

Philly Joe Jones (1923–85)

DRUMS

As opposed to 'Chicago' Jo Jones. Originally influenced by Sid Catlett, he became one of the key modern-jazz drummers, despite succumbing to heroin abuse at intervals. His mid-'50s work with Miles Davis was definitive of an era and a style.

*** **Blues For Dracula** Original Jazz Classics OJCCD 230 *Jones; Nat Adderley (c); Julian Priester (tb); Johnny Griffin (ts); Tommy Flanagan (p); Jimmy Garrison (b).* 9/58.
*** **Drums Around The World** Original Jazz Classics OJCCD 1792 2 *Jones; Blue Mitchell, Lee Morgan (t); Curtis Fuller (tb); Julian 'Cannonball' Adderley (as); Benny Golson (ts); Sahib Shihab (bs); Herbie Mann (f, picc); Wynton Kelly (p); Jimmy Garrison, Sam Jones (b).* 5/59.
*** **Philly Joe's Beat / Philly Joe & Elvin Jones Together!** Collectables 6264 *Jones; Michael Downs (c); Blue Mitchell (t); Curtis Fuller (tb); Bill Barron, Hank Mobley (ts); Walter Davis Jr, Wynton Kelly (p); Paul Chambers (b); Elvin Jones (d).* 5/50, 64.
*** **Showcase** Original Jazz Classics OJCCD 484 2 *Jones; Blue Mitchell (t); Julian Priester (tb); Bill Barron (ts); Pepper Adams (bs); Charles Coker (p); Jimmy Garrison (b).* 11/59.
These bracket a torrid decade in Philly Joe's personal life, but his most productive as a musician. *Blues For Dracula* was recorded towards the end of the drummer's main association with Miles Davis's touring band, a period in which he was much in demand musically but was also making absurd physical demands on himself. There are some signs of strain on a mainly good-natured blowing album, with Jones well up in the mix and his characteristic rimshots slightly overloud; 'Two Bass Hit', which inspired some of Philly Joe's best moments on Davis's *Milestones*, is particularly strong. The three horns were well-chosen but sound ragged in some of the less frenetic ensembles. The 'European' sessions sound altogether less certain, though Wheeler and King

in particular produce an acceptable synthesis of their own slightly abstract idiom with Jones's whacking verve and oblique intelligence. *Showcase* is notable for a multi-tracked trio, 'Gwen', on which Philly Joe plays swinging piano, bass and drums. The other tracks are strongly coloured by the horn-players, Mitchell's raw earth colours, Priester's slightly surreal tinge, Garrison's magnificently centred bass-playing.

The 1959 large-ensemble record was intended to show off rhythm styles from around the world and it reflected Philly Joe's fascination with Max Roach's multiculturalism. It isn't entirely successful, but the playing is uniformly good – as well it might be, given such a dream band. Two versions of Benny Golson's 'Stablemates' stand out strongly, as does the long, Dameron-composed 'Philly J. J.', but quite how 'Cherokee' fits into the global perspective isn't clear.

The Collectables pairing brings together two long-deleted Atlantic records. Both feature strong bands. Downs is little known but he plays his part on the first disc, which includes some bebop staples ('Salt Peanuts') and 'Dear Old Stockholm', which is oddly attributed to Jimmy Garrison. The second date is a fascinating pairing with non-sibling Elvin, who's a very different kind of drummer. The percussion work is as busy as you'd expect, but it's immaculately recorded.

*** **Philly Mignon** Original Jazz Classics OJC 1935 *Jones; Nat Adderley (c); Ira Sullivan (ss, ts); Dexter Gordon (ts); George Cables (p); Ron Carter (b).* 11–12/77.

Jones didn't live quite long enough to enjoy elder-statesman status and this 1977 comeback was more like business as usual. Gordon was in a comeback mode himself, recently returned to the USA, but he makes heavy weather out of both 'Neptunis' and 'Polka Dots And Moonbeams'. Better are three pieces with Adderley and the restless-sounding Sullivan, although the star performer is probably Cables – why he sat out both 'Jim's Jewel' and 'United Blues' is a mystery. Philly Joe plays well enough, although it's nobody's finest hour.

Quincy Jones (born 1933)

ARRANGER, BANDLEADER, TRUMPET

He played trumpet with Lionel Hampton, then did freelance arranging, including a stint in Europe. Toured with his own big band, 1959–61; arranged for Basie and several singers; then took an industry job at Mercury Records. He has worked in film music and pop (Michael Jackson!) and run his own record label, but he keeps his roots in jazz.

*** **Quincy Jones + Harry Arnold + Big Band = Jazz!** Gambit 69256 *Jones; Benny Bailey, Art Farmer (t); Jimmy Cleveland, Åke Persson (tb); Arne Domnérus (as); Rolf Blomquist (ts, f); Lars Gullin (bs); Bengt Hallberg (p); Simon Brehm (b); Alan Dawson (d).* 3, 4, 6 & 11/58.

*** **Free And Easy** Ancha ANC 9500-2 *Jones; Lennie Johnson, Benny Bailey, Floyd Standifer, Clark Terry (t, flhn); Åke Persson , Melba Liston, Quentin Jackson, Jimmy Cleveland (tb); Julius Watkins (frhn); Porter Kilbert, Phil Woods, Jerome Richardson, Budd Johnson, Sahib Shihab (reeds); Patti Bown (p); Les Spann (g, f); Buddy Catlett (b); Joe Harris (d).* 2/60.

*** **Swiss Radio Days Jazz Series Vol. 1** TCB 02012 *As above, except omit Terry, Lennie Johnson, Budd Johnson; add Roger Guerin, Clyde Reasinger (t); Harold McNair (as).* 6/60.

*** **The Quintessence** Impulse! 051222 *Jones; Jerry Kail, Clyde Reasinger, Clark Terry, Joe Newman, Thad Jones, Freddie Hubbard, Al DeRisi, Snooky Young, Ernie Royal (t); Billy Byers, Melba Liston, Paul Faulise, Rod Levitt, Curtis Fuller, Tony Mitchell (tb); Julius Watkins, Jimmy Buffington, Earl Chapin, Ray Alonge (frhn); Phil Woods, Jerome Richardson, Eric Dixon, Oliver Nelson, Frank Wess (reeds); Gloria Agostini (hp); Bobby Scott, Patti Bown (p); Milt Hinton (b); Harvey Phillips (tba); Buddy Catlett, Stu Martin, Osie Johnson (d).* 11–12/61.

*** **Strike Up The Band** Mercury 830774-2 *Joe Newman, Clark Terry, Ernie Royal, Snooky Young, Jimmy Nottingham, Al DeRisi, Jimmy Maxwell, John Bello, Benny Bailey (t); Curtis Fuller, Urbie Green, Richard Hixson, Billy Byers, Quentin Jackson, Tony Studd, Paul Faulise, Jimmy Cleveland, Kai Winding, Thomas Mitchell, Santo Russo, Melba Liston (tb); Zoot Sims, Rahsaan Roland Kirk, Walter Levinsky, James Moody, Phil Woods, Frank Wess, Al Cohn, Jerome Richardson, Seldon Powell, Romeo Penque, Walter Kane, Sahib Shihab, Eric Dixon, Stanley Webb, Budd Johnson, Seldon Powell (reeds); Jimmy Buffington, Tony Miranda, Bob Northern, Ray Alonge, Julius Watkins, Earl Chapin, Bob Ingraham, Fred Klein, Willie Ruff (frhn); Charles McCoy (hca, perc); Toots Thielemans (hca); Lalo Schifrin, Bobby Scott, Patti Bown (org, p); Gary Burton (vib); Wayne Wright, Sam Herman, Kenny Burrell, Jim Hall, Vincent Bell, Mundell Lowe, Don Arnone (g); Bill Stanley, James McAllister (tba); Milt Hinton, Art Davis, George Duvivier, Major Holley, Ben Tucker, Chris White (b); Rudy Collins, Osie Johnson, Ed Shaughnessy, Stu Martin, Jimmy Crawford (d); Tito Puente, Carlos 'Patato' Valdes, Mike Olatunji, Martin Grupp, Philip Kraus, James Johnson, Carlos Gomez, Jack Del Rio, Jose Paula, Bill Costa, George Devins (perc).* 1/61–2/64.

Jones has been among the most charismatic figures in black music in the past 50 years. His specific jazz records have been few, since he's chosen to make his mark as a producer/Svengali to countless other artists, involving himself in some of the most successful recording projects of recent years with Michael Jackson and others. But his best music assuredly deserves a place in a comprehensive jazz collection.

His best CD, *This Is How I Feel About Jazz*, which combined the original album of that name with most of *Go West, Man*, is only available as part of a Mosaic box. Otherwise, his story on record starts with the 2007 re-release of the early sides with Harry Arnold's orchestra and his own smaller ensemble, made in Stockholm in 1958, crisp, effective charts. The Ancha disc, recorded for Swedish Radio in Gothenburg, is in decent hi-fi, but the similar programme from Lausanne swings with greater abandon. Interesting to compare solo spots between the two shows: Clark Terry and Benny Bailey each take a crack at 'I Remember Clifford' (Terry wins), while Melba Liston and Quentin Jackson go through 'The Phantom's Blues' (honours even).

The Quintessence is a disappointment after *This Is How I Feel About Jazz*. The tracks are concise and undeveloped, the charts considerably less imaginative and, though the players (all top studio pros) don't stint of themselves, there's little to turn the head other than a few breezy passages of section-work. *Strike Up The Band* is culled from various Mercury albums of a commercial bent, though Jones again assembles several remarkable orchestras and persuades them to make the most of 'Baby Elephant Walk' and 'Cast Your Fate To The Wind'.

Also, in brief:

****(*) Gula Matari / **(*) Smackwater Jack** A&M 393030-2 / 393037-2. 3–5/70; 71.

By 1970, Jones was leaving jazz to other hands. *Gula Matari* has a simpering treatment of 'Bridge Over Troubled Water', but it also has 'Walkin''. *Smackwater Jack* walks a similar line, but it has a certain metropolitan flash to it which Jones liked to keep hold of.

***** Straight No Chaser: The Many Faces Of Quincy Jones** Universal 541542-2 2CD. 61–81.

Universal's two-disc compilation concentrates on his pop/lounge music side (just two and a half minutes of the jazz title-track), and within that brief it's very entertaining.

Richard M. Jones (1889–1945)

PIANO, VOICE

He came from New Orleans and was an important A&R man for OKeh in Chicago, often doubling as pianist. He later worked in a similar capacity for Mercury.

***** Richard M. Jones 1923–1927** Classics 826 *Jones; Shirley Clay, Eddie Mallory, Don Nelson, Willie Hightower (c); Preston Jackson, Henry Clark, John Lindsay (tb); Albert Nicholas (cl); Artie Starks, Fred Parham (cl, as); Warner Seals (ts); Johnny St Cyr, Ikey Robinson, Bud Scott, Leslie Corley (bj); Rudy Richardson (d); Lillie Delk Christian (v).* 6/23–7/27.

***** Richard M. Jones 1927–1944** Classics 853 *As above, except omit Nicholas, St Cyr, Corley, Seals, Nelson, Hightower, Scott, Parham, Richardson; add Jimmy Cobb, Elisha Herbert (c); Jimmy McLeary, Eddie McLaughlin, Milton Fletcher, Thomas Gray, Lee Collins, Bob Shoffner (t); William Franklin, Roy Palmer, Edward Fant, Albert Wynn (tb); Darnell Howard (cl); Omer Simeon (cl, as); John Davis, John McCullin (as); Otha Dixon, Herschel Evans (ts); Dave Peyton, Gideon Honore, George Reynolds (p); Huey Long, Hurley Ramey (g); Quinn Wilson (tba); John Lindsay, Bob Frazier, Oliver Bibb (b); Wallace Bishop, Eddie Green, Roy Slaughter, Baby Dodds (d); George Washington (v).* 11/27–3/44.

Composer, talent scout and studio A&R man, Jones did much for jazz in the Chicago scene of the '20s. He might have helped bring about the Armstrong Hot Five sessions in the OKeh studios, but his own records are relatively undistinguished and largely forgotten. After a couple of doughty 1923 piano solos there are six good tracks by a trio of Jones, St Cyr and the young Albert Nicholas. Various tracks by Jones's Jazz Wizards, with the indifferent lead cornet of Shirley Clay, don't amount to much, although a stray 1927 trio date for Paramount – of cornet, clarinet and piano! – is surprisingly hot and furious. Scholars of the period will nevertheless want this CD for the presence of just two tracks: the incredibly rare sides by Hightower's Night Hawks featuring the legendary cornetist Willie Hightower.

The second disc features some very obscure music. After four sessions at the far end of the '20s there's a leap forward to 1935, and the remaining dozen tracks offer an anachronistic survival into the swing era of old-style Chicago hot music. The final session, made some 18 months before Jones's death, is a competent if pointless exercise in nostalgia. 'Jazzin' Babies Blues', which Jones had cut solo at his first date in 1923, appears again in a poignant farewell.

Rodney Jones (born 1956)

GUITAR

Born in Connecticut; spent his early years working with Jaki Byard and Dizzy Gillespie. Light, fluent sound.

***** Dreams And Stories** Savant 2068 *Jones; Kenny Kirkland (p); Marc Johnson (b); Jeff 'Tain' Watts (d).* 85–87?

*****(*) Soul Manifesto** Blue Note 30499 *Jones; Arthur Blythe, Maceo Parker (as); Dr Lonnie Smith (org); Lonnie Plaxico (b); Idris Muhammad (d).* 1/01.

***** Soul Manifesto Live!** Savant 2054 *Jones; Teodross Avery (ts); Will Boulware (p); Lonnie Plaxico (b); Kenwood Dennard (d).* 5/03.

Soul Manifesto was something of a surprise, a change back to funk after the brisk modern bop of earlier discs. It works well over Smith's and Plaxico's solid groove and with Muhammad, a master of this idiom. 'Groove Bone' is a vamp quite similar to some of Miles's electric-period experiments. Waldron's 'Soul Eyes' varies the pace and mood. The live version of what has obviously become a standing project lacks the vigour of its predecessor and sounds insipid in places. However, it does throw Jones's own playing into relief. He isn't quite muscular enough for this repertoire, but his clean, deft approach is a lot more interesting than the 'funky' approximations of a lot of wannabes. Interesting appearance, too, by R&B songwriter Boulware.

The quartet disc only surfaced in 2005. It was made sometime before Kirkland's premature death, and at a time when Jones was still playing his crisp, modernist version of hard bop. There's nothing either challenging enough or sufficiently problematic here to suggest why the tapes have lain on the shelf for so long. Realistically, the disc will be valued for a posthumous glimpse of the much-missed pianist, but it's also a reminder of how Jones made his name in the first place.

Sam Jones (1924–81)

BASS, CELLO

His worked with Cannonball Adderley for almost a decade, then led occasional groups and freelanced.

***** The Soul Society** Original Jazz Classics OJCCD 1789 *Jones; Nat Adderley (c); Blue Mitchell (t); Jimmy Heath (ts); Charles Davis (bs); Bobby Timmons (p); Keter Betts (b); Louis Hayes (d).* 3/60.

***** The Chant** Original Jazz Classics OJCCD 1839 *As above, except omit Davis, Timmons; add Melba Liston (tb); Julian 'Cannonball' Adderley (as); Tate Houston (bs); Wynton Kelly (p); Victor Feldman (p, vib); Les Spann (g).* 1/61.

***** Down Home** Original Jazz Classics OJCCD 1864 *Jones; Blue Mitchell, Snooky Young, Clark Terry (t); Jimmy Cleveland (tb); Frank Strozier (as, f); Jimmy Heath (ts); Pat Patrick (bs, f); Les Spann (f); Joe Zawinul, Wynton Kelly (p); Israel Crosby, Ron Carter (b); Ben Riley, Vernell Fournier (d).* 6–8/62.

****(*) Visitation** Steeplechase SCCD 31097 *Jones; Terumasa Hino (c); Bob Berg (ts); Ronnie Mathews (p); Al Foster (d).* 3/78.

Sam Jones had a beautiful sound on bass – fat, resonant, and fluid – and he was among the first to make the cello a plausible instrument in post-bop jazz. 'Some Kinda Mean' from *The Soul Society* gives an idea of his slightly gimmicky powers on that instrument; Betts takes over bass duties. The other session, with Mitchell in for Adderley, boils water on 'All Members' and 'The Old Country'.

The Chant is another good record. Cannonball takes a back-seat role, but most of the other horns get in a blow, and the studio sound gets a nice burnish on the section-work. Jones himself has a number of features, but what one remembers is his drive in the ensembles alongside old partner Louis Hayes.

Down Home repeated the formula of biggish-band tracks and small groups, with Sam taking up cello in the latter setting. Ernie Wilkins's charts are unemphatic and unsurprising, but there are some nice moments for Strozier, and Jones himself improvises against the grain of the orchestra to telling effect. The small-group pieces are more about the neatness of his cello playing than anything, though the instrumentation retains an appealing freshness.

Sam's few sessions as a leader in the '70s found him pursuing a lyrical kind of hard bop. *Visitation* is dependable rather than especially exciting, although Hino's peculiar mix of rhapsody and restlessness is as engaging as usual.

Thad Jones (1923–86)

TRUMPET, CORNET, FLUGELHORN, VALVE TROMBONE

Joined Count Basie in 1954 and stayed ten years. Began arranging and composing and formed an orchestra with drummer Mel Lewis in 1965, which lasted until 1978; also ran the Basie band for a time after its leader's death.

***(*) **The Fabulous Thad Jones** Original Jazz Classics OJCCD 625 *Jones; Frank Wess (ts, f); John Dennis, Hank Jones (p); Charles Mingus (b); Kenny Clarke, Max Roach (d). 54.*
***(*) **The Magnificent Thad Jones** Blue Note 6579 *Jones; Billy Mitchell (ts); Barry Harris (p); Kenny Burrell (g); Percy Heath (b); Max Roach (d). 1/55.*
*** **New York – Detroit Junction** Blue Note RVG 74232 *Jones; Billy Mitchell (ts); Tommy Flanagan (p); Kenny Burrell (g); Oscar Pettiford (b); Shadow Wilson (d). 3/56.*
***(*) **Mad Thad** Fresh Sound FSR CD 117 *Jones; Henry Coker (tb); Frank Foster (ts); Frank Wess (ts, f); Tommy Flanagan, Jimmy Jones (p); Eddie Jones, Doug Watkins (b); Elvin Jones, Jo Jones (d). 12/56.*

The middle Jones brother was consistently underrated as a soloist, and was recognized mainly as a composer and arranger. Not usually considered a small-group player, or even a soloist of any unusual interest, Jones none the less had a subtle and vibrant cornet tone similar to Nat Adderley's but was able to sustain big transitions of pitch with absolute confidence.

Mad Thad is terrific. The trumpeter was signed to Basie for most of the late '50s and early '60s, a period that firmed up his reputation as an arranger. He'd recorded on Mingus's demanding *Jazz Experiment* and won the bassist's heart with his bustling, opportunistic runs and confident entanglements in and around the theme. On *Mad Thad*, playing trumpet only, he sounds full-throated and sure of himself; there are what appear to be minor articulation problems, but these are incidental stammers in some beautifully crafted ('Whisper Not' especially) solos.

The sessions done for Mingus's and Roach's Debut label are very good indeed; these are also to be found in the 12-CD Debut compilation; Jones was the only artist to record twice under his own name for Debut. The duo on 'I Can't Get Started' is interesting first of all for Mingus's restructuring of the harmony, but Jones's response to this bare-boned setting and to the quasi-modal 'Get Out Of Town' is full confirmation of his ability to improvise at the highest level. Wess's flute makes a fine contrast on 'Sombre Intrusion'.

The Magnificent was out of favour for some time, which made the decision to give *New York – Detroit Junction* a Rudy Van Gelder Edition seem curious. It's a perfectly workmanlike record, and Mitchell is a player who deserves wider prominence, but it certainly isn't a patch on its predecessors. Of the earlier pair, the 1955 date probably just edges it.

*** **Live At The Village Vanguard** Blue Note 60438 *Jones/Lewis; this and later personnels from: Danny Moore, Al Porcino, Marvin Stamm, Richard Williams, Snooky Young (t); Eddie Bert, Bob Brookmeyer, Jimmy Knepper, Benny Powell (tb); Pepper Adams, Eddie Daniels, Joe Farrell, Billy Harper, Joe Henderson, Jerry Dodgion, Jerome Richardson (reeds); Roland Hanna (p, ky); Richard Davis (b). 4/67.*
*** **Central Park North** Blue Note 76852 *Similar to above. 6/69.*

'The Second Race', one of Jones's underrated compositions, is featured as a bonus track on the Village Vanguard date, which has been brought back by Blue Note, thankfully. The other big number is Brookmeyer's 'Samba Con Getchu'. The band still sounds proficient rather than inspired and the reissue of *Central Park North* (worth it for the title-track and the opening 'Tow Away Zone', which bookend the set) could have done with a couple of extra pieces to bulk out the sub-40-minute duration. Many avid collectors will have the Mosaic box; anyone wishing to have a detailed personnel for each session should check that.

***(*) **Basle 1969** TCB 2042 *Similar to above. 11/69.*

All that time working as a rehearsal band paid off. Barely two years after its public debut, the Jones–Lewis band was the most exciting large ensemble on the scene. This set for Swiss Radio isn't the most stimulating, but it's beautifully done and Joe Henderson was still with the group towards the end of his short tenure, so there's a more than usually heavyweight quality to the reed section. Extended examinations of 'Ah! That's Freedom', 'Second Race' and 'Don't Get Sassy' underline Jones's writing skills.

[illegible]

****** Consummation**

Blue Note 38226 *As above. 1–5/70.*

***Consummation* is one of the best big-band records of its day and some kind of proof that the bands weren't completely dead. Jones's arrangements are as ever spot-on and there are enough fine soloists in the orchestra to guarantee a high level of interest. 'Tiptoe', the peerless 'A Child Is Born' and a long, long version of 'Fingers' are among the highlights. Thad does some nice work on his best-known composition and the high-quality recording registers him near perfectly.**

**** **Live At Montmartre** Storyville STCD 4172 *Jones; Benny Rosenfeld, Palle Bolvig, Idrees Sulieman, Allan Botschinsky, Perry Knudsen (t); Vincent Nilsson (tb); Erling Kroner, Richard Boone (tb); Ole Kurt Jensen (btb); Axel Windfeld (btb, tba); Jesper Thilo (ss, as, cl, f); Per Carsten Petersen (ss, as, f); Bent Jaedig (ts, f); Uffe Karskov (ts, as, f, cl); Flemming Madsen (bs, cl, bcl); Ole Kock Hansen (p); Bo Sylvén (g); Niels-Henning Ørsted Pedersen (b); Bjarne Rostvold (d); Ethan Weisgard (perc). 3/78.*

This was one of the finest recorded concerts of Jones's later career, made on the eve of his departure from the long-standing Jones–Lewis band, and the cornetist played his socks off. His tone on the ballad 'Old Folks', his own 'Tip Toe' and 'A Good Time Was Had By All' is pure and bell-like and the solos are relaxed enough to allow digressions into other themes and harmonic displacements without losing the thread. The sound is good. Bass trombonist Jensen co-produced and gets the brasses sounding as shiny as Gabriel's.

*** **Eclipse** Storyville STCD 4089 *Jones; Jan Glaesel, Tim Hagans, Egon Petersen, Lars Togeby, Erik Tschentscher (t); Richard Boone, Ture Larsen, Niels Neergaard, Bjarne Thanning, Axel Windfeld (tb); Michael Hove, Bent Jaedig, Ole Thoger Nielsen, Jorgen Nilsson, Sahib Shihab (sax); Horace Parlan (p); Jesper Lundgaard (b); Ed Thigpen (d).* 9/79.

After leaving Mel Lewis in 1978, Jones spent most of his remaining years in Scandinavia, where he formed and led the Eclipse big band, an outfit which reflected some of the old partnership's combination of power and complexity. For all his virtues, Thigpen is no Lewis, but the band sounds well-drilled and the charts are razor-sharp. In the late '70s, Jones took up valve trombone as an alternative horn. It sounds fleet and subtle, and it lends him a breadth of tone he could not have achieved with the trumpet. The sound doesn't hold up to current digital standards, but it's big and warm and preserves enough of the grain in the ensembles to afford a hint of what this band was like in concert.

Also, in brief:

*** **After Hours** Original Jazz Classics OJC 1782. 6/57.

It's not a daring record, compared to others of the period, but it has its delights.

*** **Mean What You Say** Original Jazz Classics OJC 464. 4–5/66.

This came after the foundation of the Jones–Lewis band and it's an uncertain affair, with honours shared with Pepper Adams (*bs*).

*** **Opening Night: Live At The Village Vanguard** Alan Grant Productions 5139. 2/66.

DJ Grant was MC at the Vanguard for the Jones–Lewis orchestra's first public performance on 7 February 1966. This music was included in the Mosaic box but was only available on Grant's website.

***(*) **Greetings And Salutations** Four Leaf Clover FLC CD 125. 6/75–1/77.

These sessions with the Swedish Radio Jazz group have a startling crispness and panache, even when the structures seem comparatively straightforward and unfussy.

*** **Three And One** Steeplechase SCCD 31197. 10/84.

Decent small-group set with Ed Thigpen at the kit. Nothing outstanding.

Herbert Joos

FLUGELHORN

Vienna Art Orchestra member whose work borders modern jazz and formal composition.

*** **Daybreak – The Dark Side Of Twilight** ECM 841479-2 *Joos; Thomas Schwarz (ob); Wolfgang Czelustra (b, tb); strings of Radio Symphony Orchestra, Stuttgart.* 10/76.

This was originally released on ECM forerunner Japo. It's undeniably beautiful music, sensuous without being languid, and Joos's flugelhorn sound (imagine a mid-point between Thad Jones and Franz Koglmann) is very attractive, especially on 'Leicester Court 1440'.

***(*) **Adagio 1 + 2** PAO 10960 2CD *Joos; Michel Godard (tba); Wolfgang Puschnig (as, c, bcl); Miriam Ernst (eng hn); Georg Breinschmid, Achim Tang (b); Mario Gonzi, Emil Kristof (d); Markus Faller (perc).* 2/00.

This latter-day set has a similar, uncategorizable cast, somewhere between low-key new music and Nu Jazz. The first disc is a trio with Ernst and Faller, with a larger and more conventional ensemble (horns, two bassists, drums) on the second. It's difficult music to categorize, and difficult music to dislike.

Clifford Jordan (1931–93)

TENOR SAXOPHONE

He went to school in Chicago with Johnny Griffin and John Gilmore, but his sound had something of both Ben Webster and Lester Young in it, and only rather later a hint of the harmonic innovation of John Coltrane.

*** **Blowin' In From Chicago** Blue Note 42306 *Jordan; John Gilmore (ts); Horace Silver (p); Curley Russell (b); Art Blakey (d).* 3/57.

*** **Cliff Craft** Blue Note 81582 *Jordan; Art Farmer (t); Sonny Clark (p); George Tucker (b); Louis Hayes (d).* 11/57.

**** **Spellbound** Original Jazz Classics OJCCD 766 *Jordan; Cedar Walton (p); Spanky DeBrest (b); Albert 'Tootie' Heath (d).* 8/60.

*** **Mosaic** Milestone MCD 47092 *Jordan; Kenny Dorham (t); Sonny Red (as); Tommy Flanagan, Ronnie Mathews, Cedar Walton (p); Art Davis, Wilbur Ware (b); Albert 'Tootie' Heath, Elvin Jones (d).* 61.

***(*) **Bearcat** Original Jazz Classics OJCCD 494 *Jordan; Cedar Walton (p); Teddy Smith (b); J. C. Moses (d).* 10/61, 62.

The Blue Note debut is a raw-sounding jam with old friend Gilmore, offering more heat than light, but still enjoyable as a two-tenor encounter. There's one alternate on the CD issue, a workmanlike 'Let It Stand', but the consensus is that the best of this first album is to be found on 'Billie's Bounce' and on the Gigi Gryce tune 'Blue Lights', which was a favourite with saxophonists for a time. Unfortunately, the contemporary eponymous Blue Note is still not available and nor is the OJC *Startin' Time*. The earlier reissue of *Cliff Craft* was a step in the right direction, but the picture is still patchy for these early years.

For some reason, Jordan didn't seem to find much favour at Blue Note, perhaps because his style still reflected an interest in the swing era. Fifty years ago, he was much closer to the tempestuous approach associated with Chicagoans like Johnny Griffin. And yet *Cliff Craft* is a markedly laid-back session, almost taken at a stroll. Never an easy bebopper, Jordan takes his own route through 'Confirmation' and 'Anthropology', pulling the teeth of both somewhat but managing to make the results sound logical and engaging. Art Farmer is the co-star, playing with all the grace and sensitivity that was to be his stock in trade in later years.

Two groups are involved in *Mosaic*, a quintet with Dorham and another with a second saxophone in the form of the underrated Sonny Red, who blows a forceful blues chorus when he gets the space. Almost all of the material is original, though Walton and Jordan vie for priority, with the pianist winning out on 'Mosaic' itself and the splendid 'One Flight Down'. Cliff's big, bruising sound is ideally suited to this context and producer Orrin Keepnews keeps him solidly in the front line.

Bearcat is the perfect characterization of Jordan's sound, sometimes growling, sometimes purring. This old Jazzland set isn't particularly well recorded, but the music is fine and Jordan is in good voice on 'How Deep Is The Ocean?' and the original

'Middle Of The Block'. The old hometown is eulogized in 'Dear Old Chicago', a performance that namechecks one or two distinguished ancestors.

Spellbound's 'Lush Life' is terrific. His understanding with Walton grew and deepened, but their level of communication here is most impressive and they hurtle through 'Au Privave' with almost cavalier abandon.

*** **Half Note** Steeplechase SCCD 31198 *Jordan; Cedar Walton (p); Sam Jones (b); Albert Heath (d).* 3/74.

Recorded live at the New York club, *Half Note* is a good introduction to Cliff's music, with 'Highest Mountain' and 'The Glass Bead Game' both given definitive readings. There is also a fine interpretation of Monk's 'Rhythm-A-Ning' which points up the differences between Jordan and Charlie Rouse, who played that tune hundreds of times with Monk without plumbing some of the blues connotations Cliff finds in it. Walton is superb and his solos are always triggered by ideas from the tenor, so there is continuity and logic to these cuts. Jones (albeit poorly recorded) and Heath are excellent, too.

*** **The Highest Mountain** / *** **Firm Roots** / *** **Magic In Munich** / *** **Night Of The Mark VII** Steeplechase SCCD 31047 / 31033 / 37013/14 / Savoy Jazz 17299 *Jordan; Cedar Walton (p); Sam Jones (b); Billy Higgins (d).* 3/75; 4/75; 3 & 4/75; 4/75.

It was having such firm roots that allowed Jordan to drift through a theme as cavalierly as he often did. Throughout the highly productive mid-'70s, he was probably playing more 'legitimately' than at any other time in his career, but there are constant reminders of his Mingus-influenced tendency to regard the note as a dartboard (which, of course, you don't always want to hit dead-centre) and a progression as a series of mentally totted-up scores that always come out right in the end. Though he had a fair change of pace, he was definitely more successful at a medium-to-slow clip. He was a consummate ballad player with the kind of articulation and presence that suggest unused gears. Throughout these sets, it is the romantic ballads that consistently score high points. Compared to, say, Griffin, he never quite convinces at a gallop.

The mid-'70s were a very good time for Clifford Jordan. He was playing regularly with Cedar Walton, Sam Jones and Billy Higgins under the name The Magic Triangle, gigging pretty steadily and recording a substantial amount. *Night Of The Mark VII* was on Muse, then 32 Jazz, and has reappeared on Savoy, restoring another part of our picture of that hyperactive year and is another splendid outing by Cliff's working band of the time.

Much has been said about Jordan's supposed John Coltrane influence – some find it dominant by this stage; some profess not to hear it at all – so Bill Lee's 'John Coltrane' seems a reasonable place to test the hypothesis. Unlike Trane, Jordan strays over bar-lines and stretches theme statements out, without seeming to elaborate unnecessarily. His solos on 'Highest Mountain' and on 'Blue Monk' suggest influences from an earlier generation, combined with a phraseology that is entirely his own.

Firm Roots was more prosaic, but the evocative title captures something like the equidistance and responsiveness that Jordan, a great arranger, achieved with his colleagues. They work hard for one another, creating spaces and textures, laying off chords that lead whoever is soloing out into new territory, then gently pulling on the strings. *Magic In Munich* doesn't contain any new material, but simply pulls together *Highest Mountain* and *Firm Roots*, delivering pretty exceptional value at budget price.

***(*) **Royal Ballads** Criss Cross 1025 *Jordan; Kevin O'Connell (p); Ed Howard (b); Vernell Fournier (d).* 12/86.

In later years Jordan perfected a ballad style that was strikingly reminiscent of Wardell Gray's. *Royal Ballads* is a lovely record; if it steers close to easy listening on occasion, a more attentive hearing uncovers all manner of subtleties and harmonic shifts. The opening 'Lush Life' is almost lost in Fournier's constant cymbal-spray, but the drummer – who has worked to great effect with Ahmad Jamal – is a great ballad player and every bit as adept as Jordan at varying an apparently sleepy beat with odd, out of synch metres and quiet paradiddles. As Jordan quotes 'Goodbye, Pork Pie Hat' on the original 'Royal Blues', Fournier squeezes the tempo almost subliminally, so that the reference evades identification as the mind subconsciously readjusts to the beat. Subtle and intelligent jazz.

***(*) **Play What You Feel** Mapleshade 3232 *Jordan; Jo Gardner, Dean Pratt, Dizzy Reece, Don Sickler (t); Kiane Zawadi (tb, euph); Benny Powell (tb); Charles Davis, John Jenkins (as); Junior Cook, Lou Orenstein, Willie Williams (ts); Robert Eldridge (bs); Ronnie Mathews (p); Ed Sanders (b); Tommy Campbell (d).* 12/90.

**** **Down Through The Years** Milestone MCD 9197 *As above, except omit Gardner, Powell, Jenkins, Cook, Eldridge, Sanders, Campbell; add Stephen Furtado (t); Brad Shigeta (tb); Kiane Zawadi (euph); Jerome Richardson, Sue Terry (as); Charles Davis (bs); David Williams (b); Vernell Fournier (d).* 10/91.

Jordan had a short but effective connection with Mapleshade in his last years. The output includes *Masters From Different Worlds*, an improbable association with 'mad monk' pianist Ran Blake, though Cliff only plays on less than half the tracks. *Play What You Feel* is a lovely big-band set that also pays homage to Thelonious with a fine, Dizzy Reece-arranged 'Evidence'. Charles Davis, Don Sickler, Julian Priester (who guested on *Masters*) and Jordan himself take responsibility for the other charts. The two highlights are originals, 'Bearcat' (predictably) and 'Charlie Parker's Last Supper', but it's on the ballads that Jordan's mature style comes through, alternately as hard and bright as spun wire, then as evanescent as smoke. Recommended.

The hand-picked orchestra on *Down Through The Years* was the fulfilment of considerable planning and thorough rehearsal. Recorded at Condon's in New York City, the disc captures the sound of an excellent ensemble playing at full stretch. The programme includes such long-standing favourites as 'Highest Mountain', on which the saxophonist is, appropriately, the only soloist, singing away on his solitary eminence, 'Japanese Dream', which provides an outlet for Dizzy Reece, and the strangely moving 'Charlie Parker's Last Supper', which brings the set to a close. Jordan played better many times, but rarely in such a completely sympathetic setting. His phrasing is almost always right on the beat, but he manages to avoid sounding mechanical.

Also, in brief:

*** **These Are My Roots: Clifford Jordan Plays Leadbelly** Koch 8522. 1/65.

Not obvious bunkmates but this Atlantic set was part of an ongoing '60s rediscovery of American folklore, though it was usually rock musicians who explored this strand of blues.

*** **On Stage: Volumes 1–3** Steeplechase SCCD 31071 / 31092 / 31104. 3/75.

Similar in cast to the Magic Triangle albums. Cedar Walton (*p*) anchors; Cliff sounds best on the ballads.

***** Repetition / *** Two Tennor Winner** Soul Note 121084 / Criss Cross 1011. 2/84; 10/84.
Similarly configured groups with Barry Harris and Kirk Lightsey respectively at the piano and Junior Cook as the other tenor on the Criss Cross. Good stuff, but not a patch on the later *Royal Ballads*.

***** Meets Klaus Weiss** JHM 3617. 87.
Recorded at Opus One in Vienna with a pick-up band, this is a strikingly good quintet set that's worth seeking out.

***** The Mellow Side Of Clifford Jordan** Mapleshade 5032. 89, 90.
Recorded quite informally, these duos and trios with old friends – Julian Priester (*tb*), Larry Willis and Chris Anderson (*p*) – mix quiet intimacy with sly competitiveness.

Duke Jordan (1922–2006)

PIANO

A bit player in the bebop movement; his style was an amalgam of Art Tatum and Bud Powell, facile rather than distinctive.

***** Flight To Jordan** Blue Note 92759 *Jordan; Dizzy Reece (t); Stanley Turrentine (ts); Reggie Workman (b); Art Taylor (d).* 8/60.
Duke Jordan's career has an odd trajectory. At 25, with an apprenticeship under Coleman Hawkins behind him, he was thrust into the limelight with Charlie Parker and proved himself an able and frequently imaginative accompanist. Thereafter, though, his progress has been curiously elided, with long disappearances from the scene.

The early Blue Note is a good place to make your acquaintance with Duke's Bud Powell-influenced pianism. It also introduces him strongly as a distinctive composer and the addition of a further rejected cut, 'Diamond Stud', plus a solitary standard, 'I Should Care', fills out the picture considerably. Reece and Turrentine are in good voice, and somewhat dominate the solos, but it's Duke's writing that makes this an important reappearance.

****(*) Flight To Denmark / *** Two Loves / *** Truth** Steeplechase SCCD 31011 / 31024 / 31175 *Jordan; Mads Vinding (b); Ed Thigpen (d).* 11 & 12/73; 11 & 12/73; 3/75.
Jordan disappeared from view until he began recording for Steeplechase. Though he was a fine standards player, he preferred to rework a sizeable but tightly organized body of original compositions. These have been documented by the Danish Steeplechase label with a thoroughness bordering on redundancy. 'Jordu' has become a popular repertoire piece. A Jordan theme tends to be brief and tightly melodic rather than just a launching-pad of chords.

Unlike his later work for Steeplechase, these are essentially albums of standards, and in some sense an attempt to come to terms with the legacy of bebop. There are finely judged readings of 'Here's That Rainy Day', 'On Green Dolphin Street' and 'How Deep Is The Ocean?' on *Flight*, 'I'll Remember April' and 'Embraceable You', 'Blue Monk' and 'My Old Flame' on *Two Loves*, which also includes the ubiquitous 'Jordu' and 'Lady Dingbat'. Jordan's career had been rather stop-start since the mid-'50s and there are occasional rust-spots on his faster runs and octaves.

***** Lover Man** Steeplechase SCCD 31127 *Jordan; Sam Jones (b); Al Foster (d).* 11/75.

*****(*) Duke's Delight** Steeplechase SCCD 31046 *As above, except add Richard Williams (t); Charlie Rouse (ts).* 11/75.

***** In Concert From Japan / **(*) Flight To Japan** Steeplechase SCCD 37005/6 2CD / 31088 *Jordan; Wilbur Little (b); Roy Haynes (d).* 9/76.

***** Flight To Norway** Steeplechase SCCD 31543 *Jordan; Wilbur Little (b); Dannie Richmond (d).* 11/76.

***** Duke's Artistry / *** The Great Session** Steeplechase SCCD 31103 / 31150 *Jordan; Art Farmer (flhn on Artistry only); David Friesen (b); Philly Joe Jones (d); Paul Jeffrey (bells on Great Session only).* 6/78.

****(*) Tivoli One / **(*) Wait And See** Steeplechase SCCD 31189 / 31211 *Jordan; Wilbur Little (b); Dannie Richmond (d).* 11/78.

****(*) Solo Masterpieces: Vol. One / **(*) ... Volume 2 / **(*) Midnight Moonlight** Steeplechase SCCD 31299 / 31300 / 31143 *Jordan (p solo).* 1 & 2/79, 2–11/79.

***** Double Duke** Steeplechase SCCD 37039/40 *Jordan; Niels-Henning Ørsted Pedersen (b); Billy Hart (d).* 10/79.

*****(*) When You're Smiling** Steeplechase SCCD 37023/24 2CD *Jordan; Jesper Lundgaard (b); Billy Hart (d).* 79–7/85.
The late '70s were a productive time. In Billy Hart and Dannie Richmond he found drummers with the kind of rhythmic tension he required on which to sound his taut melodic figures. The mix of material is much as usual, but some mention should be made of 'Light Foot' and 'The Queen Is Home To Stay' on *Double Duke*, which brings together two single albums – *Thinking Of You* and *Change A Pace*.

The *Tivoli* sessions with Richmond are standards-based, with an accent on bebop-associated themes. Jordan adds vocals to *When You're Smiling* but we can't commend him as a singer. Much like Ahmad Jamal, Jordan occasionally skirts a Vegas-style 'entertainment' approach that obscures his more interesting ideas. *Duke's Delight* has long been one of our favourites.

Jordan was warmly received in Japan. Steeplechase have rationalized scattered material on a double-CD set. Since favourites like 'Misty Thursday', 'Jordu' and 'Flight To Jordan' are all included, it might make a sensible introduction to the pianist's work, although as a stand-alone disc it's not all that strong.

'Lady Bird' on *The Great Session* helpfully points to Tadd Dameron as a further factor in Jordan's development. These are unexceptionable sessions; Philly Joe plays with incomparable verve and exactness, and Friesen sounds confident and aware.

Though there are later recordings from the mid-'80s on *When You're Smiling* and the playing sounds as solid and untroubled as ever, Jordan's *annus mirabilis* had been and gone. Few will want more than two or three of these discs at best, and none of them make a pressing demand on the casual listener.

Also, in brief:

****(*) Misty Thursday** Steeplechase SCCD 31053. 6/75.
This includes one of Duke's best compositions, 'Night Train To Snekkersten', but otherwise unremarkable.

***** One For The Library** Storyville STCD 4194. 10/93.
An odd, even cynical title for a record. One does begin to wonder how much of the Jordan discography has been merely 'for the library', documentation for the sake of it. A pleasant solo date all the same.

Edward 'Kidd' Jordan

SAXOPHONES

Though Louisiana-born and based in New Orleans until Katrina, Jordan is no revival-traditionalist but a searching, adventurous player with a strong and determined saxophone sound. A dedicated educator at home and in Europe and Africa, Jordan was knighted by the French government.

*** **Live At The Tampere Jazz Happening 2000** Orchard 803259 *Jordan; Joel Futterman (p, ss, wood f); Alvin Fiedler (d, perc). 11/00.*

***(*) **Palm Of Soul** Aum Fidelity 38 *Jordan; William Parker (b); Hamid Drake (d, perc). 9/05.*

Though he has a respectable list of credits as a sideman – with David Murray and others – Jordan has not recorded much under his own name. The Finnish gig is actually a collaborative group, and a relatively long-standing association, but it's Kidd's saxophone sound that tends to dominate, even keeping the hyperactive Futterman in check. All the music appears to be improvised and there are some slack passages, leading one to wonder why this performance, rather than many others by the same personnel, should have been selected for preservation on CD. Judicious editing might have made a better package of it.

No such concerns about the trio. Working with Parker and Drake is some guarantee of quality. There is no real danger that an experienced listener would mistake Jordan for any other contemporary saxophonist. He has a terse, almost discursive approach that is common to all his appearances and on whatever saxophone he chooses to play. The long improvisations here – 'Living Peace', 'Unity Call' and 'Last Of The Chicken Wings' – allow him and his collaborators to develop ideas to the fullest extent. The shorter pieces inevitably sound more predetermined, as one might expect, but Jordan's natural melodic skill emerges even in the freest setting. The Parker–Drake discography is already enormous, but this is worth searching out for the saxophonist alone.

Louis Jordan (1908–75)

ALTO AND BARITONE SAXOPHONES, CLARINET, VOICE

He came from Arkansas, of a vaudeville family. He quit big bands in the early '40s to form his Tympany Five, one of the most successful small bands in jazz history, which helped to father R&B.

*** **Louis Jordan 1934–1940** Classics 636 *Jordan; Mario Bauza, Bobby Stark, Taft Jordan, Courtney Williams, Charlie Gaines (t); Ed Allen (c); Claude Jones, Sandy Williams, Nat Story (tb); Pete Clark (cl, as, bs); Cecil Scott (cl, as); Lem Johnson (cl, ts); Ted McRae, Stafford Simon (ts); Wayman Carver (ts, f); Stafford Simon (ts); Tommy Fulford, Clarence Johnson, James P. Johnson (p); John Trueheart (g); Cyrus St Clair (tba); Beverley Peer, Charlie Drayton (b); Chick Webb, Walter Martin (d); Floyd Casey (wbd); Rodney Sturgis, Clarence Williams (v). 3/34–1/40.*

*** **Louis Jordan 1940–1941** Classics 663 *Jordan; Courtney Williams, Freddy Webster, Eddie Roane (t); Stafford Simon (cl, ts); Kenneth Hollon (ts); Arnold Thomas (p); Charlie Drayton, Henry Turner, Dallas Bartley (b); Walter Martin (d); Mabel Robinson, Daisy Winchester (v). 3/40–11/41.*

***(*) **Louis Jordan 1941–1943** Classics 741 *Jordan; Eddie Roane (t); Arnold Thomas (p); Dallas Bartley, Jesse Simpkins (b); Walter Martin, Shadow Wilson (d). 11/41–11/43.*

*** **Louis Jordan 1943–1945** Classics 866 *As above, except omit Bartley; add Idrees Sulieman, Aaron Izenhall (t); Freddie Simon, Josh Jackson (ts); William Austin, Wild Bill Davis (p); Carl Hogan (g); Al Morgan (b); Slick Jones, Razz Mitchell, Eddie Byrd (d); Bing Crosby (v). 11/43–7/45.*

*** **Louis Jordan 1945–1946** Classics 921 *As above, except omit Roane, Thomas, Sulieman, Simon, Martin, Wilson, Jones, Mitchell, Crosby; add James Wright (ts); Joe Morris (d); Harry Dial, Vic Lourie (perc); Ella Fitzgerald (v). 45–46.*

***(*) **Louis Jordan 1946–1947** Classics 1010 *Jordan; Aaron Izenhall (t); James Wright, Eddie Johnson (ts); Wild Bill Davis (p); Carl Hogan (g); Jesse Simpkins, Dallas Bartley (b); Joe Morris (d); The Calypso Boys (perc). 10/46–12/47.*

***(*) **Louis Jordan 1947–1949** Classics 1134 *Jordan; Aaron Izenhall, Bob Mitchell, Harold Mitchell (t); Eddie Johnson, Josh Jackson (ts); Wild Bill Davis, Bill Doggett (p); Carl Hogan, Bill Jennings, James Jackson (g); Dallas Bartley, Bob Bushnell, Billy Hadnott (b); Joe Morris (d); Martha Davis, Ella Fitzgerald (v). 12/47–8/49.*

*** **Louis Jordan 1950–1951** Classics 1238 *Jordan; Louis Armstrong (t, v); Aaron Izenhall (t); Josh Jackson (ts); Wild Bill Davis (p, org); Bill Doggett (p); Bill Jennings (g); Bob Bushnell (b); Joe Morris (d); Ella Fitzgerald (v). 6/50–3/51.*

**** **Swingsation** GRP 059951-2 *As above discs. 39–53.*

Jordan was an incomparable funster as well as being a distinctive altoman and smart vocalist. His hit records, 'Five Guys Named Moe', 'Choo Choo Ch'Boogie', 'Caldonia' and many more, established the idea of the jump band as a jiving, irrepressible outfit. Rightly so: Jordan was a pro's pro, tirelessly seeking out fresh songs and constantly touring. But, surprisingly, the music seldom suffered, which is why his best sides still sound fresh. Most of the hits are collected on the GRP record, an irresistible platter to warm up a room. The Classics series tells much of the story. Classics 636 starts with an obscure 1934 Clarence Williams date where Jordan croons 'I Can't Dance, I Got Ants In My Pants'. Some of the sequence is a bit strained – try 'Sam Jones Done Snagged His Britches' – but there is some unbeatable jive here too. Classics 741 is probably the first choice, given that there are the first versions of some of Jordan's most enduring hits: 'Five Guys Named Moe' (also present in a V-Disc version), 'The Chicks I Pick Are Slender, Tender And Tall' and so on. But Classics 921 has 'Choo Choo Ch'Boogie' and 'That Chick's Too Young To Fry' plus a couple of duets with Ella Fitzgerald. Classics 866 includes eight tracks made for V-Disc, a radio ad for Oldsmobile and the sublime duet with Bing Crosby on 'Your Socks Don't Match'. Classics 1010 has a sublime put-down in 'You're Much Too Fat And That's That', as well as Jordan's first two versions of 'Open The Door Richard!'. These and a few other favourites of ours, such as 'Boogie Woogie Blue Plate' and the straight blues 'Roamin' Blues' and 'Inflation Blues', persuade us to award an extra point. Classics 1134 picks up the story with one last session before the 1948 recording ban, including two especially appealing duets for Louis and wife Martha Davis, before dashing through five eventful sessions in the first half of 1949. Besides the ridiculous Jamaican skit, 'Push-Ka Pee She Pie', there is a sequence of duets with Ella, including at least two immortals in 'Baby It's Cold Outside' and 'Saturday Night Fish Fry'. Jordan carries on through the sessions on Classics 1238, including two more duets with Ella and a pair with Pops, as well as 'Blue Light Boogie', which offers Bill Doggett the chance to start working on the kinds of thing that would make him a success in the later '50s. But Jordan's jive is starting to wear thin, all the same.

[redacted]

****** Louis Jordan & His Tympany Five**

JSP CD 905 4CD *As above discs.* 38–50.

Compared to the above discs, this four-decker is an unrivalled bargain: four CDs remastered from original copies, creaming off the best of Jordan from all through the '40s, and delivered at a bargain price. Yes, please!

Also, in brief:

***** Rock 'n' Roll / *** No Moe!** Mercury 838219-2 / Verve 512523-2. 10/56–8/57.

Jordan's later recordings were remakes of his old ones. It worked well, because Quincy Jones's arrangements brought in some sterling instrumentalists and updated the sound without prettifying it too much.

Sheila Jordan (born 1928)

VOICE

Born in Detroit, she was turned on to modern jazz by hearing Charlie Parker, and began singing vocalese to Bird solos. Married to pianist Duke Jordan for a decade, and was a student of Lennie Tristano. Her style covers an enormous range, from scat and ballads to art song.

[redacted]

****** Portrait Of Sheila**

Blue Note 789902-2 *Jordan; Barry Galbraith (g); Steve Swallow (b); Denzil Best (d).* 9 & 10/62.

Sheila Jordan shows much of her former husband's concentration on the melodic progress of a song. Like the truly great instrumentalists, she is content to explore the potential of the middle register, where words are more likely to remain intact, rather than over-reach her range. At the end of phrases, she deploys a superbly controlled vibrato. On *Portrait*, her most complete artistic statement, she ranges between the rapid 'Let's Face The Music And Dance', which anticipates the surrealism of her contributions to Roswell Rudd's remarkable *Flexible Flyer*, and the fragile beauty of 'I'm A Fool To Want You' and 'When The World Was Young', with its extraordinary, ambiguous ending. Bobby Timmons's 'Dat Dere' is given just to voice and bass (and Swallow is superb), 'Who Can I Turn To?' to voice and guitar, while 'Hum Drum Blues' and 'Baltimore Oriole' are set against rhythm only, as if she were a horn.

***** The Very Thought Of Two / *** Songs From Within** MA Records 5 / 14 *Jordan; Harvie Swartz (b).* 2/88, 3/89.

An important and, for a long time, settled creative partnership. Their interplay on the first record still sounds searching and sometimes provocative, trading lines, Jordan challenging the bassist to follow her, he outmanoeuvring her with a deft double stop. The medley of 'I Got Rhythm' and its descendant 'Anthropology' is virtuosic on both sides, the highlight of *Songs From Within*. Everything else is almost equally good.

*****(*) Jazz Child** High Note 7029 *Jordan; Steve Kuhn (p); Theo Bleckmann (v).* 97.

Bracketed by Sheila's autobiographical 'Jazz Child', this is another astonishingly eclectic and various set, taking in Don Cherry ('Art Deco'), Jimmy Webb ('The Moon's A Harsh Mistress') and a lovely medley for Miles Davis. It features the singer in the kind of adventurous setting that shows off her bebop background and her straighter and more narrative approach to a song. Kuhn is a magnificent accompanist.

***** I've Grown Accustomed To The Bass / *** Celebration** High Note 7042 / 7136 *Jordan; Cameron Brown (b).* 11/97; 11/04.

Brown is a more percussive and more flowing player than Swartz and their interchanges, also touched on in interview, are revealing, as they unpick 'Dat Dere', 'Pork Pie Hat', Charlie Parker licks and original blues. Sheila more than ever sounds as if she's possessed by the spirits of great jazzmen. She's not an impressionist so much as a medium, channelling the jazz of the past through an imagination that constantly reinvents its own material. Recorded live at Triad, *Celebration* is less upbeat in tone, but the relationship has matured and Jordan sounds wonderful.

****** Little Song** High Note 9076 *Jordan; Tom Harrell (t, flhn); Steve Kuhn (p); David Finck (b); Billy Drummond (d).* 6/02.

Quite wonderful. When she sings 'When I Grow Too Old To Dream', you know it's never going to happen. There is a dreamlike quality to much of this set, noticeable whenever Tom Harrell's otherworldly trumpet breaks through, but also evident in old friend Steve Kuhn's thoughtful and tasteful accompaniments. The title-track is segued with the Beatles' 'Blackbird'. Bassist Finck gets a credit with 'The Way He Captured Me', but it's a pity there's nothing from the pianist's pen. Kenny Dorham's 'Fairweather' is a fascinating inclusion, underlining how much of Jordan's musical language is still rooted in bebop, even though she nowadays sounds easier with the slower transitions of show-tunes and occasionally art song.

Also, in brief:

***** Sheila** Steeplechase SCCD 31081. 8/77.

Delightfully spare duets with Arild Andersen (*b*); this established her favourite format.

***** Sheila's Back In Town** Splasc(h) 804. 99.

A fine Italian encounter with the E.S.P. Trio. She's in great form on a long, ambitious version of Don Cherry's 'Art Deco', scatting like a horn-player.

Theo Jörgensmann (born 1948)

CLARINET

He started out in hard bop and developed a kind of modal free bop; later led a clarinet quartet, CL-4, and worked in chamber groups.

****** Pagine Gialle** hatOLOGY 553 *Jörgensmann; Eckard Koltermann (bcl).* 2/95.

Not released until 2001, this is 51 minutes of beautiful interplay. Woodwind duets have become relatively commonplace in improvised music, but this is a relatively unusual one. Distortion or caricature is eschewed in favour of streams of melody and precise conversational interplay, although the writing and improvisation work together at a temperature which feels hot rather than cool. Any question over Jörgensmann's mastery will be comprehensively answered by the solo which constitutes the opening of part two of the concert. This music can stand in John Carter's noble tradition.

****** Fellowship** hatOLOGY 616 *Jörgensmann; Petras Vysniauskas (ss); Charlie Mariano (as); Karl Berger (vib, p); Kent Carter (b); Klaus Kugel (d).* 4/98.

This also had to wait some considerable time for release. It actually sounds older still, for the basic language here is the free bop of the late '60s and early '70s, unapologetically revived. Berger's long piano opening to his own 'Nameless Child' sounds a little like one of Paul Bley's performances with Kent Carter and Barry Altschul. Jörgensmann still sounds like John Carter, but inevitably a lot of the attention here falls on the two saxophones, who give an intriguing edge to all three long-form improvisations with some delicious Trane-edged harmonics. Jörgensmann's own 'Nightmare' is the most effective single part and gives him more of the spotlight than the other sections, but there is a slight falling away in coherence during Carter's closing 'It Will Come', inevitable in a live performance with so many individual voices on the platform. Hugely satisfying, even if the buttons it pushes are nostalgic ones.

*****(*) To Ornette – Hybrid Identity** hatOLOGY 576 *Jörgensmann; Christopher Dell (vib); Christian Ramond (b); Klaus Kugel (d).* 02

It's not entirely clear why this is dedicated to Coleman, since none of his music is played; nor does Jörgensmann sound like a natural disciple. However, the music is strong enough in its hybrid inside-outside mode. Jörgensmann's style is often likened to a miscegenation between Buddy De Franco and Don Byron. We'd venture that Perry Robinson or, again, John Carter provide a more realistic lineage, and this is borne out again here on the free-ish 'On Safe Roads' as well as the lovely 'Poème'. The use of vibes again suggests a liking for a lighter and fleeter timbre than that offered by a piano and there is no mistaking that Dell gives his boss a flattering context within which to work.

Also, in brief:

***** Miniatures** Not Two MW 748-23. 3/03.

Strictly, this is a record where Jörgensmann is a guest of the Oles brothers, who complete a free-ish trio.

Anders Jormin (born 1957)

DOUBLE BASS

A long-standing catalyst in Swedish post-bop. Raised in Jönköping, he came to prominence with the '70s group Rena Rama and is widely recorded as sideman and leader.

*****(*) Nordic Light** Dragon DRCD 305 *Jormin; Thomas Gustafson (ss, ts); Bobo Stenson (p); Christian Jormin (d).* 5/84.

***** Eight Pieces** Dragon DRCD 306 *Jormin; Staffan Svensson (t); Dave Wilczewski, Thomas Gustafson (ss, ts); Thomas Jäderlund (as, f); Bobo Stenson (p); Harald Svensson (ky); Göran Klinghagen (g); Audun Kleive (d).* 2/88.

Nordic Light has worn the better of these two early sets. The quartet plays seven pieces based around Scandinavian compositions of the past, from Grieg, Peterson-Berger, Sjöberg, Nielsen and Ekstrom. Stenson is his usual powerful self and the quartet has much in common with the Garbarek–Stenson group. The original themes are elaborated on thoughtfully, rather than bowdlerized or turned into something else, and if this sounds conservative next to other such projects, the musicians clearly have the spirit of these pieces in their bones.

Next to this, *Eight Pieces* fails to catch: Harald Svensson's keyboards, as so often with synthesizers, sound dated and the blending of styles effortful. But the writing still has many points of interest, and it's a good band.

***** Alone** Dragon DRCD 207 *Jormin (b solo).* 91.

On the solo album Jormin says he aimed for something 'naked, pure and lyrical', cutting the 40-odd minutes of music in a single evening with a DAT machine, and the unaffected qualities of the playing lend the music much charm – where most bass albums are deliberately cumbersome and sombre in texture, this one is songful and optimistic. Jormin plays only three brief tunes of his own: the rest is dominated by three burnished melodies by Silvio Rodriguez and the unforgettable melody of A. Ramirez's 'Alfonsina'. Those hoping for the kind of sumptuous bass sound which hallmarks studio bass albums may be disappointed in the relatively light and 'live' atmosphere here, but it emphasizes the calibre of the playing over any mere hi-fi experience.

*****(*) Once** Dragon DRCD 308 *Jormin; Thomas Gustafson (ss, ts); Jarle Vespestad (d); Jeanette Lindström (v).* 8/96.

Beautifully pitched between formality and abstraction, this quartet's music is complex without being unduly demanding. Vespestad is crucial to the freeness of the situation, playing straight time but often getting a tympani-like sound out of the bass and floor toms. Gustafson is alternately dramatic and respectful, and Jormin brings in some good themes as well as choosing works by Ornette Coleman, Evert Taube and Kurt Weill. But it's Lindström's singing, in English or Swedish, or wordless, which keeps it from formlessness.

***** Silvae** Dragon DRCD 338 *Jormin; Arve Henriksen (t); Fredrik Ljungkvist (cl, ss, ts); Severi Pyysalo (vib, marim); Marc Ducret (g); Christian Jormin (d, p).* 1/98.

Drawn from a commission, this is typically imaginative music, but the success of the record may depend on your response to Ducret. He unbalances the group, his rockier solos too splashy to fit in with Jormin's concept. For once, a Jormin record seems stitched together out of disparate pieces, with his usual impeccable flow suffering too many changes of mood; but much of it, such as the cod-Japanese 'Koto', with lovely trumpet from Henriksen, is still more than worthwhile. Had Henriksen and Pyysalo been made more use of, this might have been a classic.

*****(*) Xieyi** ECM 013998-2 *Jormin; Robin Rydqvist (t, flhn); Krister Petersson (frhn); Lars-Göran Carlsson (tb); Niclas Rydh (btb).* 12/99.

Where else to go to make a solo bass record, interspersed with gravely beautiful pieces for a brass quartet, than ECM? Jormin's light, melodious approach to the bass violin is refreshing after the instrument's often portentous history as a solo instrument, and, as he did on *Alone*, he finds sweetness and uncluttered delicacy in several of the meditations presented here. If the brass pieces are modest enough to suggest that they wouldn't seem like anything much on their own, they work fine in context.

Also, in brief:

***** Jord** Dragon DRCD 243. 10/94.

A live-in-the-studio group record; a bit shapeless but with some exquisite passages.

***** In Winds, In Light** ECM 981123-2. 5/03.

A set of sacred songs to be performed in Västerås Cathedral; the jazz content is minimal, but Lena Willemark's strange vocals and

Marilyn Crispell's luminous piano-playing make it worthwhile for all tastes.

Joseph Holbrooke (Trio)

GROUP

British improvisation pioneers, first convened in Sheffield in the mid-'60s, but reunited 30 years on to play and record afresh. The group name comes from a real English composer, 'the Cockney Wagner'.

*** **Joseph Holbrooke '65** Incus CD single *Derek Bailey (g); Gavin Bryars (b); Tony Oxley (d). 65.*
***(*) **Joseph Holbrooke '98** Incus CD 39 *As above. 10/98.*
**** **The Moat Recordings** Tzadik TZ 7616 2CD *As above. 12/98.*
Initially, Joseph Holbrooke played what Bryars describes in his notes to *The Moat Recordings* as 'a refined form of harmonic jazz', with the Bill Evans trio as a model. The trio also performed behind Lee Konitz (with Bryars listed as 'player unknown') during one of the saxophonist's already experimental British tours. However, like a good deal of British free jazz, the group rather dramatically evolved into a new language with no predetermined structures, key signatures or rhythms.

There is virtually nothing left of the trio in its original incarnation, just the ten minutes or so of rescuable rehearsal material on the Incus single, on which they are still clearly playing with a jazz sensibility, and a bootleg of the Konitz tour. In 1998, however, Joseph Holbrooke was reformed for a concert at the Stadtgarten in Cologne. From the very first chords from Bailey's guitar, it is clear that something special is afoot. The music unfolds in two long pieces, with a tiny coda. It feels undifferentiated and flowing, with Bryars' nimble bass providing a solid substructure for the urgent, metallically comic cackle of Bailey and Oxley, whose kit has an instinctively recognizable range of timbres.

Joseph Holbrooke played a subsequent and longer set in Antwerp. The tapes have been found and will presumably soon be released. However, by that time (January 1999) the trio had already made a studio recording, an inspired decision. Also a tragic one, because Gary Todd of the Cortical Foundation, who produced the sessions at Moat Studios two months after the Cologne gig, was subsequently fatally injured in a fall from his apartment balcony, holding up release for some years. The music is flowing, graceful, organic, and full of quizzical intelligence. The component sound-personalities are by now utterly familiar, as is the liberty to play free music. While some of the surprise value the trio must have had in 1965 has gone – or been absorbed into a wider discourse – the nature of their relationships has only deepened, yielding one of the great documents of recent British music.

Vic Juris (born 1953)

GUITAR

He took up the guitar at ten and started playing in fusion situations in the '70s, though he also worked with Dizzy Gillespie and Phil Woods.

*** **Night Tripper** Steeplechase SCCD 31353 *Juris; Phil Markowitz (p); Steve LaSpina (b); Jeff Hirshfield (d). 4/94.*
*** **Pastels** Steeplechase SCCD 31384 *Juris; Phil Markowitz (p); Jay Anderson (b); Matt Wilson (d). 11/95.*
*** **Moonscape** Steeplechase SCCD 31402 *Juris; Dick Oatts (as, ts, f); Jay Anderson (b); Jeff Hirshfield (d). 10/96.*
***(*) **Music Of Alec Wilder** Double-Time DTRCD 118 *Juris; Tim Hagans (t, flhn); David Liebman (ss, ts); Steve LaSpina (b); Jeff Hirshfield (d). 9/96.*
Having worked extensively with Larry Coryell and Biréli Lagrène as duet partners and with fusion bands in the '70s, Juris began belatedly to acquire a leadership profile. He's a keen technician and likes to vary the pace on all his own albums: one tune done on open electric might be followed by another on nylon acoustic, before the guitar-synth comes out for the next. All the Steeplechases are nicely rounded and there's little to choose between them – though one could complain that there's not much that stands out either. *Night Tripper* has a lovely take on 'Estate', and Markowitz's 'Dekooning' is a clever and challenging piece; *Pastels* pulls out another charmer in 'Berlin', and Anderson and Wilson, if less ambitious than the other rhythm sections, do great service to the soloists. Oatts is a welcome addition to *Moonscape* and they open with the terrific 'Vampicide', but some of the other tunes seem a touch routine in the delivery. On balance, *Pastels* is our favourite of the three.

The Double-Time release is better still, though mostly for the superb horn-players. Liebman and Hagans could have had a more gracious sound in the studio, but they steal this date from Juris, who sounds more like the good and true sideman that he is here. The material, all Alec Wilder tunes and plenty of interesting obscurities among them (such as his extraordinary valedictory song for Sinatra, 'A Long Night'), is a bonus and the treatments are consistently imaginative.

***(*) **Remembering Eric Dolphy** Steeplechase SCCD 31453 *Juris; Dick Oatts (as, ts, f); Jay Anderson (b); Jeff Hirshfield (d). 4/98.*
A provocative concept for a guitarist to essay, and this set of four Dolphy tunes and five in-the-spirit originals by Juris doesn't shirk any comparisons. Oatts gets a lean, almost rubbery sound, not much like the dedicatee but observant of the master's abstracted bebop roots, and the accuracy of the playing on the likes of 'Miss Ann' and 'Out There' – not to mention Oatts's own original 'Emphasizing Eric', which Juris admits is the hardest thing he's ever tried to play on the guitar – is a pleasure in itself. Anderson and Hirshfield create a free-flowing and open-minded pulse which is very suitable for the occasion.

**** **Songbook** Steeplechase SCCD 31483 *Juris; Jay Anderson (b); Jeff Hirshfield (d). 11/99.*
***(*) **Songbook 2** Steeplechase SCCD 31516 *Juris; Michael Formanek (b); Jeff Hirshfield (d). 3/01.*
Juris is a favourite among guitarists, in part because his exceptional technique is all but masked by his dedication to playing interesting things. A plain old trio date which features the likes of 'Soul Eyes', 'Billie's Bounce' and 'All The Things You Are' hardly sounds like a candidate for major honours, but the first *Songbook* has claims to be his best record. Instead of playing Bill Evans's 'Time Remembered' as a sweet piece of fluff, he plays it solo with a tranforming focus and calm intensity, almost a scored improvisation. 'I Won't Dance' has the jocularity taken out, displaced by a beautifully lyrical feel. 'Milestones' and 'Billie's Bounce' are tough and direct. 'Nuages' is a set-piece that has always tempted technicians, but Juris breezes through it, completely secure. Anderson and Hirshfield are excellent, too.

If the second edition is only a shade behind, it's still as good a guitar record as will turn up in the straight-ahead racks. As before, Juris goes just slightly outside expectations: 'Django' is given a bluesy twang in the mid-section, 'Giant Steps' is almost serene.

Because he now prefers a softly articulated tone, Juris won't necessarily take the ear straight away, but every solo seems to ripple with melodic bounty in these top-drawer sessions.

*** **While My Guitar Gently Weeps** Steeplechase SCCD 31553 *Juris; Jess Chandler (org); Tim Horner (d). 11/02.*

Naming your album after a George Harrison tune isn't a traditional way to the jazz audience's heart, even if times are changing. It is, in any case, misleading, since the programme is actually based around compositions by guitarists, everyone from Raney and Montgomery to McLaughlin and Stryker (and, of course, the late George Harrison). The organ combo setting is another surprise, moving away from the bass/drums duo of the last two records. And that's the drawback: given that Juris uses a sound which is very soft in its articulation, the edges of every note furred over, it blends so completely in with the equally cosy organ timbre to the extent that there are times when the two deliveries seem interchangeable. The playing's thoughtful and smart, but it's disappointingly homogeneous too.

Also, in brief:

***(*) **Blue Horizon** Zoho Music 200409. 02–03.

Joe Locke (*vib*) makes a perfect foil on this set of duos and group tracks.

*** **A Second Look** Mel Bay MB09782. 05.

Juris now delivers reliably, albeit on small and sometimes hard-to-find labels. Dave Liebman (*ss, ts*) is in great form here.

*** **Bohemia** Jazzpoint 1023. 06.

In the company of British maestro John Etheridge. A pleasant meeting of guitar minds.

Roger Wolfe Kahn (1907–62)

ALTO AND TENOR SAXOPHONES, BANDLEADER

A poor little rich boy, he took up bandleading in '20s New York as a lark. But he had one of the best bands in the city.

*** **Roger Wolfe Kahn 1925–1932** Jazz Oracle BDW 8013 *Kahn; large personnel, including Charlie Teagarden (t); Miff Mole, Jack Teagarden (tb); Artie Shaw (reeds); Joe Venuti (vn); Eddie Lang (g). 3/25–11/32.*

Kahn was only 17 when he led the first of these sessions. The son of a banker, he wasn't much of a saxophonist but he bought his way into the dance band business and soon had one of the best white outfits in New York. Record-collectors have long prized the best of his Victor sessions in particular, and many of the choicest titles are on this excellent John R. T. Davies remastering, which includes 'Jersey Walk', 'The Tap Tap' and 'Say "Yes" Today'. There are head-turning breaks and solos by Miff Mole and Joe Venuti in particular, and Jack Teagarden turns up with a fine solo on 'She's A Great Great Girl'. Later sides for Brunswick and Columbia weren't quite as good, although Kahn could still boast a very good orchestra. There's also a centenary ASV edition of the same material, but this is hard to beat. After he tired of bandleading, he went into aviation and often worked as a test pilot.

Henry Kaiser (born 1952)

GUITAR

Inspired by Derek Bailey, but also with his feet in blues and rock, he's a richly eclectic player. Co-leader of Yo! Miles.

*** **Improvised (Vancouver)** Incus CD 26 *Kaiser; John Oswald (sax). 78, 96.*

*** **Invite The Spirit** Tzadik TZ 7617 *Kaiser; Charles K. Noyes (d, perc); Sang-Won Park (perc, kayagum, ajaeng, v); Ok Joo Moon, Laura So-Yeon Kim (v, perc). 87, 06.*

So various is Kaiser's output that his work can only be excerpted here. The duos with Oswald bespeak a relationship that has continued over more than 20 years. Each man has a distinct improvising language; together, they sound more than the sum of their considerable parts. It's friendly, at times almost jovial stuff by the dour standards of improv situations and endlessly replayable. Very few improvisers have taken on the challenge of Korean music, with its very specific rhythmic and tonal language. *Invite The Spirit* documents another long-standing relationship, with the first track dating back to the '80s. Kaiser's guitar-playing is extraordinary and the 'ethnic' instruments sound fine in this context.

Goran Kajfeš (born 1970)

TRUMPET, KEYBOARDS, OTHER INSTRUMENTS

A member of the admired Oddjob. Kajfeš's career has embraced free jazz alongside contemporary styles and beats.

*** **Home** EMI/Kaza 5269222 *Kajfeš; Per 'Ruskträsk' Johansson (as, ts, bs, f); Jonas Kullhammar (ts); Per 'Texas' Johansson (bcl); Davor Kajfeš (p); Daniel Karlsson (ky); Johan Norberg, David Nyström (g); Jonas Lindgren (vn); Peter Forss (b); Janne Robertson (d); Crille Olsson (perc). 00.*

*** **Headspin** Amigo Musik AMCD 899 *Kajfeš; Per 'Texas' Johansson (ts, bcl); Per 'Ruskträsk' Johansson (as, af); Jesper Nordenström (p, org, omnichord); Davor Kajfeš (acc); Mattias Ståhl (vib); Mattias Torell (g); Johan Bertling, Peter Forss (b); Christer Björklund , Janne Robertson (d, perc); David Österberg (elec); ADL, Timbuktu (v). 04.*

Easy to assume that, because he likes the mute in, he's just another Miles disciple. His actual provenance is far more eclectic. Both albums touch on worldbeats, modern big-band swing and a trancey/dancey aesthetic drawn from pop. *Home* is an engaging enough record but has little of the intense musical focus Kajfeš shows on the collaborative *Nacka Forum* (Moserobie mmp CD005), on which Kullhammar also plays. The saxophonist doesn't vary his strong approach so much on these dates, and often provides the grit otherwise lacking. Kajfeš favours lonely-sounding meditations over fairly regular, often almost hypnotic beats. The results are probably closer to Jon Hassell than to Miles.

Headspin is the more elegant of the pair, but also the more inconsistent. 'Kuti' and the closing 'Pulaski Bridge' are both moderately swinging and there is some fiery stuff on 'The Man With The Golden Arm' (nothing to do with Elmer Bernstein's soundtrack music, it seems) which does point in the direction of electric Miles. Österberg's electronics are mostly decorative and the rhythm section lacks bite. The whole package feels like a showcase and old-pals' act. Only the title-track and an intriguing vocal rework of Sun Ra's 'Nuclear War' (*Nacka Forum* includes 'We Travel The Spaceways') really jump out of the speakers. Pleasant enough stuff but hardly representative of his talents.

Max Kaminsky (1908–94)

TRUMPET

Long-lived Dixielander from the Condon circle.

*** **Copley Terrace 1945** Jazzology JCD 15 *Kaminsky; Brad Gowans (vtb); Pee Wee Russell (cl); Teddy Roy (p); John Field (b); Buzzy Drootin (d).* 11/45.

Max always sounded like he'd listened a lot to Louis Armstrong and Freddie Keppard: a big, full sound with a swinging approach to phrasing. There's surprisingly little bearing his name, but these private recordings of radio broadcasts from Boston make for refreshing listening. The repertoire is exactly the set-list you'd expect, with 'The World Is Waiting For The Sunrise', 'Sheik of Araby' and 'Dippermouth Blues', along with some rarer things. As the acetates were made by a private collector, the sound isn't great, but Max and Pee Wee come through richly enough.

Richie Kamuca (1930–77)

TENOR SAXOPHONE

Born in Philadelphia, where he was spotted by Roy Eldridge. He worked with Stan Kenton and Woody Herman and with smaller West Coast groups, notably Shelly Manne's.

*** **Richie Kamuca Quartet** VSOP 17 *Kamuca; Carl Perkins (p); Leroy Vinnegar (b); Stan Levey (d).* 6/57.
*** **West Coast Jazz In Hi-Fi** Original Jazz Classics OJCCD 1760 *Kamuca; Conte Candoli, Ed Leddy (t); Frank Rosolino (tb); Bill Holman (bs); Vince Guaraldi (p); Monty Budwig (b); Stan Levey (d).* 58.

Apart from three late recordings for Concord, which were packed into the final year of his life, this is pretty much the sum of Kamuca's work as leader. The 1957 session offers the best measure of his quality. The tracks are mostly short and to the point, with just one original in a nicely judged set. 'Rain Drain' is closer to the quirky modernism of his big-band work, but it's an appealing enough tune. Perkins puts up two ideas of his own, 'Early Bird' and 'Fire One', and here and there steals the show with his terse, unshowy phrasing and offbeat ideas.

Kamuca favoured a seductive, close-to-the-ear murmur which comes direct from Lester Young, but without the ambivalence. His approach to standards – 'Star Eyes', 'Angel Eyes', 'Stella By Starlight' – is direct and unsentimental, and for combined impact and sophistication there's little to choose between the four quartet tracks and Holman's arrangements for the larger group. In the continued absence of the Concords, this makes for a highly desirable introduction to the saxophonist's work.

Michael Kanan

PIANO

Bostonian with a liking for the Tristano school.

***(*) **Convergence / ***(*) The Gentleman Is A Dope** Fresh Sound FSNT 055 / 147 *Kanan; Ben Street (b); Tim Pleasant (d).* 1/99; 5/02.

Kanan makes the Tristano approach sound warm and approachable. He studied with Sal Mosca for a year before becoming disenchanted with the style, but these two discs show him trying it on for size again, modified a little by influences such as Monk and Jamal. The result is two swinging, delicate, sinewy recitals of standards and jazz tunes. He does Lennie and Lee favourites such as 'Ablution' and 'Tautology', and manages to heat them up and soften their astringencies without losing the essential flavour. Hard-core Tristano-ites might consider this a cop-out, but to us it sounds like a beautiful synthesis. He has a graceful touch, and Street and Pleasant create light, skipping rhythms behind him.

Seppo Kantonen

PIANO, KEYBOARDS

Finnish pianist, working in free-form, post-bop, mostly whatever takes his fancy.

***(*) **Klang** Impala 001 *Kantonen; Uffe Krokfors (b); Markku Ounaskari (d).* N.D.

Kantonen isn't well known, but some may be familiar with his CD of duets with Jarmo Savolainen, *Phases* (Love BECD 4020), as well as sideman work with Eero Koivistoinen and Rinneradio. This excellent record shows how much mileage there still is in the piano trio. The writing is consistently intriguing, always looking to vary the dynamics of the group, the way the players move between form and freedom, the tonal colours available. Krokfors must take a big share of the credit, since he wrote four of the nine themes. 'Good Things', one of them, bounces off the simplest of bass riffs into a sizzling workout for the trio. Ounaskari can work up a terrific amount of noise, as he does on the climax of 'Lammen Haltija', without toppling the group over, but at least some of the time he's working in tiny strokes, or playing the kit – as on 'The Way In' – as if he's got a set of tuned tympani. Kantonen is quick and thoughtful and he uses what sounds like an old-fashioned analogue synth on a couple of pieces. Some of this music calls to mind a certain old-fashioned European elegance, as in some of the early ECM sessions. The impression is of a group that's thought long and hard about their music, without desiccating the essential spontaneity of their interaction.

Ori Kaplan (born 1969)

ALTO SAXOPHONE

Born in Tel Aviv, he studied in New York in the early '90s and has since worked on that scene with his Trio Plus band.

*** **Realms** CIMP 190 *Kaplan; Tom Abbs (b, tba); Geoff Mann (d, t).* 1/99.
*** **Delirium** CIMP 223 *As above, except add Steve Swell (tb).* 5/00.

The music of *Realms* takes some cues from Ornette Coleman (though Kaplan himself sounds nothing like the master) and the tunes touch on the folky feel of Coleman's trio music, but there are interesting envelopes opened here and there: especially when Abbs switches to tuba and Mann picks up the trumpet, as they do in the haunting later stages of the title-track. Kaplan writes some neat melodies, and he does best when he's playing melodically, too: when the saxophonist starts overblowing, cliché beckons. An agreeable date – as is the follow-up, with frequent CIMP guest Swell sitting in. This one is a little more groove-oriented, especially in 'Air' and 'Hazy Dazy On Mars', although a particularly peppy jam on Carla Bley's 'Ictus' works well.

Egil Kapstad (born 1940)

PIANO

He learned piano as a child and was working in the Oslo jazz scene by 1960, working as accompanist and leader but also *writing choral and orchestral music and pieces for TV and theatre.*

(*) **Cherokee** / * **Remembrance** Gemini GMCD 61 / 82 *Kapstad; Terje Venaas (b); Egil Johansen (d). 11/88; 10/93.*
A beautiful and typically individual record by a modern master of Norwegian jazz. Kapstad's absorption of the requisite piano influences lets him put a personal spin on what is actually his first-ever trio date: the nine standards all have a novel point of view, such as the piano/bass duet on 'Autumn Leaves' or the dreamily slow treatment of 'Cherokee' itself. His solo reading of 'Darn That Dream' is modelled out of a simple but detailed look at the harmonies, and the opening run through 'When You're Smiling' freshens even that tune. Venaas and the redoubtable Johansen are perfectly in step, and the only disappointment is that there isn't more of Kapstad's own writing.

The follow-up is even better, a celebration of eight native Norwegian composers (including the trio members). The abiding factor is Kapstad's meticulous technique: even in the middle of a fast piece such as 'Big Red', he displays a refinement of touch that elevates the composer without relinquishing his own stamp on the piece. If the overall feel of the session is romantic, even a trifle forlorn, the exacting lyricism which he gets out of most of the tunes is intensely satisfying.

Also, in brief:

*** **Storytellers** Hot Club Records HRCD 110. 5/98.
Jan Erik Vold reads texts (Lawrence, Creeley, Uppdal) to accompaniments that range from 'St Thomas' and 'How Deep Is The Ocean' to an Eric Dolphy line.

Pandelis Karayorgis

PIANO

Raised in Greece, but studied at the New England Conservatory and under Paul Bley, and plays a ruggedly abstract style of piano.

*** **Lift & Poise** Leo Lab 041 *Karayorgis; Joe Maneri (cl); Mat Maneri (vn); John Lockwood (b). 12/96, 1/97.*
**** **Heart & Sack** Leo Lab 048 *Karayorgis; Nate McBride (b); Randy Peterson (d). 4/98.*
***(*) **Blood Ballad** Leo LRCD 325 *As above. 8/01.*
*** **Disambiguation** Leo LR CD 334 *Karayorgis; Tony Malaby (ts); Mat Maneri (vn); Michael Formanek (b); Randy Peterson (d).* 1/02
**** **Seventeen Pieces** Leo CD LR 417 *Karayorgis (p solo). 4/04.*
Karayorgis's work for Leo is hard to categorize. There are 12 tracks on *Lift & Poise* divided into solo, duo and trio pieces, exploring a range of sonorities and improvising languages, ranging from the quasi-classical to the free-form and brutalist. *Heart & Sack* is much more obviously a jazz album and Pandelis's Monk influence comes across strongly. He does a wonderful cover of Dolphy's bluesy 'Miss Ann', Ellington's 'Frustration' and Ken McIntyre's rarely (if ever) covered 'Lautir'. That's enough to lend it interest, but the playing is richly evocative and never predictable, even if McBride and Peterson occasionally lapse into free-jazz argot during some of Karayorgis's more abstract passages. *Blood Ballad*'s a tighter and more organized album than the first, though there are no reference points apart from the closing version of Coltrane's 'One Up, One Down'. Even so, it's a good place to start exploring his music. *Disambiguation* reunites the pianist with Maneri in a fine ad hoc line-up. Again, Pandelis's Monk influence is very evident, and he swings more easily and relaxedly than on most of his previous records. The long 'Three Plus Three' and the title-piece are the most effective cuts.

One still doesn't think of Karayorgis primarily as an interpreter of repertory material. Yet it's his clever reworking of material by Monk and Dolphy, and even Sun Ra, that catches the attention on *Seventeen Pieces*. The readings of 'Ugly Beauty' and 'Criss Cross' are hard to fault and Dolphy's 'Gazelloni' is a revelatory study-piece. The real surprise and delight, though, is Sun Ra's 'Deep Bronze', a surreal work in its original incarnation, delivered almost prettily here. Karayorgis has developed a powerful piano language of his own and this is its definitive statement to date.

Also, in brief:

(*) **Let It Cadence 1115. 2–5/99.
Dull duo date with Nate McBride (*b*), though there are some moments of illumination.

*** **No Such Thing** Boxholder BXH 104. 01.
Of more interest to fans of Ken Vandermark (*reeds*), who completes a trio with McBride (*b*).

Jan Kaspersen (born 1948)

PIANO

The Dane has a distinguished record of work since 1970 and a penchant for leopardskin hats and Thelonious Monk.

*** **Puzzle In Four** Olufsen DOCD 5532 *Kaspersen; Simon Cato Spang-Hanssen (ss, ts); Bjarne Roupé (g); Peter Danstrup (b); Ole Rømer (d). 9/85.*
*** **Memories Of Monk** Olufsen DOCD 5208 *Kaspersen; Peter Danstrup (b); Ole Rømer (d). 11/86.*
**** **Live In Sofie's Cellar** Olufsen DOCD 5136 *Kaspersen; Anders Bergcrantz (t); Bob Rockwell (ts); Peter Danstrup (b); Ole Rømer (d). 8/91.*
***(*) **Heavy Smoke** Olufsen DOCD 5188 *As above. 12/92.*
Marvellous records from a Dane whose music is a beautifully personal, inventive and humorous response to the particular influence of Thelonious Monk. This is made crystal-clear by the tribute album, which distils a nice blend of homage, celebration and evolution. Kaspersen has done better since and perhaps he can be a shade too slavish, but the sense of enjoyment shines through. The great disc here is the glorious live session: Bergcrantz reveals himself as a major soloist, Rockwell is only a beat behind, and Kaspersen directs with great exuberance from the piano. There is the third version of his favourite, 'I Mean Monk', and this is surely the best. *Heavy Smoke* returns the band to the studio, and while the music is unimpeachably inventive, we slightly prefer the dash of the live session. *Puzzle In Four* brings his initial LP to CD for the first time: a rowdy, exciting club set from the Café Montmartre, it's a bit short on finesse and the rhythm section had some improving to do, but it's great fun.

***(*) **Special Occasion Band Live In Copenhagen Jazzhouse** Olufsen DOCD 5303/4 2CD *Kaspersen; Lars Vissing (t); Erling Kroner, Lis Wessberg (tb); Simon Cato Spang-Hanssen (as); Bob Rockwell, Fredrik Lundin (ss, ts); Henrik Sveidahl-Hansen (ts, bs);*

Aske Jacoby (g); Peter Danstrup (b); Ole Rømer (d); Jacob Andersen (perc). 9/94.

With seven horns, Kaspersen marshals a serious force to get the most out of his writing and, in what's almost a greatest-hits set, the band play with unquenchable enthusiasm and flair. Sound is just a little rough, but the ambience – the band were flying at the end of a tour – communicates a tremendous amount of fun.

***(*) **Katuaq Concert** Olufsen DOCD 5384 *Kaspersen (p solo). 3/97.*

In Greenland, playing the first jazz gig at Katuaq Arts Centre. As ever, his dedication to Monk is steadfast, with 'Round Midnight', 'Ugly Beauty' and 'Light Blue', along with his own 'Red Monk' and 'I Mean Monk': yet the deeper he goes, the more he seems to find. A sober occasion, illuminated by the sparest flashes of wit.

*** **Out Of Sight** Olufsen DOCD 5391 *Kaspersen; Bob Rockwell (ts); Finn Ziegler (vn); Peter Danstrup (b); Ole Rømer (d). 1/98.*
***(*) **More Ballads And Cocktails ... And The Blues** Olufsen DOCD 5393 *Kaspersen; Bob Rockwell (ts). 2/99.*
***(*) **Jazz Talk** Olufsen DOCD 5440 *Kaspersen; Marc Davis (b); Ole Rømer (d). 7/99.*
**** **Memo To The Moon** Olufsen DOCD 5521 *Kaspersen; Anders Bergcrantz (t); Lis Wessberg, Erling Kroner (tb); Simon Cato Spang-Hanssen (ss, as); Bob Rockwell (ss, ts); Fredrik Lundin (ts); Henrik Sveidahl-Hansen (ts, bs); Aske Jacoby (g); Peter Danstrup (b); Ole Rømer (d); Klavs Nordsø (perc). 9/01.*
*** **Mind Pictures** Olufsen DOCD 5507 *Kaspersen (p solo). 9–10/05.*

Guy still can't leave Monk alone: the trio set, live from the Copenhagen Jazzhouse, has three of his tunes plus Jan's own 'Red Monk', the wittiest of homages. New bassist Davis acquits himself well on a thoroughly engaging and grooving set. The earlier quintet session *Out Of Sight* is framed mainly as a feature for guesting violinist Ziegler, who has an indecently rich sound on the fiddle. The band are on their best behaviour. Rockwell is a long-standing accomplice by now and their growly, bumping dialogue on *More Ballads* is a sheer delight. A piano/sax duo is tough to sustain across a whole CD but this one manages the trick.

The mighty Special Occasion Band, with a few new faces, is reconvened for the superb *Memo To The Moon*. Some of Kaspersen's most characterful music comes out in his ensemble writing. His fast tunes are never funky or 'soulful': what you get is a swaggering, slightly pixilated groove which finds its own unique momentum, a touch fractious and never too serious. There are some strange sonorities in the title-track (almost an Ellington jungle tune), lush balladry in 'Silent Days In Opalblue' and a nutty, frenzied 'Beet Root Serenade'.

The solo record is more sober. All the tunes are Kaspersen originals; ten 'San Cataldo Variations' are even dignified by an opus number. Decisive playing, graceful music.

Manu Katché

DRUMS

Percussionist with a unique touch.

*** **Neighbourhood** ECM 986 9815 *Katché; Tomasz Stańko (t); Jan Garbarek (ss, ts); Marcin Wasilewski (p); Sławomir Kurkiewicz (b). 3 & 11/04.*
*** **Playground** ECM 2016 *Katché; Mathias Eick (t); Trygve Seim (ss, ts); David Torn (g); Marcin Wasilewski (p); Sławomir Kurkiewicz (b). 1/07.*

Katché started out as a rock drummer, but when Manfred Eicher heard him playing with Robbie Robertson, he spotted his potential as an improviser. Katché's strength is in playing highly regular patterns which are varied by the subtlest changes in attack and dynamic. That's most evident on the second record, where he colours the rhythms with infinite subtlety while still sustaining an exciting groove. The first sounds much like a Stańko record, with Garbarek as guest, but the drummer's contribution is inestimable and his own compositions offer considerable potential.

Bruce Katz (born 1952)

PIANO, ORGAN

Energetic post-bop keyboardist, now with substantial track record as a leader.

*** **Crescent Crawl** Audioquest AQ CD 102 *Katz; Bob Malach (ts); Marty Ballou (b); Lorne Entress (d). 92.*
***(*) **Transformation** Audioquest AQ CD 1026 *Katz; Tom Hall (ts); Kevin Barry (g); David Clark (b); Lorne Entress (d). 11/93.*
*** **Mississippi Moan** Audioquest AQ CD 1047 *Katz; Tom Hall (ts, bs); Mike Costello (hca); Julian Kasper (g); Mark Poniatowski (b); Ralph Rosen (d); Mighty Sam McClain (v). 10/97.*
*** **Three Feet Off The Ground** Audioquest AQ CD 1056 *Katz; Julien Kasper, Duke Robillard (g); Blake Newman (b); Ralph Rosen (d). 8/00.*

Katz's piano and organ sound had been heard in and around Boston for a while (including recordings with Ronnie Earl and the Broadcasters) before he took the plunge with a recording date of his own. Strictly the first couple are co-led with drummer Entress, who's also a fine composer. The first album comes right out of the box, an eclectic mix of styles from blues to near-folk things. 'Contrition', played on the Hammond, was originally co-written with the drummer for the Earl band; 'BK's Broiler' is another B3 groove, but Katz has the ability to change pace entirely, as he does with an astonishing piano version of 'Just A Closer Walk With Thee'.

The favoured groove is a medium funk shuffle, but with lots of unexpected elements – weird bent notes, busy little percussion interludes, top line/bass line swaps – that lift it out of the ordinary. Again on *Transformation*, the organ tracks are a bit more energetic and forceful, but it is Katz's piano-playing that is the key to his sound. He's an active, multi-directional player, often building solo ideas out of fast, narrow-interval arpeggios, with occasional excursions out into free time, almost like the young Cecil Taylor. Sensibly, he seldom dwells on an idea past its due time, preferring to spin off in a new direction. Like Malach, Tom Hall is more than just a bar-room honker and he turns in some very nifty solo work, as do bassist and guitarist on the second album.

It's tempting to start a new section for the third album, since the sound has changed substantially since Katz and Entress went their separate ways. The emphasis is much more on blues than on jazz strictly conceived and the addition of vocalist Mighty Sam McClain on 'Hanging On The Cross' and 'I'm Gonna Love You' puts the whole set in a rather different bag from past discs. Our instinct about Katz's piano-playing appears on the money, for while the organ would seem perfectly appropriate to this repertoire Bruce sticks largely to the piano.

But then the old B3 reasserts itself on *Three Feet Off The Ground*, a fast and funky set that seems to have gone up a notch in energy terms over the first albums. 'Wrecking Ball' is fantastic, but so, too, is the soul-jazz opener 'Beef Jerky' and the moving

'Walk With Me'. Katz has gone his own course and has created a vibrant body of work which deserves attention.

Dick Katz (born 1924)

PIANO

Grew up in Baltimore, and studied at the Peabody; his real apprenticeship was as house pianist at the Café Bohemia in New York.

***** 3 Way Play** Reservoir RSR 127 *Katz; Steve LaSpina (b); Ben Riley (d). 3 & 8/92.*
***** The Line Forms Here** Reservoir RSR 141 *As above, except add Ryan Kisor (t); Benny Golson (ts). 5/95.*
One of Katz's finest moments was with Benny Carter's *Further Definitions*. 'Blues In My Heart' is not coincidentally the standout track on the first of these. Dick takes the album title very seriously. This is very definitely a trio at work, not piano-and-rhythm. The later record is not quite as coherent; Golson brings some quiet wisdom to a set that includes Strayhorn, Monk and Coltrane tunes as well as originals.

Shake Keane (1927–97)

TRUMPET, FLUGELHORN

Ellsworth McGranahan Keane was born in St Vincent (where he is now director of culture). Moved to London in 1952, studying literature, and joined up with the legendary Joe Harriott, whose legend overshadows most of his associates.

****(*) Dig It!** Vocalion 8412 *Keane; Ivor Raymond Orchestra/Chorus; Johnny Keating Sound. 65, 69.*
***** That's The Noise** Vocalion 8408 *Keane; Bob Efford (ts, bs, bcl); Olaf Vas (f); Pat Smythe, Stan Tracey (p); Coleridge Goode (b); Bobby Orr (d). 67.*
The earlier of these is a syrupy confection of pop hits, nicely done, but apart from Shake's bright, warm-toned flugelhorn not sustaining too much musical interest. *That's The Noise* is more compelling, though it may still be a shock to anyone who's picked up on the idea that Shake was a pioneer of modern and free jazz in Britain. The trumpeter preferred something prettier and more accessible. He kicks off with 'As Tears Go By', 'That Loving Feeling' and 'It's Not Unusual'. There's one Harriott composition in 'Morning Blue' and just a couple of originals, the unfussy 'New Sunday' and the closing 'Fidel'. Not really representative of what Shake could do in a more challenging setting.

Geoff Keezer (born 1970)

PIANO

He was the last Messengers piano-player when only 17, later working with Ray Brown.

*****(*) Trio** Sackville SKCD2-2039 *Keezer; Steve Nelson (vib); Neil Swainson (b). 11/93.*
A fine, swinging, drummerless trio, this is one of Keezer's best current showings on record. The Oscar Peterson mannerisms show through here and there, but for the most part he plays for the trio and on a long 'Epistrophy' digs deeper into Monk's themes than most contemporary piano-players bother to. 'Relaxin' At Camarillo', Sonny Stitt's 'Eternal Triangle' and a solo piano medley are the other highlights.

***** Sublime: Honoring The Music Of Hank Jones** Telarc 83563 *Keezer; Kenny Barron, Chick Corea, Benny Green, Mulgrew Miller (p). 8/02.*
Five pianists pay tribute to a sixth, though it's not clear why Claus Ogerman's 'Favors' slips into the set-list. Keezer's main (negative) virtue is that he seems able to fit into every situation; that's somewhat underlined in these duos – he doesn't really shine in any of them.

***** Falling Up** Max Jazz 207 *Keezer; Ingrid Jensen (flhn); Tim Garland (bcl); Steve Wilson (f); Joe Locke (vib); Richard Cottle (ky); Paul Bollenback (g); Keola Beamer (g, nose f); Moanalani Beamer (bamboo pipe); Scott Colley, Laurence Cottle (b); Karriem Riggins (d); Claire Martin (v). 8/02–2/03.*
Whereas Concord's Maybeck series concentrated on unaccompanied performance, Max Jazz have offered artists in their piano sequence pretty much whatever permutations they fancy. When it works, it works, and here Keezer takes full advantage, ranging from taut trio pieces to strange, spacey numbers where he plays vibes and Fender Rhodes, to a collaboration with Hawaiian legend Beamer. It's too various to be entirely successful, but it underlines Keezer's adventurous spirit.

*****(*) Wildcrafted: Live At The Dakota** Max Jazz 215 *Keezer; Matt Clohesy (b); Terreon Gulley (d). 9/04.*
His take on 'Stompin' At The Savoy' right at the beginning is remarkable, a wholly unexpected synthesis of bop and swing. It guarantees you're going to listen hard when he turns to Björk's 'Venus As A Boy' or even 'Black And Tan Fantasy'. The originals have a distinct oriental tinge, which is beguiling, though enigmatic rather than wholly convincing.

Roger Kellaway (born 1939)

PIANO

He studied at the New England Conservatory in the late '50s, spent the early '60s in New York, then moved to California. Most of his subsequent work has been as composer, arranger and producer, often in TV and film.

*****(*) The Roger Kellaway Trio** Original Jazz Classics OJC 1897 *Kellaway; Russell George (b); Dave Bailey (d). 5/65.*
Kellaway's early records are buried treasure. He has a scholar's approach to jazz history, bundling together stride, boogie and swing devices into a manner otherwise entirely modern. His treatment of the then-contemporary Lennon and McCartney tune 'I'll Follow The Sun' is a rare example of successfully jazzing the Beatles. The blues waltz 'Signa: O.N.' is indecently rich and 'Ballad Of The Sad Young Men' is as sober as Kellaway is playful elsewhere – especially on the prepared-piano knockabout 'Brats'.

***** Alone Together** Dragon DRCD 168 *Kellaway; Red Mitchell (b). 7/88.*
***** Some O' This And Some O' That** Dragon DRCD 187 *As above, except add Putte Wickman (cl). 6/89.*
***** That Was That** Dragon DRCD 201 *Kellaway; Jan Allan (t); Red Mitchell (b). 1/91.*
*****(*) Roger Kellaway Meets Gene Bertoncini And Michael Moore** Chiaroscuro CR(D) 315 *Kellaway; Gene Bertoncini (g); Michael Moore (b). 2/92.*

Kellaway was signed on and off, away from studio work. This duo with Red Mitchell is very like the ideal of eavesdropping on a couple of old friends after hours. The album sounds better all the time, though Mitchell's whimsical search for the lowest note a bass can produce may still irritate some listeners, and sometimes they ramble, as after-hours sessions will. The later one was also recorded at Red's place in Stockholm, but with Wickman in for the evening. The presence of Jan Allan on *That Was That* seems to focus the music much more and, though most of the tracks run to seven or eight minutes in length, there's no excessive meandering. Mitchell's amusing vocals on 'Leavin' Blues' and the title-track add to the fun and there are some very pleasing solos by Allan, whose unassuming and rather frail playing suits this context very well.

The Chiaroscuro trio session is a densely packed series of performances with high, concentrated interplay among the three men. On 'All The Things You Are' their contrapuntal thinking is astonishing, yet their simple, songful treatment of Moore's sweet-natured 'Old New Waltz' is as charming as it is naggingly memorable. Kellaway continues to surprise, improvising on the melody or the chords just when one expects the opposite, turning 'locked hands' playing into something ingenious.

Some recent things have been on Japanese labels.

Also, in brief:

*** **Cello Quartet** A&M SP 3034. 70.
A surprise reissue. The name is a misnomer, since the pieces were written for cello/piano/bass/drums and are done here with strings and Joe Pass (*g*) on two tracks.

*** **The Art Of Interconnectedness** Challenge CHR 70042. 1/87.
A rare jazz appearance for the time, live at the Vineyard.

Greg Kelley

TRUMPET

Studied at the Peabody before moving to Boston and beginning to work on the free scene. Founded his oddly named group nmperign in 1998 and has recorded with them and others since. Also associated with Anthony Braxton.

*(*) **Trumpet** Meniscus 009 *Kelley (t solo)*. 00.
We only have his word for it that a trumpet was actually used. Some of these sounds could probably be duplicated using some old plumbing pipe and a couple of tuned thermostats. No one denies Kelley's sincerity or indeed his musical gifts, but they're hard to find on this raw and unlovely set of free sounds.

*** **Forlorn Green** Erstwhile 019 *Kelley; Jason Lescalleet (computers, samples)*. 11/01.
This is a very different proposition, an album of bizarre atmospheres and contexts that is reminiscent of some of Braxton's more dramatic concert pieces. Found sound combines with eerie trumpet blasts that might be shouts of delight or fear or the cries of someone in pain. 'Conquest Of The Earth' is a desolate and initially forbidding soundscape that gradually acquires an aura of human tenderness; one can imagine this soundtracking the story of people who live in harsh places. 'Man On The Outside' is more specifically dramatic, a sound poem about estrangement and lack of contact. The techniques are very similar to those heard on *Trumpet*, but here they seem to have a *raison d'être* and aren't just deployed because they can be. We'd rate the album higher if it weren't such demanding music.

***(*) **If I Never Meet You In This Life, Let Me Feel The Lack** Rossbin RS006 *Kelley (t solo)*. 8/02.
And the same goes for this one. It's also quite a short record, though it's unlikely that any but the most committed listener would be up for more of it. It opens with dramatic clangour, sounds from inside the bell of a mic'ed trumpet and continues for a time as a collage of loud processed sounds, some instrumental, some electronic artefacts. Then, bizarrely and wonderfully, the surface detail disappears and all one hears for the rest of the set is a low roar, through which tiny details emerge almost subliminally. This may be what it sounds like in the womb, but for the absence of a countable heartbeat, or it may be the submarine wash heard by the drowned. For music so spare and abstract, it's remarkably humane and if you find the title pretentious as you approach the disc, you may have changed your mind 36 minutes later.

Brian Kellock (born 1962)

PIANO

Born in Edinburgh and still based there, he is beginning to carve out an international reputation.

*** **Something's Got To Give** / **** **Live At Henry's** Caber Music 003 / 020 *Kellock; Kenny Ellis (b); John Rae (d)*. 98; 11/00.
Kellock's debut CD on Caber is a tribute to Fred Astaire. What is immediately impressive, apart from the obvious empathy of the trio, is how comfortably the pianist manages to blend standard material with a thoroughly contemporary sound. Rae's drumming calls on everything from Elvin Jones-inspired polyrhythms to a steady, folkish backbeat; above all, it swings. 'The Continental' is an obvious choice and by far the best single track on the album.

The appearance of *Live At Henry's* cemented his emergence as a major player. The decision to catch the pianist in his natural habitat – a popular jazz cellar in his native city – was a wise one and has yielded an extraordinary set. One surprise is the inclusion of two Tristano tunes, including the demanding contrefact on 'Pennies From Heaven' ('Lennie's Pennies'). It's an interpretation which calls for impressive hand-speed and inch-perfect co-ordination throughout the trio. 'TP In NYC' is written by saxophonist Phil Bancroft, an abrasive tune that establishes the tenor of a mostly upbeat set. There is less than might be expected of Kellock's more meditative ballad style, though his interpretation of Jimmy Rowles's 'The Peacocks' is pretty definitive. It's not (yet) *The Village Vanguard Sessions*, but it has the same unity of purpose, the same intelligence and equilibrium, and the same ability to yield new dimensions with each hearing.

Jon-Erik Kellso (born 1964)

TRUMPET, PUJE

Born in Detroit, but in thrall to the Crescent City, he's an unabashedly old-fashioned hot player with a strong swinging style. He has worked with Dick Hyman, Johnny Varro, Vince Giordano and others. The strange instrument listed above is a hybrid trumpet/cornet.

*****(*) Blue Roof Blues: A Love Letter To New Orleans** Arbors ARCD 19346 *Kellso; Evan Christopher (cl); Matt Munisteri (g, bj); Danton Boller (b); Marion Felder (d).* 5/06.

Unfortunately, Kellso's two earlier CDs on Arbors, *Chapter One* and *Chapter Two: The Plot Thickens*, are currently out of print on CD; though try iTunes. The most recent one is a tribute to his beloved New Orleans in the aftermath of Hurricane Katrina. Easy to be cynical about such projects, but Kellso is no bandwagon jumper. This is the real thing, hot, swinging jazz with a thoroughly authentic quality. A couple of nice originals, including the long title-blues, but 'Weary Blues', 'Hindustan' and 'Bye-Ya' are the top picks; the Monk tune receives its strangest-ever reading, complete with banjo solo.

Wynton Kelly (1931–71)

PIANO

Born in Jamaica. He worked extensively in hard bop and with Miles Davis, his playing always rooted in the blues.

***** Complete Blue Note Sessions** Jazz Factory JFCD 22852 *Kelly; Oscar Pettiford, Franklin Skeete (b); Lee Abrams (d).* 7 & 8/51.
***** First Sessions: A Proper Introduction** Proper 2037 *As above.* 51.
***** Wynton Kelly – Piano** Original Jazz Classics OJC 401 *Kelly; Kenny Burrell (g); Paul Chambers (b); Philly Joe Jones (d).* 1/58.

Kelly wasn't the most obvious replacement for Bill Evans and Red Garland in the Miles Davis group, but he had a lyrical simplicity and uncomplicated touch that appealed enormously to the trumpeter, who hired him in 1959; Kelly played on only one track on the classic *Kind Of Blue*, but 'Freddie Freeloader' is enough to show what distinguished him from Evans's more earnestly romantic style. The early stuff is still callow and at times Kelly is overpowered by Pettiford's forceful bass-playing, but there's enough good music to suggest that something bigger wasn't far away. It pays off in the next recording. Seven years on, *Piano* is a full-voiced quartet that makes full use of Burrell's boppish grace.

****** Kelly Blue** Original Jazz Classics OJC 033 *Kelly; Nat Adderley (c); Bobby Jaspar (f); Benny Golson (ts); Paul Chambers (b); Jimmy Cobb (d).* 2 & 3/59.

The gentle but dynamic bounce to his chording comes to the fore on the marvellous *Kelly Blue* (which also reunites the *Kind Of Blue* rhythm section). On the title-track and 'Keep It Moving', the addition of Adderley and Jaspar makes perfect sense, but Benny Golson's robust contributions tend to unbalance the delicate strength of Kelly's arrangements. The trio cuts are far superior.

***** Kelly Great** Vee Jay 003 *Kelly; Lee Morgan (t); Wayne Shorter (ts); Paul Chambers (b); Philly Joe Jones (d).* 60.
*****(*) Kelly At Midnite** Vee Jay 006 *As above, except omit Morgan, Shorter.* 60.
***** Wynton Kelly! / *** Someday My Prince Will Come** Vee Jay 011 / Collectables 714 *Kelly; Paul Chambers, Sam Jones (b); Jimmy Cobb (d).* 61; 10/61.
***** 1931–1971** Collectables 7168 *As above, except add Lee Morgan (t); Wayne Shorter (ts); Philly Joe Jones (d).* 60, 10/61.
***** Pot Luck** Charly-Snapper *As above, except add George Coleman (ts); Ron McClure (b).* 59–61, 68.

A Bill Evans influence creeps into Kelly's playing at this time, and it is possible also to hear echoes from the market dominance of Ahmad Jamal, who was being talked up by Miles Davis at every available opportunity. The three Vee Jays are good, strong albums, though the hard-bop horns sit uneasily with the leader's conception. The 1961 session with Jones, Cobb and Chambers is now available on Collectables and very good it is, too, with 'Wrinkles' featuring the two hornmen; five bonus tracks.

***** It's All Right!** Verve 557750-2 *Kelly; Kenny Burrell (g); Paul Chambers (b); Jimmy Cobb (d); Candido Camero (perc); Tommy Rey Caribe Street Band.* 3/64.
*****(*) Full View** Original Jazz Classics OJCCD 912 *Kelly; Ron McClure (b); Jimmy Cobb (d).* 66.

Leaving in some studio noise on *It's All Right!* adds a touch of atmosphere but doesn't add much to the musical presence, though the musicianship is beyond question and will probably appeal to some far more than the rougher sound of the earlier date.

Ron McClure replaced Paul Chambers in 1966 and brought an immediate new dimension. *Full View* is excellent, an eclectic mix of styles and genres, with a much more balanced feel to the trio, not just piano and rhythm. Cobb is an asset, too, with a relaxed, springy pulse and the ability to cut in behind the melody line with near-instantaneous response figures.

***** Complete Live At The Half Note / *** Smokin' At The Half Note** Lone Hill Jazz LHJ0181 / Verve 829 578 2 *Kelly; Wes Montgomery (g); Paul Chambers (b); Jimmy Cobb (d).* 6–9/65.

A valuable addition to the live picture and intriguing to hear Kelly's octave playing alongside Wes's. These aren't wonderfully recorded dates, but their documentary significance outweighs a few technical quibbles and the mostly mid-paced-to-slow material suits both of the featured guys very well indeed.

*****(*) Live At The Left Bank Jazz Society 1967 / *** Interpretations** Fresh Sound 1031 2CD / Vee Jay 30039 *Kelly; Hank Mobley (ts); Cecil McBee (b); Jimmy Cobb (d).* 11/67.
*****(*) Live At The Left Bank Jazz Society 1968 / *** In Concert** Fresh Sound 1032 2CD / Collectables 7141 *Kelly; George Coleman (ts); Ron McClure (b); Jimmy Cobb (d).* 9/68.

Rather scruffily recorded, these are valuable glimpses of Kelly at work with two distinguished guests. While hardcore hard-boppers will be eager to hear both Mobley and Coleman – rare instances of live sessions by both men in this period – the music's at least as interesting for Kelly himself. Obliged to solo at greater length than on his studio dates, he never does anything startling, but over many choruses the merits of his bright, swinging, communicative style refuse to fade – perhaps remarkable for a man who once said, 'I'd just like to get a groove going and never solo.' Mobley is more unbuttoned than he is on many of his studio dates, while Big George simply piles through his solos – their set starts with marathon versions of 'Unit 7' and 'Surrey With The Fringe On Top'.

The Collectables issue – just two long tracks: Grofé's 'On The Trail' and a superb 'On A Clear Day' – were released on Vee Jay before disappearing again. They fill out the picture nicely and the disc should be easy enough to find.

***** Last Trio Session** Delmark 441 *Kelly; Paul Chambers (b); Jimmy Cobb (d).* 8/68.

This had been a long-standing unit since leaving Miles Davis and spending a further tenure as Wes Montgomery's rhythm section. As a curtain-call, it's deeply disappointing and is rendered all the more poignant by the early death of Paul Chambers (just five months after these cuts were made) and then of Kelly. The choice of material is suspect. The Doors' 'Light My Fire' isn't a comfortable theme for a trio of this sensitivity, though the version of Aretha's 'Say A Little Prayer For Me' is very affecting. Chambers is in good if slightly detached form, and Jimmy Cobb rarely slipped below standard.

Kelly's death, still on the wrong side of 40, robbed jazz of one of its most inventive and hard-working figures. A British reviewer recently referred to him as simultaneously underrated and overrated. It sounds perverse, but it makes the point.

Also, in brief:

(***) With Joe Henderson: Complete Recordings Lone Hill Jazz LHJ10142. 4/68.
These started life as Joe Henderson records, *Four!* and *Straight, No Chaser*. They do, however, add to Kelly's formidable live Maryland discography.

*****(*) Complete Vee Jay Studio Recordings** Lone Hill Jazz LHJ10296 2CD. 60–67.
Nice option for anyone who doesn't have the separate CDs.

The Ken Colyer Trust Band

GROUP

Formed in honour of 'The Guvnor', the group has a fluid personnel which plays in the spirit of Colyer's kind of diehard trad.

***** It's All Down To You** P.E.K. Sound PKCD-220 *Allen Beechey (c, v); Len Baldwin (tb); Alan Robinson (cl); Pete Morcom (bj); Mickey Ashman (b); Malc Murphy (d, v). 3/03.*
The KCTB have made a number of records in the past, but this one was compiled from the wish-lists of various fans and features youth and experience, with young hothead Beechey lining up alongside veterans Ashman, Murphy and the rest. Colyer's mordant shadow is never far away, though, and the group get close to the signature trudge of a kosher Colyer group. Beechey even sounds a little like the old man when he takes a vocal on 'Postman's Lament'. 'Nobody Knows The Trouble I've Seen' is very slow and generously done. There is an almost shocking departure, though, in 'Sim', which comes from the Portuguese fado tradition(!). Recorded with plenty of atmosphere at The Bull's Head in Barnes, though not with an audience present.

Stacey Kent (born 1968)

VOICE

Kent is a New Yorker who came to London and studied at the Guildhall School. She is an unapologetic mainstreamer in terms of material and approach.

***** Close Your Eyes** Candid CCD 79737 *Kent; Jim Tomlinson (ts); David Newton (p); Colin Oxley (g); Andy Cleyndert (b); Steve Brown (d). 11/96.*
*****(*) The Tender Trap** Candid CCD 79751 *As above, except omit Cleyndert, Brown; add Dave Green (b); Jeff Hamilton (d). 2/98.*
*****(*) Let Yourself Go** Candid CCD 79764 *As above, except omit Green, Hamilton; add Simon Thorpe (b); Steve Brown (d). 7/99.*
***** Dreamsville / *** In Love Again** Candid CCD 79775 / 797786 *Kent; Jim Tomlinson (ts); David Newton (p); Colin Oxley (g); Simon Thorpe (b); Jesper Kviberg (d). 6/00; 7–9/01.*
***** The Boy Next Door** Candid CCD 70797 *Kent; Jim Tomlinson (sax, v); David Newton (ky, v); Colin Oxley (g); Dave Chamberlain (b); Matt Home (d); Curtis Schwarz (v). 2/03.*
Kent's curiously lean voice and unmannered phrasing have become addictive to British audiences, and these neatly tailored records are a fine calling-card for her work. There's hardly a song on any of these records which is less than familiar from the American songbook – and this may discourage collectors familiar with the classic vocalists – but at least she makes no self-conscious attempt at crossing over into pop material. The band, directed largely by saxophonist Tomlinson, is absolutely assured and glances off and around the singer's vocals. The third record is dedicated to music associated with Fred Astaire and is arguably the pick of the three, although both *Close Your Eyes*, with its sexy-samba title-track, and *The Tender Trap*, a graceful smooch record of a high order, have had a profusion of admirers.

Problem is, the singer has simply repeated the formula across each subsequent record, and given her temperate approach they've taken on a soundalike quality. Next came one record of dreamy ballads and one of Richard Rodgers music, and, since Kent is not a singer to offer any kind of surprise, the results are entirely satisfactory to her followers and will do little for anyone else. Not much change to talk about with *The Boy Next Door*, but this one really only just scrapes its three stars: some of these song-choices, supposedly by Kent's musical heroes, will make the uncommitted wince, such as 'What The World Needs Now' and James Taylor's unlistenable 'You've Got A Friend'.

***** Breakfast On The Morning Tram** Blue Note 01611 *Kent; Jim Tomlinson (ss, as, ts, f); Graham Harvey (p); John Parricelli (g); Dave Chamberlain (b); Matt Skelton (d, perc). 3–4/07.*
At least here there's some effort to widen the remit and attempt something original. Kent, Tomlinson and novelist Kazuo Ishiguro collaborate on a group of songs, but while the title-track has a curious charm, the opening 'Ice Hotel' sounds like a retread of that old saw – one that Ishiguro is obsessed with – about the British inability to unlock passion. A couple of Gainsbourg songs add colour, but she hardly lifts them, and 'Hard Hearted Hannah' again exposes her frailties cruelly. Tomlinson is OK, but you wouldn't pick him out of a crowd.

Stan Kenton (1911–79)

PIANO, VOICE, BANDLEADER

Born in Wichita but raised in California, he learned piano and toured with bands as a teenager. Formed his own band in 1940; he had a yen to experiment and tried to create a 'progressive jazz'. Ran the 40-strong Innovations Orchestra in the early '50s, with strings, but gradually reverted to more conventional big-band music, with a couple of exceptions. Often dismissed as pretentious, but his orchestra and their records still have a huge following.

***** Stan Kenton 1941–1944** Classics 828 *Kenton; Frank Beach, Chico Alvarez, Earl Collier, Ray Borden, John Carroll, Buddy Childers, Karl George, Dick Morse, Mel Green, Gene Roland (t); Harry Forbes, Dick Cole, George Faye, Bart Varsalona, Bill Atkinson, Freddie Zito, Milt Kabak, Lory Aaron (tb); Jack Ordean, Ted Romersea, Eddie Meyers, Art Pepper, Boots Mussulli, Al Harding, Bill Lahey, Chester Ball (as); Red Dorris (ts, v); Maurice Beeson, Dave Matthews, Stan Getz, Emmett Carls (ts); Bob Gioga (bs); Bob Ahern, Ralph Leslie (g); Buddy Hayes, Clyde Singleton, Gene Englund, Bob Kesterson (b); Chauncey Farre, Jesse Price, John S. Bock, Joe Vernon (d); Anita O'Day, Gene Howard (v). 11/40–12/44.*

The further away the Kenton era gets, the more prodigious the outpourings of Kenton material. Yet while the number of airshot and semi-official concert CDs seems to increase all the time, some of his own Creative World vinyl dics were only reappearing on CD as we went to press: more next time. With his penchant for symphonic uproar, grandiose conception and a demanding menu, his discography is a curious achievement. Given the 'modernist' tag which stuck to him, it's odd how quaint some of it now seems. Kenton seemed to believe in volume, power, weight, noise. Much of the orchestra's output seems to derive from half-assimilated ideas of 20th-century orchestral composition, and it always sat uneasily next to more familiar notions of jazz scoring. Later editions of the band pilfered from rock and soul idioms, with another batch of mixed results, though less mixed than Woody Herman's similar ventures. His best music still swung mightily, was brilliantly played, and went to exhilarating extremes of both musicianship and showmanship.

The very early sessions for Decca and Capitol are collected on the Classics disc. 'Artistry In Rhythm', Kenton's theme, turns up in the fourth session, but otherwise these are often run-of-the-mill swing arrangements, and the main point of interest is the early vocal features for Anita O'Day.

*** **On AFRS 1944–1945** Status DSTS 1019 *Kenton; Buddy Childers, Ray Wetzel, John Anderson, Russ Burgher, Bob Lymperis, John Carroll, Karl George, Gene Roland, Mel Green, Dick Morse (t); Harry Forbes, Freddie Zito, Milt Kabak, Jimmy Simms (tb); Bart Varsalona (btb); Bob Lively, Boots Mussulli, Al Anthony, Eddie Meyers, Chet Ball (as); Stan Getz, Dave Matthews, Emmett Carls, Vido Musso, Bob Cooper (ts); Bob Gioga (bs); Bob Ahern (g); Eddie Safranski, Bob Kesterson, Gene Englund (b); Jesse Price, Ralph Collier, Jim Falzone (d); June Christy, Gene Howard, Anita O'Day (v).* 5/44–11/45.

*** **The Transcription Performances 1945–1946** Hep 47 *Kenton; Buddy Childers, Ray Wetzel, John Anderson, Russ Burgher, Bob Lymperis, Chico Alvarez, Ken Hanna (t); Freddie Zito, Jimmy Simms, Ray Klein, Milt Kabak, Kai Winding, Miff Sines (tb); Bart Varsalona (btb); Al Anthony, Boots Mussulli (as); Vido Musso, Bob Cooper (ts); Bob Gioga (bs); Bob Ahern (g); Eddie Safranski (b); Ralph Collier, Shelly Manne (d); June Christy (v).* 11/45–7/46.

Not so different from the studio dates, although here and there on these transcriptions the band stretches out a little. Musso's tenor treatment of 'Body And Soul', for instance, features an extended coda on the version on Status, whereas it's briefer and sharper on the Hep disc – though both times he ends it with the Hawkins tag. The earlier tracks on Status mean that O'Day is still present for a couple of features and there's a couple of interesting rarities – 'Conversin' With The Brain', for one. Sound on the Hep disc is superior; the Status transfers tend to sound their age rather more.

*** **Stan Kenton 1945** / ***(*) **Stan Kenton 1946** Classics 898 / 949 *Basically similar to above discs.* 12/44–5/45; 1–8/46.

Anita O'Day left the band at the beginning of 1945 (her last two features open the *1945* disc) and the introduction of June Christy brought a sweeter, brighter sound to Kenton's palette. The other key import was arranger Pete Rugolo, who charted several staples and hits for Kenton's book. Classics 898 has its share of novelties, which Kenton himself probably detested, such as 'Shoo Fly Pie And Apple Pan Dowdy', and Christy's big hit, 'Just A-Sittin' And A-Rockin''. More typical is the protoype of 'Opus In Pastels' (rejected from a May 1945 date and not cut again until August 1946) and six titles from a hard-hitting V-Disc session. Classics 949 sees Rugolo flexing his muscles and the debut of several Kenton classics: 'Intermission Riff', 'Artistry In Boogie', 'Artistry In Bolero' and the brooding 'Concerto To End All Concertos', a good deal more reflective in its original incarnation than in some subsequent versions. It ends on the accepted version of 'Opus In Pastels'.

***(*) **Stan Kenton 1947** Classics 1011 *Kenton; Buddy Childers, Ray Wetzel, Chico Alvarez, John Anderson, Ken Hanna, Al Porcino (t); Kai Winding, Skip Layton, Milt Bernhart, Harry Forbes, Bart Varsalona, Eddie Bert (tb); Eddie Meyers, Boots Mussulli, George Weidler, Frank Pappalardo (as); Red Doris, Bob Cooper, Vido Musso, Warner Weidler (ts); Bob Gioga (bs); Bob Ahern, Laurindo Almeida (g); Eddie Safranski (b); Shelly Manne (d); Jack Costanzo (perc); June Christy, Don McLeod, The Pastels (v).* 2–9/47.

*** **Stan Kenton 1947 Vol. 2** Classics 1039 *As above, except omit Winding, Layton, Meyers, Mussulli, Doris, Musso, Ahern, McLeod, The Pastels; add Dizzy Gillespie (t); Bill Harris (tb); Buddy DeFranco (cl); Art Pepper (as); Flip Phillips (ts); Nat Cole (p); Billy Bauer (g); Buddy Rich (d); Carlos Vidal, Machito (perc).* 9–12/47.

Kenton was busy in the studios in 1947 and there are 13 sessions for Capitol spread across these two discs. There are many surprising things in what was an adventurous period for the band. Rugolo's 'Machito' is an astonishing explosion. 'Collaboration' (here in both the rejected and issued versions), the two-part 'Rhythm Incorporated', George Weidler's virtuoso turn on 'Elegy For Alto', Kenton's own curiously effective playing on 'How Am I To Know' and a couple of gorgeous Christy vocals make Classics 1011 a priority for Kentonians. Classics 1039 includes the issued version of Rugolo's 'Monotony' (Charlie Parker: 'Very weird, marvellous idea!'), a fine Pepper solo in 'Unison Riff', Christy at her best in 'I Told Ya I Love Ya, Now Get Out' and 'Lonely Woman', several more full-on Rugolo scores and the kitsch masterpiece that is 'The Peanut Vendor'. Pretty good sound throughout. The Metronome All Stars sit in on one track, which accounts for the presence of the starry names listed in the personnel.

**** **The Innovations Orchestra** Capitol 59965-2 2CD *Kenton; Buddy Childers, Maynard Ferguson, Shorty Rogers, Chico Alvarez, Don Paladino, Al Porcino, John Howell, Conte Candoli, Stu Williamson, John Coppola (t); Milt Bernhart, Harry Betts, Bob Fitzpatrick, Bill Russo, Eddie Bert, Dick Kenney (tb); Bart Varsalona, Clyde Brown, George Roberts (btb); John Graas, Lloyd Otto, George Price (frhn); Gene Englund (tba); Bud Shank, Art Pepper, Bob Cooper, Bart Caldarell, Bob Gioga, Bud Shank (reeds); Laurindo Almeida, Ralph Blaze (g); Don Bagley, Abe Luboff (b); Shelly Manne (d); Carlos Vidal, Ivan Lopez, Stenio Orozo, Jose Oliveira, Jack Costanzo (perc); strings.* 2/50–10/51.

*** **Carnegie Hall – October '51** / *** **Stan Kenton 1950** Hep CD 68 / Classics 1185 *Similar to above.* 10/51; 2/50.

The Capitol disc is all of the LPs *Innovations In Modern Music* and *Stan Kenton Presents*, along with 14 extra tracks, offering a detailed look at Kenton's fine 1950–51 orchestra. With the swing era gone, and bebop acclimatizing jazz to more oblique areas of expression, there was no need for Kenton to be shy about the kind of scores he offered here; sifted with strings, 'Mirage', 'Conflict', 'Solitaire' and 'Soliloquy' are intriguing little tone-poems which, for all their occasionally arch details and overreaching style, work well enough to survive the years. There are one of Christy's finest vocals in 'Lonesome Road'; smart scores by Shorty Rogers like 'Jolly Rogers' and 'Round Robin'; Bob Graettinger's eerie 'House Of Strings'; skilful features for Manne, Pepper, Rogers and Ferguson; Bill Russo's lovely 'Ennui', one of four live tracks used to round off the second disc; and the feel of a very considerable orchestra entering its most challenging period, with soloists befitting an important band. Along with *City Of Glass*, this is surely Kenton's most valuable CD entry. Classics 1185 covers the first half of the same material and, while this may appeal to those following the label's sequential offerings, it obviously takes second place to the parent-label edition.

The Hep transcription of a couple of Carnegie Hall concerts emerges as an interesting pendant to the studio sessions. There are the inevitable sonic shortcomings compared to the Capitol dates, and much of it is no more than secondary versions of the studio sides, but there's a movement from 'City Of Glass' and the soloists – Pepper, Candoli, Cooper, Betts – make their mark.

***(*) **Stan Kenton 1950–1951** Classics 1255 *Kenton; Buddy Childers, Maynard Ferguson, Shorty Rogers, Chico Alvarez, Don Paladino, Jimmy Salko, Al Porcino, John Howell, Ray Wetzel (t); Milt Bernhart, Harry Betts, Bob Fitzpatrick, Bill Russo, Herbie Harper, Eddie Bert, Dick Kenney (tb); Clyde Crown, John Halliburton, Bart Varsalona (btb); John Graas, Lloyd Otto (frhn); Bud Shank (as, f); Art Pepper (as, cl); Bob Cooper (ts, ob, cor); Bart Calderell (ts, bsn); Vido Musso (ts); Bob Gioga (bs, bcl); Nat Cole (p, v); Laurindo Almeida, Ralph Blaze (g); Gene Englund (tba); Don Bagley (b); Shelly Manne (d); June Christy (v); strings.* 5/50–3/51.

***(*) **Stan Kenton 1951** Classics 1292 *As above, except omit Paladino, Porcino, Salko, Wetzel, Harper, Bert, Crown, Varsalona, Musso, Cole, Almeida, Englund; add Conte Candoli, Stu Williamson, John Coppola (t), George Roberts (tb), Paul Wiegand (btb), Stan Fletcher (tba), Abe Luboff (b), Jay Johnson (v).* 3–10/51.

Some measure of Kenton's range can be gleaned from the first tracks on Classics 1255, which start with the Innovations band tackling five extraordinary charts – before Nat Cole sits in with a version of 'Orange Coloured Sky'. They carry on through most of the rest of the *Innovations In Modern Music* material. Classics 1292 is entirely different, again, and starts with the hokum of 'Tortillas And Beans', before such vintage pieces as Bob Cooper's feature 'Coop's Solo', three splendid settings for June Christy, solid Capitol singles such as 'Dynaflow' and 'Night Watch', and finally four tracks from a live session by the Innovations In Modern Music Orchestra, convened again.

***(*) **New Concepts Of Artistry In Rhythm** Capitol 92865-2 *Kenton; Conte Candoli, Buddy Childers, Maynard Ferguson, Don Dennis, Ruben McFall (t); Bob Fitzpatrick, Keith Moon, Frank Rosolino, Bill Russo (tb); George Roberts (btb); Lee Konitz, Vinnie Dean (as); Richie Kamuca, Bill Holman (ts); Bob Gioga (bs); Sal Salvador (g); Don Bagley (b); Stan Levey (d); Derek Walton (perc); Kay Brown (v).* 9/52.

Laden with top-flight musicians, this was another of Kenton's best bands. There is one arrangement by Bill Holman – the intriguing 'Invention For Guitar And Trumpet' – but most of the scores were penned by Bill Russo, including the glorious kitsch of the opening 'Prologue: This Is An Orchestra!', a kind of Young Person's Guide with Kenton himself narrating and characterizing each member of the band (considering the personalities he's describing, it's both funny and oddly moving at this distance, especially when he calls Frank Rosolino – who would later take his own life – 'this fellow who has few if any moody moments'). The brass section is top-heavy and blows all else before it, but the rhythm section swings hard, and there are some wonderful interjections on almost every piece by the major soloists, especially Salvador on 'Invention', Konitz on 'Young Blood' and 'My Lady', and Rosolino on 'Swing House'.

**** **Easy Go** Capitol 24553-2 *As appropriate discs above.* 8/50–3/52.

A smartly compiled set which covers 20 instrumentals, all set down between the first Innovations In Modern Music tour and the New Concepts band of 1952, with the orchestra in its most swinging, straight-ahead mode. There are charts from Shorty Rogers, Pete Rugolo, Gene Roland, Johnny Richards and Bill Russo, and Stan's own hand is immediately apparent in the relaxed swing of the opening 'Easy Go'.

CORE COLLECTION

**** **City Of Glass**

Capitol 832084-2 *Similar to above discs.* 12/47–5/53.

The 16 pieces arranged by Bob Graettinger which make up this CD number among the most exacting works Kenton was ever responsible for. Graettinger's two major pieces, 'City Of Glass' and 'This Modern World', are extraordinary works – Ellingtonian in their concentration on individuals within the band, yet using the bigger resources of the orchestra to create its own sound-world. All of his 14 originals create their own kind of jazz, and its suitability to Kenton's orchestra might almost be likened to Strayhorn's music for Ellington – except Graettinger was a more original thinker. Max Harrison's typically elegant sleeve-note supplies the fine context.

***(*) **'Live' In Munich 1953** Sounds Of Yesteryear DSOIY 608 2CD *Kenton; Buddy Childers, Conte Candoli, Don Dennis, Don Smith, Ziggy Minichiello (t); Bob Burgess, Frank Rosolino, Bill Russo, Keith Moon (tb); Bill Smiley (btb); Lee Konitz, Davey Schildkraut (as); Bill Holman, Zoot Sims (ts); Tony Ferina (bs); Barry Galbraith (g); Don Bagley (b); Stan Levey (d); June Christy (v).* 9/53.

Kenton's European tour of 1953 was a sensation: British fans still talk about making the trip to Dublin to hear him (the MU ban prevented them from playing in London), and the band and their leader were all but mobbed everywhere they went. This concert from the Kongress-Saal Deutsches Museum gets a tumultuous reception and almost every piece is cheered to the echo. Packed with some of the best soloists he could ever boast, this was a vintage edition of Kenton's orchestra, and there are great moments for Konitz ('Lover Man') and Sims ('Zoot') and a sequence of features for Christy, by then working as a solo but persuaded back to join for this tour. Though the sound is clearly from an amateur tape, it survived in pretty good shape.

*** **Live At Palo Alto** / ***(*) **At Soldiers Club Fort Ord California** Status DSTS 1036 / Status DSTST 1042 3CD *Kenton; Al Porcino, Ed Leddy, Sam Noto, Stu Williamson, Bob Clark (t); Bob Fitzpatrick, Gus Chappell, Kent Larsen, Ted Dechter (tb); Don Kelly (btb); Lennie Niehaus, Charlie Mariano (as); Bill Perkins, Dave Van Kriedt (ts); Don Davidson (bs); Ralph Blaze (g); Max Bennett (b); Mel Lewis (d); Ann Richards (v).* 5/55.

A completely new line-up. Bill Holman's charts are driving the book at this point, although there's still the odd piece from Mulligan and Russo – and Kenton, whose 'Street Of Dreams' score is a highlight. The band sound in very good form at this dance at The Surf Club, Stanford University, and the sound is very clear, although some soloists seem to be badly off-mic at times. Among the soloists, a perhaps surprise standout is Lennie Niehaus. Status have also unearthed three discs' worth of music from a concert played at Fort Ord in the same month. With 43 pieces played, it's a comprehensive picture of the band at this period.

*** **At Ernst-Merck-Halle, Hamburg, Germany** Sounds Of Yesteryear DSOD622 2CD *Kenton; Sam Noto, Vinnie Tanno, Lee Katzman, Phil Gilbert (t); Bob Fitzpatrick, Kent Larsen, Carl Fontana (tb); Don Kelly (btb); Irving Rosenthal, Fred Fox (frhn); Lennie Niehaus (as); Bill Perkins, Don Rendell (ts); Harry Klein (bs); Ralph Blaze (g); Jay McAllister (tba); Curtis Counce (b); Mel Lewis (d). 4/56.*

A fascinating memento of Kenton's second European tour, given that the British Klein and Rendell are in the band, depping for two reed-players who had had to go home. Niehaus and Perkins take solo honours, although Holman's feature for Fontana, 'Carl', is a peach. Not the best sound in this series: Mel Lewis's bass drum sometimes overpowers every section.

***(*) **Kenton In Hi-Fi** Capitol 84451-2 *Kenton; Ed Leddy, Dennis Grillo, Lee Katzman, Phil Gilbert, Tom Slaney (t); Archie LeCocque, Kent Larsen, Jim Amlotte (tb); Ken Shroyer (btb); Irving Rosenthal, Joe Mariani (frhn); Lennie Niehaus (as); Bill Perkins, Richie Kamuca (ts); Pepper Adams (bs); Ralph Blaze (g); Jay McAllister (tba); Don Bagley (b); Mel Lewis (d). 2/56–7/58.*

*** **Cuban Fire** Capitol 96260-2 *Kenton; Ed Leddy, Sam Noto, Phil Gilbert, Al Mattaliano, Bud Brisbois, Dalton Smith, Bob Rolfe, John Audino, Steve Hofsteter (t); Bob Fitzpatrick, Carl Fontana, Kent Larsen, Don Kelly, Dick Hyde, Ray Sikora (tb); Jim Amlotte, Bob Knight (btb); Dwight Carver, Joe Burnett, Bill Horan, Tom Wirtel, Gene Roland (mel); Gabe Baltazar, Lennie Niehaus (as); Bill Perkins, Lucky Thompson, Sam Donahue, Paul Renzi (ts); Wayne Dunstan (bs, bsx); Billy Root, Marvin Holladay (bs); Ralph Blaze (g); Jay McAllister, Albert Pollan (tba); Curtis Counce, Pete Chivily (b); Mel Lewis, Art Anton (d); Sol Gubin, George Gaber, Tommy Lopez, George Laguna, Roger Mozian, Maro Alvarez, George Acevedo (perc). 5/56–9/60.*

The mid-'50s found Kenton somewhat in transition, from the more stylized West Coast touches of the early-'50s band to another kind of progressive-orchestral music which he had tried in the '40s, with mixed results. Live sessions were customarily a blend of straight-ahead swing variations on standards, the Afro-Cuban element and Kenton's penchant for bombast.

Kenton In Hi-Fi was a hit album for the bandleader and offered a reworking (almost Ellingtonian in intent) of many of his early successes, seeking the crisper definition of LP-era sound. If hardly a dramatic improvement or a startling revision, it reasserts the orchestra's clout on its staple themes. The CD is beefed up with three 1958 tracks. *Cuban Fire* chronicles the arrival of arranger Johnny Richards, who had been studying Latin rhythms and came up with a series of charts which incorporated a six-man percussion team. The results catch much of the undertow of explosive kitsch which Latin bands love, although how 'authentic' it is in other ways is harder to judge. The six later tracks, from 1960, document one of Kenton's so-called 'mellophonium' bands, with five men playing that instrument among what is incredibly a band with 16 brass. Much of it sounds like mood or movie music, taken at trudging tempos.

*** **Stompin' At Newport** Pablo 5312-2 *Kenton; Ed Leddy, Sam Noto, Billy Catalano, Lee Katzman, Phil Gilbert (t); Kent Larsen, Archie LeCocque, Don Reed, Jim Amlotte (tb); Kenny Shroyer (btb); Lennie Niehaus, Bill Perkins, Bill Robinson, Wayne Dunstan, Steve Perlow (reeds); Red Kelly (b); Jerry McKenzie (d). 7/57.*

The Newport set comes from a year in which Norman Granz ran the event and insisted on handling all the recording, which meant that sets by people who weren't his artists never got released. Its belated appearance is welcome, though the sleeve-note suggestion that it's in much superior sound to the likes of the Status material simply isn't true. In the end, it's no more than a typical Kenton festival set.

*** **Live From The Las Vegas Tropicana** Capitol 35245-2 *Kenton; Frank Huggins, Bud Brisbois, Jack Sheldon, Joe Burnett, Roger Middleton (t); Archie LeCocque, Kent Larsen, Jim Amlotte (tb); Bob Olsen, Bill Smiley (btb); Lennie Niehaus (as); Richie Kamuca, Bill Trujillo (ts); Billy Root, Sture Swenson (bs); Red Kelly (b); Jerry McKenzie (d). 2/59.*

Stan opens with a self-deprecating announcement to the effect that they're going to try and make a record that sells. Admittedly, there's little from his obviously progressive side to the programme: mostly standards and a few Gene Roland originals, and the band are relatively quiescent, but the playing is up to scratch and a few nice routines, like the piano/bass embellishments on 'Bernie's Tune', give it plenty of appeal.

***(*) **Standards In Silhouette** Capitol 94503-2 *Kenton; Bud Brisbois, Clyde Reasinger, Dalton Smith, Bill Chase, Rolf Ericson, Roger Middleton (t); Archie LeCocque, Don Sebesky, Kent Larsen (tb); Jim Amlotte, Bob Knight (btb); Charlie Mariano (as); Bill Trujillo, John Bonnie (ts); Jack Nimitz, Marvin Holladay (bs); Pete Chivily (b); Jimmy Campbell (d); Mike Pacheco (perc). 9/59.*

*** **Adventures In Blues** Capitol 20089-2 *Kenton; Dalton Smith, Marvin Stamm, Bud Brisbois, Bob Rolfe, Bob Behrendt, Sam Noto, Steve Huffsteter, Norman Baltazar (t); Bob Fitzpatrick, Dee Barton, Bud Parker, Jack Spurlock, Dick Hyde, Ray Sikora (tb); Jim Amlotte, Ray Knight, Dave Wheeler (btb); Gene Roland (mel, ss); Dwight Carver, Joe Burnett, Bill Horan, Tom Wirtel, Keith La Motte, Carl Saunders, Ray Starling (mel); Gabe Baltazar (as); Buddy Arnold, Paul Renzi, Sam Donahue (ts); Marvin Holladay, Allan Beutler (bs); Wayne Dunstan (bsx); Albert Pollan (tba); Pat Senatore, Red Mitchell, Pete Chivily (b); Jerry McKenzie, Art Anton (d). 9/60–12/61.*

*** **Adventures In Jazz** Capitol 21222-2 *As above, except omit Noto, Huffsteter, Hyde, Sikora, Knight, Burnett, Horan, Wirtel, Pollan, Chivily, Anton; add Joel Kay (bsx). 7–12/61.*

Standards In Silhouette is a modest gem of the period. The charts were by the 22-year-old Bill Mathieu, and they fashion 'concert' settings for nine ballads, from 'Little Girl Blue' (which is barely recognizable) to John Lewis's 'Django', which survives Kentonization mainly through a beautiful contribution from Charlie Mariano. There are some other good soloists – LeCocque in 'Ill Wind', Roger Middleton on 'The Thrill Is Gone'. A long haul, but track by track an accomplished and handsome big-band record.

The two *Adventures* records have their moments. The *Blues* set was arranged by Gene Roland, who seldom bothers to tax the resources of this over-resourced band, although he does what he can to vary the sonorities coming out of this brass-heavy orchestra. There were fewer interesting soloists in the band at this point, though, and both this and *Jazz* could use a maverick spirit to cut loose here and there.

*** **Together** Sounds Of Yesteryear DSOY 601 *Kenton; Marvin Stamm, Steve Huffsteter, Bob Rolfe, Bud Brisbois, Dalton Smith (t); Gene Roland (mel); Dick Hyde, Jack Redmond, Ray Sikora (tb); Jim Amlotte, Bob Knight (btb); Gabe Baltazar (as); Sam Donahue, Sam Renzi (ts); Marvin Holladay, Wayne Dunstan*

(bs); Pete Chivily (b); Jerry Mackenzie (d); George Acevedo (perc); June Christy (v). 60.
A reunion of Stan and June, the occasion being another four National Guard transcription programmes. Not too many surprises in the programme – 'Opus In Chartreuse' is about the only unusual score – but June sounds fine and the sound is good enough.

*****(*) Mellophonium Moods** Status STCD 106 *Kenton; Dalton Smith, Marvin Stamm, Bob Behrendt, Keith La Motte, Bob Rolfe (t); Gene Roland, Dave Wheeler (btb, tba); Ray Starling, Dwight Carver, Carl Saunders (mel); Bob Fitzpatrick, Dee Barton, Bud Parker (tb); Jim Amlotte (btb); Gabe Baltazar (as); Charlie Mariano, Ray Florian (ts); Allan Beutler (bs); Joel Kaye (bsx); Val Kolar (b); Jerry McKenzie (d).* 3/62.
****(*) 1962** Sounds Of Yesteryear DSOY 603 *As above except add Jean Turner (v).* 5/62.
****(*) At The Holiday Ballroom, Northbrook, Chicago / *** More Mellophonium Moods** Status DSTS1018 / 1010 *As above, except omit Rolfe, Roland, Kolar, McKenzie; add Bill Briggs (t), Lou Gasca (mel), Tom Ringo (tb), Bucky Calabrese (b), Bill Blakkested (d), Jean Turner (v).* 5/62; 8/62.
Kenton's 'Mellophonium' band took his fascination with brass to new lengths: there are 15 brass-players in both of these bands. The leader's verdict was that the band represented 'the New Era in Modern American Music', but it actually sounds like a beefier, more metallic edition of the old Kentonian machine. By this time, the winds of jazz fashion had little effect on the orchestra's direction. But he was still usually on the dinner-dance circuit, and all of these discs contain somewhat rueful admissions from the leader that they'll play something people can dance to, but he wouldn't mind if some people also wanted to listen. No false pride: this was a great, swinging band and, if Kenton had lost most of his best soloists, the features for Baltazar, Mariano and some of the brassmen are handled with great aplomb. The *Mellophonium Moods* set is the best one in terms of fidelity and, with a higher degree of original material, including a number of Kenton rarities, it's marginally the most interesting musically, too. *1962* is from Chicago's Holiday Inn: Jean Turner sings a couple of sexy vocals, and Stan, in a state of complete exasperation, plays a Twist in answer to several requests. *More Mellophonium Moods* doesn't quite have the hi-fi of the other one, but it still sounds pretty good, and there is some lovely playing: Ray Starling takes a perfectly poised solo on 'Misty', and 'Maria' is a resplendent treatment of Johnny Richards's arrangement. The comedy version of 'Tea For Two' is a drawback, though. The same band took to the boards at Northbrook, Chicago, and this time the sound is muzzier and the programme a little lacking in lift. Nevertheless, Status should be congratulated for unearthing so much by this edition of the band.

***** Adventures In Time** Capitol 55454-2 *Kenton; Dalton Smith, Bob Behrendt, Marvin Stamm, Keith La Motte, Gary Slavo (t); Bob Fitzpatrick, Bud Parker, Tom Ringo (tb); Jim Amlotte (btb); Ray Starling, Dwight Carver, Lou Gasca, Joe Burnett (mel); Dave Wheeler (btb, tba); Gabe Baltazar (as); Don Menza, Ray Florian (ts); Allan Beutler (bs); Joel Kaye (bs, bsx); Bucky Calabrese (b); Dee Barton (d); Steve Dweck (perc).* 9/62.
One of the studio entries by the Mellophonium band. The charts are all by Johnny Richards, neither the best nor the worst of Kenton's arranging clique. There's an awful lot of *fff* in the scoring and some of the crescendoes are apocalyptic, even by Kenton's standards. Soloists make their mark – Gabe Baltazar's alto in particular – but this isn't about the jazz improviser; it's about Kentonian hosannas.

***** At Brant Inn 1963** Sounds Of Yesteryear DSOY 6018 *Kenton; Gary Slavo, Ronnie Ossa, Ron Keller, Bob Behrendt, John Ecqart (t); Jiggs Whigham, Bob Curnow, (tb); Chris Swanson (vtb); Jim Amlotte, Dave Wheeler (btb); Tony Scodwell, Dick Martinez, Bob Faust, Bob Crull (mel); Gabe Baltazar (as); Steve Marcus, Ray Florian (ts); Archie Wheeler (bs); Joel Kaye (bsx, picc); John Worster (b); Dee Barton (d).* 6/63.
Modern times are starting to creep into Stan's music here. Steve Marcus is the first tenorman who sounds as if he's a Coltrane follower, and even Jiggs Whigham is clearly not looking back to the '40s. Less than 40 minutes of music, the brass and reeds sound fine, but the piano sounds like an old upright.

***** Stan Kenton Conducts The Los Angeles Neophonic Orchestra** Capitol 94502-2 *Kenton; Dalton Smith, Frank Higgins, Gary Barone, Ronnie Ossa, Olie Mitchell (t); Bob Fitzpatrick, Vern Friley, Gil Falco (tb); Jim Amlotte (btb); Vince DeRosa, Bill Hinshaw, John Cave, Richard Perissi, Arthur Maebe (frhn); Bud Shank, Bill Perkins, Bob Cooper, Don Lodice, John Lowe (reeds); Claude Williamson (p); Emil Richards (vib); Dennis Budimir (g); John Worster (b); Nick Ceroli (d); Frank Carlson (perc).* 9/65.
The Neophonic Orchestra was permanently based in LA and used some of the mass of former Kentonians who'd gone on to regular studio work there. As it happened, this session was a mix of the regular men with old hands such as Shank, Cooper and Perkins. The music came from various hands, including Hugo Montenegro, Jimmy Knight and John Williams, but the only really interesting piece is the bonus track, Clare Fischer's 'Piece For Soft Brass, Woodwinds And Percussion'. The rest is standard if accomplished Kentonian grandiloquence. Excellent sound.

***** Stan Kenton With The Danish Radio Big Band** Storyville 101 8340 *Kenton; Palle Mikkelborg, Idrees Sulieman, Allan Botschinsky, Palle Bolvig, Svend Ludvig (t); Torolf Molgaard, John Lind, Ole Kurt Jensen, Poul Kjaeldgaard, Steen Engelholt, Helmuth Hansen (tb); Preben Garnov, David Sternbach, Knud Sørensen , Per Larsen (frhn); Uffe Karskov (as, ts); Rolf Billberg, Erling Christensen (as); Bent Jaedig (ts); Bent Nielsen (bs); Ole Molin (g); Niels-Henning Ørsted Pedersen (b); Bjarne Rostvold (d); John Steffensen, Per Nielsen (perc).* 3/66.
It's interesting to hear how the doughty men of the DRBB coped with some vintage Kenton scores with their distinguished guest leader at this 1966 Copenhagen concert. The music doesn't seem to have given them any real trouble and they even get through all of Johnny Richards's 'Cuban Fire Suite', but the brassy spark which an American orchestra would have brought to these charts is lacking to some extent.

***** Clearwater '72** Hitchcock Media CD-0212 *Kenton; Ray Brown, Mike Vax, Jay Saunders, Dennis Noday, Mike Snustead (t); Phil Herring, Fred Carter, Dick Shearer, Mike Jamieson, Mike Wallace (tb); Chuck Carter, Chris Galuman, Quin Davis, Richard Torres, Willie Maiden (reeds); John Worster (b); Jerry McKenzie (d); Ramón López (perc).* 3/72.
****(*) At The Pavilion, Hemel Hempstead / *** Live At London Hilton 1973 Volumes I & II** Status DTS1017 / 1005 / 1006 *Kenton; Dennis Noday, Paul Adamson, Frank Minear, Mike Snustead, Robert Winiker (t); Dick Shearer, Harvey Coonin, Lloyd Spoon (tb); John Park (as); Chris Galuman (ts, f); Richard Torres, Willie Maiden (ts); Roy Reynolds (bs); John Worster (b); Peter Erskine (d); Ramón López (perc).* 2/73.

***** Live At Carthage College Volumes 1 & 2** Magic DAWE 69 / 70
Kenton; Mike Barrowman, Kevin Jordan, Glenn Stuart, John Harner, Mike Snustead (t); Dick Shearer, Lloyd Spoon, Brett Stamps (tb); Bill Hartman (btb); Mike Wallace (btb, tba); Terry Cooke (as); Richard Torres, Dick Wilkie (ts); Roy Reynolds, Rich Condit (bs); Kirby Stewart (b); Peter Erskine (d); Ramón López (perc). 2/74.

Like any bandleader working through this period, Kenton had to change and compromise to survive, and the orchestra he worked with through the '70s became as modish and subject to fads as any big-band survivor. But at least Kenton had always stood by his 'progressiveness' and, subject to trashy material and clockwork charts though many of the later records are, the orchestra is no less predictable or bombastic than, say, the Basie band in the same period. Kenton had no charmed team of soloists by now, but, as with the Buddy Rich band, he valued precision and overall effect, and all the current CDs have their virtues.

The Clearwater show from 1972 is in especially vivid sound and the surging power of the band on pieces such as 'A Step Beyond' and 'Ambivalence' is still impressive. The British concerts from February 1973 appear in good sound on their respective discs, but since the programme at Hemel Hempstead is largely duplicated on the Hilton show, which is spread across two discs (with a lot of chat, banter and introductions), only fanatics would consider getting both. Each is a decent set, though, with some of Kenton's most jazz-directed charts and Park, Winiker and Torres all taking good turns – Park's feature on 'Street Of Dreams' at the Hilton is a gem. The Carthage College date also sounds full and vivid, with occasional bass-heaviness. The programme is a typically catholic mixture, with 'Peanut Vendor' sitting next to 'MacArthur Park'.

***** Live At Sunset Ridge Country Club, Chicago** Magic DAWE 59
Kenton; Jay Sollenberger, Dave Kennedy, Steve Campos, Tim Hagans, Joe Casano (t); Dick Shearer, Dave Keim, Mike Egan (tb); Allan Morrisey (btb); Doug Purviance (btb, tba); Terry Layne (as); Roy Reynolds, Dan Salmasian (ts); Greg Smith, Alan Yankee (bs); John Worster (b); Gary Hobbs (d); Ramón López (perc). 5/76.

****(*) Live In Cologne 1976 Volumes 1 & 2 / **(*) Kenton Plays Poland / *** Live In Europe** Magic DAWE 64 / 65 / Yesteryear DSOY 648 / Vocalion CDLF 8125 *As above, except omit Keim, Salmasian, Smith; add Jeff Uusitalo (tb); Teddy Andersen (ts); Greg Metcalf (bs).* 9/76.

Some concerts from towards the end of the band's life. Kenton is still reprising his remarks about music for dancing versus music for listening at the start of the Chicago dance date, but he's humorous enough about it, and the band are very full and strong (though the sound-mix shoves Worster to the very front). Terry Layne sounds good on alto, and though the tempos are easy-going, they don't get slack. The Cologne date is more ambitious, though not necessarily more enjoyable: sound is a bit less palatable, and 'Intermission Riff' on the first disc is something of a never-ending story, but the band sound fit and Kenton enjoys himself, even though his own health was in serious decline. The Poland set begins, cheekily enough, with a version of 'Take The "A" Train', and the other choices – 'Stompin' At The Savoy', 'Send In The Clowns' and some average originals – show how awkward it was finding a balance of material. Rather boxy sound and Stan's piano could have used some attention. The Vocalion set, cut in Holland only three days later, is in superior fidelity, although the overall merit of the music is about the same.

***** Live At Newport 1959 – 1963 – 1971** Jasmine JASBOX 1 3CD *As various discs above.* 7/59–7/71.

Three editions of the Kenton band at three different Newport Festivals. Stan was too ill to attend his own set at the ill-fated 1971 festival, and it does seem to be lacking in sparkle – or, at least, the old man's authority. The earlier sets are decent enough representations. As a bargain-box of live Kenton, a fair enough deal.

*****(*) Live Hits And Rarities** Status DSTS 1041 *As various Status discs above.* 52–76.

It seems fitting to end this entry with a compilation of what the title says, a track each from the numerous live releases on Dave Kay's Status label, which did much to keep Kenton's music out there in the '80s and '90s. Doubtless dedicated Kentonites will have it all, but it makes for one of the very few long sweeps through the bandleader's career, and there is a bonus version of the previously unreleased 1976 version of 'Mack The Knife'.

A few words to close: Magic and Status CDs have an in-and-out existence, pressed in limited numbers, possibly as demand dictates – be patient; a good deal of later material from Creative World arrived right on press time and, as mentioned above, will be reviewed in due course. The essential picture, though, remains the same, even if Kenton fans seem to have an insatiable jones for product.

Also, in brief:

****(*) Balboa Bash / **(*) Etude For Saxophones / **(*) Eager Beaver / **(*) Painted Rhythm** Naxos Jazz Legends 8.120517 / 8.120518 / 8.120703 / 8.120714. 41–42; 41–42; 12/44; 12/44–12/45.
Transcriptions sets from the early '40s, in some cases prehistoric Kenton. Budget buys for specialists.

****(*) On The Air / *** One Night Stand** Status DSTS 1022 / Candid Choice CHCD 71051. 3/51; 7/52.
Some good music in these airshots from shows in Hollywood, Catalina Island and Bristol, Connecticut. The second disc is from the Hollywood Palladium.

****(*) Let's Go To Town** Magic DAWE 108. 9/53.
Four short sets from a radio recruitment show for the National Guard.

***** Live At The Patio Gardens Ballroom Vol. 1 / **(*) ... Vol. 2 / **(*) ... Vol. 3** Magic DAWE 56/7/8. 8/57.
Typical Kenton sets for a dancing audience, which means less ambitious programmes, many standards, brief interpretations, careful solos.

***** The Ballad Style Of Stan Kenton** Capitol 56688-2. 5–6/58.
Kenton Plays Pretty.

***** Viva Kenton!** Capitol 60445-2. 9/59–4/63.
ns:d="urn:JZG"
Stan meets the cha-cha. Some surprisingly effective pieces.

****(*) Live In Biloxi / **(*) Return To Biloxi / *** Live At Barstow 1960** Magic DAWE 30 / 35 / Status DSTS1001. 60.
Part of a rash of live material around 1960. The two Biloxi sets are recorded mistily and the orchestra comes over rather waywardly. *Live At Barstow* is nearly all standards, with many nice solo spots.

***** A Merry Christmas** Capitol 92601-2. 10/60–4/63.
The strangest jazz Christmas album ever made ends on Maynard Ferguson's 'Christmas For Moderns' spectacular. Gorgeous sound.

****(*) At The Arcadia Theatre 1974** Magic DAWD 94 2CD. 10/74.
A few late sparks, but not many.

Freddie Keppard (1890–1933)

CORNET

A bandleader in New Orleans at 16, he was touring by 1910, his massive sound shaking up the pre-jazz scene. Secretive about his own playing and alcoholic, he missed the chance to record early and was overtaken by Armstrong.

*****(*) The Complete Set 1923–1926** Retrieval RTR 79017 *Keppard; Elwood Graham, James Tate (c); Fred Garland, Eddie Vincent, Fayette Williams, Eddie Ellis (tb); Jimmie Noone (cl, as, v); Clifford King (cl, as); Johnny Dodds, Angelo Fernandez (cl); Joe Poston (as); Jerome Pasquall, Norval Morton (ts); Arthur Campbell, Antonia Spaulding, Adrian Robinson, Jimmy Blythe (p); Jimmy Bell (vn); Stan Wilson, Erskine Tate (bj); Bill Newton (tba); Bert Greene, Jasper Taylor, Jimmy Bertrand (d); Papa Charlie Jackson (v).* 6/23–1/27.
One of the great unanswered questions in jazz is how good Keppard really was. The second 'King' of New Orleans cornet, after Buddy Bolden and before Joe Oliver, his handful of records offer ambiguous evidence and suggest a musician who cottoned on to ragtime but never quite got a grip on where jazz was going. He has a big, jabbing sound, when you can hear him, and, cut loose from his surroundings, he can work up genuine excitement. That happens only a few times on the 24 tracks which are his entire legacy, and even then his presence on a few of them is doubtful. The bigger-band sides with Doc Cook and Erskine Tate are often a disappointing lot, and one has to turn to the small-group performances with Jimmy Blythe, Jasper Taylor and Keppard's own Jazz Cardinals to hear him working at something like optimum level, in the rough-and-ready Chicago jazz of the day.

The Retrieval edition is so well remastered that it made us reconsider our verdict on Keppard. The Doc Cook band numbers have never sounded finer, and even the Erskine Tate tracks from 1923 stand up much better than before. One still needs ears sympathetic to the music of that day, but more than any other previous issue this brings Keppard back to life.

Anthony Kerr

VIBRAPHONE

Irishman who follows in the steps of Hampton and Gibbs.

***** Too Marvellous For Words** Zephyr 32 *Kerr; Jim Watson (org); Steve Brown (d).* 01.
***** Now Hear This** Ronnie Scott's Jazz House JH55 *Kerr; Albert Bover (p); Matt Miles (b); Stephen Keogh (d).* 03.
Kerr has a greater reputation among musicians than among fans. These don't quite capture the essence of his live performances, which are electrifying. The Ronnie Scott's date comes close, but the sound is flat and uninviting, while the more adventurous studio session for Zephyr doesn't gel. Kerr favours a standards repertoire and is always alert to the emotional cadence of a song. His mostly two-mallet approach is crisp and always dead-centre, though it sometimes lacks light and shade.

Martin Kershaw (born 1973)

ALTO AND SOPRANO SAXOPHONES

English-born; moved to Edinburgh after a period at Berklee.

***** Fruition** Caber CD026 *Kershaw; Chick Lyall (p); Mario Caribé (b); Stuart Brown (d).* 02.
There's a mature ease to this debut record. A lot of the credit goes to the experienced Lyall, whose calm, often philosophical playing establishes a foundation for most of these tracks, especially the ballads 'Eclipse' and 'Hope'. Kershaw's own sound is pungent and alert, sometimes reminiscent of Art Pepper. His arrangement of 'Dance Of The Siamese Children' suggests a well-grounded musician who's at ease in many different idioms.

Barney Kessel (1923–2004)

GUITAR

Born in Muskogee, Oklahoma, he played in LA big bands in the mid-'40s, did studio work and formed The Pollwinners Trio with Ray Brown and Shelly Manne. He continued touring until 1992.

***** Easy Like** Original Jazz Classics OJC 153 *Kessel; Bud Shank, Buddy Collette (as, f); Harold Ross, Claude Williamson (p); Harry Babasin (b); Shelly Manne (d).* 11/53–2/56.
***** Plays Standards** Original Jazz Classics OJC 238 *Kessel; Bob Cooper (ts, ob); Claude Williamson, Hampton Hawes (p); Monty Budwig, Red Mitchell (b); Shelly Manne, Chuck Thompson (d).* 6–7/54.
*****(*) To Swing Or Not To Swing** Original Jazz Classics OJC 317 *Kessel; Harry 'Sweets' Edison (t); Georgie Auld, Bill Perkins (ts); Jimmy Rowles (p); Al Hendrickson (g); Red Mitchell (b); Irv Cottler (d).* 6/55.
***** Music To Listen To Barney Kessel By** Original Jazz Classics OJC 746 *Kessel; Buddy Collette, Jules Jacob, George Smith, Howard Terry, Justin Gordon, Ted Nash (reeds); André Previn , Jimmy Rowles, Claude Williamson (p); Buddy Clark, Red Mitchell (b); Shelly Manne (d).* 8–12/56.
'The blues he heard as a boy in Oklahoma, the swing he learned on his first band job and the modern sounds of the West Coast school': Nesuhi Ertegun's summary of Kessel, written in 1954, still holds good. Kessel has often been undervalued as a soloist: the smoothness and accuracy of his playing tend to disguise the underlying weight of the blues which informs his improvising, and his albums from the '50s endure with surprising consistency. *Easy Like*, with flute by Shank and Collette, is a little too feathery, but the guitarist's clean lines spare little in attack and the terrific 'Vicky's Dream' emerges as furious bop. The two subsequent albums suggest a firm truce between Basie-like small-band swing and the classic West Coast appraisal of bop. The inclusion of such ancient themes as 'Louisiana', 'Twelfth Street Rag' and 'Indiana' suggests the breadth of Kessel's interests, and although most of the tracks are short, nothing seems particularly rushed. Lester Koenig's superb production has been faithfully maintained for the reissues: Manne, especially, is well served by the engineering. *Music To Listen To Barney Kessel By* sweetens the mix by sticking to cute woodwind and reed arrangements of familiar tunes while Kessel swings smilingly through it; nothing demanding, but it's done so breezily that it cuts most of the so-called easy-listening jazz of recent years.

*****(*) The Poll Winners / *** The Poll Winners Ride Again / ***(*) Poll Winners Three** Original Jazz Classics OJC 156 / 607 / 692 *Kessel; Ray Brown (b); Shelly Manne (d).* 3/57; 8/58; 11/59.

Since Kessel, Brown and Manne regularly scored high in jazz fans' polls of the day, Contemporary's decision to record them as a trio was commercially impeccable. But they were a committed musical group too. *The Poll Winners* includes jamming on 'Satin Doll' and 'Mean To Me' which is sophisticated enough to imply a telepathy between Kessel and Manne. But the group push harder on the remaining records, although *Ride Again* includes some weak material. The superb studio sound highlights inner detail.

***** Let's Cook!** Original Jazz Classics OJC 970 *Kessel; Frank Rosolino (tb); Ben Webster (ts); Victor Feldman (vib); Jimmy Rowles, Hampton Hawes (p); Leroy Vinnegar (b); Shelly Manne (d).* 8–11/57.

***** Some Like It Hot** Original Jazz Classics OJC 168 *Kessel; Joe Gordon (t); Art Pepper (cl, as, ts); Jimmy Rowles (p); Jack Marshall (g); Monty Budwig (b); Shelly Manne (d).* 3–4/59.

***** Swingin' Party!** Original Jazz Classics OJC 1066 *Kessel; Marvin Jenkins (p, f); Gary Peacock (b); Ron Lundberg (d).* 7/60.

***** Workin' Out!** Original Jazz Classics OJC 1061. *Kessel; Marvin Jenkins (p, f); Jerry Good (b); Stan Pepper (d).* 1/61.

***** The Artistry Of Barney Kessel** Contemporary 60-021 *As OJC albums listed above.*

Let's Cook! offers a couple of tracks where Barney jams with a band including Rosolino, Webster and Rowles: an unusual line-up (playing 'Tiger Rag'!) which has its moments. The rest is a more conventional quintet with Feldman and Hawes. *Some Like It Hot* works much better, since this set of tunes from the then-hit film offered the kind of new-lamps-for-old which Kessel had already been trying on earlier records. Pepper shines on all three horns, Gordon contributes some acrid solos on one of his rare appearances on record, and Kessel experiments with three different guitars and a couple of duo-only tunes. 'Runnin' Wild', taken at a blistering pace, is a tiny gem.

Swingin' Party! has studio applause, and works up a fine head of steam on Milt Jackson's 'Bluesology' and Brownie's 'Joy Spring', with the young Peacock sounding very good; but Jenkins is no great shakes at the piano and his flute feature is querulous. *Workin' Out!* finds Kessel starring in front of a very workmanlike quartet. *The Artistry Of* is a user-friendly selection from the OJC albums and is an effective sampler of the period.

*****(*) Feeling Free** Original Jazz Classics OJC 1043 *Kessel; Bobby Hutcherson (vib); Chuck Domanico (b); Elvin Jones (d).* 2/69.

***** The Poll Winners / Straight Ahead** Original Jazz Classics OJC 409 *Kessel; Ray Brown (b); Shelly Manne (d).* 7/75.

Kessel spent most of the '60s as a studio session guitarist. *The Poll Winners* reunion is as good as their earlier records, yet looser, less drilled. 'Caravan' and 'Laura' become springboards for playing as freely as they ever could together.

The odd one out is *Feeling Free*, as unbuttoned a record as Kessel ever made. As ever, Jones makes a huge amount of noise, which the guitarist does his best to ride over, and with Hutcherson also in volatile mood this is excitingly spontaneous. The material is rather drab – a couple of blues, 'This Guy's In Love With You' and 'The Sounds Of Silence' – but the group plays with real involvement, as if to see what they could make out of a situation which in other hands would have been just another pop-jazz date.

***** Solo** Concord CCD 4221 *Kessel (g solo).* 4/81.

Kessel's only solo album isolates the virtues and the vulnerabilities of his art. In an age of superfast guitarists and everyday eclectics, Kessel's simplicity and trust in his touch seemed almost elemental. On a ballad like 'What Are You Doing The Rest Of Your Life?' he treats the melody like a recitalist, brushing through it, the soul of discretion. His finger technique makes you feel the physicality of the guitar, and the strumming on the uptempo section of 'Manha De Carnaval' reminds one that he helped establish the grammar for rock'n'roll guitar, playing on some of the Coasters' classic sides. He touches on bebop almost as an aside, and one can hear him thinking back to Charlie Christian some of the time. This is the most unpretentious of solo records and, while nothing like a masterpiece, it affords much pleasure.

Also, in brief:

***** Blues For A Playboy** Five Four 25. 11/52–12/56.

A nice compilation of early recordings and appearances with Art Tatum (*p*), Lester Young (*ts*), Anita O'Day, Billie Holiday (*v*).

**** Plays Carmen** Original Jazz Classics OJC 269. 12/58.

A cute idea that should have stayed as no more than that.

****(*) Breakfast At Tiffany's / Bossa Nova / Contemporary Latin Rhythms** Collectables COL-CD-2857 2CD. 1/62–63.

Three albums made for Reprise. Kessel gets in a few decent passages, but these records are strictly kitschville.

***** Live In Los Angeles At P.J.'s Club** Gambit 69226. 65–73.

The bulk of this is from LA, with a trio track from Denmark, some blues from a 1973 Swedish TV show and a blues jam with Kenny Burrell and Grant Green, supposedly from Ronnie Scott's in 1969.

Stefan Keune (born 1965)

SOPRANINO, ALTO AND TENOR SAXOPHONES

Born in Oberhausen. A late-ish starter, he began on tenor saxophone and switched largely to sopranino in the late '80s/early '90s. Has a strong interest in modern classical styles as well as the taxing discipline of solo improvisation.

***** Loft** Hybrid HMP CD 3 *Keune; Hans Schneider (b); Paul Lytton (d, perc, elec).* 3/92.

***** Excerpts & Offerings / *** Frequency Of Use** Acta 14 / Nurnichtnur Berlston 102 12 31 *Keune; John Russell (g).* 11/00; 10/02.

****** Sunday Sundaes** Creative Sources CS 030 *Keune (sno, as solo).* 8 & 9/04.

Keune first came to wider notice with this distinctive trio. He differs from the 'Evan Parker school' of improvising saxophone-players in still favouring a broadly vocalized tone and still mostly playing in distinct breath groups, which none the less seem to form propositions, paragraphs and whole sections within a piece. That is not to say that Keune is discursive or unduly linear, only that he is after different game.

His sopranino – still a relatively rare choice for saxophonists – has a sharp, keening quality, overblowing uncertainly and often setting up curious chordal effects which suggest Keune may vocalize across his reed on occasion. His tenor-playing is also very strong but seems to have been sidelined in more recent times.

Certainly the solo record is dominated by sopranino. Again, here, the tracks are relatively short and give some impression of predetermined structure, or at least of some prior sense of organization. If this is illusory, all the more credit to Keune's improvisational logic. *Sunday Sundaes* is an exciting record in a cruelly difficult discipline.

The duos with Russell, recorded at the Bluecoat in Liverpool and the Red Rose in London, have a jagged interest, but here the short-form improvisation often seems artificially foreshortened, as if ideas are abandoned rather than fully worked out. When Keune and Russell stretch out, as they do on the opening 'Big George' on *Excerpts & Offerings*, it's very impressive. This was the last CD issued on the Acta imprint. Better sound than on the Red Rose date.

Keystone Trio

GROUP

Top-of-the-line piano trio, living up to its on-paper promise.

**** **Heart Beats** Milestone MCD 9256 *John Hicks (p); George Mraz (b); Idris Muhammad (d); Freddy Cole (v).* 12/95.

**** **Newklear Music** Milestone MCD 9270 *As above, except omit Cole.* 2/97.

The odd, electric-motor sound is the authors purring. This is piano-trio jazz of the very highest quality, two records which just beg to be played again and again. Hicks has his critics, some of whom condemn him for insubstantiality. This, we think, is missing the point. Almost always, he is more concerned to work within the dimensions of a song than to go off into the stratosphere. On *Heart Beats* he is admirably disciplined, relying on the exquisitely toned Mraz for counter-lines and embellishment. The opening 'Speak Low' is a *tour de force* and 'How Deep Is The Ocean?' wrings more feeling out of that rather tired song than any group we have heard in years.

As the awkwardly punning title suggests, the later record is a tribute to the music of Sonny Rollins, and a highly adventurous sampling of Newk's workbook at that: 'O.T.Y.O.G.', 'Times Slimes', 'Wynton', the inevitable 'Airegin', and others. The initial idea for the project came from session producer Todd Barkan, who is responsible for a pristine sound, and it comes to mark the great man's 25 years with the label. If people think of him as a saxophonist first and foremost and a composer only in a somewhat pragmatic sense, this is the record which may reshape that consensus. What is immediately clear is that Newk writes *songs*, not chord shapes. Hicks and Mraz intuit that and build on them gracefully. Muhammad provides the appropriate rhythmic impulse, and the results could hardly be better. The pianist signs off with 'Love Not For Sonny', a piece that bears more than a passing resemblance to his own classic 'Naima's Love Song', and none the worse for that.

Steve Khan (born 1947)

GUITAR

Born in LA, he arrived in New York in 1970 and did pop and jazz sessions and his own fusion records before returning to a more straight-ahead guitar style.

**** **Got My Mental** Evidence ECD 22197-2 *Khan; John Patitucci (b); Jack DeJohnette (d); Café (perc, v); Don Alias, Bobby Allende, Marc Quiñones (perc).* 9/96.

***(*) **The Green Field** ESC 37052. *As above, except omit Café, Alias, Allende, Quiñones; add Manolo Badrena (perc).* 5/05.

***(*) **Borrowed Time** ESC 37172 *Khan; Randy Brecker (flhn); Bob Mintzer (bcl); Rob Mounsey (ky); John Patitucci, Reuben Rodriguez (b); Jack DeJohnette (d); Manolo Badrena, Ralph Irizarry, Marc Quiñones , Badal Roy (perc); Gabriela Anders (v).* 5/05, 1/07.

Khan's adventures in fusionland are far behind him by now, but his progress has been hard to follow since many of his records are deleted. His Verve albums have been given the axe, but his newer label brought off his best record for years in *Got My Mental*. The nucleus of Khan, Patitucci and DeJohnette play with stunning authority. Ornette Coleman's 'R.P.D.D.' is beautifully stretched out, light yet intense. 'The Last Dance' and 'I Have Dreamed' are gorgeous ballads, the latter glimpsed through a pollen drift of percussion that seems unlikely yet works superbly. 'Paraphernalia' and 'Cunning Lee' are full-blooded jazz performances that are perfectly weighted. DeJohnette, who can often be overpowering in the studio, is at his most subtle and searching throughout and Patitucci seems twinned with the guitarist's lines.

Just when it seemed Khan had disappeared back into the studios, the same group came back with *The Green Field*. Again, there's a slight feeling that his music runs down over time, a principle of fusion entropy taking over, but enough of this is compelling to send you back again and again. Khan's guitar has that lovely mercurial sound again and 'El Prado Verde' itself is a delightful conception. The delicious Latinization of things like 'Congeniality' on the 2005 disc and another Ornette tune, 'Mr And Mrs People' on the Grammy-nominated *Borrowed Time*, allows Khan to indulge his fusion instincts as well as blow freely. Spots for Brecker, Mintzer and others on the later record, which takes some material from the *Green Field* sessions, are well up to scratch.

David Kikoski (born 1961)

PIANO

After studying at Berklee, he worked in Boston before moving to New York with Roy Haynes and David Sanchez.

***(*) **Inner Trust** Criss Cross 1148 *Kikoski; Ed Howard (b); Leon Parker (d).* 12/97.

*** **The Maze** Criss Cross 1168 *Kikoski; Seamus Blake (ts); Scott Colley (b); Jeff 'Tain' Watts (d).* 6/98.

**** **Almost Twilight** Criss Cross 1190 *Kikoski; John Patitucci (b); Jeff 'Tain' Watts (d).* 12/99.

***(*) **Surf's Up** Criss Cross 1208 *As above, except omit Patitucci; add James Genus (b).* 1/01.

Kikoski was almost ten years into his recording career when *Inner Trust* was made. It documents a superb but one-off trio: Howard and Kikoski worked together in the Roy Haynes band for many years, and Parker was with the pianist in the Sanchez band. It's a handsome repertory record where all the music seems to flow freely under the fingers of the musicians: Monk's 'We See' is as sprightly as 'You Don't Know What Love Is' is flowingly lyrical, the melody voiced in a way that offsets the normally dolorous feel of the song. Parker plays some remarkable things, not least on Kikoski's original title-track.

Writing is the pianist's strength, and he even gets away with an all-original programme for both *The Maze* and *Almost Twilight*. The former is slightly undone by Blake's rather faceless offerings as the sole horn, although the material has much food for thought, especially the opening 11-bar blues 'Revival' and the ensuing 'Puddles Of Memory'. *Almost Twilight* is, by contrast, almost overpowering in its assurance. Watts and Patitucci are fail-safe pros who need something out of the ordinary to make them sit up. Clever stuff like the oddly timed 'Water' is part of the story, but Kikoski is good at making this kind of music speak for itself in a clear voice, and he refuses to obfuscate what could be merely inscrutable jazz. 'Blues In The Face' is a classic essay, and the closing 'Immediacy', fast enough to make the unwary giddy, is showing off at a sublime level.

Surf's Up is perhaps not quite so good, but Kikoski picks some smart pieces to cover. Brian Wilson's title-tune is a daring choice, even if we remain unconvinced of its jazz-worthiness, but Frank Zappa's 'Oh No' comes over as a melody just waiting for this treatment, and Jackie McLean's 'Little Melonae' is turned into something surprisingly spare, even desolate.

***(*) **Details** / *** **Limits** Criss Cross 1249 / 1284 *Kikoski; Seamus Blake (ts on Limits only); Larry Grenadier (b); Bill Stewart (d).* 12/03; 12/05.

Details is an exceptional trio record. Kikoski opens with a long, sensitive reading of 'In Your Own Sweet Way' and makes the Brubeck tune sound very different. The other standard on a long set – that might have been strengthened by the pruning of one track – is Joe Henderson's 'Inner Urge', always a great blowing vehicle. Stewart is one of the best of his kind and Grenadier can always be relied on for something original.

Again, we're not persuaded that Blake adds a telling something. His vigorous, booting sound doesn't preclude strong ideas, but on the live date one wants to hear more of the recent trio at work and less diesel-powered blowing.

Also, in brief:

*** **Combinations** Criss Cross 1226. 12/01.

Reunites the group that made *The Maze*, but minus the excellent Colley.

*** **Lighter Way** Apria 4503. 6/06.

Nice trio set – Ed Howard (*b*), Victor Lewis (*d*) – on an unfamiliar label. Good representation of Dave's fine synthesizer work.

Rebecca Kilgore (born 1949)

VOICE

Previously a computer programmer, she took up singing part-time in 1980 and worked in and around Portland, Oregon. She now sings full-time and specializes in vintage repertory.

*** **I Saw Stars** Arbors ARCD 19136 *Kilgore; Dan Barrett (t, tb); Scott Robinson (cl, ts, bsx); Chuck Wilson (as); David Frishberg (p); Bucky Pizzarelli (g); Michael Moore (b).* 4/94.

***(*) **Not A Care In The World** Arbors ARCD 19169 *Kilgore; David Frishberg (p); Dan Faehnle (g).* 11/95.

**** **Rebecca Kilgore** Jump JCD 12-22 *Kilgore; Dan Barrett (c, tb); Bob Reitmeier (cl, ts); Keith Ingham (p).* 10/98.

Becky Kilgore isn't a profound singer, at least not in the way we understand Billie Holiday and Sarah Vaughan to be, but she has enormous charm and a sweet control over her material. The first finds her matched with one of Dan Barrett's swing groups, and they sparkle on his canny arrangements of standards and obscurities. If it all sounds a fraction precise and calculated, it must be because this kind of repertory date has become a commonplace in its craft and sunny expertise. We prefer the duets and trios with Frishberg and Faehnle. The pianist and singer work regularly together and there is a free-flowing empathy between them that makes the music almost sing itself. Out of 22 songs, several of them medleyed, more than half are rarely encountered nuggets from long ago, and Kilgore's fresh voice renews their acquaintance with perfect brio. When she gets to a wistful one, 'Talkin' To Myself About You', it's surprisingly affecting.

Appropriate that the Jump CD was recorded at the Manchester Craftsmen's Guild. The music is sheer unpretentious class, as close to perfect as a repertory CD can be. Barrett and Ingham confect little arrangements for 18 songs, of which only 'Just You, Just Me' could be called even close to hackneyed, and Becky's clear, melodious voice sings through the lyrics without any trace of routine. She finds a poignancy in 'Very Good Advice' which makes one wonder why this song is so obscure, and even the cutesy 'Ain't We Got Fun' has a dignity about it. And the instrumentalists are in superb fettle.

***(*) **The Starlit Hour** Arbors ARCD 19255 *Kilgore; David Frishberg (p).* 2/97.

***(*) **Harlem Butterfly** Audiophile ACD-308 *Kilgore; Bobby Gordon (cl); Chris Dawson (p); Hal Smith (d).* 4/00.

***(*) **Rebecca Kilgore With The Keith Ingham Sextet** Jump JCD 12-24 *Kilgore; Joe Wilder (t); Ken Peplowski (cl, ts); Keith Ingham (p); Gene Bertoncini (g); Frank Tate (b); Steve Little (d).* 2/01.

***(*) **The Music Of Jimmy Van Heusen** Jump JCD 12-27 *Kilgore; Dan Barrett (tb, c); Bob Reitmeier (cl); Keith Ingham (p); Nicki Parrott (b).* 5/04.

Recorded on the final night of the duo's residency at Portland's Heathman Hotel, *The Starlit Hour* is delightful. Francis Davis makes the point in his sleeve-notes that Kilgore never resorts to any kind of melodrama, so even the likes of 'It's The Talk Of The Town' are swinging and upbeat, almost in defiance of the lyrics. Yet she never does anything but put herself at the service of the song. Her control of pitch and way with time are unfussily exact, and though Frishberg can sometimes challenge an unwary performer, there's never anything less than ideal communication between the two, even on comparatively rare songs such as 'Not Mine' and 'I Hear The Music Now'.

On *Harlem Butterfly* Kilgore paid gentle homage to that gentlest of singers, Maxine Sullivan. The feel is so smilingly laid-back that the music sometimes approximates the horizontal, but it lets Becky get into her sultriest threads for 'When A Woman Loves A Man', and 'Enjoy Yourself' seems to be sprung off a calypso beat. Gordon sounds like a dozing Pee Wee Russell and Dawson and Smith get up to some interesting business when they get the chance. But it's the singer's show, and quite right too.

The Jump sessions continue the good work of the earlier disc with Ingham, although a few of the arrangements work a little too cleverly, as if the pianist were trying too hard to gild some of these lilies; and the instrumental interludes weren't needed – they only make you impatient for Becky to return.

Frank Kimbrough (born 1956)

PIANO

A player who straddles Bill Evans-like elegance and a more outside approach.

*** **Lonely Woman** Mapleshade 52682 *Kimbrough; Ben Wolfe (b); Jeff Williams (d).* 12/98.

This was already a settled trio when *Lonely Woman* was recorded and if anything some of these cuts betray signs of too much polish. The Ornette title-track has the air of a grand romantic opus, though that's blown away by Herbie Nichols's suitably boisterous 'House Party Startin''. Wolfe and Williams play a full part, but it's Kimbrough's rich touch that carries the moment.

**** **Noumena** Soul Note 121318 *Kimbrough; Scott Robinson (ts, bsx); Ben Monder (g); Tony Moreno (d, perc).* 9/97.
A wonderful set that deserves to be better known. The ballad 'Quiet As It's Kept' is certainly the best of the six compositions, but Kimbrough finds a wonderful sound on 'Nightscape', thanks to Robinson's bass saxophone, and without a conventional bass-line 'Air' and '727' have a mysterious, levitating quality. Monder interacts splendidly with the leader. A terrific live recording, with enough rough edges to suggest the group's adventure.

**** **Quickening** Omnitone 5203 *Kimbrough; Ben Allison (b); Jeff Ballard (d).* 9/98.
Kimbrough has been much involved with the Jazz Composers Collective in NYC and Allison is a colleague there. This live set from the New School has some of the adventurousness of the Keith Jarrett Trio, but without that fêted combo's self-regarding gloss. Allison keeps things tough and edgy, and it's slightly unfortunate that none of the bassist's themes are included in the set, which is again all-Kimbrough. The emphasis is reversed on Ben's records, of course.

***(*) **Lullabluebye** Palmetto 2100 *Kimbrough; Ben Allison (b); Matt Wilson (d).* 4/03.
Wilson's another master player, but he slightly unbalances this group. Kimbrough leans on a sequence of terse, taut new compositions, with more emphasis on vigorous structure and less on extended improvisation. Their version of 'You Only Live Twice' is delightful and unexpected, and Allison gets a nod as composer on his own 'Ben's Tune'. Fine, though not as compelling as its predecessor.

*** **Play** Palmetto 2118 *Kimbrough; Masa Kamaguchi (b); Paul Motian (d).* 4/05.
Motian's a near-legend in the music, but it's Kamaguchi's lateral playing on these harmonically rich tunes that immediately takes the ear. He merits more of a feature than he gets and it would be good to hear some of his writing, too. Motian's represented by the classic 'Conception Vessel', but no one's going to steal Frank's crown; he's arguably the most exciting writer for piano trio around at the moment and 'The Spins' and 'Waiting In Santander' are terrific modern jazz.

Also, in brief:

***(*) **Saturn's Child** Omnitone 11901. 8/97.
Delicious duets with Joe Locke (*vib*), and together they'll make you throw out your Chick Corea and Gary Burton records.

***(*) **The Willow** Omnitone 12103. 12/00.
With Joe Locke (*vib*) again at the heart of the group, this is also terrific, though these earlier Omnitones are harder to find now.

Soweto Kinch

ALTO AND TENOR SAXOPHONES, VOICE

Working until recently out of Birmingham, this young British saxman mixes straight-ahead and hip-hop influences.

*** **Conversations With The Unseen** Dune CD08 *Kinch; Abram Wilson (t, v); Femi Temowo (g); Michael Olatuja (b); Troy Miller (d); Eska Mtungwazi (v).* 12/02–1/03.
(*) **A Life In The Day Of B19: Tales Of The Towerblock Dune CD 014 *As above, except add Abram Wilson (t); Harry Brown (tb); Jason Yarde (perc); Denys Baptiste (ts); Rasiyah, Francis Mott, Moira Stuart (v).* 06.
A lot of what he plays still has a workshopped feel, but he's already thinking his way into more original settings, and the deftly inserted flavours of hip-hop which bubble through every so often are more striking given that basically he's a hardcore altoman with nods to cool-school players as much as anything more modish. The band are somewhat less impressive, and they're asked to provide a sometimes unambitious support, with Miller not exactly the most swinging drummer on record. The most interesting partnership is with Temowo.

Kinch received as much press attention for who he is and where he comes from as for the music. The second album played on that to some degree. Note the switch from the Courtney Pine-ish title to something more ruggedly personal and immediate. It's also part of a two-part fable, to be continued with *Basement Fables*, and it features three characters on a London sink estate, with newsreader Moira Stuart as narrator. Musically, it's deft only episodically and the set is too long by half. One simply doesn't feel any deep interest in the characters and the guest musicians just feel like an intrusion, like a Dune day out; even so, an instrumental version would be welcome.

Bob Kindred

TENOR SAXOPHONE

Came out of Philadelphia and settled in New York. Much admired by fans and fellow musicians but hasn't made a wider impact.

*** **Gentle Giant Of The Tenor Sax** Mapleshade 09032 *Kindred; Larry Willis (p).* 3 & 5/01.
Kindred's tone and phrasing resemble a cross between Ben Webster and Stan Getz, but he has a distinctive timbre that recalls neither of those giants. He hasn't attracted much notice from major labels as yet, and some of his discs probably have to be sourced through the website. The Mapleshade duos are lovely, though, with Willis an inspiring and expressive partner. 'Blood Count' is heart-rending, and the closing interpretation of Django's 'Anouman' is one of the most affecting ever. Nothing much here if you want fire and anger from your jazz, but as a late-night ballad set and sampling of one of the music's real gentlemen it's recommended.

Peter King (born 1940)

ALTO AND SOPRANO SAXOPHONES, CLARINET

Born in Surrey, he was still a teenager when he opened at Ronnie Scott's Club in 1959. An initial bebop style has gradually absorbed other influences.

***(*) **East 34th Street** Spotlite SPJ-CD 24 *King; John Horler (p); Dave Green (b); Spike Wells (d).* 1/83.
*** **Brother Bernard** Miles Music MM CD 076 *King; Guy Barker (t); Alan Skidmore (ts); John Horler (p); Dave Green (b); Martin Drew, Tony Levin (d).* 88–89.

***** Tamburello** Miles Music MM CD 083 *King; Steve Melling (p, ky); James Hellawell (ky); Alec Dankworth (b); Stephen Keogh (d, perc).* 10/94.
King remains Britain's most eminent keeper of the bebop alto flame. It's good to have the best of four Spotlite LPs back in circulation. This presented King's working group of the period. The resounding impact of King's playing seems more impressive at this distance. There are six originals, each just individual enough to take the context out of the ordinary, and the saxophonist's brimming virtuosity goes in tandem with an inner calm.

Brother Bernard includes extended solos on 'Overjoyed' and 'But Beautiful' which offer intensely lucid thinking on fertile melodies, but the rhythm section contribute facelessly admirable support and the guest spots by Barker and Skidmore add little except extra weight. *Tamburello* is a deal more ambitious yet doesn't hang together very well as an album. Fine improvisations on Wayne Shorter's 'Yes And No' and McCoy Tyner's 'You Taught My Heart To Sing' sit alongside a couple of diffident King originals and arrangements on Bartók and Purcell, with the final four tracks standing as a linked meditation on the death of Ayrton Senna. Touchingly effective in parts, but too much of the music is compromised by the electric keyboards. It's not that their presence is disagreeably 'modern', but that they're just not recorded or mixed with any subtlety.

***** Speed Trap** Jazz House 41 *King; Gerard Presencer (t); Steve Melling (p); Alec Dankworth (b); Steven Keogh (d).* 96.
Recorded at Ronnie Scott's, this is a fine set by an established group. Mixing originals like the fiery title-piece with standards ('My Man's Gone Now') and modern jazz repertoire (Coltrane's love theme 'Naima'), King puts the group through their paces. Presencer is superb in the ensembles though possibly a little reserved in his solo spots, while Melling and Dankworth keep things tight but not restricted at the back. The only slight question mark is Keogh's drumming, but this is the fault of the recording rather than the player. Otherwise, the sound is pretty faithful and captures a hot and even stormy night at the famous club.

***** Janus: Live At The Purcell Room** Miles Music CD088 *King; Gordon Beck (p); Jeremy Brown (b); Stephen Keogh (d); Lyric String Quartet.* 97.
***** Lush Life** Miles Music MM CD085 *As above, except add Gerard Presencer (t); Steve Melling (p); Steve Hamilton (ky).* 7/98.
King's own playing remains marvellous, but he is still searching for something which suggests a more meaningful context as far as records are concerned, and we are unconvinced by some of these settings. For a bebop disciple, it's noticeable how much King is taking on later influences: the live South Bank set finds him working in larger structures and arrangements that only really pay off on the later project. Coltrane looms large over the intense soprano improvisation on 'Ronnie's Sorrow', and the solo treatment of 'Lush Life', if a bit rehearsed in feel, is something new in his work on record. As is the subtle reworking of 'Nefertiti'. Yet it's still the straight-ahead burners such as 'Flying Scotsman' which carry the most pleasure.

*****(*) Footprints** Miles Music CD087 *King; Steve Melling (p); Jeremy Brown, Arnie Somogyi (b); Stephen Keogh (d).* 02.
A phenomenal live set, recorded at Pizza Express. There are very strong versions of the Wayne Shorter title-piece and McCoy Tyner's 'Search For Peace', a fantastic final version of Victor Feldman's 'Joshua' and strong originals from Melling. The real *tour de force*, though, is an emotive rendition of Waldron's 'Soul Eyes' on which King plays one of his best recorded solos. The disc was recorded at different sessions, which explains the two bassists. Another great one from King.

Scott Kinsey

PIANO, KEYBOARDS

Began piano at an early age and later studied at Berklee. First came to prominence with Tribal Tech but has since played with an impressive array of jazz stars. Also respected as a movie soundtrack performer.

***** Kinesthetics** Abstract Logix 003 *Kinsey; Tim Hagans (t); Steve Tavaglione (sax); Michael Landau, Jinshi Ozaki (g); Jimmy Earl, Abraham Laboriel, Gary Wills (b); Cyril Atef, Vinnie Colaiuta, Kirk Covington (d); Alex Acuna, Brad Dutz, Arto Tunçboyacayan (perc).* 12/04–2/05.
Former boss Joe Zawinul exec-produces on this fine debut and the influence (or homage on 'This Is That') is reasonably plain, though Kinsey's conception is already an advance on the old Weather Report/Update/Zawinul Syndicate idiom. Various members – early and more recent – of Tribal Tech took part in the sessions, which are predictably eclectic for a debut album.

Kinsey likes his synths and sounds like a guy constantly on the lookout for the bit of kit that will match the sounds in his head. Like the various line-ups, the sonic palette is perhaps too mixed to yield a satisfactorily coherent album, but track by track it's great stuff. On some of the earlier tracks, it's left to the guest players to provide the real drama: Hagans's great playing on 'The Combat Zone', Tavaglione's on his own 'Sometimes I ...'. Gradually, though, the leader's vision becomes more evident. He has a richly individual touch, even on electronic instruments, and when he marshals his ideas most effectively, as on 'Uncle Pat's Gypsy Van' and the closing pair of 'Shinjuku' and 'One For Jinshi' (which seem to have something of an *Agharta*-period Miles Davis influence to them), he is as fresh and original as anyone on the fusion front at the moment. He can play straighter, too, as 'Quartet' (with Colaiuta in topping form) amply confirms. Great stuff all round.

John Kirby (1908–52)

BASS

Joined Fletcher Henderson in 1930 and then worked in various bands until scoring a big hit with a small group at the Onyx Club in 1937, with Charlie Shavers and latterly vocals by Maxine Sullivan.

*****(*) John Kirby, 1938–1939 / ***(*) John Kirby 1939–1941** Classics 750 / 770 *Kirby; Charlie Shavers (t); Buster Bailey (cl); Russell Procope (as); Billy Kyle (p); O'Neil Spencer (d, v).* 10/38–10/39; 10/39–1/41.
***** John Kirby, 1941–1943** Classics 792 *Kirby; Charlie Shavers (t); Buster Bailey (cl); George Johnson, Russell Procope (as); Clyde Hart, Billy Kyle (p); Bill Beason, Specs Powell, O'Neil Spencer (d, v).* 7/41–12/43.
They played in white ties and tails – and they often sounded that way – but the Kirby Sextet has exerted a small and subtle influence on recent jazz. The original septet, led by Buster Bailey, shed a member and Kirby (a better organizer and front-man, despite his

instrument) was appointed leader. Many of the early arrangements are, surprisingly, credited to Charlie Shavers, and it's fascinating to hear him sound so well-mannered, both with horn and with pencil. Titles like 'Opus 5', 'Impromptu' and 'Nocturne' on Classics 750 point to classical sources and ambitions for some of the material, and there are borrowings from Schubert, Chopin ('The Minute Waltz', alas) and Dvořák elsewhere: an ASCAP ban meant that groups could only perform out-of-copyright material.

***(*) **John Kirby, 1945–1946** Classics 964 *Kirby; Emmett Berry, Clarence Brereton, George Tait (t); Buster Bailey (cl); Hilton Jefferson, George Johnson (as); Budd Johnson (ts); Billy Kyle, Roger 'Ram' Ramirez , Hank Jones (p); Bill Beason (d); Shirley Moore, Sarah Vaughan (v).* 4/45–9/46.

At the end of the war the Kirby band reinvented itself, with a new, fuller sound that combined some of the strengths of the old line-up, but also with a richer and darker palette. Budd Johnson's tenor is oily and intensely coloured, perfectly suited to 'Mop Mop' and 'K. C. Caboose' on the solitary 1945 session, less so to 'Passipied'. Kirby had made some V-Discs during the war, but he found his activities a little restricted at war's end. The following year began with a session backing Sarah Vaughan on four sides for Crown. She is very much the focus, and the arrangements are unusually formulaic in response; they're a little off the money on 'It Might As Well Be Spring', but Sassy more than makes up the deficit. Working from a lower league, Shirley Moore is included on two tracks from the April session, and there is also a single track ('Freedom Blues', which was done for Danish Baronet) on which the nominal leadership reverts to Buster Bailey. The final session – indeed the final date under Kirby's name – is an oddity, reworked versions of Sextet staples like 'Schubert's Serenade' and 'Sextet From Lucia', as well as the Jones–Kirby 'Ripples'. The main point of interest is the participation of Hank Jones, sounding very different indeed from his mature self.

Roy Kirby (born 1942)

BANJO

Loyal keeper of the British trad flame, based in Stroud, Gloucestershire, and leader of the Paragon Jazz Band.

*** **Way Down Yonder In New Orleans** P.E.K. Sound PKCD-152 *Kirby; Gwyn Lewis (c, v); Mike Owen (tb); Chris Rogers (c, as); Bob Pearce (b); Colin Bushell (d).* 3/00.

A superior example of the British trad style, as it stood at the beginning of the new century, recorded live at Wycliffe College, Stonehouse. Kirby and his Paragon Jazz Band model themselves on a classic New Orleans sound, the ensemble taking honest precedence over solo showboating, although the group can actually boast some decent soloists; Lewis plays a strong lead when he's not singing in a lusty baritone, Owen is impressive with the plunger mute, and Rogers makes with the old-fashioned vibrato when he's on alto. They come up with plenty of interesting tunes to go with the familiars, and Peter Kings gives them an excellent sound, with Roy's strumming coming through loud and clear. Good value!

Steven Kirby

GUITAR

Works on the Boston scene. A light, contemporary sound not unlike Pat Metheny but with a hint of Kenny Burrell.

*** **Point Of Balance** Challenge 73124 *Kirby; Carl Clements (ss); Bevan Manson, Bennett Paster (p); Harvie Swartz, Gerald Wilfong (b); John Mettam, George Schuller (d).* 98.

***(*) **North Light** A Records 73193 *Kirby; Tony D'Aveny (t, flhn); Chris Potter (ts); Bill Vint (ss, ts); Bruce Barth, Laszlo Gardonyi (p); Mark Shilansky (p, org); Scott Colley, Keala Kaumeweiha, Gerald Wilfong (b); Matt Wilson (d).* 01.

The young Bostonian's touch and ideas are by no means as featherlight as they might seem on first exposure. The debut album, which uses a range of players, is cleverly programmed and well executed. Soprano saxophonist Clements is only in for a couple of numbers, which leavens the sound but also keeps the emphasis squarely on the leader's delicately spun themes. The central sequence of 'An Ever Fixed Mark', 'High Place' and 'Nima's Way' contains most of the session's substance, and even here there are some longueurs, but Kirby has set out his stall convincingly.

The second album also uses a range of players but this time Kirby's own range is greater, from softer ballad themes where he very definitely sounds like Pat Metheny to more upbeat rock-tinged essays. All but two of the tunes are originals, and the closing version of 'When You Wish Upon A Star' is brief enough to seem a throwaway or maybe it's just there to prove he can do it. 'North Lights' is strongly constructed around two simple melodic cells but it has a lot of harmonic subtlety. The organ-driven pieces don't always come off, largely because Kirby doesn't rev up quite enough, but he's getting there and the next couple of albums should be fascinating.

Andy Kirk (1898–1992)

BANDLEADER, BASS SAXOPHONE, TUBA

Took over Terrence Holder's Dark Clouds Of Joy in 1929 and with the writing and arranging skills of Mary Lou Williams turned the band into a successful touring and recording unit. His biggest success was with 'Until The Real Thing Comes Along' in 1936.

*** **Andy Kirk 1929–1931** Classics 655 *Kirk; Clouds of Joy (various personnel).* 29–31.

**** **Andy Kirk 1936–1937** / ***(*) **Andy Kirk 1937** / ***(*) **Andy Kirk 1937–1938** Classics 573 / 581 / 598 *Kirk; Paul King, Harry Lawson, Earl Thomson, Clarence Trice (t); Ted Donnelly, Henry Wells (tb); John Harrington (cl, as, bs); John Williams (as, bs); Earl Miller (as); Dick Wilson (ts); Claude Williams (vn); Mary Lou Williams (p); Ted Brinson, Ted Robinson (g); Booker Collins (b); Ben Thigpen (d); O'Neil Spencer , Pha Terrell (v).* 3–12/36; 2–12/37; 2–12/38.

*** **Andy Kirk 1939–1940** Classics 640 *As above, except add Harold 'Shorty' Baker (t); Fred Robinson (tb); Edward Inge (cl, ts); Rudy Powell (as); Don Byas (ts); Floyd Smith (g); June Richmond (v).* 11/39–7/40.

*** **Andy Kirk 1940–1942** Classics 681 *Similar to above.* 40–42.

*** **Andy Kirk 1943–1949** Classics 1075 *Kirk; Art Capehart, Talib Daawud, Claude Dunson, Harry Lawson, John Lynch, Howard McGhee, Fats Navarro, Fip Ricard, Clarence Trice (t); Joe Baird, Bob Murray, Wayman Richardson, Milton Robinson, Henry Wells (tb); Reuben Phillips, Ben Smith (as); Eddie 'Lockjaw' Davis , Jimmy Forrest, John Harrington, J. D. King, John Taylor (ts); Ed Loving, John Porter (bs); Hank Jones, Johnny Young (p); Floyd Smith (g); Lavern Baker, Booker Collins, Al Hall (b); Ben Thigpen (d); Jimmy Anderson, Bea Booze, Billy Daniels, June Richmond,* *Beverley White, Kenny White, Joe Williams, The Four Knights, The Jubalaires (v).* 12/43–5/49.

Though he was often out front for photo opportunities, Andy Kirk ran the Clouds Of Joy strictly from the back row. The limelight was usually left to singer June Richmond or vocalist/conductor Pha Terrell; the best of the arrangements were done by Mary Lou Williams, who left the band in 1942; as a bass saxophonist, Kirk wasn't called on to take a solo. All the same, he turned the Clouds Of Joy into one of the most inventive swing bands. His disposition was sunny and practical and he was a competent organizer (who in later life ran a Harlem hotel, the legendary Theresa, and organized a Musicians' Union local in New York City).

Inevitably, given Kirk's low musical profile, critical attention is more usually directed to other members of the band. The classic Clouds Of Joy cuts are those that feature Mary Lou Williams's arrangements and performances, and for these the three earliest Classics compilations are essential, though many of the best tracks can be found on compilations under Williams's own name. The earlier material is still the best, with 'Moten Swing', 'Until The Real Thing Comes Along' and the hit 'Froggy Bottom' prominent. There are, though, fine performances from 1937 and 1938, most notably 'Mary's Idea' from December 1938. Sound is reasonable if not startling.

As the lengthening chronology suggests, opportunities to record were fewer and further between in the mid- to late-'40s, though Kirk successfully negotiated the band through the draft and a recording ban. As ever, the outfit sounds like a proving ground for artists who were to make the grade on their own account in future years. Players like Fats Navarro, Howard McGhee and Jimmy Forrest enjoyed a valuable apprenticeship with Kirk. But the writing was already on the wall and gigs were becoming more sporadic. By the end of the war, the musical and commercial impetus was elsewhere and Kirk's later bandleading career was very much ad hoc.

Rahsaan Roland Kirk (1936–77)

TENOR SAXOPHONE, MANZELLO, STRITCH, FLUTE, ASSORTED INSTRUMENTS

Lost his sight as an infant, and learned music at a blind school. Learned to play three saxophones at once, and tinkered with hybrid instruments; began recording under his own name at 20, and worked with Charles Mingus but otherwise as a maverick soloist-leader. Fought back from a stroke in 1975.

*** **Introducing Roland Kirk** Chess 051821-2 *Kirk; Ira Sullivan (t, ts); W. E. Burton (p, org); Don Garrett (b); Sonny Brown (d).* 6/60.

*** **Third Dimension And Beyond** Gambit 69210 *As above, except add Jimmy Madison (p); Carl Pruitt (b); Henry Duncan (d).* 11/56, 6/60.

In November 1956, the 20-year-old Kirk cut a record for King, originally released as *Triple Threat* but subsequently reissued on Bethlehem as *Third Dimension*. It's the rawest of the raw, but engagingly rather than off-puttingly crude, and there is no mistaking the young man's easy grasp of harmonics. The debut set, not to be followed up for four years, is now reissued with the *Introducing* set. With the remarkable Sullivan on hand, and with Burton providing big, raw organ chords on some tracks, the harmonic spectrum sounds far bigger than a quintet date would normally offer. The opening track is 'The Call' and it immediately identifies itself as Kirk's work, a haunting blues-derived theme with weird polytonal appendages as all three of the leader's horns are called into play. As ever, though, he varies the texture and timbre by modulating from tenor to tenor-plus-manzello to manzello alone during his solo. 'Soul Station' follows, a more straightforward blowing theme that demonstrates his credentials as a mainstream jazz musician. On 'Our Love Is Here To Stay' he opts for the manzello alone, a forlorn, emotional sound that is unlike anything or anyone else. Sullivan's trumpet feature on 'Spirit Grill' is backed by two of Kirk's horns, presumably tenor and stritch, but sounding like a whole section. The rhythm section sound like R&B-ers.

***(*) **Kirk's Work** Original Jazz Classics OJC 459 *Kirk; Jack McDuff (org); Joe Benjamin (b); Art Taylor (d).* 7/61.

***(*) **Pre-Rahsaan** Prestige PRCD 24080 *As above, except add Jaki Byard (p); Richard Davis (b); Alan Dawson (d).* 7/61, 9/68.

'Skater's Waltz' is one of Kirk's best bits of surreal kitsch, combined with his familiar inventive ambiguity. He clearly enjoys the big, bruising sound of McDuff's electric organ and boots furiously on all three saxophones and flute. On 'Three For Dizzy' he executes difficult tempos with quite astonishing dexterity. A largely forgotten Kirk album, but one which generally deserves the classic reissue billing. It's now doubly garlanded, available on *Pre-Rahsaan* with a later recording called *The Jaki Byard Experience* (featuring Roland), which makes for a nice pairing.

***(*) **We Free Kings** Mercury 826455 *Kirk; Richard Wyands, Hank Jones (p); Art Davis, Wendell Marshall (b); Charli Persip (d).* 61.

This is the first major Kirk record, and the opening 'Three For The Festival', a raucous blues, is evidence for his greatness. Kirk's playing is all over the place. He appears out of nowhere and stops just where you least expect him to. On 'You Did It, You Did It', he creates rhythmic patterns which defeat even Persip and moves across the chords with a bizarre crabwise motion. A wonderful record.

***(*) **Domino** Verve 543833-2 *Kirk; Herbie Hancock, Andrew Hill, Wynton Kelly (p); Vernon Martin (b); Henry Duncan, Roy Haynes (d).* 4–9/62.

This caught Kirk at a transitional moment. The two-day April session saw a shift of piano-player overnight, with Kelly coming in to replace Hancock, and immediately giving 'Get Out Of Town' and 'Rolando' an easy blues bounce. The best take of the previous day's recording was 'Termini's Corner', a tribute to the Five Spot's location. Later in the year, Kirk also recorded with his then working band of Hill, Martin and Duncan. The new version is called 'Meeting On Termini's Corner', but the track everyone remembers is 'Stritch In Time'. Fascinating to hear him in the company of three piano heavyweights, each of whom had to adjust his attack and natural harmonic language; arguably, Hill thrives best of all.

*** **Does Your House Have Lions?** Rhino R2 71406 2CD *Kirk; Ron Burton, Jaki Byard, Hank Jones, Charles Mingus, Trudy Pitts, Lonnie Liston Smith, Sonelius Smith, Richard Tee (p); Ron Carter, Major Holley, Vernon Martin, Steve Novosel, Henry Pearson, Henry 'Mettathias' Pearson , Bill Salter, Doug Watkins (b); Sonny Brown, Charles Crosby, Jimmy Hopps, Oliver Jackson, James Madison, Khalil Mhridri, Bernard Purdie, Robert Shy, Harold White (d); woodwinds, strings.* 61–76.

Does Your House Have Lions? covers Kirk's recording for Atlantic. The label deliberately encouraged his more maverick side on the assumption that Kirk unfettered was the only Kirk anyone really wanted, when in fact he was an artist who needed a sympathetic but steadying hand. As a result, these discs are patchy and sometimes downright disappointing. But Kirk is Kirk, and it would be a mistake to expect smoothly crafted mainstream jazz.

*** **I Talk With The Spirits** Verve 558076-2 *Kirk; Bob Moses (vib); Horace Parlan (p); Michael Fleming (b); Walter Perkins (d); Crystal Joy Albert (v).* 9/64.
The flute album. Roland had a heavy, sometimes massive sound, often vocalized and multiphonic, that contrasted sharply with the thin, skittery voicings of players who were saxophonists first and foremost and who used the flute solely for colour. The title-track and the opening 'Serenade For A Cuckoo' are essential. The rest is fine, but rather wearisome, even over a scant 40 minutes.

I Talk is a fascinating exercise, as perverse and quirky as anything he ever put on tape. As a concept album, it's right up there. As a listening experience, it's a little unrelieved and shrill, but listening to Rahsaan playing a kettle for 40 minutes is always more interesting than listening to the average jazz player on a Selmer Mark V.

*** **Gifts And Messages** Ronnie Scott's Jazz House JHAS 606 *Kirk; Stan Tracey (p); Rick Laird (b); Allan Ganley (d).* 10 & 11/64.
On the opening tune, 'Bags' Groove', Kirk shouts at Stan Tracey to 'Play them blues', something the Englishman has always done with absolute authenticity. This band was something of a gift for an American musician 'going single' through Europe. Poor Eric Dolphy, who had died in Berlin in the summer of 1964, had had to make do with much less. The understanding between group and leader was cemented by Tracey's familiarity with material like Tadd Dameron's 'On A Misty Night' and Duke's 'Come Sunday', which receives a rather short performance.

There's more emphasis on vocal devices than was usual for the time, perhaps because Kirk's lip doesn't seem to be in tip-top working order. He does a good deal of singing through the flute and on 'It Might As Well Be Spring' he pioneers the 'saxophonium', a sax without mouthpiece. The whole set is peppered with quotes, allusions and tags from other songs, sometimes punning, sometimes surreal, always absolutely musical. Not the best recording, but the music more than makes up for any technical deficiencies.

[illegible]

***(*) Rip, Rig And Panic / Now Please Don't You Cry, Beautiful Edith

Emarcy 832164 *Kirk; Lonnie Liston Smith, Jaki Byard (p); Ronnie Boykins, Richard Davis (b); Elvin Jones, Grady Tate (d).* 1/65, 4/67.

This twofer revived one of Kirk's unaccountably least-known recordings; *Now* was his only record for Verve, made between contracts. Kirk's usual approach to schmaltz was to pepper it furiously. Brief as it is, 'Alfie' is given a half-ironic, half-respectful reading that is genuinely moving, with a typically ambiguous coda. Elsewhere, Kirk ranges from big Ellingtonian themes to out-and-out rock'n'roll. *Rip, Rig And Panic* justifies single-CD release in this packaging by its sheer energy and popularity. The opening 'No Tonic Pres' is a tribute to Lester Young developed without definite key resolution. Like the succeeding 'From Bechet, Fats And Byas', it underlines Kirk's allusive invention and ability to make music with the most attenuated materials. Both 'Slippery, Hippery, Flippery' and the furious title-track develop Kirk's interest in 'found' or chance effects; Byard's piano-playing switches between Bud Powell, the rhythmic fractures of Monk and the uncentred tonality of Cecil Taylor. Elvin Jones's drum solo on 'Rip, Rig And Panic' is one of his very best on record. On the final 'Mystical Dream', Kirk plays stritch, tenor and, incredibly, oboe at the same time, posing articulation and harmonic problems that would have sunk a less complete musician.

*** **Here Comes The Whistleman** Atlantic 7567 80785-2 *Kirk; Jaki Byard, Lonnie Liston Smith (p); Major Holley (b); Charles Crosby (d).* 66.
***(*) **The Inflated Tear** Warner Jazz 8211-736142 *Kirk; Ron Burton (p); Steve Novosel (b); Jimmy Hopps (d).* 5/68.
The Inflated Tear was Roland Kirk's first studio album for Atlantic and a triumphant confirmation of his improvising powers. The title-track relates to his blindness and conveys the dreamlike oddity and human passion of his music to perfection. The band are by no means top-drawer, but Kirk had a happy knack not just of getting the best out of players but also of subtly adapting his own delivery to the men round him. An ideal place to begin if you've never heard a note of Kirk; but prepare for surprises elsewhere. Recorded live, it has a raw immediacy which is instantaneously beguiling. Kirk's tenor solo on 'I Wished On The Moon', something he used to busk with washboard-players and phonebook drum at house parties, has an almost unbearable simplicity of feeling. The title-track is a more virtuoso performance, doubled on tenor and nose flute, and 'Making Love After Hours' sees him run the whole range of his horns; but by and large *Here Comes The Whistleman* gives the lie to any impression of Kirk as a gimmicky showman. Most of the horn-playing is straight and unadorned, almost deliberately minimal. Of particular interest is his alto work on the closing 'Step Right Up'. At first hearing he might almost be Eddie Vinson: the same boppish, bluesy phrasing, but behind it a dark and almost tearful intensity of feeling. Not a classic album, but a most enjoyable representation of Kirk in a club setting.

***(*) **Volunteered Slavery** Atlantic Masters 8122-731732 *Kirk; Charles McGhee (t); Dick Griffin (tb); Ron Burton (p); Vernon Martin (b); Charles Crosby, Sonny Brown, Jimmy Hopps (d); Joe 'Habao' Texidor (perc); Roland Kirk Spirit Choir (v).* 7/69.
(*) **Rahsaan Rahsaan Collectables 6341 *Kirk; Dick Griffin (tb); Howard Johnson (tba); Ron Burton (p); Sonelius Smith (p, cel); Leroy Jenkins (vn); Vernon Martin (b); Alven Bunn, Joe 'Habao' Texidor (perc).* 12/69.
***(*) **Blacknuss** Atlantic Masters 8122-731712 *Kirk; Charles McGhee (t); Dick Griffin (tb); Richard Tee, Sonelius Smith (p); Mickey Tucker (org); Cornell Dupree, Billy Butler, Keith Loving (g); Henry 'Mettathias' Pearson , Bill Salter (b); Bernard Purdie, Khalil Mhridri (d); Richard Landrum, Joe 'Habao' Texidor , Arthur Jenkins (perc); Cissy Houston, Princess Patience Burton (v).* 8 & 9/71.
*** **(I, Eye, Aye)** Warner 8122-724532 *Kirk; Ron Burton (p); Henry 'Pete' Pearson (b); Robert Shy (d); Joe 'Habao' Texidor (perc).* 6/72.
*** **Bright Moments** Rhino R2 71409 2CD *As above, except add Todd Barkan (syn, perc).* 6/73.
Blacknuss, *Volunteered Slavery* and *Bright Moments* are the records which brought Kirk to a wider audience in the '70s but which maintained a degree of creative integrity that was lost on nonsense like *The Case Of The Three-Sided Dream*. There were signs of failing powers even before the debilitating stroke of 1975. *Bright Moments* is disconcertingly bland and overlong, and for the first time Kirk's multi-instrumentalism began to seem a mere gimmick.

He is at his best on *Volunteered Slavery*: five powerful studio tracks, followed by a set from the 1968 Newport Festival, at which Kirk played a deeply felt and touching 'Tribute To John Coltrane' before finishing with his own 'Three For The Festival'. There is nothing quite so powerful on *Blacknuss*, but it holds up. Kirk was playing a lot of pop tunes at this point. On *Blacknuss* he includes Marvin Gaye's 'What's Goin' On' and 'Mercy Mercy Me'; on *Slavery*, Burt Bacharach's 'I Say A Little Prayer' and Stevie Wonder's 'My Cherie Amour'. Though doubtless under a certain amount of pressure from the label, he sounds comfortable with the change of repertoire, and throws in old spirituals and hymn tunes as well. What it essentially does is reassert the continuity of Afro-American music; Cissy Houston ('Never Can Say Goodbye' and 'Blacknuss') to Whitney Houston. Whitney Houston. Some of the arrangements are guitar-heavy and the backbeats are decidedly uncouth, but Kirk can transcend difficulties of that sort.

Rahsaan Rahsaan, credited to Kirk and the Vibration Society, is plain odd. 'The Seeker', a long, through-composed suite, is unbearably dull, even when punctuated by Kirkian idiosyncrasies. If you can survive that, there are tiny takes of 'Satin Doll', the original 'Sweet Fire' and 'Lover', before Roland goes for broke and for seemingly certain dental damage on 'Baby, Let Me Shake Your Tree': pure hokum.

(I, Eye, Aye) was recorded at the 1972 Montreux Jazz Festival, and has also been released on video. At this point Kirk had a young band who were responsive to his every need and forbearing enough to allow him the full glare of the spotlight. If this was jazz showmanship, the straight-men were there as well. The sequence from 'Balm In Gilead' to a rousing version of 'Volunteered Slavery' is one of the best of this period, and this is a record rich in period feel. The remaining years were to be marked by illness and failing powers, but in the early '70s Kirk worked tirelessly to propagate his version of 'black classical music'. This is it at its rawest and most immediate.

♛ ****** A Meeting Of The Times** Warner Brothers 81227-3689-2 *Kirk; Hank Jones, Lonnie Liston Smith (p); Ron Carter, Major Holley (b); Oliver Jackson, Charles Crosby (d); Al Hibbler, Leon Thomas (v). 9/66–3/72.*

A small masterpiece, all the better for Kirk's decision to set aside his usual multi-instrumentalism and concentrate on single horns for this deeply felt but by no means pious tribute to Ellington. Al Hibbler, also blind, had been a member of Duke's band in the '40s. By 1972, he was almost forgotten, but here his rich baritone and bizarre diction are the perfect complement. Just as nobody every sounded quite like Kirk, nobody sang a lyric quite like Al. He slides into 'Do Nothing Till You Hear From Me' as if giving dictation, and never quite lets go the speech-song until he starts to syncopate phrases in the middle. On 'Don't Get Around Much Any More', he stretches weird triphthongs on phrases like '*moy moy-und*'s never at ease'. Not since Dick Van Dyke has English diction been put through the mincer quite so thoroughly. Al also turns 'This Love Of Mine' into a thing of almost operatic splendour, before Kirk picks up and doubles the time on his beautifully simple solo. 'Daybreak' features Kirk on clarinet before he switches to flute for a tremulous out passage. On 'Lover Come Back To Me', the harmonization of horns is so bizarre that it sounds as though the saxophonist is playing fiddle. Roland takes 'Carney And Bigard Place' as an instrumental, which is a welcome respite from the surrealism. The other Ellington tunes are 'Something 'Bout Believing' and 'I Didn't Know About You' and there's a wonderful version of the Hammerstein–Romberg classic 'Lover, Come Back To Me', which manages to sound deeply threatening underneath the romance. There's also a stray track from another session, with Leon Thomas reprising Kirk's autobiographical 'Dream', but it's very much Hibbler's moment back in the spotlight. The accompaniments are simple, funky and straightforwardly loyal to the song at hand. The set is also available on a Collectables twofer, bizarrely paired with *Ornette!*.

***** Other Folks' Music** Collectables 6343 *Kirk; Richard Williams (t); Trudy Pitts, Hilton Ruiz (p); Gloria Agostini (hp); Leroy Jenkins (vn); Kermit Moore (clo); Sonny Brown, Roy Haynes (d); Arthur Jenkins, Joe 'Habao' Texidor (perc). 76.*

Kirk survived his stroke and continued to make music despite the physical limitations it imposed. This is a curiously poignant set, with an elegiac mood established right from the off with a moving sample of Paul Robeson singing. 'Water For Robeson And Williams' is the only original, hence the title; elsewhere, Kirk tackles Parker's 'Donna Lee', Hilton Ruiz's spooky 'Arrival' and electric pianist Trudy Pitts's 'Anysha'. It's by no means an essential Kirk set, but there is plenty of good music on it, and the orchestral approach that attracted him in later years is well-represented.

Also, in brief:

****(*) Kirk In Copenhagen / **(*) The Complete Copenhagen Concert** Verve 000162902 / Lone Hill Jazz LHJ10200. 10/63. *Lone Hill's completist reissue filled in material previously only available on Mercury's Rahsaan box. Verve subsequently gave the set a glossy launch. Sonny Boy Williamson guests at 'Big Skol'.*

**** The Case Of The Three-Sided Dream In Audio Color** Warner 8122-765982. 68.

Drab attempt to bring Kirk to the attention of a rock audience.

***** Left & Right** Collectables 6340. 6/68.

Kirk and stellar cast (including Alice Coltrane (*hp*) and Roy Haynes (*d*)) in a characteristically eclectic old Atlantic set.

****(*) The Man Who Cried Fire / *** Brotherman In The Fatherland / *** Prepare Thyself To Deal With A Miracle / ***(*) Compliments Of The Mysterious Phantom** Hyena 9302 / 9347 / 9323 / 9311. 70s.

It's a grisly but all too accurate name for the label and a reasonable provenance for these shoddy selections (*Compliments* and part of *Prepare Thyself* excepted) of live and studio material from the final decade. How could you like a record called *Brotherman In The Fatherland*?

***** Return Of The 5000lb Man** Collectables 6311. 75.

Post-stroke but still firing on more cylinders than most players muster in a lifetime. 'Sweet Georgia Brown' and Minnie Riperton's high-note 'Loving You' are excellent.

Yoshiko Kishino (born 1960)

PIANO, KEYBOARDS

Japanese contemporary pianist recording in America with the local talent.

**** Tenderness** GRP 014120-2 *Kishino; Sal Marquez (t); Ernie Watts (ts); Tommy Morgan (hca); Tom Kennedy (b); Dave Weckl (d); strings and woodwinds. 00.*

After two agreeable small-group dates, which presumably did little business for GRP, Kishino has been importuned into making this softcore fudge of a record. Prettily done, from the opening meander through 'Danny Boy' onwards, but with Sal Marquez hired to make Miles Davis-like noises, and strings and woodwinds hired to sweeten what's already sugar, it's a waste of a talented pianist.

*** **Siesta** GRP 450737-2 *Kishino; Romero Lubambo (g); Marc Johnson, Nilson Matta (b); Danny Gottlieb (d); Bashiri Johnson (perc); Emiko Shiratori (v).* 7/02.

'I hope listeners would enjoy a siesta of their own, on a quiet afternoon, with this album', is Yoshiko's rather unfortunate suggestion in the sleeve-note. This is a bit more substantial than the last one, though. The originals are still pretty and some imported Brazilian tunes sit nicely with a band that makes a fine job of playing ersatz-bossa grooves, with Gottlieb and Johnson or Matta apparently enjoying themselves.

Ryan Kisor (born 1973)

TRUMPET

A New York veteran at 21; still in demand.

***(*) **Battle Cry** Criss Cross 1145 *Kisor; Sam Yahel (org); Peter Bernstein (g); Brian Blade (d).* 10/97.

*** **Point Of Arrival** Criss Cross 1180 *Kisor; Justin Kisor (t); Peter Zak (p); John Webber (b); Willie Jones III (d).* 12/98.

Kisor has some of the ebullience of the young trumpet masters of hard-bop yore. He doesn't have that measure of originality or capacity to surprise, but there's a kindred energy in his playing, and he has quite a personal, immediate sound. His two deleted Columbia albums put him in more heavyweight company, but none of these guys is exactly a slouch either, and if both dates are quickly organized blowing sessions, they're cultured with it. He's a schooled player, so he treats a melody such as 'Falling In Love With Love' or 'I'm Old Fashioned' with a kind of old-fashioned respect. Those are both on *Battle Cry*, which isn't quite the stormy affair suggested by the title, based around several long ballad features, but it has a lot of beguiling trumpet, and Bernstein and Yahel are excellent.

Point Of Arrival seems that bit more ordinary, a rather plain trumpet-and-rhythm outing. Kisor is always worth hearing, even on a prosaic blues such as 'Smoke Signal', but the date needs an extra spark from somewhere. Brother Justin arrives for one duet, his own 'Sir Lancelot'.

**** **Power Source** Criss Cross 1196 *Kisor; Chris Potter (ts); James Genus (b); Gene Jackson (d).* 6/99.

*** **The Dream** Criss Cross 1215 *Kisor; Eric Alexander (ts); Peter Zak (p); John Webber (b); Willie Jones III (d); Renato Thoms (perc).* 5/01.

*** **Awakening** Criss Cross 1239 *Kisor (t); Grant Stewart (ts); Peter Bernstein (g); Sam Yahel (org); Willie Jones III (d).* 12/02.

With no keyboard on *Power Source*, Kisor takes a risk which he is fully up to facing and, with the invincible Potter standing at his shoulder, the music has a feel of synthesis which takes in all manner of post-bop jazz directions. As he gets older, the tone's losing some of its brassy snap, taking on a faintly cloudier edge, and with the saxophonist if anything moving in the other tonal direction, it makes for an attractive contrast. The covers are a superb lot, with Jimmy Heath's 'New Picture' outstanding. We're not so keen on 'Boogie Stop Shuffle', which doesn't really scale down, but the closing 'Bird Food' was an audacious choice that the players peck off in the hungriest manner. Surely Kisor's best to date.

For some reason he sounds much less involved in the strangely disappointing follow-up, *The Dream*. This has a much more conventional, even quiescent feel (Alexander arrives only for the closing 'Fiesta Mojo'), the rhythm section do nothing special and, though Kisor still gets off some sharp ideas (check his 'Minor Ordeal' solo), the record never really gets started. *Awakening* is also a touch disappointing – good skills on show, interesting tunes, but both Kisor and Stewart feel underprepared, and they don't articulate the themes with the precision which would create a springboard for the solos to work effectively.

***(*) **This Is Ryan** Videoarts Music 1266 *Kisor; Grant Stewart (ts); Peter Zak (b); John Webber (b); Jason Brown (d).* 3/05.

Blunt, straightforward title and an estimably direct new record, on which Kisor covers Don Cherry ('Art Deco') and Kenny Dorham ('Una Mas') with a confident individuality as if inscribing himself and his own tough originals into the continuum of modern jazz trumpet. The chemistry with Stewart and the underrated Zak is fizzy and upbeat, though not so volatile as to strip the slower numbers of emotion, and the rhythm section does a machine-tooled job that suggests plenty of rehearsal.

Göran Klinghagen (born 1955)

GUITAR

A stalwart guitarist on the modern Swedish scene, he worked with Lars Danielsson in Time Again, and has since played with numerous groups and soloists.

*** **Time Again** Dragon DRCD 247 *Klinghagen; David Wilczewski (ss, ts); Lars Jansson (p); Bruno Råberg (b); Magnus Gran (d).* 6/93.

The opening track, 'Include', is one of those set-pieces that linger long in the mind. After a rambling introduction, the music settles into a shifting groove in which Wilczewski's soprano picks out a melody against Klinghagen's lonesome guitar arpeggios. The record is never quite as haunting as this again, though it's an interesting showcase for the guitarist's range, which extends from Hendrix licks to the kind of windswept impressionism that Terje Rypdal made his own. Jansson guests on one track only.

*** **Trometric** Dragon DRCD 325 *Klinghagen; Christian Spering (b); Leroy Lowe (d); Lina Nyberg (v).* 12/97.

Klinghagen's second Dragon CD is much more of a group record, closely argued between himself and the superbly talented Spering in particular. Their lengthy investigation of 'Hello Young Lovers', where the bassist contributes a roving, virtuosic line, repays many listens. Lowe seems content to take a more quiescent role, but his more reserved style is just what's needed. Tonally, though, the record becomes a bit monochromatic after a while, the soft articulations a little too lulling. Nyberg comes in right at the end for a duet on 'Prelude To A Kiss'.

*** **Diimst** Dragon DRCD 371 *Klinghagen; Ylva Nilsson (clo); Terje Sundby (d).* 01.

No fewer than 17 tracks on this interesting three-way encounter. Klinghagen is by no means the dominant voice; Terje Sundby has more composer credits, and several shorter pieces are group improvisations. A lot of it is soundscaping in the tradition of Rypdal, Frisell and Tibbetts, but there's a close-up, resinous quality which Nilsson's cello – apparently unadorned by electronics – brings to the music. It's a pity, actually, that some of the improvisations weren't allowed to reach their natural conclusion;

the brevity of 'Bollnäs', which has a lot more energy than some of the meandering pieces, is frustrating. Next time they may do better by throwing caution to the winds.

Eric Kloss (born 1949)

ALTO AND TENOR SAXOPHONES

Born blind, he was a prodigy who started working as a teenager in Pittsburgh. Eclectic and prolific, but now rarely heard of.

(*) **About Time Prestige 24268 *Kloss; Richard 'Groove' Holmes , Don Patterson (org); Pat Martino, Vinnie Corrao, Gene Edwards (g); Billy James, Grady Tate (d). 1/65–4/66.*
*** **Sky Shadows In The Land Of Giants** Prestige 24217 *Kloss; Booker Ervin (ts); Jaki Byard (p); Pat Martino (g); Richard Davis, Bob Cranshaw (b); Jack DeJohnette, Alan Dawson (d). 8/68–2/69.*
***(*) **Eric Kloss And The Rhythm Section** Prestige 24125 *Kloss; Chick Corea (ky); Pat Martino (g); Dave Holland (b); Jack DeJohnette (d). 7/69–1/70.*

Kloss's Prestige dates have reappeared in a two-on-one series. The first CD brings together *Introducing Eric Kloss* and *Love And All That Jazz*, neither of which stands up too well: Kloss is dumped straight down into the land of clichés which was the organ/sax/guitar combo, and he can't do much with the situation. *Sky Shadows* and *In The Land Of The Giants* are coupled on the next one. The latter featured Booker Ervin as second horn and they have some engaging fisticuffs on 'So What' and 'Things Ain't What They Used To Be'. The previous one is more ordinary, but these were typical Prestige rush jobs: at 19, Kloss already had eight albums behind him.

To Hear Is To See! and *Consciousness!* make up the third, both of them faintly reminiscent of the beatific aspirations of the day but filled with hard-edged blowing that teeters on a line between bop and the oncoming explorations of Miles Davis's electric music. Given the rhythm section personnel, this was hardly a surprise: Holland and DeJohnette lay down some of their funkiest parts (better recordings than Teo Macero's), and Corea's almost minimalist electric piano cushions the harshness of Kloss's solos. Martino arrives for the second session, which opens on the bizarre choice of Donovan's 'Sunshine Superman'. No problem, though, since the quintet pile into it, Kloss lets go with some of his greasiest licks and they almost succeed in turning it into a blues. Most of the music bumps along on this path, and perhaps the souped-up tightness palls a little in the way that some of Gene Ammons's records do, but it's a superior example of the style. Kloss is mostly involved in education now.

Jimmy Knepper (1927–2003)

TROMBONE

Born in LA, he spent time in big bands before joining Charles Mingus. Injured in a contretemps with the bassist, he worked in pit bands from 1962, returning to jazz in the later '60s and '70s.

*** **Cunningbird** Steeplechase SCCD 31060 *Knepper; Al Cohn (ts); Roland Hanna (p); George Mraz (b); Dannie Richmond (d). 11/76.*
*** **Tell Me ...** Daybreak DD 001 *Knepper; Eddie Engels (flhn); Dick Vennik (ts); Floris Nico Bunink (p); John Emmery (b); John Engels (d). 8/79.*
*** **Special Relationship** Hep CD2012 *Knepper; Bobby Wellins (ts); Joe Temperley (bs, ts); Pete Jacobsen, Derek Smith (p); Dave Green, Michael Moore (b); Billy Hart, Ron Parry (d). 10/78–11/80.*
***(*) **I Dream Too Much** Soul Note 121092 *Knepper; John Eckert (t); John Clark (frhn); Roland Hanna (p); George Mraz (b); Billy Hart (d). 2–3/84.*
*** **Dream Dancing** Criss Cross Jazz 1024 *Knepper; Ralph Moore (ts); Dick Katz (p); George Mraz (b); Mel Lewis (d). 4/86.*

Knepper had an astonishingly agile technique (based on altered slide positions) which allowed him to play extremely fast lines with considerable legato, more like a saxophonist than a brass-player. Doing so allowed him to avoid the dominant J. J. Johnson style and to develop the swing idiom in a direction that was thoroughly modern and contemporary, with a bright, punchy tone. A fight with Mingus drove him out of active jazz performance for some time, and much of the next decade was spent in relative obscurity. *Cunningbird* effectively marked his renaissance as a soloist and leader. It's a strong enough album, though Knepper's tone isn't quite as assured here as it became in the '80s, and Al Cohn is below par. Mraz's firm melodic sense makes him the ideal accompanist, but Knepper has also been shrewd or lucky in his choice of drummers. Hart has the right kind of swing and Richmond is endlessly adaptable; an initial question mark about Lewis's big sound on *Dream Dancing* resolves into an ignorable quirk of the mix. It's not quite the best of the bunch, but it's still a fine album. Ralph Moore still had some growing to do, but he didn't make the mistake of doing it in the studio, concentrating on playing within his perfectly respectable limits. The beautifully arranged brass tonalities of *I Dream Too Much* make it Knepper's most ambitious and fulfilling album. Hanna's comping is first-rate throughout.

Tell Me was originally on Challenge. It's a relative unknown group, with the exception of Bunink, who joins the leader for two duo takes of 'I Thought About You', but they serve the leader's charts well and they're right behind him on the burning title-track, which leads off. Knepper has most of the solo space and turns in some excellent features, though one senses he's rather shut off expressively at this period.

Special Relationship, as the name and personnel imply, is a transatlantic project, two quintets of respectively Americans and Brits, though Joe Temperley really falls into both categories. Wellins is the star turn. His tone is as airy as ever and his soloing on 'Round About Midnight' and 'Latterday Saint' underlines once again what a loss his absences from the scene always were. Knepper plays against him with great delicacy and control, reserving his more expansive gestures for the sessions with an engagingly gruff and even impatient-sounding Temperley.

Jonas Knutsson

SOPRANO, ALTO AND BARITONE SAXOPHONES, VIBES, KEYBOARDS

The Swede has taken a strong interest in synthesizing folk materials and idioms into a European jazz dialect.

*** **At Glenn Miller Café Live Vol. 1** Amigo AMCD 889 *Knutsson; Christian Spering (b); Bengt Berger (d). 6/00.*
*** **At Mosebacke Live Vol. 2** Amigo AMCD 890 *As above, except add Bobo Stenson (p); Mattias Ståhl (vib). 4/00.*
*** **Norrland / *** Cow Cow: Norrland II** ACT 9014-2 / 9425-2 *Knutsson; Johan Norberg (g, kantele). 99–03; 4/05.*

Knutsson's music is a colourful and upbeat fusion of styles. The Nordic brooding often associated with the mixing of jazz playing with Scandinavian folk elements makes its presence felt at times, but more often there's a joyful swing that goes with the melodies. The two live sessions are more properly credited to the Berger–Knutsson–Spering trio, and are in a more familiar free-bop idiom. Many of the pieces on both discs are swiftly over and done with and there are a few rather melancholy-sounding standards, including 'Falling In Love Again' and 'My Ship'. The second disc is rather more interesting, with Ståhl arriving for one track and Stenson for three, but overall this doesn't seem to be Knutsson's métier: if there is a dominant player it's the powerful Spering.

The duo records with Norberg restore him to folk song, although of the 26 pieces across both discs only a scant half-dozen are actually traditional melodies. The playing is consistently enthusiastic and charming, yet there is a perhaps unavoidable sameness and consistency of tone which tends to let the music slip into the background.

Hans Koch (born 1948)

SAXOPHONES, CLARINETS

The Swiss reedman's long-standing trio with Schutz and Studer is a rich amalgam of jazz, classical and folk forms.

**** **Uluru** Intakt CD 014 *Koch (solo).* 1/89.

Until the appearance of the utterly marvellous *Uluru*, Koch was heard to best advantage on the FMP record *Duets, Dithyrambisch*, with Evan Parker and Louis Sclavis. Here, he creates a bewildering variety of voices with his three horns. 'Whirly Bird' and 'Tongue Salad' are both virtuosic, but there are more accessible things as well.

*** **Chockshut** Intakt CD 031 *Koch; Andreas Marti (tb); Martin Schutz (clo); Jacques Demierre (p); Stephan Wittwer (g); Fredy Studer (d, perc).* 12/91.

***(*) **Hardcore Chambermusic** Intakt CD 042 *As above, except omit Marti, Demierre, Wittwer.* 10/94.

**** **Heavy Cairo Traffic** Intuition INT 3175-2 *As above, except add El Nil Troop.* 95.

*** **Fidel** Intakt CD 056 *As above, except add Musicos Cubanos.* 3 & 4/97.

***(*) **Roots And Wires** Intakt CD 060 *As above, except add DJ M. Singe, DJ I. Sound (turntables).* 99.

Koch, Schutz and Studer take on all-comers; they are among the most fearless and welcoming collaborators in European jazz. The boldest association is the encounter with El Nil Troop on *Heavy Cairo Traffic*, a haunting musical soundtrack that draws inspirations from Sun Ra to Grace Jones and which is invested with the passionate improvisational spirit of the great Omm Kholsoum. 'Belly Button Rave' and the Sun Ra-dedicated title-track are great jazz, and there are moments on 'Vice Versa' which recall Herbie Hancock at his most extreme. The mix is heavy with found sounds and overlaid vocal- and horn-lines from the members of El Nil Troop. The Cuban album is a messy, sprawling postcard from another culture. Episodically, it's gorgeous, but there's little cohesion. Perhaps the best place to start, and before plunging into the dense sound-world of *Heavy Cairo Traffic*, is the trio performance on *Hardcore Chambermusic*, on which the individual contributions of the three members are most straightforwardly evident.

Chockshut is more straightforwardly instrumental, but Koch uses the harmonic range of the 'shadow' trio to create a spacious background of effects. Something of its energy is carried over into the highly effective trio set with DJs. 'Thai Speed Parade' is a nervy, twittering thing, built round an insistent pulse which seems to be the dominant metre for the album as a whole.

**** **London Duos And Trios** Intakt CD 081 *Koch; Phil Durrant (vn); Mark Wastell (clo); John Edwards (b); Rhodri Davies (hp); Steve Noble (d); Roger Turner (perc); Pat Thomas (elec); Phil Minton (v).* 12/00.

Towards the end of 2000, Koch spent a fruitful few days in London, working with some of the younger improvisers on the scene. The second qualifier there obviously doesn't apply to Minton, who is a grand old veteran and in scarily good form. There isn't a dull or self-indulgent track on the set and Koch, who packs his soprano saxophone and bass and contrabass clarinets, rises to the occasion with some of his most focused and alert playing.

*** **Life Tied** / ***(*) **Tales From 30 Unintentional Nights** Intakt CD 094 / CD 117 *Koch; Martin Schutz (clo, 5-str clo, elec); Fredy Studer (d, perc).* 10/01, 5/02, 3 & 9/03; 9/05.

The first of these was recorded in a wide variety of locations, by the basic trio, and they bear witness to the almost telepathic awareness these men have developed. Nice to hear them without other collaborators for a change. Schutz's cello sounds are extraordinary and his manipulation of electronics provides a vivid environment for Koch.

The other represents the best of a month's worth of nightly improvisations in an old locksmith's workshop in downtown Zurich, so in that sense is very different to the peripatetic quality of the previous record. The collective sound-world is extraordinary, but Koch is in amazing form, every phrase and pattern a repository of ideas, every new initiative a subtle pick into the heart of the conundrum. Wonderful.

Also, in brief:

** **Acceleration** ECM 833473-2. 6/87.

There is some harsh, interesting music on this, but the programming lets it down and there's not much interaction.

*** **Live In Schiffbau** Intakt CD 074. 10/00.

An intriguing collaboration with poet Christian Uetz, recorded in Zurich.

Tony Kofi

SOPRANO, ALTO AND BARITONE SAXOPHONES

London-based saxophonist in a crowded post-bop field.

*** **All Is Know** Specific 001 *Kofi; Jonathan Gee (p); Orphy Robinson (marim); Madeleine Easton (vn); Reiad Chibah (vla); Andrew Joyce (clo); Ben Hazleton (b); Winston Clifford (d).* 1/04.

*** **Future Passed** Specific 004 *Kofi; Byron Wallen (t); Anders Olinder (org); Cameron Pierre (g); Robert Fordjour (d); Donald Gamble (perc).* 05.

Kofi's ambitious debut presents an all-Thelonious Monk programme, a tough call not so much because the music is difficult – though many of these tunes are – but because it's already been so intensively covered. Aside from the enigmatic string chart which adorns 'Ugly Beauty', the themes are given a pretty straightforward reading by the core quartet. Kofi primarily uses the alto and his fierce tone collars the attention, but while it's an enjoyable repertory record the leader doesn't master the project sufficiently to place his own stamp on the music, and some of the pieces, such as 'We See', sound self-consciously 'Monkian'. Gee is awarded a solo ('Teo') and Robinson is an effective guest on the fine 'Misterioso'.

The second record moves him up a notch with a variation on the organ combo groove. But there's something ordinary about the band. Wallen doesn't always sound secure in his solos and the group never find the intense delivery which Kofi's music calls for.

Franz Koglmann (born 1946)

TRUMPET, FLUGELHORN

The Austrian trumpeter believes that jazz, as an active and developing genre, is dead, which is why he keeps playing it, in an intriguing hybrid of cool and classical modernism.

*****(*) We Thought About Duke** hatOLOGY 543 *Koglmann; Rudolf Ruschel (tb); Raoul Herget (tba); Lee Konitz (as); Tony Coe (cl, ts); Burkhard Stangl (g); Klaus Koch (b). 6/94.*

***** O Moon My Pin Up** hatOLOGY 566 *Koglmann; Rudolf Ruschel (tb); Raoul Herget (tba); Mario Arcari (ob, ob d'amore, eng hn); Tony Coe (cl, ts); Angelika Riedl (bsn); Michael Hintersteininger (g); Barre Phillips (b); Phil Minton, Wiener Vokalisten (v). 3/97.*

Until the establishment of his own label, Koglmann's output was exclusively on hatART. The most appealing survivor is the Ellington tribute, which has Konitz as co-leader. The saxophonist has worked in very similar territory over recent years and he sounds like a soulmate. He's quite at home in the Monoblue Quartet of Koglmann, Coe, Stangl and Koch; the stripped-down Pipe Trio is credited with the other five tracks. Koglmann contributes three original compositions under the generic heading 'Thoughts About Duke', and otherwise explores the less-familiar reaches of the canon. 'Dirge' and 'Zweet Zurzday' bear the counter-signature of Billy Strayhorn and 'Pyramid' is a Tizol tune; otherwise, it's 'Lament For Javanette', 'Ko-Ko', 'Love In My Heart' and 'The Mooche'. All are beautifully played and atmospheric.

O Moon My Pin Up is one of the more ambitious and formally structured of Koglmann's projects. Like *Cantos*, it reflects his long-standing obsession with Ezra Pound. It derives its texts from the *Pisan Cantos*, written while the poet was held by the American army at the end of the Second World War, accused of making pro-Fascist and anti-Semitic broadcasts; the poems are a curious mixture of floating lyricism and the most bilious polemic against the modern world and its works. Koglmann worked to a libretto by Christian Baier. The choice of Phil Minton as the voice of EP is a stroke of genius and the choral accompaniment is superb.

***** Make Believe / ***(*) An Affair With Strauss** Between The Lines btl 001 / 006 *Koglmann; Tom Varner (frhn); Tony Coe (ts, cl, v); Brad Shepik (g); Peter Herbert (b). 11/98–99; 6/99.*

****** Venus In Transit** Between The Lines btl 016 *Koglmann; Chris Speed (ts, cl); Michael Rabinowitz (bsn); David Fiuczynski (g); Mat Maneri (vn, vla); Peter Herbert (b); John Mettam (d). 2/01.*

***** Don't Play, Just Be** Between The Lines btl 021 *Koglmann; Tony Coe (ts, cl); James Emery (g); Ulli Fussenegger, Peter Herbert (b). 02.*

The first releases on Koglmann's new label continue the project of recent years. *Make Believe* is a quiet and thoughtful set. Koglmann has cited Jean Cocteau before, but *Make Believe* is a series of meditations on the Frenchman's classic *Les Enfants terribles*. It represents an attempt to demonstrate by musical means 'the hidden world of dreams, the intoxication of fantasy and the artificial reality of life in closed spaces'. As such, it succeeds pretty well. Koglmann, Coe and Varner evoke a world of claustrophobic intimacy. As ever, it is a world governed by rules and forms, but also prey to irruptions from elsewhere, slashed across by the opium nightmares and sudden estrangements of Shepik's effects-laden guitar. An instrumental 'Interlude', led by Coe in his *Pink Panther* mode, seems to lead out into a more brightly lit world, but then 'Rue Montmartre' re-establishes the mood of threat and existential danger. Set as *faux*-rock, it bears just one instruction to the players, the simple, devastating 'Stupid'. This is certainly the least predetermined and written-out project Koglmann has released. In addition to the Cocteau material, which also includes the suave, menacing lullaby 'Blut', there is a new appearance of an old Koglmann composition, 'Der Vogel'. *An Affair With Strauss* again imaginatively hybridizes classical procedures and standards jazz in a way that sparks new ideas. Coe is, as ever, such a brilliant technician that he dominates proceedings; and yet Koglmann, always a diffident player, asserts himself more completely on 'A Metropolitan Affair' and 'Out Of Strauss' than he ever has before.

The two later releases consolidate Koglmann's project with ever greater confidence. *Don't Play, Just Be* is a clever and playful set, marked by the trumpeter's usual gift for delicate instrumentation. But it is *Venus In Transit* which really stands out. The first sequence of tracks is dedicated to Marilyn Monroe and was apparently written for a theatre piece. The remainder touch on ideas in architecture. Some of the tracks are as tiny and jewel-like as Webern and are written in a version of the *Klangfarbenmelodie* approach, with each instrument taking different tones in a line. Consummately brilliant music.

*****(*) Fear Death By Water** Between The Lines btl 034 *Koglmann; Tony Coe (cl, ts); Martin Siewert (g, elec); Peter Herbert (b); Wolfgang Reisinger (d); Birgit Doll, Morenike Fadayomi, Walter Raffeiner, Alexander Waechte (v); members of Ensemble XX. Jahrhundert. 3/03.*

Koglmann's long-standing interest in the literary modernists emerges again in this jazz opera to a libretto by Christian Baier. As the title suggests, *Fear Death By Water* is inspired by *The Waste Land*, not such an unlikely source since T. S. Eliot's poem is full of jazz and jazz rhythms, juxtaposed with images of human frailty and death. Koglmann's core unit, the Monoblue Quartet, acts as the piece's Tiresias, exposing a society that has lost its ability to feel. At the recorded première, the audience was shown images of war casualties as the music unfolded.

The basic group is augmented by drummer Wolfgang Reisinger, and the main parts, named after Tarot characters, are performed by a group of very able and flexible vocalists who manage to balance the Grand Guignol elements of the libretto with the studied cool of the score. It's difficult to separate out the elements that make up a piece divided into 17 short, songlike passages. The quartet's uninflected tonality is defined by Koglmann's Chet-like flugelhorn, Coe's weeping clarinet and Siewert's Hawaiian guitar; it's reminiscent of the most laid-back West Coast jazz, transcribed and played back mechanically, and offers a disturbing perspective on the disasters that lurk on the horizon. No coincidence that the piece was performed as the world slid towards the second Gulf War.

****** Let's Make Love** Between the Lines btl 71206 *Koglmann; Rudolf Ruschel (tb); Tom Varner (frhn); Raoul Herget (tba);*

Tony Coe (ts, cl); Mario Arcari (vn); Robert Michael Weiss (p, hpd); Gert Schubert (vn); Peter Herbert (b). 11/05.

Described as 'imaginary theatre without speakers or singers', this is somewhat reminiscent of a Michael Mantler project, but with a lightness and delicacy that puts it closer to the sound-world of Carla Bley on *Escalator*. The title is explained by Marilyn Monroe's adulterous affair with Yves Montand on the set of that Cukor movie and in 12 scenes magically evokes a world of illicit romance, Oedipal dependency ('A Hero (My Heart Belongs To Daddy))' and ultimately autumnal despair ('Les Feuilles Mortes'). A small masterpiece.

Eero Koivistoinen (born 1941)

TENOR, SOPRANO AND SOPRANINO SAXOPHONES

One of a richly talented generation of Finnish horn-players, Koivistoinen was a member of the rock group Blues Section before diversifying into funk and jazz.

***** Wahoo!** What Music 8358 *Koivistoinen; Kaj Backlund (t); Juhani Aalto (tb); Juhani Aaltonen (as, f); Umto Haapa-Aho (bs, bcl); Olli Ahvenlahti, Esa Helsvuo, Esko Linnavalli (p); Matti Kurkinen, Ilja Saastamoinen (g); Ilkka Willman, Heikki Virtainen (b); Reino Laine, Esko Rosnell (d); Edward Vesala, Sabu Martinez (perc).* 12/72.

****(*) The Front Is Breaking** Love LRCD 188 *Koivistoinen; Olli Ahvenlahti (p); Wlodek Gulkowski (syn, ky); Jukka Tolonen, George Wadenius (g); Pekka Pohjola (b); Esko Rosnelli (d).* 5/76.

***** Labyrinth** Love LRCD 232 *Koivistoinen; Vladimir Shafranov (p); Pekka Sarmanto (b); Reino Laine (d).* 5/77.

Koivistoinen has a pungent, spicy tone that is deceptively 'American' in accent. His kinship with the dominant Garbarek approach is only incidental, and he veers towards a free style that dispenses with orthodox changes. The earlier of these reissued records now sound a little dated. *Wahoo!* is somewhat overburdened with generic electric-piano ripples and guitar chords, but the level of musicianship is such that there is always enough incident to keep the attention focused. At this point Koivistoinen hadn't yet found the delivery that later made him such a compelling soloist, but his tone is superb and on long tunes like 'Suite 19', 'Hot C', '7 Up' and '6 Down' he has genuine presence.

The Front Is Breaking is even more time-stamped with 'funky' electronics, pastiche *Shaft* wah-wah accompaniments and soft-edged production. Gulkowski's synth solo on 'Safari', though, is testimony to the high level of musicianship in Finland at the time and the kind of quality accompaniment that has made Koivistoinen such an enterprising player. The saxophonist is relatively unemphatic on this occasion, blending with the ensemble as often as not.

Labyrinth is much more securely Koivistoinen's album and a more idiomatic session. It also marks the end – for the time being at least – of the saxophonist's electronic groups. Koivistoinen again demonstrates his skill on the treacherously pitched sopranino, playing the tiny horn in the middle section of the title-suite and on the delicious 'Arabeski'. The reissue includes a second take of the latter and a further unreleased take of 'Spring Song', which he performs soprano. The former composition student is as deeply aware as his ex-teacher, the distinguished Aulis Sallinen, of the richness of Finnish folk music and includes an arrangement of 'Yksi Ruusu On Kasnavut Laaksossa', on which he plays his tenor with an almost vocal inflection.

***** Sometime Ago** A Records AL 73139 *Koivistoinen; Seppo Kantonen (p); Severi Pyysalo (mar); Jesper Lundgaard, Ron McClure (b); Jeff Hirshfield (d).* 10/92–10/94.

Koivistoinen has always been an attractive ballad-player, but this was the first time he has made a whole album of slower and mainly standard tunes. The sessions involved three separate units, all of them anchored on Kantonen. Trio X is completed by Severi Pyysalo on marimba, a warm and responsive sound that works wonderfully on the title-piece and on the only original, 'Relation'. The quartet with McClure and Hirshfield revives an association that goes all the way back to Berklee days. 'Every Time We Say Goodbye' is masterly, with some detailed interplay between saxophone and bass. The third group is a drummerless trio with Lundgaard, similar in conception to Trio X but more boppish in conception. An impressively varied and textured album.

Dmitri Kolesnik

DOUBLE BASS

Grew up in St Petersburg but abandoned plans for an engineering career to come to the US to study with Ron Carter, who remains a staunch supporter of his pupil's work.

***** Blues For Dad / ***(*) Five Corners** Boheme 10327 / Challenge 73256 *Kolesnik; Alex Sipiagin (t, flhn); Jim Rotondi (t, flhn on Five Corners only); Eric Alexander (ts); Andrei Kondakov (b); Lenny White (d).* 5/00; 5/06.

One can see why Carter, who contributes a liner-note to the debut album, would enjoy Kolesnik's sound, big and warm, with an impressively intelligent approach to note-choice. Given that, it's no surprise that he should also be an impressive composer. Everything except Kondakov's 'New York Wind', a long blowing (!) piece, is credited to the bassist, but what's nice is how well he tailors his line to the talents of the band. 'Blues For Dad' is terrific and the autobiographical thread continues with 'Home', 'Waltz for B.E.' (Bill Evans, we'd guess) and 'White Nights, Gray Days'. It's a record full of plangent nostalgia but also resolute ambition. A most auspicious debut.

The same band (plus Rotondi) returns for the second album, but it doesn't quite have the immediate impact of its predecessor. Kolesnik features himself within the ensembles, rather than insisting on lots of solo space for the bass, and while this is a sensible tactic in the main, he does seem to waste some of his best ideas in less than clearly audible contexts. 'Blues For Dad' is repeated, and again Kondakov gets his share of credits, with two compositions this time. This, you might say, is the New York album, still tinged with regret but coming to terms with his new home. 'In Monk's Mood' is a heartfelt tribute and 'Bitter Chocolate', with Sipiagin glorious on flugelhorn, is a beautiful line.

Krzysztof Komeda (1931–69)

PIANO

The Lost Leader of Polish jazz. A brilliant composer rather than a virtuosic player, he's best known in the West for film scores for his friend Roman Polanski. Moved to America, but was returned home in an irreversible coma.

*****(*) Ballet Etudes / Breakfast At Tiffany's** Power Bros PB 00155 *Komeda; Tomasz Stańko (t); Eje Thelin (tb); Zbigniew Namysłowski (as); Michal Urbaniak (ts); Jerzy Lesicki (f); Janusz*

Sidorenko (g); Roman Dylag, Jacek Ostaszewski (b); Rune Carlsson, Adam Jedrzejowski (d); Wanda Warska (v). 10/62, 1/63.

*** **Memory Of Bach** Power Bros PB 00157 *Komeda; Tomasz Stańko (t); Zbigniew Namysłowski (as); Michal Urbaniak, Jan 'Ptaszyn' Wróblewski (ts); Jerzy Milian (vib); Roman Dylag, Jozef Stolarz, Maciej Suzin (b); Czeslaw Bartkowski, Rune Carlsson, Jan Zylber (d).* 56–67.

*** **Nighttime, Daytime Requiem** Power Bros PB 0159 *Komeda; Tomasz Stańko (t); Zbigniew Namysłowski (as); Roman Dylag (b); Rune Carlsson (d).* 11/67.

*** **Moja Ballada** Power Bros PB 0161 *Komeda; Tomasz Stańko (t); Michal Urbaniak (ts); Adam Skorupka, Maciej Suzin (b); Czeslaw Bartkowski, Adam Zielinski (d); other personnel.* 11/61, 67.

♛ **** **Astigmatic** Harkit HKRCD 8158 *Komeda; Tomasz Stańko (t); Zbigniew Namysłowski (as); Günter Lenz (b); Rune Carlsson (d).* 12/65.

*** **Sophia's Tune / *** Roman Two** Power Bros PB 00167 / 00169 *Komeda; Tomasz Stańko (t); Michal Urbaniak (sax); Bo Stief (b); Simon Kopel (d).* 65.

*** **What's Up Mr Basie?** Power Bros PB 00171 *As above, except omit Stief, Kopel; add Maciej Suzin (b), Czeslaw Bartkowski (d).* 63.

Komeda was born Trzcinski and trained as an ear, nose and throat specialist. He changed his name to avoid the attentions of both the political and the medical authorities; later, in America, he anglicized his first name to Christopher. In 1956 he made his musical debut at a small, semi-official jazz festival at the coastal town of Sopot in Poland, the forerunner to the now annual Jazz Jamboree in Warsaw.

Much of his music has been reissued on CD by the Power Bros label, and the essential *Astigmatic* has also emerged in a new edition on Harkit. The series begins with a set of ballet studies Komeda made for an experimental troupe at Cracow Engineering College, together with a score for a theatre production of Truman Capote's *Breakfast At Tiffany's*. Both suggest a musician with a clear but idiosyncratic understanding of American jazz, and also a composer with a wonderful gift for suggestive musical drama. *Memory Of Bach* includes material written for Komeda's Sopot debut and the title-track is the original version of an important piece for the composer, one that established him as an original, albeit respectful voice. In addition to the title-track, the record includes a version of 'Crazy Girl', one of the tunes on his *Knife in the Water* soundtrack. 'Crazy Girl' was a dedication to Zofia, who emerges as the composer's muse. 'Sophia's Tune' appears in another slice of the same Copenhagen concert on the disc of the same name. The remainder occupies the whole of *Roman Two*. The sound is still appalling, the quality of music unexceptionable.

'Nighttime, Daytime Requiem' on the album of that name is a good example of Komeda's otherworldly impressionism. This is unmistakably the composer of the film music, a musician with a keen but maverick sense of structure. Mood almost always dictates the dimensions and pace of a piece and subtly invests the harmonic language as well. For once it is easy to pick out his further debt to Polish Romanticism.

What's Up Mr Basie? is the Komeda set from the 1963 Warsaw Jazz Jamboree, the gathering which evolved out of Sopot. The group is by now a familiar one. Stanko, who later felt snubbed by the festival organizers, is in cracking form, and the only pity is that the piano is so far back in the mix, not at all true to the balance of the group.

Which leaves *Astigmatic*, in both studio and live forms. We cannot recommend this record highly enough and we envy anyone who can come to it fresh, ideally with no prior knowledge or expectations of Komeda. It is a record that never fails to repay close attention, but one that has an engrossing emotional physicality. Stańko's tone is lustrous and intense and the great Namysłowski projects his complex bop-derived lines in phrases that link together like pieces of DNA into living wholes. One misses him on the live version, where again the spotlight falls on Stańko. As ever, Komeda is a presence and a unifying element rather than a commanding soloist. The studio sound favours his rather unemphatic touch, and he certainly had a better piano in Warsaw than on the road – though, listening to it again, we wonder if the instrument wasn't perhaps tuned a little dark. Deliberately? There is no indication that tape speed is the problem, but it raises the interesting possibility that Komeda was already experimenting with the kind of detuning and pure sound that would resurface on *Rosemary's Baby*. The soundtrack album to that still-frightening film can probably be found in good film music sections and in specialist stores; it merits comparison with these records. It also hints at the tragic aura that seemed to hang round Polanski and his circle.

Lee Konitz (born 1927)

ALTO, SOPRANO AND TENOR SAXOPHONES

The redoubtable Chicagoan came under the influence of Lennie Tristano early and along with Warne Marsh shaped the definitive cool saxophone sound, but later he assimilated bebop and free playing as well.

***(*) **Subconscious-Lee** Original Jazz Classics OJC 186 *Konitz; Warne Marsh (ts); Sal Mosca, Lennie Tristano (p); Billy Bauer (g); Arnold Fishkind (b); Denzil Best, Shelly Manne, Jeff Morton (d).* 1/49–4/50.

Astonishingly, Konitz spent what should have been his most productive years in limbo: teaching, unrecognized by critics; unrecorded by all but small European labels. Perhaps because of his isolation, Konitz has routinely exposed himself in the most ruthlessly unpredictable musical settings. The discography is huge.

Subconscious-Lee brings together material made under Lennie Tristano's leadership in January 1949, with quartet and quintet tracks made a few months later, featuring Marsh on 'Tautology' and four other numbers. The remaining group material with Mosca and Bauer is less compelling, but there is a fine duo with the guitarist on 'Rebecca' which anticipates later intimacies.

***(*) **Konitz Meets Mulligan** Pacific 46847 *Konitz; Chet Baker (t); Gerry Mulligan (bs); Joe Mondragon, Carson Smith (b); Larry Bunker (d).* 1/53.

Konitz was to remember Chet Baker more fondly as the years went by. Here the relationship sounds creatively acerbic, as two of the coolest voices of the time vie for supremacy without seeming to lift a finger. Mulligan's light-toned baritone fits into the mix perfectly and there are moments on 'Lover Man', 'I'll Remember April' and 'All The Things You Are' when this might be a permanent line-up, so sympathetic are the three front-men. Phrases and whole lines are traded back and forth; Konitz and then Mulligan modulate unexpectedly; the pianoless rhythm section slips the rhythm here and there.

[illegible]

*****(*) With Warne Marsh**
Warner Bros 75356 *Konitz; Warne Marsh (ts); Ronnie Ball, Sal Mosca (p); Billy Bauer (g); Oscar Pettiford (b); Kenny Clarke (d).* 6/55.

It is one of the most famous saxophone partnerships in jazz, cool and oblique without being either chill or soulless. 'Donna Lee' is given a drier and less wild delivery than even its composer, Miles Davis, would have favoured, but it is no less true to the dictates of bebop. 'Don't Squawk' is the most developed piece here, a sinuous and awkward idea that moves with reptilian grace. 'Topsy', 'I Can't Get Started' and 'There Will Never Be Another You' aren't merely the best of the rest but are genuinely powerful tracks. Not always the most engaging and comfortable of records, but essential.

***** Inside Hi-Fi** Atlantic Masters 81227 3615 2 *Konitz; Sal Mosca (p); Billy Bauer (g); Arnold Fishkind, Peter Ind (b); Dick Scott (d).* 9/56.
***** Peter Ind Presents Lee Konitz In Jazz From The 1950s** Wave 26 *As above, except omit Fishkind; add Don Ferrara (t).* 57.

Immediately after the guitar solo on the opening 'Kary's Trance', Konitz puts down his alto and switches to tenor for the first time on record. He found it a liberating experience, and though he persists with alto on the first side of this 1957 LP, he switched to tenor for the second, with a different group. It gave him an alternative to the whispery alto sound of his early days, but even on the smaller horn, on 'Sweet And Lovely', he's playing with more edge and attack. Scott had caught his ear with a fresh, flexible delivery and was an important collaborator for a time. The 'tenor group' was completed by Mosca and Ind.

[illegible]

♛ ** Motion**
Verve V6 8399 *Konitz; Sonny Dallas (b); Elvin Jones (d).* 8/61.

One of the great modern jazz records. Its unique chemistry is due in part to the unlikely pairing of the 'cool' Konitz with the hyperactive Jones. The sessions were recorded pretty much straight down and some of the additional material was issued on a Verve triple set some years back; a 1990 reissue increased the track listing of the original LP to eight tunes. Nothing, though, matches the impact of the issued LP, which is now available again in digipack with original liner-notes.

The trio starts off with 'Foolin' Myself', and Konitz's fleet, agile alto sound immediately gels with the surprisingly soft playing of Jones. 'You'd Be So Nice To Come Home To' is superb. Again, Konitz floats round the melody more than he disappears on the back of the chords. Dallas is firm-footed and precise. 'I'll Remember April' is another of the highlights but anyone who has the three-CD set will know that 'I Remember You' caused the trio some grief and had to be retaken. The release take is quite brilliant, flowing, seamless and harmonically subtle. The set ends with 'All Of Me', Konitz rippling through the theme and embellishing the structure from beginning to end.

*****(*) The Lee Konitz Duets** Original Jazz Classics OJC 466 *Konitz; Marshall Brown (vtb, euph); Joe Henderson, Richie Kamuca (ts); Dick Katz (p); Karl Berger (vib); Jim Hall (g); Ray Nance (vn); Eddie Gomez (b); Elvin Jones (d).* 9/67.
****** I Concentrate On You** Steeplechase SCCD 1018 *Konitz; Red Mitchell (b, p).* 6/74.
*****(*) Windows** Steeplechase SCCD 31057 *Konitz; Hal Galper (p).* 77.

The duo format balances Konitz's conversational affability with gimlet sharpness of thought. The 1967 album pivots on five versions of the classic duo piece, 'Alone Together'; the first is solo, the next three are duets with Karl Berger, Eddie Gomez and Elvin Jones, culminating in a fine quartet reading. The pairings with Henderson ('You Don't Know What Love Is') and Kamuca ('Tickle Toe'), and with Brown are astonishing, as far as possible from the comforting horn-plus-rhythm options, most of them refused, of the tracks with Katz, Hall and even Ellingtonian Nance (who plays his 'second' instrument). It all culminates in a fine, all-in nonet.

Galper's velvety backgrounds inspire some of Konitz's most lapidary performances. There is very little harmonic tension in the pianist's approach, in contrast to Mitchell (on either double bass or piano), and the result is to focus Konitz very much on the tune rather than on its changes. That is particularly noticeable on 'Stella By Starlight'. Each man has one (improvised) solo slot: Konitz's 'Soliloquy' is a lean, unselfindulgent exercise in low-fat improvisation and, as such, an illustration of the album's considerable strengths; Galper's 'Villainesque' is exactly the opposite, a multi-layered Viennese confection.

The Cole Porter readings with Red Mitchell explore equally familiar territory, but as if by night. Konitz revels in this kind of dead-reckoning performance and steers through the chords with finely tuned instinct. He also seems to like the extremes of pitch he gets opposite the notoriously straight-backed Mitchell, and it's a shame he wasn't carrying a soprano as well.

*****(*) European Episode / ***(*) Impressive Rome** Camjazz 214 / 216 *Konitz; Martial Solal (p); Henri Texier (d); Daniel Humair (b).* 10/68.

The association with Solal, revived so memorably in duo in 1983, was important to Konitz during what was the thinnest time in his career. These two discs belong as much to the pianist as to Lee, but the empathy is evident in every track and the level of music-making is superb throughout.

*****(*) Jazz A Juan** Steeplechase SCCD 1072 *Konitz; Martial Solal (p); Niels-Henning Ørsted Pedersen (b); Daniel Humair (d).* 7/74.

Solal is one of the great harmonists, with the ability to find anomalous areas within the most restrictively familiar themes; his statement and subsequent excursions on 'Round About Midnight' are typical of his innate resistance to cliché. NHØP sounds willing to go anywhere, able to communicate in almost any company, a reconciler of opposites, gentle, but with a hard centre. Konitz sounds relaxed and easy, flurrying breathy top notes and leaving space round the brighter middle register.

*****(*) Lone-Lee** Steeplechase SCCD 31035 *Konitz solo.* 8/74.

Even three years after Anthony Braxton's *For Alto*, solo-saxophone performance was still considered a radical strategy. Konitz's unaccompanied treatment of just two standards – 'Cherokee' and 'The Song Is You' – contains some of his very best playing. Smooth *legato* passages are interspersed with harsher, almost percussive sections in which his pads snap down impatiently on the note. There are few if any hints of the free playing he essayed later, but there is a looseness rarely encountered elsewhere in his work.

****** Satori** Original Jazz Classics OJCCD 958 *Konitz; Dick Katz, Martial Solal (p); Dave Holland (b); Jack DeJohnette (d).* 9/74.

Originally for Milestone. With a top-flight rhythm section who had seen service with Miles Davis, he dips a toe into rock-influenced free funk, adding producer Dick Katz on electric piano on the long title-track. Solal also uses a Fender Rhodes on 'Sometime Ago', a rare flirtation. The mix of material is determined by the instincts of the group, not just the leader. 'What's New' and the closing 'Free Blues' are geared to Holland in particular and he makes a sterling job of yoking together sometimes incompatible elements. DeJohnette strains at the leash a bit.

***** The London Concert** Wave 16 *Konitz; Warne Marsh (ts); Peter Ind (b); Al Levitt (d). 76.*

Recorded at the Shaw Theatre during a memorable trip to the UK. The sound is good for the time, but has a curious period feel that makes this seem like a more ancient document.

***** Tenorlee** Candid 71019 *Konitz; Jimmy Rowles (p); Michael Moore (b).* 1/77, 3/78.

On tenor Konitz favours a soft middle register that is often within alto range, but the darker sonority puts him in a different relation to both piano and bass, and on 'Skylark' and 'Autumn Nocturne' it's possible to hear him renegotiating his line as Moore moves too close. 'Tenorlee' is unaccompanied saxophone; it's not quite Coleman Hawkins, indeed much closer to Lester Young, which is why the segue into a trio 'Lady Be Good' is so effectively redolent of Pres's and Basie's version of the song.

***** Yes Yes Nonet / **(*) Live At Laren** Steeplechase SCCD 31119 / Soul Note 121069 *Konitz; Tom Harrell (t, flhn on Yes only); Red Rodney (t on Live only); John Eckert (t, picc t, flhn); Jimmy Knepper (tb); Sam Burtis (btb, tba); Ronnie Cuber (bs, cl); Harold Danko (p); Buster Williams (b); Billy Hart (d).* 8/79.

The Nonet was one of Konitz's best and most durable larger groups. The brass settings were well-ventilated and open-textured and Konitz soloed confidently, often oblivious to the constraints of metre. The Steeplechase is the better of the two, largely because Harrell sounds more sympathetic to Konitz's own conception; Wayne Shorter's 'Footprints' is the outstanding cut. On *Live At Laren*, generally a good concert rendering, the saxophonist accommodates Rodney's backward-looking bop manner with what occasionally sound – on 'April' and 'Moon Dreams' – like pastiches of himself.

***** Toot Sweet** Owl 013 432 2 *Konitz; Michel Petrucciani (p).* 5/82.

Recorded in the cavernous acoustic of the Centre Musical Bösendorfer in Paris, with Petrucciani on a ripe-sounding house piano. The still teenaged Frenchman plays without much in the way of swing, leading Konitz through the melody and chords of 'I Hear A Rhapsody', before taking things in a more promising direction on his own solo 'To Erlinda'; the later 'Ode' is a solo from Lee. The two big performances are 'Lover Man' and 'Round About Midnight', both given new life. The closing track is a worked-up theme for the date which suggests that some musical empathy emerged, even though they remain as politely remote as they sound on the mix.

***** Dovetail** Sunnyside 1003 *Konitz; Harold Danko (p); Jay Leonhart (b).* 2/83.

How a 'terzet' differs from a trio isn't clear, though the geometry of this set differs from the average jazz threesome. Rhythm duties are distributed round the group and, particularly on 'Alone Together' and 'Cherokee', it is hard to differentiate between melodic, harmonic and time-keeping roles.

****** Star Eyes: Hamburg 1983** hatOLOGY 518 *Konitz; Martial Solal (p).* 11/83.

In Solal's hands, even 'Cherokee', tucked away at the end of the set, seems reinvented, but it's the duo's approach to 'Star Eyes', 'It's You' and even 'Subconscious-Lee' that startles. Solal stays well inside the tune in terms of chordal patterns and basic trajectory, but his harmonies are so rich and ambiguous that Konitz is initially obliged to work his way back to the source before taking the theme out as he would normally do.

****** Wild As Springtime** Candid CCD 79734 *Konitz; Harold Danko (p).* 3/84.

This pairs Konitz with his most responsive accompanist of the '80s. The big plus on this carefully mastered CD issue is an unreleased track, 'It's You', and two alternatives, Chick Corea's 'Hairy Canary' and George Russell's classic 'Ezz-thetic'. This is the territory Konitz loves, and his own 'Hi, Beck', which is mined from 'Pennies From Heaven', takes on a startling new profile. 'Hairy Canary' suggests a very different Corea from the wistful composer of 'Duende', also represented here. Danko weighs in with a couple of themes, both dance-based: 'Silly Samba' is an invitation to Konitz to step and slide away on one of his fugitive lines, while 'Spinning Waltz' is woven out of the lightest of materials. Perhaps the best place to judge the empathy between these two remarkable players is the spontaneously composed 'Ko'. Hard to believe that no element of this exquisite performance was predetermined; Danko sweeps the open strings of the piano, creating a shimmering backdrop to a formally perfect off-the-cuff statement from the other Ko.

***** Ideal Scene** Soul Note 121119 *Konitz; Harold Danko (p); Rufus Reid (b); Al Harewood (d).* 7/86.

***** The New York Album** Soul Note 121169 *Konitz; Harold Danko (p); Marc Johnson (b); Adam Nussbaum (d).* 8/87.

Danko's exact chording and fine grasp of durations on *Ideal Scene* open up the challenging spaces of George Russell's 'Ezz-thetic' and the more familiar, but inexhaustible, 'Stella By Starlight'. He is more conventional but no less inventive on *The New York Album*. Duo performance tended to reinforce Konitz's early preference for very long, unpunctuated lines. Working with an attentive band as closely attentive as both of these allows him to break up his development and give it the emotional directness – if not the explicit form – of the blues. Johnson's and Reid's moody delivery and Nussbaum's almost casual two-fours on the later album reinforce the darker sound.

*****(*) Zounds** Soul Note 121219 *Konitz; Kenny Werner (p, ky); Ron McClure (b); Bill Stewart (d).* 5/90.

Konitz continues to surprise with three remarkable free improvisations, interspersed with two staple items ('Prelude To A Kiss' and 'Taking A Chance On Love'), an original samba and the astonishing 14-minute 'All Things Considered', which sounds like a summation of what Konitz has been doing for the last 25 years. The whole set has a freewheeling, spontaneous feel.

*****(*) Lullaby Of Birdland** Candid CCD 79709 *Konitz; Barry Harris (p); Calvin Hill (b); Leroy Williams (d).* 9/91.

Harris plays the changes immaculately, eschewing fancy modulations and non-canonical key-changes. Both men are at the top of their craft, and the solos on a totally standards-based programme are packed with invention. Konitz's solo on 'Cherokee' even manages to squeeze in a couple of Ornette phrases, just as he inverts a Parker idea, stretching out its metre in the process, on 'Anthropology'. The sound's a bit wayward but otherwise hard to fault.

***** Friends** Dragon DRCD 240 *Konitz; Gunnar Bergsten (bs); Lars Sjøsten (p); Peter Söderblom (b); Nils Danell (d).* 12/91.

The performances of two Lars Gullin compositions – 'Lars Meets Jeff' and 'Happy Again' – suggest that Konitz may have been studying the great Swede's records, since he quotes from original solos in a couple of places. This sort of gig was bread-and-butter, but there's never a moment when attention flags. Sjøsten's quartet is highly professional and very musical, and the permutation of alto/soprano with baritone saxophone works delightfully.

***(*) **Unleemited** Owl 014 727 2 *Konitz; Kenny Werner (p, cel).* 1/92.

During a prolific spell, Konitz hooked up with yet another fine pianist to record this set of Alain Guyonnet compositions. The title-piece is a very fair approximation of the kind of sliding, angular blues-based tune that Konitz himself creates, but it is with pieces like 'Brazilian Fondue' and 'Baby, I'm A Legend' that the Swiss bandleader reveals his eclectic originality, switching from neo-bop harmonies to rich Latin structures to relatively abstract chord shapes, all within the space of a couple of songs. Werner is in excellent form and his celeste adds a hint of spice.

*** **Leewise** Storyville STCD 4181 *Konitz; Jeff Davis (t); Allan Botschinsky (t, flhn); Erling Kroner (tb); Niels Gerhardt (btb, tba); Jens Sondergaard (ss, as, bs); Peter Gullin (ts, bs); Butch Lacy, Peggy Stern (p); Jesper Lundgaard (b); Svend-Erik Nørregaard (d); Brigitte Frieboe (v).* 3/92.

Konitz was the 1992 Jazzpar winner, an accolade which brings with it the opportunity to record with a hand-picked Danish group. Only the first three tracks – 'Partout', 'Alone Together' and 'Body And Soul' – were recorded at the Jazzpar concert. The All-Star Nonet, directed by Jens Sondergaard, is exemplarily professional but lacks expressiveness. As probably befits a celebratory event, the emphasis is on playing rather than on groundbreaking new material. There are a couple of more improvisatory duets, with saxophonist Sondergaard and with Botschinsky, but these are less focused than usual.

***(*) **Jazz Nocturne** Evidence ECD 22085 *Konitz; Kenny Barron (p); James Genus (b); Kenny Washington (d).* 10/92.

No disrespect to his European colleagues, but these are the saxophonist's peers – Barron at least – and this is the kind of music where his gifts are best deployed. It's entirely a standards session: 'Misty', 'Body And Soul', 'You'd Be So Nice To Come Home To', 'Everything Happens To Me', 'Alone Together', 'In A Sentimental Mood'. Impeccably engineered by Peter Beckerman.

*** **Speakin' Lowly** / *** **All The Way** Philology W.71.2 / W.117.2 *Konitz; Renato Sellani (p).* 95.

*** **Tender Lee (For Chet)** Philology W.163 2 *Konitz; Stefano Bollani (p); Pietro Giangaglini (b); Fabrizio Sferra (d, v).* 12/98.

Bollani is one of the strongest figures in Italian jazz and he's enormous on the second of these. The duos cover mainly standard material, but with a high degree of invention. The quartet set is taken from two nights at La Palma in Rome and dedicated by Lee to the memory of Chet Baker. The opening 'Blues For Chet' leads almost inevitably into a handsome 'My Funny Valentine'. The highlights of the set come over the final stretch with 'But Not For Me', 'What's New' and a lovely closing version of 'I'll Remember April'. The sound isn't perfect, but the playing is first-rate.

*** **Thingin** hatOLOGY 547 *Konitz; Don Friedman (p); Attila Zoller (g).* 3/95.

Art Lange's liner-notes present *Thingin* as a confluence of several different strands of musical history, although he seems to blunt his own argument by showing how Zoller learned much of what he knows of 'Tristano school' harmony from Lars Gullin and Hans Koller. The reality of the session is three musicians of somewhat different sensibilities coming together on a body of readily agreed material. There's not much contention here, just a confident sweep across familiar turf. 'Thingin'' is Konitz's familiar contrafact on 'All The Things You Are' and provides the group with a marvellous starting-point in standards that surfaces again on 'Alone Together'. Zoller's original 'Joy For Joy' is more obviously rooted in his own CV, as is Don Friedman's 'Opus D'Amour', but these two share a past in Herbie Mann's group, so the light, Latinized swing is second nature. They also contribute 'Cloisterbells' and 'Images' respectively, two more impressionistic sketches that don't require much development. Friedman's 'Suite For 3' is a cleverly confected theme and variations that puts each voice in the forefront for a time.

*** **It's You** Steeplechase 31398 *Konitz; Ron McClure (b); Billy Hart (d).* 3/96.

Without a piano again, Konitz almost recaptures the fleeting quality of his classic *Motion*. McClure in particular seems to relish the job of filling in the missing chords with crisp double-stops and slow *arpeggios* across the fingerboard. The title-piece is a long, somewhat enigmatic meditation and the best moment of the set comes on 'Angel Eyes', when Konitz rhapsodizes in the driest and most unromantic tone imaginable and still comes away with the girl.

***(*) **Dearly Beloved** Steeplechase SCCD 31406 *Konitz; Harold Danko (p); Jay Anderson (b); Billy Drummond (d).* 10/96.

**** **Out Of Nowhere** Steeplechase SCCD 31427 *As above, except omit Danko; add Paul Bley (p).* 4/97.

Paul Bley's career trajectory has been broadly similar to Konitz's: a huge output, yet with only an insubstantial purchase on popular recognition. Listen to the two veterans negotiate 'Lover Man' and you realize how much of this business depends on experience, not just technical facility but the ability to distil sound from the brute business of getting by. The two other long numbers, 'Sweet And Lovely' and 'I Can't Get Started', are more abstract but no less effective. Anderson and Drummond provide unflagging support, and Nils Winther's production skills are once again evident, as they are on the slightly earlier *Dearly Beloved*. Danko is more of a melodist than Bley, and on 'The Way You Look Tonight' and 'Bye Bye Blackbird' he sticks close to the basic code, only really breaking loose on the closing 'Night Has A Thousand Eyes'. By then, though, the spell has been cast; a less venturesome and cerebral album than *Out Of Nowhere*, but no less vibrantly exciting.

**** **Alone Together** / ***(*) **Another Shade Of Blue** Blue Note 57150 / 98222 *Konitz; Brad Mehldau (p); Charlie Haden (b).* 12/96, 12/97.

Turning 70, Konitz was playing with magisterial calm and an elder statesman's mischief, as when he turns more than one of these chestnuts inside out. 'Round Midnight' is the most thoroughly subverted, with every cliché going registered and passed over almost mockingly. 'Cherokee', 'The Song Is You', 'What Is This Thing Called Love' and the title-tune are the other standards covered, but, lest this suggest a pedestrian run-through of familiar changes, nothing is taken for granted in any of these performances. Everything, from the basic harmony to the final detail of the tune, is open to question and to rearrangement. Mehldau and Haden are equal partners, the latter not unexpectedly so, but the pianist too has things to say and creates a feeling of space and relaxed time whenever he is featured.

The sequel doesn't match up to the original record, but the long, thoughtful versions of 'Body And Soul' and 'What's New' are packed with musical detail and with some drama as well.

*** **Self Portrait** Philology W.121 *Konitz (as solo and multitracked).* 2/97.

Not quite, as producer Paolo Piangarelli claims, Konitz's only solo recording since *Lone-Lee*, but an unexpectedly rare return to such a successful and technically uncomplicated formula. The difference here is that the saxophonist is heard in counterpoint with himself and in canonical groups of up to four lines. The effect is quite mechanical, and when one turns to the central 'Self Portrait In Blues', it's clear that much of the multitracked material relies more on technical trickery than on straightforward expression. Made to celebrate the saxophonist's 70th birthday.

***(*) **Three Guys** Enja ENJ 9351 2 *Konitz; Steve Swallow (b); Paul Motian (d).* 5/98.

A trio of radical individualists, doing their several and collective thing on a set of clever and challenging themes, most of them originals. Another fabulous version of 'Thingin'', with the trio weaving and interlocking in the most imaginative way. The really interesting writing is Swallow's, 'Ladies' Wader' and 'Eiderdown', but Motian delivers two cracking themes on 'From Time To Time' and 'Johnny Broken Wing'.

*** **Pride** Steeplechase SCCD 31479 *Konitz; George Colligan (p); Doug Weiss (b); Darren Beckett (d).* 5/99.

The band here is patchier than most of Lee's recent line-ups. Individually, all three rhythm section players are fine, but there's not much chemistry. As ever, Konitz is magisterially good and for much of the set he and Colligan just work away together; his own 'Stellar' and 'Once I Had A Secret Love' make the set.

***(*) **Richlee** Steeplechase SCCD 31440 *Konitz; Rich Perry (ts); Harold Danko (p); Jay Anderson (b); Billy Drummond (d).* 00.

A fairly straightforward blowing date. Perry is no Warne Marsh soundalike but Lee has the ability to modulate his own delivery to suit his partners, without compromising one millimetre on what he has to say. The set kicks off with 'You're A Weaver Of Dreams', and the two saxophones whirl away. Between them, 'Three Little Words' and a profound 'How Deep Is The Ocean' take up about half the set, but they are endlessly listenable performances, packed with detail and with ideas crossing the studio at a furious pace. Konitz slackens off only on a short 'Out Of Nowhere', a song canonized by Warne Marsh.

*** **Dig-It** Steeplechase SCCD 31466 *Konitz; Ted Brown (ts); Ron McClure (b); Jeff Williams (d).* 00.

The association with Ted Brown goes back some time now and really bears fruit on this free-wheeling pianoless set. As one might expect, McClure makes the harmonic base sound as solid as anyone could want. At any point in any song, check what McClure is doing and he's always there, either anticipating the next direction or quietly tidying up the loose ends. There are some ragged spots on Brown's own 'Smog Eyes' and even on familiar stuff like 'Hi Beck' and 'Subconscious-Lee': an air of haste all round.

***(*) **Live-Lee** / *** **More Live-Lee** Milestone MCD 9329 2 / 9338 2 *Konitz; Alan Broadbent (p).* 10/00.

If you want to sample just how extraordinary a session this is, scroll straight forward to track five on the first disc, where Broadbent deconstructs 'Cherokee' from the headdress downwards, leaving Konitz to make a few cursory embellishments to the melody. The pianist is in absolutely titanic form throughout this wonderful live date from the Jazz Bakery in LA. Not since the 1983 duets with Martial Solal has Konitz sounded so thoroughly tested by his playing partner. Broadbent has a confidently percussive, ringing tone which combines precision of touch with a lot of power and authority. On the less-familiar material – Konitz originals like 'Gundula' and 'Keepin' The News' – he's a touch more reticent and restricts himself to filling in the background, but whenever he does one finds oneself willing him to break loose again. The follow-up isn't quite as good, but 'Body And Soul' contains some remarkable playing and 'I Can't Get Started' should be required listening for anyone contemplating this kind of partnership.

*** **Parallels** Chesky 240 *Konitz; Mark Turner (ts): Peter Bernstein (g); Steve Gilmore (b); Bill Goodwin (d).* 12/00.

Released in Super Audio, this makes the most of a recording done in a downtown New York church, a lovely acoustic for a very relaxed but not uninventive session. The addition of guitar offers Konitz some interesting possibilities, which he exploits to the full. The opening 'How Deep Is The Ocean?' has been partly restructured, 'For Hans' is beautifully constructed and deeply felt and the co-composition 'Eyes' with guest Mark Turner, who also sits in on '317 East 32nd St', is a worthy attempt to keep clear of Warne'n'Lee clichés.

***(*) **One Day With Lee** Capri 74064 *Konitz; Scott Englebright, Louis Fasman, Steve Hufstetter, Ron Stout (t); Les Benedict, Bob Enevoldsen, Dave Woodley (tb); Gary Foster, Jack Montrose, Bill Perkins, Jerry Pinter (sax); Cecilia Coleman (p); Putter Smith (b); Kendall Kay (d).* 5/02.

'The American Jazz Institute presents' Lee with the Mark Masters Ensemble in a set of fine arrangements of his own contrefacts and themes. What's nice about Masters' charts is that they specifically pitch Konitz up against other soloists, Hufstetter and Coleman on the opening 'Thingin'', Foster on 'Dream Stepper', and so on. There's just one straight standard, but on 'Lover Man' Konitz packs a whole musical history into the song, even referencing the notorious Charlie Parker version. The studio sound is terrific.

***(*) **The Soprano Sax Album: Standards** Philology 333 *Konitz; Riccardo Arrighini (p).* 4/03.

The soprano has been a regular part of Konitz's sound for years, but it's still unusual to hear him so closely focused on it. 'Acappellakee' is an unaccompanied original built on the 'Cherokee' changes and shows how deftly the master craftsman builds a line on the lighter horn. Arrighini, a thoroughly competent player who builds in stride and blues/boogie influences alongside his usual cool-bop approach, also has a solo spot, based on 'There Is No Greater Love'. Though the two individual features are based on chestnuts, and the glorious 'One More Time' (on which Lee plays an astonishing introduction) is, like the staple 'Thingin'', palpably based on 'All The Things You Are', the standards rubric is not strictly observed.

*** **Inventions** OmniTone 15215 *Konitz; Ohad Talmor (ts, bcl); Spring String Quartet.* 4/04.

***(*) **New Nonet** OmniTone 15214 *Konitz; Russ Johnson (t); Jacob Garchik (tb); Ohad Talmor (ts); Dennis Lee, Oscar Noriega (bcl); Ben Monder (g); Dimos Goudaroulis (clo); Bob Bowen (b); Matt Wilson (d).* 8/05.

Talmor's an interesting fellow and between the two of them the saxophonists manage to swing some awkward arrangements. The best things are the collaborative 'Qu'Est-Ce Que C'Est?', which opens the set, and the solo 'Alone In Cologne' and the all-in 'Struttin' With Some Barbecue', which ends it. Some good stuff in the middle, but the string quartet makes for tiring, if not tiresome, listening.

Talmor also directs the New Nonet, a group with a subtle and distinctive sound built around Monder's guitar, with trombone, cello and bass clarinet, and so with a middle-and-bottom that is relatively unusual in groups of this kind. Lee is in fine form, though the opening 'Chromaticlee Suite', co-written with his fellow saxophonist and MD, tends to the schematic; interesting music, and woven into a continuous whole, but without much for the heart.

*** **Organic-Lee** Steeplechase SCCD 31599 *Konitz; Gary Versace (org).* 1/06.
Play someone the version here of 'Giant Steps' and watch the forehead wrinkle. The saxophone sound should be instantly recognizable even if the context is not. To be fair to Versace, he makes a very respectable hand of those familiar intervals and turns in some daring work of his own, but one senses that he's more at ease with 'In Your Own Sweet Way' and 'A Flower Is A Lovesome Thing'. Konitz seems to be checking off new playing situations almost by the month. This wouldn't be top of anyone's priority list, but it's a fine album by any standard(s).

***(*) **Portology** OmniTone 15217 *Konitz; Orquestra Jazz De Matoshinos.* 3/06.
The rare sound of Lee Konitz in front of a big band, with an album that after three free-standing opening tracks then falls loosely into two suites. The latter and longer is punningly titled 'Rhythm Sweet' and pays further tribute to Talmor's skills as an arranger. The individual themes are nothing to write home about, and the mock-classical headings a touch too arch, but Konitz's solo playing is terrific. The other element is a medley of 'Ornetty' with Lee's own tribute to the dead of 'September 11', an affecting enough piece in a Hodges mode. Of the opening sequence, 'June '05' and 'A New Ballad' are both generic Konitz, which is to say quirkily original without burning down any fences.

Also, in brief:

***(*) **Sound-Lee** Membran 221950 2CD. 1/49–8/54.
Valuable double compilation of early – and now out-of-copyright – work from the Tristano years; 37 classic tracks.

*** **Meets Jimmy Giuffre** Verve 527780 2CD. 51–59.
This brings together a great deal of experimental Third Stream work from the '50s.

(*) **Complete 1953 The Haig Performances Jazz Factory 22861. 53.
An exhaustive documentation of Konitz with Gerry Mulligan (*bs*), Chet Baker (*t*) and Chico Hamilton (*d*) at the LA club.

*** **Spirits** Milestone/Original Jazz Classics OJCCD 1024. 71.
Mostly duos with Sal Mosca (*p*), but Ron Carter (*b*) and Mousie Alexander (*d*) are wheeled on for part of a mainly Tristano set.

*** **Figure & Spirit** Progressive 7003. 10/76.
Done in the Tristano spirit with Ted Brown (*ts*) standing in for Warne Marsh.

***(*) **Dedicated To Lee** Dragon DRCD 250. 11/83.
A decade before this session, Konitz had played on one of the last studio sessions by Lars Gullin. Hence the happy idea of putting Konitz together with Lars Sjøsten's octet and a group of Gullin pieces.

*** **Medium Rare** Label Bleu LBLC 6501. 86.
Positively undercooked in places, but there's enough juicy substance in 'Monk's Mood' to keep eyes on the plate.

*** **Swiss Kiss** TCB 93072. 90.
Konitz reacted warmly to the music of Swiss composer/bandleader Alain Guyonnet. After a duo set of Guyonnet pieces with Kenny Werner (*p*), here he is joined by the Guyonnet Tentet and Big Band.

*** **Lunasea** Soul Note 121249. 1/92.
With Peggy Stern (*p*), Vic Juris (*g*) and others: Konitz thrives on the settings.

*** **Strings For Holiday** Enja 9304. 3/96.
Hard to know if the title came before the music. All the tunes are associated with Billie, but the context is irrelevant: Lee just plays as he always does.

*** **Subconscious-Lee** Summit 213. 96.
Recorded on tour in Europe with a German band. 'Yardbird Suite' is rousing and 'Thingin'' helps to bring the group into line.

*** **Body And Soul** Camerata 12. 96.
Dedicated to Warne Marsh's memory – Gary Foster (*as*) is second horn – this consists of nine extended variants on familiar progressions.

*** **Dialogues** Challenge 70053. 4/98.
Recorded in Holland and in real time, this easily swinging session is further evidence of Konitz's ability to catalyse and transform a seemingly ordinary pick-up session.

*** **L'Age Mür [sic]** Philology 123. 98.
A surprisingly unadventurous and straight-ahead album given Enrico Rava's appetite for experiment. 'Cherokee' gets a Latin spin, but that's about it for invention.

(*) **At The Mississippi Jazz Club Philology W 503.2. 3/00.
This starts so shakily you wonder why it's on a record, but after a stumble through 'Yesterdays'/'The Song Is You' Konitz pulls the Italian band into line and coasts into a superb 'Body And Soul'.

*** **After Hours: Volume 7** Go Jazz GO 6056 2. 1/01.
Konitz was unaware that mics were on during the final hour of this lock-in session at a St Paul club, but he told producer Ben Sidran that he'd liked the set and hoped the tapes preserved a 'looking around feeling'. They do.

*** **Outra Vez** Philology W 502.2. 4/01.
A vocal album with Sandro Gibellini (*g*) and Barbara Cassini (*v*).

(*) **Gong With Wind Suite Steeplechase SCCD 31528. 3/02.
A misleading title for a shapeless collection of mostly free improvisations with Matt Wilson (*d*). Konitz is in pretty acerbic form without songs to get his teeth into.

***(*) **Palo Alto: A Proper Introduction To Lee Konitz** Proper 2025. VARIOUS DATES.
Ticks all the right boxes, career-wise.

Olga Konkova

PIANO

Russian-born, she studied classical music in Moscow before going to the US for a course at Berklee. Now based in Oslo.

*** **Her Point Of View** Candid 79757 *Konkova; Adam Nussbaum (d).* 97, 98.
*** **Northern Crossings** Candid 79766 *Konkova; Ole Mathisen (ss, ts); Per Mathisen (b); Jojo Mayer (d).* 9/97.

***** Some Things From Home** Candid 79777 *Konkova; Per Mathisen (b); Jon Christensen, Adam Nussbaum (d). 5/97–3/01.*
Konkova takes remarkable liberties with familiar material, recomposing rather than merely improvising on changes. Her very exact technique isn't any obstacle to swing and she lags behind or pushes ahead of the beat as the spirit moves her. On the first disc, she gives 'Round Midnight' one of its freshest readings in years, as well as introducing new compositions like 'The Little Prince' and 'Adam's Checking In'.

The second record features all original material, by Olga and husband Per Mathisen. Mayer is Swiss, so the group certainly doesn't play like a New York outfit. The best of the writing is the pianist's, though Mathisen's 'Fifth Corner' and 'Northern Crossing', which bookend the set, are both very fine compositions and 'Olga's Dream' is delightful. The trio album is well up to scratch, with two of the world's best drummers. Most of these records were made within a very short space of time and don't seem to have been followed up.

Bernd Konrad

TENOR, SOPRANO AND BARITONE SAXOPHONES

German reedman with advanced ideas.

***** Phonolith** hatOLOGY 520 *Konrad; Herbert Joos, Kenny Wheeler (t); Hans Koller (ts, sno); Ekkehart Rössle (ts); Paul Schwarz, Christoph Spendel (p); Didier Lockwood (vn); Thomas Heidepriem, Thomas Stabenow (b); Martin Bues, Pierre Favre, Michael Kersting (d). 80, 94.*
As the recording dates suggest, Konrad has had to wait some time before breaking out. It's a pity because his music is far from inaccessible. Harmonically adventurous and rhythmically tough it may be, but it has a graceful quality that comes out on the nonet recordings, with Wheeler and Joos very much to the fore. Lockwood is riveting on 'Phonolith 1', demonstrating a range that goes beyond the usual Ponty style. The other 'Phonolith' is distinguished by Koller's tenor and sopranino solos, the difficult pitching of the small horn troubling him not in the least; his solo on 'Lush Life' is richly inflected and logical, sticking closer to the tune than initially evident. Konrad himself occasionally recalls those other European giants Bobby Jaspar and (on baritone) Lars Gullin, but though he has his own voice, one suspects that his greatest talent lies in shaping large structures with relatively restricted means.

Larry Koonse

GUITAR

He has a substantial discography as a lyrical accompanist, but few titles as a leader.

***** Secret Tea** Sea Breeze 3048 *Koonse; Anders Swanson (b); Chris Wabich (d).* N.D.
***** Americana** Jazz Compass 1001 *Koonse; Chris Roitstein (p); Scott Colley (b); Kendall Kay (d). 2/97.*
***** Dialogues Of The Heart** Jazz Compass 1005 *Koonse; Dave Koonse (g). 00.*
***** Snowfall** Jazz Compass 1009 *Koonse; Clay Jenkins (t); Bill Cunliffe (p); Tom Warrington (b); Joe LaBarbera (d). 7/04.*
***** Storybook** Jazz Compass 1013 *Koonse; Darek Oleskiewicz (b); Munyungo Jackson (perc). 6/06.*

Snowfall is a Christmas album recorded in California in July, and it sounds pretty much like that. Its predecessor is a father–son collaboration that will immediately conjure up echoes of the Raneys. It's a not unhelpful guide to the kind of music Larry makes on his own. His is a quiet and unassuming talent, very correct in execution but endlessly adaptable. The *Americana* set is different in that he is less responsible for the chords and can concentrate more on flowing lead lines, all of them delivered like the lines of a song, legacy of his considerable experience working with singers. Colley is the main composer on that set, revealing a still unrecognized talent. The first record is in some ways the best, certainly the most adventurous of the group, but there is some fascinating stuff on *Storybook* as well. Basically a set of duos with the bassist, who features and solos prominently throughout, it benefits from some unobtrusive percussion flourishes here and there. 'For Chopin' and 'Senegal Dance Trance' are the highlights, the former pointing up Koonse's interest in classical procedures, the latter his appetite for unusual metres and harmonies.

Kristin Korb

VOICES

San Diego-based singer making her debut in impressive company.

***** Introducing Kristin Korb With The Ray Brown Trio** Telarc 83386 *Korb; Conte Candoli (t); Plas Johnson (ts); Benny Green (p); Oscar Castro-Nueves (g); Ray Brown (b); Gregory Hutchinson (d). 96.*
The line-up alone should be enticing. The Count's trumpet-playing is always worth hearing, in any context, and Johnson (still best known for the saxophone line in Henry Mancini's 'Pink Panther Theme') is greatly under-recognized. And, of course, any chance to hear the late Ray Brown is to be welcomed. But this is the singer's gig and Kristin acquits herself very nicely on her first outing. It isn't a big or specially dramatic voice, but inherently musical and she is wise enough not to tackle material that doesn't suit her. 'Peel Me A Grape' is the first highlight, delivered with an innocence that probably isn't all it seems. 'Take the "A" Train' is done slow, almost funereally on first hearing, but with a good deal of expression. Johnson brightens up 'Yeh Yeh' considerably and guitarist Castro-Nueves is an asset on 'Black Orpheus'. Our favourite cut, though, is something of a rarity, Neal Hefti's 'Whirlybird', which lifts the pace and sets the listener up nicely for the more relaxed stuff.

Peter Kowald (1944–2002)

DOUBLE BASS

One of the key figures in European free music – as leader, sideman and éminence grise.

***** Touch The Earth – Break The Shells** FMP CD 67 *Kowald; Wadada Leo Smith (t); Günter Sommer (d, perc). 11/79, 1/81.*
One of the most individual of the European free players, Kowald is more often adduced as an influence on other players than for his own work. The catalogue is thin enough, but what is available is of consistently excellent quality, concentrated and intense, with an independence of spirit audible in the voice which recalls Pettiford and Mingus.

Smith's free-jazz credentials are beyond question, and he brings a great range of voices to the session, whether on the tiny

'Wind Song In A Dance Of Unity' or larger conceptions on which he has stamped his personal concerns like 'Rastafari In The Universe' and 'In Light', a trio of tracks in the middle of the album which are almost a Smith project in miniature – except that Kowald is so obviously the master of all one hears: guiding, directing, sometimes cajoling.

***(*) **Bass Duets** FMP CD 102 *Kowald; Maarten van Regteren Altena, Barry Guy, Barre Phillips (b).* 3/79–3/82.
This reissues large parts of three FMP vinyl releases, *Die Jungen: Random Generators*, *Paintings* and *Two Making A Triangle*. Kowald's uncanny mastery of the duet form – and the duet-with-another-bassist form – ensures that even over a long CD's duration the music keeps the attention. His three partners shirk nothing in terms of each engagement, and Kowald is as interested in the songful sonorities of Phillips as he is in the disjunctive leaps of Guy and Altena.

**** **Duos: Europa America Japan** FMP CD 21 *Kowald; Conrad Bauer, Masahiko Kono (tb); Danny Davis, Akira Sakata (as); Peter Brötzmann (ts); Evan Parker (ss); Floros Floridis (cl); Seizan Matsuda (shakuhachi); Irène Schweizer (p); Derek Bailey (g); Tom Cora, Keiki Midorikawa (clo); Tadao Sawai (koto); Junko Handa (biwa, v); Joëlle Léandre (b, v); Han Bennink (d, perc); Andrew Cyrille (d, v); Diamanda Galas, Jeanne Lee (v).* 3/86–8/89.

***(*) **Duos 2** FMP CD 124 *Much as above, except add Toshinori Kondo (t, elec); Butch Morris (c); Julius Hemphill (as); Fred Frith (g); Michihiro Sato (shamisen); Yoshisaburo Toyozumi (d); Marilyn Mazur (perc).* 3/86–6/90.
Kowald's discography took a pasting with the demise of FMP's vinyl catalogue. Indeed, three geographically divided LPs containing material from the *Duos* were the last to be issued by the German label. This is not simply a compilation, but also a sampling of material not included on the vinyl release. Serious collectors will want to have both formats, but the issue of a second CD means that the documentation is now pretty complete on the new format. The project finds Kowald in a wide array of performing contexts, and in very different stylistic situations, from Julius Hemphill's post-bop jazz on the second volume to the more familiar European free partnerships, to slightly unexpected associations like Marilyn Mazur (who proves her mettle in this demanding context) and it affords a clear view of his changing priorities, sometimes playing time, sometimes accentuating double-stopped chords, sometimes producing pure sound.

Nothing is more than seven minutes long – and most of the tracks are very much shorter than that. By no means all are the product of free improvisation: the pieces with Evan Parker, Conny Bauer, Andrew Cyrille, Akira Sakata, Peter Brötzmann and some others were developed on predetermined ideas. Nor is the usual convention of absolute democracy and equality among instruments strictly observed. In quite a number of cases, Kowald is content to take an accompanist's role, backing Diamanda Galas's fraught vocal with doomy pedals, and Andrew Cyrille's complex body-language with quite conventional octaves and a vocal drone. Always musical, though, and thoroughly responsive to the needs of the moment.

The instrumental combinations are of particular interest, and other bassists will learn enormously from Kowald's capacity to vary his attack according to context. He takes a more prominent role with the horn-players, building counter-melodies, right-angled lines and even little retrograde progressions which create an impression of harmonic resolution even where no such thing is actually happening. This works fine with the Westerners, but there are inevitable difficulties with the Japanese performances. The problems certainly aren't to do with sonorities (Bailey's guitar often sounds like a shamisen or a biwa) but of basic aesthetic philosophies. Though Sakata and Kono are well-versed in jazz and formal harmony from the West (and they play familiar improvising instruments), most of the others espouse a kind of violent synthesis between great formality of diction and a transgressive abstraction. If this sounds unduly abstract, then so does the music, almost as if realistic images have been collaged on to painterly canvases.

***(*) **When The Sun Is Out You Don't See The Stars** FMP CD 38 *Kowald; Lawrence 'Butch' Morris (c); Werner Lüdi (as, bs); Sainkho Namtchylak (v).* 11/90, 7/91.
The problem with Namtchylak is that the sheer strangeness of her vocal technique tends to overpower everything around it. In the context of this project she is the sun, scorchingly intense and tending to blot out her partners. Even Kowald seems slightly diffident. The presence of Morris points up a fundamental incomprehension that divides European and American improvisers. He seems prepared to trade off some cherished notions, but offers little leeway. Fortunately, individual performances are strong enough to sustain interest and attention, and Kowald himself has some magnificent moments.

♛ **** **Was Da Ist** FMP CD 62 *Kowald (b solo).* 94.
It may seem difficult, if not impossibly perverse, to justify the highest ranking for a record of solo contrabass improvisations. We remain unrepentant. This is music of the very highest order, technically adroit, emotionally and intellectually concentrated, and beautifully recorded. Only Derek Bailey and Evan Parker have shown themselves capable of sustained solo performance at this level; what distinguishes Kowald is the light, dry humour he brings to these pieces, philosophical quiddities that seem perfectly content not to be answered. Without other instruments in attendance, Kowald goes for a stronger and more than usually resonant attack which mitigates a slightly dry sound. A record to savour and ponder; a record to return to, as often as time allows.

*** **Cuts** FMP 94 *Kowald; Evan Parker (ss); Carlos Zingaro (vn); Lê Quan Ninh (perc); Ort Ensemble Wuppertal.* 10/95.
This is Kowald the composer/conductor in full modernist fig, with the music of Anton von Webern, as well as Edgard Varèse, looming in the background. In each of 20 sections, a sequence of soloists, but principally Parker, Zingaro and the yet to be widely discovered Lê Quan Ninh, lead sections of the orchestra in carefully modulated episodes. This is perhaps too formal and academic a project to merit extended attention, but there is an important improvisational element, albeit largely belied by the orchestral sections which are largely in droned forms, and some of the individual sections have real excitement and electricity.

***(*) **Open Secrets** Forward 01 *Kowald; Carlos Bechegas (f).* 10/99.
For sheer exhilaration, the duets with Bechegas take some beating. Whether going at top speed, all over their instruments, or inventing ballad-like counterpoint, the music has a joyful quality rare in this kind of improvising. While Bechegas clearly has extended techniques in abundance, he prefers to make his instrument sound like what it is: a flute. The recording itself doesn't always feel entirely truthful, but this is otherwise an encounter to rank with the best of Kowald's many duo situations.

***(*) **Global Village** Free Elephant 001 *Kowald; Gunda Gottschalk (vn, vla); Xu Feng Xia (guzheng); Jin Hi Kim (komungo); Otomo Yoshihide (elec); Pamela Z (v, elec).* 99–01.

The basic trio here is Kowald, Gottshchalk and Xu, but with impressive guest contributions on about half the tracks. The album is presented as a single continuous suite and probably best heard that way without undue concern as to who plays what. The exception is the extraordinary Pamela Z, one of the most exciting composer-performers on the improvised/compositional scene and always an arresting presence. A shame that Kowald's premature death prevented further collaboration.

(*) **Mirror – Broken But No Dust Balance Point Acoustics BPA 001 *Kowald; Damon Smith (b).* 4/00.
*** **Deep Music / *** The Victoriaville Tape** Free Elephant 002 / Victo 88 *Kowald; Peter Jacquemyn (on Deep Music only), William Parker (b).* 3/00, 8/01; 5/02.

Peter Kowald died in New York in September 2002. This should make these duo recordings all the more precious; in practice, it makes them all the more disappointing. The inaugural release on starstruck bassist Smith's own label is well short of vintage. What interest there might have been in their long live performance is lost in a muddled and imprecise recording. The studio material is at least clearer, but one senses that Kowald is politely standing by while a young acolyte 'does' him, even imitating Kowald's occasional vocalizations.

The Free Elephant disc has two long duets with Parker and Jacquemyn respectively. There are moments of quite profound communication on both, but mostly one senses two musicians moving in parallel. Kowald worked with Parker again on his final appearance at Victoriaville. Neither is in impressive form and the shortish numbers that make up the set seem like conversation pieces rather than effective duet improvisations. There had been no intention to record the occasion, but a tape was acquired from the mixing desk and Kowald's death made release inevitable. Fortunately, sufficient fine work from earlier in his career remains available to leave a lasting monument to a genuine pioneer.

Also, in brief:

*** **Silence & Flies: Live At Nigglmühle** Free Elephant 005. 6/01.
Still hugely impressive, but the vast solo language and intense delivery of *Was Da Ist* seem quenched.

*** **Aria** Free Elephant 004. 12/03, 3/04.
Solos, duos and trios recorded in Italy with Giancarlo Locatelli (*cl*) and Alberto Braida (*p*). Kowald shines.

Krakatau

GROUP

Much sound and fury from this Finnish blend of improvisation and dark rock-music, led by guitarist Björkenheim.

*** **Ritual** Cuneiform RUNE 86 *Raoul Björkenheim (g, shekere, talking d, rebab); Jorma Tapio (as, bcl, bf, perc); Tapani Rinne (ts, bs, wood f); Sampo Lassila (b); Michael Lambert, Heikki Lefty Lehto (d).* 88–90.
*** **Volition** ECM 511983-2 *Raoul Björkenheim (g, shekere); Jone Takamaki (ts, krakaphone, toppophone, whirlpipe); Uffe Krokfors (b); Alf Forsman (d).* 12/91.
*** **Matinale** ECM 523293-2 *As above, except Ippe Kätka (d) replaces Forsman.* 12/93.

Krakatau is essentially guitarist Björkenheim's band, hived off from percussionist Edward Vesala's Sound & Fury collective in the mid-'80s. Where Vesala mixed free playing with '60s psychedelia, tangos and straight composition, Björkenheim has a declared interest in Hendrix, Cream, Zappa, and a line of post-bop jazz that takes in Coltrane, Eric Dolphy, and the Miles of *Agharta*. The debut *Ritual* suggests a folkier edge to the music than will be familiar to those who first heard the group in a later incarnation, and the continuity with Vesala's workshop bands is more obvious. 'Ritual' and 'Relentless' perhaps too neatly sum up the overall impact. Björkenheim is a very concentrated musician, but he does occasionally leave his foot on the pedal too long, sometimes literally so.

Volition is a cheerfully noisy record with remarkably little of the big-biceps nonsense that often comes with guitar-fronted groups. In Sound & Fury, Vesala had used Björkenheim a little aside from the main thrust of a composition, often asking him for explosively abstract sound-shapes that encouraged non-standard techniques: bowed and scrabbled strings, electronic distortion, 10+ volume readings. A dedicated instrument-hunter, like Vesala, saxophonist Takamaki supplies his own fair share of unusual sonorities, most notably the 'krakaphone', a copper organ pipe two feet taller than the performer and fitted with a baritone saxophone mouthpiece and reed. It lends its bulk most effectively to 'Little Big Horn', a title that's also been used by Gerry Mulligan. It's a not entirely absurd parallel, for there is a softer and more lyrical side to Krakatau, most obviously heard on the soothingly oriental 'Changgo' and the folkish 'Nai', but clearly audible too on the closing ballad, 'Dalens Ande', which has a cool modality far removed from the all-out impact of the title-track.

Matinale is a second helping of the ECM-era band, the music again somewhat mediated by the studio but recorded with a handsome degree of clarity and body that helps punch up the impact. When they're going for the visceral, that is; pieces such as 'Unseen Sea Scene' and 'Rural' are more about brooding atmosphere than any sonic fisticuffs. 'Sarajevo' and 'Matinale' itself even echo some of Terje Rypdal's old work for the label. Attractive in a sluggish, world-weary way, the music finally doesn't seem to go anywhere much.

Diana Krall (born 1964)

VOICE, PIANO

A Canadian, she was a teenage prodigy who studied with Jimmy Rowles and is now a major crossover star.

*** **Stepping Out** Justin Time 50-2 *Krall; John Clayton (b); Jeff Hamilton (d).* 93.
***(*) **Only Trust Your Heart** GRP 059810-2 *Krall; Stanley Turrentine (ts); Ray Brown, Christian McBride (b); Lewis Nash (d).* 94.
*** **All For You** Impulse! 051164-2 *Krall; Benny Green (p); Russell Malone (g); Paul Keller (b); Steve Kroon (perc).* 10/95.

Krall sounds a generation older than her chronological age. She has a rich, resonant contralto and a preference for standards. The most obvious influences are Carmen McRae and Shirley Horn. As 'Straighten Up And Fly Right' and 'Frim Fram Sauce' on the first of these suggest, Krall has also listened attentively to Nat Cole. Indeed the third album is intended as a tribute to his great trio, hence the piano, guitar and bass format, with just a touch of percussion thrown in on 'Boulevard Of Broken Dreams'. What the third album lacks, inevitably, is musicianship of the sort guaranteed by Brown, McBride and Nash. Turrentine does more than just show up, contributing hugely on his three tracks. Our preference for *Only Trust Your Heart* is based solely on their roles;

Krall's singing is impeccable throughout. The debut set has been remastered with an extra track, an ebullient 'Sunny Side Of The Street'; listening again, it's surprising to hear how much piano she was playing, compared with the recent records.

***(*) **Love Scenes** Impulse! 051234-2 *Krall; Russell Malone (g); Christian McBride (b). 97.*
Krall was now the warmest commercial property in the music, but at least (unlike Cassandra Wilson) she seems unencumbered by her status and has so far hardly let the hype invade her records. This one may be cannily pitched at an audience hungry for a sexy young jazz singer, but the performances are hard to fault, and Malone and McBride are more than willing partners. The obvious killer is Dave Frishberg's 'Peel Me A Grape', cheekily done; but more demurely effective are 'The Gentle Rain' and 'Garden In the Rain'. Understatement is part of her strength, and she hasn't given up on it yet.

***(*) **A Night In Paris** Verve 065369-2 *Krall; Michael Brecker (ts); Rob Mounsey (ky); Anthony Wilson, John Pisano, Ron Eschete (g); John Clayton, Christian McBride (b); Jeff Hamilton, Lewis Nash (d); Paulinho da Costa (perc); strings. 12/01.*
This is a warmly effective concert performance, with a good band – mainly Wilson, Clayton, Hamilton and da Costa – and some of the affectation of her recent studio work set to one side. 'The Look Of Love' is the sexiest since Dusty Springfield's version, and 'East Of The Sun' is nicely languorous rather than horizontal. There's a lot more piano, too, though it doesn't stand too much exposure. An orchestra heaves through three tracks, but it's not too overbearing. A studio treatment of 'Just The Way You Are', with a superstar band including Michael Brecker, is stitched onto the end.

*** **The Girl In The Other Room** Verve 9862063 *Krall (p, v); Anthony Wilson (g); Christian McBride, John Clayton (b); Peter Erskine, Jeff Hamilton, Terri Lyne Carrington (d). 4/04.*
Krall's husband, Elvis Costello, helped write much of an album which is generously stacked with originals. Whether Krall's audience will welcome this development or not so far remains to be seen. She sounds terrific on Mose Allison's 'Stop This World', which starts the record, but her version of Costello's 'Almost Blue', cut at a tempo which a tortoise would breeze past, is wincingly self-conscious, and the new songs often sound either weepy or sarcastic, the latter not a trait which Krall does well. There's more piano, and the band is very good.

***(*) **From This Moment On** Verve 007323 *Krall; Terell Stafford (t); Anthony Wilson (g); Robert Hurst (b); Jeff Hamilton (d); Clayton–Hamilton Orchestra . 9/06.*
This marks a return to more mainstream American songbook material and it suits her just fine. Some of the mannerism has been dropped, there are some good jazz solos (from Stafford, in the main) and the arrangements aren't quite as high-cholesterol as in the past. Hard to know whether this is a further marketing strategy, a 'return to roots' or just a way of marking time. For the moment, though, it'll do, and 'Willow Weep For Me' is a high-point in her records to date.

Also, in brief:

(*) **Christmas Songs Verve 06024 98821213. N.D.
The Clayton–Hamilton group play unexceptional arrangements with good grace, but Krall makes a meal out of most of these tunes. Get *Ella Wishes You A Swinging Christmas* instead.

*** **When I Look In Your Eyes** Verve 050304-2. 98.
This is still just about a jazz record, but it's pitched to make Krall a vocal star, and the accompaniments are almost peripheral.

*** **The Look Of Love** Verve 549846–2. 1–3/01.
This isn't a bad album, but aside from its million-dollar upholstery, Claus Ogerman's crawling arrangements and a band of players on a very tight rein there's not much happening.

Maj-Britt Kramer

PIANO

Danish pianist, much interested in her native music, leading a post-bop quartet.

*** **Once** Stunt STUCD 19701 *Kramer; Andy Sheppard (ss, ts); Jens Skou Olsen (b); Benita Haastrup (d). 4–11/96.*
***(*) **Something About Heroes** Stunt STUCD 19903 *As above. 9/98.*
Kramer leads a capable group through two programmes of Danish music set to modern jazz manners. *Once* uses older material, from folk and composed sources, while the second disc has a more contemporary feel, with five originals from members of the quartet. British readers may welcome the chance to hear Sheppard in the kind of straightahead setting which he rarely inhabits these days, and he sounds strong. *Once* is handsomely turned, with the odd surprise, such as the curious, faintly chaotic finale to 'Ulandsvise' but tends towards pale meditation, and the unfamiliarity of the material may deter some listeners. *Something About Heroes* is an improvement, and has a bit more go in it, especially in the two-minute subversion of Benny Andersen's 'En Svante Vise' and the marching 'Take It Easy Boy, Boy'. Kramer herself seems reluctant to take too much of a lead, although her playing works a nice blend of poise and working for the band.

Jonathan Kreisberg (born 1970)

GUITAR

Born in New York, he returned after study in Florida. A born-again jazzman, he turned away from Stratocasters and a Hendrix, etc., influence to embrace hollow-bodied guitars and crisp single-note lines.

*** **Nine Stories Wide** Criss Cross 1244 *Kreisberg; Larry Grenadier (b); Bill Stewart (d). 10/03.*
***(*) **New For Now** Criss Cross 1266 *Kreisberg; Gary Versace (org); Mark Ferber (d). 10/04.*
Apart from a dispensable reading of 'Michelle', not much sign of Kreisberg's rock influences left on the fluent and expressive jazz debut. Grenadier and Stewart are able partners, but to be honest they don't have an awful lot to do, so competent and musical is Kreisberg's approach. It's not often you find a Lennon–McCartney tune nudging up against Parker's 'Relaxin' At Camarillo' (Kreisberg has chops but isn't a natural bopper) and Wayne Shorter's 'Juju'. It's a mark of his attitude and ambition that the most challenging stuff comes at the end, once we've been softened up by 'Summertime' and 'My Ideal'. The originals are good if unspectacular, but it's the quality of playing that makes the set.

It takes something special to make a contemporary organ trio stand out, but this one has the lot. The leader is now a known quantity and the kind of player who generates excitement with each new project. He currently divides his time between a standards group and one devoted to originals. There are both here: the skittish 'Peru', on which Kreisberg shows off his technique a bit; the awkwardly metred 'From The Ashes'; Monk's 'Ask Me Now'; and a version of 'Stardust' so slow you almost feel that time has stopped – it's magnificent, though. Versace has been making a name for himself elsewhere and sounds full of idiosyncratic ideas. Ferber takes a couple of features, but his strength really lies in holding the package together, which he does with conviction and grace.

***(*) **Unearth** Mel Bay 9812 *Kreisberg; Scott Wendholt (t); Aaron Goldberg (ky); Matt Penman (b); Anthony Pincotti (d).* 9/05.
**** **The South Of Everywhere** Mel Bay 10452 *Kreisberg; Will Vinson (as); Gary Versace (p); Matt Penman (b); Mark Ferber (d).* 4/07.

Kreisberg's writing has come on in leaps, though you sometimes get a feeling that he doesn't know how to develop interesting ideas beyond a bare statement in an unusual time-signature followed by generic blowing. The instrumentation on *Unearth* (with an electric piano) is interesting, the texture helps the music a lot and to be fair Jonathan is acquiring a rich grounding in post-bop language. 'Hobroken' is an interesting off-centre blues and 'Minor Leaps' is more than just an exercise: a genuinely arresting opener.

There's again too much emphasis on uncommon metres on the most recent disc, but Kreisberg gets better all the time. His ballad writing and playing on 'Elena' are exemplary, there are touches of rock fire creeping back in in all the right places, and his version of 'Stella By Starlight' is just terrific.

Ernie Krivda (born 1945)

TENOR SAXOPHONE, VOICE

His father was a swing-era reedsman, and he followed in those steps in the '70s with an individual approach to hard-bop orthodoxy.

*** **Ernie Krivda Jazz** Cadence CJR 1049 *Krivda; Dennis Reynolds, Mike Hazlett (t); Pat Hallaran (tb); Joe Hunter (p); Pete Selvaggio (acc); Jeff Halsey, Gary Aprile, Roger Hines, Chris Berger (b); Paul Samuels, Scott Davis (d).* 1–8/91.
*** **So Nice To Meet You** Cadence CJR 1056 *Krivda; Joe Hunter (p); Bill Plavan, Chris Berger (b); Val Kent, Mark Gondor (d); Paula Owen (v).* 6/93–1/94.
*** **Sarah's Theme** CIMP 102 *Krivda; Bob Fraser (g); Jeff Halsey (b).* 9/95.
*** **Focus On Stan Getz: Live At Severance Hall** Cadence CJR 1165 *Krivda; Andy LaVerne (p); Rufus Reid (b); Adam Nussbaum (d); strings.* 9/98.

Krivda has a markedly individual approach to the tenor: wildly elongated lines with barely a pause for breath, a hiccupy kind of rhythm that abjures conventional hard-bop phrasing, and a tone that evades obvious comparison, though he sometimes gets a scuffling sound similar to Warne Marsh. It all tends to make his music exciting but unresolved. On *Ernie Krivda Jazz*, the three duets with bassist Halsey are the most interesting things: two pieces with accordionist Selvaggio are unusual but not terribly involving, 'The Bozo' is a more complicated chart involving the two trumpeters, and the final quartet/quintet tracks are lively but let down slightly by modest support. The pairing with singer Paula Owen is a strange one: Owen's straightforward style is embellished by Krivda's jaw-breaking solos, everything pitched in double-time, each solo a blitz. It's oddly exhilarating, but also exhausting. One could say the same about *Sarah's Theme*: the title-track runs just over 20 minutes and, aside from the three subsequent interludes, each of the tracks seems obsessively long. Halsey and Fraser play a shadowy role, but Krivda himself is in comparatively restrained mood. CIMP's two-track digital sound, designed for 'realism', rather suits Krivda's tough and uncompromising approach.

The 1998 live session records a concert where Krivda played a quartet set of Getz-associated tunes and then went on to perform Eddie Sauter's *Focus* charts with a full string orchestra. This must have been a memorable gig and Krivda, hardly the obvious choice for such a role, plays with tremendous conviction. The two problems are that, first, Getz's *Focus* solos are more or less untouchable and, second, the cavernous acoustic of Cleveland's Severance Hall hardly flatters the performers. The track order is wrong on the sleeve.

***(*) **The Music Of Ernie Krivda** Cadence CJR 1154 *Krivda; Dominic Farinacci (t); Steve Richko (p); Bob Fraser (g); Demetrius Steinmetz (b); Carmen Intorre (d).* 8/01.

**** **Plays Ernie Krivda Volumes 1 & 2** CIMP 293 / 302 *As above, except omit Richko, Steinmetz; add Kurt Kotheimer (b).* 7/03.

*** **Live In New York City** Cadence CJR 1195 *As above, except omit Kotheimer; add Yasushi Nakamura (b).* 1/05.

*** **Stellar Sax** CIMP 334 *As above, except omit Nakamura; add Jeff Halsey (b).* 6/05.

Krivda goes back to basics. As the first three titles suggest, these are albums of his own originals with working line-ups. If these are among his most conventional records, they're also satisfyingly rounded and accomplished – excellent players stretching out on decent material, with no hang-ups about concepts or experimentalism. Krivda suggests that the earlier session is part blowing date, part 'composed', while the second is more like a straightforward blow, yet neither really falls back on routine. Farinacci, still in his teens at the time of the earlier one, is a real find, with a singing tone and a beautifully clean attack. Even when asked to carry a long solo, as on 'The Jerry Turn', he's unfazed. Fraser works in a classic electric sound, and handles his role with quiet skill: he's especially effective on *Plays*, where Richko's absence doesn't seem to matter. As for the leader, his chops are in top shape: check 'The Bebop Interlude' for the evidence.

The sound of the CIMP session, in its usual bone-dry acoustic, is a bit of a shock after the lush feel of the Cadence record, although this is one time we find that it works better for this group. For all its set-up-and-go feel, it's arguably Krivda's best record. The second helping from the same session we like *almost* as much.

The live set was a long time in appearing, but it's well up to scratch. The band is now pretty stable (apart from a revolving door in the bass department) and Ernie's themes – while not exactly straight blowing vehicles – fall under the fingers with impressive ease. 'Alcara Li Fusi' is wonderfully developed, with everyone contributing and Ernie shaping a long grumbly solo. The tune also appears on *Stellar Sax*, where the CIMP approach seems to sell the music short; it could all do with some studio juice to bring it forward.

Karin Krog (born 1937)

VOICE

She skipped school to see Billie Holiday sing in Oslo and that was that: an expressive, astute singer with advanced musical ideas.

***(*) **Some Other Spring** Meantime MR10 *Krog; Dexter Gordon (ts); Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Epsen Rud (d). 5/70.*

***(*) **Gershwin With Karin Krog** Meantime MR4 *Krog; Egil Kapstad (p); Arild Andersen (b); Jon Christensen (d). 74, 89.*

Krog is one of Europe's most stylish and significant jazz singers. The early work finds her working an idiosyncratic swing vein, with strong intimations of bebop. She has shrewdly taken possession of her own back catalogue, bringing it out again on Meantime; a real shame the classic *Joy* isn't currently available. The date with Dexter Gordon (living in Scandinavia at the time) is a set of blues and ballads, stylishly sung, with Dexter in handsome form. The Gershwin set is simpler and more straightforward, the voice endlessly appealing.

*** **We Could Be Flying** Meantime MR *Krog; Steve Kuhn (ky); Steve Swallow (b); Jon Christensen (d). 7/74.*

Kuhn wrote a superior sort of fusion music and this is a wonderful record, best characterized by the adorable 'Raindrops, Raindrops', which manages to be both funky and lyrical. Typically, Krog was ahead of the game in performing a Joni Mitchell cover in a jazz setting, but it's the weakest thing on the set.

*** **Cloud Line Blue** Meantime MR11 *Krog; John Surman (ss, bs, bcl, syn, etc); Janet Cooke (p); Stu Martin (d). 76.*

A duo album to all intents and purposes, with some nice additional arrangements from Cooke and a welcome appearance by Stu Martin, who was another third of the legendary Trio. It's not the best set of themes, but the two principals turn it into an elegant essay, introspective but also communicative.

*** **Hi-Fly** Meantime MR3 *Krog; Archie Shepp (ts); Charles Greenlee (tb); Jon Balke (p); Arild Andersen, Cameron Brown (b); Beaver Harris (d). 6/76.*

Shepp turned himself from a screamer into a sensitive balladeer. Krog adds lyrics to Carla Bley's 'Sing Me Softly Of The Blues' and makes an impressive job of Mal Waldron's 'Soul Eyes' and Randy Weston's affirmative 'Hi-Fly'. The horns are too dominant and Harris is slightly overpowering in places; Krog also sounds uncomfortable on Shepp's own 'Steam', though their duet, 'Solitude', suggests that there was more than enough common ground.

*** **I Remember You** Meantime MR 8 *Krog; Warne Marsh (ts); Red Mitchell (b). 4/80.*

These cool stylings are fascinating. The saxophonist's take on the title-track gives a good impression of how abstract a date this is going to be, and it progresses in very much that vein. Mitchell's singing lines and unusual tuning complement Karin's voice beautifully and she's rarely sounded so adventurous on a jazz date, giving 'Moody's Mood For Love' a fine run for its money. 'Lover Man' and 'Speak Low' come from more-familiar territory, but even these are bold renditions.

*** **Two Of A Kind** Meantime MR1 *Krog; Bengt Hallberg (p). 4/82.*

*** **Something Borrowed ... Something New** Meantime MR2 *Krog; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d). 6/89.*

Hallberg is a graceful accompanist who gives her a softly insistent beat as a springboard into her vocal, and there isn't a track that one wouldn't want to listen through again, so subtle is some of her phrasing and her awareness of harmony.

The group on *Borrowed* is much better attuned to what Krog is doing. NHØP emerges as the dominant voice, easing aside a rather lacklustre and uncharacteristically heavy-handed Drew. The sound is far from ideal, pinching some of the top notes, but the vocal performances are generally of a very high standard.

**** **Bluesand** Meantime MR9 *Krog; John Surman (ss, bs, bcl, cbcl, p, syn). 99.*

Immaculately recorded by Jan Erik Kongshaug at the legendary Rainbow Studio in Oslo, this fine duo set conjures up a huge range of timbres and tonalities, the product of now 20 years working as a duo. Krog's voice has rarely sounded better and Surman's finely developed accompaniments are deployed as effectively here as on his own solo records. The longer tracks are the most powerful, allowing both performers to stretch out, but the shorter pieces, like the mysterious 'Hidden Dreams', work just as well. The title-track is equally enigmatic, a terse central theme strung out across a rich, almost orchestral backdrop. Even when the arrangements are stripped down to basics, there is so much grain and texture to Surman's playing that one senses much larger forces at work.

***(*) **Where You At?** Enja ENJ 9144-2 *Krog; Steve Kuhn (p); David Finck (b); Billy Drummond (d). 02.*

Kuhn and Krog recorded together back in 1974, on *We Could Be Flying*, and she apparently had wanted to repeat the experience ever since. Kuhn is an ideal accompanist, neither intrusive nor self-consciously unobtrusive. He plays and listens, listens and plays, and his interplay with Krog is immaculate throughout. Add David Finck and Billy Drummond to the mix and you have a band poised between the drummer's rugged swing and a robustly underwired lyricism.

Krog heard and admired Kuhn on Pete LaRoca's fine *Basra* and it was agreed to reprise 'Lazy Afternoon' from that album. Karin's softly enunciated vocal, often near to speech in pace if not pitch, is perfect for the melody. She brings the same qualities to Kuhn originals like 'Speak Of Love' and the mysterious 'Saharan'. Other tracks are collaborations with partner and producer John Surman. 'Kaleidoscopic Vision' is one of their best wheezes yet and the mysterious intro to 'Canto Mai', spoken in a seemingly invented language, gives a shimmer of drama to a lovely song.

The real pay-off of the set is the swinging, Latinized 'Missing Calada', followed by a slow and mournful 'Gloomy Sunday'. The sound isn't ideal but it's another fine record.

*** **Where Flamingoes Fly** Norway Music 5189 *Krog; Jacob Young (g). 5/03.*

Again produced by Surman, this is a lovely, softly swinging set, which sticks to fairly predictable material – 'Cry Me A River', 'Prelude To A Kiss', 'Once I Loved', 'Caravan', 'Every Time We Say Goodbye' – but lavishes a lot of imagination on it. Young's playing is unspectacular but more than functional and his harmony is spot-on, even on pacier things like 'K.C. Blues'. Krog's voice has acquired something of the depth of experience you hear from Sheila Jordan and makes every song seem as full of life and emotion as a movie.

**** **Seagull** Grappa 4212 *Krog; Bergen Big Band; John Surman (dir). 6/06.*

She gets better all the time. Unlike many singers, certainly unlike her original model, Billie Holiday, the voice hasn't acquired that expressive 'maturity' that usually takes the place of good pipes. Krog still resembles the younger Billie, the sassy improviser. She has acquired more gravitas with the years, though, and Surman's arrangement of 'My Shining Hour' is a good place to sample it, better than 'Lament', which oddly precedes it in the set-list. The band is great, loose enough to be swinging but absolutely in tune and in sync with the singer.

Also, in brief:

*** **Jazz Moments** Meantime MR12. 66.
Valuable for an early glimpse of Jan Garbarek (*ts*) but a good selection of Krog standards, too.

*** **Raindrops, Raindrops** Crippled Dick Hot Wax 81. 66–85.
A nice compilation of work over nearly two decades.

*** **You Must Believe In Spring** Meantime MR5. 5/74.
She's sometimes swamped by Palle Mikkelborg's dense orchestrations of Legrand tunes, but it's a lovely set.

**** **One On One** Meantime MR7. 7 & 10/77, 2/80.
Krog made a number of recordings in the late '70s for Frank Heman's Bluebell label. Three of those duo performances are compiled here: with Nils Lindberg (*org*), Bengt Hallberg (*p*) and Red Mitchell (*b*).

***(*) **Together Again** Grappa 4247. 10/06.
If she has a special chemistry with Surman, this duo with Steve Kuhn (*p*) is equally *simpatico*. Slightly odd choice of material – 'Alfie'? – but delivered with absolute musicality by both.

Gene Krupa (1909–73)

DRUMS

Born in Chicago; he joined Benny Goodman's orchestra and became one of its stars: a master drummer to the end of his life.

***(*) **Gene Krupa, 1935–1938** Classics 754 *Krupa; Tom Di Carlo, Tom Gonsoulin, Dave Schultze, Roy Eldridge, Nate Kazebier (t); Chuck Evans, Joe Harris, Charles McCamish, Bruce Squires (tb); Murray Williams, George Siravo (as); Chu Berry, Dick Clark, Vido Musso, Carl Bleisacker (ts); Benny Goodman (cl); Milt Raskin, Jess Stacy (p); Ray Biondi, Allan Reuss (g); Israel Crosby, Horace Rollins (b); Helen Ward, Jerry Kruger (v).* 11/35–7/38.

*** **Gene Krupa, 1938** Classics 767 *Krupa; Tom Di Carlo, Ray Cameron, Tom Gonsoulin, Nick Prospero, Dave Schultze (t); Charles McCamish, Bruce Squires, Toby Tyler, Chuck Evans (tb); Murray Williams, Mascagni Ruffo, George Siravo (as); Vido Musso, Carl Bleisacker, Sam Musiker, Sam Donahue (ts); Milt Raskin (p); Ray Biondi (g); Horace Rollins (b); Irene Daye, Leo Watson (v).* 7–12/38.

There is a memorable photograph of the young Gene Krupa at the kit, hair slick, tux sleeves and collar soaked with sweat, mouth and eyes wide and hungry, his brushes blurred to smoke with the pace of his playing. Received wisdom has Krupa down as a showman who traded in subtlety for histrionic power, but even in comparative neglect Krupa's impact on the jazz rhythm section is incalculable. He himself said, 'I made the drummer a high-priced guy.'

Krupa joined the Benny Goodman band in 1934 and stayed till 1938, when his boss finally decided there was room for only one of them on stage. The drummer recorded under his own name only twice during the Goodman years. The sessions of November 1935 (made for Parlophone UK) and February 1936 kick off the first Classics volume on a high. Being able to call on Goodman, Stacy and the remarkable Crosby offered some guarantee of quality, and 'Three Little Words' and Krupa's own 'Blues For Israel' are spanking performances, driven along by that dynamic drumming. The following session included Berry and Eldridge, an established double-act in the Fletcher Henderson outfit and always ready to try something new. Berry cheekily weaves in and out of Goodman's line, while Eldridge dive-bombs from above.

There is then a chronological hiatus until Krupa's break with Goodman and the chance to capitalize on his own rising stardom. The April 1938 Brunswicks also signalled a move to New York City and a move into self-management, which seems to have put a slight brake on Krupa's invention for a while. Not yet the banked strings of the later band but a slightly cumbersome feel nevertheless, and the fourth item ('The Madam Swings It') of an uninspired session was eventually rejected. Singers Helen Ward, Jerry Kruger and Irene Daye fail to add very much, but vocals were commercially essential and these discs did big business right through 1938, with the band averaging a session a month. Leo Watson's scats were lively and often very musical, but Krupa must have felt partly inhibited by the formula and there's an audible sense of relaxation and renewed vigour about the sessions recorded back in Chicago in October, when he is able to lay down a couple of fine instrumentals, including the excellent 'Walkin' And Swingin''. November and December saw the band on the West Coast, where a new audience was conquered and three excellent recording sessions laid down. Watson's 'Do You Wanna Jump, Children?' brought the year to a happy close.

*** **Gene Krupa, 1939** Classics 799 *Krupa; Ray Cameron, Charles Frankhauser, Tom Gonsoulin (t); Toby Tyler, Bruce Squires, Dalton Rizzotto (tb); Bob Snyder, Mascagni Ruffo (as); Sam Musiker, Sam Donahue (ts); Milt Raskin (p); Ray Biondi (g); Horace Rollins (b); Irene Daye (v).* 2–7/39.

***(*) **Gene Krupa, 1939–1940** Classics 834 *Krupa; Johnny Martel, Corky Cornelius, Torger Halten, Nate Kazebier, Johnny Napton, Shorty Sherock (t); Al Sherman, Floyd O'Brien , Red Ogle, Al Jordan, Sid Brantley (tb); Bob Snyder, Clint Neagley (as); Sam Donahue (ts); Sam Musiker (cl, ts); Tony D'Amore , Milt Raskin (p); Ray Biondi (g); Biddy Bastien (b); Irene Daye, Howard DuLany (v).* 7/39–2/40.

The following year was no less busy and there is a strong sense of consolidation in the band, which begins to sound like a more solidly integrated unit. Krupa's leadership is tight and very musical. A new version of 'The Madam Swings It' is cut and this time passes muster. Kazebier returns to the fold and O'Brien signs up to stiffen the brasses. Apart from a couple of novelty instrumentals made for dancing ('Dracula' and 'Foo For Two') the standard is very high and Krupa can increasingly be heard to experiment with rhythmic embellishments, off-accent notes, single beats on the edge of his cymbals, and with the dynamics. Even with such a powerful group, he was always prepared on occasion to play quietly and to contrast *fff* and *pp* passages within a single song, relatively unusual at that time when up was up and a ballad was a ballad. Into 1940, it's pretty much a question of steady as she goes, even with the inevitable personnel changes. By this point Krupa can be heard to be shaping the band to his new requirements, which were much less histrionic. The Benny Carter piece 'Symphony In Riffs', recorded for Columbia in September

1939, and the majestic two-part 'Blue Rhythm Fantasy' (nearly seven minutes in total) stand out as representative masterpieces.

*** **Gene Krupa, 1940 – Volumes 1–3** Classics 859 / 883 / 917 *Krupa; Corky Cornelius, Torg Halten, Nate Kazebier, Rudy Novak, Shorty Sherock (t); Al Jordan, Jay Kelliher, Pat Virgadamo (on Volume 3 only), Babe Wagner (tb); Clint Neagley, Bob Snyder (as); Walter Bates, Sam Donahue, Sam Musiker (ts); Tony D'Amore , Bob Kitsis (on Volume 3 only), (p); Ray Biondi (g); Biddy Bastien (b); Irene Daye, Howard DuLany (v).* 3–5/40; 11/39, 1–9/40; 9–11/40.

Krupa could hardly have been busier during 1940, milking the market with a series of slick, pop-orientated sides for OKeh. The element of showmanship is inevitably missing on record, and most of these extended solos drag their feet. The bands increasingly seem to be foils for the soloist, chugging away anonymously and with little of the personality that made the Goodman, Dorsey and James units so distinctive. Collectors of this sort of material will find much to enjoy, including two rarities on *Volume 2* from November 1939 and January 1940, rejected takes of 'Time Out' and 'The Birth Of Passion' for Columbia.

*** **Drum Boogie** Columbia Legacy 473659 *Krupa; Norman Murphy, Torg Halten, Rudy Novak, Shorty Sherock (t); Pat Virgadamo, Jay Kelliher, Babe Wagner (tb); Clint Neagley, Mascagni Ruffo (as); Walter Bates (ts); Sam Musiker (cl, ts); Bob Kitsis (p); Ray Biondi (g); Biddy Bastien (b); Irene Daye (v).* 40–41.

It would be hard to ignore the Columbia compilation, which affords a glimpse of the band in a somewhat more reflective mood. Jimmy Mundy's arrangements often cleave to a rather mechanical shuffle-beat that doesn't suit a group of this size or inclination, but the horns are nicely voiced and there is a lot more space round the music than in earlier days. Irene Daye is still the singer, still leaning on ballads rather than faster numbers. She was soon (in 1941) to be replaced by one of the great presences in the band. Anita O'Day refused to wear a spangly frock and turned out in a band jacket like the rest of them, emphasizing that she was part of things and not just a walk-on. (Re)joining with her was Eldridge, who helped transform the group yet again, into a less poppy, more jazz-based and improvisational unit.

*** **Gene Krupa, 1941** Classics 960 *As above.* 41.

*** **Gene Krupa, 1941 – Volume 2** / *** **Gene Krupa, 1941–1942** Classics 1002 / 1006 *Krupa; Roy Eldridge (t, v); Al Beck (on 1941–1942 only), Torg Halten, Mickey Mangano (on 1941–1942 only), Norman Murphy, Graham Young (t); John Grassi, Jay Kelliher, Babe Wagner (tb); Ben Feman (on 1941–1942 only), Rex Kittig (on 1941–1942 only), Sam Listengart, Jimmy Migliore, Clint Neagley, Mascagni Ruffo (as); Walter Bates, Don Brassfield (on 1941–1942 only), Sam Musiker (ts); Bob Kitsis, Milt Raskin, Joe Springer (on 1941–1942 only) (p); Ray Biondi (g); Biddy Bastien, Ed Mihelich (b); Johnny Desmond, Howard DuLany, Anita O'Day (v).* 6–10/41; 10/41–2/42.

This was the period of maximum productivity, with the band going into the studio virtually every month up to Pearl Harbor. The key recruitment during 1941 was O'Day, though she sometimes distracts attentions from the band. Roy Eldridge is the featured soloist and singer elsewhere, and the vocals certainly can't be dismissed. Gene doesn't vary much from an alternation of 4/4 and 6/8, but his sheer presence is infectious and his attack unfailingly dramatic. The vocal contributions tend to predominate, but Gene's own playing is revelatory for anyone who thinks that polyrhythms began with Elvin Jones.

*** **Gene Krupa 1942–1945** / *** **Gene Krupa 1945** / *** **Gene Krupa 1945–1946** Classics 1096 / 1143 / 1204 *Krupa; Tommy Allison, Al Beck, Bill Conrad, Don Fagerquist, Mickey Mangano, Norman Murphy, Tony Russo, Pinky Savitt, Al Stearns, Joe Triscari (t); Roy Eldridge (t, v); Leon Cox, Joe Conigliaro, John Grassi, Tommy Pedersen, Greg Phillips, Babe Wagner (tb); Francis Antonelli, Johnny Bothwell (on 1945 only); Ben Feman, Bill Hitz (on 1945 only); Rex Kittig, Harry Klee, Jimmy Migliore (as); Murray Williams (as, cl); Don Brassfield, Andy Pino, Charlie Ventura (ts); Sam Musiker (ts, cl); Buddy DeFranco (cl); Stuart Olson (bs on 1945 only); Earl Hines, Dodo Marmarosa, Teddy Napoleon, Joe Springer, George Walters (p); Marty Olson (p, t); Ray Biondi, Teddy Walters, Frank Worrell (on 1945 only), Ed Yance (g); Harry Babasin (on 1945 only), Ed Mihelich, Clyde Newcombe, Sid Weiss (b); Joe Dale (d); Johnny Desmond, Dave Lambert, Lilian Lane, Anita O'Day , Buddy Stewart (v); other similar to Hep sets below.* 42–45; 2–9/45; 9/45–12/46.

Things were changing in the music industry. These sides include Gene's recordings with strings, not high-points in his canon, but interesting in their way. The set also takes in some V-Discs made with Marmarosa and DeFranco, which are curiously evocative of a wartime provenance. Trio work was what lay ahead as the bands became increasingly unsustainable and the disc ends with three cuts made with guest soloist Ventura. They're less exuberant than one might expect, but there are signs of an incipient bop influence even here on 'Body And Soul', though the only overt bebop comes in the vocals of Lambert and Stewart on 'What's This'. Inevitably, other singers still figure strongly: Anita O'Day is still very much part of the operation at the tail-end of 1942 and Roy Eldridge is on hand with a rambunctious spot on 'Knock Me A Kiss'. If there's a signature-piece from the set, it's 'The Drummer's Band'.

Anita's back in 1945, as is the trio with Ventura, from whom there are a couple of previously unissued cuts. This was another hectic time for the Orchestra, and all the recordings on Classics 1143 were made over a four-month period. The highlights are O'Day's 'Opus No. 1' and some good band tracks, though there's a certain feeling that Krupa is marking time professionally at this stage.

*** **Gene Krupa: 1946 – Volumes 1 & 2** / *** **1946–1947 – Volume 3** Hep CD 26 / 46 / 51 *Krupa; Ed Badgley, John Bello, Gordon Boswell, Richard Dale, Don Fagerquist, Vince Hughes, Jimmy Milazzo, Al Porcino, Red Rodney, Joe Triscari (t); Bob Ascher, Nick Gaglio, Urbie Green, Tasso Harris, Cley Hervey, Emil Mazanec, Emil Melnic, Dick Taylor, Jack Zimmerman (tb); Charlie Kennedy, Tommy Lucas, Sam Marowitz, Harry Terrill (as); Mitch Melnic, Charlie Ventura, Buddy Wise (ts); Joe Koch, Larry Patton, Jack Schwartz (bs); Bob Lesher, Mike Triscari (g); William Baker, Buddy Neal, Teddy Napoleon (p); Irv Lang, Bob Strahl (b); Carolyn Grey, Dolores Hawkins, Buddy Hughes, Anita O'Day , Buddy Stewart (v).* 46; 46; 46–47.

Krupa was almost forced out of the music business altogether in 1943 when he was charged with 'contributing to the delinquency of a minor'; in our view, this is what jazz music is all about, but marijuana was involved. Typically, the drummer bounced back and the following year formed his second orchestra, an outfit which achieved a rare peak of popularity, consistently outperforming its rivals by the sheer force and concentration of the ensembles. Krupa regulars like Sherock, Neagley, Bondi and Bastien became instinctive interpreters. Not much in the way of musical subtlety was required and only genuine devotees of this style and period will have much use for three volumes, albeit disc-mastered with a care that puts the Classics to shame. The presence of O'Day made this a rather special band. Her replacement, Carolyn Grey, was a reasonable band singer, but she entirely lacked Anita's sense of drama and swing. There are a group of interesting trio tracks, Krupa with Teddy Napoleon and Charlie Ventura, recorded in February 1946, on which the crash and bash give way to something a little more spacious.

*** **Gene Krupa & His Orchestra, 1947–1949 / *** ...1949–1951** Classics 1319 / 1359 *Krupa; Ed Badgley, John Bello, Gordon Boswell, Buddy Colaneri, Dick Dale, Roy Eldridge, Don Fagerquist, Al Porcino, Ed Shedowski, Ray Triscari (t); Urbie Green, Clay Hervey, Allan Langstaff, Emil Mazaneo, Frank Rehak, Frank Rosolino, Dick Taylor, Walter Robertson, Jack Zimmermann (tb); Lennie Hambro, Charlie Kennedy, Tommy Lucas, Sam Marowitz, Harry Terrill (as); Carl Friend, Mitch Melnick, Buddy Wise (ts); Dale Keever, Bob Morton, Larry Patton, Jack Schwartz (bs); Bill Baker, Joe Cohen, Teddy Napoleon, Buddy Neal (p); Ralph Blaze, Bob Lesher (g); Pete Ruggiero, Don Simpson, Bob Strahl (b); Joe Dale (d); Hernando Bravo, Ramon Rivera (perc); Bill Black, Carolyn Grey, Delores Hawkins, Buddy Hughes (v).* 1/47–1/49.

These are the 14th and 15th in Classics' Krupa series. The exuberant showboating isn't so much in evidence here. The first few tracks, from the early months of 1947, are dominated by Carolyn Grey's vocals.

The peerless 'Disc Jockey Jump' originally went out backed with 'By The River St Marie'; it's near enough the perfect party record. 'Jump' owes its place in musical history very largely to a crisp arrangement by the 19-year-old Gerry Mulligan, who'd already done the charts for 'How High The Moon' a year or so earlier. George Williams and Eddie Finckel do the honours elsewhere and herein lies the problem, for these were astute industry guys who knew what was going to sell.

There was, however, a new sound around and the fascination of this disc is hearing Gene tackling bebop. On 'Gene's Boogie', he declines Williams's invitation to give it a go, but also concedes that swing might not be the thing any more. But given that even at his most restrained Krupa could give the USAF lessons in 'dropping bombs', bop held no terrors for him and it was inevitable he'd at least flirt with it. Recorded in January, 'Bop Boogie' and the even crunchier 'Lemon Drop' are model big-band bop, the latter graced by a superb Rosolino. That later group also features high-wire work by Roy Eldridge, though for the most part Krupa stuck to his familiar pool of quick-fingered swing players. The later disc pretty much reruns the same story.

*** **Krupa And Rich** Verve 521643-2 *Krupa; Roy Eldridge, Dizzy Gillespie (t); Illinois Jacquet, Flip Phillips (ts); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Buddy Rich (d).* 5 & 11/55.

*** **The Drum Battle: Gene Krupa & Buddy Rich At JATP** Verve 559810 *Krupa; Roy Eldridge, Charlie Shavers (t); Benny Carter, Willie Smith (as); Flip Phillips, Lester Young (ts); Oscar Peterson, Hank Jones (p); Barry Kessel (g); Ray Brown (b); Buddy Rich (d); Ella Fitzgerald (v).* 52.

Krupa And Rich shouldn't be confused with an earlier Compact Jazz compilation. This record documents a typical Norman Granz summit, bringing together the younger Rich and probably the only man who could properly be said to have influenced his own fiercely swinging style. Given the nature of the occasion, this wasn't nearly as arid and tiresome as the majority of contemporary 'drum battles'. Each takes a big solo spot – 'Gene's Blues', 'Buddy's Blues' – and, for the rest, it's a matter of trading fours and eights until the customers are satisfied. Fortunately the band is good enough to assert itself and nobody will feel percussed out of countenance when they hear Oscar Peterson's sweepingly elaborate accompaniments or Dizzy poking gentle fun at the vanities of drummers.

The 'drum battle' is something of an acquired taste, but there are enough interesting diversions along the way. Smith plays some masterly pre-bop ideas and Ella's scatting on 'Perdido', which emerges out of 'Drum Battle' itself, is wonderful. Jones is also in very solid form. The duel with Rich is entertaining enough, but you feel the all-clear should be sounded at the end.

*** **Gene Krupa: 1952–1953** Classics 1390 *Krupa; Charlie Shavers (t); Charlie Ventura, Ben Webster (ts); Teddy Napoleon, Teddy Wilson (p); Herb Ellis (g); Ray Brown, Israel Crosby (b).* 3/52–9/53.

Krupa's creative longevity wasn't merely an attribute of stamina. He evolved steadily over the course of his career, something the occasional laddish 'drum battle' tended to camouflage. These mostly small-group sessions aren't among his best, but 'Coronation Hop' and 'I'm Coming, Virginia' are full of creative urgency, thanks in part to Shavers's arrangements, but even more to Krupa's rich rhythms. We thought the transfers here uncommonly good for Classics as well.

*** **Live From The Inn Club, Chicago, Illinois – January 11 1957** Soundcraft 5011 *Krupa; Eddie Shu (t, ts, cl, hca); Dave McKenna (p); Johnny Drew (b).* 1/57.

Most interesting, one suspects, for the early glimpse it affords of pianist McKenna, though to be honest it could be almost anyone at the piano. A long, closing version of 'Drum Boogie' is Gene's most prominent feature and for the most part he seems willing to let the band do the work. Shu's multi-instrumentalism is more impressive on paper than in fact, but he does some decent work on 'Stompin' At The Savoy' and on 'Harmonica Shu Boogie'. No one will mistake who's behind the kit, but even his most loyal fans will have to recognize that this isn't the Krupa of years gone by.

*** **Plays Gerry Mulligan Arrangements** Verve 543 8692 *Krupa; other personnel unidentified.* 10/58.

Mulligan had joined Krupa in 1946 as a teenager and was a solo star by this stage. It's a nice compliment none the less and 'Bird House' and 'Mulligan Stew' are strong collaborations. Utter laziness not to list an orchestra that included Hank Jones, Phil Woods and Danny Bank in the baritone chair.

*** **The Big Noise From Winnetka** Sounds of Yesteryear 628 *Krupa; Charlie Ventura (ts); Dave Frishberg (p); Eddie Wassermann (b); Dave Perlmann (d); Betty Madigan (v).* 3/61, 8/62.

A nice find of rare live performances, not to be confused with a slightly earlier set bearing the same name. One obviously misses the exuberant slam and sophisticated voicings of the big bands, but Krupa was exciting even in a small-group setting and Ventura is in good form. The title-track (some may recall Bette Midler's version) is outstanding.

*** **Live At The New School 1973** Chiaroscuro CR(D) 207 *Krupa; Eddie Shu (ts, cl, hca); John Bunch (p); Nabil Totah (b).* 4/73.

Only six months away from being claimed by leukaemia, Gene still played this gig with evident enthusiasm, and with some old friends – Eddie Shu had been a Krupa sideman since the '50s – he revisits some of the music which made his name, one final time. They go from 'Don't Be That Way' to a closing 'Sing Sing Sing', and that Krupa still sounds good (if inevitably diminished a little) makes it all the more poignant.

Also, in brief:

*** **Drummin' Man** Jazz Legends 1023. 12/27–1/49.
One of a number of overworked titles, but a respectable trawl through two decades' work.

*** **The Instrumental Mr Krupa** Jasmine 2572. 38–49.
This will appeal to those who don't want their music mussed up by singers, which slightly misses the point. A modest 21 tracks.

*** **Boogie, Ballads & Bebop** Collectables 7490. 45–49.
The best of the Columbia years, with each of those styles nicely ticked off.

*** **Complete Sextet Studio Sessions** Jazz Factory 62859. 4/53–2/54.
Dominated by Charlie Shavers compositions but also graced by Teddy Wilson (*p*), Willie Smith (*as*), Ben Webster and Lockjaw Davis (*ts*) ... and many more.

Tom Kubis

REEDS, ARRANGER

LA big-band leader and arranger with a Steve Allen fixation.

*** **Slightly Off The Ground** Sea Breeze 109 *Kubis; Wayne Bergeron, George Graham, Stan Martin, Dan McGurn, Charlie Peterson (t); Rich Bullock, Andy Martin, Bill Watrous (tb); Gordon Goodwin, Dan Higgins, Greg Huckins, Bill Liston (sax); Matt Catingub (as, ky); Kevin Axt (b); Matt Johnson (d); Jack Sheldon (v). 1/89.*
*** **At Last** Cexton 21251 *Similar to above; add Jeff Bunnell, Darrel Gardiner (t); Alex Iles, Charlie Morillas (tb); Eric Messerschmidt (tba); Bob Reitmeier (cl); Sal Lozano, John Mitchell (sax); Doug Mattocks (bj); Jack Reidling (p); Kurt Rasmussen (perc). 92.*
***(*) **It's Not Just For Christmas Anymore** Cexton 21333 *Similar to above; add Gary Halopoff (t); Jack Sheldon (t, v); Pete Christlieb, Mike Whitman, Brian Williams (sax); Trey Henry (b); Ray Brinker, Dick Weller (d); Pat McCormick, Jack Riley (v). 95.*
***(*) **Fast Cars And Fascinating Women: The Tom Kubis Big Band Plays Steve Allen** Sea Breeze 2079 *Similar to above; add Steve Allen (v). 96.*
*** **Keep Swingin': The Tom Kubis Big Band Plays Steve Allen** Sea Breeze 2090 *Similar to above. 97.*
*** **You Just Can't Have Enough Christmas** Cexton 21444 *Similar to above. 97.*
Slightly off the ground seems the ideal location for a musician who goes to work with a smile on his face and since 1989 has produced a consistently high standard of big-band jazz. Jack Sheldon is a vital factor in the band's success, working a wonderful riff on *Casablanca* behind 'Play It Again Sam' and appearing on the Steve Allen sessions as well.

These are probably the best of the bunch, though we'd recommend the first album to any big-band fanatics. Allen's compositions are little known and less covered these days, but Kubis is a devoted disciple and even engineers an appearance from the great man on 'The Girl Can't Help It' (*Fast Cars*) and 'Livin' In LA' (*Keep Swingin'*). Sheldon almost upstages him on the second record with wonderful interpretations of 'Chittlins' and 'Tango Blues', the latter a clever vocal.

The first Christmas album is the best ever, a wonderful romp through some very familiar fare, but done with unpretentious flair and that engaging smile. 'Rudolf The Red Nosed Reindeer' should be played at high volume in all shopping malls when the tension starts to mount around 19 December. The follow-up Yuletide set is a bit more laboured but the musicianship is so tight that you stop worrying about the material and just enjoy it.

The personnel has shifted somewhat over the stretch but Kubis retains a very distinctive crisp sound inherited from his predecessors and perfectly attuned to the repertoire. He's a more than decent saxophonist himself and his soprano features are always particularly good.

Joachim Kühn (born 1944)

PIANO, KEYBOARDS

Born in Leipzig, the brother and collaborator of clarinettist Rolf Kühn. Studied and performed as a classical pianist through his teens. Best known for virtuosic solo and duo performances.

*** **Easy To Read** Owl 014 802 2 *Kühn; Jean-François Jenny-Clark (b); Daniel Humair (d). 85.*
Technically astute, often virtuosic, but ultimately rather dry and emotionless, Kühn seems here to be working through a huge range of pianistic influences (Evans, Jarrett, Tyner) without settling on anything he can distinctively claim as his own. 'Guylene' is a rousing opener, but many listeners will feel that the pace slips away as the record progresses. A fine memorial to the late Jenny-Clark.

***(*) **Sometime Ago** New Edition 87045 *Kühn; Harry Beckett (t, flhn); Jerry Bergonzi (ts); Jean-François Jenny-Clark , Jesper Lundgaard (b); Thomas Alkier (d). 4/91, 9/92.*
The Frenchman was already gone when these fine sessions, unaccountably left in the vault for nearly 15 years, were finally released in 2006. The real plus here, though, is Beckett. Why is he not more widely admired? His lines – on either horn – have a sunny warmth that sometimes belies their great sophistication. A long 'Autumn Leaves' is cut-out-and-keep stuff, with lovely variations on the harmony from Kühn. 'Amsterdam' is the other substantial cut, though the very brief 'The Time Keeper' just edges it for sheer fascination.

(*) **Famous Melodies Label Bleu 6564 *Kühn (p solo). 95.*
An interesting and eclectic mix of material, including some Weill interpretations that look forward to a very successful rendition of songs from *The Threepenny Opera*. But again one feels that Kühn has subordinated emotion to technique, and many of these performances (check 'Lili Marlene') fail to engage with the song in question.

*** **The Diminished Augmented System** / *** **Allegro Vivace**
Emarcy 542 320 2 / ACT 9750 *Kühn (p solo). 5 & 6/99; 6/03.*
For those who argued that Western harmony begins with J. S. Bach and ends with Ornette Coleman, *System* is the ideal record since the composers involved are Bach, Coleman and Kühn, recorded in three distinct blocks. Kühn seemed to fall under Ornette's spell when they worked together and the experience has significantly reshaped his own harmonic thinking. The original pieces are short, dissonant sketches in asymmetrical metres. The first of them sound very much like test-pieces, though 'Portrait Of My Mother' and 'Thought Of JF' (Jenny-Clark?) are more personal. After that, Kühn plays four Coleman pieces, 'Sex Is For Woman', 'Pointe Dancing', 'Researching Has No Limits' and 'Foodstamps On The Moon', followed by the sarabande,

chaconne and allemande from Bach's *Partita II*, cleverly arranged by Kühn himself. It's a heady mix, too technical to be comfortably approachable, too good to be overlooked.

Subtitled *Piano Works 1*, the second album adds Couperin and Mozart to the mix. Again, it's all a bit desiccated but there's such intelligence and invention in Kühn's playing that one doesn't baulk even at 'jazz' versions of a 1690 mass.

*** **Poison** In + Out 770716 *Kühn; Jean-Paul Celea (b); Wolfgang Reisinger (d)*. 04.
A fascinating 'concept' album which deals with the connections between intoxication and creativity. It's somewhat unexpected to hear Kühn tackling 'Purple Haze', and still more so Chuck Rio's jazz-lite 'Tequila', but the killer track is an almost romantic reinterpretation of Gil Scott Heron's 'Angel Dust'. Association with Ornette Coleman has strengthened Kühn's resolve to play his alto saxophone in public and it makes a few intriguing appearances here, sounding like no one else around: not necessarily either idiomatic or virtuosic but with a quality all its own. Recommended.

Rolf Kühn (born 1929)

CLARINET, SYNTHESIZER

The elder Kühn brother played in '40s dance orchestras before going to America, where he depped for Benny Goodman and formed his own group. Latterly returned to Germany.

*** **Rolf Kühn And His Sound Of Jazz** Fresh Sound FSR-CD 326 *Kuhn; Jack Sheldon (t); John Bunch (p, org); Jim Hall, Chuck Wayne (g); Henry Grimes, George Duvivier (b); Don Lamond, Ray Mosca (d)*. 60.
On the 1960 reissue, he is very much in thrall to Buddy DeFranco (building on an earlier admiration for Benny Goodman), and the sound of these sessions isn't far from Buddy's '50s dates for Verve. It's coolly pleasant jazz which Kühn and some sympathetic collaborators move fluently through without really striking any original sparks.

***(*) **Affairs** Intuition 3211 *Kühn; Randy Brecker (t); Albert Mangelsdorff (tb); Eddie Daniels, Buddy DeFranco (cl); Ornette Coleman (as); Dave Liebman (ss); Chuck Loeb (g); Dieter Ilg (b); Wolfgang Haffner (d)*. 1/97.
A meeting with DeFranco was always going to be an intriguing proposition, but the juxtaposition with Ornette and Mangelsdorff, to say nothing of Liebman, was not to be missed. In the event, this isn't quite the record it might have been. It's too patchy to work as a whole, and while 'Fractions' and 'There Is A Mingus Amonk Us' are both fascinating ideas, they don't work as much more than that. Impressive all the same and certainly recommended.

*** **Smile** Intuition 3342 *Kühn; RIAS Big Band; Cologne Voices*. 6/01.
The product of a long-standing ambition to make a Hollywood album, this also marked a farewell to the RIAS Big Band, which was squeezed out of existence by financial problems. The vocals are often distracting, right from the opening 'When You Wish Upon A Star' and thoroughly off-putting elsewhere, but Kühn's clarinet-playing is exceptional throughout.

***(*) **Internal Eyes** Intuition 3328 *Kühn; Bob Mintzer (ts); Martial Solal (p); Frank Chastenier (ky); Chuck Loeb (g); Peter Erskine (d)*. 11/03.
As good as the personnel would suggest, and certainly Kühn's best available record. Much of the material is by Mintzer and it's quality stuff, in a modern swing/mainstream idiom that suits Kühn's approach very well. Solal is a master in situations like this and Erskine's drumming gives the set a powerful impetus.

Also, in brief:

*** **Inside Out** Intuition 3276. 99.
The title gives a strong sense of the idiom explored here. Not entirely successful but testament to Kühn's continuing venture.

*** **Bouncing With Bud** In + Out 10744. 04.
Kühn and the NDR Big Band with a brisk set of swing-to-modern arrangements.

Steve Kuhn (born 1938)

PIANO, KEYBOARDS

A piano pupil of the celebrated Margaret Chaloff, he worked the New York scene from the late '50s. He lived in Stockholm in the late '60s, accompanying Sheila Jordan and leading his own groups.

*** **The Country And Western Sound Of Jazz Pianos** Dauntless 4308 *Kuhn; Toshiko Akiyoshi (p); Barry Galbraith (g); David Izenzon, John Neves (b); Pete LaRoca Sims (d)*. 63.
This is a strange one. The idea was to record a set of C&W and traditional tunes with jazz arrangements. It's not such a radical notion, but nobody had pushed it quite as far as this before. Kuhn and Akiyoshi have strikingly different styles, as do the two bassists, so it's left to Barry Galbraith to strike some kind of balance between her coltish bop and Kuhn's more deliberate delivery, which often sounds like a singer holding back the metre. In the same way, Neves plays fairly orthodox walking lines, while Izenzon plays cello-like lines with the bow. 'Nobody's Darling But Mine' and 'Along The Navajo Trail' are pretty orthodox country, but it's with the gospel songs that the sextet really starts to come together. Akiyoshi is on celesta for 'May The Lord Bless You And Keep You' and one suspects that just a few years later this set would have been done on Fender Rhodes and other electric keyboards.

*** **Three Waves** BMG 37272 *Kuhn; Steve Swallow (b); Pete LaRoca Sims (d)*. 10/66.
A first chance to hear Kuhn as a composer. 'Today I Am A Man', 'Memory' and 'Bits And Pieces' all point to a classically alert and harmonically sophisticated player who uses the whole of the keyboard without much left-hand/right-hand split. It's left to Swallow to keep the metre flowing and this he does right from the opening cut, Carla Bley's 'Ida Lupino'. Sims is a great drummer and a seriously neglected figure now; both Kuhn and Swallow had worked on his Blue Note session for *Basra*. This is a tightly organized trio, reminiscent of some of the things Swallow would be doing with Paul Bley in later years.

***(*) **Trance** ECM 1052 *Kuhn; Steve Swallow (b); Jack DeJohnette (d); Sue Evans (perc)*. 11/74.
An exquisitely conceived and executed record with a superior group. Kuhn's empathy with Swallow is again evident and DeJohnette brings his innate musicality, too. 'Squirt' and the title-track are the highlights of a record that doesn't quite sustain its fantastic opening. Kuhn doubles on Fender Rhodes, one of the few who give the electric instrument real character.

*** **Oceans In The Sky** Owl 013428-2 *Kuhn; Miroslav Vitous (b); Aldo Romano (d).* 9/89.

Even the label this time will spark off further associations with Paul Bley's trios, notably the one with Steve Swallow and Jimmy Giuffre. Vitous has a very different sound and philosophy from Steve, but the same intricate counterpoint is at work and Romano's drumming keeps the set light, open and intricate. This is one of the most interesting items Owl ever issued and it's good to have it available again as news spreads of Kuhn's neglected importance. The title-track, 'The Island' and 'In Your Own Sweet Way' are the outstanding cuts.

*** **Dedication** / ***(*) **Countdown** / **** **The Best Things** Reservoir 154 / 157 / 162 *Kuhn; David Finck (b); Billy Drummond (d); Luciana Souza (v on Best Things only).* 98; 99; 12/99.

Kuhn struck a rich seam with Reservoir, and these trios find him playing some of the best jazz of his career. The earliest of the three is the most easily overlooked, but it is a more than competent and often very thoughtful session that paves the way for the achievement of *Countdown*. This is modern jazz pianism at its best. Opening with a Coltrane composition (the title-track) was a stroke of genius and the inclusion of Steve Swallow's 'Wrong Together' – the two Steves seem like creative soulmates – is the clincher. Miles Davis's 'Four' and Kurt Weill's 'Speak Low' are both titanic performances. Steve kicks off the most recent of the group with a chestnut, 'The Best Things In Life Are Free', but manages to transform it into something quite magnificent, as he does to Parker's 'Confirmation' and the following 'Poem For #15', which takes every second of its ten-plus minutes to unravel. The vocalist is used to add some wordless tone-colours to 'Adagio', but by then the set has been firmly clinched. An artist in his pomp, overdue some serious attention.

*** **Love Walked In** Sunnyside 1109 *Kuhn; Buster Williams (b); Bill Stewart (d).* 9/98.

A consistently swinging set of bop and jazz tunes. Kuhn's liking for very expressive, even dominant, bass-players is amply served here. Buster Williams plays like a whole string section, laying down delicious lines on Sheila Jordan's 'No Problem' and transforming 'Prelude To A Kiss' into something almost classical. Bill Stewart is one of the best drummers of his generation and very much the third leader here, putting his considerable authority behind 'The Land Of The Living Dead' and a magisterial 'Autumn Leaves'. We didn't like the sound that much: too plush and soft-focused.

*** **Quiereme Mucho** Sunnyside 1145 *Kuhn; David Finck (b); Al Foster (d).* 00.

This looks like a Latin date but plays like a Kuhn record. There's plenty of swing, but it's not south-of-the-border stuff and the Finck–Foster axis keeps it pretty straight down the line. 'Besame Mucho' is the most familiar theme, but even at a brisk tempo it doesn't sound much like the conventional reading.

*** **Promises Kept** ECM 1815 *Kuhn; David Finck (b); strings, Carlos Franzetti (cond).* 6 & 9/02.

With the loyal Finck in support and a beautifully marshalled 15-piece string section, this is a gorgeous record, with a deep personal resonance. The title-piece is a dedication to Kuhn's Hungarian family. 'Lullaby' and the often played 'Life's Backward Glance' begin the album in meditative mood and what unfolds thereafter is a flowing suite of themes, some elegiac, some celebratory. No hard edges in sight but rock-solid musicianship in every measure.

*** **Live At Birdland** Blue Note 72992 *Kuhn; Ron Carter (b); Al Foster (d).* 7/06.

There were, apparently, no rehearsals for this. The trio had worked together before, in the '80s, when *The Vanguard Date* and *Life's Magic* were both recorded at New York's other iconic jazz club, and the chemistry is pretty much guaranteed. By and large, it's a standards and repertory set and, perhaps nettled or unsettled by not being able to play his own stuff, Kuhn packs every solo with so much allusion and quotation that it's sometimes difficult to remember whether he's playing Charlie Parker's 'Confirmation' – the climax of the set and the culmination of an increasingly strident final sequence – or 'Jitterbug Waltz', which gets the album under way after a relatively tentative 'If I Were A Bell'.

Carter takes a couple of sonorous features, on Kenny Dorham's 'Lotus Blossom' and, better, on his own 'Little Waltz', but Foster is his usual adaptable and unshowy self, laying some gold leaf over 'Stella By Starlight' and driving away strongly on the upbeat numbers, but rarely conspicuous.

The two best things, significantly, are Kuhn's own 'Two By Two' and 'Slow Hot Wind'. One can't imagine that he *minds* playing other composers' stuff, so maybe he just feels he isn't offering value unless he's doing the full *Dictionary of Quotations* thing. This is drawn from four nights at the club and it would interesting to hear how some of the rejected material went down: quieter and less showy, would be our guess.

Also, in brief:

*** **Mostly Ballads** New World 351. 1/84.

Solos and duos with Harvie Swartz (*b*). 'Airegin' receives spirited attention, but for the most part the title tells it all.

*** **Remembering Tomorrow** ECM 1573. 3/95.

Not much spark or variety. With David Finck (*b*) and Joey Baron (*d*).

*** **Seasons Of Romance** Postcards 1009. 4/95.

Intriguing quintet with Tom Harrell (*t*), Bob Mintzer (*ts*), George Mraz (*b*) and Al Foster (*d*). Harrell's 'Visions Of Gaudi' is outstanding.

... plus several fine recent recordings on Japanese Venus.

Jonas Kullhammar

ALTO, TENOR AND BASS SAXOPHONES

Swedish saxophonist, pushing the modern envelope.

*** **Salut** / *** **The Soul Of Jonas Kullhammar** Moserobie MMP CD001 / CD002 *Kullhammar; Torbjörn Gulz (p); Torbjörn Zetternberg (b); Jonas Holgersson (d).* 5/00; 7/01.

***(*) **Plays Loud For The People** Moserobie MMP CD009 *As above, except add Per Johansson (as).* 12/02.

***(*) **Nacka Forum** Moserobie MMP CD005 *Kullhammar; Goran Kajfeš (t, flhn, pkt-t); Johan Berthling (b); Kjell Nordeson (d).* 8/02.

Kullhammar's blazing music is free bop with a crazy edge to it. The first two records are both live gigs from Stockholm's tiny Glenn Miller Café and the music is fast, exciting and sometimes funny, but it's also prone to dead spots. Kullhammar is an accomplished and power-packed soloist – he sticks to tenor on these – but he doesn't quite have the structural command of Petter Wettre, to choose an illustrious contemporary, and in the end both discs feel like entertaining gig souvenirs; it's his label, after all.

Plays Loud For The People is a studio set although, oddly, the sound is if anything less clear. The opening 'Snake City East' is about as tumultuous as a sax-and-rhythm quartet piece is going to get, and though there's a certain amount of pressure drop after that, this is a more finely honed and satisfying set. Johansson comes in on one track only. Holgersson plays out of his skin.

Nacka Forum is arguably the best of the four. The excellent Kajfeš provides a very useful foil to Kullhammar, who uses his bass sax for Sun Ra's 'We Travel The Spaceways'. If the music doesn't quite have the zany momentum of the other quartets, it has a sustained assurance.

Sergey Kuryokhin (1954–96)

PIANO, OTHER INSTRUMENTS

Born in Murmansk, he was ejected from the conservatory, played rock, formed vast and unwieldy 'pop mechanics' ensembles and music-theatre events, and played a lot of piano along the way. Cancer killed this mercurial man at 42.

*** **Ways Of Freedom** Leo Golden Years Of New Jazz 14 *Kuryokhin (p solo).* 81.

***(*) **Divine Madness** Leo CD LR 813–816 4CD *Kuryokhin; Igor Butman (as, ss); Vladimir Chekasin (sax, v); Boris Grebenschikov, Yuri Kasparyan, Alexander Pumpyan, Victor Sologub, Igor Tikhomirov, Alexander Titov, Viktor Tzoi (g); Elvira Shylkova (acc, v); Seva Gakhil (clo); Sergey Panasenko (b, tba); Sergey Belischenko, Alexander Kondrashkin (d); Anatol Adasinsky, Gustav Gurianov, Leonid Leykin, Valentina Ponomareva (v).* 3/80–10/86.

*** **Some Combinations Of Fingers And Passion** Leo LRCD 179 *Kuryokhin (p solo).* 91.

Kuryokhin was easily the most charismatic of the younger Russian players. He fronted his own pop mechanics performances, mixed-media pieces that ape Western forms in a deliberately exaggerated, 'Martian' fashion that is not so much satirical as clownishly respectful. His first record, *The Ways Of Freedom*, was initially released on the official Soviet label Melodiya. The recording is no better than average, but the reissue offers a quick primer in Kuryokhin's dazzling range of voices, effects and keyboard attacks. He can sound as tightly disciplined as a classical player and as vividly intense and rapid-fingered as Tatum. 'Theory And Practice', 'Archipelago' and 'The Other Way' are the main statements.

Since his death, though, the major source for Kuryokhin enthusiasts is *Divine Madness*, a multiple-CD set of mostly unreleased material which covers his solo-piano work and his pop mechanics projects in some detail. Disc one includes two long piano improvisations, a 15-minute track from 1980 with the Creative Ensemble, and a 12-minute 'Opera' with the Vladimir Chekasin Big Band. The saxophonist was already chafing against what he saw as the limitations of the Ganelin Trio and was looking for a more overtly theatrical formulation. Kuryokhin helped steer him in that direction. The second disc features solo-piano material formerly released on the Leo LP *Popular Zoological Elements*, as well as *Pop Mechanics No. 17*, a key development in Kuryokhin's multi-genre theatre. The disc begins with a performance recorded in Novosibirsk with Valentina Ponomareva, Sergey Belischenko and Sergey Panasenko, who were the mainstays of Pop Mechanics.

There is a story attached to the late-night improvisations on disc three. Allegedly, Kuryokhin and guitarist Grebenschikov bribed their way into the Kirov Ballet and Opera Theatre in Leningrad with bottles of vodka, in order to record 'Subway Culture' on the theatre organ. The technical difficulties of taping pipe organ and guitar (which is played with a razor blade) were scarifying, but the result is grandly operatic. A middle section with the addition of saxophonist Igor Butman was recorded two years earlier. The final disc is the big-band *Introduction To Pop Mechanics*; taped live in Leningrad, in a country on the brink of disintegration and political realignment, it has a quality compounded of optimism and nostalgia, a sense that things are never going to be quite the same again. *Divine Madness* is too concentrated and too personal a testament to unpick. Anyone who has fallen under his spell should experience it.

Kuryokhin was more likely to refer to Rachmaninov than to Art Tatum in his solo performances, and he seemed to make it a point of principle to avoid direct reference from the jazz tradition. 'Blue Rondo A La Russ – A Tribute To Dave Brubeck' on *Some Combinations* is an apparent exception, but Kuryokhin's tribute is typically oblique. His technique is interesting largely for its avoidance of the usual jazz piano dichotomy between the left hand, with its rhythmic chording, and the right, which carries the melody and the subsequent improvisation. In addition, Kuryokhin was a virtuosic user of the pedals, creating some quite remarkable two-piano illusions. Rapidly pedalling also creates an occasional sense, as on the long 'Passion And Feelings' section of the later session, that tiny segments of music are being edited together at high speed, creating the studied artificiality of tone one hears throughout his earlier work. Kuryokhin's is difficult music to characterize, because it consistently undermines its own premisses. A single-CD introduction would be an excellent idea. Leo?

Billy Kyle (1914–66)

PIANO

Philadelphia-born. He worked with Tiny Bradshaw and Lucky Millinder, then with John Kirby, until he was drafted. He joined the Louis Armstrong All-Stars in 1953 and stayed until his unexpected death while on tour.

*** **Billy Kyle 1937–1938** Classics 919 *Kyle; Charlie Shavers, Billy Hicks (t); Rex Stewart (c); Tyree Glenn (tb, vib); Buster Bailey (cl); Eddie Williams (cl, as); Tab Smith, Rudy Williams, Russell Procope (as); Harold Arnold, Don Byas, Ronald Haynes (ts); Danny Barker, Brick Fleagle (g); John Williams, Walter Page, John Kirby (b); O'Neil Spencer (d, v); Fran Marx, Jo Jones (d); The Palmer Brothers, Leon Lafell, Jack Sneed, Inez Cavanaugh (v).* 3/37–9/38.

*** **Billy Kyle 1939–1946** Classics 941 *Kyle; Nat Gonella (t, v); Dick Vance, Charlie Shavers (t); Trummy Young (tb); Buster Bailey (cl); Benny Carter, Lem Davis (as); John Hardee (ts); Milt Herth, Bob Hamilton (org); Teddy Bunn (g, v); Brick Fleagle, Dave Barbour, Jimmy Shirley (g); John Kirby, Marty Kaplan, John Simmons (b); O'Neil Spencer (d, v); Jack Maisel, Buddy Rich (d).* 1/39–9/46.

The Philadelphian was a great acolyte of Earl Hines, so much so that his best work sounds like Hines on a good day: try the solo on 'The Song Is Ended' on the first record. Eventually, Kyle replaced Hines in the Armstrong All-Stars. But he also had a touch of Teddy Wilson urbanity in his playing, and the two trio sides he made for Decca in 1939, on the second disc, are beautiful examples of how elegant he could be. Classics have gathered together a group of sometimes obscure small-group swing dates which have Kyle's presence as their common element, and while some of them are forgettable most have some bright moments on even a routine chart. There is a very agreeable 1938 date for Victor with Rex Stewart and (making their debuts) Tyree Glenn and Don Byas, while four tracks find Kyle turning up in support of Nat Gonella with Benny Carter and Buster Bailey. There is an intriguing 'Afternoon In Africa', from a trio date with Bailey and O'Neil Spencer, and the closing 1946 session includes the idiosyncratic tenorman John Hardee. A trio session from the same year includes some splendid music from the backwaters of swing.

Charles Kynard (1933–79)

ORGAN

LA-based organist of the '60s.

***** Reelin' With The Feelin' / Wa-Ta-Wa-Zui** BGP CDBGPD 055 *Kynard; Virgil Jones (t); Wilton Felder, Rusty Bryant (ts); Joe Pass, Melvin Sparks (g); Carol Kaye, Jimmy Lewis (b); Paul Humphrey, Idris Muhammad, Bernard Purdie (d). 8/69–71.*

****(*) The Soul Brotherhood** Prestige PRCD-24257-2 *Kynard; Blue Mitchell (t); Wilton Felder, David 'Fathead' Newman (ts); Grant Green, Joe Pass (g); Jimmy Lewis, Carol Kaye (b); Mickey Roker, Paul Humphrey (d). 3–8/69.*

Kynard, who was from Kansas City, was perhaps the last of the jazz organists to make his mark in the '60s. The BGP reissue doubles up two of his five Prestige albums. The first session is sagging with organ combo clichés and Humphrey is a pedestrian drummer; the second adds electric piano to Kynard's instrument list and is a bit brighter, thanks to the reliable Jones and Bryant, who can play the legs off a blues. Prestige's entry manages to couple *Reelin' With The Feelin'* with the slightly earlier *The Soul Brotherhood*, which has a cracking ensemble yet quickly congeals into a series of glaringly obvious set-pieces.

L.A.4

GROUP

One bossa nova pioneer, one cool West Coaster, one of the key bebop bass-players and a drummer who must have been a Time Lord: a genuine supergroup.

****(*) The L.A.4 Scores!** Concord CCD 4018 *Bud Shank (as, f); Laurindo Almeida (g); Ray Brown (b); Shelly Manne (d). 7/74.*

***** Concord Jazz Heritage Series** Concord CCD 4827 *As above, except add Jeff Hamilton (d). 74–81.*

The L.A.4 only foundered when Brown's career as a bandleader began to take off and the quartet's legacy is rather muted in hindsight. While it shares something of the Modern Jazz Quartet's intelligent conflation of jazz with classical forms, it hasn't had the same staying power. Even though the palette and dynamic range are greater, it's hard to recall an L.A.4 album in the way one remembers the classic MJQs.

The obvious difference was the hefty infusion of Latin American themes and rhythms which came from Almeida. Like his models Charlie Parker and Art Pepper, Shank has a tendency to float free of the rhythm section, which in this context permits some interesting counterpoint with Almeida. His flute-playing is usually more challenging but heightens Almeida's vapidity on slower ballads. The others are unimpeachable, and though Manne was a more interesting drummer, Hamilton is a better blend with the overall sound. With most of the group's eight Concords now deleted, the *Jazz Heritage* compilation is a very worthwhile buy.

Joe LaBarbera (born 1948)

DRUMS

Worked with Woody Herman and Chuck Mangione before playing in Bill Evans's last trio. In-demand sideman who's establishing his own reputation.

***** The Joe LaBarbera Quintet Live / ***(*) Mark Time** Jazz Compass 1004 / 1437 *LaBarbera; Clay Jenkins (t); Bob Sheppard (ts); Bill Cunliffe (p); Tom Warrington (b). 11/99; 00.*

***** Native Land** Jazz Compass 1014 *As above, except omit Cunliffe; add Alan Pasqua (p). 8/06.*

'Kind Of Bill' and 'Message For Art', the two closing numbers on the live record, pay tribute to Joe's most celebrated employer and to his greatest influence respectively. The Buhaina tinge is evident throughout this lively 1999 date with LaBarbera's working group. They kick off with Freddie Hubbard's 'On The QT', a nice feature for Jenkins, continue with 'Speak Softly', Monk's 'Evidence' and Mal Waldron's peerless 'Soul Eyes'. By this stage, it's pretty clear that this is a robust but slightly unsubtle band, lacking the leader's ability to modulate mood without losing energy and momentum.

The second record is a good deal more sophisticated, as charts by Kenny Wheeler (the title-piece) and John Abercrombie ('Suite Sixteen') might suggest. There is also a feeling tribute to another West Coast great, the late Conte Candoli, who is dedicatee of 'Bella Luce'. LaBarbera has got his band working with him now, rather than just blazing away on their own, and his arrangements are thoroughly impressive. Anyone interested in the Messengers' legacy as it emerges in a new decade would be well advised to give either of these a try.

The most recent one is pretty good, too, but after a while these do seem like calling cards by a repertory group, and even though the repertory is as bold as ever – Kenny Wheeler's 'Everybody's Song But My Own', the smart original 'Manne-Risms' – they don't seem like priority purchases.

Butch Lacy

PIANO

An American expat in Denmark, he used to be Sarah Vaughan's accompanist.

***** Solo – But Not Alone** Stunt STUCD1084 *Lacy (p solo). 01.*

He's still little known, but on the strength of a long, long 'Footprints' and a fine, imaginative retread of 'Body And Soul' (no mean feat in this day and age) he should be more widely admired. Tyner's 'A Search For Peace' was a bold – or, rather, low-key – choice to start the set, and if 'Willow Weep For Me' and 'Summertime' then flirt with cliché, he pulls it off both times. Recorded on a well-behaved piano at the Academy of Music, West Jutland.

Steve Lacy (1934–2004)

SOPRANO SAXOPHONE

Born Steven Lackritz in NY, he began his career playing Dixieland but was recruited by Cecil Taylor and became obsessed with Thelonious Monk. Inspired by Sidney Bechet, he in turn influenced John Coltrane's turn to the soprano saxophone..

*** **The Complete Whitey Mitchell Sessions** Lone Hill Jazz LHJR 11045 *Lacy; Don Stratton (t); Tom Stewart (thn); Herbie Mann (f, ts); Dave McKenna (p); Joe Puma (g); Whitey Mitchell (b); Osie Johnson, Al Levitt (d).* 2 & 4/56.

*** **Early Years: 1954–1956** Fresh Sound FSRCD 364 2CD *As above, except add Dick Sutton (t), Rai Anderson, John Welch (tb), John Sitterlix, Frank Caputo (bs), Mark Trail (b), Bill DeHay, Herb Wassermann (d).* 8 & 11/54, 2 & 4/56.

*** **Soprano Sax** Original Jazz Classics OJC 130 *Lacy; Wynton Kelly (p); Buell Neidlinger (b); Dennis Charles (d).* 11/57.

**** **Reflections** Original Jazz Classics OJC 063 *Lacy; Mal Waldron (p); Buell Neidlinger (b); Elvin Jones (d).* 10/58.

Lacy's prolific output anticipates that of Anthony Braxton, but where Braxton has been promiscuously eclectic in his multi-instrumentalism, Lacy concentrated his considerable energies on the soprano saxophone and on a style of playing that typically consisted of tiny episodes, repeated many times with minimal variation and punctuated with onomatopoeic effects, bird-calls and toneless shouts.

Since Lacy's death, there has been a rush to issue or reissue anything that reflects on his career. Good as it is to catch a glimpse of him still in Dixieland mode, the sideman dates with Red Mitchell's bassist brother and with tenor horn-player Tom Stewart are only of historic interest and curiosity value. On his features, Lacy already sounds much like himself. The same material is included on Fresh Sound but with some earlier sets that find Lacy doubling on clarinet and again sounding very much like a Dixielander.

There was some attempt at the end of the '50s to trade on the soprano saxophone's recent unfamiliarity. *Soprano Sax* is somewhat atypical in that it consists of rather more developed harmonic improvisations on open-ended standards. Kelly's time-feel and exuberant chording aren't obviously suited to Lacy's method, and 'Rockin' In Rhythm' sounds much as if a lion were playing see-saw with a swan. There is, though, an excellent offbeat reading of 'Alone Together'.

Reflections was the first of Lacy's all-Monk recordings. Waldron understood how such intractable material could be approached, and there are hints already of what he and Lacy were capable of in duo performance. Neidlinger has an attractively firm sound on both records, but Jones sounds out of place.

*** **The Straight Horn Of Steve Lacy** Candid 9007 *Lacy; Charles Davis (bs); John Ore (b); Roy Haynes (d).* 60.

The Straight Horn now sounds muted and tentative. Though there are two Cecil Taylor compositions, Monk again provides the keystone. While the saxophonist sounds comfortable with this material – 'Introspection', 'Played Twice' and 'Criss Cross' – his approach to Miles Davis's 'Donna Lee' is more hesitant. Nor is it certain that Lacy or his sidemen have got a firm purchase on Taylor's 'Louise' and 'Air'. Davis's throaty baritone fulfils the same timbral function as Roswell Rudd's or George Lewis's trombone on later recordings, and the pianoless rhythm section generates a more sympathetic context than Elvin Jones's wilder rush.

***(*) **Evidence** Original Jazz Classics OJC 1755 *Lacy; Don Cherry (t); Carl Brown (b); Billy Higgins (d).* 11/61.

Evidence is the closest Lacy comes to the sound if not the substance of Ornette Coleman's great quartets. On 'The Mystery Song' and 'Evidence', he achieves something like Ornette's lonely stillness. Cherry, on trumpet rather than one of his squeaky miniatures, provides a strong tonal contrast and the rhythm section, pianoless again and with the little-known Brown in for Haden, plays with good understanding.

*** **Early And Late** Cuneiform 250/251 *Lacy; Roswell Rudd (tb); Jean-Jacques Avenel, Bob Cunningham (b); John Betsch, Denis Charles (d).* 10/62, 99–02.

Lacy and Rudd had played Dixieland together. The 'early' tracks here are previously unheard cuts from a pioneering group with Cunningham and Charles. The remainder come from a Lacy–Rudd reunion that continued off and on, mostly in live situations, over the latter few years of the saxophonist's life. Inevitably, Monk figures strongly, various takes of 'Eronel' and a great read of 'Think Of One', but also a Cecil Taylor tune that is rarely in repertory (Rudd takes a great solo here) and a strong account of Herbie Nichols's 'Twelve Bars'. Strictly, this ought to sit later in the Lacy story, but those early cuts are fascinating and a perfect introduction to a relationship that flowered again three decades later.

**** **Scratching The Seventies / Dreams** Saravah SHL 2082 3CD *Lacy; Enrico Rava (t); Lawrence 'Butch' Morris (c); Italo Toni (tb); Steve Potts (as, ss); Claudio Volonte (cl); Takashi Kako (p); Michael Smith (p, org); Derek Bailey, Boulou Ferre, Jack Treese (g); Irène Aëbi (clo, v); Jean-Jacques Avenel (b, kora, cheng, autoharp); Kent Carter (b, clo); Kenneth Tyler (d, perc, f); Oliver Johnson, Carlo Tonaghi (d).* 6/69–77.

A rich garnering of material from a period that yielded one of Lacy's classic records, *The Owl*, and also some of his least-known material. To deal with the latter first, there are two long parts to 'Roba', from the 1969 group featuring Enrico Rava and recorded by arch-modernist Alvin Curran. This includes a rare excursion by Lacy on the bat-squeak sopranino, and a 1971 solo performance, chronologically the next thing on the record, which makes inventive use of tape.

The material on the original LPs *Scraps and Dreams* (with Derek Bailey) is more familiar in conception and execution, and the latter includes a wonderful version of 'The Wane'. 'The Uh Uh Uh' is inspired by Monk (but later dedicated to Hendrix) and could almost pass for a composition of the master's except that it is so far removed from the blues.

The Owl is masterly, and the inclusion of these seven tracks is what makes this compilation indispensable. Morris is only present for part of the set, but his urgent, pungent tone makes a huge difference. Lacy had not worked much with trumpeters; here, though, he feeds off Butch's delivery and flow of ideas, and weaves himself into a double helix with the cornetist.

**** **Weal & Woe** Emanem 4004 *Lacy; Steve Potts (as, ss); Irène Aëbi (v, vl, clo); Kent Carter (b); Oliver Johnson (d).* 72, 73.

Two important components to this valuable reissue of Emanem and Quark LP material. The earlier recording is a document of Lacy's first-ever solo soprano saxophone concerts, made in Avignon. Just four years after Braxton's *For Alto*, it is fascinating to hear Lacy take a very different course, sinuously melodic, less antagonistic in attack than Braxton but no less percussive and definite, and no less willing to superimpose different rhythmic shapes over a basic line. *The Woe* was Lacy's powerful anti-war suite. The recording is unfriendly to Aëbi and to some of the quieter soprano saxophone parts, but there is so much meat and meaning to the performances that one hardly notices.

*** **Saxophone Special** Emanem 4024 *Lacy; Steve Potts; Trevor Watts (ss, as); Evan Parker (ss, ts, bs); Derek Bailey (g); Michel Waisvisz (syn); Kent Carter (b); John Stevens (d).* 7/73, 12/74.
These are tapes recorded at the 100 Club and the Wigmore Hall in London. At the time, Lacy was experimenting with saxophone harmonics based on seconds; Potts, who came to Britain with Lacy and Kent Carter, is supremely confident in the idiom. '38', performed at the 100 Club with Bailey and Stevens, is a tribute to Coleman Hawkins, and it's followed by 'Flakes' and 'Revolutionary Suicide', the latter from a damaged tape. The whole session was first released in faulty stereo, but the reissue uses a single good mono channel. The 1974 session makes use of pure noise and found sounds, and from Michel Waisvisz's crude but expressive synth effects. Essentially, though, it's a saxophone quartet spread out across the stereo picture, but very different from the usual SATBar line-up. When all four players are on soprano, the overtone field is immensely complex, and one wishes to hear this same grouping recorded with more up-to-date technology.

*** **Esteem: Live In Paris, 1975** Atavistic 260 *Lacy; Steve Potts (ss, as); Irène Aëbi (vn, clo); Kent Carter (b); Kenneth Tyler (d).* 2/75.
Taken from tapes held by Steve's widow, this documents a residency at La Cour des Miracles with the core members of what was to be Lacy's great sextet of the following decade. With Carter's almost orchestral sound, there is a lovely opposition of winds and strings, often weaving together in Lacy's quirky compositions – 'The Duck', 'The Crust' – but just as often flying apart in wild, improvised flights and fugues. 'The Rush' and 'Flakes' have a folkish quality, curiously reminiscent of Tunisian oud music, and 'Esteem', the other long piece and another destined to become a Lacy staple, calls on the composer's full array of calls and cries, interwoven with more lyrical lines.

*** **Axieme** / **** **Hooky** / *** **Straws** Red RR 123120 / Emanem 4042 / Cramps CRSCD 066 *Lacy (ss solo).* 9/75; 3/76; 77.
The 1975 *Axieme* is probably the best available example of his more abstract style. *Straws*, recorded in Italy, is more eclectic in its inspiration, with pieces dedicated to Stravinsky and Janis Joplin, dedicatee of the moving 'Hemline'. Recorded in extreme close-up, it's one of the most revealing of the records in terms of the microstructure of Lacy's saxophone sound, exposing all the gritty little resonances, breath sounds and clicks.

Set down in a big church acoustic, *Hooky* is a characteristic solo set of its time. Some of the tracks are built on spoken phrases which yield intervals and a certain rhythmic foot on which Lacy builds elaborate improvisations: 'No Baby' (ambiguously spoken) and 'Hooky' work like this. The latter, 'The Tao' pieces, 'Pearl Street' and 'Revolutionary Suicide', for instance, all also feature on the New York recording listed below. But this one is faithfully transcribed, there is a particularly fine specimen of 'New Duck', and its focus on some of the composer's most significant texts makes this one an important entry for Lacy followers.

*** **Trickles** Black Saint 120008 *Lacy; Roswell Rudd (tb, chimes); Kent Carter (b); Beaver Harris (d).* 3/76.
Trickles works by the slowest accumulation. There is also, unfortunately, an obduracy and resistance in this music that one doesn't often find elsewhere. The fault is not with the band. Rudd carves big, abstract shapes that are shaded in by Carter and Harris. It's Lacy who seems unyielding. On sabbatical from his lifelong study of Monk, he seems at something of a loss, stating ideas without rationale or conviction, redeeming them only by the absolute consistency of his playing.

*** **Snips** / ***(*) **Clinkers** Jazz Magnet JAM-2001 2CD / hatOLOGY 546 *Lacy (ss solo).* 5/76, 6/77.
Recorded on a return visit to New York, *Snips* was his first-ever solo concert there, right at the heart of the then-busy Loft Jazz scene. It's very shabbily recorded, unfortunately, but still intriguing to hear then-current thoughts on staple Lacy texts such as 'The Tao', 'The 4 Edges' and 'Revolutionary Suicide'. Also a vintage 'New York Duck'. The later disc finds him in Basel, delivering five solos. There is another (Swiss) 'Duck', and this and 'Micro Worlds' are Roscoe Mitchell-like explorations of soprano sound. 'Clinkers' itself is high-spirited.

*** **Trio Live** Felmay FF1002 *Lacy; Kent Carter (b); Andrea Centazzo (d).* 12/76.
Originally released on Centazzo's own Ictus label, this is now augmented (and improved) with the remaining material from the concert. Lacy is in great form, squawking and yawping his way through some relatively familiar material (including 'Ducks' and the similar 'Stalks') but also some of the 'Tao' compositions. Carter has a rich and resonant tone that contrasts and complements wonderfully and Centazzo himself, still better recognized for his label than for his idiosyncratic percussion-playing, is a more than competent third hand.

*** **NY Capers & Quirks** hatOLOGY 532 *Lacy; Ronnie Boykins (b); Dennis Charles (d).* 12/79.
These are not players one immediately associates with Lacy, though his association with Charles went back more than 20 years. Boykins is strikingly similar in sound to Jean-Jacques Avenel, suggesting that this is the kind of bass-tone Lacy hears as he negotiates his high-wire stuff. The five cuts are all Lacy originals. 'Bud's Brother' and 'Kitty Malone' are long, nostalgic-sounding pieces with lots of action from both bass and percussion, but focusing on Steve's winding, microtonal lines.

***(*) **Clichés** hatOLOGY 536 *Lacy; George Lewis (tb); Steve Potts (ss, as); Bobby Few (p); Irène Aëbi (vn, clo, v); Jean-Jacques Avenel (b); Oliver Johnson (d); Cyrille Few, Sherry Margolin (perc).* 11/82.
This is edited from the original release of *Prospectus*, which makes a change from overstuffed CD reissues. Whether *Clichés* benefits from the trimming we'd beg leave to doubt, but it's resolutely unclichéd music from the opening 'Stamps', written in honour of Miles Davis, to the title-track, which was inspired by an African postcard from a friend. Again, Lacy works from short speech-phrases woven into subtle scalar forms. Oddly, the septet seems less full-voiced than the sextet. Lewis is a deconstructionist, even if he isn't pulling his instrument apart, and he treats each of these lines as minimal strategies that require little in the way of embellishment. Margolin, Cyrille, Few and an unidentified 'friend' add some fun to the title-piece.

*** **At The Bimhuis, 1982** Day Break 249 *Lacy; Mal Waldron (p).* 12/82.
Further unissued recordings from a well-documented partnership and a phenomenally busy year for the saxophonist. Each player has one compositional credit, Lacy's 'Blues For Aida' and Waldron's staple 'Snake-Out', but predictably the bulk of the set consists of Monk tunes, resonantly stated by the pianist and brightly, often skittishly interpreted by Lacy. They even find new things to say about 'Round Midnight', though the key

performance is the closing 'Epistrophy', an astonishingly bold but faithful reading.

***** Associates – Duets 82–93** Felmay FF1001 *Lacy; George Lewis, Roswell Rudd (tb); Steve Potts (ss, as); Bobby Few, Ulli Gumpert, Mal Waldron (p); Derek Bailey (g); Muhammad Ali (d); Masahiko Togashi (perc); Irène Aëbi (v).* 82–93.
These are all unreleased tapes. It's an inevitably bitty and sporadic set, touching on a huge range of styles, but that was the reality of Lacy's career. The duos with Waldron and Few, in their different ways, underline his 'jazz' side, while the fascinating encounters with Lewis and Bailey show how adept he was playing free. Our personal favourite is 'Pannonica' with Rudd, a familiar theme given a most unusual reading. Also 'Clichés' with Rashied's brother Muhammad: a ferocious explosion of sound.

***** The Condor / ***(*) The Window** Soul Note 121135 / 121185 *Lacy; Steve Potts (ss, as on Condor only); Bobby (p on Condor only); Irène Aëbi (vn, v on Condor only); Jean-Jacques Avenel (b); Oliver Johnson (d).* 6/85, 7/87.
'Morning Joy' kicks off *The Condor*, where the balance of written-out passages and freer improvisation seems almost ideal; it also features some of the best interplay between the two saxophones, with Potts in exceptionally good form. One of the great pleasures of Lacy's mammoth output is the comparison of different versions of an 'instant standard'. These are valuable for an understanding of how unconventionally he relates to a 'rhythm section'.

Stripping down to sax, bass and drums on *The Window*, he refuses all the obvious rhythmic and chordal cues, playing lines so oblique as almost to belong to another piece altogether. 'Flakes' is a wonderfully self-descriptive composition.

****** Chirps** FMP CD 29 *Lacy; Evan Parker (ss).* 7/85.
By the turn of the '80s, Lacy appears to have regarded total improvisational abstraction as a way-station rather than a long-term direction. Nevertheless, in *Chirps* he and Parker produced one of the best and most significant free albums of the decade. Concentrating on high, brief sounds that are more like insect-twitter than bird-song, the two players interleave minimalist episodes with a level of concentration that seems almost superhuman.

****** Morning Joy** hatOLOGY 556 *Lacy; Steve Potts (ss, as); Jean-Jacques Avenel (b); Oliver Johnson (d).* 2/86.
Though simply a recording of a Paris gig without Few and Aëbi, the music comes across with rare intensity, Lacy and Potts working off each other even more strikingly than usual. With two outstanding Monk covers and four Lacy themes where the spiked melodies are sharpened to pristine points, this is an ideal entry level for listeners new to his work.

****** Sempre Amore / **** Communiqué / ***(*) Let's Call This ... Esteem** Soul Note 121170 / 121487 / Slam CD 501 *Lacy; Mal Waldron (p).* 2/86; 3/94; 5/93.
The partnership with Waldron was one of the most productive in Lacy's career. The pianist's name comes first on the wonderful *Sempre Amore*, but the honours are strictly shared. Waldron's big, dark left-hand chords and single-note statements take some of the acid out of Lacy's frail and thinly voiced takes on a bag of Ellington and Strayhorn themes. The opening 'Johnny Come Lately' is appealingly off-centre and 'Prelude To A Kiss' sounds at the edge of sleep. It's worth comparing 'A Flower Is A Lovesome Thing' to the version Waldron recorded with Marion Brown the previous year on *Songs Of Love And Regret*, where his accompaniment is little more than a sequence of moodily recessed pedals. With the undemonstrative Lacy, he's all over the place, arpeggiating and trilling furiously.

The Slam disc was recorded during a concert at the Oxford Playhouse, compèred by another soprano specialist, Lol Coxhill. The sound is oddly cavernous but the performances are uniformly excellent. Another version of 'Johnny Come Lately' suggests how much they've grown into the partnership. The Monk tunes – 'Let's Call This', 'Monk's Dream', 'Evidence' and the inevitable 'Epistrophy' – are expertly co-ordinated and by no means soulless. Waldron's own 'Snake Out' sounds great without a larger band, and the pianist has his moment again on 'In A Sentimental Mood'. The other Soul Note disc catches the duo in one of their better latter-day encounters.

*****(*) Revenue** Soul Note 121234 *Lacy; Steve Potts (as, ss); Jean-Jacques Avenel (b); John Betsch (d).* 2/93.
****** Vespers** Soul Note 121260 *As above, except add Ricky Ford (ts), Tom Varner (frhn), Bobby Few (p), Irène Aëbi (v).* 7/93.
Betsch's arrival gave the Lacy group a slightly more delicate rhythmic feel. Even so, as he proves on 'The Rent' and the title-track, the new drummer is no slouch. He powers these tracks along very crisply and on 'Gospel' subtly stretches and compresses the time exactly in keeping with Lacy's own elastic pulse. Potts more than ever brings in ideas of his own and a range of contributions that might be likened to Don Cherry's in the classic Ornette quartet: responsive, aware of the leader's intentions and requirements, but still absolutely individual and effortlessly taking up point on 'The Uh Uh Uh'.

Vespers is focused on Blaga Dimitrova's lyrics for Aëbi; the songs are softly melancholy farewells and remembrances of departed friends and idols: Miles Davis, Corrado Costa, the artists Arshile Gorky and Keith Haring, clarinettist John Carter, John Coltrane, Charles Mingus and Stan Getz. This is perhaps the least reticent music we've heard from Lacy, and all the more affecting for that.

[illegible]

**** 5 x Monk 5 x Lacy

Silkheart SHCD 144 *Lacy (ss solo).* 3/94.

Having spent a good deal of time over the past few years working with the group and with larger-scale arrangements, Lacy showed every sign of wanting to return to unaccompanied performance. This one is exactly as described, five tunes by the master and five originals, including the familiar 'The Crust' and 'Deadline', both of them well-established Lacy repertory tunes. His take on both 'Pannonica' and 'Evidence' is notable for subtle shifts in the geometry of the tune, changing internal relationships without changing the components, rather like one of those relativity diagrams in which time-space is presumed to be gridded on a sheet of rubber which can then be stretched and folded but not cut or torn. All the material was recorded during an improvisation festival in Stockholm.

****** Actuality** Cavity Search CSR 24 *Lacy (ss solo).* 4/95.
'Actual' is an interesting word because it doesn't mean 'real', but 'here and now'. And what this live record documents is Lacy's commitment to the thought of the moment, to a kind of articulation in which a phrase or a note is not predetermined, analysed or debated but simply articulated and allowed its moment in the air. As usual, Lacy draws on compositions from the span of his career. 'Revolutionary Suicide' is dedicated to Black Panther Huey Newton but was called back to mind by news

of violent struggle elsewhere. 'Moms' is exactly what it says, a song of affection and thanks. 'The Door', with its knocking sounds, is devoted to Joseph Haydn; for Lacy, the knock at the door is also the moment of maximum immediacy, a challenge. With the exception of the final club track, *Actuality* was recorded in a church, an acoustic that throws a wrap round Lacy's chill tone.

**** **Five Facings** FMP CD 85 *Lacy; Marilyn Crispell, Ulrich Gumpert, Misha Mengelberg, Vladimir Miller, Fred Van Hove (p). 4/96.*

Five nights at the Workshop Freie Musik; five confrontations with piano-players of markedly different dispositions. Four of the eight performances are Lacy compositions. Two rather short items with Crispell open the record and fail to catch light, mainly because she tends to think in great massy blocks of sound which don't sit easily with Steve's weaving lines. At the opposite end, Miller is perfectly content to act as accompanist on 'The Wane'. The real meat of the record lies in between, a magnificent duo improvisation with Van Hove, a long meditation on 'Art' with the classically inclined and suitably dry Gumpert, and three Monk tunes performed with the redoubtable Mengelberg. Of these, 'Ruby, My Dear' is a masterpiece; 'Off Minor' and 'Evidence' are a little drier but no less thoughtful and accomplished.

*** **Solo: Live At Unity Temple** Wobbly Rail WOB 003 *Lacy (ss solo). 11/97.*

Unity Temple is an ecumenical religious building in Chicago, designed by Frank Lloyd Wright. As such, and given its humane acoustic, it's the perfect setting to run through an unusual, comfortable and familiar set of themes, including his now well-attested Monk medley and the delightfully wry 'Revenue'. 'Crust' and 'Art' are textbook Lacy, and this is the kind of record with which you might win round someone who's previously found his unaccompanied performances hard to follow.

***(*) **The Rent** Cavity Search 44 *Lacy; Jean-Jacques Avenel (b); John Betsch (d). 98.*

A cracking trio record that retreads some of Lacy's most distinctive themes – 'Door', 'Flakes', 'Shuffle Boil (Monk)' – and re-energizes them considerably. His playing has taken on a more expressive cast, a more vocalized tone than in the past. Avenel and Betsch respond in kind.

***(*) **Monk's Dream** Verve 543090-2 *Lacy; Roswell Rudd (tb); Jean-Jacques Avenel (b); John Betsch (d); Irène Aëbi (v). 6–8/99.*

This was a cherished project of veteran jazz producer Jean-Philippe Allard, and one that was intended to rekindle a four-decade-old association with Rudd. The trombonist isn't the force of yore; some of his expressionism sounds more like short-windedness, even if the musical intelligence remains keen. Lacy himself is magnificent; two Monk tunes, a nod to Duke with a 'Koko' that starts in very remote places indeed, and a bunch of typical Lacy originals, two with texts sung by Irène. Beautifully recorded.

**** **The Holy La** Freelance 0201 *Lacy; Jean-Jacques Avenel (b); John Betsch (d); Irène Aëbi (v). 01.*

The title refers to the A-natural note that orchestral musicians tune to. Lacy revisits some of the music he and his companions created over the previous 30 years. 'Flakes' is there, played with something approaching solemnity. 'The Door' is classically inspired and very moving. They kick off with Monk's 'Shuffle Boil', which helps to establish a language that grows in eloquence as the set advances. Aëbi sings Robert Creeley's lyrics to 'Inside My Head', but otherwise it is Lacy, Avenel and Betsch who command attention.

*** **One More Time** Leo CD LR 422 *Lacy; Joëlle Léandre (b). 7/02.*

Lacy toured in Europe just before returning 'home' to the US. A few glasses of Belgian beer must have been drunk during this session, judging by the noises-off. They do, to be frank, detract from an absorbing but oddly structured set in which pieces seem to stop mid-flow. The difficulties of balancing the two voices can't be underestimated, but Léandre's empathy bridges the gap. As if to legitimize the release, she includes a posthumous voice-mail message from Steve approving the tapes; after more than two decades in Europe, his French is touchingly schoolboyish.

*** **Recessional (For Oliver Johnson)** Mode 04 *Lacy; John Heward (d, kalimba, perc). 6/03.*

One of Lacy's last concerts before being diagnosed with liver cancer, this was taped in Montreal and is dedicated to an old colleague. Heward's percussion imparts an African feel to the event, but the energy levels are highly variable and there are points when the dynamic is pppp, and all the more effective for it. Lacy has some anguished moments that in retrospect seem untypical, so perhaps some particularly strong emotion was at work.

*** **The Beat Suite** Sunnyside 3012 *Lacy; George Lewis (tb); Jean-Jacques Avenel (b); John Betsch (d); Irène Aëbi (v). 03.*

An ambitious attempt to set some of the Beat Poets to a jazz score that goes far beyond 'spontaneous bop prosody'. Aëbi's voice is the stumbling-block here and what the project needs more than anything is a variety of vocalists to bring to life the very different registers required for Kerouac, Creeley, Burroughs, Ginsberg, Rexroth and Corso. The texts make for interesting reading, but the real drama is in the accompaniment, which is subtle and carefully inflected by the two horns and the rest of the band. These guys have worked together for so long and with such intensity that there are moments when too much is elided, a conversation conducted in winks, nods and monosyllables. Fascinating, none the less.

Also, in brief:

*** **Plays Monk** Fuel 2000 061830. 69.

Made for BYG just after he moved to Paris, this is a surprisingly straight and un-idiosyncratic reading of seven Monk tunes.

*** **Cinco Minutos De Jazz** Strauss ST 1087. 72.

Recorded in Lisbon to celebrate the sixth anniversary of a radio show which dedicated the same length of time to jazz that orthodox psychoanalysts give to their patients.

*** **Sidelines** Improvising Artists Incorporated 123847. 1/76.

Lacy in duo with the little-recorded Michael Smith (*p*). There are fine things here, but Smith's music is opaque and obscure.

***(*) **The Way** hatOLOGY 302. 1/79.

Valuable reissue of a quintet date, augmented with material from a Swiss concert.

(*) **Troubles Black Saint 120035. 5/79.

This is what he calls 'poly-free', juxtaposing group improvisation with scored or predetermined passages.

***(*) **The Flame** Soul Note 121035. 1/82.

A trio with Bobby Few (*p*) and Dennis Charles (*d*) which seems to combine the musical legacies of Monk and Cecil Taylor.

*** **One Fell Swoop** Silkheart 103. 6/85.
An often overlooked set on a label not normally associated with Steve. Fellow saxophonist Charles Tyler shines.

(*) **Only Monk** / * **More Monk** Soul Note 121160 / 121210. 7/85; 4/89.
These are tremendous records, though as close to repertory playing as Lacy ever got.

*** **Spirit Of Mingus** Freelance FRLCD016. 12/91.
Lacy got different things from Eric Watson (*p*) than from Waldron and this helps point them up, though it might be more evident if they were playing Monk rather than Mingus.

*** **Dummy** Splasc(h) 843. 92.
A collaboration with Riccardo Fassi (*p*), who wrote 'Dark Water' for Steve. An unusual diversion from the familiar line-up.

*** **We See: Thelonious Monk Songbook** hatOLOGY 529. 92.
Well-trodden material but the originality lies in the instrumentation, with vibes and trumpet.

*** **The Joan Miró Foundation Concert** New Contemporary Music NCM 10. 6/95.
A flawed tape, never intended for release, but a lovely duo recital with Irène (*v*).

*** **Bye-Ya** Freelance 25. 3/96.
Aëbi (*v*) has only a walk-on role this time, leaving the trio to spin out taut, well-structured songs and improvisations; 'Trinkle Tinkle' as well as the title-piece.

*** **Sands** Tzadik 7124. 98.
Pages from Steve's and Irène's musical workbook, spun out at leisure and with admirable concentration at home.

Guy Lafitte (1927–98)

TENOR SAXOPHONE

He switched from clarinet and established himself as a mainstreamer, working with many visiting Americans.

*** **Blue And Sentimental** Emarcy 159852-2 *Lafitte; Peanuts Holland (t); Raymond Fol, Jean-Claude Pelletier (p); Geo Daly (vib); Jean Bonal (g); Alix Bret, Charlie Blareau (b); Bernard Planchenault, Mac Kac Reilles (d).* 54.
*** **Corps Et Ame** Black & Blue 915-2 *Lafitte; Hank Jones (p); George Duvivier (b); J. C. Heard (d).* 3/78.
*** **Three Men On A Beat** Black & Blue 973-2 *Lafitte; Wild Bill Davis (org); Alvin Queen (d).* 1/83.
Lafitte was a much-liked figure who recorded rather sparsely. These sets are likeable testaments from a man with a big sound and a grand manner. The Emarcy disc reissues some mild mainstream from an obscure French issue, mostly standard ballads where Lafitte's Hawkins influence is given full rein. Geo Daly throws in a little vibes shimmer, but otherwise the group is no more than quietly supportive.

The earlier Black & Blue finds Guy in top company, and he enjoyed it. Once past the feeble 'One For The Bean', the quartet tuck into the material like hungry men, though Jones is as polished as usual. No classic, just a good mainstream blow. With Bill and Alvin, Guy comes on like Lockjaw Davis. The tracks are too samey, but a modest tonic one or two at a time.

Biréli Lagrène (born 1966)

GUITAR

Born to a Sinti gypsy family, he was a child prodigy, already touring in his teens.

*** **Routes To Django / Biréli Swing '81** Jazzpoint JP 1055 2CD *Lagrène; Bernd Rabe (ss); Joerg Reiter (p); Wolfgang Lackerschmidt (vib); Gaiti Lagrène , Tschirglo Loeffler (g); Scmitto Kling (vn); Jan Jankeje (b); Allen Blairman (d).* 5/80, 4/81.
He's Django Reinhardt's spiritual heir, a player of stunning virtuosity. This material was all recorded in concert, with Lagrène's amazing acoustic improvisations conducted on a range of material which includes swing, blues, bop and original themes, all of it mastered with effortless aplomb, even when it sounds as if the guitarist isn't sure of his ground.

That hint of flying blind gives the greatest excitement to the debut album, *Routes To Django*, which includes a nerve-racking romp through the tune identified as 'Night And Day' (actually 'Don't Worry 'Bout Me'). The 1981 session is nearly as good, although Rabe is an irrelevance.

*** **A Tribute To Django Reinhardt** Jazzpoint JP 1061 2CD *Lagrène; Vic Juris, Diz Disley, Gaiti Lagrène (g); Jan Jankeje (b).* 7/81–6/85.
Probably the best and the worst of Lagrène in this rather confusingly presented two-disc package. It's not really a Reinhardt tribute, more a combination of two concerts (there is a stray track from 1981, for no apparent reason) from Carnegie Hall and the Freiburg Jazz Festival. Juris is co-featured on the second gig and takes a guest turn on the first. Biréli's blues are little more than superfast clichés, played for effect, but there is also some daredevil interplay which is genuinely exciting. Chick Corea's 'Spain' has a solo which will have most guitarists shaking their heads in disbelief.

*** **Blue Eyes** Dreyfus Jazz FDM 36591-2 *Lagrène; Maurice Vander (p); Christian Minh Doky (b); André Ceccarelli (d).* 6/97.
This is a bit of a shock, a Sinatra tribute which features the guitarist turning in vocals on four tracks. Sensibly, he sings only on chucklesome tunes like 'Luck Be A Lady' and doesn't go for the heartbreakers, since he's scarcely the crooning type. The guitar-playing remains heroic in a dashed-off sort of way, but this is a relentlessly swinging rhythm section and they're pushing him pretty hard.

*** **Duet** Dreyfus FDM 36604-2 *Lagrène; Sylvain Luc (g).* 6/99.
As flush as it is with lightning picking, this has a softness of timbre which is very appealing. Luc matches Lagrène line for line, strum for strum, and the tunes are a likeable mix of pop, jazz and the odd original. Hardly profound, but maybe that isn't Biréli's style.

*** **To Bi Or Not To Bi** Dreyfus FDM 36697 *Lagrène (g solo).* 06.
Some of the originals here are very good indeed. 'R & Bi' is a showpiece, with lots of flamenco-style tapping on the body of the instrument; 'Amparo' is long and involving, but what's with the medley of two Queen songs and 'It Was A Very Good Year'? Pure showbiz, though the worst thing is it doesn't really work. Good concert sound and a treat for Biréli's fans.

Also, in brief:

(*) **Front Page Emarcy 549045-2. 1/00.
With John McLaughlin (*g*) and Dennis Chambers (*d*) on board, a land speed record seems a certainty.

*** **Gipsy Project & Friends** Dreyfus FDM 36638-2. 2/02.
In a post-Gypsy Kings world, maybe this music has settled into an idiom which takes its place in whichever aisle of the world music supermarket, and just stays there.

*** **Move** Dreyfus 36668. 1/04.
Not that he doesn't go molten whenever he touches the strings, but again it's high-class world music entertainment.

Oliver Lake (born 1944)

ALTO AND SOPRANO SAXOPHONES, FLUTE

Influenced by Eric Dolphy, but still best known as a member of the World Saxophone Quartet.

*** **Holding Together** Black Saint 120009 *Lake; Michael Gregory Jackson (g); Fred Hopkins (b); Paul Maddox (d). 76.*
Apart from Jackson's tiny 'Ballad' right at the end, this is all Lake material, though played very much as ensemble fare. Hopkins is utterly delightful on this, buoyant and thoughtful by turns, and the only weak link is the drummer, though that's the fault of the recording.

*** **Buster Bee** Sackville 3018 *Lake; Julius Hemphill (sax, f). 78.*
A limited-edition reissue of an early disc that finds Lake and fellow WSQ man Hemphill exploring the upper register on soprano saxophones and flute. It feels a little like eavesdropping, but a nice historical glimpse.

***(*) **Zaki** hatOLOGY 639 *Lake; Michael Gregory Jackson (g); Pheeroan akLaff (d). 9/79.*
A welcome reissue. That said, this set from the Willisau Festival could do with some internal editing, mainly on the long opening title-track (which Lake reprises in less than two minutes at the end). There's a fair amount of space-filling, which deadens some very fine and often risky improvisation. Jackson and akLaff were both inclined to come on like rock stars at this period, which doesn't always fit with Lake's music. Even so, it's undeniably exciting and adventurous.

*** **Prophet** / *** **Clevont Fitzhubert** Black Saint 120044 / 120054 *Lake; Baikida Carroll (t, flhn); Donald Smith (p); Jerry Harris (b on Prophet only); Pheeroan akLaff (d). 8/80, 4/81.*
***(*) **Expandable Language** Black Saint 120074 *Lake; Geri Allen (p); Kevin Eubanks (g); Fred Hopkins (b); Pheeroan akLaff (d). 9/84.*
Expandable Language consists of six provocative explorations, alternately fierce and lyrical. *Prophet* is a less cohesive album but also a far bolder one, and it's interesting to track the path of Lake's engagement with free procedures over this (almost) five-year period. The tension between orthodox, changes-based jazz and abstraction has always been a creative one for him; in his interchanges with Carroll one can detect distant echos of Parker and Gillespie duelling at Massey Hall, and indeed Ornette and Cherry trading ever sharper phrases on the early Atlantics. The middle record, with its enigmatic dedication to a 'good friend', is packed with intriguing themes and counter-themes, not least the title-track. 'November '80' is also finely judged, and there is a single composition by the fiery Carroll, who features on his own 'King'.

***(*) **Movement, Turns & Switches** Passin' Thru 41210 *Lake; Kenyatta Beasley (t); Donal Fox (p); Sandra Billingslea, Ashley Horne, Regina Carter (vn); Maxine Roach (vla); Eileen Folson (clo); Belden Bullock (b). 8/96.*
*** **Matador Of 1st & 1st** Passin' Thru 40709 *Lake (ss, as, f, bells, v). 97.*
A new label. *Matador* is a strange montage of instrumental miniatures, some of them only a matter of seconds long, others shaped almost like scaled-down bebop tunes. It's not the easiest or most accommodating of listens, but it reveals a great deal about the microstructure of Lake's playing and compositions. Increasingly he seems to cast himself in the latter role. The saxophonist doesn't play at all on the title-track of the earlier album, which is a duo for Carter and Fox. The remainder of the album is credited to his String Project, with additional instrumentalists added ad hoc. The album begins with stunning simplicity on 'Fan Fare Bop', a sharp, declamatory theme which is catchier than you'd imagine possible. The role of Kenyatta Beasley is all too brief. It might have been better to have included bassist Bullock on more of the tunes as well. He adds bottom to a sound that is a little shrill and unsupported.

***(*) **Talkin' Stick** Passin' Thru 41213 *Lake; Geri Allen (p); Jay Hoggard (vib); Belden Bullock (b); Cecil Brooks III (d). 3/97.*
Given the experimentation of recent years, it's quite surprising to find Lake playing in a relatively orthodox bebop format. The partnership of alto and vibes will inevitably make some listeners think of Dolphy's *Out To Lunch!*, and the connection is definitely there. Fortunately, the material is so strong and the group so well-suited to the project that the results are high-quality. Including the late Julius Hemphill's 'Hard Blues' was a powerful stroke, and Curtis Clark's 'Only If You Live There' will be an ear-opener for many, but it is the long 'Masaai Moves' which dominates the album, heard here in a much more direct version than the original. Allen is as efficient an accompanist as one could wish for, and her straightforwardness is a huge asset on the closing 'Song For Jay' and 'Philly Blues'.

*** **Kinda Up** Justin Time 1362 *Lake; Reggie Washington (b); Pheeroan akLaff (d); Lyndon Achee (steel d). 99.*
This Steel Quartet date is thoroughly infectious. There is enough darkness for anyone in a long interpretation of Coltrane's 'Lonnie's Lament', but the upbeat calypso of 'Yes You Broke' and a brilliant reading of Sonny Simmons's 'Land Of The Freaks' fulfil the promise laid out in the title-track, which opens the album. Even the closing rap isn't offensive.

**** **Dat Love** Passin Thru 41219 *Lake; Reggie Washington (b); Damon Duewhite (d); Lyndon Achee (steel d). 2/03.*
A consistently fascinating and absorbing record on which the Steel Quartet concept works satisfyingly for the first time. Opening with an arrangement of 'Stolen Moments' by Oliver Nelson was a masterstroke, as is the read of Horace Silver's 'Senor Blues', but he isn't afraid to include the Stevie Wonder/Mary J. Blige song 'Time' as well. AkLaff gives way to the impressive Duewhite here, a less-seasoned voice and a less-mannered percussionist, but spot-on for this music. Crisp, uncluttered recording.

***(*) **Time Being** Intakt CD 106 *Lake; Reggie Workman (b); Andrew Cyrille (d). 3/05.*
A superstar line-up, which goes out as Trio 3, and to be truthful Lake is somewhat eclipsed by his two playing partners. His sopranino playing is fascinating, a very different tonality and though his own writing isn't much featured here, he shows an ever-evolving sense of line and structure. A very fine recording, subtly mastered.

Also, in brief:

*****(*) Virtual Reality: Total Escapism** Gazell 4004. 10/91.
Worth tracking down. This was Lake's working quartet, caught in good form.

***** Edge-ing / *** Dedicated To Dolphy** Black Saint 120104 / 120144. 6/93, 11/94.
Compared to earlier Dolphy readings (and despite the fine work of trumpeter Russell Gunn) *Dedicated* is a disappointment. Lake veers towards lyricism again on *Edge-ing*, rejigging 'Zaki' for a fuller-voiced band.

**** Have Yourself A Merry ...** Passin' Thru 41216. 00.
A Christmas album, with singer Judy Bady. Who'd have thought it?

***** Live** Passin Thru 41221. 5/01.
Bebop, a Navajo chant and the dramatic presence of Mary Redhouse. Intriguing.

***** Cloth** Passin Thru 41217. 02.
A bold and mostly successful big-band project, with a lot of detail in the charts.

Ralph Lalama (born 1951)

TENOR SAXOPHONE

The son of a drummer and a singer, he had stints with Woody Herman, Buddy Rich and the Jones–Lewis band.

*****(*) Feelin' And Dealin'** Criss Cross 1046 *Lalama; Tom Harrell (t, flhn); Barry Harris (p); Peter Washington (b); Kenny Washington (d).* 11/90.
***** Momentum** Criss Cross 1063 *Lalama; Kenny Barron (p); Dennis Irwin (b); Kenny Washington (d).* 12/91.
***** You Know What I Mean** Criss Cross 1097 *Lalama; George Cables (p); Dennis Irwin (b); Leroy Williams (d).* 12/93.
Lalama plays with iron in his tone. His choice of composer credits gives his idols away – Rollins, Dexter, Mobley – and, though he sometimes falls prey to the habitual anonymity of the great section-man, his improvising has real class and substance from moment to moment. A very fine solo on Mobley's 'Third Time Around' on the first record shows what he can do: the way he masters the rhythmic suspensions in the tune, throws in a couple of unexpected, whistling high notes and takes in a timbral exploration along the way suggests both technical and conceptual mastery. The record isn't consistently good, and Harrell doesn't seem quite at his best. *Momentum* is a degree more ordinary: Lalama handles the casting as sole horn with aplomb, but the session ends up as merely decent hard bop. *You Know What I Mean* follows a similar pattern: he gets all over the horn on 'This Love Of Mine' without apparent effort.

***** Circle Line** Criss Cross 1132 *Lalama; Peter Bernstein (g); Peter Washington (b); Kenny Washington (d).* 12/95.
***** Music For Grown-Ups** Criss Cross 1165 *As above, except omit Bernstein; add Richard Wyands (p).* 12/98.
Circle Line is something of a homage to *Bridge*-era Sonny Rollins: listen to the way Lalama swaggers into 'My Ideal'. 'Giant Steps' is ordinary and, while Lalama and the others are never less than assured, one waits in vain to be surprised. Despite the title, *Music For Grown-Ups* has a welcoming atmosphere, four pros flexing their collective muscle. Lalama's tone has been buffed to a hard matt surface: he wouldn't do anything to unbalance either band or listener and, while his stability is unarguable, it means that his records will rarely collar the attention. Best shot: a gruff, feisty stroll through 'Lullaby Of The Leaves'. But what's happened to him since?

Lambert, Hendricks & Ross

VOCAL GROUP

The original trio cemented a brief fashion for vocalese, a style in which instrumental jazz is replicated in sung lines and invented lyrics.

*****(*) Sing A Song Of Basie** Verve 543827-2 *Lambert, Hendricks, Ross; Nat Pierce (p); Freddie Green (g); Eddie Jones (b); Sonny Payne (d).* 55.
****** The Hottest Group In Jazz** Columbia C2K 64933 2CD *Lambert, Hendricks, Ross; Harry 'Sweets' Edison (t); Pony Poindexter (as); Gildo Mahones (p); Ike Isaacs, Ron Carter (b); Walter Bolden, Jimmy Wormsworth, Stu Martin (d).* 8/59–3/62.
Vocalese may have begun with the Mills Brothers and their clever vocal mimicry of horns, but it developed along very different lines when Eddie Jefferson and then King Pleasure and Annie Ross began to fit words to famous jazz solos. Ross's virtuoso interpretation of Wardell Gray's 'Twisted' was a huge hit. Perhaps the finest exponent, though, was Jon Hendricks, who had an unfailing facility for glib rhymes and for words to fit instrumental effects.

The Basie record is in a sense atypical: the group had sought to re-create the Basie band with a large vocal ensemble but ended up singing all the lines themselves via overdubbing, and the set became a kind of novelty hit. Hendricks's lyrics are often a hoot, and the record set a precedent for a style which many have followed, few bettered. The best bet is the Columbia set, which pulls together their three albums for the label and a few odds and ends. Forty years and more on, the likes of 'Twisted', 'Cookin' At The Continental' and 'Swingin' Till The Girls Come Home' are still cool enough to overcome the stigma of jazz showbiz.

Michael Lambert

DRUMS

Drummer.

***** Out Twice** 483 Music 1019 *Lambert; Lionel Garcin (sax); Milcho Leviev (p); John Giannelli, Barre Phillips (b).* 2 & 4/02.
Two trios involved here, in separate sessions from LA and Pernes les Fontaines in France. Lambert uses his own artwork as graphic scores for spontaneous improvisation. The group with Leviev and Gianelli responds perhaps less confidently to the challenge, with Leviev in particular palpably looking for something to anchor the music, but the only reservation one can have about their pieces arises from the comparison with the wonderful work by Phillips and the little-known Garcin, who seem to enjoy Lambert's 'cartography' and revel in its secret landscapes. The drummer is a remarkable player, fluent but disciplined, and with a brilliant grasp of group dynamics.

Steve Lampert

TRUMPET

Bright new voice with interesting ideas.

***(*) **Venus Perplexed** Steeplechase SCCD 31557 *Lampert; Rich Perry (ts); Joe Locke (vib); Charles Blenzig (p); Gene Torres (b); Rick Butler (d); Carlos Gomez (perc). 00.*

This is certainly different to the usual run of Steeplechases. Lampert interweaves short, quirky interludes with longer, more conventional group tracks. His writing is wry and not without emotion. 'Music Box' and 'Either/Or' are strong musical ideas and, while we'd hesitate to mention Kierkegaard in a family-oriented book, there do seem to be big ideas working behind the latter title; philosopher and label are both Danish, after all. Sterling work from Steeplechase favourites Locke and Perry, but Blenzig, who's new to us, is also arresting.

Byard Lancaster (born 1942)

ALTO SAXOPHONE, FLUTE

Though he made his name working with Sunny Murray and Bill Dixon, he has also worked in soul and blues.

*** **It's Not Up To Us** Water 115 *Lancaster; Sonny Sharrock (g); Jerome Hunter (b); Eric Gravatt (d). 12/66.*

Much of Lancaster's career has been spent in and around his native Philadelphia. This valuable reissue captures the saxophonist in fine form, wailing and honking righteously but also veering towards abstraction, even on standard material like 'Misty' and 'Over The Rainbow'. The original material seems to be a mixture of Lancaster compositions – like the fine title-tune and 'Dog Town' – and collective improvisations/jams like 'Satan'.

Sharrock's style was steadily evolving in this period but cleaving to the same mix of free jazz and funk that Lancaster was pioneering. Sharrock is credited with one composition, 'John's Children', and provides ringing accompaniment throughout. The disc also provides a welcome glimpse of Gravatt, best known for his work with Weather Report.

*** **Documentation/The End of a Decade** Jambrio 1005 *Lancaster; Alfred Pollitt (p); David Eyges (clo); Bobby Byrd (b); Chucky Lee (d); Keno Speller (perc); Joan Hansom (v). 2–12/79.*

Compared to the 24-year-old who made *It's Not Up To Us*, the mature player sounds drier and more sober, less inclined to flights of gospelly euphoria. There is some excellent playing on this compilation of two locally recorded dates pairing Lancaster with the Broadway Local Dance Band. Cellist David Eyges plays an interesting role and contributes a fine composition, 'A Bird's Eye View Of The World', but mostly the music is crossover stuff, driven along tramline grooves by Pollitt's rinky-rink electric piano.

*** **Philadelphia Spirit In New York** CIMP 239 *Lancaster; Odean Pope (ss, ts); Ed Crockett (b); J. R. Mitchell (d). 01.*

Lancaster often favoured guitar over piano but here he dispenses with a harmony instrument altogether. It makes for a tough listen, with the two saxophonists weaving complex lines that sometimes appear to lean on a chordal structure and sometimes veer away from it altogether. The rhythm section's willing but uncertain.

***(*) **Pam Africa** / ***(*) **Ancestral Link Hotel** CIMP 331 / 340 *Lancaster; Ed Crockett, Bert Harris (b); Harold E. Smith (d). 4/05.*

A tribute to the black community of Philadelphia, which explains why 'Blue Train' and 'Mr P.C.' are included on the first set. There's also a fine version of 'I'm An Old Cowhand'. Lots of little instruments, which sometimes muddies the mix, but there's more than enough excitement. The sequel was recorded the following day and it takes up a considerable head of energy from that. As so often with this label, there's too much unedited music, but in this case it gains qualitatively as well as quantitatively from the extra material.

Harold Land (1928–2001)

TENOR SAXOPHONE, FLUTE, OBOE

Born in Texas but raised in San Diego, he worked with Max Roach before becoming a fixture on the West Coast scene of the late '50s and '60s.

*** **Harold In The Land Of Jazz** Original Jazz Classics OJC 162 *Land; Rolf Ericson (t); Carl Perkins (p); Leroy Vinnegar (b); Frank Butler (d). 1/58.*

This was made towards the end of Land's stint with bassist Curtis Counce's band. An underrated player, hampered by a rather dour tone, Land never quite put his interesting ideas into effective practice. He favoured unusual piano-players, not always to the benefit of the music. Perkins's crab-wise gait across the keyboard is mitigated by the vibrant rhythm work of Vinnegar and Butler, and the best track on the album is the quartet, 'You Don't Know What Love Is', which the showy Ericson sits out.

***(*) **Jazz At The Cellar, 1958** Lone Hill Jazz 10291 *Land; Elmo Hope (p); Scott LaFaro (b); Lennie McBrowne (d). 11/58.*

A terrific discovery that helps fill in the gap between Land's debut as leader and *The Fox*, his best-known recording. Recorded in Vancouver, this featured Sonny Rollins's rhythm section, though Land sounds as if he's been listening to Coltrane. The harmonic language is broader and more exacting than on his debut and his playing on 'Cherokee' is quite adventurous. There are only five tracks on an almost 80-minute CD. 'The Scene Is Clean' and the closing 'Come Rain Or Come Shine' contain some of the highlights. Sound is very decent for a club recording, though there are moments when the source seems suspect. LaFaro, inevitably, is least well served and some of his breaks are muffled and indistinct.

***(*) **The Fox** Original Jazz Classics OJC 343 *Land; Dupree Bolton (t); Elmo Hope (p); Herbie Lewis (b); Frank Butler (d). 8/59.*

Jazz history has drawn a veil over Bolton's subsequent career. Here, he plays with confidence and some fire, at ease with the accelerated tempo of 'The Fox' and the easier flow of 'Mirror-Mind Rose'. If Carl Perkins recalls a crab, then Elmo Hope has to be a butterfly. His touch was as light as his ideas and colours were fleeting. One of the least dynamic of players (and singularly dependent on drummers of Butler's kidney), he was nevertheless able to keep track with a rhythm line he wasn't actually playing, laying out astonishing melody figures on 'One Down' in what is probably his best recorded performance.

*** **West Coast Blues** Original Jazz Classics OJCCD 146 *Land; Joe Gordon (t); Barry Harris (p); Wes Montgomery (g); Sam Jones (b); Louis Hayes (d). 5/60.*

Solid bop on the first of these, kicked off by Land's own 'Ursula' but galvanized by an unusual reading of Bird's 'Klactoveesedstene'. The title-tune is a Wes Montgomery line and the great man's familiar octaves are there all the way through. Nice stuff, but not the most exciting of records.

***** The Harold Land/Carmell Jones Quintets: Complete Studio Recordings** Lone Hill LHJ 10268 2CD *Land; Carmell Jones (t); John Houston, Frank Strazzeri (p); Jimmy Bond, Red Mitchell, Gary Peacock (b); Donald Dean, Mel Lee, Leon Petties (d). 6/61–7/63.*
Much of disc one was issued as *The Remarkable Carmell Jones*, but jazz history hasn't been kind to the trumpeter. The quintet with Strazzeri, Peacock and Petties takes a loose-limbed tack on hard bop, attractive but uneventful; it's the trumpeter's solos that attract most attention, liquid and melodious. A further four tracks on disc two were also attributed to him on *Business Meetin'* with Dean at the kit. Eight cuts were put out under Land's name as *Hear Ye!*. None of this changes the picture significantly, but it adds significantly to Land's surprisingly small discography and there isn't a dud track here, even on the stray *Jazz Impressions Of Folk Music* cuts from the summer of 1963.

Also, in brief:

****(*) Eastward Ho!** Original Jazz Classics OJC 493. 7/60.
Land and Kenny Dorham (*t*) are both in fine voice but rarely seem to be thinking along the same lines.

***** Take Aim** Mighty Quinn 1057. 7/60.
Originally recorded for Blue Note with a fairly obscure group, though it included Amos Trice (*p*). This was a hectic summer for Harold.

Art Lande (born 1947)

PIANO, PERCUSSION

American pianist-composer whose brief tenure with ECM was responsible for the major part of his reputation. In the '80s he moved into full-time teaching.

****(*) Red Lanta** ECM 829323 *Lande; Jan Garbarek (ss, ts). 11/73.*
***** Rubisa Patrol** ECM 519875-2 *Lande; Mark Isham (t, flhn, ss); Bill Douglas (b, f); Glenn Cronkhite (d). 5/76.*
Lande's anagrammatic ECM debut doesn't stand up well to the test of time. It might look like a collaborative album, but the pianist is responsible for all the compositions and Garbarek is decidedly *sub fusc* for most of the record, which has a wan and pastel quality. Ironically, this is as close as one will find to what has been satirized as the 'ECM sound'.

Renewed acquaintance with *Rubisa Patrol* suggests that it is rather more durable than we had previously allowed. Isham, who has spent most of his time subsequently in film music, plays with a steely elegance and contributes two of the best themes, 'Many Chinas' (which opens the record after Douglas's remarkable bamboo flute solo) and 'For Nancy'. Although Lande's improvising is unremarkable, his own music displays a sense of nocturnal quiet that the group distil with great skill. The sound remains limpidly beautiful on CD.

***** Skylight** ECM 531025-2 *Lande; Paul McCandless (ss, cor, ob, bcl, f); David Samuels (vib, mar, perc). 5/81.*
Another charming record, though more of a co-operative venture: Lande contributes two tunes, and one of them, 'Dance Of The Silver Skeezix', is pure floss. It's McCandless's pair of compositions that suit the trio best. But the music as a whole is unaffectedly sweet: a bright summer's day after the cool evening of *Rubisa Patrol*.

**** World Without Cars** Synergy 5 *Lande; Mark Miller (ss, ts, f, v). 99.*
This looks like an attempt to recapture the sound of *Red Lanta*. Miller isn't quite a Garbarek copyist, but there are moments on these curious musical etudes that make the connection. Most of the original music is inoffensive Americana – pastoral themes that need an injection of energy to make them really sing. Here and there, one comes across harmonic oddities, which are just that, curios rather than original thinking. One is reminded of Lande's obscure Arch LP *The Eccentricities of Earl Dant* (another transparent anagram); it's hard not to wonder whether the eccentricity is a trifle too studied.

Adam Lane (born 1968)

BASS

Brooklynite bassist-composer, dividing his time between East and West Coasts.

***** No(w) Music** Cadence CJR 1133 *Lane; Darren Johnston (t); Aaron Bennett (ss, ts, cl); Jeff Chan (ts, f, bcl); John Finkbeiner, Myles Boisen (g); Vijay Anderson (d). 10/99–3/01.*
***** Fo(u)r Being(s)** CIMP 263 *Lane; Paul Smoker (t); John Tchicai (ts, v); Barry Altschul (d). 1/02.*
*****(*) DOS** CIMP 281 *Lane; John Tchicai (ts, bcl). 10/02.*
Lane offers a pretty wide spectrum of music-making on these discs. A mixed bag. *No(w) Music*, credited to Lane's Full Throttle Orchestra, is in more of a new noise-making tradition (Lane mentions The Ruins and Motorhead as points of reference), although it's not quite nasty enough to really shock or surprise, and when they turn off the fuzzboxes and play 'proper' solos and swing band riffs and counterpoint, the group get grudgingly melodious. Good titles include 'Grape Ape Meets The Working Man' and 'Post-Industrial Folksong'.

Fo(u)r Beings is very different. 'House Of Elegant' is also on the Full Throttle Orchestra set; denuded of instruments, it sounds sketchy. As with so many CIMP dates, too many of the tracks last too long and end up with the listener's attention tiring, but it's an interesting and sometimes beguiling mix of personalities. Smoker is in great fettle and he thoroughly outplays Tchicai here. As if in compensation, the saxophonist plays much more clearly and purposefully on the duo record, which is elegantly performed by both men. Lane's tunes here exhibit a soft lyricism, his own playing flows serenely, and Tchicai responds with some of his most spare and aristocratic playing of recent times.

***** Zero Degree Music / *** Music Degree Zero** CIMP 325 *Lane; Vinny Golia (ss, ts); Vijay Anderson (d). 2/05.*
Lane delivers a long-winded sleeve-note about the recording, but luckily the music itself is much better. It's a typically oversized CIMP outpouring with about 140 minutes of music on two separate discs, but Lane's tunes are worthwhile, Golia plays with his customary intensity and generosity (though for once he brought only two horns to the date), and Anderson is also excellent.

****** New Magical Kingdom** Clean Feed CF 052 *Lane; Darren Johnston (t); Jeff Chan (ts); Aaron Bennett (sax); John Finkbeiner (g); Lynn Johnston (b); Vijay Anderson (d). 01–04.*
It may be the kiss of death to describe a contemporary record as 'important', but Lane's septet is working towards a new ensemble sound that picks up the challenge of Mingus's Jazz Workshops and propels it in a new direction. There are tinges of rock here and there, sometimes not all that well judged, but for the most

part this is subtle, sophisticated jazz, shaped with impressive authority by the bassist and unlike the usual sense of good, fair and average tracks, shaped into a coherent whole that is completely satisfying.

Also, in brief:

*** **Hollywood Wedding** Cadence CJR 1102. 3/95–8/98.
Carpentered out of a mix of live and studio dates stretched over three years, this is an engaging 'sonic representation of my soul', with a series of carousing large groups.

Eddie Lang (1904–33)

GUITAR

Born Salvatore Massaro in Philadelphia, he met violinist Joe Venuti at school. They worked the NY dance band scene together in the '20s and Eddie went on to tour Europe, record with Louis Armstrong and become Bing Crosby's favourite accompanist.

***(*) **A Handful Of Riffs** ASV AJA 5061 *Lang; Joe 'King' Oliver (c); Leo McConville, Andy Secrest, Bill Margulis (t); Tommy Dorsey, Bill Rank (tb); Jimmy Dorsey (cl, as); Charles Strickfaden, Bernard Daly (as); Issy Friedman (cl, ts); J. C. Johnson, Frank Signorelli, Arthur Schutt (p); Hoagy Carmichael (p, cel); Henry Whiteman (vn); Lonnie Johnson (g); Joe Tarto, Mike Trafficante (b); George Marsh, Stan King (d); Justin Ring (perc).* 4/27–10/29.
*** **Jazz Guitar Virtuoso** Yazoo 1059 *Lang; Frank Signorelli, Rube Bloom, Arthur Schutt (p); Lonnie Johnson, Carl Kress (g); Justin Ring (chimes).* 27–29.
**** **The Quintessential Eddie Lang 1925–1932** Timeless CBC 1-043 *As above, except add Bix Beiderbecke (c), Tommy Gott, Fuzzy Farrar, Ray Lodwig, Manny Klein, Bill Moore, Louis Armstrong, Harry Goldfield (t), Boyce Cullen, Miff Mole, Wilbur Hall, Loyd Turner (tb), Arnold Brilhart, Alfie Evans, Harold Sturr, Don Murray, Doc Ryker, Frankie Trumbauer, Andy Sannella, Tony Parenti, Happy Caldwell, Chester Hazlett, Red Mayer (reeds); Otto Landau, Matty Malneck (vn); Roy Bargy, Clarence Williams, Itzy Riskin, Joe Sullivan, Irving Brodsky (p); Cliff Edwards (uke, v); Harry Reser, Tony Colucci, Mike Pingitore (bj); Red McKenzie (comb); Dick Slevin (kz); Arthur Campbell, Min Leibrook (tba); Steve Brown, Ward Lay (b); Neil Marshall, Vic Berton, Kaiser Marshall (d); Bessie Smith, Noel Taylor, The Rhythm Boys, Bing Crosby (v).* 1/25–2/32.
***(*) **Pioneers Of Jazz Guitar 1927–1939** Retrieval RTR 79015 *Lang; Arthur Schutt, Frank Signorelli, Rube Bloom (p); Carl Kress, Dick McDonough (g); Justin Ring (perc).* 4/27–8/39.
***(*) **Eddie Lang** Classics 1357 *As various discs above.* 4/27–2/32.
Eddie Lang was the first guitarist to make a major impact on jazz away from the blues, and even there he took a hand by recording many duets with 'authentic' bluesman Lonnie Johnson. Lang's polished, civilized but swinging art was worked out in dance bands and as an accompanist; Crosby hired him until Eddie succumbed to complications following a tonsillectomy. He was an important member of the white New York school of the period and can be found on records by Beiderbecke, Joe Venuti and the Dorseys; but the sides made under his own name were plentiful and, for all his restraint and good taste, he was a jazzman through and through. His most characteristic playing is as rhythmically driving as it is harmonically deft and inventive.

There are inevitable overlaps on these, though provision is more generous than it was. As a cross-section, the Timeless disc sweeps the board, quite beautifully remastered by John R. T. Davies, and with a shrewd selection of material. Lang's bell-like tone is immediately identifiable on the early piece by the Mound City Blue Blowers, from 1925, and he turns up elsewhere in dance bands led by Fred Rich, Jean Goldkette, Roger Wolf Kahn and Paul Whiteman, backing Ukulele Ike and Bessie Smith, partnering Lonnie Johnson, sitting in with Armstrong and Oliver, and taking a solo turn on Rachmaninov's Opus 3 *Prelude*. Could any other musician of the era claim such a CV?

Eight of the Yazoo tracks are also included on the ASV set. Yazoo concentrate on Lang the soloist, including all eight of the sides he made in that context, plus two tracks with Carl Kress and three with Johnson. There isn't much jazz in 'April Kisses', but showpieces like 'Eddie's Twister' and the luxuriant duet with Johnson on 'Blue Guitars' show all of Lang's beauty of touch, harmonic shrewdness and rhythmical dexterity. A couple more spirited tracks wouldn't have come amiss here.

The ASV issue offers a wider choice of 21 pieces, including the famous session with King Oliver on cornet and the tracks by an orchestra led nominally by Lang. Sound on both issues is generally very good: the Yazoo is a little livelier but has a higher level of surface hiss.

Retrieval's edition contains all of Lang's solo and guitar/piano pieces, the two duets with Carl Kress, and a further ten tracks featuring the more modernistic Kress, either by himself or with Dick McDonough. For those who want to hear the guitar on its own, this is excellent, although it palls a little over CD length.

The new Classics disc includes a dozen guitar solos, the six titles by 'Ed Lang And His Orchestra', the duets with Kress and the two titles with King Oliver. A useful cross-section.

Don Lanphere (1928–2003)

TENOR AND SOPRANO SAXOPHONES

Out of the business for nearly three decades following drug problems, Lanphere returned to recording in 1981 after running the family music shop in Washington state. His early days were spent with the bebop crowd; his mature style was more measured and chastened.

*** **Stop** Hep 2034 *Lanphere; Jon Pugh (co); Marc Seales (p); Chuck Deardorf (b); Dean Hodges (d).* 8/83, 1/86.
***(*) **Don Loves Midge** Hep 2027 *As above, except add Camille Peterson (hp).* 10/84.
*** **Don Lanphere/Larry Coryell** Hep 2048 *As above, except add Marc Seales (ky); Larry Coryell (g).* 4/90.
*** **Go ... Again** Hep 2040 *As above, except add Jeff Hay (tb); Jay Clayton (v).* 12/95.
***(*) **Don Still Loves Midge** Hep *Lanphere; Jon Pugh (co); Jeff Hay (tb); Dave Peterson (g); Doug Miller (b); Dean Hodges (d).* 6/97.
*** **Where Do You Start?** Origin 82410 *As above, except omit Hodges; add John Bishop (d).* 02.
Lanphere is still an underrated improviser, somewhat in the way that J. R. Monterose's dogged originality was marginalized. All credit to Alastair Robertson of Hep for picking up on him. The earliest of these is a fine quintet session, though Pugh sits out 'Body And Soul' (as trumpeters should in the presence of the tenor saxophone) and 'Laura' is done as a saxophone/bass duet. Don's soprano work is crisp and cool in comparison to his husky

sincerity on tenor and the modulation from one to the other makes *Stop* a well-rounded and satisfying record.

Don Loves Midge is better still, a confident but always thoughtful run through an impressive array of standards and repertory pieces. 'I Remember Clifford' has a breezy intensity and a telling Benny Golson quote in the first chorus; 'God Bless The Child' is drier and wryer than usually played; and 'My Foolish Heart' is terse and resigned. The album coda 'There's A Sweet, Sweet Spirit In The Place' is completely unexpected, but reflects a musician whose beliefs run deep.

Coryell steals the third one, emerging at the time as a formidable bop player who'd pretty much put fusion behind him, but without regret and with all of its power-plays still available. 'Spring Can Really Hang You Up The Most' is just a guitar/keyboard duet, while Don and Larry duet on Horace Silver's 'Peace', an unexpected choice but a tune that obviously has a real importance for the saxophonist. The other compositions are fairly standard fare, but there is nothing routine about the playing, which is committed and utterly professional.

Midge, as you'll have guessed, is Mrs Lanphere, and the repeat Valentine is no less sincere than the first. One of the highlights of the set is a rarity. 'Early Autumn' was on Lanphere's music stand when he took over from Stan Getz in the Woody Herman band; he hung onto it and it gets a rare outing here. There's some other fairly obscure material in the line-up but part of the appeal of Lanphere's playing at this time was his desire to explore neglected corners of the repertoire, not because he felt uneasy about testing himself on the warhorses, but because he was first to last a musician whose faith was very much a questioning one.

The final album is still restless, still looking for answers beyond the obvious. Pugh's tight, ripe cornet sound is so much a part of these sessions that one almost overlooks it. He always seems to know when to come in and when to stay silent and his reactions to Lanphere are almost telepathic on 'The Scene Is Clean', the longest and best of the cuts on what turns out to be Lanphere's curtain appearance.

Steven Lantner

PIANO

An associate of Joe Maneri, he helped set up the Boston Microtonal Society. In addition to acoustic piano, he uses a digital electronic instrument which allows variation of pitch.

*** **Reaching** Leo Lab 062 *Lantner; Mat Maneri (vn). 8/97.*

***(*) **Voices Lowered** Leo LR 317 *Lantner; Joe Maneri (as, ts); Joe Morris(g). 8/00.*

*** **Saying So** Riti CD 5 *Lantner; Joe Morris (b); Laurence Cook (d). 12/01.*

*** **Blue Yonder** Skycap 018 *Lantner; Joe Morris (b); Luther Gray (d). 5/04.*

Lantner has performed extensively with both Maneris. Mat's use of microtonality is highly sophisticated on both his conventional and his extra-stringed violins. The best sample track from which to get an impression of their collective aims is 'In The River', a slow, dirge-like theme using pitch-shifting on the keyboard and changes of string tonality. There is something of a sameness to the dozen tracks, but anyone who has listened to Ornette Coleman will have some familiarity with the language. As such, it is less radical than its admirers would suggest but is no less intriguing for that.

As Lantner says in his sleeve-note, the trio form 'suggests entering into a more complicated world' than the duo, and *Voices Lowered* is the fascinating result. If we've entered this world before, it probably had the sign 'Tristano' over the way in, since there's much which offers at least a misshapen echo of that doctrine. It's quiet but not monotonal music, often agitated in a contained way, and the sense of endlessly going forward, not up or down, seems to override any occasional dryness of inspiration. The Riti disc is strictly speaking a limited-edition issue, but there are plenty around and it's a fascinating set with Morris on his bass and better recorded than on *Blue Yonder*, five trio improvisations recorded at a gallery concert in Massachusetts which make the Tristano connection even more explicit: freely spoken, yet with a stringent sense of form, these engrossing pieces repay close study.

John LaPorta (born 1920)

CLARINET, ALTO AND TENOR SAXOPHONES

Tristano-influenced and associated with Charles Mingus and Teo Macero, he retired from playing to teach at the Manhattan School of Music.

*** **Themes And Variations** Fantasy 24776 *LaPorta; Louis Mucci (t); Sonny Russo (tb); Larry Wilcox (ts); George Barrow, Sol Schlinger (bs); Wally Cirillo (p); Wendell Marshall (b); Clem de Rosa (d). 56, 57, 58.*

*** **The Most Minor** Fresh Sound FSRCD 208 *LaPorta; Jack Reilly (p); Dick Carter (b); Charles Perry (d). 58.*

LaPorta's a revered teacher who briefly returned to recording in 1999; his most significant work can be found on Charles Mingus's Debut recordings and sounds like an adventurous cross between Cool School and Third Stream. The set brings together LaPorta's *Conceptions* LP with some later unreleased material. It offers an intriguing insight into a player whose musical education was worn rather too prominently for comfort but who was always able to come up with an effective idea, even if he isn't the most interesting soloist to listen to, on either of his main horns, clarinet or alto. As the 1958 record bears out even more strongly, he does have the classic jazz virtues, though: an understanding of the blues, a distinctive solo voice (albeit a rather pale one) and an ability to swing even such an unpromising line as 'Blues Chorale'.

Tim Lapthorn (born 1976)

PIANO

Young London-based pianist here makes an impressive debut.

***(*) **Natural Language** Basho SRCD 9-2 *Lapthorn; Tom Herbert (b); Patrick Levett (d). 1/04.*

***(*) **Seventh Sense** Basho 192 *Lapthorn; Arnie Somogyi (b); Stephen Keogh (d). 11/05.*

Lapthorn's beautiful debut set is a marvel. A well-thought-of accompanist, he has a command of spontaneous invention that makes him a natural trio leader. The originals are smart and insinuating: a simple groove tune such as 'Loose Connection', cleverly positioned to follow a gentle treatment of Ray Charles's 'Hard Times', is developed with impeccable logic while still sounding entirely fresh. The set-list also boasts interesting choices by Monk, Bill Frisell and Steve Swallow and the interaction with Herbert and Levett is quietly compelling. Best of all is Lapthorn's touch: he seems to find just the right dynamic for each phrase. *Seventh Sense* confirms it wasn't a flash in the pan. The group dynamic (perhaps that is the seventh sense) is stronger here and one senses him on the brink of a major statement.

Ellis Larkins (1923–2003)

PIANO

A child prodigy in Baltimore, he graduated from Peabody and Juilliard before turning to a jazz career, largely as an accompanist.

***(*) **A Smooth One** Black & Blue 591232 *Larkins; George Duvivier (b); J. C. Heard (d). 7/77.*

Mostly, Ellis has to be sought out in other situations – with singers, and with old pal Ruby Braff. His mastery was so understated that his reputation remains far short of his abilities and there are few records for his 60 years of service. Several of the eight pieces on *A Smooth One* confirm his judgement that with some songs 'you just play them and get out'; but there are some bewitching moments hidden behind his professional excellence. A good Lone Hill pairing was out of stock as we went to press, so the picture's still thin.

Prince Lasha (born 1929)

FLUTE, ALTO FLUTE, ALTO AND BARITONE SAXOPHONES, CLARINET

Little-recorded Texan avant-gardist who worked with major figures but failed to make more than an idiosyncratic impact in his own right.

*** **Inside Story** Enja ENJ 9131 2 *Lasha; Hubert Eaves, Herbie Hancock (p); Ron Carter, Cecil McBee (b); Jimmy Lovelace, Roy McCurdy (d); Kenneth Nash (perc). 65, 74.*
*** **Firebirds** Contemporary OJCCD 1822-2 *Lasha; Sonny Simmons (as, eng hn); Bobby Hutcherson (vib); Buster Williams (b); Charles Moffett (d). 9/67.*
*** **The Mystery Of Prince Lasha** CIMP 330 *Lasha; Odean Pope (ts); Tyrone Brown (b); Craig McIver (d). 4/05.*

Born William B. Lawsha in Fort Worth, he was in the same high school band as King Curtis, Ornette Coleman and Charles Moffett. He shares qualities with both saxophonists, but his closest musical cousin is surely another multi-instrumentalist, Eric Dolphy, with whom he recorded.

Primarily a flautist, Lasha has a frail, slightly thin tone on alto saxophone, explained in part by his occasional choice of a plastic instrument. His flute technique is more orthodox, but still original. The 1965 session on *Inside Story* offers an immediate chance to hear him switching from flute to saxophone within a few measures on the long 'Ethereal'. Interesting to hear Hancock, though he sounds ill at ease with Lasha's odd pitching and falls back on chromatic runs. The original LP is filled out with material from the 1974 Berkeley Jazz Festival, including a fine 'Search For Tomorrow'.

Firebirds was his second collaboration (after *Cry!*) with the like-minded Sonny Simmons, and the two lead voices engage in some intriguing exchanges on 'Psalms Of Solomon' and the title-tune. Moffett, Williams and Hutcherson are powerful in support. 'Prelude To Bird' perhaps hints at a more orthodox bebop lineage, but the real inspiration here is Ornette. The flautist drifted out of the business in the later '70s but re-emerged in 2005. The mystery is not so much why he was absent so long as why he is still not more highly regarded, other than as an associate of more famous men. The Pope trio gives him lots of space to manoeuvre as a multi-instrumentalist. It's hard music to pin down, but absorbing, with a kind of ritual calm underneath the bustle.

Steve LaSpina (born 1954)

BASS

Born in Texas but growing up in Chicago, and latterly based in Pennsylvania, he's carrying forward his father's trade.

*** **New Horizon** / *** **Eclipse** Steeplechase SCCD 31313 / 31343 *LaSpina; Billy Drewes (ss, as, ts); Marc Copland (p); Jeff Hirshfield (d). 4/92, 4/93.*
*** **When I'm Alone** Steeplechase SCCD 31376 *As above, except add Vic Juris (g). 95.*
***(*) **The Road Ahead** RAM RMCD 4526 *As above, except omit Copland; add Jim McNeely (p). 12/95.*
***(*) **Story Time** Steeplechase SCCD 31396 *LaSpina; Billy Drewes (ss, as, ts, cl); Vic Juris (g); Jeff Hirshfield (d). 3/96.*
*** **When Children Smile** Steeplechase SCCD 31419 *As above, except add Dave Ballou (t). 10/96.*

LaSpina writes most of the material, which tends towards soft-focus harmonies and elliptical melodic lines, and the basic band is well attuned to the feel: Drewes especially gets the mood right with his rather light sound and patient delivery. *New Horizon* and *Eclipse* are solidly inventive without being startling, and the originals on the latter pass dreamily by (Drewes plays alto for much of the record, contrary to the sleeve). Juris arrives for *When I'm Alone* and adds some piquant weight, although if there's a problem with these discs it's Copland, who's effective enough but tends to add a pretentious note. There's a noticeable upping of the ante with the arrival of McNeely on the RAM date: he's a superior player, and the trio version of 'Body And Soul' is just one instance of why this is the pick of the five discs. That said, *Story Time* is only just behind. With Juris handling what might have been the piano parts, the harmonic base expands further and some of LaSpina's originals are deliciously songful. There's also a rather surprising clarinet turn by Drewes on the curious 'Scott's Bop'.

When Children Smile continues the sequence and adds Ballou as a new voice in the group. Nothing wrong with it, but LaSpina's tunes here are so laid-back and uneventful that the music starts to seem tranquillizing. In this company, Coleman's 'Ramblin'' sounds almost raw, even in a relatively tame treatment.

***(*) **Distant Dream** Steeplechase SCCD 31448 *LaSpina; Billy Drewes (as, ts, cl, bcl); Fred Hersch (p); Ben Monder (g); Jeff Hirshfield (d). 98.*

A very classy set, with Hersch contributing some delicious lines and fills and with some really nice interchanges between bass and guitar, often subtly in the background. 'First Light' and the title-track are both epic performances but right out of the top drawer.

*** **The Bounce** Steeplechase SCCD 31502 *LaSpina; Dave Ballou (t, flhn); Billy Drewes (ss, ts); Vic Juris (g); Jeff Hirshfield (d). 12/00.*

A solid Steeplechase/LaSpina entry: material which asks something of the players, players who ask something of each other without being combative, and music which can sit agreeably in the background or provide at least some food for thought with hard listening. Ballou and Drewes are nobody's choice for an all-star front line, but without preening or fuss they go hard at this situation.

***(*) **Remember When** Steeplechase SCCD31540 *LaSpina; Dave Ballou (t); Andrew Rathbun (ss, ts); Vic Juris (g); Jeff Hirshfield (d). 02.*

***(*) **Play Room** Steeplechase SCCD 31590 *LaSpina; Dave Ballou (t); Billy Drewes (as, cl, bcl); Gary Versace (p, org);*
One of the most loyally supportive of labels, Steeplechase have given Steve an extended run. He repays the compliment with consistently fine and often quite adventurous records. *Remembering When* is one of the best of them. Ballou, Rathbun and Juris make a great line, and even if the guitarist is required to chord along in places, he's still an essential component. The palette's much richer on *Play Room* and LaSpina's writing is ambitious: 'Suite' comes in near a quarter of an hour, 'On The Run' and 'Do The Math' are almost as hefty. It all justifies its space though. Yet another CD – to be called *Moments* – was slated for release as we went to press.

Andy Laster

ALTO AND BARITONE SAXOPHONES

A well-documented player in New York's avant-garde.

*** **Polyogue** Songlines 1507–2 *Laster; Herb Robertson (t, c); Brad Shepik (g); Drew Gress (b); Tom Rainey (d). 1/95.*

*** **Interpretations Of Lessness** Songlines 1515–2 *Laster; Cuong Vu (t); Erik Friedlander (clo); Kenny Wolleson (d, mar, glock, perc). 1/96.*

***(*) **Soft Shell** Knitting Factory KFW 281 *Laster; Herb Robertson (t, c); Drew Gress (b); Tom Rainey (d). 5/98.*
Laster's music is mostly a melodious free bop, which values clear declaration. The first and third of these discs is by his band Hydra. *Polyogue* is sometimes a bit cryptic, and the nine originals for all their smartness finally seem more about process than content, at least in these incarnations. The standout is the beautiful 'Chrysolite', which suggests that Laster is at his most appealing when he's looking to make his music as lyrical as possible. *Interpretations Of Lessness* is by a different band (called Lessness) and has more of a chamber feel. Vu makes only a modest impact, and the leader's baritone distortions are less impressive than his alto solos. Wolleson is also obliged to make more use of a tinkling arsenal of percussion and hammered instruments than his kit. Still, in the likes of 'Earth Sky Body' and 'Pale Blue' the music has much of interest.

Soft Shell slims Hydra down to four, and Laster plays alto throughout. This time the music sounds both more varied and more focused. It's a rare instance of this instrumentation owing little or nothing to the Coleman quartet, and in an attractive reading of the standard 'Here I'll Stay' (which is transformed into an original called 'Go') Laster explores his own kind of tradition. Rainey's ironic rock beat on 'South Shore Reform Experience Part II' is an amusing interlude, but in the main this is felt and powerful music-making by four accomplished performers.

Yusef Lateef (born 1921)

TENOR SAXOPHONE, OBOE, FLUTE, OTHER SAXOPHONES, COR ANGLAIS, OTHER INSTRUMENTS, VOICE

Born Bill Evans in Chattanooga, he worked with Dizzy Gillespie, Charles Mingus and Cannonball Adderley, before leading his own groups, teaching and studying philosophy. He latterly taught at Amherst College and ran his own YAL label.

*** **Other Sounds** Original Jazz Classics OJCCD3992 *Lateef: Wilbur Harden (flhn); Hugh Lawson (p); Ernie Farrow (b); Oliver Jackson (d). 10/57.*
*** **The Last Savoy Sessions** Savoy 92881 2CD *As above, except add Terry Pollard (p); Bernard McKinney (euph); William Austin (b); Oliver Jackson (d). 10/57–6/59.*
*** **Cry! – Tender** Original Jazz Classics OJC 482 *Lateef; Lonnie Hillyer (t); Wilbur Harden (flhn); Hugh Lawson (p); Ernie Farrow, Herman Wright (b); Frank Gant, Oliver Jackson (d). 10/59.*
*** **Contemplation** Charly 070 *Lateef; Barry Harris (p); Sam Jones (b); Louis Hayes (d). 4/60.*
***(*) **The Centaur And The Phoenix** Original Jazz Classics OJC 712 *Lateef; Clark Terry, Richard Williams (t); Curtis Fuller (tb); Tate Houston (bs); Josea Taylor (bsn); Barry Harris, Joe Zawinul (p); Ernie Farrow, Ben Tucker (b); Lex Humphries (d); Roger Sanders (perc). 10/60, 6/61.*
(*) **Lost In Sound Collectables 5792 *Lateef; Vincent Pitts (t); John Hormon (p); Ray McKinney (b); George Scott, Clifford Jarvis (d). 8/61.*
***(*) **Eastern Sounds** Original Jazz Classics OJC 612 *Lateef; Barry Harris (p); Ernie Farrow (b); Lex Humphries (d). 9/61.*
*** **Into Something** Original Jazz Classics OJCCD7002 *Lateef; Barry Harris (p); Herman Wright (b); Elvin Jones (d). 12/61.*
***(*) **Live At Pep's Vol. 2** Impulse! 547961-2 *Lateef; Richard Williams (t); Mike Nock (p); Ernie Farrow (b); James Black (d). 6/64.*
*** **Psychicemotus** Impulse! 9884220 *Lateef; Georges Arvanitas (p); Reggie Workman (b); James Black (d). 7/65.*
*** **The Golden Flute** Impulse! A-9125 *Lateef; Hugh Lawson (p); Herman Wright (b); Roy Brooks Jr (d). 6/66.*
*** **The Blue Yusef Lateef** Atlantic 82270 *Lateef; Blue Mitchell (t); Sonny Red (as); Buddy Lucas (hca); Hugh Lawson (p); Kenny Burrell (g); Cecil McBee, Bob Cranshaw (b); Roy Brooks (d); Selwart Clarke, James Tryon (vn); Alfred Brown (vla); Kermit Moore (clo); Sweet Inspirations (v). 4/68.*
Lateef adopted a Muslim name in response to his growing and eventually life-long infatuation with the musics of the Levant and Asia. One of the few convincing oboists in jazz, he has been somewhat marginalized in reputation as a 'speciality' act. Like Roland Kirk's, Lateef's music was cartoonized when he came under Atlantic's wing, on albums that were enthusiastically promoted and received, but which rarely represented the best of his work.

The early Savoy stuff is intermittently covered. *Other Sounds* has lots of ethnic instruments added in, but it still has some free-blowing jazz and the compilation of later sessions major on Lateef blowing rough, burly tenor alongside two solid, hard-bop rhythm sections, together with the elegant Harden. Already, though, there are the exotic touches: 'A Night In Tunisia' gets off to a suitably authentic start with the muezzin-like wail of the *argol*. 'Gypsy Arab' and 'Prayer To The East' mix with 'Lover Man', and there is an 'Oboe Blues'. Rough-and-ready music, but worth reviving. Same with *Contemplation*, which eschews exotica and steams into territory more reminiscent of the Adderley brothers: bop, R&B, blues, with a devastating send-off in Nat's 'Sassy Ann'. *Into Something*'s a nice blend of standards – including 'When You're Smiling' and more adventurous things. *Lost In Sound* reissues a generic hard-bop date from the short-lived Charlie Parker label: Lateef plays with customary vigour, but his playing companions are frankly undistinguished.

The OJC records are consistently interesting, with relatively unfussy arrangements leavened by unusual timbres and instrumental colours. *The Centaur And The Phoenix* isn't well-known, despite the presence of critically OK names like Terry and Fuller. The vocal 'Jungle Fantasy' is dire, but the large-group pieces are as good as anything on the earlier *Cry! – Tender*, and 'Summer Song' is among the most straightforwardly lyrical things in Lateef's whole output. *Live At Pep's Vol. 2* stands up extremely well, substantiating Lateef's often queried jazz credentials. He plays with great spirit and an authentically bluesy drive that makes the exact choice of instrument (oboe, saxophone, shenai, flute) pretty much irrelevant. *Psychicemotus* follows the usual pattern of hard-blowing standards ('Why Do I Love You?') and more exotic fare, with wood flutes prominent. The other Impulse! set, *The Golden Flute*, is thinner. Bob Thiele's production seems to be directed towards cutting off Lateef just as he's getting going, and the tracks feel too short, aside from the closing 'The Smart Set', which at least lets the band stretch. The studio mix catches his sound nicely, though.

Like Kirk, the tenor saxophone is Lateef's natural horn, but in his best period he made jazz whatever he was playing. In approach, he is somewhat reminiscent of the pre-bop aspect of Sun Ra's long-time associate John Gilmore, working in a strong, extended swing idiom rather than with the more complex figurations of bebop. Just occasionally this spilled over into something schmaltzier. The *Eastern Sounds* session also included film music from *The Robe* and *Spartacus*, on flute and oboe respectively, that borders on kitsch, but the tenor-led 'Snafu' has a surging energy that leaves a very good band panting.

There are good things on *Blue*, with an orchestra fronted by Lateef, Mitchell and Lucas and anchored on two basses (upright and electric) and the power-drumming of Brooks. However, the vocal tracks and the string arrangements on 'Like It Is' are pretty shallow, or only rather shallowly pretty in a *Summer Of Love*-ish way, and the album as a whole lacks focus. Lateef's vocal contributions on some of the earlier records merely anticipate the grosser insult of 'Hey, Jude' on the (deleted) *The Gentle Giant*. In turning Lateef into a marketable crossover performer, Atlantic took most of the bite out of his playing.

(*) **The African-American Epic Suite ACT 9214 *Lateef; Charles Moore (flhn, dumbek, shofar, shell); Ralph Jones (ss, ts, bcl, f); Frederico Ramos (g, gimbri); Adam Rudolph (perc); Cologne Radio Orchestra.* 10 & 11/93.

In the 1990s, Lateef formed his own YAL label and it has released a vast number of discs, ranging from two-tenor meetings with Archie Shepp and Von Freeman to goofy New Age suites of the sort which the leader has never been quite able to resist. We have listed these in previous editions, but they have never been easy to find, and we advise readers to trawl the internet if they want to avail themselves of any of them. This latter-day set is more readily accessible, but we'd question the desirability of that. Scored for quintet and orchestra, it's a well-meaning shambles and the classical players sound no better than confused about what's going on.

Also, in brief:

*** **Live In London** Harkit 8074. 12/65.
This Ronnie Scott appearance finds him in fine shape, blowing the blues on 'Number Seven' and delivering an oboe feature on 'Trouble In Mind'.

** **Yusef Lateef's Detroit** Atlantic Jazz Masters 8122-75446-2. 6/67–2/69.
Aimless blathering over a funk rhythm section. Joel Dorn is the guilty man.

(*) **The Diverse Yusef Lateef / Suite 16 Rhino Atlantic R2 71552. 5/69–4/70.
A strange blend of funk, a lot of flute, some pseudo-gospel singing and oddball string charts; *Suite 16* is an extended concerto that veers wildly from passionate improvising to mere pretentiousness.

** **Hush 'N' Thunder** Collectables COL-CD-6353. 73.
A typically motley collection: boogaloo, mysterious rumblings on the flute feature, wordless howls and gospel hollerings elsewhere – a period piece.

*(*) **Autophysiopsychic** CTI 5127952. 10/77.
Dumb; only Art Farmer's stoic flugelhorn lends this a scrap of dignity.

(*) **Yusef Lateef's Little Symphony Collectables COL 6186. 6/87.
Pretentious and drab.

... plus other Collectables reissues and many releases, jazz and non-jazz, on the YAL label.

Mark Latimer

PIANO

Latimer is a British pianist who divides his time between classical repertory and jazz, although the former has occupied more of his recording time.

*** **Take #1** Spotlite SPJ CD 569 *Latimer; Andy Panayi (ts, f); Mick Hanson (g); Mick Hutton, Andy Cleyndert (b); Trevor Tomkins, Hal Fisher (d).* 6/98.
(*) **Unhinged Take #2 Spotlite SPJ CD 573 *Latimer; Andy Panayi (cl, ts, bcl, f); John Etheridge (g); Mario Castronari (b); Asaf Sirkis (d).* 1/02.

Latimer's classical background doesn't, for once, impinge noticeably on his jazz playing. He has an agreeably cool and fluent way with his material. His only original on the first record is 'Pick 'N' Lix', a sort of bebop conundrum in 37 seconds, and he's chosen some rarely frequented jazz material, along with a few standards. The music comes from two different trios, with Hanson added for two tunes and Panayi for three more. Latimer is good behind soloists (listen to his cute fills behind Hanson on 'Gone With The Wind') and his own improvising has a smartness to it which is just this side of being overly clever. There's a vague sense of flippancy, as if Latimer were really too good for the whole situation, and the music might have made use of more bite in the rhythm sections.

The follow-up pursues similar ground, although there are more originals, and a somewhat exasperating sense that Latimer is clubbing listeners over the head with his musical acumen. Settings of Domenico Cimarosa and Gustav Mahler (the latter particularly irritating) tend to get in the way of the more interesting writing. Castronari's 'Peace Piece' gets an attractive treatment via Panayi's flute, but 'Giant Steps' is given an absurd deconstruction. Some of this would be better left in the rehearsal room.

Ingrid Laubrock (born 1970)

SOPRANO, ALTO AND TENOR SAXOPHONES

Grew up in Germany and came to London in 1989, where she studied with Jean Toussaint.

***** Who Is It?** Candid CCD 79745 *Laubrock; Kim Burton (p, acc); Ife Tolentino (g); Davide Mantovani (b); Helder Pack (d, perc); Chris Wells (perc). 7/97.*

***** Some Times** Candid CCD 79744 *Similar to above, except add Byron Wallen (t); Julian Siegel (ts); Nikki Iles, Karim Merchant (p). 98.*

***** Forensic** F-IRE CD04 *Laubrock; Julian Siegel (sax); Karim Merchant (p); Ben Davis (clo); Tom Bartley (b); Tom Skinner (d). 04.*

*****(*) Let's Call This ...** Babel 2661 *Laubrock; Liam Noble (p).*

Laubrock's saxophone style is distinctive on all three horns and her grasp of Brazilian jazz serious and sympathetic. The band is not well-known but is ideally suited to Laubrock's delivery, which is smart, evocative and, on the debut's 'Piracuama' and 'Brasitaleiro', free of pastiche.

The second album reinforces what some thought was a strong Tristano influence on Laubrock's alto-playing. 'Lennie's Pennies' seems to clinch it, but there are other factors at play as well: Bird's Latin tinge, Bunnett's liberating example and teacher Jean Toussaint's eclecticism. There's an ease and confidence about *Forensic* that suggests the promise is about to be delivered; a strong album with a rare coherence and sense of purpose.

The duos with Noble are inevitably more abstract, but these are formidable sessions, abetted by Seb Rochford's occasional sonic 'treatments'. 'We See' and 'Duke Ellington's Sound Of Love' are pleasantly rather than intrusively unorthodox and the originals manage to avoid being merely pretty-pretty. A terrific record in a potentially dull genre.

Christof Lauer (born 1953)

TENOR SAXOPHONE

Born in Melsungen, Germany, he studied piano and took up sax at 18, now playing in a tough post-Coltrane style.

*****(*) Fragile Network** ACT 9266-2 *Lauer; Michel Godard (tba, serpent); Marc Ducret (g); Anthony Cox (b); Gene Jackson (d). 9/98.*

*****(*) Blues In Mind** ACT 9446 *Lauer; Michel Godard (tba, serpent); Gary Husband (d, p). 06.*

In addition to Coltrane, Lauer has assimilated Stan Getz's smooth *legato* and Albert Ayler's all-out fury. Engineer Walter Quintus steered an earlier CMP disc, which probably still stands as the saxophonist's best, but is on hand again on *Fragile Network* to create a brooding but brightly registered canvas of sound for Lauer and tubist Godard, who gets a nicely developed solo part. His serpent feature on 'Ferma L'Ali' is breathtaking, and his virtuosity on tuba transforms 'Vernasio'. Guitarist Ducret is a little overcooked, but on 'Human Voice' he shows a delicate touch. Lauer is much more obviously part of a group rather than a horn-player-plus-rhythm. That's true on *Blues In Mind* as well, a very stripped-down situation that depends on great writing – Husband's 'First Bite', the leader's 'Angels Over City Square', 'The Kite' and 'At Least' – and phenomenal playing from all three. The idiom moves between Coltrane-tinged harmonic stuff to gritty funk, hard to pull off with these forces, but confidently done.

Also, in brief:

****(*) Shadows In The Rain** ACT 94512. 01.

A murky and disappointingly bland setting for Lauer, with string quartet and Sidsel Endresen (*v*).

****(*) Heaven** ACT 9420. 03.

Another over-produced date, with Norwegian Brass and others.

Cy Laurie (1926–2002)

CLARINET

A major figure on the London trad scene of the '50s, Laurie won admiration among hardcore revivalists since he refused to go mainstream. In 1960 he left to live in India for a decade.

*****(*) Blows Blue Hot** Lake LACD122 *Laurie; Al Fairweather, Alan Elsdon (t); John Picard, John R. T. Davies (tb); Alan Thomas, Dick Hughes (p); Johnny Potter, Brian Munday (bj); Dave Wood, Stan Leader (b); Ron McKay (d, wbd). 7/54–1/55.*

***** Chattanooga Stomp** Lake LACD61 *Laurie; Alan Elsdon, Sonny Morris, Ken Sims (t); Graham Stewart, Terry Pitts (tb); Tedd Ramm, Ian Armit, Anne Varley (p); Brian Munday, Diz Disley (bj); Stan Leader (b); Peter Mawford (d); Viv Carter (d, wbd). 6/55–5/57.*

***** A Jazz Club Session** Lake LACD 199 *Laurie; Dennis Field (t, v); Terry Pitts (tb); Hugh Rainey (bj); Pete Corrigan (b); Phil Franklin (d). 12/68.*

****(*) Jazz From The Roots** Lake LACD 156 *Laurie; Dennis Field, (c); Terry Pitts (tb); Allan Bradley (p); Nevil Skrimshire (g); Hugh Rainey (bj); Peter Corrigan, John Sirett (b); Colin Bowden, Steve Nice (d). 3/89–5/92.*

Laurie is the forgotten man of British trad clarinet, but he was as good as any of his peers. His style walked an awkward line between imitation and individuality: very much in thrall to Johnny Dodds, he led a band that, on the *Chattanooga Stomp* tracks, could play with surprising heat. Dodds favourites like 'Goober Dance' and 'Perdido Street Blues' emerge unscathed, but rather more interesting is the way they recompose 'Twelfth Street Rag', a variation on the Armstrong Hot Five version. 'St Phillips Street Breakdown' has nothing of George Lewis in it, and two amusing bits of Mozart (including 'Minuet Wobble'!) are entertaining features for the leader. Morris is the pick of the three trumpeters.

The earlier sessions on *Blows Blue Hot* have now also been reissued in another conscientious Lake release. The first eight tracks comprise the original Esquire 10-inch of the same title, with the balance made up of one 78 and three EP sessions. We slightly prefer these intense and full-blooded tracks, with the excellent Fairweather out front and Picard's blasting trombone just about manageable.

A Jazz Club Session is one of a trove of live tapes recorded at The Dancing Slipper in the '60s by soundman Allan Gilmour. It catches the Laurie band wayward at first, but eventually getting up a ferocious head of steam and some extravagant solos.

The later sessions are a good simulation. There seems little point in a band such as this attempting 'West End Blues' or 'Potato Head Blues', and they do better by some of the less-familiar items from the Oliver–Armstrong axis.

Matt Lavelle

TRUMPET, FLUGELHORN, BASS CLARINET

A raw-voiced but effective improviser, reminiscent at times of a more abrasive Paul Smoker, but very much his own man.

*** **Handling The Moment** CIMP 266 *Lavelle; Ras Moshe (ts); François Grillot (b); Lou Grassi (d).* 3/02.

*** **Spiritual Power** Silkheart SHCD 156 *Lavelle; Hilliard Greene (b); Michael T. A. Thompson (d).*

It's not often that a label boss admits that a session might have been, let's just say, a touch shambolic, but CIMP's refreshingly clear-sighted Bob Rusch was aware that recording Lavelle was always going to be like trying to saddle a bronco. The resulting disc is packed with energy and, once one gets used to the delivery, full of thoughtful and effective ideas, but one could certainly not describe it as polished. Moshe is the main composer and his opening pair, 'Amadou's Passage' and 'The Kitchen', the two longest pieces on the set, are far and away the best. Some of the shorter tracks that follow seem like ideas that don't really go anywhere, though 'Roy Campbell', tribute to a kindred spirit on trumpet, has an obvious sincerity as well as a measure of wry humour.

Lavelle plays mostly flugelhorn and bass clarinet on the Silkheart, reserving his trumpet for 'Si Se Puede (Yes, We Can)'. His tone on the bigger horn is sharper than is usual for the instrument and he gets some intriguing rasps and smears out of it. He finds lots of microtones, too, and unlike most players who go down that route follows a discernible logic in their deployment. It takes a moment to see the continuity between the brass and reed work, but concentrate on his bass clarinet solo on 'End Times' and it all jumps into focus.

One of the bright new spirits on the New York scene, Lavelle seems set to make a significant impact, and will do so on his own terms.

Andy LaVerne (born 1947)

KEYBOARDS

A pianist born in New York, LaVerne studied at Berklee for only weeks before turning professional and joining Woody Herman in 1973 and Stan Getz in 1977, the latter job lasting almost four years. He has since recorded extensively as a leader.

*** **Standard Eyes** Steeplechase SCCD 31280 *LaVerne; Steve LaSpina (b); Anton Fig (d).* 10/90.

*** **Nosmo King** Steeplechase SCCD 31301 *LaVerne; John Abercrombie (g).* 12/91.

***(*) **Severe Clear** Steeplechase SCCD 31273 *LaVerne; Tim Hagans (t); Rick Margitza (ts); Steve LaSpina (b); Anton Fig (d).* 3/90.

*** **Pianissimo** Steeplechase SCCD 31512 *LaVerne; Rich Perry (ts); Jay Anderson (b); Matt Wilson (d).* 12/00.

*** **All Ways** Steeplechase SCCD 31569 *LaVerne; Gary Versace (org); Billy Drummond (d).* 3/04.

*** **Intelligent Design** Steeplechase SCCD 31618 *LaVerne; Gary Versace (org); Danny Gottlieb (d).* 06.

LaVerne has appeared on more than 50 sessions for Steeplechase, almost a score of them under his own name. These are the ones we consider superior; others have been reviewed and noted in previous editions. Andy's technique and writing skill are beyond argument, and he is a lovely accompanist. The problem is finding any character at the heart of it all. Rhythmically he can be a little four-square, and he plays so many notes that his solos can get hung up on a rush to reharmonize. *Standard Eyes* is a strong if conventional programme of standard interpretations. LaVerne and Abercrombie work well together, and *Nosmo King* is sensibly varied in pace; but several of the pieces meander past their natural climax and LaVerne's heavy voicings make one wish for a lighter touch. The main highlight is the rarefied treatment of 'I Loves You, Porgy'. It's a great band for sure on *Severe Clear*, and this time LaVerne brought some of his best writing to the date, eight provocative originals that the musicians swarm all over. Fig's powerhouse display on 'No Guts, No Glory' or the flowing melodies of 'Plasma Pool' catch the ear, and Margitza and Hagans play up to their reputations. On *Pianissimo*, the programme is all contemplative balladry, which Perry is good at, even if a whole disc of it leaves the listener dry: LaVerne's customary equanimity makes it difficult to feel that the music has much to say, although there is the odd surprise – like a slow rock beat for 'Nineteen'.

All Ways and *Intelligent Design* represent an unusual partnership. They seem to have got the sound better organized on the second date, with less mud at the bottom end. There's some spirited jousting on both and LaVerne's writing is as solid as ever.

Our last edition noted a further dozen LaVerne albums on Steeplechase. All are still apparently available, but there isn't much to say about them. Devoted fans can track them down. Everyone else can make a selection from one of the above.

John Law

PIANO

The gifted Englishman straddles modern/free jazz and classical procedures.

**** **Exploded On Impact** Slam CD 204 *Law; Alan Wilkinson (as, bs); Roberto Bellatalla (b); Mark Sanders (d).* 2 & 7/92.

*** **Abacus** hatOLOGY567 *Law; Jon Lloyd (ss, as); Tim Wells (b); Gerry Hemingway (d).* 5/00.

***(*) **Out Of The Darkness** Slam CD 264 *Law; Andy Sheppard (ss, ts); Chris Laurence (b); Paul Clarvis (d, perc); Cornucopia Ensemble.* 10/04.

*** **The Art Of Sound** 33 Records 33JAZZ 155 *Law; Sam Burgess (b); Asaf Sirkiss (d).* 06.

Law is an improviser whose background in and understanding of classical piano language alternately fuels and haunts him. His earlier discs on FMR are worth seeking out but are difficult to find now. On the first Slam, the writing breathes intelligence and is distinguished by a firm architecture seldom encountered in free bop of this type. 'A Pissed-Off Tree' points in the direction of a certain 'felonious monk'. Law develops relatively small harmonic episodes, delivering climaxes that are as logical as they are explosive. The hatOLOGY set has mixed rewards. If only it weren't delivered so humourlessly, Law's 'Partita For Piano, Saxophone, Bass And Drums' would have the bearings of a triumphant fusion of jazz dialect with baroque form. There's much talk of Bach in the sleeve-notes, but not much evidence in the delivery, which feels curiously desiccated and 'proper', as if the players were afraid to step outside the lines of something which seems completely preordained and in its place. That said, much of the playing musters a grave beauty, and Law's modelling has its own merits, even if its joints feel unwontedly stiff. The live performance with the Cornucopia Ensemble and featured jazz soloists has an intriguing grandeur, though there are moments when one wonders whether the classical apparatus is either successful or strictly necessary. The 33 title is maddeningly pretentious and some of the music – 'The Close Of A Long Day' – seems to start and finish in Satie territory, but this is a good group and at his best Law still conjures up a rich intellectual excitement that's rare on the present scene.

Claude Lawrence

ALTO SAXOPHONE

A sometime sideman with William Hooker, Lawrence has a long association with Morris and Charles.

*** **Presenting** CIMP 147 *Lawrence; Wilber Morris (b); Dennis Charles (d). 4/97.*

Lawrence plays with the kind of wounded lyricism that used to belong to Jimmy Lyons; he nags at certain phrases and makes whole pieces out of them. Some of this feels like little more than a man running up and down the horn, but the music is redeemed by the wonderful team of Morris and Charles, who make even simple free rhythms fascinating. Although Lawrence apparently played with them many times in the '80s, this CIMP disc is his first as a leader. It's not unworthy.

Hubert Laws (born 1939)

FLUTE

A ubiquitous presence in '70s fusion, the Texan, an original member of the Jazz Crusaders, had considerable success, with his clear, classically trained sound.

*** **The Laws Of Jazz** Rhino 71636 *Laws; Jimmy Owens (t); Garnett Brown, Tom McIntosh (tb); Benny Powell (tb, btb); Chick Corea, Rodgers Grant (p); Richard Davis, Israel Cachao Lopez, Chris White (b); Jimmy Cobb, Ray Lucas, Bobby Thomas (d); Bill Fitch, Carmelo Garcia, Raymond Orchart, Victor Pantoja (perc). 4/64–2/66.*

Like Herbie Mann, Laws began his career as a pretty straight jazz player. He sounds very crisp and dynamic here on both flute and piccolo, making a surprisingly convincing solo voice of the latter instrument. His articulation is exact but the phrases still swing and there are enough blue notes and syncopated measures to justify the jazz standard waved in the title. Almost all the material is original and 'Baila Cinderella' is an idea that resurfaces later in the flautist's career. The Latin tinge is heightened by the inclusion of Corea, but it's a pity that none of the pianist's compositions are included. Anyone who thinks of Laws as a fusion colourist should sample this reissue of his Atlantic debut, packaged with his sophomore effort *Flute Bylaws*, which was a more ambitious but ultimately less engaging disc.

***(*) **In The Beginning** Columbia 65127 *Laws; Ronnie Laws (ts); Clare Fischer, Bob James (p, ky); Rodgers Grant (p); Richard Tee (org); Gene Bertoncini (g); Ron Carter (b); Steve Gadd (d); Airto Moreira (perc); Dave Friedman (perc, vib); string ensemble. 74.*

Hubert's best album and a good, expansive representation of his flute-playing. There's also the plus of some very good spots by brother Ronnie, who shines and shows an unsuspected Coltrane influence on a couple of tracks, notably Trane's own 'Moment's Notice'. By the time he began to record for Creed Taylor's CTI label (from which this is a reissue), Hubert had softened his tone somewhat, but his harmonic awareness and clarity of diction are impressive here on a very mixed programme that includes an interpretation of a Satie 'Gymnopédie', the traditional 'Come Ye Disconsolate' and Sonny Rollins's 'Airegin', which falters a little on a rather too rigid tempo but is a creditable performance none the less. The string arrangements are impeccable and in no way intrusive.

Also, in brief:

*** **Afro-Classic / **(*) The Rite Of Spring** Epic/Legacy 651827. 6/71.

A terrible idea which nearly worked – twice: Mozart, Bach and James Taylor (on the first disc); then Bach (again), Stravinsky, Fauré and Debussy's *Syrinx*, where the flute's at least idiomatic, though not played this way.

(*) **Baila Cinderella Scepterstein 1238. 02.

The '80s and '90s were fairly lean. This Latin set has an irritating narration and a programmatic feel. Some flashes of the old precision.

*** **Moondance** Savoy Jazz 17269. 7–11/03.

Fashion's gone full circle and this sort of thing is hip again. It's OK, because it's Hubert, but you'd have to be a fan already.

Ronnie Laws (born 1950)

TENOR AND SOPRANO SAXOPHONES, FLUTE, VOCALS

Younger brother of Hubert, he's spent much of his career away from jazz proper, playing with the likes of Earth, Wind and Fire. Even so, he does have the ability to surprise and delight on occasion.

** **Pressure Sensitive** Blue Note *Laws; Joe Sample (ky, g); Mike Kavanaugh, Jerry Peters (ky); Ronald Bautista, John Rowin (g); Wilton Felder (b); Steve Guittierrez, Mike Willars (d); Joe Clayton (perc). 3–4/75.*

(*) **Fever Blue Note 89541 *Laws; Michael Hepburn, Bobby Lyle (ky); Marlon the Magician (g); Wilton Felder, Clint Mosley (b); Bruce Carter, Steve Guittierrez (d); strings, backing vocals. 1–3/76.*

Ronnie has the right kind of saxophone voice for a certain strain of soul-jazz and his mid-'70s Blue Notes attracted some notice, even if that label was living largely off its past reputation. These are typical of the period – smoothed-out funk with a heavy production gloss and little in the way of imaginative improvisation. Listeners will be reminded of Grover Washington Jr on occasion, but none of these have Grover's soaring lyricism and sheer class. However, every now and then, Ronnie turns in a string of phrases, sometimes a whole chorus as on *Fever*'s terse closer 'From Ronnie With Love', that suggests he might have cut it in more challenging contexts.

** **Tribute To The Legendary Eddie Harris** Blue Note 55330 *Laws; Oscar Brashear, Michael Stewart (t); Gary Bias (bs); Patrice Rushen (p); Craig Cooper (g); Vernell Brown (g, p); Larry Antonino, Mike Elizondo (b); Bubba Bryant, Jeffrey Suttles (d); Munyungo Jackson (perc); Andrea Coleman (v). 10–11/96.*

An unexpected attempt to play pretty much straight jazz, albeit of the funky, soulful sort associated with the cheerfully eccentric

Harris who, for all his shortcomings, had an armoury of unusual instrumental devices at his disposal. The problem with this 'tribute' is that it is neither particularly funky nor filled with soul and the eight Harris themes (including the *de rigueur* 'Freedom Jazz Dance') are played with more efficiency than passion or humour. Some good players in the line-up, though, and Oscar Brashear in particular has some respectable moments. So not a complete write-off.

Some of the Harris material also appears in live form on a Scepterstein concert set which has had some circulation. There are other Laws sets around and there is a best-of the Blue Note sessions which might be worth tracking down. Sadly, though, Ronnie remains an underachiever whose commitment to jazz seems intermittent at best.

Chad Lawson

PIANO

Resourceful and expressive contemporary swinger.

****** Dear Dorothy: The Oz Sessions / ***(*)** Summit 330 / 402 *Lawson; Zack Page (b); Alfred Sergel (d). 8/02; 8/04.*

The Wizard Of Oz has been mined somewhat for jazz performance, but never to this extent. Lawson wisely puts in 'Over The Rainbow' first – no reaching for a false climax on this record – but then moves into less-familiar fare in this context. 'Ding, Dong, The Witch Is Dead' sometimes attracts jazz players, but 'Munchkinland' and 'If I Only Had A Brain' have yet to appear on a Keith Jarrett programme. It's delightfully done and Sergel sets some intriguing tempos for things like 'The Merry Old Land Of Oz'. The title-track and 'Are We There Yet?' are originals, nicely integrated with the classics. Inevitably, the other record doesn't quite have the charm and freshness, but it's formidably good all the same and the Sting and Beatles tunes don't in any way jar with the standards and new themes.

Hugh Lawson (1935–97)

PIANO

Originally inspired by Bud Powell, the Detroiter was an underrated player in his day.

***** Colour** Soul Note 121052 *Lawson; Calvin Hill (b); Louis Hayes (d). 1/83.*

An earlier Storyville CD, *Prime Time*, might still be around, though the most recent reissue was in Japan. Its questionable status leaves Lawson looking more marginal than ever. *Colour*'s a good representation, though, opening on an arresting version of Mussorgsky's *Pictures at an Exhibition* and including some striking hard-bop originals, including the far from generic '23rd Street Blues'. It's a tight unit, with Hayes in very fine form throughout. Shame there isn't more of this quality around.

Yank Lawson (1911–95)

TRUMPET

Born John Rhea Lawson in Missouri, he joined Ben Pollack's band in 1933, then spent a period (interrupted by an argument) with Bob Crosby. In the '50s and '60s he often worked with Bob Haggart, and they formed the World's Greatest Jazz Band together in 1968.

****** Something Old, Something New, Something Borrowed, Something Blue** Audiophile APCD-240 *Lawson; George Masso (tb); Johnny Mince (cl); Lou Stein (p); Bucky Pizzarelli (g); Bob Haggart (b); Nick Fatool (d). 3/88.*

***** Jazz At Its Best** Jazzology JCD-183 *Lawson; George Masso (tb); Kenny Davern (cl); Al Klink (ts); John Bunch (p); Bucky Pizzarelli (g); Bob Haggart (b); Jake Hanna (d). 2/89.*

*****(*) Singin' The Blues** Jazzology JCD-193 *As above, except omit Davern, Klink; add Joe Muranyi (cl, ss); Barbara Lea (v). 3/90.*

***** With A Southern Accent** Jazzology JCD-203 *As above, except omit Muranyi, Lea; add Kenny Davern (cl). 3/91.*

Yank Lawson and Bob Haggart played together for almost 60 years and the records for Audiophile and Jazzology maintained a formidable standard: Yank's tough, growling solos have a bite and pungency which he retained, even into his 80s, and Haggart's steady propulsion never faltered at all. This is a splendid group of discs and only the relatively tame repertoire on the latter three keep them out of the top bracket: the mostly recent material on the first disc is so fresh and is played so enjoyably that one wishes the group had stuck to originals over warhorses. A lovely 'Blues For Louise', a Spanish-sounding 'Bumps', played by a trio of Lawson, Stein and Fatool, and a swaggering 'Come Back, Sweet Papa' are only three highlights from a very fine set. The next three all rely for the most part on Dixieland and traditional staples, and though all are played with gusto and panache, there's a trace of weariness here and there in the material. *Jazz At Its Best* despatches its tunes capably, with extended explorations of 'Willow Weep For Me' and 'Mandy Make Up Your Mind', as well as a memorial to Maxine Sullivan, 'Lonesome Yank'. *Singin' The Blues* finds Yank in tremendous form on the title-song, on a slow, sturdy 'Tin Roof Blues' and a fine 'Blue, Turning Grey Over You'. *With A Southern Accent* peaks on an intensely felt 'Creole Love Call'. This and *Jazz At Its Best* are somewhat pointlessly padded out with a couple of alternative takes.

Daunik Lazro (born 1945)

ALTO AND BARITONE SAXOPHONES

A free improviser with a citrus-sharp tone. His career launched in the Sahib Sarbeb group but has diversified since then.

****** Outlaws In Jazz** Bleu Regard 12140 *Lazro; Jac Berrocal (t); Didier Levallet (b); Denis Charles (d). 11/93.*

*****(*) Hauts Plateaux** Potlatch P 498 *Lazro; Carlos Zingaro (vn, elec). 2/95.*

*****(*) Dourou** Bleu Regard CT 1954 *Lazro; Joe McPhee (pkt-t, ss, ts); Didier Levallet, Paul Rogers (b); Christian Rollet (d). 11/96.*

***** Zong Book** Emouvance 1013 *Lazro (as, bs solo). 1/97–11/99.*

****** A.H.O. & His Orchestra** Bleu Regard 73553 *Lazro; Jean Bolcato (b); Christian Rollet (d). 4/97.*

Lazro can't prevent himself from playing songful, temperate lines, even in the midst of an otherwise wild collective passage or a temptingly open canvas. He often shows a Lacy-like restraint on the alto (he plays baritone too, but it's clearly his secondary voice). *Outlaws* finds him in the anarchic company of Berrocal, who plays Cherry to his Ornette on the opening '3 Wishes', with the trumpeter's own 'East River' medleyed with the Coleman theme. Tyler's 'The Legend Of The Lawman' is another strong idea, which seems to leap genres from folk to free, while offering a form of Charles Ives classicism in between. A terrific record. The duets with Zingaro were recorded at a Marseilles concert and feature some interplay which has as much Gallic charm as ferocity. Zingaro dusts some of the sound with a ripple of electronics; but what you mostly hear is the melodious ache of the alto against the gymnastic tarantella of the violin.

Dourou is a good deal darker, with the yin and yang of Levallet and Rogers underscoring McPhee's characteristically tough tenor. But this is full of colour and energy. Lazro's 'Africa Lab', which derives in part from some traditional melody-lines, is a long piece that brilliantly shows off the individual and collective strengths of the band, the music changing from solo to duo to trio and quintet passages as it evolves through a full 20 minutes in which nothing feels overcharged or underpowered. The Levallet–Rogers combo proves to be the most inspired ingredient to this playing, from their delicious *arco* groaning under 'Catty' to the double-solo on 'Candide'. Lazro should take credit for a singular and original group record.

Lazro plays Ayler on the solo record – at least, for 'In Heart Only', which comes out as a nicely judged mix of melancholy homage and intense interpretation. The baritone work is for once rather more interesting than the alto. Some of the improvising feels a little dry, and maybe Lazro is simply better in group situations.

He's certainly in cracking form on the 'orchestra' record. Bolcato sets things off with a rumbling funk ostinato on 'The Hornet', but the highlight is a superb reading of Steve Lacy's 'Kitty Malone', with some adventurous reworking of the harmonics. There's a tune by Charles Tyler, 'The Outlaws', which comes a close second. Daunik is in great voice throughout, still adventurous but with a scholarly elegance to his playing.

Nguyên Lê (born 1959)

GUITAR, DANH TRANH, GUITAR-SYNTHESIZER

Vietnamese guitarist seeking a fusion of his musical roots with a more worldly jazz-rock synthesis.

*** **Million Waves** ACT 9221 *Lê; Dieter Ilg (b, v); Danny Gottlieb (d, perc).* 12/94.

Lê favours soft, clean-picked lines and delicately arpeggiated chords, often using a nylon-strung electric guitar to get a rich 'acoustic' sound. The synths are reserved for delicate background traceries or gently insistent ostinati.

After a couple of early albums *Million Waves* was a cautious step forward. It isn't quite a conventional jazz trio, but the rudiments are definitely there and the long, spontaneously improvised 'Trilogy' opens up sufficient files for a decade's worth of experimentation. The high gloss that producer Walter Quintus brings occasionally diverts attention away from less than stirring material. 'Butterflies And Zebras' is a short gloss on Jimi Hendrix's 'Little Wing', which follows it without adding much to the original. Surprisingly, Lê plays out on James Brown's 'I Feel Good'.

*** **Tales From Viêt-Nam** ACT 9225-2 *Lê; Paolo Fresu (t, flhn); Simon Cato Spang-Hanssen (sax, f); François Verly (p, ky, mar, perc); Michel Benita (b); Hao Nhien (danh tranh, dan bau, sao, perc); Thai An (dan nguyet); Joël Allouche, Steve Argüelles (d); Trilok Gurtu (d, perc); Huong Thanh (v).* 10–11/95.

***(*) **Three Trios** ACT 9245-2 *Lê; Renaud Garcia-Fons, Dieter Ilg, Marc Johnson (b); Peter Erskine, Danny Gottlieb (d); Mino Cinelu (d, perc).* 11/96.

Like Anouar Brahem and Rabih Abou-Khalil, Lê has already gone some considerable way towards broadening the constituency of 'world jazz'.

Tales From Viêt-Nam was the album that allowed Lê to break through to a wider audience. Where its predecessor's attempt to unite white and black Africa had a certain fresh logic, *Tales* is more like fusion food. Relying almost entirely on traditional material, it struggles in the dead zone between 'authenticity' and genuine adventure. Argüelles and Allouche share percussion responsibilities, and it's the Englishman who shows the more penetrating insight into the source material, playing brilliantly on a trio of wistful narratives. The drummers alternate on the two-part 'Mangustao', the name of a strange, dual-natured fruit whose rugged exterior and delicate flesh seem to hold a symbolic importance for Lê. Trilok Gurtu adds chipper cameo percussion to 'Hen Ho' and 'Ting Ning'.

By contrast, *Three Trios* is coherent, expressively focused and brimming with extraordinary playing. The best of the three line-ups is, predictably, the reunion with Johnson and Erskine from 1989's *Miracles*. It is also the most straightforwardly jazz-based. Lê characterizes the groups according to the titles of the first three tunes: 'Silk', 'Silver', 'Sand' – delicate but strong threads bind him to Marc and Peter; there is a shiny metallic edge to the group with Dieter Ilg and Danny Gottlieb; and a shifting, rhythmically looser quality to the performances with Garcia-Fons and Cinelu.

Some familiar themes are aired. 'Idoma' refers to an African tribe who wear white masks with slanting eyes, which strongly suggests Asian origin; the melody sounds Oriental but is actually a pygmy song. 'Woof' for Dieter and Danny and 'Foow' for Renaud and Mino are the same theme, a quick way of unpicking the differences in approach. The closing 'Straight, No Chaser', played *à l'argent*, is a complete surprise and a provocative close.

*** **Bakida** ACT 9275-2 *Lê; Paolo Fresu (t); Chris Potter (ts); Kudsi Erguner (f); Jon Balke (p); Renaud Garcia-Fons, Carles Benavent (b); Ilya Amar (mar); Tino di Geraldo (d, perc); Karim Ziad (perc).* 5–10/99.

Lê spreads his net ever wider with a set of tunes that draw on an eclectic range of European and Asian influences. The basic trio instrumentation – Lê, Garcia-Fons and di Geraldo – is augmented by a range of effective guest stars, though Chris Potter seems a little out of place in this company. Fresu is once again a star turn, combining folksy themes with an element of welcome abstraction, but it is Lê's increasingly distinctive sound and strong compositional sense which dominate the album, all the way from the opening 'Dding Dek' through unexpectedly Hispanic ideas like 'Noche Y Luz' to the beautiful closing 'Romanichel'.

*** **Homescape** ACT 9444-2 *Lê; Paolo Fresu (t, flhn, elec); Dhafar Youssef (oud, elec, v).* 1/04–12/05.

A collection of duets recorded at Lê's Paris studio over a two-year period. Given that provenance, it doesn't feel entirely coherent as an album, but the quality of writing and playing is high and the electronics are not so prominent as to glaze the whole thing over with an ambient reduction. 'Mangustao' is wonderful and elsewhere Fresu's clear, pealing trumpet tone, with its vocalized cast, is the perfect foil for the leader's amplified but clear sound. The guitar/oud confrontations work less well but Youssef is a formidable technician and well up to the demands of the music.

Also, in brief:

*** **Maghreb And Friends** ACT 9261-2. 11/97–3/98.
An interesting attempt at synthesizing different traditions, probably too many and too different to pull off with absolute conviction: 'Funk Raï' is neither raï nor funk, nor jazz.

(*) **Purple: Celebrating Jimi Hendrix ACT 9410-2. 5/02.
All guitarists sooner or later turn to Hendrix. It's not the most obvious spur to Lê's talents and the inclusion of spoken and sung vocals sounds a little like a failure of nerve. Terri Lyne Carrington co-leads.

*** **Walking On The Tiger's Tail** ACT 9432. 10 & 11/04.
Oregon's Paul McCandless (*ob*) is a tougher soloist than his instrument might suggest and a great foil here to Lê.

The Leaders

GROUP

Conceived as a starry touring group, this turned into a regular unit for several years.

***(*) **Out Here Like This / **(*) Unforeseen Blessings** Black Saint 120119 / 120129 *Lester Bowie (t); Arthur Blythe (as); Chico Freeman (ts, bcl); Kirk Lightsey (p); Cecil McBee (b); Famoudou Don Moye (d). 6/86; 12/88.*
The records were an afterthought to help promote subsequent tours and were never as impressive as the stage show. *Out Here* is a varied sampling of contemporary styles. There's a good balance of sound between the front-row voices and a more prominent role for McBee. Bowie's theatrical presentation – mid-way between Art Ensemble and Brass Fantasy – is also a vivid jazz history lesson.

The sequel is curious. At points, it might almost be a Lightsey record, with guest horns, and there was indeed once a Leaders Trio record. The pianist plays unaccompanied on the opening track and two others, and is the most prominent soloist. Bowie only has one extensive feature, on 'Blueberry Hill', and there is precious little from Blythe and Freeman.

*** **Spirits Alike** Blue Moon 71060 *Eddie Henderson (t); Bobby Watson (as); Chico Freeman (ts); Fred Harris (p); Cecil McBee (b); Billy Hart (d). 8/06.*
With Freeman and McBee the only remaining members from the original group, one might reasonably expect this to sound nothing like the earlier records. In fact, the similarities are greater than anticipated, a nice blend of straightforward hard bop and some more adventurous material. Henderson fills in well for the late Bowie and there are some nice piano touches which come out strongly on his own 'The Ascended One'. As if to assert their claims on the marque, Freeman and McBee play a couple of brief duets; Hart has his moment on 'Lullaby For Imka', showing his usual melodic touch, but it's Watson who steals the honours with the opening 'Deep Pockets', which must sound terrific live.

Joëlle Léandre (born 1951)

DOUBLE BASS, VOICE

Raised in Aix-en-Provence, before studying bass in Paris and Buffalo, where she encountered the musics of Feldman, Cage and Scelsi, who remain powerful influences.

***(*) **Blue Goo Park** FMP CD 52 *Léandre; Rüdiger Carl (acc, cl). 7/92.*
Léandre has performed a good deal of new music, but she is also a formidable improviser. This is a highly concentrated session with another undervalued figure. Consisting of 23 tracks, at just over an hour's tracking time, it emphasizes Léandre's interest in brief, almost song-like forms.

***(*) **Contrabasses** Leo CD LR 261 *Léandre; William Parker (b). 97.*

***(*) **E'Vero** Leo CD LR 275 *Léandre; Sebi Tramontana (p). 97.*
Parker is a modern master and a musician of vast resource and intelligence. As on the duets with Tramontana, Léandre is comfortable enough to cede musical territory to her playing partner. With Parker, though, she is forceful and full-voiced. His sense of structure is without peer, and Léandre might seem a miniaturist by comparison, except that here she lengthens her line and adds weight to every stroke of the strings.

***(*) **Joëlle Léandre Project** Leo CD LR 287 *Léandre; Marilyn Crispell (p); Richard Teitelbaum (ky, elec); Carlos Zingaro (vn); Paul Lovens (d). 1/99.*
A midwinter performance at Sons d'Hiver. Past associations with all these players guarantee a strong empathy and, as with the Parker duets, she has a partner of equal force and expression in Marilyn Crispell. Using Zingaro and Teitelbaum allows her to create broad and complex soundscapes, but much of the music is unexpectedly spacious and detailed; there is no clutter anywhere.

*** **Tricotage** Ambiances Magnetiques 109 *Léandre; Danielle P. Roger (d). 5/99.*
The image of the infamous *tricoteuses*, knitting one and purling one while the guillotines rumbled, was very much part of a feminist aesthetic in the '80s. Léandre and Roger don't flog it to death but devote their energies instead to a set of sensitive and muscular improvisations (and a surprise version of Debussy's 'Au clair de lune'). It's bordering on the obvious, but the bass is as percussive as the drums are musical – check out 'Knit One, Purl Three'.

**** **C'Est Ça** Red Toucan 9315 *Léandre; François Houle (cl); Hasse Poulsen (g). 3/00.*
Recorded live in Paris, these ten free improvisations conjure the best out of both Léandre and Houle. Poulsen is less familiar; he's a vigorous, angular player, closer to Bill Frisell in free mode than to Derek Bailey with a song in his heart. Often it's he who takes the 'bass' line, leaving Léandre to move freely with her bow work.

***(*) **Signature (Two Duets)** Red Toucan 9321 2CD *Léandre; Masahiko Satoh, Yuji Takahashi (p). 12/00.*
Two concerts, recorded on consecutive days. Takahashi sounds the more classically inclined of the pair, and possibly more at ease playing Takemitsu than this sort of free music, but Satoh is fast and light. The self-titled tracks show no signs of advance preparation, though Léandre does increasingly draw on a large vocabulary of phrases and effects, many of them made with the bow, not formulaic but a useful anchor.

***(*) **For Flowers** Leo CD LR 396 *Léandre; Mat Maneri (vn); Christophe Marguet (d); Joel Ryan (elec). 6/01.*
This falls apart completely at the end, with the dreary 'Iris' droning – literally – on for a quarter of an hour. Much of the rest is terrific. Ryan manipulates and degrades acoustic sounds from the other three, turning brisk, staccato lines into great whorls and spirals. On 'Tulips', he sets to work on Léandre's vocalized line and almost miraculously blends her singing and bass work to the

point where they are indistinguishable. The fine opening piece is edited, for no obvious reason. Why didn't they do that with 'Iris'?

***(*) **At The Le Mans Jazz Festival** Leo CD LR 458/459 *Léandre; Markus Stockhausen (t, flhn); Sebi Tramontana (tb); Irène Schweizer (p); India Cooke, Carlos Zingaro (vn); William Parker (b); Paul Lovens (d); Mark Nauseef (perc); Maggie Nicols (v).* 4–5/05.

A good sampling of associations and approaches. The collaboration with Parker is well attested, but her work with Stockhausen and Nauseef is a revelation, and the trumpeter's declamatory style gives Joëlle's familiar low bass tones an unusual and effective new range of colours. The work with Nicols and Schweizer (as Les Diaboliques) is also familiar, but it would be interesting to hear what a newcomer would make of the work with Lovens, all cheerful antagonism, or of the quartet with Tramontana and Zingaro. An impressive residency at the French festival, exemplarily recorded.

***(*) **Freeway** Clean Feed CF080 *Léandre; Pascal Contet (acc).* 9/05.

The purple patch continues with a set that perhaps lacks a little for textural variety but which none the less conjures up some delightfully inventive music. Contet is an interesting player and it's interesting to compare this with the very first record in this entry: it's a similar sound-world, but a very different chemistry between the voices, and Léandre's approach has evolved in fascinating directions.

**** **Winter In New York** Leo CDLR499 *Léandre; Kevin Norton (vib, cym).* 12/06.

The clichés have run out: metal and wood, earth and air, yin and yang, cold without, heat within. This was an astonishing encounter, caught live at New York's Stone club. Léandre has rarely, if ever, sounded better and Norton is one of North America's genuine innovators, a man destined for lasting greatness on his instrument(s). It's clever music, but it also has a visceral intensity that lasts and lasts.

Also, in brief:

*** **Incandescences** / ***(*) **Sapporo Duets** Jazz'halo TS 007 / 013. 5/97; 9/98.

Duos with pianists Giorgio Occhipinti (mercurial, manic, full of almost comically combative playing) and Ryoji Hojito (more closely argued and allusive). A fascinating pair of discs, worth searching out.

*** **Organic Mineral** In Situ 235. 6/99.

Bass and koto work well together and Kazue Sawai is a fine exponent. Lovely true sound from Radio Bremen.

*** **Evident** 482 Music 1024. 03.

Mark Nauseef's use of frame drums and other percussion devices has opened up a rich seam of enquiry for him down the years. With Léandre, he sounds ever more expansive.

*** **Sur Une Balançoire** AM 126. 04.

Fourteen fine free improvisations with Gianni Lenoci (*p*).

(****) **Firedance** Red Toucan 9327. 9/04.

A live set with violinist India Cooke from the Guelph Festival in Canada. Beautiful music marred by easily edited applause.

Led Bib

GROUP

Burly Brit-funk of a frankly nostalgic sort.

*** **Arboretum** / ***(*) **Sizewell Tea** Slam 261 / Babel BDV 2665 *Pete Grogan, Chris Williams (as); Toby McLaren (p); Liran Donin (b); Mark Holub (d).* 1/05.

Led (!) by New Jersey-born Holub, this vivid quintet might remind some listeners of early Pinski Zoo. Williams bears an uncanny resemblance to the younger Gary Bartz, who may even be an influence. The compositional ideas and emotional range are more varied than such comparisons imply, and if the sound of Fender Rhodes, electric bass, lots of wah, fuzz and wobble conjures up the late '70s, Led Bib are actually much more contemporary and alert than that. 'Aural Assault' is the only track that drifts close to retro styling on the debut, but even here the sheer energy of Holub's drumming and of McLaren's keyboard abstractions keep things on course. The opening 'Clatter' is superb and there are two Satie reworkings, which, ironically, give a better insight into the group's subversive instincts than the Holub originals. Fantastic live band, as the extended final jam on David Byrne's 'Memories Can't Wait' suggests, who've shaped up brilliantly with *Sizewell Tea*. It's still noisy and slightly retro in feel, but it clatters along delightfully and these guys are no dummies, as the John Wyndham references make clear; 'Chocky''s fantastic and the cover of Bowie's 'Heroes' is a no-shit masterpiece.

LeeAnn Ledgerwood

PIANO

Born in Ohio, she studied classical piano but was won over by a Bill Evans LP. After Berklee, she moved to New York.

***(*) **Now And Zen** Steeplechase SCCD 31432 *Ledgerwood; Jon Gordon (ss, as); Matt Penman (b); Heinrich Köbberling (d).* 9/97.

LeeAnn Ledgerwood received enthusiastic acclaim for her role on Marian McPartland's *Piano Jazz* radio series in 1990. Buoyed up by that success, she made a debut record for Triloka (now deleted) with more haste and enthusiasm than judgement. These are a lot more confident and settled. Gordon was an excellent choice for the quartet date, smoothly assertive in his solos but conservative enough not to bruise the reflexes of a rhythm section that had already worked together a lot. Ledgerwood doesn't write much and the focus here is on getting a group result. Even so, her 'Now And Zen' sparks what's perhaps the best performance on that disc, the group gradually raising the intensity until Gordon's alto fireworks seem like a logical outburst. Some of the pieces, such as Wayne Shorter's 'Water Babies', are under-coloured, but it's an assured set.

*** **Compassions** Steeplechase SCCD *Ledgerwood (p solo).* 10/98.

***(*) **Paradox** Steeplechase SCCD 31497 *Ledgerwood; Ron McClure (b); Billy Hart (d).* 4/00.

Ledgerwood takes a chance which doesn't quite come off to her best advantage on her debut as an unaccompanied soloist. Addressing the Coltrane songbook may appeal to questing young minds and fingers, but it's a portentous task, and her conservatory training often gets the better of interpretations which ask for softness and guile as well as rigour. 'Naima' goes well.

She looks like she's had a kd lang makeover for the cover of *Paradox*, and this is a good group. 'Wise One', which meandered on the solo record, is buoyed up by Hart's dramatic percussion and McClure's stentorian lines, and when they move into time, the results are a surprising match of joy and bluesiness. 'India', which comes next, is similarly upbeat, and the good-natured swagger of McCoy Tyner's 'Blues On The Corner' is very likeable.

Her best record, with one 'but'. Nils Winther has produced enough piano dates by now to make you think he'd get a better piano sound than this.

Also, in brief:

***** Transition** Steeplechase SCCD 31468. 4/98.
Some tracks are too long, like the smart but overbuilt 'Night And Day'. But it's an OK follow-up.

****(*) Walkin' Up** Steeplechase SCCD 31541. 9/02.
A disappointingly tepid continuation.

Mike LeDonne (born 1956)

PIANO, ORGAN

House pianist at Jimmy Ryan's in New York, he played with many of the swing-to-mainstream masters there.

***** 'Bout Time / **(*) The Feeling Of Jazz** Criss Cross 1033
*****(*) Soulmates** Criss Cross 1074 *LeDonne; Ryan Kisor (t); Joshua Redman (ts); Jon Gordon (as); Peter Washington (b); Lewis Nash (d). 1/93.*
*****(*) Waltz For An Urbanite** Criss Cross 1111 *LeDonne; Steve Nelson (vib); Peter Bernstein (g); Peter Washington (b); Kenny Washington (d). 6/95.*
The first two discs are typical, consistent, slightly soft Criss Cross dates. Tunes, charts and solos all bespeak an unflagging but rather charmless dedication to hard-bop routine. Four of the themes on the second record are handled by the rhythm section alone, but otherwise there's little to tell the two records apart. Kisor and Redman are an indecently talented front line and they finesse the material on *Soulmates* to a degree that takes this out of the usual neat-and-tidy session-man bag. LeDonne himself doesn't do anything awesomely different from the other records, but it all sounds very accomplished.

Waltz For An Urbanite continues the good form. LeDonne is used to playing alongside vibes after many years with Milt Jackson, and he makes a seamless team with the typically elegant and quick-witted Nelson. His originals have a flavoursome touch and the music as a whole has a sexier, more lilting feel than some of the earlier records.

***** To Each His Own** Double Time DTRCD 135 *LeDonne; Peter Washington (b); Mickey Roker (d). 1/98.*
***** Then And Now** Double-Time DTRCD-153 *LeDonne; Jim Rotondi (t); Eric Alexander (ts); Peter Washington(b); Joe Farnsworth (d). 12/98.*
***** Bags Groove: A Tribute To Milt Jackson** Double-Time DTRCD-182 *LeDonne; Jim Rotondi (t); Steve Davis (tb); Steve Wilson (as); Jim Snidero (as, f); Steve Nelson (vib); Bob Cranshaw (b); Mickey Roker (d). 2/01.*
Moving to Double Time, LeDonne turns in another genuine date in *To Each His Own*. Wes Montgomery's 'Movin' Along', an inspired choice, shows how much he can get out of the basic material of the blues. He's never a filigree player, but he rarely wastes a note, and the almost spidery lines are compelling.

The albums become ever-more generic and predictable, although they're pleasing enough. *Then And Now* risks Herbie Hancock's 'The Sorcerer', but there's very little magic in this one, and we could surely have done without yet another 'Round Midnight'. That said, the three principal soloists are fair value. The Jackson tribute is something LeDonne (who played with Bags, as did Cranshaw and Roker) is entitled to, but Milton may have put on one of his famous furrowed brows if he listened to the overly complex arrangements. Average.

*****(*) Night Song** Savant 2067 *LeDonne; Ron Carter (b); Joe Farnsworth (d). 9/05.*
This is nice. Sammy Cahn, Stevie Wonder, John Coltrane and Duke Ellington: all together in piano jazz heaven. It sounds 'eclectic' and A&R driven, but LeDonne and his team have the chops to make it happen. 'After The Rain' is lovely and 'Don't You Worry 'Bout A Thing' comes off just as well. Carter's great on that.

***** On Fire** Savant 2080 *LeDonne; Eric Alexander (ts); Peter Bernstein (g); Joe Farnsworth (d). 5/06.*
The problem with a title like this is that if you aren't – on fire, that is – the whole thing sounds a bit sham. LeDonne has the chops and can turn in a great set on his day, but here he sounds as if he's cranking a cliché mill just long enough to deliver a CD, even though it's a live date. Short change all round, and the galling thing is: it could have been so much better.

Also, in brief:

****(*) Common Ground** Criss Cross 1058. 12/90.
Mike's in the spotlight in a trio format, but it looks good for nothing but showing off.

****(*) Smokin' Out Loud** Savant SCD 2055. 11/03.
Generic Hammond stuff; no one breaks sweat.

Crissy Lee

DRUMS

Female drummer? All-woman orchestra? Purple-faced stick-in-muds explode all over the place.

***** With Body And Soul** Keystone KCD 041 *Lee; Annette Brown, Rebekah Noot, Sally Erskine, Craig Wild (t); Carol Jarvis, Becki Smith (tb); Alison Neale (as, f); Kellie Santin (as); Josephine Davies (ts); Alyson Adams (ts, f); Nancy Burgess (bs); Meredith White (p); Paula Gardner (b); Michele Drees (perc). 01.*
The hugely experienced Lee has assembled a fine, well-drilled ensemble who deliver these relatively conventional charts with fire and commitment. The recording isn't great and some of the solos – including a decent one by Rebekah Noot on 'Sister Sadie' – are very remote. Crissy herself only takes a spot on 'It Don't Mean A Thing', and it's pretty much a token bow; her strength is manning the engine room, which she does with rugged authority. Craig Wild has the best job in British music.

Jeanne Lee (1939–2000)

VOICE, SYNTHESIZER

Powerful singer with strong avant-garde pedigree. She's much missed.

***** The Newest Sound Around** RCA 2500 *Lee; Ran Blake (p); George Duvivier (b). 11–12/61.*
This was the beginning of Lee's association with the like-minded Blake, who'd been a fellow student at Bard College. They run a varied programme of material, from 'Summertime', 'Lover Man'

and 'Laura' to Terry Jacks's 'Seasons In The Sun' and 'Blue Monk', all done with a cool and thoughtful sound that still admits of passion. Jeanne's touch on the synthesizer is deft and sparing, and Duvivier makes the ideal third wheel.

*** **After Hours** Owl 013426-2 *Lee; Mal Waldron (p).* 5/94.
*** **Travelling In Soul Time** BvHaast 13214 *As above, except add Toru Tenda (f).* 95.
Lee's horn-like delivery is ideally suited to sets like these, which are very much in Waldron's deep-blue mode. *After Hours* is actually quite conventional, a standards session on which Lee does little more than sing the songs. Her only real improvisation is a wordless scat on 'Fire Waltz'. The other disc is more searching. Tenda makes some effective contributions, but the interplay between voice and piano is the important thing.

Michel Legrand (born 1932)

PIANO, ORGAN, VOICE

A capable jazz pianist, many of whose film themes have entered the jazz repertory.

**** **Legrand Jazz** Philips 830074-2 *Legrand; Miles Davis, Ernie Royal, Art Farmer, Donald Byrd, Joe Wilder (t); Frank Rehak, Billy Byers, Jimmy Cleveland, Eddie Bert (tb); Jimmy Buffington (frhn); Gene Quill, Phil Woods (as); Ben Webster, John Coltrane, Seldon Powell (ts); Jerome Richardson (bs, bcl); Teo Macero (bs); Herbie Mann (f); Bill Evans, Hank Jones, Nat Pierce (p); Eddie Costa, Don Elliott (vib); Betty Glamann (hp); Major Holley (b, tba); Paul Chambers, George Duvivier, Milt Hinton (b); Don Lamond, Kenny Dennis, Osie Johnson (d).* 6/58.
*** **Paris Jazz Piano** Emarcy 548148-2 *Legrand; Guy Pedersen (b); Gus Wallez (d).* 59.
***(*) **After The Rain** Original Jazz Classics OJC 803-2 *Legrand; Joe Wilder (t, flhn); Phil Woods (as, cl); Zoot Sims (ts); Gene Bertoncini (g); Ron Carter (b); Grady Tate (d).* 5/82.
Legrand's name is so widely known as a pop composer that his jazz leanings are largely ignored. But this small discography is worth much more than a passing look. The sessions for the *Legrand Jazz* album are uniquely star-studded, and the quality of the writing matches up to the cast-list. Legrand chose many unexpected tunes – including ancient history such as 'Wild Man Blues', as well as the more predictable 'Nuages' and 'Django' – and recast each one in a challenging way. 'Night In Tunisia' is a controlled fiesta of trumpets, 'Round Midnight' a glittering set-piece for Davis, 'Nuages' a sensuous vehicle for Webster. The last is placed alongside a trombone section in one of the three groupings devised by the arranger; another is dominated by a four-man trumpet group. The third has the remarkable situation of having Davis, Coltrane and Evans as sidemen, playing Waller and Armstrong tunes. Many of the arrangements are tellingly compact, seven not even breaking the four-minute barrier, and it ends on a *fast* treatment of Beiderbecke's 'In A Mist'.

Legrand the pianist was featured on the sessions which are here reissued as *Paris Jazz Piano*. The ten tunes are all with Paris in mind, hence such obvious blooms as 'La Vie En Rose' and 'The Last Time I Saw Paris'. Legrand tends to show off his Peterson stylings, and some of it is far too grandiose, but the music does seem to give off a charming whiff of its locale.

After The Rain, which dates from much later and long after Legrand had made his fortune, was done almost off the cuff. The group works casually through six lesser-known Legrand ballads, yet the playing by the three front-liners is so exquisitely done that the music glows. 'Nobody Knows', in which Sims and Woods luxuriate in the lovely chords, is an impromptu classic.

Steve Lehman (born 1978)

ALTO AND SOPRANINO SAXOPHONES, FLUTE

A pupil of both Jackie McLean and Anthony Braxton, the impressive New Yorker works in an advanced post-bop vein. He is also a composer and a member of Fieldwork.

*** **Structural Fire** / *** **Camoflage** CIMP 245 / 255 *Lehman; Roy Campbell Jr (t, pkt-t, flhn); Kevin O'Neil (g); John Heert (b); Kevin Norton (d).* 5/01.
***(*) **Artificial Light** Fresh Sound New Talent FSNT 186 *Lehman; Mark Shim (ts); Chris Dingman (vib); Drew Gress (b); Eric McPherson (d).* 03.
**** **Interface** Clean Feed CF022 *Lehman; Mark Dresser (b); Pheeroan akLaff (d).* 5/03.
**** **Demian As Posthuman** Pi 17 *Lehman; Vijay Iyer (p); Me'shel Ndegeocello (b); Eric McPherson, Tyshawn Sorey (d); Jahi Lake (turntables).* 3 & 6/05.
Lehman first came to notice as a member of Anthony Braxton's ensemble. The CIMPs are an interesting gesture of confidence from a label that normally prefers to showcase older musicians. A two-day session was devoted to a harder-edged, Braxton-influenced idiom than some of the saxophonist's later work. O'Neil and Norton are fellow alumni and the empathy is impressively strong, as is the writing; a Jackie McLean tune is the only non-original on the first album, John Coltrane's 'One Down, One Up' on the second. Perhaps a single album would have sufficed but there's enough impressive playing from all concerned to sustain interest across two discs.

If there is a mid-point between McLean and Braxton, it is probably Eric Dolphy. His style is evident here and there on *Artificial Light*, perhaps reinforced by the Hutcherson-derived vibes of Chris Dingman. There's a lively modernist feel to the tunes here, albeit without the abstraction of the earlier sets. 'Post-Modern Pharoahs' and 'Fumba Rebel' are both outstanding and, while one misses the bite and shiver of Campbell's small trumpet, Mark Shim is an able foil.

Interface was Lehman's breakthrough record, and probably his most approachable. That said, the trio with akLaff (also a teacher at Wesleyan) and Dresser is immensely powerful, packed with solid intent. More exposed as the sole horn, he sometimes over-elaborates ideas, notably on the long 'Motion', but a growing emphasis on sopranino sets him some stern harmonic hurdles which he clears without seeming effort and with some aplomb. The writing is hugely impressive.

Demian takes him on a different course. Basically a set of duets with Sorey, some pieces are reworked with almost a hip-hop sensibility. There was to have been a hip-hop track on the disc but copyright problems meant it was withdrawn. Lehman treats ideas like 'Damage Mobility' in a neo-Cubist way, using multiple saxophone perspectives and tough harmonizations in the over-dubbing. Some tracks are played over strong bass vamps from Ndegeocello, but the drama always returns to Lehman's work with the drummer. It's an intoxicating mix from a rising star.

***(*) **Manifold** Clean Feed CF097 *Lehman; Jonathan Finlayson (t); John Hebert (b); Nasheet Waits (d).* 5 & 6/07.
**** **On Meaning** Pi 25 *Lehman; Jonathan Finlayson (t); Chris Dingman (vib); Drew Gress (b); Tyshawn Sorey (d).* 6/07.

Lehman gets better and better and these are essential contemporary recordings. What's intoxicating about both discs is the feeling that he's taken the 'outside'/'inside' dichotomy – hinted at in the *Out To Lunch!* instrumentation used again on the superb Pi date – for a long walk and quietly abandoned it. His harmonic language is wonderfully subtle and the lines he gives to Finlayson and Dingman are vectors in conceptions that seem more three-dimensional than linear. 'Curse Fraction' and the title-piece, edgy, thoughtful ideas both, form the archstone of the record, which is perfectly sequenced. It's the better of the two discs only in the sense of being the more sophisticated. The quartet date has an urgent blowing quality, but this format always prompts comparison with another modern icon, the classic Ornette Coleman quartet, and here one feels the lineage isn't as confidently borne forward. 'Cloak And Dagger' is a perfect sample of Lehman's interest in combining formal exactness with real-time adventure. 'Dusk' pays tribute to Andrew Hill.

The sopranino is ever more comfortably assimilated into Lehman's language. It has a unique, supercharged sound that always implies urgency when it appears. On both his voices, though, he's creating music of genuinely visionary importance, a way forward for the art.

Peter Leitch (born 1944)

GUITAR

The gifted Ottawan is an accomplished performer whose very facility sometimes disguises his sophistication. He also writes on jazz matters.

***(*) **Red Zone** Reservoir RSR CD 103 *Leitch; Pepper Adams (bs); Kirk Lightsey (p); Ray Drummond (b); Marvin 'Smitty' Smith (d). 11/84–7/88.*

*** **Exhilaration** Reservoir RSR CD 118 *Leitch; Pepper Adams (bs); John Hicks (p); Ray Drummond (b); Billy Hart (d). 11/84–12/88.*

*** **On A Misty Night** Criss Cross Criss 1026 *Leitch; Neil Swainson (b); Mickey Roker (d). 11/86.*

***(*) **Portraits And Dedications** Criss Cross Criss 1039 *Leitch; Bobby Watson (as); Jed Levy (afl); James Williams (p); Ray Drummond (b); Marvin 'Smitty' Smith (d). 12/88–1/89.*

Leitch has evolved from an initially horn-influenced approach to a more guitaristic style. The tracks with Adams on the November 1984 session benefited from a striking separation between baritone and guitar. A couple of duos with Drummond explore a similar contrast. Hicks and Lightsey are both dark-toned piano-players, and that contributes to the overall feel of these sessions.

At Criss Cross, Gerry Teekens allowed him to make swinging but intelligent records which refuse to be pigeonholed. Like many debut discs *On A Misty Night* tries to pack in too much and gets caught between opposites rather than using them to fuel one another. The change of emphasis on *Portraits And Dedications* was quite striking. It would be difficult to imagine a saxophonist who sounds less like Adams than Watson, and the switch to Williams marked a clear recognition that Leitch was increasingly capable of sustaining a broader, self-accompanied sound. Levy's alto flute is used very sparingly, for the softly romantic 'Visage De Cathryn' and 'Portrait Of Sylvia'. His moment was to come later.

*** **Duality** / *** **A Special Rapport** Reservoir RSR CD 134 / 129 *Leitch; John Hicks (p); Ray Drummond (b on Duality only); Marvin 'Smitty' Smith (d on Duality only). 7/93, 6/94.*

The quartet date sometimes settles down too comfortably, though one can hardly blame Leitch for enjoying his surroundings, and in a medley of Strayhorn tunes the music reaches a peak of gentle but firm lyricism. In the pure duo situation, there's the same sageness and fertility, although again a sense of two men basking in their abilities rather than looking for challenge.

***(*) **Colours And Dimensions** Reservoir RSR CD 140 *Leitch; Claudio Roditi (t); Gary Bartz (as); Jed Levy (ts); John Hicks (p); Rufus Reid (b); Marvin 'Smitty' Smith (d). 7 & 8/95. 7/95.*

This sounded like a settled group. Bartz is in excellent form, hot, intense and bluesy. 'Bluesview' is magnificent and 'Round Lake Burnt Hills' highlights the leader's elegance, with the big Zoller guitar ringing and singing in every chorus.

***(*) **Up Front** Reservoir RSR CD 149 *Leitch; Sean Smith (b); Marvin 'Smitty' Smith (d). 7/96.*

***(*) **Blues On The Corner** Reservoir RSR CD 160 *Leitch; Bobby Watson (ss, as); Renee Rosnes (p); Dwayne Burno (b); Billy Har (d); Kendra Shank (v). 97.*

Leitch is by now so reliable that much depends on his colleagues. Watson's plangent approach is even better suited to this material than is Bartz, and on 'The Hillary Step', 'Wendy's Shoes' and the title-piece he is magisterially good. The trio album is an all too rare opportunity to hear Leitch with just rhythm. 'You're My Everything' and 'Sea Change' are noteworthy for the interplay of guitar and percussion.

**** **Autobiography** Reservoir RSR 179 *Leitch; Jed Levy (ts, f); George Cables (p); Dwayne Burno (b); Steve Johns (d). 1/04.*

***(*) **Self-Portrait** Jazz House 7003 *Leitch (g solo). 5/06.*

It's not immediately clear in what sense the first of these is autobiographical, but the set-list does contain some personal or artistic dedications ('For D.T.', 'Allyson', 'Clifford Jordan') and runs through an eclectic mix of repertory material by Albert Ayler, Charlie Parker and Henry Mancini, plus some cherished standards, so it may be that Leitch is revisiting influences. Certainly his version of Ayler's 'Ghosts' is utterly unexpected and bewitching. It's done as a Caribbean swinger, which is much closer to the nub of the original than might appear. Bird's 'Segment' is a subtle blowing line and 'Theme For Mr Lucky' confirms there's more to Hank M. than the *Pink Panther* theme. The real highlight of an excellent set is, ironically, the one that misses out the band, a stunning acoustic reading of 'East Of The Sun'. Breathtaking.

He picks up the cue on *Self-Portrait*. Fifteen years ago, a solo Leitch album would have been ignorable, but here he's at the top of his powers and the material – an opening 'Soul Eyes', an Ellington and a Strayhorn medley, and lots of strong originals – is spot-on. Slightly unrelieved in tone, hence the qualified mark, but excellent in every other way.

John/Jennifer Leitham (born 1953)

BASS

As album titles have tended to trumpet, Leitham is a left-handed bassist, based in California. The major gig in the '80s and '90s was in the trio backing Mel Torme. A straightahead player with a big sound.

*** **Live!** CARS CP 0020 *Leitham; Pete Christlieb, Rickey Woodard (ts); Shelly Berg (p); Joe LaBarbera (d). 3/97.*

A gifted and exceptionally skilful player, Leitham is one of those mercurial session players who have been filling West Coast studios for the past 40 years. Earlier discs for USA seem to be in the dead-letter office for now. This live album is familiar stuff: Christlieb and Woodard have at it for an hour's worth of virile and often exciting blowing. There's little in it if you're looking for the winner out of the two horns; both play it big and hearty. Lots of bass features and Leitham gathers in a solo *arco* piece as well. Since this recording was made, John has become Jennifer Leitham.

Peter Lemer (born 1942)

PIANO

His trio (including John Stevens) helped open the influential Little Theatre Club in 1965 and he subsequently worked with Stevens's Spontaneous Music Ensemble, before taking a turn into fusion.

*** **Local Colour** ESP Disk 1057 *Lemer; Nisar Ahmad 'George' Khan (ts); John Surman (ss, bs, bcl); Tony Reeves (b); Jon Hiseman (d). 66.*

Lemer would later work with Mike Oldfield and jazz-rock group Gilgamesh, but this debut as leader was a sombre and angular modern jazz set probably best sampled via the Carla Bley composition 'Ictus', which is the best cut of a relatively short set. Surman already sounds distinctive, but he is often beaten to the punch by the effusive Khan. Lemer keeps things centred round particular tonalities and Hiseman's tight rhythms (further reminder what a good jazz drummer he always was), leaving freer space for his colleagues. Not a classic, but more than a footnote in British improvisation.

Brian Lemon (born 1937)

PIANO

A British stalwart who grew up in Nottingham and then worked with Sandy Brown and Al Fairweather. A jobbing sideman who's played with everyone and enjoyed a few moments in the sun.

***(*) **But Beautiful** Zephyr ZE CD 1 *Lemon; Dave Cliff (g); Dave Green (b); Allan Ganley (d). 1 & 3/95.*

*** **A Beautiful Friendship** Zephyr ZE CD 4 *Lemon; Warren Vaché (c); Roy Williams (tb); Dave Cliff (g); Dave Green (b); Martin Drew, Allan Ganley (d). 2/95.*

*** **How Long Has This Been Going On?** Zephyr ZE CD 5 *As above, except omit Vaché, Drew; add Scott Hamilton (ts). 8/95.*

The answer to the third of these is: seven decades now, or five at least as an active musician. Lemon's easily overlooked only because he seems always to have been there, turning out classy, unpretentious jazz with an effortless swing. It was John Bune's lemon-liveried Zephyr label (the only imprint around to give credits for 'benign gophery') that cemented Lemon's class and standing.

The first of the bunch is quality. The title-track is a model of its kind, and the medley of 'Exactly Like You' and 'I Thought About You' is hard to fault. A version of Sonny Rollins's 'St Thomas' doesn't sit quite as obviously for Lemon's technique but, following as it does the one original on the set, 'Blues For Suzanna', it underlines his other gift, the pacing and direction of a set. The session with Vaché and Roy Williams is a little too polite and matey: however, the brass is nicely recorded and there are splendid readings of 'Moten Swing', 'Up With The Lark' and 'Skylark', further evidence of Lemon's skill in pacing a record. Hamilton makes a big contribution to *How Long?*, smooth, relaxed, but still challenging. The tracks are notably longer here, more stretched out and teasing, and 'Tenderly' is terrific.

***(*) **Old Hands – Young Minds** Zephyr ZECD 12 *Lemon; Alan Barnes, Gerard Presencer (t); Iain Dixon, Andy Panayi (reeds); Anthony Kerr (vib); Alec Dankworth, Dave Green (b); Clark Tracey (d). 97.*

Though most of the younger players on the roster are associated with a more contemporary approach to jazz, at least Tracey and Dankworth have blood-ties to the older generation and grew up in the presence of this kind of music. Lemon and Barnes quite properly share the honours, but the excitement of the set comes when the two approaches rub up against each other with affectionate rivalry.

*** **Lemon Looks Back – Just For Fun** Zephyr ZE CD 14 *Lemon; Roy Williams (tb); Alan Barnes (as, cl); Ken Peplowski (ts, cl); Dave Cliff (g); Dave Green (b); Martin Drew (d). 4/96.*

A relaxed and utterly enjoyable programme of standards, distinguished by an elegant guest-slot from Peplowski, who has been going through a purple patch. Lemon lies back a bit more than usual and leaves much of the running to the horns. Again, though, the pacing of the set is immaculate, with 'When It's Sleepy Time Down South', 'When Your Lover Has Gone' and 'Cottontail' rounding out the album. Not a classic, but a gift for Lemonheads everywhere.

*** **Brian Lemon And David Newton** Zephyr ZECD 20 *Lemon; David Newton (p). 98.*

Once again, Lemon puts himself in the company of a younger player with a very definite stance on the tradition. Newton is an elegant melodist with a deceptively light left hand. However gentle and indefinite the chords might sound, there is no mistaking how surely Dave constructs a song. Hoagy Carmichael seems an ideal source for them both, and this songbook project will appeal to anyone who cherishes the originals.

*** **My Shining Hour** Zephyr ZECD 30 *Lemon; Dave Green (b); Allan Ganley (d). 12/99–3/00.*

**** **The Brian Lemon Anthology** Zephyr ZECD 36 2CD *As discs above. 95–00.*

After setting him up in many different playing situations, Zephyr asked Lemon for a straightforward trio date. If the results are predictably enjoyable, they are also, of course, predictable. Brian knows all the tunes inside out and isn't shy about introducing wrinkles such as the eventful climax to 'It's Only A Paper Moon', but he's not the kind of player for wholesale revisions and the record does tend to play out in a nice, easy-going and unsurprising way. Sadly, arthritis has all but curtailed this great professional's playing in recent times, but at least the recent *Anthology*, which cherrypicks from the above sets and his sideman work, is a glorious reminder of one of the master craftsmen in the music.

Harlan Leonard (1905–83)

CLARINET, ALTO AND BARITONE SAXOPHONES, BANDLEADER

Born in KC, he worked with Bennie Moten from 1923 to 1931, then joined the Kansas City Sky Rockets and took over three years later, keeping the group going in the city until 1945, when he left the music business.

***(*) **Harlan Leonard And His Rockets 1940** Classics 670 *Leonard; James Ross (t); Edward Johnson, William H Smith (t); Fred Beckett, Walter Monroe, Richmond Henderson (tb); Darwin Jones (as, v); Henry Bridges (cl, ts); Jimmy Keith (ts); William Smith (p); Efferge Ware, Stan Morgan (g); Winston Williams, Billy Hadnott (b); Jesse Price (d); Myra Taylor, Ernie Williams (v).* 1–11/40.

The forgotten men of Kansas City jazz. When Basie left for New York, Leonard's orchestra took over many of the Count's local engagements. But he didn't make many records; all 23 surviving tracks are here. A good band rather than a great one, it lacked individuality and some of the tracks are built round the kind of devices which Basie was personalizing to a much greater degree, the section work is occasionally suspect, and the KC rocking rhythm is something they fall back on time and again. But something good is to be found in nearly all these tracks, and some fine soloists, too – Bridges is an outstanding tenorman and Beckett (admired by J. J. Johnson) a surprisingly agile trombonist, and the trumpets hit the spot whenever they have to. Scholars will prize six early arrangements by the young Tadd Dameron, and one shouldn't miss the blues-inflected vocals of Ernie Williams, a lighter Jimmy Rushing.

Marilyn Lerner

PIANO

Born in Montreal, she's been a presence on the Canadian jazz scene since the early '80s.

**** **Birds Are Returning** Jazz Focus JFCD 022 *Lerner; Jane Bunnett (ss, f); Yosvany Terry (as, ts); Javier Falbo (bs); Kieran Overs (b); Dafnis Prieto (d); Carlos Francisco Hernandez Mora, Ogduardo Diaz Anaya, Atonio Martinez Campos, Inor Sotolongo (perc).* 1/97.

Lerner's music demands wider recognition. This brilliant collection derives from a project to visit and record with local players in Havana. Unlike most such collaborations, Lerner's material refuses to simply lie back and get inundated with Cuban rhythm and the sunny (and, the less sympathetic might argue, sappy) sweetness of the country's music. While there is much that could be identified as Cuban – hardly avoidable, given the phalanx of local players alongside fellow Canucks Overs and Bunnett – Lerner makes sure that what she wants comes first. The opening 'Runaround' may work off Latin polyrhythms, but the off-kilter melody and simple but dark harmonies are pure Lerner. 'I Loves You, Porgy' is set to a stately bolero rhythm, fleshed out by thick, swelling chords. None of the original themes seem to fall in quite the place one expects: 'Imogene', set to a pulse that seems to snake alongside the melody, and 'Condensation', with its curious twinning of soprano and baritone, are striking in and of themselves, and the superb playing of the soloists – especially Bunnett and local man Terry – heightens their impact. For Lerner's own best moment, go to the tranquil but haunting 'Say Now Always'.

Bill LeSage (1927–2001)

VIBES, PIANO

A Londoner, he worked with John Dankworth and studied with Tristano. Cornerstone of the Bebop Preservation Society.

*** **The Right Vibes** / **(*) **The Right Vibes: Final Volume** Mainstem MSTCD0015 / 0030 *LeSage; Phil Lee (g); Alec Dankworth (b).* 00.

*** **Confirmation** Marbil 005 *LeSage; Steve Waterman (t); Gilad Atzmon (ts, cl); Laurence Cottle (b); Bill Eyden (d).* 01.

LeSage's brand of bebop was too polite for some, but he was a formidable technician and his groups were the British equivalent of the Messengers as a proving ground. The spanking *Confirmation*, by his Bebop 2000 formation, was recorded at the Ealing Jazz Festival shortly before Bill's death. On piano, he's more anonymous, but he has two of the brightest young British horn stars in the group. There probably isn't enough quality stuff to justify two volumes of *The Right Vibes*, but 'Yoda' (was that his nickname latterly?) lifts *Final Volume* and sits with 'Hallelujah' and 'Boplicity' from the first set.

Carl Leukaufe

VIBES

Veteran Chicago bopper.

*** **Warrior** Delmark DE 491 *Leukaufe; Kevin Quail (tb); Lin Halliday (ts); Jodie Christian, Joe Iaco (p); Dan Shapera (b); Robert Barry (d).* N.D.

The title's well chosen to recognize Leukaufe's long – and, until this, unrecorded – bop campaigning in Chicago, but it slightly misleads as regards the vibist's style, which is distinctly laid-back and relaxed. There are touches of Hampton in the playing, but Milt Jackson is the more obvious source. The material is mostly modern bop staples and standards – 'Airegin', 'Pannonica', 'Tricotism', 'The Man I Love' – but the drummer chips in with a lovely tribute to John Gilmore and Leukaufe's own 'Little Warrior' is a nice line. The group with trombone is probably superior, but Halliday is always a refreshing player and he gets in some solid solos as well as good work round the vibes.

Daniel Levin

CELLO

Levin began playing very young and later studied with the charismatic Paul Tobias at Mannes College.

**** **Don't Go It Alone** Riti CD 09 *Levin; Dave Ballou (t); Mat Moran (vib); Joe Morris (b).* 10/03.

*** **Some Trees** / ***(*) **Blurry** hatOLOGY 632 / 653 *Levin; Nate Woolley (t); Mat Moran (vib); Joe Morris (b).* 05; 06.

Not since David Darling and Hank Roberts has there been a more exciting jazz prospect on the cello. On the debut disc rich curlicues of string sound mingle with Ballou's terse inside/outside trumpet and rhythmic vibes. Label boss Morris, still on sabbatical from the guitar at this point, adds a dark but forceful line on his bass. Right from the opening 'Unfortunate Situation', Levin sounds like he's working in a post-Dolphy, post-Ornette idiom that is also responsive to contemporary compositional ideas. 'Nervous' is also very much in that mode, while 'Underground' weaves something subtle and complex from the simplest of materials.

Levin seems to engage with some of his household gods on *Some Trees*, opening with a tune that instantly recalls Ornette's groups with David Izenzon; the comparison is clinched later, when Levin includes the saxophonist's 'Morning Song' and a wonderful, foreshortened version of Dolphy's 'Out To Lunch'.

There is also a surprising interpretation of Steve Lacy's 'Wickets', not quite so successful but still sitting well for this personnel. Wooley was a great recruitment, conjuring up a wider and more expressive set of sound-colours than his predecessor and seemingly better able to find a place between cello and vibraphone. Levin negotiates lead lines and accompaniment with real skill, reminiscent in places of some of Ron Carter's cello work. Morris is no Carter, but he was a distinctive player on the bass, which he seems to have abandoned in favour of guitar once again. The follow-up record simply repeats its predecessor's strengths in an even more emphatic way. It leaves Levin very much the man to watch.

Elliott Levin (born 1953)

TENOR SAXOPHONE, FLUTE

He started at the deep end: with Cecil Taylor at Carnegie Hall!

***(*) **The Motion Of Emotion** CIMP #153 *Levin; Akira Ando (clo, b); Dominic Duval (b); Dennis Charles (d). 6/97.*

Levin's loud approach and busking vibrato don't obscure the humorous spin on his music. The opener is called 'The Psychopathology Of Everyday Life', and there's something a bit whimsical about this gathering of personalities: Charles, the most down-to-earth of free drummers, referees between the groaning sound of the two bassists (much of it lost in the mix), while Levin tries to soar above. It is chaotically busy when the four of them play together; but two of the six tracks are trios and one is a duet for sax and drums. 'Lady Lord's Audacious Space' is a majestic parading of arpeggios. 'Burning Flames' is like a New Orleans march gone sour in the heat.

Tony Levin

DRUMS

Played with Tubby Hayes and others, but now mainly works in free situations with fellow members of Mujician.

*** **Spiritual Empathy** Rare Music RM024 *Levin; Paul Dunmall (as, ts). 12/93, 5/94.*

The first of these duos was taped five months before the rest and one does get a feeling that, however close the working relationship already was, Levin and Dunmall benefited from that extra time. Where 'Mandalla' is convoluted, there is a freshness and intimacy to the remaining tracks. The recording isn't always ideal but Levin's unstaunchable flow is always impressive.

Rod Levitt (born 1929)

TROMBONE

Levitt worked largely as a session-player and sideman in New York but for a brief period led a small group on record which created a small but intriguing body of work for Riverside and RCA.

***(*) **Dynamic Sound Patterns** Original Jazz Classics OJC 1955 *Levitt; Rolf Ericson (t); Buzz Renn (as, cl); George Marge (ts, cl, picc, cor); Gene Allen (bs, bcl); Sy Johnson (p); John Beal (b); Ronnie Bedford (d). 7/63.*

The first of Levitt's records perhaps isn't his best, but in the absence of the RCA albums this is all we have – and it's still a sly and entertaining trawl through some aspects of small-group jazz writing after bebop. Duke Ellington was Levitt's main man and there are numerous echoes of Ellington ensemble-writing in the six originals, even in the opener, 'Holler', supposedly framed after the singing style of Big Bill Broonzy. Some of the twists and turns in the tunes seem a little arch, 40 years on, but, as with the contemporaneous music of George Russell and Gil Evans, this feels like an avenue which jazz has yet to fully explore. The absence of star soloists in the band (Ericson might be an exception) helps to focus attention on the scoring and ensemble playing, which is impeccable.

Jed Levy (born 1958)

TENOR SAXOPHONE, FLUTE

Studied at the New England Conservatory, then played with Jaki Byard and Don Patterson.

***(*) **Sleight Of Hand** Steeplechase SCCD 31383 *Levy; George Colligan (p); Ron McClure (b); Gerry Gibbs (d). 11/95.*

Levy's broad-shouldered tone and confident delivery give him the kind of full-on swing one associates with an earlier generation, but he's soaked in bebop and hard-bop practice. The superfast title-track and the closer, a recasting of the 'Cherokee' chords, show off his chops without just showing off.. 'Three And Me' is an ingenious use of 3/4 and it's the setting for a quite extraordinary solo by Colligan, who takes the McCoy Tyner method to its limit. Colligan is as imposing as Levy himself, with his playing on 'Nice And Easy' as humorous as it is inventive. McClure is his usual tower of strength and Gibbs is marvellously fluent and powerful. This is a great band and they change setting and pace throughout with no loss of interest, apart from a dead spot in the middle with the long and uneventful 'Desert Church'.

***(*) **Round And Round** Steeplechase SCCD 31529 *Levy; Bill Gerhardt (p); Mike McGurk (b); Jeff Brillinger (d). 3/02.*

**** **Mood Ellington** Steeplechase SCCD 31579 *Levy; Jack Walrath (t); Bill Mays (p); Martin Wind (b); Jeff Brillinger (d). 12/04.*

The belated follow-up is just as good. The rhythm section aren't as well-known but they do just fine; the tunes are another largely familiar group (he even has another go at 'Cherokee'). Jed's playing, though, is again tremendous. He powers through themes and solos in a way which ought to seem bland, in terms of the steely confidence of the execution, yet it's nothing but full-throated enjoyment. The sort of record which empowers jazz-repertory without rhetoric.

The Ellington set is a beauty. Levy took the trouble to choose a rare batch of Ducal tunes – the only really familiar one is 'Mood Indigo', and he adopts a strikingly different approach to it – and assembled a terrific quintet to play them, with Walrath at his crackling best and Mays playing some of his finest sideman work.

***(*) **Gateway** Steeplechase SCCD 31606 *Levy; George Colligan (p); Ugonna Okegwo (b); Billy Drummond (d). 1/06.*

Probably only one in five modern jazz fans has more than a passing knowledge of Levy's work as leader. The latest of these, again a saxophone-and-rhythm situation, adds to the wonderment of his relatively obscurity. It's an all-original set, with the exception of 'Lost April' and 'How Am I To Know', and though there are few losses of pace along the way, it's well up to standard, with Colligan in brilliant form. In the LP era this would have been a small masterpiece, but there's too much of it; even with playing of this quality, it palls.

Lou Levy (1928–2001)

PIANO

Hugely prolific as an accompanist (Ella Fitzgerald, Peggy Lee), he also recorded under his own name.

*** **Jazz In Hollywood** Original Jazz Classics OJCCD 1890 *Levy; Harry Babasin (b); Larry Bunker (d).* 9/54.

*** **My Old Flame** Fresh Sound FSRCD 154 *Levy; Fred Atwood (b); John Dentz (d).* 78.

Apart from 1952–4, which he spent away from music, Lou's diary must have been stuffed. 'The kid's got ears' was the verdict of many a singer, and the title of one of his best-known albums. What was odd was that said ears were never quite aligned in the normal way. Levy was always looking for angles, tinkering with the changes. There's huge variety in these outwardly straightforward sets and it's difficult to offer more than a notional steer to those who want to sample Lou's art. Indeed, some of his best work can be found on his loyal mate Levey's *Stanley The Steamer* and as an accompanist. *Jazz In Four Colors* is the best record, but all the RCAs are hard to find now. Influenced by Tatum and Bud Powell, with a fleet delivery and an oddly jangled approach to a solo, he was a most musical fella.

George Lewis (1900–68)

CLARINET

One of the great primitives of early and classic jazz, he had a raw and untutored tone and an impassioned, technically unembellished approach to soloing. Keystone of the post-war revival in traditional jazz, he toured indefatigably.

(*) **& His New Orleans Stompers: Volume 1** / * **... Volume 2** American Music AMCD 100 / 101 *Lewis; Avery 'Kid' Howard (t); Jim Robinson (tb); Lawrence Marrero (bj); Sidney Brown (bb on Volume 1 only); Chester Zardis (b); Edgar Moseley (d).* 5/43.

**** **George Lewis With Kid Shots** American Music AMCD 2 *Lewis; Bunk Johnson, Louis 'Kid Shots' Madison (t); Jim Robinson (tb); Lawrence Marrero (bj); Alcide 'Slow Drag' Pavageau (b); Baby Dodds (d).* 7 & 8/44.

**** **Trios & Bands** American Music AMCD 4 *Lewis; Avery 'Kid' Howard, Louis 'Kid Shots' Madison (t); Jim Robinson (tb); Lawrence Marrero (bj); Ricard Alexis, Alcide 'Slow Drag' Pavageau, Chester Zardis (b); Baby Dodds, Edgar Moseley (d).* 5/45.

*** **At Herbert Otto's Party** American Music AMCD 74 *Lewis; Herb Morand (t); Jim Robinson (tb); Albert Burbank (cl); Lawrence Marrero (bj); Alcide 'Slow Drag' Pavageau (b); Albert Jiles, Bob Matthews, Joe Watkins (d).* 11/49.

*** **At Manny's Tavern, 1949** American Music AMCD 85 *Lewis; Elmer Talbert, Johnny Wiggs (t); Lawrence Marrero (bj, g); Alcide 'Slow Drag' Pavageau (b); Joe Watkins (d).* 49.

Rarely has a traditional jazz musician been documented on record in so concentrated a way as was Lewis. American Music's patient documentation, which now extends beyond the capacity of this listing, even gives street numbers and times of day for the earliest material here. Having been coaxed out of a 'retirement' working as a dockhand at the start of the war, Lewis was by the mid-'50s the surviving pillar of 'serious' revivalism, which he'd helped kick off with Bunk Johnson, working what looked like a politician's itinerary across the United States; Johnson is featured on three tracks of the *With Kid Shots* compilation.

The early material comes across with remarkable freshness. The first tracks on *Volume 1* of the 1943 material were recorded in the drummer's house and, though they're more raggedy than the later sessions at the Gypsy Tea Room (high-point: two takes each of 'Climax Rag' and 'Careless Love'), they provide an excellent starting-point for serious examination of this remarkable musician. Lewis's solo breaks are oddly pitched (possibly owing to tape yaw), but the pitching remains consistent relative to other players so it has to be considered an idiosyncrasy rather than poor articulation. The *Trios & Bands* compilation includes some second takes from the group sessions with Shots (including a marvellous second try on 'San Jacinto Blues' and the first, presumably rejected, take of 'High Society'). He was apparently unhappy about the quality of some of the performances and asked to make some more discs with just banjo and bass. These contain some of his best-ever improvisations, all delivered in that plaintive, singing style that is among the most imitated of jazz sounds. The bounce and economy of 'Ice Cream' and the brief, gentle optimism of 'Life Will Be Sweeter' contain in four minutes the essence of Lewis's music: clear melodic statement, rhythmic simplicity and straightforward emotion.

The live material from Manny's is all previously unissued. It's raw fare, but interesting to hear Lewis on alto saxophone as well as his familiar clarinet and the versions of 'Weary Blues', 'Tishomingo Blues' and 'None Of My Jelly Roll', the last of which has an unfettered vocal by Talbert, are not just obscure collector's items.

***(*) **George Lewis With Red Allen** American Music AMCD 71 *Lewis; Alvin Alcorn (t); Henry 'Red' Allen (t, v); Bill Matthews, Jim Robinson (tb); Lester Santiago (p); Lawrence Marrero (bj); Alcide 'Slow Drag' Pavageau (b); Paul Barbarin (d).* 8/51.

It's very rare that anyone catches American Music out in an error, but the Alcide Marrero playing bass on these tracks has to be old Slow Drag Pavageau, who is listed for one session and garbled for the other. Nor would we accuse the label of short measure, but Allen fans should be aware that he appears on only five tracks, albeit five excellent ones. 'Hindustan' and the two versions of 'St James Infirmary' are up with the trumpeter's best recorded work, and if Lewis sounds a little shadowed, he makes up for it later (presumably) that same day with Alcorn. These are studio recordings, a little boxy but not unpleasantly so, and the quality of the music – other highlights include 'Bourbon Street Parade' and 'Who's Sorry Now', taped a fortnight later – more than makes up for any technical deficit.

[illegible]

***(*) **Jazz In The Classic New Orleans Tradition** Original Jazz Classics OJC 1736 *As above, except omit Allen; add Alton Purnell (p).* 8/51–9/53.

This involves bandleader and drummer Paul Barbarin, a nearly exact New Orleans contemporary of Lewis and one of the great originals in the music. The band is familiar enough by now, and the ability to extract the maximum expression from the most minimal of settings has rarely been better documented than here, coupled to an above-average standard of recording. Heard side by side, Lewis and Barbarin underline many of the contradictions that underlay the revivalist movement. To a degree it was exploitative and naïve, as the blues boom of the '60s was to be, but it was also a living source, and few were as angrily in thrall to its political dimensions as Barbarin. Utterly obsessed, where Lewis was innocently untroubled, about the

status of black musicians, Barbarin dropped dead on his first appearance at the hitherto segregated Proteus parade; Lewis beat him to the farm by a mere two months.

***(*) **The George Lewis Ragtime Band Of New Orleans: The Oxford Series – Volumes 1–14** American Music AMCD 21–34 *As above, except omit Walters, Barbarin; add Avery 'Kid' Howard (t).* 52, 53, 55.
*** **Bands, Trios, & Quintets** American Music AMCD 41 *As above; some additional personnel.* 53, 54, 55.
In 1952, Lewis was recorded by the American Folklore Group of the English department at Miami University, an institution rather confusingly situated in Oxford, Ohio. The *Oxford Series* CDs are well-mastered and sound amazingly fresh for recordings five decades old. Lewis made a studio recording of seven quite extended pieces, including a long 'Tin Roof Blues' (on which Humphrey makes his presence felt) and a rousing 'Saint' to finish. The subsequent concert discs are better still, with excellent performances of Lewis staples like 'Over The Waves', 'Darktown Strutters' Ball' and 'Careless Love', closing with a vintage 'Sheikh Of Araby'. It seems unlikely that anyone other than stoneground experts will want to have the later rehearsal and party volumes, though these contain some of the most unfettered playing in the set. The concert of 21 March on *Volumes 7* and *8* is superior to that of the day before only because the band now sounds played in and relaxed. Lewis is soloing well and Howard plays with great dexterity on 'Glad When You're Dead, You Rascal You'. The sound may also be a shade brighter in places, though that is probably a function of Lewis lifting his enunciation to compensate for a generally more buoyant ensemble.

By 1955 Lewis's Ohio stopovers had acquired an almost hysterical following. There is certainly no sign of tiredness, either in the formula or in the playing, but larger projects beckoned and, over succeeding years, Lewis was to become an international superstar, albeit a modest and occasionally bewildered one. The later volume is the better of the pair, albeit dominated by Watkins's vocals. Purely as an experiment, it's fascinating to listen to this material continuously from start to finish. There are literally dozens of tiny changes of inflexion and emphasis (countless fluffs and missed cues, too, which might be overlooked on a more casual listen), but also a growing sense that the presumed spontaneity and freshness of this music are actually much less than its advocates might like to think. Lewis is prone to fall back on a set of stock phrases (though Howard is not) and there are very few real surprises. A double-CD of the very best performances would be welcome.

**** **Jazz Funeral In New Orleans**
Tradition 1049 *As above, except add Monette Moore (v).* 10/53.
A classic New Orleans record and one of the best albums in Lewis's enormous catalogue, *Jazz Funeral* should be a building block in any decent jazz library. It's not entirely clear why the record bears this rather mournful title, since most of the music is decidedly upbeat and only the slow version of 'Just A Closer Walk With Thee' would be associated with a burial. What's exceptional about this album is that everyone seems to be in top form, with sparkling solos right through the band and tight, well-marshalled ensembles. The opening 'Ice Cream' sets things off in great style. 'Doctor Jazz' and 'When The Saints Go Marching In' are exemplary. George's clarinet is clearly pitched and in tune with everyone else, which isn't always the case at this vintage.

*** **Second Bakersfield Concert 1954** Storyville 6034 *Lewis; Avery 'Kid' Howard (t, v); Jim Robinson (tb); Alton Purnell (p, v); Alcide 'Slow Drag' Pavageau (b); Joe Watkins (d, v).* 2/54.
The repertoire is by now as familiar as the personnel, which bears repeating here. It remains unclear why some Lewis records are so fetishized, almost as if they were rare survivals from a bygone age. This, at least, captures a band in full flight and song, and George himself sounds in good shape. Highlights are 'Tin Roof Blues' and 'World Is Waiting For The Sunrise'.

**** **The Beverley Caverns Sessions** / ***(*) **Jazz At Vespers** / ***(*) **Jazz At Ohio Union** Good Time Jazz GTCD 12058 / Original Jazz Classics OJC 1721 / Storyville STCD 6020/1 2CD *As above.* 5/53; 2/54; 3/54.
*** **Sounds Of New Orleans: Volume 7** Storyville SLP 6014 *As above, except add Lizzie Miles (v).* 12/53–1/54.
*** **George Lewis Of New Orleans** Original Jazz Classics OJC 1739 *As above, except omit Miles; add Baby Dodds (d); Sister Berenice Phillips (v).* N.D.
*** **The Fabulous George Lewis Band: Kentucky 1955** American Music AMCD 39 *As above, except omit Dodds, Phillips.* 55.
*** **Doctor Jazz** Good Time Jazz GTCD 12062-2 *As above, except add Monette Moore (v).* 5 & 10/53.
*** **George Lewis In Stockholm, 1959** Dragon DRCD 221 *Lewis; Avery 'Kid' Howard (t); Jim Robinson (tb); Joe Robichaux (p); Alcide 'Slow Drag' Pavageau (b); Joe Watkins (d).* 2/59.
The UK tours were homely, but those in Scandinavia and Japan had the appearance of an imperial progress. What this essentially modest man could have made of the adulation is anyone's guess. It certainly didn't always have a positive effect on his playing. Lewis seemed to strain for volume in larger halls, and there are occasions on the otherwise excellent Stockholm disc where he squeaks and overblows.

Lewis's studied primitivism and simplicity of tone led some to think of him as a primitive too. Many of these live discs, rough as they are, underline the extraordinary variety and depth of his playing, that disconcerting ability to invest almost subliminal changes of emphasis or diction with a disproportionate significance. The Beverley Caverns record, made in Hollywood, is a good case in point. A now familiar band, hardly a surprise in the set-list, and yet something to listen to and ponder in virtually every chorus. This is easily the most desirable of all the later sessions, and it should be a high priority for anyone who wants to get to grips with Lewis and his music.

The Kentucky set has poor sound, but the playing is up to scratch and Lewis plays nice solos on 'Wabash Blues' and 'Linger Awhile'.

*** **George Lewis And His New Orleans Stompers** Blue Note 7243 8 21261 2 *As above, except omit Robichaux; add George Guesnon (bj).* 4/55.
Richly textured and thoroughly authentic traditional jazz from a group who could and often did play this material in their sleep. Lewis himself is most impressive on 'Gettysburg March', 'See See Rider' and 'High Society', where the pace and pitching suit his still raw technique. A bywater in Lewis's recorded output, attractive enough in its way, but not a classic.

*** **Famous Manchester Free Trade Hall Concert – 1957 – Rehearsal/First Half** / *** **... Second Half** 504 Records 50 / 51 *Lewis; Ken Colyer (c); Mac Duncan (tb); Ian Wheeler (cl); John Bastable (bj); Ron Ward (b); Colin Bowden (d, wbd).* 57.
*** **1959 – Live In Germany** 504 Records 56 *As above, except add Ray Foxley (p).* 3/59.

*** **In Concert 1959 – Manchester Free Trade Hall – Opening House / *** … Second House** 504 Records 58/ 59 *As above, except omit Foxley; add Joe Robichaux (p on Opening House only); Pete Deuchar (bj on Second only).* 1/59.

Nothing cemented Ken Colyer's reputation as the most authentic of all the British revivalists than these stellar meetings with the great Lewis. The sound is cavernous despite CEDAR remastering and there are some shaky passages on the 1957 set, but the rehearsal tape is a great asset and the playing is fine, but for one or two lapses of articulation.

The 1959 date with the Ragtimers was a triumphant return and from the beginning of 'Basin Street Blues' it's clear that the Americans are happy to rest on their laurels and soak up the applause, even for passages which are less than accurate, as during 'Bucket's Got A Hole In It'. These are treasured items for British collectors and jazz patriots, even if they don't always show him at his best; he's out of tune more than once.

*** **The Spirit Of New Orleans: Volume 1** Music Mecca CD 1014 *Lewis; Avery 'Kid' Howard (t); Jim Robinson (tb); Charlie Hamilton (p); Emanuel Sayles (bj); Alcide 'Slow Drag' Pavageau (b); Joe Watkins (d).* 61.

**** **Endless The Trek, Endless The Search** American Music AMCD 59 *Lewis; Kid Thomas (t); Jim Robinson (tb); George Guesnon (bj); John Joseph (b); Cie Frazier (d).* 8–9/62.

***(*) **George Lewis In Japan: Volume 1 / *** … Volume 2** GHB BCD 14 / 15 *Lewis; Punch Miller (t); Louis Nelson (tb); Joe Robichaux (p); Emanuel Sayles (bj); John Joseph (b); Joe Watkins (d).* 63.

*** **George Lewis And The Barry Martyn Band** GHB BCD 37 *Lewis; Cuff Bilett (t); Pete Dyer (tb); Graham Paterson (p); John Coles (bj); Terry Knight (b); Barry Martyn (d).* 3/65.

*** **Classic New Orleans Jazz: Volume 1** Biograph BCD 127 *Lewis; George Blod (t); Jay Brackett (tb); J. R. Smith (tba); Ronnie Bill (bj); Alex Bigard (d).* 4/65.

*** **George Lewis With Ken Colyer's Jazzmen** Lake LACD 27 *Lewis; Ken Colyer (t, v); Geoff Cole (tb); Tony Pyke (cl); Johnny Bastable (bj); Bill Cole (b); Ryan Hetherington (d).* 9/66.

In later life, Lewis was a living link back to the prehistory of the music. He turned up in such unlikely places as the White Horse Inn, Willesden, and The Dancing Slipper, Nottingham, both occasions documented on the GHB set, above.

Endless The Trek, Endless The Search rounds out a session recorded by Ken Mills for Icon. The two new tracks, 'Tiger Rag' and 'Icon Blues', are given pride of place at the front of the CD, rather than tacked on at the end, and it's difficult to see why they were rejected first time out. This date saw Lewis working with banjoist Guesnon's 'authentic' New Orleans band, whatever that means by this stage. The presence of Kid Thomas is a virtual guarantee of unvarnished realism, and Lewis himself plays with a raw and unpolished vigour. The legendary Josiah 'Cie' Frazier occupies the drum chair with his usual poise and confidence, and the sound is very good indeed.

In the autumn of 1963 the Lewis band played more than 100 concerts during an extended tour of Japan, arriving to a rapturous welcome in August, and leaving on the same flight as the Japanese prime minister, who was travelling to the USA for the funeral of John F. Kennedy. Most of the concerts seem to have been in Osaka. Lewis is in excellent form, and only Punch Miller sounds jaded and slow-fingered, though his vocal on 'Sister Kate' (*Volume 1*) is characteristically vital. More material from the tour is in circulation and should be sampled as and when it becomes available. Lewis, who was in his early 60s by this stage, made little or no attempt to leave hotel rooms, preferring to nap and prepare for these long, carefully staged events. In contrast to the Oxford, Ohio, sessions, these are pure showbiz, but they are no less attractive for that.

His appearance with Colyer's Jazzmen in Manchester must have been like the Road to Emmaus for these very purist believers and their fans. Clubs and concert halls in the British midlands and north were the last bastions of strict constructionism while players back in New Orleans were beginning to tinker with rock'n'roll. Are occasional bent notes the result of carelessness or a gesture of experiment from a seemingly conservative man whose putative conservatism was what made him famous? Were rephrased licks the result of new ideas or, as appears to be the case on 'Walk Through The Streets Of The City' at Beverley Caverns, a combination of faulty memory and fast reflexes? The *Times-Picayune* in his native city became inclined to harshness about Lewis's technical shortcomings in succeeding years, and there is no doubt that constant performance of a severely limited repertoire seriously overstretched his abilities. The life, in a curious way, was always more interesting than the music. Lewis's residency at the Hangover Club in San Francisco was the high-water mark of revivalism, and the many recordings from this period have a joyous optimism which it is hard not to like.

*** **Reunion With Don Ewell** Delmark DE 220 *Lewis; Jim Robinson (tb); Don Ewell (p); Cie Frazier (d).* 6/66.

*** **A Portrait Of George Lewis** Lake LACD 50 *As above, except add Lars Edegran (p); Chester Zardis (b); Alex Bigard (d).* 3 & 6/66.

Both discs contain material from a June 1966 high school gym in Salisbury, North Carolina. There's no overlap, so plenty of motivation to buy the Lake disc as well, which includes eight tracks recorded with Robinson at Preservation Hall in March of the same year. These are pretty standard fare for this vintage and may well be known from earlier Center and Biograph releases; these same labels also covered the Salisbury gig. The unacknowledged star of this late session is drummer Frazier, who died in 1985 and took with him at least some of the secrets of New Orleans drumming. At this age, he wasn't capable of the same flexibility as in his under-documented youth, and he has cut back on some of the elements of sheer noise (untuned woodblocks) which were part of his sound. Ewell is interesting in that he incorporated large elements of Harlem stride into the Morton-influenced New Orleans style that was his basic staple. The hybrid approach is evident on tracks like 'Yes, Yes, In Your Eyes', one of four numbers here for which alternatives have been included on this CD reissue. It's further testimony to the sheer mileage Lewis put in over the decade.

Also, in brief:

*** **Jazz Band Ball** Good Time Jazz GTCD 12005. 6/50.

Not strictly a Lewis record, but featuring him in bands run by Turk Murphy and Kid Ory (*tb*) and Pete Daily (*c*), so a good snapshot of the period.

*** **At The Municipal Auditorium, Congo Square** American Music AMCD 47. 9/51, 9/52.

Recorded in New Orleans despite one recent critic's exuberant assumption that Lewis had taken the music 'back to Africa'; the music's *comme il faut* for this period.

** **Hello, Central, Give Me Doctor Jazz / **(*) Ice Cream** Delmark DE 201 / 202. 6/53.

Delmark's admirable commitment to American roots music seems to have overcome quality control on this occasion.

****(*) With Papa Bue's Viking Jazz Band** Storyville STCD 6018. 3/59.
Tired and undistinguished, with Lewis consistently outplayed by the Norsemen.

***** Endless The Trek, Endless The Search** American Music AMCD 59. 8 & 9/62.
George Guesnon (*p*) stood in for Alton Purnell from the mid-'50s. Here's Lewis with Guesnon's New Orleans Band; slightly unfamiliar sound.

*****(*) Plays Hymns** Milneburg 1. 3 & 11/64.
Sacred music represented a large proportion of Lewis's repertoire, so this was a perfectly logical concept and a fine album.

George E. Lewis (born 1952)

TROMBONES, SOUSAPHONE, TUBA, COMPUTER

The Chicagoan taught himself improvisation while still in his early teens by transcribing Lester Young solos for trombone. He later studied formally at Yale, but his real musical education was with the Association for the Advancement of Creative Musicians, whose ethos and aesthetics have remained with him. Lewis is technologically astute, but also profoundly subversive, making music on computer, but also dismantling his horn to get at its spectral sound-colours.

*****(*) Solo Trombone Album** Sackville SKCD3-3012 *Lewis (tb solo).* 11/76.
****** Shadowgraph, 5 (Sextet)** Black Saint 120016 *Lewis; Roscoe Mitchell (as, ss, bs, cassette recorder); Douglas Ewart (cl, bcl, sno, f, bsn, cassette recorder, perc); Muhal Richard Abrams, Anthony Davis (p); Leroy Jenkins (vn, vla); Abdul Wadud (clo).* 77.
♛ ****** Homage To Charles Parker** Black Saint 120029 *As above, except add Anthony Davis (p); Richard Teitelbaum (syn).* 79.
It is significant that, as a trombonist growing up in a period marked by the dominance of the saxophone, George E. Lewis should have taken saxophone-players as his primary models. His rather emotional *legato* is reminiscent of both Lester Young and virtually all the evolutionary stages of John Coltrane's style. Lewis habitually plays either with intense and surprisingly gentle lyricism or with a deconstructive fury that has led him to dismantle his trombone in mid-performance, producing non-tempered and abstract tones on mouthpiece and slide. He has also taken a close interest in electronics, using computers with increasing technical assurance to provide backgrounds and to create a much-needed dialectical tension in improvised performances.

Lewis's discography as leader is scandalously thin, but the quality is very high indeed. The solo album is a fairly tough listen in places, but it establishes Lewis's deconstructionist approach with a vengeance and the long opening 'Toneburst (Pieces For Three Trombones Simultaneously)' already shows his willingness to embrace technology in the interests of music, something that came through ever more strongly with his use of computers later. *Shadowgraph* and the duos with Ewart are characteristic of the free abstract jazz that emerged out of AACM's explorations in the '60s and early '70s. 'Monads' is almost a philosophical primer for free players, an oblique and sometimes violent outburst of sound in which ideas fly around almost too fast to be absorbed. One wonders how it would ever have been possible to assimilate this music in live performance. 'Triple Slow Mix' is a more spacious and accommodating piece, with Abrams and Davis (in opposite channels) suggesting different points of focus for Lewis's gloriously flatulent sousaphone. 'Cycle' recalls the duos, but the real meat of the record is the title-track. Though the sonic landscape is much more exotic, 'Shadowgraph' is identifiably in the line of one of Ellington's noise pieces. The main soloists are Mitchell and Abrams, with Lewis himself eschewing his synths in favour of an exotic selection of brasses, including Wagner tuba.

Homage To Charles Parker represents a further triumphant extension and synthesis of the same basic language premisses, combining improvisation with predetermined structures and reintroducing a strong programmatic element to abstract music. 'Blues' consists of four independent diatonic 'choruses' of absolute simplicity which are played in shifting configurations by the four musicians. Despite the fact that there are no conventional resolutions and no predictable coincidence of material, the piece evokes order as much as freedom. Although none of the material conforms to the blues, its 'feel' is unmistakable and authentic. If 'Blues' is a triumphant extension of the black tradition in music, 'Homage To Charles Parker' concerns itself intimately with the saxophonist's putative afterlife and musical real-presence. There is a long opening section on electronics, synthesizers and cymbals which evokes Parker's 'reality'. It gradually yields place to a series of apparently discontinuous solos on saxophone, piano and finally with no ensemble backing beyond the synthesizer sounds, which recast and project Parker's life and language. There are no explicit bebop references and, indeed, the piece seems to serve as a healing response to the fractures that separated bop from the earlier history of black American music, of which it was also the apotheosis. The music is calm and almost stately, occasionally suggesting a chorale. Lewis's concluding statements are both unbearably plangent and forcefully intelligent. In their refusal of tragedy, they also have to be seen as political statements. This is an essential modern record.

*****(*) Voyager** Avant AVAN 014 *Lewis; Roscoe Mitchell (ss, elec).* 93.
A suite which lasts nearly three quarters of an hour and features saxophones and trombone improvising in front of a highly responsive computer-generated score that reflects Lewis's interest in real-time explorations of new softwares. It's an intensely absorbing experience, utterly musical and indicative of directions Lewis was to take over the following decade, when his interest in electronics, composition and the non-problem of the compo/impro dichotomy became one of the most fascinating discourses in the music.

****** Endless Shout** Tzadik TZ 7054 *Lewis; John Korsrud, Bill Clark (t); Ralph Eppel, Rod Murray (tb); Brad Muirhead (btb, tba); Mark Nodwell (ss); Saul Berson, Coat Cooke (as, f); Paul Cram, Graham Ord (ts); Vinny Golia (bs, picc); Paul Plimley, Sarah Cahill (p); Ron Samworth (g); Peggy Lee (clo); Paul Blaney, Clyde Reed (b); Dylan van der Schyff (d); Steven Schick (perc); Quincy Troupe, Kate Hammett-Vaughan (v).* 9/95–11/97.
A beautifully diverse programme of Lewis's work, almost a sampler of his range of interests and achievements, from trombone–computer interactivity to a full-scale performance of one of the 'Shadowgraph' pieces.The title-piece is a four-part piano work, dedicated to Richard Abrams, and a homage to the stride and boogie masters – seeking to 'reinterpret blues utterance in the light of my own experience'. Sarah Cahill gives an eloquent performance. 'North Star Boogaloo' fragments and reshapes a Quincy Troupe poem around a notated percussion part – deft, humorous, vibrant. But the most imposing pieces are a 1997 revision of 'Shadowgraph 4', where Lewis conducts the NOW Orchestra and enables them to pack a tremendous amount into

an 11-minute rendition, and a new version of 'Voyager', where the composer-trombonist and his technology explore 'one potential outcome between the improviser and the computer'. A memorable collection altogether.

**** **Sequel** Intakt CD 111 *Lewis; Jeff Parker (g); Guillermo E. Brown (d, perc); Miya Masaoka (koto, elec, laptop); Kaffe Matthews (elec); DJ Mutamassik (turntables); Duo 48nord (laptop).* 11/04.

Lewis's commitment to improvisation as a social process that draws on cutting-edge technology and makes no clear distinction between human and machine performance is heard to great effect on these remarkable performances, the first two of which are poignantly dedicated to Lester Bowie and Sun Ra. It isn't always possible to judge who or what is playing, but that is the essence of Lewis's method: it makes this music seem radical, egoless, but utterly approachable. Recorded in rehearsal, performance and at the Gare du Nord in Basel.

Also, in brief:

*** **Jila – Save! Mon – The Imaginary Suite** Black Saint 120026. 78.

Duos with Jamaican-born Douglas Ewart on saxophone and 'Ewart flutes', paying tribute to his homeland.

*** **Conversations** Incus CD 32. 11/97.

Bert Turetzky is less well-known than one of his pupils, Mark Dresser, but he's a formidable improviser and it's great to hear Lewis playing so much trombone.

John Lewis (1920–2001)

PIANO

Born in Illinois, he joined the Dizzy Gillespie band in 1946 and became an important bop figure, working with numerous leaders until a stint with Milt Jackson in 1951 led to the formation of the Modern Jazz Quartet. Continued to explore classical and soundtrack music.

*** **West Coast East Coast Encounter** Gambit 69209 *Lewis; Dizzy Gillespie (t); Sonny Stitt (as); Bill Perkins (ts); Jim Hall, Skeeter Best (g); Percy Heath (b); Chico Hamilton, Charli Persip (d).* 1–2/56.

***(*) **Afternoon In Paris** Lone Hill Jazz LHJ 10233 *Lewis; Barney Wilen (ts); Sacha Distel (g); Pierre Michelot, Percy Heath (b); Connie Kay, Kenny Clarke (d).* 12/56–2/57.

**** **The John Lewis Piano / Jazz Piano International** Collectables 6251 *Lewis; Dick Katz, Derek Smith, René Urtreger (p); Barry Galbraith, Jim Hall (g); Percy Heath, Ralph Pena (b); Connie Kay, Al Levitt (d).* 7/56–58.

***(*) **Improvised Meditations And Excursions / Eastern Exposure** Collectables 6629 *Lewis; Fred Kaz (p); George Duvivier, Percy Heath, Victor Sproles (b); Connie Kay, Roger Wanderscheid (d).* 2/57–3/60.

**** **Golden Striker / Jazz Abstractions** Collectables 6252 *Lewis; Melvyn Broiles, Bernie Glow, Alan Kiger, Joe Wilder (t); Dick Hixson, David Baker (tb); Gunther Schuller, Albert Richman, Ray Alonge, John Barrows (frhn); Eric Dolphy (as, bcl, f); Ornette Coleman (as); Bill Evans (p); Eddie Costa (vib); Joe Hall (g); Harvey Phillips, Jay McAllister (tba); George Duvivier, Scott LaFaro, Alvin Brehm (b); Sticks Evans, Connie Kay (d); Contemporary String Quartet.* 2–12/60.

***(*) **The Wonderful World Of Jazz** Atlantic 90979-2 *Lewis; Herb Pomeroy (t); Gunther Schuller (frhn); Eric Dolphy (as, f); Benny Golson, Paul Gonsalves (ts); Jimmy Giuffre (bs); Jim Hall (g); George Duvivier (b); Connie Kay (d).* 7–9/60.

Lewis made occasional discs under his own name from the mid-'50s. Collectables have licensed a number of them. *Piano* was his 'solo' debut and sets out all his primary concerns in impeccable detail: the blues ('D & E'), the intrigue with the *commedia dell'arte* ('Harlequin'), the refracting of standards through personal sensibility ('Little Girl Blue'), the almost film score music ('The Bad And The Beautiful'). With a touch as individual as Basie's or Claude Thornhill's, and an ever more careful and considered phraseology, this is swing and bebop lyrically distilled. The slightly later *Improvised Meditations And Excursions* is a shade less personal, though even here Lewis makes some marvellous piano jazz out of 'Love Me' and 'Delauney's Dilemma'. The earlier set is coupled with *Jazz Piano International*, which features Dick Katz, Derek Smith and René Urtreger, the second with Fred Kaz's *Eastern Exposure*: minor albums, but nice bonuses.

Golden Striker indulges his baroque leanings with a set of tunes arranged for piano and a large brass ensemble: the tone-colours are delightful, and 'Piazza Navona' and the reworked 'Odds Against Tomorrow' are gravely beautiful. But the point of this disc is the reissued *Jazz Abstractions*. Lewis doesn't play on this set (he is credited as 'presenter') but it does offer Third Stream scores by Jim Hall and Gunther Schuller. Ornette Coleman is set to wail over the four minutes of 'Abstraction' for strings, and there are variations on Lewis's 'Django' and Monk's 'Criss Cross', as well as Hall's 'Piece For Guitar And Strings'. In the past the music was criticized as pretentious fusion, but any chance to hear Coleman, Dolphy and Scott LaFaro playing on the same sessions is precious.

The Wonderful World Of Jazz is another great one. It opens with a superb Gonsalves solo on a 15-minute 'Body And Soul' and then works through a short programme of jazz standards, including a new '2 Degrees East, 3 Degrees West'. 'The Stranger' is valued for Eric Dolphy's solo, and there's a long quartet version of 'If You Could See Me Now'; but the whole disc is thoughtful and reflecive.

Meanwhile, the Lone Hill Jazz/Gambit operation have put together two of their cut-and-paste productions. Sheer delight is *Afternoon In Paris*, recorded on two December days in 1956, with local lads Wilen, Distel – his most distinguished jazz appearance – and Michelot assisting Lewis, Heath and Kay (Clarke on three tunes). Lewis's title-tune is one of his most charming love-letters to the old world. Two trio tracks from *The John Lewis Piano* have also been added. The Gambit issue couples their Pacific Jazz release *2 Degrees East, 3 Degrees West* with a date for Verve where Gillespie and Stitt jousted on various blues and standards, with Lewis in respectful attendance. The 'West Coast' music, with label stalwarts Perkins, Hall and Hamilton, is suitably sunny and engaging playing; the other date is just a rote blow.

**** **Evolution** Atlantic 7567-83211-2 *Lewis (p solo).* 1/99.

Lewis was one of the last senior survivors of the bebop era, and this marvellous solo album underscores what an extraordinary figure he was in jazz for over 50 years. As a composer, he is mysteriously neglected when it comes to source material for other players, but perhaps only Lewis's Lewis really hits the mark. He revisits five of his own favourites, and each is an affectionate new look at an old friend: 'Django', for instance, is elegantly recast around a left-hand bass that sounds almost like a tango. 'Sweet Georgia Brown' and 'Cherokee' are sketches that suggest a summing-up of both swing and bebop. 'Afternoon In Paris' muses on his lifelong affinity with the old world. Moving yet wonderfully fresh and unaffected, this is a consummate recital by the master.

**** **Evolution II** Atlantic 83313-2 *Lewis; Howard Alden, Howard Collins (g); Marc Johnson, George Mraz (b); Lewis Nash (d).* 00.
Hardly any less masterful, generous or absorbing, the second part of what sadly proved to be Lewis's farewell sessions is as fine as the first. Though he has support from other hands here, mostly this is all about what's going on at the piano – and that includes 'One! Of Parker's Moods', his final thoughts on the blues; 'That! Afternoon In Paris', a delightful revision of an old favourite; and another look at 'Django', the tango feel of the previous encounter here cleverly evolved into something else.

Also, in brief:

*** **Original Sin / Essence** Collectables 6605. 3/61–10/62.
An orchestral ballet, and a showcase for Gary McFarland's innocent/sophisticated charts. Charming, but not essential.

*** **A Milanese Story / Animal Dance** Collectables 6253. 1–7/62.
A brief film score, and an encounter with Albert Mangelsdorff (*tb*), on which Lewis definitely plays second fiddle.

*** **Mirjana** Black & Blue 933-2. 7/78.
A Paris trio with George Duvivier (*b*), Oliver Jackson (*d*) and a guest spot for Christian Escoudé (*g*).

Meade Lux Lewis (1905–64)

PIANO, CELESTE, HARPSICHORD

The Chicagoan Lewis created a signature-piece in 'Honky Tonk Train Blues' and his teaming with Albert Ammons and Pete Johnson at the 1938 Spirituals To Swing concert at Carnegie Hall started a craze for boogie-woogie.

CORE COLLECTION

**** **Meade Lux Lewis 1927–1939**
Classics 722 *Lewis; Albert Ammons, Pete Johnson (p).* 12/27–1/39.
Lewis encapsulated his contribution to jazz in his first three minutes as a soloist with his 1927 Paramount record of 'Honky Tonk Train Blues'. He recorded it again at his second session, and again at his fourth. All three are on this CD, along with 15 other variations on the blues and boogie-woogie. His signature-piece remains a marvellous evocation of a locomotive rhythm, perfectly balanced through all its variations, and if he became tired of it his listeners never did, though they overlooked equally good music. His 1936 session for Decca includes two extraordinary pieces on celeste, 'I'm In The Mood For Love' and 'Celeste Blues', and his 1939 session for Blue Note – which supplied the first Blue Note issue, 'Melancholy' and 'Solitude' – opens with a five-part investigation of 'The Blues', all rejected at the time but a remarkable sequence, at least as personal and imaginative as his train pieces. The sound on the CD is poor, but the music is marvellous.

***(*) **Meade Lux Lewis 1939–1941** Classics 743 *Lewis; J. C. Higginbotham (tb); Albert Ammons (p); Teddy Bunn (g); Johnny Williams (b); Big Sid Catlett (d).* 1/39–9/41.
*** **Meade Lux Lewis 1941–1944** Classics 841 *Lewis (p, cel, hpd solo).* 4/41–8/44.
*** **Meade Lux Lewis 1946-1954** Classics 1401 *Lewis; Israel Crosby (b); Frank Williams, Louie Bellson (d).* 2/46–6/54.
(*) **The Blues Piano Artistry Of Meade Lux Lewis Original Jazz Classics OJC 1759 *Lewis (p solo).* 11/61.
There's a modest decline on Classics 743: the 1940 version of 'Honky Tonk Train Blues' goes off at a faintly ludicrous tempo, and some of Lewis's boogie pieces end up as all the same. But three duets with Ammons and the rest of the Blue Note session tracks offer rewards, while the 1939 Solo Art session is mostly at a slow tempo and spotlights Lewis the bluesman to stunning effect.

That disc ends on two nutty harpsichord solos, and the next one starts with the other two from the same session. A single V-Disc finds Lewis playing piano and celeste simultaneously on 'Doll House Boogie' before nine tracks cut at a date for the Asch label. Again, the fast pieces suggest a sinking into cliché, but there are still some startling things, notably 'Denapas Parade' and above all the previously rejected 'Special No. One', with its melody carried in the left hand. There is yet another 'Honky Tonk Train', taken at a farcical pace. He must have been fed up with it.

Classics 1401 begins with four pieces from a JATP concert, ending in yet another overheated 'Honky Tonk'. Next are the nine titles he made with Crosby and Williams for Atlantic in 1954, and six with Bellson from a 1954 date for Granz. The Atlantic session has him paying homage to other blues and boogie masters by covering their pieces, and he does it capably enough, especially on the blues numbers. But the later date finds him strangely distracted, and misfingering.

His 1961 Riverside session wasn't a milestone or a major rediscovery. Lewis had clearly grown tired of his own work over the years, and this group of remakes is done professionally, without much joy.

Also, in brief:

*** **Gliding From Glendale To Chicago** / *** **Barrel House Piano**
Jasmine JASCD417 2CD / 2536. N.D.
Two good selections, with good notes by the erudite Chas Hall.

Ramsey Lewis (born 1935)

PIANO, KEYBOARDS

Like George Benson, Lewis's genuine jazz gift has been periodically eclipsed by commercial success. The Chicagoan has a deft and understated touch at the keyboard.

*** **Down To Earth** Verve 538329-2 *Lewis; Eldee Young (b); Red Holt (d).* 58.
(*) **Sound Of Christmas Verve 986277-8 *As above, except add strings, conducted by Abe Meltzer.* 60–61.
***(*) **In Person, 1960–1967** / ***(*) **The In Crowd** Chess 051 814 2 2CD / CHD 9185 *As above, except add Cleveland Eaton (b); Maurice White (d).* 60–67; 5/65.
Ramsey's million-seller, *The In Crowd*, is a remarkable record that still repays listening. Unfortunately, most of his latter-day material is drab, formulaic funk, sounding like a Herbie Hancock project gone disastrously wrong. These early records are now hard to place when heard out of context. There is already more than a hint of the smoothed-out funk of later years, and a tendency to build in big show-stopping tunes, like the *Spartacus* theme, or else current pop ('Hang On Sloopy'); apart from the characteristic attack, it might be Ahmad Jamal. Lewis's happy-clappy soul-jazz

is less harmonically resonant, but the connection is there.

The *de rigueur* Christmas album is perfectly jolly, though there's too much of the strings, but these old tunes are standards *in excelsis.*

The gospel roots are most clearly heard on the well-named *Down To Earth.* 'Sometimes I Feel Like A Motherless Child' is played with genuine feeling, and there are moments on the live discs when pomp and 'style' are put aside to permit some unalloyed improvisation. 'Django' is splendid and 'Come Sunday', with its unexpected harmonic shifts, could hardly be bettered.

***(*) **Another Voyage** Verve 986257-4 *Lewis; Cleveland Eaton (b); Maurice White (d).* 5/69.
A considerable chart success at the time and still very listenable on this 2004 reissue. 'If You've Got It, Flaunt It' bookends the set, and there are terrific versions of Eddie Harris's 'Bold And Black' and Stevie Wonder's 'My Cherie Amour'. *Maiden Voyage* is still deleted, so the title doesn't really make sense.

*** **Classic Encounter** Columbia MK 42661 *Lewis; Bill Dickens (b); Frank Donaldson (d); Philharmonia Orchestra.* 88.
Easy to dismiss as mere mood-music, this orchestral 'encounter' is slightly edgier and less formulaic than expected. James Mack's orchestral arrangements are full and unctuous, but interesting things start to happen when orchestra and trio get together. A version of the 17th-century William Byrd's 'Earl of Salisbury Pavan' is an astonishing *tour de force* and almost sounds like some lost rarity of Latin jazz. A version of Johnny Mandel's 'Time For Love' is very strong, as is 'Spiritual', on which Ramsey finally lets loose his cool, gospelly sound.

*** **Meant To Be** Narada 50774 *Lewis; Larry Gray (b); Ernie Adams (d); Nancy Wilson (v).* 01.
(*) **Simple Pleasures Narada 80487 *Lewis; Orbert Davis (t); Kirk Tracy (tb); Steve Eisen (ts, f); Llew Matthews (ky); Henry Johnson (g); Larry Gray (b); Joyce Leon Jr (d); Alejo Poveda (perc); Nancy Wilson (v).* 7/03.
*** **Time Flies** Narada 76895 *Lewis; Larry Gray (b); Leon Joyce Jr (d, perc); Chicago Gospel Voices.* 04.
***(*) **With One Voice** Narada *As above, except add Sanctuary Choir of J. W. James Memorial A.M.E. Church.* 5 & 6/05.
Ramsey and Nancy had recorded together back in the mid-'80s, an album called *Two Of Us*, and met again at the Ravinia Festival, which Lewis directs. These two sets pick up where that left off. Apparently, the session for *Meant To Be* was to have been recorded on September 11. Whatever impact the events of that day had on the postponed session, it emerges as slick and as unproblematic as ever.

Van Morrison's 'Moondance' is a jazz favourite and in no way strains the credibility of the set. Blossom Dearie's 'Peel Me A Grape' is a more unexpected inclusion but it's over quickly. The Hague–Sherman 'Did I Ever Really Live' is a surprise, rarely covered and done here with a melting melancholy, but for the most part this is a rather forgettable set, lacking in substance and too dependent on unfamiliar material, including four of Lewis's own compositions; he may like to believe they are repertory pieces, but they fall some way short of that.

The second album isn't nearly as good. Wilson's approach to the pop idiom of Debarge's 'All This Love' shows her years. The slower tunes are more satisfactory: 'Give Me Something Real' and an unusual reading of 'God Bless The Child' are the tracks to savour. Llew Matthews's horn arrangements are intrusive and frankly dull.

Time Flies is frankly nostalgic, or opportunistic, with new versions of both 'The In Crowd' and 'Wade In The Water', arranged by Ramsey's son Frayne. There's an interesting opening track, an arrangement of the Allegretto from Brahms's Third Symphony, but not much else strikes one as particularly adventurous. Lewis's sister is a pastor, and her church choir is featured on *With One Voice*, which takes Ramsey back to his gospel roots. It sounds contrived and unspontaneous, as was perhaps inevitable, but the singing is uplifting and the group performs well.

Also, in brief:

*** **Ramsey Lewis's Finest Hour** Verve 543763. 56–67.
A generous introduction to Lewis's most familiar recordings – 'The In Crowd', 'Hi Heel Sneakers', 'Wade In The Water' – without breaking the bank.

(*) **Upendo Ni Pamoja Collectables 6691. 72.
Originally for Columbia, and pretty much of its time. A version of *Concierto de Aranjuez* and the long title-track take up much of the space.

** **Funky Serenity** Collectables 6869. 73.
Produced by Teo Macero. Includes a cover of the Moody Blues' smoocher 'Nights In White Satin', but redeemed by an upbeat 'Betcha By Golly Wow!'.

(*) **Appassionata Narada 47996. 99.
A partial return to form, but there's too much showbiz in these classical covers.

Ted Lewis (1890–1971)

CLARINET, VOICE, BANDLEADER

A vaudevillian who broke into jazz when he began playing clarinet with Earl Fuller's Famous Jazz Band in 1917. He ran a hugely popular dance band throughout the '20s, with many important sidemen in its ranks. His own clarinet-playing and singing, though, remained in the realm of vaudeville. He continued to tour almost until his death.

***(*) **The Jazzworthy Ted Lewis** Retrieval RTR 79014 *Lewis; Muggsy Spanier (c); Dave Klein, Manny Klein, Red Nichols (t); George Brunies (tb, kz); Harry Raderman, Sammy Blank (tb); Benny Goodman, Rod Cless (cl, as); Frank Teschemacher, Donald 'Slats' Long (cl, ts); Jimmy Dorsey (cl, as, bs); Hymie Wolfson (ts); Louis Martin (bs); Sol Klein, Sam Shapiro (vn); Fats Waller (p, v); Jack Aaronson (p); Tony Girardi (g); Jimmy Moore (b); Bob Escamilla, Harry Barth (tba); John Lucas, Rudy Van Gelder (d); The Four Dusty Travellers, The Bachelors (v).* 8/29–7/33.
*** **Is Everybody Happy?** Naxos 8.120770 *Similar to above.* 9/23–1/31.
The title of the Retrieval set will raise a smile among those who know Lewis's work; he is unfortunately remembered as much for Eddie Condon's remark – 'Lewis could make the clarinet talk, and usually it said "put me back in the case"' – as for his merits as bandleader. The hammiest of showmen, he nevertheless ran a very fine dance band throughout the '20s and early '30s, and there are numerous great spots for the heavyweight names listed in the personnel – Spanier is magnificent on 'Lonesome Road' and 'Aunt Hagar's Blues'. This compilation cherrypicks the best of Lewis's later Columbia sessions, up until his final date in July 1933, the very rare (and surprisingly fine) 'Here You Come With

Love'. The four tracks where Waller sat in with the band are here; George Brunies lets rip on kazoo on 'San'; and Ted himself is, for all his egregious mannerisms, not too hard to take when there's good music around him. The new Naxos set is a more characteristic selection of Lewis's music, and to that extent of less interest for jazz listeners, but there are still notable pieces such as his 1928 version of Jelly Roll Morton's 'Jungle Blues' and an amusingly depraved 'St Louis Blues'.

Vic Lewis (born 1919)

BANDLEADER, GUITAR

Played in London clubs in the '30s and worked in the USA before RAF service. Formed a Kenton-styled big band in the '40s, but later moved into management, though he continued to record with famous names.

***** New York Jazzmen And Jam Session** Upbeat Jazz URCD192 *Lewis, Bobby Hackett (c, g); Billy Jones, Jake Koven (t); George Chisholm, Brad Gowans (tb); Bernie Billings, Joe Gudice (ts); Ernie Caceres (bs); Johnny Mince, Pee Wee Russell (cl); Dave Bowman, Dick Katz (p); Eddie Condon (g); Charlie Short (b); Jack Parnell (d); Zutty Singleton (d, v); Josie Carole (v).* 10/38, 2/44.

****(*) Singin' The Blues** Upbeat URCD 163 *Lewis; Billy Riddick (t, mel); Laddie Busby (tb); Ronnie Chamberlain (ss, as); Derek Hawkins, Cliff Townsend (as, cl); Dick Katz (p); Charlie Short, Lou Nussbaum, Bert Howard (b); Jack Parnell (d).* 2/44–6/45.

Vic Lewis is one of the great fixers of modern music. In the '60s, he was involved in the company out of which Brian Epstein managed the Beatles and Cilla Black, so it's no surprise to find him a prime mover in 'the first time a British jazzman recorded with American musicians in an informal setting'.

Rejecting the family jewellery firm, Vic took the *Queen Mary* Stateside and immediately started sitting in on his favoured four-string guitar every chance he got. Taped privately at the Baldwin company's New York studio, the 5 October session is a showcase for the Chicagoans Vic so much admired. His idol Condon was to become a good friend, but the real star of the session is Hackett's lyrical trumpet; its opening statement on 'New York Blues' is as clear and open-hearted as anything he ever did. The next track is more of an oddity, with Bobby switching to Vic's guitar for 'Hackett Picking Blues', vocal by Singleton, whose cowbell accents are another delightful aspect of the date. Marsala breezed in late, but makes his tentative mark on 'Sugar' and a more substantial contribution to 'Baby, Won't You Please Come Home' (sung by Vic) and 'Keep Smiling at Trouble'.

Vic was in Texas for the next couple of weeks, but when he got back from his godmother's, he brokered another session, this time with saxophones and the peerless Pee Wee Russell on clarinet. His solo on 'Basin Street Blues' is a brilliant piece of harmonic sleight of hand. Hackett is in Bix mode throughout, sharper and more plangent than a fortnight before. Condon's laconic introduction – 'Tally ho!' – to a parody of the Original Dixieland Jazz Band's 'Tiger Rag' suggests that the hooch Vic brought along to the session might already have been sampled, and 'Leader's Headache Blues' implies it was just one of several in Vic's luggage.

Dave Bennett's meticulous remastering has restored the sessions' freshness and spontaneity. 'Early Rising Blues' was badly degraded and is included only as a footnote, alongside a brief test recording of 'Hackett Picking Blues'.

The 1944 dates were made by co-leaders Vic and Jack Parnell, who are also featured on Upbeat's *Singin' The Blues*. The special guests in wartime London were Johnny Mince and three fellow Americans lured from the morale-boosting *This Is The Army* at the Palladium. The clarinettist's 'Johnny Idea' is a high-point of a delightful session, though Gudice's solo on 'Ain't Misbehavin'' is also wonderful. Slight as his contribution is by comparison, the date is also a reminder of just how great a player dear old George Chisholm was, lithe and mellow by turns. The Scotsman's ensemble work is pitch-perfect and his solo fills full of meat and matter.

***** Mulligan's Music / Progressive Jazz** Vocalion CDLF 8103 *Vic Lewis Orchestra.* 54–55.

These were the sessions by which Lewis made aspects of Gerry Mulligan's and, on the second set, Stan Kenton's music popular in Britain. They're part of an ambitious reissue of Lewis material on the Vocalion imprint. Tubby Hayes is the obvious star turn on these former Decca recordings but it's the writing and Mulligan's own original arrangements which are impressive and make the music worthwhile.

***** Tea Break / Back Again / Jazz From Two Sides** Vocalion CDLF 8128 *Vic Lewis Orchestra.* 59, 84, 85.

A much bigger chronological spread here, but again the ensemble is a virtual who's who of British jazz over two generations, and the playing and arrangements are crisp and to the point, with some fine soloing.

***** Shake Down The Stars / *** Me & You! / *** The Golden Years** Candid CCD79526 / 79739 / 79754 *Andy Martin (tb); Bob Cooper (ts); Bill Perkins (ts, bs, ss, cl, f); Mike Lang (p); Joe DiBartolo (b); Paul Kreibich (d).* 4/92, 93, 94.

***** A Celebration Of West Coast Jazz** Candid CCD 7971/2 *Steve Huffstetter (t, flhn); Andy Martin, Charlie Lopez, Alex Eyles, Bob McCheskie (tb); Don Shelton (as, cl, picc, f); Bill Perkins (f, cl, as, ts, bs); Bob Cooper (ts, cl, f); Bob Efford (bs, ob, ts, cl); Jack Nimitz (bs, bcl); Clare Fischer, Christian Jacob, Frank Strazzeri (p); John Leitham, Tom Worthington (b); Paul Kreibich, Bob Leatherbarrow (d); Sue Raney (v).* 4/93, 2/94.

***** With Love To Gerry** Sea Breeze 3051 *Bob Summers (t); Andy Martin, Bob McChesney (tb); Christian Jacob (p); Trey Henry (b); Ray Brinker (d).* 95.

Vic's comeback project was the West Coast All Stars. As always, his role on this project – beyond having his picture taken – is strictly backroom. Even arranging and co-production credits have to be regarded with some scepticism. He does, though, manage to persuade top-flight players to turn out and record for the same rates as session-men, which implies a gift of the gab if nothing else.

Shake Down The Stars is attributed to Lewis's favourite songwriter, Jimmy Van Heusen. Among the tracks: 'But Beautiful', 'Here's That Rainy Day', the warhorse 'Polka Dots and Moonbeams', 'I Thought About You' and the title-track. Lewis had himself once turned to trombone, so featuring Martin on every track except 'I'll Only Miss Her' (a welcome outing for the stalwart Cooper) smacks of surrogacy or wishful thinking. Martin has a nice old-fashioned sound and isn't troubled by too many fancy ideas.

Celebration marked Lewis's own 75th birthday. The box contains two sessions, a year apart. Given that the band on the very first All Stars date included Shorty Rogers, Bud Shank, Laurindo Almeida, Victor Feldman and Shelly Manne, it might be thought that we have drifted into a Silver Age. The silvery quality of Perkins's flute-playing only serves to underline that. Everything is bright and polished, very clean-edged and uninvolving. Martin's solos are increasingly routine, and only Perkins continues to put in some emotion. Bob Summers has a prominent feature on 'Go Home', one of the strongest tracks on the Mulligan tribute – he's in the unusual position of being partnered by two trombones and no saxophones – which features arrangements by Holman, Brookmeyer and Albam, and includes a lovely first recording of Jeru's 'I Heard The Shadows Dancing'.

Also, in brief:

** **Colours** Vocalion CDLF 8112. 77.
With the Royal Philharmonic Orchestra. Includes 'Russian Suite' and 'Romance For Violin'.

** **Play Bill Holman** Candid CCD 79535. 8/89, 3/93.
Messy and offhand. Dudley Moore (*p*) played better solos in the middle of comedy programmes, but at least he sounds as if he's enjoying himself.

Victor Lewis

DRUMS

His parents were touring musicians; he has the same nomadic adaptability.

*** **Family Portrait** Audioquest 1010 *Lewis; John Stubblefield (ss, ts); Eduardo Simon (p); Cecil McBee (b); Don Alias, Jumma Santos (perc); Pamela Watson, Bobby Watson, Yvonne Hatchet, Shani Phillpotts, Michael Moses, Melissa Thomas, Thomas Raymond Cruz (v).* 11–12/92.
***(*) **Know It Today, Know It Tomorrow** Red RR 123255 2 *Lewis; Eddie Henderson (t, flhn); Seamus Blake (ts); Eduardo Simon (p); Christian McBride (b).* 4/92.
A few Lewis themes have turned up on other people's dates. These sessions give him more opportunity to show off his skills as a composer. The Audioquest album is obscured by an ambitious game-plan, with massed voices on three tracks and very dense percussion. Stubblefield is authoritative and Simon's Herbie Hancock touches make modest waves. The second record is less self-consciously striving and more detailed and meticulous. A showcase for the youthful Blake, who's very affecting on the mournful 'The Loss Of A Moment'. Lewis features himself on 'Swamp Dog' and that's about it. Henderson is an intermittent presence.

Bernd Lhotzky

PIANO

German traditionalist, well versed in swing and stride.

***(*) **Piano Portrait** Arbors ARCD 19322 *Lhotzky (p solo).* 7/05.
Two dozen very familiar standards and jazz pieces, played on an immaculate piano by a conservatively minded German virtuoso won't warm the cockles of every heart, but Lhotzky's technique is superb, he has a real feeling for this music, and if it's acoustically pristine, wouldn't Willie 'The Lion' Smith and Fats Waller have given their right arms for that? Nothing is embellished and only 'I Cover The Waterfront' and 'Jitterbug Waltz' reach four minutes. But it's a great recital.

Steuart Liebig

BASS

Bass guitarist based in California and recording in the Nine Winds community of West Coast improvisers and free-bop players.

*** **Hommages Obliques** Nine Winds NWCD 0158 *Liebig; John Fumo (t, flhn); Jeff Gauthier (vn); Jeff McCutchen (d).* 5/93.
***(*) **Lingua Obscura** / *** **Pienso Oculto** Nine Winds NWCD 0173 / 0191 *As above, except Dan Morris (d) replaces McCutchen.* 5/95, 2/97.
***(*) **No Train** / ***(*) **Antipodes** Cadence CJR 1086 / 1129 *Liebig; Vinny Golia (ss, bs); Billy Mintz (d).* 8/97, 6/00.
(*) **Quicksilver PfMentum 023 *Liebig; Ellen Burr (f); Jeff Gauthier (vn); Jeanette Kangas (perc).* 4/02.
***(*) **Pomegranate** Cryptogramophone 109 *Liebig; John Fumo (t); Scott Ray (tb); Tom Varner (frhn); Vinny Golia (reeds); Ellen Burr (f); Nels Cline (g); Mark Dresser (b); Alex Cline (d).* 03.
Steuart Liebig plays what he calls ContraBassGuitars, getting a fluid, melodious sound that has air as well as boom. Quartetto Stig presents many opportunities for the musicians (Morris replaced the late McCutchen) to play within structure while still getting good improvising space. Liebig's compositions mix brief pieces with what are in some cases hugely long tracks, such as 'Commedia' and 'Overcoming Goingunder', which seem to touch on all sorts of stylistic bases. *Lingua Obscura* is the highlight: 'Plums And Apricots Falling From The Sky' shows what they can do in miniature, and the laments of 'Nef' and 'Coda', written for McCutchen, are played with great feeling.

No Train is more of a free-jazz blowout, with veterans Golia and Mintz digging in alongside. With Golia concentrating on baritone for much of the way, the music has a great rumbling feel that should blow away a few cobwebs as it goes. Fine and hard-headed virtuosity. There's a fine return match on *Antipodes*. The long track at the centre of the record is an outstanding blow for Golia at his most Trane-like on soprano (he brings the contra-alto clarinet along this time, too). Liebig adds some strange electronics.

There isn't enough strangeness on *Quicksilver*, which has a polite, almost academic quality. A long discontinuous suite with some unrelated material tacked on at the end, it isn't a compelling structure. With a dramatically enlarged ensemble and a more confident mixture of original and brought-in composition (Dresser shines in this), *Pomegranate* is a huge improvement and a genuinely exciting record.

David Liebman (born 1946)

TENOR AND SOPRANO SAXOPHONES, FLUTES

He studied with Lennie Tristano and Charles Lloyd and worked with Miles Davis. (Co-)founded Lookout Farm and Quest. For a time, he abandoned tenor saxophone in favour of the soprano.

[illegible]

**** **Drum Ode**
ECM 159493-2 *Liebman; Richie Beirach (p); John Abercrombie (g); Gene Perla (b); Bob Moses (d); Badal Roy, Collin Walcott (tabla); Steven Satten, Patato Valdez (perc); Elena Steinberg (v).* 5/74.
Liebman was still part of Miles Davis's band when he recorded this remarkable album, and the influence of Miles's extended

percussion sections is evident in the augmented percussion and the free-form vamps and quasi-modal heads. *Drum Ode* is one of the classics of the early ECM catalogue. Where many recordings of this kind are simply loose confederations of session-players, Liebman was wise enough to recruit percussionists who were already or would be shortly stars in their own right: Moses, Walcott, Roy, Altschul would all be significant recording stars. The result is an album with an almost orchestral unity and complexity. One hears individual voices rising and falling in an impeccably choreographed mix, with his own Coltrane-influenced saxophone at the centre.

**** **Double Edge** Storyville STCD 4091 *Liebman; Richie Beirach (p). 4/85.*
Liebman's approach to an obvious-looking set of standards – 'Naima', 'Lover Man', 'Round Midnight', 'On Green Dolphin Street' – is unlikely to attract conservatives. It's the very lushness of Beirach's chording and the frequent but almost subliminal displacements of the rhythmic pattern that cue Liebman for his more adventurous explorations. On 'Naima', he moves outside the chords; on 'Green Dolphin Street' he all but ignores them. Throughout, he sounds quizzical, as if reading from an early and much-revised manuscript of the tune. Liebman at his best.

*** **The Tree** Soul Note 121195 *Liebman (ss solo). 4/90.*
It's one of the paradoxes of Liebman's career that an improviser who has put such emphasis on collective improvisation and non-hierarchical musical tradition should so frequently evoke solitariness. *The Tree* is for unaugmented soprano saxophone, with no overdubs. Liebman solemnly intones, 'Roots – take one,' gradually building up his image of jazz tradition as a vegetative organism with taproots and trunk representing origins and mainstays, giving way to branches and twigs, and finally the transitory leaves of fashion. Palindromic in structure, the second takes occur in mirror order, leading back to the roots. It's simple and direct, and the mimetic references – wind, mainly – are logical and unintrusive. Liebman's sound is vocalized in a touchingly humane way.

***(*) **Classic Ballads** Candid CCD 79512 *Liebman; Vic Juris (g); Steve Gilmore (b). 12/90, 1/91.*
**** **Setting The Standard** Red RR 123253 *Liebman; Mulgrew Miller (p); Rufus Reid (b); Victor Lewis (d). 5/92.*
The ballads album is dedicated to Liebman's mother-in-law, Natalie Visentin. She chose songs that she loved in her teens. Liebman plays them pretty straight but does introduce material from outside the basic sequence; it sounds like romantic bebop. Juris is used as a second lead as well as a harmony instrument, which means that Gilmore is also called into play as an accompanist. That's clearly the case on 'Angel Eyes' and 'If I Should Lose You', the two most developed tracks.

Setting The Standard is played pretty straight, too. Miller has the same rolling, harmonically dense quality that McCoy Tyner brought to the Coltrane quartet ('Grand Central Station' is a nod in that direction) and he pulls Liebman along insistently. Liebman's tendency to play in fixed metres is less evident with a rhythm section as probing as this; his phrasing and dynamics here are quite varied.

***(*) **Joy** Candid CCD 79531 *Liebman; James Madison University Jazz Orchestra, Harrisonburg, VA. 3/92.*
In the later '80s, Liebman became much obsessed with the legacy of Coltrane. He'd already made one tribute album. *Joy* was recorded just after what would have been Coltrane's 65th birthday. It's an altogether more positive and coherent session, backed by a forward-looking and competent campus jazz orchestra. Saxophonist Gunnar Mossblad directs and shares some solo responsibilities, playing Mayan flute on 'India' alongside Dave's subcontinental one. There are prominent roles for orchestra members, but Liebman, who doubles on ethnic flute, more or less surrenders himself to the music, playing unaffectedly in a lower register than normal. The recording, made by the Multitrack Recording Class, is first rate and puts a good many so-called professional efforts to shame.

**** **Voyage** Evidence ECD 22157 *Liebman; Vic Juris (g); Phil Markowitz (p, ky); Tony Marino (b); Jamey Haddad (d); Café (perc). 5/95.*
This is the best of this group's records. It features a couple of superb Liebman originals, including 'The Gravel And The Bird' for soprano and piano, apparently written after Dave visited the site of Dachau, and the superb 'When To Love', one of his most impressive and also most joyous compositions. There are also versions of Hancock's 'Maiden Voyage' and Coltrane's 'The Drum Thing', which he plays on wooden flute.

*** **John Coltrane's Meditations** Arkadia 71042 *Liebman; Tiger Okoshi (t); Caris Visentin (ob); Phil Markowitz (ky); Vic Juris (g); Cecil McBee, Tony Marino (b); Jamey Haddad, Billy Hart (d). 12/95.*
How brave it was to go back to Trane's classic album with a very different instrumentation, one that included brass, an extra woodwind, guitar and electric keys, as well as doubled-up bass and drums. The result is faithful to the spirit of the original tracks. 'The Father And The Son And The Holy Ghost', 'Compassion', 'Love' and the somewhat shorter but climactic 'Consequences' and 'Serenity' are integrated even more than on the original record, and Liebman, admittedly with the benefit of hindsight and long exposure to Coltrane's music, is able to import themes and ideas from one track to another, underlining the coherence of the project.

***(*) **Return Of The Tenor / Standards** DoubleTime Records DTRCD 109 *Liebman; Phil Markowitz (p); Vic Juris (g); Tony Marino (b); Jamey Haddad (perc). 1/96.*
Liebman put away his tenor because he wasn't sure there was anywhere to go in the 'post-Coltrane' idiom he had been identified with. Returning to it brings a new simplicity and rawness to his sound, and a programme of familiar tunes – 'All The Things You Are', 'Summertime', 'Yesterdays', 'There Will Never Be Another You', and so on – encourages him to play with a minimum of embellishment and a refreshingly straightforward attack. The band is nothing exceptional. Markowitz is amiable, leaving much of the straight rhythmic work to Juris. Bass and drums don't so much drive things along as punctuate and sustain the beat. It's left to Liebman himself to provide the surface interest and the deeper ideas.

***(*) **Monk's Mood** Double Time 154 *Liebman; Eddie Gomez (b); Adam Nussbaum (d). 98.*
Wonderfully pared down and spacious, these 11 Thelonious Monk compositions are both entirely idiomatic and entirely recast. The set is bracketed by two cleverly differentiated versions of 'Monk's Mood', but the outstanding performance is the leader's tenor solo on 'Gallop's Gallop'. Gomez is in stunning form throughout, and the duet version of 'Monk's Mood' is hijacked by the bassist. Also included are 'Introspection', 'Nutty', 'Skippy' and a revelatory account of 'Ugly Beauty' which should become a standard study-piece for all Monk students.

****** Colors** hatOLOGY 600 *Liebman (ts solo).* 02.

There are handsome tributes from both Joe Lovano and Michael Brecker among the liner-notes to this remarkable solo project, further evidence of Liebman's standing with saxophone-players. This companion piece to his solo soprano work reveals a very different Liebman, muscular, full-voiced, playing to a sometimes dark inner rhythm. These are not virtuosic performances in the sense that they display extended or radical technique; they are, however, supremely complex in tonality and emotional timbre as Liebman explores the synaesthetic associations of colour. Hard, strong and irreducible music.

***** Different But The Same** hatOLOGY 615 *Liebman; Ellery Eskelin (ts); Tony Marino (b); Jim Black (d).* 03.

Eskelin was a student for a while and Black is said to remind the saxophonist of his old comrade-in-arms Bob Moses, so there's an amicable and sympathetic air about this from the beginning. Liebman and Eskelin actually sound quite similar once the temperature goes up, which makes for some interesting cross-talk.

*****(*) Conversation** Sunnyside 1112 *Liebman; Caris Visentin (ob, eng hn); Vic Juris (g); Tony Marino (b); Marko Marcinko (d).* 9/03.

Most of the tunes are relatively short, but when this band has a chance to stretch out, as it does on 'Anubis', it's obvious what a sympathetic and responsive group Dave has recruited. The presence of Visentin may evoke memories of Oregon, but so much the better if it does. The following 'Soft Spoken' is almost as good, a clever idea played out at modest length as most of these compositions are; many another player would have spun out these pieces mercilessly. Liebman's soprano work has rarely been more precise and evocative. His phrasing on 'Snow Day' is delightful.

***** Beyond The Line** Omnitone 2204 *Liebman; Pat Dorian, Laurie Frink, Bill Warfield (t); Dave Ballou (t, flhn); Sam Burtis, Jeff Nelson, Scott Reeves (tb); Gunnar Mossblad (ss, as); Dave Reikenberg (ss, as, cl, f); Jay Brandford (as, cl, f); Tim Ries (ts); Chris Karlic (bs, bcl, f); Jim Ridl (p, syn); Vic Juris (g); Tony Marino (b); Marko Marcinko (d, perc).* 9/03.

***** The Seasons Reflected** Soul Note 121324 *Liebman; Gunnar Mossblad, Tom Christensen, Dave Reikenberg, Steve Wilson (sax); Chris Hanning (perc).* 03.

So much of Liebman's output has been either solo or in small groupings that it's hard to imagine – let alone hear – him working in a larger ensemble, even when he is the main soloist. The big band here is arranged by Gunnar Mossblad, and right from the start of 'Hiroshima Memorial' you know you're in the presence of something big and powerful, in terms of composition, arrangement and playing. 'Sing, Sing, Sing' and 'Done With Restraint' are equally good, and there are plenty of fine solo features from the other players: Juris, Ries and Ridl most effectively. The whole package works just fine, though it might take you a moment or two to recalibrate and work out who the front-man is. He sounds tougher and more free-blowing here than usual.

The Manhattan Saxophone Ensemble, run by old friend and collaborator Mossblad, joins him on *The Seasons Reflected*, which takes ideas from the earlier *Seasons* record and explores them through a more complex prism.

****** The Distance Runner** hatOLOGY 628 *Liebman (ss, ts, wood f solo).* 8/04.

Though Liebman has recorded solo records quite often, this is his first unaccompanied concert. Or, at any rate, almost unaccompanied, for there is a highly effective tape backing – himself overdubbed in four saxophone parts – to 'Time Immemorial'. For the most part, though, this is one man and his horn(s), playing beautifully and with rare feeling. Much of the material is at first reading familiar: from *The Loneliness Of A Long Distance Runner* (here turned into a threnody for Steve Lacy), from *Colors* (a beautiful amalgam of 'Red', 'Gray' and 'Yellow') and *The Tree* ('Roots', 'Limbs', 'Branches'). In all three cases, though, the material is not much more than a starting-point for some highly concentrated but by no means dense improvisation. 'Mother, Father' deploys wood flute very effectively, but Liebman gets the greatest impact from his tenor, once again central to his playing vocabulary. His tone and attack on 'Colors' is exemplary, as it is on the closing 'Peace On Earth', a nod to late-period John Coltrane. There's another, less expected, tribute as well, a delicious and craftily reshaped version of Bechet's soprano classic 'Petite Fleur'. All in all, a beautiful record, strongly recommended to anyone who hasn't yet sampled Liebman's solo playing.

*****(*) We Three – Three For All** Challenge 70130 *Liebman; Steve Swallow (b); Adam Nussbaum (d).* 5/05.

As the group title suggests, this is a triumvirate of equals, with a rigorous democracy in the improvising language. There is, perhaps, too much thoughtfulness in the playing and, equally arguably, too much mutual understanding. Often the improvisations sound slightly pat and prepared, impressive for their intelligence but lacking a spark of immediacy. Liebman plays all his main horns, modulating his approach considerably on each. His sound has never been better or more magisterial. The same goes for Swallow, who is magnificent on his own 'Up And Adam' and 'The Start Of Something Small'. Liebman takes honours with 'The Jewish Warrior' and Nussbaum reminds us he's a very decent composer with the deceptively complex 'We 3' and 'BTU'. Eleven tracks packed onto the CD, so nothing gets much of a workout and leaves us with that familiar feeling of wanting to hear this group stretch out live.

****** Back On The Corner** Tone Center 40532 *Liebman; Vic Juris, Mike Stern (g); Anthony Jackson, Tony Marino (b); Marko Marcinko (d).* 6/06.

The title is an obvious echo of Lieb's tenure with Miles Davis and the set reflects that in a fresh and inventive way. There are a couple of Miles themes in the mix, notably 'Ife' but also 'Black Satin', while the rest seems to be more of an attempt to capture something of Miles's recording method. There are interludes for most of the instruments and the work seems to have emerged with what sounds like great spontaneity, though one can assume that the leader knew exactly what he was doing at every stage. A musician of consummate intelligence, he invests every project with great authority and this is an ideal example of that.

Also, in brief:

***** The Opal Heart** Enja 3065. 2/79.

Fine quartet date with Mike Nock (*p*) featured strongly.

**** The Energy Of The Chance** Heads Up 3005. 88.

A curious piece of work, bordering on New Age soundscaping. It's pleasant enough to listen to, though some will find the floating, synth-washed sound irritating after just a couple of tracks.

***** Nine Again** Red RR 123234. 89.

Franco D'Andrea (*p*) is a less troubled romantic than Richie Beirach (see *Double Edge* above), but he's well up to Liebman's by now almost routine respraying of standards.

*****(*) Mosaic Select: Dave Liebman & Richie Beirach** Mosaic Select 12. 76–91.
Despite the heading, not just a compilation of duos, but live material covering a decade and a half from Lookout Farm days to the beginning of the '90s and from adventurous fusion to Dave's later, highly individual style. Some cuts outstay their welcome, but an essential text for fans.

****(*) Besame Mucho** Red RR 123260. 3/93.
A not particularly successful Latin project.

***** Songs For My Daughter** Soul Note 121295. 5/94.
Liebman's lute-playing and Vic Juris's articulate guitar provide the main focus.

***** Time Immemorial** Enja 9389. 11/97.
Liebman improvises across acoustic environments created by virtuoso engineer Walter Quintus. Too little straight saxophone-playing, and a lot of extended technique and deconstruction; very dense, very detailed but also very involving.

***** Elements: Water** Arkadia Jazz 71043. 98.
Meditations on the primal elements. We're not sure where the other three are.

***** The Unknown Jobim** Global Music GMNJ 0501. 11/99.
A debut release by the label, this really does work some intriguing changes on the usual Jobim clichés.

*****(*) Liebman Plays Puccini: A Walk In The Clouds** Arkadia Jazz 71044. 9/01.
A fascinating project. 'Un bel di, vedremo', from *Madama Butterfly*, has been used as a jazz standard before, but rarely has there been a more faithful or a more moving rendition. The inclusion of Phil Woods (*as*) in the line-up is a masterstroke.

*****(*) Latin Genesis** Whaling City Sound 013. 01.
An interesting project which takes material from Elvin Jones's *Genesis* album (now deleted) and gives it a Latin – and very rewarding – spin.

***** Bookends** hatOLOGY 587. 3/02.
A long duo set with pianist Marc Copland. The blues basis of 'Impressions' and 'Blue In Green' is subjected to forensic analysis. 'Lester Leaps In' is a revelation, 'In Your Own Sweet Way' sheer delight.

***** Lieb Plays Wilder** Daybreak 75214. 10/03.
Ten Alec Wilder tunes played by Liebman and an unfamiliar group. Intriguing, but rarely engaging.

***** Manhattan Dialogues / *** Vienna Dialogues** Zoho Music 200508 / 200612. 10/04; 10/06.
A mix of improvised and originals and a couple of standards (notably 'The Night Has 1000 Eyes' and 'Round Midnight' on the first record), played in duo with Phil Markowitz and Bobby Avey (*p*) respectively. Slightly overcooked in places but still impressive.

Chris Lightcap (born 1971)

DOUBLE BASS

The Pennsylvanian is an experienced sideman, working with Joe Morris, Anthony Braxton and Cecil Taylor, among others.

***** Lay-Up / ***(*) Bigmouth** Fresh Sound New Talent FSNT 74 / 148 *Lightcap; Tony Malaby, Bill McHenry (ts); Gerald Cleaver (d).* 99; 4/02.
The most obvious model is the pianoless Ornette Coleman group, or maybe the later version with two saxophonists. As if to clinch the connection, Lightcap includes Ornette's 'I Heard It Over The Radio' on the debut album, a mournful and slightly eerie piece that sits well with this group. Other modern groups have experimented with two horns and no harmony instrument, but Lightcap has his own approach, laying down a heavy and very dependable ostinato and basically letting the horns get on with it.

Sometimes the philosophy is more abstract than at other times, but there is plenty of singing and dancing on these albums as well. *Lay-Up* is a very enjoyable record, packed with good writing, some joyous playing and some very thoughtful experiments. *Bigmouth* is a very definite step forward. The opening 'Neptune 66' overturns twin-tenor clichés, and tunes like 'Celebratorial' and the closing 'Music Minus One' are endlessly replayable. A cover of the Beatles' 'Dig A Pony' is less successful.

Terry Lightfoot (born 1935)

CLARINET, ALTO SAXOPHONE, VOICE

Born in Potters Bar; Lightfoot was bandleading by the mid-'50s and became one of the big names during the ensuing trad boom. He weathered the leaner years of the late '60s and '70s, kept a pub, then went back to pro bandleading in the mid-'80s.

***** Tradition In Colour / *** The World Of Trad** Lake LACD 212 / 234 *Various groups.* 57–58.

***** Trad Parade / *** Lightfoot At Lansdowne** Lake LACD 206/ 208 *Lightfoot; New Orleans Jazzmen.* 59–60; 61–62.
Coined by Denis Preston, who produced Jazz Today for Pye and the Lansdowne series for Columbia, the word 'trad' first appeared on the cover of a July 1958 Lightfoot EP featuring Kenny Ball and included here along with the December 1957 'concept' album, Terry's first long-player, which gives the compilation its name. All tracks are named after colours and alongside the obvious ('Mood Indigo', 'My Blue Heaven', Handy's 'Yellow Dog Blues') there is Smith's original 'Green For Danger'. Its inclusion is a strong sign of the group's youthful originality. Terry was one of the youngest bandleaders on the scene, and if he sounds callow on the first couple of tracks, he makes you sit up every time on the later cuts. A fine follow-up to Lake's earlier *Lightfoot At Lansdowne* and *Trad Parade* (Cream fans should note that the Peter Baker drumming on the 1957 LP was their very own Ginger), it's since been complemented by *The World*, which also consists of an original LP plus EP. The Lansdowne material is pretty typical for its time and genre. Lightfoot's an easy, entertaining player who does nothing to scare the horses. This is second-row British trad, but none the worse for that.

Also, in brief:

***** Strictly Traditional** Lake LACD117. 1–2/99.
Infectious good humour and chutzpah. Solid, swinging British trad.

****(*) Mainly Traditional** Lake LACD 155. 4/01.
A rather tame follow-up by the *Strictly* line-up. Some more modern material, though.

Kirk Lightsey (born 1937)

PIANO

A Detroit-school player, gifted as an accompanist and trio leader; he has been a member of The Leaders and The Leaders Trio.

***(*) **Isotope** Criss Cross Criss 1003 *Lightsey; Jesper Lundgaard (b); Eddie Gladden (d). 2/83.*

**** **The Nights Of Bradley's** Sunnyside 1136 *Lightsey; Rufus Reid (b). 1/85.*

*** **Kirk'N'Marcus** Criss Cross 1030 *Lightsey; Marcus Belgrave (t); Jean Toussaint (ts); Santi Debriano (b); Eddie Gladden (d). 12/86.*

*** **From Kirk To Nat** Criss Cross Criss 1050 *Lightsey; Kevin Eubanks (g); Rufus Reid (b). 11/90.*

***(*) **Goodbye Mr Evans** Evidence ECD 22165 *Lightsey; Tibor Elkes (b); Famoudou Don Moye (d). 94.*

Isotope documents a fine trio, with an unexpected 'Oleo', some good Monk stylings, and a fine version of 'Pee Wee'. *Kirk'N'Marcus* was a fine idea, well executed. The Detroit trumpeter immediately registers a presence on the opening 'All My Love', his own composition, and proceeds to dominate proceedings from there. Toussaint has some gentle skirmishes with the leader on his own 'Lower Bridge Level', which has an attractive harmonic originality. Kenny Dorham's lyrical 'Windmill' and bassist Debriano's 'Fixed Wing' help round out a strong set. The resonant duos with Reid document a very happy association for Lightsey. His playing on 'Giant Steps', 'Speak No Evil', Golson's 'From Dream To Dream' and Brubeck's 'In Your Own Sweet Way' is fairly definitive of his style. It's a good record to have if you only want one of Kirk's.

The immediate inspiration for *From Kirk To Nat* is Nat Cole's wartime piano/guitar/bass trio with Oscar Moore and Johnny Miller. One of the most copied of piano and vocal stylists, Cole has rarely been imitated successfully, and Lightsey steers well clear of pastiche. His singing on 'Never Let Me Go' and 'Close Enough For Love' is growly and soft, almost spoken, and it draws something from late Chet Baker. On piano he is already individual enough not to risk unconscious echo, and his firm touch on the opening 'You And The Night And The Music' sets the tone for the whole album. Eubanks presents a useful latter-day version of Moore's single-note runs and softly strummed counter-melodies; it's Rufus Reid who dominates the longest single track, a subtle 'Sophisticated Lady', with a resonant solo that is mixed too loud but which is as purposeful and strongly outlined as anything by Jimmy Blanton.

It's still a very thin discography, but the excellent 1994 date has struggled back into circulation. No Bill Evans material, oddly, but stuff by Brubeck, Eddie Harris and Wayne Shorter (the latter pair in an intriguing medley), Jimmy Heath and others. There's also a Chopin arrangement which swings well. The album title comes from the Phil Woods piece that closes the record. A nice chemistry in the group, with Moye in powerful form away from the Art Ensemble and the little-known Elkes a revelation. Why isn't there more stuff out there?

Abbey Lincoln (born 1930)

VOICE

Worked in California under the name Anna Marie, and began recording. Recorded with Max Roach (her husband, 1962–70), but her career faded in the '70s until a revival of interest in the '80s led to a Verve contract.

(*) **That's Him! Original Jazz Classics OJCCD 085 *Lincoln; Kenny Dorham (t); Sonny Rollins (ts); Wynton Kelly (p); Paul Chambers (b); Max Roach (d). 10/57.*

*** **It's Magic** Original Jazz Classics OJCCD 205 *Lincoln; Kenny Dorham, Art Farmer (t); Curtis Fuller (tb); Benny Golson (ts); Jerome Richardson, Sahib Shihab (bs, f); Wynton Kelly (p); Paul Chambers, Sam Jones (b); Philly Joe Jones (d). 8/58.*

***(*) **Abbey Is Blue** Original Jazz Classics OJCCD 069 *Lincoln; Kenny Dorham, Tommy Turrentine (t); Julian Priester (tb); Stanley Turrentine (ts); Les Spann (g, f); Wynton Kelly, Cedar Walton, Les Wright (p); Bobby Boswell, Sam Jones (b); Philly Joe Jones, Max Roach (d). 59.*

Lincoln's own emancipation proclamation turned her from a conventional club singer into one of the most dramatic and distinctive voices of the day. As she concedes, she owes her creative emancipation to one-time husband Max Roach, with whom she worked on *We Insist! Freedom Now Suite*, but she had recorded under her own name before that.

Never a conventional standards singer, she indicated her individuality and occasionally her disaffection in subtle ironies, subliminal variations and occasional hot blasts of fury. She was both respectful of her material and inclined to manipulate it without mercy or apology. 'Afro Blue' with the Max Roach Sextet on *Abbey Is Blue* is one of her strongest performances at any period, though slightly hectoring in tone. The unaccompanied 'Tender As A Rose' on *That's Him!* is more mannered but, like so many Lincoln performances, succeeds through sheer force of personality. Dorham is one of the most naturally vocal of the bop trumpeters, though it's the still underrated Kelly who carries the day.

*** **Straight Ahead** Candid CCD 79015 *Lincoln; Booker Little (t); Julian Priester (tb); Eric Dolphy (as, bcl, f); Walter Benton, Coleman Hawkins (ts); Mal Waldron (p); Art Davis (b); Max Roach (d); Roger Sanders, Robert Whitley (perc). 2/61.*

A stellar line-up which brought together players from two distinct generations in jazz. If Hawkins was the sole representative of the older gang, he was more than balanced by Little, Priester and Dolphy, who were just beginning to make waves. Lincoln herself isn't quite on top of her game yet; 'expressive' flatting of notes has to be handled with great care if it isn't to sound like incompetence.

Three tracks stand out: 'When Malindy Sings', based on a Paul Laurence Dunbar poem, a vocalization of 'Blue Monk' (made with the composer's blessing), and the raw and responsive 'Retribution', co-written with Priester, which sees her confront her music rather than stand upstage of it.

*** **The World Is Falling Down** Verve 843476-2 *Lincoln; Clark Terry (t); Jerry Dodgion, Jackie McLean (as); Alain Jean-Marie (p); Charlie Haden (b); Billy Higgins (d). 2/90.*

Lincoln guested on Steve Williamson's Verve debut, *A Waltz For Grace*, and everything she did from the turn of the decade seemed to be touched with returning energy. The combination of Terry and McLean is irresistible and, with the session anchored by Haden and Higgins, it's hard to get the tunes back out of your head. As so often before and since, she manages to acidulate a ballad without making it sound either sardonic or cynical. 'How High The Moon' answers its own question astronomically, and 'African Lady' is perfectly judged.

***(*) **You Gotta Pay The Band** Verve Gitanes 511110 *Lincoln; Stan Getz (ts); Hank Jones (p); Charlie Haden (b); Maxine Roach (vla); Marc Johnson (d). 2/91.*
Having once adopted the tough, survivalist persona, Lincoln found it hard to shrug off. With the sole exception of 'Bird Alone', which is dud, the material is excellent, and it's the sort of band singers will die for. After three previous albums, a word is due for drummer Johnson; not a fire-merchant like Roach or Higgins, but an elegant and subtle performer who knows where to place an accent and how to weight it. Getz was ailing, but he still performs with consummate grace; 'A Time For Love' could hardly be improved upon.

**** **A Turtle's Dream** Verve Gitanes 527382 *Lincoln; Roy Hargrove (t); Julien Lourau (ts, ss); Kenny Barron, Rodney Kendrick (p); Pat Metheny, Lucky Peterson (g, v); Charlie Haden, Christian McBride (b); Victor Lewis (d); strings. 5–11/94.*
Where Betty Carter liked to shape a band of young players, Lincoln found herself being curated in all-star situations. One of the joys of the 1994 record, as with some of its predecessors, is flicking through and identifying one dream line-up after another – Metheny and house pianist Kendrick, or Metheny and Barron with Haden and Lewis – only to find that the saxophone solo you've just swooned to on 'A Turtle's Dream' or 'Not To Worry' is by the relatively unknown Lourau.

***(*) **Who Used To Dance** Verve Gitanes 533559 *Lincoln; Graham Haynes (c); Riley T. Bandy III, Steve Coleman, Oliver Lake, Frank Morgan, Justin Robinson (as); Julien Lourau (ts); Marc Cary, Rodney Kendrick (p); Michael Bowie, John Ormond (b); Taru Alexander, Alvester Garnett, Aaron Walker (d); Bazzi Bartholomew Gray, Arthur Green (v). 4–5/96.*
This picks up where the last album left off, but with a better-integrated concept. The basic group is Cary, Bowie and Walker, teaming Lincoln with three of the brightest young instrumentalists around. The only track on which they don't appear at all is 'The River', a bittersweet fantasia. 'Love What You Doin'' is a big arrangement for three alto saxophones, and fine, terse solos from Coleman, Lake and the as yet unknown Bandy. Frank Morgan does alto duty on 'When Autumn Sings', one of two songs by R. B. Lynch. The only dud track is 'Mr Tambourine Man', a good enough idea but executed far too knowingly and redeemed only by Lourau's saxophone. The title-piece is intriguing in that it features tap-dancer Savion Glover, a young man in the great tradition of jazz hoofers but with moves all his own; don't dismiss the concept out of hand – it works.

***(*) **Wholly Earth** Verve Gitanes 559538 *Lincoln; Nicholas Payton (t, flhn); Marc Cary, James Hurt (p); Bobby Hutcherson (vib, mar); Michael Bowie, John Ormond (b); Alvester Garnett (d); Daniel Moreno (perc); Maggie Brown (v). 6/98.*
The pairing of Lincoln with vibist Hutcherson is irresistible, two entirely opposite rhythmic concepts working together more comfortably than they have a right to. Abbey's reworking of the Johnny Mercer–Lionel Hampton song 'Midnight Sun' is one of the truly great things in her catalogue. The title-track, which follows, is one of only a couple which don't include Bobby, but it illustrates her ability to invest a slightly banal, almost poppy idea with unmistakable conviction.

The voice is now so confidently intimate, so easily conversational, that it becomes difficult to think of Lincoln in terms of 'performance'. Her ability to make large harmonic shifts and reshuffle the tempo allows considerable leeway in the songs 'Conversation With A Baby' and 'Caged Bird', both of which sound considerably less artful than they actually are.

Cary continues to offer sympathetic support, and the pairing of Ormond and Garnett is tailor-made for Abbey's laid-back approach. The group interplay on 'If I Only Had A Brain' is a model for anyone attempting vocal jazz of this sort.

*** **Over The Years** Verve 549101 *Lincoln; Jerry Gonzalez (t); Joe Lovano (ts); Brandon McCune (p); Kendra Shank (g); John Ormond (b); Jaz Sawyer (d). 2/00.*
Still in fine form, though she increasingly relies on a grand manner. This is distinguished by a superb solo spot from Lovano on 'Blackberry Blossoms' and a nice contribution from Shank as well. The working group sounds well-drilled and responsive, delivering the kind of taut, thoughtful and ever-alert accompaniment Betty Carter used to demand of her young sidemen. Lincoln fans will gobble up both records. Those less convinced may (rightly) feel that they're getting more of the same, tricked out with a few gimmicks.

**** **Abbey Sings Abbey** Verve 9847030 *Lincoln; Larry Campbell (g, pedal steel g, mand); Gil Goldstein (acc); Dave Eggar (clo); Scott Colley (b); Shawn Pelton (d). 9–11/06.*
A genuinely inspirational record that seems to move out of jazz strictly constructed and into the realms of country music, pop, even klezmer. The accompaniments are elegance itself, and Larry Campbell – known for his work with Bob Dylan and others – supplies a rich array of guitar sounds, including Dobro and pedal steel. 'The Merry Dancer' is an amazing thing, but there are more familiar themes, like 'The World Is Falling Down', the main melody of 'It's Supposed To Be Love' and the stunning 'Bird Alone'. Unusual, but we defy anyone not to dash away a tear at the close.

Also, in brief:

** **People In Me** Verve 515246-2. 6/73.
Lincoln's unflinching self-determination succumbs to a ridiculously self-conscious *négritude*, possessed by the spirits of Bessie Smith, Billie Holiday, Betty Carter and even, God bless her, Diana Ross. Only Max Roach's 'Living Room' and Johnny Rotalla's 'You And Me Love' stand out.

(*) **Abbey Sings Billie: Volumes 1 and 2 Enja ENJ 6012 2CD. 11/87.
Lincoln seems torn between paying tribute to her greatest influence and subverting it: an overcooked 'Strange Fruit', an oddly dismissive 'Lover Man', while 'God Bless The Child' is lovingly and creatively revisited.

*** **When There Is Love** Verve 519697-2. 10/92.
The duets with Hank Jones are good, but it isn't one of the pianist's better dates and 'C'Est Si Bon' was an awful mistake.

*** **It's Me** Verve 0126802. 02.
Excessively theatrical, especially on the tracks with strings.

Lincoln Center Jazz Orchestra

ORCHESTRA

A powerful advocacy for the music, especially with Wynton Marsalis at the helm.

**** **A Love Supreme** / *** **Don't Be Afraid: The Music Of Charles Mingus** Palmetto 2106 / 2114 *Wynton Marsalis, Ryan Kisor, Marcus Printup, Lew Soloff (t); Vincent Gardner, Andre*

Hayward, Ronald Westray (tb); Walter Blanding, Victor Goines, Joe Temperley, Wessell Anderson (sax); Eric Lewis (p); Carlos Henriquez (b); Herlin Riley (d). 8/03.

Of all the reworkings of Coltrane's great spiritual statement, the one above is in most respects the most unexpected and the grandest. If the work has a symphonic, continuous structure, divided into movements, the jazz equivalent of the New York Phil seems the ideal messenger. The sections are packed with extraordinary players, the production (Delfeayo Marsalis) is crisp and detailed and the familiar themes are given weight but allowed to fly upwards, particularly in the climactic final movement. There are dull bits, like the 'Love Supreme' motto itself, and Riley's bridge into 'Pusuance' is sketchy. But it's a worthy response to a masterwork.

Hard to imagine Wynton Marsalis being any more intuitively at home with Charles Mingus than with Coltrane, but *Don't Be Afraid* cedes arranging duties to trombonist Ron Westray, who makes a good job of the charts. Unfortunately, the orchestra does what classical players usually do when asked to swing, and tightens up. 'Black Saint And The Sinner Lady' and 'Meditation On Integratin'' have no drama and even the Latin-tinged pieces seem flat. Only the closing title-track – 'Don't Be Afraid, The Clown's Afraid Too' – makes much impact, though it's a dourer reading than the original.

John Lindberg (born 1959)

DOUBLE BASS

At 19 he was a member of the Human Arts Ensemble. Later associations included a stint in Anthony Braxton's group and charter membership of the String Trio Of New York.

**** **Dimension 5** Black Saint 120062 *Lindberg; Hugh Ragin (t, picc t); Marty Ehrlich (as, f); Billy Bang (vn); Thurman Barker (d).* 2/81.

Lindberg jumped to notice 20 years ago with a solo recording for the Leo label and since then has produced a steady sequence of thoughtful, intelligent records, whose calm and orderliness sometimes count against them in the modern rush. Untypically for a bassist, Lindberg is a miniaturist, most successful when on a restricted canvas and dealing in tiny, almost calligraphic gestures, though he also knows how to harness musical chaos.

Dimension 5 is a live recording from New York City with a working group centred on two pairs of winds and strings. Bang and Lindberg do most of their head-to-head stuff on the opening 'Eleven Thrice', leaving the shorter middle numbers, 'Twixt C And D', as ensemble pieces. The sound is far from ideal, fuzzy at the lower end but peaky and percussive in Ragin's upper register.

**** **Dodging Bullets** Black Saint 120108 *Lindberg; Albert Mangelsdorff (tb); Eric Watson (p).* 6/92.

***(*) **Quartet Afterstorm / ***(*) Resurrection Of A Dormant Soul** Black Saint 120162 / 120172 *As above, except add Ed Thigpen (d).* 94; 2/95.

These are wonderfully open and uncluttered sets, and they suggest a fruitful synthesis between Lindberg's more avant-garde approach and a jazz tradition. Mangelsdorff is one of the true stars of European jazz, but there is nothing abstractly 'European' in his strong-toned playing or in writing like 'Dots, Ditches And Scratches' on *Resurrection*. The addition of Thigpen on *Quartet Afterstorm* and the later record is as effective as it is unexpected. It rises above chamber-jazz, but Ed's rootsy, funky approach slots in without a join. He solos joyously on 'X.1' and brings in his own 'E.T.P.' to the *Resurrection* date, and Lindberg turns into Ray Brown before your startled ears.

**** **Bounce** Black Saint 120192 *Lindberg; Dave Douglas (t); Larry Ochs (sax); Ed Thigpen (d).* 2/97.

The Lindberg Ensemble combined advanced ideas with sheer firepower. Thigpen's designation as 'Mr Taste' doesn't prevent him from cutting loose, but here he keeps the reins fairly tight, suggesting contained energy, but rarely breaking into the open. Douglas's contribution is as distinctive and idiosyncratic as ever. His use of extended technique and non-standard timbres, some of them remarkably close to saxophone tonality, is a constant delight and his soloing on these taxing themes is perceptive to a degree not even suspected from his own recordings. 'Fortone On A Sphere' and 'The Terrace' are the two main pieces. Each negotiates a path between through-composition and improvisational freedom. Lindberg himself sounds roomy and relaxed and the recording has weight.

*** **The Catbird Sings / ***(*) A Tree Frog Tonality** Black Saint 120198 / Between The Lines BTL 008 *Lindberg; Wadada Leo Smith (t); Larry Ochs (as); Andrew Cyrille (d).* 4/99; 3/00.

This group is one of Lindberg's best, and the two sessions already show a year's growth and a positive evolution. The Black Saint record is still the work of a band in the process of stabilizing itself, and much of the set is in a more or less conventional post-bop mode; Smith more attacking and incisive than on some of his own, moodier projects, Ochs booting himself clear of ROVA rigour. But the title-track at the end paves the way for the more ambitious and individual music of *A Tree Frog Tonality*. The Ivesian leanings of 'Thanksgiving Suite' and the carefully considered mouldings of the other pieces bespeak a composer steeped in Americana, and without Frisell's opportunism.

**** **Ruminations Upon Ives & Gottschalk / **** Winter Birds** Between The Lines btl025 / btl71203 *Lindberg; Baikida Carroll (t); Steve Gorn (ss, cl, bansuri); Susie Ibarra (d).* 02; 12/03–1/04.

The title of the first of these is needlessly off-putting, for it's an album of powerfully thoughtful modern jazz, executed by a group that thinks on its feet and remains alert at every turn to changes in texture and emotional temperature. For instance, the Gottschalk tribute is a piece called 'Spirit Great, Golden Shine', written in response to the classical composer's 'Holy Spirit, Light Divine' and as a reaction to the 9/11 attacks. The Ivesian element is less obvious and thus more effectively assimilated. The exotic timbre of 'Yatan-Na' could have been explored more thoroughly, and the quartet is at its most effective when pitched in on challenging charts like the closing trio of 'Generations', 'Implications' and 'Upon Powerhouses'.

If anything, the second record is even better. A mini-suite of pieces headed 'Bam! Quatre, Cinq, Six, etc' kicks off the set in witty fashion, but the highlights are a reworking of 'Resurrection Of A Dormant Soul' and the beautiful, Eastern-tinged 'Ether', which underlines Gorn's quality as a multi-instrumentalist. Ibarra stays on the money and Carroll has long been an undersung genius. Lindberg's most expressive group yet.

*** **Duets 1** Between The Lines btl71210 *Lindberg; Karl Berger (p, vib).* 11/04.

These are curiously pedestrian encounters. Berger's a forgotten giant, but he seems to have traded in much of his fire. There's a lot of subtle music being made, even on a relatively straight retread of Ornette Coleman's 'Peace', but the music seems polite and settled and a long way from the avant-garde.

Also, in brief:

*** **Give And Take** Soul Note 120072. 11/82.
Fine trio session with George Lewis (*tb*) and Barry Altschul (*d*).

***(*) **Trilogy Of Works For Eleven Instrumentalists** Black Saint 120082. 9/84.
Large-scale works in a new-music idiom.

(*) **Two By Five Between The Lines btl019. 6/01.
Mostly through-composed, though the 'Basement Of Desire' suite has more sinew and flow.

Nils Lindberg (born 1933)

PIANO

A giant of Swedish jazz who has also worked in a modern classical idiom. He pioneered the synthesis of traditional Swedish music and jazz.

**** **Sax Appeal & Trisection** Dragon DRCD220 *Lindberg; Jan Allan, Idrees Sulieman, Lars Samuelsson (t); Sven-Olof Walldoff, Eje Thelin (tb); Rolf Billberg (as); Harry Bäcklund , Allan Lundström (ts); Lars Gullin (bs); Sture Nordin (b); Olle Holmqvist (tba); Sture Kallin, Conny Svensson (d).* 2/60–1/63.
***(*) **Symphony No. 1 & Jazz From Studio A** Dragon DRCD 331 *Lindberg; Jan Allan, Benny Bailey (t); Åke Persson (tb); Rolf Billberg (as); Bjarne Nerem, Harry Bäcklund (ts); Lars Gullin, Erik Nilsson (bs); Sture Nordin, Georg Riedel (b); Sture Kallin, Egil Johansen (d); Swedish Radio Orchestra.* 6/61–8/63.
***(*) **Saxes Galore / Brass Galore** Bluebell ABCD 3004 *Lindberg; Jan Allan, Allan Botschinsky, Markku Johansson (t, flhn); Torgny Nilsson (tb); Sven Larsson (btb, tba); Herb Geller (as, ss, f); Claes Rosendahl (ts, f); Bernt Rosengren (ts, as, f); Lennart Åberg , Erik Nilsson (bs, f); Mads Vinding, Red Mitchell (b); Rune Carlsson (d).* 5/79–5/81.
***(*) **Lindberg Mitchell Paulsson** LCM C-128 *Lindberg; Anders Paulsson (ss); Dan Almgren, Torbjörn Bernhardsson (vn); Hans Lindström (vla); Ulrika Edström (clo); Red Mitchell (b).* 92.
***(*) **Melody In Blue** Dragon DRCD 245 *Lindberg; Anders Paulsson (ss, ts); Johan Hörlén (as); Joakim Milder, Krister Andersson (ts); Charlie Malmberg (bs); Jan Adefeldt (b); Bengt Stark (d).* 5/93.
*** **Alone With My Melodies** Dragon DRCD 277 *Lindberg (p solo).* 4/95.

Nils Lindberg plays piano, but what he loves to do is to write for saxophones, and now for three generations of Swedish reed-players. The first, *Sax Appeal*, has been reissued in tandem with the slightly later *Trisection* on a single Dragon CD. In Jan Olsson's words, Lindberg's sound is 'the sound of Swedish summer nights and 52nd Street at the same time' – although, more accurately, it's the timbre of West Coast saxes that he gets here and on *Saxes Galore*. There are superb sequences not only for the whole section but also for Gullin and Billberg, and the subsequent *Trisection* brings in brass for a Gil Evans-like exploration of timbre.

The first track, 'Curbits', turns up again as the first on *Saxes Galore*, where Lindberg repeated his formula with another all-sax team, and this time inveigled a genuine West Coaster to participate. The sound he gets out of the section is a haunting drift that seems to float between traditions, with solos emerging from the ensemble like smoke drifting through clear, cold air. *Brass Galore* is coupled with this session on the Bluebell reissue: not quite as impressive, but there are still some inventive charts here, especially the 3/4 ballad 'Waltz For Anne-Marie'.

The *Symphony No. 1* was a commission from Swedish television. Lasse Sarri's very entertaining notes recall all the circumstances surrounding the preparation of the music (such as Gullin's hospitalization, which meant he had to walk into the recording completely unprepared), yet they do not prepare one for the freshness of the score and the uncomplicated melding of soloists with orchestra. Lindberg's writing might not always stand up to the most merciless scrutiny, but it is beautifully realized and now has a nostalgic sheen. Making up the CD are five tracks from another informal session for Stockholm television, two years earlier, comprising five warm-natured tracks by a septet with Bailey, Billberg, Persson and Nerem in the front line.

Lindberg Mitchell Paulsson is a typically beautiful session from this supreme melodist. Lindberg arranges parts for a string quartet, has old friend Mitchell (on one of his final dates) play a roving bass-line, and adds embellishments by himself and the lyrical voice of saxophonist Paulsson. There are several pieces inspired by Swedish folksong, from the Dalarna district, plus reworkings of two pieces from his 'Seven Darlecarlian Pictures' and some new originals. Where other Scandinavian composers get an autumnal chill from their heritage, Lindberg seems to find only warmth and light. The charm and radiance of these settings is very hard to resist.

Melody In Blue puts together a third reed team, made up of the latest generation of Swedish saxophonists, and, if anything, this sounds like the best of the three, given a modern studio mix and vivid, energetic playing from all hands. One or two of the pieces sound comparatively ordinary, and Lindberg doesn't always set out to have the band swing; but 'Blue Bop' defies that judgement, and in the extraordinary miniature of 'Polska With All My Love' – once a student work of Lindberg's – the poise of the playing is breathtaking.

His solo piano album is a slow and reflective set, a bit ponderous in parts, and perhaps one of those records which means more to the maker than to his audience. Worth hearing, though, for his deeply felt 'In Memoriam', the piece he wrote on the untimely death of Rolf Billberg in 1966 – which brings this discography full circle for now.

Jason Lindner

PIANO

Able post-bop player with good big-band experience.

*** **Premonition** Stretch 9026 *Lindner; Avishai Cohen, Diego Urcola (t); Alex Norris (t, flhn); Ari Lebovich (tb); Myron Walden (as); Gregory Tardy, Charles Owens (ts); Jimmy Greene (ts, f); David Schumacher (bs, bcl); Omer Avital, Dwayne Burno (b); Jeff Ballard, Daniel Freedman (d); Kahlil Kwame Bell (perc); MC Benu Merata (v).* 7/00.

The debut record arrives with a strangely angular fanfare before kicking into the vigorous post-bop of the title-track, which features Tardy. Lindner had been working regular band dates at Smalls' and he knows most of these guys well. Lebovich contributes 'Mr Demargary', a most unusual line that seems to slip between styles as it moves along. Lindner plays electric here, and it's a nice change of texture under the brasses. His own 'Space' suite is a curious thing that doesn't quite come off (why is part two stuck away at the end?), but his tribute to Mary Lou Williams, 'Mary's Vibe', is terrific and for once even the rap works. Cohen brings in his own 'Gaga', which gets a brief reading, as do another couple of Lebovich lines, which might have merited longer treatment.

***** 1, 2, 3, Etc.** Fresh Sound New Talent FSNTCD *Lindner; Giulia Valle (b); Marc Ayza (d).* 12/01.
This collaborative trio sounds a bit pleased with itself, hopping from folk themes, to jazz repertory like 'Brilliant Corners' to pop staples like 'Don't You Worry 'Bout A Thing' in a brilliant mash-up of styles. The three guys are all terrific players, though Lindner probably works a different street to the other two, but it seldom rises above cleverness.

***** Ab Aeterno – From The Beginning Of Time** Fresh Sound World Jazz 033 *Lindner; Omer Avital (b, oud); Luisito Quintero (perc).* 12/04.
An intriguing world-jazz project designed to highlight the relationship between Lindner and Avital, *Ab Aeterno* kicks off with a multitracked 'Overture', which shows off some of the sonorities the trio has at its disposal. 'The Gathering' has bop roots and it's here that the musical chemistry between the two men is most confidently asserted. Two Bud Powell tunes are medleyed in the middle of the record, an unexpected inclusion but one of the record's strongest tracks, and the same blending of bop with other backgrounds – Afro-Cuban, Middle Eastern and abstract – continues to the close.

*****(*) Live At The Jazz Gallery** Anzic 4101 CD/DVD *Lindner; Avishai Cohen, Duane Eubanks (t); Joe Fiedler, Dana Leong, Rafi Malkiel (tb); Anat Cohen (ts, cl); Jay Collins (ss, ts, f); Miguel Zenón (as); Chris Karlic (bs, bcl); Omer Avital (b); Eric McPherson (d); Yosvany Terry Cabrera (chekere).* 11/05.
The best of a couple of nights with Lindner's limber but solid-sounding big band. There's still a curious impression of smugness in the music, which it's hard to shake off and harder to like. The DVD option actually helps a lot. Lebovich's arrangements are quite detailed and it's good to have visual cues to some aspects of the voicing. Avital's 'Song For Amos' is the cornerstone of the set: big, emotional, free-hearted.

Trevor Lines

DOUBLE BASS

British bassist and composer, with an interesting approach to traditional song material.

***** The Cats Hide Under The Bed When I Play My Gary Windo Records** Wriggly Pig WPIG 002 *Lines; Duncan Mackay, Martin Shaw (t); Martin Dunsdon (ss, ts); Tom Porter, Liam Noble (p); Simon Pearson (d).* 99.
The title is, inevitably, one of our favourites ever, but the band Lines has put together is unexpectedly swinging and the material is never less than intriguing. His use of themes associated with the legendary Copper Family of folk singers (on 'Gentlemen Of High Renown') and the singer Triona Ni Dhombhnaill ('Coolmore') is inventive and not in the least arch or fey. 'The Pipe On The Hob' is taken from *O'Neill's Music of Ireland* and 'Bonaparte's Retreat' is a folk tune well known in Britain and in Appalachia. The original material includes the powerful title-track which kicks off the record and a tribute to Spontaneous Music Ensemble pioneers Trevor Watts and John Stevens.

Anyone seeing any of these names on the cover might well expect an exercise in freebop or perhaps folk-free. Lines, though, is too intelligent a musician and too seasoned a player to let his influences show that clearly. He has created something genuinely original and consistently moving. Of the band, Simon Pearson is the most innovative, taking a strong feature on 'Howitt', while Mackay's high, declamatory trumpet is a true delight. Shaw and Noble appear only on the title-track and 'Weplaywattsandstevens'.

Worth hearing, and cat owners will be grateful for the behavioural observation; if the cover is to be believed, *His Master's Bones* is the Windo disc that will most disturb Fluffy.

Paul Lingle (1902–62)

PIANO

A West Coast star in the '40s, he combined Dixieland and ragtime.

***** Live At The Jug Club** Delmark DE219 *Lingle (p solo).* 11 & 12/51.
Much of Lingle's output was on the Euphonic label, and impossible to find now. Delmark have licensed this one and it's a nice sampling of his style: a boisterous blend of rags (mostly played too fast) and jazz. Unless you're deeply allergic to his style of playing, which is an acquired taste, the main problem here is the scruffy recording, which does him no favours. This was his favourite setting, though, and it's a lovely snapshot.

Rudy Linka (born 1960)

GUITAR

He draws from mainstream jazz guitar, folk and classical elements, with an occasional rock tinge.

****(*) Live It Up** Timeless 407 *Linka; Gil Goldstein (ky); Michal Formanek (b); Adam Nussbaum (d).* 5/91.
***** Every Moment** Acoustic Music AM422 *As above; omit Nussbaum; add John Abercrombie (g); George Mraz (b).* 94, 98.
The talented Czech made earlier discs than these, but they have not been widely available. The quartet with Goldstein was quite a conventional unit and nothing on the first of these really jumps out. *Every Moment* brings together two sessions, but is surprisingly coherent for that. Linka revels in Abercrombie's generous imprimatur and in the presence of his Czech-mate(!) Mraz. This most purely singing of bassists works an indefinable magic with the guitarist, whether Linka is playing smooth but peppery chords or single-note lines.

***** Simple Pleasures** MidLantic 105 *Linka; Dan Fabricatore (b); Kenny Wollesen (d).* 9/02.
If the outstanding cuts here are 'Autumn Leaves' and Sam Rivers' lovely 'Beatrice' that doesn't in any way detract from Rudy's own writing. 'Where Is My Delay Pedal?' is a wry, attractive thing, probably worked up in the studio, while the title-track works his familiar folk-tinged current. Fabricatore and Wollesen sound as if they're enjoying things too, especially when the arrangements are left loosest. The Kosma/Prevert tune is the highlight, though, and at eleven and a half minutes a lasting pleasure.

*****(*) Lucky Southern** Quinton Q03032 *As above; add John Scofield (g).* 04.

The addition of Sco takes this on to a new level. In some respects, it's very similar to Bill Frisell's Americana projects, but the language is both tougher and less obviously authentic, as far as folk roots are concerned. Linka continues to stimulate and surprise.

Adam Linson

DOUBLE BASS, PROCESSING, SAMPLING

Originally from Los Angeles, Linson studied with Bertram Turetzky and George Lewis and has worked and recorded with Evan Parker and Philipp Wachsmann. Currently based in Berlin.

*****(*) Cut And Continuum** Psi 06.04 *Linson (b, elec solo). 3/06.*

A student of philosophy who wears his learning lightly, Linson seems influenced by a notion of split time – present and past – that comes from Gilles Deleuze on cinema but is almost definitive of improvised music as well. The most explicit reference is the title of the third and longest of these improvisations, the nearly half-hour 'Slivers Of Crystal-Images', which represents the second half of 'Cut And Continuum' and is sampled in the first part, 'Peaks Of Present And Sheets Of Past'. There is plenty of recognizable, if not idiomatic, bass-playing on these cuts, and particularly on the middle 'History Growls At The Door', but it's the real-time integration of familiar and unfamiliar attacks with subtle processing (samples only on the first and third cut) that makes the record so distinctive and involving. Linson's ensemble playing has already attracted attention. Here he suggests that he may yet become a formidable solo performer and leader. A highly auspicious debut.

Melba Liston (192?–99)

TROMBONE

Better known as an arranger, but a fine horn-player in her day.

***** And Her 'Bones** Fresh Sound FSRCD 408 *Liston; Jimmy Cleveland, Bennie Green, Al Grey, Benny Powell, Frank Rehak (tb); Slide Hampton (tb, tba); Marty Flax (bs); Ray Bryant, Walter Davis Jr (p); Kenny Burrell (g); Nelson Boyd, George Joyner (b); Frank Dunlop, Charlie Persip (d). 6/56, 12/58.*

She doesn't have much of a showing on record, though everyone will have heard her fine sophisticated arrangements. Most of these cuts are from two trombone-and-rhythm dates made in Christmas week 1958. She loved the sound of the horn so much she didn't use either trumpets or woodwinds. It's not clear why the two dates have been interwoven on this compilation. If a change of texture were called for it would have made more sense to intersperse the 1956 cuts, with Liston paired with baritone and rhythm. The material is mostly by Liston, Hampton, Rehak and Leonard Feather. Melba's 'You Don't Say' and 'Insomnia' (the latter by the smaller 1956 group) are the best of the cuts, but there's much to enjoy and it's a feast for trombone lovers.

Booker Little (1938–61)

TRUMPET

Born in Memphis, he went to Chicago in 1957 and subsequently joined Max Roach, then Eric Dolphy. His life was cut short by uraemia.

***** Booker Little 4 And Max Roach** Blue Note 84457 *Little; Louis Smith (t); Frank Strozier (as); George Coleman (ts); Tommy Flanagan, Phineas Newborn (p); Calvin Newborn (g); Art Davis, George Joyner (Jamil Nasser) (b); Charles Crosby, Max Roach (d). 58.*

***** Sounds Of The Inner City** Collectables 6131 *Little; Booker Ervin (ts); Teddy Charles (vib); Mal Waldron (p); Addison Farmer (b); Ed Shaughnessy (d). 60.*

***** New York Sessions** Lone Hill Jazz LHJR10110 *As for both records above, except add Don Ellis (t); Curtis Fuller (tb); Philly Joe Jones (d); Willie Rodriguez (perc). 58–60.*

*****(*) Booker Little** Time BCD 1041 *Little; Tommy Flanagan, Wynton Kelly (p); Scott LaFaro (b); Roy Haynes (d). 4/60.*

***** Stardust** Delta 20504 *As for Sounds and Booker Little. 60.*

*****(*) Out Front** Candid 9027 *Little; Julian Priester (tb); Eric Dolphy (as, bcl, f); Don Friedman (p); Ron Carter, Art Davis (b); Max Roach (d, timp, vib). 3–4/61.*

****** Booker Little And Friend / ***(*) Complete Recordings Featuring George Coleman** Bethlehem/Avenue Jazz 79855 / Lone Hill Jazz LHJR10134 *Little; Julian Priester (tb); George Coleman (ts); Don Friedman (p); Reggie Workman (b); Pete LaRoca (d). 8/61; 61.*

When a creative life is as short as this, almost every survival is of value. The shapeless and technically flawed jams on 'Blue'N'Boogie' and 'Things Ain't What They Used To Be' on the Blue Note session would probably not be considered worth releasing if there were more material around. As it is, out-takes are required to fill out the picture to an undesirable degree, some of them falling short of the standard even the youthful trumpeter would have expected. Little was a Brownie disciple who carved out his own sound, and his development was rapid but foreshortened. The Blue Note pairs him with fellow Memphisite Coleman in a state-of-the-art '50s front line that, on tracks like 'Dungeon Waltz' and 'Jewel's Tempo' (both Little compositions), suggests something close to what Ornette, Don Cherry and Bobby Bradford were doing on the West Coast. The whole set is marred by showers of static and Flanagan's under-recorded piano.

Sounds Of The Inner City is a hugely welcome revival, pairing the two Bookers on a set of great originality. The saxophonist's opening 'Scroochie' is a strong idea that gets everyone's juices going. They do 'Stardust' almost as a dirge before settling into Little's remarkable 'The Confined Few', which you'd love to have heard him do with Dolphy. The closing 'Witch Fire' is also his, a tune of sinister complexion that has him valving tightly. The Lone Hill issue repeats the material but adds a fascinating track with Ellis, Fuller, Philly Joe and Rodriguez.

Out Front is one of the best albums of the period, and not just because of the Dolphy association. The opening 'We Speak' is a straightforward blowing theme, but the balance of tonalities and the use of abrasive dissonance evokes Ornette's *Free Jazz*, recorded a bare four months before. Little and Roach are once again the axis of the music. The drummer adds timps and vibes to his armoury, and this makes up somewhat for the shortcomings in Friedman's playing, but it blurs the bass-lines. The shifting signature of 'Moods In Free Time' stretches Little's phrasing and 'Hazy Hues' explores his interest in tone-colour. The closing 'A New Day', with its hints of freedom and its fanfare-like acclamations, is an ironic title in the circumstances.

The wonderful *And Friend* contains some of Booker's best and loveliest playing. He's not thought of as a standards player, but his reading of 'If I Should Lose You' is a modern classic, superbly organized, unfailingly lyrical. 'Victory And Sorrow' is another classic (the title borrowed for the Lone Hill retread) and the new format has two takes of the very fine 'Matilde'. The band is superb, with Priester and Coleman in top form and Friedman earning his reputation as one of the most challenging accompanists on the scene. Booker died that October, soon to be joined by Dolphy among the ranks of the unfulfilled. It's a slim legacy, but a powerful one.

The Little Ramblers

GROUP

A New York studio group which grew out of the California Ramblers, organized by Ed Kirkeby.

*** **The Little Ramblers 1924–1927** Timeless CBC 1-037 *Bill Moore, Red Nichols, Roy Johnston, Chelsea Quealey (t); Tommy Dorsey, Herb Winfield, Abe Lincoln (tb); Jimmy Dorsey (cl, as); Bobby Davis (cl, ss, as); Adrian Rollini (bsx, gfs); Irving Brodsky (p); Tommy Felline, Ray Kitchingman (bj); Stan King (d, kz, v); Herb Weil (d); Billy Jones, Arthur Fields, Ed Kirkeby (v).* 9/24–7/27.

The 'small' edition of the California Ramblers set out to play dance tunes of the day as warmly as possible, and because it was a leaner outfit their records were often hotter than those of the main group. Their Columbia sessions are capably collected and truthfully remastered here. Titles such as 'In Your Green Hat' and 'Those Panama Mamas' are now recalled only by era connoisseurs, but these are all game and politely swinging performances liberally sprinkled with pertly inventive solos. Nichols and the Dorseys are the obvious names, but the true Ramblers stalwarts were Quealey, Davis and Rollini, and they all turn in typically bright work. The first six tracks are acoustic, but the big sound of the electrical sessions is a nice reminder of how good the Columbia engineers were.

Martin Litton (born 1957)

PIANO

Litton has worked in and around the established circle of British trad-to-mainstream for 20 years, with stints in the touring groups of Kenny Ball and Humphrey Lyttelton.

***(*) **Jazz Piano** Solo Art SACD-114 *Litton; Terry Randall (tr); Peter Morgan, Harvey Weston (b); Allan Ganley, Eddie Taylor (d); Maxine Daniels (v).* 9/87–6/91.

*** **Falling Castle** Asman Jazz 001 *Litton (p solo). n.d.*

Litton is a clever and accomplished practitioner of early jazz piano methods. The Solo Art set brings together the fruits of a group of dates made over a four-year period and is a sweetly pitched almanac of old-fashioned graces. 'Cherokee' has no bop in it but is in its way just as virtuosic. There are three features for Maxine Daniels (especially fine is 'Black And Blue'), a group of trio tracks and six solos, with a particular emphasis on Fats Waller material. A great deal to enjoy here.

Falling Castle is from rather later, and leaves Litton to his own devices. His stride playing is rather light and graceful, seldom resorting to the hammer-fisted approach, and in the original 'Litton On The Keys' he even suggests a link between the Harlem stride masters and the 'novelty' pianists of the same period. 'Limehouse Blues' is busy in a scurrying way. 'Alice Blue Gown' is amusingly knocked about. 'For Rebekah' is a fetching piece of impressionism which ends the record on a note that Litton might well explore at greater length. The record is sometimes a victim of its own unemphatic nature and slips into the background, but it's a pleasing recital.

Fredrik Ljungkvist

TENOR, ALTO, BARITONE AND SOPRANO SAXOPHONES, CLARINET

Contemporary Swedish post-bop saxophonist.

*** **Fallin' Papers** Dragon DCD 267 *Ljungkvist; Torbjörn Gulz (p); Filip Augustson (b); Bo Söderberg (d).* 8/94.

A thoughtful set of originals, mostly by the leader and Gulz, although Augustson sneaks in what might be the best tune in 'You Always Remember How'. Much of it is in the style of sombre lyricism which often characterizes music from this quarter, yet the spry 'Vilse I Fororten' is a smart change of pace. The title-track is an overwrought requiem, and Ljungkvist plays nothing that is strikingly individual, but there's much to enjoy in its cool way.

***(*) **Walk, Stop, Look And Walk** / ***(*) **Fungus** Crazy Wisdom 013112 / Moserobie MMP CD014 *Ljungkvist; Johan Berthling (b); Raymond Strid (d).* 6–9/00; 6/03.

The two records by the trio LSB mark a startling progression. All the Nordic musings have been displaced by a bristling, argumentative jazz which at times moves beyond song form into a blasted kind of free playing. The huge title-track of *Walk, Stop, Look And Walk* is 22 minutes of flailing tenor/bass/drums, and they follow that with the even more impassioned 'Kurt', where Ljungkvist picks up the baritone, the horn which he uses for his slowest, loudest commentaries. Strid is a clattery drummer whose energies are thunderously dispersed across every part of his kit. Ljungkvist picks up the clarinet, too, and gets a sonorous sound.

This disc was recorded live at the Glenn Miller Café and the Empty Bottle, but the Moserobie set was done in a studio. It's the same again, only more pointed. 'Fredriks Hörna' is a supremely ugly baritone blow, yet the clarinet treatment of Ornette's 'Mothers Of The Veil' has an almost pastoral feel to it.

***(*) **Yun Kan 1 2 3 4 5** / ***(*) **Badaling** Caprice CAP 21690 / 21769 *Ljungkvist; Klas Nevrin (p, zither); Per-Åke Holmlander (tba); Mattias Welin (b); Jon Fält (d).* 12/03; 5/06.

The pastoral side seems to be getting an upper hand at times, and there's less blast, more temperance from the new Yun Kan 5. Which doesn't stop Ljungkvist delivering another engrossing set. Holmlander's tuba makes some surprising appearances, though he's not on every track. Welin and Fält create skittering pulses underfoot. The record feels rather bitty, as if Ljungkvist were trying on too many hats and horns, but track by track it's spirited and entertaining. The follow-up consolidates the group, but doesn't quite cross the line to something grander. 'Oslo' and the brooding 'Folkhemmet' are both exceptional, the latter curiously reminiscent of Ljungkvist's early Dragon record. 'Ray Battle' pays tribute to Strid in a more open-formed idiom that suits the group well.

Charles Lloyd (born 1938)

TENOR SAXOPHONE, FLUTE, TIBETAN OBOE, TAROGATO

Before his apotheosis in the Summer of Love, the Memphian had served an apprenticeship with Gerald Wilson, Chico Hamilton and others. After doldrums in the later '70s he returned with a dark new sound and a Coltrane-influenced spirituality.

***** Dream Weaver / *** In Europe** Collectables 6361 / Atlantic 80788 *Lloyd; Keith Jarrett (p); Cecil McBee (b); Jack DeJohnette (d).* 3/66; 10/66.

*****(*) Journey Within / In Europe** Collectables COL CD 6236 *As above, except add Ron McClure (b).* 66, 67.

*****(*) The Flowering Of The Original Charles Lloyd Quartet** Collectables COL CD 6285. *As above, except omit McClure.* 7 & 10/66.

***** Forest Flower / Soundtrack / *** Soundtrack / *** Soundtrack / In The Soviet Union** Atlantic/Rhino 8122 71746 / Atlantic Masters 8122733352 / Collectables COL CD 6237 *As above, except add Ron McClure (b).* 8/66, 11/68; 11/68; 11/68, 5/67.

Lloyd is proof that there *are* second acts in American lives. Something of a jazz champion in the rock era, he had an appeal for young white audiences who found even electric Miles too remote. Even without benefit of hindsight, the Lloyd quartet was pretty exceptional. In 1967 Jarrett and DeJohnette were bursting with promise. The first album anticipates the group's legendary status as a live act. It's marked by some bold writing – 'Dream Weaver', 'Sombrero Sam' – and fantastic group interplay. Jarrett's 'Love No. 3' feature on the live *Journey Within* is full of rich promise. 'Lonesome Child' is a complex, multi-layered composition that requires concentration and flair from all four performers. 'Memphis Green' is a hometown idea, almost nostalgic.

In Europe was also live, taped in Oslo in front of a young crowd. 'Tagore' and 'Karma' are strong indicators of Lloyd's pre-retirement interest in John Coltrane, but these are looser and less assured performances than some. His long-form composition – 'Autumn Sequence' on *Dream Weaver*, much of *Forest Flower/Soundtrack* – is rooted in improvisation rather than cinematic writing.

Neither Jarrett nor DeJohnette quite lives up to potential on *Forest Flower*, which is a rare example of the group sounding like sax-and-rhythm, but there is enough on show to suggest important things to come. Jarrett's composer-credit on 'Sorcery' is an early foretaste, and McBee also gets his name under the line. The two-part title-piece remained a favourite, almost a signature-tune, until the band broke up. It's much more robust and much less impressionistic than one remembers. Never thought of as much of a standards player, Lloyd does have a crack at 'East Of The Sun' and shows off something of the blues colouration that crept into his more idiomatic work.

There is conflicting information about the provenance of *Soundtrack*, with some sources suggesting it was recorded at Town Hall, others (including the Masters reissue) placing it at Monterey. It's also available paired with *In The Soviet Union*, which was recorded in Tallinn and is probably the poorest of the bunch; only significant jazz ambassadors got visas in those days.

The Flowering is one of Collectables' strange pairings: Lloyd shares the space with a Warne Marsh record. Again, most of the material is recorded in Norway, but there is a single track from the 1966 Antibes Jazz Festival, which segues 'Goin' To Memphis' with 'Island Blues', the latter tune's second appearance on the disc, for it also appears with 'Love-In'.

***** Fish Out Of Water** ECM 841088-2 *Lloyd; Bobo Stenson (p); Palle Danielsson, Jon Christensen (d).* 7/89.

Lloyd gradually turned his back on jazz after the end of the '60s. By the end of the following decade, the sabbatical was assumed to be permanent. His return to performance has been much discussed. Whether his return was instigated by Michel Petrucciani is now a matter of question. The fact is that he came back, first at a Blue Note event and then as an unexpected ECM signing, though Jarrett surely had a hand in that. The comeback found him in much the same voice as before, more pastel and less rhythmically propulsive, but unmistakably himself. On *Fish Out Of Water* he takes six new but similar compositions at an easy pace, unhurried by the ECM house rhythm section. Though there are flashes of increased intensity here and there, and an underlying urgency which impinges only rather gradually, it's mostly a rather enervated affair. Lloyd's tone, digitalized, has lost none of its soft burnish, but it is closer to the Coltrane of the 'sheets of sound' period and the great Atlantics than most people will remember. In the '60s, he was something of a flute specialist, and that has not deserted him; the sound on 'Haghia Sophia' is deep and tremulous.

*****(*) Notes From Big Sur** ECM 511999-2. *Lloyd; Bobo Stenson (p); Anders Jormin (b); Ralph Peterson (d).* 11/91.

This was still dominated by the melancholy spirit of Coltrane but built on a bedrock of invention. The 'Monk In Paris' might have made a better opening cut than 'Requiem', but Lloyd likes to build from a quiet start. 'Sister' is very similar in theme; and it's only really with Jormin's plangent introduction to 'Persevere', from 'Pilgrimage To The Mountain', that interesting things start to happen. 'Sam Song' is a medium-tempo swinger underpinned by Peterson's firm drumming and Stenson's impeccable accompaniment. After Christensen, it's a little hard to hear another drummer in this role, though Billy Hart was to come along later and make the gig his own.

The bassist introduces 'Takur' with horn-like harmonics down near the bridge, but the piece doesn't travel beyond its own opening bars. 'When Miss Jessye Sings', a tribute to opera singer Jessye Norman, begins disconcertingly close to Coltrane's most famous intro and, in the light of 'Pilgrimage To The Mountain: Persevere/Surrender', one almost wonders if Lloyd intends this album to be his *A Love Supreme*.

***** The Call / *** All My Relations / ***(*) Canto** ECM 517719-2 / 527344-2 / 537345-2 *Lloyd; Bobo Stenson (p); Anders Jormin (b); Billy Hart (d).* 7/93, 7/94, 12/96.

This is a group to match the line-up of the '60s, a perfectly balanced combination of power and delicacy. *The Call* can sound like a backward step, but it's a record which grows in stature with every hearing.

Hart is the key element, an endlessly inventive player with an inexhaustible supply of rhythmic ideas. His work on *All My Relations* is superb. The 'Cape To Cairo Suite' is a tribute to Nelson Mandela, overlong and fuzzy in conception but episodically very good. The shorter cuts – 'Thelonious Theonlyus', 'Little Peace' and 'Hymne To The Mother' – are very much group efforts, played with snap.

Canto takes its time, but 'Tales Of Rumi' repays the effort, and the tracks that follow (particularly 'Desolation Sound') have an uneventful majesty that recalls label-mate Jan Garbarek, who could easily have sat in.

****** Voice In The Night** ECM 559445-2 *Lloyd; John Abercrombie (g); Dave Holland (b); Billy Higgins (d).* 99.

As he passed his 60th birthday, Lloyd seemed to pause and take stock. Here, having seemed for many years to have turned his back on much of his past work, Lloyd revisits 'Voice In The Night' and the glorious 'Forest Flower', as well as covering Strayhorn's 'A Flower Is A Lovesome Thing' and Elvis Costello's and Burt Bacharach's 'God Give Me Strength'. Also, much as he once did with 'Memphis Green' and similar downhome numbers, he gives himself the space to blow righteously on 'Island Blues Suite'.

This was also Lloyd's first comeback recording with an all-American group (expat Holland notwithstanding) for almost three decades. And what a band it is! Higgins does very much the kind of job that DeJohnette did, a driving, innately musical beat, while Abercrombie and Holland bring their own insights, compounded of rock, free music and the latter-day atmospherics associated with the label's core roster. 'Forest Flower' is a delightful re-creation, unfolding the song's rich colours in a series of time-lapse shifts. The Costello–Bacharach tune is the wild card, but Lloyd keeps in touch with the original.

***(*) **The Water Is Wide** / ***(*) **Hyperion With Higgins** ECM 549043-2 / 014000-2 *Lloyd; Brad Mehldau (p); John Abercrombie (g); Larry Grenadier, Darek Oles (b); Billy Higgins (d).* 12/99.

These sessions are overshadowed by the death at 65 of master drummer Higgins, just a year after the first record was released. It was originally to have been dedicated to the drummer's mother. The most affecting moments are tributes to Billy himself, even when he doesn't actually play. 'Prayer' had been written for him by Lloyd during a previous bout of illness, but it's played here just on saxophone, guitar and the barely credited Darek Oles. Billy himself is the star of a bittersweet duet version of 'There Is A Balm In Gilead', playing stark patterns behind Lloyd's Trane-like tenor.

Again, the backward glance; Lloyd includes 'Song Of Her', a Cecil McBee composition from the 1966 *Forest Flower*, and with it two relatively unknown Ellington tunes, 'Black Butterfly' and 'Heaven', as well as Billy Strayhorn's 'Lotus Blossom'. Lloyd phrases almost like Hodges here and on the original ballad, 'Lady Day', and Mehldau proves to be an able and responsive accompanist.

The second album from the sessions is no filler and shows what a rich association this group has been for Lloyd. Tragically, its real heart no longer beats; Higgins's contribution to 'Secret Life Of The Hidden City' and the 'Darkness On The Delta Suite' is quite extraordinary, rhythmic but also profoundly melodic and with a gentleness of touch that demands the most exacting hand at the desk.

*** **Jumping The Creek** ECM 982 4130 *Lloyd; Geri Allen (p); Robert Hurst (b); Eric Harland (d).* 1/04.

Stanley Crouch makes the interesting observation that Lloyd's greatest gift is his ability to spot talent and assemble unique-sounding groups. This is Geri Allen's best recorded performance since her own early trios with Haden and Motian. Like all Lloyd 'sidemen', she's given ample freedom to express herself and what emerges, even on the opening 'Ne Me Quitte Pas', is a music which relies on group chemistry more than individual skills. Lloyd himself is in gentler, more straightforward voice than on many of the later records and the Coltrane influence is less pronounced. In Harland, he has found the nearest available equivalent to the young DeJohnette.

**** **Sangam** ECM 987 5183 *Lloyd; Eric Harland (d, perc, p); Zakir Hussain (tabla, perc, v).* 5/04.

Sangam means a meeting-place or confluence of waters, and that is exactly what you hear: three musicians bringing their own experience and considerable shared understanding to an unrehearsed and unscripted event. The disc documents a Santa Barbara concert in celebration of the late Billy Higgins. It followed a screening of Dorothy Darr's film *Home*. There's a free-floating atmosphere to the opening 'Dancing On One Foot', but in 'Tales Of Rumi' Hussain seems to quote from both Lloyd himself ('Sombrero Sam') and Sonny Rollins ('St Thomas') in his tabla solo, testament to how subtly tuned his instrument is and how little the absence of a conventional harmony instrument is felt. Both Lloyd and Harland turn to the piano for interludes, but the main action is from reeds and percussion, with Harland and Hussain weaving a richly complex carpet on which the music simply flies. More than ever, Lloyd sounds touched by the spirit of John Coltrane, and there are phrases on that same opening track which might come from one of Trane's encounters with Rashied Ali. It's Higgins who looks down, though, on a meeting of minds that must have made him smile.

**** **Rabe De Nube** ECM 001063 *Lloyd; Jason Moran (p); Reuben Rogers (b); Eric Harland (d).* 4/07.

Lloyd turned 70 in 2008 but was still at the peak of his powers on this live date from Basel. Key to his strength as ever is the recruitment of fine young bands. Harland was a keystone of *Sangam* and he delivers a tremendous performance here too, stretching out the time on even the most ostensibly clipped of metres. The opening 'Prometheus' features one of the most exciting lines Lloyd has ever delivered, but the track then dissolves into a meet-the-band round of solos. Apart from Lloyd's cadenzas and some of Moran's features, this is a group that works most effectively when playing as a unit. 'Migration Of The Spirit' is a lovely thing, with an enchanting coda. 'Booker's Garden' starts off on alto flute then hands over to Moran, who explores some quite unexpected intervals in an edgy solo. Then, like most of these pieces, it changes tack entirely and comes on like a hard-bop swinger with an element of shuffle in the rhythm.

'Ramanujan' sees the tarogato come out, over more of Harland's enigmatic percussion. It's fairly orthodox snake-charming stuff, apart from the drummer's role. Moran takes on 'La Colline De Monk' for half its length before Lloyd sweeps back in to play it out as a thoughtful duo, punctuated with quotes. 'Sweet Georgia Bright' is sinuous, elegant, almost sly in its use of altered changes, and not so very far from the source material. Rogers does a fantastic job on a fast line. The only non-original is the Silvio Rodriguez title-track, which sounds to these ears superfluous to a set that has already made its formidable mark. A fine CD and shorn of a couple of cuts (and some excessive audience noise) a potentially great one.

Also, in brief:

** **Moonman** BGO 393. 11/70.

A drab and bloodless set, though with some hints of the mystical jazz of the comeback years.

*** **Which Way Is East** ECM 981 1796 2CD. 1/01.

An intensely personal encounter with Billy Higgins (*d, perc, g, v*), almost too personal to eavesdrop and more effective in Dorothy Darr's film.

*** **Lift Every Voice** ECM 1832/3 2CD. 1–2/02.

Lloyd's response to 9/11: an emotional mix of spirituals, Marvin Gaye's funky agitprop 'What's Going On', 'Amazing Grace', 'Lift Every Voice And Sing' and his own closing 'Prayer' – the saxophonist as shaman and healer.

Jon Lloyd (born 1958)

ALTO AND SOPRANO SAXOPHONES

British improviser who's addressed a kind of formalized free playing.

***** Syzygy / ***(*) Head** Leo CDLR 173 / 186 *Lloyd; John Law (p); Paul Rogers (b); Mark Sanders (d).* 1 & 5/90; 1/93.

Lloyd stands somewhat apart from musical fashions. His is an unmistakably British sound, with an inevitable hint of pastoral, but it also touches on darker sources, reaching into the deep blue centre which defines this music. It flows over and round some notably strong compositional ideas which manage to hint at antecedents without ever making them explicit. The earlier records are more obviously angular, though Law tempers that to a degree. *Syzygy* (splendid word) is cross-grained, even perverse. By the time of *Head*, which was recorded live during a major Arts Council tour, Lloyd had not so much mellowed as allowed himself the time and space to let ideas breathe.

****** Four And Five** hatOLOGY 537 *Lloyd; Stanley Adler (clo); Marcio Mattos (b); Paul Clarvis (d, perc).* 12/98.

If *Praxis* (see below, 'in brief') had been his most substantial recorded performance to date, *Four And Five* took Lloyd off on a new evolutionary direction, one in which even an implied pulse was very much central and the music behaved according to its own internal dictates rather than metrical road-signs. The title-tune works by a process of repetition and variation, as does the clever, classically inspired 'Zilch, Zero, Zed', which shuffles a parallel sequence of atonal ideas. 'Blues For' has no dedicatee and no underlying blues sequence either, while a version of Ellington's 'Take The Coltrane' underlines the technique involved even more accurately.

The new line-up maintains the sound and logic of earlier groups. Mattos understands the cello's capacities and requirements and, though he doesn't play cello himself on this, he slots into Adler's mood with precision. Clarvis is a less pungent player than Mark Sanders, more of an impressionist but quite at ease where groove is at a discount. Lloyd himself sounds calm and thoughtful, feeding off the two string-players, spinning out intriguingly mathematical lines and commanding the sound with an air of patient authority.

Also, in brief:

*****(*) Praxis** FMR CD 47 V0198. N.D.

A significant change of direction, to a more harmonically grounded music; *Praxis* is through-composed, with plenty of space for solo, duo and trio improvisation.

Rob Lockart

TENOR AND SOPRANO SAXOPHONES

Busy figure on the LA scene.

***** Parallel Lives** Origin 82485 *Lockart; Bob Sheppard (ts); Bill Cunliffe (p); Larry Koonse (g); Jeff DiAngelo (b); Joe LaBarbera (d).* 3 & 10/06.

Lockart's been in no apparent hurry to record and this is a fairly laid-back debut. He starts with a standard, 'All Or Nothing At All', which seems a slightly diffident gesture, for his approach isn't exactly revisionist. The originals are better, with 'First Steps' and 'Waiting For The Truth' (the latter a soprano feature) both interestingly varied lines. But despite some great piano from Cunliffe, who produces, and some tasteful but non-dull guitar from Koonse, it really doesn't heat up until a more thoughtful 'Everything Happens To Me' (the only other standard) and decent blow-out with Sheppard on the closing 'It's Not Over Yet'.

Joe Locke (born 1959)

VIBRAPHONE

Born in California, but raised in the East. An evergreen guest artist, whose own work remains overlooked.

***** Present Tense** Steeplechase SCCD 31257 *Locke; Larry Schneider (ts); Kenny Werner (p); Ron McClure (b); Ronnie Burrage (d).* 7/89.

*****(*) Longing** Steeplechase SCCD 31281 *Locke; Mark Ledford (t, v); Johannes Enders (ss, ts); George Cables (p); Jeff Andrews (b); Ronnie Burrage (d).* 10/90.

****** But Beautiful** Steeplechase SCCD 31295 *Locke; Kenny Barron (p).* 8/91.

****** Wire Walker** Steeplechase SCCD 31332 *Locke; Danny Walsh (as, ts); David Kikoski (p); Ed Howard (b); Marvin 'Smitty' Smith (d).* 11/92.

While Joe Locke can easily assert the kind of virtuosity associated with Gary Burton, it's Bobby Hutcherson's asymmetrical lines and dark, eruptive solos to which he sounds most in debt. He gets an idiosyncratic sound from the notoriously faceless instrument – he keeps the sparkle of the vibes but loses their glassiness. As an improviser, he weaves very long lines out of open harmonic situations, maintaining a momentum over short or long distances – he can send up resonant clouds of notes or pare a trail back to its sparsest origins. He can also make the most of slow tempos: the duo album with Barron strikes a meditative pose that is remarkably well sustained for 70-plus minutes.

Present Tense is dominated by the interplay of Locke and the rhythm section (Schneider is a cursory presence), and Werner's probing accompaniments are particularly acute, although the inconclusive air suggests more preparation might have yielded a better result. *Longing* exchanges Werner for Cables, who's equally involved (again, the horns are lightly used): 'The Double Up' and a profoundly felt 'A Child Is Born' offer very effective music. *But Beautiful*, as noted, is impeccably done, with Barron's felicities as telling as Locke's: this version of 'My Foolish Heart' is on a par with Hutcherson's classic set-piece. *Wire Walker* continues a memorable run: Smith stokes the fires on the burning title-track, Kikoski has seldom played with more point, and the leader's solos on 'A New Blue', 'A Time For Love' and the mesmerizingly complex introduction to 'Young And Foolish' figure among his best work.

****** Very Early** Steeplechase SCCD 31364 *Locke; Ron McClure (b); Adam Nussbaum (d).* 10/94.

*****(*) Moment To Moment** Milestone MCD 9243-2 *Locke; Billy Childs (p); Eddie Gomez (b); Gene Jackson (d).* 11/94.

The trio date is another perfectly paced session, with the swinging tempo for 'You Don't Know What Love Is' giving way to a rapt 'I Loves You, Porgy', a dramatic 'Nature Boy' and on through eight tunes. McClure's bass-lines are the ideal melodic/rhythmic counterweight, indecently rich but always on the right part of the chord, and Nussbaum is at his most subtle. *Moment To Moment* is really only a shade behind, starting with a terrific workout on 'Slow Hot Wind' and making the best of an ingenious choice of standards and connoisseur's pop. After McClure, Gomez can sound unnecessarily busy, and sometimes one wants to stop and revel in Locke's sound more.

*****(*) Inner Space** Steeplechase SCCD 31380 *Locke; Mark Soskin (p); Harvie Swartz (b); Tim Horner (d).* 4/95.

*****(*) Slander (And Other Love Songs)** Milestone 9284-2 *Locke; Billy Childs (ky); Vic Juris (g); Rufus Reid (b); Gene Jackson (d).* 3/97.

Inner Space is no more or less than another report from a top-flight working band, even if it actually existed as such for no more than a year or so. Reunited in the studio, the group tackles chestnuts such as 'Django' and 'Skylark' alongside Andrew Hill's 'Tripping', Chick Corea's title-tune and Frank Kimbrough's 'Sanibel Island'. If Soskin seems less of an individual force than some of his predecessors, it doesn't stop Locke from delivering a typically eloquent and forceful performance on all the tunes.

With pop tunes in the programme and Childs switching on his synth here and there, fears that Locke may have sold out to smooth jazz on *Slander* need to be allayed. Mostly, this is as tough and uncompromised as any record in his discography. The original tunes are the usual blend of lyrical and challenging, and he plays both Lalo Schifrin's 'Mission Impossible' and Joni Mitchell's 'Blue' without making them seem either kitsch or cute.

*** **4 Walls Of Freedom** Sirocco SJL 1021 *Locke; Gerard Presencer (flhn); Bob Berg (ts); James Genus (b); Gary Novak (d). 9/02.*
*** **Dear Life** Sirocco SJL 1025 *Locke; Tommy Smith (ts); Ed Howard (b); Gary Novak (d). 9/03.*
Here Locke's march towards some sort of pop fusion is arrested, although on its own terms the earlier date is perhaps nothing that special. Berg (on one of his final appearances on record) is, as ever, prone to overdoing it, and the more temperate Presencer is a better voice in the ensemble, which tackles the six-part title-suite with some aplomb. There is, though, some awkwardness in the match between the horns and the more introspective slant of Locke's writing, which seems to be chasing after autobiographical ambitions. *Dear Life* has a new line-up and the music has a very sweet disposition: even the usually prodigious Smith sounds restrained. Locke was very good at side-stepping prettiness on his earlier records, but his Sirocco albums do seem to have one spoonful of sugar too many in them.

***(*) **Rev-elation** Sharp Nine 1033 *Locke; Mike LeDonne (p); Bob Cranshaw (b); Mickey Roker (d). 4/05.*
This is the Milt Jackson Tribute Band, live at Ronnie Scott's. They'd done a one-off residency in New York and liked what they were hearing. The group is Milt's own former section and the material is drawn largely from outside Bags' own bag. Locke has a more modern approach than the master, as can be heard on 'Opus De Funk', though LeDonne's Fender accompaniment sounds like period costume. Ray Brown's 'Used To Be Jackson' lets them dig into some vintage hard bop right at the end, picking up from where Locke's own 'Big Town' threw down the challenge. A cracking date.

***(*) **Live In Seattle** Origin 82464 *Locke; Geoff Keezer (p); Mike Pope (b); Terreon Gully (d). 11/05.*
Co-led with Keezer, the group jumps straight into 'Van Gogh By Numbers', a tune that manages to sum up both directions of Locke's writing career. Keezer's touch on electric is impressively personalized. Composing honours are evenly shared thereafter, though Locke's lines on 'Miramar' and the closing 'The King (For T.M.)' are the most memorable. They throw in one unexpected idea with James Taylor's 'Native Son', which gets a faintly mournful treatment. It's 'The King', though, that'll send you straight back to the start.

***(*) **Sticks And Strings** Jazz Eyes 003 *Locke; Jonathan Kreisberg (g); Jay Anderson (b); Joe LaBarbera (d). 07.*
An intriguing group. Kreisberg's guitar makes for an unusual combination in a Locke group, but it works fine. Anderson's time-shifting 'Time Like The Present' gives them all a workout before the group moves into a fine sequence of Locke originals, including the almost eccentric 'The Rosario Material' and 'Terzani', which has a south-of-the-border tinge. A couple of standards slightly muddy the album's progress, but Joe's group pulls out another rabbit with the closing 'Sixth Sense', a tough LaBarbera line that gives them all a hard final round. Another terrific record.

Also, in brief:

*** **Sound Tracks** Milestone 9271-2. 3/96.
Nine Hollywood themes, from *Gone with the Wind* to *The English Patient.*

*** **Beauty Burning** Sirocco SJL 1008. 12/99.
Locke looks for a way out of the straight-ahead straitjacket, but this isn't quite it.

(*) **Storytelling / ** **State Of Soul** Sirocco SJL 1012 / 1019. 8/00; 11/01.
The pop material's mostly dull and Mark Ledford's singing doesn't cut it. Dull records.

Mark Lockheart (born 1961)

SOPRANO AND TENOR SAXOPHONES, CLARINET, BASS CLARINET, PIANO

Came to prominence with Loose Tubes, and subsequently with Perfect Houseplants and Polar Bear.

***(*) **Moving Air** Basho SRCD 14-2 *Lockheart; John Parricelli (g); Dudley Phillips (b); Martin France (d, drum machine). 4–5/05.*
Whether by chance or design, Lockheart has had a miserly career as a leader on record. This songful, clever set makes a convincing showcase. The nine originals are thoughtfully orchestrated to encompass overdubbed horns, solos and counterpoint, giving almost every moment a richness that hardly makes it seem like the work of four musicians: 'Man In The Moon' is as detailed as a big-band score. Lockheart's big tenor sound is his signature, but he's just as effective on soprano and mournful bass clarinet. Some of it has a familiar English pastoral feel – 'When The Fire Burns Low' could be by Surman – but with France often playing what amounts to a skinned-back hip-hop beat and deft, sparing use of electronics the music is full of unexpected flourishes.

Giuseppi Logan (1935–9?)

ALTO AND TENOR SAXOPHONES, CLARINET, FLUTE, PAKISTANI OBOE

An enigmatic presence on the free-jazz scene, he recorded briefly and then disappeared.

*** **The Giuseppi Logan Quartet** ESP/Calibre 1007 *Logan; Don Pullen (p); Eddie Gomez (b); Milford Graves (d). 5/64.*
** **More** ESP/Calibre 1013 *As above, except add Reggie Johnson (b). 5/65.*
It's never been entirely clear whether Logan was a radical genius, some kind of *idiot savant* or simply a fraud. At first glance, his playing seems artless and crude, but he manages to structure relatively complex solos on both of these records, and his multi-instrumentalism on 'Tabla Suite' and the long 'Bleecker Partita', both on the earlier ESP, suggest a certain sophistication of musical thought, even if the execution lacks polish. Pullen and Gomez are radicals of a more stylish stamp and seem anxious to swing the music round to a more conventional principle of organization; Logan and Graves are out-and-out freedom exponents,

though, and while such axes may have worked for the John Coltrane Quartet, they establish an unresolvable tension here. The other long track, 'Taneous', has some effective moments that overcome the feeling of strain, but this is very much an acquired taste.

The second album is pretty dud, or at least Logan's contribution is. One gets the feeling that his sidemen (Johnson is a later draftee) have simply had enough and are getting on with their own thing. Logan tries to get his own back by playing piano on 'Curve Eleven' but to no avail. Interestingly again, the most effective work is on the longest track, here 'Wretched Saturday', as if Giuseppi has to work himself up to a certain pitch before he delivers. Logan remains one of the enigmas of the new jazz.

London Improvisers Orchestra

ENSEMBLE

Convened for a British 'conduction' by visiting American Butch Morris, the LIO aims to extend small-group improvisation into larger-scale ensembles.

***(*) **Proceedings** Emanem 4201 2CD *Large ensemble. 7/99.*
***(*) **The Hearing Continues ...** Emanem 4203 2CD *Large ensemble. 9/00, 2/01.*
*** **Responses, Reproduction & Reality** Emanem 4110 *Large ensemble. 5/04.*

Benefiting from the discipline of a monthly session at the Red Rose in London, and from the flexibility and diversity of its membership, the LIO delivers at many different levels. Several of these pieces are composed or directed by the composer/conductor, but the emphasis is on freedom, and on the careful integration of individual expression within a collective. Steve Beresford's magnificent 'Concerto For Alan Tomlinson' actually has no pre-composed elements at all and Simon H. Fell's 'Ellington 100 (Strayhorn 85)', also on *Proceedings*, is an excellent example of freedom within structure, a key Ellingtonian principle.

Many of the names involved will be familiar to habitués of the British free scene, but these long and richly varied discs also offer an opportunity to hear work by relative newcomers and hitherto undocumented improvisers. Caroline Kraabel's 'Virus' and 'Notes For Terry Day' are good examples, and the latter also provides a welcome return for percussionist Day, who had been sidelined by ill-health.

The first two records feature interpolated free improvisations, and the second disc very much picks up where its predecessor left off a year earlier. Kraabel is again prominent. Veryan Weston presents the astonishing 'Concerto For Soft-Loud Key Box' (Anglo-Saxon for piano), and Philipp Wachsmann directs 'Fire In The Air'. 'Dingos Creep' is an intriguing sextet improvisation for saxophones only and the range of instrumental effects seems richer second time around. The other big plus is that vibist Orphy Robinson, not normally associated with free playing, and an unfortunate absentee on *Proceedings*, is featured on Evan Parker's thoughtful 'Orphy:Us'.

The third record, recorded at Conway Hall, consists of pieces prepared by Dave Tucker, Kraabel, Dave Leahy, Fell and Wachsmann, again with space for free improvisation.

***(*) **Separately & Together** Emanem 4219 2CD *London Improvisers Orchestra; Glasgow Improvisers Orchestra. 5/07.*

An extraordinary evening in which, for the *Together* part, no fewer than 43 improvising musicians crammed into the Red Rose's performing space to conduct a latter-day battle of the bands. Disc one belongs largely to the London outfit, with improvisations linking pieces devised and conducted by Philipp Wachsmann, Ashley Wales, Alison Blunt and Terry Day. Concluding the disc are pieces conceived by GIO's George Burt (a masterly convocation made in honour of Barry Guy) and Emma Roche. The London ensemble then returns for an improvisation, then both orchestras are heard on three pieces conducted by David Leahy, Una MacGlone and Raymond MacDonald, and Dave Tucker respectively. Detailed analysis of the music is no more possible here than qualitative comparison would be desirable. Nor is it easy to generalize as to what, other than experience, distinguishes these powerful groupings. Tucker's concern to avoid cacophony and incoherence in the final piece is shrewdly managed, and one of the characteristics of the recording is the clarity of instrumental detail. If pushed, we'd suggest sampling Blunt's 'Hive Life' and Burt's 'Seven Sisters', but the whole set is a wildly exhilarating, admittedly exhausting but hugely satisfying experience. *Two* great cities, celebrating freedom.

London Jazz Composers' Orchestra

ENSEMBLE

Founded by Barry Guy in 1970, a seminal ensemble of British free-music and modern-jazz figures, giving themselves a chance of working from a large-scale compositional base. Barry Guy, the original founder, remains the central figure behind the LJCO.

[illegible]

Ode
Intakt CD 041 *Barry Guy (b, leader); Harry Beckett, Dave Holdsworth (t); Marc Charig (c); Mike Gibbs, Paul Nieman, Paul Rutherford (tb); Dick Hart (tba); Trevor Watts (as, ss); Mike Osborne, Bernard Living (as); Alan Wakeman, Evan Parker (ts, ss); Bob Downes (ts, b); Karl Jenkins (bs, ob); Howard Riley (p); Derek Bailey (g); Jeff Clyne, Chris Laurence (b); Tony Oxley (perc); Buxton Orr (cond). 72.*

The London Jazz Composers' Orchestra was directly inspired by the example of the American trumpeter and composer Michael Mantler's Jazz Composers' Orchestra. It rested squarely on the vision of a leader who, in an age of hyper-specialization and stylistic antagonism, has managed to draw strength and inspiration from across a vast musical spectrum: improvisation, atonal composition, Baroque music, jazz. *Ode* was Guy's attempt to integrate improvisation within the textures and dimensions of orchestral – indeed symphonic – music. It is a grand success and remains a key text in contemporary improvisation on a large scale. *Ode* was been repeatedly referred to as a manifesto, and as a beginning to a long process of exploration. With a quarter-century's hindsight – it has recently been reissued – there is nothing tentative, polemical or ideological about it. Guy's conviction that the individual capacities of improvised music had been developed disproportionately better than those of ensemble playing is best reinforced here by his triumphant solution to the problem. Arguably better, arguably more ambitious and more finished works were to follow, but *Ode* has a historical significance that means it belongs in every modern collection.

*** **Study II / Stringer** Intakt CD 095 *Barry Guy (b, leader); Harry Beckett, Jon Corbett, Marc Charig, Henry Lowther, Dave Spence* *(t, flhn); Conrad Bauer, Paul Rutherford, Paul Nieman, Radu Malfatti, Alan Tomlinson (tb); Melvyn Poore, Steve Wick (tba); Peter Brötzmann , Larry Stabbins, Trevor Watts, Evan Parker, Paul Dunmall, Simon Picard (reeds); Pete McPhail (sax, f); Howard Riley, Irène Schweizer (p); Philipp Wachsmann (vn); Peter Kowald, Barre Phillips (b); Paul Lytton, Tony Oxley, John Stevens (perc).* 3/80, 2/91.

Documentation of the LCJO has never been better. The earlier date, *Stringer*, was formerly available as an FMP LP. It finds the orchestra still confident in its language and making good on Guy's original intentions, but already branching out into new examinations of the relationship between collective improvisation and individual solidarity with the guiding concept. A further decade on, *Study II* sees Guy and LCJO experimenting in an ever more sophisticated way with concepts of improvised form. The piece has an almost organic logic, rising out of and falling back into silence without ever quite revealing its guiding principles. These are welcome returns.

***(*) **Zurich Concerts** Intakt CD 005/1995 2CD *Barry Guy (b, leader); Anthony Braxton (leader); Jon Corbett, Henry Lowther (t); Marc Charig (c); Radu Malfatti, Paul Rutherford, Alan Tomlinson (tb); Steve Wick (tba); Paul Dunmall, Peter McPhail, Evan Parker, Simon Picard, Trevor Watts (reeds); Philipp Wachsmann (vn); Howard Riley (p); Barre Phillips (b); Paul Lytton (d).* 11/87–3/88.

**** **Harmos** / ***(*) **Double Trouble** Intakt 013 / 019 *Barry Guy (b, leader); Jon Corbett, Henry Lowther (t); Marc Charig (c); Radu Malfatti, Paul Rutherford, Alan Tomlinson (tb); Steve Wick (tba); Paul Dunmall, Peter McPhail, Evan Parker, Simon Picard, Trevor Watts (reeds); Philipp Wachsmann (vn); Howard Riley (p); Barre Phillips (b); Paul Lytton (d).* 4/89.

In the years that followed *Ode*, the LJCO changed somewhat in ethos, opening up its repertoire to compositions other than those by Guy. These included graphic scores by drummer Tony Oxley, looser structures from trombonist Paul Rutherford and, from outside the band, challenging works from 'straight' composers with an interest in improvisation, such as Krzysztof Penderecki. Anthony Braxton was a thoroughly like-minded collaborator, and this is one of the few occasions when his contact with British and European improvisers has seemed to yield a genuinely communicative music. Whereas Guy likes to work with existing subgroups of the orchestra, Braxton layers compositions – in this case 'No. 135 (+41, 63, 96)', 'No. 136 (+96)', 'No. 108B (+86, 96)' and 'No. 134 (+96)' – in dense palimpsests.

Harmos and *Polyhymnia* (recorded at the earlier of the Swiss concerts) represent what Guy considers to be a third stage in the band's progress. The title alone aroused some anxiety before the fact that Guy was clambering on the bandwagon of neo-tonality. In fact, he interprets the Greek word in its original meaning of 'coming together'. It opens sharply enough with a broken fanfare from the trombones, jagged authority mixed with a tender joy. It's followed by a stately chorale which will inevitably bring to mind Guy's other musical enthusiasms, the Baroque filtered through a modern, radical consciousness. If the piece has a real centre, it is the long, winding saxophone melody played by Watts, which shapes the composition and proposes some sort of rapprochement with harmony. No other player strays as far in this direction. Other individual contributions are, by comparison, harder-edged and more confrontational, but the piece does confirm what was to become a regular feature of Guy's LJCO work, a mutuality of effort between a single solo voice and the ensemble.

Double Trouble is a slightly tougher nut, originally conceived as a two-piano project for Howard Riley and Alex von Schlippenbach. In the event, the recorded version is anchored on Riley alone, with a sequence of carefully marshalled instrumental groupings (notably two trios: Guy, Parker and Lytton, and Riley, Charig and Phillips) orbiting the centre. As a whole, the piece has a tremendous centrifugal coherence that balances the apparently anarchic but tightly organized behaviour of soloists and section-players.

**** **Theoria** Intakt CD 024 *As above, except omit Riley, Rutherford; add Conrad Bauer (tb); Irène Schweizer (p).* 2/91.

Theoria is effectively a piano concerto for Irène Schweizer. The difficulty presented was that of balancing individual and ensemble elements in a work of this scale and complexity; neither Guy nor Schweizer would have welcomed anything as fixed and definitive as a classical or Romantic concerto, yet clearly it would be undesirable to have a soloist improvise freely for nearly an hour against a fixed orchestral score. The solution is to demarcate very precisely the starting- and finishing-points for individual soloists and for internal subdivisions of the orchestra, allowing the players a paradoxical degree of freedom within the basic structure. Guy attempts not to juxtapose blandly different styles of playing, but to overlap them creatively, creating diffraction patterns and points of maximum energy. In an orchestra of soloists, Schweizer stands out clearly but does not dominate; what happens is that her improvisations become the constituent elements of other musicians' activity, a process parallel to but obviously very different from jazz musicians' reliance on chord sequences or standard tunes.

Also, in brief:

***(*) **Portraits** Intakt CD 035. 3/93.

Another compelling chapter in Guy's odyssey with LCJO, monumental in scale and in emotional charge.

**** **Double Trouble II** Intakt CD 048. 12/95.

A realization of the earlier work, with Marilyn Crispell and Irène Schweizer fulfilling the intended dual role.

***(*) **Three Pieces For Orchestra** Intakt CD 045. 6/96.

Here the formal and 'free' components are united in a way analogous to tensile structure, using instrumental interrelationships as a structural device.

Ramon Lopez

PERCUSSION

Spanish, but a member of the French Orchestre National Du Jazz.

*** **Eleven Drums Songs** Leo CD LR 044 *Lopez (perc solo).* 12/97.
**** **Songs Of The Spanish Civil War** Leo CD LR 299 *Lopez: Thierry Madiot (tb); Daunik Lazro (as); Paul Rogers (b); Beñat Achiary (v).* 7/00.
***(*) **Duets 2: Rahsaan Roland Kirk** Leo CD LR 356 *Lopez; Harry Beckett (t); Thierry Madiot (tb); Andrea Neumann (p); Emmanuel Bex (org); Noël Akchoté (g); Joëlle Léandre (b, v); Chim Nwobueze (saw); Majid Bekkos (perc); Beñat Achiary (v).* 7/00–2/02.
*** **Flowers Of Peace** Leo CD LR 438 *Lopez; Sophia Domancich (p); Joëlle Léandre (b).* 05.

***** Swing Doors: Drums Solo II** Leo CD LR 491 *Lopez (perc solo). 5/07.*

Few players can sustain interest over a whole CD of solo percussion, but Lopez does on the first and last of these, subtly layered performances that merit repeated listening. His masterpiece, though, is the Civil War project, in which a number of French-based improvisers have a hand, including the charismatic Achiary. 'El Quinto Regimiento' might be remembered from Charlie Haden's Liberation Music Orchestra record, but most of these themes are little known outside Spain; this might prove an obstacle, since the impact of these versions depends on knowing the original song. Lazro's lemony sound is perfect for this material.

Running it a close second is the Kirk set, a series of imaginative duets mostly based on Kirk themes. The highlights are Harry Beckett's magnificent approach to 'Rip, Rig And Panic', a reminder of what a formidable improviser he can be, and the wonderful Joëlle Léandre on 'The Inflated Tear'. That said, there isn't a dull or makeweight track on the album, and even the closing original with Majid Bekkos works well in the context.

Léandre is back in fine form on *Flowers Of Peace*, which also provides a further chance to sample the under-recorded Domancich. This is a less innovative and imaginative record than its predecessors and sounds more of a routine gig. However, if superb musicianship means anything, it scores on that alone.

Russ Lossing

PIANO

Classically educated, he blends freedom and structure with rare confidence.

***** Dreamer / ***(*) As It Grows** Double Time DTRCD174 / hatOLOGY 605 *Lossing; Ed Schuller (b); Paul Motian (d).* 4/00; 3/02.

****** Phrase 6** Fresh Sound New Talent FSNTCD 205 *Lossing; John Hebert (b); Jeff Williams (d).* 2/04.

***** All Things Arise** hatOLOGY 629 *Lossing (p solo).* 05.

*****(*) Metal Rat** Clean Feed CF064 *Lossing; Mat Maneri (vla); Mark Dresser (b).* N.D.

Lossing isn't the kind of piano trio leader who believes the form entails a lulling lyricism; nor is he the kind of classically trained pianist who considers lots of notes a guarantee of authority. The presence of tunes by Monk and Andrew Hill on the debut offers some, but only partial, clues to his pungent, unhackneyed approach. He's not an obvious follower of either and his own compositions, which seem somewhat off a production line on the first record, have an attractively unsettling cast. 'Yaqui Poem' has a tinge of funk, but it's otherwise as uncategorizable as the rest.

The same trio's back on *As It Grows* and whatever the title means (other than introducing the 'Suite Of Time' sequence) it points to an organically developing group. Schuller gets lots of space and Motian is all bright movement. The approach is freer, but not as free as on the largely improvised date with Maneri and Dresser. Lossing likes to experiment, and there are parts of *Metal Rat* which have to go down as noble failures, though the title-piece is a nice example of his 'open piano' technique, with the sustain pedal wedged down and the whole thing ringing uncontrollably.

He tries similar things on the solo record, which includes a now familiar mixture of bop, abstract ideas, folkish themes and original compositions: he covers 'Alabama Song', Ornette's 'Kathelin Grey', Duke's 'Azure' and Rollins's 'Pent-Up House' with that now familiar chiming delivery that seems to leave space round every phrase and note while filling the whole sound-frame with action.

The FS trio is perhaps the best yet. Hebert's huge sound and Williams's busy percussion lend themselves to a tremendous set list: the original 'Koan', the group-improvised 'ZeroUno', Charlie Parker's 'Dexterity', Peadar Kearney's 'Down By The Glenside'. Exciting even to read; on disc, it's terrific – a genuinely significant contemporary figure.

Eddy Louiss (born 1941)

ORGAN, PIANO

A Parisian, he played in his father's band in the '50s and studied at the conservatoire. Sang with Double Six, 1961–3, then backed horn-players on piano and moved to organ in the late '60s. He later worked with a big band.

****** Trio** Dreyfus FDM 36501-9 *Louiss; René Thomas (g); Kenny Clarke (d).* 68.

***** Bohemia After Dark** Emarcy 013140-2 *Louiss; Jimmy Gourley (g); Guy Pedersen (b); Kenny Clarke (d).* 72.

Louiss's records have been in and out of circulation, but Dreyfus have restored some. The 1968 session by his trio is a tremendous rediscovery. The six themes mix bop staples like 'Hot House' and 'No Smoking' with Thomas's haunting 'Blue Tempo' and a line by Clarke, and the playing has enormous power and energy. Louiss swarms all over the organ, charming out sweet melodies as well as thrashing together blues-drenched solos; Thomas plays with what is for him a rare intensity; and Clarke, recorded in hot close-up, is magnificent. This takes most similar Jimmy Smith and Jack McDuff records to the cleaners. In comparison, *Bohemia After Dark* is a bit disappointing. Jimmy Gourley is always worth hearing, but the record seems cool to the point of perfunctory at times.

*****(*) Sentimental Feeling** Dreyfus FDM 36600-2 *Louiss; Fanfare Band.* 11–12/98.

A big leap to the '90s and a jump in scale, too. *Sentimental Feeling* has three tracks with trio, but the others feature the enormous Fanfare band, 41-strong and not afraid to sound it. Louiss wrote all the music, and he tends to use the orchestra in great blocks or washes of sound. On 'Le Destin', in dedication to Michel Petrucciani, there's an effect where the big band seems to be stalking the organist, and the result is unforgettable. Sometimes the band seems too unwieldy to make sense: when the trio sets up the slinky pace of 'La Scorpionne', it's hard to see how it will accommodate the orchestra, and sure enough the mass of players tend to lumber alongside the action. But it's a courageous and unpredictable record.

***** Récit Proche** Dreyfus FDM 36609-2 *Louiss; Daniel Huck (as); Xavier Cobo (ts); Jean-Marie Ecay (g); Julio Rakotonanahary (b); Paco Sery (d).* 4/00.

A new groove for a new century. It's bright, optimistic music. Louiss is still settling for situations that flirt with instrumental pop, but just when you're ready to give up on it a lick or a solo keeps things close to honest, and it's good to hear the odd turn from Cobo and Huck. 'Pour Toujours' at least has more blues in it than any slice of American smooth.

Also, in brief:

****(*) Sang Mêlé** Dreyfus FDM 36516-2. 87, 92.
Combines the record of this name, which has an '80s tinkertoy feel, and 1992's *Wébé*, which is grittier and more organic.

*****(*) Conférence De Presse Volumes 1 & 2** Dreyfus FDM 36568-2 / 36573-2. 6/94.
Two sets of duets with the mercurial Petrucciani.

Julien Lourau (born 1970)

SOPRANO, ALTO AND TENOR SAXOPHONES

The Parisian has developed from a Brecker acolyte into a player of the broadest tastes, embracing funk, Latin and other idioms.

***** The Rise** Label Bleu LBLC 6640 *Lourau; Malik Mezzadri (f); Bojan Zulfikarpasic, Gerardo Di Giusto (p); Krassen Lutzkanov (kaval); Fred Chiffoleau, Carlos Bushini (b); Ari Hoenig, Minino Garay, Maxime Zampieri (d); Gustavo Ovalles (perc); Elvita Delgado (v).* 6–9/01.

***** Fire / *** Forget** Label Bleu LBLC 6670 / 668081 CD + DVD *Lourau; Bojan Z (p); Eric Löhrer (g); Vincent Artaud (b); Daniel Garcia Bruno (d, perc); Mina Agossi, Allonymous, John Greaves, Magic Malik (v).* 04.

***** Vs Rumbabierta** Label Bleu LBLC 6690 *Lourau; Eric Löhrer, Maika Munan (g); Felipe Cabrera (b); Javier Campos Martinez, Abraham Manfa Mansfaroll, Miguel Puntilla Rios (perc, v); Sebastian Quezada, Onilde Gomez Valon (v, perc).* N.D.

Lourau made head-turning appearances as a sideman, but his Warners debut *Gambit* (now gone) was all over the place, with the saxophonist selling his sound to a gang of samplers, programmers and the like. When he gets space, Lourau is capable of playing fresh things. *The Rise* sees him seemingly recanting on the previous effort, based around acoustic quartet music, with piano duties split between Di Giusto and the admirable Zulfikarpasic. Lourau's sound hasn't suffered from his electric-band associations, and in this clearer air he gets a full, powerful tone, scuffed at the edges in a way which can suggest either aggression or poignancy. Much of the record carries reminiscences of his late father, and there's a sometimes drooping feel, but catchiness too. 'Bulkamer' lopes along over a songful chord sequence, and 'Contigo Distancia', with a charming vocal from Delgado, is as sweet as vintage Getz–Gilberto. A bit too long and dependent on the listener's empathy with the musing tone, but it's a keeper.

Fire and *Forget* are connected projects. The former is still full of rock, pop, trip-hop and funk elements, while the second opens up the same basic language to a more improvisational approach. There is a bonus DVD with *Forget*, which neither adds nor illuminates but whiles away a pleasant parcel of time.

The Afro-Cuban collaboration with Rumbabierta finds him improvising with two guitarists over a rich and constantly varied background of percussion and voices. It's undeniably exciting but is a curiously unsatisfying record on subsequent hearings. Lourau is praised for his venturesome spirit, but he also lacks focus and direction.

Joe Lovano (born 1952)

TENOR, ALTO, C-MELODY AND SOPRANO SAXOPHONES, ALTO AND BASS CLARINETS, PERCUSSION

Worked with Woody Herman in the late '70s, and in trio with Bill Frisell and Paul Motian the following decade, but made his mark with an impressive run of Blue Note recordings.

****** Landmarks** Blue Note 796108 *Lovano; John Abercrombie (g); Kenny Werner (p); Marc Johnson (b); Bill Stewart (d).* 8/90.

Joe Lovano stands at the heart of contemporary jazz, a figure who, solo by solo, album by album, demonstrates the continuing fertility of the genre This is the breakthrough record, a wholly satisfying set that shouts for the repeat button before the last raucous notes of 'Dig This' have died away. Stylistically it's poised midway between Monk and Coltrane, but with a pungent sauce of latter-day urban funk poured over the top, as on the mid-point 'Here And Now', with Abercrombie's uncharacteristically vocalized guitar well to the fore. The (impeccable) production is by John Scofield, who might have been a more obvious choice for the guitarist's role, but Abercrombie seems to take in Scofield's virtues as well as his own, absolutely howling through 'Dig This'. Lovano's ballad playing, as on the tribute to Elvin Jones, is increasingly impressive, with a virile focus that belies the slightly tremulous delivery.

♛ ****** From The Soul** Blue Note 798363 *Lovano; Michel Petrucciani (p); Dave Holland (b); Ed Blackwell (d).* 12/91.

Lovano's 'Body And Soul' wins him lifetime membership of the tenor club. Interestingly, though, he takes John Coltrane's rarely covered 'Central Park West' on alto, as if doing it on the bigger horn were unpardonable arrogance. What's wonderful about the record is how beautifully modulated the tracks are. There's not a cliché in sight. Lovano's own writing – 'Evolution', 'Lines & Spaces', 'Modern Man', 'Fort Worth', and the closing waltz, 'His Dreams' – has a clean muscular edge, and from the opening fanfare of 'Evolution' onwards it's clear that the album is going to be something special.

Petrucciani established such a presence as a recording artist in his own right that it's easy to forget how superb an accompanist he could be. The Frenchman's responses on 'Left Behind', unfamiliar territory for him, are startling. He sits out 'Fort Worth', leaving Holland and Blackwell to steer a markedly abrasive theme. Though ailing and by no means as dynamic as in former years, the drummer still sounds completely masterful. His delicate mallet figures on 'Portrait Of Jenny' are one of the instrumental high-points of a thoroughly compelling record.

*****(*) Tenor Legacy** Blue Note 827014 *Lovano; Joshua Redman (ts); Mulgrew Miller (p); Christian McBride (b); Lewis Nash (d); Don Alias (perc).* 6/93.

Even given the impossibility of topping *From The Soul*, this is a slightly muted set, with a tentative quality that hasn't been evident in Lovano's work before. Redman had been garnering a huge amount of press before this was recorded, and it may be that both men felt that reputations were at stake. Certainly Lovano sounds edgy and over-assertive, making a decidedly strange fist of 'Love Is A Many-Splendored Thing'.

The two-tenor front line gives the music a rather old-fashioned aspect that is accentuated by probably the straightest rhythm section Lovano's worked with in years. The centrepiece is a version of Monk's 'Introspection', delivered with few frills and patient development by all the soloists. Nothing else quite comes up to that standard, though, and the long ballad 'To Her Ladyship' has a cloyingly soft centre.

**** **Rush Hour** Blue Note 829269 *Lovano; Jack Walrath (t); James Pugh (tb); David Taylor (btb, tba); John Clark, Julie Landsman (frhn); Richard Oatts (f, ts); Charles Russo (cl, bcl, as, ts); Dennis Smillie (cbcl); Robert Botti (eng hn); Michael Rabinowitz (bsn, bcl); Gloria Agostini (hp); James Chirillo (g); Fred Sherry (clo); Mark Helias, Ed Schuller (b); George Schuller (d); Mark Belair (perc, vib); Judi Silvano (v); Gunther Schuller (cond).* 4–6/94.

If *Quartets* represented anxiety on Blue Note's part about what to do with Lovano long term, there has been no sign of anything since but a continued commitment to experiment and diversification. In a sense, *Rush Hour* emerges directly out of the stylistic shifting of the previous record. Certainly, the long 'Headin' Out, Movin' In' is very largely concerned with moving in and out of conventional harmony and grooves, a superb orchestration by the piece's composer, Gunther Schuller, who also contributes the atmospheric 'Rush Hour On 23rd Street'.

There could hardly have been a more sympathetic or understanding collaboration. Whether there has been any direct influence or not, Lovano's liking for overlaid voices, parallel melody lines floated over low-toned brass and woodwind, and for extremes of sonority, is remarkably close to Schuller's conception. It works triumphantly not just on the original piece but also on 'Peggy's Blue Skylight', 'Prelude To A Kiss', and 'Crepuscule With Nellie', one of the most significant performances in Lovano's growing attachment to Monk. It works, too, in scaled-down form, on a version of Ornette's 'Katheline Gray', which features a small string-and-woodwind ensemble built on the Schuller rhythm section, Ed and George, and coasting Lovano's acerbic soprano; it might almost be some forgotten nugget from the Third Stream.

Lovano's multi-instrumentalism is well aired too. 'Wildcat' is an overdubbed duet for tenor and drums; 'Juniper's Garden' is for soprano saxophone and Judi Silvano's voice; 'Chelsea Bridge' is a magnificent *a cappella* performance. A major restatement and consolidation rather than a substantial step forward, this is Lovano's best work since *From The Soul.*

***(*) **Celebrating Sinatra** Blue Note 837718 *Lovano; John Clark (frhn); Billy Drewes (ss, bcl); Dick Oatts (ts, f); Ted Nash (ts, cl); Tom Christensen (ts, ob, eng hn); Michael Rabinowitz (bsn); Kenny Werner (p); Emily Mitchell (hp); Mark Feldman, Sara Perkins (vn); Lois Martin (vla); Erik Friedlander (clo); George Mraz (b); Al Foster (d); Judi Silvano (v).* 6/96.

Interest in the great singer's pedigree as a *jazz* artist grew during the last few years of his life. This is one of the very best of the tributes, distinguished by fine arrangements from the veteran Manny Albam and by some extraordinary playing from Lovano. The formula is now pretty familiar: saxophone and soprano voice over a conventional rhythm section and imaginatively deployed horns and strings.

The selection of material is unexpected and persuasive. At the heart of the set, a seductive reading of Sinatra's own composition, 'This Love Of Mine', a favourite of Sonny Rollins. Wedged between 'I've Got You Under My Skin' and 'Someone To Watch Over Me', it's the best small-group performance for some time. On other tracks, though, the emphasis is on an ensemble feel, and Albam's great skill is to make these familiar tunes sound fresh-minted. Opening with 'I'll Never Smile Again' was a clever choice, giving the least familiar of the songs the most conventional setting of the set, before striking out into more obviously revisionist territory with 'Chicago' and 'I'm A Fool To Want You'.

For a change, Lovano plays tenor throughout, and it's good to hear him concentrate on the big horn. He sounds as if he's steeped himself in mid-period Rollins, the same loping pace, unpredictable changes of direction and constant fidelity to the melodic line. No, he doesn't do 'My Way'.

***(*) **Flying Colours** Blue Note 856092 *Lovano; Gonzalo Rubalcaba (p).* 97.

Speaking in interviews, Lovano was as enthusiastic about this encounter as about anything in his career to date. It sounds like a dream ticket for Blue Note, their most enterprising horn-player of recent times and the irrepressible Cuban. It could have been a rather flat and uninspiring encounter, and what really lifts it is the selection of material. Monk's 'Ugly Beauty' and Ornette's 'Bird Food' were inspired, left-field choices. There's a somewhat more conventional attack on 'How Deep Is The Ocean', an opportunity for both men to show off a more lyrical side, but the real payoff comes on a magnificent interpretation of 'Gloria's Step', on which Rubalcaba quotes Scott LaFaro's original bass-line in the left hand, at which Lovano immediately counters with the response figure.

**** **Trio Fascination (Edition One)** Blue Note 833114 *Lovano; Dave Holland (b); Elvin Jones (d).* 9/97.

Lovano's early days in saxophone/organ trios and later dabbling in starker bass-and-drum settings are generously synthesized on this fine session. Lovano's ninth Blue Note session revived a happy association with Jones, who used the big man as a dep for Pat LaBarbera and Sonny Fortune on an eye-opening European tour.

'Cymbalism' is a tribute to Paul Motian – but also to a raft of other percussionists from whom Lovano has learnt the supremacy of the drums in jazz. 'Impressionistic' is more obviously saxophone-orientated, a clever, wry history lesson that looks forward and back with relaxed self-confidence. The mood on 'Days Of Yore' is more sombre, a reminder that, beyond his recent multi-instrumentalism, Lovano is a formidable tenor stylist, able to conjure everyone from Chu to Trane. 'Villa Paradiso' and '4 On The Floor' are uncompromisingly straight-ahead, broad blowing themes with generous detail right through the trio. 'Studio Rivbea' recalls the loft scene of New York City and the brave days of the late '60s. The only standard, 'Ghost Of A Chance', sounds like an emotional moment for Jones, who plays like a dream.

*** **Friendly Fire** Blue Note 499125 *Lovano; Greg Osby (as, ss); Jason Moran (p); Cameron Brown (b); Idris Muhammad (d).* 12/98.

The idea came from label boss Bruce Lundvall: separate invitations to Lovano and Osby to put down something special for Blue Note's 60th anniversary. Each, it seemed, mentioned the other, and the result is a warm, uncompetitive jam that harks back to the kind of loosely congregated session the label issued by the shelfload in the '50s and '60s. Much as Lovano has lengthened his operational radius over the years, Osby has shown a growing interest in mainstream harmonic jazz. *Friendly Fire* is a genuine meeting of minds.

*** **Flights Of Fancy: Trio Fascination Edition Two** Blue Note 27618-2 *Lovano; Dave Douglas (t); Billy Drewes (ss, af, perc); Toots Thielemans (hca); Kenny Werner (p); Cameron Brown, Mark Dresser (b); Idris Muhammad, Joey Baron (d).* 6/00.

There are four trios (Lovano with Brown–Muhammad, Drewes–Baron, Thielemans–Werner and Douglas–Dresser) and for three of the pieces a performance by each of two threesomes was spliced together. So, for example, Lovano, Thielemans and Werner start off a sweetly gliding 'Giant Steps' before Lovano, Brown and Muhammad confer a more grooving finish on the tune. Some of the pieces seem like either sketch-work or unfinished abstracts. Those with Thielemans and Werner are so melodious and resolved – like the gorgeous 'Infant Eyes' – that you wish they'd done the whole record. Oddly, though he's the one constant, Lovano sounds distracted some of the time, as if he was thinking more about his concept than his playing.

***(*) **On This Day ... At The Vanguard** Blue Note 43277 *Lovano; Barry Ries (t); Larry Farrell (tb); Steve Slagle (as); George Garzone, Ralph Lalama (ts); Scott Robinson (bs); John Hicks (p); Dennis Irwin (b); Lewis Nash (d).* 7/03.

It's been some time since the Lovano Nonet was heard from and it's been worth the wait. From the opening sequences of the Basie-inspired 'At The Vanguard', the band is in sympathetic motion. Hicks can be a dull soloist, but his feature on this, following Joe, Slagle and Ries, is a model, particularly as it recasts the original theme substantially, ending the number in a different place from where it began. Nothing else on the set quite comes up to that level of excitement, though there is plenty to ponder on Dameron's 'Focus' and 'Good Bait', Coltrane's 'After The Rain', 'Laura', 'On This Day', another long original written for the occasion, and finally 'My Little Brown Book', from which Joe extracts every imaginable vestige of pathos and wistful longing.

***(*) **I'm All For You** / ***(*) **Joyous Encounter** Blue Note 91950 / 63405 *Lovano; Hank Jones (p); George Mraz (b); Paul Motian (d).* 6/03; 9/04.

As the personnel might suggest, the first of these is basically a ballads album with the emphasis on lyricism rather than harmonic adventure. That is not to say that Lovano simply coasts; nor does Hank Jones rest on his laurels. Their exchanges on 'Stella By Starlight' bespeak both great experience and an ongoing sense of musical adventure. It's possibly a mite soft-centred to be counted among Joe's very best records, but it's elegant and accomplished from start to finish.

The group toured the first album and then immediately went back into the studios and recorded *Joyous Encounter*. It's definitely the stronger of the pair, partly because the material is more challenging. Versions of 'A Child Is Born' by brother Thad and of Coltrane's 'Crescent' push both the lyricism and the harmonic demands in the right direction. 'Pannonica' and Lovano's own 'Bird's Eye View' help to keep the palette varied. As a pair, these records are pretty much irresistible.

***(*) **Streams Of Expression** Blue Note 41092 *Lovano; Tim Hagans, Barry Ries (t); Larry Farrell (tb); Steve Slagle (ss, as, f); George Garzone (ts); Ralph Lalama (ts, cl); Gary Smulyan (bs); Michael Parloff (f); John Hicks, James Weidman (p); Dennis Irwin (b); Lewis Nash (d).* 12/05.

A fascinating project in which Lovano unveils his own title-suite, but also an arrangement by Gunter Schuller of material from *Birth Of The Cool*, which returns to the idiom explored on *Rush Hour*. Lovano makes no attempt to moderate his sound, but the Schuller arrangements make him sound less heated, more cerebral and in places slightly detached. The different ensembles used have subtly different characters, but they deliver Schuller's typically thoughtful charts and Lovano's new composition with great authority. Lovano's writing doesn't immediately strike powerful chords, but there's plenty of substance for the soloists.

*** **Kids: Live At Dizzy's Club Coca Cola** Blue Note 70281 *Lovano; Hank Jones (p).* 06.

This was Grammy-nominated, and Jones won a solo instrumental citation for his 'Lullaby'. Easy to be cynical about mainstream appreciation: saxophone and piano duos tend to the more comfortable end of the spectrum and there's nothing here designed to scare the horses. Lovano plays with genuine lyricism; Jones is urbane and polished – but it's resolutely unchallenging music.

Also, in brief:

*** **Tones, Shapes And Colors** / *** **Village Rhythm** Soul Note 121132 / 121182. 11/85; 6/88.

Two relatively early dates, though the mature sound is already evident. Even so, they seem like period pieces, now.

**** **Sounds Of Joy** Enja CD 7013 2. 1/91.

Working without a harmony instrument puts him under pressure but also confirms iron chops. With Anthony Cox (*b*) and Ed Blackwell (*d*).

*** **Universal Language** Blue Note 799830. 6/92.

Eclectic, tinged by world music, and marked by the beautiful 'Lost Nations', dedicated to the late Jim Pepper.

***(*) **Quartets** Blue Note 829125 2CD. 95.

A pointless attempt to confirm bona fides in both avant/ progressive and mainstream jazz with two quartets from the Village Vanguard. Who doubted?

*** **Viva Caruso** Blue Note 35986-2. 01.

Lots of gurgling Neapolitan melodies, from 'O sole mio' to 'Vesti la giubba' and 'Pecche?' – Caruso's greatest hits, in fact, given a Lovano treatment.

Paul Lovens (born 1949)

DRUMS, PERCUSSION, SAW

A mainstay of European free music. Ran his own PoTorch label.

***(*) **PaPaJo** Emanem 4076 *Lovens; Paul Hubweber (tb); John Edwards (b).* 3/02.

Lovens rarely gets a chance to headline, and while *PaPaJo* is self-evidently a collaborative group his seniority is stamped strongly on the music. The nearly half-hour 'Primitivo Di Mantre' is a key performance, a whole LP's worth in the old days, and one of his best-ever showings on record. The rest is hardly makeweight.

Frank Lowe (1943–2003)

TENOR SAXOPHONE

Like fellow Tennessean George Coleman, he had no truck with the scorched-earth radicalism of his generation, constantly asserting an unfashionable interest in classic swing players like Chu Berry and proto-boppers like Don Byas.

**** **The Flam** Black Saint 120052 *Lowe; Wadada Leo Smith (t, flhn, wood f); Joe Bowie (tb); Alex Blake (b); Charles Bobo Shaw (d).* 10/75.

Unlike the generation that took Trane as its model, Lowe has never seemed to regard the length of a solo as any measure of its importance, and here he is admirably concise and to the point, driving home ideas one after the other. 'Sun Voyage', 'Be Bobo Be' and 'Third Street Stomp' are all wonderful ideas, executed with such flair and confidence that one has to assume they were well worked out in advance. Smith and Bowie are both in good heart and voice, and the drummer reminds us yet again what an inventive player he can be in the right context.

***(*) **Tricks Of The Trade** Marge 02 *Lowe; Butch Morris (c); Didier Levallet (b); George Brown (d). 12/76.*

Recorded in Rouen a couple of weeks before the fine but long-gone Palm LP *The Other Side*, this isn't quite such a compelling performance from the quartet. The original release consisted mainly of short tracks, but this reissue has restored four long cuts, including the superb 'Awake', plus the tiny 'Flash Back'. Morris was an interesting player at this vintage, his tight but fat cornet sound a strong feature on most tracks, though much like Don Cherry on Ornette's early records he's often not clear enough in the mix. Levallet and Brown are workmanlike rather than exciting, and it's Lowe's hard-edged tenor, again working in an interesting blend of New Thing and swing idioms, that carries the day.

***(*) **Decision In Paradise** Soul Note 121108 *Lowe; Don Cherry (t); Grachan Moncur III (tb); Geri Allen (p); Charnett Moffett (b); Charles Moffett (d). 9/84.*

There isn't much bebop residue in Lowe's thinking, and it's unusual to hear him turn to post-bop like 'Cherryco'. It doesn't suit his chops altogether well, though he slows it down and smooths it out a touch. A heavyweight rhythm section, led off by Allen's rich chording, keeps the energy level high. Cherry's in good spirits, bright, warmly antagonistic and full of melody. Moncur plays as well as ever, varying his slide positions and embouchure to stay just this side of multiphonics. Perhaps not the best introduction to Lowe, who has to make room for three very strong soloists, but a powerful group record that sits wide of most else that was going on in 1984.

**** **Bodies & Souls** CIMP 104 *Lowe; Tim Flood (b); Charles Moffett (d). 11/95.*
***(*) **Vision Blue** CIMP 138 *Lowe; Steve Neil (b, Guinea hp); Anders Griffen (d). 2/97.*
*** **Lowe-down And Blue** CIMP 275 *Lowe; Bern Nix (g); Dominic Duval (b); Michael Carvin (d). 00.*

As spare and stern as the great Ornette Coleman Trio of the '60s, which Moffett also graced, the first of these is the Frank Lowe disc of choice. CIMP is dedicated to raw and unvarnished slice-of-life veritism, and there are no frills to any of these performances. A long set, with the usual intensity, *Bodies & Souls* mixes four originals with material by Pharoah Sanders, Don Cherry (the dedicatee of two joyous, complex Lowe compositions), Ornette ('Happy House') and, on the stirring 'Impressions' which opens the set, Coltrane himself. It stands first, one feels, because Lowe wants to demonstrate both his respect for and distance from Coltrane's and later Coleman's language. By placing 'Body And Soul' last, he demonstrates more clearly than ever before how much he sees himself standing on the shoulders of earlier giants. It's a delicate performance, unaccompanied, lighter-toned and more intimate than Lowe often is. Flood and Moffett combine well, and they represent the real difference between the first CIMP and *Vision Blue*. Again, there's a mix of original and repertory material. Rollins's theme from 'Alfie' is an unexpected choice, and Percy Mayfield's 'Please Send Me Someone To Love' doesn't often figure in this sort of setting. 'Softly As In A Morning Sunrise' contains a couple of references to Coltrane, and the Coleman numbers ('Law Years' and 'The Blessing') have the usual mixture of respect and self-reliance. The final two numbers seem a bit throwaway, a duo performance of 'Dream State' with the drummer, and the only other acoustic variation, Neil's Guinea harp on the last track, his own 'Bobbo's Face', a bit wasted in that position. Outstanding track? For us, a blistering run-through of Jackie McLean's 'Little Melonae' is one of the best things Lowe has recorded.

Ill-health interfered with work in the '90s. However, when he did record, he sounded as good as ever. Duval and Nix are in great form, despite not having worked with Lowe together previously, while Carvin – an old buddy – is his solid, inventive best. The material is well-chosen; alongside originals there are things like 'Cherryco', Dewey Redman's 'Dewey's Tune' and former associate Grachan Moncur III's rarely covered 'Riff-Raff'. The now familiar unvarnished sound works well on a set like this and the graininess and physicality of Lowe's playing come across in every track.

*** **Soul Folks** No More Records 10 *Lowe; Jack Walrath (t); Bertha Hope (p); Steve Neil (b); Ralph Peterson (d). 98.*

A fine live date from the University of Massachusetts, Amherst. This was the closest Lowe came to running a conventional hard-bop quintet. He does it his own idiosyncratic way, of course. Hope is a revelation and Walrath always manages to surprise with his pungent melodic ideas and rasping tone.

*** **One For Jazz** No More 11 *Lowe; Billy Bang (vn); Ed Schuller (b); Abbey Rader (d). 01.*

Bang takes a fair share of solo space as co-leader, but Schuller and Rader (who replaced Denis Charles) are very much in the thick of things and the bassist gets in a fine solo on 'I Promise You The Moon'. Lowe's own big moment comes on 'Times Squared', a heated solo that goes off into altissimo range.

*** **Short Tales** Bleu Regard 1959 *Lowe; Bernard Santacruz (b). 01.*

Santacruz has become a close associate of Lowe's; there is also a trio album under the bassist's name on AA. These would-be narrative pieces have a gently enigmatic quality, like fragments from a worm-eaten story-book. Lowe's increasingly old-fashioned delivery is as beguiling as ever, and he has rarely sounded more like his lost mentor Chu Berry than on some of these delicately nuanced numbers. Santacruz more than keeps up and bears listening to on his own account. Worth searching for.

Also, in brief:

(*) **Black Beings ESP 3013. 73.

Lowe's second recording for ESP hasn't worn too well and nowadays sounds like shapelessly generic free jazz.

*** **Don't Punk Out** Emanem 4043. 10/77, 79, 00.

Modelled on Derek Bailey's duo recordings with Anthony Braxton, this was sparked by Eugene Chadbourne (*g*) and recorded – lo-fi – in a NY apartment, with some later material added.

**** **Exotic Heartbreak** Soul Note 121103. 10/81.

Working with Butch Morris (*c*) and Amina Claudine Myers (*p*), Lowe conveys a kind of raw finesse. Powerful.

Mundell Lowe (born 1922)

GUITAR

He worked in '40s bands, crossed over to bop, and then concentrated on studio and TV work, though he began touring again in the '80s.

*** **The Mundell Lowe Quartet** Original Jazz Classics OJC 1773 *Lowe; Dick Hyman (p, org, cel); Trigger Alpert (b); Ed Shaughnessy (d). 8–10/55.*
*** **A Grand Night For Swinging** Original Jazz Classics OJC 1940 *Lowe; Gene Quill (as); Billy Taylor (p); Les Grinage (b); Ed Thigpen (d). 3–4/57.*
Lowe's albums under his own leadership are modest in number. The OJC entries make entertaining if lightweight fare. *Quartet* has some smart playing, and the opening 'Will You Still Be Mine?' spells out how ably Lowe was able to bridge the worlds of swing and bop; he makes subtle harmonic touches and rhythmic inflections, while setting down his roots in swing beats. But Hyman plays organ a lot of the way, bringing a rinky-dink sensibility to the occasion, and several tracks opt either for mood-music or for a quick, early finish. *A Grand Night For Swinging* is more pointed. Quill adds some sharp alto to three tracks, and there's plenty of swinging. Just two Riverside quickies of their day.

*** **California Guitar** Progressive 7116 *Lowe; Roger Kellaway, Jimmy Rowles (p); Irving Ashby (g); Monty Budwig (b); Donald Bailey (d). 4/72, 4/74.*
Lowe hadn't made a record for some time when he cut some material for Famous Door in spring 1972. The three tracks with Rowles appear here with alternative takes, together with four more multiple cuts from a later date with Kellaway. It's all well-behaved, even perhaps a little flat in profile, but the playing is clean edged and accurate and guitar fans will appreciate the various versions on offer.

**** **When Lights Are Lowe** Acoustic Music 3191190 *Lowe; Hendrik Meurkens (vib); Chris Berger (b); Mark Taylor (d). 99.*
***(*) **Mundell's Moods** Nagel Heyer 065 *Lowe; Hendrik Meurkens (hca, vib); Larry Porter (p); Pat O'Leary (b); Chuck Redd (d). 1/00.*
These days Mundell plays for fun. Meurkens has become a regular partner and the first of these is a warm, engaging to-and-fro. *Mundell's Moods* was cut in Hamburg on a day off from a tour. The guitarist defers to Meurkens much of the way, which doesn't hurt, and dividing his time between harmonica and vibes Meurkens plays some excellent things. And when Lowe steps out – wistful on 'Darn That Dream', fast and nippy on 'Seven Steps To Heaven' – he's lost little of his old facility. With five originals from within the band as well as the expected string of standards, the date's not just a quota filler, and Redd in particular keeps the pots on.

Also, in brief:

***(*) **Complete TV Action Jazz!** Lone Hill Jazz LHJ 10197. 2/59–6/60.
Helmed for a budget RCA label: themes from *Peter Gunn*, *Hawaiian Eye*, *Naked City* and other relics.

*** **Blues For A Stripper/Satan In High Heels** Fresh Sound FSRCD 1626. 11 & 12/61.
Slickly professional TV soundtrack jazz; fearfully exciting cover art.

Henry Lowther (born 1941)

TRUMPET, FLUGELHORN, VIOLIN

A consistent presence on the British scene for 40 years, in big-band music, jazz, improvisation and rock, but under-recorded on his own account.

*** **Child Song** Vocalion CDSML 8043 *Lowther; Jimmy Jewell (ts); Tony Roberts (ts, bcl, perc); Mike McNaught (p); Daryl Runswick (b); Mike Travis (d); Neil Slavin (perc). 70.*
*** **Fungii Mama** GWB 444 *Lowther; Simon Picard (ts); Jim Mullen (g); Dave Green (b); Stu Butterfield (d). 4/02.*
Lowther's bright, evocative tone is always a joy. *Child Song* will replace the battered LP in a few lucky collections. It's very much of its time, an effect underlined by McNaught's electric keyboard, but full of fine playing from the three horns. The later live set, recorded at a London pub, is co-led with Mullen. The material is not as challenging as some of the work Henry has been associated with over the years, but it's an elegantly programmed set centred on 'I Fall In Love Too Easily', 'On Green Dolphin Street' and 'Nutty'. The leader's solos are well-shaped, finely crafted and always have real substance. There are good-natured exchanges, notably on the closing title-piece, but Picard seems a little out of place. The sound is good enough but one wishes for a smoother and more professional context.

Jimmie Lunceford (1902–47)

ALTO SAXOPHONE, BANDLEADER

He studied music in Denver and at Fisk University and then taught in Manassas. His band scuffled for four years before playing at the Cotton Club and making a big name for a showy, almost vaudeville act, which toured relentlessly. Disillusion set in and the leader, who'd also taken up flying, died of a heart attack in questionable circumstances.

**** **Jimmie Lunceford 1930–1934** Classics 501 *Lunceford; Sy Oliver, Eddie Tompkins, Tommy Stevenson, William 'Sleepy' Tomlin (t); Henry Wells (tb, v); Russell Bowles (tb); Willie Smith, Earl Carruthers (cl, as, bs); LaForet Dent (as); Joe Thomas (cl, ts); Edwin Wilcox (p, cel); Al Norris (g); Moses Allen (bb, b); Jimmy Crawford (d, vib). 6/30–11/34.*
***(*) **Jimmie Lunceford 1934–1935** Classics 505 *As above, except omit Tomlin; add Paul Webster (t); Elmer Crumbley, Eddie Durham (tb, g); Dan Grissom (cl, as, v). 11/34–9/35.*
*** **Jimmie Lunceford 1935–1937** Classics 510 *As above, except omit Stevenson, Wells; add Ed Brown (as). 9/35–6/37.*
***(*) **Jimmie Lunceford 1937–1939** Classics 520 *As above, except add Trummy Young (tb, v); Ted Buckner (as). 6/37–1/39.*
***(*) **Jimmie Lunceford 1939** Classics 532 *As above, except omit Durham; add Gerald Wilson (t). 1–9/39.*
*** **Jimmie Lunceford 1939–1940** Classics 565 *As above, except omit Tompkins; add Snooky Young (t); Dandridge Sisters (v). 12/39–6/40.*
(*) **Jimmie Lunceford 1940–1941 Classics 622 *As above, except omit Dandridge Sisters. 7/40–12/41.*
(*) **Jimmy Lunceford 1941–1945 Classics 862 *Lunceford; Snooky Young, Gerald Wilson, Paul Webster, Freddy Webster, Bob Mitchell, Pee Wee Jackson, Melvin Moore, William 'Chiefie' Scott, Russell Green, Ralph Griffin, Chuck Stewart (t); Elmer Crumbley, Russell Bowles, Trummy Young, Fernando Arbello, Earl Hardy, John Ewing, James Williams (tb); Willie Smith, Earl Carruthers,*

Dan Grissom, Joe Thomas, Benny Waters, Ted Buckner, Dan Grissom, Omer Simeon, Ernest Purce, Chauncey Jarrett, Kirkland Bradford (reeds); Edwin Wilcox (p, cel); Al Norris, John Mitchell (g); Truck Parham, George Duvivier, Moses Allen (b); Jimmy Crawford, Joe Marshall (d); Delta Rhythm Boys, Claude Trenier, Bill Darnell (v). 41–45.

*** **Jimmie Lunceford 1945–1947** Classics 1082 *Lunceford; Melvin Moore, Ralph Griffin, William 'Chiefie' Scott, Russell Green, Chuck Stewart, Bob Mitchell, Reunald Jones, Joe Wilder (t); Trummy Young (tb, v); Fernando Arbello, Earl Hardy, John Ewing, James Williams, Russell Bowles, Willie Tompkins, Alfonso King, Al Grey, Al Cobbs (tb); Omer Simeon (cl, as); Kirkland Bradford (as); Joe Thomas (ts, v); Ernest Purce, William Horner, Lee Howard (ts); Earl Carruthers (bs, cl); Edwin Wilcox (p); John Mitchell, Al Norris (g); Truck Parham, George Duvivier (b); Joe Marshall (d); Nick Brooks (v).* 12/44–5/47.

*** **Jimmie Lunceford 1948–1949** Classics 1151 *Lunceford; Willie Cook, Bob Mitchell, Paul Webster, Rostelle Reese, Tommy Sims (t); Elmer Crumbley, Russell Bowles, Al Cobbs, Arnette Sparrow (tb); Omer Simeon (cl, as); Otis Hicks, Curby Alexander (as); Joe Thomas (ts, v); Lee Howard, Todd Rhodes, Slim Henderson (ts); Earl Carruthers (bs); Edwin Wilcox (p); Al Norris (g); Ed Sneed (b); Joe Marshall, Danny Farrar (d); Freddy Bryant, Savannah Churchill (v).* 48–49.

Lunceford's orchestra is the great also-ran band of its day. There were no special idiosyncrasies which lifted the Lunceford orchestra away from the consistent excellence to which it aspired. Its principal arrangers – Sy Oliver in particular, but also Edwin Wilcox (in the earlier days) and Willie Smith – created superbly polished, interlocking sections which gave their records a professional élan. Soloists stepped naturally out of and back into this precision machine, and there was never much danger of a Rex Stewart or a Lester Young breaking any rule. Lunceford's virtues were entirely different from those of the rough-and-ready (early) Basie band, or from Ellington's unique cast of characters.

The first Classics volume shows the band coming together; there is a single 1930 session, followed by a jump to 1934. The important hit coupling of 'Jazznocracy' and 'White Heat' is here, as well as the remarkably nonconformist versions of 'Mood Indigo' and 'Sophisticated Lady'; once under way in earnest, Lunceford turned out some fine records. The first two CDs feature some of the best of Oliver and Wilcox – and the *1934–1935* disc includes the rare instance of two Ellington compositions, 'Rhapsody Junior' and 'Bird Of Paradise', which were never recorded by Duke. The *1935–1937* session includes one of Oliver's masterpieces, 'Organ Grinder's Swing'. But a certain staleness sets in to the band from about 1936 onwards, with the Lunceford precision taking on a formulaic feel that fast tempos and good soloists – Smith was a rival to Hodges and Carter as one of the great alto stylists of the day, and Joe Thomas and Eddie Tompkins were excellent half-chorus players – never quite overcame.

The band continued to develop in minor ways. New players such as Trummy Young and Snooky Young were given tasks that raise the overall game on several of the tracks. Trummy's extraordinary playing (and singing) on 'Annie Laurie' and 'Margie' (Classics 520) is enough to make one wonder whether this is the same man who was such a dullard with Louis Armstrong's All-Stars. Nevertheless the band's records started to sound as if they were being churned out by the end of 1939, although considered track by track there is still much eloquent and occasionally surprising music here. The departure of Oliver and then Smith was a blow that Lunceford's orchestra never recovered from, though to its last records it still sounds like a skilful band, a tribute to Lunceford's meticulous preparations and his admiration for Paul Whiteman. There is some dreary material on the next two discs, particularly the *1940–1941* set, but even here there are a couple of interesting arrangements by new arrival Gerald Wilson ('Hi Spook' and 'Yard Dog Mazurka'), and the closing two-part 'Blues In The Night', though laden with kitsch, is effective in its way. The *1941–1945* set has little going for it. The band lost several of its key members during this period, notably Willie Smith and Snooky Young, and even with arrangements by Tadd Dameron and Horace Henderson (a tame 'Jeep Rhythm') there is little to set the orchestra apart from its rivals. Nothing embarrassing here, at least, but the music is very reserved. The set of *1945–1947* performances are in some ways rather better and may surprise those who feel that Lunceford's decline was irreversible. Though he had lost so many of his key personalities, this was still a strong and professional outfit. A V-Disc date from October 1945 offers four straight-ahead swing titles, and a final look at 'One O'Clock Jump' (with Joe Wilder and Al Grey as young recruits) closes the disc.

The last disc is an early example of a 'ghost' band at work. Joe Thomas and Eddie Wilcox took over after Lunceford's death and managed 18 more sides before calling it a day. While there's nothing startling here, the old Lunceford virtues of precision and rehearsal are present, and the band sounds as if it could compete with most swing-era survivors.

Jesper Lundgaard (born 1954)

DOUBLE BASS

Studied at the University of Aarhus before a distinguished sideman career.

*** **This Bass Was Made For Walking** Music Mecca 10432 *Lundgaard; Bob Rockwell (ts); Jacob Fischer (g); Alex Riel (d).* 94.

*** **Two Basses** Touché Music TMcCD 020 *Lundgaard; Mads Vinding (b).* 6/02.

The Repertory Quartet was founded to play the music of Thad Jones. Later groups were devoted to compositions by Ellington, Bill Evans, Mingus and classic performers like Armstrong and Waller. Those sets are now unavailable but *This Bass* is a thoroughly enjoyable album of swinging modern jazz. Thad's 'A Child Is Born' also features on the duo album with the redoubtable Vinding. Even when one bassist plays *arco* underneath another's picked figures, such dates can be a difficult listen. This one, though, is so elegantly constructed and so thoroughly lyrical and expressive that one scarcely notices the absence of a more conventional line-up.

Jan Lundgren (born 1966)

PIANO

Danish pianist who has worked extensively in California as well as at home in the '80s and '90s.

*** **Cooking! At The Jazz Bakery** Fresh Sound FSR 5019 2CD *Lundgren; Chuck Berghofer (b); Joe LaBarbera (d).* 9/96.

***(*) **Something To Live For** Sittel 9258 *Lundgren; Matthias Hjorth (b); Rasmus Kihlberg (d); orchestra.* 10/98.

*** **For Listeners Only** Sittel 9271 *Lundgren; Mattias Svensson (b); Rasmus Kihlberg (d).* 12/00.

*** **Plays The Music Of Victor Young** Sittel 9269 *As above, except add Johnny Griffin (ts), Stacey Kent, Deborah Brown (v).* 8/00–1/01.

(*) **Will You Still Be Mine? Fresh Sound FSR 5040 *Lundgren; Tom Warrington (b); Joe LaBarbera (d).* N.D.

*** **Plays The Music Of Jule Styne** Sittel 9288 *Lundgren; Eric Alexander (ts); Mattias Svensson (b); Morten Lund (d); Mark Murphy, Caecilie Norby (v).* 2–9/02.

Lundgren is a capable player in a conventional bop-orientated style. Spreading the live sets from LA's Jazz Bakery over two CDs makes the set an expensive introduction, but all 20 tracks are prime cut of bebop, bar a farewell solo on 'Värmlandsvisan'. The vigour of the playing is emphatically sustained across both discs, and Berghofer and LaBarbera seem to show the leader considerable respect.

Abetted by unobtrustive orchestral arrangements by Bo Sylvén, which are thereabouts without becoming too intrusive, *Something* works better than many an Ellington/Strayhorn tribute record, thanks to the impish energy the trio inveigle into the setting. It's irreverent enough to find something fresh in 'Caravan', but not so disrespectful that the source material sounds debased. There's also a 15-minute 'Reminiscences Of A Duke' by Magnus Linden, which cleverly works in any number of Ducal quotes.

For Listeners Only is an attractive set of originals. Lundgren's writing doesn't cut very deep, but he likes perky, upbeat vehicles, and he ties each of them up smartly. The Victor Young collection is varied by the guests: Kent and Brown take three songs apiece, but the best shot comes when Griffin swaggers in to do 'A Weaver Of Dreams' – good enough to make you wish he'd stuck around for the whole set (though he sounds a bit bleary on 'When I Fall In Love').

Lundgren continued to turn out composer-homages. *Will You Still Be Mine?* is all Matt Dennis tunes, and is probably the weakest of all his records – a few good interpretations sit in amongst average mood-music. The Jule Styne record is much better, if only for the guest star turns: Caecilie Norby is at her most intense on 'Make Someone Happy' and Murphy at his zaniest on 'What Makes The Sunset'. Lundgren can still sound flippant, but it's a nice listen. He has a few more discs on M&I, but they haven't come our way.

Carmen Lundy (born 1954)

VOICE

She sings in a style that blends the classic jazz vocal with soul influences.

*** **Good Morning Kiss** Justin Time 8495 *Lundy; Jon Faddis, Earl Gardner (t); Steve Turre (tb); Rene McLean, Bobby Watson (as); Jim Hartog (bs); Harry Whitaker (p, ky); Curtis Lundy (b); Victor Lewis (d); Mayra Casales (perc).* 1 & 8/85.

*** **Moment To Moment** Arabesque 102 *Lundy; Cecil Bridgewater, Chico Freeman (ts); Onaje Allan Gumbs (ky); Kevin Eubanks (g); Ben Brown, Kenny Davis (b); Buddy Williams (d); Mayra Casales (perc).* 4/91.

*** **Self Portrait** JVC 2047 *Lundy; Ernie Watts (ts); Gary Herbig (ss, f, af, bf, cl); Cedar Walton (p); John Clayton Jr, Nathan East (b); Ralph Penland (d); strings; woodwinds.* 11/94.

*** **Old Devil Moon** JVC 9016 *Lundy; Randy Brecker (t, flhn); Frank Foster, Bob Mintzer (ts); Billy Childs (p); Harry Whitaker (syn); Victor Bailey, Santi Debriano (b); Winston Clifford, Omar Hakim (d); Mayra Casales, Ralph Irizarry (perc); Tawatha Agee, Dennis Collins, Lani Groves, Gwen Guthrie (v).* 97.

A strong, instrumental singer rather than a great interpreter, Lundy is clearly influenced by saxophone-players and often doesn't seem to be unduly concerned about the programme or the theme of a song. If this makes her sound detached, she isn't, but technique tended at first to come before expression.

The debut album was a good illustration; impeccable harmonic understanding wins out over the words (true even on 'Love For Sale') and Carmen's ability to come off big resonant bottom notes and build elaborate, curving scales on the foundations of a song is most impressive. Bobby Watson's arrangements sit beautifully for her own rich alto.

It took five years to deliver a follow-up. *Moment To Moment* is bold enough to combine original material with some relatively unexplored standards like 'Invitation'. *Self Portrait* opens on a very strong reading of 'Spring Can Really Hang You Up The Most', continues with an excellent original, 'Better Days', and peaks with a truly special performance of 'My Ship'. Walton dominates the small group, but understands the dynamics of song better than anyone. The orchestrations are on the lush side but she gets a less fussy background on 'I Don't Want To Love Without You', with Watts on tenor. The later record is very good, too, but a few Billie-isms are hampering her approach. She opens with 'Star Eyes' this time, and gives it a big send-off. 'In A Sentimental Mood' is the killer-diller, pushed along by a tense, almost threatening rhythm section.

*** **This Is Carmen Lundy** Justin Time 174 *Lundy; Kevin Louis (t, flhn); Bobby Watson (as); Mark Shim (ts); Onaje Allan Gumbs, Anthony Wonsey (ky); Curtis Lundy (b); Ralph Peterson, Victor Lewis (d); Mayra Casales (perc).* 6/01.

It's a great band, and sometimes they take the ears off Carmen, which is unfair: she's in fine voice throughout. But the material comprises nine of her own originals, and she tends to overpersonalize them. The result is more like a manifesto than a vocal album, as well-meant and involved as such pieces as 'One More River To Cross' may be. It's in the softer moments ('Is It Love') that she makes the most lasting impression.

*** **Something To Believe In** Justin Time 198 *Lundy; Mark Shim (ts); Anthony Wonsey (p); Regina Carter (vn); Curtis Lundy (b); Victor Lewis (d); Mayra Casales (perc).* 7/03.

It's a familiar rhythm section and that's what contributes most to this nicely judged set. Curtis and Victor lay down a solid but tuneful beat, nothing too pacey or abrasive. 'Windmills Of Your Mind' finally sounds like the song it can be and there is a beautifully felt treatment of 'I Loves You, Porgy' which is neither operatic nor deconstructed, but just right. Carter judges her contributions to perfection.

**** **Jazz And The New Songbook: Live At The Madrid** Afrasia Productions 61374 2CD *Lundy; David Roitstein (ky); Phil Upchurch (g); Curtis Lundy (b); Victor Lewis (d); LA String Quartet.* 2/05.

She reworks 'Better Days' from the first album, and what a change in the voice and approach! It's alluring, wise and musically impactful. With Curtis on hand to anchor it and Victor Lewis providing a respectful but insistent beat, it could hardly be better. With 18 songs (the last three from a bootleg, since a power cut wiped out the official recording), it's an exceptional vocal recital and an impressive roster of songs old and new. The other highlights: 'In Love Again' and 'I Dream In Living Color'.

***(*) **Come Home** Afrasia Productions 208 *Lundy; Steve Turre (tb, shell); Geri Allen, Anthony Wonsey (p); Lage Lund (g); Lori*

Andrews (hp); Curtis Lundy (b); Jason Evan Brown (d); Mayra Casales (perc, v); children's choir. 9 & 10/07.
To her credit, Lundy only seems to record when she has something worthwhile to share, which is why the CDs come in batches. This is another fine performance, without the depth and richness of the live Madrid Theatre date, but packed with good things, including a new studio version of 'Afrasia!' and a very interesting arrangement of 'Nature Boy'. Another winner.

Curtis Lundy

DOUBLE BASS

Brother of Carmen and a highly experienced section-man, whose credits include dates with Betty Carter, John Hicks and Bobby Watson.

*** **Just Be Yourself** Evidence ECD 22169 *Lundy; Bobby Watson (as); Hank Jones (p); Steve Nelson (vib); Kenny Washington (d); Carmen Lundy (v).* 85.
***(*) **Against All Odds** Justin Time 129 *Lundy; Peven Everett, Roy Hargrove (t); Bobby Watson (as); Shelley Carroll (ts); John Hicks, Anthony Wonsey (p); Winard Harper (d); Carmen Lundy (v).* 4/99.
***(*) **Purpose** Justin Time 175 *Lundy; Mark Shim (ts); John Hicks, Anthony Wonsey (p); Steve Nelson (vib); Billy Hart (d).* 10/01.
Originally on New Note, the first of these repeats the success of various sessions involving Watson and Nelson and all one misses is the softer, more lyrical touch of Victor Lewis at the drums. On the strength of his two originals – 'Jacopo's Revenge' and 'Never Gonna Let You Go' – Curtis is a decent, ambitious composer, but he shows most quality on Watson's 'Ballando'.

The move to Justin Time put him on the same imprint as sister Carmen, who guested on the first record. She's on 'Blue Woman' and two other tracks on *Against All Odds*. The horns take it in turn throughout the record, which gives the whole thing a slightly uneven quality. More confidence in the writing this time, though the highlight is the closing version of Onaje Allan Gumbs's rarely played 'All Things Being Equal Are Not'.

The final record – no follow-up as yet – is probably the best. The ballad 'Oveida' deserves minor modern-classic status and Curtis's fine, full-toned playing is at its best. Shim has also worked for Carmen and emerges every time as a tough-tender talent deserving wider recognition.

Lunge

GROUP

London-based improvising quartet.

*** **Braced & Framed** / ***(*) **Strong Language** ACTA 13 / Emanem 4079 *Gail Brand (tb); Pat Thomas (ky, elec); Phil Durrant (vn, elec); Mark Sanders (d).* 2–7/99; 12/00–6/02.
Lunge's music can be dark and thickly layered, but they have an agreeably humorous side too. Brand's trombone-lines aren't especially powerful in themselves, but she ends up playing the 'voice' of the group and her restraint assists in establishing the group's democratic nature. At first hearing they're an unlikely alliance and there's a palpable sense of the group feeling its way. *Strong Language* is served by much more vivid recording (four live pieces from Amsterdam and two from a studio session) and is a brawnier, more aggressive set all round – which some may not count as an improvement, as some of the gaiety may have left the group. It's hard to figure out which sounds Durrant is making, since his violin rarely sounds like one and his electronics seem more of a subliminal rumble in comparison with Thomas's tweet and chatter. Sustained across 16 minutes, 'Planarchy', which goes through the quartet's dynamic range with seamless and intense activity, is an exemplary showing of what they can do.

Claude Luter (1923–2006)

CLARINET, SOPRANO SAXOPHONE

A Parisian, he led the French revivalist movement in the late '40s and recorded first with Bechet, then with Mezzrow, Bigard, Nicholas and others.

*** **Claude Luter In England** MacJazz 011 *Luter; Humphrey Lyttelton (t); Johnny Parker (p); Jim Bray (b); Stan Greig (d).* 85.
*** **Red Hot Reeds** GHB BCD-219 *Luter; Jacques Gauthé (cl, ss); Steve Pistorius, David Boeddinghaus (p); Neil Unterseher (g, bj); Amy Sharpe (bj); Tom Saunders (tba, b); Rick Elmore (tba); Ernie Elly, Dicky Taylor (d).* 4/86.
Not much survives of Luter's discography at present, but he was one of the leading forces in French traditional jazz for decades. The 1985 date captures a rare visit to England and possibly his own British recording. It's also a nostalgic encounter for Humph, since this was his rhythm section of 30 years previously. The later date, co-led with Gauthé, is more like a postscript. The horns echo Luter's records with Bechet in the '50s, and the set-list covers Morton, Handy, Bechet and Jimmy Blythe. Recorded on consecutive days in New Orleans, with different accompanists each day, and performed with much brio and enjoyment by the two veterans.

Chick Lyall

PIANO

Scottish co-founder of Green Room.

*** **Tilting Ground** Caber CAarch 001 *Lyall; Tore Brunborg (ss, ts).* 90.
*** **Solitary Dance** Caber 004 *Lyall (p solo).* 1/98.
***(*) **Broken Poems** Caber 031 *Lyall; Joakim Milder (ss, ts); Mike Dunning (b); Tom Bancroft (d).* 12/02.
Lyall has the ability to switch from playing changes to quasi-classical contexts to free. *Solitary Dance* was his belated solo debut. The title-tune is a dedication to Sir Michael Tippett, a slow, understated essay in spatial relationships. Other titles have a more tentative quality. There are three pianistic 'Epigrams' and two 'Objects Of Contemplation', beautifully executed and flawlessly tasteful academic studies. Elsewhere, as in the pairing of 'Flow River Flow' and 'Blow Wind Blow', the language is more obviously jazz-based, and Lyall's exceptional metrical sense becomes evident.

The duets with Brunborg include some interesting moments in a kind of impressionistic style – Lyall uses a sampler for percussive sounds and some vocal tones too – but this feels like notes towards a record rather than a finished piece of work, though Brunborg's keening tone makes its mark.

Whatever the perceived meeting points between Scotland and Scandinavia may be, the Swedish sax master fits in with Lyall's group on *Broken Poems* without a murmur of dissent. There's a meandering sense to much of the music, especially in the likes of 'White Horse In Distance' and the three-part 'Iliac Suite' which is spread through the record, but that setting is meat and drink to Milder and he makes the most of every timbral nuance and inflection. It somewhat overshadows the leader's own playing, anyway.

Brian Lynch (born 1955)

TRUMPET, FLUGELHORN

He has worked with Art Blakey and Prince and has a well-deserved reputation for free-blowing swing in a whole range of genres and styles.

***(*) **Peer Pressure** Criss Cross Criss 1029 *Lynch; Ralph Moore (ts); Jim Snidero (as); Kirk Lightsey (p); Jay Anderson (b); Victor Lewis (d). 12/86.*
(*) **Back Room Blues Criss Cross Criss 1042 *Lynch; Javon Jackson (ts); David Hazeltine (p); Peter Washington (b); Lewis Nash (d). 12/89.*
*** **At The Main Event** Criss Cross Criss 1070 *Lynch; Ralph Moore (ts); Mel Rhyne (org); Peter Bernstein (g); Kenny Washington (d); Jose Alexis Diaz (perc). 12/91.*
There's nothing amiss about the leader's playing on *Back Room Blues*. His bright, brassy sound – particularly vivid on the often smudgy flugelhorn – is well up to scratch. But the band seems entirely devoid of ideas and the sound might just as well be live.

The line-up on *Peer Pressure* makes weight-for-weight comparison of the two albums as uneven as a Don King boxing bill. Where Jackson is sophomoric, the British-born, Berklee-graduated Ralph Moore is right on the case, responding to Lynch's unpretentious hard bop with a mixture of fire and intelligence. Jim Snidero has less to say but says it with unapologetic verve. Tommy Turrentine's roistering 'Thomasville' gets everybody in and warmed up for the subtler cadence of Benny Golson's 'Park Avenue Petite'. Horace Silver's 'The Outlaw' gets a slightly camp reading, but, apart from a low-key 'I Concentrate On You', the rest of the material is by the trumpeter and nicely done.

The last of the Criss Crosses is a good-hearted, expansive, blowin'-in-from-Milwaukee date, which celebrates local club The Main Event. There's plenty of playing to enjoy, even if Lynch acts as not much more than the genial host, and the round-robin of solos on the seven tracks elicits nothing knockout from any of the musicians.

*** **Keep Your Circle Small** Sharp Nine CD 1001-2 *Lynch; David Hazeltine (p); Peter Washington (b); Louis Hayes (d). 95.*
***(*) **Spheres Of Influence** Sharp Nine 1007-2 *Lynch; Tony Lujan, Pete Rodriguez (t); Luis Bonilla, Conrad Herwig (tb); Chris Washburne (tba); Donald Harrison (as); Kavid Kikoski (p); Essiet Okon Essiet (b); John Benitez, Adam Cruz, Jeff 'Tain' Watts, Milton Cardona (perc). 6/97.*
A change of label. The earlier of the pair is relatively modest in scope and the quartet aren't unduly stretched by the charts, but on *Spheres Of Influence* Lynch moves up a gear, debuting some of his larger-group compositions and arrangements. The opening track uses soulful jazz measures, set to a relaxed reggae beat. Lynch's solo is punctuated with glorious blares and smears. 'Green Is Mean' reworks elements of 'On Green Dolphin Street', using Coltrane changes. The Wayne Shorter-composed 'Oriental Folk Song' is an unexpected delight, tucked away at the end but deserving of more priority. The most ambitious performances of the set are the two with extra horns. 'Palmieri's Mood' is a delightful Latin swinger; but, for an insight into Lynch's skill as an arranger, a standard, 'I've Grown Accustomed To Her Face', is the point of reference. Subtly modulated and richly voiced, it makes no compromises, working through a sequence of subtle changes before triggering Lynch's typically elaborate solo. In support, Donald Harrison plays more freshly and with more bite than he has since the days with Terence Blanchard. Some tracks seem to dispense with bass altogether; on the others, Essiet and Watts mesh as surely as ever.

***(*) **Tribute To The Trumpet Masters** Sharp Nine 1017-2 *Lynch; Mulgrew Miller (p); Essiet Okon Essiet (b); Carl Allen (d). 4/00.*
The concept looks tired already, and a perilous one: nine trumpeters paid homage, either via an original – 'Tribute To Blue', 'Charles Tolliver' (!) – or a suitable cover. But it actually works out very well. Lynch didn't do himself many favours by picking tunes as tough as 'Search For The New Land' (Lee Morgan) or Booker Little's almost frightening 'Opening Statement', but he pulls them off with serene confidence, and throughout he manages to pay respects without actually sounding like anyone in particular – except, possibly, himself.

**** **Fuchsia / Red** Cellar Live CL020201 *Lynch; Brad Turner (p); Andre Lachance (b); Bernie Arai (d). 2/03.*
What other contemporary horn-player can so confidently pick up Booker Little and Charles Tolliver licks, take new bearings on Lee Morgan's 'Search For The New Land' and cap a fine solo on the Björk tune ('Aurora') with a quote from 'It Don't Mean A Thing, If It Ain't Got That Swing'?

This is the trumpeter's 'electro-mechanical' mode with Turner on Fender Rhodes, which he never tries to play as if it were a Bechstein but lets the shimmer work for him. Arai complements him with a lot of cymbal work on the title-track and Lynch falls in line with a long reverb. There are moments as tough and tender as Prewett playing taps in *From Here To Eternity* and passages of almost free abstraction, before the beats kick in and bassist Lachance finally gets to show his Ron Carterish mettle.

'Red' and 'Mysteries Of Travel' find Turner squarely in a Chick-and-Keith idiom, with some nice displacement of the trumpet sound which makes it sound as if Brian might actually be out walking round the tables; good live sound from the Cellar.

***(*) **Simpatico** Artist Share 0057 CD/MP3 *Lynch; Joe Fiedler, Conrad Herwig (tb); Donald Harrison, Phil Woods (as); Gregory Tardy (ts, cl); Yosvany Terry (ts); Mario Rivera (bs); Eddie Palmieri (p); Edsel Gomez (p, org); Adam Rogers (g); Boris Kozlov, Reuben Rodriguez (b); Robert Ameen, Dafnis Prieto (d); Giovanni Hidalgo, Pedro Rodriguez (perc); Lila Downs (v). 11/05.*
Available as a download from Lynch's own website and as a limited edition, this teams him with his musical mentor Eddie Palmieri in a richly textured Latin set that features strong guest spots from Phil Woods (in cracking form) and Lila Downs. She and Lynch wrote a song specially for the album, 'Que Seria La Vida', which, unexpectedly, is one of its highlights. The best moments, though, come when the trumpeter and veteran piano-player are exchanging ideas, challengingly but affectionately. Some of the arrangements are reminiscent of Chico O'Farrill, but the three closing tracks, all collaborative compositions, have an individuality and personality that makes any such comparison seem beside the point. Beautifully recorded and mastered, every voice comes through with emphasis and clarity.

Also, in brief:

***** 24/7** Nagel Heyer 2055. 12/02.
With an unfamiliar, European band Lynch sounds more abstract than usual, but still in crackling form.

*****(*) Brian Lynch Meets Bill Charlap** Sharp Nine 1027. 5/03.
A good vintage for Lynch, this, so he's entitled to a relatively relaxed outing with the pianist and rhythm.

***** ConClave** Criss Cross 1271. 10/04.
This is Lynch's Latin Jazz Sextet, another new initiative and a strikingly successful one, highlighting Brian's taut, singing tone and flawless rhythmic sense.

Jimmy Lyons (1932–86)

ALTO SAXOPHONE, FLUTE

Emerged in the early '60s as a free-thinker who became a key member of Cecil Taylor's trio.

*****(*) Something In Return / ***(*) Burnt Offering** Black Saint 120125 / 120130 *Lyons; Andrew Cyrille (perc). 2/81; 82.*
***** Wee Sneezawee** Black Saint 120067 *Lyons; Raphe Malik (t); Karen Borca (bsn); William Parker (b); Paul Murphy (d). 9/83.*
*****(*) Give It Up** Black Saint 120087 *Lyons; Enrico Rava (t, flhn); Karen Borca (bsn); Jay Oliver (b); Paul Murphy (d). 3/85.*

If Charlie Parker had a true heir – in the sense of someone interested in doing more than spending inheritance capital – it was Jimmy Lyons. Compared to his light-fingered onrush, most of the bop *epigoni* sound deeply conservative. He didn't have the greatest tone in the world: 'reedy' is the only word, ironically. Lyons's delivery was always light and remarkably without ego. Years of playing beside Cecil Taylor, in addition to accelerating his hand-speed, probably encouraged a certain self-effacement as well.

On *Give It Up*, Lyons seems quite content to remain within the confines of the group. Significantly pianoless and with only a secondary role for the bassist and drummer, it resolves into a series of high, intermeshed lines from the saxophone and horn, with the bassoon tracing a sombre counterpoint. Borca's role might have been clearer were she not so close in timbre to the bass, but it's worth concentrating for a moment on what she is doing; the effect is broadly similar to what Dewey Redman used to do behind Ornette and Don Cherry. She also appears to great effect on *Wee Sneezawee*, perhaps the most conventional of these discs in freebop terms but a similarly invigorating session. Only on the brief, uncharacteristic 'Ballada', with which the album ends, does Lyons occupy the foreground. It's immediately clear that his fey, slightly detached tone doesn't entail an absence of feeling; the closing track is a sad monument to a fading career.

Among the most fruitful encounters were the duos with Cyrille, a fellow alumnus of Cecil Taylor Academy. Cyrille is a one-man orchestra, conjuring layered energies that make a sax-and-drums 'Take The "A" Train' seem anything but absurd. 'Exotique', on the later session, is a wonderfully structured and emotionally committed performance. Both this and the concert recording, *Burnt Offering*, are superb examples of two masters in full flight.

*****(*) The Box Set** Ayler 036 5CD *Lyons; Karen Borca (bsn); Hayes Burnett, William Parker (b); Andrew Cyrille, Henry Letcher, Paul Murphy, Syd Smart (d, perc). 72–85.*

Not the sumptuous repackaging of studio material that the title might imply but an oddly moving compilation of live material from the early '70s, when Jimmy was a regular fixture on the New York loft scene (there are sets from Studio Rivbea), to the year before his death, a slightly shaky recording of him working with Parker, Murphy and the loyal Borca.

The sheer bulk of material is less impressive than the doggedness of Lyons's search for a sound that led the alto saxophone on from Parker, McLean and Stitt and towards a new freedom of expression. A solo recording from 1981 in New York, documented on disc three, is almost painfully poignant in places. And yet it was precisely Lyons's sympathetic merging of personalities with others and especially with the strong leadership of Cecil Taylor that made him such a quietly compelling figure.

Johnny Lytle (1932–96)

VIBES

Played drums with Ray Charles in 1950 but switched to vibes as a leader.

***** Nice And Easy** Original Jazz Classics OJC 1013 *Lytle; Johnny Griffin (ts); Bobby Timmons (p); Sam Jones (b); Louis Hayes (d). 1/62.*
***** Got That Feeling / Moon Child** Milestone MCD 47093-2 *Lytle; Milt Harris (org); Milt Hinton (b); Steve Cooper (d); William Peppy Hinnant (d); Ray Barretto (perc). 62–63.*
***** The Village Caller** Original Jazz Classics OJC 110 *Lytle; Milt Harris (org); Bob Cranshaw (b); Peppy Hinant (d); Willie Rodriguez (perc). 64–65.*
****(*) The Loop / New & Groovy** BGP CDBGPD 961 *Lytle; unknown p, b and d. 65.*

If there is a classic record by this Ohio-born vibesman, it's surely *The Village Caller*, where he lives out all the clichés of organ/vibes rhythm combos and delivers a perfectly cooked slice of soul-jazz in the title-tune. The rest bumbles past inoffensively enough. *Nice And Easy* has merits, too; Griff is in a good mood, tucking into the standards and blues with his customary speed and aplomb, and the leader plays some fine solos on 'But Not For Me' and '322–Wow!'. In the end, it's no more than a hard-bop workout, rather messily recorded.

The Milestone set couples two of Lytle's four Jazzland albums. It might be an obvious call to describe a vibes-player as percussive, but Lytle's drumming background seems to have directed his vibes-playing, and both sessions are crisp and rhythmically tight. His companions have little of their own to offer, although Barretto's work on the *Moon Child* tracks adds to the sense that this band is all about rhythm.

The BGP CD couples two rare albums from the same period, originally issued on Tuba with no personnel details (the pianist sounds like Wynton Kelly), and the music is slight; the titles include 'The Snapper' and 'Screamin' Loud'. The formula wears thin after a number of tracks but, taken a few at a time, they stir the feet.

Humphrey Lyttelton (1921–2008)

TRUMPET, CORNET, CLARINET, VOICE

The doyen of post-war British jazz, he was active for 60 years as a performer, broadcaster, writer, wit and general *man-about-jazz, a tireless force whose early links with trad jazz soon blossomed into a shrewd pan-stylistic outlook.*

*** **Delving Back With Humph 1948–1949** Lake LACD 72 *Lyttelton; Harry Brown, Ian Christie, Bobby Mickleburgh (tb); Wally Fawkes (cl); Ernie Mansfield (ts); George Webb, Dill Jones (p); Nevil Skrimshire, Bill Bramwell (g); Buddy Vallis (bj); Les Rawlings, John Wright, Bert Howard (b); Dave Carey (d, wbd); Bernard Saward, Carlo Krahmer (d).* 1/48–11/49.
This is almost prehistoric for Lyttelton. These early sessions are the prelude to the full-blown British trad movement of the early '50s: six tracks with a Carlo Krahmer group of 1948, followed by 15 from the following year, each led from the front by Lyttelton's tight, crisp trumpet and Fawkes's serpentine clarinet, at this stage almost entirely in Sidney Bechet's debt. The rhythm sections range from awkward to competent, and the material is mostly Oliver, ODJB and the like; but the peculiarly British fierceness of the music hasn't gone stale, and even in less than ideal sound the enthusiasm of the band cuts through.

CORE COLLECTION

**** **The Parlophones Volumes One–Four**
Calligraph CLG CD 035-1/2/3/4 *Lyttelton; Keith Christie, John Picard (tb); Wally Fawkes, Ian Christie (cl); Bruce Turner (ss, as, cl); Tony Coe (as, cl); Ade Monsborough (as); Jimmy Skidmore, Kathy Stobart (ts); Joe Temperley (bs); George Webb, Johnny Parker, Ian Armit (p); Freddy Legon (g, bj); Buddy Vallis (bj); Mickey Ashman, Brian Brocklehurst, Jim Bray (b); Bernard Saward, Stan Greig, Eddie Taylor, George Hopkinson (d); Iris Grimes, Neva Raphaello (v).* 11/49–8/59.
One hundred titles are neatly spread across the four discs (available only separately), and although in absolutist terms it isn't complete – there are no alternative takes, and titles by the collaborative bands with Graeme Bell and Freddy Grant are being saved for a possible follow-up – what remains is a comprehensive picture of ten years of work by arguably the most influential jazzman Britain has ever produced. Even the earliest tracks show how Lyttelton wasn't content to regard jazz as any kind of routine, and although the 1949–50 sessions are relatively formulaic, the playing is consistently creative and supple, with the rhythm sections never resorting to the trudge of regulation trad. Lyttelton's own playing is wasteless and controlled, without losing the terminal vibrato which was a feature of the '20s stylists he admired. Fawkes and Christie were important elements in this band, and so was Bruce Turner, a notorious recruit when he arrived in 1953 but a crucial aide in Lyttelton's move from trad to mainstream. The progress through the '50s is marked by milestones such as 'The Onions' and the great hit, 'Bad Penny Blues', before concluding with the 1957–9 sessions, which suggest how far Lyttelton had progressed, from the sparky trad of 'Memphis Blues' to the sophisticated mainstream inflexions of the likes of 'Hand Me Down Love'. There are also glimpses of young tykes such as Tony Coe, Kathy Stobart, Jimmy Skidmore and Joe Temperley.Throughout the four discs there are surprises, such as the extraordinary, haunting 'Jail Break' or Lyttelton's blues playing behind Neva Raphaello on 'Young Woman Blues'. As a record of a crucial chapter in British jazz, it's peerless stuff.

***(*) **The Conway And Royal Festival Hall Concerts** Calligraph CLG CD 038 *Lyttelton; John Picard (tb); Wally Fawkes (cl); Bruce Turner (ss, as); Johnny Parker (p); Freddy Legon (g, bj); Mickey Ashman (b); George Hopkinson (d).* 8–11/54.
A valuable glimpse of Humph in a vintage year, 1954, this reissues the 12-inch LP *Humph At The Conway* with the 10-inch *Jazz At The Royal Festival Hall* as a bonus. John Picard comes in for the second date. A strong element of blues material on the first session is balanced by a more populist choice of tunes on the second, but for both gigs the band were in good spirits and fine form. Sound is decent rather than outstanding, with some eccentricities of balance on the first date.

***(*) **I Play As I Please** Lake LACD 189 *Lyttelton; Bert Courtley (t); Maurice Pratt, Rick Kennedy, Alec McGuinness (tb); Ronnie Ross, Tony Coe (as); Jimmy Skidmore, Don Rendell, Kathy Stobart (ts); Alex Leslie (bs); Stan Farnsworth, Larry Saunders (f); Phil Goody (bf); Ron Davey (vib); John Blanchard (mar); Ian Armit (p); Denny Wright (g); Brian Brocklehurst, Jack Fallon (b); Eddie Taylor (d); Jack McHardie, Sidney Rich (perc).* 8–12/57.
Tracks by the regular Lyttelton bunch mixed with some biggish-band sides and a pair by the revived Lyttelton Paseo Band. It ruffled a few traditional feathers at the time, but it's all vintage Humph. Jimmy Skidmore gets a tremendous blow into 'Skid Row'.

**** **Triple Exposure** Calligraph CLG CD 041 2CD *Lyttelton; Bruce Turner, Tony Coe (as); Kathy Stobart, Jimmy Skidmore (ts); Joe Temperley (bs); John Picard, Eddie Harvey (tb); Johnny Parker, Ian Armit (p); Freddy Legon (g); Jim Bray, Brian Brocklehurst (b); Stan Greig, Eddie Taylor (d).* 8/56–8/59.
A set which fills in a lot of the picture of Humph's late-'50s music, since it includes the four albums *Humph Swings Out* (1956 – mostly trad, short tracks), *Kath Meets Humph* (1957 – Stobart arrives for the then ailing Jimmy Skidmore, and plays some lovely solos), *Humph In Perspective* (1958 – Joe Temperley is the new man, and the session has an almost rowdily energetic feel to it) and *Triple Exposure* itself (1959 – one of the most varied of all Lyttelton's records, with Afro-Latin tunes, swing, blues and his by now inimitable mainstream take). A beautifully assembled set which gives consistent pleasure and will delight Lyttelton collectors with its availability.

***(*) **BBC Jazz Club, Autumn 1958** Upbeat URCD 174 *Lyttelton; Bobby Pratt, Duncan Campbell, Eddie Blair, Bert Courtley (t); Keith Christie, John Picard, Eddie Harvey (tb); Tony Coe, Ronnie Ross (as); Jimmy Skidmore, Kathy Stobart (ts); Joe Temperley (bs); Ian Armit (p); Brian Brocklehurst (b); Eddie Taylor (d); Jimmy Rushing (v).* 58.
Cut at the end of a tour in which Jimmy Rushing guested with the eight-piece Lyttelton band, this broadcast session (where the audience was banned from applauding to save studio time!) is a memorable survival. Although it starts with the standard line-up, they're soon augmented by members of the Ted Heath orchestra, and under Eddie Harvey's direction the music swings as mightily as the vocalist, who is in prime form. Even if some of the material is a bit too familiar, nobody seems to be either coasting or less than lively. One of the best of Upbeat's archaeological series.

***(*) **Beano Boogie** Calligraph CLG 021 *Lyttelton; Pete Strange (tb); John Barnes (cl, ss, ts, bs); Alan Barnes (cl, ss, as); Stan Greig (p); Paul Bridge (b); Adrian Macintosh (d).* 3/89.
*** **Rock Me Gently** Calligraph CLG 026 *As above, except omit John Barnes; add Kathy Stobart (cl, ss, ts, bs); Dave Cliff (g).* 7/91.
The formation of Calligraph, his own label, has produced a steady stream of new records from Humph, and they maintain a standard which many jazz musicians should envy. *Beano Boogie* is notable for the arrival of Alan Barnes, whose alto turns add fresh fizz to a well-established front line. Though the record gets off to a slow

start, when it reaches 'Apple Honey', a nearly explosive reading of the Woody Herman tune, it lifts off. The elder Barnes departed with *Rock Me Gently*, but Kathy Stobart's return to the fold (35 years after they recorded 'Kath Meets Humph') means there is no drop in authority, and she delivers a grippingly unsentimental version of 'My Funny Valentine' on what's a generously filled CD.

***(*) **At Sundown** Calligraph CLG 027 *Lyttelton; Acker Bilk (cl, v); Dave Cliff (g); Dave Green (b); Bobby Worth (d).* 1/92.
It seems little short of amazing that these two veterans had never recorded together before, but apparently not! The result is a warmly amiable meeting which holds up throughout CD length. Humph's own interest in the clarinet – there's at least one clarinet feature for him on most of the Calligraphs listed above – makes him a fine match for Bilk here on 'Just A Little While To Stay Here', but it's the easy give-and-take between trumpet and clarinet, over an almost lissom rhythm section, which gives the record its class; even Acker's vocals sound sunny enough, and his clarinet has become as idiosyncratic and engaging as Pee Wee Russell's.

*** **Rent Party** Stomp Off CD1238 *Lyttelton; Keith Nichols (tb, tba); John Beecham (tb); Wally Fawkes (cl); Stan Greig (p); Paul Sealey (bj, g); Jack Fallon, Annie Hawkins (b); Colin Bowden (d).* 8/91–1/92.
***(*) **Hear Me Talkin' To Ya** Calligraph CLG CD 029 *Lyttelton; Pete Strange (tb); Jimmy Hastings (cl, as, f); Kathy Stobart (cl, ts, bs); Stan Greig (p); Paul Bridge (b); Adrian Macintosh (d).* 5/93.
These bulletins from Humph make a neatly contrasting illustration of the breadth of his interests. *Rent Party* is straight out of the traditional pocket, with ancient material such as 'Texas Moaner' and 'Viper Mad' given a lusty workout. Fawkes, who goes, as they say, way back with Lyttelton, gets as close to Bechet-like authority as he ever has, and the banjo-driven rhythm sections find the necessary feel without resorting to caricature. *Hear Me Talkin' To Ya* is a pleasing jazz history lesson, with obscure Ellington (one of Humph's specialities), Carla Bley and Buck Clayton in the set-list as well as carefully revised treatments of 'Beale Street Blues' and 'St James Infirmary'. Jimmy Hastings comes on board for the first time and makes a keen addition to what is now a very commanding front line. The joints may creak a bit here and there, but this is still excellent jazz.

*** **Between Friends** Calligraph CLG CD 037 *As above, except omit Barnes, Temperley; add Jim Tomlinson (ts); Stacey Kent (v).* 3/00.
*** **Sad, Sweet Songs & Crazy Rhythms** Calligraph CLG 042 *Lyttelton; Ray Wordsworth (tb); Jimmy Hastings (cl, ss, as, f, bcl); Karen Sharp (ts, bs); Ted Beament (p); John Rees-Jones (b); Adrian Macintosh (d); Verona Chard (v).* 10/04.
*** **Cornucopia: Volumes 1 & 2** Calligraph CLG 044 / 045 *As above, except omit Wordsworth; add Annie Whitehead (tb).* 11/06.
Between Friends is a characteristic mix of ingredients: some Humph originals, plenty of Ellington (including 'Unbooted Character') and a few obvious standards made new by some piquant twists. Tomlinson and Kent find a little space for themselves and the singer appears on five tracks. Humph says he found it one of his most enjoyable dates to make, and we wouldn't wish to take issue. Typically, though, a fresh line-up for the latest set has put new life into the band. Karen Sharp adds youthful fizz to the front line and the tunes are all reworkings of nuggets from an illustrious history, even including a new version of the eerie 'Jail Break' from 1953. *Cornucopia* isn't quite overflowing enough for two volumes, but there's some terrific stuff from Karen and Annie and Humph does his thing with matchless authority.

Also, in brief:

***(*) **The Best Of Humphrey Lyttelton** EMI Gold 583280-2 3CD. 11/49–6/57.
Covers a lot of the same ground as the Calligraph set, but adds numerous other tracks that collectors will want.

*** **Scatterbrains** Lake LACD 180. 12/82.
Improbable but fun homage to Billy Banks, live in Swindon.

***(*) **... It Seems Like Yesterday!** Upbeat URCD 168. 9/83–11/84.
A reunion with Wally Fawkes, plus live tracks from the Bulls Head. All hands in top form.

*** **Three In The Morning** Calligraph CLG 30. 9/93–4/94.
Humph meets Acker again, and it's a good-natured exchange.

*** **... Lay 'Em Straight!** Calligraph CLG 33. 2–10/96.
A fair show by the 1996 band, though there are frailties in the playing.

Paul Lytton (born 1947)

DRUMS, PERCUSSION, LIVE ELECTRONICS

British improviser, who's made pioneering use of an electronically altered kit.

***(*) **The Balance Of Trade** CIMP 114 *Lytton; Herb Robertson (c, t, vtb, tba, horn, flageolet etc.); Philipp Wachsmann (vn, vla, elec); Dominic Duval (b, elec).* 5/96.
Lytton's first disc as nominal leader for many years is, as usual in this area of music-making, both visionary in scope and piecemeal in its actuality. The individual items range from a couple of minutes to over 19 in length, but each seems to last as long as it ought to, or has to. Lytton, whose history stretches back to all the British and European free musics of the '60s and '70s, continues to be one of the drummer-percussionists least hidebound by the idea of time, rhythm or determined pulse. His enormous kit (which apparently took several hours to set up) is something he uses as sparsely as possible: it seems that a lot of it might be there for the purpose of perhaps one tiny gesture somewhere in the music. Nobody has ever used electronics in the way he does; in fact, it's hard to hear how his electronics even affect the music. Wachsmann is someone fully attuned to this situation, but Duval and Robertson are Americans who are remote from what is a very European style of free music – yet they both handle themselves extraordinarily well, idiomatic to a 't'. About as difficult as it gets.

Harold Mabern (born 1936)

PIANO

The big man from Memphis worked with Art Farmer and Benny Golson and with Lionel Hampton, and spent many years as an accompanist.

*** **A Few Miles From Memphis** Prestige PRCD 7568 *Mabern; Blue Mitchell (t); George Coleman, Buddy Terry (ts); Bill Lee (b); Hugh Walker (d).* 3/68.
*** **Wailin'** Prestige PRCD 24134 *Mabern; Virgil Jones (t, flhn); Lee Morgan (t); George Coleman (ts); Hubert Laws (ts, f); Boogaloo Joe Jones (g); Buster Williams (b); Idris Muhammad (d).* 6/69, 1/70.

*** **Philadelphia Bound** Sackville SKCD 23051 *Mabern; Kieran Overs (b).* 4/91, 2/92.

*** **For Phineas** Sackville 2041 *Mabern; Geoff Keezer (p).* 1/95.

There is something about Harold Mabern that just breathes Memphis. Few jazz pianists have come so close to the essence of the blues, yet there is nothing crude or revivalist about his playing, which also indicates a heavy debt to the spacious approach of Ahmad Jamal and Phineas Newborn. The duo with Keezer is an offshoot of the Contemporary Piano Ensemble. Geoff and Harold play a couple of Phineas's tunes – 'Jate' and 'While My Lady Sleeps' – but mostly concentrate on material that reflects their shared influence's curiously evanescent spirit. The pianos don't always chime comfortably, unless it's a recording artefact. Otherwise delightful.

A Few Miles has been reissued with the contemporary *Rakin' And Scrapin'*, pretty downhome fare on both, but with Coleman's subtle harmonic awareness informing his solos. *Wailin'* brings together two further Prestige sessions from the late '60s. The electric piano dates it a little on 'Blues For Phineas'; however, like Kenny Barron, Mabern invests the instrument with a bit of character. *Wailin'* also traces his development as a composer of original themes, still largely blues-based but forward-looking and surprisingly memorable (surprising only in that they seem to be covered so rarely); 'Greasy Kid Stuff' and 'Waltzing Westward' sit up and ask to be played. Morgan is an essential component of the 1970 group and Mabern was to return the compliment in the trumpeter's last group before his untimely death.

Even when Philadelphia bound, as on the duos with Overs, he sounds like a man happily locked into his own corner of the world. There is much that can be learnt about Mabern from this record, not least his awesome flexibility and awareness within his chosen stylistic field. They were actually in Toronto, but the mood-setting number was Ray Bryant's 'Philadelphia Bound'; he touches on Coltrane ('Dear Lord' and 'Lazybird') and plays a solo version of 'The Cry Of My People', written by Trane's friend Cal Massey. There are also two Benny Golson numbers ('Are You Real' and 'Whisper Not') which take him back to the kind of material he was doing a couple of decades earlier.

Like a lot of contemporary piano-players, Mabern has a string of records out on Japanese Venus; he's also represented on DIW, and these are all worth tracking down.

Laura Macdonald

SOPRANO AND ALTO SAXOPHONES

Scottish saxophonist in the modern idiom.

*** **Laura** Spartacus STS002 *Macdonald; David Budway (p); James Genus (b); Jeff 'Tain' Watts (d).* 9/00.

**** **Awakenings** Spartacus STS 009 *Macdonald; Claus Stoetter (t, flhn); Donny McCaslin (ts, f); Steve Hamilton (p); Gildas Bocle (b); Antonio Sanchez (d).* 6/03.

Macdonald has a notably personal alto tone which manages to make its way past even Tain Watts in full flow. The eponymous debut is a smart set of originals, a couple of standards, and Mingus and Metheny tunes, made with a New York rhythm section. As with most debuts there's a hit-and-miss quality to some of the pieces, but on pieces which suit her best – Metheny's 'Always And Forever', where Watts gives us all some relief by sitting it out, and her own 'Last Confession' – she puts down her most individual playing.

Album two is a giant step forward, in terms of writing, soloing and leadership. There are bits of what might be termed 'Scottish music' here, yet they're fully absorbed into a jazz idiom. 'Angles' and 'Fantasy And Function' are the two long pieces, the written parts sharp and combustible, allowing the solos to boil up out of a fertile simmer. 'Meaning' and 'Whispers' use a toned-down lyricism to get the best out of the group's lyrical side (and offer Laura her own best solo on the latter). Stoetter and McCaslin are mightily impressive but it's Hamilton who makes it all happen.

Raymond MacDonald (born 1968)

ALTO AND SOPRANO SAXOPHONES

Prolific Scottish improviser who works a regular group with guitarist George Burt and convenes the Glasgow Improvisers Orchestra.

**** **Delphinius & Lyra** Clean Feed CF086 *MacDonald; Günter 'Baby' Sommer (d, perc).* 9/05.

MacDonald has an astonishing track record in luring senior improvisers – Parker, Guy, Beckett, Nicols, Coxhill, Tippett – to Glasgow, either to work in one of his small-group situations or with GIO. These glowing performances with Sommer are the by-product of one such encounter. The percussionist is a living encyclopaedia of free music and his open, strangely courteous playing inspires MacDonald to some of his most fervid and emotional playing yet. 'Socialistic Hip Shit' and 'Peter's Red Shoes' are highlights. The tiny misprint in the astronomical title is readily forgiven; a tremendous record.

Teo Macero (born 1925)

TENOR SAXOPHONE

Famous for his pioneering production work on Miles Davis's records, he remains little known as a saxophonist.

*** **Explorations** Fresh Sound FSRCD 409 *Macero; Art Farmer (t); Eddie Bert (tb); Don Butterfield (tba); John LaPorta (as, cl); George Barrow (bs); Wally Cirillo, Mal Waldron (p); Orlando DiGirolamo (p, acc); Charles Mingus (b); Kenny Clarke, Ed Shaughnessy (d).* 12/53, 9/55.

(*) **With The Prestige Jazz Quartet Original Jazz Classics OJCCD 1715 *Macero; Teddy Charles (vib); Mal Waldron (p); Addison Farmer (b); Jerry Segal (d).* 4/57.

Though possessed of a tremendous technique, Macero is not particularly individual as a soloist. His main strength lies in shaping a sophisticated group sound and in writing unusual lines for jazz combos. He's reminiscent in tone and phrasing of Bobby Jaspar, perhaps through a common Lester Young influence. The material on *Explorations* is shared with Cirillo, who contributes four of the themes, though Macero is the main writer and the session really ought to be co-credited to DiGirolamo – the intriguing 'Lanny DiJay', for whom Macero wrote the lament 'Shifting Sands' after his death in 1998 – who arranged a lot of the material. It all sounds rather furrowed and longhair and was dismissed at the time. But it has its fascination now.

Minus the interest of his more challenging compositional side, the Prestige set is flat and conventional. Gently paced and consisting mainly of new ballads – 'Star Eyes' is the only standard – it moves at an even, thoughtful pace which allows Macero to unspool his solos without urgency.

Vanessa Mackness

VOICE

British vocal improviser, working in and around the London free-music community.

***(*) **Respiritus** Incus CD014 *Mackness; John Butcher (ss, ts). 4–12/94.*

A long-awaited debut from the British improvising vocalist, here with frequent partner Butcher, recorded at two concerts in 1994. This is funny, serious music, and the two musicians strike up a brilliant empathy at many moments. An operatic bark might come from Mackness in response to some entirely different gesture by Butcher, and yet the juxtaposition can sound exactly right. The singer's range is wide, if not quite as awesome as, say, Diamanda Galas's, and it's her acute grasp of dynamics which makes these ten duets sound vital and vivid. Mouth, glottal and dialect effects are used sparingly and effectively. Butcher, in many ways as vocal a performer himself, is sensitive but never submissive in the dialogues. A splendid encounter session, and a shame we have no follow-up.

Katrine Madsen (born 1971)

VOICE

Danish singer working with the American songbook and some more contemporary material.

*** **Dream Dancing** Music Mecca 2044 *Madsen; Thomas Fryland (t, flhn); Lars Jansson (p); Jesper Bodilsen (b); Morten Lund (d); Steen Raahauge (perc). 9/97.*
*** **You Are So Beautiful** Music Mecca 2088 *Madsen; Carsten Dahl (p), Jesper Bodilsen (b); Ed Thigpen (d); Svante Thuresson (v). 12/98.*
*** **My Secret** Music Mecca 3020 *Madsen; Lars Møller (ts); Jan Lundgren (p); Bjarne Hansen (ky); Jesper Bodilsen (b); Morten Lund (d). 1/00.*
***(*) **Close To You** Stunt STUCD 04132 *Madsen; Mårten Lundgren (t); Hans Ulrik (ts, af, hca); Stefano Bollani (p); Jesper Bodilsen (b); Morten Lund (d). 12/03–4/04.*
***(*) **Supernatural Love** Stunt STUCD 06194 *Madsen; Peter Asplund (t); Henrik Gunde Pedersen (p); Ole Kibsgaard, Ulf Wakenius (g); Jesper Bodilsen (b); Jonas Johansen (d). 12/05.*

It's a surprise when Madsen's voice – a heavy, low contralto that almost slouches through the lyrics – enters on the slow, tropical beat of Meredith D'Ambrosio's 'August Moon'. The lilting rhythms and Fryland's perky trumpet lighten the mood and make a peppery contrast. The playing is vital and expressive throughout, so much so that attention is often taken away from the singer. Much may depend on whether Madsen's diction – slightly wayward and slurred – appeals. She does best on the slow to mid-tempo pieces, and the three D'Ambrosio lyrics all suit her well.

The second disc is a shade more inhabited by the singer. She's lucky with her pianists. After the excellent Jansson comes the admirable Dahl, whose solo on the opening 'Early In The Autumn' establishes a clear presence. Thuresson comes in to sing a couple of duets but Madsen is not overshadowed. 'Speak Low' manages to sound both fatigued and sexy: post-coital, you might say.

The third disc is all originals by Madsen, bar 'I Hear A Rhapsody', and she doesn't attempt to go pop with them. With Møller turning on the heat, it's as uncompromised a jazz setting as she could look for. Her singing remains inimitable, sometimes graceless but always apposite and piquant.

A move to Stunt hasn't compromised her approach. Back with standards and pop, she fronts another excellent group and puts her stamp on the funereal tempo of 'In A Sentimental Mood' and the exhausted blues of 'Save Your Love For Me'. Ulrik blows beautiful harmonica on 'The Look Of Love'. Programming Beatles songs is hardly radical now, but while 'And I Love Her' works fine on *Close To You*, a similar version of 'I'll Keep You Satisfied' right at the start of *Supernatural Love*, and a drowsy 'Can't Buy Me Love' later on, both fall flat. Not even Wakenius can rescue the former. The rest is business as usual, though, with a lovely dramatic flourish on 'Come A Little Closer'/'I Got Lost In His Arms'.

Joe Magnarelli

TRUMPET

A briskly competent technician.

*** **Why Not?** Criss Cross 1104 *Magnarelli; Eric Alexander (ts); Renee Rosnes (p); Peter Washington (b); Kenny Washington (d). 12/94.*
*** **Always There** Criss Cross 1141 *Magnarelli; Jim Snidero (as); Gary Smulyan (bs); Larry Goldings (org); Denis Irwin (b); Kenny Washington (d); Daniel G. Sadownick (perc). 10/97.*
*** **Mr. Mags** Criss Cross 1200 *Magnarelli; Jim Snidero (as); David Hazeltine (p); John Webber (b); Tony Reedus (d). 6/00.*
*** **New York–Philly Junction** Criss Cross 1246 *Magnarelli; John Swana (t); Eric Alexander (ts); Joel Weiskopf (p); Peter Washington (b); Kenny Washington (d). 11/03.*
***(*) **Hoop Dreams** Criss Cross 1280 *Magnarelli; Gary Versace (p, org); Peter Bernstein (g); Paul Gill (b); Tony Reedus (d). 6/05.*

An almost collegiate group of collaborators; a mix of originals and standards; a heavy emphasis on soloing; and in the case of *New York–Philly Junction* an old-style cutting contest; all done with a shrewd technician at the studio desk and high quality control: Criss Cross as the Blue Note of the '90s and '00s.

There is a certain sameness to Magnarelli's records. That is their strength. That said, Joe likes to mix his line-ups somewhat (as long as Kenny Washington's diary is clear) and to experiment with different conformations of horns. Our only quibble lies with *Mr. Mags*, which has a less sturdy rhythm section and seems to rely more on a retro-Southern concept. On the other hand, it's probably Magnarelli's strongest record as a composer. The other highights tend to be specific solos, like the magnificent 'How Deep Is The Ocean' on the first record, proof that Joe can sustain and extend an idea without strain and without losing expression. If we had to plump, it would be the recent *Hoop Dreams*, but just because it's the freshest.

Roberto Magris (born 1959)

PIANO

Elegant Italian leader and composer.

***(*) **Current Views** Soul Note 121425 *Magris; Julius Baros, Ondrej Jurasi (t); Lojze Krajncan, Ferenc Schreck (tb); Roberto Ottaviano (ss, as); Marco Castelli (ss, ts); Kristof Bacso, Marko Lackner, Rado Tariska (as); Christian Münchinger (ts); Bill Molenhof (vib); Philip Catherine (g); Vitold Rek, František Uhlíř (b); Gabriele Centis (d). 11/01, 7 & 9/03.*

***** Il Bello Del Jazz** Soul Note 121395 *Magris; Herb Geller (as); Darko Jurković (g); Rudi Engel (b); Gabriele Centis (d).* 8/03.

*****(*) Check-In** Soul Note 121325 *Magris; Tony Lakatos, Michael Erian (ss, ts); Robert Balzar (b); Gabriele Centis (d); Fulvio Zafret (perc).* 05.

The worst thing anyone would possibly say about Magris is that he composes in a style that wouldn't have frightened the horses 25 years ago. That he does so with exquisite ease and grace should be sufficient recommendation. The (slightly) earlier date with Geller is fairly orthodox neo-bop, with a smoothly lyrical approach. There was better music in the wings. Magris is based in Trieste, that mysterious confluence of regions and cultures, seemingly out of time. The live *Current Views* was largely recorded there and it shares some of the city's liminal magic, romantic but with a strong hint of the Balkan and Levantine musics. 'The Story Teller' is taken from a folk heritage; 'Dukish Interlude' recalls an obvious influence; 'Steady Mood' confirms that Magris and his group are already beyond mere influence and creating a vital idiom of their own.

His Europlane ensemble has evolved steadily. *Check-In* does, indeed, sound like the start of a journey, with Lakatos and Erian soaring away in opposite channels and Magris providing clean, spacious lift with a markedly uncluttered accompaniment.

Alex Maguire

PIANO

Brilliant British improviser, yet to receive his due.

*****(*) Mt Olympus** Ramboy 13 *Maguire; Michael Moore (as, cl).* 9/99.

Maguire's enormous musical resource is well matched here. Moore's quiet melody lines are a perfect foil for the pianist's patient explorations. One hears it most clearly on the opening two numbers, 'Mt Olympus' itself, on which Moore plays a composed clarinet-line against a freely moving background of chords, and Ellington's 'Azure', which seems to assemble itself as it goes along. Other delights are 'My Man's Gone Now', the quirky 'Twinkling Beaks' and 'Tufty', and the closing 'Viola', which at nearly ten minutes gives the album a solid send-off. Maguire always sounds powerful, even when he is playing *pianissimo*.

Carl Maguire

PIANO

Intricate performer whose debut record is very much group-centred.

****** Floriculture** Between the Lines/Challenge btl/CHR 71209 *Maguire; Chris Mannigan (as); Trevor Dunn (b); Carl Weiss (d).* 8/02.

It's clear from the opening 'Egocentric' that these men know each other and work together well; Floriculture is also the group name. Maguire's two-fisted exchanges with bassist Dunn are breathtaking. Weiss has some puzzle metres to deal with, but always manages to make them sound musical and not like equations. An exciting debut release, but the key's always a strong follow-up. So ...?

Rudi Mahall

BASS CLARINET

Noted for work with Der Rote Bereich 3 and with Alexander von Schlippenbach, but also a formidable solo performer.

*****(*) Solo** Psi 06.01 *Mahall (bcl solo).* 9/05.

Eric Dolphy virtually invented solo bass clarinet performance and so it's no surprise that one of Mahall's most prominent projects to date was the Enja album *Duet For Eric Dolphy*, recorded with pianist Aki Takase, who is also Frau von Schlippenbach. Interestingly, Mahall here almost entirely avoids the extremes of sonority and dynamic that were a key part of Dolphy's iconic 'God Bless The Child'. Instead of the huge intervallic leaps associated more generally with Dolphy, Mahall concentrates on patient interrogation of relatively modest ideas. Locating himself mostly in a middle register, he probes, rephrases, repeats and inverts motifs with a philosophical calm. Only on the long concluding 'VII' does he show signs of running out of stamina or productive enquiry, but everything up to that point is highly effective and very faithfully recorded.

Rudresh Mahanthappa

ALTO SAXOPHONE

An Indian-American based in NY since 1997 and addressing questions of identity and culture within his own jazz idiom.

*****(*) Mother Tongue** Pi 114 *Mahanthappa; Vijay Iyer (p); François Moutin (b); Elliot Humberto Kavee (d).* 6/04.

****** Codebook** Pi 21 *As above, except omit Kavee; add Dan Weiss (d).* 4/06.

Tired of being asked, 'Do you speak Indian?', Mahanthappa came up with a suite of compositions that are 'directly based on melodic transcriptions of Indian-Americans responding to such questions in their native Indian tongues'. The project as recorded here is incomplete since only seven such languages are included among these titles. But never mind the concept, feel the impact: often sounding like a lyrical variation on some of Greg Osby's small-group music, bittersweet episodes such as 'Kannada' and the contrapuntal inclines of 'Circus' have genuine individuality of character. Mahanthappa can be rather terse and inward in his delivery, but he has a fine, wounding sound on the alto and on *Codebook* he seems to have got past all vestiges of polemic and into an idiom that is as rich and inclusive as Iyer's own. 'The Decider' and 'Refresh' make for a fine opening, but the set ends on 'My Sweetest', which is as plainly beautiful a performance as he's committed to record yet. Delicious.

Mahavishnu Orchestra

GROUP

Influential fusion pioneers who oscillated between gentle arpeggiation and all-out attack.

****** The Inner Mounting Flame / ***(*) Birds Of Fire** Columbia CK 31067 / CK 66081 *John McLaughlin; Jan Hammer (p, syn); Jerry Goodman (vn); Rick Laird (b); Billy Cobham (d).* 71–72; 72.

***** Lost Trident Sessions / *** Between Nothingness & Eternity** Columbia CK 65959 / 468225 *As above.* 6/73; 8/73.

**** Apocalypse** Columbia CK 46111 *John McLaughlin; Jean-Luc Ponty (vn); Gayle Moran (ky, v); Carol Shive (vn, v); Marsha*

Westbrook (vla); Philip Hirschi (clo, v); Ralphe Armstrong (b, v); Narada Michael Walden (d); Michael Gibbs (arr); London Symphony Orchestra, Michael Tilson Thomas (cond). 3/74.

** **Visions Of The Emerald Beyond** Columbia CK 46867 *John McLaughlin; other personnel unidentified. 75.*

**** **Original Album Classics** Sony BMG 8869 717253 5CD *As for records above. 71–75.*

The Mahavishnu Orchestra combined sophisticated time-signatures and chord structures with drum and guitar riffs of surpassing heaviness. Wielding double-necked 6- and 12-string guitars, McLaughlin produced chains of blistering high notes over Cobham's whirlwind drumming and Hammer's remarkably distinctive Moog lines. Laird and Goodman (the latter came from prog-rock Flock) were more pedestrian in approach; the bass-lines are rock-solid and algebraic, but the violin has no trouble playing in 13/8.

The first Mahavishnu album was one of the essential fusion records. Ironically, just as he was pushing the iconic guitar solo to new heights of amplification and creative abandon, McLaughlin was also working against the dominance of electricity and setting a new standard for acoustic performance. 'Thousand Island Park' and 'Open Country Joy' on *Birds Of Fire* recall the beautiful acoustic 'A Lotus On Irish Streams' from the first album.

Personal and artistic differences blocked progress on a third studio album. There was conflict regarding composition credits on what was supposed to be a co-operative band. In the event, Columbia released the live Central Park recording *Between Nothingness And Eternity*. Word of bootleg copies of the studio session circulated for some time, but then studio producer Bob Belden discovered a pair of quarter-inch tapes containing the material. The 'lost' session includes Hammer's 'Sister Andrea' – also on the live record – but also two short tunes by Rick Laird ('Steppings Tones') and Jerry Goodman ('I Wonder'), though it seems that Billy Cobham held back material for his own projects.

Unfortunately Columbia have not drawn the Great Veil Of Kindly Oblivion over the expanded Orchestra's subsequent recordings, *Apocalypse* and *Visions Of The Emerald Beyond*, which, apart from flashes of quality from replacement violinist Jean-Luc Ponty, are singularly dull.

The Mahavishnu Project

GROUP

Rare (or maybe not) instance of a jazz wannabe band.

***(*) **Live Bootleg** / ***(*) **Phase 2** Aggregate AGCD002 / 003 *Pete McCann (g); Steve Hunt (ky); Todd Reynolds (vn on Live only): Rob Thomas (vn on Phase 2 only); Stephan Crump (b); Gregg Bendian (d). 01; 03.*

This is a fan's band, convened by Bendian, but like a very few pastiche outfits often better than the original. Bendian is a fascinating drummer, who takes Cobham's polyrhythmic approach out into new territory. Reynolds is also more interesting than Goodman, and some of his countryish work on 'Celestial Terrestrial Commuters' is top drawer. You might just pass these off on the unwary as further 'lost' Mahavishnu tapes. The alert, though, will hear that something much more interesting is going on.

***(*) **Return To The Emerald Beyond** Cuneiform 242/243 *Glenn Alexander (g); Adam Holzman (ky); Rob Thomas (vn); David Johnson (b); Gregg Bendian (d); Maria Neckham (v); strings. 06.*

Who would have expected this tribute to have such durable legs? The simple answer is: anyone who took the trouble to listen carefully to the first two records. *Visions Of The Emerald Beyond* has never been our favourite Mahavishnu record. Ambitious it certainly was, but there is something lumbering and pretentious about the issued recording. Significantly, the music was rarely – in some cases, never – played live. Equally significantly, it is the fact of live performance that makes Bendian's reworking of the original themes so powerful. This is an eclectic (in the correct sense) compilation, bringing together the most successful tracks from a series of concert dates in 2006. Thomas plays the Ponty part with fire and control, and Alexander's handling of John McLaughlin's complex, sometimes almost unplayable lines is exemplary. Inevitably the Project is now running low on material, with just *Apocalypse* to go. It will be interesting to see where they might go after that. In the meantime, this is strongly recommended.

Jack Maheu (born 1930)

CLARINET

One-time veteran of The Dukes Of Dixieland and the Salt City Six, Maheu is a battle-hardened Dixieland pro who retired to New Orleans in 1990 – and decided to carry on.

*** **In New Orleans** Jazzology JCD-278 *Maheu; Kevin Clark, Duke Heitger (t); Charles Fardella (c); Al Barthlow (tb); Tom Fischer (ts); Tom Saunders (bsx); Tom McDermott, John Royen (p); Steve Blailock (g); Matt Perrine (b, sou); Richard Taylor (d); Big Al Carson (v). 6/96.*

Maheu is a dedicated traditionalist who has moved from his New York patch to New Orleans for this smart, entertaining set of updates on the classic repertoire. He assembled a local ensemble for the 13 tunes, and they perform with fine chops and good gusto, getting a sound somewhere between commercial Dixieland and the more respectful feel of the heartland style. An original like 'Bourbon Moon' fits snugly beside an uproarious 'Cakewalkin' Babies From Home' (with a terrific vocal by Carson) and a treatment of 'Just A Closer Walk With Thee' that chugs along to a dead-slow R&B shuffle. Plenty of good solos, and Maheu himself is in fine fettle, but docked a notch for a couple of fillers and a daft ending with a variation on 'Chopsticks'!

Kevin Mahogany (born 1958)

VOICE

Raised in KC, and a throwback to an earlier age of jazz singing.

***(*) **Pride And Joy** Telarc 63542 CD/SACD *Mahogany; Jon Faddis (t); Gregory Clark, Todd Johnson (ts); Gerald Trottman (bs); James Weidman (p); Dave Stryker (g); Peter Eldridge, Melissa Slocum (b); Charles Haynes (d); Don Alias (perc). 10/01.*

The actual voice is closer to ripe cherry wood, with a nice grain. Mahogany's Telarc debut (there are earlier discs in the deleted bin) is a very personal tribute to the Motown classics. Marvin Gaye's title-song is arranged as a boppish burner, while 'Tears Of A Clown' is slowed down so much that the melody almost evaporates. 'Just My Imagination (Running Away With Me)' is for just voice and piano and there's a fine duo version of 'My World Is Empty Without You' with Melissa Slocum that manages to sound genuinely bereft and alone. Not many of these songs have received successful jazz treatment. Other singers and musicians should sit up and take notice.

**** **Big Band** Mahogany Jazz 54675 *Mahogany; Frank Mantooth Orchestra; Kansas City Boulevard Big Band; Big City Swing Band.* 1/05.

We've so far resisted the familiar comparison with Billy Eckstine, but here it is unavoidable. Mahogany communicates enormous power on these recordings, and while the arrangements and production values (Mantooth, T. S. Monk and Allen Farnham all take a turn at the controls) suit him to varying degrees, there is no mistaking the authority of the voice. At a time when the paradigms of male jazz singing are largely defined by Mark Murphy and Kurt Elling, it's instructive to hear Mahogany tackle this pre-bop idiom with such class and authority. The repertoire is resolutely mainstream, the delivery unique, but for occasional flourishes that recall Hibbler, Joe Williams and Mr E.; it's a delight from start – 'Moonlight In Vermont' – to finish – 'Don't Get Around Much Any More'.

Adam Makowicz (born 1940)

PIANO

Originally Matyszkowicz. Born in Czechoslovakia and studied in Cracow. Most familiar as a soloist and trio player.

*** **A Handful Of Stars** Chiaroscuro *Makowicz; George Mraz (b); Jack DeJohnette (d).* 9/81.

It has become a cliché to characterize Makowicz's style as a hybrid of Tatum and Chopin. Technically, it's pretty near the mark, and there is a persistent romantic (even tragic) tinge to even his most exuberant playing that makes the parallel with his (adoptive) compatriot a reasonable one. The catalogue has been drastically reduced as a result of Concord's rationalization of its jazz list, but this survivor, not released until the end of the '90s, is a welcome reminder of Adam's gifts. 'Bye Bye Blues' is the most obviously Tatumesque item, but don't be so dazzled by the pianist's right-hand improvisations that you don't listen to DeJohnette and Mraz, who are the secret weapons on this date: technically astute and utterly musical in every gesture. The pianist's originals, 'Satin Wood' and 'Opalescence', are typical of his gracious, Chopin-tinged approach. There's also a useful *Jazzspeak* interview.

Tony Malaby (born 1964)

TENOR AND SOPRANO SAXOPHONES

Born in Tucson, Arizona, but established on the NY scene since 1990.

***(*) **Cosas** Nine Winds NWCD0171 *Malaby; Joey Sellers (tb); Michael Formanek (b); Billy Mintz (d).* 10/93.
*** **Sabino** Arabesque ARCD 153 *Malaby; Marc Ducret (g); Michael Formanek (b); Tom Rainey (d).* 2/00.
***(*) **Apparitions** Songlines 1545 CD/SACD *Malaby; Drew Gress (b); Tom Rainey, Michael Sarin (d).* 10/02.
**** **Tamarindo** Clean Feed CF099 *Malaby; William Parker (b); Nasheet Waits (d).* 06.

Malaby is a remarkable fellow, not least in his modest refusal to conform to the notion of the improvising saxophonist as an inspired and ecstatic voice. His music is thoughtful, not stripped of emotion but not given over to it either, and, as the cliché runs, Tony plays very much for the band. *Cosas* finds him in the front line of a collaborative quartet, with composing credits shared with Sellers. The saxophonist's long 'Hamza' is probably overreached but it's one of a sequence of strong ideas. Sellers's tunes are grouped together in the middle of the album, which gives them an unintended continuity. The trombone has its best moment on 'Mesopotamian Love God', which seems to be derived in part from 'Girl Talk', unlikely as that sounds. Malaby saves the best for last on his own 'He Lacked The Imagination To Suffer'.

The Arabesque record is inconclusive, perhaps because Ducret doesn't have a clear role, neither accompanying nor wearing his front-line harness with comfort. Malaby's big round tone is well-deployed at least and there's lots of detail in his writing (almost all of it's his) and playing.

If there were signs that Malaby didn't quite know what he wanted in the 'harmony instrument' department, he didn't seem to have any doubts about what he wanted from bassists and drummers. Then along came *Apparitions* with its twinned percussionists and it was clear that he was still looking for something different in that department. He cleverly gets one or other of them to drop out from time to time, which makes having them both doubly successful; 'Mambo Chueco' and 'Apparitions' are the only really long tracks, the remainder mostly quite brief and well-shaped. The sound is magnificent; so good, in fact, one wonders whether the two-channel percussion was a device to show it off.

Tamarindo is an essential contemporary record, all the more persuasive for its refusal of rhetoric. On 'Buried Head', 'Mariposa' and 'Mother's Love' (the last of these notably unsentimental) Malaby weaves lines that have the clarity and directness of prose. Parker's tendency to the sententious is reined in and Waits plays free time with great discipline. It's an almost impossible record to fault.

Bob Malach

TENOR SAXOPHONE

Able sideman; more than a Michael Brecker clone.

*** **Mood Swing** Go Jazz 6003 *Malach; Tom Harrell (t, flhn); Russ Ferrante, Bob Mintzer (ky); Robben Ford (g); Eddie Gomez, Will Lee (b); Vinnie Colaiuta, Steve Gadd (d); Don Alias (perc); Dr John (v).* 90.
*** **The Searcher** Go Jazz 6015 *Malach; Robben Ford (g); Roger Kellaway (p); Bill Boublitz, Russ Ferrante (ky); Roscoe Beck (b); Tom Brechtlein (d); Alex Acuña, Don Alias (perc).* 10/96.
***(*) **After Hours** Go Jazz 6031 *Malach; Billy Peterson (b); Kenny Horst (d).* 98.

There's a hefty gap between the first, slightly poppy album and the second, which uses much of Ford's Blue Line personnel. They're OK records, but without much in the way of real excitement. The trio is much better, not least because the material (Silver's 'The Jody Grind', Lee Morgan's 'Stop Start', themes by Golson, Thad Jones and Shorter) stands up more strongly. Malach's best work, *The Searcher* notwithstanding, can still be found on other leaders' records.

Llanfranco Malaguti

GUITAR

Contemporary Italian guitarist, performing in a conservative but creative idiom.

*** **Inside Meaning** Splasc(h) 403-2 *Malaguti; Stefano D'Anna (ss, ts); Enzo Pietropaoli (b, perc). 2/93.*

***(*) **Percorsi** Splasc(h) 419-2 *Malaguti; Umberto Petrin (p). 5/93.*

(*) **New Land Splasc(h) 443-2 *Malaguti; Dario Volpi (g, g-syn). 1/95.*

*** **Aforismi** Splasc(h) 606-2 *Malaguti (g solo). 11/96.*

Malaguti shies away from effects and noise. He plays with a clean, slightly pinched open tone and prefers spareness to lots of notes. Some earlier vinyl for Splasc(h) suggested a conventional stylist, but these are wide-open records with plenty of space and air around the music. *Inside Meaning* seems to take off from a group of standard harmonic bases and into a series of triologues where the normally tempestuous D'Anna is unusually restrained. These are sometimes rather piecemeal, but there are some bewitching moments and the entirety is oddly satisfying in a modest way. *Percorsi* is a duo concert from Slovenia with the splendid Petrin. They feel their way through a group of standards – the way the opening improvisation turns into 'Solar' is quite magical, and there's a similar transformation of 'Just Friends' – before each man takes a few solos and they climax with 'Autumn Leaves'. Petrin's abstruse but acute methods are an ideal partner for the guitarist's own delivery and, though the location sound isn't ideal, it's pretty good.

New Land is comparatively tame, almost finicky in parts, with Volpi very much a second fiddle. Malaguti's tunes have their virtues, but this one is too becalmed to sustain the attention. *Aforismi* is a solo record in which the improviser uses echo effects with a memory expander to create real-time multi-tracking. With only two pieces breasting the five-minute barrier, the guitarist again impresses with his reserve, eliminating flab from the music, even if some of it lacks a distinctive flavour. Guitarists may enjoy this more than the uncommitted, but Malaguti has an interesting agenda.

*** **Parole, Parole ...** Splasc(h) 706-2 *Malaguti; Stefano D'Anna (ts); Enzo Pietropaoli (b); Roberto Gatto (d). 1/92.*

A recent release, despite the date. Malaguti takes on the Italian song heritage (anticipating a favourite tactic among many players of his generation of late) and the quartet tackle the likes of 'Estate' and 'Quando Quando' here. D'Anna sits out four of the 12 tracks and is subdued (or at least respectful of the material), while the leader patiently explores the melodies. Not bad, but unless you love these tunes it's hardly a priority listen.

Raphe Malik (1948–2006)

TRUMPET

Often working around Boston or with saxophonist Glenn Spearman, Malik was a free-form trumpeter and group leader who combines abstraction with a solid grounding in blues harmony and bop.

***(*) **Last Set Live The 1369 Jazz Club** Boxholder BXH 042 *Malik; Frank Wright (as); William Parker (b); Syd Smart (d). 84.*

Malik was a sometime Cecil Taylor sideman who has managed to derive something from the pianist's style without being swamped by it. This appeared shortly before Malik's untimely death, a look back to a storming quartet date in Cambridge, Mass., which benefits immeasurably from the presence of both Wright and Parker. 'Companions #2' is a sprawling half-hour of intense music-making. It has a definite late-night, let's-go-for-it feel, as befits the last set listing, and while the sound is ragged in places, it's an exciting reminder of what died with Malik in early 2006.

***(*) **21st Century Texts** FMP CD 43 *Malik; Brian King Nelson (Cmel); Glenn Spearman (ts); Larry Roland (b); Dennis Warren (d). 6/91.*

***(*) **Sirens Sweet And Slow** Outsounds 01972 *As above, except add Jamyll Jones (b). 94.*

*** **The Short Form** Eremite MTE05 *As above, except omit Nelson, Jones, Roland; add George Langford (b). 7/96.*

*** **Consequences** Eremite MTE013 *Malik; Sabir Mateen (as); William Parker (b); Dennis Charles (d). 7/97.*

On *21st Century Texts* he marshals a tight little posse of like-minded improvisers in the sort of session ESP Disk used to have a corner in. Nelson's C-melody sax has a strikingly unfamiliar tonality but, with no piano or guitar as a reference point, it's able to find its own territory, often coming in under Malik in a series of call-and-response passages that are both alien and highly traditional. *Sirens Sweet And Slow* breaks up the unit a little, with two long duets, trumpet with bass, and trumpet with drums. Malik manages to play big and loud without losing focus: he rarely goes for the buzzy, spluttery effects that avant-garde brassmen often rely on, and his note choices are boldly decisive. 'Companions' is an impressive group piece and there's a sort of stop-start blowout on 'Tenor', to which Spearman makes his usual full-blooded contribution. The unvarnished sound suits the band.

Energy-music followers will love *The Short Form*, a concert recording that pares the band back to a quartet and lets them explode. It's exhilarating enough, but the more specific restraint which Malik uses so effectively on the studio discs is missed. Similar state of affairs on the following year's *Consequences*, rather dustily recorded, and although this is a chance to hear Denis Charles in one of his final recordings, and Malik and Mateen play some vociferous solos, a strong live performance transfers rather uneasily to CD.

***(*) **Storyline** Boxholder BXH 5 *Malik; Cecil McBee (b); Cody Moffett (d). 98.*

Malik demonstrates his deep familiarity with blues and jazz traditions on 'Minimal Blue', which uses a basic 12-bar to generate a complex group improvisation. Other tunes, like 'First Valve Blues' and 'The Hard Way', follow a similar procedure with equal effect, but there is a law of diminishing returns on this fine record and it is probably best sampled a track or two at a time.

McBee is at his magisterial best, weaving in and out of Malik's tightly valved phrasing, but he is occasionally drowned by Moffett. A certain democracy of sound is a good thing, but this time it is perhaps taken too far and Cody needs reining in on occasion.

*** **Looking East: A Suite In Three Parts** Boxholder 019/020 2CD *Malik; Sabir Mateen (reeds); Larry Roland (b); Cody Moffett (d). 99.*

Again, the problem here is an excess of musical information, with insufficient variation in performance to distinguish one piece or 'part' from the others. There is no real evidence that this is a continuous suite at all, and it is certainly not danceable. The main drama is contained in two long pieces, 'The Old Your Majesty' and 'The New Majesty', enough for a decent LP, but bracketed by an awful lot of generic play. Malik is in top form, but Mateen tends to go off at half-cock, and very abrasive half-cock at that, which just encourages Moffett to go mad. Roland is an able player, but surely this isn't his natural territory?

*** **Companions** Eremite MTE 034 *Malik; Glenn Spearman (ts); William Parker (b); Paul Murphy (d). 5/98.*

Good to hear Malik back in company with the redoubtable Parker. The other reason to treasure this disc is a further last glimpse of a lost master of modern free. Glenn Spearman was close to death when these tracks were recorded during a Jimmy Lyons tribute at the Orensanz Arts Centre in New York City. He looks desperately ill on the cover but is still in fierily good voice, burning through an impassioned if slightly shapeless solo on the opening 'Lyons's Jump'.

Malik's fate on this outing was to be upstaged by his colleagues. After Spearman's statement, Parker weighs in with a solo that conjures up recollections of every bull fiddler from Jimmy Blanton to Mingus. The trumpeter is rather quietly recorded and displaced in the stereo mix. There are echoes of Ornette's *Crisis*-period group with Dewey Redman, but also of Leo Smith especially in the slow processional which opens 'Emblematic'. The remaining tracks are shorter and probably surplus.

*** **Speak Easy** Le Systeme 004 *Malik (t solo). 01.*

A rare and welcome chance to hear the trumpeter unaccompanied. Malik avoids mere technical display. There are blues-based compositions, boppish heads and the occasional completely free-form idea. 'Odds Out' and 'Cruise Control' are the stand-out tracks. Malik recorded the disc in Toronto in early 2001. It's not clear whether a rehearsal tape has been over-recorded or whether print-through has occurred in storage. Whatever the reason, a 'ghost' trumpeter can be heard throughout.

**** **Sympathy** Boxholder BXH 045 *Malik; Joe McPhee (t, ts); Donald Robinson (d, perc). 10/02.*

A wildly exciting improv set that needs a pause between tracks, just to absorb the amount of musical information these guys put out. There's no track called 'Sympathy', so that must refer to the feeling of intuitive communication between the players. Robinson is certainly not there to make up numbers or keep time. He's consistently inventive throughout, though inevitably much of the attention falls on McPhee, particularly when he picks up his trumpet to join Malik in some stirringly resonant brass exchanges. Highly recommended.

Pete Malinverni (born 1958)

PIANO

Solidly brilliant player who benefits hugely from a stable trio.

*** **The Spirit** Saranac 1001 *Malinverni; Ralph Lalama (ts); Pat O'Leary (b); Mel Lewis (d). 8/89.*

It's a mystery why Malinverni isn't more widely praised. An interest in gospel and spiritual issues informs some of his work, but he is a forceful, hugely inventive player, whatever the programme. This early disc finds him in strong company. Much of the attention falls on the ailing Mel Lewis, who takes a curtain-call solo on 'Why Was I Born?' Lalama doesn't add much, in the event, a muted showing from him.

*** **This Time** / **** **A Very Good Year** Reservoir RSR 147 / 158 *Malinverni; Denis Irwin (b); Leroy Williams (d). 6/96; 10/98.*

Malinverni grew up by Niagara Falls, which might explain the onrush of bright, ever-changing notes. His choices are always interesting, even when they sound quite legitimate. Again, there's a soulful, even churchy side to his playing and not just on 'Psalm 100'. 'Blue In Green' on *A Very Good Year* emerges in a fresh and unrecognizable new tonality, while Duke's 'Purple Gazelle' (here called 'Angelica') gets a lick of paint as well. 'Steal Away' keeps the sacred flame alight.

***(*) **Of One Mind** / *** **Autumn In New York** / *** **The Tempest** Reservoir RSR 164 / 171 / 177 *As above. 6/00; 6/02; 12/03.*

The first album of the new decade begins with a delightful 'Sometimes I Feel Like A Motherless Child', but the masterstroke is a notably wry and sardonic 'Blame It On My Youth', which has Malinverni reaching for an ever more resonant voice. Irwin has been a solid presence from the start and here he sounds authoritative and full of ideas. Williams is never still, but never wastes a gesture. *Autumn* takes on a darker hue from what happened in New York the previous autumn. 'Elegy' was written for two friends killed in the WTC attacks, while 'David' from a biblical suite on the David and Goliath story has a nice defiance.

By *The Tempest*, Malinverni records have a predictable unpredictability: some boppish stuff, a religious tune, a ballad or two, and some unexpected discords just to underline that there is dark in this world as well as light. The trio has such a well-oiled and empathetic feel that one scarcely notices how daring parts of 'Twelve', say, or even 'Alone Together' actually are.

*** **Theme & Variations** Reservoir RSR 184 *Malinverni (p solo). 7/05.*

A first solo record and Pete handles it with great originality, establishing a tiny theme at the beginning and then reworking it throughout the album, mostly as interludes between standards material of a markedly bittersweet and indigo cast. It's a very effective strategy, but it does yield an album of 25 very short tracks, which sounds a bit schematic.

**** **Joyful!** ArtistShare 0047 *Malinverni; Joe Magnarelli (t, flhn); Todd Coolman (b); Dwayne Broadnax (d); Jody Sandhaus (v); gospel choir. 10/05.*

The Psalms of David, given a wonderfully imaginative and, yes, joyful spin by Pete and his group. Some will be allergic to the sound of gospel choirs, but just try 'Let The Earth Shake', 'Let The Sea Roar' and 'To The Rock' and see if you aren't converted, to Malinverni if not quite born again. Great stuff, and unmawkishly uplifting.

***(*) **Invisible Cities** Reservoir RSRCD 192 *Malinverni; Tim Hagans (p); Rich Perry (ss, ts); Ugonna Okegwo (b); Tom Melito (d). 07.*

This arrived right on press time, but even on the briefest acquaintance it's a top-flight album by probably the toughest band he's yet put together. An exemplary modern hard-bop date with Pete's usual unexpected elements. More next time.

Russell Malone (born 1963)

GUITAR, VOICE

A thoughtful conservative, he matches deep knowledge of his instrument's history with a strong investment in old values.

***(*) **Playground** Maxjazz MXJ601 *Malone; Gary Bartz (as); Joe Locke (vib); Martin Bejerano (p); Tassili Bond (b); E. J. Strickland (d). 11/03.*

***(*) **Live At Jazz Standard: Volumes 1 & 2** Max Jazz MXJ 602 / 604 *Malone; Martin Bejerano (p); Tassili Bond (b); Jonathan Blake (d). 9/05.*

Malone has had little luck in the way of his major-label ventures. Albums for Columbia, Impulse! and Verve are all in the Dead Letter Office. He made a fresh start at Maxjazz, and Russell sounds like he's had all the cares lifted. This is an unpretentious set which bounces between the supercharged bop lickery of 'Sugar Buzz' and pop covers where even bland melodies come up shining in the guitarist's gorgeous tone (not bad for The Carpenters and James Taylor). Bartz gets to blow on only a single track, but the band is otherwise in good shape. Malone doesn't quite avoid sentimentality here and there, but it's a very enjoyable record.

The Jazz Standard records are fascinating. Who else around is calling for Frank Rosolino's 'Blue Daniel'? And turning it from a mellow, three-quarter time ballad into a steamer? And who has covered Milt Jackson's 'Heartstrings' with such authority? These significantly come in the second half of the first volume, which starts rather inauspiciously. You know what's coming, because we say it over and over: was there really enough top-notch material for two hour-long CDs? To be fair, the tracks have been nicely balanced between the two, but it's still more of a commitment than casual listeners might want to make. The Isley Brothers' 'For Love Of You' and the original 'Sugar Buzz' are the picks from *Volume 2*.

Stefano Maltese (born 1955)

SOPRANO, ALTO AND TENOR SAXOPHONES, BASS CLARINET, FLUTE, PAN PIPES, VIOLIN

The Sicilian is a versatile multi-instrumentalist, but his own-name albums are exercises more concerned with composing and arranging, especially for big ensembles.

*** **Sombra Del Sur** Splasc(h) 406-2 *Maltese; Roy Paci (t, pkt-t, flhn); Sebastiano Dell'Arte (t, flhn); Paolo Reale, Rino Caraco (tb); Claudio Giglio (f, bamboo f); Giuseppe Bonanno (f, picc); Paola Ammatuna, Jasmin Avitabile Leva, Andrea Cianci, Barbara Forzisi, Paola Milazzo (f); Salvatore Carnemolla (cl); Angelo Ragaglia (bsn); Ciccio Tiné (acc); Michele Conti (vn, mand); Salvo Amore (g); Michele Salerno (clo); Pino Guarrella (b); Antonio Moncada (d); Walter Di Mauro (perc); Gioconda Cilio (v). 7/92.*

*** **Book Of Yesterday** Splasc(h) 438-2 *Maltese; Ray Paci (t, pkt-t); Rosario Patania (tb); Alfio Sgalambro (cl); Giovanni Di Mauro (ob); Michele Conti (vn); Salvo Amore (g); Nello Toscano (clo); Giuseppe Guarella (b); Antonio Moncada (d); Gioconda Cilio (v, perc). 2/95.*

*** **Seven Tracks For Tomorrow** DDQ 128025-2 *Similar to above, except omit Sgalambro, Di Mauro, Amore, Toscano. 3/97.*

*** **Living Alive** Leo CD LR 265 *Maltese; Arkady Shilkloper (flhn, bugle, frhn); Sophia Domancich (p); Paul Rogers (b); Antonio Moncada (d); Gioconda Cilio (v, perc). 9/98.*

A sprawling, sometimes malevolent-sounding work, the big-scale suite which is *Sombra Del Sur* is about the slowness and heat-saturated quiet of the Italian 'South'. Slowness seems apt, since Maltese started it in 1986, and much of it is in turn based on an earlier piece dating back to 1978. His reluctance to use keyboards and his interest in woodwinds and strings introduces a variety of tone which is unusual: the massed flutes which are brought in for two tracks, the curious effect of free percussion and tenor over the fixed handclap of 'Hombre Lobo', the unearthly chorales of 'Estrellas'. It's an odd construction, sometimes very arresting, but often plain turgid. *Book Of Yesterday* is a retrospective of Maltese's writing over 25 years, going back to the lumbering 1974 'Trois Petits Chevaux Pour Erik Satie' and ending on a new (1994) piece. You can't say Maltese doesn't try hard: he creates an orchestra of 16 bass clarinets through overdubbing on 'Dans Les Nuits', and assembles such groups as a soprano/clarinet/oboe trio and various chamberish quintets. The sleeve-notes call him 'a poetic of estranged visionariness'. Much of this carefully arranged and cockeyed music seems deliberately eccentric, but there are shafts of humour to go with the many po-faced passages.

One of his key collaborators is Cilio, who takes a significant role as wordless vocalist on *Seven Tracks For Tomorrow*, a set which pursues Maltese's composing interests without reaching any clear indication of progress: he seems to flit from episode to episode, never quite settling into a style and passing the initiative round his players so restlessly that it's hard to focus on what each is doing. That issue is sidestepped by the more ad hoc Leo record, which was an opportunistic date following the players' appearance at the 1998 Labirinti Sonori Festival. Maltese is reluctant to present himself as a full-on free improviser and he leaves much of the main space to both Shilkloper and Cilio, with piano, bass and drums taking their own independent parts. Untypical, though arguably this has the greatest share of satisfying music of the four discs. Maltese will be an acquired taste, but more adventurous spirits may find him not a little intriguing.

(*) **Double Mirror Splasc(h) 469.2 *Maltese; Evan Parker (ss, ts); Keith Tippett (p); Antonio Moncada (d). 8/95.*

A mismatched quartet which nevertheless makes some striking music along the way. The very long 'Enter Alloy: Exit Rust' takes up most of the record and will take up a lot of listeners' patience too. The first half of the track develops in a chamberish way before Tippett starts making a tremendous racket and matters tend to fall apart. This doesn't feel like Maltese's forte.

Junior Mance (born 1928)

PIANO, HARPSICHORD

Junior Mance has been playing professionally for almost 60 years. His first lessons with Julian Mance Sr and his grounding in blues, stride and boogie woogie have stood him in good stead ever since.

*** **Live At The Village Vanguard** Original Jazz Classics OJCCD 204 *Mance; Larry Gales (b); Ben Riley (d). 61.*

**** **Junior's Blues** Original Jazz Classics OJCCD 1000 *Mance; Bob Cranshaw (b); Mickey Roker (d). 2/62.*

***(*) **Happy Time** Original Jazz Classics OJCCD 1029 *Mance; Ron Carter (b); Mickey Roker (d). 7/62.*

Unmistakable from a random sample of half-a-dozen bars as a Chicago man, Mance can be a maddeningly predictable player on record, resorting to exactly the figure one expects him to play rather too often to leave any interest for his often adventurous variations and resolutions. That's certainly evident on the live OJC. It's a notably self-confident performance, and it will be clear to anyone who has hitherto heard only the recent stuff that Mance's expert chops and obvious awareness of the earlier literature did not appear magically on his 50th birthday. It's a fairly representative programme, with the favoured 'Smokey Blues' prominent, and a slot for Basie's '9.20 Special'.

Recorded on Valentine's Day 1962, *Junior's Blues* is a love letter to jazz itself, as direct and uncomplicated a declaration as you'll find in the whole history of the music. Junior covers themes by Monk (with a few embellishments of his own), Ellington

('Creole Love Call') and the Jay McShann/Charlie Parker swinger 'The Jumpin' Blues'. He kicks off with his own 'Down The Line', which is as orthodox and full-hearted a 12-bar as you'll ever hear.

The switch around of bassists for the July session doesn't make a huge difference, but Carter is a more melodic player than Cranshaw and so the music is busier, somewhat to its detriment, but not fatally. The title-track should be played to anyone suffering nervous prostration or depression. 'For Dancers Only' and 'Azure-Te' are the best of the rest, until you get to the final tune, Clark Terry's 'The Simple Waltz', which is worth the rest of the disc put together. Simply lovely.

*** **Junior Mance Special** Sackville SKCD 3043 *Mance (p solo).* 9/86, 11/88.

(*) **Smokey Blues / * For Dancers Only** JSP CD 219 / Sackville 3031 *Mance; Marty Rivera (b); Walter Bolden (d; on Smokey Blues only).* 6/80; 7/83.

There's an immediate lift to the five live tracks on *Special*, recorded at Toronto's intimate and much-documented Café des Copains, which suggests that studio performance really isn't Mance's strong suit. Certainly the opening 'Yancey Special', done on a better-tempered studio piano, is remarkably flat and unvaried; the long interpretations of 'Careless Love', Billy Taylor's 'I Wish I Knew How It Would Feel To Be Free' (familiar to British fans as the theme to a well-known TV programme) and Ivory Joe Hunter's 'Since I Lost My Baby I Almost Lost My Mind' are characteristically bluesy but also rather tentative. It's only among the live tracks – which include 'Blue Monk', Golson's 'Whisper Not' and two Ellington numbers – that Mance really seems to let go, working towards those knotted climaxes for which he is rightly admired.

Rivera is a bassist who fits snugly into the pianist's conception of how the blues should be played: strongly, but with considerable harmonic subtlety. The trio album is perhaps the best of the recent recordings, despite a rather uncertain sound-mix. Mance's ability to suffuse relatively banal ballad material with genuine blues feeling (a characteristic noted by the late Charles Fox in a typically perceptive liner-note) is nowhere more obvious than on 'Georgia On My Mind', a melody that can sound footling and drab but which acquires something close to grandeur here. Bolden's 'Deep' is basically a feature for the rhythm players and doesn't add very much to the total impact, but the closing 'Ease On Down The Road' and 'Smokey Blues' are authentic Mance performances.

The duos with Rivera are lovely and the opening 'Harlem Lullaby' (a Mance tune), 'Prelude To A Kiss' and the long closing 'Summertime' (almost 12 minutes of it) are among the best things in the whole Mance catalogue.

*** **Here 'Tis – Play The Music Of Dizzy Gillespie** Sackville SRCD 3050 *Mance; Bill McBirnie (f); Reg Schwager (g); Kieran Overs (b); Norman Marshall Villeneuve (d).* 92.

Junior is an admirer of Gillespie the composer and has previously tackled 'Salt Peanuts' and 'Tin Tin Deo'. Here he takes a more measured view of things like the latter, 'Blue'N'Boogie', 'Ow', 'Night In Tunisia', 'Con Alma' and 'Woody'N'You', often adding his own curlicues and embellishments to the familiar melodies. The band is nothing to write home about, and Villeneuve's drumming is very tame.

***(*) **Blue Mance** Chiaroscuro 331 *Mance; Keter Betts (b); Jackie Williams (d).* 5/95.

In the spring of 1995, Junior began what was to be a fruitful association with the Floating Jazz cruises – Caribbean weather, good food and drink and music thrown in (while some people have to work) – and the trio reconvened for a studio session shortly afterwards. 'Blue Mance' follows 'Blue Monk' in short order, perhaps as a sign that Thelonious's 'radicalism' isn't so very different from Junior's unaffected simplicity of approach. He starts the city with an easy, gracious 'Falling In Love With Love' and then throws in Betts's 'Head Start', a basic blowing theme that is more effective than its slim materials might suggest. After the Monk/Mance exchange, a surprise. Junior isn't known particularly as an Ellington interpreter (though he did devote a later Floating Jazz programme entirely to the great man), but how many of Duke's most loyal men include 'Shepherd Of The Night Flock' in their programmes? It's a beautiful thing, at once moving and impressively structured. At the end of the set there's a 'Jazzspeak' interview with Mance; no blinding revelations, but confirmation that he's a thoughtful exponent of the art, and a thoroughly good bloke.

***(*) **Jubilation** Sackville 2046 *Mance (p solo).* 9/96.

There haven't been too many solo records from Mance and for this one he sticks (the title-track apart) to well-seasoned standards and jazz tunes, including wonderful versions of 'St Louis Blues', 'Old Folks', 'Autumn Leaves', one well-loved Ellington, 'Single Petal Of A Rose' and one Ducal obscurity, 'Just Squeeze Me (Don't Tease Me)' which is co-credited to Will Gaines. The piano sounds a good one, warm and case-hardened and Junior is in great form throughout. Cause for jubilation among his fans.

*** **Floating Jazz Festival Trio** Chiaruscuro 340 *Mance; Benny Golson (ts); Keter Betts (b); Jackie Williams (d).* 95.

***(*) **Live At The 1996 Floating Jazz Festival: The Music Of Duke Ellington** Chiaroscuro 352 *As above, except omit Golson; add Joe Temperley (bs).* 96.

*** **The Floating Jazz Festival Trio** Chiaroscuro 359 *As above, except omit Temperley; add Red Holloway (ts), Henry Johnson (g).* 98.

*** **Mance** Chiaroscuro 0363 *As above, except add Arturo Sandoval (t); Lou Donaldson (as); Etta Jones (v).* 11/98.

Very much in the 'nice work if you can get it' mould, these annual appearances on a Caribbean jazz cruise have been central to Junior's gig diary for a while now and they always yield up joyous, entertaining jazz. Inevitably, it's the guest performers who provide much of the leaven. Golson's presence on his own 'Blues Alley' is a major plus on the first set, but it's Joe Temperley's reincarnation as Harry Carney that makes the 1996 cruise such a delight. Here the tunes stretch out generously, allowing Junior to do his familiar overhaul of the entire composition and giving plenty of solo space to the rest of the group. Temperamentally, the third volume is probably the most representative of Junior's style and the kind of company he likes. Johnson and Holloway are less celebrated names, but the tenorman has the blue-toned wail that suits Mance's playing to a 't', and the terser, more melodic tunes will suit those who don't go the whole bundle on the pianist's usual full-on approach.

In the early winter of 1998 (and what better way to escape northern fogs?) Mance and the trio were joined by Arturo Sandoval and the veteran soul-jazz master Lou Donaldson for what turns out to be a lively and unexpectedly boppish date. The horns are prominently featured on Bird's 'Now's The Time' and 'Confirmation', while the late Etta Jones brings her pure/impure tones to 'I Got A New Daddy' (which leaves no doubt as to what kind of daddy) and 'Falling In Love With Love'. Another great set from the SS *Norway*.

*****(*) Plays Monk** Chiaroscuro 370 *Mance; Joe Temperley (ss, bs, bcl); Keter Betts, Peter Washington (b); Mickey Roker, Jackie Williams (d). 96, 11/00.*

The Floating Jazz cruises have subsequently moved to the *Queen Elizabeth II* and in 2000 Mance and Joe Temperley presented an all-Monk programme to passengers and fans. It's a strong set, probably the most challenging of the series. Temperley is a revelation on bass clarinet (the opening 'Blue Monk') and on soprano saxophone ('Straight, No Chaser') and the identity of the soloist would fox most blindfold listeners in both cases, though there are some distinctive low-toned phrases on the former tune that might give it away. The baritone is still the main horn and Joe is as fluid and graceful as ever with it. He drops out to allow Junior and the new rhythm section to take 'Ask Me Now' on their own, and there's a nice reminder of the old band with an out-take from the 1996 cruise: 'Hackensack' taken at respectable speed and with some distinctively Monkian flourishes from the pianist.

***** Blues, Ballads And 'A' Train / *** On The Road** Trio Records 101 / 102 *Mance; Andrew Cleyndert (b); Steve Brown (d).* 11/00; 2/02.

Junior Mance brings civilization to the north of England, and some much-needed funk to the douce burghers of the south-west. *On The Road* was recorded in Wakefield, Sheffield and Cheltenham. The sidemen aren't of the standard the pianist normally expects, but he breezes through some occasionally sticky rhythms and turns in two thoroughly enjoyable piano sets which cover exactly the ground implied in the first title. Not in the front rank of Mance records, but most enjoyable.

Also, in brief:

***** Sweet And Lovely** Prestige PRCD. 10/60, 8/61.

Brings together *The Soulful Piano* and *Big Chief*. Interesting pairing.

***** That Lovin' Feeling** Milestone 47097. 61/62, 9/73.

The trios again toy with pop repertoire, but this time Junior seems much more interested in their jazz potential. Some orchestra tracks, conducted by Melba Liston.

***** Harlem Lullaby / I Believe To My Soul** Collectables 6606. 9–11/66.

The harpsichord tracks on *HL* are among the weakest in his entire output. Some nice gospelly arrangements on the other.

***** With A Lotta Help From My Friends** Collectables 6166. 3/70.

Junior kicks off with Sly Stone's 'Thank You (Falettinme Be Mice Elf Agin)' and takes in Curtis Mayfield and David Clayton-Thomas. Billy Cobham stars.

***** Milestones** Sackville SACD2-3065. N.D.

A typically rhythmic and well-paced trio set of standard and repertory tunes.

Augusto Mancinelli

GUITAR

Italian guitarist who takes a highly individual line between different improvising disciplines.

*****(*) Extreme** Splasc(h) H 303-2 *Mancinelli; Roberto Rossi (tb, shells); Valerio Signetto (cl); Pietro Tonolo (ts); Mario Arcari (ob); Giulio Visibelli (f); Piero Leveratto (b); Tony Oxley (d).* 10/88–3/90.

A fascinating set which will appeal to anyone interested in improvisation. Mancinelli includes three very precise and hair-fine compositions, 'Poiesis' consisting of 23 sounds and a dodecaphonic series, written for oboe, flute and clarinet and designed to go with a display of electronic art. The other 29 tracks are all free improvisations, some lasting less than a minute, none more than five. Some are guitar solos – Mancinelli uses everything from wide, Frisell-like sweeps to hectic fingerpicking and strangled-tone twangs – while others involve Oxley, Leveratto, Rossi and Arcari (but not Tonolo or Signetto) in various combinations. As fragmented as it all is, the even dynamic of the music binds the various pieces together, and several of the improvisations sound so whole and finished that they might as well be compositions in any case.

*****(*) Jazz Work** Splasc(h) 494-2 *Mancinelli; Paolo Ghetti (b); Massimo Manzi (d).* 12/95–6/96.

On the face of it this is a more prosaic set and, with bebop set-pieces like 'Cherokee' and 'All The Things You Are' in the programme, one could be forgiven for thinking Mancinelli has soft-pedalled this one. Yet he gets more inventive and original improvising out of a classic open-tone electric than most players do with a battery of effects, and the title – *Jazz Work* – suggests that this is his dissertation on modern history and how it works for him. The four standards (plus Monk's 'Evidence') are all handsomely delivered, but it's his originals that hang in the mind: 'Sassi Neri', 'When Love Is Over' and 'Aria' seem like rare blends of jazz exercise and Italian song-form. There are six solo 'Interludio' pieces interspersed throughout, and the guitarist saves some of his most startling work for these miniatures. Ghetti and Manzi are relatively workmanlike in support, and it would be fascinating to hear what Mancinelli can do with a 'heavyweight' rhythm section.

Joe Maneri (born 1927)

ALTO AND TENOR SAXOPHONES, CLARINET, PIANO

Maneri was 'discovered' only rather late in his career. He was born in New York City and he played clarinet with an eclectic procession of bands. After the war, he began studying twelve-tone music and to experiment with microtones. He was appointed to the faculty of the New England Conservatory of Music and published Preliminary Studies In The Virtual Pitch Continuum.

***** Paniots Nine** Avant AVAN 067 *Maneri; Don Burns (p); John Beal (b); Pete Dolger (d).* 63.

These early demos, roughly recorded and unvarnished as they are, confirm to what extent Maneri is the natural ancestor of offbeat syncretists like John Zorn and klezmer fiend Don Byron. The album mixes free-jazz material with Levantine grooves. 'Shift Your Tail' is influenced by the *syrto*, a Greek dance Maneri must have played hundreds of times in wedding bands; 'Jewish Fantasy – At The Wedding' comes out of the same experience, an inauthentic but convincing blend of klezmer rhythms. 'After Myself' by the *kalamentiano* is in 7/8, which is broadly typical of the rhythms he favours. The title-piece is a Dolger composition, this time in 9/8 and already featuring the microtonal language that was to be a trademark in later years. Maneri's clarinet-playing blows just about everything else out of the water. He has a huge tone, at the opposite end of the instrumental galaxy from fellow-Bostonian Jimmy Giuffre. It's fierce, angular, often shawm-like in its drift between pitches. None of the other players registers with anything like the same intensity, but the playing is generally very good, with Dolger an important presence.

**** **Get Ready To Receive Yourself / ***(*) Let The Horse Go** Leo Lab CD 010 / 232 *Maneri; Mat Maneri (vn); John Lockwood (b); Randy Peterson (d).* 93; 6/95.

Maneri's coming-out as a *bona fide* star was at the 1992 Montreal Jazz Festival, where he appeared alongside Paul Bley, an old associate from New York days. The buzz was immediate, and Ornette Coleman's name was dropped more than once by way of comparison. Ornette's eldritch, 'off-pitch' sound is certainly the closest parallel, but Maneri works very much further from the blues. In combination with son Mat Maneri's squalling fiddle and bassist John Lockwood, it generates a sound that is utterly unique and distinctive, and dismayingly hard to categorize. 'Let The Horse Go' on the second of the two Leo Lab releases opens up more questions about jazz harmony in its near quarter of an hour span than anyone has since the early days of Cecil Taylor. The language is not so much atonal as polytonal. Almost anything might resolve; almost nothing does. It's hard, even at this distance, to recapture the sheer alienating wallop of the earlier record. 'Anton' is presumably a nod in the direction of Herr von Webern, but it's items like 'Skippin' Thru The Turnips', 'Evolve' and the title-track that signal something radically new, teeing up a truly outrageous cover of 'Body And Soul' which blows every saxophone solo cliché off the face of the earth. Inevitably the second album isn't quite so shocking. It's a consolidation rather than a radical departure.

*** **Tenderly** hatOLOGY 501 / 525 *Maneri; Mat Maneri (vn); Ed Schuller (b); Randy Peterson (d).* 10/93; 99.

Tenderly is patchy, dotted with 'Vignettes' and 'Short Pieces' which seem rather inconsequential on subsequent hearings. The title-track, by contrast, is fantastic, but tucked away right at the end, by which time we suspect some listeners might have struck camp and moved on.

**** **Three Men Walking** ECM 531023-2 *Maneri; Joe Morris (g); Mat Maneri (vn).* 10-11/95.

As with Hal Russell, Maneri's belated apotheosis was signalled by a call from ECM. It was apparently Paul Bley, that tireless and selfless talent scout, who put the label in touch. The cathedral acoustic is all wrong, but Maneri sounds wonderful in this context. Excellent as Randy Peterson and John Lockwood were in the quartet setting, this is an exceptional line-up. The album title comes from a Giacometti sculpture of three attenuated figures, insecurely attached to the ground and heading off in different directions, yet for the moment bound to the same patch of earth. It's a lovely visual echo of music that is both airy and earthy, solid and insubstantial, jazz and something else. As with other ECM sessions of this vintage, the group breaks down into its constituents. Joe opens on unaccompanied clarinet, a sound harder and darker than Giuffre's, though superficially similar. The group improvisations, 'Bird's [*sic*] In The Belfry', 'Three Men Walking' and 'Arc And Point', are exceptional, but the features for Mat and Joe are equally impressive, underlining the different idioms and responses at work in this material. While Mat seems resolutely committed to his father's idiom, often using the lower end of his six-string electric violin as the bass and percussion voice, Morris often sounds detached and even remote – but companionably so, the most errant of those three bronze men. The one standard in the book at this point, 'What's New', was a revelation in performance and is again here, richly rethought and brightly played. 'For Josef Schmid' is a little bouquet to the man who taught Joe the 'Schoenberg method'.

***(*) **In Full Cry** ECM 537048-2 *Maneri; Mat Maneri (vn); John Lockwood (b); Randy Peterson (d).* 6/96.

Good to hear the Maneri Quartet together again, but now that the first shock has passed, does this music still sound as startling as it once did? Does Ornette's? Does Cecil Taylor's? The answer ought to be 'yes' in all three cases. It's a function of music as wholeheartedly cross-grained as this that it will never enter a comfortable mainstream. The opening string sounds and the first entrance of Joe's tenor on 'Coarser And Finer' are enough to convince anyone that the old fellow is still the wildest player on the block, for all his professorial hats. As before, Joe's included some standard material: a long, haunted reading of 'Tenderly', 'Prelude To a Kiss' to close the set and two spirituals, 'Nobody Knows' and 'Motherless Child', which bring out the folkier side of his playing. He's never stuck closer to melody than on this album, but the estranging microtones are still in evidence from start to finish.

*** **Blessed** ECM 557365-2 *Maneri; Mat Maneri (vn, baritone vn, vla).* 10/97.

The immanence of blessing doesn't always keep at bay the imminence of boredom – or, perhaps fairer, a sense of exclusion. This is an intensely private dialogue between father and son, and only occasionally does the listener find much real purchase. Joe's piano work on the traditional 'Never Said A Mumblin' Word' and on the beautiful closing title-track are the high points, reinforcing the suspicion that this was really a set to showcase Mat, with the old man acting as accompanist and household god. Mat's string-playing on a deconstructed 'Body And Soul' is tremendous and this is perhaps the first time on record that he has put his full range of fiddles to such coherent and sheerly musical use. No sign that he is merely switching axes for the sake of change. The long 'Is Nothing Near?' is a key Maneris' performance, tense, but throbbing with some promised revelation, though again very private in idiom. Not a record for a newcomer.

*** **Tales of Rohnlief / *** Angles Of Repose** ECM 559858-2 / 000262002 *Maneri; Mat Maneri (vn); Barre Phillips (b).* 98; 5/02.

Punctuated with odd vocal performances and with Monkish outbreaks on the piano, notably on 'When The Ship Went Down', the first is essentially a Maneri-and-strings session. Mat and Barre spend a good deal of time adding complex, squiggly accompaniments to Joe's increasingly elegant – or are we just getting used to them? – dances between the piano tones. The long title-track is an unvarnished delight. The follow-up album is more varied, with a solo spot and sax/bass duet, but it's hard to get involved.

**** **The Trio Concerts** Leo 307/308 2CD *Maneri; Mat Maneri (vn, baritone vn, vla, g); Randy Peterson (d).* 10/97–11/98.

This is astonishingly good contemporary improvisation, delivered with freshness, a good deal of thought and considerable elegance. The Maneris' playing has got prettier over time and, though the sound-world here is still pretty rugged – especially on things like 'Balance & Pulse', the long opening track – the overall effect is a good deal less alienating than one might expect. Peterson is instinctively responsive to the demands of this music. His metre is wonderfully elastic and he is able to change the dynamic of his kit within a phrase or two. Mat has the most varied palette, given his range of instruments, but his father switches over to piano on the second CD, sounding a little like some of Anthony Braxton's keyboard forays. For anyone who hasn't experienced the Maneris' music, this is a very good place to start.

**** **Going To Church** Aum Fidelity 24 *Maneri; Roy Campbell (t); Mat Maneri (vla); Matthew Shipp (p); Barre Phillips (b); Randy Peterson (d).* 02.

A new line-up for the Maneri ensemble. Phillips is an even more distinguished performer than Ed Schuller and his authority is immediately evident on these three long improvisations (the middle 'Before The Sermon' is less than a third of the length of the powerful opening 'Blood And Body', which is one of the most intense things the Maneris have recorded to date). Campbell is another key recruitment, sounding like a cross between Leo Smith and the late Lester Bowie. The exact religious resonance of these pieces isn't immediately obvious, but this could be Joe's *A Love Supreme*, except that his faith isn't just a matter of acknowledgement, resolution and pursuance, but of conflict and doubt as well. An album that should be a priority for everyone interested in the direction of modern jazz.

Mat Maneri (born 1969)

VIOLIN, VIOLA

The son of Joe Maneri, he is a distinctive and adventurous player on his own account with a sound that synthesizes the untutored genius of Ornette Coleman with the relentless swing of Stuff Smith.

*** **In Time** Leo Lab CD 002 *Maneri; Pandelis Karayorgis (p).* 4/93.

***(*) **Fever Bed** Leo Lab CD 022 *Maneri; Ed Schuller (b); Randy Peterson (d).* 12/94, 1/96.

Mat began working in his father's quartet at the age of 14 and has remained refreshingly loyal to the old man's concept ever since. Unlike Denardo Coleman, who also helps negotiate sometimes difficult transactions between paternal genius and an uncomprehending outside world, Mat has a very distinctive approach of his own. The knowledge that he has taken lessons with both Miroslav Vitous and Dave Holland will help point listeners to the number of times he is cast as a bass-line player in the Joe Maneri Quartet. On these two albums he is freer to shape his own abstractly romantic lines.

The group with Peterson and Schuller has a remote, slightly eerie quality. Lacking a horn or piano, the music is very difficult to pin down. 'Fever Bed' itself is restlessly dissonant, tossing and turning, finding no place of rest either harmonically or rhythmically. Peterson provides what little chordal information is made explicit and, though throughout the whole 11 minutes he seems constantly on the brink of breaking out into a climactic, convulsive statement, it is kept at bay, remaining tantalizingly unarticulated. After such an arresting opening, the remainder is less compelling. The long 'Iris' is more personal and expressive, and internal evidence suggests that 'Almost Pretty' is an oblique reference to Monk's 'Ugly Beauty', which features on the duo album with Karayorgis. Interesting that while the old man name-checks Webern on one of his albums, Mat's final word is for Gustav Mahler.

Apparently proposed by Paul Bley, who has a significant role in the Maneris' story, *In Time* is delicately beautiful and thoughtful, almost like a classical duo in timbre and dynamics, but dealing with a language that is far from classical. There are actually two versions of 'Ugly Beauty', framing a set of originals by both men. Karayorgis's 'Speaking' and 'Part III Of A Name', and Mat's 'Blue Seven' are exceptional.

***(*) **Fifty One Sorrows** Leo CD LR 278 *Maneri; Ed Schuller (b); Randy Peterson (d).* 97.

The title-track is a set of meditations and variations on a poem by the violinist's wife Christine Coppola Maneri. It sets a certain agenda for the album, which can be summed up as a search for the moment of joy that exists in the heart of sadness, which in this context is taken to be the blues, but blues in the manner of Ornette Coleman. Mat plays his baritone violin throughout, and in his usual restrained microtonal style, which means it often sounds as if it were fitted with sympathetic drone strings, like a *hardfele*. It's a rich and beautiful noise and Schuller's string bass is the perfect accompaniment. This is a trio bound together by mutual liking and a great deal of common spirit, but there's also a striving character to the music that comes out best on Ornette's 'Tone Dialling', given here in two intriguingly different versions.

**** **So What?** hatOLOGY 529 *Maneri; Mathew Shipp (p); Randy Peterson (d).* 8/98.

As the title suggests, this is something of a homage to Miles Davis. There are four Miles compositions and five by Mat, sequenced in such a way as to suggest he has attempted to stretch the trumpeter's modal ideas into the 21st century. It's quite possible, listening to 'Solar' and 'No Blues', to imagine Maneri slipping into place in a never actually convened Miles group. Interestingly, the intuitive understanding between Shipp and Peterson is such that Maneri has to tread carefully to avoid breaking the spell. The result is a beautifully balanced trio performance, with no dominant personality.

***(*) **Blue Decco** Thirsty Ear THCD 57092 *Maneri; Craig Taborn (p); William Parker (b); Gerald Cleaver(d).* 6/00.

This is a wonderful modern-jazz group. Any line-up that features the talented Parker is bound to offer something special, and this group is no exception. Four of the compositions are by Maneri himself, and he calls on his full range of sonorities on six-string electric violin, five-string viola and baritone violin. The sound is more carefully modulated here than on other sets, more responsive to the dynamics of the group; but it is an undoubtedly powerful voice and Maneri utilizes it to the maximum. Another fine and impressive recording.

**** **Sustain** Thirsty Ear THCD 57122 *Maneri; Joe McPhee (ss); Craig Taborn (p, ky); William Parker (b); Gerald Cleaver (d).* 7/01.

If you wanted to pick just one record to give a complete tyro some insight into where jazz was heading at the start of a new century and/or millennium, this would be a strong contender. The group is a near-perfect match for Maneri's distinctive approach and McPhee, who restricts himself to soprano saxophone on this occasion, rather than his usual multi-instrumentalism, is in towering form. Five of the nine tracks are headed 'Alone', with 'Origin', 'Construct', 'Unravel', 'Cleanse' and 'Mourn' as subtitles. Interspersed are generally longer and more obviously composed pieces, of which 'Nerve' and the title track are the most substantial. Taborn's huge palette of sounds and McPhee's seemingly endless harmonic resource are woven into Maneri's now familiar viola-playing. The result is beguiling, fiercely intelligent and possibly the most coherent and impressive statement from the string man to date.

**** **For Consequence** Leo LRCD 360 *Maneri; Ed Schuller (b); Randy Peterson (d).* 5/01.

The best of the three trio albums on Leo and one of the best records of its year. The label describes the sequence as a 'trilogy', which implies more of a connection than we can discern. Each is robustly free-standing and *For Consequence* is a culminating success in Maneri's output, a richly textured and constantly evolving record that bears many, many listens. Maneri's parallel blues have never seemed more plangent and never more in search of some point of transcendence. His solos on 'Goodbye' and 'Abundance' are full of soul, and conspicuously in the line of John Coltrane's spiritual explorations via harmony. Using double-stops and other effects, he creates a bleakly evocative world that always seems poised just before the dawn. Essential.

**** **Pentagon** Thirsty Ear THCD 577163 *Maneri; Ben Gerstein (tb); Joe Maneri (p, as, v); Craig Taborn (p, laptop); Jamie Saft (mellotron); John Herbert (b); John McLellan, Rom Rainey (d); T. K. Ramakrishnan (mridangam); Sonia Maneri (v).* 04.

It does sound as if this furious record – with its closing section entitled 'Pentagon', 'The War Room' and 'America' – is some kind of response to the conflict in Iraq, or perhaps more generally to the tightening hold of the military-industrial complex. It's certainly unsettling music, reminiscent of some of Miles's more extreme statements, and though there are moments of uplift, even laughter, as when Joe yuks at the end of his bizarre scat on the title-piece, its mood is chastened. The unusual instrumentation, with Saft making use of a now unfashionable bit of kit, is perfect for this music. 'Witches Woo' is a throwback to earlier Maneri records while 'Ava', which opens the set, is delightfully romantic. Maneri goes from strength to strength.

Also, in brief:

***(*) **Trinity** ECM 543444. 7/99.

An astonishing solo performance, richly textured and deftly executed, and full of the funky simplicity of early jazz.

*** **Light Trigger** No More 9. 00.

Mat and Randy Peterson (d) have considerable mileage together. This loosely confederated suite is very different from the closely detailed, microtonal language of his father's groups.

Albert Mangelsdorff (1928–2005)

TROMBONE

Acquired an enthusiasm for jazz from his saxophonist brother Emil and on the wartime underground scene in Frankfurt. Post-war, he became a pioneer of modern German jazz. His distinctive style merges old-fashioned blowing with multiphonics and other extended techniques.

**** **Triplicity** Skip SKP 9052 *Mangelsdorff; Arild Andersen (b); Pierre Favre (d).* 4/79.

***(*) **Live At Montreux** Challenge 71009 *Mangelsdorff; Reto Weber Percussion Orchestra.* 7/94.

***(*) **Shake, Shuttle And Blow** Enja ENJ 9374 *Mangelsdorff; Bruno Spoerri (ss, as, elec); Christy Doran (g); Reto Weber (d, perc).* 1/99.

There is shamefully little of Mangelsdorff's work available. Fine sets like *Tromboneliness* and *Purity* are currently out of catalogue. The earliest of these appeared only posthumously. It's in a mixture of styles, from the free-jazz blow-out of 'Warbling Warbler' to the funky swing of 'Green Shading Into Blue'. 'Subconscious Skylark' brings up the temperature again and 'Brief Impressions Of Brighton' offers a glimpse of Albert's multiphonic approach. Andersen is a solidly inventive collaborator and Favre plays with brio.

The Montreux date is interesting in that trombone is the only non-percussion instrument, which gives a unique cast to the sound. It isn't always clear what direction the music is taking, but the results are ultimately most satisfying.

The most recent ensemble, Movin' On, began as far back as 1990, originally with cellist Ernst Reijseger in the line-up. He was replaced by the resourceful Doran. Himself is a one-man orchestra but he just about meets his match in Bruno Spoerri. The saxophonist is a crafty user of electronics, working in the same multiphonic territory Mangelsdorff has made his own. This is the old master's most joyous and unfettered record for many years. 'Do You Like Pastrami?' and 'Bolghatty Dreams' get the disc off to a cracking start and, if the rest doesn't quite match up to the beginning, 'Saxobonia' is a hysterical, hilarious subversion of bop orthodoxy, a piece of satire that is more musical than the forms it tries to knock down. The sheer ease and delight of Mangelsdorff's playing are wonderful.

Chuck Mangione (born 1940)

TRUMPET, FLUGELHORN

Co-led The Jazz Brothers with brother Gap, then joined the Jazz Messengers in 1965. Began playing a kind of easy-listening jazz in the '70s and scored several big-hit albums and singles. Much less active in the '80s and '90s.

(*) **The Jazz Brothers Original Jazz Classics OJCCD 997 *Mangione; Larry Combs (as); Sal Nistico (ts); Gap Mangione (p); Bill Saunders (b); Roy McCurdy (d).* 8/60.

*** **Hey Baby!** Original Jazz Classics OJCCD 668 *Mangione; Sal Nistico (ts); Gap Mangione (p); Steve Davis (b); Roy McCurdy (d).* 3/61.

*** **Spring Fever** Original Jazz Classics OJCCD 767 *As above, except Frank Pullara (b), Vinnie Ruggieri (d) replace Davis and McCurdy.* 11/61.

(*) **Recuerdo Original Jazz Classics OJCCD 495 *Mangione; Joe Romano (ts); Wynton Kelly (p); Sam Jones (b); Louis Hayes (d).* 7/62.

Mangione worked his way out of small-time hard bop to big-band section-playing before settling for easy-listening jazz with a series of hugely successful albums in the '70s (*Feels So Good* sold in the millions). None of this later music is worth listing here, although it's no more offensive than a typical lite-fusion date of today; life's too short, though, to bother with even the compilation, *Finest Hour* (Verve 490670-2). Back at the beginning are some serviceable (and sometimes excitable) sessions for Riverside, now in the racks as OJC reissues. The three albums with brother Gap offer a genial reworking of some of the boppish trends of the day, but in each case the album is stolen from under the brothers' noses by Sal Nistico, whose tenor tear-ups are just the kind of thing he would do with Woody Herman on some of the best of Herman's '60s dates. The debut, *The Jazz Brothers*, sounds very green, and Larry Combs is no bonus. A similar situation occurs on the pick-up date, *Recuerdo*, where Joe Romano's irascible solos undercut Mangione's efforts at fronting the action. The leader has a rather thin tone on trumpet, which hints at why he later switched to flugelhorn as his sole instrument; but his best solos are bright enough. A 1998 comeback, *The Feeling's Back* (Chesky JD 184), was a feeble disgrace.

Herbie Mann (1930–2003)

FLUTE, ALTO FLUTE, PICCOLO SAXOPHONE, BASS CLARINET

Non-stop touring honed his style and opened him to a huge range of influences, from bop and bossa nova to rock and Japanese classical music. His light skipping attack is matched by an unfailing rhythmic sureness.

****** Flute Flight / *** Flute Soufflé / *** Yardbird Suite** Original Jazz Classics OJCCD 1084 / 760 / Savoy 193 *Mann; Phil Woods (as on Yardbird Suite only); Bobby Jaspar (f); Tommy Flanagan (p on Flight and Soufflé only); Joe Puma (g); Eddie Costa (vib on Flight only); Wendell Marshall (b), Doug Watkins (b on Flight only); Bobby Donaldson (d). 3/57; 3/57; 5/57.*

****** Great Ideas Of Western Mann** Original Jazz Classics OJCCD 1065 *Mann; Jack Sheldon (t, flhn); Jimmy Rowles (p); Buddy Clark (b); Mel Lewis (d). 7/57.*

*****(*) Just Wailin'** Original Jazz Classics OJCCD 900 *Mann; Charlie Rouse (ts); Kenny Burrell (g); Mal Waldron (p); George Joyner (b); Art Taylor (d). 2/58.*

Mann's concentration slowly evolved a powerful and adaptable technique which gave him access to virtually every mood, breathy and ethereal, smooth and semi-vocalized (and reminiscent of his first instrument, clarinet), to a tough, metallic ring ideal for funk.

The first of these is actually shared with Jaspar, and the two play together only twice at the beginning of a short record, but 'Tuttie Flutie' is a substantial statement and the Belgian's tracks are excellent. Puma and Watkins contribute to the writing and, brief though it is, the set makes a substantial contribution to the evolution of jazz flute. *Flute Soufflé* dispenses with vibes, which is a pity: it works fine with the flute. Flanagan does a similar job on the early disc, moving out into pentatonic scales on 'Tel Aviv', pattering through 'Let's March' and controlling the tempo on 'Chasing The Bird', obliging his colleagues to bring the beat back a notch in the last chorus.

Two months later, the vibes were reinstalled in place of piano to deliver a smooth bop date of real class, though the overall sound lacks clout. The Parker tune and Puma's 'One For Tubby' are both excellent.

Great Ideas claims a small place in jazz history as the first record with bass clarinet as lead horn throughout. Herbie leaves his flute aside for this one, which unusually for Riverside was recorded in California. The big horn has a rich, nimble sound in Mann's hands and there's no sign that the pace has slackened. As so often, Lewis is a revelation. Miles's 'The Theme' and Dameron's 'Lady Bird' are the familiar melodies, both done absolutely *à la mode*, despite the unusual sonority.

Just Wailin' is Mann at his best. The rhythm section and the choice of front-line partners gave him exactly the balance between rhythmic toughness and melodic delicacy that he needed, enough instrumental chiaroscuro and a bag of blowing tunes ('Minor Groove', 'Jumpin' With Symphony Sid', 'Gospel Truth' among them) to stave off any risk of pale whimsy. Arthur Taylor is the key man on this session, throwing out ringing accents and dark bass-figures, pattering away at the melody and conjuring up a whole chain of islands on the lovely 'Trinidad'.

*****(*) Sultry Serenade** Original Jazz Classics OJCCD 927 *Mann; Urbie Green (tb); Jack Nimitz (bs, bcl); Joe Puma (g); Oscar Pettiford (b); Charlie Smith (d). 4/57.*

***** Flute Fraternity** VSOP 38 *Mann; Buddy Collette (as, ts, cl, f, afl); Jimmy Rowles (p, cel); Buddy Clark (b); Mel Lewis (d). 7/57.*

Sultry Serenade is a delicately modulated and totally jazz-centred set which makes use of attractive and unfamiliar sonorities and sees Mann switch to bass clarinet on 'Lazy Bones', one of two Hoagy Carmichael tunes in the programme. Nimitz and Puma are both in revelatory form: the guitarist terse and sharp, while the saxophonist reveals a depth of expression out of all proportion to his slight reputation.

Flute Fraternity pitched Mann up against the veteran multi-instrumentalist Collette. Endlessly varied in tonality and timbre, it's also a low-key and undramatic set which will appeal mainly to those who like their jazz cool and abstract. There are a couple of good things by Rowles on the set, but too much of it is devoted to showing off the number of possible instrumental permutations.

***** The Common Ground** Collectables COL 6527 *Mann; Doc Cheatham, Leo Ball, Jerry Schatz, Ziggy Hale (t); Johnny Rae (vib, mar); Knobby Totah (b, perc); Rudy Collins (d); Ray Barreto, Ray Mantilla (perc). 8/60.*

For all his commercial ambitions, Mann never ceased to experiment. This Atlantic set added four trumpets to his Afro-Cuban sextet. The results are predictably variable, but one can hear him working different permutations and apparently changing instrumental positions within the studio, one of the characteristics which then and later made him such a formidable producer for others.

***** Monday Night At The Village Gate** Wounded Bird 1462 *Mann; John Hitchcock, Mark Weinstein (tb); Chick Corea(p); Earl May (b); Dave Pike (vib); Bruno Carr (d); Carlos 'Patato' Valdes (perc). 5/61.*

*****(*) At The Village Gate / *** Returns To The Village Gate** Atlantic 7567 81350 / Wounded Bird 1407 *Mann; Hagood Hardy (vib); Ahmed Abdul-Malik (b); Rudy Collins (d); Chief Bey, Ray Mantilla (perc). 11/61; 4 & 11/61.*

***** Nirvana** Koch 51400 *Mann; Bill Evans (p); Chuck Israels (b); Paul Motian (d). 12/61, 5/62.*

***** Live At Newport** Wounded Bird 1413 *Mann; Don Friedman (p); Dave Pike (vib); Attila Zoller (g); Ben Tucker (b); Bobby Thomas(d); Willie Bobo (perc). 63.*

***** Standing Ovation At Newport** Wounded Bird 1455 *Mann; John Hitchcock (tb); Dave Pike (vib); Chick Corea (p); Earl May Ben Tucker (b); Bruno Carr (d); Carlos 'Patato' Valdes (perc). 65.*

***** Memphis Underground** Atlantic 7567 81364 *Mann; Roy Ayers (vib, perc); Bobby Emmons (org); Larry Coryell, Sonny Sharrock, Reggie Young (g); Bobby Wood (p, electric p); Tommy Coghill, Mike Leach, Miroslav Vitous (b); Gene Christman (d). 68.*

Collectables and others have done something to restore the Atlantic catalogue. *Memphis Underground*, though, remains a hardy perennial. The recording quality would now scarcely pass muster, but the music survives unexpectedly well. The interplay of three guitarists, notably the Cain and Abel opposition of Sonny Sharrock and Larry Coryell, gives it a distinctive flavour; the addition of Roy Ayers's vibes and Bobby Emmons's organ gives the background a seething quality that adds depth to Mann's slightly unemotional virtuosity. The presence of one-time Vitous on a single track, the excellent 'Hold On, I'm Comin'', will also attract notice. Head and shoulders with Lloyd above most of the crossover experimenters of the time, Mann deserves to be heard, and it's a pity there isn't more around. The live performances are much more what we've come to expect of the flautist and, all prejudice aside, they're jolly good. His reading of 'Summertime' echoes some of Coltrane's trills and grace notes, and there are some telling moments on 'It Ain't Necessarily So'.

The Village Gate set overlaps with *Returns* to some degree, which is slightly puzzling, but the later set also includes tracks recorded several months earlier and includes some of the same sessions as released on *Monday Night At The Village Gate*. It's still a good, strong set, but hardly as significant as the original release. *Monday* is interesting for the insight it offers into the young Chick Corea's playing at the time. He fits into Oliver Nelson's arrangements with effortless ease and plays some intriguing breaks and figures that are already distinctively his own. For the most part, though, it's very much the leader's record. The set with the Bill Evans Trio – still recovering from the recent death of Scott LaFaro – documents an unexpected association, but Herbie's original material, 'Nirvana' and 'Cashmere', sits very well indeed for the pianist, who lays off some highly elegant solos. A tiny 'Gymnopédie' shows how legitimate a sound Herbie's flute could have when called upon. On the 1963 Newport set, Herbie tackles a couple of Jobim themes but plays them almost as if they were regular pop songs, which makes 'Desafinado' in particular sound very unfamiliar. Herbie also manages to anticipate the hit vocal version of 'The Girl From Ipanema' by a couple of seasons, a further sign of how ahead of the game he was in those years. The later Newport sets aren't quite as compelling or original, but they are still quality performances, especially the long curtain-piece, 'Comin' Home Baby', and an interpretation of Oliver Nelson's 'Stolen Moments', while Wayne Henderson's 'Scratch' stands out strongly on the later disc.

*** **Live At Whiskey A Go Go / Mississippi Gambler** Collectables COL 83403 *Mann; Steve Marcus (ss); David 'Fathead' Newman (ts); Roy Ayers (vib); Sonny Sharrock (g); Miroslav Vitous (b); Bruno Carr (d); Carlos Patato Valdes (perc); Memphis session players.* 68, 71.

The Whiskey date was notoriously skimpy, less than half an hour of music. The line-up is fascinating, though, and it makes a reasonably decent set, when paired with the professional job the guys make of *Mississippi Gambler*.

*** **Caminho De Casa** Chesky JD 40 *Mann; Eduardo Simon, Mark Soskin (p); Romero LuBambo (g); Paul Socolow (b); Ricky Sebastian (d); Cafe (perc).* 3/90.

Mann calls his bossa-influenced band Jasil Brazz; fortunately the synthesis is slightly more elegant than the nomenclature. Like Gato Barbieri's 'Chapters', this is pan-American music with a vigorous improvisational component, not just a collection of exotic 'stylings'. Lobambo is particularly impressive, but it's the drummer who keeps the music rooted in jazz tradition, leaving most of the colour work to percussionist Café. Mann himself is in fine voice, particularly on the beautifully toned alto flute. Only one of the nine tracks – the rather weak 'Yesterday's Kisses' – is credited to him; the rest are substantial enough. Recommended.

*** **Peace Pieces** Lightyear 54193 *Mann; Randy Brecker (flhn); Bruce Dunlap (g); Paul Socolow (b); Lewis Nash, Ricky Sebastian (d); Sammy Figueroa (perc).* 3/95.

Mann had something of a purple patch in 1995, recording this entirely jazz-based record and then going to mark a significant birthday with a residency that was also a career retrospective (see below). This record, which explores the compositions of Bill Evans, is something of a backward glance as well. Mann had recorded with the pianist in 1961. Working without piano, though with additional solos from Randy Brecker and with some elements of overdubbing (very much an Evans device), Mann sounds as if he's turned back the clock and traced a path he moved off with his switch to Latin fusion in the '60s. The themes will be familiar to Evans admirers, though it's the relatively little-known 'Peri's Scope' and 'Interplay' which immediately catch the ear, rather than the more evenly trod 'Waltz For Debbie' and 'Blue In Green'. Mann's ability to play complex figures and sustain difficult harmonics will surprise those who know only his mid-period work.

***(*) **Celebration** / *** **America/Brasil** Lightyear 54185 / 54233 *Mann; Randy Brecker, Claudio Roditi, Terell Stafford (t); Jim Pugh (tb); Paquito D'Rivera, Bobby Watson (as); David 'Fathead' Newman (ts); Dave Valentin (f); David Leonhardt, Edward Simon, Mark Soskin (p); Bruce Dunlap, Romero Lubambo, Lou Volpe (g); Sergio Brandão, Ron Carter, Eddie Gomez, Frank Gravis, Larry Grenadier, Nilson Matta (b); Adam Cruz, Duduku da Fonseca, Winard Harper, Victor Lewis, Ricky Sebastian, Buddy Williams (d); Cyro Baptista, Café, Milton Cardona, Ray Mantilla, Tito Puente (perc).* 4/95.

Mann turned 65 and celebrated with a residency at the Blue Note, a week that seemed to revivify his career and sharpen up his appetite for playing. The intention clearly was to take in as much of his career as humanly possible, touching on hits like 'Memphis Underground' along the way. With that in mind, the personnel was highly adaptable, there were a number of rhythm permutations on offer, and the guest spots were judiciously placed so as to complement the leader rather than steal his thunder. Mann's origins in bebop are acknowledged in a very good version of 'Au Privave', and his even deeper roots in jump and swing in a very good interpretation of 'Jeep's Blues', in the arrangement of which Bobby Watson may very well have had a hand. 'Memphis Underground' is played with wry affection and a more tailored approach than in the old days, but the really outstanding performance is 'Give And Take'. Mann obviously had the time of his life and sings on his flute.

The second album is also drawn from the same week of concerts, but the selection doesn't have the same impact. Mann is playing every bit as well, but the accompaniments seem more routine and the material, with the exception of 'All Blues' and another Lins–Martins composition, 'America/Brasil' (they also composed 'Give And Take'), is lacklustre.

*** **Eastern European Roots** Lightyear 84488 *Mann; Mihály Borbély (ss, fujara); Gil Goldstein (acc); Bruce Dunlap (g); Alexander Fedoriouk (cimbalom); Paul Socolow, Mátyás Szandai (b); Geoff Mann (d, perc, mand).* 00.

After he had spent a lifetime playing bossa nova and jazz, it might seem strange to come across a Herbie Mann album with a title like this, but, as he explains, his roots are Jewish and Eastern European and it's a heritage that has started to interest him again. Geoff Mann was responsible for much of the arranging and adds percussion and other instruments. Working with Sona Terra, Mann attempts to recover some of the more life-affirming and joyous aspects of that great tradition, steering his programme away from the Holocaust-darkened tonality of most *shtetl* projects. Despite the occasional exotic sound, it comes across pretty much like any other Herbie Mann record, though without the obvious Latin tinge. It's clearly a very personal project and deeply felt, but set against his finest work it seems like a belated self-discovery.

*** **Beyond Brooklyn** Manchester Craftsmen's Guild MCG 1012 *Mann; Jay Ashby (tb, atb, perc); Phil Woods (as); Gil Goldstein (acc); Marty Ashby (g); Alain Mallet (p); Dwayne Dolphin, Paul Socolow (b); Roger Humphries, Ricky Sebastian (d).* 02–03.

Mann was gravely ill by the time the last of these sessions was in the can, but he sounds full of fire and pep and teamed up with his old friend Phil Woods goes back to playing a contemporary version of bebop. The rhythm sections sound slightly curious, partly because both bassists choose electric instruments, but also because their position in the mix is unusual; it may be that Mann overdubbed parts to take account of his failing health. Whatever the case, it's a very decent send-off for one of the tireless innovators whose commercial success has always been an obstacle to real critical appreciation.

Also, in brief:

***** Jazz Masters 56 / **(*) Flautista!** Verve 529901 / 557448. 8/57–7/60.
Mann's three years at Verve pushed him away from straight jazz and in the direction of the crossover artist of the '60s. *The Magic Flute, Flautista!* and *Cuban Band* opened up a new constituency and helped him rethink his playing by adding Latin jazz elements to the rhythmic mix and foregrounding the flute as a light singing voice with a soft metallic rasp rather than the saxophone-emulating sound he had become stuck with up to that point.

***** The Best Of Herbie Mann** Atlantic 7567 81369. 4/61–8/68.
A valuable survey of a hyperactive period.

*****(*) Complete Latin Band Sessions 1961–1965** Gambit 69278. 61–65.
This very usefully pulls together *At The Village Gate* and *Standing Ovation At Newport* with *Latin Mann* and *Roar Of The Greasepaint.*

***(*) Stone Flute** Wounded Bird 520. 70.
With string group. Very dull indeed.

****(*) London Underground / ** Reggae** Wounded Bird 1648 / 1655. 12/73; 74.
The first is mostly pop tracks with a group of London rockers, though Stéphane Grappelli guests. No more than a hint of reggae on the other.

****(*) Brazil: Once Again / Sunbelt** Collectables COL 81969. 78.
A very average trawl from the Atlantic catalogue ... plus many other Collectables pairings and repackagings.

Shelly Manne (1920–84)

DRUMS

He played with everyone from Charlie Parker and Coleman Hawkins to Ornette Coleman. A New Yorker, he became definitive of the West Coast sound. For a time, he ran his own club, the Manne Hole, and bred horses.

*****(*) The Three And The Two** Original Jazz Classics OJC 172 *Manne; Shorty Rogers (t); Jimmy Giuffre (cl, ts, bs); Russ Freeman (d).* 9/54.
***** The West Coast Sound** Original Jazz Classics OJC 152 *Manne; Bob Enevoldsen (vtb); Joe Maini, Art Pepper (as); Bob Cooper (ts); Jimmy Giuffre (bs); Russ Freeman, Marty Paich (p); Curtis Counce, Joe Mondragon, Ralph Pena (b).* 4 & 8/53, 9/55.
Shelly combined the classic qualities of reliability and adaptable time with an ability to play melodically, often using soft dynamics. His solos could hardly have been more different from those of important predecessors like Gene Krupa, with musical sophistication replacing showmanship.

The trios with Rogers and Giuffre find the players working in parallel, not in a horns-and-rhythm hierarchy. On 'Flip', Manne plays in counterpoint with his colleagues. On 'Autumn In New York', the horns diverge almost entirely, giving the standard the same rather abstract feel that pianist Freeman brings to a notably unsentimental duo reading of 'With A Song In My Heart'. 'Three In A Row' is an experiment in serial jazz. Cool and almost disengaged it may be, but it's also compellingly inventive. The duos with Freeman have survived less well. On 'The Sound Effects Manne', Freeman plays a sharply percussive line alongside Manne's 'theme statement'. 'Billie's Bounce' is compact, bluesy and intense.

The mid-'50s saw Manne turning his back slightly on the experimentalism still evident on *The West Coast Sound* in favour of a more direct idiom which nevertheless incorporated quietly subversive harmonic devices and a much-enhanced role for the drummer. The material may be interesting, but there's a faintly academic dry-and-dusty quality to Giuffre's delivery in particular. 'Grasshopper' and 'Spring Is Here' make it worthwhile.

*****(*) Swinging Sounds / *** More Swinging Sounds** Original Jazz Classics OJC 267/ 320 *Manne; Stu Williamson (t, vtb); Charlie Mariano (as); Russ Freeman (p); Leroy Vinnegar (b).* 1–2/56; 7–8/56.
Manne was a prolific releaser of records, and there's good coverage here of a notably light and vibrant band, fronted by the underrated Williamson and the always inventive Mariano, who contributes 'Dart Game' and 'Slan', two of the most interesting pieces on an album notably free of familiar standards. Shelly plays as softly as he ever did, and with great control on the mallets.

'More' just about covers it. The later album has the kit-built feel of a hundred contemporary West Coast discs. The playing is fine, of course, and Williamson's valve trombone mixes richly with Mariano's more acid saxophone tonality to create an attractive sweet-and-sour front line on 'Quartet'. The remaining material is less distinctive. Like Rogers, Williamson isn't so much an agile and virtuosic player as a tasteful colourman with a good sense of the broader structure. Manne shows no signs of wanting to go further in the direction of polyrhythms, but when he calls the shots, the shots are by no means routine.

*****(*) Shelly Manne And His Friends Volume 1 / ***(*) My Fair Lady / ***(*) My Fair Lady / West Side Story** Original Jazz Classics OJC 240 / OJC 336 / Contemporary CDCOPCD 942 *Manne; André Previn (p); Leroy Vinnegar (b).* 2/56; 8/56; 8/56.
The first of the Contemporarys to be reissued establishes firmly what a fine trio this was. Previn's *West Side Story* covers are reissued as a twofer with Manne's *My Fair Lady.* It has taken on a life of its own. The bonus of the Previn tracks could outweigh the slightly less vivid sound on the double-set. Manne's handling of 'Get Me To The Church On Time' and the surprisingly swinging 'I Could Have Danced All Night' comes as no surprise, but he works a kind of magic on 'Ascot Gavotte', and the reading of 'I've Grown Accustomed To Her Face' is exemplary.

*****(*) The Gambit** Original Jazz Classics OJCCD 1007 *Manne; Stu Williamson (t, vtb); Charlie Mariano (as); Russ Freeman (p); Monty Budwig (b).* 1/57.
Dominated by Mariano's chess-inspired suite, this is one of the more unusual items in Contemporary's detailed documentation of Manne and the Men. The saxophonist is in cracking form, working several moves ahead like a good chess player, and though the main section suffers from a slight loss of spontaneity, the musical ideas are interesting enough to hold the attention. The

remainder is looser but still packed with intelligent jazz. Mariano's 'Blue Gnu' is a clever reworking of a basic blues, transposed into unfamiliar keys, and Russ Freeman's 'Hugo Hurwhey' underlines his great contribution to the band and to the library of strong West Coast themes.

*** **Play Peter Gunn** Original Jazz Classics OJC 946 *Manne; Conte Candoli (t); Herb Geller (as); Victor Feldman (vib); Russ Freeman (p); Monty Budwig (b).* 1/59.

*** **Son Of Gunn!!** Contemporary 1105 *As above, except omit Candoli, Geller; add Joe Gordon (t); Richie Kamuca (ts).* 5/59.

Manne on Broadway, and TV. These jazz versions of show-tunes and television-via-Hollywood soundtracks were always a popular schedule-filler, and after the success of *My Fair Lady* there were bound to be more. Manne's men do the *Peter Gunn* music with a kind of cartoon tough-guy expression, but this was a great combo and Candoli and Geller didn't know how to be boring. The second volume apparently had composer Henry Mancini's blessing, not just to play the music but to treat it as freely as possible. The results are uneven, largely because the material lacks the zing of the first set. 'A Quiet Gass' is fun.

♛ **** **At The Black Hawk** Original Jazz Classics OJC 656–660 5CD (separately available) *Manne; Joe Gordon (t); Richie Kamuca (ts); Victor Feldman (p); Monty Budwig (b).* 9/59.

One of the finest and swinging-est mainstream recordings ever made. The vinyl LPs had some murky spots, but with Feldman's piano sound lightened, Gordon and Kamuca trimmed of rough edges, and Budwig rescued from the gloom, it's near-perfect. From the opening 'Our Delight' to the previously unissued material on *Volume Five*, and taking in a definitive 'Whisper Not' along the way, this is club jazz at its very best. Apart from the band theme 'A Gem From Tiffany', which is played as if by rote, everything sounds as fresh as paint.

*** **Yesterdays** Pablo 5318 *Manne; Joe Gordon (t); Richie Kamuca (ts); Russ Freeman (p); Monty Budwig (b).* 60.

These tapes lay in the vaults for more than 40 years. Their release will only be a major event for Manne specialists, but as ever the standard of musicianship is more than just professional and there are some fine things in the five live cuts taped on a JATP tour through Europe. Manne wasn't usually associated with Norman Granz's roadshow and generally preferred more-intimate settings, but whatever the context he always delivered. A 13-minute 'Bags' Groove' is the highlight, showing off Gordon's boppish trumpet and Kamuca's restless tenor. Other highlights are a medium tempo 'Straight, No Chaser' and a fine rendition of the title-piece.

**** **Live At The Manne Hole: Volume 1** / ***(*) **... Volume 2** Original Jazz Classics OJC 714 / 715 *Manne; Conte Candoli (t); Richie Kamuca (ts); Russ Freeman (p); Chuck Berghofer (b).* 5/61.

Nothing matches up to the Black Hawk sessions, but these come pretty close, confirming Manne's staying power in the toughest gig of all, regular club work. This was his home turf, the joint he opened a year earlier as a hedge against failing chops and capricious bookers. That may be why he sounds more relaxed, even a little lazy, breaking out of a pleasant reverie only for one or two contrived solos. Again, though, as with the similar band on *Peter Gunn*, it's the quality of the group as a whole that counts. Even on warhorses like 'Softly As In A Morning Sunrise' (*Volume 1*) and 'Green Dolphin Street' (the sequel), they have original and incisive points to make.

*** **Checkmate** Original Jazz Classics OJCCD 1083 *Manne; Conte Candoli (t); Richie Kamuca (ts); Russ Freeman (p); Chuck Berghofer (b).* 10/61.

Checkmate was another of Manne's successful reworkings of TV music. The composer this time is John Williams and all the themes have a chess reference: titles include 'The Isolated Pawn', 'En Passant' and 'The Black Knight'. Arranging them for quintet rather than the trio was a good idea since there isn't much action in Williams's writing.

*** **Steps To The Desert** Contemporary 7609 *Manne; Shorty Rogers (t, flhn); Teddy Edwards (ts); Victor Feldman (p, vib); Al Viola (g); Monty Budwig (b).* 12/62.

Subtitled 'modern jazz versions of favourite Jewish and Israeli songs', the repertoire isn't quite the kind of thing John Zorn has championed in recent years, but as hokey and familiar as 'Hava Nagila', 'Tzena' and 'Bei Mir Bist Du Schoen'. It has been argued that this was Manne's response to John Coltrane's brand of modal jazz, and there is some justice in that. Certainly, the harmonic approach is far from conventional. Feldman knew this background and provides some of his most original comping; both horns fall into the idiom with ease. A curiosity, but another sign of Manne's desire to stay abreast.

*** **Daktari** Atlantic SD8105 *Manne; Conte Candoli (t); Frank Strozier (as); Mike Wofford (p); Victor Feldman (vib); Bill Pitman (g); Frank Carlsson (b); Larry Bunker, Emil Richards (d).* 67.

Older readers will remember Clarence the Cross-Eyed Lion and an intelligent chimp called Judy. This is by no means a bottom-scraping exercise. Manne's arrangements are pin-sharp and clever and the quality of personnel attests to the vigour of the whole experiment.

***(*) **Alive In London** Original Jazz Classics OJC 773 *Manne; Gary Barone (t, flhn); John Gross (ts); Mike Wofford (p); John Morrell (g); Roland Haynes (b).* 7/70.

Recorded during a fondly remembered residency at Ronnie Scott's club, this saw Manne experimenting in a slightly freer idiom, relaxing the usually watertight rhythms, exploring areas of pure sound. With the exception of Wofford (on electric), the band are not particularly well-known, but they play with vigour and application, and Manne's original production job gives them all a decent representation.

Also, in brief:

*** **Combinations** Avid 904 2CD. 53–56.

A generous trawl of early stuff, great if you don't have *My Fair Lady, And His Friends*, etc.

*** **Li'l Abner** Original Jazz Classics OJCCD 1087. 2/57.

Johnny Mercer's and Gene DePaul's *Li'l Abner* yielded no hits, but it still merited the songbook treatment with André Previn (*p*) and Leroy Vinnegar (*b*).

*** **Bells Are Ringing** Original Jazz Classics OJC 910. 7/58.

A thoroughly enjoyable and uncontroversial trio set with André Previn (*p*) and Red Mitchell (*b*).

*** **The Navy Swings!** Studio West 109. 61–70.

For completists only. These 22 tracks were all taken from the radio show *The Navy Swings!* and feature different versions of the Manne group, with Conte Candoli (*t*) the only common factor.

*** **Boss Sounds** Koch International 8539. 6/66.

A cool and eloquent quartet set with lots of expressive detail.

Wingy Manone (1900–82)

TRUMPET, CORNET, VOICE

Born in New Orleans, he based himself in Chicago around 1930 and developed a reputation for showmanship. Led his own groups in New York from 1934. He lost an arm in a streetcar accident; hence the nickname.

*** **Wingy Manone 1927–1934** Classics 849 *Manone; Bob Price, Ed Camden (t); Orville Haynes (tb); Hal Jordy (cl, as); Wade Foster, Benny Goodman, Frank Teschemacher, George Walters (cl); Bob Sacks, Bud Freeman, George Snurpus, Joe Dunn (ts); Frank Melrose (p, acc); Johnny Miller, Jack Gardner, Art Hodes, Joe Sullivan, Maynard Spencer (p); Steve Brou, Ray Biondi (g); Miff Frink (bj, tb); Herman Foster (bj); Arnold Loyacano, Orville Haynes (b); John Ryan, Gene Krupa, Augie Schellange, Bob Conselman, Dash Burkis, George Wettling (d); Earl Warner (v).* 4/27–5/34.

***(*) **Wingy Manone 1934–1935** Classics 798 *Manone; George Brunies, Santo Pecora, Dicky Wells (tb); Matty Matlock, Sidney Arodin (cl); Eddie Miller, Bud Freeman (ts); Gil Bowers, Jelly Roll Morton, Teddy Wilson, Terry Shand (p); Nappy Lamare (g, v); Frank Victor (g); Harry Goodman, John Kirby, Benny Pottle (b); Ray Bauduc, Bob White, Kaiser Marshall (d).* 5/34–5/35.

*** **Wingy Manone 1935–36** Classics 828 *Manone; Jack Teagarden (tb, v); George Brunies, Ward Silloway (tb); Matty Matlock, Joe Marsala (cl); Bud Freeman, Tony Zimmers, Eddie Miller (ts); Horace Diaz, Gil Bowers (p); Carmen Mastren, Nappy Lamare (g); Sid Weiss, Artie Shapiro (b); Sam Weiss, Ray Bauduc (d); Johnny Mercer (v).* 7/35–3/36.

Wingy was much in thrall to Louis Armstrong as both trumpeter and vocalist. The first disc is very rough-and-ready, with the small groups offering glimpses of precocious youngsters such as Freeman, Goodman and Krupa, yet stumbling on the scrappy recording quality, off-the-peg arrangements and other, second-rate sidemen. For those whose taste runs to the offbeat music of the day, this is worthwhile – it also features the famous first appearance of the 'In The Mood' riff on 'Tar Paper Stomp' – but non-specialists should start with the superior Classics 798. Manone's derivative playing has grown in stature, his singing has a hip, fast-talking swagger about it, and the bands – with Miller, Matlock, Brunies and the excellent Arodin extensively featured – set a useful standard of small-group playing in the immediate pre-swing era. By 1935 the run of material was shifting away from jazz and into novelty pop, and it's ironic that Manone's 'Isle Of Capri' vocal sent up the genre, only to secure a hit. Even so, the group often mustered a surprisingly hard-bitten treatment on a tune such as 'March Winds And April Showers'.

*** **Wingy Manone 1936** Classics 849 *Manone; Ward Silloway (tb); Joe Marsala, Mike Viggiano (cl); Matty Matlock, James Lamare (cl, ts); Tommy Mace (as); Eddie Miller (ts); Gil Bowers, Conrad Lanoue (p); Nappy Lamare, Carmen Mastren, Jack LeMaire (g); Artie Shapiro (b); Ray Bauduc, Sam Weiss, Abby Fisher (d).* 3–7/36

*** **Wingy Manone 1936–1937** Classics 887 *As above, except omit Mace, Silloway, Bowers, Mastren, Lamare, Bauduc, Fisher; add Al Mastren, George Brunies (tb); Babe Russin (ts); George Wettling, Danny Alvin (d); Sally Sharon (v).* 8/36–5/37.

*** **Wingy Manone 1937–1938** Classics 952 *Manone; Al Mastren (tb); Brad Gowans (vtb); Joe Marsala, Al Kavich (cl, as); Doc Rando (as); Babe Russin, Chu Berry (ts); Conrad Lanoue, Wilder Chase (p); Jack LeMaire, Bobby Bennett (g); Artie Shapiro, Sid Jacobs (b); Danny Alvin (d).* 5/37–5/38.

*** **Wingy Manone 1939–1940** Classics 1023 *Manone; Buck Scott (tb, v); Buster Bailey, Gus Fetterer, Phil Olivella (cl); Chu Berry (ts); Conrad Lanoue, Ernie Hughes (p); Zeb Julian, Danny Barker (g); Jules Cassard, Sid Jacobs (b); Cozy Cole, Danny Alvin (d).* 4/39–1/40.

*** **Wingy Manone 1940–1944** Classics 1091 *Manone; Marty Marsala (t); Babe Bowman, George Brunies, Pete Beilman, Jack Flores, King Jackson, Floyd O'Brien, Abe Lincoln (tb); Bill Cobey (cl, as); Joe Marsala, Archie Rosati, Matty Matlock (cl); Stan Wrightsman, Mel Powell (p); Russell Soule, Carmen Mastren, Nappy Lamare (g); Bill Jones, Al Morgan, Jim Lynch, Artie Shapiro, Phil Stevens (b); Dick Cornell, Zutty Singleton (d); Johnny Mercer (v).* 8/40–3/44.

As the '30s progressed, Manone began to seem like Fats Waller, also on Bluebird: he didn't send up his material the way Waller did but he seemed to get stuck with a lot of cornball tunes. That said, his exuberance and the contributions of the better players enliven many of the tracks. Classics 849 starts with the final Vocalion date – four very swinging tracks – before shifting into the first Bluebird sessions. Marsala and Miller are the principal interest besides the leader, and some of the other players seem a bit stiff, but when they get to either a rare instrumental ('Panama') or a superior jazz piece like 'Basin Street Blues' or 'Jazz Me Blues', the band noticeably perks up. Manone's singing is inventive in its way, and on an unlikely piece such as 'Formal Night In Harlem' he's genuinely creative.

Classics 952 offers a session with Berry (though the material is disappointing here) and paves the way for the two 1939 dates which commence Classics 1023. The 'In The Mood' riff turns up again, this time as 'Jumpy Nerves', and although Bailey and Berry are somewhat subdued they do increase the musical interest in these titles. Much better material more of a focus and playing small-group jazz make this arguably the best of these later discs. Classics 1091 has two final dates for Bluebird with a reversion to less-promising tunes: the very last title is 'Stop The War (The Cats Are Killin' Themselves)'! A single date for Decca produced the six-part(!) 'Jam And Jive', with a lot of chaff between Wingy and straightman Eddie Marr. After the record ban, he returned with a single date for Brunswick and then four Capitol titles, with a band that included three trombonists and Johnny Mercer guesting on 'The Tailgate Ramble'. An entertaining miscellany.

*** **Wingy Manone 1944–1946** Classics 1412 *Manone; Joe Yukl, Frank Orchard, Ward Silloway, King Jackson (tb); Matty Matlock (cl, as); Joe Marsala, Hank D'Amico (cl); Andy Kelly, Herbie Haymer, Dick Clark, Nick Caiazza (ts); Stan Wrightsman, Conrad Lanoue, Dave Bowman, Marvin Ash (p); Nappy Lamare, Chuck Wayne (g); Phil Stephens, Irving Lang, Bob Haggart, Roy Hol, Artie Bernstein (b); Nick Fatool, George Wettling, Ray Bauduc, Davis Coleman (d); Kay Starr, Gloria Wood (v).* 7/44–3/46.

There's lots to enjoy in this newest entry in the Classics sequence. Record dates made in Los Angeles bracket two New York sessions with the likes of Marsala and Wettling. Dumb material on some of them, but also some nice surprises: Kay Starr guests on 'If I Could Be With You', there's a straight and hot 'Tin Roof Blues', and the later West Coast dates end on a version of Slim Gaillard's 'Cement Mixer'. When Wingy's not singing, the band get warm.

Also, in brief:

*** **Wingy Sings, Manone Plays** Jasmine JASMCD 2563
All the hits, including 'Isle Of Capri' and 'On The Good Ship Lollipop'.

Michael Mantler (born 1943)

TRUMPET, COMPOSER

Born in Vienna and educated at the Akademie there, Mantler brought a species of bleak European modernism to America, where he settled at the age of 19. He married Carla Bley and founded the Jazz Composers Orchestra Association. His works are slow, dark and intense, an acquired taste but often a rewarding one.

**** **No Answer / Silence** Watt 2 / 5 2CD *Mantler; Don Cherry (t); Carla Bley (p, org, v); Chris Spedding (g); Clare Maher (clo); Ron McClure (b); Jack Bruce (b, v); Robert Wyatt (perc, v); Kevin Coyne (v).* 2/73–6/76.

*** **The Hapless Child** Watt 4 *Mantler; Terje Rypdal (g); Carla Bley (ky); Steve Swallow (b); Jack DeJohnette (d); Alfreda Benge, Albert Caulder, Nick Mason, Robert Wyatt (v).* 7/75–1/76.

Mantler's music inhabits a world of dark whimsy stretched somewhere between Edward Gorey (whose writings provide the text to *The Hapless Child*) and Samuel Beckett. Beckett's shorn morality pops up throughout the Mantler oeuvre, almost all of which is released on a label named after the Irishman's jolliest character. There are moments when Mantler seems almost perversely bleak and unrelieved. Jack Bruce's tortured enunciation of texts from Beckett's *How It Is* on *No Answer* still makes for difficult listening after nearly 20 years, but it is undoubtedly compelling and the spare, almost static accompaniment provided by bass, keyboards and Don Cherry's tiny voiced trumpet conveys a cosmic loneliness. *Silence*, also reissued in the same package, is a reworking of Harold Pinter's Beckett-inspired play, with Robert Wyatt, Carla Bley and Kevin Coyne in the parts of Bates, Ellen and Rumsey respectively. As music drama it is absolutely compelling; whether it qualifies as jazz is not a question we're inclined to engage; but certainly one misses the terse, bleached sound of the composer's trumpet on both these discs. Looking forward, it's possible to see Mantler as a harbinger of the death-of-jazz scenarios of his fellow-Austrian, Franz Koglmann.

**** **Movies / More Movies** Watt 7/10 *Mantler; Gary Windo (ts); Carla Bley (p, org, syn, ts); Philip Catherine, Larry Coryell (g); Steve Swallow (b); D. Sharpe, Tony Williams (d).* 3/77–3/80.

Time and distance have been kind to Mantler, and CD remastering has brightened up the sound on these two albums. They fall into the genre of imaginary soundtracks and are perhaps best heard individually rather than one after the other. As ever, there is more sheer musicality in a three-minute Mantler composition than in half a dozen jazz themes, but they require time and patience. 'Movie Four' from the first album is the place to set the cueing button, though the final pair of eight are equally compelling, hybrids of jazz harmony and the Second Viennese School.

Tony Williams is the drummer on the first set, but we aren't clear whose illustrious identity the (presumed) pseudonym of 'D. Sharpe' disguises on *More Movies*. The two bands are pretty much identical in configuration, except that Carla's ABC tenor saxophone part is handed to Gary Windo and the fiery Coryell is replaced by the much more lyrical Philip Catherine.

It's been some time since we listened to these albums and the reunion has been a happy one, confirming Mantler's standing as one of the most adventurous composers of recent times and a player who every now and then reaches in and tugs the heart strings.

***(*) **Something There** Watt 13 *Mantler; Carla Bley (p); Mike Stern (g); Steve Swallow (b); Nick Mason (d).* 83.

*** **Alien** Watt 15 *Mantler; Don Preston (syn).* 3–7/85.

Presumably scaled down from writing for full ensemble, the dark meditations that make up *Alien* are – hard as it is to write this without suspicion of overstating the case – the bleakest and most nihilistic pieces in Mantler's canon. Compared even to the numerically coded group and orchestra works on *Something There* they seem almost unbearably sunless and yet, as on the earlier album, there are glints and gleams of sardonic humour and an engaging humanity which doesn't come through often or readily in Mantler's work. To that extent, he is not the true heir of Beckett and Pinter, and still less of Gorey, but it is best to be alert to those moments, as on *Alien* part three, and on 'Something There' itself, where he allows a gentler and more accommodating side to emerge. As ever, Michael Gibbs's string arrangements are immaculate, sophisticatedly simple but full of depth and texture.

***(*) **Live** Watt 18 *Mantler; Don Preston (syn); Rick Fenn (g); John Greaves (b, p); Nick Mason (d); Jack Bruce (v).* 2/87.

The live record is certainly the best place to sample Mantler's music if you haven't come across it before. Though not intended as a career retrospective, it does range across the work of the previous decade, touching on some of the material from *The Hapless Child*, to which Bruce brings his usual querulous strength and jazzy unfixity of pitch. While Bley's touch is missed, Preston has his own strengths and Fenn is very much in the line of previous guitar players.

***(*) **Many Have No Speech** Watt 19 *Mantler; Rick Fenn (g); Jack Bruce, Marianne Faithfull, Robert Wyatt (v); orchestra.* 5–12/87.

*** **Folly Seeing All This** ECM 1485 *Mantler; Wolfgang Puschnig (af); Rick Fenn (g); Karen Mantler (p, v); Dave Adams (vib); Balanescu Quartet; Jack Bruce (v).* 6/92.

Compared to *How It Is*, the more recent Beckett settings on *Folly Seeing All This* are positively humane and accommodating. Bruce still likes to skin a lyric until it shows the nerves and sinews beneath, but of late his voice has acquired a mellower timbre, and the strings here and on *Many Have No Speech* raise the temperature above the glacial. The Balanescu Quartet are able crossover performers, bringing a hint of swing to these rather dry scores. Puschnig has been appearing in all sorts of eclectic settings in recent times. He's also an asset here.

Many Have No Speech adds Philippe Soupault and Ernst Meister to the lyricists' roster and Marianne Faithfull to the singers'. Wyatt, for so many years a standby, is used disappointingly little. He has exactly the right level of sheer artlessness to make Mantler's ideas come convincingly alive. Faithfull's gravel larynx is certainly authentic; her French diction is emphatically not, and she's guilty of some nightclub histrionics which don't fit this particular bill.

**** **Cerco Un Paese Innocente** ECM 1556 *Mantler; Bjarne Roupe (g); Marianne Sørensen (vn); Gunary Lychou, Mette Winther (vla); Helle Sørensen (clo); Kim Kristensen (p); Mona Larsen (v); Danish Radio Big Band.* 1/94.

A moody inscape, very much in the slow and dimensionless idiom of earlier orchestral writing. Mantler follows Luciano Berio in setting a group of poems by Giuseppe Ungaretti, and he makes a very convincing job of rendering these curious lyrics transparent. As with most of his projects in this vein, it depends wholly on the quality of the singer. Mona Larsen does a wonderful job, huskily beautiful and totally unaffected, delivering the words like a folk singer and not a diva. An unexpected classic.

*** **The School Of Understanding** ECM 1648/49 2CD *Mantler; Roger Jannotta (cl, bcl, f, ob); Bjarne Roupe (g); Mette Brandt;*

Marianne Sørensen (vn); Mette Winther (vla); Helle Sørensen (clo); Tineke Noordhoek (vib, mar); Kim Kristensen (p, syn); Don Preston (syn, v); Jack Bruce, John Greaves, Susi Hyldgaard, Per Jorgensen, Mona Larsen, Karen Mantler, Robert Wyatt (v). 8–12/96.

At least he had the decency not to call it a 'chronotransduction', as his former wife called *Escalator Over The Hill*. 'Sort-of-an-opera' serves very well. This is a piece of ambitious music-theatre on the slippages and breaks that afflict meaning – a previous version was called 'The School of Languages' – and so almost inevitably the presiding spirit is that of Samuel Beckett, whose text, 'What Is The Word', ends the work.

Mantler is least comfortable when he is writing *récit* and basic dialogue. Some of the set-pieces, notably those involving Larsen as a refugee and Bruce as the far from omniscient 'Observer', are very good indeed, and the small ensemble plays with admirable delicacy and control. Like *Escalator*, the piece is probably best heard as a series of episodes, rather than as a continuous work. It might well gain from staging (and has been produced in Denmark), but it is hard to penetrate the rather stiff exterior off a record. One for confirmed Mantlerians only.

***(*) **Songs And One Symphony** ECM 1721 *Mantler; Kim Kristensen (p, syn); Bjarne Roupé (g); Marianne Sørensen (vn); Gunnar Lychou, Mette Winther (vla); Helle Sørensen (clo); Mona Larsen (v); Radio Symphony Orchestra Frankfurt; Peter Rundel (cond).* 10/93, 11/98.

Intriguing to hear a composer so utterly in thrall to the musical languages of the 20th century square up to the 21st with a record so true to his own origins and yet so replete with new possibility. This time, for *Songs*, Mantler has taken his inspiration from the poems of Ernest Meister, texts that deal with the difficulties of 'relationships', not just in the bland, agony-column sense, but in a much more philosophical context. They are still uneasy and to a degree unrelieved, but there is a sanguine beauty that has not been heard overtly in Mantler's work before now. Mona Larsen's voice is very beautiful and her feel for space is in keeping with previous Mantler vocalists, except that here there is a hint of lyricism he would not have admitted previously.

We were tempted to suggest that *Alien* was his first symphony. This one – which is *One Symphony* rather than Symphony No. 1, note – is surprisingly orthodox in its modernism and played rather flatly by the Frankfurt orchestra. Jazz purists will run a mile, but they should listen up to Mantler's intuitive voicings, which still have the resonance of jazz in their root notes and a slowed-down after-echo of swing in every measure.

**** **Hide And Seek** ECM 549612 *Mantler; Vincent Nilsson (tb); Roger Janotta (cl, f, ob); Bjarne Roup (g); Susi Hyldgaard (acc, v); Robert Wyatt (v); stg.* 01.

A collaboration between Mantler and American novelist Paul Auster makes sense even on paper. Auster's chill and thoughtful city stories have exactly the right trajectory for Mantler's music, and the result is a coherent and completely satisfying set of pieces.

Hyldgaard is an able accordionist and her tango-like themes provide an element of continuity between the various set-piece sections, which also feature her and Robert Wyatt's voices. Bob is in stunningly good form, tough and tender by turns, and at moments not quite human, so graceful is his delivery. The echoes of Beckett are overt and meaningful, especially when Wyatt laments the emptiness of 'words'. The narrative is as clouded and ambiguous as one might expect (occasional echoes of *Escalator Over The Hill*) and the orchestrations are perfectly weighted. This is, of course, a long way from jazz, even generously defined, but the music is of such a richness and strength that only the most niggardly listeners will quibble over demarcations.

Frank Mantooth (1947–2003)

KEYBOARDS, ARRANGER

Californian arranger-pianist who led a big band for these Sea Breeze recordings.

*** **Persevere** Sea Breeze SB 2062 *Mantooth; Clark Terry (t, flhn, v); Bobby Shew, Danny Barber, Art Davis, Mike Steinel (t); Scott Bentall, Tom Garling, Mark Bettcher, Mike Young, Steve Wiest (tb); Howie Smith (as, ss); Bill Sears (as, f); Ed Petersen, Pete Christlieb (ts); Jerry DiMuzio (bs, f); Steve Erquiaga (g); Curt Bley, Bob Bowman (b); Steve Houghton (d); Alejo Poveda (perc).* 10/89.

*** **Dangerous Precedent** Sea Breeze SB 2046 *As above, except omit Christlieb, Bentall, Sears; add Jeff Jarvis (t); Paul McKee, Leland Gause (tb); Kim Park, Scott Robinson (reeds); Matt Harris, Ramsey Lewis (ky); Danny Embrey (g); Kelly Sill (b); Kevin Mahogany (v).* 12/91.

*** **Sophisticated Lady** Sea Breeze SB 2074 *As above, except omit Terry, Jarvis, Steinel, Gause, Petersen, Robinson, Lewis, Embrey, Sill, DiMuzio, Erquiaga; add Roger Ingram, Marvin Stamm, Randy Brecker (t); Tom Matta (tb); Pat LaBarbera, Pete Christlieb, Nick Brignola (reeds); Jon McLean (g).* 94.

The genial Mantooth's arrangements bristle with energy and sometimes hit a note of genuine invention. The early albums all trade in fusion-based licks to some extent, though Mantooth finds a surprisingly provocative balance between that kind of jazz-lite and a more demanding arranger's taste. On *Persevere*, Terry has a bumptious 'Mean To Me' mainly to himself, but four other standards are shrewdly arranged and there are good spots for Shew, Christlieb and Steinel. Terry and Shew have some more good moments on *Dangerous Precedent*, and Mahogany comes on like a young Joe Williams on his two appearances; but again it's the crackle of the band that overcomes any sense of muzak on 'Imagination' and the like. *Sophisticated Lady* is the most traditional of the discs, with Mantooth sticking to piano, the bassist staying acoustic and the charts hewing close to, say, the Jones–Lewis style of delivery. Excitements nevertheless exist in the knockout tribute to Woody Shaw, 'The Messenger', three more very able vocals by Mahogany and Brignola's authoritative solo on the title-piece.

*** **A Miracle** Sea Breeze SB-2094 *Mantooth; Danny Barber, Kirk Garrison, Rob Parton, Art Davis, Bobby Shew, Peter Olstad (t); Tom Garling, Mark Bettcher, Mike Young, Tom Matta, David Steinmeyer, Paul McKee (tb); Mike Smith, Jim Massoth, Howie Smith, Kim Park (as); Pete Christlieb, Pat LaBarbera, Steve Eisen, Mark Colby (ts); Jerry DiMuzio, Scott Robinson (bs); Larry Harris (ky); John McLean, Danny Embrey (g); Larry Kohut, Lou Fischer (b); Phil Gratteau, Ray Brinker (d); Alejo Poveda (perc); Kevin Mahogany, Diane Schuur (v); strings.* 99.

Smooth but not 'smooth jazz', pop material but proper big-band delivery, Mantooth walked the line with complete assurance. What he was about was the continued well-being of a distinctive American music, the big-sounding, hard-hitting orchestra that adapts within a changing climate while preserving its old values. The ten arrangements here are all comfortably within that idiomatic reach and sit squarely inside the leader's own modest tradition. That he makes something like Jimmy Webb's 'Wichita

Lineman' plausible and effective is justification enough. As ever, a strong team of soloists, strings on one track, and no bum notes. Mantooth's early death at the end of 2003 was a bad blow.

**** **Ladies Sing For Lovers** MCG Jazz MCGJ 1018 *Mantooth; Kim Park (ts, f); Danny Embrey (g); Bob Bowman (b); Todd Strait (d); large ensemble and strings; Karrin Allyson, Kirsten Gustafson, Paula West, Sunny Wilkinson, Jay Clayton, Margaret Carlson, Oleta Adams, Rebecca Parris, Stacy Rowles, Sheila Jordan, Anne Hampton Callaway, Diane Schuur (v).* 10/02–8/04.
Mantooth never got to hear this completed, but it is a remarkable memorial. Twelve singers take on a dozen standards of varying stripes, and the arrangements involve a basic small group with string and woodwind ensembles. Several of the singers are from a cabaret rather than a jazz background, but the feel is of a genuine jazz vocal record and there are some amazing feats of orchestration and integration of singer, small band and orchestra. The recording's of demonstration quality, but it is thrilling music, too, and Carrie Mantooth, who saw it through to release, should be justly proud of the results.

Guido Manusardi (born 1935)

PIANO

A nomadic spirit Italian pianist whose main base is the Italian post-bop scene.

(*) **Downtown Soul Note 121131 *Manusardi; Isla Eckinger (b); Ed Thigpen (d).* 5–6/85.
*** **Outstanding!** Splasc(h) 512-2 *Manusardi; Piero Leveratto (b); Luigi Bonafede (d).* 3/86–6/90.
Manusardi is well-known in some parts of Europe and scarcely even recognized in others: a perhaps typical fate for a journeyman who's spent periods in Sweden, where he made his first album in 1967, and Romania. His lovely music revels in the kind of unabashed lyricism that one day will be acknowledged as the premier bequest of the post-bop Italian jazzmen, but his uptempo playing has a lot of Peterson in it too, and he likes to swing hard on the blues and on favourite standards. Rather disappointing was *Downtown*: four originals, two good standards, a fine rhythm section and good Soul Note recording, but 'Alexandria' is a merely doleful ballad, and only the Red Garland-like manoeuvres of 'Downtown' find the pianist at his most resourceful. *Outstanding!* is a stronger live date.

*** **Together Again** Soul Note 121181 *Manusardi; Red Mitchell (b).* 11/88.
*** **So That** Splasc(h) H 328-2 *Manusardi; Eddie Gomez (b); Gianni Cazzola (d).* 10/90.
Manusardi liked working with Mitchell and their duo session is very *simpatico*, though the bassist is as wilful as ever, eccentrically dawdling over figures but doing so in such a charming way that the music gains an idiosyncratic lilt. 'But Not For Me' is a delightful game of cat-and-mouse. *So That* is more obviously open-handed, the trio barrelling through most of the tunes at a rapid-fire tempo; but Gomez crowds out Manusardi at times and it's the sly interjections of Cazzola (listen to his fours on 'There Is No Greater Love') which referee the playing. Gomez's singalong is irritatingly picked up by the microphones, but the recording is otherwise excellent.

**** **The Village Fair** Soul Note 121331 *Manusardi; Paolo Fresu (t, flhn); Roberto Rossi (tb); Gianluigi Trovesi (cl, bcl, as); Furio Di Castri (b); Roberto Gatto (d).* 10/96.
***(*) **Doina** Soul Note 121381 *Manusardi; Fabrizio Bosso (t, flhn); Roberto Rossi (tb); Giulio Visibelli (as, ss); Guido Bombardini (cl, bcl, as); Lucio Terzano (b); Mauro Beggio (d).* 3/00.
Not exactly a departure and not quite typical, this is a triumph for Manusardi and a magical example of European jazz at its most unaffectedly 'authentic'. Manusardi made a record based around Romanian folk music many years before. This time he's assembled the cream of Italy's front rank to deliver a brilliantly coloured suite of inspired-by pieces, with dance rhythms and folkish melodies made transcendent by the vibrant playing and his own impressionistic (though not vague) arrangements. He knows his materials and what he wants to evoke – this is hardly the travelogue of some tourist, after all – and, with Fresu, Rossi and Trovesi at their most persuasive, the results are joyously convincing.

Doina revisits the style of the previous set, with ten Romanian melodies given a bright and sweet-natured reading. Manusardi's signifying trait is that he approaches all this with jazz uppermost in his mind: there's no Third Stream posturing, nothing folky beyond the melodies, and the players work to a familiar post-bop agenda.

*** **The Woodpecker** Splasc(h) 815-2 *Manusardi; Lucio Terzano (b); Gianni Cazzola(d).* 4/00.
*** **Live At The Jazz Spot** Splasc(h) 821-2 *Manusardi; Trevor Ware (b); Billy Higgins (d).* 7/00.
The two trios build on an already substantial body of work in the idiom. *The Woodpecker* tends to run on the spot as far as creativity is concerned, but anyone coming to the pianist's music for the first time would find plenty to listen to: the penetrating bop of 'Ramble' or a songful 'The Peacocks' would be good places to start. The live session has some unintended poignancy in that it may well be Billy Higgins's final recording. It would be using hindsight to suggest that the drummer sounds underpowered here, since Manusardi isn't the sort of pianist who wants or expects overplaying from the kit; in any case, Higgins sounds fine, and the perkiness of this version of 'The Woodpecker' sets a nicely upbeat tone from the off.

Also, in brief:

*** **Concerto** Splasc(h) 437. 6/90–9/92.
Solo concert material, sweetly performed.

*** **Within** Soul Note 121281-2. 8/95.
Forceful post-bop with an American line-up, but nothing too special.

*** **Siena Concert** Splasc(h) 519. 02.
Elegant trio date; even 'Over The Rainbow' sounds fresh.

Marc O'Connor's Hot Swing Trio

GROUP

Not to be confused with the saxophone-playing Mark O'Connor, this one does convincing Hot Club stylings. In the Stéphane Grappelli role.

*** **In Full Swing** Sony 87880 *Mark O'Connor (vn); Wynton Marsalis (t); Frank Vignola (g); Jon Burr (b); Jane Monheit (v).* 1/03.
So many sessions of this kind turn out to be little more than nostalgia exercises, the musical equivalent of reproduction

antique furniture, that it's quite a thrill to find a group that really understands the Hot Club idiom and is musically sussed enough to take it on to the next level. The very presence of Wynton Marsalis – superb in conjunction with O'Connor on 'Tiger Rag' – lends the session a valuable imprimatur and a relaxed second solo voice. Burr and Vignola (the latter in particular) bring a completely authentic sound to the date, without trying to sound like 'authentic' Hot Club stylists. And even dear Jane Monheit's vocals are in keeping on 'Misty' and 'Fascinating Rhythm'. O'Connor has one unbeatable trump: we'll never know how the dedicatees might have sounded on his 'Stéphane and Django'.

Rita Marcotulli (born 1959)

PIANO

Born in Rome, she's worked with such heavy hitters as Dewey Redman and Billy Cobham.

*** **Koine** Le Chant Du Monde 2741166 *Marcotulli; Stanley Ray Adams (tb); Andy Sheppard (ss, ts); Javier Girotto (sax); Luca Garbarelli (b); Metaxu (elec); Pietro Tonolo (brass arr); Anja Garbarek (v).* 03.
*** **On The Edge Of A Perfect Moment** Le Chant du Monde 271410 *Marcotulli; Andy Sheppard (ss, ts).* 07.

Though Marcotulli has an impressive jazz pedigree, her recent work has steered ever closer to musical fusion-food, taking tastes from a variety of musical cultures, mostly successfully Scandinavian on *Koine*, and blending them together to create a stylistic gumbo. It actually works better than that sounds, and on the duos with Sheppard she shows an instinct for something that goes beyond mere ethnic stylings.

Michael Marcus (born 1952)

SOPRANO AND SOPRANINO SAXOPHONES, MANZELLO, STRITCH, CONN-O-SAX, BASS CLARINET

Began his apprenticeship on the 'chitlin'' circuit, working with Bobby 'Blue' Bland and Albert King. Played free jazz with fundamentalist zeal.

***(*) **Here At!** Soul Note 121243 *Marcus; Ted Daniel (t); Steve Swell (tb); Fred Hopkins, William Parker (b); Dennis Charles, Sadiq Abdu Shahid (d).* 9/93.
***(*) **Ithem** Ayler 006 *Marcus; William Parker (b); Denis Charles (d).* 93.

Marcus didn't get the idea of manzello and stritch directly from Roland Kirk, but from George Braith, a Rahsaan follower who recorded briefly for Blue Note and Prestige in the '60s. Michael's microtonal approach is a near equal hybrid of R&B and modernist polytonality. And though he's basically an incendiarist, as was clear on his Enja debut, *Under The Wire*, he's happy to set firestarting aside now and again and indulge the odd weird ballad, like 'Hidden Springs' on *Here At!*, where he uses an even greater oddity, the conn-o-sax, a saxophonic version of the cor anglais, pitched in F. The title-piece is a highly organized workout for double trio; Marcus doubles up stritch and manzello to counterbalance Swell's portamento effects, Hopkins and Parker (a recorded first), Shahid and Charles creating a shifting *moiré* effect. In the absence of a harmony instrument, Swell or Hopkins touches in the chords. It's a shame that Parker doesn't feature in a trio context; 'This Happening' and 'Hurdles', perhaps the best things on the record, are both played by Hopkins and Charles, though the two bassists appear again on 'Ithem'. The final track, 'In The Center Of It All', is an eye-of-the-hurricane roarer for reeds and bass, a brief, astonishing epilogue.

Ayler specializes in live recordings, and these trios come from the Knitting Factory, though there are a couple of studio cuts from earlier in the year. They don't add substantially to the picture, especially given that some of the themes are repeated from the Soul Note disc – 'Ithem' and 'Here At!' most obviously – and merely subjected to longer and more leisurely readings. There is, though, some fine interplay between Marcus (on bass clarinet) and Parker on the latter track.

**** **This Happening / *** Involution** Justin Time JUST 98 / 104 *Marcus; Jaki Byard (p).* 12/96; 97

Justin Time has acquired an impressive knack of putting together intriguing duos – Paul Bley and Kenny Wheeler being a more obviously homegrown promotion for the Montreal label – and on this one it has excelled itself. Byard's weird barrelhouse-meets-free-jazz style suits Marcus perfectly. On *This Happening* he sticks largely to the stritch (a straightened-out alto, also in E flat) but on this occasion doubles on the saxello. On just one track he reverts to bass clarinet, a medley of 'Giant Steps' and 'Naima' in the spirit of Eric Dolphy. The only other familiar tune is 'Darn That Dream', an eccentrically romantic end to a wonderful, offbeat record. Jaki's death in 1999 robbed Marcus of his most responsive playing partner to date, a musician who instinctively understood his balance of traditionalism and experiment. The second record is less sure-footed, but together these offer a valuable glimpse of a brief association.

***(*) **Sunwheels** Justin Time 156 *Marcus; Rahn Burton (org); Nasheet Waits (d); Carlos 'Patato' Valdes (perc).* 9/00.

The billing for this emphasizes the collaboration with the Cuban percussionist. He and Marcus briefly duet on 'Moonvoices', but the album really is the reedman's. He opens with what sounds like a Coltrane pastiche on 'Eternal All' and elsewhere makes deep obeisances to some of the other master saxophonists, including a trick out of Roland Kirk's book with two horns on 'Psychic Circles'. 'Pinball' is fiery free bop – outstanding. For a change, he has big rolling chords to play off, courtesy of Rahn Burton's organ, and this allows him to play more sparely. All the compositions are Michael's and, for all his deference to the tradition, he seems at last to be recognizing his own idiosyncratic authority.

**** **Blue Reality** Soul Note 121383 2 *Marcus; Tarus Mateen (b); Jay Rosen (d).* 10/01.
***(*) **Soulifications** Soul Note 121473 *Marcus; Tarus Mateen (b); Nasheet Waits (d).* 04–05.

This is an ideal vehicle, a tightly marshalled trio in which the individuals speak very much in their own voices, but in a common language. The key element on the first CD is Rosen, who takes up the challenge laid down by Cody Moffett and Nasheet Waits and takes it on a stage further. His feature on the opening track is a welcome acknowledgement of his importance to the concept, a solo full of whiplash accents, sudden time-shifts and a superb grasp of dynamics. He's there again in the very next track, splashing exuberantly in the wake of Marcus's wailing testimony.

Mateen is easily overlooked, but he comes into his own on the long and beautifully constructed 'Metopia' and on the curiously formal 'Flight Of The Monarch' (the migrating butterfly rather than a deposed king). Mateen is also heard to great effect at the start of the title-track, picking out a low, soft line on bass guitar and opening the way for Marcus's mournful but pragmatic blues. Rosen is again on hand with big gong splashes and tight little fills.

Waits is on the surface a showier drummer, but he also has his father's clubbing intensity. Marcus seems very much a group member rather than leader-plus-rhythm on the Soul Note, though the sheer diversity of his timbral language means that one does tend to concentrate on the horn and risk overlooking the others.

**** **The Magic Door** Not Two Records MW777-2 *Marcus; Daniel Levin (clo); Rashaan Carter, François Grillot, Eric Revis (b); Jay Rosen, Newman Taylor Baker (d). 5 & 9/06.*
An intensely beautiful date. Marcus plays B♭-clarinet throughout and evokes the spirit of Pee Wee Russell more than once, even though the language is harmonically complex and often 'outside'. Interestingly, the Dolphy tinge seems less evident this time, even with Marcus playing opposite a cello-player. Levin is a fine leader and composer in his own right, but this must be one of his best recorded appearances. The music often has a mysterious cast and Marcus's interest in having sound create portals to other dimensions doesn't in any way come across as airy-fairy or New Age here. Everything is solidly grounded, though not perhaps as weighty as a collective personnel suggests; Grillot and Rosen are the two main rhythm players, with just a couple of tracks from the others, so it's a relatively tight chamber group throughout.

Also, in brief:

*** **Reachin'** Justin Time JUST 87. 96.
Difficult to pull off this kind of gig with no harmony instrument, but Marcus keeps up a flow of musical ideas and arresting sonorities; Cindy Blackman conjures up a huge sound.

*** **In The Center Of It All** Justin Time JUST 130 2. 4/99.
This trio set (brass added on two tracks) revisits the work of Eric Kloss, George Braith and Roland Kirk. The waifs and strays of the saxophone family have never been so gainfully employed.

*** **Live In NY** Soul Note 121343. 00.
The ghost of Eric Dolphy and the living spirit of Ornette Coleman hang over this pungent club date with Chris Sullivan (*b*) and Cody Moffett (*d*).

*** **Speakin' Out** Drimala 02-347-04. 1/01, 1/02.
Solo improvisation is an exacting discipline, but Marcus sticks close to a melodic line in nearly all of these, which means that there is always something to hold on to.

Steve Marcus (1939–2005)

SOPRANO, ALTO AND TENOR SAXOPHONES

Though strongly associated with the early days of fusion, he played with Woody Herman, Stan Kenton and Buddy Rich and was MD of the Rich 'ghost' band. Also recorded a good deal with Larry Coryell.

*** **Tomorrow Never Knows** Water Music 120 *Marcus; Mike Nock (ky); Larry Coryell (g); Chris Hills (b); Bob Moses (d). 4/68.*
Is this the record that launched jazz-rock? The birth of fusion? Arguably, Coryell's Free Spirits were around earlier, with a near-identical line-up to this, but Marcus's was much more of a jazz group. Most of the material is pop tunes, with the Lennon–McCartney title-piece (a fiery solo from Coryell in his Hendrix phase) and 'Rain', Donovan's 'Mellow Yellow', the Byrds' 'Eight Miles High' and only former Marcus employer Gary Burton from the jazz canon at all. It has a somewhat dated sound but stands up surprisingly well and Marcus's saxophone-playing always had a very pure, keening quality that is instantly attractive.

*** **Count's Rock Band / The Lord's Prayer** Collectables COL 6269 *Marcus; Jack Gale (t); Dave Gale (tb); Ed Xiques, Tom Zimmerman (ts); Herbie Hancock (p); Mike Nock (p, hpd); Larry Coryell (g); Dom Cortese (acc); Chris Hills (b); Bob Moses (d); Larry Clark (d, v); Chris Swansen (perc); string quartet.*
These extended the concept and stuck pretty much to the same pop trajectory, though Hills contributes a couple of tunes (which turn out to be the longest blowing themes on either set) and Moses takes a freeish solo on the first of these records. 'Scarborough Fair' sits as oddly alongside the Stones' 'Backstreet Girl' (*Count's Rock Band*) as 'Just Like Tom Thumb's Blues' and 'Wild Thing' do alongside 'America' and 'The Lord's Prayer' on the latter date. The personnel on the second disc is folksier and seems to represent a partial move away from 'rock' branding. These are largely forgotten dates now and it's good to have them back in this form.

*** **Steve Marcus Project** Mighty Quinn Productions 1113 *Marcus; Bill Bickford (g); Rick Petrone (b); Joe Corsello (d). 3/03, 2/06.*
This one was finished off by the band after Marcus's death. He's still on most of the tracks and playing pretty decently for the most part. It's a wildly varied programme that includes bebop (Rollins's 'Oleo'), classical (Copland's 'Country Road'), as well as a group of modern repertory pieces (Shorter's 'Footprints', Trane's rarely covered 'Up 'Gainst The Wall', Kirk's 'Serenade To A Cuckoo' and Corea's 'Steps') and a solitary standard ('Skylark'). Marcus brings his usual exactitude and plaintive tone to his tracks, but maybe there's a certain loss of articulation here and there. Not an essential item – the saxophonist's Red Baron dates of the early '90s are better and worth searching out – but it's a nice memorial to a man who spent much of his career working under other, and mostly very dominant, leaders.

Rick Margitza (born 1963)

TENOR AND SOPRANO SAXOPHONES

The Detroiter first made waves in the Miles Davis group of 1987–8.

**** **Work It** Steeplechase SCCD 31358 *Margitza; James Williams (p); George Mraz (b); Billy Hart (d). 4/94.*
***(*) **Hands Of Time** Challenge 70021 *Margitza; Kevin Hays (p); George Mraz (b); Al Foster (d). 12/94.*
***(*) **Game Of Chance** Challenge CHR 70044 *Margitza; Jeff Gardner (p); Lars Danielsson (b); John Vidacovich (d). 10/96.*
Margitza takes a long, thoughtful time over his solos, resists any excess of double-time or scalar exhibitionism, and presents a sonorous yet oblique tone which puts an ambivalent edge on his improvising. The long, Rollins-ish cadenza on 'My Foolish Heart', the compelling circles cast through 'Widows Walk', the neo-blues shapes of 'Steppin' Out' and the unexpectedly jaunty revision of 'It Could Happen To You' are four highlights of the Steeplechase disc; but there really isn't a bad passage on it and, with Williams in top form and Mraz and Hart perfectly comfortable, this is leagues ahead of the typical tenor-plus-rhythm date. If the first Challenge album is a shade behind, it's still very good: more emphasis on his own writing here, with six out of the seven tunes, and an unpredictable set they make – 'Hip Bop' turns organ band

clichés inside out and 'Forty Five Pound Hound' does the same for the blues. 'Embraceable You' gets one of its bleakest treatments since Coleman's famous rendition.

Less obviously centred around Margitza and often unassumingly reticent to make its mark, *Game Of Chance*, a compilation of tracks from two nights of live work in Amsterdam, needs a few plays to sink in. Gardner shares composing credits with the leader, and with intriguing pieces like 'Jazz Prelude #9' and 'Blades Run' he sets a high standard for Margitza. Danielsson and New Orleans drummer Vidacovich make a fascinating team and the balance of the quartet is beautifully poised, swinging but intriguingly reserved. Margitza himself is reluctant to dominate but the music has its own, slightly abstruse character.

***(*) **Heart Of Hearts** Palmetto PM 2058 *Margitza; Joey Calderazzo (p); Scott Colley (b); Ian Froman (d).* 11/99.

*** **Memento** Palmetto PM 2076 *Margitza; Mulgrew Miller (p); Scott Colley (b); Brian Blade (d).* 4/01.

Margitza presents his music very plainly, in a this-is-all-there-is manner which perhaps makes it hard for his records to stand out from countless other sax-and-rhythm dates. '14 Bar Blues' has a soprano solo which, for controlled rigour at a fast tempo, takes some beating. The middleweight feel he gives to his tone on tenor makes it easy to miss the subtlety of the playing on the title-track. Calderazzo is a much more voluble performer and Froman is at least as busily propulsive as his predecessors on Margitza dates. Nothing to win new admirers here, but it should please those who've been following this gracious musician.

Most of the way, *Memento* is well up to par – useful originals, accomplished playing, pretty much the accustomed Margitza verities. But it runs out of steam and the last couple of tracks sound like a quartet looking to fill up space.

*** **Bohemia** Nocturne Jazz 359 *Margitza; Adam Kolker (cl, bcl); Tomas Savy (bcl); Roger Rosenberg (bsx); Olivier Ker Ourio (hca); Baptiste Trotignon, Laurent de Wilde (p); Olivier Louvel (g, sitar, bouzouki, charango, etc); Tammo Heikens (sitar); Viviane Arnoux (acc); Vasile Nedea (cimbalom); Jean-Michel Pilc (whistling); Florin Nicolescu (vn); Michel Alibo, Riccardo del Fra (b); Jeff Boudreaux (d); Karim Ziad (d, perc); Xavier Desandre (perc); Amanda Homi, Marjorie Roets (v).* 04.

Margitza's violinist father was Hungarian and this richly nuanced set celebrates the gypsy tradition, with its Indian roots and world-diaspora destiny. It's not always entirely successful, in the way that most eclectic projects bulge at the seams, and Margitza's own playing seems one of the album's more anonymous aspects. However, he does play for the ensemble here.

Charlie Mariano (born 1923)

ALTO, SOPRANO AND TENOR SAXOPHONES, FLUTE, NAGASWARAM

He grew up in Boston, worked with Shorty Sherock and Stan Kenton, and then formed a group with his then wife Toshiko Akiyoshi. He has long had an interest in Indian music.

*** **Boston All Stars / New Sound From Boston** Original Jazz Classics OJCCD 1745 *Mariano; Joe Gordon, Herb Pomeroy (t); Sonny Truitt (tb); Jim Clark (ts); George Myers (bs); Roy Frazee, Richard Twardzik (p); Bernie Griggs, Jack Lawlor (b); Gene Glennon, Carl Goodwin, Jimmy Weiner (d); Ira Gitler (bells).* 12/51, 1/53.

*** **Boston Days** / **(*) **Charlie Mariano Plays** Fresh Sound FSRCD 207 / 115 *Mariano; Herb Pomeroy (t); Jaki Byard (p); John Williams (p on Plays only); Jack Carter (b); Peter Littman (d).* 11/53; 7/54.

*** **Plays Alto And Tenor** Fresh Sound FSRCD 396 *Mariano; John Williams (p); Mel Lewis (d); Max Bennett (b).* 7/55.

Critics were quick to place Mariano in the gaggle of post-Bird alto-players. Mariano was born only three years after Parker, but his first and greatest influence remains Johnny Hodges. His studies in Indian music, and on the wooden, oboe-like *nagaswaram*, have helped emphasize the exotic overtones he absorbed from Hodges and which are already evident in the early, bop-inspired sessions on OJC. The wrenching intensity of later years is not yet apparent, though Mariano invests 'Stella By Starlight' on *New Sound From Boston* with entirely convincing and personal feeling. Compare this performance with that on the Fresh Sound *It's Standard Time* (see below), made after a long break from standards repertoire. In the '50s, Mariano was still playing in a very linear way, without the three-dimensional solidity and textural variation that he developed later; he was also still more or less rooted in conventional bop harmony, an attachment that weakened as he came to understand Indian music. *New Sound From Boston* is excellent, if a little raw. *Boston Days* is good, too, though many will find it more useful for its insights into the under-recorded Pomeroy; he very nearly steals the show, and his solo on 'Sweet And Lovely' is definitive. Byard, who reappears on a later Mariano session, is in highly inventive form as well.

Like Bird, Mariano made an occasional foray on tenor. The 1955 sessions stand up very well indeed, but mainly thanks to largely forgotten Williams, who is a spare and vigorous accompanist and no mean soloist. Rudy Van Gelder supervised the session and the sound is excellent.

*** **A Jazz Portrait Of Charlie Mariano** Fresh Sound FSRCD 176 *Mariano; Bernie Glow, Jimmy Sedlar, Jimmy Nottingham, Marvin Stamm (t); Wayne Andre, Bob Brookmeyer, Joe Ciarvadone, Paul Faulise (tb); Bob Abernathy, Dick Berg, Dave Clevenger, Aubrey Facenda (frhn); Don Butterfield (tba); Phil Bodner (reeds); Roger Kellaway (p); Bob Phillips (p, cel, vib); Jim Hall (g); Art Davis, Richard Davis (b); Albert 'Tootie' Heath, Mel Lewis (d); Ed Shaughnessy (perc).* 7/63.

One doesn't usually think of Mariano as a big-band player, though he had worked with Pomeroy's outfit and, of course, he had the closest association with Akiyoshi. This was recorded after the couple had flitted to Japan. The saxophonist was back in America to teach at campus jazz clinics, and these sessions were put together over two days during a slack spell in the summer. 'To Taoho' shows the most obvious Oriental influence. A modal theme, it uses some unexpected intervals, and again Mariano is upstaged by Stamm on what was billed as his coming-out gig. Don Sebesky's writing for the larger group is limited to 'Portrait Of An Artist', which sits for Charlie the way Mingus's 'Portrait Of Jackie' sat for McLean. The other stuff is nicely balanced, though the three tracks with Jim Hall, strings, harp and celeste err on the side of mush. Leaving Mariano as the only woodwind against trumpets and an array of french horns was a risky strategy but it works, and the small-group material nicely modulates the session.

*** **It's Standard Time: Volume 1** / ***(*) **Volume 2** Fresh Sound FSR CD 97 / 98 *Mariano; Tete Montoliu (p); Horacio Fumero (b); Peer Wyboris (d).* 4/89.

Mariano has not been closely associated with standards jazz in recent years. Like Miles Davis, he believes in confronting the 'music of today' rather than endlessly reworking changes. However, on the basis of a performance at the Kenton Festival in Oldham, Lancashire, where Mariano had played 'Stella By Starlight', producer Jordi Pujol persuaded him to cut a standards album in Barcelona. Mariano is in perfect voice. On *Volume 1*, 'Stella' is wonderful, given a harmonically 'flatter' but more resonant reading than Lee Konitz tends to. He misfires on 'Billie's Bounce' and makes a bit of a nonsense of 'Poor Butterfly', but it's a highly appealing album. Unusually, the follow-up volume, drawn from the same two nights, is even better. The songs are no more demanding, though 'I Thought About You' and a second take of 'Billie's Bounce' include some stretching harmonic notions..

***(*) **Mariano & Friends** Intuition 2149 *Mariano; Kenny Wheeler (flhn); Jasper van't Hof, John Taylor (p); Mike Herting (ky); Dino Saluzzi (acc); Rabih Abou-Khalil (oud); Nicolas Fiszman, Jean-François Jenny-Clark (b); Jerry Granelli, Aldo Romano (d); Ramesh Shotham (perc).* 93.
To celebrate his 70th birthday, Charlie invited along as many pals as he could muster for a programme of musical explorations. Only two of the tunes bear his signature, and one of them is a variant on the traditional 'Deep River', but the saxophonist is the dominant solo voice.

With the exception of Aldo Romano's 'Il Piacere', everything is over the ten-minute mark, allowing for maximum interplay and some extended soloing. Mariano is magnificently poised on Kenny Wheeler's 'Everybody's Song', but it is the composer who steals the show with a delicately weighted and unusually sardonic performance on flugelhorn. Saluzzi is as open-hearted and eclectic as ever, and 'Seva La Murga' claims classic status.

***(*) **Savannah Samurai** Jazzline JL 1153 2 *Mariano; Vic Juris (g); Dieter Ilg (b); Jeff Hirshfield (d).* 98.
A fresh and uncomplicated session with a very bright band, co-fronted by Vic Juris's guitar. The simplicity of the opening 'Children Steps' doesn't quite prepare the way for the detailed exposition on saxophone and guitar, and it isn't until 'Dark Alley', the atmospheric third tune, that one starts to penetrate the emotional thickets. There is a reprise of the Juris tune at the end of the record, interestingly comparable to the Ornette Coleman–Pat Metheny *Song X*. Ilg, always an interesting writer, contributes the title-tune and the delightful 'Waltz For Dani', which tips its hat in the direction of Bill Evans. Charlie's high, plaintive tone is so pure one might almost be listening to an oboe or cor, perhaps the pay-off from his own dabbling with double-reeded horns. The final four tracks constitute a 'Climate Suite' – a 'Four Seasons' to you and me – and are collectively composed. Here again, Mariano combines an elemental straightforwardness of outline with maximum expression.

*** **Bangalore** Intuition INT 3246 2 *Mariano; V. K. Raman (f); Louis Banks (ky); Amit Heri (g); T. A. S. Mani (mridangam); Dr K. Raghavendra (veena); Jacob Williams (b); R. A. Rajagopal (ghatam, konakkol); B. N. Chandramouli (kanjira, konakkol); T. N. Shashikumar (tavil); G. Omkar (morsing, konakkol); S. Sudashan (dholak); R. A. Ramamani (v).* 98.
A fascinating multicultural montage, but not necessarily an album that Mariano fans will take on board wholeheartedly. The music comes accompanied by a booklet of sketches by Dorothée Mariano, and is thoroughly pictorial and impressionistic, with a heavy emphasis on instruments from the subcontinent. The other key dimension, apart from Charlie's alto, is the vocal style of R. A. Ramamani, a singer of considerable standing. She tends to predominate wherever she appears, and the fact that her vocal line is always more limber than any conventionally keyed horn gives her a signal advantage.

*** **Not Quite A Ballad** Intuition 3373 *Mariano; Bernhard Pichl (p); Rudi Engel (b); Bill Elgart (d); Würzburg Philharmonic.* 7/00.
This is the kind of high-profile, high-gloss gig Mariano has earned in spades, but it sounds more like a celebration than a genuinely creative project and the orchestra, however well marshalled, swamps some interesting ideas and arrangements.

***(*) **Tango Para Charlie** Enja 9128-2 *Mariano; Quique Sinesi (g).* 10/00.
Inquisitive as ever, Mariano risks exposure but turns it into near-triumph in this collaboration. Sinesi has tango rhythms under his fingers, but also superbly nimble classical fingerwork and even jazz to go with it: as an accompanist, he's both swarming all over everything and doing it with sensitivity. Mariano loves the setting, and plays some wonderful things, especially in the four-part 'Berliner Tanguismos' and his own 'The Lady'.

*** **When The Sun Comes Out** Skip SKP90542 *Mariano; Ulf Kleiner (p, ky); Bruno Müller (g); Christian von Kaphengst (b, syn); Flo Dauner (d); Roland Peil (perc); Jeff Cascaro (v).* 05.
Working with members of Till Brönner's band, Mariano turns in a set that combines pop-styled things like 'What's Going On?' and 'Cry Me A River' with jazz staples 'Naima' and the final, solo 'All The Things You Are'. There are also a couple of new things, 'Plonk' and 'Three Leaves', which tread relatively familiar but still creative ground. Production, by von Kaphengst, is strange and effective.

Also, in brief:

(*) **Reflections Warner 0927 40165. 3/74.
Recorded in Finland, this pitched Mariano in with some of the very fine young fusion-oriented players that country seemed to throw up in profusion.

*** **Jyothi** ECM 811548. 2/83.
A generation after Mayer's *Indo-Jazz Fusions* with Joe Harriott, Mariano and the Karnataka College Of Percussion attempt something similar. It's not wearing well as the years pass.

*** **Somewhere Out There** By 87035. 8/90, 8/92.
Nice duets with South African bass guitarist Carlo Mombelli.

*** **An American In Italy** Timeless 443. 98.
Charlie on the road and on ancestral turf. The themes are mostly from the group and mostly fairly impressionistic, but there's also a snippet from Mahler's Fifth.

(*) **Deep In A Dream Enja 9423. 11/01.
Approaching 80, Mariano showed no signs of slowing down. This is a polished and articulate quartet performance but possibly lacks a bit of fire.

Sherrie Maricle (born 1963)

DRUMS

A relatively orthodox hard-bopper with a pleasingly light touch.

*** **I Believe In You** Arbors 19231 *Maricle; Diva.* 11/98.

Sherrie had some earlier records, mostly co-led with saxophonist John Mastroianni. This lively big-band set sticks to familiar material, though 'The Claw' is on the unusual side. The highlights are a sweet read of 'I Feel Pretty' and a nicely judged Ella medley.

René Marie (born 1956)

VOICE

From Roanoke, Virginia, she sang in clubs as a teenager but didn't return to any kind of career until 1996.

***(*) **How Can I Keep From Singing?** MaxJazz MXJ 109 *Marie; Sam Newsome (ss); Mulgrew Miller (p); Marvin Sewell (g); Ugonna Okegwo (b); Gerald Cleaver (d); Jeffrey Haynes (perc).* 1/00.

♛ **** **Vertigo** MaxJazz MXJ 114 *Marie; Jeremy Pelt (t); Chris Potter (ts); Mulgrew Miller (p); John Hart (g); Robert Hurst (b); Jeff 'Tain' Watts (d); Jeffrey Haynes (perc).* 2/01.

***(*) **Live At Jazz Standard** MaxJazz MXJ 116 *Marie; John Toomey (p); Elias Bailey (b); T. Howard Curtis III (d).* 11–12/02.

*** **Serene Renegade** MaxJazz MX 120 *Marie; Jeremy Pelt (t); Takana Miyamoto (p); Herman Burney (b); Quintin Baxter (d); Roland Guerrero (perc).* 6/04.

**** **Experiment In Truth** René Marie. no number *Marie; Kevin Bales (p); Rodney Jordan (b); Quentin Baxter (d).* 11/07.

It might seem unlikely for a 40-something mother of two to suddenly reignite a dormant jazz-singing career in such astonishing style. Marie's smooth, clear, powerful voice seems to do everything she bids of it, with a luscious middle range, big low notes that can startle and a thrilling high reach too. She does the expected number of standards, but she also tries out unusual material – Nina Simone's 'Four Women', a striking moment on the debut disc – and she writes originals as well. *How Can I Keep From Singing?* has very little wrong with it; 'Afro Blue', 'A Sleepin' Blue' and 'The Very Thought Of You' are each shaped in an individual way, 'Four Women' is a virtuoso performance quite different to Simone's ritualized anger, and 'I Like You' and 'Hurry Sundown' are strong originals. Maybe she overdoes 'Tennessee Waltz', and there are a few moments of over-singing.

Vertigo is simply sensational, the most compelling singer's record outside of Kurt Elling in recent times. Bruce Barth's production is wonderfully sympathetic and gets the best out of a crack band. There can't be better versions of 'Surrey With The Fringe On Top', 'Them There Eyes' or 'I Only Have Eyes For You'. The title-track is a risky piece, delivered with rare assurance. Combining 'Dixie' with 'Strange Fruit' was chillingly effective. 'Blackbird' is a memorable coda to the rest. As an enlightened repertory record, this walks all over Cassandra Wilson's recent music.

How to follow a masterpiece? For her third MaxJazz release, she's gone for the live performance souvenir. She's not a singer to impress you with her range, and there's a degree of showing off, as there is on every live record, but for Marie it's more down to the bull's-eye way she hits a note, extends a phrase, or improvises a new song, as she does on 'Where Or When': this is the Betty Carter method made palatable to non-believers, a whole new melody imposed on the lyric, but not in such a way that you feel she's taken a liberty too far. 'I Loves You Porgy' is a brilliant new take on a song which Nina Simone once delivered with cold bathos. Maybe we could have done with one more of her originals – or a better one than the sentimental 'Shelter In Your Arms'. The one which might divide the house, though, is her melding of Ravel's 'Bolero' with Leonard Cohen's 'Suzanne'.

Serene Renegade feels like a disappointment, even if there is much to savour still. Marie's singing is as confident and adventurous as before, but some of the material is less than beguiling and 'Hard Day's Night' wasn't a good idea.

The self-released *Experiment In Truth* was recorded as-live in a college theatre in Charleston. It's grainy, very real and unvarnished. There's some Bonnie Raitt and Bob Seger material, which makes a refreshing change from Radiohead and Nick Drake. 'Rim Shot' is a warning to drummers in singers' groups. It's lovely, clever and essential for vocal-jazz fans.

Michael 'Dodo' Marmarosa (1925–2002)

PIANO

Born in Pittsburgh, he played bop with Charlie Parker in California, then returned home and, despite a brief resurgence, disappeared. Mental health problems blighted later years.

*** **On Dial: The Complete Sessions** Spotlite SPJ-128 *Marmarosa; Howard McGhee, Miles Davis (t); Charlie Parker (as); Teddy Edwards, Lucky Thompson (ts); Arvin Garrison (g); Harry Babasin (clo); Bob Kesterson (b); Roy Porter, Jackie Mills (d).* 46–12/47.

*** **Dodo's Bounce** Proper INTRO CD 2055 *Marmarosa; Lucky Thompson (ts); Barney Kessel (g); Harry Babasin (b, clo); Gene Englund, Ray Brown, Red Callender (b); Jackie Mills (d).* 1/46–12/47.

***(*) **Complete Studio Recordings** Lone Hill Jazz LHJ 10119 2CD *As above, except omit Thompson; add Thomas Mandrus, Sam Jones, Richard Evans (b); Joe Wallace, Marshall Thompson (d).* 1/46–5/62.

*** **A Live Dodo** Yesteryear 610 *Marmarosa; Howard McGhee, Chuck Peterson (t); Vic Dickenson (tb); Stan Hasselgard, Woody Herman (cl); Benny Carter, Sonny Criss (as); Charlie Barnet, Wardell Gray, Herbie Steward (ts); Irving Ashby, Al Hendrickson (g); Red Callender, Charlie Drayton, Clyde Lombardi (b); Frank Bode, Jackie Mills (d).* 47.

***(*) **Dodo Marmarosa 1945–1950** Classics 1195 *As above, except add Herbie Steward (cl, ts); Johnny White (vib); Lou Fromm (d).* 6/45–7/50.

A bebop enigma. Marmarosa played an important minor role in bop's hothouse days, recording with Parker in LA; but less than two years later he was back in his native Pittsburgh and heading for obscurity and silence. He had a foot in swing as well as the modern camp, and his precise articulation and sweeping lines make one think of Tatum as much as any of his immediate contemporaries: a pair of solos from 1946, 'Deep Purple' and 'Tea For Two', are strikingly akin to the older man's conception. But he had a gentle, even rhapsodic side, which colours the trio tracks on both of these discs, and while he flirts with an even more audacious conception – hinted at on the two 'Tone Paintings' solos from 1947 – one feels he never satisfactorily resolved the different strands of his playing. Much of his best playing is to be found on Parker's Dials (a solitary example, 'Bird Lore', is on the Spotlite CD), but the solo, trio and sextet (with McGhee) tracks on *On Dial* include much absorbing piano jazz. The Proper CD duplicates much of the Spotlite disc, but also includes tracks cut for the Atomic label prior to the Dials, plus eight quartet sides with Lucky Thompson. Neither disc solves the problem of the indifferent sound of the originals, and both feature an atrocious speed wobble on the two privately recorded 'Tone Paintings' solos.

Marmarosa returned to the studios to make only a single further LP under his own name, *Dodo's Back* for Argo. That 1961 date and seven further tracks made a year later are included, along with all his other trio sessions, on the Lone Hill two-disc set, which is as close to a definitive portrait as we're going to get. His imagination seems as vivid as ever, although there is something stilted and awkward in some of his phrasing, as if he were nervous about getting his ideas out. Either way, it's an intriguing listen.

Classics do their usual useful job on the main sweep of Dodo's recording career. The live material features Dodo with Charlie Barnet, Woody Herman and Benny Carter: 'C Jam Blues' and 'Perdido' are both roistering performances.

Also, in brief:

*** **Dodo Marmarosa, Pittsburgh 1958** Uptown UPCD 27.44. 3/56–62.
An amazing tape discovery by Danny Conn (*t*) who plays with Dodo on the 1962 TV performance. The rest comes from the Midway Lounge: shabby sound, but the piano comes through clearly and there's a 1995 interview with 'Mike' himself.

*** **Dodo Lives** Pearl 1058. 10/43–46.
A clever title, referencing the famous Charlie Parker graffito but also the fact that Dodo survived more than one premature obituary. Good early survey, respectable sound.

Chuck Marohnic

PIANO, SYNTHESIZER

Inspired by Red Garland and a sometime associate of Chet Baker, he's better known as an educator.

*** **Copenhagen Suite** Steeplechase SCCD 31408 *Marohnic; Bennie Wallace (ts); Steve Gilmore (b); Bill Goodwin (d).* 9/78.
*** **Permutations** Steeplechase SCCD 31155 *Marohnic (p solo).* 5/81.
He has made a lot of records, though not all are easy to find. The touch is reminiscent of Hal Galper's, particularly on a tune like Corea's 'Windows' on the solo album, and there are times on *Copenhagen Suite* when the delivery seems a little over-ripe. Basically, though, Marohnic is a clear-sighted and swinging pianist with an excellent ear for a melody. 'Maverick' and 'Julie's Waltz' open the earlier album on a high that isn't quite sustained. The playing career wasn't either, and it was to be a decade before he went into the studios again.

***(*) **Many Mansions** Challenge 73127 *Marohnic; David Friesen (b); Joe LaBarbera, Alan Jones (d).* 98.
Like Paul Bley, whom he also occasionally resembles, Marohnic dabbled in electronics for a time. There are moments here which suggest he might have taken the experiment further, but what strikes is not so much the confidence of technique as a deft touch for selecting material. Putting Hancock's 'Speak Like A Child' up against 'All The Things You Are', John Abercrombie's 'Ralph's Piano Waltz' alongside a rolling version of 'How Deep Is The Ocean?' and his own title-track beside 'Autumn Leaves' and Friesen's lovely 'Goal In Mind' suggests a jazz musician who is also a fan and a fan who understands what makes a great record. This isn't quite great, but it has an extra something nudging around it. Friesen is himself guilty of over-ripeness, but LaBarbera has a pungency that keeps the trio to the matter at hand. The occasional synth warble was forgivable, even this late in the day, if it was deployed as effectively and sensitively as here.

*** **Trios** Sanctuary 6429 73503821 *Marohnic; David Friesen, Dwight Killian, Dave Phillips (b); Joe LaBarbera, Dom Moio, Tony Moreno (d).* 04.
*** **Jazz!** Summit DCD 229 *Marohnic; Greg Hopkins (t); Gary Carney, Russell Scarborough (tb); Sam Pilafian (tba); Scott Zimmer (as); Bryon Ruth (ts); Steve Von Wald (bs); Ed Friedland (b); Dom Moio (d).* N.D.
On retiring from academia, Marohnic had a fresh flurry of recording. Friesen and LaBarbera look like the pedigree line-up of the three *Trios*, but the other two have their own characteristics and qualities. An interesting roster of tunes, too. The retread of the Birth Of The Cool nonet has some interesting moments, but most of them from co-leaders Hopkins and Pilafian, the latter an extraordinary master of his instrument. 'Boplicity' and 'Israel' are both *à la mode*.

Also, in brief:

(*) **White Men Can't Monk Summit 291. 02.
No Monk tunes, and a disappointing trio – piano, guitar, drums – blend.

*** **Seeds** Ravenswave 1001. 05.
A quartet date for a change, with Fred Forney's trumpet well to the fore.

Hank Marr (born 1927)

ORGAN

Neglected Hammond master.

*** **It's 'Bout Time** Double Time 102 *Marr; Gene Walker (ts); Kevin Turner (g); Jim Rupp (d).* 5/95.
*** **Groovin' It** Double Time 112 *Marr; Wilbert Longmire (g); Bill Stewart (d).* 5/96.
***(*) **Hank & Frank** Double Time 134 *Marr; Frank Foster (ts); Cal Collins (g); Jim Rupp (d).* 4/98.
When the wheel of fashion turned again and organ samples became a mainstay of the acid jazz vogue, Hank Marr must have been looking the other way. Unlike most of the Hammond specialists of his generation – Groove Holmes, Jack McDuff, even Larry Young – Hank was rarely cited as an influence by the young Turks and only occasionally sought out by the DJs.

A pity. He's a classic B3 man, funky and greasy, with a rich danceable throb running through the best of his work. The early stuff on Charly and King is long gone, but the revival of Hammond jazz did at least allow Marr to start recording under his own name again. *It's 'Bout Time* might have been made at any time in the mid-'60s. It's lifted out of the ordinary by a remarkably touching version of Mal Waldron's 'Soul Eyes', though for the most part Hank sticks to basic grooves, lapsing only with a pointless assassination of 'Amazing Grace'. It was, indeed, about time he made an impression. Unfortunately, the follow-up was slightly disappointing, though Bill Stewart's funky drumming is worth getting *Groovin' It* for, even if you aren't enamoured of Hank's two takes of 'Misty' (ballad and swing) or his strange version of 'Battle Hymn Of The Republic'.

The naval cap propped on the piano lid on the cover of *Hank & Frank* gives the game away. It's a tribute to Bill Basie and the recruitment of Frank Foster (in great shape) gives a ring of authenticity to a set-list that has only rather remote connections to the Count. Which is a good thing, because there's more thoughtful playing on this disc than on any of Hank's previous outings. 'Paris In April' is a cleverly conceived variation and the originals 'Rhythmesque' and 'Basie-cally Speaking' are deceptive in structure and range. Marr will never be cited as one of the masters of organ jazz, but he's been neglected too long.

Joe Marsala (1907–78)

CLARINET, VOICE

A Chicagoan, he already had ten years in clubs and circus bands before taking a mixed-race group into New York's Hickory House in 1937. He retired in 1948 and went into publishing, though he still played occasionally.

*** **Joe Marsala 1936–42** Classics 763 *Marsala; Pee Wee Erwin, Max Kaminsky, Marty Marsala (t); Bill Coleman (t, v); George Brunies (tb); Pete Brown, Ben Glassman (as); John Smith (ts); Dave Bowman, Joe Bushkin, Dick Cary, Frank Signorelli (p); Ray Biondi (vn); Adele Girard (hp); Eddie Condon, Carmen Mastren (g); Jack LeMaire (g, v); Jack Kelleher, Artie Shapiro, Haig Stephens, Gene Traxler (b); Danny Alvin, Stan King, Shelly Manne, Buddy Rich, Zutty Singleton (d); Dell St John (v).* 1/36–7/42.

***(*) **Joe Marsala 1944–46** Classics 902 *Marsala; Dizzy Gillespie, Bobby Hackett, Joe Thomas (t); Frank W. Orchard (tb); Gene DiNovi, Leonard Feather, Cliff Jackson, Charlie Queener, Gene Schroeder (p); Eddie Condon, Chuck Wayne (g); Adele Girard (hp); Bob Casey, Irving Lang, Clyde Lombardi, Sid Weiss (b); Buddy Christian, Rollo Laylan (d); Linda Keene (v).* 3/44–11/45.

Armed with matinee idol looks and a dark, winey tone, Marsala also claims an honourable place in jazz history for his efforts to break down the race divide. It was an endeavour that won the respect of Leonard Feather, who composed all the material on the April 1940 session. Though Marsala had the projection and the sense of structure to perform effectively in big bands, he functioned best in small groups, notably the band which maintained a residency at the Hickory House on 52nd Street. A couple of early tracks were made for Decca under the name The Six Blue Chips; Pee Wee Erwin was the main attraction. In 1937 Marsala married harpist Adele Girard, who had brought an attractive balance and sense of space to a front line of clarinet, trumpet and violin. In later years, and particularly on the sessions of May and November 1945, she was given more prominence, and on the late pair made for Musicraft ('East Of The Sun' and 'Slightly Dizzy') she is pushed well forward.

The second volume is distinguished by some fine playing from trumpeter Joe Thomas and a brief glimpse of Dizzy Gillespie in 1945, doing 'My Melancholy Baby' and 'Cherokee'. Another reason for Marsala's appearance in the history books is his prescience in recruiting young players like Buddy Rich and Shelly Manne, who made their debuts as jazz players under Marsala's leadership in March 1938 and April 1941 respectively. These associations aside, there is no mistaking the quality of the jazz Marsala played. The Chicagoan's band, featuring brother Marty on trumpet and Eddie Condon on guitar, swings like fury, as does the later All Timers set-up which opens the second volume, with Bobby Hackett sounding harder-toned than usual but unmistakably himself on 'Clarinet Marmalade' and 'Tiger Rag'. Linda Keene's vocals add nothing much to the November 1944 date, and for the most part Marsala steered clear of singers; Dell St John has a bit part on the earlier set and Joe himself takes a brief turn at the mic on 'Gotta Be This Or That'. Otherwise, straight, driving small-group jazz.

Branford Marsalis (born 1960)

TENOR AND SOPRANO SAXOPHONES

The eldest Marsalis brother started on alto saxophone and joined the Jazz Messengers in 1981. After a period in brother Wynton's group, he has been his own man in various jazz, pop, TV and film situations ever since, as well as teaching and A&R work for Columbia.

*** **Scenes In The City** Columbia 468458-2 *Marsalis; John Longo (t); Robin Eubanks (tb); Mulgrew Miller (p); Ray Drummond, Ron Carter, Charnett Moffett, Phil Bowler (b); Marvin 'Smitty' Smith, Jeff 'Tain' Watts (d).* 4–11/83.

***(*) **Royal Garden Blues** Columbia 468704-2 *Marsalis; Ellis Marsalis, Kenny Kirkland, Herbie Hancock, Larry Willis (p); Ron Carter, Charnett Moffett, Ira Coleman (b); Ralph Peterson, Marvin 'Smitty' Smith, Al Foster, Jeff 'Tain' Watts (d).* 3–7/86.

*** **Renaissance** Columbia 40711 *Marsalis; Kenny Kirkland (p); Charnett Moffett (b); Jeff 'Tain' Watts (d).* N.D.

***(*) **Random Abstract** Columbia 468707-2 *Marsalis; Kenny Kirkland (p); Delbert Felix (b); Lewis Nash (d).* 8/87.

Articulate, hip, funny, the eldest of the Marsalis brothers was almost as ubiquitous a figure as his trumpeter sibling in the '80s and '90s. His tenor playing is stonily powerful in the Rollins tradition, and he has stuck by the bigger horn on most of his solo records, with soprano a definite second. *Scenes In The City* was an entertaining debut, with a wry version of the Mingus title-tune (complete with dialogue) and the storming manifesto of 'No Backstage Pass' to show what he could do; but it's a bit of a jumble. *Royal Garden Blues* is a step down, the playing messy and subdivided among a bewildering variety of rhythm sections. *Renaissance* and *Random Abstract* emerge as accomplished but undecided sessions. On *Random Abstract* Marsalis seems to explore the mannerisms of a number of preceding tenor influences: Coltrane, Shorter, Coleman, even Ben Webster, whose celebration in a bathetic reading of 'I Thought About You' seems more parody than tribute. The chief problem with all these sessions is that Marsalis promises more than he delivers, both conceptually and in the heft and weight of his playing.

*** **Crazy People Music** Columbia 466870-2 *Marsalis; Kenny Kirkland (p); Robert Hurst (b); Jeff 'Tain' Watts (d).* 1–3/90.

*** **The Beautyful Ones Are Not Yet Born** Columbia 468896-2 *Marsalis; Wynton Marsalis (t); Robert Hurst (b); Jeff 'Tain' Watts (d).* 5/91.

Hurst and Watts are musicians of resolute power and high craft, and they provide Marsalis with the bedrock he needs to contextualize his playing. *Crazy People Music* is a solidly realized tenor-and-rhythm date, full of elegant playing, but the music on *The Beautyful Ones Are Not Yet Born* is better still. The recording sounds warmer and more specifically focused, and the long, stretched-out improvisations insist that Marsalis has his perfect, singular setting in the trio with Hurst and Watts (Wynton has one brief cameo). 'Citizen Tain' has some of the wit of Sonny Rollins working against Philly Joe Jones on *Newk's Time*. 'Gilligan's Isle' and the steeply driven title-tune are aristocratic improvisations in which the leader finds a path away from merely discursive blowing. His soprano sounds pretty good, too.

***** I Heard You Twice The First Time** Columbia 472169-2 *Marsalis; Wynton Marsalis, Earl Gardner (t); Delfeayo Marsalis, David Sager (tb); Wessell Anderson (as); Kenny Kirkland (p); B. B. King, John Lee Hooker (g, v); Russell Malone, Joe Louis Walker (g); Reginald Veal, Robert Hurst (b); Jeff 'Tain' Watts, Herlin Riley, Bernard Purdie (d); Thomas Hollis, Roscoe Carroll, Carl Gordon, Charles Dutton, Linda Hopkins (v).* N.D.

*****(*) Bloomington** Columbia 473771-2 *Marsalis; Robert Hurst (b); Jeff 'Tain' Watts (d).* 9/91.

Branford's blues album is somewhat lighter than Wynton's three-volume dissertation, but there's still a tendency to ramble. The crackling 'Rib Tip Johnson', with superb guitar by Russell Malone, would have been better at five minutes rather than nine, and B. B. King's feature also runs into flab. 'Sidney In Da Haus' is an impeccably arranged small-group piece, 'Mabel' hires John Lee Hooker for one of his show-stealing cameos, and the rest is good Branford, swinging hard, often connecting. *Bloomington*, though, is his least-adorned, maybe his best record. A snapshot of a live date from Indiana with his regular partners, the music makes a virtue of its open-ended situation; away from studio microphones, one can hear the terrific heat and tumbling spontaneity that this group can put out in a live situation. There is a treatment of 'Everything Happens To Me' that wipes out the song itself, all stark corners and cold stares; a bumping 'Friday The Thirteenth'; a vast 'Xavier's Lair'. Dead spots, too, and Delfeayo Marsalis's sound is as questionable as usual, but a fine record.

*****(*) The Dark Keys** Columbia CK 67876 *Marsalis; Kenny Garrett (as); Joe Lovano (ts); Reginald Veal (b); Jeff 'Tain' Watts (d).* 96.

Where Wynton's records become more precise, more finished, Branford's got looser, even wilder – or so it seems on the surface. Marsalis never quite surrenders himself to the music, even when, as in the tornado title-track, he gets as close as he ever has to Coltrane-ish outpourings. As free-flowing as this date is, the man's sense of control is ironclad. On gentler terrain ('A Thousand Autumns', 'Blutain') he plays with a kind of impassive stoicism. When challenged by Lovano or Garrett (one track apiece), he digs in and plants his feet. As usual, a record to admire, a tough one to warm to, but prolonged acquaintance has increased our admiration.

*****(*) Requiem** Columbia 069655-2 *Marsalis; Kenny Kirkland (p); Eric Revis (b); Jeff 'Tain' Watts (d).* 8–11/98.

Kirkland passed away while the group was planning a third session to complete the album, and the record was left 'unfinished'. Once again, this is an imperfect statement from a perfectionist musician. But its merits are powerful indeed. The sting of Kirkland's death is made more unhappy by the excellence of his playing here, from the forcefulness of 'Doctone' to the bittersweetness of 'A Thousand Autumns'; and in 'Lykief' he and Marsalis seem to be running virtuoso rings around each other. But there remains the sense that these are brilliant men playing for themselves, and these overlong tracks could use editing.

***** Contemporary Jazz** Columbia CK 63850 *Marsalis; Joey Calderazzo (p); Eric Revis (b); Jeff 'Tain' Watts (d).* 12/99.

His farewell to Columbia is striking, more for its pointlessness than anything else. The music is replete with the usual muscle – Watts shows off (but what a show-off!), Calderazzo fills up space and most of the tracks are too long. 'Cheek To Cheek' has a sense of humour, sort of. Took four days in the studio. At Criss Cross, they'd have nailed it in one.

*****(*) The Steep Anthology** Columbia 512913-2 *As various albums above.* 4/83–8/98.

This best-of draws on nine albums and adds one previously unreleased live track (Monk's 'Evidence') from the Village Vanguard in 1989 – which is good enough to make one hanker to hear the rest of that set. We've grumbled and generally given Branford a bit of a hard time in this entry, but when boiled down to the ten great tracks in this collection, the man's mastery of the saxophone and his love of just playing jazz do shine through. Away from conceptual agendas, he sounds in a great lineage of tenor-players – Hawkins, Rollins, Coltrane, why not? – and able to add something of his own to that distinguished roll-call.

***** A Jazz Celebration** Marsalis Music MARCD 3302 *Marsalis; Wynton Marsalis (t); Delfeayo Marsalis, Lucien Barbarin (tb); Ellis Marsalis, Harry Connick Jr (p); Roland Guerin (b); Jason Marsalis (d).* 4/01.

Not all Marsalises are created equal. As players Delfeayo and Jason might come from different stock to Wynton and Branford, neither of whom have to try too hard here. It's the trumpet and tenor interplay which counts, and it's good enough to make one wish that the old quintet of 20 years earlier could still be around and striking the kind of sparks they do on the glittering 'Cain And Abel'. Otherwise, this family show of strength, in celebration of their pop's retirement from education, is good-natured and democratically entertaining. Harry Connick sits in and has a couple of funny lines. It's fine.

*****(*) Romare Beardon Revealed** Marsalis Music 11661-3306-2 *Marsalis; Wynton Marsalis (t); Delfeayo Marsalis (tb); Ellis Marsalis, Joey Calderazzo, Harry Connick Jr (p); Doug Wamble (g); Eric Revis, Reginald Veal (b); Jason Marsalis, Jeff 'Tain' Watts (d).* 7/03.

A bit of a strange one, in dedication/homage to the painter. The music includes pieces by Lovie Austin, James P. Johnson, Ellington and Morton, which makes it sound more like a Wynton than a Branford project. There's also 'J Mood', revived for the first time since the '80s. It's a vivid record, more likeable than many a Marsalis project, and maybe it'll have more durability too.

***** Eternal** Marsalis Music 1161-3309-2 *Marsalis; Joey Calderazzo (p); Eric Revis (b); Jeff 'Tain' Watts (d).* N.D.

A handsomely tailored ballad album, and Marsalis even gives us 'Dinner For One Please, James', an ancient tune once covered by Coleman Hawkins. The title-track and 'Gloomy Sunday' feel overlong and not so much effortful as too filled in. The quartet have never sounded more accomplished, and the music, as so often, is tough to really warm to.

*****(*) Braggtown** Marsalis Music MARCD 1100 *Marsalis; Joey Calderazzo (p); Eric Revis (b); Jeff 'Tain' Watts (d).* 3/06.

This comes straight out of the traps with the pugnaciously funky 'Jack Baker', then notches back after a good workout to deliver the bittersweet balladry of Calderazzo's 'Hope'. And so it goes from there: Watts stoking, and bringing in the crazy 'Blakzilla', Revis keeping it watertight, Calderazzo sounding more convincing on the slower cuts, Marsalis bossy but carrying it off with witty style and even self-parody. It's the best thing for ages.

Also, in brief:

***** Trio Jeepy** Columbia 465134-2 2CD. 1/88.

A rambling jam session with the amazingly durable Milt Hinton (*b*) on some tracks: illuminated by some brilliant moments.

****(*) Footseps Of Our Fathers** Marsalis Music MARCD 3301. 12/01.
Hubris, surely, for anyone to attempt covers of 'The Freedom Suite' and 'A Love Supreme', topped and tailed with Ornette's 'Giggin'' and John Lewis's 'Concorde' – they all come out as mere repertory.

Ellis Marsalis (born 1934)

PIANO

Played and taught for decades in his native New Orleans with no recognition beyond his playing circles until he sired the most famous jazz dynasty of the day.

***** The Classic Ellis Marsalis** Boplicity CDBOP 016 *Marsalis; Nat Perrilliat (ts); Marshall Smith (b); James Black (d). 1–3/63.*
One can hear where Wynton got his even-handed delineation of melody from and where Branford's aristocratic elegance of line is rooted. The dynastic founder isn't beyond tossing in the occasional surprise, but mostly he favours careful interpretations of standards, sparsely harmonized and delicately spelt out, with a few simple but cleverly hooked originals to lend a little extra personality. This is a rarity, a quartet dating from the early '60s in which the pianist leads a group featuring the Coltrane follower Perrilliat, and the jittery, post-Elvin Jones drums of Black, whose unsettling beats keep the group teetering on the brink of a chaos that the others carefully navigate.

*****(*) A Night At Snug Harbor, New Orleans** Evidence ECD 22129-2 *Marsalis; Nicholas Payton (t); Tony Dagradi, Rick Margitza, Donald Harrison (ts); Bill Huntington (b); Art Blakey, David Lee Jr (d). 4/89.*
This is his best record: a wonderfully disciplined jam session that has amazingly few *longueurs* (even at over 70 minutes). Payton's only appearance is with Blakey sitting in on one track, and the trumpeter (then only 15!) does nothing special. It's the keen interplay of the three tenormen with a splendid rhythm section that makes the music happen. Dagradi is all muscle and intensity, Harrison (present on only three tracks) is the epitome of refinement, and Margitza finds himself somewhere between the two. The blend works beautifully, and Marsalis himself seems to quietly call the various changes of dynamic via his own playing. Harrison's ballad feature on 'I Can't Get Started' is gorgeous; Ellis has a notably graceful 'The Very Thought Of You' to himself; and the expected blowout on the closing 'A Night In Tunisia' actually has power in reserve all through.

***** Duke In Blue / *** Ruminations In New York** Columbia CK 63631 / ESP 4000 *Marsalis (p solo). 3/99; 5/03.*
A sequence of Ellington interpretations, with a blues coda in the form of the title-track. Marsalis is at his most thoughtful and wide-ranging: stride, boogie and even Latin-styled piano forms are on show at various points. Appearing in Duke's centenary year, this was a worthy homage, but it doesn't stand out from many others. The New York disc is very tightly, almost intrusively recorded, which actually helps rescue it from eavesdropped musing. A pleasant record, but with no sense of occasion.

Jason Marsalis (born 1977)

DRUMS

The youngest Marsalis on record stays close to home.

***** The Year Of The Drummer** Basin Street BSR 0301-2 *Marsalis; Antonio Gambrell (t); Derek Douget (ss, as); Jonathan Lefcoski (p); Jason Stewart (b). 98.*
***** Music In Motion** Basin Street BSR 0302-1 *As above, except omit Gambrell, Stewart; add John Ellis (ts); Peter Harris (b). 12/99.*
Marsalis sets up his New Orleans necessities with the overdubbed drum prelude 'In The Tradition'. The city's second-line rhythm dominates both discs one way or the other, with sidebars on march, montuno and maracatu. They're drummers' discs, and the other players are often locked into whatever rhythmical essay their leader wants to deliver. 'Death March Of Our Time' is meant to use the funeral march groove of old marching bands, 'modern harmonies and Elvin Jones-influenced swing', but it sounds like an ordinary slow blues to us. Still, Marsalis is out to enjoy his music, and the records have a sense of fun. Only here and there, as on 'Discipline Strikes Again' from *Music In Motion*, does the family earnestness overtake matters. If there's a problem, it's that the other players aren't individual enough.

Wynton Marsalis (born 1961)

TRUMPET

Studied at Juilliard, but was already playing concertos in his teens, and funk on the side. Joined Art Blakey in 1980, but began recording as a leader in 1982. Since then he has followed a meteoric course of recording, teaching, touring, composing, acting as Artistic Director of Jazz At Lincoln Center (since 1992), speaking out, accepting awards, attracting controversy and playing the trumpet.

*****(*) Wynton Marsalis** Columbia CK 37574 *Marsalis; Branford Marsalis (ts, ss); Herbie Hancock, Kenny Kirkland (p); Ron Carter, Charles Fambrough, Clarence Seay (b); Jeff 'Tain' Watts, Tony Williams (d). 81.*
What a weight of expectation and responsibility fell on Wynton Marsalis's shoulders. At 20, not quite overnight, he became the nominate leader and mouthpiece of a new traditionalism in jazz. In Stanley Crouch he had his *éminence noire*, an able polemicist and spokesman with a voice as ringingly clear as Marsalis's trumpet.

A front-line role in the Jazz Messengers obviously doesn't constitute obscurity, but there was a dramatic turn from gifted apprentice to star-in-waiting. In 1981, he parted company from Art Blakey, with the boss's blessing, went on the road with a quartet, and immediately laid claim to the then discarded mantle of Miles Davis, who later spurned the young pretender at a bizarre showdown in Canada.

Marsalis shows total class in the company of Hancock, Carter and Williams. It's clear, though, that he is also building his own cohort of like-minded players. The opening 'Father Time', which features elder brother Branford and the lyrical Kirkland, is an astonishing major-label debut, a beautifully structured piece which uncovers a slew of improvisational ideas in a short span. Marsalis himself never sounds as if he's up on a soapbox, as happened from time to time later on. He's always got something to say and he does so with a simplicity that is as refreshing as rain.

Perhaps inevitably, perhaps rightly, much of the critical attention was directed towards the tracks with the senior players. Carter's 'RJ' and Williams's melancholic 'Sister Cheryl' bracket a furious stop-action Marsalis composition called 'Hesitation', which is actually a neo-bop variation on 'I Got Rhythm' and was presumably got up for the Messengers. A near perfectly weighted programme closes with 'Twilight', one of the loveliest things he has ever done.

*** **Think Of One** Columbia CK 38641 *Marsalis; Branford Marsalis (ts, ss); Kenny Kirkland (p); Phil Bowler (b); Jeff 'Tain' Watts (d).* 83.

*** **Hothouse Flowers** Columbia CK 39530 *Marsalis; Branford Marsalis (ts, ss); Kent Jordan (af); Kenny Kirkland (p); Ron Carter (b); Jeff 'Tain' Watts (d).* 5/84.

The younger players must indeed have felt like hothouse flowers, brought on in a rich mulch of label enthusiasm and under a glare of media attention. Marsalis's tone is hard and unflawed, producing patterns of sound like petals made of some hard but malleable metal. On 'Later', one of the better tracks on the 1983 album, he manages to find an idiom that contrives to evoke connections from Bubber Miley all the way to Butch Morris.

A year on, he sounds detached, even remote; the colours are intense, the ideas as rich and exotic as one would wish, but there is no real emotional engagement with the music, just a series of brilliantly executed ideas. 'Stardust' is a *tour de force* and, like 'When You Wish Upon A Star', seems confected out of next to nothing, just the melody and a gently oscillating chord-pattern. Branford sounds aristocratic and remote. Watts is the key element, bright and crisp, often echoing Kirkland's chordal patterns on his toms and cymbals.

**** **Black Codes (From The Underground)** Columbia CK 40009 *Marsalis; Branford Marsalis (ss, ts); Kenny Kirkland (p); Ron Carter, Charnett Moffett (b); Jeff 'Tain' Watts (d).* 1/85.

Within a year, two of Marsalis's very best showings on record, neither of which he has ever bettered. Watts is again absolutely central to the sound, particularly given the decision to dispense with a second horn. *Black Codes* is a highly committed record, not just in its referencing of 19th-century slave law, but also in the sheer commitment of Marsalis's playing. The title-piece is his strongest single performance since 'Father Time', sorrowful and full of unaffected wisdom. 'Phryzzinian Man' has him playing stately modes, almost classical in conception. 'Chambers Of Tain' is a Kirkland composition, a caustically intense feature for the drummer.

CORE COLLECTION

**** **J Mood**

Columbia CK 40308 *Marsalis; Marcus Roberts (p); Robert Leslie Hurst III (b); Jeff 'Tain' Watts (d).* 12/85.

A key recording. This is the first time he sounds completely relaxed and in possession of his own language, and though it was a record that intensified the debate about neo-traditionalism against experiment and contemporaneity, the actual music gives no sense of that. 'Much Later' seems to reference Miles Davis in some obscure way. 'Skain's Domain' and the beautiful 'Presence That Lament Brings' touch the opposite boundaries of the trumpeter's range, suggesting that his great quality is not after all virtuosic flash and fire but a deep-rooted expressiveness which maintains its integrity all the way from fiery individualism to elegiac regret.

***(*) **Marsalis Standard Time: Volume 1** Columbia 468713 *Marsalis; Marcus Roberts (p); Robert Leslie Hurst III (b); Jeff 'Tain' Watts (d).* 5–9/86.

*** **Standard Time: Volume 2 – Intimacy Calling** Columbia 468273 *Marsalis; Wessell Anderson (as); Todd Williams (ts); Marcus Roberts (p); Robert Leslie Hurst III, Reginald Veal (b); Herlin Riley, Jeff 'Tain' Watts (d).* 9/87–8/90.

***(*) **Standard Time: Volume 3 – The Resolution Of Romance** Columbia CK 46143 *Marsalis; Ellis Marsalis (p); Reginald Veal (b); Herlin Riley (d).* 90.

The first of these albums was wonderfully judged, a programme of pieces that distanced him from the modernists without ever consigning him to the ranks of the Old Believers. *Marsalis Standard Time* retains its burnish and class. As ever, there is a faint suspicion that the trumpeter predetermines his solos, trading in spontaneity and fire for control, but nevertheless the ideas are always vivid. Two versions of 'Cherokee', the first with mute and one of his most uncomplicatedly inventive essays, the second more orderly and discursive, but left unresolved. Roberts has an unaccompanied feature on 'Memories Of You'.

Marsalis has always shown tremendous loyalty and respect to his sidemen, qualities that significantly dent charges of arrogance and remoteness. He also sits out 'East Of The Sun' on *Intimacy Calling*, the less effective of the two later *Standard Times*. The extra horns bring nothing of any great substance, and Roberts seems to have difficulty making his presence felt. The quartet with Marsalis Sr, Veal and Riley offers a quieter sound from that of the groups with Roberts and Watts, and this is the one of the three which most consistently surprises now. Marsalis himself is in reflective mood throughout, relying on soft, almost *sotto voce* harmony effects and a wonderfully lachrymose wah-wah on 'The Seductress'.

*** **The Majesty Of The Blues** Columbia CK 45091 *Marsalis; Teddy Riley (t); Freddie Lonzo (tb); Michael White (cl); Wessell Anderson (as); Todd Williams (ts, ss); Marcus Roberts (p); Reginald Veal (b); Herlin Riley (d); Rev. Jeremiah Wright (v).* 10/88.

It is inaccurate to call *Majesty* a revivalist album. As before, Wynton manages to combine a classical sound with a thoroughly modern diction, but this concept-piece, a celebration of the music and culture of New Orleans, is hog-tied by worthy ambitions. Dr Michael White, who is perhaps more convincing as a scholar than as a player, appears on 'New Orleans Function', a suite of authentic-sounding ideas which consigns Marsalis to second place behind Teddy Riley. White is a curious performer, consistently sharp in tone and not too agile, but somehow always able to make a significant contribution. Roberts's use of bebop harmonies on the title-track, also known as 'The Puheeman Strut', and 'Hickory Dickory Dock' helps draw attention to Marsalis's restorative concern for the continuity of jazz music.

The long suite is essentially a funeral procession for 'The Death Of Jazz' and is dominated by a 17-minute sermon, 'Premature Autopsies', written by Stanley Crouch and delivered by the Rev. Wright. The sonorous text – a good deal more convincing than Crouch's usual one-note spiel – draws attention away from the instrumental backing, but this deserves attention, too, an excellent example of the way Marsalis's music retains its connections with impassioned speech. Crouch's tribute to the nobility of jazz, and in particular the example of Duke Ellington, is surprisingly moving, if rather closer to William Bradford Huie than to Martin Luther King.

***(*) **Thick In The South** Columbia CK 47977 *Marsalis; Joe Henderson (ts); Marcus Roberts (p); Robert Leslie Hurst III (b); Elvin Jones, Jeff 'Tain' Watts (d).* N.D.

*** **Uptown Ruler** Columbia CK 47976 *Marsalis; Todd Williams (ts); Marcus Roberts (p); Reginald Veal (b); Herlin Riley (d).* N.D.

***(*) **Levee Low Moan** Columbia CK 47975 *Marsalis; Wessell Anderson (as); Todd Williams (ts); Marcus Roberts (p); Reginald Veal (b); Herlin Riley (d).* N.D.

Simultaneously released under the more or less meaningless rubric 'Soul Gestures In Southern Blue': *Thick In The South* stands up best, though mostly for Joe Henderson's wonderfully wise and unruffled performances. Marsalis himself sounds like a man casting about for things to say; that he manages to find and utter them can't be questioned, but there is an unattractive air of contrivance. Jones is the other senior guest, but he's over-emphatic and rather dull in comparison to Watts's muscular groove. Roberts seems ill at ease this time around, perhaps increasingly hampered by sideman status.

Uptown Ruler is one of the least attractive-sounding Marsalis albums in the catalogue. The accompaniments are recessed and almost cloudy, perhaps to throw into high contrast the leader's strongly etched blues ideas. 'Down Home With Homey' seemed an interesting attempt to combine an old-fashioned idiom with the rhythmic and colouristic values of the M-Base generation. The third of the group is interesting largely for pointing the way forward to Marsalis's new mid-size band and a new, more obviously arranged sound. The saxophones are beautifully voiced and Roberts regains something of his accustomed vigour. 'Jig's Jig' is extraordinary.

***(*) **Blue Interlude** Columbia CK 48729 *Marsalis; Wycliffe Gordon (tb); Wessell Anderson (as); Todd Williams (ts, ss, cl); Marcus Roberts (p); Reginald Veal (b); Herlin Riley (d).* 92.

The new septet was a breath of fresh air, a big, spacious sound, with plenty of incident, varied textures and a remarkable even-handedness which delivered huge dividends live.

Increasingly, Marsalis was being seen as the heir apparent to Duke Ellington, a composer/performer with the totalizing gift of absolute organization and a parallel ability to give his colleagues enough freedom to express themselves. Todd Williams's 'Jubilee Suite' is a good case in point, or not a *good* case in point since it emerges as a flabby and shapeless sequence of unrelated ideas. The trombonist's 'And The Band Played On' is infinitely more interesting, a tune that other bandleaders must surely have looked at with envy. Marsalis is playing astutely and with infinite assurance. His long monologue on 'Sugar Cane And Sweetie Pie' sets up the title-piece's opposition of motifs, moods and harmonic atmospheres, out of which develops one of the trumpeter's most flowing improvisations, a graceful, swirling thing.

**** **Citi Movement (Griot New York)** Columbia C2K 53324 2CD *As above, except omit Roberts; add Eric Reed (p).* N.D.

As the '90s advanced, it was clear that Marsalis required dramatic and programmatic triggers to give the music definition. *Citi Movement* was written for the brilliant choreographer Garth Fagan, whose approach to the dance also balances traditional and contemporary values.

By this point, the septet is playing like a single entity. The first section, 'Cityscape', has an energy and drive reminiscent of Charles Mingus's Jazz Workshop projects, and surely Stanley Crouch's invocation of Mingus is no coincidence. It's a deeply stratified and textured piece, with an enormous inner propulsion. A further dimension of the score is Marsalis's new interest in the African components of Afro-American culture. 'Transatlantic Echoes' is searching and thoughtful and it resolutely refuses to lean on bland musicological borrowings. Instead, Marsalis has created his own holistic Africanism, one that is entirely conditioned by his personal circumstances and ideas, rather than being adopted like fancy dress. The final movement, 'Some Present Moments Of The Future', sketches out in ever more lifelike outline his vision of a viable jazz tradition.

***(*) **Joe Cool's Blues** Columbia CK 66880 *Marsalis; Chuck Findley (t); Wycliffe Gordon, Delfeayo Marsalis (tb); Wessell Anderson (as); Branford Marsalis (ts); Victor Goines (ts, cl); Tom Peterson (bs); Ellis Marsalis, Eric Reed (p); Reginald Veal, Benjamin Wolfe (b); Martin Butler, Herlin Riley (d); Germaine Bazzle (v).* 4–8/94.

Marsalis has said that the only jazz heard on television when he was a boy was in Charlie Brown cartoon themes, written by Vince Guaraldi, a friend of Ellis Marsalis. Veal and Butler partner Ellis in the trio for four of the 13 numbers, with a fifth, 'Little Birdie', arranged for a larger group with vocalist. For the rest, this was a joyously nostalgic curtain-call for the septet. If Schulz seems an unlikely source for the blues, consider how finely his world balances hope and pain, disappointment, frustration, sheer delight.

'On Peanuts Playground' is a wonderful piece, delightful and brooding by turns. With perverse inevitability, Marsalis's own themes sound more like the real thing than Guaraldi's familiar signatures. 'Little Birdie' should probably have ended proceedings, with just a return of 'Joe Cool's Blues' to round things out, but the weakest of the originals, 'Why, Charlie Brown', comes in at that point to blunt the impact.

***(*) **Blood On The Fields** Columbia C3K 57694 3CD *Marsalis; Russell Gunn, Roger Ingram, Marcus Printup (t); Wayne Goodman, Ron Westray (tb); Wycliffe Gordon (tb, tba); Wessell Anderson (as); Victor Goines (ts, ss, cl, bcl); Robert Stewart (ts); Walter Blanding (ss); James Carter (bs, bcl, cl); Michael Ward (vn); Eric Reed (p); Reginald Veal (b); Herlin Riley (d, perc); Miles Griffith, Jon Hendricks, Cassandra Wilson (v).* 94.

Written almost half a century after Ellington's *Black, Brown And Beige*, this is a huge achievement, inevitably patchy and in places overcooked, but filled with superb jazz writing. Indeed, one can imagine a magnificent instrumental or orchestral suite derived from the music in *Blood On The Fields*. As a meditation on Southern slavery, its human and cultural impact, it is most wholly convincing when it delivers its points plainly.

Some of the texts, though sung well by Wilson, Griffith and the veteran Hendricks, are over-earnest, but the emotion and the depth of thought behind them cannot be questioned.

It starts on a slave ship on the notorious 'middle passage', and puts together two characters, Jesse and Leona, divided by birth but united by the shared circumstance of the 'peculiar institution' of slavery. The music digs deep back into the traditions, and is marked by dancing syncopations, deep blues and African songs, powerful chants and testimonies. The dramatic thread is simple enough to sustain conviction and not to overpower the more purely musical elements of the work..

Marsalis's soloing is central to the drama, but he has wisely chosen to treat this as an ensemble piece, spreading the emphasis over a number of players, allowing them to underline the vocal line with sometimes literal, sometimes ironic motifs. Anyone who saw either the Lincoln Center premiere on All Fools' Day 1994 or subsequent European performances will understand its sheer impact. As a recorded experience, it is too long and difficult to absorb comfortably.

***(*) **Standard Time, Volume 4 – Marsalis Plays Monk** Columbia CK 67503 *Marsalis; Wycliffe Gordon (tb); Wessell Anderson (as); Walter Blanding, Victor Goines (ts); Eric Reed (p); Reginald Veal, Ben Wolfe (b); Herlin Riley (d).* 9/93–10/94.

Fascinating that Wynton's stated intention for this near-inevitable but long-deferred encounter should be to recast Monk's music in the form of the ensemble jazz of Louis Armstrong's jazz orchestras of 1927 and 1928. A double homage, or an act of quiet subversion? Marsalis's own characterization sums up the unexpected sound of the fourth *Standard Time* project: '… [T]extural changes. Thick ensembles, then a duet, or just a few people playing. Breaks. Surprises. Long solos. Very short ones. Strange tags on the end of tunes.'

Marsalis uses himself sparingly as a soloist, placing the emphasis very much on ensemble values, and in so doing fails to stamp either individuality or authority on music that will always have the last laugh on any revisionist. The jaggy urgency of 'Evidence' and the almost skittish playfulness of 'We See' which follows point to the extremes the album skirts and hint at some of its oddity of mood, though this oddity is of a different sort from Monk's.

Perhaps predictably, Marsalis has chosen to include amid the 14 tracks some less well-known items: 'Worry Later', 'Brake's Sake' and 'Let's Cool One' may take some moments to provenance. The standard of playing is as high and as disciplined as ever. The melting unisons of 'Monk's Mood' are glorious, and Marsalis and Anderson weave some absolute magic on 'Hackensack'. One to admire, rather than like.

*** **Standard Time, Volume 5: The Midnight Blues** Columbia CK 68921 *Marsalis; Eric Reed (p); Reginald Veal (b); Lewis Nash (d); stg.* 9/98.

Interestingly, this time out, Stanley Crouch's liner-note steers sharply away from rhetorical underpinning of Marsalis's traditionalism. Instead, it's a miniature film treatment about a woman called Ardella Jefferson, who divides her time between reading Derek Walcott's Nobel Lecture, 'The Antilles: Fragments Of Epic Memory', and musing on the sound of trumpet and strings.

Compare these dozen immaculately executed tracks with, say, Chet Baker's final concerts and it immediately becomes clear that Ardella's likening of the sound to 'a brass cherry' on top of orchestral cream is all too accurate. Even with busted chops and no great appetite for the struggle, Chet sounded lived in, wearily passionate, precariously alive. Marsalis plays with total authority, but the effect is still hard and oddly virginal. 'Glad To Be Unhappy' touches neither end of the spectrum convincingly, and yet as an exercise in controlled articulation it is genuinely awe-inspiring. Only Frank Sinatra was ever able to pull off a whole album of such uniform melancholy. Marsalis can't quite avoid referencing Miles's classic 'It Never Entered My Mind'; the comparison isn't flattering.

The muted solo on 'Baby, Won't You Please Come Home' is thin and weakly recorded, the only time that Steve Epstein and Todd Whitelock's open and unscreened 'live' recording at the Masonic Grande Lodge in New York City sounded underpowered. The emotional charge picks up almost at the end with a superb reading of 'My Man's Gone Now', four and a half minutes that are almost worth all the rest put together, but then Marsalis throws away the moment with the long and indulgent title-track, a mini-opera without conflict and without a convincing protagonist.

**** **Standard Time: Volume 6 – Mr Jelly Lord** Columbia CK 69872 *Marsalis; Lucien Barbarin (tb); Wycliffe Gordon (tb, tba, t); Wessell Anderson (as); Victor Goines (ss, ts, cl); Michael White (cl); Harry Connick Jr, Eric Lewis, Danilo Perez, Eric Reed (p); Donald Vappie (bj, g); Reginald Veal (b); Herlin Riley (d).* 1/99 (12/93).

Sometimes even Wynton must wish Stanley Crouch would keep his mouth shut. Likening these modern – but unmodernized – versions of Jelly Roll Morton tunes to actor/director Kenneth Branagh's Shakespearean films isn't necessarily the most helpful imprimatur. As it turns out, Wynton's performance needs no Mortonesque hyperbole. There is no attempt to lend these astonishing compositions any false grandeur; they have quite enough as it is.

Wynton's playing has rarely sounded so relaxed and so raw. Even his cover-picture, looking tired, slumped astride a packing crate and resting an elbow on his instrument, suggests a measure of artisanly relaxation, like a man just coming off shift rather than a man waiting backstage at Carnegie Hall. 'The Pearls' and 'Dead Man Blues' see him reach levels of expression that will astonish even admirers.

Perez and Connick have cameo parts only, but the basic line-up is by now a familiar one. We have never been persuaded by the clarinet-playing of Dr Michael White, which sounds a quarter-note sharp, but the two trombone-players are majestically idiomatic and the saxophonists never sound as if they are on day-release from Bebop Academy. Our only faint quibble would be the drumming of Herlin Riley, which occasionally seems anachronistic.

A must for blindfold tests of the future is track 15. On 6 December 1993, Wynton and pianist Eric Reed went to the Edison National Historic Site at West Orange, New Jersey, and recorded 'Tom Cat Blues' direct to a wax cylinder. The result is still unmistakably Marsalis, but the old technology helps provide a ghostly coda to a remarkable record.

**** **Live At The Village Vanguard** Columbia CK 69876/ACK 61408/14 7CD (US)/8CD (Europe) *Marsalis; Wycliffe Gordon (tb); Wessell Anderson (as); Victor Goines, Todd Williams (ts); Marcus Roberts, Eric Reed (p); Reginald Veal, Ben Wolfe (b); Herlin Riley (d).* 3/90–12/94.

Priced as a bargain deal and presented as a parade of great sets at jazz's most celebrated venue, here's Wynton and his men across a four-year span, with some eight hours of music. The discs are programmed to represent a week's work, with each having a different character, of sorts. Besides new versions of some choice pieces from his own canon, there are standards, blues, plenty of Monk, 40 minutes of 'Citi Movement', and 55 minutes of 'In The Sweet Embrace Of Life'. Wynton chaffs with the audience, welcomes celebrities – Sweets Edison, Lionel Hampton – and generally sets out to make sure that everyone has a good time. It's a fun set to play through: the music always seems lively and on its toes, the band precise but flying on the flair of the leader and his appetite for work. Besides the leader's playing, perhaps the greatest pleasure comes in the efforts of Veal, Wolfe and Riley, an engine-room of superb polish and palpable swing.

There are some inevitable historical parallels – with Rollins at the Vanguard, or, more specifically, with the comprehensiveness of the Miles Davis *Plugged Nickel* set. Yet this is a more calculated scripture than those on-the-hoof documents, and it suits the moment of the Marsalis doctrine. What one hears is elegance and poise; there is little in the way of risk, even less in the way of danger. But that is Wynton's way, and for the duration of this it sounds terrific.

*** **The Magic Hour** Blue Note 91717 *Marsalis; Eric Lewis (p); Carlos Henriquez (b); Ali Muhammad Jackson (d); Bobby McFerrin, Dianne Reeves (v).* 8/03.

**** **Live At The House Of Tribes** Blue Note 77132 *Marsalis; Wessell Anderson (as); Eric Lewis (p); Kengo Nakamura (b); Joe Farnsworth (d); Orlando Q. Rodriguez, Robert Rucker (perc).* 8/05.

Initially, the new contract with Blue Note was a disappointment. On the first record Marsalis sounded as if he'd gone back several years in developmental terms, or perhaps he's pitching his thing to what he thinks is a less sophisticated audience. Either way, it's a mistake and *The Magic Hour* doesn't even sit with the middle order of his Columbia albums. The title-track almost sounds like an audition performance: here's everything I can do, packed into 13 minutes. The opener is much better and 'Free To Be' and 'Big Fat Hen' are clever, accomplished tracks which mix subtlety and boisterous humour. 'Stardust' is the trumpeter's signature theme, played here with hints of melancholy and a stoical defiance.

House Of Tribes is a near-perfect live record, packed with atmosphere and marked by some powerful, wise playing from Wynton and a strong new band. The audience is much in evidence, but almost as participants rather than as a distraction, and there's a spontaneity to the whole thing, as when Robert Rucker gets up to bash a tambourine in the second-line finale.

*** **From The Plantation To The Penitentiary** Blue Note 66369 *Marsalis; Walter Blanding (ss, ts); Dan Nimmer (p); Carlos Henriquez (b); Ali Jackson (d); Jennifer Sanon (v).* 6/06.

This is an angry record, full of shaming rebukes about the direction of post-9/11 America, the failure of the liberal consensus, the disaster of Hurricane Katrina, which devastated Marsalis's native city, and the absence of any real stand by the musical community on any of these issues. The only point at which all this is made specific is in the closing 'Where Y'all At?', a spoken-word coda that calls on the liberals and radicals of the '60s, now in power, to walk the walk. It's perfectly placed and timed. The whole album has built to that point, from the majestic sweep of the long title-track which opens the album, through 'Find Me', 'Do (Y)our Thing' and 'Supercapitalism', which sounds like it might be agitprop but is actually just good strong jazz. So there is nothing abrupt or unexpected about Wynton's outburst. He sounds mad as hell, which makes the contained and disciplined playing to that point all the more impressive.

This isn't a vintage group like those of the mid-'80s, but it has a coherence of purpose that is increasingly impressive. Sanon's contribution has promise, too, though she's no Dianne Reeves.

Also, in brief:

*** **Popular Songs: The Best Of Wynton Marsalis** Columbia 502298-2. 85–99.

Wynton's farewell to Columbia is scarcely ideal. There is the defining solo from 'Black Codes', the million-dollar balladry of 'Where Or When', the signature Marsalis step of 'Down Home With Homey' ... as a collection of tracks, it's fine.

***(*) **Live At Blues Alley** Columbia CK 40675 2CD. 12/86.

Miles Davis had just left Columbia for Warners and in these live cuts from Washington, DC, Marsalis proved that black-tie gigs, classical concertos and ingratiating media and label attention hadn't dampened his fire.

***(*) **Crescent City Christmas Card** Columbia CK 45287. 89.

Any disposition to cynicism at 'Wynton's Christmas Album' is dispelled by even the most sceptical hearing. Authentic New Orleans jazz combined with sheer fun.

*** **In This House, On This Morning** Columbia C2K 53220 2CD. 5/92.

An Ellingtonian Sacred Concert, that plunges back into church music and the homely liturgy of the Afro-American communion to give an expressive impulse to the highly sophisticated sound of the septet. Overlong.

*** **Unforgivable Blackness: The Rise And Fall Of Jack Johnson** Blue Note 64194. 9/96–9/03.

Like Miles's similarly inspired masterpiece, this was conceived as soundtrack music, to Ken Burns's doumentary. Familiar personnel, familiar invidious comparisons.

***(*) **The Marciac Suite** Columbia CK 69877. 2/99.

A love letter to the Marciac Festival, where he has taught and performed for a number of years. Lovely playing from all hands, the leader at his sunniest, and 'Sunflowers' one of his catchiest pieces.

*** **Big Train** Sony 69860. 12/98.

Ellingtonian in scope and sweep, but this evocation of the great American railroads, made with the Lincoln Center Jazz Orchestra lacks impact and any real sense of journey.

*** **Sweet Release & Ghost Story** Sony 61690. 8/99.

Two ballet suites with the LCJO. Impressive writing, but again no big show-stopping number and some unexpected *longueurs* in the second piece.

*** **All Rise** Sony Classical 89817. 9/01.

A millennium piece for the NY Phil, it acquired a new resonance after 9/11. Constructed in 12 movements, like a massive 12-bar blues, *All Rise* is crippled by its own ambition and by Wynton's seeming desire to pack in everything he knew about music. The coda is a brilliant second-line conception, expressing delight in resurrection or just in continued existence.

Warne Marsh (1927–87)

TENOR SAXOPHONE

His death onstage at Donte's, playing 'Out Of Nowhere', was oddly fitting. Born in LA, he was, along with Lee Konitz, Lennie Tristano's most prominent disciple, though the association with the altoist was of shorter standing than is often thought. His almost papery tone is instantly recognizable.

*** **Jazz Of Two Cities** Fresh Sound FSRCD 196 2CD *Marsh; Art Pepper (as); Ted Brown (ts); Ronnie Ball (p); Ben Tucker (b); Ben Morton (d).* 56, 57.

*** **Music For Prancing** VSOP 8 *Marsh; Ronnie Ball (p); Red Mitchell (b); Stan Levey (d).* 9/57.

*** **Live At Dana Point, 1957** VSOP 112 *Marsh; Joe Albany (p); Bob Whitlock (b); Red Martinson (d).* 10/57.

By far the most loyal and literal of the Tristano disciples, Warne Marsh sedulously avoided the 'jazz life', cleaving to an improvisatory philosophy that was almost chilling in its purity. Anthony Braxton called him the 'greatest vertical improviser' in the music, and a typical Marsh solo was discursive and rhythmically subtle, full of coded tonalities and oblique resolutions. He cultivated a glacial tone (somewhat derived from Lester Young) that splintered awkwardly in the higher register, very different to the Hodges/Bird/Rollins/Coltrane paradigms.

The early quartets are witty and smooth-toned, though Marsh sounds much closer to Stan Getz than he was to in later years. The Fresh Sound dates are bright and impeccably delivered, but it's the consistently overlooked Brown who wins the day with his 'Free Wheeling'. On the later date, the warmth is leavened by a rhythm section led by the remarkable Mitchell, whose unusual tunings and almost offhand ability to turn out terse countermelodies are a key element of a fine record. The association with

Mitchell would prove to be one of the most successful in later years as well.

The Dana Point recordings (tapes held by Marsh's widow for many years) were made just after the rehearsals for *The Right Combination*, which isn't listed any more, and it provides a respectable impression of what that album sounded like. The tone is still dryish, but with more energy and heat than usually supposed, and Albany turns in some crisp solos.

***(*) **Release Record – Send Tape** Wave CD 6 *Marsh; Ronnie Ball (p); Peter Ind (b); Dick Scott (d). 12/59–8/60.*
*** **More Jazz From The East Village** Wave CD 9 *As above, except omit Scott; add Eddie De Haas (b); Bob Minnicucci (d). 60.*
Recorded largely at Peter Ind's home studio and consisting almost entirely of improvised solos played without the original melody, *Release Record – Send Tape* was considered commercial suicide on first release in 1967. What shines through here is a capacious musical intelligence which turns each of these brief performances – only the improvised 'Marshlight' is longer than five minutes – into something much more substantial. The other record is less compelling but fills in more of the picture of Marsh's activities at this time. He seems unfailingly inventive and thoughtful, but it's unnerving to hear him weaving those lines and stacked-up chords in front of such abecedarian accompaniments.

*** **Ne Plus Ultra** hatOLOGY 603 *Marsh; Gary Foster (as); Dave Parlato (b); John Tirabasso (d). 9 & 10/69.*
Recorded on two separate occasions at Herrick Chapel Lounge, Occidental College, LA, with just 'You Stepped Out Of A Dream' from the earlier date. Apart from Foster, who makes a convincing stand-in for Lee Konitz, the group isn't at all well-known, but Parlato and Tirabasso seem to know what they're about and when the music goes free on the long 'Touch And Go' they're right there. There's a tiny taste of Bach's 'Two-Part Invention No. 13' at the end as if to say, 'Dry and classical? Us?', but for the most part the set is devoted to Tristano themes, 'Lennie's Pennies' and '317 E. 22nd', with a nice reading of Konitz's 'Subconscious-Lee' to round it out. Marsh plays with warmth and fire.

***(*) **Warne Marsh/Lee Konitz: Volume 1 / *** ... Volume 2 / *** ... Volume 3** Storyville STCD 4094-6 *Marsh; Lee Konitz (as); Ole Kock Hansen (p); Niels-Henning Ørsted Pedersen (b); Svend-Erik Nørregaard (d). 12/75.*
*** **Live At The Montmartre Club: Volumes. 1–3** Storyville STCD 8201 / 8202 / 8303 *As above, except add Alex Riel (d). 12/75.*
Marsh and Konitz interlock gracefully on the live sessions from Fasching in Stockholm and the parallel sets from the Montmartre in Copenhagen. Where Konitz changed down the years, Marsh remained a dogged strict-constructionist, perhaps the last major exponent of Tristano's 'Cool School'. By the time of this much-heralded tour, Lee had moved somewhat to the left in musical terms and was playing a personalized bebop, as is evident on 'Au Privave' and 'Chi Chi' (*Montmartre: Vol. 3*). Marsh isn't left behind on the Parker tunes but they aren't quite his meat, and he attempts to spin the short, segmented themes out into longer, much more discursive and angular forms; by no means unattractive, but slightly alien to the concept.

*** **Unissued 1975 Studio Recordings** Storyville 8259 *Marsh; Dave Cliff (g); Niels-Henning Ørsted Pedersen (b); Alan Levitt (d). 12/75.*
***(*) **Unissued Copenhagen Studio Recordings** Storyville 8278 *As above, except omit Cliff. 12/75.*
Marsh rarely played standards as straightforwardly as this, and these discs are a revelation for anyone who has tried to trace Marsh's course on record. The earlier disc, with Cliff providing harmonic accompaniment, is the less interesting, but there is no denying its attractiveness, and on 'God Bless The Child' the saxophonist touches areas of emotion rarely associated with him. The second album, recorded during the same sessions, comprises a dozen familiar tunes, from Parker's 'Confirmation' (already a contrafact) to 'When You're Smiling' and 'Every Time We Say Goodbye'. Supported by NHØP and the inventive Alan Levitt, he turns in a series of performances that confirm his brilliance as a melodic improviser. This is the kind of music that was to influence later avant-gardists like Anthony Braxton, who instinctively responded to Marsh's flow of ideas.

*** **All Music** Nessa 7 *Marsh; Lou Levy (p); Fred Atwood (b); Jake Hanna (d). 76.*
Levy's 'Lunarcy' and 'On Purpose' show how good Marsh could be when he left the tune intact rather than simply working off vestigial chords as he does elsewhere on this. His own 'Background Music' is as obscure in origin as the *Enigma Variations*, though elsewhere he reworks the progression of relatively familiar standards.

*** **Berlin 1980** Gambit 69233 *Marsh; Sal Mosca (p); Eddie Gomez (b); Kenny Clarke (d). 80.*
Recorded live at the Berlin Philharmonic auditorium, this is a slightly unusual but highly effective date from Marsh, with crisp playing from Mosca and some delightful features from the sometimes tiresome Gomez. Clarke gives the metre some pep, but it's a rattly acoustic and the sound distorts here and there.

***(*) **In Copenhagen** Storyville 1018514 *Marsh; Kenny Drew (p); Bo Stief (b); Aage Tanggaard (d). 4/80.*
Storyville are very much the keepers of the flame now. This elegant date is a reissue of *I Got A Good One For You*, briefly noted in our last edition. It finds Marsh delivering 11 tersely beautiful tunes – including bop classics and standards – but only really stretching out on 'Sophisticated Lady' and 'Star Eyes'. The title-track is the only original. Drew does his usual elegant job and the rhythm players are attentive and alert.

***(*) **Star Highs** Criss Cross 1002 *Marsh; Hank Jones (p); George Mraz (b); Mel Lewis (d). 8/82.*
*** **A Ballad Album** Criss Cross 1007 *Marsh; Lou Levy (p); Jesper Lundgaard (b); James Martin (d). 4/83.*
*** **Newly Warne** Storyville STCD 4162 *Marsh; Susan Chen (p); George Mraz (b); Akira Tana (d). 3/85.*
*** **Back Home** Criss Cross 1023 *Marsh; Jimmy Halperin (ts); Barry Harris (p); David Williams (b); Albert 'Tootie' Heath (d). 3/86.*
The Criss Crosses are a strong sequence, with *Star Highs* definitely the one to plump for, Listen to the straightened-out 'Moose The Mooche', on which Marsh does his patented elongation and simplification of the melody and accompaniment. So entire is it that theme and solos almost sound through-composed. Barry Harris and Albert 'Tootie' Heath are highly responsive on *Back Home*, with the pianist playing in a boppish blues idiom similar to that of Hawes 30 years before. Jimmy Halperin is a superfluous presence on *Back Home*, taking a second tenor part on 'Two, Not One', but adding nothing of substance to Warne's edgy solo.

*** **Two Days In The Life Of ...** Storyville STCD 4165 *Marsh; Ron Eschete (g); Jim Hughart (b); Sherman Ferguson (d). 87.*
Just before Christmas 1987, Marsh collapsed and died at Donte's; he was playing 'Out Of Nowhere'. *Two Days* was recorded late in the day and with no warning that the end was already in view.

Marsh plays superbly to a very routine accompaniment, and only flashes of invention from the drummer relieve the one-dimensional nature of the group. Marsh, as ever, needs to be listened to patiently and carefully.

Also, in brief:

*****(*) An Unsung Cat: The Life And Music Of Warne Marsh** Storyville 8314. 44–85.
Released in parallel with an excellent book about Warne and offers a splendid soundtrack to the narrative. The real bonus to a comprehensive and well thought-out anthology lies in early material like Herman's 'Apple Honey', played with the Teenagers, and a very rare rehearsal tape of Warne playing along to 'How High The Moon' from a Jamey Aebersold disc.

***** Live In Las Vegas 1962** Naked City 7. 62.
He doesn't seem a very Las Vegas kind of guy, but Marsh worked the circuit with a mendicant's doggedness of purpose and this is a good quartet date with local guys.

*****(*) Marshlands** Storyville STCD 1018366. 75–87.
An ideal introduction to Marsh albeit drawn from one label and one fruitful period.

***** Sweet Basil 1980** Fresh Sound FSRCD 187. 9/80.
A happy duo with Red Mitchell (*b*). This was temporarily unavailable when we went to press but should return to circulation shortly.

John Marshall

TRUMPET

Formed Bopera House group with pianist Tardo Hammer.

***** Bopera House** VSOP #72 *Marshall; Ralph Lalama (ts); Tardo Hammer (p); John Weber (b); Tom Melito (d).* 6/88.
***** Keep On Keepin' On** Mons 10652 *Marshall; Jesse Davis (as); Tardo Hammer (p); John Goldsby (b); Leroy Williams (d).* 96.
Hard bop of a curiously unreconstructed sort, recorded under the tutelage of Rudy van Gelder, who virtually wrote the book. On the first record 'Sippin' At Bells' could almost be from a lost Blue Note of the late '50s. The second disc is slightly more appealing, but no more responsive to current trends. If that appeals, this is very much the album for you, crisply recorded and nicely packaged; if you want a little more contemporary challenge in your music, Bopera House aren't your guys. The only hint of controversy seems to have come when the Met objected to the band name and called their lawyers …

Hector Martignon

PIANO

Effective post-bop player who smoothly integrates Brazilian and some fusion elements.

***** Portrait In Black And White** Candid CCD 79727 *Martignon; Donny McCaslin (ss, ts); Romero Lubambo (g); Jairo Moreno (b); Satoshi Takeishi (d); Manolo Badrena, Ray Barretto (perc); Gabriela Anders (v).* 7–11/94.
***** The Foreign Affair** Candid CCD 79746 *Martignon; Randy Brecker (t); Luis Bonilla (tb); Donny McCaslin (ss, ts); Don Byron (cl); Rubén Blades (v); Jairo Moreno (b); Satoshi Takeishi (d).* 4-6/97.
*****(*) Refugee** Zoho 200705 *Martignon; Kenny Barron (p); Mark Whitfield, Edgardo Miranda, Justin Quinn (g); John Benitez, Richard Bona, Ken Freeman, Matthew Garrison, Eddie Gomez (b); Willard Dyson, Horacio 'El Negro' Hernández, Dafnis Prieto, Jeff 'Tain' Watts (d); Samuel Torres (perc).* 07.
The frustrating thing about Martignon's debut is that one senses there's a very good trio album there, now somewhat clotted with 'guest' – we'd say gatecrasher – spots. His writing is intriguing, even if something like 'Hell's Kitchen Sarabande' suggest something of his desire to blend noisy clatter with cleverness. He doesn't pastiche the Jobim title-piece but gives it an intriguing spin. Again on the second record, there's a long dateline, suggesting the care that Martignon and producer Alan Bates have put into these discs. It's another fine disc – great title-track, other strong originals, 'My One And Only Love', some Bach – that makes you feel a one-day trio taping on a decent piano would have yielded more. Moreno and Takeishi are a quality firm.

Refugee picked up a Grammy nomination for best Latin jazz record, which is no more than its due. It's the most confidently integrated record yet, though it's a pity to see the trio not involved. 'Nomad' might have been a better title, in that he hops from one grouping to another. The encounter with main inspiration Kenny Barron (playing electric the way only he can) is terrific, but almost every track suggests that more of each individual group could have been successfully sustained.

Andy Martin

TROMBONE

West Coast slide-player in the Frank Rosolino mould.

***** Andy Martin Quartet With Dave Pell** Woofy 113 *Martin; Dave Pell (ts); Larry Koonse (g); Trey Henry (b); Ray Brinker (d).* 01.
***** It's Fine … It's Andy!** Fresh Sound FSRCD 5037 *Martin; Jan Lundgren (p); Tom Warrington (b); Paul Kreibich (d).* 8/02.
*****(*) How About You?** Fresh Sound FSRCD 5044 *Martin; Jan Lundgren (p); Chuck Berghofer (b); Joe LaBarbera (d).* 1/06.
Martin's much admired by musicians but not yet widely known by fans. He's a clever, deceptively easy-going player, whose knowledge of the music is underlined on the Fresh Sound, a project dedicated to the memory of Frank Rosolino, where all the Broadway tunes are put in their original show context, a little bit of gentle musicology that does the set no harm at all. To be fair, it's Alan Morgan's liner-booklet that really does the job on that, but Andy knows his history too. Sonny Rollins's 'Doxy' is in unexpected company on the earlier Fresh Sound, which establishes a very happy partnership with Lundgren, but Andy's chops make light of it. The Woofy set is of the almost-horizontal school of laid-back jazz, delightful but slightly underpowered. 'Line For Lewis' (dedicated to Vic) is derived from 'Limehouse Blues', cleverly done.

Claire Martin (born 1967)

VOICE

Relaxed, technically sound and able to invest a lyric with genuine drama, the most exciting female jazz singer to emerge in the '90s.

*** **The Waiting Game** Linn AKD 018 *Martin; Jim Mullen (g); Jonathan Gee (p); Arnie Somogyi (b); Clark Tracey (d).* 12/91.

***(*) **Devil May Care** Linn AKD 021 *As above, except add Rick Taylor (tb, perc); Nigel Hitchcock (as); Iain Ballamy (ts, ss).* 2/93.

***(*) **Old Boyfriends** Linn AKD 028 *As for The Waiting Game, except omit Gee; add Steve Melling (p).* 5/94.

Martin was an inspired signing for Linn. Her expressiveness matures considerably between *The Waiting Game* and *Devil May Care*. Martin never over-dramatizes a lyric but delivers it with commendable conviction. She brings a playful poise to Bob Dorough's 'Devil May Care', and gives Noël Coward's 'If Love Were All' just the right mixture of sentiment and stiff upper lip. The other significant factor about the second album was Martin's songwriting skill. She has absorbed enough from the masters to handle the idiom with some confidence, and 'On Thin Ice' is a superb creation. Puzzlingly, and with the exception of the boppish 'Chased Out', co-written with Arnie Somogyi, the songs on *Old Boyfriends* are all covers. A later reference to writer's block may explain the hiatus. They are, though, covers which are picked with taste and imagination. Harold Arlen's 'When The Sun Comes Out' is a relatively conventional warm-up, but it's followed by an emotionally eclectic range of material, including Rupert Holmes's tough 'Partners In Crime', Artie Shaw's 'Moon Ray' and Jonathan Blair's oddly affecting 'I've Got News', a moving account of the end of an affair. The Tom Waits-composed title-song was written for Coppola's *One From The Heart*, and Martin delivers it straight from Breast Central. Not quite a concept album, but one that has a satisfyingly melancholy coherence, capped by Jule Styne and the late, great Carolyn Leigh's 'Gentleman Friend'. Melling does a fine job of replacing Gee and paves the way for Gareth Williams later on.

**** **Make This City Ours** Linn AKD 066 *Martin; Gerard Presencer (t, flhn); Antonio Hart (as); Gareth Williams (p, v); Peter Washington (b); Gregory Hutchinson (d).* 10/96.

Martin approached her 30th birthday with a solid reputation, but not yet with a statement on record that matched up to her live presence. If one album deserves to establish Martin as a singer with real star potential, then it's this one. Even the title sounds like a confident declaration of intent. Recorded in New York, with Washington, Hart and Hutchinson guesting, it has a more cosmopolitan feel than any of its predecessors. Presencer's trumpet-playing conveys innocence and weary maturity, and Hart always sounds good around singers. A new Martin composition, 'Empty Bed', bodes well. There are still occasional lapses into formula: 'Another Night' doesn't sound entirely assured, and an arrangement of Bruno Martino's 'Estate' with words by Joel Siegel doesn't quite come off.

***(*) **Perfect Alibi** Linn AKD 122 *Martin; Duncan McKay (t); Nichol Thomson (tb); Mornington Lockett (ts, cl); Charlotte Glasson (bs, f); Jo Richards (f); Jason Rebello (p); Robin Aspland (ky); Paul Stacey (ky, g); Andy Wallace (org); Anthony Kerr (vib); Arnie Somogyi (b); Andrew Newmark, Mathew Skeaping, Jeremy Stacey (d); Luis Jardim (perc); John Martyn (v).* 11/99, 1–2/00.

A range of material from Hendrix and Todd Rundgren to Laura Nyro and Julia Fordham, and an astonishing duet with John Martyn on his 'Man In The Station', make this Claire's most inventively adventurous album to date. It also takes her a further step away from conventional repertoire, but so thoroughly is her style invested with jazz that the feel is consistent, improvisational and un-trendy. Phoebe Snow's 'Inspired Insanity' is the closest it gets to pure pop, balanced by Al Kooper's 'More Than You'll Ever Know' and Hendrix's 'Up From The Skies'. Nice arrangements (largely by Paul Stacey and Charlotte Glasson) and good pacing throughout.

***(*) **Too Darn Hot** Linn AKD 198 *Martin; Nigel Hitchcock (ts); Geoff Keezer, Gareth Williams (p); Richard Cottle (ky, org); Phil Robson (b); Geoff Gascoyne, Laurence Cottle (b); Clark Tracey (d).* 01.

She's in great form, singing with passion and ambition. Richard Rodney Bennett's arrangement of 'Raining In My Heart' is a gem and the opener, 'Something's Coming' from *West Side Story*, gives the set something of the drama of a stage show. Claire still likes to dabble in pop repertoire and there's a Joni Mitchell song here again, but for the most part this is a jazz gig, delivered with sass and sophistication. Other highlights include 'The Gentleman Is A Dope' and of course the title-track. Able support from the band.

***(*) **Secret Love** Linn AKD 246 *Martin; Nigel Hitchcock, Bobby Wellins (ts); Gareth Williams (p, ky); Richard Rodney Bennett (p); Jim Mullen (g); Melvyn Duffy (pedal steel g); Julian Jackson (hca); Laurence Cottle (b); Chris Dagley, Clark Tracey (d); Ian Shaw (v).* 4 & 5/02.

She just continues to get better, though for the moment she seems to be casting about for material. The Bacharach–Costello 'God Give Me Strength' somehow doesn't sit right for Martin's delivery, though almost everything else on the set comes good for her, notably the title-piece and 'The Meaning Of The Blues'. The guest spots are nicely judged and it's wonderful to hear Wellins in such good form.

*** **When Lights Are Low** Linn AKD 260 CD/SACD *Martin; Richard Rodney Bennett (p, v).* 05.

Teamed up with the effortlessly urbane Bennett, Martin sounds in good company and in top form. Vocals are to an extent shared, but for the most part this is a wryly intimate song/piano session. There is some nicely unusual material, including Carl Sigman's 'My Mood Is You' and Hugh Martin's 'I Was Warned About You', while the recent emphasis on contemporary songwriting is reflected in Elvis Costello's lorn and lost 'Baby Plays Around'.

**** **He Never Mentioned Love** Linn AKD 295 *Martin; Gareth Williams (b); Laurence Cottle (b); Clark Tracey (d).* 12/06.

It all comes together here, in this strong and moving tribute to Shirley Horn. No pop songs, no pointless guest appearances, just a powerful standards set by a vividly empathetic band. Williams is all grace and sureness while Tracey's sophistication is unmatched in British jazz. By the time she gets to 'The Sun Died', you'll be ready to lay down your life for more in this vein.

Also, in brief:

*** **Every Now And Then: The Very Best Of Claire Martin** Linn AKD 177. 91–00.

A decade's worth of recording, and a pretty useful introduction to Martin's work.

*** **The Linn Box – Claire Martin** Linn AKD 123 3CD. 91, 93, 95.

Includes *The Waiting Game, Devil May Care, Offbeat*. So, pretty good.

*** **Offbeat: Live At Ronnie Scott's Club** Linn AKD 049. 8/95.

A rather pedestrian live date, not even lifted by Martin Taylor's guest spot.

*** **The Linn Box 2 – Claire Martin** Linn AKD 265 3CD. 96–00.

Brings together *Make This City Ours, Take My Heart, Perfect Alibi*. Nice way to catch up.

***** Take My Heart** Linn AKD 093. 00.
A cameo by Oasis man Noel Gallagher and songs by Nick Drake and Elvis Costello, but still emphatically a jazz singer's album, with more than a hint of Chris Connor's cool.

Mel Martin (born 1942)

REEDS, FLUTE

Californian founder of Bebop & Beyond, he has broad experience in rock and in the studios.

***** Just Friends** Jazzed Media *Martin; Benny Carter (as); Roger Kellaway (p); Jeff Chambers (b); Harold Jones (d). 94.*
Martin has a scatter of records behind him, and this seems to be out-takes from a 1994 tribute record to Carter, released on Enja. They're mostly quite long cuts, and they find the octogenarian still in phenomenally good form. It works best when Martin doesn't trade with him but picks up his flute on 'People Time', though there are nice things on 'Secret Love' and a couple of other tracks. A nice souvenir rather than a great record.

Peter Martin

PIANO

A prodigy from New Orleans, he was playing and composing in early childhood.

*****(*) Something Unexpected** Max Jazz MXJ 202 *Martin; Nicholas Payton (t, flhn); Brice Winston (ts); Reginald Veal (b); Adonis Rose (d). 11/00.*
***** In The P.M.** Max Jazz MXJ 211 *Martin; Reuben Rogers (b); Gregory Hutchinson (d); Erin Bode (v). 3/05.*
Martin's first recordings are an interesting mixture of adventure and playing safe. 'Modern Cacophony' and 'The Answer' on *In The P.M.* don't sit wonderfully well with the other compositions (Stevie Wonder, Jesse Davis, standards) or with Bode's three light vocals. It's all pleasing, though. There's a similar mix on the earlier record, which was recorded live at the Jazz Bistro in St Louis, but the club ambience gives the set a more abrasive quality (even if Payton isn't exactly carborundum) and the themes don't seem quite so sententiously delivered.

Stu Martin (1938–80)

DRUMS, SYNTHESIZER

The American worked in big bands before forming The Trio with John Surman and Barre Phillips. Continued with Phillips in Ambush after its demise in 1971. His life was cut short by heart disease.

***** Live At Woodstock Town Hall** BGO CD 290 *Martin; John Surman (ss, bcl). 75.*
***** Sunrise** EPM Musique 15219 *Martin; Gérard Marais (g, syn); Claude Barthélemy (b). 11/79.*
The Woodstock date is reassigned from Surman's entry, a tempestuous duo set woven on the loosest narrative thread about Henry Lovett ('Man Without A Country') and marked by Martin's crude but exciting clubbing of the kit and Surman's sinuous lines. It led the saxophonist towards his synth-backed solo recordings of later years, but it's a fascinating glimpse of a powerful drummer in not quite the right context for him. There are similar crudities on the French set, recorded the year before Martin's death in exile. It's a dated sound, technically a period piece, but no denying the power of the playing from all three.

Pat Martino (born 1944)

GUITAR

Born in Philadelphia, he began as a teenager with Jack McDuff, Groove Holmes and others. He suffered an aneurysm in 1980, and had to relearn his playing technique, largely by listening to his old records. It was 1984 before he began working again.

****(*) El Hombre** Original Jazz Classics OJCCD 195 *Martino; Danny Turner (f); Trudy Pitts (org); Mitch Fine (d); Abdu Johnson, Vance Anderson (perc). 5/67.*
***** Strings!** Original Jazz Classics OJCCD 223 *Martino; Joe Farrell (ts, f); Cedar Walton (p); Ben Tucker (b); Walter Perkins (d); Ray Appleton, Dave Levine (perc). 10/67.*
***** East!** Original Jazz Classics OJCCD 248 *Martino; Eddie Green (p); Tyrone Brown, Ben Tucker (b); Lennie McBrowne (d). 1/68.*
***** Desperado** Original Jazz Classics OJCCD 397 *Martino; Eric Kloss (ss); Eddie Green (p); Tyrone Brown (b); Sherman Ferguson (d). 3/70.*
***** Giants Of Jazz: Pat Martino** Savoy SVY 17632 *Martino; other personnel unlisted. 72–76.*
After graduating from soul-jazz organ combos and the John Handy group, Martino led his own bands on a series of records for Prestige. Both *El Hombre* and *Strings!* depend on blues-based formulas and are typical of the genre; but Martino's maturing style – heavily indebted to Grant Green and Wes Montgomery, but built for greater speed than either of those masters – is good enough to transcend the settings. *Strings!* is noteworthy for a long, burning treatment of Gigi Gryce's 'Minority', where Farrell's thunderous tenor solo is matched by equally flying statements by Martino and Walton. Aside from the prophetically 'mystical' title-track, *East* offers some of Martino's clearest and most articulate soloing against a straightforward rhythm section. *Desperado* is a little-known stab at fusion: Martino plays electric 12-string against rumbling electric piano and bass, and the results are akin to a tighter, less violent Lifetime. 'Express' and 'Desperado' hit a particularly compelling movement, although Green isn't a very stimulating partner (Kloss plays on only one track, 'Blackjack'). All the OJC remastering is good, although *Desperado*'s original production betrays how engineers didn't really know how to deal with that sort of music at the time. The Savoy compilation appears to be a bunch of tracks lifted from Martino's various Muse albums of the '70s, although the bargain-basement packaging doesn't offer any clues. It remains solid, straight-ahead jazz guitar on standards and blues.

***** All Sides Now** Blue Note 837627-2 *Martino; Charlie Hunter, Kevin Eubanks, Les Paul, Joe Satriani, Mike Stern, Tuck Andress, Lou Pollo (g); Paul Nowinski, Scott Colley (b); Ben Perowsky, Michael Hedges, Jeff Hirshfield (d); Cassandra Wilson (v). 6/96–1/97*
Martino arrives at Blue Note for a typical example of the jazz concept album. An improbably eclectic team of guitarists line up for a series of duets, with the perhaps inevitable result that the album stops and starts, and ends up a bit of a mess. There are some genuinely compelling episodes: the sparring with Hunter on 'Too High', the tough virtuosity of the meeting with Eubanks

on 'Progression', the purling lyricism of 'Two Of A Kind', with Tuck. On the debit side are the ponderous 'Both Sides Now' with Cassandra Wilson, two fairly meaningless chunks of interplay with Joe Satriani and the OK but effortful tracks with Stern. Martino himself can largely be exempted from criticism: he brings dedication and inventiveness to all the tracks and earns the stars on his own.

*** **Stone Blue** Blue Note 853082-2 *Martino; Eric Alexander (ts); Delmar Brown (ky); James Genus (b); Kenwood Dennard (d).* 2/98.

Concentrated around the band which Martino calls Joyous Lake, this is an energetic and spirited album that has a lot of fine Martino guitar on it, as well as lusty blowing from Alexander. But its merits are compromised by the vague nods towards modishness provided by Brown's keyboards, sound-effects and so forth. Martino is a player's player, like, say, Jim Hall: whatever his roots in the soul-jazz of the '60s onwards, he doesn't really need trappings which are going to date the record more quickly than it deserves.

***(*) **Live At Yoshi's** Blue Note 499749-2 *Martino; Joey DeFrancesco (org); Billy Hart (d).* 12/00.

And this one is a roots exercise again, even though the idiom is by now classic enough to transcend such considerations. The tough thing for Martino is to find a way for his qualities to reach an audience without leaning back on show-off situations. This set is arguably no different to anything he's done in the past in its frame of reference: all he can do is prove the state of his chops, and what he can achieve with material that all but says to its exponent: show me what you can do. 'Oleo' is just like that, and the clarity of line and power of invention are set up at once. It helps that the trio is nicely balanced, between DeFrancesco's natural exuberance and Hart's sage rhythm master. But the guitar's the thing.

**** **Remember: A Tribute To Wes Montgomery** Blue Note ST-55885 *Martino; David Kikoski (p); John Patitucci (b); Scott Allan Robinson (d); Daniel Sadownick (perc).* 9/05.

An amazing turnaround after the flop of *Think Tank* (see below, 'in brief'). Instead of another tiresome, rote homage to a deceased star, Martino has put up one of his greatest records. There are few enough guitarists who can follow in Montgomery's steps, but Martino manages it without surrendering his own style, and if the music has the feel of the sort of combo which Wes was scarcely allowed to record with in his later days, it isn't a retro sound either – more sheer, timeless class. Kikoski is a perfect assist, Patitucci and Robinson set up the likes of 'Groove Yard' with superbly controlled intensity, and the leader has simply never sounded better.

Also, in brief:

** **Baiyina (The Clear Evidence)** Original Jazz Classics OJCCD 355. 6/68.

A whiff of incense and patchouli oil, but Martino's own playing stays tough.

*** **The Maker** Evidence ECD 22121. 9/94.

Ten years on from the comeback, a strong set from an active period.

(*) **Think Tank Blue Note 92009-2. 1/03.

A band more loaded with perceived talent – Joe Lovano (*ts*), Gonzalo Rubalcaba (*p*), Christian McBride (*b*), Lewis Nash (*d*) – than any Pat's had to work with, but it sadly doesn't work.

Barry Martyn (born 1941)

DRUMS, VOICE

Formed a band in London at 16 and visited New Orleans in 1961, where he started organizing tours and recordings for local players and visitors, also bringing them back to Europe. In LA from 1972 and resident in New Orleans from 1984.

*** **Vintage Barry Martyn** GHB BCD-75 *Martyn; Clive Blackmore, Dennis Jones, Cuff Billett (t); Mike Pointon, Pete Dyer, Freddy John (tb); John Defferary (cl, as); Sammy Rimington, Dick Douthwaite (cl); Bill Greenow (as); Ken Saunders (ts); Graham Paterson, John Marks (p); John Coles, Bill Stagg (bj); John Renshaw, Bill Cole, Terry Knight, Brian Turnock (b).* 11/59–70.

** **On Tour 1969** GHB BCD-255 *Martyn; Clive Wilson (t); Frank Naundorf (tb); Dick Douthwaite (cl, as); Jon Marks (p); Brian Turnock (b).* 69.

(*) **Legends Of Jazz & Barney Bigard GHB BCD-338 *Martyn; Andrew Blakeney (t, v); Louis Nelson (tb); Barney Bigard, Joe Darensbourg (cl); Alton Purnell (p, v); Ed Garland (b).* 5/74.

*** **Barry Martyn's Down Home Boys** Sackville KCD2-3056 *Martyn; Wendell Eugene (tb); Chris Burke (cl); Ron Simpson (g).* 10/93.

This cigar-chomping Londoner went to New Orleans in 1961 and became an unlikely champion of the city's traditional jazz. Basing his own style around that of the New Orleans masters, he not only sought out his heroes but played with them, recorded them and conducted interviews that have become integral to the archives on the music. *Vintage Barry Martyn* collars four different British sessions – from Southall, New Bond Street and Basingstoke! – starting with Kid Martyn's early group (including Rimington, and Clive Blackmore lying on the floor to sing the vocal on 'Robert E. Lee') and getting as far as 1970. Some of it is little more than amateur enthusiasm, but the music gets stronger as it goes on and Martyn himself is unfailingly swinging in the New Orleans style. His sleeve-note memories are a priceless record in themselves.

The 1969 set features a band of Brits whose ardour doesn't wholly make up for the lack of finesse on ancient history such as 'Dardanella'; the recording sounds rusty, too. Martyn formed his Legends Of Jazz with a crew of venerable oldtimers in 1973, and they became a festival attraction. This is quite a spirited recording, with guest Bigard sounding much stronger than he does on the *Pelican Trio* sessions (listed under Bigard's name). Some of the pieces shake along rather than swing, and Purnell's two vocals sound like pure sandpaper, but somehow Martyn (who was some 40 years junior to all the others) makes the whole thing work. His playing is strong enough to lift the band but never rough enough to knock the players about.

The later Sackville CD is a good-natured jazz beano and, though the interesting instrumentation is never used to any surprising ends, the way that the players seem to blend agility with amiable sloppiness is rather beguiling. Bonus marks for playing 'Blue Hawaii', 'Sail Along Silvery Moon' and 'Dolores' instead of the usual old scrolls.

Also, in brief:

(*) **Reunion Band In Italy GHB BCD-413. 3/00.

He gets around: here on the Italian New Orleans scene.

(*) **Let's Go England GHB BCD-443. 3/01.

At Gresham's, Cambridge. The material is scandalously non-purist – 'Buona Sera'? 'Moonlight Becomes You'? 'Help Me Make It Through The Night'??

The Mary Lou Williams Collective

GROUP

Supergroup convened to revive the great pianist's astrological masterpiece.

***(*) **Zodiac Suite: Revisited** Mary Records M104 *Geri Allen (p); Buster Williams (b); Andrew Cyrille, Billy Hart (d). 00–03.*
Mary Lou Williams began sketching piano pieces that evoked the zodiacal characteristics of friends and admired musicians in the early war years. 'Taurus', her own self-portrait, as well as 'Scorpio' and 'Gemini' were written while with the Andy Kirk band. The slightly later 'Aries' – dedicated to Arians Ben Webster and Billie Holiday – was used to start the *Zodiac Suite* when it was first presented entire in the company of the New York Philharmonic at Town Hall at New Year 1945/1946.

Much of Williams's music at the time was still based on stride, blues and boogie-woogie, as well as hymns and spirituals, but with modern elements floating just under the surface. Other themes were developed for Mary Lou's WNEW radio show, and so have a certain slightly didactic, test-piece air about them. Having played Williams in the Robert Altman film *Kansas City*, Allen already had some exposure to this music, and has studied the oeuvre very thoroughly over a three-year period. 'Scorpio', dedicated to some of Williams's female friends, might almost be an Allen original, while the solo 'Libra' – dedicated to favourite pianists Tatum, Monk and Powell – is a magnificently constructed unaccompanied performance. 'Taurus' is for Duke and there are dedications to FDR and to less celebrated American liberals of the period.

Williams is an ideal accompanist, fleet, resonant, endlessly melodic, and the two drummers bring a lot of history to the recording, but it's Allen one listens to and admires. She's a player who has sometimes flattered to deceive, but there is no mistaking the depth of her absorption in the piano literature or her respect for a great predecessor and role model.

Steve Masakowski (born 1954)

GUITAR

Masakowski is a veteran of the modern New Orleans scene, having gone back there after studying at Berklee. He has flirted with wider recognition – notably via a couple of albums for Blue Note – but has remained on home turf. He usually plays a seven-string guitar.

*** **For Joe** Compass 7 4289 2 *Masakowski; Bill Huntington (b); Johnny Vidacovich (d). 1/00.*
Some of Masakowski's work has been in a rockier (or at least more fusionoid) vein, but this is deep in the straightahead bag. Conceived as a tribute to Joe Pass, a stylist whom Masakowski doesn't much resemble, the set is nicely satisfying by dint of its plain speaking. There are a few tunes associated with Pass, although the guitarist contributes five originals of his own, and instead of the gentler idiom which Joe rendered so well, the music works off the kind of rocking New Orleans swing which these guys have entirely mastered: Brubeck's 'In Your Own Sweet Way', for one, is beautifully paced in this style. There's nothing flashy on show, and maybe the even-tempered delivery may strike some as a bit ordinary, but it helps that Huntington and the admirable Vidacovich swing so deeply, even in a comparatively laid-back setting for them.

Masaoka Orchestra

ENSEMBLE

Creative big band player-led by koto virtuoso Miya Masaoka.

*** **What Is The Difference Between Stripping And Playing The Violin?** Victo 58 *Masaoka; George Lewis (tb); Hafiz Modirzadeh (ss, ts, ney, other instruments); Francis Wong (ts); Lee Yen (ts, hichiriki); Jim Norton (cl, bsn); Glenn Horiuchi (shamisen); Vijay Iyer (p, vn); India Cooke, Kei Yamashita (vn); Elliott Humberto Kavee (clo, perc); Mark Izu (b, sho, other instruments); Trevor Dunn (b); Anthony Brown (perc); Robbie Kauker (elec); Jeff Song (tape). 7/98.*
The title isn't a joke waiting for a punchline. Masaoka was moved to anger by public indifference at the murder of five prostitutes in her home district in San Francisco where the piece was first performed with the aid of local lap and pole dancers. So the question is sarcastically rhetorical. Apart from the first piece on the album, the violins aren't particularly prominent and the composition moves between spare classical lines and hard-edged rock and funk. Mr Bungle bassist Trevor Dunn is an important factor in this aspect of the sound. The evocation of a noisy cityscape, bustling with desires and promises, indifference and explosive anger, is very powerful indeed, if a little disjointed. Far more effective is the other composition on the set, '24,000 Years Is Forever', written to commemorate the 50th anniversary of the destruction of Hiroshima and Nagasaki and referring in the title to the half-life of enriched plutonium. It's a beautifully constructed piece, more elegiac than angry but tempered with the awful sadness of lost promise as the voices of schoolchildren are interwoven with the violin lines. Masaoka doesn't play koto on this record, concentrating on her role as conductor, but it breathes with her passionately engaged musical personality. The orchestra members could scarcely be more varied, with prominent parts for the veteran Lewis and an early appearance of pianist/violinist Vijay Iyer, soon to become the most exciting new name in jazz. It all adds up to a challenging listen (and a startling cover for a jazz record).

Hugh Masekela (born 1939)

TRUMPET, FLUGELHORN, VOICE

Though a minor figure as an instrumentalist, the South African was a popular figure on both the US and British scenes, before returning to Africa after apartheid ended.

***(*) **The Lasting Impressions Of Ooga Booga** Verve 531630 *Masekela; Larry Willis (p); Harold Dotson (b); Henry Jenkins (d). 65.*

*** **Grrr** Verve 0602 49860 3093 *Masekela; other personnel unknown. 4–5/66.*

*** **Stimela** Connoisseur Collection 200 *Masekela; other personnel unknown. 60s–70s.*
Masekela is one of the key figures in South African music, a passionate voice whose sound has the throaty urgency of a street corner preacher and the delicacy of emotion associated with Miles Davis and Chet Baker. At 20, Masekela was a founder member, with Dollar Brand and Kippie Moeketsi, of the Jazz Epistles, South Africa's first significant jazz group. Masekela then married singer Miriam Makeba and left South Africa for the US, recording classic songs like 'Grazin' In The Grass' (which sold four million copies) and becoming a spokesman and icon of the anti-apartheid

movement. *The Lasting Impressions Of Ooga Booga* is a compilation of two records taped live at the Village Gate. The original LP, *The Americanization Of Ooga Booga*, was not initially followed, and it was only after the success of Masekela's blend of mbaqanga and what he himself dubbed 'township bop' that the remaining tracks were released as *The Lasting Impression Of Hugh Masekela*, one track of which has been omitted on this reissue for reasons of space. Masekela's plangent, vocalized tone is unmistakable and these tunes, written by himself, Makeba, Willis and Caiphus Semenya, are among the strongest he ever recorded. Herbie Hancock's 'Canteloupe Island' is a reminder of how different he was from American jazz musicians of the same generation; the familiar changes are utterly transformed, pushed out into new harmonic and rhythmic territory.

The slightly later *Grrr* is more obviously packaged for an American audience: full-tilt Afro-boogie of an infectiously accessible sort. 'Zulu And The Mexican' sees Masekela trying to sound like a mariachi player, but managing only to sound like himself. The opening 'U-Dwi' and pieces like 'Sharpeville' and Miriam Makeba's 'Ntjilo Ntjilo', both very moving, are more obviously idiomatic. It's not clear who his playing partners were on this session. Jonas Gwangwa was the arranger on 'Kwa Blaney', but for the most part Masekela was in charge of proceedings and personnel can probably be inferred from that.

The Connoisseur compilation brings together some of Hugh's most celebrated work, including 'Grazing In The Grass' and 'Stimela'. A valuable introduction to his work, though still no sign of his best record, the Chisa recording *Home Is Where The Music Is.*

*** **Hope** Razor & Tie 85215 *Masekela; Ngenekhaya Mahlanghu (ts, f, v); Themba Mkhize (ky, v); Lawrence Matshiza (g, v); Bakithi Kumalo (b, v); Damon Duewhite (d); Remi Kabaka (perc, v).* 7–8/93.

After the fall of apartheid, Masekela returned to South Africa. This concert from Washington DC finds him exploring and reattaching roots, telling his story to the country which had given him shelter and support during the years of oppression. Inevitably, 'Grazing In The Grass' has pride of place, but Hugh also goes back to songs by Miriam Makeba (opening with 'Abangoma') and by Caiphus Semenya, to 'Bring Him Back Home', which had lost some of its political and emotional impact by 1993, and also to the very first songs he remembers hearing, like the township chant 'Languta'. Gentle as it all is, there's a sting in the tail and a recognition that all is still not well in modern South Africa. The closing 'Stimela' is a mineworkers' lament with a very bitter flavour indeed, proof that Masekela can still say *grrr* when he needs to, even if that trumpet has lost much of its fire.

*** **Sixty** Shanachie 5070 *Masekela; Don Laka (p); Kenny Mathaba (g); Victor Ntoni (b); Dave Reynolds (d); Innocent Modiba, Stephen Molakeng, Fana Zulu, Sibongile Makgathi, Thabo Mdluli, Margaret Motsage, Nonhlanhla Radebe, Vicky Vilakazi (v).* 99.

As he turned 60, Hugh looks back at marriage to Miriam Makeba, political dissidence, some measure of commercial success and, with the fall of apartheid, the restoration of his country to some measure of freedom and democracy. A shame that such a dramatic story should take such a bland form. Masekela is no longer strictly a jazz player, and it's all the more frustrating when brief glimpses of his former genius shine through.

*** **Revival** Heads Up 3093 *Masekela; various personnel.* 5/05.

The first record for some time sees a return to the fiery, politicized artist of old. One senses that the 'new' South Africa is not all he might have hoped, either that or the old fury still hasn't found a complete outlet. 'District Six' is intense and committed, but it also sits alongside the Isleys' 'For The Love Of You', an odd juxtaposition but proof that Hugh can also play pretty.

Also, in brief:

(*) **Live At The BBC Fuel 2000 061197. 85.

Recorded at the Glastonbury Festival and at the Nelson Mandela concert; caught at a moment when his personal protest and vision of a free South Africa had entered the mainstream.

*** **Black To The Future** Shanachie 5056. 97.

Stronger than some of the recent records because the playing is better. Features some of the best musicians in present-day South Africa.

*** **Grazing In The Grass: The Best Of Hugh Masekela** Columbia 85759. 01.

A useful round-up of work for the label, with such oddities as 'Vasco Da Gama, The Sailor Man' alongside the inevitable title-track, the equally unavoidable 'Bring Him Back Home' and the bitter 'Stimela'.

(*) **Time Sony 508295 2. 02.

Over-produced Afro soul-jazz. It won a BBC award, though.

Keshavan Maslak (born 1947)

ALTO SAXOPHONE, BASS CLARINET, SYNTHESIZERS, OTHER INSTRUMENTS

Born in New York but claiming Ukrainian ancestry, 'Kenny Millions' is a mercurial performer in a wild variety of styles.

*** **Loved By Millions** Leo CD LR 105 *Maslak; John Lindberg (b); Sunny Murray (d).* 10/80.

*** **Not To Be A Star** Black Saint 120149 *Maslak; Paul Bley (p).* 10/92.

A talented but enigmatic figure, Maslak cultivates a broadly satirical tone, as in the rock-influenced fantasies of another disc called *Loved By Millions*; the one above is fierce free bop.

The duos with Bley on *Not To Be A Star* are extraordinary, if beset by gimmickry. All freely improvised – sometimes over Kenny Millions lyrics – they're a fascinating glimpse of Bley in intensely abstract mode, surprisingly so at a time when he seemed to have rediscovered the jazz heartland. Access to a 24-track studio allowed the saxophonist to multitrack himself on clarinet at a couple of points. The reissued 1980 record shows how little Maslak's basic approach has changed in the interim. Murray pushes him further than usual in the direction of abstraction, but the saxophonist tends to stick to a fairly linear programme, creating an impression throughout that he is accompanying his own rhythm section. The music remains difficult to categorize: 'everyday magic/very deep/almost impossible to understand'. Millions continues to release CD-Rs on his own Humha imprint.

Eugene Maslov

PIANO, SYNTHESIZER

Born in St Petersburg and studied classical piano before switching to jazz at the Rimsky-Korsakov Conservatory. Influenced by both Chick Corea and Herbie Hancock.

***** Autumn In New England** GM 3022 *Maslov; Ben Street (b); George Schuller (d).*

***** When I Need To Smile** Mack Avenue 1001 *Maslov; Eddie Gomez (b); Omar Hakim (d). 6 & 7/98.*

****(*) The Face Of Love** Mack Avenue 1002 *Maslov; Chuck Deardorf, Eddie Gomez (b); Toots Thielemans (hca); Willie Jones, George Schuller, Terence Williams (d); Shirley Horn (v). 5 & 6/99.*

***** The Fuse Is Lit** Mack Avenue 1006 *Maslov; Pete Christlieb (ts); Hubert Laws (f); Boris Kozlov (b); Vinnie Colaiuta, Joe LaBarbera (d). 7/02.*

*****(*) Where The Light Comes From** *Maslov; Alex Berenson (t); Bob Sheppard (ts); Hubert Laws (f); Matthew Von Doran (g); David Carpenter, Trey Henry, Boris Kozlov (b); Vinnie Colaiuta (d); Louis Conte (perc). 05.*

It is always difficult at first blush to distinguish between a facile talent and one so gifted in every aspect of the music that even the most difficult ideas are delivered with apparent casualness and ease. Maslov falls into the latter category, a genuine piano master whose work lacks much of the expressive tension one looks for in an improvising musician. *Autumn In New England* is divided, both thematically and stylistically, between a jovial nostalgia for home and a bittersweet optimism. It's by no means a major statement, but Maslov's skills are already unmistakable, even when the swing is featherlight. *When I Need To Smile* is a blend of confident originals, like the opening 'Kolobok' and the lovely 'Here Comes Juliette', with a smattering of standards. On 'Milestones', he shows a grasp of Bill Evans harmonics and Gomez is on hand to steer him through those familiar but demanding modalities. 'The Man I Love' perhaps lacks passion, but it's beautifully played. The third disc obviously gains a dimension from the presence of the guest star. Thielemans is delightful on his own 'Bluesette', but then he has played it in similar situations for decades so there isn't any surprise to the performance. 'Days Of Wine And Roses' is a better vehicle for him. Maslov's own 'Through Russian Eyes' is terrific, though the Latin feel is curious, given the title; a similar feel to 'Chan's Song (Never Said)', a Stevie Wonder–Herbie Hancock co-credit. Gretchen Carhartt contributed two songs for Shirley Horn, who could make the phone book sound musical and does her best with these unsurprising love-lyrics. 'The Peacocks' is the other outstanding cut. Gomez is only around for eight of the tracks and his limitations as a solo player are evident, melodic but somehow predictable. Laws and Christlieb add just enough to *The Fuse Is Lit* to lift it out of the ordinary. 'To My Teacher/To My Friend', dedicated to Corea, is an effective opener and right at the end, after a set of emotionally freighted originals dominated by 'Guru' and 'The Witch (Baba Yaga)' (with the latter's intimations of Mussorgsky, the great vernacular spirit of Russian music), Maslov's version of 'One For My Baby (And One More For The Road)' reminds us that he can swing as well as emote.

The most recent of the bunch has the same light swing with a funk element that is too diffident to work convincingly. Again, the veteran Laws (is there a more distinctive exponent of his instrument?) adds some lovely touches, but the larger group at times overwhelms the leader, who seems oddly mixed. 'Nardis' is nicely done, though, and some of the new tunes are more instantly memorable than any previous work. Kozlov is the main bassist, appearing on all but three tracks. He's an extremely solid player but lacks Henry's propulsive quality, which on 'Winter Morning' impresses even at very modest tempos.

Phil Mason (born 1940)

CORNET

A Londoner; he freelanced for years and formed his New Orleans All Stars in 1992.

***** Live At The Isle Of Bute Jazz Festival** Raymer RSCD 612 *Mason; Martin Bennett (tb, v); Jonny Boston, James Evans (cl, ts); Jim McIntosh (bj); Trefor Williams (b); Colin Bowden (d); Marilyn Middleton Pollock (v). 92.*

****(*) You Do Something To Me!** Lake LACD 33 *Mason; Martin Bennett (tb, v); James Evans (cl, ts); Jim McIntosh (bj); Trefor Williams (b); Colin Bowden, Pete Cotterill (d); Christine Tyrrell (v). 8/93.*

****(*) West Indies Blues** Lake LACD 93 *Mason; Martin Bennett (tb, v); Paul Harrison (cl); Alan Bradley (p); Jim McIntosh (bj); Trefor Williams (b); Ron McKay, Pete Cotterill (d); Christine Tyrell, Pauline Pearce (v). 7/97.*

***** Hush Hush** Lake LACD 111 *As above, except omit Harrison, Bradley, Cotterill, Pearce; add Jonny Boston (cl, ts); Ronald Anderson (g); Spats Langham (bj). 5/98.*

Methodical trad from a group given to no frills and not much licence. Mason's leads are generally decent enough but it's Bennett's less predictable trombone parts which stand out. The foot-dragging tempos sometimes tire. The Bute material is nicely recorded, and there are a long quartet 'Davenport Blues' on *West Indies Blues* and a surprise version of 'Lester Leaps In' on *Hush Hush*. There are lots of these records around, and there's probably enough top-flight material to put together a three-CD box. Trad fans lap them up, though.

Also, in brief:

***** The Storm Is Passing Over** Lake LACD153. 92.

Reissue of a rather good GHB set from the early days of the All Stars.

***** Let's Face The Music And Dance / **(*) On The Road Again** Lake LACD168 / 204. N.D.

Two more good ones, though the country elements on *Road Again* don't quite work.

***** Once In A While** Lake LACD 254. 02.

And still they keep coming! Christine Tyrrell's (*v*) in great form, though.

George Masso (born 1926)

TROMBONE, PIANO

Son of a local trumpet-player, he grew up in Rhode Island and mainly taught music before beginning full-time playing in the '70s. He has since built a considerable reputation in mainstream circles.

***** The Wonderful World Of George Gershwin** Nagel Heyer 001 *Masso; Randy Sandke (t); Kenny Davern (cl); Danny Moss (ts); Eddie Higgins (p); Len Skeat (b); Jake Hanna (d). 9/92.*

***** Just Friends** Nagel Heyer 5001 *Masso; Ken Peplowski (cl, ts); Brian Dee (p); Len Skeat (b); Jake Hanna (d). 8/94.*

*****(*) That Old Gang Of Mine** Arbors ARCD 19173 *Masso; Lou Colombo (t, c); Dick Johnson (as, cl); Dave McKenna (p); Marshall Wood (b); Artie Cabral (d). 11/96.*

*** **Shakin' The Blues Away** Zephyr ZECD6 *Masso; Roy Williams (tb); Brian Lemon (p); Dave Cliff (g); Dave Green (b); Allan Ganley, Martin Drew (d).* 11/95–11/96.

*** **C'est Magnifique!** Nagel Heyer 060 *Masso; Lou Colombo (t, flhn); Harry Allen (ts); Johnny Varro (p); Phil Flanigan (b); Jake Hanna (d).* 3/99.

*** **At Long Last Love** Arbors ARCD 19249 *Masso; Lou Colombo (t); Artie Mentanaro, Dick Whaley, David Masso (tb); Dick Johnson (cl, ts); Mark Phaneuf (bs, f, cl); Jon Wheatley (g); Marshall Wood (b); Artie Cabral (d).* 8/99.

Masso, who started out with Jimmy Dorsey 50 years ago, has a generous, peppery, surprising sound on the trombone, some notes turning into an abrupt bark, others crooning across bar-lines. The first two Nagel Heyer CDs are both live sessions from the label's Hamburg base, perhaps not quite out of the potboiler class. The *Gershwin* disc assembles a list of chestnuts, and the band blows with gusto though without producing anything too memorable. *Just Friends* (a 24-bit reissue of *Trombone Artistry*), benefits from Peplowski's cunning playing, though when they get to 'Blue Monk' it seems like the band think they're just blowing on the blues. The earlier Arbors CD is by a band in which all the hands come from southern New England, and it's genial regional jazz at its best, ten good tunes given an affectionate going-over. *Shakin' The Blues Away* takes him to England for some good-natured duelling with Williams over the Zephyr house rhythm section.

C'est Magnifique! is another in the seemingly endless run of live recordings from a team of Nagel Heyer all-stars. Never less than full value from a gang like this, and the concept is Cole Porter, composer of all seven tunes. Masso does 'Why Shouldn't I' and Allen gets 'I Love You Samantha'. *At Long Last Love* features a tentet, with a trombone trio plus baritone at its core, and the arrangements have class and skill; but the record is lacking in some basic spirit, and a few of the tempos feel fatigued.

Sabir Mateen

ALTO AND TENOR SAXOPHONES, CLARINET, FLUTE

Fiery reedman who polished his technique as a subway busker before working with Horace Tapscott and occasionally with Sun Ra.

(*) **Divine Mad Love Eremite MTE 11 *Mateen; John Voigt (b); Laurence Cook (d).* 97.

***(*) **Secrets Of When** Bleu Regard 1961 *Mateen; Raphe Malik (t); Naoko Ono (p); Jane Wang (clo, b, v); Ravish Momin (d).* 5/01.

Divine Mad Love is very much a group effort. With solo spots for both bassist and drummer, this seems too consciously designed to show off Mateen's not yet developed multi-instrumentalism. He's no Dolphy yet and his flute – and clarinet – playing seem to lag behind the fiery entrances he makes on saxophone. He plays relatively conventionally, with not much in the way of multiphonics, or other extended technique, and you find yourself checking the date on this from time to time, lest it prove to be a lost tape from a late '60s loft session.

The next one was a huge step forward musically. Malik is the ideal front-line partner, and together the group carve out lines that are as empathetic and as fiercely logical as those Coleman and Cherry were making in the '50s. Most of the tracks here are long-form, with relatively simple ground structures providing a platform for high-level improvisation. The interest is always greatest when the two horns are locked together, leaving the other instruments very much as accompaniment.

Mat Mathews (born 1924)

ACCORDION

Born Matthieu Schwartz in the Netherlands and grew up during the Nazi occupation, when jazz was officially proscribed if not effectively banned, and he's been fighting different sorts of censorship ever since. A rare exponent of jazz accordion.

*** **The Gentle Art Of Love** Dawn DP 1101 *Mathews; Art Farmer (flhn); David Amram (frhn); Chasie Dean (as, ts, ob); Herbie Mann (f); Barry Galbraith, Joe Puma (g); Harry Lookofsky (vn); Oscar Pettiford (b).* 2/56.

*** **The Modern Art Of Jazz** Dawn DP 1104 *As above, except omit Lookofsky, Galbraith; add Julius Watkins (frhn); Gigi Gryce (as); Dick Katz (p); Kenny Clarke (d).* 2/56.

*** **Swingin' Pretty And All That Jazz** Design 1036 *Mathews; Bucky Pizzarelli (g); Gene Bianco (hp); Gunnar Hansen (vn); Vinnie Burke (b); Ted Sommer (perc).* 59.

Any concern about the marginality of Mathews' effort will be dispelled by the personnel here if by nothing else. The accordion is still in some respects an awkward jazz instrument, relatively slow in articulation and with that slightly creaky, emphysemic sound that some find beguiling, others intensely irritating. Lookofsky is another little known player on a (relatively) unfashionable instrument, but he is a formidable soloist and his 1960 Atlantic *Stringsville* is worth searching out. Similarly, Amram is best known as a classical composer, with an interest in Latin jazz, and for his association with the Beat writers, but he adds an interesting dimension and some harmonic depth to the sound on these neglected sides, as does Watkins on the other date. And had it not been for Mathews, Herbie Mann might have remained in obscurity for longer. Mat was one of the flautist's first employers.

Mathews returned to Holland shortly after making *Swingin' Pretty*, apparently disillusioned with the business. Again, though, he'd produced some challenging music with another unconventional group. This time, he spoke out for jazz harpists by including Gene Bianco and cigars for anyone who can claim familiarity with his oeuvre; he was an associate of Paul Desmond and Harry Chapin and has shown up on rock and soul records. Like the Dawn discs, these All-Stars sides aren't jazz classics and may be of more interest as sidelights on famous and less well-known musicians, but anyone interested in the music's by-ways and branch lines should certainly sample Mathews's work. A few moments will suffice to let you know whether you've fallen for it or not.

Ronnie Mathews (born 1935)

PIANO

A failsafe group player and accompanist, who's never been properly recognized on his own account.

*** **Ronnie Mathews / Roland Alexander** Prestige PRCD 24271 *Mathews; Marcus Belgrave, Freddie Hubbard (t); Roland Alexander (ts); Charles Davis (bs); Gene Taylor (b); Albert 'Tootie' Heath, Clarence Stroman (d).* 6/61, 12/63.

*** **At Café Des Copains** Sackville SKCD2-2026 *Mathews (p solo).* 2/89.

The Prestige set compiles two debutant recordings. Mathews is leader on the 1963 date, the little-remembered Alexander on the earlier one, with the pianist in the group. Ronnie's date (*Doing The Thang*) highlights his own material like 'Ichi-Ban' and 'The Thang', and the saxophonist proves to be an effective writer of lines, too, for his own recording, *Pleasure Bent*. There are other Mathews dates about, but mostly – as with so many American piano-players of this generation – on Japanese imprints. The live recording from Canada is a welcome glimpse of him as a solo performer, but there's really not enough about to prop up a reputation. His best work has to be found under other leaders.

Bennie Maupin (born 1946)

SAXOPHONES, BASS CLARINET, OTHER INSTRUMENTS

Studied in Detroit until 1962, then played with many leaders – Miles Davis, Roy Haynes, Horace Silver, Herbie Hancock.

***(*) **The Jewel In The Lotus** ECM 172350 *Maupin; Charles Sullivan (t); Herbie Hancock (p); Buster Williams (b); Billy Hart (d); Freddie Waits (d, mar); Bill Summers (perc).* 3/74.

*** **Driving While Black ...** Intuition INT 3242 2 *Maupin; Dr Patrick Gleeson (ky, perc).* 98.

***(*) **Penumbra** Cryptogramophone 129 *Maupin; Darek Oles (b); Michael Stephans (d); Darryl Munyungo Jackson (perc).* 6 & 12/03.

Always more than a spear-carrier, Maupin exemplifies better than anyone the continuities between hard bop and fusion, having worked in one of trumpeter Lee Morgan's later groups, before helping to hybridize jazz and rock with Miles Davis and, crucially, with Herbie Hancock's Headhunters.

The Jewel In The Lotus was a belated reissue. Unlike *Driving*, which sounds like a curious period piece awkwardly transplanted in time, the first surviving evidence of Maupin as leader is a mysterious, quite avant-garde record that refuses to conform to any labels of the time or after. It doesn't even sound particularly like Bennie's album, so much does he play for the music rather than for himself. Marked by clever percussion effects (Summers's water-filled garbage can, Waits's marimba) and Hancock's floating electric piano, it's a record that steals into the room and leaves again without introductions, but without attempting to be pointlessly enigmatic.

Driving reinvents the wheel somewhat. The title-track would have sounded laboured in 1970, a slice of processed funk with none of the anger the title implies and little of Miles's boiling fury and application. Even so, Gleeson's rhythms are more than wallpaper for Maupin's plangent saxophone and the later *Penumbra* continues the feeling that these are ensemble records (that's how it's credited) rather than a Maupin showcase. That said, he takes 'Blinkers' and 'One For Eric Dolphy' on solo tenor and bass clarinet respectively, and both are strong, hard-to-pin-down statements from a man who's contributed hugely to the background sound of modern jazz but who's still not easily picked out of a line-up.

Earl May (born 1927)

DOUBLE BASS

Widely experienced section-man making a belated appearance over the title.

*** **Swinging The Blues** Arbors ARCD 19230 *May; David Glasser (as); Larry Ham, Barry Harris (p); Eddie Locke (d).* 05.

Great to see a player of Earl's experience get his moment in the spotlight. He's obviously too mature to let it go to his head, crafting a neat set of bop and swing classics (including a delicious 'Blame It On My Youth', 'Lester Leaps In' and 'Confirmation') that gives his fruity bass due prominence without over-egging it. Harris's appearance just adds cachet and class to proceedings.

Tina May (born 1961)

VOICE

Born in Gloucester, she trained as both an actress and a singer, and she has become one of the best and boldest British jazz singers.

***(*) **Jazz Piquant – N'Oublie Jamais** 33JAZZ042 *May; Tony Coe (cl, ss, ts); Brian Dee (p); Alec Coburn (g); John Francis (vn); Julie Walkington (b); Vince Clarke (d).* 1/98.

**** **One Fine Day** 33JAZZ050 *May; Alan Barnes (cl, ss, ts, bs); Nikki Iles (p); Mick Hutton (b); Simon Morton (d).* 7/99.

May has some of the lean, light quality of the bop singers of Buddy Stewart's generation, yet her deep, English voice is strikingly apart from American influences; and she has a worldly, been-around-the-block quality which doesn't prevent her from investing even familiar lyrics with wonder. *Jazz Piquant* shows off her complete mastery of the French language in a set of the native songs, and with Coe on top form this is an irresistible confection. But it has to bow to the quite superb *One Fine Day*, a repertory record so finely achieved it should make most singers nod in appreciation at least. Starting with a gorgeous version of Anthony Newley's 'Pure Imagination' and ending on the heartbreaking folk piece 'Waley Waley', May works through every style and, abetted by wonderful work from Barnes and Iles, creates an intimate, intense atmosphere which asks for a listener's finest attention.

***(*) **I'll Take Romance** Linn AKD 202 *May; Scott Hamilton (ts); Nikki Iles, Robin Aspland (p); Alec Dankworth (b); Tristan Mailliot (d).* 4/02.

With Scott Hamilton along as co-producer and soloist, this is Tina at her happiest and most sheerly entertaining. The set-list might look a bit tired but the record hardly stops swinging from 'I'll Take Romance' inwards, and band and vocalist cruise through the 11 songs (Iles and Aspland split piano duties between them). Ellington's 'Tonight I Shall Sleep' was one inspired choice, the almost unheard-of verse included, and 'Trust In Me' should delight *Jungle Book* fans. One might have wished for a single heartbreaker among the ballads; otherwise, light of heart and light on its feet.

**** **More Than You Know** 33JAZZ100 *May; Tony Coe (ts); Nikki Iles (p).* 2/04.

Celebrating the 100th issue on the label, this is beautifully done. Seekers after a nice and easy jazz-singing record will most likely be dismayed by Tony Coe's perpetually off-kilter solos and obbligati, but it's all in tune with a singer who's coming into her most adventurous period. Iles plays with her characteristic serene energy and the songs – 'Very Early', 'November Girl' and 'So Long Big Time' are just three of the surprising choices – are ingenious props for May's most beguiling performance.

***(*) **A Wing And A Prayer** 33 Records 33JAZZ134 *May; Stan Sulzmann (as, f); Nikki Iles (p).* 05–06.

Again, this is probably one killer track short of masterpiece quality. It's a delicious record, and Iles has acquired real authority as an accompanist, implying more than she states on the bittersweet 'Maybe September' and swinging out some of the faster tunes with a shrewd buoyancy that recalls Ellis Larkins. The voice/sax/piano formula shouldn't be overplayed, but in Sulzmann the singer has a partner who knows how to serve the song but also imply other things going on.

**** **The Ray Bryant Songbook** 33 Records 33JAZZ156 *May; Don Sickler (t, flhn); Bobby Porcelli (as, f, af, cl); Jay Brandford (bs, cl, bcl); Ray Bryant (p); Tim Givens (b); Vince Cherico (d, perc); Len Bryant (perc).* 07.

Quite, quite dazzling, in both conception and execution. While other singers fiddle with the Great American Songbook like rag-pickers, May goes straight for the song at the heart of jazz's bluesiest contemporary master. Sickler's arrangements are spare and sassy; Rudy Van Gelder gives the studio a plain, intimate sound, with Tina sounding as if she's sitting on a barstool in a half-circle of players. 'Dreaming My Life Away' is a throwback to the great bop singers, but with a fresh-minted quality that keeps it miles from pastiche. Quite simply a faultless vocal album.

Also, in brief:

***(*) **Early May** 33 Records 33JAZZ093. 91–94.

A useful compilation from *Never Let Me Go, Fun* and *It Ain't Necessarily So.*

*** **Live In Paris** 33 Jazz 055. 12/99.

A stopgap live album, recorded in a dry and unflattering acoustic.

Bill Mays (born 1944)

PIANO

Born in Sacramento, he studied in San Diego and moved to New York in the mid-'80s.

**** **Summer Sketches** / ***(*) **Going Home** / **** **Live At Jazz Standard** Palmetto 2070 / 2090 / 3025 *Mays; Martin Wind (b); Matt Wilson (d).* 10/00; 02; 04.

*** **Fantasy** Palmetto 2128 *Mays; Marvin Stamm (t, flhn); Alisa Horn (clo).* 01, 05.

Mays's Concords are out to grass, which is Palmetto's gain. The label seems determined to make musical quality rather than musical fashion its byword. Bill's 'Fireflies' on the summer-themed album is delicious but it's in strong company. 'Estate' is the obvious repertory tune, but Wind's mellow 'Late August' and Wilson's wry '(Gotta Go To) Summer School' are vividly complementary. There's a fantastic bass/piano duet on 'The Things We Did Last Summer' and, would you have guessed it, they get through the whole set without doing a certain Gershwin tune, though both Bill and Martin allude to it more than once. Deceptive as heat haze, this is a lovely, thoughtful album.

The follow-up album is also themed. The challenge is to make as varied and inventive a job as possible of tunes that are linked by title rather than key or tempo. 'You'd Be So Nice To Come Home To' is the obvious first call, but how often do you hear Red Mitchell's 'I'm A Homebody'? There are some vivid originals, each very much in keeping with the temperament of the trio members. Guess who wrote 'Nosey Neighbours'? Too many rhetorical questions; this is a wonderful record by an artist at the top of his powers.

The live disc finds the group in settled form. Bill's near-abstract account of 'Darn That Dream' is a sure sign that he doesn't want to be pigeonholed as a mainstream conservative. Wind takes the main theme statement *arco* on 'How Are Things In Glocca Morra?'. The long 'Willow Weep For Me' is a *tour de force*, and 'Smile' closes out a delightful record.

Fantasy introduces the Inventions Trio, and no misprints in the instrumentation. Mays has long been introduced in classical music, and Rachmaninov, Gershwin and Debussy are represented here, as well as his own effort in that direction, the three-part 'Fantasy', which is one of the parts that features Horn. She's absent for four lovely trumpet (or flugelhorn) and piano duets, which represent the core of the album. The cello, albeit beautifully played, doesn't do much more than embellish and reinforce the bass. Ironically, a few more guest spots – flute, guitar, vibes – might have given the album much-needed colour and drama.

Marilyn Mazur (born 1955)

PERCUSSION, VOICE

Born in New York but grew up in Denmark. She led her own Primi Band in the '80s before high-profile stints with Miles Davis, Wayne Shorter and Jan Garbarek. Winner of the 2001 Jazzpar prize.

*** **Circular Chant** Storyville STCD 4200 *Mazur; Nils Petter Molvaer (t); Per Jørgensen (t, v); Michael Riessler, Hans Ulrik (reeds); Bugge Wesseltoft (ky); Mikkel Nordsø (g); Klaus Hovman (b); Jacob Andersen (d).* 3/94.

***(*) **All The Birds** Stunt STUCD 02072 2CD *Mazur; Palle Mikkelborg (t); Hans Ulrik (sax, cl, bcl, f); Fredrik Lundin (ts, f, bf, elec); Elvira Plenar (ky); Eivind Aarset (g); Anders Jormin, Klaus Hovman (b); Audun Kleive (d); Benita Haastrup, Birgit Løkke, Lisbeth Diers (perc, v); Aina Kemanis, Josefine Cronholm (v).* 4/01.

*** **Daylight Stories** Stunt 4082 *Mazur; Hans Ulrik (reeds); Elvira Planar (ky); Klaus Hovman (b); Audun Kleive (d); Aina Kemanis (v).* 9/03.

***(*) **Small Labyrinths** ECM 533679-2 *As above, except add Nils Petter Molvaer (t); Eivind Aarset (g).* 97.

***(*) **Elixir** ECM 1962 *Mazur; Jan Garbarek (ss, ts).* 6/05.

In addition to Primi, Mazur has run three groups: Pulse Unit on the first record, Percussion Paradise on the second and more recently Future Song. Much of the material on *Circular Chant* is by Harry Beckett and its sunny, challenging cast is spot-on for Marilyn and her players. The 2001 record features Mikkelborg and Lundin among the guest soloists. Jazz survives in the improvising from trumpet, saxes, guitar and bass, but the music is essentially a personal take on the kind of global fusion which Mazur has spent much of her playing career investigating: lots of airy textures and polyrhythmical this-and-that, yet done with a sparse and feelingful, tactile grace which is quite unlike the bland and unyielding style of most fusion. Some tolerance is called for in some of the wordless vocalizing, admittedly, although the record has been cannily sequenced out of material from four different concerts and the impeccable sound is a pleasure – it's almost startling when applause breaks in.

Future Song evolved while Mazur was touring with Miles and has remained pretty much intact since 1989. The Stunt record is very good, but nothing matches the exquisite sound on the first ECM disc, where the added presence of Molvaer and Aarset gives more colour and texture to the ensemble. *Elixir* is somewhat in the line of Jarrett's *Spirits*, an intensely personal record that seems eavesdropped rather than heard. Garbarek's saxophone figurations are mostly complementary, but just occasionally intrusive. It would have been bold indeed to release such a thing as a purely solo project.

Robert Mazurek

TRUMPET, CORNET

The Chicagoan spent some time in Scotland before moving from hard bop to more freely focused music.

*** **Man Facing East** Hep CD 2059 *Mazurek; Randolph Tressler (p); Tom Allen, John Webber (b); George Fludas (d). 12/93.*
*** **Badlands / *** Green & Blue** Hep CD 2065 / 2067 *As above, except omit Allen; add Eric Alexander (ts). 9/94, 7/95; 9/94, 7/95.*
*** **Silver Spines** Delmark DG-540 *Mazurek (c, ky, bells). 3/02.*
On the Hep discs Mazurek comes straight out of late-'50s Blue Note hard bop, direct and unadorned. Tressler, who hails from Detroit, provides a solid harmonic anchor, over which the trumpet skates and bounces. Mazurek delivers, then delivers again: a fast uptempo blues, a ballad, a mid-paced groove with a minor feel; and then the same again. No frills, but inescapably one-dimensional.

The addition of Alexander on the two subsequent discs rounds out the picture but also cements the Blue Note lineage. *Badlands* kicks off with a tribute to 'Arthur's Seat', the volcanic lump which dominates adoptive home Edinburgh, and it immediately suggests a musical personality that has matured in less than a calendar year. The inclusion of standards – 'Deep Purple', 'Every Time We Say Goodbye', 'Stranger In Paradise' and 'I Fall In Love Too Easily' – was a wise decision; though not the most melodic of players, Mazurek is absolutely across the chords, and Alexander trails him every inch of the way. *Green & Blue* is interesting not least because Mazurek doubles on cornet rather than flugelhorn, getting a tight, fat sound on the smaller horn.

Playing *Silver Spines* straight after any of the above makes little sense unless one has auditioned some of the discs by the later Chicago Underground Trio. The opening seconds will, indeed, have you checking to see if the disc is dysfunctional. Actually, the skipping and sundry bursts of offstage noise fit in with the modus operandi of a set which is more of an ambient pantechnicon seasoned with the odd dash of improvisation. When he wants to, Mazurek can still play stark, Cherry-flavoured lines, as he does (superbly) on track two. But this is more about pointillist sketches on empty air, or perhaps a patterning of frost on a window pane.

Christian McBride (born 1972)

DOUBLE BASS

Emerged in the '90s and has already built a sideman discography that vies with his mentors Paul Chambers and Ray Brown.

*** **Gettin' To It** Verve 523 989 2 *McBride; Roy Hargrove (t); Steve Turre (tb); Joshua Redman (ts); Cyrus Chestnut (p); Ray Brown, Milt Hinton (b); Lewis Nash (d). 8–9/94.*
*** **A Family Affair** Verve 314 557 554 *McBride; Tim Warfield (ts); Charles Craig (p, ky); Russell Malone (g); Gregory Hutchinson (d); Munyungo Jackson (perc); Will Downing, Vesta (v). 1/98.*
*** **Sci-Fi** Verve 314 543 915 *McBride; Ron Blake (ss, ts); James Carter (bcl); Toots Thielemans (hca); Herbie Hancock, Shedrick Mitchell (p); David Gilmore (g); Rodney Green (d); Dianne Reeves (v). 9/00.*
With a big, woody sound and a fluent delivery, McBride is one of the few mainstream players who is always interesting to listen to. Brown and Hinton join him on the first record for a remarkable three-bass version of Neal Hefti's 'Splanky', but for the most part the date is unreconstructed and unapologetic hard bop. *Gettin' To It* might almost be a late-'50s Blue Note disc. McBride has perhaps been stalked by too many ancestors; add Paul Chambers and Oscar Pettiford to the list. There is something of O.P. to 'In A Hurry', with Josh Redman and Steve Turre, but the sound is also fresh and new.

The next two Verve albums have now been deleted, but *A Family Affair* was the sort of streetwise jazz-funk Miles was making two decades earlier. It just about comes off, largely because McBride and his fellow players are all such formidable technicians. Gregory Hutchinson is a drummer of the sort Miles searched after for years and Charles Craig has the ability to combine straightforward grooves with some thoughtful harmonic information. Kool And The Gang's 'Open Sesame' and Sly's 'Family Affair' are high-points, but there is some lovely bass work on Stevie Wonder's quiet 'Summer Soft'.

Sci-Fi picks up where the earlier Verve records left off and sees McBride exploring pop music as a source of new standards. The album kicks off with Steely Dan's 'Aja' and includes a brilliant version of Sting's 'Walking On The Moon'. There are also Jaco Pastorius and Stanley Clarke tunes. Great guest spots from Toots Thielemans and James Carter on bass clarinet (a great duet with McBride on the Sting tune) make this a memorable record, though one perhaps a little anxious to hit a bigger demographic.

*** **Vertical Vision** Warner Bros 9362 48278 2 *McBride; Ron Blake (ss, ts, f); Geoffrey Keezer (p); Terreon Gully (d). 6/02.*
His solitary Warners date has great charm, considerable intelligence and a promising return to straightforward jazz chops. The inclusion of Joe Zawinul's 'Boogie Woogie Waltz' right at the end was a great stroke, but for the most part these are originals by the group, with Keezer well represented by two strong, dancing themes and Ron Blake checking in with the lovely 'Song For Maya'. The group sounds like a regular working outfit. The members are easy with each other and solos are distributed democratically and with due feeling for individual talents. Check out 'Technicolor Nightmare' for a taste of a group on top of its form.

(*) **Live At Tonic Ropeadope 62072 3CD *McBride; Ron Blake (ts); Jason Moran (p); Geoff Keezer (ky); Charlie Hunter, Eric Krasno (g); Jenny Scheinman (vn); Terreon Gully (d); DJ Logic (turntables). 3/06.*
Phew! What's this for? A vast slab of music, much of it in huge undifferentiated jams. Disc one consists of opening-set highlights with the regular quartet of Blake, Keezer and Gully, but the second and third consist of funk workouts directly inspired by Miles and Herbie records of the '70s, with 'Boogie Woogie Waltz' thrown in as a remembrance of Weather Report. 'Bitches Brew' comes in at under five minutes, but 'See Jam, Hear Jam, Feel Jam' and 'E Jam' are both around the half-hour mark, and eye-wateringly tedious. Whatever excitement these generated in the club just doesn't translate to record and the guest spots (including label boss Hunter) offer only false climaxes. Apart from their appealing to samplers and DJs, it's hard to know who'd want discs two and three.

*** **New York Time** Chesky 314 *McBride; Javon Jackson (ts); Cedar Walton (p); Jimmy Cobb (d). 1/06.*

... closely followed by the predictable reassertion of straight-ahead values, with 'My Shining Hour', 'Naima', Whisper Not' and a slew of Walton tunes. It's all done with impeccable professionalism, but little more, and after the indigestible *Live At Tonic* it smacks of cynical market repositioning.

Donny McCaslin (born 1966)

TENOR AND SOPRANO SAXOPHONES

From a musical family, he studied at Berklee and currently works the New York scene.

*** **Give And Go** Criss Cross 1277 *McCaslin; John Swana (t); Steve Gardenas (p); Scott Colley (b); Gene Jackson (d). 6/05.*

McCaslin's Naxos debut *Exile And Discovery* (worth the search) was a hugely impressive display of post-Rollins tenor-playing, with two unaccompanied Piazzolla studies, an amazing 'Tenderly' and some original themes in the mix. Two Arabesques followed, and then this quartet/quintet date for Gerry Teekens. At past 40, McCaslin's no longer a startling newcomer, but there's no mistaking the originality and sheer imagination of the opening sequence here, 'Outlaw', 'Scrappy' and 'Drift', themes which toy with metre, awkward harmonic progressions and melody line in the most fascinating way. It works best when McCaslin's out front on his own, but Swana adds a dimension, even if he does reinforce memories of ambitious Blue Note hard bop of the '60s. Monk's 'Eronel' is the only non-original, tucked away at the end like a bit of filler. The set would have been just as strong without it.

*** **Soar** Sunnyside 1150 *McCaslin; Shane Endsley (t); Luis Bonilla (tb) Orrin Evans (p); Ben Monder (g); Scott Colley (b); Antonio Sanchez (d); Pernell Saturnino (perc); Luciana Souza (v). 05.*

*** **In Pursuit** Sunnyside 1169 *As above, except omit Endsley, Bonilla, Souza; add David Binney (as). 06.*

A bold approach on the first of these, with McCaslin digging not into some blandly 'Latin' bag but into the highly specific world of Panamanian music for the folk themes that begin and end this subtle record. As Santi Debriano and others have shown, the Central American country's musical culture is very specific and very challenging, and McCaslin's already well-developed rhythmic language chimes very well with it. His tone has become more vocalized but is still capable of delivering a phrase as hard as a diamond, as on 'Hero As A Boy' and 'Be Love', the two best tunes.

The same language is taken up on *In Pursuit* with 'Descarga', 'Madonna' and 'Sea Of Expectancy'. To an extent, Souza's vocalizing on the earlier record is replaced by Binney's alto on the second, and the effect is to make the set more like a conventional jazz set. And yet McCaslin's invention has never been stronger or more focused: this is bold, even innovative, modern jazz.

Ron McClure (born 1941)

DOUBLE BASS

A follower of Paul Chambers – whom he replaced in Wynton Kelly's group – he worked in big bands for a time, before joining Charles Lloyd's highly successful group, after which he began to emerge as a composer and leader.

***(*) **McJolt** Steeplechase SCCD 31262 *McClure; John Abercrombie (g); Richie Beirach (p); Adam Nussbaum (d). 12/89.*

McClure's fusion group, Fourth Way, extended the jazz-rock idiom he had helped create with Blood, Sweat And Tears and the Charles Lloyd Quartet. A fine bassist, with an excellent *arco* technique, he is also an exceptional composer who draws on non-jazz tonalities. One of his characteristic devices is a percussive, almost marimba-like thrum achieved by striking the strings against the fingerboard.

McJolt is basically a standards set and McClure develops the LaFaro sound very impressively on tracks like 'Nardis', 'Stella By Starlight' and 'Once I Had A Secret Love'.

*** **Strikezone** Steeplechase SCCD 31277 *McClure; Marc Copland (p); Dave Stryker (d). 90.*

*** **Never Forget** Steeplechase SCCD 31279 *McClure; Eddie Henderson (t); Vincent Herring (as); Kevin Hayes (p); Bill Stewart (d). 10/90.*

*** **For Tonite Only** Steeplechase SCCD 31288 *McClure; Randy Brecker (t, flhn); John Abercrombie (g); Adam Nussbaum (d). 3/91.*

***(*) **Sunburst** Steeplechase SCCD 31306 *McClure; Tim Hagans (t); Conrad Herwig (tb); Joe Gordon (as, ss); LeeAnn Ledgerwood (p); Jeff Hirshfield (d). 12/91.*

***(*) **Inner Account** Steeplechase SCCD 31329 *McClure; Rich Perry (ts); Kenny Drew Jr (p); Vic Juris (g); Sylvia Cuenca (d). 11/92.*

The bassist sounds less persuasive in a conventional horn-led quintet and Herring has an uneasy time of it on the later of the 1990 sessions. McClure likes to pair guitar and piano, usually allowing the keyboard-player long, developed lines, while the guitarist plays 'free' over the top. That's essentially what Abercrombie does on *For Tonite Only*, and Juris too, less confidently but ultimately with more success, on the impressive *Inner Account*.

The recording on *Sunburst* is very bright and detailed, without too much rumble from the bass, and the playing is straightforward and to the point. It started a streak that was to last through the decade.

***(*) **Concrete Canyon** Steeplechase SCCD 31391 *McClure; Tim Hagans (t); Marc Copland (p); Billy Hart (d). 3/96.*

**** **Closer To Your Tears** Steeplechase SCCD 31413 *McClure; Jay Azzolina (g); Marc Copland (p); Billy Hart (d); Manolo Badrena (perc). 9/96.*

A busy year. Hagans's early-Miles-influenced trumpet makes an attractive contribution to *Concrete Canyon*. With the exception of Copland's 'All That's Left', everything else on the set is a McClure original and, though the material isn't too varied, it's open-ended enough to be lifted in performance; 'Lock', dedicated to vibist Joe Locke, is a bright blowing theme. There's a prevalent minor-key feel, and an attractive drift towards polytonality on 'Deception', 'Ears' and the title-piece, a poem to McClure's beloved New York. Fine as Copland and Hagans are, one finds oneself listening out for the bass and drums most of the time. Hart is at the top of his powers and this is one of his best guest appearances for years.

He's back, and in form, on the lovely *Closer To Your Tears*, which has confusingly similar cover art to the other Steeplechase. The title-piece is movingly personal, true of his work generally, but especially heart-close here. If there is a drawback, it's a slightly jarring juxtaposition of bright, uptempo tunes and more expressive themes like 'Eli's Wine', and the closing 'He, Who Gares', which seems to reference Miles Davis. The album isn't quite solidly balanced but, unlike that extra cup of wine set out for Elijah, it's one that will be tasted and refilled many times.

***(*) **Dream Team** Steeplechase SCCD 31435 *McClure; Rich Perry (ts); Marc Copland (p); Billy Hart (d).* 98.
A fascinating set that gets off to a wonderful start with 'Denial's Goat', a double-waltz-time groove which has Perry snaking off into a strange, shawm-like solo. 'Dream Time' has a floating minor feel. Copland brings in 'Darius Dance', but otherwise all the tunes are McClure's, united by his characteristic attention to voicings that work right through the band. Hart's in luminous form. A dream team, indeed.

***(*) **Double Triangle** Naxos 86044 *McClure; Tim Hagans(t); Conrad Herwig (tb); Rich Perry (ts); Marc Copland(p); Billy Hart (d).* 99.
The concept here is that the horns and rhythm section represent two interlocking triangles, a musical geometry that yields some fascinating rhythmic and harmonic variations. Herwig is a powerful presence. His lead line on 'We'll Be Together Again' is echoed by the bass, while Hart weaves in and out of the mix. Perry is not such a commanding presence this time around and there are moments when he seems to lose his place and simply mark time with chromatic figures that do little more than unpick the theme.

McClure's writing is strong and idiosyncratic, but he also likes to develop new ideas out of existing material. 'Night Bird' is an imaginative reworking of the line of Herbie Hancock's 'Speak Like A Child', while Joe Henderson's 'Gazelle' seems to be the source material for 'Thunder'. He plays throughout with a calm authority.

***(*) **Match Point** Steeplechase SCCD 31517 *McClure; Jed Levy (ts); Bob DeVos (g); Jeff Brillinger (d).* 02.
Instead of celebrating a decade's association and ten CDs with an upbeat set, McClure plays a markedly introspective one. Most of the material is written by Levy and DeVos, competent players but uninspiring writers. The real climax comes with Ron's own 'The Day After Christmas', which in nine minutes sums up why the bassist is such a treasure; a mournful but lyrical theme, it conjures some superb double-stopped passages and some lovely rhythmic variation. The other delight is a rare interpretation of Artie Shaw's 'Moonray'.

CORE COLLECTION

**** **Soft Hands**
Steeplechase SCCD 31615 *McClure; Rich Perry (ts); George Colligan (p).* 1/06.
Ron marks his 65th year with a quiet masterpiece, his best record since *Closer To Your Tears* a decade earlier. These eight tunes are the work of a mature and assured composer and the drummerless format keeps the tempos open enough to allow at least some of the songs to change direction internally, as the last track, 'Marble Room', does to devastating effect. It's by some way the longest cut of the set. The rest come in around the seven- or eight-minute mark and seem designed to give all three members a chance to address the material at reasonable length. The title-tune and 'Gates Of Saffron' are the other two pieces in a closing stretch that must be heard; an essential modern album.

Also, in brief:

***(*) **Never Always** Steeplechase SCCD 31355. 94.
Don Friedman's classically influenced approach is the key to this trio set with Billy Hart (*d*).

*** **Pink Cloud** Naxos Jazz 86002. 94.
A reunion with Fourth Way's Mike Nock, who exec-produces this strange, bitty record.

*** **Age Of Peace** Steeplechase SCCD 31544. 10/03.
The run of fine form continues.

Rob McConnell (born 1935)

TROMBONE, VALVE TROMBONE

Born in Ontario, he began by working in the Canadian dance band scene of the '50s and '60s, before forming Boss Brass in 1968, using brass sections in close harmony.

*** **Our 25th Year** Concord CCD 4559 *McConnell; Arnie Chycoski, Steve McDade, John MacLeod, Guido Basso, Dave Woods (t, flhn); Alistair Kay, Bob Livingston, Jerry Johnson (tb); Ernie Pattison (btb); Gary Pattison, Jim McDonald (frhn); Moe Koffman, John Johnson (ss, as, f, cl); Eugene Amaro (ts, cl, f); Rick Wilkins (ts, cl); Bob Leonard (bs, bcl, cl, f); Don Thompson (p); Ed Bickert (g); Steve Wallace (b); Terry Clarke (d); Brian Leonard (perc).* 93.
(*) **Don't Get Around Much Any More Concord CCD 4661 *As above, except omit Pattison, Amaro, Thompson, Bickert, Wallace, Clarke, Brian Leonard; add Judy Kay (frhn); Alex Dean (cl, f, ts); David Restivo (p); Lorne Lofsky (g), Jim Vivian (b), Ted Warren (d).* 4/95.
McConnell has kept his Boss Brass together on and off for more than 30 years. Initially, they did without any kind of sax section, but by the time of these records the band had grown bigger. McConnell's charts suggest expansiveness as the band's signifying element: although the leader worked with Maynard Ferguson for a spell, the brassiness of the BB is exploited for sonority rather than clout, and there's a kind of reluctance to even their toughest arrangements. The music is skilfully handled, but the various editions of the orchestra never seem really to set light to the charts. Even where McConnell seeks to evade cliché, he can't altogether shrug off the MOR atmosphere that hangs round most of their records. *Our 25th Year* is more businesslike than celebratory, and by the time of *Don't Get Around Much Any More*, which really starts to roll out the clichés, one feels that the band might be ready for its collective pension.

*** **Play The Jazz Classics** Concord CCD 4784 *McConnell; Guido Basso, Dave Dunlop, Steve McDade, Kevin Turcotte (t, flhn); Jerry Johnson, Alistair Kay (tb); Ernie Pattison (btb); James MacDonald (frhn); John Johnson (ss, as, cl, f); Moe Koffman (ss, as, cl, f, pic); Rick Wilkins (ts, cl); Bob Leonard (bs, cl, bcl, f); Dave Restivo (p); Ed Bickert (g); Jim Vivian (b); Ted Warren (d); Brian Leonard (perc).* 5/97.
This came late in the run of Concords and it's one of the best, with a bright Horace Silver–Blue Mitchell medley, a terrific version of 'Invitation', Ellington tunes and Neal Hefti's 'Li'l Darlin''. The band's in good shape, with the reed section increasingly well integrated with the brass cadres. A winner.

***(*) **Thank You, Ted** Justin Time 173-2 *McConnell; Steve McDade (t); Guido Basso (flhn); Terry Promane (tb); P. J. Perry* *(as); Alex Dean, Mike Murley (ts); David Restivo (p); Steve Wallace (b); Terry Clarke (d). 4/02.*

Pared back to a tentet, McConnell's music strips a lot fitter on these outings. The music's less about a band punching over its weight than a mobile and lively ensemble with a good gang of soloists for spice. Guido Basso, for instance, is quite superb on 'If I Were A Bell' on *Thank You, Ted*, which track for track is surely the best disc under McConnell's name. The title is a homage to veteran jazz-jock Ted O'Reilly.

*** **So Very Rob** Hanssler 93107 *McConnell; SWR Big Band. 5/03.*

In terms of repertoire, this pretty much retreads the Boss Brass records, and particularly *Jazz Classics*, but the German big band gives the charts enormous oomph and if you buy the concept it's an exhilarating listen. 'What Am I Here For?' and 'Stella By Starlight' are the outstanding tracks.

Also, in brief:

(*) **The Brass Is Back Concord CCD 4458. 1/91.

As accomplished as in their earlier days, but too much lingering over detail and texture for a band in which detail tends to disperse the impact.

(*) **Even Canadians Get The Blues Concord CCD 4722. 4/96.

It's the concept that's flawed, since the blues hardly bring out the best in McConnell's charts.

(*) **Big Band Christmas Concord 4844. 4/98.

Not a bad Christmas disc, as Christmas discs go.

*** **Music Of The Twenties** Justin Time 196-2. 4/03.

He picked durable themes rather than just doing the Charleston.

Susannah McCorkle (1946–2001)

VOICE

The Californian spent 1971–7 in London. On her return, she made many records crossing between mainstream, blues and Brazilian material. Afflicted with depression, she took her own life.

*** **The Beginning 1975** A AL 73233 *McCorkle; Keith Ingham (p). 75.*

**** **The Quality Of Mercer** The Jazz Alliance TJA-10031 *McCorkle; Digby Fairweather (t, c); Danny Moss (ts); Keith Ingham (p); Ron Rubin (b); Derek Hogg (d). 9/77.*

***(*) **The People That You Never Get To Love** The Jazz Alliance TJA-10034-2 *McCorkle; Keith Ingham (p); Al Gafa (g); Steve LaSpina (b); Joe Cocuzzo (d). 11/81.*

*** **How Do You Keep The Music Playing?** The Jazz Alliance TJA-10036-2 *McCorkle; Al Cohn (ts); Ben Aronov (p); Gene Bertoncini (g); Steve LaSpina (b); Joe Cocuzzo (d). 6/85.*

***(*) **No More Blues** Concord CCD 4370 *McCorkle; Ken Peplowski (cl, ts); David Frishberg (p); Emily Remler (g); John Goldsby (b); Terry Clarke (d). 11/88.*

***(*) **Sabia** Concord CCD 4418 *McCorkle; Scott Hamilton (ts); Lee Musiker (p); Emily Remler (g); Dennis Irwin (b); Duduka Fonseca (d); Café (perc). 2/90.*

*** **I'll Take Romance** Concord CCD 4491 *McCorkle; Frank Wess (ts, f); Allen Farnham (p); Howard Alden (g); Dennis Irwin (b); Keith Copeland (d). 9/91.*

The Beginning is not a reissue but a first release for some demos made with Keith Ingham, for a putative EMI contract: a strange, sometimes tentative mix of jazz, blues, cabaret tunes and characteristic Ingham rediscoveries, but the singer approaches everything with fresh enthusiasm. McCorkle's records in the '70s, now returning via the Jazz Alliance imprint, established her as a major songbook interpreter, uncovering rarities and seldom-heard verses from some of the best American composers. *The Quality Of Mercer* is an absolute gem: 14 choice Johnny Mercer songs done with wit, feeling and guile in perfect balance, the charm of 'Love's Got Me In A Lazy Mood' matched to the wistfulness of 'Skylark'. A peerless session, with deft support from Ingham, Fairweather and the rhapsodic Moss. *The People That You Never Get To Love* is nearly as good. This is a more modern set of songs, with Blossom Dearie, Dave Frishberg, Neil Sedaka and Jobim represented, and McCorkle handles all of the lyrics in a hip, intelligent way, the pose just slightly world-weary, but with a clear streak of emotion below the surface cool. The somewhat later *How Do You Keep The Music Playing?* is the weakest of these three. Although there are a couple of sublime glimpses of Al Cohn in one of his last dates, some of the songs seem mishandled: a slow 'There's No Business Like Show Business' starts well but ends up far too overwrought, 'By The Time I Get To Phoenix' was a poor choice, and she overplays 'Blizzard Of Lies'.

Her tenure with Concord provided her with what became a wide variety of settings. *No More Blues* benefits from a superbly integrated band, with Peplowski and Remler chiming in with pithy solos and Frishberg adding the most alert and gracious of accompaniments: McCorkle's big, courageous voice is huskily entreating on the ballads and assuredly swinging on the faster tunes. She's an interpreter rather than an improviser, which sees her through the Brazilian songs on *Sabia*: the task here is to drift through the coolly appealing melodies rather than swinging them to pieces, and McCorkle does it with perfect aplomb. A couple of the ballads sound too stretched, but her take on Astrud Gilberto on 'So Danço Samba' is wholly beguiling, and Hamilton (in the Stan Getz role) and Remler (in her final studio date) are marvellous.

I'll Take Romance is perhaps a shade disappointing as a follow-up. Nothing wrong with the arrangements or the players, with Wess defining his role as strong-but-tender tenorman. But the material – all of it very well-known, and excessively so in the case of 'Lover Man' and 'That Old Feeling' – seems like a deliberate attempt to play down McCorkle's knack for discovering forgotten gems, and some of her interpretations sound like false trails towards 'new' transformations. 'My Foolish Heart' and 'I Concentrate On You' are studied enough to suggest caricature, although occasionally – as on a wonderfully sustained 'It Never Entered My Mind' – it works out, and the faster pieces are magical.

***(*) **From Bessie To Brazil** Concord CCD 4547 *McCorkle; Randy Sandke (t, flhn); Robert Trowers (tb); Dick Oatts (as, f); Ken Peplowski (ts, cl); Allen Farnham (p); Howard Alden (g); Kiyoshi Kitagawa (b); Chuck Redd (d). 2/93.*

Almost a classic – what holds it back, as often seemed to happen with this tremendously gifted singer, is the odd, strange lapse of judgement as to the kind of song she can get away with. The flaws this time are an embarrassing 'My Sweetie Went Away', done as a misplaced tribute to Bessie Smith, and a wincingly cavalier 'Still Crazy After All These Years'. On the plus side are a dozen gorgeous interpretations. Her second attempt at 'The People That You Never Get To Love', Rupert Holmes's only memorable song, is as wryly affecting as Jobim's 'The Waters Of March' is coolly hypnotic, and she does Dave Frishberg ('Quality Time') and Mercer and Arlen as well as anyone today. Sound backing from a Concord repertory team.

*** **Let's Face The Music** Concord CCD-4759-2 *McCorkle; Greg Gisbert (t, flhn); Conrad Herwig (tb); Jerry Dodgion (as, f); Chris Potter (ts, cl, f); Allen Farnham (p); Al Gafa (g); Steve Gilmore (b); Richard De Rosa (d, ky).* 10/96.

*** **Someone To Watch Over Me** Concord CCD-4798-2 *McCorkle; Randy Sandke (t, flhn); Conrad Herwig (tb); Jerry Dodgion (as, af); Chris Potter (ts, af); Allen Farnham (ky); Howard Alden (g); Steve Gilmore, Dick Sarpola (b); Richard De Rosa (d).* 10/97.

***(*) **From Broken Hearts To Blue Skies** Concord CCD-4857-2 *McCorkle; Greg Gisbert (t, flhn); John Fedchock (tb); Jon Gordon (as, f); Dick Oatts (ts, ss, f); Allen Farnham (p); Al Gafa (g); Steve Gilmore (b); Richard De Rosa (d).* 10/98.

The first is an Irving Berlin tribute, and the rarities are what emerge best: 'Love And The Weather', a beautifully spare 'Better Luck Next Time' and a languorous 'Supper Time'. She has another go at 'There's No Business Like Show Business' and again overdoes it, although Farnham's arrangement also leans towards bombast. Excellent band, all the same.

Farnham handles the charts again for the Gershwin album. These are among the most-sung and most-recorded songs of their century and, while the singer doesn't do anything to hurt them, it's asking a lot for anyone to make something fresh out of them at this stage (only the closing pairing of 'Will You Remember Me' and 'Drifting Along With The Tide' could be called unusual). Susannah does best by the slowest pieces, especially 'How Long Has This Been Going On'.

The subsequent *From Broken Hearts To Blue Skies* was her best for years. The only false note is 'I Ain't Gonna Play No Second Fiddle': McCorkle may harbour a great affection for the Bessie Smith style but it really doesn't suit her. 'Nuages' and a lovely 'Caminhos Cruzados' are impeccable, 'Laughing At Life' is wistful, 'A Phone Call To The Past' is a Henry Mancini nocturne that she handles supremely well, and even 'I Wish I Were In Love Again' isn't overdone.

***(*) **Hearts And Minds** Concord CCD-4897-2 *McCorkle; Dick Oatts (ts); Allen Farnham (p); Paul Meyers (g); Steve Gilmore, Dennis Irwin (b); Tim Horner, Vanderlei Pereira (d); Thiago DeMello (perc).* 3/00.

She ought to be remembered as an important building-block in Diana Krall's style, a smart and wilful interpreter herself, and a stylist who did better than most in handling old standards with new manners, as well as trying to combine writers of different generations. She was getting that right more than ever: she does Dave Frishberg with the right measure of flipness, and the Simon Wallace–Fran Landesman tunes are a surprise, with 'Scars' a poignant climax. If she never made her masterpiece, she came close.

Also, in brief:

*** **Dream** Concord TJA-10037-2. 12/86.

Her Concord debut, good though not outstanding.

*** **From Broadway To Bebop** Concord CCD 4615. 4/94.

She does Broadway better. Classic: 'One Of The Good Girls'.

*** **Easy To Love – The Songs Of Cole Porter** Concord CCD 4696. 9/95.

OK Porter homage, though she brings nothing new to the most familiar tunes.

Gary McFarland (1933–71)

VIBES, ARRANGER

Began working as an arranger on the New York scene of the early '60s and quickly made a substantial name for himself with scores for Mulligan's Concert Jazz Band and others. After making albums for Verve and Impulse!, he retreated into a kind of small-group mood-music and died suddenly of a heart attack, aged 38.

*** **The October Suite** Verve 654413-2 *Steve Kuhn (p); Ron Carter (b); Marty Morell (d); strings and woodwinds.* 10–11/66.

Although Kuhn's name is at the top of the marquee, McFarland wrote and arranged all six pieces, and at present it's the only widely available survivor of his 11 albums for Verve and Impulse!. It's a strange record. Kuhn's playing dances inside and outside the underlying harmonies, resolutely avoids conventional areas of swing, and at times sounds like a rather bitter parody of Bill Evans's delivery (Evans had already recorded a comparable collaboration with McFarland). The composer scores a string quartet around the first three tracks, and a woodwind and harp group for the second: on 'Traffic Patterns', they seem to approximate the random interventions of car horns. The overall result is a mix of romanticism and atonality which is both very much of its period and queerly experimental.

(*) **America The Beautiful Blue Moon SKYE 1004 *McFarland; Randy Brecker, Richard Williams, Marvin Stamm, Snooky Young, Ernie Royal, Bernie Glow (t); Garnett Brown (tb); Harvey Phillips (tba); Ray Alonge, Jimmy Buffington, Earl Chapin (frhn); Jerome Richardson, Romeo Penque, Wally Caine, Danny Bank, Joe Farrell (reeds); Warren Berenhardt (p); Eric Gale (g); George Ricci (clo); Jerry Jemmott, Chuck Rainey (b); Bill Lavorgna, Bernard Purdie (d); Warren Smith (perc).* 10/68.

Subtitled *An Account Of Its Disappearance*, this is McFarland's threnody for a raped and exploited landscape, an early example of a musical work inspired by the nascent ecological movement; McFarland had worked in lumber camps in his teens and later witnessed the sprawl of LA encroaching on virgin country. It's mournful music, by and large, and cast in a quasi-symphonic form, but the orchestra assembled by Jerome Richardson has some strong jazz voices and there are some powerful moments during '80 mph Through Beer-Can Country', 'Last Rites For The Promised Land' and 'Due To The Lack Of Interest, Tomorrow Has Been Cancelled'.

Rod McGaha

TRUMPET

Raised in Chicago by a jazz-buff father, McGaha has moved from an interest in soul and funk towards more straightahead playing.

*** **Preacherman** Compass 4273-2 *McGaha; Lori Meecham (p); Marc Harris (org); Roger Spencer (b); Chris Brown (d).* 2/99.

McGaha's debut eluded us but it was apparently an exercise in jazz hip-hop. This is much more straight down the line. Clark Terry is one of his mentors and there's a lot of Clark in his playing, which is full of squeezed notes, growls and brassy shouts ('Splip, Bam, Boom' is almost a Terry homage). The record seems designed more for airplay than anything and the tracks tend to come out as a series of routines, but within that framework it's enjoyably done, even if by the end one feels that McGaha has been set up as a kind of pasticheur. Another horn might help him to balance the books a little better.

Lou McGarity (1917–71)

TROMBONE

Jack Teagarden-influenced swing player.

*** **Music From Some Like It Hot** Lone Hill Jazz LHJR 10321 *McGarity; Yank Lawson, Doc Severinsen (t); Bob Wilber (cl); Bill Stegmeyer (as); Dick Cary (p); George Barnes (g); Jack Lesberg (b); Don Marino (d); & others.* 55, 9 & 12/59.

With a more ringing sound than his model Tea, McGarity was a fine section-player who made few forays on his own. Lone Hill have brought together the quintet *Some Like It Hot* date with the slightly earlier octet *Blue Lou* and the still earlier *Dixieland Special* EP to produce this useful compilation. It's fresh, breezy music, with Lou's horn sound attractively highlighted and on the octet tracks a respectable semblance of big-band playing stripped down to basics. Not essential music, but good enough to while away an afternoon.

Howard McGhee (1918–87)

TRUMPET

Born in Tulsa, Oklahoma, grew up in Detroit and won his spurs in territory bands. He was less of an innovator than either Fats Navarro or Dizzy Gillespie, and his rather light tone and legato phrasing reflect an apprenticeship on clarinet. Recreational habits cost him dear, but he kept gigging until late in life.

*** **Howard McGhee On Dial – The Complete Sessions: 1945–47** Spotlite SPJ CD 131 *McGhee; Teddy Edwards, James D. King, James Moody (ts); Vernon Biddle, Jimmy Bunn, Hank Jones, Michael 'Dodo' Marmarosa (p); Milt Jackson (vib); Ray Brown, Bob Kesterson (b); J. C. Heard, Roy Porter (d).* 9/45–12/47.

*** **Howard McGhee 1945–1946** Classics 1125 *As above, except add Karl George, Snooky Young (t); Vic Dickenson, Gene Roland (tb); Jimmy Bunn (p); Stan Morgan (g); Charles Mingus (b); Nat McFay (d); Pearl Taylor, Estelle Edison (v).* 45–46.

***(*) **Howard McGhee 1946–1948** Classics 1089 *McGhee; James Moody, Teddy Edwards (ts); Jimmy Heath (as, bs); Hank Jones, Michael 'Dodo' Marmarosa, Will Davis (p); Milt Jackson (p, vib); Arv Garrison (g); Percy Heath, Ray Brown, Bob Kesterson (b); J. C. Heard, Roy Porter, Joe Harris (d); Earl Coleman.* 46–48.

Howard was a prime mover in bebop on the West Coast. He came with Coleman Hawkins's group and stayed on, to the detriment of his health. The *1945–1946* Classics covers a range of material, including a big-band date and a few vocal sessions with Pearl Taylor and Estelle Edison. There's also an early glimpse of Mingus. The most famous of his recordings of this time, however, are those made with Charlie Parker.

Bird's infamous 'Lover Man' sessions were originally issued under McGhee's name, but the four sides recorded in LA in 1945 for the Philo Aladdin label (and subsequently taken up by Dial) were his first as leader. They feature the twin tenors of Edwards and King, the latter a friend from the Andy Kirk band. These and the jam band cuts from July 1946 are raw and shapeless. McGhee shows early signs of the signature bruised lyricism of later years, but his phrasing is often indistinct and the line not always convincing.

The Hollywood sextet of October 1946, which again uses Kesterson and Porter but with the perennially undervalued Marmarosa on piano, suggests how fruitful an association the McGhee–Edwards front line was going to be. 'Dialated Pupils' (*sic*) and 'Up In Dodo's Room' (two versions) are strong bebop performances, establishing a reputation that was also being fostered by JATP appearances..

The New York tracks from December 1947 are oddly unsatisfactory, and 'Sleepwalker Boogie' may be the most telling title of the bunch, for McGhee seems to be running on autopilot. 'Night Mist' is magnificent (and also in two versions), but much of the interest comes from tenor saxophonist Moody and from the interplay between Jackson and Jones.

There are signs even this early that McGhee was turning into not just a powerful soloist but a useful composer as well. 'Thermodynamics' from 1946, the delightful 'McGhee Special' and earlier cuts like 'Intersection' and 'Life Stream' bespeak a thoughtful talent who threw off his earliest influences quite quickly. The *1946–1948* Classics finds McGhee at the peak of his powers. In these cuts from right across the country, he sounds in fine fettle, blowing strong and free in a variety of contexts and for a number of prominent and less-prominent labels. The *1945–1946* disc is better still and completes the story of a wonderful year.

*** **Howard McGhee 1948** Classics 1058 *McGhee; Fats Navarro (t); Billy Eckstine (vtb); Kenny Mann, Jesse Powell (ts); Jimmy Heath (as, bs); Will Davis, Hank Jones (p); Milt Jackson (vib); Ray Brown, Percy Heath (b); Joe Harris, J. C. Heard (d).* 2/48.

*** **Maggie: The Savoy Sessions** Savoy 269 *As above, except add J. J. Johnson (tb); Rudy Williams (ts); Clifton 'Skeeter' Best (g); Charlie Rice (d).* 2/48–52.

*** **Howard McGhee 1949–1952** Classics 1294 *As above, except add Brew Moore (ts); Kenny Drew (p).* 49–52.

The 1948 sides catch the trumpeter at a particularly tempestuous time, when music was taking a back seat to other imperatives. As ever, McGhee seems to alternate between intense, intuitive playing and banal passage-work, but the partnership with Milt Jackson is unexpectedly calm and centred, and there are half a dozen breathtaking moments from the trumpeter. 'I'm In The Mood For Love' is one of the finest things in Maggie's entire catalogue, but it is Jackson who shines on the opening 'Sweet And Lovely'.

The Classics compilation also includes material recorded in Paris for Vogue and Blue Star, working with Jimmy Heath, who was still on alto and not yet ready to shake off his 'Little Bird' tag. By the same analogy, Jesse Powell finds himself in the Lucky Thompson role, helping to anchor the top line but creating unexpected little paths of his own through the changes.

The set ends with one of the classic bebop encounters, the October 1948 one with the trumpeter who'd made the biggest impact on his developing style. These four sides are included on *The Fabulous Fats Navarro*, which anyone committed either to bebop or to the golden years of Blue Note will already have. As usual, the mastering does the music no favours, but hearing these numbers – 'The Skunk', 'Boperation' and two parts of 'Double Talk' – under McGhee's nominal leadership perhaps slants the emphasis away from Fats for a moment. Maggie's phrasing on the first track is intriguing, because again he seems to be imitating clarinet lines, a habit he shrugs off later on in the session in favour of a much crisper attack.

One thinks of Charlie Parker's career as punctuated by the Savoy and Dial sessions, and the same is true of McGhee, who made these dates for Savoy between February 1948 and 1952. There are some excellent things on the Savoy reissue from a jammed session with Jimmy Heath, Billy Eckstine on valve trombone and others; also later recordings made in the Pacific with a pianoless group that included J. J. Johnson and the little-known Rudy Williams. The Classics set brings the story up to date, but it's worth cross-checking personnels and dates before purchase.

*** **Maggie's Back In Town!** Original Jazz Classics OJC 693 *McGhee; Phineas Newborn (p); Leroy Vinnegar (b); Shelly Manne (d). 6/61.*

McGhee was out of circulation for much of the '50s. On *Maggie's Back In Town!* he sounds straightened-out and clear-headed, tackling 'Softly As In A Morning Sunrise' and 'Summertime' at a hurtling pace that sounds good in the ensembles but flags a little when he is soloing. The opening 'Demon Chase', dedicated to Teddy Edwards's son, is similarly hectic, but is good-natured enough. 'Brownie Speaks', included in homage to Clifford Brown, stretches him a little more convincingly, but by then the set is over. There is really only one ballad, and 'Willow Weep For Me' takes a slightly hysterical edge from Newborn's very tensed-up accompaniment.

*** **Jazz Brothers** Storyville STCD 4077 *McGhee; Charlie Rouse (ts); Barry Harris (p); Lisle Atkinson (b); Grady Tate (d); Jual [sic]; Curtis (perc). 10/77.*

This was made around the same time as Rouse's own *Moment's Notice* and features a familiar blend of bop, slower blues themes and a touch of Caribbean on 'In There'. There's also a nice version of 'Caravan' and a small-scale cutting contest on 'Search'. Nothing fancy, and nothing McGhee couldn't have run off in his sleep, but an appealing set all the same.

*** **Home Run** Storyville STCD 8273 *McGhee; Benny Bailey (t); Teddy Edwards, Sonny Redd (ts); Barry Harris, Art Hillery (p); Lisle Atkinson, Leroy Vinnegar (b); Bobby Durham, Billy Higgins (d). 10/78–10/79.*

***(*) **Wise In Time** Storyville STCD 8272 *As above, except omit Redd, Harris, Durham. 10/79.*

McGhee was still holding his act together at the end of the '70s. The tone was still light and almost fragile, but there was an obduracy and determination in the playing which is still very appealing. Thirty years on from his debut, McGhee is once again happy to work in a more or less straight bebop form on occasions, programming Parker tunes like 'Moose The Mooche', 'Yardbird Suite' and 'Relaxin' At Camarillo'.

These albums are slightly confusing in that both also include material from the related Storyville set, *Young At Heart*. The 1978 tracks with Benny Bailey sound like an attempt to recapture something of the sabres-at-dawn excitement of the McGhee–Navarro records. And yet it is the lyricism the two men share which comes across, rather than a simulacrum of the heady days of bop. The quintet with Edwards is by this stage rather like a comfortable old shoe, still capable of tramping out the miles without a pinch, and still capable of putting in a burst of speed on something like 'Moose The Mooche'. Autumnal jazz, but very beautiful.

Also, in brief:

*** **Complete Savoy And Dial Masters: Leader Sessions** Definitive DRCD 11163. 45–52.

Valuable early material, but available elsewhere and in mostly better sound.

(*) **Just Be There Steeplechase SCCD 31204 12/76

A very ordinary set with a Danish rhythm section.

Jimmy McGriff (born 1936)

ORGAN

Philadelphia-born, he learned a variety of instruments before studying organ at Juilliard. Had some single hits in the early '60s.

*** **I've Got A Woman** Collectables COL 5752 *McGriff; Walter Miller (g); Richard Easley (d). 62.*

(*) **One Of Mine Collectables COL 5715 *McGriff; Morris Down (g, hca); Larry Frazier (g); Willie Jenkins (d). 63.*

With 'I Got A Woman' and 'All About My Girl', Jimmy became a jukebox star. They're both on this first record, originally released on Sue and excerpted on the Blue Note compilation below. McGriff has more in common with Booker T. Jones than with the Jimmy Smith school, which is neither praise nor blame but a description of what you'll hear: funky, unsubtle jazz-blues, played with maximum power and a minimum of introspection. Fans regard this first album as a sacred text.

The follow-up isn't as exciting, as if Jimmy recognized even this early that he could make twice as many records by expending half as much energy. There's still more vim and vigour than you get later on, but it's all pretty haphazard stuff.

*** **Pullin' Out The Stops! The Best Of Jimmy McGriff** Blue Note 830724-2 *McGriff; various unlisted groups. 64–71.*

*** **The Worm** Blue Note 38699 *McGriff; Blue Mitchell (t); Danny Turner (as); Fats Theus (ts); Bob Ashton (bs); Thornel Schwartz (g); Bob Bushnell (b); Mel Lewis, Grady Tate (d). 8/68.*

** **Electric Funk** Blue Note 84350 *McGriff; big band including Horace Ott (p). 9/69.*

'I Got A Woman' and 'All About My Girl' are on *Pullin' Out The Stops!*, which adds a further 15 tracks of steadily diminishing virtue. By the time of the awful 'Fat Cakes', from 1970, McGriff's groove sounds pooped. *The Worm* has some good moments, and some fine, excitable trumpeting from Mitchell, who revelled in this kind of thing. 'The Worm' itself was supposed to deliver a hit of 'Sidewinder' proportions but didn't. Check out the nutty version of 'Take The "A" Train' at the other end of the disc. *Electric Funk* is a whole album of sad-sack funk from 1969 and it's hardly anything to get excited about, on or off a dance floor.

(*) **Countdown Milestone MCD 9116 *McGriff; Clifford Adams Jr (tb); Marshall Keys (as); Arnold Sterling (ts, as); Melvin Sparks (g); Vance James (d). 4/83.*

*** **The Starting Five** Milestone MCD 9148 *McGriff; Rusty Bryant (as); David 'Fathead' Newman (ts); Mel Brown, Wayne Boyd (g); Bernard 'Pretty' Purdie (d). 86.*

*** **Blue To The 'Bone** Milestone MCD 9163 *McGriff; Al Grey (tb); Bill Easley (as, ts); Melvin Sparks (g); Bernard 'Pretty' Purdie (d). 7/88.*

(*) **Right Turn On Blues Telarc CD-83366 *McGriff; Hank Crawford (as); Rodney Jones (g); Jesse Hameen (d). 1/94.*

*** **Blues Groove** Telarc CD-83381 *McGriff; Hank Crawford (as); Wayne Boyd (g); Vance James (d). 7/95.*

*** **The Dream Team** Milestone MCD 9268 *McGriff; David 'Fathead' Newman (ts); Red Holloway (ts, as); Mel Brown (g); Bernard 'Pretty' Purdie (d). 8/96.*

There seems little merit in differentiating between these records, since they're all basically the same. McGriff, playing Hammond's XB-3, which offers the old sound plus various MIDI tricks, pumps away at the blues in his filigree manner, rarely working up a head of steam and instead settling for a leaner line that carries the music on a slow simmer. He gets some of his favourite hornmen to keep him company, has either Vance James or Pretty Purdie thump out the beat, and that's it. Oh, and there's some guitar, too – Sparks, Boyd or Brown, what's the difference? Even Bob Porter, who produced *The Dream Team*, says that 'the best thing is to stay the hell out of the way and let them do their thing'. Well, yes and no. It wouldn't have hurt to have most of these records tuned up a bit. The studio sound is so polite that when the band hits a groove it sounds no different from when they're laying back and floating on the chords. Both the Telarcs (co-credited with old chum Crawford) and the Milestones are smooth enough to spread on toast, and if they'd piled everything right to the front of the mix it might actually sound exciting. But that wasn't the way jazz records were made those days.

*** **Straight Up** Milestone MCD 9285 *McGriff; David 'Fathead' Newman (ts); Frank Wess (ts, f); Wayne Boyd, Rodney Jones (g); Bernard 'Pretty' Purdie (d). 8/97.*

*** **McGriff's House Party** Milestone MCD 9300 *McGriff; Kenny Rampton (t); Eric Alexander, Bill Easley (ts); Rodney Jones (g); Lonnie Liston Smith (org); Bernard 'Pretty' Purdie (d). 00.*

Not half bad, as later McGriff albums went, *Straight Up* was something of a renaissance for the organ-man, though to be strictly honest it's the supporting cast who make it. The cover image of an aerobatics team – smoke on – in vertical climb is less honestly descriptive than a Second World War bomber in a slow dive would have been, but at least there's some energy to the playing here, even if each track drops its bombs in an entirely predictable pattern.

For *House Party* he invited along the impressively turbaned Dr Smith and young turk Alexander, who blows his socks off. The party mood isn't always obvious on the record, which at moments sounds quite sober and studied, but when Smith and McGriff get their thing together, the walls shake. As on the earlier record, Purdie adds some fire and despatch to the rhythm, and shakes the dust off McGriff's rather mechanical bass-lines.

*** **McGriff Avenue** Milestone MCD 9325 *McGriff; Gordon Beadle, Bill Easley (ts); Ronnie Cuber (bs); Melvin Hassan, Rodney Jones (g); Wilbur Bascomb Jr (b); Bernard 'Pretty' Purdie, Don Williams (d). 10/01.*

One of a host of dates apparently booked into the studio on 11 September 2001 and brought to a premature halt. There's no obvious sign of shock or trauma about the reconvened session, but there is something dismayingly predictable about a version of 'America The Beautiful' on an album like this. Jimmy does also reprise 'The Worm' and 'All About My Girl' – two favourites of years gone by given fresh, if rather thin-voiced, makeovers. Easley is still in top form and Ronnie Cuber makes his presence felt with some weighty baritone.

Also, in brief:

*** **At The Organ** / **(*) **Christmas With Jimmy McGriff** / **(*) **At The Apollo** / ** **Topkapi** / *** **Blues For Mister Jimmy** Collectables 5716 / 5747 / 5316 / 5717 / 5147. 63; 64–65; 65.

In the wake of 'I Got A Woman', Sue had McGriff churn out several more albums – live, Christmas, film themes, and a bit of jazz here and there.

*** **Feelin' It** Milestone MCD 9313-2. 10/00.

Smooth latter-day McGriff, with enough go to make it worthwhile.

Bill McHenry

TENOR SAXOPHONE

New York tenorman with an insinuating style.

*** **Jazz Is Where You Find It** Fresh Sound New Talent FSNT 021 *McHenry; Ben Waltzer (p); Alexis Cuadrado (b); Jo Krause (d). 3/97.*

***(*) **Rest Stop** Fresh Sound New Talent FSNT 033 *McHenry; Ben Monder (g); Chris Higgins (b); Dan Rieser (d). 9/97.*

*** **Graphic** Fresh Sound New Talent FSNT 056 *McHenry; Ben Monder (g); Reid Anderson (b); Gerald Cleaver (d). 9/98.*

*** **Quartet Featuring Paul Motian** / *** **Roses** Fresh Sound New Talent FSNT 160 / Sunnyside 281167 *McHenry; Ben Monder (g); Reid Anderson (b); Paul Motian (d). 5/02; 12/06.*

***(*) **Sonic Pressure** Fresh Sound New Talent FSNTCD 283 *McHenry; Duane Eubanks (t); Peter Rende (p); Matt Penman (b); Jeff Williams (d). 6/05.*

McHenry's delivery lacks little in muscularity, but it's not in the brawny traditional manner. He has a thoughtful, introverted style which shouldn't be mistaken for diffidence. The first record was cut while he and Waltzer were spending time in Barcelona, and even in an ordinary live club set (in excellent sound) the musicians take pains to avoid the obvious. The tunes include Elisabeth Raspall's haunting 'Eix', John McNeil's 'Greenwich' and John Lewis's blues 'Two Degrees East, Three Degrees West'. Waltzer has a simple, supportive approach which is very appealing. The piano itself, though, seems pretty average.

The next three are in a sense all of a piece, Monder and McHenry making their way through music (mostly originals by Bill) which sounds like rather more abstruse variations on the Ornette Coleman style. Long melodic lines are twinned between tenor and guitar, or aphoristic little phrases are shaped into the basis of a theme. *Rest Stop* is our favourite because it seems like the most natural and least self-conscious, happy to play a 'Blues' which might have been a Lee Konitz–Billy Bauer set-piece, yet full of fresh and idiomatic improvising. Monder uses more effects on the subsequent *Graphic* and somehow the music feels a shade less appealing. The problem with the third album is the gentleman in the title. If you're a Motian fan, you'll most likely find this the best record of all, but to us the drummer is simply too loud and strong for music which suits a quieter, defter touch. That same line-up reappears on McHenry's first appearance for Sunnyside, but the balance is rather better and the group has acquired a more coherent sound, notably on collaborations like 'The Abyss Opens Up' and 'The City'. We still doubt that Motian is the right drummer for the date, but he obviously brings experience and cachet. The Fat Cat date on *Sonic Pressure* is a winner, oblique but not pointlessly enigmatic, calm but by no means boring, arguably more conventional in approach than earlier records, but none the worse for that. 'The Hit' and 'WRU' both come across strongly and McHenry's own playing, individual and hardly ever routine, is a consistent pleasure.

Kalaparush(a) Maurice McIntyre (born 1936)

TENOR SAXOPHONE, BASS CLARINET, PERCUSSION

An adherent of AACM in Chicago, he absorbed more from New York-based players like Coltrane and Ayler.

***** Humility In The Light Of The Creator** Delmark DE 419 *Mcintyre; Leo Smith (t, flhn); John Stubblefield (ss); Malachi Favors (b); Thurman Barker (d); George Hines (v).* 2/69.

***** Forces And Blessings** Delmark DE 425 *McIntyre; Sarnie Garrett (g); Fred Hopkins (b); Wesley Tyus (d); Rita Omolokun Worford (v).* 11/70.

At first blush, McIntyre is a fairly orthodox New Thing modernist, exploiting Coltrane's extended harmony and the hands-on, little-instrument approach which was the AACM aesthetic. He also prefers open-textured, spacious music to the multi-note approach of some of his saxophone peers. The first album is very much in that more web-like sound-world and in an exploratory mould, though McIntyre always sounds more focused and organized than most of his contemporaries; compare him to a figure like Giuseppi Logan and he seems almost formal in organization. The opening sequence is a suite of short tracks under the general title 'Ensemble Love' followed by the far longer, almost 20-minute 'Ensemble Fate' and on this reissue by an alternate of 'Humility ...' which helps to show how organized McIntyre's concept of freedom was. Hines sings wordlessly and Smith brings a pan-cultural resonance. As time goes by, though, McIntyre seems a more individual figure, interested in African musics – most notably on *Forces And Blessings* – and in non-Western rhythms. The reissue of the 1970 album includes unissued alternatives of 'Behold! God's Sunshine' and 'Ananda', but neither is particularly revelatory.

*****(*) Peace And Blessings** Black Saint 120037-2 *McIntyre; Longineu Parsons (t, flhn, f, recorders); Leonard Jones (b); King I. Mock (d).* 6/79.

The Black Saint album is somewhat dominated by Parsons, a neglected figure. He is credited with the best number, 'Anyway You Want It', a tough, hard-edged piece with less improvisational hinterland than McIntyre's pieces. The album as a whole has the looseness and immediacy of a live set, but is crisply recorded.

***** The Moment / **** Morning Song** Entropy Stereo 012 / Delmark 553 *McIntyre; Jesse Dulman (tba); Ravish Momin (d).* 11/01; 9/02.

The trio, recorded in front of a studio audience, hots up. Dulman's intros and accompaniments have the benefit of plainness, and Momin seems to have reined in his 'freedom' in order to play some music. Henry Threadgill and John Coltrane are both given respect, and the spiritual agenda of 'I Don't Have An Answer Unless It's God' is clearly felt without being cloying or pretentious.

And then, back with Delmark after all these years, Kalaparush And The Light turn in an album that really has been worth waiting for. Despite the silliness of titles like 'Symphony No. 1', this is a set in which blues, bebop, raw field shouts and more abstract classical forms all seem to have contributed to an extraordinary musical alloy. There is a further and better version of 'I Don't Have An Answer ...', which suggests how much the group has evolved.

*****(*) Paths To Glory** CIMP 306 *McIntyre; Jesse Dulman (tba); Adam Lane (b); Ravish Momin (d).* 3/04.

It may seem a minor circumstance, but trumpeter Roy Campbell was originally slated to play on this date. When his father died, Roy dropped out and Lane, fast becoming a CIMP regular, took his place, an unusual 'dep'. So immediate was the rapport between the guest and the leader that they take the opening 'Dream Of ...' as a duo, leaving Dulman and Momin to listen intently. What they heard undoubtedly feeds into the rest of the session. Lane has described his growing empathy with the drummer as 'a kind of Mingus/Richmond kinetic relationship', which sounds grandiose until you actually hear them on Lane's intense 'Dance', where he is again strongly featured in a drone-based introduction.

Paths Of Glory delivers what most CIMP recordings promise and often don't fulfil, a sense of an ongoing process of interaction between the players. By the time we are in 'Date', a swinging, punchy piece, the group dynamic is most impressive, with Dulman finding new territory well away from the string bass. 'Suite For My Mother' is overlong, but 'Let Us All Relax' from the second day's recording, is superb, as is a further closing duo from Kalaparush and Lane. Another exceptional record from an old master who has recorded more since 2000 than he did in the previous three decades.

Also, in brief:

***** Dream Of** CIMP 174. 6/98.

His first album in almost 20 years sounds like a throwback to an earlier age in jazz, but he is still a commanding voice.

**** South Eastern** CIMP 247. 5/01.

Needs a sympathetic ear to extract much pleasure; Jesse Dulman (*tba*) and Ravish Momin (*d*) vie for pointlessness.

Makanda Ken McIntyre (1931–2001)

ALTO SAXOPHONE, FLUTE, OBOE, BASSOON

Studied in his native Boston and made some striking early records with Eric Dolphy but moved into education after that.

*****(*) Looking Ahead** Original Jazz Classics OJCCD 252 *McIntyre; Eric Dolphy (as, f, bcl); Walter Bishop Jr (p); Sam Jones (b); Art Taylor (d).* 6/60.

It remains McIntyre's misfortune to be remembered chiefly for his brief association with Eric Dolphy. Early appearances suggest a musician deeply influenced by Parker, but sounding like his own man in the search for a language beyond the orthodoxies of bebop. With the like-minded Eric Dolphy in tow, McIntyre made a more promising excursion on the well-named *Looking Ahead*, which is one of the most progressive recordings of its time, though Bishop, Jones and Taylor are still obviously thinking in the older idiom. Dolphy is, of course, superb, if still raw, and McIntyre almost inevitably plays second fiddle, but the younger man has his own things to say and he makes significant contributions to 'Lautir', 'Geo's Tune' and 'Dianna', not quite putting Dolphy in the shade but certainly making him wait in the shadows for a moment or two. The two saxophonists shared a joyous quality that was not much in evidence in the jazz of the time and there is an infectious exuberance to their side-by-side playing.

***** Home** Steeplechase SCCD 31039 *McIntyre; Jaki Byard (p); Reggie Workman (b); Andre Strobert (d).* 6/75.

***** Open Horizon** Steeplechase SCCD 31049 *McIntyre; Kenny Drew (p); Buster Williams (b); Andre Strobert (d).* 11/75.

McIntyre recorded nothing for a decade, but came back when Steeplechase began to show interest in progressive American jazz. *Home* ranges from bouncy, Caribbean impressions to funkier 'portraits' and dark-toned essays which bring together Byard and Workman in tight, adventurous arrangements. *Open Horizon* covers a similar range of material (no standards) but with a wider improvisational purview, and McIntyre appears to use his alternative horns structurally rather than to cosmetic effect. One of the few jazz players to make convincing use of the bassoon (Illinois Jacquet is another), he generally keeps to the centre of its range, much as he does with the bass clarinet, eschewing Dolphy's furious overblowing.

*** **Introducing The Vibrations** Steeplechase SCCD 31065 *McIntyre; Terumasa Hino (t); Richard Harper (p); Alonzo Gardner (b); Andre Strobert (d).* 10/76.

***(*) **Chasing The Sun** Steeplechase SCCD 31114 *McIntyre; Hakim Jamil (b); Beaver Harris (d).* 7/78.

The two later Steeplechases, from just before McIntyre's effective retirement from recording, are interesting in comparison of scale. The larger group with second horn and piano sounds drab now, partly because the cast of players doesn't throw up a natural front-man to stand alongside the saxophonist. The trio with Jamil and Harris is perhaps the best thing McIntyre ever did, a delicate, spacious sound which uses Jamil to generate a bit of harmonic width as well as keeping time, and allows Harris, always a busy player, to state melodies as well as sustain the count. Strong material.

*** **A New Beginning** Passin Thru 41215 *McIntyre; JoAnne Brackeen (p); Wilber Morris (b); Charli Persip (d).* 01.

It's an ironic title, because this was released in the final year of McIntyre's life. Having devoted most of his energy to other pursuits, mostly jazz education, the multi-instrumentalist called up a fine quartet and released a forthright disc that suggested he was far from finished with jazz music. The tracks are mostly fairly short, song-based and atmospheric: 'Witch's Brew', 'Monk And Trane' and 'Breadfruit' are among the best of a dozen vivid originals that helped to restore Ken's reputation just as he left us.

**** **In The Wind: The Woodwind Quartets** Passin Thru 41220 *McIntyre (overdubbed ss, as, ts, bs; f, af, bf; cl, acl, bcl; ob, ehn, bsn).* 10/95, 4/96.

A quite astonishing curtain-call, posthumously released. The title is oddly moving, for however much artifice there necessarily is in overdubbing multiple parts, these 11 performances have an entirely natural and poignantly evanescent quality that suggests they happened spontaneously. In terms of instrumentation, the most familiar sounds here are those of the two saxophone quartets. 'Puunti' is a gentle calypso, initially stated by the soprano, but featuring the other horns in turn, with the baritone kicking in last with a weighty but still limber solo. 'Black Sugar Cane' is even more remarkable, hard to believe that Makanda had to co-ordinate the different solo parts in studio.

He opens with an old favourite, 'Peas'N'Rice', another Caribbean-flavoured line which has appeared throughout his career, but played here on clarinets. There's another calypso – this time for flutes – in 'Amy'. On this, the final cut of the set, McIntyre again varies the timbres and textures wonderfully, vocalizing and overblowing like Roland Kirk. The other flute pieces are more obviously lyrical, but their accessibility doesn't in any way compromise the astonishing harmonic sophistication of 'Blanche' or 'Charsee'.

The double-reed cuts are the furthest from conventional jazz instrumentation, but they're arguably the most swingingly integrated things on the album. 'Chitlins And Cavyah' is raw and funky, while 'Chasing The Sun' sits among McIntyre's neglected classics, with a harmonic freight that will take even quick-eared listeners some time to unravel.

All in all, a record to savour over time, and a fitting memorial to a genuine original who diverted his talent to helping others.

Also, in brief:

(*) **Stone Blues Original Jazz Classics OJCCD 1818. 5/60.

An obscure line-up, of interest only to someone deeply interested in McIntyre's development.

Dave McKenna (born 1930)

PIANO

Born in Rhode Island, he spent much of the '50s in sideman roles and much of the '60s with Bobby Hackett but became an international name after signing to Concord. The great encyclopaedist of mainstream jazz piano.

*** **Blues Up** Fresh Sound FSRCD 463 *McKenna (p solo).* 10/55, 63.

*** **The Piano Scene Of Dave McKenna** Koch 7809 *McKenna; John Drew (b); Osie Johnson (d).* 58.

Fresh Sound offer a really valuable reissue that brings together the 1955 ABC LP *Solo Piano* with the rather later *Lullabies In Jazz* for Realm. Dave's idea of a lullaby isn't always entirely soothing, and even though this is a long set – 27 tracks in all – none of it is going to put anyone to sleep. The familiar two-handed style still isn't as emphatic as it would become later, but he's certainly recognizable and his ability to invest mainstream playing with a strong stride feel remains definitive. The early trio is less individual because Dave doesn't have to work so hard in the bass, but it's a neat collection and stands tall among the other trios of the time.

*** **Quartet Featuring Zoot Sims** Chiaroscuro 136 *McKenna; Zoot Sims (ss, ts); Major Holley (b); Ray Mosca (d).* 10/74.

*** **Solo Piano** / *** **Dave 'Fingers' McKenna** / *** **By Myself** Chiaroscuro 119 / 175 / Shiah CD1 *McKenna (p solo).* 2/73; 6/77; 78.

McKenna hulks over the keyboard; *Giant Strides* it is. He is one of the most dominant mainstream players on the scene, with an immense reach and an extraordinary two-handed style which distributes theme statements across the width of the piano. The three solo dates from the '70s aren't his greatest records, but they're unmistakably Dave and thus to be treasured. The norm is gentle ballad and mid-tempo swingers, but there is a good version of Dave's original 'No More Ouzo For Puzo' on *By Myself*, which will intrigue those who remember later outings. *Solo* includes the remarkable 'Have You Met Miss Jones Sequence', three explorations which help an understanding of McKenna's amazing approach to songs. On *'Fingers'*, the opening read of 'My Melancholy Baby' is classic McKenna, slyly intelligent and thumpingly rhythmic. Other highlights include 'Somebody Stole My Gal' and Zez Confrey's 'Stumblin''.

The mid-'70s quartet with Zoot is useful to compare with later group sessions. Here McKenna still sounds pretty much like a regular sideman, not yet punching out the left-hand stuff that made him such a dominant figure later. The reissue has some nice alternates, including a longer 'I Cover The Waterfront' which can only have been squeezed out for reasons of duration.

*** **Giant Strides** Concord CCD 4409 *McKenna (p solo).* 5/79.

*** **Double Play: No Bass Hit / Major League** Concord CCD 2123 *McKenna; Scott Hamilton (ts); Jake Hanna (d).* 3/79, 86.

With the beginning of his Concord contract, Dave starts to punch his impressive weight. He doesn't threaten, he just plays, and on the solo date he plays up a storm. Long a 'players' player', he grew steadily in popularity during the Concord years, not least through his association with young Hamilton, who plays a forceful but secondary role on *No Bass Hit* and the follow-up, *Major League*. The bass-less trio gives Dave some extra work to do, but it sounds like meat and drink to him.

*** **A Celebration Of Hoagy Carmichael** / ***(*) **Dancing In The Dark** / ***(*) **Live At Maybeck Recital Hall** / ***(*) **Shadows And Dreams** / ***(*) **A Handful Of Stars** / **** **Easy Street** Concord CCD 4223 / 4292 / 4410 / 4467 / 4580 / 4657 *McKenna (p solo).* 5/83; 8/85; 11/89; 3/90; 6/92; 5/94.
McKenna is that rare phenomenon, a pianist who actually sounds better on his own. Though he is sensitive and responsive in group playing, and the association with Hamilton proves that, he has quite enough to say on his own account. The Hoagy tribute, recorded at the Second Story Club and the Tubaranch in Bloomington, Indiana, demonstrates his ability both to tame an audience and illuminate some turgid material in the process. No such problems (of the former kind, at any rate) at Maybeck Hall, where the audiences are famously well-behaved and attentive. McKenna's first Berkeley recital – *Handful Of Stars* was also played on that warm-hearted piano – is among the best of his solo performances. He medleys – a frequently tiresome practice – with considerable ingenuity and absolute logic, switching hands, reversing the direction of the new theme and carefully disguising the welds. The 'Knowledge Medley' sounds odd and contrived on paper ('Apple For The Teacher', 'I Didn't Know What Time It Was', 'I Wish I Knew', 'You'll Never Know' – you get the idea?) but works superbly in performance. The final 'Limehouse Blues' is archetypal. He does the same thing on *Easy Street* with road names in the first half and 'Gone' titles in the second: it's great.

Jazz players owe Arthur Schwartz an enormous debt. There are scores of 'Alone Together's in the current catalogue, up there with 'Body And Soul' and 'All The Things You Are'. McKenna treats the tunes on *Dancing In The Dark* with considerable respect, preserving their shape rather than just winkling out the meat of the chords. 'A Gal In Calico' and 'I See Your Face Before Me', both routinely sentimentalized, are played with exemplary taste, and the title-track has innate energy. The 1990 solo disc is a 'Dreams' and 'Shadows' medley, but McKenna is as distinct and wide-awake as ever. One of his best.

***(*) **An Intimate Evening With Dave McKenna** Arbors ARCD 19264 *McKenna (p solo).* 11/99.
On the eve of his 70th, the saloon pianist turns in a typical solo recital. Nicely recorded on a decent piano, this is as fine a place as any to hear him, now that his Concord run has apparently finished. His encyclopaedic knowledge of songs comes out in three characteristic medleys; 'Fidgety Feet' takes in ragtime and stride.

Also, in brief:

*** **No Holds Barred** Progressive 7135. 86.
The Swing Six, with Warren Vaché (*t*), Al Cohn and Scott Hamilton (*ts*), Milt Hinton (*b*) and Butch Miles (*d*), doesn't give Dave too much to do.

*** **Christmas Cocktail Party: Holiday Piano Spiked With Swing** Concord CCD 4923. 2/97.
A happy holiday record.

*** **You Must Believe In Swing** Concord CCD 4756. 97.
These duets with Buddy DeFranco (*cl*) include some highs but too many pedestrian parts.

Carlos McKinney

PIANO

Gifted sideman, now making a mark as leader.

*** **Up-Front** Sirocco 1002 *McKinney; Antoine Roney (ss, ts, bcl); Buster Williams (b); Ralph Penland (d).* 00.
Carlos starts his solo debut with a standard, 'You And The Night And The Music', and introduces his muscular romanticism that way. It comes out again on the short, self-written 'Mademoiselle Gregoire' and on the following 'Black Beauty'. He claims most of the writing credits, and it's interesting that Buster Williams, also a fine writer, isn't given a track to himself. He's quieter here, and more workmanlike and subdued than on most of his recent outings; indeed, it's not until later in the set that you'd be able to say for sure that Buster is the bass-player. Roney brings a range of timbres and tonalities with his three horns and Penland goes to work with his usual lack of fuss.

McKinney's Cotton Pickers

GROUP

Originally led by drummer Bill McKinney, they were hired by Jean Goldkette for a residency at his Detroit Graystone Ballroom in 1927. Hugely popular, they eventually recorded several sessions in New York, but the band declined when several key players left in the early '30s, and it disbanded in 1934.

(*) **McKinney's Cotton Pickers 1928–29** * / **Put It There Volume 1** Classics 609/Frog DGF25 *John Nesbitt, Langston Curl, Joe Smith, Leonard Davis, Sidney De Paris, George 'Buddy' Lee (t); Rex Stewart (c); Claude Jones, Ed Cuffee (tb); Don Redman, George Thomas (reeds, v); Milton Senior, Prince Robinson, Jimmy Dudley, Benny Carter, Coleman Hawkins, Ted McCord (reeds); Todd Rhodes, LeRoy Tibbs, Fats Waller (p); Dave Wilborn (bj, g, v); Ralph Escudero, Billy Taylor (tba); Cuba Austin, Kaiser Marshall (d); Jean Napier (v).* 7/28–11/29.
***(*) **McKinney's Cotton Pickers 1929–1930** Classics 623 *As above, except add James P. Johnson (p).* 11/29–11/30.
**** **Cotton Picker's Scat Volume 2** Frog DGF 26 *As above.* 1–12/30.
*** **Shag Nasty Volume 3 – The Alternate Masters** Frog DGF 27 *As above.* 7/28–9/31.
It was primarily John Nesbitt who built McKinney's Cotton Pickers (although Jean Goldkette, who booked the band into his Graystone Ballroom in 1927, gave them their name). Redman's arrival in 1928 brought his distinctive touch as arranger to the band's book, but Nesbitt's driving and almost seamless charts were as impressive, and they remain so, more than 60 years later. McKinney's Cotton Pickers were among the most forward-looking of the large bands of their era: while the section-work retains all the timbral qualities of the '20s, and the rhythm section still depends on brass bass and banjo, the drive and measure of the arrangements and the gleaming momentum of their best records both suggest the direction that big bands would take in the next decade.

On the later, New York sides, guest soloists include Coleman Hawkins, Rex Stewart and Fats Waller, and Benny Carter has one of his sharpest early outings on 'I'd Love It'. But Nesbitt, Robinson and Redman himself are significant players on the earlier sides, and the precision and verve of the band *in toto* is the main point of most of these tracks. Some of the vocals are banal, but that's the price on many such discs of the period. The recent reissues on Frog are easily the first choice in this important music, top-notch remastering by John R. T. Davies from fine original copies, and the great power and swing of the band come through better than ever. Whatever sources Classics used, they weren't as good, and in any case these discs came out some years earlier. *Shag Nasty* completes the story by rounding up various alternative takes: for specialists only, perhaps, but in itself still a fine CD.

Mike McKoy

VOICE, GUITAR

Son of a Jamaican father and German mother, he grew up in England, with Italian neighbours. A cinch for the bossa nova.

*** **Swings To The Bossa Nova** Zephyr ZECD 35 *McKoy; Bobby Wellins (ts); Anthony Kerr (vib); Pete LeTanka (p); Simon Woolf (b); Simon Morton (d).* 7/02.

In his liner-note, Dave Gelly points to McKoy's instinct for languages as a key to his success with this repertoire. Certainly, it's difficult to hear these as anything other than authentic performances, and the decision to tape the sessions live (at London's Pizza on the Park) was an inspired one. Jobim dominates the set-list and 'Chega De Saudade', 'Retrato Em Branco E Preito', as well as a certain girl from Ipanema, are wonderfully graceful performances. That said, the stand-out track is Pat Martino's 'Estate', given a wonderfully fluent and evocative reading. Wellins is as light-toned and wistfully romantic as ever and the rhythm section is solid but relaxed, with Kerr in spanking form.

Hal McKusick (born 1924)

ALTO SAXOPHONE, CLARINET, BASS CLARINET

Work with Claude Thornhill and Boyd Raeburn was followed by small-group recordings in the '50s, some of which McKusick led himself. A cool stylist on alto and quite an adventurous thinker, but much of his best work is currently out of print.

**** **The Complete Barry Galbraith, Milt Hinton And Osie Johnson Recordings** Lone Hill Jazz LHJ 10176 2CD *McKusick; Art Farmer (t); Jimmy Cleveland (tb); Gene Allen, Sol Schlinger (bs); Barry Galbraith, Jimmy Raney (g); Milt Hinton, Teddy Kotick (b); Osie Johnson, Sol Gubin (d); George Russell (perc); strings.* 2/55–12/56.
*** **Triple Exposure** Original Jazz Classics OJCCD 1811 *McKusick; Billy Byers (tb); Eddie Costa (p); Paul Chambers (b); Charli Persip (d).* 12/57.

Meeting George Russell in the mid-'50s set McKusick on a course which might have seemed wilfully perverse to other players, exploring the outer edges of harmony, complex counterpoint, awkward time-signatures, and instrumentations not normally associated with jazz.

McKusick always took a thoughtful, melodic approach to soloing, keeping the tune in view at all times, rarely straying far into vertical fantasies. He's still perhaps best known for his clarinet work with Charlie Parker, and for the fine *Cross Section Saxes*, where he mixes ballad standards, 'Now's The Time' and 'Stratusphunk' by George Russell, a composer with whom he had a close relationship. *Triple Exposure* is probably the most straightforward representation of his playing style. The two horns blend particularly well on 'Con Alma', which is the archetypal McKusick performance.

The Lone Hill collection compiles 39 tracks, including virtually all of the albums *Jazz Workshop* (aside from three George Russell pieces), *East Coast Jazz 6*, the live *Jazz At The Academy* and *In The Twentieth Century Drawing Room*. Aside from the *Workshop* tracks these are by the quartet suggested by the rather ponderous CD title, and almost every track has airy, beautiful work from both McKusick and Galbraith. Miles Davis scholars will also welcome the chance to hear the prototype version of Gil Evans's 'Blues For Pablo'.

Also, in brief:

*** **Mal McKusick Plays, Betty St Claire Sings** Fresh Sound FSRCD 103. 55.

Unhackneyed collaboration with the former Dizzy Gillespie singer.

John McLaughlin (born 1942)

GUITARS, GUITAR-SYNTHESIZER

He explored jazz-rock with Miles Davis, Lifetime and the Mahavishnu Orchetra and has subsequently explored Indian and classical forms.

♛ **** **Extrapolation** Polydor 841598 *McLaughlin; John Surman (bs, ss); Brian Odges (b); Tony Oxley (d).* 1/69.
*** **My Goal's Beyond** Rykodisc 10051 *McLaughlin; David Liebman (ss); Jerry Goodman (vn); Billy Cobham (d); Mahalakshmi, Airto Moreira, Badal Roy (perc).* 6/70.
*** **Devotion** Movie Play 74058 *McLaughlin; Larry Young (org); Billy Rich (b); Buddy Miles (d).* 9/70.
**** **Where Fortune Smiles** BGO 1006 *McLaughlin; John Surman (bs, ss); Karl Berger (vib); Dave Holland (b); Stu Martin (d).* 71.

Extrapolation is one of the finest jazz records ever made in Europe. Ranging between gently meditative runs, as on 'Peace Piece', and furious 13/8 scrabbles, it combines all of McLaughlin's virtues (accuracy, power, vision) on a single disc. The band was state of the art for 1969. Oxley's drumming has the firmness of a rock beat, even when the count is extremely irregular, and Surman's playing is cast midway between folksy melodizing and complete abstraction. Some British jazz fans will claim 'Bink's Beam' as their favourite track of all time; interestingly, the set gives off a timeless feel.

My Goal's Beyond isn't all sandals and cheesecloth, as it might appear. The original side one is a series of brief blowing themes, most of them despatched very crisply, with McLaughlin's acoustic lines almost abrasively focused. The remainder of the album is devoted to two longer pieces 'Peace One' and 'Peace Two', both slackly conceived and indifferently delivered.

Apart from *Lifetime*, *Devotion* is about as close as McLaughlin ever got to straight rock playing. It again features the churning organ of Larry Young, as well as members of Jimi Hendrix's controversial and underrated Band Of Gypsies line-up. 'Dragon Song' and 'Don't Let The Dragon Eat Your Mother' and 'Devotion' are similar to but grittier than the Mahavishnu Orchestra. If anyone wants to trace that group's lineage, *Where Fortune Smiles* is the place to look. Anticipations of Jan Hammer's rippling arpeggiations and electronic soars can be heard in Berger's vibes and Surman's deceptively plain-spoken saxophone-lines. It would be stretching it a bit to suggest that Dave Holland fulfilled the violin part, except that he does play genuine counter-melodies and does so in a rich, stringy tone that was so different from the amplified bass-playing of the time. Even after 30 years the musicianship is immediately impressive and the overall conception still valid. *Extrapolation* is still the masterwork, but its successor repays attention as well.

*** **Shakti** Columbia CK 46868 *McLaughlin; L. Shankar (vn); R. Raghavan (mridangam); T. H. Vinayakaram (perc); Zakir Hussain (tabla). 75.*
Sweetly complex acoustic music that was initially hard to absorb after the fantastic energy of the original Mahavishnu Orchestra. Shankar quickly went on to personal stardom, but the real drama of this set is the interplay between McLaughlin and the tabla and clay pot percussion. Though it appeared to many fans that McLaughlin had simply gone native, it's easier in hindsight to see the continuity of all his work, in bop-influenced advanced rock, fusion, flamenco and Eastern forms, rather than its apparent breaks and changes of direction.

*** **Electric Dreams** Columbia CK 48892 *McLaughlin; David Sanborn (as); Stu Goldberg (p, org, syn); L. Shankar (vn); Fernando Sanders (b); Tony Smith (d, v); Alyrio Lima (perc).* 11–12/78.
The One Truth Band was the successor to Mahavishnu. It conspicuously lacked both the spiritual intensity and the sheer musicianship of the earlier band. McLaughlin's very much the front-man, without much in the way of group improvisation. Echoes of his first dabblings in electric jazz are reinforced by a piece dedicated to and named after 'Miles Davis', returning the trumpeter's *Bitches Brew* compliment. 'Dark Prince' is in similar vein. Goldberg is revelatory on keyboards, and Sanborn as ever creates some emotional excitement, but by and large the group remains anonymous even at its most pumped-up.

*** **Friday Night In San Francisco** / ***(*) **Passion, Grace & Fire** Columbia CK 65168 / 38645 *McLaughlin; Paco de Lucía, Al Di Meola (g).* 80; 10 & 11/82.
Separating the component guitar styles is easier on the later session, where the separate strands of interaction can be teased out. All three contribute characteristic themes: McLaughlin with 'Aspen' and 'David', which come from the milder end even of his recent output. *Friday Night* has been a successful and very popular album, but it never rises above its occasion.

**** **Qué Alegría** Verve 837280-2 *McLaughlin; Kai Eckhardt, Dominique De Piazza (b); Trilok Gurtu (d).* 11–12/91.
Designer stubble on the liner-photo and the most robust set from McLaughlin in a long time. Gurtu has always been a pulse-driven percussionist, rarely content merely to provide exotic colours round the edges of the music, and he and the bassists (Eckhardt appears on 'Reincarnation' and '1 Nite Stand', the two most forceful tracks) push McLaughlin's acoustic but subtly MIDI'd lines almost to the limits.

*** **Tokyo Live** / ***(*) **After The Rain** Verve 521870-2 / 527467-2 *McLaughlin; Joey DeFrancesco (org, t); Dennis Chambers (d on Tokyo only); Elvin Jones (d on After The Rain only).* 12/93; 10/94.
McLaughlin called this group the Free Spirits. McLaughlin really sounds as if he's having *fun* for the first time in a long while. He extends the big, chunky sound he was exploring again in the mid-'80s, throwing in Wes Montgomery octave-runs and some of his own old wobbly chords. 'JuJu At The Crossroads' is terrific, though it has to be said that some tracks, notoriously the closing 'Mattinale', drag their feet unconscionably.

Still Free Spirited, but darker and more serious in tone and with one significant change of personnel, *After The Rain* is a set of Coltrane and Coltrane-associated pieces, with a couple of McLaughlin originals thrown in. At moments, it recalls Lifetime: too cleanly recorded, though, and McLaughlin's guitar has a plainer, quasi-acoustic ring. Like his predecessor, Jones is almost too much in this context. The opening workout on 'Take The Coltrane' very nearly damps enthusiasm for what's to come, except that 'My Favorite Things' and 'Sing Me Softly Of The Blues' and then 'Naima' (big palpitating tattoos from Jones) are so damn beautiful you'd forgive him anything.

The mood is more sombre in the second half, and the drummer is less dominant, as if satisfied by his spot on McLaughlin's 'Tones For Elvin Jones'. On the face of it, 'Crescent' and 'After The Rain' aren't the likeliest items for this treatment, but they are exquisitely reimagined. A lovely record; shame about the rock album fades, though.

*** **The Guitar Trio** Verve 533215-2 *McLaughlin; Paco de Lucía, Al Di Meola (g).* 5–7/96.
Composition, solo and production credits are divided with almost schoolboyish even-handedness, and the disc gives every indication of having been A&R'd by committee. Not that the playing isn't superlative. McLaughlin's two solos on 'Le Monastère Dans Les Montagnes' and his introduction on 'Midsummer Night', both his own compositions, are magisterial and quite beautiful. His partners contribute their share and more, with DeLucia sounding relaxed and unemphatic, but totally focused. DiMeola is the wild card, but for once he resists a long-standing tendency to grandstand and overstate; his composition 'Azzura' is perhaps the best thing on the whole album, a rich soundscape that inspires a wonderful opening solo from McLaughlin as well. Despite a slightly contrived summit conference feel, a marvellous album.

***(*) **The Heart Of Things** Verve 539153-2 *McLaughlin; Gary Thomas (ts, ss, f); Jim Beard (p, syn); Jean-Paul Celea, Matthew Garrison (b); Dennis Chambers (d); Victor Williams (perc).* 97.
**** **Live In Paris** Verve 543536-2 *As above, except omit Beard, Celea; add Romario Ruiz (ky).* 11/98.
In all but name, this is a Mahavishnu Orchestra for the end of the century, stripped of much of the Eastern philosophy, hooked into a more contemporary sound, but identifiable from the same balance of ensemble and individual playing, the same flyaway soloing, and the easily missed glint of steel amid the gentleness. Compared to previous horn-players Thomas is a tough customer, and he prompts a more abrasive and confrontational sound from McLaughlin, who again alternates electric and acoustic with MIDI guitars. The last of these performs much the same function as Jan Hammer's Moog once did, leaving Beard and Thomas to round out the front line in the same top-heavy way. The best of the music is concentrated in three long tracks: 'Acid Jazz', 'Seven Sisters' and a beautiful idea called 'Fallen Angels', which does as the album title suggests and cuts to the essential. McLaughlin sounds reserved but not uninvolved, playing free without lapsing into free-jazz cliché and able to revisit aspects of his own past without nostalgia or self-regard.

The live album might be compared to Miles's classic set in the same city and it focuses the energies of what has become McLaughlin's repertory band to an impressive degree. If this is what they can reproduce on tour, the prospects are scarily good. 'Fallen Angels' and 'Acid Jazz' are again the standout tracks and there is a beautiful tribute to the late Tony Williams, who would have enjoyed music of this intensity and rhythmic complexity. With a Ruiz, a Garrison, a Chambers and a Williams in the line-up, to say nothing of the redoubtable Thomas, it's hard to see how John McLaughlin can go wrong.

*** **Remember Shakti** Verve 559945-2 2CD *McLaughlin; Hariprasad Chaurasia (bansuri); Zakir Hussein (tabla); T. H. Vinayakram (ghatam).* 97.

Reconvened for a tour that included these British dates, Shakti is still a compelling unit, though lacking the sheer percussive impact of the original group. Split over two discs, the set is dominated by an hour-plus performance of Chaurasia's 'Mukti', and there are also long versions of the flautist's 'Chandrakauns' and McLaughlin's 'Wish'. The pace is inevitably rather slacker and more meditative than of yore, but there is plenty of virtuosic playing and a joyous abandon which fans of the original group will value.

*** **Thieves And Poets** Verve 000113702 *McLaughlin; Deutsche Kammerphilharmonie; Aighetta Quartet.* 6/02.

The main event here is a half-hour guitar 'concerto' played with the orchestra, a long-form and slightly lumpy affair that seems to draw on flamenco influences but with little of its abandon. The more interesting tracks are with the Aighetta Quartet, who have a fine reputation for this kind of work and also appeared on *Time Remembered* (see below, 'in brief'). McLaughlin gracefully reinterprets four standards in homage to Herbie Hancock, Gonzala Rubalcaba, Chick Corea and, on 'My Romance', the best of the four, Bill Evans. These are deceptively lightweight pieces, partly because of the instrumentation, but McLaughlin finds vivid new things to say about them.

*** **Industrial Zen** Abstract Logix/Verve 706602 *McLaughlin; Bill Evans, Ada Rovatti (ss, ts); Eric Johnson (g); Otmaro Ruiz (syn); Hadrien Feraud, Matthew Garrison, Tony Grey (b); Dennis Chambers, Vinny Colaiuta, Mark Mondesir (d); Gary Husband (d, ky); Zakir Hussain (tabla); Shankar Mahadevan (v).* 5/06.

The title is something of a hostage to fortune. There is a slightly mechanical, production-line feel to this, and parts of the record are so swathed in processed sound that it's difficult to maintain a line on the music. As the collective personnel suggests, and the return to electric guitar confirms, it's something of a return to past sounds, none of them invested with very much new fire. The opening 'For Jaco' gives Feraud a chance to do his thing; Evans plays better than he has for some years, especially in the latter stages of 'Just So Only More So', testimony to the close bond between saxophone-player and leader; and Hussain is superb on the long 'Dear Dalai Lama'. Mahadevan is a bit of a star and his spot on the closing 'Mother Nature' is by no means a guest afterthought. Even so, and despite every sign that McLaughlin himself is still playing spiritedly and with invention as he approaches his 65th birthday, the record has a bitty quality that reflects and depends too much on the various line-ups.

Also, in brief:

(*) **Adventures In Radioland Verve 519397-2. 1–2/86.

Confusingly, McLaughlin revived the Mahavishnu name for this lumbering, over-amped project. Chicken-coop effects from the keyboards don't help.

*** **Live At The Royal Festival Hall** Winter & Winter 834436. 11/89.

Fast accurate guitar-playing, with strong support from Kai Eckhardt (*b*) and Trilok Gurtu (*d, perc*).

(*) **Time Remembered Verve 519861-2. 3/93.

Though there is nothing inherently wrong with having an essentially classical group play Bill Evans's music (after all, the Kronos Quartet had done it), the guitar-based Aighetta Quartet is not the group.

*** **The Promise** Verve 529828-2. 95.

What is 'the promise'? A rerun of *Electric Guitarist*, sampling tracks by half a dozen different line-ups, collaged with readings from Dante, Lorca and haiku. The effect is bitty and slightly bewildering, but there are a few treasures to be found.

*** **Remember Shakti – The Believer** / *** **Saturday Night In Bombay** Verve 549044-2 / 014164-2. 99; 00.

Stopgap live albums from the festival circuit.

**** **Montreux Concerts** Warner Music Switzerland 50-50466-9701-21 17CD. 74–99.

Exhaustively reviewed in our previous edition.

Jackie McLean (1932–2006)

ALTO SAXOPHONE

His father worked with Tiny Bradshaw, and young John grew up surrounded by music, passing on the discipline to his son René. During a spell with The Jazz Messengers, Jackie struck out on his own, recording prodigally with his quartet and patenting a sound that was compounded equally of bebop and the new, free style.

*** **Presenting** / *** **The Complete Jubilee Sessions** Fresh Sound FSRCD 1634 / Lone Hill LHJ 10269 *McLean; Donald Byrd (t); Webster Young (c on Complete only); Ray Draper (tba on Complete only); Gil Coggins (p on Complete only), Mal Waldron (p); George Tucker (b on Complete only); Doug Watkins (b); Larry Ritchie (d on Complete only); Ronald Tucker (d);* 10/55; 10/55, 12/57.

***(*) **Lights Out** Original Jazz Classics OJCCD 426 *McLean; Donald Byrd (t); Elmo Hope (p); Doug Watkins (b); Art Taylor (d).* 1/56.

*** **4, 5 And 6** Original Jazz Classics OJCCD 056 *McLean; Donald Byrd (t); Hank Mobley (ts); Mal Waldron (p); Doug Watkins (b); Art Taylor (d).* 7/56.

*** **McLean's Scene** Original Jazz Classics OJCCD 098 *McLean; Bill Hardman (t); Red Garland, Mal Waldron (p); Paul Chambers, Arthur Phipps (b); Art Taylor (d).* 12/56, 2/57.

*** **Makin' The Changes** Original Jazz Classics OJCCD 197 *McLean; Webster Young (t); Curtis Fuller (tb); Gil Coggins, Mal Waldron (p); Paul Chambers, Arthur Phipps (b); Louis Hayes, Art Taylor (d).* 2/57.

*** **Alto Madness** / *** **A Long Drink Of The Blues** Original Jazz Classics OJCCD 1733 / 253 *McLean; John Jenkins (as); Wade Legge (p); Doug Watkins (b); Art Taylor (d).* 5/57; 8/57.

(*) **Jackie McLean & Co. Original Jazz Classics OJCCD 074 *McLean; Bill Hardman (t); Ray Draper (tba); Mal Waldron (p); Doug Watkins (b); Art Taylor (d).* 2/57.

*** **Strange Blues** Original Jazz Classics OJCCD 354 *McLean; Webster Young (t); Ray Draper (tba); Gil Coggins, John Meyers, Mal Waldron (p); Arthur Phipps, Bill Salter (b); Louis Hayes, Larry Ritchie, Art Taylor (d).* 2 & 8/57.

*** **Fat Jazz** Fresh Sound FSR CD 18 *McLean; Webster Young (t); Ray Draper (tba) Gil Coggins (p); George Tucker (b); Larry Richie (d).* 12/57.

Charlie Parker once invited Jackie McLean to kick him in the ass for some typically selfish transgression. There were those who felt that McLean in turn could have used similarly robust encouragement in the '50s.

These come from a turbulent but productive period in McLean's career. The early material is now out of copyright, so there is a certain repetition on the reissue front. *Presenting* was originally released as *The New Tradition*, a good early quintet, introducing 'Little Melonae' and 'Blue Doll' in the midst of a set of staples. The Lone Hill adds in the sextet date separately available as *Fat Jazz*, lean, muscular charts. The OJCs mine almost to exhaustion the mid-1956 and early-1957 sessions with Waldron, filling in with other Prestige and New Jazz materials. McLean's pure, emotive blues tone, characteristically taking off with a wail at the break, has already become a manner, but there is a searching, troubled quality to his work on 'Abstraction' (*4, 5 And 6*), 'Flickers' and 'Help' (*& Co.*) and the two takes of 'Long Drink Of The Blues' (OJC 253, which also includes desirable versions of 'I Cover The Waterfront', 'Embraceable You' and 'These Foolish Things'). Given the range and familiarity of material, this might seem a good place to start, but *Scene* ('Mean To Me' and 'Old Folks') and *Changes* ('I Hear A Rhapsody' and 'Chasin' The Bird') are more challenging, pointing a way out of the still-dominant Parker influence.

Perhaps the best of the group is one of the earliest. *Lights Out* has a directness and simplicity of diction that are not so evident elsewhere; where McLean does attempt something more adventurous, as in the 'bagpipe' introduction and carefully harmonized final chorus of 'A Foggy Day', he does so with taste and precision. As on *4, 5 And 6*, Byrd is a fine collaborator, soloing in a sweet, Dorham-influenced tone on the ballad 'Lorraine' and on 'Kerplunk', both of which were written by the trumpeter.

*** **Jackie's Bag** Blue Note 42303 *McLean; Donald Byrd, Blue Mitchell (t); Tina Brooks (ts); Sonny Clark, Kenny Drew (p); Philly Joe Jones (d).* 1/59, 9/60.

McLean's debut for Blue Note is split across two sessions more than a year apart. The September 1960 date is effectively co-led by Tina Brooks, a more experienced player whose reputation set with his short life. Some of that material was issued in Japan under Brooks's name and the title *Street Singer* and it's by far the best of the stuff here, quite exotic in tonality and ambitious in scope. 'Medina', 'Isle Of Java' and 'Street Singer' are all excellent themes, too rarely covered. Jackie's alto acquires a quavery, almost shawm-like quality in places that is clearly deliberate and very attractive. 'Appointment In Ghana' is similar in conception to the Brooks things. The stuff issued under his own name isn't as sophisticated, and only three cuts were considered good enough for release, which is why the Brooks materials filled out the original release. Even on the strength of those tracks, it's still a respectable debut. McLean seemed a natural signing for Blue Note, a prolific, hyperactive player with a deep grounding in the blues, able to turn his hand to any repertoire even remotely connected to a 12-bar theme and already turning out his own material.

**** **New Soil** Blue Note 784013 *McLean; Donald Byrd (t); Walter Davis Jr (p); Paul Chambers (b); Pete LaRoca (d).* 5/59.
*** **Vertigo** Blue Note 22669 *As above, except add Kenny Dorham (t); Herbie Hancock (p); Butch Warren (b); Billy Higgins, Tony Williams (d).* 5/59, 2/63.
*** **Swing, Swang, Swingin'** Blue Note 56582 *McLean; Walter Bishop Jr (p); Jimmy Garrison (b); Art Taylor (d).* 10/59.

Transitional and challenging, *New Soil* seems reasonably tame by present-day standards. McLean had passed through difficult times and was visibly reassessing his career and direction. The extended 'Hip Strut' is perhaps the most conventional thing on the album, but the saxophonist is straining a little at the boundaries of the blues, still pushing from the inside, but definitely looking for a new synthesis. 'Minor Apprehension' has elements of freedom which are slightly startling for the period and wholly untypical of McLean's previous work. Davis contributes a number of compositions, including the previously unreleased 'Formidable' (which isn't). Byrd is still a more than viable player.

Vertigo has more material from the May date, together with further tracks from a 1963 session which marked the recorded debut of Tony Williams. Historically, this makes the album more important than the quality of performance might suggest. As ever, McLean seems poised between innovation and conservatism, and it's often hard to pin down where the music is coming from, less fruitfully so than on other discs.

The October session is less immediately compelling, partly because Jackie sticks to standards, but more because he so obviously remains within his comfort zone. The record was presumably an attempt to recapture commercial success, for it is palpably less compelling than its predecessors and some of the sessions that followed. Only the closing '116th And Lenox' has any of the saxophonist's ability to meld new and old in a single blues-based theme.

*** **Capuchin Swing** Blue Note 84038 *McLean; Blue Mitchell (t); Walter Davis Jr (p); Paul Chambers (b); Art Blakey (d).* 4/60.

Not a classic record, but Mitchell's excitable trumpeting keeps the energy level high and perfectly pitched against McLean's strident blues tone. Davis is a great asset on dates like this and his comping is faultless throughout the set.

***(*) **Bluesnik** Blue Note 84067 *McLean; Freddie Hubbard (t); Kenny Drew (p); Doug Watkins (b); Pete LaRoca (d).* 1/61.

Tough, unreconstructed modern blues that reveal considerable depths on subsequent hearings. That's particularly noticeable on the outwardly conventional title-track, on which McLean's solo has a formidably unexpected logic. The other soloists tend to take up space that one might prefer to have seen left to the on-form leader, but Hubbard is dashing and Drew affectingly lyrical. A word, too, for the seldom-discussed Watkins, who gives his lines a lazy-sounding drag that nevertheless holds the beat solidly together.

*** **A Fickle Sonance** Blue Note 24544 *McLean; Tommy Turrentine (t); Sonny Clark (p); Butch Warren (b); Billy Higgins (d).* 10/61.

Now available in the Rudy Van Gelder Edition, *A Fickle Sonance* finds Jackie still firmly locked into hard bop and still sounding like a blues man, even when the harmonies are slightly unorthodox. The title-piece is his, though most of the rest of the date is by other hands, including Clark's boisterous 'Five Will Get You Ten' and 'Sundu'. Turrentine's 'Enitnerrut' is pretty generic, but the surprise is Butch Warren's 'Lost', the final cut of the set, the shortest but one of the best. It's never been Jackie's best-known or best-loved record, but it has its own strengths.

**** **Let Freedom Ring**

Blue Note 46527 *McLean; Walter Davis Jr (p); Herbie Lewis (b); Billy Higgins (d).* 3/62.

A classic. Influenced by Ornette Coleman – with whom he was to record for Blue Note on *Old And New Gospel* – McLean shrugged off the last fetter of bop harmony and pushed through to a more ruggedly individual post-bop that in important regards anticipated the avant-garde of the later '60s. McLean's

phenomenally beautiful tone rings out on 'Melody For Melonae', 'I'll Keep Loving You', 'Rene' and 'Omega'. Higgins's bright, cross-grained drumming is exemplary and the band is generously recorded, with plenty of bass.

***(*) **Destination ... Out!** Blue Note 32087 *McLean; Grachan Moncur III (tb); Bobby Hutcherson (vib); Larry Ridley (b); Roy Haynes (d).* 9/63.
Though he emerged as a relatively orthodox bebopper, McLean was deeply influenced by the free-jazz movement, as his collaboration with Ornette Coleman underlined. Its title was significant, though, because McLean was unwilling to throw over entirely a more traditional idiom. *Destination ... Out!* is a great album for the way it combines both idioms. Moncur has the bulk of the composing credits, with just 'Kahlil The Prophet' from the leader. Complex, tricky and thoroughly engaging.

***(*) **It's Time** Blue Note 58286 *McLean; Charles Tolliver (t); Herbie Hancock (p); Cecil McBee (b); Roy Haynes (d).* 8/64.
***(*) **Action** Blue Note 96499 *McLean; Charles Tolliver (t); Bobby Hutcherson (vib); Cecil McBee (b); Billy Higgins (d).* 9/64.
These weren't widely available for a long time: they were only on Japanese issues or in the Mosaic box. The earlier of the two is perhaps the more conventional, but it's a cracking set, with some nice writing from Tolliver – 'Cancellation', 'Revillot', 'Truth' – stirred into the mix. The trumpeter's showcased on the other as well. Charles's two themes – 'Plight' and 'Wrong Handle' – have tightly wrought, demanding lines that are well within the capability of this band. Jackie's own title-piece is long and refreshingly open-ended, leaving everyone room to make a statement. 'I Hear A Rhapsody' is the only standard, and Jackie gives it his all in a rawly emotional solo.

***(*) **Right Now!** Blue Note 84215 *McLean; Larry Willis (p); Bob Cranshaw (b); Clifford Jarvis (d).* 1/65.
Tolliver's 'Right Now' (also represented in an alternate take) is typical of Jackie's controlled freedom at this period. The underrated Willis isn't immediately associated with McLean's music, but his two compositions (including a poignant farewell to Eric Dolphy) make up the heart of this fine session. Jackie himself is only represented by the opening 'Eco', a curiously familiar line that sounds like a retread of something else.

*** **Consequence** Blue Note 11428 *McLean; Lee Morgan (t); Harold Mabern (p); Herbie Lewis (b); Billy Higgins (d).* 12/65.
Another session that didn't see the light of day for nearly 15 years, and one immediately wonders why it didn't pass muster. The music is hardly avant-garde, with soul and Latin elements on things like 'Bluesanova' and 'Tolypso'. Morgan's in cracking form and Mabern's big, solid accompaniment cracks the whip over some rock-solid charts.

***(*) **Dr Jackle** / *** **Tune Up** Steeplechase SCCD 36005 / 36023 *McLean; Lamont Johnson (p); Scott Holt (b); Billy Higgins (d).* 12/66.
The later '60s were a somewhat dead time for McLean, and it looked as though the huge strides he had taken at the beginning of the decade led nowhere. He acted in Jack Gelber's *The Connection* and played some of the script for real. His playing of the time has a slightly tired edge and a hesitancy that comes not from lack of confidence but from a seeming lack of motivation to develop ideas. *Dr Jackle* includes a take of 'Melody For Melonae' which is quite discouraging in its diffidence and defensive show; McLean clearly isn't helped by the rhythm section, but Higgins alone should have been enough to spur him to better things. *Tune Up* has an air of afterthought; an attractive enough session, it can safely be left to completists, though Higgins is a revelation throughout, a mischievous, endlessly inventive performance.

*** **New And Old Gospel** Blue Note 84262 *McLean; Ornette Coleman (t); Lamont Johnson (p); Scott Holt (b); Billy Higgins (d).* 3/67.
A strange one, with Ornette taking on sideman duties on his 'other' instrument. Even after many hearings, this always takes the ear as a rather strange record. 'Old Gospel' itself is fine, but 'Strange As It Seems' and the long 'Lifetime' medley seem in search of something that isn't quite made explicit.

**** **Live At Montmartre** / *** **A Ghetto Lullaby** Steeplechase SCCD 31001 / 31013 *McLean; Kenny Drew (p); Bo Stief (b on Live only); Niels-Henning Ørsted Pedersen (bb on Lullaby only); Alex Riel (d).* 8/72; 7/73.
For sheer *joie de vivre*, albeit with a chastened edge, *Live At Montmartre* is hard to beat. Full-voiced and endlessly inventive, McLean romps through 'Smile', adding the 'shave-and-a-haircut-bay–rum' cadence to the end of his first statement with an almost arrogant flourish. 'Parker's Mood' is perhaps the best of his later bebop essays, shifting out of synch with Drew's excellent chording for a couple of measures. *Lullaby* is less immediately appealing, though NHØP adds a significant element to the group's harmonic output, and he is a much more solid player than Stief. 'Mode For Jay Mac' is interesting, and the title-track calls up some of McLean's most purely emotive playing.

*** **The Meeting** / *** **The Source** Steeplechase SCCD 31006 / 31020 *McLean; Dexter Gordon (ts); Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d).* 7/73.
Recorded over two nights, this isn't a good album plus make-weight but a 'double' of genuine quality. Gordon and McLean were poles apart stylistically, but temperament and geography suggested such a meeting was inevitable. The first volume is darker and more sensitive, and the opening 'All Clean' hits close to home. McLean is usually quicker to the punch, but Gordon spins out his ideas (particularly on the standards) with confidence and some in reserve. 'Half Nelson' and 'I Can't Get Started' (*The Source*) depend to a large extent on Drew's teasing out of the chords.

*** **New York Calling** Steeplechase SCCD 31023 *McLean; Billy Skinner (t); René McLean (ts, ss); Billy Gault (p); James Benjamin (b); Michael Carvin (d).* 10/74.
New York Calling is a respectable performance from a band capable of better. The Cosmic Brotherhood featured McLean's talented and indoctrinated-from-the-cradle son, René. Far from sounding like a chip, he shows considerable individuality on both his horns, carving out intriguing counter-melodies and straightforward responses, neither over-respectful nor wilfully defiant. The charts are impressively varied, but *New York Calling* isn't a first-choice disc and has unaccountably flat sound..

Also, in brief:

(*) **Ode To Super Steeplechase SCCD 31009. 7/73.
A disappointing confrontation that recalls the *Alto Madness* session with John Jenkins from 1957.

*** **Antiquity** Steeplechase SCCD 31028. 8/74.
This duo with Michael Carvin (*d, perc, v*) is as far out as anything McLean has attempted. The core of it is an impressionistic account of slave days, with the drummer's passionate vocals helping to fill out the story.

***** Jacknife** Blue Note 40572. 75.
Two basic groups involved here: a quintet/sextet with Morgan and/or Tolliver and a later quartet. Probably too avant-garde for release at the time.

**** Nature Boy** Blue Note 523273-2. 6/99.
Despite the promising line-up and programme of standards, this sounds sadly like a man with nothing left to say in his idiom.

Harold McNair (1931–71)

ALTO AND TENOR SAXOPHONES, FLUTE

Jamaican-born, he became a revered figure on the British scene, though he was sadly short-lived.

***** The Fence** Hux CD095 *McNair; Alan Branscombe, Keith Tippett (p); Rich Grech, Danny Thompson (b); Terry Cox (d).* 70.
McNair is a legendary figure in British music, heard on such iconic soundtracks as *Kes* and *Dr No*. Arguably, his flute-playing, well featured on *The Fence*, is more individual than his saxophone work, which betrays an influence from both Charlie Parker and Sonny Rollins, but he also made inventive use of electric saxophone. Only the edgy title-track is strictly an original. The remaining cuts are either by Grech (who later made a career in rock) or arrangements of traditional material ('Early In The Morning', 'Scarborough Fair') and the Beatles' 'Here, There And Everywhere'. A touching memento from a very short career, brought to life by Val Wilmer's excellent liner-essay.

Jimmy McPartland (1907–91)

CORNET, TRUMPET, VOICE

Encouraged in his teens by Bix Beiderbecke, he went on to become one of the great brassmen in the Chicago Dixieland style. His wife Marian became a star in her own right.

****(*) Jimmy McPartland And His All-Stars** Jazzology JCD-16 *McPartland; Slice Harris (tb, v); Tommy Gwaltney (cl); Marian McPartland (p); Steve Jordan (g); Keter Betts (b); Jake Hanna (d); Fat Cat McCree, Maxine Sullivan (v).* 66.
McPartland led some fine sessions under his own name and it's a shame that no one's reissued them. This is a rather ordinary set from the Manassas Jazz Festival. Jimmy sounds in good heart and the band do well enough, but the sound is unappealing and the set-list is overstuffed with warhorses.

Marian McPartland (born 1920)

PIANO

Born in Windsor, Marian Turner married Jimmy McPartland in 1945 and went to the USA. She worked as a soloist in Chicago and had a long trio residency at New York's Hickory House in the '50s; now best known for her long-running Piano Jazz recitals on PBS.

****** Contrasts** Jazz Alliance TJA2-12044-2 2CD *McPartland; Jimmy McPartland (c, v); Vic Dickenson, Hank Berger (tb); Jack Maheu (cl); Buddy Tate (ts, bs); Michael Moore, Rusty Gilder (b); Gus Johnson, Larry Bell, Mike Berger, Joe Corsello, (d).* 11/72–6/73.
Marian's lengthy discography begins in the early '50s but she has been unjustly neglected by reissues as far as her early music is concerned. So we have to start in 1973, with the two discs we have previously listed as *A Sentimental Journey* and *Music Of Alec Wilder*. The former offers a lovely memento of two engagements by bands led by Jimmy, with Marian on piano and two entertaining front lines. Jack Maheu blends a spiralling virtuosity with Pee Wee-type licks, Tate is reliable (and picks up the baritone here and there), Dickenson is absolutely himself (his 'When You Wish Upon A Star' is priceless) and Jimmy leads with typical aplomb.

The Wilder programme is one of the great single-composer recitals and it should be far better known than it is. McPartland has been intensely involved in Alec Wilder's difficult, bitter-sweet music for decades and she gets closer to the heart of it than any jazz player ever has. 'Jazz Waltz For A Friend', the first track, was written for her, and several of the other pieces have scarcely been touched by other improvisers. The five pieces with the lone support of Michael Moore are wonderfully lyrical and searching, and though the remaining five with Gilder and Corsello are a shade less involving, it is a memorable occasion. The only regret must be that she didn't play Wilder's unforgettable 'Where Do You Go?' at the date.

***** From This Moment On** Concord CCD 4086 *McPartland; Brian Torff (b); Jake Hanna (d).* 12/78.
****** Windows** Concord CCD2-2233-2 *As above, except add Jerry Dodgion (as, f); Mary Fettig (as).* 5–8/79.
***** Willow Creek And Other Ballads** Concord CCD 4272 *McPartland (p solo).* 1/85.
Even though this would be classed by most as ostensibly 'mainstream jazz', there are inflexions in it which would be unknown to most of McPartland's immediate contemporaries. *From This Moment On* offers a clear-headed examination of some standards. *Windows* is a new edition of the albums *Portrait* and *At The Festival*, the latter a live set made a few months after the studio session. Dodgion's bristling alto and beautifully articulated flute are a bonus on the studio tunes. An incisive version of Herbie Hancock's 'Tell Me A Bedtime Story', a tart Dodgion blues called 'No Trumps' and an ideal treatment of the pianist's gorgeous 'Time And Time Again' are the highlights. The live music finds Marian in high-voltage form herself, sparkling on Chick Corea's 'Windows' and thinking through a rhapsodic version of her own 'In The Days Of Our Love'. Mary Fettig sits in on the last three tunes, which slackens things somewhat. If the solo set is a shade behind the others, it's only because McPartland uses the resources of a trio so intelligently that she seems relatively quiescent by herself.

***** Plays The Music Of Billy Strayhorn** Concord CCD 4326 *McPartland; Jerry Dodgion (as); Steve LaSpina (b); Joey Baron (d).* 3/87.
*****(*) Plays The Benny Carter Songbook** Concord CCD 4412 *McPartland; Benny Carter (as); John Clayton (b); Harold Jones (d).* 1/90.
Strayhorn's suave impressionism is hard to evoke, let alone sustain for an entire album, but this is at least as convincing as any similar homage. Despite a couple of less successful entries – 'A Flower Is A Lovesome Thing', for instance, is a little too doleful – the quartet have the measure of this deceptive music. There is a witty, unpredictable revision of 'Take The "A" Train', a springy 'Intimacy Of The Blues' and a purposefully crafted 'Lush Life' by the trio without Dodgion. The meeting with Carter, who plays on six of the 11 tunes chosen from his book, is flawlessly paced. Though his technique is still astonishing for a man in his 80s, Carter's sound and delivery are rather old-world compared to

McPartland's astute command. Trio versions of 'When Lights Are Low', the beautiful 'Key Largo' and 'Summer Serenade' are probably the most distinguished moments on the record.

***(*) **Live At Maybeck Recital Hall Vol. 9** Concord CCD 4460 *McPartland (p solo). 1/91.*

This solo recital finds the pianist in characteristically adventurous mood. The composers represented here include Alec Wilder, Ornette Coleman, Mercer Ellington and Dave Brubeck; there are her latest reflections on the tune she startled Ellington himself with, 'Clothed Woman', and one of the most affecting of her own themes, 'Twilight World'. Each interpretation contains nothing unnecessary in the way of embellishment, yet they all seem ideally paced, properly finished.

[illegible]

**** **In My Life**

Concord CCD 4561 *McPartland; Chris Potter (as, ts); Gary Mazzaroppi (b); Glenn Davis (d).* 1/93.

A marvellous record. This time Marian sets Coltrane and Ornette alongside Lennon and McCartney, quietly introduces a couple of her own tunes, and invites one of the sharpest new saxophonists on the scene to sit in. The result is as catholic and accomplished a jazz record as one can find among modern releases. Chris Potter's unfussy virtuosity is a serenely appropriate match for the pianist's diverse tastes, and he is as purposeful and convincing on 'Close Your Eyes' as he is on 'Naima'. To close, there is a deeply affecting solo treatment of 'Singin' The Blues', done as a memorial to Marian's late husband, Jimmy. Essential.

***(*) **Plays The Music Of Mary Lou Williams** Concord CCD 4605 *McPartland; Bill Douglass (b); Omar Clay (d).* 1/94.

One of the striking things about the playing is how Marian has an unerring instinct for the right tempo on a particular piece: 'Easy Blues' and 'It's A Grand Night For Swinging' hit an ideal pace from the start, and 'Cloudy', probably the most famous of Williams's tunes, is a beauty. If the disc has a weakness, it's that Marian doesn't always convince the listener that Williams's themes are as strong as they might be: her own composition, 'Threnody', a delightful tune in three, actually outclasses several of the pieces here.

*** **Live At Yoshi's Nitespot** Concord CCD 4712 *McPartland; Bill Douglass (b); Glenn Davis (d).* 11/95.

***(*) **Silent Pool** Concord CCD 4745 *McPartland; Andy Simpkins (b); Harold Jones (d); strings, arr. Alan Broadbent.* 2/97.

The live album might not quite rank among Marian's best, but this is still a hugely enjoyable date. 'Pretty Women', 'Chasing Shadows' and her own 'Silent Pool' are beautiful rarities in the repertory, and her version of Ellington's 'Warm Valley' is exquisite enough to remind any who have forgotten that she is one of our great ballad interpreters. A couple of the standards are comparatively routine, though, and newcomers should perhaps start with one of the earlier discs.

Her strings album is handsomely arranged by Alan Broadbent and at last offers a showcase of 12 McPartland originals in one place, with 'Twilight World', 'Time And Time Again' and 'There'll Be Other Times' among the most beautiful pieces. The only quibble might be that the languorous tempos and Broadbent's luxury-class scores are just a shade too relaxed at times.

***(*) **Just Friends** Concord CCD 4805-2 *McPartland; Tommy Flanagan, Renee Rosnes, George Shearing, Geri Allen, Dave Brubeck, Gene Harris (p).* 9/97–1/98.

***(*) **Reprise** Concord CCD 4853-2 *McPartland; Bill Crow (b); Joe Morello (d).* 9/98.

Marian's 80th birthday was greeted with the warmest of affection throughout the jazz world, with several special concerts to mark the occasion, and a reunion of her trio from the Hickory House days at New York's new Birdland. *Reprise* is the delightful result, the old firm still in joyful form, and the pianist still picking the most pleasing tunes, here including Hoagy Carmichael's 'New Orleans', the same arrangement of 'I Hear Music' which once started one of their Capitol dates, Henry Mancini's 'Two For The Road' and a piano/drums dialogue on 'Cymbalism'.

Just Friends is an album of duets, of the sort which she has been spontaneously performing on her *Piano Jazz* broadcasts for many years. Though one or two don't really come off – such as, surprisingly, a rather doom-laden 'Twilight World' with George Shearing – there are many more good ones: stomping along with Rosnes on 'It's You Or No One', playing tag with Brubeck on 'Gone With The Wind'. She closes it with a simple, lovely solo on 'When The Saints', dedicated to Jimmy.

*** **The Single Petal Of A Rose** Concord CCD 4895-2 *McPartland; Bill Douglass (b).* 4/00.

***(*) **Ain't Misbehavin'** Concord CCD 4968-2 *McPartland; Willie Pickens (p).* 12/00.

Recorded at the venerable Maybeck Hall, *The Single Petal Of A Rose* is a programme of Ellington tunes, either solos or duets with Bill Douglass. This isn't one of our favourites by Marian: the playing is as impeccable as ever, with some handsomely orchestrated versions ('Mood Indigo' taken at a very slow pace, which still works); the problem is that the material by now is all too familiar. Her sole original, 'Creulescence', is the most enjoyable moment.

At this point, nobody has played as many piano duets, with as many different pianists, as Marian. Cut over three nights at Joe Segal's in Chicago, the First Lady of jazz piano meets the ebullient bounce of Willie Pickens – solos, duets, a fine old time, with their contrasting styles meeting co-operatively head on.

***(*) **85 Candles – Live In New York** Concord CCD2-2218-2 2CD *McPartland; Dave Douglas, Jon Faddis (t); Clark Terry, Roy Hargrove (flhn); Phil Woods (as); Chris Potter, Ravi Coltrane, Loren Schoenberg (ts); Regina Carter (vn); Barbara Carroll (p, v); Bill Charlap, George Wein, Jason Moran, James Williams, Billy Taylor (p); Jim Hall, Jackie King (g); Gary Mazzaroppi, Bill Crow (b); Glenn Davis (d); Karrin Allyson, Curtis Stigers, Jackie Cain, Nnenna Freelon (v).* 3/03.

A pretty marvellous Birdland birthday celebration for Marian's 85th, in which she was a full-on participant: her duet with Jim Hall, 'Free Piece', is priceless. Everything in size between duo and sextet and every generation of players represented. Concord have introduced a corporate feel by having a bunch of their singers involved, but everything is so good-humoured and likeable that one can't really grumble.

Joe McPhee (born 1939)

TENOR AND SOPRANO SAXOPHONES, POCKET-CORNET, FLUGELHORN, VALVE TROMBONE, ELECTRONICS

A rare musician who's equally at ease on brass and woodwind. Only Benny Carter has sounded as comfortable on both, but Joe's fierce tone is very different..

*** **Underground Railroad** Atavistic Unheard Music ALP/UMS 226 2CD *McPhee; Otis Greene (as, hca); Reggie Marks (ts, ss, f, org); Joe Virgillio (ts, ss); Tyne Crabb (b); Ernest Bostic (d).* 10/68–4/69.
*** **Nation Time** Atavistic Unheard Music ALP/UMS 201 *As above, except omit Virgilio; add Mike Kull (p, ky); Dave Jones (g); Bruce Thompson (perc).* 12/70.
*** **Trinity** Atavistic Unheard Music ALP/UMS 214 *McPhee; Mike Kull (p); Harold E. Smith (d).* 71.

The first of these features McPhee's semi-legendary *Underground Railroad* (originally just 450 vinyl copies) coupled with a previously unreleased set by the Contemporary Improvisational Ensemble, live at Holy Cross Monastery six months earlier. While both sets are a fascinating document of a little-known enclave of free players, they're not exactly lost masterpieces, with McPhee still finding his way towards the quality of his '70s performances and the others ranging from incoherent to awkwardly passionate. The LP session has some beautiful moments nevertheless, the long title-piece taking a natural trajectory through tension and release, while the rambunctious free-funk of 'Windy City Head Stompin' Blues' on the Ensemble session is exhilarating.

The second rarity comes from a little later in McPhee's effort to meld free jazz and the kind of raw electric funk that was creeping into jazz in the wake of Miles Davis's experiments. Kull's electric piano, rather than the leader's playing, confirms the connection. 'Nation Time' is credited to McPhee and played by his quintet of the time, but the two live pieces are improvisations from an expanded group with an extra saxophone, guitar and organ.

Also first released in a very limited run, *Trinity* saw McPhee continue his reduced group. The long 'Ionization' begins with trumpet, then tenor and drums, and it's some time before Kull enters very softly to pick up what turns into a long and possibly Coltrane-influenced improvisation. The second track is only a third of the length, with McPhee's assertive, almost preachy tenor-playing over electric piano chords. Smith is hyperactive, sometimes too busy for the health of the music, which is much simpler in outline and more blues-driven than at first appears. 'Delta' is reminiscent of both Albert Ayler and Leo Smith, a threatening, deceptively low-key theme that builds to an enormous climax.

***(*) **Impressions Of Jimmy Giuffre** Celp C 21 *McPhee; André Jaume (ts, bcl); Raymond Boni (g).* 4/91.

This disc stands a little apart from his normal line of work, but there is no mistaking how much pleasure he took in making it. The trio kicks off with a glorious version of 'The Train And The River', with McPhee in the Brookmeyer role, and carries on with a mixture of Giuffre originals and specially written pieces which might have been laid down by the clarinettist's slightly wacky brother. There's even a posy for Juanita Giuffre, who has been a substantial influence on her husband's recent career. A sundae to balance the meatier side of McPhee's output.

**** **Common Threads: Live At The Tractor Tavern, Seattle** Deep Listening DL4 *McPhee; Stuart Dempster (tb, didjeridu); Loren Dempster (clo); Eyvind Kang (vn, erhu); Michael Bisio (b).* 10/95.

Spookily, McPhee began this festival date playing 'Spirit Traveller' on his pocket-trumpet only to discover after the piece, lasting nearly three quarters of an hour, was over that Don Cherry had died that day. It's the most substantial track by far on this set, and might in some circumstances have made a decent CD on its own. There's great stuff on the two shorter cuts, though, and 'Red Enchantment', dedicated to Joe Sr, is delightful and warm. Dempster and son Loren create a huge range of sounds between them, though sometimes they are difficult to distinguish from what Kang is doing.

**** **As Serious As Your Life** hatOLOGY 514 *McPhee (solo).* 5/96.

McPhee has identified 1996 as an important transitional year, a point at which he looks back and forward, with the oneiric logic that dominates 'Project Dream Keeper', his latest sequence of work. Working alone and with ambient sound welcomed rather than edited out, he creates a body of work which is as evocative and expressive as anything he has ever made. 'Tok' is a Coltrane-influenced tenor piece which harks back to the earlier solo performance. 'Conlon In The Land Of Ra' documents an imaginary meeting between Sun Ra and the radical composer Conlon Nancarrow, who spent much of his life writing for player piano. Dedicated to Marilyn Crispell, Coltrane's 'After The Rain' is a piano solo played on the house piano of the Village Gate jazz club and played with the sustain pedal depressed throughout, giving it a floating, fugitive quality. On 'The Man I Love', McPhee brings a highly personal focus to the Gershwin standard, a similar tonality and language to the two parts of 'As Serious As Your Life', named after an important book by British jazz writer and photographer Val Wilmer. As well as these, there is the opening 'Death Of Miles Davis', a heartfelt tribute, and 'Haiku Study #1', a sketch for work included on the duets with violinst David Prentice (see below).

**** **Legend Street One** / *** **... Two** / ***(*) **Inside Out** CIMP 115 / 132 / 120 *McPhee; Frank Lowe (ts on One and Two only); David Prentice (vn on One and Two only); Charles Moffett (d).* 6/96.

McPhee's openness to all sound, natural and instrumental, recommends him to the unvarnished, non-hierarchical aesthetic espoused by CIMP. These two sessions are very much in keeping with the 'Dream Keeper' project, broodingly surreal and expressive encounters which refuse to obey the jazz rulebook. Like Henry Threadgill, McPhee now seems to have evaded bebop altogether and to be playing in an idiom that is entirely his own and almost beyond critical analysis. The bald session details are slightly misleading because on *Legend Street One* there are actually only two quartet tracks. The rest are either duos, like the two-tenor encounter of 'Loweville', a couple of tracks with Prentice anticipating the head-to-head of *Inside Out*, and the extraordinary flugelhorn/drums confrontation of 'Not Yet'. 'For Panama' is a drum solo, Moffett's tribute to Panama Francis, and one of the drummer's very best recorded performances. Indeed, the album is notably selfless, with considerable time and space for the remaining members of the group to establish their own musical personalities. The long group track, 'Up, Over And Out', is all the better for knowing more about how these remarkable men think and interact.

Volume two of *Legend Street* opens with a stunning version of Eric Dolphy's 'Something Sweet, Something Tender', with Lowe tracking the leader every inch. Again, Prentice is a significant presence, while the late Charles Moffett sustains a pulse that is at once clear and unambiguous but also elastic. 'Double Ten' and 'Dark Doings' are equally monumental performances, with great interplay between the saxophones and riveting detail from the violinist and drummer.

**** **A Meeting In Chicago** Okkadisk OD 12016 *McPhee; Ken Vandermark (reeds); Kent Kessler (b).* 96.

Like Henry Threadgill, McPhee is hard to pin down critically because he belongs to no identifiable generic niche. This extraordinary set could almost be the work of some as yet unknown, conservatory-trained but sceptical modernist who has written his thesis on the wind groups of early modernism, those experimenters who took a perverse delight in trying combinations that had not been heard during the classical era. As a meeting of minds, this one is hard to improve on.

*** **The Brass City** Okkadisk OD12025 *McPhee; Jeb Bishop (tb)*. 10/97.

McPhee was to turn his back somewhat on brass after this astonishing *tour de force*. Brass duos are pretty rare in the canon, but this one sounds as straightforward and idiomatic as saxophone and piano or trumpet and organ, with Bishop providing much of the harmonic foundation. McPhee includes both soprano saxophone and valve trombone but concentrates for much of the time on pocket-cornet, a tight, terse sound similar to Don Cherry's. Most of the record is taken up with a suite of dance exercises for two horns, but there are also tributes to Tom Guralnick, and a delightful nod to Roswell Rudd in the oddly spelt 'Rozwell Incident'. Touches of distortion here and there when the two horns are playing *forte*, but generally speaking the sound is very good.

*** **The Watermelon Suite** / *** **Rapture** CIMP 183 / Cadence CJR 1106 *McPhee; Rosi Hertlein (vn on Rapture only); Dominic Duval (b, elec); Jay Rosen (d, perc)*. 5/98; 12/98.

The trio with Duval and Rosen has proved to be a fruitful one for McPhee, the relationship with Cadence even more so. The elements of 'The Watermelon Suite' itself – whole, rind, meat, seeds – are treated with a strangely analytical certainty, but the playing is as refreshing and raw as ever. McPhee these days restricts himself to saxophone, and mostly the soprano. It is most effective on the long 'Putter Piece', but his solo on the closing 'My Funny Valentine' is wry and touching. Rosen and Duval take time out for a duet on 'Soundboard Safari'.

Rapture is hijacked by the astonishing violinist and singer Rosi Hertlein, who is destined for great things. With Duval's deployment of live electronics, the sound-world is greatly expanded and McPhee's prominence is scaled down somewhat. The opening fragment was inspired by composer and diarist Ned Rorem's eulogy on his partner of more than 30 years, but the main component of the album is a centenary reinterpretation of James Weldon Johnson's magnificent Negro anthem, 'Lift Every Voice And Sing', a performance that comes in at more than three quarters of an hour.

**** **The Dream Book** Cadence CJR 1105 *McPhee; Dominic Duval (b)*. 8/98.

A fascinating duo collaboration inspired by the work of Ornette Coleman and by many of those – Dewey Redman, Don Cherry, Scott LaFaro – who have played in the great saxophonist's groups. McPhee and Duval also seem to draw on the work of artist Helen Douglas. The music is stately, sometimes grave; there is no attempt to pastiche Ornette; and there is a rigorous equality between the two voices.

***(*) **In The Spirit** CIMP 199 *McPhee; Joe Giardullo (ss, bcl, f); Michael Bisio, Dominic Duval (b)*. 3/99.

The 'Spirit' is the Spirit Room at Rossie, New York, where CIMP sessions are recorded. But it also reflects the spiritual tradition that McPhee explores with his drummerless Bluette group. Almost all the material here – the only exceptions are McPhee's 'Astral Spirits' and his meditation on 'Come Sunday/Birmingham Sunday' – is from the church or its adherents. 'Deep River' and 'Just A Closer Walk With Thee' are performed alongside Curtis Mayfield's 'People Get Ready' and Billie Holiday's and Arthur Herzog Jr's 'God Bless The Child'. In this context, and played with McPhee's usual fervour, they sound spiritually consistent one with another. Pairing off with a second horn has always had an interesting effect on McPhee's approach and here he often sits back out of the foreground, working on the deep melody while Giardullo embellishes and improvises in the foreground.

*** **Specific Gravity** Boxholder BXH 021 *McPhee; Joe Giardullo (ss, f, bcl, elec)*. 9/97.

The duets with Giardullo use delay effects and there is some odd clicking in 'A Priori', a very long piece which mixes organic horn-playing and analogue effects to create a curious old–new hybrid. But they do better yet by a drily lyrical soprano duet on 'After The Rain', and the introduction of valve trombone into the McPhee instrument-stand on the final 'Sienna'.

***(*) **A Parallax View** Slam 268 *McPhee; Paul Hession (d)*. 1/03.

This was recorded during a short British tour in 2003 and Hession is magnificent throughout, and not just because he's playing to a home crowd. It's a pity Paul doesn't take a solo spot, as McPhee does on 'Blue Coat, Blue Collar', a tenor and vocal feature. For some reason, the Leeds recordings are better – both acoustically and in terms of performance – than those from the Bluecoat in Liverpool, but the set hangs together well and with McPhee on just tenor and soprano has a nice consistency of approach. One can hear ideas traded off from night to night. Some ideas from 'Evocation' in Liverpool, re-emerge in 'What Can We Do?' (a tribute to Peter Brötzmann and Michael Zerang) the next night in Yorkshire.

*** **Journey** / ***(*) **Sugar Hill Suite** / **** **Playing With The Elements** CIMP 283 / 320 / 328 *McPhee; Dominic Duval (b); Jay Rosen (d)*. 2/03; 10/04; 10/04.

Trio X performing in real time in the Spirit Room at CIMP and extending a body of music that is one of the most interesting in contemporary improvisation. McPhee plays alto and tenor saxophones on the first record, with a greater emphasis on long lines and sustained harmonic ideas. The episodic structure of the record is mildly distracting when it seems that most of these pieces run together like stages in a real journey. The second disc is dominated by another of Joe's suites, this one structured with real care and sophistication; he plays tenor saxophone throughout. The third of the sequence is a stunner, with intense versions of 'Stella By Starlight' and 'Lonely Woman' and the amazing closer 'A Valentine In The Fog Of War'. McPhee is back on flugelhorn and pocket-trumpet as well as his saxophone.

**** **In Finland** Cadence CJR1186 *McPhee; Matthew Shipp (p); Dominic Duval (b)*. 05.

This unexpected association was either going to work triumphantly or falter awkwardly. We find it wholly compelling. Shipp seems to adjust his attack and note-choices to fit in with Joe's impassioned delivery, but there is a lot more calm thought in this set – notably on 'In Finland' itself – than on a lot of similar live recordings.

Also, in brief:

*** **Pieces Of Light 1974** Atavistic Unheard Music ALP/UMS 256. 74.

Originally on CJR, this curious set finds McPhee, with an additional array of little instruments, paired with John Snyder's willing but limited array of synth effects.

*** **Tenor & Fallen Angels** hatOLOGY 544. 10/77.

Dazzlingly agile tenor saxophone, unaccompanied but packed with rich ideas.

*** **Oleo** hatOLOGY 609. 8/82.
A surprise to find him playing bop repertoire, though needless to say the Rollins tune and 'I Remember Clifford' are idiosyncratically done.

*** **Visitation** Boxholder 34. 11/83.
An interesting group date with avant-garde saxophonist Bill Smith, plus violin, bass and drums.

*** **Unquenchable Fire** Deep Listening DL019. 96.
McPhee with Pauline Oliveros (*acc*) and other Deep Listening regulars on an extended suite of pieces which brood rather than storm.

*** **No Greater Love** CIMP 209. 3/99.
Mostly duets in various combinations, although none as effective as a mournful 'Deep River'. The rest run the gamut between playful, passionate and plain gloomy.

*** **Grand Marquis** Boxholder BXH 04. 8/99.
Duets with avant-garde drummer Johnny McClellan, who seems to provide most of the material. Interesting to compare this with McPhee's Hamid Drake duos.

*** **On Tour: Toronto/Rochester** / *** **In Black And White – On Tour: Ann Arbor/NYC** Cadence CJR 1134 / 1144. 3/01; 4/01.
Souvenirs from the road with Duval and Rosen. Vivid but scrappy.

*** **Let Paul Robeson Sing** CIMP 257. 9/01.
Not so much a jazz album as a sonic homage to the great American singer and activist.

Charles McPherson (born 1939)

ALTO SAXOPHONE

Not so much a jazz album as a sonic homage to the great American singer and activist.

*** **Be Bop Revisited** Original Jazz Classics OJC 710 *McPherson; Carmell Jones (t); Barry Harris (p); Nelson Boyd (b); Albert 'Tootie' Heath (d). 11/64.*
***(*) **Con Alma!** Original Jazz Classics OJCCD 1875 *McPherson; Clifford Jordan (ts); Barry Harris (p); George Tucker (b); Alan Dawson (d). 8/65.*
*** **The Quintet Live!** / *** **Live At The Five Spot** Original Jazz Classics OJC 1804 / Prestige PRCD 24135 *McPherson; Lonnie Hillyer (t); Barry Harris (p); Ray McKinney (b); Billy Higgins (d). 10/66.*
McPherson credits the relatively unsung Barry Harris for his schooling in bebop, but it's clear he's also a Parker disciple. *Con Alma!* Suggests that Johnny Hodges was also a strong influence. The straightforward bop covers on *Revisited* and the slightly more individualized live material have an energy and clarity of tone that are completely missing from the later, over-produced sessions once reissued on Mainstream.

Of this early group, the Five Spot recording and *Con Alma!* are probably the most immediately approachable, but McPherson remains a performer who is hard to identify other than by his ancestral traits – which is a pity, because he has a lovely tone and seems constantly responsive to his colleagues. Some of the exchanges with Jordan, who takes a much more sceptical view of bop, are revelatory, though few of them are allowed to develop.

*** **From This Moment On!** Original Jazz Classics OJCCD 1899-2 *McPherson; Cedar Walton (p); Pat Martino (g); Peck Morrison (b); Lenny McBrowne (d). 1/68.*
*** **Horizons** Original Jazz Classics OJCCD 1912-2 *As above, except omit Morrison, McBrowne; add Nasir Hafiz (vib), Walter Booker (b), Billy Higgins (d). 8/68.*
***(*) **McPherson's Mood** Original Jazz Classics OJC 1947 *McPherson; Barry Harris (p); Buster Williams (b); Roy Brooks (d). 12/69.*
McPherson's growing confidence was cemented by a new working relationship with the up-and-coming Cedar Walton and with Pat Martino, a guitarist of genuine originality. The alto/guitar duet on 'Lush Life' on the August 1968 session is a remarkable performance, mining new insights from the old song and turning it into something altogether more solid and durable than the average 'standards' reading. The later of the 1968 albums starts stronger than it finishes, as if the summer heat of New York City gets to the players halfway and they lose pace and commitment.

From This Moment On! is a much more even album. If it lacks the excitement and sheer imagination of its successor, it is probably a more successful entity. McPherson has rarely sounded as briskly swinging, and the sheer drive and energy of these seven relatively short numbers is infectious. Again, Martino is a key element in a line-up with just a single horn, and his playing veers between rich chording and strong, saxophone-influenced lines. The rhythm section of Morrison and McBrowne is less graceful and sophisticated than that of Booker and Higgins (even Booker and Higgins on a slightly off-day) but it gets down to business with a will.

Reunited with Barry Harris for *McPherson's Mood*, he still sounds in prime voice and the music is a convincing marriage of on-the-edge bebop and a more personal, outward-looking music. The title-blues, opening with a resplendent Williams solo, is sheer class, and even the modish choice of Stevie Wonder's 'My Cherie Amour' gets a songful treatment, though it does tame the more daring elements of the set. McPherson's delivery is full of little inflexions and subtleties which even in his favoured high gear make a telling difference.

**** **Come Play With Me** Arabesque AJ0117 *McPherson; Mulgrew Miller (p); Santi Debriano (b); Lewis Nash (d). 3/95.*
A smashing record from a dream band. McPherson still likes to pay homage on occasion, and 'Bloomdido' allows him to show how much he still draws from Charlie Parker's complex legacy but also how well he's invested his inheritance in new ideas. Mulgrew has never sounded comfortable round orthodox bop (none of McCoy Tyner's progeny ever did), but here he slips easily into the idiom and creates a space for himself which is as fruitful as it is challenging. McPherson's originals are as inventive as ever. 'Lonely Little Chimes' might well sound banal in other hands, but he creates a touchingly poignant song that swings in its own individual way. Debriano and Nash are beautifully caught by engineers Malcolm Addey and John Reigart, who both deserve a bigger credit for the set. The romping conclusion, a run-in of three wonderful new songs, is perfectly registered.

***(*) **Manhattan Nocturne** Arabesque AJ 01189 *McPherson; Mulgrew Miller (p); Ray Drummond (b); Victor Lewis (d); Bobby Sanabria (perc). 97.*
Poised and quietly charismatic bop from a group which extends the new confidence that has suffused McPherson's recent work. 'Blue'N'Boogie' manages to sound both calm and hectic, and both 'How Deep Is The Ocean' and the title-track have a settled authority which even Bird never achieved. Lewis is in exceptional form and the only disappointment is the rather offhand playing of Mulgrew Miller.

****** A Tribute To Charlie Parker** Clarion 80501 *McPherson; Randy Porter (p); Jeff Littleton (b); Charles McPherson Jr (d); Cleveland Chamber Symphony.* 11/01.

Curated by Clarion's Leonard Herring Jr, this captures the spirit of Bird's own with-strings projects, and does so beautifully. McPherson's alto positively soars on 'Yardbird Suite' and 'If I Should Lose You', conjuring up a strong impression of how Parker might have sounded with modern recording equipment. The original arrangement by Joe Lippman, Jimmy Carroll and Mitch Miller are used. It's not pastiche, though, but a genuinely felt and highly intelligent set of interpretations which betray a deep understanding of the originals as well as a very personal take on what happened in jazz since. Beautiful.

Also, in brief:

***** Live At The Cellar** Cellar Live 000726. 7/02.

A cracking club set from Vancouver, with great versions of 'Blue'N'Boogie' and 'Star Eyes'.

Carmen McRae (1920–94)

VOICE

Born in New York, she played piano and wrote songs at an early age. Sang with Benny Carter, Basie and Mercer Ellington in the '40s, then began recording under her own name in 1953.

***** The Complete Ralph Burns Sessions** Lone Hill Jazz LHJ 10152 *McRae; Joe Wilder, Marky Markovitz (t); Al Klink, Ben Webster (ts); Andy Ackers, Don Abney (p); Barry Galbraith, Danny Perri, Mundell Lowe (g); Aaron Bell (b); Ted Sommer, Don Lamond, Nick Stabulas (d); orchestra.* 12/55–8/58.

*****(*) Torchy / Blue Moon** MCA MCLD 19392 *McRae; orchestras led by Jack Pleis, Tadd Dameron and Jimmy Mundy.* 12/56–3/59.

***** Blue Moon** Verve 543829-2 *As above, except omit Pleis.* 3/58–3/59.

***** Birds Of A Feather / ***(*) Carmen McRae's Finest Hour** Verve 589515 / 543760 *McRae; orchestra arranged by Ralph Burns.* 58; 55–59.

An accomplished pianist, Carmen McRae was something of a late starter as a featured vocalist, not recording a vocal session under her own name until 1954. Her fame has always lagged behind that of her close contemporaries, Sarah Vaughan and Billie Holiday, but eventually she did achieve something like the honour she deserved, and her commitment to jazz singing was unflinching. The CD era has not been very kind to her. Universal's stewardship of her Decca catalogue has been insultingly negligent. It eventually took the British arm of MCA to double up *Torchy* and *Blue Moon*, although the latter has subsequently been released as a Verve Master Edition, albeit with a miserly playing time.

There's always a tigerish feel to her best vocals – no woman has ever sung in the jazz idiom with quite such beguiling surliness as McRae. *Torchy*, the earlier disc, sets her against smoochy Jack Pleis orchestrations, and this is Carmen at her most amenable. Pitched as a set of slowish ballads, she sings them very straight, with an accommodating sweetness. The later *Blue Moon* may make some collectors sit up at the sight of Tadd Dameron and Jimmy Mundy orchestrations, but they're nothing remarkable. The tunes are rather more interesting, though. 'Nowhere' is a wry set-piece which is perfect for McRae, and the final 'All This Could Lead To Love' is a rarity which she handles well. The Verve edition comes in a smarter package but is docked a notch for meanness.

Birds Of A Feather wouldn't have been our first choice for a McRae reissue: respectable Ralph Burns charts, but the decision to make the concept all 'Bird' songs meant foisting the likes of 'When The Red Red Robin' and 'When The Swallows Come Back To Capistrano' on the singer. She does her best – and there is compensation in 'Baltimore Oriole' at least. This has now been coupled with an earlier date for *The Complete Ralph Burns Sessions* on Lone Hill Jazz, and given that there is twice as much music this makes for an attractive buy. *Finest Hour*, which includes a few scarce 45 sides as well as LP tracks, is also a good buy; but this is at least the fourth McRae compilation which the label has done and at this point it's the original ten albums that should be back in print.

****** Sings Lover Man** Columbia CK 65115 *McRae; Nat Adderley (c); Eddie 'Lockjaw' Davis (ts); Norman Simmons (p, cel); Mundell Lowe (g); Bob Cranshaw (b); Walter Perkins (d).* 6–7/61.

McRae's original tribute to Billie Holiday was something she had wanted to do during her Decca period. At Columbia, where she made only one other album, she got her chance. The deft arrangements are by the often undersung Norman Simmons, and Adderley and Lockjaw Davis take on the Harry Edison and Ben Webster roles. Though she follows Holiday's manner almost to the letter on some songs, notably 'Them There Eyes' and 'Trav'lin' Light', this is all Carmen McRae. She is quite imperious on 'Yesterdays', finds a deadly, almost sardonic note in 'Strange Fruit' and is ineffably tender on 'If The Moon Turns Green'. The musicians play superbly alongside her.

*****(*) The Sound Of Silence / Portrait Of Carmen** Collectables COL 6835 *McRae; with orchestras arranged by Shorty Rogers, Benny Carter, Jimmy Jones, Gene DiNovi, Oliver Nelson.* 68.

***** The Art Of Carmen McRae / For Once In My Life** Collectables COL 6836 2CD *As above, except add Jimmy Rowles (p); Johnny Keating Orchestra.* 67–70.

Carmen's love–hate relationship with pop songwriters gets a fascinating airing on the pair of albums which make up the first of the Collectables discs. At a time when the jazz singers of her generation were being importuned to cover everything from the Lovin' Spoonful to the New Vaudeville Band, McRae did it absolutely her way. The charts are in decent hands, and she does some extraordinary things to the material: 'The Sound Of Silence' is transformed into a ferocious anthem of dissent, 'Gloomy Sunday' is chilling, 'I Sold My Heart To The Junkman' oddly ambivalent, as she often was. She ditches the 'cake' half of the 'MacArthur Park' lyric and sings only the haunting verse. *Portrait Of Carmen* isn't quite as good, and the mastering on this session isn't kind to the vocals.

The second set is a bit strange, since it reissues what was originally a double-LP compilation of her various Atlantic dates (and therefore duplicates some of the tracks on the other set) along with what was her first Atlantic LP, *For Once In My Life*. On the latter, she barely conceals her disdain for 'Got To Get You Into My Life' and 'Our Song', but 'The Look Of Love' is superbly Carmenized. Track for track a perfectly playable edition.

*****(*) The Great American Songbook** Atlantic 781323 *McRae; Jimmy Rowles (p); Joe Pass (g); Chuck Domanico (b); Chuck Flores (d).* 72.

A couple of the songs are only questionably 'great', and some of the treatments seem surprisingly hurried or perfunctory. Otherwise this is blue-chip material, a top band and Carmen in excellent voice, cut live at Donte's in Los Angeles. There are too few such occasions in the McRae discography, so it's a welcome reissue.

(*) **Heat Wave Concord CCD 4189 *McRae; Al Bent, Mike Heathman (tb); Mark Levine, Marshall Otwell (p); Cal Tjader (vib); Rob Fisher (b); Vince Lateano (d); Poncho Sanchez, Ramon Banda (perc). 1/82.*

(*) **Fine And Mellow Concord CCD 4342 *McRae; Red Holloway (ts); Phil Upchurch (g); Jack McDuff (org); John Clayton Jr (b); Paul Humphrey (d). 12/87.*

***(*) **Ballad Essentials** Concord CCD 4877 *As above Concord albums, except add George Shearing (p). 82–87.*

Her records for Concord were mostly rather disappointing, even if there is something good on all of them. The session with Tjader is blemished by the vibesman's usual flavourless Latin-jazz stylings which offer no backbone to the singer's efforts, and the Stevie Wonder tunes on the record scarcely suit a vocal personality which has a pronounced streak of cussedness when she warms up. Yet *Fine And Mellow* goes to the other extreme without much more conviction; McRae is too sophisticated a stylist to convince as an earthy R&B singer, which this programme and these accompanists are tailored for. However, the very shrewdly chosen compilation *Ballad Essentials* creams off all the best tracks from her three dates (including the deleted *You're Looking At Me*), plus three duets with George Shearing, which makes it definitely the one to get.

Jay McShann (born 1916)

PIANO, VOICE, BANDLEADER

'Hootie' was born in Muskogee, Oklahoma, and attended the famous Tuskegee Institute. He worked with Don Byas as a 15-year-old and later moved to KC, where his big band became a recruiting centre for soon to be legendary names.

***(*) **Jay McShann, 1941–1943** Classics 740 *McShann; Harold Bruce, Orville Minor, Bernard Anderson, Bob Merrill, Willie Cook, Dave Mitchell, Jesse Jones (t); Joe Baird, Alonzo Pettiford, Alonso Fook, Rudy Morrison (tb); Charlie Parker, John Jackson, Rudolf Dennis (as); Bob Mabane, Harry Ferguson, Fred Culliver, Paul Quinichette, Bill Goodson (ts); Rae Brodely (bs); Leonard Enois (g); Gene Ramey (b); Gus Johnson, Harold 'Doc' West, Bob Merrill (d); Al Hibbler, Walter Brown (v). 4/41–12/43.*

Historically, McShann's swing band will always be remembered as the incubator for Charlie Parker's raw talent. The orchestra packs a Kansas City punch that stands squarely as second-generation Basie, and the blues performances on 'Hootie Blues', 'Swingmatism' and 'Dexter Blues' still have an authentic tang. The Classics includes material from December 1943, three tracks of no special consequence, not least in not including Parker, who had already taken the next step in his career. McShann happily carried on and was still playing pre-bop almost 50 years after Bird's death.

*** **Jay McShann, 1944–46** Classics 966 *McShann; Major Evans, Clarence Thornton, Oliver Todd (t); Tommy Douglas, Edmond Gregory, Theodore Smalls (as); Cleophus Curtis, Seeward Evans, Claiborne Graves (ts); Efferge Ware (g); Percy Gabriel, Walter Page, Raymond Taylor (b); Sam Lovett, Jesse Price, Albert Wichard (d); Numa Lee Davis, Julia Lee, Charles Waterford, Jimmy Witherspoon (v). 11/44–11/46.*

After his military discharge, McShann had to rethink his strategy, scaling down his working band to a small, workable combo. The group's return to Kansas City in November 1944 yielded one of the best sessions of his career. Julia Lee's vocals were an integral part of the equation, but it is the quality of playing in this terse, taut small group that attracts the attention. Nothing else on this disc is as good. The vocal material with Witherspoon and others has its moments, but the verve and wit of 'Moten Swing' and 'On The Sunny Side Of The Street' aren't matched in the 1945 material for Philo and Premier, and the pace picks up again only after McShann signed for Mercury, using Witherspoon as front-man on material like 'Voodoo Woman Blues', 'Have You Ever Loved A Woman' and 'Gone With The Blues'.

**** **Early Bird** Spotlite SPJ220 *Similar to above. 40–43.*

*** **Jumpin' The Blues** Proper Pairs 131 2CD *As for the above. 41–46.*

The Proper Pairs is a good-value option for those who'd rather not go down the Classics route. This is a nicely produced and packaged set, with all the stuff one would want from this early period. It's arguable, though, whether Jay really hit his stride until later in life and we'd recommend you sample one of the later small-group discs first. The Spotlite set has more historical value, including important airchecks from Wichita and Kansas City, and is a must for students of the young Parker.

***(*) **Last Of The Blue Devils** Koch Jazz 8525 *McShann; Joe Newman (t); Paul Quinichette, Buddy Tate (ts); John Scofield (g); Milt Hinton (b); Jack Williams (d). 78.*

A remarkable line-up and a wonderful set. One of the problems with the McShann discography is the relatively limited range of tunes and songs, but even familiar things like 'Hootie Blues', which he famously co-wrote with young Charlie Parker, and 'Jumpin' At The Woodside' are as fresh-minted as if they'd just been written on the piano lid. The two tenors give even the lightest of tunes a resonance and warmth and both Tate and Quinichette get off some very fine solos. The surprise in the personnel is, of course, the young Scofield, working on his formidable chops.

***(*) **Solos & Duets** Sackville SKCD 5012 2CD *McShann; Don Thompson (b). 6/78–8/80.*

This brings together three LPs, the self-explanatory *Tribute To Fats*, with another solo disc from the same time, *Kansas City Hustle*, together with a duo date from a couple of years later. In addition, there are a couple of unreleased vocal numbers, 'Baby, Won't You Please Come Home' and 'Keep Your Hands Off Her', which are delightful in their simplicity.

*** **Last Of The Whorehouse Piano Players** / *** **Last Of The Whorehouse Piano Players** Chiaroscuro 206 / 306 *McShann; Ralph Sutton (p); Milt Hinton (b); Gus Johnson (d). 12/79; 3/89.*

A veteran's symposium; or, two crafty old beggars having a laugh. A decade apart, these are great sessions, full of rumbustious energy. Having Old Father Time on hand with the bull fiddle was an inspired decision. Milt has almost as much history as these two and still sounds full of life and mischief.

** **Best Of Friends** JSP CD 224 *McShann; Al Casey (g); Kenny Baldock (b); Robin Jones (d). 4/82.*

*** **Swingmatism** Sackville SKCD 2-3046 *McShann; Don Thompson (b); Archie Alleyne (d). 10/82.*

*** **Just A Lucky So And So** Sackville SKCD 2-3035 *McShann; Jim Galloway (ss, bs); Don Thompson (b); Terry Clarke (d). 8/83.*

(*) **Airmail Special Sackville SKCD 2-3040 *McShann; Neil Swainson (b); Terry Clarke (d). 8/85.*

*** **At Café Des Copains** Sackville SKCD 2-2024 *McShann (p solo). 8/83–9/89.*

McShann has recorded many albums for Sackville and they are starting to reappear on CD. At his best, he blends a wide variety of mannerisms into a personal kind of swing–stride–blues piano; at anything less than that, he can sound like a less than profound and overly eclectic performer. Most of these records feature moments when he's caught between those positions. The meeting with Al Casey is jolly, unprepossessing stuff, both men jogging along to no great end except to have a bit of fun. *Swingmatism* is rather better: focused by a decent rhythm section, McShann sets his mind to a programme that depends heavily on Ellington for source material, and 'The Jeep Is Jumpin'' and 'The Mooche' are good accounts of less frequently heard tunes. Jim Galloway is an engaging partner on *Lucky So And So*, which features some attractive playing from both men. McShann excels on 'Red Sails In The Sunset' and gives 'On A Clear Day You Can See Forever' real emotional impact.

Airmail Special is all right, if a bit uneventful, but the best disc is probably the solo set. McShann thinks through a wide spectrum of material – going as far back as Ferde Grofé's 'On The Trail' and ending up with Michel Legrand – and the good piano and live atmosphere elicit a sound series of interpretations, recorded during several visits over a period of six years.

*** **Havin' Fun** Sackville SKCD 2-2047 *McShann; Major Holley (b).* 91.
(*) **Some Blues Chiaroscuro CR(D) 320 *McShann; Clark Terry (t, v); Al Grey (tb); Major Holley (b, v); Milt Hinton (b); Ben Riley, Bobby Durham (d).* 2/90–9/92.
*** **My Baby With The Black Dress On** Chiaroscuro 345 *McShann (p, v).* 92.
*** **The Missouri Connection** Reservoir RSR CD 124 *McShann; John Hicks (p).* 9/92.

Now into his 80s, McShann remains amazingly spirited. His meeting with John Hicks is a discussion about the blues over two keyboards and, while it hardly says anything new about the form, it's a genial encounter.

In Major Holley he has a partner of the old school, a bassist who can 'walk' with the best of them, but who's also capable of playing strong melody lines. A completely engaging album. *Some Blues* is a hotch-potch that starts with more duos cut with Major Holley and two sessions with Terry, Grey and the others. The bass-and-piano tracks hit a characteristic McShann note of rough good humour, but the band titles are a bit thin. There's also a bonus track of the leader reminiscing for the microphone.

My Baby comes with a very racy cover and Hootie immediately whisks you back to a world of speakeasies, gin joints and women of easy virtue, a mini-musical of the old jazz world. The voice is in great shape, ever more intimate and confiding, and Jay plays the blues as brilliantly as ever.

Also, in brief:

*** **Confessin' The Blues** Black & Blue 867. 3/69.
McShann contributes manfully to a fine set of blues-driven tunes featuring T-Bone Walker (*g*). A few raw edges.

*** **With Kansas City In Mind** Swaggie 401. 69, 72.
Solos and group sides with the All-Stars. You could almost write out the programme yourself.

(*) **Kansas City Memories Black & Blue 965. 70, 7/73.
Co-led with Milt Buckner, whose locked-hands approach was an insidiously imitable new style, this is a dull and muddled set.

(*) **After Hours Storyville 8279. 4/77.
All but two tracks with a Scandinavian band are solos, and pretty familiar stuff.

*** **Hootie!** Chiaroscuro 357. 10/97.
Phil Woods (*as*), Flip Phillips and Fathead Newman (*ts*) line up to blow alongside the old master on board the SS *Norway*, jazz cruisin'.

Brad Mehldau (born 1970)

PIANO, VIBES

Born in Florida, he arrived in New York in 1989 and established himself as a formidable sideman, then leader. Now a significant star.

***(*) **New York–Barcelona Crossing** / *** **New York–Barcelona Crossing** Fresh Sound FSNT 031 / 037 *Mehldau; Perico Sambeat (as); Mario Rossy (b); Jorge Rossy (d).* 5/93.
***(*) **When I Fall In Love** Fresh Sound New Talent FSNT 007 *As above, except omit Sambeat.* 10/93.
**** **Introducing Brad Mehldau** Warner Bros 945997-2 *Mehldau; Larry Grenadier, Christian McBride (b); Jorge Rossy, Brian Blade (d).* 3–4/95.

Mehldau remains among the most keenly followed pianists in the music. His Warner records are a formidable lot, but the Fresh Sound releases, which he will probably look back on as mere student-work, are still exceptional. Both of the *New York–Barcelona Crossing* discs were cut live in a Spanish club and, besides the exemplary alto of Sambeat (who was the real leader of the date) and fine work from both the Rossys, Mehldau plays some uncannily beautiful jazz. His introduction and improvisation on 'Old Folks' are quite breathtaking and it's clear that the pristine touch of the later discs was already in place. The second volume isn't quite so impressive, although 'It's Easy To Remember' is another gorgeous ballad performance, at a dangerously slow tempo.

The trio record is a good display of chops. 'Anthropology' goes off at a hurricane tempo. The title-ballad takes a very long, expansive time over itself, and it does ramble a bit. 'At A Loss' and 'Convalescent' are fascinating originals and, as much as he enjoys exploring standards, Mehldau does seem to save some of himself for his own writing. Recorded live, this doesn't have the polish of the later records, but it still cuts most piano trio sessions.

The first album for Warners was a flying start. Though Mehldau's playing is structured in a familiar post-bop mode, it's as if he were aware of jazz tradition but entirely unencumbered by it. That lends such freshness to, say, the opening 'It Might As Well Be Spring' that he seems to be uncovering a previously overlooked but brilliant piano interpretation. On Coltrane's 'Countdown' he creates a logical solo out of phrases and whole passages that seem superficially disparate from one another. His slow playing is distinguished by an exquisitely light touch – 'My Romance' is made to glow – and it's lightness that characterizes his manner. He shies away from dense voicings and will leave a daring amount of space in even a fast improvisation. His own writing fits in with the rest of his style: sample the unexpectedly jaunty 'Angst'.

CORE COLLECTION

**** **The Art Of The Trio Volume 1**
Warners 46260-2 *Mehldau; Larry Grenadier (b); Jorge Rossy (d).* 9/96.

The titles suggest some heavyweight expectations, and the records deliver on them all. The studio disc is a focusing of some of the flights he looked into on *Introducing*. An original like 'Lucid' is a beautiful, sculpted miniature which suggests that composing is something that comes easily to Mehldau – but also something which he may not actually be all that interested in, since his greatest energy seems to be reserved for his improvising on standards. 'Blame It On My Youth' sparkles at a slow-to-medium tempo, 'Blackbird' is shaped into a glittering new song, but it's his celestial treatment of 'I Fall In Love Too Easily' which is the heart of the record.

****** The Art Of The Trio Volume 2: Live At The Village Vanguard**
Warners 46848-2 *As above*. 97.

At the Vanguard, he played another version of Coltrane's 'Countdown', which can act as a marker for his progress from the debut album on Warners. Where the earlier version was created out of disparate lines, this one is detailed and dense – he gets a long, long way into the piece, which his unaccompanied passage seems suddenly to illuminate, as if abruptly finding answers to a lot of questions. This is perhaps a more ambitious record, sparked by the live situation, and it's like a detailed addendum to the finished elegance of the first volume. Rossy and Grenadier are inevitably overshadowed, but to their credit they follow Mehldau without a stumble.

*****(*) The Art Of The Trio Volume 3: Songs: / **** ... Volume 4: Back At The Vanguard** Warner Bros 9362-476051-2 / 9362-47463-2 *As above*. 5/98; 1/99.

The third volume sets his own songs alongside Rodgers and Hart, Nick Drake and Radiohead, the kind of juxtaposition – in a straight-ahead context – which a new generation of jazz players is making plausible. Mehldau takes what he wants from each of these songs and fashions it into a plausible improvisation, without entirely abstracting the original material. Admittedly, it works better with some pieces than with others – 'Bewitched' seems set in aspic – and his five originals, including new versions of 'At A Loss' and 'Convalescent', might sit better in an all-original programme. But the trio are growing more individual as a unit all the time, too. That's made even more clear by the return to the Village Vanguard for *Vol. 4*, another superbly effective session. The long 'Nice Pass' contains enough food for thought by itself, 17 minutes of steadily evolving trio music, with the pianist suddenly taking a solo part midway through that suggests a stride piano fantasia, before the other players are cleverly reintegrated into the action. Marvellous, but there is also a superbly compact 'Solar', a brimming 'All The Things You Are' which is a genuinely enjoyable show-off piece, and a general sense that Mehldau and his companions are pushing themselves and their audience that bit harder to cast away any demons of excessive introversion.

***** Places / *** Progression: The Art Of The Trio Volume 5**
Warner Bros 9362-47693-2 / 9362-48005-2 2CD *Mehldau; Larry Grenadier (b); Jorge Rossy (d)*. 1–3/00; 9/00.

One interesting matter about Mehldau's recordings is the way Warners have left him almost to his own devices: there've been no guest stars, no walk-on parts for singers, no remixes, no electricity, no one-composer concepts, no homages. After eight records, apart from the mild diversion of the solo record, it's been nothing but the trio, playing standards, jazz themes, a few originals and the odd piece of pop bricolage. At this point, we're so used to novelty in the way jazz players are handled at major labels that it almost seems perverse. Yet on they go. Maybe *Places* is a kind of concept-homage to various stopovers and watering holes in the lives of travelling musicians, all of it Mehldau-written, half-solo and half-group. It's sunny, even breezy, rather like a holiday record, although as with any vacation there are moments when one can feel suddenly tired, or homesick. 'Amsterdam' has a few dissonances that upset the carousel feel, and 'Paris' is under cloudy skies.

Back, yet again, at the Vanguard, the trio work through two and a quarter hours of intense music. It's too much and there are pieces which emerge barely alive from the pianist's quite ruthless style of inquiry. Nick Drake's 'River Man' is exposed as a tune that can only be taken so far. But it's a set for ingesting slowly, and even in smaller pieces the music suggests a group and a pianist who are working at a very high level. Several pieces are made into vehicles for pianistic displays of a striking kind, where the improvising is like a self-contained passage of virtuosity, Mehldau looking for a result far removed from a mere development out of chords or melody. It may strike some as pretentious, but when it comes off it's a dizzying alternative to what comes out of most piano trio music.

*****(*) Largo** Warner Jazz 9362-48114-2 *Mehldau; John Brion (g, syn); Larry Grenadier, Darek 'Oles' Oleszkiewicz, Justin Medal-Johnson (b); Matt Chamberlain, Jorge Rossy, Jim Keltner, Victor Indrizzo (d)*. 4/02.

Since Mehldau was the first to cover Radiohead, he's entitled to have another go, this time on 'Paranoid Android'. It's perhaps the central text in what some may have seen as his rock record: originals mixed in with a significant measure of contemporary writing (if the Beatles can be called contemporary), some studio experimentation, a carefully weighted degree of electronic injection. The trio is still the fulcrum, but Brion and the other players play their significant part, and horn sounds orchestrate a lush counterpoint on several pieces. There's little one could call experimental here, since it all sounds focused and finished, as if Mehldau knew just what he wanted from the idiom. And there's still a lot of piano.

*****(*) Day Is Done** Nonesuch 7559-79910-2 *Mehldau; Larry Grenadier (b); Jeff Ballard (d)*. 3/05.

The house may be divided on the arrival of Jeff Ballard as the trio's new drummer. Where Rossy is much more of a traditionalist, if that term means anything in contemporary jazz, Ballard revises his role with backbeats and hip-hop licks. It works brilliantly on the opening 'Knives Out', another Radiohead extrapolation, which is a furiously intense group performance that is lit up by one flourish after another from the keyboard. But it all but ruins 'Day Is Done' itself, which cries out for a more interesting approach to its underlying rhythms. One wonders if Mehldau, who produced the set himself, has been listening to The Bad Plus's records, because both Grenadier and Ballard play a more upfront role in the sound-mix. Slow ('Alfie') and medium-slow ('She's Leaving Home') tempos work well, but the most interesting music is on the less-familiar source material: the Mehldau originals 'Artis' and 'Turtle Town' and Chris Cheek's 'Granada'. Perhaps a transitional record, and still one that asks for a hearing.

*****(*) House On Hill** Nonesuch 79911 *Mehldau; Larry Grenadier (b); Jorge Rossy (d)*. 9/02–3/05.

It turns out that *Anything Goes* (see below) was a quick-release of standards material. These original cuts from the same 2002 sessions were held over and came out augmented with some later recordings. It's by no means a scary record in comparison to the preferred issue, but it certainly doesn't have the commercial advantage of familiarity. 'Fear And Trembling', 'Boomer', 'Bealtine' and the delightful 'Waiting For Eden' all explore unexpected harmonic and rhythmic configurations. It feels like a strong consolidation.

Also, in brief:

*** **Marian McPartland's Piano Jazz** Jazz Alliance 30154. 9/96.
A delightful conversational encounter. He's smart, but she's smarter. Chivalrous and warm.

*** **Elegiac Cycle** Warner Bros 9362-47357-2. 2/99.
The first solo record was a severe disappointment, a stiff truce between song form, jazz and classical piano.

**** **Anything Goes** Warner Jazz 9362-46082-2. 9/02.
Mehldau's Accessible Album – standards, a bossa nova, a couple of rock tunes, a Monk. It's to his credit that he leaves the project unmarked by any hint of what might be called 'compromise'.

***(*) **Live In Tokyo** Nonesuch 7559-79853-2. 2/03.
Not exactly Brad's *Köln Concert*, but a pretty impressive performance and a street ahead of the studio solo record.

Myra Melford (born 1957)

PIANO, HARMONIUM

New York-based pianist and composer, working on the cusp of completely free playing and post-bop composition.

***(*) **Alive In The House Of Saints** hatOLOGY 2-570 2CD *Melford; Lindsey Horner (b); Reggie Nicholson (d). 2/93.*
The Melford discography is still missing some good records, but the sheer brio and bustle of this trio still sound like a tonic. Caught live, the group rattle through some of Melford's premier compositions with apparent abandonment one moment (the tumultuous 'Now & Now 1') and an almost grandiose sense of dignity the next ('Between Now And Then'). Bluesy and swinging but encompassing a lot of complexity and outward-bound structural freedoms, this was an exceptional band. The live recording may lack the last ounce of finesse but there's nothing obscured, and even though there's almost two hours of music here there's very little in the way of spacefilling – even Nicholson's drum solos are worth waiting for.

***(*) **Even The Sounds Shine** hatOLOGY 597 *As above, except add Dave Douglas (t); Marty Ehrlich (reeds). 5/94.*
A bright and confident showing from the Extended Ensemble, with the emphasis falling heavily on 'La Mezquita Suite', a long-form composition with a dancing quality. 'That The Peace' and 'Frank Lloyd Wright Goes West To Rest, Pt 2' touch on a more sombre tonality that suits the Douglas–Ehrlich combination to perfection. Only the closing piece, 'Evening Might Still', seems unresolved and awkward.

***(*) **Yet Can Spring** Arabesque AJO154 *Melford; Marty Ehrlich (as, cl, bcl). 3/00.*
They've worked in this pairing often enough to make a record date not just a happenstance collaboration, and with a mere 52 minutes of music there's nothing wasted, from the noise and subsequent resolution of the opening title-track to the finish on an Otis Spann blues. There's a nice bite to the upscale music, but not so much that it makes the more reposeful pieces seem too harsh a contrast; and Ehrlich continues to be one of the most melodious reed-players of his generation.

***(*) **Where The Two Worlds Touch** Arabesque 159 *Melford; Cuong Vu (t, elec); Chris Speed (cl, ts); Stomu Takeishi (b); Kenny Wollesen (d). 4/03.*
The project as a whole is inspired by Rumi, whose mystical poetry has influenced Melford's titles for some time, but the title-track is a tribute to Andrew Hill. It's a theme that might well come from one of Hill's own latter-day records, sombre but mobile, harmonically complex and seeming to occupy different trajectories simultaneously. She switches to harmonium on 'Where The Ocean Misquotes The Sky', providing a gorgeous foil for Vu's amazing manipulations. The trumpeter actually suits this situation better than Douglas, though one misses Ehrlich's fustian genius.

This pretty much continues the language of the previous record. On occasions, Vu's distortions seem a little too much like effect for effect's sake, but the bassist keeps it all impressively well directed and Melford's hard/soft touch – she really makes it sound like a *pianoforte* – is ideal for music that seems to flirt with complete breakdown at points.

**** **Big Picture** Crytptogramophone 134 *Melford; Mark Dresser (b); Matt Wilson (d). 06.*
This is Melford's Trio M and it jumps straight into the 'essential' category. It might seem strange that a record in what has become the most conventional of all jazz instrumentations should seem such an imperative, but even allowing that this is very much a collaborative trio, she's never played with such command and authority. 'BrainFire And BugLight' is a wild surreal thing, 'For Bradford' revisits Ornette Coleman on the least Ornettish of instruments, 'Freekonomics' suggests a world turned upside down, while 'Secrets To Tell You' is a small-scale emotional epic that must be stunning in live performance, with prominent roles for all three. A definitive modern jazz record.

Also, in brief:

*** **The Image Of Your Body** Cryptogramophone 131. 12/03.
A poetry-driven set of real beauty, but diffuse in comparison to her best work.

Mike Melillo (born 1939)

PIANO

American-born post-bop pianist, based for a time in Italy.

*** **Symphonically** Soul Note 121134 *Melillo; Chet Baker (t); Massimo Moriconi (b); Giampaolo Ascolese (d); orchestra. 7/85.*

*** **Moonlight On The Ganges** Red 123264 *Melillo; Michael Moore (b); Ben Riley (d). 5/94.*
Melillo plays bop-and-after music with an attractively stuttering bounce but he makes it swing as well. There are other records to his name, but mostly they're gone. These, though, should be enough to establish his credentials. The highlight on *Moonlight* is the nutty variation on Ornette Coleman's 'Humpty Dumpty'. The date with orchestra is the kind of thing they do very well in Italy – or Europe more generally – using the band as a kind of mass instrument rather than a syrup. And of course Chet Baker thrived in this kind of musical environment. An unexpected delight.

Steve Melling (born 1959)

PIANO

Born in Accrington, Melling has brought a touch of northern grit to London jazz for many years. Has played with numerous high-profile British bands covering a wide expanse of post-bop ground.

***(*) **Trio Duo Solo** Jazz House JHCD 045 *Melling; Arnie Somogyi, Simon Woolf (b); Dave Ohm (d). 4/95–1/96.*

Cut at four different sessions, this is an impeccable set. Melling brings the sort of no-nonsense fluency and skill suggested by the title to the various tunes and situations. 'What Is This Thing Called Love' is an individual essay to start, the source used as a prop for a solo that goes entirely its own way. Similarly, in the trio version of 'Night And Day' he comes up with a take on Porter's melody which seems new yet inevitable. McCoy Tyner, perhaps the most pertinent influence on Melling's delivery, has a hand in this and in the original 'In A Monochrome', while on the extended look at Coltrane's 'Wise One' (one of three live tracks) the pianist cleverly blends the Tyner blockbusting with his own kind of lyricism. An unpretentious and fine record to which we have returned more often than many more touted items.

George Melly (1926–2007)

VOICE

Writer, art critic, surrealist and singer, he was perhaps the greatest maverick in British jazz. He began singing in the trad movement of the '50s and has been at it ever since.

*** **The Pye Jazz Anthology** Castle CMDDD 483 *Melly; groups led by Mick Mulligan and John Chilton. 60–88.*
***(*) **Goodtime George** Spectrum 544465-2 *Melly; other personnel unlisted. 51–73.*
***(*) **Nuts / Son Of Nuts** Warner Jazz 8122-73747-2 2CD *Melly; John Chilton (t); Wally Fawkes (cl); Bruce Turner (as, cl); Colin Bates (p); Steve Fagg (b); Chuck Smith (d). 72–73.*
(*) **Singing And Swinging The Blues Robinwood RWP 0019 *Melly; Digby Fairweather (t, v); Chris Gower (tb); Julian Marc Stringle (cl, as, ts, v); Derek Nash (ts); Craig Milverton (ky, v); Dominic Ashworth (g, v); Julian Tear (vn); Len Skeat (b); Bobby Worth (d). 4/03.*
*** **The Ultimate Melly** Candid CCD 79843 *As above, except add John Chilton (t); Karen Sharp (ts); Van Morrison, Jacqui Dankworth, The Swingle Singers (v); stg. 10–11/05.*
*** **Farewell Blues** Lake LACD 250 *Melly; Digby Fairweather's Half-Dozen (as above). 1/07.*

The current state of Melly's CD catalogue is suitably chaotic. He began as the singer with Mick Mulligan's Jazz Band, in the peak years of the trad boom (memorably recounted in his *Owning Up* memoir), and has ever since delighted in treading the boards as an entertainer and raconteur, displaying his various affections for hot jazz, Bessie Smith, Fats Waller and others. The *Pye Jazz* collection covers a thoroughly motley group of titles, none of them reliably documented, but covering some 25 years of work: some of it is all over the place, other pieces are relatively smart, and Melly's chesty baritone makes the best of whatever's put in front of him.

Goodtime George is an appropriately cheap and nasty compilation that goes as far back as 'Send Me To The 'Lectric Chair' (1951!), but it concentrates on his '50s tracks and on that basis is probably the best example of his recorded work in print. That said, *Nuts/Son Of Nuts* is a welcome revival of his early association with the Chilton group, who kept him company as far as the new century, and there are fine moments for John and Bruce Turner, as well as the singer.

The news that Chilton was retiring might have led the foolish to think that George was going to do the same. No such thing. Instead, he simply embarked on a new lease of life with Digby Fairweather's gang. Going on 80, he gargles more lines than he used to, but crisp enunciation was never Melly's thing, and it's not as if Charley Patton was ever marked down on his consonants. The Fairweather Half-Dozen are too slick. The slow pieces are much the best. 'Michigan Water Blues' has just the right kind of weary, reflective feel, and 'September Song' is, affected or not, a notably poignant climax, even if the string parts are overdoing it. *The Ultimate Melly* continues the association and is rather better. The band still sound far too respectable, but George is in lusty voice on the likes of 'Kitchen Man', Van Morrison is put entirely in the shade, Jacqui Dankworth sounds like his naughty niece and the sublime jape of having The Swingle Singers turn up for 'Straighten Up And Fly Right' makes for a proper hoot.

George declined treatment for his cancer but didn't decline a last chance to record for Lake. The Half-Dozen are probably a bit respectful, which misses the point of George, but as a send-off it's appropriately raucous and nihilistic.

Victor Mendoza

VIBES

Mexican-born, a leading exponent of Latin jazz and educator at Berklee.

*** **If Only You Knew** L+R 45019 *Mendoza; Claudio Roditi (t); Paquito D'Rivera (as, ts); Bob Zung (as, f); Danilo Pérez (p); Oscar Stagnaro (b); Robbie González (d); Elmer Louis (perc). 88.*
*** **This Is Why** RAM 4515 *Mendoza; Richard Nant, Juan D'Urquiza (t); Jim Odgren (as); Darío Eskenazi, Alain Mallet (p); Oscar Stagnaro (b); Horacio 'El Negro' Hernández (perc). 94.*
*** **Black Bean Blues** Sizzle Sticks 9801 *Mendoza; Albert Leusink (t); Jim Odgren (as); Alain Mallet (p); Mark White (g); Fernando Huergo (b); Antonio Sánchez (d, timbales); Ernesto Díaz, Renato Thoms (perc). 98.*

Mendoza calls his production company/label Sizzle Sticks. The only feasible alternative would have been Mighty Mallets. The artistic heir of Cal Tjader, he has a fizzy but by no means insubstantial approach to the vibes, which he places with a characteristically bright sound. Like his successful eponymous debut these are pleasant records without being exciting. Certainly no reason to think that the more prominent personnel on *If Only You Knew* is any guarantee of extra quality. There's an easy charm to Mendoza's writing which sometimes camouflages its sophistication; presumably more rugged live, as Berklee concerts have suggested.

Vince Mendoza (born 1961)

KEYBOARDS

A versatile musician who also learned trumpet, bass and drums and studied composition. His signature style is a fusion-oriented post-bop.

**** **Jazzpaña** ACT 9212 *Mendoza; Michael Brecker (ts); Al Di Meola, Steve Khan (g); Dieter Ilg (b); Peter Erskine (d); percussion ensemble; WDR Big Band; Arif Mardin (arr). 92.*
***(*) **Sketches** ACT 9215 *Mendoza; Dave Liebman (ss); Charlie Mariano (as); Nguyên Lê (g); Dieter Ilg (b); Peter Erskine (d); WDR Big Band. 93.*
Mendoza made *Instructions Inside* for Blue Note some 15 years ago, but it no longer seems to be available and he has had to record in Europe for some time. *Jazzpaña*, a hugely successful collaboration with Arif Mardin, was hailed by some as a latter-day *Sketches Of Spain*. It's a legitimate comparison, qualitatively, but the language is very different. Mendoza and Mardin give the component pieces a much tougher sheen and the rhythms are much tighter. Peter Erskine has been a close friend and collaborator for many years and he is, as always, magnificent in these expansive settings. The album begins with a lovely version of Ravel's 'Pavane Pour Une Infante Défunte', which is usually misinterpreted as a threnody for a dead princess rather than a stately dance for an infanta of past times, which is much closer to the reading here. The suite that follows is structured round a series of piano improvisations, cleverly shaped so as to follow a logical and compelling course.

*** **Epiphany** Transparent 50019 *Mendoza; London Symphony Orchestra. 7/97.*
This was around a long time before release, and it's hard to see why. There's a wealth of detail, as well as beautiful melodies and texture, in these eight classically derived pieces. There's presumably not much room for improvisation with forces like this, but the whole set has an air of freedom and surprise. 'Esperanca' (incorrectly retitled) was once covered by Kurt Elling, with words by Neruda.

Misha Mengelberg (born 1935)

PIANO, COMPOSER

He made his recording debut on Eric Dolphy's Last Date. *Later, he co-founded the Instant Composers Pool and became a key figure in the Dutch avant-garde.*

***(*) **Change Of Season** Soul Note 101104 *Mengelberg; George E. Lewis (tb); Steve Lacy (ss); Arjen Gorter (b); Han Bennink (d). 7/84.*
**** **Impromptus** / **** **Mix** FMP 7 / ICP 030 *Mengelberg (p solo). 6/88; 4 & 5/94.*
Mengelberg is also a 'legitimate' composer, albeit with a very strong jazz influence in his work. The collectivism that was so strong a component of the Dutch '60s avant-garde is evident in the autonomy granted to the performers on *Change Of Season*. Lewis seems most comfortable in the mixed idiom, though Lacy sounds a little glacial. Bennink whips up little rhythmic storms, but he plays with unwonted reserve and an often unrecognized sensitivity. Mengelberg plays with great assurance and a graceful disposition of apparently self-contained and discontinuous ideas that are more reminiscent of the Swiss Irène Schweizer than of his compatriots, Fred Van Hove and Leo Cuypers. Interesting, if for no other reason than that there are other directions for 'free' piano than the one taken and dominated by Cecil Taylor.

Impromptus makes a generic nod to a minor classical form. The 13 individual pieces aren't obviously linked by theme or as variations, but they follow a barely discernible logic that can be picked up via Mengelberg's untutored vocalese, which is of the Bud Powell/Keith Jarrett/Cecil Taylor persuasion. *Mix*, recorded at a couple of live solo concerts in Amsterdam and The Hague, is very much in the same territory: huge, quasi-tonal shapes and structures jumbled together in what at first glance seems disorder but which is suddenly pierced by light, a simple melodic line that pulls the whole 'mix' into symmetry; perhaps the effect of a magnet on iron filings would be a more effective analogy.

**** **Solo** Buzz 76012 / 5033 CD/SCD *Mengelberg (p solo). 12/99.*
The similarities with Monk are very evident here: melodies of nursery rhyme simplicity undermined by sudden dissonance, swerving changes of mood, but an absolute clarity of purpose. A sequence of tracks is inspired by or dedicated to Richard Wagner, but there's also a piece called 'Bill Evans En Dan' which lets Bill's 'state of grace' improvising drift into seeming madness. 'Boodschappenlijst IV' is an utterly distinctive opener, as close to a 'typical' Mengelberg idea as there is, while the follow-up seems to start somewhere more distant only to be wrestled back into Mengelberg's sound-world.

**** **Four In One** Songlines 1535 CD/SACD *Mengelberg; Dave Douglas (t); Brad Innes (b); Han Bennink (d). 00.*
This is Mengelberg's most completely satisfying record. The international group tackles the iconic bop of 'Hypochristmustreefuzz' (from Dolphy's *Last Date*) with utter conviction. Other pieces, like 'Kneebus' and 'Reef', are also familiar from other records, but the real delight here is a sequence of Monk tunes placed in the middle of the album like the meat in a sandwich. It would be hard to differentiate between the originals and these classics, for Mengelberg makes 'Four In One', 'Monk's Mood' and 'Criss Cross' entirely his own. Douglas is in great form and Bennink shows once again what a fantastic ensemble player he is.

***(*) **Senne Sing Song** Tzadik 7613 *Mengelberg; Greg Cohen (b); Ben Perowsky (d). 4/05.*
An ongoing association with John Zorn bears more fruit. There is another version of the *Last Date* classic, a splendid 'Reef Und Kneebus' and another reading of 'Broezimann', which also appeared on the solo record above. At 70, Mengelberg is playing better and with better humour than at any time in his career. The sound here is crystal clear and richly nuanced.

Ian Menzies & His Clyde Valley Stompers

GROUP

Scotland's most eminent trad outfit, the Clydes were formed in 1952 and Menzies took over leadership in 1954. They lasted till 1963, having been regulars at all the Scottish clubs and halls, but re-formed for a couple of albums in 1981.

(*) **Ian Menzies & His Clyde Valley Stompers Lake LACD79 *Malcolm Higgins (t); Ian Menzies (tb); Forrie Cairns (cl); John Cairns (p); Norrie Brown, (bj); Bob Bain, Andrew Bennie (b); Bobby Shannon (d); Fionna Duncan, Lonnie Donegan (v). 4/59–5/60.*
(*) **Traditional Jazz Lake LACD126 *As above, except add Pete Kerr (cl), Jim Douglas (bj), Robbie Winter (d). 4/59–5/61.*
The CVS did staunch duty for Scottish trad followers, and their surviving records are in some ways disappointing. Recorded for Pye, and issued mainly as singles and EPs (their single album is on LACD79), their output is mostly sub-three-minute tracks at sometimes unsuitably fast tempos, with the rhythm section

thumping along. The standout player is Forrie Cairns, a clarinet player with a touch of Celtic fire about him. Fionna Duncan belts out several vocals, and Donegan, who produced the original sessions, sings on three tracks.

Helen Merrill (born 1930)

VOICE

Born in New York, she was associated with the first-generation boppers and began recording in 1954. She lived in Italy for some years, later in Japan, and returned to Chicago and New York in the '70s. A Verve contract restored her eminence in the '80s and '90s.

CORE COLLECTION

**** **Helen Merrill With Clifford Brown And Gil Evans** Emarcy 838292-2 *Merrill; Clifford Brown, Art Farmer, Louis Mucci (t); Jimmy Cleveland, Joe Bennett (tb); John LaPorta (cl, as); Jerome Richardson (as, ts, f); Danny Bank (f); Hank Jones, Jimmy Jones (p); Barry Galbraith (g); Oscar Pettiford, Milt Hinton (b); Joe Morello, Osie Johnson, Bobby Donaldson (d); stg, horns.* 12/54–6/56.

Helen Merrill has never made a bad record, and while she scarcely conforms to the image of a swinging jazz singer, she's a stylist of unique poise and sensitivity. Her early work is as involving as her mature records. She sings at a consistently slow pace, unfolding melodies as if imparting a particularly difficult confidence, and she understands the harmonies of the songs as completely as she trusts her way with time. That gives these lingering performances a sensuality which is less of a come-hither come-on than the similarly inclined work of a singer such as Julie London. Merrill thinks about the words, but she improvises on the music too. Her treatment of 'Don't Explain' is cooler yet no less troubling than Billie Holiday's exaggerated pathos, and 'What's New' is a masterpiece. Brown's accompaniments on seven tracks make an absorbing contrast to his work with Sarah Vaughan, and Evans's arrangements on the other eight songs are some of his most lucid work in this area.

**** **No Tears, No Goodbyes** Sunnyside 3506 *Merrill; Gordon Beck (p, org).* 11/84.
***(*) **Music Makers** Owl 014729-2 *As above, except add Steve Lacy (ss); Stéphane Grappelli (vn).* 3/86.
Most of Merrill's later work has been deleted. Both of these were originally on Owl. The duos with Beck are terrific when he sticks to grand piano, less admirable when he tries to vary the accompaniment. Beck's two originals, 'I Love Paris Too' and 'I Got It Good', are the cream of the crop. The other date is an unrepeatable collaboration which, in its strange way, holds up well. Lacy plays on the first half, Grappelli on the second. The saxophonist's playing seems as private as Merrill's own path through the lyrics, whereas Grappelli offers an antidote by pouring on the Gallic charm in 'As Time Goes By'. Beck, a frequent collaborator, provides the line to Earth.

**** **Brownie** Emarcy 522563-2 *Merrill; Roy Hargrove, Tom Harrell (t, flhn); Lew Soloff, Wallace Roney (t); Kenny Barron (p); Torrie Zito (ky); Rufus Reid (b); Victor Lewis (d).* 2/94.
A surprise but welcome reissue of this classic session, which worked as a beautiful homage to Clifford Brown, gave starring spots to a host of trumpeters, and acted as a superb vehicle for Merrill's individual approach to time, every line flowing even at the slowest tempos. Arranger Torrie Zito is Mr Merrill.

*** **Lilac Wine** Emarcy 067566-2 *Merrill; Lew Soloff (t); Torrie Zito (ky); Alan Merrill (g, v); George Mraz (b).* 02.
Merrill takes a gentle course through this material on a set recorded in Prague. Her voice isn't as sure and responsive as it once was, but there are insights which lend a graceful wisdom to the music.

Also, in brief:

*** **Complete Recordings With Clifford Brown** / *** **Helen Merrill / Dream Of You** Lone Hill LHJ 10164 / Rev-Ola 232. 2/54–6/56.
The music's great, of course, but it all sounds better on the original label.

Neil Metcalfe

FLUTE

Fine British improviser, yet to make much impression as a solo recording artist.

*** **2gether** Slam CD 237 *Metcalfe; John Rangecroft (cl).* 99.
Metcalfe lent his quiet authority and questioning spirit to the later years of the Spontaneous Music Ensemble, never garnering more than an occasional respectful mention. These 29 untitled improvisations are about as far from ego-driven 'performance' as it's possible to get. They are not so much dry and abstract as purposefully objective, almost like stray pebbles of sound picked up on a beach. Rangecroft has the more varied range and the more emphatic presence but it's Metcalfe's dogged examination of his instrument that wins the day.

Pat Metheny (born 1954)

GUITAR

By the time he was 19 the Missourian had already been teaching at Berklee and playing with the Gary Burton group. He made a string of records for ECM and formed a hugely successful touring group, with keyboardist Lyle Mays. He has built an audience in both the jazz and the rock camps.

*** **Bright Size Life** ECM 827133-2 *Metheny; Jaco Pastorius (b); Bob Moses (d).* 12/75.
*** **Watercolours** ECM 827409-2 *Metheny; Lyle Mays (p); Eberhard Weber (b); Danny Gottlieb (d).* 2/77.
(*) **Pat Metheny Group ECM 825593-2 *As above, except omit Weber; add Mark Egan (b).* 1/78.
*** **New Chautauqua** ECM 825471-2 *Metheny (g solo).* 8/78.
*** **American Garage** ECM 827134-2 *Metheny; Lyle Mays (ky); Mark Egan (b); Danny Gottlieb (d).* 6/79.
When he first appeared, as a coolly melodic electric guitarist for the ECM label, Metheny seemed content to drop his playing into whatever context it might find. The first two ECM albums are a little untypical – each depends more on its respective star bassist to give it some clout – but, like the ones that follow, they are pleasant, hummable records with a degree of fine playing which the high-grade production values and sometimes over-sensitive musicianship can occasionally block out with sheer amiability. At

this time Metheny favoured a clean, open tone with just enough electronic damping to take the music out of 'classic' jazz guitar feeling, but he clearly owed a great debt to such urban pastoralists as Jim Hall and Jimmy Raney, even if he seldom moved back to bebop licks.

The Metheny Group albums settled the guitarist's music into the niche from which he is still basically working: light, easily digested settings that let him play long, meticulous solos which can as often as not work up a surprising intensity. *Pat Metheny Group* and *American Garage* each have their ration of thoughtful improvising which the guitarist settles inside a gently propulsive rhythm, more ruralized than the beefy urban beats of the contemporary fusion bands. That strain also colours the playing and composing of Mays, who has been Metheny's principal collaborator for 20 years. Scarcely a major voice in his own right – his own solo records have been entirely inconsequential – Mays is the perfect second banana. He feeds Metheny all kinds of tasteful orchestration without getting too much in his way.

New Chautauqua is a rare all-solo album in the Metheny canon. A pleasant, sweet-toned diversion, it hints at the multifariousness – with various electric and acoustic settings, including a 15-string harp-guitar – with which which Metheny has grown fascinated in recent times.

*** **80/81** ECM 843169-2 2CD *Metheny; Dewey Redman, Michael Brecker (ts); Charlie Haden (b); Jack DeJohnette (d).* 5/80.
At the time this sounded like an almost shocking departure, but Brecker and Redman adapt themselves to Metheny's aesthetic without undue compromise and Haden and DeJohnette play with great purpose. There's too much music here and some dreary spots, but some excellent moments too.

(*) **Offramp / * Travels** ECM 817138-2 / 810622-2 2CD *Metheny; Lyle Mays (ky); Steve Rodby (b), Danny Gottlieb (d).* 10/81; 7–11/82.
Offramp is another mild-mannered sequence, although here Metheny's knack for the melodic hook starts to blossom. 'Are You Going With Me', over a gently percolating bass vamp, remains an enduring set-piece which he is still playing today. *Travels* effectively summed up the band's tenure with ECM with a studious and densely packed live set. There are the kind of *longueurs* that one associates more with the double live album in rock, rather than the creative stretch of the jazz concert disc, but Metheny's group had built up a charisma of its own by this time and this is a good souvenir.

***(*) **Rejoicing** ECM 817795-2 *Metheny; Charlie Haden (b); Billy Higgins (d).* 11/83.
All right, it's all too obvious citing this capital-letter jazz album as Metheny's best up to this point, but he finds a loneliness in Horace Silver's 'Lonely Woman' and a happiness in Ornette Coleman's 'Rejoicing' for which more severe interpreters of those composers don't seem to have time or room. By itself the playing isn't so remarkable, but pairing him with Haden and Higgins, on a programme of mostly Coleman and Metheny originals, sheds new lustre both on himself and on music that's often somewhat neglected.

(*) **First Circle ECM 823342-2 *Metheny; Lyle Mays (ky); Steve Rodby (b); Paul Wertico (d); Pedro Aznar (perc, v).* 2/84.
The last ECM album is no kind of departure and even some fans were disappointed, but its larger sonic palette was a clear indication of where Metheny wanted to go next: expanding his group to a quintet, he staked a place in a much bigger sound. Unlike his ECM contemporary, Steve Tibbetts, who has never secured Metheny's audience yet whose works are an absorbing counterpart to his contemporary's, the guitarist seemed set on mediating his group's music through a fundamentally conservative synthesis of jazz, Latin and rock flavours; a catholic taste put through a blender to take all the harmful pieces out. And then he made ...

**** **Song X: Twentieth Aniversary** Nonesuch 7559-79918-2 *Metheny; Ornette Coleman (as, vn); Charlie Haden (b); Jack DeJohnette, Denardo Coleman (d).* 12/85.
Metheny's great departure still seems like a bolt from the blue. It's the most astonishing move ever made by a middle-of-the-road jazz artist. Not only does the guitarist power his way through Coleman's itinerary with utter conviction, but he sets up opportunities for the saxophonist to resolve and creates a fusion with which Coleman's often impenetrable Prime Time bands have failed to come to terms. Melody still has a place here, which suggests that Metheny's interest in the original Coleman legacy may be carrying forward in his own work more intently than it is in the composer's. Either way, on many of the more raving episodes here both men sound exultant with the possibilities. Twenty years after its initial release, Metheny went back to the original tapes and prepared a new edition which restored six pieces left off the vinyl album. In a curious move, they appear as the first six tracks on the CD. 'Police People' and 'The Good Life' are especially interesting since they include blowing sections based around chord changes, an environment almost unthinkable for Coleman yet one which he handles with typical aplomb. 'Word From Bird', the slapstick 'Compute' and 'The Veil' put a further spin on what the group could do.

(*) **Still Life (Talking) Geffen GED 24145 *Metheny; Lyle Mays (ky); Steve Rodby (b); Paul Wertico (d); Armando Marcal (perc, v); David Blamires, Mark Ledford (v).* 3–4/87.
*** **Question And Answer** Geffen GED 24293 *Metheny; Dave Holland (b); Roy Haynes (d).* 12/89.
*** **The Road To You** Geffen GED 24601 *Metheny; Pedro Aznar (sax, vib, mar, perc, g, v); Lyle Mays (ky); Steve Rodby (b); Paul Wertico (d); Armando Marcal (perc, v).* 92–3.
Still Life (Talking) drifts towards light rock, peaking on the infectious 'Last Train Home'; but there's an awful lot of fluff as well, courtesy of Mays's noodling keyboards. The wordless vocals of Ledford and Blamires remove the final barrier to a crossover audience by getting the human voice in there somewhere, and though the increased orchestration of the sound may have displeased some of Metheny's admirers, it waved in many more. *Question And Answer* – which seems to be the kind of periodic vacation that Metheny takes from his regular band, and may it continue – finds the guitarist, bassist and, especially, the drummer playing with great brio and suppleness. The tunes are another mix of standards and Coleman and Metheny originals; and if some of the charm of the ECM trio date is missing and a few pieces seem to end up nowhere, it's well worth hearing.

The Road To You, a concert album, is much livelier and is one of the best records by the regular group since the last live set. They are a fun group to see live (even if some of their sets go on longer than the Grateful Dead used to), and this pared-down souvenir will find plenty of appeal.

*** **We Live Here** Geffen GED 24729 *Metheny; Mark Ledford (t, flhn, v); Lyle Mays (ky); Steve Rodby (b); Paul Wertico (d); Luis Conte (perc); David Blamires (v).* 94.
Back on undeadly ground. A few tracks work off programmed drum beats, and Metheny gets to do a Bensonesque bit here and

there, but by the middle of the disc he's returned to his favourite platform, the soft cadences of Brazilian beat. Once there, he actually sounds in very good form, confirming that, with the rotten *Secret Story* (see below, 'in brief') behind him, this is a good period for him.

***** Imaginary Day** Warner Bros 46791 *Metheny; Mark Ledford (t, vtb, flhn, v); David Blamires (mel, g, vn, mca, v); David Samuels (vib); Lyle Mays (ky); Steve Rodby (b); Paul Wertico (d); Glen Velez, Mino Cinelu, Don Alias (perc).* 97.
Metheny plays at least ten different kinds of guitar on this one, the kind of arsenal one might once have associated with, say, Steve Howe, and perhaps it suits the kind of widescreen, almost symphonic music he seems to be increasingly in search of. If the jazz elements continue to filter away, he still manages to squeeze in solos of considerable moment. 'Follow Me' is a near-classic piece of instrumental pop with overtones of the jazz disciplines that he started out with. But too much of the rest runs into bombast.

*****(*) Trio 99–00** Warner Bros 9362-47632-2 *Metheny; Larry Grenadier (b); Bill Stewart (d).* 8/99.
This is his most straight-ahead situation since *Question And Answer*, although as a sideman he's been doing plenty of this sort of playing elsewhere. It would be interesting to poll Metheny's following on how they rate this kind of record next to his Group albums. For us – call us predictable if you have to – it rates ahead because it affirms what a graceful and quick-witted improviser the man is, away from his big-sound predilections. His version of 'Giant Steps' is light and airy but full of notes and intensely played. That said, there are many good guitar records like this out there, and it assists him enormously to have Grenadier and the admirable Stewart on hand, since they're integral to the record's success.

***** Speaking Of Now** Warner Bros 9362-48025-2 *Metheny; Cuong Vu (t, v); Lyle Mays (ky); Steve Rodby (b); Antonio Sanchez (d); Richard Bona (v, perc).* 01.
***** The Way Up** Nonesuch 7559-79876-2 *Metheny; Cuong Vu (t, v); Grégoire Maret (hca); Lyle Mays (ky); Steve Rodby (b, clo); Antonio Sanchez (d).* 03–04.
The association with Mays now stretches back 25 years and in this setting it's perhaps foolish to expect any kind of departure from a writing team who, by this juncture, have honed their formula to a very fine point. There is a slight shaking-out of excess in the production, but Mays continues to layer quasi-symphonic backdrops for Pat to solo over, while the drummer decorates what is essentially a rock beat. The surprise new name in the line-up is Vu, who's displaced Ledford's funky injections with a more consciously lyrical flow; his solo on 'Proof', the longest track, might almost have come out of Kenny Wheeler's bag. Bona, who makes world music records for Columbia, registers less forcefully.

The Way Up emerges as a four-part, 68-minute epic: blowsy orchestrations, quasi-symphonic hooks, the reassuring rock beat to settle the nerves of his core audience. Maret replaces Bona and adds a smidgeon more interest. As a piece of recording, naturally, it's spectacular.

***** Day Trip** Nonesuch 376828 *Metheny; Christian McBride (b); Antonio Sanchez (d).* 10/05.
Understandably, this was leapfrogged in the release schedule by the dates with Mehldau below. Fifteen years ago, this might have sounded like an exciting A&R coup. Thirty years after Pat's debut, it comes across as just another smartly curated studio encounter. To be fair, Pat's writing on things like 'Snova' and the title-track is still nicely nuanced, but the smoothness of the basic conception militates against any improvisational risk or danger and there's not much sense that McBride wants to chance his arm any more.

***** Metheny Mehldau / *** Quartet** Nonesuch 7559 79964/ 79994 *Metheny; Brad Mehldau (p); Larry Grenadier (b); Jeff Ballard (d).* 12/05.
This was the association everyone wanted to see, but whether any but the already converted will want to hear these mild-mannered stravaigs round the chords more than once is open to question. On the first album, a number of tracks are duos, and it might perversely have been more effective to limit the set to these, wheeling on the quartet for a subsequent gig. Whatever the situation, Mehldau falls back into a version of Mays's approach and rarely produces a statement on either record that compares on any level with his own work. Pat, as ever, continues on his untroubled way: lovely, but curiously empty.

Also, in brief:

****(*) As Falls Witchita, So Falls Witchita Falls** ECM 821416-2. 9/80.
Basically a duo situation for Metheny and Mays, with guest Nana Vasconcelos (*d, perc, v*) adding a little zest.

**** Secret Story** Geffen GED 24468. 91–92.
Obese with strings and brass and overcooked arrangements, his least tractable set.

***** Quartet** Geffen GED 24978. 5/96.
Chamberish session by the core of the PMG.

***** A Map Of The World** Warner Bros 9362-47366-2. N.D.
A soundtrack record, packed with miniatures.

**** One Quiet Night** Warner Bros 9362-48473-2. 02.
Acoustic solo, and the dullest of all his records.

Nando Michelin (born 1965)

PIANO

A native of Uruguay, Michelin moved to Boston to attend Berklee in 1989. He continues to work in the city, in Brazilian groups and his own post-bop bands.

***** Art** Double-Time DTRCD-144 *Michelin; Jerry Bergonzi (ts); Fernando Huergo (b); Steve Langone (d); Sergio Faluotico (perc).* 10/98.
****(*) Chants** Double-Time DTRCD-169 *As above, except add Alex Alvear, Chiara Civello, Sharine Ganse, Katie Viqueira (v); omit Faluotico.* 12/99.
A series of dedications to Matisse, Miro and so forth, *Art* is suitably cultured post-bop. Bergonzi seems at home in Michelin's thoughtful compositions; 'Portrait', for instance, is a Wayne Shorterish ballad which suits him well. In return the pianist centres the saxophonist's occasional oddities. But the date lacks an individual note or two. If Michelin is bringing something of his background to what he does – in the notes he claims he uses the Uruguayan *candomb* rhythm 'constantly' – at this point it sounds as if it's been buried under his Berklee training.

Perhaps in response, *Chants* is a specific essay on his roots, subtitled 'A Candomblé Experience'. Each piece is named after a god of the Candomblé religion, and the vocalists set down the original chant while Michelin and company create music arising out of phrases from the vocal line. If it sounds integrated, in practice it isn't. The jazz and the voices hardly seem to meet in any useful way, except when the individual singers follow Michelin's own lines, which could be any bit of wordless vocalizing. Bergonzi, too, doesn't sound like the right man for the project at all.

The Microscopic Septet

GROUP

Favourites on the New York downtown scene of the '80s, purveying surreal modern swing. Led by Phillip Johnston.

****** Seven Men In Neckties: History Of The Micros – Volume 1** Cuneiform RUNE 236/237 2CD *Phillip Johnston (ss); Don Davis (as); John Hagen, Danny Nigro, Paul Shapiro (ts); Dave Sewelson (bs); Joel Forrester (p); David Hofstra (b, tba); Richard Dworkin (d).* 80–85.

****** Surrealistic Swing: History Of The Micros – Volume 2** Cuneiform RUNE 238/239 *As above, except add John Zorn (as).* 79, 86–90.

As a title, *Take The Z Train* pretty much sums up the Microscopic approach, tightly arranged ensemble swing built round a reeds-and-rhythm personnel, what Johnston describes in his superb liner-note as a 'brassless little big band' or 'guitarless r'n'b band'. The effect is either avant-garde or retro, depending on your stance, satirical or respectful depending on your prejudices, but it's all immaculately and lovingly played with a humour rarely encountered in modern jazz. Johnston also makes reference to 'legendary bad luck' in record deals. Much of this material has been unavailable for some time, but Cuneiform have come to the rescue. It's a terrific documentation, with brilliant cover art by Art Spiegelman, pulling together *Z Train* and the 'live in Holland' *Let's Flip!* on the first volume, which also includes a theme written for Terry Gross's NPR *Fresh Air* show, with *Off Beat Glory, Beauty Based on Science* and a couple of tracks featuring very early member John Zorn on the second.

Johnston explains the group's history and philosophy better than anyone else could, but it's fair to say that by being resolutely unfashionable and uncategorizable the Micros caught the spirit of a time, the era of Ronald Reagan and George H. W. Bush, better than anyone.

Palle Mikkelborg (born 1941)

TRUMPET, FLUGELHORN, COMPOSER

Although he has been a professional since 1960, his playing has now taken a secondary role to composing and conducting, often with big ensembles.

*****(*) Imagine** Storyville STCD 4114 *Mikkelborg; Kenneth Knudsen (ky); Niels-Henning Orsted Pedersen (b).* 86.

A player of enormous technical capability and lyrical strength, Mikkelborg is one of the few convincing exponents of electric trumpet, which he uses to produce great sheets of harmonic colour against which he dabs acoustic notes of surprising purity. His 'concerto' for Miles Davis's *Aura* underlined one influence to the apparent exclusion of any other; but he is perhaps closer in conception to Chet Baker and, even on an impressionistic set like *Imagine* (formerly *Heart To Heart*) he can sound astonishingly like both Clifford Brown and Howard McGhee. The opening track is pure Miles, though played with a clear, brassy resonance that is his own. Fortunately, perhaps, it doesn't set a tone for the set, which is quite varied in temper, though mainly in a meditative mood. Knudsen's keyboard structures are always highly effective, and NHØP is far better recorded than usual.

*****(*) The Voice Of Silence** Stunt 01042 *Mikkelborg; Anders Gustafsson, Benny Rosenfeld, Thomas Kjaergaard, Henrik Bolberg Pedersen, Thomas Fryland (t, flhn); Vincent Nilsson, Steen Hansen, Peter Jensen (tb); Alf Vestergaard (btb); Axel Windfeld (btb, tba); Michael Hove (ss, as, cl); Nicolai Schultz (as, cl, f, af); Tomas Franck (ss, ts, cl); Uffe Markussen (ss, ts, cl); Flemming Madsen (bs, cl, bcl); Helen Davies (hp); Nikolaj Bentzon (p, ky); Anders 'Chico' Lindvall (g); Thomas Ovesen (b); Søren Frost (d); Ethan Weisgard (perc).* 3–4/00.

This is Mikkelborg's first major composition for large jazz ensemble since *Aura*. It was written in homage to the Louisiana Museum Of Modern Art, founded by the wealthy Knud W. Jensen near Humlebaek, north of Copenhagen. *The Voice Of Silence* is a tribute to a visionary man and the artists he collected. The opening and closing sections are devoted to Jensen himself, the museum and Pablo Picasso. Both 'Prologue' and 'Epilogue' are dominated by flute and harp, evoking the otherworldliness of Louisiana.

Perhaps curiously, the second section is the most substantial, with guitarist Lindvall evoking the self-consciously flimsy throw-away aesthetic of Pop Art. Mikkelborg's musical intuition has never been more clearly expressed than in this deceptive composition. Most of the other tracks are considerably shorter, and mostly built round pairs of solos. The architects and designers of the Bauhaus and the arts of Japan are celebrated in 'Those Who Build', with trombonist Nilsson and percussionist Weisgard taking the lead. Sculptor Alberto Giacometti is the inspiration behind 'The Forest', a strangely bleak and anguished statement from trumpeter Pedersen which none the less manages to project a profound humanism. Another long composition, 'Authenticity' is the most overtly mystical and the most robustly structured, a typical Mikkelborg paradox. The title-track is dedicated to René Magritte and soprano saxophonist Franck manages to evoke the great Surrealist's ability to project both quotidian plainness and deep alienation.

Joakim Milder (born 1965)

TENOR SAXOPHONE

Studied at Stockholm Conservatory, then worked with Fredrik Norén and in the Stockholm Jazz Orchestra.

*****(*) Still In Motion** Dragon DRCD 188 *Milder; Steve Dobrogosz (p); Christian Spering (b); Rune Carlsson (d).* 9/89.

***** Ways** Dragon DRCD 231 *Milder; Lasse Lindgren (flhn); Håkan Nyqvist (frhn); Staffan Mårtensson (cl); Steve Dobrogosz (p); Henrik Frendin (vla); Bertil Strandberg (euph); Christian Spering (b); Rune Carlsson (d); Pétur Östlund (perc); string section.* 12/90–8/92.

***** Consensus** Opus 3 *Milder; Johan Horlén (as); Anders Persson (p); Christian Spering (b); Magnus Gran (d).* 2/92.
***** Remains** Dragon DRCD 285 *Milder; Steve Dobrogosz (p); Max Schultz (g); Henrik Frendin (vn, vla); Mats Rondin (clo); Christian Spering (b); Pétur Östlund (perc).* 10/94–3/95.
Milder sounded like one of the most adventurous and least conformist of players to emerge from the Swedish scene in the '80s. As an improviser he eschews both easy licks and long, heavily elaborate lines, preferring a scratchy tone to the open-voiced timbre of most tenor-players and fragmenting his lines with silences, rushes and retards, anything he can think of that varies the attack. Yet there is Rollins-like logic to some of his melodic paths, and on some standards he keeps the sense of the song to hand even as he takes it crabbily apart. The all-original *Still In Motion* was a tiny disappointment after the memorable debut LP, *Life In Life*, which is still unavailable on CD; a more unified but fractionally less compelling session, since nothing quite aspires to the interplay with Palle Danielsson and Carlsson on the earlier set. *Ways* is an album of low-key, chamber-like music, a distraction for those more interested in Milder's straight-ahead saxophone. The 11 originals are directed by their textural and tonal qualities rather than by anything rhythmic, and only 'Apart' and 'Where Do Pies Go When They Die' push Milder into his most effective improvising form. Otherwise it's the contrasting brass and string sections that drive the content: lyrical and desolate in the almost typecast manner of Scandinavian jazz. *Remains* is distilled from woodwind, piano and strings; it is bountiful in terms of texture and variation, but not terribly vital to listen to. A theme like 'Simply Drift' shows how skilled Milder has become at fashioning themes out of fragments (and harmonic hooks), but his own playing here sounds relatively becalmed.

Consensus was a rare '90s foray away from Dragon. It's a standards-dominated set, but given presence by a wise and sparing use of Horlén and continual varying of the group in other ways. No outstanding performances; just a very satisfying jazz record.

*****(*) Epilogue** Mirrors MICD 007 *Milder; Bobo Stenson (p); Palle Danielsson (b); Fredrik Norén (d).* 1/97–1/98.
*****(*) Associations** Mirrors MICD 009 *Milder; Christian Spering (b); Fredrik Norén (d).* 8/00.
Epilogue puts him at the head of a quartet of elders playing the music of Börje Fredriksson. There's the odd trace of impressionism (as on 'Epilogue II'), but much of this is plainly cast and asks the players to work through gritty and deceptively demanding material.

He's never a player to collar the attention, and some may wonder if a gathering of nine standards and jazz themes, given an unfussy and at times introverted delivery, is really going to compel the interest. But *Associations* draws the listener in. It helps that Spering is a very alert and creative part of the music, almost constantly in dialogue with Milder on melodic as well as rhythmical levels, and that old pro Norén is in good heart. It's Milder's playing, though, which attracts the ear, as if he was asking us to help him puzzle out the route to the heart of material such as J. J. Johnson's 'Lament'.

***** Silent Room** Apart APCD 001 *Milder; Mats Äleklint (tb); Nils Ölmedal (b); Jon Fält (d).* 11/02.
*****(*) Monolithic** Apart APCD 002 *Milder; Staffan Svensson (t); Peter Dahlgren (tb); Mattias Ståhl (vib); Christian Spering (b); Peter Danemo (d).* 11/02–5/03.
Considering the tumult which often comes out of the Glenn Miller Café, the appositely titled *Silent Room*, recorded live there, seems like an anomaly. Bar one original, it's all Monk and Coleman tunes, sometimes played as ghostly laments: sample the very slow 'Sadness'. Given the lugubrious trombone–tenor tonality and the pianoless sound, it all has a skeletal, almost parched quality to it. Milder's admirers will warm to it anyway, but this probably isn't the place to start listening to him.

Monolithic is calm, detailed, but coiled too – the horns seem always about to burst into some unfettered sequence of blowing, but something in the 13-section structure holds them in. Again, Milder trades in sombre tonalities and pastel shadings, but there's much tension in the music.

Ron Miles (born 1963)

TRUMPET

Born in Indianapolis, he studied in Colorado before working with the Mercer-led Ellington orchestra.

*****(*) Heaven** Sterling Circle SCS 151 *Miles; Bill Frisell (g).* 01.
The simple elegance of the playing, drily recorded, falls so sweetly on the ear it's hard to resist. There's an almost busking plainness to the likes of 'Coward Of The County', but once they get to 'We See', Ellington's 'Heaven' and Morton's 'King Porter Stomp', the manners of jazz repertory impose a discipline which puts them on their mettle. It's still a superb simulation of a back-porch conversation, and we can worry about authenticity later.

****** Laughing Barrel** Sterling Circle 5C1219 *Miles; Brandon Ross (g); Anthony Cox (b); Rudy Royston (d).* 9/02.
Here Miles is working with a new group which seems ideally sensitive to his needs. Cox and Ross are Cox-and-Box from the opening phrases of 'Parade' and on 'Psychedelic Black Man' they push Miles out into new territory, a remarkable performance. 'Sunday Best' is very similar to the work Miles did with Bill Frisell, particularly since the guitar part has a jangle between banjo and National Steel.

***** Stone/Blossom** Sterling Circle SC1513 2CD *Miles; Erik Deutsch, Eric Gunnison (p); Eric Moon (org, acc, ky); Roger Green (g); Kent McLagan (b); Rudy Royston (d).* 10/06.
Two different groups here: a straightforward acoustic quartet with Gunnison, McLagan and Royston for the *Stone* half of the package, the more varied ensemble for the rest. It's a sensible hedge, because the busier, thicker sound of the sextet doesn't immediately suite Miles's familiar approach and it takes some getting used to. However, 'Gethsemane' and 'Sleepyhead' on *Blossom* are among the trumpeter's (strictly cornetist's on this disc) best recorded performances.

Harry Miller (1941–83)

DOUBLE BASS

Much-missed, he was the anchorman of the British free-jazz scene in the '70s. Born in Johannesburg, he came to London at the age of 20 and joined drummer Don Brown's Sounds Five. He died in a car accident in the Netherlands.

****** The Collection** Ogun HMCD 1/2/3 3CD *Miller; Marc Charig (c, ahn); Malcolm Griffiths, Radu Malfatti, Wolter Wierbos (tb); Mike Osborne (as); Trevor Watts (ss, as); Willem Breuker (ts, bcl); Sean Bergin (ts); Keith Tippett (p); Louis Moholo (d); Julie Tippetts (v).* 74–3/83.

*** **Which Way Now** Cuneiform RUNE 233 *Miller; Mongezi Feza (t); Nick Evans (tb); Mike Osborne (as); Keith Tippett (p); Louis Moholo (d). 11/75.*

Harry Miller was an inspirational presence wherever he played, a musician who spoke entirely in his own voice, and with a quiet passion. The gentleness of his solo bass on *Children At Play* was perfectly at ease with the rhythmic intensity of his section-work on group albums like *Down South* or *Family Affair*, which he made with his group, Isipingo. Most of his records as leader were released on the label he helped found, and *The Collection* has been put together with loving care by Hazel Miller and John Jack, keepers of the flame. In addition to the three albums already mentioned, the set includes *Bracknell Breakdown*, a set of duets with trombonist Radu Malfatti, and *In Conference*, with the two-saxophone front line of Trevor Watts and Willem Breuker. The box also includes a booklet of photographs and the memories of friends and fellow players.

The best measure of Harry's gifts can be had from the solo record, which has overdubbed flute and percussion parts, played over a rolling township beat that conveyed Harry's profound immersion in the musics of his native country. As with many of the South African exiles who came to Britain in the '60s, he found the transition from settled grooves to free music perfectly congenial, and his out-of-tempo work on *Bracknell Breakdown* and *Down South* (made during the last year of his life and the only record not released on Ogun) is suggestive of a player who worked to a deeper, inner rhythm. He always had a special understanding with trombonists, perhaps drawn to that low, vocalized tonality, and some of his best work was in the company of Malfatti, Wierbos and Griffiths.

Harry was often so busy that he had little time for his own projects; however, he did establish one extraordinary band. On its day, Isipingo was one of the most incendiary and compelling bands around and *Which Way Now*, taken from a 1975 radio broadcast, is a compelling experience in terrific sound. 'Aitchy' lives.

Mulgrew Miller (born 1955)

PIANO

Born in Greenwood, Maine. He emerged as a major pianist in the '80s, following stints with Woody Shaw, the Ellington Orchestra and the Jazz Messengers.

*** **The Sequel** Max Jazz MXJ 204 *Miller; Duane Eubanks (t); Steve Wilson (ss, ts); Steve Nelson (vib); Richie Goods (b); Karriem Riggins (d). 9/02.*

***(*) **Live At Yoshi's: Volumes 1 & 2** MaxJazz MXJ 208 / 212 *Miller; Derrick Hodge (b); Karriem Riggins (d). 03.*

***(*) **Live At Kennedy Center: Volumes 1 & 2** MaxJazz MXJ 217 / 219 *Miller; Derrick Hodge (b); Rodney Green (d). 9/02.*

Miller hadn't recorded under his own name since 1995, a self-imposed decision that saw him concentrate on sideman duties but in no way temper his hyperactive output. *The Sequel* reunites him with his 'Wingspan' group. Rather than retread work from that session he has written a hatful of new pieces, all of which sound very much of a piece with the work of the '90s. 'Go East, Young Man' is a bright and breezy opening, based on familiar chords, but unfamiliarly deployed. 'The Sequel' is every bit as good, but it's 'Know Wonder', a vaguely Middle Eastern idea conceived as a feature for Steve Wilson, that stands out. It's nice to welcome the big man back, even though he hardly seems to have been away.

The Kennedy Center material was only released after the Yoshi's tapes. It's easy to see why the club date was preferred. The music's lighter and more limber and the trio works together with greater facility and confidence. Miller favours a contemporary bop idiom with some impressively co-ordinated standard and repertory themes. Enough for two discs? Not from Kennedy, though the Yoshi's albums underscore Miller's niche: as the utterly dependable, heavyweight pianist destined to succeed Kenny Barron and John Hicks in the American piano lineage. There's little in his work which can be counted as surprising, but it's his satisfying and almost invincible variations on the mainstream post-bop language which sustain such music-making.

Punch Miller (1894–1971)

TRUMPET, VOICE

Made an early name with Kid Ory in New Orleans, then worked in Chicago and New York in the '20s and '30s, before moving in revivalist circles. He was still playing in his flashy, almost defiant style in the last year of his life, including a last appearance at the Newport Jazz Festival.

*** **Prelude To The Revival Volume 1** American Music AMCD-40 *Miller; Richard Harris (p, v); Clifford 'Snag' Jones (d). 1/41.*

(*) **Punch Miller's New Orleans Band 1957 504 CD 34 *Miller; Eddie Morris (tb); Simon Frazier (p); Ricard Alexis (b); Bill Bagley (d). 3/57.*

** **1960** American Music AMCD-52 *Miller; Eddie Morris (tb); Captain John Handy (cl); Louis Gallaud (p); Emanuel Sayles (bj); Sylvester Handy (b); Alex Bigard (d). 7/60.*

** **Punch Miller And Louis Gallaud** American Music AMCD-68 *As above, except omit Morris, Handy, Handy, Bigard; add Emanuel Paul (cl). 5–7/61.*

The five tracks featuring Miller on the first disc offer a glimpse of a fine New Orleans hornman (Punch wasn't a native, but he is closely associated with its music) in mid-life, following plenty of sideman appearances in the '20s. His quick-fingered lines and excitable attack are unencumbered by other horns on these rough but listenable recordings, made at the H&T Tavern in Chicago.

It's hard to know how good a player Miller really was: he wasn't recorded very often in what should have been his prime, and by the time of the later sessions he was clearly wavering. The 504 CD is part of their 'Larry Borenstein Collection' and is probably the best of these, though that's not saying all that much: cobwebby sound, Frazier mostly almost inaudible, and Morris, not much of a soloist, taking a lot of solos. But the rhythm players set a hearty pace and Miller's best solos have much of his showmanship in good order.

The *1960* disc suffers from a somewhat chaotic personnel – John Handy was unused to playing clarinet, Miller struggles at the often too-fast tempos, and Morris drifts in and out of focus – and a pinched, dry sound. The last disc sounds better, but Gallaud's stentorian piano is a lumbering partner for Punch – he sounds better in the oddball duet with Sayles, 'I Never Had A Chance' – and the trumpeter veers between lovely singing notes and fumbling lines that are barely linked together.

Dave Milligan

PIANO

Fine Scottish player, recently eclipsed by Brian Kellock, but still a formidable presence.

*** **Late Show** Caber CD 030 *Milligan; Tom Lyne (b); Tom Bancroft (d). 02.*

Fine debut showing from a band who're as seasoned and case-hardened as Inspector Rebus. Milligan's influences are increasingly hard to separate out. His attack is vigorous and his solos – notably on 'Tom, Tom, Tom' and 'Boiler Man' – are pungent and accurately played. Nice group sound on the record and sterling work as ever from label boss Bancroft.

Lucky Millinder (1900–66)

BANDLEADER, VOICE

Grew up in Chicago and had all kinds of showbiz jobs – including fortune-telling – before fronting bands. Made his own records, 1942–52, and later worked in the alcoholic-drinks business.

*** **Lucky Millinder 1941–1942** Classics 712 *Millinder; William Scott, Archie Johnson, Nelson Bryant, Freddy Webster, Dizzy Gillespie (t); George Stevenson, Eli Robinson, Donald Cole, Floyd Brady, Edward Morant, Sandy Williams, Joe Britton (tb); Bill Bowen, George James, Ted Barnett, Tab Smith (as); Buster Bailey (cl, ts); Stafford Simon, Dave Young (ts); Ernest Purce (bs); Bill Doggett, Clyde Hart (p); Trevor Bacon, Sister Rosetta Tharpe (g, v); Sterling Marlowe (g); Abe Bolar, George Duvivier, Nick Fenton (b); Panama Francis (d). 6/41–6/42.*

*** **Lucky Millinder 1943–1947** Classics 1026 *Millinder; Joe Guy, Frank Humphries, Joe Jordan, Chiefie Scott, Curtis Murphy, Leroy Elton Hill, Lamar Wright, Henry Glover, Thomas 'Sleepy' Grider, Archie Johnson, John Bello, Harold 'Money' Johnson, Leon Meriam (t); Joe Britton, Gene Simon, George Stevenson, Alfred Cobbs, Money Johnson, Frank Mazzoli (tb); Billy Bowen, Tab Smith, Preston Love, Bill Swindell, Burnie Peacock, John Harrington, Sam Hopkins, Big Nick Nicholas (as); Eddie 'Lockjaw' Davis, Michael Hadley, Sam 'The Man' Taylor, Bull Moose Jackson, Elmer Williams (ts); Ernest Purce (bs); Ray Tunia, Ellis Larkins, Bill Doggett, Sir Charles Thompson (p); Trevor Bacon (g, v); Lawrence Lucie, Bernard McKey (g); George Duvivier, Beverly Peer, Al McKibbon, Jerry Cox (b); Panama Francis (d); Sister Rosetta Tharpe, Wynonie Harris, Judy Carol, Leon Ketchum, The Lucky Seven, The Lucky Four, Annisteen Allen, Paul Breckenridge (v). 8/43–4/47.*

Millinder's sessions for Decca (there are a scant four titles for V-Disc on Classics 1026) are energetic but middleweight titles which the occasional bright solo brings to life. Much of it yearns to be slimmed down to R&B small-band size, and Millinder's use of vocalists such as Rosetta Tharpe and Wynonie Harris – as well as instrumentalists like Sam Taylor, Bull Moose Jackson and Bill Doggett – tells its own story about the direction of the music. A solitary date right at the end of Classics 712 hints at a different direction: Dizzy Gillespie is in the band, and there's a spirited version of 'Little John Special' (alias 'Salt Peanuts'). But that was a moment of madness in the Millinder story. He sings here and there, but otherwise his great contribution – an almost maniacal energy in directing the band onstage – has been lost to posterity. These discs pall over the long haul, but in small doses they're a worthwhile reminder of a staple part of black music in the early '40s.

Mills Blue Rhythm Band

GROUP

One of the major Harlem orchestras of the '30s. Impresario Irving Mills took over the original band in 1930, but it subsequently had several different leaders, including Harry White, Edgar Hayes, Baron Lee and Lucky Millinder.

*** **Blue Rhythm / *** Mills Blue Rhythm Band 1931** Hep CD 1008 / Classics 660 *Wardell Jones, Shelton Hemphill, Ed Anderson (t); Harry White, Henry Hicks (tb); Crawford Wethington (cl, as, bs); Charlie Holmes (cl, as); Ted McCord, Castor McCord (cl, ts); Edgar Hayes (p); Benny James (bj, g); Hayes Alvis (bb, b); Willie Lynch (d); Dick Robertson, Chick Bullock, George Morton (v). 1–6/31.*

***(*) **Rhythm Spasm / *** Mills Blue Rhythm Band 1931–1932** Hep CD 1015 / Classics 676 *As above, except add George Washington (tb); Gene Mikell (cl, as); Joe Garland (cl, ts, bs); O'Neil Spencer (d); Billy Banks (v). 8/31–8/32; 7/31–9/32.*

**** **Mills Blue Rhythm Band 1933–1934** Classics 686 *Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory, Henry 'Red' Allen (t); George Washington, Henry Hicks, J. C. Higginbotham (tb); Crawford Wethington, Gene Mikell, Joe Garland, Buster Bailey (reeds); Edgar Hayes (p); Benny James (bj, g); Lawrence Lucie (g); Hayes Alvis, Elmer James (b); O'Neil Spencer (d); Lucky Millinder, Chuck Richards, Adelaide Hall (v). 3/33–11/34.*

***(*) **Mills Blue Rhythm Band 1935–1936** Classics 710 *As above, except omit Anderson, Mallory, Hicks, James, Alvis; add Tab Smith (cl, as). 1/35–8/36.*

Although it lacked any solo stars in its early years, the Mills Blue Rhythm Band was a very hot outfit when the first of these records were made, even though it was originally used by its boss, Irving Mills, as a substitute band for either Ellington or Calloway. The lack of a regular front-man and a rag-tag sequence of arrangers prevented the band from ever establishing a very clear identity, but it still mustered a kind of fighting collectivism which comes through clearly on its best records. Cover versions of Ellington ('Black And Tan Fantasy') and Calloway ('Minnie The Moocher') reveal what the band's purpose was to start with, and the most interesting thing about the earlier tracks is usually the soloists' role, particularly the impassioned and badly undervalued trumpeter, Ed Anderson. But by the time the music on *Rhythm Spasm* was made, the band was energizing itself in splendid charts such as 'The Growl' and the overwhelmingly swinging 'White Lightning', which reveals the dynamism of Hayes Alvis and O'Neil Spencer in the rhythm section. There are some cringingly awful vocals from such experts as Billy Banks and Chick Bullock, but those used to music of the period will know what to expect. John R. T. Davies remasters with his usual care and attentiveness to the music on the Hep discs.

The 1933–6 material shows a steady if unspectacular growth, the personnel remaining surprisingly stable over the period, although the arrival of Henry Allen, Buster Bailey and J. C. Higginbotham, all from Fletcher Henderson's band, gave the orchestra a new team of star soloists. Classics 686 is one of the best of the series, with swinging scores in 'Kokey Joe', 'The Growl', the terrific 'The Stuff Is Here (And It's Mellow)' and Allen's debut with 'Swingin' In E Flat'. There is also Adelaide Hall's extraordinary treatment of Ellington's 'Drop Me Off In Harlem', although the Classics remastering seems to be faulty here. There are more vital pieces on the next disc – the superb 'Harlem Heat' is one of Will Hudson's best scores, and 'Cotton', 'Truckin'' and 'Congo Caravan' aren't far behind – but the occasional show of routine and Chuck Richards's consistently unappealing vocals let matters down.

Pino Minafra (born 1951)

TRUMPET, BUGLE, DIDJERIDU, OCARINA, PERCUSSION, VOCAL, ETC.

Italian brass player whose range spans post-bop, orchestral work and entirely free improvisation.

*** **Noci ... Strani Frutti** Leo LRCD 176 *Minafra; Ernst Reijseger (clo); Han Bennink (d).* 7/90.
**** **Sudori** Victo CD034 *Minafra; Lauro Rossi (tb, perc, v); Carlo Actis Dato (ts, bs, perc, v); Giorgio Occhipinti (ky, perc, v); Daniele Patumi (perc); Vincenzo Mazzone (d).* 1/95.
Look out: genius at work. Minafra's early LPs for Splasc(h) were enjoyable post-bop outings of a comparatively conventional bent, but these are something else. The Leo disc catches him on the hoof at a late-night festival set with Reijseger and Bennink: his confiding, sputtering sound reminds one at different moments of Miles Davis, Ted Curson and Donald Ayler; but it's a very personal manner, and it fits well over the tumbling dialogue of the other two. Forty-five minutes of strong improvisation.

Sudori is entirely different. Meticulously arranged yet spontaneously exciting, Minafra's Sud Ensemble must be among the smartest outfits in European jazz today. With daredevil spirits like Dato and Rossi on hand, matters could have descended into chaos, given Minafra's own taste for excitement. Yet everything is perfectly realized, from the mounting movie-score drama of 'Exorcism' to the astonishing blues fantasy of 'Au Fond Je Suis Un Africain Du Nord'. The ensemble playing is as impeccable as the solos are rich and detailed, and in meltingly beautiful pieces like the gorgeous 'Tango', dedicated to Federico Fellini, one can hardly credit that this is the same band responsible for the uproarious stuff. A major piece of work that deserves the widest attention.

*** **Canto Libero** Victo 077 *Minafra; Sandro Satta(as); Giorgio Occhipinti (p); Vincenzo Mazzone (d).* 3/00.
Minafra's Banlieues Blues Quartet, captured at that festival (in Paris) in 2000. Four of the six pieces are entirely free, and only the first and last have sketched-out melodies by Minafra. He describes it as a refreshing change in his notes, after the stricter environments he's been working in, but with so little of the Sud Ensemble on record it's a bit frustrating for us listeners. As a free-ish blow, not bad, though some of it seems like inappropriate showboating (especially the 'Night In Tunisia' episode). A stop-gap till we hear some of Minafra's more substantial music. And we're growing impatient!

Dom Minasi (born 1943)

GUITAR

A New Yorker whose appearances on record are rare, Minasi plays electric guitar with a semi-acoustic sound on this 'comeback' session.

(*) **Finishing Touches CIMP 196 *Minasi; Michael Bocchicchio (b); Jay Rosen (d).* 2/99.
A strange one. This is Minasi's return to recording after a hiatus of some 25 years: he cut a couple of lite-jazz albums in the twilight stages of Blue Note's Liberty period, but has done nothing visible since. He plays these open-ended pieces with dexterity and spirit, but his rather shapeless style suggests that fundamentally he wants to play pretty and is awkward with the wilder leanings which this setting encourages. His thin, light tone shies away from any effects and he sometimes sounds a bit intimidated by loud bass and drums. The record is far too long and is interesting as an unvarnished block of music, but it's scarcely a cogent statement.

Charles Mingus (1922–79)

DOUBLE BASS, PIANO, COMPOSER

He was born in Nogales, Arizona, and grew up in the Watts district of LA. After learning cello and trombone, he took to double bass and started to write a workbook of compositions and develop a workshop approach that would continue through his life. Worked with vibist Red Norvo and then became involved in bebop. A turbulent and difficult man, he none the less proselytized tirelessly for 'jazz' (he disliked the term) and for his own large-scale work, founding Debut Records and the Jazz Artists Guild in opposition to commercialization.

*** **West Coast: 1945–1949** / *** **Complete 1945–1949 West Coast Recordings** Uptown 2748 / Jazz Factory 22825 *Mingus; John Anderson, Buddy Childers, Hobart Dotson, John Coppola, Karl George, Eddie Preston (t); Henry Coker, Jimmy Knepper, Britt Woodman (tb); Jewell L. Grant, Art Pepper (as, cl); Willie Smith (as); Eric Dolphy (as, cl, f); Maxwell Davis, Don Smith, Lucky Thompson (ts); William Woodman Jr (ts, bs); Gene Porter (bs, cl); Wilbert Barranco, Jimmy Bunn, Russ Freeman, Don Trenner, Richard Wyands (p); Red Callender (b); Roy Porter, Chuck Thompson, Cal Tjader, Lee Young (d); Helen Carr, Claude Trenier (v).* 45–49.
Credited to Charles 'Baron' Mingus, the Uptown compilation of early sides needs a bit of work before the bassist's personality shines through. There are some extraordinary bass breaks and introductions, notably on Helen Carr's 'Say It Isn't So', and there is a fantastic solo on 'Mingus Fingers'. There are early chances to hear Eric Dolphy (though not as a soloist) in the Roy Porter band and a precocious composition in 'The Story Of Love', a tiny big-band arrangement that encapsulates much of what was to come in future years. For the most part, though, this is a specialist's record and won't contain much that will appeal to the more casual listener. There are more wonders to come later in the story.

The Jazz Factory option is probably more widely available now and worth a look if you're interested in the man and his later work. 'Weird Nightmare' and 'Shuffle Bass Boogie' are both here and first signs of the important stuff that was to follow.

**** **The Complete Debut Recordings** Debut 12DCD 4402 12CD *Mingus; Miles Davis, Dizzy Gillespie, Louis Mucci, Thad Jones, Clarence Shaw (t); Eddie Bert, Willie Dennis, Bennie Green, J. J. Johnson, Jimmy Knepper, Kai Winding, Britt Woodman (tb); Julius Watkins (frhn); Charlie Parker, Lee Konitz, Joe Maini (as); Paige Brook, Eddie Caine (as, f); George Barrow, Phil Urso (ts); Frank Wess, Shafi Hadi, Teo Macero (ts, f); Danny Bank, Pepper Adams (bs); John LaPorta, Julius Baker (woodwinds); Spaulding Givens, Hank Jones, Wynton Kelly, Wade Legge, John Lewis, John Mehegan, Phyllis Pinkerton, Bill Triglia, Mal Waldron, Hazel

Scott (p); Teddy Charles (vib); George Koutzen, Jackson Wiley (clo); Fred Zimmerman (b); Elvin Jones, Kenny Clarke, Al Levitt, Joe Morello, Dannie Richmond, Max Roach, Art Taylor (d); Phineas Newborn Jr, Horace Parlan (perc); Bob Benton, George Gordon, George Gordon Jr, Honey Gordon, Richard Gordon, Jackie Paris (v). 4/51–9/57.

*** **Debut Rarities: Volume 1** Original Jazz Classics OJCCD 1807 *Mingus; Ernie Royal (t); Willie Dennis, Jimmy Knepper (tb); Joe Maini (as); Eddie Caine (as, f); Teo Macero (ts, f); John Lewis, Bill Triglia (p); Jackson Wiley (clo); Kenny Clarke, Dannie Richmond (d).* 10/53, 6/57.

***(*) **Debut Rarities: Volume 2** Original Jazz Classics OJCCD 1808 *Mingus; Spaulding Givens (p); Max Roach (d).* 4/51, 4/53.

*** **Debut Rarities: Volume 3** Original Jazz Classics OJCCD 1821 *Mingus; Clarence Shaw (t); Shafi Hadi (as, f); Pepper Adams (bs); Wade Legge, Wynton Kelly (p); Henry Grimes (b); Dannie Richmond (d).* 9?/57.

(*) **Debut Rarities: Volume 4 Original Jazz Classics OJCCD 1829 *Mingus; Lee Konitz (as); Paige Brook (as, f); John Mehegan, Hank Jones, Phyllis Pinkerton (p); George Koutzen, Jackson Wiley (clo); Al Levitt, Max Roach (d); Bob Benton, Jackie Paris, The Gordons (v).* 4/52, 4/53.

(*) **Jazzical Moods Original Jazz Classics OJCCD 1857 / Fresh Sound FSCD 62 *Mingus; Thad Jones (t); John LaPorta (cl, as); Teo Macero (ts, bs); Jackson Wiley (clo); Clem De Rosa (d).* 12/54.

*** **Complete Savoy And Period Master Takes** Fresh Sound FSRCD 391 *As above, except add George Barrow (ts, bs); Mal Waldron (p); Jackson Wiley (clo); Rudy Nichols (d).* 10 & 12/54.

In addition to pioneering modern bass-playing, Mingus is responsible for some of the greatest large-scale compositions in modern jazz. Mingus also transformed the conception of collective improvisation, restoring the energies and occasionally the sound of early jazz to an identifiably modern idiom. He pioneered overdubbing and editing, thereby paving the way for Miles Davis and Teo Macero, who appears on these curiously lifeless, virtually identical compilations from two albums recorded for Period.

These can really only be mined for pointers to more impressive work later. 'Four Hands' experiments with overdubbed piano, and there are out-of-tempo sections that anticipate later, more radical experiments. 'What Is This Thing Called Love' undergoes interesting transformations, in keeping with Mingus's palimpsest approach to standards and new composition, and the use of cello (one of Mingus's first instruments) is intriguing. The problem lies in the playing. Macero – later to achieve his apotheosis as producer/arranger for Miles Davis – is unpalatably dry, and the drummer tackles his part with no discernible enthusiasm. *Jazzical Moods* and the overlapping *Jazz Experiments* (which was formerly issued under the name *Abstractions*) also contain Macero's Third Streamish 'Abstractions', but that's a fairly minor plus. For serious Mingus scholars only.

The inevitably pricey Debut set, which covers the period 1951–7, is a completist's dream. The musician-owned Debut was started by Mingus and Max Roach as a way of getting their own adventurous music recorded, and it was briefly influential. With nearly 170 individual tracks under 19 nominal leaderships, and including many alternative takes, it's an exhaustive and occasionally exhausting compilation, well out of the range and probable requirements of the average fan, who may have some of the material elsewhere. One example might well be Mingus's own tape-recording of the famous Massey Hall, Toronto, 'Quintet Of The Year' gig of 15 May 1953, and it's good to know that even some of the lesser material remains in circulation. The four *Rarities* abstracts may well be enough for most people, particularly those who have other, more accessible stuff on LP. The duos with Givens on *Volume 2* are well worth dusting down, as are the 1957 Workshop pieces on *Volume 4*, which point the way forward to Mingus's '60s masterpieces..

The Fresh Sound is in a limited edition, but *Jazzical Moods*, co-led with LaPorta, offers much of the same material.

*** **Mingus At The Bohemia / *** Plus Max Roach** Original Jazz Classics OJC 045 / 440 *Mingus; Eddie Bert (tb); George Barrow (ts); Mal Waldron (p); Willie Jones, Max Roach (d).* 12/55.

The Jazz Workshop in fine, searching form. The opening theme on *At The Bohemia* is a Monk dedication (with Waldron re-creating an authentic cadence) that underlines Mingus's increasing emphasis on the rhythm section as a proactive element in improvisation. 'Septemberly' is a characteristic hybrid of 'Tenderly' and 'September In The Rain', and 'Percussion Discussion' a duet between Mingus, on bass and cello, and Max Roach, just one of a long line of challenging duos set up by or for the great drummer. The rest of the material from this session was issued on a Prestige album called simply *Charles Mingus*.

[redacted]

**** **Pithecanthropus Erectus**

Atlantic 81227 5357-2 *Mingus; Jackie McLean (as); J. R. Monterose (ts); Mal Waldron (p); Willie Jones (d).* 1/56.

One of the truly great modern jazz albums. Underrated at the time, *Pithecanthropus Erectus* is now recognized as an important step in the direction of a new, freer synthesis in jazz. To some extent, the basic thematic conception (the story of humankind's struggle out of chaos, up and down the Freytag's Triangle of hubris and destruction, back to chaos) was the watered-down Spenglerism which was still fashionable at the time. Technically, though, the all-in ensemble work on the violent C section, which is really B, a modified version of the harmonically static second section, was absolutely crucial to the development of free collective improvisation in the following decade. The brief 'Profile Of Jackie' is altogether different. Fronted by McLean's menthol-sharp alto, with Monterose (a late appointee who wasn't altogether happy with the music) and Mingus working on a shadowy counter-melody, it's one of the most appealing tracks Mingus ever committed to record, and the most generous of his 'portraits'. McLean still carried a torch for orthodox bebop and soon came to (literal) blows with Mingus; the chemistry worked just long enough. 'Love Chant' is a more basic modal exploration, and 'A Foggy Day' – re-subtitled 'In San Francisco' – is an impressionistic reworking of the Gershwin standard, with Chandleresque sound-effects. Superficially jokey, it's no less significant an effort to expand the available range of jazz performance, and the fact that it's done via a standard rather than a long-form composition like 'Pithecanthropus' gives a sense of Mingus's Janus-faced approach to the music.

***(*) **Tijuana Moods Complete** RCA Victor 74321 74999-2 *Mingus; Clarence Shaw (t); Jimmy Knepper (tb); Shafi Hadi (as); Bill Triglia (p); Dannie Richmond (d); Frankie Dunlop (perc); Ysabel Morel (castanets); Lonnie Elder (v).* 7 & 8/57.

Tijuana Moods Complete combines the original release with the complete (that is, unedited) performances from which the label not always successfully spliced together LP-length tracks. 'Ysabel's Table Dance'/'Tijuana Table Dance' is the classic track, with Mingus's structures constantly erupting into group improvisations. Nothing else quite compares, though 'Dizzy Mood' is also very fine, and 'Los Mariachos' is an impressive piece of writing. There is inevitably a bit more room on the longer versions for the soloists to stretch out; but, apart from that, most seasoned listeners will probably still want to cue the original releases on their CD players rather than the restored versions. What *Tijuana Moods* called for was better editing, not no editing.

*** **Mingus Three/Trio** Blue Note 57155 *Mingus; Hampton Hawes (p); Dannie Richmond (d). 7/57.*

A mostly standards set, apart from Charles's 'Dizzy Moods' and 'Back Home Blues' and Hawes's 'Hamp's New Blues', this gives extensive solo space to the bassist as well as the piano-player. It feels like a fairly routine date for all three, and there's no obvious attempt to polish the performances or try anything out of the ordinary.

***(*) **Jazz Portraits: Mingus In Wonderland** Blue Note 827325 *Mingus; John Handy (as); Booker Ervin (ts); Richard Wyands (p); Dannie Richmond (d). 1/59.*

Mingus's appearance as part of the Nonagon Art Gallery Composers' Showcase series in 1959 was a significant moment of recognition for a man whose life was passed in resistance to the 'jazz musician' tag. Previous composers showcased there had been Virgil Thomson, Aaron Copland and Carlos Chavez, and in addition there had been notable appearances by the MJQ and Cecil Taylor.

Mingus was working with something of a scratch band, so more emphasis than usual fell on his bass-playing, which is consistently marvellous from the opening moody strains of 'Nostalgia In Times Square', written as part of the soundtrack to John Cassavetes's movie *Shadows*, to the closing 'Alice's Wonderland', which gave the record its original title. 'I Can't Get Started' had become one of his favourite standards, indeed the only non-original that seemed to fire him up to the heights of invention audible here, fiery double-stops and intense lyrical passages alternating with softer, almost guitar-like strums.

***(*) **Blues And Roots** Warner Jazz 8122-73617-2 *Mingus; Willie Dennis, Jimmy Knepper (tb); John Handy, Jackie McLean (as); Booker Ervin (ts); Pepper Adams (bs); Horace Parlan, Mal Waldron (p); Dannie Richmond (d). 2/59.*

♛ **** **Mingus Ah Um** Columbia CK 65512 *As above, except omit Waldron, McLean; add Shafi Hadi (ts). 5/59.*

A classic period. This was the point where, rising 40 and aware of the encroachment of younger and perhaps more accommodating musicians, he began to show his absolute understanding of the African-American musical tradition. *Ah Um* is an extended tribute to ancestors, cemented by the gospellish 'Better Git It In Your Soul', a mood that is also present on *Blues And Roots* with the well-loved 'Wednesday Night Prayer Meeting' in its doubled-up 6/4 time. Everything here has its place. The shouts and yells, the magnificently harmonized ostinati which fuel 'Tensions' and the almost jolly swing of 'My Jelly Roll Soul' (*Blues And Roots*), the often obvious edits and obsessive recycling of his own previous output all contribute to records which are entire unto themselves and hard to fault on any count. The latest (digipack) reissue of *Blues And Roots*, however, contains four alternative tracks, perfectly viable performances in their own right, albeit lacking the indefinable dramatic tension of the release versions.

*** **Mingus Dynasty** Columbia CK 65513 *Mingus; Don Ellis, Richard Williams (t); Jimmy Knepper (tb); Jerome Richardson (f, bs); John Handy (as); Booker Ervin, Benny Golson (ts); Teddy Charles (vib); Sir Roland Hanna, Nico Bunink (p); Maurice Brown, Seymour Barab (clo); Dannie Richmond (d); Honey Gordon (v). 11/59.*

Often thought to refer to a posthumous album, the title's a pretty obvious pun. It wraps up a period of activity that seems to catch Mingus in mid-mood-swing between fired up and confident and way down low. 'Strollin'' is a version of 'Nostalgia In Times Square' and the music written for the (mostly improvised) John Cassavetes film *Shadows*, in which jazz almost takes the place of orderly narrative dialogue. There is also a version of 'Gunslinging Bird', a take each of 'Song With Orange', 'Far Wells, Mill Valley', 'Slop' and, memorably, 'Mood Indigo'. As with so many other Mingus albums, this is somehow better and more coherent than it ought to be. Though not intended to be put together in this form, it works as an entity, and one wouldn't want the original sessions to be reconstructed in any other way.

*** **Pre-Bird** Verve 538636-2 *Mingus; Marcus Belgrave, Ted Curson, Hobart Dotson, Clark Terry, Richard Williams (t); Eddie Bert, Charles Greenlee, Slide Hampton, Jimmy Knepper (tb); Don Butterfield (tba); Robert DiDomenica (f); Harry Schulman (ob); Eric Dolphy (as, bcl, f); John LaPorta (as, cl); Yusef Lateef (ts, f); Bill Barron, Booker Ervin (ts); Jake Hanna (p); Dannie Richmond (d). 60.*

*** **Mingus Revisited** Emarcy 826 496 *As above, except add Danny Bank, Charles Greenlee (tb), Don Butterfield (tba), Joe Farrell (woodwinds), Paul Bley, Sir Roland Hanna (p), Charles McCracken (clo), Sticks Evans, George Scott (d, perc), Lorraine Cousins (v). 5/60.*

Mingus Revisited was originally released as *Pre-Bird* in 1960, before being reissued by the Limelight label five years later with a liner-note by Leonard Feather. With the exception of 'Half-Mast Inhibition', a piece written by Mingus when he was just 18, conducted by Gunter Schuller, all the material is in short-song form, opening with a strikingly original sandwich of 'Take The "A" Train' and Dorothy Fields's 'Exactly Like You' and continuing later with another Ducal interpolation, 'I Let A Song Go Out Of My Heart' amidst 'Do Nothing Till You Hear From Me'; this is a record that puts all its emphasis on ensemble playing rather than extended soloing. Verve have now reissued the original session as it was intended to be heard, though it seems slightly odd that both albums should remain in catalogue. All that is extra on Revisited is two songs, albeit two of Mingus's most important, 'Eclipse' and 'Weird Nightmare', sung with estranged passion by Lorraine Cousins, one of the few Mingus interpreters to understand the balance between music and text.

**** **Mingus At Antibes** Atlantic 7567 90532-2 *Mingus; Ted Curson (t); Eric Dolphy (as, bcl); Booker Ervin (ts); Bud Powell (p); Dannie Richmond (d). 7/60.*

Charles Delaunay memorably likened Mingus's performance in the mellow warmth of Juan-les-Pins to a 'cold shower'. Certainly in comparison with the rest of the Antibes line-up, the '60s band was intellectually recherché and somewhat forceful. Unreleased until after Mingus's death – the tapes had lain, unexamined, in Atlantic's vault – the set contains a valuable preview of some of the material to be recorded that autumn for Candid (see below), and for a thumping 'I'll Remember April' with the exiled Bud Powell guesting. Mingus himself gets behind the piano on a number of occasions, perhaps trying to give the slightly chaotic ensembles more shape. The essence of the performance lies in the solos. Ervin is fine on 'Better Git Hit In Your Soul', as is Dolphy, still sounding like a renegade Parker disciple, on a first version of the gospelly 'Folk Forms', which reappears on *Presents*. The bass/bass clarinet sparring on 'What Love' isn't quite as over the top as the later, studio version, but it shows how far Dolphy was prepared to move in the direction of Ornette Coleman's new synthesis. Not just another 'previously unreleased' money-spinner, the Antibes set contains genuinely important material.

[illegible]

****** Charles Mingus Presents Charles Mingus**
Candid CCD 79005 *Mingus; Ted Curson (t); Eric Dolphy (as, bcl); Dannie Richmond (d). 10/60.*

Mingus's association with Candid was brief (though no briefer than the label's first existence) and highly successful. His long club residency in 1960 (interrupted only by festival appearances) gave him an unwontedly stable and played-in band to take into the studio (he recorded a fake – and uncommonly polite – night-club intro for the set), and the larger-scale arrangement of 'MDM' negatively reflects the solidity of the core band. *Presents* is for pianoless quartet and centres on the extraordinary vocalized interplay between Dolphy and Mingus; on 'What Love' they carry on a long conversation in near-comprehensible dialect. 'Folk Forms' is wonderfully pared down and features a superb Mingus solo. 'All The Things You Could Be By Now If Sigmund Freud's Wife Was Your Mother' has a wry fury (Mingus once said that it had been written in the psychiatric ward at Bellevue) which is more than incidentally suggestive of 'harmolodic' and 'punk' procedures of the '80s. The 'Original Faubus Fables' was a further experiment in the use of texts, here a furious rant against what Mingus later called 'Nazi USA', and his later '60s brothers 'Amerika'. It's powerfully felt but less well integrated in its blend of polemic and music than Max Roach's *Freedom Now* Suite on the same label.

*****(*) Charles Mingus** Candid CCD 79021 *As above, except add Lonnie Hillyer (t); Jimmy Knepper, Britt Woodman (tb); Booker Ervin (ts); Paul Bley, Nico Bunink (p). 10/60.*

***** Reincarnation Of A Love Bird / **(*) Mysterious Blues** Candid CCD 79026 / 79042 *As above, except omit Woodman, Bunink; add Roy Eldridge (t); Tommy Flanagan (p); Jo Jones (d). 11/60; 10 & 11/60.*

If *Presents* is a classic, *Charles Mingus* falls slightly short. The augmented band on 'MDM' sounds uninspired, either unfamiliar or unhappy with the material (which isn't exceptionally demanding). 'Stormy Weather', also released on *Candid Dolphy* (see entry for Dolphy), features a monster introduction by the saxophonist. 'Lock 'Em Up' makes some reference to Bellevue (or to Charlie Parker's 'holiday' in Camarillo), if only because it's taken at the same hare-brained pace, and Mingus bellows instructions to his troops in a voice that sounds on the brink. At producer Nat Hentoff's suggestion, he had attempted to vary the existing band and re-create the energy of the 'Newport rebels' anti-festival by bringing in past associates. The most notable of these was Roy Eldridge, who is featured (with Knepper, Flanagan and Jo Jones also guesting, as the Jazz Artists Guild) on the long 'R&R', a superb 'Body And Soul' and a previously unreleased 'Wrap Your Troubles In Dreams'. 'Reincarnation Of A Love Bird' and 'Bugs' are both Parker-inspired. The title-track features Hillyer, McPherson and Ervin over Dolphy's uncredited bass clarinet (Curson isn't listed either, and is mentioned only in Brian Priestley's characteristically detailed liner-note). By no means a classic Mingus album, it restores some fascinating performances and alternatives from a critical period in his career.

***** Oh Yeah** Rhino/Atlantic 8122-73748-2 *Mingus; Jimmy Knepper (tb); Rahsaan Roland Kirk (ts, manzello, stritch, f, siren); Booker Ervin (ts); Doug Watkins (b); Dannie Richmond (d). 11/61.*

The addition of Rahsaan Roland Kirk gave the Mingus band the kind of surreality evident on the spaced-out blues 'Ecclusiastics', which Mingus leads from the piano. Kirk is also the main attraction on 'Wham Bam, Thank You Ma'am', a typically de-romanticized standard. On the closing 'Passions Of A Man' Mingus overdubbed a bizarre, associative rap, which is rather more effective than the instrumental backing.

****** Passions Of A Man** Rhino/Atlantic R2 72871 6CD *As for Atlantic albums. 56–61.*

As will have been seen from the above sequence, it doesn't make entire sense to talk about 'the Atlantic years'. However, the albums the bassist made for the Erteguns are among the best in the canon: *Pithecanthropus Erectus*, *The Clown*, *Mingus At Antibes*, the little-known *Tonight At Noon*, *Mingus Oh Yeah!* and the user-friendly *Blues And Roots*. Some of the material from it turned up, reworked, on the earliest of Mingus's Columbia sessions, and *Ah Um* almost feels like a record from the same stable. This, though, was a period in which the creative and experimental fires were at their height; there is an astonishing level of creative interplay between projects. As throughout his career, it wasn't so much a case of plans going awry as of ideas becoming fragmented and being distributed across foreground and background of the discography. Rhino's compilation has restored *Tonight At Noon*, a two-part work, to its position amid the sessions that yielded *Oh Yeah!* and *The Clown*. The set contains about 30 minutes of previously unissued music, not much for a six-CD (or effectively five, since the last of the run is devoted to interview material, more than an hour of Mingus's blustery observations on his life, music and milieu). Of the new material, the most important is alternative tracks from *Blues And Roots* which has itself recently been polished and reissued to the same crisp standard.

***** The Complete Town Hall Concert** Blue Note 28353 *Mingus; Snooky Young, Ernie Royal, Richard Williams, Clark Terry, Lonnie Hillyer, Ed Armour, Rolf Ericson (t); Britt Woodman, Quentin Jackson, Willie Dennis, Eddie Bert, Jimmy Cleveland (tb); Don Butterfield (tba); Charles McPherson, Charlie Mariano (as); Buddy Collette (as, ts, f); Eric Dolphy (as, bcl, f); Booker Ervin, Zoot Sims (ts); Dick Hafer (ts, cl, f, ob); Pepper Adams (bs); Jerome Richardson (bs, ss, f); Teddy Charles (vib); Toshiko Akiyoshi, Jaki Byard (p); Les Spann (g); Milt Hinton (b); Dannie Richmond (d, tim). 10/62.*

These ambitious charts, which were related to the huge *Epitaph* suite performed only after his death, were being prepared for a recording or concert-recording (the ambiguity was never quite settled) at New York's Town Hall. (This shouldn't be confused with the later occasion listed and discussed below.) Preparations were chaotic and there was no proper run-through on the night, leaving a body of material which was significantly flawed and in some cases considered unreleasable. The original LP lasted only 36 minutes. This reissue, digitally remixed from the original three-track tapes and produced by biographer Brian Priestley, restores the whole extraordinary occasion with one minor re-ordering of tracks. 'Clark In The Dark', a feature for trumpeter Terry, is marred by a completely skew-whiff mix; the engineer still apparently hadn't managed to effect a proper balance. The next piece, 'Osmotin', breaks off, much like some of the internal sections on *Blues And Roots* and *Ah Um*. The opening part of 'Epitaph' features a glorious solo from Dolphy, communicating with the leader on a level far beyond any of the other soloists.

There are versions of 'Peggy's Blue Skylight', more from 'Epitaph' and a new contrafact, 'My Search', on 'I Can't Get Started'. With time marching on, and the audience – presumably unused to the disciplines of recording – becoming restless, Mingus was signalled to stop towards the end of 'Please Don't You Come Back From The Moon', one of the previously unissued tracks. At this point, with the leader heading offstage and many of the players winding up, Terry, who'd kicked the whole thing off, went into 'In A Mellotone', and brought the band together again.

It was, to be sure, something of a shambles, but a magnificent shambles. The reconstructed evening has its rough edges and unresolved parts, but it is an essential document in Mingus's progress, and who can say what might have happened had the record company been more accommodating.

♛ ****** The Black Saint And The Sinner Lady** Impulse! 051174-2 *Mingus; Rolf Ericson, Richard Williams (t); Quentin Jackson, Don Butterfield (tba); Jerome Richardson (as, bs, f); Booker Ervin (ts); Dick Hafer (ts, f); Charlie Mariano (as); Jaki Byard (p); Dannie Richmond (d).* 1/63.

*****(*) Mingus Mingus Mingus Mingus Mingus** Impulse! 051170-2 *As above, except add Britt Woodman (tb); Jay Berliner (g).* 1 & 9/63.

Almost everything about *Black Saint* is distinctive: the long form, the use of dubbing, the liner-note by Mingus's psychiatrist. On its release, Impulse! altered its usual slogan, 'The new wave of jazz is on Impulse!', to read 'folk', in line with Mingus's decision to call the group the Charles Mingus New Folk Band. Ellingtonian in ambition and scope, and in the disposition of horns, the piece has a majestic, dancing presence, and Charlie Mariano's alto solos and overdubs on 'Mode D/E/F' are unbelievably intense. There is evidence that Mingus's desire to make a single continuous performance (and it should be remembered that even Ellington's large-scale compositions were relatively brief) failed to meet favour with label executives; but there is an underlying logic even to the separate tracks which makes it difficult to separate them other than for the convenience of track listing.

Mingus etc. comes from the same and one later session. It includes 'Celia' and 'I X Love', both older pieces, both distinguished by great Mariano performances, with 'Theme For Lester Young', which is a variant on 'Goodbye, Pork Pie Hat', and 'Better Git Hit In Your Soul'. Nothing comes close to *Black Saint*, but the pair give an even better account of Mingus's thinking at the time. Whatever the compromises forced upon him in the past by musicians (or now by his label), he is creating music of classic scope and lasting value.

*****(*) Cornell 1964 / **** Town Hall Concert 1964 / *** Mingus In Europe: Volumes 1 & 2** Blue Note 92210 / Original Jazz Classics OJCCD 042 / Enja 3049 / 3077 *Mingus; Johnny Coles (t); Eric Dolphy (as, f, bcl); Clifford Jordan (ts); Jaki Byard (p); Dannie Richmond (d).* 3/64; 4/64; 4/64.

****** The Great Concert Of Charles Mingus /***(*) The Great Concert, Paris 1964** Verve 00026820 / Musidisc 500072 2CD *As above, except omit Coles.* 4/64.

This is undoubtedly the most heavily documented period of Mingus's career. The body of work has been freshly augmented with the discovery of a hitherto unlisted Cornell concert taped the day after St Patrick's (hence the otherwise baffling 'When Irish Eyes Are Smiling'), but not heard in any form until 2006. What's striking about the date, which precedes the Town Hall concert by about a month, is that Dolphy doesn't sound like the star of the band. Byard, who gives his potted history of piano right at the start, Coles and particularly Jordan all sound much more intensely focused. The Town Hall concert in turn predated the European tour, and this set consists of two long tracks which strongly feature Dolphy (the dedicatee) on each of his three horns. The release shouldn't be confused with a 1962 Blue Note recording of the same name, which contains entirely different material.

There is a vast amount of bootleg material from the European tour of April 1964. We have omitted all but respectably licensed releases. Dedicated collectors may want to check dates and itinerary in our second edition and argue about the respective merits of individual performances, for the repertoire overlaps very considerably. 'Peggy's Blue Skylight' is ubiquitous, only omitted on *Great Concert*; other staples include 'Orange Was The Color Of Her Dress, Then Blue Silk' and 'Fables Of Faubus'. 'So Long, Eric' isn't a threnody for Dolphy, as sometimes suggested, but an affectionate wish that he'll return quickly from a planned sojourn in Europe. Sadly, Eric died in Berlin on 29 June.

A bonus on the Enjas (which were recorded in Wuppertal at the opposite end of the month to the Amsterdam material, which was taped on the 10th) is a flute/bass duo credited to Dolphy as 'Started', but actually based on 'I Can't Get Started'.

The Verve set restores the previously mistitled and then badly edited 'So Long Eric' (once labelled 'Goodbye Pork Pie Hat') and packs in a whole evening of powerful music. 'Parkeriana' shows how closely Dolphy had listened to Bird's work, quoting several tunes and solos in his statement. The set also restores Byard's 'A.T.F.W.', named after Art Tatum and Fats Waller and used to start the set; it was previously thought too poor a recording to issue. After it, Mingus introduces the band, and points to Johnny Coles's trumpet, lying on stage in its case. Coles had collapsed with a stomach ulcer shortly before the concert and the band had to rehearse and then perform without him.

****** Music Written For Monterey 1965. Not Heard ... Played In Its Entirety At UCLA** Sunnyside / Sue Mingus 013/014 2CD *Mingus; Hobart Dotson, Lonnie Hillyer (t); Jimmy Owens (t, flhn); Julius Watkins (frhn); Howard Johnson (tba); Charles McPherson (as); Dannie Richmond (d).* 12/65.

Not even the Christmas season slackened Mingus's professional standards. After 20 minutes, he sin-bins half the band for 'mental tardiness'. It's a harsh judgement. This is a very strong outfit, playing tough and uncompromising charts and Dotson in particular has a terrifically good time of it: his solo on 'Don't Be Afraid, The Clown's Afraid Too' (played before the tantrum) is crackling; Mingus thought so highly of it, after the fact, at least, that he orchestrated it for inclusion on *Let My Children Hear Music*.

These sets have a curious history. The title is explained by Mingus only being given a 30-minute slot at Monterey to showcase his new brass-heavy octet and withholding the new music for a later occasion. Mingus pressed a limited edition of double LPs but Capitol erased the master tapes in 1971, clearly dismayed by Mingus's persistent interruption of the music. Patient research by Fred Cohen and Sue Mingus has restored this remarkable occasion.

Another of the pieces played at UCLA resurfaced on *Let My Children*. 'Once Upon A Time There Was a Holding Corporation Called Old America' was recast as 'The Shoes of the Fisherman's Wife Are Some Jiveass Slippers'. On this version, Mingus attempts to make his intentions clear at the piano before dismissing the band – to rehearse! – and continuing as a quartet on 'Ode To Bird And Dizzy'. He also includes a fine 'Muskrat Ramble', but one listens to this not so much for the history lesson as for the vivid insight into Mingus's working practices.

*****(*) In Paris – The Complete America Session** Sunnyside SSC 3065 *Mingus; Eddie Preston (t); Charles McPherson (as); Bobby Jones (t); Jaki Byard (p); Dannie Richmond (d).* 10/70.

This fills in an important part of the story, the complete tape of an all-night session just off the Champs-Elysées, taped just a couple of nights after the group's appearance at T.N.P. There are a lot of false starts and breakdowns, and the session, made for the America label, has never been very highly appreciated, but the music performed – 'Reincarnation Of A Lovebird', 'Peggy's Blue Skylight', 'Pithecanthropus Erectus', 'Love Is A Dangerous Necessity' – intriguingly mixes older pieces with new ones, as if Mingus is trying to bulwark his own under-appreciated repertory. It wasn't his greatest band, but it had sufficient of the older line-ups to guarantee its quality.

*****(*) Live At Carnegie Hall** Rhino/Atlantic R2 72285 *Mingus; Jon Faddis (t); Charles McPherson (t); John Handy (as, ts); George Adams (ts); Roland Rahsaan Kirk (ts, stritch); Hamiet Bluiett (bs); Don Pullen (p); Dannie Richmond (d).* 1/74.

What deep satisfaction he must have felt to see his name bracketed with that of America's toniest concert hall, a small step forward in his insistence that jazz was Afro-America's classical music. There is nothing classically calm about the music, which rumbles threateningly, then hints at a sunnier mood and then, just when the sky seems clear, delivers bolts of lightning. If it was Duke Ellington who cleared the way for Afro-Americans to be recognized as full partakers in the country's musical culture, then the concert's apparent dedication to Duke and his spirit seems entirely appropriate, with 'C Jam Blues' and 'Perdido' delivered with respect. To be frank, there are better Mingus albums and even the more chaotic live appearances delivered more compelling music than anything here, but it was an important step for him and for creative jazz in general. Sometimes the event is bigger than any single element it contains.

*****(*) Changes One / ***(*) Changes Two** Rhino/Atlantic 8122-71403-2 / 8122-71404-2 *Mingus; Jack Walrath (t); Marcus Belgrave (t on Two only); George Adams (ts); Don Pullen (p); Dannie Richmond (d); Jackie Paris (v on Two only).* 12/74.

These are among the best of Mingus's later works. Recorded in a single session, they represent definitive performances by a group that had played and gradually transformed this material – 'Orange Was The Color Of Her Dress', 'Devil Blues', two versions of 'Duke Ellington's Sound Of Love', one instrumental, one vocal – over a longer period than almost any previous Mingus unit. Some of the fire has definitely gone, and there is a hint of studio polish that was never evident on the band's live dates; but they are powerful records nevertheless, and essential documents for Mingus enthusiasts.

***** His Final Work** Master Dance Tones 8471 *Mingus; Woody Shaw, Jack Walrath (t); Peter Matt (frhn); Ricky Ford (ts); Gerry Mulligan (bs); Lionel Hampton (vib); Bob Neloms (p); Dannie Richmond (d); additional personnel.* 11/77.

Arranged and led by Lionel Hampton, this was a last fling in the studio for the ailing Mingus, though he was to direct a couple more sessions from his wheelchair. To be frank, the music is rather routine. 'Fables Of Faubus' and 'Peggy's Blue Skylight' have lost their antagonism and eager passion respectively and now sound like well-structured charts, played with competence. The new things are a bit drab, almost pastiche Mingus. Arranger Paul Jeffrey has done a fine job, and even though the ever-mischievous Jack Walrath lobs a few well-aimed cherry bombs, the general impression is polite and unemphatic. Even so, it's remarkable that a player of Hampton's generation and persuasion should have chosen to be involved in this at all, even though he played a part in promoting Mingus's early career. The record has a rather complicated discographical history and there may be other versions of it in circulation. The version of 'So Long, Eric' certainly doesn't appear on them all.

Also, in brief:

****** Thirteen Pictures: The Charles Mingus Anthology** Rhino R2 71402 3CD. 52–77.

A beautifully packaged compilation of Mingus's work for Atlantic, with material from *Pre-Bird*, *Chazz!/At The Bohemia*, *Plays Piano*, *Cumbia And Jazz Fusion*, *The Clown*, the immortal *Ah Um*, *Oh Yeah* and *Mingus Mingus Mingus Mingus Mingus*, *Pithecanthropus Erectus*, *Money Jungle*, *At Monterey* and a rare Debut single from 1952.

***** The Very Best Of Charles Mingus** Atlantic 79988. 55–61.

The opening sequence of 'Pitchecanthropus Erectus', 'Profile Of Jackie', 'Tonight At Noon' and 'Haitian Fight Song' is about as good a half-hour introduction to Mingus as you'll find.

***** The Clown** Atlantic 8122-73749-2. 2 & 3/57.

With the first appearance of 'Reincarnation Of A Lovebird' and the *mano a mano* simplicities of 'Haitian Fight Song', this is not a negligible record. It has never, though, been a great favourite.

***** A Modern Jazz Symposium Of Music And Poetry** Bethlehem 6015. 10/57.

A chance to experiment with texts and sound. It's inevitably datestamped, but the music holds up well.

***** Mingus Plays Piano** Impulse! 051217-2. 7/63.

Mingus more than held his own at the keyboard and never played 'composer's piano'. His touch and harmonic sense were secure rather than virtuosic, but he more than passes muster on a resonant and richly toned instrument.

***** Right Now** Original Jazz Classics OJCCD 237. 6/64.

Mingus's Californian band of that summer featured John Handy (*as*) on one track and Jane Getz (*p*) in for Byard.

***** Three Or Four Shades Of Blues** Atlantic 7567 81403. 3/77.

Despite Mingus's deep and vocal reservations about a new rock-aware sound (Sco, Larry Coryell and Philip Catherine, all on guitar), this was one of his most successful albums commercially.

*****(*) Cumbia And Jazz Fusion** Atlantic 8122 71785-2. 3/76–3/77.

An awkward stylistic hybrid, further marred by congested arrangements and instrumentation. But the power is still there.

****(*) Me, Myself An Eye** Atlantic 8803. 1/78.

A slightly tawdry send-off, though he's still in there, punching.

Mingus Big Band

GROUP

A 'ghost' group playing the music of Charles Mingus.

***** Nostalgia In Times Square** Dreyfus FDM 36955 2 *Randy Brecker, Christopher Kase, Ryan Kisor, Lew Soloff, Jack Walrath (t); Art Baron, Sam Burtis, Frank Lacy (tb); Dave Taylor (btb, tba); Alex Foster, Steve Slagle (as); Chris Potter (as, ts); John Stubblefield, Craig Handy (ts); Ronnie Cuber, Roger Rosenberg* *(bs); Joe Locke (vib); Kenny Drew Jr (p); Michael Formanek, Andy McKee (b); Victor Jones, Marvin 'Smitty' Smith (d); Ray Mantilla (perc).* 3/93.

*** **Gunslinging Birds** Dreyfus FDM 36575 2 *Randy Brecker, Ryan Kisor, Philip Harper (t); Frank Lacy, Jamal Haynes, Earl McIntyre (tb); Steve Slagle (as); Chris Potter (as, ts); David Lee Jones (as); John Stubblefield, Craig Handy (ts); Gary Smulyan (bs); Kenny Drew Jr (p); Andy McKee (b); Adam Cruz (d).* 95.

**** **Live In Time** Dreyfus FDM 36583 2 2CD *Randy Brecker, Ryan Kisor, Earl Gardner, Alex Sipiagin (t); Frank Lacy, Robin Eubanks, Conrad Herwig, Britt Woodman, Dave Taylor (tb); Steve Slagle, Gary Bartz (as); John Stubblefield, Seamus Blake, Mark Shim (ts); Gary Smulyan, Ronnie Cuber (bs); Kenny Drew Jr, John Hicks (p); Andy McKee (b); Adam Cruz, Tommy Campbell (d).* 96.

*** **Que Viva Mingus** Dreyfus FDM 36593 2 *Randy Brecker, Ryan Kisor, Earl Gardner, Alex Sipiagin (t); Steve Turre (tb, shells); Frank Lacy, Clark Gayton (tb); Earl McIntyre (btb, tba); Dave Taylor (btb); Steve Slagle, Chris Potter, Vincent Herring (as); John Stubblefield, Seamus Blake, Mark Shim, David Sanchez (ts); Ronnie Cuber (bs); David Kikoski (p); Andy McKee, John Benitez (b); Adam Cruz, Gene Jackson (d); Steve Berrios, Milton Cardona (perc); La Conja (v, perc).* 9/97.

***(*) **Blues And Politics** Dreyfus FDM 36603 2 *Randy Brecker, Earl Gardner, Alex Sipiagin (t); Conrad Herwig, Akili Jamal Mshauri Haynes (tb); Dave Taylor (btb, tba); Vincent Herring, Bobby Watson, Alex Foster (as); John Stubblefield, Seamus Blake, Mark Shim (ts); David Kikoski, John Hicks (p); Andy McKee, Boris Kozlov (b); Gene Jackson, Jonathan Blake (d); Eric Mingus (v).* 1/99.

Of the projects dedicated to the great man's memory and legacy, this is perhaps the most important, and now the most durable as well, enjoying the active blessing of the composer's widow and access to tapes and manuscripts from the huge Mingus archive. The band began round a regular Thursday session at Fez under the Time Café in New York City. Mingus had shrewdly recognized that a band could rehearse at the public's expense if an event was labelled a 'workshop' rather than a concert, and so the Mingus Jazz Workshops were born. These days the task is perhaps less urgent, and less driven by constraint; the Big Band provides an opportunity to work through the scrolls, providing exegesis and commentary on a vast body of work.

But what of the records themselves? The sleeve of *Gunslinging Birds* is misprinted Mingus Big Bang, which is just about right. Both the first records listed deliver with ferocious power and, when required, some delicacy as well. As usual, the material is taken from throughout the Mingus archive. *Nostalgia* is probably more interesting in terms of material – 'Don't Be Afraid, The Clown's Afraid, Too', 'Weird Nightmare', the title-piece – but the playing and the recording are sharper and more exact on the later album, which centres on a superb reading of 'Fables Of Faubus'.

Live In Time of course refers to the venue, but it also underscores the vital, ongoing nature of the project and the fact that all of this music is being worked out in real time. A huge slab of music spread over two discs, it comes the closest of the group to recapturing the spirit of Mingus himself. The opening is stunning; 'Number 29' was written by Mingus as a challenge to all the gunslinging trumpet-players in town – and, as written, it was impossible. Arranger Sy Johnson has spread the part through the trumpet section and given it a hard, bi-tonal quality that is pure Mingus. Two early pieces, 'Baby, Take A Chance With Me' and 'This Subdues My Passion', are recorded here for only the second time since they were written in the '40s. Conrad Herwig solos on the second, Frank Lacy and Gary Bartz on the first. 'So Long Eric' is a *tour de force*, a solo feature for the entire horn section; sheer excitement.

Disc two is not quite as powerful as the first, though Johnson's long arrangement on 'The Shoes Of The Fisherman's Wife Are Some Jive-Ass Slippers' and the superb 'E's Flat, Ah's Flat Too' are impeccably conceived and performed. The night ends a day late with 'Wednesday Night Prayer Meeting', a stunning solo from Randy Brecker, ably supported by Shim and Eubanks.

Que Viva Mingus can't hope to reach the same heights, and for some reason the band this time out doesn't sit quite right, sounding rather tired and lacking in lustre. There are some superb moments, needless to say. Lacy, Stubblefield and Brecker make a wondrous thing of 'Love Chant' and Sy Johnson's arrangement of 'Cumbia And Jazz Fusion' could hardly have been bettered by the man himself. Many of the other arrangements are by Michael Mossman, and he directs 'Tijuana Gift Shop', teeing off fine solos from Ryan Kisor and Vince Herring. Ysabel – in the boisterous form of La Conja – does her table dance to end the session.

As the title suggests, *Blues And Politics* foregrounds Mingus's fierce activism. It begins with the great man's voice, reciting 'It Was A Lonely Day In Selma, Alabama' at the Tyrone Guthrie Theater in Minneapolis, with interjections from the band of the time. That segues into a new recording of 'Freedom', arranged by Mike Mossman and bracketed by archive and new recordings of the narration by Charles and Eric Mingus. Boris Kozlov plays the opening cadenza of 'Haitian Fight Song' on Mingus's own lion-head bass, and the young Russian steals the apostolic thunder of Andy McKee, who is relegated to a single solo on 'Pussy Cat Dues'. The Russian surfaces again on 'Goodbye Pork Pie Hat', which shifts the emphasis from politics to blues, and 'Meditations For A Pair Of Wire Cutters'.

The lament for Lester Young opens with a magnificent Seamus Blake cadenza which confirms his rising status, but he is upstaged by Bobby Watson's searingly beautiful statement on 'Pussy Cat Dues', a high-point on the album. No sign that the legacy is in anything but the safest and most committed hands, and certainly no sign that Mingus's turbulent output will not continue to inspire big-band performance of the highest quality and the strongest passion.

***(*) **Tonight At Noon: Three Or Four Shades Of Love** Dreyfus 36633 *Randy Brecker, Earl Gardner, Jeremy Pelt, Kenny Rampton, Alex Sipiagin, Jack Walrath (t); Conrad Herwig(tb); Ku-umba Frank Lacy (tb, v); Vincent Herring (ss, as); Alex Foster (ss, as, cl, f); Wayne Escoffery, John Stubblefield (ts); Ronnie Cuber (bs); Doug Yates (bcl); Michael Rabinowitz (bsn); David Kikoski (p); Adam Rogers (g); Boris Kozlov, Andy McKee (b); Jeff 'Tain' Watts (d); Jonathan Blake (d, perc); Elvis Costello (v); other instruments.* 11–12/01.

The latest of the ensemble's tributes to the master is perhaps the most beautiful yet, dedicated as it is to the theme of love, which, in its most turbulent forms, was a dominant one for Charles Mingus. Four of the songs are orchestrated and feature a newly convened orchestra which is intended to complement the big band, but for the most part this is a regular MBB disc. 'Passions Of A Woman Loved' is nearly ten minutes of rousing jazz; 'Tonight At Noon' is no less involving and features a stunning solo from trumpeter Sipiagin.

On the vocal side, Elvis Costello brings a hurt passion to 'Invisible Lady', but it is Frank Lacy's vocal on the long, extraordinary 'Black Saint And The Sinner Lady' which clinches the set. Frank's singing has always taken second place to his horn work, but this is a man who is musical to his very toes and there is no one better qualified to take forward the Mingus legacy.

Also, in brief:

***(*) **The Essential Mingus Big Band** Dreyfus 36628. 93–99.
We'd still recommend that you explore the original CDs, but this compilation offers a very decent representation of the Big Band's output since 1993.

*** **I Am Three** Sunnyside 3029. 10 & 11/04.
For the first time, the MBB sounds like a routine repertory unit. Still powerful, but without the punch of earlier records.

Phil Minton (born 1940)

VOICE, TRUMPET

Worked with Mike Westbrook as singer and trumpeter in the '60s and '70s, but moved increasingly towards entirely free vocal music.

*** **Up Umea** Blue Tower CD07 *Minton; Lars Goran Ulander (as); Lars Gunnar Gunnarsson (b); Sten Oberg (d).* 1/69.
A fascinating early glimpse of Minton – though he was already nearly 30 when this was taped in the television studios at Umea, Sweden – still in what is recognizably a jazz idiom, and still playing trumpet. It's already the singing that catches the ear, though. The brass work is perhaps more adventurous in conception than it is successful in execution. The Swedish group isn't bad. Ulander has a bright, slightly sharp sound that sits well with Minton and the rhythm guys don't seem fussed by the off-kilter nature of the music.

***(*) **A Doughnut In Both Hands** Emanem 4025 *Minton (solo v).* 75–82.
Minton's singing has now replaced his trumpet-playing. He is a stunning vocal improviser, with a tonal and timbral range that seems quite uncanny. Most of the material on this remarkable record was released in America years ago as a Rift LP. Its concentration is extreme, both technically and emotionally. Seemingly inspired by the literature of the First World War, which (if Paul Fussell is to be believed) is definitive of many 20th-century attitudes and obsessions, 'Cenotaph' and 'Wreath' are only three quarters of a minute apiece, but overflowing with pain and pride, anger and redemption. A group of five 'Wood Songs' aren't quite so compelling, but a tiny dedication to German revolutionist Emma Goldman and the stunning 'Notes On Avarice' and 'Blasphemy' demand frequent recourse to the repeat button. 'Blasphemy' is one of half a dozen additional tracks not included on the original album.

**** **Ammo** / ***(*) **Dada Da** Leo Golden Years Of New Jazz GY 22 / Leo CD LR 192 *Minton; Roger Turner (perc).* 2/84; 1/93.
The key cut on *Ammo* is 'Cold Storage', named for the venue where they recorded. Phil is often reduced to an archaic drone over Turner's echoey metal sounds, a sharp contrast to the opening track's virtuosic Mel Blanc vocal effects. 'Ing-A-Ting' could be a field-recording of night-birds but with a gypsy caravan passing across the foreground rattling its wares. It's the only cut that has any kind of pictorial element. 'Feral' continues in a similar basic sound-world, but Phil's grunts and moans suggest no obvious animal equivalent, just a joyous concentration in the sound itself.

Then, after the slightly repetitive 'Rubbed And Told', which seems to track back over stuff we've already heard, we come to 'Round About Midnight', which is wonderful but unrecognizable. The set peters out a bit after that.

A decade on, the pairing still sounds profoundly empathetic. This is a drier and more abrasive record, almost like an experiment in some post-Beckettian dialect and it's an undeniably hard listen, albeit a relatively brief one for CD. The long 'Chacha' is a *tour de force*, but unnecessarily extended; the shorter cuts work better.

*** **Songs From A Prison Diary** / ***(*) **Past** Leo CDLR 196 / ReR 18 *Minton; Veryan Weston (p).* 10/91; 12/01.
Weston is another sympathetic partner. The Ho Chi Minh texts on *Songs From A Prison Diary* are intensely moving and Minton brings to them a natural actor's ability to deliver apparently banal lines with a weight of experience that far exceeds their ostensible meaning. The later record uses material – vocal and musical – by Schumann, Heine, Shakespeare, Parry, e. e. cummings and others in a bizarre and wonderful sound-collage that collapses any distinction between 'music' and 'text'. Genuinely extraordinary.

***(*) **Two Concerts** FMP OWN 90006 *Minton; John Butcher (ts, ss); Erhard Hirt (g, elec).* 6 & 8/95.
***(*) **Mouthfull Of Ecstasy** Victo CD 041 *Minton; John Butcher (ts); Veryan Weston (p); Roger Turner (perc, v).* 1/96.
The FMP record documents a long-standing group which has over time achieved an almost perfect balance and economy of means. Hirt is something of a miniaturist; he has been described as the Webern of improv guitar, splitting up a line into an array of different sounds, and then drifting in behind Minton's shredded semantics and Butcher's wonderfully elegant, almost courtly wooing of the saxophone. The surprising revelation about this music is how romantic it seems. There's an unevenness of quality between the two sets represented, one from Vandoeuvre in June, the other from the Antwerp Free Music Festival later in the summer. The five numbers from Musique Action are oddly scrappy and unformed, impressive only in bulk. The Antwerp set consists of a massive central movement, fiercely dramatic and delicately modulated by turns, surrounded by two shorter items, prologue and epilogue, introduction and peroration, discursive by the standards of this music and, as so often, hovering on the fringes of orthodox song form.

That side of Minton is always more obvious when Veryan Weston is in attendance, and the London recording on Victo is full of moments when some melodic revelation seems near. (The inspiration is *Finnegans Wake*.) Butcher loves to toy with such shapes, but it is clear that familiar material is both intellectually present and very distant. What one is hearing is pre-standard material, shapes and anticipations of song. Minton himself does much the same thing, constantly reworking the timbral and dynamic envelope within which songs can exist.

**** **A Doughnut In One Hand** FMP CD 91 *Minton (v solo).* 1/96.
This category-stretching return to solo singing has no intrinsic relation to the earlier disc that (almost) shares its title. Now one doughnut short, Minton also has a spare hand free to conduct himself through a disciplined and rigorous sequence of miniatures, 30 tracks in an hour of spectacular vocal acrobatics..

Relations between groups of pieces – 'Dough Songs', 'Para Songs', songs about 'drainage' and a Mr Wilkins, and 'Tip Head' – are never made entirely explicit, but by sequencing the CD differently one gets a strong impression of areas of concern approached and developed organically and then reordered to create a fractured narrative. The voice has seldom been better and Minton's use of space and microphone distance (the only kind of processing on the record) adds dimensions that are entirely unexpected.

**** **Slur** Emanem 4140 *Minton; John Butcher (ss, ts); Veryan Weston (p); Roger Turner (perc).* 1/06.
Exactly a decade on from *Mouthfull Of Ecstasy* Minton has abandoned any identifiable verbal component and the group behave more than ever like a prismatic lens, revolving around him. Here and there, notably in the main section of 'Closer', but also near the beginning of 'A Bit More', they come together in something like conventional ensemble or combo playing, but for the most part the instruments maintain a certain distance one from the other, which gives Phil's yelps, barks and wails an even stranger connotation. Wonderful stuff.

Also, in brief:

***(*) **Drainage** Emanem 4213 2CD. 5/98–2/03.
More from Minton and Turner. Still powerful, though it lacks the coherence and sheer presence of *Ammo*.

*** **q** For 4 Ears CD 1551. 5/02.
With percussionist Günter Müller, electronics men Andy Guhl and Norbert Möslang, and an array of iPods, 'cracked everyday electronics', minidisks, and no generic hang-ups.

*** **Activity Center & Phil Minton** Absinth Records 006. 6/03.
Officially a guest here with Michael Renkel (*g, zither, perc*) and Burkhard Beins (*d, perc*), but as powerful as always.

Bob Mintzer (born 1953)

TENOR SAXOPHONE, BASS CLARINET, EWI, ETC.

His experience is primarily with big bands, from Tito Puente and Buddy Rich in the '70s onwards. He has played, written and arranged for many orchestral situations since, although his most significant small-group experience may have been his association with the pop-jazz group The Yellowjackets.

*** **Source** Explore 0033 *Mintzer; Lew Soloff, Randy Brecker, Alan Rubin (t); Tom Bones Malone, Alan Raph (tb); Carl Poole (f); Don Grolnick, Mark Gray (ky); Hugh McCracken, Bill Washer (g); Tom Barney, Will Lee, Jaco Pastorius (b); Peter Erskine, Brian Brake (d); Chuggy Carter, Frank Malabe (perc); Carter Cathcart, Lillias White (v).* 82.
*** **Latin From Manhattan** DMP CD-523 *Mintzer; Bob Millikan, Larry Lunetta, Scott Wendholt, Michael Mossman (t); Larry Farrell, Keith O'Quinn, Sam Burtis, Dave Taylor (tb); Bob Malach, Lawrence Feldman, Pete Yellin, Roger Rosenberg (sax); Phil Markowitz (p); Jay Anderson (b); John Riley (d); Louis Bauza (perc).* 1/98.
*** **Live At MCG** MCG Jazz MCGJ 1016 *Mintzer; Frank Greene, Bob Millikan, Michael Philip Mossman, Scott Wendholt (t); Michael Ashby, Michael Davis, Keith O'Quinn (tb); David Taylor (btb); Lawrence Feldman, Bob Malach, Roger Rosenberg, Pete Yellin (sax); Phil Markowitz (p); Rufus Reid (b); John Riley (d); Kurt Elling (v).* 5/02.
*** **Old School: New Lessons** MCG Jazz MCG J1020 *Mintzer; Scott Wendholt (t, flhn); Terell Stafford, Frank Greene (t); Michael Davis, Jason Jackson, Larry Farrell (tb); David Taylor (btb); Peter Yellin, Lawrence Feldman (as, f); Bob Malach (ts, cl); Scott Robinson (bs, cl); Russell Ferrante (ky); Phil Markowitz (p); Jay Anderson, Jimmy Haslip (b); John Riley, Marcus Baylor (d); Kurt Elling (v).* 4/05.
Mintzer is an accomplished soloist and arranger who's been recording big-band albums for many years now. Earlier albums have been hit-and-miss affairs, with too much piling on of effects and a certain cuteness standing in for wit or ingenuity. That said, *Source* anticipates his work with Yellowjackets and holds him up as a pretty useful leader. The cast is obviously impressive, too, and Pastorius's presence gives the occasion an extra fillip, despite the hideously dated sound.

Moving on a ways, *Latin From Manhattan* is about the pick of a sequence Mintzer has made for DMP. Tom Jung's sleeve-note captures the flavour of their accomplishments pretty well: top-flight technique and musicianship, meticulous studio sound. For people who want a drilled, hi-fi experience out of a big-band record, Minzter's albums are hard to top. A glance through the personnel shows what a formidable team he's got. This one has nine new tunes and an agreeable revamp of Tito Puente's 'Oye Como Va'. In its way, though, this music is for specialized tastes, just as much as, say, a Vinny Golia large-ensemble record. It seeks a perfection which many will find hard to warm to.

The next two, recorded live at the now well-established Manchester Craftsmen's Guild location in Pittsburgh, are strong examples of Mintzer's methods in action. The first record is a clever mixture of swinging originals, like the opening 'El Caborojeno' and repertory stuff like 'My Foolish Heart' and 'One O'Clock Jump'. Elling's not just a walk-on but a genuine collaborator. By having the Yellowjackets join in on two titles on the second record, Bob closes the circle on the range of his interests, and with Elling sitting in on 'My One And Only Love' and an impassioned version of Coltrane's 'Resolution' there's a pleasing variety to the programme. There's a fine team of soloists and everything runs like clockwork, impeccably recorded. In person this would most likely be a tremendous experience, but on disc there still seems to be a want of real excitement.

*** **In The Moment** Art of Life 1024 *Mintzer; Phil Markowitz (p); Jay Anderson (b); John Riley (d).* 12/04.
It's not often one encounters Mintzer in a small-group setting. It's a nice set, though hard to pick out of a score and more such sax-and-rhythm situations that would have been released in the same year. The tracks all follow pretty much the same trajectory, and come in at pretty much the same duration, often with Anderson or Riley providing the variations of texture. That said, it's a solid, intelligent performance and fans of Mintzer's work will welcome the chance to hear him in a more open context.

***(*) **Longing** Sunnyside SSC3517 *Mintzer; Gil Goldstein (p, acc).* 07.
Sax/piano duos can quickly turn boring, but this one entirely avoids the usual conversational clichés and delivers something thoughtful and strong. It doesn't hurt that Goldstein has an interesting double on hand.

Blue Mitchell (1930–79)

TRUMPET, CORNET

The Miami man's soulful delivery was an asset whether it was deployed in jazz or R&B. After inheriting the Horace Silver band, he made some fine recordings of his own.

**** **Big Six** Original Jazz Classics OJCCD 615 *Mitchell; Curtis Fuller (tb); Johnny Griffin (ts); Wynton Kelly (p); Wilbur Ware (b); Philly Joe Jones (d).* 7/58.

***(*) **Out Of The Blue** Original Jazz Classics OJCCD 667 *Mitchell; Benny Golson (ts); Cedar Walton, Wynton Kelly (p); Paul Chambers, Sam Jones (b); Art Blakey (d). 1/59.*

***(*) **Blue Soul** Original Jazz Classics OJCCD 765 *Mitchell; Curtis Fuller (tb); Jimmy Heath (ts); Wynton Kelly (p); Sam Jones (b); Philly Joe Jones (d). 9/59.*

***(*) **Blues On My Mind** Original Jazz Classics OJCCD 6009 *Mitchell; Curtis Fuller (tb); Benny Golson, Johnny Griffin, Jimmy Heath (ts); Wynton Kelly (p); Paul Chambers, Sam Jones, Wilbur Ware (b); Art Blakey, Philly Joe Jones (d). 7/58–9/59.*

Mitchell took over the Silver band in 1964, replacing the former leader with the young Corea. After a fairly unmemorable debut the line got even more heavyweight. *Big Six* is unquestionably the trumpeter's finest achievement. It contains the first recorded version of Golson's classic 'Blues March', a punchy version of what was to become a chestnut. The *Blues On My Mind* compilation is, for most casual purchasers, a good buy, bringing together 'Brother Ball' and 'There Will Never Be Another You' from OJC 615 and 'It Could Happen To You' and a rousing 'Saints' from *Out Of The Blue*.

Blue Soul is also very good, though here Mitchell is occasionally outclassed by his band; Heath in particular sounds as if he's trying not to muscle in and one or two of his solos are curtailed rather suddenly, perhaps lest he outstay his welcome. Jimmy Heath resurfaces to equally good effect on *A Sure Thing* (see below), especially on 'Gone With The Wind', which is arranged for just trumpet, saxophone and rhythm, a welcome variation on the big-band material but rather wastefully tucked away at the end. The two baritones and french horn provide a solid bottom for Heath's arrangements.

*** **Blue's Moods** Original Jazz Classics OJCCD 138 *Mitchell; Wynton Kelly (p); Sam Jones (b); Roy Brooks (d). 4/60.*

*** **Smooth As The Wind** Original Jazz Classics OJCCD 871 *Mitchell; Burt Collins, Bernie Glow, Clark Terry (t); Jimmy Cleveland, Urbie Green, Britt Woodman, Julian Priester (tb); Willie Ruff (frhn); Tommy Flanagan (p); Tommy Williams (b); Philly Joe Jones, Charli Persip (d); stg. 12/60, 3/61.*

***(*) **A Sure Thing** Original Jazz Classics OJCCD 837 *Mitchell; Clark Terry (t); Julius Watkins (frhn); Jerome Richardson (as, f); Jimmy Heath (ts); Pepper Adams, Pat Patrick (bs); Wynton Kelly (p); Sam Jones (b); Albert 'Tootie' Heath (d). 3/62.*

*** **The Cup Bearers** Original Jazz Classics OJCCD 797 *Mitchell; Junior Cook (ts); Cedar Walton (p); Gene Taylor (b); Roy Brooks (d). 4/63.*

At the start of the '60s, Blue was still with Horace Silver but was already branching out on his own. Like many of his contemporaries, Mitchell long nursed a desire to work with strings. *Smooth As The Wind* is the result, an on-again, off-again mish-mash of terse big-band jazz arranged by Tadd Dameron and Benny Golson with oddly distanced orchestral washes that neither add nor significantly detract but which over the entire session pall rather badly.

The Cup Bearers is a disappointment. Unlike the urbane Heath on the earlier record, Cook is forever in a tearing rush to get back and have a further say, not quite knowing how to get out of what he's set up for himself. What it palpably needs is someone of Heath's intelligence to tie up the loose ends.

Blue's Moods suggests some forgotten Lee Morgan session with the leader sounding unusually raw and unsettled. It's an oddly inelegant performance from Mitchell. 'Scrapple From The Apple' settles any doubt about who is playing, a definitive performance on material that doesn't obviously suit him, though towards the end of his life he was to form a bebop group with Harold Land. Kelly was a long-time collaborator and he brings his usual fresh-faced composure to all these tracks. *A Sure Thing* is another excellent record from Mitchell, an artist who needs to be experienced in depth before he starts to pay dividends.

*** **Down With It** Blue Note 11493 *Mitchell; Junior Cook (ts); Chick Corea (p); Gene Taylor (b); Al Foster (d). 7/65.*

*** **Boss Horn** Blue Note 63814 *Mitchell; Julian Priester (tb); Jerry Dodgion (as, f); Junior Cook (ts); Pepper Adams (bs); Cedar Walton, Chick Corea (p); Gene Taylor (b); Mickey Roker (d). 11/66.*

Recently returned from soul-jazz limbo, *Down With It* is an undemanding and largely entertaining session that delivers on promise without scattering any pigeons. The soloists – Corea, Cook, Mitchell – are good enough to sustain attention over a rather scant 40 minutes, even though the material is fairly light and trite. 'Hi-Heel Sneakers' is pitched straight at the jukeboxes, while tunes like 'Perception' (credited to Blue and Chick) and 'March On Selma' are more demanding.

Duke Pearson's charts for *Boss Horn* add a little variety to what's otherwise a standard Blue Note blow for Blue. Corea's 'Tones For Joan's Bones' and 'Straight Up And Down' made their debut here, but the strongest track is a strolling 'I Should Care', handsomely framing Mitchell at his lyrical best.

Nicole Mitchell

FLUTES, VOICE

Co-president of AACM and the Tribune's 'Chicagoan Of The Year 2006', she's a powerful presence on the scene and guardian of a living tradition.

***(*) **Black Unstoppable** Delmark DE 575 / DVD 1575 *Mitchell; David Young (t); David Boykin (ts); Jeff Parker (g); Tomeka Reid (clo); Josh Abrams (b); Marcus Evans (d); Ugochi (v). 5/07.*

The music is utterly fresh and contemporary, but it has unmistakably nostalgic connotations. Mitchell's Black Earth Ensemble is a throwback to the early days of AACM, except there were next to no female leaders making records 40 years ago. Her flutes – alto and piccolo both favoured – are capable of both abrasive attack and a kind of floating lyricism. 'Love Has No Boundaries' and 'The Creator Has Other Plans For Me' manage to touch on both. Only the relatively slight 'February' and 'Navigator' fail to convince. The group's admirably tight and well-versed in her ideas. Parker's certainly the best-known, but both trumpeter and saxophonist are some kind of veterans. The DVD – live versions of the material from the Velvet Lounge – is a nice alternative, but the studio album is by no means fettered and has bags of atmosphere. Nicole has earlier discs out, but they're on small labels. This is the place to start.

Red Mitchell (1927–92)

BASS, PIANO

Born Keith Moore Mitchell, he came from New York but did much of his most familiar work on the West Coast, from 1954. Left for Stockholm in the '60s and stayed there almost until his death.

***(*) **Presenting Red Mitchell** Original Jazz Classics OJCCD 158 *Mitchell; James Clay (ts, f); Lorraine Geller (p); Billy Higgins (d).* 3/57.

Mitchell was known for a fluent improvising style in which pulled-off (rather than plucked) notes in a typically low register (Mitchell used a retuned bass) suggest a baritone saxophone rather than a stringed instrument; Scott LaFaro was later sanctified for a broadly similar technique. Mitchell is also an accomplished pianist, with a hint of the romantic approach of his former colleague, Hampton Hawes. The early stuff on OJC with the short-lived Geller instead of Hawes is decent, boppish jazz consistently lifted by Mitchell's singing lines. 'Scrapple From The Apple' is a joy and a delight. The Sunnyside originals – with titles like 'I'm A Homeboy' and 'It's Time To Emulate The Japanese' – quash any notion that Mitchell is merely a standards hack, though he is more approachable in that territory.

*** **Red Mitchell–Warne Marsh Big Two: Volumes 1 & 2** Storyville STCD 8252 / 8257 *Mitchell; Warne Marsh (ts).* 4/80.

Recorded over two nights at the Fasching Club in Stockholm and released for the first time in the mid-'90s, this is a fascinating but relatively unvaried set of improvisations in Marsh's familiar abstract–harmonic style. The chemistry between the two is interesting enough, but there's very little action off the ball, as it were, in the absence of a pianist, or guitarist, and drummer. Rhythmically, Mitchell has no problems and Marsh sticks to his own patiently metronomic delivery, but one consistently feels the lack of an extra element. The second volume has some interesting bebop excursions, notably 'Hot House' (the highlight of the two discs), 'Ornithology', 'Lover Man' and 'Scrapple For The Apple'. It's a more ragged set of tunes than the first issue and thus perhaps preferable in that the joins show and Mitchell in particular is required to work very hard to keep up the harmonic momentum.

*** **Simple Isn't Easy** Sunnyside SSCD 1016 *Mitchell (p solo).* 9/83.

Simple Isn't Easy is entirely for piano and voice, and to that extent isn't typical; even so, it suggests that most of the elements of Mitchell's shaping intelligence are at work: harmonically limber, melodically sophisticated and rhythmically just dynamic enough to be listenable.

*** **Mitchell's Talking** Capri 74016 *Mitchell; Kenny Barron (p); Ben Riley (d).* 1/89.

Towards the end of his life, Mitchell went back to the US to live in Oregon, where he died three years after this session was taped. In company with his most sympathetic piano-playing partner, Red sounds in good form, still low-toned and full-voiced on the title-piece, which is an original. He's even more prominent on 'I'm Old Fashioned', which he introduces almost like a singer. Barron's swinging 'El Sueno' is a highlight and the long 'Don't Explain' and 'She's Funny That Way' make this a top pick for Mitchell fans, and for Barron collectors as well.

*** **Evolution / *** Live In Stockholm** Dragon DRCD 191 / 219 *Mitchell; Joakim Milder (ts); Lars Jansson (p on Evolution only); Roger Kellaway (p on Live only).* 2/90; 8/91.

Towards the end of Mitchell's Swedish exile, these dates found him in fine, humorous form. *Evolution* was recorded in his apartment, with two of the young players who'd benefited from his presence in Stockholm. Red's the star, though, offering a surreal view of life in his spoken intro to 'Talking' and roistering through a set of fine standards, as well as a couple of originals by Jansson and Milder respectively. The club date sees Milder take a jump forward in quality, and Kellaway is a highly sophisticated accompanist. 'Life's A Take' follows an equally long, equally fine 'Sophisticated Lady', with the familiar bass sound uncovering lots of unsuspected harmonic riches in the Ellington piece and punching through the original blues.

***(*) **Live At Port Townsend** Challenge 70107 *Mitchell; George Cables (p).* 7/92.

Towards the end, Mitchell kept busy and these duets are well up to scratch. There's a faint autumnal tinge to some of the pieces in place of the old humour – they kick off with a certain Kosma–Prévert song – but 'Body And Soul' is packed with muscle and spirit and the closing 'Big N And The Bear' is absolutely typical Mitchell. He died just over three months later.

Also, in brief:

(*) **Chocolate Cadillac Steeplechase SCCCD 1161. 12/76.

The writing is good and Mitchell is playing but even Horace Parlan (*p*) seems to be having trouble keeping up, let alone the rest of the band.

*** **The Red–Barron Duo** Storyville STCD 4137. 8/86.

Worth it for the title alone. Red and Kenny explore some familiar material, reach intriguing conclusions.

(*) **A Declaration Of Interdependence Four Leaf Clover FLC CD 105. 88.

Overdubbed bass, piano and vocal. The first two are good, the last frankly awful, but loads of personality.

*** **Live At Salishan** Capri 74033. 3/92.

Fine, late duets with the overlooked Joe Beck (*g*).

Robert Mitchell (born 1971)

PIANO

Born in England to a Barbadian mother and Grenadian father, Mitchell draws on a classical training and an ear-opening journey to Africa and Asia. Nominated Rising Star in the 2002 BBC Jazz Awards.

*** **Voyager** Dune CD04 *Mitchell; Steve Williamson (ss); Barak Schmool (ss, as); Omar Puente (vn); Roberto Bellatalla, Nico Gomez (b); Victor Spaven (d); Volker Strater (perc); Eska Mtungwazi (v).* 02.

*** **Trust** F-IRE CD 05 *Mitchell; Barak Schmool (ss, as, ts); Tom Mason, Mike Mondesir, Robin Mullarkey (b); Richard Spaven (d); Volker Strater (perc); Deborah Jordan, Norma Winstone, Eska Mtungwazi, Gurdeep Stephens, Eugene Skeef, Ty (v).* 8–10/04.

***(*) **Bridges** F-Ire CD 16 *Mitchell; Omar Puente (vn).* 05.

Mitchell has talent, passion and a generous spirit and they all come out on the debut album. Built around his Panacea sextet (and you suspect listening to him that he really does think of music as the key to all the world's problems), it's a rhythmic, densely layered set that recalls some of the African-tinged British groups of the '60s and '70s in the wake of the Brotherhood Of Breath. It takes a certain style to programme both an Alec Wilder and a Keith Jarrett tune in a set of this kind, but the pianist pulls it off with aplomb and his arrangement of Jarrett's 'Days And Nights Waiting' is one of the best things on the album. His own writing is terse and loping by turns, with a revolving rhythm that horn-players enjoy. Williamson and Puente are the guest musicians; Jason Yarde and Gary Crosby produce and deliver a solid ensemble sound, perhaps a little overpowering for some of the soloists.

Trust finds Mitchell and Panacea steadily consolidating his vision, and drawing in further elements from Cuban music and hip-hop. Jordan's vocals are often reminiscent of *Edge Of Time*-era Norma Winstone, so it's no surprise that the great lady turns up for a guest spot. Mitchell's a poet as well as a musician, so the work is lyrically as well as musically interesting.

The duo set with Puente is a revelation. A guest on the first Panacea record, the electric violinist plays a full and fiery part here. He has a similar background to Mitchell, having been a classical player with the Orquesta Sinfónica Nacional de Cuba, but the Latin rhythms he brings help to relax Mitchell's rather clenched approach. Compositional credits are shared, with a couple of repertory pieces thrown in, and the only quibble is that an arrangement of 'Mambo Influeniando' by Chucho Valdez, one of Puente's mentors, is much too short. Otherwise a nicely sequenced set and further testimony to Mitchell's steady evolution.

Roscoe Mitchell (born 1940)

REEDS, PERCUSSION

One of the key figures in the Chicagoan avant-garde. His AACM-associated group was transmuted into the Art Ensemble Of Chicago but he continued to experiment and record under his own name.

CORE COLLECTION

**** **Sound**
Delmark DE 408 *Mitchell; Lester Bowie (t, flhn, hca); Lester Lashley (tb, clo); Maurice McIntyre (ts); Malachi Favors (b); Alvin Fielder (d). 6/66.*

What a vital, electrifying document this remains! Restored to an excellent CD edition (original Delmark vinyl was seldom very clean), with an alternative version of 'Ornette' and the title-track, originally a composite of two versions, heard as two separate takes, there is a lot more music and nothing to diminish the power of the occasion. The two key pieces, 'Sound' and 'The Little Suite', are a message of freedom quite different from that being communicated by the contemporaneous recordings of Albert Ayler and Peter Brötzmann. Mitchell organizes his group around the notion of sounds entering into – and interrelating with – silence. So there are tiny gestures and startling emptinesses alongside long lines and soliloquies. Bowie, Lashley and McIntyre work in overtones and distortions more than they do in 'true' tones, and in 'The Little Suite' the sound of toys and bells and other found instruments carries as much sensitivity as the horns do elsewhere. Both a manifesto and an unrepeatable event, *Sound* remains a marvel.

*** **3 × 4 Eye** Black Saint 120050-2 *Mitchell; Hugh Ragin (t, picc-t, flhn); Spencer Barefield (g); Jaribu Shahid (b); Tani Tabbal (d). 2/81.*
**** **Roscoe Mitchell And The Sound And Space Ensembles** Black Saint 120070-2 *Mitchell; Mike Mossman (t, flhn); Gerald Oshita (ts, bs, Conn-o-sax, cbsrspn); Spencer Barefield (g, v); Jaribu Shahid (b, v); Tani Tabbal (d, v); Tom Buckner (v). 6/83.*
*** **Live At The Knitting Factory** Black Saint 120120-2 *Mitchell; Hugh Ragin (t, picc-t, flhn); Spencer Barefield (g); Jaribu Shahid (b); Tani Tabbal (d). 11/87.*

Mitchell's '70s music is awaited in new CD editions, so the story picks up with these Black Saint albums of the '80s. *3 × 4 Eye* features a picked team tiptoeing around a number of themes, including his tribute to Jarman, 'Jo Jar', and the ironic 'Variations On A Folk Song Written In The Sixties'. Improvisation becomes almost ritualized, yet the leader's idiosyncratic deployment of sound and space renders the sequence of events as something extraordinary. The subsequent *Sound And Space Ensembles* is completely *sui generis*. The trio of Mitchell, Oshita – on some of the oddest reed instruments ever made – and the classical tenor Tom Buckner perform an eerie mixture of Kurt Schwitters and Wilton Crawley, before a pseudo-funk rave-up by the whole ensemble, which features probably the only recorded solo on the contrabass sarrusophone. The two ensembles go on to blend again in two long, beautiful tracks, the needle-fine 'Linefine Lyons Seven' and the scuttling-drifting 'Variations On Sketches From Bamboo'.

In the latter part of the '80s, though, Mitchell seemed to lose his listeners. While a colleague such as Anthony Braxton worked out many directions through obsessive recording, Mitchell scarcely recorded at all. *Live At The Knitting Factory* replaces the live album from 1988 on Cecma, which so far is not on CD. The group is in good shape, but Mitchell's notebook-like approach to recording tends to make for a fragmented listening experience: the short pieces and the two cut-out solos break up the impact of the powerful 'Almost Like Raindrops' and the blowout memorial, 'The Reverend Frank Wright'. Ragin's impassioned yet curiously selfless playing is as effective as Mitchell's own.

*** **New Music For Woodwinds And Voice / An Interesting Breakfast Conversation** Mutable 17501-2 2CD *Mitchell; Gerald Oshita (as, ts, bs, Conn-o-sax, srspn, cbsrspn); Thomas Buckner (v). 1/81–84.*
*** **8 O'Clock: Two Improvisations** Mutable 17505-2 *Mitchell; Thomas Buckner (v). 12/00.*

The trio Space arguably had more to do with extended techniques in contemporary composition than with jazz, though one of their two 1750 Arch albums (now reissued as the two-disc Mutable set) was entirely improvised. If the group had a dominant member soundwise, it was Oshita rather than Mitchell, partly because of the extraordinary sonorities of the sarrusophones and straightened-out saxes which he employed. Their surviving recordings are exercises in sound and space which, however, are entirely in keeping with Mitchell's most specialized solo work.

Many years on, the Mitchell–Buckner duo continues to perform. Buckner's techniques are drawn from what often sounds like conventional counter-tenor vocabularies: he seldom explores the kind of range which Phil Minton pursues as a matter of course, and he works often quietly and carefully around Mitchell's equally sparing sound-making. Both sets will appeal to admirers of Mitchell's researches; the less committed listener may balk at what is, for all its deftness and intensity, difficult music.

*** **Sound Songs** Delmark 2DE-493 2CD *Mitchell (reeds solo). 94–97.*

No lack of energy here: in some of the longer pieces, such as the concert recordings, 'Full Frontal Saxophone', 'Near And Far' and 'Closer', Mitchell has never sounded more powerful and adroit. Elsewhere, particularly in the application of little instruments to a saxophone line, as in much of disc two, he harks back not only to his early soliloquies but also to some of Julius Hemphill's overdubbed solo music. But the record is simply too long. The more absorbing pieces sit next to what could be called sound-exercises, a useful notebook for the performer and a test for impatient listeners. Mitchell's music often seems to need a large-scale overview; as with Braxton, one tries to fathom out the big picture. As an individual component, this tends towards the inscrutable.

*** **In Walked Buckner** Delmark DE-510 *Mitchell; Jodie Christian (p, bells); Reggie Workman (b, perc); Albert 'Tootie' Heath (d, f, didjeridu)*. 7/98.

A slight return to the terrain of the previous Delmark group-record, and this one is better. 'Off Shore' proposes the sort of elliptical, intuitive aesthetic which Mitchell has made something like his own, and when they shift from there into the bleary bop of the title-piece it seems like a discouraging retreat. But the record has more in common with Mitchell's taste for the baroque. He picks up the piccolo and the bass recorder as well as the saxophones and, if Christian and Heath couldn't help their orthodox tendencies on the previous album, they seem willing to chance their arm a little further here. It remains an awkward rapprochement, but it's working a little more easily.

*** **Song For My Sister** PI 03 *Mitchell; Corey Wilkes (t); Anders Svanoe (cl, bcl); Willy Walter (bsn); Craig Taborn, Vijay Iyer (p); Spencer Barefield (g); Janse Vincent (vn); Nels Buttmann (vla); Jaribu Shahid, Leon Dorsey (b); Gerald Cleaver (d, xy); Vincent Davis (d)*. 01.

As a record, this is another curious assemblage. Helter-skelter group improvising in 'Sagitta', 'When The Whistle Blows' and 'The Inside Of A Star' is balanced by the meticulous sound-and-space essay 'This', the oddly gloomy title-piece and the large-scale group music of 'Wind Change'. Mitchell closes the set with one of his attempted funk tunes, 'Count-Off'. As an entity, the ensemble feels shapeless in the way it handles its various talents, and Mitchell himself never imposes enough of himself to unify it all. A probably logical continuation of what's now a perplexing discography.

*** **Solo 3** Mutable 17515-2 3CD *Mitchell (sax, f, perc solo)*. N.D.

A marathon which recalls some of Mitchell's Nessa recordings of a quarter-century earlier, these three discs include 38 separate solo performances. Most of the sax pieces are solo, though a few feature bits of overdubbing, and disc three is performed in Mitchell's 'percussion cage', a construction which holds scores (hundreds?) of percussion implements. The playing suggests a more musing, spacious approach – less agitated, less momentous. Not that Mitchell is growing peaceable in his old age – there's nothing especially lyrical or ballad-like here, either. If there's a sweetness, it comes out in the percussion passages on the third disc, which have a charm that the saxophone solos reject.

[illegible]

**** **Composition/Improvisation Nos. 1, 2 & 3**

ECM 1716989 *Mitchell; Corey Wilkes (t, flhn); Evan Parker (ss, ts); Anders Svanoe (as, bs); John Rangecroft (cl); Neil Metcalfe (f); Craig Taborn (p); Philipp Wachsmann (vn); Nils Bultmann (vla); Marcio Mattos (clo); Barry Guy, Jaribu Shahid (b); Paul Lytton, Tani Tabbal (d, perc)*. 9/04.

In the autumn of 2004, Parker and Mitchell came together in a Munich concert hall to record a grouping that involves members both of the Englishman's ensemble and of the Note Factory, as well as others, under the ad hoc title The Transatlantic Art Ensemble. The immediate feel is very much of a classical group, with strings, tymps and piano generating a sound-world reminiscent of European art music. Indeed, there is little obviously improvised about the longish opening track. Mitchell plays soprano saxophone throughout, while Parker also deploys his tenor, but what defines this music most clearly as the American's is not the sound of his horn per se, but something about the way the music organizes itself, periods of intense activity bracketed by silence, duos (beginning with Lytton and Tabbal in the second section) breaking out of the ensemble. The sequence of 'movements', nine in all, and the title reference to three parts don't quite seem to square unless one checks the sleeve frequently, but that is why the title is not given as *Composition & Improvisation* (as if a set of themes and variations) but with a slash that more or less suspends any fundamental distinction between the two. As with much of Mitchell's work, the delivery is mostly rather quiet and unemphatic, with a tendency to dwell not just on exact pitchings but also on the precise tone-colour of particular sounds. Taborn's role is fascinating. At moments, he seems to be articulating some approximate tonal centre for the music, some gravitational point of reference that never quite manages to resist the centrifugal energy of the strings and horns; at others, he is the archetypal pianist-as-percussionist, banging out sharp attacks that are more reminiscent of Cecil Taylor's famous '88 tuned drums' definition than most of the work lazily and misleadingly attributed to Taylor's influence.

The long 'Movement III' moves into something like 'free jazz', but while there is considerable exhilaration in the playing, this is arguably the least typical and least successful aspect of the performance. After some more short sequences, there are two extended movements – 'VII/VIII' – in which the integration of elements seems more complete though not subject to any discernible logic or determination. The coda is deliciously ambiguous. Far from reaching a climax, the sequence dissolves into a shimmer, as if some tiny subset of the whole cosmological process has gone into reverse, solids turning to gas, orbits no longer regular or fixed, location and velocity uncertain. Nothing in the canon of 20th-century Western art music conveys so much satisfying mystery.

Also, in brief:

** **The Flow Of Things** Black Saint 120090-2. 6–9/86.

A static and tamely conventional reeds-and-rhythm studio date.

** **Duets And Solos** Black Saint 120133-2. 3/90.

An oddly rambling encounter with Muhal Richard Abrams.

(*) **This Dance Is For Steve McCall Black Saint 120150-2. 5/92.

A first appearance by the Note Factory: blunt but unresolved.

(*) **Hey Donald Delmark DE-475. 5/94.

Mitchell's mordant honks over the rhythm section's straight-time grooves sound odd and out of place.

*** **Nine To Get Ready** ECM 539725-2. 5/97.

The grand, expansive nonet sound may divide some listeners. It surely benefits the processional feel of 'Leola', but does the luxurious reverb suit the testy interplay of the following 'Dream And Response'?

Bill Mobley (born 1953)

TRUMPET, FLUGELHORN

Memphis-born, he taught at Berklee in the late '80s, and then began extensive touring. A fine arranger and bandleader.

***(*) **Triple Bill** Evidence ECD 22163 *Mobley; Bill Easley (as); Billy Pierce (ts); Kenny Barron (p); Christian McBride (b); Alan Dawson (d). 8/93.*

If anyone on the current scene has 'paid dues' it is Bill Mobley, who has turned out for innumerable dates and never been less than excellent. Some hear a tinge of Booker Little in his playing; we think he's closer to Fats Navarro, but he has other registers as well, including a deep, velvety tone on the flugelhorn. The sextet record will conjure up some memories of Miles's classic group. Easley and Pierce are still largely coterie reputations who blow everyone away here, including the leader. This was Alan Dawson's last major recording before the veteran drummer succumbed to a blood disorder.

Hank Mobley (1930–86)

TENOR SAXOPHONE

Mobley was playing in R&B bands before joining Max Roach in 1951. Came to prominence in the Jazz Messengers in 1954 and then worked on numerous Blue Note record dates, many of which he led. With Miles Davis, 1961–2, then toured in other hard-bop situations, but eventually left music in the late '70s because of ill health. Brief attempt at a comeback in 1986 but died of pneumonia shortly after.

***(*) **Peckin' Time** Blue Note 81574-2 *Mobley; Lee Morgan (t); Wynton Kelly (p); Paul Chambers (b); Charli Persip (d). 2/58.*
**** **Soul Station** Blue Note 95343-2 *Mobley; Wynton Kelly (p); Paul Chambers (b); Art Blakey (d). 2/60.*
***(*) **Roll Call** Blue Note 6442 7028 *Mobley; Freddie Hubbard (t); Wynton Kelly (p); Paul Chambers (b); Art Blakey (d). 11/60.*
***(*) **Workout** Blue Note 55205-2 *Mobley; Wynton Kelly (p); Grant Green (g); Paul Chambers (b); Philly Joe Jones (d). 3/61.*
*** **The Turnaround** Blue Note 24540-2 *Mobley; Freddie Hubbard, Donald Byrd (t); Herbie Hancock, Barry Harris (p); Paul Chambers, Butch Warren (b); Billy Higgins, Philly Joe Jones (d). 3/63–2/65.*
***(*) **No Room For Squares** Blue Note 524539 *Mobley; Lee Morgan, Donald Byrd (t); Andrew Hill, Herbie Hancock (p); Butch Warren, John Ore (b); Philly Joe Jones (d). 3–10/63.*
*** **Dippin'** Blue Note 46511 *Mobley; Lee Morgan (t); Harold Mabern (p); Larry Ridley (b); Billy Higgins (d). 6/65.*
*** **A Caddy For Daddy** Blue Note 84230-2 *Mobley; Lee Morgan (t); Curtis Fuller (tb); McCoy Tyner (p); Bob Cranshaw (b); Billy Higgins (d). 12/65.*
*** **Reach Out** Blue Note 11497-2 *Mobley; Woody Shaw (t, flhn); Lamont Johnson (p); George Benson (g); Bob Cranshaw (b); Billy Higgins (d). 1/68.*

Mobley's music was documented to almost unreasonable lengths by Blue Note, with a whole raft of albums granted to him as a leader, and countless sideman appearances to go with them. A collectors' favourite, his assertive and swinging delivery was undercut by a seemingly reticent tone: next to his peers in the hard-bop tenor gang, he could sound almost pallid. But it shouldn't detract from appreciating a thinker and a solidly reliable player. Despite frequent personal problems, Mobley rarely gave less than his best in front of the microphones.

Peckin' Time is typical Blue Note hard bop, fired up by the ebullience of Morgan and the persuasiveness of Mobley's solos. He made many records with Morgan as his partner and they already knew each other's moves so well that there's a symmetry to go with the regulation fireworks. Mobley fans are divided as to whether *Soul Station* or *Roll Call* is his masterpiece, but the Rudy Van Gelder Editions of both (with the latter a recent return to the catalogue) are a welcome reminder of how creative a player Mobley was, here transcending his normal consistency and making two modest classics. Good as the other drummers on his records are, Blakey brings a degree more finesse, and their interplay on 'This I Dig Of You' is superb. Hank seldom took ballads at a crawl, preferring a kind of lazy mid-tempo, and 'If I Should Lose You' is one of his best. 'Dig Dis' is a top example of how tough he could sound without falling into bluster. A virtually perfect example of a routine date made immortal by master craftsmen.

Workout is really only a shade behind. Listen to how Mobley flirts with stomping-tenorman clichés on 'Uh Huh' and still turns in a decisively individual solo. Green is a splendid assist and Philly Joe's beat is unstoppable. *The Turnaround* is made up of two sessions, either side of a problem period for Mobley, and is a mixed bag: the title-piece is a 'Sidewinder' clone of the sort that Alfred Lion insisted on from numerous Blue Note dates of the time and some of the other material is routine, but the two ballad features are lucid examples of Mobley's exceptional way with a slow tempo and make one wish that he'd managed a full album in that vein.

No Room For Squares brings together the results of two 1963 sessions, one with Morgan and Hill, the other with Byrd and Hancock. The tenorman's solo on 'Three Way Split' is classic Mobley, cooked up at a very fast pace but built without excessive hurry and good enough to spark Morgan into turning in a dramatic solo of his own. 'Carolyn' is a lovely ballad feature for Morgan. The date with Byrd isn't quite so strong, but this is still an excellent Mobley Blue Note..

Dippin' and *A Caddy For Daddy* are, by the high standards of his best Blue Notes, relatively ordinary sessions, but they will still satisfy any appetite for authentic and hard-won hard bop. Some of Hank's other Blue Notes remain in limbo and, of his late-'60s records, *Reach Out* is one which has been back of late; but what a peculiar session. They start with jazzed versions of 'Reach Out (I'll Be There)' and 'Goin' Out Of My Head', which are as soft as a marshmallow cushion. Thereafter it's down to Blue Note business with four hard-bop nuggets. Hardly Hank's best, but enough to keep the flame just about lit.

Also, in brief:

*** **The Flip** / *** **Thinking Of Home** Blue Note 93872 / 40531. 7/69; 7/70.

Going-through-the-motions stuff from an artist who'd lost what little edge he had but who, more seriously, had lost his consistency, too, and found himself night-watchman at a fading label.

Modern Jazz Duo

GROUP

A pairing of veteran big-band trumpeter Don Rader and Australian pianist-composer-educator Roger Frampton.

(*) **Off The Beaten Track Tall Poppies TP130 *Don Rader (t, flhn); Roger Frampton (sno, p, recorder). 7/98.*

Rader and Frampton struck up a partnership following the former's move to Australia in the '90s, and this duo session is one result. They do well by the jazz and other standards, including Horace Silver and Jimmy Heath tunes; the originals and improvs are less appealing. Rader's big sound is somewhat effaced by the overdressed mix, which sites them in what sounds like a huge concert hall: intimate is better. There's also far too much music here – 50 minutes of the best stuff would have been better than the 75 on offer. Frampton has also made three solo improv records for the same label, but from what we've heard of them, they're very hard work. Better to hear him with the larger group Ten Part Invention.

Modern Jazz Quartet

GROUP

The MJQ was originally the rhythm section of Dizzy Gillespie's post-war band, initially with Ray Brown on bass and Kenny Clarke on drums. After 1955, Connie Kay became a permanent member, joining pianist John Lewis, vibraphonist Milt Jackson and bassist Percy Heath in one of the most enduring jazz groups of all time.

*** **Beginnings** Savoy Jazz 17528 *Bill Massey (t); Julius Watkins (frhn); Frank Morgan (as); Walter Benton (ts); Walter Bishop Jr, John Lewis, Gerald Wiggins (p); Milt Jackson (vib); Nelson Boyd, Ray Brown, Percy Heath (b); Kenny Clarke, Roy Haynes (d); other personnel.* 49–54.

A glimpse of the MJQ when they were still the Milt Jackson Quartet and still not settled into their long-serving line-up. The 2003 reissue changes the original *Modern Jazz Quartet* title. There are extra tracks here from bigger groups, but the nub of the material is still recognizable, though Ray Brown, Kenny Clarke and, briefly, Al Johns all give the group a different rhythmic slant. 'D & E', 'Heart And Soul' and 'Movin' Nicely' all give a flavour of the highly rhythmic, blues-based group that was gradually taken over by John Lewis's classically tinged composition. There are a couple of extra tracks added to the original Savoy releases; 'Bluesology' has Milt Jackson in front of a biggish band, while 'Blue Mood' is credited to Kenny Clarke's All-Stars.

***(*) **The Artistry Of The Modern Jazz Quartet** Prestige 60 016 *Sonny Rollins (ts); John Lewis (p); Milt Jackson (vib); Percy Heath (b); Kenny Clarke (d).* 12/52–7/55.

***(*) **Django** Original Jazz Classics OJC 057 *As above, except omit Rollins.* 6/53–1/55.

***(*) **MJQ** Original Jazz Classics OJC 125 *As above, except add Henry Boozier (t); Horace Silver (p).* 6/54, 12/56.

Frequently dismissed – as unexciting, pretentious, bland, Europeanized, pat – the MJQ remained hugely popular for much of the last 30 years, filling halls and consistently outselling most other jazz acts. The enigma lies in that epithet 'Modern' for, inasmuch as the MJQ shifted more product than anyone else, they were also radicals (or maybe that American hybrid, radical-conservatives) who have done more than most barnstorming revolutionaries to change the nature and form of jazz performance, to free it from its changes-based theme-and-solos clichés. Leader/composer John Lewis has a firm grounding in European classical music, particularly the Baroque, and was a leading light in both Third Stream music and the *Birth Of The Cool* sessions with Gerry Mulligan and Miles Davis. From the outset he attempted to infuse jazz performance with a consciousness of form, using elements of through-composition, counterpoint, melodic variation and, above all, fugue to multiply the trajectories of improvisation. And just as people still, even now, like stories with a beginning, middle and end, people have liked the well-made quality of MJQ performances, which, on their night, don't lack for old-fashioned excitement.

The fact that they had been Dizzy's rhythm section led people to question the group's viability as an independent performing unit. The early recordings more than resolve that doubt. Lewis has never been an exciting performer (in contrast to Jackson, who is one of the great soloists in jazz), but his brilliant grasp of structure is evident from the beginning. Of the classic MJQ pieces – 'One Bass Hit', 'The Golden Striker', 'Bags' Groove' – none characterizes the group more completely than Lewis's 'Django', first recorded in the session of December 1954. The Prestige is a useful CD history of the early days of the band, but it's probably better to hear the constituent sessions in their entirety. Some of the material on the original two-disc vinyl format has been removed to make way for a Sonny Rollins/MJQ set ('No Moe', 'The Stopper', 'In A Sentimental Mood', 'Almost Like Being In Love'), which is a pity, for this material was long available elsewhere.

*** **Concorde** Original Jazz Classics OJC 002 *John Lewis (p); Milt Jackson (vib); Percy Heath (b); Connie Kay (d).* 7/55.

*** **Live At Music Inn With Sonny Rollins** Atlantic 75687-80794-2 *As above, except add Sonny Rollins (ts).* 8/55.

(*) **Fontessa** / ***(*) **Pyramid** / * **Dedicated To Connie** / ***(*) **Lonely Woman** / *** **The Sheriff** Atlantic 81227-3687-2 / 81227-3679-2 / 82763 2CD / 8122 75361-2 / 8122-73520-2 *As above, except omit Rollins.* 1 & 2/56; 8 & 12/59, 1/60; 5/60; 62; 5/63.

Connie Kay slipped into the band without a ripple; sadly, his ill-health and death were the only circumstances in the next 40 years of activity necessitating a personnel change. His cooler approach, less overwhelming than Clarke's could be, was ideal, and he sounds right from the word 'go'. His debut was on the fine *Concorde*, which sees Lewis trying to blend jazz improvisation with European counterpoint. It combines some superb fugal writing with a swing that would have sounded brighter if recording quality had been better. Though the integration is by no means always complete, it's more appealing in its very roughness than the slick Bach-chat that turns up on some of the Atlantics.

Atlantic didn't quite know what to do with the MJQ, but the Erteguns were market-shrewd and knew good music when they heard it. One of the problems the group had in this highly creative phase was that everything appeared to need conceptual packaging, even when the music suggested no such thing. Chance associations, like the celebrated version of Ornette's 'Lonely Woman', were doubtless encouraged by the fact that they shared a label, and this was all to the good. Though home-grown compositions reappear throughout the band's history (there's a particularly good 'Django' on Pyramid), there are also constant references to standard repertoire as well and some of these are among the group's greatest achievements.

Jazz snobs professed to enjoy only MJQ albums with high-powered guests. The earlier Silver collaboration isn't as well-known as a justly famous encounter with Sonny Rollins at Music Inn, reprising their encounters of 1951, 1952 and 1953, which were really the saxophonist's gigs. Restored in a fresh mastering, it's clear how much Sonny was an interloper in an already skilled, tight unit. Most of the record is by the MJQ alone, including one of their delicious standard medleys and a brilliant reading of

Lewis's 'Midsömmer'. The two (live) tracks which Rollins appears on aren't entirely satisfactory, since he cannot make much impression on 'Bags' Groove', already a Jackson staple, and sounds merely discursive on 'A Night In Tunisia'. Overall, this set very much belongs to the MJQ.

Lewis's first exploration of characters from the *commedia dell'arte* came in *Fontessa*, an appropriately chill and stately record that can seem a little enigmatic, even off-putting. The themes of *commedia* are remarkably appropriate to a group who have always presented themselves in sharply etched silhouette, playing a music that is deceptively smooth and untroubled but which harbours considerable jazz feeling and, as on both *Fontessa* and the currently missing *Comedy*, considerable disruption to conventional harmonic progression.

Given Lewis's interests and accomplishments as an orchestrator, there have been surprisingly few jazz-group-with-orchestra experiments. More typical, perhaps, than the 1987 *Three Windows* is what Lewis does on *Lonely Woman*. One of the very finest of the group's albums, this opens with a breathtaking arrangement of Ornette Coleman's haunting dirge and then proceeds with small-group performances of three works – 'Animal Dance', 'Lamb, Leopard' and 'Fugato' – which were originally conceived for orchestral performance. Remarkably, Lewis's small-group arrangements still manage to give an impression of symphonic voicings.

After Kay's death in December 1994, the MJQ issued a 1960 concert from Yugoslavia in his memory. As John Lewis discovered when he auditioned these old tapes, it was one of the truly great MJQ performances and knocks into a cocked hat even the new edition of the so-called *Last Concert*. Jackson's playing is almost transcendentally wonderful on 'Bags' Groove' and 'I Remember Clifford', and the conception of Lewis's opening *commedia* sequence could hardly be clearer or more satisfying. *Dedicated To Connie* is a very special record and has always been our favourite of the bunch.

***(*) **Blues At Carnegie Hall** Collectables CD 6279 *As Concorde above.* 67.

Peculiarly, this is doubled up with the classic Art Blakey–Thelonious Monk Atlantic album – and annoyingly that's left no space for two tracks from the original MJQ LP, which have been omitted. Still, it was a great concert. All blues, as the title infers, a great shout for Milt Jackson and a warm crowd.

*** **Live At The Lighthouse** Wounded Bird 1486 *As above.* 67.

Originally on Atlantic, but one of the group's less well-known records for some reason, unless the reason is that on this occasion the MJQ sound rougher and bluesier than usual. Jackson seems to be dominant, not just in the sound-mix but also creatively and there's real steel in his solos.

*** **Under The Jasmin Tree** / *** **Space** EMI/Capitol 97582 / 853816 *As above.* 12/67; 69.

The Beatles didn't just introduce Mary Hopkin and fund John Tavener's *The Whale*. They also put out these two largely forgotten discs on their Apple label. There's not even a token Lennon–McCartney tune to repay the debt. Both are dominated by Lewis compositions, with an interstellar feel on the latter record, though it also includes 'Here's That Rainy Day' and Rodrigo's 'Concierto De Aranjuez'.

***(*) **Blues On Bach** Atlantic 7831393 *As above.* 11/73.

Lewis was always suspended somewhere between Bach and the old blues, and this intriguing project alternates original blues tunes with adaptations of J. S. Bach which stop short of suggesting that he and not W. C. Handy was the father of jazz blues but which nevertheless point up the kinship between the styles. As a further tribute to the father of classical music, Lewis doubles on harpsichord and still manages to get a solid, flowing sound. Jackson is as masterful as ever and his own 'Blues In H (B)' even makes reference to the traditional B-A-C-H signature theme.

*** **Plastic Dreams** Atlantic 81227-4702-2 *As above, except add Joe Newman, Snooky Young (t); Garnett Brown (tb); Jimmy Buffington (frhn); Don Butterfield (tba).* 5/71.

The garish cover image, a Pop Art rendition of a blow-up sex doll, seemed wildly out of place for the MJQ and has little relevance to the music inside. The title-track is a faux-tango into which Lewis sews some clever variations, but it's hardly bump-and-grind jazz. 'Walkin' Stomp' gets the set moving in brisk fashion, but nothing else comes up to this pace or quality and 'England's Carol', based on 'God Rest You Merry, Gentlemen', is a very curious selection in this context. 'Piazza Navona' is one of Lewis's tone-pictures, and as such very effective, but one comes away from *Plastic Dreams* feeling as if one's just sampled a disc of off-cuts rather than the attention-grabbing Atlantic wanted. The brass quintet make an interesting contribution on a couple of tracks, but again the integration of guests with the group isn't securely done.

CORE COLLECTION

***(*) The Complete Last Concert

Atlantic 81976 2CD *As In A Crowd above.* 11/74.

Given the closeness of the relationship and its prolific nature, it wasn't entirely surprising that the four should have decided after more than 20 years as a unit to give their individual careers a little space and air. What was billed as the last concert was very much considered to be just that, rather than a shrewd marketing ploy at the start of a short sabbatical. It would be wrong to say that the music was inspired or more intense than usual, but certainly these are all very fine performances. The short bebop section in the middle – 'Confirmation', 'Round Midnight', 'A Night In Tunisia' – gives the lie to any prejudice that the group were uneasy with those jaggy changes and rhythms; they had, after all, cut their professional teeth in such a context. But it's the other, more familiar MJQ material that is most impressive. There are several blues pieces carried over from *Blues On Bach*, versions of 'The Golden Striker' and 'Cylinder' and a few of Lewis's more impressionistic compositions, such as 'Skating In Central Park' and 'Jasmine Tree'. One additional outstanding performance was the arrangement of Rodrigo's Miles-blessed 'Concierto De Aranjuez'.

(*) **Together Again / *** **Together Again – Echoes** / *** **Topsy – This One's For Basie** Pablo 2308244 / 2312142 / Original Jazz Classics OJC 1073 *As above.* 7/82; 3/84; 6/85.

There is little question that the energy and inventiveness of the band were diluted by time. By the early '70s the MJQ had become stylists first and improvisers only then. They disbanded in 1974, after a final flourish; but after seven years in the wilderness, and they were notably uncreative years for each of the members, they got together again and continued to produce vital music, much of it written by Lewis and all of it, as before, technically and structurally challenging. *Together Again* was recorded at the Montreux Jazz Festival. After the hiatus, the group seems content to deliver a set of familiar material – 'Django', 'The Cylinder', 'Woody'N'You' and what is listed as 'Bags' New Groove', though how substantially it really differs from the old one isn't entirely obvious. It's a nice, light performance, typical festival fare. The 1985 disc isn't, as it has sometimes been advertised, a programme of Basie tunes, but a tribute to the Count written almost entirely by Lewis. The only exceptions are 'Topsy' itself, 'Nature Boy' (which is played, unaccompanied, by Jackson) and Milt's composition, 'Reunion Blues'. The playing is sharp and engaging and both Lewis and Jackson are in fine form.

Also, in brief:

**** **The Complete Prestige And Pablo Recordings** Prestige 4438 4CD. 52–85.
Music from *Django*, *Fontessa*, *Concorde*, the film soundtrack *No Sun In Venice*, *Reunion At Budokan*, *Together Again*, *Echoes* and *Topsy – This One's For Basie*.

**** **MJQ 40** / *** **The Best Of The MJQ** Atlantic 7 82330 2 4CD / Pablo 2405 423. 52–88; 80s.
The Atlantic is a magnificently packaged ruby-anniversary celebration, 54 tracks in all. The Pablo sampler does a pretty good job of boiling down and reducing the group's work since the reunion of 1981.

*** **Third Stream Music** Wounded Bird 1345. 8/57–1/60.
Lewis was a leading exponent of the movement, but striking how much more old-fashioned these sound.

*** **Jazz Dialogue** Wounded Bird 1449. 5/65.
Some very distinguished names among the guest horns here (Clark Terry, Phil Woods, etc.), but the concept doesn't catch fire.

*** **Live At The Lighthouse** Wounded Bird 1486. 67.
Rougher and bluesier than usual, and Jackson's in steely form.

*** **Three Windows** Atlantic 8176. 87.
Almost a John Lewis project, incorporating soundtrack music; with the New York Chamber Symphony.

*** **A Celebration** Atlantic 782538. 6/92, 4/93.
Fortieth-anniversary celebrations continued without Kay but with Mickey Roker standing in and a procession of star guests.

Paul Moer (born 1916)

PIANO

Briefly an associate of Charles Mingus, Moer has worked as a studio arranger for much of his career. These discs are virtually unknown to the wider jazz community.

*** **The Contemporary Jazz Classics Of The Paul Moer Trio** Del-Fi 71212 *Moer; Jimmy Bond (b); Frank Butler (d).* 61.
*** **Plays The Music Of Elmo Hope** Fresh Sound FSRCD 1019 *Moer; John Heard (b); Larance Marable (d).* 91.
A solidly competent player with an easy if slightly rigid swing, Moer deserves to be somewhat better known. No one can claim he is a significant innovator, but these sets, recorded three decades apart, are worthy of attention for the sharp writing on the earlier set and for Moer's attempt to bring to light some of Elmo Hope's least known compositions.

The earlier record has languished in obscurity since its first release. The originals, like the generic 'Moer Or Less', don't take much time to absorb but the driving rhythm set up by Bond and Butler gives the set a certain energy that fans of piano jazz will enjoy. The Hope disc is full of good things – 'Minor Bertha', 'Carving the Rock', 'Low Tide', 'Moe's Bluff', 'Later For You' – but we suspect its main value will be to send you straight back to Elmo's still undervalued body of work. Which may be exactly what Paul Moer wants.

Codaryl 'Cody' Moffett

DRUMS

Son of the late Charles Moffett and equally in-demand.

*** **Evidence** Telarc 83343 *Moffett; Wallace Roney (t); Ravi Coltrane (ss, ts); Kenny Garrett, Antoine Roney (as); Kenny Drew Jr (p); Charnett Moffett (b).* 3/93.
Two pairs of brothers, four sons-of-famous-dads, Kenny Garrett and a list of modern jazz classics. It should be a surefire recipe. Unfortunately, Cody turns it into a drumming showcase of a kind even Art Blakey would have found excessive. The opening and closing 'Melodic Drum March' was surely enough to establish his leadership, but unfortunately he splashes percussion over every track, and they're all interesting: Ornette's 'Blues Connotation', Monk's 'Evidence', Cedar Walton's 'Bolivia', Hubbard's 'Red Clay', as well as 'Salt Peanuts', 'Nardis' and 'Beautiful Love'. On Coltrane's 'Equinox', the formula works just fine, and it's the longest cut, so all's not lost, particularly with such good players in the line-up, but it's an awkward record and a hard one to listen to often.

*** **My Favorite Things** TCB 21192 *Moffett; Mondre Moffett (t); Chris Cox (tb); Dudi Domedi (ts); Stanley Jordan (g); Leonardo Suarez Paz (vn); Charnett Moffett (b); Cherelle Shabazz (v).* 5/01.
And pretty much the same story on this one. The ingredients are terrific, though the vocals leave something to be desired and Jordan really doesn't fit into a concept like this. The choice of material is every bit as good as before – 'Maiden Voyage', 'Naima', the standard – and some of the playing is top-notch. But it still feels forced and Cody doesn't play for the group nearly enough.

Louis Moholo(-Moholo) (born 1940)

DRUMS, PERCUSSION

Born in Cape Town, he led The Cordettes before joining the Blue Notes in 1962. Based in London from 1967, he has worked with Brotherhood Of Breath and his own Spirits Rejoice and Viva La Black. He returned to South Africa after the end of apartheid.

*** **Bush Fire** Ogun OGCD 131 *Moholo; Evan Parker (ss, ts); Pule Pheto (p); Barry Guy (b); Gibo Pheto (d).* 75.
**** **Spirits Rejoice! / Bra Louis – Bra Tebs** Ogun OGCD 017 / 018 2CD *Moholo; Claude Deppa, Kenny Wheeler (t); Nick Evans, Radu Malfatti (tb); Jason Yarde (ss, as); Toby Delius, Evan Parker (ts); Pule Pheto, Keith Tippett (p); Johnny Dyani, Roberto Bellatella, Harry Miller (b); Francine Luce (v).* 78, 95.
*** **Tern** Atavistic Unheard Music. ALP/UMS 176 *Moholo; Larry Stabbins (ts); Keith Tippett (p).* 82.
*** **Exile** Ogun OGCD 003 *Moholo; Sean Bergin, Steve Williamson (reeds); Paul Rogers (b).* 90.
*** **Freedom Tour: Live In South Afrika, 1993** Ogun OGCD 006 *Moholo; Claude Deppa (t, flhn, v); Sean Bergin (ts, f, cna, v); Tobias Delius (ts, v); Jason Yarde (as, ss, v); Pule Pheto (p); Roberto Bellatalla (b); Thebe Lipere (perc).* 93.

*** **Mpumi / *** Meets ...** Ogun OGCD 132 / OGCD 14 *Moholo; Mervyn Africa, Keith Tippett (p); Pule Pheto (p on Meets only).* 95.

***(*) **Khumbala** Ogun OGCD *Moholo; Stan Tracey (p).* 04.

More than most of the South African exiles active on the jazz scene in Britain Moholo was able to make the transition between time-playing and free drumming without undue strain. His own bands have always contained free or abstract elements, and Moholo has always been in demand as a more experimental improviser, where his drive and intensity are comparable to those of Americans Milford Graves and Andrew Cyrille.

The early quintet with Parker and Guy underlines Moholo's extraordinary ability to mix the hottest African grooves with entirely free playing. It's hugely impressive and moving, as is the live session captured on *Tern*, in which Moholo discovers the chemistry with Tippett that is evident again on the piano duo set *Mpumi*, where he is listed as Louis Moholo-Moholo. Pule Pheto is the connecting thread between those earlier and the more recent sets, a fine rhythmic player with his own idiosyncratic harmonic language.

Pheto is strongly featured on the second piano/drums duets record and on *Bra Louis – Bra Tebs*, which is now reissued with the earlier *Spirits Rejoice!*. It's an invigorating pairing, showing how Moholo's music continued to evolve from the free interpretations of township jazz on the first to something much more sophisticated, but still darkly funky, on the second. Deppa, Yarde and Delius aren't yet players with the range and subtlety of their seniors, but they play with admirable concentration. The unifying factor is Moholo's formidable metrics.

Exile is a hot, dangerous session, with Bergin's ferocious statements in constant opposition to Williamson's much cooler delivery, and with Rogers and Moholo working independently of the horns most of the time. 'Wathinta Amododa' is the main piece, but most of its initial power is thrown away in an overlong development-cum-denouement.

Viva La Black's tour and roving workshop for young South African musicians was, inevitably, a powerfully moving experience for Moholo; much of that comes across on the live record, fighting through a not very good recording which resists even Steve Beresford's skill at the final mix. Many of the tracks are short song-forms, some of them traditional; only the opening 'Woza' is substantially longer than five minutes, but the whole thing has the feel of a long, continuous suite, mostly celebratory in nature but with a few, entirely expected, dark corners and ambiguities.

Moholo and Stan Tracey apparently hadn't played together for 30 years and never as a duo when the 2004 recording was made. With Moholo again living in South Africa, such possibilities were diminishing. The pianist admits he approached the date cautiously, but from the first notes of 'Molo Afrika – Later Europe' the chemistry is assured and strong, with Tracey's Monkish figures leading into a roiling stew of sound which then moves to quieter territory. On 'Landela', his signature chords move over the drummer's most orthodox jazz mode, with toms and cymbals locked together. It's an astonishing performance, and one of Moholo's most instantly approachable records.

Miff Mole (1898–1961)

TROMBONE

A pioneer of trombone as a viable jazz instrument. He became one of the kingpin figures in the New York dance band and session scene of the '20s but then moved into more anonymous studio work and died forgotten and in penury.

CORE COLLECTION

**** Slippin' Around

Frog DGF19 *Mole; Red Nichols (c, t); Leo McConville, Phil Napoleon (t); Dudley Fosdick (mel); Jimmy Dorsey (cl, as); Fud Livingston, Pee Wee Russell (cl, ts); Frank Teschemacher (cl); Babe Russin (ts); Adrian Rollini (bsx); Arthur Schutt, Lennie Hayton, Ted Shapiro, Joe Sullivan (p); Eddie Lang, Carl Kress (g); Dick McDonough (bj, g); Eddie Condon (bj); Joe Tarto, Jack Hansen (tba); Vic Berton, Ray Bauduc, Chauncey Morehouse, Gene Krupa, Stan King (d).* 1/27–2/30.

Miff Mole was one of the master jazz musicians of the '20s. Though subsequently eclipsed by Teagarden, Dorsey and others, he was the first trombonist to make any significant impression as a soloist, sounding fluent and imaginative as far back as the early recordings of the Original Memphis Five and Ladd's Black Aces at the beginning of the decade. His partnership with Red Nichols was as interesting in its way as that of Armstrong and Hines or Beiderbecke and Trumbauer. Though sometimes seen as a kind of jazz chamber music, or at worst a white New York imitation of the real thing, their records were a smart, hard-bitten development out of their hot-dance environment and, with no vocals, little hokum and plenty of space for improvisation, the music has an uncompromising stance which may surprise those who've heard about it secondhand. The first of these overdue compilations brings together most of the sessions by Miff's Molers for OKeh, along with four Victor titles by Red and Miff's Stompers and a further pair of tunes credited to the Red Nichols Orchestra. The earlier dates have no more than five or six musicians on them, and titles like 'Hurricane' and 'Delirium' are intense little set-pieces. The later sessions have more players and feel more orchestrated, less private, though no less intriguing: two versions of Fud Livingston's 'Feeling No Pain' are remarkable, and so is the furious charge through 'Original Dixieland One Step'. Nichols, Russell, Rollini and others all have their moments, but Mole himself, alert and quick-witted and always able to find a fruitful line, has no peers here. The final two sessions, with the much-praised 'Shim-Me-Sha-Wabble' among them, seem rowdier and less personal.

**** **Slippin' Around – Again!** Frog DGF20 *Similar to above, except add Gordon Griffin (t); Paul Ricci (cl); Toots Mondello (as); Frank Signorelli (p); Sid Weiss (b); Sam Weiss (d); Chick Bullock (v).* 2/27–2/37.

This volume is handled to similar standards as the one above. There are six titles by Red & Miff's Stompers, 15 by the Molers, two interesting airshots from 1936 featuring Mole with an unidentified band, and most of the titles from a 1937 date for Vocalion by a 'new' set of Molers. It should be noted that Classics have issued two discs which cover almost identical ground, *Miff Mole 1927* (Classics 1269) and *Miff Mole 1928–1937* (Classics 1298). As Max Harrison once remarked, the later sessions by the Molers are less private and more public, which makes them neither better nor worse, only different. Mole's solo on 'Moanin' Low', delicate and nuanced next to the rowdiness of the closing chorus, underlines his originality, and it's a small sadness in jazz history that this talented man was largely left behind by the music as it progressed.

Ravish Momin

PERCUSSION, VOICE

New talent bent on exploring the borderline of tradition and innovation.

*** **Climbing The Banyan Tree** / *** **Five Nights** Clean Feed CF030 / Not Two MW 770 *Momin; Jason Kao Hwang (vn); Shamir Ezra Blumenkranz (b, oud).* 8/03–1/04; 04.

**** **Miren (A Longing)** Clean Feed CF087 *Momin; Sam Bardfeld (vn); Tanya Kalmanovitch (vla); Brandon Terzic (oud, fx).* 9 & 10/06, 3/07.

It is hard to keep track of the musical traditions informing the Trio Tarana debut. Hwang, a distinguished composer as well as improviser, visits Chinese opera on the opening 'Dai Genyo'. Blumenkranz takes on archaic Levantine ritual on 'Song At Dusk', while Momin himself, very much the fulcrum of these performances, sings an ancient pattern at the beginning of 'String Drum Tarana'. His percussion-playing is no less effortlessly melodic, making this a fascinating and challenging collage of musical philosophies. *Five Nights* came out on the excellent Polish label Not Two. It finds the group exploring similar territory, but with a growing authority. A hard choice between the two discs.

The third CD, with a new personnel, is a huge step forward. The aesthetic here is more obviously jazz-based. Bardfeld sounds more in tune with contemporary jazz violin-players like Mark Feldman, and Terzic maintains a steady drone behind the others, even when he isn't featured. Kalmanovitch is only present on a second version of 'Fiza', which closes the album and may signal an interest in larger, string-based ensembles in future. 'Ragalaya' is based on a traditional theme and finds Momin at his most physical, using hands and body to accentuate the linear progress of the piece as well as its visceral impact. 'What Reward?' is the most interesting hybrid, coming over like a cross between a gutbucket blues and some pan-Asian thing of complex provenance. 'Fiza' in both its forms probably represents the best of the set, especially when Momin uses Paul Motian-influenced cymbals as a backdrop to the violin. Impressive, and lovely.

Antonio Moncada

DRUMS

Contemporary Italian drummer, working in both free improvisation and a more structured post-bop.

** **The True Story Of Twelve Colours** Splasc(h) H394-2 *Moncada; Sebi Tramontana (tb, v); Stefano Maltese (ss, as, bcl, hca, p); Gioconda Cilio (v, p).* 8/91.

(*) **Trois Éclats De Temps Splasc(h) H740-2 *Moncada; Tony Cattano (tb); Stefano Maltese (ss, as, ts, f, bcl, p, perc); Michele Conti (vn); Fred Casadei (b).* 5/00.

Moncada and Maltese are regular workmates, but *The True Story* showed very little creative understanding among the four players across a dozen improvisations. Tramontana is painfully inept at times, Maltese rattles away at the piano (when he's not on reeds) and Cilio is the acquired taste which so many improvising vocalists turn out to be. A misfire.

The wait for the follow-up was nearly ten years. Though the group is working from more specific structures this time, there remains a sense that these are mere props (or cues) for rambling improvisations. Not hopeless, but there are many more worthwhile examples of the style – and this is not the place to hear Maltese for sure.

Grachan Moncur III (born 1937)

TROMBONE

Father (II) played bass with the Savoy Sultans. Our man started trombone pre-teens and became one of the first on the instrument to explore free jazz.

**** **Evolution** Blue Note 784153 *Moncur; Lee Morgan (t); Jackie McLean (as); Bobby Hutcherson (vib); Bob Cranshaw (b); Tony Williams (d).* 11/63.

***(*) **Some Other Stuff** Blue Note 9548 *Moncur; Wayne Shorter (ts); Herbie Hancock (p); Cecil McBee (b); Tony Williams (d).* 7/64.

Evolution wasn't the first or last attempt to convey the broader movements of humankind in a jazz setting; one thinks inevitably of Mingus's *Pithecanthropus Erectus* or George Russell's *The African Game*. Moncur's composition is less ambitious: the actual track is much shorter for a start and hovers between bop orthodoxy (strong J. J. Johnson influence) and some attempt to keep up with the free movement.

He probably had the wrong line-up to take that second route any further. Morgan's strengths were considerable but tramlined and only Hutcherson and Williams showed much interest in the avant-garde. That said, Moncur handles the players with great skill. The looseness of 'Evolution' reflects more a desire to imbue the idea with the new freedom than any lack of arranging skills. He liked to treat the rhythm section as an independent unit. That much is obvious on the opening 'Air Raid'. Moncur had debuted with Jackie McLean's band earlier the same year for *One Step Beyond* and that title seems even more relevant here as Jackie plays some very untypical stuff.

Recorded a day before JFK was shot in Dallas (was there something in the air in America?), the whole record has a dark, *misterioso* quality that the lowering trombone sound (not prominently featured, but always there in attendance) strongly accentuates. 'The Coaster' subordinates strict metre to pulse, a device typical of Thelonious Monk, who is celebrated on the fourth track, 'Monk In Wonderland'. It's the most rigorous of the tracks, completing an invigorating and intellectually satisfying set.

The follow-up Blue Note was a considerable rarity before its reissue in 2003. Despite the diffident title, it's by no means a second-order project. Having piano instead of Hutcherson's drifting vibes harmonics makes the music seem more conventional at first glance, but 'Gnostic' is hardly orthodox hard bop, and 'Thandiwa' is curiously reminiscent in retrospect (and possibly because three of his players or future players were present) of Miles's more inflammatory projects of the later '60s. Shorter would soon become part of Miles's group; here he is as impressively cross-grained and inventive as anywhere.

Again, just four long tracks. 'The Twins' is a single-chord idea, brilliantly sustained by the group over nearly 13 minutes. The only slight disappointment is the closing 'Nomadic', too much of which is given over to Tony Williams in slightly self-indulgent form. But for that, we might be tempted to place *Some Other Stuff* on a footing with the excellent *Evolution*.

***(*) **New Africa / Aco Dei De Madrugada** Charly 529631 *Moncur; Roscoe Mitchell (as); Archie Shepp (ts); Dave Burrell (p); Fernando Martins (p, v); Beb Guérin, Alan Silva (b); Andrew Cyrille (d); Nelson Serra De Castro (d).* 8, 10 & 11/69.

These were recorded for BYG-Actuel at a time when much of the American avant-garde seemed to be in Paris. Actually, only the first of the pair is in that free-form mode, with a familiar blaze of sound and open structure. Old boss Shepp guests. The other record will test all but the very sharp-eared, since Moncur is playing essentially Brazilian forms and rhythms. Martins's vocals tend to dominate when they're featured, but there's some nice work from the only horn.

***(*) **Exploration** Capri 7468 *Moncur; Tim Hagans (t); John Clark (frhn); Gary Bartz (ss, as); Billy Harper (ts); Gary Smulyan (bs); Ray Drummond (b); Andrew Cyrille (d). 6/04.*

In the '90s dental problems curtailed Moncur's activities further. This session was the brainchild of producer Mark Masters and it brings back into focus a major compositional figure. Moncur's chops are still pretty good, too, but the emphasis as ever falls on the very fine writing and on a band of equally undersung players.

Masters has done fine work transcribing some of the trombonist's earliest charts, including 'Monk In Wonderland', but it's the sound of Billy Harper singing his way through a solo on the ballad 'Love And Hate' that really sets the record on fire. Bartz is often considered to be in the Jackie McLean lineage. That's more obvious here than is usually the case: Gary's attack on 'Frankenstein' is as truly innovative and off-the-wall as McLean's work 40 years earlier. Moncur as ever doesn't hog the limelight, but he still has that hard-to-pin-down quality.

*** **Inner Cry Blues** Lunar Module 10011 *Moncur; Erik Jekabson (t); Mitch Marcus (ts); Ben Adams (vib); Lukas Vesely (b); Sameer Gupta (d). 2/07.*

These are all tributes to honoured shades: Clifford Brown, Jackie McLean, Duke, Pops, the still-living Sonny Rollins, and working with his youngish group Moncur sounds like an elder statesman communing with vanished peers. He has acquired an otherworldly quality which sits well with vibist – and label boss – Adams's attractively floating sound. Whether the other horns fit the concept quite so well is to be doubted, but great to hear such a senior figure back in action.

Monday Night Big Band

BIG BAND

Exciting repertory unit founded by Jorgen Nilsson and manned by highly professional Swedish colleagues.

*** **Live** / ***(*) **Thanks To Thad** Imogena 4 / TCB 97902 *Various personnel. 94; 12/96, 2/97.*

Nothing here that will frighten the horses, but these Swedes can certainly show their American equivalents a thing or two about ensemble playing. The Thad Jones album (with one Ray Charles track, for some reason) is the more inventive and exciting of the two, and there are a few rough spots on the *Live* disc that let it down a notch.

Ben Monder

GUITAR

Monder got his start as a Jack McDuff sideman but has since then worked in a characteristically broad range of settings in the New York avant scene.

*** **Flux** Songlines SGL 1509 *Monder; Drew Gress (b); Jim Black (d). 1 & 6/95.*

(*) **Dust Arabesque 131 *Monder; Ben Street (b); Jim Black (d). 12/96.*

**** **Excavation** / ***(*) **Oceana** Arabesque 148 *Monder; Skuli Sverrison (b); Kermit Driscoll (b on Oceana only); Jim Black (d on Excavation only); Ted Poor (d on Oceana only); Theo Bleckmann (v). 6 & 7/99.*

*** **The Distance** Songlines SGL 1557 CD/SACD *Monder; Dylan van der Schyff (b); Chris Gestrin (d). 04.*

The first record is well-titled, because the ideas seem to flow inexhaustibly from the trio. Monder's solo pieces are uncategorizable, with little of the rock influence that still touches his group work. With the hugely experienced Gress and Black, though, he moves into overdrive and there are moments when all three men seem to be moving in different but excitingly complementary directions.

What a difference a year makes? It would be tempting to make play with album titles and say that the sophomore record was as dry as the first was fluid and fertile. It's true, though. The label debut entirely lacked the clarity and vision of its predecessor. Then *Excavation* came along and restored faith. It whirls with energy, and the addition of Bleckmann, who vocalizes without obvious language, gives the album a surreal beauty. 'Windowpane' is the best thing yet, though there is an even more surprising pay-off in the closing 'You Are My Sunshine'. A terrific record.

Though it sees the (temporary, one hopes) departure of Black, *Oceana* is a fine consolidation and would be worth the extra star if *Excavation* weren't so outstanding. Driscoll also comes in and brings his eclectic signature. Monder's resemblance to other guitarists – Frisell, Metheny, most obviously – has almost disappeared. He's now absolutely his own man.

T. S. Monk (born 1949)

DRUMS

Thelonious Jr made his public debut with his dad at the age of just ten and, after some time away from jazz, has devoted himself to the old man's memory and to a sound that is intended to recapture the melodic energy of '50s Blue Note hard bop, influenced by Max Roach and Tony Williams.

**** **Monk On Monk** N2K Encoded Music N2KW 10017 *Monk; Laurie Frink, Virgil Jones, Wallace Roney, Arturo Sandoval, Don Sickler, Clark Terry (t); Roy Hargrove (flhn); Eddie Bert (tb); David Amram, John Clark (frhn); Bobby Porcelli, Bobby Watson (as); Wayne Shorter (ts, ss); Jimmy Heath, Roger Rosenberg, Grover Washington, Willie Williams (ts); Howard Johnson (bs, tba); Geri Allen, Herbie Hancock, Ronnie Mathews, Danilo Perez (p); Ron Carter, Dave Holland, Christian McBride, Dave Wang (b); Nnenna Freelon, Kevin Mahogany, Dianne Reeves (v). 2/97.*

By the time *Monk On Monk* appeared, one might have expected the rising-50-year-old to have pushed out into territory he could legitimately call his own, rather than continue playing dad's work. The dedication and obvious affection are hard to fault and some of the playing is very fine indeed. On this occasion, T. S. has assembled a superband which must have been the envy of the block. All the songs are by Monk, though 'Ruby My Dear' and 'In Walked Bud' have been transformed into vocal vehicles for Kevin Mahogany and Nnenna Freelon respectively. Herbie Hancock and Ron Carter solo on 'Two Timer', but the best double act of the evening bouquet goes to Bobby Watson and Wallace Roney for their spirited and lyrical attack on 'Jackie-ing'.

***(*) **Higher Ground** Thelonious 9313 *Monk; Winston Byrd (t, flhn, v); Bobby Porcelli (as, f); Willie Williams (ts); Ray Gallon*

(p, syn, ky); David P. Jackson (b); Jeremy Berberian, Victor See-Yuen (perc); Miles Griffith (v). 02.
Released on a home label devoted to his own work and to his father's legacy of live concert tapes, this is T. S. Monk's most eclectic set yet, a mix of hard bop, funk and fusion styles. No Monk tunes at all this time, though Kenny Dorham's 'Philly Twist' is very much of that vintage. Saxophonist Willie Williams is in strikingly good form, and the flagrantly underrated Bobby Porcelli beefs up the front line and brings in the brilliant opening track, 'Haristocracy'. There's a guest appearance from Miles Griffith as well, adding a vocal line to Cedar Walton's 'Mosaic'.

Also, in brief:

****(*) Cross Talk** N2K 4202. 5/99.
A funkier sound, with electric drums and synths as well as horns. Don Sickler's arrangements are generous and tough-minded.

Thelonious Monk (1917–82)

PIANO

Far from being unrecognized in his lifetime, he was a major star who retired early, recording nothing in the last few years of his life. Present at the birth of bebop, his angular, asymmetrical themes are always rooted in the blues.

***** After Hours At Minton's** Definitive Classics 11197 *Monk; Roy Eldridge, Hot Lips Page (t); Herbie Fields, Al Sears (ts); Charlie Christian (g); Nick Fenton(b); Kenny Clarke (d).* 5/41.
****** Genius Of Modern Music: Volumes 1 & 2 / **** The Best Of Thelonious Monk: The Blue Note Years / *** Thelonious Monk 1947–1948** Blue Note 32137 / 32138 / 795636 / Classics 1118 *Monk; Kenny Dorham, Idrees Sulieman, George Taitt (t); Lou Donaldson, Sahib Shihab, Danny Quebec West (as); Billy Smith, Lucky Thompson (ts); John Coltrane (ts on 2 only); Milt Jackson (vib); Nelson Boyd, Al McKibbon, Bob Paige, Gene Ramey, John Simmons (b); Art Blakey, Max Roach, Shadow Wilson (d).* 10/47–7/48; 10/47–5/52; 47–51; 10/47–7/48.
Monk is one of the giants of modern American music whose output ranks with that of Morton and Ellington, as composition of the highest order. Though no one questions his skills as a pianist (they were compounded of stride, blues and a more romantic strain derived from Teddy Wilson and filtered through Monk's wonderfully lateral intelligence), it is as a composer that he has made the greatest impact on subsequent jazz music. Even so, it is vital to recognize that the music and the playing style are necessary to each other and precisely complementary. Though he has attracted more dedicated interpreters since his death than almost any musician, the originals are unsurpassed. Frequently misunderstood by critics and even some less-discerning musicians, he received due public recognition only quite late in his career, by which time younger pianists originally encouraged by him and his example (Bud Powell is the foremost) had recorded and died and been canonized.

The *Minton's* material catches him in the crucible of bebop, and working through some of the innovations that were to make the new style so vital and very quickly so central to the jazz mainstream. The material is still very much what you'd expect from a swing set – 'I Got Rhythm', 'Sweet Georgia Brown', 'Body And Soul' – but one can hear Monk starting to think through the harmonic variations that would fuel the bop revolution. Whether he can claim priority in some of these, or whether the action was elsewhere remains unproven, but Minton's was certainly one of the places where the new style was worked out, and Monk was one of the players who was thinking in new ways.

Though some of his work, like 'In Walked Bud' on *Genius Of Modern Music*, utilized a straightforward chord sequence, and though 'Eronel', one of the additional tracks from the critical July 1951 session with Milt Jackson, is relatively orthodox bop, Monk's interest in tough, pianistic melody, displaced rhythm and often extreme harmonic distortion (as in his treatment of 'Carolina Moon') sets him apart from the bop mainstream.

Monk recorded only intermittently over the next ten years. Thwarted first by an American Federation Of Musicians recording ban and later by a prison sentence and a blacklisting, Monk took time to regain the highs of these remarkable sides. The earliest of the sessions, with Sulieman, Danny Quebec West and Billy Smith, is not particularly inspired, though the pianist's contribution is instantly identifiable; his solo on 'Thelonious', built up out of minimal thematic potential, is emotionally powerful and restlessly allusive. A month later he was working with a more enterprising group (the difference in Blakey between the two sessions is remarkable) and producing his first classic recordings – of 'In Walked Bud' and 'Round About Midnight'.

The addition of Milt Jackson exactly a year later for the session that yielded 'Epistrophy' and 'Misterioso' was a turning-point in Monk's music, enormously extending its rhythmic potential and harmonic complexity. Jackson makes an incalculable contribution to the music, here and on the session of July 1951 which yielded the classic 'Straight, No Chaser'. The later recordings are more conventionally arranged and lack the excitement and sheer imaginative power of the earlier cuts, but they do help overturn the received image of Monk as a man who wrote one beautiful ballad and then dedicated the rest of his career to intractable dissonance. Between 1952 and 1955, when he contracted to Riverside Records, Monk's career was relatively in the doldrums. However, he had already recorded enough material to guarantee him a place in any significant canon. No jazz fan should be without these records. No self-respecting one will flaunt the Classics set rather than the original Blue Notes, but the French label is now squarely established in the bebop era, the music is the same, if muzzily transferred, and they're cheap.

CORE COLLECTION

♛ ** The Complete Blue Note Recordings**
Blue Note 830363 4CD *As above, except add Ahmed Abdul-Malik (b); Kenny Hagood (v).* 47–58.
The Blue Notes are essential Monk recordings, no less achieved and magisterial for being his first as a leader. *The Complete Blue Note Recordings*, which takes in a rediscovered live recording with John Coltrane at the Five Spot in New York City, inevitably changes the picture slightly. It is tempting to say that all that the newcomer needs is here, expensive as it is. For those who can't quite stretch to it or who need convincing, the *Best Of* set is very acceptable indeed, with 'Epistrophy', 'Misterioso', 'Round About Midnight', 'Evidence', 'Ruby, My Dear' and 'Straight, No Chaser' all included from the classic performances.

****** Thelonious Monk Trio / Blue Monk: Volume 2** Prestige CDJZD 009 *Monk; Ray Copeland (t); Frank Foster (ts); Percy Heath, Gary Mapp, Curley Russell (b); Art Blakey, Max Roach (d).* 10/52–9/54.

***(*) **Thelonious Monk** Original Jazz Classics OJCCD 010 *Monk; Percy Heath, Gary Mapp (p); Art Blakey, Max Roach (d).* 10/52–9/54.

***(*) **Thelonious Monk/Sonny Rollins** Original Jazz Classics OJCCD 059 *Monk; Sonny Rollins (ts); Julius Watkins (frhn); Percy Heath, Tommy Potter (b); Art Blakey, Willie Jones, Art Taylor (d).* 11/53–10/54.

***(*) **Monk** Original Jazz Classics OJCCD 016 *Monk; Ray Copeland (t); Julius Watkins (frhn); Sonny Rollins, Frank Foster (ts); Percy Heath, Curley Russell (b); Art Blakey, Willie Jones (d).* 11/53–5/54.

The end of Monk's Prestige period included some remarkably inventive and adventurous music, which isn't always played as well as it deserves. The trios with Heath and Blakey remain among the best performances of his career, however, and should on no account be missed. The first of this group is a valuable twofer reissue of Prestige P7027 and 7848, with original liner-notes in each case; though it involves repetition with the OJCs, it's a useful way of getting the best of the material on a single CD. OJC 010 repeats all the material save for four quintet tracks from May 1954 featuring Copeland and Foster on 'We See', 'Smoke Gets In Your Eyes', 'Locomotive' and the too-little-played 'Hackensack', all of which are taken from *Monk*. The latter album also includes additional material from the November 1953 recordings with Sonny Rollins which yielded OJC 059. That date was marked by the astonishing 'Friday The 13th', a brilliant use of simultaneous thematic statements which doesn't quite come off in this performance but which sufficiently survives the group's uncertainty to mark it out as daring. The September 1954 session with Heath and Blakey was originally the basis of the Prestige *Monk's Moods*, and it's good to have it filled out with the additional 'Work' and 'Nutty', which are also on *Monk/Rollins*. Even with a repeat of 'Blue Monk' (the definitive version) and the solo slot, 'Just A Gigolo', the Prestige is unbeatable value, clocking in at nearly 78 minutes.

Monk's treatment of standards is remarkable. When he strips a tune down, he arranges the constituent parts by the numbers, like a rifleman at boot camp, with the overall shape and function always evident. On 'These Foolish Things' and 'Sweet And Lovely' he never for a moment loses sight of the melody and, as with the originals, builds a carefully crafted performance that is light-years away from the conventional theme–solo–theme format into which even relatively adventurous jazz performance seemed to be locked. A vital episode in modern jazz.

CORE COLLECTION

**** Brilliant Corners

Original Jazz Classics OJC 026 *Monk; Clark Terry (t); Ernie Henry (as); Sonny Rollins (ts); Oscar Pettiford (b); Max Roach (d).* 12/56.

A staggering record, imperfect and patched together after the sessions, but one of the most vivid insights into Monk's music. The title-tune was so difficult that no single perfect take was finished (after 25 tries), and what we hear is a spliced-together piece of music. Full of tensions within the band, the record somehow delivers utterly compelling accounts of 'Pannonica', 'Bemsha Swing', 'Ba-Lue Bolivar Ba-lues Are' as well as the title-piece, and Monk ties it up with a one-take reading of 'I Surrender Dear'.

**** **Thelonious Himself** Original Jazz Classics OJCCD 254 *Monk; John Coltrane (ts); Wilbur Ware (b).* 4/57.

**** **Thelonious Monk With John Coltrane** Original Jazz Classics OJCCD 039 *Monk; Ray Copeland (t); Gigi Gryce (as); Coleman Hawkins, John Coltrane (ts); Wilbur Ware (b); Shadow Wilson, Art Blakey (d).* 4–6/57.

**** **Monk's Music** Original Jazz Classics OJCCD 084 *Monk; Ray Copeland (t); Gigi Gryce (as); Coleman Hawkins, John Coltrane (ts); Wilbur Ware (b); Art Blakey (d).* 6/57.

Thelonious Himself is a solo album, and one of his definitive statements up to this point. Alone at last, Monk's prevarications on his own pieces begin to sound definitive as each progresses: he unpicks them and lays them out again with almost scientific precision, but the immediacy of each interpretation is anything but detached. 'Functional' was probably never given a better reading than here, and his accompanying interpretations of standards are scarcely less compelling, melody and rhythm placed under new lights in each one. Capping it is the trio version of 'Monk's Mood' with Coltrane and Ware, and again, even with all the many versions of this tune which are extant, this one is unlike any other.

The sessions which made up *Thelonious Monk With John Coltrane* and *Monk's Music* are arguably the most compelling records with horns that he ever made. The first is actually by the quartet with Coltrane, Ware and Wilson on three tracks (frustratingly, the only ones the quartet made, despite working together for no less than six months at a New York residency), which include a lovely reading of 'Ruby, My Dear', and throughout Coltrane seems to play humbly, in almost complete deference to the leader. This contrasts pretty strikingly with Hawkins on the second session, of which two alternative takes are also on OJC 039. The sonorous qualities of the horns make this one of the most beautiful-sounding of Monk sessions, and his inspired idea to start the record with an a cappella arrangement of 'Abide With Me' sets an extraordinary atmosphere at the very start. There are still problems: the group play stiffly on these rhythms, Hawkins comes in wrongly a couple of times and, as fiercely as everyone is trying, it often sounds more like six men playing at Monk rather than with him. But the flavour of the session is fascinating, and Monk himself sounds wholly authoritative.

♛ **** **With John Coltrane At Carnegie Hall / **** Live At The Five Spot: Discovery!** Blue Note 35153 / 799786 *Monk; John Coltrane (ts); Ahmed Abdul-Malik (b); Roy Haynes (d).* 11/57 ; 57.

On atmosphere, *Live At The Five Spot* can't be faulted. The music's pretty good, too. These tapes were made by Juanita Coltrane (better known to posterity as Naima) during the band's residency at the Five Spot. The track order has been altered only slightly from the original performance, putting 'Crepuscule With Nellie' at the end of the disc in order to give the opening a rather more cosmetic quality. Predictably, the quality of sound is thoroughly archaeological. The tapes were made on a portable machine with a single mic. The wonder is that so much does actually register. From the prominence of Abdul-Malik's bass it has to be assumed that Mrs Coltrane was in front of him, to her husband's left and at some distance from the piano, which actually registers most poorly of all the instruments, sounding like an out-of-tune clavichord. Collectors of Coltrane solos will be transfixed by his opening statement on 'Trinkle Tinkle', where Monk drops out to let him play with just bass and drums, a practice that is repeated later. This is still in the 'sheets of sound' period and that much-misapplied concept may well become clearer after a listen to this record. There are many electrical and mechanical noises on the tape, a huge dropout during 'Epistrophy', where a portion was accidentally over-recorded and an odd, dissociated feel to the whole thing, not unlike the effect of listening to a sold-out gig through a fire-escape door or side window. A discovery, indeed. However, a remastered version, with a speed correction, is available on the complete Blue Note edition.

The discovery in early 2005 of tapes in the Library Of Congress containing a high-quality Voice Of America recording of the short-lived group at Carnegie Hall was a was a genuinely epochal moment in jazz. It has been suggested that the opening 'Monk's Mood' from the early house was used on Clint Eastwood's *Straight, No Chaser* documentary, in which case the tapes cannot have been entirely 'lost', but to all intents and purposes this is their first appearance for nearly 50 years. The quality is superb, though nay-sayers have complained that Blue Note's copy-control technology has compromised the sound to some degree and made it impossible to download to an iPod. Hmm. Music of this quality is so precious that one can both understand and forgive the label's reasoning. Coltrane is titanic at both houses. His phrasing on 'In Walked Bud' shows how fast he was evolving at this period, with a looser and rhythmically subtler delivery than he had shown on his earlier performances with the group, when he might still have been intimidated by Monk's enigmatic authority. The complete take of 'Epistrophy' is classic Monk, who is also outstanding on 'Crepuscule With Nellie', leaving Trane a bystander on both, though the saxophonist shines on the other version of the first tune. Given the importance of the release, the liner-notes are a disappointment, but few listeners will care much about that. A landmark.

*****(*) Thelonious In Action / ***(*) Misterioso** Original Jazz Classics OJC 103 / OJC 206 *Monk; Johnny Griffin (ts); Ahmed Abdul-Malik (b); Roy Haynes (d).* 8/58.

It might, on the face of it, seem improbable that such a headstrong and unmysterious character as Johnny Griffin could be so masterful an interpreter of Monk. But their partnership was an inspiring one, the tenorman unperturbed by any idea that Monk's music was difficult, and the quartet is on blistering form on these dates, recorded live at New York's lamented Five Spot.

*****(*) At Town Hall** Original Jazz Classics OJC 135 *Monk; Donald Byrd (t); Eddie Bert (tb); Bob Northern (frhn); Phil Woods (as); Charlie Rouse (ts); Pepper Adams (bs); Jay McAllister (tba); Sam Jones (b); Art Taylor (d).* 2/59.

Although Monk regarded this Town Hall concert as a triumph, the results seem rather mixed now. The long and suitably grand attempt at 'Monk's Mood' sounds rather lugubrious, and in general the ensemble catches only elements of Monk's intentions: his peculiar truce between a sober gaiety, bleak humour and thunderous intensity is a difficult thing for a big band to realize and, while there is some fine playing – by Woods and Rouse in particular – the band could probably have used a lot more time to figure out the composer's vision.

***** The Art Of The Ballad** Prestige 11012 *Monk; Ray Copeland (t); Gigi Gryce (as); John Coltrane, Frank Foster, Coleman Hawkins (ts); Gerry Mulligan (bs); Oscar Pettiford, Curley Russell, Wilbur Ware (b); Art Blakey, Kenny Clarke, Shadow Wilson (d).* 55–62.

The album begins and ends with interpretations of 'Ruby, My Dear', featuring respectively Coleman Hawkins and John Coltrane. 'Monk's Mood' is for trio without percussion, and there is a generous smattering of solo tracks as well. 'Sweet And Lovely', as so often, is an occasion for extended performance, but 'Monk's Mood' and 'Ruby, My Dear' are also the object of notably tender readings. This being Monk, the interpretation of 'ballad' is idiosyncratic.

*****(*) San Francisco Holiday** Milestone 9199 *Monk; Joe Gordon (t); Johnny Griffin, Harold Land, Charlie Rouse (ts); Sam Jones, Ahmed Abdul-Malik, John Ore (b); Art Blakey, Frankie Dunlop, Billy Higgins, Art Taylor (d).* N.D.

A generous compilation of sessions on which Monk finds himself briefly outclassed by an in-form Griffin and an unexpectedly powerful Land. Not much here for anyone but a devoted Monkian, but a good buy for all that.

♛ ** The Complete Riverside Recordings / ***(*) The Thelonious Monk Memorial Album / ***(*) Thelonious Monk And The Jazz Giants** / 022 15CD / Milestone 47064 / Riverside 60-018 *As for OJC discs above.* 55–62.

The two single-disc compilations are perfectly adequate snapshots of Monk's Riverside period, but *The Complete Riverside Recordings* is another monument for the shelves; there is so little flab and so much music in this set that it defies criticism. Superbly annotated by producer Keepnews, and including many out-takes and extras absent from the original records (though many of those have now been restored to the CD reissues of the appropriate albums), this is enough for a lifetime's study.

***** Monk's Dream / *** Criss Cross** Columbia CK 40786 / Legacy 513356 2 *Monk; Charlie Rouse (ts); John Ore (b); Frankie Dunlop (d).* 10 & 11/62; 11/62, 3/63.

Columbia shrewdly signed Monk just as he was making the transition from underground to mainstream, which is why there's a certain irony in the choice of *Underground* as the title of his last small-group album for the label (see below). *Dream* was his first, and, as Peter Keepnews points out in the reissue notes, it established the pattern for those that followed. Each contained a mixture of originals and standards, and marked a slight softening of Monk's once rather alien attack. The standards performances – 'Body And Soul', 'Just A Gigolo', 'Sweet And Lovely' – are not always immediately identifiable with the brittle, lateral-thinking genius of the Blue Notes and Riversides and are increasingly dependent on rather formulaic solutions. 'Monk's Dream' and 'Bye-Ya' are slightly tame and the changes of title on 'Bolivar Blues' (weirdly phoneticized in its first version) and 'Five Spot Blues' (originally 'Blues Five Spot') suggest how much Monk was unconsciously and partially moving towards the mainstream. No one seems to have told Charlie Rouse, who really takes over on some of these tracks. The saxophonist sounds jagged and angular where the rhythm has been somewhat rationalized, intensely bluesy where the harmony begins to sound legitimate. Worthy of three stars for Rouse alone, despite the slighting column of Monk scholar Brian Priestley, who questions that Thelonious ever took the saxophonist seriously.

Seriously enough to hang on to him through the Columbia years. Rouse is back on *Criss Cross*, which uses up the last of the material from November 1962, 'Hackensack', 'Rhythm-A-Ning' and a retaken 'Coming On The Hudson'. The last of these previously appeared only on the Giants Of Jazz anthology, so it's good to have it in circulation and in proper context. The reissue also includes variant takes of 'Eronel' and 'Tea For Two', and what riches they contain for Monk fans, dramatically rethought solos and altered chords in the accompaniment. The idea that Monk was used up by the time he got to Columbia is one that will take some shifting, but only ever appealed to those for whom a measure of commercial success necessarily entails creative decline. No longer the firebrand of earlier days, Monk has consolidated and steadily builds a body of new and rethought work.

*****(*) At Newport 1963 And 1965** Columbia 63905 *Monk; Pee Wee Russell (cl); Charlie Rouse (ts); Larry Gales, Butch Warren (b); Frankie Dunlop, Ben Riley (d). 63, 65.*

At Newport 1963 Monk proved he was still more subversively radical than the so-called Newport Rebels of an earlier year. In 1965, he was a major American star, sanctified by *Time* magazine. These tapes have been available in different forms down the years, but it is instructive to have them complete and together. The surprise package in the earlier set with Rouse, Warren and Dunlop is a guest appearance by clarinettist Pee Wee Russell, who might seem to belong to an earlier generation and an alien style, but who proves to be as lateral a thinker as the pianist, piling dissonances on one another until the chords almost seem irrelevant. It's possibly all too much of a surprise for Russell as well, because he gets lost here and there, notoriously in the middle of 'Nutty', when Monk pulls the carpet out from under his feet. His other appearance on 'Blue Monk' is more assured.

It's not a vintage date for Monk, who seems reserved and in places either uneasy or diffident, and Rouse has to do some work on 'Epistrophy' and 'Criss Cross' (both quartet tracks) to keep the impetus going. He has less to do in 1965 with the later group, but these four performances, highlighted by a quirky 'Hackensack' and a monumental reading of 'Off Minor', are a hugely valuable addition to the canon.

*****(*) Monterey Jazz Festival '63** Storyville 8255 2CD *As above, except omit Warren; add John Ore (b). 9/63.*

The quartet was perfectly attuned to Monk's conception and, apart from two long standards – 'I'm Getting Sentimental Over You' and 'Sweet And Lovely' – all the tunes are originals and are dispatched with a sardonic insouciance. Rouse is in exceptional form, carving out blunt, massy solos that are a near-exact corollary of the leader's. Unless the source-tapes are compromised in some way, the piano is slightly off in the middle register, but Monk works round its limitations and dead spots.

*****(*) Big Band / Quartet In Concert** Columbia 476898 2CD *Monk; Thad Jones (c); Nick Travis (t); Eddie Bert (tb); Charlie Rouse (ts); Steve Lacy (ss); Phil Woods (as, cl); Gene Allen (bs, cl, bcl); Butch Warren (b); Frank Dunlop (d). 12/63.*

The original LP release trimmed this important document in an irritatingly Procrustean manner, lopping off two long orchestral numbers, 'Bye-Ya' and 'Light Blue', a tiny quartet version of 'Epistrophy' and a long, magisterial 'Misterioso', also by Monk, Rouse, Warren and Dunlop. The sound has also been tweaked into something like acceptable form, reducing the cavernous boom of the Philharmonic Hall at Lincoln Center, where the concert was recorded the day before New Year's Eve 1963. Monk himself sounds very relaxed, and one can't help comparing his almost Zen-like calm on occasions like this with Charles Mingus's torrential outpourings. The pianist's exchanges with Rouse on 'Misterioso' are some of his gentlest on record, and his reinvention of the obscure 'When It's Darkness On The Delta', a pop song from 1932, is redolent of great predecessors like Tatum, Waller and, at one point near the end, usually unnoticed, Earl Hines. The orchestra plays vigorously and well, seemingly well acquainted with Hall Overton's charts and able to handle some of the quicker turns on 'I Mean You' and 'Oska T', neither of them unchallenging charts, with great aplomb. Fascinating to find that most resolute Monkian, Steve Lacy, in the ensemble.

*****(*) It's Monk's Time** Columbia Legacy 513557 2 *Monk; Charlie Rouse (ts); Butch Warren (b); Ben Riley (d). 1–3/64.*

It's Monk's Time is one of the best sessions of the period, recorded at the height of Monk's critical standing. In 1964 he was the subject of a cover story in *Time* magazine, one of only three jazz artists to have been accorded that accolade. There's certainly nothing compromised or middle-market about this tough, abrasive set. Monk's sound had softened considerably over the past decade, partly as a result of playing on better instruments, partly because of more sensitive recording set-ups. He still sounds angular and oblique, but he does so without the percussive edge he was wont to bring to theme statements like 'Lulu's Back In Town', 'Stuffy Turkey' and 'Shuffle Boil', which stand out from the rest for the piquancy of the melodic invention. More important than the alternative takes are the unedited performances.

***** Solo Monk** Columbia Legacy 513558 2 *Monk (p solo). 10/64, 3/65.*

His only solo record for Columbia, but full of gems. Compared to the unaccompanied performances of the mid-'50s, it's a relaxed set, though spiked with acid here and there. His attack on 'Dinah' and 'These Foolish Things' is impeccable, planting an idiosyncratic flag on both tunes. 'North Of The Sunset' reprises the stride references of 'Lulu's Back In Town' but makes them more integral to this rare and precious performance. There are no fewer than nine bonus tracks, including a variant on 'Dinah', a first, flawed take of 'Ruby, My Dear' and the unissued 'Introspection'. To what extent this finds Monk in more than usually introspective mode isn't clear.

***** Monk** Columbia Legacy 86564 *Monk; Charlie Rouse (ts); Larry Gales (b); Ben Riley (d). 64.*

A good set, often overlooked. Almost none of the material is Monk's own, just 'Pannonica' (two versions) and a curious reworking of the traditional 'Children's Song (That Old Man)'. There's also a second version of 'April In Paris' and a fine medley of show tunes. The standout is a solo reading of Irving Berlin's 'I Love You (Sweetheart Of All My Dreams)'. Deserves to be better known.

****** Live At The It Club – Complete / *** Live At The Jazz Workshop** Columbia C2K 65288 2CD / 65189 2CD *Monk; Charlie Rouse (ts); Larry Gales (b); Ben Riley (d). 10/64; 11/64.*

Established connoisseurs of live Monk material will value the latter of these for a fizzing performance of the challenging 'Hackensack' and for a rhythmically adroit 'Bright Mississippi', on which Monk calls the shots to his rhythm section. The earlier session is more convincing all round, though, with particularly fine readings of 'Misterioso', 'Blue Monk' and 'Ba-Lu Bolivar Ba-Lues Are'. As with several of these reissues, the sound reveals significantly more of the bass and drums than on earlier sessions. The It Club session, recorded live in San Francisco, is now available complete and as performed, with three tracks which were previously unreleased and another nine restored to their original length. What's restored isn't simply empty duration but the whole feel of a Monk gig, its texture and pace, and something of its enigmatic logic. The previously unavailable 'Teo', 'Bright Mississippi' and 'Just You, Just Me' aren't revelatory in themselves. What is, though, is the dynamic of the session as a whole and, with the sound also restored to present-day standards, this is as good as it gets for live jazz performance.

****** Monk In Paris: Live At The Olympia / *** Olympia, 6 Mars 1965, Parts 1 & 2 / ***(*) Olympia, 7 Mars 1965** Thelonious TMF 9316 + DVD / Trema 710591 / 710592 / 710590 *Monk; Charlie Rouse (ts); Larry Gales (b); Ben Riley (d). 3/65, 4/66; 3/65; 3/65.*

***** Paris At Midnight** Varese 061243 *As above, except add Ray Copeland, Clark Terry (t); Jimmy Cleveland (tb); Phil Woods (as); Johnny Griffin (ts). 65.*

Thelonious Records was set up by T. S. Monk Jr to release his own music and to legitimize the vast body of bootleg recordings that have circulated since Monk's death. *Live At The Olympia* covers material available elsewhere and in fuller form, even if it does give these rather shaky tapes a professional gloss. Just as we'd recommend the original Blue Notes over a Classics compilation, we'd have to recommend the Thelonious release, which includes a stunning 'Bright Mississippi' and a moody 'Body And Soul' on which Monk pays tribute to the harmonic genius of Coleman Hawkins, while saxophonist Rouse contents himself picking splinters out of the melody. However, there is a genuine fascination in tracing these performances over two nights. Monk came onstage on the night of 7 March in blistering form. He launches straight into 'Rhythm-A-Ning' as if the fire bells were about to go and doesn't put it down until he's wrung every conceivable variation and a few inconceivable ones out of it. The intensity of these performances is usefully compared to those of the night before, which are quieter, less flowing and much more deliberate.

Not to build up the suspense unnecessarily, the Thelonious tapes are of the second night and they are certainly the better ones, but anyone seriously interested in Monk will want to hear the 6 March date as well, if only to compare 'Rhythm-A-Ning', which was the climax, not the opening, of the earlier set. A fascinating insight into Monk's practice at the time. To sway your decision, the Thelonious disc has a DVD component, three tracks ('Lulu's Back In Town', 'Blue Monk', 'Round Midnight') filmed in Oslo the following year with the same personnel. If Eric Dolphy was right and you had to see Monk as well as hear him, this is a key purchase.

*** **Straight, No Chaser** Columbia CK 64886 *Monk; Charlie Rouse (ts); Larry Gales (b); Frankie Dunlop (d).* 11/66–1/67.
Recently restored to its full recorded length by Orrin Keepnews, this is a complete version of the sessions of November 1966 and January 1967. This impeccably remastered issue includes a full version of the intriguing 'Japanese Folk Song' (which had been reduced by almost six minutes to conform to LP length) and a spanking version of 'We See', which had lost almost three minutes for the same reason. There are two unaccompanied piano solos, 'Between The Devil And The Deep Blue Sea' and the tiny 'This Is My Story, This Is My Song'. The two additional tracks are an alternative of 'I Didn't Know About You' and the original 'Green Chimneys', both of them well worth having. This is as late as Monk remains interesting. There are already *longueurs* and too many of the eccentricities seem carefully studied.

**** **Underground** Columbia Legacy 513559 2 *Monk; Charlie Rouse (ts); Larry Gales (b); Ben Riley (d); Jon Hendricks (v).* 11/67, 2/68.
The Grammy-winning cover art was pitched at the new youth culture in a year of stillborn revolutions. It shows Monk at the piano in his bunker, machine pistol slung over his shoulder, grenades on the table and a Wehrmacht officer tied to a chair behind him, while a *fille de la Résistance* poses in the background.

It doesn't work quite so well at CD size, but there are a few musical grenades and rapid-fire tunes to enjoy as well. And there is that cameo appearance by Jon Hendricks on 'In Walked Bud'. On his last quartet date for Columbia, Monk introduced no fewer than four new tunes, unprecedented in this period and unrepeated after as his output slowed prior to the dramatic retirement/disappearance of 1978. One of the four, 'Ugly Beauty', is Monk's only documented composition in three-quarter time, an amazing detail only if you're unused to the devoted foursquare of his subversively traditional pianism. The other new tunes are 'Raise Four', yet another brilliant reinterpretation of blues form, and two less well-known items, 'Green Chimneys' and 'Boo Boo's Birthday'. Neither of these has found much favour with piano-players, though Kenny Drew Jr is a great exponent of 'Boo Boo'.

The real plus of the set isn't the addition of bonus tracks but that five of the seven original titles are in unedited form. The band is as tightly disciplined and single-minded as a Resistance cell, explosive outbursts from Riley, a strict cadence from Gales, bristling wires of melody from Rouse and strong revolutionary philosophy from Monk, still very much the master of surprise. The irony is that the most notorious Monk cover should conceal some of his least-known tunes, though it's hard to contradict producer Peter Keepnews's assertion that this would be a significant moment in the canon even if it came in plain brown wrappers.

*** **Monk's Blues** Columbia CK 53581 *Monk; Robert Bryant, Frederick Hill, Conte Candoli, Bob Brookmeyer (t); Billy Byers, Michael Wimberley (tb); Ernie Small, Tom Scott, Gene Cipriano, Ernie Watts, Charlie Rouse (sax); Howard Roberts (g); Larry Gales (b); Ben Riley (d); John Guerin (perc).* 11/68.
For some reason, this one was credited to Thelonious Sphere Monk, his full name. Given the cost of this session, arranged and produced by Oliver Nelson, perhaps Columbia wanted it to sound as black-tie as possible. Monk came out to the Coast to do the session and to pick up a few side-gigs at the same time. It had apparently been impossible for Nelson, who was a busy television and film music writer and arranger, to get over to New York. What isn't clear is whether the pianist was attracted first and foremost by Nelson or by the chance to work in the sunshine for a while. Nelson certainly gives the complex tunes highly convincing arrangements. The horn-players have some lip-busting parts to negotiate on 'Little Rootie Tootie' and 'Brilliant Corners', but they seem to manage. There was only one non-Monk tune on the list, Teo Macero's wryly titled 'Consecutive Seconds', and it stands out very prominently. The CD is filled out with about ten minutes of new material, including a rather slushy 'Round Midnight' which was quite properly omitted from the original release.

**** **Monk Alone: The Complete Columbia Solo Studio Recordings, 1962–1968** Columbia 2K 65495 2CD *Monk (p solo).* 62–68.
Glorious. Unaccompanied performances pulled together from *Monk's Dream, Criss Cross, It's Monk's Time, Monk, Straight, No Chaser*, the less well-known *Always Know* and the whole of *Solo Monk*. In addition, there are 14 previously unreleased tracks, mostly alternatives, some of them clearly sub-standard, like the rejected 'Body And Soul' from 31 October–1 November 1962, but all of them absolutely packed with musical invention. Remastered to the highest quality, these brisk, bright sessions show how complete a musician Monk was, using his piano like a drum kit, horn and full orchestra. This is an essential purchase, uncategorizable and resistant to the adjectival attentions of critics; the work of an artist who was completely *sui generis*, it's the kind of record that needs to be lived with for a time.

*** **Standards** Columbia CK 45148/465681-2 *Monk; Charlie Rouse (ts); Larry Gales, John Ore (b); Frankie Dunlop, Ben Riley (d).* 62–68.
But, almost needless to say, not predictable standards. Selected from the Columbia years, this is the obvious counterbalance to the assumption that Monk played just Monk. Apart from 'Tea For Two' and 'Nice Work If You Can Get It', these are songs from down the Broadway bill. Gershwin's 'Liza (All The Clouds'll Roll Away)' and Eubie Blake's 'Memories Of You' are stunning

reinventions, but there isn't a dull track on the album. We'd still counsel turning to the original records, but as a sample of Monk as an interpreter it's hard to fault.

Also, in brief:

***** Criss Cross / *** Round Midnight** Proper 114 2CD / Definitive DRCD 11133. 47–58.
Proper offers a 31-track survey of Monk's music as it evolved in the transition from swing to bop and towards the mature work of the Blue Notes and the Riversides. Definitive goes slightly shorter and with a different range of personnels.

****** The Complete Prestige Recordings** Prestige 4428 3CD. 52–54.
The Prestige years went by quickly but there are half a dozen extra tracks to fill this out.

****(*) Monkism** Laserlight 17179. 6/54.
In between contracts, Monk recorded these eight short solo tracks for Vogue while in Paris. One bonus cut from a different session.

***** Plays Duke Ellington / *** The Unique Thelonious Monk** Original Jazz Classics OJCCD 024 / 064. 7/55; 3 & 4/56.
A curious start at Riverside. Orrin Keepnews remembered how assiduously Monk had picked at Dukes's music, trying to get it right. A respectful nod. *Unique* is a standards album that manages to avoid extremes of demolition.

***** 5 By Monk By 5** Original Jazz Classics OJC 362. 6/59.
A relatively little-known Monk session, but a very good one, with Thad Jones (*t*) joining Rouse (*ts*) in the front line. The CD includes the first two (rejected) takes of the new 'Played Twice'.

****** Thelonious Alone In San Francisco** Original Jazz Classics OJCCD 231. 10/59.
Another ruminative solo masterwork.

***** At The Blackhawk** Original Jazz Classics OJCCD 305. 4/60.
Live in San Francisco. Harold Land (*ts*) and Joe Gordon (*t*) were late additions to the band but both men play well.

***** Monk In France / **(*) Monk In Italy / *** Monk In Copenhagen** Original Jazz Classics OJCCD 670 / 488 / Storyville 8283. 4 & 5/61.
The last Riverside albums with Rouse (*ts*), John Ore (*b*), Frankie Dunlop (*d*) were recorded during a wide-ranging European tour, and they sound horribly like contract fillers or at the very best like repertory dates. There's some fine music – this is *Monk*, after all – but it's thinly spread. The Scandinavian disc is better.

***** Live At The Village Gate** Prevue 9. 11/63.
Previously issued on Xanadu, this helps fill in another corner of what was probably Monk's most densely documented year.

****** The Columbia Years: 1962–1968 / *** The Essential** Columbia 64887 3CD / 89175. 62–68.
The Columbia Years includes three valuable unreleased performances and is a beautiful package. *The Essential* plucks just 11 tracks from the Columbia years; a good budget option.

***** 1963: In Japan / ***(*) Monk In Tokyo** Prestige PRCD SP 202 / Columbia C2K 63538 2CD. 5/63.
He was revered in the Far East. There are hesitant, even dead spots on these but by and large they're fine.

***** The Nonet – Live!** Le Jazz 7 11/67
A rare chance to hear Monk work with other voices on this concert recording from Paris. Not strictly a nonet, but the quartet with guests: Clark Terry (*t*), Phil Woods (*as*), Johnny Griffin (*ts*), others.

... and many others ...

J. R. Monterose (1927–93)

TENOR AND SOPRANO SAXOPHONES

Hard-bop stylist, in thrall to few influences.

***** Jaywalkin'** Fresh Sound FSRCD 320 *Monterose; Phil Sunkel (t); Wade Legge, Ralph Sharon (p); Teddy Charles, Eddie Costa (vib); Joe Puma (g); Milt Hinton, Charles Mingus, Doug Watkins (b); Bill Bradley, Kenny Clarke, Jo Jones (d).* 55, 56.
Detroit-born Monterose fell into none of the familiar tenor-playing niches and so fell out of jazz history. If there was a single strong influence, it was probably John Coltrane; but Monterose was anything but a slavish Trane copyist and forged his own odd but inimitable style: a slightly tight, almost strangled tone, delivered before and behind the beat, often in successive measures, thin but curiously intense and highly focused. He was also a rare exponent of electric sax. With no sign of the 1956 Blue Note *Quintet* in the offing, these '50s dates with mixed personnel are the best guide to what the saxophonist was doing at the time. Prominently featured is Charles Mingus – revelatory on 'Have You Met Miss Jones?' – with whom Monterose recorded the peerless *Pithecanthropus Erectus* the same year. This was J.R.'s purple patch, so much so that it's still mysterious why in later years he was so eclipsed. Other tracks see him working with the less-celebrated Wade Legge and Phil Sunkel, both of whom are worthy of further notice. Ralph Sharon, later associated with Tony Bennett, is an able and adroit accompanist and Teddy Charles, very much part of the Mingus circuit in those days, produces some fine, swinging vibes on a number of cuts; Eddie Costa, more of a Latinist than a bebopper, does a similar job elsewhere.

***** Live At The Tender Trap** Fresh Sound FSRCD 1023 *Monterose; Dale Oehler (p); Dick Vanizel (b); Joe Abodeely (d); Al Jarreau (v).* 63.
The early-'60s session features J.R.'s regular band, an able if slightly colourless unit, based at The Tender Trap in Cedar Rapids, Iowa. The group (with minor variants) enjoyed a long residency at The Tender Trap. Occasional guest players were David Sanborn and the young Al Jarreau, who studied psychology at the University of Iowa. His vocals are a must for collectors, as an earnest of the subtle stylist he was to become in later years. Alas, no glimpse of the young Sanborn.

***** Body And Soul** Blue Moon BMCD 1605 *Monterose; Jon Eardley (t); Rein de Graaff (p); Henk Haverhoek (b); Pierre Courbois (d).* 1/70.
This seems to have been recorded, if not issued, under de Graaff's leadership and he claims a good deal of attention on it. The real event isn't the title-track but fine interpretations of 'How Deep Is The Ocean' and 'Old Folks', on which Monterose plays with great dexterity and feeling.

***** T. T. T.** Storyville STCD 8291 *Monterose; Hod O'Brien (p); Guffy Pallesen (b); Jesper Elen (d).* 7/88.
We'd be much more enthusiastic if the label had taken the trouble to spell J.R.'s surname correctly. Late in life, and flatly recorded for Danish Radio at the Jazzhus Slukefter, it catches him sounding rather strained but still generating ideas at an impressive rate. As ever, the programme is largely standards-based, with a movingly querulous 'You Don't Know What Love Is' and 'All The Things

You Are'. He covers 'Central Park West' once again and also Sonny Rollins's 'Airegin'. The house band is sound enough, but hardly up to his standard.

Buddy Montgomery (born 1930)

PIANO

The youngest of the Montgomery brothers, Charles began his career playing vibes with Monk in the Mastersounds and later with Wes as well. At the end of the '60s, he settled in Milwaukee.

*** **Here Again** Sharp Nine 1008 *Montgomery; Jeff Chambers (b); Ray Appleton (d). 97.*

*** **A Love Affair In Paris** Spacetime 2116 *Montgomery; Donald Brown (p); Robert Hurst (b); Lenny White (d); Anga Diaz (perc). 10/00.*

The last surviving Montgomery brother, Buddy seems ever quieter and more wistful as the years go by. There's not much drama in recent work, just a quiet application and a gentle expressiveness. So uniform is the material on *Here Again* that one appreciates it more as a rolling suite of themes, some familiar, some less so, than as individual tracks. Originals like '1,000 Blues' and 'Hob Nob For Brother Bob' are nicely crafted but unmemorable and one tends to pick up on the standards (including a lovely 'That Old Black Magic') just for reference points.

On *A Love Affair In Paris*, which mixes live and studio material, he returns to vibraphone for some tracks, using Donald Brown as accompanist. The surprise package on this French release is White, now better known as a fusioneer but still a compelling jazz drummer with a fine sense of time and a gentle snap to his snare work that he didn't learn in Return To Forever. The opening 'Night Has A Thousand Eyes' even manages to wring some fresh ideas out of the old warhorse, while the originals 'Waterfall' and 'Irregardless' are surprisingly fresh and unhackneyed for a 70-year-old whose career has never been about innovation.

Wes Montgomery (1925–68)

GUITAR, BASS GUITAR

The middle and famous Montgomery brother was also born in Indianapolis. He took to guitar late and began his professional career with Lionel Hampton at 25. He died unexpectedly, at the height of his commercial appeal if not of his creative powers.

***(*) **Fingerpickin'** Pacific Jazz 8 37987 *Montgomery; Freddie Hubbard (t); Wayman Atkinson, Alonzo Johnson (ts); Buddy Montgomery (vib); Joe Bradley, Richie Crabtree (p); Monk Montgomery (b); Benny Barth, Paul Parker (d). 12/57–4/58.*

Wes Montgomery seemed to play effortlessly, loosing off solos as if he was sitting on his back porch talking to friends. He used a homely, thumb-picking technique, with distinctive octaves as accompaniment. Stylistically, he copied Charlie Christian but added elements from Django Reinhardt. Wes's most prominent latter-day disciple, George Benson, made almost exactly the same career move, trading in a genius for improvisation against commercial success.

The story under his own name starts with Pacific Jazz. This is a strong, assured set which benefits from a string of horns. Hubbard is in good form on his four tracks, though Buddy Montgomery's themes don't give him a great deal to bite on. The remaining tracks from the Christmas 1957 session are too short to establish much of a presence, and one is left feeling slightly short-changed by something like 'All The Things You Are', which bounces by in little more than it would take to deliver the song, and with much less going on. The remaining three tracks were taped at the Forum Theater in Los Angeles the following spring, with Crabtree and Barth joining the brothers. 'Baubles, Bangles And Beads' is lovely, if a touch raggedy round the edges. The sound lets things down here and there, and there may be a couple of reconstructed dropouts on 'Not Since Nineveh'.

*** **Far Wes** Pacific Jazz 94475 *Montgomery; Pony Poindexter (as); Harold Land (ts); Buddy Montgomery (p); Monk Montgomery (b); Tony Bazley, Louis Hayes (d); collective personnel. 4/58–10/59.*

Montgomery plays fluently if a trifle dispassionately but emerges here as a composer of some substance. The title-track is in relatively conventional bop idiom but has an attractive melodic contour (which Land largely ignores) and a well-judged 'turn' towards the end of the main statement. The later sessions are a trifle disappointing, though the great Louis Hayes weighs in at the drum kit with characteristic confidence. It's worth buying for the first half-dozen tracks alone.

*** **A Dynamic New Jazz Sound** Original Jazz Classics OJCCD 034 *Montgomery; Mel Rhyne (org); Paul Parker (d). 10/59.*

***(*) **Movin' Along** Original Jazz Classics OJCCD 089 *Montgomery; James Clay (ts, f); Victor Feldman (p); Sam Jones (b); Louis Hayes (d). 10/60.*

***(*) **So Much Guitar** Original Jazz Classics OJCCD 233 *Montgomery; Hank Jones (p); Ron Carter (b); Lex Humphries (d); Ray Barretto (perc). 8/61.*

***(*) **Full House** Riverside 9434/Original Jazz Classics OJCCD 106 *Montgomery; Johnny Griffin (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d). 6/62.*

(*) **Boss Guitar Riverside 9459/Original Jazz Classics OJCCD 261 *Montgomery; Mel Rhyne (org); Jimmy Cobb (d). 4/63.*

*** **Portrait Of Wes** Original Jazz Classics OJCCD 144 *Montgomery; Johnny Griffin (ts); Wynton Kelly (p); Paul Chambers (b); George Brown (d). 10/63.*

*** **Fusion!** Original Jazz Classics OJCCD 368 *Montgomery; Phil Bodner (sax, f); Dick Hyman (p, cel); Hank Jones (p); Kenny Burrell (g); Milt Hinton (b); Osie Johnson (d); stg. 4/63.*

*** **Guitar On The Go** Original Jazz Classics OJCCD 489 *Montgomery; Melvin Rhyne (org); George Brown, Jimmy Cobb, Paul Parker (d). 10–11/63.*

**** **The Complete Riverside Recordings** / *** **The Artistry Of Wes Montgomery** / *** **Dangerous** Riverside 12 RCD 4408 12CD / FCD 60 919 / Milestone 9298 *As for the above, except add Nat Adderley (c); Joe Gordon (t); Julian 'Cannonball' Adderley (as); Harold Land (ts); Barry Harris, George Shearing, Bobby Timmons (p); Victor Feldman, Milt Jackson, Buddy Montgomery (vib); Ray Brown, Monk Montgomery (b); Walter Perkins (d); woodwinds; stg. 59–63.*

In career terms, Montgomery really did seem to prefer his back porch. During the '50s, which should have been his big decade, he hung around his native Indianapolis, playing part-time. When his recording career got going again, he was still capable of great things. The massive Riverside box, including everything he did under the auspices of the label, has turned this entry on its head. Though much of the best material was and still is available separately, access to it in this bulk, and with a huge range of material recorded for other leaders – the Adderleys, Shearing, Land – and with the Montgomery Brothers makes a substantial difference to our view of the guitarist, highlighting his awesome consistency, pointing a slightly accusing finger at his tendency to settle for the obvious and familiar on occasion, rarely pushing out into the more experimental mode that he had flirted with early on.

Guitar/organ trios take a little getting used to nowadays, but *New Sound* and *Boss Guitar* contain some of the guitarist's most vibrant recordings. While some of the best of the material – 'Round Midnight', 'Fried Pies' and so on – has been sampled on the Milestone sets, below, these are worth hearing and having in their entirety. For no readily discernible reason, *Boss Guitar* sounds flatter than the others.

On *So Much*, Montgomery's smooth and uncannily fluent lines and Jones's elegant two-handedness lift 'Cotton Tail' out of the ordinary. Never a blindingly fast player, Montgomery specialized in sweeping oppositions of register that lend an illusion of pace to relatively stately passages. The live *Full House!* pitched Montgomery in with the Wynton Kelly Trio, an association that promised a lot and delivered more.

Guitar On The Go was Wes's last release on Riverside. The dating may seem odd, but there is just one track – 'Missile Blues' – from the 1959 album. It was a remarkable and powerful end to a very fruitful relationship, and as well as the extra track there is a spankingly good alternative of 'The Way You Look Tonight' and an untitled solo-guitar improvisation which will intrigue established fans and make them wish there were more of Wes's rehearsal work and solitary musings available. *Dangerous* is a valuable compilation of alternatives and live tracks, issued at a price that is more approachable than the box set.

The title *Fusion!* is interesting because in a sense Wes was one of the figures who lay behind later attempts to integrate the rhythm and energy of rock with jazz harmonies. Ironically, there isn't much trace of that here. Jimmy Jones's arrangements are engagingly tight and spare – one has to admire the sheer workmanship of 'Baubles, Bangles And Beads' – but the one thing these sessions lack is energy. Wes sounds positively pipe-and-slippers and, but for 'God Bless The Child', rather detached and disengaged. As with all these later recordings, though, remastering significantly improves the overall balance of sound.

[illegible]

**** Incredible Jazz Guitar

Original Jazz Classics OJCCD 036 *Montgomery; Tommy Flanagan (p); Percy Heath (b); Albert 'Tootie' Heath (d). 1/60.*

This is probably the best Montgomery record currently available. His solo on 'West Coast Blues' is very nearly incredible, though there are hints of banality even there, in his trademark octave runs, which he borrowed from Django. Flanagan may have slipped the engineer a sawbuck, for he's caught beautifully, nicely forward in the mix. His lines on Sonny Rollins's buoyant 'Airegin' are exactly complementary to the guitarist's. There's a 'D-Natural Blues' and covers of 'In Your Own Sweet Way' and 'Polka Dots And Moonbeams', which further hint at Montgomery's eventual artistic inertia, but for the moment he sounds like a master.

*** **Encores: Volume 1 – Body And Soul** Milestone MCD 9252 *Montgomery; Milt Jackson (vib); Victor Feldman (vib, p); Wynton Kelly, Buddy Montgomery (p); Sam Jones, Monk Montgomery (b); Louis Hayes, Philly Joe Jones, Bobby Thomas (d). 10/60–11/63.*

***(*) **Encores: Volume 2 – Blue'N'Boogie** Milestone MCD 9261 *Montgomery; Johnny Griffin (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d). 6/62–11/63.*

Two very different and inevitably rather patchy sets from the Milestone archive. The first album pulls together a disparate body of material and makes a certain sense of it. 'Body And Soul' is worthy of its title position, a smooth but not unsubtle reading. *Volume 2* has rather more bite. Under normal circumstances Griff is too incendiary for a gig like this, but he and Wes struck up a strong relationship, and the fruits are very impressive indeed, with strong, punchy choruses from both on 'Born To Be Blue' and the inevitable 'Baubles, Bangles And Beads'.

***(*) **The Incredible Jazz Guitar Of Wes Montgomery / ***(*) Live In Belgium 1965** Definitive DRCD 11224 / Gambit 69225 *Montgomery; Johnny Griffin (ts); Martial Solal (p); Arthur Harper, Michel Gaudry (b); Jimmie Lovelace, Ronnie Stephenson (d). 2 & 4/65; 3–4/65.*

**** **Complete Live In Paris, 1965** Definitive DRCD 11244 *As above; omit Solal, Gaudry, Stephenson. 65.*

A star in Europe, Johnny Griffin was the guest at the Paris and Hamburg dates, the latter comprising the second half of *Incredible Jazz Guitar*. That set begins with rare live tapes from the Half Note Club in New York City, a tryout for Wes with Mabern, Harper and Lovelace. Though the sound isn't wonderful – Wes is fine but the excellent pianist sounds as if he's in the corridor – the playing is exquisite and this has to count as one of Wes's most sympathetic bands. Mabern is often overlooked in the roster of important piano-players of the time, but here he is a revelation, quick-fingered and dextrous and endlessly subtle in his choice of chords and passing notes. The Paris concert is one of the best things Wes ever did. His read of 'Impressions' is awesome in its simplicity and blues fire; it's done in an unusual time sequence, though, something like 11/8 in threes and a two and so delighted is Wes to have pulled it off that he laughs audibly during the final chorus. Griffin helps build up the drama, though apart from the Coltrane theme nothing here is quite as exciting as Griff's solo on 'Blue Monk' from the Hamburg date. That occasion saw Wes working with the exquisite Solal as well, an unexpected association that works better than anyone could have expected. The new Gambit release also includes the Hamburg tracks, as well as his five numbers from the BBC *Jazz 625* series and (justifying the title at least) five numbers from a show somewhere in Belgium.

**** **Impressions: The Verve Jazz Sides** Verve 521690-2 2CD *Montgomery; Donald Byrd, Mel Davis, Bernie Glow, Danny Moore, Joe Newman, Jimmy Nottingham, Ernie Royal, Clark Terry, Snooky Young (t); Wayne Andre, Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston, John Messner, Tony Studd, Bill Watrous, Chauncey Welsh (tb); Jimmy Buffington (frhn); Don Butterfield, Harvey Phillips (tba); Jerome Richardson (ts, ss, f); Stan Webb (as, bs, cl); Ray Beckenstein (as); Bob Ashton, Jerry Dodgion, Romeo Penque (reeds); Danny Bank (bs, af, f, bcl); Walter Kane (bs, cl); Herbie Hancock, Roger Kellaway, Wynton Kelly, Bobby Scott (p); Jimmy Smith (org); Jack Jennings (vib); Al Casamenti, Bucky Pizzarelli (g); Paul Chambers, Bob Cranshaw, George Duvivier (b); Jimmy Cobb, Sol Gubin, Grady Tate (d); Ray Barretto, Willie Bobo (perc). 11/64–11/66.*

*** **Movin' Wes** Verve 521433-2 *Montgomery; Ernie Royal, Clark Terry, Snooky Young (t); Jimmy Cleveland, Urbie Green, Quentin Jackson, Chauncey Welsh (tb); Don Butterfield (tba); Jerome Richardson (sax, f); Bobby Scott (p); Bob Cranshaw (b); Grady Tate (d); Willie Bobo (perc). 11/64.*

*** **Bumpin'** Verve 539062-2 *Montgomery; Roger Kellaway (p); Bob Cranshaw (b); Helcio Milito, Grady Tate (d); strings. 5/65.*

***(*) **Smokin' At The Half Note** Verve 829578 2 *Montgomery; Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d).* 5 & 9/65.

*** **Willow Weep For Me** Verve 589486 2 *As above; unknown brass and woodwinds.* 6 & 10/65.

(*) **Tequila Verve 547769-2 *Montgomery; George Devens (vib); Ron Carter (b); Grady Tate (d); Ray Barretto (perc); Bernard Eichem, Arnold Eidus, Paul Gershman, Emmanuel Green, Julius Held, Harry Lookofsky, Joe Malin, Gene Orloff (vn); Abe Kessler, Charles McCracken, George Ricci, Harvey Shapiro (clo).* 3 & 5/66.

***(*) **California Dreaming** Verve 827842-2 *Montgomery; Mel Davis, Bernie Glow, Jimmy Nottingham (t); Wayne Andre, John Messner, Bill Watrous (tb); Jimmy Buffington (frhn); Don Butterfield (tba); Ray Beckenstein (as, picc, f); Stan Webb (as, bs, cl, eng hn); Herbie Hancock (p); Al Casamenti (g); Jack Jennings (vib); Richard Davis (b); Grady Tate (d); Ray Barretto (perc).* 66.

The 'jazz' in the title of the two-CD set is a careful hedge, in recognition of the unreconstructed commerciality of much that Wes was doing at the time. Just as the Riversides have realigned the pre-1963 material, this elegantly packaged compilation brings together the best of albums like *Willow Weep For Me*, *The Small Group Recordings*, *Just Walkin'*, *Smokin' At The Half Note*, *California Dreaming*, *Goin' Out Of My Head* and *Movin' Wes*.

Bumpin' was the record that established a working relationship between Wes, Creed Taylor and arranger Don Sebesky, who is responsible for the strings. As with much of the guitarist's work, it has acquired a new currency through the acid-jazz movement. Without those loyalties it isn't so much revelatory as pleasantly irrelevant. Restored to pristine condition, it's technically flawless and expressively a bit dead, though 'Bumpin'' itself is as lovely as ever.

As an entity, *Movin'* has a lot more presence than the majority of the later discs; remastering brings guitar and band into better balance than on the original release. The only soloist on the date, Wes is playing very smoothly indeed. Tunes like 'The Phoenix Love Theme', 'Moca Flor' and 'Theodora' are little more than beefed-up elevator music. The title-tune (which comes in two parts, 'Born To Be Blue' and 'People') is a bit more focused, but there still isn't much excitement.

Willow Weep For Me isn't quite as soporific as it maybe sounds, but there isn't much drama there either; the later brass and woodwind overdubs, conducted by Claus Ogerman, swamp a perfectly good quartet date. As if to underline the missed potential, it's *Smokin' At The Half Note* that stands out. Pat Metheny is on record as saying this is the greatest guitar jazz album of all time, an extravagant claim and, without context, a misleading one. It's certainly Wes's most stimulating association. Kelly stokes the blues material and emerges as a subtle and dynamic soloist, to the extent that an equally enthused fan might claim this as the best piano trio with guitar album of all time. 'No Blues' and 'Unit 7' are extraordinary performances; Wes's solo on the latter is his time capsule piece, quintessential Montgomery played with taste and fire combined. Whatever its league position, *Smokin'* is well worth having.

Tequila is one of the sessions that Verve have plundered in order to reposition Wes as a founding father of both acid jazz and a smooth, ambient saloon funk. It finds Montgomery rather wearily putting in his time with the Claus Ogerman Orchestra. 'Bumpin' On Sunset' is of course a long-standing favourite (subsequently revived by Brian Auger's Oblivion Express in the jazz equivalent of minimalist trance music). Montgomery is still harmonically inventive, but the arrangements are too pre-packaged for very much in the way of surprises.

California Dreaming kicks off with another pop hit but the record contains some brief flashes of Montgomery the jazz master and it's better than most of the later records.

(*) **A Day In The Life A&M 75021 0816 2 *Montgomery; Herbie Hancock (p); Ron Carter (b); Grady Tate (d); Ray Barretto (perc); woodwinds, stg.* 6/67.

** **Down Here On The Ground** A&M 396994-2 *Montgomery; Hubert Laws, George Marge, Romeo Penque (f, ob); Mike Mainieri (vib); Ron Carter (b); Grady Tate (d); Ray Barretto, Bobby Rosengarden (perc); stg.* 12/67, 1/68.

(*) **A Day In The Life / Down Here On The Ground BGO CD 718 *As above discs.* 6/67–1/68.

** **Road Song** A&M 75021 0822 2 *Montgomery; Marvin Stamm (t); Wayne Andre, Paul Faulise (tb); Jimmy Buffington (frhn); Herbie Hancock, Hank Jones (p); Ron Carter, Richard Davis (b); Ed Shaughnessy, Grady Tate (d); Ray Barreto (perc); woodwinds, strings.* 5/68.

There is precious little jazz on these chart-orientated sessions for Herb Alpert's label. The familiar parallel octaves are there in plenty, but Montgomery does little more than register the melody, repeat it with some slight elaboration, negotiate a middle eight as straightforwardly as possible, and then on out to a faded ending.

A Day In The Life and the feeble *Road Song* are both larded with pop songs in unchallenging but often overbearing arrangements; 'Eleanor Rigby', 'A Day In The Life', 'Greensleeves' are all played straight. Wes's moments of genuine artistry are few and far between and one longs to hear some of the tracks done as small groups with more attention to Hancock and Carter in particular, but also with a more realistic mix for the lyrical Tate, who made the drums sing.

One can't begrudge Wes his moment of commercial success but he had little time to enjoy it: just five weeks after *Road Song* was taped, he succumbed to a heart attack.

Also, in brief:

*(*) **Complete Recordings With Lionel Hampton** Definitive DRCD 11241 2CD. 1/49 & 1/50.

A swindle. Wes is virtually inaudible, lost in hefty ensembles.

*** **The Alternative Wes Montgomery** Milestone M 47065. 10/60–11/63.

A mess of material and no maps. There aren't many revelations here.

*** **Complete Live At Jorgies** Definitive DRCD 11247. 8/61–11/63.

Live material keeps turning up. This material has been available before, but never in complete form. Four extra tracks from 1963 and a different group.

***(*) **Jazz Masters 14 / *** Ultimate / *** Talkin' Verve – Roots Of Acid Jazz** Verve 519826-2 / 539787-2 / 529580-2. 64–66.

Three strong compilations drawn from Verve's capacious catalogue of Montgomery material. Some inevitable overlaps. George Benson selects his master's work for *Ultimate*.

*** **Body And Soul** Ronnie Scott's Jazz House JHAS 604. 4 & 5/65.

Souvenirs from a fondly remembered British visit, where most music fans were decamping to rock'n'roll. Stan Tracey's trio accompanies.

Montgomery Brothers

GROUP

The Montgomery 'family' group, which worked in San Francisco in 1960–1.

*** **Groove Yard** Original Jazz Classics OJCCD 139 *Buddy Montgomery (vib, p); Wes Montgomery (g); Monk Montgomery (b); Bobby Thomas (d). 1/61.*

Monk and Buddy doubtless gained considerably from their association with Wes, but he also gained a sympathetic, supportive group which never quite attained its full potential in the midst of Wes's Riverside period. This record represents the group's best output. Buddy's vibes-playing was not quite in the Milt Jackson class but it was more than workmanlike, and his piano-playing, which developed in years to come, is bright and rhythmic, with a slightly melancholy quality which suits the group very well. Monk has always been overshadowed, but the CD transfer allows him to come through quite strongly and his passage-work on 'If I Should Lose You' and 'Groove Yard' is quite impressive.

Tete Montoliu (1933–97)

PIANO

Born blind – and subsequently hearing-impaired too – in Barcelona and played and recorded with visitors to his local scene in the '50s before being internationally discovered. He toured widely in the '70s and '80s but died from lung cancer in 1997.

*** **Primeros Pasos** Discmedi Blau 4189 *Montoliu; Manuel Mercedes, Ramón Aragall (t); Lionel Hampton (vib); Billy Mackel (g); Peter Badie, José Vives (b); Enrique Cifuentes (b, v); Ramón Farrán, Albert 'June' Gardner, Rafael Verdura (d, perc); Pedrito Díaz (perc); Jorge Candela, Jorge Pérez (perc, v); María Angélica (castanets); Enrique Domínguez, Lorenzo González, Pilar Morales (v). 6/54–6/56.*

Almost unbelievably, the first tracks here have Montoliu as a 12-year-old member of the Cuarteto Latino recording a 78 for Dutch Decca. His facility is already evident, as it was to any musical visitors to Barcelona, and the sequence ends with three tracks – the only three that featured Tete – from Lionel Hampton's *Flamenco Five*. The distinctive Catalan swing – a sort of dip in the beat – and unusual, folkish harmonics are already evident. Much of the rest of the set has a novelty feel now, but as an indication of 'first steps' it's an extraordinary document.

***(*) **A Tot Jazz!** Fresh Sound FSRCD 448 *Montoliu; Eric Peter (b); Billy Brooks (d). 65.*

The first jazz 12-inch LP recorded in Spain, now compiled with a second disc taken from the same sessions in Barcelona. It isn't Bill Evans, and the Jamboree club isn't the Village Vanguard, but these are extraordinary standards performances, vividly melodic, harmonically astute and driven along as much by the pianist's own unfailing sense of time as by the rhythm section. His bop touch is best sampled on 'Au Privave', but elsewhere he calls on swing, classical models (Mompou?) and folk forms. 'Israel', 'Secret Love' and 'How High The Moon' are outstanding. Impeccable modern piano jazz.

*** **That's All** Steeplechase SCCD 31199 *Montoliu (p solo). 9/71.*
*** **Lush Life** Steeplechase SCCD 31216 *Montoliu (p solo). 9/71.*
***(*) **It's About Blues Time** Fresh Sound FSR-CD 305 *Montoliu; Dusko Goykovich (t); Ferdinand Povel (ts); Robert Langereis (b); Joe Nay (d). 11/71.*

Montoliu was a European maverick whose ebullient music could be tender, memorably exciting, gracefully virtuosic. Dazzlingly fast in execution, his improvisations are mostly based on a standard bebop repertoire, yet at his best he seemed driven to making his music fresh and new from record to record. From moment to moment he might suggest Tatum, Powell or Garner, and his feeling for blues playing was particularly sharp. He began recording in 1958, but most of his '60s sessions as a leader are still hidden on obscure, out-of-print Spanish labels (for contemporaneous work as a sideman, see under Dexter Gordon's entry). Frustratingly, a live set for Impulse! at the Village Vanguard in 1967, with Richard Davis and Elvin Jones, has never been released.

Montoliu opened a prolific decade of recording with a single session in Munich, half of which was released at the time by Enja, the remainder turning up many years later on the Steeplechase albums. Little to choose among the three discs (the Enja will have to be sought in the secondhand bins now). The question of Montoliu's employment of his Catalan roots in a jazz environment is an interesting one: his oft-quoted remark 'Basically, all Catalans are blacks' isn't very helpful, but there's little doubt that he is exceptionally responsive to using his native music in a post-bop setting.

It's About Blues Time brings back an enjoyable quintet session from the Barcelona scene of 1971. Joe Nay makes a tremendous noise at the drums and, with Povel coming on like he's just heard his first Coltrane record, the marathon blues which opens the set hits a formidable high. Goykovich is in spanking form throughout and his 'Bosnia Calling' is impressive. The one who suffers, ironically, is Montoliu: the fierce studio separation shunts him to one side, and he's well down in the mix anyway.

*** **Catalonian Fire / ***(*) Tete!** Steeplechase SCCD 31017 / 31029 *Montoliu; Niels-Henning Ørsted Pedersen (b); Albert 'Tootie' Heath (d). 5/74.*

*** **Music For Perla** Steeplechase SCCD 31021 *Montoliu (p solo). 5/74.*

***(*) **Tête A Tete / ***(*) Tootie's Tempo** Steeplechase SCCD 31054 / 31108 *Montoliu; Niels-Henning Ørsted Pedersen (b); Albert 'Tootie' Heath (d). 2/76.*

*** **Words Of Love** Steeplechase SCCD 31084 *Montoliu (p solo). 3/76.*

Montoliu seemed to release a lot of records in the '70s, but actually he had only a few concentrated bursts of recording. The four albums by the trio with NHØP and Heath remain among his most impressive offerings: played with both elegance and fire, his improvisations on favourite themes have a poise and dash that make one overlook the frequent appearance of many familiar runs and manipulations of the beat. Pedersen, who loves to play with a pianist of outsize technique, holds nothing back in his own playing, while Heath's rather gruff and unfussy drumming makes him a nearly ideal timekeeper for the situation. Of the Steeplechases, *Tootie's Tempo* and *Tete!* are particularly good, but any one is highly entertaining. The solo records are slightly less interesting.

*** **Boston Concert** Steeplechase SCCD 31152 *Montoliu (p solo). 3/80.*

*** **I Want To Talk About You** Steeplechase SCCD 31137 *Montoliu; George Mraz (b); Al Foster (d). 3/80.*

Another year that turned out to be a busy one. Mraz and Foster weren't Tete's ideal rhythm section but they don't get in his way too much, and the solo concert from Boston includes some of his most detailed and handsome playing.

***** The Music I Like To Play: Volumes 1–4** Soul Note 121180 / 121200 / 121230 / 121250 *Montoliu (p solo).* 12/86; 12/86; 1/90; 1/90.
Montoliu tended throughout his career to get maximum mileage from each session. The difference on the later date here is that the playing is inexplicably more percussive and direct. The earlier Soul Notes number among the most finished of Montoliu's albums, with a superior studio sound and one or two unexpected choices: Bobby Hutcherson's 'Little B's Poem', for instance, on the first record. But some routine improvisations betray that the pianist can defer to familiar patterns on some tunes that he knew a little too well. There's a nice smattering of Monk tunes on the latter pair and some ballads that have not previously figured in the Catalan's discography. Though it might seem a hefty investment to spring for all four, these are better value than most.

*****(*) And Orquestra Taller De Músics** Discmedi Blau 46769 *Montoliu; Jordi Rossy (t, d); Juanjo Arrom (tb); Perico Sambeat (ss, as); Xavier Figuerola, Eladio Reinón (ts); Jorge Luis Gámez (g); Zé Eduardo, Mario Rossy (b); David Xirgu (d).* 6/88.
A terrific late date, with a strong Iberian band and fine arrangements by Thad Jones and Ernie Wilkins. 'C.T.A.' is a terrific read and there's a cracking version of Joe Henderson's 'Recorda Me'. Interesting, too, to hear bassist Eduardo, who recently became a recording star on Clean Feed, contributing some strong themes. Good sound. Was this released before? It seems only to have appeared in 2005.

***** Music For Anna** Mas I Mas 002 *Montoliu; Hein van de Geyn (b); Idris Muhammad (d).* 10/92.
Montoliu surfaced only rarely in the '90s, but this club set suggests that his playing lost little of its flash or surprise. The dramatic deconstruction of 'I'll Remember April' is a single example, but it's something he does at some point on most of the tunes on offer. As with Solal, the pianist's uncommon syntax has become a commonplace with the wider currency of his work via recordings, yet the impact of his most vivid improvising remains startling, and it's good to have this recent reminder. Sound is decent – Van de Geyn comes through strongly – though the piano itself sounds like a sometimes unresponsive instrument.

Also, in brief:

***** Momentos Inolvidables De Una Vida: Barcelona 1965–1992** Fresh Sound FSRCD6001. 65–92.
Invaluable double-CD compilation of his best years.

*****(*) Presenta Elia Fleta** Fresh Sound FSRCD 50. 66.
The singer's voice is good and her delivery accomplished, but there isn't enough Montoliu on this to sustain interest.

***** Catalonian Nights: Volumes 1–3** Steeplechase SCCD 31148 / 31241 / 31433. 5/80.
Three discs of trios with John Heard (*b*) and Tootie Heath (*d*). Poorly balanced sound undercuts sometimes thrilling interplay.

***** Face To Face** Steeplechase SCCD 31185. 4/82.
Dazzling duets with Niels-Henning Ørsted Pedersen (*b*).

***** Sweet 'N' Lovely: Volumes 1 & 2** Fresh Sound FSR-CD 161 / 162. 6/89.
Genial and more pacific duets with Mundell Lowe (*g*).

James Moody (born 1925)

TENOR, ALTO AND SOPRANO SAXOPHONES, FLUTE, VOICE

Initially influenced by Lester Young, he devised a harder and more abrasive tone, but then also majored on flute. His solo on 'I'm In The Mood For Love' became the basis of the vocalese fad. He prefers to be addressed as 'Moody', nothing else. Still burgeoning.

***** James Moody 1949–1950 / *** Moody's Blues** Classics 1169 / Prestige 24228 *Moody; Ernie Royal (t); Ted Kelly, Nat Peck (tb); Arne Domnérus, Russell Procope (as); Jacques Dieval, Raymond Fol, Thore Swanerud, Gösta Theselius (p); Rolf Berg (g); Yngve Åkerberg, Pierre Michelot, Emmanuel Soudieux (b); Anders Burman, Kenny Clarke, Richard Frost, Jack Norén (d); Annie Ross (v).* 49–50.

***** James Moody 1950–1951** Classics 1263 *Moody; Ernie Royal (t); Leppe Sundevall (bt); Ted Kelly, Nat Peck (tb); Marshall Allen, Arne Domnérus, Hubert Fol (as); Carl-Henrik Norin (ts); Lars Gullin (bs) Raymond Fol (p, cel); Rolf Larsson, Rafe Schecroun (p); Gunnar Almstedt, Alvin Banks, Wendell Marshall, Pierre Michelot (b); George Ballard, Benny Bennett, Anders Burman, Kenny Clarke (d).* 4/50–1/51.
Moody was in Europe for most of this period, working in France and Sweden, where he achieved considerable celebrity. Some of these sides were cut under Ernie Royal's leadership, which makes their inclusion slightly suspect under Classics' usually restrictive ethos. However, it's the saxophonist's gossamer-light tenor-lines that distinguish these cuts, which overlap the two volumes. Most of the other material on 1263 was made in Paris or Stockholm with a variety of competent but hardly eye-opening bands. Arne Domnérus provides some interest on the *1949–1950* compilation, as he did on the earlier disc. This material is also available – with rather cleaner sound – on a Prestige reissue from 1999. The sound of Leppe Sundevall's bass trumpet is of interest on the 23 January 1951 cuts, but there's not much else to listen to except Moody's relaxed and unchallenged soloing. 'I Can't Get Started', from 9 October 1950, is a gem and worth the set on its own.

***** James Moody 1951** Classics 1388 *Moody; Sixten Eriksson (t); Lars Gullin (bs); Rolf Larsson, Raymond Fol (p); Gunnar Almstedt, Pierre Michelot (b); Jack Norén, Anders Burman, Pierre Lemarchand (d); orchestra.* 1–7/51.
This starts with six small-group titles cut in Stockholm, where the main interest is in hearing Moody swapping phrases with Lars Gullin – and, if anything, it's the Swede who comes off rather better. Next he fronts eight titles arranged by André Hodeir for orchestra and soloist, and while it's nothing special, it's interesting to hear him on French tunes such as 'Aimer Comme Je T'Aime'. The rest of the disc has eight quintet titles which were his final Paris recordings, for Vogue. Moody plays alto and Roger Guerin is on trumpet: decent Eurobop, though rather scrappy sound.

*****(*) Moody's Moods For Blues** Original Jazz Classics OJCCD 1837 *Moody; Dave Burns (t); William Shepherd (tb); Pee Wee Moore (bs); Sadik Hakim, Jimmy Boyd (p); John Latham (b); Joe Harris, Clarence Johnson (d); Eddie Jefferson, Iona Wade (v).* 1, 4 & 9/54, 1/55.

*****(*) Hi Fi Party** Original Jazz Classics OJCCD 1780 *Moody; Dave Burns (t); Bill Shepherd (tb); Numa Moore (bs); Jimmy Boyd (p); John Latham (b); Clarence Johnson (d); Eddie Jefferson (v).* 9/54.

*****(*) Wail, Moody, Wail** Original Jazz Classics OJCCD 1791 *As above, except omit Jefferson.* 1, 8 & 12/55.

He's joined on *Hi Fi Party* and on the extra 'I Got The Blues' on *Moods* by Eddie Jefferson, who reworked a vocal version of the hit, thereby (allegedly) giving King Pleasure the idea for adding his own lyrics to bebop tunes. Moody has a strongly vocalized tone and frequently appears to shape a solo to the lyric of a tune rather than simply to the chords or the written melody, and that vocalized sound is perhaps more evident on his alto-playing, though he even adapts it later in his career to flute, using a 'legitimate' version of Roland Kirk's vocalization. The saxophonist was off the scene for much of the '70s, certainly as far as significant recording was concerned, and his reputation went into something of a decline. Without star names, though, both *Hi Fi Party* and the rather less gimmicky and straightahead Wail establish a strong, individual sound that deserves to be more widely known and that certainly stands up very strongly alongside later works.

*** **Hey! It's James Moody** Lone Hill Jazz LHJR 10195 *Moody; Johnny Coles, Flip Richard, Earl Turner, Sonny Cohn, Howard McGhee (t); William Shepherd, John Avant (tb); Bill Atkins, Lenny Druss (as); Vito Price, Sandy Mosse, Eddie Johnson (ts); Tata Houston, Pat Patrick, Musa Kaleem, Pee Wee Moore (bs); Jimmy Boyd, Gene Kee, Junior Mance (p); John Gray (g); Eldee Young, John Latham, Johnny Pate (b); Clarence Johnston, Red Holt (d); Eddie Jefferson (v).* 2/56–12/59.

Basically this couples the small-group albums *Flute N' The Blues* and *Hey! It's James Moody* and annoyingly chucks in three tracks from other records altogether. Each session dates from his association with Argo, whose bargain-basement production values tend to show up the music: why didn't they remake 'Don't Blame Me', which has an awful clinker from the leader? They're entertaining sets, all the same, if one isn't looking for a masterpiece. A big-band version of 'Last Train From Overbrook' is one of the 'bonus' pieces.

***(*) **The Legendary 1963–64 Sessions** Lone Hill Jazz LHJR 10313 *Moody; Johnny Coles (t); Thad Jones (flhn); Patti Bown (p); Jim Hall (g); Richard Davis, Reggie Workman (b); Al 'Tootie' Heath, Mel Lewis (d).* 63–64.

**** **Fly Me To The Moon** Lone Hill LHJR 10287 *Moody; Paul Serrano (t); John Avant (tb); Kenny Barron (p); George Eskridge (g); Ernest Outlaw, Chris White (b); Rudy Collins, Marshall Thompson (d).* 1/62, 9/63.

Lone Hill are doing sterling work in restoring Moody's deleted '60s work and in the process revealing how originally and idiosyncratically he evolved beyond bop, particularly in his association with producer Tom McIntosh. Two terrific bands on the first of these, which brings together *Great Day* (originally Chess) and the later *Running The Gamut* (Scepter). Jones and Coles are ideal foils in the front line, but it's the bassists and drummers who underline how confidently Moody was experimenting in post-bop: limber, agile, lateral. The earlier of the dates on *Fly Me To The Moon* compiled here is *Another Bag*, an Argo date that makes a lot of later soul-jazz sound decidedly jaded and formulaic. The later *Comin' On Strong*, with a guitar in the ensemble, and Moody pretty much on his own out in front, is even better. McIntosh wrote demanding charts that for all their visceral energy (try 'Fly Me To The Moon', 'Sassy Lady', 'Ally, Pts 1–3') hover close to the avant-garde. Moody gobbles up the challenge, sounding as magisterial as Rollins in places and as harmonically daring as Coltrane. Hugely underrated jazz.

***(*) **And The Brass Figures** Original Jazz Classics OJCCD 1009 *Moody; Joe Newman, Jimmy Owens (t, flhn); Snooky Young (t); Jimmy Cleveland (tb); Don Butterfield (tba); Kenny Barron (p); Bob Cranshaw (b); Mel Lewis (d).* 10 & 11/66.

This took a long time to appear on CD and then disappeared again around the time of our last edition. Hard to understand the disfavour: it's a crisply arranged set (by Tom McIntosh) with an unusual sonority. Moody sticks to tenor and sounds full-voiced and fruity on 'Au Privave', 'Ruby, My Dear' and a batch of fine originals, including the too-brief 'Simplicity And Beauty'. The rhythm section is state of the art.

*** **Don't Look Away Now!** Original Jazz Classics OJCCD 925 *Moody; Barry Harris (p); Bob Cranshaw (b); Alan Dawson (d); Eddie Jefferson (v).* 2/69.

It was relatively unusual at this time for Moody to steer clear of flute, but the defining item of this session is the saxophonist's last-ever recording with Eddie Jefferson, who turns up on 'Hey Herb! Where's Alpert!', not the best thing they ever did together, but an effective enough use of Eddie's vocal skills. Moody plays alto on 'When I Fall In Love' and 'Don't Look Away Now' and gives a superb performance on tenor on the long 'Hear Me'. There's a retread of 'Last Train From Overbrook', which will appeal to anyone who loves the song or who's hipped to Moody's extraordinary story of survival and growth. At just 40 minutes, one looks to more material, even if just a miscued alternative, but none is forthcoming. We have no idea how much – if any – of this session still lies in the vaults.

*** **The Teachers** / *** **Heritage Hum / The Teachers** Sanctuary 81222 / Collectables COL 5617 *Moody; Richard Meisterman, Jay Silva, Bob Summers, Jay Thomas (t); Michael Gibson (tb); John Huston (vtb); Adam Ippolito (tba); Joe Brazil (ts); Bill Chelf, Mike Longo (p); Howie Wyeth (p, org); Paul Dickler, Steve McCord (g); Billy Elmiger, Clint Houston, Sam Jones, Peter Petruccelli (b); Barry Lazarowitz (d, perc); Freddie Waits, Chip White (d); Otis Smith (perc); Eddie Jefferson (v).* 70.

Teachers, just one of two very different albums Moody released in 1970, is ostensibly an extended tribute to those figures – musical and non-musical – who inspired him. An eclectic bunch to be sure, including JFK, Martin Luther King, Malcolm X and the Beatles. The two albums (*Heritage Hum* is also available in the same reissue package) could hardly be more different, the first thick with production by Howie Wyeth and others, the second a quartet date with a crisper attack from the leader and much simpler lines. The album's every bit as varied, featuring some deeply felt things like Bill Chelf's 'Rest Sweetly, Brother Dove' and 'Unchained', alongside more skittish things like the Lennon–McCartney 'Hello Goodbye' and 'Travel On' and 'Parker's Mood', which see the quartet augmented by singer Eddie Jefferson, a significant reunion for Moody. Neither is a great album, though the small-group tracks from *Heritage Hum* are streets ahead of the bigger arrangements. As a sample of Moody's range and ability to juggle tones and moods, it's pretty good. Also available on the Collectables format, though it has one track fewer: for some reason 'Soul Searching' is missing.

*** **Feelin' It Together** Savoy 17276 *Moody; Kenny Barron (p); Larry Ridley (b); Freddie Waits (d).* 73.

Formerly on Muse, then from 1998 on Joel Dorn's short-lived reissue label 32 Jazz, this quartet session from 1973 has defied oblivion again, offering a further glimpse into Moody's overlooked work from the '70s. Again, Barron is on electric piano, an instrument he invested with considerable expressive personality;

we're not too sure about the harpsichord switch, though. The redoubtable Waits does his thing at the kit as he did on a number of Moody dates from this time. Long versions of 'Anthropology' and 'Autumn Leaves' will attract standards lovers, but there are also two strong originals from the pianist and a helping of Jobim just to alter the swing a bit. It would be good to see some more of Moody's Muse catalogue back in circulation: *Never Again* from the previous year was his promise to stick to tenor and abandon the alto for ever. As *Feelin' It Together*, with its alto and flute features, bears out, it was a promise made to be broken.

*** **Moody's Party** Telarc 83382 *Moody; Arturo Sandoval (t); Grover Washington Jr (ss); Mulgrew Miller (p); Todd Coolman (b); Terri Lyne Carrington (d); Roy Ayers (v).* 3/95.

The old dog turned 70 with a party at the Blue Note, compèred by the one and only Bill Cosby. The seven tunes selected for release are pretty familiar, but with an unexpected emphasis on bebop classics: 'Groovin' High', 'Parker's Mood', 'Bebop'. Moody is in sparkling form on all his horns and rises to the guest appearances of Washington and Sandoval with just the right mixture of challenge and graciousness. A lively, uncomplicated record to mark a significant anniversary.

***(*) **Homage** Savoy Jazz 17200 *Moody; David Hazeltine (p); Todd Coolman (b); Anthony Pinciotti (d).* 03.

As he approached his 80th birthday, Moody showed no sign of slowing up or, worse still, hanging up his saxophones. The closing track, 'Love Was The Cause For All Good Things', is a reworking of a Kid Next Door rap which might seem inappropriate for a man of Moody's age, except when you think that his role in the framing of vocalese put him at the very centre of an earlier craze. Most of the material is for quartet, with Hazeltine very much in charge and contributing one fine original, 'We All Love Moody'. There is, though, the delightful experiment of an arrangement of James Newton Howard's main title-sequence to the film version of *Glengarry Glen Ross*, the David Mamet play. Moody is here augmented by a larger wind ensemble, but it's the leader's voice that carries the track, as he does everything else. Joe Zawinul and Herbie Hancock both contribute to a celebratory liner-note, and both deliver a tune, 'A Message To Moody' and 'Into The Shadows' respectively. The best thing on a thoroughly entertaining set – that hip-hop nonsense apart – is a version of Kenny Barron's 'And Then Again', testimony to Kenny's great gifts but also the lasting affection in which Moody is held.

Also, in brief:

(*) **James Moody 1948–1949 Classics 1116. 10/48–10/49.

The early sessions were occasionally quirky bop, eight titles (with The Modernists) for Blue Note, the rest recorded with Scandinavian and other European bands.

(*) **James Moody 1951–1954 Classics 1410. 10/51–4/54.

Back in the States, and capitalizing on vocalese success with jive vocals from Babs Gonzales and Eddie Jefferson, but for the most part very ordinary.

(*) **Blues And Other Colors Original Jazz Classics OJCCD 954. 69.

Restricted to soprano and flute for this curious nonet session.

*** **Timeless Aura** Universe 52. 76.

A welcome date in a fallow period, but producer Ed Bland's material isn't much and the '70s electric sound takes some getting used to.

Jemeel Moondoc (born 1951)

ALTO AND SOPRANO SAXOPHONES

Comparisons between his fiery alto and the styles of Ornette Coleman or Jimmy Lyons are useful as navigation lines, but they don't do justice to his originality. He took some time away from music, working in architectural design.

*** **Konstanze's Delight** Soul Note 121041 *Moondoc; Roy Campbell (t); Khan Jamal (vib); William Parker (b); Dennis Charles (d); Ellen Christi (v).* 10/81.

*** **Judy's Bounce** Soul Note 121051 *Moondoc; Fred Hopkins (b); Ed Blackwell (d).* 11/81.

*** **We Don't** Eremite 43 *Moondoc; Dennis Charles (d).* 81.

***(*) **Nostalgia In Times Square** Soul Note 121141 *Moondoc; Bern Nix (g); Ron Burton (p); William Parker (b); Dennis Charles (d).* 11/85.

It was Cecil Taylor who turned the young Moondoc on to modern jazz, and he's remained a devoted disciple ever since. His early group, Ensemble Muntu, which also included the ubiquitous William Parker, was very much in the Taylor mould, but Moondoc remained open to other influences as well. 'One For Ornette' on *Judy's Bounce* accounts for only the most obvious; his playing style sits somewhere between Ornette's country wail and Jimmy Lyons's street-corner preaching.

Konstanze's Delight consists of just three long pieces, the first of them an opportunity for the whole band to show its stuff. As so often in this context, Parker is the cement, setting off on a dark, seductive chant that gradually reels in Moondoc, Campbell and the underrated Jamal, who conjures up storms on this record. The two horns seem to be engaged in a game of one-on-one ball, chasing, dodging, body-checking and setting up half a dozen false climaxes before the whole thing unwinds. At longer than half an hour, it palls pretty seriously before time's up, but it's part of a live set and is doubtless pretty typical of what Moondoc was doing at the time. 'Chasin' The Moon' is high-octane stuff, a starring vehicle for Jamal and Christi.

Judy's Bounce was recorded only a month later, but it's a very different sound, reminiscent more than anything of Ornette's trio with David Izenzon and Charles Moffett. The Coleman tribute is based on an authentically simple march-based riff, over which Moondoc declaims like a man possessed. 'Echo In Blue' might be one of Ornette's dirges, except that it stays much closer to bebop harmonies. The opening 'Judy's Bounce' is terser and tighter, almost joyous, with Hopkins pushing things along at a brisk walk. The set closes as far out as Moondoc has been. 'Nimus' is one of Jupiter's shattered moons, and Moondoc responds to the idea with a lonely, plangent sound that might well serve as an interplanetary lament, one of his strongest ideas and a perfect vehicle for this particular trio.

We Don't was finally issued in 2003 and offers a further fascinating glimpse of Jemeel's '80s work. Saxophone and drums is a tough discipline, sanctified by John Coltrane's duets with Rashied Ali. These are harsher and more abstract sessions, and the more realistic parallel might be Ornette Coleman and Ed Blackwell. 'Judy's Bounce' is there again and sounds all the more interesting for the stripped-down format.

The last album of the group is interesting for the addition of a guitar-player and the abandonment of vibes for piano. It's certainly a conservative step and there's nothing on the set that really grabs the attention. Nix is most closely associated with Ornette's Prime Time experiments, but he gets little chance to play outside an Ulmer-ish R&B groove, with a few abstract flourishes.

**** **New World Pygmies** Eremite MTE020 *Moondoc; William Parker (b).* 7/98.

This is Moondoc's first recorded encounter with bassist Parker since *Nostalgia In Times Square* and is a revelatory moment in the saxophonist's recorded output. People talk about the conversational quality of duo performance, but this is more like twin preachers in the mission hall, playing hard priest, soft priest alternately, the one threatening brimstone, the other promising redemption. Most of the writing is by Parker and includes the magnificent 'Huey Sees A Rainbow' and 'Theme For Pelikan', as well as the brief, intense 'Another Angel Goes Home', a dedication to drummer Dennis Charles, whose presence would have made this record near-perfect.

Moondoc's playing is most convincing on the opening title-track and the encore. It's Parker who holds the attention most securely, a master musician who continues to develop by the session.

*** **All-Stars Live In Paris** Cadence CJR 1151 *Moondoc; Roy Campbell (t); Zane Massey (ts); William Parker (b); Cody Moffett (d).* 3/99.

*** **Spirit House** Eremite MTE 029 *Moondoc; Roy Campbell (t, flhn); Lewis 'Flip' Barnes (t); Tyrone Hill, Steve Swell (tb); Zane Massey (ts); Michael Marcus (bs); Bern Nix (g); John Voigt (b); Codaryl Moffett (d).* 3/00.

*** **Revolt Of The Negro Lawn Jockeys** Eremite MTE 028 *Moondoc; Nathan Breedlove (t); Khan Jamal (vib); John Voigt (b); Codaryl Moffett (d).* 5/00.

Moondoc's mergings of various free-jazz and more traditionally inflected post-bop sounds have been difficult to catch right in front of microphones, and both of the 2000 live sets have moments to enthrall, others to dismay. The quintet record offers three longish pieces, two more declamatory themes sandwiching a ballad, and while the more upbeat music draws succour from some fine improvising, the ballad seems merely drear. *Spirit House* gives the Jus' Grew Orchestra its first full outing. Unfortunately, the live sound is inadequate, which takes some of the sting out of the cacophonous blues, 'Quick Pick', and befuddles the details in a couple of intriguingly conducted improvisations. That said, this is a bustling, often teeming music, brought vividly to life, and given a full and flattering sound the tremendous blowout of 'Spirit House' itself would really shake the timbers.

The All-Stars gig is another slightly shambolic affair, a more pared-down sound than the Jus' Grew orchestra and therefore a sharper and less filled-in sound. Much of the emphasis falls on the leader, but Massey's rugged tenor and Campbell's yelping trumpet make their presence felt as well.

*** **New World Pygmies Volume 2** Eremite MTE 030/1 2CD *Moondoc; William Parker (b, bombard, gralle); Hamid Drake (d).* 11/00.

A repeat match with Parker across two gigs on successive days: Drake enters the fray on the first, cut at Chicago's Velvet Lounge. Parker does some magnificent work – his *arco* intro to 'New World Pygmies 11/05/00' is mesmerizing – and there's a sense that he adapts better to this kind of exposed, long-form improvising than does Moondoc, who sometimes seems to noodle (though it's intense noodling, for sure). The session with Drake inevitably benefits from the drummer's mighty presence, which carries them through all the eastern skirling of this day's version of 'Pygmies'. An intermittently powerful document which, as with so much in an obsessively documented area, sometimes feels like too much has been taken down.

***(*) **Live At The Glenn Miller Café: Volume 1** Ayler ayl 026 *Moondoc; William Parker (b); Hamid Drake (d, perc).* 4/02.

There's an exceptional understanding between these three, now built up over some years of collaboration. The set divides into two half-hour blocks of sound, with the slight suspicion that these improvisations were constructed with an eye on the clock. They are fascinating, but without much structural logic, so the interest lies in the moment-to-moment interaction rather than any sense of destination or progress. 'Hi-Rise' is the better of the two.

Also, in brief:

*** **Tri-P-Let** / *** **Fire In The Valley** Eremite MTE01 / MTE08. 6/96; 7/96.

The trio with John Voigt (*b*) and Laurence Cook (*d*) was his bread-and-butter group and these are fiery workouts, leavened with subtle musical understanding.

*** **Live At The Vision Festival** Ayler ayl 047. 6/01.

Not clear whether the Tentet and the Jus' Grew Orchestra are one and the same. Here's a fairly raw live set by the big group which gives a clear sense of his ensemble philosophy.

*** **Live In Paris** Cadence CJR 1151. 02.

'Not Quite Ready For Prime Time' is presumably a dig at comparisons with Ornette: an air of weary aggression pervades.

Brew Moore (1924–73)

TENOR SAXOPHONE

A faithful Lester Young disciple, he played in New York in the '40s, in San Francisco in the '50s and in Europe in the '60s.

*** **I Should Care** Steeplechase SCCD 36019 *Moore; Atli Bjørn (p); Benny Nielsen (b); William Schiøpffe (d).* 4/65.

Moore was a terrific but star-crossed tenor-player, at his best as good as Getz and Sims but never able to get a career together as they did. He left only a small number of records behind him. The Steeplechase album is a surviving memento from a stay in Copenhagen: solid, but not quite Brew at his best. The city turned out to be his nemesis: Moore died when he fell down some stairs in Copenhagen in 1973.

Michael Moore (born 1945)

BASS, PIANO

Moore came to New York in 1968, from his native Cincinnati, played bass with James Brown, and became a stalwart of the mainstream-modern jazz circle in the city thereafter, although he also spent time in both London and India. He has only rarely recorded as a leader.

(*) **The History Of Jazz Volume 1** / * **... Volume 2** Arbors ARCD 19211 / 19256 *Moore; Ken Peplowski (cl, ts); Tom Melito (d).* 8/98; 4/01.

Moore's failsafe presence on the bass fiddle has made him an invincible element of his circle, and on the strength of these beautiful, surprising records it's a pity he's neglected as a leader. The first disc mixes up everything from 'That Da Da Strain' to

Coltrane's 'Wise One' and 'Monk's Dream'. The second has rare nuggets from Cannonball Adderley, Strayhorn and Jim Hall, but also includes a whole series of 'abstract paintings of musicians', as Peplowski describes them, exquisite musical miniatures which seem to catch the very essence of such figures as Jimmy Rowles, Dave Brubeck, Wayne Shorter and Herbie Nichols. As a mix of repertory exercise and original music-making it's wholly successful, with echoes of such old units as the Jimmy Giuffre trio married to a contemporary and swinging feel that is magically spontaneous. Moore's note-choices are marvellous, Peplowski has rarely sounded as characterful on both clarinet and tenor, and Melito has excellent hands.

Michael Moore (born 1954)

CLARINET, BASS CLARINET, ALTO SAXOPHONE, ETC.

Based in Europe, where he has found a more sympathetic outlet for his demanding music. Main associations include Gerry Hemingway, Available Jelly, Clusone 3 and Jewels & Binoculars. He runs the Ramboy label.

***(*) **Home Game** Ramboy 02 *Moore; Herb Robertson (t, c); Fred Hersch (p); Mark Helias (b); Gerry Hemingway (d).* 10/88.
*** **Négligé** Ramboy 04 *Moore; Alex Maguire (p); Ernst Reijseger (clo); Michael Vatcher (perc).* 12/89, 5/92.
*** **Klezmokum** Ramboy 07 *Moore; Larry Fishkind (tba); Burton Greene (p, perc); Roberto Haliffi (d, perc).* 92.
**** **Chicoutimi** / **** **Bering** Ramboy 06 / 11 *Moore; Fred Hersch (p); Mark Helias (b).* 9/93.
***(*) **Tunes For Horn Guys** Ramboy 08 *Moore; Wolter Wierbos (tb); Frank Gratkowski (as, bcl); Ab Baars, Tobias Delius (ts, cl).* 4, 5 & 8/95.
***(*) **Mount Olympus** Ramboy 13 *Moore; Alex Maguire (p).* 98.

Ramboy is Moore's own label, named for his son (apparently R. A. Moore or some such) and largely dedicated to disseminating his own music. *Home Game* was recorded in New York City with an intriguing quintet which embraces the avant-garde and mainstream jazz. As ever, Robertson is a dominant presence, squally and lyrical by turns, with a fierce attack and a gentle edge to temper it. On the long 'Suburban Housewives', he and Moore interact in an unexpectedly complex way, weaving together wind figures which might almost come from a more formal conservatory piece. Everything points to the record being an attempt to recapture early and family memories, but it's not just this that suggests a seemingly improbable similarity to some of Charlie Haden's Quartet West recordings. The relation of bass, piano and horns, together with old-fashioned, swing-influenced drumming from Hemingway, is very much the same, and Moore's clarinet has never again sounded so Goodman-like. Hersch is the surprise package, a notably eclectic player who moves freely between idioms and genres but who always maintains a consistency of presence and expression.

On *Négligé*, Moore has assembled another like-minded group with a similar balance of sound. Maguire is completely at ease in environments like these, and his own 'Sparky' and 'Epigram' sit at the heart of the disc. There are 15 tracks, offering a good initial sample of Moore's music. *Chicoutimi* and *Bering* are the ones to have, exquisitely executed and thoughtfully expressed, poised between modernist and mainstream, wacky and sentimental by turns. The latter is intriguing for its choice of material, which ranges from Irving Berlin's 'The Best Thing For You' (probably worked up with the Clusone 3), Wayne Shorter's 'Albatross', John Lewis's '2 Degrees East, 3 Degrees West', Theodorakis's 'Vradiazi' and Jimmy Rowles's 'The Peacocks'. Either of these records will delight.

Klezmokum is superficially reminiscent of Don Byron's Mickey Katz project, but Moore is both a more serious and a more humorous musician, so the blend of moods is altogether more satisfactory. 'Oy Tate S'iz Gut' is spot-on: emotive, wry and so totally ironic that it sounds entirely sincere. The presence of the legendary Burton Greene guarantees interest, and the two rhythm players yomp along with enthusiasm.

Moore's saxophone work on *Tunes For Horn Guys* is sterling, but the real meat of this still quite slim output (more may be found on Ramboy and on other small labels) is on the trio album with Hersch and Helias, where Moore is able to work in a free but strictly controlled environment, trading on that dry but not unexpressive tone.

The duos with Alex Maguire open up a new dimension again, drawing on free improvisation but also on formal composition. The Englishman is a stunningly good player, robust and muscular, who sounds as if he is climbing Olympus by some heroically self-reliant route. Moore is as quizzically lyrical as ever, popping question marks and inverted commas on top of even the simplest melodies. A beautiful album.

(*) **Jewels And Binoculars** / * **Floater** / ***(*) **Ships With Tattooed Sails** Ramboy 15 / 20 / Upshot 043 *Moore; Bill Frisell (g on Ships only); Lindsay Horner (b); Michael Vatcher (d, perc).* 11 & 12/00; 5/03.

Recent years have seen several improvising projects that use the work of Bob Dylan as source material. None is more thoroughgoing and more effective than this one by Moore. He has managed to capture perfectly the precarious equilibrium of lyricism and fierce anger in songs like 'Visions Of Johanna', 'I Pity The Poor Immigrant', 'Boots Of Spanish Leather' and 'With God On Our Side'. Moore himself has never sounded more like a singer and his tone is richly vocalized, alternately sardonic and celebratory.

Though Michael brings on his clarinets, saxophone, melodica and bells, the basic instrumentation is stripped down and there is an intriguing tension between the familiar themes and the free-bop idiom. The second set is even better and takes fewer liberties with the songs (though 'All I Really Want To Do' is unrecognizable until three minutes in) and, on 'Man In The Long Black Coat', delivers one atmospheric masterpiece. Though he switches to the bass instrument for that track, Moore's clarinet is his dominant voice; alto and melodica are reserved for changes of pace and mood. The intro to 'Farewell Angelina' is outrageously beautiful. Vatcher and Horner swing the faster tracks, turning 'Buckets of Rain' into something you might have heard on a Bob Wills record.

The drummer favours a light, slightly clattery delivery which is absolutely right for this material, while Horner is unavoidably reminiscent of Charlie Haden doing his Americana stuff. Frisell extends that association on his three tracks on the third record, but he's hardly needed in this tight, durable ensemble.

***(*) **White Widow** Ramboy 16 *Moore; Alex Maguire (p); Mark Helias (b); Han Bennink (d).* 1/01.

Some of the numbers here, like the opening 'Moffat', seem to be spontaneously improvised. This was a London session, recorded in a very good studio acoustic and the album is faithfully and warmly produced with a fullness of sound that suits all four players very well indeed. The longest piece is a suite of pieces by Maguire, all of them named after some Parmigiano association – cheese, ham, violets. There is nothing cheesey, hammy or artificially perfumed about any of them. Like all of Alex's work, it flows logically, intelligently and with unexpected wit, and rounds out a very effective and desirable modern jazz record. A live set from this same group would be most desirable.

***** Monitor / ***(*) Air Street** Between the Lines btl 003 / 023 *Moore; Cor Fuhler (keyolin, p); Tristan Honsinger (clo).* 2/99; 5/01.

Here is yet another of Moore's associations. The key (!) element here is Fuhler's curious gizmo, which is best described as a two-string viola suspended over a small keyboard. The sound is utterly distinctive and utterly compelling. Moore sounds faster on his feet in this company than on many of his projects, and his reaction time, especially on the later record, is extremely impressive. Fascinating music.

****** Osiris** Ramboy 22 *Moore; Eric Vloeimans (t); Marc van Roon (p); Paul Berner (b); Owen Hart Jr (d).* 10/05.

The most recent line-up is a quintet that once again emphasizes the jazz side of Moore's idiom. He composed all ten pieces and the American-based group swings the music vigorously without losing sight of its subtleties. By this stage Moore seems so much his own man that there's no critical language large enough to contain his expressive range.

Oscar Moore (1912–81)

GUITAR

Influenced by Charlie Christian, he enjoyed near-superstardom in the Nat Cole Trio.

***** Oscar Moore Quartet With Carl Perkins** VSOP 34 *Moore; Carl Perkins (p); Joe Comfort (b); Lee Young (d).* 54.

Moore's easy style is so intent on not frightening the horses that one might well miss its subtleties. His originals on this well-earned spotlit moment are mostly workmanlike variations on basic changes, but he plays a good blues and with Perkins on the disc (this is likely to be its main selling-point) there's enough interesting harmonic activity for anyone. A lot of the tracks are jukebox-short but they're often the best.

Ralph Moore (born 1956)

TENOR AND SOPRANO SAXOPHONES

British-born, he went to live with his father in the US, turning from trumpet to saxophone. Busy, but his own career seems to have stalled.

***** Round Trip** Reservoir RSR CD 104 *Moore; Brian Lynch (t, flhn); Kevin Eubanks (g); Benny Green (p); Rufus Reid (b); Kenny Washington (d).* 12/85.
***** 623 C Street** Criss Cross 1028 *Moore; David Kikoski (p); Buster Williams (b); Billy Hart (d).* 2/87.
*****(*) Rejuvenate!** Criss Cross 1035 *Moore; Steve Turre (tb, conch); Mulgrew Miller (p); Peter Washington (b); Marvin 'Smitty' Smith (d).* 2/88.

Moore has always known who he is and where he is going, even if in the early days his self-confidence was not yet accompanied by much profundity. A hard-bopper in the approved retro style, he has demonstrated that there is still plenty of good music to squeeze out of the idiom. Moore does nothing to ironize it or spice it up with contemporary references (other, perhaps, than Kevin Eubanks's soupy guitar on parts of *Round Trip*, for which he also wrote the final track).

Rudy Van Gelder has been engineering this kind of material for longer than even he cares to remember, and all the records are technically flawless. The performances are equally unexceptionable but may prove a little cool. Though his writing skills have sharpened considerably ('Josephine', 'C.R.M.' and 'Song For Soweto' on *Rejuvenate!*), he draws much of his material from piano-centred late bop – Bud Powell's 'Un Poco Loco' on *623 C Street* – though rarely anything as ambitious as Elmo Hope's inventively Monkish 'One Second, Please', which appears on a later record.

His soprano-playing, restricted to 'Cecilia' and 'Christina' on *623 C Street*, still needs thinking out, and he seems to have some intonation and breath-control problems, neither of which are remotely evident in his supremely confident tenor-playing. Moore has not been lucky with records of late, and to have a 1988 date as your most recent available session suggests an unwonted neglect.

Tony Moore

CELLO

Located at the free end of the spectrum, but with much of Pettiford's rapidity of attack and tonal sureness. Involved with improvising ensemble Kiln.

*****(*) Observations** Matchless MRCD 22 *Moore (clo solo).* 8/93.
*****(*) Assessments And Translations** Matchless MRCD 28 *Moore; Josep Vallribera (gesto-grafia).* 5/95.

Listening to the 16 improvised *Observations* is a little like doing a jigsaw without the lid, and doing a jigsaw of a late Jackson Pollock at that. There is a strongly marked personality in every gesture, but even the longest and most discursive sections manage to be both lucid and elusive. Moore's use of extended techniques is less overt than Marie-France Uitti's, closer perhaps to another classically literate improviser with ties to Matchless, Rohan de Saram. As label founder Eddie Prévost perceptively suggests in his introduction, Moore's main focus of observation is the cello itself, which is observed historically, dialectically and sometimes even subversively. Catalan artist Josep Vallribera drew Moore for the cover of the first disc; his contribution to the second requires a tiny gloss: 'gesto-grafia' is a method of non-notational scoring in which graphic gestures are translated into sound. These are longer and more developed pieces, just four of them on the CD, but perhaps easier to get inside.

Jason Moran (born 1975)

PIANO

A youthful New Yorker, he came to prominence with Greg Osby's group.

*****(*) Soundtrack To Human Motion** Blue Note 97431-2 *Moran; Greg Osby (as, ss); Stefon Harris (vib); Lonnie Plaxico (b); Eric Harland (d).* 8/98.

That's *motion*, rather than emotion, and as another of Blue Note's family of young stars takes his turn in the limelight it's a hint that what he's about – as with many of the most interesting young players in this precinct – is the momentum and the dynamic of his music as much as its body-weight of 'feeling'. Pieces such as

'Gangsterism On Canvas' and 'Snake Stance', the opening two here, are self-consciously hip and trickily built, as if Moran was concerned that he might be seen not to present strong enough meat for a top dog like Osby to work on. The pianist isn't given to preening, though. The trio piece which comes next, 'Le Tombeau De Couperin/States Of Art', is thoughtful and generously lyrical without falling back on any sort of navel-gazing.

He has a lively imagination, for sure. He says that 'Retrograde' was 'created from an Andrew Hill piece playing backwards on my record player'. The tracks with Osby and Harris tend to be stolen from under him, since those players are so strong; so it's the three trio pieces that offer the most exposure for a style that's unexpectedly dignified and even grandmasterly: listen to the beautifully voiced lines of 'Release From Suffering'. The brief solo, 'Kinesics', is three fascinating minutes by itself.

***(*) **Facing Left** Blue Note 23884-2 *Moran; Tarus Mateen (b); Nasheet Waits (d).* 99.
**** **Black Stars** Blue Note 32922-2 *As above, except add Sam Rivers (ss, ts, f, p).* 01.

The trio has built itself into a group of quite breathtaking empathy and intensity, although for *Facing Left* they were still feeling their way: 'Another One', a rather extraordinary piece that keeps changing its pace, sounds like it's giving Mateen and Waits some trouble. But Moran asks all sorts of questions of the listener as well as his fellow players. 'Wig Wise' dupes us into thinking it might almost be a Blue Note boogaloo, but it gets turned every which way after that. Moran's complexities can be hard to fathom, but it's an exhilarating departure from the piano trio norm, for sure.

Black Stars brings off the coup of enlisting paterfamilias Sam Rivers into the trio's fold. His presence is almost a bonus in what's otherwise a hard, detailed, highly achieved trio record. Moran goes back to an ancient piece of Ellington, 'Kinda Dukish', and mingles it with his own here-and-now, 'Draw The Light Out' and 'Gangsterism On A River'. Where some pianists impose themselves on their material by spinning out ever more fanciful embroidery, Moran already seems to be seeking essences and irreducible core matter. Nothing here goes on for very long; every piece seems brilliantly finished.

***(*) **Modernistic** Blue Note 39838-2 *Moran (p solo).* 4/02.
**** **Presents The Bandwagon** Blue Note 91893-2 *Moran; Tarus Mateen (b); Nasheet Waits (d).* 11/02.

Solo, Moran is free to go wherever he pleases, so he starts with James P. Johnson's 'You've Got To Be Modernistic' and goes as far forward (into the past) as Afrika Bambaataa's 'Planet Rock' ('from my own era'). One curious piece is 'Moran Tonk Circa 1936', executed on what sounds like a toy honky-tonk keyboard. Two more 'Gangsterism' pieces rub shoulders with 'Body And Soul'. Live, he's developed these pieces far beyond their duration on the record, which feels a bit curtailed, as if it were a notebook of ideas in progress. Pretty interesting notebook, though.

The trio return for *Presents The Bandwagon*. Refracted through Ellington, Johnson, Byard, Monk and Hill, Moran's playing sounds ever more like himself, even as it is populous with spirits from every part of the jazz past. Anyone who's been mesmerized by his playing around samples in a club situation will be delighted to find three such instances here, and it would spoil it for the reader if we were to reveal what they consist of. More 'traditionally', there is his interplay with Mateen and Waits, which seems to be moving through ever-higher levels as the records progress: the abundant dialogue of 'Another One' is but a single instance. Vital and essential.

*** **Same Mother** / ***(*) **Artist In Residence** Blue Note 71781 / 71711 *Moran; Marvin Sewell (g); Tarus Mateen (b); Nasheet Waits (d); Alicia Hall Moran, Adrian Piper (v on Artist only).* 5/04; 1 & 2/06.

Adding Marvin Sewell's guitar to the group is one discomforting element in a strangely disappointing record. Interesting as his playing is on *Same Mother*, it feels like the unbalancing of a trio that was already going to so many intriguing places on their own. 'I'll Play The Blues For You' seems fatally self-conscious, and even the hair-raising treatment of Mal Waldron's 'Fire Waltz' is too ingenious by half. Filter some of this away and there is still plenty to listen to. Adding vocalists to the next disc was a perverse further step in the same direction. Piper adds her looped incantation to 'Break Down' right at the start and to the curious 'Artists Ought To Be Writing', with Alicia Moran coming in on 'Milestone' with a brooding atonal line that immediately sets a sombre mood. The best thing on the record is 'Refraction 2' with Mateen laying down an improvised bass intro that fuels one of the leader's best-ever ideas. Everything's too short: live versions of some of this material would be riveting. As it is, it feels like an opportunity thrown away.

Pat Moran

PIANO, VOICE

A late-'50s fixture on the Chicago scene, she recorded only sparsely and isn't much discussed now.

*** **Pat Moran Quartet** EMI 6537 *Moran; John Doling (b, v); John Whited (d, v); Beverley Kelly (v).* 5/56.
*** **This Is Pat Moran: Complete Trio Sessions** Fresh Sound FSRCD 440 *Moran; Scott LaFaro (b); John Whited (d); Beverley Kelly (v).* 12/57.

When Scott LaFaro was asked about making records he said that he didn't much enjoy listening to them because that meant looking back. However, he singled out an early date with Pat Moran for Audio Fidelity. It's now available again thanks to those estimable sound archaeologists at Fresh Sound, and it looks as if there might be a mini-revival in progress, with the reappearance of her two records for Bethlehem on the EMI compilation.

The style is light bop, handled with considerable facility but not much depth. The group vocals are frankly tiresome, but with so little of her work available it's good to have the bulk of the output available again and one can see what LaFaro might have meant. The trio session (Kelly appears on just a few cuts) is limber and joyous. Fans of the bassist will have no difficulty picking out his sound, already distinctive four years before his apotheosis with the Bill Evans trio. The opening 'Makin' Whoopee' and 'In Your Own Sweet Way' are gorgeous, and there's a lovely version of 'Come Rain Or Come Shine'. 'Onilosor' is a tribute to Frank Rosolino, whose comic vocals may well have made an impact on Moran. Cheerful stuff and worth investigating.

Herb Morand (1905–52)

TRUMPET, VOCAL

Born in New Orleans, Morand started there but did most of his playing in Chicago, especially with the Harlem Hamfats. Returned to New Orleans in the '40s, ran his own group and performed with George Lewis.

*** **Herb Morand 1949** American Music AMCD-9 *Morand; Louis Nelson (tb); Andrew Morgan (ts, cl); Albert Burbank (cl, v); Johnny St Cyr, Raymond Glapion (g); Austin Young, Eddie Dawson (b); Albert Jiles, Andrew Jefferson (d).* 5–7/49.

*** **Herb Morand 1950/Paul Barabarin 1951** American Music AMCD-106 *Morand; Eddie Pierson (tb); Albert Burbank (cl); Lester Santiango (p); Louis James (b); Morris Morand (d).* 2/50.

Morand wasn't a typical New Orleans brassman and he sounds a little out of place with these old-school players, but his firm lead and terse solos give the music an extra ounce of assertiveness. Most of it comes from a session recorded by Bill Russell, a large part of it too long for 78s and heretofore unreleased, but there are four rough and exciting tracks recorded at a dance at Mama Lou's Lounge two months earlier. The sound is a little muffled throughout but all the players come through clearly enough.

The second CD is shared with a session under Paul Barbarin's leadership. Morand's seven tracks were made for Oren Blackstone's New Orleans label. Routines such as 'If You're A Viper' and 'Have You Seen My Kitty' hark back to his Harlem Hamfats days, which slightly contradicts Barry Martyn's description of the music as 'an important session of the "old-time" style'. Either way it's a tough, enjoyable date, with Burbank in particular stealing solo honours.

Frank Morgan (born 1933)

ALTO SAXOPHONE

Morgan grew up in Minneapolis, the son of guitarist Stanley Morgan of the Ink Spots but began his career in the nascent West Coast bebop scene. Drug problems interrupted his progress but also froze his Parker-indebted saxophone style at somewhere around the year Bird died. A passionate improviser, he organizes his solos in a songful, highly logical way.

*** **Gene Norman Presents Frank Morgan / *** Frank Morgan** Fresh Sound FSR CD 71 / GNP Crescendo GNP5-9041 *Morgan; Conte Candoli (t); Wardell Gray (ts); Carl Perkins (p); Wild Bill Davis (org); Howard Roberts (g); Bobby Rodriguez, Leroy Vinnegar (b); Jose Mangual, Lawrence Marable (d); Ralph Miranda, Uba Nieto (perc).* 55.

Frank Morgan's story is not just about paid dues. Shortly after this record was made he was sentenced to a term in San Quentin for drug offences. He maintained his involvement in music while in jail, jamming with the likes of Art Pepper. Though he had worked locally following his release, he reappeared on a wider stage in the mid-'80s, purveying a brand of chastened bop, his initially bright and Bird-feathered style only slightly dulled by a spell in the cage.

In the mid-'50s, he was one of a group of saxophonists who hung on Charlie Parker's coat-tails. The currently deleted Savoy sessions aren't the best place to pick up on what Morgan was doing at the time, partly because the material is relatively unfamiliar and partly because the dominant figure on the session is Milt Jackson, who is already thinking in new directions. The Fresh Sound CD is a much better place to begin, though the septet tracks with Wild Bill Davis and three Latin percussionists are a touch crude; 'I'll Remember April' succumbs almost completely. Wardell Gray lends his easy swing to 'My Old Flame', 'The Nearness Of You' and four other tracks, and Carl Perkins's bouncy clatter at the piano keeps the textures attractively ruffled. These were also Wardell Gray's last recordings before his untimely death (which may not have been drug-related as originally thought).

*** **Easy Living** Original Jazz Classics OJC 833 *Morgan; Cedar Walton (p); Tony Dumas (b); Billy Higgins (d).* 6/85.

After so long off the scene, it seems extraordinary that Morgan should have returned with something as confidently shaped and expressive as this. It's still some way short of the work he was to do in the later '80s, but of all Morgan's records *Easy Living* is least in thrall to the ghost of Charlie Parker, despite a wonderful version of 'Now's The Time'. Frank also picks up on material that had been written while he was away, tunes by Jobim ('Easy Living'), Wayne Shorter ('Yes And No') and Cedar Walton ('Third Street Blues'). A remarkable comeback, tougher and more pointed than the records that followed.

*** **Major Changes** Contemporary 14039 *Morgan; McCoy Tyner (p); Avery Sharpe (b); Louis Hayes (d).* 4/87.

Modern recording makes his sound more intimate – grainier, anyway – so there's no reason to suppose that occasional huskiness is especially significant. What *is* noticeable, even with closely focused recording, is that he has grown quieter and more reflective. He seems rather hung up on favourite ballads. McCoy Tyner, himself a great romantic, provides the focus of *Major Changes* and looks after him well.

*** **Yardbird Suite** Original Jazz Classics OJC 1060 *Morgan; Mulgrew Miller (p); Ron Carter (b); Al Foster (d).* 11/88.

***(*) **Reflections** Original Jazz Classics OJC 1046 *Morgan; Joe Henderson (ts); Bobby Hutcherson (vib); Mulgrew Miller (p); Ron Carter (b); Al Foster (d).* 89.

Probably the best of the comeback albums is the complex *Reflections*. The straight-shooting thing Morgan does with Joe Henderson nudges him into a different gear, sometimes reminiscent of Jackie McLean, sometimes – unexpectedly – of Lou Donaldson. Of all the pianists Morgan has worked with since his return, though, Miller is the least sympathetic, ironically because he is not forceful enough. He sounds much too respectful on *Yardbird Suite*; at this point in time, isn't it legitimate to interrogate that material a bit more vigorously?

*** **Gene Norman Presents Frank Morgan / *** Frank Morgan** Fresh Sound FSR CD 71 / GNP Crescendo GNP5-9041 *Morgan; Conte Candoli (t); Wardell Gray (ts); Carl Perkins (p); Wild Bill Davis (org); Howard Roberts (g); Bobby Rodriguez, Leroy Vinnegar (b); Jose Mangual, Lawrence Marable (d); Ralph Miranda, Uba Nieto (perc).* 55.

*** **Love, Lost and Found** Telarc 33374 *Morgan; Cedar Walton (p); Ray Brown (b); Billy Higgins (d).* 3/95.

Unapologetically low-key and romantic, this was not the kind of label move that signalled an adventurous new direction. Morgan seems happy to coast along on familiar tunes, played with a lyrical generosity that sometimes borders on sentimentality. Walton and the others in the rhythm section manage to keep it tight and disciplined, though. Nicely recorded.

*** **Bop!** Telarc 83413 *Morgan; Rodney Kendrick (p); Ray Drummond, Curtis Lundy (b); Leroy Williams (d).* 8/96.

Our rhetorical question about *Yardbird Suite* is at least partially answered here. A nearly 12-minute reading of 'Half Nelson' might seem a fairly strenuous work-out, but for the fact that it contains no new ideas whatsoever and pretty much rehashes orthodox bebop playing of a sort that had by this time been around for nearly 50 years. It sounds lovely though, slightly reminiscent in places of one of Bobby Watson's quartets, partly because Lundy is so distinctive.

***** City Nights: Live At Jazz Standard / *** Raising The Standard: Volume Two** High Note HCD 7029 / 7034 *Morgan; George Cables (p); Curtis Lundy (b); Billy Hart (d).* 11/03.

Morgan continues to work with a group that doesn't so much challenge him to try new things as offer an intriguing backdrop to some fairly routine playing of his own. There's nothing much in the long version of 'Cherokee' here, certainly nothing you couldn't have heard 30 or more years ago. It's saved by Morgan's lovely tone, though, and he's a bit more adventurous on Coltrane's 'Equinox' and 'Impressions', which round out a thoroughly enjoyable set.

Also, in brief:

***** You Must Believe In Spring** Antilles 312-5705204. 3/92.

Delightful set of duets with top-flight pianists: Kenny Barron, Tommy Flanagan, Hank Jones, Roland Hanna, Barry Harris. Still available in some territories.

Lanny Morgan (born 1934)

ALTO AND SOPRANO SAXOPHONES

Grew up in Des Moines but based for much of his career in LA, apart from a spell with Maynard Ferguson and a freelance stint in New York.

***** It's About Time** Quicksilver 4024 *Morgan; Don Rader (flhn); Lou Levy (p); Bruce Forman (g); Monty Budwig (b); Nick Ceroli (d).* 9/81.

*****(*) The Lanny Morgan Quartet** VSOP 92 *Morgan; Tom Ranier (p); Bob Maize (b); Frankie Capp (d).* 6/93.

****** A Suite For Yardbird** Fresh Sound FSRCD 5023 *Morgan; Lou Levy (p); Tom Warrington (b); Paul Kreibich (d).* 9 & 10/97.

If you go to see Lanny Morgan in a club (that would probably mean a trip to LA) and he doesn't play 'Cherokee' then it's almost certainly an impostor. Morgan has acquired squatter's rights on the song, which has long been his showpiece. There are other good things on the VSOP – Konitz's 'Subconscious-Lee' and Gigi Gryce's 'Minority', as well as Bird's most underrated line, 'Bloomdido' – but it's the Ray Noble tune, placed at the heart of the record, that stands out.

The Fresh Sound is more explicitly devoted to Parker's legacy. There are hints and false trails dotted all over it, but no 'Cherokee' this time. Morgan is well aware of that song's place in the bop mythology but has no intention of simply rerunning the old story. 'Steeplechase' and the opening 'Ornithology' are the two grandest statements.

The debut disc, not made until Morgan was well through his 40s (hence the title, perhaps), was originally on Palo Alto, but has recently reappeared on CD. Rader is only involved on the title-cut, but the basic band is briskly competent on a tough bebop set, mostly of originals, but with fine readings of 'KoKo' and 'Jitterbug Waltz'. No 'Cherokee', which he must have been saving for the long-deferred follow-up.

Lee Morgan (1938–72)

TRUMPET

Like fellow-trumpeters Fats Navarro, Booker Little and Clifford Brown before him, Lee Morgan lived fast and died young. He is arguably the defining figure of hard bop. Born in Philadelphia, he played with the Messengers and, at first in parallel and later as a solo artist, embarked on a long series of tight, vociferous solo sessions on which his punchy, out-of-kilter phrasing is always the main component. Though he is scarcely underdocumented, Morgan's early death was a serious loss to jazz.

***** The Birth Of Hard Bop** Savoy Jazz 17072 2CD *Morgan; Donald Byrd (t); John LaPorta (as); Hank Mobley (ts); Ronnie Ball, Barry Harris, Hank Jones, Horace Silver (p); Wendell Marshall, Doug Watkins (b); Kenny Clarke, Arthur Taylor (d).* 11/56.

***** Those Dizzy Days / *** Complete Introducing Sessions** Lone Hill Jazz 10107 / 10160 *Morgan; Dizzy Gillespie Orchestra.* 11 & 12/56; 11/56.

***** Dizzy Atmosphere** Original Jazz Classics OJCCD 1762 *Morgan; Al Grey (tb); Billy Mitchell (ts); Billy Root (bs); Wynton Kelly (p); Paul West (b); Charli Persip (d).* 2/57.

Though he gets the month wrong, David H. Rosenthal's history of *Hard Bop* gives central symbolic place to the death of Lee Morgan, victim not of overdose or car crash like so many of his peers, but murdered by a jealous girlfriend. If Morgan's passing in 1972 felt like the end of an era in jazz, it was an era he can certainly claim to have helped define. Masaya Matsumara's painstaking website discography lists 151 sessions at which Morgan was present. We would not presume to suggest there were more, but there were certainly umpteen undocumented live dates in that same 16-year period, a prodigious outpouring of music. In 'The Sidewinder' he created what may usefully stand as the representative hard-bop tune. If he was to repeat the formula to the point of redundancy in years to come, he had the justification of having shaped the formula in the first place.

The early material on Savoy was mostly recorded under Hank Mobley's leadership and Donald Byrd is featured on the first half of the reissue. However, there are enough examples of the 18-year-old Morgan on the set, including a superb 'Hank's Shout' and 'Bet', to make it worthy of inclusion in the discography. As an introduction to this corner of hard bop, it's a very attractive option. So is the Lonehill, which parcels together the early Savoy stuff . The other one from the budget label is really a Gillespie album from Birdland, with fine moments from Benny Golson and Wynton Kelly, but not really one for any but avid Morgan collectors.

Morgan was one of the very few top-flight players to adopt former boss Dizzy's trademark 'bent' trumpet. It's only the most obvious gesture of homage to the other player, who made a big impact on his playing style. This tribute band, which seems to have been called Dizzy Atmosphere, balances him on top of a substantial front line, skiting ideas around like a superball on string. The release of alternative takes on the CD gave a reasonable indication of how Morgan rethought his solo approach. 'Whisper Not' is a particularly good example, a subtle reworking which on the issued take 5 has a much sharper and more emphatic delivery. This is not a classic album by any stretch of the imagination. It gives a good indication of what the young man was capable of and where he came from stylistically. Beyond that, it is only intermittently engaging.

***** Candy** Blue Note 46508 *Morgan; Sonny Clark (p); Doug Watkins (b); Art Taylor (d).* 11/57, 2/58.

Recorded around the time the 20-year-old graduated from section duties with Dizzy Gillespie's group to featured soloist with the Jazz Messengers (with whom he was to record two classics, *Moanin'* and *A Night In Tunisia*), these quartet sessions have an attractive frosting of arrogance that doesn't quite disguise a callow romanticism on things like Buddy Johnson's 'Since I Fell For You' and 'Who Do You Love'.

*** **Expoobident** Vee Jay VJ008 *Morgan; Eddie Higgins (p); Art Davis (b); Art Blakey (d). 2/60.*
*** **Here's Lee Morgan** Vee Jay 30050 *Morgan; Clifford Jordan (ts); Wynton Kelly (p); Paul Chambers (b); Art Blakey (d). 2/60.*
A nice 21st present for the trumpeter: a session that most casual listeners will assume is a Messengers gig. Morgan's open, declamatory horn is always to the fore, at its best when the blues are the lingua franca, but equally at ease with the more lateral harmony of Shorter's 'Running Brook'. The original LP has been augmented with a number of alternative takes, notably of the opening 'Terrible T', and there is additional material from this and from an October 1960 date on *Here's Lee Morgan*. Buyers of another reissue on Le Jazz have a different combination of tracks. For Morgan enthusiasts and hard-bop scholars, this is doubtless a plus. For the majority of listeners, though, the additional material might well seem to blunt a tough, terse album, and they may choose to skip it. A useful reissue of the Vee Jay disc, all the same.

*** **Lee-Way** Blue Note 40031 *Morgan; Jackie McLean (as); Bobby Timmons (p); Paul Chambers (b); Art Blakey (d). 4/60.*
One of the least known of Morgan albums even among his fans, this was a relatively late reissue. This is surprising given how good it is. Morgan sounds relaxed and soulful on four long tracks, ably supported by Jackie McLean, who contributes 'Midtown Blues'. There are also two Cal Massey numbers, further testimony to his once-high standing; of these, 'Nakatini Suite' at the end of the set is probably too rarefied for this context and company, though the other, 'These Are Soulful Days', is inch-perfect and brings out the best in Morgan. The trumpeter includes a blues of his own, dedicated to Blue Note bosses Alfred Lion and Francis Wolff. The gesture obviously stood him in good stead; the label was to be his regular berth for much of the rest of his life.

*** **Take Twelve** Original Jazz Classics OJCCD 310 *Morgan; Clifford Jordan (ts); Barry Harris (p); Bob Cranshaw (b); Louis Hayes (d). 1/62.*
The years 1958 to 1961 were taken up mostly with Messengers duties, though Morgan also fitted in sessions for Ernie Henry, Curtis Fuller and fellow-Messenger Wayne Shorter. His own *Expoobident*, taped in October 1960, was a rare date as leader in this period. *Take Twelve* originally appeared on Jazzland, and it's one of the first places where one can assess Morgan the composer. It also offers evidence that he was developing as a performer as well, ironically by turning back to the work of older figures like Rex Stewart (who wrote the book on half-valving) and Roy Eldridge. 'Raggedy Ann', 'Lee-Sure Time' and 'A Waltz For Fran' all come pretty much from the basic lode: driven, blues-inflected themes with a brisk bounce. Hayes is a less dominant player than Blakey and he leaves more room for Morgan to develop his blues phrasing asymmetrically and with occasional unexpected nods in the direction of polytonality. Compositions like Elmo Hope's title-track suggest that Morgan was looking for something more than orthodox 'hard bop'. What was to follow the next year more or less guaranteed that he would never break the mould.

[illegible]

♛ **** **The Sidewinder**
Blue Note 95332 *Morgan; Joe Henderson (ts); Barry Harris (p); Bob Cranshaw (b); Billy Higgins (d). 12/63.*

The title-track was written in the heads towards the end of the session, a glorious 24-bar theme as sinuous and stinging as the beast of the title. It was both the best and the worst thing that was ever to happen to Morgan before the awful events of 19 February 1972. 'The Sidewinder' was an instant jazz hit, one of those themes, like 'So What', that insinuate themselves into the subconscious and remain there for ever. Unfortunately, it also established a more or less unbreakable pattern for future LPs, a bold, funky opener – often with a title intended to recall 'Sidewinder' – followed by half a dozen forgettable blowing themes, or, if you were lucky, another swinger to kick off the second side. The other pieces on the record have never been acknowledged to the same degree, but 'Totem Pole' and the superb 'Hocus Pocus' are the best available evidence for Morgan's gifts as a writer: vivid, often unexpectedly angled themes with every potential for extended blowing and not just off the back of a few algebraic chords. Of the other members of the group, Henderson stands out for his solo on the title-track and on 'Hocus Pocus'. Harris is rock solid from start to finish, and the bass-and-drums team can hardly be faulted.

**** **Search For The New Land** Blue Note 84169 *Morgan; Wayne Shorter (ts); Herbie Hancock (p); Grant Green (g); Reggie Workman (b); Billy Higgins (d). 2/64.*
This is the exception. Though much of Morgan's output for Blue Note after 1962 was pretty formulaic, *Search* was a musical exploration as much as a programmatic one. The presence of Shorter and Hancock guaranteed a measure of lyrical unpredictability, which is immediately registered on the title-piece. 'The Joker' might be thought to be the 'Sidewinder' piece this time around, except that it's a darkly playful, rather treacherous idea built on altered chords, and certainly not a theme that encourages a relaxed or lazy approach. Workman fits into this context particularly well, and the hyperactive Higgins drills away without a pause. 'Mr Kenyatta' may point towards one possible new inspiration for Morgan's music, though the two remaining numbers, albeit more than makeweights, are more off-the-peg: 'Melancholee' is a tight, bluesy ballad and 'Morgan the Pirate' another fairly orthodox improvising tune. A fine, questing record, and a pity that – *The Gigolo* apart – there weren't to be more like it. The latest release contains some bonus tracks, though nothing that prompts a wholesale reassessment of an already surprising set.

(*) **Tom Cat Blue Note 355515 *Morgan; Curtis Fuller (tb); Jackie McLean (as); McCoy Tyner (p); Bob Cranshaw (b); Art Blakey (d). 8/64.*
With complete absence of irony, the final track is 'Rigor Mortis', for this is the least distinguished of Morgan's Blue Notes, and one of the very few that doesn't manage to lift itself even for a couple of tracks. The three-horn front line sounds cluttered, despite some great episodic playing from Fuller and McLean. The fault lies not so much with the pristine Van Gelder recording as with the arrangements, which have no air in them.

*** **The Rumproller** Blue Note 21229 *Morgan; Joe Henderson (ts); Ronnie Mathews (p); Victor Sproles (b); Billy Higgins (d). 4/65.*
A fairly transparent attempt to recapture the commercial success of *The Sidewinder*. The only obvious drawback is the lack of a theme with quite that sinuous memorability. This time, the composer is Andrew Hill, though 'The Rumproller' isn't quite the dark and brooding theme one associates with Hill. Either way, it didn't catch as the earlier album had and though it's been in catalogue pretty consistently, and is now available in a Rudy van

Gelder edition, it's hard to treat it with the same affection. Morgan was recording regularly at this point and playing with almost insulting ease. His solo on the bossa nova 'Eclipso' (an original) is as laid back as it's possible to be and still maintain an embouchure. Two Wayne Shorter tunes help fill out the package, and Joe Henderson rises to his fellow saxophonist's challenge on both of them.

*****(*) The Gigolo** Blue Note 355206 *Morgan; Wayne Shorter (ts); Harold Mabern (p); Bob Cranshaw (b); Billy Higgins (d).* 6 & 7/65.

***** Cornbread** Blue Note 84222 *Morgan; Jackie McLean (as); Hank Mobley (ts); Herbie Hancock (p); Larry Ridley (b); Billy Higgins (d).* 9/65.

****(*) Infinity** Blue Note 97504 *Morgan; Jackie McLean (as); Larry Willis (p); Reggie Workman (b); Billy Higgins (d).* 11/65.

The Gigolo is relatively unusual at this point for the inclusion of a standard – 'You Go To My Head' – but again Morgan seems to be trying to pull himself at least halfway free of the coils of *The Sidewinder*. Mabern is a strong, funky player, ably supported by Cranshaw, but Shorter keeps things broken up and unpredictable. 'Yes I Can, No You Can't' plays a brisk game of musical catch, while 'Speedball', which was to become a live favourite, pushes at the limits of orthodox hard bop. The title-piece is a slinky and seductive tune, one of the better compositions of recent years in this idiom.

Cornbread is production-line Morgan, no more inspired than that. With the exception of 'Ill Wind', all the tunes are the trumpeter's and, with the exception of 'Ceora', most of them pretty forgettable. Morgan still sounds brash, brassy and full-toned, but the urgency has gone out of his playing and he seems to rely more and more on predigested licks. They're still a lot more compelling than most of his peers', but they are too conventionalized to be involving.

Infinity is no less generic and formulaic, but by this point Morgan was so utterly confident that one tends to forget that most of these ideas are already well trodden. The title-track is overlong and a touch lumpy and it's only Jackie McLean's 'Portrait Of Doll' that changes the tonality by a degree or two.

***** The Procrastinator** Blue Note 33579 *Morgan; Julian Priester (tb); George Coleman, Wayne Shorter (ts); Herbie Hancock (p); Bobby Hutcherson (vib); Walter Booker (b); Billy Higgins, Mickey Roker (d).* 7/67.

***** The Sixth Sense** Blue Note 571065 *Morgan; Jackie McLean, Frank Mitchell (as); Harold Mabern, Cedar Walton (p); Victor Sproles (b); Billy Higgins (d).* 7/67.

The music on *The Procrastinator* isn't so very radical, and yet it was deemed sufficiently outside the market standard to justify holding it back for two years before release. Some of this material has found its way onto the augmented *Sonic Boom*. Morgan was never dully formulaic, but it would take a seasoned listener or a dedicated Morgan fan to distinguish this from any other album of the period. *The Sixth Sense* is virtually unknown, even by Morgan fans. Almost axiomatically of albums from this period, it sounds like the work of an artist who has heard the future and is anxious to make it work. On 'Psychedelic' and 'Leebop', and on the Cal Massey tune, 'City Of My People', Morgan is nudging at the frangible boundaries of hard bop, which was always one of those categories that were more useful than significant. The recorded sound has also got funkier and more rock-orientated, with extra weight on the bass and a hefty backbeat.

***** Taru** Blue Note 22670 *Morgan; Bennie Maupin (ts); John Hicks (p); George Benson (g); Reggie Workman (b); Billy Higgins (d).* 2/68.

***** Caramba** Blue Note 53358 *Morgan; Bennie Maupin (ts); Cedar Walton (p); Reggie Workman (b); Billy Higgins (d).* 5/68.

Taru is certainly only an inch away from the kind of stuff with which Miles Davis was to revolutionize jazz in the next couple of years. The presence of George Benson has something to do with it, and underneath his smooth and unguent approach there is a whiff of cold steel. The recruitment of Maupin to Morgan's group was to be a significant one. After Shorter, he was perhaps the most adventurous saxophonist Morgan was to work with. Often dismissed as a colourist with no real jazz centre, Maupin always sounds completely convincing in the trumpeter's company. Among the tracks on *Caramba*, on 'Suicide City', 'Helen's Ritual' and another Cal Massey song, 'A Baby's Smile', he brings a dark-toned eloquence which fits the bill exactly. Morgan himself is more reticent than in the past and, one suspects, short on new angles.

*****(*) Standards** Blue Note 23213 *Morgan; James Spaulding (f, as); Wayne Shorter (ts); Pepper Adams (bs); Herbie Hancock (p); Ron Carter (b); Mickey Roker (d).* 1/67.

A lovely – in some regards unexpected – record from a vintage group. The combination of Morgan and Shorter was always an unlikely one, the driving, linear approach of the trumpeter pitched against the more lateral and enigmatic musings of the saxophonist. Spaulding and Adams glue it all together, and Hancock is absolutely on the case throughout. Marked out by its choice of material, which includes a glorious version of Tim Hardin's 'If I Were A Carpenter' and a yearning but tough-minded reading of the Sondheim–Bernstein 'Somewhere', this is playing of the highest order. It also serves as a reminder of what an excellent drummer Mickey Roker is. Like Grady Tate, one almost expects him to break into song at any moment. One to watch out for.

*****(*) Live At The Lighthouse** Fresh Sound FSRCD 140/141 2CD *Morgan; Bennie Maupin (ts); Harold Mabern (p); Jymie Merritt (b); Mickey Roker (d).* 6/70.

****** Live At The Lighthouse** Blue Note 35228 3CD *As above, except add Jack DeJohnette (d).* 7/70.

*****(*) We Remember You** Fresh Sound FSRCD 1024 *Morgan; Jimmy Heath (ts); Billy Harper (ts, f); Barry Harris, Harold Mabern (p); Spanky DeBrest, Jymie Merritt (b); Albert 'Tootie' Heath, Freddie Waits (d).* 11/62, 1/72.

The Fresh Sound live set is misnamed. For a long time it was believed that it consisted of material excluded from Blue Note's *Live At The Lighthouse* release, when it fact it was recorded some time earlier at a club called the Both/And. Some of the material from the same session appeared on a disc called *Speedball* which was issued in Japan, but the Spanish issue is pretty decent, sharing a few technical shortcomings with the official Blue Note release from the Lighthouse, but bringing together a lot of good live stuff. At this stage in the game, Morgan was doubling on flugelhorn, perhaps looking for a richer, fatter sound. It isn't always possible to tell what horn he's on, which is some testimony to his razor-sharp accuracy and the hardness of his tone.

DeJohnette is the guest drummer on 'Speedball' on the official Blue Note release, and his brisk, contemporary sound points to some of the directions the trumpeter might have followed had he been allowed another few years of activity. Certainly Jack offers rhythmic possibilities which are not available elsewhere. Maupin's 'Peyote' and an extended version of 'The Sidewinder' are stand-outs. There seems to be some confusion between 'Meo

Felia’ (credited to Morgan) and ‘Neophilia’ (which is ostensibly a Maupin composition) and between ‘Ujamma’ on Fresh Sound and ‘Meo Felia’. Both sets are compromised by technical shortcomings, with some dropouts on the Blue Note, and one track on which the tape obviously ran out just before the finish. There are also some problems with the sound. The piano was prebalanced and couldn’t be altered, and there are some places where the bass seems to disappear. Blue Note seem to have been motivated by the existence – and the success – of bootleg sets from around this time to put the whole thing out, warts and all, and, given the quality of the music, who can blame them?

All the more reason to release it, when there was to be just one more session for the label, in September 1971. Thereafter, Morgan recorded with flautist Bobbi Humphrey and, a mere two days before his death, with Charles Earland’s orchestra. In January 1972 he was playing with Billy Harper, Mabern, Merritt and Freddie Waits, a set that included a fine latter-day version of ‘The Sidewinder’. Not enough material for a whole disc, so Fresh Sound, whose provenances aren’t always immaculate, have added three items from almost a decade before, a band co-fronted by Jimmy Heath. It isn’t quite the headstone Morgan deserves, but it does provide an insight into the changes in his playing style over ten years. Something mellower and more thoughtful has crept in, something almost vulnerable. Underneath the incendiary nature, a more reserved individual.

*****(*) The Last Session** Blue Note 493401 *Morgan; Grachan Moncur III (tb); Billy Harper (ts, af); Bobbi Humphrey (f); Harold Mabern (p); Reggie Workman (b, perc); Freddie Waits (d, perc). 9/71.*

Originally released as a double album called simply *Lee Morgan*, this captured a young man trying to find a new direction, to push out beyond the borders of hard bop. It’s a big and rangy group sound with the addition of Moncur and Humphrey and with the talented Harper, composer of ‘Capra Black’ (which occupied the original side one) and ‘Croquet Ballet’, coming on very powerfully. Though very similar to the band which played at the Lighthouse, this is much more modern in focus; the title ‘In What Direction Are You Headed?’, written by Mabern, is quite readily directed at both Morgan and the music, for at this point he seems determined to try out a harmonic direction which is close to what Coltrane was doing a few years before he died. Harper is less of a colour player than Bennie Maupin, but he is certainly not a one-dimensional bopper, and almost all his solo spots are engagingly lateral. Freddie Waits is also a great revelation, a freely swinging but never mechanical stylist whose composition, ‘Inner Passions Out’, is the most radical thing on the record, and one of the most ‘out’ pieces Morgan ever recorded under his own name.

On 19 February 1972, Lee Morgan was shot dead by Helen More as he relaxed between sets at Slugs Saloon in New York City. For some at least, a whole generation in jazz-playing was brought to an abrupt and tragic end.

Also, in brief:

***** Introducing Lee Morgan** Savoy 116. 11/56.

Originally a Hank Mobley session, but repackaged to feature the better-known man. Strong hard bop.

***** The Very Best** Blue Note 77400 2. 3/57–9/65.

‘The Sidewinder’, ‘Since I Fell For You’, ‘Speedball’, ‘Ceora’, ‘The Rumproller’, ‘I Remember Clifford’. So no surprises there.

***** Unforgettable Lee / **(*) More Birdland Sessions** Fresh Sound FSRCD 357 2CD / 1029. 4, 5, 6, 9 & 11/60.

A Messengers live date from Birdland, repackaged as a Morgan album. The second record is barrel-scraping and much of it poor quality, both creatively and acoustically.

***** Blue Breakbeats** Blue Note 94704. 63–68.

Similar to the above, but with more of a party atmosphere.

***** Charisma** Blue Note 59961. 9/66.

The most formulaic of the Blue Notes, but with the first shadowings of fusion in place. Jackie McLean and Hank Mobley are in good form, but Lee is on tramlines.

***** Sonic Boom** Blue Note 90414. 67, 69.

Blue Note had over-invested in falling stock and this wasn’t released until seven years after Lee’s death, and one can see why. Despite the cast, a rather disappointing record.

***** Live In Baltimore** Fresh Sound FSRCD 1037. 7/68.

Clifford Jordan dominates and no Morgan originals, so not such an essential purchase.

Sam Morgan (1887–1936)

CORNET, VOCAL

Morgan led one of the classic New Orleans bands of the ’20s, and their records are historically important as well as enduringly powerful. Illness forced him out of the busines in 1932.

♛ ****** Papa Celestin & Sam Morgan** Azure AZ-CD-12 *Morgan; Ike Morgan (c); Jim Robinson (tb); Earl Fouche (as); Andrew Morgan (cl, ts); Tink Baptiste, O. C. Blancher (p); Johnny Davis (bj); Sidney Brown (b); Nolan Williams, Roy Evans (d). 4–10/27.*

The eight titles by Morgan’s band are among the classics of ’20s jazz. They are a very rare example of a New Orleans group recorded in the city during this period, and it’s been claimed that these are the most truthful recordings of how such a band sounded in its prime. Morgan’s music is ensemble-based, solos and breaks threaded into the overall fabric, the playing driven by the gusty slap-bass of Sidney Brown. Fouche might be the outstanding player, with his mile-wide vibrato, but it’s as a band that these players have endured. There are few more exhilarating records from the period than ‘Steppin’ On The Gas’ or ‘Mobile Stomp’. Together with the Celestin tracks, this makes up one of the most essential reissues of early jazz, in outstandingly fine sound.

Joe Morris (born 1955)

GUITAR, DOUBLE BASS

The Boston-based guitarist has a highly distinctive playing style, almost always in fast, single-note lines, with distinctive mid-phrase trills and a notable use of space.

***** Symbolic Gesture** Soul Note 121204 *Morris; Nate McBride (b); Curt Newton (d). 6/93.*

***** Illuminate** Leo Lab CD 008 *Morris; Rob Brown (as); William Parker (b); Jackson Krall (d). 95.*

****** No Vertigo** Leo CD LR 226 *Morris (g, mand, banjouke solo). 4/95.*

A charter member of the Boston Improvisers’ Group, Morris was an actively eclectic sideman and local star before he made it big as a recording artist. He has a facility for straight blues and fusion playing, but works in a pumped-up free style that works in quite stark, abstract ways. The Soul Note is not a debut because Morris has put material out on his own Riti label for some time. As a first point of contact, it is slightly soft-centred, and it might be as well to move quickly on to *Illuminate* on Leo's radical Lab imprint, before coming to any settled conclusion. The quartet there is fresh and unclichéd, but comes off the back of saxophonist Brown's Riti session with Morris and other associations for different labels. A clangorous, unfussy record, it will appeal not just to guitar trio fans (who may feel more comfortable with *Symbolic Gesture*) but also to those who don't like their free jazz too vegetarian and mild.

The best record of the three is the solo *No Vertigo*. Morris has obviously been influenced by British improviser Derek Bailey. His acoustic work is very reminiscent of Bailey's '70s work but with a hint of a jazz groove always hovering in the background, which Bailey seldom permits. He also includes tracks on an electric instrument (the long, very detailed 'For Adolphus Mica'), banjouke ('Long Carry') and even mandolin (a sequence called 'The Edges'). There is nothing slipshod about this music. Morris is a stern self-disciplinarian and the defining characteristic of the music on *Illuminate* is the responsiveness of the players to one another, a listening quality that extends not just to pitching but also to dynamics, rhythmic and para-rhythmic properties, even the use of space and (relative) silence.

*** **Antennae** AUM Fidelity AUM 004 *Morris; Nate McBride (b); Jerome Dupree (d). 7/97.*

***(*) **A Cloud Of Black Birds** AUM Fidelity AUM 009 *Morris; Mat Maneri (vn); Chris Lightcap (b); Jerome Dupree (d).* 6/98.

While Morris was attending a special school in the Boston area, as he movingly relates, he spent a lot of time alone watching starlings flock and fly outside his bedroom window. Their movement – patterned, complex, only seemingly chaotic – made a great impression on Joe, and some of that experience comes out in the densely packed music on 'A Cloud Of Black Birds'. Reunion with Maneri sparks off a lot of shared experience, and their interaction, notably on the duo, 'Renascent', is close, intelligent and thoroughly sympathetic. The group tracks are inevitably denser in conception but no less powerful. The same language applies in the trio setting, except Morris is more obviously out front as a soloist. Here, Morris acknowledges a debt to the pianist and composer Lowell Davidson, whose advanced notational ideas involved colour imaging, use of light and extremes of concentration. The tracks on *Antennae* are among the most intense Morris has produced. He seems more inclined to dwell on notes and to explore the light and shade that gather between attack and delay. His use of upstrokes affects the sound significantly and he varies pressure on the strings to create subtle harmonic overtones which also emerge on the sessions with Maneri and are perhaps influenced by Mat's father Joe Maneri's theories on microtonality.

*** **Underthru** Omnitone 11904 *Morris; Mat Maneri (vn); Chris Lightcap (b); Gerald Cleaver (d).* 3/99.

*** **Many Rings** Knitting Factory KFCD 243 *Morris; Rob Brown (as, f); Karen Borca (bsn); Andrea Parkins (acc).* 99.

Morris's brand of free-form composition/improvisation is well represented on these two contrasting sets. In some regards, *Underthru* is the more conventional, with front-line 'horns' supported by a relatively familiar rhythm section; but in actual practice, and for all its unconventional instrumentation, *Many Rings* feels more like a generic free-jazz date. As second leads, Brown and Maneri are very different and play instruments with sharply contrasting capabilities, but they both understand that with Morris most of the action takes place between the notes and across the bar-lines; in other words, there isn't much about either set that is formulaic.

'Remarks' on *Underthru* is a remarkable performance, as is 'Two Busses And A Long Walk'. The title-piece of the Knitting Factory set is the most convincing representation of its unconventional sonority, and some care has been taken to register all the elements with something like democracy.

***(*) **At The Old Office** Knitting Factory KFCD 272 *Morris; Mat Maneri (vla); Chris Lightcap (b); Gerald Cleaver (d).* 11/99.

***(*) **Soul Search** Aum Fidelity AUM 14 *Morris; Mat Maneri (vn).* 8/99.

Morris and Maneri are clearly soulmates, and the relationship blossoms again on this powerful duo set, which takes forward many of the ideas represented on earlier Aum Fidelity recordings. The two-stringed instruments frequently exchange roles, with Maneri producing big chords and Morris teasing out single-note lines at great speed.

The Knitting Factory set consists of two long improvisations and two composed tracks, though these sound almost as chaotically energetic as the free-form performances. Maneri's viola has a wonderfully rich quality that sits well with the guitar, probably more comfortably than the electric violin he characteristically uses, and on 'Matter Of Fact' the exchange of lead lines is virtuosic and completely convincing.

***(*) **Beautiful Existence** Clean Feed CF050 *Morris; Jim Hobbs (as); Timo Shanko (b); Luther Gray (d).* 05.

After a period playing double bass, Morris returns to guitar as if nothing had ever happened. This is a powerful statement, with a kind of chastened beauty, from a label that seems determined to catch anything new and exciting in contemporary music on the fly. The other players will not be known much outside their own circles, but they work together as a unit and generate a strong and lasting chemistry.

***(*) **Rebus** Clean Feed CF083 *Morris; Ken Vandermark (ts); Luther Gray (d).* 1/06.

A rebus is an enigmatic representation of a name or word using graphics, symbols or unorthodox configuration of letters. It's an ideal name for this project, which reunites Morris and Vandermark in a trio that had played at Tonic a couple of days previously. The three individuals are clearly represented – Vandermark with his argumentative, dogged approach, Morris in his bass-influenced murmur, Gray hyperactive but measured in the middle – but as with DKV (see Vandermark's entry), on which Morris has guested, the sum is considerably different to and greater than the parts. It starts in deceptive calm, but the blowtorches and acetylene lamps are out soon enough and by the second number, it's powering along.

Also, in brief:

***(*) **Elsewhere** Homestead Records HMS233-2. 2/96.

With Matthew Shipp (*p*), William Parker (*b*) and Whit Dickey (*d*): a first-call contemporary combo worked hard by the leader.

*** **You Be Me** Soul Note 121304. 5/97.

Hung up on the tension between Morris's and Mat Maneri's (*vn*) radical approach and a relatively conventional rhythm-section, this one doesn't quite come off.

***** Like Rays** Knitting Factory 224. 98.
Hectic, clattering free improvisation with Ken Vandermark (*cl, bcl*) and Hans Poppel (*p*).

*****(*) Singularity** Aum Fidelity 18. 5/00.
Not previously associated with acoustic guitar, here he abandons amplification in favour of rapid picking and sonorous chords on steel-strung strings. Remarkable stuff.

***** Age Of Everything** Riti 4. 1/02.
A tough trio date with Timo Shanko (*b*) and Luther Gray (*d*), released on Morris's own label.

Lawrence 'Butch' Morris (born 1947)

CORNET, CONDUCTOR

He began on the Californian free scene and frequently partnered David Murray. A prolific composer, he largely gave up playing in order to pursue 'comprovisation' and 'conduction', a system of conducting improvised music.

*****(*) Burning Cloud** FMP CD 77 *Morris; J. A. Deane (tb, f, elec); Lê Quan Ninh (perc). 10/93.*
Some ten of Morris's conductions are available on New World discs, but these seem like documents of live events rather than the kind of record one would want to listen to repeatedly. With Morris turning away from performing himself, at least as an instrumentalist, it is good to have this reminder of his powers in a small-group context, recorded at one of Berlin's Total Music Meetings. The key player here is arguably Deane; besides his trombone-lines, his meticulous use of electronics creates much of the backdrop, while Ninh and Morris step in and out of view. Morris plays a jazzman's role, tightly muted, dappling the canvas with tiny, stringent melodies. As modest as the instrumentation is, this is a rich and exciting music.

***** Berlin Skyscraper '95** FMP CD 92/93 2CD *Morris; Axel Dörner (t); Marc Stutz-Boukoya (tb); Gregor Hotz (ss); Kirsten Reese (f); Johanne Braun (ob); Wolfgang Fuchs (bcl); Elisabeth Böhm-Christl (bsn); Bernhard Arndt (p); Albrecht Riermeier (vib); Dietrich Petzold (vn, vla); Alex Kolkowski (vn); Nicholas Bussman (clo); Tatjana Schütz (hp); Olaf Rupp (g); Davide De Bernardi (b); Stephan Mathieu, Michael Griener (perc). 11/95.*
From the 1995 Total Music Meeting in Berlin, these are numbers 51, 52, 55 and 56 in the numbered sequence of Morris conductions. Although these events are difficult to evaluate from the cold evidence of a CD recording, this one seems like a considerable success, since it passes the litmus test of excellent sound, a team of skilful players and an ensemble willing to listen and be generous. Some truly fascinating and unpredictable textures arise from the instrumental combinations, often with a degree of refinement that makes it hard to believe that certain passages weren't composed.

****(*) Holy Sea** Splasc(h) 802/3.2 2CD *Morris; J. A. Deane (tb, elec, sampling); Riccardo Fassi (p); Otomo Yoshihide (turntable, sampling, elec); Orchestra della Toscana. 2/96.*
This one points up two things: that Morris needs performers skilled in improvisation, and the recordings need a good mix and acoustics. The players of the Orchestra della Toscana don't really match up to the former requirement, and with Deane and Yoshihide playing too strong a role, the music often feels stiff and unappealing. Fassi, though, copes well. The three pieces also suffer from environments which damage the sensitivity the players are looking for. As ever, there are still moments to savour, but mostly this one's a miss.

Sonny Morris

TRUMPET, VOCAL

A founder-member of the Crane River Jazz Band, Morris led his own Delta Jazz Band for many years, and they play fundamentalist revivalism, British style.

***** The Spirit Lives On** Lake LACD46 *Morris; Bob Ward (tb, v); Terry Giles (cl); Ben Marshall (bj); John Sirett (b); Colin Bowden (d). 9/94.*
****(*) For The Good Old Boys** Lake LACD 63 *As above, except add John Clark (p), Eric Webster (bj, g); omit Marshall. 3/96.*
***** Sonny Meets Pat** Lake LACD81 *As above, except add Pat Halcox (t, v). 11/96.*
*****(*) Silver Bell** Lake LACD102 *As above, except Chris Satterly (p, v) replaces Clark; omit Halcox. 3/98.*
*****(*) Near The Cross** Lake LACD125 *As above. 6/99.*
**** Sonny Morris And Friends In Germany** Upbeat URCD 181 *Morris; Sven Küpper, Michael Schneider, Patrick Mader (tb); Ian Wheeler (cl); Mitch Kreilein (as); Ray Smith, Thomas Guthoff (p); Dickie Bishop (g, v); Sean Moyses, Sandra Mimstedt (bj); Gunter Barfuss, Franziska Mouse (b); Lutz Eikelmann (d, tba); Colin Bowden (d); Benny Korn (wbd); Manfred Möhl (v). 4/99–7/00.*
***** Sonny** Lake LACD 152 *Morris; Roy Maskell (tb); Terry Giles (cl, as); Chris Satterly (p, v); Andy Maynard (g, bj); John Sirett (b); Colin Bowden (d). 12/00.*
The spirit in question is that of the Johnson/Lewis American Music groups of the '40s, and this congenial group of veterans pay a likeable homage on *The Spirit Lives On*. Morris and Marshall have their own authenticity in spades, both being founder-members of the Crane River Jazz Band alongside Ken Colyer, and the rest of the group hardly put a foot wrong. The anti-virtuosic solos are scarcely the point of this music. What counts is the steady beat, the *simpatico* ensembles and the irresistible sense of inevitability about it all. Crucially, the rhythm section are exactly right, with Bowden in particular outstanding in the Baby Dodds manner. Excellent choice of material, and docked a notch only for the occasional shakiness and the vocals, dispensable as usual. For some reason, *For The Good Old Boys* isn't quite so good: a few of the tracks lumber along, and the tunes aren't so appealing.

Recorded at Farnham Maltings, *Sonny Meets Pat* is very good fun, with guest Pat Halcox sitting in with Sonny's Delta Jazz Band. The horn players all hit the odd clinker here and there and nobody's that bothered. Morris and Halcox don't so much duel in the front line as nudge each other, and the crowd love it.

On the evidence of the next pair of discs, the band were getting better (except in the vocal department, so we'll gloss over what singing there is). Hard to say *how* it's better, since the playing isn't sharper or more accomplished as such: more that the ensembles gather momentum with an ounce more certainty, the tunes are carried with a shade more lightness. *Silver Bell* is the usual mixed bag but *Near The Cross* is all sacred material of some sort and, with many of the tempos extraordinarily slow, it's a tribute to the band that they muster so much conviction at that pace. Morris's little solo on 'Were You There?' is also a fine example of his perfectly appropriate improvising.

The German sessions are alright, and here work up a fine head of steam, but they also have a lot of very dispensable (to put it politely) vocals. Not a good example of Sonny's work. Sonny's passing in 2001 may have called time for the group. *Sonny* was recorded only weeks before his death, but shows no sign of the dimming of the day, and gathers a very pleasing range of rags, blues, old-time tunes and whatever else the band felt like doing.

Jelly Roll Morton (1890–1941)

PIANO, VOICE

He led a picaresque life in New Orleans as a pianist, pimp, billiards player, tailor, minstrel-show entertainer, hustler and more. Began recording in Chicago in 1923, then bandleading with his Red Hot Peppers, making some of the classic early jazz recordings and the first great jazz compositions. Scuffled and fought over unpaid royalties during the '30s, then began recording his life story (and his history of jazz) for the Library Of Congress in 1938. Various comebacks, 1939–41, but Morton died in LA, bitter and unrewarded.

***(*) **The Piano Rolls** Nonesuch 79363-2 *Morton (p roll).* 20–2/97.

(***) **Blues And Stomps From Rare Piano Rolls** Biograph BCD111 *Morton (p roll).* 24–26.

The Nonesuch disc is one of the most fascinating retrievals of recent years. Morton's 12 original piano rolls have been analysed in the light of his other recordings by Artis Wodehouse, who has subsequently converted the information to computer data and edited a previously missing interpretative element into the way the rolls are reproduced. The subsequently annotated rolls were then played back on a nine-foot Disklavier piano, in a concert hall, and recorded. The remarkable outcome may be the closest we can ever get to hearing what Morton might truly have sounded like at this early peak of his career. Or they may not. Sceptics will point to the issue that, however meticulous the homework, this is still only somebody's idea of how the rolls should sound. Yet the results are exhilarating enough to suggest that Jelly's ghost is indeed seated at the keyboard. If there is an inevitable sense of something mechanical in the delivery, it's offset by the rocking syncopations, rips and general brio which always seem to be among the hallmarks of a Morton performance. The odd combination of ferocity and gentility in 'Grandpa's Spells', the dizzying double-time break in 'Midnight Mama' and the unbridled virtuosity of 'Shreveport Stomps' have certainly never sounded more convincing. It is altogether a memorable event and indispensable to anyone intrigued by the early steps of the master. The Biograph disc, unadorned renditions of the original rolls, is rendered somewhat redundant by the Nonesuch CD, but we list it anyway.

*** **Jelly Roll Morton 1923–1924** Classics 584 *Morton; Tommy Ladnier, Natty Dominique (c); Zue Robertson (tb); Wilson Townes, Boyd Senter, Horace Eubanks (cl); Arville Harris (as); W. E. Burton (d, kz); Jasper Taylor (d).* 6/23–6/24.

**** **Piano Solos** Retrieval RTR 79002 *Morton (p solo).* 7/23–4/26.

Although we are listing the piano roll discs first, most assessments of the self-styled originator of jazz and stomps commence with these mainly solo sessions. Morton's all-embracing mastery of the keyboard makes these 19 solos a sublimation of everything jazz had done up to this point. He combines the formal precision of ragtime with a steady melodic flow and a portfolio of rhythms that are tirelessly varied: if Louis Armstrong finally liberated jazz rhythms, Morton had already set out the possibilities to do so. As a series of compositions, this was a storehouse of ideas which has yet to be exhausted: here are the first versions of two of jazz's most enduring masterworks, 'King Porter Stomp' and 'Wolverine Blues', as well as such definitive Morton portraits as 'The Pearls' and the brilliantly delivered 'Shreveport Stomps'. His timing is ambitious yet miraculously secure: listen to the poetic elegance of 'New Orleans (Blues) Joys' or the famous 'Spanish Tinge' in 'Tia Juana'. Considering the roughness of the original recordings, the fact that the music remains utterly compelling is testament to Morton's greatness. The piano sound is still pretty awful to modern ears, and some of the (often very rare) originals are clearly in less than perfect shape, but this is essential music. The Classics CD scarcely improves on the earlier Fountain/Retrieval LP, now on CD, although the individual tracks have not been remastered from their 1972 incarnation. Admittedly, it adds what were really some false starts in Morton's career – two very cloudy 1923 tracks for Paramount, with a band that may or may not include Tommy Ladnier, a not much better session for OKeh with the feeble Dominique, Robertson and Eubanks, and a fairly disastrous 'Mr Jelly Lord', where he's buried behind Boyd Senter and some kazoo-playing – but some may feel that it simply devalues the consistency of the solos. Retrieval's reissue now also includes the four solos for Vocalion from 1926, and this is certainly our first choice.

*** **Jelly Roll Morton 1924–1926** Classics 599 *Morton; Lee Collins, Joe 'King' Oliver, George Mitchell (c); Roy Palmer, Kid Ory, Ray Bowling (tb); Omer Simeon (cl, bcl); Barney Bigard (cl, ts); Balls Ball, Volly DeFaut, Darnell Howard (cl); Alex Poole (as); W. E. Burton (kz); Clarence Black, J. Wright Smith (vn); Johnny St Cyr (bj, g); John Lindsay (b); Clay Jefferson, Andrew Hilaire (d); Edmonia Henderson (v).* 9/24–12/26.

**** **Jelly Roll Morton 1926–1928** Classics 612 *Morton; Ward Pinkett (t); George Mitchell (c); Kid Ory, Gerald Reeves, Geechie Fields (tb); Omer Simeon, Johnny Dodds (cl); Stump Evans (as); Bud Scott, Johnny St Cyr (g); Lee Blair (bj); Bill Benford, Quinn Wilson (tba); John Lindsay (b); Andrew Hilaire, Tommy Benford, Baby Dodds (d).* 12/26–6/28.

**** **Jelly Roll Morton 1928–1929** Classics 627 *Morton; Ed Anderson, Edwin Swayzee, Boyd 'Red' Rosser, Walter Briscoe, Henry 'Red' Allen, Freddy Jenkins (t); William Cato, Charlie Irvis, J. C. Higginbotham (tb); Russell Procope, Albert Nicholas, Wilton Crawley, George Baquet (cl); Paul 'Polo' Barnes (ss); Joe Thomas, Johnny Hodges (as); Joe Garland, Walter Thomas (ts); Luis Russell, Rod Rodriguez (p); Lee Blair, Will Johnson (g); Barney Alexander (bj); Bill Moore, Harry Prather (tba); George 'Pops' Foster (b); Manzie Johnson, William Laws, Paul Barbarin, Sonny Greer (d).* 12/28–12/29.

*** **Jelly Roll Morton 1929–1930** Classics 642 *Morton; Ward Pinkett, Bubber Miley (t); Geechie Fields, Wilbur De Paris (tb); Albert Nicholas, Barney Bigard, Ernie Bullock (cl); Bernard Addison, Howard Hill (g); Lee Blair (bj); Billy Taylor, Bill Benford, Pete Biggs (tba); Zutty Singleton, Tommy Benford, Cozy Cole (d); Billie Young (v).* 12/29–7/30.

*** **Jelly Roll Morton 1930–1939** Classics 654 *Morton; Ward Pinkett, Sidney De Paris (t); Geechie Fields, Claude Jones, Fred Robinson (tb); Sidney Bechet (ss); Albert Nicholas, Eddie Scarpa (cl); Happy Caldwell (ts); Bernard Addison, Lawrence Lucie (g); Billy Taylor (tba); Wellman Braud (b); Bill Beason, Zutty Singleton (d).* 10/30–12/39.

♛ **** **Jelly Roll Morton Volumes. 1–5** JSP JAZZBOX 903 5CD *As above discs.* 9/26–10/30.

Classics 599 starts with a 1924 date with Morton's (so-called) Kings Of Jazz, and horrible it sounds too, poorly transferred from grim originals and featuring diabolical clarinet from the suitably named Balls' Ball and even worse alto by Alex Poole. Trio versions of 'My Gal' and 'Wolverine Blues' with Volly DeFaut aren't much better, but a fine 1926 solo date for Vocalion *is* included, and these tracks (unavailable elsewhere) must make the disc attractive to Morton specialists. Two sides with (allegedly) King Oliver and Edmonia Henderson are a further bonus. They then go into the Victor sequence, which continues through Classics 612 and 627, although the latter adds an unremarkable session at the end under Wilton Crawley's leadership, with (somewhat mystifyingly) a number of Ellingtonians present.

Morton's recordings for Victor are a magnificent body of work which has been done splendid but frustratingly mixed justice by the various reissues, stretching back to the start of the LP era. His Red Hot Peppers band sides, particularly those cut at the three incredible sessions of 1926, are masterpieces which have endured as well as anything by Armstrong, Parker or any comparable figure at the top end of the jazz pantheon. Morton seemed to know exactly what he wanted: having honed and orchestrated compositions like 'Grandpa's Spells' at the piano for many years, his realization of the music for a band was flawless and brimful of jubilation at his getting the music down on record. Mitchell, Simeon and the others all took crackling solos, but it was the way they were contextualized by the leader that makes the music so close to perfection. The 1926–7 dates were a summary of what jazz had achieved up to that time: as a development out of the New Orleans tradition, it eschewed the soloistic grandeur that Armstrong was establishing and preferred an almost classical poise and shapeliness. If a few other voices (Ellington, Redman) were already looking towards a more modern kind of group jazz, Morton was distilling what he considered to be the heart of hot music, 'sweet, soft, plenty rhythm', as he later put it.

While the earliest sessions are his greatest achievements, it's wrong to regard the later work as a decline. There are the two trio tracks with the Dodds brothers, with Morton tearing into 'Wolverine Blues'. The 1928 sessions feature his ten-piece touring band on the fine 'Deep Creek' and a small group handling the beautiful 'Mournful Serenade', while 1929 saw a memorable solo session which produced 'Pep', 'Fat Frances' and 'Freakish', and an exuberant band date that uncorked swinging performances in 'Burnin' The Iceberg' and 'New Orleans Bump'. But the sessions from 1930 onwards suffer from personnel problems and a vague feeling that Morton was already becoming a man out of time, with New York and territory bands moving into a smoother, less consciously hot music. His own playing remains jauntily commanding but sidemen become sloppy, and a piece like the complex 'Low Gravy', from July 1930, never reaches its potential on record. His last session for Victor until 1939 produced a final shaft of Mortonian genius in 'Fickle Fay Creep'; but a feeling was now deep-set that the pianist was a declining force, and he didn't record for Victor again until the end of the decade.

The 1939 tracks show the old master in good spirits, singing 'I Thought I Heard Buddy Bolden Say' and 'Winin' Boy Blues' with his old panache and directing an authentic New Orleans band with resilient aplomb. It is very old-time music for 1939 but it's still very different from the early Peppers sides, and none the worse for either. Classics 654 covers these sessions and also includes four titles from an excellent solo date from 1938.

Morton's music demands a place in any jazz collection. We are delighted to be able to welcome back the superlative set of five CDs from JSP. John R. T. Davies's remastering work is exemplary and does justice to music which has in the past been often brutally and shoddily presented, even by owning label RCA. At a modest price for the five-disc set, this is perhaps the greatest bargain in the jazz catalogue.

The Classics CDs have the field to themselves, in terms of single-disc sequences, and it's a pity that their remastering is often spotty and unpredictable.

**** **The Complete Library Of Congress Recordings** Rounder ROUCD 1888 8CD *Morton (p, v); Alan Lomax (v). 5–6/38.*

In the summer of 1938, broke and almost finished, Morton was recorded – almost by chance at first – by Alan Lomax at the Library Of Congress, and when Lomax realized the opportunity he had on his hands he got Morton to deliver a virtual history of the birth pangs of jazz as it happened in the New Orleans of the turn of the century. His memory was unimpaired, although he chose to tell things as he preferred to remember them, perhaps; and his hands were still in complete command of the keyboard. The results have the quality of a long, drifting dream, as if Morton were talking to himself. He demonstrates every kind of music which he heard or played in the city, re-creates all his greatest compositions in long versions unhindered by 78 playing time, remembers other pianists who were never recorded, spins yarns, and generally sets down the most distinctive (if not necessarily the most truthful) document we have on the origins of the music.

The sessions were made on an acetate recorder and, while the sound may be uncomfortably one-dimensional to modern ears, everything he says comes through clearly enough, and the best of the piano solos sound as invigorating as they have to be. Yet another edition of these priceless recordings has been issued by Rounder, amounting to eight CDs and what is surely the most comprehensive coverage of the speech and music to date. The overall sound-quality has become something of a *cause célèbre* among jazz scholars – at times it does seem inferior to the previous four-disc edition on the same label – but for the general listener, this should be accorded a warm welcome, expensive though it is. It is a wonderfully illustrated lecture on Morton's music by the man who created it. Indispensable records for anyone interested in jazz history.

(*) **Jelly Roll Morton 1939–1940 Classics 668 *Morton; Henry 'Red' Allen (t); Joe Britton, Claude Jones (tb); Albert Nicholas (cl); Eddie Williams (as); Wellman Braud (b); Zutty Singleton (d).* 12/39–1/40.

Morton's final recordings are relatively little-known, cut originally for General and later appearing on Commodore. The tracks by the Morton Six and Seven find him back with several sons of New Orleans, but the music lacks the authority of his great days; a couple of solo sessions from 1939 do, though, reassert his enduring powers at the keyboard, with several favourites still sounding like pieces of jazz legend. When one tracks through his legacy, there is actually little enough (compare him with Ellington or Armstrong for prolificity!) to make any survivals rather precious.

Sal Mosca (born 1927)

PIANO

He has carried forward the Tristano spirit by making himself scarce and recording only very sparingly.

***(*) **A Concert** Jazz Records JR-8 *Mosca (p solo). 6/79.*
Belatedly released in 1990, this is a rare example of one of the leading followers of Lennie Tristano in a solo situation. Because Mosca has made so few recordings, his appearances always seem eventful and, despite the dour atmosphere of the CD – which settles for the grimmest monochrome packaging and presentation, a characteristic refusal to distract from the music's inner qualities – it is played electrically. Though most of the tunes are 'originals', they usually follow the standard Tristano-ite practice of an abstruse variation on a standard. Mosca's approach is formidably varied, both from piece to piece and within individual treatments. 'Co-Play', which starts as a relatively simple variation on 'Sweet And Lovely', becomes a labyrinthine investigation of the properties of the song, and 'That Time' turns 'That Old Feeling' into a fantasy on a number of kinds of jazz rhythm. Sometimes he plays it straight, but unexpectedly so: 'Prelude To A Kiss' has voicings more dense than in any authentic Ellington version. Always he is prodigiously inventive: while the music sometimes takes on a painstaking quality, Mosca's spontaneity is genuine enough to pack the programme with surprises.

*** **Sal Mosca/Warne Marsh Quartet Volumes 1 & 2** Zinnia 103/ 104 *Mosca; Warne Marsh (ts); Frank Canino (b); Skip Scott (d).* 81.
More problems with sound quality here. Mosca taped these Village Vanguard sessions himself and, for a recording dating from the '80s, it's pretty shabby, though Tristano-ites and other scholars will have their ears used to this sort of thing by now. Still, it does detract from music that is as refined and impeccable as chords-based improvising with no emotional agenda can get. Marsh's streaming elegance matches Mosca's slightly more fanciful playing to the expected 't'. As always, they are working on old staples such as '317 East 32nd' and the usual thinly disguised standards, and as always their inventiveness on material they'd mused on countless times already is enough to provoke disbelief. Canino and Scott are no more than functional, though that is presumably how the principals wanted it.

*** **Thing-Ah-Majig** Zinnia 118 *Mosca; Don Messina (b); Bill Chattin (d). 5/04.*
Sal would be 80 in no time and was still doing the business. Shorthand talk about Tristano 'influence' makes less and less sense of this music. Truth is, he works a parallel course rather than a strict disciple's path. Check out the wonderful rising figure that comes out of nowhere on 'I'll Remember April' and it's clear that Sal's idiolect is compounded of much more than Cool School rigours. There's bebop, Broadway schmaltz, and a little whiff of Chopin and Debussy, not enough to make him sound 'classical', just a little truffle-shaving of flavour.

As does Lennie, he likes to start with standard material and see how far he can get away from it without losing sight of it altogether. That's particularly true on 'I Can't Get Started', which gives off a discomfiting air of omniscience, as if Mosca has heard and cherrypicked every jazz variation on the tune before coming up with his own witty digest. He does something of the same on 'How High The Moon'.

The two best performances are the long ones: 'If I Had You' and his own 'Nowhere', which goes to some remote places before coming back home. He's not recorded so very much given his senior status and has been uniformly badly served by sleeve-designers. As with *A Concert*, this one is almost self-consciously low-key.

Danny Moss (born 1927)

TENOR SAXOPHONE

Made his name in dance and swing bands in the late '40s, and was then known as a sideman and leader in British mainstream. Left for Australia in 1990.

*** **At University College Oxford** MacJazz MAC CD004 *Moss; Brian Lemon (p). 2/85.*

*** **Weaver Of Dreams** Nagel Heyer 017 *Moss; Brian Lemon (p); Len Skeat (b); Butch Miles (d). 11/94.*

*** **A Swingin' Affair** Nagel Heyer 034 *Moss; Heinz Buhler (t); Hans Meier (tb); Werner Keller (cl); Buddha Scheidegger (p); Peter Schmidli (g); Vinzenz Kummer (b); Carlo Capello (d). 11/96.*

*** **Three Great Concerts** Nagel Heyer 019 *Moss; Tom Saunders (c); Bill Allred (tb); Chuck Hedges (cl); Brian Dee, Brian Lemon, Johnny Varro (p); Isla Eckinger, Len Skeat (b); Oliver Jackson, Butch Miles (d); Jeanie Lambe (v). 11/3–9/95.*
Moss has often been hidden by his surroundings on record, usually in sections or anonymous groups, and he's had only a few opportunities of clear space. These discs give a decent idea of his powers. The Hawkins–Webster tradition is what he sticks to closest, and it comes out mainly on slow and medium tempos. With Lemon, the most fail-safe of accompanists, Danny lays back on the chords and relaxes. They hustle through some of the pieces, especially 'Struttin' With Some Barbecue', but the moments to savour come in the likes of 'You're Blasé'. Dave Bennett's sound catches the tone of both players nicely.

Weaver Of Dreams finds him in Hamburg, delivering a faithful set of tenorman's staples – '9.20 Special', 'Smoke Gets In Your Eyes', 'Blue Lou' – and a small number of choice ballads. Utterly reliable playing, though some of the old facility has been worn away, and one regrets that Moss wasn't featured more in his prime.

He seems to have made up a fruitful relationship with the Nagel Heyer enterprise. *A Swingin' Affair* finds him guesting with the German mainstream group Buddha's Gamblers, and while there's nothing remarkable the group takes great satisfaction in swinging through some fine old Basie, Goodman and Ellington staples. Moss is right at home here. *Three Great Concerts* works primarily as a feature for vocalist Lambe, whose big voice and buttonholing style may not be to all tastes, but she can certainly make the most out of a lyric like 'You Came A Long Way From St Louis'. The other horns turn up on only one track; Moss and the rhythm sections make most of the running.

*** **Keeper Of The Flame** / *** **Steamers** Nagel Heyer CD 064 /049 *Moss; John Pearce (p); Len Skeat (b); Charly Antolini (d). 10/98.*
Sampling any track from these two baker's dozens will make one appreciate Hans Nagel Heyer's appreciation for the tenorman, and why he wants to keep recording him – hefty sound, big swing, beefy imagination. But the record's too much of a good thing. Moss clobbers tunes at medium–uptempo, and he relies on the Websterian ballad method – do as little as possible, and let the sound and the melody carry it. Except Danny's not really Ben. The drummer often makes a difference in situations like this, and Charly Antolini is terrific, swinging all the time. Still, 76 minutes is a long haul for anyone and two volumes' worth can only be recommended to an absolute devotee.

Also, in brief:

***** At Bob Barnard's Jazz Party 1999 / *** Returns To Bob Barnard's Jazz Party 2000 / *** At Bob Barnard's Jazz Party 2001 / *** At Bob Barnard's Jazz Party 2006** Nif Nuf 43/004 / 43/07 / 43/010 / 43/012. 4/99; 5/00; 4/01; 5/06.
Working on what became home territory, at St Kilda and Melbourne. Barnard's annual jazz bashes are always good mainstream fests and the playing is top-notch for the idiom. Danny's been seriously ill since these, but has managed to make some appearances.

Bennie Moten (1894–1935)

PIANO, BANDLEADER

Born in KC, he was bandleading in the city by 1920. He built the best band in the region for more than a decade, but died in Chicago following a surgical accident.

****(*) Bennie Moten 1923–1927** Classics 549 *Moten; Lamar Wright, Harry Cooper, Ed Lewis, Paul Webster (c); Thamon Hayes (tb, v); Harlan Leonard (cl, ss, as); Woody Walder (cl, ts); Jack Washington (cl, as, bs); LaForest Dent (as, bs, bj); Sam Tall, Leroy Berry (bj); Vernon Page (tba); Willie Hall, Willie McWashington (d).* 9/23–6/27.
***** The OKeh Sessions** Cygnet CYG 1004 *As above; also personnel from 1931 sessions, listed below.* 9/23–4/31.
Moten's band was the most important group to record in the American south-west in the period, and luckily it made a large number of sides for OKeh and Victor; but the quality of the music is very inconsistent, and much of the earlier material is of historical rather than musical interest. This first CD in the complete edition on Classics couples the band's 14 sides for OKeh from 1923–5 with the first recordings for Victor. The OKeh tracks are a curious mixture: the very first two, 'Elephant's Wobble' and 'Crawdad Blues', are little more than strings of solos, while the subsequent 'South' and 'Goofy Dust' are driving, rag-orientated tunes which emphasize the ensemble. Wright is the only really interesting soloist from the period, and Walder, the apparent star, indulges in some idiotic antics on the clarinet; but, even so, the lumpy rhythms and clattery ensembles yield some strong, hard-hitting performances, sometimes redolent of Sam Morgan's New Orleans band of a few years later. The early Victors don't show a very great advance, despite electrical recording, and one must wait for the later sides for Moten's band to really shine.

Classics offer a fair remastering of what are very rare originals, although they are not superior to the old Parlophone LP which first collected the OKeh tracks. The Cygnet release, though, is in much better sound overall, and includes the bonus of four previously unissued takes from some of the final Victor sessions of 1931.

*****(*) Bennie Moten 1927–1929** Classics 558 *As above, except omit Wright, Cooper, Tall, Hall; add Booker Washington (c); Buster Moten (p, acc); James Taylor, Bob Clemmons (v).* 6/27–6/29
***** Bennie Moten 1929–30** Classics 578 *As above, except omit Buster Moten; add Hot Lips Page (t), Eddie Durham (tb, g); Count Basie (p); Jimmy Rushing (v).* 7/29–10/30.
*****(*) Justrite** Frog DGF29 *As discs above.* 26–27.
*****(*) Kansas City Breakdown** Frog DGF 30 *As discs above.* 28–29.
Moten's band progressed rather slowly, handicapped by an absence of both truly outstanding soloists and an arranger of real talent. The surprisingly static personnel did the best they could with the material, but most of the tunes work from a heavy off-beat. Walder has barely improved, and the arrival of Bennie's brother, Buster, with his dreaded piano-accordion, was enough to root the band in novelty status. The second Classics CD still has some good moments – in such as 'The New Tulsa Blues' or 'Kansas City Breakdown' – but sugary saxes and pedestrian charts spoil many promising moments. Matters take an immediate upward turn with the joint arrival of Basie and Durham in 1929. 'Jones Law Blues', 'Band Box Shuffle' and 'Small Black' all show the band with fresh ideas under Basie's inspirational leadership (and soloing – here with his Earl Hines influence still intact). 'Sweetheart Of Yesterday' even softens the two-beat rhythm. The two Frog issues offer the music in splendid sound with excellent documentation and these are now a clear first choice over the Classics.

***** Bennie Moten 1930–1932** Classics 591 *Moten; Ed Lewis, Booker Washington (c); Hot Lips Page, Joe Keyes, Dee Stewart (t); Thamon Hayes, Dan Minor (tb); Eddie Durham (tb, g); Harlan Leonard, Jack Washington, Woody Walder, Eddie Barefield, Ben Webster (reeds); Count Basie (p); Buster Moten (acc); Leroy Berry (bj, g); Vernon Page (tba); Walter Page (b); Willie McWashington (d); Jimmy Rushing (v).* 30–32.
Under Basie's effective leadership, the Moten orchestra finally took wing, and its final sessions were memorable. There were still problems, such as the presence of Buster Moten, the reliance on a tuba prior to the arrival of Page, and a general feeling of transition between old and new; but, by the magnificent session of December 1932, when the band created at least four masterpieces in 'Toby', 'Prince Of Wails', 'Milenberg Joys' and 'Moten Swing', it was a unit that could have taken on the best of American bands. Page, Rushing, Webster, Durham and especially Basie himself all have key solo and ensemble roles, and the sound of the band on 'Prince Of Wails' and 'Toby' is pile-driving. Ironically, this modernism cost Moten much of his local audience, which he was only recovering at the time of his death in 1935.

[illegible]

****** Band Box Shuffle 1929–1932**
Hep 1070/2 2CD *As discs above.* 29–32.
The Hep edition completely outclasses the Classics CDs, and with the Cygnet and Frog issues listed above this makes up the entire Moten story in fine and revealing detail.

Paul Motian (born 1931)

DRUMS, PERCUSSION

Born in Philadelphia, he matured artistically in the Bill Evans trio and subsequently became a fine composer.

***** Conception Vessel** ECM 519279-2 *Motian; Becky Friend (f); Sam Brown (g); Leroy Jenkins (vn); Keith Jarrett (p, f); Charlie Haden (b).* 11/72.
****** Tribute** ECM 519281-2 *Motian; Carlos Ward (as); Sam Brown, Paul Metzke (g); Charlie Haden (b).* 5/74.
These were startling records when they first appeared, and they have retained their vigour and freshness. The single unaccompanied track on *Conception Vessel*, 'Ch'i Energy', provides a good representation of his basic sound-palette: sweeping cymbals, soft, delicately placed accents, a sense of flow and togetherness that is difficult to break down into components. Max Roach is the only

other modern drummer who can sound anything like this, but Roach is a soapbox orator by comparison. Most of the first record is devoted to duo settings. The title-track and 'American Indian: Song Of Sitting Bull' are duos with Keith Jarrett (who plays flute on the latter). There are two trios with Haden and Brown, and the set closes with 'Inspiration From A Vietnamese Lullaby', which uses Friend and Jenkins, and points to the drummer's fascination with musical traditions outside the European/American orbit.

The 1974 album is a small classic. Ward is used sparingly, but the twinned guitars are a key component and, given the prominence of Bill Frisell in later years, it's interesting to note how Motian was using the instrument as early as this. The session consists of three Motian tunes, of which 'Sod House' and 'Victoria' are the best-known; also on the session, wonderful readings of Ornette's 'War Orphans' and Haden's 'Song For Ché'. The leader is seldom far from the centre of things, but as ever he plays with grace and composure.

***(*) **Dance** ECM 519282-2 *Motian; Charles Brackeen (ts); David Izenzon (b). 9/77.*

*** **Le Voyage** ECM 519283-2 *Motian; Charles Brackeen (ts, ss); Jean-François Jenny-Clark (b). 3/79.*

Timbrally, these trios are very different from the earlier ECMs. Motian plays in a more linear way, pushing the ideas along, and it is interesting to hear him in the company of such an emphatic horn-player as Brackeen, who seems to anticipate much of what Joe Lovano would bring to a Motian trio in later years. Izenzon and Jenny-Clark both carry deep, rich voices and an unorthodox approach to chords. Though neither will ever be mistaken for Haden, there is at least a consistency of sound. The earlier of the records is probably the more sheerly involving, largely because of Izenzon's immense power and throbbing, almost tragic voice. However, 'Folk Song For Rosie' and 'Le Voyage' itself are both delightful compositions, and Motian enthusiasts should certainly track down these fine discs.

*** **Psalm** ECM 847330-2 *Motian; Joe Lovano (ts); Billy Drewes (ts, as); Bill Frisell (g); Ed Schuller (b). 12/81.*

The bones of the great trio with Frisell and Lovano are here, but muddied by the second saxophone and by the rather undefined bass-playing of Schuller. That having been said, this record contains some of Motian's darkest and most intriguing compositions: 'Mandeville' and 'Second Hand' are superb, and it's a pity that they aren't played with greater clarity.

***(*) **It Should've Happened A Long Time Ago** ECM 823641-2 *Motian; Joe Lovano (ts); Bill Frisell (g). 7/84.*

A retake of 'Conception Vessel' gives some sense of how far the drummer had come in a decade. This is a roller-coaster ride in comparison to what went before. Lovano and Frisell conjure up a storm of ideas, combative, stirring and to the point. The guitarist seldom sounds less dreamy than in this context.

**** **Misterioso** Soul Note 121174 *Motian; Jim Pepper (ts, ss); Joe Lovano (ts); Bill Frisell (g); Ed Schuller (b). 7/86.*

'Folk Song For Rosie' is the outstanding track here, an unaffectedly beautiful idea. He was also beginning to explore standards and repertory pieces with greater enthusiasm; Monk's 'Pannonica' glows with affection and imagination. The sound isn't pristine and some of the softer cymbal accents seem unduly hissy, but there is no mistaking the fact that Motian is playing with joy and enthusiasm.

*** **One Time Out** Soul Note 121224 *Motian; Joe Lovano (ts); Bill Frisell (g). 9/87.*

Monk was the defining presence during this period, and he even stands behind some of the standard treatments on this disconcertingly mild and low-key recording. 'The Man I Love' is lent a jaggy, almost disillusioned quality that some will find troubling, while 'If I Should Lose You' and 'My Funny Valentine' are rethought almost from the bottom up. Lovano knows this material inside out, and one suspects that it's Frisell who's the sheet-anchor. The Monastic canon is explored direct via 'Monk's Mood', and you kind of suspect that an all-Monk set is only just around the corner.

***(*) **On Broadway: Volume 2** Winter & Winter 919038 *Motian; Joe Lovano (ts); Bill Frisell (g); Charlie Haden (b). 9/89.*

Here, the material is so familiar as to seem almost hackneyed on paper. In performance, though, these songs are transformed. Not since Charlie Parker worked his magic on 'All The Things You Are' has the old love song vibrated with so much hidden significance. 'But Not For Me' is titanic, with Motian's rippling percussion providing a whole new scenario for Frisell's bent-out-of-shape solo and Haden's sweet, rocking bass. We heard this version of 'Moonlight Becomes You' the day Bob Hope died ...

***(*) **In Tokio** Winter & Winter 919052 *Motian; Joe Lovano (ts); Bill Frisell (g). 91.*

Issued in 2004, this is a superb performance from the trio, with some adventurous choices of material. 'Mumbo Jumbo' is the longest single piece, and perhaps outstays its welcome, but it is fascinating to hear the group stretch out and develop ideas in a way that studio discipline would preclude. A version of Ornette Colemans's and Pat Metheny's 'Kathelin Gray' shows how eager Motian always was to expand his repertory. The remainder are all Motian compositions, ranging from the tiny, one-minute caprice of 'The Hoax' to two parts of 'Birdsong' (beautiful) and the impressive 'Two Women From Padua'.

***(*) **Reincarnation Of A Love Bird** Winter & Winter 919071 *Motian; Chris Cheek, Chris Potter (ts); Wolfgang Muthspiel, Kurt Rosenwinkel (g); Steve Swallow (b); Don Alias (perc). 6/94.*

Given that this was the Elecric Bebop Band, 'Ornithology' might have received a more convincing rendition. As it is, the swirling melody and complex harmonics seem to have been slowed and normalized. Nevertheless, this is a fine record and is full of impressive music. Swallow is masterful and Wolfgang Muthspiel his foil and willing partner. The two Chrisses always have things to say, though sometimes not the technical wherewithal to say them with absolute conviction. Reference solos on 'Be-Bop' and 'Round Midnight'. On Monk's 'Skippy', the guitars play a fascinating opening cadenza before the rest of the group comes in, a sure sign that Motian is trying to keep his approach even to this hoary repertoire as fresh as possible. Paul knows full well that the real energies of bop came from the rhythm section and he pointedly reinvents the bop drumming wheel with some whirlingly exuberant drumming, complete with occasional 'bombs'.

[illegible]

**** **Sound Of Love**

Winter & Winter 910 008 *Motian; Joe Lovano (ts); Bill Frisell (g). 6/95.*

Winter & Winter evolved out of JMT, which perhaps fell foul of corporate lack of imagination. The first record for the new label is a live session from the Village Vanguard, and it catches the trio in cracking form, opening with 'Misterioso' and Mingus's most yearning composition, 'Duke Ellington's Sound

Of Love', before diving into two bright, effusive originals ('Once Around The Park' is menthol-fresh) and closing on 'Good Morning Heartache'. There are some glorious moments of interaction between the three players. The obvious difference between now and 1984 is that in the interim Lovano and Frisell have become superstars in their own right.

*****(*) Europe / ***(*) Holiday With Strings** Winter & Winter 63 / 69 *Motian; Pietro Tonolo (ss, ts); Chris Cheek (ts); Steve Cardenas, Ben Monder (g); Anders Christensen (b).* 7/00; 11/01.
This is where the Electric Bebop idea really does pay off. Anders Christensen isn't the player that Steve Swallow is, but (much as Michael Henderson did for Miles) his occasional crudities are part of the message. On the first album, it's oddly disconcerting to hear Monk tunes, three of them, along with Parker's 'Bird Feathers', Herbie Nichols's '2300 Skidoo' and Tadd Dameron's 'If You Could See Me Now', played amplified and with an almost fusion twist. But right from the start, with Monk's rare 'Oska T', the idiom seems just right. Paul includes a couple of originals, 'Blue Midnight' and 'Fiasco', and demonstrates in each how much of his own thinking has grown out of – and now significantly out of – bebop. The time signatures wouldn't scare anyone of the founding generation, but the layering of harmonic ideas would certainly startle them. Motian never relies on preset licks; his own statements sound fresh and one can hear him cajoling and challenging the members of the band. Cheek is a doughty presence, but it's Tonolo who's a bit of a revelation, particularly on soprano.

Holiday With Strings conjures up certain expectations as a title. No orchestral accompaniment, however, just another rugged outing from an increasingly flexible outfit. Intriguing as the original material is, it's the standards that benefit from the closest attention. 'It Never Entered My Mind' has hints of Miles and Coltrane with slower and more spacious passages interspersed with harmonically busier sections. That same easy switch of registers and dynamics transforms 'Oh, What A Beautiful Morning' into a tiny epic. 'Arabesque', 'Endgame' and 'Look To The Black Wall' are all tightly constructed and crisply played. Tonolo again shines, though Cheek seems to be looking more to his laurels this time out and fires off some bursting solos.

***** I Have The Room Above Her** ECM 982 4056 *Motian; Joe Lovano (ts); Bill Frisell (g).* 4/04.
A now long-established association and inevitably, given the personnel, playing like a group of equals rather than a drummer-led group. Indeed, often it is Lovano who seems to dominate and not just by virtue of volume and personality. Quite the reverse; if anything he's subdued, but the set does seem shaped by his solo ideas and his immaculate phrasing of Motian's originals. Frisell has rarely sounded more thoughtful, even abstracted, and here and there he drifts off into private musings. This is still a remarkable group to catch live and live recording would seem to be the answer to these small quibbles. It's still a compelling record, albeit quietly.

***** Garden Of Eden** ECM 1917 *Motian; Chris Cheek, Tony Malaby (sax); Jakob Bro, Steve Cardenas, Ben Monder (g); Jerome Harris (b).* 11/04.
Though recorded some time before, this was released to mark Motian's 75th birthday. So quiet and subtle has he been over the years that there was never any prospect that he would slow up with age. This is a delicately beautiful set, very much in line with ECM's ethos of using a group as a flexible ensemble, rather than all-in all the time. 'Mesmer', one of the originals, is stated by saxophone, bass and drums, before the other instruments enter, and that variation of instrumentation is the most effective device here. The formation recalls the Electric Bebop Bands of earlier years and refers in some oblique way to Ornette's Prime Time experiments, but Motian uses each instrument like a palette-colour, holding it back for certain passages, then bringing it forward carefully blended into its surroundings.

The spirit of Mingus falls across the session from the beginning, with 'Pithecanthropus Erectus' being given an effective reading (remember: it was originally scored for two saxophones with rhythm) and a lovely interpretation of 'Goodbye Pork Pie Hat' following it. There are Monk and Parker tunes later (Bird's 'Cheryl' is despatched in just two minutes), and a lovely version of Jerome Kern's 'Bill', but it's the neo-bebop stuff that gives this group its unique character and the record its quiet power.

***** On Broadway: Volume 4 – Or The Paradox Of Continuity** Winter & Winter 910125 *Motian; Chris Potter (ts); Masabumi Kikuchi (p); Larry Grenadier (b); Rebecca Martin (v).* 11/05.
No guitar on this set, interestingly, and so a more conventional jazz sound to these fresh settings of Broadway material. Kikuchi keeps the harmonic open, though. There's a floating, almost gossamer quality to Motian's settings of late, but this has a quiet muscularity which doesn't in any way diminish the lyricism. Opening with Sammy Cahn's and Jimmy Van Heusen's 'The Last Dance' is a nice touch, but the key performances are the extended versions of 'Last Night When We Were Young' and 'I Loves You, Porgy', which help sustain the air of yearning melancholy. Potter is a revelation, executing the melodies crisply but allowing his long tones to drift softly across the bar-lines. Martin only comes in right at the end with 'How Long Has This Been Going On?' and unusually one wishes she might have stepped up for a couple more. A two-part 'Never Let Me Go' is the other highlight, and a sign that Motian is still prepared to let instinct run his programme. It sounds as though they simply decided to pick it up again. Nice stuff and an improvement on the last volume (see below, 'in brief'), which was recorded over a decade earlier.

***** Time And Time Again** ECM 170 1137 *Motian; Joe Lovano (ts); Bill Frisell (g).* 5/06.
This sounds like an association that has run its course, as the title unwittingly implies. In earlier years the impression of three strong personalities moving in parallel was a positive one, since what they eventually wove together was of cable strength. Here, even the freshest of the originals sound unravelled and uncommunicative and one wouldn't be entirely surprised to learn that the parts were recorded separately and then assembled.

Also, in brief:

***** :rarum: – Selected Recordings** ECM 000180102. 72–85.
Artists make their own selections and Motian has ignored everything for ECM after 1985. Material from his debut *Conception Vessel*, tracks from *Dance*, *Psalm* and *It Should Have Happened A Long Time Ago*; also work for other leaders and collaborations.

***** The Story of Maryam / *** Jack Of Clubs** Soul Note 121074 / 121124. 7/83; 3/84.
An augmented version of the trio with Lovano and Frisell, parts of these seem self-consciously abrasive.

***** On Broadway: Volume 3** Winter & Winter 919046. 6/90.
More delightful melody from the Great White Way. 'Pennies From Heaven' and 'The Way You Look Tonight' stand out.

***** Trioism** Winter & Winter 919067. 6/93.
Valuable reissue, but not a vintage record.

*****(*) Flight Of The Blue Jay** Winter & Winter 910 009. 8/96.
The Electric Bebop Band with another Monk-shaded programme.

****** Monk & Powell** Winter & Winter 910045 2. 11/98.
Insight and musicality on five Monk compositions and three by Powell.

*****(*) 2000 + One** Winter & Winter 919032. 99.
A set of consolidated brilliance rather than millennial intensity. The tracks are short and carefully paced; the drums sit well forward in the mix, but with just a single horn and with Steve Swallow playing like a second lead there is plenty of action.

Famoudou Don Moye (born 1946)

PERCUSSION

The last recruit to the originally drummerless Art Ensemble Of Chicago, he combines rhythmic power with sound-colour.

****(*) The African Tapes** Leo Golden Years of New Jazz GY 9/10 *Moye; John Tchicai (as, perc); Hartmut Geerken (perc); others.* 4/85.
***** Ancestral Memories From Afrika To Chicago** Il Manifesto 038 *Moye; Billy Brimfield (t); Ari Brown (as, ts, p); Ken Prince (p); Calvin Brunson (ky); Herb Walker (g); Oscar 'Bobo' Brown, Rollo Radford, Thomas Palmer (b); Mamane Samake (djembe); Enoch Williamson (perc); P. C. Cotton, Luba Raashiek (v); Sela Allen, Babu Atiba, Clifton Robinson, Meshack Silas (v, perc).* 10/98.
***** Bamako Chicago Express** Il Manifesto 410977 *Similar to above, except add add Baba Sissoko (v, perc).* 99.
The result of a trio tour through West Africa, the Leo Golden Years set is not the easiest of listens, comprising as it does a rather personal diary of encounters with local people, some trained musicians, most not. Tchicai plays mightily as he always does, but some of the extended percussion passages are hard to absorb without some visual stimulation. An earlier release, *Cassava Balls*, covers the same tour.

Ancestral Memories comes from a very similar musical language, but there is a sense of order and of traditional authority in much of this material which gives it strength. Moye's own role in this is often unclear because the density of percussion-lines and his own frequent switches can confuse. However, the Sun Percussion Summit is best heard as an undifferentiated orchestra. Even with Sissoko as guest star on the subsequent album, it is the ensemble that makes the music fly along.

Also, in brief:

***** Jam For Your Life! / *** Afrikan Song** Southport 3007 / 3009. 83–91; 2 & 3/95.
Earlier collaborations with Enoch Williamson (*perc*) and the Sun Percussion Summit.

George Mraz (born 1944)

BASS

Originally Jiri, he has a Czech background, but has been an American stalwart for many years.

***** Jazz** Milestone MCD 9248-2 *Mraz; Rich Perry (ts); Richie Beirach, Larry Willis (p); Billy Hart (d).* 9–10/95.
***** My Foolish Heart** Milestone MCD 9262-2 *As above, except omit Perry, Willis.* 6/95.
***** Bottom Lines** Milestone MCD 9272-2 *Mraz; Rich Perry (ts); Cyrus Chestnut (p); Al Foster (d).* 4/97.
*****(*) Duke's Place** Milestone MCD 9292-2 *Mraz; Cyrus Chestnut, Renee Rosnes (p); Billy Drummond (d).* 11/98.
*****(*) Morava** Milestone MCD 9309-2 *Mraz; Emil Viklicky (p); Zuzana Lapcíková (cymbalom, v); Billy Hart (d).* 6/00.
After many years as the most dependable of rhythm men, Mraz suddenly accrued a small string of albums to his name. *Jazz* and *My Foolish Heart* are both basically trio dates (Willis and Perry have three guest appearances between them) with the bass given more prominence than usual. Beirach is a sympathetic confrère and Hart is appropriately discreet. There are some lovely things on both records: Beirach's almost motionless ballad, 'Sunday's Song', the steady investigation of 'Cinema Paradiso' and a surprisingly vivid *arco* reading of Strayhorn's 'Passion Flower'. But there's quite a lot of chaff, too. *Bottom Lines* introduces the concept of nine tunes all written by bassists. Perry is on hand throughout this time, and his rather gentle manner suits the occasion. 'Mr Pastorius', which Marcus Miller wrote for Miles Davis, has the original trumpet solo scored and played as a duo line by Mraz and Perry: handsomely done, if seemingly rather pointless. The best things come at the end, with a soft-centred 'Goodbye Porkpie Hat' and a very incisive reading of Steve Swallow's 'Falling Grace', surely the best thing on the record.

Duke's Place just shades the other records. Although it's yet another Ellington tribute, and at least half of it qualifies as over-familiar even by the standards of that songbook, the playing by Chestnut and Rosnes (they have five tracks each and share a mutual joust with 'Duke's Place' itself) affirms their individual eminence among today's pianists. Since they are featured on alternate tracks throughout the session, the record works nicely in terms of contrast, a fulsome Chestnut treatment of 'Come Sunday' followed by a quicksilver Rosnes version of 'Angelica', and so on. Mraz plays a somewhat more supportive role rather than a front-line one as on the other albums – and it doesn't hurt.

The last in the sequence, though, is an extraordinarily beautiful record, of Moravian folk melodies and songs. Mraz himself is actually from Bohemia, but his father was a Moravian, and Viklicky also belongs to the region. When they play an almost straight jazz piece such as 'Myjava' the record's not so strong, but in tandem with the simple, direct singing of Lapcíková, the haunting sound of the cymbalom and melodies as heartbreaking as 'Aspen Leaf', the record mines a unique strain – as well as surrendering nothing in terms of the quality of the playing, completely integrated with the material.

Bheki Mseleku (born 1955)

PIANO, TENOR SAXOPHONE

From Johannesburg, but stateless for many years during the apartheid era.

***** Celebration** Sheer Sound SLCD 039 *Mseleku; Steve Williamson, Courtney Pine (ss); Jean Toussaint (ts); Eddie Parker (f); Michael Bowie (b); Marvin 'Smitty' Smith (d); Thebe Lipere (perc).* 91.

***** Beauty Of Sunrise** Polygram 531868 *Mseleku; Graham Haynes (c); Ravi Coltrane (ss, ts); James Spaulding (as, f); Michael Bowie (b); Elvin Jones, Ralph Peterson (d); Daniel Moreno (perc). 95.*

Mseleku's distinctive sound has been likened to a cross between McCoy Tyner and Abdullah Ibrahim. While that's hardly a belittling comparison, it doesn't quite do justice to his individuality of touch, almost caressing, or to his ability to play tenor as he works the keyboard. There is a rapturous quality to the playing, not unmixed with angry fire. Much of Mseleku's highly trumpeted work for Polygram has disappeared but *Beauty Of Sunrise* remains and the South Africal label Sheer Sound has restored *Celebration*, which sounds surprisingly dated. This isn't his best record: we tend to prefer the early ones where he sounds like a man soliloquizing in the desert. There's an air here of everyone striving for some signature of authenticity that hardly seems necessary, and the famous guests are as much intrusion as blessing. But one can hardly grudge Mseleku his return; a later Sheer Sound release, *Home At Last*, is also worth pursuing.

Mujician

GROUP

Free improvising quartet. The title comes from Tippett's daughter, describing what dad does for a living.

***** The Journey** Cuneiform RUNE 42 *Paul Dunmall (reeds); Keith Tippett (p); Paul Rogers (b); Tony Levin (d). 6/90.*

****** The Bristol Concert** What Disc WHAT7 *As above, except add Julie Tippetts (v); Georgian Ensemble. 6/91.*

***** Poem About The Hero / ***(*) Birdman / **** Colours Fulfilled / *** Spacetime / **** There's No Going Back Now** Cuneiform RUNE 62 / RUNE 82 / RUNE 102 / RUNE 162 / RUNE 232 *As for The Journey. 92; 5/95; 5/97; 2/01; 6/05.*

There is an impressive selflessness to Mujician's music, but an impressive muscularity as well. The balance of voices – guiding spirit Tippett's extraordinary *piano-forte* language, Dunmall's folk-tinged post-Coltrane horns, the onrush of seven string A.L.L. bass which Rogers devised with the group (though he left for a time) and Levin's jazz-based drumming – is such that one cannot imagine Mujician playing with any other member. The collaboration with the Georgian ensemble, fruit of a visit to Tbilisi, is a delightful exception, but not even Julie Tippetts, with whom husband Keith has an extraordinary musical chemistry, has been a regular guest.

Hard to make distinctions within a body of work that is now two decades in the making. *The Journey* was out of print for some time, and returns with a fresh impact: a continuous, almost-hour improvisation recorded at the Bath Festival. The most recent disc is of equal quality, the journey between them consistently moving. Only on *Spacetime* is the long-form improvisation approach laid aside in favour of shorter, more obviously end-stopped pieces. It's still intriguing, but it misses some essence of the group which only works in a more generous spacetime.

Jim Mullen (born 1945)

GUITAR

The Glaswegian began as a bass-player, but guitar has been his calling, with stints in both rock and jazz situations. His partnership with Dick Morrissey was very successful in the '80s.

*****(*) Rule Of Thumb** Jazzprint JPVP 104 *Mullen; Dave O'Higgins (ss, ts); Lawrence Cottle (b); Ian Thomas (d). 8/94.*

***** We Go Back / ***(*) Live In Glasgow** Jazzprint JPVP 105 / JPVP 103 *Mullen; Gareth Williams (p); Mick Hutton (b); Gary Husband (d). 1/96.*

Mullen is a redoubtable musician who's brought both an exciting style and a keen intelligence to playing situations which might have otherwise encouraged either noodling or showing off. He understands the attraction of rock as a crowd-pleaser, but what he plays is never diluted by mere showboating or self-indulgence. The Jazzprint releases document both his early-'90s band (with Cottle on electric bass) and the 'acoustic' quartet of more recent times. *Rule Of Thumb* is all snap and hustle, a lean group sound on which the soloists expand. O'Higgins goes a little too far here and there, but Mullen himself is quick to right any piece which sounds like it might have got out of hand. Crisp and smartly organized, with ten pieces despatched inside an hour, it works very well as a CD.

We Go Back lets Mullen nod acknowledgement to some of his favourite tunes, as well as a few originals such as the needle-fine 'Medication'. The quartet sound heavier and less mobile than the old unit, but there's nothing wrong with the playing. *Live In Glasgow* is a homecoming in front of old friends, and by now the quartet is well played-in. Horace Silver's 'Peace' gets things off to a powerful start, and Mullen is clearly in the mood to blow; it's a live set where you can feel the band flexing their muscles without losing their heads. 'My Ideal', with a particularly graceful cadenza, cools them off. Williams, like O'Higgins before him, occasionally overdoes it, but it does add to the excitement.

*****(*) Somewhere In The Hills** Hep CD 2085 *As above. 8/02.*

The same band, but a couple of years on and sounding increasingly magisterial. 'Smile', 'The Night We Called It a Day' and Jobim's 'Somewhere In The Hills' are immaculate and thoughtful jazz performances with enough jazz-rock flavouring to add bite. There is a brief reprise of the Burnsian strain with 'The Craw That Killed The Pussy, O' (maybe more familiar as 'Green Grow The Rushes'), but the emphasis this time is less eclectic. Williams is outstanding as usual and Husband always has interesting things to say without grandstanding.

***** Gig Bag Artists / *** Smokescreen** Diving Duck DDRCD 001/005 *Mullen: Stan Sulzmann (ss, as on Smokescreen only); Mike Gorman (org); Matt Skelton (d). 04; 06.*

A logical project for Jim, and given a new respectable profile for the old-fashioned guitar/organ trio, one in which he can express himself vehemently. Sulzmann's guest appearance on the second record is obviously a bonus, but he's hardly needed. Gorman's very much to the manner born, a latter-day Brian Auger, but with something of the spirit of the classic American Hammond men. Nice new British imprint, too.

Also, in brief:

***** Soundbites** Jazzprint JPVP 118. 93.

A strong set with Dave O'Higgins (*ts*) in particularly good form.

*****(*) Burns** Black Box BBJ2016. 4/00.

The Rabbie Burns Songbook; Jim and a fine band keep it real.

Gerry Mulligan (1927–96)

BARITONE AND SOPRANO SAXOPHONE, PIANO

He made a cumbersome horn sound fleet and natural. The career began with Gene Krupa and 'Disc Jockey Jump', the first

of many composition/arrangements. Later a key presence in the Birth Of The Cool project and co-leader of the famous pianoless group with Chet Baker. Later years saw him combine sophisticated arrangement with cool, often tender baritone.

*** **Mullenium / *** Young Mulligan** Columbia CK 65678 / Proper PVCD 119 2CD *Mulligan; Ed Badgley, John Dee, Don Fagerquist, Don Ferrara, Jerry Lloyd, Al Porcino, Red Rodney, Phil Sunkel, Joe Techner, Ray Triscari (t); Sy Berger, Warren Covington, Jim Dahl, Chuck Harris, Frank Hunter, Frank Rehak, Jim Seaman, Dick Taylor, Jack Zimmerman (tb); Bob Brookmeyer (vtb); Louis Giamo, Charlie Kennedy, Lee Konitz, Hal McCusick, Joe Soldo, Harry Terrill (as); Charlie Rouse, Zoot Sims, Phil Urso, Charlie Ventura (ts); Gene Allen, Jack Schwartz (bs); Elliot Lawrence, Teddy Napoleon (p); Mike Triscari (g); Joe Benjamin, Bob Strahl (b); Dave Bailey, Gene Krupa (d).* 46–57; 46–52.

*** **Legacy** N2K 10002 *Mulligan; Chet Baker, Pete Candoli, Miles Davis, Jon Eardley, Don Ferrara, Wallace Roney, Clark Terry, Nick Travis (t); Wayne Andre, Dave Bargeron, Kai Winding (tb); Bob Brookmeyer, Bob Enevoldsen (vtb); John Clark, Junior Collins, John Graas (frhn); Billy Barber, Ray Siegel (tba); Dick Meldonian, Bud Shank, Phil Woods (as); Gene Quill (as, cl); Zoot Sims (ts); Gene Allen, Don Davidson (bs); Al Haig (p); Dick Mathes, Greg Phillinganes (ky); Mike Renzi (syn); Joe Mondragon, Joe Shulman, Bobby Whitlock (b); Dave Bailey, Bernie Dresel, Mel Lewis, Max Roach (d); Patti Austin, Diva Gray, Darryl Tookes (v).* 49–96.

The most important baritone saxophonist in contemporary jazz, Mulligan took the turbulent Serge Chaloff as his model, but he blended his fast, slightly pugnacious delivery with the elegance of Johnny Hodges and Lester Young. This produced an agile, legato sound which became instinct with the cool West Coast style, the flipside of bebop. Mulligan's – and Claude Thornhill's – major role in what became known as Miles Davis's *Birth Of The Cool* is now increasingly acknowledged, as is his genius as a composer/arranger. On the model of the *Birth Of The Cool* nonet, his big bands have the intimacy and spaciousness of much smaller groups, preferring subtlety to blasting power. His small groups, conversely, work with a depth of harmonic focus that suggests a much larger outfit.

In his short story 'Entropy', the novelist Thomas Pynchon takes Mulligan's early-'50s pianoless quartets with Chet Baker as a crux of post-modernism, improvisation without the safety net of predictable chords. The revisionist argument was that Mulligan attempted the experiment simply because he had to work in a club with no piano. The true version is that there was a piano, albeit an inadequate one, but he was already experimenting with a much more arranged sound for small groups (to which the baritone saxophone was peculiarly adaptable) and the absence of a decent keyboard was merely an additional spur.

The material on *Mullenium* surfaced in the '70s on an LP called *The Arranger*. It comprises a lost big-band session from 1957 and a number of arrangements made for Gene Krupa ('Disc Jockey Jump' and 'How High The Moon') and for Elliot Lawrence. These do not feature Mulligan much or at all as a player, but they offer a valuable insight into his skill as an orchestrator, with a distinctive emphasis on the middle register and a relaxed and easy swing. There are valuable insights to be gleaned here, but it is probably best to leave this album till later in your exposure to Mulligan and his music, since any epiphanies are likely to be retrospective.

The material on *Legacy* covers a similar span of time. Mulligan is beginning to emerge as a soloist of some power and confidence, but even here the emphasis is still on arrangement. The selections are familiar enough – 'Jeru', 'Bernie's Tune', 'Mainstream', 'Boplicity' and 'Walking Shoes', as well as later stuff – but as a single-volume sampling of Mulligan's career this is hard to beat, scamped as the chronology is.

The Proper set is extremely good value and covers the waterfront with admirable thoroughness given the chronological span.

CORE COLLECTION

**** **The Original Quartet**
Blue Note 94407-2 2CD *Mulligan; Chet Baker (t); Bob Whitlock, Carson Smith, Joe Mondragon (b); Chico Hamilton, Larry Bunker (d).* 8/52–6/53.

Mulligan's pianoless quartet is one of the epochal jazz groups, even if it had no such aspirations, formed for nothing more than a regular gig at The Haig (where some of the tracks were recorded) and even though many of its sessions were recorded quickly and with little preparation. In retrospect, it's the simplest pleasures which have made the music endure: the uncomplicated swing of the varying rhythm sections, the piquant contrast of amiably gruff baritone and shyly melodious trumpet, the coolly effective originals like 'Nights At The Turntable' and the irresistible 'Walkin' Shoes', and the subtle and feelingful treatments of standards such as 'Lullaby Of The Leaves'. Cool but hot, slick but never too clever, these are some of the most pleasurable records of their time. The two-disc set includes the basic library of 42 tracks and is an indispensable part of Mulligan's legacy.

***(*) **The Best Of The Gerry Mulligan Quartet With Chet Baker**
Pacific Jazz CDP 7 95481 2 *Mulligan; Chet Baker (t); Henry Grimes, Carson Smith, Bob Whitlock (b); Dave Bailey, Larry Bunker, Chico Hamilton (d).* 8/52–12/57.

This compilation CD, drawn from singles (including the classic 'Soft Shoe'/'Walkin' Shoes' combination) and subsequent 10-inch LPs, is an excellent sampling of Mulligan's 11-month association with Chet, with a single item, 'Festive Minor', from the same December 1957 sessions that yielded *Reunion*. It's fair (to Chet, at least) to record that it was Mulligan, not the famously unreliable trumpeter, who brought the line-up to an end. In June 1953, Mulligan was jailed for several months on a drugs offence. It is perhaps as well that the group was folded at its peak. Generously recorded in a warm close-up, the sessions convey all of Mulligan's skill as a writer and arranger, with the saxophone and a very foregrounded bass filling in the space normally occupied by piano.

*** **With The Chubby Jackson Big Band** Original Jazz Classics OJCCD 711 *Mulligan; Chet Baker, Don Ferrara, Howard McGhee, Al Porcino (t); J. J. Johnson, Kai Winding (tb); Charlie Kennedy (as); Georgie Auld, Zoot Sims (ts); Tony Aless (p); Chubby Jackson, Carson Smith (b); Chico Hamilton, Don Lamond (d).* 5/53.

An odd, rather fudged release, pairing the classic quartet, with Mulligan as featured soloist, with the bassist's outfit. Stellar and magnificently organized, it seems to be in the wrong gear for Mulligan, who works through the dense, rather toppy arrangements like a man cheerfully walking through a rainstorm. Fascinating to hear so many remarkable soloists all pulling together, though they all sound as if they're protesting too much. Not an unqualified success, but a further interesting byway on Mulligan's recording career.

*** **California Concerts** Pacific Jazz 46860 *Mulligan; Jon Eardley (t); Red Mitchell (b); Chico Hamilton (d).* 11/54.

Post-Chet. As far as French fans and critics were concerned, this was how young America looked and sounded. Sunny, cooled-out, elaborated but determinedly un-profound, it smacks very strongly of a time and place. No less than the slightly epicene Baker, the crew-cut, square-jawed Mulligan became a kind of icon, in sharp counter-definition to the long-hair, goatee and beret image of jazz.

The California material showcases a bold and inventive group. Eardley sounds not a bit like Chet and shapes a solo entirely differently, and the whole rhythmic/harmonic cast of the group changes with the introduction of Mitchell and Hamilton, who mesh instantly on 'Blues Going Up' and turn in a remarkable rhythm performance on 'Yardbird Suite'. The inclusion of 'Darn That Dream' and 'Makin' Whoopee' only serves to highlight the originality of Mulligan's conception. Again one can hear him working over chord variants which come out of bebop, but he may be influenced by classical precedents as well.

*** **At Storyville** Pacific Jazz 94472 *Mulligan; Bob Brookmeyer (vtb); Bill Crow (b); Dave Bailey (d).* 12/56.

There is a romping self-confidence and camaraderie to this live date (from the Boston club rather than New Orleans). For all the buttoned-down sobriety of this group, it is also a fleet and powerful outfit, capable of generating a big, resonant sound. Mulligan takes the lion's share of solos, but Brookmeyer is often working softly just behind, his gentle attack and rhythmically relaxed delivery acting as counterpoise to the leader's unusually punchy articulation. It would have been interesting to hear an occasional switch to soprano at this stage; one can hear Mulligan striving for a tighter, more pinched tonality on occasion, though generally he favours a mid-range, playing a couple of solos which might just as easily have been done on tenor, but for a few tell-tale pedal points.

***(*) **Mulligan Meets Monk** Riverside 1106 *Mulligan; Thelonious Monk (p); Wilbur Ware (b); Shadow Wilson (d).* 8/57.

Not an entirely probable encounter, but Mulligan more than keeps afloat on the Monk tunes, sounding least at ease on 'Rhythm-A-Ning', but absolutely confident on 'Straight, No Chaser' and, of course, 'Round About Midnight'. The dark, heavy sound of Wilbur Ware's bass is sufficiently 'below' Mulligan's horn and his intervals sufficiently broad to tempt the saxophonist to some unusual whole-note progressions. Monk darts in and out like a tailor's needle, cross-stitching countermelodies and neatly abstract figures. The 2003 edition is 20-bit mastered but with no additional material, beyond the alternates included on earlier CD issues.

***(*) **Gerry Mulligan–Paul Desmond Quartet** Verve 519850-2 *Mulligan; Paul Desmond (as); Joe Benjamin (b); Dave Bailey (d).* 8/57.

Another of Verve's summit conferences – and a felicitous one. There has probably never been a saxophone sound as finely blended as this, and our only quibble – 'Body And Soul' notwithstanding – is that the material is not really up to the playing. Some of the tunes are obscure enough to suggest that it wasn't just run down on the spot, but there is a lack of anything to get one's teeth into. The best moments are, as in 'Body And Soul', when Desmond moves to the front and Mulligan plays what are effectively piano chord-shapes behind him. Glorious.

***(*) **Songbook** Blue Note 33575-2 *Mulligan; Lee Konitz (as); Allen Eager, Zoot Sims (as, ts); Al Cohn (ts, bs); Freddie Green, Paul Palmieri (g); Dick Wetmore (vn); Calo Scott (clo); Vinnie Burke, Henry Grimes (b); Dave Bailey (d).* 12/57.

Mulligan had a busy year in 1957, which is perhaps why this largely forgotten session was arranged by Bill Holman. There is no discernible difference in the voicings, but of course the multi-saxophone line-up is already rather startling. Allen Eager was effectively lost to the music after this point, which seems all the greater pity given the strength and authority of his playing (like Zoot Sims, he also doubles unexpectedly on alto) and the calm, authoritative logic of his soloing. Mulligan is as ever the centre of attention, but only as the apex of a highly organized octet consisting of individualists. He reprises 'Disc Jockey Jump' in a new, more smoothly contoured form and he showcases 'Turnstile' and 'Venus De Milo', two of his best and most adaptable compositions. The CD also includes four boppish tunes recorded with bassist Vinnie Burke and what amounts to a non-classical string quartet: guitar, violin, cello, bass.

*** **Reunion With Chet Baker** Pacific Jazz 46857 *Mulligan; Chet Baker (t); Henry Grimes (b); Dave Bailey (d).* 12/57.

For one reason and another, there weren't many opportunities to reconvene the classic group. After a gap of some years, there is a touch of reserve – and maybe suspicion – in this reunion recording. Chet's tone is reserved and his delivery rather wandery, and there is an oddly clenched quality to Mulligan's playing as well. There are still, though, wonderful moments to be had from the album. 'Ornithology' is unexpected in its freshness and vivacity, and the alternative takes of 'Trav'lin' Light' and 'Gee, Baby, Ain't I Good To You' are a measure of how intuitively these musicians responded to one another when given time and the right context. Also, the closing version of 'All The Things You Are' is very special and maybe stands as epigraph – if not epitaph – to Gerry's association with Chet.

**** **What Is There To Say? / ***(*) News From Blueport** Columbia CK 52978 / Jazz Hour 73577 *Mulligan; Art Farmer (t); Bill Crow (b); Dave Bailey (d).* 12/58, 1/59.

Farmer doesn't quite have the lyrical poignancy of Chet Baker in this setting, but he has a full, deep-chested tone (soon to be transferred wholesale and exclusively to flugelhorn) which combines well with Mulligan's baritone. *What Is There To Say?* was Mulligan's first recording for Columbia. It's very direct, very unfussy, very focused on the leader, but with the same skills in evidence as on the earlier *The Arranger*, which was a dry run for the label. The first album proper is a small masterpiece of controlled invention. Mulligan's solos fit into the structure of 'As Catch Can' and 'Festive Minor' as if they were machine-tooled. Farmer responds in kind, with smooth legato solos and delicate fills.

The Newport tapes are technically flawed, with drop-outs and distortions on several tracks, but this was a wonderful performance from all concerned and Mulligan collectors will certainly want to hear it.

*** **Live In Rome** Lone Hill Jazz LHJR 10103 *Mulligan; Art Farmer (flhn); Bill Crow (b); Dave Bailey (d).* 5/59.

This has appeared in several forms before but never complete. The restoration of Mulligan's theme song 'Utter Chaos' rounds out an excellent set, marked by a fantastic romp through Farmer's 'Blueport' and some great piano from Gerry on 'Spring Is Sprung'. The radio recording is pretty decent, though there are one or two dead spots.

***(*) **The Complete Gerry Mulligan Meets Ben Webster Sessions** Verve 539095-2 2CD *Mulligan; Ben Webster (ts); Jimmy Rowles (p); Leroy Vinnegar (b); Mel Lewis (d).* 11 & 12/59.

*** **Verve Jazz Masters 36** Verve 523342-2 *Mulligan; Conte Candoli, Don Ferrara, Doc Severinsen, Clark Terry, Nick Travis (t); Willie Dennis (tb); Bob Brookmeyer (vtb); Alan Ralph (btb); Gene Quill (as, cl); Bob Donovan, Dick Meldonian (as); Jim Reider, Zoot Sims (ts); Gene Allen (bs); Buddy Clark, Bill Crow (b); Gus Johnson, Mel Lewis (d).* 7/60–12/62.

Webster is magisterial on the sessions of November and December 1959 and the two saxophones blend gloriously in the lower register. Any quibbles about some other aspects of the sound have been allayed by a digitally remastered edition which restores the whole of the session, complete with alternatives. There is probably a surplus of material for most tastes, but hearing these two remarkable figures, with their very different backgrounds and approaches, working in this proximity is a rare privilege.

The *Jazz Masters* collection is an excellent buy but is relatively limited in scope. Drawn in the main from the Concert Jazz Band discs, *Gerry Mulligan '63* (albeit recorded a year earlier) and *A Concert In Jazz*, it nevertheless gives full measure from these and fills in an important stage in Jeru's progress.

*** **Gerry Mulligan And The Concert Jazz Band / *** Live At Paris Olympia 1960 / *** Live In Zurich, 1960 / *** Concert In The Rain** RTE Europe 1 710382/83 2CD / Laserlight 14354 2CD / TCB 02122 / Jazz Band 2129 *As for Jazz Masters.* 60; 60; 60; 62, 63.

The RTE set is one of a series of live airshots. The Concert Jazz Band was an extraordinary outfit, perhaps the best representation there was of Mulligan's music. Unfortunately, this recording is not especially good; it is muddy and indistinct in important areas, lacking in pep and definition at exactly the moment when one senses the music taking flight. The performances are mostly long and designed to give maximum exposure to the soloists, but there is enough tight ensemble work to confirm that, even in this environment, Mulligan was absolutely in the driving seat.

Concert In The Rain finds the Concert Jazz Band at a wet Newport, together with some later sextet material. Sound is again not great, but it's a valuable document for collectors. So, too, is the Laserlight set, also available on French Trema, and, though not too clever a tape, a very enjoyable performance. The Zurich date is better recorded but the players sound rather distant, not so much sonically but in terms of ensemble and improvising.

***(*) **Live At The Village Vanguard** Verve 589488 *Similar to above, except add Clark Terry (t); Jim Reider (ts).* 60.

Ostensibly a limited edition, but still available, this is a quality recording of the Concert Band in a club setting. Terry is the most obvious additional asset, but the long opening 'Blueport' has a nice solo by Jim Reider, who will be unknown to many fans. Mulligan himself is in excellent form throughout, as he tended to be on American soil, and in terms of snap and tension these are far more impressive performances than any of the European dates from the same year. 'Come Rain Or Come Shine' is Mulligan at his best, though Brookmeyer's reworking of 'Body And Soul' is worth having. Easily the best-buy live set from this period.

*** **Jeru** Sony Columbia 77634 *Mulligan; Tommy Flanagan (p); Ben Tucker (b); Dave Bailey (d); Alec Dorsey (perc).* 62.

A lovely remastering of a fairly low-key but always subtle record that gains unexpected impetus from Dorsey's congas. Interesting always to hear Mulligan with a piano-player, given the false impression that he preferred to dispense with them. 'Lonely Town' and 'Get Out Of Town' are the only familiar themes, with Gerry's own 'Blue Boy', but there's plenty of substance even in the obscurities.

*** **Night Lights** Mercury 818 271-2 *Mulligan; Art Farmer (t, flhn); Bob Brookmeyer (vtb); Jim Hall (g); Bill Crow (b); Dave Bailey (d).* 63.

A somewhat overlooked Mulligan session, but marked out by some super playing from both Farmer and Brookmeyer. Mulligan himself is somewhat muted and concentrates as so often on filling out the middle of the orchestration. Hall is perhaps the key to the whole thing, an endlessly inventive and subtle player who takes great chances without fanfare.

*** **Carnegie Hall Concert** Epic 450554 *Mulligan; Chet Baker (t); Ed Byrne (tb); Bob James (ky); John Scofield (g); Dave Samuels (vib, perc, v); Ron Carter (b); Harvey Mason (d).* 11/74.

This was only the second – and would be the last – reunion between Jeru and Chet, and it was by and large a happy one. If there were differences and ongoing problems, they were very largely kept off the stand and both front-men respond to the gala occasion with impassioned and highly focused playing. The rhythm section was the obvious sign of the times, though it's discreet and under-amplified enough not to intrude. Anyone keen on tracing the early career and influences of John Scofield will be delighted to hear his clean, spacious lines. Needless to say, they did 'My Funny Valentine', but the tune which sounds most refreshed and urgent is 'Line For Lyons', one of the less celebrated products of their association. A strong album, and by no means an exhaustive document of the occasion.

*** **Idol Gossip** Chiaroscuro 155 *Mulligan; Hank Jones, Tom Fay, Bill Mays (p); Lionel Hampton, Dave Samuels (vib); Bucky Pizzarelli, Mike Santiago (g); George Duvivier (b); Bobby Rosengarden, Grady Tate (d); Candido Camero (perc).* 11/76.

Mulligan's New Sextet, of which two contrasting versions are heard, was a showcase for new and reworked material (including a second version of 'Song For Strayhorn') and an unexpected cover of 'Waltzing Matilda'. Dave Samuels and Bucky Pizzarelli are key structural elements, though neither has much to say in solos. A lost curiosity, too accomplished to be set aside as 'transitional' and yet not entirely satisfactory as a finished album. Mulligan's soprano still sounds like an uneasy double, but it's kept to a sensible minimum.

*** **Re-Birth Of The Cool** GRP 059679-2 *Mulligan; Wallace Roney (t); Dave Bargeron (tb); John Clark (frhn); Bill Barber (tba); Phil Woods (as); John Lewis (p); Dean Johnson (b); Ron Vincent (d); Mel Torme (v).* 1/92.

There has been some rewriting of the history books on behalf of Mulligan and pianist/arranger John Lewis vis-à-vis the original *Birth Of The Cool*. Mulligan is on record as feeling that the project was subsequently hijacked in Miles Davis's name. Though Miles 'cracked the whip', it was Lewis, Gil Evans and Mulligan who gave the music its distinctive profile. In 1991, Mulligan approached Miles regarding a plan to re-record the famous numbers, which were originally released as 78s and only afterwards given their famous title. Unfortunately, Miles died before the plan could be taken any further, and the eventual session featured regular stand-in Roney in the trumpet part. With Phil Woods in for Lee Konitz, the latter-day sessions have a crispness and boppish force that the original cuts rather lacked. Dave Grusin's and Larry Rosen's production is ultra-sharp and perhaps too respectful of individual horns on 'Deception' and 'Budo', where a degree less separation might have been more effective (unless this is an impression based entirely on folk-memories of the original LP). The mix works rather better on the boppish 'Move' and 'Boplicity', and on the vocal, 'Darn That Dream'. An interesting retake on a still-misunderstood experiment, *Re-Birth* sounds perfectly valid on its own terms.

***** Paraiso: Jazz Brazil** Telarc 83361 *Mulligan; Charlie Ernst, Cliff Korman (p); Emanuel Moreira (g); Rogerio Maio, Leonard D. Traversa (b); Duduka da Fonseca, Peter Grant (d); Waltinho Anastacio, Norberto Goldberg (perc); Jane Duboc (v).* 7/93.
*****(*) Dream A Little Dream** Telarc 83364 *Mulligan; Bill Mays, Ted Rosenthal (p); Dean Johnson (b); Ron Vincent (d).* 4/94.
***** Dragonfly** Telarc 83377 *Mulligan; Warren Vaché (c); Ryan Kisor (t); Grover Washington Jr (ss, ts); Dave Grusin, Ted Rosenthal (p); Dave Samuels (vib); John Scofield (g); Dean Johnson (b); Ron Vincent (d); brass.* 3–6/95.
*****(*) Triple Play / *** The Art Of Gerry Mulligan: The Final Recordings** Telarc 84353 3CD / Telarc 83517 *As above three discs.* 93–95.
The final run of albums for Telarc have been boxed together, with no additional material, as *Triple Play*. Good value though it is, not every purchaser will be thrilled with *Paraiso* and might prefer to acquire the records individually, or to opt for the selections on *The Art*, which is a very respectable sampling of that last period. Mulligan towers head and shoulders above all the other musicians on the slightly cheesy Latin American date. Jane Duboc's vocals are actually rather winning and grow with familiarity, but the arrangements lack the subtlety and depth of focus for which one always looked to Mulligan in the old days.

There had been rumours for some time about Mulligan's health, and most of them proved to be premature. Certainly there is no lapse in quality on the gloriously recorded *Dream A Little Dream*. Some of the best moments are the most intimate, a duo version with Rosenthal of Alec Wilder's 'I'll Be Around' and duet versions of 'My Funny Valentine' and 'As Close As Pages In A Book' with guest pianist Bill Mays, who had been a regular performer with the quartet. The closing 'Song For Strayhorn' pays tribute to one of the saxophonist's great friends and idols and the man who, perhaps more than any other – more than Ellington, arguably – influenced his approach to the jazz orchestra. But then, of course, Mulligan always thought of a small group, even a duo, as an orchestra in miniature, so the piece has the bigness of spirit and sound one would expect.

Mulligan's final studio recording was a compromise, boosted by overdubbed brass and redolent of nothing but failing powers. That said, Jeru remains very much the focus and is featured on most tracks, none of which are intrinsically arresting. We've returned to this record many times in the hope of catching some overlooked last wisdom, but in the final measure it's a competent and gently paced set, designed to flatter an ailing man.

***** Midas Touch: Live In Berlin** Concord CCD 2169 *Mulligan; Dave Brubeck, Ted Rosenthal (p); Dean Johnson (b); Ron Vincent (d).* 5/95.
Gerry Mulligan died in January 1996, so this really is a last throw. The set was recorded for German radio and it's impressive not so much for the quality of Jeru's playing as he battles with cancer as for the fine new writing he unveiled on what was to be his last European tour. 'Midas Lives', 'Sun On The Stairs' and (possibly an ironic title in the circumstances) 'Curtains' are all marked by the saxophonist's trademarks of firm, middle-register melody, solid harmonic grounding with some treacherous spots (notably on 'Midas Lives'), and a subtle and unflurried approach to rhythm. He sounds in very good voice and his phrasing is anything but laid-back but is often taut and propulsive. Rosenthal is a more than able accompanist, aware that Mulligan's ability to hold the chords in his head frees the pianist considerably. However, it's the final duet on 'These Foolish Things' with former employer and special guest Dave Brubeck which gives the set a special sense of occasion; deeply moving.

Also, in brief:

****(*) Nights At The Turntable, 1951–1952** Jasmine 2957. 51–52.
So-so compilation of material from the early West Coast days.

***** Mulligan Plays Mulligan** Original Jazz Classics OJC 003. 8/51.
The writing is still rather featureless, but in retrospect the qualities are all there.

***** The Original Gerry Mulligan Tentet & Quartet** GNP Crescendo 56. 53.
Dameron's 'Lady Bird' points to an obvious source for the tentet. Good small-group material, too.

*****(*) The Gerry Mulligan Quartets In Concert** Pablo 5309-2. 8/57, 10/62.
From the Granz archive (he introduces both gigs, the second in French), this couples quartet dates with Bob Brookmeyer (*vtb*) from the Hollwood Bowl and Paris.

**** Jazz Casual: Gerry Mulligan And Art Pepper** Koch 8559. 63.
Unfortunately, not Mulligan and Pepper together, but two broadcast sets taken from a public television series hosted by Ralph J. Gleason.

***** Blues For Gerry: The Lionel Hampton Sessions** Universe 65. 10/77.
A delightful encounter that inspired some first-rate playing all round.

***** Walk On The Water** DRG CDSL 5194. 9/80.
Some years after the demise of the Concert Jazz Band, Mulligan reconvened a similar project with wonderful latter-day soloists of the quality of Tom Harrell (*t*) and the long-overlooked Gerry Niewood (*as*). The set consists of four originals, among them the gorgeous 'Song For Strayhorn'.

****** La Menace** Proper PROPERBOX 96 4CD. 50–54.
Soundtrack to a largely forgotten film. The backgrounds are thick with synthesizers and whooshing percussion and Jeru's few solo moments are mostly over before they're properly under way.

****** Jeru** Proper PROPERBOX 96 4CD. 50–54.
One of the best of Proper's packages, with a sensitive spread of material, including some of Gerry's more demanding pieces.

Mick Mulligan (born 1928)

TRUMPET, VOICE

A quixotic hero of the British trad boom, he was never much of a trumpet player, but his bandleading exploits have gone down in legend.

***** Ravers** Lake LACD 150 *Mulligan; Dave Keir, Frank Parr (tb); Ian Christie, Wally Fawkes (cl); Ronnie Duff (p); Nevil Skrimshire (g); Tom Page, Terry Forster, Alan Duddington, Major Holley (b); Pete Appleby (d); George Melly (v).* 1/56–6/57.
****(*) Live** Lake LACD 176 *As above, except omit Fawkes, Keir, Page, Forster, Holley.* 56–57.
****(*) Meet Mick Mulligan And George Melly** Lake LACD 66 *Mulligan; Frank Parr (tb); Ian Christie (cl); Ronnie Duff (p); Bill Bramwell (g, v); Gerry Salisbury (b, tb); Alan Duddington (b); Pete Appleby (d); George Melly (v).* 9/58–4/59.

Mulligan's band gained a picaresque reputation via George Melly's memoirs; their records are rather less interesting, although the earlier Lake records fare much better than the reissue of their Pye sessions. *Ravers* collects some tracks made for Tempo and presents the band at what was presumably their best: honest British trad, with Christie taking playing honours and George's vocals very spirited. *Live* finds them in a pub in Hampstead and at the Festival Hall (a certain dichotomy there), and they certainly sound more relaxed and outgoing in the hostelry, with Mulligan playing a decent lead. The 1958–9 sessions show them flagging. Nobody's useless, there are some worthwhile solos – especially Christie's somewhat crazed version of 'All Of Me' – and Melly contributes some entertaining vocals. But the band never sound like much of a unit, tending to play at the same time rather than together, and the dull material and thin sound tell against them.

Jimmy Mundy (1907–83)

ARRANGER, COMPOSER

Born in Cincinnati, he learned arranging in Chicago; wrote for Earl Hines, then was a staff arranger for Benny Goodman and Count Basie. Later work was for 'sweet' orchestras.

*** **Jimmy Mundy 1937–1947** Classics 1200 *Mundy; Walter Fuller (t, v); Frank Galbreath, Bobby Moore, Elton Hill, Clyde Hurley, Ray Linn, Walter Williams, McClure Morris, Harry Parr Jones (t); Trummy Young, Eddie Johnson, Norman Greene, John Rocks McConnell, Juan Tizol, Britt Woodman, Henry Coker, Vernon Brown (tb); Omer Simeon (cl, as); Jimmy Hamilton (cl); Ted Barnett, Les Robinson, Willie Smith (as); Lucky Thompson, Skippy Williams, Babe Russin (ts); Alfred Gibson, Dick Clark (bs); Billy Kyle, Bill Doggett, Milt Raskin, Eddie Beal (p); Dick Palmer, Connie Wainwright, Irving Ashby (g); Quinn Wilson, Jack Jarvis, Artie Shapiro (b); Chick Webb, Shadow Wilson, Ray Hagen (d); Madeline Green, Jimmy Young, Ginger Snaps (v).* 3/37–47.

Mundy's story is largely tied up with the Goodman and Basie bands, but these surviving echoes of his own groups are interesting, sometimes terrific, and the disc neatly collects all his own 78-era material. Two 1937 tracks for Varsity include a group of Mundy's mates from the Earl Hines band and end up being features for the singing and playing of Walter Fuller. Then there's the only four sides made by Jimmy's 1939 big band (with Jimmy Hamilton making his debut); fair enough, although two are little more than settings for vocalist Madeline Green.

A session where Mundy arranges for the harmony group the Ginger Snaps was hardly worth reviving, but then we come to the meat in this sandwich – four excellent V-Disc tracks by Mundy's almost ad hoc Los Angeles big band of 1947. The trombone section alone was formidable – Tizol, Woodman, Henry Coker and Vernon Brown – and with presumably Mundy himself shouting on the soloists and the section-work, these versions of 'Fiesta In Brass', 'Hello, Goodbye, Forget It', 'Fiesta In Blue' and 'Airmail Special' have an infectious joy as well as real musical muscle. The Aladdin session of 1947 which rounds off the disc is more mysterious – the personnel largely a guess – but the boogie set-pieces and blues feature for Jimmy Young are attractive. Transfers are fair to excellent, although there's a terrible speed wobble at the end of one of the final tracks.

Tisziji Munoz (born 1946)

GUITAR, SYNTHESIZER

A key figure on the Toronto underground scene, New York-born Munoz overcame a crippling hand injury to learn percussion and then guitar. His music is intensely spiritual, in the manner of John Coltrane.

*** **Divine Radiance** Dreyfus FDM 36706 *Munoz; Ravi Coltrane, Pharoah Sanders (ts); Paul Shaffer (ky); Cecil McBee, Don Pate (b); Rashied Ali (d).* 02.

In the words of an early composition, Tisziji Munoz – you say it 'tee-see-ye moon-yos' – insists he is just visiting the planet. He studied music while in the military and made friends with associates of John Coltrane, who is still his main influence. Many recordings from the '80s and after have been issued on his own Anami Music label, but this is the only set that is generally available.

Like earlier albums, *Presence of Joy, Presence of Truth, Presence of Mystery* and *Death is a Friend of Mine*, the music is intensely mystical. The brief prologue, 'Moment of Truth', leads into a long and amorphous psychodrama. 'Initiation By Fire' is equally long but more impressionistic in concept. Munoz occasionally sounds like fusion-period Larry Coryell, but Carlos Santana's collaborations with both John McLaughlin and Alice Coltrane are possibly better points of reference. 'Fatherhood' is perhaps closest to a straight jazz number.

Sanders and Ravi Coltrane have both dabbled in funkier and more atmospheric projects and these backgrounds colour the music strongly, especially on the long title-track, where the drama unfurls and cools steadily, a besetting problem with earlier discs. The two bassists maintain a steady turbine of sound; Ali reproduces moments from *Interstellar Space*; and long-term associate Shaffer acts as fulcrum.

A genuinely original and beguiling character, Munoz is probably best considered a creative catalyst whose own productions are a shadow of his influence on others.

Mark Murphy (born 1932)

VOICE

Worked in New York clubs in the '50s. Lived in Europe for many years from the mid-'60s, then returned to the USA in 1975. Originally perceived as a hipsterish stylist, Murphy's command increased, allowing him to sing effectively in a wide range of settings.

***(*) **Crazy Rhythm: His Debut Recordings** Decca/GRP 050670-2 *Murphy; orchestra including Ralph Burns (p); Don Lamond (d).* 6/56–8.

***(*) **Rah** Original Jazz Classics OJCCD 141 *Murphy; Ernie Wilkins Orchestra.* 9–10/61.

*** **That's How I Love The Blues** Original Jazz Classics OJCCD 367 *Murphy; Nick Travis, Snooky Young, Clark Terry (t); Bernie Leighton, Dick Hyman (org); Roger Kellaway (p); Jim Hall (g); Ben Tucker (b); Dave Bailey (d); Willie Rodriguez (perc).* 62.

Mark Murphy's been hip all his professional life. His first sessions, released as *Meet Mark Murphy* and *Let Yourself Go*, are rarities which are welcome on CD for the first time. The sheer youthful ebullience of these dates comes as a tonic after the self-absorbed mooning of so many of today's would-be jazz crooners. Murphy hits the demanding tempo of 'Fascinating Rhythm' so quickly and confidently that it makes one gasp to think this was his first outing in a studio. Beautiful intonation, every word immaculately there, and, with helpful charts from Ralph Burns, Murphy hardly takes a false step. On ballads he sometimes strains for a big *bel canto* sound, and just occasionally he tries too hard or attempts to do too much, but that is a young man's fancy, and it's kept the records alive.

His Capitol albums are still in limbo, but next come the Riverside sets. Five years of work made him a stronger and more capable performer. While his delivery is still sometimes self-consciously cool in its use of dynamics and bent notes, he's always an impassioned singer, sometimes too much so, such as on an overwrought 'Blues In My Heart' on the *Blues* collection. That record may annoy some with its showmanlike approach to a set of downbeat material, but Murphy is no more overbearing than Billy Eckstine or Al Hibbler. *Rah*, pitched as a college man's text of hipsterism, is marginally more enjoyable, but both records benefit from the singer's assurance – he's enough his own man never to shoot for black pronunciation – and canny arrangements by Ernie Wilkins and (on *Blues*) Al Cohn.

*****(*) Some Time Ago** High Note HCD 7048 *Murphy; Dave Ballou (t); Allan Mezquida (as); Lee Musiker (p); Steve LaSpina, Sean Smith (b); Winard Harper (d).* 12/99.

*****(*) Links** High Note HCD 7077 *As above, except add Cidinho Teixeira (p); Sergio Brandão (b); Tim Horner, Paulo Braga (d); Memo Acedivo (perc); Angela DeNiro (v).* 12/00.

Here approaching 70, and with much of his back catalogue in abeyance, Murphy has all the command and serene eloquence of the great jazz instrumental seniors. Of course the voice isn't the limber trumpet of his youth, but listeners shouldn't expect some kind of old man's wisdom as the premier emotion – 'I'm A Fool To Want You', on the first record, is as torn and uncomprehending as any tyro in romance could express. At the same time, it takes enormous mastery to make such a convincing, beautiful matter out of 'The Peacocks' (with Norma Winstone's exceptional lyric). The second record, though it uses the same cast for much of the way, rings a few changes: DeNiro scats along on a few passages, the bossa nova sidles in with 'Breathing' (a Murphy original) and the Frishberg set-piece 'Wheelers And Dealers' is almost a touch of black humour. The instrumental line-ups are almost as hip as Murphy himself, and there's no fusion fudging anywhere along the line.

*****(*) Lucky To Be Me** High Note HCD 7094 *Murphy; Scott Wendholt (t, flhn); Bobby Porcelli (as, f); Lee Musiker (p); Jay Leonhart, David Finck (b); Tim Horner (d); Memo Acevedo (perc).* 12/01.

*****(*) Memories Of You** High Note HCD 7111 *Murphy; Bill Easley (ss, ts); Norman Simmons (p); Paul Bollenback (g); Darryl Hall (b); Grady Tate (d).* 2/03.

***** Once To Every Heart** Verve 9872410 *Murphy; Till Brönner (t, flhn); Frank Chastenier (p); Christian von Kaphengst (b); stg.* 02.

An Indian summer in the studios for Mark. As usual, one has to be a Murphy believer to accept these ratings: if you dislike scat, shy away from the melodic reconstructiion which he helplessly submits to, or otherwise prefer standards sung straight as a die, these records won't appeal. The first is a nicely paced mixed bag of good songs, several relatively unexposed; the second is a Joe Williams tribute (with Joe's old pianist Norman Simmons on hand) which suits him splendidly, the rocking Williams swing and big, hearty emoting resting comfortably on Murphy's shoulders. The voice may have frayed a little, but the mastery is absolutely intact.

The Verve album looks like a slightly strange one-off. The setting is the kind of lush, rhapsodic mood which Brönner's records have customarily been involved with, and Murphy certainly sounds like he's enjoying the upholstery. But it's rather one-noted: creakingly slow tempos throughout, and after 30 minutes or so one longs for a burst of familiar Murphy adrenalin.

*****(*) Love Is What Stays** Verve 6025 17329096 *Murphy; Till Brönner (t, flhn); Lee Konitz, Johan Leijonhufvud (as); Peter Weniger (ts); Grégoire Peters (f, bcl); Frank Chastenier (p); Kai Bruckner (g); Christian von Kaphengst(b); Sebastian Merk (d).* 06.

This is a very clever set that pushes a Johnny Cash song faster than it's ever gone, retreads a couple of golden standards, turns Mark's signature 'Stolen Moments' into a kind of running theme, and even introduces a Coldplay song. The only reason to dislike it is that the band sounds cold and not as smart as the boss. The Oliver Nelson tune kicks it off, with 'Angel Eyes' and 'My Foolish Heart' despatched near the top, followed by that galloping 'So Doggone Lonesome' and the English rock band's 'What If', which was apparently brought to Murphy by Till Brönner, damn him. 'Once Upon A Summertime' tees up the first reprise of 'Stolen Moments' and so it progresses: clever, worldly wise, emotionally unguarded singing of a very high order. 'The Interview' is a strange poetry-scat, backed with just bass. Otherwise, shame about the group, who must sound better than this on a club stand.

Also, in brief:

***** Sings Mostly Dorothy Fields And Cy Coleman** Audiophile 132. 77.

Interesting repertoire for Murphy, imaginatively handled.

****(*) Night Mood / *** September Ballads** Milestone MCD 9145 / MCD 9154-2. 86; 87.

Milestone tended to give him a light fusion of jazz and Latin rhythms. The singing's fine, but the material is thin.

***** Bop For Miles** High Note HCD 7126. 5–6/90.

On stage in Vienna with a band of unknowns and a Miles Davis tribute. Near-bootleg quality.

Paul Murphy

DRUMS

Free player with much experience behind him, including on New York turf; currently working in and around Washington, DC.

****(*) Red Snapper: Paul Murphy At CBS** Cadence CJR 1167 *Murphy; Dewey Johnson (t); Jimmy Lyons (as); Karen Borca (bsn); Mary Anne Driscoll (p, v).* 6/82.

*****(*) Enarre** Cadence CJR 1147 *Murphy; Joel Futterman (p); Kash Killion (clo).* 6/01.

The *Enarre* trio have worked together before and for this studio session they were clearly bursting to play: one piece, 'SFERICS', passes the 30-minute mark with no apparent loss of energy or – more surprisingly – invention. Murphy can stoke up some terrific bouts of noise at the kit, although for much of the way he's happy to play more sparsely – this is particularly effective in 'Desert Fire', a duet piece which Futterman sits out and where Killion keeps returning to the same figures in an abrasive show of repetition. Futterman is as fulsome as usual, but Killion is perhaps the most intereresting contributor, favouring the bow over the fingers and finding a powerful middle ground between cello and bass terrain.

The earlier record exhumes a session made at CBS studios but never previously released. Operating at an opposite extreme, here the tracks are all brief – 19 completed in just over an hour – and a lot of music gets started and stopped before it's done. Interestingly, Borca is one of the strongest voices here, but it's Lyons who gets the most space in what is actually a series of duos and trios rather than any full performances by the quintet. Johnson flails about all over the place and Driscoll does little of value, but even if everything else were filtered out, the dialogue between Murphy and Lyons yields some powerful episodes, although 'episodic' just about sums up the whole thing.

Turk Murphy (1915–87)

TROMBONE

Melvin Murphy is a sometimes exalted figure among followers of American jazz revivalism. He made his name working alongside Lu Watters in the Yerba Buena Jazz Band and ran Earthquake McGoon's Club in San Francisco.

***** Turk Murphy's Jazz Band Favourites** Good Time Jazz 60-011 *Murphy; Don Kinch, Bob Scobey (t); Bill Napier, Skippy Anderson, Bob Helm (cl); Burt Bales, Wally Rose (p); Bill Newman (g, bj); Pat Patton, Dick Lammi, Harry Mordecai (bj); Squire Gersback, George Bruns (b, tba); Stan Ward, Johnny Brent (d).* 49–51.

***** Turk Murphy's Jazz Band Favourites Volume 2** Good Time Jazz 60-026 *Similar to above, except add Claire Austin (v).* 49–51.

**** Turk Murphy And His San Francisco Jazz Band Volumes 1 & 2** GHB 091 / 092 *Murphy; Leon Oakley (c); Jim Maihack (tb); Phil Howe (cl); Pete Clute (p); Carl Lunsford (bj).* 4/72.

***** Southern Stomps** Lake LACD 178 *Murphy; Bob Schulz, Jim Cullum, Michel Bastide (c); Ed Hubble (tb); Jean-François Bonnel (cl, as, c); Virginie Bonnel (cl, as); Lynn Zimmer (cl, ss); Allan Vaché, Bob Helm (cl); Pete Clute, Ray Skjelbred, Jim Maihack, John Sheridan, Stéphane Matthey (p); John Gill (bj, d, v); Howard Elkins (bj, g); Bill Armstrong, Jean-Pierre Dubois (bj); Bill Carroll, Christian Lefèvre (tba); Ed Torres, Wayne Jones (d).* 5/80–1/87.

Murphy's music would be a little more credible if he hadn't gone on making it for so long. At the time of his earliest recordings, when he was a member of the Lu Watters circle, the Californian traditional jazz movement had some nous as revivalists of music which had lain, unjustly neglected, for many years. In that light, the two Good Time Jazz compilations, hammy though much of the playing is, and often painfully (as opposed to authentically) untutored, are both interesting and enjoyable. But after more than 20 years of this kind of thing, Murphy's one-track traditionalism sounds tiresome and soulless on the two GHB CDs, taken from a single 1972 session. It might be cheerful and boisterous enough, and Murphy's own playing has achieved a ready constituency, but there are many better arguments for revivalism than this music. That said, the Lake CD, which is a compilation of various latter-day Murphy sessions and has guest roles for Cullum's band and the Hot Antic Jazz Band, is a clever piece of dovetailing which makes the best of a somewhat modest choice of music.

David Murray (born 1955)

TENOR SAXOPHONE, BASS CLARINET

Born in Berkeley, where his mother was a gospel piano-player, Murray was alerted to modern jazz by Stanley Crouch and Arthur Blythe but became known to a wider public as a member of the World Saxophone Quartet. His signature style is a mixture of bebop, swing and free elements, alternated with boogie and funk.

***** Solo Live** Cecma 1002 *Murray (ts solo).* 77.

Over the last two and half decades David Murray would seem to have confirmed Ornette Coleman's famous claim that the soul of black Americans is best expressed through the tenor saxophone. One of the most comprehensively documented players in contemporary jazz, Murray has patiently created a radical synthesis of John Coltrane and Albert Ayler with the classic jazz tradition.

This early solo record is still raw in places, but Murray's note-choices are formidably logical and educated for a 22-year-old. If 'Body And Soul' is still the test-piece for tenor saxophonists, he passes with flying colours, though his own untitled piece is more impressive still.

***** Interboogieology** Black Saint 120018 *Murray; Lawrence 'Butch' Morris (c); Johnny Mbizo Dyani (b); Oliver Johnson (d); Marta Contreras (v).* 2/78.

Two compositions each by Murray and Butch Morris. The opening 'Namthini's Song' is a stately procession, marked by Morris's typically unpredictable voicings. Marta Contreras sings wordlessly, somewhere up near the cornet's register; it's certainly a more convincing use of her voice than the Abbey Lincoln mannerisms of the title-track. 'Home' is a huge duet from Murray and Dyani, with the bassist's solid chant underpinning a free-flowing improvisation. 'Blues For David' is uncharacteristically direct for Morris, a fine blowing number with the leader's most shaped solo contributions of the set. There is a strong vernacular thread running through the music that clinches the association with Ayler and makes a nonsense of many critics' professed surprise at his rejection of unmediated avant-gardism.

*****(*) The London Concert** Cadillac SGCD 08/09 *Murray; Lawrence 'Butch' Morris (c); Curtis Clark (p); Brian Smith (b); Clifford Jarvis (d).* 8/78.

Recorded in the Collegiate – now Bloomsbury – Theatre in London by John Jack, who was expecting to tape about an hour of good music and in the event managed to get down almost two and a half of Murray at his most joyously declamatory. From the opening 'JasVan', which sounds as if it might easily be reset for steelpans, the group is coasting with ease. Murray and Morris weave tight, high lines over Clark's Monkish comping, while Smith and Jarvis (both well recorded) fuel the engines. Some of these are titanic performances: 'Flowers For Albert' comes in at nearly half an hour and Smith's 'Spanish Love Song' isn't so very far behind. Murray deploys more extended technique here than in later years, and the main influence isn't Coltrane, surprisingly, but Eric Dolphy. The skittish, almost toneless yelps that start as accents and build into whole phrases, are reminiscent of the points and stops Eric would build into an otherwise conventional blues chorus. Even listening to this record is an exhausting experience, since it takes you by the scruff of the neck and doesn't let you go till the end, but it's worth every moment.

****** Sweet Lovely** Black Saint 120039 *Murray; Fred Hopkins (b); Steve McCall (d).* 12/79.

Stripped down to basics, this anticipates *The Hill* (see below). The first version of 'Hope/Scope', which has a slightly odd subsequent history, is the clearest, pivoted on Hopkins's booming bass. 'Coney Island' and 'The Hill' are at opposite ends of Murray's repertoire, but the trio gives them an unexpected coherence.

CORE COLLECTION

**** Ming / ***(*) Home

Black Saint 120045 / 120055 *Murray; Olu Dara (t); Lawrence 'Butch' Morris (c); George E. Lewis (tb); Henry Threadgill (as); Anthony Davis (p); Wilber Morris (b); Steve McCall (d, perc).* 7/80; 10/81.

For many fans, *the* jazz album of the '80s was recorded before the decade was properly under way. *Ming* is an astonishing record, a virtual compression of three generations of improvised music into 40 minutes of entirely original jazz. The opening 'Fast Life' has a hectic quality reminiscent of another of Murray's household gods, Charles Mingus. 'Jasvan' is a swirling 'Boston' waltz that gives most of the band, led off by the marvellous Lewis' ample solo space. 'Ming' is a sweet ballad which follows on from the troubling, almost schizophrenic 'The Hill', a piece that occupies a central place in Murray's output, perhaps an image of the jazz *gradus ad Parnassum* that he is so studiously and passionately scaling.

Recorded by the same octet, *Home* is very nearly the better album. The slow opening title-piece is a delicately layered ballad with gorgeous horn voicings. 'Last Of The Hipmen' is one of his best pieces, and the Anthony Davis vamp that leads out of Steve McCall's intelligent and exuberant solo is a reminder of how close to Ellington's bandleading philosophy Murray has come.

***(*) **Morning Song** Black Saint 120075 *Murray; John Hicks (p); Reggie Workman, Ray Drummond (b); Ed Blackwell (d).* 9/83.

Recorded by the same octet, Home is very nearly the better album. The slow opening title-piece is a delicately layered ballad with gorgeous horn voicings. 'Last Of The Hipmen' is one of his best pieces, and the Anthony Davis vamp that leads out of Steve McCall's intelligent and exuberant solo is a reminder of how close to Ellington's bandleading philosophy Murray has come.

Hicks is a wonderfully supportive and sensitive partner, particularly on the standard, and Blackwell's drumming touches all the right bases. A pity they haven't done more together.

*** **Live At Sweet Basil: Volumes 1 & 2** Black Saint 120085 / 120095 *Murray; Olu Dara (c); Baikida Carroll, Craig Harris (t); Bob Stewart (tba); Vincent Chancey (frhn); Steve Coleman (ss, as); John Purcell (as, cl); Rod Williams (p); Fred Hopkins (b); Billy Higgins (d); Lawrence 'Butch' Morris (cond).* 8/84.

Volume 2 kicks off with a version of the wonderfully cheesy 'Dewey's Circle' from *Ming*, one of those compositions of Murray's that many listeners swear they have heard somewhere before. It's not quite the best piece on the set, but it's the one where most of the constituent elements are coming together. 'Bechet's Bounce' and 'Silence' on the first volume redirect some of Murray's increasingly familiar obsessions in quite new ways. The final track is a brief dedication to Marvin Gaye; by this stage in his career Murray is namechecking at an impressive rate.

The live context, with a hefty band pushing from behind, makes for some inventive conjunctions, but Murray's tone is uncharacteristically acid.

***(*) **I Want To Talk About You** Black Saint 120105 *Murray; John Hicks (p); Ray Drummond (b); Ralph Peterson Jr (d).* 3/86.

Those who were disturbed by Murray's apparent abandonment of the avant-garde might have been reassured by his firm rejection of the backward-looking stance of Wynton Marsalis and others. It's clear from the live *I Want To Talk About You* that, while the saxophonist is looking increasingly to an earlier generation of saxophone-players, Sonny Rollins pre-eminently, but also synthesizers like Paul Gonsalves, he is doing so with instincts very explicitly conditioned by Coltrane and Ayler. His reading of 'I Want To Talk About You' has to be heard in the context of Coltrane's own version; as a ballad player, Murray is vibrant and expansive and 'Heart To Heart' (written by Hicks) is one of his most nakedly emotional recorded performances.

**** **The Hill** Black Saint 120110 *Murray; Richard Davis (b); Joe Chambers (d).* 11/86.

One of the peaks of Murray's career. The title-piece, pared down from eight voices to three, doesn't fall apart but retains its rather mysterious and troubling presence. Murray has significantly toned down his delivery from the immediately previous sessions and sounds altogether more thoughtful. The material, by now, is quite self-consciously programmed, with 'Chelsea Bridge' and 'Take The Coltrane' mixed in with the originals. 'Herbie Miller' contains Murray's best recorded bass clarinet solo; pitched against Richard Davis's rich *arco*, he develops an intense thematic discourse that takes enough time to vary its accents in keeping with the changing emotional climate of the piece. By contrast, 'Fling' is exactly as throwaway as it sounds.

*** **Hope Scope** Black Saint 120139 *Murray; Hugh Ragin, Rasul Siddik (t); Craig Harris (tb); James Spaulding (as); Dave Burrell (p); Wilber Morris (b); Ralph Peterson (d).* 5/87.

Released only in 1991 (by which time Murray was recording for DIW), this is a bright, exuberant album, full of the band's palpable delight in what they're doing. This version of 'Hope/Scope' is much less convoluted than the one on *Special Quartet*, below, but it inspires some raggedly spirited ensemble improvisations. The tributes to Lester Young and Ben Webster are closer to pastiche than usual, reflecting a rather lightweight side to the album that is initially appealing but increasingly puzzling as the layers come off.

*** **The Jazzpar Prize** Enja ENJCD 7031 *Murray; New Jungle Orchestra: Pierre Dørge (g); Per Jorgensen (t); Harry Beckett (t, flhn); Jörg Huke (tb); Jesper Zeuthen (as, bcl); Jacob Mygind (ts, ss); Horace Parlan (p); Irene Becker (ky); Jens Skou Olsen (b); Audun Kleive (d); Donald Murray (v).* 3/91.

In the spring of 1991 Murray was awarded the third annual Jazzpar Prize, perhaps the only major international jazz award in the world. It was a significant accolade for a man not yet 40. During the course of the prize project, Murray recorded with Pierre Dørge's New Jungle Orchestra. The two men share an interest in Ellingtonian composition and sounds, and Murray fitted into the band with his usual ease. The two opening pieces are by the guitarist; there follows a gospel medley, with vocals from Donald Murray, a beautifully constructed version of 'In A Sentimental Mood', finishing with full-throated performances of 'Shakill's Warrior' and 'Song For Doni'.

Murray's solo is more restrained than usual, and in this context his kinship with Paul Gonsalves becomes entirely unambiguous. Though he varies the melody of the Ellington tune to spark off his solo, ironically it's one of the straightest and most respectful repertoire performances to be found anywhere in his recorded output.

*** **A Sanctuary Within** Black Saint 120145 *Murray; Tony Overwater (b); Sunny Murray (d); Kahil El'Zabar (perc, v).* 12/91.
This might almost have come from a decade previously, when Murray was firmly locked into his avant-garde phase. Yet he has become much more varied in his choice of sounds, plumbing not just the stoical moods of 'Ballad For The Blackman' but also the more buoyant and affirmative 'Waltz To Heaven', a theme that was to reappear over the succeeding couple of years in a number of playing contexts, not least the bass clarinet album, above.

El'Zabar, a founding member of the Ethnic Heritage Ensemble, creates a whirl of exotic tinges round the fringes of each piece, but he doesn't feel integral to the project and a couple of tracks would certainly be improved if he simply weren't there.

***(*) **Live '93 Acoustic Octfunk** Sound Hills SSCD 8051 *Murray; Fred Hopkins (b); Andrew Cyrille (d).* 7/93.
This was a very successful tour for Murray, artistically if not always at the box office. Trio-playing encouraged him to play simply, in bold strokes and relatively unadorned. His solos, as here on 'Mr P.C.' and 'Flowers For Albert', are intense, but it is the interplay among the three members of the group that is so impressive, and it communicates itself even across a rather unforgiving recording that booms and thuds away awkwardly. Hopkins plays superbly, and Cyrille's fills and solo spots are packed with ideas.

**** **Body And Soul** Black Saint 120155 *Murray; Sonelius Smith (p); Wilber Morris (b); Rashied Ali (d); Taana Running (v).* 2/93.
By the end of the '80s, Murray's traditionalism was expressing itself in unambiguously literal form. Time and again, he plunged back into the history of the music, dredging up performances that fell somewhere between wholesale revision and an awkward fidelity to the originals. Because it always sounded like Murray, nobody minded; but much of that was superficial, disguising how little he was prepared to disturb ancestral ghosts.

It was odds-on that Murray would one day record an album called *Body And Soul*. His understanding of Hawkins's classic solo is obvious from the outset of his own interpretation, which works a very specific, palindromic variation on the opening phrases. However, Murray's solo has an artificial shape, not the almost organic unity of Hawkins, and any coherence comes largely from Taana Running's vocal. The band on *Body And Soul* is superlative, always just poised to take the music one stage higher.

***(*) **Windward Passages** Black Saint 120165 *Murray; Dave Burrell (p); Monika Larsson (v).* 12/93.
Not released for some time after recording, this basically duo session documents one of Murray's closest artistic partnerships. Burrell's range of influences, everything from calypso and reggae to the modernist avant-garde, fuels the saxophonist's own eclecticism. From the opening 'Sorrow Song', through two beautiful takes of Coltrane's 'Naima', to the vocal tracks, 'It Hurts So Much To See' and 'Cela Me Va', the partnership is flawlessly intuitive, a conversation in which ordinary niceties can be elided and both players get straight to the meat of a tune.

Murray has regularly expressed his desire to work with songs and singers. In Larsson he has found a lyricist who has just the right mixture of romanticism and sardonic bite, but given the chemistry with Burrell the vocal tracks are more of a distraction than an asset.

***(*) **Dark Star** Astor Place TCD 4002 *Murray; Omar Kabir, Hugh Ragin, James Zollar (t); Craig Harris (tb); Robert Irving III (p, org, syn); Bob Weir (g); Fred Hopkins (b); Renzell Merritt (d).* 1/96.
It was David Crosby who described the Grateful Dead's music as 'Electronic Dixieland'. Listening to this tribute, recorded not long after Jerry Garcia's death, it's not hard to see what he means, and the only surprise is that no one had thought of turning the Dead's long, floating lines and open-ended aesthetic to jazz use before. The material is far from predictable. It includes things like the traditional 'Samson And Delilah' and Bob Weir's 'One More Saturday Night' but saves the real joys for what was the vocal entry on 'Dark Star'. In keeping with the Dead's own philosophy, there is more emphasis on group interplay than on soloing as such, though Murray does tend to dominate the foreground. Sometimes the brasses don't seem quite right, but that has more to do with their position in the mix than anything else. Bob Weir is on hand on 'Shoulda Had Been Me' to add a seal of approval to the project.

*** **Live At The Village Vanguard** Luminescence LNCD 4002 *Murray; Hilton Ruiz (p); Kelly Roberty (b); Pheeroan akLaff (d).* 8/95.
Not issued until 2001, this is a curious release. There are some fiery moments, notably on 'The Desegregation Of Our Children' and 'Hope/Scope', which see the saxophonist drifting into Albert Ayler's R&B idiom, somewhere between 'Ghosts' and the R&B period. AkLaff is very much in that mould and there are some tedious passages when the rhythm section lapses into production-line boogie. Ruiz is too gifted a performer to be swallowed up by anyone, but he comes close to losing the plot here on a number of occasions and falls back on clumpy vamps and chromatic runs when in doubt.

***(*) **Speaking In Tongues** Enja ENJ 9370-2 *Murray; Hugh Ragin (t); Jimane Nelson (org, p); Stanley Franks (g); Clarence Jenkins (b); Ranzell Merritt (d); Leopoldo Fleming (perc); Fontella Bass (v).* 98.
After trips to Senegal and Guadeloupe, this has Murray diving back into his own musical heritage in the most direct way yet. Murray's mother was a renowned gospel pianist and *Speaking In Tongues* mixes gospel-influenced originals with material that would have been deeply familiar to her, like 'Just A Closer Walk With Thee'. Musically, it is by far the most compelling of the recent trilogy of transcultural projects, perhaps because emotionally and expressively Murray has such a profound stake in it.

The idea came about when Hamiet Bluiett invited Fontella Bass to sing with the World Saxophone Project. Murray had himself been working with a gospel choir, and the ground seemed ready for a project of this sort. 'How I Got Over' establishes an atmosphere of passionate witness and has Murray make the first of his fiery, overblown solos. Ragin is another horn-player who can move with comfort from R&B grooves and shuffle rhythms to free-form playing, and his contribution here shouldn't be underestimated. The guitar/organ/electric bass section has an honourable ancestry in this music, and Jimane Nelson emerges as an authentic voice with very definite ideas of his own, as he reveals on 'Jimane's Creation'.

Bass is one of the great American voices, emotional and resonant but without the hysterical edge that overtakes some sanctified singers. Her 1965 hit 'Rescue Me' would have been a delightful addition to this set, but even without it *Speaking In Tongues* is a marvellous album.

***(*) **Octet Plays Trane** Justin Time 131 *Murray; Ravi Best, Rasul Siddik (t); Craig Harris (tb); James Spaulding (as, f); D. D. Jackson (p); Jaribu Shahid(b); Mark Johnson (d).* 4–5/99.
Murray's own 'The Crossing' is dropped into the middle of this typically thoughtful and inventive tribute to John Coltrane. All

five of the other cuts are Trane themes, played on tenor and bass clarinet with the octet boiling away behind. 'Giant Steps' is no merely academic workout, but a radical rethinking of some aspects of the original harmonics. 'Lazy Bird' is a straightforward blowing vehicle which betrays some familiarity with the Tadd Dameron source material; Craig Harris is especially strong here, perhaps mindful of Curtis Fuller's role in the original. 'Naima' and 'India' change the pace markedly and coax some of Murray's most tender playing, set against a floating, almost Oriental accompaniment from the ensemble. The best is saved for last, a climactic version of 'A Love Supreme: Acknowledgement' which comes close to the original for sheer power, but yet manages to sound more light-hearted and less freighted.

*** **Like A Kiss That Never Ends** Justin Time JUST 152-2 *Murray; John Hicks (p); Ray Drummond (b); Andrew Cyrille (d).* 6/00.
This is the group that Murray calls his Power Quartet, and yet the approach is less muscular, more lyrical than that might suggest. There are no spectacular stylistic revelations to be had from these seven originals (Drummond's 'Dedication' is the only non-Murray tune), but plenty of fiery playing that continues to reflect David's interest in extending the boundaries of song-form. The title-piece is confidently executed, and gracefully developed, but it's the following sequence of pieces, 'Suki, Suki Now', 'Ruben's Theme Song' and 'Mo' Bass', which most fully reflect Murray's inventive approach to the tradition. He is a less abrasive player than of yore, but his ability to shape a solo that is both well-structured and open-ended has been finely tuned over the years. The group delivers generously and enthusiasts will find much to admire.

*** **Yonn-Dé** Justin Time JUST 140 *Murray; Hugh Ragin (t); Craig Harris (tb); Santi Debriano (b); Pheeroan akLaff (d); Klod Kiavue, François Lendreseau (d, v); Guy Konket (v).* 02.
Reminiscent of the West African experiments of *Fo Deuk Revue* (see below, 'in brief'), this sees Murray engaging with the musical culture of Guadeloupe and with three masters of *gwo-ka* music. It's a style that is reminiscent of voudou, full of whirling trances and ecstatic swoons. Konket is the composer of all the material, which imposes certain restrictions on Murray as soloist. To be truthful, he sounds reserved and almost marginalized on much of the set, however strong-voiced his statements, but it is clear that he is trying to align with the three guest stars as much as possible. The shorter cuts in the middle of the record are the easiest to sample, but it's only on the longer tracks that the integration of parts really makes sense; try 'On Jou Maten', which almost has the colouration and pace of a blues ballad.

**** **Now Is Another Time** Justin Time JUST 161 2 *Murray; Hugh Ragin (t); Hamiet Bluiett (bs); large Latin ensemble.* 4/01–6/02.
Unlike most such sessions, and unlike most of Murray's earlier dabblings in other traditions, these Latin-inspired charts, almost all new material, sound absolutely authentic and absolutely David Murray. His orchestrations are chunky and massive, even when he is negotiating a detailed passage. In lesser hands, this could seem like ugly caricature, but Murray the arranger has the same deceptive delicacy as Murray the saxophonist.

In addition, he has peppered the Latin band with familiar accomplices, of whom Bluiett and Harris give generously of themselves. 'Mambo Dominica' provides a vantage for both of them to soar, while Murray himself delivers an impassioned statement on 'Sad Kind Of Love' and the extraordinary 'Blue Muse', which sounds like *Africa/Brass*-vintage Coltrane rearranged by an Afro-Cuban outfit. Murray continues to surprise and delight.

***(*) **Waltz Again** Justin Time JUST193 *Murray; Lafayette Gilchrist (p); Jaribu Shahid (b); Hamid Drake (d); strings.* 12/02.
With-strings projects can be soggy and unappealing affairs, or they can be as tough as old boots, like this brave and completely successful confrontation (as it sometimes sounds) between Murray's latest quartet and a fine group of string-players. The opening 'Pushkin Suite' occupies almost half an hour of the record and its evocation of a 'blackamoor' at the court of Peter the Great shows how widely Murray's cultural reference has ranged over the years. His solos are often surprisingly angular for the settings, though he has the harmonic subtlety to pick cues off innocuous string glissandi and turn them into chromatic ideas that take the music up and out. A word for young Gilchrist, who hails from Baltimore and seems certain to be a star.

*** **Gwotet** Justin Time JUST200 *Murray; Pharoah Sanders (ts); Jaribu Shahid (b); Gwo-Ka Masters.* 10/03.
Since moving to France, Murray has been exposed to an ever-broadening range of new sonics. This powerful African set features some remarkable ensemble playing from the Gwo-Ka Masters and a better than usual guest spot from the these days rather dull Sanders. There's some nice traditional material and a couple of sparkling originals. Very different in tonality and manner to his work of the '80s, but another important step in David Murray's evolution.

**** **Sacred Ground** Justin Time JUST204 *Murray; Lafayette Gilchrist (p); Ray Drummond (b); Andrew Cyrille (d); Cassandra Wilson (v).*
Here, Murray draws on music written for the Marco Williams film *Banished* (a track of that title is the centrepiece of the set and a bass clarinet feature), which tells the story of thousands of African-Americans driven from the American South and further West after Reconstruction. He also approached poet and novelist Ishmael Reed to write two lyrics for Cassandra Wilson, who opens and closes the record with the title-track and 'The Prophet of Doom' respectively. The Black Saint Quartet has a wise authority, and Gilchrist is an admirable replacement for the late John Hicks. His comping is straightforward and unshowy, but there is always a deep undercurrent of ideas, and his playing on the long boppish 'Transitions' is admirably controlled. Cyrille is as musical as ever, though he seems to have pared down his technique in more recent years. 'Pierce Cithy' is a curious mixture of balladry and free playing, while the lovely 'Believe In Love' is one of Murray's most beautiful conceptions for years. Gilchrist comes into his own strongly on the final track, which references the mythological resonances of the singer's first name. There are strong blues connotations at work in the basic theme and set-up, but Murray keeps out of the way until halfway through, coming back in with an idea that makes the hairs stand up on the back of the neck. The tempo shifts, much as Reed's texts shifts between detached historical interest and visceral anger. Gilchrist takes another fine solo and the album draws to a close. David Murray's finest statement in years.

Also, in brief:

*** **Murray's Steps** Black Saint 120065. 7/82.
This hasn't quite the sharpness of Murray's other octets. The retake of 'Flowers For Albert' is an important index of how unwilling Murray has always been to leave his own output alone.

*** **Children** Black Saint 120089. 10 & 11/84.
Rededicated to his son, David Mingus Murray, this is one of the poorer '80s albums.

*** **The Healers** Black Saint 120118. 9/87.
Duos with Randy Weston (*p*), who turns out to be an inhibiting presence with an utterly different development.

***(*) **Tea For Two** Fresh Sound FSRCD 164. 5/90.
Duos with pianist Georges Arvanitas, who curates the project. The menu of standards doesn't really stretch Murray technically and there's a hint of a more mannered approach to jazz history.

(*) **Fo Deuk Revue Justin Time JUST 94. 6/96.
Canadian label, African recording: small wonder that there is an element of confusion to this rather banal project.

*** **Seasons** Pow Wow 7468. 98.
As close as it gets to David Murray Lite, this set of mostly ballad performances is testimony to an abiding interest in song.

Sunny Murray (born 1937)

DRUMS

The real inventor (with Milford Graves) of free-jazz drumming. He was exposed early to Cecil Taylor's atonality, but heard something new in John Coltrane and built his approach on that, using the kit as a colour-palette rather than a metronome.

*** **Sunny Murray Quintet** ESP Disk 1032 *Murray; Jacques Coursil (t); Jack Graham, Byard Lancaster (as); Alan Silva (b).* 66.
*** **Sunshine & An Even Break (Never Give A Sucker) / *** Sunshine** Fuel 2000 061215 / Sunspots 530 *Murray; Lester Bowie (t); Arthur Jones, Roscoe Mitchell (as); Byard Lancaster (ss, as, bcl, f); Archie Shepp (ts); Kenneth Terroade (ts, f); Dave Burrell (p); Malachi Favors (b).* 69.
Until recently, despite his presence on some of the key records of the period – including Cecil Taylor's 1962 Café Montmartre sessions and Albert Ayler's *Spiritual Unity* – Murray had surprisingly few albums under his own name. A trio of albums for BYG and the remarkable *Apple Cores* for Philly Jazz were just about all there were until the '90s.

Like most of the label's output, it's pretty uncompromising fare. Murray isn't overly prominent on his own long composition, though his driving metres and fractured lines are the key to 'Phase 1, 2, 3, 4' and 'Hilariously'. Then a surprise. Altoist Graham, otherwise subordinate to Lancaster and not at all widely known, contributes the Aylerish 'Angels And Devils', one of the strongest things on the set. Silva is majestic and much more audible on CD. Coursil seems a bit lost, though a few Don Aylerish flourishes allow him to make his presence felt.

An Even Break and *Sunshine*, both recorded for BYG, reappeared as a twofer in 2003. On *Sunshine* Murray again introduces an otherwise unknown hornman. Terroade plays one trio track with Murray and Favors, while the rest of the set is played by two larger groups. There was never much coherence to the album and it's vastly improved, not least in duration, by being paired with the slightly later and rather better *An Even Break*, which is Murray's finest hour of the fast-disappearing '60s. 'Giblets Part 12' and the rollicking 'Invisible Rules' are the equal of anything on the first disc, except perhaps 'Flower Trane', which is Sunny's only real repertory piece, occasionally covered since.

***(*) **Illuminators** Audible Hiss 008 *Murray; Charles Gayle (p, ts).* 96.
**** **We Are Not At The Opera** Eremite MTE 014 *Murray; Sabir Mateen (as, ts, f).* 6/98.
The duo with Gayle was to provide some of the most ferociously beautiful live moments of the '90s. Inevitably, it transfers to record only with an overall loss of drive, but these five pieces, all but one by Murray himself, are as clear a representation of his art as one could hope for. Less Afrocentric than either Jones or Cyrille, less abstract than Milford Graves, Murray still cleaves to a dark, punchy groove, the percussion equivalent of what Cecil Taylor was doing, but with more song in it.

Paris suits Sunny Murray and there has been a new tranquillity in his work. However, there are still occasional opportunities to visit the USA, and the June 1998 recital at the Amherst Unitarian Meetinghouse is a reflection of how different the 60-year-old is from his own younger self. Mateen is a much less incendiary partner than Gayle, and his almost boppish phrasing on 'Musically Correct' coaxes some inspired metrical drumming from Sunny. The opening 'Rejoicing New Dreams' is a much gentler piece, a duet for flute and the most delicately enunciated percussion. Apparently Sunny was so drawn to his kit that he started playing during an intended intermission, a sound which attracted Mateen out from the dressing-room to join him; 'Too Many Drummers, Not Enough Time'. We are most certainly not at the opera. The music is made in a spirit of sympathetic informality, unbuttoned and relaxed, and it includes some of Sunny's very best work on record. A gentle classic.

*** **Perles Noires, Volume 1** Eremite MTE 045 *Murray; Sabir Mateen (as, ts, acl); Louis Belogenis (ts); Dave Burrell (p); Alan Silva (b).* 6/02, 10/04?.

*** **Perles Noires, Volume 2** Eremite 046 *Murray; Sabir Mateen (as, ts, B♭– cl, f); Oluyemi Thomas (Cmel, bcl); John Blum (p).* 10/04?.
The same spirit infuses much of the music on these. The exception is a slightly fraught reunion with Burrell on the three parts of 'Fox Hunting In Manhattan' and the tellingly named 'Three Is A Crowd' (*Volume 1*, recorded at Tonic), where there is definitely gunpowder in the air. Sunny plays quietly for the most part, but with a constant threat lying below the surface. The only duet with Mateen, 'Top Dogs Boogie', is a career highlight and an ideal place to study Murray's close attention to horn-lines, which he seems able to duplicate precisely. The remaining material comes from a quartet date back at the Unitarian Meetinghouse in Amherst. They start with a subtle, moving version of Ornette Coleman's 'Lonely Woman', followed by a brief, oddly uncertain 'Trail Of Tears' which casts a slight shadow over Eremite's insistence that there was more than enough material available from Murray's north-eastern tour (inconsistently dated autumn 2003 and autumn 2004 in the liner-notes) for two CDs.

Volume 2 has some of the best music but again is marred by the uncertainty of Thomas, who hadn't worked with this pairing before and sounds awkward. Add to that the unfamiliar pitch and attack of his C melody saxophone and the chemistry is just slightly off. By contrast Blum fits in beautifully and 'Changing Times II' shows off Murray's gift for working with piano-players as well, taking keyboard phrases and blending them to his own idiom. 'Nostalgia' sees Mateen keep to the background after a fine alto opening, but he's back in force on the closing 'Now You Hear It, Now You Don't'. Of the tracks recorded the day before with Thomas, only 'Philly Sure Has Changed' is completely successful. Mateen's tenor is in great voice and Thomas has found his place in the mix. Murray puts in some Blackfoot figures towards the end and then comments wryly 'Sometimes it's nice to be with cowboys and Indians.' Typically, he then changes the pace entirely with 'Sundance At Midnight', a lyrical interlude, and on 'Changing Times I', where he places bebop with dizzying ease.

***(*) **The Gearbox Explodes** Foghorn FOGCD009 *Murray; Tony Bevan (ts, bsx); John Edwards (b). 10/06.*

Recorded live in Newcastle with two of the younger stalwarts of the British free scene, and how Sunny enjoys working with them. Some of this material will apparently be included in a documentary film about the drummer to be released in 2008. It should make for riveting watching: Murray moving over his kit like a dancing painter, Edwards bent over his fretboard, plucking out lines as hard as a shower of pebbles, and Bevan wrestling sound out of his two hefty horns. It's a terrific audio experience too, loud but not uninflected and on the closing title-improvisation almost intimate in feel.

Also, in brief:

*** **Homage To Africa** Sunspots 531. 8/69.

One of the first sessions released on BYG-Actuel but now available again. A rather muddy ensemble date with some nice Grachan Moncur III (*tb*), but little real drama.

Music Improvisation Company

GROUP

An important group of improvisers from the iron age of British free music.

***(*) **The Music Improvisation Company 1968–1971** Incus CD12 *Evan Parker (ss, autoharp); Hugh Davies (org, elec); Derek Bailey (g); Jamie Muir (perc). 68–71.*

British improvisers were already a determined if small and embattled community by the time these recordings were made. As documentary pieces, culled from years of occasional work, they are in some ways charming, with Davies's fiercely primitive electronics countering Bailey's resolutely un-guitar-like guitar-playing, an ongoing dialogue that will seem nostalgic of a vanished era to some older listeners. Parker's soprano is years away from his major developments and discoveries, yet it still sounds startlingly original: like Bailey, he was set on searching out a new way to play. Muir's contributions are arguably the least impressive, at least when set beside what free percussionists have done both before and since, and he isn't so well served by the recording; yet the six pieces are in the main about a quartet thinking and speaking as freely with one another as they possibly could.

Michael Musillami

GUITAR

Moved from California to the East Coast in the '80s and garnered much experience on the organ combo circuit.

*** **Archives** Playscape 20990 *Musillami; Thomas Chapin (as, f); Kent Hewitt (p); Nat Reeves (b); Steve Johns (d). 12/90.*

***(*) **Mar's Bars** Playscape 20192 *Musillami; Randy Brecker (t, flhn); Thomas Chapin (as, f); Kent Hewitt (p); Ray Drummond (b); Steve Johns (d). 12/92.*

Musillami works with an interesting blend of tonal and harmonic orthodoxy while encouraging the music to extend itself. *Mar's Bars* is a reissue of an album which we had previously listed as *Glass Art* on Evidence, and Archives is a new edition of *The Young Child* from Stash. One interesting influence that the guitarist claims is Bill Barron, and his themes certainly manage to revise conventional forms in the way that Barron's compositions often would. The intricacies of 'Beijing' and 'Mohawk Mountain' on the first record typify his intentions. Both discs brim with strong improvisation and there's little to choose between them, with Chapin's generously featured flute another reason to listen; he plays with a sweetness that is turned around by the fierceness of his articulation. *Mar's Bars*, though, has a clear edge as a group performance, with Brecker and the rhythm section adding extra value.

*** **Perception** Playscape 40400 *Musillami; George Sovak (as, ts); Paul Arslanian (p); Dave Shapiro (b); Claire Arenius (d). 4/00.*

*** **Those Times** Playscape JO 12603 *Musillami; Ted Rosenthal (p); Dave Shapiro (b); George Schuller (d). 1/03.*

Strictly speaking, *Perception* should be credited as a group record to Playscape, but we are listing it under Musillami's name for convenience. The intention of the band is to work, evolve and record as a unit, going against the tide of ad hoc all-star combos which form the diet of contemporary jazz recording sessions. It's an honourable undertaking, and one which merits following, but the proviso should be that this initial report is work in progress. Musillami himself sounds like the outstanding player and Arslanian's suggestion that the music is 'like friendly, familiar and stimulating conversation' isn't too wide of the mark. But it doesn't necessarily make it a priority listen.

Those Times is back to heartland guitar/rhythm section music. Rosenthal plays some fine stuff; so does the leader, and in the end one looks for peaks in a record which is even-tempered enough to pass by pleasantly, and not linger.

***(*) **Dachau** Playscape PSR 020505 *Musillami; Dave Ballou (t); Tom Christensen (ts); Peter Madsen (p); Joe Fonda (b); George Schuller (d). 2/05.*

The core trio of Musillami, Fonda and Schuller handle three tracks, and the others play guest roles. The dour title suggests some sort of intimidating concept, but it actually refers to a concert the trio played in Dachau. Whatever the import, the music is certainly the most intense and power-packed collection Musillami has put his name on. 'Dresden' is a superbly controlled triologue, the music rising to fever pitch with a compensating iron logic. Christensen walks into 'Archives' with a blazing sound. Madsen adds strength and depth on two other tunes. The only disappointment, oddly, is the title-track, which features all six men and dissolves into a routine blowout.

**** **The Treatment** Playscape PSR#050607 CD/DVD *Musillami; Mark Feldman (vn); Joe Fonda (b); George Schuller (d). 5/07.*

The interesting thing here is that the live DVD performance of three of the pieces was recorded in Connecticut three days before the studio recording. There are, we suppose, a few rough edges, but it's an absolute delight to have so much more of this remarkable music. Musillami's in great form, but it's Feldman who steals the show. His quotation from 'Surrey With The Fringe On Top' in the middle of 'Brooms' is a sign of how quickly he's thinking and his articulation is needle-sharp all the way. 'Human Conditions' has him playing mostly pizzicato, an extraordinary effect when combined with guitar and bass. 'Stark Beauty' is exactly what it says it is. Musillami has come on in bounds even since the last record, not least in his ability to integrate a new voice into the trio. This one is a minor modern classic.

Melton Mustafa

TRUMPET

Spent some time playing R&B but best known for his work with the Count Basie and Duke Ellington 'ghost' bands before setting out on his own.

*** **Boiling Point** Contemporary 14075 *Mustafa; John Bailey, Brian McDonald, Doug Michels (t); Jason Pyle, Tom Warfel (tb); Mike Balogh (tb, btb); Neil Bonsanti, David Fernandez, Scott Klarman, Ed Maina, Jose Vera (sax); Jesse Jones Jr (as, v); John McMinn (ts); Billy Ross (ts, f); Silvano Monasterios (p); Lonnie Smith (org); Jeff Grubbs (b); James Cotmon (d); Luis Roberto, Wiso Santiago (perc).* 95.

But the boiling point of what? Mustafa's big-band sound, honed by his years in the Basie outfit, could melt rock and he plays for heat rather than light for most of this session, which will appeal to big-band fans who enjoy the Maynard Ferguson end of the spectrum. Mustafa is a strong soloist who relies on his power rather than on any great sophistication of ideas. The ensembles are forceful to put it mildly; the more reflective solos not much more than oases. Saxophonist Jesse Jones Jr is Mustafa's brother and is strongly featured, though he's a less individual player than his sibling.

***(*) **St Louis Blues** Contemporary 14085 *Mustafa; Kenneth Faulk, Pete Minger, Yamin B. Mustafa (t); Ira Sullivan (t, af); Milton Omar Dailey, Dante Luciani (tb); Joe Barati (btb); Jesse Jones Jr (ss, as, f, v); Elvis Paschal (as, f); Matais Oxidine (ts, f); John McMinn (p); Robert Grabowski (b); James Cotmon (d, perc, v); Rabecca Boyko (perc).* 97.

This is great big-band music, combining power and delicacy. Very much a family affair, as the other Mustafas on the liner details bear out. Jesse is back as a featured soloist, but so too is Pete Minger from the Basie band and the long-overlooked Ira Sullivan brings his oblique, hard-blowing lines as well. Ira's alto flute has a low, intense sound, perfect for the charts of 'Conquest'. The key performance, though, is Mustafa's own history of jazz trumpet on 'St Louis Blues Overture', in which the Handy tune (and the album is dedicated to W. C. and to the ailing Muhammad Ali) is portrayed as the catalyst for everyone and everything from Louis Armstrong to Miles Davis. There is also a tribute track to Miles. Of the Mustafa originals, 'Little Old Groove Maker', at the end of the set, is the least idiosyncratic and the most straightforwardly enjoyable. With this set, Melton proves his mettle not just as a player and arranger but as a fine composer as well. Anyone interested in the afterlife of the big-band era should sample it.

Wolfgang Muthspiel (born 1965)

GUITAR

Thoughtful technician with ambitious ideas, sometimes cast as a European Scofield but far more individual than that.

*** **Daily Mirror / ** Daily Mirror Reflected** Material MRE 001 / 002 *Muthspiel; Chris Cheek (ts); Scott Colley (b); Brian Blade (d); Rebekka Bakken (v).* 2/00.

*** **Echos Of Techno** Material MRE 003 *Muthspiel; Christian Muthspiel (tb, etc).* 00.

Muthspiel has been poorly served by the majors over the last few years and these discs are released on his own label. The duo set with brother Christian is full of interesting ideas, but as with so much of his work previously one suspects that an industry in a hurry rarely stops to ponder the potential of such ambitious work. The group set with Rebekka Bakken is a series of settings of lyrics by Bernd Hagg, entertaining in their way but a long way removed from the reflective jazz sets Muthspiel released on Amadeo a decade ago. The remix album is pretty dull, to be honest, but may be more to some tastes than the original.

***(*) **Real Book Stories** Quinton Q0101 2 *Muthspiel; Marc Johnson (b); Bobby Battle (d).* 3/01.

And just when we thought all was lost, back comes Muthspiel with this delicately understated and beautifully crafted album of jazz standards ('All The Things You Are', 'I Hear A Rhapsody') and repertory pieces as challenging as 'Giant Steps' and 'Solar'. The guitarist's playing is exquisite and there are moments when the sophistication of harmony and integration of harmonic and rhythmic ideas equal the Bill Evans trio. Johnson, of course, cut his teeth there and must have been aware of the parallel, as he hints in some of his solo passages. A quiet but forthright record that should be sampled by anyone interested in jazz guitar.

*** **Solo** Material MRE 010 *Muthspiel (g solo).* 7/04.

This can hardly be said to be a stripping down to basics, so rich and varied is Muthspiel's vocabulary, but it does come across as some kind of cleaning of the Augean stables. He does some Metheny/Ornette-type stuff on 'My Own', some Frisellish musing on the opening 'Bird's Eye View', and boldly throws in his own 'Django', just to show that his roots really are in jazz guitar, but jazz guitar done the Muthspiel way. It's a thoughtful and thoughtfully produced set that should reawaken interest in an artist who's slipped somewhat from the headlines: too individual, we suspect, for the majors.

*** **Friendly Travelers** Material MRE017 *Muthspiel; Brian Blade (d, g).* 2/07.

Not just fellow travellers. This is a fascinating encounter, built on some years of collaborative work. Muthspiel still favours a rock/fusion edge to some of his playing (as on 'Andrej Rubljow') and there is an extensive use of loops and samples (notably on the magnificent 'Youssou', dedicated to the great Senegalese singer n'Dour), but mostly it's about creative interplay between two distinct instrumental voices. Blade plays a bit of acoustic guitar, as Elvin Jones once did, on the title-piece, and there's a gentle logic to that. The set's at its best, though, when the electric parts aren't too cluttered and the chemistry is at its least adulterated.

Also, in brief:

** **Continental Call** Quinton Q0201 2. 1/02.

This is a kind of concerto for guitar, written for Muthspiel by Ed Partyka of the Vienna Art Orchestra, who claims to dislike the guitar. His hostility is of the passive-aggressive sort, since he drowns Wolfgang in arrangements so sumptuous that they'd make Richard Strauss blush.

*** **That's All Daisy Needs** Material MRE 5. 03.

Like much of Muthspiel's recent work almost a crossover/classical set, with Muthspiel pitched against a sparky string trio.

Amina Claudine Myers (born 1943)

PIANO, ORGAN

Born in Arizona, Amina has forged her own hybrid of jazz, soul, gospel and blues, combined with a strong infusion of the *avant-garde. Predictably, she has been largely ignored by the major labels and has recorded mainly in Europe.*

**** **Salutes Bessie Smith** Leo CDLR 103 *Myers; Cecil McBee (b); Jimmie Lovelace (d). 2/83.*
***(*) **The Circle Of Time** Black Saint 120078 *Myers; Don Pate (b); Thurman Barker (d). 2/83.*
Myers's discography is far skinnier than it ought to be, but natural selection has thinned the output to these two records. The Black Saint catches Amina in free-ish mode, but sounding remarkably like her great predecessor, Mary Lou Williams. Barker is a player of ferocious intensity and great concentration and occasionally sounds as if he has stopped listening to what's going on around him. Myers refuses to be browbeaten, though, and punches out chords and melody lines. Pate is largely surplus to requirements – no disrespect to him, but indicative of how much Myers likes to shape her own bass-lines.

She had kicked off the soon-to-be-influential Leo label with an album called *Song For Mother E*, which had teamed her with percussionist Pheeroan akLaff but no bass-player. McBee is always a strong presence and, freed from the normal requirement to keep time and anchor the chords, he creates some pungent figures. Without attempting to pastiche the great blues singer, Myers gets inside Bessie Smith's music completely. It's doubly unfortunate that later work should have been so blandly commercial.

Simon Nabatov (born 1959)

PIANO

An 'American of Russian origin', he turned from the classics to jazz. He works out of Cologne and is a structured player who pushes the frame as far as it will go.

***(*) **Sneak Preview** hatOLOGY 548 *Nabatov; Mark Helias (b); Tom Rainey (d). 1/99.*
Reconvened in a studio seven years after its debut, *Tough Customer*, the trio picks up where it left off. Nabatov's ideas are as extravagant as ever, in the elaborate dedication 'For Steve' (Lacy) no less than in the displaced accents and off-kilter harmonies of the otherwise almost dance-like 'Let's Go Baby'. Helias and Rainey are as reflexive and attentive as before. Just here and there Nabatov's ingenuities are almost too private to communicate, even to a sympathetic listener, but he's making exhilarating trio music for sure.

*** **The Master And Margarita** Leo CD LR 322/3 2CD *Nabatov; Herb Robertson (t); Mark Feldman (vn); Mark Helias (b); Tom Rainey (d). 2/99.*
***(*) **Nature Morte** Leo CD LR 310 *Nabatov; Nils Wogram (tb); Frank Gratkowski (cl, as, bcl, f); Phil Minton (v). 4/99.*
Nabatov set himself a couple of formidable tasks here: setting music for the phantasmagoric novel *The Master And Margarita* and creating a quartet piece to go with Joseph Brodsky's fierce poem *Nature Morte*. Mother Russia may be the environment, but the American group do an impressive enough job on the two hours of music in the former. Feldman, who these days seems to be asked to perform a bit of the old world to order, has some handsome moments, as does the similarly can-do Robertson; but if anything they get in Nabatov's way, and the writing is sometimes mixed – the Monk rip-off 'The Last Days' seems a poker-faced homage.

Nature Morte looks ready to challenge Michael Mantler's incomparable miserabilism, but this is an altogether juicier, darker, sometimes even funny piece – Wogram plays some sensational stuff, and the slimline group follow Nabatov's witty, scuttling score with great finesse. Minton, as so often in this kind of situation, has the gravitas and guts of a great Shakespearean. Where *The Master And Margarita* is the kind of piece you nod to respectfully, *Nature Morte* is one to return to.

*** **Starting A Story** ACT 9402-2 *Nabatov; Nils Wogram (tb). 3/00.*
Surveying the discography to date, one feels that Nabatov can play whatever he likes, however he likes, which endangers his individuality as much as enhances it. A run of ACT CDs (two more noted below) pointed up the problem. Fortunately, with Wogram he's in dialogue with a similarly mercurial mind and temperament, and the wonder is that the trombonist is able to get his recalcitrant instrument to go at Nabatov's pace: try the lip-busting 'The Mistake' for evidence. There are plenty of beautiful passages, and concluding with the Herbie Nichols tune 'East 117th Street' centres the record nicely on a genuine jazz axis, but at 76 minutes it's far too long and several pieces do degenerate into merely showing off.

**** **A Few Incidences** Leo CD LR 446 *Nabatov; Nils Wogram (tb);Frank Gratkowski (as, cl, bcl, f); Ernst Reijseger (clo); Matt Penman (b); Michael Sarin (d); Cor Fuhler (live elec, keyolin); Phil Minton (v). 4/04.*
These are settings of text by the Soviet era satirist Daniil Kharms, a contemporary of Shostakovich who was gaoled for 'defeatism' during the siege of Leningrad and died of malnutrition. Kharms – born D. I. Yuvachov – took his name from that of Sherlock Holmes, misheard or Russified, and much of his style from the enigmatic urban clutter of Conan Doyle's fictional world. Somewhat in the *yurodivy* – or Holy Fool – tradition adopted by Shostakovich as a mask, Kharms wrote much of his work for children, tiny narratives and vignettes of such brutal inconsequence ('The Plummeting Old Woman') that they acquire a perverse grandeur in the repetition.

The sound-world is reminiscent of Carla Bley and Paul Haines in *Escalator Over The Hill*, though without its rocky swing; or the Beckett and Gorey settings of Michael Mantler, though Nabatov is pretty chipper by comparison. All the instruments have their spots, whether in the plinky pointillism of 'An Encounter' or the almost symphonic language of 'The Start Of A Very Nice Summer's Day'. Wogram's big, foghorn voice has always sounded just right in the context of Nabatov's music, but the additional players – Reijseger, Penman, Sarin and Fuhler – bring a depth of focus this music needs.

At the heart of it, Minton's extraordinary Dickensian ventriloquism. He's never deployed so many voices and with such chillingly comic effect. Everything from Ray Winstone growls to super-fast scats and wails, and sometimes nothing more than unadorned recitation of Kharms's words. It's a further, welcome reminder of Phil's scantly acknowledged brilliance. Pure genius all round.

**** **Around Brazil** ACT 9754 2 *Nabatov (p solo). 9/05.*
A quite extraordinary essay in modern pianism, this comes as part of ACT's Piano Works series and is perhaps the best to date. The thought of Nabatov being let loose on a set of themes by Gilberto Gil, Caetano Veloso, A. C. Jobim and others is initially odd, but typically he takes each piece out into areas of creative improvisation that no one else would have thought of, exploring extremes of dynamic and register, and on his 'Partita de Marco' seeming to create something in reverse, a wild improv that

gradually reveals a formal theme buried away under the notes. It is almost like the sculptor finding the form that is already present in the uncut stone. The piano seems to be prepared in places, and is recorded in such a way that there is tremendous separation between the bass and treble sound, to such a degree that when the two blend in one of Nabatov's massive two-handed explorations, it really sounds like two different instruments. There are simpler pleasures, too, as when he plays Jobim's 'Valsa A Porto Das Caixas' relatively straight, and Veloso's 'Voce E Linda' is a very quiet curtain-piece. A rich, complex record that sounds like nothing and no one else on the scene at the moment.

**** **Steady Now** Leo CDLR 463 *Nabatov; Tom Rainey (d).* 8/05.
A frequently dissonant but often surprisingly accommodating duo set with the fine drummer. Nabatov increasingly makes use of a cracklebox and other small instruments, but it doesn't interrupt his flowing pianism. Rainey keeps pace and even edges ahead here and there.

**** **Jazz Limbo** Leo CD LR 485 *Nabatov; Nils Wogram (tb).* 10/06.
It's not quite clear what's meant by limbo here but this is an association that goes back nearer 20 years than not and it's as close as breathing. Cast as a vast 'sonata', this live date doesn't even offer an inkling of that form, but it has a classical majesty that has to be taken all in all rather than in parts. A tremendous record by a genuinely important contemporary musician.

Also, in brief:

*** **Swing Kings** ACT 9298-2. 9/96.
A club set with Nabatov in Tatum mode, working with mainstream duo Wolfgang Schlüter (*vib*) and Charly Antolini (*d*). Frantic.

**** **Perpetuum Immobile** Leo LR CD 358. 11/00
The influences on this solo recital come from the entire modern classical canon, and quite explicitly so.

*** **Three Stories, One End** ACT 9401-2. 11/00.
Doing a more or less standards trio with Drew Gress (*b*) and Tom Rainey (*d*) seemed like an odd diversion, but there's real sensitivity at work here.

***(*) **Chat Room** Leo CD LR 378. 9/01.
With Han Bennink (*d*), he's taking on the biggest show-off in the music, but Han's also a shrewd and diligent improviser. It works.

*** **Autumn Music** Leo CD LR 397. 11/03.
Live at the Loft in Cologne, with Ernst Reijseger (*clo*) and Michael Vatcher (*d*), this is a clever, continuous set which explores unpitched noise, quiet, almost Messiaen-like pianism and areas of silence.

Ray Nance (1913–76)

TRUMPET, VIOLIN

After stints with Earl Hines and Horace Henderson, he joined Duke Ellington in 1940 and stayed for nearly quarter of a century.

*** **The Complete 1940–1949 Non-Ducal Violin Recordings** AB Fable 1014 *Nance; Harold 'Shorty' Baker, Emmett Berry, Pee Wee Jackson (t); Nat Atkins, Edward Fant, Tyree Glenn, J. J. Johnson (tb); Don Redman (ss); Johnny Hodges, Russell Procope (as); Don Byas, Flip Phillips, Sonny Rollins, Elmer Williams, Dave Young (ts); Ben Webster (ts, cl); Aaron Sachs (cl); Albert Socarras (f); Horace Henderson, Eddie Heywood, Earl Hines, Dick Katz, Wynton Kelly (p); Ivory Joe Hunter (p, v); Lauderic Caton, Fred Guy, Hurley Ramey (g); Jimmy Blanton, Coleridge Goode, Bruce Lawrence, Wendell Marshall, Oscar Pettiford, Jesse Simpkins (b); Big Sid Catlett, Oliver Coleman, Ray Ellington, Sonny Greer, Ray Haynes, Shelly Manne (d); Babs Gonzales, Betty Roche (v).* 2/40–4/49.
The atrocious title notwithstanding, the AB Fable compilation is the most useful sampling of Nance's violin-playing imaginable, covering early material with Henderson shortly before joining Duke, some attractively rare Ben Webster on clarinet, and some later stuff with Ivory Joe Hunter. It's not to every taste, but there's no better way to make the acquaintance of one of jazz's most sophisticated stylists on his 'second' instrument. There's trumpet as well, of course, a lovely double line with Webster on tenor on 'I Never Knew' and with Byas on 'Penthouse Serenade'. 'Moon Mist' was his party-piece with Ellington and it receives a thoroughly romantic reading. With a great cast, a relatively unusual sound and virtually no alternative version, this is a treat for Nance fans.

*** **Body And Soul** Mighty Quinn *Nance; Brew Moore (ts) Jaki Byard (p); Roland Hanna (p, org); Tiny Grimes, Tommy Lucas (g); Carl Pruitt (b); Steve Little (d).* 5/69.
Recorded quite late in life, this has some interesting cast members and one outstanding performance in 'Take The "A" Train', which Ray performed as a lament at Billy Strayhorn's funeral but is played here as a duet with Hanna. A strange choice for first item, but there are more oddities to come, with 'A Hard Day's Night' up against 'Body And Soul' and 'Mimi'. There are a couple of rare originals: 'Jolie Janice' and 'Tranquility', tucked away diffidently towards the close. A nice curtain-call for a great old stager, who passed away seven years later.

Phil Napoleon (1901–90)

TRUMPET

A genuine pioneer, Filippo Napoli was one of the earliest white-hot trumpeters, and his lead work in the Original Memphis Five, one of the key small groups of the '20s, was profoundly influential on men such as Red Nichols and Bix Beiderbecke.

***(*) **The Original Memphis Five/Napoleon's Emperors/The Cotton Pickers 1928–1929** Timeless CBC 1-049 *Napoleon; Tommy Dorsey (tb, t); Glenn Miller (tb); Jimmy Dorsey (cl, as); Frank Signorelli, Arthur Schutt (p); Joe Venuti (vn); Eddie Lang (g, bj); Carl Kress (g); Perry Botkin (bj); Joe Tarto (b); Vic Berton, Stan King (d); Hoagy Carmichael, Marlin Hurt, Dick Robertson, Libby Holman, Scrappy Lambert (v).* 6/28–7/29.

*** **Live At Nick's, NYC** Jazzology JCD-39 *Napoleon; Andy Russo (tb); Phil Olivera (cl); Joe Rand (p); Jack Fay (b); Tony Spargo (d).* 49–50.
Napoleon is today virtually forgotten, yet he is among the most prolifically recorded of all jazz trumpeters, beginning with the Original Memphis Five in 1921 and still making tight, accomplished Dixieland for Capitol in the '50s. The Memphis Five sessions by themselves would be enough to fill a boxful of CDs, and the few so far reissued are listed under the group's name. The Timeless CD gathers in a couple of sessions where the name

was used by Napoleon again, along with the five tracks by Napoleon's Emperors, and four dates featuring the Cotton Pickers, a name used on Brunswick for a slightly enlarged OMF. Whatever the names, the music's all of a piece: small-band white New York jazz at the close of the '20s, a degree hotter than the hot-dance situations for which these players were usually engaged. It's all built around Napoleon and the Dorseys, with the likes of Miller, Venuti and Lang going out front now and again. Not too many period vocals, but Hoagy Carmichael and Marlin Hurt (whoever that is) have some indecent fun on the two takes of 'St Louis Gal'.

The airshots on *Live At Nick's* were taken from radio sessions in New York and they find Napoleon in self-effacing mood. He gives almost all the solo space to Olivera and Rand and is content to play a firm, unshakeable lead horn himself. Besides the obvious staple tunes, strung together in medleys, there are some nice rarities such as 'In My Merry Oldsmobile', once recorded by Bix Beiderbecke with Jean Goldkette, and 'I Used To Love You'. There's nothing outstanding and the sound is about average for the source and period, but Napoleon's determined, unflashy leadership has its own rewards, and the sound the band makes (with the ODJB's drummer Spargo driving them along!) is appealing.

Derek Nash

SOPRANO, ALTO, TENOR AND BARITONE SAXOPHONES

Award-winning multi-horn player whose band Sax Appeal has won hearts in Britain. He also works as a sound engineer.

***** Setting New Standards** Jazzizit JITCD 981 *Nash; Graham Harvey (p); Alec Dankworth (b); Clark Tracey, Ian Thomas (d).* 02.

Having cut his teeth with the late Spike Robinson on *Young Lions, Old Tigers*, Nash has moved forward with this bright, swinging set of mainstream originals. His rhythm section is about as good as there is in the country and though he tends to play all four of his saxophones with a similar intonation and phrasing, they give the set an attractive range of tonalities. Stand-out tracks are the opening 'Blue For You' and 'New York Walk'.

Paul Nash (1948–2005)

7-STRING GUITAR, FLUTE, COMPOSER

The son of a classical pianist, he started out in rock bands in his native New York, studied at Mills College, Oakland, and became an inventive figure in the Bay Area, running a Jazz Composers Orchestra and other ensembles before returning east in 1990 to found the Manhattan New Music Project. He died prematurely of a brain tumour.

***** Second Impression** Soul Note 121107 *Nash; Tom Harrell (t, flhn); Gerard Carelli (tb); Allen Braufman (ss, as); Greg Yasinitsky (ss, ts); Ann Yasinitsky (f); Michael Cochrane (p); Anthony Cox (b); Jimmy Madison (d); Michele Hendrix (v).* 10/84, 4/85.

*****(*) The Soul Of Grace** Soul Note 121317 *Nash; Jack Walrath (t); David Taylor (btb); Tom Varner (frhn); Bruce Williamson (reeds); Neil Kirkwood (p); Jeff Carney, Andy McKee (b); Grisha Alexiev (d).* 6 & 12/97.

****** Jazz Cycles** MNMP Records, no number *Shane Endsley (t); Bruce Williamson (ss, as); Tim Ries (ts); Jim Ridl (p); Vic Juris (g); Jay Anderson (b); Grisha Alexiev (d).* 12/04.

Before his early death, Nash was working with producer Julia Reinhart to put together a suite of music that would represent some kind of career summation. Nash himself attended the mixing sessions, but in declining health and he left the studio on 7 December 2004 and admitted himself to hospital, where he died six weeks later. *Jazz Cycles* has all the elements one would expect from his work, and from the Manhattan New Music Project, which he founded: elegant counterpoint in classically tinged forms, elements of free jazz (which had led him near the end of his life to dabble in site-specific composition), and an ability to match music to specific instrumental voices.

Juris plays the lovely opening ostinato to 'Passaglia' (which may refer to a Canadian footballer or a renegade 19th-century Jesuit priest, or might be a misprint for *passacaglia*, and it appears in that form on *The Soul Of Grace*). Williamson responds with a glorious alto solo that sets the tone for the entire album. 'Night Flight' follows seamlessly, with solos from much of the band, including drummer Alexiev. 'Wind Over The Lake' was originally written for group and orchestra but is held together here by Ridl, who also figures strongly on the hard-driving 'It's Only A Dream'. 'Starlit Skylight' is a return (one of several older pieces) from *Second Impression* with the tenor solo taken this time by Tim Ries, who builds magnificently on the original. There are interludes and bridging passages, all creating the sense of a continuous performance, with 'Night Flight' reprised as an epilogue. A tremendous memorial to an inspirational musician.

Nash had recorded as early as 1977, but *A Jazz Composers Ensemble* for Revelation has long since disappeared and nothing survives earlier in catalogue than *Second Impression*, which is why the posthumous projects are so important. The Soul Notes are excellent, though quite demanding in their way. With Harrell in the group, as well as the not widely known Greg Yasinitsky, who solos on 'Starlight Skylight', and Hendricks, who adds a lyric to 'Passing Glance', the solo features are impressive, and Nash himself creates some lovely textures on his 7-string acoustic and occasional flute. There are rock flourishes when he plays electric, but for the most part *The Soul Of Grace* continues in a very similar vein, written in a style which suggests Nash had heard as much Shostakovich as he had jazz (which might explain the closing 'Passacaglia'. The soloists here are probably better integrated into the ensemble, giving this album a more coherent quality. The full title is given in 'Restless Is The Soul of Grace'. Nash never stopped experimenting and listening, and only stopped playing when he had to. His legacy is a rich one.

Ted Nash (born 1959)

TENOR SAXOPHONE

The nephew of Ted Nash, who played tenor with the Les Brown band, he's a modernist who has veered between hard bop and the avant-garde.

***** Rhyme & Reason** Arabesque 196 *Nash; Wynton Marsalis (t); Frank Kimbrough (p); Erik Charlston (vib); Miri Ben-Ari, Joyce Hamman (vn); Ron Lawrence (vla); Tomas Ulrich (clo); Ben Allison (b); Tim Horner (d).* 96.

In the mid-'90s, Nash was already a veteran, having debuted for Concord aged 20. Billed as a Double Quartet record, which may conjure up memories of Ornette Coleman's *Free Jazz*, though a glance at the personnel should rule out any likelihood of that being an influence. Wynton Marsalis doesn't do Ornette. Basically, this is a small-scale with-strings project, though the quartet are not there for broad-brush backgrounds but to add a different level of detail to some imaginative and unexpected charts. The presence of Allison, now a superb leader in his own right and leader of the Herbie Nichols Project, helps to integrate the two elements harmonically. 'Apollo 9' gets things off to a very promising start and immediately establishes the role the strings will play in what follows. 'Rhyme' features a brief vocal sample from the saxophonist's daughters, who are also the inspiration for 'Sisters', a delightful idea that conceals some hard-as-iron structure.

Nash's tone is quite rugged, forthright without being declamatory, and there are hints of both Wayne Shorter and Joe Henderson in his solos. Ted's Lincoln Center boss, Marsalis, is limited to two tracks, but his presence is intriguing, since this isn't his usual gig by any means. A nod to vibist Charlston as well for his sophisticated comping and splintery runs against the saxophone.

***(*) **Sidewalk Meeting** Arabesque 156 *Nash; Wycliffe Gordon (tb, sousaphone); Miri Ben-Ari (vn); William Schwimmel (acc); Jeff Ballard, Matt Wilson (d).* 10/00.

This is the group Ted calls Odeon. The signature sound comes from trombone and sousaphone master Gordon, from Ben-Ari's violin and Schwimmel's accordion, and from Nash's own increasingly sophisticated solo presence. Just to wrong-foot the listener a tad more, he starts off with an unconventional arrangement of a Debussy rhapsody. Later material is less unexpected, a few sharp originals dotted round 'Bemsha Swing' and the relatively unknown Ellington–Strayhorn theme 'Amad'. Gordon, a further Marsalis connection, doubles on sousaphone and is used as the bass instrument, filling in broad intervallic leaps and swoops and keeping the music very much in a classic jazz idiom, despite the unfamiliar sonority of the other front-line players. 'Sidewalk Meeting' sees Ted switch to bass clarinet (he's also a fine flautist) for a delightful urban fantasy that has strong hints of Charles Ives. The two drummers are terrific and their interwoven lines add the final lustre to a genuinely surprising and thoroughly delightful record.

*** **Still Evolved** Palmetto PM 2092 *Nash; Wynton Marsalis, Marcus Printup (t); Frank Kimbrough (p); Ben Allison (b); Matt Wilson (d).* 8/02.

Something of a disappointment after *Sidewalk Meeting*, but only because it lacks that album's lyrical originality and unique timbre. Marsalis is back again, in an unusual sideman's role, and brings his taut, ripe tone to four Nash originals, the rest being co-fronted by the excellent Printup, who mixes Freddie Hubbard and early Donald Byrd in his sound. Kimbrough and Allison are back and all to the good, while Wilson stokes his growing reputation with a driving, subtly melodic accompaniment that suggests he's aware of some of the more inventive of the avant-garde percussionists: Andrew Cyrille, Milford Graves, Ed Blackwell. Nash concentrates on tenor and sounds ever more restlessly inventive, though here he focuses on line and harmony rather than the unusual orchestral effects of earlier records.

**** **La Espada De La Noche** Palmetto PM 2108 *Nash; Clark Gayton (tb, tba, bhn); Bill Schimmel (acc); Nathalie Bonin (vn); Matt Wilson (d).* 4/04.

It's an immediately striking line-up and Nash's subtle reworking of Latin and Latinized themes – 'Tico Tico', 'A Night In Tunisia' and Rodrigo's 'Concierto De Aranjuez' – yields some unexpected results. Neither Schimmel nor Bonin sounds as if they originally work in a jazz idiom, but Wilson does enough on his own to generate a complex pulse and metre, so that the set swings along effortlessly. Nash's solo developments are seamless, unhackneyed and often quite startling. With Gayton as second horn and bass-man, he marshalls a rich palette with great skill.

***(*) **In The Loop** Palmetto PM 2120 *As for Still Evolved, except omit Marsalis.* 3/06.

Wynton sits this one out and the set seems tighter for it, though the real reason is likely to be Nash's still evolving skills as a leader. It's a terrific record, with something of the lyrical originality and sound-colour of *Sidewalk Meeting* restored. 'The Cubist' and 'Durning's Dance' make for an arresting sequence in the latter third of the record, and the rhythm section carries it along triumphantly, with Wilson in exemplary, even inspirational form. Nash's own sound has taken on new authority as well.

Also, in brief:

*** **Out Of This World** Mapleshade 153. 10/91

A live date from North Carolina: good early glimpse of Nash with Frank Kimbrough (*p*) and Ben Allison (*b*).

*** **European Quartet** Elabeth 621024. 4/94.

Recorded in Europe, with three strong French players. He's moved on since this.

Roy Nathanson

SOPRANO AND ALTO SAXOPHONES, VOICE

A founding member with Curtis Fowlkes of the Jazz Passengers, who created a Zappa-tinged satirical post-bop. Also a member of the Lounge Lizards.

*** **Lobster & Friend** / *** **The Coming Great Millenium** / ***(*) **I Could've Been A Drum** Knitting Factory Works KFW 147 / 119 / Tzadik 7113 *Nathanson; Anthony Coleman (p, samples); Marc Ribot (g on Drum only).* 93; 94; 3/97.

***(*) **Sotto Voce** AUM Fidelity 037 *Nathanson; Curtis Fowlkes (tb, v); Sam Bardfeld(vn, v); Tim Kiah (b, v); Napoleon Maddox (v, perc).* 11/05.

Satire is always a risky discourse in music and Nathanson has sometimes been dismissed as a puerile con artist. Like the late Frank Zappa, he takes chances and sometimes they fall short. When they hit the mark, though, the saxophonist's barbs are stingingly effective. On *The Coming Great Millenium* [*sic*] the duo's interpretation of 'You Took Advantage Of Me' makes a light-hearted tune seem like a passionate polemic on exploitation. Similarly, 'Birds/Jews', which drifts into Lennie Bruce territory, rises above its own adolescent humour and asks hard questions about religious intolerance. Musically, it's a cracking record, too, with some deft and daring work from both participants. The set-list also includes Mingus's 'Orange Was The Colour Of Her Dress, Then Blue Silk' and Strayhorn's 'U.M.M.G.', both played with great authority and feeling. Swee'Pea is obviously a favourite, because Lobster & Friend features a lovely 'Johnny Come Lately' as well as a rare modern cover of the Ellington–Miley classic 'The Blues I Love To Sing', alongside the usual roster of sharp originals.

The addition of Ribot on a few tracks for the 1997 record lends it some nice variations of texture, but while Ribot's musicianship is always an asset, it's scarcely needed here. The duo format has worked very well down the years, though 'Soprano Ballad' seems unwontedly tentative and the traditional 'Ija Mia' rather chaotic.

The recent Sotto Voce is the closest thing here to the Jazz Passengers, largely because of Fowlkes's presence. No great surprise to find Roy tackling (and adding lyrics to) Roland Kirk's 'The Inflated Tear', but he's upstaged by Maddox's 'human beatbox' percussion, which ranges from straight beats to extraordinary vocal impressions like the Tube train effects on 'London Story'. The closing 'It's Alright' should be enough to convince any remaining sceptics that Nathanson isn't just a clown, but is a swinging jazz player who recruits equally solid sidemen: Kiah is another revelation.

Also, in brief:

***** Fire At Keaton's Bar And Grill** Six Degrees 1024. 3/00.
Superstar-fronted concept album about the eponymous combustible diner. Elvis Costello and Deborah Harry star.

Fats Navarro (1923–50)

TRUMPET

Brilliant, but unfortunate, he worked with Andy Kirk and in Billy Eckstine's legendary band, where he replaced Dizzy Gillespie. Fats was a more lyrical player and sounded easier in the middle register. His career was foreshortened by narcotics and tuberculosis, but he recorded some of the finest brass solos of the bebop era, many with bandleader Tadd Dameron.

[illegible]

****** The Complete Fats Navarro On Blue Note And Capitol**
Blue Note 33373 2CD *Navarro; Howard McGhee (t); Ernie Henry (as); Allen Eager, Wardell Gray, Sonny Rollins, Charlie Rouse (ts); Tadd Dameron, Bud Powell (p); Milt Jackson (p, vib); Nelson Boyd, Tommy Potter, Curley Russell (b); Kenny Clarke, Roy Haynes, Shadow Wilson (d); Chano Pozo (perc).* 9/47–8/49.

These sessions are one of the peaks of the bebop movement and one of the essential modern-jazz records. Navarro's tone and solo approach were honed in big-band settings and he has the remarkable ability to maintain a graceful poise even when playing loudly and at speed. The contrast with McGhee (it seems extraordinary that some of their performances together have been misattributed) is very striking. Their duelling choruses on 'Double Talk' from a marvellous October 1948 session are some of the high-points of the record; there is, as with several other tracks, an alternative take which shows how thoughtful and self-critical an improviser the young trumpeter was, constantly refining, occasionally wholly rethinking his approach to a chord progression, but more frequently taking over whole segments of his solo and reordering them into a more satisfying outline. Navarro is rhythmically quite conservative, but he plays with great containment and manages to create an illusion, most obvious on 'Boperation', from the same session, that he is floating just above the beat; by contrast, McGhee sounds hasty and anxious. One hears the same effect rather more subtly on both takes of 'Symphonette' and on an alternative take of 'The Squirrel'.

***** Goin' To Minton's** Savoy 92681 *Navarro; Sonny Stitt (as); Leo Parker (as, bs); Eddie 'Lockjaw' Davis, Charlie Rouse (ts); Tadd Dameron, Al Haig, Bud Powell (p); Nelson Boyd, Gene Ramey, Curley Russell (b); Denzil Best, Art Blakey, Kenny Clarke (d).* 9/46–12/47.

*****(*) Fats Navarro Featured With The Tadd Dameron Band**
Milestone M 47041 *Navarro; Tadd Dameron (p); Rudy Williams (as); Allen Eager (ts); Milt Jackson (vib); Curley Russell (b); Kenny Clarke (d).* 48.

***** His Best Recordings: 1946–1949** Best of Jazz 4068 *As above; add Andy Kirk Orchestra, Coleman Hawkins Orchestra; Be Bop Boys; Tadd Dameron Sextet & Orchestra.* 46–49.

****** The Fats Navarro Story** Proper 1011 4CD *As for the above.* 46–50.

*****(*) Fats Navarro, 1947–1949** Classics 1108 *As above; except add Earl Coleman (v).* 47–49.

***** Bird & Fats – Live At Birdland** Cool & Blue C&B CD 103 *Navarro; Charlie Parker (as); Walter Bishop Jr, Bud Powell (p); Tommy Potter, Curley Russell (b); Art Blakey, Roy Haynes (d); Chubby Newsome (v).* 6/50.

Like Howard McGhee, Navarro came up through the Andy Kirk band, having already worked with Snookum Russell. Overweight, with a high, rather effeminate voice (and nicknamed either 'Fat Boy' or 'Fat Girl'), he had by 1945, when he replaced Dizzy Gillespie in the Billy Eckstine orchestra, developed a trumpet style which replaced Gillespie's burp-gun lines with a more elegantly shaped approach that emphasized a bright, burnished tone. The open texture of his solos was altogether better suited to the Tadd Dameron band, which became his most effective setting. Dameron is the accompanist on the best of the material, which provides an additional 20 minutes' top-flight Navarro, with four dispensable tracks from a drab December 1946 session alongside Lockjaw Davis and Al Haig. There's also a slice of pre-Dameron work on *Memorial*, credited to Gil Fuller's Modernists, together with later stuff by an equally good band (Henry, Dameron, Russell, Clarke) and marred only slightly by Kay Penton's inconsequential vocals.

Goin' To Minton's mops up some of the best of the material Fats recorded before his Blue Note apotheosis. Covering mainly tracks cut over five sessions round the autumn of 1946 and through the following year, they catch him developing into an ever more confident and moving soloist. His empathy with Bud Powell on 'Boppin' A Riff' and 'Fat Boy' is extraordinary and, generally speaking, he sounds better when unaccompanied by more than a single saxophone. Such was Fats's ability to blow resonant middle-register phrases that there is none of Dizzy's skyscraping which often sounded very far removed from the basic melody and key centre. Lennie Tristano may have been right in his valuation of the two trumpeters: Lennie thought Diz was a fine enough player, but he was no Fats Navarro.

There is an excellent version of 'Symphonette', from 1948, on the Milestone Navarro/Dameron compilation. Milt Jackson is present, but these performances, which also include 'The Squirrel', 'Dameronia' and two fine versions of 'Anthropology', are not up to the standard of the Blue Note recordings above.

The tracks on *Live At Birdland*, one with his own quartet and 15 more with Bird's group, document his last public appearance. They find him still poised and lyrical, but lacking the dramatic edge of the classic sessions, and unmistakably weary.

The Classics set is, as always with this imprint, a respectably detailed but aurally unedifying option.There is some additional material on which Fats backs vocalist Earl Coleman, but the key recordings are there and, if the budget is tight, this is a reasonable option. Also a generously proportioned career survey, *Story* includes all the material you would expect and does so at a very attractive budget price. The pioneering bebop material on the first disc is the freshest and the rawest. Fats would play better, but rarely with the same headlong urgency and *joie de vivre*. It traces his apprenticeship in the Billy Eckstine Orchestra and his emergence as a valid frontline soloist who might have rivalled the attainments of some of his now more celebrated colleagues had he lived. The second CD concentrates on Fats's work with two great tenors, Lockjaw Davis and Coleman Hawkins, though it also includes his forays with the Thin Men, his own first quartet as leader. The remaining two discs cover the Royal Roost sessions and Navarro's flurry of recording activity on a variety of larger and smaller labels in the period before his death. All the material has been available before but it is wonderful to have these sides in such accessible and affordable form. The Best Of Jazz compilation also has the benefit of tracing Fats's development from his days with the Kirk band, with Coleman Hawkins, early stuff as leader with the Be Bop Boys and the Thin Men group and the best of the Dameron sides, but such was the concentration of Navarro's career that these sets are heavily overlapped and often pointlessly repetitive. Navarro died a week after the Birdland date of tuberculosis exacerbated by drug abuse. As an artist he was already astonishingly mature; many of the stylistic innovations and developments attributed to Clifford Brown were actually instigated by Navarro. Small as his legacy is, it is one of the finest in all of jazz.

Louis Nelson (1902–90)

TROMBONE

Born in New Orleans, although he grew up in nearby Napoleonville, he played trombone with the Sidney Desvigne band for 15 years. After war service, he played extensively with the Kid Thomas band and was a regular at Preservation Hall with many leaders.

*** **Louis Nelson's Creole Jazz Band** GHB BCD-173 *Nelson; Cuff Billett (t, v); John Defferary (cl); Richard Simmons (p); Paul Sealey (g); Brian Turnock (b); Barry Martyn (d). 66.*

*** **Jazz At The Palm Court Vol. 1** GHB BCD-551 *Nelson; Wendell Brunious (t, v); Sammy Rimington (cl); Butch Thompson (p); Danny Barker (bj, v); Chester Zardis (b); Stanley Stephens (d). 4/89.*

This is the 'other' Louis Nelson, who came to prominence almost a generation after Big Eye Louis. Although most regularly appearing as a sideman, Nelson has a few records under his own name – although, strictly speaking, the first GHB date features him as a guest with the Barry Martyn Ragtime Band, a souvenir of a British visit. The record was made in an old hall attached to the White Horse pub in Willesden. Nelson contributes his unchanging, gruff trombone parts to the enthusiastic playing of these young Brits, and the session has a degree of charm as well as a bluff, good-humoured spirit, kept up to speed by Martyn's doughty and tireless drumming.

Louis was still determined to blow the horn, even at 86, and the Palm Court Jazz Band had plenty of fun on their regular gig. Brunious and Rimington will always seem like youngsters in this company, but they were pretty experienced themselves by this point, and the music has all the pungency it needs. Nelson himself is taking it easy, though his solos sound like an old man's defiance, even with Father Time knocking at the door.

Oliver Nelson (1932–75)

ALTO AND TENOR SAXOPHONES, CLARINET

Unremarkable sideman career until he began recording as a leader in 1959, then arranging for big-band settings, especially with Jimmy Smith and Wes Montgomery. His own playing featured less as he won commissions for film and TV work from the late '60s onwards. Died suddenly of a heart attack.

*** **Meet Oliver Nelson: Featuring Kenny Dorham** Original Jazz Classics OJCCD 227 *Nelson; Kenny Dorham (t); Ray Bryant (p); Wendell Marshall (b); Art Taylor (d). 10/59.*

*** **Taking Care Of Business** Original Jazz Classics OJCCD 1784 *Nelson; Lem Winchester (vib); Johnny Hammond Smith (org); George Tucker (b); Roy Haynes (d). 3/60.*

Nelson served his apprenticeship with Louis Jordan and the Erskine Hawkins and Quincy Jones big bands, and he probably learned most from working with Quincy, not least that ability to combine sophisticated intervals and expansive shapes with a raw blues feel. Sadly, Nelson was to spend his last few years in the same direction, writing TV themes like 'The Six Million Dollar Man', lucrative but an unsatisfactory legacy for a man with an impressive jazz discography

These early records are nicely arranged, well textured, but ultimately a bit flat. Dorham's contributions to the earlier of the pair are exactly what you'd expect of him: fluid, punchy and lyrical in all the unexpected places. The second is much more of an arranger's record, and it's the interplay of timbres and textures that one remembers rather than anything in the themes.

***(*) **Screamin' The Blues** Original Jazz Classics OJCCD 080 *Nelson; Richard Williams (t); Eric Dolphy (as, bcl, f); Richard Wyands (p); George Duvivier (b); Roy Haynes (d). 5/60.*

Nelson cottoned on to Dolphy before the latter began to make a mark as a solo artist, and he blatantly and quite forgivably used him as a colourist rather than a lateral improviser. Nelson's own solos weren't quite as pedestrian as they sometimes sounded (we suggested he played 'arranger's sax'), but they were somewhat limited both in sound and in ideas, so Dolphy was an ideal recruitment; Richard Williams, destined never to have much of a career under his own name, is excellent in this context, brighter and sharper than Dorham, though without the softer, lyrical quality. The rhythm section has an almost time-capsule quality. If one were played this in the dark, it would be possible to date it almost to the month. The bebop figures are less in evidence. There's a growing attraction to diminished and off-centre chords, and the drumming is beginning to sound multi-directional, free of the bomb-dropping aggression of a previous generation. Haynes is one of the key protagonists here in one of his best sessions of this vintage.

**** **Blues And The Abstract Truth** Impulse! 051154-2 *Nelson; Freddie Hubbard (t); Eric Dolphy (as, f); George Barrow (bs); Bill Evans (p); Paul Chambers (b); Roy Haynes (d). 2/61.*

Restored to its original cover artwork (a portrait of Nelson was substituted when the stereo version appeared), this is one of the classics of the period, and if there were one Nelson track to take away to a desert island it would have to be the one that starts the album, the haunting 'Stolen Moments' with its mournful Hubbard solo and a lovely statement from Dolphy on flute. The great man left his bass clarinet behind for this session, and it isn't missed. Nelson tended to arrange for higher voices, and for this record he didn't stray outside 12-bar blues and the chords of 'I Got Rhythm'. 'Stolen Moments' is a minor blues, opening in C minor, with some fascinating internal divisions. 'Hoe Down' is a 44-bar figure based on the opening two notes. 'Teenie's Blues' is dedicated to the composer's sister, a talented singer. It rests on just three intervals, with transpositions for the two altos to maintain a level of tension and release. The rhythm section is again very fine, with Haynes relishing this setting and Chambers producing some lovely countermelodies and stop-time figures under the basic changes. The sound is now as good as anyone could possibly want, close and sharp enough to hear Dolphy's breath across the mouthpiece of the flute.

*** **Afro / American Sketches** Original Jazz Classics OJCCD 1819 *Nelson; Billy Byers, Jerry Kail, Joe Newman, Ernie Royal (t); Paul Faulise, Urbie Green, Melba Liston, Britt Woodman (tb); Don Butterfield (tba); Ray Alonge, Jimmy Buffington, Julius Watkins (frhn); Bob Ashton, Eric Dixon, Jerry Dodgion, Charles McCracken (sax); Peter Makis (p); Art Davis (b); Ed Shaughnessy (d); Ray Barretto (perc).* 62.

Nelson prepared very carefully for this; indeed, he insisted that such a project was possible only with a lot of preparation. Perhaps that is the problem, for what this record desperately lacks is a measure of spontaneity, and this is a rather stiff and ungiving set. The story is that Nelson was originally unwilling to take on the project but eventually agreed to do so on his own terms. The themes are all very much in his normal range and there is more than enough space for the soloists, but something about the way the record is voiced leaves a rather flat impression. Nelson himself is not much interested in soloing and responds only perfunctorily when he does.

*** **More Blues And The Abstract Truth** Impulse! 051212-2 *Nelson; Thad Jones, Danny Moore (t); Phil Woods (as); Phil Bodner (ts, eng hn); Ben Webster (ts); Pepper Adams (bs); Roger Kellaway (p); Richard Davis (b); Grady Tate (d).* 9/64.

In this case, more means less. This lacks the impact and the punch of the original session, not because the players are lacking in fire (any session that boasts Thad Jones, Phil Woods *and* Ben Webster isn't struggling for charisma), but because the music is already drifting towards the formulaic television funk that was to occupy too much of Nelson's later life. 'Theme From Mr Broadway' and 'Blue For Mr Broadway' are the strongest things, both of them big, generous themes with more bottom end than is usual in a Nelson composition and arrangement.

Also, in brief:

*** **Nocturne / *** Straight Ahead** Original Jazz Classics OJCCD 1795 / 099. 60, 3/61.

Two notably subtle records, perhaps too much so to catch the ear of most fans; Nelson thought out his arrangements with more care than instinct. Eric Dolphy (*as, bcl, f*) plays on the second and it's one of the few disappointments of his short career.

(*) **Soul Battle Original Jazz Classics OJCCD 325. 9/60.

King Curtis and Jimmy Forrest (*ts*) bring the funk; Nelson leaves behind the sophistication. Drab.

*** **Main Stem** Original Jazz Classics OJCCD 1803. 61.

At the end of a hectically busy period for Nelson, he sounds tired and short of ideas. Not playing well, he's upstaged by the band.

***(*) **Jazz Masters 48** Verve 527654. 11/62–11/67.

A valuable compilation of material spanning just five years but covering a huge amount of ground in stylistic terms.

(*) **Live From Los Angeles Impulse! 427502. 6/67.

This big band date perfectly illustrates the schizophrenic cast of Nelson's career: one part subtle composer and master arranger; one part crowd-pleasing entertainer.

Steve Nelson (born 1955)

VIBRAPHONE

Originally worked with Grant Green, but has diversified into modern settings and established a strong presence as leader with his Milt Jackson-influenced approach.

*** **Communications** Criss Cross 1034 *Nelson; Mulgrew Miller (p); Ray Drummond (b); Tony Reedus (d).* 12/87.

There are a handful of phrases on 'The Song Is You' and 'I Didn't Know What Time It Was' when it might have been Bags playing, except the phrasing is not so taut or rhythmically propulsive and the attack is sharper and more ringing. One of the most interesting vibists on the scene, Nelson has often been better recognized for his work with other leaders. The Criss Cross contract doesn't seem to have worked out, or at least wasn't continued, which is a great shame since this is the sort of context which suits Steve best and it would have been good to hear more in this vein and of this quality. The long workouts, especially 'Dignity', are the best.

*** **Live Session: Volumes 1&2** Red RR 123231 2 / 123232 2 *Nelson; Bobby Watson (as); Donald Brown (p); Curtis Lundy (b); Victor Lewis (d).* 7/89.

Watson and Nelson had struck up a good working relationship and Steve always plays well alongside Bobby's boppish, Rabbit-tinged alto. 'New Beginning' which opens *Volume 1* is a terrific piece, packed with energy and marked by some agile, percussive playing from Nelson, who seems to strike his keys with power but maintains a warm, full tone, presumably something to do with the mallets. Brown is a bit lost in places, recessed in the live mix, and his contribution is hard to assess. Lundy is superb and Lewis can't be faulted, even though this might have been a better gig for Marvin 'Smitty' Smith.

'Afro Blue' is the big piece on *Volume 1*, stretched out to more than 20 minutes; 'Quiet As It Is Kept' is a lovely ballad. On *Volume 2*, Watson is absent for 'I Can't Get Started', leaving Nelson to work his way through a thoroughly imaginative version of the standard that implies familiarity with the Mingus/Dolphy version. Most of the tunes are standards and though Watson isn't thought of as primarily a standards player, his graceful turn on 'Sweet And Lovely' and his passionate declamations on 'The Song Is You' make this a fine outing for the saxophonist as well as for Nelson.

*** **New Beginnings** TCB 99302 *Nelson; Mulgrew Miller (p); Peter Washington (b); Kenny Washington (d).* 99.

The '90s were relatively quiet for Nelson in recording terms, though he became part of Dave Holland's regular band and poured much of his energies into that; he also worked with Kenny Barron, Jeanie Bryson and others. The chops are still very strong on this belated return to the studio. 'New Beginnings' is a powerful starting-point, as it's intended to be, but working without a horn allows Steve to weave his own top line over Miller's open, Tynerish chords. After two more originals, Steve switches to standards fare, including an unexpectedly extended version of 'It's The Talk Of The Town' and a beautiful closing meditation on Dmitri Tiomkin's 'Wild Is The Wind'. Lovely stuff.

*** **Sound Effect** High Note HNCD 7175 *Nelson; Mulgrew Miller (p); Peter Washington (b); Lewis Nash (d). 6/07.*

Though he records on his own account infrequently, Nelson always brings something special to the table and there are two outstanding tracks on this quartet date. Freddie Hubbard's 'Up Jumped Spring' doesn't sit very obviously for the vibes, but Steve makes something special out of it. He also delivers a magnificent solo on his own 'Sound Essence' (*sic* – different title to the album) and on 'You And The Night And The Music' he delivers some choruses that will make Bobby Hutcherson look to his laurels. A fine return for a great professional.

'Big Eye' Louis Nelson (1885–1949)

CLARINET

Born in New Orleans, he played bass in the Buddy Bolden group in 1900 but switched to clarinet, later working with most of the major early groups in the city. Taught many up-and-coming talents and spent most of his life playing in cabaret and theatres, but was rediscovered in the '40s.

*** **Big Eye Louis Nelson Delisle** American Music AMCD-7 *Nelson; Wooden Joe Nicholas (t, v); Charles Love (t); Louis Nelson (tb); Louis Gallaud (p); Johnny St Cyr, Louis Keppard (g); Austin Young, Albert Glenny (b); Ernest Rogers, Albert Jiles (d); William Tircuit (v). 5–7/49.*

The only record under the nominal leadership of a man who taught Bechet and was an acknowledged inspiration of Dodds and Noone. The CD consists of three informal studio or home sessions and seven tracks from a dance hall date in New Orleans; ten tracks appear for the first time. Whatever the credentials outlined above, Nelson sounds like a man content to coast through his working life: the clarinet-playing ambles along, mixing fluffs and good notes. The live tracks are a bit more animated, played over a very steady beat, and, though Love and Nicholas provide firm leads, the horns (the other Louis Nelson, on trombone, is no relation) play things very straight.

Phineas Newborn Jr (1931–90)

PIANO

Technically, he was sometimes claimed to run a close second to Art Tatum. In reality, Newborn was a more effective player at slower tempos and with fewer notes; but he could be dazzling when he chose, even after illness and injury hampered his progress. A sensitive and troubled soul.

*** **Here Is Phineas** Koch International 8505 *Newborn; Oscar Pettiford (b); Kenny Clarke (d). 5/56.*

*** **Phineas' Rainbow / While My Lady Sleeps** Collectables 2737 *As above. 10/56–4/57.*

***(*) **Piano Artistry of / Fabulous Phineas** Jazz Beat 10435 *Newborn; Calvin Newborn (g); George Joyner, Oscar Pettiford (b); Denzil Best, Kenny Clarke (d). 57, 3–4/58.*

*** **Harold Arlen's Jamaica / Fabulous Phineas** Collectables COL 2740 *As above. 9/57, 4/58.*

***(*) **Stockholm Jam Session Volume 1 / *** Volume 2** Steeplechase SCCD 36025 / 36026 *Newborn; Benny Bailey (t); Oscar Pettiford (b); Rune Carlsson (d); unidentified (tb) and (bs). 9/58.*

A player of tremendous technical ability, often likened to Oscar Peterson, the younger Newborn was flashy, hyped-up and explosive, eating up themes like Clifford Brown's 'Daahoud' and Rollins's 'Oleo' as if they were buttered toast. Underneath the super-confident exterior, though, there was a troubled young man who was acutely sensitive to criticism, particularly the charge that he was no more than a cold technician. Newborn suffered a serious nervous collapse from which he only partially recovered, and the remainder of his career was interspersed with periods of ill-health. His later recording output is spasmodic to say the least, marked by a chastened blues sound which contrasts sharply – in style and quality – with the early work..

Much of his work is now available on two-for-one compilations. A shameless display of technical virtuosity, it is almost too technically accomplished and is difficult to absorb at length. *Rainbow* is full of his patented dazzle, but *While My Lady Sleeps*, soaked in Robert Farnon's strings, is more like chrome-plated mood music. The *Jamaica* session, now available on a twofer with *Fabulous*, is a curious set of calypso-ish themes ('Hooray For The Yankee Dollar' is one) with a full band; but *Fabulous* returns to a quartet and is a lot stronger, the material including the deathless 'Pamela'. And yet even here the tendency to elaboration won't be curbed. Absurdly fast octave runs follow one another in quick succession, and even in ballad performances Newborn seems compelled to scatter notes in every direction, when a degree of reticence would be far more effective. Piano-players will marvel, but most casual listeners may find the sum effect excessive.

Fortunately, it transpired in 1992 that tapes of Newborn's 1958 visit to Stockholm had survived, unheard, for 34 years. Expertly cleaned up by Nils Winther, they sound fresh and bright enough to counterbalance the vagaries of a single-mic recording and a ropey piano. The music is of an unexpectedly high quality for a spontaneous session. Some other instruments can be heard during the ensembles, but these did not play a major role and the individuals cannot be identified. Newborn's opening solo on the first session (*Volume 1*) is patient and unhurried, growing in expressiveness as he moves outside the basic chords. It's perhaps his most complete statement of the evening. Elsewhere, he solos with great clarity and occasional glimpses of irony, as on Dizzy Gillespie's 'Woody'n'You', where, with Bailey sitting out, he mimics the punchy attack of the original trumpet-line. Though badly recorded, Oscar Pettiford nearly makes the session his own. The bass solos on 'Ladybird' (*Volume 1*) and 'It's You Or No One' (*Volume 2*) are equally valuable additions to the Pettiford canon, and Bailey's luminous account of 'Confirmation' (*Volume 2*) deserves a star or two. Local man Carlsson does his thing politely and professionally.

***(*) **A World Of Piano!** Original Jazz Classics OJCCD 175 *Newborn; Paul Chambers (b); Louis Hayes, Philly Joe Jones (d). 10-11/61.*

*** **The Great Jazz Piano Of Phineas Newborn Jr** Original Jazz Classics OJCCD 388 *Newborn; Sam Jones, Milt Turner, Leroy Vinnegar (b); Louis Hayes (d). 11/61–9/62.*

***(*) **The Newborn Touch** Original Jazz Classics OJCCD 270 *Newborn; Leroy Vinnegar (b); Frank Butler (d). 4/64.*

***(*) **Harlem Blues** Original Jazz Classics OJCCD 662 *Newborn; Ray Brown (b); Elvin Jones (d). 2/69.*

*** **Please Send Me Someone To Love** Original Jazz Classics OJCCD 947 *As above. 2/69.*

Newborn made a string of records for Contemporary during the '60s, though he was also hampered by a hand injury that curtailed some of his more virtuosic effects. It might be argued that this, compounded by a growing self-doubt, made him a more expressive player. The best of these sides are genuinely moving, as when on 'Prelude To A Kiss' (*Great Jazz Piano*) he restates the theme in octaves and floats it away over his own restatement, like a ghost score. There are equally lovely moments on *Harlem Blues*, most obviously a version of 'Tenderly' that melts the heart.

Throughout this period, he benefited from superb rhythm players. Vinnegar and Butler weren't the right combination for him, but Jones's celebrated polyrhythms, coupled to Brown's resolute chording and fast runs, were an ideal match for his own omnidirectional approach. *Harlem Blues* remains our favourite of the bunch by just a whisker, though there isn't much in it. The remainder of the session was released as *Please Send Me Someone To Love*, and surely now there's a strong case for editing together a good single CD from this pair?

*** **Back Home** Original Jazz Classics OJCCD 971 *Newborn; Ray Brown (b); Elvin Jones (d). 76.*

*** **Look Out – Phineas Is Back!** Original Jazz Classics OJCCD 866 *Newborn; Ray Brown (b); Jimmie Smith (d). 12/76.*

Newborn enjoyed a brief resurgence in the '70s and was taken up by Pablo for a time. Interestingly, this was the closest he ever came to delivering a straight bebop record. Though his hand-speed would have suggested that the rapid-fire changes of bop would be meat and drink to him, he never seemed enamoured of the Monk/Powell axis, continuing to draw sustenance from Tatum and Peterson. On *Phineas Is Back!* he gives 'A Night In Tunisia' and 'Salt Peanuts' exuberant airings and adds the now familiar touch of pathos, even a hint of anger, to 'You Are The Sunshine Of My Life'. Brown and Smith are not well recorded, but both are audible and both play well.

Though there was a smattering of later records, for us these are the last on which Newborn plays like his old self. Stories were rife about his psychological frailty in these years and it is remarkable that he managed to sustain a career at all, let alone at this generally impressive level. The trio on *Back Home* was one that he had worked with in the late '60s and there is genuine enjoyment in each other's company. Brown is happy to fill when the pianist's thoughts wander or when inspiration deserts him, as it seemed to in latter days, but the closing four tracks – 'Back Home', 'On Green Dolphin Street', 'Pamela' and 'Love For Sale' – are almost back to classic form.

Also, in brief:

(*) **Solo Piano Collectables COL-CD-6372. 3/75.

Made for Atlantic. Despite four different engineers, the piano sound is thin and the interpretations wilful and inconsistent. Moments of brilliance are often matched with misfingerings and alarming lapses of concentration.

(*) **Tivoli Encounter Storyville STCD 8221. 7/79.

Newborn recorded almost nothing in his final decade, so this has to be regarded as some sort of farewell. He battles manfully through some old favourites but the fires are almost out.

New Departures Quartet

GROUP

Formed to accompany Michael Horovitz's New Departures poetry events.

*** **New Departures Quartet** Hot House HH CD 010 *Bobby Wellins (ts); Stan Tracey (p); Jeff Clyne (b); Laurie Morgan (d). 6 & 7/64.*

In his liner-note, Victor Schonfield suggests that Bobby Wellins is the finest saxophonist to emerge outside America since the war. It's hard to argue on the strength of this and the Scotsman's work for the Stan Tracey Quartet on projects like the fabled *Under Milk Wood*. What Schonfield hears as a folkish strain is sometimes harder to detect, though the lightness and simplicity of the saxophonist's lines are strongly evident, as is that characteristically airy delivery. 'Culloden Moor' is a good example of the group's free-improvising sound, the kind of work they must have done at live New Departures events. 'McTaggart' is a more blues-based idea, meat and drink to both Wellins and Tracey. Bass and drums offer solid but unspectacular support (though Clyne's intro to 'McTaggart' is part of its success) and it's a pity that there isn't more material with just saxophone and piano. A reminder of how inventive British jazz was even in the early Beatles era.

New Jazz Composers Octet

GROUP

Founded by David Weiss and devoted to imaginative hard bop.

*** **First Steps Into Reality** Fresh Sound New Talent FSNT 059 *David Weiss (t); Andrew Williams (tb); Myron Walden (as); Jimmy Greene, Greg Tardy (ts); James Farnsworth, David Reikenberg (bs); Xavier Davis (p); Dwayne Burno (b); Nasheet Waits (d). 99.*

*** **Walkin' The Line** Fresh Sound New Talent FSNT 151 *As above; except omit Reikenberg; add Steve Davis (tb); Craig Handy (ss, as, ts); Chris Karlic (bs); Joe Chambers (d). 1/03.*

The sharp-eyed will have noticed ten performers listed for the first CD. Greene and Reikenberg are in for their opposite numbers on three tracks, adding in the former case a very different flavour to the tenor solo on Freddie Hubbard's 'D Minor Mint'. Trombonist Williams is strongly featured on the same tune and one wishes there were more from him. Despite Weiss's nominal leadership, the two main composers are Davis and Walden; Myron's 'Untitled In A Flat Minor' isn't quite as schematic as it probably sounds and his touch with a big romantic theme is evident on 'I'll Always Love You'. Davis sets things in motion with the title-track and then delivers the sucker punch with the delightful three-quarter time 'When The Spirit Hits'. Burno gets his spot on 'I'm Comin' On Home'.

As music goes, it isn't quantum physics. There's a bright contemporary edge to the playing, but the basic idiom is 40 years old and none the worse for that, though it makes the 'new' ring with irony. The second album is lifted out of the ordinary by some fine guest appearances: Handy is always an exciting player and his 'Abdullah's Demeanour' is the longest and most ambitious track. This time the writing divides between Davis and Weiss, and the pianist's 'Dead Weight' and 'The Dove' are strong ideas which require nimble thinking. They also do Chick Corea's 'Inner Space' and do it more justice than most.

David 'Fathead' Newman (born 1933)

TENOR, ALTO AND SOPRANO SAXOPHONES, FLUTE

Born in Dallas, he was recording with R&B bands in the early '50s and spent many years as the principal saxophonist in the Ray Charles group.

*** **Fathead** Atlantic 8122-73708-2 *Newman; Marcus Belgrave (t); Bennie Crawford (bs); Ray Charles (p); Edgar Willis (b); Milton Turner (d). 11/58.*

In spite of his unfortunate nickname (which doesn't seem to bother him), Newman is an ornery, driving saxophonist whose R&B background – including 12 years with Ray Charles – has left him with a consummate knowledge in the use of riffs and licks in a soul-to-jazz context. He always swings and his unmistakable Texan sound is highly authoritative, but, like so many musicians of a similar background, he's had trouble finding a fruitful context.

Fathead was his name-debut on Atlantic, under the imprimatur of a Ray Charles 'presents' logo. The music is pitched a little awkwardly between jazz, R&B and proto-soul sax. Lightweight, yet heavy on the soul, the music retains a cheerfully bluesy appeal.

*** **Chillin** High Note HCD 7036 *Newman; Bryan Carrott (vib); John Hicks (p); Steve Novosel (b); Winard Harper (d); Cadino Newman (v). 12/98.*

***(*) **Keep The Spirits Singing** High Note HCD 7057 *Newman; Steve Turre (tb); John Hicks (p); Steve Novosel (b); Winard Harper (d); Steve Kroon (perc). 3/00.*

A 40-year gap in the story, somewhat filled by the compilations on Collectables (see below, 'in brief'). The old warrior's taking things easy on *Chillin*, and while not all the tempos are slow, none of them exactly canter out of the gate. Carrott takes rather more of the improvising honours, and son Cadino sings on two tracks, quite effectively too. A likeable reminder that Newman's still around.

It was a good idea to enlist the reliably forceful Turre for *Keep The Spirits Singing*, even if he's on only three of seven tracks. They get off on a terrific groove on the title-track, and things never look back from there. It's a textbook example of putting a veteran player in a setting which he can feel relaxed in without letting things settle down into too cosy a spot. Hicks (though he doesn't sound like he's on the best piano in the world) finds space for a few well-chosen words and Novosel and Harper get things swinging without trying to take over the show. Flute feature, tenor ballad, alto joust with 'Willow Weep For Me' – Fathead hasn't sounded this phat in years.

*** **Davey Blue** High Note HCD 7086 *Newman; Cedar Walton (p); Bryan Carrott (vib); David Williams (b); Kenny Washington (d). 01.*

*** **The Gift** High Note HCD 7104 *Newman; John Hicks (p); Bryan Carrott (vib); Buster Williams (b); Winard Harper (d). 02.*

(*) **Song For The New Man High Note HCD 7120 *Newman; Curtis Fuller (tb); John Hicks (p); John Menegon (b); Jimmy Cobb (d). 10/03.*

*** **I Remember Brother Ray** High Note HCD 7135 *Newman; John Hicks (p); Steve Nelson (vib); John Menegon (b); Winard Harper (d). 04.*

Newman has clearly found a congenial home at High Note, and has been contentedly turning out an album a year for them with a team of heavyweights backing him up: interesting that he always seems to want a vibes-player on hand. The only dud in the batch is *Song For The New Man*, which for some reason sounds fallible and tired in parts. The others are each like a plateful of good home-cooking: warm, satisfying, meaty blowing with just a trace of spice here and there. The homage to old boss Ray Charles is obvious, but well done.

***(*) **Cityscape** High Note HCD 7150 *Newman; Winston Byrd (t, flhn); Benny Powell (tb); Howard Johnson (tba, bs); David Leonhardt (p); John Menegon (b); Yoron Israel (d). 8/05.*

*** **Life** High Note HCD 7166 *As above, except omit Byrd, Powell, Johnson; add Steve Nelson (vib); Peter Bernstein (g). 9/06.*

*** **Diamondhead** High Note HCD 7179 *Newman; Curtis Fuller (tb); Cedar Walton (p); Peter Washington (b); Yoron Israel (d). 10/07.*

Newman marches on towards national-institution status with these further instalments. With some old confreres on hand to fill out his regular band, *Cityscape* is one of the best of the whole catalogue, and there are some terrific charts by Johnson and Ronnie Boykins. Fathead restores the vibes on *Life* and the sound seems to inspire him to some further great playing, though there are signs of tiredness here and there and the studio sound sometimes sounds artificially thickened. The latest CD, which is probably one of the most recently recorded in this edition of the *Guide*, is another veteran encounter. More energetic and imaginative than the disappointing *Song For The New Man*, which also included Fuller and the now deceased John Hicks, whose composition gave *Life* its title. The pianist is replaced on this one by the remarkable Walton, who's also nearing his mid-70s. Together they turn in a recital that's warm, accomplished and full of quiet wisdom.

Also, in brief:

(*) **The Weapon / At Home And Abroad / *** **Lonely Avenue / Newmanism** / *** **Captain Buckles / Front Money** / ***(*) **The Many Facets Of / Heads Up** / ***(*) **Collectables Classics**
Collectables COL 6280 / COL 6607 / COL 7671 / COL 7839 / COL 0415. 70–87.

Doubled-up reissues from David's capacious Atlantic catalogue, with some Warners and Cotillon material, too. Solid and reliable, but there's probably most jazz content on 1987's *Heads Up*. The box is a nice option for the recent convert.

Joe Newman (1922–92)

TRUMPET

A deep-thinking musician with a reflective sound and a passion for jazz education. Newman was the Johnny Hodges of the Basie band. He also had stints with Illinois Jacquet and with Benny Goodman and continued to record under his own name until quite late in life.

**** **The Count's Men** Fresh Sound FSR CD 135 *Newman; Benny Powell (tb); Frank Foster (ts); Frank Wess (f, ts); Sir Charles Thompson (p); Eddie Jones (b); Shadow Wilson (d). 9/55.*

*** **Byers' Guide** Fresh Sound FSCD 2004 *Newman; Billy Byers (tb); Gene Quill (as, cl); Lou Stein (p); Milt Hinton (b); Osie Johnson (d). 56.*

Newman was never a whole-hearted modernist. His sharp attack and bright sound were derived almost entirely from Louis Armstrong and, though he was chief among the cadre of the 'Basie Moderns' in the '50s, he maintained allegiance to the Count's music over any other. His preference for the middle register meant he was never an excessively dramatic soloist. The octet *I'm Still Swinging* is currently out of catalogue, but as a useful compare-and-contrast exercise, try 'A. M. Romp' on *The Count's Men* with the same tune on *Good'n'Groovy*, below. The later version is slightly wilder, but it's the tighter version with Sir Charles Thompson that really impresses, and newcomers to Newman's entertaining sound would do well to begin with the mid-'50s stuff.

The other Fresh Sound is co-led with Byers, who is an underrated figure and well worth sampling. Joe's Satchmo-influenced trumpet is still the dominant voice and it's a cracking set if you enjoy this brand of mild 'modernism'.

***(*) **Jive At Five** Original Jazz Classics OJC 419 *Newman; Frank Wess (ts); Tommy Flanagan (p); Eddie Jones (b); Oliver Jackson (d).* 5/60.

*** **Good'n'Groovy** Original Jazz Classics OJC 185 *Newman; Frank Foster (ts); Tommy Flanagan (p); Eddie Jones (b); Bill English (d).* 3/61.

Good'n'Groovy was recorded at about the time of Newman's departure from the Basie band, though it's pretty clear that Joe retains a considerable loyalty to a sound and conception that he himself did so much to shape. *Jive At Five* has very much the same feel, but it's a more relaxed and poised performance. Newman always sounds good round Frank Foster, and the album bounces along with enough vigour to cut through a rather flat mix.

*** **I Love My Woman** Black & Blue 970.2 *Newman; Hank Jones (p); George Duvivier (b); Alan Dawson (d).* 7/79.

Like a lot of Americans at the time, Newman found a place with the French Black & Blue imprint and in 1979 recorded a brisk, swinging jam set with what was effectively the house band. His plain-spoken trumpet is heard at its best on 'Softly, As In A Morning Sunrise', 'Prelude To A Kiss' and 'Summertime'. Jones for the most part keeps out of the way, but his solos are welcome when they come and he's in great form on the Gershwin tune. Duvivier could probably do these dates in his sleep and Dawson doesn't get over-exercised, though he's often a more interesting drummer than the other B&B regular, J. C. Heard.

Also, in brief:

*** **Jazz At Midnight** Emarcy 18446. 10/56, 1/59.

Two 10-inch LPs recorded in France and reissued under the Jazz In Paris rubric. They're not inspiring dates, despite the presence of Cootie Williams (*t*) and Frank Wess (*ts*), but there are some collectable moments.

*** **Soft Swingin' Jazz With The Happy Cats** Lone Hill Jazz LHJ 10123. 57, 1/58.

A nice compilation of *Soft Swingin' Jazz* and other material credited to the Happy Cats, with Frank Rehak (*tb*), Frank Wess (*ts, f*), Shirley Scott (*p*) and others.

*** **The Hot Trumpets Of Joe Newman And Henry Red Allen** Prestige 24232. 61, 62.

Two different groups here, so a useful introduction for anyone who wants something of both the front-men.

New Orchestra Workshop

GROUP

Canadian 'workshop' group, active in the early '90s, working in a free-form idiom and featuring some of the major players of the Canadian improvisation scene.

***(*) **The Future Is N.O.W.** Nine Winds NWCD 0131 *Daniel Lapp, Bill Clark (t); Graham Ord, Coat Cooke, Bruce Freedman, Roy Stiffe (reeds); Paul Plimley (p); Clyde Reed, Paul Blaney, Ken Lister (b); Claude Ranger, Gregg Simpson, Roger Baird, Stan Taylor (d).* 90.

*** **NOW You Hear It** Nine Winds NWCD 0151 *Bruce Freedman (as); Graham Ord (ts, ss); Coat Cooke (ts); Joseph Danza (shakuhachi); Paul Plimley (p); Ron Samworth (g); Lisle Ellis, Clyde Reed, Paul Blaney (b); Gregg Simpson, Roger Baird, Buff Allen (d); Jack Duncan (perc); Kate Hammett-Vaughan (v).* 5–11/91.

Vancouver's New Orchestra Workshop is a co-operative venture inspired by Chicago's AACM. *The Future Is N.O.W.* offers the chance to sample the work of five different bands which have grown out of NOW. The outstanding piece is the opening track by Plimley's Octet, a swirling, compelling montage of rhythmic and melodic figures that is gripping throughout its nine-minute length; but there isn't a bad track among the six here. The harmolodically inspired quartet, Lunar Adventures, contribute two tracks; Chief Feature is a quartet that brews up a long, blustering workout reminiscent of early Archie Shepp; and Unity purvey a vivacious free improvisation, with excellent work by Lapp, Blaney, Ord and Baird. Only the muddled piece by Turnaround is in any way disappointing.

Their second report on *NOW You Hear It* is mildly disappointing: plenty of interest, but nothing that really stands out. The Plimley–Reed duo contribute three interactive duets, and MuseArt, a trio with Plimley, Ellis and Baird, offers a long abstraction of the blues. Lunar Adventures make brainy jazz-rock, Garbo's Hat are a chamberish trio featuring the singing of Kate Hammett-Vaughan; and the closing 'jam' by a group featuring Ord, Blaney and Baird, with Danza's shakuhachi hanging around the perimeter, isn't bad.

***(*) **WOWOW** Spool SPL107 *John Korsrud, Bill Clark (t, flhn); Ralph Eppel, Rod Murray, George Lewis (tb); Vinny Golia (cl, f, saxes); Graham Ord (ss, as, ts, f, picc); Coat Cooke (as, ts, bs, f); Mark Nodwell (ss); Saul Berson (as); Paul Cram (bs, cl); Paul Plimley (p); Ron Samworth (g); Peggy Lee (clo); Paul Blaney, Clyde Reed (b); Dylan van der Schyff (d); Kate Hammett-Vaughan (v).* 11/97.

Three long concert pieces from a celebration of NOW's 20th anniversary. Coat Cooke's title-piece is an arresting dedication to Ellington, with plenty of echoes of the master intermingled with a broad range of borrowings from 20th-century composition and sundry free passages. The orchestra play it with splendid commitment, and if it feels like fin de siècle pastiche to some extent, it's beautifully done. Samworth's 'The Yellow Sound', inspired by a text from Kandinsky, is on a similar scale, but darker, with more jarring switches of direction. Cram, one of three guest stars (the others are Golia and Lewis), offers 'The Tyranny Of Interest', which sounds like a Frank Zappa structure some of the way – charging brass and woodwind figures over rockish beats – and ends the disc in cacophonous exultation. A good show.

New Orleans Rhythm Kings

GROUP

Paul Mares put the band together to play in Chicago, and they were hugely popular at the Friars Inn, refusing all other offers. Reformed briefly in the '30s.

**** **The New Orleans Rhythm Kings And Jelly Roll Morton** Milestone 47020-2 *Paul Mares (c); George Brunies, Santo Pecora (tb); Leon Roppolo (cl); Don Murray (cl, as); Charlie Cordella (cl, ts); Jack Pettis (Cmel, ts); Elmer Schoebel, Mel Stitzel, Jelly Roll Morton, Kyle Pierce, Red Long (p); Lou Black, Bob Gillett, Bill

Eastwood (bj); Arnold Loyacano, Chink Martin (b); Frank Snyder, Ben Pollack, Leo Adde (d). 8/22–3/25.

♛ ****** New Orleans Rhythm Kings 1922–1925 The Complete Set** Retrieval RTR 79031 2CD *As above except add Omer Simeon (cl), Boyce Brown (as), Jess Stacy (p), Marvin Saxbe (g), Pat Pattison (b); George Wettling (d).* 2/22–1/35.

One of the major groups of jazz records, from the first stirrings of the music in recording studios, the New Orleans Rhythm Kings' sessions still sound astonishingly lively and vital some 80 years later. The band recorded in Chicago but had come from New Orleans: Mares was already a disciple of King Oliver (who hadn't yet recorded at the time of the first session here), Roppolo played fluent, blue clarinet, and even Brunies made more of the trombone – at that time an irresponsibly comical instrument in jazz terms – than most players of the day. The rhythms tend towards the chunky, exacerbated by the acoustic recording, but the band's almost visionary drive is brought home to stunning effect on the likes of 'Bugle Call Blues' (from their very first session, in August 1922), the relentlessly swinging 'Tiger Rag' and the knockabout 'That's A Plenty'. On two later sessions they took the opportunity to have Jelly Roll Morton sit in, and his partnership with Roppolo on 'Clarinet Marmalade' and 'Mr Jelly Lord' – something of a sketch for Morton's own later version – invigorates the whole band. 'London Blues' and 'Milenberg Joys' find Morton more or less taking over the band in terms of conception. The final session they made, early in 1925, is slightly less impressive because of Brunies's absence, and there are moments of weakness elsewhere in the original records: the use of saxes sometimes swamps the initiative, Mares isn't always sure of himself, and the beats are occasionally unhelpfully overdriven. But this is still extraordinarily far-sighted and powerful music for its time, with a band of young white players building on black precepts the way that, say, Nick LaRocca of the ODJB refused to acknowledge.

The superb Retrieval edition collects all of the original masters, 12 alternative takes and the reunion session of 1935, where Mares convened a gang of contemporary Chicagoans to play alongside himself and Pecora, the results of which are surprisingly strong. In excellent sound from top-quality originals, this is the NORK as they should be heard.

Sam Newsome (born 1965)

TENOR AND SOPRANO SAXOPHONES

Settled on music after trying out as a stand-up comic! He now largely concentrates on the soprano.

*****(*) Sam I Am** Criss Cross Jazz 1056 *Newsome; Marcus Miller (p); Steve Nelson (vib); James Genus (b); Billy Drummond (d).* 11/90.

***** The Tender Side Of Sammy Straighthorn** Steeplechase SCCD 31452 *Newsome; Bruce Barth (p); Ugonna Okegwo (b); Matt Wilson (d); Elisabeth Kontomanou (v).* 4/98.

Newsome emerged as a tenorman of unpretentious authority with the Criss Cross album. He courts trouble by framing tributes to both Coltrane and Rollins here, but 'In The Vein Of Trane', basically a simple F minor vamp, manages to reflect on Coltrane without slavishly copying him, and 'Pent-Up House' settles for the brazen confidence rather than the delivery of the young Sonny. Actually, Newsome takes his time in his improvising, building solos methodically, savouring his best phrases and going for tonal extremes only when he sees their logical point. A rich, dark tenor tone and a penchant for fitting in with the band rather than dominating them give this record much bonhomie as well as a lot of rigorous playing. Nelson is in his most attacking form, throwing off some dazzling solos in single lines rather than multiple-mallet chords, and the rhythm section is as impressive as always on Criss Cross dates.

By the time of the Steeplechase date, Newsome had decided to switch exclusively to soprano. He's recorded in a somewhat distant way on the session, and the music never quite takes a grip. The reaction of most will depend on how they respond to Kontomanou's singing, wordless but not resorting to scat, instead singing open-throated counterpoint to the leader's soprano-lines. It's a curious combination, although she appears on only three of the seven tracks. A long fantasy on 'All The Things You Are' is intermittently impressive, and the Japanese 'Lullaby Of Takeda' is attractive.

****(*) Global Unity** Palmetto PM-2074 *Newsome; Jean Michel Pilc (p); Jeff Berman (vib); Matt Balitsaris (g, mand); Marvin Sewell (g); Meg Okura (vn); Ugonna Okegwo, Mel Baker (b); Adam Cruz, Gilad, Satoshi Takeishi (perc); Elisabeth Kontomanou (v).* 1–3/01.

Newsome had a brief dalliance with Columbia and released a similar set there to this one. Global unity may be the concept, but it needs more than this mild-mannered blending of pancultural tropes and affectations. Newsome hits on some nice melodic hooks and textures but nothing here digs below any kind of surface. Kontomanou's wordless vocalizing (much in the manner of Pat Metheny's singers) is a primary ingredient, and while it all passes very pleasantly, it needs the titanic self-assurance of a Zawinul to make the concept stand up by itself.

***** This Masquerade** Steeplechase SCCD 31503 *Newsome; Bruce Barth (p); Ugonna Okegwo (b); Gene Jackson (d).* N.D.

Could be that this is a leftover from the previous Steeplechase session, since otherwise it looks like a retrenchment after the Palmetto album. The material is mostly straight from the jazz repertory – 'Pent-Up House', 'Footprints', 'Blue Monk' – with only a Japanese piece, 'Toryanse', hinting at the previous direction. There are unusual courses taken through some of the material, but so far Newsome hasn't really asserted an individualism on the soprano and it feels like good but unremarkable work.

***** 24/7** Satchmo 67 *Newsome; Jerome Harris (g); Greg Lewis (b); Derek Phillips (d).* 11/02.

This is Sam's Groove Project, and the record kicks off with a bright, clever tribute (challenge?) to Eminem. The personnel is quite stripped down, as if Newsome wants this new funky style to be delivered with the straightforwardness and lack of clutter you'd associate with a bop date. Harris's guitar is inevitably an important element, but the whole group knits tightly on an all-original programme that sounds well played-in.

*****(*) Monk Abstractions** Sam Newsome 6589 *Newsome (ss solo).* 6/06.

A fascinating project. Ten Monk themes, interspersed with some very short 'abstractions' of Newsome's, which obviously attempt to extract some common essence from the work. The obvious – too obvious – comparison is Steve Lacy, but Newsome plays as if Steve's meditations simply didn't exist. He keeps the bluesy quality of the originals intact but tinkers with the form, which is an interesting alternative approach. Some quibbles with the sound, but mostly it's good and certainly sustains attention.

Tommy Newsom (1929–2007)

TENOR SAXOPHONE

Arranger and big-band sideman of long standing, Newsom spent many years in the Tonight Show band, and these albums are a belated coming-out for him.

*** **The Feeling Of Jazz** Arbors ARCD 19195 *Newsom; Ken Peplowski (ts); Ben Aronov (p); Mike Peters (g); Greg Cohen (b); Chuck Redd (d). 11/97.*

** **Friendly Fire** Arbors ARCD 19251 *Newsom; Bob Enevoldsen (vtb); John F. Hammond (p); Bob Bain (g); Jim Hughart (b); Dave Hunt (d). 10/00.*

***(*) **And His Octo-Pussycats** Arbors ARCD 19238 *Newsom; Warren Vaché (c); Wayne Andre (tb); Karolina Strassmayer (as); Derek Smith (p); Noriko Ueda (b); Sherrie Maricle (d). 05.*

Newsom's style is all affable, amiable rambling, exactly the persona Tommy affected as Doc Severinsen's straight man on *The Tonight Show*. It works well enough on *The Feeling Of Jazz* because Peplowski is on hand to provide some real energy and the two tenors growl their way through an interesting programme, somewhat in the manner of a decent Zoot 'n' Al date. But *Friendly Fire* is very slack. Enevoldsen sounds past his best – what a pity this fine musician was never much use in the limelight – and while the music isn't exactly bad, it's awfully tame.

The Octo-Pussycats – an equal-opportunity outfit – is a distinct improvement. The nine themes are mostly arrangements of fairly well-known material, including 'Upper Manhattan Medical Group', Delibes's 'Maids Of Cadiz', 'Speak Low' and 'In A Mellotone', but the opening 'Titter Pipes' suggests that Tommy has some compositional tricks up his sleeve. It's all gently swinging and at times very laid-back jazz, but the charts are subtle and appealing.

David Newton (born 1958)

PIANO

Born in Glasgow, Newton worked on the Edinburgh scene before a move to London helped establish him as one of the leading younger British pianists, much in demand as accompanist and sideman.

*** **Eyewitness** Linn AKD 015 *Newton; Dave Green (p); Allan Ganley (d). 2/90.*

(*) **Victim Of Circumstance Linn AKD 013 *As above, except add Alec Dankworth (b); Clark Tracey (d). 1 & 5/90.*

Like the young Americans of the same generation – from Geri Allen to Cyrus Chestnut – Newton served his apprenticeship as accompanist and musical director to a singer, in David's case stablemate Carol Kidd. His technique is briskly correct, sometimes a little too formal and orderly, though the rhythm section is so full-on that he's never allowed to sound stuffy. Newton worked with Dankworth and Ganley on a Buddy DeFranco record, and one can't quite escape the sensation that *Victim Of Circumstance* is a superior play-along disc, with a horn-line constantly implicit. It certainly needs something. Hard to put air between them, but *Eyewitness* is perhaps more straightforwardly swinging. Green and Ganley only appear once on the second disc, and their absence is duly noted. *Victim* is one false climax after another, and only the unaccompanied 'It Never Entered My Mind' really stirs the blood.

***(*) **In Good Company** Candid CCD 79714 *Newton; Dave Green (b); Allan Ganley (d). 9/94.*

It was thought when Newton switched to Candid that he might go for broke and record with an American trio. No problems whatsoever with the line-up on this, as we've said before, but it does seem time to kick over the traces and take some chances on a wider stage. With almost any transatlantic pairing – and it would be invidious to throw names about – this would be a more compelling record. As played, it's chunky, cable-knit jazz which trades funk and attitude for a smooth sophistication that shortens its shelf-life considerably.

**** **Twelfth Of The Twelfth: A Jazz Portrait Of Frank Sinatra** Candid CCD 79728 *Newton (p solo). 8/95.*

The key track here is 'All The Way', just over halfway through the set. Newton reworks the tune and invests it with a sardonic quality that was never detectable in the original but which makes perfect sense, whether one takes the original as a jumping-off point or a sacred text. The pianist's long meditation on the Sinatra voice and legend, the title-track, is the most substantial single track. Everything else is at song length and absolutely faithful to the great man's own conception. It's easy to pick holes in this. Sinatra's own light legato and almost conversational phrasing are extraordinarily difficult to duplicate instrumentally, but it's hard to imagine them done better. Some will wish the choice of tracks were different – 'This Love Of Mine' in for 'It's Nice To Go Trav'lling', 'Fly Me To The Moon' instead of 'This Is All I Ask' – except that one suspects Newton might well return to the territory, now that Sinatra is no longer around.

*** **Pacific Heights** Bright New Day BNDCD0031 *Newton; Dave Chamberlain (b); Colin Oxley (d). 03.*

The launch disc on a new jazz imprint, which is always good to see: a brightly professional trio which doesn't seem to have enough character to match the leader's but which delivers him robust support.

***(*) **Inspired** Bright New Day BNDCD032 *Newton; Matt Miles (b); Steve Brown (d). 04.*

A new trio and a richly romantic sound. 'Isfahan' is magnificent, even if you think that no one who can play in tune could destroy it. Newton's note-choices are always intriguing and the bassist is an excellent accompanist who finds ideas of interest in every tune. Newton even manages to find some new things to say on 'Alone Together'. Another successful outing, but perhaps a whisker short of inspired.

*** **Portrait Of A Woman** Bright New Day BNDCD035 *Newton; Jim Mullen (g); Andy Cleyndert (b); Steve Brown (d); orchestra. 06.*

Newton's richly romantic voicings work fine in a more elaborate context like this, but the record as a whole doesn't have much presence, despite some sterling contributions from Mullen and Cleyndert.

Also, in brief:

***(*) **Return Journey** Linn AKD 025. 2/92.

He's too self-dramatizing for some tastes and an all-original solo set was daring at this stage.

*** **Meets Brian Lemon To Play Hoagy** Zephyr 20. 96.

The difficulty of this two-piano set was always going to be balancing the familiar and obvious ('Skylark', 'Stardust') with some more challenging themes. They pull it off magnificently with 'Two Sleepy People'.

***(*) **DNA** Candid CCD 79742. 11/96.
The first time on record with a horn-led quartet – and, by and large, a success. Iain Dixon (*ts*) is a seasoned player, somewhat anonymous and obvious in his range of ideas, but capable of giving even a relatively uncomplicated theme a mature lift and presence.

(*) **Bootleg Eric ASC ASCCD23. 02.
Credited to Newton and Clarke Tracey (*d*), this seems to fall somewhere between the two of them.

Frankie Newton (1906–54)

TRUMPET

Played in several New York bands in the early-to-middle '30s and recorded on his own account, but he never made much of his career and faded away after 1940.

***(*) **Frankie Newton 1937–1939** Classics 643 *Newton; Cecil Scott (cl, ts); Edmond Hall (cl, bs); Mezz Mezzrow (cl); Pete Brown, Russell Procope, Tab Smith, Stanley Payne, Gene Johnson (as); Kenneth Hollon (ts); Don Frye, James P. Johnson, Kenny Kersey, Albert Ammons, Meade Lux Lewis (p); Frank Rice, Al Casey, Ulysses Livingston, Teddy Bunn (g); Richard Fulbright, John Kirby, Johnny Williams (b); Cozy Cole, O'Neil Spencer, Eddie Dougherty, Big Sid Catlett (d); Clarence Palmer, Slim Gaillard, Leon LaFell (v)*. 3/37–8/39.
Newton was an intriguing, unguessable player whose small number of recordings represents the rare strain of swing-era small groups at their most interesting. In some ways he was an old-fashioned hot player, using a terminal vibrato borrowed directly from Armstrong and turning in oblique, poetic solos on otherwise slight material. He worked extensively at New York's Onyx Club in the late '30s, when these tracks were made. 'Who's Sorry Now' features a Newton solo which summarizes his style: the quirky lyricism and sudden bursts of heat make him exhilaratingly hard to predict. But it's his four choruses on 'The Blues My Baby Gave To Me' which are close to perfection, beautifully controlled and achingly lyrical reflections on the blues. There are other good solos from Brown and Hall scattered through these sides; Johnson is in fine form on the 1939 Bluebird session, and there are one or two strikingly unusual tunes, including 'Vamp' and the odd 'Parallel Fifths' from the final (1939) date.

James Newton (born 1953)

FLUTE

Raised in California, Newton studied with Buddy Collette and dabbled in both funk and the avant-garde before devoting himself exclusively to flute. He characteristically projects a strong, very exact classical line, but he modifies it with various extended techniques, including multiphonics, flutter tonguing and toneless blowing.

**** **Axum** ECM 835019-2 *Newton (f solo)*. 81.
*** **Echo Canyon** Celestial Harmonies 13102 *Newton (f solo)*. 9/84.
One of the first contemporary players to foster a direct Eric Dolphy influence, Newton started out as a multi-instrumentalist but gave up alto saxophone and bass clarinet towards the end of the '70s. As a virtuoso flautist, he has worked in both formal and improvised contexts and has developed a wholly original means of vocalizing while he plays. This is by no means new (Roland Kirk was exceptionally proficient at it), but Newton has taken the technique far beyond unisons and harmonies to a point where he can sing contrapuntally against his own flute line. The results are frequently dazzling, as on the African-influenced *Axum*. Newton's vocalizations allow his pieces to develop with unprecedented depth, and his tone is quite remarkable. *Echo Canyon* sounds more classically inspired and there are a few places where Newton appears ready to drop into a concert hall manner and deliver subtle but unfunky tone poems. More often than not, though, he reverses and manages to create something deceptively raw and blues-soaked out of the most formal of materials.

The New York Hard Bop Quintet

GROUP

Founded in 1990 as a quartet, the NYHBQ recruited saxophonist Eddie Weldon and replaced founding drummer Eddie Ornowski with Mickey Roker and later Clifford Barbaro. Unashamed revivalists, they play '50s Blue Note bop with a few modern flourishes.

*** **The Clincher** TCB 95202 *Joe Magnarelli (t); Jerry Weldon (ts); Keith Saunders (p); Bim Strasberg (b); Eddie Ornowski (d)*. 94.
*** **Rokermotion** TCB 96352 *As above, except omit Ornowski; add Mickey Roker (d)*. 96.
(*) **Whisper Away TCB 98702 *As above, except omit Roker; add Clifford Barbaro (d)*. 99.
*** **A Mere Bag of Shells** TCB 20702 *As above*. 01.
Lee Morgan didn't die in vain! Or at least, not as long as the N.Y. Hardbop Quintet are around to carry the torch. To their credit, they've not been content to rehash old standards and bop warhorses but have built up their own repertoire of originals, leavened with just a couple of familiar cuts per album. The problem is that the musicianship is thoroughly derivative and unless one is particularly keen on apostolic re-creations of Morgan, early Trane and Horace Silver, there isn't much on offer here.

The earliest and most recent of the albums are probably the best of the bunch. *The Clincher* reflects a band already well played-in. Saunders is the dominant writer this time, with three carefully crafted tunes, of which the opening 'New Jazz World Order' is the best. Weldon shines on his own 'Leroy Street', sounding a little like Stanley Turrentine, and Magnarelli does his bit on 'Poor Little Birdie'.

The recruitment of Mickey Roker was a shrewd move. He brings a graceful authority to the second album and shows his moves to good effect on the waltz-time 'The Hip Naz' (written by Magnarelli) and an imaginatively reworked 'East Of The Sun, West Of The Moon'. Some of the originals this time are not much more than contrefacts on familiar tunes, but that never held back the first-generation boppers and the musical thinking is always intelligent.

Whisper Away is a disappointment; no less confident and accomplished than its predecessors, it lacks their drive and presence. The saving grace is a sense of humour – these guys know they're not the Messengers – which comes through again on *A Mere Bag Of Shells*, which was originally intended as a tribute to the Jackie Gleason television show *The Honeymooners*, a concept that perhaps mercifully survives only in the album title. New drummer Barbaro has his feet well under the table and swings righteously throughout. Bud Powell's 'Time Waits' is an interesting inclusion, again deftly reworked. It seems a bit sad that a band so American in philosophy should be dependent on a Swiss label, but hard bop is probably hipper in Zurich than in the Big Apple these days, and these guys keep time like watchmakers, with the occasional daft cuckoo just to remind us it's not meant to be high art.

Albert Nicholas (1900–73)

CLARINET

Bandleading in New Orleans in the early '20s, he then played with King Oliver before going to the Far East; returned to work in the Luis Russell band. Spent the '30s in New York, then re-emerged as a revivalist in the '40s. Moved to France in 1953, an honoured and much-travelled elder statesman.

*** **Live In Copenhagen** Storyville STCD 5522 *Nicholas; Dutch Swing College Band. 9/54.*

***(*) **The New Orleans–Chicago Connection** Delmark DE 207 *Nicholas; Art Hodes (p); Earl Murphy (b); Fred Kohlman (d). 7/59.*

*** **Albert's Back In Town** Delmark DE-209 *Nicholas; Nappy Trottier (c); Floyd O'Brien (tb); Art Hodes (p); Marty Grosz (g); Mike Walbridge (tba); Fred Kohlman (d). 7/59.*

One of the least exposed of the New Orleans clarinet masters on record, and Nicholas's surviving discs are mostly delightful. For a man who played with King Oliver and Jelly Roll Morton, he seemed quite at ease in the company of musicians generations younger than himself. Art Hodes at least was a contemporary, and their Delmark album is a spirited ramble through some of the old tunes, Hodes's Chicagoan blues meshing easily with Nick's pithy solos. He has an odd way of mixing a circumspect, behind-the-hand manner with a piercing attack: a diffident statement of the melody may suddenly blossom on a sudden high note with a fast vibrato, before the line drops back into the depths of his horn. 'He could always get you with that tone,' Barney Bigard remembered, and something of the young Bechet survives in Nicholas's most sprightly playing. The original Delmark album has been fleshed out with a stack of alternative takes, none of them especially meaningful, but the body of the music is fine. *Albert's Back In Town* was recorded around the same time with a larger group. More prosaic, less personal, but still plenty to enjoy, with Nicholas and Hodes again getting in some good moments for themselves.

The earlier date with the Dutch Swing Collegians came just after Nicholas's removal to Europe, and there's an air of relaxation and contentment about it which is impossible to dislike. The sound isn't wonderful and the band tends to blur into mush, but Albert's playing is out front and clear.

Also, in brief:

*** **New Orleans Clarinet** ASV Living Era 5586. 25–54.
A good sampling of the earlier years; probably contains all a casual visitor might want.

*** **Classic Jazz At Saint-Germain-Des-Prés** Verve 13045. 54, 1/55.
Again, from the beginning of the exile years, when Nicholas was becoming an international star. With Jimmy Archey (*tb*).

*** **Albert Nicholas With Alan Elsdon's Band Vols. One & Two** Jazzology JCD-259 / 269. 2/67.
Nicholas had fun with the Elsdon band and these souvenirs of a gig in Manchester stand up respectably.

***(*) **Baden 1969** Sackville SKCD2-2045. 9/69.
He thrived in Europe and this set with Henri Chaix (*p*) and rhythm is well up to snuff.

Wooden Joe Nicholas (1883–1957)

TRUMPET, CLARINET

Albert Nicholas's uncle played with King Oliver in 1915 and modelled his style on Bolden, but missed out on recording in the golden age and left only a few documents during the '40s revival.

*** **Wooden Joe Nicholas** American Music AMCD-5 *Nicholas; Jim Robinson, Louis Nelson, Joe Petit (tb); Albert Burbank (cl); Johnny St Cyr (g); Lawrence Marrero (bj); Austin Young, Alcide 'Slow Drag' Pavageau (b); Josiah Frazier, Baby Dodds, Albert Jiles (d); Ann Cook (v). 5/45–7/49.*

A legend calls down the years. Wooden Joe's main idol was Buddy Bolden, and hearing him play may offer us the best idea of what Bolden himself might have sounded like. Nicholas blew a very powerful open horn, and was famous for dominating a dance hall sound. These were his only recordings, and they are clustered together from a session at the Artesian Hall and two later dates. A lot of New Orleans history is tied up here: the fearsome blues singer Ann Cook is on one track, the legendary trombonist Joe Petit on another. Nicholas and Burbank are the main voices on all the tracks (Wooden Joe also played clarinet, and does so on two numbers): compared with the clarinettist's weaving lines, Nicholas is reserved in his phrasing and takes only a few breaks and solos. But much of his power and stately delivery was intact.

Herbie Nichols (1919–63)

PIANO

Worked largely in swing, mainstream and R&B settings from the late '40s, mostly for other leaders; but his few own-name recordings show an original mind playing very different music. Succumbed to leukaemia.

**** **The Complete Blue Note Recordings** Blue Note 8 59355 2 3CD *Nichols; Teddy Kotick, Al McKibbon (b); Art Blakey, Max Roach (d). 5/55–4/56.*

**** **The Complete Studio Master Takes** Lone Hill Jazz LHJR 10188 2CD *As above, except add Danny Barker (g); George Duvivier, Chocolate Williams (b); Dannie Richmond, Shadow Wilson (d). 3/52–11/57.*

'There is a kind of culpability in the discovery of dead artists', and in Herbie Nichols there is an almost perfect example of an artist who was largely ignored during his lifetime, only to be canonized as soon as he was gone. When Nichols died, he had been working professionally for a quarter of a century, ever since joining the Royal Baron Orchestra in 1937. Yet in all those 26 years, by A. B. Spellman's reckoning, there was not one during which he was able to earn a living making the music he loved.

Nichols scuffled as a recording artist, doing R&B sides here and there, even accompanying lesbian shows, until Alfred Lion of

Blue Note decided to sign him up. Two 10-inch LPs were issued from the May 1955 sessions, both called *The Prophetic Herbie Nichols*. How forward-looking he was as a composer may be judged by his use in 'The Third World', the opening item on *The Complete*, of a chord progression that would still sound radical when John Coltrane experimented with it more than a decade later (nearer two decades from the date of composition, since it seems to have been written as early as 1947). Typically, Lion gave him generous rehearsal time, and neither McKibbon nor Blakey sounds as though he is running down unfamiliar material. The playing is crisp and buoyant, and even alternative takes are worth hearing.

Nichols and McKibbon reconvened in August 1955 with Max Roach at the kit, and they recorded his best-known composition, 'Lady Sings The Blues', as well as the joyous 'The Gig'; but it is tunes like '23 Skiddoo' and 'Shuffle Montgomery' from the earlier sessions which have restored him to favour, largely through the advocacy of younger present-day players for whom he's a distinguished forerunner.

The Blue Note set is perhaps his best testament, but the Lone Hill has some advantages, including Nichols's work for Bethlehem (*Love, Gloom, Cash, Love*) and an early (March 1952) session with Barker, Williams and Wilson, which will be new to most and a delight to Nichols fans.

Keith Nichols (born 1945)

PIANO, VOICE

Born in Ilford. He has a versatile background in acting and entertaining, but is primarily a practising scholar of ragtime and early jazz repertory.

*** **I Like To Do Things For You** Stomp Off CD1242 *Nichols; Guy Barker (c); Gordon Blundy (tb); Mac White (cl, bcl, ss, as); Randy Colville (cl, as, ts); Mike Piggott (vn); Mike French (p); Martin Wheatley (g, bj); Graham Read (bsx, tba, sou, b); Barry Tyler (d); Janice Day, Johnny M, The Happidrome Trio (v). 6–7/91.*

**** **Henderson Stomp** Stomp Off CD 1275 *Nichols; René Hagmann (c, tb); Bent Persson, Guy Barker, Mike Henry, Rolf Koschorrok (t); Alistair Allan (tb); Claus Jacobi (ss, as, bsx, cl); Nicholas Payton (as, cl); Michel Bard (ts, cl); Martin Wheatley (bj); Graham Read (sou); Richard Pite (d). 11/93.*

Nichols is a British specialist in American repertory: ragtime, hot dance music, New York jazz of the '20s, Blake, Morton, Berlin, whatever. His piano-playing and Hoagy Carmichael-like singing are less important than the mastery of old form that he successfully displays on these records. *I Like To Do Things For You* is more of a chamber-jazz session: the instrumentation varies, but the largest group has eight players, while 'I'm Nobody's Baby' cuts the cast to three. Familiarity with any Nichols–Mole session or even the Bix and Trumbauer dates will give the idea. Janice Day's rather plummy contralto is much featured and may be an acquired taste. There are plenty of tunes among the 20 tracks that have probably been unrecorded since the '20s, and the irony of having a brilliant modernist like Barker on hand goes almost unnoticed (he is at least as good as Wynton Marsalis at this kind of thing).

Henderson Stomp, though, is surely his finest hour to this point and one of the most convincing pieces of authentic-performance jazz ever set down. Twenty-two of Fletcher Henderson's most effective pieces – from several hands, though many of Don Redman's somewhat familiar charts are bypassed in favour of other arrangements – are re-created by a picked team of some of the most talented repertory players and revivalists in Europe: the brass team alone is gold-plated, with the amazingly versatile Persson and Barker set alongside the brilliant Hagmann. The reed section seems totally schooled in the appropriate section sound of the period, and each of the tunes emerges with the kind of rocking swing that is properly flavoursome of the era. With such a strong team of soloists, the various breaks and carefully fashioned improvisations have the nous needed to transcend any scripted mustiness.

**** **Harlem's Arabian Nights** Stomp Off CD1320 *As above, except omit Barker, Payton, Bard; add Bob Hunt (tb); Matthias Seuffert (cl, as, ts); Janice Day (v). 9–10/96.*

Outrageously good. This is the result of Nichols doing some digging for early manuscripts in the Library Of Congress – rarities by Ellington, James P. Johnson, Waller and others. So here are 'Yam Brown' and 'Rub A Dub-Lues' (Ellington), 'Mistuh Jim' and 'She's The Hottest Gal In Tennessee' (Johnson), 'Say It With Your Feet' (Waller) and 18 others, knocked out with stunning panache by Nichols's Cotton Club Orchestra, the finest assemblage of repertory players he could muster. As with the Henderson collection, they make it new by playing it old, and though some of the phrasing may suggest a vaudevillian bent, we prefer to hear it as old-fashioned virtuosity put to very specific ends. Dave Bennett once again gets an ideal sound in the 'ballroom' ambience of Pizza Express, Maidstone.

***(*) **Kansas City Breakdown** Stomp Off CD 1387 *Nichols; Bent Persson, Enrico Tommaso, Mike Daniels (t); René Hagmann (tb); Claus Jacobi, Matthias Seuffert (cl, ss, as, ts); James Evans (cl, ss, as, bs); Martin Wheatley (bj, g); Malcolm Sked (sou); Richard Pite (d). 12/02.*

The subject this time is the music of Bennie Moten. Good as it is, as a piece of repertory we enjoyed Nichols's earlier adventures in this idiom slightly more: the material is variable, and the more studiofied sound somehow loses an ounce of the liveliness of the earlier discs. No arguments about the calibre of the playing, though.

*** **A Tribute To Paul Whiteman** Lake LACD245 *Nichols; Jazz Artists (many as above); Northern Sinfonia. 06.*

No name's more divisive in jazz, but Nichols gives this live re-creation of symphonic jazz an invigorating topping of hot solos and feature spots. 'Riverboat Shuffle', 'Changes' and 'Oodles Of Noodles' are among the things covered. Recorded live at the Sage in Gateshead; the sound's a bit cavernous.

Also, in brief:

*** **Syncopated Jamboree** Stomp Off CD 1234. 9/91.

A stack of scholarly obscurities, expertly reworked by a big band.

*** **Rhythm Of The Day** PEK Sound PKCD-166. 5/01.

A live Blue Four set from the Keswick Festival. Home-made sound and bargain-basement presentation, but very likeable.

*** **Collegiate Rhythm** PEK Sound PKCD-170. 04.

The Collegians, live at Bude.

Red Nichols (1905–65)

CORNET, TRUMPET

Born in Utah, Ernest Loring Nichols played in his father's brass band as a boy. A tireless session-man, and his 'Five Pennies'

dates resulted in scores of titles. After a spell out of music, he returned with a small group in 1945; a biopic revived his career and he carried on until a heart attack in Las Vegas cut him down.

*** **Red Nichols On Edison 1924–27** Jazz Oracle BDW 8007 *Nichols; Frank Cush, Leo McConville (t); Bill Trone (mel); Miff Mole, Tommy Dorsey (tb); Dick Johnson, Jimmy Dorsey, Arnold Brilhart, Phil Gleason, Fred Morrow (cl, as); Paul Cartwright (cl, ss, ts); Alfie Evans (as); Freddy Cusick (cl, ts); Jack Pettis (Cmel); Irving Brodsky, Arthur Schutt (p); Dick McDonough (g, bj); Tommy Felline (bj); Joe Tarto, Jack Hansen (bbs); Adrian Rollini (bsx); Stan King, Vic Berton (d). 11/24–2/27.*

***(*) **Red Nichols & Miff Mole 1925–1927** Retrieval RTR 79010 *Nichols; Miff Mole (tb); Dick Johnson (cl, as); Jimmy Lytell, Alfie Evans, Jimmy Dorsey, Pee Wee Russell (cl); Rube Bloom, Frank Signorelli, Arthur Schutt (p); Tony Colucci (bj); Joe Tarto (tba); Vic Berton, Ray Bauduc (d); Irving Kaufman (v). 11/25–9/27.*

*** **Red Nichols 1925–1927** Classics 1212 *Similar to above. 2/25–2/27.*

***(*) **The Red Heads Complete 1925–1927** Classics 1267 *Nichols; Brad Gowans, Wingy Manone; Leo McConville (t); Miff Mole (tb); Bobby Davis, Fred Morrow, Jimmy Dorsey (cl, as); Arthur Schutt, Bill Haid (p); Eddie Lang, Dick McDonough (g); Vic Berton (d). 11/25–9/27.*

*** **Red Nichols 1927–1928** Classics 1241 *Nichols; Leo McConville, Manny Klein, Bob Ashford (t); Miff Mole, Bill Rank (tb); Dudley Fosdick (mel); Jimmy Dorsey (cl, as); Pee Wee Russell, Fud Livingston (cl, ts); Mx Farley (as); Frankie Trumbauer (Cmel); Adrian Rollini (bsx, gfs); Arthur Schutt, Lennie Hayton (p, cel); Joe Venuti (vn); Eddie Lang, Dick McDonough (g); Joe Tarto, Jack Hanson (tba); Vic Berton, Chauncey Morehouse (d); Jim Miller, Charlie Farrell, Irving Kaufman (v). 3/27-2/28.*

*** **Red Nichols 1928–1929** Classics 1270 *As above, except omit Ashford, Rank, Russell, Hayton, Venuti, McDonough, Tarto, Hanson, Miller, Farrell, Kaufman; add Benny Goodman (cl, as); Murray Kellner (vn); Carl Kress (g); Art Miller (b); Harold Lambert (v). 3/28–2/29.*

*** **Red Nichols 1929** Classics 1332 *Nichols; Manny Klein, Leo McConville, Tommy Thunen, John Egan (t); Jack Teagarden (tb, v); Miff Mole, Glenn Miller, Herb Taylor (tb); Dudley Fosdick (mel); Fud Livingston, Pee Wee Russell (cl); Alfie Evans, Pete Pumiglio, Jimmy Dorsey (cl, as); Jimmy Crossan (cl, ts, bsn, ob, f); Arnold Brilhart (cl, as, f, bsn, ob); Benny Goodman (cl, as, bs); Larry Binyon (ts, f, ob); Babe Russin (ts); Adrian Rollini (bsx, gfs); Arthur Schutt, Joe Sullivan, Irving Brodsky (p); Murray Kellner, Joe Raymond, Lou Raderman, Henry Whiteman, Maurice Goffin (vn); Lucien Schmidt (clo); Carl Kress (g); Tommy Felline (bj); Joe Tarto (tba); Art Miller, Jack Hansen (b); Vic Berton, George Beebe, Chick Condon (d). Harold Lambert, Red McKenzie, Dick Robertson (v). 2-9/29.*

*** **Red Nichols 1929–1930** Classics 1369 *Similar to above. 9/29–8/30.*

Nichols's precise, lightly dancing work on either cornet or trumpet might seem to glance off the best of Beiderbecke's playing, and the scrupulous ensembles and pallid timbre of the Five Pennies or whatever he chose to call a group on its day in the studios now seem less appealing. But it is unique jazz and, in its truce between cool expression and hot dance music, surprisingly enjoyable when taken a few tracks at a time.

The Retrieval disc brings together 23 titles by The (Six) Hottentots, The Original Memphis Five and The Arkansas Travelers, all basically co-led by Nichols and Mole and certainly dominated by their playing. The OM5 session is a cracker and, while some of the other titles are more like hot dance music (and the Travelers sessions are acoustic recordings, and less imposing), the playing has something to take the ear on every track. Top-notch transfers as always from this label.

Classics have entered the fray with their own Nichols edition. Classics 1212 starts with three sessions for Sam Lanin at Columbia, then goes to Vocalion for dates by The Hottentots and to Edison for a couple of Red And Miff's Stompers sessions, and finishes with the first three 'official' dates from Brunswick by The Five Pennies. So there is some duplication with several of the CDs here, though if you're a Classics collector you'll more than likely be satisfied with this as a choice: it imposes reasonable order on the slightly chaotic profligacy of Nichols's output, at least.

The Red Heads will make a strong appeal to specialists. This collects all of Nichols's sessions under this name for Pathé, and on titles such as 'Get A Load Of This', 'Plenty Off Center' and 'Trumpet Sobs' the line-up is down to three or four players – chamber-jazz of an unusually sparse sort, giving the young leader clear space to lead and improvise in. Pathé's thin recording wasn't helpful, but the music – lean, dancing and strikingly different from what was going on under either Armstrong or Beiderbecke in a similar period – exerts its own pale fascination. It's also as well to remember that, when he made the earliest sides here, Nichols still hadn't even turned 21.

The Jazz Oracle disc collects some of the many sides Nichols cut for Edison: longer than the average 78, there are multiple takes of various sides from the Red And Miff's Stompers date of 1927, which forms the heart of the CD. Trim, elegant playing by Mole and Nichols, but Edison's comparatively thin sound isn't as good as the Brunswick sides, and there are more conventional hot dance numbers by Don Voorhees, the Golden Gate Orchestra and the Charleston Seven (on which Red's presence is anyway in doubt). A welcome set of some rare records, though.

Five further Classics discs take the story up to 1930. He was leaving the '20s with his best work already behind him, even though he wasn't yet 25 years old, and these sessions, studded with several future stars, are a little poignant because of that. The tracks on Classics 1241 and 1270 are still tilted towards jazz, especially the earliest sides: yet by the 1929 sessions the music has come to sound much more like dance music, with a string section coming in. Even so, Nichols still sounds good when he emerges from what were decent dance band arrangements for a group larger than the early Pennies, and there isn't a track which can't boast a few good bars from somebody.

** **Red Nichols And His Orchestra 1936** Circle CCD-110 *Nichols; rest unknown. 11/36.*

*** **Wail Of The Winds** Hep CD 1057 *Nichols; Don Stevens, J. Douglas Wood, Hilton Brockman (t); Martin Croy, Robert Gebhart, Slim Wilbur, Al Mastren, Jack Knaus (tb); Harry Yolonsky, Ray Schultz, Conn Humphreys (as); Bobby Jones, Billy Shepherd, Heinie Beau (cl, ts); Billy Maxted (p); Tony Colucci, Mike Bryan, Merrit Lamb (g); Jack Fay, Frank Ray (b); Harry Jaeger (d, v); Victor Engle (d); Marion Redding, Bill Darnell (v). 3/39–6/40.*

The Circle CD offers some WBS transcriptions which are shared with a nondescript dance session by Will Bradley's orchestra. Not that Nichols's titles are much better: the music is so anonymous that this was long thought to be a session by the Ray Noble band. Red has a meagre number of solo spots, and the rest of the group are capable but unexceptional on routine arrangements. Hep's set plugs a big gap by bringing some of Red's big-band records onto CD for the first time. With all his experience behind him, Nichols was still only 33 when the first of these sessions was made. The band received good notices and was taking up a prestige engagement at New York's Famous Door, only to see the club abruptly close, whereupon Nichols broke up the band after losing some of his best men. These Victor sessions reveal a strong if not especially characterful outfit: Nichols and Jones take most of the solos, but at least the band gets the chance to dig into plenty of instrumental charts (mostly by Maxted), along with the expected vocal features. Excellent sound.

***** Red Nichols And His Five Pennies / *** Red Nichols Volume 2: Saints, Ramble And Sensation!** Jazzology JCD-90/JCD-290 *Nichols; Kingsley Jackson (tb); Reuel Lynch (cl); Joe Rushton (bsx); Bobby Hammack (p); Rollie Culver (d). 3–10/49.*

None of Nichols's many records of Dixieland for Capitol have made it to CD so far. Jazzology's two sets of Lang–Worth transcriptions find Red and his team in good spirits, playing the kind of thing he did for the rest of his life. Those who see him as incontrovertibly wooden will be surprised to hear the soft-toned elegance of some of his playing, and though much of each disc is straight Dixieland, it is played with enough flexibility to give it freshness, and there's a nice chance to hear Joe Rushton's bass sax.

Maggie Nicols (born 1948)

VOICES

Born in Edinburgh, she worked as a dancer before turning to jazz and to free music. She sings with power and humour, fuelled by a shrewd feminism.

***** Nicols'N'Nu** Leo CD LR 127 *Nicols; Peter Nu (p). 6/85.*

Out of circulation for some time, this pairs Nicols's extraordinary voice, which seems capable of everything from pure abstraction and *Schrei* to the most delicate folk melody, with the little-known Nu's rich pianism. 'Kids' is one of the rawest and most open 'free music' performances you'll ever hear, breathtaking in its directness. There's nothing polished about the session, which sounds as if it happened pretty much as we're hearing it.

*****(*) Transitions** Emanem 4068 *Nicols; Caroline Kraabel (as); Charlotte Hug (vla). 6/01.*

This trio first performed together as part of the Freedom Of The City festival. This reunion reflects the high level of creative empathy tapped on that occasion. Nicols is certainly the most powerful voice here, but she wears her seniority lightly and with the exception of the ferociously polemical anti-rape 'No Now' (a deeply uncomfortable listen) she is in remarkably lyrical form. The three long pieces, 'Lullaby For Clement', 'Hymn Indoors' and 'Coming Out', are the best of the set. Hug's viola is sometimes reduced to an accompanist's role on the first and last of them, but she finds a stance on the middle piece and is instrumental in turning it into a thing of real beauty. Kraabel has her own approach to the instrument. All in all, a remarkable record.

Lennie Niehaus (born 1929)

ALTO SAXOPHONE

Best known now for his soundtrack work for Clint Eastwood. He studied music in California and had two stints with Stan Kenton before becoming a fixture on the West Coast cool scene. A nice conversational touch as a soloist.

*****(*) Zounds** Original Jazz Classics OJCCD 1892 *Niehaus; Stu Williamson (t); Frank Rosolino (tb); Bob Enevoldsen (vtb); Vincent DeRosa (frhn); James McAllister (tba); Jack Montrose, Bill Perkins (ts); Pepper Adams, Bobby Gordon (bs); Lou Levy (p); Monty Budwig, Red Mitchell (b); Mel Lewis, Shelly Manne (d).* 8/54, 12/56.

****** Volume 3: The Octet # 2** Original Jazz Classics OJCCD 1767 *Niehaus; Bill Holman (t); Stu Williamson (t, vtb); Bob Enevoldsen (tb); Jimmy Giuffre (reeds); Pete Jolly (p); Monty Budwig (b); Shelly Manne (d). 1–2/55.*

***** The Quintets & Strings** Original Jazz Classics OJCCD 1858 *Niehaus; Stu Williamson (t); Bill Perkins (ts); Bobby Gordon (bs); Hampton Hawes (p); Monty Budwig (b); Shelly Manne (d); stg.* 3–4/55.

***** Volume 5: The Sextet** Original Jazz Classics OJCCD 1944 *Niehaus; Stu Williamson (t, vtb); Bill Perkins(ts, f); Jimmy Giuffre(bs); Buddy Clark (b); Shelly Manne (d). 1/56.*

The smooth West Coast veneer belies a substantial portfolio of imaginative compositions and standards arrangements. He worked with Kenton before and after a period in the services, and though much of his recorded work is in the rather anonymous context of Stan's reed sections, his own most distinctive work has tended to be for mid-size bands. The two contrasting octets on *Zounds* are both meticulously balanced, horns and woodwinds in opposition. Of the two groups, the December 1956 octet with Rosolino, Perkins and Adams is by far the more accomplished; its readings of Hampton Hawes's 'The Sermon', the first track on the disc, is also the most arresting, though a later reworking of Miles Davis's 'Four' by the same personnel is almost as good. *The Octet* is excellent, full of inventive and sophisticated arrangements that make up for a hint of blandness and propriety in the performances. Sadly, these fine sessions coincided with the beginning of a second stint with the Stan Kenton band. Niehaus also appears on a wilderness of Kenton albums (though there's little point looking for him there), after which he turned his music into a day job, writing and arranging for television and the movies. A loss and a lack. Only one of four quintet records is currently available, and it's not the best, though it is presumably the best-selling. It's almost entirely a standards session, and Perkins is again the star turn, though the West Coast rhythm section are hard to fault on any count. 'All The Things You Are' is a superb version and the brisk, breezy 'Star Eyes' would charm down the constellations. *The Sextet* is the latest arrival: it's smooth, it swings (Manne's the man to make sure of that) and it rarely stirs any embers, though Giuffre (on baritone here) is always worth his few featured bars and Williamson (these days, almost forgotten) is a pleasure to hear.

***** Patterns** Fresh Sound FSRCD 100 *Niehaus; Bill Perkins (ts, bs, ss, bcl); Frank Strazzeri (p); Tom Warrington (b); Joe LaBarbera (d). 8/89.*

***** Seems Like Old Times** Fresh Sound FSR CD 5016 *As above, except add Jack Nimitz (bs). 89.*

The Fresh Sound albums help to fill out a skimpy list, and they underline how thoroughly the saxophonist enjoyed playing in later years, having spent much of his career either behind the scenes or in the anonymity of big-band woodwind sections. As ever, Perkins does the work of ten men on these, but the revelation is Warrington, a huge-voiced bass-player with an inexhaustible stock of ideas. The second album is weightier and more obviously arranged, with the three saxophones often functioning as a unit. Niehaus's compositions are quietly challenging, and on a piece like 'Yesterday's Gardenias' (which might contain a tiny Billie

Holiday reference) he shows how well he can combine advanced harmonic ideas with straightforwardly beautiful melody.

*** **Live At Cappozzoli's** Woofy 96 *Niehaus; Bill Perkins (ts, bs); Frank Strazzeri (p); Tom Warrington (b); Paul Kreibich (d).* 02.
A fine, uncomplicated cool date with some nice solos from the front line and relaxedly competent support from the back row. Mulligan's 'Limelight' is a highlight.

Also, in brief:

***(*) **Complete Fifties Recordings: Volumes 1–4** Lone Hill Jazz LHJR 10238–10241. 54–56.
All the quintet, sextet and octet material, which obviously duplicates much of what's above.

Lucas Niggli (born 1968)

PERCUSSION

The Swiss drummer and percussionist has made an impact with his Zoom trio and Big Zoom quintet.

(*) **Spawn Of Speed / * Rough Ride** Intakt CD 067 / 082 *Niggli; Nils Wogrom (tb); PhilippSchaufelberger (g).* 12/00, 3–8/02.
*** **Big Ball** Intakt CD 083 *As above; except add Claudio Pontin (cl); Peter Herbert (b).* 3–9/02.
***(*) **Sweat** Intakt 093 *As above, except add Claudio Puntin (cl), Phil Minton (v), Ensemble Neue Musik Zurich.* 04.
The first of these now feels like a false start, though there are interesting aspects to it. The others are both taken from festival gigs and reflect the quiet excitement Niggli generates when he appears with these intriguingly configured groups. The trio version of Zoom is probably the clearest representation of the drummer's own work. He develops or picks up on what sound like melodic lines, spins them into a rhythmic figure and then makes them into the architecture of a piece that didn't exist before that stray phrase drifted across the stage, from either guitar, trombone or part of his own kit. It's harder to hear on the quintet recording, partly because the language of this group does seem closer to a horns-and-rhythm jazz combo. That's not to denigrate the music, which is intense and free-flowing. *Spawn Of Speed* may be interesting to revisit once one has absorbed the two later records; on its own, it still seems drab and unshaped. *Sweat* is clearly a more ambitious project than anything previously, but there's an anarchic quality to it. Minton is, of course, exceptional, especially on the 'anti-anthem' at the beginning which is intended as an unmarchable counterblast to nationalism. There are odd mismatches between the Ensemble and the improvising players but by and large they get along fine.

**** **Celebrate Diversity** Intakt CD 118 *As above, except omit Minton, Ensemble.* 11/05.
***(*) **Crash Cruise** Intakt CD 130 *As for Spawn Of Speed/Rough Ride, except add Beat Hofstetter (ss, ts); Sascha Armbruster (ss, as, ts); Andrea Formenti (ss, ts); Beat Kappeler (ss, bs).*

The first of these now feels like a false start, though there are interesting aspects to it. The others are both taken from festival gigs and reflect the quiet excitement Niggli generates when he appears with these intriguingly configured groups. The trio version of Zoom is probably the clearest representation of the drummer's own work. He develops or picks up on what sound like melodic lines, spins them into a rhythmic figure and then makes them into the architecture of a piece that didn't exist before that stray phrase drifted across the stage, from either guitar, trombone or part of his own kit. It's harder to hear on the quintet recording, partly because the language of this group does seem closer to a horns-and-rhythm jazz combo. That's not to denigrate the music, which is intense and free-flowing. *Spawn Of Speed* may be interesting to revisit once one has absorbed the two later records; on its own, it still seems drab and unshaped. *Sweat* is clearly a more ambitious project than anything previously, but there's an anarchic quality to it. Minton is, of course, exceptional, especially on the 'anti-anthem' at the beginning, which is intended as an unmarchable counterblast to nationalism. There are odd mismatches between the Ensemble and the improvising players, but by and large they get along fine.

Celebrate Diversity is a wild, unpredictable musical ride, full of unexpected rearings, great whinnies from the horns and sudden jumps. Even though studio-recorded, it has the immediacy and the edginess of a concert date. The members of the Arte Quartett add a great richness of sound to *Crash Cruise* and there is no mistaking the flexibility of sound they offer; but it does feel as if the guests overpower the original trio at moments, replacing the familiar zoom with a pointless revving that goes nowhere. That's a quibble. It's a fine record, if not up to the glories of *Celebrate Diversity*.

Paal Nilssen-Love (born 1974)

DRUMS

Norwegian drummer/percussionist whose powerful work has become a lynchpin for several leading groups in the contemporary European free scene

*** **Sticks And Stones** SOFA 505 *Nilssen-Love (d solo).* 2/01.
**** **I Love It When You Snore** Smalltown Supersound STS 063 *Nilssen-Love; Mats Gustafsson (bs).* 11/01.
The solo record gives a good representative picture of this formidable drummer's skills. Recorded in a church acoustic and working from three different set-ups, his breathtaking dexterity – not fully appreciated unless you can see him in live performance, where he seems to get around a kit with effortless velocity – is captured in isolation. Like all solo drum records, though, it hardly demands the attention of a wide audience, and even Nilssen-Love can't escape a sense of ennui some of the time.

The duet with Gustafsson is devastating. Crucially, the two are recorded in a dry, intense close-up which has an almost shocking impact. As a dialogue, they get a maximal effect out of the precise technique each man favours, and it really does feel like a welding of hands and minds. Seven pieces explode off the record and the whole thing is done and dusted inside 35 minutes, a virtually perfect piece of documentation which works superbly as a record.

*** **Townorchestralove** Clean Feed CF041 *Nilssen-Love; Evan Parker (ts); Sten Sandell (p); Ingebrigt Håker Flaten (b).* 02.
This is the 'classic Coltrane quartet' instrumentation, and every one of these players knows it. Thirty-five years beyond Coltrane's death, they push the language on a further step. It's impressive, but also possibly futile, since transcendence is a once-and-for-all thing and this group seems fated to repeat discoveries that sound almost geological rather than historical. Parker's language is intact and Sandell has cornered a market in post-Tyner harmonics, which is potentially even more interesting. Taken all in all, it's impressive but in the narrowest way.

***(*) **Twenty-Seven Years Later** Utech 024 *Nilssen-Love (d solo).* 7/02.
***(*) **AM/FM** Utech 023 *Nilssen-Love; Anders Hana (g).* 8/04.
His second solo record (from the 2002 Molde Festival) is recorded with a much tighter, more immediate mix, and it brings out his awesome technique with pitiless clarity. This is one of those rare solo-drum records which asks for repeat listens: minute by minute it's enthralling, and even over a long haul the skill and inventiveness of Paal is thoroughly absorbing.

The duets with Hana set up another memorable blowout. The guitarist favours a thick and clotted sound that tends to pulverize the bottom frequencies into a muddy mess. But the drummer's tireless playing sustains the record: only Paul Lovens can match him when it comes to playing with such lightning variation, and with such power, at such length.

Vincent Nilsson

TROMBONE

Superb technician, especially adept with mutes, who also shows considerable imagination.

***(*) **Jazz Trombone Spirituals** Storyville STCD 1014240 *Nilsson; Jan Lundgren (p); Bo Stief, Mads Vinding (b); Ed Thigpen (d).* 11/00.
*** **More Spirituals!** Storyville STCD 4258 *Nilsson; Horace Parlan (p); John Sund (g); Bo Stief (b); Eliel Lazo, Ayi Solomon (perc, v); Emmanuel Amadasun (v).* 05.
Every track credit carries the simple word 'Traditional'. This set is exactly as described, except that the music is never predictable and far from traditional in approach. 'When The Saints Go Marching In' is taken at snail's pace, giving the most celebrated of all early jazz themes a thoroughly unexpected quality. 'Go Down, Moses', 'Were You There When My Lord Was Crucified?' and 'Sometimes I Feel Like A Motherless Child' are more conventional in pace and structure, but Nilsson exploits the trombone's closeness to human singing as thoroughly as anyone has done and at the same time exploits a range of techniques which include singing through the horn, multiphonics and almost toneless smears and rips that help give the set as a whole its curious flavour of both toughness and vulnerability. The piano-playing is the only weak link; otherwise, remarkable in every way. Parlan's on the next one, which offers some guarantee in that same department. Again, Nilsson's trombone-playing is extraordinary, but it's hard to feel that *More* belongs in the same bag as its predecessor. World music of a superior sort.

Jack Nimitz (Born 1928)

BARITONE SAXOPHONE

A stalwart of many big-band situations, including stints with Kenton and Herman. He started on alto and clarinet, but switched to the bigger horn to find work.

*** **Confirmation** Fresh Sound FSRCD 5006 *Nimitz; Lou Levy (p); Dave Carpenter (b); Joe LaBarbera (d).* 5/95.
*** **Live At Capozzoli's** Woofy WF54 *Nimitz; Bill Berry (c); George Gaffney (p); Darek Oles (b); Jake Hanna (d).* 9/97.
*** **Sunday Afternoons At The Lighthouse Café** Woofy WF132 *Nimitz; Dan Weinstein (p); Larry Koonse (g); Dave Carpenter (b); Jake Hanna (d); Spanky Wilson (v).* 03.
There are late starts and late starts, but Nimitz was more than 60 when he made his recording debut as leader. By then, of course, his rich, exact tone had anchored scores of band sessions more or less anonymously. He isn't the most distinctive stylist even now. The tunes selected are all basic band-book material, though a couple of the boppier ones like Kenny Dorham's 'Blue Bossa' bring a whiff of freshness, and while the group is strong, there's nothing much on *Confirmation* to recommend it ahead of a hundred West Coast dates.

The first date on Woofy (a label founded by enthusiast Bill Lorenz, and still basically a labour of love) is stronger and more appealing in the main, but there is an air of aimless jamming about some of the material that leaves the set, and its somewhat later successor recorded at one of Lorenz's Lighthouse matinees, episodically exciting but lacking in sustained interest. Gaffney is impressive and Nimitz himself emerges as a player of some personality, and certainly more than a journeyman.

Phil Nimmons (born 1923)

CLARINET

Distinguished veteran of the Canadian scene.

*** **Vintage Nimmons'n'Nine; CBC Air Checks '59–'64** Sackville SK2CD5010 2CD *Nimmons; Erich Traugott (t); Ross Culley, Ted Roderman, Butch Watanabe (tb); Bernie Pitch, Jerry Toth (as); Roy Smith, Rick Wilkins (ts); Happy Jack Taylor (bs); Ed Bickert (g); Vic Centro (acc); Murray Lauder (b); Archie Alleyne, Jack McQuade, Ron Rully (d).* 59–64.
***(*) **Atlantic Suite / Suite P.E.I. / Tributes** Sackville SK2CD 5003 2CD *Nimmons; Guido Basso, Herbie Spanier, Mike Malone (t); Terry Lukiwski, Dave McMurdo, Rob McConnell, Rick Stepton (tb); John Capon (btb); Dave Caldwell, Keith Jollimore, Moe Koffman (as); Art Ellefson (ts); Gary Morgan (bs); Bruce Harvey (p); Ed Bickert, Andy Krehm (g); Dave Field, Don Thompson (b); Terry Clarke (d).* 8/73–6/79.
*** **Sands Of Time** Sackville SKCD 5008 *Nimmons; Gary Williamson (p); Steve Wallace (b); Barry Elmes (d).* 6/00.
Nimmons's cool approach can be deceptive. His nonet is obviously modelled on the Mulligan–Miles–Evans ensemble, but it has its own distinctive touches, not least the use of accordion in place of piano or guitar. The music's untroubled but elegantly constructed. Most of the cuts on the CBC compilation actually come from the end of the period in question, but the set – all unreleased material – gives a fair impression of Nimmons's early maturity. He's best known, though, for the *Atlantic Suite*, which earned him a certain reputation outside Canada. Again, it's a sophisticated rather than startling work, and his own clarinet-playing is thoughtful rather than exciting, but the piece and the two other suites compiled with it have a curiously addictive quality. The nonet material is generally more interesting than the big-band tracks, which have a broad-brush quality that paints over Nimmons's great strengths. There are a few distinguished soloists on these records; seasoned listeners will pick out names like Ellefson, Bickert, McConnell, Spanier, while readers might like to know that Farley Mowat contributes a liner-note.

The quartet record comes after yet another long gap – a Verve called *Canadian Scene* fell somewhere in between – and is as generously proportioned as the others, but it does also confirm that Nimmons isn't a clarinettist you'd look to for a head-turning solo. He builds his statements with authority, though, and even over a long record he commands attention. A thinly documented figure, but important in his community.

Sal Nistico (1948–91)

TENOR SAXOPHONE

A featured soloist with the Woody Herman band, he's thought of as something of a hired gun.

**** **Heavyweights** Milestone MCD 966 *Nistico; Nat Adderley (c); Sal Amico (t); Barry Harris (p); Bob Cranshaw, Sam Jones (b); Walter Perkins, Vinnie Ruggiero (d). 61, 10/62.*

*** **Empty Room** Red RR 123222 *Nistico; Rita Marcotulli (p); Roberto Gatto (b); Michele Fratini (d). 2/88.*

Sal's incendiary style was well suited to big-band play and he freelanced throughout his career. There were opportunities to record on his own behalf, though. The live Italian set shows what happened when he was let loose with an unfamiliar rhythm section (albeit coevals of Italian extraction); he simply steamrollers them. The earlier record brings together *Heavyweights* with Adderley and the slightly later *Comin' On Up* with the little known Amico and Ruggiero. There's less fire and brimstone here and more subtlety, and it's the two brassmen who seem to stoke the flames.

Liam Noble

PIANO

Fine British pianist and composer.

*** **Close Your Eyes** FMR CD 25 *Noble (p solo). 00.*

*** **In The Meantime** Basho 108 *Nobel; Stan Sulzman (ss, as); Chris Biscoe (ss, ts, acl); Mick Hutton (b); Paul Clarvis (d). 02.*

*** **Romance Among The Fishes** Basho SRCD 13-2 *Noble; Phil Robson (g); Drew Gress (b); Tom Rainey (d). 8/04.*

Noble's clear sense of line and direction has yet to yield the work he is capable of, but one senses it coming, even in these two slightly tentative efforts. The FMR disc is not much more than a taster, but it bubbles with promise and with indications that Noble will not be content to play just jazz in the years ahead but intends to diversify. By contrast, on *In The Meantime* Noble is rather overshadowed by his playing partners and doesn't assert himself all that clearly. These are problems that will pass with time and growing confidence.

The third record is certainly a step forward, recorded in the US with an American rhythm section and with Robson – a frequent collaborator in other settings, notably Christine Tobin's group – working almost in duo with the pianist, so closely intertwined is their playing. Listeners may feel like eavesdroppers: the music seems directed inwards, and its even-tempered demeanour is oddly difficult to find a way into.

Steve Noble

PERCUSSION, TURNTABLES

A familiar figure in London's free-music scene since the mid-'80s, Noble has worked frequently in partnership with pianist Alex Maguire, as well as in numerous other configurations.

***(*) **Ya Boo, Reel And Rumble** Incus CD06 *Noble; Alex Ward (cl, as). 3/89, 7/90.*

** **Flathead Reunion** Ping Pong PPPCD001 *Noble; Davey Williams (g); Oren Marshall (tba). 9/95.*

**** **Obliquity** Bo'Weavil 23CD *Noble; Alan Wilkinson (as, bs, v); John Edwards (b). 10/06.*

***(*) **The Early Years** Ping Pong PPP003 *Coxhill; John Edwards (b); Steve Noble (d). 1/04.*

Though consistently underrated, Noble has been a key figure on the British improvisation scene for more than two decades. He studied with Nigerian master drummer Elkan Ogunde and his work all has an alertness of context that suggests he considers music a social rather than a merely individualistic activity. Typically, he's not well represented on record as a 'leader'. Ward was only in his mid-teens when the first of the performances of *Ya Boo, Reel And Rumble* were recorded. A virtuosic player with a strong background in modernist formal repertoire, he plays with considerable authority, matched move for move by Noble's quick-witted percussion. Noble has plenty of fun playing turntables on *Flathead Reunion*, but this takes him away from his kit and without that firm authority there's less of musical interest going on, even if Williams is equally underrated, and Marshall's electric tuba is quite hard to listen to in any bulk.

Noble's listed first on the superb *Obliquity*, though it obviously has to be considered the work of a collaborative trio. Wilkinson's fiery, often humorous tack on improvisation suits Noble's approach to perfection. The level of interplay between the two is extraordinary, often curiously reminiscent of Coltrane and Rashied Ali. In Edwards, there's a third contemporary master in the group, a stunning technician who seems to play with bottomless enjoyment.

Strictly speaking again, *The Early Years* doesn't belong to Noble, but it appears on his imprint and again it's he and Edwards who establish all the contexts for discourse. Consisting of smaller and more songlike forms – a preference of Coxhill's – it gives a very good sense of how committed Noble is to structure within freedom and to a kind of flexible swing which takes some of its energies from rock and from African drumming. Excellent stuff.

Jimmie Noone (1895–1944)

CLARINET

Born near New Orleans, he studied with his contemporary Sidney Bechet before joining King Oliver in 1918. He was a Chicago star during the '20s, but never made much impact in New York. A fondness for eating shortened his life and nowadays he's largely forgotten.

*** **Jimmie Noone, 1928–1929** Classics 611 *Noone; George Mitchell (c); Fayette Williams (tb); Lawson Buford, Bill Newton (tba); Joe Poston (cl, as); Eddie Pollack (as, bs); Zinky Cohn, Alex Hill, Earl Hines (p); Junie Cobb, Wilbur Gorham, Bud Scott (bj, g); Johnny Wells (d). 28–29.*

*** **Jimmie Noone, 1929–1930** Classics 632 *Similar to above. 29–30.*

*** **Jimmie Noone 1930–1934** Classics 641 *Noone; Jimmy Cobb (t); Eddie Pollack (as, bs, v); Earl Hines, Zinky Cohn (p); Wilbur Gorham (g, bj); John Henley (g); Quinn Wilson, John Lindsay (b); Bill Newton (bb); Johnny Wells, Benny Washington (d); Georgia White, Elmo Tanner, Art Jarrett, Mildred Bailey (v). 30–34.*

*** **Jimmie Noone 1934–1940** Classics 651 *As above, except omit Hines, Newton, Bailey, White, Wells, Jarrett, Wilson; add Natty*

Dominique (c); Guy Kelly, Charlie Shavers (t); Preston Jackson (tb); Pete Brown (as); Richard M. Jones, Gideon Honore (p); Teddy Bunn (g); Henry Fort, Israel Crosby, Wellman Braud (b); O'Neil Spencer, Tubby Hall (d); Ed Thompson, Teddy Simmons (v). 11/34–12/40.

Much of Noone's output was spoiled by weak material, unsuitable arrangements, poor sidemen or a sentimental streak which eventually came to dominate the playing. These are all familiar characteristics of the period, but Noone seemed oblivious to the excessive sweetness which overpowered so many of the records with his Apex Club band, named after his resident gig in Chicago. He had a mellifluous, rather sad-sounding tone and preferred his solos to be insinuating rather than fierce. Where Johnny Dodds, the other great New Orleans player of the day, was comparatively harsh, Noone sought to caress melodies. But the plunking rhythm sections, still dominated by banjos even in 1928–9, and the unsuitable front-line partners failed to give Noone the kind of sympathetic settings which would have made his romantic approach more feasible. Poston tarnishes many of the tunes, and his replacement, Pollack, is even worse; even Earl Hines, who plays on 18 tracks on the first disc, can provide only flashes of inspiration. Mitchell arrives for a single session, and even that is ruined by more awful vocals..

What's needed is a good sampler of Noone's earlier material. There are examples of the great musician he could be, but they're scattered. The ballad playing on 'Sweet Lorraine' and 'Blues My Naughty Sweetie Gives To Me' is of a very high order and investigates a rare, cool vein in the Chicago jazz of the period. 'Oh, Sister! Ain't That Hot?', 'El Rado Scuffle', 'It's Tight Like That' and 'Chicago Rhythm' are further isolated successes, but the rest is rather discouraging.

Noone's questionable judgement pervades much of his remaining legacy. Classics 641 has some dreary material and vocals, and Hines's brief reappearance has little impact. But Noone had two great sessions left in him – the small-group swing tracks recorded in 1936–7 and featured on Classics 651. 'Blues Jumped A Rabbit' is the most memorable track, but all four from this session are impressive, and so are the tracks made with Charlie Shavers in New York the following year.

Caecilie Norby (born 1964)

VOICE

After working with Danish rock groups, Norby moved into a jazz idiom with her debut album for Blue Note, although she still draws material from some rock composers.

**** **Caecilie Norby** Blue Note 832222-2 *Norby; Randy Brecker (t); Rick Margitza (ss); Scott Robinson (ts); Ben Besiakov (p, org); Lars Jansson, Niels Lan Doky (p); Jakob Foscher (g); Lennart Ginman (b); Billy Hart (d).* 9/94.

***(*) **My Corner Of The Sky** Blue Note 8968-2 *Norby; Randy Brecker (flhn); Michael Brecker (ts); Scott Robinson (f); David Kikoski, Lars Jansson (p, org); Joey Calderazzo (p); Lennart Gunman, Lars Danielsson (b); Terri Lyne Carrington, Alex Riel (d).* 96.

The Danish singer's international debut was distinguished by a brilliant production by Niels Lan Doky. He chose an ingenious setting for almost every tune, deploying a crack team of players with spontaneous assurance, and the rich detail of the studio sound is a further embellishment. Inside all this, Norby isn't intimidated once. She has a big, rather awkward voice which she can use with great dramatic force, and on ballads she finds a low-key but steely power, with nothing downcast entering the interpretation. The songs are a fascinating lot, with initially unpromising things like Rod McKuen's 'I've Been Town' and Jimmy Webb's 'By The Time I Get To Phoenix' surprising successes, and a couple of oblique originals adding a further dimension.

The follow-up, *My Corner Of The Sky*, is more of a mixed success. This time the material is a shade too eclectic for the record's own good. She makes a fist of David Bowie's 'Life On Mars', for instance, but all it tends to display is how meaningless the lyric is; and Sting's 'Set Them Free' is no more than high-class jazz-pop. Yet there are again some impressive successes, such as her setting of Wayne Shorter's 'African Fairytale', the stark 'Suppertime' and 'The Right To Love', a beautiful lyric impeccably handled. And 'Snow' transfers her roots into a plausible New York framework.

*** **Queen Of Bad Excuses** Blue Note 522342-2 *Norby; Anders Bergcrantz (t, flhn); Hans Ulrik (ss, f); Lars Moller (ts); Lars Danielsson (ky, g, clo, b, d); Ben Besiakov, Lars Jansson (p); Aske Jacoby, John Scofield (g); Anders Kjellberg, Per Lindvall, Billy Hart (d); Xavier Desandre-Navarre (perc).* N.D.

A more personal record than its predecessors: Norby wrote all the material (partner and co-producer Danielsson assisting on three tracks) and adopts a more flexible, less interpretative approach. The result is nicely idiosyncratic and sometimes – as on the delightful 'Fly' – very appealing. But the material doesn't have enough outreach, and anyway the singer doesn't get it across so forcefully that you feel involved. In the end, it feels more like a quality singer-songwriter record, and the rock sections are full of those.

Bengt 'Frippe' Nordström (1938–2000)

TENOR SAXOPHONE, CLARINET

A legendary figure on the Swedish scene, whose bold modernism made an impact on the succeeding generation.

***(*) **The Environmental Control Office** Ayler ayl 021/022 *Nordström; Lars Svantesson (vn); Björn Alke (b); Peeter Uuskyla (d).* 6/88.

If one can imagine a hybrid of Jimmy Giuffre and Albert Ayler, BFN comes close. Like Ayler, whom he encountered early on, Nordström used very sparse, folkish melodies, often directly based on folk material; it's argued that Ayler's 'Ghosts' is actually based on a Swedish country tune. His tone isn't as hard as the American's and his delivery is more spacious and relaxed, but the lineage is clear on this fine double set from the Fasching club in Stockholm. BFN's Giuffre side is evident on 'Fripping', with its pleasantly jogging melody, but for the most part this is a fiery, full-on set, and the presence of a violin in the ensemble clinches the resemblance to some of Albert's groups.

Fredrik Nordström

SOPRANO AND TENOR SAXOPHONES

Looking for a way out of post-bop by using surprising instrumentations and an incendiary but not quite free style of improvisation.

***(*) **Urgency!!!** Dragon DRCD 341 *Nordström; Patrik Skogh (t, flhn); Magnus Broo (t); Björn Samuelsson, Magnus Svedberg (tb); Matthias Ståhl (vib); Filip Augustson (b); Fredrik Rundqvist (d).* 5/00.
*** **Live** Dragon DRCD 375 *Nordström; Palle Danielsson (b); Fredrik Rundqvist (d).* 6/01.
***(*) **On Purpose** Caprice CAP 21684 *Nordström; Magnus Broo (t); Matthias Ståhl (vib); Filip Augustson (b); Fredrik Rundqvist (d).* 1/02.
*** **Dog Out** Moserobie MMPCD 013 *Nordström; Alberto Pinton (Cmel, bs, cl, bcl); Mattias Welin (b); Jon Fält (d).* 5/03.
***(*) **Blue** Moserobie MMPCD 058 *As above, except omit Pinton; add Bobo Stenson (p).* 07.

The debut set on Dragon was a very ambitious start, involving octet and quartet performances which have some of the dark drama of a Charles Mingus session. Having four brass-players gives a metallic crackle to the ensemble sound, and with vibist Stahl injecting some glassy textures of his own there always seems to be interesting tonal contrasts to go with the leader's inventive writing and pugilistic tenor. The debt to Mingus seems obvious on a title such as 'Ming Dynasty', yet there is also a Nordic ballad in 'October'.

The trio set, live from the Glenn Miller Café, is a no-nonsense workout on eight standards before a small but vociferous audience. Nordström doesn't really do anything shockingly new, but he puts a fiercely commanding stamp on the music: 'Spring Is Here' is purged of sweetness, and Keith Jarrett's 'My Song' – which, it's worth recalling, featured Danielsson on the original studio version – is given a nicely grouchy treatment.

On Purpose puts him in a quintet setting with some of the players from *Urgency!!!*. Carefully crafted writing sets an appealing agenda: 'True Blue' is spare and melancholy, 'Get Out Of My Way' suits its title. Much of it trades in extended exchanges between trumpet, tenor and vibes, an unclichéd sound that merits much more exposure.

Dog Out is a shared enterprise with Pinton, and after the more cultivated music of the other discs this is more rough and ready. Pinton's tunes tend to encourage a scruffier approach, but most of the way it's rowdy, vocalized horns over scattershot rhythms.

On *Blue* Stenson not surprisingly restores an air of sophistication, but there doesn't seem to be so much adventure in the music, and – anathema though the view will seem – the pianist can be a very boring soloist indeed.

Fredrik Norén

DRUMS

The Swedish answer to Art Blakey's Jazz Messengers, the Fredrik Norén Band was formed in 1978 and carries the flame for the region's hard bop.

*** **City Sounds** Mirrors MICD 901 *Norén; Magnus Broo (t); Robert Nordermark (ts); Torbjörn Gulz (p); Dan Berglund (b).* 12/91.
*** **One Day In May** Mirrors MICD 004 *As above, except omit Nordermark, Berglund; add Fredrik Ljungkvist (ts); Filip Augustson (b); Lina Nyberg (v).* 5/95.
***(*) **T** Mirrors MICD 008 *Norén; Anders Garstedt (t); Jonas Kullhammar (ts); Daniel Karlsson (p); Torbjörn Zetterberg (b).* 5/99.

Norén's band is something of an institution at this point and, with his ever-changing line-up and steady evolution – not to mention his own push and shove from the kit – he deserves the title of Sweden's Jazz Messenger. These three are in a long line of records, lately for the Mirrors label. *City Sounds* is live, and the most dependent on mere good blowing, but the band is hot and, though it smoulders rather than burns, the best of it – as on Gulz's 'I'm Ready' – is more than good enough. *One Day In May* benefits from the piquant contrast of Broo's rather careful trumpet with the bluster of Ljungkvist's tenor. Nyberg comes in for a rather strangely tempestuous 'Someone To Watch Over Me'.

The best of the three – and evidence that Norén is quite capable of revitalizing his old format – is surely the latest, *T*. The leader's own 'Trane Mode' calls up a fiercely individual sequence of solos and, as the record progresses, it's clear that Fredrik has found some fresh voices again – both Garstedt and Kullhammar refuse to conform to the obvious dialects on their horns. As just one instance, the trumpeter's snapping improvisation on his own 'No Choice' really grabs the lapels. Excellent variations on the grand old formula, and plangently recorded too.

Norrbotten Big Band

GROUP

Based in Luleå, this Swedish big band has a policy of appointing guest MDs.

*** **Animations** Phono Suecia PSCD 75 *Bo Strandberg, Dan Johansson, Magnus Ekholm, Magnus Plumppu (t, flhn); P.-O. Svanström, Magnus Puls, Tony Andersson, Anders Wiborg, Björn Hängsel (tb); Håkan Broström, Christer Johnsson (ss, as); Jan Thelin (as, cl); Mats Garberg (ts, f); Bengt Ek (ts); Per Moberg (bs); Hans Andersson (ky); Hans-Ola Ericsson (org); Johan Granström (b); Christer Sjöström, Lennart Gruvstedt (d); Kjell Westerberg (perc); Örjan Fahlström (cond, arr, ky).* 9/92–2/93.
*** **Norrbotten Big Band Featuring Nils Landgren** Caprice CAP 21494 *As above, except add Tapio Maunuvaara (t, flhn), Nils Landgren (tb, v), Hans Delander (ky), Johan Norberg (g).* 2/93–2/95.
*** **Future North** Double-Time DTRCD-140 *As above, except omit Plumppu, Tony Andersson, Wiborg, Johnsson, Hans Andersson, Ericsson, Sjöström, Gruvstedt, Westerberg, Fahlström, Norberg; add Tim Hagans (t); Peter Dahlgren (tb); Christian Spering (b); Jukkis Uotila (d).* 6/97.

Demanding big-band charts played with panache and fastidious clarity by this typically impressive Swedish orchestra. Örjan Fahlström leads the first record and does most of the writing. *Animations* features two long works, a series of pieces to go with the silent film *Witchcraft Through The Ages*, and the title-work, a full-scale concerto for pipe organ and big band. It's a little hard to see how the filmscores really fit with Benjamin Christensen's startling old film, since they actually sound like an unlinked sequence of charts, but there's no denying the impact. 'Animations' is an impressive if finally improbable blending of the organ and the band: Klas Persson cleverly mixes the two factors, but the music is more a matter of competition than integration. The Caprice disc (which also includes a single left-over track from the previous sessions) is a sometimes unconvincing mixture, with a few rhythms straying towards rock. Landgren is the main soloist, but his singing on 'Stone Free' and 'Ticket To Ride' wasn't the smartest of ideas and the best music is on the more thoughtful scores: a big, punchy 'Impressions', a sonorous Philip Catherine tune, 'Twice A Week', and Landgren's mellifluous trip through 'The Midnight Sun Never Sets'.

Tim Hagans was an interesting choice as guest arranger/soloist. The resulting record is an impressionistic programme of charts, suggesting his reaction to both the orchestra and its native environment in northern Europe. Some of it, such as 'Twist And Out' and 'Waking Iris', is almost too clever even for this expert band, but when Hagans settles things down a little – as in the impressive three-part title-piece – he does better.

Kevin Norton (born 1956)

DRUMS, MARIMBA

The sometime Braxton sideman leads a prodigious ensemble of his own. A superb composer.

***(*) **Integrated Variables** CIMP 121 *Norton; George Cartwright (ss, as, ts); Mark Dresser (b). 7/96.*
**** **Knots** Music & Arts CD-1033 *Norton; Bob DeBellis (cl, bcl, as); David Krakauer (cl); David Bindman (cl, ts); Tomas Ulrich (clo); Joe Fonda (b). 9–10/97.*
*** **For Guy Debord** Barking Hoop BKH-001 *As above, except omit Krakauer; add Anthony Braxton (as, cbcl) 9/98.*
Norton is that rarity, a free drummer who's also a precision merchant. On *Integrated Variables* he gets a fireball momentum going on many of the tracks, but it's always ready to stop on a dime, switch gears or change direction. His rolls are pristine in their exactness and when he moves over to the marimba, which is often, he plays with the same attention to detail. Norton is well matched with the imaginative Cartwright and the virtuosic Dresser, and their music is quick and funny as well as passionate. There's a lot of it, at over 70 minutes, but very few dead-ends.

Knots is by Norton's ensemble, and presents a more considered sound – detailed and balanced compositions, though the players have sufficient space to let fly when they're asked to improvise. 'Hammer Or Anvil?' has the meticulous feel of composed chamber music, carefully weighted around the colours of the horns and the changing dynamics of Norton's own rhythms (including an overdubbed vibes solo). There are quite brilliant treatments of two Monk tunes – 'Epistrophy', its melody camouflaged by alternative lines drawn from one of Monk's own solos, then blown open by Bindman's blitzkrieg tenor solo, and 'Brilliant Corners', a tough challenge to start with but here evolved into a scintillating essay on the composer's rhythm-plan. 'Three Movements For Solo And Ensemble' is a setting for guest clarinettist Krakauer, who suggests klezmer-like ebullience, and the swing beats of 'Walking The Dogma' frame horn solos that eventually send the music somewhere else entirely. Very rich, and this is only half of a fine and thought-provoking record.

For Guy Debord is a nine-part piece in dedication to the French provocateur of that name, and it's a concert recording with a rare sighting of Braxton as sideman. A continuous 37-minute piece, it has many of the ingenuities of the studio date but a rougher ambience, and somehow Braxton's presence unbalances the group: his trademark timbres seem to sideline Bindman and DeBellis, and the multifarious threads of Knots seem less abundant.

***(*) **In Context/Out Of Context** Barking Hoop BKH-002 *Norton; David Bindman, Bob DeBellis (ss, ts, f). 10/99.*
The five-minute drum solo which opens *In Context/Out Of Context* is impressive enough by itself, but it's merely the prelude to a sequence of pieces which the composer cites as the result of musing on Charlie Parker and the earlier work of Cecil Taylor. Historicity aside, the music does have a boppish lineage (the twin-tenor solos in 'Variations In B♭–', for instance) while approximating some of the structural ideas suggested by *Unit Structures* (a notably unexplored tangent, it might be added). It's not a very long set, but it's packed with ideas; less good, alas, is the recording, which blunts some of the impact.

The trio of *Iron Monkey* is much more about freebop jamming. It's none the worse for that – Celusak has some good ideas, though his soprano tone isn't flattered one iota by the CIMP sound – but it's a good deal more lightweight.

***(*) **Change Dance Troubled Energy** Barking Hoop BKH-005 *Norton; Dave Ballou (t, c); Steve Lehman (sno, as); Rachel Telesmanick (as, bs); Mark Dresser (b). 6/01.*
***(*) **Play Anthony Braxton** Barking Hoop BKH-006 *Norton; Haewon Min (p). 3/01.*
The subtext of *Change Dance*, a dedication to the emotionally disturbed street-activist Kathleen Chang, is troubling enough; but even away from this the music sounds like the most anguished work Norton has put down on record. The playing is often coruscatingly fierce, with Lehmann and Telesmanick in particular despatching some unflinchingly harsh solos. Dresser and Norton have to impose order without stifling expression, and they do it by blending tempo work with more abstract material. Nothing stays settled for long. The eerie coda regresses to a nursery rhyme jingle that eventually merely fades away.

Norton's immersion in Anthony Braxton's music leaves him well qualified for the concert recital with Min. They tackle five Braxton works, from the signature 'Composition No. 60' to the finale of 'Composition No. 62'. Mostly, Norton is at the marimba and the vibraphone, and the unisons with Min have a glistening brilliance of sonority which makes one hear works that some may consider drear reclothed in dazzling new colours.

***(*) **Ocean Of Earth** Barking Hoop BKH-007 *Norton; Tomas Ulrich (clo); JoëlleLéandre (b, v). 10/02.*
Dream-like strings and percussion, woven into a fabric that seems to transcend its materials. Léandre is superb in this kind of setting, but Ulrich shouldn't be overlooked: one of the few cello specialists to make a significant mark in jazz and improvised music over the last few years. Norton's playing is as intensely focused as ever, full of sharp angles and quiddities, but capable of genuine lyricism as well.

**** **Time-Space Modulator** Barking Hoop BKH-008 *Norton; Dave Ballou (t, c); Tony Malaby (ts); John Lindberg (b). 8/03, 4/04.*
This is Norton's Bauhaus Quartet, which implies yet another political agenda but most fundamentally a commitment to old-fashioned – or rather new-fashioned – craft. The title is an adaptation of Moholy-Nagy's 'light-space modulator', a synaesthetic receiver for as yet undeveloped media. The analogy answers nicely here, because Norton and his men seem to be moving in umpteen dimensions at once: fiery Braxton-like grooves, long abstract episodes and deceptively simple material that harks back to the drummer's early work with bass master Milt Hinton. The opening 'Mother Tongue' is a blast, with the two horns playing in relatively unfamiliar guise, though Ballou is an avid shapeshifter. 'Seoul Soul' is collectively improvised and perhaps the least successful item on the set. The other long tracks, 'Didkovsky' and 'Moonstruck', are vintage Norton, subtle, thoughtful, packed with cheerful guile.

**** **Born In Brooklyn** Barking Hoop 010 *Norton; Frode Gjerstad (as, cl); Nick Stephens (b). 11/05.*

Strictly, this is credited to Instinctual Eye, an intriguing trio collaboration that throws Norton into a subtly different kind of improvisational situation. Gjerstad is a prolific performer, with a particular genius for playing in context without losing his own individuality. Norton's much the same, modulating his pulse and to some extent his colouration of sound here to a drier, more abstract and one might say more European conception. Stephens is no makeweight, but he's not Johnny Dyani, either, and the occasion probably called for a more dramatic third wheel.

Also, in brief:

***** Iron Monkey Trio** CIMP 238. 1/01.
A free-bop jam with Bob Celusak (*ss, ts*) and Andy Eulau (*b*); it's ok in its way.

***** Intuitive Structures** Cadence CJR 1166. 11/02.
A Knitting Factory gig with the Living Language group. Two versions of the staple 'Walking The Dogma'.

***** The Dream Catcher** CIMP 280. 1/03.
A dedication to the late Wilber Norris, who was supposed to have played on the date. Enjoyable but relatively slight.

Red Norvo (1908–1999)

XYLOPHONE, VIBRAPHONE

Born Kenneth Norville in Illinois, he started out playing marimba and graduated to vibes- and xylophone-playing without vibrato and with a light and almost delicate sound. Attracted by bebop he managed to synthesize it with swing. He was married to singer Mildred Bailey.

*****(*) Dance Of The Octopus / *** Red Norvo, 1933–1936** Hep CD 1044 / Classics 1085 *Norvo; Stewart Pletcher (t); Eddie Sauter, Jack Jenney (tb); Jimmy Dorsey, Donald McCook, Artie Shaw (cl); Benny Goodman (bcl); Charlie Barnet (ts); Bobby Johnson, Dick McDonough, George Van Eps (g); Fulton McGrath, Teddy Wilson (p); Artie Bernstein, Hank Hayland, Pete Peterson (b); Billy Gussak, Gene Krupa, Bob White, Maurice Purtill (d); Mae Questal (v).* 4/33–3/36.
***** Jivin' The Jeep** Hep CD 1019 *Norvo; Bill Hyland, Stewart Pletcher, Louis Mucci, George Wendt (t); Leo Moran, Eddie Sauter (tb); Frank Simeone (as); Slats Long, Hank D'Amico (cl, as); Len Goldstein (as); Charles Lanphere (as, ts); Herbie Haymer (ts); Joe Liss, Bill Miller (p); Dave Barbour, Red McGarvey (g); Pete Robinson (b); Mo Purtill (d); Mildred Bailey, Lew Hurst (v).* 36–37.
***** Red Norvo, 1936–1937** Classics 1123 *Norvo; Bill Hyland Eddie Meyers, Louis Mucci, Stew Pletcher (t); Eddie Sauter (t, as); Al Mastern, Leo Moran (tb); Hank d'Amico (cl); Slats Long(as, cl); Lou Goldstein, Charlie Lanphere, Frank Simeone (as); Herbie Haymer (ts); Howard Smith (p); Dave Barbour (g); Pete Robinson (b); Moe Purtill (d); Mildred Bailey (v).* 36-37.
***** Red Norvo, 1937–1938 / *** Red Norvo, 1938–1939 /*** Rock It For Me / *** Wigwammin'** Classics 1157 / 1192 / Hep 1040 / 1050 *Much as above, except add Al George, Charlie Shavers, Barney Zudecoff, George Wendt (t), Les Burness, Stuart Mckay (as), Maurice Kogan (ts), Buster Bailey (cl), Billy Kyle (p), Allen Hanlon, Red McGarvey (g), John Kirby (b), Buddy Christian, O'Neill Spencer, George Wettling (d).* 37–38, 38–39, 9/37–4/38, 5–9/38.
***** Nuances By Norvo / *** Red Norvo, 1939–1943** Hep 1072 / Classics 1232 *Norvo; Steve Lipkins, Jack Owens, Bob Kennedy, Jack Palmer, Jimmy Salko, Barney Zudecoff (t); Eddie Bert, Al George, Wes Hein, Andy Russo (tb); Hank d'Amico (cl); Len Goldstein, George Koenig, Frank Simeone (as); Freddy Artzberger (as, cl); George Berg, Maurice Kogan, Stuart McKay (ts); Mickey Folus (ts, ob); Jimmy Gemus (bs); Les Burness, Bob Kitsis, Billy Kyle, Bill Miller (p); Allen Hanlon (g); Pete Peterson (b); Buddy Christian, George Wettling (d).* 9/38–3/42, 2/39–11/43.
***** El Rojo: The Complete Keynote Recordings And More** Definitive 11128 *Norvo; Bobby Sherwood (c); Manny Klein, Ray Linn (t); Vic Dickenson (tb); John Cave (frhn); Aaron Sachs (cl); Benny Carter (as); Jimmy Giuffre (as, ts); Dave Cavanaugh, Dexter Gordon, Eddie Miller (ts); Jules Kinsler, Bob Lawson (bcl); Art Fleming (bsn); Dodo Marmarosa, Arnold Ross, Jimmy Rowles, Teddy Wilson (p); Dave Barbour, Barney Kessel, Jack Marshall (g); Red Callender, Billy Hadnott, Slam Stewart (b); Irving Cottler, Eddie Dell, Jackie Mills, Specs Powell, Jesse Price, Jack Turner (d); Kay Starr (v).* 44–45.
***** Too Marvellous For Words / *** Red Norvo, 1943–1944** Sounds of Yesteryear 629 / Classics 1306 *Similar to above.* 10/43–8/44, 7/43–11/44.
*****(*) Red Norvo On Dial** Spotlite SPJ 127 *Norvo; Dizzy Gillespie (t); Charlie Parker (as); Flip Phillips (ts); Teddy Wilson (p); Slam Stewart (b); J. C. Heard, Specs Powell (d).* 6/45.
***** The Modern Red Norvo /*** Red Norvo, 1945–1947** Savoy 17113 2CD / Classics 1386 *Norvo; Dizzy Gillespie (t); Charlie Parker (as); Flip Phillips (ts); Teddy Wilson (p); Tal Farlow (g); Charles Mingus, Slam Stewart (b); J. C. Heard, Specs Powell (d).* 6/45–4/51, 10/44–12/47.
*****(*) The Red Norvo Trios** Prestige PRCD 24108 *Norvo; Jimmy Raney, Tal Farlow (g); Red Mitchell (b).* 53–54.
*****(*) Red Norvo Trio** Original Jazz Classics OJC 641 *Norvo; Jimmy Raney (g); Red Mitchell (b).* 9/53–3/54.
*****(*) Music To Listen To Red Norvo By** Original Jazz Classics OJCCD 1015 *Norvo; Buddy Collette (f); Bill Smith (cl); Barney Kessel (g); Red Mitchell (b); Shelly Manne (d).* 1–2/57.

Norvo's early recorded work, before he made the switch from xylophone to vibraharp, illustrates the problem of placing so self-effacing an instrument in a conventional jazz line-up: it's sometimes difficult to separate technical limitations and compromises from conscious dynamic strategies. The material on the xylophonic Heps is generally pretty good, though inevitably much of the interest stems from the fantastic line-ups Norvo commanded as a youngster.

The Keynote sessions on *El Rojo* ('Mr Red', or something close to it) underline what a modernist Norvo was, for all his commitment to swing and to the harmonic bases of pre-bop jazz. The sound transfers on the Definitive collection are very good indeed and there is a sufficient range of source material and idiom to keep the level of interest high. Much of the earlier output is now available in a number of formats. Again, we would advise that the sound quality on Classics isn't tip-top, but these are a very affordable and reasonably well-documented option and shouldn't be overlooked. The 1939–1943 instalment is perhaps weaker than the others, documenting as it does a band in its final stages. The next volume isn't a great deal better and it takes some time to get things back on course again, though Norvo remains superior throughout. The lack of overlap between the available compilations makes comparative assessment difficult and, while offering renewed warning of the sound quality on Classics, we leave it to readers to make their preference. The last year of the war was a good one for Norvo. The super-session with the young Gillespie and Parker from 1945 is a significant moment in the development of bebop and the music that came after it. Though as ragged as any jam session, it is full of life and energy.

The Savoy compilation brings together a huge number of tracks and extra takes – to be exact 41 cuts – offering the best available insight into how Red shaped and changed his solos. Lest anyone think that these become formulaic and ready-made, it's worth looking more closely at how Charlie Parker crafted his seemingly effortless choruses; they, too, were built up out of phrases, licks and tiny melodic cells that become more familiar as his career advanced.

In those early, 'hands-off' days, Norvo frequently encountered engineers who would unilaterally boost the sound on quieter numbers or adjust the balances to accord with conventional expectations. Most of those were overturned in the 1950–51 trio in which Charles Mingus was the replacement for Red Kelly. Just as Norvo made a pioneering contribution to the use of vibraphone in jazz, so too did the early trios contribute enormously to the development of a style of 'cool' or 'chamber' jazz that became dominant much later in the decade. One of the more significant aspects of the early trio is the unprecedentedly prominent role assigned to Mingus.

The later trios with Raney and Mitchell are much less obviously adventurous, though again it's the bassist's singing lines that carry much of the interest. Sooner or later when dealing with so-called 'chamber jazz', the question of its supposed pretentiousness is bound to come into play. Norvo's 1957 quintet with Buddy Collette on flute and Barney Kessel on guitar strongly recalls fellow member Chico Hamilton's sophisticated chamber-jazz, with its soft, 'classical' textures and non-blues material. Titles like 'Divertimento In Four Movements' on *Music To Listen To Red Norvo By* are apt to be seen as red rags by hard-nosed boppers. It's clear, though, from the album title if not immediately from the music itself, that there is a hefty dose of humour in Norvo's work. Structurally, the 'Divertimento' is unexceptionable, with a beautiful division of parts, and is as lightweight as the genre demands. Other tracks, like 'Red Sails' and the boppish thematic puns of 'Rubricity', suggest a different side to Norvo which is actually present throughout his work, even in his 60s.

*** **Vibes A La Red** Progressive PCD-7112 *Norvo; Hank Jones, Jimmy Rowles (p); Lloyd Ellis (g); Milt Hinton, Gene Cherico (b); Jo Jones, Donald Bailey (d).* 74–75.

*** **The Second Time Around** Progressive PCD-7121 *Norvo; Kenny Davern (ss); Dave McKenna (p); Milt Hinton (b); Mousey Alexander (d).* 6/75.

*** **Red In New York** Progressive PCD-7132 *Norvo; Scott Hamilton (ts); Dave McKenna (b); Richard Davis (b); Connie Kay (d).* 77.

Reissues of some sessions for Famous Door. It's a pity that, of the two groups on the first disc, there are only four tracks by the group with Hank Jones, Milt Hinton and Jo Jones – the version of 'The One I Love Belongs To Somebody Else' is so swinging you want to shout out for more (and luckily, there's a decent alternative take too). The other band has Rowles, but it also includes the dull Lloyd Ellis and Donald Bailey's very noisy drumming. *The Second Time Around* has Davern on half the tracks and is padded out with four extra takes. Famous Door's cheesy production values tend to take some of the gilt off most of their records, but at least they were recording this kind of jazz at a moment when it had been largely sidelined by other companies: Red plays well here, and though Davern doesn't seem like his most suitable partner, there's some swinging stuff. The New York date is mostly interesting for an early glimpse of Scott Hamilton.

Also, in brief:

*** **The Forward Look** Reference RR8. 12/57.

Norvo with Jerry Dodgion *(f, as)* and an otherwise obscure group at a Hogmanay gig in New York.

The Nu Band

GROUP

Quartet of contemporary American improvisers.

*** **Live At The Bop Shop** Clean Feed CF002 *Roy Campbell (t); Mark Whitecage (as); Joe Fonda (b); Lou Grassi (d).* 1/01.

A seasoned band of players, though this was only their third gig. The names will at this point be familiar to those who've followed the CIMP/Cadence axis of labels, but the main point of this set is to hear Campbell, whose playing – at times a ripsaw amalgam of Don Cherry and the hard-bop school, but mostly markedly individual – has asserted its own space in recent times. Four good blowouts, and beautifully packaged, although the sound is rather remote.

The Number

GROUP

British quartet with roots in '60s free bop.

**** **The Making Of Quiet Things** Slam CD 269 *Gary Curson (as); Keith Tippett (p); John Edwards (b); Mark Sanders (d).* 7/05.

The result of an interesting collaboration with classical producer Justin Paterson, who wanted to work with improvising musicians. This is the first stage of a process which will also eventually yield a companion electronic album derived from samples from the set and new software designed to facilitate the process. Curson and Tippett have worked together before in Dreamtime, of which the pianist was an adjunct member. His torrential sound is a key element here again, particularly on the opening 'Collective 2' and on a delightful closing solo track, but Curson's vinegary alto is equally attractive, both in its balsamic-rich register or in the sharper flavours he employs over Tippett's water-drop effects on 'Collective 3'. Paterson applies delay here and there, an unusual touch in this style of music, but highly effective. Edwards and Sanders are veterans now and the bassist in particular is nicely featured in two duets with piano and saxophone respectively.

Dick Oatts (born 1953)

ALTO AND TENOR SAXOPHONES

Raised in Iowa. He's a latter-day bopper who saw service with Red Rodney and in the Jones–Lewis Orchestra; these days, he's a freelance leader, based in New England.

***(*) **All Of Three** Steeplechase SCCD 31422 *Oatts; Dave Santoro (b); James Oblon (d).* 4/96–1/97.

*** **Standard Issue** Steeplechase SCCD 31439 *As above, except add David Berkman (p).* 97.

***(*) **Simone's Dance** Steeplechase SCCD 31458 *As above, except omit David Berkman; add Bruce Barth (p).* 5/98.

*** **Standard Issue Vol. 2** Steeplechase SCCD 31482 *Oatts; Harold Danko (p); Dave Santoro (b); James Oblon (d).* 97–99.

***(*) **South Paw** Steeplechase SCCD 31511 *As above, except add Joe Magnarelli (t).* 3/01.

Oatts has a classic bebop tone on alto (he picks up the tenor only occasionally) and his big, unwrinkled sound was born to fly across changes; but he builds a lot of what came after bop into his thinking, so there are often moments – as on the nearly free 'Single Line', on the trio disc – when he can sound very like the young Ornette Coleman, edging towards a free play of tonality. The three men work hard to find variations in their group sound throughout *All Of Three*, from a zydeco feel on one track to the stark march figures of 'In Love And Memory'. There's a lot of weight on Santoro, who gets a deal of solo space, but he acquits himself well enough. 'Alone Together' is sustained for over 11 minutes, and they aren't struggling.

Standard Issue is a live blowing date with six expansive workouts, five standards and a blues. Oblon really gives the quartet a push on the uptempo tunes and it's hot and forthright music, if subject to the filler which seems unavoidable in such situations. Oatts plays the Keilworth straight alto on one track here, and he returns to it twice on the studio date, *Simone's Dance*. As he says in the sleeve-note, it gives him a funkier sound, the pitching reminiscent of a low soprano; on 'Reverse Locomotion', a mock tribute to the Coltrane tune, only constructed backwards, his playing is superbly fired-up and inventive.

The second helping of *Standard Issue*, with Danko in for Berkman, offers more intensely played music, on the expected batch of standards: another very warm occasion, though no more essential than the other one. Much meatier all round is *South Paw*. This time Oatts wrote seven of the eight themes (the exception is 'What's New'), Danko plays on only three tracks, and the open harmonic book suits Oatts's airy, punctilious approach which seems to be cooling off some of his old boppish fire. There are some very satisfying results from unpretentious situations: a minor blues with an oddly familiar melody ('King Henry'), a deceptively individual gathering of chords ('Reconcile').

Hod O'Brien (born 1936)

PIANO

A veteran bebop pianist, O'Brien has surfaced only intermittently on record but made a handful of leadership dates in the '90s.

*** **Opalessence** Criss Cross Criss 1012 *O'Brien; Tom Harrell (t, flhn); Pepper Adams (bs); Ray Drummond (b); Kenny Washington (d); Stephanie Nakasan (v).* 9/84.

(*) **Ridin' High Reservoir RSR CD 116 *O'Brien; Ray Drummond (b); Kenny Washington (d).* 8/90.

*** **So That's How It Is** Reservoir RSR CD 155 *As above.* 9/97.

Forty years ago, Hod O'Brien made an impressive contribution to Belgian guitarist René Thomas's *Guitar Groove*, playing alongside mavericks like J. R. Monterose and Albert 'Tootie' Heath. Later years saw him associated with Chet Baker (on the Criss Cross *Blues For A Reason*) and with saxophonist Ted Brown, strong bop credentials with a label not exactly short of respectable pianists.

Unfortunately his work as leader hasn't matched up to his sterling reliability and propulsive strength as a sideman. His solos seem studied to the point of predictability and he suffers from an irritating odd-handedness that sees him switching almost on cue from 'rhythm' to 'lead' like an electric guitarist. With players of Harrell's elegance and with Adams beefing up the arrangements, *Opalessence* is the more interesting of the first two albums but, like the semi-precious sheen of the title, it seems all surface and no durability. The trio album reintroduces standards material. 'You And The Night And The Music' reflects O'Brien's innate romanticism, but at opposite extremes 'Willow Weep For Me' and 'Yardbird Suite' simply expose his limitations.

The return match on *So That's How It Is* gets by on the generous good humour of the playing and the players. O'Brien still touches no great depths and his phrases all seem to end up exactly where one expects, but it's a shapely act, and Drummond and Washington are the kind of gregarious professionals who are always good for a groove worth hearing.

*** **Have Piano ... Will Swing** Fresh Sound FSR CD 187 *O'Brien; Tom Warrington (b); Paul Kreibich (d).* 99.

*** **Fine And Dandy** Fresh sound FSR CD 190 *As above.* 00.

O'Brien's working trio is a taut, well-organized unit, held together by mutual understanding, a certain competitive edge and a lot of laughter, one suspects. These aren't the greatest recordings, and in a market saturated with piano trios it's hard to say that they stand out, but Hod is an inventive player and there isn't a moment on either set when it sounds as though he's marking time or simply playing for his cheque. So, to that degree, recommended.

*** **Blues Alley – First Set / *** ... Second Set/ *** ... Third Set** Reservoir RSR CD 180 / 182 / 184 *O'Brien; Ray Drummond (b); Kenny Washington (d).* 7/04.

A briskly inventive sojourn at the famous club, with some striking repertoire choices. Bob Dorough, Joe Zawinul and Freddie Redd all feature on the first set, while the second has a more familiar look as far as composers are concerned, with the emphasis on Strayhorn ('Snibor') and a long closing Ellington sequence. However, Randy Weston's 'Little Niles' is in there to keep things fresh. This is a highly democratic trio, with lots of feature space for both Drummond and Washington.

Giorgio Occhipinti (born 1969)

PIANO

Italian pianist–composer with an amibitious agenda.

**** **The Kaos Legend** Leo LAB CD 012 *Occhipinti; Alberto Mandarini (t, flhn); Lauro Rossi (tb); Gianni Gebbia (as, ss); Eugenio Colombo (as, ss, f); Carlo Actis Dato (bcl, bs); Renato Geremia (vn); Giovanni Macioci (clo); Giuseppe Guarella (b); Vincenzo Mazzone (d, perc).* 10/93, 10/94.

Take our word for it, there is no need to be aware of or be distracted by the legend of primeval *kaos* to appreciate this remarkable record. It is, in any case, not a continuous performance, but two pieces from the studio and two from the Ibleo Festival. That two are live merely underlines what a thoroughly competent band this is and what excellent improvisers it includes. Of their number only Gebbia and Dato are otherwise discussed in these pages, and our enthusiasm for both speaks for itself. Occhipinti himself is not a dramatic soloist, though he does often generate considerable volume against the full ensemble. His style is difficult to pin down – which is probably a good thing. Do try *The Kaos Legend*. It is one of a kind.

***** Global Music & Circular Thought** Jazz'halo TS 012 *Occhipinti; Luca Calabresi (t, flhn); Lauro Rossi (tb); Maurizio Maiorana (cl, v); Carlo Actis Dato (bcl); Tiziana Cavaleri, Vito Amatulli (clo); Paolo Botti (vla); Giuseppe Guarrella (b); Francesco Branciamore (d).* 3/00.

A suite for cellos (who have some sequences to themselves) and nonet, this is an instance of composition which touches lightly and distantly on jazz principles, but which attempts to prove itself in a different discipline. Dato can be heard, rather remotely in the mix, trying to inculcate something a little wilder into what are otherwise strict and unwelcoming structures. Possibly very good, of its kind.

Larry Ochs (born 1949)

SOPRANO AND TENOR SAXOPHONES

Born in New York City, he was a founder member of ROVA and established the Metalanguage label for creative music.

***** The Secret Magritte** Black Saint 120177 *Ochs; Steve Adams (sno, ss, as); Bruce Ackley (ss, ts); Jon Raskin (as, bs); Chris Brown, Marilyn Crispell (p); Lisle Ellis, Barry Guy (b); William Winant (mar, perc).* 6/95.

Understandably, Ochs's solo project is still very much a ROVA family affair. All his colleagues are present, but divided into smaller groupings, as are the pianists and bassists. Each sub-group is given musical materials and a set of parameters as to when and where to play. Beyond that, the music is improvised. Ochs has been inspired by Magritte's surrealism, but it's difficult to hear that influence in these pieces and it's probably best to listen to the five parts (which aren't individually or poetically named) as if they were aspects of a process rather than expressive 'works'. That isn't to say this is unrealized or 'experimental' music, merely that its greatest impact is as an evolving form rather than a finished one.

****(*) The Neon Truth** Black Saint 120217 *Ochs; Scott Amendola, Donald Robinson (d).* 8/00.

Similar procedures at work here. These aren't freely improvised pieces but structured forms which allow the participants the maximum freedom within set parameters. The two percussionists, who work as Drumming Core, are superbly calibrated one to the other. Their patterns are seamless and often undifferentiable, which is impressive and troubling by turns. By the same token, Ochs manages to sound as if he is up to three players, not so much by switching horns – he carries just soprano and tenor – but by changing his attack, breathing, phrase length and tonal range so quickly it hardly sounds like the same player of the previous set of phrases. And the ideas keep on coming.

For a moment on the opening title-track of 'Up From Under' it sounds as if this is going to be less 'out' than most of the records in the series. Ochs plunges deep into the blues and Robinson, who sits in the left channel, gets in behind him, leaving it to the other percussionist to start the revolution. It's intoxicating stuff, not least for its insistence that these guys start in the tradition, however far away from it they seem to stray subsequently. Ochs's tenor-playing is terrific and one wishes he'd spent proportionately more time on the horn; he has a muscular, masculine tonality that hints at what might have happened if Rollins had gone down a different stylistic road. He has to work hard to stay involved in the dialogue between the two drummers, who know each other's moves intimately, but it all works and this is a marked step on for the trio [illegible]

Anita O'Day (1919–2006)

VOICE

The legend of Billie Holiday and the huge, vocal presences of Ella, Sarah and Carmen have tended to overshadow her reputation. A rough-cut diamond, she was the toughest, most dramatic and most fiercely swinging of all jazz singers.

*****(*) Anita O'Day: Volume 1 / ***(*) ... Volume 2, 1941–1942** Masters Of Jazz 122 / 157 *O'Day; Al Beck, Don Fagerquist, Torg Halten, Vincent Hughes, Norman Murphy, Tony Russo, Shorty Sherock, Joe Triscari, Graham Young (t); Roy Eldridge (t, v); Leon Cox, Billy Cully, John Grassi, Jay Kelliher, Tommy Pedersen, Pat Virgadamo, Babe Wagner, Joe Conigliaro (tb); Ben Freeman, Rex Kittig, Sam Listengart, Clint Neagley, Mascagni Ruffo (as); Charlie Kennedy (as, ts); Adrian Tei (as, cl); Johnny Bothwell (as); Walter Bates, Don Brassfield, Jimmy Migliore, Charlie Ventura, Walter Bates (ts); Stewart Olson (sax); Sam Musiker (ts, cl); Bob Kitsis, Teddy Napoleon, Joe Springer (p); Ray Biondi, Edward Yance (g); Biddy Bastien, Irv Lang, Edward Mihelich (b); Joe Dale, Gene Krupa (d); Johnny Desmond, Howard Dulany (v).* 3–6/41, 8, 10 & 11/41, 2 & 4/42.

*****(*) Anita O'Day: 1941–1945** L'Art Vocal 19 *As above; others include Stan Getz (ts); Stan Kenton (p).* 41–45.

****** Let Me Off Uptown** Columbia Legacy CK 65265 *As above.* 41–45.

****** The Big Band Years** President 547 *As above.* 41–45.

***** And Her Tears Flowed Like Wine** Past Perfect 4332 *Similar to above.* 41–45.

Anita O'Day lived the jazz life. She tells about it in *High Times, Hard Times* (1983). As a young woman she worked as a singing waitress and in punishing dance-marathons. And she shot horse until her heart began to give out in the '60s and she was forced to battle her demons cold. As is immediately obvious from her combative, sharply punctuated scatting and her line in stage patter, O'Day was a fighter. As a 'chirper' with the Gene Krupa band in 1941, she refused to turn out in ballgown and gloves, and appeared instead in band jacket and short skirt, an unheard-of practice that underlined her instinctive feminism. With Stan Kenton, she gave a humane edge to a sometimes pretentiously modernist repertoire. O'Day's demanding style had few successful imitators, but she is the most immediate source for June Christy and Chris Connor, who followed her into the Kenton band.

These early cuts with the Kenton and Krupa bands are definitive of her desire to be one of the guys, not so much socially and chemically as musically. She sings like a horn-player, not only when scatting but also when delivering a song-line straight. Her phrasing has a brassy snap and polish and, even through the acoustic fog that surrounds most of these transfers, her enunciation is exact and focused. The bands were among the most exciting of their day, or ever. Kenton's outfit called for more sheer strength, but the unvarnished vivacity and raw charm of the Krupa tracks are what recommends this material. 'Let Me Off Uptown' is the classic, of course, destined to become shopworn and hackneyed in later years, but right off the mint here and characterized by a warm and playful relationship with Roy Eldridge. 'Bolero At The Savoy' is a band original, presumably worked up during rehearsals. The Columbia set recaptures the sound with great fidelity and compresses the very best of the material from Anita's two stints with Krupa, though oddly this reissue breaks the chronology to no real purpose, starting with false logic on 'Opus One' from 1945. [illegible]

The Masters Of Jazz sets are pretty complete, not to say exhaustive, and if anyone wants a fuller documentation of Anita's early work in those two packed years before America entered the war, then these are the sets to go for, though we have found the sound rather flat and muffled. Containing more than two hours of music, they should be enough for the most devoted enthusiast.

Much of the material is duplicated on the French compilation, which fills in the years in between and is certainly fuller and more detailed than the Past Perfect set. The work with Kenton is typically more sophisticated in conception and abrasive in delivery. A pair of tunes in the middle of the set – 'I'm Going Mad For A Pad', 'And Her Tears Flowed Like Wine' – emphasize both the strengths and the drawbacks. A valuable and thoroughly enjoyable reissue.

The Big Band Years is a catch-up volume for newcomers or for those with only a limited appetite for swing of this sort. Recently remastered, the sound is very good indeed, with a lot of presence in the woodwinds and some of the tizz taken off the brass and drums. The duet with Eldridge on 'Let Me Off Uptown' has rarely sounded better.

*** **Anita O'Day, 1945–1950** Classics 1274 *O'Day; John Carroll, Chris Griffin, Charlie Griffith, Ray Linn, Jimmy Maxwell, Larry Neal, Carl Poole, Red Solomon (t); Will Bradley, Phil Giardina, Billy Pritchard, Al Philburn, Ray Sims, Jimmy Skyles (tb); Heinie Beau, Benny Carter, Manny Gersmann, Toots Mondello, Paul Ricci, Alvy West (as); Benny Lagasse (as, cl); Art Drellinger, Bob Dukoff, Herbie Haymer, Boyd Roland, Hank Ross (ts); Hank Freeman, Harry Suchman (bs); Dave Barbour, George Barnes, Danny Perri, Tony Rizzi (g); Ralph Burns, Stan Greeman, Paul Jordan, Milt Raskin (p); Hymie Fiddleman (p, b); Bob Gudina (acc); Bob Haggart, Mel Schmidt, Art Shapiro, Phil Stephens (b); Abbie Brown, Morey Feld, Milt Holland, Don Lamond, Frank Rullo, Zutty Singleton (d); other personnel unknown.* 1/45–1/50.

**** **The Complete Recordings, 1949–1950** Baldwin Street Music 302 *Similar to above.* 1/49–12/50.

*** **Anita O'Day 1950–1952** Classics 1336 *O'Day; Art Depew, Roy Eldridge, James Hanson, Carl Poole, Andy Secrest, Doc Severinsen, Charlie Shavers (t); George Arus, Phil Giardina, Bill Harris (tb); Artie Baker, Will Bradley Jr, Cutty Cutshall (tb); Al Klink, Hymie Schertzer (as); Art Drelinger, Budd Johnson (ts); Cecil Payne, Sol Schlinger (bs); Ralph Burns, Jack Pleis, Teddy Wilson (p); Earl Backus, Billy Mure, Abdiel Valiente (g); Bob Carter, Johnny Frigo, Al McKibbon (b); Johnny Blowers, Buzzy Drootin, Don Lamond, Red Lionberg (d).* 2/50–12/52.

The bulk of O'Day's work, and many of her best performances, was made for other leaders, but after the end of the war she turned her back on the big-band scene and struck out on her own. Her personal and professional lives were turbulent in this period, as she describes in *High Times, Hard Times*, and recording opportunities were sparse. It's some measure of the low esteem her work was held in that the first four tracks on the Classics compilation, made in January 1945 with Lowell Martin directing a fine band that included Zutty Singleton and Herbie Haymer doing his Pres-for-Billy thing, remained unissued. They're fine, swinging performances – 'Them There Eyes' and 'How Come?' particularly – that deserve wider circulation.

It's further testimony to the difficulties Anita was having that the next two sessions, just six cuts, were more than two years away, and there's an unfortunate significance to the moment on 'Your Eyes Are Bigger Than Your Heart', taped in Chicago in January 1950 and the end of this chapter of the O'Day story, when the microphone fails and the take proceeds as if nothing were wrong ...

The Baldwin Street set does a rigorously comprehensive job of covering the later part of the same period, including some rare tracks with a pick-up group on the West Coast.

The most recent of the Classics volumes takes the story into the beginnings of her association with Norman Granz. This wasn't a classic period and it was some way away from her later solo revival, but there's some good material, notably with Eldridge towards the end of the span, and collectors will find the sound pretty respectable.

*** **Complete 1952 Verve Sessions** Jazz Factory JFCD22850 *O'Day; Larry Russell Orchestra; Nat Cole Trio.* 52.

The real bonus on this is the extra-rare one of Anita with the Cole trio, a transcription recorded for Capitol in Los Angeles but apparently unreleased until now. There's nothing else revelatory about these sides. If you're an admirer, you'll love them; if you've yet to be converted, these are unlikely to do the trick.

***(*) **Sings For Oscar** Lone Hill Jazz LHJRCD11237 *O'Day; Oscar Peterson (p); Herb Ellis (g); Ray Brown, Joe Mondragon (b); Larry Bunker, John Poole, Alvin Stoller (d).* 56, 57.

This brings together *Sings The Most* and the wonderful *Pick Yourself Up*, which for us is the iconic O'Day album. The sexy but stern cover says it all. Here's a gal who likes being a gal, but only in her own idiosyncratic way. Even the easy swing delivered by Oscar and his men sounds spikier than usual in these arrangements. A deceptive record, though unfortunately Lone Hill's transfers take off some of the sting and bite.

*** **Anita O'Day And Billy May Swing Rodgers & Hart** Verve 000235302 *O'Day; Billy May Orchestra.* 6/60.

In the midst of another busy period, this starts on a wild high with a super-fast version of 'Johnny One-Note' and just goes on from there. Most of the songs are played very briefly indeed, sometimes as little as a minute and a half, which gives the set something of its headlong impression, but O'Day is a natch for Hart's clever lyrics and multiple rhymes and there isn't a poor track on it. 'To Keep My Love Alive' is an oddity, but works superbly here, real Grand Guignol stuff.

*** **Incomparable!** Verve 314 589 516 2 *O'Day; Conte Candoli, Al Porcino, Ray Triscari, Stu Williamson (t); Bob Edmondson, Lew McCreary, Frank Rosolino (tb); Kenny Shroyer (btb); Charlie Kennedy, Joe Maini (as); Richie Kamuca, Bill Perkins (ts); Jack Nimitz (bs); Lou Levy (p); Al Hendrickson (g); Joe Mondragon (b); Mel Lewis (d).* 8/60.

O'Day's Verve output is now scattered across a bewildering array of compilations. This is one of the best of the single albums currently available, a smoothly swinging date under Bill Holman's expert direction. The highlight is an inventive scat on Richard Rodgers's 'Slaughter On 10th Avenue', one of her best recorded performances of this era. She also delivers an inch-perfect reading of 'Easy Living'.

***(*) **Swings Cole Porter With Billy May** Verve 849266-2 *O'Day; main tracks with Billy May Orchestra; other personnel as above and below.* 1/52–4/59.

***(*) **Pick Yourself Up** Verve 517329-2 *O'Day; Conte Candoli, Pete Candoli, Harry 'Sweets' Edison, Conrad Gozzo, Ray Linn (t); Milt Bernhart, Lloyd Elliot, Frank Rosolino, George Roberts (tb); Herb Geller (as); Georgie Auld, Bob Cooper (ts); Jimmy Giuffre (bs); Larry Bunker (vib); Paul Smith (p); Barney Kessel, Al Hendrickson (g); Joe Mondragon (b); Alvin Stoller (d); Buddy Bregman (cond); other personnels unknown.* 1–12/56.

***(*) **All The Sad Young Men** Verve 517065-2 *O'Day; Bernie Glow, Herb Pomeroy, Doc Severinsen (t); Bob Brookmeyer (vtb); Billy Byers, Willie Dennis (tb); Walt Levinsky, Phil Woods (as, cl); Jerome Richardson, Zoot Sims (ts); Hank Jones (p); Barry Galbraith (g); George Duvivier (b); Mel Lewis (d); Gary McFarland (arr, cond).* 61.

*** **Time For 2** Verve 559808-2 *O'Day; Cal Tjader (vib, d); Bob Corwin, Lonnie Hewitt (p); Freddy Schreiber (b); Johnny Rae (d, perc).* 62.

The most familiar image of O'Day is at the Newport Festival in 1958, a set preserved in the movie *Jazz On A Summer's Day*. In a spectacular black dress and a hat that must have accounted for half the egrets in Louisiana, she resembles one of those subtly ball-breaking heroines in a Truman Capote story. The voice even then is unreliably pitched, but there's no mistaking the inventiveness of 'Tea For Two' and 'Sweet Georgia Brown'. The woman who sang 'The *Boy* From Ipanema' with a sarcastic elision of the 'aahhs' was every bit as capable as Betty Carter of turning Tin Pan Alley tat into a feminist statement.

O'Day never sounds quite as effective with a full band, and May's beefy arrangements tend to overpower her subtler rhythmic skills. Fortunately, the reissue of the Cole Porter set includes six bonus tracks, including band arrangements by Buddy Bregman and Bill Holman, together with a magnificent small-group 'From This Moment On', a second, rather smoothed-out version of 'Love For Sale' to compare with May's, and Jimmy Giuffre's superb, throbbing arrangement of 'My Heart Belongs To Daddy'. The May tracks are virtually all at accelerated tempos (in contrast to the Rodgers and Hart sequel) but varied with Latin ('I Get A Kick Out Of You') or 'Eastern' ('Night And Day') settings. Even so, one would much prefer to hear O'Day swing Porter to the basic accompaniment of bass and drums. She sounds unusually husky at extremes of pitch, as if from the effort of projecting over the band, but these are still more than worthwhile performances, and a great deal wittier and more stimulating than most of the 'songbook' sessions that were rife at the time.

The 1956 sessions with Bregman's orchestra amount to a survivor's testament, a hard-assed, driving gesture of defiance that is still completely musical. The version of 'Sweet Georgia Brown', which she was to include in the Newport programme, is buoyant and lightfooted like all the Bregman arrangements, but the best of the record surely has to be among the small-group tracks with Sweets Edison. An alternative take of 'Let's Face The Music And Dance' is much broader than the released version; O'Day was nothing if not subtle and rarely attempted to nudge her audience. The 1958 performances are well above average and perfect examples of O'Day's wittily daring rhythmic sense. From the mid-'50s, her closest musical associate was drummer John Poole; she sticks close by him, leaving the pitched instruments to do their own thing, and, but for the words, she might almost be involved in a percussion duet.

All The Sad Young Men is a delicious set, perhaps more distinguished for the instrumental arrangements than for Anita's singing, which is a bit flat. The material with Tjader on *Time For 2* is every bit as imaginative, but more sparsely arranged and all the better for it. 'Mr Sandman', 'Peel Me A Grape' and 'Spring Will Be A Little Late This Year' are all classic performances, and the 1962 Hollywood session, coming at a difficult time in Anita's progress, is worth hearing and having.

***(*) **Rules Of The Road** Pablo 2310 950 *O'Day; Jack Sheldon, Wayne Bergeron, Ron King, Ron Stout, Stan Martin (t); Andy Martin, Bob McChesney, Bob Enevoldsen, Bob Sanders, Alex Iles (tb); Sal Lozano, Danny House (sax, f, cl); Pete Christlieb, Jerry Pinter, Brian Williams (sax, cl); Christian Jacob (p); Trey Henry (b); Ray Brinker (d).* 3/93.

She was in great shape for this 1993 one-off, and there's none of Billie's morose self-pity in this nicely structured and immaculately played saga of life on the road. The great thing about O'Day is the fact that she survived without turning hard. She sings gamily and with wit on material like 'Here's That Rainy Day', 'Soon It's Gonna Rain' and the title-song, still pumping out that beat like she's always done. The band is absolutely Rolls-Royce, two generations of players who combine verve and expertise in almost equal proportions. The only quibble: a rather flat and unresponsive sound and a positioning that sets O'Day way out in front, not where she needed to be and always used to be – in among the guys.

Also, in brief:

*** **You Betcha!** Sounds of Yesteryear 602. 41–59.

Some good quality airshots with the Stan Kenton, Gene Krupa and Benny Goodman bands.

**** **Young Anita** Proper PROPERBOX 42–53. 41–50.

An excellent sampling that will satisfy all but absolute completists.

***(*) **Verve Jazz Masters 49** Verve 517954-2. 4/54–2/62.

With the Verves in and out of catalogue the way Anita used to be in and out of hotel rooms, this is a worthwhile representation.

*** **Live At The City, San Francisco 1979** Emily 7211. 79.

Apparently not released until 2001, but the tapes are good and the singing is top class.

*** **A Song For You** Storyville STCD 8147. 84.

An attractive but hardly essential latter-day set. Formerly on Emily.

Arturo O'Farrill (born 1961)

PIANO, BANDLEADER

Son of Chico and guardian of the flame. Responsibility for the music chest and an admirable involvement in education have limited his time in the studio.

*** **Bloodlines** Milestone MCD 9294 *O'Farrill; Papa Vasquez (tb); Andy Gonzalez, George Mraz (b); Horacio Hernandez (d); Jerry Gonzalez (perc).* 7/99.

We now associate Arturo so completely with his father's legacy that we tend to forget he was part of the Carla Bley group for a time. Here, he remembers that association with 'Walking Batterie Woman', one of Carla's most finger-breaking ideas but played with a more stately gait on this occasion. O'Farrill begins this small-group encounter with a fine 'Moment's Notice' and includes Panamanian bassist Santi Debriano's 'Brava' alongside other challenging fare like Randy Weston's 'Little Susan' and Rob Munsey's unusual 'Chinas Y Criollas'. His work with dad is best represented by the swinging 'Arturo's Closet'. Of the supporting players, George Mraz is magnificent and El Negro Hernandez is as vibrant as ever, a drummer whose reputation has still not made the jump from the Latin scene to the wider community of jazz; time it did. Arturo's dexterous style isn't idiosyncratic enough to be instantly identifiable. He occasionally sounds like McCoy Tyner but there's also a strong tinge of Armando 'Chick' Corea about him.

Chico O'Farrill (1921–2001)

COMPOSER, ARRANGER

Raised in Havana, he settled in New York around 1950 and became a seminal figure in the fusion of Cuban music and jazz.

***(*) **Cuban Blues: The Chico O'Farrill Sessions** Verve 533256-2 2CD *O'Farrill; Mario Bauza, Paquito Davilla, Harry 'Sweets' Edison, Roy Eldridge, Bernie Glow, Carlton McBeath, Doug Mettome, Jimmy Nottingham, Al Porcino, Dick Sherman, Al Stewart, Nick Travis, Bobby Woodlan (t); Eddie Bert, Carl Elmer, Vern Friley, Bill Harris, Bart Varsalona, Ollie Wilson, Fred Zito (tb); Vince De Rosa (frhn); Danny Bank, George Berg, Lenny Hambro, Ben Harrod, Leslie Johnakins, Gene Johnson, Charlie Kennedy, Jose Madera, Pete Mondello, Charlie Parker, Flip Phillips, Sol Rabinowitz, Wilbur Schwartz, Fred Skerritt, Howard Terry, Eddie Wasserman, Warren Webb, James Williamson (reeds); Ralph Burns, Gene DiNovi, Rene Hernandez, Fred Otis (p); Billy Bauer (g); Irma Clow (hp); Don Bagley, Ray Brown, Clyde Lombardi, Roberto Rodriguez (b); Jo Jones, Don Lamond, Buddy Rich (d); Candido Camero, Machito, Jose Mangual, Modesto Martinez, Luis Miranda, Ubaldo Nieto, Chano Pozo, Carlos Vidal (perc); Bobby Escoto (v). 12/50–4/54.*

*** **The Complete Norman Granz Recordings** Lone Hill Jazz LHJRCD 10172 2CD *As above. 12/50–9/52.*

The ideal background source for this attractive compilation is the atmospheric novel *The Mambo Kings Sing Songs Of Love*, whose author, Oscar Hijuelos, provides the liner-note. O'Farrill studied composition in Havana before going to the USA in his later 20s, where he had considerable success writing charts for Benny Goodman, Stan Kenton, Charlie Parker and Dizzy Gillespie. On the strength of a powerful vogue for Afro-Cuban music, he built an orchestra of his own round Machito's rhythm section and recorded a series of 10-inch LPs for Norman Granz's Verve and Norgran labels. Technically the material stands up better than it does artistically. The recordings are wonderfully present and alive, and the remastering offers extra breadth without distorting the syrupy warmth of the originals. At more than 150 minutes, these two discs are a treat for the Latin-jazz enthusiast. All but the very committed, though, might find the diet a tad unrelieved and the pace a little relentless. The two *Afro-Cuban Jazz Suites*, one recorded under Machito's leadership in December 1950, the other under O'Farrill's own name two years later, are relatively ambitious in scope and content, but O'Farrill was not a man to overlook a successful formula, and the harmonic spectrum is otherwise kept comfortably narrow, with a substantial emphasis on danceable rhythms. One can readily imagine the brothers in *The Mambo Kings* moping through charts like 'Flamingo' while keeping an eye on the girls at the bar. This is music that requires some other sensory attraction. The Lone Hill compilation covers virtually the same ground in a less elegant package.

*** **Pure Emotion** Milestone 9239 *O'Farrill; Dan Collette, Michael Mossman, Tim Quimette, Victor Paz, Jim Seeley (t); Robin Eubanks, Earl McIntyre, Angel 'Papo' Vasquez (tb); Sharon Moe (frhn); Bob Franceschini, Mario Rivera (ss, ts, cl, f); Rolando Napoleon Briceno (as, cl, f); Pablo Calogero (bs); Arturo O'Farrill (p); Andy Gonzalez (b); Elizabeth Monder (koro); Steve Berrios, Manny Oquendo (perc). 2/95.*

O'Farrill resisted all sorts of blandishments to get back into the recording studio until the right project came along. This was his first recording for nearly 30 years. The wait did no harm. The charts are strong and punchy and the band palpably can't wait to work for a legend. The shorter pieces are fine: 'Igor's Dream', 'Chico And The Men' and 'El Loco Blues' all have the authentic O'Farrill stamp; but the real delight of this session is what you might call his 'Enigma Variations' – except that 'Variations On A Well-Known Theme' is an elaborate (12-minute) excursion on the melody of 'La Cucaracha'. It's a stunning piece of writing/arranging, and the band eat it up like crickets in a field of corn. Of the soloists, Eubanks and Rivera are the most impressive; both come from musical families – Mario is the son of Tito Puente. Chico's own lad is in the line-up, which must have helped remind him how much time had passed since he'd done this kind of thing last.

***(*) **Heart Of A Legend** Milestone MCD 9299-2 *O'Farrill; Arturo Sandoval, Alfredo 'Chocolate' Armenteros, Jim Seeley, Matt Hilgenberg, Robert Ingram, Kenny Rampton, Peter Olstad, David 'Piro' Rodriguez (t); Gary Valente, Sam Burtis, Papo Vasquez, Juan Pablo Torres, Jack Jeffers (tb); Maurizio Smith (f); Mario Rivera (ss); Paquito D'Rivera (cl, as); Jimmy Cozier, Marshall McDonald, Bobby Porcelli (as); Mike Migliore, Peter Brainin, Gato Barbieri (ts); Pablo Calogero (bs); Arturo O'Farrill (p); David Orquendo (g); Ilmar Gavilan (vn); Andy Gonzalez, Joe Santiago (b); Horacio Hernandez, Willie Martinez (d); Joe Gonzalez, Eddie Bobo, Candido Camero, Orlando 'Puntilla' Rios, Carlos 'Patato' Valdes (perc); Vivian Ara, Freddy Cole (v).* 12/98–7/99.

A smashing homage to the grand old man of Afro-Cuban music. With son Arturo at the piano and an all-star assembly of the great names in the genre, from Candido to Sandoval, it's a tumultuous affair. O'Farrill's tunes and arrangements won't win prizes for subtlety or restraint, but he has a very sure hand with the kind of massed forces on show here, and for sheer excitement a chart such as 'Locos De La Habana' is hard to beat. This is a tradition of show music, and it's more about larger-than-life virtuosity and entertainment than musical profundity. Works best at full volume.

***(*) **Carambola** Milestone MCD 9308-2 *O'Farrill; Michael Mossman, Jon Owens, Kenny Rampton, Jim Seeley (t); Gary Valente, Jack Jeffers, Papo Vasquez, Sam Burtis (tb); Jimmy Cozier, Marshall McDonald (as); Peter Brainin, Mike Migliore (ts); Vincent Chancey, Christopher Korner (frhn); Max Schweiger (bs); Arturo O'Farrill (p); Lewis Khan (vn); John Benitez, Andy Gonzalez (b); Steve Berrios, Horacio Hernandez, Victor Jones (d); Roland Guerrero, Joe Gonzalez (perc); Graciela, Yolanda Maldonado, Sandra Rodriguez (v). 7/00.*

Less overwhelming than the last one, but for some *Carambola* may be the better record: it brings back a couple of classics in 'The Aztec Suite' (written for Art Farmer) and the Machito–Parker showpiece, 'Afro-Cuban Jazz Suite'. While there's nobody to compare with Farmer or Parker here, both are mightily performed. 'Waller Exercise' is almost a novelty item and the only dud moment; the rest is hot and often lyrically sweet in the genre's most appealing manners.

Dave O'Higgins

SOPRANO AND TENOR SAXOPHONES

Originally influenced by Wilton Felder, later by Charlie Parker.

*** **Fast Foot Shuffle** Candid CCD 79772 *O'Higgins; Barnaby Dickinson (tb); Tom Cawley (p, org); Mike Outram (g); Sam Burgess (b); Simon Lea (d); Pete Eckford (perc).* 99.

*** **Big Shake Up** Candid/Big City BCCD 79208 *O'Higgins; Martin Shaw (t, flhn); Mark Nightingale (tb); Oren Marshall (tba); Alex Garnett (bs, f); Mike Outram (g); Jim Watson (p, org, syn); Sam Burgess (b); Winston Clifford (d, v); Pete Eckford (perc).* 12/00.

Fast Foot Shuffle was made in collaboration with the JazzCotech dancers, an inventive troupe based in London's Jazz Café. O'Higgins has never forgotten the dictum that jazz must always be directed to the body first. His easy, loping swing borrows a certain energy from rock without drifting even into view of fusion, and his inclusion of solid jazz charts here, notably a reading of Coltrane's 'Giant Steps' but also the opening 'Bebop', is a sign that he wants to inscribe himself clearly into a modern jazz tradition. The band is tight and funky, solidly anchored by Burgess's acoustic and electric bass and pumped up by Outram's energetic guitar. O'Higgins plays without too much of the insidious Trane influence of this generation. He phrases somewhat similarly to Rollins on Latin numbers, and like so many British players has a touch of George Coleman in his harmonic language. Bebop and jazz funk remain the key to his solo style, though.

Big Shake Up was a chance to write material that would reflect the history of jazz from New Orleans second lines to present-day funk and fusion and to do so without resorting to parody. How successful O'Higgins has been is to some degree contingent on his players here, who are gifted and sharp but lack a certain depth of understanding of the history they are surfing. The results are good but not outstanding, and one longs to hear how the Biggish Band fared in live gigs round this time. Marshall is as illuminating as ever, and Winston Clifford's scat vocals are a bonus. The long 'Are You Mad?' is probably the best cut; no complaints here or elsewhere about O'Higgins's writing.

***(*) **Push** Fuse CD 002 *O'Higgins; Martin Shaw (t, flhn); Mark Nightingale (tb); Alex Garnett (f, bs); Tom Cawley (ky); Mike Outram (g); Oren Marshall (tba); Sam Burgess (b); Simon Lea (d); Pete Eckford (perc); Rachel Calladine (v).* 6–7/04.

Dumb fun, but the difference, as with a superior Sanborn or similar project, is that the playing is absolutely top-drawer. Tunes such as the opening 'Snowman' would be staples of any typical pub-funk set, except that the playing is as tight, loose and perfectly connected as it has to be, and the results grip and excite. O'Higgins has furnished his technique so comprehensively that it's hard to see another saxophonist equalling the clarity and precision of his playing on Eric Kloss's 'Samba Express', taken at an insane tempo, and in Nightingale, Cawley and Outram in particular he has a team who can match him blow for blow. The pace and the front line vary, and perhaps here and there there's the retro feel that brings such ancient pop-funk masters as Shakatak to mind. But your foot won't half tap.

*** **In The Zone** Jazzizit JFCD 2004 *O'Higgins; Martin Shaw(t, flhn) ; Tom Cawley (p); Sam Burgess (b); Sebastiaan de Krom (d).* 06.

He's too poised and confident a man to worry about having to re-mainstream himself, but it's good to know that O'Higgins can still turn in a set like this, and still wants to. He's increasingly imperious in tone and Shaw's not too heated trumpet-playing is the ideal counterweight, with just enough urgency to give the set energy but not too much harum-scarum stuff.

Old And New Dreams

GROUP

Founded by a quartet of sometime Ornette collaborators, the group devoted itself almost entirely to his repertoire.

***(*) **Old And New Dreams / *** Playing / *** One For Blackwell** ECM 829379-2 / 829123-2 / Black Saint 120113 *Don Cherry (t, p); Dewey Redman (ts, musette); Charlie Haden (b); Ed Blackwell (d).* 8/79; 6/80; 11/87.

Since Coleman started to concentrate largely on his electric Prime Time band and on large-scale projects, Old And New Dreams became the foremost interpreters of his acoustic small-group music. The dirges – 'Lonely Woman' on the first album and 'Broken Shadows' on *Playing* – are by no means as dark as the composer made them, and Redman adheres much more closely to a tonal centre on all the pieces. Cherry also seems to be using orthodox concert trumpet on at least the majority of the tracks, and its fuller tone sits more comfortably alongside Redman than the squeaky pocket-cornet. Redman's eldritch musette, a two-reed oboe with a sound not unlike a shawm, gives 'Song Of La-Ba' (*O&ND*) a mysterious timbre.

Blackwell was always prominently featured with the band; the tribute album, recorded live at a Blackwell festival in Atlanta, Georgia, is entirely appropriate, given his multifarious commitment to New Orleans music, modern free jazz and, of course, Ornette's music. The live versions of Ornette's 'Happy House' (from *Playing*) and the Ghanaian theme 'Togo' (from the first album) are slightly rawer and more extended but show no significant differences over the studio versions. Indeed, the main difference between the live album and the others is the extent to which the drummer solos. The music has faded a little over time, but it retains some freshness.

Mark O'Leary

GUITAR

Perhaps too readily defined as 'avant-garde' but showing influences as varied as Jim Hall and Bill Frisell.

***(*) **Awakenings** Leo CD LR 460 *O'Leary; Steve Swallow (b); Pierre Favre (d, perc).* 9/00.

**** **Levitation** Leo CD LR 445 *O'Leary; Tomasz Stańko (t); Billy Hart (d).* 12/00.

*** **Chamber Trio / ***(*) Self-Luminous** Leo CD LR 425 / 426 *O'Leary; Mat Maneri (vn); Matthew Shipp (p on Trio only); Ralph Peterson (d on Self-Luminous only).* 1/02.

**** **Waiting** Leo CD LR 475 *O'Leary; Cuong Vu (t, elec); Tom Rainey (d, perc).* 2/04.

***(*) **Closure** Leo CD LR 448 *O'Leary; Uri Caine (p); Ben Perowsky (d).* 05.

O'Leary does not use much volume or distortion, which means that his distinctive sound is very physical and personal. It works brilliantly on the well- but ironically named *Chamber Trio*, where Shipp provides a flowing but never accommodating accompaniment. Maneri's style is so familiar and dominant that occasionally it sounds like his gig, but it's worth concentrating on the guitarist. The second album was recorded at the same sessions, but with another Maneri-circle member at the drum kit. Peterson brings a whole new sound and a new rhythmic awareness to the grouping, but again it's O'Leary's carefully wrought delivery which deserves greatest attention. He's spectacularly good on the title-track, which opens the record, duetting with the violinist over a remarkable percussion accompaniment, which sounds like Paul Motian put through some kind of diffraction grid.

The trios with Swallow and Favre, Stańko and Hart, were not released until 2006 and 2005 respectively, which suggests they may have been brought in to the label as a completed session. The first of the pair is packed with the guitarist's distinctive compositions, open, boppish ideas delivered without undue emphasis or forced rhetoric. Swallow keeps the pace up and Favre gives the metres an attractively off-kilter spin. O'Leary likes to keep his big effects to hand for where they're going to be most effective. The other set has some of the qualities of a spontaneous performance. Much of the material seems to be freely improvised, with the trumpeter's 'predatory lyricism' a perfect foil to O'Leary's guitar. Hart, of course, can do anything.

The piano trio is the most mainstream of the group, and thus least distinctive, but Caine is a fantastic technician and his touch on some of the ballad-like numbers is exquisite. O'Leary also reveals a new strain, a warmer and more dryly effusive personality which makes sense of the Beckett inspirations on *Waiting*. In no sense is this a concept album. The titles derive from the great playwright and so does some of the austerely humane atmosphere of the set. In his note on the final track, 'Country Roads', Steve Day muses: 'Perhaps even Sam Beckett was more beautiful than is commonly acknowledged.' Isn't that exactly the point? The beauty – there and here – doesn't derive from anything pictorial or thematic, or from any common-stock aesthetic. It is derived entirely from within. When an element of dialogue begins on the opening (title-)track, it is as compellingly non-consequential as in *Waiting For Godot* or *Endgame*, but where it leads is marvellous. The interplay on 'Endgame' is intricate, jazzy, pulse-driven, reminiscent of a classic Jimmy Giuffre (who, of course, once shaped a similar trio language with Swallow and Paul Bley), but driven along by Rainey's fine, unvarnished percussion and Vu's squally wheezes and exhalations. If you wanted to cast Krapp instrumentally, the trumpeter wouldn't be such a bad choice and 'Mr Krapps Neurosis' is a highlight, pitching brass and guitar together in a unique collision. Again, these seem to be spontaneously composed pieces.

Joe 'King' Oliver (1885–1939)

CORNET, TRUMPET

A key figure in the first period of jazz history. He was bandleading in New Orleans in the early years of the century, but went to Chicago in 1919 and created what became the Creole Jazz Band; Louis Armstrong joined in 1922. They were a sensation, and made the first important records by black jazzmen. The later Dixie Syncopators was less successful, and turning down an offer from New York's Cotton Club was a mistake; the gig went to Duke Ellington. Out of fashion by the turn of the new decade and suffering from dental problems, he eventually died in Savannah, working as a pool hall janitor.

**** **King Oliver 1923** Classics 650 *Oliver; Louis Armstrong (c); Honoré Dutrey, Kid Ory (tb); Johnny Dodds (cl); Jimmie Noone (cl, as); Charlie Jackson (bsx); Lil Hardin, Bud Scott, Bill Johnson (bj, v); Baby Dodds, (d). 4–10/23.*

***(*) **King Oliver 1923–1926** Classics 639 *Similar to above, except add Buster Bailey (cl); Teddy Peters, Irene Scruggs (v). 10/23–7/26.*

The third King of New Orleans, after Buddy Bolden and Freddie Keppard, remains among the most stately and distinguished of jazz musicians, although newer listeners may wonder whether Oliver's records aren't entirely eclipsed by those of his protégé Louis Armstrong. Joe Oliver was in at the inception of jazz and it's our misfortune that his group wasn't recorded until 1923, when its greatest years may have been behind it: accounts of the band in live performance paint spectacular images of creativity which the constricted records barely sustain. Yet they remain magnificent examples of black music at an early peak: the interplay between Oliver and Armstrong, the beautifully balanced ensembles, the development of polyphony. Oliver's tight-knit sound, fluid yet rigorously controlled, projects the feel of his New Orleans origins, vivified by the electricity of his Chicagoan success. There is the brightness of the young Armstrong, content to follow his master but already bursting with talent, and the magisterial work of both of the Dodds brothers (only the recording stops us from hearing Baby's work in its full intensity). Ragtime and brass-band music still guide much of what Oliver did, but the unsettled ambitions of jazz keep poking through too. If the music is caught somewhere between eras, its absolute assurance is riveting and presents a leader who knew exactly what he wanted. Oliver's subsequent band, the Dixie Syncopators, was far less successful, troubled by a feeble reed section and cluttered arrangements; but its best sides – such as the furiously paced 'Wa Wa Wa' – are as good as anything from their own period.

For those who want the 1923 sessions on a single disc, the Classics survey is good enough, though remastering seems only average next to the painstaking work of Davies (see below). Classics 639 takes off from the end of the Creole Jazz Band sessions and includes both of the Oliver–Morton duets, seven titles by the Dixie Syncopators and three tracks in which the King accompanies blues singers Teddy Peters and Irene Scruggs.

[illegible]

♛ ** King Oliver's Creole Jazz Band – The Complete Set**

Retrieval RTR 79007 2CD *Oliver; Louis Armstrong (c); Honoré Dutrey, Ed Atkins (tb); Johnny Dodds, Jimmie Noone (cl); Stump Evans (ss, as); Charlie Jackson (bsx); Lil Hardin, Clarence Williams (p); Johnny St Cyr (bj, v); Bud Scott, Bill Johnson (bj); Baby Dodds (d); Jodie Edwards, Susie Edwards (v). 4/23–12/24.*

There are 37 surviving sides by the Oliver (Creole) Jazz Band, including a handful of alternative takes. This two-disc set is the first to include all of them in one place (one disc, the Gennett coupling of 'Zulu's Ball' and 'Working Man Blues', is so rare that only a single copy of the original 78 is known to exist) and, while Robert Parker's stunning remastering in his first Jazz Classics volume, now deleted, doubtless sounded better to some ears, we have happily transferred our number one choice to Retrieval, for whom John R. T. Davies has done his usual outstanding job. They also include a pair of 1924 titles by the vaudevillians Butterbeans And Susie, with accompaniment by Oliver and Clarence Williams, and the famous pair of duets by Oliver and Jelly Roll Morton. Modern ears are still going to find this primitive in audio terms, but surely the excitement, panache and inventiveness of this incredible band will speak to anyone with even the slightest sympathy.

***(*) **Sugar Foot Stomp** Frog DGF34 *Oliver; Bob Shoffner, Tick Gray (t); Kid Ory (tb); Johnny Dodds (cl); Omer Simeon, Albert Nicholas, Billy Page (cl, ss, as); Barney Bigard (cl, ss, ts); Stump Evans (ss); Darnell Howard (as); Luis Russell, Richard M. Jones (p); Bud Scott (bj); Bert Cobb (tba); Paul Barbarin (d); Teddy Peters, Irene Scruggs (v). 3/26–4/27.*

*** **King Oliver 1926–1928** Classics 618 *Similar to above.* 3/26–6/28.

***(*) **Farewell Blues** Frog DGF35 *Oliver; Ed Anderson (c); Dave Nelson, Bill Dillard (t); Ward Pinkett (t, v); Jimmy Archey, Ed Cuffee, J. C. Higginbotham (tb); Buster Bailey (cl); Ernest Elliott (cl, as); Arville Harris, Omer Simeon, Barney Bigard (cl, as, ts); Henry L. Jones (as); Bingie Madison (ts, v); Fred Skerritt (bs, v); Clarence Williams (p, v); Leroy Tibbs, Gene Rodgers (p); Goldie Lucas (g, v); Leroy Harris, Will Johnson (bj); Cyrus St Clair, Richard Fulbright, Bass Moore (tba); Paul Barbarin, Bill Beason (d); Amy Pendleton, Willie Jackson (v).* 6/28–4/31.

*** **King Oliver 1928–1930** Classics 607 *Oliver; Dave Nelson, Henry 'Red' Allen (t); Jimmy Archey (tb); Bobby Holmes, Glyn Paque, Charles Frazier, Hilton Jefferson, Walter Wheeler (reeds); Don Frye, James P. Johnson, Hank Duncan, Eric Franker, Norman Lester (p); Roy Smeck (steel g, hca); Art Taylor (bj, g); Clinton Walker (bb); Fred Moore, Edmund Jones (d).* 6/28–3/30.

*** **King Oliver And His Orchestra 1930–1931** Classics 594 *As above, except omit Frye, Johnson, Smeck, Jones; add Ward Pinkett (t, v); Bill Dillard (t); Ferdinand Arbello (tb); Buster Bailey (cl); Henry L. Jones, Bingie Madison, Fred Skerritt (reeds); Gene Rodgers (p); Goldie Lucas (g, v); Richard Fulbright (bb); Bill Beason (d).* 4/30–4/31.

Oliver's later recordings are a muddle in several ways. Illness and problems with his teeth steadily cut down his instrumental powers, and some celebrated career errors ruined his eminence. Oliver could still play very well: his phrasing is usually simple and unadorned, a very different tale from Armstrong's vaulting mastery, but the quality of his tone and the starkness of his ideas can be both affecting and exhilarating. The Classics series takes a chronological route from the first Dixie Syncopators sides to the final Vocalion session of 1931, while the Frog reissues cover all the Vocalion and Brunswick sessions (mostly by the Dixie Syncopators). Frog's pair of editions don't especially call for a re-evaluation of Oliver's work for these labels, but they're certainly in the best sound to date. The DS sessions are perhaps at least as disappointing – after Oliver's early work – as they are exciting, with some feeble music lining up against several outstanding pieces such as 'Snag It' and 'Wa Wa Wa'. *Sugar Foot Stomp* also offers the results of two dates where Oliver backed the blues singers Teddy Peters and Irene Scruggs. In excellent sound, with all known alternative takes to hand, these are important reissues which honour the King's music.

The Victor sessions were often plodding and routine orchestral jazz that ran aground on some inept material ('Everybody Does It In Hawaii' features a bizarre appearance by steel guitarist Roy Smeck), and Oliver's own contributions are in much doubt: it's very hard to know where and when he plays, for he may even have asked some of his trumpeters to play in his own style. Nevertheless there are still many records with interesting passages and a few genuinely progressive items, such as 'Freakish Light Blues' and 'Nelson Stomp'. On a piece such as 'New Orleans Shout', where the soloist does sound like Oliver, he shows he can still play with the kind of sombre authority which befits a King.

Eivind Opsvik

BASS

Norwegian bassist working in the US.

***(*) **Overseas** Fresh Sound New Talent FSNT 146 *Opsvik; Jason Rigby (ss, bcl); Loren Stillman (as); Tony Malaby (ts); Wells Hanley, Jacob Sacks (p); Craig Taborn (org); Gerald Cleaver, Jeff Davis (d); Dan Weiss (perc).* 7/02.

***(*) **Overseas II** Fresh Sound New Talent FSNT 219 *As above, except omit Rigby, Hanley, Cleaver, Weiss; add Kenny Wolleson (d).* 12/04.

A Norwegian in New York. The debut mixes and matches its formidable line-up of players with precocious ingenuity. The trio 'Ivandovich', with Hanley on Fender Rhodes, and two solo bass tracks are like interludes in a programme of clever, lightly whimsical compositions which often resemble art-rock as much as any jazz source, although there is some outstanding improvising from Taborn and Malaby in particular. The instrumentations are a ready source of surprise – 'Earthly' features piano, organ, bass, two drummers and tablas – and though there are one or two tiresome moments ('Hertzian Waves' is redundant), it's a very entertaining record. The follow-up slims down the personnel but follows a similar pattern. Keyboards again provide much of the textural variety and Malaby, as he does on so many recent records, plays an impressive soloist's role.

Orchestre National Du Jazz

GROUP

An institution in French jazz, nationally sponsored and with a guest director most years.

***(*) **Admirabelamour** Label Bleu LBLC 6659 *Geoffrey Tamisier (t, bugle); Médéric Collignon (c, bugle); Sébastien Llado, Jean-Louis Pommier (tb); Pascal Benech (btb); Vincent Mascart (ss, ts); Philippe Lemoine (as, ss, bs); Didier Ithursarry (acc); Vincent Limouzin (vib, marim); Claude Barthélemy (g, oud); Alexis Thérain (g); Nicolas Mahieux (b, derbouka); Olivier Lété (b); Jean-Luc Landseert (d).* 12/02.

The ONJ has made many entertaining records over its various incarnations, and it would be enterprising for Label Bleu to collect them in some sort of set. This recent offering is well up to scratch, the Orchestra on this occasion under the direction of Claude Barthélemy. As usual, the original compositions, mostly by the nominal leader, offer a juicy mixture of styles that the ensemble attack with their exhilarating blend of precision and abandon. With string instruments outnumbering reeds, no piano and a sprinkling of exotic percussion, this edition of the Orchestra is less in the big-band tradition and more of a multikulti outfit – which doesn't prevent them from manhandling Fats Waller's 'Wild Cat Blues' along the way, or turning in the Djangoesque café tune 'Nouillages'.

Oregon

GROUP

An offshoot of the Paul Winter Consort, Oregon became a hugely successful project that makes most 'crossover' music seem bland and unthoughtful.

*** **Our First Record / **** Music Of Another Present Era** Universe 42 / Vanguard VSD 79326 *Ralph Towner (g, 12-string g, p, syn, c, mel, frhn); Paul McCandless (ob, eng hn, ss, bcl, tin f, musette); Glen Moore (b, cl, vla, p, f); Collin Walcott (sitar, tabla, dulc, cl, v).* 70 / 73.

**** **Distant Hills** Vanguard VSD 79341 *As above.* 73.

Oregon was formed at a point of low commercial ebb for jazz and became a species of Modern Jazz Quartet for the '70s, drawing on 'world' and classical elements along the way. The group's longevity was unexpected.

The early records were largely, but not exclusively, devoted to Towner compositions and were characterized by delicate interplay between his 12-string guitar and Paul McCandless's equally 'classical' oboe. The debut is still rather tentative, but delicately lyrical. The music on *Music Of Another Present Era* and *Distant Hills* was widely perceived as ethereal and impressionistic, and there was a tendency (perhaps encouraged by intermittent sound-balance on the original vinyl releases) to underestimate the significance of Glen Moore's firm bass-lines (see 'Spring Is Really Coming' on *Present Era*) or the forcefulness of Collin Walcott's tablas. The music combined evocative thematic writing ('Aurora' on *Present Era*, re-recorded on *North West Passage*; the classic 'Silence Of A Candle' and McCandless's 'The Swan' on *Distant Hills*) with abstract, collectively improvised pieces (like the 'Mi Chirita Suite' on *Distant Hills*; a neglected aspect of the band's career) and forcefully rhythmic tunes like 'Sail' (*Present Era*) which should have confounded a lingering belief that the band were too professorial to rock.

***(*) **Winter Light** Vanguard VSD 79350 *As above. 74.*

Winter Light was in some respects a transitional album. Simpler in outline and in its commitment to song forms, it is nevertheless curiously muted, lifted only by 'Deer Path' and by a version of Jim Pepper's 'Witchi-Tai-To', an item that has remained a staple of Oregon performances ever since.

*** **Oregon In Concert** Universe 25 *As above. 4/75.*

The generous use of overdubbing and multitracking led some to doubt that Oregon were a viable live concern. This disc laid that to rest at once. The long version of 'Silence Of A Candle' is absolutely magisterial, and even more abstract pieces like 'Become, Seem, Appear' underline that what Oregon was best at was real-time improvisation, either over regular beats or to no beat at all. Walcott's influence on the group is even more obvious in a concert setting. There is rarely a moment when he is not shaping or reshaping the music.

*** **Together** Universe 9 *As above, except add Elvin Jones (d).* 1/77.

At first glance, this seemed an improbable association, but Jones's polyrhythms held no fears for a group of such robust sensibilities and the great jazz man throws them nothing that Collin Walcott would not have thought of already. Perhaps because Jones is there, the group sound is tougher and indefinably jazzier this time round. McCandless doubles on soprano saxophone, which has a harder edge than his trademark oboe and cor anglais. There are even moments when Towner might be pronounced Tyner, so rich are the modalities he explores on piano and guitar..

*** **Violin** Universe 40 *As above, except add Zbigniew Seifert (vn). 77.*

Possibly the least known of the group's records, and for many only sampled via one of the compilation albums. The recruitment of the ill-fated Polish violinist was just another of the ironies that surrounded Oregon at this time. To an extent, he reduplicates what Walcott does on the sitar (and Collin sticks to percussion, tabla and piano this time round) and he occasionally seems to get in the way of the horn–guitar front line. And yet Seifert was such a charismatic performer – reminiscent of Jaco Pastorius – that his sheer presence carries the day.

*** **Oregon** / **(*) **Crossing** ECM 811711-2 / 825323-2 *As above.* 2/83, 10/84.

Oregon represents a partial return to form in the new, upbeat manner. Clearly, too, the group-sound benefited enormously from ECM's state-of-the-art production. However, the writing seems remarkably tame and formulaic, a tendency reinforced on its successor. *Crossing* has acquired a slightly sentimental aura, since it is the last Oregon record on which Walcott appeared; between recording and release, he and the group's road manager were killed in a car accident while on tour in Europe.

(*) **Ecotopia ECM 833120-2 *As above, except omit Walcott; add Trilok Gurtu (tabla, perc). 87.*

Gurtu was recruited only after much heart-searching and because he combined many of Walcott's strengths with an individuality of voice and technique. His group debut on *Ecotopia* is uncertain, though the album's flaws can hardly be laid to his account.

***(*) **Troika** Intuition INT 2078 *Ralph Towner (g, syn); Paul McCandless (ob, eng hn); Glen Moore (b).* 1–11/93.

The experiment with Gurtu seemed to founder despite successful tours. Whether this was as a result of artistic incompatibility or as a result of his own burgeoning solo career is difficult to judge. *Troika* would seem to find Oregon in their natural state again. The absence of a percussionist is partially compensated for by Towner's increasingly inventive touch on the Korg synth, and Moore seems to have devised ways of playing in a much more accented and forceful style. There are a couple of free pieces which hark back to the early days, but most of the tracks are short songs that concentrate on particular harmonic and textural areas. Only the longer 'Mariella' and 'Celeste' and, to a degree, 'Gekko' and 'Tower' show much emphasis on structure as a guiding principle.

***(*) **North West Passage** Intuition INT 3191 *As above, except add Arto Tunçboyaciyan, Mark Walker (d, perc). 97.*

In a revealing liner-note, Towner meditates on 27 years of the band's progress, the corners turned, the understated life-changes and shifts of direction; but, underlining them all, a basic faith and confidence in the kind of music Oregon makes, which is complex, eternally unfashionable and all too susceptible to charges of portentousness. One of the key factors he identifies is the constantly renewed desire to work with percussionists. Though Walcott's name is not mentioned, he is once again the unspoken presence behind this record. The recruitment of Tunçboyaciyan and the young, talented Walker (who has a specialist interest in hand-drums) was a bold and imaginative one. Arto is a more appropriate player for the group than Trilok Gurtu ever would have been, and his drumming on the opening 'Take Heart' helps demonstrate what a jazzy group Oregon could be at their peak.

McCandless once again varies his horns, introducing sopranino saxophone on 'Nightfall', but sticking pretty much to soprano saxophone and oboe. Towner more or less abandons guitar in the middle of the record to concentrate on piano and keyboards; a pity, though it makes sense of the shifting pace of compositions.

*** **Prime** Cam Jazz 77732 *As above. 9/05.*

No one in 1970 would have bet serious money that Oregon would still be making records half a lifetime later. This is actually very good. McCandless sounds as soulful and songful as ever (with sopranino now firmly part of his armoury) and there is still a rumbling fire in Moore's bass lines. Towner is perhaps too well known now from his own projects to stand out much here, but he plays with grace and intelligence. Walker's synth percussion isn't always nicely melded with the rest, but he seems modestly aware that the hole left by Collin Walcott can't be filled, which is where Trilok Gurtu went wrong. The closing 'Monterey Suite' is lovely.

***** 1000 Kilometers** CamJazz 78032 *As above.* 11/06.
The improvised 'Relentless Imp' is an indication of how much the group still draws from playing without predetermined structures. For the most part, though, this is formulaic Oregon, perhaps a little funkier than in the old days, particularly when McCandless leaves aside his double-reeded instruments in favour of saxophone. Walker sounds well bedded in, and there's no reason to think they might not go on for a decade or more yet.

Also, in brief:

*****(*) The Essential Oregon / ***(*) Jade Muse – The Best Of Oregon** Vanguard VSD 109/110 / Universe 58. 71–79.
Two strong if obvious compilations.

***** Out Of The Woods / Roots In The Sky** Collector's Music Choice 715. 78–79.
Two relatively forgotten late-'70s dates, now brought together on a single CD. The earlier LP had another fine version of 'Witchi-Tai-To', but Walcott's strangely brooding 'Sierra Leone' is the key pick.

***** Moon And Mind** Vanguard VMD 79419 2. 79.
Not strictly an Oregon album but a set of duets apparently rescued from the vaults.

***** In Performance** Wounded Bird 304. 11/79.
Originally on Elektra this was only the group's second live record. 'Deer Path', the peerless 'Waterwheel' and 'Icarus' are very beautiful, but one senses opportunism with a new label just around the corner.

***** Beyond Words** Chesky 252. 9/95.
A group marking time and trading on old 'hits'. Nicely done but disappointingly samey.

***** Oregon In Moscow** Intuition INT 3303 2CD. 00.
With a symphony orchestra. Lush and overpowering.

**** Live At Yoshi's** Intuition INT 3299. 01.
Upmarket fusion for the college circuit. An umpteenth version of 'Witchi-Tai-To' will put off all but devotees.

Original Camellia Jazz Band Of New Orleans

GROUP

A mix of old-timers and younger spirits in this New Orleans group which was active in the early '80s.

***** Original Camellia Jazz Band** GHB BCD-304 *Clive Wilson (t); Waldren 'Frog' Joseph (tb); Herb Hall, Norman Meyer (cl); Jeanette Kimball (p); Les Muscutt (bj, g); Emanuel Sayles (bj, v); Frank Fields (b); Freddie Kohlman, Trevor Richards (d).* 2/80–5/82.
This reissues the two LPs which the band made for New Orleans Records. It's a blend of old spirits – Hall (who was a guest on the first record), Joseph, Kimball, Sayles – and younger admirers of the style, such as leader Wilson and drummer Richards. The band's quite light on its feet and though the recording is a bit flat, it's clear enough to let even Muscutt's strumming come through on the earlier session. Some of the vim seems to have gone out of the group in the later date, though, and Meyer has less to say than Hall.

Original Dixieland Jazz Band

GROUP

A group of young white players from New Orleans. Under Nick LaRocca's leadership they began working in Chicago in 1916, then went to New York and created a sensation at Resenweber's restaurant. Arrived in London in 1919 and played in Hammersmith for nine months. LaRocca's illness blocked further progress but there was a brief comeback a decade later in 1936. LaRocca then retired to become a builder. Their records are acknowledged as the first jazz sessions.

*****(*) Sensation!** ASV AJA 5023R *Nick LaRocca (c); Emil Christian, Eddie Edwards (tb); Larry Shields (cl); Bennie Krueger (as); J. Russel Robinson, Billy Jones, Henry Ragas (p); Tony Sbarbaro (d).* 2/17–11/20.
*****(*) In London 1919–1920** Retrieval RTR 79023 *As above, except omit Krueger, Ragas; add Artie Seaberg (cl); Don Parker (as); Henry Vanicelli (p).* 4/19–4/23.
The ODJB, for all their anomalous position, remain the place to start in dealing with the history of jazz on record. Whatever effects time has had on this music, its historical importance is undeniable: the first jazz band to make records *may* have been less exciting than, say, the group that King Oliver was leading in the same year, but since no such records by Oliver or any comparable bandleader were made until much later, the ODJB assume a primal role. Harsh, full of tension, rattling with excitement, the best records by the band have weathered the years surprisingly well. Although the novelty effects of 'Barnyard Blues' may seem excessively quaint today, the ensemble patterns which the group created – traceable to any number of ragtime or march strains – have remained amazingly stable in determining the identity of 'traditional' jazz groups ever since. The blazing runs executed by Shields, the crashing, urgent rhythms of Sbarbaro and LaRocca's thin but commanding lead cornet cut through the ancient recordings. Although the band were at the mercy of their material, which subsequently declined into sentimental pap as their early excitement subsided, a high proportion of their legacy is of more than historical interest.

Fifty-four of their recordings between 1917 and 1923 have survived, but there is no comprehensive edition currently available. Their 1917 sessions for Aeolian Vocalion, very rare records, are now available on a Retrieval early-jazz compilation. The ASV CD includes 18 tracks and offers a good cross-section of their work, although a couple of undistinguished later pieces might have been dropped in favour of the absent and excellent 'Mournin' Blues' or 'Skeleton Jangle'. One can hear the band grow in stature as performers as time goes on, but the excitement of their earliest dates remains crucial to the spread of the music.

Retrieval have gathered in the 17 sides which the group made for Columbia in London. These are tough records to find in good shape, and even the usually immaculate Retrieval have had to use one or two less than pristine originals, but sound is mostly fine. One problem with these tracks is that Shields is overpoweringly forward in the acoustic mix, leaving LaRocca almost in the shadows. The earlier performances, though, are up to the ODJB's best, including 'Satanic Blues' (recorded but never-issued on Victor) and the first 'Tiger Rag' to be recorded in Britain. The

1920 sessions have poorer material, but there's a bonus in the four sides the group made for OKeh in 1922–3, with a different personnel.

CORE COLLECTION

****** The Original Dixieland Jazz Band 1917–1921** Timeless CBC 1-009 *As above.* 2/17–12/21.

The Timeless CD sweeps the board, since it covers all of their Victor sessions up to the end of 1921, in lively and enjoyable sound, which gives the best idea of the sensation this remarkable group must have caused.

Original Indiana Five

GROUP

Nothing much to do with Indiana, recording in '20s New York under the leadership of Tom Morton.

***** The Original Indiana Five Volume 1** Jazz Oracle BDW 8019 *Johnny Sylvester (t); Vincent Grande, Charlie Panelli (tb); Nick Vitalo (cl, as); Johnny Costello (cl); Newman Fier, Harry Ford (p); Tony Colucci (bj); Tom Morton (d, v).* 5/23–5/25.

***** The Original Indiana Five Volume 2** Jazz Oracle BDW 8030 *Mickey Bloom, James Christie (t); Pete Pellizi (tb); Nick Vitalo (cl, as); Louis Measto (cl); Nick Moleri, Harry Ford (p); Christian Maesto, Tom Morton (d); Maggie Jones (v).* 4–12/25.

***** The Original Indiana Five Volume 3** Jazz Oracle BDW 8031 *James Christie, Tony Tortomas, Sammy Castin (t); Pete Pellizzi (tb); Nick Vitalo, Gus Fetterer (cl, as); Bill King (ts); Harry Ford (p); Tony Colucci (bj); Tom Morton (d); Johnny Ryan (v).* 1–10/26.

***** Everybody Stomp** Frog DGF23 *Tony Tortomas (t); James Christie (c); Pete Pellizzi (tb); Nick Vitalo (cl); Harry Ford (p); Tony Colucci (bj); Tom Morton (d); Tony Pace, Irving Kaufman (v).* 10/25–5/29.

These are certainly pioneering reissues, as hardly anything by the OI5 has made it to either vinyl or CD in the past, despite their evident popularity (they made more than 100 titles during the '20s). The music is a closely argued example of the small-group jazz which several New York groups of the day pursued: perhaps not quite the equal of the Original Memphis Five, given that there were no soloists in the band the equal of Phil Napoleon and Miff Mole, but this is really ensemble music which picks up from the cues of the Original Dixieland Jazz Band. The Frog reissue is a decent sampler of some of their sessions, but it has been trumped by the comprehensive three-disc Jazz Oracle edition. Not only are the transfers excellent, but the documentation is superb, offering formidable research into the lives of all the leading players in the group, and there are a few ancillary sessions which are not strictly the work of the OI5 but which are closely related. Even though little of this has a pressing claim on the general listener, specialists will be impressed by the standard of these issues, and may be surprised at the heat which some sides generate.

Original Memphis Five

GROUP

A generic group-name for white small groups of the '20s, it was first used by Phil Napoleon in 1920, then in scores of sessions from 1922, although it was also used by Red Nichols and Miff Mole. Napoleon carried on using it, even into the '80s!

***** Columbias 1923–1931** Retrieval RTR 79026 *Phil Napoleon (t); Miff Mole, Charles Panelli, Tommy Dorsey (tb); Jimmy Lytell (cl); Jimmy Dorsey (cl, as); Frank Signorelli (p); Ray Kitchingman (bj); Jack Roth, Ted Napoleon (d); Billy Jones, Joseph A. Griffith (v).* 5/23–11/31.

At the moment this is the only disc dedicated to the earliest work of the group that came to be, usually, the Original Memphis Five, although even this one goes as far forward as 1931. Improvisation was often done more in breaks than in solos, but this is primarily an ensemble music, still edging away from the ODJB. It would be admirable to see this huge group of titles (more than 400 78rpm masters) given a proper reissue: so far, although there are some other tracks on a Timeless various-artists disc, not much progress. Excellent transfers of these 78s, all but eight of which were recorded acoustically. Phil Napoleon and Lytell remain the key players: Napoleon's little arpeggiated rip, which he uses to start a phrase, was how he decided to swing, and next to a sophisticate like Mole he can seem stolid, but at least he was a steadfast presence. Lytell is agile, but he never really progressed as a stylist – Jimmy Dorsey, who is on the 1931 'reunion', shows him up.

Oriole

GROUP

Talented and original English-based outfit.

***** Song For The Sleeping / *** Migration** F-Ire CD 03 / 13 *Ingrid Laubrock (ts); Idris Rahman (cl, ts); Jonny Phillips (g); Ben Davis (clo); Anders Christensen, Ruth Goller, Fernando de Marco (b); Sebastian Rochford (d); Adriano Adewale Itauna (perc, vib, v); Julia Biel, Guillermo Rozenthuler, Okou (v); collective personnel.* 04, 05.

Not to be confused with the pioneering black vocal group The Orioles, this multinational ensemble create a light, almost pastoral sound that sometimes lulls and occasionally surprises. Phillips is the main composer and has a nice, deft touch, though one often feels the group needs a greater element of freedom. Laubrock and Davis are the key elements instrumentally, her resonant sound combining beautifully with his distinctive low-register figures and drones.

Niels-Henning Ørsted Pedersen

(1946–2005)

DOUBLE BASS

The great Dane is probably best known for his work with Oscar Peterson; he also worked with a huge variety of visiting Americans when he was house bassist at the Jazzhus Montmartre in Copenhagen. A prodigy, who switched from piano to bass quite late, he seemed to acquire his mature voice almost instantly, even receiving an offer to join the Basie orchestra.

***** Jaywalkin'** Steeplechase SCCD 31041 *Ørsted Pedersen; Philip Catherine (g); Ole Kock Hansen (p); Billy Higgins (d).* 9 & 12/75.

***** Double Bass** Steeplechase SCCD 31055 *Ørsted Pedersen; Sam Jones (b); Philip Catherine (g); Albert 'Tootie' Heath, Billy Higgins (d, perc).* 2/76.

*** **Pictures** Steeplechase SCCD 30168 *Ørsted Pedersen; Kenneth Knudsen (p).* 12/76.

**** **The Bassic Trio** Steeplechase 37037/8 2CD *Ørsted Pedersen; Philip Catherine (g); Billy Hart (d).* 10/77.

***(*) **Dancing On The Tables** Steeplechase SCCD 31125 *Ørsted Pedersen; David Liebman (ts, ss, af); John Scofield (g); Billy Hart (d).* 7 & 8/79.

Even though misspelt and mis-indexed, NHØP's credits as a sideman almost defy belief. He plays on well over 100 currently available CDs, backing the likes of Chet Baker, Kenny Drew, Lee Konitz, Ben Webster and (crucially) Dexter Gordon and Oscar Peterson. He has recorded with younger-generation players as far apart in style as Niels Lan Doky and Anthony Braxton. If his playing on the two Steeplechases from the Club Montmartre in Copenhagen sounds particularly confident, that is because he spent much of his later 20s as house-bassist there. His technique as a young man was staggering, combining forceful swing with great melodic and harmonic sense and a sure-fingeredness that gave his big, sonorous tone an almost horn-like quality.

Equally consistent as a leader, NHØP probably hasn't received his due of praise for his own records. They are all broadly of a piece, largely standards-based, with the group sessions placing greater emphasis on swing, and the duos on a more musing, intimate quality; the ratings above give a reasonable sense of their respective merits. A word, though, for the duo with Knudsen. This is a quality performance from both men, dominated by the pianist's compositions, but including two of NHØP's best pieces, 'Afternoon's Sentiment' and 'School Song'. Worth finding. The bassist has enjoyed a particularly fruitful relationship with guitarist Philip Catherine, who shares many of his virtues; the two in combination are responsible for some formidably beautiful music. The punning *Double Bass* is an interesting experiment that almost falters when a second drummer joins the group, doubling not just the bass-lines but the whole rhythm section; Catherine is left with an unenviable continuity job, but 'Au Privave' (Oscar Peterson's favourite Charlie Parker theme) and Coltrane's 'Giant Steps' fare remarkably well. *The Bassic Trio* brings together two live sets from Café Montmartre onto a double CD. As with many of these budget-price sets, we're not sure there's enough material to justify the duration, but certainly they're value for money. *Dancing On The Tables* explores less-familiar materials and tonalities. Liebman's saxophone-playing is sufficiently light and spacious not to swamp the foreground, and NHØP produces some intriguing rapid-fire counterpoints to the guitarist.

***(*) **Friends Forever** Milestone MCD 9269 *Ørsted Pedersen; Renee Rosnes (p); Jonas Johansen (d).* 8/95.

Recorded as a tribute to the late Kenny Drew, with whom NHØP recorded over many years, *Friends Forever* is unmistakably in the spirit of the great pianist. Drew would have loved the straightforward and funky version of 'The Shadow Of Your Smile' and he could not have failed to be intrigued by the unison line of 'Kenny', the bassist's most explicit memorial. Rosnes was the perfect choice for the job; she obviously knows Drew's work pretty well, and she quotes more than once from *Dark Beauty*, his duo record with NHØP. Johansen is inevitably a quieter partner, but his brushwork on the closing 'Future Child – Friends Forever', a delicate bass feature with a glorious piano/*arco* middle section, is exemplary. The sound is very good indeed and Phil De Lancie's mastering is everything you would expect from this good friend of jazz music.

**** **Those Who Were** Verve 533232-2 *Ørsted Pedersen; Johnny Griffin (ts); Ulf Wakenius (g); Victor Lewis, Alex Riel (d); Lisa Nilsson (v).* 5/96.

***(*) **This Is All I Ask** Verve 539695-2 *Ørsted Pedersen; Phil Woods (as); Oscar Peterson (p); Ulf Wakenius (g); Jonas Johansen (d); Monique, Monica Zetterlund (v).* 7 & 9/97.

These two records are the work of a man entirely at peace with himself and his music. There is nothing to prove, no rival reputations to beat down. Niels Lan Doky's intuitive touch at the controls gives both a clarity and a warmth that make the music come alive. NHØP's opening on 'Our Love Is Here To Stay', first track on the faintly elegiac *Those Who Were*, demonstrates yet again what a master of harmony and time he is. As before, he programmes intelligently, including a Carl Nielsen theme, the title-song (a feature for the lovely Lisa Nilsson) and 'You And The Night And The Music', which is one of two guest spots for Griff, playing with his now familiar relaxed intensity. The other, 'The Puzzle', is marginally less successful. The second of the two albums is marked by a guest appearance from old boss Oscar Peterson, sounding fleet and unhampered on the traditional 'I Skovens Dybe Stille Ro', a tune that lends itself well to a jazz interpretation. As before, NHØP also includes a classical piece, this time a Bartók fantasia, played with completely idiomatic understanding as an unaccompanied solo. Elsewhere, Wakenius and Johansen are able companions and the guest saxophonist this time out is much more obviously in the bassist's bag. Woods sounds great on the title-piece, blowing with a warm, waxy quality. The vocals are attractive enough, but not particularly compelling. We remain Zetterlund sceptics, and her near-namesake Monique sounds ill at ease in a jazz context.

*** **Hommage – Once Upon A Time** Emarcy 513 189 2 *Ørsted Petersen; Palle Mikkelborg (t, flhn); Palle Bolvig, Jan Kohlin (t); Axel Windfeld (tb); Flemming Madsen, Jan zum Vohrde (sax); Mogens Durholm (v); Ars Nova Choir; other personnel.* 97.

A lovely collaboration between NHØP and trumpeter Mikkelborg, who brings a characteristic richness of tone and density of texture to these delightful sessions. There is an almost autumnal maturity and poise to the bassist's recent solo work. While still very much rooted in bebop harmony and the need to drive the line forward, he is much more inclined than of yore to dwell on ideas for their sheer beauty, and the session is marked by some of his very best playing on record. The closing 'September Song (Epilogue)' is masterly.

**** **The Unforgettable NHØP Trio Live** ACT 9464 *Ørsted Pedersen; Ulf Wakenius (g); Jonas Johansen (d).* 3/99, 3/05.

A souvenir of genius. To listen to NHØP's 'The Bach Piece', followed by an extraordinary performance of 'The Song Is You' that erupts into triple-time after a powerfully effective chiming interlude from Wakenius, is to be convinced for ever of the bassist's pre-eminence in his field. This was an utterly inventive group, caught live in Aalborg in 1999 and then again very close to the end in Hamburg. The latter date consists of bebop plus a couple of folk song arrangements by the Dane. Everything he touched turned to music and the sheer power of his attack and articulation jumps out of the speakers here. If you only have one NHØP record ...

Also, in brief:

***** The Bass In The Background: A Great Selection, 1962–1992** Storyville 8400. 4/62–7/92.
Rush-released to mark his premature death, this is energized by lots of live material, much of it with the bass in the foreground, so a nice introduction as well as a worthy memorial.

****(*) The Eternal Traveller** Original Jazz Classics OJCCD 966. 6 & 11/84.
Apart from a wrist-breaking Paganini solo on 'Moto Perpetuo', this is fairly routine. Mixing him so far forward and downplaying piano and drums perversely underlines what a brilliant backroom group player he was.

***** Catalonian Fire** Steeplechase SCCD 31017. 9/94.
A fine trio with Catalonian pianist Tete Montoliu and drummer Albert Heat.

Anthony Ortega (born 1928)

ALTO, TENOR, BARITONE AND SOPRANO SAXOPHONES, FLUTE, CLARINET, BASS CLARINET

A sideman with Lionel Hampton, then a leader around LA, he incorporated some Ornette-like thinking into his basic bop grammar.

***** A Man And His Horns** Blue Moon BMCD 1607 *Ortega; Hank Jones, Einar Iversen (p); Addison Farmer, Ivar Børsum (b); Ed Thigpen, Karl Otto Hoff (d). 54–61.*
This is an extraordinary collectors' piece, coupling up two exceptionally rare albums: a 10-inch LP for Vantage, made from a radio broadcast in Norway in 1954, and a 1961 set made for the Herald label with Jones, Farmer and Thigpen, in which Ortega overdubbed a section's worth of horns onto various tracks. The Norwegian set is in rough airshot sound but finds the young Ortega in urgent, Parkerish form: he embroiders 'Laura' with all sorts of detail. Unfortunately, the master seems to develop a seasick wobble towards the end. The American session is a typical curio of its time, but again the severe intensity of the saxophonist cuts through the procedural weight.

***** Earth Dance** Fresh Sound FSR CD 194 *Ortega; Art Farmer (t); Ray Starling (t, mel); Jimmy Cleveland (tb); Dick Hafer (ts, bcl); Jay Cameron (bs); Bobby Timmons (p); Dick Wetmore (vn); Earl May (b); Ed Thigpen (d). 58, 59.*
Originally released on Bethlehem with the title *Jazz For Young Moderns* (nobody ever noticed the subtitle *And Old Buzzards, Too*) this fine reissue still comes over strongly and with considerable invention. There are some unusual sonorities in the line-up: mellophone, bass clarinet, a fiddle; and there's a strong sense of restless invention in Ortega's solos on 'These Foolish Things' and the utterly original 'Cinderella's Curfew'.

***** New Dance** hatOLOGY 6065 *Ortega; Chuck Domanico, Bob West (b); Bill Goodwin (d). 10/66, 1/67.*
As well as reissuing key work from his own deleted back-catalogue, Werner Uehlinger has also been picking up neglected obscurities on small labels. These saxophone/bass duets and trio recordings were originally released on Revelation, to no apocalyptic fanfare whatsoever. Listening casually, one can see why they caused no great stir. Ortega comes across as a rather more rasping version of Lee Konitz. And yet one can also hear what intrigued Uehlinger. These are clever, dancing pieces. The originals, 'Sentimentalize' and 'Conversation Piece' in particular, inspire a lot of intense playing, and there is a wonderful extended version of the *Sandpiper* theme, 'The Shadow Of Your Smile'.

*****(*) Anthony Ortega On Evidence** Evidence EVCD 213 *Ortega; Sylvain Kassap (bcl); Manuel Rocheman (p); Didier Levallet (b); Jacques Mahieux (d). 4/92.*

***** Scattered Clouds** hatOLOGY 555 *Ortega; Mike Wofford (p); Joe LaBarbera (d). 7/00.*
A huge gap, with some intriguing 'lost' sessions in between, which make the story frustratingly hard to follow. The 1992 session is a welcome return to the studios and finds him in ruminative rather than urgent mood: the tempos are often dreamily slow, the melodies (all originals by Ortega or his wife, bar Mal Waldron's 'Warm Canto') poignantly caressed, and his previously astringent tone has softened a little. But there are still improvisations of absorbing skill and cumulative power: he's again a trifle unconvincing on the 'out' moments of 'Gone Again', yet the spiralling trails of 'Avignon' or 'Norge' are bewitching in their quiet intensity, with a new interest in soprano offering a change of timbre. The rhythm section are fine, even if Rocheman is occasionally a shade too flowery in some of his solos, and Kassap appears only on the closing 'Warm Canto', a sparse, almost elemental treatment.

Scattered Clouds is akin, perhaps, to a latter-day date by a close contemporary of Ortega's, Lee Konitz. Standards such as 'Body And Soul' and 'Night And Day' are mined for jumping-off points where the saxophonist can spool out his improvisations. Wofford gives him plenty of feeds along the way. It's able, competitive improvising, but it does suggest Konitz on an average day: Ortega hasn't, in the end, established enough personal ground to make this music really grip or stand out.

****** Afternoon In Paris** hatOLOGY 643 *Ortega; Chuck Domanico (b); Kash Killion (clo, b). 66, 02, 05.*
Uehlinger's enthusiasm for Ortega has led him to reissue these 1966 duets with Domanico (recorded in California and originally on Revelation) with some superb recent sessions with Killion. The cello/flute duet on 'I'll Remember April' is so musical and well thought out one hardly thinks about the unusual instrumentation. Ortega also takes on 'Now's The Time' unaccompanied and makes an extraordinary job of its twists and turns. There's not a bad track on the date and it's testimony to the hatOLOGY operation that the remasterings from 1966 are almost up to present-day recording standards.

Kid Ory (1886–1973)

TROMBONE, VOICE

Composer of 'Muskrat Ramble' and an innovative player who made much use of mutes, slurs and other devices, he invented the 'tailgate' style. Part of the first jazz generation, he was still around to take part in the revival.

****** Ory's Creole Trombone** ASV CD AJA 5148 *Ory; Thomas 'Mutt' Carey, George Mitchell, Joe 'King' Oliver, Bob Shoffner (c); Louis Armstrong (c, v); Johnny Dodds, Dink Johnson, Omer Simeon (cl); Stump Evans, Albert Nicholas, Billy Paige (cl, as, ss); Darnell Howard (cl, as); Barney Bigard (cl, ts, ss); Joe Clarke (as); Lil Hardin Armstrong, Jelly Roll Morton, Luis Russell, Fred Washington (p); Bud Scott, Johnny St Cyr (bj); Ed Garland, John Lindsey (b); Bert Cobb (bb); Paul Barbarin, Ben Borders, Andrew Hilaire (d). 6/22–4/44.*

*** **Kid Ory, 1922–1945** Classics 1069 *Ory; Thomas 'Mutt' Carey (c); Darnell Howard, Dink Johnson, Omer Simeon (cl); Joe Darensbourg (cl, v); Fred Washington, Buster Wilson (p); Bud Scott (g); Ed Garland (p); Ben Borders, Minor Ram Hall, Alton Redd (d); Cecile Ory (v).* 22–45.

**** **Kid Ory's Creole Jazz Band** GHB BCD 10 *Ory; Thomas 'Mutt' Carey (t); Darnell Howard, Omer Simeon (cl); Buster Wilson (p); Bud Scott (bj, v); Ed Garland (b); Minor Ram Hall, Alton Redd (d).* 8/44–11/45.

***(*) **Kid Ory: '44–'46** American Music AMCD 19 *Ory; Thomas 'Mutt' Carey (t); Barney Bigard, Albert Nicholas, Joe Darensbourg, Wade Whaley (cl); L. Z. Cooper, Buster Wilson (p); Huddie Leadbetter, Bud Scott (g, v); Edward Garland (b); Charlie Blackwell, Minor Ram Hall, Zutty Singleton (d).* 1/44–5/46.

*** **Creole Classics** Naxos 83421 *As above, and some below.* 44–47.

*** **At The Green Room: Volume 1** American Music AMCD 42 *As above, except omit Bigard, Nicholas, Whaley, Leadbetter, Singleton, Blackwell.* 2/47.

*** **At The Green Room: Volume 2** American Music AMCD 43 *As above.* 2/47.

*** **At Crystal Pier, 1947** American Music AMCD 90 *Ory; Andrew Blakeney (t); Joe Darensbourg, Archie Rosati (cl); Buster Wilson (p); Bud Scott (g); Ed Garland (b); Minor Ram Hall (d).* 8/47.

*** **King Of The Tailgate Trombone** American Music AMCD 20 *As above, except add Andrew Blakeney, Teddy Buckner (t).* 48–49.

*** **Kid Ory, 1945-1950** Classics 1183 *As various discs above.* 45–50.

Kid Ory's '40s albums had Creole cooking tips printed on the sleeves. On his comeback, after nearly a decade out of music fattening up chickens, the trombonist's rhythmic tailgating style was still as salty as blackened kingfish and as spicy as good gumbo. Ironically, he spent much of his life away from Louisiana, going to California for his health just after the First World War, where he recorded the first-ever sides by an all-black group, 'Ory's Creole Trombone' and 'Society Blues', in 1922. For some purists, these – collected on the ASV compilation, *Ory's Creole Trombone* – and not the Original Dixieland Jazz Band's earlier discs, mark the real start of jazz recording.

The Classics compilation contains only sessions recorded under Ory's name. Leadership switched to Mutt Carey in 1925, and it wasn't until 1944 that the trombonist tried to put together a revived version of the original group. Hence a large gap in the documentation which renders the chronology pretty redundant and enhances the desirability of the ASV set.

Ory's comeback coincided with the big Dixieland revival, and he turned an instinct for self-marketing to lucrative effect. Notoriously difficult to work for, he was particularly demanding of his trumpet-players. When Mutt Carey died in 1948, Ory used the equally brilliant Teddy Buckner and later Alvin Alcorn in what was to be one of the best and most authentic of the revivalist bands. Kid Ory's Creole Jazz Band lasted until the '60s, by which time his exemplary stamina was failing and the big glissandi and slurs were sounding slightly breathless. Ory was a fine technician who cultivated a sloppy, 'rough' effect and a loud, forthright delivery that led some listeners to dub him a primitive. Like all the great Delta players, though, he thought of the whole group as a single instrument into which his own voice slotted perfectly.

The ASV also includes some important sides from 1926 with King Oliver and Louis Armstrong, and a group called the New Orleans Wanderers, which was effectively the Hot Five without Pops. There is also material from later that year with Jelly Roll Morton and a jump forward in time to the revivalist band of 1944.

The first American Music disc is mostly airshot material from Standard Oil-sponsored broadcasts in the first half of 1946. There is a brief, fascinating encounter with Huddie Leadbetter, better known as Leadbelly, on 'Bye'n'Bye' and 'Swing Low, Sweet Chariot', but for the most part it's the group with Carey or Joe Darensbourg, with four studio tracks showing Albert Nicholas in particularly good lip. There is some excellent material from the Green Room in San Francisco; content-wise nothing out of the ordinary except for a rather moving version of the 'Rifle Rangers (1919 March)' which must have pleased any old soldiers in the room. *King Of The Tailgate Trombone* is less individual, Blakeney and Buckner (on this 1949 occasion) rather indistinct and waffly.

*** **Plays The Blues** Storyville STCD 6035 *Ory; Alvin Alcorn, Teddy Buckner, Rico Valesti (t); Phil Gomez, Bob McCracken, George Probert (cl); Harvey Brooks, Don Ewell (p); Ed Garland (b); Minor Ram Hall (d).* 5/53–2/55.

***(*) **This Kid's The Greatest** Good Time Jazz GTCD 12045 *Ory; Teddy Buckner (c); Pud Brown, Phil Gomez, Bob McCracken, George Probert (cl); Don Ewell, Cedric Haywood, Lloyd Glenn (p); Julian Davidson, Barney Kessel (g); Wellman Braud, Morty Cobb, Ed Garland (b); Minor Ram Hall (d).* 7/53–6/56.

***(*) **Kid Ory's Creole Jazz Band, 1954** Good Time Jazz GTJ 12004 *Ory; Alvin Alcorn (t); George Probert (cl); Don Ewell (p); Bill Newman (g, bj); Ed Garland (b); Minor Ram Hall (d).* 8/54.

*** **Sounds Of New Orleans: Volume 9** Storyville STCD 6016 *Ory; Alvin Alcorn (t); Albert Burbank, Phil Gomez, George Probert (cl); Don Ewell (p); Ed Garland (b); Minor Ram Hall (d).* 5/54–2/55.

*** **Kid Ory's Creole Jazz Band** Good Time Jazz GTJ 12008 *Ory; Alvin Alcorn (t); George Probert (cl); Don Ewell (p); Barney Kessel (g); Ed Garland (b); Minor Ram Hall (d).* 12/55.

***(*) **The Legendary Kid** Good Time Jazz 12016 *Ory; Alvin Alcorn (t); Phil Gomez (cl); Lionel Reason (p); Julian Davidson (g); Wellman Braud (b); Minor Ram Hall (d).* 11/55.

*** **Favorites!** Good Time Jazz 60-009 *Ory; Alvin Alcorn (t); Phil Gomez (cl); Cedric Haywood (p); Julian Davidson (g); Wellman Braud (b); Minor Ram Hall (d).*

The Good Time Jazz catalogue is now pretty much up to date, and frankly there's very little to choose between individual items. The titles are confusingly unvaried and the Good Time Jazz discs have all the legendary Crescent recording sessions, excellent readings of 'Maple Leaf Rag', 'Ory's Creole Trombone', 'Careless Love Blues' and 'Oh, Didn't He Ramble', though not, unfortunately, Ory's own 'Muskrat Ramble', which was one of the revival hits of the mid-'50s. It's to be found on the good Storyville, with Alvin Alcorn's trumpet going sharp as a tack in and out of the melody, and also on *1954*.

Plays The Blues has been augmented with five tracks not included on the LP release. Of these, 'Blues For Jimmie Noone' and 'Wolverine Blues' are the most substantial, genuine additions to the Ory catalogue. Nothing else is as compelling and only serious collectors will feel the need for 'Wang Wang Blues' or 'Sugar Blues'.

*** **In Denmark** Storyville 6038 *Ory; Henry 'Red' Allen (t, v); Cedric Haywood (p); Wellman Braud (b); Minor Ram Hall (d).* 58.

This wasn't the easiest of associations, though very bankable at a time when New Orleans jazz was once again in vogue. Allen's was a restless and exploratory group, while by this stage Ory had pretty much decided that his style was set in stone. Red pushes the pace along and still sounds vital and alert, while the Ory group seems happy to dodge along at a consistent tempo. There are even moments when the trumpeter jumps a measure ahead. The programme of material is unsurprising, with 'St James Infirmary' a high-point and bright, breezy renditions of 'Clarient Marmalade', 'Muskrat Ramble' and 'Indiana/Sheik Of Araby'. Ory's rewritten lyrics to 'I Wish I Could Shimmy Like My Sister Kate' suggest that Katherine has gone to the bad entirely.

Also, in brief:

*** **Portrait Of The Greatest Slideman Ever** Upbeat 129. 44, 71.
Early and late Ory on one disc, which defies logic, but may appeal to those who only want to sample his long career.

***(*) **Live At The Beverly Cavern – 1949** 504 CD85 A/B 2CD. 49.
Transcription discs covering Ory's residency at the Hollywood club. This is a good way to audition the trombonist's music in this period, with clear sound.

Mike Osborne (born 1941)

ALTO SAXOPHONE

Born in Hereford, he became a major figure in the British contemporary scene. Illness curtailed his activities after the early '80s.

**** **Outback** Future Music FMR CD 07 *Osborne; Harry Beckett (t, flhn); Chris McGregor (p); Harry Miller (b); Louis Moholo (d).* 70.
**** **Shapes** FMR CD 10 *Osborne; John Surman (ss, bs); Alan Skidmore (ts); Earl Freeman, Harry Miller (b); Louis Moholo (d).* 2/72.
**** **All Night Long** Ogun OGCD 700 *Osborne; Harry Miller (b); Louis Moholo (d).* 7/74.
**** **Border Crossing / Marcel's Muse** Ogun OGCD 74 *As above, except add Marc Charig (c); Jeff Green (g); Peter Nykyruj (d).* 9/74, 5/77.
A Mike Osborne gig, with whatever line-up, was a furious dance of disparate parts: simple hymnic tunes, wild staccato runs, sweet ballad formations and raw blues, all stitched together into a continuous fabric that left most listeners exhausted, and none unmoved. Osborne's early album, *Outback*, was rarely seen and highly collectable in its original LP issue on Turtle. Ossie's wailing, turbulent voice fills up the room. He was probably always heard to greater advantage in the pianoless trio with Moholo and the late Harry Miller, but before this session he invited friends Harry Beckett and Chris McGregor to join in. Beckett lightens the sound with blinks of pure sunshine, but he's capable of a darker, freer tonality as well. There are just two long tracks, the title-piece and the more sanguine 'So It Is'. Here, though, it's possible to hear them as two sides of a single musical personality, undoubtedly troubled, fiercely questing, but full of quiet humour as well.

Shapes is a somewhat different proposition, a much more turbulent and detailed record. The addition of two more saxophones and a second double bass creates possibilities that Osborne instantly knows how to exploit. The two-part title-track is an unusually abstract set of themes, certainly unusual by Osborne's expressive standards, but it is a formidably accomplished performance. The absence of piano throws a lot of weight on the two bass-players, and Miller and Freeman lay down a richly suggestive matrix of sound for the front line. Moholo never sounds as if he's merely keeping time: every line and figure has its place in the whole. 'Straight Jack' must be one of Osborne's best recorded solos.

Greg Osby (born 1960)

ALTO AND SOPRANO SAXOPHONES

Born in St Louis, he studied in DC and at Berklee, then moved to New York. Worked with Ron Carter and Jack DeJohnette, then was closely involved in the M-Base movement of musicians with Steve Coleman. Has dabbled in rap and hip-hop fusions.

***(*) **Zero** Blue Note 493760-2 *Osby; Jason Moran (p, org); Kevin McNeal (g); Lonnie Plaxico, Dwayne Burno (b); Rodney Green (d).* 1/98.
**** **New Directions** Blue Note 522978-2 *Osby; Mark Shim (ts); Jason Moran (p); Stefon Harris (vib); Taurus Mateen (b); Nasheet Waits (d).* 5/99.
***(*) **The Invisible Hand** Blue Note 520134-2 *Osby; Gary Thomas (ts, f, af); Andrew Hill (p); Jim Hall (g); Scott Colley (b); Terri Lyne Carrington (d).* 9/99.
Osby's M-Base period and the early records which came after it now seem like distractions from his mature work. It's somewhat surprising that, for an artist whom Blue Note clearly have a lot of faith in, even such recent records as *Art Forum* and *Further Ado* have been cut from the catalogue. Even so, Osby set a formidable pace with records of the calibre of those listed above. Zero establishes Moran and Green as key presences in his working group, musicians who can handle whatever tough tasks he can throw at them as ensemble players. Some of these themes still feel like holdovers from his earlier work, occasionally too hung up on effortful time-signatures or excessively knotted melody lines; but relentless work has softened the edges of his writing and opened up what was previously too cryptic a content. The brilliant Moran finds all sorts of nourishment in these pieces – check his 'Minstrale' solo, blooming with Monkian quirks but less angular, more melodious – and Osby's own playing seems fuller, more singing, but no less intense.

New Directions is, strictly speaking, a co-operative effort, but it was picked and planned by Osby. The sextet examines nine pieces from the Blue Note past, along with three originals by the principals. Osby took care to confound expectations of a simple repertory project by creating dramatic revisions of each piece. 'The Sidewinder' is just slightly reharmonized, strung over a tauter pulse than it usually gets, and the result is something refined but unsettling. 'Song For My Father', originally jovially bluesy, is darkened and sprung off Nasheet Waits's ominous patterns. Mark Shim makes a piquant contrast to Osby's terse, metropolitan sound: his thick, foggy but mobile delivery gets a showcase in his tremendous tenor solo on Wayne Shorter's 'Tom Thumb'. A brilliant effort all round.

The Invisible Hand is slightly disappointing, given the mouth-watering line-up. Osby again creates some extraordinary new twists on such familiar material as 'Nature Boy', using Thomas mainly on flute for tonal colour in the ensembles. Hall, inquisitive as ever, does his best to negotiate the music, but he never really seems entirely at one with what he's asked to do, and Hill is at times apparently somewhere else altogether. On the trio performance of 'Indiana', where he counterpoints himself with some discreet clarinet-lines, Osby remains magnificently creative. This is a musician at the peak of his endeavours, and he must be followed by anyone interested in where jazz is going.

[redacted]

****** Banned In New York** Blue Note 496860-2 *As Zero, except Atsushi Ozada (b) replaces McNeal, Plaxico and Burno.* 98.

***Banned In New York* was sent out at mid-price and packaged like an official bootleg. It documents a single gig by the quartet, set down on a DAT player and rush-released as a report on work in progress. Osby's own '13th Floor' starts things off, but from there he brings in Rollins, Ellington, Parker and Monk tunes and uses the material to fashion an utterly compelling treatise on the tradition and how it can fuel the playing of contemporary spirits on the bandstand, here and now. Each of the musicians makes his individual mark, but it's the way the quartet develops and processes ideas, caught on the hoof, that makes the record so powerful and immediate. Osby has said that he wishes he could release several records a year, in the manner of the old Blue Note performers, and, if the results are like this, it's a sentiment we echo.**

*****(*) Symbols Of Light (A Solution)** Blue Note 31395-2 *Osby; Jason Moran (p); Christian Howes (vn); Judith Insell-Stack (vla); Nioka Workman (clo); Scott Colley (b); Marlon Browden (d).* 2/01.

Got up as he is in fancy old European duds in the sleeve photo, is this Osby's charge into the neoclassic old world? Of course not – just because he's written for four strings doesn't mean that this has any air of the academy in its lungs. Besides his own originals (and Moran's keen melodrama 'Repay In Kind') there is one of Masabumi Kikuchi's translucent lines, 'M', and a reading of Dmitri Tiomkin's 'Wild Is The Wind' inspired not by the movie score but by a Johnny Mathis hit. The strings are used in a variety of approaches, sometimes as counterpoint, sometimes as a single extra horn or rhythmic bank, sometimes almost as a kind of sound-effect. They have improvisational options without becoming soloists as such.

It's a fascinating encounter, but as a record it feels not quite there, possibly because – for all the care taken by engineer Joseph Marciano – when the quartet are in full flow, the sound of the strings is sometimes poorly integrated into the overall mix, confusing at just the point when we need clarity. In other passages – as in the beautiful soprano solo which the leader takes in 'M' – the music is both gripping and sonorously beautiful. Besides, even if you feel like tuning out the strings, there's always the ongoing dialogue between Osby and Moran, which is shaping up as one of the great creative conversations of this jazz period. Their final duet on 'Minstrale Again' (a revision of a track from *Zero*) makes one ache to hear an entire album, or three or four, of this pairing.

*****(*) Inner Circle** Blue Note 99871 *Osby; Jason Moran (p); Stefon Harris (vib); Taurus Mateen (b); Eric Harland (d).* 4/99.

Actually recorded before *Symbols Of Light*, this adds Harris to the Osby group for a set of originals which make an explicit break with song form and blues form – based, instead, on 'several linear, intervallic and structurally based song constructs and forms, some of which have not been investigated to any great extent', a statement of intent which might as well apply to most of Osby's work in the past ten years or so. In pieces such as 'Stride Logic', where Osby eventually solos – or, at least, steps to the front – against a series of tolling chords which cycle around him, the strategy's merits are glowingly obvious. It's often a quiet and best-behaviour kind of record, pondering its options rather than exploding through them as the group did on *Banned In New York*, and it's among the warmest and most lyrical of Greg's records, astringent though that lyricism may be.

*****(*) St Louis Shoes** Blue Note 81699-2 *Osby; Nicholas Payton (t); Harold O'Neal (p); Robert Hurst (b); Rodney Green (d).* 1/03.

'I wanted to prove that you can play effectively on these tunes without being patronizing or sounding like a repertory ensemble': Osby's justification, as if he needed one in this repertory-driven jazz world, for giving us Ellington, Gillespie–Parker, Monk, W. C. Handy, Gershwin, even 'Bernie's Tune'. Nothing, inevitably, is quite as it seems or might be expected, with the dizzy flight of 'Shaw Nuff' changed into a line obliged to run against a secondary melody spun off the same changes, and 'The Single Petal Of A Rose' sounding parched, its melody thinned to a bare-wires structure. Extra warmth is added by the deep swing of Hurst and Green and by the surprise presence of that hot-jazz specialist Nicholas Payton, who might be thought to be an emotional opposite to Osby but who eats up every opportunity given to him. O'Neal, at the time of the recording 21 years old, is exciting enough to diffuse disappointment that Moran has now gone his own way. And the leader is front and centre, leaping into his solos. The album's positioned as a homage to his hometown scene of some 25 years earlier, but it's tough, unsentimental, analytical too.

****** Channel Three** Blue Note 60672 *Osby; Matt Brewer (b, v); Jeff 'Tain' Watts (d, v).* 9/05.

Osby thought long and hard about a trio record and his notes make absorbing reading. He addressed the material with his two playing companions in mind and the results are absolutely compelling, book-ended by Ornette's 'Mob Job' and Dolphy's 'Miss Ann' and with a stack of original music and virtuoso playing in between. Each piece settles an aspect of the project with decisive assurance, as if, theme by theme, the players were working out a musical problem. That makes it seem cool and analytical, but Osby has never played with more heat and guile at the same moment, and Watts is simply magnificent, even as he refuses to resort to the grandstanding that he uses on other records. It hardly seems possible, but Osby keeps getting better and better.

Also, in brief:

****(*) Greg Osby And Sound Theatre / **(*) Mindgames / **(*) Season Of Renewal** Winter & Winter 919011-2 / 9219021-2 / 919034-2. 6/87; 5/88; 7/89.

None of Osby's late-'80s albums for JMT have worn particularly well. He sounds like he's fishing for a direction between modal blowing, funk, fusion, and song form.

***** Public** Blue Note 97864. 1/04.

Two nights of music from New York's Jazz Standard, boiled down to one CD, with Nicholas Payton (*t*) on four tunes and Joan Osborne (*v*), surprisingly effective, on the closing 'Lover Man'.

Roberto Ottaviano (born 1957)

SOPRANO AND ALTO SAXOPHONES, MANZANO

Italian soprano saxophonist specializing in soprano.

*****(*) Items From The Old Earth** Splasc(h) H 332 *Ottaviano; Roberto Rossi (tb); Mario Arcari (ss, ob, eng hn); Martin Mayes (frhn); Sandro Cerino (cl, bcl, f, bf); Fiorenzo Gualandris (tba).* 12/90.

He has done significant work as a sideman with Ran Blake, Franz Koglmann and Tiziana Ghiglioni among others, but Ottaviano's albums as a leader offer some of the best indication of his powers. He gets an unusually pure and unaffected sound on soprano, rarely going for a squawk or anything remotely expressionist, and it lends his improvisations a clear if somewhat terse intensity. *Items From The Old Earth* is by Ottaviano's all-horns group, Six Mobiles. The sonorities are hard to predict, brassy at some points, woody at others, and the compositions are crowded (perhaps excessively so at times) both with ideas and with techniques, some of which beg comparison with European composition rather than jazz. But Ottaviano's own solos add a sudden brightness at moments when the ensemble threatens to turn stiff and dry.

*** **Above Us** Splasc(h) H 330-2 *Ottaviano; Stefano Battaglia (p); Piero Leveratto (b); Ettore Fioravanti (d). 11/90.*
(*) **Otto Splasc(h) H 340-2 *Ottaviano (ss solo). 1/91.*
Ottaviano returns to more conventional ground on the quartet record, which matches him with the gifted Battaglia: loose modal blowing seems to be the mainstay of the date, and it's done with aplomb, although some of the music lacks anchor and compass. *Otto* takes a stab at a solo album but seems a mite too cleverly conceived: reverb and overdubs distract from the point of Ottaviano's improvising and some of the solos seem like mere technical points-winners.

***(*) **Hybrid And Hot** Splasc(h) H 453-2 *Ottaviano; Gianluca Petrella (tb); Tom Varner (frhn); Michel Godard (tba); Marcello Magliocchi (d). 7/95.*
This seems influenced by Ottaviano's work with Franz Koglmann, and the mordant humour of, say, 'The Lightwarrior' is something that the Austrian would surely appreciate. But Ottaviano has his own agenda here, with three Carla Bley themes and a solo treatment of Lacy's 'The Raps' alongside five of his own pieces; and his careful sifting of the four horns in front of Magliocchi's drums is fascinating and an absorbing study in light and shade. There are some wryly apposite solos from all four men, with the little-known Petrella at least as outstanding as his colleagues, yet it's the leader's meticulous playing which shines most particularly.

Also, in brief:

*** **Live In Israel** Soul Note 121332-2. 11/01.
Recorded in the clattery acoustic of Tel Aviv's Museum Of Modern Art with a good trio. Poor sound, but the music survives.

***(*) **Pow Wow** Splasc(h) H 853. 04.
Two different groups here, with trombonists Beppe Caruso and Gianluca Petrella offering a convincing foil to Ottaviano's beautifully modulated horn.

Harold Ousley (born 1929)

TENOR SAXOPHONE, FLUTE

A Chicagoan, he worked with Gene Ammons, Billie Holiday, Dinah Washington, and later Jack McDuff and George Benson. After a quiet spell, Harold returned to the studios in his 70s.

*** **Grit-Grittin' Feeling** Delmark 520 *Ousley; Arthur Hoyle (t); Jodie Christian (p); John Whitfield (b); Robert Shy (d). 1/00.*
Harold's earlier dates for Bethlehem and Muse are no longer available and there might have been nothing at all under his name had Delmark not offered the 71-year-old this session. It's for the most part pretty standard hard bop, though there is a version of the Goffin–King song 'Go Away, Little Girl', famously covered by Donny Osmond. Ousley has a nice rounded tone and a vigorous attack, putting the stresses fairly squarely on the beat. None the less, he knows how to bend the metre to add pathos to a ballad and there are some affecting moments on an otherwise rather anonymous set.

Ovary Lodge

GROUP

Eastern-tinged improvising ensemble whose name and titles belied an often fierce approach to free music.

(*) **Ovary Lodge Resurgent 4542 *Keith Tippett (p, zither); Roy Babbington (b); Frank Perry (perc, hsiao, sheng, v). 73.*
***(*) **Ovary Lodge** Ogun OGCD 021 *Keith Tippett (p, hrm, rec, perc, v); Harry Miller (b); Frank Perry (perc); Julie Tippetts (v, sno rec, er-hu). 8/75.*
Following his work on *Blueprint*, Tippett turned for the first time in a sustained way to wholly improvised music. Ovary Lodge has a curiously casual reputation as a group that produced limpid, meditative music, aural *haikus* and delicately pictorial musings. The reality is very different. Titles like 'Gentle One Says Hello' and 'A Man Carrying A Drop Of Water Of A Leaf Through A Thunderstorm' (both on the second album) don't necessarily help, but 'thunder' is just as much a key word as 'gentle'.

The group's first incarnation was never an entirely satisfactory mix. Babbington doesn't sound easy and frequently resorts to random noise-making, whereas Miller's resonant lines on the second (which confusingly bears the same title) are the spine of the music. In the two-year gap between them, Tippett and the mysterious Perry have both expanded their instrumental resources, while the addition of Julie Tippetts's voice and high-pitched instruments bring a new tonal and textural element. By the time of the second record, Tippett seems to have moved away from orthodox pianism and the overall concept of the group is more sure-footed.

CD transfer and quiet backgrounds make an enormous difference to the quieter passages, of which some verge on silence. If one of these discs now seems uncomfortably transitional, the second is both unique in itself and important in suggesting new directions for British improvised music.

Vardan Ovsepian

PIANO

Talented Armenian with a rich vein of ideas.

*** **Abandoned Wheel** Fresh Sound New Talent FSNT 108 *Ovsepian (p solo). 9/01.*
*** **Sketch Book** Fresh Sound New Talent FSNT 142 *Ovsepian; Mick Goodrick (g); Joshua Davis (b); Take Toriyama (d); Monica Yngvesson (v). 9/02.*
*** **Akunc** Fresh Sound New Talent FSNT 202 *Ovsepian; Agnieszka Dziubak (clo); Joshua Davis (b); Take Toriyama (d); Monica Yngvesson (v). 04.*
***(*) **Aragast** Fresh Sound New Talent FSNT 305 *Ovsepian; Tim Miller (g); Joshua Davis (b); Mark Ferber (d). 06.*
The debut record mixes longer form pieces with miniatures and fragments that don't seem ready for public consumption. The

combined effect is of work still in progress, interesting enough in the detail, but not yet fully formed. A Keith Jarrett influence weighs somewhat. The follow-up has some equally interesting things, but working in company even as uneffusive as this, Ovsepian still sounds reserved and inchoate. Yngvesson often doubles his lines in wordless singing, while Goodrick plays his usual quiet and intense game, seemingly apart from the rest.

The two more recent records show steady rather than dramatic progress. The unusual sonorities of *Akunc* are more so on paper than in practice, because the group sounds beautifully integrated and custom-made for Ovsepian's compositions. The Aragast line-up sounds more of a bread-and-butter working group and it's none the worse for that. Miller plays a similar role to Dziubak on the previous record and his nice linear touch propels themes that otherwise look set to meander.

Charles Owens

TENOR SAXOPHONE

Aspirant leader on the New York club scene.

*** **Eternal Balance** Fresh Sound New Talent FSNT 067 *Owens; Jason Lindner (p); Omer Avital (b); Daniel Freedman (d). 5/99.*

The label makes much of the fact that these guys had been jamming and playing clubs (notably Small's) together for some five years before this was made. That much would have been obvious from a blind audition of the record. It's a virtue, but it's also part of the problem with *Eternal Balance*, which seems to coast along with very little tension or drama. A club's definitely the place to sample Owens's muscular style, but what you want to see is a bit of wrestling, not body-builder poses. (Not to be confused with an older saxophone-playing Charles Owens, born 1939.)

Jimmy Owens (born 1943)

TRUMPET, FLUGELHORN

A solid section-player, but fame seemed to elude him.

*** **You Had Better Listen** Collectables COL 6170 *Owens; Bennie Maupin (ts, f); Kenny Barron (p); Chris White (b); Rudy Collins, Freddie Waits (d). 2/68.*

Sometimes, Owens's phrasing and tone are reminiscent of Woody Shaw, but mostly he asserts his independence and the soloing is always pointed and logical. There are later records, but this co-led debut release with Barron is the only survivor, thanks to the doughty Collectables. The title-opener is a good original hard-bop line, but the best cuts are Barron's 'Gichi', a taut, almost bumptious theme, and 'The Night We Called It A Day'. The reissue's also likely to be valued for another glimpse of the currently renascent Maupin, whose flute on 'Carolina John' transforms Barron's original. Not a lost masterwork, but a thoroughly enjoyable souvenir of jazz survival in the rock era.

Tony Oxley (born 1938)

DRUMS, PERCUSSION

His apprenticeship ranges from a stint in the Black Watch band to the house section at Ronnie Scott's. Latterly based in Germany, he is a pioneer of metal and amplified percussion.

♛ **** **The Baptised Traveller** Columbia 494438 2 *Oxley; Kenny Wheeler (t, flhn); Evan Parker (ts); Derek Bailey (g); Jeff Cline (b). 1/69.*

***(*) **Four Compositions For Sextet** Columbia 494437 2 *As above, except add Paul Rutherford (tb). 70.*

Tony Oxley served an apprenticeship in pub bands and then learnt a more formal craft as a military conscript. He was a key player in the early days of the British free scene, notably the Joseph Holbrooke trio with Derek Bailey and Gavin Bryars. Later years saw another trio, SOH, with Alan Skidmore and Ali Haurand, and the Celebration Orchestra, which reveals him to be a composer of considerable sophistication. Most of his pieces move relatively slowly, even if there is a lot of surface detail. Large acoustic masses seem to operate in three dimensions, as if rotated round some non-tonal axis.

These albums have enjoyed legendary status for years, and now only Ichnos, an even more adventurous vehicle for Oxley's pin-sharp sound and ideas, remains un-reissued. *The Baptised Traveller* is the most representative and coherent expression of his gifts. Thirled to a quest for identity, its four themes are calmly questioning, the two horns restlessly ranging over Cline's and Oxley's unceasing shifts of direction. 'Crossing' and 'Arrival', which are segued into a single improvisation, wipe clean almost all formal expectations. Oxley's stately reading of Charlie Mariano's 'Stone Garden' is one of the masterworks of contemporary music, a slow chorale rooted in Bailey's chiming guitar chords. Their almost orchestral quality provides a starting point for Parker's solemn quiddities and for virtuosic percussion from Oxley. The closing 'Preparation' isn't so much an anti-climax as an afterthought.

Four Compositions was a title guaranteed to offend anyone who wanted to set aside any implication of predetermined structures. In the event, Oxley's ideas are all geared to solo improvisation. The opening of 'Saturnalia' is a mordant fanfare that announces the arrival of Evan Parker, Kenny Wheeler and Derek Bailey. The long 'Amass' is constructed from a graphic score and gives Rutherford, the sole newcomer from the previous album, his most effective moments. The disc ends with the scratchy 'Megaera', an exercise in sonic conflict that doesn't entirely convince.

Even 30 years on, one marvels at Columbia/CBS investing in music like this. That it was a brief experiment is no surprise. That it was so commandingly creative is a source of renewed delight.

***(*) **The Tony Oxley/Alan Davie Duo** a/1/1 005 *Oxley; Alan Davie (p, clo, sno, bcl, perc). 74, 75.*

**** **Alan Davie Music Workshop** ADMW 005 *As above.* 1, 6 & 9/74, 3/75.

Davie is a Scottish-born painter whose early work paralleled Jackson Pollock's much-mythologized discovery of archetypal shapes in otherwise abstract art. Davie is also a formidable musician and very much of a mind with Oxley. The first duo reissue includes two extra tracks, but the heart of the session consists of relatively short improvisations based on prearranged instrumental combinations. So 'Cavern Of The Snail' is for cello and ring-modulated cymbals; 'Bird Trap' for cello again, but this time with Oxley dabbling in strings himself with some very odd violin-playing. It's at least consistent with his interest in the sustained tones that can be had from electronics, and the two extra tracks, 'Fish Fascinator' and 'On The Seashore' (titles that sound very much like Davie canvases), are awash with crudely synthesized sounds. There's no outstanding track, just a record of a highly sympathetic musical encounter.

***** The Advocate** Tzadik TZ7618 *Oxley; Derek Bailey (g). 75, 5/06.*

The final track is a solo recorded after Bailey's death as a memorial. The association of course goes back to the days when they were two thirds of Joseph Holbrooke. Without the presence of Gavin Bryars the language of the duo is terser and in some places almost combative, as if two like-minded players were engaged in a (mostly) good-natured tussle. The opening 'Sheffield Phantoms' is terrific and Oxley's amplified percussion is as strikingly original as ever.

*****(*) The Tony Oxley Quartet** Incus CD15 *Oxley; Pat Thomas (ky, elec); Derek Bailey (g); Matt Wand (drum machine, tape switchboard). 4/92.*

This quartet session (recorded by WDR, Cologne) is a memorable reunion with Bailey as well as a meeting with two talented younger members of British improv. There are three quartet pieces, one trio (minus Oxley) and a duet between each of the four players. The opening quartet is a mesmerizing feeling-the-way performance, the soundscape wide open, with every man vital, nobody overplaying, each sound of interest. Thomas varies between analogue-synth wheezes and crisp digital arpeggios, while Wand's bricolage of found sounds and drumbeats redefines notions of minimalism. Bailey remains imperturbably himself, and his duet with Oxley is a superb co-operative battle of wits. Tony continues to make free pulse out of crashings and bangings that in other hands would be unmusical.

*****(*) The Enchanted Messenger** Soul Note 1231284 *Oxley; Bill Dixon (t, flhn); Johannes Bauer (tb); Ernst-Ludwig Petrowsky (sax, cl); Frank Gratkowski (sax, bcl); Philipp Wachsmann (vn, elec); Alex Kolkowski (vn); Marcio Mattos, Alfred Zimmerlin (clo); Pat Thomas (p, elec); Stefan Hölker, Tony Levin, Joe Thönes (d, perc); Matt Wand (elec); Phil Minton (v). 11/94.*

A superb large-scale composition for Oxley's Celebration Orchestra, performed at the 1994 JazzFest Berlin, *The Enchanted Messenger* consists of 19 interrelated parts or sections. The ensemble is very percussion-heavy, though Oxley doubles as drummer and conductor. The key soloists are trumpeter Bill Dixon, whose spirit suffuses the occasion almost as much as Oxley's, and violinist Philipp Wachsmann, who always seems entirely at home in large ensembles like this.

Some of the material is atonal or pantonal, but, as ever, Oxley gives a strong impression of pulse and swing. The balance of strings and winds isn't quite ideal and the sections fight in the mix, but it is possible to follow the course of this intriguing performance as it gradually dismantles its own initial premisses and pushes out into areas of freedom which only the London Jazz Composers' Orchestra and Globe Unity Orchestra have been able to explore with similar conviction. The use of electronics is what sets Oxley's ensemble apart from either of these. Wand, Thomas and Wachsmann create richly abstract textures, against which the acoustic instruments sound oddly alienated and strange. Not an easy record to absorb in just one or two sittings, but one that repays careful and prolonged attention.

Also, in brief:

****(*) Floating Phantoms** a/l/l 001 99.

The inaugural release on FMP's spin-off label is a disappointment, despite the presence of Philipp Wachsmann (*vn, elec*), Pat Thomas (*ky*) and Matt Wand (*elec*).

****(*) Triangular Screen** Sofa 501. 3 & 5/00.

Tony here plays his acoustic set with tape backgrounds, which diminishes the flexibility of his response. Ivar Grydeland (*g*) and Tonny Kluften (*b*) seem content to play a relatively supportive role.

Hot Lips Page (1908–54)

TRUMPET, MELLOPHONE

Oran Thaddeus Page grew up in Texas and was bound for a medical career when his mother started him on music lessons. He worked in the oilfield before being recruited to the Blue Devils, led by Walter Page (who, he sometimes claimed, was a kinsman); worked with Basie in his classic orchestra and was admired for a warm, full tone, hence the nickname.

*****(*) Pagin' Mr Page: His Greatest Recordings 1932–1946** ASV CD AJA 5437 *Page; very large personnel; for detail, see Classics sets below. 12/32–46.*

***** Hot Lips Page 1938–1940** Classics 561 *Page; Bobby Moore, Eddie Mullens(t); George Stevenson, Harry White(tb); Ben Smith, Buster Smith(cl, as); Jimmy Powell, Ulysses Scott, Don Stovall(as); Ben Williams(as, ts); Don Byas, Sam Davis, Ernie Powell, Sam Simmons, Benny Waters(ts); Pete Johnson, Jimmy Reynolds(p); John Collins, Connie Wainwright(g); Abe Bolar, Wellman Braud(b); A. G. Godley, Ed McConney, Alfred Taylor(d); Romayne Jackson, Bea Morton, Delores Payne, Ben Powers, The Harlem Highlanders (v). 3/38–12/40.*

*****(*) Hot Lips Page 1940–1944** Classics 809 *Page; Jesse Brown, Joe Keyes(t); Vic Dickenson, Benny Morton(tb); Earl Bostic, Benjamin Hammond, George Johnson, Floyd 'Horsecollar' Williams(as); Don Byas, Ike Quebec, Ben Webster, Lem Johnson, Lucky Thompson(ts); Ace Harris, Leonard Feather, Clyde Hart, Hank Jones(p); Sam Christopher Allen(g); Teddy Bunn(g, v); Al Lucas, John Simmons, Carl 'Flat Top' Wilson(b); Ernest 'Bass' Hill(b, bb); Big Sid Catlett, Jack Parker, Jesse Price(d). 12/40–11/44.*

An Armstrong imitator who never quite made it out of that constricting sack, Page has always hovered just below the threshold of most fans' attention. Realistically, he is a much less accomplished player who wasted much of his considerable talent on pointless jamming and dismal but lucrative rhythm and blues. The material recorded for Bluebird in April 1938 features a band that might have gone places had Page not been forced to disband. At the beginning of 1940 he was recording with the remarkable Buster Smith, a Texan out of Ellis County, who became a mainstay of the Kansas City sound during the war years and after. These are fine sides, not altogether improved by some very odd remastering wobbles, but they're surpassed by the four cuts made for Decca towards the end of the year with Pete Johnson and Don Byas, which (leaving aside an indifferent vocal by Bea Morton) are among the best of the period and unjustly neglected.

The title of the second Classics volume is slightly misleading. There is, to be sure, material from 1940 and from 1944, but nothing in between. Some of the interim period is covered in various bootlegged jam sessions which may be available. The drummerless 1940 group with Feather, Bunn and Hill is very good indeed, with Hill a considerable surprise for a bass-player of his day. Page also shows off his touch on the now seldom used mellophone. The real treat on this volume, though, is the later material featuring Byas. As Anatol Schenker's informative liner-notes suggest, 'These Foolish Things' is one of the high-points of '40s saxophone jazz, worth playing to unsuspecting experts for a guess at the saxophonist involved. There are giveaway phrases here and there but, at these sessions for Commodore, Byas excelled himself. There is some Savoy material from June 1944, a bigger group in which Byas has to give ground to the great Ben Webster; but it is the two dates for Milt Gabler's label which stand out. Even the quasi-novelty items like 'The Blues Jumped A Rabbit' are excellent. It wouldn't be a Classics volume without an early appearance from a star of the future. On the last session, from November 1944, Hank Jones makes his recording debut backing Page, Dickenson and the very fine Thompson on 'The Lady In Bed' and 'Gee, Baby, Ain't I Good For You?'.

The ASV compilation is able to range more widely than Classics because it takes in material made for other leaders – Moten, Basie, Chu Berry, Artie Shaw, Albert Ammons and Eddie Condon – but does also sample the sessions of April 1938, January, November and December 1940, and June and September 1944. The sound is very good but, given how much of this material is available from other sources, it will be of limited value to anyone who isn't simply looking for a quick introduction to Page's work. For a quick comparison of sound, compare the Classics transfer of 'I Let A Song Go Out Of My Heart' with this. No comparison at all, really.

*** **After Hours In Harlem** HighNote HCD 7031 *Page; Joe Guy(t); Rudy Williams(as); Herbie Fields(ts); Donald Lambert, Thelonious Monk(p); Tiny Grimes(g); other personnel unidentified.* 40, 41?
Originally released on Onyx in 1973, this fascinating set represents the work of jazz fan Jerry Newman who, like Dean Benedetti with Charlie Parker, staked out his favourite musicians and recorded them on a portable machine. Over the years, he accumulated an astonishing archive. Not the least remarkable of these recordings are the first documented performances of Thelonious Monk, heard with Page and Joe Guy on 'Sweet Georgia Brown' and 'Topsy'. The disc would be valuable for that alone but, coupled with its picture of Page at work away from the studio, it helps fill out some aspects of his playing style, not least how much more of an Armstrong imitator he seems on record than in front of a live audience, when more of his wry, reckless nature comes through. The tones are bright enough to come off a shaky source-tape and Page's solo development has a nicely asymmetrical logic which is very different from Pops and from almost anyone else on the scene at the time. There is also a nice example of his singing, on 'Yazoo'; again very different from the master, but not without its charms.

*** **Hot Lips Page 1944–1946** Classics 950 *Page; Billy Butterfield, Buck Clayton(t); Bobby Hackett(co); Vic Dickenson, Lou McGarity, Benny Morton, Jack Teagarden, Sandy Williams(tb); Earl Bostic, Earle Warren(as); Ernie Caceres(cl); Don Byas, Nick Caiazza, John Hartzfield, Lucky Thompson, Ben Webster(ts); Johnny Guarnieri, Hank Jones, Lannie Scott, Rufus Webster(p); Sam Allen, Danny Barker, Herb Ellis(g); Al Hall, Slam Stewart, Carl 'Flat Top' Wilson(b); Big Sid Catlett, Buford Oliver, Specs Powell, Jesse Price(d).* 12/44–9/46.
Between 1944 and 1946, Lips recorded for Savoy, Commodore, Onyx, Foxy and Columbia and made a couple of V-Disc sessions as well with the All-Stars. That's just about where this chapter of the story begins, with an original tune, 'Miss Martingale'. There's a bit of a break in the story after that until the vocal 'Bloodhound' for Onyx in September 1945, when things started to look a touch brighter for the business with the end of hostilities. Page's best playing was possibly behind him at this point, but there are still some striking good solos and singing spots, notably on 'Love You Funny Thing' and 'They Raided The Joint', a collaboration with Roy Eldridge. It's all bright and unaffected stuff and the Page horn still rings loud when he gets the space to solo over a supportive foundation.

Also, in brief:

(*) **Hot Lips Page 1946–1950 Classics 1199. 10/46–2/50.
A stray final title for Apollo, then sessions for Harmony and, surprisingly, Columbia. Lips sings and mugs his way through some pretty average material.

(*) **Dr. Jazz: Volume 6 – 1951–1952 Storyville STCD 6046. 12/51–3/52.
Late airshots broadcast from Stuyvesant Casino at 2nd and 9th in New York City, under the auspices of drummer George Wettling's group.

Pago Libre

GROUP

Named after the initial letters of original group members – who included Lars Lindvall and Steve Goodman – this long-standing unit works in a delicate and evocative avant-garde strain.

*** **Pago Libre** / ***(*) **Wake Up Call: Live In Italy** / *** **Cinémagique** / *** **Phoenix: Live In Salzburg & Zurich** Leo CD LR 354 / 272 / TCB 01112 / Leo CD LR 377 *Arkady Shilkloper(frhn, flhn, alphorn); Tscho Theissing(vn); John Wolf Brennan(p); Daniele Patumi(b).* 95; 97; 01; 12/02, 2/03..
**** **Stepping Out** Leo CD LR 444 *As above, except omit Patumi; add Georg Breinschmid(db, v).* 05.
Pago Libre's unusual instrumentation and romantic sensibility give its work an appealing accessibility. Brennan is a master of this idiom, and his companions are absolutely like-minded.

The group's first recording, *Extempora*, released on Splasc(h) in 1990, is currently unavailable. *Pago Libre* was originally released on Bellophon and has since been reissued by Leo. The same disc has also been available on L&R as *Titles*. All four members contribute material, but Theissing's opening 'Rochade' is a standout track, cleverly pitched in a difficult, off-centre metre. 'J.P.S. (& Carla)' is marked by some curious Hot Club effects, and there is an elegant four-part 'Stream Of Consciousness' suite by Patumi.

The other key track is the vibrant 'Wake-Up Call', which became the title of a subsequent Leo release. This was recorded to two-track at the Sol-Fest open-air festival in Sicily, which perhaps explains its bright and optimistic cast. Theissing's title-piece gets the set under way with a gentle urgency. Brennan is featured on his own 'Toccattacca', a brilliant sequence that includes Fibonacci series, palindromic inversions and a kind of sun-kissed serialism. Shilkloper switches to flugelhorn for both his own 'Folk Song' and Brennan's 'Kabak', the latter an unexpectedly funky theme that provides the record's main climax.

Cinémagique is, as it sounds, a collection of imaginary soundtracks, but unlike most such projects this is not an excuse for fragmentary writing and bland fade-outs. Brennan once studied under film music maestro Ennio Morricone, and some of those lessons may well be surfacing here in these moody interiors and poised *mises-en-scène*. Many of the pieces seem closer to modern classical music than to jazz, but the varied sonority is endlessly beguiling, and in 'Synopsis' and 'Suonatina' Pago Libre has added a couple more evergreens to its repertoire, to put alongside 'Wake-Up Call' and 'Rochade'.

The second live record (mostly recorded in Salzburg despite the subtitle) is both a comforting summation and a step forward. Shilkloper demonstrates on 'Alpine Trail' that his horn-playing is still evolving. Brennan's 'Karelian Kink' (a nod to Sibelius), 'Synopsis' and 'Suonatina' confirm the vividness of his writing, while the other members fare every bit as well as ever. 'Phoenix: Rising' is a group improvisation that sees them battle to be free of a familiar 'style', but it's the dullest piece not just on the record but in their entire recorded canon.

The most recent disc finds the group settled into its language, still playfully exploring, still able to delight and intrigue in equal measure.

Also, in brief:

*****(*) Shooting Stars And Traffic Lights** Leo CD LR 477. 94.
Not strictly a PL album, with John Voirol (*sax, synthophone*) and Alex Cline (*d*) also involved, but it's back in circulation and a further welcome insight into Brennan's post-jazz.

Marty Paich (1925–95)

ARRANGER

Originally a piano-player, the Californian trained at UCLA and became a key post-war arranger.

***** Jazz For Relaxation** VSOP 27 *Paich; Larry Bunker(vib); Howard Roberts(g); Joe Mondragon(b); Frank Capp(d).* 8–9/56.
***** The Marty Paich Quartet** VSOP 10 *Paich; Art Pepper(as); Buddy Clark(b); Frank Capp(d).* 8/56.
Paich's not a performer to get excited by, even if *Jazz For Relaxation* is more upbeat than the title suggests; the cover's certainly quite exciting, so much so that Roberts and Capp aren't mentioned in the credits! Paich was recording a good deal in small-group situations at this time, though the bulk of his work was writing charts for others. The quartet date from the same month – originally released on Tampa – is useful for a glimpse of Pepper in notably laid-back form, but relishing the relaxedly solid accompaniment.

*****(*) The Picasso Of Big Band Jazz** Candid CCD 79031 *Paich; Buddy Childers, Jack Sheldon(t); Herbie Harper(tb); Bob Enevoldsen(tb, vtb); Vincent DeRosa(frhn); Herb Geller(as); Bob Cooper, Bill Perkins(ts); Joe Mondragon(b); Mel Lewis(d).* 6/57.
It's a nice conceit, Paich as a mural painter in bright, summery colours, and it goes some way towards defining the music. There's perhaps just a touch of analytical cubism in the charts, a feeling that distortions to the familiar tonality are made because they can be, rather than for any obvious expressive reason. But there's no point flogging a useful metaphor or dissecting music that's every bit as much about relaxation as the VSOPs.

*****(*) A Jazz Band Ball** VSOP 23 *Paich; Don Fagerquist, Jack Sheldon(t); Bob Enevoldsen, Stu Williamson(vtb); Buddy Clark(b); Mel Lewis(d).* 7/57.
Paich's skills as a combo arranger become clearer on this. 'Ida' and 'Dinah' are transformed into downbeat meditations, while 'Jumpin' At The Woodside' is turned into a driving, modernistic piece with bebop; 'Yardbird Suite' closes with the new music more directly but in a distinctly original way. A lovely integration of voices.

***** Modern Touch** Lone Hill LHJR 10186 *Paich; Conte Candoli, Al Porcino, Jack Sheldon(t); Stu Williamson(t, vtb); Bob Enevoldsen(vtb); George Roberts(btb); Vincent DeRosa(frhn); Jimmy Giuffre(cl, bs); Art Pepper(as); Bill Perkins(ts); Bill Hood(bs) Russ Freeman(p); Victor Feldman(vib); Scott LaFaro, Joe Mondragon(b); Mel Lewis(d).* 1 & 7/59.
This brings together two Paich albums, *The Broadway Bit* and *I Get A Boot Out Of You*. The mix of show tunes and originals gives a nicely balanced feel and the orchestras, somewhat different on the two sets, sound well-rehearsed and freshly scrubbed and shaved; there's a clarity to the playing which is hard not to admire.

Also, in brief:

***** Marty Paich Trio** VSOP 64. 6/57.
Red Mitchell (*b*) and Mel Lewis (*d*) carry off the honours.

***** Take Me Along** Cloud 9 58111. 59.
Four piano-players – Paich, Pete Jolly, Jimmy Rowles, John Williams – and a good studio band. A curious sound and curiously addictive.

Jeff Palmer (born 1951)

ORGAN

Born in New York. He's a specialist, not a doubler; actually began as a self-taught accordionist.

*****(*) Abracadabra** Soul Note 121201 *Palmer; Dave Liebman(ss); John Abercrombie(g syn); Adam Nussbaum(d).* 87.
Well-named. This top-flight group seems to coax magical sounds out of the air. Palmer has explored areas of the Hammond that are seldom heard in a jazz context. Some of it veers towards Sun Ra-style space-organ effects, but mostly it's fast and funky, as on the opening 'Hip Slick'. Liebman's plaintive but strong-willed soprano and Abercrombie's use of the guitar-synth help create a sound-world that is now perhaps a little dated, though *Abracadabra* is more than a period piece.

****** Ease On** Audioquest 1014 *Palmer; Arthur Blythe(as); John Abercrombie(g); Victor Lewis(d).* 92.
****** Island Universe** Soul Note 121301 *As above, except omit Lewis; add Rashied Ali(d).* 3/94.
A carbon copy of the earlier band in some respects, except that Abercrombie seems to be playing more straight-ahead jazz lines and Blythe is a very different kind of saxophonist to Liebman, funkier and more obviously in a groove but still atmospheric enough to fit into Palmer's aesthetic. The tracks on *Ease On* are mostly long and, with the exception of McCoy Tyner's 'Blues On The Corner', Palmer originals. The only disappointment is 'Modal Scallopini', which sounds too similar to half a dozen other tunes you can't quite recall the name of. 'Ease On' is fine, and 'Gas Mask' is the sort of closing shot that guarantees you'll pay a return visit.

Island Universe confirms it's no fluke. Ali's recruitment in place of the excellent Lewis gives the session a different cachet and perhaps starts the listener wondering whether Alice Coltrane might be another place to start looking for influences; the Larry Young strain long since won out over Jimmy Smith. Blythe was returning to form in these years and he sounds stronger by the track, especially if the track is the off-kilter blues 'Amerigo'.

Also, in brief:

***** Shades Of The Pine** Reservoir RSR 137. 9/94.
A fresh contemporary take on the '60s sax/guitar/organ/drums situation.

*** **Burnin' The Blues** Consolidated Artists 949. 4/99.
The Jimmy Smith influence rears again with this bluesy set, marking a return of the repressed rather than a fresh exploration of roots.

Andy Panayi (born 1964)

TENOR AND BARITONE SAXOPHONES, FLUTES

Rock-solid British player with excellent ideas.

*** **Blown Away** / *** **Whooee!** Ronnie Scott's Jazz JHCD057 / Mainstem MSTCD0023 *Panayi; Mark Nightingale(tb); Simon Woolf(b); Mark Taylor(d).* 96; 94.
*** **News From Blueport** Woodville WVCD109 *As above, except omit Taylor; add Steve Brown(d).* 04.
*** **Time Displaced** Mainstem MSTCD0028 *Panayi; Pat White(t); Mark Nightingale(tb); Phil Robson(g); David Newton, Gareth Williams(p); Laurence Cottle, Mark Hodgson(b); Steve Brown, Ian Thomas(d).* 01.
Andy wears his Mulligan influence on his sleeve, even working with a pianoless quartet in homage. It actually suits his own approach pretty well, and with Nightingale offering big portamento effects it hardly matters that there's no harmony instrument on hand. The salute to Gerry on *News From Blueport* is both respectful and ambitious, moving into harmonic and rhythmic territory that was by no means Mulligan's bag. Panayi has the same light, fleet delivery on the baritone and makes even complex lines sound briskly vocalized.

His flute-playing is highlighted on *Time Displaced*, which consists of groups of different sizes (including a fine quartet with David Newton) playing conventional fare with imagination. 'Jitterbug Waltz' is a small miracle, exquisitely done.

The other quartet dates, including one from Scott's, are testimony to a very settled and productive group which takes its influence as a starting-point rather than a destination. There's no pastiche, and with Nightingale as unlike either Chet or Bob Broookmeyer as can be imagined, no chance of confusion.

Papa Bue's Viking Jazz Band

GROUP

Led by trombonist Papa Bue Jensen, this is one of the most popular and durable trad-to-Dixie outfits in Europe.

*** **Greatest Hits** Storyville STCD 836 *Arne Bue Jensen(tb); Finn Otto Hansen(t); Jørgen Svare(cl); Jørn Jensen(p); Bjarne Liller(bj, v); Jens Sølund(b); Knud Ryskov Madsen(d).* 58–70.
***(*) **Featuring George Lewis** Storyville STCD 6018 *As above, except add George Lewis(cl).* 2/59.
*** **Featuring Edmond Hall** / *** **Original Studio Recordings: Volumes 1 & 2** Storyville STCD 6022 / 5502 / 5503 *As above, except omit Lewis; add Edmond Hall(cl).* 66; 66–69.
***(*) **In The Sixties: Volumes 1 & 2** Music Mecca CD 1088 *As above, except omit Hall.* 67–69.
The Viking empire once stretched as far south as the Mediterranean, and considerable ingenuity has been expended in attempting to prove that a Norseman beat Christopher Columbus across the Atlantic. Arne Bue Jensen represents circumstantial evidence that the Vikings made it not just to a slippery rock off Newfoundland, but all the way down to New Orleans. Under the eponymous Jensen's leadership, the band became a tireless gigging unit, establishing a big reputation in Eastern Europe, as had Chris Barber. Nonsense about 'authenticity' apart, Papa Bue's long-running band is one of the finest revival outfits ever to emerge north of the Mason–Dixon line. The emphasis, inevitably, is on ensemble playing rather than soloing, and these recordings are as confidently relaxed as anyone might wish for, with none of the stiffness that creeps into more studied revivalism. The rhythm players have a particularly good feel, the giveaway with most such bands.

The band was founded in 1956 but was baptized and confirmed three years later when George Lewis paid a visit to Denmark. The encounter is preserved on the Storyville CD, which is well worth tracking down, not just to fill out the already generous Lewis discography. A similar encounter with Edmond Hall is more disappointing. Exactly a decade after entertaining (and startling) George, the Vikings played at the New Orleans Jazz And Heritage Festival and won the admiration of the unfoolable Ira Gitler, who pointed out that the band were more than revivalists with a cod gimmick, but serious players who could knock out Ellington charts as well as trad material. The material on the two '60s compilations comes from that period. Ellington staples 'Rent Party Blues' (a Johnny Hodges vehicle) and 'Misty Morning' are outstanding on *Volume 1*, but the long version of 'St Louis Blues' is outstanding and could stand up against anything created on the other side of the Atlantic. *Volume 2* is less emphatic but, unless Music Mecca's claim that all these sides are 'previously unissued' is misleading, these are very important releases.

***(*) **The Hit Singles: 1958–1969** Storyville STCD 5533 *Arne Bue Jensen(tb); Finn Otto Hansen(t); Jørgen Svare(cl); Jørn Jensen(p); Bjarne 'Liller' Pedersen(bj, v); Mogens Seidelin(b); Knud Ryskov Madsen(d).* 58–69.
A cheeky title concept, but an excellent introduction to the work of one of the hardest-wearing trad bands on the European circuit. The 23 tracks draw very heavily on traditional material, including hymn and folk tunes, while the playing is as direct and unadorned as ever. Like Chris Barber, Jensen keeps things together rather than pushing himself too much to the front as a soloist. Trumpet and clarinet tend to be the lead horns, but much emphasis is placed on the thumping solid accompaniment. Ideal for anyone who's still to encounter Papa Bue and his merry men.

*** **On Stage** / ***(*) **In The Mood** Timeless CD TTD 511 / 539 *Arne Bue Jensen(tb); Ole Stolle(t, v); Jørgen Svare(cl); Jørn Jensen(p); Jens Sølund (b); Søren Houlind(d, v).* 4–9/84; 86.
*** **Ice Cream** / *** **Live In Slukefter Tivoli** / ***(*) **On Visit At Chlosterhof** / ***(*) **Everybody Loves Saturday Night** / ***(*) **Collection** Music Mecca CD 1000 / 1028 / 1064 / Timeless CD TTD 580 / Music Mecca CD 2101 2CD *Arne Bue Jensen(tb); Ole Stolle(t, v); John Defferary(cl); Jørn Jensen(p); Ole Olsen, Jens Sølund(b); Didier Geers(d, v); Søren Houlind(d).* 10/86–8/89; 91; 91–93; 12/92; 86–93.
Personnel inevitably changed over the years. The key recruitment was of 'Englishman' (though we suspect Irish ancestry) John Defferary in 1985. He immediately became the key player, alongside the long-standing Jensen and Papa Bue himself, bringing a virile, Lewis-influenced sound to the group. *Ice Cream* is patchy because recorded over three years and several different sessions. The 1992 studio recording is a rather lacklustre introduction compared to what one knows the band can do at a regular gig. *In The Mood* is splendidly varied, our pick of the bunch, though some of the live recordings from the early '90s are almost as attractive. *On Stage* was recorded on the familiar turf of

Copenhagen, and before a home crowd the Vikings play like they're all heading across the Rainbow Bridge, with a rousing 'Tiger Rag' and a genuinely affecting 'Just A Closer Walk With Thee'. *Collection* is a very fair summary of some of the high-points of recent albums.

*** **40 Years Jubilee Concert** Music Mecca 2010 *Arne Bue Jensen(tb); Joe Errington, Finn Otto Hansen, Ole Stolle(t); Erik Andersen, John Defferary, Jørgen Svare(cl); Jørn Jensen(p); Ole Olsen, Mogens Seidelin, Jens Sølund(b); Didier Geers, Søren Houlind, Ib Lindschouw, Knud Ryskov Madsen(d). 7/96.*
The Viking Jazz Band celebrated with a gala performance in the Tivoli. Jensen got together some of the players who had passed through the group and they turned in a bright, buoyant evening of music that must have been a delight to the crowd. On disc, it's a little muted and sounds as if it has been recorded through the desk, without much in the way of rebalancing or sweetening. 'The Old Rugged Cross' and 'Big Butter And Egg Man' are splendid. Much of the rest has an old-pals feel.

Also, in brief:

*** **Live In Dresden** Storyville STCD 5530. 71.
Like other trad outfits, Papa Bue went down big in the old Eastern bloc.

*** **In The Mood** Timeless CD TTD 539. 10/86.
Some unlikely inclusions, most obviously 'Help Me Make It Through The Night' and Brahms's famous 'Cradle Song'. But OK.

*** **Canal Street Blues** Music Mecca CD 1090. 95, 96.
Though a studio setting never gets the best out of the Vikings, it's good to hear them in a pristine acoustic and professionally balanced.

*** **German Concert Music** Mecca CD 3040-2. 11/99.
The prosaic title hides what sounds like a happy occasion for the band and the audience.

Paramount Jazz Band Of Boston

GROUP

Bostonian revivalists who started working together in 1980.

(*) **Ain't Cha Glad? / * ... And They Called It Dixieland / *** March Of The Hoodlums** Stomp Off CD1205 *Jeff Hughes(c); Gary Rodberg(cl, ss, as); Steve Wright(cl, bcl, ss, as, ts, bs, c); Robin Verdier(p); Jimmy Mazzy(bj, v); Chuck Stewart(tba); Ray Smith(d). 5–6/89; 4/90–11/91; 1–2/98.*
Skilful if not very involving playing from another group of American revivalists. They avoid carbon-copying original arrangements on the first disc, preferring to try some new twists on Ellington, Dodds, Doc Cook and others; but the playing lacks much individuality and the ensemble work is too polite to muster any of the heat of hot dance. When they try a faded rose such as 'Yearning And Blue', it just sounds old. The second disc, recorded at two live shows, is a lot more energetic, if still a bit short on a style of their own, and the sound is uneven – Mazzy's banjo is often the loudest instrument in the group.

The group returned after something of a hiatus with *March Of The Hoodlums*. Their go at 'Singin' The Blues' tells how much they love the music: this is the Bix and Tram version treated to an affectionate update, Trumbauer's solo played in unison by the reeds before stately cornet and piano improvisations and a return to the original last chorus. While the group still rarely rises above its collective (and entirely honourable) amateur status, this sounds like their best to date.

Tony Parenti (1900–1972)

CLARINET

A prodigy in his native New Orleans, he was offered a job by the Original Dixieland Jazz Band – he was too young to go, and he regretted it. He went to New York and played non-jazz sessions for CBS. From the mid-'40s onwards he worked in a sort of merger of Dixieland with more faithful New Orleans music, and he remained fascinated with the possibilities of ragtime.

**** **Tony Parenti & His New Orleanians** Jazzology JCD-1 *Parenti; Wild Bill Davison(c); Jimmy Archey(tb); Art Hodes(p); George 'Pops' Foster(b); Arthur Trappier(d). 8/49.*
*** **Tony Parenti's New Orleans Shufflers** Jazzology JCD-61 *Parenti; Jack Hine(c); Bob Thomas(tb); Hank Ross(p); Danny Barker(bj); Arnie Hyman(b); Arthur Trappier(d). 54.*
*** **Parenti–Davison All Stars Volumes 1 & 2** Jazzology JCD-91 / 92 *Parenti; Wild Bill Davison(c); Lou McGarity(tb); Eustis Tompkins, Ernie Carson(p); Jerry Rousseau(b); Bob Dean(d).* N.D.
***(*) **Ragtime Jubilee** Jazzology JCD-21 *Parenti; Wild Bill Davison(c); Larry Conger(t); Charlie Bornemann, Jimmy Archey(tb); Ralph Sutton, Kocky Parker(p); Edmond Souchon, Danny Barker(bj); Cyrus St Clair, Don Franz(tba); Baby Dodds, Pops Campbell(d). 11/47–?*
A New Orleans man who left the city in 1927, Parenti made many records but has frequently been overlooked. Never an original, he could still play with a ferocious intensity; though he approached the gaspipe manner at times, there was no little sophistication in an approach that seldom strayed far from Dixieland ideology. Jazzology JCD-1 was the one that started the Jazzology operation in 1949, and it still sounds hard-nosed and terrific: Davison was at his most vituperative-sounding, Parenti weaves his way round the front line with much invention, Hodes stomps through everything, and Foster slaps his strings harder than ever. Rough old recording, though that doesn't matter, and rather unnecessarily padded out with extra takes.

The All Stars session is of indeterminate date but was cut at a club in Atlanta. The balance is all off, the drums louder than everyone else; the other players are relatively undistinguished and Parenti himself sometimes sounds like he's playing on another stage. But the spirit comes through, and Wild Bill stops at nothing.

New Orleans Shufflers is from a 1954 session made in New York. Some of the names are unfamiliar but the music is a deft mix of the more hard-nosed traditionalism of New York and the sweeter feel of New Orleans music. Solos are generously shared out (and this exposes Thomas a bit) and, since he's very prominent in the mix, you can hear how hard Parenti really blew. Atmospheric and honest, and Trappier's excellent drumming is also worth paying attention to.

Ragtime Jubilee is an unusual example of two bands of traditionalists playing a pure ragtime repertoire, everything from 'Smokey Mokes' and 'Swipesy Cake Walk' to 'Grace And Beauty Rag' and '(That) Erratic Rag'. It starts with six tracks cut for Circle in 1947 by a group including Davison, Archey and Sutton, and if they found the music unfamiliar (Parenti had taken the trouble to write out a set of arrangements), the group bluster through it with rowdy excitement. The remaining tracks are from a much later (though undated) session, and again Parenti makes a dedicated effort at playing original rags without surrendering a Dixieland looseness. Good sound on these later tracks, and a very enjoyable reissue. This is a fine group of undeservedly little-known albums.

***(*) **Tony Parenti And His Downtown Boys** Jazzology JCD-11 *Parenti; Dick Wellstood, Armand Hug(p); Chink Martin(b); Sam Ulano, Abbie Brunies(d).* 55–65.

Although the circumstances are difficult to decipher from the sleeve-notes, JCD-11 is made up of three sessions. Two are with Wellstood and Hug, who cut seven titles in 1961 and added three more four (!) years later to complete the original LP. For the CD reissue, four titles from a 1955 Southland LP with Hug, Martin and Brunies have also been included. The trio sessions are boisterous and exciting music: all three musicians are right at the front of the mix, and when they dig in and start stomping it's hugely exciting music that comes out. Wellstood strong-arms the piano and Ulano seems to have a full percussion kit at his disposal: listen to the clatter he gets out of 'Chantez Las Bas'. Parenti sounds a bit off-key here and there, but clearly he's enjoying himself. The 1955 tracks are almost sedate by comparison but they swing along.

Parenti's final session, made the year before he died, is another chunk of no-frills Dixieland. Veterans like Tarto and Kaminsky are welcome companions, and Parenti himself still sounds in hearty form. Rather noisily recorded and not exactly immortal, but as honestly delivered as the rest of this fine jazzman's music.

Also, in brief:

(*) **Strut Yo' Stuff Frog DGF 4. 1/25–6/29.

Rare early material, but a strangely disappointing glimpse of '20s jazz recording in the city of its birth.

*** **The Final Bar** Jazzology JCD-71. 5/71.

His final session was a slice of no-frills Dixieland.

Tiny Parham (1900–1943)

PIANO

Born in Canada, the huge pianist (Tiny was actually Hartzell Strathdene) kept busy on the Chicago scene of the '20s, arranging for contemporaries such as King Oliver and leading his own groups. By the time of his death, though, he was working hotels and movie houses.

***(*) **Tiny Parham 1926–1929** Classics 661 *Parham; B. T. Wingfield, Punch Miller, Roy Hobson(c); Charles Lawson(tb); Junie Cobb(ss, as, cl); Charles Johnson(cl, as); Leroy Pickett, Elliott Washington(vn); Charlie Jackson(bj, v); Mike McKendrick(bj); Quinn Wilson(bb); Jimmy Bertrand, Ernie Marrero(d).* 12/26–7/29.

***(*) **Tiny Parham 1929–1940** Classics 691 *As above, except omit Wingfield, Cobb, Pickett, Jackson; add Dalbert Bright(cl, ss, as, ts); Ike Covington(tb); Darnell Howard(cl, as); Jimmy Hutchens(cl, ts); John Henley(g); Milt Hinton(bb); Bob Slaughter(d); Sam Theard, Tommy Brookins(v).* 10/29–6/40.

*** **The Alternative Takes** Neatwork RP 2053 *Similar to above, except add Freddy Keppard, James Tate, Tommy Ladnier(c); Sidney Desvignes, Amos White(t); Fayette Williams, Harvey Lankford(tb); Angelo Fernandez, Jimmy O'Bryant, Ernest Michall(cl); Buster Bailey, Norman Mason, Bert Bailey(cl, as); Norval Morton(ts); Walter Thomas(ts, bs); Adrian Robinson, Lovie Austin, Fate Marable(p); Narvin Kimball(bj, g); Erskine Tate, Ikey Robinson, Johnny St Cyr(bj); Henry Kimball(tba); Jimmy Bertrand, W. E. Burton, Zutty Singleton(d); Priscilla Stewart(v).* 6/23–11/30.

**** **Tiny Parham 1928–1930** Timeless CBC 1-022 2CD *Similar to above discs.* 7/28–11/30.

Parham's jazz was an idiosyncratic, almost eccentric brand of Chicago music: his queer, off-centre arrangements tread a line between hot music, novelty strains and schmaltz. The latter is supplied by the violinists and the occasional (and mercifully infrequent) singing – but not by the tuba, which is used with surprising shrewdness by the leader. Some of his arrangements on these Classics discs are among the more striking things to come out of the city at that time – 'Cathedral Blues', 'Voodoo' and 'Pigs Feet And Slaw' don't sound like anybody else's group, except perhaps Morton's Red Hot Peppers, although Parham preferred a less flamboyant music to Jelly's. The 'exotic' elements, which led to titles such as 'The Head Hunter's Dream' or 'Jungle Crawl', always seem to be used for a purpose rather than merely for novelty effect and, with soloists like Miller, Hobson and the erratic Cobb, Parham had players who could play inside and out of his arrangements. The two-beat rhythms he leans on create a sort of continuous vamping effect that's oddly appropriate, and Tiny's own piano shows he was no slouch himself. There is a lot of surprising music on these discs, even when it doesn't work out for the best.

The Timeless two-CD edition sweeps past the Classics discs: consistently fine mastering, and with 12 alternative takes, this is an exemplary reissue. Diehards might want the obscure first coupling on Classics 661, which Timeless omit. The stray final tracks on Classics 691 date from 1940, by which time he was playing the electric organ; it was at a smart hotel engagement where he was the organist that this 300lb giant died of a heart attack in 1943.

Neatwork's round-up of alternates does have some claims on completists. Besides the 12 tracks on the Timeless set, there are a pair of 1930 alternates, as well as nine other tracks: the pair of 1923 sides by Erskine Tate which feature Freddy Keppard, the (frankly awful) 1924 session by Fate Marable, a single alternate by Lovie Austin from one of her Paramount dates, and four sides which do feature Parham, from exceedingly rare Paramount and Black Patti originals. 'Embarressement Blues' (*sic*!) and 'Lazybone Blues', by (King) Brady's Clarinet Band, are certainly interesting curios.

Charlie Parker (1920–55)

ALTO AND TENOR SAXOPHONES

For good or ill, the iconic jazz life. That he had genius is beyond doubt, but it was based on long, effortful study; similarly with drugs, which played a part, but are not the only story. Though he had periods of disturbance, his career, which began in local blues groups in Kansas City before he joined Jay McShann's orchestra, was one of steady and concentrated work. His role in the invention of bebop was critical, though he was certainly not the only begetter.

♛ **** **The Complete Savoy And Dial Studio Recordings / *** Newly Discovered Sides** Savoy 92911-2 8CD / 17188 *Parker; Miles Davis, Dizzy Gillespie, Howard McGhee(t); J. J. Johnson(tb); Flip Phillips, Lucky Thompson, Wardell Gray, Jack McVea(ts); Tiny*

Brown(bs); Slim Gaillard(p, g, v); Clyde Hart, Jimmy Bunn, Duke Jordan, Russ Freeman, Erroll Garner, George Handy, John Lewis, Sadik Hakim, Bud Powell, Michael 'Dodo' Marmarosa(p); Red Norvo(vib); Arvin Garrison, Barney Kessel, Tiny Grimes(g); Nelson Boyd, Ray Brown, Red Callender, Arnold Fishkind, Bob Kesterson, Vic McMillan, Jimmy Butts, Tommy Potter, Slam Stewart, Curley Russell(b); Max Roach, Harold 'Doc' West, Zutty Singleton, Don Lamond, Specs Powell, Jimmy Pratt, Stan Levey, Roy Porter(d); Earl Coleman(v). 9/44–12/48; 44–48.

Parker's innovation – improvising a new melody line off the top, rather than from the middle, of the informing chord – was a logical extension of everything that had been happening in jazz over the previous decade. However, even though the simultaneous inscription of bebop by different hands – Dizzy Gillespie, Charlie Christian and Thelonious Monk all have their propagandists – suggests that it was an evolutionary inevitability, any artistic innovation requires quite specific and usually conscious interventions. With its emphasis on extreme harmonic virtuosity, bop has become the dominant idiom of modern jazz and Parker's genetic fingerprint is the clearest.

Even at his most dazzlingly virtuosic, Parker always sounds logical, making light of asymmetrical phrases, idiosyncratically translated bar-lines, surefooted alternation of whole-note passages and flurries of semiquavers, tampering with almost every other parameter of the music – dynamic, attack, timbre – with joyous arrogance. Dying at 35, he was spared the indignity of a middle age given over to formulaic repetition. The sides Parker cut on 26 November 1945 were billed by Savoy on the later microgroove release as 'The greatest recording session made in modern jazz'. There's some merit in that. The kitchen sink reproduction of fluffs, false starts and breakdowns gives a rather chaotic impression. Miles Davis, who never entirely came to terms with Parker's harmonic or rhythmic requirements, doesn't play particularly well (there is even a theory that some of the trumpet choruses – notably one on a third take of 'Billie's Bounce' – were played by Dizzy Gillespie in imitation of Miles's rather uncertain style), and some of the pianist's intros and solos are positively bizarre; pianist Argonne Thornton remembers being at the sessions. Despite all that, and Parker's continuing problems with a recalcitrant reed, the session includes 'Billie's Bounce', 'Now's The Time' and 'Ko-Ko'. The last of these is perhaps the high-water mark of Parker's improvisational genius.

Though this is undoubtedly the zenith of Parker's compositional skill as well, it is noticeable that virtually all of the material on these sessions draws either on a basic 12-bar blues or on the chord sequence of 'I Got Rhythm', the Ur-text of bebop. 'Ko-Ko' is based on the chords of 'Cherokee', as is the generic 'Warming Up A Riff', which was intended only as a run-through after Parker had carried out running repairs on his squeaking horn. The remainder of Parker's material was drawn from show tunes; 'Meandering', a one-off ballad performance on the November 1945 session, unaccountably elided after superb solos from Parker and Powell, bears some relationship to 'Embraceable You'. What is striking about Parker's playing, here and subsequently, is the emphasis on rhythmic invention, often at the expense of harmonic creativity (in that department, as he shows in miniature on 'Ko-Ko', Dizzy Gillespie was certainly his superior).

Availability on programmable CD means that listeners who find the staccato progression of incomplete takes disconcerting are able to ignore all but the final, released versions. Unfortunately, though these are usually the best band performances, they do not always reflect Bird's best solo playing. A good example comes on 'Now's The Time', which might have been an old KC blowing theme or a remembered solo by tenor saxophonist Rocky Boyd. There is no doubt that Parker's solo on the third take is superior in its slashing self-confidence to that on the fourth, which is slightly duller; Miles Davis plays without conviction on both.

None of the other constituent sessions match up to the erratic brilliance of 26 November 1945. There are nine other dates represented, notably intermittent in quality. The sessions with Slim Gaillard, creator of 'Vout', an irritating hipster argot, are pretty corny and timebound; a bare month after 'Ko-Ko', Parker seems to have come down to earth. An early session with guitarist Tiny Grimes and an unusual August 1947 date (under Miles Davis's control) on which Bird played tenor saxophone, excluded from previous Savoy CD reissues, have been restored. Of the remaining dates, that of 8 May 1947, a rather uneasy affair, nevertheless yielded 'Donna Lee' and 'Chasing The Bird'; by contrast, on 21 December 1947, Parker seems utterly confident and lays down the ferocious 'Bird Gets The Worm' and 'Klaunstance'; the sessions of 18 and 24 September 1948 yielded the classic 'Parker's Mood' (original take 3 is suffused with incomparable blues feeling) and 'Marmaduke' respectively.

The other key figures on these recordings are Max Roach, barely out of his teens but already playing in the kind of advanced rhythmic count that Parker required, and Dizzy Gillespie. Miles Davis was demonstrably unhappy with some of the faster themes and lacked Parker's ability to think afresh take after take; by the time of the 'Parker's Mood' date, though, he had matured significantly (he was, after all, only 19 when 'Ko-Ko' and 'Now's The Time' were recorded). A word, too, for Curley Russell and Tommy Potter, whose contribution to this music was until CD transfer often inaudible.

A point of frustration for many in the past has been the scattered nature of these sessions, spread across numerous LP and CD editions. But with Tony Williams's agreement, the Savoys and the Dials are finally brought within a single set for the first time in this ring-bound eight-disc collection. The master tracks for each date are programmed first, followed by the various alternative takes. There is full documentation in a handsome booklet, and the harsh sound of the Savoys and Dials has been made as hi-fi as the originals will probably ever allow.

The 'newly discovered sides' on the Savoy include an interesting enough 'Out Of Nowhere', 'Oop-Bop-Sh'bam', 'Jumpin' With Symphony Sid'/'Bebop' and a more unexpected 'East Of The Sun (And West Of The Moon)', which is not a number one associates with Parker. The rest of the tracks are familiar Savoys.

[illegible]

****** Charlie Parker On Dial: The Complete Sessions**

Spotlite/Dial SPJ CD 4 4101 4CD *Parker; Miles Davis, Dizzy Gillespie, Howard McGhee(t); J. J. Johnson(tb); Flip Phillips, Lucky Thompson, Wardell Gray(ts); Jimmy Bunn, Duke Jordan, Russ Freeman, Erroll Garner, George Handy, Michael 'Dodo' Marmarosa(p); Red Norvo(vib); Arvin Garrison, Barney Kessel(g); Ray Brown, Red Callender, Arnold Fishkind, Bob Kesterson, Vic McMillan, Tommy Potter, Slam Stewart(b); Don Lamond, Specs Powell, Jimmy Pratt, Stan Levey, Roy Porter, Max Roach, Harold 'Doc' West(d); Teddy Wilson, Earl Coleman(v).* 6/45, 2, 3 & 7/46, 2, 10, 11 & 12/47.

On 26 February 1946, Parker signed what was intended to be an exclusive recording contract with Dial Records, an outgrowth of the Tempo Music Shop on Hollywood Boulevard in Los Angeles. The co-signatory was Tempo owner Ross Russell,

subsequently author of *Bird Lives!* and disseminator of some of the more lasting myths about Parker. A contemporary headline declared rather enigmatically: 'West Coast Jazz Center Enters Shellac Derby With Be-Bop Biscuits'. Russell's original intention to specialize in classic jazz (largely ignoring swing, in other words) had been confounded by an unanticipated demand for bop 78s. With typical perspicacity, he lined up Parker, Gillespie and others, gave them unprecedented free rein in the studio and backed his commitment with the best engineers available. The investment predictably took some time to recoup. Parker's Dial period straddles a near-catastrophic personal crisis and a subsequent period of almost Buddhist calm, when his playing takes on a serene logic and untroubled simplicity which in later years was to give way to a blander sophistication and chastened professionalism. On volume one of the Spotlite/Dial, a solitary February 1946 cut ('Diggin' Diz') under Gillespie's leadership predates the remarkable session seven weeks later which yielded 'Moose The Mooche', 'Yardbird Suite', 'Ornithology' and 'A Night In Tunisia', four of his classic performances. Parker's solo on the third take of 'Ornithology' is completely masterful, by turns climbing fiercely and soaring effortlessly, always on the point of stalling but never for a moment losing momentum; close study reveals the daring placement of accents and a compelling alternation of chromatic runs (first refuge of beginners or those suffering temporary harmonic amnesia, but never handled with such grace) and dazzling intervallic leaps. Multiple takes of virtually every item (the six Spotlite volumes take in 39 tunes but 88 separate performances) demonstrate the extent to which Parker was prepared to retake at constantly shifting tempi, never wrong-footing himself but often having to pull some of the rhythm players along in his wake. 'The Famous Alto Break', 46 seconds of pure invention on the saxophone, is all that remains of a first take of 'A Night In Tunisia'; before the Benedetti materials were made available, 'The Famous Alto Break' was Parker's best-known cameo solo.

In contrast to Curley Russell and Max Roach, Vic McMillan and Roy Porter can sound a little stiff, but Dodo Marmarosa (an undervalued player, who retired early from active playing) has a bright, sharp-edged angularity which suits Parker perfectly and which is picked up generously by good digital remastering. On 29 July 1946, Parker was in the C. P. MacGregor Studios, Hollywood, with Howard McGhee, a fellow addict, in for Miles Davis or Dizzy Gillespie. Bird was practically comatose during the recording of 'Lover Man' (but nevertheless managed a brutal, convoluted solo that is a rare converse to his usual formal clarity) and collapsed shortly after the session, setting off a train of disasters that landed him in the State Hospital at Camarillo. Heroin addiction permits surprisingly extended activity at a high level, but usually at a high rate of interest. There has been a tendency again to fetishize work born out of appalling physical and psychological anguish at the expense of less-troubled performances. In the summer of 1946 Parker was writing cheques that his body could no longer cash. 'Lover Man', like so many club and concert solos from the preceding years, was done on autopilot. Bird's headlong flight was briefly halted.

He emerged healthier than he had been for a decade. Rest (as in 'Relaxin' At Camarillo'), detoxification and the occasional salad had done him more good than any amount of largactil. A rehearsal session held at Chuck Kopely's house on 1 February 1947 is included, but the recording is very poor (Howard McGhee allegedly kept a hand-held mic pointing at Bird throughout). Parker's first post-release recording for Dial cast him in the unlikely company of Erroll Garner and the singer Earl Coleman. Garner's intriguing two-handedness, offering apparent independence in the bass and melody lines, was a valuable prop for Parker, and he sounds remarkably composed. Coleman's singing on 'This Is Always' and 'Dark Shadows' is uncomplicated and rather appealing. The meat of the sessions comes with 'Bird's Nest' and the marvellous 'Cool Blues', again attempted at very different tempi. The fourth – or 'D' – take of 'Cool Blues' is positively lugubrious. The soloing is limpid and logical, and not much circumstantial knowledge is required to hear the difference between these tracks and the tortured 'Lover Man' of six months before.

A week later, Parker returned to the studio with McGhee and Marmarosa. 'Relaxin' At Camarillo' was allegedly written in the back of a cab en route to the date; it was cast in familiar blues form but with an intriguing tonality that suggested Bird was beginning to exercise greater inventiveness along the other, relatively neglected, axis of his work. Unfortunately, the 26 February performances are rather cluttered (Wardell Gray's tenor adds nothing very much; Barney Kessel sounds rather blocky) and the sound isn't up to previous standards.

The selections from 28 October and 4 November are some of the most lyrical in Parker's entire output. 'Bird Of Paradise' is based on the sequence of 'All The Things You Are', with an introduction (Bird and Miles) that was to become one of the thumbprints of bebop. Parker reinvents his solo from take to take, never exhausting his own resources, never losing contact with the basic material. 'Embraceable You' and the gentle 'Dewey Square', 'Out Of Nowhere' and single takes of 'My Old Flame' and 'Don't Blame Me' don't reach quite the same heights, but the third (unissued) take of 'Out Of Nowhere' is further demonstration of how much magnificent music had to be picked off the editing-room floor. The November session also included two of Parker's finest originals, 'Scrapple From The Apple' and 'Klact-oveeseds-tene' (apparently a quasi-phonetic transcription of *Klage, Auf Wiedersehen* – some give it as 'Klact', meaning 'bad noise' – which could be taken to mean something like 'Farewell To The Blues'), which is a raw and slightly neurotic theme played entirely out of kilter.

Roach's grasp of Bird's requirements was by now completely intuitive. Only he seems to have been entirely in tune with the saxophonist's often weirdly dislocated entries, and there is a story that Roach had to shout to Duke Jordan not to elide or add beats or half-bars, knowing that Parker would navigate a course back to the basic metre before the end of his solo choruses. This intuitive brilliance is particularly easy to trace on the slower ballad numbers, where the saxophone's entry is often breathtakingly unexpected and dramatic, underlined by Miles Davis's increasingly confident ability to work across the beat, especially at lower tempi.

Bird's final recording session for Dial and with the great quintet was held in New York City on 17 December 1947, with the addition of trombonist J. J. Johnson. 'Crazeology' is fast and furious, and Parker's solos on both the 'C' and (released) 'D' takes are impeccable; he was allegedly playing with a new horn and his tone is more than usually full and precise. Johnson was certainly the first trombone-player to understand bop completely enough to make a meaningful contribution to it. His solos on 'Crazeology' and 'Bird Feathers' are excellent, rhythmically much more daring than anyone had previously dared to be on slide trombone.

The Parker Dials, though perhaps of less concentrated brilliance than the Savoys, are among the greatest small-group jazz of all time; masters were cut in October 1949 and the album released shortly thereafter. They are also of considerable significance in that *Bird Blows The Blues*, formerly available as a separate LP, was the first long-playing record devoted to jazz performance. It was distinctive in two regards. In the first place, Russell favoured the 12-inch format, which won out over the more usual 10-inch format, which was the record dealers' preference. Dial later bowed to market pressure, but subsequent 10-inch releases were pressed on a poor-quality vinyl mix that created a great deal of background noise. In the second place, Russell began to include alternative takes of many tracks, setting in motion a discographical mania that has haunted Parker fans ever since. The availability of master performances on good-quality CD and without the distraction of multiple takes is a godsend. The fully documented Spotlite/Dials are outstanding for those who would rather have them separate from the Savoy material. There are, in the Dial documentation, a large number of alternatives, of which the following seem to be the most important and merit the closest attention: 'Yardbird Suite', 'The Famous Alto Break', 'Cool Blues', 'Relaxin' At Camarillo', 'Bird Of Paradise', 'Scrapple From The Apple', 'Out Of Nowhere', 'Drifting On A Reed' (another of Parker's themeless improvisations) and 'Bongo Beep' (a December 1947 track that shouldn't be confused with the slightly earlier 'Bongo Bop'). If listeners went no further than this they could still be assured of having the very best work that Parker did.

***(*) **Charlie Parker, 1947** Classics 1000 *Parker; Miles Davis(t); Duke Jordan(p); Tommy Potter(b); Max Roach(d).* 10, 11, 12/47.

Appropriate that Classics 1000 should be devoted to Parker at the peak of his powers, recording his last three sessions for Dial in New York and, a mere five days after 'How Deep Is The Ocean', reconvening with Miles, Duke, Tommy and Max in Detroit to make his first four cuts for Savoy. The usual quibbles apply to these reissues: poor sound and a too-literal chronology. There is – arguably – some merit in not dividing the oeuvre into discontinuous label blocks, Dial, Savoy, Verve, but to treat it as a continuous whole. It's hard to imagine much dramatic stylistic development between 17 December and 21 December. To that extent, this compilation is salutary, but we can't recommend it on aesthetic grounds.

[illegible]

**** Charlie Parker

Verve 539757-2 *Parker; Kenny Dorham(t); Tommy Turk(tb); Coleman Hawkins(ts); Al Haig, Hank Jones(p); Ray Brown, Percy Heath, Teddy Kotick, Tommy Potter(b); Buddy Rich, Shelly Manne, Max Roach(d); Carlos Vidal(perc).* 12/47–7/53.

The first single-disc release of the quartet recordings since the (now deleted) monumental ten-CD set and an excellent buy for anyone who is unwilling to go that far. From the opening of 'Now's The Time' to the end of 'Visa', this is vintage Bird. We'd question the need, on a compilation of this sort, for five alternatives and false starts on 'Chi-Chi'. However, if you haven't experienced this kind of documentation before, it may well be beguiling and fascinating. Repackaged with Verve's usual understated care and attention to detail, this is a hugely attractive issue and one that may well help pull in new listeners to this extraordinary music. Listening to these familiar tracks again, we were struck by how magnificent even the occasionally dispraised later Bird could be.

**** **A Studio Chronicle: 1940–1948** JSP 915 5CD *As above; and others.* 40–48.

A titanic project that brings together some of Parker's classic small-group recordings with early material recorded with Jay McShann and other sets under the (co-)leadership of Tiny Grimes, Slim Gaillard, Sir Charles Thompson and Machito. The material is as familiar as any in the jazz canon, the remasterings are professional and the packaging robust and informative. No one could ask for more.

**** **Confirmation** Verve 527815-2 2CD *As above.* 2/49–7/53.

**** **Bird's Best Bop** / *** **Jazz Masters 15: Charlie Parker** Verve 527452-2 / 519827-2 *Parker; Miles Davis, Kenny Dorham, Dizzy Gillespie, Red Rodney(t); Walter Bishop Jr, Al Haig, Hank Jones, John Lewis, Thelonious Monk(p); Ray Brown, Percy Heath, Teddy Kotick, Tommy Potter, Curley Russell(b); Kenny Clarke, Buddy Rich, Max Roach(d).* 5/49–7/53; 47–53.

*** **Jazz Masters 28: Charlie Parker Plays Standards** Verve 521854-2 *Parker; Buck Clayton, Roy Eldridge, Benny Harris, Jimmy Maxwell, Carl Poole, Al Porcino, Bernie Privin(t); Bill Harris, Lou McGarity, Tommy Turk, Bart Varsalona(tb); Willie Smith, Harry Terrill, Murray Williams(as); Coleman Hawkins, Flip Phillips, Hank Ross, Lester Young(ts); Danny Bank(bs); Walter Bishop Jr, Stan Freeman, Al Haig, Hank Jones, Oscar Peterson(p); Billy Bauer, Freddie Green(g); Ray Brown, Percy Heath, Teddy Kotick, Charles Mingus(b); Roy Haynes, Don Lamond, Buddy Rich, Max Roach, Art Taylor(d); Luis Miranda(perc); Butch Birdsall, Ella Fitzgerald, Dave Lambert, Jerry Parker, Annie Ross(v); woodwinds; strings.* 46–54.

**** **Swedish Schnapps** / **** **Bird: The Original Recordings Of Charlie Parker** Verve 849393-2 / 837176-2 *Parker; Miles Davis, Kenny Dorham, Red Rodney(t); John Lewis, Walter Bishop Jr, Al Haig(p); Ray Brown, Teddy Kotick, Tommy Potter(b); Kenny Clarke, Max Roach(d).* 49–51; 2/49–7/53.

**** **Now's The Time** / ***(*) **Gitanes Jazz – Round Midnight: Charlie Parker** Verve 825671-2 / 847911-2 *Parker; Hank Jones(p); Percy Heath, Teddy Kotick(b); Max Roach(d).* 12/52, 8/53; VARIOUS DATES.

*** **Ultimate Charlie Parker** Verve 559708-2 *Parker; Mario Bauza(t); Coleman Hawkins, Flip Phillips, Lester Young(ts); Hank Jones(p); Ray Brown, Curley Russell(b); Shelly Manne, Buddy Rich(d); Machito(perc); strings.* 46–52.

Wallet-friendly repackagings of the Verve Parkers. Most of the titles are self-explanatory. *Confirmation* attempts a distillation of the whole shebang which is quixotic but admirable and done with excellent taste and sense of balance. The *Jazz Masters* series is irreproachably accurate and well-documented, but the boxes are unattractive and the by-the-numbers approach to Verve's back-catalogue is a touch off-putting. More casual listeners might find it a helpful, if ultimately misleading way of building a library. *Swedish Schnapps*, which covers the original LP of that name, the wonderful January 'Au Privave' sesions and three alternatives from the May 1949 sessions with Kenny Dorham should perhaps be a priority purchase. For the car stereo, mobile disc-player or the *pied-à-terre*, *Bird's Best Bop* would be a sensible investment, covering the strongest of the Verve tracks ('Now's The Time', 'Confirmation', 'Swedish Schnapps', 'She Rote' and the glorious 'Au Privave'); romantics will find the *Gitanes Jazz – Round Midnight* compilation a little more amenable.

The *Ultimate* series, each of them curated by a musician influenced by the artist concerned, offers no new insight. Jackie

McLean's recollections of Parker are interesting in themselves, but most of his anecdotes have been told many times over, and his debt to Bird is so obvious as to require no restatement.

***(*) **The Cole Porter Songbook** Verve 823250-2 *Parker; drawn from Bird: The Complete Charlie Parker On Verve.* 7/50–12/54.
Parker was very drawn to Cole Porter's music and was contemplating another all-Porter session at the time of his death. The slightly dry, pure melodism gave him the perfect springboard for some of his most unfettered solos. A lovely record and an ideal purchase for Parker or Porter addicts.

*** **South Of The Border** Verve 527779-2 *Parker; Machito Afro Cuban Orchestra; Roy Haynes, Buddy Rich, Max Roach(d).* 48–52.

(*) **Verve Latin Sides Definitive 11187 *As above; and others.* VARIOUS DATES.

*** **Charlie Parker With Strings – The Master Takes / *** Complete Verve Masters With Strings** Verve 523984-2 / Definitive 11185 *Parker; Tony Aless, Al Haig, Bernie Leighton(p); Art Ryerson(g); Ray Brown, Bob Haggart, Tommy Potter, Curley Russell(b); Roy Haynes, Don Lamond, Shelly Manne, Buddy Rich(d).* 12/47–1/52.
There is still some pointless controversy as to the merits of Parker's *With Strings* projects. Pointless, because it is clear from a single chorus of 'Repetition' from 1947 (made for *The Jazz Scene*) or 'Stella By Starlight' in 1952 that here is a master at work. Bird's solo construction is poised and tasteful, and much of the talk about his 'impatience' with these smooth settings is a sort of wishful thinking. He basked in them, and if on occasion he anticipates the beat, that's no more than he did with Al Haig or Thelonious Monk.

We find more to question among the Machito sessions on *South Of The Border*, but this aspect of Parker is hugely popular, too, and there is no mistaking his own pleasure in these rhythms, which challenged him to widen his phrasing and open up his tone a touch. Time, surely, to put paid to snobbery about these lovely records.

The Definitive set takes advantage of lapsed copyright. No reason to favour these over the Verves, but they're out there and relatively cheap.

*** **Live Performances: Volume 1** ESP Disk ESP 3000 *Parker; Kenny Dorham, Dizzy Gillespie(t); John LaPorta(cl); Billy Bauer(b); Al Haig, Lennie Tristano(p); Ray Brown, Tommy Potter(b); Max Roach(d).* 9/47, 12/48.

*** **Broadcast Performances: Volume 2 / *** Royal Roost Bop** ESP Disk ESP 3001 / Arpeggio *Parker; Miles Davis(t); Tadd Dameron, Al Haig(p); Tommy Potter, Curley Russell(b); Joe Harris, Max Roach(d).* 6 & 8/49; 48–49.
Most of this material is already well-known, though it's startling to find it on ESP Disk, a label more commonly associated with the '60s avant-garde. Like Blue Note, though, ESP were anxious to cash in – artistically, if not commercially – on the greatest figure of the preceding generation. The 1947 material on *Volume 1* is prized for an opportunity to hear Bird playing with the pianist who seemingly represented the opposite tendency in modern jazz, Lennie Tristano. It is immediately obvious on 'Tiger Rag', the solitary cut, that the differences between them were not entirely irreconcilable. The Christmas night 1948 material is also well-known from the LP era. 'White Christmas' is a piece of pure hokum but it shows how readily Bird could be triggered by the slightest piece of musical fluff. His solo is breathtaking. The Royal Roost recordings included on *Volume 2* have had a rather chequered discographical history, but they are very well documented here, sounding clean and remarkably noise-free, particularly given that this is not a label normally much concerned with the niceties of hi-fi. Parker tackles his solo on 'Groovin' High' with ferocious application, trying out ideas that don't turn up elsewhere in the discography. He's more relaxed on 'East Of The Sun', which features a lovely statement from Dorham.

***(*) **Charlie Parker In Sweden, 1950** Storyville STCD 4031 *Parker; Rolf Ericson, Rowland Greenberg(t); Lennart Nilsson, Gösta Theselius(ts, p); Thore Jederby(b); Jack Norén(d).* 1/50.
Record of a hectic week during Parker's second visit to Europe. He had had great success at the Paris Jazz Festival the previous year and was revered in Scandinavia, where bebop took deep and lasting root. A measure of that is the quality of the local musicians, who more than hold their own (Rolf Ericson, of course, acquired a substantial American reputation later in his career). Though Parker also played in Stockholm and Gothenburg, the materials are taken from sets in the southern towns of Hälsingborg and Malmö, plus a remarkable restaurant jam session at an unknown location. This last yielded the most notable single track, a long version of 'Body And Soul', more usually a tenor saxophonist's shibboleth but given a reading of great composure. This item was previously known in an edited form (which dispensed with solos by Theselius, who plays piano on the other selections, and Greenberg); but the restored version is very much more impressive, again by virtue of relocating Parker's improvisation in the wider context of a group performance. The remaining material is pretty much a 'greatest hits' package, with two versions each of 'Anthropology' and 'Cool Blues'. Worthwhile, but not essential, and the sound, taken on a wire recorder by someone in the crowd, is pretty poor.

***(*) **Bird At St Nick's** Original Jazz Classics OJCCD 041 *Parker; Red Rodney(t); Al Haig(p); Tommy Potter(b); Roy Haynes(d).* 2/50.
An attractively varied package of material (including 'Visa', 'What's New', 'Smoke Gets In Your Eyes' and other, more familiar themes) from a tight and very professional band who sound as if they've been together for some time. Haynes is no Max Roach, even at this period, but his count is increasingly subtle and deceptive, and he cues some of Rodney's better releases brilliantly. Worth watching out for.

**** **Bird And Fats – Live At Birdland** Cool & Blue C&B CD 103 *Parker; Fats Navarro(t); Walter Bishop Jr, Bud Powell(p); Tommy Potter, Curley Russell(b); Art Blakey, Roy Haynes(d); Chubby Newsome(v).* 6/50.
There are moments on this when Parker is very nearly eclipsed by Fats Navarro, whose death was not far away when they recorded the astounding 'Street Beat'. Somebody calls out, 'Blow, Girl!' (Navarro's nickname was Fat Girl) as he burns through an absolutely astonishing solo that combines fire and attack with near-perfect balance. On his day, there was no one to touch him. Unfortunately, there were very few days left. Elsewhere, he is superb on 'Ornithology' and 'Cool Blues'. A marvellous moment, captured with lots of atmosphere and not too much extraneous noise.

*** **Complete Pershing Club Sets** Definitive 11242 *Parker; Von Freeman(ts); Chris Anderson(p); George Freeman(g); Leroy Jackson(b); Bruz Freeman(d); others unknown.* 10/50.
Parker with some soon to be celebrated local talent. These are raw and bluesy performances, with a very different weight to

some of the other live dates from the period. Freeman and the other unidentified tenor don't sound like natural boppers, so the music drifts in other directions on 'I Can't Get Started' and 'Indiana'. However, the material is pretty standard for Bird and the band have to fall into line. Sound-quality is not exceptional but this issue is better than most of its predecessors, most of them unofficial.

*** **Inglewood Jam** Fresh Sound FSRCD 17 *Parker; Chet Baker(t); Sonny Criss(as); Russ Freeman(p); Harry Babasin(b); Lawrence Marable(d). 6/52.*

A historic encounter, Parker playing with two hornmen who in dramatically different ways (but with equally tragic repercussions) would take his legacy forward into the next generation. Baker sounds a modestly accomplished bebopper, much like the young and hesitant Miles Davis, in fact; but Criss is much more individual and distinctive than all the Bird-and-water copy might suggest. There are moments of marvellous tension in this, as when Baker throws Gillespie phrases at Bird during 'Donna Lee'. Parker appears to ignore them, but during his final chorus stuffs them all together into a single hectic phrase and heaves them back. 15-all.

*** **The Legendary Rockland Palace Concert: Volume 1** Jazz Classics JZCL 6010 *Parker; Walter Bishop(p); Mundell Lowe(g); Teddy Kotick(b); Max Roach(d); strings. 9/52.*

Not unknown, but previously available only on a home recording of execrable quality. This more professional taping restores a bit of definition, and some good interchanges between Bird and Mundell Lowe, and it makes available some tracks that didn't pass muster before. The occasion was a dance in honour of an American Communist Party official and *Daily Worker* staffer. Not too much should be read into Bird's involvement on such a gig, not because he was cynical enough to take anything on, but because even at this late date American attitudes to socialism were still (in advance of the McCarthyite freeze) fairly relaxed, and black musicians of less public stature than Paul Robeson were exempt from unwarranted attention. There are no classic tracks or performances, but the general standard is high and the string settings are not too egregious. Of the unissued material, a sequence of Cole Porter songs is perhaps the most compelling. What one wonders at, though, is Parker's ability to fire off solos of consummate grace on such an unpressured and, one would have thought, creatively stultifying occasion.

CORE COLLECTION

**** **The Quintet – Jazz At Massey Hall**
Original Jazz Classics OJC 044 *Parker; Dizzy Gillespie(t); Bud Powell(p); Charles Mingus(b); Max Roach(d). 5/53.*

Perhaps the most hyped jazz concert ever, to an extent that the actuality is almost inevitably something of a disappointment. Originally released on Debut (a musician-run label started by Mingus and Roach), the sound, taken from Mingus's own tape-recording, is rather poor and the bassist subsequently had to overdub his part. However, Parker (playing a plastic saxophone and billed on the Debut release as 'Charlie Chan' to avoid contractual problems with Mercury, Norman Granz's parent company) and Gillespie are both at the peak of their powers. They may even have fed off the conflict that had developed between them, for their interchanges on the opening 'Perdido' crackle with controlled aggression, like two middleweights checking each other out in the first round. There is a story that they didn't want to go on stage, preferring to sulk in front of a televised big game in the dressing-room. Parker's solo on 'Hot House', three quarters of the way through the set, is a masterpiece of containment and release, like his work on 'A Night In Tunisia' (introduced by the saxophonist in rather weird French, in deference to the Canadian – but the wrong city, surely? – audience). Perhaps because the game was showing, or perhaps just because Toronto wasn't hip to bebop, the house was by no means full, but it's clear that those who were there sensed something exceptional was happening. Powell and Roach are the star turns on 'Wee'. The pianist builds a marvellous solo out of Dameron's chords and Roach holds the whole thing together with a performance that almost matches the melodic and rhythmic enterprise of the front-men. The Massey Hall concert is a remarkable experience, not to be missed.

**** **Charlie Parker At Storyville** Blue Note 785108 *Parker; Herb Pomeroy(t); Red Garland, Sir Charles Thompson(p); Bernie Griggs, Jimmy Woode(b); Kenny Clarke, Roy Haynes(d). 3/53, 9/53.*

First released in 1985, the tapes of these Boston club dates, made on a Rube Goldberg home-made system by John Fitch (aka John McLellan, the compère), have been magically reprocessed by Jack Towers and are among the most faithful live recordings of Parker from the period. Of the performances it is necessary only to say that Parker is magisterial. Pomeroy strives manfully but seems to be caught more than once in awkward whole-note progressions which start well but then lapse back into cliché. Local bassist Griggs chugs along manfully on the March sessions, but Roy Haynes is a heavy-handed disappointment. The September quintets are generally less enterprising, and there are even signs that Parker may be repeating himself. In an interview recorded in June of the same year, McLellan pointed to an increasingly noticeable tendency for Parker to play old and established compositions. By the turn of the '50s, the flow of new variations on the basic blues or on standards had virtually dried up. Despite that, Parker's ability to find new things to say on tunes as well-worn as 'Moose The Mooche', 'Ornithology' and 'Out Of Nowhere' (March) or 'Now's The Time', 'Cool Blues' and 'Groovin' High' (September) is completely impressive. The addition of relatively unfamiliar pieces like 'I'll Walk Alone' and 'Dancing On The Ceiling' contributes to a highly attractive set. The McLellan interview concludes with one of Parker's most quoted articles of faith: 'You can never tell what you'll be thinking tomorrow. But I can definitely say that music won't stop. It will continue to go forward.'

*** **The Washington Concerts** Blue Note 22626 *Parker; Bob Carey, Ed Leddy, Irvin Markowitz, Red Rodney, Charlie Walp(t); Earl Swope, Kai Winding(tb); Jim Riley(as); Zoot Sims, Angelo Tompros(ts); Jack Nimitz(bs); Charlie Byrd(g); Franklin Skeete(b); Don Lamond, Max Roach(d); other personnel. 53.*

Originally released on Elektra, the big-band sections of this are legendary for the way Bird turned up and joined in with a well-rehearsed big band without music and without any apparent preparation. He doesn't miss a cue all evening and indeed plays as if inspired in places, using the band voicings to trigger off some of his most inventive solos, though interestingly he almost always brings things back to familiar phrases and licks. These, plus the quartet sides from the same time in Washington, are well worth making room for in even a modest Parker collection, because they hint at where he might have been going next, building on the energies of JATP appearances and thinking in terms of ever-larger instrumental structures.

*** **The Street Beat** Definitive 11107 *Various line-ups.* 45–49.
*** **Ornithology: Rare Recordings** Definitive 11108 *Parker; Miles Davis, Dizzy Gillespie(t); Trummy Young(tb, v); Don Byas, Jack McVea, Lucky Thompson(ts); Errol Garner, Clyde Hart, Dodo Marmarosa(p); Mike Bryan, Arv Garrison(g); Slim Gaillard, Tiny Grimes(g, v); Red Callender, Al Hall, Vic McMillan(b); Bam Brown, Jimmy Butts(b, v); Specs Powell, Zutty Singleton, Harold West(d); Earl Coleman, Rubberlegs Williams(v).* VARIOUS DATES.
The first of these is a respectable selection of Parker classics, with a curiously misleading title. The second is a further exercise in barrel scraping. Seasoned collectors will be able to identify most of these 'rare' cuts from the personnels. More casual listeners can be reassured that this is a rag-bag of minor Parkeriana, of little interest to any but the specialist, and indeed the student of early Miles Davis, whose career was taking off problematically at around the same time. Some interesting moments, but too much emphasis on vocals and not a vital investment.

*** **Montreal** Uptown 2736 *Parker; Brew Moore(ts); Paul Bley, Valdo Williams(p); Dick Garcia(g); Hal Gaylor, Neil Michel, Bob Rudd(b); Bill Graham, Bobby Malloy, Ted Paster(d).* 2/53.
Not least useful as a reminder that Canadian Paul Bley's contribution to jazz modernism didn't begin with his West Coast encounter with Ornette Coleman. These are intriguing sets, but as with much of the live discography reveal the huge gulf between Bird and those he met on the road. The Canucks are more than competent, though.

*** **At The Open Door, NY** Ember 508 2CD *Parker; Barry Harris(t); Al Haig(p); Charles Mingus(b); Art Taylor(d).* 7/53.
Tapes of a jam session which covered an interesting and by no means over-familiar range of bop material, including Monk's '52nd Street Theme'. Many of the cuts are incomplete, but the set offers an excellent view of Bird to set alongside the slightly earlier and later material from Boston below.

*** **Bird In Boston: Live At The Hi Hat, 1953/54** Fresh Sound FSCD 1006 *Parker; Herb Pomeroy, Herbert J. Williams(t); Dean Earle, Rollins Griffith(p); Bernie Griggs, Jimmy Woode(b); Marquis Foster, Billy Graham(d); Symphony Sid Torin(v).* 6/53, 1/54.
*** **Bird At The High Hat** Blue Note 799787 *As above, except omit Pomeroy, Earle, Graham.* 12/53, 1/54.
One gets so used to hearing Parker with Miles, Gillespie, Navarro or Dorham that the immediate reaction to this is to ask, 'Who the hell's that?' as Pomeroy starts to play on 'Cool Blues'. These were game professional bands who had spent hours listening to the classic Parker recordings. Griffith in particular cops riffs and runs from Bud Powell, and the two trumpeters have their own respective allegiances. The Blue Note corrals material from the same club on a different date, though there is doubt about precisely what dates are involved. Bird himself sounds tired but surprisingly focused, leaning into one or two choruses as if the clock had gone back half a dozen years. There is no mistaking the change in quality, though. There was a man called Billy Graham at the drumkit. Bird was already much nearer to God.

Also, in brief:

***(*) **Boss Bird** Proper PROPERBOX76 4CD. 44–51.
A good studio survey for the newcomer.

*** **The Quintets, 1945–1951 / Collaborations: Bird Meets The Jazz Giants** Jasmine 630 2CD. 45–53.
An introduction to Parker's small groups and high-profile JATP encounters.

*** **Complete Recordings With Lennie Tristano** Definitive 11289. 47–51.
Often thought to represent opposite tendencies in modern jazz. This dispels that idea somewhat.

(*) **Charlie Parker, 1947–1949 / **(*) **Charlie Parker, 1950** Classics 1103 / 1222. 47–49; 50.
Easily available elsewhere. Muzzy sound.

*** **Complete Onyx Recordings** Definitive 11229. 7/48.
From the legendary Dean Benedetti club recordings.

*** **Liveology** Universal 450663. 48–52.
By now utterly familiar live shots from the Roost and elsewhere.

**** **At Café Society Downtown & Birdland** Ember 509. 50, 52.
Valuable live cuts.

***(*) **Bird At Birdland** Charly SNAB907CDX 4CD. 50–54.
At the club named after him over a five-year period.

***(*) **Legendary Jam Sessions** Definitive 11254. 52.
With the JATP crowd.

*** **Bird On The Side** / *** **Mellow Bird** / *** **Ornithology** Naxos 8.120622 / 8.120700 / 8.120571. 41, 45–47, 49.
As the bandwagon rolls along, these are among the cheaper decent options.

Evan Parker (born 1944)

SOPRANO AND TENOR SAXOPHONES

The Englishman came through free jazz to the kind of radical improvisation associated with the Spontaneous Music Ensemble and other free-music groups flourishing in the '60s. Increasingly, thereafter, he turned his attention to solo performance, very often on soprano saxophone. His ability to create complex overtone series by overblowing generates music of formidable intellectual challenge, but there is also a gruff immediacy to much of his work. Has more recently experimented in electro-acoustic situations.

*** **Three Other Stories (1971–1974)** / *** **Two Octobers (1972–1975)** Emanem 4002 / 4009 *Parker; Paul Lytton(d, perc, hca, elec).* 6/71–7/74; 10/72–10/75.
If genius is the sustained application of intelligence, then Evan Parker merits the epithet. Over 30 years he has laid down a body of work which is both virtuosic in terms of saxophone technique and profoundly resistant to 'instrumentalism'; it is both abstract and rooted, deeply tinged with the English philosophical and scientific tradition. Parker has made significant contributions to improvising collectives like the Spontaneous Music Ensemble and the London Jazz Composers' Orchestra; but he is perhaps best known as a solo improviser whose grasp of harmonics, derived initially from Coltrane, is entirely *sui generis.*

The material on *Three Other Stories* is a dense palimpsest of saxophone, percussion, other sound-sources and tapes of previous performances. The result is much denser and blockier than one normally expects from Parker, though recent electro-acoustic work suggests that there are elements here which he still considers valuable, perhaps as a dialectical response to unaccompanied saxophone. *Two Octobers* is sparser, autumnally stripped and surreal, taking its inspiration and titles ('Then Wept! Then Rose In Zeal And Awe', 'Two Horn'd Reasoning, Cloven Fiction', 'I Want! I Want!') from William Blake, the Blake of *An Island In*

The Moon rather than the *Songs Of Innocence And Experience.* Parker's deployment of circular breathing still sounds a touch mannered and self-conscious, not yet integrated. Lytton responds with flawless intuition, stretching out his line and dropping blocks of sound in mid-stream. His own use of live electronics is more refined than the actual technology might be thought to allow. The sound on both records is above average for material of this vintage, albeit grainy and one-dimensional..

*****(*) Collective Calls (Urban) (Two Microphones) / **** At The Unity Theatre** PSI 02.05 / 03.01 *Parker; Paul Lytton(perc). 4/72; 1/75.*

Or 'an improvised urban psychodrama in eight parts'. *Collective Calls* was recorded in the Standard Essence Co., a loft space near the Thames in London, which was loaned to Parker and Lytton to make this exciting disc. Parker admits that there was considerably more material taped during their two-day session, though its whereabouts is unknown. A pity, because these are riveting performances, intensely concentrated and very faithfully captured on tape. Two short tracks were edited to close the original LP sides, but the whole has admirable coherence and consistency. Lytton is a sound-artist of genius, as the reissued Unity Theatre date also bears out, but he has perversely never sounded as close to jazz drumming, albeit of a free sort, as here. On the Unity set, that's less in evidence. The old left-wing theatre had long since fallen into disuse as a performance space and, as Parker concedes, was full of ghosts when the Musicians' Cooperative began using it for performances. Parker's usual armoury is extended on this occasion by the Lyttonophone, while Paul deploys an augmented kit and auxiliary sources. A classic, marked out by 'Mild Steel Rivets For P.H.', a tribute to poet Paul Haines, for whom the reissue is now a memorial.

***** Six Of One** PSI 02.08 *Parker (ss solo). 80.*

But not exactly half a dozen of 'the other'. These performances, recorded in St Jude-on-the-Hill, London, continued Parker's heroic exploration of the saxophone. They are, as one might expect, intense, highly focused and extremely demanding, except that Parker has the ability to suspend normal time, musical or chronological, while he is playing, so that the impression is of densely packed musical singularities that unravel in what is no longer strictly 'real' time.

****** From Saxophone And Trombone** PSI 02.04 *Parker; George E. Lewis(tb). 5/80.*

'Too much has happened in the intervening decades to attempt a useful summary here': so Evan Parker in his brief liner-note to this reissue. Brief as it is, this '80s set from the Art Workers Guild in London is one of Parker's best recorded statements and one of the best documents of Lewis's radical deconstruction of the trombone. There is a hint of regular pulse to the opening improvisation, a long, slow, drone-based piece that has Lewis conjuring sounds of Aeolian simplicity from his tubes, while Parker moves around him more nervously and acutely. Later tracks are more antagonistic in effect, with sharper sounds from Lewis and more driven lines from the saxophonist, but much of the delight of the set lies in that exquisite opening track.

***** The Ayes Have It** Emanem 4055 *Parker; Wolter Wierbos(tb); Paul Rogers(b); Jamie Muir(perc, toys). 83, 91.*

The long track here documents an astonishingly good group, but one that hitherto seems to have fallen into a bit of a black hole in Parker's discography. Evan seemed to like working with trombone-players at this time and a couple of years after the first of these sessions he would convene a very similar group with Paul Rutherford, Hans Schneider and Paul Lytton (see below); however, we are increasingly persuaded that this is the line-up and these the recordings which clinched the format. The original trio sessions, made in 1983, yielded only just over half an hour of releasable material, quite acceptable in the LP era but not enough for a CD, which is why Martin Davidson waited until he had the 1991 recording with the powerful Wierbos. Even here, the problems didn't stop. Wierbos has to break off halfway through the long title-piece when he experiences problems with a contact lens; it was apparently very hot and there are some signs of tiredness from Parker as well.

***** Waterloo 1985** Emanem 4030 *Parker; Paul Rutherford(tb); Hans Schneider(b); Paul Lytton(perc, elec). 8/85.*

An otherwise undocumented group. Schneider is the unfamiliar element, and though he is a bassist very much in the Barry Guy mould, his approach is different enough to give the music a different impetus. The disc contains a continuous, unedited, one-hour improvisation. Sound-quality is not pristine and the horns distort at maximum dynamics, but most of the tape seems faithful to the music as played.

CORE COLLECTION

♛ ** The Snake Decides**
PSI 02.09 *Parker (ss solo). 86.*

This is a great record. Or you might say, a great recording. In his liner-note to the reissue, Parker pays tribute to the recording engineer, the late Michael Gerzon, possibly the only man in Britain whose ears were more finely tuned to the highest harmonic levels than Parker's own. His technical genius made the disc what it is, a hyper-subtle document of one of Parker's keynote performances, in which he takes the language experiments of the previous two decades and compresses them into one flowing and involving performance. The sonority is incredibly varied, and Parker's ability to sound 32nd harmonics and above demands a reciprocal talent on the technical side. The miracle of *The Snake Decides* is that everything is registered and everything is registered cleanly and faithfully. Listened to on headphones, it can create the impression that you are actually inside Parker's instrument, listening not just to produced sound but to all its accidentals as well. It remains an essential document of modern music, and anyone interested in its progress should hear *The Snake Decides* at least once.

****** Atlanta** Impetus IMP 18617 *Parker; Barry Guy(b); Paul Lytton(d, perc). 12/86.*

Parker has spoken of offering up his solo style in 'sacrifice' when working in the trio context, and certainly it lacks something of the multidimensional complexity of the solo records. Newk's pianoless group may hover in the background, for here Parker has refined and simplified his small-group playing to the point where one can almost reconstruct the possibility – and no more than the possibility – of melody. This is one of the most accessible documents he has ever issued, the one most likely to appeal to listeners devoted to jazz and suspicious of anything that departs from chords. Guy and Lytton fulfil every expectation of a conventional bass-and-drums configuration without once touching a fixed base.

***** Hall Of Mirrors** MM&T 01 *Parker; Walter Prati(elec). 2/90.*
***** Process And Reality** FMP CD 37 *Parker (ts, ss solo, with multi-tracking). 91.*

These might almost have swapped titles. It's the solo multitracked album that suggests the *mise-en-abîme* of a mirror gallery, while

Walter Prati's delicate acoustic environments constantly draw attention to their own processes, as against the hard-edged 'reality' of Parker's saxophone. Some of the backgrounds suggest that simple ring modulation would have sufficed. Others are as delicately imprecise as one of Morton Subotnick's subliminal 'ghost scores'. After *Atlanta*, 'Diary Of A Mnemonist' is among the most reachable things Parker has ever committed to record, by far the most interesting thing on *Process And Reality* and a fascinating anticipation of the electro-acoustic work he was to record for ECM some years later.

**** **Imaginary Values** Maya MCD 9401 *Parker; Barry Guy(b); Paul Lytton(d). 3/93.*
Named after the nine theorems of primary arithmetic in G. Spencer Brown's *Laws Of Form*, this supremely orderly set of improvisations is no less communicative, no less susceptible than the earlier trio disc. 'Variance' might almost be a written-out idea, so logically does it shape and reshape itself out of the stately processional sounded by Guy and Lytton. 'Distinction' is closer to the whirling intensity of the solo soprano records, but the bassist (who, as ever, doubles on chamber or piccolo bass) is almost playing *continuo*, strumming chords which seem to reach out and anchor the reed sounds. Lytton's mastery of cymbal overtones has never been documented better. Hard to attribute music as collective and mutual as this to any individual but, since we are concentrating on Parker here, we can say this is one of his finest hours on record. His tenor-playing on 'Invariance' is like seeing and hearing the instrument reinvented before the senses, from primal breaths and metal sounds to music of the highest organization.

**** **Corner To Corner** Ogun OGCD 005 *Parker; John Stevens(d, t). 6/93.*
In June 1977 Parker and John Stevens recorded an extraordinary two-LP set for the Ogun label called *The Longest Night*. It remains a benchmark performance in British free music, so much so that any attempt to reduplicate its fierce energies more than a decade later might be seen to be doomed to failure. *Corner To Corner* confounds any such expectation. Its titles – 'Angles', 'Incidence', 'Reflections', 'Acute' – gently mock the clichéd honorific of angularity, for there's also immense warmth and trust in these performances, two friends who can now comfortably elide at least some of the niceties, who can cross-talk and interrupt without offence, or simply hold the floor to the momentary exclusion of the other. Parker has rarely sounded as emotional as on the closing 'Each/Other'.

*** **Synergetics – Phonomanie III** Leo CD LR 239/240 2CD *Parker; George E. Lewis(tb, computer); Jin Hi Kim(komungo); Motoharu Yoshizawa(b, v); Carlo Mariani(launeddas); Thebe Lipere(imbumbu, perc); Walter Prati, Marco Vecchi(elec); Sainkho Namchylak(v). 9/93.*
*** **Ghost-In-The-Machine w. Evan Parker / ***(*) New Excursions** Leo Lab CD 018 / Ninth World 19 *Parker; Christer Irgens-Møller(p, ky, v); Peter Friis Nielsen(b); Pere Oliver Jørgens(d, perc); Martin Klapper(amplified object etc.). 9/93; 98.*
Like his early inspiration, Peter Kowald, Parker has become increasingly interested in the global dimensions of improvisation. At the same time he has developed a parallel involvement in electronics. The first work with what became the Electro-Acoustic Ensemble was done in 1992. The following year, the Phonomanie Festival in Ulrichsberg, Austria, provided an opportunity to put some of these aspects together. Parker's regular trio was not there, but Tuvan vocalist Sainkho Namchylak was, and so was another occasional collaborator, George Lewis, a pioneer of the interface between acoustic instrumentation and computers. Something of the same was involved in Parker's collaboration with the Danish improvising ensemble Ghost-In-The-Machine. The first record is a mixture of concert and studio material, the best of the former being the very intense and focused 'Intertuba/Extremii', the bulk of the remainder sounding rather abrupt and unachieved, and certainly no more than the sum of its parts. In a sense, the Danish project negatively illustrates what the other record was intended to represent. The follow-up performance, recorded at the Copenhagen International Experimental Festival, was much better, a more assured synthesis of ideas and practices and a more listenable artefact which is all that matters in this context.

The notion of synergy comes from Buckminster Fuller, another of the scientific thinkers who has made a substantial impression on Parker's creative processes. It is defined roughly as the residue or surplus of behaviour in systems which cannot be defined or predicted by the behaviours of the constituent elements, a notion which has an obvious application to improvising ensembles. The Ulrichsberg project made use of Lewis's Voyager software, a computer system which interacts with human agents, but, throughout the project, unpredictable and ad hoc groupings are required to interact with electronic resources. Different players are asked to define areas of interest and interaction, with Mariani, komungun player Jin Hi Kim, Parker, Lewis and Lipere defining the parameters on the first disc, Lipere, Yoshizawa, Namchylak, Lewis and Parker again establishing the defining relationships on the second. The music included represents two days of intensive activity and is, to be frank, very difficult to absorb in this form. For the vast majority of potential listeners who couldn't be at the Ulrichsberg event, it provides an opportunity to sample Parker in unfamiliar sonic contexts. One fears, though, that most will find it frustratingly enigmatic.

♛ **** **50th Birthday Concert** Leo CD LR 212/213 2CD *Parker; Alexander von Schlippenbach(p); Barry Guy(b); Paul Lovens, Paul Lytton(d). 4/94.*
'The echoing border zones ...' Robert Graves's poetry seems the ideal source for titles for these performances, which again combine Parker's gritty involvement in ideas and history, this time his own. The two trios represented two of his most important long-term associations. Despite the essential Englishness of much of his aesthetic (not the Englishness of the pastoralists or the Georgians, but of those who built an empire on empiricism and craft), Parker has always gravitated to the European scene. As he describes in an unwontedly personal liner-note, bassist Peter Kowald, promoter and label boss Jost Gebers and pianist Alex von Schlippenbach were largely responsible for widening his musical horizons, in terms of playing partnerships. The Schlippenbach trio with Lovens is the perfect counterbalance to the more familiarly documented work with Guy and Lytton. The textures are more open and more concerned with radical harmonics. Lovens and Lytton are occasionally confused – verbally – even by people who know the scene well. They couldn't be mixed up even on the briefest hearing. Lovens is immensely detailed, a microsurgeon of the pulse, while Lytton tends to favour broader and more extended areas of sound, opening and unfolding like an anatomist. The long opening piece with Schlippenbach, 'Hero Of Nine Fingers', is supremely well argued, with Parker and the the pianist trading ideas at a dazzling pace. This isn't energy playing, but it generates its own energies moment to moment. The only quibble is that disc one is only 45 minutes in length (and disc two only 40); however, we are not awarding

the ultimate accolade on durations, but on sheer brilliance of conception and execution. The remaining pieces with Guy and Lytton are closer to the language of *Atlanta* and *Imaginary Values*, but no less valuable for that. Guy seems particularly focused on this celebratory occasion. Rising 50 himself, he has regularly rethought his musical parameters, and one can almost hear him refining his language as he plays. Lytton is flawless on the long 'In Exultation', though he's the one musician on the set who probably isn't well served by the sound. The occasion, recorded in Dingwalls Club in north London, was very special. These documents are no less so. It would be hard to imagine music less of its moment *and* less ephemeral.

**** **Breaths And Heartbeats** Rastascan BRD 019 *Parker; Barry Guy(b); Paul Lytton(d). 12/94.*
***(*) **Obliquities** Maya MCD 9501 *Parker; Barry Guy(b). 12/94.*
Breaths And Heartbeats is unusual, not so much in the way it was performed, but in the way that it involves post-sequence editing. The trio recorded material in three blocks, two sessions with saxophone, bass and drums and one on orchestral percussion. After the event, the percussion 'breaths' were attached to the 'heartbeat' tracks according to a certain formal symmetry. Parker points out that the album can be played in a different order so long as the final track is number 12 each time. Performances are shorter and more uniform in duration here than usual, though 'Breath And Heartbeat 3' is over ten minutes in length. The sound is wonderful, as it is on *Obliquities*. Asking what difference Lytton's absence makes to the music is the wrong question. This is not the trio-minus-percussion. This is a very differently configured relationship, a free give and take of ideas founded on years of shared experience. Essentially, tenor and contrabass, soprano and chamber bass are paired in order to ensure that the tessitura – the basic pitch-range – is aligned to greatest effect. The exchange of material is so fast and responsive that it is difficult to keep track of where it begins and where it is going, a perfect musical correlative of the uncertainty principle. Both are records that require time and a certain suspension of expectation. They pay huge aesthetic dividends.

**** **Chicago Solo** Okkadisk OD12017 *Parker (ts solo). 11/95.*
Remarkably, after eight discs of solo soprano saxophone, this is the first time Parker has committed himself to a full programme of tenor-playing. The results are, as one would expect by this juncture, extraordinary, music of intense focus and a fearsome weight and intensity of tone. Four of the tracks are dedications to musicians Parker has worked with or been associated with over the years – Chris McGregor, Lee Konitz, trombonist George Lewis and 'Mr' Braxton. No evident thematic connection to any of them, though the tiny Braxton tribute includes elements that are reminiscent of the American. Probably redundant at this point in time to start taxonomizing the differences between Parker's soprano and tenor work. The range of overtones is perhaps more restricted, the line more direct, the pace and delivery of ideas more measured. No mistaking, though, the integrity of the performances or the identity of the performer.

**** **Towards The Margins** ECM 453514-2 *Parker; Philipp Wachsmann(vn, vla, elec); Barry Guy(b); Paul Lytton(d); Walter Prati, Marco Vecchi(elec). 5/96.*
The triumphant representation of 'synergetics', stripped of the awkward eclecticism of the Ulrichsberg project. Here the system yields unexpected surpluses when the sound of Parker's long-established trio, now increasingly often augmented with other voices, is confronted by a responsive technology which behaves – within the limits of its capability – like a listening musician. Without Wachsmann's presence one suspects that the degree of actual interaction would seem secondary rather than central to this music, but his highly attuned sensibility helps move the electronic elements from the periphery to the centre, without in any way de-emphasizing Parker's instrumental role (soprano throughout), or that of Guy and, above all, Lytton, who seems ever more important in this context. Though there is no mistaking that the Electro-Acoustic Ensemble performs like a regular (rather than an ad hoc) agglomeration, these are still difficult performances to analyse. Relative to a jazz tradition, they seem to advance a long-standing exploration of the limits of time. Relative to contemporary composition, they seem to relate to the whole modernist rejection of linear progress in favour of simultaneity, the physical presence of music as masses. This was an exciting step in Parker's progress, magnificently recorded and mastered, and compelling from start to finish. None of the pieces are very long, but even in the tiny space of 'The Regenerative Landscape', a tribute to AMM who pioneered some aspects of the idiom, the amount of musical information is formidable. 'Field And Figure' and the closing 'Contra-Dance' are Parker–Guy collaborations and perhaps the strongest things on the set.

***(*) **Natives And Aliens** Leo CD LR 243 *Parker; Marilyn Crispell(p); Barry Guy(b); Paul Lytton(d). 5/96.*
As on 1995's *Tempranillo*, no longer available, with Agustí Fernández, it's interesting to hear Parker, so long devoted to the microtonal devastation of Western harmony, working in the context of an instrument with fixed pitches. Not that it holds Crispell back. She creates huge, resonant chords which are difficult to analyse with any precision but into which the entire trio seems to be subsumed, as if the sound-box of the piano has become an environment rather than another instrument.

Lytton continues to develop with almost every release. His work on 'Sumach' (many of the titles are named after trees, invasive species in particular) is compellingly musical, the leaf-work to the roots, trunk and branches suggested by Crispell, Guy and Parker. If any is the alien, then one would have thought it was Crispell, except that she naturalizes so instinctively. There is a fierce melancholy to some of Parker's playing, which is new and slightly unsettling.

**** **At The Vortex (1996)** Emanem 4022 *Parker; Barry Guy(b); Paul Lytton(d, perc). 6/96.*
Those who were there still talk about this midsummer encounter at north London's 'listening jazz club'. Those who weren't will probably have tired of hearing about it and will be relieved that they too can sample this extraordinary session. Because Guy and Lytton both live abroad, this isn't a group that gets together very often and every chance to hear them is rather special. Parker has often said that he regards the soprano saxophone as his first instrument, but on the first set he once again demonstrates what a formidable tenor-player he is as well. His gruff, low tones are ideally complemented by Guy's floating harmonics and Lytton's impeccably musical percussion. The second opens on a long soprano solo, an introduction that unleashes the saxophonist's signature sound, a long, continuous line using circular breathing and high-order harmonics, whose partials would defy all but the most mathematically minded of analysts. For some reason, this set seems less of a group effort than its predecessor. Guy is rather low in the mix and here and there seems to lose definition on an otherwise well-recorded disc. As so often in the past, the real dynamic is between Parker and Lytton, now two generations on

from the Coltrane–Ali sessions that established the modalities of this extraordinary music.

(*) **Monkey Puzzle Leo CD LR 247 *Parker; Ned Rothenberg(as, bcl). 5/97.*

Recorded at a mini-festival organized in memory of the late Sergei Kuryokhin, this was a frank and flat disappointment, in which two hugely talented players conspicuously failed to trade in their artistic differences. The release was distinguished only by a cryptic crossword for which the label offered as prize an unreleased CD-R of further material from the concert. 1 down, Abominable Snowman loses personal identity after going north. Russian declines! (4)

***(*) **London Air Lift** FMP CD 89 *Parker; John Russell(g); John Edwards(b); Mark Sanders(d). 12/96, 3/97.*

This group only convened during the latter part of 1996, but it has become a reasonably regular ensemble since then. The title- and the quite brief second piece are ironic references to British improvisers' continuing dependence on Jost Gebers's excellent label to have their work heard. The two younger players in the line-up have had very different musical experiences from Parker and Russell, but they fit into this concept seamlessly. Edwards solos on the title-track and leads off 'The Drop', a tough, stringy sound that owes nothing to rock music and electronics except density and expanse. 'Half And Half' is a reference to Sanders's mixed parentage, but it's started by Russell, an acoustic guitar loyalist who always manages to combine a classical delicacy with the fire of rock. As ever, Parker shifts from soprano to tenor, playing with a lightness and speed that sometimes get buried in the sheer density of detail he generates in solo and in duo formats. Within a more conventional group configuration he is happier to allow the line to declare itself. His tone more than ever recalls the late Coltrane, iron-hard, harmonically free, rhythmically complex.

**** **Most Materiall** Matchless MRCD 33A/B 2CD *Parker; Eddie Prévost(perc). 2 & 4/97.*

Given his immense respect for the pioneering example of AMM, and their long experience of the British scene, it is surprising that Parker and Prévost have not recorded in a duo setting before. The immediate and obvious source of comparison is Coltrane's late masterpiece with Rashied Ali, *Interstellar Space*, which was recorded exactly 30 years before. For all his attraction to the stillness of Korean court music, Prévost has remained grounded in modern jazz, and recent experience in rock groups has greatly strengthened and simplified the sense of pulse he derived from Roach and Blackwell. Similarly, Parker has always been Coltrane's man. In practice, this is much as one would expect: a tough, extended exploration of sonorities and structures. The titles are all derived from the work of Francis Bacon, which explains the curious spelling of 'materiall'. Prévost bows cymbals to create complex harmonic shapes. Parker exploits his circular breathing to create huge, spooling lines, which then break up multiphonically. There are tongue-slaps and toneless sounds from the saxophone, richly tuned, quasi-melodic figures from the kit, an unfailing procession of vividly exploratory ideas.

*** **At Les Instants Chavires** PSI 02.06 *Parker; Barry Guy(b); Paul Lytton(perc). 12/97.*

***(*) **Live At 'Les Instants Chavires'** Leo CD LR 255 *Parker; Noël Akchoté(g); Joel Lawrence Casserley, Joel Ryan(elec). 12/97.*

Recorded in Montreuil just a few days before Christmas 1997, this continues Parker's trio work and his recent exploration of electronic interfaces. The two discs were recorded on consecutive days. On 19 December, Parker, Guy and Lytton performed a superb trio set that must be one of the finest in their long association. There is a hiatus in the middle of track four, which actually continues as track five, after a real-time interruption in which the direct-to-hard-disc recording failed. *Caveat.* The music is seamless and logical enough not to suffer. Guy is titanic, playing like an orchestral continuo player one moment, a drummer possessed the next. Lytton is his extraordinary self and Parker pushes into areas on tenor and soprano that he has not previously explored.

The next day's music was almost as good, pitching him in with the rich jazz sound of Akchoté and with two sound processors who are kitted up to respond in real time to Parker's powerful, pungent saxophone improvisations. This is a record which either needs to be swallowed whole or else responded to with care and attention. It is both intensely physical and intellectually detailed.

***(*) **Drawn Inward** ECM 547209 *Parker; Philipp Wachsmann(vn, elec); Barry Guy(b); Paul Lytton(perc); Lawrence Casserley, Walter Prati, Mario Vecchi(elec). 99.*

The reconvened Electro-Acoustic Ensemble sounds ever more like a lasting association for Parker, a fruitful line of enquiry that will take many years to work through. They start out, unexpectedly, with a tribute to crooner Johnny Hartman, who Parker may have first experienced through the singer's Impulse! album with John Coltrane. It's a beautiful opening and it strongly confirms what we have previously thought: that this is very much a collaborative project and not just an Evan Parker project. Wachsmann and Guy are absolutely central to the multi-dimensional harmonic language, while Lytton's percussion is ever more subtly dramatic. The three sound processors create a virtual environment in which the trio functions and with which it interacts with increasing complexity. By the time these 12 short tracks are over (only 'Collect Calls (Bugged)' is over ten minutes), the ensemble has acquired its own unique identity.

**** **After Appleby** Leo 283/284 2CD *Parker; Marilyn Crispell(p); Barry Guy(b); Paul Lytton(d, perc). 6/99.*

A free-music supergroup, playing in a number of internal permutations but coming together forcefully on three long pieces, 'Blue Star Kachina', 'Where Heart Revive' and 'Capnomantic Vortex'. The set consists of a studio disc, together with a long live performance recorded the following day. Crispell has been quieter recently than half a decade before and it's tempting to suggest that this is really her album. Her duets with Guy and particularly with Lytton are masterpieces of delicate concentration. However, it's Evan who dominates the long pieces, locked in dialogue with the sounds around him, constantly listening and responding and wasting nothing on empty gesture.

***(*) **The Two Seasons** Emanem 4202 2CD *Parker; John Edwards(b); Mark Sanders(d). 2 & 7/99.*

(*) **Foxes Fox** / * **Naan Tso** Emanem 4035 / psi 05.07 *Parker; Steve Beresford(p); John Edwards(b); Louis Moholo(d). 7/99; 04.*

Marking an unexpected return to a species of free bop, the *Two Seasons* trio has its stylistic lineage in '60s groupings like Amalgam and the more pulse-driven versions of SME. Parker plays tenor for most of the album, including just one soprano piece on the July set. The sound at London's Vortex club is quite busy and intense, and it suits this music particularly well. Edwards amplifies his double bass, which gives him a wide range of articulations, and Sanders has always been an extremely active player, setting off patterns in entirely unexpected directions. Edwards is back on *Foxes Fox*, but it is unclear whether his bass has any amplification on this studio recording. The line seems straighter and the dynamics less varied, except on his opening duet with Moholo. This is a collective album rather than a Parker. There are four quartet numbers, but there are also four on which Evan does not appear at all. Beresford is as cleverly inventive as ever and is sparkling with ideas on his two duets with Edwards and Moholo. Emanem have generally been associated with archive releases, often of mixed sound-quality. Here the standard of recording and mixing is very good indeed.

The second quartet record was made shortly before Moholo returned to his native South Africa. The music is full of exuberant energy, but with a sepia glaze that is redolent of sorrow and loss as well. Edwards has continued to evolve over the years and while the main axis of energy seems to come from saxophone and drums, and from the jazz element that has steadily returned to Parker's work, Edwards and Beresford play their full and subtle part in this.

*** **2 × 3 = 5** Leo CDLR 305 *Parker; Alexander von Schlippenbach(p); Barry Guy(b); Paul Lovens, Paul Lytton(d).* 8/99.

The odd arithmetic is easily explained. This was a one-off meeting of two groups, Parker's own and the Schlippenbach Trio, of which Parker is also a long-term member. The resulting quintet plays one long piece that explores much of their common musical ground and opens up new areas of improvising language. The key element is the interplay between the two drummers, both of them subtle masters of percussion craft, and the austerely brilliant Schlippenbach, who fires off starbursts of sound throughout. Parker and Guy stick to a relatively pedestrian course. Both are, of course, virtuosic in execution, but on this occasion the Englishmen are less compellingly brilliant than they have been in trio contexts. Parker for once seems to rely on set-piece figures and repetitive ideas; Guy can make his contrabass talk, but this time at least it seems discursive rather than poetic. A marvellous occasion and a rare, possibly unrepeatable, chance to hear these players together, but not the most commanding record in the Parker discography.

**** **Two Chapters & An Epilogue** Matchless MRCD 039 *Parker; John Tilbury(p).* 99.

John Tilbury is arguably the most underrated senior musician in Britain, a player capable of tackling all the modern classics and now also the other half (with Matchless boss Eddie Prévost) of the long-standing AMM. He has a remarkable touch at the keyboard, delicate but strong at the same time, producing rows of tones that seem to sway and jangle like glass rods almost at the point of fracture. Parker clearly enjoys the setting and plays some wonderfully unfettered stuff.

*** **Chicago Tenor Duets** Okka 12033 *Parker; Joe McPhee(ts).* 00.

Definitive, even iconic, as his soprano-playing has become, it is still intensely exciting to hear Parker on tenor. His roots in Coltrane, Rollins and Warne Marsh become instantly more evident. In company with multi-instrumentalist McPhee (restricted to another tenor on this occasion), he sounds much more jazz-based than usual, which is to say that there is a bluesy colouration to these improvisations, even if there are no preset structures or chord sequences. The sound isn't very good, but in more detailed passages it is difficult to prevent two such intense players seeming to fall over each other, or to include some of the quieter dynamics.

*** **The Needles** Leo LRCD 348/349 2CD *Parker; Philipp Wachsmann(vn); Teppo Hauto-aho(b).* 6/00–4/01.

Taken from a live set at the Kerava Jazz Festival in Finland (the first outing for this interesting trio) and from a subsequent studio recording, *The Needles* is a fairly exhaustive examination of this group's potential. Parker had worked with strings before and there are moments when, unusually for Wachsmann, he and his fellow player seem to do little more than provide backgrounds for the saxophone. That may have something to do with the slightly tentative approach of the 2000 encounter. On the studio record, there is more interaction from the start. 'The Needles' and 'Devil's Punchbowl', named after geographical/geological forms, are immensely powerful performances, packed with criss-crossing lines and unexpected condensations, where all three players erupt into the same space simultaneously, as fiercely co-ordinated as a SWAT squad.

Some have suggested that the live performances are reminiscent of Albert Ayler's work with a violinist. We hear the connection, but suspect it's a false trail, since Parker seems little interested in Albert's radical simplification of melody and line; to the contrary, he splinters it into a thousand pieces and the violin's overtones are an ideal corollary.

These are wonderful performances. 'A Punky And A Song' is probably the best of the live date, initially minimal and almost hypnotic, later developing in intensity, much like the relationship itself.

***(*) **Lines Burnt In Light** Psi 01.01 *Parker (ss solo).* 10/01.

This release launched Parker's own label, the first time he had been involved in such a venture since the early days of Incus with Derek Bailey. Two of the three tracks included are concert pieces, part of a recital in St Michael and All Angels Church in London, but the first is essentially a rehearsal piece, recorded before the audience arrived. As ever, Parker fires off incredible streams of notes, but here he is able to use the church acoustic almost like a studio reverb, building layers of harmonics to almost unbelievable levels.

Parker had for a time set aside his interest in solo performance and this is a welcome return to a format that represents one of the central strands of his creative output. The central piece, 'Line 2', has a fearsome intensity and directness; the third element is more discursive and somewhat less focused, but dynamically it is the climax of the record and no one – committed Parker fan or newcomer – will leave the experience unmoved and unimpressed.

***(*) **Dividuality** Maya MCD 0101 *Parker; Barry Guy(b); Lawrence Casserley(elec).* 01.

Unexpectedly, Casserley dominates this electro-acoustic set. Both Parker and Guy seem very happy to set aside their usual hyperactivity and dwell in the mirrored halls that their new associate creates around them. 'Aulos' features just Parker and electronics (there are a couple of tracks where Guy similarly takes the foreground) and it is fascinating to hear a player who has made such inventive use of real-time harmonics ceding some responsibility to another performer. Casserley, though, is a genuinely creative and *listening* musician and his treatments are always thoroughly responsive and idiomatic.

The trio tracks are consistently good, especially the two long pieces, 'Shifting' and 'Transmute'. Here the logic and dynamics of the group are put to maximum effect. A powerful, haunting record, *Dividuality* lives on in the mind long after the final tones have faded.

***(*) **Alder Brook** / *** **Short Stories** Leo CD LR 379 / 428 *Parker; Hans Anliker(tb); Peter A. Schmid(bcl, cbcl, cb-tubax, tarogato);*

Jürg Solothurnmann(ss, as); Reto Senn(cl, bcl, tarogato). 9/02; 7/05.

Recorded in a large water tank in Switzerland, *Alder Brook* is a beautifully crafted and simply very beautiful record. The natural acoustic offers harmonic effects very similar to Parker's recent processings, but there is real charm in hearing him in company with other horns. It is very much a collaborative effort with Swiss ensemble September Winds, though Parker is the obvious star turn. He is absent from the opening trio by Anliker, Schmid and Senn, and elsewhere in the quintet passages keeps a somewhat lower than usual profile. There is a wonderful central passage where he joins Schmid on his double-bass 'tubax' for a duo and a trio section with Solothurnmann on soprano. The balancing of horns is done with virtuosic skill and Parker demonstrates what a brilliant ensemble player he can be.

The second record can't be recommended quite so readily. It's still a highly fruitful association and Parker plays some wonderful things in this amiable company, but there is a lack of tension in much of the music, which sounds unduly 'experimental' or workshopped.

**** **Memory/Vision** ECM 1852 *As for Electro-Acoustic Ensemble records above.* 10/02.

***(*) **Eleventh Hour** ECM 987085-4 *Parker; Philipp Wachsmann(vn, elec); Agustí Fernández(p, prepared p); Adam Linson(b); Paul Lytton(perc); Lawrence Casserley(elec, perc, v); Joel Ryan, Walter Prati(elec, proc); Richard Barrett, Paul Obermayer(sampling ky, live elec).* 11/04.

Before he began working with sound processors Walter Prati and Marco Vecchi, Parker had explored an interim stage in this evolution on 1991's *Process And Reality*, which used multitracking and overdubbing to create a music that went beyond the linear dimensions and vertical harmony of the solo performances. That record was inspired by Alfred North Whitehead. *Memory/Vision* is inspired by and dedicated to the late Charles Arthur Muses, who died in 2000. Muses was the founder of chronotopology and an influential thinker in the admittedly arcane field of hypernumber arithmetics and imaginary vector analysis in virtual dimensions. These ideas and processes obviously recommend him strongly to a musician of Parker's briskly scientistic approach. What one actually hears on *Memory/Vision*, which was commissioned for the Huddersfield Contemporary Music Festival, is a dramatic utopics, a real-time analysis of sound-orders that goes as far beyond Whitehead's 'process' as Whitehead goes beyond tune-a-day diatonics.

On this first live recording of the Ensemble, signal processor Lawrence Casserley and computer processor Joel Ryan have been added to the original line-up of Parker, Prati, Vecchi, violinist Philipp Wachsmann, pianist Agustí Fernández, bassist Barry Guy and percussionist Paul Lytton. The pace and dynamic of the music are strongly reminiscent of the kind of work Evan was doing in 2002 with September Winds. There the combination of other wind-players and a notably resonant acoustic contributed to ensemble music of a very high order. *Memory/Vision* was first performed and then recorded only weeks later, and it is clear how consistent Parker's ideas are at the moment and how searching his musical quiddities. In keeping with Muses' ideas, he seems to be 'shaping' time rather than measuring it. The single continuous performance has both a monumental quality and a strong sense of process and flux, like a sculpture made of plasma rather than stone or bronze.

In the past, on *Towards The Margins* and *Process And Reality*, Parker has paid tribute to forerunners like AMM and Conlon Nancarrow, both practitioners of a music that moves beyond human instrumentality and which dispenses with the ego-tainted problems of 'expression' and 'performance'. *Memory/Vision* seems unwilled, internally perfect even when its exterior shapes look perverse. It's the test of very great music that it comes to the ears with an aura compounded of surprise and inevitability. After 70 minutes of this amazing work, it's hard to think that there was a time before you started listening to it.

As its title suggests, *Eleventh Hour* is a dark and foreboding work, packed with black energy. The processes are broadly similar to previous Electro-Acoustic Ensemble records, but the shift of personnel does make a surprisingly large difference. Recorded live in Glasgow, Parker's saxophone sound now seems adrift in a sea of chaotic information which bodes no good, but which yet holds out some promise of reclamation. It's an astonishingly powerful record, and a perfect development to the language of this essential group.

**** **The Bishop's Move** Victo 93 *Parker; Peter Brötzmann(reeds); Alex von Schlippenbach(p); William Parker(b); Hamid Drake, Paul Lytton(d).* 3/03.

**** **America 2003** psi 04.06/07 *Parker; Alex von Schlippenbach(p); Paul Lytton(d).* 3/03.

In the spring of 2003 Parker's trio made a tour of North America. Barry Guy was otherwise committed so Alexander von Schlippenbach stood in and changed the dynamic of the music substantially. These men, of course, have also played (with Paul Lovens) as the pianist's own trio, so there is a vast amount of shared musical experience. The live set is one of Parker's most accessible and straightforwardly enjoyable and an excellent place to start with his recent work.

The other disc marks a titanic encounter with another of the most significant trio formations in contemporary music. Parker's group and Brötzmann's seem to face off cross the Victoriaville stage and argue like dissenters at some ancient debate. Except the language is entirely of now and constantly evolving through a more than 70-minute continuous performance. If there has to be a winner, one might say that Brötzmann outpoints Parker for sheer force and energy, but that the level of sophisticated thought on the other side delivers a subtler and more lasting impact.

**** **Crossing The River** psi 06.02 *Parker; John Rangecroft(cl); Neil Metcalfe(f); Philipp Wachsmann(vn); Agustí Fernández(p); John Russell(g); Marcio Mattos(clo); John Edwards(b).* 5/05.

Having established a new language with his electro-acoustic group, Parker continued to develop new group interactions with this intriguingly manned ensemble. The absence of a percussionist is the first obvious aural cue to something different but Parker and his two wind colleagues do seem to be interacting with the strings in a new way, though obviously derived from similar associations with string-players. The sound-world is very mobile but less massy and concentrated than with other personnel, and the wonderful lightness of Metcalfe's flute and Russell's guitar is an important element. Parker interestingly sticks to tenor throughout.

**** **Zafiro** Maya MCD 0602 *Parker; Barry Guy(b); Paul Lytton(d).* 3/06.

Think what a sapphire is and does and you have some way into this gem-hard, scintillating music by the now familiar trio. The complete performance, recorded in Barcelona, comes in at somewhat under the hour. It has logic, direction, trajectory and you wouldn't change a note of it.

***(*) **Abbey Road Duos** Treader trd009 *Parker; Matthew Shipp(p).* 7/06.

Shipp's approach to improvising situations is an intriguing one. It is as if he tries for periods of time to distance himself from his playing partner, to find some sonic space that is only occupied by himself. In the end, though, he is one of the most supportive and empathetic piano-players on the scene at the moment, and one of the few who can broker a convincing role in Parker's music. One can hardly imagine Marilyn Crispell, or anyone else other than Alex von Schlippenbach, relating to the harmonic complexity of Parker's high sustains and microscopically split notes.

**** **A Glancing Blow** Clean Feed CF085 *Parker; John Edwards(b); Chris Corsano(d).* 8/06.
It's immediately obvious that this is a different group to the long-established one above. Parker moves differently through the musical landscape, arguably leading more than he does with Guy and Lytton, but still responsively. Edwards and Corsano generate an extraordinary energy and their interplay is often the most interesting element of the music.

***(*) **Live At Roulette** Animul ANI 106 *Parker; Ned Rothenberg(as, cl, bcl).* 10/06.
Another chapter in a phenomenally busy year for Parker. If John Butcher has taken on his language and extended it, Rothenberg has developed his own approach to solo improvisation and to situations like this one, drawing new philosophies from Japanese culture (no shakuhachi here, unfortunately) and exploring aspects of Dolphy's music (a putative source here) rather than Coltrane's in his attempt to transcend the limitations of post-bop language. Compared to the earlier *Monkey Puzzle* it's a very happy pairing.

Also, in brief:

*** **Duets: Dithyrambisch** FMP CD 19/20 2CD. 7/89.
Interesting, but only interesting, duos with Louis Clavis (*bsl, ss*), Wolfgang Fuchs (*bcl, cbcl*) and Hans Koch (*ss, ts*).

*** **The Redwood Sessions** CIMP 101. 6/95.
A Parker–Guy–Lytton record with a guest appearance by Joe McPhee (*t*) on the final jam.

(*) **Mars Song Victo 42. 96.
A duo with the problematic Sainkho Namtchylak (*v*), whose development of throat singing is virtuosic but curiously inflexible to any other musical vision.

(*) **Unity Variations Okka 12028. 98.
With George Graewe (*p*) at the Unity Temple in Chicago; something rarefied and remote in these relatively short improvisations.

*** **Strings With Evan Parker** Emanem 4032 3CD. 1/97–5/00.
Despite the *Charlie Parker With Strings* resonance of the title, this is unremittingly abstract and actually only features Evan sporadically.

*** **Rangirua** Leo LRCD 314. 10/99.
A one-off relic of a tour to New Zealand and an encounter with local musician Richard Nunns and his taonga puoro instruments.

(*) **Evan Parker/Patrick Scheyder Leo LRCD 326. 99.
A rare dead spot. These duos with Patrick Scheyder (*p*) are described as 'Coltrane meets Chopin' but sound like a dialogue of the deaf.

** **Parker Haslam Edwards** Slam 314. 9/00.
Not strictly a Parker record, nor a trio record, but instead it is a series of solos with a couple of duet/trio pieces with the baritonist and bassist tacked on.

*** **With Birds** Treader trd 001. 05.
Working with soundscapes of birdsong constructed by Spring Heel Jack-men John Coxon and Ashley Wales.

Rick Parker (born 1978)

TROMBONE

Pointing a way ahead for modern-mainstream.

*** **New York Gravity** Fresh Sound New Talent FSNTCD 192 *Parker; Thad Wilson(t, flhn); Chris Ioannou(ss, ts, bcl); Andrew Haskell(p); Matt Grason(b); Kyle Struve(d).* 5/02.
We understand that Parker put this out on his own imprint before it was taken up by Fresh Sound. He sounds enterprising as a player as well, with a beefy, likeable tone that contrasts nicely with Wilson's more combustible approach and Ioannou's Shorterish mystique. For all his spacey sounds on 'Experiment in Mist-ery', the saxophonist is capable of driving hard bop on his own 'Going Out'. All the material comes from within the Parker Collective, and one suspects many of these ideas have been worked over for some time. An excellent debut.

William Parker

DOUBLE BASS

The most influential bassist/leader since Mingus. His brooding, sepia-tinted tone first emerged in the Improvisers Collective in New York, an experimental workshop which later transmuted into the Little Huey Creative Music Ensemble.

*** **Through Acceptance Of The Mystery Peace** Eremite 12 *Parker; Toshinori Kondo(t, ahn); Arthur Williams(t); Jemeel Moondoc(as); Will Connell Jr(as, f); Daniel Carter(as, ts, f, t); Charles Brackeen, John Hagen(ts); Rozanne Levine, Henry Warner(cl); Peter Kuhn(bcl); Ramsey Ameen, Billy Bang, Polly Bradfield, Jason Hwang(vn); Trinstan Honsinger(clo); Dennis Charles(d); Roger Baird(perc).* 79.
An important early record by the bassist, originally on Centering and now reissued with one new track. In many respects, it looks forward to the larger bands of the '90s, but here Parker develops his ideas with a series of smaller ensembles and with more emphasis than later on free blowing. Kondo is an interesting figure who has made an intermittent impact. On trumpet here, he's reminiscent of Leo Smith in declamatory form – which is much of the time – but with a roundness of tone that almost suggests cornet. He's also featured on alto horn. The smaller groups favour strings and could almost be playing classical pieces. The bigger ensembles, though, are the surest indication of what was to come.

*** **In Order To Survive** Black Saint 120159 *Parker; Lewis 'Flip' Barnes(t); Grachan Moncur III(tb); Rob Brown(as); Cooper-Moore(p); Dennis Charles(d).* 4 & 6/93.
Dominated by 'Testimony Of No Future', one of three tracks recorded at Club Roulette, and almost 40 minutes in length. Developed from the simplest ideas generated in a rhythm section dominated by Parker and Cooper-Moore, it is an immensely involving piece that opens up acres of improvisational territory for all the soloists. 'Anast In Crisis, Mouth Full Of Fresh Cut Flowers' is transparently and gloriously influenced by Cecil Taylor, an impression reinforced on 'Testimony Of The Stir Pot'.

The closing piece, 'Square Sun', was recorded on another occasion at the Knitting Factory and is very different emotionally and stylistically. Parker uses his bow to good – even comic – effect, and trumpeter Barnes (reminiscent of Hugh Ragin in style) covers the generations, drawing in everything from Cootie Williams to Leo Smith. Moncur is as wise and philosophical as usual.

*** **Sunrise In The Tone World** Aum Fidelity 2 2CD *Parker; Lewis 'Flip' Barnes, Richard Rodriguez(t); Roy Campbell(t, flhn); Masahiko Kono, Alex Lodico, Steve Swell(tb); Dave Hofstra(tba); Chris Jonas(ss); Marco Eneidi(as); Ben Koen, Assif Tsahar(ts); Richard Keene(ts, ob); Joe Ruddick, David Sewelson(bs); Vinny Golia(reeds); Gregg Bendian(vib); Jason Hwang(vn); Akira Ando(clo); Susie Ibarra(d); Lisa Sokolov(v).* 97.
The bassist's work with the Improvisers Collective led directly to the foundation of the Little Huey Creative Music Orchestra, and these large-scale compositions and group improvisations are close to the heart of Parker's turbulent music. Their roots are in Trane's *Ascension*, in Mingus's sprawling big bands and in Sun Ra's Arkestra; but they also have strong affinities with Butch Morris's conducted improvisation and with Anthony Braxton's mythic-realist fantasy pieces. The two long tracks, 'Bluest J' and 'Huey Sees Light Through A Leaf', are guilty of moments of lassitude and self-indulgence but for the most part they fulfil Parker's creative imperatives, and some of the shorter tracks like 'Sunship For Dexter' and 'Voice Dancer Kidd' are as beautiful as they are challenging, pointing out beyond the bassist's influences to a new aesthetic for large-band performance.

*** **Long Hidden: The Olmec Series** AUM Fidelity 36 *Parker; David Sewelson(sax); Isaiah Parker(as); Luis Ramirez(acc); Todd Nicholson(b); Gabriel Nunez(perc); Omar Payano(perc, v).* 93, 1/97.
Like Anthony Braxton and Sun Ra before him, Parker searches for the cultural-genetic codes that link the ancient civilizations of Africa and the Americas with the modern West. This record was only released in 2006, though the material is almost a decade old, and so it does nothing more than go back and recapitulate some of the rich musical thought that has emerged in the interim. 'There Is A Balm In Gilead' is a fiercely emotional reading, with a hint of anger under the consolatory theme. The Olmec Quartet is unusually configured but the addition of two saxophones brings it more into line with jazz norms. However, Parker himself plays the Malian hunter's lute and the variously spelt doson n'goni, as well as contributing an earlier solo bass piece, so the sound-world is very varied. An early version of 'Compassion Comes To Bed-Stuy' is a highlight.

(*) **Posium Pendasem / * The Peach Orchard** FMP CD 105 / Aum Fidelity 10 2CD *Parker; Rob Brown(as, f); Assif Tsahar(ts, bcl); Cooper-Moore(p); Susie Ibarra(d).* 4/98; 98.
This is the point at which Parker's massive investment in his instrumental technique, in thoughtful musicianship and in the collective aesthetic of In Order To Survive pays off, as one knew it would. Recorded during the Workshop Freie Musik in Berlin, the fascinating *Posium Pendasem* suggests how close Parker has always been to the very different and un-American freedoms of European improvisation. Peter Kowald's presence as author of the liner-notes is a further reinforcement. Divided into three pieces, at 51 minutes, 13 minutes and 30 seconds, and one and a half minutes respectively, the album gives a reasonable impression of how In Order To Survive function structurally over different durations. Inevitably, the longest track, 'Posium Pendasem #7', is the most intensely involving. There are acres of space for individual improvisation, but the real substance of the piece is evident when the group is improvising collectively, as in the middle section, when the horns seem to develop a strangely symmetrical counterpoint to what in a more conventional jazz line-up would have been the rhythm section. It's unfair at this stage in his career to heap more 'influences' on Parker, all the more so when he is showing not so much influence as a desire to continue the work of others; but these moments strongly recall Cecil Taylor's intense – and ironically bassless – trios of the '60s. Fabulous music, in every sense of the word, dense and thoughtful, brightly coloured and abstract by turns.

The Peach Orchard is better still and arrayed across two full CDs of complex, mediated performance. Ibarra's long introduction to 'Moholo' (a tribute to South African drummer Louis) is fine testimony to her growing skills and vision, while Cooper-Moore, who now plays only in Parker's company, creates a vivid and almost skittish accompaniment to the otherwise dark-toned 'Leaf Dance'. The first disc ends with a passionate elegy for a lost Eden. 'The Peach Orchard' is, along with a repeated version of 'In Order To Survive' at the end, the closest one comes to the essence of the group, highly individualistic but also profoundly collective in approach. Tsahar joins the group at the start of the second half with a mournful bass clarinet/piano duet on 'Posium Pendasem #3', another page from that astonishingly fertile workbook.

***(*) **Fractured Dimensions** FMP CD 122 *Parker; Roy Campbell(t); Daniel Carter (t, as, f, cl); Alan Silva(syn).* 99.
Caught live at the Total Music Meeting, this was an unexpected line-up in the sense that Silva stood in for the absent Rashid Bakr. The absence of percussion, unusual sound of a digital synth and occasional presence of two trumpeters give the music an unusual sonority. Carter isn't a great virtuoso on any of his horns, but he has an ability to play for the group with total engagement and great sophistication, and his work on the very long 'Acrosses Rain' is key to the success of the event. Parker himself is well-recorded and sounding monumental.

*** **Painter's Spring** Thirsty Ear 57088 *Parker; Daniel Carter(as, ts, cl, f); Hamid Drake(d).* 00.
*** **Piercing The Veil** AUM Fidelity 17 *As above, except omit Carter.* 4/00.
*** **Black Cherry** AUM Fidelity 37 *As above, except add Takuja(t, g); Organic Grooves(v); DJ Sasha Crnobrnja(prod).* 04.
Painter's Spring is a deeply satisfying record that sees Parker harnessing the dynamic of his larger groups to the idiom of the free-jazz trio. Apart from 'Balm In Gilead' and Duke's 'Come Sunday', all the tunes are by Parker himself. They combine harmonically rich accompaniments – reminiscent of Matthew Shipp, who acts as producer – with brisk, stabbing figures that often imply, rather than state, melodic directions. Carter (not to be confused with namesake James) is a very impressive performer, but it's the leader's thunderous dialogues with Hamid Drake which capture the attention. Their interaction on the three-part 'Foundation' suite – which is obviously drawn from something larger and more free form since the sections are numbered one, four and two, and presented in that order – is quite breathtaking.

Those same energies are harnessed on the duo record as well. Drake is a maximalist in such settings and here he peppers the sound environment with myriad tiny effects that are too well-structured and meaningful to be merely haphazard. Parker himself more than makes up for the absence of a conventional horn with long, singing lines and percussive, almost reed-like, effects. He is now such a master of his instrument that he seems able to create almost any sound he wants or needs on the contrabass. Another astonishing record from a modern master. *Black Cherry* is a collection of remixes, all of them beautifully done but none with any more impact than the original set.

**** **Mayor Of Punkville** Aum Fidelity 15 2CD *Parker; Roy Campbell(t, flhn); Lewis 'Flip' Barnes, Richard Rodriguez(t); Masahiko Kono, Alex Lodico, Steve Swell(tb); Chris Jonas(ss); Ori Kaplan(as); Charles Waters(as, cl); David Sewelson(bs); Cooper-Moore(p); Dave Hofstra(b, tba); Andrew Baker(d); Aleta Hayes(v). 7–11/99.*

The Little Huey Creative Music Orchestra has become one of the most compelling large units on the scene and this remarkable performance clinches Parker as a composer of large-scale dramatic works. The title-piece and the equally long 'I Can't Believe I Am Here' are structured around deceptively simple ideas, melodic cells and simple ostinatos which open up improvising possibilities for the soloists. Parker includes two curious 'interludes' which sound like rehearsal material, but with 'Three Steps To Noh Mountain' he demonstrates a capacity for jewel-like perfection and a pristine logic, even in a small span. There is so much to admire here that it's virtually impossible to single out tracks, but, along with those already mentioned, 'Oglala Eclipse' and the closing 'Anthem' are outstanding.

**** **O'Neal's Porch** / ***(*) **Sound Unity** AUM Fidelity 22 / 34 *Parker; Lewis 'Flip' Barnes(t); Rob Brown(as); Hamid Drake(d). 5/00; 6 & 7/04.*

After the majestic sweep of *Mayor Of Punkville*, this is an almost straight-ahead post-bop session. Parker and Drake establish a telepathic rapport on the opening 'Purple' and the album just drives on from there. 'Sun', 'Song For Jesus' and the title-track rely on harmonic ideas and rhythmic displacements that will inevitably conjure up the spirit of Eric Dolphy. Eric's feel for the blues suffuses 'Rise' and 'Moon', though Rob Brown has his own very distinctive voice and is most certainly not a copyist. Parker has been bolder and will write more ambitious music, but he will find it challenging to top this one for sheer listenability and intrigue.

This group has now lasted a considerable time and the later album still finds it in good heart, if without the impact of the first record. 'Hawaii' and the title-track are both exceptional lines, dealt with at length and 'Poem For June Jordan', dedicated to the black feminist writer, is an intense statement.

***(*) **Raining On The Moon** Thirsty Ear THE 57119 2 *Parker; Lewis Barnes(t); Rob Brown(as, f); Hamid Drake(d); Leena Conquest(v). 10/01.*

When this was released, there was much talk of Parker's 'retro' taste taking him back to a sound that would not have been out of place on some AACM project of the late '60s. The lineage is very much that and, in a curious way, it's Leena Conquest's vocal which cements the comparison. There is something refreshingly sanguine and upbeat about all the music on the record. 'Hunk Pappa Blues' and the following 'Song Of Hope' provide as enjoyable an intro as you'll hear in many a year, while 'Raining On The Moon', 'James Baldwin To The Rescue' and 'Donso Ngoni' mix the light-hearted and sombre in perfect proportion.

*** **Spontaneous** Splasc(h) 855 *Parker; Lewis Barnes, Roy Campbell, Matt Lavelle(t); Masahiko Kono, Dick Griffin, Alex Lodico, Steve Swell(tb); Darryl Foster, Ori Kaplan, Sabir Mateen, David Sewelson, Charles Waters(reeds); Andrew Barker, Guillermo E. Brown(d). 02.*

One of the most rawly exciting of all Parker's records. This has a directness and physicality he often hints at but doesn't quite deliver. It's an unexpected imprint and the sound isn't always all what one might hope for – some distortion here and there in the noisier passages, a bit of muffle in the rest – but the total impact is exhilarating.

***(*) **Scrapbook** Eremite 57133 *Parker; Billy Bang(vn); Hamid Drake(perc). 6/03.*

This is Parker's Violin Trio, a song-based group that takes two elements of his career and fuses them brilliantly. There is plenty of open improvisation to be found, but it's the structure of these six songs that is intriguing. The best of them is also the longest, 'Sunday Morning Church', on which Bang plays a heart-achingly mournful solo against Parker's bass ostinati. 'Dust On A White Shirt' is more mysterious, an exploration of the quotidian so intense that it becomes almost surreal. The final 'Holiday For Flowers' is snappy enough to release as a single.

***(*) **Luc's Lantern** Thirsty Ear THE 57158 *Parker; Eri Yamamoto(p); Michael Thompson(d). 05.*

An unexpected context for the bassman, but he seems pleased enough to work in a relatively secondary role for much of this, or at least to work as part of the group. His sound here is reminiscent of Wilbur Ware and there are occasional Monkish flourishes from Yamamoto, who has solid technique and considerable presence without being a particularly distinctive stylist.

***(*) **Sound Unity** AUM Fidelity 34 *Parker; Lewis Barnes(t); Rob Brown(sax); Hamid Drake(d). 7/04.*

This is a line-up that always invites comparison with the classic Ornette Coleman quartet. The real antecedents here, though, seem to be Coltrane and Dolphy. There's no longer any distinction between 'front line' and 'rhythm section', a process those two masters began but didn't quite see through, and the flowing interaction on these live dates from Canada comes very much from the leader, who's whoopingly joyous on 'Hawaii' and more sombre on the long title-track. The two closing pieces, 'Harlem' and 'Groove', probably show the best integration of writing and improvisation in Parker's entire – and now capacious – canon.

**** **For Percy Heath** Victo 102 *Parker; Little Huey Creative Music Orchestra; similar personnel to Spontaneous. 5/05.*

It's now a vast body of work, and new releases come at an alarming pace. Parker here pays tribute to one of the great modern bassists – and a man of quiet authority and dignity – in a four-part suite that seems to evolve out of tiny bass nodes and melodic cells pushed as far as they will go by a well-disciplined and often virtuosic ensemble. The analogy with Mingus is unavoidable here again, but Parker's authority is of a more mystical sort. He is anything but a martinet, and often absorbs himself so deeply in the texture of the band that one has to go in search of his throbbing sound.

**** **Corn Meal Dance** AUM Fidelity 043 *Parker; Lewis Barnes(t); Rob Brown(sax); Eri Yamamoto(p); Hamid Drake(d); Leena Conquest(v). 6/07.*

The Raining On The Moon group with a set that neatly tessellates folk-like forms with free passages, vast ostinati, personal dedications (like the one to poet and scholar June Jordan) and rompingly subversive pieces that seem almost out of character for a man of Parker's sensibility and sensitivity. It's great, but in the end almost exhausting. The finest small group in contemporary jazz?

Also, in brief:

***** Song Cycle** Boxholder BXH 017. 91–93.
A vocal collaboration with Ellen Christi and Lisa Sokolov. Strange and powerful.

***** Testimony** Zero In. no number. 12/94.
Solo contrabass performance is a stern discipline. Parker pays full tribute to Barre Phillips, and much of this live recording from the Knitting Factory recalls Barre's rich, balletic solo works.

***** Lifting The Sanctions** No More 6. 97.
On another solo project, Parker again favours the bow and creates a dazzling soundscape that satisfies both emotionally and intellectually.

***** Mass For The Healing Of The World** Black Saint 120179. 98.
With the Little Huey Creative Music Orchestra. Decidedly a secular mass, but powerful in its way.

***** Zen Mountains, Zen Streets: A Duet For Poet And Improvised Bass** Boxholder BXH 1/2 2CD. 10/98.
A curious association with Whitmanesque poet David Budbill. Mostly it works, but it's too long for most tastes.

***** Raincoat In The River** Eremite MTE 036. 2/01.
An ambitious big-band project, but disappointing sound mars it.

***** Bob's Pink Cadillac** Eremite MTE 32 2CD. 01.
A curious trio with Perry Robinson (*cl, oc*) and Walter Perkins (*d, perc*) and a lot of music to absorb. We've found it difficult to return to this one too often.

***** ... And William Danced** Ayler AYL 44. 4/02.
Recorded live in Stockholm with Anders Gahnhold (*as*) and Hamid Drake (*d*).

****(*) Eloping With The Sun** Riti 7. 02.
With label boss Joe Morris and the idea that each trio member would leave their main instrument at home: hence zintir, banjo/lele and banjouki, and, for Hamid Drake, a frame drum.

*****(*) Volume 2: Summer Snow** AUM Fidelity 041. 9/05.
Parker and Hamid Drake: the most influential bass/percussion partnership in modern music, heard here in a telepathic duo situation.

Horace Parlan (born 1931)

PIANO

Veteran Pittsburgh hard-bopper, active in the USA through the '60s but since 1973 an expatriate living in Denmark. His blues-based style is solidity incarnate. Bud Powell and Ahmad Jamal are influences. Horace overcame physical handicap – a polio-damaged right hand – to make a career.

***** Arrival** Steeplechase SCCD 31012 *Parlan; Idrees Sulieman(flhn); Bent Jaedig(ts); Hugo Rasmussen(b); Ed Thigpen(d).* 2/73.
***** Frankly Speaking** Steeplechase SCCD 31076 *Parlan; Frank Strozier(as); Frank Foster(ts); Lisle Atkinson(b); Al Harewood(d).* 77.
****** Blue Parlan** Steeplechase SCCD 31124 *Parlan; Wilbur Little(b); Dannie Richmond(d).* 11/78.
*****(*) Glad I Found You** Steeplechase SCCD 31194 *Parlan; Thad Jones(flhn); Eddie Harris(ts); Jesper Lundgaard(b); Aage Tanggaard(d).* 84.

Like other American players of the time, facing a slackening demand for jazz recording, Parlan emigrated to Scandinavia, where he has pursued a workmanlike and unspectacular career, documented by Steeplechase from *Arrival* onwards with almost redundant thoroughness, although the sequence ends in the '80s. The only high-spots that call for separate treatment are the very fine 1978 trio with Wilbur Little and Dannie Richmond (also, of course, a Mingus man) and the much later *Glad I Found You*, where Parlan and the late Thad Jones shrug off a rather diffident setting to produce some sparkling performances. *Frankly Speaking* offers a rare glimpse of Frank Strozier, briefly visible as a Steeplechaser at the time. For the rest, cautious sampling is perhaps the best bet. Although he rarely resorts to cliché, Parlan is still somewhat repetitive in the structuring of his solos, and he's rarely as challenging as like-minded figures such as Roland Hanna and Jaki Byard.

***** Voyage Of Rediscovery / ***(*) Horace Parlan By Horace Parlan: Original Soundtrack** Storyville STCD 4233 / Cope 15 *Parlan (p solo).* 1/99; 99.
There were relatively few solo dates from Parlan, but these relatively recent ones are worth checking out. *Voyage* consists largely of repertory material, which makes sense of the title, but not many pianists of this generation would have programmed Archie Shepp's 'Déjà Vu' alongside the traditional 'Make Me A Pallet On The Floor', and added Strayhorn's 'Blood Count'. Parlan plays his favourite Monk tune, 'Pannonica', with dash and his solitary composition, 'Broken Promises', has a dry edge that adds to the attractively sombre thread running through the record. The other disc, by contrast, is almost all originals, played with dash and authority. 'Little Esther' is an established favourite and 'Broken Promises' also appears. Nice piano sound; resonant and rich.

***** Relaxin' With Horace** Stunt STUCD 4102 *Parlan; Jesper Lundgaard(b); Ed Thigpen(d).* 12/03.
Indian summer. Parlan's gifts were never of a kind that were going to tarnish with age and there is a quiet and unaffected beauty about this uncomplicated set that will draw you back time and again. Thigpen piles on the steam for a while on his own 'Blues For HP', but the defining track is a slow, pleading 'Don't Take Your Love From Me', on which Horace shows his gift for understated emotion. Lundgaard shouldn't be overlooked, either, a fine accompanist with a knack for unexpected harmonic figuration. Like an old pressed flower in a drawer, this has a dusty charm and unexpected staying power.

Also, in brief:

***** No Blues** Steeplechase SCCD 31056. 12/75.
With NHØP and the little-known Tony Inzalaco (*d*). Competent but routine.

***** Musically Yours / *** The Maestro / *** Alone** Steeplechase SCCD 31141 / 31167 / 32464 37041/42 2CD. 11/79.
There are few enough solo Parlan records around. These are OK but without a solid rhythm accompaniment he can sound slightly ethereal and unfocused. Check out the gentler tracks on the second disc. Still available separately but also as a two-CD set.

***** Like Someone In Love** Steeplechase SCCD 31178. 3/83.
Dannie Richmond (*d*) anchors another fine trio set.

****(*) Little Esther** Soul Note 121145. 3/87.
A few old friends on hand to give it substance, but no real excitements here.

***** Ellington Ballads** Timeless 288. 88.
Attractive collaboration with Joe Van Enkhuizen (*ts*).

J. D. Parran

SOPRANO SAXOPHONE, ALTO AND CONTRABASS CLARINET, BAMBOO FLUTE, OTHER REEDS

A member of New Winds and of various Anthony Braxton ensembles, he has also recorded with John Lennon and Stevie Wonder.

***** Omegathorp: Living City** Y'all YALL 008 *Parran; Mark Deutsch(bazantar, sitar); David Darling(clo, elec, electro-v); Joseph Kubera(p); Kevin Norton(perc); Thomas Buckner(v).* 9/02.
Somewhat like Bennie Maupin in a previous decade, he has often been the instrumentalist of choice for low-register reed parts, sometimes in conjunction with Marty Ehrlich. Unlike his fellow multi-instrumentalist, though, Parran has been too busy in the studios and as a concert performer to make a record on his own account until now. Strictly speaking, this live date is a co-led project with bassist Deutsch, whose favoured instrument is treated with sympathetic drone strings which give it the effect of a low-toned sitar. J.D. does play some highly effective soprano early on in the concert, which was taped at Merkin Hall in NYC, but with his alto and bass clarinets, Deutsch's bazantar or sitar and Darling's cello in the mix, the basic sound-world is indigo-tinged and exotic. The title-piece is derived from a poem by the late Glenn Spearman, intoned and sung by Buckner in registers that range from mannered enunciation to something like cantorial singing. Voice also plays an important role in the closing improvisation with Darling's electro-vocals creating an atmosphere of anxiety, even dread. It's the most stirring piece on the record, ironically. The title-suite and Deutsch's 'Kwama Okura' are perhaps too formally structured. When this remarkable ensemble, underpinned by Norton's endlessly imaginative percussion, is allowed to cut loose without structures, the results are riveting. More, please, in that mould.

Stefan Pasborg

DRUMS, PERCUSSION

The gifted young Dane is the godson of Alex Riel, who presented him with his first snare at the age of three. Also a member of Absinthe Electric and has worked with John Tchicai.

*****(*) Toxikum** Ilk 004 *Pasborg; Jakob Munck(tb, tba); Liudnas Mockunas(reeds); John Tchicai(ss, as); Nils Davidsen, Marc Ducret(g).* 7–11/02.
*****(*) Triplepoint** Ilk 07 3CD *Pasborg; Ray Anderson(tb); Jakob Munck(sous); Jesper Zeuthen(as); Ellery Eskelin, John Tchicai(ts); Liudas Mockunas(sax); Carsten Dahl(p); Paul Brousseau(ky, samples); Marc Ducret(g); Daniel Franck, Peter Friis-Nielsen, Jeppe Skovbakke(b); Jakob Riis(laptop).* 04–06.
Pasborg and Mockunas have previously recorded (*Project* on TCB) with the saxophonist's name first, but *Toxikum* sounds very much as if the percussionist is driving things. It's an unusual record, packed with quirky themes and unusual sonorities – or combinations of sonorities – which immediately grabs the attention and holds it fast till the end.

Triplepoint is perhaps too ambitious for its own good and a very big listen indeed. However, the elements are all good: solo percussion with laptop treatments on the first disc, excellent duos on the second with the guest players, and a series of trios on the third. The duos with Riel and Ducret are both particularly interesting and he clearly has a special understanding with Mockunas, but this element of the set has been very carefully chosen and everything is included for a reason. The trios (including one of just 45 seconds with Tchicai and Skovbakke) are in general less compelling, but this is clearly intended as a sampling of Pasborg's various associations and as such it offers a clear impression of an excellent drummer with a modernist sensibility who none the less has all the basics at his disposal.

Joe Pass (1929–94)

GUITAR

Already playing pro in high school, Joseph Passalaqua toured with Charlie Barnet before naval service, then grappled with a drug problem. Cleaning up in the early '60s, he worked with George Shearing and others and became internationally known after signing with Norman Granz's Pablo operation. Revered by other players for a consummate technique, he helped restore a 'traditional' modernism, after rock nullified the open-tone electric sound.

***** Joy Spring** Pacific Jazz 835222-2 *Pass; Mike Wofford(p); Jim Hughart(b); Colin Bailey(d).* 2/64.
Pass became the most significant 'classic' guitar stylist since Wes Montgomery. He first recorded as a member of a Synanon Rehabilitation Center house band, and the string of albums he made for Pacific Jazz during the '60s are all currently out of general circulation – except this one, which didn't even emerge until the '70s. It's a typical Los Angeles club date from 1964, handling some bop and standard set-pieces. Pass's style is fully formed: only the warmth and finesse of his later years are missing, and that may be as much due to the recording, which is no more than respectable. He builds long and quite fanciful lines out of 'Joy Spring' and 'Relaxin' At Camarillo' and comfortably overcomes some tuning problems on 'The Night Has A Thousand Eyes'. This is an inadequate look at this point in his career but, in the absence of *Catch Me!* and *For Django*, it's all there is.

***** Portraits Of Duke Ellington** Pablo 2310-716 *Pass; Ray Brown(b); Bobby Durham(d).* 6/74.
*****(*) Chops** Original Jazz Classics OJCCD 686 *Pass; Niels-Henning Ørsted Pedersen(b).* 11/78.
***** Checkmate** Pablo 2310-865 *Pass; Jimmy Rowles(p).* 1/81.
***** Ira, George And Joe** Original Jazz Classics OJCCD 828 *Pass; John Pisano(g); Jim Hughart(b); Shelly Manne(d).* 11/81.
***** Eximious** Pablo 2310-877 *Pass; Niels-Henning Ørsted Pedersen(b); Martin Drew(d).* 5–7/82.
***** We'll Be Together Again** Original Jazz Classics OJC 909
***** Summer Nights** Pablo 2310-939 *Pass; John Pisano(g); Jim Hughart(b); Colin Bailey(d).* 12/89.
***** Appassionato** Pablo 2310-946 *Pass; Jim Hughart(b); Colin Bailey(d).* 8/90.
***** Duets** Pablo 2310-959 *Pass; John Pisano(g).* 2/91.
***** Live At Yoshi's / *** Nuages: ... Vol. 2** Pablo 2310-951 / 2310-961 *Pass; John Pisano(g); Monty Budwig(b); Colin Bailey(d).* 1/92; 1–2/92.
*****(*) Finally** Emarcy 512603-2 *Pass; Red Mitchell(b).* 2/92.
***** My Song** Telarc CD-83326 *Pass; John Pisano(g); Tom Ranier(p); Jim Hughart(b); Colin Bailey(d).* 2/93.

His long series of albums for Pablo helped Pass become both a major concert attraction and a benchmark player for jazz guitar. Pass smooths away the nervousness of bop yet counters the plain talk of swing with a complexity that remains completely accessible. An improvisation on a standard may range far and wide, but there's no sense of him going into territory which he doesn't already know well. There's nothing hidden in his music, everything is absolutely on display, and he cherishes good tunes without sanctifying them. His tone isn't distinctive but it is reliably mellifluous, and he can make every note in a melody shine. Compared with Tal Farlow or Jimmy Raney, Pass took few risks and set himself fewer genuine challenges, but any guitarist will recognize a performer who has a total command over the instrument.

Pass effectively became the house guitarist for Pablo and, besides his own sessions, there are very many guest appearances with Oscar Peterson, Milt Jackson and the rest of the company stable. Although he recorded extensively as a soloist, there are also many group albums in the catalogue. *Chops* is plenty of fun for the sheer expertise on display, Pass and NHØP basically doing little more than showing off how well they can play, but with enough nous to make it sound good. The meeting with J. J. Johnson on *We'll Be Together Again* is a little sleepy, but these are two sly old dogs, and you can almost hear them kidding each other on the blues 'Naked As A Jaybird'. Johnson deadpans his way through it and for once Pass sounds like the assertive one; still, it's hard to think of a more sheerly mellifluous partnership. Shelly Manne is a useful presence on *Ira, George And Joe*, and this set of Gershwin tunes is nicely varied: Pass almost twangs his way through 'Bidin' My Time' and 'It Ain't Necessarily So', makes a waltz out of 'Love Is Here To Stay' and does a beautifully slow take on 'Lady Be Good'.

Of the trio sets, the Ellington album with Ray Brown and Bobby Durham is a shade disappointing. *Summer Nights* is something of a tribute to Django Reinhardt, and Pass sounds contented and thoughtful, while *Appassionato*, which benefits from a wider and more modern sound on CD, chooses terser material than usual – 'Grooveyard', 'Relaxin' At Camarillo', 'Nica's Dream' – and finds a cutting edge which some of Pass's records pass by. *Eximious* is a mixed set of standards and jazz themes, most of them adroitly handled, although Drew doesn't seem like the ideal drummer for the situation and the studio sound is a bit glaring. *Live At Yoshi's* is a solid club set, recorded in California, with a boppish tinge that gets a little extra juice out of 'Doxy' and 'Oleo'. The second helping on *Nuages* turns out much the same, with the closing 'Cherokee' a characteristic flourish from all hands.

There is some poignancy about *Finally*, given that it's among the last recordings by both Pass and Mitchell, but the sheer good humour and craftiness of the playing make it a special item in the Pass list. Mitchell's knack of elevating an ordinary playing situation brings out the best in both men, and there's an extra twist in such staples as 'Blue Moon' and 'Have You Met Miss Jones?'. 'I Thought About You', done at a tempo that approximates syrup dripping off a spoon, is very fine. The other duo albums are equally effective and suggest how much Pass responded to the format. *Checkmate* is a typical Rowles session, with forgotten sweeteners like 'So Rare' and 'Marquita' in the programme, and since both men share an approach that mixes the respectful with the inventive they get along just fine. Pass plays with the minimum of amplification and it helps to offset any chord-clashing problems. There was a long-standing and fruitful liaison with fellow guitarist Pisano, and *Duets* documents their sympathies very candidly. Whether playing acoustic or electric, there's a good deal of bite about this pairing, with little of the sonorous fluff that sometimes gets stuck to guitar duets.

His first for Telarc reunited him with Pisano, and the rhythm section generate some civilized heat. It's still a bit restrained, but a couple more records by this group might have seen them reaching beyond the norm. Instead, Pass's passing closed the chapter.

CORE COLLECTION

****** Virtuoso**

Pablo 2310-708 *Pass (g solo).* 11/73.

This original *Virtuoso* album remains definitive: Pass never sounded sharper or warmer on a set of standards, played with all the expertise the title suggests.

***(*) **Virtuoso In New York** Pablo 2310979-2 *Pass (g solo).* 6/75.
***(*) **Virtuoso #2** Pablo 2310-788 *Pass (g solo).* 10/76.
*** **Virtuoso #3** Original Jazz Classics OJC 684 *Pass (g solo).* 5–6/77.
*** **Virtuoso #4** Pablo 2640-102 2CD *Pass (g solo).* 11/73.
*** **At the Montreux Jazz Festival 1975** Original Jazz Classics OJC 934 *Pass (g solo).* 7/75.
*** **Montreux '77** Original Jazz Classics OJC 382 *Pass (g solo).* 7/77.
*** **I Remember Charlie Parker** Original Jazz Classics OJC 602 *Pass (g solo).* 2/79.
*** **Blues Dues (Live At Long Beach City College)** Original Jazz Classics OJC 964 *Pass (g solo).* 1/84.
*** **University Of Akron Concert** Pablo 2308-249 *Pass (g solo).* 85.
*** **Blues For Fred** Pablo 2310-931 *Pass (g solo).* 2/88.
*** **Virtuoso Live!** Pablo 2310-948 *Pass (g solo).* 9/91.
*** **What Is There To Say** Pablo 2310-971-2 *Pass (g solo).* 9/90.
*** **Songs For Ellen** Pablo 2310-955 *Pass (g solo).* 8/92.
*** **Unforgettable** Pablo 2310964-2 *Pass (g solo).* 8/92.

Pass's solo records are almost a category by themselves, and their importance in re-establishing the eminence of straight-ahead jazz guitar now seems clear. At a time when traditional jazz guitar-playing was being sidelined by the gradual onset of fusion, Joe's solo work reaffirmed the virtues of the unadorned electric guitar, and the subtleties and harmonic shrewdness of his playing are like a long drink of water after much of the overheated guitar-playing of the '70s and '80s.

Following on from the original, the three subsequent *Virtuoso* volumes are replays with lightly diminishing returns; *Virtuoso #4* has now made it to a double CD, with some extra tracks, although with the emphasis here on the acoustic guitar some may see this as a makeweight to the others.

Concert situations don't seem to affect Pass's concentration: he played with the same careful diligence as in the studio, so the live solo albums sound much alike. Both Montreux albums are good, but *Montreux '77* is interesting for its emphasis on blues – four of the seven tracks – and how much Pass can get out of the form. *Blues Dues* includes a 'Round Midnight' which makes one wish that Pass had looked at this repertoire more often. *University Of Akron Concert* includes one of his extended Ellington medleys, a favourite device. *Virtuoso Live!* is in most respects just another solo album, but the pieces chosen reflect Pass's concern to try and wriggle free of his own routines. 'Mack The Knife' appears as a ballad, delivered with a superb touch, and the chopped rhythms of 'Stompin' At The Savoy' show how he could find a new tone, even in such a warhorse as that. *What Is There To Say* offers previously unheard material, live at Hollywood's Vine Street Bar

& Grill. Joe sounds in strong form, not dwelling too long on the ballads and making even the likes of 'Old Folks' and 'Come Rain Or Come Shine' muster a little urgency as they go.

Of the other studio dates, *I Remember Charlie Parker* is a slight disappointment, Pass a little quiescent; *Blues For Fred* has some charming material, associated with Fred Astaire; and *Songs For Ellen* is Pass at his gentlest. From those same final sessions is *Unforgettable*. Played on a nylon-strung acoustic, it is Joe at his most winsome, even if rhythmically it's a little deliberate. A new arrival is *Virtuoso In New York*, nine previously unissued titles from a couple of studio sessions. There is some superb Pass here: 'I Never Knew' must rank as one of his most explosive solos on record, and 'Moritat', complete with rapid-fire key changes, isn't far behind.

Also, in brief:

****(*) Tudo Bem! / ** Whitestone** Original Jazz Classics OJCCD 685 / Pablo 2310-912. 5/78; 2–3/85.
Two rare dead spots for Joe.

***** One For My Baby** Pablo 2310-936. 4/88.
This sets Joe with a kind of down-home roadhouse band. A mixed success, though Plas Johnson (*ts*) has some nice touches.

***** Joe Pass In Hamburg** ACT 9100-2. 4/90–2/92.
Big band, strings, indifferent charts. He's fine, but the setting's wrong.

***** The Best Of Joe Pass / **** Guitar Virtuoso** Pablo 2405-419 / 4423 4CD. VARIOUS DATES.
The *Best Of* offers a respectable cross-section, but it has been superseded by the handsome, smartly chosen and very pleasurable four-disc set.

Jaco Pastorius (1951–87)

BASS GUITAR, STEEL DRUMS

Tried several instruments and played rock, soul and reggae before jazz. A member of Weather Report from 1976 until 1982, his virtuosic style on fretless electric bass was hugely influential, but his personal life went downhill in the mid-'80s and he died following a beating outside a night club.

*****(*) Jaco Pastorius** Sony Jazz EK 64977 *Pastorius; Randy Brecker, Ron Tooley(t); Peter Graves(btb); Peter Gordon(frhn); Hubert Laws(picc); Wayne Shorter(ss); David Sanborn(as); Michael Brecker(ts); Howard Johnson(bs); Alex Darqui, Herbie Hancock(p, ky); Richard Davis, Homer Mensch(b); Bobby Oeconomy, Narada Michael Walden, Lenny White(d); Don Alias(perc); Othello Molineaux, Leroy Williams(steel d); Sam and Dave(v); strings. 75.*
He was groomed for stardom, and this puts him into an appropriately epic setting and demonstrates with tiny gestures just how completely in command he was when focused and straight, not just of his own instrument but of an entire musical conception. But for oddities like the vocal contribution of soulmen Sam and Dave, which doesn't really work, and an understandable desire to show off as many different facets of his musical personality as possible, this might stand as Pastorius's best memorial. In the end, it doesn't quite add up to a great album. The solo 'Portrait Of Tracy' is exquisite and there is an early and very wonderful performance of the Miles Davis tune 'Donna Lee'.

*****(*) Word Of Mouth** Warner Bros 3535 *Pastorius; Bill Reichenbach(tb); Tom Scott(bcl); Toots Thielemans(hca); Jack DeJohnette(d, perc). 80.*
A brilliant example of Jaco's gift for sound, with a rich blend of horn sounds within the small group. DeJohnette's drumming is the key additional element, intensely musical and endlessly responsive to the long, winding bass-line. Jaco seems at ease and plays more quietly and with less percussive an attack. Some of his mid-range tones might almost be made by a cello.

***** Invitation** Warner Brothers 16662 *Pastorius; Randy Brecker, Elmer Brown, Forrest Buchtel, Jon Faddis, Ron Tooley(t); Wayne Andre(tb); Dave Bargeron(tb, tba); Peter Gordon, Brad Warnaar(frhn); Peter Graves, Bill Reichenbach(btb); Alex Foster(ss, as, ts, picc, f); Mario Cruz(ss, as, ts, cl, f); Bob Mintzer(ss, ts); Randy Emerick(as, bs, f); Paul McCandless(ts, ob, eng hn); Toots Thielemans(hca); Peter Erskine(d, perc); Don Alias, Othello(perc). 82.*
Another live concert and another hand-picked big band. Jaco steps out front for a Hendrix-influenced version of 'Amerika' (*sic*) and is prominently featured as soloist, with the massed horns roaring and murmuring behind him. It's a slightly unsettling sound, but such is the level of his inventiveness that it never palls. As if to show off his jazz chops, Jaco medleys a couple of his own compositions with John Coltrane's 'Giant Steps', *the* modern test-piece in the jazz musician's harmony and counterpoint class. He comes off just fine. Gil Evans's 'Eleven' is another of the repertory pieces, but for the most part Pastorius sticks to an eclectic mix of originals ('Liberty City', 'Continuum', and things like Pee Wee Ellis's 'The Chicken', a riff he'd been playing for most of his career). It's a great record and a feast for electric-bass fans.

*****(*) Punk Jazz** Big World BW 1001 *Pastorius; Jerry Gonzalez(t, perc); Alex Foster, Butch Thomas(sax); Michael Gerber(p); Delmar Brown(ky); Hiram Bullock(g); Kenwood Dennard(d).* 3/86.
Pastorius's wish to be considered a jazz man (albeit a punk jazz man) surfaced regularly through the final few years, when as often as not personal circumstances dictated a less sophisticated approach. 'Donna Lee' reappears here, but without the boppish authenticity of the Epic session (reissued on Sony). The remainder of the set is good, hot-sauce electric jazz, surprisingly conventional when set alongside the 'punk' aesthetic of Zorn, Lindsay, Marclay and company.

****(*) Honestly** Jazzpoint JP 1032 *Pastorius (b solo). 3/86.*
*****(*) Live In Italy** Jazzpoint JP 1037 *Pastorius; Biréli Lagrène (g); Thomas Böröcz(d). 3/86.*
***** Heavy'N Jazz** Jazzpoint JP 1036 *Pastorius; Biréli Lagrène(g); Serge Bringolf(d). 12/86.*
The untitled improvisations on *Honestly* frequently seem no more than a Sears catalogue of exotic harmonies and effects, put together with diminishing logic and questionable taste. Needless to say, the Italian crowd cheer it to the echo, although they don't respond at all to a quote from 'My Favorite Things', and they don't rise to 'America The Beautiful' or the riff from 'Purple Haze' either, so what does that suggest about their musical expectations? The trio was recorded at the same time, a very

different line-up and sound from the group with Bullock and Dennard, but it has its own distinctive strengths. Lagrène's romanticism is closest in spirit, and the two guitarists trade lines with fire and discipline. In contrast to Metheny's Wes Montgomery fixation, Lagrène is in thrall to his countryman, Django. His opening improvisation more or less focuses the mind on what he's doing thereafter, to the virtual exclusion of a slightly subdued and acoustically recessed Pastorius. They do creditable versions of 'Satin Doll', Joe Zawinul's Weather Report theme 'Black Market', and Bob Marley's reggae classic 'I Shot The Sheriff', which underlines Pastorius's childhood closeness to Caribbean music of all sorts.

**** **Punk Jazz: The Jaco Pastorius Anthology** Warner Bros/Rhino 8122 73779 2 2CD *Pastorius solo and with various groups: Wayne Cochran's C C Riders; Little Beaver; Pat Metheny/ Paul Bley/ Bruce Ditmas; Trilogue; Weather Report; Airto Moreira/ Flora Purim; Michel Colombier; Joni Mitchell; Mike Stern; Brian Melvin.* 68–86.

As Jaco Pastorius Inc, run by the late bassist's children, starts to mop up the bootlegs and unauthorized releases, the contours of their father's remarkable story becomes clearer. This sumptuous and beautifully mastered set touches all the obvious bases: the stint with Weather Report ('Birdland' inevitably), working with Joni Mitchell ('Goodbye Pork Pie Hat', 'Dry Cleaner From Des Moines'), Pat Metheny, Paul Bley, and a generous sampling of Jaco's small groups and big bands with Warners. The real plus, though, is the early material, and for collectors the previously unreleased cuts. We first hear the teenage Jaco in his bedroom, playing all the parts – guitar, drums, saxophone, bass – on Pee Wee Ellis's 'The Chicken', a tune that turned up again later in his career. We also hear him with Wayne Cochran's C C Riders and with Little Beaver. Then there's the free-form jazz stuff with Paul Bley and Pat Metheny from the Improvising Artists' *Jaco*. There are later tracks with pianist Michel Colombier which may not be known to some listeners. More familiar are 'Amerika' (the ultimate electric-bass feature) and the glorious moment on *Word Of Mouth* when Toots Thielemans plays harmonica on Bach's 'Chromatic Fantasy'. Poignantly the track listing goes right up to the autumn of 1986, less than a year before Jaco's death, when he played with the Brian Melvin Trio for what was to be the 1990 release *Standards Zone*, a cover of Joe Henderson's 'Out Of The Night' that once again cements Jaco's jazz credentials.

For anyone who has only just heard of Jaco Pastorius, this will be a revelation. For serious collectors, the issue of 'Okonkole Y Trompa' from the 1982 tour is a very definite plus, as is that amazing bedroom track. Portrait of the genius as a young man fated not to grow old.

Also, in brief:

*** **The Birthday Concert** Warner Bros 954290. 12/81.
Jaco's 30th celebrated in a club in his native Fort Lauderdale, with a mix of visiting guests like Michael Brecker (*ts*) and local stalwarts.

*** **Jazz Street** Timeless SJP 258. 10 & 11/86.
Collaboration with Brian Melvin (*d*) on a lite-ish programme of pop-jazz.

(*) **Another Side Of Jazzpoint 1064. VARIOUS DATES.
This is so smooth as hardly to qualify as a JFP record at all.

*** **Word Of Mouth Revisited** Heads Up 9078. 3 & 4/03.
Posthumous tribute organized by old boss Peter Graves and featuring some latter-day bass stars. Intercut with spooky bits of Jaco's voice.

Big John Patton (1935–2002)

ORGAN

Born in Kansas, he played piano for Lloyd Price in the '50s, then switched to organ. Less visible in later years, he made a minor comeback in the '80s.

***(*) **Along Came John** Blue Note 31915 *Patton; Fred Jackson, Harold Vick(ts); Grant Green(g); Ben Dixon(d).* 4/63.
*** **Let 'Em Roll** Blue Note 89795-2 *Patton; Bobby Hutcherson(vib); Grant Green(g); Otis Finch(d).* 12/65.
*** **Got A Good Thing Goin'** Blue Note 80731-2 *Patton; Grant Green(g); Hugh Walker(d); Richard Landrum(perc).* 4/66.
***(*) **Accent On The Blues** Blue Note 84340 *Patton; Marvin Cabell, George Coleman(ts); James 'Blood' Ulmer(g); Leroy Williams(d).* 6 & 8/69.

Patton was one of the most entertaining of the players who followed in Jimmy Smith's footsteps, and a pile of Blue Note albums became his principal legacy. Most of them are out of print again, although there are plenty of tracks anthologized on sundry Blue Note compilations. *Along Came John* is probably his great moment, and even that can be boiled down to 'The Silver Meter', an irresistible loping groove.

Let 'Em Roll is a somewhat atypical date from 1965. Hutcherson is a surprise presence, but Grant is on hand to make sure nothing too unusual happens. They all get particularly busy on 'The Turnaround' to good effect. On *Got A Good Thing Goin'* pop tunes are starting to encroach, but the group burn through 'Ain't That Peculiar' as if it were a hard-bop staple.

Accent's a bit different. If it isn't exactly avant-garde, it's quite some distance from dancing soul-jazz and the presence of both Coleman and Ulmer will enhance its appeal for modernists. Untypical, though, and for some in this field, that might mean unwelcome.

Mario Pavone (born 1940)

DOUBLE BASS

A frequently encountered presence on New York's downtown scene.

*** **Sharpeville** Playscape 090885 *Pavone; Pete McEachern(tb); Mark Whitechage(as); Thomas Chapin(as, f, af); Marty Ehrlich(ss, as, cl, f, af); Michael Musillami(g); John Betsch, Pheeroan akLaff(d).* 1–9/89.
*** **Toulon Days** New World 80420 *Pavone; Steve Davis(tb); Thomas Chapin(as, f); Marty Ehrlich(cl, f); Joshua Redman(ts); Hotep Idris Galeta(p); Steve Johns(d).* 11/91.
***(*) **Song For (Septet)** New World 80452 *As above, except omit Davis, Galeta; add Peter McEachern(tb); Peter Madsen(p); Bill Ware(vib).* 3/93.

Pavone has a big, ringing sound and a seemingly bottomless supply of ideas. A regular in Thomas Chapin's trio, he has also worked with Bill Dixon, Anthony Braxton and Paul Bley. The distinctive feature of the albums he has released under his own name is the prominence given to trombone, either Steve Davis or

Peter McEachern. Until the reissue of *Sharpeville*, where he makes an early showing on 'Bass Ballad', Pavone didn't really seem to emerge as a soloist until *Song For (Septet)*, but there his fleet, Mingus-influenced approach begins to pay dividends; 'George On Avenue A' might well be something from the great man's notebook.

Sharpeville was originally issued on his own label. Again with McEachern and Chapin, it's a work of real emotional power, particularly the title-piece, which is dedicated to the victims of one of the most infamous episodes of the apartheid years in South Africa. The mournful under-theme is almost a passacaglia and provides the horns with great scope for passionate improvisation, especially from Chapin.

***(*) **Remembering Thomas** Knitting Factory 257 *Pavone; Peter Madsen(p); Matt Wilson(d). 99.*

Thomas Chapin's death left a hole in the New York scene and left his regular playing partners bereft. It's hardly surprising that Pavone should have returned to the studio to record this lovely tribute as part of what became known as the Nu Trio. They play four Chapin tunes, of which the closing 'Insomnia' and 'Aeolus' are the most effective, but there is also a mix of other material, including Monk's 'Raise Four' and Gary Peacock's 'Miracles'. Nothing by Madsen, which seems surprising, given his palpable gift for sophisticated structures. The group play very much as a trio, with a measure of freedom in the ensembles and lots of fine support during the solo passages.

**** **Totem Blues** Knitting Factory 292 *Pavone; Art Baron, Peter McEachern(tb); Mike DiRubbo(ss, ts, cl); Jimmy Greene(ts); George Sovak(ts, cl); Peter Madsen(p); Matt Wilson(d). 8/00.*

This is a stunning record, full-voiced, thoughtful and rippling with musical muscle. Most of the credit falls to the 'rhythm section', effectively a group within a group since Madsen and Wilson have worked with Pavone as the Nu Trio. Their ability to lay out the structure of a song and leave the horn soloists to build skyscrapers on it is consistently impressive. 'Bass Song' is another of Pavone's self-reflexive ideas, ever more sophisticated, and 'Poet O Central Park' is a Chapin composition, a by now customary though never less than sincere tribute to a fallen comrade. 'Totem' is the best cut, a hauntingly atavistic theme built round the bass's spiralling harmonies. The range of textures offered by the brass- and woodwind-players is extraordinary and subtler than most 'multi-instrumental' configurations allow. Intelligent music for deep listeners.

*** **Motion Poetry / *** Op.Ed** Playscape 052880 / 20981 *Pavone; Michael Musillami(g); Peter Madsen(p); Michael Sarin(d). 5/00; 2/01.*

Chapin's 'Poet O Central Park' again has a prominent place in this elegant collaboration between four of the late saxophonist's closest associates. Motion Poetry is also the name of the group and there is no doubt that this is intended to be a meeting of equals, though Pavone and the guitarist share all the writing responsibilities. Musillami shows his quality with 'Archives', a theme that fits very closely the group's elegant dissonance and rhythmic tension. The only off-putting element is the opening improvisation, 'Foody', which just sounds like a warm-up and at only two minutes' duration might easily have been dropped.

Op.Ed is more of the same, though that might seem to imply a comfortable resting on laurels when it's if anything an edgier and more effortful set than its predecessor. 'Bass Song' puts in a reappearance and Musillami's 'Today The Angels' calls for regular airings in future. Another fine album, perhaps lacking some of the finish of *Motion Poetry* but making up for that in sheer musicality.

**** **Mythos** Playscape 111401 *Pavone; Steven Bernstein(t); Tony Malaby(ts); Peter Madsen(p); Michael Sarin, Matt Wilson(d). 2–11/02.*

***(*) **Orange** Playscape 061083 *As above, except omit Sarin, Wilson; add Gerald Cleaver(d). 03.*

The Nu Trio plus two. The addition of a trumpeter gives a new spiky edge to the music and seems to drive Madsen, who grows with every session to ever greater heights of invention. Wilson and Sarin have also both grown with this music and they bring quite distinct characters to the music: Sarin's edgy and combative, Wilson's more flamboyant but also unexpectedly dry and uninflected in places. Pavone sounds in solid voice, and there is a new forthrightness to his playing, as if the mourning period that followed Tom Chapin's death has passed and given way to new resolution. Even so, 'Sky Piece' is probably the best track, closely followed by 'Isobars'. 'Crutch For The Crab' is a Richard Twardzik obscurity, and meat and drink to Madsen. Not perhaps the most representative Pavone album of the current bunch, but its quality speaks for itself.

On *Orange*, Cleaver's more direct delivery evens out the tempos and in some respects simplifies the music. Some will prefer the linear quality of this album to some of its predecessors, but it lacks the depth and character of *Mythos*. 'Sky Tango' is a long, slowly developing piece, largely improvised in the later stages. 'Goorootoo' is the other large-scale essay, almost African in some aspects, very New York in others.

**** **Boom** Playscape 091003 *Pavone; Tony Malaby(ts); Peter Madsen(p); Matt Wilson(d). 9/03.*

With the multi-horn ensembles of earlier records out of the picture, it might look as if Pavone has settled for a more straightforward blowing situation. In fact, his writing only gains in subtlety and sophistication with passing time and this is a really terrific composer's record, with eight pungent themes and a rerun of a couple of collaborations with Chapin, including the delightful 'Bad Birdie'. Malaby is becoming almost as sanctified a figure in this community as the late TC was. He's in superb form here, notably on the terse 'Julian' and 'Short Yellow'. Madsen and Wilson are proven stars, too.

CORE COLLECTION

**** Deez To Blues

Playscape 050505 *Pavone; Steven Bernstein(t, slide t); Howard Johnson(tba, bcl, bs); Peter Madsen(p); Charles Burnham(vn); Michael Sarin(d). 5/05.*

He still wouldn't be in many non-New Yorkers' list of most important contemporary composer-leaders, but it's hard to think who else has delivered so much consistently high-quality new jazz since the turn of the decade. This is his masterpiece to date, not so much a return to the 'old' sound of the earliest albums but an affirmation of its continuing potential. The richness of the voicings on 'Xapo' and 'Zines' is immediately intoxicating, though it takes a couple of hearings to pick up on Pavone's compositional subtleties. Through it all, Pavone throbs, sings, keeps time, marches and dances. An essential contemporary record.

Cecil Payne (born 1922)

BARITONE AND ALTO SAXOPHONES, FLUTE

The New Yorker switched from alto to baritone in 1946 while working with J. J. Johnson, but developed a light, limber approach with a Pres-like tone.

*** **And Duke Jordan: 1956–1962 Sessions** Fresh Sound FSRCD 481 *Payne; Johnny Coles, Kenny Dorham(t); Duke Jordan(p); Wendell Marshall, Tommy Potter(b); Walter Bolden, Art Taylor(d). 56, 62.*
*** **Stop And Listen To ...** Fresh Sound FSR CD 193 *Payne; Clark Terry(t); Bennie Green(tb); Duke Jordan(p); Ron Carter(b); Charli Persip(d). 3/61–3/62.*
*** **Performing Charlie Parker Music** Collectables COL-5794 *As above, except omit Green. 3/61.*

Along with Leo Parker, Payne did much to adapt the hefty baritone to the rapid transitions and tonal extremities of bebop. Mostly it works. The first Fresh Sound covers three of the early albums, including the fine *Patterns Of Jazz*, made with the consistently underrated Jordan. The other brings together some good overlapping dates with the irrepressible Terry. The Kenny Drew material on the 1962 date is more Cecil's speed, but of course it lacks that whirling intensity one gets from Bird. The Collectables edition offers only the earlier set of Parker material.

*** **Cerupa** Delmark DE 478 *Payne; Freddie Hubbard(t); Eric Alexander(ts); Harold Mabern(p); John Ore(b); Joe Farnsworth(d). 93.*
***(*) **Scotch And Milk** Delmark DE 494 *As above, except omit Hubbard; add Marcus Belgrave(t); Lin Halliday(ts). 96.*
***(*) **Payne's Window** Delmark DE 509 *As above, except omit Halliday, Ore; add Steve Davis(tb); John Webber(b). 8/98.*
*** **Chic Boom Live At The Jazz Showcase** Delmark DE-529 *As above, except add Jim Rotondi(t). 00.*

Payne's work for Delmark was something of an Indian summer. The formula is pretty much the same on all three records: a weighty, two-saxophone front line (Halliday is pacemaker on *Scotch And Milk*), and guest brass from Freddie Hubbard, Marcus Belgrave and Steve Davis. The rhythm section is anchored by Mabern, who is one of the great post-bop pianists. Eric Alexander is a Mabern pupil and has absorbed much of the pianist's vast knowledge of the idiom, creating solos that bespeak historical awareness as well as formidable technique.

Cecil himself continues to plough his own thoughtful furrow. The skirling bebop reel that begins 'Scotch And Milk' is an indication of how receptive he is to ideas from outside the bebop mainstream, but his strength remains the driving swing of 'Et Vous Too, Cecil?' on the same album. *Payne's Window* (title-track courtesy of the impressive Davis) is probably the best of the bunch by a nose. Cecil reprises his King tribute from *Zodiac*, adds Miles's 'Tune Up' and Gershwin's 'Delilah' and restates his commitment to the Minton generation in 'Spiritus Parkus'. *Chic Boom*, though, shows the old warrior starting to sound fallible.

*** **Brooklyn Bebop** Progressive PCD 7109 *Payne; Ed Stoute(p); Leonard Gaskin(b); Wade Barnes(d); Tulivu-Donna Cumberbatch(v). 99.*

Payne recalls that it was young Brooklyn players who provided the infantry of bebop. He's still putting out the message but the old lion isn't so manoeuvrable any more and he plays an unforgiving horn for an older man. Gaskin is the keystone of this group, a player so solid he seems almost implacable. The set is lifted by the addition of Tulivu-Donna, the daughter of Cecil's fellow baritonist Harold Cumberbatch.

Nicholas Payton (born 1973)

TRUMPET

The first 'post-Wynton' trumpeter of note, he has a ripe, full sound very different to Marsalis's though the writing – traditional harmony with a modern edge – is more similar.

***(*) **Payton's Place** Verve 557327-2 *Payton; Wynton Marsalis, Roy Hargrove(t); Joshua Redman, Tim Warfield(ts); Anthony Wonsey(p); Reuben Rogers(b); Adonis Rose(d). 9/97, 1/98.*

Some earlier Verves now seem to be out of circulation, promising examples of Payton's storytelling voice: *Gumbo Nouveau* is the one of the first pair to find. Here he is, though, working with a tough young band. Marsalis stops long enough for two tunes, 'Brownie A La Mode' and the self-explanatory 'The Three Trumpeteers' (on which Hargrove also guests). Roy is the unexpected choice of partner on 'With A Song In My Heart' and shows a side of his playing which rarely surfaces in his own work, bright, fleet and softly lyrical. The basic group is in no way overshadowed by the visiting stars. Warfield and Wonsey are both developing by the session, and newcomer Adonis Rose (since embarked on a recording career of his own) is a great find. The interaction on Wayne Shorter's 'Paraphernalia' (a favourite of Payton's) suggests directions he might want to explore with a working band, some shift of emphasis that might allow him to broker a synthesis of classic jazz and the challenging harmonics of '60s Blue Note and beyond.

*** **Dear Louis** Uptown/Universal 549419 *Payton; Paul Stephens, Roy Vega(t, flhn); Vincent Gardner(tb); Bob Stewart(tba); Tim Warfield(ss, ts, f); Bill Easley(as, cl, f); Scott Robinson(bs, cbsax, bcl, f); Anthony Wonsey(p); Peter Bernstein(g); Walter Payton, Reuben Rogers(b); Adonis Rose(d); Dr John, Dianne Reeves(v). 00.*

Payton's centenary tribute to Pops includes enough identifiable transcriptions of the Ur-texts – 'Potato Head Blues', 'West End Blues' – to draw in those who might otherwise be suspicious. Unlike Wynton, Nicholas hasn't got the kind of dominant musical personality that might overpower these tunes; instead he pays them respectful deference and allows memories of the great originals to settle in the mind. Vocals from Dianne Reeves and Dr John are reminders of what an important vocalist Armstrong also was, but only because they are so resolutely off the money.

The ensembles are the best aspect of this commissioned suite, beautifully arranged and vividly voiced. Scott Robinson adds weight to the bottom end of the horn arrangements and Payton's bright ringing tone cuts through. A more than worthy tribute to the great man.

*** **Sonic Trance** Warners 48447 *Payton; Tim Warfield(ss, ts): Kevin Hays(p, ky, rec, v); Karriem Riggins(syn, samples); Vicente Archer(b); Adonis Rose(d); Daniel Sadownick(perc). 03.*

The move to Warners sparked an astonishing change in Payton's approach, from the boppish swing of his earlier records to something like Miles Davis's electric fusion. In a curious way, it seems a more dated record than the more traditional sessions of the Verve years, but there is a growing market for such stuff and so it presumably makes sense. Payton's trumpet is often half-drowned in washes of electronic processing and there are times when he finds it hard to make himself heard through an insistently funky beat, but he is too good a player to lose his way and tracks like 'Fela 1', the opening track proper after a strange 'Praalude', is packed with ideas. It also seems to be one of a number of tributes to an eclectic range of other musicians. 'Shabba Unranked' is another. Best track is 'Two Mexicans On A Wall: Too Much Tequila', but by the time you get there, there have already been too many pauses for salt and lime, tiny trackettes which don't so much refresh as irritate. Best of the rest of the group is saxophonist Warfield, who follows Payton's lead in blurring and blending his lines into long abstract washes of colour, almost without harmonic significance. Rose is an increasingly confident drummer, and Kevin Hays, handed the toughest job on the gig, handles himself very well indeed.

***(*) **Mysterious Shorter** Chesky 321 *Payton; Bob Belden(ss, ts); Sam Yahel(org); John Hart(g); Billy Drummond(d).* 4/06.
The *misterioso* quality comes from different sources: Yahel's delightfully toned-down organ-playing, Belden's charts, and of course Shorter's classic compositions, which have always appealed to Payton. 'Masqualero' and 'Footprints' are the two most familiar themes, the latter entirely stripped of the winsome quality some interpreters believe it requires. It's a great reading and with the flexible Belden sounding not unlike the dedicatee in places this is an intriguing project. A new Payton record was expected imminently as we went to press. Signs are that he's coming into a new phase and in fine form.

Gary Peacock (born 1935)

DOUBLE BASS

Played bass in army bands before becaming immersed in the new free scene with Albert Ayler and Paul Bley. Studied macrobiotics and other sciences during a sabbatical from music. Most recently associated with Keith Jarrett's Standards Trio.

***(*) **Tales Of Another** ECM 827418-2 *Peacock; Keith Jarrett(p); Jack DeJohnette(d).* 2/77.
*** **December Poems** ECM 531029-2 *Peacock; Jan Garbarek(sax).* 78.
(*) **Shift In The Wind ECM 829159-2 *Peacock; Art Lande(p); Eliot Zigmund(d).* 2/80.
Peacock's style combines elements of Jimmy Blanton's and Wilbur Ware's sonorities with something of Oscar Pettiford's rapid disposition of wide intervals. Peacock's own records have been rather mixed and can't be taken as representative of his abilities. The earliest, *Tales Of Another*, is performed by the band that was to become known as Keith Jarrett's Standards Trio six years later. In the late '60s, Peacock had turned his back on the music scene and gone to Japan to study macrobiotics. However uncertain he may have been about a return to bass-playing, there is a wonderful coherence to his solo work on 'Vignette' (with piano rippling underneath) and on 'Trilogy I/II/III'; this was Jarrett's last appearance but one as a sideman. He's clearly at home with Peacock's music and there is a level of intuition at work which became the basis of their later standards performances.

December Poems is almost claimed by the saxophonist. It's interesting to hear him in this duo in a rather drier and less responsive acoustic and with a good deal more definition on the lower frequencies. Peacock sets the agenda throughout, though in performance terms he does find himself consistently overshadowed. *Shift In The Wind* is merely enigmatic, and there seems to be little positive understanding among the trio.

*** **Voice From The Past – Paradigm** ECM 517768-2 *Peacock; Tomasz Stańko(t); Jan Garbarek(ts, ss); Jack DeJohnette(d).* 8/81.
*** **Guamba** ECM 833039-2 *Peacock; Palle Mikkelborg(t, flhn); Jan Garbarek(ts, ss); Peter Erskine(d, d-syn).* 3/87.
The later quartets sometimes obscure Peacock's playing, and though *Voice From The Past* is good, it is chiefly memorable for the atmospheric interplay of Garbarek and Stańko. Mikkelborg's hyperactive style dissipates much of the concentration of Peacock's writing on *Guamba*, and Erskine seems a poor substitute for DeJohnette's brilliant out-of-tempo colourations. However, the 1987 record stands up pretty decently after a decade, and renewed acquaintance prompts a reassessment of Erskine's contribution in particular. Cruder, yes, but perhaps deliberately so, an attempt to roughen up the texture of music that had become a little hidebound in his pursuit of esoteric harmonies. Peacock himself also comes through very strongly.

*** **Oracle** ECM 521350-2 *Peacock; Ralph Towner(g).* 5/93.
The comparison with Glen Moore rises with *Oracle*, which some listeners may find reminiscent of Towner's *Trios/Solos* project with his fellow Oregonian. And the contrast holds good. Peacock is driven and propulsive where Moore is happy to dwell on particular areas of sound. This isn't a criticism but a description. Where one might criticize *Oracle* is in its haphazard alternation of moods and indistinct programme. Floaty Age moods are self-consciously disrupted by almost violent passages, as if to give contrast.

Curtis Peagler (1929–92)

ALTO AND TENOR SAXOPHONES

He studied music at the Cincinnati Conservatory after working in territory bands and backing singers. Toured with Ray Charles and with Count Basie.

*** **Disciples Blues** Prestige PRCD-24263-2 *Peagler; William Kelly(normaphone, euph); Billy Brown(p); Lee Tucker(b); Wilbur Jackson, Roy McCurdy(d).* 59, 60.
The Modern Jazz Disciples were sponsored by Eddie 'Lockjaw' Davis, who helped to get them these dates for Prestige. What makes the line-up distinctive isn't so much Peagler's boppish alto but his colleague William 'Hickey' Kelly's use of the normaphone, which is basically a valved trombone curved like a member of the saxophone family. It's prominent from the off with a brisk version of 'After You've Gone', though Peagler also does some nifty business on the same theme. 'Right Down Front' was the title-track of their second and last LP, but 'Disciples Blues' itself is the best thing on this not quite complete compilation of the band's work; 'Autumn Serenade' is missing and seems an odd omission when something as formulaic as 'My Funny Valentine' might have been dropped to solve the duration problem.

Duke Pearson (1932–80)

PIANO

Named after Ellington and sharing some of the great man's piano chops and big-band sound, the Atlantan had a stint as MD and producer at Blue Note, but never entirely fulfilled his potential, and succumbed to progressive multiple sclerosis.

*** **Dedication** Original Jazz Classics OJCCD 1939 *Pearson; Freddie Hubbard(t); Willie Wilson(tb); Pepper Adams(bs); Thomas Howard(b); Lex Humphries(d).* 8/61.
Pearson's stint at Blue Note has meant that his name is scattered through our book, and while there's surprisingly little under his

own name the situation is somewhat better than in previous editions. Pearson's natural life was uncomfortably fated. As a young man he was thwarted in his ambitions to become a trumpeter by dental problems, and his health failed while he was still in his 40s.

Pearson had already recorded *Profile* and *Tender Feelin's* for Blue Note and made several dates with Donald Byrd's band when this session was taped. According to the discographies, the date was actually under Wilson's nominal leadership. The trombonist, who's well featured and on the basis of 'The Nearness Of You' a fine player, died a couple of years later after a period of ill-health. Perhaps because of that, perhaps because of its sombre tonality, the record wasn't released at the time and only came out almost a decade later. Some cuts were also released on a Black Lion disc under Freddie Hubbard's name. Trio tracks with Howard and Humphries came out under Duke's name as *Bags' Groove*, also on Black Lion. Pearson isn't unduly prominent in the sextet, and relies heavily on other composers, notably Tommy Flanagan, whose 'Minor Mishap' gets things going. Duke's solos are short, slightly tentative and sometimes abruptly terminated, and one senses that he has ambitions that aren't fulfilled in this setting. He didn't record much at all the following year, though he wrote, arranged and played live steadily.

*** **Honeybuns** Koch 8519 *Pearson; Johnny Coles(t); Garnett Brown(tb); James Spaulding(as); George Coleman(ts); Les Spann(f); Bob Cranshaw(b); Mickey Roker(d).* 5/65.

***(*) **Sweet Honey Bee** Blue Note 95974-2 *Pearson; Freddie Hubbard(t); James Spaulding(as, f); Joe Henderson(ts); Ron Carter(b); Mickey Roker(d).* 12/66.

**** **Prairie Dog** Collectables 6755 *Pearson; Johnny Coles(t); James Spaulding(as, f); George Coleman(ts); Harold Vick(ss, ts); Gene Bertoncini(g); Bob Cranshaw(b); Mickey Roker(d).* 66.

The May 1965 Atlantic session reissued by Koch isn't absolutely compelling, but it does suggest some of the ways in which the pianist makes a smallish band sound like a much bigger unit. Some of it comes from the arranging, which is richly textured in the middle register, but the recording is also very impressive, the horns arranged in a V-formation that gives the soloist a lot of presence but with plenty of backweight from the ensemble. Duke's originals, 'Heavy Legs' and 'Is That So', are wonderfully imagined, as is the title-track, which features a strong contribution from trumpeter Coles. Big George Coleman is in great shape, blowing his trademark choruses with freedom and great harmonic control. Spaulding is a little more anonymous. The RVG edition of *Sweet Honey Bee* restores another Pearson session which has been off the racks for decades. As Bob Blumenthal's note suggests, the highlights are the lushly voiced melodies of 'Sudel' and 'Gaslight', the former a tune which Pearson had recorded some years earlier with a different group. Hubbard and Henderson eat up their solo opportunities without sundering the essentially easy-going feel which was Pearson trademark.

Prairie Dog is a neglected masterpiece; even the exact recording date remains obscure. Koch had a go at reissuing it in 1999, but it still isn't easy to find. It is one of those records worth having for one track alone. The closing 'Angel Eyes' is as graceful an arrangement and performance as any of the period, infinitely sophisticated and lovely. Touches of celeste from the leader and Bertoncini's guitar give the date an unusual tonality. The earlier cuts don't lag much behind. Joe Henderson's 'Soulin'' is a fine blues and the title-piece is a naggingly familiar idea that seems to have gone through several transformations; some say it's a version of 'I'm An Old Cowhand' (an old favourite, covered on *Bags' Groove*), but we think there's something else in there. Even the opening to the set is unusual, with Spaulding's flute weaving in the intro to 'The Fakir'. Rich and multidimensional, this is worth the search.

***(*) **The Right Touch** Blue Note 742202 *Pearson; Freddie Hubbard(t); Garnett Brown(tb); James Spaulding(as); Jerry Dodgion(as, f); Stanley Turrentine(ts); Gene Taylor(b); Grady Tate(d).* 9/67.

Now available as a Rudy Van Gelder remaster, this has been in and out of circulation since original release. One can see why. It's too good to languish on the shelves, but it's also quite a demanding listen. Pearson's themes were gloriously varied (albeit with a strong Latin tinge throughout this) and his voicings and arrangements were always very subtle: listen to how Spaulding and Dodgion are used to create counter-melodies. On the face of it, it's surprising that none of these tunes – 'Chili Peppers', 'Make It Good', 'Los Malos Hombres' (which appears in two different takes), and the vivid 'Scrap Iron' and 'Rotary' – have made it into the wider repertoire. A terrific record that repays the investment of time.

*** **Introducing Duke Pearson's Big Band** Blue Note 94508 *Pearson; Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm(t); Jimmy Cleveland, Julian Priester, Kenny Rupp(tb); Benny Powell(tb, btb); Garnett Brown(btb); Jerry Dodgion(as, f, picc); Al Gibbons(as, f, bcl); Pepper Adams(bs, cl); Bob Cranshaw(b); Mickey Roker(d).* 12/67.

Pearson was always most interesting on a larger scale. He has an idiosyncratic touch as an arranger, imposing a personal touch on material as varied as Chick Corea's 'Tones For Joan's Bones', tunes by Joe Sample, and standards as varied as 'Days Of Wine And Roses' and 'Here's That Rainy Day'. Nicely voiced and crisply recorded with a strong live presence, this is an album that repays the closest attention.

*** **The Phantom** Water 133 *Pearson; Jerry Dodgion(f); Bobby Hutcherson(vib); Sam Brown, Al Gafa(g); Bob Cranshaw(b); Mickey Roker(d); Victor Partajo, Patato Valdes(perc).* 6 & 9/68.

A glance at the line-up suggests something of this unusual record's attempt to find a line between Latin jazz and the new harmonics being explored by the avant-garde. The long title-piece which kicks off the set is its high-point, the impetus not quite sustained thereafter.

Pierrick Pedron

ALTO SAXOPHONE

Played in dance bands in his native Brittany – a background that colours his work – before discovering jazz at the age of 16. Worked in New York for a time but returned to France to make his recorded debut as leader.

*** **Classical Faces** Nocturne NTCD345 *Pedron; Pierre de Bethmann(p); Vincent Artaud(b); Franck Agulhon(d).* 04.

***(*) **Deep In A Dream** Nocturne NTCD 399 *Pedron; Mulgrew Miller(p); Thomas Bramerie(b); Lewis Nash(d).* 11/05.

Pedron's debut album, *Cherokee*, is now out of print. It was a bright, breezy date, with an infectiously original take on bebop. *Classical Faces* is more measured and as a result less immediately arresting, but the leader's folk-tinged approach is still distinctive and highly effective. *Deep In A Dream* was in the tape library for almost two years before release. Good as it is, one can sense the hesitation. Apart from Pedron's idiosyncratic but unselfconscious voice on saxophone, there isn't much to distinguish this basically standards set from a hundred other saxophone quartets out there. That said, there is a lot of musical intelligence on display. A long 'Nightingale Sang In Berkeley Square' opens up some interesting variations on the more-familiar interpretations (Rollins, Art Pepper), while 'After You've Gone', 'It Never Entered My Mind' and the title-track have very strong elements. Miller and Nash add a touch of authority but, gallingly, what one leaves the album wishing for is more of the saxophonist's own writing. 'Waltz For A King' and 'Tune Z' are interesting enough – prompting parallels with Jean Langlais as much as Charlie Parker – to support a whole set.

Dave Pell (born 1925)

TENOR SAXOPHONE

A versatile West Coaster, he formed an octet out of members of the Les Brown band and recorded extensively.

*** **Plays Irving Berlin** / *** **Plays Burke & Van Heusen** / *** **Plays Rodgers & Hart** Fresh Sound FSRCD 503 / 504 / 505 *Pell; Don Fagerquist(t); Ray Sims(tb); Ronnie Lang(bs, as, f); Jeff Clarkson(p on IB); Claude Williamson(p on BVH); Donn Trenner(p on R&H); Tony Rizzi(g); Rolly Bundock(b); Jack Sperling(d on IB, BVH); Bill Richmond(d on R&H); Lucy Ann Polk(v on BVH).* 53; 54; 54.

Music of this kind and quality was produced by the yard on the West Coast during the mid-'50s. It's agreeable, unfrightening jazz, played with absolute competence, some energy, and no dark ambiguity whatsoever. The sun is always shining in Shorty Rogers's charts and Pell banishes anything other than the vaguest melancholy. They're still worth listening to as period pieces and for anyone who really enjoys the genre; if you do, there's a vast discography to explore, but for a general collector these are hardly essentials.

*** **Plays Again** Fresh Sound FSRCD 5009 *Pell; Bill Berry(t); Bill Watrous(tb); Med Flory(sax); Bob Florence(p); Tony Tizzi (g); Buddy Clark(b); Frank Capp(d).* 8/84.

Thirty years after his first octet dates, Pell is back in the studios with a latter-day band. His own solo voice sounds as calmly authoritative as before and on material like Marty Paich's 'Crescendo Date' actually manages to inject a note of modernity into his playing. It's surprisingly fresh, though if you didn't warm to the Pell sound before, there are no new revelations here.

Also, in brief:

*** **Jazz For Dancing And Listening** Fresh Sound Jazz City FSRCD 2242 2CD. 55–56.

And they got the order right. A nicely presented compilation of octet performances, lightly swinging instant sunshine.

*** **Sunday Afternoons At Lighthouse** Woofy 10412. 05.

The octet in yet another time-defying incarnation.

Jeremy Pelt (born 1976)

TRUMPET, FLUGELHORN

The New Yorker Pelt plays with unashamed nostalgia for the great days of Blue Note.

*** **Profile** Fresh Sound New Talent 127 *Pelt; Jaleel Shaw(as); Jimmy Greene(ts); Robert Glasper(p); Mike Moreno(g); Gerald Cannon(b); Ralph Peterson(d).* 02.

*** **Insight** Criss Cross 1228 *Pelt; Jimmy Greene(ss, ts); Myron Alden(as); Rick Germanson(ky); Vincente Archer(b); Ralph Peterson(d).* 5/02.

Pelt may favour a retro sound, but he doesn't lack the confidence to inscribe the idiom in his own terms. Most of the material on these first forays as leader is original, and promisingly individual. The debut album is full of strong, committed writing and some more than competent playing from all concerned. Peterson is the oldest member of the group and holds things together from the drum chair, cementing an occasional impression that one is listening to a forgotten incarnation of the Messengers. The long 'Jigsaw' is an excellent band workout, but Jeremy also sounds as if he might fit right in at a south of the border wedding with his bright phrasing on the Latinish 'We Share A Moon'. The two saxophonists are more anonymous but Greene has listened to the same basic repertoire and he clearly knows his stuff.

The follow-up CD benefits from better sound and from a more confident and less pushy approach. The Blakey influence is there in tunes like 'Ides Of March' and 'The Glass House', but there is a new depth of emotion in the ballad 'In My Grandfather's House', which suggests that Pelt's forte may well be a more sombre-toned and thoughtful approach.

**** **Close To My Heart** Max Jazz 403 *Pelt; Mulgrew Miller(p); David O'Rourke(g); Peter Washington(b); Lewis Nash(d).* 6/03.

***(*) **Identity** Max Jazz 404 *Pelt; Myron Walden(ss, bcl); Frank LoCrasto(p, ky); Warren Wolf(vib); Mike Moreno(g); Vicente Archer(b); Eric McPherson(d).* 3/05.

There aren't many young trumpeters around who can move from Charles Mingus to Jimmy Rowles with aplomb. Pelt kicks off his new contract with a version of 'Weird Nightmare' and only then returns to the hard-bop idiom which made his name. His flugelhorn solo on '52 Blues (Drinkin' And Drivin')' is a career high. As exposed as this, he can't afford to coast and there isn't a lazy or poorly thought-out track on the album. *Identity* has a new, funkier sound. Walden provides some of the *misterioso* stuff Pelt seems to enjoy, but LoCrasto's keys give it a firm underpinning too, and again there's not a moment on this that doesn't satisfy.

***(*) **Shock Value: Live At Smoke** Max Jazz 140406 *Pelt; Frank LoCrasto(ky); Al Street(g); Gavin Fallow(b); Dana Hawkins (d); Becca Stevens (v). 3/07.*

And as if reliving exactly the transformations that overtook jazz in the late '60s and '70s, Pelt turns up with his new Wired group (LoCrasto is a survivor from the transitional *Identity*), puts a bug on his horn and starts to explore the switched-on, plugged-in sound of Miles's electric period. It's done with brio and class, and there's an undoubted excitement in the music from the opening cut. Becca Stevens's vocal adds a nice touch to a very attractive set.

Matt Penman

DOUBLE BASS

A New Zealander, he made the move to New York in 1995.

*** **The Unquiet** Fresh Sound New Talent FSNTCD 133 *Penman; Chris Cheek(ss, ts); Aaron Goldberg(p); Kurt Rosenwinkel(g); Jeff Ballard(d).* 12/01.

Penman only solos once on this debut disc. His statement on 'Treehugger' is enough to confirm that he is most effectively deployed as a harmonic and rhythmic foundation, leaving the foreground to others. That is not in any way to diminish his importance, though. These are fine, memorable ideas, and on the burner 'Up And Over' and the long title-piece Penman directs an admirably organized group. Cheek and Rosenwinkel often play in close ensemble, stating themes with authority. The saxophonist has a nicely unvarnished sound, but his front-line partner uses amplification to give a richness and depth of focus to the line. A highly auspicous start.

*** **Catch Of The Day** Fresh Sound New Talent FSNTCD 303 *Penman; Seamus Blake(ss, ts); Aaron Parks(p); Eric Harland(d). 4/07.*

You take a certain risk putting a fish on the cover of your album. This one retains its freshness right through eight notably original and well-crafted compositions. Blake still has to convince as a soloist, but this is his best context: challenging tunes, not much in the way of interior monologue.

Clarence Penn (born 1968)

DRUMS

In-demand sideman with a strong musical personality.

***(*) **Penn's Landing** Criss Cross 1134 *Penn; John Swana(t, flhn); Ron Blake(ts); Rodney Whitaker(d). 97.*

*** **Play-Penn** Criss Cross 1201 *As above, except add Jesse van Ruller(g). 5/01.*

Interesting that Penn's debut album should have been a pianoless quartet. The opening 'C.P. Time' is a fairly routine barn-burner, with not much sophistication, but it does illustrate how Penn's awareness of his drums' tuning can take the place of a harmony instrument. Add to that Rodney Whitaker's singing tone and brilliantly placed accents, and the absence of a keyboard-player isn't noticed at all. The title-track is another Penn original and a more sophisticated idea. Blake's 'Re: Evaluation' and the bassist's tribute to Tony Williams are probably the best themes on a record that bids fair for an extended run of good solo projects from Mr C.P.

The sequel is impressive enough, and the arrival of labelmate Van Ruller doesn't detract from our point about Clarence's harmonic openness. Mostly the guitarist lays single lines and fills rather than strict comping. His intro to 'You Must Believe In Spring' is superb. Penn's 'Blues For Paris' seems to be a variation on a Charlie Parker (same initials, so he's allowed) tune, presumably 'Blues For Alice'. There's not so much sheer excitement about this record, perhaps because they've got used to playing with each other, but it's a fine set none the less.

Ken Peplowski (born 1958)

CLARINET, ALTO AND TENOR SAXOPHONES

Strongly influenced by Benny Goodman, he plays clarinet with the same acidity and precision. A fine tenor-player, too.

**** **Grenadilla** Concord CCD 4809-2 *Peplowski; Kenny Davern(cl); Marty Ehrlich(cl, bcl); J. D. Parran(cbcl); Scott Robinson(acl); Ben Aronov(p); Howard Alden(g); Greg Cohen(b); Chuck Redd(d). 12/97.*

Peplowski is by now a veteran of the swing-repertory school which has kept that side of American jazz robust during otherwise lean times, from the '80s onwards. He has a very big discography on Concord but, like much of that catalogue, it's mainly deleted. Grenadilla is the wood from which the majority of quality clarinets are made. Like any other rainforest tree, it is endangered, and Peplowski dedicates this remarkable album to its preservation. Perhaps even more importantly, though, he makes the record an expression of his own desire to preserve jazz tradition even as he pushes it forward into a new generation. Here, the guests represent wildly different aspects of contemporary clarinet-playing.

Working together for the first time, Peplowski and the veteran Kenny Davern combine on the New Orleans Rhythm Kings' 'Farewell Blues', a tune first recorded in 1922. Davern's calm delivery complements Peplowski's own characteristically fervid statement; ironically, he has seldom sounded more like Benny Goodman's descendant. At the opposite end of the spectrum are Marty Ehrlich's 'The Reconsidered Blues' and 'The Soul In The Wood' and Greg Cohen's brief, powerful 'Variations', on which Parran, Robinson and Ehrlich again guest. At first blush, Ehrlich might seem the arch-modernist, but his moody clarinet and bass clarinet are hooked back into a long and remarkably conservative line. In Peplowski's company his roots show through strongly.

The rest of the original writing is credited to Ben Aronov, who continues to surprise. He is composer of the two quartet tracks and the opening 'Benny's Pennies' (no real relation to the Tristano number) on which Alden makes the first of several strong contributions. At the end of the album, 'Farewell Blues' is sandwiched between two classics which show the guitarist and the leader at their intuitive best: Victor Herbert's 'Indian Summer' and, done as a drummerless, pianoless trio, 'Cry Me A River'. An exquisite end to a remarkable album.

***(*) **Last Swing Of The Century** Concord CCD 4864-2 *Peplowski; Conte Candoli, Bob Millikan, Randy Sandke(t); Eddie Bert, Bobby Pring(tb); Joe Romano, Jack Stuckey(as); Scott Robinson, Rickey Woodard(ts); Ben Aronov(p); Frank Vignola(g); Richard Simon(b); Frank Capp(d). 11/98.*

Recorded in Japan as part of the 14th Fujitsu/Concord Jazz Festival, this is a tribute to the music of Benny Goodman, the artist who most thoroughly shaped Peplowski's increasingly protean style. Encouraging to note that, even on an occasion like this, he is much more than a respectful copyist. Listening to him shape a solo on 'Stealin' Apples', 'King Porter Stomp' and even 'Moon Glow', it becomes obvious that Ken is ever on the lookout for ways to recast classic idiom. He subtly reworks those now slightly shopworn phrases, sometimes subverts them entirely and then, just to prove that he's no wrecker, restates them with absolute fidelity to the originals.

The band sounds a touch under-rehearsed and perhaps not entirely at ease with the material. The redoubtable Candoli is the obvious exception; he delivers crisp, shining solos on 'Between The Devil And The Deep Blue Sea', 'Moon Glow' and 'Don't Be That Way'. Aronov is the anchor, as ever, and he lifts the ensembles more than once, though he isn't best placed in the mix.

*** **Tribute To Benny Goodman** Chandos 9927 *Peplowski; BBC Big Band. 1/01.*

*** **Ellingtonian Tales** Mainstem MCD 0021 *Peplowski; John Horler(p); Phil Lee(g). 2/01.*

*** **Remembering Billy Strayhorn** Mainstem MCD0047 *As above, except add Alec Dankworth(b). 01.*

Peplowski is a regular visitor to Britain and he cut these on one of his trips. The Goodman tribute is a well-rehearsed selection from a fine stock-company ensemble. Peplowski raises the stakes with his solos – notably on 'Sing Sing Sing' – and there is an exciting exchange with Anthony Kerr on 'Stompin' At The Savoy', but most fans will know the originals and find these wanting in one way or another. On the other disc, the compositions come from both Ellingtons (Duke and Mercer), Hodges and Strayhorn, and there are a few arcane choices along with the obvious ones. They start with a trio, but mostly it's clarinet or tenor with either guitar or piano, and while there's a lot of good tale-spinning along the way, the record feels overly respectful, and (though many of the tempos are slow) a bit hurried – as if they had just put down the lead sheets and started playing. The Strayhorn date is nice and benefits from Dankworth's clear accurate bass-playing.

*** **Lost In The Stars** Nagel Heyer 2020 *Peplowski; Ben Aronov(p); Greg Cohen(b); Lewis Nash(d).* 11/01.

Peplowski is too imaginative a player to record a set of mouldy chestnuts, which is why you get Billy Strayhorn's rarely covered 'Ballad For Very Tired And Very Sad Lotus Eaters' alongside the more obvious things like 'People Will Say We're In Love', 'Why Do I Love You?' and the title-track. Ken also gives some writing space to Cohen and Aronov and the latter proves to be an interesting composer with 'Marchons' and 'Lament'. Ken's tone is a little breathier than usual, though that is presumably down to the mic-ing on this attractively intimate set.

*** **Easy To Remember** Nagel Heyer 2043 *Peplowski; Ted Rosenthal(p); Joe Cohn(g); Joe Fitzgerald(b); Jeff Brillinger(d); Kim Liggett, Bobby Short(v).* 11/03.

Again, no wild stylistic transports, and no concession to fashion: just another strong, old-fashioned set with a first-rate small group. Paul McCartney's 'Junk' is the wild card and incidentally a reminder of what a fine melodist the former Beatle is. For the rest, it's mostly familiar fare, but with a few unexpected treatments thrown in, and the high-point is Ellington's 'Single Petal Of A Rose'. A bouquet for Peplowski fans.

Art Pepper (1925–82)

ALTO AND TENOR SAXOPHONES, CLARINET

His first notable jobs were with the Benny Carter and Stan Kenton big bands. After army service, he rejoined Kenton and stayed until 1951. He was a premier name among Californian saxophonists in the '50s, but his career was interrupted by addiction and several spells in prison. Finally rehabilitated at Synano, he made a comeback record in 1975 and gradually forged a new career as a surviving master of West Coast bebop alto. His book **Straight Life** ***is a definitive jazz autobiography.***

*** **Those Kenton Days** Definitive DRCD 11228 *Pepper; Stan Kenton Orchestra.* 11/43–9/51.

*** **Complete 1947–1951 Small Group Recordings** Definitive DRCD 11217 *Pepper; Ray Wetzel, Shorty Rogers, Conte Candoli(t); Eddie Bert, J. J. Johnson, Bill Russo(tb); John Graas(frhn); Jimmy Giuffre, Herbie Stewart, Bob Cooper(ts); Pete Rugolo, Wynton Kelly, Hampton Hawes, Gene Esposito(p); Pee Wee Tinney(g, v); Eddie Safranski, Bruce Lawrence, Don Bagley(b); Shelly Manne(d, v); Jackie Mills(d); Babs Gonzales, Shelby Davis(v).* 12/47–11/51.

** **Complete Lighthouse Sessions** Jazz Factory JFCD 22836 *Pepper; Shorty Rogers(t); Frank Patchen(p); Howard Rumsey(b); Shelly Manne(d).* 12/51.

(*) **Complete Surf Club Sessions Jazz Factory JFCD 22835 2CD *Pepper; Hampton Hawes(p); Joe Mondragon(b); Larry Bunker(d, vib).* 2/52.

(*) **Complete Straight Ahead Sessions Jazz Factory JFCD 22847 2CD *Pepper; Sonny Clark(p); Harry Babasin(b); Bobby White(d).* 3–5/53.

Pepper's remains one of the most immediately identifiable alto sax styles in post-war jazz. If he was a Parker disciple, like every other modern saxophonist in the '40s and '50s, he tempered Bird's slashing attack with a pointed elegance that recalled something of Benny Carter and Willie Smith. He was a passionate musician, having little of the studious intensity of a Lee Konitz, and his tone – which could come out as pinched and jittery as well as softly melodious – suggested something of the duplicitous, cursed romanticism which seems to lie at the heart of his music..

Pepper has always enjoyed a huge following among collectors and it was a smart idea to gather together all (supposedly) of the sides he made with Stan Kenton where he takes a solo. *Those Kenton Days* makes an enjoyable collection in its own right and includes some fine scores by Shorty Rogers (including, inevitably, the one he called 'Art Pepper') and Pete Rugolo. *Complete 1947–1951* is also prehistoric Pepper, four dates where he worked as a sideman with Eddie Safranski's Poll Cats, Babs Gonzales, Shorty Rogers and Shelly Manne (who sings on 'All Of Me'!). Small-band West Coast bop turning cool, although the Rogers session, something of a prototype for his classic RCA dates, is rather more substantial.

We are listing the various Jazz Factory releases a little reluctantly, in the absence of any other current edition of this music. Each catches Pepper on various Californian gigs (two at the Lighthouse, one at the Surf Club). The sound on each is between poor and diabolical, the playback speed is open to question, and there's the inevitable crowd noise; yet each in its way has some memorable Pepper, working over standards and bebop themes with power-packed intensity, even in the climate of Californian cool. The Lighthouse set with Rogers, where Pepper is merely one of the band, is probably the weakest, the Surf Club dates are the scruffiest, but if you can listen through the detritus you'll hear some classic Pepper.

**** **Complete Discovery–Savoy Master Takes** Definitive DRCD 11218 *Pepper; Jack Montrose(ts); Hampton Hawes, Russ Freeman, Claude Williamson(p); Joe Mondragon, Bob Whitlock, Monte Budwig(b); Larry Bunker, Bobby White, Paul Vallerina(d).* 3/52–8/54.

*** **The Art Pepper Quartet** Original Jazz Classics OJCCD 816 *Pepper; Russ Freeman(p); Ben Tucker(b); Gary Frommer(d).* 8/56.

The three Discovery sessions are little-known next to the later Contemporary material, but there is some marvellous playing here. The March 1952 date with Hawes was Pepper's first official date as a leader, and 'Surf Ride' and 'Holiday Flight' have him skimming the changes beautifully, with 'These Foolish Things' a lustrous ballad. Four titles from later the same year aren't perhaps quite as strong, but the quintet date from 1954 with Montrose, the two saxophonists going toe to toe, isn't far behind the later session with Warne Marsh.

The OJC release is drawn from a session for the Tampa label, with five alternative takes beefing up the playing time. This is Pepper entering his greatest period, and the quality of his thinking and playing is already nearing that of the remarkable Contemporary sessions, though the rather brief tracks clip the wings of some of the solos.

*** **The Return Of Art Pepper** Blue Note 46863-2 *Pepper; Jack Sheldon(t); Red Norvo(vib); Gerald Wiggins, Russ Freeman(p); Leroy Vinnegar, Ben Tucker(b); Shelly Manne, Joe Morello(d).* 8/56–1/57.

**** **Modern Art** Blue Note 46848-2 *Pepper; Russ Freeman, Carl Perkins(p); Ben Tucker(b); Chuck Flores(d).* 12/56–4/57.

**** **The Art Of Pepper** Blue Note 46853-2 / Fresh Sound FSR-CD 378 *As above, except omit Freeman.* 4/57.

Pepper's sessions for Aladdin, collected on the three Blue Note albums, have been overshadowed by his records for Contemporary (see below). *The Return Of Art Pepper* (the altoist had been in prison for narcotics offences, a problem that would plague his career) puts together a fair if patchy quintet session with Jack Sheldon – the two ballad features without Sheldon, 'You Go To My Head' and 'Patricia', are easily the best things – with a set originally led by Joe Morello, with Red Norvo in the front line. The really valuable records, though, are the two quartet discs. *Modern Art* is a deceptively quiet and tempered session: the opening 'Blues In' is a seemingly hesitant, improvised blues which typifies the staunchless flow of Pepper's ideas, and the following 'Bewitched' and a quite exceptional reworking of 'Stompin' At The Savoy' are so full of ideas that Pepper seems transformed. Freeman responds with superbly insightful support. Yet the succeeding *Art Of Pepper* is even better, with bigger and more up-front sound and with Carl Perkins spinning along in accompaniment. 'Begin The Beguine' is both beguiling and forceful, the dizzying lines of 'Webb City' are an entirely convincing tribute to Bud Powell, and the melodies unravelled from 'Too Close For Comfort' and 'Long Ago And Far Away' – which Pepper returns to on the Contemporary sessions – show a lyrical invention few players of the day could have matched. The Fresh Sound package covers the same material and comes in a pleasing digipak format with a strong booklet.

***(*) **The Way It Was!** Original Jazz Classics OJCCD 389 *Pepper; Warne Marsh(ts); Ronnie Ball, Red Garland, Dolo Coker, Wynton Kelly(p); Ben Tucker, Paul Chambers, Jimmy Bond(b); Philly Joe Jones, Gary Frommer, Frank Butler, Jimmy Cobb(d).* 11/56–11/60.

**** **Modern Jazz Classics** Original Jazz Classics OJCCD 341 *Pepper; Pete Candoli, Jack Sheldon, Al Porcino(t); Dick Nash(tb); Bob Enevoldsen(vtb, ts); Vince DeRosa(frhn); Herb Geller, Bud Shank(as); Charlie Kennedy(ts, as); Bill Perkins, Richie Kamuca(ts); Med Flory(bs); Russ Freeman(p); Joe Mondragon(b); Mel Lewis(d).* 3–5/59.

***(*) **Gettin' Together** Original Jazz Classics OJCCD 169 *Pepper; Conte Candoli(t); Wynton Kelly(p); Paul Chambers(b); Jimmy Cobb(d).* 2/60.

**** **Smack Up** Original Jazz Classics OJCCD 176 *Pepper; Jack Sheldon(t); Pete Jolly(p); Jimmy Bond(b); Frank Butler(d).* 10/60.

**** **Intensity** Original Jazz Classics OJCCD 387 *Pepper; Dolo Coker(p); Jimmy Bond(b); Frank Butler(d).* 11/60.

Pepper's records for Contemporary make up a superlative sequence. *The Way It Was!* remained unissued until the '70s, but the first half of it – a session with Warne Marsh, which secures a brilliant interplay on 'Tickle Toe' and exposes all Pepper's lyricism on 'What's New' – is as good as anything in the series (the other tracks are out-takes from the succeeding sessions). *Modern Jazz Classics* is in some ways more prosaic, with Marty Paich's arrangements of Monk, Gillespie, Giuffre, Mulligan and more working from the by now over-familiar West Coast glibness, yet the sound of the ensemble is beautifully rich; Paich conjures new things out of 'Bernie's Tune' and 'Anthropology', and Pepper – who also brings out his clarinet and tenor – alternately glides through the charts and dances his way out of them. There isn't a great deal to choose between the three remaining sessions: *Smack Up* finds Pepper playing Ornette on 'Tears Inside' as well as a memorable version of Duane Tatro's haunting 'Maybe Next Year', and the appropriately titled *Intensity* is a wistful series of ballads and standards in which Pepper, a peculiarly astringent romantic, seems to brood on the words of the songs as well as their melodies and changes: 'Long Ago And Far Away', for instance, seems a perfect transliteration of the song's message. Throughout these records, the saxophonist's phrasing, with its carefully delivered hesitations and sudden flurries, and his tone, which sometimes resembles a long, crying ache, communicate matters of enormous emotional impact. They demand to be heard.

CORE COLLECTION

**** **Meets The Rhythm Section**

Original Jazz Classics OJCCD 338 *Pepper; Red Garland(p); Paul Chambers(b); Philly Joe Jones(d).* 1/57.

The playing of the quartet on this CD beggars belief when the circumstances are considered: Pepper wasn't even aware of the session till the morning of the date, hadn't played in two weeks, was going through difficult times with his narcotics problem and didn't know any of the material they played. Yet it emerges as a poetic, burning date, with all four men playing above themselves.

(*) **Art Pepper Quartet '64 In San Francisco Fresh Sound FSRCD-1005 *Pepper; Frank Strazzeri(p); Hersh Hamel(b); Bill Goodwin(d).* 5–6/64.

*** **Complete TV Studio Recordings** Lone Hill Jazz LHJ 10204 *As above, except add Carl Perkins, Larry Bunker, Victor Feldman(p); Ben Tucker, Don Payne(b); Chuck Flores(d); Pam Russell(v).* 1/57–9/64.

Devastated by his personal problems, Pepper didn't make another studio record (aside from a Buddy Rich session) until 1973. These tracks come from a 1964 TV appearance and another at a San Francisco club. He was not long released from prison and his style had changed dramatically: hung up on Coltrane and a fear that his older style would be out of touch, he sounds to be in a bizarre transition from the former, lyrically confident Pepper to a new, darker, often incoherent style based round tonal investigations and timbral distortions as much as anything. It's a trait he would rationalize with his 'normal' self in the '70s, but here he's finding his way. He's still musician enough to make it an intriguing document, though, with the first version of 'The Trip' and a long 'Sonnymoon For Two'. The sound is rough, not much better than an average bootleg, but Pepperphiles will want to hear it. There is also an interview track with presenter Ralph Gleason.

The Lone Hill set includes the same material and adds tracks from two 1957 TV shows, which find the altoist in much more like his best, original form. There is also a typical Lone Hill 'bonus' in the shape of three alternates from the Omega sessions of that year.

** **I'll Remember April** Storyville STCD 4130 *Pepper; Tommy Gumina(polychord); Fred Atwood(b); Jimmie Smith(d).* 2/75.

***(*) **Living Legend** Original Jazz Classics OJCCD 408 *Pepper; Hampton Hawes(p); Charlie Haden(b); Shelly Manne(d).* 8/75.

*** **The Trip** Original Jazz Classics OJCCD 410 *Pepper; George Cables(p); David Williams(b); Elvin Jones(d).* 9/76.

(*) **A Night In Tunisia Storyville STCD 4146 *Pepper; Smith Dobson(p); Jim Nichols(b); Brad Bilhorn(d).* 1/77.

(*) **No Limit Original Jazz Classics OJCCD 411 *Pepper; George Cables(p); Tony Dumas(b); Carl Burnett(d).* 3/77.

***** Tokyo Debut** Galaxy GCD-4201-2 *Pepper; Clare Fischer(p); Cal Tjader(vib); Bob Redfield(g); Rob Fisher(b); Peter Riso(d); Poncho Sanchez(perc). 5/77.*

Pepper's re-emergence blossomed into the most remarkable comeback of its kind. He became a symbol of jazz triumph over adversity, and though in the end it didn't last very long, there was a stubborn, furious eloquence about his later playing that makes all his records worth hearing, even when he struggles to articulate a ballad or has to fight to get his uptempo lines in shape. The earlier sessions, following the *Living Legend* set, continue his struggle to digest Coltrane and reconcile that influence with his honourable past achievements: on both *The Trip* and *No Limit* he gets there some of the time, and the former at least includes his haunting blues line 'Red Car'. But *Living Legend* itself is the one to hear first. 'Lost Life' is one of his gentle-harrowing ballads, a self-portrait rigorously chewed out, and the whole session seems imbued with a mixture of nerves, relief and pent-up inspiration which the other players – an inspiring team – channel as best they can. The two Storyville discs chronicle a couple of live dates with local players in the rhythm sections. *I'll Remember April* is marred by a gymnasium sound and Gumina's odd-sounding polychord, but Pepper blows very hard throughout. *A Night In Tunisia* is better – Dobson is a useful player, and there is another strong version of 'Lost Life' – but the studio albums merit prior attention.

Tokyo Debut documents Pepper's first tour of Japan, which started with the utmost trepidation and ended in triumph. The Cal Tjader group is the unlikely support, with Fischer playing an ugly-sounding electric piano; but Pepper, who was honoured by every audience throughout the trip, pours himself into the music. 'Cherokee' is chorus after chorus of ideas, and when Tjader joins in for three numbers, the altoist fits comfortably with the lite-bossa grooves.

*****(*) Thursday Night At The Village Vanguard / *** Friday Night … / *** Saturday Night … / *** More For Les: … Vol. 4 / ***(*) The Complete Village Vanguard Sessions** Original Jazz Classics OJC 694–7 / Contemporary CCD-4417-2 9CD *Pepper; George Cables(p); George Mraz(b); Elvin Jones(d). 7/77.*

Pepper's four nights at New York's Village Vanguard were filleted down to four single LPs (and, subsequently, CDs) in the past, but Contemporary have gone for broke and brought together every note of the engagement in a single nine-disc set. This provides more than five hours of extra music. The new material includes alternative versions of tunes played in other sets plus three entirely fresh pieces: a jangling 'Stella By Starlight', a notably impressive blues called 'Vanguard Max' and 'Live At The Vanguard'. Pepper specialists can compare the different versions of 'Goodbye', 'Blues For Heard' and 'For Freddie' at their leisure, but the main point of the set is the way it documents one of the major performers of the era with unflagging candour. Pepper was always a fascinating man to see and hear in concert – his sometimes obsessive talking with audiences is given full rein with the announcements here – and playing through these discs will remind all who saw him of his enduring struggle with his own demons, as well as the sometimes cruel beauty of his music-making. Besides him, there is the blue-chip rhythm section to listen to. The less committed will settle for the remaining single discs, of which the first is probably the single best. Excellent location recording.

***** Live In Japan Volumes 1 & 2** Storyville STCD 4128 / 4129 *Pepper; Milcho Leviev(p); Bob Magnusson(b); Carl Burnett(d).* 3/78.

***** Art Pepper Today** Original Jazz Classics OJCCD 474 *Pepper; Stanley Cowell, Cecil McBee(b); Roy Haynes(d); Kenneth Nash(perc). 12/78.*

***** Landscape** Original Jazz Classics OJCCD 676 *Pepper; George Cables(p); Tony Dumas(b); Billy Higgins(d). 7/79.*

*****(*) Straight Life** Original Jazz Classics OJCCD 475 *Pepper; Tommy Flanagan(p); Red Mitchell(b); Billy Higgins(d); Kenneth Nash(perc). 9/79.*

****** Winter Moon** Original Jazz Classics OJCCD 677 *Pepper; Stanley Cowell(p); Howard Roberts(g); Cecil McBee(b); Carl Burnett(d); strings. 9/80.*

***** One September Afternoon** Original Jazz Classics OJCCD 678 *As above, except omit strings. 9/80.*

***** Art 'n' Zoot** Pablo 2310-957-2 *Pepper; Zoot Sims(ts); Victor Feldman(p); Barney Kessel(g); Ray Brown, Charlie Haden(b); Billy Higgins(d). 9/81.*

***** Arthur's Blues** Original Jazz Classics OJCCD 680 *Pepper; George Cables(p); David Williams(b); Carl Burnett(d). 8/81.*

***** Goin' Home / *** Tête-À-Tête** Original Jazz Classics OJCCD 679 / 843 *Pepper; George Cables(p). 5/82; 4–5/82.*

The later records for Galaxy are in some ways all of a piece, and it's rather appropriate that the Fantasy group have chosen to issue a colossal boxed set of the whole output (see below). Pepper remained in fragile health, however robustly he played and carried himself, and the sense of time running out for him imparted an urgency to almost everything he played: ballads become racked with intensity, uptempo tunes spill over with notes and cries. Studio and live dates are the same in that respect. Of these many late albums, the best should be in all general collections: *Straight Life*, with another fine quartet; *Landscape*, a sharp set by the band Pepper worked with most frequently in his last years; and above all the profoundly beautiful *Winter Moon*, a strings album which far surpasses the norm for this kind of record, Pepper uncorking one of his greatest solos against the rhapsodic sweep of Bill Holman's arrangement on 'Our Song'. The two Japanese live albums are also well worth seeking out.

The meeting with Zoot Sims is an oddity, a UCLA concert in which Zoot had three features, Art one, and they jammed together on a pair of tunes. Pepper's 'Over The Rainbow' is one of his typical slowburns on a ballad, while Zoot breezes affably through 'In The Middle Of A Kiss' and digs in surprisingly hard on 'The Girl From Ipanema'; but the main point of interest is hearing them together on the old bebop jam 'Wee'. It's good. The sound is much better than it was on an unauthorized European release.

Arthur's Blues is a distillation of nearly an hour of previously unreleased music, taken from the complete Galaxy set listed below. Like so much later Pepper, it's full of interesting music while falling short of essential, although the gripping title-track is a prototypical blues workout by a man desperate to play his soul out in the time he had left. The two duo sessions with Cables, his favourite accompanist, are neither more nor less 'naked' than the quartet music, since Pepper never spared himself or his listeners from his versions of the truth. 'Over The Rainbow' (*Tête-À-Tête*) and 'Don't Let The Sun Catch You Cryin'' (*Goin' Home*) are among his final ballads and set down the closing thoughts of an unbowed spirit.

*****(*) The Hollywood All-Star Sessions / ***(*) Art Standards** Galaxy 4431 5CD / 4203-2 *Pepper; Jack Sheldon(t); Bill Watrous(tb); Sonny Stitt, Lee Konitz(as); Bob Cooper(ts); Russ Freeman, Milcho Leviev, Pete Jolly, Lou Levy, Mike Lang(p); Bob Magnusson, Tony Dumas, Chuck Domanico, John Heard, Monty*

Budwig(b); Carl Burnett, Roy McCurdy, Shelly Manne, John Dentz(d). 3/79–1/82.

This, at least, is close to prime Pepper, after a lot of very average reissues of late in the quest for little-known revivals. The saxophonist cut these various dates with other leaders as part of a series meant to rekindle West Coast memories of a couple of decades earlier; so he's next to the likes of Stitt, Konitz, Jolly, Levy and Sheldon, who take it in turns to helm the session. They were released on vinyl only in Japan and have been very collectable ever since.

Cut over a period of nearly three years, they actually find Pepper in a number of different moods, situations and capabilities; the final dates, with Konitz, were set down only months before Art's death. Laurie Pepper's detailed and candid reminiscences in the booklet are an interesting sidelight on the music, but in the end it stands by itself. Numerous tracks stand out as something special – a quartet reading of 'Out Of Nowhere', for instance, sounds as fine as anything in the later Pepper discography – but, in its entirety, the set stands as one of Pepper's most revealing legacies. The sessions with Stitt are sometimes tiresomely combative, those with Konitz often just plain strange (two completely individual altoists, remote from each other), but in the end there's the peculiar heat and intensity which Pepper always seemed to create – especially when paired with figures from his own past. The *Art Standards* release fillets the set for a sensible one-disc compilation.

***(*) **San Francisco Samba** Contemporary 14086-2 *Pepper; George Cables(p); Michael Formanek(b); Eddie Marshall(d). 8/77.*
*** **In Copenhagen 1981** Galaxy 2GCD-8201-2 2CD *Pepper; Duke Jordan(p); David Williams(b); Carl Burnett(d). 7/81.*

Fantasy continue to turn up previously unreleased live tapes of Pepper, and both of these will please his admirers. The outstanding one is the Keystone Korner date from 1977. Following his Village Vanguard recordings, Pepper had flown to San Francisco with Cables, but Formanek (then not yet out of his teens) and Marshall were hired guns for the date. There are just four tunes on the disc, but it earns the stars for the stunning treatment of 'Blue Bossa' which opens proceedings, 16 minutes of staunchless invention. Marshall was an inspired choice for the drumstool. After Elvin at the Vanguard he's relatively straight-ahead, but he drives the group with such energy that the leader is obliged to think hard and play up to his best. There is a fast, hard blues and an intense 'Here's That Rainy Day', while the closing 'Samba Mom-Mom' is another powerhouse, if a slightly less convincing one. Dusty recording, but the feel comes through.

The Copenhagen session is also good, with Jordan guesting on piano, and a set-list that includes more bebop staples than Pepper would have liked. As a result, he is rather more focused and less wilful than on some of his regular dates of the period. But two discs and two and a half hours of music is too much, and there are unavoidable dead patches. Best shot is probably a marathon 'Besame Mucho' in which the playing has unanswerable vim.

**** **The Complete Galaxy Recordings** Galaxy 1016 16CD *As above OJC/Galaxy albums. 77–82.*

A vast and surprisingly playable archive – most such monuments seldom come off the shelf, but Pepper's resilience, febrile invention and consistency of commitment make this music endure far beyond expectations. There are dead spots, inevitably, and it's a costly undertaking, but there is also a lot of music still unavailable elsewhere, including many alternative takes, out-takes and Japanese-only issues.

Also, in brief:

** **Hersh Hamel's Songbook** Fresh Sound FSR-CD 150. 75.
More like a series of soul demos written by Hamel, with singers – but some soulful Art too.

** **The 1975 Garden State Jam Sessions** Lone Hill Jazz LHJ 10205 2CD. 3 & 11/75.
Two curious line-ups with Blue Mitchell (*t*), Harold Land and Buddy Collette (*ts*) on the better of the pair, Joe Albany and Sahib Shihab (*p*) on the other.

(*) **Renascence Galaxy 4202. 9/75.
Pepper plus house rhythm section on a pick-up date. So-so.

**** **The Art Of The Ballad** Prestige 11010. 77–81.
A master of balladry, sensitively compiled.

*** **Laurie's Choice** Fresh Sound FSR-CD 192. 78–81.
Odds and ends from Laurie Pepper's tape collection, but a superb ballad in 'Patricia'.

Ivo Perelman (born 1961)

TENOR SAXOPHONE, TROMBIVO, CELLO, PIANO

Brazilian saxophonist marching towards the freest free jazz he can find, without letting go of some elements of both hard bop and his native song.

*** **Bendito Of Santa Cruz** Cadence CJR 1076 *Perelman; Matthew Shipp(p). 1/96.*
***(*) **Blue Monk Variations** Cadence CJR 1066 *Perelman (ts solo). 2/96.*
*** **Cama De Terra** Homestead HMS237-2 *Perelman; Matthew Shipp(p); William Parker(b). 6–7/96.*
***(*) **Geometry** Leo LR 248 *Perelman; Borah Bergman(p). 6/96.*
**** **Sad Life** Leo Lab 027 *Perelman; William Parker(b); Rashied Ali(d). 6/96.*
*** **Slaves Of Job** CIMP 126 *Perelman; Dominic Duval(b); Jay Rosen(d). 10/96.*
*** **Revelation** CIMP 134 *As above, except add Rory Stuart(g). 10/96.*

Perelman's methodology is to grab hold of a theme and shake it asunder via his hugely powerful tone: whatever the surroundings in terms of group or material, Perelman takes himself off into the red at a moment's notice. It's frequently exciting and at times enthralling, though one questions whether he needs to be documented at this length and in these sometimes indulgent circumstances.

There were an astonishing nine albums recorded in 1996 alone. *Bendito Of Santa Cruz* is mostly made up of Brazilian folk tunes, and it's hard not to recall the Barbieri–Dollar Brand session of many years earlier – though Perelman is strong enough to outface memories of the older saxophonist. Shipp is very much second fiddle here, as he is on the subsequent *Cama De Terra*, and Borah Bergman is a more creative partner (opponent?) on the subsequent *Geometry*; but all three records show how much Perelman enjoys having a pianist behind him. He clearly likes to be the single voice out front, but the harmonic anchors offered by a piano are a useful succour, and Bergman in particular is wily enough to find ways of both supporting and undercutting the mighty sound of the tenor. *Slaves Of Job* and the 'bonus' *Revelation*, cut on a whim as a jam session with Stuart sitting in, are strong entries which don't quite enter the front rank: Duval and Rosen are too busy and tend to overplay their hands, and Stuart is a distraction. Perelman plays lustily enough to earn the stars, but these are basically inadequate showcases for him.

Blue Monk Variations is a vivid footnote to the other records. Warming up by himself in a studio, Perelman came up with some 36 minutes of solo tenor based around 'Blue Monk' – three full interpretations and three variations. Unencumbered by the need to 'perform' as such, Perelman presents some of his least self-conscious and most surprising playing. He turns the tune inside out three times, in quite distinct ways on each occasion, and while this is as plangent as the rest of his work there's a vein of introspection which is absent in the rest of what he's done so far.

The essential disc, though, is surely *Sad Life*. With Ali and Parker he is playing with musicians on the highest level, and they secure a propulsion and intensity which has its independent life without either overpowering or standing subservient to the leader. In the title-tune (which he starts by playing through a mouthpiece), 'Caiapo' and the ambivalent 'Hoedown', Perelman is giving us his most emotive and convincing playing.

***(*) **The Hammer** Leo CDLR 286 *Perelman; Jay Rosen(d). 3/98.*

The Hammer is blissful uproar of the sort which Perelman the saxophonist was born to make. Coltrane and Ali never got anywhere near this much violence on *Interstellar Space*, and the duo compounds it by having most of these pieces run to only a few minutes each in duration, purist punk onslaught. The sleeve-notes are going a country mile too far when they say that at the end, 'there is exactly nothing left anywhere in the world'; but it is a splendid battle royal.

***(*) **Sieiro** Leo CDLR 271 *Perelman; Tomas Ulrich(clo); Dominic Duval(b); Jay Rosen(d). 3/98.*

***(*) **The Seven Energies Of The Universe** Leo CDLR 309 *Perelman; Joseph Scianni(p); Jay Rosen(d). 4/98.*

Perelman overcomes the often gloomy Ulrich–Duval axis by steamrollering over them. But the strings have a part to play – joining in the high-end screeching of 'Rush Hour' and as conservatory counterpoint in the mordantly beautiful 'Santana'. 'Assimptotica' debuts Perelman's use of the trombivo, apparently a trombone played with a saxophone mouthpiece, which at least puts him in the Eddie Harris lineage. A great set all round.

The Seven Energies Of The Universe might almost be Perelman's *Love Supreme*, named for the Hebrew alphabet as preserved in the Torah. It certainly puts up the same kind of religious intensity, though this is less about a search for ecstasy. As turbulent as Perelman's music is, there's rarely any sense of merely surrendering to chaos, and Scianni in particular provides an almost analytical weight and substance to the trio's directions. His brief solo episode in the longest piece, 'Fruition', is fascinating in itself. Another demanding Perelman essay, but it's compelling stuff.

**** **The Ventriloquist** Leo CDLR 345 *Perelman; Louis Sclavis(bcl, ss); Christine Wodrascka(p); Paul Rogers(b); Ramón López(d). 6/01.*

A tough call for Perelman: his first encounter with another horn-player, and in a band of considerable talents too. It's surely an atypical set for him, since this is very much a group record where he either cannot, or chooses not to, dominate. Sclavis has numerous ways of playing, but for the most part here he chooses to take on Perelman at his own game, and there are some flagrantly exciting results (though uncredited, Sclavis plays some soprano as well). Rogers, who is too little heard from these days, and López make a superbly powerful team. And then there's Wodrascka: she plays on three tracks (on which Sclavis sits out), and when Perelman says that he 'can hear the urgency of her music screaming to get out', he's not wrong. This is probably the best record the saxophonist has put his name on so far.

***(*) **Suite For Helen F** Boxholder 038/039 2CD *Perelman; Mark Dresser, Dominic Duval(b); Gerry Hemingway, Jay Rosen(d). 3/02.*

Dedicated to painter Helen Frankenthaler, this seven-part work is spread across two CDs, credited to Perelman's Double Trio. He's playing with two teams of huge experience here, and perhaps it frees him to take whatever course he wishes, secure in the knowledge that any path taken will be unstintingly followed. In moments such as the overwhelming climax to 'Part 1', that impression certainly hits home. But the set has much diversity along the way, textured in fine detail as well as blusteringly apocalyptic, and it helps that the studio mix is notably clear.

*** **Black On White** Clean Feed CF024 *Perelman; Dominic Duval(b); Jackson Krall(d). 3/01.*

The output has slowed, but the intensity abides. Still, this feels like an on-the-hoof blow, one day in Brooklyn. Krall is a fast and responsive drummer but we still hear Duval as stolid and gloomy.

***(*) **Introspection** Leo CD LR 455 *Perelman; Rosie Hertlein(vn); Dominic Duval(b); Newman Baker(d). 05.*

***(*) **Soul Calling** Cadence CJR 1198 *As above, except omit Hertlein, Baker. 06.*

It's always a slightly off-putting title, unnecessarily so in this case, since the music seems perfectly willing to communicate at a very straightforward level. Perelman's interest in folk and vernacular form is still evident, though he claims a minimum level of freedom in all of these tracks. Hertlein has a lovely sound that's hard to place relative to any of the other string-players in improvised music; more should be heard of her. Duval and Baker could do these sessions in their sleep, so all the more credit for sounding so wideawake and alert. The bassist revels in the duo situation. There's nothing slack or self-indulgent here; indeed, it sounds like two guys knuckling down to a shift rather than a performance.

Also, in brief:

** **Strings** Leo CDLR 249. 12/96–4/97.

Ivo goes back to his apprentice instrument, the cello, but it's an uneasy experiment. Joe Morris (*g*) does his best to bail him out.

*** **Brazilian Watercolour** Leo CDLR 266. N.D.

Easy listening by Perelman standards.

*** **The Alexander Suite** Leo CDLR 258. 5/98.

An eight-part work that pitches saxophone against a string group. For once, Ivo's force of personality doesn't legitimize the results.

Danilo Perez (born 1966)

PIANO

Born in Panama, Perez studied at the National Conservatory and then went to Berklee. Played with the Dizzy Gillespie group, 1989–92, and with his own groups from 1993.

*** **Panamonk** Impulse! 11902/051190-2 *Perez; Avishai Cohen(b); Terri Lyne Carrington, Jeff 'Tain' Watts(d); Olga Roman(v). 1/96.*

*** **Central Avenue** Impulse! 12812/051281-2 *Perez; Aquiles Baez(cuatro, perc); John Patitucci, John Benitez(b); Jeff Ballard,* *Jeff 'Tain' Watts(d); Ray Spiegel, Pernell Saturnino, Miguel Anga Diaz(perc); Raul Vital, Lyciana Souza(v). 98.*

Perez is the most convincing of the several pianists to emerge from South America to stake a place in contemporary American jazz. However, his technical expertise still sometimes gets the better of him, as it does with such contemporaries as Chucho Valdes. On *Panamonk*, which synthesizes Monk's music with Perez's own composing, he plays 'Evidence' and 'Four In One' side by side in what amounts to a circus performance. Perez's Monk isn't terribly convincing, since he hits the piano so hard that all the abruptness in Monk's music is intensified to the point of absurdity, but he does much better by some of his own themes: 'Hot Bean Strut' and the pretty 'September In Rio', with a wordless vocal by Roman, are worth returning to.

Central Avenue self-consciously strives for a pan-global-jazz effect: setting 'Impressions', for instance, to three different rhythms, or recording the Panamanian folk singer Raul Vital by himself and then constructing a jazz background in the studio. When he settles himself away from such persiflage and focuses on the piano, with the excellent Patitucci and either Ballard or Watts in support, the best music breaks out: the three-part 'Rhythm In Blue' suite, the opening 'Blues For The Saints', and the solo farewell of 'Smoke Gets In Your Eyes'. Perez looks to be having a hard job separating his music from its marketing.

*** **Live At The Jazz Showcase** ArtistShare 0003 *Perez; Ben Street(b); Adam Cruz(d). 12/03.*

With the (disappointing) recent Verves languishing for the moment, this is a nice way to catch up with Danilo. It's an alert and very responsive trio and the programme – Monk, Stevie Wonder, one trio improv – is chosen to showcase as many aspects of his playing as possible. It all adds up to not much more than the sum of the parts, but the parts are quite impressive. This is his ideal medium: the bigger formats seem to blunt any instinct to improvise.

Bill Perkins (1924–2003)

TENOR AND BARITONE SAXOPHONES, FLUTE, BASS CLARINET

Born in San Francisco. He studied music and engineering after military service. Much touring with Kenton and Herman, and then much studio work in the late '50s, '60s and '70s. A West Coast eminence and Pres descendant.

*** **Just Friends / Tenors Head On** Lone Hill Jazz LHJ 10237 *Perkins; Art Pepper(as); Richie Kamuca(ts); Hampton Hawes, Pete Jolly, Jimmy Rowles(p); Red Mitchell(b); Stan Levey, Mel Lewis(d). 7 & 10/56.*

Two (actually three) of Bill's best dates for Pacific. *Head On* pitches him into a not very confrontational situation with the like-minded Kamuca and a couple of different rhythm sections, while *Just Friends* has the additional fillip of an Art Pepper appearance. So mellow is the music that even Perkins's occasional sortie on bass clarinet doesn't rough up the texture.

*** **Quietly There** Original Jazz Classics OJCCD 1776 *Perkins; Victor Feldman(p, org, vib); John Pisano(g); Red Mitchell(b); Larry Bunker(d). 11/66.*

This was one of only two sessions that the veteran West Coast reedman made under his own name in the '60s. Gentle, pretty, but closely thought out, this is easy-listening jazz as it could be at its best. The nine tracks are all Johnny Mandel compositions, and Perkins devises a different setting for each one, some decidedly odd: baritone sax and organ for 'Groover Wailin'', for instance, which mainly proves that Feldman was no good as an organist. But Perkins's grey, marshy tone makes a charming matter of 'The Shining Sea', the flute-and-vibes treatment of 'A Time For Love' is ideal, and tempos and textures are subtly varied throughout.

***(*) **Warm Moods** Fresh Sound FSRCD 191 *Perkins; Frank Strazzeri(p). 11/91.*

In the '90s, Perkins was offered a brief flurry of recording opportunities. Rob Pronk's arrangements for *I Wished On The Moon* (see below, 'in brief') gave Bill his chance at a big band/strings album but the *Warm Moods* session is altogether tougher. Perkins chooses to use baritone for most of the record (with two forays into bass clarinet and a single clarinet reading of 'Sweet Lorraine') and his faintly peevish sound on the horn sits nicely with Strazzeri's energetic bop lines. When they get to a ballad like 'You Know I Care' the leathery sound unravels into tenderness. Warmly recommended.

*** **Perk Plays Prez** Fresh Sound FSRCD 5010 *Perkins; Jan Lundgren(p); Dave Carpenter(b); Paul Kreibich(d); Jack Sheldon(v). 6/95.*

Clearly a labour of love for Perkins and realized with great finesse, this tribute to his original inspiration has been very carefully handled. He is paying homage to the Lester Young specifically of the late '30s, and he re-creates entire Young solos – such as those of 'Shoe Shine Boy', 'Taxi War Dance' and 'Let Me See' – before adding improvisations of his own. As gracefully as it's done, there's a vague sense of redundancy about the exercise, given that Perkins's own solos seem strong enough to stand alone – and to have their own context. A bigger problem is the studio sound, which puts the saxophonist too far back: delicate as his tone is, he doesn't need to be overpowered by the rhythm section, even when it's playing as complicitly as here.

Also, in brief:

*** **I Wished On The Moon** Candid CCD79524. 1/89–4/90.

A breeze through some untroubling charts with the Metropole Orchestra.

*** **Live At Capozzoli's** Woofy 63. 11/97.

Late night in Vegas in a co-led situation with trumpeter Steve Huffsteter.

Carl Perkins (1928–58)

PIANO

Despite a left hand crippled by polio, he developed an individual style. Drug problems pursued him throughout his short life.

*** **Introducing** Boplicity 8 *Perkins; Leroy Vinnegar(b); Lawrence Marable(d). 55.*

*** **Carl Perkins Memorial** Fresh Sound FSRCD *Perkins; Jack Sheldon(t); Richie Kamuca, Harold Land(ts); Herbie Mann(f); Curtis Counce, Leroy Vinnegar(b); Tony Bazley, Frank Butler, Bill Douglas(d). 56–57.*

The *Introducing* sides are mostly brief and punchy, driven along by Perkins's indefinably odd left-hand chords (which make sense once you've seen a photograph of him at the keyboard). The originals 'Carl's Blues' and 'West Side' (aka 'Mia') – there is an alternate take of the latter on the CD – are pretty generic, but there's energy in the playing and Perkins was an interesting original. Issued on Dootone, this material is also usually available on Fresh Sound, whose *Memorial* finds Perkins working in the section of groups led by Mann, Vinnegar and Counce. He gets the odd spot, but there's scarcely enough to confirm his odd but solid reputation with West Coast observers.

Rich Perry

TENOR SAXOPHONE

Born in Cleveland. He toured with the Glenn Miller Orchestra in 1975 and then moved to New York, where he has since performed in a wide range of small groups and big bands, including Maria Schneider's.

*** **To Start Again** Steeplechase SCCD 31331 *Perry; Harold Danko(p); Scott Colley(b); Jeff Hirshfield(d). 4/93.*
**** **Beautiful Love** Steeplechase SCCD 31360 *Perry; Jay Anderson(b); Victor Lewis(d). 10/94.*
***(*) **What Is This?** Steeplechase SCCD 31374 *Perry; Fred Hersch(p); Jay Anderson(b); Tom Rainey(d). 4/95.*
Previously hidden in big-band sections and sideman roles for some 20 years, the tenorman's absolute command goes with a soft-edged tone and an undemonstrative delivery that creates a paradox at the centre of his style. Other commentators have cited Getz, Marsh and Rollins among his models, yet Perry doesn't sound much like anyone else, while at the same time not quite standing out as an individual. The main characteristic of such a player is consistency, and there is little to choose between his work on each of these records. Instead, more depends on the context. *Beautiful Love* is easily the pick of the three, since without a piano the skill and judicious intensity of the sax-playing come through more clearly. There are truly marvellous improvisations on 'Prisoner Of Love', 'All The Things You Are' and 'I Fall In Love Too Easily' at the heart of the record, and for once eight quite lengthy tracks don't seem a moment too long. Anderson and the superb Lewis are also in good order. The debut *To Start Again* still sounds a little ordinary, despite some exemplary work from Danko; we prefer *What Is This?*, which drafts in Hersch, whose playing is at its liveliest. They take Thad Jones's 'What Is This?' at a terrific clip, and there is some exceptionally genuine interplay between piano and tenor on the ballads.

***(*) **So In Love** Steeplechase SCCD 31447 *Perry; Renee Rosnes(p); Peter Washington(b); Billy Drummond(d). 9/97.*
***(*) **Doxy** Steeplechase SCCD 31473 *Perry; George Mraz(b); Billy Hart(d). 11/98.*
Perry's albums continue to work thoughtful variations on the blowing date, the discs focused around the players and their abilities, rather than any overriding concepts. *So In Love* benefits hugely from Rosnes, Washington and Drummond as the supporting team. The pianist was going through a purple patch with recording, and she sounds as lucid and imaginative as she does on her own records. Perry picks excellent tunes – Steve Swallow's 'Eiderdown', Ron Carter's 'Little Waltz', Alec Wilder's 'Moon And Sand' – and noses round them, looking for counter-melodies and improvisations that seem to run in a sort of parallel with the theme.

The return to a trio format produces another fine session for Perry. He is not a great communicator on the saxophone, in the same way as a master of the trio situation like Rollins, but that is more a matter of his preference for a sound and a manner that never buttonholes the listener. It is intriguing to hear him improvising on 'Blue In Green', Bill Evans's oblique classic, where he finds an almost chilly peacefulness. Much of this music has a take-it-or-leave-it quality, but it's not a bad change from the in-your-face tactics of many modern saxophonists.

***(*) **O Grande Amor** Steeplechase SCCD 31492 *Perry; George Colligan(p); Doug Weiss(b); Darren Beckett(d). 12/99.*
***(*) **Hearsay** Steeplechase SCCD 31515 *Perry; Steve Lampert(t); Dennis Irwin(b); Jeff Hirshfield(d). 3/01.*
This is becoming an exceptionally rewarding sequence, and there's good evidence that *O Grande Amor* is another upturn. One reason is Colligan, who seems incapable of being boring and is prepared to push Perry a fraction harder than some of his predecessors on the piano stool; looking at the illustrious list this is quite something. The tunes are a jazz musician's choicest – 'Nardis', 'The Peacocks', 'On Green Dolphin Street' and the like – one or two of them possibly too familiar, but you'd hardly think so from the freshness of playing in both ensemble and solo. Just a few dead spots hold back a top rating.

Hearsay rings a few useful changes. Perry brought two tunes, but most of them are by Lampert, an old playing partner. The feel is of seamless, endless improvising over harmonic points spare enough to let the improviser go where his instincts take him. The rhythm playing recalls the Tristano-ite brushes-on-a-phonebook approach, the better to focus on the melodic stream. It's doubtless too dry for some tastes, but not for ours.

***(*) **At Eastman** Steeplechase SCCD 31533 *Perry; Clay Jenkins(t); Harold Danko(p); Jeff Campbell(b); Rich Thompson(d). 3/01.*
Typical that this should be a recital by what is effectively a faculty group at the Eastman School Of Music: it's a vintage masterclass, with Perry, his old compadre Danko and the others investigating the likes of 'Bemsha Swing', 'Doxy' and 'Stella By Starlight' – cool, nimble, melodious, but in its riskless way quite chancey. 'Bemsha Swing' in particular is made into an almost classical dissertation on Monk, without falling into the juiceless inertia that that description suggests. As with all Perry's records, you either get with the style, or not.

***(*) **East Of The Sun And West Of 2nd Avenue** / ***(*) **You're My Everything** Steeplechase SCCD 31558 / 31576 *Perry; Harold Danko(p); John Hebert(b); Jeff Hirshfield(d). 4/03; 3/04.*
This creative axis is so settled and comfortable that you can't blame them for wanting to stay as tight as they are. There's a new recruit in bassist Hebert, but the other three know each other's moves so well that it would need someone like Bill Laswell coming in to really rock the boat. If you think jazz is the sound of surprise then these will hardly meet your demands, but the playing is as refined and fully matured as, say, a vintage Bill Evans record, and offers a similar sort of satisfying glow. The earlier date is rather more ballad-orientated; the second, opening on a fast 'Slow Boat To China' where they hardly trouble to mention the original melody, has a little more juice in it. But either one is all class, all good.

*** **At the Kitano 1** Steeplechase SCCD 31600 *Perry; Harold Danko(p); Jay Anderson(b); Jeff Hirshfield(d). 06.*
This is pretty much a Steeplechase repertory band; none the worse for that, but one wonders how often a disc like this would find its way onto the player if you hadn't been to the original gig and wanted a reminder. Danko's in magisterial form and Perry blows with authority, but it lacks some 'plus' factor.

Also, in brief:

*** **Left Alone** Steeplechase SCCD 31421. 4/97.
Pianist Frank Kimbrough isn't a match for Danko and Hersch, yet. So slightly disappointing.

*** **Canções Do Brasil** Steeplechase SCCD 31463. 4/98.
Reminiscent of a Getz–Barron duo in similar vein, but actually more interesting.

Eric Person (born 1964)

ALTO AND SOPRANO SAXOPHONES

Hailing from St Louis, Person got his start in the business in Chico Hamilton's band. There he learned to experiment, but with the basics solidly in place.

*** **Prophecy** / *** **Arrival** Soul Note 121287 / 121237 *Person; Michael Cain(p, ky on Arrival only); Cary DeNigris(g); Kenny Davis(b); Ronnie Burrage(d on Arrival only).* 3/92, 2/93; 8/92.
Eric inherited a strong blues inflexion from his musician father. A child prodigy, the young man sampled all kinds of music before settling on modern jazz. These records make a highly confident start. Burrage and fellow Hamilton alumnus DeNigris are spot-on for Person's smart but funky music. The guitarist actually only guests on two tracks on the first release (actually the second to be recorded) but 'Every Time I Smile', a duo with Person, is a gem. Eric has a seemingly limitless bag of ideas and varies his attack nicely according to the material.

The drummerless *Prophecy* was taped 25 years after John Coltrane's death, which perhaps explains the long interpretation of 'Interstellar Space'. Interesting to attempt it without a percussionist, but Person finds a way of working that seems to make that concern redundant. There is also a reading of 'Up Against The Wall', despite which he doesn't come across as a Coltrane disciple; closer perhaps to Wayne Shorter, whose 'Delores' is a highlight.

*** **Extra Pressure** Distinction DR 4007 *Person; John Esposito(p); Carlos Henderson(b); E. J. Strickland(d).* 8/99.
***(*) **Live At Big Sur** Distinction 5002 *Person; John Esposito(p); Kenny Davis(b); Pete O'Brien(d).* 5/02.
As time passed, Person seemed to delve more and more often into Coltrane's harmonic approach. 'Personal Blues' on *Extra Pressure* is a perfect example, though the lighter tonality of his alto and soprano horns somewhat dissipates the impression. This is the group he calls Meta-Four and, while Eric writes most of the material, it is clear that he regards it as a coalition of equals. Esposito and Davis have both been signally loyal to his vision and project and the bassist is missed from the studio album, on which Henderson sounds a bit lumpy for the kind of music being played. The live set is a delight.

***(*) **Rhythm Edge** Distinction 39731 *Person; Ingrid Jensen(t); Robin Eubanks(tb); Cary DeNigris(g); Adam Armstrong(b); Peter O'Brien(d); Bob Cooke(tabla); Daniel Sadownick(perc).* 2/07.
Person hasn't rushed into print and this fine CD was worth the wait. DeNigris is now a long-established collaborator, but it's the breezy guest appearances by Jensen and Eubanks that make this one special, that and Person's own confident-sounding solos on 'It's Time Again' and 'Supersonic'. A gimmicky 'Word From Our Sponsor' doesn't really work, but there's nothing much to fault on this and the percussion is wonderfully integrated rather than just spooned on top.

Also, in brief:

***(*) **Reflections** Distinction DR 4001. 93–03.
Eric inaugurates his own label with a valuable sampling of the Soul Note and later records, plus three great live tracks with Dave Douglas (*t*).

***(*) **More Tales To Tell** Soul Note 121307. 6/96.
An important transitional record, also sampled on *Reflections*.

Houston Person (born 1934)

TENOR SAXOPHONE

Born in South Carolina, he was a relatively late starter. A fine ballad player with a low, urgent tone in the Hawkins mould, he also produces at High Note and Savant.

*** **Trust In Me** Prestige PRCD 24264 *Person; Cedar Walton(p); Alan Dawson(vib); Bob Cranshaw, Paul Chambers(b); Frankie Jones, Lenny McBrowne(d); Ralph Dorsey(perc).* 6–10/67.
*** **Blue Odyssey** Original Jazz Classics OJCCD 1045 *Person; Curtis Fuller(tb); Pepper Adams(bs); Cedar Walton(p); Bob Cranshaw(b); Frankie Jones(d).* 3/68.
*** **Goodness!** Original Jazz Classics OJCCD 332 *Person; Sonny Phillips(org); Billy Butler(g); Bob Bushnell(b); Frankie Jones(d).* 8/69.
Though Person's Muse catalogue has not yet come back on line, his stock remains high as a forefather of the acid-jazz movement, a lineage explicitly celebrated on the Prestige compilation. It's pretty straight-ahead stuff: blaring brass, chugging organ, square-four rhythm and the beefy sound of Houston's tenor over the top, inexhaustible, reliable, seldom anything other than squarely on the beat and on the case. The gospelly side of his playing personality is surprisingly much in evidence on these two dance-orientated sets. *Trust In Me* brings back the LP of that title together with the slightly earlier *Chocomotive*. The latter set has Alan Dawson for once on vibes, and hits a pretty extraordinary groove on the title-track: blues in the jazz locomotive tradition. But much of the rest is mere Prestige piece-work, with Houston receiving an unfortunate echoey sound in the mix. He sounds better on the later session, and eats up Parker's 'My Little Suede Shoes'.

Blue Odyssey isn't particularly bigger in ambition, but it does use a larger group. The use of lower horns gives the front line a bit of useful gravitas and Cedar Walton sits down and thinks about the charts, so it's a notch higher than the expected blow.

*** **Person-ified** / ***(*) **My Romance** High Note HCD 7004 / 7033 *Person; Richard Wyands(p); Ray Drummond(b); Kenny Washington(d).* 11/96; 6/98.
Having taken his A&R and production nous from Muse to High Note, Person turned in some of the best recorded work of his career, a pungent mix of jazz, gospel and blues with a first-rate rhythm section. Person the balladeer has often tended to the gruff and heavy-handed, but here he is convincingly romantic on 'Stranger On The Shore' and 'Gentle Rain', and when he says 'I'll Never Stop Loving You', one is inclined to believe him. Wyands is excellent in support and the Van Gelder sound flatters the pianist more than the rest of the group. Richard sounds uneasy only on the Ammons-inspired 'Blue Jug', which isn't his speed or style. Elsewhere he's immaculate, and it's hard to fault the other two either: Washington always gives of his best and Drummond could probably carry a whole orchestra on those broad shoulders.

The same group reconvened 18 months later to record a slightly quieter but even better album. Right from the opening 'But Beautiful' it is obvious that Person is completely in command of his idiom. The pace is very gentle and determinedly romantic, and 'Laura' and 'Stairway To The Stars' are both superlative performances. Wyands occasionally chafes at the pace, but he too is a natural balladeer and it is hard to fault his exquisitely tailored solos or his rhythm work with Drummond and Washington.

*** **Dialogue** High Note HCD 7072 *Person; Ron Carter(b).* 8/00.
**** **Blue Velvet** High Note HCD 7090 *Person; Richard Wyands(p); Ray Drummond(b); Grady Tate(d).* 7/01.
*** **Sentimental Journey** High Note HCD 7101 *As above, except omit Drummond; add Peter Washington(b).* 5/02.

Houston and Ron have done the duo session before, and even if this doesn't really seem like Person's kind of thing, they make a good go of it. The quartet dates are much the same, with ballads to the fore. *Blue Velvet* is exquisite, one of his very best. Approaching 70, Person has nothing to prove, no new words to say, but it's what he does: a jazz journeyman's notes on a long and busy working life.

*** **Social Call** / **** **To Etta With Love** High Note HCD 7115 / 7127 *Person; Stan Hope(p); Paul Bollenback(g); Per-Ola Gadd(b); Chip White(d).* 5/03; 1/04.
***(*) **All Soul** High Note HCD 7146 *As above, except omit Bollenback; add Eddie Allen(t); Randy Johnston(g).* 6/05.

Etta Jones died in 2001 on the day her last album with Person was released, a Billie Holiday tribute. His response to her passing is the exquisite *To Etta With Love*, a heartwarming, sometimes almost unbearably emotional set that represents another of Person's recent peaks of form. 'Don't Go To Strangers' and 'What A Wonderful World' (the former particularly) can be listened to over and over. These two albums represent a strong new working partnership that has helped Person find fresh energy after Jones's passing. Bollenback is a highly sensitive accompanist and the band knits together beautifully. The group evolves again on *All Soul*. Person shows no signs of tiring, but Allen's presence does take some of the burden away and the old guy comes back each time refreshed and full of ideas.

*** **You Taught My Heart To Sing** High Note HCD 7134 *Person; Bill Charlap(p).* 8/04.

This is familiar enough songbook territory for both these men and the set never gets above a good-natured amble through the material. Charlap tries to invest 'Where Is The Love' with something out of the ordinary, but it never quite breaks the conversational mood. Person sounds in good voice, clearly still enjoying his time on the 'other' side of the studio glass.

***(*) **Thinking Of You** High Note HCD 7177 *Person; Eddie Allen(t); John Di Martino(p); James Chirillo(g); Ray Drummond(b); Willie Jones III(d).* 5/07.

There's a sombre edge to material like 'Avant De Mourir', which isn't quite dissipated by Houston's leonine growl on tenor. For the most part, it's a reasonably upbeat set, but that simply serves to heighten the more poignant moments. Etta Jones's death still looms large in Person's heart and this is unquestionably tinged with that very particular sorrow. Even Allen sounds not so much subdued as respectful.

Also, in brief:

*** **Legends Of Acid Jazz** Prestige PRCD 24179. 10/70–4/71.
'Lift Every Voice And Sing' will bring a lump to the throat, but there's subtlety too.

*** **Island Episode** Prestige PRCD 11007. 4/71, 1/73.
A funky Latin date with Hank Jones on electric piano, teamed up with some other unreleased tracks from two years earlier.

*** **Broken Windows, Empty Hallways** Prestige PRCD 10044. 72.
Pleasant, pop-tinged set, not compiled with Sweet Buns & Barbecue.

*** **The Opening Round** Savant SCD 2005. 2/97.
Some little while since Houston went back to the saxophone/organ/guitar format but it still fits him like a glove.

*** **Soft Lights** High Note HCD 7049. 4/99. *Ten ballads in a programme that almost recalls the old mood-music sax and strings dates of the '50s and '60s; only no orchestra.*

*** **Together At Christmas** High Note HCD 7058. 3/00.
As Yuletide albums go, this is a winner. With Etta Jones (*v*).

Åke Persson (1932–75)

TROMBONE

Born in Hässleholm. He was something of a prodigy and soon acquired a reputation for excellence in big-band work. He played with German radio bands, the Quincy Jones orchestra, the Clarke–Boland band and even with Duke Ellington on one of his European tours.

*** **'The Great' Åke Persson** Four Leaf Clover FLC CD 127 *Persson; Frank Rosolino, Bob Burgess(tb); Carl-Erik Lindgren, Hacke Björksten(ts); Arne Domnérus(as); Lars Gullin(bs); Ingemar Westberg, Gösta Theselius, Bengt Hallberg, Rob Pronk, Reinhold Svensson, Claes-Göran Fagerstadt(p); Bengt Carlsson, Gunnar Johnson, Simon Brehm, Don Bagley, Georg Riedel(b); Nils-Bertil Dahlander, Egil Johansen, Sven Bollhem, Jack Norén, Kenneth Fagerlund, Stan Levey(d).* 8/51–1/57.

A welcome homage to one of the greatest of European trombonists. Persson was still a teenager when he made the earliest tracks here, and his mellifluous sound and effortless phrasing were already in place. The CD gathers together small-group dates with Domnérus and Hallberg, a three-trombone front line with Rosolino and Burgess, two very fine tracks by The Modern Swedes – Persson quite outstanding on 'Penta' – and the better part of a 1957 quintet date with Gullin in which Persson is overdubbed into a trombone section. Most of this is vintage Swedish cool and much of it seems relatively slight in stature, the tracks coming off EPs and the like, with many of the tunes coming in at under three minutes apiece. But it pays tribute to the earlier work of an impeccable musician who virtually disappeared into big bands and orchestras for much of the remainder of his career. Hans Fridlund's note offers a poignant appreciation of the man who died by his own hand in 1975.

Bent Persson (born 1947)

TRUMPET

Born in Karlskrona. He is a profound scholar of long-gone trumpet styles.

*** **Louis Armstrong's 50 Hot Choruses Volume 1–2 / ... Volume 3–4** Kenneth CKS 3411 / 3413 *Persson; Karin Kristensson, Björn Larsson(t); Jens Lindgren, Hans Brandgård (tb); Claes Brodda, Jan Boström (cl, ts); Lars-Göran Olsson, Håkan Kristensson (cl,* *as); Jan Åkerman(cl, ss, ts); Göran Eriksson(cl, as, bj); Anders Lindén, Keith Nichols, Morten Gunnar Larsen, Ulf Lindberg, Ray Smith(p); Johan Lepistö(g); Tommy Gertoft, Klas Lagerberg(bj); Carl Jakobsson, Mats Jungner, Bo Juhlin(tba); Christer Ekhé(d, v); Bertil Ekman(d).* 1/89–11/92.

*** **Swinging Straight** Sittel SITCD 9218 *Persson; Dicken Hedrenius(tb); John Högman(ts); Ulf Johansson(p); Göran Lind(b); Ronnie Gardiner(d).* 12/94.

*** **Jazz, Blues And Stomps** Kenneth CKS 3417 *Persson; Frans Sjöström(bsx); Jacob Ullberger(g, bj).* 9–11/01.

Persson can sound like any bygone trumpeter he cares to – and he's been asked to play in just that way, on a number of revivalist dates. The most extraordinary was the project to record the fabled solos and breaks which Louis Armstrong recorded onto wax cylinders for the Melrose Publishing company in 1927. The cylinders were lost long ago, but many of the solos and breaks were transcribed at the time, and Persson re-created them on new recordings of the tunes. The Kenneth company undertook this project as far back as the '70s and the final recordings were all due to be issued on CD. The numbering looks a bit confused, but these are all different tracks, and if you decide to go for one, you really ought to get the lot. Backed with various groups of players sympathetic with the idiom, Persson does his copycat stuff and plays other parts 'in the style'. More-detailed notes would have been an asset to the listener, since it's not clear what's written and what's being improvised, and, as freely as the players often work, there's a pervasive sense of something unreal about the whole project. Armstrong scholars, though, will find it intriguing at least.

Persson's chameleonic abilities perhaps tell against his other records having a character of their own. Instead, *Swinging Straight* is purely pleasurable mainstream, buoyed up by a sense of enjoyment that is often hard to find on equivalent American dates. Persson here comes on like one of the great Basie trumpeters, and Hedrenius's rascally trombone and Högman's burly tenor merely add to the fun. The Hot Jazz Trio are rather more classic in style, with Sjöström's cavernous bass sax filling all the bottom end, and the music's performed with affectionate warmth.

Ed Petersen

TENOR SAXOPHONE

Trane-influenced Chicagoan who went to teach with Ellis Marsalis in New Orleans.

*** **Upward Spiral** Delmark DE 445 *Petersen; Brad Williams(p); Fareed Haque(g); Rob Amster(b); Jeff Stitely(d).* 6/89.

A part-studio, part-live account of a band that worked regularly on the Chicago scene, notably at the Green Mill. Petersen is the dominant voice, walking a line between bop and something freer with unfussy confidence; his solos contrast with the cloudier effects of Haque. It's a group that clearly hasn't yet found its feet in a studio.

*** **The Haint** Delmark DE 474 *Petersen; Dr Odies Williams III, Billy Brimfield(t); Willie Pickens(p); Brian Sandstrom(b); Robert Shy(d).* 7/94.

This was a send-off date to mark Petersen's departure for the South and an academic post in New Orleans. He's a terrific writer: 'Larry Smith' is an irrepressible line and 'Walking In The Sky' has a mysterious quality that deepens across its 11-minute duration. Brimfield delivers the title-piece, but it's in the repertory ideas – 'Jitterbug Waltz', 'Green Chimneys', 'When I Fall In Love' – that the ensemble starts to gel, with impressive results.

Oscar Peterson (1925–2007)

PIANO, ORGAN, ELECTRIC PIANO, CLAVICHORD

The big Canadian has been a stalwart for more than half a century. Spotted by Norman Granz, he became a regular at Jazz At The Philharmonic events and has always been a big festival draw. His occasionally showy multi-note approach owes much to Art Tatum, but it was Nat Cole who was the most powerful and lasting influence. A stroke hampered activities in the '90s.

(*) **The First Recordings Indigo IGOCD 2070 *Peterson; Armand Samson(g); Bert Brown(b); Russ Dufort, Franck Gariepy, Roland Verdon(d).* 4/45–7/46.

*** **Oscar Peterson, 1945–1947** Classics 1084 *As above, except add Albert King, Auston Roberts(b); Clarence Jones, Mark Wilkinson(d).* 4/45–12/47.

According to Lalo Schifrin, Oscar Peterson is the Liszt of modern jazz, Bill Evans its Chopin; this refers back to the much-quoted assertion that the Hungarian conquered the piano, while the Pole seduced it. All through his career Peterson has seemed to have all the technical bases covered, working in styles from Tatum-derived swing to bebop, stride to near-classical ideas. What is extraordinary is how quickly and completely he matured as a stylist, barely changing thereafter. When Peterson left Canada in 1949 at Norman Granz's behest, he already had behind him a successful recording career with RCA Victor in Montreal. Peterson was known round the city as the Brown Bomber of Boogie Woogie, and it is that style which dominates these early sides. There are clinkers aplenty on the faster tracks, though buried so deep in the precocious rush of notes that they scarcely register. 'Blue Moon', recorded in April 1946, is hugely accomplished, as are 'China Boy' and the somewhat later 'East Of The Sun'. A bass-playing Brown would play a huge role in his later career, but on these early sides Peterson relies heavily on Bert Brown. The Tatum influence is less evident than one might have expected, but it is undeniably and unmissably present, and on tracks like 'I Got Rhythm' and 'The Sheik Of Araby' it is the dominant voice. Peterson had not yet quite attained an expressive personality of his own, but it is waiting in the wings.

The Classics compilation pushes the story on into 1947 and some further recordings for Victor in Canada. There is a fine 'Ghost Of A Chance' from April and a wonderful version of 'Stairway To The Stars', taped just before Christmas, which will mainly be of interest to serious collectors.

*** **This Is Oscar Peterson At The Piano** / *** **The Complete RCA Recordings** RCA 63990 2CD / Jazz Factory 22830 2CD *Peterson; Ben Johnson(g); Bert Brown(b); Albert King, Auston Roberts(b, v); Frank Gariepy, Roland Verdon, Mark Wilkinson(d).* 45–49.

The RCA set cleared up a long-standing discographical blunder and completed the picture of the young Peterson's work for the Canadian division of RCA. It transpires that 1994's so-called *Complete Young Oscar Peterson* omitted cuts and consisted largely of alternate takes. The mistake has been rectified on this beautifully packaged and documented set and the results are quietly revelatory. Peterson was still a developing player at this time and the exigencies of 78rpm recording mean that most of the songs are short, showy and lacking in development. There are

49 cuts on the set, of which 17 are alternates. The preferred versions seem to be slightly faster and crisper, though not necessarily always more musical. There are few obvious clinkers, though once or twice Oscar's supporting players slip up and only deft footwork from the pianist keeps the track on line. The Jazz Factory release is a good budget option, but cheaply remastered.

**** **The Historic Early Duo Studio Sessions** Ocium 40 *Peterson; Ray Brown(b).* 49–1/51.

*** **Oscar Peterson, 1949–1950** Classics 1198 *Peterson; Ben Johnson(g); Ray Brown, Major Holley, Auston Roberts(b); Clarence Jones(d).* 49–50.

*** **Oscar Peterson, 1950** Classics 1250 *Peterson; Ray Brown, Major Holley(b).* 50.

*** **Oscar Peterson, 1950–1952** / **(*) **Get Happy** Classics 1323 / Dreyfus FDM 36738 2 *Peterson; Irving Ashby, Barney Kessel(g); Ray Brown(b).* 50–52; 49–52.

Under Norman Granz's wing, Peterson began to record steadily from 1949 onwards, working mainly just with a bass-player, which put him under some pressure rhythmically. These are still the work of a young man, not so much technically callow as expressively inexperienced. When he 'does' one of his predecessors and idols on 'Salute To Garner' (August 1950), the effect is sarcastic and superior rather than affectionate, but then the 24-year-old had been propelled into stardom very suddenly and it was difficult for him to keep his equilibrium. There are some lovely things here, mostly on the *1950* volume, but Ocium's recent set (with the usual CD-Rom batch of photos and texts) does the job rather better and reveals some overlooked material. When Ray Brown took over, the harmonic vocabulary seemed to double in size and the left-hand lines become ever more subtle and evocative. The Carnegie Hall set from 16 September 1950 explains exactly why Granz signed him: excitement, sophistication and a likeable humour.

The Dreyfus trawls through some of this early material, out of chronological sequence and with a dispiriting absence of clear discographical information, which might lead some potential purchasers to think this was a free-standing issue of later vintage.

*** **1951** Just A Memory 9501 *Peterson; Auston Roberts(b).* 3–7/51.

Twenty beautifully executed miniatures, presumably kept down in length on the instructions of the Canadian Broadcasting Commission, who taped these performances for relay on a famously tight schedule. Roberts certainly isn't a playing partner of the quality of Major Holley or Ray Brown, but he has an inherent musicality and a genuine instinct for swing, and these are lovely cuts, albeit frustratingly brief.

*** **The President Plays With The Oscar Peterson Trio** Verve 521451-2 *Peterson; Lester Young(ts); Barney Kessel(g); Ray Brown(b); J. C. Heard(d).* 52.

Flawlessly lyrical piano-playing, but nothing much from Pres save the shards and fragments of a musical mind that had very little left to say. Some of the tunes are stunning. 'Tea For Two' is a revelation and 'On The Sunny Side Of The Street' is as fresh and uncomplicated as a spring morning. Much of the rest, though, is disturbingly empty.

*** **Jazz Masters 37: Oscar Peterson Plays Broadway** Verve 516893-2 *Peterson; Clark Terry(t); Irving Ashby, Herb Ellis, Barney Kessel(g); Ray Brown(b); Gene Gammage, Alvin Stoller, Ed Thigpen(d).* 3/50–8/64.

***(*) **Jazz Masters 16: Oscar Peterson** Verve 516320-2 *As for other Verve sets.* 52–61.

*** **The Duke Ellington Songbook** Verve 559785-2 *Peterson; Barney Kessel(g); Ray Brown(b); Ed Thigpen(d).* 52, 59.

*** **The George Gershwin Songbook** Verve 529698-2 *As above, except omit Thigpen.* 11 & 12/52.

*** **Jazz At The Philharmonic, Hartford 1953** Pablo 2308240 *Peterson; Roy Eldridge, Charlie Shavers(t); Bill Harris(tb); Benny Carter, Willie Smith(as); Flip Phillips, Ben Webster, Lester Young(ts); Herb Ellis(g); Ray Brown(b); J. C. Heard, Gene Krupa(d).* 5/53.

***(*) **At Zardi's** Pablo Live 2620118 2CD *Peterson; Herb Ellis(g); Ray Brown(b).* 55.

Peterson has been almost as prolific as he is effusive at the piano. He appears on literally dozens of albums in solo and trio settings, but also with horn-led groups and orchestras. He is one of the finest accompanists in swing-orientated jazz, despite which he served no real apprenticeship as a sideman and had ridden on the extraordinary momentum of his debut. The earliest material available here suggests how complete he was as an artist, even at the very beginning. He quickly became a favourite at JATP events and the Hartford 1953 sessions anticipate the walk-on/walk-off sensation he was to become in the '70s.

Peterson is perhaps best as a trio performer. During the '50s the trios tended to be drummerless, and with a guitarist. Barney Kessel sounds rather colourless and Herb Ellis is much more responsive to Peterson's technique, as was his much later replacement, Joe Pass. After 1960, the stalwart Ray Brown was joined by a drummer, first Ed Thigpen, then Louis Hayes. This coincided with Peterson's consolidation as a major concert and recording star; his early work, influenced primarily by Nat Cole, is now rather less well-known. Of the mid-'50s sets, *At Zardi's* and the excellent *Jazz Masters* compilation (which covers the early years of the later trio as well) are certainly the best.

There has long been a critical knee-jerk about Peterson's Tatum influence. Nat Cole was self-evidently more important. Oscar's debt to Duke Ellington is less obvious, but something of Duke's urbane phrasing crept into Oscar's playing in the '50s and one can hear him both surrender to it and resist it strongly on the Ducal songbook, one of the best of the sequence but also one of the most exposed. Oscar's solo on 'Prelude To A Kiss' is about as raw-nerved as he gets.

***(*) **At The Stratford Shakespearean Festival** / ***(*) **At The Concertgebouw** Verve 513752-2 / 521649-2 *Peterson; Herb Ellis(g); Ray Brown(b).* 8/56; 9 & 10/57.

Unlike the Ahmad Jamal and Nat Cole trios, which also dispensed with drummers in favour of piano, guitar and bass, the Peterson group never sounded spacious or open-textured – the pianist's hyperactive fingers saw to that. Here, though, for once Peterson seemed able to lie back a little and let the music flow under its own weight, rather than constantly pushing it along. Peterson has described how during the daytime Brown and Ellis sat and practised all the harmonic variables that might come up during a performance. A sensible precaution, one might have thought, given a player with Peterson's hand-speed. The irony is that his vertical mobility, in and out of key, was never as rapid as all that, and there are occasions here, as on 'How High The Moon' and the closing 'Daisy's Dream' (both from Stratford), where it appears that Ellis and Brown manage to anticipate his moves and push him into configurations he hadn't apparently thought of.

The other concert is augmented with material from Los Angeles a fortnight later, suggesting a quick return to the United States. However, the 'Concertgebouw' material was actually recorded in Chicago. The Dutch concert given by the trio earlier in 1957 was never actually taped, but presumably it sounded classier on the sleeve to pretend that it had. One other mistake has been corrected from the CD. The track originally labelled 'Bags' Groove' clearly wasn't and has now been retitled 'Bluesology'.

***** Tenderly / *** Vancouver 1958** Just A Memory 9146 / 9148 *Peterson; Herb Ellis(g); Ray Brown(b).* 58.
These resurfaced in 2002 and 2003 and add to the image of a trio of almost telepathic understanding, at this stage about one year from its eventual dissolution. Brown is magisterial throughout both sets, and on the opening 'How High The Moon' (*Vancouver 1958*) he reminds us that he once played with Charlie Parker. 'The Music Box Suite' is the other long track, but it's a bit of a filler and it's 'The Golden Striker' that stands out from the rest of the set. 'The Music Box Suite' is also on *Tenderly* and no more compelling in this version. The sound, from two performances at the Orpheum Theatre, isn't perfect, but as a slice of archive these are hard to beat.

*****(*) On The Town** Verve 543834 *Peterson; Herb Ellis(g); Ray Brown(b).* 7/58.
This live Toronto recording was reissued by Verve in 2001. The trio opens with a sparkling 'Sweet Georgia Brown' which must count as one of the most grabbing intros Oscar ever played to a concert. From there, the pace never drops for a second; even the ballad performances seem fired up and packed with musical information. Not that this is a coldly technical set. The bonus cuts too are as warm as summer.

*****(*) Plays My Fair Lady & The Music From Fiorello** Verve 521677-2 *Peterson; Ray Brown(b); Gene Gammage(d).* 11/58, 1/60.
*****(*) A Jazz Portrait Of Frank Sinatra / *** Plays The Cole Porter Songbook / ***(*) The Jazz Soul Of Oscar Peterson / **** Plays Porgy & Bess** Verve 825769-2 / 821987-2 / 533100-2 / 519807-2 *Peterson; Ray Brown(b); Ed Thigpen(d).* 5/59; 7 & 8/59; 7 & 8/59, 9/62; 10/59.
Not to be confused with the later duo interpretation featuring Joe Pass, the Gershwin set is brilliantly spontaneous jazz, apparently recorded after the sketchiest of run-throughs. Peterson has played 'I Wants To Stay Here' (or 'I Loves You, Porgy', as it is more commonly known) many times in his career, but nowhere with the pure feeling and simplicity he gives it on this disc. The two apostrophes to Bess at the end are heartfelt and utterly compelling, with liquid left-hand figures and an unstoppable flow of melody ideas. As pianist Benny Green indicates in a special introductory note to the reissue, Ray Brown gets less solo space here than on many of the trio's records, probably because Peterson makes the session so forcibly his own. Brown's contribution to the fiery 'There's A Boat Dat's Leavin' Soon For New York' is beyond reproach, however, and his intro to 'I Got Plenty O' Nuttin'' is masterful.

With Peterson, nothing fundamental rests on the quality of the material he has to work with. His almost alchemical transformation of the songs from *Fiorello* beggars belief. *My Fair Lady* offers more-familiar melodies and the element of surprise is proportionately less. However, these are some of his most lyrical and melody-centred interpretations, often sticking quite close to the line. The Porter and Sinatra records are slightly odd in that Peterson does very little more than run through the songs, chorus by chorus, adding not much in the way of improvisational embellishment. The shortest track on the Sinatra is under two minutes, the longest on either just three and a half, the average about two minutes forty-five. This gives the performances a slightly abrupt air. Though Peterson's admiration for Sinatra comes through strongly, the Porter tribute isn't a great record, and there are signs that it was made to order as part of a burgeoning catalogue of 'songbook' projects; but its value lies precisely in its terseness, Peterson's brilliant feel for song form.

The Jazz Soul completes CD coverage of this classic period, pairing the disc of that name with a later session called *Affinity*. The latter is fairly adventurous for the time, including 'Waltz For Debby' and a complex, freighted version of 'Tangerine'. The pace drops thereafter, but these are special tracks.

*****(*) Plays The Harold Arlen Songbook** Verve 589 103 2 *Peterson; Herb Ellis(g); Ray Brown(b); Ed Thigpen(d).* 11/54, 7 & 8/59.
Actually two albums, brought together as part of Verve's Master Edition series. The earlier set, released in 1954 as *Plays Harold Arlen*, was a lightly skipping progress through themes as diverse as 'I've Got The World On A String', 'As Long As I Live' and 'Between The Devil And The Deep Blue Sea'. The first and last of these also feature on the 1959 set, where Thigpen had come in to replace the guitarist, leaving Oscar freer from rhythmic duties to indulge his amazing harmonic understanding and probe both songs that bit more deeply. Almost all the cuts are under three minutes, and frequently Oscar's over-packed solo is over before you've quite caught up with his opening idea.

***** Live At CBC Studios, 1960** Just A Memory 9507 *Peterson; Ray Brown(b); Ed Thigpen(d).* 60.
For some reason, this session wasn't released on disc for almost 40 years, doubly odd in that it comes amid an otherwise quiet moment in Oscar's output. The performances are disciplined and swinging. 'Dancing On The Ceiling' and 'Blues For Big Scotia' stand out, but the real importance of this late release is historical rather than strictly aesthetic, filling in another stage in OP's development.

*****(*) The London House Sessions** Verve 531766-2 5CD *As above.* 61.
Five CDs of quality live performance, beautifully registered, remastered and packaged and effortlessly musical from start to finish – but, given the price, for the hardcore Peterson fan only. It would be pointless to unpick a set as densely filled with extraordinary music, but 'Whisper Not' on disc one, 'On Green Dolphin Street' on two and four, 'I Remember Clifford' on three, and the closing 'Confirmation' on the final disc would be our desert island pick. *The Trio*, listed below, is one disc of highlights.

***** The Trio – Live From Chicago / *** The Sound Of The Trio** Verve 539063-2 / 543321 *As above, except omit orchestra.* 9 & 10/61; 61.
Ideal for anyone who doesn't want to fork out for the complete London House sessions, which, though desirable, are expensive. The latter of these is from the Master Edition, beautifully packaged.

[illegible]

****** Night Train**
Verve 521440-2 *Peterson; Ray Brown(b); Ed Thigpen(d).* 12/62.
After 30 years, *Night Train* is well established as a hardy perennial and is certainly Peterson's best-known record. Dedicated to his father, who was a sleeping-car attendant on Canadian Pacific Railways, it isn't the dark and moody suite of nocturnal blues many listeners expect but a lively and varied programme of material covering 'C-Jam Blues', 'Georgia On My Mind', 'Bags' Groove', 'Honey Dripper', 'Things Ain't What They Used To Be', 'Band Call', 'Hymn To Freedom' and a

couple of others. Though by no means a 'concept album', it's one of the best-constructed long-players of the period and its durability is testimony to that as much as to the quality of Peterson's playing, which is tight and uncharacteristically emotional. The beautifully remastered reissue has six extra tracks, including a fascinating rehearsal take of 'Moten Swing' and an alternative of 'Night Train', which is called 'Happy Go Lucky Local'.

*** **The Silver Collection** Verve 823447-2 *Peterson; Ray Brown(b); Ed Thigpen(d); Nelson Riddle Orchestra.* 8/59 & 63.
***(*) **Very Tall** Verve 827821-2 *As above, except add Milt Jackson(vib).* 9/61.
*** **West Side Story** Verve 821575-2 *As above, except omit Jackson.* 1/62.
*** **Plus One** Verve 558075 *As above, except add Clark Terry(t, flhn).* 8/64.
*** **We Get Requests** Verve 521442-2 *As above, except omit Terry.* 10 & 11/64.

We Get Requests reverses the polarity established by *Night Train* totally. Cool but technically effusive, Peterson gets all over two sets of (mostly) romantic ballads, played with a portrait of Nat Cole perched on the soundboard in front of him. The 'requests' are pretty much of their time, mostly songs that either started out as soft pop or, like 'The Girl From Ipanema', made their way there via the charts. *The Silver Collection* has four excellent trio tracks fighting for their lives among nine syrupy orchestrations that might have worked for another pianist but which are emphatically not in Peterson's line of sight. The *West Side Story* covers are interesting because they put the weight of emphasis on all the unlikeliest tunes. The 'Jet Song' receives the most developed interpretation, but while 'Maria' and 'Somewhere' are both consummately polished performances, they lack the commitment and graceful intelligence Peterson normally brings to romantic ballads.

So different is Peterson from John Lewis's unemphatic keyboard approach that there's not the remotest chance that *Very Tall* might be mistaken for an MJQ record. One of the great improvisers in modern jazz, Jackson is the undoubted star of the session, finessing 'On Green Dolphin Street' with a subtle counterpoint and adding a tripping bounce to 'A Wonderful Guy'. Excellent stuff. Watch out for *Reunion Blues*, not currently around, which saw Peterson and the vibist get together again.

Plus One is aptly named. Terry never gets more involved than his guest star role would imply, and there are occasions when (to be frank) he sounds more like a revelling gatecrasher. He slides into a sombre, almost remorseful mood on 'They Didn't Believe Me', giving his flugelhorn that celebrated bone-china fragility, before bouncing back with a second wind on a Peterson original called 'Squakay's Blues', dedicated to redoubtable manager Joanie Spears.

*** **Olympia, Mai 1957, Avril 1960, Février 1961, Mars 1963** Trema 710597 *Peterson; Roy Eldridge(t); Herb Ellis(g); Stuff Smith(vn); Ray Brown(b); Jo Jones, Ed Thigpen(d).* 5/57, 4/60, 2/61, 3/63.
***(*) **Olympia 1963/Th. Champs Élysées 1964** Trema 71908 *As above, except omit Ellis, Jones.* 63, 64.
*** **Th. Champs Élysées 20 Mars 1965 – Pleyel 29 Mars 1965** Trema 710599 *As above, except add Sam Jones(b); Louis Hayes(d).* 3/65.

A fine haul of live dates from France, and a chance to hear Oscar in some interesting guest company. The earliest set features some fine playing from Eldridge and the effervescent Stuff Smith, and there is an emotional reunion in 1960 with Herb Ellis, who'd moved on from the Peterson trio a couple of years before. Eldridge is in absolutely phenomenal form on the Olympia 1963 date, playing fierce, edgy stuff on 'Mainstem' and a superb 'But Not For Me'. The remainder of the date is just Oscar with the trio, but he obviously likes the Parisian air and plays with a relaxed bravura that culminates on a superb extended reading of 'Yours Is My Heart Alone' and 'Blues For Big Scotia'. The third volume sees an unusual variation in the core trio with Jones and Hayes, who worked with Oscar for a time, significantly reshaping some of his most familiar strategies.

CORE COLLECTION

*** **Girl Talk** / *** **Action** / *** **The Way I Really Play** / *** **Mellow Mood** / *** **Travelin' On** / **** **My Favorite Instrument**
MPS 981129-4 / 981129-3 / 981129-5 / 981130-3 / 981130-5 / 981129-6 *Peterson; Ray Brown, Sam Jones(b); Bobby Durham, Louis Hayes(d).* 63–68.

Between 1963 and 1968 Peterson recorded a series of six LPs for the MPS label in the Villingen home of German producer Hans Georg Brunner-Schwer. These were made in the presence of a small group of the producer's friends and the sessions are notably relaxed as a result. These sessions were available for a time as *Exclusively For My Friends*, a comprehensive four-CD set augmented with a further disc of 'lost tapes'. To mark the 40th anniversary of these recordings, MPS have reissued the original discs, which are now listed separately above. Frankly, and against our usual custom, we preferred the music in boxed-set form. Though the recordings spanned some five years and some changes of personnel, there was a consistency of spirit to the whole sequence that was somehow lost when divided up into separate records. Because of that, it is difficult to make clear qualitative comparisons between them, except to say that *My Favorite Instrument*, incredibly Oscar's first solo record, is far and away the best place to start with this period of his career, even if it means back-tracking. He obviously loves this piano, and it responds warmly to him. 'Perdido', 'Who Can I Turn To?' and 'Little Girl Blue' are fantastic performances by any standard. Elsewhere, there is a lovely balance of relaxation and risk in the playing.

*** **The Final Concerts** Gambit 69208 *Peterson; Ray Brown(b); Ed Thigpen(d).* 10/64–5/65.

The end of a great association, traced over the course of an emotional tour. Nothing very obviously stands out, but the standard is uniformly high and there's no sign that this grouping didn't have years of music-making still in it.

*** **Tracks** MPS 982701-1 *Peterson (p solo).* 11/70.

The solo performances on *Tracks* have the musing, inward quality that was the other side of Peterson's prodigious keyboard showmanship. Things like 'A Little Jazz Exercise' and the reworkings of 'Basin Street Blues' and 'Honeysuckle Rose' are so chock-full of ideas that any aspirant jazz pianist will want to study them.

*** **Reunion Blues** MPS 982701-2 *Peterson; Milt Jackson(vib); Ray Brown, Niels-Henning Ørsted Pedersen(b); Louis Hayes(d).* 7 & 10/71.

Having repackaged Peterson's MPS records in two and threes, Universal is now putting them out singly again, presumably in the hope of catching out unwary buyers. The first astonishment here is that the first track of *Reunion Blues*, the first of two MPS discs compiled on this reissue, should be the Jagger–Richards rocker 'Satisfaction'. The second is the way in which Oscar dispatches it. Everything else is pretty much by the book. Milt Jackson's 'Reunion Blues', written for the occasion, is unfamiliar, but scarcely a surprise. Ironically, the better material was from the other record.

*** **Solo Live** Pablo 972 *Peterson (p solo)*. 8 & 11/72.

Oscar Peterson solo albums are surprisingly thin on the ground and so this 2002 issue of unreleased material is particularly welcome. Apparently recorded live in Israel or Lebanon, probably from broadcast material, and in Amsterdam, it features Oscar working through some 14 themes in not much over an hour. Though known mainly for his treatment of standard material, Peterson is an overlooked composer and 'Blues Of The Prairies' and 'Hogtown Blues' (both from his largely forgotten *Canadiana Suite*) are excellent performances. 'Body And Soul' and 'Here's That Rainy Day' are the best of the rest, not least because on both Oscar has to negotiate a slightly temperamental piano that sounds slightly out of tune. A valuable issue, though, and certain to be of interest to OP collectors.

*** **The Trio** / *** **The Good Life** Original Jazz Classics OJC 992 / OJC 627 *Peterson; Joe Pass(g); Niels-Henning Ørsted Pedersen(b)*. 73.

For some fans this is Peterson's best vintage and most effective partnership. The Trio concentrates largely on blues material, with a withers-wringing 'Secret Love' as a curtain-piece. On the other album, 'Wheatland' needs the rhythmic drive that Ed Thigpen brought to the tune on *Compact Jazz*; but by and large the drummerless trio is a setting that suits Peterson's Tatumesque delivery. Only five tracks, and little sense of significant development on any of them as Peterson's technique becomes increasingly pleased with itself.

*** **Jazz In Paris: Oscar Peterson And Stéphane Grappelli, Volumes 1 & 2** Verve 013028 / 013030 *Peterson; Stéphane Grappelli(vn); Niels-Henning Ørsted Pedersen(b); Kenny Clarke(d)*. 9/73.

A brilliant partnership and a lovely set of standards that see Oscar and Stéphane gently spar their way through. There's nothing too demanding about these sides, but, unless you're averse to the wheedling tone of Grappelli's violin, they're hugely entertaining, and a long 'My One And Only Love' and the less-known 'Flamingo' on the first volume and the unexpected 'Blues For Musidisc' on the second are must-have items for any serious Peterson collector.

*** **Oscar Peterson In Russia** Pablo 2625711 2CD *Peterson; Niels-Henning Ørsted Pedersen(b); Jake Hanna(d)*. 11/74.

The real meat of this journey was the duos with NHØP. Their trip down Green Dolphin Street is a revelation, one of the partnership's genuinely shining moments. Hanna is a rather pushy, forceful drummer for this context, but he has his strengths and, with temperatures outside doubtless plummeting, his push through 'Take The "A" Train' and 'Do You Know What It Means To Miss New Orleans' must surely have been welcome. Oscar redresses the balance with lovely readings of 'Someone To Watch Over Me' (solo) and 'Georgia On My Mind' (trio).

*** **Oscar Peterson & Dizzy Gillespie** Pablo 2310740 *Peterson; Dizzy Gillespie(t)*. 11/74.

***(*) **Oscar Peterson & Roy Eldridge** Original Jazz Classics OJCCD 727 *Peterson; Roy Eldridge(t)*. 12/74.

***(*) **Oscar Peterson & Harry Edison** Original Jazz Classics OJCCD 738 *Peterson; Harry 'Sweets' Edison(t)*. 12/74.

*** **Oscar Peterson & Clark Terry** Original Jazz Classics OJCCD 806 *Peterson; Clark Terry(t)*. 5/75.

*** **Jousts** Original Jazz Classics OJCCD 857 *As the four discs above, except add Jon Faddis(t)*. 11/74–6/75.

This instrumentation goes all the way back to 1928, when Louis Armstrong and Earl Hines recorded 'Weather Bird'. There are, inevitably, hints of a later Bird in Gillespie's blues style, but there is also a slackness of conception similar to what overtook Armstrong in later years, and Peterson's overblown accompaniments don't help. The ballads are better, but only because they're prettier.

Eldridge pushes a little harder (and, incidentally, sounds prettier than Diz), and the slightly later session is on balance the more compelling. There is still a feeling of Buggins's turn and mix-and-match about a lot of these sessions, but the two players' artistry does show through. Peterson's switch to organ was a happy stroke and might have been usefully extended to the album as a whole, rather than to selected tracks. The closing 'Blues For Chu' is a small masterstroke.

Of the first three, Sweets is closest in conception to Armstrong, and the opening 'Easy Living' reverberates back and forth across almost half a century of the music. There are some lovely things later on in the set as well: 'Willow Weep For Me', where Sweets squeezes low, throaty tones out of his trumpet, and 'The Man I Love', a straight, unabashed performance.

The Clark Terry sequence as a whole seems the drabbest of the bunch. There's surprisingly little feeling of communication between two men who must have worked together literally dozens of times – or perhaps that's the problem. Oscar breezes away delightedly at 'Makin' Whoopee', 'Satin Doll' and 'Slow Boat To China', but there's not much in the way of bonhomie from Clark, who's had better days in the studio and seems intent on shouting his partner down.

Jousts brings together additional material from all four sessions, and from a date with Dizzy's spiritual son, Jon Faddis. A good budget purchase.

*** **The Giants** Original Jazz Classics OJCCD 898 *Peterson; Joe Pass(g); Ray Brown(b)*. 12/74.

At the end of a fantastically busy spell, he squeezed in this thoughtful trio set. Oscar's on organ for just two of the numbers, but the best of the playing comes on a stretched-out version of 'I'm Getting Sentimental Over You', where his touch and ability to select a telling phrase are almost uncanny. There's also an interesting version right at the end of the album of Quincy Jones's 'Eyes Of Love', which should have appeared more often in Oscar's bag.

**** **À La Salle Pleyel** Pablo 2625705 2CD *Peterson; Joe Pass(g)*. 5/75.

Two brilliant solo sets, with both players on cracking form, followed by duo performances that must count as among the best these giants ever recorded. Peterson's playing on 'Tenderly' is exquisite and his shaping of an Ellington medley headed up by 'Take The "A" Train' is almost uncannily good. Pass responds in kind, but it's when they get together that the sparks really begin to fly. 'If' is astonishing, both players picking up on passing notes and constructing new ideas almost at quantum speed. 'Honeysuckle Rose' should be studied by anyone interested in jazz improvisation.

*** **The Oscar Peterson Big 6 At The Montreux Jazz Festival 1975** Original Jazz Classics OJCCD 931 *Peterson; Milt Jackson(vib); Toots Thielemans(hca); Joe Pass(g); Niels-Henning Ørsted Pedersen(b); Louie Bellson(d)*. 7/75.

Notable for the inclusion of Parker's 'Au Privave', a bebop classic that has been a favourite of the pianist's but which still sits rather awkwardly alongside Peterson's usual diet of blues and swing. In the event, it's an effective enough performance, though the logic of his solo is rather lost in the showers of notes he plays. Thielemans underlines how good an improviser he can be, but Pass is very muted.

*** **Porgy And Bess** Original Jazz Classics OJC 829 *Peterson; Joe Pass(g).* 1/76.

Peterson's choice of clavichord for the *Porgy And Bess* session looked initially promising but ultimately suggests nothing more than a way of freshening up rather stale performances. It's perhaps the least known of the keyboard family, covering between three and five octaves (Peterson seems to be using the larger model) and distinguished from the piano and harpsichord by the fact that the strings are struck (rather than plucked, as with the harpsichord) by metal tangents which can be left in contact with the string rather than being allowed to rebound, altering its distinctive vibrato. Peterson certainly hasn't mastered that aspect of the instrument and plays it with a pianist's 'clean' touch that loses him the delicious, bluesy wavers and bends it could have brought to these rather stolid Gershwin interpretations.

*** **Montreux '77** Original Jazz Classics OJC 383 *Peterson; Ray Brown, Niels-Henning Ørsted Pedersen(b).* 7/77.

*** **Montreux '77** Original Jazz Classics OJC 378 *Peterson; Dizzy Gillespie, Clark Terry(t); Eddie 'Lockjaw' Davis(ts); Niels-Henning Ørsted Pedersen(b); Bobby Durham(d).* 7/77.

The first of these is an intriguing two-bass experiment from the much-documented 1977 festival, where Peterson had become a recognized draw. Brown tends to take on some of the responsibilities of a guitarist, alternating his familiar 'walk' with clipped strums reminiscent of Herb Ellis's guitar and leaving the darker sonorities to the great Dane. The material, with the exception of 'There Is No Greater Love', is perhaps not ideally suited to the two string-players and they're often left with a rather subsidiary role. Peterson was just about blown out of sight by Tommy Flanagan's excellent performance earlier in the weekend, but he's generally in good if undemanding form. He can also be heard on other OJC sets from the same event.

***(*) **The London Concert** Pablo 2620111 2CD *Peterson; John Heard(b); Louie Bellson(d).* N.D.

A delight to hear Peterson and the ebullient Bellson in this context and away from the crowded stages they occupied at festivals. Above all, and despite his occasional flash grandstanding, Bellson is a great accompanist, and for much of the time here he happily restricts himself to that role, just laying off the odd deadly fill and take that! riposte as the mood hits him. Heard is a quieter partner but, as always in a Peterson group, absolutely central to the sound. A great evening, marked by more fireworks than usual for this vintage.

*** **The Paris Concert** Pablo 2620112 2CD *Peterson; Niels-Henning Ørsted Pedersen(b); Joe Pass(g).* 10/78.

Again, much of the interest focuses on two Parker tracks, 'Donna Lee' and 'Ornithology', both of which receive the kind of scalping treatment meted out by the army barber at boot camp. There's a 'who's next?' feel to the succession of tracks that makes you wish someone had shouted out 'Excursion On A Wobbly Rail' or 'Three Blind Mice' … anything to wrong-foot the man. Playing without drums, as he did a lot around this time, Peterson seems rhythmically yet more commanding, but he also opens up his phrasing quite noticeably, highlighting the stresses and accents.

***(*) **Skol** Original Jazz Classics OJC 496 *Peterson; Stéphane Grappelli(vn); Joe Pass(g); Niels-Henning Ørsted Pedersen(b); Mickey Roker(d).* 7/79.

Here Oscar defers more than usual to his colleagues – 'Nuages' and 'Making Whoopee' have Grappelli's thumbprint on them, after all – and contributes to a surprisingly rounded performance. The music is still on the soft side, but Peterson is as unfailingly sensitive as an accompanist as he is as a leader, and his solo spots are all the more striking for being tightly marshalled. A good choice for anyone who prefers the pianist in smaller doses, or who enjoys Grappelli. The fiddler suffers broadly similar critical problems. A player of consummate skill and considerable improvisational gifts, he has been somewhat hijacked by television and has come (quite wrongly) to seem a middle-of-the-road entertainer rather than a 'legitimate' jazzman.

***(*) **Digital At Montreux** Pablo 2308224 *Peterson; Niels-Henning Ørsted Pedersen(b).* 7/79.

Very much a middle-market package for the hi-fi enthusiast who wants to watch the dials glow and twitch. This is a rather dead spell in Peterson's career, and listening to him negotiate 'Caravan' or 'Satin Doll' for the umpteenth time is a little like watching a snooker professional clear the table according to the book. One longs for a few near-misses.

***(*) **The Personal Touch** Pablo 2312135 *Peterson; Clark Terry(t, flhn); Ed Bickert, Peter Leitch(g); Dave Young(b); Jerry Fuller(d); orchestra conducted by Rick Wilkins.* 1 & 2/80.

Rick Wilkins's orchestrations aren't as drowningly fulsome as one might have feared, and both Peterson and Clark Terry are forceful enough players to rise above them. All the same, it's hard to see how a fairly unenterprising set would have been much different for quintet alone. Peterson's brief switch to electric piano (listen to 'The World Is Waiting For The Sunrise' for a quick sample) underlines the instrument's limitations rather than the player's.

*** **Live At The Northsea Jazz Festival** Pablo 2620115 *Peterson; Toots Thielemans(hca); Joe Pass(g); Niels-Henning Ørsted Pedersen(b).* 7/80.

The sprawling Northsea Festival has some of the chaotic glamour of the old JATP packages. Though not a pianist who generally sounds good around horns, Peterson gives Thielemans a lot of space and respect, weaving counterlines round his plangent figures on 'Like Someone In Love' and 'Caravan' (a gorgeously exotic performance). It's a quieter, less dynamic set than many of the festival albums from the period (which suits Thielemans) but isn't particularly reflective. The Nat Cole references are well to the forefront if you care to look for them.

***(*) **Nigerian Marketplace** Pablo 2308231 *Peterson; Niels-Henning Ørsted Pedersen(b); Terry Clark(d).* 7/81.

The title-track has a vivid 'live from Lagos' bustle about it that carries on into 'Au Privave', by now established as Peterson's favourite Charlie Parker item. The middle of the programme is on much more familiar turf with 'Nancy', 'Misty' and, perhaps more surprisingly, Bill Evans's lovely 'Waltz For Debby'. Peterson hasn't shown a great deal of interest in Evans's book (and it's difficult to judge whether his occasional Hawes and Evans touches show a direct influence), but he handles this theme with characteristic amplitude and not too much depth. Newcomer Clark performs well if rather busily.

*** **Freedom Song** Pablo 26401001 *Peterson; Joe Pass(g); Niels-Henning Ørsted Pedersen(b); Martin Drew(d).* 2/82.

There are few places in the world where Peterson has not recorded, but there are no fans more vociferous in their support than the Japanese. These dates were recorded in Tokyo and they find him in cracking good form. 'Now's The Time' reinforces his attachment to bebop, and the medley 'Hymn To Freedom'/'The Fallen Warrior'/'Nigerian Marketplace' is one of his grandest conceptions. Reservations? Two. The sound is not all it might be, a little muffled and indistinct; and the band is not playing anything like as well as the leader's performance requires. Two cheers.

***** Two Of The Few** Original Jazz Classics OJC 689 *Peterson; Milt Jackson(vib).* 1/83.

This is a winner from start to finish. Perhaps because the session was run down and recorded at short notice, there's not much originality in the material, which consists entirely of well-worn standards. The closing 'Here's Two Of The Few' is great, though, and worth the price on its own.

****(*) A Tribute To My Friends / *** If You Could See Me Now** Pablo 2310902 / 2310918 *Peterson; Joe Pass(g); Niels-Henning Ørsted Pedersen(b); Martin Drew(d).* 11/83.

The tribute album nods in the direction of Fats Domino, Dizzy Gillespie, Ella and others who've crossed the big man's path over the years. There's a slight air of the end-of-contract A&R meeting about it: how do we find a new wrinkle? *If You Could See Me Now* includes 'Limehouse Blues' and the bassist's feature, 'On Danish Shore'. These are about the best things on offer, but it's a thin set altogether.

****(*) Oscar Peterson Live! / ***(*) Time After Time** Pablo 2310940 / 2310947 *Peterson; Joe Pass(g); Dave Young(b); Martin Drew(d).* 11/86.

***** Oscar Peterson + Harry Edison + Eddie 'Cleanhead' Vinson** Pablo 2310927 *As above, except add Harry 'Sweets' Edison(t); Eddie 'Cleanhead' Vinson(as).* 11/86.

The first of these related sessions consists largely of the deutero-classical 'Bach Suite', a more gainly and authentic pastiche than anything of Jacques Loussier's, but with an awful predictability about it as well. 'City Lights', 'Perdido' and 'Caravan' are tacked on at the end to keep the strict-constructionists happy. Better on harpsichord? *Time After Time* restores the balance considerably. An original 'Love Ballade' revives Peterson's reputation as a melodist, and the closing 'On The Trail' allays any doubts about failing stamina. The material with Edison and Vinson fails to live up to past encounters with the trumpeter, and there are odd occasions when Vinson seems to get in the way. It is, though, a hard session to fault on any more serious grounds, and the 'Stuffy' and 'Satin Doll' workouts are top class.

***** Oscar Peterson Plays Duke Ellington** Pablo 2310966 *As above.* 67–86.

Apart from the inclusion of 'The Lady Of The Lavender Mist', a real Ellington obscurity, the material here is quite predictable. Oscar's interest in Duke's music for piano was scarcely a surprise, and Pablo had plenty to trawl for this elegant compilation. The tracks also include items written by Strayhorn and Mercer but, given the quality of the playing and the authority with which Oscar approaches the Ellington songbook, no one is going to quibble about copyrights.

****** Piano Moods: The Very Best Of Oscar Peterson** Verve 557462 2CD *Peterson; Milt Jackson(vib); Ray Brown, Sam Jones, Jiri [George] Mraz(b); Bobby Durham, Gene Gammage, Louis Hayes, Ray Price, Ed Thigpen(d).* VARIOUS DATES.

An impeccable 33-track compilation, questionable only for the absence of anything with guitarists Ellis or Kessel, but good enough on its own terms to overcome any quibbles or cavils. Piano jazz of the very highest order. Strongly recommended, even if you have most of the constituent records.

*****(*) Live At The Blue Note / *** Saturday Night At The Blue Note / *** At The Blue Note: Last Call / *** Encore At The Blue Note / **** The Legendary Live At The Blue Note** Telarc CD 83304 / CD 83306 / CD 83314 / CD 83356 / CD 8617 4CD *Peterson; Herb Ellis(g); Ray Brown(b); Bobby Durham(d).* 3/90.

Whatever stiffness has crept into Peterson's fingers over the last few years has served only to increase the feeling he injects into his playing. It's hard to relate 'Peace For South Africa' on the first volume to the torrents of sound he conjured up in his big-hall Pablo days. This is quieter, more intimate and more thoughtful, and the ballad medley at its centre shows genuine melodic inventiveness. A must for Peterson fans, and 'Honeysuckle Rose' offers a good – albeit second-gear – impression of the Tatum-derived technique which overlaid his earlier commitment to Nat Cole..

The second volume was recorded the following night. It's a more varied, less familiar programme, but the playing is pretty much by the numbers. The 'final' visit and the almost inevitable *Encore* are even more subdued and formal. The elegance of Peterson's segues begins to pall long before the end. Fans will value 'It Never Entered My Mind' on the last but one, but more casual purchasers might want to plump for the first volume and leave it at that, even if it means missing the *Encore* performance of 'I Wished On The Moon' which, though brief, is exquisite.

*****(*) The More I See You** Telarc CD 83370 *Peterson; Clark Terry(t, flhn); Benny Carter(as); Lorne Lofsky(g); Ray Brown(b); Lewis Nash(d).* 1/95.

Leaving aside the guitarist and the drummer, who are mere boys, the collective age here is 295. That's a lot of jazz experience to squeeze onto one disc. Peterson was still battling his way back to health and playing at this time, and the presence of even-older men must have been some sort of stimulus to fold up his bed and play. There are some extraordinary moments, as when Terry duets with himself, trumpet and flugelhorn in opposite hands, in an episode from Ferde Grofé's *Grand Canyon Suite*, and the interplay between Peterson and Brown on 'In A Mellow Tone', but it's hard to make invidious comparisons. Lofsky is a young Canadian guitarist who has been generously sponsored by Oscar over the last few years. This was a summit conference, and while there is a certain amount of polite jockeying (these are not small egos on display), most of it is generously good-natured and no one can question the veracity of the music played. That it should have followed so swiftly on the heels of serious illness just makes it more special.

***** An Oscar Peterson Christmas** Telarc 33372 *Peterson; Jack Schantz(flhn); Dave Samuels(vib); Lorne Lofsky(b); Dave Young(b); Jerry Fuller(d).* 1–7/95.

Tommy Smith's too thin, Wynton Marsalis too prickly. White beard notwithstanding, no jazz musician is closer to the physical form and smiling character of St Nicholas than Oscar Peterson. Christmas discs are always a bit of an enigma and something of an embarrassment. Do you only play them once a year, or do you stick them on ironically during a heatwave? Oscar's is predictably genial and, equally predictable, brilliantly done. He was still in convalescence after suffering that alarming stroke and the pace and articulation aren't as demanding as they once were, but that is not to say that these 14 holiday tunes aren't completely musical and entertaining. The orchestral accompaniment isn't too intrusive and the band is absolutely up to the mark, with some nice horn features and a guest spot by vibist Samuels. Our favourite? The relatively little-known 'What Child Is This?'

*****(*) Oscar Peterson Meets Roy Hargrove And Ralph Moore** Telarc 83399 *Peterson; Roy Hargrove(t); Ralph Moore(ts); Niels-Henning Ørsted Pedersen(b); Lewis Nash(d). 96.*

Moore has previously guested as 'fourth leg' to the Ray Brown trio, and though Telarc artist Brown isn't present on this occasion (we gather he was touring), it's a further chance to hear Peterson once again in the company of the big Viking who anchored his band for so many years. The two hornmen occupy a good deal of the foreground, perhaps still compensating a little for Oscar's post-stroke change of pace. Hargrove isn't articulating at his best and a couple of times on 'My Foolish Heart' drifts perilously close to playing flat. 'Here's That Rainy Day' conjures up an extraordinary range of ghosts, from Miles to Bill Evans, and Oscar seems to quote someone's idea, some half-remembered phrase, in the middle of his statement. A lovely album.

*****(*) Oscar & Benny** Telarc 83406 *Peterson; Benny Green(p); Ray Brown(b); Greg Hutchinson(d). 97.*

Old cats teach young cats how it's done. This was, in effect, Oscar guesting with the current Ray Brown trio, and the two seniors steal the show in almost every department. There's never been any doubt that Benny Green learned a good deal from Peterson (and more directly from Peterson than from his sources, as is often suggested) and here there are moments when you might almost be listening to overdubs of the old man. Brown's huge, emphatic tone and crisp high-note runs are a perfect complement and the rhythmic profile is so full that there isn't much for Hutchinson, one of the best young mainstreamers on the scene at the moment, to do with his time, other than keep it. 'Scrapple From The Apple' is the standout track, confirming that Oscar is back from his brush with the Reaper and playing as well as ever. That doesn't necessarily mean as fast or as fluently, but with bags of feeling, which was the only question mark over him in the past.

***** Oscar In Paris** Telarc 83414 2CD *Peterson; Lorne Lofsky(g); Niels-Henning Ørsted Pedersen(b); Martin Drew(d). 97.*

Back to business. Recorded live at the Salle Pleyel, on a piano that classical players purr over. Good to hear the effortlessly swinging Martin Drew bring his very distinctive touch to the group. He and NHØP have always performed well together and with the addition of an in-form Lofsky, whose career seems to be taking off, they create a well-balanced group performance. The emphasis is still on ensembles and there are a couple of points when Oscar sounds tired and lacklustre. Generally, though, he is playing with precision and formidable hand-speed.

*****(*) A Summer Night In Munich** Telarc 83450 *Peterson; Ulf Wakenius(g); Niels-Henning Ørsted Pedersen(b); Martin Drew(d). 7/98.*

Oscar rather tastelessly described this as his 'NATO Quartet'. The actual performances are a good deal more harmonious than that antagonistic title suggests and the latter-day versions of things like 'Nigerian Marketplace', 'Hymn To Freedom' and 'When Summer Comes' are very good. Wakenius fills the shoes of Ellis and Kessel very well indeed, and it would have been interesting to hear piano and guitar duet more spaciously. Drummer Martin Drew takes a well-earned solo on the closing 'Sushi'.

*****(*) The Very Tall Band Live At The Blue Note / ***(*) What's Up!** Telarc 83443 *Peterson; Milt Jackson(vib); Ray Brown(b); Karriem Riggins(d). 11 & 12/98.*

Almost four decades after he recorded *Very Tall*, Oscar, Milt and Ray (who was short) met up again for an old pals night at the Blue Note, which was becoming Oscar's second home. Peterson's technique is still far from being as florid and fiery-paced as it used to be, but he retains his ability to communicate a melody and to invest tunes as various as 'I Remember Clifford' and 'Nature Boy' with his unmistakable character. As if making up for his shorter stature, Brown is the hero of the session, claiming a wonderful bass solo medley which doesn't pall at seven and a half minutes and playing a wonderful introduction to 'Blues For Jr'. Milt Jackson's health was causing serious concern at the time and he sounds unusually inward and clenched, rarely cutting loose with those long, rippling, piano-like lines. Drummer Karriem Riggins comes on for the closing 'Caravan' and brings a thoroughly satisfying record to an appropriate climax. The second disc doesn't repeat any of the material and might even be the better record, with 'Squatty Roo' and Pres's 'Ad Lib Blues' both highlights.

*****(*) A Night In Vienna** Verve 000300309 DVD *Peterson; Ulf Wakenius(g); Niels-Henning Ørsted Pedersen(b); Martin Drew(d). 11/03.*

Inevitably perhaps, Peterson's post-stroke frailty is more obvious when one can watch him play. Even though he had made a good enough recovery to tackle a demanding session like this live concert at the Musikverein, his left side looks stilled and inactive in comparison to former years, and Wakenius and NHØP (who died prematurely not long after) have to work harder than usual to fill in the harmonies. It's a happy enough occasion, though, and the mostly original material is briskly done. There are additional elements, including a life-and-times session and an interesting insight into Bösendorfer pianos, a puff, naturally, but worth watching once at least.

Also, in brief:

*****(*) Piano Power** Proper PROPERBOX94 4CD. 4/45–11/54.

A great introduction to the early years.

***** A Jazz Odyssey** Verve 589 780 2. 50–70.

In 2002, Oscar published his autobiography, *A Jazz Odyssey*. This is the aural equivalent, a fairly predictable but none the less entertaining trawl through the Verve catalogue.

****** The Song Is You: Best Of The Verve Songbooks** Verve 531558-2 2CD. 52, 53, 54, 59.

An absolute joy and delight, either as an introduction to the work or as a spare copy.

***** 1953 Live** Jazz Band 2111. 53.

Not strictly a Peterson album since the trio was opening for the Buddy DeFranco group at the Blue Note in Chicago and are only featured on two short sets.

*****(*) The Will To Swing** Verve 847203-2. 54–71.

Another compilation drawn from Verve's vast holding of Oscar material. This is a good one.

*****(*) The Ultimate Oscar Peterson** Verve 539786-2. 8/56–8/64.

A selection by old colleague Ray Brown. Nicely unpredictable.

***** Paris Jazz Concert** Malaco Jazz 1208. 61–69.

The title is misleading because this isn't a tape of a single concert but of a sequence of Paris appearances in the '60s.

****(*) Immortal Concerts, Parts 1 & 2** Giants Of Jazz 32032 / 32042. 64.

Poor recordings, but fine performances from the Ray Brown (*b*)/Ed Thigpen (*d*) trio.

***** With Respect To Nat** Verve 557486-2. 65.
Nat Cole was a profound influence. This is also a declaration of independence. Nice arrangements by Manny Albam.

*****(*) History Of An Artist / *** ... Volume 2** Pablo 2625702 2CD / 286529 2CD. 12/72–79.
The original double-LP of *History Of An Artist* served notice of what would amount to a fine comeback on record during the '70s. Some great music here.

***** A Royal Wedding Suite** Original Jazz Classics OJCCD 971. 81.
Cynics have been known to ask if a 'Royal Divorce Suite' was ever written. A great anglophile, Oscar obviously wrote this from the heart, but it's not one of his happier moments.

****(*) The Composer** Pablo CD 2130 970 2. VARIOUS DATES.
Self-explanatory, but slightly beside the point. Selections from *Royal Wedding* and *Bach Suite*, including 'Lady Di's Waltz'. Better things from *In Russia*.

***** Live At The Barbican** BBC 7001. 84.
NHØP almost steals the show on this excellent London live trio. Includes a useful interview with Oscar.

***** Oscar's Ballads** Telarc 83504. 90–00.
A decade's worth of Peterson at his most expressive.

***** Side By Side** Telarc 83341. 94.
Jazz-meets-classical encounters rarely work, but Itzhak Perlman (*vn*) has a mischievous streak.

***** Marian McPartland's Piano Jazz** The Jazz Alliance 12033. 96.
A wonderful souvenir of Oscar's appearance on fellow pianist McPartland's insightful NPR series, where she spoke to other practitioners about the piano's role in jazz.

***** A Tribute To Oscar Peterson: Live At Town Hall** Telarc 83401 2CD. 97.
Few people in the business are regarded with such genuine affection as Oscar Peterson. Everyone showed up, from Clark Terry (*t*) to Shirley Horn and Manhattan Transfer (*v*).

***** Trail Of Dreams – A Canadian Suite** Telarc 83500. 4/00.
Grandiose and left largely to Michael Legrand's string orchestra. A personal statement but an uninvolving listen.

Ralph Peterson (born 1962)

DRUMS, TRUMPET

He emerged as one of the busiest and most inventive drummers on the New York scene of the '80s. His regular group is known as The Fo'tet.

***** The Reclamation Project / ***(*) The Fo'tet Plays Monk**
Evidence 22113-2 / 22174-2 *Peterson; Steve Wilson(ss); Bryan Carrott(vib); Belden Bullock(b).* 11/94; 11–12/95.
A fireball of energy on any recording, Peterson isn't so much noisy as determined to make something happen from the kit at every moment in the music. There are several earlier Blue Note albums in the deletions file, but Peterson then began recording for Evidence. *Reclamation Project* takes the sombre theme of recovery from substance abuse and turns it into a thematic thread. Peterson is back in his more demanding groove here, delivering tunes in 9/8 and 14/8, setting Carrott and Wilson hugely difficult rhythmic tasks as improvisers –, and somehow making it click. His innate sense of swing sees him through even the most potentially awkward situations. That said, this is a dark and sometimes introverted record, and some may find it hard to find a way inside.

The Fo'tet Plays Monk is a more prosaic project, but Peterson was clearly keen to take this out of the normal tribute furrow. Of the 11 tunes, only 'Epistrophy' and 'Well You Needn't' are obvious. Songo and second-line rhythms add some multicultural spice, and the sheer sizzle of the playing is exciting: Wilson's serpentine playing is worth a close listen, but the star improviser is Carrott, who seems as imaginatively at home in these settings as Milt Jackson was with Monk himself. 'Played Twice', 'Light Blue' and 'Brilliant Corners' are peerless. Only the two originals, one apiece by the leader and Carrott, seem less than absorbing.

*****(*) Back To Stay** Sirocco SJJ 1006 *Peterson; Ralph Bowen(ss); Michael Brecker(ts); Bryan Carrott(vib, mar); Belden Bullock(b).* 5–6/99.
A new edition of the band (Brecker plays only a cameo role), but the leader's energy remains unstinting, the tunes are full of detail, and Carrott, by now almost as important to this group as Peterson, blends solo and ensemble roles with unassuming panache. The instrumentation continues to offer a strikingly different sonic palette, and the approach to repertory pieces such as 'Soul Eyes' and 'Miles' Mode' is similarly unclichéd.

***** Triangular 2** Sirocco SJL 1009 *Peterson; David Kikoski(p); Gerald Cannon(b).* 12/99.

*****(*) The Art Of War** Criss Cross 1206 *Peterson; Jeremy Pelt(t, flhn); Jimmy Greene(ss, ts); Orrin Evans(p); Eric Revis(b).* 1/01.
If you're not prepared to play your socks off when Peterson's on the stand, you'll be simply blown away. That point comes across as strongly as ever on these three releases. Kikoski's not a player to be intimidated and he's a pianist who manages to impose a kind of calm even in the midst of heated music: on the slightly reharmonized 'Night And Day' he manages to keep the song sounding songful, even while the drums are pushing, shoving and goading all the way. Cannon is an unobtrusive presence whose lines look for simplicity. There are times when you want to hear Peterson cool off and just swing a little less ingeniously. Not the greatest set these men have been involved with, but plenty to enjoy.

The Art Of War offers a more straightforward group than *The Fo'tet* and the programme alternates fast, hard-hitting swingers and more temperate pieces, though as ever the drummer stokes things up throughout. It helps that he has soloists as exciting as Pelt and Greene out front. Not everything they play comes off, but they don't mind being impolite and both men get off some daredevil moves. Evans, as he is on his own records, is a creative and dynamic fulcrum. Hot and imposing music.

*****(*) The Fo'tet Augmented** Criss Cross 1255 *Peterson; Don Byron(cl, bcl); Bryan Carrott(vib); Belden Bullock(b); Eguie Castrillo(perc).* 12/03.
His 17th album as leader – which shows how many await reclamation – is as chipper and outgoing as ever. Original Fo'tet man Don Byron returns to the fold and plays his most straightforward and agile music, Strayhorn's 'Johnny Come Lately' suiting him particularly well. The paradox of the group continues to be the way its almost folksy timbres are supercharged by Peterson's drumming, and he's brought in an Afro-Cuban feel for the first time, with Petrillo sitting in on two tracks. But this is American jazz through and through.

Also, in brief:

*****(*) Subliminal Seduction** Criss Cross 1225. 12/01.
Another fine outing for the *Art Of War* quintet.

***** Tests Of Time** Criss Cross 1240. 12/02. *A typical Peterson date, torrential but not unsubtle. His own 'Ballad For Queen Tiye' and Hubbard's 'Neo Terra' are outstanding.*

Michel Petrucciani (1962–99)

PIANO

Born in Montpellier, he played in his father's band and began recording after moving to Paris, aged 17. Moved to the USA in 1982. A diminutive man handicapped by an obscure bone disease, he triumphed over disability and became immensely popular in a romantic post-bop style.

*****(*) Days Of Wine And Roses** Owl 548288-2 2CD *Petrucciani; Lee Konitz(as); Robin McClure(b); Jean-François Jenny-Clark(b); Aldo Romano(d).* 4/81–1/85.
****** 100 Hearts** Blue Note 538329-2 *Petrucciani (p solo).* 83.
*****(*) Live At The Village Vanguard** Blue Note 540382-2 *Petrucciani; Palle Danielsson(b); Eliot Zigmund(d).* 3/84.
There's a freshness and quicksilver virtuosity about Michel Petrucciani's early records which is entirely captivating. He made six albums for the independent Owl Label (since then acquired by the Universal Group) and *Days Of Wine And Roses* compiles a double CD from this material. Some of the others have reappeared and are listed below (see 'in brief'). These sessions feel like his most European music; originals such as 'Eugenia' and 'Mike Pee' combine his brightness of touch with a more reflective feel in which the overall choice of tracks trades heavily. A contrast to the sometimes forced ebullience of his later music.

Two of his best discs, originally on Concord, have been reissued by Blue Note. *100 Hearts*, with its almost delirious title-tune, established Petrucciani as one of the great romantic virtuosos in the jazz of his time, and more than two decades later it still sounds wonderfully fresh and alive. The live set from the Vanguard sparkles too, whether on the Bill Evans favourite 'Nardis' or Michel's own 'Three Forgotten Magic Words'.

***** Pianism** Blue Note 746295-2 *Petrucciani; Palle Danielsson(b); Eliot Zigmund(d).* 12/85.
*****(*) Power Of Three** Blue Note 846427-2 *Petrucciani; Wayne Shorter(ss, ts); Jim Hall(g).* 7/86.
***** Michel Plays Petrucciani** Blue Note 848679-2 *Petrucciani; John Abercrombie(g); Gary Peacock, Eddie Gomez(b); Roy Haynes, Al Foster(d); Steve Thornton(perc).* 9–12/87.
Petrucciani's first three albums for Blue Note provided a variety of challenges. *Pianism* is another excellent batch of six workouts by the trio who made the earlier live album, and if Zigmund and Danielsson sometimes sound a little underwhelming, that's partly due to the leader's brimming improvisations. *Power Of Three* is a slightly fragmented but absorbing concert meeting of three masters, skittish on 'Bimini' and solemnly appealing on 'In A Sentimental Mood'.

Plays Petrucciani is an all-original set which lines the pianist up against two magisterial rhythm sections, with Abercrombie adding some spruce counterpoint to two pieces. The smart hooks of 'She Did It Again' suggest that the pianist would have had a good living as a pop writer if he had decided to quit the piano, but the more considered pieces show no drop in imagination, even if some of the themes seem to be curtailed before the improvisations really start moving.

***** Live** Blue Note 780589-2 *Petrucciani; Adam Holzman(ky); Steve Logan(b); Victor Jones(d); Abdou M'Boup(perc).* 11/91.
***** Promenade With Duke** Blue Note 780590-2 *Petrucciani (p solo).* N.D.
***** Marvellous** Dreyfus FDM 36564-2 *Petrucciani; Dave Holland(b); Tony Williams(d); Graffiti String Quartet.* N.D.
The 1991 live album documents Petrucciani's 'fusion' band – not really any kind of jazz-rock, more a sitting of his famous virtuosity inside stiffer beats, with the dubious gratification of Holzman's synthesizer colourings. 'Miles Davis Licks' opens with boogie figures, then turns into a clever steal of some of the later Davis clichés. The sound of the band feels more dated than the rest of Michel's music, and the best moments come when the others stay as far in the background as possible, as in the elegant reading of 'Estate'.

Michel's promenade is more with Strayhorn and Petrucciani than with Ellington. Beautifully played and recorded, but it's rather sombre after the elated feel of his earlier sessions. Although some of his other Blue Note albums have disappeared, there is a French edition which boxes all seven of them together, but availability is somewhat limited.

Marvellous matches him with the formidable team of Holland and Williams, who play up the music's dramatic qualities to the hilt: a graceful tune like the 3/4 'Even Mice Dance' gets thumped open by Williams's awesome drumming. The pianist revels in the situation, though, and produces some of his most joyful playing. Yet it hardly squares with the string quartet parts, arranged by Petrucciani but more of a distraction than an integral part of such fierce playing.

*****(*) Au Théâtre Des Champs-Élysées** Dreyfus FDM 36570-2 2CD *Petrucciani (p solo).* 11/94.
The opening 'Medley Of My Favorite Songs' might be a quintessential Petrucciani performance, 40 unbroken minutes of a piano master in full flow, lightning flashes of humour illuminating an otherwise seamless sequence. Maybe he never quite recaptured the effortless excitement of the early discs, and to that extent the energy of his playing is mitigated somewhat by his sense of proportion; but there's a great deal to enjoy across these two discs: a lovely, thoughtful 'Night Sun In Blois', a finger-busting Monk medley, and a beautifully distilled 'Besame Mucho' to close on.

***** Both Worlds** Dreyfus FDM 36590-2 *Petrucciani; Flavio Boltro(t); Bob Brookmeyer(vtb); Stefano Di Battista(ts, ss); Anthony Jackson(b); Steve Gadd(d).* 96.
Almost a complete departure from his other work, this rather mysteriously seemed to set out to tame Petrucciani by placing him squarely in a band format, where he flourishes only intermittently as a soloist, and even then without his usual brio. He wrote all nine tunes but the arrangements are all Brookmeyer's, who brings his trademark quirks to a nevertheless very interesting line-up. The soloists are all strong enough, and there's a particularly appealing piano/soprano duet on 'Petite Louise', yet this could all use a shot of Michel letting go.

*****(*) Concerts Inédits** Dreyfus FDM 36607-2 3CD *Petrucciani; Niels-Henning Ørsted Pedersen, Louis Petrucciani(b); Lenny White(d).* 7/93–8/94.
Petrucciani's passing robbed jazz of one of its most charismatic spirits, especially in performance, and these sets are reminders of how much an audience would respond to him. The three-disc set

offers him in solo, duo and trio settings: it's somewhat patchy, since the solo disc has a rather hard and unattractive piano sound, and the trio set (with Louis Petrucciani and White, cut at a Japanese concert) doesn't entirely benefit from the drummer's energies. But the duo record with NHØP is a delight, two virtuosos at the top of their game without overpowering the listeners with how much they can play.

CORE COLLECTION

****** Solo Live / **** The Complete Concert In Germany**
Dreyfus FDM 36597-2 / 36906 2CD *Petrucciani (p solo). 2/97.*
***Solo Live* is a marvellous Frankfurt concert recording. Michel warms up with a sequence of shorter pieces before stretching out on 'Trilogy In Blois' and 'Caravan'. He was always rethinking material: the 'Besame Mucho' here is entirely different from the treatment on *Concerts Inédits*. This is one occasion where more very definitely is more. The two-CD set is a glorious bonus. The final 'She Did It Again'/'Take The "A" Train' medley is showstopping, but each note seems to matter as part of the flow. This great communicator is sorely missed.**

***** Trio In Tokyo** Dreyfus FDM 36605 *Petrucciani; Anthony Jackson(b); Steve Gadd(d). 11/97.*
And a sufficiently good communicator surely not to need the pumped-up fusion beats of this curious trio. Gadd's great in his place, but his place certainly isn't alongside someone of Petrucciani's romantic disposition. It's an odd, awkward set, undoubtedly exciting, but rarely satisfying.

Also, in brief:

***** Trio / *** Oracle's Destiny / ***(*) Notes'n'Notes / ***(*) Cold Blues** Owl 79228 / 982458 / 984755 / 9824953. 1/85.
The early discs for Owl move steadily from precocious virtuosity at 18 to the kind of romantic expressionism that attracted him to Blue Note and won him an international audience. These have all recently reappeared.

Oscar Pettiford (1922–60)

BASS, CELLO

His playing career began in a family orchestra, under the tutelage of his father. His wonderfully propulsive bass-playing marks a middle point between Blanton and Mingus, whose visionary genius and volcanic temperament he shared. He spent his last years in European exile.

***** The New Oscar Pettiford Sextet** Original Jazz Classics OJCCD 1926 2 *Pettiford; Red Rodney(t); Earl Swope(tb); Julius Watkins(frhn); Al Cohn, Phil Urso(ts); Serge Chaloff(bs); Walter Bishop, Barbara Carroll, Jan Johansson(p); Terry Gibbs, Louis Hjulmand(vib); Charles Mingus(b); Denzil Best, Percy Brice(d).* 3/49–12/53.
***** Oscar Pettiford 1951–1954** Classics 1409 *Pettiford; Howard McGhee(t); Kai Winding(tb); Julius Watkins(frhn); Phil Urso(ts); Joe Roland(vib); Kenny Drew, Billy Taylor, Henri Renaud, Walter Bishop(p); Tal Farlow(g); Harry Babasin(clo); Tommy Potter, Joe Comfort(b); Art Taylor, Charlie Smith, Alvin Stoller, Percy Brice, Max Roach(d).* 4/51–3/54.
***** In A Cello Mood** Fresh Sound FSRCD 452 *As above, except omit McGhee, Winding, Roland, Potter, Roach; add Charlie Rouse(ts); Arnold Ross, Duke Jordan(p); Charles Mingus(b); Ron Jefferson(d).* 52–54.
Pettiford's facility on the cello is unparalleled in jazz, even by such gifted doublers as Ron Carter, and the freedom and fluency of his solo line on 'Pendulum At Falcon's Lair' is genuinely exhilarating. Oscar's placing of notes, his unfailing harmonic awareness and sheer musicality will win over all but the hardest-hearted sceptics. Oscar switches to bass for the lovely 'Tamalpais Love Song', a stately and rather mysterious composition on which what would have been the cello part is taken by french horn. 'Low And Behold' and the boppish 'Jack The Fieldstalker' are both virtuosic displays, but the album is leavened by a bright and pungent version of Quincy Jones's 'Stockholm Sweet'nin''. Two of the tracks feature Louis Hjulmand on vibes and Jan Johansson on piano; Hjulmand's originals, 'Fru Buel' and 'I Succumb To Temptation', are not the strongest things on the record and were excluded from the original Debut Records 10-inch release. The CD also includes four tracks recorded in 1949 under the leadership of Serge Chaloff and arranged by Shorty Rogers.

The Classics issue duplicates only five of the 1953 tracks with the OJC. The rest of it is an intriguing bunch of bits and pieces. There are a pair of titles made for Mercer in 1951, with Howard McGhee out front; four titles by a quartet, with Billy Taylor, Mingus and Charlie Smith, cut for Royal Roost; and four from an Imperial EP where Pettiford duets with Harry Babasin. On all of these tracks Pettiford is the lead voice and makes light of his unlikely role. A final set of four tracks, made for the French Swing label, finds him in a more conventional bop group with Winding, Cohn and Henri Renaud. The earlier tracks have a lot of surface noise, but the music endures.

The Fresh Sound of the cello material is now presented in an elegant digipack. There is no straight overlap with the chronological Classics, and no particular advantage in sound, so the final choice may be down to individual preferences and the presence of Mingus on one of the sessions may sway the decision. 'Tricotism' is a classic composition and performance, though in terms of Pettiford the composer the other Fresh Sound and the Lone Hill compilation below are perhaps a more accurate reflection.

CORE COLLECTION

****** Nonet & Octet 1954–55**
Fresh Sound FSRCD 453 *Pettiford; Donald Byrd, Ernie Royal, Clark Terry, Joe Wilder(t); Jimmy Cleveland, Bob Brookmeyer(tb); Gigi Gryce, Dave Schildkraut (as); Jimmy Hamilton(cl, ts); Jerome Richardson(ts, f); Danny Bank(bs); Don Abney, Joe Earl Knight(p); Osie Johnson(d). 54–55.*
****** Complete Big Band Studio Recordings**
Lone Hill LHJ 10168 *Pettiford; Ray Copeland, Art Farmer, Ernie Royal(t); Jimmy Cleveland, Al Grey(tb); Julius Watkins, David Amram(frhn); Gigi Gryce(as); Benny Golson, Jerome Richardson, Lucky Thompson(ts); Danny Bank, David Kurtzer, Sahib Shihab(bs); Tommy Flanagan, Dick Katz(p); Osie Johnson(d). 56–57.*
The octet and nonet performances and the big-band ABC recordings offer the best evidence for the suggestion that Pettiford's experiments might even have eclipsed Mingus's, had he lived long enough to see them through. The smaller groups are elegance itself, coolly turbulent, if such a thing is possible, and packed with subtle musical ideas. Pettiford helms with a brooding authority, his personal sound always evident, his compositional ideas ever more logical when heard in bulk.

'Bohemia After Dark' and the little-known 'Kamman's A-Comin" are classic modern performances, while among the big-band sides 'The Pendulum At Falcon's Lair' and 'The Gentle Art Of Love' easily deserve to be discussed in the same breath as some of Mingus's greatest performances. Gryce's 'Nica's Tempo' and Golson's 'I Remember Clifford' (the latter a bonus CD track) are classic versions. The sound on these isn't perfect but that's rendered largely meaningless by the superb music. These belong in every modern collection.

Barre Phillips (born 1934)

DOUBLE BASS, ELECTRONICS

Inspired by Ornette Coleman, the San Fransciscan moved east in 1962, thence to Europe. His Journal Violone was the first-ever solo bass record.

**** **Mountainscapes** ECM 843167-2 *Phillips; John Surman(bs, ss, bcl, syn); John Abercrombie(g); Dieter Feichtner(syn); Stu Martin(d). 3/76.*
**** **Three Day Moon** ECM 847326-2 *Phillips; Terje Rypdal(g, g syn, org); Dieter Feichtner(syn); Trilok Gurtu(perc). 3/78.*
*** **Journal Violone II** ECM 847328-2 *Phillips; John Surman(ss, bs, bcl, syn); Aina Kemanis(v). 6/79.*
***(*) **Camouflage** Victo 08 *Phillips (solo). 5/89.*
*** **Aquarian Rain** ECM 511513-2 *Phillips; Alain Joule(perc). 5/91.*
Phillips's first album of solo bass improvisations was originally intended as material for an electronic score, but composer Max Schubel thought the bass parts stood more than adequately on their own. Nearly 25 years later, Phillips produced an album which does make significant use of electronic processing of instrumental performance. The effect suggests that Schubel's instincts were sound, for *Aquarian Rain* is the most diffuse and least focused album the bassist has released. Phillips's own description of the process of 'collective composition', by which tapes were sent back and forth between his French home in Puget-Ville and the Studio Grame in Lyon where Jean-François Estager and James Giroudon worked the filters and gates, may have yielded exemplary music for live performance (a suite called 'Brick On Brick' was created, incorporating pieces like 'Inbetween I And E' and 'Promenade De Mémoire'), but it sounds rather stilted and contrived when digitalized and fixed. Enthusiasts for the bassist's work will find much of value but, compared to the duos with Guy, these interchanges with percussionist Joule lack even that tiny spark of electricity which rescues processed improvisation of this sort from becoming acoustic set-dressing.

It's galling to note that Phillips's very best record is still out of the ECM catalogue. The solo *Call Me When You Get There* from 1983, with its lyrical journeyings and unfussy philosophical musings, covers similar musical territory to the much earlier but almost equally fine *Mountainscapes*, a suite of subliminally interrelated pieces which demonstrate the astonishing transformations visited on basic musical perspectives by very slight changes in the angle of vision. Almost all of Phillips's output operates in that way. Whatever is being hidden on the solo *Camouflage*, it can scarcely be the artist himself. Recorded in intimate close-up, one can almost hear the bassist thinking as he investigates the sometimes fugitive tonalities of his instrument. Something of the same relationship between *Call Me* and *Mountainscapes* applies between *Camouflage* and *Journal Violone II*. The 1979 trio again makes use of Surman's melancholy soliloquizing, but in a rather more colouristic way that is reminiscent of *Three Day Moon*. This is Phillips's most accessible work on record but is by no means unrepresentative. Rypdal is an intelligent partner and Feichtner adds (as he had on *Mountainscapes*) some highly individual flourishes. One questions Gurtu's role, though: too effusive, surely, for this selfless idiom.

Looking at Phillips's career only in the context of his recent solo work or of his improvisational activities with Derek Bailey's Company collective tends to cast it as something rarefied and dauntingly inward of gaze but it's as well to remember that Phillips was Archie Shepp's bass-player at the 1965 Newport Festival and that, with Surman and the late Stu Martin, also on *Mountainscapes*, he was a member of The Trio, one of the most dynamic free-jazz units of the late '60s. There is a dancer's grace and concentration in Phillips's playing, an internal balance and rhythm that, as on *Camouflage*'s 'You And Me', make it virtually impossible to separate man and instrument.

*** **Trignition** Nine Winds 1086 *Phillips; Vinny Golia(reeds); Bertram Turetzky(b). 98.*
A delightful *mésalliance*. Golia is a remarkable player, who seems at ease with just about every member of the reed family. However, one wonders whether he's quite up to the task of playing with two such thoughtful and idiosyncratic bassists. Golia overlays some stunning bass work with some rather mundane, often chordally inspired improvisation. Phillips and Turetzky are quite easy to separate, both in stereo terms and in sound and basic technique, and their interplay is consistently fascinating.

**** **Journal Violone 9** Emouvance emv 1015 *Phillips (b solo). 3/00.*
This has now become one of the most important solo instrumental recording projects of recent years. It will be difficult for anyone to reconstruct the progress of Phillips's engagement with his bass, but each record is self-sufficient, and this one is a quiet masterpiece. One does not listen to it for 'technique' but purely for the musical logic and occasional delightful illogic that Phillips applies. He begins, without the bow, on 'Time, Our Time', a 17-minute *tour de force* that should whet appetites for the rest of the record. 'Windwalk' is the other long piece, though it's the shorter studies that thereafter command attention, particularly 'Dear Doctor' and the two shortest pieces, 'J. B. 's Present' and 'Nellie's Fire'.

**** **After You've Gone** Victo 91 *Phillips; Joëlle Léandre, William Parker, Tetsu Saitoh(b). 7/03.*
A formidable agglomeration of contemporary bass-players, convened in honour of the late Peter Kowald. The playing is exceptionally intense, featuring all four players most of the time, which means that some of the detail is inseparable, unless you're already very familiar with the individual idioms. Most of the tracks are longer than ten minutes. 'Whoop Yer Tal' is incredibly detailed and virtuosic; by contrast, 'P. S. – Te Queremos' is a mournful threnody to the departed bass master. A stunning performance by any standard and a feast for bass aficionados.

Also, in brief:

***(*) **Uzu** PSF CD 75. 96.
With Yoshizawa Motoharu on 'homemade electric vertical five string bass'; vivid and arresting.

*** **Jazzd'aia** Bleu Regard 1956. 98.
A delightful curiosity, with guitar and percussion.

*** **Play 'Em As They Fall** Eyewill SKCY1002. 99.
A duet with guitarist Kazuo Imai of the Taj Mahal Travellers.

Flip Phillips (1915–2001)

TENOR SAXOPHONE

Born in Brooklyn, Joseph Phillips had a rather uneventful time in big bands, before joining Woody Herman in 1944. He then became closely identified with Jazz At The Philharmonic, jousting in an old-fashioned style far removed from the Lester Young consensus. From 1960 he was living and working outside music in Florida, although he still played gigs.

***** Crazy 'Bout Flip** Ocium OCM 0014 *Phillips; Howard McGhee, Billy Butterfield(t); John D'Agostino, Buddy Morrow, Tommy Turk, Kai Winding, Bennie Green(tb); Sonny Criss, Pete Mondello(as); Hank Jones, Mickey Crane(p); Ray Brown, Sam Bruno(b); J. C. Heard, Shelly Manne, Max Roach, Jo Jones(d).* 9/47–12/49.

*****(*) Flippin' The Blues** Ocium 0011 *Phillips; Harry Edison(t); Bill Harris(tb); Hank Jones, Dick Hyman, Lou Levy(p); Billy Bauer(g); Ray Brown, Gene Ramey, Jimmy Woode(b); Buddy Rich, Jo Jones, Joe McDonald(d).* 12/49–8/51.

***** Keep On Flippin'** Ocium OCM 0003 *Phillips; Allen Smith, Al Porcino, Charlie Shavers(t); Charlie Etter, Bill Harris, Bennie Green(tb); Jerome Richardson, Cecil Payne(bs); Richard Wyands, Mickey Crane, Oscar Peterson, Hank Jones(p); Freddie Green, Nick Esposito, Barney Kessel(g); Vernon Alley, Clyde Lombardi, Ray Brown(b); Earl Watkins, Max Roach, J. C. Heard, Alvin Stoller, Buddy Rich(d).* 2–12/52.

Ocium's three discs wrap up most of Phillips's sessions for Clef/Verve during the period 1948–52. While he was best known for his Jazz At The Phil blowouts, Flip displays a much more amenable and classic manner on most of these tracks. He was perfectly at ease in hardcore bebop company – the very first date on *Crazy 'Bout Flip* pairs him with Howard McGhee, Sonny Criss pops up to blow a blazing solo on the slightly later 'Swingin' For Julie And Brownie' and his own 'Put That Back', aka 'Flip's Idea', is a typical bebop line – but he also cruises along in the company of such players as Billy Butterfield, Harry Edison and Charlie Shavers and plays ballads in the lustiest Hawkins manner. Everything is kept tight, punchy and short, although there is a jam on 'Perdido' from a JATP performance on the first disc. Of the three, we slightly prefer *Flippin' The Blues* since it pairs Flip with Bill Harris on ten titles.

***** Spanish Eyes** Candid CCD 71013 *Phillips; Mickey Crane(p); Milt Hinton(b); Mousey Alexander(d).* 8/75.

Flip made 'Spanish Eyes' his own, and lifted it away from mere kitsch. He does the same thing with 'Nancy' and even 'Jeanie', which gets a nice, bouncing read. The real hit of the record is the to-and-fro with The Judge on 'Nature Boy'. Worth having for that alone. The new edition has three alternatives, which are fun, particularly 'Fat Tessie's Ass'. A few nice touches on bass clarinet, as well, though it scarcely sounds different to his usual voice.

***** Live At Beowulf: Arbors Historical Series, Volume 5** Arbors ARCD 19308 *Phillips; Tom Howard(p); John Mason(b); Don MacLean(d).* 12/77.

Phillips in semi-retirement in Florida, but still playing at local clubs like the Beowulf. The tone is laid-back and mellow, perhaps to protect tender chops but the slower, more sombre style suits a mood that's reinforced when Flip switches to bass clarinet for 'Chloe'. The material is nicely mixed, with 'Sweet And Lovely' and 'Body And Soul' matched at the other end of the spectrum by 'Christian Scientist' and 'Just A Closer Walk With Thee'. The group's OK, but for Howard's electric keyboard, which sounds cheap.

****(*) The Claw** Chiaroscuro CR(D) 314 *Phillips; Clark Terry(t); Buddy Tate, Al Cohn, Scott Hamilton(ts); John Bunch(p); Chris Flory(g); Major Holley(b); Chuck Riggs(d).* 10/86.

***** Try A Little Tenderness** Chiaroscuro CR(D) 321 *Phillips; Dick Hyman(p); Howard Alden, Bucky Pizzarelli(g); Bob Haggart(b); Ronnie Traxler(d); strings.* 6–7/92.

***** At The Helm: Live At The 1993 Floating Jazz Festival** Chiaroscuro 327 *Phillips; Derek Smith(p); Bucky Pizzarelli(g); Milt Hinton(b); Ray Mosca(d).* 11/93.

***** Spanish Eyes; Live At The 1995 Floating Jazz Festival** Chiaroscuro 344 *Phillips; Derek Smith(p); Howard Alden(g); Milt Hinton(b); Joe Ascione(d).* 11/95.

Flip is in good spirits for all these sessions for Chiaroscuro. *The Claw* is a tenors-all-out jam session on board the *SS Norway* during the 1986 Floating Jazz Festival: they didn't look too far afield for the material ('Topsy', 'Flying Home', and so forth) and in the end it sounds too much like a parade of tenor solos to make for a satisfying record. But Flip and Al Cohn especially come up with a few remarks that evade the rules of the tenor extravaganza. Phillips gets to make his strings album on *Try A Little Tenderness* and, with canny arrangements by Dick Hyman and the saxophonist in his ripest form, the music is sly enough to sidestep most of the clichés of the situation, or at least to make them enjoyable.

The 1993 record finds him back on the bill at Floating Jazz, gliding through his set the way he glides through his choruses. 'Poor Butterfly' and 'It's The Talk Of The Town' are majestic performances from the veteran. Easy to dismiss this and its 1995 successor as mere entertainment music. It's a good deal subtler than that, and while much of the showmanship comes from Hinton, Phillips has acquired an almost philosophical calm in later life which yields some quite profound statements. Try 'Flip's Dido' for that.

***** Celebrates His 80th Birthday At The March Of Jazz 1995** Arbors ARCD 19281 *Phillips; Randy Sandke(t); Carl Fontana(tb); Bob Wilber(ss); Phil Woods(as); Scott Hamilton(ts); Buddy DeFranco(cl); Dick Hyman, Derek Smith(p); Howard Alden, Billy Bauer, Herb Ellis(g); Bob Haggart, Milt Hinton, Sean Smith(b); Jake Hanna(d).* 3/95.

A latter-day JATP situation for Flip, and the collective experience on the date is breathtaking. We reckon that these guys have made something like 5,000 recording dates between them. Flip doesn't quite have the shouting abandon of his pomp, and there are one or two mild articulation problems, but he romps through the material, including his own staples 'The Claw' and 'If I Had A Penny', with obvious gusto and enjoyment. Plenty of good spots from the birthday guests, but it's the old man's night out and they properly defer.

Also, in brief:

*****(*) Complete 1947–1951 Master Takes** Definitive DRCD 11211 2CD. 47–51.

All the early stuff you might want, but the transfers are such it's like listening through a head cold.

***** Swing Is The Thing!** Verve 543477-2. 10/99.

Back at Verve with some young moderns – James Carter and Joe Lovano (*ts*), Benny Green (*p*), Christian McBride (*b*) – and enjoying himself.

Enrico Pieranunzi (born 1949)

PIANO

The Italian is an elegant performer and an often unexpected composer, a storyteller who very seldom lapses into abstraction. His piano style is a hybrid of Bill Evans and Herbie Hancock.

(*) **Jazz Roads CAM 504162-2 *Pieranunzi; Birch Johnson(tb); Riccardo del Fra, Marc Johnson(b); Giampaolo Ascolese, Roberto Gatto, Joey Baron(d). 80–01.*
***(*) **Isis** Soul Note 121021 *Pieranunzi; Art Farmer(flhn); Massimo Urbani(as); Furio Di Castri(b); Roberto Gatto(d). 81.*
*** **Deep Down** Soul Note 121121 *Pieranunzi; Marc Johnson(b); Joey Baron(d). 2/86.*
***(*) **No Man's Land** Soul Note 121221 *Pieranunzi; Marc Johnson(b); Steve Houghton(d). 5/89.*
*** **Seaward** Soul Note 121272 *Pieranunzi; Hein Van de Geyn(b); André Ceccarelli(d). 3/94.*
*** **Flux And Change** Soul Note 121242 *Pieranunzi; Paul Motian(d). 95.*

Pieranunzi is not an extravagant virtuoso: his self-effacing manner recalls something of Hancock, but he uses all the ground-breaking modern discoveries in modality, rhythm and the broadening of pianistic devices to his own ends. As with the Space Jazz trio, which he apparently leads with the bassist Enzo Pietropaoli, he is an exponent of post-modern jazz, sounding perfectly self-aware yet concerned to introduce elements of abstraction and emotional flow alike.

Jazz Roads reissues an early record, with an unexpected choice of Birch Johnson's trombone as lead voice and occasional synthesizer touches. It feels rather dated, and Johnson, while agile enough, doesn't have much to say. There's a bonus in the form of a new version of one of the compositions, 'From E To C', by the current trio with Johnson and Baron.

Seaward is perhaps the straightest blowing album of Pieranunzi's current catalogue and thus the most welcoming for listeners who don't know his work. There are a few originals on the set, but it is dominated by standards and jazz tunes: 'Stardust', 'I Hear A Rhapsody', Wayne Shorter's joyous 'Footprints'. Van de Geyn and Ceccarelli are a dream rhythm section, loose, disciplined and responsive.

Isis is transformed by the presence of Farmer and by a couple of gorgeous solos from the ill-fated Urbani, who provided Pieranunzi with a solo voice that chimes perfectly with his own. The duo album with Motian contains no fewer than 23 standard and original songs arranged into two long suites. It's a persuasive combination and is handled with imagination and skill.

***(*) **Un'Alba Dipinta Sui Muri / ***(*) Con Infinite Voci / ***(*) Canto Nascosto** EGEA SCA 070 / 071 / 080 *Pieranunzi (p solo). 7/98; 9/00.*

These solo sets tend to follow the same pace and measured delivery; if one appeals, they all will. The task facing a pianist with such a nuanced touch is to introduce enough robustness to stop the music drifting into background pleasantries. That doesn't mean playing a stomp every now and again, which may be a relief to him; Enrico's unlikely to do a Jelly Roll Morton album any time soon and, indeed, there is scarcely anything here which hasn't come out of his own head. But 'Blu Laggiù', from *Un'Alba Dipinta Sui Muri*, is a fine example of how even a ruminative solo can generate its own kind of interior heat.

The first two discs were recorded at Umbria Jazz on the same day and clearly found Pieranunzi in his finest form. *Canto Nascosto* is a studio set which perhaps leans more heavily than usual on the pianist's classical manners; he played the solos on five different pianos (for annotators: two Steinways, a Borgato, a Fazioli and a Kawai) and the music room serenity is delightfully becalmed.

**** **Don't Forget The Poet** Challenge 70065 *Pieranunzi; Bert Joris(t, flhn); Stefano D'Anna(ss, ts); Hein Van de Geyn(b); Hans Van Oosterhout(d). 3/99.*

This was the programme which confirmed the then 50-year-old Pieranunzi's international class. Had this record been released on ECM (the sound sometimes points in that direction) or Blue Note, its composer would immediately have been feted..

The title-piece is a delicate patchwork of thematic centres, almost as if it were based on fragmentary texts. 'Coralie' is a delightful waltz, a metre Pieranunzi greatly favours. He's fortunate in his sidemen here. Joris sometimes overstates a very simple case, but when he switches to flugelhorn, on 'Coralie' and against D'Anna's tenor, and on 'With My Heart In A Song', he has a warm authority that brings out the best in Pieranunzi's beautifully written themes.

*** **Infant Eyes: Plays The Music Of Wayne Shorter / *** Improvised Forms For Trio** Challenge CHR 70083 / 75032 *Pieranunzi; Hein Van de Geyn(b); Hans Van Oosterhout(d). 2/00.*
*** **Racconti Mediterranei** EGEA SCA 078 *Pieranunzi; Gabriele Mirabassi(cl); Marc Johnson(b). 2/00.*

The Shorter record is hit and miss. Pieranunzi, surprisingly, does best by the more forceful pieces, such as 'E.S.P.' and 'Deluge', which the trio open out with a lusty enjoyment. 'Nefertiti' is mined for its sombre lyricism, but a couple of the slower pieces feel merely droopy. The other record with the same trio is rather better, but sounds, as it's maybe intended to, more like an abstract exercise. Ironically a blend of the two albums would be just about right.

With Mirabassi and Johnson, Pieranunzi revisits some of the material from the solo records as well as some new pieces. There are times, again, when this sounds more like a chamber recital than any kind of jazz record, but Johnson's roving lines are as ear-catching as always and the sound of the trio is so beguiling that only the stone-hearted would disapprove.

*** **Alone Together** Challenge CHR 70070 *Pieranunzi; Eric Vloeimans(t); Philip Catherine(g); Hein Van de Geyn(b); Joe LaBarbera(d). 3/00.*
**** **Play Morricone / ***(*) Play Morricone 2** CamJazz 504425-2 / 7763-2 *Pieranunzi; Marc Johnson(b); Joey Baron(d). 01; 6/02.*

Philip Catherine prefers swinging to stately European philosophizing and *Alone Together* is Pieranunzi's most conventionally swinging set for a long time. Vloeimans sits in on three tunes in a programme of rather obvious standards. It's all well done, but it does enter a crowded category and never transcends it.

The Morricone set is a dream date for Pieranunzi. He doesn't need to elaborate too much on such melodies, and Italians-by-proxy Johnson and Baron add delicate muscle to the pianist's impeccable authenticity. We still wish he'd done the theme from *Moscow Farewell*.

**** **Live In Paris** Challenge 70126 2CD *Pieranunzi; Hein Van de Geyn(b); André Ceccarelli(d). 4/01.*

An almost flawless performance, packed with imagination and spiced with surprise. 'Body And Soul' is given a vivid intro that opens up all sorts of possibilities for what follows. The original 'Hindsight' is an epic. Shorter's 'Footprints' runs new variations on those familiar modes and 'Some Day My Prince Will Come' is rendered almost unrecognizable. Van de Geyn is masterly, adding areas of harmonic detail and filling out the bottom with complete authority. Ceccarelli is one of the best around in this field, too. But it's the pianist who really catches the attention with this minor classic.

**** **Doorways** CamJazz 7022 *Pieranunzi; Chris Potter(ss, ts); Paul Motian(d).* 12/02.
The personnel is slightly misleading, for Potter only appears on three tracks, including the lugubrious title-cut. For the most part, it's a duo: the most musical percussionist on the planet paired with a pianist who goes from strength to strength with each passing record. The three 'Double Excursions' seem to be improvised, or at least worked up in the studio. Everything else is by the Italian, a spectrum of ideas that runs from post-bop to acid-etched impressionism to quite abstract things. Another hugely impressive record.

***(*) **Special Encounter** CamJazz 5006 *Pieranunzi; Charlie Haden(b); Paul Motian(d).* 3/03.
No other bass-and-drums partnership sounds quite like Haden and Motian and it's easy enough at the beginning of this to be caught up in what they are doing and miss the extraordinary subtlety and sophistication of Pieranunzi's performance. It was a mistake to start with 'My Old Flame' rather than one of the pianist's fine originals, but the set soon gains momentum and intrigue and Enrico's 'Loveward' is a classic conception and performance.

*** **Trasnoche** EGEA SCA 284 *Pieranunzi; Marc Johnson(b).* 03.
Pieranunzi seemed almost obsessed with exploring the internal working of the basic trio in these years. Working with Johnson, formerly a Bill Evans sideman, made perfect sense and this first encounter yields some vibrant and highly responsive music from both. The bassist does seem to back off when Pieranunzi puts on the pressure, as he does on some of the more angular pieces, but is instantly back in harness when there's a ballad idea.

**** **Live In Japan** / **** **Ballads** CamJazz 7797-2 2CD / 5018-2 *Pieranunzi; Marc Johnson(b); Joey Baron(d).* 3/04; 6/04.
Two stunningly good records, which lead one to wonder whether comparison with the Bill Evans trio has long gone past the point of 'influence' and whether Pieranunzi now has some claim to sit in that same company. The most striking element of the live record is the three long trio improvisations which punctuate a long set, one of them a partial contrefact on 'Autumn Leaves'. The level of understanding between the musicians is extraordinary and – jumping to another obvious comparison – the quality is every bit as high as on Keith Jarrett's free-form explorations with Gary Peacock and Jack DeJohnette. That said, the language here is very different. Pieranunzi likes to create landscapes, then home in on details, then fill in narrative, then play entirely free of any obvious harmonic or rhythmic constraint, all within a couple of minutes. He includes a handful of Morricone tunes, but for the most part this is music confected by the group, and it's wonderful.

On the ballads record, Pieranunzi bravely goes with a programme of originals, and even when he tackles 'These Foolish Things' and Strayhorn's 'A Flower Is A Lovesome Thing', he deconstructs them to a certain extent. Also included are two themes by Italian composers: Tenco's 'Mi Sono Inamorata Di Te' and Tallini's 'When All Was Chet'. So, a very bold set-list, played with absolute grace by this well-attested trio. Baron has fitted in superbly and this is one of his most graceful and melodic performances. Pieranunzi has discovered a new range of sound colours for these songs, not so much indigo as a dangerous deep-sea blue that carries with it just a note of sombre threat.

Also, in brief:

*** **Untold Story** EGEA 128. 2/93.
With Marc Johnson (*b*) and Paul Motian (*d*), and with more overt reference to the Bill Evans trio, despite the (nearly) all original set-list; John Lewis's 'Django' provides a splendid coda.

*** **Ma L'Amore No** Soul Note 121321. 2/97.
Essentially a collaboration with the singer Ada Montellanico, but it is also graced by two fine guest instrumentalists in Enrico Rava (*flhn*) and Lee Konitz (*as*), both of them playing beautifully.

*** **Daedalus' Wings** Challenge CHR 70069. 3/99.
Piano duos with Bert van den Brink and about as remote from Ralph Sutton and Dick Hyman as you could imagine.

**** **Current Conditions** CAM 7756-2. 11/01.
A live set with Marc Johnson (*b*) and Joey Baron (*d*). It benefits from the frisson of a performance with no less of sensitivity and nuance.

*** **Fellini Jazz** Camjazz 7761-2. 3/03.
Mostly Nino Rota music and with a group featuring Kenny Wheeler (*flhn*) and Charlie Haden (*b*), but something of a disappointment none the less.

*** **Les Amants** EGEA SCA 294. 04.
Teamed with Marc Johnson (*b*) again and Rosario Giuliani (*d*) but this time backed by a string quartet. Fascinating, but not entirely successful.

Billie Pierce (1907–74)
De De Pierce (1904–73)

PIANO, VOICE / CORNET

Billie was a touring pianist in the '20s, but she settled in New Orleans with her husband, De De, and they worked frequently as a duo, securing a measure of fame in revivalist circles.

*** **Billie Pierce (With Raymond Burke)** American Music AMCD-76 *Billie Pierce; Jack Delany(tb); Raymond Burke(cl); Roy Zimmerman(p); Chink Martin(b); Paul Barbarin(d).* 7/50–3/54.
*** **Gulf Coast Blues** Arhoolie 488 *Pierce; Pierce; Brother Randolph(wbd); Lucious Bridges(perc, v).* 10/59.
** **With Kid Thomas Valentine 1960** 504 CD 36 *Pierce; Pierce; Kid Thomas Valentine(t).* 60.
(*) **In Binghamton, N.Y. Volumes 1–3 American Music AMCD-80/82/83 *Pierce; Pierce; with Albert Warner(tb); Willie Humphrey(cl); Cie Frazier(d) on 2 & 3.* 10/62.
*** **New Orleans: The Living Legends** Original Blues Classics OBC 534 *Pierce; Pierce; Albert Jiles(d).* 1/61.
The Pierces were a familiar husband-and-wife team in New Orleans dance halls for many years. Though De De also worked in the Preservation Hall Jazz Band, it's his recordings with Billie that remain his best legacy; so far, these have made it to CD. Arhoolie's *Gulf Coast Blues* finds them near their best. It's very spare, and Billie's playing dominates the more diffident De De, but it's less wayward than some of their later records. The session with Kid Thomas sitting in as guest is very ramshackle-sounding, but the spirit abides, and it's a curiously moving document even with all the fluffs and effortful playing. The Binghamton discs

were cut at a college concert. The music is often all over the place, and De De is so unpredictable that Willie Humphrey, who arrives in time for the second volume, seems to be trying to watch him all the time; but, for all the rackety playing, it becomes oddly exhilarating after a while.

On the OBC, the programme is nearly all simple, slow blues, taken at a stately tempo by Billie's piano, with cornet elaborations by De De that are modestly ambitious: he plays a much more improvised line than the standard New Orleans lead horns and, though he cracks a lot of notes and sometimes loses his way, he works hard at his playing. Billie's high vocals are sometimes hard to take, since she hardly varies her delivery (she once accompanied Bessie Smith, but sounds more like Clara Smith). This is deep New Orleans music.

On her own – or, at least, without De De – Billie's earlier recordings are something of a surprise. She sounds stronger and more individual, a blend of classic-blues singer and the more songful voice that she used for the likes of 'When The Saints'. The 1950 session, a private recording, features her in the sole company of Raymond Burke, who's in playful form, and the 1954 band date has her fronting a capable group with everyone in high spirits. None of these tracks was issued before and the sound in this first mastering is more than good enough.

Nat Pierce (1925–1992)

PIANIST, BANDLEADER

A one-man rearguard for big-band swing, he depped for Count Basie and co-led Juggernaut with Frank Capp. Wrote 'Open All Night' as TV theme to The Sound of Jazz.

*** **The Boston Bust Out** Hep 13 *Pierce; Bill Adams, Dud Harvey, Don Stratton, Perry Wilson(t); Bob Carr, Ace Lane, Sonny Truitt(tb); Charlie Mariano, David Chapman(as); George Hamilton Green(ts); Serge Chaloff, George Meyers(bs); Ralph Burns(p); Frank Gallagher(b); Joe McDonald, Pete De Rosa(d); Teddi King(v).* 47–51.

*** **Kansas City Memories** Fresh Sound FSRCD 2332 2CD *Pierce; Dick Collins, Don Fagerquist, John Howell, Doug Mettome, Charlie Walp(t); Cy Touff(b-t); Urbie Green, Frank Rehak(tb); Med Flory(as); Dick Hafer(cl, as, ts); Jerry Coker, Richie Kamuca(ts); Jack Nimitz(bs); Freddie Green(g); John Beal, Red Kelly, Walter Page(b); Gus Gustafson, Osie Johnson, Jo Jones(d).* 2–8/55.

***(*) **Ballad Of Jazz Street** Hep 2009 *Pierce; orchestra includes Clark Terry(t); Eddie Bert, Jimmy Cleveland(tb); Paul Gonsalves, Paul Quinichette(ts).* 3/61.

*** **5400 North** Hep 2004 *Pierce; Dick Collins(t); Bill Perkins(reeds); Bob Saravia(b); Frank Capp(d); Mary Ann McCall(v).* 5/78.

Most of Nat's earlier records on Fantasy, Vanguard and Coral are out of print now, but there's a smattering of stuff in the catalogues to represent this low-key but utterly professional musician. Laurels to Hep's Alistair Robertson for keeping him in sight. The early record is fascinating for glimpses of Charlie Mariano, still very much in swing mode, and of Serge Chaloff. The 1961 big-band date comes from a relatively fallow period in the Pierce discography, but it's a highly accomplished set with two strong Horace Silver arrangments – 'Soulville' and 'Sister Sadie' – and the attractive three-part title-piece.

The most recent disc offers a rare chance to hear Pierce in a smaller group. Recorded at an outdoor concert, it's marked by a cracking reading of the Roy Eldridge title-tune, followed by Pierce's own lugubrious 'Pee Wee's Blues'. Some nice singing as well from McCall, who was getting towards the end of her career at this point.

The Fresh Sound fills out the picture a little, though the transfers are inferior. This brings together the title-LP with *And His Herdsmen*, *Jazz Romp* and *Bandstand* on two discs. The language is orthodox and machine-tooled; the playing mostly very good indeed. Not the most dramatic of discographies, but enough to make the acquaintance of one of jazz's quiet gentlemen.

Dave Pike (born 1938)

VIBRAPHONE, MARIMBA

Born in Detroit, he began on drums and later switched. West Coast work in the '50s preceded a move to New York in 1960 and three years with Herbie Mann. The Dave Pike Set became popular in Germany, where he lived for several years.

*** **It's Time For Dave Pike** Original Jazz Classics OJC 1951 *Pike; Barry Harris(p); Reggie Workman(b); Billy Higgins(d).* 1–2/61.

Pike's approach was both backward-looking, to the styles of Milt Jackson and Hamp, and also irretrievably time-locked, and though he returned to the States and to favour after an increasingly barren sojourn in Europe, he's never quite recovered from the feeling that he's merely a bebop copyist on a lumpy and stiff-jointed instrument. While this has its notable moments – the terse ballad 'It's Time', the vintage bop bluster of 'Hot House' – the record feels as if it's going nowhere, which is what Pike did, until his unexpected resurgence in the '90s.

***(*) **Carnavals** Prestige 24248 *Pike; Clark Terry(flhn); Leo Wright(as, f); Tommy Flanagan(p); Kenny Burrell, Jimmy Raney(g); Ahmed Abdul-Malik, George Duvivier, Chris C. White(b); Rudy Collins, William Correa(d); Ray Barreto, Jose Paulo(perc).* 9–12/62.

This is the Pike set to go for, a compilation of two 1962 albums, *Bossa Nova Carnival* and *Limbo Carnival*. Both records are dance-oriented, but none the worse for that, and they underline Pike's (or his producers') genius for *simpatico* line-ups. The first album was all Donato material, quality writing delivered with a measure of authenticity. The second record was more original in focus, with a touch of bebop ('My Little Suede Shoes'), some pop ('La Bamba'), a couple of songs associated with Harry Belafonte, and a knock-off of Sonny Rollins's 'St Thomas'.

*** **Jazz For The Jet Set** Atlantic 8122 73527-2 *Pike; Clark Terry, Melvin Lastie, Martin Shellar(t); Herbie Hancock(org); Billy Butler(g); Bob Cranshaw, Jimmy Lewis(b); Bruno Carr, Grady Tate(d).* 66.

The Atlantic date is programmed as a desperate jazz-meets-pop enterprise, yet there's far more to enjoy than a glance at the cover (a stewardess – sometimes these images sell records, you know) might suggest. Terry may have been hired to lead the trumpet section, but he also gets in some typically puckish solos, and Pike himself sounds hungry just to be out front and to play on a record with his name on it.

***(*) **Bophead** Ubiquity 11033 *Pike; Teddy Edwards(ts); Jane Getz, Milcho Leviev(p); Anthony Wilson(g); Richard Simon(b); Albert Heath, Lorca Hart(d).* 10/97.

A real surprise. Taut, often challenging neo-bop from a pretty extraordinary line-up. The pianists add a nice ripple, but the real dynamic to this set is what is going on between Pike (in great form), the underrated Richard Simon (who sounds like Leroy Vinnegar) and Tootie Heath, who has brought on protégé Lorca Hart beautifully. The material is great: Pike's 'Bophead' teeing up Jackie McLean's 'Little Melonae' and 'Dr Jackle', John Carisi's 'Israel' and Sonny Rollins's 'Grand Street'. The outstanding cut, though, is 'Ghost Of A Chance', with Pike playing out of his skin.

Also, in brief:

*** **Manhattan Latin** Verve 06024 98624463. 2–4/64.
Lightweight to the point of blowing away on the breeze.

(*) **Pike's Groove Criss Cross 1021. 2/86.
Back in the States and mainstreamed to a degree.

*** **Peligroso** Cubop 32. 00.
A bright, breezy latter-day set.

Roberta Piket (born 1965)

PIANO

The daughter of a composer who studied in Vienna, Piket is a composer-pianist in a familiar post-bop style.

*** **Unbroken Line** Criss Cross CRISS 1140 *Piket; Scott Wendholt(t); Donny McCaslin(ts, ss); Javon Jackson(ts); Michael Formanek(b); Jeff Williams(d). 4/96.*
*** **Speak, Memory** Fresh Sound FSNT 088 *Piket; Masa Kamaguchi(b); Jeff Williams(d). 2/00.*
Piket's father took part in the Spanish Civil War and then emigrated to America after the great War Against Fascism. Roberta imbibed a solid classical training from him and she retains a capacious understanding of all sorts of modern music. Her compositional gifts are evident from the very start of *Unbroken Line*. 'Brookland' sounds derivative of too many things for it to be indebted to any of them. 'The Long, Long Wait' was seemingly inspired by a session Piket heard involving her premier jazz influence, Richie Beirach: it's a meditation on *ars longa, vita brevis*, heartfelt and touched by a proper humility. 'Daily Affirmation' is based on Charlie Parker's 'Confirmation', though it develops in directions Bird hadn't dreamt of. The closing 'Unbroken Line' is a fierce blowing tune, and belated evidence that the composer isn't overly hung-up on her classical training. Only two standard treatments, but Irving Berlin's 'Always' and the pairing of 'You'll Never Walk Alone' and 'Some Enchanted Evening' are sensitively reworked. The supporting cast are excellent, almost all of them veterans of Criss Cross's superb catalogue. Jackson brings the most, in terms of ideas, but this is a showcase for the leader.

Piket's entry in the demanding, hugely oversubscribed trio category is decorously played, and the balance between originals and covers works well. 'Up, Up And Away' (a choice which, she says, engenders 'scepticism and dismay' among would-be listeners) evolves into a rousing set-piece by its end, and the two originals, 'Hands' and 'Speak, Memory', benefit from her forceful delivery. On slower pieces such as 'Lost In The Stars' she tends to weigh the notes too ponderously, and the music can sometimes recede into a trudge.

Jean-Michel Pilc

PIANO

A consistently inventive but underrated player.

**** **Together: Live At Sweet Basil, Volumes 1 & 2** Challenge 73195 / 73196 *Pilc; François Moutin(b); Ari Hoenig(d). 00.*
A certain sentimental devotion to the late Michel Petrucciani blocks any conclusion that Pilc is the finest French pianist since Martial Solal. The flow of invention on these mostly standards-driven sets is remarkable. 'Tea For Two' and the title-piece are on both sets and offer an insight into how Pilc approaches the reharmonization of a familiar tune. We'd strongly recommend investing in both volumes, if only for the two-minute delight of 'My Köln Concert', a solo excursion that pokes gentle fun at the pretentious giantism of Keith Jarrett's most famous improvisation.

Pilc's approach is evident from the very start of 'Softly, As In A Morning Sunrise', a dawn which promises storms or hot sun. 'C Jam Blues' is a *tour de force* worthy of Liszt, while 'Tea For Two' and 'Bye Bye Blackbird' nod in the direction of both Tatum and Bartók. 'My One And Only Love' is a rare mood-piece. *Volume 2* – the Köln joke aside – is more of the same high-quality stuff. 'On Green Dolphin Street' and 'My Funny Valentine' are substantially deconstructed, but Pilc saves his best stroke for last, with a headlong reading of Miles Davis's 'All Blues'. Moutin and Hoenig both play their part to the hilt. The bassist's solo spots are delicately nuanced and Hoenig's sense of time is imaginatively elastic.

**** **Welcome Home** Dreyfus FDM 36630 *Pilc; François Moutin(b); Ari Hoenig(d). 9/01.*
Again, one wonders at the hype around latter-day piano trios, when Pilc's superb trio still languishes in relative obscurity outside his native country. They get off to a rollicking start with another remake of a Miles Davis classic. This time, 'So What' is rendered almost unrecognizable. The repertoire is more modern this time out, with Coltrane's 'Giant Steps' and 'Cousin Mary', and Monk's 'Rhythm-A-Ning' stretching the harmonic language and the dynamics further still. The Monk tune is almost apocalyptic, an impression heightened by having it follow 'Scarborough Fair'. And just to show that they haven't gone over entirely to the new school, there's a loving deconstruction of 'I Got It Bad (And That Ain't Good)'.

The interplay between piano and bass is as dramatic as ever; Moutin's phrasing becomes more inventive with every appearance. We can only repeat our recommendation.

**** **Follow Me** Dreyfus FDM 36665 *Pilc (p solo). 12/03.*
He's not that easy to follow, but packs this debut solo set with enough intrigue to guarantee you'll try. From Bill Evans's 'B Minor Waltz' to a notably off-kilter reading of 'Autumn Leaves', from 'St Louis Blues' and 'St James Infirmary' to his own, apparently spontaneous 'Raccoon', Pilc entrances with every bar. His touch seems to have got lighter, though playing without bass and percussion and recorded up close probably enhances that impression. A real winner.

***(*) **Live At Iridium, New York** Dreyfus FDM 36677 *Pilc; Thomas Bramerie(b); Mark Mondesir(d). 10/04.*
***(*) **New Dreams** Dreyfus FDM 36905 *As above, except add Ari Hoenig(d). 10/06.*
Pilc is composer of most of the material on this fine live trio set. After his opening 'No Print', there is a short Monk sequence, three tracks put together as if on the spur of the moment. After that, an extended version of Coltrane's 'Spiritual', and then the Pilc themes start to flow, each as terse and enigmatic as its one-word title. There are fewer minor tonalities now, and a more expansive approach to the keyboard, but the atmosphere is still enigmatic and slightly teasing. Bramerie and Mondesir combine

well and keep the pulse relaxed but positive. The English drummer alternates with Hoenig on *New Dreams*, another delightful blend of enigmatic originals, Monk, 'But Not For Me' and even a little bit of Schumann. Why is this pianist not more highly regarded?

Also, in brief:

*** **The Long Journey** Challenge 73216. 01.
A piano/bass duet with the magnificent Hein Van de Geyn.

*** **Cardinal Points** Dreyfus FDM 36649. 02.
A couple of new voices added to the group, not yet settled in.

Courtney Pine (born 1964)

TENOR, ALTO AND SOPRANO SAXOPHONES, BASS CLARINET, FLUTE, ALTO FLUTE, KEYBOARDS

Born in London, he played funk and reggae as a teenager, then became interested in John Coltrane. He became a focal point for young London musicians in the '80s, helped form the Jazz Warriors big band and had a hit with his debut release. He has since investigated various jazz and popular black-music forms.

*** **Underground** Talkin' Loud 537745-2 *Pine; Nicholas Payton(t); Cyrus Chestnut(ky); Mark Whitfield(g); Reginald Veal(b); Jeff 'Tain' Watts(d); DJ Pogo(turntables); Jhelisa(v).* 3/97.
Pine's vision is so populous and rich in its ambition that the plain truth is that Pine doesn't make enough records. Eight albums in nearly 15 years was simply an inadequate showing for a man who should be as prolific as David Murray in his pomp. That way we could rack one like this in his enjoyable second division, instead of having to settle for it as his premier set in a five-year period. 'All the tracks started off as breaks or loops from classic records from the period 1964–97' – but to get the consent would have been cripplingly difficult and expensive, so Pine reharmonized them and re-created them in real time. It was taking the long way round, but the results are often exciting, even thrilling – listen to 'Oneness Of Mind'. Unfortunately the track fades just as it's getting going, and that sense of the cup being dashed from the lips recurs throughout *Underground*. There are sublime pop melodies like 'Invisible (Higher Vibe)', fragments of impressive solos. DJ Pogo putters around in the background, creating his own underfelt of scratched voices and sounds. Every so often, Pine pulls off a head-turning solo. But the album never establishes its own world. Jazz, hip-hop, soundtrack music, hip easy-listening – it's all part of Courtney's multi-kulti aesthetic, and you can hear him straining to make it all synthesize.

(*) **Back In The Day Blue Thumb 543580-2 *Pine; Alex Pushkin(t); Lewis Latimer(tb); Mary Secole(as); Robert Mitchell(p); Cameron Pierre(g); Sheema Muhkerjee(sitar); Robert Fordjour(d); DJ Pogo(turntables); Eska Mtungwezi, Kele Le Roc, MC Mello, Blak Twang, London Community Gospel Choir(v).* N.D.
Bits and pieces. In terms of impact, this is weedier and less intrusive than the last one. Most of it seems tailored for radio. A fine improvisation such as the soprano solo on 'Brotherman' sits sweetly inside an untroubling groove, and the same thing happens with the tenor outing on the subsequent 'Keep It Real'. With the record pieced together second by second by Pine at home, there's no pretence at real-time intensity, and some of the improvising seems weirdly frozen in its setting.

***(*) **Devotion** Destin-E 777 001 *Pine; Byron Wallin(t); Dennis Rollins(tb); Chris Jerome(ky); Robert Mitchell(p); Sheema Mukherjee(sitar); Cameron Pierre(g); Peter Martin(b); Robert Fordjour(d); Yousuf Ali Khan(tabla); Thomas Dyani(perc); David McAlmont, Carlene Anderson, Jacqui Dankworth(v).* N.D.
It still seems extraordinary that, nearly 20 years into his recording career, Pine had thus far essayed only nine studio albums proper. If his last couple of records have been a jumble, then so is this one; the difference is, it's more joyous, more focused, less bitty. 'Osibisa', for instance, is a cheering homage to those heroes of '70s funk, and the title-track nods to Courtney's reggae roots, perhaps even more significant to him than his jazz sources. It's less of a one-man studio show, and organized more around his working band. As always, there are guest vocals, broadly from the soul idiom, with David McAlmont doing a neat job on John Martyn's lovely 'Bless The Weather', but the most encouraging thing is how the music works to frame the leader's own playing to its best advantage – he's never sounded more exciting than he does on the likes of 'U.K.'. As his American audience falls away, he's concentrating more and more on a British perspective and, spared any overweening ambitions, this one sounds fine.

***(*) **Resistance** V2 777002 *Pine; Dennis Rollins(tb); Chris Jerome(ky); Cameron Pierre, Chris Lamptey(g); Jenny Adejayan(clo); Darren Taylor(b); Robert Fordjour, Frank Tontoh(d); Juliet Kelly(v).* 05.
As usual, Courtney's been listening to everything, and he likes to jam everything in – there's reggae, drum'n'bass and Motown funk here, and the title-track is even an old-fashioned soul-jazz shuffle. But it's a disciplined and, again, more group-orientated effort, and at last he's given up on the vocal crossover tracks. Fans have welcomed this as more like the Pine band on stage, and it's a hot one.

Armand Piron (1888–1943)

VIOLIN, VOICE, BANDLEADER

Born in New Orleans, he began leading bands there in the first decade of the new century. He joined forces with Clarence Williams in music publishing and only rarely left his native city.

*** **Piron's New Orleans Orchestra** Retrieval RTR 79041 *Piron; Peter Bocage(t); John Lindsay(tb); Lorenzo Tio Jr(cl, ts); Louis Warnecke(as); Steve Lewis(p); Charles Bocage(bj, v); Bob Ysaguirre(tba); Louis Cottrell(d); Esther Bigeou, Ida G. Brown, Lela Bolden, Willie Lewis(v).* 12/23–3/25.
For the most part they were recorded in New York, but Piron's band was a New Orleans outfit and as such was one of the few to be documented in the '20s. This splendid reissue is a model of its kind: the sleeve-notes sum up years of research into the performers' activities, and this latest remastering of a set of terrifically rare originals is excellent. That said, the disc isn't a revelation. Piron's group was a more genteel, proper orchestra than some New Orleans bands of the time, pitching itself somewhere between ragtime, society music and the glimmers of early jazz: though 1923 is early in jazz recording history, they still sound a much less modern band next to Oliver or Fletcher Henderson from the same year (one should compare their treatment of 'Doo Doodle Oom' with Henderson's 1923 Vocalion version). A few tracks, including the very first, 'Bouncing Around', brew up a potent mix of syncopation, with Tio's wriggling clarinet breaks and Bocage's urbane lead making their mark over an ensemble rhythm

that is almost swinging. But there is surprisingly little development between the earliest and the latest tracks by the orchestra.

Bucky Pizzarelli (born 1926)

GUITAR

He was hidden away in NBC studio orchestras for many years but began an association with Benny Goodman in 1966 and since then has become a regular contributor to mainstream-modern small groups on record and on the road. His son John is a chip off the old block.

*** **April Kisses** / *** **One Morning In May** / *** **Flashes: A Lifetime In Words And Music** Arbors ARCD 19227 / 19254 / 19306 *Pizarelli (g solo)*. 3/99; 10–11/00; 2/04..

Pizzarelli's more vigorous ensemble playing can be found on many other records in this book, but these three charming solo discs show off his more gentle and sweet-toned style on the 7-string acoustic guitar. The first disc is mostly music from the books of his first influences: Eddie Lang, Carl Kress, George Van Eps. The second features favourite standards and some jazz tunes from Ellington and Bix Beiderbecke. The third is more of the same. He embellishes them only modestly, lets the melodies do most of the talking, and as soon as he's done with one, it's done. One of them will do for anybody, but any one of them works fine, and Bucky's amiable craftsmanship is a pleasure to hear.

*** **Manhattan Swing: A Visit With The Duke** Arbors ARCD 19226 *Pizzarelli; John Bunch(p); Jay Leonhart(b)*. 3/99.

A friendly amble through the Ellington workbook in *simpatico* company. Bunch is the unexpected star of this, but Bucky's line on 'Isfahan' is delicious and original. The swingers generally aren't quite so compelling.

*** **5 For Freddie** Arbors ARCD 19344 *Pizzarelli; Warren Vaché(c); John Bunch(p); Jay Leonhart(b); Mickey Roker(d)*. 5/06.

One master salutes another. With a latter-day version of a Basie small group, Bucky re-examines the heritage of the great Freddie Green, with his colleagues explicitly cast as Basie, Sweets, Walter Page and Jo Jones. Any such project always prompts the question of why one would listen to a re-creation rather than the real thing. One obvious answer is the terrific modern sound, but there's enough fresh individuality in the playing to distinguish this from a routine nostalgia project. Vaché's muted cornet is particularly appealing and Leonhart comes through stronger than Page was ever able to.

*** **Generations** Arbors ARCD 19345 *Pizzarelli; John Pizzarelli(g)*. 5/06.

One thinks of what Jimmy and Doug Raney did together when listening to this. Bucky and John have the same spikily affectionate approach, but the inclusion of classical themes by Ponce and Torroba gives them an opportunity to play in a more formal context, their contrasting voices (mellow and more emphatic respectively) adding a fresh element to relatively familiar fare.

Also, in brief:

*** **Live At The Vineyard Theatre** Challenge CHR 70025. 1/87.

An attractive father/son encounter.

*** **Swing Live** Chesky 218 CD/DVD. 2/01.

A fine quintet date in superb surround sound.

John Pizzarelli (born 1960)

GUITAR, VOICE

Performed with his father as a guitar duo, then began working as a solo and with his own trio from 1990.

*** **My Blue Heaven** Chesky JD38 *Pizzarelli; Clark Terry(t, v); Dave McKenna(p); Bucky Pizzarelli(g); Milt Hinton(b); Connie Kay(d)*. 2/90.

*** **Dear Mr Cole** Jive 63182-2 *Pizzarelli; Benny Green, Ray Kennedy(p); Christian McBride, Martin Pizzarelli(b); John Guerin(d)*. 94.

*** **After Hours** Jive 63191-2 *Pizzarelli; Randy Sandke(t); Harry Allen(ts); Ray Kennedy(p); Bucky Pizzarelli(g); Martin Pizzarelli(b); Joe Cocuzzo(d)*. 95.

John Pizzarelli follows in father's footsteps by using a guitar style that owes an obvious debt to paternal influence: quick, clean picking, a Django-like tone and a penchant for the humorous aside in the middle of otherwise terse improvisations. While this makes for solid, gratifying mainstream, Pizzarelli was never really a young fogey: there's a coolness about his manner which detaches him a little from the material and, while some of his song choices are as neo-classic as one can get, he sounds a little dreamier than the Concord crew of mainstreamers. Besides, he sings – and this is what has determined his career. Pizzarelli was doing this sort of thing long before the likes of Harry Connick, and his singing and playing are accomplished in their own right; but the tenor of the later records is unmistakably tuned to seeking an audience that likes singers rather than players.

My Blue Heaven is beautifully recorded and shrewdly programmed, with Clark Terry tossing in some characteristic obbligatos and the instrumental pieces – including a very sharp-witted 'Don't Get Around Much Any More' – finding a real, spontaneous zest. *Dear Mr Cole* looks promising: with the nucleus of Green, McBride and Pizzarelli himself as a dream trio, Nat Cole tunes as the repertoire and a perfectly intimate studio-mix, this was set up to be a classic. But the opening 'Style Is Coming Back In Style' with the other rhythm section is so blissful that the rest is almost a disappointment and, as cleverly as the trio plays, it's just a shade too neo-classic to wholly convince, despite some lovely moments.

After Hours moves the concept to a full-fledged ballad album. Sandke and Allen blow sweetly apposite obbligatos and John's working trio play with intuitive rightness: on a couple of less obvious choices, such as 'Coquette' and 'Mam'selle', the pitch is flawlessly right. Because he's singing so quietly and without undue emphasis, it's easy to miss how effective Pizzarelli has become at this music, too. Yet the album still seems to slip uneventfully by – through its very nature, perhaps.

***(*) **Let There Be Love** Telarc CD-83518 *Pizzarelli; Harry Allen(ts); Ken Peplowski(cl); Dominic Cortese(acc); Ray Kennedy(p); Bucky Pizzarelli(g); Jesse Levy(clo); Martin Pizzarelli(b); Tony Tedesco(d)*. 7/00.

***(*) **The Rare Delight Of You** Telarc CD-83546 *Pizzarelli; George Shearing(p); Reg Schwager(g); Neil Swainson(b); Dennis Mackrel(d)*. 10/01.

Love them or not, Pizzarelli's albums are copper-bottomed class, and we're not tired of them yet. *Let There Be Love* has another basketful of picked tunes, the voice is in fine shape, Allen and Peps put in some of their stuff, Bucky takes a solo or two ... hey, you know what's going to happen, and it does, and it sounds great.

Hard to know whether to file the next one under Pizzarelli or Shearing. John guests with the quintet, and while the climate is tempered a little to accommodate George, it doesn't hurt: 'Lost April' has a hushed, old-world elegance of a sort which rarely turns up on the regular Pizzarelli sessions. But the uptempo tunes are just as satisfying.

*** **Live At Birdland** Telarc CD-83577 2CD *Pizzarelli; Ray Kennedy(p); Martin Pizzarelli(b); Grover Kimble(v).* N.D.
***(*) **Bossa Nova** Telarc CD-83591 *Pizzarelli; Harry Allen(ts); Ray Kennedy, César Camargo Mariano(p); Martin Pizzarelli(b); Paulinho Braga(d); Jim Saporito(perc); Daniel Jobim, Chiara Civello(v); strings.* 5/03.
*** **Knowing You** Telarc CD-83615 *As above, except omit Braga, Saporito, Jobim, Civello; add Ken Peplowski(cl), Tony Monte(p), Larry Goldings(p, org), Bucky Pizzarelli(g), Tony Tedesco(d), Jessica Molaskey(v).* 9/04.
The inevitable live album has been a long time in coming, but it's a fine souvenir of John's live set, two discs of good songs performed with a suave blend of showbiz and jazz feeling. The between-song schtick and bits of live business may deter you from returning this to the player too often, though that's hardly the fault of the performers. As a record of one of America's most accomplished club acts, it works fine.

The *Bossa Nova* set is beautifully produced by Russ Titelman, and might turn out to be Pizzarelli's biggest success if some of these very poppy tracks become airplay hits. There's less guitar than ever (?) before, but he has a real feel for the right groove, and the slushy romanticism of this kind of music comes easily to him. Here and there – especially on a surprising 'Fascinatin' Rhythm' – the band hit a real groove.

Polished to perfection, *Knowing You* is just a tad too immaculate – even for an artist who's made a virtue out of no rough edges. The 15 tunes are despatched without a murmur of trouble, but Pizzarelli could usefully give himself a musical problem to solve.

Also, in brief:

*** **All Of Me** Jive 63129. 91.
Cleverly pitched between big-band charts and a nucleus of singer and rhythm section; artfully realized but legitimized by his trust in the material.

**** **Kisses In The Rain** Telarc 83491. 6/99.
A new label, but nothing new in the music; dusted-off standards and few new tunes.

*** **Dear Mr Sinatra** Telarc 83638. 6/05.
The Clayton–Hamilton Orchestra delivers the charts accurately and with finesse, but why listen to this rather than the original?

Lonnie Plaxico (born 1960)

DOUBLE BASS

Widely travelled, with experience in mainstream and modern. His most high-profile gig was with the Messengers.

(*) **Emergence Savant 2019 *Plaxico; Ralph Alessi, Larry Lunetta(t); Don Braden(ss, ts); Tim Hegarty(ts); Jason Moran(p); Eric Lewis(p, org); Lionel Cordew(d, perc); Jeff Haynes(perc).* 2/00.
There's a sophomoric cleverness to Plaxico's debut as leader, an insistence on showing off every aspect of his playing personality that becomes increasingly off-putting as *Emergence* progresses. The resonant titles – 'Emancipation', 'Delusion', 'Libertarian' – don't seem to have a substantial correlative in the music, and one finds oneself admiring the sophistication of the charts without enjoying the noise they make. Braden is in fine form, but Plaxico's own switching from acoustic to electric instruments is just a further symptom of his desire to pitch camp in both hard-bop and fusion camps. Neither is secured and ultimately the record falls rather than succeeds on its own eclecticism.

*** **Live At The 5:01 Jazz Bar** Orchard 802211 *Plaxico; Alexander Pope Norris(t); Marcus Strickland(ts); George Colligan(org, ky); Nathaniel Townsley(d).* N.D.
Caught live, Plaxico's real strengths come through strongly. His command of line and harmonic variation are nowhere more clearly heard than on 'Too Young To Go Steady', not because it's the strongest track, but because the tune is familiar enough for his creative rethink to be obvious; similarly on Tower Of Power's brilliant 'Squib Cakes', first covered on his (deleted) Blue Note album, which hasn't been picked up by anyone else except, we think, Rob McConnell. 'Emergence' is given a fresh outing and the other originals are tough, focused and thoroughly entertaining. Colligan has a lot to do with the success of the record, as convincing on organ as he always has been on piano.

*** **Rhythm & Soul** Sirocco 1023 *Plaxico; Alex Sipiagin(t); George Colligan(p, org); Arene Lomax(p); Billy Kilson(d); Jeff Haynes(perc); Amelia Lomax(v).* 02.
Here, the band is schooled and adept in the leader's ideas. The bassist is hard-edged and funky one moment ('Weather Report'), softer and more expansive the next (Mal Waldron's 'Soul Eyes'). He's never out of the groove and never wastes a note. And yet, the overall impression is still of something rather too polished and contrived, music that doesn't come from the heart but from the head.

*** **West Side Stories** Plaxmusic 0001 *Plaxico; Jeff Hermason, Alex Norris(t); Ravi Coltrane, Steve Coleman, David Lee Jones(as); Gary Pikard, Gary Thomas(ts); George Colligan(p, org); Kenny Grohowski(d); Khalil Kwame Bell, Jeff Haynes(perc); Carla Cook, Cassandra Wilson(v).* 06.
A latter day M-Base convention, with lots of material that recalls growing up in Chicago and listening to the popular music of the time. Which doesn't just mean black R&B. Burt Bacharach's 'One Less Bell To Answer' is a surprise inclusion, while Foreigner's 'I Want To Know What Love Is' is perhaps a less welcome one; Carla Cook's vocal is preferable to the original. It's worth pondering, whenever anyone complains about label A&R men 'pushing' artists into covering popular material, that here's an artist putting a record out on his own imprint and doing so of his own free will. A better live record appeared on a Japanese label shortly before, but this is a strong sign of musical health from the busy bassist.

King Pleasure (1922–81)

VOICE

Born Clarence Beeks, he won an amateur night at the Apollo in 1951 and then scooped enormous success with his vocalese 'Moody's Mood For Love'.

***(*) **King Pleasure Sings** Original Jazz Classics OJCCD 217 *Pleasure; Ed Lewis(t); J. J. Johnson, Kai Winding(tb); Charles Ferguson, Lucky Thompson(ts); Danny Bank(bs); Jimmy Jones,* *John Lewis, Ed Swanston(p); Paul Chambers, Percy Heath, Peck Morrison(b); Kenny Clarke, Joe Harris, Herbie Lovelle(d); Betty Carter, Jon Hendricks, Eddie Jefferson, The Dave Lambert Singers, The Three Riffs(v).* 12/52–12/54.

*** **Golden Days** Original Jazz Classics OJCCD 1772 *Pleasure; Matthew Gee(tb); Teddy Edwards, Harold Land(ts); Gerald Wiggins(p); Wilfred Middlebrooks(b); Earl Palmer(d).* 4/60.

Eddie Jefferson claimed to have invented the practice of fitting lyrics to bop solos, but it was Pleasure who garnered the praise and what cash was going. (Just to confirm Jefferson's luck, he was blown away outside a Detroit club in 1979, just as his career was reviving; Jefferson, Jon Hendricks and The Three Riffs all feature on two 1954 tracks from *Sings*.) The earlier of the two OJCs is shared with Annie Ross, who sings the classic vocalization of Wardell Gray's 'Twisted', along with 'Moody's Mood For Love' and Pleasure's 'Parker's Mood' the best-known vocalese performance. Pleasure has something of Ross's honeyed smoothness of tone but combines it with a more biting articulation that can sound remarkably like Charlie Parker's alto saxophone (or, more frequently, the smooth tenor sound of Teddy Edwards and Lucky Thompson). Using less-sophisticated arrangements and generally less-witty lyrics than Jon Hendricks's for Lambert, Hendricks and Ross, Pleasure more often relies on the quality of the voice alone. The accompaniments are generally good, but the Quincy Jones backings to 'Don't Get Scared' and 'I'm Gone' are exceptional.

The later *Golden Days* is a decent record, marked out by some adventurous improvisation from the singer and rugged solos from both Land and Edwards, although the steam had gone out of Pleasure's career at this point (it was made for the small Hi Fi label). Vocalese has always been something of an acquired taste, though interest in it had grown in the years before this reissue. These two records were key texts in the revival.

Paul Plimley (born 1953)

PIANO, MARIMBA

The Canadian studied classical music in his youth, but since the late '70s has been immersed in Canada's free-music scene.

***(*) **Everything In Stages** Songlines SGL 1503-2 *Plimley (p solo).* 4/95.

Plimley has created a formidable body of work. *Everything In Stages* is another contrast: 17 pieces, many very brief episodes, many examining one, often minute, aspect of the piano – technique, vocabulary, structure. Plimley makes one think about the whole nature of the instrument here, its physicality and resonances, and though it can be tough going it's many times more absorbing than the typical piano record.

***(*) **Sensology** Maya MCD9701 *Plimley; Barry Guy(b).* 1/95.
**** **Ivory Ganesh Meets Doctor Drums** Songlines SGL 1523-2 *Plimley; Trichy Sankaran(perc).* 4/86–4/98.
***(*) **Safecrackers** Victor 066 *Plimley; Lisle Ellis(b); Scott Amendola(d).* 1/99.

The meeting with Guy (at a Vancouver concert) is a joyful occasion, for all the high-velocity counterpoint. Both players can touch on the academy when they want to, and that introduces such elegant episodes as the beginning of 'Short Steps Until It Finally Dawned', but the impression of brief, snatched-up tracks such as 'Hand Held Hot Coals' is of sheer high spirits. There is an excellent gag at the end of the record, too, luckily explained in the sleeve-notes.

Ivory Ganesh Meets Doctor Drums is world jazz of a high order. Sankaran brings the almost courtly grace of his tabla rhythms to a platform which Plimley builds and demolishes and rebuilds with his usual ebullience, and the miracle is that this is one (ahem) fusion which doesn't seem forced, overcooked or blighted by mutual incomprehension. It helps that Plimley thinks hard about the piano's status as a percussion instrument, but he's helped enormously by Ganesh's superb responsiveness to each situation. Each man also gets some intriguing solos and, aside from the enormous 'Jhampalaya II', most of the tracks are actually quite short and resolved in very specific ways.

His latest trio debuts on *Safecrackers*. New drummer Amendola fits right in, and this is probably also the best sound Plimley's had in a studio. A surprising bit of audio-vérité at the end of 'An Exhilaration Of Larks, And Their Discovery Of Fire' and an unexpected sign-off with Claude Thornhill's 'Snowfall'. Plimley likes to surprise, and he's still doing it.

Pony Poindexter (1926–88)

ALTO SAXOPHONE

Born in New Orleans. He toured with Billy Eckstine and worked with Annie Ross. Lived in Europe for a time.

*** **Pony's Express** Koch International 8591 *Poindexter; Eric Dolphy, Gene Quill, Sonny Red, Phil Woods(as); Dexter Gordon, Jimmy Heath, Clifford Jordan, Sal Nistico(ts); Pepper Adams(bs); Tommy Flanagan, Gildo Mahones(p); Ron Carter, Bill Yancey(b); Elvin Jones, Charli Persip(d).* 5/62.
*** **In Barcelona** Fresh Sound FSRCD 374 *Poindexter; Josep M. Farrás(t); Ricardo Solís(tb); Pere Ferré(p); Eric Peter(b); Adrià Font(d); Pedrito Díaz(perc); Dina Poindexter(v).* 72.

Slim pickings from such a substantial career, but the first of these is a very useful representation of an artist who is otherwise almost unavailable on CD. The set features the saxophonist – dedicatee of Neal Hefti's 'Little Pony' – in a series of line-ups and much of the interest lies in the other personnel. There is, for instance, a fine Eric Dolphy solo on 'Lanyop', which adds to his sadly truncated discography, and a remarkable chase with Dexter Gordon on an unexpected version of 'Struttin' With Some Barbecue'. The material could hardly be more varied: 'Mickey Mouse March', 'Basin Street Blues', the bebop classic 'Salt Peanuts' and Kenton's 'Artistry In Rhythm'. Poindexter's surprisingly lyrical alto is heard to best effect on 'Skylark', which is probably the outstanding cut of the set.

The Spanish set was around for years on a hard-to-find LP. It's another very good set, with further examples of Pony on soprano, which he was among the first to choose as a 'double'. The Catalan band (Díaz is actually Cuban) are well above average and the ensembles sound well-rehearsed. The only slight question mark is the vocal contribution of Poindexter's eight-year-old daughter, who also appears on the cover; cute as a bug's ear she may be, but the singing on 'Lucky Duck' and 'Pretty Lady' must be an acquired taste. Her dad's playing is fine though, and demonstrates that whatever his limitations Poindexter was more than a one-trick pony.

Polar Bear

GROUP

Much-praised young British outfit.

*** **Dim Lit /** Babel BDV 2446 *Mark Lockheart, Pete Wareham(ts); Tom Herbert(b); Sebastian Rochford(d); Julia Biel(v). 04.*
*** **Held On The Tips Of The Fingers** Babel BDV 2552 *As above, except add Joe Bentley(tb); Ingrid Laubrock(ss); Jonny Phillips(g); Emma Smith(vn); Hanna Marshall (clo). 05.*
Few British groups of recent times have been so extravagantly hyped and yet Polar Bear do, on closer inspection, really match up to the publicity and press raves. Rochford is a formidable musician and in Lockheart and Wareham he has seasoned players who know their way around a range of idioms. They weave in and out of Rochford's deceptively quiet playing; this, perhaps, is the point of the name – polar bears are attractive, cuddly creatures but among the fiercest beasts on the planet – and there is a dark energy to these tracks reminiscent of Radiohead at their most extended. Rochford's rock and avant-rock tastes are evident here and there on both records, but there is no hint that his ambitions run to either prog-rock or Nu Jazz. A formidable improviser, he keeps jazz playing in focus at all times. The guests don't add much to either album; an unaugmented live set should be the next priority.

Kerry Politzer

PIANO, VOICE

An alumna of the New England Conservatory and a prizewinning songwriter.

(*) **Yearning Cap 952 *Politzer; Eric Rasmussen(ss, as); Pete Smith(g); Howard Britz(b); Andrea Valentini(d). 00.*
*** **Watercolour** Polisonic 01 *Politzer; Dan Fabricatore(b); Scott McLemore(d). 1/01.*
*** **Labyrinth** Polisonic 02 *Politzer; Andrew Rathbun(ss, ts); Chris Higgins(b); George Colligan(d). 10/04.*
** **You Took Me In** Polisonic 03 *Politzer; George Colligan(ky, d); Tom Guarna(g); Zach Brock(vn); Chris Higgins, Lonnie Plaxico(b). 07.*
Politzer's rapid-fire Brazilian debut had reviewers reaching for comparisons with Eliane Elias. In practice, Kerry is a less virtuosic player, despatching tunes with brisk efficiency and rarely dwelling on an improvisation. The opening 'Twist Of Samba' establishes her credentials but it is the piano/guitar duet with Smith ('Tug Of War') which unveils the extent of her chops. 'Yearning' is a longer ballad and a rather drabber performance. The closing 'Piece For Charlie' is unaccompanied piano and a defiant promise of better things to come.

Watercolour is an awful name for a jazz album and invites snippy comments about pastel piano and wishy-washy playing. In point of fact, the sequel is a much better effort. Stripped to a trio, Politzer's group delivers 11 originals (including another very brief tune for the mysterious Charlie, this time a romantic waltz) and a notably brooding version of 'A Foggy Day'. The playing is more expansive and less obviously Latinized. Nice sound, too.

For the third album she's assembled another new line-up, with Colligan, familiar from his many piano records, a surprise presence at the kit. The programme is all-original, and with the capable Rathbun as a lead voice the music has a lot of interesting turns as it unfolds. 'Paloma' is a particularly appealing piece, with a piano solo that shows a notably distinctive style: unusual voicings and off-kilter rhythms. Higgins and Colligan need to be alert, and they are. The record works best at this kind of brisker pace: her ballad numbers tend towards the merely lugubrious.

You Took Me In is a pop record, which means a parting of the ways, good though it is. She'll be back, though.

Herb Pomeroy (born 1930)

TRUMPET

Studied at Berklee (before it was Berklee), worked with Hampton, Kenton and others, and became a bandleader at MIT. Widely respected as a teacher and arranger.

*** **Life Is A Many-Splendored Gig** Fresh Sound FSRCD 84 *Pomeroy; Augie Ferretti, Joe Gordon, Lennie Johnson, Everett Longstreth(t); Joe Ciavardone, Gene DiStachio, Bill Legan(tb); David Chapman, Boots Mussulli(as); Varty Hartounian, Zoot Sims(ts); Deane Haskins(bs); Jaki Byard, Ray Santisi(p); John Neves(b); Jimmy Zitano(d). 6/57.*
*** **Walking On Air** Arbors ARCD 19176 *Pomeroy; Dave McKenna(p); Grey Sergeant(g); Marshall Wood(b); Jim Gwin(d); Donna Byrne(v). 11/96.*
Though widely admired by his peers, Pomeroy is little known to fans as a player or bandleader. The Fresh Sound CD revives an early session for Roulette that includes some nice charts, including Byard's 'Aluminum Baby' and Mussulli's 'Jack Sprat', which seems to be based on the 'Sweet Georgia Brown' sequence. There's nothing dark or profound about this music, which means it's been consistently overlooked, but for admirers of sophisticated big-band music it's an unexpected delight.

There's then a gap of nearly 40 years in the available discography. A few things in between might be turned up in out-of-the-way places. *Walking On Air* is essentially a showcase for Donna Byrne, who's an unspectacular singer, but it's often the co-leader's subtle muted countermelodies and accompaniments that take the ear, and of course any record with Dave McKenna in the credit box is likely to be of interest. That said, Herb's not to be overlooked as a brassman. He's kept his chops in decent shape and there's no sign of waver in his middle-register playing.

Jimmy Ponder (born 1946)

GUITAR

Pittsburgh-born, and still based there, he began in soul bands but preferred straight-ahead.

*** **Ain't Misbehavin'** High Note HCD 7041 *Ponder; Don Braden(ts); John Hicks(p); Dwayne Dolphin(b); Cecil Brooks III(d). 6/98.*
*** **Thumbs Up** High Note HCD 7080 *Ponder; Dave Pellow(b); Cecil Brooks III(d). 7/00.*
*** **Alone** High Note HCD 7069 *Ponder (g, v solo). 9/00.*
*** **What's New** High Note HCD 7100 *Ponder; Gene Ludwig(prg); Cecil Brooks III(d). 8/02.*
***(*) **Somebody's Child** High Note HCD 7165 *Ponder; Sonny Barbato(p); Douglas Malone, Jeff Grubbs, Tony De Paolis, Mike Taylor(b); Greg Bandy, George Heid(d). 6/03–1/06.*
Ponder doesn't seem completely comfortable as a leader and there's the feeling that he sometimes has to be coaxed through these sessions, but even in the distinguished company of the first date he still sounds like the most interesting performer. Although he'll sometimes turn in a boppish performance in the classic manner – 'Three Little Words' is one such – much of his playing

is a sometimes stiff but notably personal twisting of R&B licks into jazz shapes. The opening 'On Broadway' is almost as unlike the Benson version as you could expect to hear. Hicks and the rhythm section centre the music, but Braden sounds exhausted and even in the duet of 'Who Can I Turn To' he can barely get started.

The first trio session hits a good groove. Blues lines and a few standards, and the closing 'Funk Wit Dis' gives Brooks a chance to see how his kit works. Probably the one to get to hear Ponder in close-up. The solo date, recorded very quickly thereafter, is pretty good. A solitary vocal on 'Our Day Will Come' leavens a record that threatens to drift into moody indistinctness, though he does some nice things on 'Lullaby Of Birdland', 'Windows Of The World' and the Previn–Previn theme from *Valley Of The Dolls*. Surprisingly, given its renewed popularity, Ponder hasn't done much in an organ trio format for some time, so *What's New* is rather welcome. It's a flowing, unfussy date, and Brooks's elegant time-keeping is a key element in its success. Ponder's light sound, with little interest in bass-lines, is heard to best advantage in this setting. The most recent record is really rather good, with Ponder's straight-ahead instincts working intriguingly against the soul-jazz and outright pop instincts of some of the band, who're all presumably Pittsburgh stalwarts.

Valery Ponomarev (born 1943)

TRUMPET, FLUGELHORN

A Muscovite under Clifford Brown's spell, he defected in 1973 and joined Art Blakey in 1977, before leading his own Universal Language.

***(*) **Means Of Identification** / *** **Trip To Moscow** Reservoir RSR 101 / 107 *Ponomarev; Ralph Moore(ts); Hideki Takao(p); Dennis Irwin(b); Kenny Washington(d). 4/85.*

**** **A Star For You** Reservoir RSR CD 150 *Ponomarev; Bob Berg(ts); Sid Simmons(p); Ken Walker(b); Billy Hart(d). 4/97.*

*** **The Messenger** Reservoir RSR 166 *Ponomarev; Michael Karn(ts); Sid Simmons(p); Martin Zenker(b); Jimmy Cobb(d). 8/00.*

*** **Beyond The Obvious** Reservoir RSR 186 *Ponomarev; Don Braden(ts); Martin Zenker(b); Jerome Jennings(d). 9/05.*

Universal Language is a rather wonderful band name for a man who left Russia during the deep freeze of the Brezhnev years in order to play jazz in the West. The trumpeter nevertheless takes palpable delight in his music. *Means Of Identification* is certainly the place to begin with him. As will be seen from the names, Universal Language is a multiracial outfit – black, white, Japanese, Slavic – united by the Esperanto of hard bop. When Ponomarev was with the Messengers, Art let him loose on 'I Remember Clifford' night after night. It's the outstanding performance here, a flowing, feeling solo on what the trumpeter considers to be one of the greatest jazz compositions ever. His admiration is evident, as it is for Art Blakey himself in 'Envoy', a fresh and soulful original. The opening 'Dialogue' pits him against Moore, an exciting duel which recalls the great Blue Note recordings.

Almost inevitably, the follow-up isn't quite so forceful. 'For You Only' combines sinew and tenderness, and much of the second album seems devoted to underlining the point that Ponomarev isn't just a fast-valve showman but a player of real expressive range. The point is well made, but one could have done with a little variation in the pace and content.

A Star For You remains the vintage Universal Language to date. Ponomarev makes it clear that this is a set very much dedicated to the spirit and memory of Art Blakey, perhaps because the 25th anniversary of his arrival in America wasn't so far away. The opening 'Commandments From A Higher Authority' is absolutely in the spirit of the Messengers' great days, a wheeling, driving theme which never quite comes to rest but exudes authority in every measure. Bob Berg is the key addition to this group, superb on 'Dance Intoxicant' and the long standard 'We'll Be Together Again', adding a warm-toned confidence to every track. Simmons and Walker get to show why they got the call, playing with intelligence and taste, never over-fussy, but subtle when the tune calls for another dimension.

The Messenger is another fine, polished album from Valery, who as he approaches 60 sounds more and more relaxed in his delivery without losing the bite and fire he brings to his trumpet work. On flugelhorn, he tends now to be noticeably mellower, and his ballad playing has a wistful quality that is genuinely moving. 'Stardust', these days a signature piece for Wynton Marsalis, receives an archetypal reading, full of warmth, but with a gently ambiguous quality that suggests the singer is enchanted and slightly nonplussed. Of the originals, 'Escape From Gorki Park' and 'Messenger From Russia' are the best, both of them well-structured hard-bop themes with individual touches in the harmony.

'Sale On Love' is perhaps an indication of how much Ponomarev is now thrown back on his background in the music (it's just the Cole Porter song, reworked) but also of how imaginatively he is still able to pull it off. It's an interesting band, with Braden in good shape and some excellent work from the young drummer, who has enough of Blakey's fire to make him exciting. Valery sounds in good lip, though some of the burnish has gone.

Odean Pope (born 1938)

TENOR SAXOPHONE

Pope was born in the intriguingly named Ninety Six, North Carolina, but moved to Philadelphia as a child. He worked with Max Roach and in an inventive band called Catalyst before forming his own Saxophone Choir.

***(*) **The Saxophone Choir** Soul Note 121129 *Pope; Robert Landham(f); Julian Pressley, Sam Reed(as); Bootsie Barnes, Arthur Daniel, Bob Howell(ts); Joe Sudler(bs); Eddie Green(p); Gerald Veasley(b); Dave Gibson(d). 10/85.*

**** **The Ponderer** Soul Note 121229 *Pope; Byard Lancaster, Julian Pressley, Sam Reed(as); Glenn Guidone, Bob Howell, Middy Middleton, John Simon(ts); Joe Sudler(bs); Eddie Green(p); Tyrone Brown, Gerald Veasley(b); Cornell Rochester(d). 3/90.*

*** **Epitome** Soul Note 121279 *As above, except omit Lancaster, Veasley, Rochester; add Robert Landham(as); Dave Burrell(p); Craig McIver(d). 10/93.*

'I tried to imagine what it would sound like if I played at the bottom range of my instrument like Coltrane played at the top.' This is pretty much what Odean Pope has done. If he sounds less like his fellow Philadelphian (and native North Carolinian) and more like Sam Rivers or even Jimmy Heath, Pope is nevertheless profoundly influenced by some less exposed aspects of Coltrane's approach: its concern with ensembles rather than its torrential outpouring of personal feelings, its rootedness rather than its

God-bothering excursions. Pope is a profoundly modest individual who aligns himself with the pianist Ibn Hassan Ali's belief that Coltrane's music is a not quite conscious expression of some higher state. Behind Pope's Saxophone Choir is the fiery, inchoate music of *Ascension*, but also something of the voicing of the later Ellington orchestras, as they negotiated with 'world music'.

Pope has not been prolific. He rehearses the Choir meticulously and then records live in the studio with no overdubs. The charts are intricate and demanding, a broad orchestral sound punctuated with episodes from a roster of players who, like the leader himself, are not well-known outside this context. Byard Lancaster, also a Philadelphian, has an earthy wail redolent of Jackie McLean and Ornette Coleman, and he blends perfectly with Pope's multiphonics on 'The Ponderer', title-piece on the best of the Choir albums. Like the others, it has a strong internal consistency and is almost written like a continuous symphonic work, from 'Overture' to the Spanish-tinged 'Phrygian Love Theme'. Eddie Brown's 'One For Bubba' serves as an encore piece and a chance for the rhythm section to do its stuff.

Pope has tremendous gifts as a composer, layering rhythmic figures and harmonies in a way that parallels some of Ornette's 'harmolodic' experiments, but still making sense; Ellington again doesn't seem far away on 'The Saxophone Shop', the slightly ragged opener on the 1985 album. *Epitome* is the most ambitious but also the weakest of the bunch. The addition of Dave Burrell was inspired, opening up a rich, almost gospelly vein, and the recruitment of Craig McIver, in place of Rochester, was to be a particularly fruitful one for Pope. 'Zanzibar Blue' is the outstanding track.

*****(*) Collective Voices** CIMP 124 *Pope; Tyrone Brown(b); Craig McIver(d).* 8/96.

Unexpected to hear Pope in this context after years with the Choir. Brown and McIver are alumni, but Pope's association with the bassist goes all the way back to a criminally undervalued band called Catalyst, which they founded in 1972. Brown was the inspiration for the Eddie Brown original, 'One For Bubba', which ends *The Ponderer*, and his funky, loose-shouldered bass-lines are the foundation of this small group. He contributes three strong originals to this session: one of them a tribute to classical bassist Gary Karr, and another, 'El Monte', arranged as a duo for bass and saxophone.

Pope has worked in various Max Roach groups over the years, but he is not immediately thought of as a small-group player. The Coltrane influence is ever more deeply and inextricably enmeshed in a very personal idiom. On 'Collective Voices' and the two takes of 'You And Me' one can chart the extremes, the one dry and quite abstract, the other keeningly immediate and expressive. The overall impression, as ever, is of music that has been very carefully thought out. There are no throwaway gestures, and if one occasionally longs for a more unfettered and spontaneous expression, it's worth being reminded that there are bins full of cut-price free-for-all jazz in every store, but very little that reflects as much care and perspicacity as this.

***** Nothing Is Wrong** CIMP 294 *Pope; Khan Jamal(vib); Arthur Harper(b); Allen Nelson(d).* 8/03.

Some piquancy of contrast between these players although, as with the previous date, Pope's almost lumbering delivery can ground the music at points where it needs to take flight. Jamal tends to riff and play scales behind him rather than offer notable counterpoint. But somehow the music makes an impression: the title-track is an energizing free piece which really hits home, and some of the best playing comes from drummer Nelson, a veteran performer.

*****(*) Two Dreams** CIMP 303 *Pope; Carl Grubbs(as); Tyrone Brown(b); Craig McIver(d).* 1/04.

Our instinct that Pope needs other horns around him is confirmed by this. Grubbs isn't the most distinctive voice around, but he adds a somewhat lighter, fleeter-limbed element to this brisk, boppish set. 'Quick' is probably the most backward-looking cut, but also the best, while the opening 'Turn Me Loose' establishes a mood that the album as a whole manages to sustain confidently. Brown and McIver are seasoned hands at this now and play with great confidence.

****** Locked & Loaded: Live At The Blue Note** Half Note 924526 *Pope; Robert Landham, Julian Pressley, Louis Taylor(as); Michael Brecker, Terrence Brown, James Carter, Terry Lawson, Elliott Levin, Joe Lovano(ts); Joe Sudler(bs); George Burton(p); Tyrone Brown(b); Craig McIver(d).* 12/04.

The Saxophone Choir, caught in residence at the New York club and in cracking form, even without the spirited contribution of the guest players. The opening 'Epitome' gives a sense of what the basic band can do, working at first without rhythmic accompaniment and providing the leader/arranger with a first, sombre solo. Michael Brecker takes a spot on the fiery 'Prince Lasha', a tribute to one of the most intriguing figures of modern jazz, then Joe Lovano takes a more reflective stroll through 'Cis'. At the heart of the set, a two-part mini-suite consisting of Pope's arrangement of Coltrane's 'Central Park West' and 'Coltrane Time'. The composer didn't himself solo on the former of these, which has been covered elsewhere by Lovano, but it's Pressley and Taylor who take the main feature on this, playing with a freshness and energy that subtly repositions the song. 'Coltrane Time' puts Pope back in the spotlight, alongside Brecker. The finale takes the music out into free territory on 'Terrestrial', easily the most challenging thing here, and then in again on 'Muntu Chant', where Carter plays with joyous abandon. A wonderful set by a consistently fascinating musician whose devotion to saxophone ensembles has delivered a unique body of music.

***** The Mystery Of Prince Lasha** CIMP 330 *Pope; Prince Lasha(as); Tyrone Brown(b); Craig McIver(d).* 5/05.

Forth Worth-born Prince Lasha made a couple of records of his own, but is best known for his early association with Ornette Coleman and for working with Eric Dolphy. His 'mystery' is largely where he has been for the last 40 years. Pope gets the veteran out of 'retirement' for this oddly breezy and uncluttered set. It doesn't add much to our understanding of Lasha and it's a reasonably routine outing for Pope as well, who seems keen to cede the limelight to his quasi-legendary partner.

*****(*) To The Roach** CIMP LTD 353 *Pope; Matt Davis(g); Michael Taylor (b); Craig McIver(d, perc).* 5/06.

Dedicated to Max Roach, with whom Pope worked for many years, and featuring a guitar in the line-up for the first time, this seems to retread old ground and cut new furrows at one and the same time. The guitarist is immediately in evidence on the opening title-cut and establishes a strong presence throughout the set, reminiscent of his own work as leader. 'Blues It' and 'Harpology' follow a similar trajectory: mazy lines delivered with a lot of weight and substance. 'Let's Meet Again' is based on a naggingly familiar standard, but 'To The Roach, Part 2' and 'The Last Stop', which round out the set, are pure, triple-distilled Pope, tough, engaging themes that require some repetition to get under the fingers and into the head. There's no particular difficulty reconciling these freer projects with the Saxophone Choir work, but increasingly Pope's discography seems split into two distinct streams.

Also, in brief:

*** **Ninety-Six** Enja 9091. 10/85.
Ninety-Six (South Carolina) is Pope's birthplace. A thoughtful but weighty trio session, mostly originals, but with a fine reading of 'Coltrane Time'.

*** **Ebioto** Knitting Factory KFR 245. 8/99.
Coltrane and some earlier spirits are again deep inside the heavy, almost battle-weary playing, but the cloudy sound doesn't help him and the music unfolds in an effortful manner.

*** **Changes & Chances** CIMP 191. 1/99.
Pope and Dave Burrell (*p*) find surprising common ground. If the history of jazz really is 'Three Four vs Four Four', then the result here is an amicable and thoroughly stimulating draw. Unusually, recorded away from CIMP's home base at Rossie, NY.

Michel Portal (born 1935)

SAXOPHONES, CLARINET, BASS CLARINET, BANDONEON

Pope and Dave Burrell (p) find surprising common ground. If the history of jazz really is 'Three Four vs Four Four', then the result here is an amicable and thoroughly stimulating draw. Unusually, recorded away from CIMP's home base at Rossie, NY.

**** **Alors!** Future GER 13 *Portal; John Surman(as, bs, bcl); Barre Phillips(b); Stu Martin(d); Jean-Pierre Drouet(perc). 1/70.*
***(*) **¡Dejarme Solo!** Dreyfus Jazz Line 849231 *Portal (sax, clarinets, perc, acc solo). 79.*
In 1970 Portal was working with John Surman, and a decade later he too was exploring solo performance. The solo record will certainly recall some of Surman's work, not least in its confident incorporation of folk themes, but there is a jaggedness and angularity to Portal's attack that are very different from the Englishman's softer and more accommodating accents. The record and the individual tracks are quite brief and enigmatically poetic. There are no wasted gestures. Portal has a remarkable ability to make even extremes of sonority, as from sopranino to contrabass clarinet, sound perfectly natural and idiomatic.

Alors! reappeared only recently. This is basically Portal as a guest with The Trio and most of the writing is by the English-based group. Portal only writes one track, but his dry, rasping voice is heard all the way through, a refreshing counterbalance to Surman's more familiar tones.

*** **Arrivederci Le Chouartse** hatOLOGY 572 *Portal; Léon Francioli(b); Pierre Favre(d, perc). 10/80.*
This live date was the first time that Favre and Portal had played together in some considerable time and there is a real air of expectation as bass and percussion set up a long, enigmatic introduction before Portal enters and whirls the trio away on a half-hour-long improvisation that must count as one of the best in his recorded career, full of classical and jazz references, but driven by his own impeccable logic. The rest of the set consists of two improvisations linked somewhat tenuously and designed to showcase Portal's clarinet-playing. Though the association with Favre is probably deeper as well as longer, he works off the bassist's cues more often than not, weaving together unrelated phrases and 16th-note figures into long lines of melody that spin out and round the hall before being picked up by one of the others and reinterpreted. Francioli is masterful, capable of everything from classical abstraction to rolling, funky ostinati that would do a Detroit or Philly session-man proud. It's beautifully recorded and packed with atmosphere. Out of circulation for a while, it's a welcome reappearance in the hatHUT catalogue.

*** **Fast Mood** RCA 344102 *Portal; Martial Solal(p). 82.*
The Solal discography contains many duo sessions of this sort, but few with this degree of quiet sophistication. Portal is his ideal partner and the music speaks for itself. Something is slightly odd about the balance and positioning of the two voices, with the piano often sounding behind the reeds in the stereo picture, with a resultant loss of detail.

*** **Cinémas** Label Bleu LBLC 6576 *Portal; Paolo Fresu(t); Laurent Dehors, Guillaume Orti(sax); Rita Marcotulli(p, syn); Andy Emler(syn); Ralph Towner(g); Nguyên Lê(g, syn); Richard Galliano(acc); Michel Benita, Linley Marthe, François Moutin(b); Tony Rabeson, Aldo Romano(d, perc); Mino Cinelu, Doudou N'Diaye Rose(perc); Juan José Mosalini Et Son Grand Orchestre De Tango. 95.*
Portal describes this project as 'various kinds of music for the cinema outplayed with jazz musician friends'. *Out*playing may distort a little in the translation, but it is clear that Portal has given his chums free rein to reinterpret these seven movie themes and one television score, the music for Michel Polac's much-admired *Droit de réponse*. This is played with just Mino Cinelu in accompaniment. Other tracks, like 'Champ D'Honneur', find Portal in a horn-led sextet, or backed by Doudou N'Diaye Rose's tambours, or indeed, on 'Docteur Petio', with a whole tango orchestra. The results are beguiling and thoroughly unexpected, though the sheer range of styles may be bewildering.

**** **Dockings** Label Bleu LBLC 6604 *Portal; Markus Stockhausen(t); Bojan Zulfikarpašić(p); Bruno Chevillon, Steve Swallow(b); Joey Baron(d). 6/97.*
A quiet masterpiece from an all-star band. Portal's daring in using such strong musical personalities so delicately and sparingly more than pays dividends, and it would be hard to imagine a record of such poise and grace. Baron and Swallow happily move between insistent ostinato figures and more or less free time, leaving Chevillon to anchor the basic metre. Bojan Z is as usual tasteful and responsive, and the two horns are deployed with great subtlety. Though there isn't a vibraphone, the most obvious model for the sound is the Dolphy group of *Out To Lunch!* (Eric is the dedicatee of the second track), but rendered ever more abstractly lyrical. Stockhausen has the penetrating intensity of a Freddie Hubbard, but with a softer and more plangent quality. The mourning dove timbre of Portal's clarinet on 'Dolphy', building in intensity over Baron's pattering accompaniment, is matched only by their interaction on 'Ida Lupino', this time with Portal on bandoneon.

***(*) **Concerts** Dreyfus FDM 36661 *Portal; Richard Galliano(acc). 10/98–5/03.*
Galliano has been a frequent collaborator, and as a bandoneon player himself Portal understands the language of the accordion better than most. Some of this borders on easy listening, but there is grit and muscle, too, and tracks like 'Little Tango' and the apparently improvised 'Face To Face' repay careful attention.

**** Minneapolis / *** Minneapolis We Insist! / *** Dipping In Minneapolis** Universal 1351129 / 017796 / 066115 3CD *Portal; Tony Hymas(ky); Vernon Reid, Jef Lee Johnson(g); Sonny Thompson(b); Michael Bland(d). 2/01, 2/02.*

Portal has never been constrained by any one style or market niche, so it's hardly surprising to find him working in this kind of vein. After the subtle eloquence of *Dockings*, though, this is an embarrassing mistake, pseudo-hip fusion that never convinces. The second disc is unaccountably much better. The personnel offers a fairly decipherable sense of what the music is like. Some of the tracks are improvs or collective compositions, but the opening 'Goodbye Pork Pie Hat' suggests a crowd-pleasing instinct that's kept in view pretty much all the way through. 'Donimonk' is the longest and best cut, but Michel's solo intros to some of the tracks are more than functional miniatures. *Dipping* brings together the two previous albums together with some promotional EPs and some other unreleased material. It may be that the original albums are still available singly.

Also, in brief:

***** Châteauvallon, 23 Août 1972** Emarcy 038 352. 8/72.

The Portal Unit caught live. Some doubts about the dating and provenance of this disc.

Chris Potter (born 1970)

TENOR, ALTO AND SOPRANO SAXOPHONES, BASS CLARINET, ALTO AND CHINESE WOOD FLUTES

Born in South Carolina. He studied at the Manhattan School and was gigging with Red Rodney when barely into his 20s.

*****(*) Presenting Chris Potter** Criss Cross Jazz 1067 *Potter; John Swana(t, flhn); Kevin Hays(p); Christian McBride(b); Lewis Nash(d). 12/92.*

*****(*) Sundiata** Criss Cross Jazz 1107 *Potter; Kevin Hays(p); Doug Weiss(b); Al Foster(d). 12/93.*

Potter has grown into one of the major saxophonists of today. The astonishingly confident and full-blooded debut shows his prowess with any one of his chosen horns, and there's amazingly little to choose between his alto- (which he's subsequently all but given up) and tenor-playing. Both of them are muscular in the post-bop manner but full of surprising stylistic twists that make one think of both Parker's generation and the elegant elaborations of Benny Carter and Hodges. The breakneck opener, 'Juggernaut', is a typical young man's manifesto, but just as impressive are the various approaches to Monk's 'Reflections', Davis's 'Solar' and the five originals by the leader. One could single out Potter's consistently powerful tone, his reluctance to go too far out for effect or the thematic weight applied to all his improvisations; it's the way all this is combined that is impressive. He also gets the best out of the sometimes erratic Swana as a front-line partner, and Hays, McBride and Nash are a superb team. *Sundiata* is a shade behind: a little of Potter's playing exuberance seems to have been held back, and on a set-piece like 'Body And Soul' his lines of thinking are a mite too calculated to convince. That said, there's still plenty of terrific music.

*****(*) Unspoken** Concord CCD 4775 *Potter; John Scofield(g); Dave Holland(b); Jack DeJohnette(d). 5/97.*

Potter does his inevitable all-star date and makes it sound easy. 'Seven Eleven' and 'Et Tu Brute?' are brainy blowing vehicles which sum up an aspect of the saxophonist's approach: he likes form but always finds ways to get round it. One could argue that his band-mates are close to the record-too-far zone and sometimes there's the feeling that we've heard Sco, Dave and Jack do this groove so often that it's a comfortable stroll where it should be an urgent sprint. As quartet music, though, this is cut and delivered at a very high level, and the two tunes which the guitarist sits out give Potter the chance to seal his stature.

*****(*) Vertigo** Concord CCD 4843-2 *Potter; Joe Lovano(ts); Kurt Rosenwinkel(g); Scott Colley(b); Billy Drummond(d). 4/98.*

Vertigo is another step in 'helping me get to the next level'. As fine as many of the records under his own name are, nothing feels like a flat-out masterpiece so far, and his numerous sideman appearances betoken a player who loves to take gigs but is in some ways shy of asserting himself as the major personality on a record. Rosenwinkel (who worked with Potter in the Paul Motian Electric Bebop Band) is one of the most challenging players he's recorded with, and he makes more sense in this context than the ubiquitous Lovano, whose appearance on three tracks is more of a distraction than a help to the leader. Potter's solo intro to 'Act III, Scene I' sets out his stall, but the subsequent piece itself is an undeveloped episode. Better – outstanding, in fact – are the knotty improvisations he conjures out of the likes of 'Fishy'.

***** This Will Be** Storyville STCD 101 4245 *Potter; Kasper Tranberg(c); Peter Fuglsang(f, bcl); Kevin Hays(p); Jacob Fisher(g); Scott Colley(b); Billy Drummond(d). 3/00.*

Potter was the most youthful winner of the Jazzpar prize when he collected it in 2000, and the celebratory concerts certainly have a forward-looking and optimistic feel. The leader's quartet play two pieces and an encore, and in the middle is 'Jazzpar Suite', which features the extra musicians in a six-part work. It's a pity that Potter's small group didn't get to play the entire programme, since their pieces are far and away the most creative music on show; in comparison, the septet music seems laboured. The record's uncomplicated sound captures something of Potter's in-person presence, though.

*****(*) Gratitude** Verve 549433-2 *Potter; Kevin Hays(p); Scott Colley(b); Brian Blade(d). 9/00.*

If Potter's major-label move held any fears for him, you wouldn't know from this confident sprint through the history of jazz saxophone, conceived as a salute to a string of masters old and new. Some of the jumping around from horn to horn – he gets through six of them here, including a debut on Chinese wood flute – underlines that this would be a record pitched as a coming-out, even after all those listed above. It's still rather coolly conceived, too. The opening dedication to Coltrane, 'The Source', avoids the master's grandest gestures and scales him down to a kind of pocket-size, and 'Sun King' is Rollins refracted through 'an odd-meter context' that needs all four men to keep their eye unswervingly on the pulse. Here, and in the best of the session, one gets the exultant feel of players at the top of their game, even if they're not necessarily saying anything strikingly original as they go. Hays, who's been somewhat in shadow since his Blue Note albums, performs well, and Colley and Blade are top-notch. But at a few key points Potter's concept gets away from him; he brings little of interest to the Parker piece, 'Star Eyes', and the flute tune 'Vox Humana' sits oddly with the rest.

***** Underground** Verve/Sunnyside 983515-2 *Potter; Craig Taborn(p); Wayne Krantz, Adam Rogers(g); Nate Smith(d). 05.*

Though this album is on Verve in some territories, Potter has basically gone indie again by signing to Sunnyside. His first for them is a crunching mix of funk and jazz that enlists Taborn, Krantz and Smith (Rogers arrives for a single track) in a supersmart display of chopsmanship. 'Lotus Blossom' and the Beatles' 'Yesterday' take a more considered line, but those yearning for the classicism of Potter's early records are likely to be disappointed. In its snapping, almost brutal way, well done.

*** **Songs For Anyone** Sunnyside SSCD 3074 *Potter; Greg Tardy(sax); Steve Cardenas(g); Mark Feldman(vn); Scott Colley(b); Adam Cruz(d, perc); string quartet.* 8/07.
Working as an independent again, Potter seems to have got back some of his old creative spark, though this hardly matches up to the creative energy of the early Criss Crosses. It's an intelligent CD, and some of the writing and individual contributions are fascinating, but it doesn't have the whip-smart spontaneity of previous projects and the string tracks slow it down even further. A pity: just when he seemed to be delivering …

***(*) **Follow The Red Line: Live At The Village Vanguard** Sunnyside 3075 *Potter; Craig Taborn(p); Adam Rogers(g); Nate Smith(d).*
This wasn't the moment for a live record, but for a well-crafted set of jazz tunes, without the appurtenances that have afflicted recent work. It's better than some of the later albums, but Potter seems to play fast and play a lot of notes for the sake of it and one ends up listening to the subtler work of Taborn and Rogers instead. Still, with his last two records, he does seem to be working back towards a genuinely creative direction.

Also, in brief:

**** **Chris Potter/Kenny Werner: Concord Duo Series: Vol. 10** Concord CCD 4695. 10/94.
'Istanbul (Not Constantinople)' is very fast and funny and the two guys go at the set like a pair of boy racers, with Potter mostly in the lead.

***(*) **Moving In** Concord CCD 4723. 2/96.
Although Brad Mehldau (*p*) was a hired gun for this quartet date, it's an intriguing meeting between two of the sharpest players of their generation.

(*) **Traveling Mercies Verve 018243-2. 1/02.
'Potter-the-composer' wins out over the improvising musician, with extraneous noise and effects thrown in to no purpose.

Tommy Potter (1918–88)

DOUBLE BASS

A key sideman in the early days of bebop, he was Charlie Parker's bassist for some years. Virtually retired by the '60s.

*** **Hard Funk In Sweden** Jazz Connections JC 1008 *Potter; Rolf Ericson(t); Åke Persson(tb); Gunnar 'Hacke' Björksten, Erik Norström(ts); Stig Gabrielsson, Larg Gullin(bs); Freddie Redd(p); Joe Harris(d).* 7 & 9/56.
Ironically, given how poorly audible he was on contemporary recordings, it was Potter's clear articulation and precise tonality that attracted him to Bird and other leaders. Until the CD era, he was fated to be seen as something of a bystander in the bebop revolution. Fans of the style may well be surprised to find Potter as a leader. Most of these sides were issued as EPs by Swedish Metronome and then gathered onto an LP by American East–West. They're typical bop fare of the time, enlivened by some fiery trumpet-playing by Ericson and some in-the-spirit alto by Björksten, who was credited as 'Woody Birch' rather charmingly on the original releases. The real plus of the CD is a bonus group of tracks recorded in Värnamo before the studio recordings, with Ericson and Gullin at a summer gig. They actually make more than half the disc, and an epic read of 'A Night In Tunisia', which like all the tracks features a fine Potter solo, is the highlight.

Bud Powell (1924–66)

PIANO

He grew up in New York City and from the age of 16, sponsored by Thelonious Monk, was jamming at Minton's Playhouse. Though he adopted certain devices of older piano-players Art Tatum and Teddy Wilson, Monk was his main influence, using unfamiliar intervals and adapting saxophone-lines. Suffered mental disturbance, possibly innate, but exacerbated by a racially motivated beating in 1945, from which he never recovered.

*** **Bud Powell, 1945–1947** Classics 1003 *Powell; Kenny Dorham, Fats Navarro, Freddie Webster(t); Sonny Stitt(as); Frank Socolow, Morris Lane(ts); Eddie de Verteuil(bs); Al Hall, Curley Russell(b); Kenny Clarke, Irv Kluger, Max Roach(d).* 45–47.

**** **The Complete Bud Powell On Verve** Verve 521669-2 5CD *Powell; Ray Brown, George Duvivier, Percy Heath, Curley Russell, Lloyd Trotman(b); Art Blakey, Kenny Clarke, Osie Johnson, Max Roach, Art Taylor(d).* 5/49–2/51, 54–56.

*** **Bud Powell, 1949–1950** Classics 1170 *Powell; Fats Navarro(t); Sonny Rollins(ts); Ray Brown, Tommy Potter(b); Curley Russell, Buddy Rich, Max Roach(d).* 49–50.

**** **Tempus Fugue-It** Properbox 1022 4CD *Powell; Miles Davis, Kenny Dorham, Leonard Hawkins, Fats Navarro, Tommy Stevenson, George Treadwell, Freddy Webster, Cootie Williams, Lammar Wright Sr(t); Edward Burk, Ed Glover, Bob Horton, J. J. Johnson(tb); Charlie Parker, Cecil Payne, Frank Powell, Sonny Stitt, Eddie 'Cleanhead' Vinson(as); Eddie 'Lockjaw' Davis, Dexter Gordon, Morris Lane, Lee Pope, Sonny Rollins, Frank Socolow, Sam 'The Man' Taylor(ts); Leo Parker, Eddie de Verteuil(bs); Leroy Kirkland(g); Ray Brown, Leonard Gaskin, Norman Keenan, Tommy Potter, Carl Pruitt, Curley Russell, Ted Sturgis(b); Wallace Bishop, Art Blakey, Kenny Clarke, Al Hall, Roy Haynes, Irv Kluger, Sylvester Payne, Buddy Rich, Max Roach(d); Sarah Vaughan(v).* 44–50.

*** **Mad Bebop** / *** **The Complete 1946–1949 Roost/Blue Note/Verve Swing Masters** / **** **The Ultimate Bud Powell** / ***(*) **The Best Of Bud Powell On Verve** Savoy 17183 / Definitive 11145 3CD / Verve 539788-2 / 523392-2 *Similar to above.* 44–47; 46–49; 49–56; 49–55.
The chronology of Bud Powell's issued records is slightly complex. It was an intermittent career and Bud had bad performing nerves. The first Classics volume brings together some remarkable 1946 sessions with Kenny Dorham, Fats Navarro and Sonny Stitt that immediately point to how remarkable the 22-year-old already was, albeit in a raw-toned and unfinished way. The earliest things are with a group fronted by tenor man Frank Socolow, but then follow those fine Be Bop Boys sides, followed by the trio dates with Curley Russell and Max Roach which mark the emergence of Bud as a significant solo voice.

Mad Bebop is a piece of shrewd repackaging, with tracks cut for other leaders repackaged (and beautifully remastered from original acetates and source tapes) as if they were Bud's. The same period is also well covered on the beautifully packaged *Tempus Fugue-It*, which picks up Bud's story at around the same point and takes it on to a recording with the Charlie Parker quintet in 1950 and the band he co-led with Sonny Stitt at around the same time. In between, some astonishingly good music that works well when heard in chronological order like this. 'Dance Of The Infidels' from the Blue Note dates is a classic and seems enlarged by this broader context. As do the others.

By the end of this remarkable progress, Bud has created a new language for jazz piano, rooted on harmonic centres but moving ever wider beyond them, rhythmically subtle and virtuosic (he frequently has to move ahead of his section players) and driven by a passionate modernism, which comes out strongly on the peerless Blue Notes. There is a hint of manic intensity as well. Listening to these discs one after the other is a wearying experience, not because there are dull spots (very few) but because Powell seems keyed to an unbearable pitch every time he touches the keyboard.

The sheer erratic brilliance of the Blue Note recordings has tended to cloud the remarkable work that Powell did for Norman Granz. The Verve set documents his solo playing just before that catastrophic breakdown of 1951, and takes him through to rather calmer waters. There is no indication that neglect was ever part of Powell's problem. He was well looked after by Verve and they have done him proud with this magnificent five-CD package. Powell's virtuosity shines through the bustling 'Parisian Thoroughfare' (a piece which, like 'Un Poco Loco', always precisely reflects his mood at the moment of playing) and 'A Nightingale Sang In Berkeley Square', which draws heavily on a Tatum influence. No single session on this set really outweighs the Blue Notes below, but cumulatively and collectively this sits beside them, one of the pillars of this most complex man's life-work.

The Classics option is always there and the 1949–50 volume includes mostly good trio sets from this fertile period. There are a couple of horn-led dates as well, with Navarro and Sonny Rollins, but most serious purchasers should consider a more measured (and inevitably expensive) approach to this period via the Definitive complete masters or the Properbox.

Selected by fellow pianist Chick Corea, the *Ultimate* compilation is an excellent introduction to Bud's Verve output and an ideal purchase for anyone who doesn't want to shell out for the full set. The best-of set contains a lot of overlap – 'Dance Of The Infidels', 'Parisian Thoroughfare', 'Tempus Fugue-It' – but perhaps inevitably gives more emphasis to standards than to Bud originals.

[illegible]

****** The Amazing Bud Powell: Volume 1**
Blue Note 781503 *Powell; Fats Navarro(t); Sonny Rollins(ts); Tommy Potter(b); Roy Haynes(d). 8/49, 5/51.*

****** The Amazing Bud Powell: Volume 2**
Blue Note 781504 *Powell (p solo), and with George Duvivier, Curley Russell(b); Max Roach, Art Taylor(d). 5/51 & 8/53.*

Despite the linking name and numbered format and the existence of a magnificent boxed set (see below, 'in brief'), the Blue Note CD transfers can quite comfortably be bought separately; indeed *Volume 1* – with its multiple takes of 'Bouncing With Bud' (one of which was previously on *The Fabulous Fats Navarro: Volume 1*), the bebop classic 'Ornithology' and Powell's own barometric 'Un Poco Loco' – was out of print for some time, and the fourth volume was issued only in 1987, after which the whole series was made available again at a very acceptable mid-price. *Three* and *Four* have only just reappeared, even though they have to some extent been superseded by the magnificent *Complete* which is a must for every Powell enthusiast and is denied a crown only because it does have its dark and troublous moments and isn't perhaps the kind of thing you'd want to spend extended periods of time with. The multiple takes of 'Un Poco Loco' are perhaps the best place for more detailed study of Powell's restless pursuit of an increasingly fugitive musical epiphany. 'Parisian Thoroughfare' contrasts sharply with the unaccompanied version, above, and is much tighter; Powell had a more-than-adequate left hand; however, since he conceived of his music in a complex, multilinear way, bass and drums were usually required – not for support, but to help proliferate lines of attack. The quintet tracks are harshly tempered, but with hints of both joy and melancholy from all three front-men; Navarro's almost hysterical edge is at its most effective, and Powell plays as if possessed. *Volume 2* contains one of the most famous Powell performances: the bizarre, self-penned 'Glass Enclosure', a brief but almost schizophrenically changeable piece. There are also alternative takes of 'A Night In Tunisia', 'It Could Happen To You', 'Reets And I' and 'Collard Greens And Black Eyed Peas' (better known as 'Blues In The Closet', see below).

*****(*) Jazz At Massey Hall** Original Jazz Classics OJCCD 111 *Powell; Charles Mingus(b); Max Roach(d). 5/53.*
Jazz At Massey Hall is the rhythm section's spot from the classic Parker/Gillespie concert in Toronto, which has become a trig point for bop fans. If for no other reason, these tracks redirect attention to the enormous influence all three players had on bebop. Powell's schizophrenic opposition of delicate, high-register lines and thudding chords is most obvious on 'Cherokee'. He displaces 'Embraceable You' entirely, losing his two colleagues in the middle choruses as he works out his own romantic agony.

***** Birdland 1953 – The Complete Trio Recordings** Fresh Sound FSRCD 1017 *Powell; George Duvivier, Charles Mingus, Oscar Pettiford, Curley Russell; Franklin Skeete(b); Roy Haynes, Sonny Payne, Max Roach, Art Taylor(d). 2–9/53.*
This was Bud's year at the club named after his famous boss. In all there were 13 separate recorded occasions, many of them airshots from WJZ radio. This, of course, was also the year of the Massey Hall concert and known to be a difficult time in Bud's life. Mingus, who features on dates from March, May and July (and possibly one other), was brutally frank about his colleague's condition at this time. In practice, Bud plays well most of the time, packing his solos with new and sometimes unnerving dissonances. Most of this material has been available before, on ESP Disk as *Winter/Spring/Summer/Autumn Broadcasts*, and elsewhere, but there's much to recommend this two CD package, which has decent sound and accurate documentation.

***** From Birdland (New York City 1956) [*sic*]** Musidisc 550202 *Powell; Oscar Pettiford(b); Roy Haynes(d). 2/53.*
These live tracks, confidently attributed to Birdland and three years later, are identical to the dates of 7 and 14 February, which were taped at the Royal Roost. Even the personnel is wrong and it shouldn't take a seasoned bebop listener too long to work out that they're not listening to Paul Chambers and to a much lighter and busier drummer than Art Taylor. Not the best recording of

the period. Some of those below are better; but an interesting set, and the two longish standards performances – 'Tea For Two' and 'Lover Come Back To Me' – throw light on Bud's debt to Tatum and Teddy Wilson.

**** **Bud Plays Bird** Roulette 8 37137 *As above.* 10 & 12/57, 1/58.
Uncovered by the tireless Michael Cuscuna, these rediscovered masters are the most significant addition to the Powell discography since the release of Francis Paudras's extensive memorial album of Powelliana. Appropriately enough, given the provenance, all the tracks (except for 'Salt Peanuts') are Parker compositions. This is one of the most allusive and far-reaching of all Powell's recordings. He has rarely demonstrated his sheer musical intelligence so clearly, freely associating between harmonically or melodically similar material, at times almost eliding passages which are too familiar and replacing them with new ideas, as on 'Relaxing At Camarillo' and the finger-breaking 'Shaw 'Nuff'. His introduction to 'Yardbird Suite' is actually the opening of Tadd Dameron's 'Our Delight'; 'Big Foot' (aka 'Drifting On A Reed') invokes Dizzy's 'Oop-Pop-A-Da' and (as Ira Gitler very perceptively notes) Allen Eager's 'Meeskite' as well. 'Ornithology' and 'Scrapple From The Apple' are both magnificent, coming from the later and better December and January sessions, by which time the trio seems to have got its balance back. Powell plays inspired piano throughout, but it seems to have taken time to get Duvivier and Taylor, and particularly the bassist's characteristic low-end lines, accurately recorded.

*** **The Amazing Bud Powell, Volume 4: Time Waits** Blue Note 21227 *Powell; Sam Jones(b); Philly Joe Jones(d).* 5/58.
*** **The Amazing Bud Powell, Volume 3: Bud!** Blue Note 35585 *Powell; Curtis Fuller(tb); Paul Chambers(b); Art Taylor(d).* 8/58.
Time Waits is perhaps the least interesting of the Blue Notes, which may be why it appears out of chronological sequence. Compared to Chambers and Taylor, the two Joneses offer fairly crude accompaniment and Philly's rush through things, audible on alternate takes of 'John's Abbey' and 'Sub City', blunts one or two of these tracks. Bud himself is playing with fire and considerable intelligence and his solos on 'Time Waits' and the mournfully titled 'Dry Soul' are the old mix of extraordinary harmonic gravity with vigorous counterpoint. Flashes of genius, still. *Bud!* is back in circulation with an extra track. Otherwise known as the third volume of *The Amazing Bud Powell*, it consists of five Powell compositions played by the trio and three standards with the addition of Curtis Fuller, who makes an interesting lead voice. The real drama lies in the former tracks, though, and while there is nothing of quite the scarifying intensity of 'Glass Enclosure', the charge that he brings to 'Frantic Francies', 'Bud On Bach' and 'Keepin' In The Groove' is astonishing.

**** **The Amazing Bud Powell, Volume 5: The Scene Changes** Blue Note 46529 *Powell; Paul Chambers(b); Art Taylor(d).* 12/58.
The cover photograph is heartbreakingly symbolic: a lowering Bud looks down at sheet music on the piano in front of him, rapt, private, shut away with his thoughts, while round his left shoulder a little boy peers guardedly, like his own lost younger self. These 1958 performances for Blue Note were an attempt to rekindle the fires. All the material is original and, though most of it harks back to the bop idiom rather than forward to anything new, it contains some of his most significant statements of any period. 'Comin' Up', of which there is also an alternative take, is in the released version his longest studio performance, and one of his most exuberant and playful, almost Latinate in feel. 'Down With It' is generic bebop and not a particularly effective idea, a long melody line over orthodox changes, and only really distinguished for Chambers's fine *arco* solo. There was an earlier tune called 'Crossin' The Channel'; this, though, is Bud's alone and is the most formally constructed piece in the set, the one item that marks him down as a significant composer. 'The Scene Changes' is the final track on the original LP. It's a curious piece in that it looks back more than forward, almost as if the next scene were fated to be like the last.

***(*) **Round About Midnight At The Blue Note** Dreyfus Jazz Line 849227 *Powell; Pierre Michelot(b); Kenny Clarke(d).* 4/61.
Michelot and fellow-exile Clarke are as attentive as courtiers, and Bud himself sounds unusually focused and responsive to what they in turn are doing, frequently making space for Michelot's miniature counter-melodies. Very much a straight bebop gig, it also points strongly to Bud's debt to Thelonious Monk, which is evident on 'Monk's Mood', 'Round Midnight' and 'Thelonious'.

*** **A Tribute To Cannonball Adderley** Columbia CK 65186 *Powell; Idrees Sulieman(t); Julian 'Cannonball' Adderley(as); Don Byas(ts); Pierre Michelot(b); Kenny Clarke(d).* 12/61.
***(*) **A Portrait Of Thelonious** Columbia CK 65187 *Powell; Pierre Michelot(b); Kenny Clarke(d).* 12/61.
Two sessions produced in Paris by Cannonball. His role was more complicated than the average producer's for, in addition, the first record is a tribute to him, and he also plays on one previously unheard track. The collaboration with Byas was a happy one for Bud, who was in better shape at this time than he had been in a couple of years, and certainly he is playing with confidence and passion. The trumpeter plays on only a few of the tracks and the quartets are frankly better. Byas's pre-bop stylings and instinct for the blues don't always sit entirely easily with Bud's approach, but they manage to broker some common ground and Bud puts more blues feel into his playing than usual. 'Jackie, My Little Cat' appears in an alternative take which is actually better than the release version, and there is a previously unissued retake of 'Cherokee' which has a lot going for it as well, not least that cameo by Cannonball. Sulieman makes his most significant intervention on the Dameron tune 'Good Bait', tackling it with aplomb. 'All The Things You Are' is awash with memories of days with Bird and Dizzy, as saxophonist and piano-player swap quotes, and doubtless reminiscences as well.

Recorded two days later, the Monk record is no less accomplished. Powell had been in on this particular story almost from the beginning; at 19, as a member of the Cootie Williams Orchestra, he performed on the first recorded version of 'Round Midnight' and had subsequently gone on to become the other major piano innovator in the bebop revolution. The eight tunes recorded (there is also an unreleased take of 'Squatty') come from pretty much across the spectrum of Monk's output. 'Monk's Mood' is the longest track and one of the very best, with feeling support from Michelot, who it is known practised and rehearsed on his own for some time before these sessions and who certainly sounds absolutely on song for them. Clarke is his usual relaxed but hard-driving self and on 'Ruby, My Dear' he excels himself, playing with taste and imagination. These were rather special moments in Powell's life. In the city which had become his other home, with sensitive playing companions and a producer who knew the material inside out as well, he could hardly fail.

(*) **At The Golden Circle: Volumes 1–5 / *** **Swedish Pastry** / *** **Budism** Steeplechase SCCD 36001 / 36002 / 36009 / 36014 / 36017 / 37045 2CD / 30007/9 3CD *Powell; Torbjørn Hultcranz(b); Sune Spångberg(d).* 4/62.

There are a great many live European recordings of Bud. Some are good, others awful, but the majority don't really stand up on their own terms. Steeplechase have long been guilty of excessive documentation. One sharply edited disc from the 19 April 1962 gig would have been more than adequate, but now at least the label has put out the first two volumes in a budget edition as *Swedish Pastry*; a single rating for all these records might look a bit broad-brush, but there are limitations throughout. The Stockholm session finds Powell wavering between the hesitant and the near-brilliant, without ever quite capturing the quality of the previous decade. The rhythm section play about as much part in the music as Rosencrantz and Guildenstern do in *Hamlet* – though, like most Scandinavian players, they seem well enough versed in the idiom. *Volume 3* has a second version of 'I Remember Clifford' from later in the residency; the last three all come from 23 April and are of more than passing interest, but by this stage the whole exercise seems rather redundant. Four volumes of Powell at his best would still call for stamina. *Volume 5* is probably a disc too far, especially when it makes room for a ludicrous off-mic vocal on 'This Is No Laughing Matter'. There is, however, a fine 20-minute version of 'Straight, No Chaser', which makes up for it somewhat.

Budism is uncertainly dated, with the exception of ten tracks which are known to come from the autumn residency. Listening to the tracks one by one, instinct suggests that they may well all come from the later period. There are a few small rhythmic devices which don't seem to be audible on the earlier sessions, most notably a sharp trill near the start of 'Dance Of The Infidels' on disc three (one of the definite September tracks), which crops up again on 'Epistrophy' and 'Off Minor' on the uncertainly provenanced disc one. Amorphous as the changes are, one might fudge it by saying that *Budism* is a more 'Monkish' selection, stylistically speaking, than the earlier Steeplechases.

*** **Paris Sessions** Pablo 2310972 *Powell; Dizzy Gillespie(t); Zoot Sims, Barney Wilen(ts); Guy Hayat, Pierre Michelot, Gilbert Rovere(b); Kenny Clarke, Kansas Fields, Jacques Gervais(d).* 57–64.
*** **Parisian Thoroughfares** Pablo 0976 *Powell; Clark Terry(t, flhn); Peanuts Holland(t); Eric Peter, Zoot Sims, Barney Wilen(ts); Rene Thomas(g); Pierre Michelot(b); Kenny Clarke, Daniel Humair(d).* 57–64.
In our first edition, we reviewed the complete vinyl edition of Paris recordings made of Bud by his friend and protector (and character in *Round Midnight*) Francis Paudras. The first of these is a very good one-volume sampling of tracks which found Bud mostly happy and, if not playing with the fiery intensity of previous years, certainly still playing well. The choicest cuts here are a live 'Taking A Chance On Love' with Zoot Sims on tenor and a poorly recorded but exciting version of 'How High The Moon' with Dizzy Gillespie. There are lots of short, atmospheric tracks to enjoy and, despite the headlong pace of 'Be Bop', there is a feeing of calm as Bud approached the end of his short life.

Parisian Thoroughfares offers a taste of how Powell played live over the same period. It's a sketchy album, mostly poorly recorded and with an awful lot of Bud singing to himself thanks to unhappy mic placements. It's also probably better value for the guest stars – the irrepressible Terry on 'Miguel's Party', Wilen, Zoot, guitarist Thomas – than for the pianist himself. On the other hand, any vestiges of this short life's achievements are welcome and the opening 'Yesterdays' (austere in its beauty) and 'Omicron' (recorded for French television) are worth having even if the rest palls.

Also, in brief:

**** **The Complete Blue Note And Roost Recordings** Blue Note 830083 4CD. 47–63.
The box set draws a line under Powell's genuinely amazing Blue Note career. All now available separately.

*** **Bud Powell, 1951–1953** Classics 1373. 2/51–8/53.
An overlap of material for Clef and Blue Note. Some classic (!) tracks in here, but no reason other than cost to recommend this option.

*** **Live In Lausanne 1962** Stretch 9038. 1/62.
An already heavily documented year. No originals, presumably because his Swiss sidemen were unfamiliar with them.

*** **Bouncing With Bud** Delmark DD 406. 4/62.
Three days after the last Golden Circle date, this has discipline but not much passion.

Roy Powell

PIANO, KEYBOARDS

English-born and subsequently trained, but raised in Canada; he now lives in Oslo.

*** **North By Northwest** Nagel Heyer 2013 *Powell; Mike Walker(g); Arild Andersen(b); John Marshall(d).* 98.
*** **Solace** Nagel Heyer 2036 *Powell; Terje Gewelt(b); Jarle Vespestad(d).* 6/03.
***(*) **Rendezvous: Live In London** Nagel Heyer 2075 *Powell; Terje Gewelt(b); Andreas Bye(d).* 2/04.
Powell's style might be described as decisively delicate. He prefers a slow-medium tempo, likes circling melodies that dwell in wistful climes and takes his own sweet time over an improvisation. At least, that's the impression gleaned from the moody patterns of *Solace*, which is impeccably delivered if finally too one-dimensional to really sustain interest for its full duration. The earlier *North By Northwest* will appeal to slightly more visceral tastes, since it features guitarist Walker at an altogether higher temperature and the Andersen–Marshall team playing in a more red-blooded, almost fusion-directed style than they have done for some time. Even here, though, a textured piece such as 'Vemod' suggests that Powell's preference is for a more temperate situation.

The live date's terrific. Gewelt's virtues are well-known, Bye's less so, but they seem ideally suited to this programme, which contains a couple of repertory things but consists mostly of nicely textured originals that have sufficient funk and bounce to keep them from drying out. Powell has a nice piano to work on; it doesn't sound too refined to take an occasional drubbing. A good night.

Seldon Powell (1928–97)

TENOR SAXOPHONE

A footsoldier, he was a session-player and staffer at ABC, but worked under an impressive array of jazz leaders.

*** **Go First Class: The Complete Roost Sessions** Fresh Sound FRSCD 422 *Powell; Jimmy Nottingham(t); Bob Alexander, Jimmy Cleveland(tb); Pete Mondello(cl, ts); Heywood Henry(cl, bs);*

Roland Hanna(p); Billy Bauer, Freddie Green(g); Aaron Bel, Arnold Fishkin(b); Gus Johnson, Osie Johnson, Don Lamond(d). 10 & 11/55, 56.

Constantly busy, but usually below the horizon of visibility, Powell recorded little under his own name. This reissue supersedes an earlier Fresh Sound (FSRCD 93) of just the 1956 sextet tracks. They constitute a brisk, understated set: Hanna, Green, Bell and the Johnson brothers provide unobtrusively swinging backgrounds for some lovely tenor work. Powell has a silky tone that blends beautifully with Cleveland's and, while he never startles, he never stumbles or lapses into cliché. 'A Flower Is A Lovesome Thing' must be the standout track and the one to sample, but 'Woody'n'You' and an unexpected reading of 'Sleepy Time Down South' are almost equally good. The nonet material is obviously more ambitious, but it lacks the suppleness of the smaller group and there's even less chance to sample Seldon out front.

Gerard Presencer (born 1972)

TRUMPET, FLUGELHORN

Brilliant young British hornman, now a professor at the Guildhall.

*** **Platypus** Linn AKD 079/139 (SACD) *Presencer; Jason Rebello(p); John Parricelli(g); Andrew Cleyndert(b); Jeremy Stacey(d); Chris Fletcher(perc).* 00.

*** **The Optimist** Linn AKD 069/ 166 (SACD) *Presencer; Graham Harvey, Jim Watson(p); John Parricelli(g); Jeremy Brown, Laurence Cottle, Orlando Le Fleming(b); Jeremy Stacey(d, perc, prog); Miles Bould(perc); Jacqui Dankworth(v); Heavy Horns(brass).* 00.

*** **Chasing Reality** Act 10897 *Presencer; Joe Locke(vib); Geoff Keezer(p); Tommy Wadlow(ky); Adam Goldsmith, John Parricelli(g); Jeremy Brown(b); Chris Dagley(d).* 01.

Presencer plays flugelhorn throughout the debut album, with a warm, fat tone that sits nicely with Rebello's Fender Rhodes and Parricelli's tastefully old-fashioned jazz guitar. Much of the material is by the trumpeter, but 'Still Moanin'' is a wonderful variation on the Bobby Timmons classic: part respectful, part satirical. The rhythm section plays with unfussy authority and the SACD sound is magnificent. It's also available on a regular edition. *The Optimist* was widely reviled for its apparent sell-out to jazz fusion, but listen closely to Presencer's inventive phrasing and to his sharp writing and such dismissive comments seem irrelevant and prejudicial. He is every bit as impressive on these albums as he seemed as a youngster, making his way as guest hornman on other people's discs. The opening sequence of 'Blah De Blah' and 'Dr Jekyll' puts him in the Donald Byrd camp, a trumpeter whose subtlety is disguised by his affection for a groove.

Chasing Reality was also intended for Linn, but a tape was sent to Siegfried Loch at ACT and was taken up. The music came out of a commission from Birmingham Jazz and was broadcast by the BBC. It's a typical British jazz project: complex, thoughtful and unexpectedly swinging and funky. The other solo voices are hard to keep down and Presencer's own personality comes through strongly, even if the material is forbiddingly impersonal.

André Previn (born 1929)

PIANO

A transplanted Berliner, Previn is still better known as a conductor than as a performer. Jazz remains his first love, though.

*** **Double Play!** Original Jazz Classics OJCCD 157 *Previn; Russ Freeman(p); Shelly Manne(d).* 4 & 5/57.

*** **Pal Joey** / *** **Gigi** Original Jazz Classics OJCCD 637 / 407 *Previn; Red Mitchell(b); Shelly Manne(d).* 10/57; 4/58.

*** **Like Previn!** Original Jazz Classics OJCCD 170 *Previn; Red Mitchell(b); Frank Capp(d).* 58.

*** **André Previn And His Pals** Fresh Sound FSRCD 106 *As above, except add Leroy Vinnegar(b); Shelly Manne(d).* 6 & 8/58.

*** **Plays Songs By Vernon Duke** Original Jazz Classics OJCCD 1769 *Previn (p solo).* 8/58.

A concentrated period of activity for Contemporary, and what a gift he must have been for the label, turning up immaculately rehearsed, straight, clean, unimpeachably professional, and then laying down first-take performances one after the other. One suspects there never will be a box of André Previn out-takes and alternatives, and yet there's nothing unswinging or unspontaneous about any of these performances. 'No Words For Dory', on *Like Previn!*, touches an expressiveness one would not expect from him in this context.

The label quickly cottoned on to the show-based and songbook approaches as quick and effective ways of selecting and theming material. *Gigi* is predictably skittish and playful, though not without its moments of tenderness. *Pal Joey* offers more of real musical substance, including the deathless 'I Could Write A Book' and the less well-known 'What Is A Man?'. The Duke portfolio is the only one on which the pianist's classical training becomes evident, turning 'Cabin In The Sky' and 'Autumn In New York' into tiny symphonic statements and 'April In Paris' into an elegant, impressionistic tone-poem.

Double Play! had cast him in a more straight-ahead formula and repertoire, and in retrospect it almost seems the best of the bunch, because the most uncomplicatedly jazz-driven. Ever after, a Previn And His Pals album always seemed to need an angle or a spin; though, as the Fresh Sound compilation suggests, he could deliver the goods in a live context without strain or self-consciousness.

*** **King Size!** Original Jazz Classics OJCCD 691 *Previn; Red Mitchell(b); Frank Capp(d).* 11/58.

*** **Plays Songs By Jerome Kern** Original Jazz Classics OJCCD 1787 *Previn (p solo).* 2 & 3/59.

*** **West Side Story** Original Jazz Classics OJCCD 422 *As for Pal Joey.* 8/59.

***(*) **Plays Songs By Harold Arlen** Original Jazz Classics OJCCD 1840 *Previn (p solo).* 5/60.

The pace didn't slacken into 1959 and 1960, though increasingly the approach seems deliberate and even over-programmed. Previn dropped the 'And Pals' tag, and went out for a time as Trio Jazz, though he was also increasingly committed to the idea of solo performance. His minimal opening statements on 'Something's Coming' on *West Side Story* give way to a brash and tightly belted solo which exactly suits the emotional temper. Typically, though, it degenerates into rather technical figuring, octave jumps and altered chords which are impressive without being very involving. *King Size!* suffers in much the same way, almost too clever, and the fact that Red Mitchell also had a formidable musical brain only reinforces the impression, as the two attempt to outdo one another.

The songbook albums are again most impressive, though interestingly there is now more unvarnished jazz than in the trios. The Kerns are magnificent. 'All The Things You Are' is little less than a summation of everything Previn had learned about jazz piano, though it's the harmonic shifts on 'Why Do I Love You?' and on Arlen's 'For Every Man There's A Woman' that tug at the heart-strings.

*** **Give My Regards to Broadway** Collectables COL 6695 *Previn; Red Mitchell(b); Frank Capp(d).* 60.
*** **Camelot / Thinking Of You** / *** **4 To Go! / The Light Fantastic** // *** **4 To Go!** Collectables COL 6086 / 5892 / Columbia 47739 *As above, except add Herb Ellis(g); Ray Brown(b); Shelly Manne(d).* 60; 12/63.

Two pairs of André's Columbia LPs, teamed on useful compilation sets, plus the more eclectic *Give My Regards*, which ranges over a number of shows and composers. *Camelot* has never been one of our favourite Broadway shows and songs like 'The Simple Joys Of Maidenhood' haven't quite forced their way into the jazz mainstream. However, Previn as ever makes a very decent case for them in jazz terms, and while this is certainly not a classic set, it's worth having if you like his thing.

Of the second pairing, the second album was a tribute to Fred Astaire and includes such obvious picks as 'Nice Work If You Can Get It', 'A Foggy Day' and 'Puttin' On The Ritz'. Previn sounds easy and charming, and it's left to Red Mitchell to sound some of the more robust tones. The earlier *4 To Go!* is a delight and it's astonishing that Columbia have not seen fit to reissue it, even if only for Previn's deft work on 'Oh, What A Beautiful Morning'.

*** **After Hours** Telarc 83002 *Previn; Joe Pass(g); Ray Brown(b).* 3/89.
(*) **Uptown Telarc 83303 *As above, except omit Pass; add Mundell Lowe(g).* 3/90.
(*) **Old Friends Telarc 83309 *As above, except omit Lowe.* 8/91.

Previn's renaissance as a jazz pianist was hailed as a return to an old love, but it was also, of course, the resort of a man who had been bruised by orchestral politics. These don't quite have the bounce and the freshness of old and very quickly sound formulaic. Listening back after a gap of some years doesn't change the impression, though Lowe's long-neglected gifts are a source of delight and interest on *Uptown*. Best to stick with the Contemporarys.

***(*) **Jazz At The Musikverein** Verve 537704 *Previn; Mundell Lowe(g); Ray Brown(b).* 6/95.
***(*) **Show Boat** Deutsche Grammophon 453 860 *As above, except add Grady Tate(d).* 96.
***(*) **We Got Rhythm: A Gershwin Songbook** Deutsche Grammophon 453 493 *Previn; David Finck(b).* N.D.

A long way from the club in *The Subterraneans* where a very young Previn played himself soundtracking Kerouac's troglodyte hipsters to the Musikverein in Vienna. Listening to him tackle 'What Is This Thing Called Love?' revives the complaint that he was never called on or never willing to do a Cole Porter songbook for Contemporary. It's an exquisite, feeling performance, like everything on this record. 'Hi Blondie' is an original, but a tune that might have sprung unbidden out of some forgotten '30s show. 'Satin Doll' is equally lovely and the medley that begins with 'Prelude To A Kiss' is a fitting end to the set, just to be followed by a roistering 'Sweet Georgia Brown'. Where Red Mitchell might have tinkered with the harmonics, and Mundell Lowe has had his own bout of experimentalism, Brown plays it straight and true, pushing along the beat with that huge, authoritative tone. We can vouch for the impact of this group live; engineer Andrew Wedman and producers Elizabeth Onstrow and Alison Ames (how often are we able to credit two women in the role, even in the late '90s?) deliver a rich, authentic sound, full of atmosphere and not missing a single detail.

We're not aware of ever having listed any Deutsche Grammophon releases, either, and it's nice to welcome the blue-chip classical label. *Show Boat* contains some wonderful music, and this group (especially with the addition of the utterly musical Tate) does it every justice. This is Lowe's big moment; recorded strong and very full, he leaves no doubt what we all missed when he was out of the picture.

The Gershwin date is interesting in that it followed an all-Mozart programme Previn was conducting at Tanglewood. The next day he and that fine bassist David Finck simply wandered down to the Florence Gould Auditorium in Seiji Ozawa Hall, Lenox, Massachusetts, got up a pot of coffee and started running through some tunes. Here and there Previn doesn't sound note-perfect, but he has the musical nous to profit from occasional slips, and the best of these tracks are quite exceptional. Edward Jablonski's liner-notes on the individual songs are an added plus (little details like the three-times failure of 'The Man I Love', the best track here, but a flop initially and canned from *Lady Be Good!* and *Strike Up The Band*), but the real delight is the simple lyricism and creative sophistication Previn brings to a composer whose work he seems to understand with his very nerve-ends.

*** **We Got It Good And That Ain't Bad: An Ellington Songbook** / *** **Live At The Jazz Standard** Deutsche Grammophon 3456 / Decca 013220 *Previn; David Finck(b).* 4/99; 10/00.

You'd be forgiven for thinking these were latter-day Oscar Peterson sets. The speed of invention (notably on 'Take The "A" Train' and 'I Didn't Know About You') is reminiscent of the big Canadian, but André is more identifiably himself on the slower tracks. He gives 'Isfahan' a delightful reading, and 'Chelsea Bridge' is almost a classical étude, without lapsing into a 'classical' style of playing. His swing is easy and always on the edge and Finck is an ideal accompanist for a session of this kind, often hovering in the background when he realizes there's no need to push things along.

The second set begins confidently with a cover of Gerry Mulligan's 'Westwood Walk'. Son Lukas Previn is credited as composer of 'Bye Bye Sky', which is a lovely theme. Much of the rest is standard fare, 'What Is This Thing Called Love?', 'My Funny Valentine' and so on, but Previn executes even these tired warhorses with wit, verve and undimmed enthusiasm. His obvious delight in the closing take of 'I Got Rhythm' is so infectious most listeners will rescue the track and hear it through again. Splendid stuff from a born-again jazzman.

(*) **Alone: Ballads For Solo Piano Universal 09092 *Previn (p solo).* 6/07.

No surprises. These are terse, mostly unembellished songbook performances that have more individuality that jazz snobs might like, but not enough to save it all from showbiz hell. 'Angel Eyes' is an elegant travesty and it all slides downhill from there. Sad, but we've heard him play better backstage or in a rehearsal room when he thought no one was listening.

Also, in brief:

(*) **Like Love Collectables COL 834762. 60.
Background music.

(***) **The 4 Horsemen Of The Apocalypse** Rhino 77764. 62.
Previn's soundtrack for Vincente Minnelli's Second World War epic was drastically cut along with the release version of the film and was then further diluted on the soundtrack album.

*** **A Classic American Songbook** DRG 5222. 1/92.
A delightful set of readings from a fairly predictable roster of songs with classical trumpeter Thomas Stevens.

Bobby Previte (born 1957)

DRUMS, PERCUSSION

A delightful set of readings from a fairly predictable roster of songs with classical trumpeter Thomas Stevens.

***(*) **Just Add Water** Palmetto PM 2081 *Previte; Ray Anderson, Joseph Bowie(tb); Marty Ehrlich(ts); Wayne Horvitz(p); Steve Swallow(b).* 6/01.
The discography is extensive, though the early Enjas are now hard to find. Like many another veteran of a once avant-garde kind of scene, he has accrued his own dynasty of associations and integrities by now, which means that a new set from him is, if not quite predictable, at least in a familiar bag. Ehrlich and Horvitz, for instance, both go way back with him. Downtown irony is more or less a thing of the past now, so Ehrlich's ballad solo on 'Nice Try' sounds unaffected and genuine, while the various kinds of funk beat served up in ''63' and ''53 Macerate' are signature Previte frolics. He likes to have fun with his music, but don't be surprised if this sounds better than many a more serious contemporary set 20 years hence.

**** **The 23 Constellations Of Joan Miró** Tzadik TZ 7072 *Previte; Ralph Alessi, Lew Soloff(t); Jane Ira Bloom(ss); Ned Rothenberg(bcl); Michel Gentile(f); Wayne Horvitz, Jamie Saft(ky); John Bacon(vib, mar, chimes); Elizabeth Panzer(hp).* 6/01.
The *Constellations* in question are a series of small paintings by the Catalan artist which Previte saw at MOMA and responded to viscerally. These almost two dozen pieces are his musical response. The group is brightly coloured and responsive, but there's little attempt to impose any kind of pictorial programme. Mostly, these compositions follow simple logics of their own, but the superficial simplicity that leads some to dismiss Miró as an overpraised child also conceals – as in this music – chasms of mythological meaning. Though they are among the shortest items in the Previte canon, they yield up more, and some will find this record requires several visits to assimilate.

*** **Counterclockwise** Palmetto PM 2091 *Previte; Curtis Fowlkes(tb); Marty Ehrlich(ts); Wayne Horvitz(p); Timothy Young(g); Steve Swallow(b).* 10/02.
This time, though, some of the fun seems to have ebbed away. Previte's still edging closer to a kind of stasis: his players do his bidding, and they can play anything from the complicated funk of '877-Soul' to the sweeter strains of 'Patricia'. Yet while it works as all-of-a-piece, one waits for something to stand up or stand out.

***(*) **The Coalition Of The Willing** Ropeadope 70 *Previte; Steven Bernstein (t, slide t); Skerik(ts, bs); Jamie Saft(ky); Stew Cutler(hca, g); Charlie Hunter(g, b); Stanton Moore(d).* 7–9/05.
Another Soviet-era image on the outside and whacked-out rock music within; Previte doesn't seem to mind causing upset to the purists, and we're all for that. Charlie Hunter's Ropeadope imprint is certainly exploring some fairly 'out' material, perhaps a little too self-consciously so in some cases. Previte's a master of *épatisme*, though, and his blend of heavy rhythms, surreal horns and whizzing guitar-lines works an indefinable and irreducible treat. Skerik's blarting saxophone and Bernstein's wayward, post-Lester Bowie horn are the main protagonists, but Cutler and Saft work their magic, too, and Previte has devised an intriguing language with the label boss. We prefer their smaller-scale work, but this is pretty hot, too.

Eddie Prévost (born 1942)

DRUMS, PERCUSSION

Conventional start in British trad and bebop, then co-founded AMM in 1965. Influential as player, writer and head of Matchless label.

*** **Silver Pyramid** Matchless MRCD40 *Prévost; large ensemble.* 5/69.
Eddie Prévost was once nicknamed 'the Art Blakey of Brixton', and though he has long since outstretched his early jazz influences – Roach rather than Blakey, and above all Ed Blackwell – he still has deeper roots in jazz drumming than almost any of his free-music peers. The only arguable exception is his exact contemporary, Han Bennink, but Prévost has also explored traditions like Korean court music and, in recent years, the further reaches of noise-rock with groups like God.

The *Silver Pyramid* disc is the record of a remarkable Music Now event at the Roundhouse in London, featuring work by some of the leading avant-garde composers of the day and centring on Prévost's title-piece and totem object, a prismatic reflector that somehow channels a whole improvisational language. Work by Cage, Christian Woolf, Christopher Hobbs, Cornelius Cardew, LaMonte Young and others, played by a floating ensemble of improvisers, among whom Keith Rowe (Prevost's bellwether for four decades) is enticingly prominent. As an aural experience, it's less compelling than AMM recordings of the time. It is none the less an important document of a critical moment in creative music in Britain.

**** **Live: Volumes 1 & 2** Matchless MRCD 01/02 *Prévost; Gerry Gold(t); Geoff Hawkins(ts); Marcio Mattos(b).* 77.
***(*) **Continuum + 1983/84** Matchless MRCD 07 *Prévost; Larry Stabbins(ts, ss); Veryan Weston(p); Marcio Mattos(b).*
**** **Supersession** Matchless MRCD 17 *Prévost; Evan Parker(ss, ts); Keith Rowe(g, elec); Barry Guy(b, elec).* 9/84.
Prévost's jazz origins are still quite clearly audible on *Live*, the album which inaugurated his own Matchless label, and one on which he delivers, as an obstetrician might, one of the best recordings of this period of British free jazz. Gold and Hawkins make a marvellous partnership, ranging from austere fury to jovial rave-ups which occasionally recall the more experimental of Mingus's workshop bands. Gold in particular has a clear, emphatic signature, idiosyncratic enough to make one wonder why he hasn't been recorded more often.

Prévost is one of the most articulate exponents of the music. He is the author of a book called *No Sound Is Innocent*, where he argues the existence of an aesthetic in which music is inseparable from the realm of ideas and social exchanges. The quartet might seem conventionally distant from what he has done with AMM and with other groups, but it does illustrate how generously he opens himself to situations in which hierarchies collapse. There is no 'front line' here, no 'rhythm section'. It is the musical equivalent of total football, everyone contributing at every level.

That is presumably also the aim of *Supersession*, a punning name which combines the idea of the supergroup – the core of AMM plus two of the leading British improvisers of recent years – with a Hegelian concept in which thought constantly 'supersedes' the last level of organization. Some will say this is meta-jazz, too rarefied to bother with. Unfortunately (for them) it is as viscerally exciting as anything Art Blakey ever did.

The quartet with Stabbins and Mattos is not unrepresentative, but it certainly touches on different interests and loyalties. Stabbins is undeservedly neglected. He is a fascinating player who has learned much from Coltrane and earlier tenor-players, but who has a sound and an approach to phrasing which is entirely his own. Mattos is a giant, a player of great spirituality. Prévost himself is in great form, crisp, disciplined, but wild as well.

***(*) **Touch – The Weight, Measure And Feel Of Things / ***(*) The Virtue In If** Matchless MRCD 34 / 43 *Prévost; Tom Chant(ss); John Edwards(b). 3/97; 99.*

This is Prévost's most interesting project outside AMM, a mostly quiet and very centred trio which harks back to the free jazz of the '60s (groups like Trevor Watts's Amalgam) but which also touches on the expanded language and dissolved categories of the '90s. Chant's curious birdcall effects and Steve Lacy-influenced chirrups and yelps are never foregrounded to the detriment of the other two instruments. Edwards is a hugely underrated player, perhaps damned to the shadow of the showier and more histrionic Paul Rogers, but absolutely critical to the disciplines of this music. Prévost himself is better than ever, hinting at a pulse, refusing to allow it to be taken. Ten years ago, there was some reason to fear that music of this kind had outlived its natural span. This makes it relevant again.

The second trio record shows a step forward in terms of concentration of sound. Prévost is unbelievably responsive to his two colleagues, making room for them and playing with a delicacy and grace that is breathtaking. Again, the almost ritual quality of his work comes to the fore, as if we are present at some mysterious event which unfolds according to arcane and hermetic principles.

**** **Material Consequences** Matchless MRCD 48 *Prévost (perc solo). 01.*

***(*) **Seventh Of May 2001 – The Matchless Day** Matchless MRCD 47 2CD *Prévost (perc solo); Tom Chant(sax); John Edwards(b). 5/01.*

There have been few enough opportunities to hear Prévost perform outside a group context. This is riveting stuff, rhythmic, intensely lyrical and focused. It is perhaps best to listen to the album as a single, undifferentiated performance. There is a quality of ritual about some passages, a sense of time suspended as enigmatic mysteries are unfolded or some arcane mathematics unfolds. It is one of the most moving performances Prévost has chosen to release and demands constant and attentive listening.

The other record is not strictly Prévost's, though disc one includes another, briefer solo recital and disc two has material with his most recent trio. The Freedom Of The City event as a whole has yielded other material on Emanem Records, but this was the best of it and the set will be welcomed by anyone who has admired and appreciated Prévost's work, not just as a performer but also as dramaturge of Matchless.

***(*) **The Blackbird's Whistle** Matchless MRCD 56 *Prévost; Tom Chant(ts, bcl); John Edwards(b). 10/03.*

Conceived as a meditation on a musical and philosophical encounter in Italo Calvino's *Mr Palomar*, this delightful set extends the language of Prévost's now well-established trio. Chant's tenor-playing on the opening 'Twirls Of Modulation' is robustly jazz-centred, but still free of constraint and absolutely idiomatic in this context. Prévost's drumming is, as ever, poised between freedom and a recognizable pulse, which takes this music closer to a free-jazz idiom than his still better-known work with AMM. His solo on that same opening track is a model, virtuosic as it moves between 9/8 and other equally difficult counts, and endlessly musical. Edwards is a still unacknowledged star, a bassist of real resource and power, whose limber woody tone commands attention in any context. The final eponymous section is as good a trio performance as you'll hear this or any year.

*** **A Bright Nowhere** Matchless MRCD 55 *Prévost; Jamie Coleman(t); Nathaniel Catchpole(ts); Alex James(p); John Edwards(b). 03.*

The line-up might look like a hard-bop quintet. Inevitably, the music is somewhat remote from that, except Prévost always imparts such vigorous pulse to situations like these that *A Bright Nowhere* is as exciting as many a Blue Note date. Coleman and Catchpole are bright new finds, definitely going somewhere, and while James and Edwards don't exactly function as a conventional rhythm unit, they have the drive and immediacy to imply that as well as filling out a richly creative background.

***(*) **Imponderable Evidence** Matchless MRCD 57 *Prévost; Evan Parker(ts). 11/03.*

Perhaps because his partner does always imply elements of pulse, Parker always plays subtly differently in the drummer's presence and here, restricted to tenor, that's very evident again. Subtitled 'the subtleties of glance, of gesture, of tone', it's very much in line with the duo's deceptively well-mannered philosophical explorations. The five tracks are entitled 'exhibits' as if these pieces were raw evidential material in some overridingly pressing case or quiddity. The urgency of enquiry is compelling from start to finish.

Also, in brief:

***(*) **Loci Of Change – Sound And Sensibility** Matchless MRCD 32. 9/96.

Evan Parker describes this solo performance as 'social music', while simultaneously suggesting that it is both 'lonely' and 'intimate'.

*** **Concert, v.** Matchless MRCD 37. 6/98.

An appealing intimacy to this duo recital with the brilliant Veryan Weston.

***(*) **Entelechy** Matchless MRCD67. 9 & 12/05.

Solo tam-tam music, 'Beaten', 'Scraped', 'Bowed', agitated with metal brushes. It's very strange and beautiful.

Ruth Price (born 1938)

VOICE

Originally a dancer, and a characterful singer.

*** **With Shelly Manne & His Men At The Manne Hole** Original Jazz Classics OJCCD 1770 *Price; Conte Candoli(t); Richie Kamuca(ts); Russ Freeman(p); Chuck Berghofer(b); Shelly Manne(d). 3/61.*
Price's debut as leader sounds as if it were caught on the fly in down-time at the Manne Hole; with the exception of Freeman, who works hard to keep a solid accompaniment going, there isn't much required of the group; Candoli and Kamuca only feature once or twice. It's a pleasant, if predictable set, but Price has real personality and gets each song across strongly.

Sam Price (1908–92)

PIANO, VOICE

Played in his native Texas before going to Kansas, Chicago and New York. House pianist for Decca from 1938. Often visited Europe in later years and also ran his own clubs and commercial companies.

*** **Sam Price 1929–1941** Classics 696 *Price; Douglas Finnell, Joe Brown, Eddie 'Moon' Mullens, Shad Collins, Bill Johnston, Chester Boone, Emmett Berry(t); Bert Johnson, Floyd Brady, Ray Hogan(tb); Fess Williams(cl, as); Lem Fowler(cl, v); Don Stovall(as); Ray Hill, Lester Young, Skippy Williams(ts); Percy Darensbourg(bj); Duke Jones, Ernest 'Bass' Hill, Billy Taylor(b); Wilbert Kirk, Harold 'Doc' West, Herb Cowens, J. C. Heard(d); Yank Taylor, Ruby Smith, Jack Meredith(v). 9/29–12/41.*
Aside from two 1929 tracks, all this material dates from 1940–41, when Price was recording regularly for Decca with his 'Texas Bluesicians'. It might have been recorded in New York, but the music is authentic southern swing. Many of the 24 tracks are features for his simple, blues-to-boogie playing and amiable vocals, which tend to predominate as the sessions go by, but there's also some fine playing from the horns. 'Sweepin' The Blues Away' includes excellent work by Brown and Stovall, and a 1941 session actually features the Lester Young band, though Young himself has only a few bars here and there in the limelight.

Julian Priester (born 1935)

TROMBONE

A Chicagoan, Priester worked in R&B and big bands before moving to New York in 1958, joining the Max Roach group until the early '60s and subsequently freelancing. Moved to California in the '70s and is sighted occasionally; a couple of scarce ECM albums await reissue.

***(*) **Keep Swingin'** Original Jazz Classics OJCCD 1863 *Priester; Jimmy Heath(ts); Tommy Flanagan(p); Sam Jones(b); Elvin Jones(d). 1/60.*
*** **Out Of This World** Milestone MCD 47087 *Priester; Walter Benton(ts); Charles Davis(bs); McCoy Tyner(p); Sam Jones(b); Art Taylor(d). 7/60.*
Priester has always been scarce as a leader. Apart from his 1977 ECM record, *Polarization* (and its predecessor *Love, Love*), which has acquired almost cult status with vinyl collectors, he remains virtually unknown in that capacity. To some extent, the eclipse must be due to the instrument he plays, which has almost always been B-list. Priester's apprenticeship was with Muddy Waters and Bo Diddley, playing blues and R&B, but in 1954 he was recruited by Sun Ra, which must have helped to reinforce his distinctive combination of swing with a dark, sometimes almost fey abstraction. Though the debut album is edged with shadows, it's basically a straight-ahead blowing set, short, well-crafted tunes with nicely defined shapes. The three on which Heath sits out give the leader a little more space. The closing 'Julian's Tune' is perhaps the clearest indication, though here more recent associations with Lionel Hampton and Max Roach are evident as well. They open with Heath's '24-Hour Leave', which establishes the atmosphere. 'The End' is a Priester original, strongly vocalized and with the blues running through it. Charles Davis is the composer of '1239A', which, though brief, is as strong on atmosphere as the rest of the set. Priester's own other originals are 'Bob T's Blues', which sounds like a studio run-down, and 'Under The Surface', another that plumbs his darker side. An excellent debut.

Out Of This World pairs Priester's *Spiritsville* with an album of Walter Benton material named after the Arlen–Mercer song. Priester remains firmly rooted in orthodox hard bop and, while there is some interest in hearing the young McCoy Tyner working his apprenticeship, there isn't much of any great moment to report. The remastering is nice and the set is useful as an introduction to the under-recorded Benton, but as a Priester set it's a bit thin.

**** **Love, Love** ECM 1044 *Priester; Hadley Caliman(sax, f, cl); David Johnson(sax, f); Bayete Umbra Zindiko(p, clav); Pat Gleeson(syn); Bill Connors(g); Henry Franklin, Ron McClure(b); Leon Chancler, Eric Gravatt(d). 6 & 9/73.*
A record which enjoyed almost legendary status as long as it remained unreleased on CD. Having it available again dents its glamour only temporarily, because it is one of the best albums of its period, subtly conceived and richly executed by a fascinating ensemble. Consisting of two long improvisations, somewhat in the manner of a Miles Davis record of the period, it foregrounds Priester in the kind of acoustic that shows off his rich tone and thoughtful ideas, though he's also prominently featured on synths and percussion. Much of the personnel will be relatively unfamiliar, but Connors, McClure and the soon to disappear Eric Gravatt (known from the first Weather Report albums) are all highly collectable presences. Musically, it's in a now somewhat dated jazz-rock mode (think Mwandishi-period Hancock or a looser version of *Bitches Brew*) and owes its cachet and collectability to its dance associations. We were quite prepared to be disappointed, but it lives up to billing surprisingly well.

*** **Hints On Light And Shadow** Postcards 1117 *Priester; Sam Rivers(ss, ts, p); Tucker Martine(elec). 11/96.*
This has an obvious fascination, given that both principals deserve wider exposure and attention, but it's a disappointing set. Martine's electronic backgrounds sometimes add an attractive dimension but often disguise an emptiness at the centre. If they were recorded in real time, perhaps they distracted Rivers and Priester from their duets; if they were added later, they fail to cover the hiatuses. Ironically, the most interesting cut is 'The New System', where Sam plays piano with a rich and resonant sweep, but inevitably not sounding much like himself. Priester is graceful and authoritative on the same track, but rarely hits the same heights elsewhere.

*** **In Deep End Dance** Conduit 1301 *Priester; Dawn Clement(p); Geoff Harper(b); Byron Vannoy(d). 4/02.*
All praise to Conduit for getting behind one of the neglected figures of the last 25 years. A successful organ transplant in 2000 saved the trombonist's life and there is a spiritual cast to the music here that bespeaks a new start. It's a highly expressive set,

veering between the open, improvisational forms that he helped pioneer in the '70s and a more obviously expressive style. Clement is an able accompanist and her colleagues keep the set moving along at a relaxed pace. The opening 'In Deep' is deceptively lightweight, until the leader's mournful brass sound kicks in musingly. Harper's composition 'The Seam Of Dark Blue Light' is a high-point opening on a snail's pace trombone-line that conceals a real sophistication of purpose.

Brian Priestley (born 1946)

PIANO

A fine player but also a great scholar of the music and Charles Mingus's biographer.

*** **Who Knows?: The Uncovered Ellington** 33 Records 33JAZZ104 *Priestley; Bruce Adams(t, flhn); Frank Griffith(ts, cl); Simon Woolf(b); Steve Brown(d).* 03.

Priestley combines a deep knowledge of the music, and particularly the piano literature, with a keyboard touch that is more distinctive than first appears. There have been occasional records down the years, and while our favourite remains *Love You Gladly* from way back, this elegant Ducal set will also give enjoyment. Nice front line and solid support and contributions from the section.

Marcus Printup (born 1967)

TRUMPET

Studied at Georgia State, then played with Marcus Roberts and the Lincoln Center Jazz Orchestra.

***(*) **The New Boogaloo** Nagel Heyer 2019 *Printup; Wycliffe Gordon(tb); Walter Blanding(ts); George Colligan, Eric Lewis(p); Vicente Archer(b); Donald Edwards(d).* 11/01.

Printup emerged with two Blue Note albums in the '90s, but they disappeared and this date for Nagel Heyer was a fresh start for the trumpeter. One problem with the earlier discs was a shortage of strong material, and Printup's seven themes here remedy that at once. From the beginning, 'The Bullet Train' is a ferocious blues with a requirement for the bassist to play the same figure throughout; and the tendency for the players to play to a strut rhythm edges over into most of the pieces. What comes out is often akin to a brainy kind of soul-jazz, softened by Printup's own rather romantic tone, then buoyed up again by the feelgood time which Archer and Edwards bring to even lyrical themes such as 'Sardinian Princess'. It helps that the leader can call on the services of several colleagues from the Lincoln Center gang: Gordon proves again that he's the boss trombonist of the moment, with stunning plunger-mute work on 'The Weeping Prince', and Blanding's tenor is a beautifully dark, finely felt voice. Plus the bonus of George Colligan, a pocket genius at the piano, who shares keyboard duties with Eric Lewis across the session. A strong comeback for a figure who once looked to have lost his way.

***(*) **Peace In The Abstract** Steeplechase SCCD 31597 *Printup; Gregory Tardy(ts); Marc Cary(p); Kengo Nakamura(b); Shinnosuke Takahashi(d).* 1/06.
***(*) **Bird Of Paradise** Steeplechase SCCD 31626 *As above, except omit Tardy; add Ted Nash(as, ts); Riza Hequibal(hp).* 06.

The stop-start pattern to Marcus's recording career continues, but he seems to have found a happy berth – like so many before him – at Steeplechase. Winther gives him a big, plain sound and trumpet and saxophone come across in a relatively unadorned and unfussy way. The inclusion of 'Amazing Grace' on the earlier record is slightly strange. It simply distracts from a run of nice, thoughtful originals, almost all of them referencing the blues in some remote way. Dameron's 'Hot House' and 'Ev'ry Time We Say Goodbye', the latter with very much the feel of a set-closer, though they come back for one more, are better repertory choices.

As to *Bird Of Paradise*, the world's probably overstocked with Parker tributes, but this one at least makes a certain case for itself, given that it isn't slavish pastiche or an attempt to detour or subvert the legacy. 'Stupendous' is a nice, non-obvious start and the two versions of 'Lover Man' bespeak a wry knowledge of the Bird story. 'Now's The Time' receives one of its freshest latter-day readings. A terrific record; don't be put off by 'not another Parker project!' thoughts.

Don Pullen (1944–95)

PIANO, ORGAN

A long spell in R&B eventually led Pullen to the Charles Mingus band of the mid-'70s, and thereafter a long association with George Adams. Far from leading to a cult reputation, his early death seems to have drawn a veil over his challenging work.

***(*) **Solo Piano Album** / *** **Healing Force** Sackville SKCD2-3008 / Black Saint 120010 *Pullen (p solo).* 2/75; 76.
*** **Capricorn Rising** Black Saint 120004 *Pullen; Sam Rivers(ts, ss, f); Alex Blake(b); Bobby Battle(d).* 10/75.
***(*) **Warriors** Black Saint 120019 *Pullen; Chico Freeman(ts); Fred Hopkins(b); Bobby Battle(d).* 4/78.
*** **Milano Strut** Black Saint 120028 *Pullen; Famoudou Don Moye(d, perc).* 12/78.
*** **The Magic Triangle** Black Saint 120038 *Pullen; Joseph Jarman(ss, ts, f, af, picc); Famoudou Don Moye(d, perc).* 79.
**** **Evidence Of Things Unseen** Black Saint 120080 *Pullen (p solo).* 9/83.
***(*) **The Sixth Sense** Black Saint 120088 *Pullen; Olu Dara(t); Donald Harrison(as); Fred Hopkins(b); Bobby Battle(d).* 6/85.

Don Pullen's solo records demand comparison with Cecil Taylor's. Pullen's traditionalism is more obvious, but the apparent structural conservatism is more appearance than fact, a function of his interest in boogie rather than Bartók. The classic Sackville session, recently reissued on CD, makes the point, although it sometimes reinforces an impression of Pullen as a performer interested in large masses of sound, sometimes to the detriment of forward progress. That in turn led him back to the organ, on which he created huge, sustained chords and swirling textures, as on the duo record with Moye. *Evidence Of Things Unseen* is by far the best of the solo discs, though the recently reissued *Solo Piano Album* will have its supporters as well. *Evidence* bespeaks the same dark-and-light opposition as Andrew Hill or Ran Blake, though Pullen was more of a free player than either, and certainly less of an ironist than Blake..

Of the groups with horns, the best are those fronted by Freeman and Dara, where Pullen develops spiky, almost spasmodic graph-lines of improvisational material in the midst of inventive and often rather Ivesian structures; the technique is reminiscent of Mingus, with whom Pullen played in the mid-'70s. Rivers is too floaty and ethereal to be entirely effective in this context, though he noticeably tailors his approach to Pullen's cues. The trio with Jarman and Moye is almost too free and various in approach. Episodically, the music is fascinating, but there is little consistency to the record. Now that all of his latter-day work for Blue Note has been remaindered (only a Mosaic Select remains in catalogue), Pullen is suddenly in the wilderness again, a situation we hope to see remedied before too long.

Joe Puma (1927–2000)

GUITAR

Came from a musical family and worked with Artie Shaw, Herbie Mann and others, never conspicuous but always a foundation stone.

*** **The Jazz Guitar of Joe Puma** Fresh Sound FSRCD 435 *Puma; Bill Evans, Eddie Costa(p); Barry Galbraith, Dick Garcia(g); Don Elliott(vib); Vinnie Burke, Dante Martucci, Oscar Pettiford(b); Jimmy Campbell, Al Levitt, Paul Motian, Ted Sommer(d).* 11/54–57.

*** **Wild Kitten** Dawn DP 1118 *Puma; Mat Mathews(acc); Oscar Pettiford, Whitey Mitchell(b); Shadow Wilson(d).* 6/56, 2/57.

***(*) **Shining Hour** Reservoir RSR 102 *Puma; Hod O'Brien(p); Red Mitchell(b).* 6/84.

*** **It's A Blue World** Sundazed 175 *Puma; Murray Wall(b); Eddie Locke(d).* 10/97.

Puma made few recordings under his own name but turns up in interesting places and company. The trio date with O'Brien and Mitchell is typical. It's an even-handed session, with little showy stuff from the guitarist, whose smooth, subtle chording feeds a constant flow of harmonic ideas. If anything, Mitchell is the dominant voice. Red's less well-known brother Whitey appears on the early date, which is slightly more hard-edged, but again largely because Pettiford makes a strong showing on his tracks. The Puma originals, 'Sportin' With Morton', 'Rosalie Ann' and the bonus 'Indian Blanket' (unaccountably left off the LP release), are effective without sounding particularly individual. The tracks with Dutch-born Mathews are fascinating.

Probably the best way to sample Puma is on the Fresh Sound compilation, which brings together eight tracks from November 1954 with Galbraith, Elliott, Burke and Sommer and was originally released on Bethlehem as *East Coast Jazz Series Volume 3*, with trio and quintet material released later on Jubilee. The presence of Bill Evans and Paul Motian on a group of three tracks recorded in 1957 adds an obvious interest. They aren't classics, but anything from Evans at this vintage is of value and 'Indian Summer' is a nicely extended performance.

The last Puma record came close to the end and sounds routine and tired, though the single-note lines and chunky chords are immediately identifiable.

Mike Pyne (born 1940)

PIANO, CORNET

Younger brother of Chris Pyne and a key figure in British jazz of his time.

*** **Alone Together** Spotlite SPJ406 *Pyne (c, p solo/duo).* 77.

***(*) **Live At Ronnie Scott's** Spotlite SPJ561 *Pyne; Ron Mathewson(b); Spike Wells(d).* 1/90.

The earlier record's an unusual experiment in duetting with oneself, and though the solo piano tracks are generally speaking more imaginative, it makes for an agreeable and often quite beautiful listen. Pyne isn't a virtuoso, but he has a way of making simple declarations matter, and with his later trio he gets down to business in an arresting way. His line on 'Everything Happens To Me' and 'Blues In The Closet', to take two at near-random, is unhackneyed, individual and harmonically tense.

Ike Quebec (1918–63)

TENOR SAXOPHONE

He began his career as a dancer. He developed a tenor style influenced by Basie's Herschel Evans. Before he succumbed to lung cancer at just 45 he put his creative thumbprint on many of Blue Note's most distinctive bop recordings.

***(*) **Ike Quebec, 1944–1946** Classics 957 *Quebec; Buck Clayton, Jonah Jones (t); Tyree Glenn, Keg Johnson (tb); Johnny Guarnieri, Roger 'Ram' Ramirez, Dave Rivera (p); Napoleon Allen, Bill De Arango, Tiny Grimes (g); Milt Hinton, Grachan Moncur, Oscar Pettiford (b); J. C. Heard (d).* 7/44–8/45.

*** **The Strong Tenor Of Mister Quebec, 1943–1946** EPM Musique 159602 *Similar to above.* 43–46.

Blue Note's last recording date in Hackensack and first in its new headquarters at Englewood Cliffs were both by Ike Quebec. The saxophonist was a figure of considerable influence at the label, acting as musical director, A&R man and talent scout (Dexter Gordon was one of his 'finds'). He was also an important Blue Note recording artist, making some marvellous sessions just after the war and steering the label in the direction of a more contemporary repertoire. *The Complete Blue Note 45 Sessions* brought together 27 popular sides Quebec made for the thriving jukebox market. By no means wholly organ-dominated, as such 45s tended to be, the sessions strongly featured Quebec's still-underrated tenor style, which sounds like a cross between Evans, Wardell Gray and Dexter Gordon. 'Blue Harlem', recorded for Blue Note in July 1944 in the company of Roger 'Ram' Ramirez, creator of 'Lover Man', was a jukebox hit and pretty much sums up the Quebec sound. The early cuts were made in collaboration with guitarist Tiny Grimes, who was also much involved in Charlie Parker's early career. The compilation includes a couple of rejected takes, of 'Blue Turnin' Grey Over You' and 'The Day You Came Along', alongside the released singles, of which 'Topsy'/'Cup Mute Clayton' (featuring Buck), 'Mad About You' and 'Facin' The Face' (which features Oscar Pettiford in an early appearance) are by far the best. Much of the same material is covered on the EPM compilation.

***(*) **It Might As Well Be Spring** Blue Note 21736 *Quebec; Freddie Roach (org); Milt Hinton (b); Al Harewood (d).* 12/61.

*** **Blue And Sentimental** Blue Note 784098 *Quebec; Sonny Clark (p); Grant Green (g); Paul Chambers (b); Philly Joe Jones (d).* 12/61.

*** **Ballads** Blue Note 56690 *Quebec; Sonny Clark (p); Earl Van Dyke, Freddie Roach, Sir Charles Thompson (org); Grant Green, Willie Jones (g); Milt Hinton, Sam Jones (b); Art Blakey, Al Harewood, Louis Hayes, J. C. Heard, Wilbert G. T. Hogan (d).* 9/60–3/62.

It Might As Well Be Spring is pretty squarely in the tenor/organ tradition, except that Quebec has opted to record some gently expressive standards, not just the title-track but also 'Lover Man', 'Ol' Man River' and 'Willow Weep For Me', as well as his own compositions 'A Light Reprieve' and 'Easy – Don't Hurt'. Digital remastering has restored a bit of detail to the sound, and Roach is the one who benefits most, a surprisingly subtle player who always has plenty to say and doesn't sound as if he's merely stoking up a fairground calliope.

Quebec has several times teetered on the brink of major rediscovery. He is, admittedly, a limited performer when set beside Gordon or any of the other younger tenor-players emerging at the time, but he has a beautiful, sinuous tone and an innate melodic sense, negotiating standards with a simplicity and lack of arrogance that are refreshing and even therapeutic. *Blue And Sentimental*, with fine performances on 'Minor Impulse', 'Don't Take Your Love From Me' and 'Count Every Star', is an excellent place to make his acquaintance, and once again sophisticated remastering has made a world of difference.

Ballads is a fairly predictable compilation of laid-back themes drawn from four of Quebec's later albums for Blue Note, padded out with a single track, 'Born To Be Blue', which was recorded under Grant Green's leadership. An attractive package, and very welcome when these sessions are still only patchily available.

*** **Bossa Nova Soul Samba** Blue Note 52443 *Quebec; Kenny Burrell (g); Wendell Marshall (b); Willie Bobo (d); Garvin Masseaux (shekere).* 10/62.

Recorded a matter of months before Ike's death from lung cancer and when he was already showing signs of waning powers, this was made at a time when 'Latin' albums – and particularly bossa nova sessions – were more or less *de rigueur*. Almost uniquely for the time, there is nothing by Jobim in the programme, and the range of material is quite broad and imaginative. 'Me'n'You' and 'Blue Samba' are both strong originals, suggesting that Ike might well have moved fruitfully in this direction, had he been granted a little more time.

Also, in brief:

*** **Blue Harlem** / *** **Swing Hi, Swing Lo** Proper 24 / Definitive 11135. 7/44–9/46.

Head-to-head competition; 22 tracks from each of the repackaging masters and all of them worth having.

(*) **Heavy Soul Blue Note 32090. 11/61.

A lumpy soul-jazz situation, with Roach unusually heavy-handed.

Alvin Queen (born 1950)

DRUMS

Busy New Yorker, who's found time for his own projects.

*** **I Ain't Looking At You** Enja ENJ9501 *Queen; Terell Stafford (t, flhn); Jesse Davis (as); Mike LeDonne (org); Peter Bernstein (g).* 05.

There are a few Queen discs around, but mostly on the relatively inaccessible Nilva, and probably now out of circulation. This was an agreeable sign he was back in business. Bracketed by Shirley Horn's 'There's Blues Everywhere' and Don Patterson's 'Mellow Soul', it's a classic organ-fuelled soul-jazz date, with a crackling personnel. Davis's bluesy lines and Bernstein's surefire accompaniment are key elements, but Stafford plays as well as he has for years in a small-group context and Queen's own tattoos and rolls are watertight. Not for every taste, but a hard record not to be lifted by.

Quest

GROUP

David Liebman was the de facto leader of this superb collective, which recently convened once again.

*** **Natural Selection** Evidence ECD 22082 *Caris Visentin (ob); David Liebman (ss); Richie Beirach (p); Mitchel Forman (syn); Ron McClure (b); Billy Hart (d); Tom Beyer (perc).* 7/88.

Though Liebman was the driving force in organizational terms, Quest was a group of equals and all four members are represented by compositions on *Natural Selection*. The music ranges from the limpid to the furious, with an occasional resemblance to some of the music Liebman was exposed to in the Miles Davis band. Beirach's title-track and 'Nocturnal' are arguably the highlights, but Hart's 'Amethyst Suite' is gorgeous and the effervescent McClure rings the session out with 'Nighty-Nite'. Nice touches from the guest musicians, but their role is secondary to a great group recording. Magnificent recorded sound, courtesy of Dave Baker.

**** **Redemption – Quest Live In Europe** hatOLOGY 642 *As above, except omit Visentin, Forman, Beyer.* 11/05.

Playing together again after 15 years was clearly a very happy experience for all involved. Liebman's work, like Beirach's, has gone through some considerable changes in these fine performances. That said, surprisingly, for a group invested with so many fine composers, much of the material played is from the modern repertory, opening with 'Round Midnight', a perfect vehicle for the pianist, and continuing with Coltrane's all too rarely covered 'Ogunde', a telling sign of Liebman's searching interrogation of that particular legacy. There is also a fine short version of Ornette's 'Lonely Woman'. Liebman's tribute to the destroyed World Trade Center, medleyed with Beirach's similarly inspired and equally powerful 'Steel Prayers', touches on some notably raw emotion, an instant standard that one hopes to hear approached by other musicians. So, too, with Hart's title-track, which rounds out a superb disc. Again, the recording quality is easily equal to a group of such subtlety, with every inflection of all the instruments precisely registered. Strongly recommended, and if you missed them first time round, there's no sense here that this is simply a nostalgic or, worse, a money-making reunion. Quest hasn't lost its exploratory edge.

Gene Quill (1927–89)

ALTO SAXOPHONE

Valued for a loud and cutting saxophone tone, Quill lent his talents to Gene Krupa, Phil Woods and many others.

*** **Three Bones And A Quill** Fresh Sound FSRCD 105 *Quill; Jimmy Cleveland, Jim Dahl, Frank Rehak (tb); Hank Jones, Nat Pierce (p); Whitey Mitchell (b); Charly Persip (d).* 58.

Originally on Roost, this unusual format might seem to put the solo saxophonist at a disadvantage. In practice, Quill could have taken on a whole brass section and come out on top. Not a classic, but good for blowing out the cobwebs once in a while.

Paul Quinichette (1916–83)

TENOR SAXOPHONE

The Vice Pres, but more than a slavish Lester Young copyist, who managed to convey something of the great man's tone and spirit.

*** **Complete Dawn Sessions** Blue Moon/Dawn DCD 106 *Quinichette; John Carisi, Renauld Jones, Thad Jones, Joe Newman, Gene Roland (t); Henry Cooker, Bob Swope (tb); Dick Meldonian (as); Bill Graham (as, bs); Nat Pierce (p); Freddie Green, Doyle Salathiel (g); Eddie Jones, Wendell Marshall, Oscar Pettiford, Dudley Watson (b); Osie Johnson, Walter Nolan, Sonny Payne (d); Sylvia Pierce (v).* 7/56–8/57.

*** **On The Sunny Side** Original Jazz Classics OJC 076-2 *Quinichette; Curtis Fuller (tb); John Jenkins, Sonny Red Kyner (as); Mal Waldron (p); Doug Watkins (b); Ed Thigpen (d).* 57.

*** **For Basie** Original Jazz Classics OJC 978-2 *Quinichette; Shad Collins (t); Nat Pierce (p); Freddie Green (g); Walter Page (b); Jo Jones (d).* 10/57.

Very much a middle-order batsman, Quinichette was best in the loose, jam session format that Prestige favoured in the later '50s, and in the easy, open-ended cuts for Dawn. More often than is entirely comfortable, the man from Denver sounds overpowered by his colleagues. Trumpeter Gene Roland, hardly the most dominant of presences, is in great form on the August 1957 sets on the Dawn compilation. The larger formats consign Paul entirely to the shadows. He is more convincing on the Prestige dates. The eponymous 'On The Sunny Side Of The Street' and the Basie material on the other OJC are quite strong, but on both occasions the band is more impressive than the leader. On the former, he is paired with just Jenkins and rhythm, and he shapes some elegant and persuasive solos, but there isn't much to chew on here.

Michele Rabbia

PERCUSSION

Gifted Italian, whose influences fall mostly outside jazz.

*** **Shifting Grace** Cam Jazz 77912 *Rabbia; Marilyn Crispell (p); Vincent Courtois (clo).* 06.

Crispell's presence guarantees a 'jazz' interest, though the language here is far from orthodoxy. Gabbia draws considerably from classical music, and we hear elements of Morton Feldman and Giacinto Scelsi in his approach. However, these are powerful improvisations and don't require undue labelling. His touch is delicate but sure; his sound-world a troublingly beautiful one.

John Rae

DRUMS

Edinburgh-based drummer with a blend of post-bop and Scottish music.

*** **Celtic Feet** Caber 010 *Rae; Phil Bancroft (sax); Brian Kellock (p); Eilidh Shaw (vn); Simon Thoumire (concertina); Mario Caribé (b).* 6/99.

*** **Beware The Feet** Caber 018 *As above, except add Kevin MacKenzie (g); Guy Nicholson (perc).* 11/00.

Edinburghers – and Irvine Welsh readers – will understand a title like 'Power Of The Radge', a celebration of in-your-face, up-front *thrawn*-ness. No one will mistake the sheer rhythmic power of Rae's small band. Anchored by pianist Kellock and light-toned bassist Caribé, it weaves a complex rhythmic and textural spell, from the unexpected stride opening to the astonishing rhythmic coup of the closing 'Slumber Jack' – 17/16, indeed! Thoumire's mournful concertina and the now patented saxophone sound of Phil Bancroft provide the spot colour, but it's Rae's ideas and sheer punch that make this such an engaging record. Hard to categorize (as is probably the intention) but, as the election celebration of 'May 7th' underlines, full of the confidence of a country and a music reinventing itself.

The sequel is an equal delight. There is a greater emphasis on traditional music, but Kellock's joyous imitation of Fats Waller on the opening 'Boogie Celt' establishes a jazz feel right from the beginning; laughter of pure delight in the studio at the end. 'Sing For Your Supper' is a good example of how Rae intends to use folky themes as the basis for adventurous improvisation; Bancroft's solo on it is topped only by MacKenzie's brilliant guest spot on the next track, played in a weavy Latin rhythm. The rest unfolds more or less familiarly, sometimes reminiscent of older crossover Celtic experiments by the likes of John Surman or Ken Hyder, but with considerable originality and unflagging imagination.

Ronnie Rae Sr

DOUBLE BASS

Patriarch of a talented clan and guru to others.

**** **From The Cradle To The Groove** Ten To Ten TTT CDS 752 *Rae; Warren Vaché (c); Dimitri Shapko (sax); Ronnie Rae Jr (p); John Rae (d).* 05.

Having watched his children releasing records, Rae obviously thought it was time to make a belated debut as leader. Predictably, he shows the youngsters how it's done. Released on Clark Tracey's label, this is one of the top British releases of 2006. The 11 commissioned pieces touch on Scottish roots music, hard bop and funk, but blended together into a seamless and coherent whole. Check out the descending bass-line on the opening 'Haw Maw' for proof of why Rae's been such a sought-after figure for so long.

Boyd Raeburn (1913–66)

BASS, TENOR AND BARITONE SAXOPHONES

A leader at 20, and by 30 in charge of a challenging modernist group. The records weren't hits and he reverted to sweeter fare, retiring in 1957.

*** **& His Orchestra 1944** / *** **More 1944–1945** Circle CCD 22 /113 *Louis Cles, Ewell Payne, Pincus Stavitt, Benny Harris, Stan Fishelson, T. D. Allison, Dizzy Gillespie (t); Earl Swope, Pullman Pederson, Bob Swift, Trummy Young, J. K. Corman, O. C. Wilson, W. C. Robertson (tb); John Bothwell, Hal McKusick (as); Angelo Tompros, Joe Megro, Al Cohn (ts); Serge Chaloff (bs); George Handy, George Hendelman, Ike Carpenter (p); Dennis Sandole, John Payuo, Steve P. Jordan (g); Andy Delmar, Mort Oliver, Oscar Pettiford (b); Don Lamond, Shelly Manne (d); Don Darcy, Marjorie Wood Hoffman (v).* 6/44–1/45.

*** **March Of The Boyds** Hep 22 *Raeburn; Gordon Boswell, Pete Candoli, Norman Faye, Conrad Gozzo, Wes Hensel (t); Eddie*—

Bert, Dick Noel, Hal Smith, Britt Woodman, Ollie Wilson, Freddie Zito (tb); Lloyd Oto, Al Richman, Evan Vail (frhn); Harvey Estrin, Allen Fields (as); Harvey Klee (as, f); Wilbur Schwartz (as, cl); Frank Socolow (as, ts); Ralph Lee, Lucky Thompson, Shirley Thompson (ts); Hy Mandel (bs); Harry Babasin, Clyde Lombardi (bsx); Gus McReynolds (sax); Jules Jacob (eng hn, ob, ts); Michael 'Dodo' Marmarosa, Dale Pierce (p); Sam Herman, Tony Rizzi (g); Gail Laughton (hp); Tiny Kahn, Irv Kluger, Jackie Mills (d); Doug Jones (perc); David Allyn (v). 45–46.

*** **Jubilee Performances 1946** / *** **Jubilee** / *** **Transcription Performances 1945–1946** / *** **& His Orchestra** Hep CD 1 / 42 / Storyville 8313 *Similar to above.* 12/45–4/46; 45–46; 45–46..

In 1944 an unexplained fire at the Palisades Pleasure Park in New Jersey destroyed the instruments and music of one of the most challenging big bands of the period. Typically of Boyd Raeburn, his re-formed band and new book were even more adventurous than what had gone before. Musically, the Circle material from the apocalyptic year is typical of the leader's adventurous spirit and of the willingness of his players to push the boat out a little and take risks. Often exhilarating stuff; albeit of an obviously transitional nature. Raeburn's was a musicians' band, held in the highest esteem by his peers, regarded with some suspicion by those who believed that bands were for dancing. Raeburn had an intelligent awareness of classical and 20th-century forms and was as comfortable with Bartók and Debussy as he was with Ellington and Basie. The bands were clangorous, neither 'sweet' nor 'hot', but a curious admixture of the two, and arrangements were full of awkward time-signatures and tonalities. Tunes such as 'Tonsillectomy', 'Rip Van Winkle' and 'Yerxa', from earlier and (as yet) not reissued sessions, are among the most remarkable of modern-band pieces. Hal McKusick was a featured soloist and the Raeburn bands of the time (like Kirk's or McShann's) are well worth scouring for the early work of prominent modernists. It may be that simple market forces pushed Raeburn back in the direction of the swing mainstream.

Hep's set of transcriptions comes in decent sound and is something of a mixed bag: vocal features for David Allyn blend in with some of the maverick arranger George Handy's outlandish work. 'Cartaphilius' is a typically extraordinary Handy piece, the sort of thing Stan Kenton must have enjoyed. The Jubilee airshots include some scarifying arrangements of things like 'Body And Soul', but also include Finckel's 'Boyd Meets Stravinsky'. Hard to know how these were received at the time, so acute an angle on bop harmony they take. In sum, this is an inconsistent body of work, but Raeburn deserves a better shake than jazz history has so far given him.

Hugh Ragin (born 1951)

TRUMPET

He was born in Houston, studied in Colorado and formed associations with some of the leading avant-gardists of the '70s. He has served as director of jazz studies at Oberlin College.

***** Back To Saturn** Black Saint 120160 *Ragin; Greg Carroll (vib); Marc Sabatella (p); Erik Turkman (b); Scott Gordan (d).* 8/93.

Ragin's devotion to the music of Sun Ra (it emerged again on *An Afternoon In Harlem*, below) is more implicit than explicit on this enjoyable set. The closing 'Back To Saturn' (written by Turkman) comes the closest. Surprisingly, much of the material is written by the bassist and pianist: Sabatella's 'Bud-Like', 'Goblin Market' and 'Blue Honda A La Truck' have a nice boppish feel. Ragin's own 'Fanfare To Fiesta' lent its name to a later album, which featured the irrepressible Clark Terry; it has an infectious groove, given an attractively spiky edge here. They also do Don Pullen's 'Song For The Old Country'. Nice record.

*****(*) An Afternoon In Harlem** Justin Time 127 *Ragin; David Murray (bcl); Craig Taborn (p); Jaribu Shahid (b); Bruce Cox, Andrew Cyrille (d); Amiri Baraka (v).* 3/99.

Ragin demonstrates his considerable range on this. The title-track has an easy, uncomplicated swing that allows the leader's full, almost vocalized tone full rein. The nod to a former employer on 'Braxton's Blues' is in inevitably freer spirit, but offers an object lesson in how more-unpredictable structures can be given a firm logic. The same goes for 'The Moors Of Spain', a tremendous piece. The cuts featuring guests Murray and Baraka are the only disappointments. The bass clarinettist (as he is on this) is in fine voice on 'The Light At The End Of The Underground Railroad', and Cyrille (also a guest) anchors it solidly, but the basic idea doesn't seem strong enough for the weight placed on it. 'When Sun Ra Gets Blue' is memorable mainly for the title; Baraka's lucubrations are simply boring. Elsewhere, Taborn, Shahid and Cox deliver a solid performance and provide fertile ground for Ragin, who has grown steadily in stature since his first appearances as leader.

*****(*) Sound Pictures For Solo Trumpet** Hospscotch HOP 13 *Ragin (t solo).* 02.

As we've remarked elsewhere, solo trumpet is a tough discipline for a record, and it's to Hugh's credit that he makes this set as engaging to a listener as it is. 'For The Joy Of Sound Space & Music' makes a dazzling start, the trumpet treated with delay to evoke a whirling kaleidoscope. But the largest part of the disc is given over to the nine 'Rhythm Units', which are based around some of Leo Smith's pioneering themes for the solo trumpeter, an intriguing piece of repertory – although, given that they involved a very patient and even ordering of sounds, taken as a sequence they're stiff work for the uncommitted listener. The 'Ballad For Miles' is a poignant muted display; some variations on Paganini include the most virtuosic work on the disc; and a Braxton dedication starts slow and gets mercurial. Interesting as the 'Rhythm Units' are, it's Ragin's own themes which offer the most rewarding music here.

*****(*) Revelation** Justin Time JTR 8502 *Ragin; Assif Tsahar (ts, bcl); William Parker (b); Hamid Drake (d).* 04.

In our last edition, we suggested that Ragin, if not quite missing in action, wasn't heard as much recently. He's put that right – and royally – over the last couple of years. *Revelation* is, aside from the admittedly more specialist solo trumpet album, Ragin's most successful recording to date. Tsahar sounds highly focused and plays with growing authority on most cuts. The parallels between this line-up and the classical Ornette Coleman quartet are probably too obvious to require stating. The differences are actually more important. Ragin's grounding in orthodox harmony is obvious and strong, but he has the confidence to move outside it on cuts like 'Restoration Intensive' and the long title-piece, implying a tonality rather than nailing his colours to it, letting the rhythm (thanks to the brilliant Parker and Drake) do a lot of the work. So far, so Ornette-like, but nowadays Ragin speaks in a voice all his own.

Also, in brief:

*** **Metaphysical Question** Cecma 1021. 84.
A challenging trio date with John Lindberg (*b*) and Thurman Barker (*d*); the trumpet's very exposed.

*** **Gallery** CIMP 177. 6/98.
Duets with regular pianist Marc Sabatella, who contributes the title-composition. Rugged stuff, bluntly recorded.

*** **Fanfare & Fiesta** Justin Time 152. 6/00.
Clark Terry guests with Ragin's Trumpet Ensemble. Title-track and 'Harmonic Architecture' are welcome retreads, 'Prayer For Lester Bowie' the standout track.

*** **Feel The Sunshine** Justin Time 182. 02.
An incoherent set with Assif Tsahar (*ts, bcl*) and Craig Taborn (*p*) in the group.

Zoe Rahman

PIANO

She was born in Chichester, studied at Oxford University and Berklee, and took lessons with JoAnne Brackeen.

*** **The Cynic** Manushi 001 *Rahman; Jeremy Brown (b); Winston Clifford (d).* 01.
*** **Melting Pot** Manushi 002 *Rahman; Idris Rahman (cl); Jeremy Brown, Oli Hayhurst (b); Gene Calderazzo, Patrick Illingworth (d); Adriano Adewale Itauna (udu).* 06.
Rahman was immediately hailed on her debut. She's the kind of figure (*has* the kind of figure) marketing departments love, but she's too tough and determined an artist, too intelligent a musician, to get sucked into that. The debut was fine, but the second record, which again features a trio (Brown and Illingworth are on just one track, Idris Rahman and Itauna on another, the only non-original), progresses rapidly into a piano trio language that has few obvious antecedents. Some might point to the elegant swing of JoAnne Brackeen, and find her influence on a tune like 'J'Berg', 'The Calling' or 'One Note' (all on *Melting Pot*) but this is probably wishful thinking. She's evolving a very distinctive style, flowing but still percussive, concentrating ideas round loosely understood tonal centres that don't always dictate a song's direction. 'Promising' is probably understating it.

Roland Ramanan

TRUMPET, WOOD FLUTES

A sometimes overlooked figure on the London free scene.

***(*) **Shaken** / *** **Caesura** Emanem 4081 / 4213 *Ramanan, Marcio Mattos (clo, elec); Simon H. Fell (b); Mark Sanders (d).* 9/01–1/02; 9/03.
A descendant of the great Shake Keane, Ramanan plays with a delightful mixture of open-toned joy and a sharper, more clenched delivery that bespeaks anger, frustration, pain, protest. The first record is more song-like in approach and Ramanan seems easier in this idiom than with the freer language of the second disc, which devotes two tracks to a bass solo and a string duo respectively.

Ram Ramirez (1913–94)

ORGAN

He was born in Puerto Rico, worked as a pianist on the New York scene from the early '30s, and switched to organ – following the example of Wild Bill Davis – in the early '50s.

***(*) **Live In Harlem** Black & Blue BB 927.2 *Ramirez; Ronnie Coles (d).* 60.
Recorded at Frank's Steak House in New York, this is a priceless example of the kind of music which was still being played nightly at dozens of American clubs and eateries in simpler times. The opening 'Robbins' Nest' is luxuriantly spread across 25 minutes, and Ramirez simply plays chorus after chorus of sparse, almost parsimonious licks that develop their own irresistible momentum and logic, beautifully sustained. He sounds unlike any of the prevailing models on the instrument of the day, and is all the better for it. All Coles has to do is keep steady, steady time. Somebody in the audience – allegedly Bill Davis! – shouts out encouragement, but it sounds as if Ramirez is engrossed in his own world.

Mark Ramsden

SAXOPHONES

Underrated British reedman with fingers in several musical pies.

*** **Tribute To Paul Desmond** 33Jazz 041 *Ramsden; Dave Cliff (g); Andy Hamill (b); Gary Hammond (perc).* 98.
*** **Above The Clouds: Saxophone And Organ** Naxos 86041 *Ramsden; Steve Lodder (org).* 00.
Effectively co-led by Ramsden and Cliff, this is pretty much what it says, a more or less literal homage to Desmond and by extension his employer Dave Brubeck. 'Desmond Blue' and 'Take Five' are vivid enough, though the latter palls when set alongside drummer Simon Goubert's epic re-reading on his *Haiti*. Ramsden's more adventurous work features on the Naxos set with Lodder. His soprano sound is bright and penetrating, but there is too little musical substance to these meditations, which sit at least partly outwith a jazz idiom.

Freddy Randall (1921–99)

TRUMPET

A Londoner, he started out with a comedy group but formed his own traditional band in the late '40s and recorded extensively for Parlophone. Faded from the scene after a spell of illness, but returned to active duty in the '70s, while running an old people's home.

***(*) **Vintage Freddy Randall 1949–1951** Lake LACD170 *Randall; Geoff Love, Eddie Harvey, Norman Cave (tb); Cliff Townsend, Bruce Turner (cl); Laurie Gold (ts); Pat Rose (bs, cl); Freddy Gardner (bs); Dill Jones, Al Mead, Stan Butcher (p); Don Cooper, Vic Lewis (g); Hank Hobson, Danny Heggarty, Ron Stone, Ted Palmer (b); Max Abrams, Harry Miller, Lennie Hastings (d).* 2/49–10/51.
**** **Freddy Randall And His Band** Lake LACD123 *Randall; Roy Crimmins, Norman Cave, Dave Keir (tb); Archie Semple, Dave Shepherd, Al Gay (cl); Betty Smith (ts); Dave Fraser, Harry Smith (p); Ron Stone, Ken Ingerfield, Jack Peberdy (b); Lennie Hastings, Stan Bourne (d).* 3/53–7/55.

A pair of records to convert unbelievers to the energy and vitality of the best British trad. Randall's groups weren't rough-and-ready outfits. He led by example, his trumpet-playing crackling with conviction and imagination alike, and his groups were hard-bitten but swinging in their doughty way. Randall liked the sound of the Chicagoan brassmen rather than the New Orleans strain beloved by Ken Colyer, and his jazz has an incendiary quality to it which eluded many of his contemporaries. Not that there isn't a sense of fun in the tracks on the second CD, chosen by Paul Lake from the 70-odd sides he made for Parlophone between 1953 and 1955. 'Professor Jazz' still raises a smile, and anyone who calls one of his originals 'My Tiny Band Is Chosen' has a reserve of wit as well as commitment. A model reissue, in excellent sound, and it is a pity that Randall himself did not live to see it happen. The earlier set is not quite as strong, perhaps. The 1949 session for Tempo suffers a bit from the band going off at too frantic a pace, though it's certainly exciting. The first sessions for Parlophone fill up the rest of the disc, and the Randall horn burns out of the speakers.

Doug Raney (born 1957)

GUITAR

He worked with his dad, Jimmy Raney, and Al Haig in his teens. A couple of years further on, Doug and Jimmy formed what was to be a long-standing duo.

*** **Introducing Doug Raney** Steeplechase SCCD 1082 *Raney; Duke Jordan (p); Hugo Rasmussen (b); Billy Hart (d).* 9/77.

*** **Cuttin' Loose** Steeplechase SCCD 31105 *Raney; Bernt Rosengren (ts); Horace Parlan (p); Niels-Henning Ørsted Pedersen (b); Billy Hart (d).* 8/78.

*** **Listen** Steeplechase SCCD 31144 *As above, except omit Parlan, NHØP; add Jesper Lundgaard (b).* 12/80.

Raised to the family craft, Doug Raney quickly established his own identity and a more contemporary idiom that also seemed to draw on swing guitar (missing out, that is, much of the bebop influence his father has sustained). Less robust rhythmically than his father, Raney slots more conventionally into a horn-and-rhythm set-up. CD doesn't always flatter his technique, which sounds slightly scratchy and lacks Jimmy Raney's smooth, Jim Hall-like legato. However, now that the Steeplechase catalogue is back in better shape, fine early records like *Introducing* are back in circulation, broadening the picture considerably; with Raney Junior, bulk is what it's about, fewer moments of sheer glory than the old man, but in their stead a dogged brilliance that begins to impinge only over many records. He's an artist who needs to be listened to steadily and whole.

The closing 'Moment's Notice' on *Listen* is one of Raney's best performances on record. There is a steady modal shift on his theme statements, and the soloing is robust without losing the tune's innate romanticism. Rosengren's Coltrane-isms are reasonably well assimilated, and he modulates well, as on *Cuttin' Loose*, between a smooth swing and a more aggressive modernism.

*** **I'll Close My Eyes** Steeplechase SCCD 1166 *Raney; Bernt Rosengren (ts, af); Horace Parlan (p); Jesper Lundgaard (b); Ole Jacob Hansen (d).* 7/82.

*** **Meeting The Tenors** Criss Cross Criss 1006 *Raney; Bernt Rosengren (ts, f); Ferdinand Povel (ts); Horace Parlan (p); Jesper Lundgaard (b); Ole Jacob Hansen (d).* 4/83.

*** **Lazy Bird** Steeplechase SCCD 31200 *Raney; Bernt Rosengren (ts); Ben Besiakov (p); Jesper Lundgaard (b); Ole Jacob Hansen (d).* 4/84.

***(*) **Blue And White** Steeplechase SCD 31191 *Raney; Ben Besiakov (p); Jesper Lundgaard (b); Aage Tanggaard (d).* 4/84.

The first few years of the '80s saw Raney trying to consolidate and managing only to mark time. These are not very compelling albums if one comes to them first and without an awareness of the robust thinking that lies beneath their rather bland surfaces. *Blue And White* is probably the best of them, dominated by titanic performances of Jimmy Heath's 'Gingerbread Boy' and John Coltrane's 'Straight Street'. The three previous records are only exceptional for the contributions of Bernt Rosengren, one of the great unsung heroes of European jazz and at this period a somewhat dark and brooding performer, even on relatively lightweight material. Raney understandably defers.

***(*) **Something's Up** Steeplechase SCCD 31235 *As above, except omit Tanggaard; add Billy Hart (d).* 2/88.

*** **Guitar Guitar Guitar** Steeplechase SCCD 31212 *Raney; Mads Vinding (b); Billy Hart (d).* 7/85.

***(*) **The Doug Raney Quintet** Steeplechase SCCD 31249 *Raney; Tomas Franck (as); Bernt Rosengren (ts); Jesper Lundgaard (b); Jukkis Uotila (d).* 8/88.

Things pick up sharply again with the neutrally titled 1988 album, which is intended to give the signal that here is a working band, under the command of its leader, playing full-on and undistractable. It's certainly a major lift on the rather shambolic essays of the early part of the decade. Besiakov is nowhere near as commanding a player as Parlan, but he has sharpened considerably over the four years since his last recording with Raney and lends a genuine presence to 'Good Morning Heartache' and 'Upper Manhattan Medical Group'.

The '88 quintet album is excellent in every department. There is another fine version of 'Speedy Recovery' (also on *Something's Up*). The extra horn and the absence of piano restores certain harmonic responsibilities to the guitar, but it also generates a very different texture through which he has to play with just a little more force than usual.

*** **Back In New York** Steeplechase SCCD 31409 *Raney; Kenny Barron (p); Peter Washington (b); Kenny Washington (d).* 95.

***(*) **Raney '96** Steeplechase SCCD 31397 *Raney; Ben Besiakov (p); Lennart Ginman (b); Herlin Riley (d).* 7/96.

Rising 40, Raney was perhaps anxious to show that he hadn't got ring-rusty working in exile over in Europe, so the Manhattan session was something of a confidence-boosting exercise. It's certainly not as good a record as the four-oh celebration that is *Raney '96*, one of his strongest group albums yet, opening uncompromisingly with 'Giant Steps' and closing on 'Afro Blue', with material by Pat Martino, Wes Montgomery, Charlie Parker (an unexpected 'Moose The Mooche') and Bill Evans (a graceful 'Re: Person I Knew'). We've no technical reason for it, but Raney has become fuller-voiced and more resonant in recent years, and most noticeably on this album. The guitar seems to be the same favoured Gibson, but there are perhaps more upstroke notes and harmonics, filling in the background sound and creating harmonic shadows, where before all was sunlight and space.

***(*) **The Backbeat** Steeplechase SCCD 31456 *Raney; Joey DeFrancesco (org); Billy Hart (d).* 98.

Raney hasn't previously experimented with the traditional guitar/organ funk format, but this delicious set, named after the Horace Silver tune, suggests he can do the Wes Montgomery/Grant Green stuff with the best of them. Compared with *Raney '96*, the recording is flatter and less detailed, but with lots of extra bass, which suits the material perfectly. Duke's 'Prelude To A Kiss' is exquisite, a trio performance of near-perfect balance.

Also, in brief:

*** **Blues On A Par** Steeplechase SCCD 31341. N.D.
Raney and George Cables (*p*) almost sound like two aspects of a single musical personality.

*** **You Go To My Head** Steeplechase SCCD 31474. 99.
Straight off the Steeplechase production line: nothing to distinguish it in a crowd.

Jimmy Raney (1927–95)

GUITAR

The Kentucky-born Raney synthesized Charlie Christian with Lester Young to create long, cool, improvisational lines which have been hugely influential on guitarists of a later generation.

**** **A** Original Jazz Classics OJCCD 1706 *Raney; John Wilson (t); Hall Overton (p); Teddy Kotick (b); Art Mardigan, Nick Stabulas (d). 5/54–3/55.*
***(*) **Complete Recordings 1954–1956** Fresh Sound FSRCD 423 *As above, except add Bill Crow (b); Joe Morello (d). 8/54–5/56.*
Of the bop-inspired guitarists Raney perhaps best combined lyricism with great underlying strength. Essentially a group player, he sounds good at almost any tempo but is most immediately appealing on ballads. A, which contains some of his loveliest performances, remains an overlooked classic. Overton anticipates some of the harmonic devices employed by Hank Jones (see below), and bebop bassist Kotick plays with a firm authority that synchronizes nicely with Raney's rather spacious and elided lower-string work. Wilson adds a dimension to the lovely 'One More For The Mode' and to four more romantic numbers, including 'A Foggy Day' and 'Someone To Watch Over Me'. The Fresh Sound restores some later material, but it's probably only of much interest to guitar specialists.

*** **Live At Bradley's** Gambit 69266 2CD *Raney; Eric Diehl (g); Bill Takas (b). 12/74.*
Previously unissued club material with Jimmy in a guitar/bass situation, with Diehl coming in for just five of the 16 tracks. It's familiar enough boppish fare, and the recording is decent enough to do the music justice, but it's unlikely that anyone other than a JR fan will get excited over this.

***(*) **Raney '81** Criss Cross 1001 *Raney; Doug Raney (g); Jesper Lundgaard (b); Eric Ineke (d). 2/81.*
***(*) **The Master** Criss Cross 1009 *Raney; Kirk Lightsey (p); Jesper Lundgaard (b); Eddie Gladden (d). 2/83.*
**** **Wisteria** Criss Cross 1019 *Raney; Tommy Flanagan (p); George Mraz (b). 12/85.*
The early '80s saw some vintage Raney on record. *'81* includes some rejected takes, of 'Sweet And Lovely', 'If I Should Lose You' and 'My Shining Hour' most obviously, which offer convincing demonstration of his speed of thought and suggest once again what an underrated player he was by all except jazz guitar groupies, who presumably know their way 'round this stuff already.

The Master offers second takes of 'The Song Is You' and 'Tangerine' (but not, unfortunately, the vibrant 'Billie's Bounce'), revealing how thoughtful an accompanist Lightsey is. The rhythm players are slightly too stiff for him, but he compensates by breaking up their less elastic figures with single-note stabs and scurrying runs at the next bar-line.

Flanagan's right hand is lost in a rather woolly mix, but the material on the marvellous *Wisteria* more than makes up for any purely technical shortcomings. From the opening 'Hassan's Dream', with its big, dramatic gestures, to 'I Could Write A Book', the drummerless group plays at the highest level and 'Out Of The Past' is very special indeed.

***(*) **But Beautiful** Criss Cross 1065 *Raney; George Mraz (b); Lewis Nash (d). 12/90.*
This is the master at work, to be sure. Raney plays with consummate ease and elegance, as perfectly balanced and utterly tasteful as ever. It's a great pity that he hasn't recorded more in this format. Mraz and Nash are both excellent, as always, and contribute considerably to the direction of Raney's solos, which do still have a tendency to drift and turn hazy at the edges. Mraz is formidably disciplined without losing expressiveness. The recording is very close and soft, picking up all the overtones in both sets of strings. By contrast, Nash is a little recessed.

Also, in brief:

*** **Jimmy Raney Visits Paris** Fresh Sound FSRCD 89. 2/54.
Lined up with some of the city's premier boppers. Jimmy plays with concentration and elegance, but it's Bobby Jaspar's mentholated tenor which grabs the attention.

*** **Guitar Moments** / ***(*) **Nardis** Steeplechase SCCD 37031/32 / 31184. 4/79; 79.
If you can't hire 'em, breed 'em. Raney's partnership with his son, Doug, has been consistently productive and sympathetic. The duos on the Bill Evans tribute Nardis are masterpieces of guitar interplay. The other is a budget reissue of two earlier discs, with Michael Moore (*b*) and Billy Hart (*d*).

John Rangecroft

CLARINET

Veteran British free improviser, rarely heard from on record of late.

***(*) **Blythe Hill** Slam 228 *Rangecroft; Marcio Mattos (b); Stu Butterfield (d). 10/96.*
Cultivated free playing by three old hands who know each other well – Butterfield and Rangecroft played together in Cirrus in the late '60s, and Mattos joined them in the '70s. This is a rare sighting of the trio on record. It's chamberish, British free – Rangecroft is well known as a saxophonist, but he sticks to clarinet here, getting a rather cultured sound and seldom looking for extremes. The title-piece is a soberly beautiful exploration, and perhaps only on the long 'Altair' does the music show signs of sagging.

Andrew Rathbun

TENOR, SOPRANO AND ALTO SAXOPHONES, CLARINET, KEYBOARDS

A rising star, out of Canada.

***** Jade** Fresh Sound New Talent FSNT076 *Rathbun; Taylor Haskins (t); Chris Komer (frhn); Helen Richman (f); John Stetch (p); Ben Street (b); George Schuller (d); Luciana Souza (v).* 6/98.
***** True Stories** Fresh Sound New Talent FSNTCD 099 *Rathbun; Taylor Haskins (t); George Colligan (p); John Herbert (b); Jeff Hirshfield (d); Luciana Souza (v).* 8/00.
*****(*) Sculptures** Fresh Sound New Talent FSNTCD135 *Rathbun; Kenny Wheeler (t, flhn); Frank Carlberg (p); John Herbert (b); Jeff Hirshfield (d).* 9/01.

Rathbun has been impressing everyone with his appearances as a sideman in recent years. His own projects have tended to be quite ambitious in form, drawing on an interest in the relation between music and verse. The whole of the first record came out of seeing something written in the subway; the second takes the work of Margaret Atwood as its starting-point. The third, recorded in that fateful NY month, also implies an extra-musical programme, but has no vocal part. Truth is, the Toronto man has no need of outside support. He's a deft composer and already a sophisticated soloist who may only be tripped from time to time by his own ambition. He has a nicely rasping touch when it's called for, though for the most part these early records look for a lyrical/expressive vein. The set with compatriot Wheeler is the only one to get seriously excited about.

***** Shadow Forms** Steeplechase SCCD 31598 *Rathbun; George Garzone (ts); Scott Lee (b); Jeff Hirshfield (d).* 1/06.

The move to Steeplechase sees Rathbun settling into more of a straight-blowing context, but even here he's not content to fall back on generic ideas. 'Scatter Scott' is a great boppish line. 'This Year 9/11' sees him switch very effectively to soprano, while Garzone takes the tenor part, one of five appearances by him. Lee is given a lot of writing space, and delivers a nice idea on 'Herbie At 60'. They bring in Joe Lovano's 'Street Talk', which ought to be in more band-books. All in all, it's an effective and affecting performance.

****** Affairs Of State** Steeplechase SCCD 31630 *Rathbun; Taylor Haskins (t); Gary Versace (p); John Herbert (b); Mike Sarin (d).* 1/07.

It was pretty obvious that Rathbun's reaction to 9/11 was neither *pro forma* nor sentimental. He is a very fine musician, but more unusually he is also an engaged musician, and on *Affairs Of State*, with a fine band at his back, he delivers a heated verdict on post-9/11 America. No poetry, no soapboxing, just tersely written modern jazz which lets form and harmony tell its own story. 'Break The Chains' and 'Folly (Of The Future Fallen)' are both devastating statements and Rathbun's own voice rises to meet the challenge. This is state-of-the-art modern jazz, having its say on the state of the nation. It's a powerful combination.

François Raulin

PIANO

Elegant chamber-jazz from a rising star.

***** Trois Plans Sur La Comète** hatOLOGY 582 *Raulin; François Corneloup (ss, bs); Bruno Chevillon (b, v).* 00.

Raulin can be drily abstract one moment and meltingly romantic the next. This fine trio set, which sounds like a Europeanized version of Jimmy Giuffre's '50s trio, is an excellent introduction to two very fine players. Chevillon will be known to most from his work with Louis Sclavis. The highlight is 'Calligraphies', which starts with a Satie-esque stillness and then whirls off into a wildly erotic dance, executed by Corneloup's soprano. The saxophonist is on baritone for 'Soho', which also features an unexpected touch of prepared piano. Raulin always seems keen to explore new sonorities. His touch is very varied and his occasional Bill Evans-isms are no more than way-stones on a very idiosyncratic path. Immediately accessible and enjoyable music if you don't mind music that marches to no drummer whatsoever.

Enrico Rava (born 1943)

TRUMPET, FLUGELHORN

Born in Trieste, he grew up in Turin, where he met American musicians. Influenced by Miles Davis, he gravitated towards the avant-garde with Gato Barbieri, and later with Steve Lacy, and the Globe Unity Orchestra. His interest in free jazz is tempered by an awareness of other genres and styles.

****** The Pilgrim And The Stars / ***(*) The Plot** ECM 847322-2 / 523282-2 *Rava; John Abercrombie (g); Palle Danielsson (b); Jon Christensen (d).* 6/75; 8/76.
****** Enrico Rava Quartet** ECM 523283-2 *Rava; Roswell Rudd (tb); Jean-François Jenny-Clark (b); Aldo Romano (d).* 3/78.

For a time, these seemed the definitive Rava albums, unlikely to be bettered, so perfectly balanced are they. The trumpeter's distinctive manner is a combination of sustained, curving notes, unmistakably coloured, with sudden rhythmic tangents. In combination with Abercrombie's guitar and the top-flight Scandinavian rhythm section, he creates a sound-world all his own. Reconvening the same band two years later yielded a more subtle album, structurally and compositionally, but *The Plot*'s narrative sophistication ('Amici', 'The Plot' itself) consistently yields to the sheer pictorial poetry evident on 'Foto Di Famiglia', a Rava–Abercrombie collaboration that might have come from the same sessions as the earlier record.

The eponymous *Quartet* album paired him – often literally – with the waywardly brilliant Rudd. Their unison lines on the upbeat 'The Fearless Five' are formidable. Both men are in cracking form, but they save their most expressive and lyrical statements for the long 'Lavori Casalinghi', co-written with Graciela Rava, which opens the set. There are strong things on 'Tramps' as well, but here it's the remarkable rhythm section of Jenny-Clark and Romano which catches the ear; the bassist in particular is given a lot to do, covering for the absence of a harmony instrument. 'Round About Midnight' is a hokey party-piece for the two horns on their own.

***** Rava String Band** Soul Note 121114 *Rava; Augusto Mancinelli (g); Giovanni Tommaso (b); Tony Oxley (d); Nana Vasconcelos (perc); string quartet.* 4/84.
*****(*) Secrets** Soul Note 121164 *Rava; Augusto Mancinelli (g, g-syn); John Taylor (p); Furio Di Castri (b); Bruce Ditmas (d).* 7/86.

In the early '80s, Rava worked with (mainly) Italian bands, relying heavily on Mancinelli's Abercrombie-derived guitar. Tony Oxley's recorded contribution is restricted to the less than wholly successful *String Band* project, which reflects Rava's growing interest in formal composition for orchestral groups. *Secrets* gains immeasurably from the presence of another Englishman, John Taylor, whose cultured accompaniments and understated soloing are probably more widely recognized outside the British Isles.

***** Electric Five** Soul Note 121214 *Rava; Gianluigi Trovesi (as, cl, bcl); Domenico Caliri, Roberto Cecchetto (g); Giovanni Maier (b); U. T. Gandhi (d).* 9/94.

It is, of course, a sextet; Rava follows the practice of excluding himself from his line-ups, almost as if the group was a separate entity. That's how the Electric Five comes across here. Their ensembles are very much a background against which Rava sings, prays, prowls and occasionally mourns bitterly. We've always found this a very moving record but one which lacks some essential element of expressive circuitry to make it a great one. The non-Rava tracks are, interestingly, 'Milestones' and 'Boplicity', rather than anything from the electric period.

*** **Noir** Label Bleu LBLC 6595 *Rava; Stefano Di Battista (sax); Roberto Cecchetto, Domenico Caliri (g); Giovanni Girolamo Maier (b); Umberto Trombetta (d).* 6/96.

The electric group on *Noir* is vibrant, if a little overcooked. The better tracks are when Di Battista plays and the pace is a little less frenetic. Rava's model is obviously the Miles Davis of the early '70s, and to that extent he does a good job, but it is an old-fashioned sound. The CD comes with a comic book – or 'graphic novel' – which may delight some purchasers.

**** **Duo En Noir** Between The Lines btl 004 *Rava; Ran Blake (p).* 9/99.

A tribute to the late Art Farmer, recorded live in Frankfurt and issued on Franz Koglmann's new label, *Duo En Noir* represents one of the most creative pairings of Rava's career. The material is surprisingly varied, in the first ten minutes ranging from 'Nature Boy' to Bernard Hermann film music, and taking in modern themes like Al Green's gospelly love song 'Let's Stay Together', as well as 'There's A Small Hotel'. Needless to say, given the instincts of both musicians, none of the material is played entirely straight. Blake can occasionally sound brittle and abstract, but there is real warmth to his playing here, while Rava sounds as if he uses best extra-virgin instead of valve oil, a lovely, compelling tone that recalls the great swing trumpeters and, of course, Art Farmer himself.

*** **La Dolce Vita** CamJazz 10432 *Rava; Stefano Bollani (p); Giovanni Tommaso (b); Roberto Gatto (d).* 99.

An attractive movie-music project, co-led by bassist Tommaso. 'Il Sogno Di Hitchcock' is a moody highlight, but there's much to enjoy, even if it isn't Rava's most dynamic record. Bollani is a constant presence, with a passionate immersion in Nino Rota's music and other similar bodies of work. It would be hard to imagine anyone else carrying this set quite as convincingly.

*** **Montreal Diary / B – Live At Montreal Jazz Festival** Label Bleu LBLC 6645 *Rava; Stefano Bollani (p).* 7/01.

*** **Plays Miles Davis** Label Bleu LBLC 6639 *As above, except add Paolo Fresu (t); Enzo Pietropaoli (b); Roberto Gatto (d).* 7/01.

A fruitful visit to Canada. The duos with Bollani are delightful, and the stripped-down version of 'Certi Angoli Segreti' is one of the best he's given of this beautiful composition. Bollani is very much an accompanist but he knows how to create shapes behind the trumpeter that draw attention to themselves as well as enhancing the horn-lines. He's on hand again on the Miles set, coming on somewhere closer to Bill Evans than to Wynton Kelly or Al Haig. That comes out on 'Blue In Green' and perhaps explains why he sounds a bit sticky on 'Bye Bye Blackbird'. Rava has been identified as a Miles-and-Chet clone, but, while there is a strong influence, he's a much more individual, more classically inspired player than either. His Miles stylings are less slavish than, say, Freddie Hubbard's on the VSOP tours, and Hubbard is no mean stylist himself.

*** **Happiness Is To Win A Big Prize** Stunt STUCD 03062 *Rava; Gianluca Petrella (tb); John Abercrombie (g); Stefano Bollani (p); Jesper Bodilsen (b); Morten Lund (d).* 02.

Rava won the prestigious Jazzpar Prize in 2002 (the first Italian laureate), hence the title of this and one of the songs. Again, though, the trumpeter is keen to mix his own compositions ('Certi Angoli Segreti') with standards like 'Nature Boy' and 'Dear Old Stockholm', which seems remarkably self-denying in the circumstances, since he's clearly not short of new ideas. Abercrombie brings in his distinctive swing, which helps a slightly foursquare rhythm section. Petrella, though, is a revelation.

**** **Full Of Life** CamJazz 5007 *Rava; Javier Girotto (ss, bs); Ares Tavolazzi (b); Fabrizio Sferra (d).* 11/02.

The beginning of a purple patch that saw the trumpeter greet the new decade with a fresh resource and some brilliant playing. There's an unusual cast to this group. Girotto's two saxophones – a combination more associated with John Surman – sit beautifully with the trumpet, either doubling higher lines or laying down a rich foundation, and Tavolazzi is an incredible technician with complex ideas of his own. There are standards – 'Moonlight In Vermont', 'Surrey With The Fringe On Top' and 'Nature Boy' – mixed in with the originals, and Rava shows himself to be every bit as impressive on the repertory stuff.

**** **Easy Living** ECM 1760 *Rava; Gianluca Petrella (tb); Stefano Bollani (p); Rosario Bonaccorso (b); Robert Gatto (d).* 6/03.

Never a maximalist, Rava seems content to play less and less on his own records, much like fellow trumpeter and stablemate Tomasz Stańko who has also adopted a similar reserve, keeping his counsel in order to deliver maximum impact. This is Rava's first album for ECM in 17 years, a long absence from the imprint that delivered his first classic LP, *The Pilgrim And The Stars*. This is potentially another, a beautiful, quiet and mostly quite reserved album of songs. He is on record as thinking it's his best work, and at 60 he uses the occasion to revisit a lot of his music past. There are high trills reminiscent of the Dixieland he used to play, bebop figures which are irresistibly reminiscent of young Miles Davis, and freer and more abstract shapes as well. Apart from the title standard, everything is original. 'Hornette And The Drum Thing' is especially fascinating, full of teasing quotes and allusions, but absolutely on its own terms as well.

***(*) **Tati** ECM 005061 *Rava; Stefano Bollani (p); Paul Motian (d).* 11/04.

The revived ECM association continues to bear fruit. In keeping with his current interest in standards jazz, Rava opens with 'The Man I Love', though with the exception of another fine interpretation of Puccini's 'E lucevan e stelle' the writing is his own and Motian's. There's a lot of fine material, but one would like to hear ideas like 'Cornettology' played out at greater length. With a dozen tracks packed into an averagely proportioned CD, everything seems a touch perfunctory. Bollani and Motian are sympathetic partners and the pianist's left-hand fills mean you never notice the absence of a bass.

***(*) **The Words And The Days** ECM 1982 *Rava; Gianluca Petrella (tb); Andrea Pozza (p); Rosario Bonaccorso (b); Roberto Gatto (d).* 12/05.

Rava seems to regard himself as a split creative personality – 'Dr Ra And Mr Va' hints at it here, in a kind of personal epilogue – with a foot in other musical camps and a basic background in jazz. Which is Jekyll and which Hyde isn't difficult to determine when you listen to the actual music. Much of this comes direct from Miles Davis, of course, and with Rava's return to ECM he has had a chance again to explore the more limpid and harmonically astute style to his heart's content. This is a delightful record, marked by a wonderful reading of Russ Freeman's not often covered 'The Wind' and Don Cherry's 'Art Deco', which he actually plays in more of an art nouveau style, and the long atmospheric originals 'Secrets' and 'Serpent'. Pozza is a more spacious player than Bollani, and less likely to hog the spotlight. Petrella is essentially a colour-and-wash player rather than a linear improviser. The blend is exquisite and no one has ever made Rava's trumpeting sound more beautiful than Manfred Eicher.

*****(*) The Third Man** ECM 2020 *Rava; Stefano Bollani (p).* 11/06.
Interesting title. Rava has, of course, referenced film noir in the past (and recorded with noir-obsessive Ran Blake), but here it's more likely that he's paying tribute to producer Eicher, who set up this recording in ECM's latest favourite venue, the Auditorio Radio Svizzera in Lugano, where live-in-the-studio sessions are particularly rewarding. Opening with Bruno Martino's 'Estate' was an interesting decision, since most of the remainder are Rava originals. A couple of Jobim tunes and one piece by Bollani make up the rest. The approach seems to be relaxed and relatively spontaneous and there are places where one suspects a technically flawed performance has gone through over a putatively more perfect take because the musicality is greater. Reunited with Bollani, Rava has less need to pursue a melodic line with quite such literalism, as was arguably the case with Pozza, and he opens up his tone and explores not just the macro-space of the 'studio' but also the inner space created by Bollani's rich chordal argument. It's a relatively unusual record for the trumpeter in its spareness, but it stands with his very finest works.

Also, in brief:

***** Il Giro Del Giorno In 80 Mondi** Black Saint 120011. 2/72.
Around The Day In 80 Worlds: funky, but marked by free episodes and *misterioso* ideas.

*****(*) Shades Of Chet** Label Bleu LBLC 6629. 5/99.
Rava and fellow trumpeter Paolo Fresu (*t, flhn*) are probably superior players, but Chet is revered in Italy, so the tribute makes sense in context.

*****(*) Nausicaa** EGEA SCA 037. 3/93.
A stunning duo with Enrico Pieranunzi: arguably the two greatest Italian masters on one disc. Irresistible.

***** Rava, L'Opera Va / *** Carmen** Label Bleu LBLC 6413 / 6579. 93; 5/95.
Operatic arias are composed 'improvisation' derived from the preceding narrative and discursive material, so there's nothing illogical about this project, which lets Rava loose on what to him are standards. The second is a curiosity with the famous melodies transposed by Bruno Tommaso and falling somewhere between honourable revision and pastiche.

*****(*) D.N.A.** Giants Of Jazz CD 53302. 12/96.
A mostly standards set which though relatively obscure marks the real start of Rava's return to more orthodox jazz recording.

***** Live At Birdland Neuberg** Challenge 71011. 7/00.
A favourite location for live recordings and one can see why in this fine quintet situation with local players.

Sonny Red (1932–81)

ALTO SAXOPHONE

Born Sylvester Kyner, he lived and died in Detroit, a journeyman bop player who worked with Barry Harris and others.

***** Red, Blue & Green** Milestone MCD47086 *Red; Blue Mitchell (t); Barry Harris, Cedar Walton (p); Grant Green (g); Lex Humphries, George Tucker (b); Jimmy Cobb (d).*
Sonny sounded more like Jackie McLean than anyone, though Charlie Parker was the first influence. There is an early Blue Note, still available in Japan, but not much else in the current catalogue. These sessions were released as *The Mode* and *Images* on Jazzland. The title obviously refers to the leader's name and those of Blue Mitchell and Grant Green, both of whom shine whenever featured. The December 1961 quintet with Harris, Green and no second horn is delightful, with a fine version of 'Moon River'. It isn't clear why the two dates are mixed in the tracking on this useful compilation. It doesn't make much difference to the impact and has the slightly odd effect of leaving most of the 'original' compositions – mostly reworkings of familiar changes – to the second half.

Chuck Redd (born 1969)

VIBRAPHONE, DRUMS

Emerged as a drummer first, with Charlie Byrd, but has diversified since then and amassed a small but impressive body of records.

***** All This And Heaven Too** Arbors ARCD 19257 *Redd; Gene Bertoncini (g); George Mraz (b).* 4/01.
***** Remembers Barney Kessel: Happy All The Time** Arbors ARCD 19314 *Redd; Monty Alexander, Robert Redd (p); Howard Alden, Gene Bertoncini (g); Hassan Shakur (b); Jeff Hamilton (d).* 5/05.
***** When Redd Is Blue** Noteworthy 4093 *Redd; Harry Allen (ts); Steve Abshire (g); Tommy Cecil (b); Howard Curtis (d).* 07.
All This wasn't Chuck's first record as leader – the earlier *Stomp, Look & Listen* seems to be deleted – but it has a freshness and eagerness that suggests it might have been. He tackles a bold array of material, including Charlie Parker's 'Barbados' as well as more obvious swing standards, and the drummerless group rides confidently on his vibes-line. The opening 'How About You?' spanks along but, as throughout the record, Chuck varies the pace with the following 'More Than You Know'. Bertoncini and Mraz have to do a lot of work where he concentrates on a single line, using what sounds like just two mallets, but they have opportunities to cut loose as well.

The Kessel tribute obviously depends to a degree on the guitarists, but it's the vibes which carry most of the weight. Chuck has a light, quick touch and he breezes through 'On A Slow Boat To China' and 'Li'l Darlin'' very much in the Kessel way, with boppish accents but also an older approach to swing. Nice touches from Alexander, though he doesn't seem quite right for the date.

It's very much Harry Allen's kind of repertory, though, and he fits in very nicely on the recent one, which again leans heavily on the vibes/guitar blend. Good sound, too, courtesy of Abshire, who keeps himself in a modestly supportive position.

Freddie Redd (born 1928)

PIANO

Still best remembered for his Blue Note set of music from The Connection, he is a journeyman hard-bopper of honest service.

***** San Francisco Suite** Original Jazz Classics OJCCD 1748 *Redd; George Tucker (b); Al Dreares (d).* 10/57.

***(*) **Music From The Connection** Blue Note 63836 *Redd; Jackie McLean (as); Michael Mattos (b); Larry Ritchie (d).* 2/60.
(*) **Redd's Blues Blue Note 40537 *Redd; Jackie McLean (as); Paul Chambers (b); Sir John Godfrey (d).* 1/61.
*** **Lonely City** Uptown 2730 *Redd; Don Sickler (t); C. Sharpe (as); Clifford Jordan (ts); George Duvivier (b); Ben Riley (d).* 1/85.
Redd's amiable West Coast bop soundtracks an unscripted (but you've seen it) Bay Area movie: bustling streetcars, pretty girls flashing their legs, sudden fogs and alarms, an apology for a narrative. The *San Francisco Suite* is cliché from start to finish, but the hackneyed moods are done unpretentiously and engagingly. He was a lot more coherent when there was a real narrative to deal with. Redd persuaded playwright Jack Gelber that what his play about addicted jazzmen needed was a live original score. Redd's music for *The Connection* had been out of circulation for some time, but this 2005 reissue reaffirms its quality. It's by no means episodic underscoring, but a fine stand-alone record that loosely follows the trajectory of the play and in the closing 'O.D. ' delivers a punch of tragic inevitability. McLean was the obvious choice for this material; his bebop credentials were sound, but he also knew his way round a newer, even more dissonant idiom and was on top form for these sessions. The material is available on other labels as well, but this Rudy Van Gelder Edition is the one to have.

By contrast, *Redd's Blues* is very dull indeed, which might explain why it didn't appear at all until the later '90s and has only recently been transferred to CD. Freddie's compositions are pastiche bebop, and if you were told these had been written to soundtrack a 'jazz play' you'd readily believe it. We're not sure how John Godfrey acquired his knighthood, but it wasn't for services to jazz drumming.

The last of these was an unexpected return to the studio. The identity of 'C. Sharpe' probably isn't too difficult to decipher. He sits nicely with the other horns, but again the problem is the writing, which is still more retro-bop, ineffectively camouflaged by the larger arrangement.

Rob Reddy

ALTO AND SOPRANO SAXOPHONES

New York saxman with his boisterous little big band.

*** **Post-War Euphoria** Songlines SGL 1512-2 *Reddy; Eddie E. J. Allen (t); Josh Roseman (tb); Jef Lee Johnson (g); Dom Richards (b); Pheeroan akLaff (d).* 1/96.
Reddy calls his group the Honor System; their album, recorded in New Jersey, is a rumbustious event, almost a party record if you think recent downtown New York jazz should be played at parties. Tracks like 'The Pipe Smoker' and 'Same Old' rattle and roll along, the ensemble making a lot of noise and driven by akLaff's falling-downstairs drum parts which are as exuberant as they should be. Rather than handing out solos, Reddy breaks his group down into twos and threes and fours, so there's a broad range of duets and ensembles scattered through a lot of music (over 70 minutes) and they're all playing to the max. The drawback is that nothing peaks or stands out, which makes the disc, for all its spirited blowing (and Reddy himself, while not the most renowned name here, is probably the most vivid voice), fade into the background when it should collar the attention.

***(*) **Songs That You Can Trust** Koch 7876 *As above.* 2/99.
The glib judgement (a route we never countenance, of course) is that this is more of the same. Reddy has assembled exactly the same group, a feat in itself in these peripatetic circles, and they're called on to blast their way through material which calls for the group to create its own relentless dynamic, rather than following by-the-numbers structures. The results, though, are as enlivening as the first record, and endowed with extra wit, grace and point. 'Prayer 1' is a genuinely affecting dirge. 'Count Your Blessings', which takes an age to get going and makes it worthwhile in the end, shows that Reddy's prepared to take his time. The best of this proposes an ensemble music worthy to stand beside Threadgill and Shannon Jackson, which in this book is high praise.

*** **However Humble** Koch 8579 *Reddy; Jeff Lee Johnson (g, sitar); Charles Burnham (vn, mand); Rufus Cappadocia (clo); Dom Richards (b); Hearn Gadbois (perc).* 5/00.
***(*) **Seeing By The Light Of My Own Candle** Knitting Factory KFW 291 *Reddy; John Carlson (t); Charles Burnham (vn); Dom Richards (b); Guillermo Brown (d).* 3/01.
The first set is by Quttah, the second by Sleeping Dogs, and aside from never sticking to a band name for very long, Reddy's certainly up for variety. The Koch album, though, isn't as varied as it might be, and the string-laden personnel seem to get hung up on slow, almost droning pieces, which even the more bustling rhythms below can't quite bring aloft. In context, Johnson's occasional outbursts sound overheated.

Sleeping Dogs are back in the Threadgill/Jackson pocket, and the mix of trumpet, violin and reeds is an effectively pungent brew. This set is more mediated and sensitive than the earlier ones, without losing its cerebral funkiness; Reddy's juxtapositions yield results which occasionally grow almost ecstatic, as in 'Rjoc'.

**** **A Hundred Jumping Devils** Reddy 001 *Reddy; Mark Taylor (frhn); Brandon Ross (g); Charles Burnham (vn); Dominic Richards (b); Mino Cinelu (perc),* 12/04, 2/05.
A tightly woven fabric of musical styles, drawing on folk forms as well as jazz and other musics, this Gift Horse release is Reddy's first for some time. He's the main but not the only solo voice, with Ross and Burnham both creating fascinating ideas of their own and contributing to a project that is instantly unlike anything else on the current scene. Taylor's french horn adds a rich foundation to the ensembles, blending with the bass.

*** **The Book Of The Storm** Reddy Music 02 *Reddy; John Carlson (t); Curtis Hasselbring (tb); Mark Taylor (frhn); Steve Elson (ss, f); Cochemea Gastelum (as); Tim Otto (ss, ts); Lisa Parrott (ss, bs); Charles Burnham (vn); Marlene Rice (vla); Dom Richards (b); Pheeroan akLaff, Guillermo E. Brown (d).* 3/07.
A short duration but a powerful statement from a new grouping Reddy calls Small Town. Nothing small about the sound, though interestingly he doesn't use the extra horns merely to give strength and depth but to add texture and colour to the ensembles. There's nobody else writing like this at the moment. Hugely impressive.

Dewey Redman (1931–2006)

TENOR AND ALTO SAXOPHONES, CLARINET, MUSETTE

He grew up in Ornette Coleman's hometown and was the anchor member of one of Ornette's most incendiary bands. Dewey was almost 30 before he opted for a full-time musical career, and to some extent has never quite caught up with the slow start. He has also been a member of Keith Jarrett's American quartet and of the Ornette repertory band, Old And New Dreams.

***(*) **Musics** Original Jazz Classics OJCCD 1860-2 *Redman; Fred Simmons (tb); Mark Helias (b); Eddie Moore (d).* 10/78.

*** **Redman And Blackwell In Willisau** Black Saint 120093 *Redman; Ed Blackwell (d).* 8/80.

*** **The Struggle Continues** ECM 174206 *Redman; Charles Eubanks (p); Mark Helias (b); Ed Blackwell (d).* 1/82.

***(*) **Living On The Edge** Black Saint 120123 *Redman; Geri Allen (p); Cameron Brown (b); Eddie Moore (d).* 9/89.

Redman's strong Middle Eastern influence is perhaps most evident on the duets with Blackwell, where the musette introduces a subtle microtonal dimension which builds on Dewey's vocalized approach on single-reeded horns. Blackwell's chops are so finely attuned in contexts like this that it is hard at moments to imagine that there are two musical personalities at work. It is also hard, though, to avoid the impression that this is a sheared and foreshortened Ornette session.

At the opposite end of the decade, *Living On The Edge* preserves much of the menace Redman generated on the (now deleted) Impulse! session *Ear Of The Beholder*, but with a new simplicity of emotion and with a tone notably less forced than on previous outings. There are strong parallels between Redman's quiet accommodation and Pharoah Sanders, though the Texan has retained more of the fire and fight of his youth. Allen is an ideal partner in that she is willing to examine intervals that fall outside the usual geometry of blues and bebop, but she also has an unfailing rhythmic awareness that keeps Redman within bounds.

The OJC set, originally recorded for Galaxy, features the band which Redman alternated with the Ornette repertory group, Old And New Dreams. *Musics* combines a samba, a stirring march, interludes on musette and autoharp, and a totally unexpected version of Gilbert O'Sullivan's 'Alone Again (Naturally)'. Moore has a whale of a time, and the rich harmonic landscape introduced by Simmons (a very underrated musician) stands duty for piano and sometimes a whole horn section..

The reappearance of Redman's ECM record is the major change in his discography since our last edition. It's a surprisingly conventional grouping and approach, both for Redman and for the label, though his original themes (only Bird's 'Dewey Square' is a repertory piece) are strongly argued and authoritative. Much as he had done in the Coleman group, Redman keeps the music securely anchored to some clear tonal centre and on the long 'Love Is' he creates a statement that is as harmonically satisfying as it is emotionally open.

***(*) **In London** Palmetto PM 2030 *Redman; Rita Marcotulli (p); Cameron Brown (b); Matt Wilson (d).* 10/96.

Recorded live at Ronnie Scott's club, Redman sounds rejuvenated and adventuresome with a band that splits down naturally into two pairs, himself and long-standing oppo Brown up against the Italian Marcotulli and Wilson. The band actually work from a different axis on 'Tu-Inns', the most adventurous tune on the set. Piano and bass take off darkly, building up a steady, brooding ostinato against which saxophone and drums enter with an explosion of sound. As ever, Redman mixes outside and relatively mainstream styles, giving 'The Very Thought Of You', his tribute to Dexter Gordon, a loose, swinging energy and Sammy Cahn's 'I Should Care' an easy, melodic interpretation. 'Portrait In Black And White' is an unexpectedly straightforward Jobim cover, but what's interesting about all of these middle-of-the-road numbers is how carefully they're juxtaposed with the more adventurous material. Tunes like 'I-Pimp', 'Kleerwine' and 'Elevens' suggest that Redman hasn't abandoned his loyalty to the avant-garde. A remarkable record, which is the only recent evidence of Redman's work: a scant showing for a musician of his stature.

Don Redman (1900–1964)

ALTO AND SOPRANO SAXOPHONES, PIANO, CELESTE, VIBES

Joined Fletcher Henderson in 1923 as arranger and reed-player, then was lured away to McKinney's Cotton Pickers. Led his own band, 1931–40, before writing for other leaders. Toured with a post-war big band in 1946, and later freelanced. A pioneer jazz arranger and multi-instrumentalist.

***(*) **Don Redman 1931–1933** Classics 543 *Redman; Henry 'Red' Allen, Shirley Clay, Bill Coleman, Langston Curl, Reunald Jones, Sidney De Paris (t); Claude Jones, Benny Morton, Fred Robinson, Gene Simon (tb); Jerry Blake (cl, as, bs); Robert Cole, Edward Inge (cl, as); Harvey Boone (as, bs); Robert Carroll (ts); Horace Henderson, Don Kirkpatrick (p); Talcott Reeves (bj, g); Bob Ysaguirre (bb, b); Manzie Johnson (d, vib); Chick Bullock, Cab Calloway, Harlan Lattimore, The Mills Brothers (v); Bill Robinson (tap dancing).* 9/31–5/36.

***(*) **Shakin' The Africann** / *** **Don Redman 1933–1936** / ***(*) **Doin' What I Please** Hep CD 1001 / Classics 553 / ASV/Living Era 5110 2 *Basically as above.* 9/31–12/32; 33–36; 25–38.

Redman remains one of the essential figures of the pre-war jazz period. He started out as lead saxophonist and staff arranger with Fletcher Henderson's band, infusing the charts with a breathtaking simplicity and confidence, eventually leaving in 1928 to front the highly successful McKinney's Cotton Pickers. This was his most celebrated music, but some of the music under his own leadership in the '30s surpassed his earlier charts, even if the recordings are inconsistent. The material on the two Classics discs is the core of Redman's output. The earlier of the pair features the band's remarkable theme-tune, 'Chant Of The Weed', Redman's brilliant and justly celebrated arrangement of 'I Got Rhythm' and two cuts of 'Shakin' The African'. The band at this time also featured Harlan Lattimore, one of the few genuinely challenging singers of the era, who was once described by George T. Simon as sounding like a rather hip Bing Crosby; one man or the other is spinning in his coffin even now. The arrangements are well up to scratch, and there is more impressive work from Lattimore. Bojangles Robinson tip-taps on one version of the title-piece, but the better cut features the Mills Brothers and Cab Calloway.

Shakin' The Africann (sic) is a good sampling of Redman's activities just after leaving McKinney's Cotton Pickers. There are fine versions of the bizarre 'Chant Of The Weed', which deserves to be considered on its considerable musical daring as well as for its celebration of the jazz man's favourite relaxant. The set ends with two versions of 'Doin' The New Low Down' with tap-dancing from Bojangles Robinson and on the other version a slightly crazed vocal from Cab Calloway. The ASV Living Era set is beautifully remastered and sounds as good as any of these compilations. Given that it's got all the major cuts, including 'Chant Of The Weed', 'Shakin' The African' and 'Nagasaki', it's probably the only Redman record a casual buyer will ever need.

*** **Don Redman 1936–1939** Classics 574 *Redman; Harold Baker, Mario Bauza, Shirley Clay, Sidney De Paris, Otis Johnson, Reunald Jones, Tommy Stevenson, Carl Warwick, Robert Williams (t); Benny Morton, Gene Simon (tb); Quentin Jackson (tb, v); Rupert Cole (as, cl); Eddie Barefield, Harvey Boone, Pete Clarke,* *Carl Frye, Edward Inge (as, bs, cl); Robert Carroll, Joe Garland, Gene Sedric (ts); Eddie Williams (ts, v); Bob Ysaguirre (bs, bsx); Don Kirkpatrick, Nicholas Rodriguez (p); Clarence Holiday, Bob Lessey, Talcot Reeves (g); Bill Beason, Big Sid Catlett (d); Manzie Johnson (d, vib); Harlan Lattimore, Laurel Watson, Three Little Maids (v).* 5/36–3/39.

The beginning of the swing era saw Redman softening and commercializing his approach somewhat. These sides, however, still stand apart from the generic big-band music of the time. They're harmonically gritty, exuberantly voiced, and elegantly arranged and conducted with an emphasis on precision and timing. And yet, what made the Redman band of the early '30s so distinctive has largely gone and the material and treatment are not so very different from any other band on the scene. Some nice tracks, though, including Morton's 'Milenberg Joys' and a bizarre version of the Gilbert and Sullivan singalong classic 'The Flowers That Bloom In The Spring'. Possibly too many tra-la-las for most jazz fans as commercially acceptable vocals took over.

*** **For Europeans Only** / *** **Swiss Radio Days, Volume 11: Live From Geneva, 1946** Steeplechase SCCD 36020 / TCB 2112 *Redman; Peanuts Holland (t, v); Allan Jeffries, Bobby Williams (t); Jackie Carman (tb); Tyree Glenn (tb, vib); Pete Clarke (as, bs, cl); Chauncey Haughton (as, bs); Ray Abrams, Don Byas (ts); Billy Taylor (p); Ted Sturgis (b); Buford Oliver (d); Inez Cavanaugh (v).* 9/46; 46.

Just after the war, Redman took an all-star band to Europe, hoping to capitalize on a revived enthusiasm for big-band jazz and swing there. Redman was also shrewd enough to introduce some elements of bebop into the mix. In many respects, it's not the band of old, but the quality of soloists guarantees some interest. Amazingly, they don't do 'Chant Of The Weed', which perhaps didn't have the resonance in Switzerland or Scandinavia that it would have had back home. There are, though, fine versions on the Steeplechase of 'The World Is Waiting For The Sunrise', 'Laura' and the Tadd Dameron title-track, and Don Byas, very much a fixture in Europe after this, takes some very fine solos. Poor sound, but given that the set is taken from privately recorded acetates it's better than it deserves to be. The Swiss set is from a radio broadcast, so the sound is somewhat better. Similar repertoire, but one senses a certain lack of snap and commitment in the playing.

Also, in brief:

*** **At The Swing Cats Ball** Fresh Sound FSR-CD 393. 4–7/57.
All but forgotten session, originally issued as *Park Avenue Patter* and *Dixieland In High Society*. A late curiosity.

Joshua Redman (born 1969)

TENOR, ALTO AND SOPRANO SAXOPHONES, KEYBOARDS

Winner of the 1991 Thelonious Monk competition, Dewey Redman's son became a figurehead for the young American jazz movement of the '90s, largely preferring straight-ahead settings and a purist approach to recording.

**** **Joshua Redman** Warner Bros 945242-2 *Redman; Kevin Hays, Mike LeDonne (p); Christian McBride, Paul LaDuca (b); Gregory Hutchinson, Clarence Penn, Kenny Washington (d).* 5–9/92.
**** **Wish** Warner Bros 945365-2 *Redman; Pat Metheny (g); Charlie Haden (b); Billy Higgins (d).* 93.
***(*) **Mood Swing** Warner Bros 9362-45643-2 *Redman; Brad Mehldau (p); Christian McBride (b); Brian Blade (d).* 3/94.
*** **Spirit Of The Moment – Live At The Village Vanguard** Warner Bros 945923-2 2CD *Redman; Peter Martin (p); Christopher Thomas (b); Brian Blade (d).* 3/95.

Joshua Redman's first albums caused a sensation: few discs from this period have communicated such sheer joy in playing as these. Although he had already made some interesting sideman appearances, the saxophonist's eponymous set was a stunning debut: a canny blend of bop, standards, the odd tricky choice (Monk's 'Trinkle Tinkle') and young man's fancy (James Brown's 'I Got You (I Feel Good)'), all of it buoyed up on the kind of playing that suggests an instant maturity. His lean tone turned out to be as limber or as weighty as he wished, his phrasing had plenty of spaces but could cruise at any bebop height, and his invention sounded unquenchable. The euphoric but controlled feeling extends to his sidemen, Hays, McBride and Hutchinson (two odd tracks were drafted in from other sessions). Beautifully recorded, too.

Wish was an equally splendid follow-up: a little more self-conscious with the starry support group, and a couple of the tunes (Eric Clapton's 'Tears In Heaven'?) seemed a little too modish; but the more open harmonics of Metheny's guitar and the gravitas of Haden and Higgins framed the younger man's improvisations with great eloquence. The bonus live versions of 'Wish' (from the first album) and a roughly sketched 'Blues For Pat' add a further dimension and extend the joyousness of Redman's playing.

After such a start, *Mood Swing* had huge expectations to live up to. It's still a very impressive record, but it's just arguable that the sheer *joie de vivre* of the playing on the first two records has been suspended in favour of a more considered, careful methodology. Not that Redman holds much back in his solos, or that his group are any less imposing. Mehldau, in fact, gives notice that he is a star in the making himself: his contributions, allusive, mischievous and profound by turns, are as substantial as the leader's own. And McBride and Blade are superfine. But here and there are traces of a self-conscious eloquence that suggest a spirit in transition.

Spirit Of The Moment might also be a snapshot analysis of work in progress. There are inevitable recalls of the great Rollins records of nearly 40 years before, especially when Redman tackles 'My One And Only Love' and 'St Thomas'. But this is more exhaustive – two CDs of close to 80 minutes apiece – and more prone to *longueurs*. As good as the group is, it doesn't really match either the quartet on *Mood Swing* or Redman's previous touring band of McBride, Blade and Eric Reed. Perhaps, too, the days of a new voice setting down an instantaneous great document, as Rollins once did, are as long gone for jazz as is, say, the idea of rock giants cutting their debut set in an afternoon (cf. the Beatles). Gripes aside – and when a man makes a start as powerful as Redman's, one can't help but be anticipatory – there's still much great jazz here.

***(*) **Freedom In The Groove** Warner Bros 46330-2 *Redman; Peter Martin (p); Peter Bernstein (g); Christopher Thomas (b); Brian Blade (d).* 4/96.

It was hard to imagine Redman making a less than enjoyable record at this point. He has such a fine sound, fertile imagination and ambitious delivery that he is a kind of celebration of the core jazz language in himself. But his stance is inevitably becoming more mediated and arranged as he goes on. His own sleeve-note essay, which details the background to his musical tastes and his viewpoint on eclecticism, may be entirely from the heart, but in the context of a major-label jazz disc it can't help but read like a press flak's handout. The ten originals on the disc are a catchy set of variations on various forms – a touch of the blues, a couple of groove tunes, a modal blow, a Coltrane-ish prayer – that he has absorbed along the way. The solos are uniformly (perhaps too uniformly – the odd stumble might humanize him a little) handsome and eloquent, and of course his group is a talented one. He benefits further from Matt Pierson's shrewd production and a really splendid studio sound from James Farbar. At this point, Redman can't surprise us; he can only play his best strokes. For many, that will be enough.

*****(*) Timeless Tales For Changing Times** Warner Bros 9362-47052-2 *Redman; Brad Mehldau (p); Larry Grenadier (b); Brian Blade (d).* 98.

It was a good idea for Redman to do an album of modern-day cover versions: he's young enough to empathize with an audience that knows about Prince and Stevie Wonder (although his choices of pop material are actually rather old-fashioned and conservative, with names like Joni Mitchell and Bob Dylan in the composer credits) but determined enough to make them part of an uncompromised jazz record. Mehldau especially is a like-minded conspirator in this. The result is an intelligent and incisive repertory record. Wonder's 'Visions' and Mitchell's 'I Had A King' are vehicles in which the improvisations grow plausibly out of the song structure. There's no sense that the players use some motif from the song as a peg on which to hang increasingly remote solos: Redman has arranged the material too assiduously for that. He plants 'Summertime' and 'Yesterdays' in there as if to democratize the set-list, too. This record didn't excite as much attention as his earlier sets, but it feels like a genuine step forward for him.

*****(*) Passage Of Time** Warner Bros 9362-47997-2 *Redman; Aaron Goldberg (p); Reuben Rogers (b); Gregory Hutchinson (d).* 6/00.

The material's still difficult to figure out, but this is a more relaxed, affable, but also more powerful set than *Beyond* (see below, 'in brief'). With a year of growth in it, the quartet sound both more confident and more generously outgoing, and though Redman overreaches here and there, as in the overcooked climax to 'Before', he sounds as if he's playing within himself, to prosperous effect. Where next?

*****(*) YayaÅ** Loma 9362-48277-2 *Redman; Sam Yahel (org); Brian Blade (d).* 1/02.

***** Elastic** Warner Bros 9362-48279-2 *As above, except add Bashiri Johnson (perc).* 3/02.

As Redman has begun to have the spotlight shifted off him, his records have got lighter, less heavy with meaning. The *YayaÅ* set is almost an interlude in his work, the album co-credited to the three players, and the music realized as a sort of post-mod take on the organ/sax combo (others, such as Larry Goldings, have already been there, but never mind). It's often enjoyable in a curiously giddy way, the simple grooves of, say, 'One More Once' taken to the edge of turbulence by the sax solo before being suddenly righted by Yahel and Blade. As usual, the drummer's very busy, but he's not *too* smart, and 'Hometown' especially has a near-classic feel to it, presumably just what they were striving (if that's not too effortful a word) for.

The difficulty with *Elastic* is just that: there's too much striving. Same line-up, with a bit of extra percussion; Yahel fingers some other keyboards; but somehow the fresher feel of the other record (even if it was made only two months earlier) has been staled. Redman's records are always going to yield pleasure, if only to hear a premier saxman stepping up to deliver, but this isn't a good place to start listening to him.

*****(*) Momentum** Nonesuch 7559-79764-2 *Redman; Nicholas Payton (t); Sam Yahel (ky); Stefon Harris (vib); Eric Krasno, Kurt Rosenwinkel, Jeff Parker (g); Meshell Ndegeocello, Flea (b); Jeff Ballard, Brian Blade, Ahmir '?uestlove' Thompson (sic) (d).* N.D.

The Elastic Band get a further airing here, with a parade of guests to take cameo roles, and the record bristles and zings with energy. Drum duties are this time shared between Blade and Jeff Ballard, and the latter in particular finds a bridge between jazz time and a funk feel which is executed with superb flair: 'Sweet Nasty' is about as definitive a performance as this style is going to get. Redman and co-producer Yahel intersperse the more-intense pieces with electronics-based interludes and they dress up Coleman's 'Lonely Woman' in a strange pastiche. Not everything works, but what does is very compelling.

***** Back East** Nonesuch 10425 *Redman; Chris Cheek (ss); Dewey Redman (ss, ts); Joe Lovano (ts); Larry Grenadier, Chris McBride, Reuben Rogers (b); Brian Blade, Eric Harland, Ali Muhammad Jackson (d).* 06.

The title and presence of 'I'm An Old Cowhand' in the set-list suggests that this is his response to Rollins' *Way Out West.* It turns out that Redman is concerned with wider ideas of 'East' than that suggests, everything from Edward Said's 'Orientalism' to Kipling and Coltrane. It makes for an intriguing project, but it's hard not to think that this particular musical wheel wasn't invented decades before. The guest spots are fine with Dewey's turned into a memorial following his death, but as with so many contemporary projects all one really wants to hear is a coherent band going about its business, rather than a revolving door of star names.

Also, in brief:

***** Beyond** Warner Bros 9362-47465-2. 5/99.

A new group, but listeners need more help with the music than they're getting here.

*****(*) SF Jazz Collective** Nonesuch 7559-79866-2. 3–4/04.

Not strictly a Redman album, but a starry collective sponsored by the Bay Area organization of which he's artistic director.

Dizzy Reece (born 1931)

TRUMPET

A Jamaican, he worked in Europe from 1949, basing himself in London from 1954, then settling in New York from 1959.

***** A New Star** Jasmine JASCD 615 *Reece; Sammy Walker, Tubby Hayes, Ronnie Scott (ts); Tony Crombie, Harry South, Johnny Weed, Terry Shannon (p); Dave Goldberg (g); Lennie Bush, Pete Blannin (b); Phil Seamen, Bill Eyden (d).* 5/55–7/56.

*****(*) Progress Report** Jasmine JASCD 620 *Reece; Tubby Hayes (ts, bs); Sammy Walker (ts); Victor Feldman, Norman Stenfalt (p); Lloyd Thompson, Lennie Bush (b); Phil Seamen (d).* 12/56–10/58.

*****(*) Asia Minor** Original Jazz Classics OJCCD 1806 *Reece; Joe Farrell (ts, f); Cecil Payne (bs); Hank Jones (p); Ron Carter (b); Charli Persip (d).* 62.

Reece established his base of operations in Europe for a long while and became a regular partner of British players like Tubby Hayes and Victor Feldman. His rare British sessions have at last been revived as part of Jasmine's reissue programme from the '50s Tempo label. Rather than following the pattern of the original LPs, the CD editions follow eight sessions chronologically (including tracks issued at the time on various EPs). This is seminal British hard bop, with all its flaws and virtues alike. Reece wasn't a bruising player: he kept the fireworks under restraint, even as snapping little phrases suddenly broke out of his line of thought. *A New Star* has lots of rough edges, and it's not until the final quartet session on the disc that Reece really makes a distinctive impression. *Progress Report* has a more finished feel to it, and there are interesting Reece originals such as 'The Gypsy' and 'A Variation On Monk'. Of the other players, Feldman and the inevitable Hayes make their mark, but Reece usually makes the strongest impression, even if there's a sense that his mind is occasionally wandering in the middle of a solo.

His Blue Note dates *Star Bright* and *Blues In Trinity* show him in his very best light, but so far neither has been generally available on CD. Even at a somewhat later stage, Reece is slightly difficult to pin down stylistically. Though he can play skyrocketing top-note lines, there's something curiously melancholy about his work on *Asia Minor*, a recording which recalls some of the South African players. His trump card here is, of course, the marvellous band he has round him, all of whom contribute to this very welcome calling-card from a dedicated practitioner who has been unjustly neglected in recent years.

Eric Reed (born 1970)

PIANO

Born in Philadelphia, he moved to LA at 11 and was playing with Gerald Wilson when still only 16. Later joined Wynton Marsalis.

*****(*) Happiness** Nagel Heyer 2010 *Reed; Marcus Printup, Mike Rodriguez (t); Wycliffe Gordon, Dion Tucker (tb); Wessell Anderson, Julius Tolentino (as); Wayne Escoffery (ts, as); Walter Blanding (cl); Barak Mori (b); Rodney Green (d); Enato Thoms (perc). 12/00.*

Back with an independent after a spell with Impulse!, and unencumbered with major-label considerations, Reed delivers a sunny, bluesy, muscular, free-spirited kind of set. The Marsalis legacy still hangs heavy with him: much of this is for a Wynton-like septet, purloining bits and pieces from jazz gone by, finessed through modern manners. 'Crazy Red' sounds as if it could have come out of, say, Lucky Millinder's book, but it's dressed up in contemporary energy. The rhythm section plays in a way that blends deep swing with trickier, cooler stylings, and soloists like Printup, Gordon and Anderson are pledges of quality – they're raring to play hot, but Reed has them under close command. This kind of set will be the new mainstream.

*****(*) E-Bop** Savant SCD 2051 *Reed; Marcus Printup (t); Walter Blanding Jr (ts); Rodney Whitaker (b); Rodney Green (d). 10/00.*
***** Mercy And Grace** Nagel Heyer 2030 *Reed (p solo). 10/01.*
***** From My Heart** Savant 2042 *Reed; Dwayne Burno (b); Cecil Brooks III (d). 2/02.*
***** Here** MaxJazz 140216 *Reed; Rodney Whitaker (b); Willie Jones III (d). 05.*

E-Bop delights in its classic post-bop vocabularies, recalling any number of Blue Note/Prestige shootouts while still sticking to a contemporary ground which the players and their solos stake fierce claim on. Printup and Blanding reassert their right to head up an adventurous front line, but major credit goes to Reed for fertile material and bandleading chutzpah. He ends with a Monk double-header of 'Evidence/Think Of One', done solo, which closes the neo-con circle.

Mercy And Grace is all solo, all spirituals and hymns, and dedicated to Reed's late father, who was a pastor. A quiet interlude, soberly done, and the listener feels intrusive, even as Reed plays with open heart. It reminds us increasingly of Ramsey Lewis's gospel-tinged material and that's an impression reinforced by *From My Heart*, where Reed stretches the jazz ballad concept to include pop tunes and Chopin as well.

The most recent trio hasn't been around long enough to demonstrate its stamina. It's certainly an accomplished and thoughtful set, but possibly too introspective for its own good, a complaint that might be levelled at the whole career to date.

Also, in brief:

****(*) Soldier's Hymn** Candid CCD 79511. 11/90.
Although intended as a showcase, it never sounds like more than a demo.

***** Merry Magic** MaxJazz MXJ 302. 4/02.
Christmas music, played with suitable merriment.

Mike Reed (born 1974)

DRUMS

Chicago-based leader of the vividly original Loose Assembly.

***** In The Context Of** 482 Music 1047 *Reed; Nicole Mitchell (f); Jim Baker (ky); Jeff Parker (g). 12/04.*
*****(*) Last Year's Ghost** 482 Music 1055 *Reed; Greg Ward (as); Jason Adasiewicz (vib); Tomeka Reid (clo); Josh Abrams (b). 07.*
Reed's a fascinating figure in that he deploys large elements of freedom within what's essentially a contemporary post-modal jazz idiom, or perhaps vice versa. The earlier record has plenty of interest, in the sense that the components (Mitchell in particular) are individually gripping, but, to use the title of one of the keyboardist's own records, it delivers more questions than answers. The later Loose Assembly has a highly distinctive sound, with the leader's accurate time-sense a key component on 'Day Of The Dead' and the later 'Ghost Writer', in double waltz-time. The three short improvised tracks only work in context, as primers to the group language. The record wouldn't be much diminished without them, though some of its procedures might be less clear. 'Dreaming With Jill' is a stunningly beautiful send-off.

Ruben Reeves (1905–55)

TRUMPET, BANDLEADER

A Chicagoan who taught music during the day, he led his own recording band for a brief period at the end of the '20s, but the records were indifferently received. He later joined the Calloway band.

***** The Complete Vocalions 1928–1933** Timeless CBC 1-039 *Reeves; Fats Robins, James Tate, Cicero Thomas (t); Eddie Atkins, William Franklin, Gerald Reeves, John Thomas (tb); Darnell*

Howard, Fred Brown (cl, as); Fess Williams, Omer Simeon (cl); Ralph Brown (as); Franz Jackson, Norval Morton (ts, f); Clarence Lee, Bobby Wall, Joe McCutchin (vn); Jimmy Prince, Eddie King (p); Cecil White (g); Lawrence Dixon (bj, v); Elliott Washington (bj); Harry Gray (tba); Sudie Reynaud (b); Jasper Taylor, Richard Barnes (d); Blanche Calloway (v). 4/28–12/33.

Ruben 'River' Reeves was seen by Vocalion as a rival to Louis Armstrong, and the 15 titles he made in 1929 are a sort of riposte to Armstrong's Hot Seven and Five sides. As with Jabbo Smith, Reeves was both like and unlike Armstrong: a similar brio but not quite the same mastery of execution, and he stumbles at moments when Louis would simply soar. But he was still a very good trumpet-player and, with bandsmen like Simeon and Howard also on hand, the music is a splendid evocation of small-group Chicago jazz at a great moment in time. The records sold poorly and Reeves returned to the studios as a leader on only one further occasion, to cut the four 1933 titles which close the disc. The band is much bigger, but the leader still sounds commanding and fiery. He spent the rest of his career doing section work before becoming a bank guard. This is his story (aside from one lost master, 'Bottoms Up') and, judged on solos like those in 'Papa Skag Stomp' and 'Head Low', it bears plenty of retelling.

Rufus Reid (born 1944)

DOUBLE BASS

The Georgian is an extremely busy sideman. A firm time-feel and generous tone are his calling cards.

*** **The Intimacy Of The Bass** Double Time TCD 158 *Reid; Michael Moore (b).* 99.

***(*) **The Gait Keeper** Sunnyside 1106 *Reid; Fred Hendrix (t, flhn); Rich Perry (ts); John Stretch (p); Montez Coleman (d).* 12/02.

Reid has co-led dates with drummer Akira Tana in their band TanaReid, but he has done some own-name work as well. The bass duets record finds him in company with the sonorous Moore. The original 'Almost But Maybe' pitches bowed bass against a brisk plucked accompaniment. Moore's 'When I Wage Battle Next' is an unexpected gem, packed with emotion. There are also fine Strayhorn and Miles interpretations. All-bass records make for demanding listening, but this one is immediately accessible and consistently attractive. The most recent set features a great title for a bassist's session and is a thoroughly impressive album. It's the first he's made with a horn-led group and without swamping his distinctive lead playing it opens up all sorts of new harmonic possibilities. The opening track, 'The Meddler', is a superbly convoluted idea, with some surprise elements. 'Seven Minds' is reprised at the end of the set, as if to keep Rufus's best-known composition in view, but the most effective and affecting track is 'Ode To Ray', a tribute to fellow bassist Ray Brown, who died not long before this date was recorded.

Ernst Reijseger (born 1954)

CELLO, VOICE

The Dutchman has been a regular on the European improvising scene, a founder member of the Clusone 3 and a frequent collaborator with percussionist Gerry Hemingway.

*** **Colla Parte** Winter & Winter 910 012 2 *Reijseger (clo, v).* 2 & 3/97.

***(*) **Colla Voche** Winter & Winter 910 037 2 *Reijseger; Alan 'Gunga' Purves (perc); Tenore De Orosei, Tenore De Concordu (v).* 9/98.

***(*) **I Love You So Much It Hurts** Winter & Winter 910 077 2 *Reijseger; Franco D'Andrea (p).* 00.

*** **Janna** Winter & Winter 910 094 2 *Reijseger; Serigne C. M. Gueye (perc); Mola Sylla (v).* 01.

Unlike fellow cellist Tristan Honsinger, Reijseger has never committed himself absolutely to abstract music and has always retained a measure of melody and euphony in his cello-playing. Though there are earlier records, the solo Winter & Winter set is the earliest readily available and it's a fine place to make the Dutchman's acquaintance. Apart from Abdullah Ibrahim's 'Gwidza', all the compositions are his own and some seem to be meditations on non-figurative canvases by the German artist Thomas Argauer, some of which are included in the liner booklet. The playing, and occasional singing, is delightful, ranging from idiomatic *arco* work to softer, strummed passages and gently percussive stops. 'Ricercare', 'Ritornello' and 'Toccata' are all cheerfully non-canonical.

Reijseger has worked with the Scottish percussionist Alan 'Gunga' Purves before, on the brilliantly punning *Cellotape & Scotchtape*, but *Colla Voche* moves into a new dimension with the addition of two Sardinian vocal groups. The Sard dialect and accent is as distinct from Italian as Scots is from English and that imparts a very special, indefinable quality to these performances, which are among Reijseger's very best on record. Though mostly the two improvisers work along with the choir on a mixture of new and traditional music there are some interludes as well, as when singer Patrizio Mura plays harmonica in an impromptu trio with cello and percussion. Wonderful.

The duets with D'Andrea are much more conventional, very much in the familiar line of horn/piano sets. That's not to say the two don't make beautiful music. 'In A Sentimental Mood' and 'Night And Day' start proceedings on relatively familiar ground, though the rest of the album ranges more freely and eclectically. Reijseger seems to concentrate on keeping his cello within the range of a tenor singing voice, which heightens the songbook feel of the record. D'Andrea solos sparingly and often with affecting reticence, but no mistaking the emotion.

The trio set with Senegalese poet Sylla takes the Dutchman off in a new direction entirely, exploring some of the often overlooked shared ground between European and African music. Sylla's poetry dominates the set, but there is ample space for Reijseger to improvise and his understanding of new rhythms, touched in by Gueye with notable lack of fuss and occasion, is fascinating to watch unfold.

Also, in brief:

*** **Requiem For A Dying Planet** Winter & Winter 910 127 2. 11/06.
Sounds for two films by Werner Herzog.

(***) **Do You Still** Winter & Winter 910 136 2. 07.
Received at press time, but it sounds like a beautiful new departure.

Django Reinhardt (1910–53)

GUITAR, VIOLIN

Jean Baptiste Reinhardt was born at Liverchies in Belgium. He played professionally in his teens, but when he was 18 a fire in *his caravan seriously damaged his left hand. The Django legend developed between the wars with the success of the Quintette Du Hot Club De France. As a gypsy, he survived the Second World War only through the patronage of a Luftwaffe officer. After the Liberation, Django became an international hero, travelling to America to work with Duke Ellington. Brilliant but erratic, he seemed foredoomed to a short career, and he died aged just 43 at Samois, near Paris.*

***(*) **Django Reinhardt, 1934–1935** Classics 703 *Reinhardt; Pierre Allier, Gaston Lapeyronnie, Alphonse Cox, Maurice Moufflard, Alex Renard (t); Marcel Dumont, Isidore Bassard, Pierre Deck, René Weiss, Guy Paquinet (tb); André Ekyan (cl, as); Amédée Charles (as); Charles Lisée (as, bs); Andy Foster (as, cl, bsx); Maurice Cizeron (as, cl, f); Noël Chiboust, Alix Combelle (ts); Stéphane Grappelli (vn, p); Michel Warlop (vn); Jean Chabaud (p); Roger Chaput, Joseph Reinhardt (g); Roger Chomer (vib); Juan Fernandez, Roger Grasset, Louis Pecqueux, Louis Volas (b); Maurice Chaillou (d, v); Bert Marshall (v).* 3/34–3/35.

**** **Django Reinhardt, 1935–1936** Classics 739 *Reinhardt; Bill Coleman, Alex Renard (t); George Johnson (cl); Maurice Cizeron (as, f); Alix Combelle (ts); Garnet Clark (p); Stéphane Grappelli (vn); Pierre Ferret, Joseph Reinhardt (g); June Cole, Lucien Simoëns, Louis Vola (b); Freddy Taylor (v).* 9/35–10/36.

**** **Swing From Paris** ASV CD AJA 5070 *Reinhardt; Stéphane Grappelli (vn); Roger Chaput, Pierre Ferret, Joseph Reinhardt, Eugène Vées (g); Robert Grassnet, Tony Rovira, Emmanuel Soudieux, Louis Vola (b).* 9/35–8/39.

*** **Django Reinhardt, 1937** Classics 748 *Reinhardt; Stéphane Grappelli (vn); André Ekyan (as); Marcel Bianchi, Pierre Ferret (g); Louis Vola (b).* 4–7/37.

***(*) **Django Reinhardt, 1937 – Volume 2** Classics 762 *Reinhardt; Stéphane Grappelli, Paul Bartel, Josef Schwetsin, Michel Warlop (vn); Philippe Brun, Gus Deloof, André Cornille, André Pico (t); Guy Paquinet, Josse Breyère (tb); Jean Magnien (cl); Charles Blanc, Max Lisée, André Lamory (as); Charles Shaaf (ts); Maurice Cizeron (f); Georges Paquay (f, d); Pierre Zepilli (p); Louis Gaste, Joseph Reinhardt, Eugène Vées (g); Eugène D'Hellemmes (b); Maurice Chaillou (d).* 9–12/37.

***(*) **Django Reinhardt, 1937–1938 / ***(*) Jazz Masters 38: Django Reinhardt** Classics 777 / Verve 516393-2 *Similar (i.e. Hot Club De France) to Classics above, except add Jean-Louis Jeanson (tb, vn); André Lluis (as, cl); John Arslanian (cl, bcl, ts, bs); Adrien Mareze, Noël Chiboust (ts); Larry Adler (hca); Roger Pirenet, Roger Du Hautbourg (vn); Bob Vaz (p); André Taylor (d); Grégoire 'Coco' Aslan (perc); André Dassary (v).* 12/37–6/38; 38–53.

*** **Django Reinhardt, 1938–1939** Classics 793 *Similar to above, except add Bob Stewart (c); Barney Bigard (cl, d); Billy Taylor (b).* 6/38–4/39.

***(*) **Django Reinhardt, 1939–1940** Classics 813 *Similar to above, except add Frank Big Boy Goudie (t); André Ekyan (as); Charles Lewis, Joe Turner (p); Marceau Sarbib, Lucien Simoëns (b); Tommy Benford, Charles Delaunay (d).* 5/39–8/40.

One of the Christian-name-only mythical figures of jazz, Django reinforces the dangerous notion that damage is a spur to great art. Django's technical compass, apparently unhampered by loss of movement in two fingers of his left hand (the burn ended his apprenticeship as a violinist), was colossal, ranging from dazzling high-speed runs to ballad playing of aching intensity.

Pity the poor discographer who has to approach this material. The Reinhardt discography is now as mountainous as his native Belgium is flat. All we can hope to do is point out a few accessible passes. There is also a problem with titles: the principle seems to be that anything with 'Paris' or 'swing', either in conjunction or separately, will sell records; and there is the additional problem that Django's name has become so iconic that it alone is often deemed enough. There are huge numbers of compilations on the market, some of them of questionable authority and quality, often inaccurately dated and provenanced and with only notional stabs at accurate personnels.

Classics devote a whole CD to the output of just one month in 1937; the tally for the year as a whole is staggering. Unusually for this label, there is quite a bit of material which strictly belongs to other artists, prominently trumpeter Brun, but which features significant amounts of Django and so is included. The series begins with Django's first recordings with the Michel Warlop orchestra in 1934, reaching on into the classic Hot Club sessions over the next couple of years. In bulk, though, the music sounds tired and dated, and Django's astonishing technique almost *too* perfect.

The other Classics are no less exhaustive, and the *1938–1939* volume, with its roster of guests, is a valuable indicator of his standing with American players. Other curiosities in the run include four tracks with harmonica genius Larry Adler.

The Verve is valuable for the breadth of its coverage. Some will quibble at the lack of earlier material, but the fact that it carries the story right up to the year of Django's death gives the picture a certain valuable symmetry, and the music is quite wonderful. The Hot Club reunion of 1946 in London is well represented, and some care has been taken to give a reasonable balance of material over the final years, including the poignant 'Night And Day' of March 1953, when the shadows were beginning to draw in.

The ASV is beautifully remastered by Colin Brown, an example of how historical recordings can be restored without intrusive sweetening or inauthentic balances. At 66 minutes, it's also excellent value. It's good to be reminded how extraordinarily forceful the drummerless Hot Club could sound. Even with the chugging background, 'Appel Direct' sounds modern. The titles are confusingly similar, but this is the best single-volume option.

[illegible]

**** **The Classic Early Recordings In Chronological Order**

JSP Jazz Box JSPCD 901 5CD *As for the above, with some variations.* 34–39.

The first thing to note about these marvellous and superbly priced compilations is that they are not strictly chronological at all, but 'piecewise continuous'. Prompted by the poor quality of the existing reissues, remastering engineer Ted Kendall, who learned his craft under the tutelage of John R. T. Davies, has cleaned away the 'audio rubble' and restored these great recordings to something like pristine condition. All but the first two tracks on disc one, of which there are no original pressings, have been taken from excellent-quality 78s. We have compared in detail 15 tracks from various Classics volumes with their equivalents here, and it is clear that a whole generation of Django-listeners have grown up with insecurely pitched renditions, with problems ranging from intermittent flattening of tone to consistently slow transfers, often resulting in tunes being heard a quarter-tone adrift. It would be redundant simply to detail the tracks we have sampled with very close attention. Even a cursory listen suggests that the JSP box, which is issued at a bargain price, is a much more attractive

proposition. The arrangement of material is logical enough. Disc one consists of the Hot Club recordings of 1934 and 1935, with Stéphane Grappelli strongly featured. Disc two corrals the London Deccas, and though Kendall has had to compromise here and there with vinyl and one corroded metal master (only the sharpest ears will notice), the quality remains very high indeed. Disc three is discographically trickier since some of the material was never issued on 78. Kendall has clarified a few troublesome points, confirming for instance that a supposed alternative take of 'Time On My Hands' from March 1939 is simply a dub of the original release. Disc four steps back in time to the Decca and HMV recordings made between March 1935 (the earliest of them with Coleman Hawkins) and the first Swing label releases of 1937. The last disc rounds up some additional material from 1935 along with the fine 1937 HMVs. The detail shouldn't put anyone off. These are quite splendid jazz records which belong in every collection, and Ted Kendall has done a demanding job with taste and precision.

****** Volume 2 – Paris and London: 1937–1948** JSP CD 504 A–D 4CD *As above and below, again with some variations. 37–48.*

This second volume covers material from Paris and London over the period indicated, a period during which recording quality probably improved exponentially, not that anyone told the majority of reissue producers that. Kendall's impeccable work has restored these precious sides as well.

***** Swing From Paris** Emarcy 159 853 2 *Reinhardt; Stéphane Grappelli (vn); Pierre Ferret, Joseph Reinhardt, Eugène Vées (g); Louis Vola, Tony Rovita, Emmanuel Soudieux (b). 35–39.*

***** Django Et Compagnie** Emarcy 549 241 2 *Reinhardt; Michel Warlop Orchestra; Nitta Rette Et Son Trio Hot; André Pasdoc & Orchestra; Yvonne Louis & Orchestra; Micheline Day Et Son Quatuor Swing; Wal-Berg Et Son Jazz Français. 35–37.*

***** Swing '39** Emarcy 159 854 2 *As Swing From Paris, except omit Vées, Vola, Rovita. 3–5/39.*

If ever an artist represented Universal's *Jazz In Paris* series it is surely Django. Nothing on these volumes that hasn't appeared before or that should represent any surprise to seasoned listeners. The middle set has Django in some less well-known company and mostly in the role of accompanist, so it's of historical interest first and foremost. But they are nice sets, attractively packaged and with highly professional sound.

***** Django Reinhardt, 1940** Classics 831 *Reinhardt; Philippe Brun, Pierre Allier, Aimé Barelli, Christian Bellest, Alex Renard, Al Piguillem (t); Guy Paquinet, Gaston Moat, Pierre Deck (tb); Hubert Rostaing (cl, ts); Alix Combelle (bs); André Ekyan (as); Charles Lewis, Raymond Wraskoff (p); Pierre Ferret, Joseph Reinhardt (g); Emmanuel Soudieux, Francis Luca (b); Pierre Fouad (d). 2–10/40.*

***** Django Reinhardt, 1940–1941** Classics 852 *Reinhardt; Pierre Allier, Aimé Barelli, Christian Bellest, Jean Heutchel, Severin Luino, Georges Wallez (t); André Cauzard, Maurice Gladieu, Guy Paquinet (tb); Hubert Rostaing, Christian Wagner (cl); Alix Combelle (cl, ts, glock); Max Blanc, Charles Lisée, Pierre Martineau (as); Roger Allier, Noël Chiboust, Georges Jacquemont (ts); Léo Chauliac, Paul Colot (p); Joseph Reinhardt (g); Tony Rovira (b); Pierre Fouad (d); Charles Trenet (v). 12/40–3/41.*

***** Django Reinhardt, 1941–1942** Classics 877 *Similar to above, except add Raymond Chantrain, Georges Clais, Paul D'Hondt (t); Sus Van Camp, Jean Damm (tb); Louis Billen, Jo Magis (cl, as); Jeff Van Herswingels, Jack Demany (ts); Arthur Saguet (ts, bs, cl); John Ouwerckx, Jim Vanderjeught (p); Arthur Peeters (b); Josse Aerts (d). 4/41–3/42.*

***** Django Reinhardt, 1942–1943** Classics 905 *Similar to above, except add Alex Caturegli, Lucien Devroye, Maurice Giegas, Janot Morales, Maurice Moufflard, Alex Renard (t); Nick Ferrar, Maurice Gladieu, Louis Melon, Pierre Remy (tb); Gérard Léveque (cl); Bobby Naret, Guy Plum (cl, ts); Robert Mavounzy, Robert Merchez (as); Charles Hary, Benny Pauwels (f, cl, ts); André Lluis, Fud Candrix (cl, ts); Emile Deltour, Chas Dolne, Jean Douillez, Walter Feron, Raymond Goutard, Paulette Izoird, Sylvio Schmidt (vn); Eugène Vées (g); Jean Storne (b); Pierre Fouad, Gaston Léonard (d); Nelly Kay (v). 5/42–7/43.*

***** Django Reinhardt, 1944–1946** Classics 945 *Reinhardt; Alex Caturegli, Herb Bass, Christian Bellest, Robin Gould, Roger Hubert, Bernie Privin, Jerry Stephan, Lonnie Wilfong (t); Bill Decker, Don Gardner, Shelton Heath, John Kirkpatrick, Marcel Librecht, Pierre Remy (tb); Jim Hayes, Hubert Rostaing (cl, as); Desiré Duriez, Roger JeanJean, André Lluis, Joe Moser (as); Bernie Cavalière, Noël Chiboust, Peanuts Hucko, Gaston Rahier, Bill Zickefoose (ts); Ken Lowther, Yves Raynal (bs); Stéphane Grappelli (vn); Leo Chauliac, Larry Man, Mel Powell (p); Roger Chaput, Alan Hodgkiss, Jack Llewellyn, Joseph Reinhardt (g); Bob Decker, Coleridge Goode, Josz Schulman, Lucien Simoëns (b); Bill Bethel, Ray McKinley, Jerry Mengo (d); Sgt Jack Platt (cond). 11/44–5/46.*

The war years obviously brought a certain non-musical poignancy, and the remarkable story of how Django was protected by a jazz-loving Luftwaffe officer, but the coldest and most detached audition still reveals a shift in Django's playing towards something altogether more inward, secretive, less joyous, and even when there are no obvious shadows gathering there is a hint of darkness and doubt. Again there is a good deal of non-Django (or non-lead) material included, largely stuff by Ekyan and Brun; and the latter's session from February 1940, recorded in Paris, has the fascinating discographical footnote of a playing role for Charles Delaunay, who was operating under the aka of H. P. Chadel.

With the war in progress, Django was cut off from many of his greatest sources of inspiration, Grappelli only most obviously, but it also caught him at his peak of popularity and on 13 December 1941 he made the recording of 'Nuages' that was to cement him in jazz history for ever. Even after more than half a century, and the despoliation of a thousand buskers, it's still a wonderful performance. Django had recorded the piece earlier, but he was dissatisfied with the result – and his judgement, as ever, was sound. It's certainly the highlight of the *1940–1941* Classics volume. The dating is a little misleading, because only one item from March 1941 is included, a Charles Trenet song – 'La Cigale Et La Fourmi' – with the Quintette Du Hot Club De France accompanying. A track credited to 'Festival Swing 1941', a Charles Delaunay-sponsored event, was actually recorded on Boxing Day 1940, as was the celebratory 'Django's Music' line-up originally issued on Swing 95. Most of the remaining material is under the nominal leadership of trumpeter Pierre Allier or clarinettist Christian Wagner, and though Django's personality shines through every time, these are more workaday sessions and not strictly part of the core discography.

The end of 1942 saw Django's behaviour becoming ever more erratic. On another Delaunay tour in the south and Algiers, he refused to play matinées and simply left the party. Delaunay managed to get the remaining players back to the mainland just before the Allied invasion of 8 November 1942. Django had been recording with the Stan Brenders Orchestra, an undemanding gig that in no way stretched or challenged him. In the spring of 1943, though, he made some Hot Club sides with Léveque and Lluis sharing the front line, and he also recorded a trio and a couple of improvised solos for the Swing label. The remainder of the year was taken up with collaborations with Fud Candrix and a few sides with a big band, never Django's strongest suit.

The Liberation of Paris was a key moment in the early autumn of 1944 and immediately opened up the jazz and swing scene. The first recordings represented are a session by Noël Chiboust's orchestra, appropriately enough entitled 'Welcome' (Django doesn't play on the first part), but the real delights had to wait until 1945, the beginning and end of the year, when Django recorded with a 'mystery' Hot Club featuring Peanuts Hucko, Mel Powell and Ray McKinley, and then in November with an American swing band under the direction of Sergeant Jack Platt. 'Djangology' and 'Manoir De Mes Rêves' from the latter session are professional enough, but it's interesting to hear Django playing American standards on the January 1945 session, including a wonderful 'How High The Moon'.

Sentimentally, if not always musically, the reunion with Grappelli was always going to be an important moment. They met up in London in January 1946 and recorded four sides for Swing and another four (including a reworked and extremely disappointing 'Nuages') for Decca the following day. The old magic simply wasn't there, though everyone seems upbeat and keen to play. The British rhythm section had been well versed in Hot Club idiom, but they lack the Gauloise-wreathed cool and sophistication of their cross-Channel counterparts, and the songs never quite come off. Back in Paris in May, there was a date with Rostaing. Again, Django sounds jaded and almost indifferent, and he even fluffs a couple of chord changes on 'Yours And Mine' and 'On The Sunny Side Of The Street'. It had been a long war, but with its passing went the last tension and urgency in Django's playing. Thereafter, he was to become a replica of himself, capable of extraordinary things, but with a critical element missing.

*** **Django Reinhardt, 1947** Classics 1001 *Reinhardt; Jo Boyer, Vincent Casino, Louis Ménardi (t); André Lafosse, Guy Paquinet (tb); Hubert Rostaing, Michel De Villers (as, cl); Jean-Claude Fohrenbach (ts); Stéphane Grappelli (vn); Eddie Bernard (p); Joseph Reinhardt, Eugène Vées (g); Ladislas Czabancyk, Willie Lockwood, Emmanuel Soudieux (b); Al Craig, Pierre Fouad (d).* 3–7/47.

*** **Django Reinhardt, 1947 – Volume 2** Classics 1046 *Reinhardt; Gérard Léveque, Maurice Meunier, Hubert Rostaing (cl); Stéphane Grappelli (vn); Eddie Bernard (p); Joseph Reinhardt, Eugène Vées (g); Emmanuel Soudieux (b); Fred Ermelin, André Jourdan, Jacques Martinon (d).* 7–11/47.

***(*) **Swing De Paris** Arco 3 ARC 110 *Reinhardt; Gérard Léveque, Maurice Meunier, Hubert Rostaing (cl); Joseph Reinhardt, Eugène Vées (g); Eddie Bernard (p); Ladislas Czabancyk, Emmanuel Soudieux (b); André Jourdan, Jacques Martinon (d).* 7–11/47.

***(*) **Pêche À La Mouche** Verve 835419-2 *Reinhardt; Vincent Casino, Jo Boyer, Louis Menardi, Rex Stewart (t); André Lafosse, Guy Paquinet (tb); Michel De Villers (as, cl); Hubert Rostaing (cl); Jean-Claude Forenbach (ts); Eddie Bernard, Maurice Vander (p); Joseph Reinhardt, Eugène Vées (g); Will Lockwood, Ladislas Czabancyk, Pierre Michelot, Emmanuel Soudieux (b); Al Craig, Ted Curry, André Jourdan, Jean-Louis Viale (d).* 4/47–3/53.

Django's visit to the United States made a big impact on him, both positive and negative. It certainly reinforced the feeling of isolation and aggressive independence that increasingly became part of his character. It may also have reminded him that jazz was, after all, an American music. However, it did expose him to a whole raft of new influences – not least bebop – which henceforward were to play a part in his music. Though there is nothing that definitively points to a bebop influence, the phrasing is terser and the attack more forceful. Also the grouping of phrases on tunes such as 'Lover Man' (March), 'Just One Of Those Things' (May) and 'Blues For Barclay' (July, all Classics 1001) points to a more modern idiom.

The most pressing business of all was to record a reunion of the Hot Club after Grappelli's return from wartime exile in England. The violinist had often pronounced himself irritated by Django's 'monkey business', and the reunion did not seem likely to be long-standing. In the spring, Django reconvened his wartime quintet with Hubert Rostaing and recorded a score of sides in Paris and Brussels. There was a further meeting with Grappelli in November, but it's a strangely flat-footed and unamiable encounter which might have waited for more complete coverage in a later Classics volume.

Prefaced by a track each – 'Pêche À La Mouche' and 'Minor Blues' – from Django's quintet and orchestra, the 1947 sessions for Blue Star with the re-formed Hot Club are not classics like the great sides of the previous decade, but they have a spontaneity and ease that are both attractive and aesthetically satisfying. Producer Eddie Barclay gave Django a free hand to play what he wanted, and the music that emerged was bright, flowing and often thoughtful, with a rough edge that is only partially explained by the technical limitations of the recording.

There is one further session from 1947, under the leadership of Rex Stewart, which again might have served to remind Django of the huge cultural distance between him and the Americans. He plays with immense elegance on 'Night And Day' but never sounds as though he's on top of what Stewart is doing harmonically.

The later recording, which was issued as a 10-inch LP, not as 78s, saw the shadows move a little closer round the guitarist, but Django's solo on 'Brazil' is, as noted by Pierre Michelot, quite astonishing in its fiery grace, and he seems to have overcome some of the amplification problems he had been having since the war. He tackles 'Night And Day' again, on his own terms this time, and there are beautiful versions of 'Nuages' and 'Manoir De Mes Rêves'. He isn't a musician whose work divides easily into 'early' and 'late', but it's clear that the period between these two recordings was one of personal and artistic change and, in some respects, retrenchment. Django had made a great many miscalculations and had to spend too much time compensating for them.

As ever, the Classics are hard to beat for literal chronology and completeness, but the sound is very much better on the other compilations and, unless exhaustive documentation is required and pure sound is at a discount, these are the priority purchases.

*** **Django Reinhardt, 1947–1951** Classics 1317 *Reinhardt; Bernard Hullin (t); Hubert Fol (as); Hubert Rostaing (cl); Raymond Fol (p); Henri Baumgartner, René Ferret, Joseph Reinhardt, Eugène Vées (g); Pierre Michelot, Emmanuel Soudieux, Louis Vola (b); Fred Ermelin, Pierre Lemarchand, Arthur Motta (d).* 47–51.

Very nearly the end of the story and it's clear that the fires are going out and that Django's personal problems are winning. There is still some fine and fiery playing, and tracks like 'Belleville', 'Micro (Mopping The Bride) Danse Nuptiale', 'Bricktop' and 'To Each His Own Symphony' are worth having, as well as a couple of fine versions of 'Nuages', one late one stretching to well over six minutes.

**** **Intégrale Django Reinhardt: Volume 1 – 1928–1934** Frémeaux Et Associés 301 2CD *As for many items above.* 28–34.

(Series continues.)

***(*) **The Complete Django Reinhardt: Volume 18 – 1949–1950, I'll Never Be The Same** Frémeaux Et Associés 318 2CD *As for many items above.* 49–50.

These are but two examples from a massive and comprehensive documentation of the great guitarist's work from his coming out to the end of his active career, all in 18 well-packed volumes. The language seems to have switched from French to English part-way through. There is nothing to be said about the music that hasn't been said before. This is certainly a definitive source for Django fans who are prepared to make the investment, though we still favour the JSP box.

Also, in brief:

*** **Rare Django** Disques Swing SWC 8419. 28–38.
A useful little compilation. 'If You Knew Susie' is a reminder of how joyous and wicked he could be.

*** **All Star Sessions** Blue Note 31577. 35–39.
All of these dates with Rex Stewart (*c*), Barney Bigard (*cl*) and Coleman Hawkins (*ts*) are available elsewhere, but the transfers are very good indeed and the supporting documentation is sound.

*** **The Swing Sessions: Volumes 1 & 2** Frog 50 / 52. 37.
All the cuts made for Delaunay's Swing label in 1937; for much of the way, Django's effectively Coleman Hawkins's rhythm guitarist. Some fine and intriguing stuff, though, on *Volume 2*.

*** **Django's Blues** Emarcy 013 545 2. 7 & 10/47.
Two lateish sets from the reconvened Hot Club: a *Jazz In Paris* set.***(*)

***(*) **Django In Rome** JSP 919 4CD. 49–50.
An often forgotten corner of Django's later *Wanderjahre* with Grappelli.

(*) **Echoes Of France Dreyfus FDM 36726 2. VARIOUS DATES.
No one would deny Francis Dreyfus his right to put out a personal selection of Django performances, but one might reasonably expect a bit more detail.

***(*) **Django Reinhardt: Volumes 1–9** Naxos 8021 505 / 686 / 698 / 575 / 713 / 764 / 812 / 834 / 838. 34–53.
Ultra-budget options.

… and literally dozens of 'complete' and 'best of' editions … *caveat emptor* …

Emily Remler (1957–90)

GUITAR

Studied at Berklee from 1974, worked in New Orleans and then returned to New York. Her early death was hastened by heroin abuse.

*** **Firefly** Concord CCD 4162 *Remler; Hank Jones (p); Bob Maize (b); Jake Hanna (d).* 4/81.
**** **East To Wes** Concord CCD 4356 *Remler; Hank Jones (p); Buster Williams (b); Marvin 'Smitty' Smith (d).* 5/88.
*** **Retrospective: Volume 1 (Standards) / ... Volume 2 (Compositions)** Concord CCD 4462 / 4463 *As above, except add John D'Earth (t); James Williams (p); Larry Coryell (g); Eddie Gomez, Bob Maize, Don Thompson (b); Jake Hanna, Terry Clarke, Bob Moses (d).* 4/81–5/88.

Remler's senseless early death (from heart failure while on tour in Australia) deprived us of a talent that seemed on the point of breakthrough. While her early role-models were conservative ones in terms of her instrument – Christian and Montgomery, specifically – her tough-minded improvising and affinity with hard-hitting rhythm sections let her push a mainstream style to its logical limits. *Firefly* was her debut for the label and is fluent if a little anonymous, although she handles the diversity of 'Strollin'' and 'In A Sentimental Mood' without any hesitation. Some of her albums have now been deleted, but the best example of her work is the impeccable Montgomery tribute, *East To Wes*. Smith proves to be an ideal drummer for the guitarist, his busy cymbals and polyrhythmic variations on the bebop pulse perfectly cast to push Remler into her best form: 'Daahoud' and 'Hot House' are unbeatable updates of each tune. Jones, imperturbable as ever, takes a cool middle course. While conceived as a Montgomery homage, Remler's playing actually shows how unlike Wes she really was: harder of tone, her solos more fragmented yet equally lucid.

The Remote Viewers

GROUP

British explorers previously associated with B Shops For The Poor.

(*) **Low Shapes In Dark Heat Leo Lab CD 049 *Adrian Northover (ss, as); Louise Petts (as, syn, v); David Petts (ts, syn).* 2 & 7/98.
*** **Obliques Before Pale Skin** Leo Lab 061 *As above, except add theremins to instrumentation for Northover, Petts and Petts.* 6 & 7/99.
***(*) **Persuasive With Aliens** Leo Lab 067 *As above.* 1–2/00.
***(*) **Stranded Depots** Leo Lab CD 076 *As above.* 00.
***(*) **The Minimum Programme Of Humanity** Leo LR 342 *As above.* 11–12/01.
*** **Sudden Rooms In Different Buildings** GE 5 *As above.* 6/01–1/03.

The CIA and NASA still, we understand, take remote sensing very seriously, but what are we to make of these enigmatic trios? At moments, we might be dealing with a conventional saxophone quartet who, in the absence of the senior and most sensible member, muck about in the studio for a couple of afternoons, but then Louise Petts's remarkable voice and strange, associative lyrics kick in and the spell is cast.

This is music of great privacy. Even when a familiar theme does emerge – and *Low Shapes* includes a tender version of the theme from television's *Callan* – the associations are not necessarily shared. The effect is somewhat akin to a session by Bristol's lamented Startled Insects, but produced by and guesting John Zorn and the sound-crew of *The X-Files*.

The second album opens with a minimally unaccompanied reading of Jimmy Van Heusen's 'It Could Happen To You', continues with Madonna's 'Secret' and ends with a gorgeous version of Dmitri Tiomkin's 'Wild Is The Wind'. What happens in between defies straightforward description, beyond the fact that it is a richer acoustic mix, with few of the London Saxophone Quartet mannerisms that made the debut so quirkily old-fashioned in places.

Surreal and funky, weary with the world but helplessly fascinated by its many strangenesses, the music has wound on through three more sets for Leo (interestingly, the group has moved from the more arcane Leo Lab sector to the main label with album five). As they've grown and gone deeper into whatever it is they're doing, The Viewers are now able to impose themselves on source material which might seem a complete wrong turning: so we get David Bowie on *Persuasive With Aliens* (and an Agatha Christie reference), Gordon Jenkins and Satie on *Stranded Depots*, and texts by Bertolt Brecht on the often very disquieting *The Minimum Programme Of Humanity*, which makes a greater play with electronics and synthesized percussion. Points of reference might be Annette Peacock, Edith Sitwell and N. F. Simpson, but we advise adventurous listeners to discover for themselves. The latest *Sudden Rooms In Different Buildings*, after Petts's opening vocal on David Sylvian's 'Ghosts', abandons song form – perhaps any form – completely and all but disappears under corrosive electronic weather. Will they return?

Dave Rempis

ALTO AND TENOR SAXOPHONES

Profiting from the currently buoyant Chicago free scene.

*** **Out Of Season** 482 Music 482-1021 *Rempis; Jim Baker (p, syn); Jason Roebke (b); Tim Daisy (d).* 10/03.
The Rempis Quartet grew out of an earlier trio committed to quieter explorations. The addition of Daisy delivered an outwardly more conventional sound, but also a far more exciting range of music, sound-based, non-linear and utterly free from cliché. Two main long-form pieces: the title-section and the two-part 'Scuffle' – equally good.

(*) **Rip, Tear, Crunch / ***** **Hunter Gatherers** 482 Music 482-1046 / 482-1056 2CD *Rempis; Anton Hatwich (b); Tim Daisy, Frank Rosaly (d).* 05; 4/06.
This is the new Percussion Quartet, with Hatwich standing in the middle trying to broker some kind of border crossing between the fiery, interlocking percussionists, who seem to touch on every drumming style ever devised on most tracks (Rosaly is the flowing one, Daisy the edge-of-stool player), and the saxophonist, who has never sounded more sheerly exciting than on the double CD live set from the eponymous venue in South Carolina. This is an essential modern group, and one that functions as a group, spearheading a new interrogation of the relationship between 'front' line' and 'rhythm'.

Rena Rama

GROUP

Influential Swedish group of the '70s.

*** **The Lost Tapes** Amigo 883 *Kenny Wheeler (t, flhn); Lennart Åberg (ts); Bobo Stenson (p); Anders Jormin (b); Billy Hart (d).* 87.
Rena Rama enjoys almost legendary status in Scandinavia, a kind of superstar band exploring both original and folk-based material, the latter a definitive concern of Swedish jazz. Perhaps the group's best work can be found on the Caprice release *Inside-Outside*, but this issue offers a welcome glimpse of the group in later years, when the membership was already establishing individual reputations and beginning to leave behind the fusion influence that shaped the group in earlier years. As always, Hart's torrential percussion is the driving force.

Henri Renaud (born 1925)

PIANO

Legendary French player, probably best known for his 1953 recordings with Clifford Brown. Became head of jazz for CBS France and largely gave up playing from 1965.

*** **The Complete Legendary** Saturne Picture Discs PJC 222008 *Renaud; Bobby Jaspar, Sandy Mosse (ts); Jimmy Gourley (g); Pierre Michelot (b); Pierre Lemarchand (d).* 6/51.
Renaud is an important figure in French jazz, less cerebral and less celebrated than Martial Solal but a consistent champion of home-grown jazz. He had the benefit of two visiting Americans – Gourley and Mosse – on the Saturne sessions, which were originally issued as picture discs with infamously bad sound, and they bring something fresh and spontaneous to a session that is otherwise a little tramlined. Like his fellow saxophonist, Jaspar is very much a Lester Young disciple, soft-toned and occasionally a little diffident, but capable of some fine flourishes.

Don Rendell (born 1926)

TENOR AND SOPRANO SAXOPHONES, CLARINET, FLUTE

After early dance band work, joined John Dankworth, then Ted Heath and briefly the Kenton band. Co-led a group mid-'60s with Ian Carr and has subsequently led his own as well as teaching.

*** **Presents The Jazz Six** Dutton Vocalion CDNJT 5300 *Rendell; Bert Courtly, Kenny Wheeler (t); Eddie Harvey (tb, p); Ronnie Ross (as, bs); Jimmy Skidmore (ts); Ken Moule, Derek Smith (p); Pete Blannin, Pete Elderfield, Kenny Napper (b); Sammy Stokes, Arthur Watts (b); Don Lawson (d).* 56, 57.
A fine glimpse of the Jazz Six in early days with some fine supportive parts for Kenny Wheeler and Jimmy Skidmore. These are Denis Preston recordings for Nixa, bringing together the title-LP with *Tenorama* from 1956 and *All The Winners* from 1957. Fine playing, and Joe Meek's and Eric Tomlinson's fine engineering comes through strongly.

*** **Shades of Blue / Dusk Fire / ******* **Phase III / Live** BGO Records BGOCD615 2CD / 614 *Rendell; Ian Carr (t, flhn); Colin Purbrook (p on Shades Of Blue only); Michael Garrick (p on Dusk Fire/Phase III/Live); Dave Green (b); Trevor Tomkins (d).* 10/64, 3/66; 68, 3/68.
*** **Change Is** BGO Records BGOCD 613 *As above, except add Stan Robinson (ts, cl); Mike Pyne (p); Jeff Clyne (b); Guy Warren (talking d, perc).* 69.
The Rendell–Carr Quintet are honoured presences in British jazz. These records aren't the work of fumbling journeymen, marking time professionally as Carr waited for the epiphany of jazz-rock. But nor do they have the individuality and coherence of musical vision of Stan Tracey's 1965 *Under Milk Wood* or Graham Collier's 1967 *Deep Dark Blue Centre*. An insistence on original material (there isn't a single standard as a reference-point) suggests a robust self-determination, but it also makes straightforward comparison harder. Writing a whole album in blue tones doesn't mean you can play the blues. Line and swing (Green and Tomkins aside) were probably less important than colour and texture.

The front line worked to an interesting chemistry. Carr is all fire, with anger and melancholy mixed in varying proportions. But Carr is also often exact and punctilious where Rendell, seemingly the more sophisticated soloist, is approximate. The trumpet is full-voiced and ringing while Rendell's soprano pitching (particularly on 'Dusk Fire') is drab and flat.

Despite a functioning democracy, Carr only puts his name to two tracks on the first BGO record, the formulaic 'Sailin'', and 'Big City Strut', a loose-limbed set closer. With the second album, Mike Garrick came aboard, an immediate bonus. 'Prayer' is instantly recognizable as his, though he surely can't have imagined 'Dusk Fire' so sourly etched.

On *Phase III* Carr can be heard repositioning the music in line with his intense, highly literate vision. No one else in British jazz at the time was writing titles that referenced W. B. Yeats and François Villon. Rendell's writing and playing here are so pedestrian that Charles Fox's original sleeve-note refers to his one composition as 'a fairly conventional ballad'. No one could argue with that, particularly when set alongside Carr's haunting free balladry on 'Les Neiges D'Antan' or Garrick's Indian-tinged 'Black Marigolds'.

The group always had interesting material at their disposal. The key track on the March 1968 album, though, is 'Pavanne', a rock'n'roll-tinged dance tune written collaboratively by Carr and Tomkins. Garrick again steals the show with 'Voices', one of his loveliest compositions, before the set plays out on the lively conversation-piece, 'You've Said It'.

Recorded in front of an invited audience at Lansdowne Road studios *Live* is closer, but not close enough, to the group's regular gigging sound. Change was already in the air. The collectively devised 'Elastic Dream' that opens the '69 date inevitably sounds like a foretaste of *Elastic Rock*, but there's little chemistry left between the two horns. Instead of celebrating their differences, they cerebrate diffidently. Rendell went on to make fine and beautiful music, but, however well loved it was, this group seems a touch overrated.

***(*) **Live At The Avgarde Gallery, Manchester** Spotlite SPJ 401 *Rendell; Pete Martin (t); Joe Palin (p); Ian Taylor (b); Gordon Beckett (d).* 10/73.
*** **Just Music** Spotlite SPJ 402 *Rendell; Barbara Thompson (ss, ts, f); Peter Lemer (p); Steve Cook (b); Laurie Allen (d).* 1 & 6/74.
Despite the shaky mono sound, the Avgarde date is probably our favourite Rendell set, a very true and immediate impression of his live playing at this period. Freed from the Rendell–Carr set-up in which he seemed increasingly at odds with his colleague's developing concept, Rendell once again became a convincing and often very impressive soloist. Barbara Thompson was at her very best on the BBC recording that yields *Just Music*, as so often more compelling in a straight jazz situation than in fusion. The two horns blend together nicely, with Rendell often taking the softer and more romantic course.

Also, in brief:

*** **Meet Don Rendell** / *** **Modern Jazz At The Royal Festival Hall** Jasmine JASCD 613 / 627. 54.
Early trio, quartet, quintet and sextet material, originally on Tempo. The RFH disc is shared with the Ken Moule Seven and Tony Crombie Orchestra.

*** **Playtime** Vocalion CDLK 4284. 58.
Early material and singles from the Rendell Jazz Six.

*** **Roarin'** BGP CDBGPM166. 61.
Good set with the legendary Graham Bond (*as*), who's attractively Cannonball-like on this.

*** **Live From The Antibes Jazz Festival And The Don Rendell Four And Five** Spotlite SPJ 566. 1/64, 7/68.
Fascinating to compare Ian Carr at Antibes with another small trumpet player from America around the same time ...

*** **Touch Links Of Gold / Portuguese Portrait** Spotlite SPJ 574. 80, 82.
Previously unreleased quartet and quintet dates. Fascinating for collectors and fans but nothing revelatory.

*** **If I Should Lose You** Spotlite SPJ 146. 6/90–5/91.
Not the best of the Spotlites, and again it suffers from the two-session approach.

*** **What Am I Here For?** Spotlite SPJ 551. 3/93, 1/96.
Another pair of sessions cobbled together; not an effective way to make a record.

*** **Reunion** Spotlite SPJ 571. 8/01.
A warm and affectionate reunion with Carr, who has enjoyed poor health in recent years.

Matt Renzi

TENOR SAXOPHONE, CLARINET

Born in San Francisco, the saxophonist, a Joe Henderson pupil, is already a much-travelled musician and has been on several Fresh Sound dates.

***(*) **Matt Renzi/Jimmy Weinstein Quartet** Fresh Sound New Talent FSNT 045 *Renzi; Ben Monder (g); Chris Higgins (b); Jimmy Weinstein (d).* 98.
*** **Lines And Ballads** Fresh Sound FSNT 065 *Renzi; Masa Kamaguchi (b); Jimmy Weinstein (d).* 2–6/99.
*** **The Cave** Fresh Sound FSNT 226 *Renzi; David Ambrosio (b); Russell Meissner (d).* 9/03.
Renzi has a limber, easygoing sound on tenor and favours conversational lines that don't push too hard and don't go near timbral extremes. We missed the first – and perversely the best – of these last time round. From the opening 'Cape Verdean Song', it's a strong, well thought-out set, and Monder is an asset in any group. As the lead voice in a trio, he's capable, but a certain reserve seems to hold these sessions back from making a genuinely strong statement. The second disc, produced by drummer Weinstein, who also contributes the single original, is mainly a thoughtful recital of jazz tunes and standards. 'Ah-Leu-Cha' has most of its bebop truculence filtered away, and what's left is a lightly appealing tune. *The Cave* is made up of Renzi originals and is rather darker and perhaps more deeply felt, though again the playing often turns inwards and the compositions sound like borrowings from other writers. On clarinet, on 'Stones For Sand', he sounds like he needs to woodshed.

Return To Forever

GROUP

Chick Corea's first electric band rode in on a wave of similar fusion projects, but invested the crossover with more sheer exhilaration and joy than the mournful norm.

*** **Hymn Of The Seventh Galaxy** Polydor 825 336 *Corea; Bill Connors (g); Stanley Clarke (b); Lenny White (d, perc).* 8/73.

****(*) Where Have I Known You Before / *** Romantic Warrior** Polydor 825206 / Sony 65524 *Corea; Al DiMeola (g); Stanley Clarke (b); Lenny White (d, perc).* 7–8/74; 2/76.

*****(*) Return To The Seventh Galaxy** Verve 533108-2 2CD *As for Light As A Feather (see under Chick Corea), Hymn Of The Seventh Galaxy, Where Have I Known You Before, except add Steve Gadd (d); Mingo Lewis (perc).* 10/72–3/75.

***** The Best Of Return To Forever** Columbia CK 36359 *As for the above, except add Jim Pugh (tb); Gayle Moran (v).* 72–75.

Compared to the cheesecloth seriousness of the Mahavishnu Orchestra, Return To Forever was rather closer to a dance group, and the very buoyancy of the music often glossed over its subtleties. It might seem strange to exclude *Return To Forever* and the perennial *Light As A Feather* from this listing, but both of those were still essentially Chick Corea records and featured a different line-up from these more fusion-oriented discs. There is still plenty of pomp on *Hymn*, toned down somewhat on the second album, but the sheer bravura of the performances saves the day. *Romantic Warrior* seems more and more like a reaction to the mythical pretensions of progressive rock at the time, but, as always with Corea, set aside the programmatic apparatus – whether it be Scientology, leprechauns or Smurfs – and the music shines through gloriously.

The best of the group's material, plus some tapes from Chick's personal archive, are included on the two-CD Verve set, which is a more than adequate memorial to the group. 'Hymn Of The Seventh Galaxy', 'Captain Senor Mouse' and 'Theme To The Mothership' are all there, as well as '500 Miles High', 'Captain Marvel' and 'Light As A Feather' from the earlier group. The bonus is three tracks from a live radio broadcast from Quiet Village, Long Island, a long version of 'Spain' and two Stanley Clarke numbers, 'After The Cosmic Rain' and 'Bass Folk Song'.

The material on disc two, which includes two tracks from the 1975 *No Mystery*, documents the decline and end of what was undeniably a highly inventive band. In this form, the material is very welcome, though most listeners will find themselves returning to the first set very much more often.

The Columbia 'best of' isn't strictly that but a rock-orientated survey of some of the band's most full-on playing. It may yet bring in new listeners to Corea's music, but most initiates will find this selection one-dimensional.

Revolutionary Ensemble

GROUP

Founded in 1971 and disbanded seven years later, the powerhouse trio espoused a fierce, often politicized avant-gardism. Recent years have witnessed a revival of interest and activity.

***** Revolutionary Ensemble** ESP 3007 *Leroy Jenkins (vn, vla); Sirone (b); Jerome Cooper (d, p).* 71.

It was Sunny Murray who introduced violinist Leroy Jenkins to bassist Sirone. They immediately discovered large areas of musical and political interest in common and formed a trio, originally with drummer Frank Clayton. Jenkins had already been dabbling in new musical systems, developing a personal language compounded of blues, jazz and classical music. Sirone had considerable experience already on the avant-garde scene and Jerome Cooper, who replaced Clayton before the first recording, was a younger Chicagoan experimenter.

The eponymous first record is a two-part improvisation called, significantly, 'Vietnam'. The music is harsh and demanding, but Jenkins's interest in developing improvisations from small cells or motives is immediately evident, as is Sirone's ability to translate such ideas into a lower register and slower delivery, and Cooper's willingness to add an abstract orchestral quality to the music as well as line and metre. It remains a powerful performance, subtler than its rather two-dimensional register suggests.

Of the trio's other records, little survives except jealously guarded collectors' copies. There is a story that a contract with A&M was cancelled when Quincy Jones played label founder Herb Alpert a selection from *The People's Republic*, sparking a violent reaction. Elsewhere, bad pressings and no distribution dented the group's visibility seriously.

***** And Now ...** Pi 13 *As above.* 03.

More than 30 years after the group's first experiments, the members of the Revolutionary Ensemble got back together again. The results are, as one would expect, mellower ('Ism Schism' is a quiet masterpiece with classical overtones), more measured, and better recorded. None the less, the old fires are not extinguished and there is still plenty of excitement in the set. Cooper's '911-544' is a reminder of the old, one-chord pieces, built out of the simplest and most basic of materials. 'Berlin Erfahrung' is speedy and nimble and 'Light' has a delicacy that, instrumentation apart, would make even established fans wonder who was playing.

Bob Reynolds

TENOR AND SOPRANO SAXOPHONES, SYNTHESIZER

Three-time winner of ASCAP's Young Jazz Composer Award.

*****(*) Can't Wait For Perfect** Fresh Sound New Talent FSNT 255 *Reynolds; Aaron Goldberg (p); Mike Moreno, David Soler (b); Reuben Rogers (b); Eric Harland (d).* 1/05.

This one lives entirely up to its billing. Reynolds has been praised by none other than Michael Brecker, and while Mike needn't look to his laurels yet, there are signs already that Reynolds is going to be significant player. He dares to be different from the off, using Soler's pedal steel underneath a fine piano solo from Goldberg on the opening 'Common Ground'. The title-track has a fantastically funky feel, which some have likened to Zawinul back in Cannonball Adderley days. The headlong, raucous 'Last Minute (Late Again)' is pretty much self-explanatory but 'First Steps' and 'Nine Lives' are more subtle, the latter played in 9/4 (!) and using an overdubbed saxophone choir at one point. Debut albums tend to be showcases that attempt to touch too many bases at once. Greybeard reviewers routinely bewail the absence of a 'Body And Soul' or a 'Dear Old Stockholm', but thank God for young musicians like Bob Reynolds who are prepared to try something new *and* deny some of those old guys and their estates their unearned tuppence of royalty. The next one will be remarkable; this, though, is good to be going on with.

Melvin Rhyne (born 1936)

ORGAN

Rhyne's reputation stems from his work with Wes Montgomery for Riverside. It took some considerable time to establish a separate identity, but in his mid-50s things started to happen *and since then there has been a steady procession of strong, idiosyncratic albums.*

*** **Organ-izing** Original Jazz Classics OJCCD 1055 *Rhyne; Blue Mitchell (t); Johnny Griffin (ts); Gene Harris (p); Andy Simpkins (b); Albert 'Tootie' Heath (d).* 3/60.

This feels less like a studio album than a good-quality tape of a live set. It's basically an extended jam on four solid, bluesy themes, with ample space for all the guests to solo, which Griff does with his usual abandon. Harris is more circumspect, but even with the Hammond to contend with he produces some fine things. The longest – and probably best – track is Adderley's 'Barefoot Sunday Blues'. It was to be a long time before Mel fronted another session.

*** **The Legend** Criss Cross 1059 *Rhyne; Brian Lynch (t); Don Braden (ts); Peter Bernstein (g); Kenny Washington (d).* 12/91.
*** **Boss Organ** Criss Cross 1080 *Rhyne; Joshua Redman (ts); Peter Bernstein (g); Kenny Washington (d).* 1/93.

The Legend was Rhyne's first recording as a leader since his comeback and rediscovery. It was done impromptu after the organist had finished a Criss Cross session for trumpeter Brian Lynch. Whether the title is entirely deserved is a matter for debate, but Mel certainly enjoyed an enviable reputation among fellow players and he plays with a robustly insouciant confidence. Rhyne immediately sounds different from the prevailing Jimmy Smith school of organ-players. Instead of swirling, bluesy chords, he favours sharp, almost staccato figures and lyrical single-note runs that often don't go quite where expected. The format for the session is the same as that for the classic Montgomery recordings, and Kenny Washington makes a particularly strong impact. The set opens with Eddie 'Lockjaw' Davis's 'Licks A-Plenty', kicks along with 'Stompin' At The Savoy', Wes Montgomery's 'The Trick Bag' and Dizzy Gillespie's 'Groovin' High'; there are two evocative ballads, 'Serenata' and 'Old Folks'; and the session closes with a long 'Blues For Wes', with Lynch and saxophonist Braden sitting in.

Another young horn-player makes a vital contribution to the later *Boss Organ*. Few saxophonists have been more comprehensively hyped than Joshua Redman. He lives pretty much up to billing on this set, swanking through tunes by Stevie Wonder and Wes Montgomery as if he grew up playing them. Rhyne sounds relaxed and laid-back – almost too unhurried since, as the set advances, it begins to drag ever so slightly. Enjoyable, though, and a convincing consolidation of the fine form of *The Legend*.

***(*) **Stick To The Kick** Criss Cross 1137 *Rhyne; Ryan Kisor (t); Eric Alexander (ts); Peter Bernstein (g); Kenny Washington (d).* 12/94, 12/95.
*** **Mel's Spell / ***(*) Kojo** Criss Cross Criss 1118 / 1164 *Rhyne; Peter Bernstein (g); Kenny Washington (d); Daniel Sadownick (perc).* 12/94, 12/95; 12/97.

By the latter half of the '90s, a Melvin Rhyne record was as predictable and as reliable as a No. 12 bus, and these must have delighted existing fans. The band on *Stick* offers a scaled-down version of a big-band sound and it would be intriguing to hear Mel working with a full-size ensemble. Apart from Dameron's 'Lady Bird' and Bud Powell's 'Wail', all the material is by Rhyne himself. He writes themes rather than songs, but themes with a very definite shape and structure. The other two albums are much looser in concept and feature considerably more standards material. Mel shows how readily he can switch between bebop ('Blue'n'Boogie') and a swing ballad like 'In A Sentimental Mood', both on *Kojo*; on *Mel's Spell* he weaves a delicious programme of tunes, from Bird's 'Billy's Bounce' to Frank Sinatra's 'This Love Of Mine'. As ever, Gerry Teekens gives Mel a big and very natural sound. The organ/guitar/drums trio is not difficult to record, technically speaking, but it calls for a measure of taste and balance which isn't always on call.

*** **Remembering Wes** Savant 2019 *Rhyne; Royce Campbell (g); Killer Ray Appleton (d).* 2/99.

Rhyne has more claim than most to carry the torch of Wes Montgomery. This is a thoroughly authentic set, with brother Buddy's 'Bock To Bock' prominent and two original tributes written by guitarist Campbell, who's something of a chip off the block: 'I Remember Wes' is almost stationary in its sorrow, while 'Wes', which rounds out the set, picks things up a bit.

*** **Classmasters** Criss Cross 1183 *Rhyne; Eric Alexander (ts); Peter Bernstein (g); Kenny Washington (d); Daniel Sadownick (perc).* 12/99.

Mel's earned the right to call a tune 'Rhyne, Rhythm And Song', although composing isn't really his thing, perhaps, and after that one's done the rest of the set is given over to other writers. It unfolds like a live situation where songs and composers occur to Rhyne as he goes on, so we get two Legrand tunes, a Turrentine blues, 'Don't Explain', 'Well You Needn't' and then a couple of McCoy Tyner pieces. He has a way of voicing a line that makes you think of the old compliment about 'making the organ speak' and some of the slower pieces are the best. Nothing especially stands out, though, and the session's really just an enjoyable cruise.

***(*) **Front And Center** Criss Cross 1290 *Rhyne; Peter Bernstein (g); Ray Appleton (d).* 3/06.

Here's a nice mix of original compositions, repertory pieces and standards, with standout versions of 'Jordu' and 'I Want To Talk About You'. At 70, Rhyne has reeled in just a touch and seems to invest his playing with a more thoughtful blues touch. In that regard, Bernstein is an exceptional foil. We'd venture to suggest that this is his best work for many years.

Also, in brief:

(*) **Tell It Like It Is Criss Cross 1089. 93.
Muscular workout with Tenor Triangle (Eric Alexander, Ralph Lalama, Tad Shull) that creaks well before halfway.

*** **Tomorrow, Yesterday, Today** Criss Cross 1252. 11/03.
Another predictable organ/tenor/guitar workout, redeemed by Peter Bernstein's (g) sterling work.

Buddy Rich (1917–87)

DRUMS, VOICE

A child performer in vaudeville, he was a bandleader by the time he was 11. He worked in many of the big swing bands of the '30s and spent six years with Tommy Dorsey before leading his own group. When it foundered, he freelanced, sang and did some acting, and spent five years with Harry James, before re-forming a big band in 1966. Against the run of the time, it was an international success, although heart problems interrupted an otherwise tireless working schedule. A ruthless man, peerless in his technique.

*** **The Legendary '47–'48 Orchestra, Vol. 1** Hep CD 12 *Rich; Tommy Allison, Stan Fishelson, Phil Gilbert, Charlie Shavers, Charlie Walp, Dale Pearce, Frank LePinto, Doug Mettome (t);*

Mario Daone, Bob Ascher, Chunky Koenigsberger, Rob Swope, Jack Carmen, Lou McGarity (tb); Peanuts Hucko (cl); Hal McKusick, Eddie Caine, Jerry Therkeld (as); Allen Eager, Mickey Rich, Ben Larry, Warne Marsh, Al Sears, Jimmy Giuffre (ts); Harvey Levine (bs); Harvey Leonard, Jerry Schwarz, Buddy Weed (p); Joe Mooney (acc); Terry Gibbs (vib); Gene Dell, Remo Palmieri (g); Trigger Alpert, Tubby Phillips, Charlie Leeds, Nick Stagg (b); Stan Kay, Big Sid Catlett (d); Ella Fitzgerald (v). 10/45–10/48.

*** **The Legendary '46–'48 Orchestras, Vol. 2** Hep CD 56 *As above, except add Bitsy Mullens, Pinky Savitt, Louis Oles (t); Earl Swope, Johnny Mandel, Al Lorraine (tb); Les Clarke, Jerry Thirkeld (as); George Berg, Mickey Rich (ts); Sid Brown (bs); Tony Nichols (p); Jimmy Johnston (b); Stan Kay (d); Dottie Reid (v).* 3/46–10/48.

*** **Buddy Rich 1946–1948** Classics 1099 *Similar to above discs, except add Red Rodney (t).* 1/46–10/48.

Rich, probably the most renowned big-band drummer of all time, had a rough time as a bandleader in the late '40s, but somehow he held on until 1949. Hep's sets of airshots, V-Discs and the like find various editions of the group in vigorous form. Some of the charts are routine, but others make the most of the impressive sections, and there are some fine soloists on the first disc, particularly Allen Eager on 'Daily Double' and 'Nellie's Nightmare'. There is one small-group track with Charlie Shavers on trumpet and a fairly hilarious 'Blue Skies' where Rich scats along with Ella Fitzgerald. The second disc leans more towards the 1948 orchestra, which is more commercially directed, with vocals and ballads tending to take over; but the opening 'Let's Blow' is prototypical of the excitement that Rich was after in a big band. The sound is fair to good on both discs, but the clout of the orchestra still comes through when they hit hard enough.

Classics bring together three sessions for V-Disc and three for Mercury. It duplicates eight titles with Hep 56, but the balance of the Mercury titles are well worth having: 'Dateless Brown' and 'Desperate Desmond' are flag-wavers of real excitement. Rich shows how appealing a vocalist he could be on 'Baby, Baby All The Time', and bop gets a modest look-in on 'Oop-Bop-Sha-Bam'. An interesting cross-section of titles, with a few soloists – such as Red Rodney – to surprise.

*** **Buddy And Sweets** Verve 841433-2 *Rich; Harry 'Sweets' Edison (t); Jimmy Rowles (p); Barney Kessel (g); John Simmons (b).* 9/55.

*** **Blues Caravan** Verve 210348-2 *Rich; Rolf Ericson (t); Sam Most (f); Mike Mainieri (vib); Johnny Morris (p); Wyatt Ruther (b).* 8/61.

While recording for Norman Granz, Rich found himself in numerous small-group situations, and tended to curb his enthusiasm (or had it curbed for him). With the unflappable Sweets Edison he is on good behaviour throughout, and the music is mostly amiable mainstream. The 1961 sextet date is a little more boisterous and has an interesting line-up, with the young Mainieri doing some of his earliest work on record. All the time, though, one senses that Buddy is itching to get back with a big band.

***(*) **Swingin' New Big Band** Pacific Jazz 835232-2 *Rich; Bobby Shew, John Sottile, Yoshito Murakami, Walter Battagello (t); Jim Trimble, John Boice (tb); Dennis Good, Mike Waverley (btb); Gene Quill (as, cl); Pete Yellin (as, f); Jay Corre, Marty Flax (ts, cl, f); Steve Perlow (bs, bcl); John Bunch (p); Barry Zweig (g); Carson Smith (b).* 9–10/66.

*** **Big Swing Face** Pacific Jazz 837989-2 *As above, except omit Boice, Quill, Yellin, Perlow, Bunch, Zweig, Smith; add Chuck Findley (t); Ron Myers (tb); Ernie Watts (as, f); Quin Davis (as); Robert Keller (bs); Ray Starling (p); Richard Resnicoff (g); James Gannon (b); Cathy Rich (v).* 2–3/67.

***(*) **The New One!** Pacific Jazz 494507-2 *Rich; Chuck Findley, Russell Iverson, John Sottile, Yoshito Murakami (t); Jim Trimble, John Boice, Robert Brawn, Jack Spurlock, Sam Burtis (tb); Ernie Watts, James Mosher (as, cl, f); Robert Keller, Pat LaBarbera (ts, cl, f); Jay Corre (ts, cl); Meyer Hirsh, Frank Capi (bs, bcl); Ray Starling, Russell Turner Jr (p); Richie Resnicoff (g); James Gannon, Ronald Funoldi (b).* 6–12/67.

***(*) **Mercy, Mercy** Pacific Jazz 854331-2 *Rich; Al Porcino, Bill Prince, Ken Faulk, Dave Culp (t); Jim Trimble, Rick Stepton, Peter Graves (tb); Art Pepper, Charles Owens, Don Menza, Pat LaBarbera, John Laws (reeds); Walt Namuth (g); Gary Walters (b); Tony Bennett (v).* 7/68.

*** **Swingin' New Big Band / Keep The Customer Satisfied** BGO BGOCD169 *Rich; Bobby Shew, John Sottile, Yoshito Murakami, Walter Battagello, John Giorgani, John Madrid, Mike Price, George Zonce (t); Jim Trimble, John Boice, Rick Stepton, Tony Lada (tb); Larry Fisher, Mike Waverley (btb); Gene Quill (cl, as); Richie Cole, Jimmy Mosher, Pete Yellin (as, f); Jay Corre, Marty Flax (cl, ts, f); Pat LaBarbera (ss, ts, f); Don Englert (ts, f); Steve Perlow (bs, bcl); Bob Suchoski (bs); John Bunch, Meredith McClain (p); Barry Zweig (g); Rick Laird, Carson Smith (b).* 9/66–2/70.

The late '60s were scarcely vintage times for big bands, but Rich, who was used to stopping at nothing, drove a limousine outfit through the period with concessions that didn't really bother him much. They had items like 'Uptight' and 'Ode To Billie Joe' in the book, but they still played the likes of 'In A Mellotone' and 'Sister Sadie', and among the technique-laden sections there were players who could step out and play an individualist's solo: Don Menza, Jay Corre, Bobby Shew, and – on *Mercy, Mercy* – Art Pepper, who has a wounded feature on 'Chelsea Bridge'. The Pacific albums are nearly all taken from live dates, from Hollywood or Las Vegas, and since the band thrived in performance they are among Rich's most characteristic testaments. There's nothing subtle about the arranging or the musicianship: all is speed, bravado, intensity. Not to say that the band didn't have different strokes at its disposal: some of the charts on *Swingin' New Big Band* (by a variety of hands, including Oliver Nelson, Bill Holman and Phil Wilson) are as elegant as they are assertive. But Rich's rule meant that the band had to fire on all cylinders and there were no pastel shades involved. He even makes 'Ode To Billie Joe' (*Mercy, Mercy*) into a stormer. There's little to choose between the discs, which have been handsomely reshaped by Pacific with numerous unissued bonus tracks on each disc and some fine discoveries among them. We especially like *Mercy, Mercy* for the stunning treatment of Joe Zawinul's title-track and for the contributions of Pepper and Menza. *The New One!* includes material written for a TV series, *Away We Go*, that Rich worked on during 1967: the theme-tune is a typical barnstormer and, although the sound seems compressed on this reissue, there's plenty to hear, with Watts taking some storming solos – listen to the preposterously over-fast but thrilling treatment of Wes Montgomery's 'Naptown Blues'. In sum, these are probably the necessary Rich albums for the library – considering that his catalogue is still neglected on CD and there is perhaps no obvious classic album in it. The BGO set couples the original *Swingin' New Big Band* with a lesser effort from 1970, and we prefer the Pacific edition.

*** **Buddy And Soul** BGO BGOCD 23 *Rich; Sal Marquez, Nat Pavone, Dave Culp, Bob Yance, Mike Price, Darryl Eaton, Ken*

Faulk, Oliver Mitchell (t); Rick Stepton, Vince Diaz, Don Switzer (tb); Ernie Watts, Joe Romano, Richie Cole, Don Menza, Pat LaBarbera, Joe Calo, Don Englert (reeds); Dave Lahm (ky); Herb Ellis, Dave Dana, Freddie Robinson (g); Bob Magnusson (b); Victor Feldman (perc). 1–6/69.

Live or in the studio, Rich's band hit very hard. Anachronistic in the age of Hendrix and Jefferson Airplane (Rich's choice of a tune called 'Love And Peace' probably didn't express what he thought about rock's ascendance), they made up in personal firepower what they lacked in stage amplification. There's some dreadful, modish material and some things which Rich made into valid vehicles through sheer force of will. Big-band jazz out of its time, and presumably for ever.

Tim Richards (born 1952)

PIANO

A familiar presence on the British contemporary scene, most of his work can be found under his band, Spirit Level.

***(*) **The Other Side** 33 Jazz 037 *Richards; Kubryk Townsend (b); Kenrick Rowe, Andrea Trillo (d).* 97.

... but the other side of what? This is Richards's other project, working apart from the horn-fronted Spirit Level, and interestingly he gravitates to a mostly standards repertoire, or rather to a body of jazz tunes which take their cues in turn from standards material, things like Miles Davis's and Victor Feldman's 'Seven Steps To Heaven', Hampton Hawes's 'Blues The Most' and Big John Patton's 'String Bean'. Rowe (a Spirit Level regular) is used only on seven of the 15 tracks and is a very different percussionist from the stylish but forceful Trillo, about whom we know very little, except that his roots seem to be in the swing era, reminiscent of Shelly Manne rather than anything more recent. Richards switches to electric keyboard for Eddie Harris's 'Freedom Jazz Dance' and demonstrates once again the ability to give amplified piano considerable personality.

*** **Shibop** FMR CD61 *Richards; Sigi Finkel (ss, ts); Phil Scragg (b); Marc Parnell (d).* 99.

*** **Twelve By Three** 33 Jazz 072 *Richards; Dominic Howles (b); Matt Home (d).* 01.

The Austrian saxophonist was Richards's most sympathetic partner in years and the Soundscape group that made *Shibop* felt like his most effective outfit since Spirit Level. The material is all original, eight elegantly crafted songs with plenty of open space for both pianist and saxophonist to range across. Rugged support from Scragg and Parnell. The trio with Howles and Home is less ambitious, but the session highlights Richards's endlessly buoyant, blues-flavoured playing much more prominently.

*** **Great Spirit / Best of Spirit Level** 33 Records 33JAZZ051 *Richards; Dick Pearce (t); Denys Baptiste (ts); Gilad Atzmon (as, ts); Tony Kofi (as, bs); Dave Colton (g); Roger Beaujolais (vib); Davide Mantovani (b); David Ohm (d); and others.* 03.

**** **Epistrophy** 33 Records 33JAZZ120 *Richards; Dick Pearce (t); Jason Yarde (ss, as); Ed Jones, Tony Kofi (bs); Leon Stenning (g); Roger Beaujolais (vib); Tom Herbert (b); Seb Rochford (d).* 04.

Most of these guys were in short trousers when Tim Richards began his career. Here, as Great Spirit, they follow the oldtimer through two sets of beautifully realized charts which, in the second case most obviously, keep the harmonics middle and low thanks to the central place given to baritone. 'Kirsten Sunday Morning' has a rich, easy swing that has been a distinguishing characteristic of the pianist's work from the start, but never so well integrated with others as here. The first record still sounds a bit tentative, but it appears in a specially priced double set with a Spirit Level compilation which affirms the continuity and consistency of Richards's vision over the years.

Jerome Richardson (1920–2000)

SAXOPHONES, WOODWINDS, FLUTES

He started working in his teens, and rarely stopped. He worked with Marshall Jones and Quincy Jones, led his own group at Minton's, and was a charter member of the Thad Jones–Mel Lewis band.

*** **Midnight Oil** Original Jazz Classics OJCCD 1815 *Richardson; Jimmy Cleveland (tb); Hank Jones (p); Kenny Burrell (g); Joe Benjamin (b); Charli Persip (d).* 11/58.

***(*) **Roamin' With Richardson** Original Jazz Classics OJCCD 1849 *Richardson; Richard Wyands (p); George Tucker (b); Charli Persip (d).* 11/59.

The quiet Texan was always more than a journeyman multi-instrumentalist. It took him some time to assert himself in his own voice. He became a leader only on moving to New York City in 1953, having served an apprenticeship with Jimmie Lunceford, Lionel Hampton and Earl Hines. *Oil* was an earlier session on New Jazz, predating *Roamin'* by a few months, as rare as hen's teeth and reissued without fanfare. The interesting thing about the 1959 band is that all four are individualists, and each is encouraged to bring something to the session. Wyands in particular asserts himself on tracks like 'Warm Valley' and 'Poinciana', the latter a solitary outing on flute, the former with his very distinctive, Mulligan-influenced baritone. His only other horn this time out is tenor saxophone ('Friar Tuck' and 'Candied Sweets').

In the past, we've argued that Richardson's one great stock-in-trade was the simple variety of his resources. Certainly on both records he could rely on an absolutely solid band and indulge a little decorative work here and there. Further acquaintance, though, confirms that he was an able, often thoughtful soloist, and his traded lines with Cleveland and the more boppish Burrell will be a revelation to those who have heard him only as a utility band player.

In the past, we've argued that Richardson's one great stock-in-trade was the simple variety of his resources. Certainly on both records he could rely on an absolutely solid band and indulge a little decorative work here and there. Further acquaintance, though, confirms that he was an able, often thoughtful soloist, and his traded lines with Cleveland and the more boppish Burrell will be a revelation to those who have heard him only as a utility band player.

Logan Richardson

ALTO AND SOPRANO SAXOPHONES

Rising star who brings together sophisticated composition and a fiery playing style.

*** **Cerebral Flow** Fresh Sound New Talent FSNTCD 278 *Richardson; Mike Pinto (vib); Mike Moreno (g); Matthew Brewer (b); Thomas Crane, Nasheet Waits (d).* 5/06.

Right from the off, the complex 'Turning Maze', you feel you're in the presence of something genuinely interesting. Richardson's writing attempts to combine post-Coltrane harmonies with an idiom that might come from contemporary chamber music. On the other hand, 'Feel The Blues' (one of two duets with Waits) is a full-on blowing theme, handled with more urgency than finesse. One might wish the sound were a little better balanced. Richardson's soprano is slightly distorted in places, and some of the chiming tones from guitar and vibes are muddied in the mix. Even so, this is an impressive debut and Richardson looks set to do important work. For the moment, 'Animated Concept Of Being' is the track to sample: subtle and strong.

Mike Richmond (born 1948)

DOUBLE BASS

Began on guitar but switched to bass and has worked with Quincy Jones and Stan Getz. Passionately interested in Indian music.

*** **For Us** Steeplechase SCCD 31101 *Richmond; Andy Laverne (p).* 4/78.
*** **On The Edge** Steeplechase SCCD 31237 *Richmond; Larry Schneider (ss, ts, f); Adam Nussbaum (d).* 88.
***(*) **Dance For Andy** Steeplechase SCCD 31267 *Richmond; Larry Schneider (ss, ts); Jim McNeely (p); Keith Copeland (d).* 89.
*** **Blue In Green** Steeplechase SCCD 31296 *Richmond; Larry Schneider (ts); Richie Beirach (p); Jeff Williams (d).* 8/91.

The title-track that opens *On The Edge* is a superb trio improvisation that has Schneider and Richmond almost locking horns before Nussbaum's resolving solo. The rest doesn't quite match up but Mike pilots the album with great enthusiasm. *Dance For Andy* sustains interest all the way. The four originals are nothing exceptional – aside from the witty, sanctified licks of 'Gospel' – but there is a serene trio reading of 'I Remember Clifford', a fast and swinging 'You And The Night And The Music' and a fantastic 'Witchi-Tai-To'. *Blue In Green* is slightly disappointing. Schneider is more diffident and, though Beirach compensates with some unexpected drive, there's comparatively little of the freewheeling energy this music thrives on. The duo album (issued almost a decade and a half after recording) finally showcases Richmond as he ought to be heard, weaving all sorts of folkloric and ethnic elements into his Mraz-like solos, keeping tight in behind the piano and then seeming to float away almost ethereally.

Frank Ricotti (born 1949)

VIBRAPHONE, PERCUSSION, ALTO SAXOPHONE

Added his bright, distinctive sound to umpteen British dates, but rarely seen as a frontman.

*** **Our Point Of View** Sony 494440 *Ricotti; Chris Spedding (g); Chris Laurence (b); Bryan Spring (d).* 68.

Product of a halcyon period where Columbia put some money behind British jazz, this is a more obviously marketable project than those of Tony Oxley and Howard Riley, who were also beneficiaries. Their albums, though, have become iconic objects, while this lovely set has been pretty much overlooked. The sound is dated, to be sure, but in 'Three Times Loser, Three Times Blueser' and 'Abbadatt The Cat', Ricotti's quality shines through. He's no saxophone-player, but his vibes work always has a graceful bounce to it and a hint of Cal Tjader's latinized metres. The other group members had/have distinctive voices and Spedding's guitar solos will evoke a nostalgic feeling in British jazz fans of the period.

Alex Riel (born 1940)

DRUMS

Copenhagen-born, and a rock-solid fixture in the city's jazz scene for more than 40 years.

*** **The Riel Deal** Stunt STUCD 19604 *Riel; Jerry Bergonzi (ts); Kenny Werner (p); Jesper Lundgaard (b).* 1/95.
*** **Unriel!** Stunt STUCD 19707 *Riel; Jerry Bergonzi, Michael Brecker (ts); Niels Lan Doky (p); Mike Stern (g); Eddie Gomez (b).* 3/97.
*** **D. S. B. Kino** Stunt STUCD 19811 *Riel; Harry 'Sweets' Edison (t); Roger Kellaway (p); Mads Vinding (b).* 3/98.
***(*) **Rielatin'** Stunt STUCD 19918 *Riel; Jerry Bergonzi, Michael Brecker (ts); Kenny Werner (p); Mike Stern (g); Christian Minh Doky (b).* 10/99.
*** **Live At Jive** Stunt STUCD 01202 *Riel; Lutz Büchner (ts); Carsten Dahl (p); Jesper Lundgaard (b).* 3/00.
***(*) **Celebration** Stunt STUCD 00232 *Riel; Kenny Werner (p); Jesper Lundgaard (b).* 9/00.

Alex Riel loves life and jazz, and as an unrivalled exponent of wordplay in more than one language he probably set up most of these punning titles himself. None of these sets is exactly a world-beating classic but they all benefit from the man's enormous bonhomie and a style that is as swinging and band-lifting as you'll find on any stand. *The Riel Deal* is a live gig where Bergonzi and Werner get into some heavyweight chopsmanship. The even more stellar cast made *Unriel!* in New York, with Niels Lan Doky producing, and though some of the playing has a slightly faceless, superstar feel to it, it's an imposing set.

The set with Harry Edison is sometimes a bit discomforting since the old man is clearly a long way from the force he was; yet, as if to compensate, Alex himself plays quite beautifully and there's some super stuff from Kellaway too. *Rielatin'* rematches some of the big guys from New York, and this one is a bit looser and more fun: the two tenors have a joyful romp through the old Ben Webster favourite 'Did You Call Her Today?', and Brecker relaxes more than he often does.

Live At Jive debuts a new quartet co-led with Büchner. It's a bit of a hard-bop potboiler, but if nothing else you can always listen to what Riel's playing. We slightly prefer his 60th birthday set, released as *Celebration*; Werner at the keyboard again, and he thrives in an environment where the swinging sounds less portentous than it does on some of his own-name records. 'Siciliana' is Alex's birthday solo – may there be many more.

Barry Ries

TRUMPET, FLUGELHORN

Ries is a seasoned player, with credits embracing the Lionel Hampton Band and Joe Lovano's recent Nonetet.

*** **Solitude In The Crowd** Justin Time JUST 137 *Ries; Joe Lovano (ts); Michael Cochrane (p); Dennis Irwin (b); Billy Drummond, Yoron Israel (d).* 98.

Listeners might conclude that Ries is better served in a crowd than out front on his own. The playing here is mostly workmanlike and unexceptional, though Lovano's presence adds a gruff energy to the music. The opening 'Akasha' is a longish workout that doesn't ever catch fire and the best of the music is reserved for the end of the set, a reading of Monk's 'Ugly Beauty' (tough for the trumpeter) and a composition by bassist Irwin that puts his leader's originals in the shade. Nice to see him get his moment in the spotlight but Barry's real contribution is fated to be more anonymous than this.

Tim Ries (born 1959)

TENOR AND SOPRANO SAXOPHONES

Ries was born in Detroit, started on trumpet but is now playing post-bop saxophone.

***(*) **Universal Spirits** Criss Cross 1144 *Ries; Scott Wendholt (t); Ben Monder (g); Scott Colley (b); Billy Drummond (d). 10/97.*

*** **Alternate Side** Criss Cross 1199 *Ries; Greg Gisbert (t, flhn); Michael Davis (tb); Larry Goldings (p, org); Ben Monder (g); Stacey Shames (hp); John Patitucci (b); Billy Drummond (d). 6/00.*

*** **The Rolling Stones Project** Concord CCD 2260 *Ries; Michael Davis (tb); Larry Goldings (org); Ed Simon (p); Bill Frisell, Ben Monder, John Scofield, Keith Richards, Ronnie Wood (g); Darryl Jones, John Patitucci (b); Jeff Ballard, Brian Blade, Clarence Penn, Charlie Watts (d); Sheryl Crow, Nora (Gulp!)Jones, Bernard Fowler (v). 7/02–1/05.*

One afternoon in Paris, Tim Ries saw Ornette Coleman being interviewed in a hotel lobby. Not knowing a better way to introduce himself, he took out his soprano and played the early Coleman tune, 'Jayne'. Ornette stood up and applauded, as well he might have done, for the version included here is excellent. Ries's kinship with trumpeter Wendholt is almost twin-like, a mutual understanding that beams out from the very first number, a deceptively simple circle-of-fifths thing called 'Indeed', which has been in his book for many years. Other pieces on the set are derived from his classical side as well, most obviously the Bach 'Sonata No. 2: Siciliano', which is something he has played on flute with his wife, harpist Stacey Shames. A strongly personal record, almost every tune seems – and feels – associated with some strong emotion. 'Guardian Angel' relates to his mother's recovery from life-threatening illness, 'St Michel' to a chance escape from a terrorist bomb in Paris; 'When I'm Through' is a lullaby for his daughter, and again shows indications of being written for a chamber group rather than a jazz band. As ever on Criss Cross, the band is tailor-made. Monder and Colley are friends, and Billy Drummond has the ability to fall in with almost any line-up thrown at him.

Alternate Side is a good, if in the end slightly disappointing, follow-up. Too much of it falls into what is often (and generally incorrectly) described as the Criss Cross hard-bop convention, of which '4637' might be a perfectly idiomatic example. Goldings warms things up at the B-3 and Davis gets in the odd surprising jab, but Ries himself sounds less individual this time and may do better in a less busy band.

The *Stones Project* is precisely that, a bold concept and a hefty feat of curation and organization. It's pleasing to report that, despite (surely?) the cast of thousands, it all works exceedingly well. Such an idea might have been more surprising before jazz players started to include contemporary pop routinely on sessions or before Charlie Watts made public his desire to play bebop again, but even lacking the element of surprise, the set works well and is worth subsequent visits.

Jason Rigby

TENOR, SOPRANO AND ALTO SAXOPHONES, BASS CLARINET, WOOD FLUTE

Impressive young leader coming through on Fresh Sound's cutting-edge imprint.

***(*) **Translucent Space** Fresh Sound New Talent FSNT CD 254 *Rigby; Rich Johnson (t); Soo-Kyung Park (f); Sam Sadigursky, Jason Gillenwater (cl); Mike Holober (p); Cameron Brown (b); Mark Ferber (d, perc). 6/05.*

The obvious models for Rigby's approach are Coltrane and Ornette Coleman, in that order, but he's already enough of an individualist not to sound too much like a production-line Trane knock-off. There's an interesting tinge of free playing on things like '114', but for the most part these are carefully thought-through compositons. 'Atmospheric' is unexpectedly conventional in structure, a nice blowing ballad that suggest he still has some way to go in this vein. 'Southampton (UK)' features his soprano-playing, well-pitched and well-shaped but a different voice, it seems, to his other horns. Perhaps too intent on showing all his bag at once, a besetting vice of first albums, Rigby nevertheless impresses strongly.

Knut Riisnaes (born 1945)

TENOR AND SOPRANO SAXOPHONES

Norwegian post-bop saxophonist of wide experience.

***(*) **Confessin' The Blues / *** The Gemini Twins** Gemini GMCD 63 / GMCD 75 *Riisnaes; Red Holloway (as, ts); Kjell Ohman (p, org); Terje Venaas (b); Egil Johansen (d). 8/89; 1/92.*

Gifted with a huskily rich and weighty tone, Riisnaes is an Oslo-born jazzman who, like so many musicians from northern Europe, deserves a far wider reputation than he has (his brother, Odd, is also a fine tenorman). His celebrated *Flukt* LP won a Norwegian Grammy award but it's currently *still* out of print. *Confessin' The Blues* is a fine place to start, though. The session was organized to document Red Holloway's visit to the Oslo Jazz Festival in 1989, and the sympathetic interplay among all five men belies the hasty circumstances of the occasion. While there are some straightforward blowing tracks, such as an ebullient 'Billie's Bounce', the highlight is probably the almost indecently languorous stroll through 'All Blues' at the beginning, which is paced out by both tenormen to sumptuous effect. If Holloway is the more perkily bluesy of the two saxophonists, Riisnaes emerges as at least his equal, taking a solo 'My Romance' which methodically opens out the melody to superb effect. The rhythm section, with Ohman playing mostly organ, is absolutely on top of things, and the digital sound is excellent. They have a return match on *The Gemini Twins*, which is a mild disappointment since nothing hits the peaks of the previous record. Riisnaes's solo ballad treatment of 'Tribute To Melvin' and the ultra-slow 'Yesterdays' still make the record substantial.

***(*) **Touching** Resonant RM8-2 *Riisnaes; Dag Arnesen (p); Terje Gewelt (b); Frank Jakobsen (d). 2/01.*

Riisnaes enters the new century with a powerful if conventional record. He brought only the title-piece to the date – the rest are standards, a Jarrett tune, a couple of Arnesen themes and one by Gewelt – and the quartet approaches the occasion with a no-nonsense manner which might have sounded severe if it weren't for the lyricism which touches all of the playing. Riisnaes has never had a better sound in a studio – all the subtleties in his delivery are caught evocatively – and Arnesen, a sometimes unremarkable player on other records, plays beautifully both solo and in accompaniment. 'You Know I Care' has a superb treatment, and Jarrett's 'Love No. 1' is fashioned as a coolly serious ballad.

Ben Riley (born 1933)

DRUMS

Always associated with Thelonious Monk, though he only actually spent just over 30 months in the pianist's group, Riley has also worked with Ahmad Jamal, Abdullah Ibrahim, Ron Carter, Randy Weston, and Eddie 'Lockjaw' Davis and Johnny Griffin.

*** **Memories Of T** Concord CCD 2004 *Riley; Don Sickler (t); Bruce Williams (ss, as); Jimmy Greene (ts); Jay Brandford (bs, bsx); Freddy Bryant, Wayne Escoffery (g); Peter Washington (b).* 8/03–4/05.

Like many a sideman who spent a large proportion of his career in the service of a dominant personality, Riley found few opportunities to record in his own right. He has one earlier record, *Weaver Of Dreams* on Joken, but this latter-day record by the Monk Legacy Septet is the only survivor. It's a relatively predictable trawl of themes, extending the work Riley did with Sphere, but the arrangements and playing are both impeccable and Riley himself sticks to the same principles of simplicity and directness that made his work in Monk's quartet so impressive. Beautifully recorded, with Maureen Sickler lending a hand at the desk, it stands as a small but significant memorial to the great man's legacy.

Herlin Riley

DRUMS

Guaranteed prominence and possibly brickbats as successor to Jeff 'Tain' Watts in the Wynton Marsalis group.

*** **Watch What You're Doing** Criss Cross 1179 *Riley; Ryan Kisor (t); Wycliffe Gordon (tb); Victor Goines (ts, bs); Farid Barron (p); Rodney Whitaker (b).* 00.

**** **Cream Of The Crescent** Criss Cross 1272 *Riley; Wynton Marsalis (t); Wycliffe Gordon (tb); Victor Goines (ts, bs); Eric Lewis (p); Reginald Veal (b).* 10/04.

Riley looks as if he's been storing up some of this material for some time. It's got the easy structure and quietly challenging time-feel of work that has been adequately road-tested. For this debut recording, he has a like-minded group of Young(ish) Turks and a sound that settles comfortably into the middle and lower register, certainly the latter when Goines picks up his baritone. Ironically, the best track on the set – or at least the most attractive piece of writing – is bassist Whitaker's tribute to John Lewis. Otherwise, the charts are pretty much of a muchness. A couple of standards, or possibly the odd Marsalis tune, might have lifted a perfectly agreeable and unexceptionable session an extra notch. After all, the Marsalis group is the uncamouflaged model for the set.

If ever there were a doubt of that, it disappears when the man himself steps out on the second record. It immediately makes sense. Freed of leadership duties, Wynton comes on all sardonic, dry, rebarbative and with a wicked sense of humour. The record builds smoothly and logically to the central sequence of Goines's 'To Those We Love So Dearly' (the only non-Riley cut) and the leader's 'Profit Stop', a brisk, effective idea that stands among his best. Thereafter, it's allowed to tail away a little, but leaves behind a warm satisfaction, especially when the young trumpet-player plays.

Howard Riley (born 1943)

PIANO

Born in Huddersfield, he played in local clubs before moving south and finding his own way to completely free playing.

*** **Discussions** Jazzprint JPVP137 *Riley; Barry Guy (b); Jon Hiseman (d).* 12/67.

British improvising musicians of Riley's generation currently find themselves in a strange and ironic position, widely admired for reissued work they made many decades earlier but still relatively marginal in critical and commercial terms. Unlike some, Riley has continued to perform and record determinedly and because of that this CD release is more valuable than most and certainly more than a nostalgia object.

Originally on Chris Wellard's small Opportunity label and available only in limited numbers, *Discussions* sees Riley exploring a mainly repertory programme, with thoughtful examinations of 'Sweet And Lovely', 'Nardis' and 'Spring Is Here', as well as some original material; oddly, neither disc nor liner gives composition credits. The sound is rather clattery and knotted but Hiseman, better known as a fusion drummer, brings a nice, open jazz feel and provides some intricate, if occasionally intrusive, cymbal work. Guy, still only 22, is immense, restlessly looking for new paths through the chords, anchoring Riley's complex lines to Hiseman's sometimes wayward metres.

***(*) **Angle** Columbia 494433-2 *Riley; Barbara Thompson (f); Barry Guy (b); Alan Jackson (d).* 12/68–1/69.

♛ **** **The Day Will Come** Columbia 494434-2 *As above, except omit Thompson.* 3–4/70.

**** **Flight** / ***(*) **Synopsis** Future Music FMR CD 26 / Emanem 4044 *Riley; Barry Guy (b); Tony Oxley (d).* 3/71; 73.

Howard Riley's two CBS recordings – the result of the label's brief outbreak of enthusiasm for British improvisation – immediately marked out the 25-year-old as a musician of considerable originality. The reappearance of *Synopsis* adds significantly to the picture. All that is now required to complete the picture of these early years is the reissue of the three-LP *Facets* on Impetus.

For Riley himself, the key thing about these recordings was that they represented a working band. Other improvising musicians of the time were happy to issue what were effectively public rehearsals. By contrast, these records by the Howard Riley Trio are terse, focused improvisations on written themes. Only *Synopsis* features extended tracks; otherwise, none are longer than eight and a half minutes. The fully notated flute-and-piano duets, 'Three Fragments', on *Angle* stand somewhat apart, but are unmistakably from the same hand. Riley is the only credited composer on the earlier album, which perhaps accounts for its thoughtful and rather reserved character.

The introduction of Barry Guy as co-composer on the brilliant *The Day Will Come* is the key factor in our very high rating for this record. It is worth noting that, whatever the public persona Guy has now, in 1969 Chris Wellard thought nothing of describing him in his liner-note to the first record, *Angle*, as 'rumbustious and violent'. It is he who balances the rather tender and melancholic cast of Riley's playing. His *arco* solo on 'Angle' is astonishing, and he drives the following track, 'Aftermath', into territory new in British jazz at the time. On the later album Guy tunes like 'Sad Was The Song', 'Playtime' and the title-track present genuine improvisational challenges. Of the trio members, Jackson is the one who seems to have been eclipsed by the passing years. He is a drummer of great control and precision, inch-perfect on fast numbers like 'Angle' without compromising a robustly swinging presence which recalls Phil Seamen but also has ties right back to the days of Dave Tough. These are key recordings, even if to some extent they eclipse some of the work that followed.

Some months on from *The Day Will Come*, *Flight* represents a development of Riley's trio language, expanded considerably through the use of Guy's pedal and amplifier and drummer Oxley's astonishing range of amplified percussion effects. Even playing acoustically, his trademark device of exchanging sticks and mallets for knitting needles generates a light, skittering sound that blends perfectly with the piano. All three men contribute material. Oxley's 'Cirrus' is a personal *tour de force*; Riley's opening 'Motion' is a fair representation of his parallel interest in 'legitimate' composition. Pianist and bassist are jointly credited for 'Two Ballads'. Riley's technique is utterly assured, his sense of time is gnomic rather than metronomic, and his dynamics – ranging from huge clusters to the tiniest mosaic effects – bring a constantly shifting intellectual drama.

Synopsis is riveting from start to finish. Guy's sound-world is gloriously idiosyncratic and utterly different from that of any other bass-player of the time. At the same time, Oxley seems to have broken the bounds of jazz percussion in the most joyous and intelligent way. It's possible to luxuriate in these performances without concerning oneself too much about the structures involved, which are looser and less concentrated than on earlier recordings. We still value *The Day Will Come* most highly, but the Riley trio was a wonder and a joy. Even for those who never saw them perform, these sides are a valuable document.

***(*) **Singleness** Jazzprint JPVP110 *Riley (p solo).* 74.
The spirit of Thelonious Monk was not far distant when this lovely recording was made. Riley is still audibly in touch with the language of bebop, especially on the blues-soaked 'Item' and the appropriately titled 'Introspective', which takes the conventions of bop piano, slows them down, and subjects them to rigorous scrutiny. 'Inside' and 'Boeotian' are threatening, the former calling on jangly plucked strings, the latter a hectic rhythm that could be dedicated to the cult of Pan. 'Gypsum' is, by contrast, almost folksy. The piano sounds like a modern instrument, but an impeccably well-behaved one.

***(*) **Overground** Emanem 4054 *Riley; Barry Guy (b); Tony Oxley (d).* 8/74–11/75.
This reveals another facet of a classic trio. Oxley is experimenting with electronics and Guy exploits a measure of amplification, but the real dynamism comes from Riley himself, occasionally amplified, overdubbed on 'Recognition' and strongly foregrounded on the ferociously beautiful 'Pages'. All three players are already pushing at the 'jazz' envelope and though in later years Riley was to reveal more and more of his bop lineage, this period sees him and his like-minded colleagues exploring new territory. Guy is in stunning form on 'Loops' and Oxley's straight percussion is alternately precise and wayward, but never dull.

**** **Duality** Jazzprint JPVP113 *Riley (p solo).* 6/81.
This was an extraordinarily rich year for Riley, both quantitatively and qualitatively, and this is an outstanding record, reissued in 2002. It's also an excellent point of entry for anyone unfamililar with his work in that the first long track is a free-form improvisation, while the five shorter tracks that follow are form pieces. In them, one can hear Riley experiment, as he often does, with elements of stride, blues, swing and bebop, but always within his own distinctive language. The recording is mostly very true, though one or two pitches waver on the long piece, possibly from tape slackening.

***(*) **Feathers With Jaki** Slam CD 215 *Riley; Jaki Byard (p); Mario Castronari (b); Tony Marsh (d).* 81–91.
The idea of Riley playing Monk in the company of Jaki Byard would have struck even sympathetic fans as an unlikely one. This, though, is one of the forgotten classics of jazz in Britain, an anomalous but highly creative encounter somewhat akin to the fabled meeting of Cecil Taylor and Mary Lou Williams, though far less acrimonious.

Byard is the more obviously Monk-like in conception and execution, and is far more deeply rooted in blues tonality. However, it's Riley who tends to keep the music on line and within touching distance of the original. The sound-quality isn't all that good, and no better – as we remember it – than the original LP. Released by Leo Records, it's now been compiled with a later Spotlite recording by Riley's Feathers Trio. Some good stuff on that, but people will want this one for the Riley–Byard encounter.

***(*) **Interchange** Jazzprint JPVP109 *Riley; Keith Tippett (p).* 12/93.
Riley mentions that the first piano duo he remembers hearing was an old 78 of James P. Johnson and Clarence Williams, and he points to the combination of subtlety and 'orchestral' power the instrumentation yields. The Riley–Tippett duo's first recordings are noted below ('in brief'). It's difficult to say how this one differs, except as a function of how both men have changed as individuals. Tippett probably allows more space than he did; Riley has a more forcible attack. However, only someone particularly anxious to separate two voices is going to worry about who is playing what line at a particular moment. The status of the title isn't entirely clear, but what one hears is almost an hour of continuous creative interchange, highly responsive and respectful. The digital recording is of very high quality, though perhaps a little intimately mic-ed for some tastes.

***(*) **Wishing On The Moon** Future Music FMR CD 14 *Riley; Mario Castronari (b); Tony Marsh (d).* 95.
**** **Descending Circles** Blueprint BP221 *Riley; Elton Dean (as, saxello); Mario Castronari (b); Mark Sanders (d).* 10/95.
The mid-'90s saw Riley perhaps shifting emphasis back to group playing (often with Dean as co-leader, but also with Art Themen) and at the same time taking a greater interest in composition. There is a more tightly reined and briskly registered attack, a more straightforward approach to the chords, and a freely melodic approach that often suggests a standard lies somewhere behind the theme, an enigma being subjected to fresh variation, but never openly declared.

The trio with Castronari and Marsh is as different from the early-'70s group as its very different personnel would suggest. Both are forceful players who are also capable of sitting out when required, or heading off on parallel courses of their own. The integrity and cohesion of the older group isn't there, but in its place there's a sparkle and lightness of touch which carries over into the quartets as well. Dean is marvellous in these contexts, and his writing for the group is different enough from Riley's to maintain interest. 'Descending Circles' is an almost definitive Riley composition: sturdy, well-rooted, harmonically fascinating, but with a usefully problematic shape and direction. The group sound less secure on two spontaneous improvisations. This isn't Castronari's bag, one suspects, though he throws himself into it with a will. Playing with a horn pushes Riley further than usual into a chords mode, but with no sign that he feels constrained or uncomfortable. An earlier record, *All The Tradition*, is listed under Dean's leadership.

***(*) **Classics (Live)** Slam CD222 *Riley; Art Themen (ss, ts); Mario Castronari (b); Trevor Tomkins (d)*. 5/96.
Co-led with saxophonist Themen, who famously combines his jazz activities with a career as an orthopaedic surgeon, this is a further attempt by Riley to build bridges between repertory jazz and freer forms of improvisation. Monk has always been a profound inspiration (as he was on Themen's regular employer Stan Tracey) and it's no surprise to hear them both tear into 'Straight, No Chaser' with such gusto. 'Body And Soul' has long been the tenor-player's test-piece, but here Themen deconstructs it rather than simply exploring its changes. It's a refreshing and powerfully spontaneous performance. Riley seems to have some difficulties with the piano, though they may be of his own making, since his playing is so intense in places the keys must have warped. As ever, he plays through them, constructing unexpected chords and stringing together powerfully melodic phrases that are both unpredictable and wholly logical.

**** **At Lincoln Cathedral** Heliopause HPVP105 + enhanced CD *Riley (p solo)*. 9/01.
On the face of it, this sounds like an ideal context for Riley: a fine Steinway piano and the magnificent acoustic of one of England's most impressive church buildings. The reality is well up to expectation, a concentrated and very thoughtful solo recital which shows up even better on the Binaural Surround Sound Stereo tracks on CD2; the final cut, with video, requires a DTS decoder/surround amplifier or all you will hear is white noise.

Riley uses the cathedral acoustics as part of his performance, allowing slow decays and echo to generate another level of harmonic activity. He also exploits the extremes of his instrument, notably on the very beautiful 'Timeless', knowing that their effect will be considerably heightened in this environment. A single standard, 'Round Midnight', is played with unexpected plainness, allowing the richness of a much-performed and therefore under-appreciated theme to shine through without extravagant variation of deconstruction. A marvellous set, for which promoter Rob Ayling, engineers Chris Thorpe and Dallas Simpson, and film-maker Steve Lee deserve a full share of credit.

***(*) **Duology** Slam CD249 *Riley; Lol Coxhill (ss)*. 3/02.
On paper, this doesn't sound an altogether probable encounter, except that both pianist and saxophonist come to free improvisation with a deep understanding of jazz that surfaces at unexpected intervals. The two longest items on the set, 'Two Timing' and 'Interplay', are excellent examples of how much both these players have invested of themselves in this music. Coxhill's deceptively shrill approach disguises a real sensitivity to nuance, while Riley's 'classicism' is classical the way Thelonious Monk was classical. The CD was recorded over two sessions in the famous Holywell Room at Oxford, the first of them a private recording session. There is a small difference in acoustic between that session and the concert tape, testimony to what a sensitive recording space the Holywell is. It certainly brings out the best in these remarkable musicians.

**** **Short Stories (Volume Two)** Slam CD 270 2CD *Riley (p solo)*. 6/04; 8/06.
The music here is of quite staggering richness, with every track immaculately conceived and executed. Some of these compositions – try 'Still Standing' on disc two for an illustration – are so naggingly familiar one wonders if they were once included in some forgotten Bill Evans recital. Others have the freedom and immediacy of spontaneous composition and it is genuinely difficult to tell whether Riley is working to a predetermined template or whether he really is creating these forms in real time. Riley has always been attracted to the notion of the musical 'short story', and the exploration of narrative that combines unity of mood with some linear progression, and some sense of 'well-made' structure within freedom. The technique is correct, fluent and with the deep Monk-influenced pulse one expects from Riley. It's quite a surprise, right at the end of disc two on 'Roots', when he reaches inside the soundbox and plays direct on the strings for a moment before launching off into a blues-soaked improvisation that recalls not just Monk, but also his erstwhile associate the late Jaki Byard. A remarkable coda. (The original *Short Stories* were recorded in 1998/9 and released on ESP.)

***(*) **Two Is One** Emanem 4127 *Riley (overdubbed p)*. 7/05.
Riley's first experiment in overdubbed piano duo for nearly 25 years (see below, 'in brief'), this is a richly confident recital created as close to real time as is possible in such circumstances by Riley reacting to a playback of the first improvisational 'take'. There are moments when he seems to embellish, noticeably later on in the recording (if these are, indeed, presented in recorded order), but for the most part he builds countermelodies and contentious responses to his first idea, often varying touch and attack so that many passages sound as if one *über*-piano is being played rather than a duet. There are echoes of previous Riley improvisations, as might be expected given the richness of his discography, but only 'Osoiretsim' (not difficult to decipher) betrays any external reference. Wonderful stuff, and certainly more than a technical exercise, though the technical demands have been very impressively handled by engineer Steve Lowe.

Also, in brief:

*** **The Toronto Concert** Jazzprint JPVP 11. 77.
By no means typical Riley: a Liszt-like bravura in places, and lots of high-volume stuff without the usual shading.

***(*) **Trisect** Jazzprint JPVP 116. 5/80.
An extended exercise in three-part overdubbing.

*** **Organic** Jazzprint JPVP 115. 81.
Originally issued as part of a three-LP set with *Trisect* and *First Encounter*. John Stevens's lighter, simpler drumming actually suits the Riley–Guy axis very well indeed.

(*) **First Encounter / ***(*) **In Focus** Jazzprint JPVP 114 & 121. 5/81, 84.
With Keith Tippett, as spontaneous and emotional as Riley is analytical and outwardly reserved.

***(*) **Procession** / *** **The Heat Of Moments** / ***(*) **Beyond Category** Wondrous WM 0101 / 0103 / 0104. 4/90, 4/91–4/92, 2/93.
Plaudits to Brian Miller of Wondrous for issuing these highly atmospheric solo sessions.

*****(*) Air Play** Slam 244. 4/00.
Riley reasserts his debt to Monk with the resounding title-track.

***** Another Part Of The Story / *** Pianoforte** Emanem 4088 / Slam CD 257. 8/02; 10/03.
Story is an extraordinary three-piano encounter with old associate Keith Tippett and AMM man John Tilbury. *Pianoforte* is solos and duets involving Tippett again, Pat Thomas and Stephen Grew.

****** Consequences** 33 Records 33JAZZ126. 5/03.
He continues to challenge critical superlatives with another remarkable solo recording.

Sammy Rimington (born 1942)

CLARINET, ALTO AND TENOR SAXOPHONES, VOICE

Born in London, he began playing with Ken Colyer and other trad stalwarts around 1960. Moved to the USA in 1965, subsequently to New Orleans. Returned to Europe and by the '90s was as eminent as many of his former heroes.

***** Clarinet King In Norway** Herman HJCD 1001 *Rimington; Andy Finch (p); Ole Olen (b); Søren Houlind (d). 12/77.*
***** The Exciting Sax Of Sammy Rimington** Progressive PCD-7077 *Rimington; David Paquette (p, v); Walter Payton (b); Placide Adams, Stanley Stephens, Ernest Elly (d). 4/86–4/91.*
***** More Exciting Sax Of Sammy Rimington** Progressive PCD 7088 *Rimington; Phamous Lambert (p); Lloyd Lambert (b); Ernie Elly (d). 5/94.*
Rimington has had a strange career: a stalwart with Ken Colyer, a transplantation to Louisiana, where he became a bosom friend of Capt. John Handy, a flirtation with jazz-rock and now occasional sightings in sundry pick-up groups, like these. The two Progressive albums feature him exclusively on alto, where he sounds like Handy but phrases as if he were brother to Johnny Hodges: the result is a queer hybrid, soaked in a woozy kind of romanticism. Engagingly done, although the sound-mix (with the piano in the distance, the drums right up front) doesn't assist on the earlier disc. The second sounds better and goes along at a jollier pace, with Rimington this time sounding more like a jump-band hornman on a featured night of his own. The Herman album resuscitates a set made by Rimington's quartet at the end of a 1977 tour. He sticks to clarinet, and his own playing, from the beautifully inflected 'Hymn For George Lewis' to the bodacious 'Lou-Easy-An-I-A', is excellent. But the rhythm section is hamfisted, and Rimington needs another horn as some kind of context.

***** Plays Spirituals And Hymns** Jazztime JTCD-002 *Rimington; Freddie John (tb); Jon Marks (p); Brian Turnock (b); Didier Geers (d). 10/84.*
***** Live In Switzerland** Sam 002 *As above, except omit Turnock, Geers; add John Coles (bj); Michel Verstraeten (b); Sven Stahlberg (d). 87.*
***** Live At Meilen Jazzclub** Jazztime JTCD-003 *As above, except omit Coles, Verstraeten; add Karl-Åke Kronqvist (b). 10/97.*
Jazztime and Rimington's own label Sam have begun issuing archive performances, and these are four examples. *Spirituals And Hymns* is a good mix of dirges and uptempo pieces, even if again the sound isn't terrific; and nor is it on *Live In Switzerland*, although this seems to have been a happy occasion and the band play well. Rimington is so obviously the star of his own groups that the merely capable players he works with don't seem to set him too much in the way of challenges. At least the 1997 gig at Meilen was better recorded, and there are some interesting tune choices to go with the more familiar material.

***** Live 'In Store' At The Louisiana Music Factory** 504 CDS 74 *Rimington; Clive Wilson (t); Lester Caliste (tb); Bob Broockman (p); Les Muscutt (bj); Gerald Adams (b); Frank Oxley (d). 1/98.*
***** Very Live At Pakefield Rose** RRCD 1020 *Rimington; Cuff Billett (t); Mike Pointon (tb); Nick Dawson (p); Louis Lince (bj); Annie Hawkins (b); John Petters (d). 3/99.*
Recorded at one of the leading record stores in the French Quarter, here's a recent Rimington crew tackling a dozen favourites from the NO book. Broockman has been playing in the city since the '40s, but this was his first record date; Caliste works for the Post Office but plays nights. Wilson and Rimington are old playing companions from many years before, in the Barry Martyn band. Inevitably, the feel is good-natured fun, and any blemishes are easily forgiven. Not the record Rimington fans have necessarily been waiting for, but good-hearted. The Pakefield date sets him up with a John Petters group, which bridges trad and Gene Krupa-styled swing in the leader's own drumming if nothing else. Billett is in good heart and Rimington puts down a vintage 'Burgundy Street Blues'.

Also, in brief:

****(*) Live At Wettingen** Jazztime JTCD-004. 9/83.
Noisily recorded and slipshod.

****(*) One Swiss Night** Music Mecca 1021-2. 11/91.
A second-rate band and some very dull material.

Sam Rivers (born 1923)

TENOR AND SOPRANO SAXOPHONES, FLUTE, PIANO, VOICE

Born in El Reno, Oklahoma, he studied composition and viola in Boston and played sax in local bands. Backed R&B singers and show groups, but also worked with Miles Davis (1964) and Cecil Taylor (1968–73), composed, and led bands and sessions. Ran Studio RivBea, a focal point for New York jazz in the '70s, and has been one of the major teachers in American jazz.

***** Fuchsia Swing Song** Blue Note 90413 *Rivers; Jaki Byard (p); Ron Carter (b); Tony Williams (d). 12/64.*
Rivers's debut on Blue Note was a shrewd attempt to blend marketable hard bop with an altogether more abstract and edgy approach to composition. The title-tune here might have made it on to jukeboxes, but the others, with the possible exception of the evergreen 'Beatrice' (dedicated to his then wife), are chewier fare. 'Ellipsis' is probably the telling title. For all the formidable chording and time-keeping of a vintage band, the tracks move in quite unexpected directions, both harmonically and rhythmically and few of the tunes are genuinely memorable, which is why they haven't turned up in other bandleaders' songbooks.

***** Contours** Blue Note 731613 *Rivers; Freddie Hubbard (t); Herbie Hancock (p); Ron Carter (b); Joe Chambers (d). 5/65.*
Rivers's second record for Blue Note has only recently reappeared on CD. Its overall tone might best be characterized by the title of the final piece, 'Mellifluous Cacophony'. The saxophonist seems to be steering a line between relatively orthodox post-bop and free jazz. It's curious how often Hubbard turns up on projects of

this kind at the time – Dolphy's *Out To Lunch!* is the other obvious inside-outside example – and he contributes somewhat to an impression of listening to a set of highly musical conjoined twins, Chang and Eng with very different tastes. 'Dance Of The Tripedal' is perhaps the only place where it falls apart, but 'Euterpe', a signature Rivers theme, and 'Point Of Many Returns' are both very successful. The set has the usual Blue Note production quality and the band sound as if they had more than adequate time to rehearse these demanding themes, so the production gloss more than matches up to the daring of the project. Slightly dated now, but still vigorous.

***(*) **Trio Live** Impulse! IMP 12682 *Rivers; Arild Andersen, Cecil McBee (b); Barry Altschul (d).* 8 & 10/73.

Rivers was content to leave a significant measure of freedom in his trio performances. Larger units tended to have more structure, but these recordings, albeit highly developed, are the sketchpads on which he worked out ideas. Even so, there is a clear continuity between these multi-sectioned works and the long-form compositions showcased on the much later big-band *Inspiration*, the same blend of structure and freedom. Most of this material, recorded weeks apart at the Molde Jazz Festival in Norway and at Yale University, has been heard before, but on a bizarre range of Impulse! compilations. Presented as performed, it reveals the organization even in Sam's most free-floating work. The two sets, 'Suite For Molde' and the Yale piece, 'Hues For Melanin', are subdivided according to the leader's choice of horn. The long soprano section of 'Hues' was formerly available on *Impulse! Artists On Tour*; the flute section was issued on *The Drums*; the remainder, and the soprano and flute sections of 'Suite For Molde', was issued on a Rivers record called *Hues*, with the rest of the 'Suite' released as *No Energy Crisis*.

These are now collectors' items. The beauty of having the material on one format is that it is possible to track the progress of improvisations. Rivers characteristically trades ideas from one instrument to another. The most obvious traffic is between the tenor and flute. Sam often recasts a phrase many minutes later, allowing it to resettle into a new instrumental idiom. It's a fascinating process, and anyone with the technical wherewithal to scoot back and forth from one track to another will learn a great deal about his musical thinking.

***(*) **Colors** Black Saint 120064 *Rivers; Marvin Blackman (ts, f, ss); Talib Kibwe (f, cl, ts, ss); Chris Roberts (ss, f); Steve Coleman (as, f); Bobby Watson (as, f); Nat Dixon (ts, cl, f); Eddie Alex (ts, picc); Jimmy Cozier, Patience Higgins (bs, f).* 9/82.

This spectacular convocation of New York reed-playing talent went under the name Winds Of Manhattan. Dominated by flutes and without a rhythm section, it creates a sound that is absolutely consistent with everything Rivers had been doing over the previous 20 years, but scaled up dramatically. The usual interests in wave-forms, flux and unity, dispersement and integration, come together again in these complex charts. Rivers is unmistakably the leader, in that he determines the basic concepts, but the music as a whole is democratic and very broadly based. Those familiar with Coleman or Watson or even with the distinctive Kibwe may well be able to pick out their voices, but this is not the point of the exercise, and *Colors* is best listened to as an orchestral piece, relatively undifferentiated and a long way removed from conventional theme-and-solos jazz.

**** **Portrait** FMP CD 82 *Rivers (ts, ss, f, p, v solo).* 6/95.

A self-portrait presumably and of the artist at over 70, espousing what he describes in a notably effusive liner-note as an 'uninhibited emotion-driven free-flowing river of vibrant, bold, melodic inventions'. It's a piece of text that runs dangerously close to self-review: 'dazzling', 'musical perfection', 'eloquently phrased' and so on. What saves it is that there is hardly a word with which one might disagree. These unaccompanied essays, with their characteristic one-word titles – 'Image', 'Reflection', 'Shadow' and the overlong 'Cameo' – are magnificently crafted and thoroughly imbued with the creator's personality. Full attributions are given for all the instruments used, Keilwerth saxophones, a Bösendorfer Imperial and a Gemeinhardt flute, while under 'voice' it says laconically 'Sam Rivers', which is a version of 'model's own' on the fashion pages. Again, it makes complete sense, for this is the most thoroughly individual thing he has done for many years, a magnificent testament to his creative range, his generosity of spirit and his great, great intelligence.

***(*) **Concept** RivBea 50101 *Rivers; Doug Mathews (b); Anthony Cole (d).* 2–7/96.

A mixture of studio material recorded at the bassist/producer's homebase and live tracks from Florida, this is a tightly constructed record which has presumably been selected from a wide range of available material. The playing is consistently fascinating. The sound is underpowered and there are occasions when Rivers disappears into the background for no readily discernible reason. Interesting to note that the track titles here are entirely abstract – 'Aspect', 'Concept', 'Notion' – and the music has something of that quality as well, certainly nothing like as personalized, even confessional, as on the FMP session. If that stands as Rivers's highest achievement of recent times, this must be accounted a more tentative project. Though clearly drawing on the shared experience of a working trio, it lacks the intimacy and the quickfire response one might expect from such a unit, working over a six-month period. It would be fascinating to hear some of the material that wasn't released; perhaps over the course of a live set or a day in the studio the logic and the dynamics would make more sense. A fine achievement nevertheless.

***(*) **Tangens** FMP 99 *Rivers; Alexander von Schlippenbach (p).* 11/97.

This fascinating duo was recorded at the Total Music Meeting in Berlin. Both players defy certain cultural expectations. Schlippenbach is more deeply rooted in post-Monk jazz than in European free music, while Rivers has an entirely original and idiosyncratic stance on free playing that might be said to be closer to European models. The five improvisations documented here are like nothing else from the time, and are completely riveting from start to finish.

*** **Firestorm** / ***(*) **Celebration: Live at the Jazz Bakery in LA** RivBea 108 / PosiTone 8017 *Rivers; Doug Matthews (b, bcl); Anthony Cole (d, p, ts).* 01; 9/03.

The rhythm section from Sam's orchestra turned into a very effective small unit. The eleven New York tracks on the first disc have the usual blend of dry seriousness and fiery intensity, with 'Solace' the obvious standout. The later celebration, of course, was of Sam's 80th birthday, but it wasn't a moment for simply blowing out the candles and accepting all the love in the room. Entering his ninth decade, Rivers is playing as well and as bravely as ever and with Matthews and Cole he has established a sympathetic (and highly flexible, as witness the instrumentation) unit capable of expressing his music with maximum nuance. The track titles – 'Observance', 'Commemoration', 'Effusion', 'Laudation' – have a Coltrane-ish ring to them, but this isn't Sam's *A*

Love Supreme; rather, it's a rugged workout of long-standing melodic and harmonic ideas, and of a playing style that relies increasingly on 'false' notes and unusual fingerings. Sometimes the trio seems a little static, but that is when Rivers has stopped to interrogate a concept with more than usual vigour and those are the moments when the attention should be focused most acutely. The oldtimer isn't coasting to retirement …

Also, in brief:

*** **Crystals** Impulse!/Universal 589760. 74.
A titanic big-band project that showcases Sam's approach to atonal composition. The strong impression is of an overscored and carefully written-out performance, with little or no room for spontaneous soloing or much in the way of improvisation. The sheer density of sound is often offputting, though digital transfer has cleaned it up somewhat.

**** **Waves** Tomato 2030. 8/78.
A neglected masterpiece from one of the most interesting of Rivers's small groups, with tubist Joe Daley, bassist Dave Holland and percussionist Thurman Barker.

*** **Fluid Motion** Isospin Labs 42058. 02.
Mostly material by trombonist David Manson; doesn't feel much like a Rivers date.

*** **Vista** Meta 9. 9/03.
A collaboration with drummer Harris Eisenstadt and percussionist Adam Rudolph. Highly concentrated playing from Rivers, but not one of his more essential recordings.

(*) **Purple Violets / *** **Violet Violets** Stunt STUCD 07162. 1/04.
Even Homer nods; these are dull, but mercifully they're strictly drummer Kresten Osgood's.

Max Roach (born 1924)

DRUMS, PERCUSSION

The fierce metres of bebop, with the accent taken on the hi-hat instead of the bass drum, were created by Kenny Clarke, Art Blakey and Max Roach, who in terms of long-term influence may be the most important of the three, and he has continued to create a radical, often politically engaged brand of jazz in which the drum is at the centre of the action. His group M'Boom took this to the extreme.

*** **Max Roach** Original Jazz Classics OJCCD 202 *Roach; Idrees Sulieman (t); Leon Comeghys (tb); Gigi Gryce (as); Hank Mobley (ts); Walter Davis Jr (p); Frank Skeete (b)*. 4 & 10/53.
*** **The Historic California Concerts 1954** Fresh Sound FSRCD 377 *Roach; Clifford Brown (t); Teddy Edwards, Harold Land (ts); Carl Perkins, Richie Powell (p); George Bledsoe, George Morrow (b); Gene Norman (announcer)*. 4 & 8/54.
***(*) **Brownie Lives!** Fresh Sound FSRCD 1012 *Roach; Clifford Brown (t); Sonny Rollins (ts); Richie Powell (p); George Morrow (b)*. 4 & 5/56.

Unlike Kenny Clarke and Art Blakey, Roach continued to develop a language for the drums that took account of melody and of sound-colour as well. Stylistically, he stands midway between swing drummers like Jo Jones, Dave Tough, Gene Krupa and Big Sid Catlett and the avant-garde of the '60s. If Krupa made the drummer a 'high-price guy', Roach set jazz percussionists free as instrumentalists in their own right. The eponymous 1953 session gives little indication of what is to follow and there are spells where Roach sounds oddly unlike himself. No mistaking the flashes of originality in the writing, even though most of the themes are orthodox bebop. Even at this juncture, the horns sound almost orchestral, though Roach also breaks the band up into constituent parts. Six of the tracks are for quartet only, with brass and a second saxophone bringing a rather special extra dimension to 'Sfax' and 'Orientation'.

Roach's career as leader really took flight only when he formed the now legendary quintet with Clifford Brown. Their rapport was immediate, and for much of the period after Brownie's death one senses Roach searching for a trumpeter to take his place, something he achieved briefly with the equally short-lived Booker Little. Roach himself missed the road accident which killed Brown and Richie Powell, but his career faltered badly. The California dates, recorded either side of a busy summer recording schedule, have been restored in several places and catch the band very authentically, with Roach's brief intros left in and a nice atmosphere. These, though, are very much Brown's sets, not least because he's better recorded than the drums. The live *Brownie Lives!* comes from a residency at Basin Street in New York, just six weeks before the tragic events of that summer. Understandably billed as a tribute to the trumpeter, it's arresting for what it tells us about the co-leader. Roach is magnificent throughout, and with digital remastering occupies his proper place in the mix. He improvises constantly, shifting and recalibrating the rhythms on 'I Get A Kick Out Of You' and on his brilliant young colleague's 'Daahoud'; the energy passing between the two is palpable.

CORE COLLECTION

**** **Alone Together**
Verve 526373-2 2CD *Roach; Clifford Brown, Kenny Dorham, Booker Little, Tommy Turrentine (t); Julian Priester (tb); Ray Draper (tba); George Coleman, Harold Land, Hank Mobley, Paul Quinichette, Sonny Rollins, Stanley Turrentine (ts); Herbie Mann (f); Ray Bryant, Jimmy Jones, Richie Powell, Bill Wallace (p); Barry Galbraith (g); Joe Benjamin, Bob Boswell, Nelson Boyd, Art Davis, Milt Hinton, George Morrow (b); Boston Percussion Ensemble; Abbey Lincoln (v)*. 9/56–10/60.

A very valuable compilation both with and, later, without Brownie, and an excellent introduction for anyone who hasn't caught up with Roach. Fans of the drummer may well feel that it's better representative of his work than of the trumpeter's – which seems fair, given the relative weight of material. There are two tracks from *Max Roach + 4* (see below, 'in brief') and just one from *Jazz In 3/4 Time*. Most of the rest is later, some of it from less well-known records like *The Many Sides Of Max* (1959, with Little, Priester and Coleman) and *Quiet As It's Kept* (1960, with the Turrentines and Priester again). 'Max's Variations' is based on 'Pop Goes The Weasel' and is performed with the Boston Percussion Ensemble, a foreshadowing of later drum orchestra projects like M'Boom.

***(*) **Jazz In 3/4 Time** Verve 000202102 *Roach; Kenny Dorham (t); Sonny Rollins (ts); Ray Bryant, Bill Wallace (p); George Morrow (b)*. 9/56, 3/57.
A cliché now, of course, but at the time the idea of breaking the basic 4/4 of jazz metre was quite radical, let alone recording a whole album of waltz-time improvisations. Roach's 'Blues Waltz' and Rollins's epic 'Valse Hot' are the outstanding performances from a fine and underrated band, which stands up to some of the best of the Brown-era material.

****** Deeds, Not Words** Original Jazz Classics OJCCD 304 *Roach; Booker Little (t); Ray Draper (tba); George Coleman (ts); Art Davis, Oscar Pettiford (b). 9/58.*

Roach was bruisingly committed on *Deeds, Not Words*, a superb statement that makes a nonsense of generic pigeonholes like 'hard bop' but which also feels like the apotheosis of that often derided style. Draper's chesty valvings are not much more than a footnote in recent jazz, but this is one of his more successful appearances, fulfilling an important role in this long-running pianoless group. The CD also includes a duo featuring Roach with Oscar Pettiford which was made during a Sonny Rollins session.

CORE COLLECTION

♛ **** We Insist! Freedom Now Suite

Candid CCD 79002 *Roach; Booker Little (t); Julian Priester (tb); Walter Benton, Coleman Hawkins (ts); James Schenck (b); Ray Mantilla, Thomas Du Vall (perc); Abbey Lincoln (v). 8 & 9/60.*

Some works of art are inseparable from the social and cultural conditions which spawned them, and *We Insist!* is certainly one of these, a record that seems rooted in its moment. Within a few short years, the civil rights movement in the USA was to acquire a more obdurate countenance. On the threshold of the Kennedy years, though, this was as ferocious as it got. The opening 'Driva' Man' (one of Oscar Brown Jr's finest moments as a lyricist) is wry and sarcastic, enunciated over Roach's deliberately mechanical work rhythms and Coleman Hawkins's blearily proud solo, just the kind of thing you might expect from a working stiff at the end of the longest shift in history. It's followed by 'Freedom Day', which, with 'All Africa', was to be part of a large choral work targeted on the centenary of the Emancipation Proclamation. 'Freedom Day' follows Roach's typically swinging address, but is distinguished by a Booker Little solo of bursting, youthful emotion, and a contribution from the little-regarded Walter Benton that matches Hawkins's for sheer simplicity of diction. The central 'Triptych' – originally a dance piece – is a duo for Roach and Lincoln. 'Prayer', 'Protest' and 'Peace' was not a trajectory acceptable to a later generation of militants, but there is more than enough power in Lincoln's inchoate roars of rage in the central part, and more than enough ambiguity in the ensuing 'Peace', to allay thoughts that her or Roach's politics were blandly liberal. The closing 'Tears For Johannesburg' has more classic Little, and also good things from Priester and Benton. It follows 'All Africa', which begins in a vein reminiscent of Billie Holiday, briefly degenerates into a litany of tribal names and slogans, and hinges on a 'middle passage' of drum music embodying the three main Black drum traditions of the West: African, Afro-Cuban and Afro-American. Its influence on subsequent jazz percussion is incalculable, and this extraordinary record remains listenable even across four decades of outwardly far more radical experimentation.

***** Members, Don't Git Weary** Koch International 8514 *Roach; Charles Tolliver (t); Gary Bartz (as); Stanley Cowell (p); Jymie Merritt (b); Chief Bey (v). 10/60.*

Coming so soon after *Freedom Now!*, this is inevitably something of an anti-climax, and it's perhaps more interesting in parts than as a whole. As a showcase for the burgeoning talents of Tolliver, Bartz and Merritt, it's almost an extended audition. Gary is trenchant and intense in his solo spots and Tolliver's bright, metallic tone has rarely since been heard to such advantage, even though his solo building is rather predictable. Andy Bey's vocal on the title-track takes a bit of getting used to. Roach plays his familiar 3/4s and 6/8s against a straight backbeat, giving the album, as so often with this transitional artist, a feeling of belonging to two generations simultaneously.

****** It's Time** Impulse! 051185-2 *Roach; Richard Williams (t); Julian Priester (tb); Clifford Jordan (ts); Mal Waldron (p); Art Davis (b). 62.*

It's Time was always a magnificent-*sounding* record, bright and brash and very accurately balanced. Richard Williams never found wider fame but is at his best here, picking off clean, single-note lines when out front, blurring his sound most attractively in the ensembles, and contributing a steady run of ideas. Priester also has one of his finest moments, a wonderful solo on 'Another Valley' which modulates between A major and A minor and carries an almost biblical authority. In contrast to his rather laid-back approach on *Speak, Brother, Speak*, Waldron is taut and ambiguous and only the leader's solo sounds padded.

*****(*) Speak, Brother, Speak** Original Jazz Classics OJCCD 646 *Roach; Clifford Jordan (ts); Mal Waldron (p); Eddie Khan (b). 10/62.*

Driven by the same impulse as *We Insist! Freedom Now*, this is even more explicitly hooked into the civil rights movement of the time. The four band members are credited as co-composers of the long title-piece, a 25-minute epic based on a blues progression with a suspended interlude which serves to introduce each of the soloists in turn; they then preach on a 'text' suggested by the change in metre. It's a fascinating exercise, though not perhaps the band to have tried it out with. Waldron sounds diffident and uncomfortable, and Khan has little of substance to offer. 'A Variation' is more conventionally driven by a harmonic idea, and both the pianist and Jordan immediately seem easier with it. It must have been fascinating to have been at the Jazz Workshop in San Francisco when this was being recorded. How much more material was taped that day?

*****(*) Drums Unlimited** Atlantic 7567 81361 *Roach (d solo) and with Freddie Hubbard (t); Roland Alexander (ss); James Spaulding (as); Ronnie Mathews (p); Jymie Merritt (b). 10/65, 4/66.*

The group tracks are little more than a change of pace around Roach's three solo features. The title-track is a meticulously structured and executed essay in rhythmic polyvalence that puts Sunny Murray's and Andrew Cyrille's more ambitious works in context; the second is a further exploration of the inner algebra of 3/4, adding nothing much more than further curlicues; while the last of the pieces is a heart-felt tribute to one of the swing-era drummers who has exerted a strong pull on Roach, Big Sid Catlett. Some of that era also creeps into the writing on 'In The Red', a fascinating idea performed by the group in a rather lacklustre way. Of the additional players, only Hubbard seems sufficiently relaxed, with an autonomous and often implicit pulse. Spaulding and Alexander are inclined to fall into rather mechanical cadences.

***** Lift Every Voice And Sing** Koch Jazz 8516 *Roach; Cecil Bridgewater (t); Billy Harper (ts); George Cables (p); Ruby McClure (b, v); Eddie Mathias (b); Ralph McDonald (perc); J. C. White Singers (v). 71.*

This lost Atlantic classic might well have come from the legendary Stax label with the Staples Singers. Roach and former wife Abbey Lincoln have always been interested in the power of gospel and spirituals, and these arrangements of traditional material, some of them by William Bell, some by Lincoln, some by Roach, come at the end of a period in which the music business was rediscovering some of the lost dimensions of black American music. Billy Harper is or should have been a storefront preacher, and Bridgewater, a longtime Roach collaborator, could dep for the Archangel Gabriel. 'Motherless Child', 'Troubled Waters' and 'Joshua' are the strongest and most developed tracks, with the voices beautifully arranged and recorded.

*** **Streams Of Consciousness** Piadrum 39 *Roach; Abdullah Ibrahim (p).* 9/77.

**** **Birth And Rebirth** / *** **One In Two – Two In One** Black Saint 120024 / hatOLOGY 630 *Roach; Anthony Braxton (as, ss, sno, f, cl, cbcl).* 9/78, 8/79.

**** **Historic Concerts** Soul Note 121100 2CD *Roach; Cecil Taylor (p).* 12/79.

The sessions with Ibrahim were undertaken spontaneously and without preparation, as Roach preferred at the time. Mostly it yields results, but the 'stream of consciousness' approach has limitations and sometimes one gets an impression of parallel soliloquies rather than a dialogue. 'Acclamation' is stunning, though, and Roach's cymbal work some of the most dramatic of his career.

The duets with Braxton are a key point. In their anxiety to sort-code music, critics couldn't decide who was climbing into whose pigeonhole, whether *Birth And Rebirth* was a better example of the reedman's accommodation to the mainstream, or of Roach's avant-garde credentials. In the event, of course, they met exactly head-to-head. Braxton, even of this vintage, is still making respectful gestures towards bop, and Roach is constantly looking for points beyond orthodox time-signatures. The second record sounds more contrived, a series of sharply recorded but ultimately rather empty musical encounters. A suite of four notionally connected arguments, used as the basis for extended improvisation, it calls on a wider range of sounds, not least from Braxton's flute and contrabass clarinet. The prevailing mood is combative rather than genuinely dialectical, abrasive rather than organic and coherent.

By contrast, the summit with Taylor, recorded at the McMillin Theater at Columbia University, is still exhilarating. Both men warm up in their respective corners, before launching into a huge, 40-minute fantasy that sees neither surrendering a whit of individuality. As was noted at the time, it was the perfect occasion to test the cliché about Roach the melodic percussionist and Taylor the percussive pianist and, like all successful sound-bites, it proves to be both helpful and misleading. For much of the opening duet, Roach fulfils a conventional drummer's role, sustaining a time-feel, accelerating and arresting the pace of development, filling and embellishing; it is Taylor who creates the grandly insane melodies that spring away for whole minutes at a time. The second segment unravels more than a little, and there are symptoms of weariness in Roach's soloing. A recorded interview with the participants makes this a valuable historical document.

*** **Pictures In A Frame** / *** **In The Light** Soul Note 121003 / 121053 *Roach; Cecil Bridgewater (t, flhn); Odean Pope (ts, f, ob); Calvin Hill (b).* 1 & 9/79, 7/82.

The later of this pair already sounds less tentative and a good deal more straightforwardly linear. Pope concentrates on tenor, less on the oboe and flute doubles which give the earlier disc much of its tone-colour. Bridgewater favours a more open sound than before or since. The key tracks are two Monk covers – 'Ruby, My Dear' and 'Straight, No Chaser' – with Roach repositioning the rhythmic commas like the master he is.

*** **Live At Vielharmonie** Soul Note 121073 *Roach; Cecil Bridgewater (t, flhn); Dwayne Armstrong (ts); Phil Bower (b); string quartet.* 11/83.

***(*) **Easy Winners** Soul Note 121109 *Roach; Cecil Bridgewater (t, flhn); Odean Pope (ts); Tyrone Brown (b); Ray Mantilla (perc); string quartet.* 1/85.

Roach was much interested at this point in doubling a basic horn-and-rhythm jazz group with string quartet. At the same time, he seemed particularly concerned with exploring aspects of his own personal history, and the 1983 German concert celebrates two of his most important collaborators, Booker Little and, on 'Bird Says', Charlie Parker. The sound isn't absolutely right and there are problems in the balance of the strings, something that was later taken care of in studio settings. Armstrong has a rather blunt and wearying tone when compared with the assertive Pope, and Bower's electric bass was an unhappy compromise, especially when placed in front of acoustic strings.

Roach's daughter Maxine plays viola with the Uptown String Quartet on *Easy Winners*. The album contains a further memorial to Little and a later, much tougher and more coherent version of 'Bird Says'. The reappearance of Mantilla, who'd performed on *We Insist!* and with M'Boom seems a little surprising, but he does add an extra dimension. The balance between the two quartets is very much better this time, with lots of space round the strings.

***(*) **Survivors** Soul Note 121093 *Roach; Donald Bauch, Guillermo Figueroa (vn); Louise Schulman (vla); Christopher Finckel (clo).* 10/84.

***(*) **Bright Moments** Soul Note 121159 *Roach; Odean Pope (ts); Tyrone Brown (b); Uptown String Quartet.* 10/86.

Survivors continues the strings experiment and takes it a step further by dispensing with a jazz group altogether. This is territory the Kronos Quartet were exploring around the same time, and they must have kicked themselves that they didn't follow up a collaboration with Ron Carter by setting up an encounter with a drummer who sounds more and more as if he is moving away from jazz strictly conceived and out into new territory. 'The Drum Also Waltzes' is an old idea given fresh impetus and a very unexpected sound, but the best of the material is in the vibrant 'Billy The Kid' and the African-influenced 'Smoke That Thunders'. Roach experiments with dotted rhythms and stretched-out passages of suspended harmony in which he is the only active presence.

Bright Moments is necessarily something of a compromise, a step back towards a more conventional jazz idiom and line-up, but by this stage Roach has worked out exactly how and where the two instrumentations clash and merge, and he has devised a language conducive to maximizing their respective strengths.

Also, in brief:

*** **Max Roach + 4: On The Chicago Scene** Emarcy 9110. 6/58.
Another fine late-'50s quintet.

*** **Max** Chessmates 845. 58.
A respectable studio set, with Kenny Dorham (*t*), Hank Mobley (*ts*) and Ramsey Lewis (!) (*p*).

*** **The Max Roach Trio Featuring The Legendary Hasaan** Atlantic 82273. 12/64.
The legend of Hasaan – also known as Ibn Ali, and a strange hybrid of Abdullah Ibrahim and Ahmad Jamal – hasn't really stretched much beyond this record.

*** **Scott Free** Soul Note 121103. 5/84.
Dedicated to the memory of Scott LaFaro, and with Cecil Bridgewater (*t*) and Odean Pope (*ts*) very much to the fore.

*** **It's Christmas Again** Soul Note 121153. 6/84.
Lee Konitz (*as*) and Tony Scott (*cl*) are guest performers. Absorbing but curiously introspective music.

(*) **Collage Soul Note 121059. 10/84.
Live, M'Boom was a terrific outfit, but its energies rarely transferred to record well.

***(*) **Beijing Trio** Asian Improv 0044. 98.
A brave attempt to synthesize jazz with Asian musics; featuring Jon Jang (*g*) and Jiebing Chen (*erhu*).

Yves Robert

TROMBONE

French master brass-player, whose typical approach veers from the abstract to the romantic.

*** **In Touch** ECM 1787 *Robert; Vincent Courtois (clo); Cyril Atef (d).* 3/01.
Robert has appeared before on ECM, in recordings led by Louis Sclavis and Heiner Goebbels and each time one wanted to hear more of him recorded to the label's usual high standard. This, performed by a group sometimes known as La Tendresse, is a delicious album. The three variations on 'In Touch' are simply a showcase for Robert's warm, vocalized tone. Other tracks feature more in the way of interplay, but there are no exposed nerves and raw places in this music, except implicitly on 'Basculement Du Desir'. Instead, it's sensuous, almost erotic and unfailingly lovely.

Bryn Roberts (born 1977)

PIANO

Originally from Winnipeg, he relocated to New York City in 2001.

***(*) **Ludlow** Fresh Sound New Talent FSNTCD 212 *Roberts; Seamus Blake (ts); Drew Gress (b); Mark Ferber (d).* 6/03, 2/04.
Roberts is one of a cohort of bright young Canadian players working on the broader North American scene. It's nice to see that while he's gone down the inevitable route of moving to the Big Apple, his record was made back in Montreal. The opener is the title-track, an elegant original with a fine structure and lots of harmonic argument. 'Indie' is in an off-centre metre and gives Gress and Ferber lots to chew on. That's essentially the pattern for the record; Roberts seems to hear things in threes and fours, often clumped together to create an initially awkward metre that none the less has a dancing logic. Blake's great in situations like this and his solos are a key element in the record's success.

Luckey Roberts (1887–1968)

PIANO

Started as a child performer in vaudeville, then played piano in Baltimore bars before setting the pace for Harlem pianists from around 1912. Led his own band and wrote prolifically. Figured in the revival of the '40s but never recorded much, and eventually ran a bar.

***(*) **The Circle Recordings** Solo Art SACD-10 *Roberts (p solo).* 5/46.
*** **Luckey & The Lion – Harlem Piano** Good Time Jazz GTJCD-10035 *Roberts; Willie 'The Lion' Smith (p).* 58.
Charles Luckeyeth Roberts was a giant of Harlem stride piano, and he was also one of its least-documented performers. One of the titles on the Circle session, 'Shy And Sly', was cut for Columbia as far back as 1916 but was never issued; aside from a few cameo appearances, it wasn't until the '40s that he got himself properly on record. The six tracks on the Solo Art CD sound like a man making up for lost time: they explode with sheer bravado, rhythms taken at a helter-skelter pace, trills and runs and horn-like outbursts folded into each of the pieces. 'Pork And Beans', which Willie 'The Lion' Smith also liked to play, is the one to try first. The rest of the CD is devoted to early tracks by Ralph Sutton.

Luckey joined forces with The Lion for the 1958 album: they share the date rather than playing together. It's a piquant contrast. Roberts was already an old man, but much of his particular flair is intact on the splendid locomotive piece 'Railroad Blues', and 'Complainin'' is a chuckle. Not much evidence of the piano legend but, given the extravagances of Luckey's style, maybe that's all for the best.

Herb Robertson (born 1951)

TRUMPET, FLUGELHORN, POSTHORN, OTHER INSTRUMENTS

A familiar figure on New York's so-called downtown scene in the '80s and '90s, Robertson is on many of the key records from that movement and has a few of his own too.

***(*) **Transparency** Winter & Winter 919002 *Robertson; Tim Berne (as); Bill Frisell (g); Lindsey Horner (b); Joey Baron (d).* 85.
**** **Shades Of Bud Powell** Winter & Winter 919019 *Robertson; Brian Lynch (t); Robin Eubanks (tb); Vincent Chancey (frhn); Bob Stewart (tba); Joey Baron (d).* 1/88.
*** **X-Cerpts: Live At Willisau** Winter & Winter 919013 *Robertson; Tim Berne (as); Gust William Tsilis (vib); Lindsey Horner (b); Joey Baron (d).* 1/88.
A maverick presence on a whole range of downtown projects, Robertson often gives the impression that he only took up the trumpet that afternoon and discovered he had an aptitude for it. His tone is raw, breathy and of a sort to make orthodox brass-teachers throw themselves out of upper-storey windows. However, he's never less than wholly musical and his tight, often pinched sound, which often sounds as if it's coming from a pocket- or piccolo-trumpet, is instantly attractive.

Transparency is one of the best reissues, a bright, brash album with an impressive range of tonalities and timbres. Berne and Frisell are significant contributors, and on two of the long tracks, 'Flocculus' and 'Floatasia', they combine with Herb so confidently and assertively as to suggest this was a permanent band and he a more-experienced leader.

Arranging Bud Powell for a brass ensemble was a genius idea that works brilliantly and yields one of Robertson's own best recorded performances. His level of playing here is almost uncanny as he makes the horn sing on 'Un Poco Loco', 'Hallucinations' and others. Sterling support, too, from Eubanks, Lynch and Stewart.

The live album has some wonderful moments, but the three long tracks are each overcooked in some significant regard, either in the complexity of the chart or the seemingly wilful perversity of what is done with it. As always, Robertson and Berne turn in some fiery and effective playing, but too much of it sounds thrown away.

***(*) **Certified** Winter & Winter 919048 *Robertson; David Taylor (btb); Mark Goldsbury (ss, ts, cl); Ed Schuller (b); Phil Haynes (d, perc).* 3/91.

The line-up changed quite significantly for *Certified*. Goldsbury's introduction was slow to gel, but here his multi-instrumentalism gives a new timbral sophistication to the music and allows Robertson to concentrate on new areas of sound. The rhythm section hasn't the flexibility and wit of the Horner–Baron partnership, but Schuller and Haynes are both brightly gifted players and they dig in manfully on 'Cosmic Child' and 'Seeking Seeds In The Blue Bazaar', the two most ambitious tracks, which need a strong pulse to prevent them from fragmenting utterly.

*** **Falling In Flat Space / *****(*) **Sound Implosion** Cadence CJR 1065 / CIMP110 *Robertson; Dominic Duval (b); Jay Rosen (perc, v, etc.).* 2/96; 3/96.

The story of these two discs is that *Falling In Flat Space* was sent in to Cadence on spec. Producer Bob Rusch offered the trio a recording and subsequently decided to release the first session as well It has to be said that, given CIMP's *audio vérité* approach, there isn't much to choose between actual session and presumed demo. Like all the label's output, the sound is raw and very immediate. Strictly, this is a collaborative trio. *Sound Implosion* begins with a long solo statement from Duval, an expert craftsman who seems unfettered by the example of any previous bass-player and sounds much more European than any North American. Rosen and Robertson both call on a huge range of ancillary sounds – whistles, posthorns, voice, toys, and so on – to vary the weave.

On *Falling In Flat Space* the main interest lies in three long improvisations in the middle of the set. Almost everything else is preparatory or somehow unachieved. Of the three, 'The Double Stop' is most impressive, but there is also 'We Can't Get Started', an uncredited standard which nods to Mingus here and there. *Sound Implosion* follows the same course: long and short pieces and a wholly unexpected re-creation of Jimmy Van Heusen's 'Deep Purple'.

(*) **Knudstock 2000 Cadence CJR 1117 *Robertson; Frank Grasso (picc-t); Steve Swell (tb, p); Bob Hovey (tb); Bob Ackerman (as, ts, cl, f); Knud Jensen (ts); Jim Hart (g, t); Hans Tammen (g); Chris Lough (b); Tom Sayek, Herb Fisher (d).* 2/00.

*** **Brooklyn–Berlin** CIMP 218 *Robertson; Vinny Golia (cl, sop-cl, as, bcl); Ned Rothenberg (cl, bcl); Ken Filiano (b); Phil Haynes (d).* 2/00.

(*) **Ritual CIMP 222 *Robertson; Phil Haynes (d).* 2/00.

(*) **Music For Long Attention Spans Leo CD LR 315 *Robertson; Steve Swell (tb); Bob Hovey (tb, perc, v); Hans Tammen (g); Chris Lough (b); Tom Sayek (d).* 6/00.

Robertson now bases himself in Berlin and this flurry of recording was done on a trip home. It's a mostly disappointing lot, though Robertson himself is rarely to blame. The *Knudstock* session is a shambolic free blow, three pieces (one which runs for nearly 40 minutes) for 11 musicians, all of them in an unruly mood. Not harsh enough for genuine assaultive shocks, yet without many redeeming features. *Brooklyn–Berlin* is a quintet session that benefits from three virtuoso horn-players. Golia and Rothenberg wrangle out a truce between themselves, and Robertson gets in some fine moments, but even here some of the pieces ramble past their useful lifespan. The duo set with Haynes was done while everyone else was on a long break at the same sessions. The sleeve-notes highlight an almost mystical experience but, in the cold light of the CD player's digital read-out, it's nothing like as special.

Music For Long Attention Spans sounds like a challenge, and Herb's poem (!) on 'The Status Quo' sounds like a snook cocked at commercial attitudes, audiences who won't listen and the like. OK, but give us more compelling music than this. It's a typical free-jazz jumble, Hovey and Swell barging into each other, and Robertson playing some interesting things but without scoring big points.

***(*) **Message For The Errand Boy** Ninth World NWM033 *Robertson; Lotte Anker (ss, as, ts); Peter Friis-Nielsen (b); Peter Ole Jorgensen (d, perc).* 7/03.

Officially credited to Mokuto, this has a cheerfully swinging quality underneath the free-ish gestures. Robertson is in fine voice on his usual array of brass. The longer cuts play out briskly enough, but it's probably most effective when the tracks are more coherently shaped and Herb isn't required to dip too frequently into his bag of effects. Anker provides strong support without showing too much individuality as a soloist.

*** **Elaboration** Clean Feed 042 *Robertson; Tim Berne (as, bs); Sylvie Courvoisier (p); Mark Dresser (b); Tom Rainey (d).* 10/04.

Not strictly a Robertson record, but the NY Downtown All Stars let loose on a single continuous 48-minute improvisation. It has to be said that Robertson leads from the front, playing with all the quirky fire and humour one expects from him and continually finding new ways of making the horn sound different. The others, Courvoisier perhaps excepted, have worked together so often that the empathy is almost instantaneous. Great stuff.

*** **Live At Alchemia** Not Two Records MW776-2 *Robertson; Frank Gratkowski (as, cl, bcl); Julien Petit (ts, bs); Marcin Oles (b); Bartolomiej Brat Oles (d).* 3/06.

Another consistently entertaining live date from Robertson, recorded in Krakow. The trumpeter is in urgent form, peeling off high, bugling calls against the more discursive approach of the two saxophonists. Gratkowski is, as usual, more effective on his clarinets. There's a strong leaven of humour throughout – on '2 Phone Addicts' notably – and, on 'Fluttering', some dazzling technical work from all concerned. The high-point is 'It Doesn't Work Like That', a long, hyperactive study in frustration. Only the opening 'Nebula' seems a touch … nebulous? Nice live sound, though, and plenty of detail from all five instruments.

Also, in brief:

*** **The Legend Of The Missing Link** Splasc(h) 827. 11/02.

Recorded in Italy with two separate groups. There are *longueurs* among the septet cuts, though down to unfamiliarity among the players rather than any individual shortcomings. Robertson, as ever, plays brilliantly.

Donald Robinson (born 1953)

DRUMS

A member of What We Live and a regular with the late Glenn Spearman.

*** **Straight Lines Skewed** CIMP 213 *Robinson; Marco Eneidi (as); Lisle Ellis (b).* 10/00.

Ellis and Robinson are a practised team and their duo passages here are particularly good. Eneidi plays with a kind of strangulated force that throws out terrific energy and his shrilling contribution to, say, 'Brush Up' certainly stirs the blood. But he often sounds oddly isolated from the other two, and, for a trio, there's a surprising sense of compartmentalizing as they go forward. The altoist's relentless astringency does make the collective playing hard work for the listener, although (as so often with sessions from this source) in smaller doses the music's effective.

Jim Robinson (1892–1976)

TROMBONE

He took up the trombone while serving with the US army in France. He played in and around New Orleans for most of his long life. Much of his best work is with George Lewis or Bunk Johnson.

*** **Jim Robinson's New Orleans Band** Original Jazz Classics OJCCD 1844 *Robinson; Ernest Cagnolotti (t); Louis Cottrell (cl); George Guesnon (g); Alcide 'Slow Drag' Pavageau (b); Alfred Williams (d). 1/61.*

*** **Plays Spirituals And Blues** Original Jazz Classics OJCCD 1846 *As above, except add Annie Pavageau (v). 1/61.*

*** **Classic New Orleans Jazz Vol. 2** Biograph BCD 128 *Robinson; Kid Thomas Valentine, Ernest Cagnolotti, Tony Fougerat (t); John Handy (as); Sammy Rimington, Albert Burbank, Orange Kellin (cl); Dick Griffith, George Guesnon, Al Lewis (bj); Dick McCarthy, Alcide 'Slow Drag' Pavageau, James Prevost (b); Sammy Penn, Cie Frazier, Louis Barbarin (d). 8/64–12/74.*

*** **Economy Hall Breakdown** Delmark DE235 *Robinson; Johnny Wiggs (t); Raymond Burke (cl); Bob Greene (p); Allan Jaffe (tba); Yoichi Kimura (d). 8/65.*

*** **Birthday Memorial Session** GHB BCD-276 *Robinson; Yoshio Toyama (t); Paul 'Polo' Barnes (cl); James Miller (p, v); Keiko Toyama (bj); Chester Zardis (b); Cie Frazier (d). 73.*

The doyen of New Orleans trombonists – along with Louis Nelson – Robinson had turned 80 by the time the last of these records was made, but his simple, perfectly appropriate playing wasn't too bothered by the passing of time, and he performs much as he did on all the sessions he appeared on over a space of some 35 years. The two OJCs were originally a part of Riverside's New Orleans Living Legends series and were among the first occasions when Robinson had been asked to perform as a leader. Cagnolotti and Cottrell weren't much more interested than Jim in taking a lead, and as a result the front line sounds reserved here and there; but the two discs – neatly split between NO standards on the first and gospel and blues tunes on the second – are as tough and genuine as most such sessions from this period. The Biograph disc puts together three sessions stretching across ten years. The first is a noisy and quite exciting gathering of generations – Valentine and Robinson on one side, Rimington and Handy on another – with boisterous music resulting, and the four tracks from the following year are in the same mould; but it's on the closing 'Gasket Street Blues', which features one of Robinson's rare, unaffected solos, that the man himself stands out most clearly.

Economy Hall Breakdown was formerly on Pearl Flapper, and it's great that Delmark have picked it up. Jim hits his notes typically hard, and Wiggs makes up for his reticence with some sharp, glowing solos, picked out of the ensemble like hot cinders. The nominal leader sings on 'Bye And Bye', which is sweet, but it's the band's romp through 'Atlanta Blues' and 'St Peter Street Breakdown' that makes this a memorable set.

On *Birthday Memorial* the band play with undimmed enjoyment of the occasion. The presence of the Toyamas, the Japanese couple who lived and worked on Bourbon Street for a spell in the late '60s, invigorates the other oldtimers involved on the date, with Yoshio's admiration for Bunk Johnson letting him fit into the group without any sense of strain.

Justin Robinson

ALTO SAXOPHONE

Teamed with veteran players – Gary Bartz, Eddie Henderson, Bobby Watson – on his Verve debut, Robinson shone promisingly but didn't quite capture the spotlight. His sharp, Jackie McLean-influenced alto seems ever more relevant.

*** **The Challenge** Arabesque 137 *Robinson; Ron Blake (ts); Stephen Scott (p); Dwayne Burno (b); Dion Parson (d). 98.*

Robinson was a schoolmate of pianist Stephen Scott, who also appeared on the debut *Just In Time* and who had his own brief flirtation with Verve. 'Master Scott' is the leader's affectionate thank you. This is a more settled project than the now deleted first record. Not having to make so much room for guest spots (Blake appears on four tracks), Robinson digs in and shows his stuff. The pace is brisk and often intense, with just one ballad on the set, the mournful 'Love Thy Father'. His take on Herbie Hancock's 'Maiden Voyage' is fresh and original and he shows a fine turn with the pen on new material liked 'Adnil', the brief, intense 'Cognitive Activity' and the longer, more passionate 'No More Sacrifices'. Rodney Kendrick's 'A Little Sweeter' is an inspired choice of material. Some claim to hear an Eric Dolphy influence, but if Robinson is still processing his original inspirations, it is surely Jackie McLean who springs to mind, especially on the blues.

Perry Robinson (born 1938)

CLARINET

Avant-garde clarinettists are something of a rarity; his lonely furrow hasn't resulted in much recording.

*** **The Eternal Flame** Mahaffay Musical Archives no number *Robinson; Gone Orchestra. 11/05.*

There are earlier Robinson records on imprints like I.A.I., Chiaroscuro and West Wind, but he's never had a secure place in the catalogues. The clarinet sound is keening and often drifts closer to saxophone than the classical norm. It's not entirely well favoured here against this slightly eccentric ensemble, but we approve of anything that keeps Robinson's name highlit.

Scott Robinson (born 1959)

REEDS

Graduated from Berklee and then became its youngest-ever faculty member. Owns loads of saxophones. And clarinets.

*** **Thinking Big** Arbors ARCD 19179 *Robinson; David Robinson (t); Dan Barrett (tb); Richard Wyands (p); Mark Shane (p, cel); Bucky Pizzarelli (g); Pat O'Leary (b); Klaus Suonsaari (d). 11/97.*

***** Melody From The Sky: Plays C Melody Saxophone** Arbors ARCD 19248 *Robinson; Jon-Erik Kellso (t); Mark Shane, Larry Ham (p, org); James Chirillo, Marty Grosz (g); Lee Hudson (b); Greg Cohen (b, b mar); Klaus Suonsaari (d); string quartet.* 11/98.
***** Jazz Ambassador: Plays The Compositions Of Louis Armstrong** Arbors ARCD 19275 *Robinson; Mark Shane (p, v); Larry Ham (p, org); Mike LeDonne (org); Pat O'Leary (b); Klaus Suonsaari (d).* 02.
The Anthony Braxton of mainstream-swing: Robinson wheels out his entire range of horns and a theremin on *Thinking Big*, playing contrabass sax on 'Ko Ko' and a regular bass sax on 'Stompin' At The Savoy' and a couple of others. He even plays contrabass sarrusophone on 'Mandy, Make Up Your Mind', which historians of the music will recognize as a shrewd homage.

Scott sticks to the C melody horn on *Melody From The Sky*. It sounds a trifle odd, but with a few 'C' references dropped here and there, he makes a virtue of it. The material and instrumentation is nicely varied: Cohen actually plays a bass marimba that used to belong to Sun Ra – nothing avant-garde or intergalactic about the music, though. There is, ironically, something a bit way out right at the end of *Jazz Ambassador* (which also features a cheeky, Pops-referencing cover). Scott's interpretation of 'Tears' is decidedly odd, and there are frequent allusions to or resorts to bop harmony through the album.

Spike Robinson (1930–2001)

TENOR SAXOPHONE

An American who came to Britain on a navy posting in 1951, he was a frequent visitor to the UK. He started on alto but became a cool midstreamer in the Lester Young style.

*****(*) At Chesters Volumes 1 & 2** Hep CD 2028 / 2031 *Robinson; Eddie Thompson (p); Len Skeat (b); James Hall (d).* 7/84.
***** The Gershwin Collection** Hep CD 2042 *Robinson; Brian Lemon (p); Len Skeat (b); Allan Ganley (d); strings.* 10/87.
Although he played tenor subsequently, Robinson was an altoman entirely under Parker's spell when he made some early tracks in London in 1951. Robinson's switch to tenor may have deprived us of a fine Bird-man, but his command of the bigger horn is scarcely less impressive on what were comeback recordings. His models were Getz, Sims and – at the insistence of some – Brew Moore, but Robinson was deft enough to make the comparisons sound fully absorbed. The two live records, made in Southend on a 1984 British visit, are wonderfully light and swinging, as if the tenor were an alto in his hands. *Volume 1* has the edge for a couple of ethereal ballads and the swing which is piled into 'Please Don't Talk About Me When I'm Gone'. Vivid location recording.

The Gershwin disc flirts with mush and just about gets away with (from) it. Jimmy Deuchar's arrangements are drily romantic. There are half a dozen quartet tracks as well, which help the album as a whole keep shape.

***** Three For The Road** Hep CD 2045 *Robinson; Janusz Carmello (t); David Newton (p); Louis Stewart (g); Paul Morgan (b); Mark Taylor (d).* 7/89.
***** Stairway To The Stars** Hep CD 2049 *Robinson; Brian Kellock (p); Ronnie Rae (b); John Rae (d).* 10/90.
***** Spike Robinson And George Masso Play Arlen** Hep CD 2053 *Robinson; George Masso (tb); Ken Peplowski (cl, ts); John Pearce (p); Dave Green (b); Martin Drew (d).* 10/91.
***** Plays Harry Warren** Hep CD 2056 *Robinson; Victor Feldman, Pete Jolly (p); Ray Brown, John Leitham (b); John Guerin, Paul Kreibich (d).* 12/81–8/93.
Robinson continued on his steady way. *Three For The Road* makes for an amiable blowing match between a seasoned cast: nothing fancy, and nothing untoward. *Play Arlen* is another dependable, likeable record, with Masso and Peplowski (who's on only two tracks) as foils. The trombonist plays quirkily enough to make one think of Bill Harris, and it's a strong counterpoint to Spike's gentlemanly playing. But the snug, tasteful rhythm section keep dragging the music back into formulaic mainstream. The live-in-Edinburgh *Stairway* is mildly disappointing, but only because Spike seems short of ideas; the dependable section, with Kellock in lyrical form, offers him every opportunity, but ... Spike's 'modern' career came full circle with *Plays Harry Warren*, which couples a reissue of his 1981 set for Discovery with a new date made in 1993 with a different American rhythm section. There's an almost seamless transition between the two dates and the playing is as handsome as one might expect – though, without another horn out front, Robinson sometimes lets himself drift off – and as charming as ever.

*****(*) The CTS Session** Hep CD 2098 *Robinson; John Williams (p); Louis Stewart (g); Bill Crow (b); Pete Cater (d).* 10/98.
The idea was a Stan Getz tribute date with a version of Stan's old rhythm section, but drummer Frank Isola took ill. In addition, Robinson's tenor was stolen on tour in Britain. There's no edge and no sense of problems afoot in the playing. Spike's light, by now seemingly effortless approach lets him glide over 'Smoke Gets In Your Eyes' as if it were no more substantial than smoke. Stewart makes a few well-judged appearances on acoustic guitar, a nice variation of sound.

***** Young Lions Old Tigers** Jazzizit 0022 *Robinson; Derek Nash (ss, as, ts, bs, perc); Nick Weldon (p); Rob Richenburg (b); Pete Carter (d).* 5/00.
Spike's passing lends a little sadness to this genial date, which showed him not so much jousting with Nash as lending a helping hand in sundry two-sax workouts. It's very good-natured, but it should have dawned on anyone following Spike's work by now that that was his whole style, a gentlemanly delivery of a kind which is vanishing all too quickly.

Phil Robson (born 1970)

GUITAR

Excellent group player (Partisans, etc.) and composer.

***** Impish** Babel BDLV 2235 *Robson; John Taylor (p); Dave Whitford (b); Asaf Sirkis (d).* 02.
****** Screenwash** Babel BDLV 2445 *Robson; James Genus (b); Billy Hart (d).* 04.
Robson combines the Wes Montgomery and Barney Kessel styles with Hendrix and Slash; he's also close to (though more interesting than) the Bill Frisell mode in which electricity offers ranges of options rather than sheer volume or distortion. The inclusion of Taylor on the first album is a sign that Robson values the pastoral lyricism that the great pianist brings to his jazz. On the strength of the debut no one could possibly grudge Robson his moment with star Americans or indeed his fitness for the job. His arrangement of John Lennon's 'Jealous Guy' sits alongside classics like Wayne Shorter's 'Ju Ju' and some strong originals with no strain, and Phil's solo playing is first-class.

Joe Roccisano (1949–97)

ALTO AND SOPRANO SAXOPHONES, FLUTE

A warm-hearted lover of the music, influenced by Parker and Phil Woods.

*** **Nonet** Double Time 138 *Roccisano; Greg Gisbert (t); Conrad Herwig (tb); Tim Ries (ts); Jack Stuckey (bs); Bill Charlap (p); Doug Weiss (b); Terry Clarke (d). 10/97.*

Relatively unusually for Joe, he opens what was to be his last record with Trane's 'Moment's Notice' and 'Mr Day'. There's less surprise on the rest of the record, but he's playing well, with the usual Phil Woods inflection and sometimes a hint of Jackie McLean as well. The sadness of this is that Joe Roccisano died less than a month after the sessions were completed.

Betty Roche (born 1920)

VOICE

Originally from Wilmington, Delaware, she sang in Harlem with the Savoy Sultans and Hot Lips Page and enjoyed two spells with Duke Ellington.

*** **Singin' And Swingin'** Original Jazz Classics OJCCD 1718 *Roche; Jimmy Forrest (ts); Jack McDuff (org); Bill Jennings (g); Wendell Marshall (b); Roy Haynes (d). 1/61.*

*** **Lightly And Politely** Original Jazz Classics OJCCD 1802-2 *Roche; Jimmy Neeley (p); Wally Richardson (g); Michael Mulia (b); Rudy Lawless (d). 1/61.*

Roche made only a handful of sides with Duke's orchestra: her set-piece was a version of 'Take The "A" Train' which incorporated a long scat episode. Duke liked her style: 'she had a soul inflexion in a bop state of intrigue'. Her Bethlehem tracks of the '50s have been available but are now out of print . These 1961 sessions are a modest but enjoyable memento of her art. Bop appears on *Singin' And Swingin'* with 'Billie's Bounce', but her huskier ballad delivery takes some of the slush out of 'When I Fall In Love', and her Anita O'Day influence shows through in a certain wry sidelong delivery of some of the lyrics. That trait is more exposed on the cooler, slower *Lightly And Politely*. Some of the lyrics she seems to phrase in abruptly chopped sections, a little like Abbey Lincoln, and it lends a curious detachment to heartbroken stuff like 'Jim'. By the end of the record, however, one feels that she has made the songs her own.

Manuel Rocheman

PIANO

He grew up in Paris, and was inspired by the records of Oscar Peterson. Studied in New York with Jaki Byard and Tommy Flanagan and more recently has been Martial Solal's only piano student.

*** **Trio Urbain** Nocturne NPCD 504 *Rocheman; François Moutin (b); Peter Gritz (d). 90.*

***(*) **White Keys** Nocturne NPCD 513 *Rocheman; François Moutin (b); Louis Moutin (d). 92.*

Rocheman received the imprimatur of none other than Martial Solal for his debut recording. The great man emphasized not only Manuel's originality and strong harmonic sense, but also his obvious understanding of the tradition. That's obvious enough from the superb interpretation of 'Body And Soul', which effectively recomposes the song rather than merely working the changes.

The Moutins are twins and like all close siblings are as capable of contention as they are of telepathic communication. Their edgy sensibility is a key component of the very fine *White Keys*, and while Rocheman's solo 'Caravan' is a key track, their contribution on a notably spiky 'Bluesette' and a deceptively wispy 'You And The Night And The Music' makes the record the success it is.

*** **Tropic City** A Records AL 73033 *Rocheman; Christophe Wallemme (b); Simon Goubert (d). 96.*

The Latin flavour here is easily explained. Over the preceding period, Rocheman and his trio had been making regular forays into Central America and the Spanish tinge is evident from the beginning. At moments, the pianist might recall similar work by Michel Camilo or Gonzalo Rubalcaba, but his touch is both more direct and more floridly elaborate, and retains an almost classical quality. Goubert is a fine leader in his own right, of course, and he brings great authority to the rhythm section.

**** **Come Shine** Sony/Columbia COL 491869-2 *Rocheman; George Mraz (b); Al Foster (d). 98.*

***(*) **I'm Old Fashioned** Sony/Columbia COL 497620-2 *As above, except add Riccardo Del Fra (b); Simon Goubert (d). 00.*

The first 'American album' and a chance to say straightforwardly that Rocheman sounds as easy in this prestigious company as his countryman Michel Petrucciani did with Stateside players. The rhythmic complexity of the opening 'Zig Zag' (an original) gives the senior players plenty to think about and do, and the date is bookended with a sparkling read of Charlie Parker's 'Au Privave'. The more lyrical material includes 'My Funny Valentine' and 'I Fall In Love Too Easily'. Mraz is in impeccable form and Foster has an uncanny ability to change his register to suit almost anyone he works with. A small triumph, so why wasn't it more widely acknowledged?

There's an audible inconsistency between the 'American' and 'French' groups on the second of the Columbia dates: not a slippage of quality but a definite change of timbre and sound-philosophy. The recording is notably good, with a live stereo sound that captures the immediacy of these groups and their ability to think fast on their feet. Again, very impressive, with Bill Evans's 'Very Early', Coltrane's 'Countdown' and Foster's 'Missing Miles' among the highlights, but still not as immediately compelling as its predecessor.

**** **Cactus Dance** Nocturne NPCD 532 *Rocheman; Scott Colley (b); Antonio Sanchez (d). 06.*

Easy to forget at this stage how long he's been around, with every album coming out of the traps with an air of fresh adventure and youthful confidence. Again, there is a strong Latin tinge to this, but probably the best mark to date of Rocheman's exploratory urge is alternative versions (in 4/4 and 7/4 respectively) of Cole Porter's 'I Love You' right at the end of the set. He's too 'lucky' with his sidemen for it not to be impeccable judgement; Colley rarely puts a foot wrong anywhere, but this must be one of his best recorded performances.

***(*) **Alone At Last** / ***(*) **Live At The New Morning Hall** RDC Records 640133 2 / 401339 2 CD/DVD *Rocheman (p solo). 03; 9/03.*

The solo album seemed a very long time coming. Rocheman's devotion to the piano trio showed no sign of waning, but clearly this was an important parallel ambition. What he has learned is to absorb some of the role of bass and drums into his left-side playing. This is a more obviously two-handed pianist than we've heard before, and on 'Donna Lee', 'Take The "A" Train' and his own 'Chromatic Boogie', Manuel creates performances of real grandeur.

He plays pretty much the same programme on the live album. The DVD captures a player who, like Bill Evans or Keith Jarrett, does seem to play in a state of grace, though one senses that Rocheman is always somehow in control and not above a bit of showmanship. The studio versions of most of these cuts are generally better, but the visuals provide an entertaining dimension, if not diversion. Ironically, perhaps the poorest sound of his career. He is one of those rare figures who benefits from the studio.

Bob Rockwell

TENOR SAXOPHONE

One of those tenor-players you always seem to find mid-solo.

***** No Rush / *** On The Natch** Steeplechase SCCD 31219 / 31229 *Rockwell; Butch Lacy (p); Jesper Lundgaard (b); Jukkis Uotila (d).* 11/85, 2/86.
For a man who's turned out a dozen records since, *No Rush* is an ironic title for a first (actually not quite his first, but the earliest survivor) album. It's solid tenor-and rhythm playing, and to be honest you couldn't say less or more than any of those that follow. Some have their high-points, some seem to trip into formula, but they're all reliable and enjoyable. The first two discs were recorded at the same sessions. So even are they in quality that it's hard to answer whether there's really enough material for two well-filled CDs. As his name rather appealingly suggests, Rockwell is about reliability rather than high drama.

*****(*) Bob Rockwell Trio / ***(*) Reconstruction** Steeplechase SCCD 31242 / 31270 *Rockwell; Joe Locke (vib on Reconstruction only); Rufus Reid (b); Victor Lewis (d).* 1/89; 5/90.
If we had to plump for a favourite Rockwell disc, it would have to be *Trio*. It's a tough gig, playing tenor, bass and drums with no harmony instrument in support. He holds his line with impressive authority, blitzing through a bop staple like 'Bird Feathers' with impressive puff, and turning his blues-tinged choruses elsewhere in all manner of original directions. If you only have room for one Rockwell record, it should be this one.

That said, Joe Locke lights up any date, and his role on *Reconstruction*, though in far from a 'rhythm section' capacity, makes Rockwell's shift a lot easier. Joe's such a phenomenal group player and guest artist that his genius as a performer is often eclipsed rather than overlooked. He's in exquisite form here and the extra point is very much for his playing.

*****(*) Bob's Wilder: A Salute To Alec Wilder** Stunt STUCD 03072 *Rockwell; Marten Lundgren (t); Kasper Villaume (p); Marc Davis (p); Karsten Bagge (d).* 03.
***** Bob's Ben: A Salute To Ben Webster** Stunt STUCD 05042 *Rockwell; Ben Sidran (p); Billy Peterson (b); Leo Sidran (d).* 5/04.
A new label for Bob, and already he's established a pattern of recording! Of these, the Wilder project is the one: better playing and better music, too, from one of those perennially underrated figures who's championed by musicians and rarely taken sufficiently to heart by the public. Sensibly, Rockwell makes no real attempt to pastiche Webster's famous sound. There are hints of it here and there, and some of the phrasing sounds like it's been influenced by Ben, but it's kept subtle rather than overt.

Also, in brief:

***** Light Blue** Steeplechase SCCD 31326. 1 & 12/92.
Bassist Jesper Lundgaard is a great duo player. He's the key to the success of this one.

***** Born To Be Blue** Steeplechase SCCD 31333. 2/93.
A drummerless trio, it drifts towards the soporific in places.

***** Shades Of Blues** Steeplechase SCCD 31378. 5/95.
A pleasant repertory quartet, but very like a dozen others on the label.

Claudio Roditi (born 1946)

TRUMPET, FLUGELHORN, VOICE

Born in Rio, he studied at Berklee, then moved to New York in 1976. Worked with Paquito D'Rivera, but is also heard playing a mix of Latin and unadorned hard-bop styles.

*****(*) Free Wheelin'** Reservoir RSRCD 136 *Roditi; Andres Boiarsky (ss, ts); Nick Brignola (ss, bs); Mark Soskin (p); Buster Williams (b); Chip White (d).* 7/94.
***** Samba – Manhattan Style** Reservoir RSRCD 139 *Roditi; Jay Ashby (tb); Greg Abate (as); Andres Boiarsky (ss, ts); Helio Alves (p); John Lee (b); Duduka Fonseca (d).* 5/95.
****(*) Double Standards** Reservoir RSRCD 148 *As above, except add Hendrik Meurkens (hca), Gil Goldstein (p), Marty Ashby (g), David Finck (b), Chip White (d).* 9–10/96.
Roditi doing a tribute to Lee Morgan sounds like a recipe for overcooking it. Yet *Free Wheelin'* comes close to being exactly the classic album the trumpeter might have in him. This is the best band he's had in the studio: Boiarsky is a heavyweight, and the rhythm section, especially the inimitable Williams, are right there with the horns. But it's Roditi's concentration of his own powers that impresses here. Without trading in any of his fire, he keeps all his solos tight and impeccable, which makes flare-ups like those on 'Trapped' and 'The Joker' all the more exciting. 'The Sidewinder' follows the original arrangement – in his notes Roditi confesses that he couldn't see any point in messing around with the original charts – and still sounds entirely different from Morgan's original. Nine of the ten tunes are from Morgan's own pen, but the new twist on 'A Night In Tunisia' – with trumpet overdubs and a two-soprano section – is a startling departure. Brignola guests on three and is a welcome visitor.

Samba – Manhattan Style is a notch lower, with a less impressive cast. The gentler aspects of Roditi's playing bring lustre to pretty melodies such as 'Fone Da Saudade', and the sweetness of samba infects the best of the music, although one feels that there's too much padding, and the studio sound does nothing for the lower frequencies. *Double Standards* was a disappointment after the previous sets. Cut as a pure blowing session in the studio, with stand-bys like 'Bye Bye Blackbird' and 'So What' in the programme, there's nothing wrong with the music but it has no pressing need to exist; only Roditi's shy vocal on 'Desafinado' breaks out of the general blandness.

***** Three For One / ** Light In The Dark** Nagel Heyer 2028 / 2047 *Roditi; Klaus Ignatzek (p); Jean-Louis Rassinfosse (b).* 11/02; 5/04.
In temperate surroundings, Roditi turns in a graceful performance. The programme is mostly originals, shared between trumpeter and pianist, and there's an agreeably cool and patient demeanour to the playing, though no shortage of sunshine:

Ignatzek's 'Avocado' makes a buoyant finale. But it was a mistake to try for a second helping. *Light In The Dark* is simply dull, and engenders a perverse desire for Roditi to go back to the flash and smoke of his early records.

*** **Reflections** Nagel Heyer 2065 *Roditi; Klaus Ignatzek (p); Jean-Louis Rassinfosse (b).* 8/05.
*** **Smile** Nagel Heyer 2072 *As above, except add Hans Dekker (d); Bremen Philharmonic Strings.* 11/05.
The trio's set is mostly low-key and certainly not flashy set of Ignatzek blowing themes, with a couple of Dizzy Gillespie numbers – "Ow!" and "Con Alma", not surprisingly – thrown in for good measure. It's nice, companionable jazz and Roditi makes an excellent job of negotiating the sometimes tricky harmonic paths the underrated Ignatzek lays out for him. The group reconvened a few months later for *Smile*, which just sounds overegged. It also softens the impact of Roditi's trumpet playing having him swathed in string textures. Good, bold choice of material, though, and "Cantaloupe Island" is a winner.

Also, in brief:

** **Two Of Swords / **(*) Milestones** Candid CCD 79504 / 79515. 9/90; 11/90.
These aren't bad records, but they are merely potboilers. D'Rivera makes something of *Milestones*.

Deidre Rodman (born 1974)

PIANO, MELODICA, VOICE

Grew up in Idaho, but came to New York in 1997 and established a reputation for bold writing and an inventive post-bop style.

*** **Sun Is Us** Sunnyside SSCD 1098 *Rodman; Russ Johnson (t); Loren Stillman (ss, as); Tony Malaby (ss, ts); Bob Bowen (b); Ari Hoenig (d).* 8–11/00.
***(*) **Simple Stories** Sunnyside SSCD 1118 *As above, except omit Stillman, Hoenig; add Mark Ferber (d); Luciana Souza, Neighbourhood School Children's Choir (v).* 4/03.
*** **Twin Falls** Sunnyside 1149 *Rodman; Steve Swallow (b).* 11/05.
Like Dave Burrell – and it isn't an entirely absurd comparison – Rodman has the ability to mix advanced styles with simpler vernacular styles. That's evident on the debut, where she builds a march feel into 'Roadlonely', and brings a country touch to 'Inside White', all of which contrasts intriguingly with the freer approach of 'Sun Is Down' and the opening 'Nuggets'. The group is marvellous and beautifully integrated on an all-original programme, but the high-point is Johnson's exchanges with the piano on the closing title-track.

The title of the second is a useful nudge toward Rodman's striking ability to give every composition an obvious but never explicit narrative component. These are never merely harmonic exercises but compositions with a strong sense of direction. The second album unfolds like a suite, or collection of short fictions, with a prelude and solo and duo passages giving shape to the whole. 'Garden Suite' is a tale-within-a-tale, elegantly constructed and eloquently played. Rodman's touch is firm but lyrical, with hints of early Keith Jarrett here and there. Again the title-track comes last, a long, sweeping conception that doesn't feel a note too long. Even the vocals are nicely handled.

That influence is more evident on *Twin Falls*, an album directly inspired by the landscape of her childhood and packed with church hymns and purely pictorial pieces. It isn't her strongest work, though some of the exchanges with Swallow are breathtakingly beautiful, and there is a curiously unfinished feel to the set, underlined by the habit of fading out tracks before they have reached a climax.

Red Rodney (1927–94)

TRUMPET

That influence is more evident on Twin Falls, an album directly inspired by the landscape of her childhood and packed with church hymns and purely pictorial pieces. It isn't her strongest work, though some of the exchanges with Swallow are breathtakingly beautiful, and there is a curiously unfinished feel to the set, underlined by the habit of fading out tracks before they have reached a climax.

*** **First Sessions: Volume 3** Prestige PCD 24116 *Rodney; Jimmy Ford (as); Phil Raphael (p); Phil Leshin (b); Phil Brown (d).* 9/51.
Rodney was the red-haired Jewish boy in Charlie Parker's happiest band. Though diffident about his own talents, the young Philadelphian had done his learning up on the stand, playing with the likes of Jimmy Dorsey while still a teenager. Rodney was perhaps the first white trumpeter to take up the challenge of bebop, which he played with a crackling, slightly nervy quality. It sat well with Parker, and Rodney was an integral part of Bird's quintet in 1950 and 1951, having first worked with him slightly earlier than that. Rodney was not a prolific recording artist, and his career succumbed from time to time to one of the more common jeopardies of life on the road, but there is some excellent stuff on disc. The early Prestige material dates from Rodney's time in the Parker band, and it has the nervy exuberance you'd expect. Ford is a very average player, and each number seems to mark time when he solos.

***(*) **Red Rodney Quintets** Fantasy 24758 *Rodney; Jimmy Ford (as); Ira Sullivan (ts); Phil Raphael, Norman Simmons (p); Phil Leshin, Victor Sproles (b); Phil Brown, Roy Haynes (d).* 52, 55.
Rodney's best work, the 1955 *Modern Music From Chicago* now forms half of this valuable set, along with a slightly less compelling release, *Broadway*. The trumpeter is in great form on the first set, blowing intricate and deeply felt solos, especially on his own 'Red Is Blue'. Roy Haynes helped invent bebop rhythm, and he sounds totally in command of the idiom here, with Ira Sullivan and Norman Simmons filling out the harmony richly.

The earlier group has a much less distinguished line-up (most of them called Phil), and though there are some good things – 'Red Wig' and 'Coogan's Bluff' – there is nothing to match the delightful muted solo on 'Laura', which remains the outstanding moment on *Chicago*.

***(*) **Red Giant** Steeplechase SCCD 31233 *Rodney; Butch Lacy (p); Hugo Rasmussen (b); Aage Tanggaard (d).* 4/88.
*** **One For Bird / **(*) Red Snapper** Steeplechase SCCD 31238 / 31252 *Rodney; Dick Oatts (as); Garry Dial (p); Jay Anderson (b); John Riley (d).* 7/88.
*** **The Tivoli Session** Steeplechase SCCD 37025 *As above, except omit Riley; add James Madison (d).* 89.
Nowhere was bebop accorded higher sentimental status than in Scandinavia. House bands and rhythm sections have excellent chops (the same is true of Japanese players) but with a strongly authentic 'feel' as well. Of these 1988 sessions *Red Giant* is undoubtedly the best, with Rasmussen, Tanggaard and the

rough-diamond Lacy all contributing substantially. Compare the versions of 'Greensleeves' and a curiously but effectively tempoed 'Giant Steps' with those on *Red Snapper*, which seem merely curious. The original material on *Red Snapper* is perhaps more interesting, but there's little doubt where Rodney's heart lies. At 60-plus, he sounded chastened but undeterred, and his playing reveals a depth of reference that was seldom there previously. The Tivoli date was a return to form. Notable largely for a wonderful medley of 'Greensleeves' and John Coltrane's 'Giant Steps', this is a long and for the most part successful foray in Rodney's late, sophisticated style.

Adam Rogers

GUITAR

Well-respected sideman with impressive credentials making an overdue debut as leader. He is a charter member of fusion group Lost Tribe.

*** **Art Of The Invisible / ***(*) Allegory** Criss Cross 1223 / 1242 *Rogers; Edward Simon (p); Scott Colley (b); Clarence Penn (d).* 12/01; 12/02.

**** **Apparitions** Criss Cross 1263 *As above, except add Chris Potter (ts).* 4/04.

**** **Time And The Infinite** Criss Cross 1286 *Rogers; Scott Colley (b); Bill Stewart (d).* 3/06.

Art Of The Invisible suffers from trying to do too much, or at least to show how many different dimensions there are to Rogers's playing and writing. Many listeners will be aware of his skills already, so the drastic shifts from relatively accommodating blues-based themes to the freedom of 'The Aleph' is more offputting than impressive. That said, the guitarist's coming out is more than welcome, since his considerable light has been under a bushel for some years. He has assembled a like-minded band, with a nicely rugged sound, and has led them through some challenging territory. The high-energy 'In Broad Daylight' is among the best things here, with some ferocious playing from the leader, but he's probably at his best on the more brooding numbers like 'Cathedral' and the closing 'The Unvanquished'. A very impressive start.

Wisely, Rogers stays with the same line-up for *Allegory*, which in every way is a more coherent and polished effort. Perhaps it lacks the runaway energy and unfettered emotion of its predecessor, but it's a more successful album for that. 'Phyringia', 'Orpheus' and 'Purpose' are very ambitious pieces, played at durations that demand a great deal of the players' attention (though there may be an edit in 'Purpose': the mood and timbre shift subtly and unaccountably unless two performances have been digitally spliced). Simon keeps out of the guitarist's way. He's an old-fashioned player in lots of ways but still capable of adding something to the fusion-driven material.

Album three is a barnstormer. The sleeve-notes aver that 'the sound is anything but impenetrable and dense', but density is actually the key to the music's power: Rogers likes to pile up sonic bulk, and with the addition of Potter, declaiming with tremendous intensity, he's got a band of worldbeaters. Tracks such as 'Tyranny Of Fixed Numbers', where the *ostinato*-driven B section is close to overwhelming, are enthralling, but Rogers immediately follows that with the chastening ballad 'Persephone' – continuing his penchant for mythical titles. He seems to have managed to graft the slick chopsmanship of quality fusion directly onto a sophisticated post-bop base. A Criss Cross classic.

So's the next record: state-of-the-art modern guitar jazz and trio playing of the very highest order. Rogers's liking for abstract album titles – even notionally pretentious titles – might put off some potential listeners. It shouldn't. He's a wonderfully grounded player and his blend of standards ('Night And Day', 'I Loves You, Porgy') with originals like the title-track and 'Elegy' is pitch-perfect. The latter are sufficiently familiar in form to be comfortably assimilated; the former sufficiently rethought to make them interesting. Strongly recommended.

David Rogers (born 1970)

ALTO AND TENOR SAXOPHONES, TALKING DRUM

Thoughtful innovator who has spent much time studying African musics.

**** **The World Is Not Your Home** Jumbie JMB 005 *Rogers; Derek Bermel (cl, xyl, talking d, clave); Craig Taborn (p); Marion Hayden (b); Gerald Cleaver (d); Mark Stone (vib, xyl, perc).* 97.

*** **Imaginary Homeland: Jump For George** Jumbie JMB 002 *Rogers; Marlene Rice (vn); Matt Pavolka (b); Mark Stone (African d, xyl, perc).* 8/03.

Rogers is no musical tourist. His understanding of African musics is based on long and passionate research in Ghana, where a vicious internecine war subsequently overtook the villages where he had studied, with thousands of casualties.

The World Is Not Your Home had to wait ten years for release, astonishing given the amount of generic jazz that clogs the release schedules. The clarinet solo that opens the title-track and the album is based on a Hausa folk song that reminds us of the precariousness of our foothold in this 'shaky hut'. Talking drums and gungon take over, before Rogers moves into his first major solo statement over Taborn's astute accompaniment. Given how important the pianist has become over the last decade, it is wonderful to hear him in this mode.

'Don't Drop That Coffin' is a vivid dance for tenor/bass/drums, with a wonderful central section. 'Oboo Ketua Nyom' is a song for Mark Stone's unborn son. Stone and Bermel both play gyil, the Dagara xylophone. 'Mobius Trip' is a fairly obvious pun for a track that weaves seamlessly but with a strangely twisted logic. 'The Merciful Ones' underlines the breadth of Rogers's musical education, a four-part *cantus firmus* chorale with the theme sounded first in the bass. Though one of the shorter tracks, it builds in momentum and authority to a stunning climax, with tenor, piano, clarinet, vibraphone, bass and drumkit all playing an equal part. 'La Isla De Reyes' is more Afro-Cuban than African, but it shows how carefully Rogers has researched this particular nexus in American jazz.

This is a wonderful, potentially very important record, one of the best of 2007. Ironic that we could have been saying that in any of our five last editions.

Imaginary Homeland is built round a powerful idea, similar to ARFI's *folklore imaginaire* in Europe. The first track, 'Sanawha Girl', mixes African themes with Appalachian folk, played with loose-limbed vigour by Rice and held together by Stone's throbbing bass-line. Anyone who knows American Civil War history will recognize in the title the name first used by the Unionist counter-secessionists who broke away from Virginia and rejoined the Union. Stone's daughter was born there – now West Virginia – to a Ghanaian mother.

'Anthm' is inspired by West African gonji (calabash fiddle) music but again given a distinctively American twist. 'Mobius

Trip' and, later, 'The World Is Not Your Home' are both reprised, superior versions in some respects, perhaps because Rogers's alto-playing is so evocative on the former. 'Travelogue' sees him abandoning saxophone for the moment in favour of talking drum, a duet with Stone over a string accompaniment from the other two. Another very powerful record from an important contemporary talent.

Paul Rogers (born 1956)

BASS

British improviser and member of Mujician.

**** **Listen** Emanem 4078 *Rogers (b solo).* 10/89–5/99.

Rogers stands squarely in a formidable tradition of European bass improvisers, enormously skilful with and without the bow. His pair of discs for Rare Music have become as scarce as their label name suggests, but Martin Davidson's initiative in releasing this set on Emanem is very welcome. It opens with almost 40 minutes of unflagging invention in a single piece recorded at a French concert. Rogers makes the bass sound as it is, a big, resonant, capacious instrument. He isn't shy of melodic patterns or conventional timbres, although he makes these elements part of a rushing flow which evolves so quickly that it asks the listener to be very alert, and there's a notable skill in avoiding prearranged figures. Two smaller pieces, encores possibly, spin off into smaller orbits. Then comes music from a London pub gig of ten years earlier: same man, but a four- rather than a five-string instrument; less well-recorded, but here the musician engages in an abrasive, even violent monologue.

Shorty Rogers (1924–94)

TRUMPET, FLUGELHORN

Milton Rogers came from Massachusetts, but he is forever seen as a kingpin figure in the West Coast jazz of the '50s and after, scoring several of the classic big-band dates of the period and subsequently writing a lot of music for TV and Hollywood. His own playing was lithe if unremarkable.

CORE COLLECTION

**** **The Sweetheart Of Sigmund Freud**

Giant Steps GIST 009 2CD *Rogers; Conrad Gozzo, Maynard Ferguson, Pete Candoli, John Howell, Ray Linn (t); Harry Betts, Bob Enevoldsen, Jimmy Knepper, Milt Bernhart (tb); John Graas (frhn); Art Pepper, Bud Shank, Jimmy Giuffre, Bob Cooper, Bill Holman, Bill Perkins (reeds); Marty Paich, Russ Freeman, Hampton Hawes (p); Gene Englund (tba); Curtis Counce, Don Bagley, Joe Mondragon (b); Shelly Manne (d); also orchestras led by Woody Herman, Red Norvo, Stan Kenton, Maynard Ferguson, Louie Bellson and Howard Rumsey.* 5/46–7/53.

Much influenced by the Davis–Mulligan–Lewis *Birth Of The Cool*, and even claiming a revisionist role in the creation of that movement, Shorty Rogers turned its basic instrumentation and lapidary arranging into a vehicle for relaxedly swinging jazz of a high order. His arrangements are among the best of the time. If they lack the gelid precision that Lewis and Mulligan brought to *Birth Of The Cool*, Rogers's charts combine the same intricate texture with an altogether looser jazz feel. While never an especially memorable soloist himself, he could call on the top players of the day on a regular basis. Rogers seemed to be in the studios all the time in the '50s and early '60s, and although his Atlantic albums are currently out of circulation, several of his RCA sets have made a comeback. The classic *Cool And Crazy* sessions (alias *The Big Shorty Rogers Express*) have now been gathered in on this set, along with another disc of early Rogers charts for Herman, Norvo and Kenton, plus a few later dates with Ferguson and Rumsey. It is a quite irresistible package, excellently remastered and with a fine sleeve-note. The tracks which made up the original ten-inch *Cool And Crazy* still act as a benchmark in the appreciation of West Coast jazz, and their energy and ingenuity seem completely undimmed a half-century on.

***(*) **Shorty Rogers And His Giants** RCA 74321 60989-2 *Rogers; Milt Bernhart (tb); John Graas (frhn); Art Pepper (as); Jimmy Giuffre (ts); Hampton Hawes (p); Joe Mondragon (b); Gene Englund (tba); Shelly Manne (d).* 1/53.

**** **Shorty Rogers Courts The Count** RCA 74321 63818-2 *Rogers; Conrad Gozzo, Maynard Ferguson, Harry 'Sweets' Edison, Clyde Reasinger, Pete Candoli (t); Milt Bernhart, Harry Betts, Bob Enevoldsen (tb); John Graas (frhn); Herb Geller, Bud Shank (as); Bob Cooper, Jimmy Giuffre (ts, bs); Zoot Sims, Bill Holman (ts); Bobby Gordon (bs); Marty Paich (p); Curtis Counce (b); Shelly Manne (d).* 2–3/54.

***(*) **Wherever The Five Winds Blow** / ***(*) **Complete Quintet Sessions, 1954–1956** RCA ND 74399 / Fresh Sound FSR CD 2233 3CD *Rogers; Jimmy Giuffre (ts); Lou Levy (p); Ralph Pena (b); Larry Bunker (d).* 7/56; 9/54–7/56.

*** **Portrait Of Shorty** RCA 74321 61105-2 *Rogers; Al Porcino, Conrad Gozzo, Don Fagerquist, Conte Candoli, Pete Candoli (t); Frank Rosolino, George Roberts, Harry Betts, Bob Enevoldsen (tb); Herb Geller (as); Bob Cooper (ts, bs); Richie Kamuca, Jack Montrose (ts); Pepper Adams (bs); Lou Levy (p); Monty Budwig (b); Stan Levey (d).* 7–8/57.

*** **Gigi In Jazz** RCA 74321 125882 *Rogers; Bill Holman (ts); Larry Bunker (vib); Pete Jolly (p); Buddy Clark, Ralph Pena (b); Mel Lewis (d).* 1/58.

*** **Chances Are, It Swings** RCA 74321 433902 *Rogers; Don Fagerquist, Pete Candoli, Conte Candoli, Ollie Mitchell, Ray Triscari, Al Porcino (t); Bob Enevoldsen (vtb); Harry Betts, Dick Nash, Kenny Shroyer (tb); Paul Horn, Bud Shank (cl, as, f); Bill Holman, Richie Kamuca (ts); Chuck Gentry (bs); Gene Estes, Red Norvo (vib); Pete Jolly (p); Howard Roberts, Barney Kessel (g); Joe Mondragon, Monty Budwig (b); Mel Lewis (d).* 12/58.

*** **The Wizard Of Oz** RCA 74321 453792 *Rogers; Don Fagerquist, Al Porcino, Conte Candoli (t); Harry Betts, Kenny Shroyer, Frank Rosolino (tb); Bob Enevoldsen (vtb); Bud Shank (f, as); Herb Geller (as, ts); Bill Holman (ts); Jimmy Giuffre (bs, cl); Larry Bunker (vib); Pete Jolly (p); Barney Kessel (g); Joe Mondragon (b); Mel Lewis (d).* 2/59.

*** **The Swinging Nutcracker** RCA 74321 421212 *Rogers; John Audino, Conte Candoli, Ray Triscari, Jimmy Zito (t); Harry Betts, Frank Rosolino, Kenny Shroyer (tb); Jimmy Giuffre (cl); Art Pepper (as); Bud Shank (as, f); Richie Kamuca, Harold Land, Bill Perkins, Bill Holman (ts); Chuck Gentry (bs); Pete Jolly, Lou Levy (p); Joe Mondragon (b); Frank Capp, Mel Lewis (d).* 5/60.

***(*) **An Invisible Orchard** RCA 74321 49560-2 *Rogers; Ray Triscari, Ollie Mitchell, Stu Williamson, Conte Candoli, Al Porcino (t); Harry Betts, Frank Rosolino (tb); Kenny Shroyer, Marshall Cran, George Roberts (btb); Bud Shank, Paul Horn (as); Bill Perkins, Harold Land (ts); Bill Hood, Chuck Gentry (bs); Pete*

Jolly (p); Emil Richards (vib); Red Mitchell (b); Mel Lewis (d). 2–4/61.

Of the subsequent sessions, there is frankly little to choose between them, each built around some sort of concept, most of them obvious from the titles. *Wherever The Five Winds Blow* is a small-group date of sheer finesse, the quintet breezing over the material like a polished sailboat. *Chances Are, It Swings* is a mixed bag of orchestral charts, while *Gigi In Jazz* returns to the small-group format. We have so far been spared (shame!) the reappearance of *Shorty Rogers Meets Tarzan* from the same period. In a way, this music was as much cursed as illuminated by its Californian sunshine. Revisionist critics looked down their noses at it for many years, claiming all sorts of outrages: clinical, studio-bound playing, smoothness over passion, the suppression of more radical Californian jazz, etc. At this distance, the virtues of the music now seem more apparent, as they are in the New York jazz of three decades earlier. Rogers had the wit to turn many of the less promising tunes into tongue-in-cheek set-pieces that are not so far from the more irreverent repertory excursions of more recent years. Rather than creating a climate for memorable improvising, Rogers stitched the solos into a detailed fabric. Each man was usually called on for no more than a few appropriate bars, and the result was a language of excellence in miniature. In players such as Shank, Holman, the Candolis, Bernhart and Cooper, Rogers had performers who could eat up these opportunities, and it spawned a discipline which today's West Coast jazz – via the numerous 'occasional' big bands that still record for labels such as Sea Breeze – continues to work from. While the music has some period feel, its vitality survives.

Later additions to the range have all but completed RCA's Rogers output in reissue form (we're still waiting for *Tarzan* though!). The original *Shorty Rogers And His Giants* is by a fresh-sounding nonet, and Shorty sounds as if he's raring to go with his charts. *Courts The Count*, though, is better still, a great favourite of ours, and sounding better than ever in this transfer. Shorty scored nine Basie chestnuts, such as 'Taps Miller', 'Tickle Toe' and 'Jump For Me', and somehow managed to pay homage without once sounding like the Basie band itself. Check, for instance, the brooding 'Topsy', a brilliant bit of recasting. *Portrait Of Shorty* is more routine, but the playing remains full of sparkle.

An Invisible Orchard collects three sessions for an album that was never released at the time: an ambitious suite of compositions that remain in the Rogers pocket but find him clearly looking for new directions within his accustomed style. The opening 'Inner Space' is certainly one of his most challenging efforts, a maze of interwoven lines that still hold the trademark Rogers clarity and lightness. Most of the eight pieces feel like transitional music, between the sun-soaked optimism of his earlier charts and a darker – or at least more abstruse – feel. There are hints, for instance, of a John Lewis influence, most obviously in the MJQ-like opening of 'La Valse'. An intriguing departure which RCA shelved at the time of its production.

****** West Coast Jazz / ***(*) Get Shorty** Proper PROPERBOX 92 4CD / Giant Steps GIST 010 2CD *As various discs above.* 9/50–9/54; 9/50–8/53.

Proper's four-disc set creams off the best of Rogers's work for RCA during the early '50s, with most of the famous tracks here in decent sound and with full documentation. As a package of convenience, it's hard to fault on any level. If you already have the earlier Giant Steps two-disc set, though, its sequel, *Get Shorty*, makes a very good buy, including all of the *Courts The Count* sessions and the music from *The Wild One*.

*****(*) The Swinging Mr Rogers** Collectables COL 6569 *Rogers; Jimmy Giuffre (ts, bs, cl); Pete Jolly (p); Curtis Counce (b); Shelly Manne (d).* 3/55.

This is one of our favourites among Shorty's mid-'50s dates, originally on Atlantic but until recently only available in a Mosaic box. The group's obviously an iconic West Coast personnel. They know each other too well, and find the material too comfortable, to be much in the way of a surprise, but if you enjoy the genre, this is almost as good as it gets.

***** The Fourth Dimension In Sound** Collectables COL 6570 *Rogers; Ken Shroyer (tb); Pete Jolly (p); Emil Richards (vib); Ken Shroyer, Joe Mondragon (b); Shelly Manne (d).* 11/61.

Originally released in a Warner Bros 'Stereo Workshop' series, the emphasis here was probably more on the recording and mix than the music, but it isn't bad, a fairly orthodox mix of standards and Latin-lite themes. Rogers plays flugelhorn throughout and the mics catch him beautifully.

***** Bossa Nova / Jazz Waltz** Collectables COL 7504 *Rogers; Joe Burnett, Ollie Mitchell (t); Ken Shroyer, Richard Leith (tb); Paul Horn, Bud Shank (f, as); Bill Hood (bsx); Larry Bunker (vib); Pete Jolly, Lou Levy (p); Laurindo Almeida (g); Joe Mondragon (b); Shelly Manne, Mel Lewis (d); Milt Holland, Emil Richards, Chico Guerrero (perc).* 62.

This wraps up the pair of albums Shorty made for Reprise, one a set of bossa nova tunes, the second a rather less fashionable set of themes all played in three. While both were clearly conceived by the company as not much more than quota quickies, it was typical of Rogers to introduce all sorts of interesting touches, even into what was quickly to become a hackneyed bossa nova concept: try his delightful version of 'One Note Samba'. The waltz collection is a little less inventive but still has plenty of inimitable Rogers touches, particularly in the brass scoring (and the use of Bill Hood's bass sax). Excellent remastering.

*****(*) America The Beautiful** Candid CCD 79510 *Rogers; Bud Shank (as); Conte Candoli (t); Bill Perkins (bs, ts, ss); Bob Cooper (ts); Pete Jolly (p): Monty Budwig (b); Larance Marable (d).* 8/91.

***** Eight Brothers** Candid CCD 79521 *Rogers; Conte Candoli (t, flhn); Bud Shank (as); Bill Perkins (ts, ss, bs); Bob Cooper (ts); Pete Jolly (p); Monty Budwig (b); Larance Marable (d).* 1/92.

There is then something of a hiatus. For much of this period, Rogers concentrated on film music. His '80s comeback found him in strong voice and, alongside Bud Shank, in musically conducive company. *America The Beautiful* is certainly the pick of these. Shank's solo intro to 'Lotus Bud' is huskily beautiful and is surpassed only by Bill Perkins's eerily cadenced soprano solo on another of Bud's tunes, 'Un Poco Loco'. 'Here's That Old Martian Again' continues a series of similar conceits, done in reassuringly un-alien blue rather than green, but with a hint of 'Blue In Green' in the shift across the line. The Lighthouse All Stars play beyond themselves, with big credits to drummer Marable. Recommended.

The other one is rather less interesting. Rogers doesn't always sound a naturally confident player alongside the other Lighthouse chapter members, and his solos on these latter-day recordings are genial but rarely memorable.

Also, in brief:

*****(*) Volume 1: 1946–1954 – West Coast Trumpet** JSP 944 5CD. 46–54.

Released in early 2008 and not yet fully auditioned, but it looks, and more important sounds, like it could become the standard source.

*** **Martians, Come Back / Way Up There** Collectables COL 6268. 7/99.
Martians Stay Home would have been a more obvious pairing, but these all reflect the two obsessions of the day. Cool, West Coast jazz and outer space.

*** **Collaboration** Fresh Sound FSRCD 2227. 54–55.
An intriguing relationship: Rogers and André Previn (*p*).

Bryce Rohde

PIANO

Originally from Adelaide, Rohde co-founded the Australian Jazz Quintet and subsequently moved to the US in 1965, although he regularly returns to Australia and sometimes records there.

*** **Turn Right At New South Wales** Music In The Vines (no number) *Rohde; Bruce Cale (b); Lee Charlton (d)*. 00.
Rohde's piano is an interesting agglomeration of styles, from Tristano to Bill Evans, and he admits to a distinct George Russell influence. This likeable if thinly recorded set has plenty of ideas in music which is primarily ruminative but has some darker and surprisingly oblique currents running through it, even though the titles suggest a paean to the Australian big country. The interested might also like to investigate, on the same rather homemade-looking label, *Short Way Home*, a love set from 1978, and *Always Come Back Here*, a duo session with Cale.

Sonny Rollins (born 1930)

TENOR AND SOPRANO SAXOPHONES

Born Theodore Walter Rollins, the New York saxophonist recorded as a teenager with Bud Powell and J. J. Johnson, later with Miles Davis and Thelonious Monk, before working in Max Roach's group for two years. Since 1957 he has been his own leader. Two famous sabbaticals from public appearances (1959–61 and 1968–71) have been the only interruptions in an inspirational though sometimes inscrutable career.

***(*) **Sonny Rollins With The Modern Jazz Quartet** Original Jazz Classics OJCCD 011 *Rollins; Miles Davis, Kenny Drew, John Lewis (p); Percy Heath (b); Art Blakey, Kenny Clarke, Roy Haynes (d)*. 1/51–10/53.

*** **Moving Out** Original Jazz Classics OJCCD 058 *Rollins; Kenny Dorham (t); Thelonious Monk, Elmo Hope (p); Percy Heath, Tommy Potter (b); Art Blakey, Art Taylor (d)*. 8–10/54.
Rollins's most important early session is with Miles Davis on *Bags' Groove* (OJC 245). The nine 1951 tracks on OJC 011 are cursory bop singles, and the MJQ – despite the headline billing – appear on only three tracks, in a meeting that took place a second time on an Atlantic album some years later. One track, 'I Know', has the novelty of Miles Davis on piano. *Moving Out* is more substantial, though it still stands as a stereotypical blowing date, even with a single track – 'More Than You Know' – from a session with Monk. The most interesting contributor here is probably Hope, whose off-centre lyricism still turns heads.

***(*) **Work Time** Original Jazz Classics OJCCD 007 *Rollins; Ray Bryant (p); George Morrow (b); Max Roach (d)*. 12/55.

***(*) **Sonny Rollins Plus 4** Original Jazz Classics OJCCD 243 *Rollins; Clifford Brown (t); Richie Powell (p); George Morrow (b); Max Roach (d)*. 3/56.

**** **Tenor Madness** Original Jazz Classics OJCCD 124 *Rollins; John Coltrane (ts); Red Garland (p); Paul Chambers (b); Philly Joe Jones (d)*. 5/56.

***(*) **Sonny Rollins Plays For Bird** Original Jazz Classics OJCCD 214 *Rollins; Kenny Dorham (t); Wade Legge (p); George Morrow (b); Max Roach (d)*. 10/56.

**** **Tour De Force** Original Jazz Classics OJCCD 095 *Rollins; Kenny Drew (p); George Morrow (b); Max Roach (d); Earl Coleman (v)*. 12/56.

*** **Sonny Rollins Volume 1** Blue Note 81542 *Rollins; Donald Byrd (t); Wynton Kelly (p); Gene Ramey (b); Max Roach (d)*. 12/56.
An astounding year's work on record. Rollins was still a new and relatively unheralded star when he was working through this series of sessions, and – in the aftermath of Parker's death – jazz itself had an open throne. There was a vast distance between Rollins and the tenorman who was winning most of the polls of the period, Stan Getz, but though Sonny evaded the open-faced romanticism and woozy melancholy associated with the Lester Young school, he wasn't much of a Parkerite, either. Rollins used the headlong virtuosity of bop to more detached, ironical ends. The opening track on *Work Time* is a blast through 'There's No Business Like Show Business', which prefigures many of his future choices of material. Parker would have smiled, but he'd never have played it this way. Still, Rollins's mastery of the tenor was already complete by this time, with a wide range of tones and half-tones, a confident variation of dynamics, and an ability to phrase with equal strength of line in any part of a solo. If he is often tense, as if in witness to the power of his own creative flow, then the force of the music is multiplied by this tension. The most notable thing about the records is how dependent they are on Rollins himself: Roach aside, whose magnificent drum parts offer a pre-echo of what Elvin Jones would start to develop with John Coltrane, the sidemen are often almost dispensable. It is Rollins who has to be heard.

If *Work Time* is just a little sketchy in parts, that is only in comparison with what follows. *Plus 4* is one of Rollins's happiest sessions. With both horn-players in mercurial form, and Roach sensing the greatness of the band he is basically in charge of, the music unfolds at a terrific clip but has a sense of relaxation which the tenorman would seldom approach later in the decade. His own piece, 'Pent-Up House', has an improvisation which sets the stage for some of his next advances: unhurried, thoughtful, he nevertheless plays it with biting immediacy. *Tenor Madness* features Coltrane on, alas, only one track, the title-tune, and it isn't quite the grand encounter one might have wished for; but the rest of the record, with Miles Davis's rhythm section, includes surging Rollins on 'Paul's Pal' and 'The Most Beautiful Girl In The World'.

Plays For Bird, though it includes a medley of tunes associated with Parker, is no more Bird-like than the other records, and a reading of 'I've Grown Accustomed To Her Face' establishes Rollins's oddly reluctant penchant for a tender ballad. *Sonny Rollins* ended the year in somewhat more desultory fashion – the session seems to return to more conventional horns-and-rhythm bebop – but *Tour De Force*, recorded two weeks earlier, is almost as good as *Colossus* (below), with the ferocious abstractions of

'B Swift' and 'B Quick' contrasting with the methodical, almost surgical destruction of 'Sonny Boy'. The OJC reissues are all remastered in splendid sound.

CORE COLLECTION

♛ **** **Saxophone Colossus**
Original Jazz Classics OJCCD 291 *Rollins; Tommy Flanagan (p); Doug Watkins (b); Max Roach (d).*

The undisputed masterpiece from this period is *Saxophone Colossus*, and although Rollins plays with brilliant invention throughout the above albums, he's at his most consistent on this disc. 'St Thomas', his irresistible calypso melody, appears here for the first time, and there is a ballad of unusual bleakness in 'You Don't Know What Love Is', as well as a rather sardonic walk through 'Moritat' (alias 'Mack The Knife'). But 'Blue Seven', as analysed in a contemporary piece by Gunther Schuller, became celebrated as a thematic masterpiece, where all the joints and moving parts of a spontaneous improvisation attain the pristine logic of a composition. If the actual performance is much less forbidding than this suggests, thanks in part to the simplicity of the theme, it surely justifies Schuller's acclaim.

***(*) **Way Out West** Original Jazz Classics OJCCD 337 *Rollins; Ray Brown (b); Shelly Manne (d). 3/57.*
***(*) **Sonny Rollins Volume 2** Blue Note 97809 *Rollins; J. J. Johnson (tb); Horace Silver, Thelonious Monk (p); Percy Heath (b); Art Blakey (d). 4/57.*
***(*) **The Sound Of Sonny** Original Jazz Classics OJCCD 029 *Rollins; Sonny Clark (p); Percy Heath (b); Roy Haynes (d). 6/57.*
**** **Newk's Time** Blue Note 76752 *Rollins; Wynton Kelly (p); Doug Watkins (b); Philly Joe Jones (d). 9/57.*

Rollins continued his astonishing run of records with scarcely a pause for breath. A visit to Los Angeles paired him with Brown and Manne on a session which, if it occasionally dips into a kind of arch cleverness, features some superb interplay between the three men, with Rollins turning 'I'm An Old Cowhand' into a jovial invention. The CD edition includes three alternative takes. One of the compelling things about this sequence is the difference in drummer from session to session: Blakey's inimitable pattern of rolls and giant cymbal strokes sounds, for once, a little inappropriate, with Philly Joe Jones using the same kind of drama to far more effect on *Newk's Time*. The undervalued player here, though, is Haynes, whose playing on *The Sound Of Sonny* is ingeniously poised and crisp. The Blue Note *Volume 2* finds Rollins a little cramped by his surroundings, but Johnson's sober playing is a far more apposite accompaniment than Byrd's was, its deadpan line a wry rejoinder to the tenor parts. The new RVG edition is very punchy. *The Sound Of Sonny* is unexpectedly cursory in its treatment of some of the themes: after the longer disquisitions which Rollins had accustomed himself to making, these three- and four-minute tracks sound bitten off. But the grandeur of Rollins's improvisations on 'Just In Time' and 'Toot-Toot-Tootsie' is compressed rather than reduced, and a solo 'It Could Happen To You', though a little snatched at, celebrates the breadth of his sound. We are somewhat divided on the merits of *Newk's Time*. If Rollins is arguably self-absorbed on some of the studio session, the extraordinary motivic development of 'Surrey With The Fringe On Top' is one of his most powerful creations, and 'Blues For Philly Joe' takes the work done on 'Blue Seven' a step further. The new RVG edition, as with other Blue Note classics of the period, dusts off this music beautifully and restores its power anew.

CORE COLLECTION

♛ **** **A Night At The Village Vanguard**
Blue Note 99795 2CD *Rollins; Donald Bailey, Wilbur Ware (b); Pete LaRoca, Elvin Jones (d). 11/57.*

The live material, originally cherrypicked for a single peerless LP, has now been stretched across two CDs, and in its latest incarnation the in-person feel is heightened by the addition of some more of Sonny's announcements. In the past we felt that the abundance of this material slightly checked the power-packed feel of the original LP, but in the new RVG edition the sound is extraordinarily deep and immediate, and the sheer impact of Rollins on top form is close to overwhelming – hence our upgrading to crown status, since this is a model example of a classic record given its proper treatment. Working with only bass and drums throughout leads Rollins into areas of freedom which bop never allowed, and while his free-spiritedness is checked by his ruthless self-examination, its rigour makes his music uniquely powerful in jazz. On the two versions of 'Softly, As In A Morning Sunrise' or in the muscular exuberance of 'Old Devil Moon', traditional bop-orientated improvising reaches a peak of expressive power and imagination. Overall, these are records which demand a place in any collection.

***(*) **The Freedom Suite** Original Jazz Classics OJCCD 067 *Rollins; Oscar Pettiford (b); Max Roach (d). 2/58.*
***(*) **The Sound Of Sonny / Freedom Suite** Riverside CDJZD 008 *Rollins; Sonny Clark (p); Percy Heath, Paul Chambers, Oscar Pettiford (b); Roy Haynes, Max Roach (d). 6/57–2/58.*
*** **Sonny Rollins And The Contemporary Leaders** Original Jazz Classics OJCCD 340 *Rollins; Hampton Hawes (p); Victor Feldman (vib); Barney Kessel (g); Leroy Vinnegar (b); Shelly Manne (d). 10/58.*

Although we have been taken to task over this assertion, we still aver that Rollins hasn't shown a great deal of interest in composition. Some of his early bop-orientated themes remain in the repertory, but he has based most of his improvising around other people's tunes for much of the past 50 years. Nevertheless, 'The Freedom Suite' takes a stab at an extended work, although its simple structure makes it more of a sketch for an improvisation than anything else. The engineers caught his sound with particular immediacy on this date, and it's more a celebration of his tone and dynamic variation than a coherent, programmatic statement (Orrin Keepnews's sleeve-notes seem deliberately to fudge the directness of whatever Rollins was trying to say about black freedom). A somewhat neglected record, and one worth further pondering as regards its importance in the Rollins canon. The (British) Riverside CD usefully couples both *The Freedom Suite* and *The Sound Of Sonny*. Despite a self-conscious clustering of stars for the *Contemporary Leaders* date, Rollins takes a determined path through one of his most bizarre programmes: 'Rock-A-Bye Your Baby', 'In The Chapel In The Moonlight', 'I've Told Ev'ry Little Star'.

***(*) **Sonny Rollins And The Big Brass** Verve 557545-2 *Rollins; Nat Adderley (c); Clark Terry, Reunald Jones, Ernie Royal (t); Frank Rehak, Billy Byers, Jimmy Cleveland (tb); Dick Katz, John Lewis (p); Don Butterfield (tba); Henry Grimes, Percy Heath (b); Roy Haynes, Connie Kay, Specs Wright (d). 7–8/58.*

A rare sighting on Verve (actually the original edition came out on Metrojazz), this is coupled with the even more unfamiliar tracks cut with John Lewis, Percy Heath and Connie Kay, which was once a shared LP with a Teddy Edwards session on MGM.

Ernie Wilkins's charts are lively and chrome-laden (with no softening reeds, and in this very bright transfer this is sometimes metal-machine music), and while Rollins responds to them, it's not really the kind of thing he does best. But there are three good trio tracks with Grimes and Wright, and Sonny even essays a solo 'Body And Soul', though it seems comparatively unadventurous.

Rollins had already worked with the MJQ, on a 1953 Prestige date, but these four live tracks are memorably effective – Lewis might be temperamentally very different from Rollins, but his obliquities are so subtly apt and resourceful that it makes one wish they had worked together much more often. And the saxophonist is in huge, hearty voice on each track, 'I'll Follow My Secret Heart' (which Lewis sits out) and 'You Are Too Beautiful' offering almost indecently full-bodied oratory.

***(*) **The Bridge** RCA 0902 668518-2 *Rollins; Jim Hall (g); Bob Cranshaw (b); Mickey Roker, Ben Riley, Harry T. Saunders (d).* 1–5/62.

*** **What's New?** RCA Victor Gold 74321 796262 *Rollins; Jim Hall (g); Bob Cranshaw (b); Ben Riley (d); Willie Rodriguez, Dennis Charles, Franck Charles, Candido Camero (perc).* 4–5/62.

*** **Our Man In Jazz** RCA 74321 19256-2 *Rollins; Don Cherry (t); Bob Cranshaw, Henry Grimes (b); Billy Higgins (d).* 7/62–2/63.

*** **Sonny Meets Hawk** RCA Victor Gold 74321 748002 *Rollins; Coleman Hawkins (ts); Paul Bley (p); Bob Cranshaw (b); Roy McCurdy (d).* 7/63.

*** **The Standard Sonny Rollins** RCA 74321 22109-2 *Rollins; Herbie Hancock (p); Jim Hall (g); David Izenson, Teddy Smith, Bob Cranshaw (b); Stu Martin, Mickey Roker (d).* 6–7/64.

***(*) **The Complete RCA Victor Recordings** RCA 09026 68675-2 6CD *As above discs, except add Thad Jones (c).* 1/62–9/64.

The saxophonist disappeared for two years, before returning to the studio with a new contract from RCA. The CD era has seen this music emerging in a confusing series of editions, and while RCA have reverted to some of the original LPs for their programming, different territories have released their own editions. This seems to be the picture at the moment, but prospective buyers should be prepared for confusion!

The Bridge started him off. On the face of it, little had changed: though Ornette Coleman's revolution had taken place in the interim, the music sounded much like the old Rollins. But this is his most troubled and troubling period on record. The treatment of 'God Bless The Child' is starkly desolate in feeling, and Rollins plays with a puzzling melancholy throughout. Hall, though, is an unexpectedly fine partner, moving between rhythm and front-line duties with great aplomb and actually finding ways to communicate with the most lofty of soloists. It's an often compelling record as a result.

A new edition of *What's New?* plugs a gap, though this includes some titles from the same sessions as *The Bridge*. 'If Ever I Would Leave You' and especially 'The Night Has A Thousand Eyes' are magisterial Rollins, long, fertile with ideas, and with a typical mating of laziness and urgency; but the almost laborious distortions of 'Jungoso' (with only bass and percussion accompaniment) dismayed many Rollins admirers, and even the first appearance of the crowd favourite 'Don't Stop The Carnival' now sounds tame.

The meetings with Cherry and Hawkins are both hit and miss. *Our Man In Jazz* was hailed as Rollins's head-on collision with the new thing, as exemplified by Cherry, but hardly anything the two men play bears any relation to the other's music: recorded live, they might as well be on separate stages. On an exhaustively long 'Oleo', the tenorman's pent-up outburst could almost be an expression of rage at the situation. Cherry, peculiarly, sounds like a pre-echo of the older Rollins in his crabby, buzzing solo on 'Doxy'. Three brief studio tracks at the end are an almost irrelevant postscript.

The encounter with Hawkins is much more respectful, even if Rollins seems to be satirizing the older man at some points, notably in his weirdly trilling solo on 'Yesterdays'. Again, though, there's relatively little real interplay, aside from a beautifully modulated 'Summertime'. *The Standard Sonny Rollins* sets him alongside either Jim Hall or Herbie Hancock plus rhythm section: aimless, encumbered by his own genius, Rollins sounds bored with whatever tune he's playing but can't help throwing in the occasional brilliant stroke.

The *Complete* edition spreads all the above music across six CDs, together with the unissued fragments which went to make up *Alternatives* (now seemingly in limbo) and a few other stray items. Awkward though some of the music often is, few sets document a major artist in both triumph and adversity as scrupulously as this; along with the Prestige and Blue Note editions, this is essential to Rollins followers. The original sessions always sounded particularly handsome on original vinyl; as clean as this edition is, it seems to have lost some warmth in the transition.

***(*) **On Impulse!** Impulse! 051223-2 *Rollins; Ray Bryant (p); Walter Booker (b); Mickey Roker (d).* 7/65.

***(*) **Alfie** Impulse! 051224-2 *Rollins; Jimmy Cleveland, J. J. Johnson (tb); Phil Woods (as); Oliver Nelson, Bob Ashton (ts); Roger Kellaway (p); Kenny Burrell (g); Walter Booker (b); Frankie Dunlop (d).* 1/66.

***(*) **East Broadway Rundown** Impulse! 051161-2 *Rollins; Freddie Hubbard (t); Jimmy Garrison (b); Elvin Jones (d).* 5/66.

Rollins's Impulse! records numbered only a handful and they tend to be somewhat overlooked. The new editions of *On Impulse!* and *Alfie*, while not quite demanding a re-evaluation, sound better than ever, and the former in particular, with 'On Green Dolphin Street' and especially 'Three Little Words' transformed into great Rollins set-pieces, is a must. *Alfie* is arguably slighter stuff, with only the main theme – a swaggering line in the tradition of 'Sonnymoon For Two' – offering much meat to the soloist. But this unusual situation for Rollins is one he seems to have enjoyed, and there are some surprisingly unencumbered and witty solos. Nelson, who arranged, had to do little more than keep the horns out of Sonny's way, but it's interesting to conjecture what impact Kellaway – who contributes a handful of intriguing remarks – might have had on the situation. *East Broadway Rundown* still sounds disappointing, with Garrison and Jones no kind of dream match for the leader. The long title-track spends a lot of time going nowhere: only a gnarled 'We Kiss In A Shadow' approaches the real Rollins.

*** **Next Album** Original Jazz Classics OJCCD 312 *Rollins; George Cables (p); Bob Cranshaw (b); David Lee (d); Arthur Jenkins (perc).* 7/72.

(*) **The Cutting Edge Original Jazz Classics OJCCD 468 *Rollins; Rufus Harley (bagpipes); Stanley Cowell (p); Yoshiaki Masuo (g); Bob Cranshaw (b); David Lee (d); James Mtume (perc).* 7/74.

*** **Easy Living** Original Jazz Classics 893 *Rollins; George Duke (ky); Charles Icarus Johnson (g); Paul Jackson, Byron Miller (b); Tony Williams (d); Bill Summers (perc).* 8/77.

(*) **Don't Stop The Carnival Milestone MCD 55005 *Rollins; Donald Byrd (t, flhn); Mark Soskin (p); Aurell Ray (g); Jerry Harris (b); Tony Williams (d).* 4/78.

****(*) Milestone Jazzstars In Concert** Milestone MCD 55006 *Rollins; McCoy Tyner (p); Ron Carter (b); Al Foster (d). 9–10/78.*

***** Don't Ask** Original Jazz Classics OJCCD 915 *Rollins; Mark Soskin (ky); Jerome Harris (b); Al Foster (d); Bill Summers (perc). 5/79.*

Rollins returned to action with *Next Album*, a very happy album which sounded much more contented than anything he'd recorded in over a decade. 'Playin' In The Yard' and 'The Everywhere Calypso' were taken at a joyous swagger, 'Poinciana' showcased his debut on soprano, and 'Skylark' was the tenor *tour de force* of the record, the saxophonist locking into a persuasively argued cadenza which shook the melody hard. But at root the album lacks the sheer nerve of his early music. This reining-in of his darker side affects all of his '70s records to some degree. *The Cutting Edge*, recorded at Montreux, is a muddle, with only a lovely reading of 'To A Wild Rose' to save it. The best of *Easy Living* – 'My One And Only Love', a merry treatment of Stevie Wonder's 'Isn't She Lovely' and the bleak title-piece – earns a better rating, but Rollins is still surrounded by players who don't belong with him, even Williams.

Don't Stop The Carnival has two great set-pieces, a ravishing 'Autumn Nocturne' and a fine display of virtuosity on 'Silver City', but the mismatched band – Williams tending towards extravagance, and Byrd prefiguring his astonishing total decline of the '80s – let him down. The *Jazzstars* live session is another disappointment, with the all-star group playing well but to no special purpose and with nothing to show at the end of the record. The almost sublime frustration of this period was provided by reports of (unrecorded) concerts where Rollins was reputedly playing better than ever. *Don't Ask* is initially a groaner – with a track called 'Disco Monk' and the boogaloo thump of 'Harlem Boys' – but there are some unpredictably enjoyable moments since Rollins is actively enjoying what seem to be inappropriate situations for him. 'My Ideal' is another of his peculiarly bitter ballads. These are curmudgeonly ratings – but we're talking about Sonny Rollins and, next to his masterpieces, these are intensely disappointing records.

***** Love At First Sight** Original Jazz Classics OJCCD 753 *Rollins; George Duke (p); Stanley Clarke (b); Al Foster (d); Bill Summers (perc). 5/79.*

***** Sunny Days, Starry Nights** Milestone MCD 9122 *Rollins; Clifton Anderson (tb); Mark Soskin (p); Russel Blake (b); Tommy Campbell (d). 1/84.*

Rollins began the '80s with a session that intercut some of his old philosophies with supposed modernists like Duke and Clarke, though both are called on to perform in neo-traditional roles. The result is a diffident rather than a genuinely contrary record: not bad, with a nice 'The Very Thought Of You' and a sweet original called 'Little Lu', but the perfunctory retread of the ancient Rollins classic 'Strode Rode' shows up the lightweight cast and situation. *Sunny Days, Starry Nights* features the nucleus of the band he kept for many years, built around Soskin and Anderson. Nobody else is remotely on Rollins's level, and he seems to prefer it that way: certainly his best performances have arisen out of a certain creative isolation. This is another good-humoured date, with the melody of 'I'll See You Again' coming in waves of overdubbed tenor and jolly themes such as 'Kilauea' and 'Mava Mava' tempting the leader out of himself; it's as enjoyable as any of his later records.

*****(*) G Man** Milestone MCD 9150 *Rollins; Clifton Anderson (tb); Mark Soskin (p); Bob Cranshaw (b); Marvin 'Smitty' Smith (d). 8/86–4/87.*

***** Dancing In The Dark** Milestone MCD 9155 *As above, except omit Cranshaw; add Jerome Harris (b, g). 9/87.*

***** Falling In Love With Jazz** Milestone MCD 9179 *As above, except omit Smith; add Branford Marsalis (ts); Tommy Flanagan (p); Bob Cranshaw (b); Jeff 'Tain' Watts, Jack DeJohnette (d). 6–9/89.*

***** Here's To The People** Milestone MCD 9194 *As above, except omit Marsalis, Flanagan; add Roy Hargrove (t); Al Foster (d); Steve Jordan (perc). 91.*

The live show which produced the title-track of *G Man* caught Rollins in his most communicative form: it might not be his most profound playing, but the sheer exuberance and tumbling impetus of his improvising sweeps the listener along. *Dancing In The Dark* seems tame in comparison, though the leader plays with plenty of bite: tracks such as 'Just Once', though, seem to have been designed more for radio-play than anything else, and the band's snappy delivery of 'Duke Of Iron' is a well-crafted routine, not a spontaneous flourish. The two studio sessions follow a similar pattern, with the guest horn-player on each date doing no more than blowing a few gratuitous notes. *Falling In Love With Jazz* has a quite irresistible version of 'Tennessee Waltz', and there are two Rollins flights through 'Why Was I Born?' and 'I Wish I Knew' on *Here's To The People*, where his tone seems grouchier and less tractable than ever before. Both discs, though, sound excessively studio-bound, suggesting that Rollins could use a change of scene here. In his 60s, though, he is probably content to work at his own whim, which – on the basis of the extraordinary catalogue listed above – he has surely earned.

CORE COLLECTION

**** This Is What I Do

Milestone MCD-9310-2 *Rollins; Clifton Anderson (tb); Stephen Scott (p); Bob Cranshaw (b); Perry Wilson, Jack DeJohnette (d). 5–6/00.*

It's a commonplace that jazz has for the most part lost its small legion of charismatic figures who have shouldered its great innovations, embodied its major advances. Who are the surviving giants? Cecil Taylor, Ornette Coleman … Sonny Rollins. If Taylor's massive advances exemplify the jazz of a once and future era, Rollins belongs to a bygone golden age, an almost classical figure. He is, perhaps, jazz's Sinatra, absolutely 'traditional', even conservative now, yet so enormously individual that he dictates his own space in his culture. He may have tried modish flavours from time to time, but if they didn't fit with him he simply discarded them. Each new session is nothing more than a set's worth of Rollins, blowing as lustily as he felt at that point. His bandsmen have included distinguished players – Stephen Scott is the best pianist he's had for years, and DeJohnette, who plays on four of the six tracks, is hardly a mere sideman – but they are little more than framing devices for the saxophone. More than ever, this set dismisses ornamentation. The studio sound is unsparing on the players, with a new immediacy in the mix: Rollins's records of recent times have seldom sounded so close and alive. The material is *sui generis*: a new calypso, 'Salvador'; a more-or-less blues, 'Charles M'; a surprising memento of a nearly forgotten tenorman, 'Did You Hear Harold Vick?'; and three improbable standards, two of them all but unknown to jazz repertory. He makes 'Sweet Leilani' into something approaching a gospel piece, and 'The Moon Of Manakoora', a choice to gladden the hearts of Dorothy Lamour fans, is fractious and regal. Here and throughout, the tenor tone has an almost crusty grandeur,

the old supreme-steel sound mottled and scarred, but superbly resilient. His solos no longer sweep through numberless choruses, instead focusing around fragments of the material. The rhythmic chops have been hurt by the passage of time, perhaps, but there's a compensating sense that he's phrasing everything to his own particular clock. If anything, he has gone back to the performer whose sets he always tried to catch after his own night's work, Billie Holiday. 'A Nightingale Sang In Berkeley Square', with the leader lagging imperiously behind the beat, might almost be a late-period Holiday interpretation. The others do their duty, and often handsomely. Scott gets off some shapely and even ingenious solos. Anderson is the patient colourist, and he has some nice muted work on 'Charles M'. But nothing they do is anything other than an intermission, while we impatiently await the saxophonist's return. *This Is What I Do* is unmistakable, and great Sonny Rollins.

*** **Without A Song: The 9/11 Concert** Milestone MCD 9342-2 *As above, except omit DeJohnette; add Kimati Dinizulu (perc).* 9/01.
Recorded a few days after the attacks, which drove Sonny and Lucille from their apartment not far from the World Trade Center, this is a poignant and powerful set recorded in Boston. It's also part of a great trove of live Rollins recordings which admirer Carl Smith hopes to share with the world if Rollins and Milestone concur. There is further melancholy in the knowledge that Lucille, who urged her husband to fulfil his commitment to play the Boston show, passed away before the disc was released. The music is often tumultuous and was clearly an event which, in all the circumstances, must have seemed close to overwhelming for those who attended it. Yet closer study of the CD points up shortcomings which suggest that the leader's own vulnerabilities will detract from its durability. It's still Sonny Rollins.

Also, in brief:

**** **The Complete Prestige Recordings / *** The Essential Sonny Rollins On Riverside / ***** Prestige PRCD 4407 7CD / Riverside FCD-60-020 / Blue Note 93203. 51–56; 56–57; 56–58.
Each of the two best-ofs scores lower marks only because the original albums are indispensable. But the Riverside set does include tracks which are otherwise under the leadership of Dorham or Monk. The *Complete Prestige* set, on the other hand, is an abundant feast for those who'd prefer to have the nine original albums compressed to a seven-disc edition.

***(*) **St Thomas** Dragon DRCD 229. 3/59.
Rollins's European tour of 1959 brought about no 'official' recordings, but some radio and concert material has survived.

**** **Silver City** Milestone MCD 2501-2 2CD. 72–95.
Rollins has been fortunate in his repackaging, and this set – with a revealing interview essay – is a notably effective round-up.

** **Horn Culture / ** Nucleus / *(*) The Way I Feel** Original Jazz Classics OJCCD 314 / 620 / 666. 6–7/73; 9/75; 8–10/76.
Three of his weakest records, from a period of uncertainty and flirting with crossover success that went nowhere. Completists only.

(*) **The Solo Album Original Jazz Classics OJCCD 956. 7/85.
A disappointing solo concert, with too much wool-gathering and not enough point.

*** **Old Flames** Milestone MCD-9215-2. 7–8/93.
This is a sombre record after the sequence of mostly cheerful Milestones.

*** **+ 3** Milestone MCD 9250. 8–10/95.
Another strange one. Sonny's tone has never been grainier or more fogbound, he uses repetitions obsessively, cracks some notes as wilfully as Miles Davis, and states a written melody with seemingly intentional cruelty.

***(*) **Global Warming** Milestone MCD 9280. 1–2/98.
The good-humoured 'Island Lady' and the sunny-sounding title-track militate against a mood which is meant to be about planetary crisis.

Wallace Roney (born 1960)

TRUMPET, FLUGELHORN

While Wynton Marsalis and Terence Blanchard parcelled out the mainstream tradition, Roney established himself as the eclectic heir of Miles Davis. He is married to, and has regularly recorded with, pianist Geri Allen.

**** **No Room For Argument** Stretch 9033 *Roney; Antoine Roney (ss, ts); Geri Allen (p, ky); Adam Holzman (p, org, ky); Buster Williams (b); Lenny White (d).* 4/00.
This is a most impressive tapestry of styles and sounds, incorporating free-form passages, straight(ish) bop and some intriguing spoken-word samples from African-American heroes Malcolm X and Martin Luther King Jr. Wallace pays homage to John Coltrane in a version of the 'Acknowledgement' section from *A Love Supreme*; Buster Williams takes that famous bass-line and makes it triumphantly his own. 'Straight No Nothing' and 'Midnight Blue' are both originals but are clearly intended to make direct reference to the modern jazz canon. In terms of trumpet-playing, Wallace refers quite explicitly to Miles, Dizzy, Booker Little and Freddie Hubbard, but the voice is now most distinctively his own and the impact of the album as a whole is considerable. Chick Corea produces and Glen Kolotkin engineers with a delicate touch.

*** **Prototype** High Note HCD 7116 *Roney; Clifton Anderson (tb); Antoine Roney (as); Don Byron (cl); Geri Allen (p); Matt Garrison (b); Carl Allan (d); DJ Logic (v).* 2/04.
***(*) **Mystikal** High Note HCD 7145 *Roney; Antoine Roney (as); Geri Allen (p); Adam Holzman (ky); Matt Garrison (b); Carl Allen (d); Bobby Thomas Jr (perc); Val Jeanty (turntables).* 5/05.
These understandably seem like a pair, and like siblings suffer the same ailments in exactly the same way. *Prototype* is a smart, effective modern jazz record that has acquired a few fashionable excrescences. All praise to Roney's desire to keep his music close to the street and to emulate Miles's determination to move with the times. Unfortunately, such experiments rarely come off. The second album of the pair is stronger because the core playing is better and the associated material only an incidental distraction. Wayne Shorter's 'Atlantis' opens the set on a high note (!) and places it stylistically with some precision. All that follows confirms the impression: not a 2005 record, then, but one marked with nostalgia for the jazz of half a generation back. No harm whatever in that.

Adonis Rose (born 1974)

DRUMS

Young drummer entering the vanguard of today's post-bop.

*** **Song For Donise** / *** **The Unity** Criss Cross 1146 / 1173 *Rose; Nicholas Payton (t); Tim Warfield (ts); Anthony Wonsey (p); Reuben Rogers (b).* 12/97; 6/99.

Rose first came to notice on Payton's *Gumbo Nouveau* for Verve. This session returns the compliment: more or less the same line-up and with Payton and Wonsey the main composers. One might suspect that Payton, a Wayne Shorter devotee, also brought in 'E.S.P.', but this is the best pointer to Rose's own debt to the late Tony Williams. He has the same dry, rippling delivery, and a generous amount of the same innate musicality. On 'Love Walked In', which is for piano trio only, he cements the connection with a beautifully crafted performance. Perhaps inevitably, the session is dominated by the two hornmen. The cast returns for another go on *The Unity* and, while this is perhaps just another good day at the office, the music continues to breathe and expand as these young performers become ever more masterful in their skills. Payton gets a huge sound on 'I Remember You', which sounds as if it must be an uncredited flugelhorn, and Wonsey, who plays modestly for much of the way, digs in hard on his own mockingly titled 'Smooth Jazz'.

*** **On The Verge** Criss Cross 1294 *Rose; Nicholas Payton (t); Tim Warfield (sax); Aaron Goldberg (p); Warren Wolf (vib); Reuben Rogers (b).* 10/03.

Rose's writing's in good shape on this one, but the band feels a bit shapeless and the arrangements don't flatter the group. Jimmy Heath's 'Gingerbread Boy' has a nice feel to it, and Warfield's 'Lies In Beauty' seems to get most from the band. Adonis sounds more relaxed than he has done in the studio, before or since, and it suits him very well. A good set rather than a significant record.

(*) **Untouchable House Of Swing 82807 *Rose; Leon 'Kid Chocolate' Brown (t, v); Steve Walker (tb); Jonathan Batiste, Fred Sanders (p); Jason Scott Stewart (b).* 5/05.

This sounds like a fun band – they're called the N.O. Vaders, get it? – to be in, certainly more fun than to listen to. There's an air of almost forced enjoyment in places, and Rose has to get his own point across at every available turn, even moments when it behoves him to keep to the background. Nasty sound, too. We hope he didn't sever ties with Gerry Teekens for this.

Scott Rosenberg

REEDS

A seemingly hyperactive performer who ran the Creative Music Orchestra and turns up in myriad performing situations.

**** **Creative Music Orchestra, Chicago 2001** New World NW 80572 *Rosenberg; Creative Music Orchestra.* 5/01.

Like Anthony Braxton, Rosenberg is both a devoted multi-instrumentalist and a composer/leader for larger ensembles. The CMO, populated with some of the best young improvisers around, seems to operate in a field between written new music and 'free' improvisation. The language is dark, subliminally polyphonic and with a rugged logic that reveals itself only slowly. '7x/Sttm' and the closing 'Toys' are both titanic pieces, deserving of the closest and most evenly suspended attention.

**** **New Folk, New Blues** 482 Music 1031 *Rosenberg; Jim Baker (p, syn); Anton Hatwich (b); Tim Daisy (perc).* 8/03.

The background to this is certainly free jazz and neither folk nor blues, though one remembers Charles Mingus going out under the former rubric at Impulse!. There's a slashing urgency to this group fuelled by Daisy, a charter member of CMO, but also stoked up by Rosenberg's roaring altissimo and Hatwich's Barre Phillips-like base, centred but wild at the same time. Baker uses a curiously creaky synth, which gives a heavy-breathing authenticity to 'Knives, Swords, Flags', the best cut, but he's also a fantastic piano-player, with a two-handed physicality spot-on for this music.

***(*) **Blood** CIMP 314 *Rosenberg; Todd Margasek (c); Kyle Hernandez (b); Tim Daisy (perc).* 5/04.

This is Rosenberg's Red Quartet, and an immensely exciting unit. We sense a certain constraint in this session. Some of the pieces seem to run through an idea (similarly constructed to some of Braxton's language pieces) without much development or conviction, and it would be interesting to hear the same personnel and material in a more confrontational live situation. Cornet and reeds blend well, and there is a nice separation between the winds and the other pair. Ironically, the best piece on the record is a non-original, Jacopo Adreini's 'A1', which seems to bring the quartet together more effectively than the others. More, though, urgently requested.

Bernt Rosengren (born 1937)

TENOR AND ALTO SAXOPHONES, FLUTE, TAROGATO, PIANO

Rosengren led Swedish hard bop as its premier young tenorman in the late '50s. He acquired some international exposure in the '60s with George Russell and others, but he has basically remained tied to his native scene as a player and bandleader, and a fair spread of his career is currently available on CD.

*** **Jazz Club 57** Dragon DRCD 326 *Rosengren; Stig Söderqvist (vtb); Claes-Göran Fagerstedt (p); Torbjørn Hultcrantz (b); Sune Spångberg (d); Nannie Porres (v).* 57–62.

*** **Bombastica!** Dragon DRCD 287 *Rosengren; Lasse Werner (p); Kjell Samuelson (p); Torbjørn Hultcrantz, Göran Pettersson (b); Sune Spångberg (d).* 2/59–6/60.

Rosengren has been a force in Swedish jazz for some 50 years and is still undervalued on the world stage. Wider availability of his earlier records would still be welcome, but the reappearance of *Jazz Club 57* is welcome. Rosengren is already in imperious form, clear toned and logical in his development of a solo. Söderqvist makes some arresting interventions on 'I'll Remember April' and 'Sputnik' but only appears on one other track. *Bombastica!* restores a session which was an early example of Swedish music crossing the Atlantic, since it was released in the US on Jazzland. There are extra, unissued tracks and four pieces from a rare EP by Lasse Werner. It's a nice example of European hard bop, although not all that hard, and often more swing than boppish in its inclinations, though Rosengren's sound, a light variation on Rollins at this point, is sweetly caught.

*** **Surprise Party** Steeplechase SCCD 31177 *Rosengren; Horace Parlan (p); Doug Raney (g); Jesper Lundgaard (b); Aage Tanggaard (d).* 3/83.

*** **The Hug** Dragon DRCD 211 *Rosengren; Carl-Fredrik Orrje (p); Anders Ullberg (g); Torbjørn Hultcrantz (b); Leif Wennerström (d).* 5/92.

***(*) **Full Of Life** / ***(*) **Bent's Jump: Summit Meeting Live At Bent J** Dragon DRCD 205 / 233 *Rosengren; Krister Andersson (ts, cl); Göran Lindberg (p); Sture Nordin (b); Bengt Stark (d).* 3/91; 7/93.

The Steeplechase session, rather glibly dismissed in our first edition, is standing up rather better than we previously allowed. Admittedly not much more than one of the label's in-house blowing dates, but the calibre of the band is nevertheless considerable and the easy-going authority of the playing is hardly disappointing. *The Hug* is an agreeable, lightly swinging programme of standards and a few originals which all involved take affably enough, though scrutiny of any passage reveals that nobody's asleep. Rosengren's tone and phrasing are a nice balance of strength and a certain vulnerability which can sometimes give his solos a dozing quality they don't deserve. He is in more commanding form on the two albums by the band Summit Meeting. *Full Of Life* is a studio date, while *Bent's Jump* was recorded at the establishment squired by Bent J. Jensen, one of the great jazz-club owners. The live session has an ounce more snap to it, although the sound is somewhat documentary-standard. The music is a sinewy variation on midstream hard bop, and the two saxophonists – neither exactly a pugilist – forge an amicable front line that transcends jam-session clichés. Overall, not a very strong representation at present for a major European musician.

Kurt Rosenwinkel (Born 1970)

GUITAR, KEYBOARDS, DRUMS, VOICE

A ubiquitous presence on the New York club scene of the late '90s, Rosenwinkel has progressed rapidly from sideman to leader status with these sets.

***(*) **East Coast Love Affair** Fresh Sound FSNT 016 *Rosenwinkel; Avishai Cohen (b); Jorge Rossy (d). 7/96.*

*** **Intuit** Criss Cross 1160 *Rosenwinkel; Michael Kanan (p); Joe Martin (b); Tim Pleasant (d). 8/98.*

*** **The Enemies Of Energy** Verve 543042-2 *Rosenwinkel; Mark Turner (ts); Scott Kinsey (ky); Ben Street (b); Jeff Ballard (d). 99.*

The debut has a beautiful feel – the three men were recorded in Smalls' Club, where Rosenwinkel has had a regular gig, and the sound of the record is close, almost humid. The interplay lifts the material to a high level of invention – when they fade 'All Or Nothing At All', it sounds as though they could have gone on in that groove for hours yet. Rosenwinkel plays with a clean, almost classical sound and his melody lines are spacious and paced to suit whatever tempo they've chosen – he never seems to feel he has to rush through his phrases. Cohen and Rossy are just as generous of spirit on a very enjoyable set. It's certainly more successful than the subsequent Criss Cross, which is all right but basically uneventful. The bebop tunes are given a going-over which sounds like a lot of other records, and it feels routine.

The Enemies Of Energy is by Rosenwinkel's regular band. The music's a curious blend of straight-ahead, fusion, prog-rock instrumentals and even folk music, with Rosenwinkel accompanying his own vocal on 'The Polish Song'. Kinsey's keyboards bring in what sound like clavinet and analogue synthesizers. Rosenwinkel and Turner have their moments, but this feels like a patchwork in search of a clear pattern, and what might sound a lot more vivid and convincing in a live situation seems very tame in the studio.

***(*) **The Next Step** Verve 549162-2 *Rosenwinkel; Mark Turner (ts); Ben Street (b); Jeff Ballard (d). 5/00.*

Rosenwinkel's second for Verve goes back to the feel of his first record. In many ways, it's penny-plain music: he uses a straightforward sound, and the quartet play in a heads-down, get-on-with-it manner. It's all about content, very little variety, nothing to show off. Rosenwinkel and Turner match each other solo for solo, while Street and Ballard push on tirelessly behind them. It has a Tristano-ite logic and cool-headedness. There's nothing to listen for except rigorous thought and intensity; it's abstruse, but entirely coherent. An extraordinary record for a major record company to release.

Also, in brief:

(*) **Heartcore Verve 589776-2. N.D.

Despite the guest list this is almost a solo programme with Rosenwinkel playing keyboards and drums, singing and programming. It's dull.

*** **Deep Song** Verve 103456-3. n.d.

A lush studio mix, expertly orchestrated ensemble sound and thoughtfully mediated improvising; but most people would rather listen to a Pat Metheny record.

Renee Rosnes (born 1962)

PIANO

Canadian-born Rosnes maintained a consistent output for Blue Note throughout the '90s. Married to drummer Billy Drummond.

***(*) **Ancestors** Blue Note 34634 *Rosnes; Nicholas Payton (t); Chris Potter (ts, ss, af); Peter Washington (b); Al Foster (d); Don Alias (perc). 10/95.*

This is the record that marks Rosnes's maturity as a composer. In 1994, she had met her biological mother and learnt more about her Indian heritage; at almost the same moment her adoptive mother succumbed to a late-diagnosed cancer. These extremes of joy and pain are reflected in 'Ancestors' itself, a swinging, confident piece with a measure of tragedy at its centre, and also in 'The Ache Of The Absence', 'Lifewish', 'The Gift' and 'Chasing Spirits', which give the latter stages of this fine record the feel of a loosely connected suite.

This is the first time she has recorded with a brass instrument. Payton's solo on 'The Ache' is immaculate, only matched by Potter's restless idea on 'Chasing Spirits'. Washington and Foster cannot be faulted on any count, and Bob Belden's recording is pristine.

**** **As We Are Now** Blue Note 56810 *Rosnes; Chris Potter (ts, ss); Christian McBride (b); Jack DeJohnette (d). 3/97.*

This time, Rosnes has few items of personal agenda on show. 'The Land Of Five Rivers' is a small exception, a portrait of the northern Indian landscape her ancestors left to go to Canada. The disc gets off to a roaring start with 'Black Holes', an original that sits well for both piano and horn. Nothing could be of greater contrast than the haunted title-piece, named after a May Sarton novel and almost as beautiful. Tony Williams's 'Pee Wee' was written for the Miles Davis album *Sorcerer* and was included here to mark the drummer's untimely death. Rosnes has the gift of turning strong emotion into compelling music. No mistaking the strength of her feelings, or the ability to convert and transform it.

**** **Art & Soul** Blue Note 99997 2 *Rosnes; Scott Colley (b); Billy Drummond (d); Richard Bona (perc); Dianne Reeves (v). 2/99.*

As ever, Rosnes draws on the past and makes it sound fresh, friendly and contemporary. Beginning with 'Blues Connotation' (a clever, 11½-bar blues by Ornette Coleman) was a masterstroke, for its off-centre phrasing and hectic pace leave the listener slightly winded and pleasantly punchy. Following it up with a romantic reading of 'With A Little Help From My Friends' was even more clever. Rosnes has the gift of taking shop-worn tunes and making them sound as if they were being written on the spot, and the musing quality she brings to the Beatles song, this time with minimal accompaniment from Colley and Drummond, is spot-on.

Wayne Shorter's 'Footprints' features lyrics by Kitty Margolis and a strong vocal by Dianne Reeves, who also features on 'Fleurette Africaine', a Duke Ellington tune first recorded on the *Money Jungle* session with Mingus and Roach. Richard Bona's *kalimba* adds a delightful and unexpected dimension. 'Little Spirit' is a love song for Renee's baby son, and the closing piece is a Corea-inspired arrangement of a Bartók children's song.

*** **And The Danish Radio Big Band** Blue Note 90799 2 *Danish Radio Big Band. 12/01.*

There is a hint of retrospection to this elegantly polished set as well. Instead of writing brand-new charts for her gig with the big band, Renee has dusted off some favourite themes from earlier in her career and given them a new bulk and presence. 'Ancestors' is the most obvious example, but also 'Black Holes' and the funky 'Bulldog's Chicken Run' from *Where We Are Now*. This is fine as far as it goes, but the feeling here is very much a big-budget remake rather than a genuinely new project. Jim McNeely's arrangements are spot-on, and the soloists are good without exception, notably trombonist Peter Jensen on 'Ancestors'. Renee brings a touch of steel to a clever arrangement of the English song 'Early One Morning', which is scored without woodwinds.

*** **Deep Cove** CBC Universal TRCD 3012 *Rosnes; Campbell Ryga (ss, as); Neil Swainson (b); Rudy Petschauer (d). 9/03.*

Co-led with fellow JUNO winner Ryga, this attractive quartet celebrates Renee's home region in North Vancouver. The programme of material is varied and stimulating, with Buster Williams's 'Air Dancing' ('Air Dance'), Stanley Cowell's rarely covered 'Dave's Chant', Monk's 'We See', an Alec Wilder standard and some original tracks. There's a more sombre lyricism to Renee's playing these days, closer to Bill Evans than to Herbie Hancock, and Ryga's saxophone style fits that conception perfectly.

*** **A Time For Love** Video Arts Music 1038 *Rosnes; Peter Washington (b); Lewis Nash (d). 10/05.*

Johnny Mandel's title-tune is only one of a dozen standards/repertory pieces on this lovely set, but what a selection! Ray Bryant's 'Lullaby Petite', Oscar Peterson's 'Ballad From The East', David Raskin's 'The Bad And The Beautiful'. The trio seem to know the material inside out and Rosnes has rarely played so well. A pity, though, that there is only room for one of her own pieces, the fine 'Dizzy Spells'.

Also, in brief:

***(*) **With A Little Help From My Friends** Blue Note 26584. 88–95.

The earliest stuff is now out of print or only available in certain territories. This valuable compilation adds unreleased material and a wonderful trio version of the title-track.

*** **Letter To Evans** Keystone VACY 1030. 8/00.

Strictly billed as 'The Drummonds', with Ray (*b*) and Billy (*d*), this still pretty much counts as Renee's record. May also be available as *Pas De Trois* on True Life Jazz.

*** **Life On Earth** Blue Note 33997. 01.

Two years away from the studio have given Rosnes time to develop ambitious ideas, but the big-band comeback seems overcooked.

Frank Rosolino (1926–78)

TROMBONE

Also fondly remembered as a comic vocalist, he was valued for fast, responsive trombone-playing. He worked in an array of big bands, including Gene Krupa's, before joining Howard Rumsey's Lighthouse All Stars in the later '50s. His suicide seemed out of character.

**** **Frank Rosolino/5** V.S.O.P. #16 *Rosolino; Richie Kamuca (ts); Vince Guaraldi (p); Monty Budwig (b); Stan Levey (d). 6/57.*

***(*) **Free For All** Original Jazz Classics OJCCD 1763 *Rosolino; Harold Land (ts); Victor Feldman (p); Leroy Vinnegar (b); Stan Levey (d). 12/58.*

*** **Turn Me Loose!** Collectables COL 6159 *Rosolino; Victor Feldman (p); Chuck Berghofer (b); Irving Cottler (d). 11/61.*

***(*) **Fond Memories Of ...** Double-Time Records DTRCD 113 *Rosolino; Louis Van Dyke (p); Jacques Schols (b); John Engels (d); Metropole Orchestra. 6/73, 5/75.*

*** **Thinking About You** Sackville SKCD 5007 2CD *Rosolino; Ed Bickert (g); Don Thompson (b); Terry Clarke (d). 76.*

***(*) **Frank Talks** Storyville SKCD 8284 *Rosolino; Thomas Clausen (p); Bo Stief (b); Bjarne Rostvold (d). 78.*

*** **The Last Recording** Sea Breeze 3080 *Rosolino; Larry Willis (p); Kevin Brandon (b); Billy Higgins (d). 8/78.*

Coming of age in Gene Krupa's post-war band, Rosolino developed a style that seemed to combine elements of bop harmony with the more durable virtues of swing. A wonderfully agile player with a tone that could be broad and humane, almost vocalized one moment, thinly abstract the next, Rosolino brings a twist of humour to almost everything he plays. *Turn Me Loose!* was an attempt at a comic jazz album, which mostly works, though his singing is affected and tiresome.

Rosolino/5 is close to the best of the available records: three Rosolino standards, mostly in modified blues forms, together with 'Thou Swell', 'They Say', the old groaner 'Cherry' and Bill Holman's topically titled 'Fallout'. Typically, almost every track involves some manipulation of time or harmony, with 'Thou Swell' falling unexpectedly in threes, and 'How Long' cast in a long, yearning line that puts maximum emphasis on the interplay between Rosolino and the superlative Kamuca, who has rarely sounded better on disc.

The OJC rounds out a fine session done for the Specialty label with some valuable alternative takes ('There Is No Greater Love', 'Chrisdee' and 'Don't Take Your Love From Me') and some great performances from the band that belie the undisciplined mood suggested by the title. Land is a more muscular soloist than Kamuca, but no less responsive to the mood of the session, and capable of some extremely delicate and detailed passage-work.

The Dutch session was recorded at the radio studios in Hilversum at a time when Rosolino was spending most of his time on this side of the Atlantic, often working with Conte Candoli. The Metropole Orchestra are featured on only three tracks, including the superlative 'Corcovado', and though there are no real quibbles about the rhythm section, they aren't entirely well-adapted to Rosolino's fast, elegant later style. *Fond Memories* was a limited-edition pressing, but copies should still be in circulation, and they are well worth snapping up.

The CD reissue of *Thinking About You* is vastly expanded. Originally just four longish tracks, it now includes the whole of a long Toronto set which paired Frank with some of Canada's finest jazz musicians. Bickert is especially good and comes through strongly in the remastering. Some of the tracks are overlong and loose; the opening 'Sweet And Lovely' is almost a quarter of an hour in duration, and it's to be doubted whether any but the most devoted of fans will want a full double-CD of this stuff. But it's engaging enough, and Frank was in fine voice, no sign yet of the shadows that were to overtake him later. His solos on 'My Old Flame' and a mellow 'Round Midnight' are among his best on record.

The Storvyville session, recorded less than three months before his death, finds him buoyant and persuasive on a Copenhagen club date. Ably supported by Thomas Clausen, who takes some very effective solos, he strolls through five long tunes of which the first and last, the poignantly named 'Blue Daniel' and 'Waltz For Diane', are originals. The middle cuts are probably longer than is strictly effective, with something of the Buggins's turn of solos one tends to find on sessions like this; but there is plenty for fans of the trombonist to enjoy in a record that seems to have surfaced only in 1998. Rosolino's end could hardly have been grimmer or more bitterly ironic for a man who had played on a record called *The Most Happy Fella* and who is remembered above all for his good humour; in the liner-note to *Fond Memories of ...*, J. J. Johnson speaks of his 'infectious giggle'. There's a macabre fascination with 'last' recordings. Rosolino's is doubly strange in that there is no sign of any problem on the horizon. It's a typically workmanlike and open-hearted date, with some terrific accompaniment from Willis. Even so, clouds were obviously gathering. In November 1978, suffering from depression, he shot his sons, then took his own life.

Also, in brief:

*** **Featuring Sonny Clark: Complete Recordings** Lone Hill Jazz LHJR 10157. 53–57.
We remain sceptical about Lone Hill's completist claims and the logic of some releases.

Ned Rothenberg (born 1956)

ALTO SAXOPHONE, BASS CLARINET, SHAKUHACHI

A charter member of the New Winds ensemble, Rothenberg has embraced many branches of the music, from Dolphy-influenced post-bop to formal composition and solo improvisation; he is one of the few Westerners to sound convincing on shakuhachi.

**** **The Lumina Recordings** Tzadik TZ7615-2 2CD *Rothenberg (reeds solo), and with John Zorn (as); Gerry Hemingway (tenor steel d); David Weinstein (live signal processing).* 3/80–11/98.
***(*) **The Crux: Selected Solo Wind Works** Leo CD LR 187 *Rothernberg (reeds solo).* 12/91 & 8/92.
Solo performance is what reedman Ned Rothenberg calls 'home base', somewhere he returns to periodically to assess technique and musical philosophy. In addition to his work with New Winds and elsewhere, he has over the years allowed glimpses through the keyhole. Best-known, perhaps, is *The Crux*, a set made for Leo in 1991 and 1992. His alto saxophone-playing bears some comparison with Anthony Braxton's but is more precise in articulation, just as its content is more diffuse. By the same token, the solo bass clarinet performances will inevitably be compared to Dolphy's. At the centre of the recital is a meditative piece for shakuhachi, an instrument on which linear development is rather difficult. 'Sokaku Reibo' for alto – it means 'the cranes in their nest' – is influenced by that more impressionistic language. The most jazz-orientated of the tracks is 'Epistrophical Notions', dedicated to Monk as the earlier 'Maceo' is dedicated to the James Brown hornman.

The Lumina reissue goes back a decade earlier than that, to a trio of records made shortly after he moved to New York. *Trials Of The Argo* consisted of two long alto saxophone improvisations of which the title-piece was extended with overdubbed woodwinds and homemade instruments. That was followed in 1982 by *Portal*, the title-piece a homage to bass clarinettist Michel Portal, but a set that also included a virtuosic solo on soprano double ocarina, made by the legendary Alan Albright. The other cut from that album, 'Polysemy', had Gerry Hemingway on tenor steel drum. There's only one other instrumental collaboration on the reissue, an alto duo with John Zorn from the 1985 *Trespass*, but some of the previously unissued material features live digital signal processing by David Weinstein. No shakuhachi as yet and other than that ocarina piece a pretty robust concentration on alto and bass clarinet, but in a variety of voices that wouldn't shame a birdhouse. Some recent stuff dropped in as a bonus just confirms this as essential listening.

**** **Power Lines** New World NW 80476 *Rothenberg; Dave Douglas (t); Josh Roseman (tb); Kenny Berger (bs, bcl); Mark Feldman (vn); Ruth Siegler (vla); Erik Friedlander (clo); Mark Dresser (b); Michael Sarin (d); Glen Velez (frame d).* 8/95.
If this is 'avant-garde jazz', bring it on! Rothenberg weaves hard *ostinati* and runs so long and complex you suspect he must be fitted with gills. Five long and beautifully developed tracks conclude with the 20-minute-plus 'In The Rotation', which builds to a whooping climax that brings everyone in. The start's every bit as good, with 'Hidalgo' calling the band in like a trumpeter at a corrida. Berger gives it all a solid bottom end, allowing Dresser to improvise more freely than he might otherwise. As he would time and again in future years, Rothenberg gets the strings fully involved and insists that they swing and stomp, too, rather than simply adding colour-washes in the background. Sarin's a great drummer for this kind of project, but Velez adds a special dimension on his two tracks.

*** **Parting** Moers 03012 *Rothenberg; Thomas Chapin (as, f); Jerome Harris (g, b); Tony Scherr (b); Mike Sarin, Samm Bennett (d).* 5/96.
The parting can only refer to the subsequent death of Chapin, who was a key element of the Double Band, with its unique hybrid of free music and hard harmolodic funk. This is perhaps most valuable as a further glimpse of the late saxophonist's still under-documented work, but Rothenberg's more abrasive manner on these cuts is worth sampling too, and Harris is a wonder.

***(*) **Port Of Entry** Intuition INT 3249 2 *Rothenberg; Jerome Harris (g, b); Samir Chatterjee (tabla, perc).* 10/97, 3/98.
Though this is strictly credited to the group Sync, it is very much a Rothenberg project. His basic idea, inspired by Pat Metheny, is that creative musicians are stretched only by working in contexts, modes and idioms in which they are not adept. In this trio, he has to pit himself against the kind of complex Carnatic rhythms which are basic ABC to a player like Chatterjee but which sit oddly for a Westerner. Jerome Harris is a natural-born blues

player whose work falls naturally into blues forms, and yet on 'Lost In A Blue Forest' Rothenberg has him work out of normal range by playing an acoustic bass guitar with bottleneck and pick; very effectively, too.

***(*) **Ghost Stories** Tzadik TZ 7061 *Rothenberg; Eric Friedlander (clo); Min Xiao-Fen (pipa); Satoko Takeishi (perc). 8/99–4/00.*
Another set of solos and collaborations, with the familiar Eastern cast and a further brilliant outing on the shakuhachi, 'Kagami'. The title-piece involves the whole group in a ritual as delicate as a tea ceremony, while Ned and Satoko also play a fascinating duet.

***(*) **Tools Of The Trade** CIMP 248 *Rothenberg; Denman Maroney (p). 6/01.*
In the notes, Maroney describes what he uses on the piano on each track – knives, bars, bowls, screwdrivers – with a surgeon's (torturer's?) precision. There is surprisingly little torment. Actually, a lot of the interplay is no more difficult or bound up in obfuscation than many a mainstream date. Even Rothenberg says that the pieces are 'pieces', not just excerpts of a never-ending whole, and that a sense of finished work permeates what's otherwise free-thinking improvising. Rothenberg uses various clarinets and one alto saxophone, and his precision imposes a useful, if unorthodox, order. A curious but very interesting pairing.

*** **En Passant** Creative Works CW 1042 *Rothenberg; Peter Schmid (tubax, tarogato, bcl, cbcl). 4/03.*
Recorded on April Fool's Day but marked by a quirky seriousness that could almost be a put-on were it not so highly focused, this terrific set teams Rothenberg with another unique wind voice. Schmid handles the lower-register horns, but often works up at the top end of his instruments, so there is more variation in timbre than pitch on these dozen improvisations.

**** **The Fell Clutch** Animul 105 *Rothenberg; David Tronzo (slide g); Stomu Takeishi (b); Tony Buck (d). 4/05.*
Rothenberg kicks off 'Moment Of Reloading' on his bass clarinet against the most basic line from Buck. Takeishi and Tronzo (the latter making one of just three appearances on the disc) fill in something much richer sonically. 'Epic In Difference' is the other bass clarinet highlight, a brooding, philosophical thing that has immense scope. This is an extraordinary set, mostly improvised but with all the feel of a written and rehearsed programme. Ned's on saxophone for 'Food For A Rambling', splintering his line in such a way that it sounds as though he's squeezing in three or more melodies at once. Again, Tronzo does his curious dry, cool thing on the slide instrument, a sound that Rothenberg obviously enjoys.

Also, in brief:

***(*) **Intervals: Solo Works For Woodwinds** Animul 101 2CD. 01.
More unaccompanied performances. All alto stuff on the second disc. Possibly hard to find.

*** **Harbinger** Animul 104. N.D.
Powerful trio with Samir Chatterjee and Jerome Harris.

(*) **Inner Diaspora Tzadik 8114. 6/06.
Rothenberg isn't usually a prisoner of ideas but this feels forced and self-conscious.

Jim Rotondi (born 1962)

TRUMPET, FLUGELHORN

From Butte, Montana, he played in high school jazz groups and graduated in music from North Texas State. He moved to New York in 1987.

*** **Introducing Jim Rotondi** Criss Cross 1128 *Rotondi; Eric Alexander (ts); Larry Goldings (p, org); Dwayne Burno (b); Billy Drummond (d). 12/96.*
***(*) **Jim's Bop** Criss Cross 1156 *Rotondi; Eric Alexander (ts); Harold Mabern (p); John Webber (b); Joe Farnsworth (d). 10/97.*
*** **Excursions** Criss Cross 1184 *Rotondi; Steve Davis (tb); Eric Alexander (ts); David Hazeltine (p); Peter Washington (b); Kenny Washington (d). 12/98.*
No more and no less than three excellent '90s hard-bop dates. Whether such a prospect quickens the pulse or induces a yawn will be up to individual readers, since there's nothing in Rotondi's music that is strikingly new. He doesn't write much – only six of the 24 compositions across the three discs are his, and two of those share a credit with Alexander – and his methods are based around clean, graceful improvising, with a flugelhorn sound much like Freddie Hubbard's on ballads. Alexander, his front-line colleague on all three dates, is always a fail-safe partner in the studios and three different rhythm sections each do their swinging duty – interesting to spot oldtimer Mabern in fast company on *Jim's Bop*. Farnsworth really kicks the fast ones along on that date, and it's full of spark. *Excursions* is just slightly disappointing in that Davis doesn't seem to add much except extra weight (and another solo) to all of the tunes.

*** **Destination Up!** Sharp Nine 1022-2 *Rotondi; Steve Davis (tb); Mulgrew Miller (p); Joe Locke (vib); Peter Washington (b); Joe Farnsworth (d). 3/01.*
Same as before, basically, with a little brightness injected by the reliable Joe Locke. Brightness is something that this style, and Rotondi's version of it, does cry out for, since otherwise it all tends towards clean, unsurprising mechanics. Davis is a downbeat presence, but luckily he's only on two tracks – though his composition 'Evening Shades Of Blue' is the longest and least interesting piece on the record. Rotondi gets hotter elsewhere, the solo on 'Last Ditch Wisdom' turning out particularly pellucid. Miller, who's had a quiet time of it lately, has a few characteristic, strong passages.

***(*) **New Vistas** Criss Cross 1251 *Rotondi; Chris Potter (ss, ts); Peter Bernstein (g); Sam Yahel (org); Bill Stewart (d). 11/03.*
The title might lead you to expect something more adventurous, but the funky sound of this group is somewhat different from Jim's usual idiom and he's also writing more than on previous dates, so there is every indication he's spreading his wings. Potter is a highly adaptable player, so much so that he seems a little anonymous in this context. Jim does some nice Blue Mitchell-like exchanges with the organist and we'd have liked to have heard some more quartet material with just trumpet and rhythm.

**** **Iron Man** Criss Cross 1275 *Rotondi; Jimmy Greene (ts); Steve Nelson (vib); Doug Weiss (b); Bill Stewart (d). 5/05.*
The new band without piano or organ pushes the trumpet out into more exposed territory, and all to the good. Greene isn't a particularly inspiring partner, but the very neutrality of some of his work is actually a plus on this seemingly quite personal set, where Rotondi gets down to some searching and adventurous work. It's now a very established discography, but there's nothing

in it any better than the last four tracks here, from 'Digit' and 'Mr Craignos', through Neal Hefti's 'Repetition' to the closing 'Power'. First-rate.

***(*) **Four Of A Kind** Positone 8034 *Rotondi; David Hazeltine (p); John Webber (b); Joe Farnsworth (d); Jason Hann (perc).* 6/07.
A new label berth seems to have spurred Rotondi on. This is a notably fresh appearance by the trumpeter, who seems to have a special working relationship with Hazeltine, for there's a crisp edge to the accompaniment that sits tight in behind the horn-line, spurring it subtly onwards. Farnsworth's also a terrific asset on a set like this, buoyant and propulsive but not unsubtle.

Also, in brief:

*** **Reverence** Criss Cross 1209. 6/00.
Another heavyweight hard-bop date, with Mike DiRubbo (*as*) bringing a harder but also more expansive sound.

***(*) **The Pleasure Dome** Sharp Nine 1029. 10/03.
Another set of crisp burners, lifted and given a nice boppish edge by Jesse Davis's (*as*) guest appearance on five of the cuts.

Charlie Rouse (1924–88)

TENOR SAXOPHONE

He spent the '60s in the company of Thelonious Monk and remained a devoted interpreter of the great man's work. He began his career with Billy Eckstine and Dizzy Gillespie and played for some time in R&B bands as well.

*** **Jazz Modes** / *** **Mood In Scarlet** Biograph 134/135 / Dawn CD 1345 *Rouse; Julius Watkins (frhn); Gildo Mahones (p); Janet Putnam (hp); Paul Chambers, Oscar Pettiford, Martin Rivera, Paul West (b); Ron Jefferson, Art Taylor (d); Chano Pozo (perc); Eileen Gilbert (v).* 7–12/56.
***(*) **Takin' Care Of Business** Original Jazz Classics OJCCD 491 *Rouse; Blue Mitchell (t); Walter Bishop (p); Earl May (b); Art Taylor (d).* 5/60.
Rouse always played saxophone as if he had a cold in the head. There were those who questioned whether his slightly adenoidal, wuffling tone was ever appropriate to Thelonious Monk's music. However, Rouse became one of Monk's most loyal and stalwart supporters, and an essential part of some of Monk's finest quartet recordings. Rouse also carried the banner posthumously in his band Sphere, and in such tribute recordings as the not entirely successful *Epistrophy*, recorded just a month before his death (and currently deleted).

For a time in the late '50s Rouse co-led a group called Les Jazz Modes with french horn master Julius Watkins. The material, available again on Biograph and Dawn, is more interesting as a historical artefact than as a listenable record, but there are episodes and occasional tracks which recommend it.

*** **Bossa Nova Bacchanal** Blue Note 90416 *Rouse; Freddie Hubbard (t); McCoy Tyner (p); Kenny Burrell, Chauncey Westbrook (g); Bob Cranshaw, Larry Gales (b); Willie Bobo, Billy Higgins (d); Carlos 'Patato' Valdes (perc); Garvin Masseaux (shekere).* 11/62, 65.
Rouse isn't the obvious tenor for a Latin project like this, and the album's success is largely down to some wonderful percussion work from Masseaux on shekere and to Patato Valdes; also to the supremely elegant guitar work of Burrell and Westbrook. Charlie's solos on top of this are a bit rough and ready, though he brings a distressed grandeur to the classic 'Samba De Orfeu', which is the centrepiece of the set. 'Un Dia' and 'Merci Bon Dieu' are less-familiar themes and Rouse explores them both at first tentatively and then with audibly growing confidence. Never the most effusive of soloists, he has the engaging ability to reinvent even his own ideas on the stand, working at an idea until it's clear to him. Some of this is lost in the studio, without benefit of alternates, and oddly the advertised bonus track on this reissue, 'One For Five', comes from a different session altogether, taped in 1965 with Hubbard, Tyner, Cranshaw and Higgins. If you know Charlie Rouse only as a Monk sideman, or from the tribute group Sphere, this will be a pleasant revelation.

*** **Social Call** Uptown 2750 *Rouse; Red Rodney (t); Albert Dailey (p); Cecil McBee (b); Kenny Washington (d).* 1/84.
Inevitably, this is pretty much a bebop date. 'Half Nelson', available in two takes here, as are 'Social Call' and 'Darn That Dream', is taken at a relaxed swing and both horns allude to Charlie Parker and Miles Davis in their solos. Albert Dailey is a neglected figure, largely because he has recorded so little under his own name. He's hugely authoritative here, and plays with relaxed power against McBee's gigantic bass-lines. Washington sounds as if he comes from a later generation and that's all to the good, given how authentic the rest of the set is. The bonus cuts are a genuine asset, as always with Rouse, showing how he thinks his way through the changes quite deliberately. A fine showing from the saxophonist, though to hear the real Rouse, best turn to the Monk entry.

*** **Soul Mates** Uptown 2734 *Rouse; Claudio Roditi (t, flhn); Sahib Shihab (bs); Walter Davis Jr (p); Santi Debriano (b); Victor Lewis (d).* 8/88.
A posthumous release, not just for Rouse but for his fellow saxophonist and the piano-player as well, so it comes down a little weighted with nostalgia. Don Sickler wrote the arrangements, cleverly so in the case of Monk's 'Green Chimneys', effectively elsewhere, and much of the set doesn't call for much more than an accurate reading. Charlie, however, solos nicely throughout, and there are few signs of flagging energy, even given that he hadn't long to live: Charlie died in November of the same year. Pettiford's 'Bohemia After Dark' is a high-point, but there isn't much wastage on this more than workmanlike sextet date.

ROVA

GROUP

An American all-saxophone group, its name derived from the surname initials of the players, although Andrew Voigt has been replaced by Steve Adams (ROAA would be harder to pronounce). Though their music seeks an exact balance between composition and improvisation, they have lately been written for extensively by many different composers.

*** **As Was** / *** **Favourite Street** / ***(*) **Beat Kennel** Atavistic Unheard Music ALD/UNS 216 / Black Saint 120076-2 / 120176-2 *Larry Ochs, Bruce Ackley, Andrew Voigt, Jon Raskin (reeds).* 4/81; 11/83; 4/87.
ROVA's first five albums were cut over a period of 12 months. *As Was* is a rare recovery from that early period, a notably joyous and invigorating record that in many respects is utterly difficult from the more clenched and abstract sound that followed. Along

with the rootsier World Saxophone Quartet, ROVA pioneered the all-sax ensemble as a regular and conceptually wide-ranging unit. Whereas WSQ were more concerned with updating the swinging vitality of the big-band sax section, though, ROVA sought out remoter climes, specifically building on the discoveries of the Chicago avant-garde and claiming such composer-performers as Steve Lacy and Roscoe Mitchell as major influences. Their early work can be rather hard going: deliberately eschewing conventional notions about swing, prodding at the boundaries of sound and space, many of their '80s records are notebooks which frequently throw up as many failures as successes..

Steve Lacy was only belatedly recognized as a major patrician influence on a wide spectrum of modern players, and ROVA's homage to him on *Favourite Street* paid overdue tribute. The bony rigour of Lacy's themes focuses ROVA's meandering, no matter how adventurous their earlier trips had been: Lacy's music is a good way to clear the head of distractions, either as listener or as performer, and in their thoughtful elaborations on seven favourite themes they clear away some of the more baroque elements of their work. The subsequent *Beat Kennel* appears to build on this: in 'The Aggregate' and 'Sportspeak', their assured rhythms and tone-colours pull them closer to a jazz tradition, and in their vibrant reading of a Braxton composition they create distinctive jazz repertory.

***** For The Bureau Of Both** Black Saint 120135-2 *As above, except omit Voigt; add Steve Adams (reeds).* 2–9/92.
Steve Adams replaced Andrew Voigt, but otherwise ROVA's universe remained constant: a teeming cosmos of saxophone sounds. *For The Bureau Of Both* seems like a transitional record. Pieces such as 'Streak' take off from energetic riffs, but again one feels that their hearts are more involved in a big work like the 18-minute 'The Floater'.

*****(*) The Works Volumes 1 & 2** Soul Note 120176-2 / Black Saint 120186-2 *As above.* 7–9/94; 8/95.
Volume 1 seemed like a breakthrough record which their subsequent albums have built on. Like any group of long-standing experience, ROVA knew themselves well enough by now to discover new things in old chapters. There are just three compositions here, each a lengthy exploration and each concerned with both minutiae – of timbre, tempo, texture – and long-form considerations, such as the progressive weight of a piece, its sustainable intensities and its capacity to decay. Ochs's 'When The Nation Was Sound' is both one of their most ambitious and one of their most approachable pieces, while the themes by Jack DeJohnette and John Carter are exemplary pieces of repertory and revisionism, ROVA-style.

Volume 2 consists of three long works: Tim Berne's 'The Visible Man' is solid sax band repertory, but the two stronger pieces are Fred Ho's indignant-to-explosive 'Beyond Columbus And Capitalism', an intensely vivid piece of revolutionary rhetoric in sound, and Jon Raskin's fairly monumental 'Appearances Aren't Always What They Seem'. While the Ho piece has its fallibilities, Raskin knows the virtues of the band so well that his piece musters an almost visionary sweep, passing from bright contrapuntalism to fantastical convolutions to a moving coda that is among their most sheerly beautiful moments.

*****(*) John Coltrane's Ascension** Black Saint 120180-2 *As above, except add Dave Douglas, Raphe Malik (t); Glenn Spearman (ts); Chris Brown (p); Lisle Ellis (b); Donald Robinson (d).* 12/95.
The sheer audacity of trying to re-create 'Ascension' in its entirety is justified by the uplifting result. Augmented by a rhythm section (Ochs takes a solo spin with them on 'Welcome', to introduce the record), the group employ Coltrane's theme but take the inevitable departures with both the solos and what seems to be spontaneous counterpoint. Trane and his men were taking early steps in a new world; these players have a fund of preconceived knowledge. The result is a realization which makes up in assured power what it might lack in 'pure' freedom. Douglas is a crucial element, injecting a lyrical passage before Raskin's almost brutal alto solo, but everyone plays their part. This wasn't to be the end of the story …

CORE COLLECTION

****** Bingo**
Victo CD 056 *Bruce Ackley, Steve Adams, Larry Ochs, Jon Raskin (sax).* 9/96.
They've become a great repertory group – the five pieces here are from commissions involving Lindsay Cooper, Barry Guy and Fred Frith, plus one of Larry Ochs's most colourful originals – and they are, if not exactly reinventing themselves, at least reconsidering how they respond to each other, how the balance of their group can change, how they sound when they play soft or loud, how they start and end a piece, and what they can do to make their music new and better. The result is a considered and exceptionally satisfying record which has as much freshness in it as detail and maturity.

*****(*) The Works Volume 3** Black Saint 120196-2 *As above.* 3–7/97.
Studio commissions from Muhal Richard Abrams and Robin Holcomb and a live-in-Turkey original by Steve Adams make up this third volume. Holcomb's 'Laredo' is in the Copland tradition and Abrams's 'Quartet #1' is in the modern Chicagoan tradition. Adams's 'The Gene Pool' is a classic ROVA situation, initiatives and responsibilities passed around the quartet quickly and creatively. More than good enough to stand beside the others.

♛ ** Electric Ascension** Atavistic ALP 159 *As above, except add Nels Cline (g); Clara Kihlstedt (vn, effects); Jenny Scheinman (vn); Fred Frith (b); Ikue Mori (d machine, sampler); Don Robinson (d); Otomo Yoshihide (turntables, elec); Chris Brown (elec).* 03.
If it was daring to approach Colrane's masterpiece once, and succeed, it must seem like insane hubris to tackle it again. Remarkably, the second ascent is even braver, bringing in a huge battery of electronics to fill out what sounds like a vast, seething orchestra. This was a concert performance, recorded on the fly at a broadcast performance for KFJC radio in Los Altos, California, and only cleared for release some time later.

The opening and closing theme is, once again, immediately recognizable, but in between ROVA and friends have taken Coltrane's 'structured improvisation' (as Larry Ochs prefers) and put it through conceptual grids based on nearly 40 years of new freedoms, as well as new technologies undreamt of when Coltrane was alive. The result is still chaotic, still desperately trying to break free of its bounds, but the sense of liberation and transcendence is unmistakable. The two violinists play a vital role, similar in some respects to that undertaken by string-players in the later groups of Albert Ayler, Trane's most original disciple. Cline on electric guitar and the trio of Brown, Mori and Yoshihide (who are credited with the other guests as Rhythm & Noise) stretch the framing theme further still. Fred Frith makes a rare appearance on electric bass.

****** Juke Box Suite** Not Two MW 786 *Bruce Ackley, Steve Adams, Larry Ochs, Jon Raskin (sax).* 9/06.

An imaginary or 'virtual' jukebox, filled with themes by Raskin which draw on his wide experience in and passion for musical traditions of all sorts. This is eclecticism taken to the next level, a utopian intermingling of 'styles' and philosophies that moves some distance beyond jazz. The playing is very clean-lined and exact, with a virtuosic interweaving of voices. ROVA go on from strength to strength.

Keith Rowe

GUITAR

Guitarist and founder-member of AMM, Rowe is as much a sound-sculptor as an improviser.

**** **A Dimension Of Perfectly Ordinary Reality** Matchless MRCD19 *Rowe (g solo).* 89.

*** **Dial: Log-Rhythm** Matchless MRCD36 *Rowe; Jeffrey Morgan (as).* 97.

There has been an intermittent but often heated debate in British improvisation about 'instrumentalism', about whether music is a function of specific and idiomatically delimited technical resources or whether musical instruments should be an invisible and ultimately dispensable conduit for sound. Keith Rowe – and his colleagues in AMM – work at the sharp end of the debate. To describe him as a 'guitarist' is misleadingly simplistic. Rowe's deconstruction and reinvention of the guitar is one of the most radical sound strategies in contemporary music. He plays the instrument flat on a table and uses a range of articulation devices and electronic interventions to shape the sound – or, rather, to let the sound shape itself.

It's virtually impossible to describe what he does in terms of conventional technique, beyond saying that both these performances are thoughtful, intense and often very beautiful; above all, like the music of AMM, it is quite without expressive ego. The duo with Morgan doesn't strike us as the best starting-point for listeners who have no previous history with either Rowe or AMM. The saxophonist is emphatically his own man and the record is very much a meeting of equals. For a more revealing insight into how Keith Rowe functions, the earlier album is definitive, a whirling, almost violent foray into pure sound. Make some time for it.

*** **Harsh** Grob 209 *Rowe (g solo).* 99.

The three tracks are somewhat misleadingly labelled since 'Extremely' is less harsh than 'Very' while 'Quite' has some moments of real estrangement. These solo pieces, recorded in Germany, offer as good an account as any of Rowe's tautly disciplined sound-world. This is music that demands attention and will refuse to be consigned to the background.

*** **The World Turned Upside Down** Erstwhile 005 *Rowe; Taku Sugimoto (g); Gunter Muller (d, elec).* 10/00.

Named after either Christopher Hill's book on the English Civil War or a pub on the Old Kent Road in London, this recital actually took place in Paris, as part of the Instants Chavires festival. The key participant, apart from Rowe, is Muller, who deploys his 'selected percussion' with great delicacy and control. The guitarist is less compelling a presence, though much of Rowe's output for the next couple of years was to be with fellow guitarists. Here he is streets ahead of his colleague in virtually every respect, outthinking and out playing him. Rowe's intensity of concentration is less evident in group situations, but all the more important when he is listening not just to himself but to others.

*** **Grain** Zarek 06 *Rowe; Burkhard Beins (perc).* 00.

*** **Weather Sky** Erstwhile 018 *Rowe; Toshima Nakamura (mixing board).* 00.

*** **Rabbit Run** Erstwhile 027 *Rowe; Thomas Lehn (syn, elec); Markus Schmickler (sound manipulation).* 00.

Rowe's recorded output increased exponentially around 2000. These collaborations are entirely typical of his work of the time but not necessarily his best performances. In company, Rowe's impact seems to be diminished and Nakamura's gentle manipulation of his sound is almost surplus to requirements. More interesting, though ultimately no more relevant, is producer Markus Schmickler's detailed sampling and reshuffling. Your 'Random' button might well be called into play for this one, but whether the aleatory approach makes any more of the music is a matter for debate. Strong records, but not vintage Rowe performances.

*** **Flypaper** Staubgold 32 *Rowe; Oren Ambarchi (g).* 01.

*** **Thumb** Grob 432 *As above; add Sachiko M (elec).* 01.

Australian Ambarchi was probably the first to come out as a card-carrying Rowe disciple. Like most such encounters – and one thinks of the late Peter Kowald's encounters with young bassists – these sets waver uneasily between respectful discipleship and a pointless mimicry. Nevertheless, Rowe is incapable of making an uninteresting sound and there is more than enough material on these albums to intrigue anyone concerned with the extended language of guitar.

**** **Duos for Doris** Erstwhile 030 *Rowe; John Tilbury (p).* 02.

Not to be confused with Stockhausen's very early composition *Chore Für Doris*. That was dedicated to the composer's wife. This superb duo is dedicated to the pianist's mother, who died just a few days before the recording took place. How much of the emotion that surrounded her death seeped into the music can only be guessed at. However, these are powerful and deeply felt exchanges between two men who have worked together many times as part of AMM but who have never enjoyed a public dialogue quite as close as this one. Tilbury is in superb form, sounding at one moment as if he might be reading from Stockhausen's later *Klavierstücke* and the next as if conjuring up the spirit of Henry Cowell. Rowe concentrates as ever on small movements and this time a relatively narrow band of sonorities, certainly on the monumental 'Cathnor'. A superb record; thoroughly recommended.

Jimmy Rowles (1918–96)

PIANO, VOICE

Had much big-band experience during the '40s before settling in Los Angeles, where he did years of studio work interleaved with club gigs, occasional feature recordings, and much work as accompanist to singers, including Billie Holiday and Peggy Lee. Decamped for New York in the '70s but eventually returned West. A character player in the music, but a player full of wit and sly humour and with an encyclopaedic knowledge of the American songbook.

***(*) **Piano Playhouse** VSOP 31 *Rowles; Carl Perkins, Paul Smith, Lou Levy, Gerald Wiggins (p).* 9/57.

*** **Let's Get Acquainted With Jazz (For People Who Hate Jazz)** VSOP 11 *Rowles; Pete Candoli (t); Harold Land (ts); Larry Bunker (vib); Barney Kessel (g); Red Mitchell (b); Mel Lewis (d).* 6/58.
*** **Weather In A Jazz Vane** VSOP 48 *Rowles; Lee Katzman (t); Bob Enevoldsen (vtb); Herb Geller (as, bs); Bill Holman (ts, bs); Monty Budwig (b); Mel Lewis (d).* 12/58.
***(*) **Our Delight** VSOP 99 *Rowles; Max Bennett, Chuck Berghofer (b); Larry Bunker, Nick Martinis (d).* 4/68.
*** **Subtle Legend Volumes 1 & 2** Storyville 8287 / 8288 *Rowles; Monty Budwig (b); Donald Bailey (d).* 1 & 12/72.
*** **Shade And Light** Black & Blue 946.2 *Rowles; George Duvivier (b); Oliver Jackson (d).* 7/78.
***(*) **Grandpa's Vibrato** Black & Blue 200 *Rowles; Jimmy Woode (b); Bobby Durham (d).* 7/79.
*** **Trio** Capri 74009 *Rowles; Red Mitchell (b); Donald Bailey (d).* 8/88.

Rowles's discography is very scattered and many of his own-name records are out of print. This rather motley bunch still include a lot of fine music. *Piano Playhouse* was an initiative by the Mode label to put five pianists together for an album of solos (ironically, the label went bust before it could be released). Rowles gets to do a blues, a fast 'Jordu', a serene 'That Old Devil Called Love' and a brief 'Laugh Clown Laugh', although the record also has delightful glimpses of Carl Perkins and the others. *Acquainted* is a kind of ironic primer in jazz and the blues, with a good repertory company on board, varying the instrumentation and the impact of individual tracks. *Weather In A Jazz Vane* is a fairly conventional West Coast kind of date, arranged by Bill Holman, and the horns make a grander impression than Rowles, who tends to be confined to the rhythm section. *Our Delight* is a souvenir of one of his regular club gigs of the '60s, at The Carriage House on Burbank, and though the recording is of mediocre amateur standard the surviving pieces have a lot of definitive Rowles, including 'Moon Of Manakoora' and 'America The Beautiful'.

Shade And Light, part of Black & Blue's trove of French recordings, has a knockabout quality best realized in Jimmy's vocals on the likes of 'When The Morning Glories Wake Up In The Morning'. A few more Rowles records around than when our last edition appeared. *Subtle Legend* doesn't have quite enough great stuff to merit two CDs, but it finds Jimmy at an immaculate-sounding piano and he seems to enjoy caressing the keys. *Trio* was a find, a perfectly balanced small-combo record with strong writing by Jimmy and Red and a forcefully swinging part for the underrated Bailey. *Grandpa's Vibrato* (isn't it a great title?) is another of the host of sessions made by Americans for the label in the late '70s and it's among the best of them, a tight, *simpatico* trio situation with Rowles sounding in pawky form. There may well be other albums on small labels, but for the moment Jimmy's discography looks in better shape than it has been for years.

Gonzalo Rubalcaba (born 1963)

PIANO, KEYBOARDS

A Cuban émigré pianist, Rubalcaba created a minor sensation with his early appearances and was quickly signed up by Blue Note, for whom he recorded through the '90s.

**** **The Blessing** Blue Note 797197-2 *Rubalcaba; Charlie Haden (b); Jack DeJohnette (d).* 5/91.
*** **Diz** Blue Note 830490-2 *Rubalcaba; Ron Carter (b); Julio Barreto (d).* 12/93.
*** **Inner Voyage** Blue Note 499241-2 *Rubalacaba; Michael Brecker (ts); Jeff Chambers (b); Ignacio Berroa (d).* 11/98.

Rubalcaba is perhaps the most singular of those Cuban musicians who have made an impact on the American jazz scene of late. While he plays with as much grandstanding power as any of his countrymen, there is a compensating lightness of touch which one sometimes misses in the perpetually ebullient tone of most Cuban jazz. *The Blessing* was a big step forward for Rubalcaba. The pianist rations his outbursts to a handful and instead negotiates a thoughtful but no less compelling way through a delightful programme. Haden's 'Sandino' emerges with just the right note of troubled dignity, 'Giant Steps' is reharmonized and made new through brilliant use of repetition, DeJohnette's charming 'Silver Hollow' rivals the composer's own version, and 'The Blessing' and 'Blue In Green' remodel Coleman and Evans. Best of all, perhaps, is a beautifully chiselled treatment of 'Besame Mucho' which eliminates all sense of kitsch that the tune may possess, suggesting instead a flinty sort of romanticism. Rubalcaba's touch and finesse are marvellous throughout, and DeJohnette is clearly the ideal drummer for the situation, his unassuming virtuosity meeting all the challenges head-on.

Diz is Rubalcaba's 'pure' bebop album, nine themes from the heartland of the repertory done partly as a tribute to Dizzy Gillespie. Appropriately enough, perhaps, it is not much like any traditional bebop record, infused with suggestions of Latin polyrhythms even when they aren't always directly stated. The dark colours of, say, 'Bouncing With Bud' are the elements that dominate. Yet this is all too knowing a record. Carter's elegant lines work well, but Barreto's drumming is aggravatingly ingenious, and it spurs the pianist on to some pointlessly clever improvising. For all his dazzle, Rubalcaba can be hard to warm to.

Inner Voyage is another side of this interesting if frustrating talent. Played often at a slow-to-mid-tempo, this is trio jazz of surpassing restraint, a somewhat surprising feat of concentration from this frequently explosive musician. Brecker comes in on two tracks and puts matters on edge somewhat, but more typical is the almost tortoise-like pace chosen for 'Here's That Rainy Day'.

***(*) **Supernova** Blue Note 31172-2 *Rubalcaba; Carlos Henriquez (b); Ignacio Berroa (d); Luis Quintero, Robert Quintero (perc).* 00.

After Rubalcaba's long and difficult sequence of records, listeners may find this a minor revelation. He has never balanced the different sides of his personality as well as he does here with a 'basic' instrumentation; the percussive elements fall neatly into place, and tunes such as 'El Cadete Constitucional' and the title-piece (the latter in two absorbingly different renditions) bring melody and rhythm into a confluence which is both joyful and darkly enigmatic. Henriquez is often almost as impressive as the leader, taking an independent line while still playing for the group. Definitely the best place to start in approaching this restless talent.

**** **Avatar** Blue Note 8418 *Rubalcaba; Mike Rodriguez (t, flhn); Yosvany Terry (ss, as, ts); Matt Brewer (b); Marcus Gilmore (d).* 5 & 6/07.

Sounds like Rubalcaba has taken a deep breath before this one and let the feeling come through. It's still a technically dazzling performance but 'This Is It' and 'Hip Side' (both written by the brilliant Terry) lift the music onto a new level, astute but liberated from merely technical concerns. The long, long 'Aspiring To Normalcy', by Brewer, is another clever line. Horace Silver's 'Peace' implies another line of descent for Rubalcaba, whose own

'Infantil' sounds like a gloss on Silver's work. The rising star of the band is Rodriguez, who has touches of everyone from Booker Little to Woody Shaw and sounds as if he could walk into a Messengers date tomorrow and blow everyone away.

Also, in brief:

****(*) Discovery: Live At Montreux** Blue Note 795478-2. 7/90.
In at the deep end with Charlie Haden (*b*) and Paul Motian (*d*). It worked for Geri Allen; it doesn't (quite) for Gonzalo.

****(*) Paseo** Blue Note 81832. 4/04.
Disappointing: too much, played too fast, a race to impress that feels like empty virtuosity.

***** Solo** Blue Note 355534. 6/05.
A bitty, unsatisfying date that again promotes technique over feeling.

Roswell Rudd (born 1935)

TROMBONE, TRUMPET, MELLOPHONE, MBIRA, PERCUSSION, VOICE

Born in Connecticut, he made his professional debut with Eli's Chosen Six and, despite his adherence to the avant-garde, his approach always suggests a return to the primordial simplicities of early jazz, using slurs and growls, blustering swing and a big, sultry tone.

***** Roswell Rudd** Emarcy 067868 *Rudd; John Tchicai (as); Finn von Eyben (b); Louis Moholo (d). 2/65.*
****** Blown Bone** Emanem 4131 *Rudd; Enrico Rava (t); Steve Lacy (ss, perc); Kenny Davern (cl, ss); Robin Kenyatta (as); Tyrone Washington (ts); Patti Bown (p); Karl Berger (vib); Louisiana Red (g, v); Wilbur Little, Lewis Worrell, Richard Youngstein (b); Horace Arnold, Paul Motian (d); Jordan Steckel (perc); Sheila Jordan (v). 9/67, 3/76.*
Rudd has made frustratingly few recordings of his own since his work with the New York Art Quartet and Archie Shepp in the '60s announced a marvellously vivid and unpredictable spirit on an unfashionable horn. The trombone went pretty much out of favour with bebop; along with Julian Priester, Curtis Fuller and Albert Mangelsdorff, Rudd was one of the few significant exponents between the heyday of J. J. Johnson and the emergence of younger voices like Ray Anderson and Robin Eubanks.

The discographical picture is better now than it has been for years. Rudd's debut recording, made in Europe for the America label, has reappeared on CD. It's a tight, intensely swinging record, best heard as bop with freeish elements. Moholo's drumming is a revelation, even at this vintage, and Tchicai's strident alto is worth comparing with a single sampling of Robin Kenyatta on the next record. The closing 'Pannonica' is the high-point, though Rudd's own themes have an authentic cast.

The work on *Blown Bone* is mostly from consecutive days in March 1976, with the tight quartet of the first day augmented on the following by extra horns, keyboard and others. The 11-minute 'It's Happening' is almost worth the whole set. It's a brisk, boppish theme, derived from a suite dedicated to Albert Ayler, and driven along by Little and Motian. Rudd's opening solo is no mean thing, but it's knocked for six by Rava's wryly majestic statement and then by a completely outrageous Lacy solo which seems to use the entire range of the horn, right down to tenorish growls, as well as sucked tones, perfectly controlled squeaks and pure breath sounds.

Sheila Jordan, who worked with Rudd on 1974's wonderful *Flexible Flyer*, is in for the next two tracks, 'Blues For The Planet Earth' and 'You Blew It', conventional enough ecological laments redeemed by Sheila's extraordinary delivery and the free-form accompaniment. A single track from 1967 follows, with Kenyatta on alto, Karl Berger on vibraphone, two basses and percussion. The remainder of the set features a mid-size group. Rava didn't make the date, but Washington and the ever-exploring Davern are both there, with Bown on electric piano. Bata drummer Steckel is on 'Bethesda Fountain' only; on that track, Rudd tinkers with a thumb piano and assorted percussion. The oddity is 'Cement Blues', which is basically a vocal feature for Louisiana Red, but a useful reminder of how rooted Rudd was in vernacular forms. By the same token, 'Street Walking' is old-fashioned swing, with just a few modern accents thrown in and only marred by the celeste-like tinkle of the electric keyboard.

*****(*) Regeneration** Soul Note 121054 *Rudd; Steve Lacy (ss); Misha Mengelberg (p); Kent Carter (b); Han Bennink (d). 6/82.*
*****(*) The Unheard Herbie Nichols: Volumes 1 & 2** CIMP 133/146 *Rudd; Greg Millar (g, perc); John Bacon (d, vib). 11/96.*
Since Herbie Nichols's death in 1963, Rudd has been the most dogged keeper of the spirit, campaigning with Steve Lacy to reverse the great pianist and composer's marginalization. *Regeneration* is a hugely satisfying tribute, though given Rudd's and Lacy's collaboration in a unit devoted exclusively to Thelonious Monk material, it's no surprise to find three monastic themes among the Nichols pieces.

The CIMP session was an opportunity to concentrate on Nichols entirely and to dig out some of the most obscure themes. There are some surprises in instrumentation. On 'Some Wandering Bushmen', Rudd played trumpet on the first take, before reprising the theme on his usual horn. On the long 'Jamaica' (*Volume 1*) he plays percussion, and elsewhere on the same disc, gets out the little-used mellophone. He's always been an enthusiastic rather than polished singer and gives his all to 'Vacation Blues' at the end of volume two.

Much of this material is genuinely unknown and unheard, even by those who do know 'Shuffle Montgomery' and 'Lady Sings the Blues'. It seems extraordinary that tunes like 'Freudian Frolics', the far from lightweight 'Tee Dum Tee Dee', 'Prancin' Pretty Woman' and 'Karna Kanji' are not in the wider repertoire. The trio is well-balanced and responsive, with Millar taking much of the accompanist's role. He and Bacon duet on 'Dream Time', leaving Rudd to play 'One Twilight' and 'Passing Thoughts' unaccompanied; the latter is quite remarkable. A valuable insight into two great – and sadly under-documented – artists.

*****(*) Airwalkers** Clean Feed CFCD 066 *Rudd; Mark Dresser (b). 05.*
Such is the range of his instrument and his own particular 'voice' on it that Rudd has always seemed to have a special relationship with bass-players. These spontaneous compositions seem to have been worked out on the basis of a few basic decisions about metre or style – 'Calypso Lite', 'Lovers' Waltz' – and not much else. Dresser's slightly formal approach suits the setting well, with Rudd seeming to touch on a range of 'world' music styles in the course of the record, and creating some lovely overtones on the title-track, of which two takes are included. It might sound a demanding listen, but there is nothing here that isn't immediately involving.

Also, in brief:

*** **Broad Strokes** Knitting Factory KFCD 276. 3/99, 1/00.
Disappointing tentet project with some good spots from fellow 'bone men Steve Swell and Josh Roseman, but too many vocal 'features'.

(*) **Malicool Fontana International 014801. 1/01.
Rudd with kora-player Toumani Diabate and a troupe of West African players with an intriguing but ultimately unsuccessful set that mixes originals, Gershwin, Monk and (!) Beethoven.

*** **Blue Mongol** Sunnyside SSCD 1147. 10/05.
Similar to the above, only it's a Mongolian group, complete with throat singer, that's involved. Mostly traditional fare, and the pitching and rhythms seem to work for Rudd.

Hilton Ruiz (1952–2006)

PIANO, KEYBOARDS

He played at Carnegie Hall aged eight, but got his main start in jazz working with Roland Kirk.

*** **Piano Man** Steeplechase SCCD 31306 *Ruiz; Buster Williams (b); Billy Higgins (d). 7/75.*
*** **New York Hilton** Steeplechase SCCD 31094 *Ruiz; Hakim Jami, Steve Solder (d). 2/77.*
*** **Steppin' Into Beauty** Steeplechase SCCD 31158 *Ruiz; Richard Williams (t); Frank Foster (ts); Hakim Jami, Buster Williams (b); Roy Brooks, Steve Solder (d). 2/77.*
*** **Excition** Steeplechase SCCD 31078 *As above, except omit Jami, Solder. 2/77.*
Ruiz's desire to give jazz a Latin accent runs a little deeper than the usual south-of-the-border trimmings. Ruiz has a deep understanding of popular forms – samba, *soca*, *clave* – and makes them an integral element in his writing and reworking of standards and classics. *Piano Man* is a terrific album, performed by a top-flight trio, with Williams's singing bass and Higgins's tuneful drums complementing his own two-handed style. 'Straight Street' and 'Giant Steps' are both ambitious and highly successful performances. The sequel is solid, but without the same finesse.

Steppin' Into Beauty and *Excition* (sometimes incorrectly given as *Excitation*) come from the same marathon session, with the larger group sensitively deployed. Ruiz still isn't much in evidence as a writer, but he makes eclectic choices. 'Excition' is a Frank Foster tune and the opening 'Origin' on the second record is by Pharoah Sanders, a seemingly unlikely source for the young pianist. As ever, what one hears from the pianist is a commitment to – almost a faith in – the melody, which is delivered unexpectedly unadorned in each case, and not simply treated as a basis for chordal analysis.

***(*) **Manhattan Mambo** Telarc CD 83322 *Ruiz; Charlie Sepulveda (t); Papo Vasquez (tb); David Sanchez (ts, perc); Andy Gonzalez (b, bell); Ignacio Berroa (d, perc); Joe Gonzalez, Giovanni Hidalgo (perc). 4/92.*
***(*) **Heroes** Telarc CD 83338 *As above, except omit Vasquez; add Steve Turre (tb); Carlos 'Patato' Valdes, Tito Puente (perc). 11/93.*
*** **Live At Birdland** Candid CCD 79532 *Ruiz; David Sanchez, Peter Brainin (ts); Andy Gonzalez (b); Steve Berrios (d); Giovanni Hidalgo (perc). 6/92.*
Ruiz's run of albums for Novus have gone, but with Telarc – always a happy hunting ground for piano-players – he carried on in much the same vein. *Manhattan Mambo* lines up three incandescent horn-players, all steeped in the idiom, to duck and dive over the rhythms and the thump of the piano. *Heroes* offers a series of nods to Rollins, Parker, Roach, Miles and the like, while one of the champs in question, Tito Puente, actually plays on the date. The music is more obviously in bebop heartland as far as material is concerned, but Ruiz manages to make it a convincing small-group extension of Dizzy Gilespie's Afro-Cuban music, and with Turre arriving to bolster the horns it all has great panache.

The Birdland group needs a brass-player who can counter the anonymity of the saxophones; Sanchez is having a dull night, and the two of them are only really effective on the two last tunes, 'On Green Dolphin St' and 'Footprints'. Even the worked-up 'Blues For Two Tenors' doesn't have much punch.

*** **Enchantment** Arabesque ARCD 157 *Ruiz; Chico Freeman (ts); Lisle Atkinson (b); Marlon Simon (d). 11/00.*
Ruiz's life was fated to be a short one and his discography has suffered from extensive deletion. Given that the Steeplechase material comes from one particular period, there is little sense of development or evolution possible. However, it seems clear that he remained as devoted to melody, and often from unexpected composers, to the end. This fine set, with guest spots from old colleague Freeman, is marked out by beautiful versions of Joe Henderson's 'Black Narcussus', Gordon Jenkins's 'Goodbye' and Roland Kirk's roistering 'The Business Ain't Nothing But The Blues', on which one can hear a glimpse of what Ruiz may have learned from his teacher Mary Lou Williams.

Howard Rumsey (born 1917)

BASS

Studied in LA, then formed a small group with Stan Kenton and subsequently joined the Kenton orchestra. Formed the Lighthouse All Stars, who performed regularly at the Hermosa Beach Lighthouse Club, then promoted other Californian concerts in the '50s and '60s.

***(*) **Sunday Jazz A La Lighthouse** Original Jazz Classics OJCCD 151 *Rumsey; Shorty Rogers (t); Milt Bernhart (tb); Jimmy Giuffre, Bob Cooper (ts); Hampton Hawes, Frank Patchen (p); Shelly Manne (d). 7/52–2/53.*
*** **Volume 3** Original Jazz Classics OJCCD 266 *As above, except add Rolf Ericson (t); Frank Rosolino (tb); Bud Shank (as, f); Herb Geller (as); Max Roach, Stan Levey (d); Carlos Vidal, Jack Costanza (perc). 7/52–8/56.*
**** **Sunday Jazz A La Lighthouse Vol. 2** Original Jazz Classics OJCCD 972 *As above, except omit Rosolino, Levey, Vidal, Costanza, Geller, Hawes, Patchen; add Chet Baker (t); Russ Freeman, Lorraine Geller, Claude Williamson (p). 3–9/53.*
*** **Oboe/Flute** Original Jazz Classics OJCCD 154 *Rumsey; Bob Cooper (ob, cor); Bud Shank (f, af); Buddy Collette (f); Claude Williamson, Sonny Clark (p); Max Roach, Stan Levey (d). 2/54–9/56.*
*** **In The Solo Spotlight** Original Jazz Classics OJCCD 451 *Rumsey; Conte Candoli, Stu Williamson (t); Frank Rosolino (tb); Bob Enevoldsen (vtb); Bud Shank, Lennie Niehaus (as); Bob Cooper, Richie Kamuca (ts); Bobby Gordon, Pepper Adams (bs); Claude Williamson, Dick Shreve (p); Stan Levey (d). 8/54–3/57.*
*** **Volume 6** Original Jazz Classics OJCCD 386 *Rumsey; Conte Candoli (t); Frank Rosolino (tb); Stu Williamson (vtb); Bud*

Shank (as); Bob Cooper (ts); Claude Williamson (p); Stan Levey (d). 12/54–3/55.

*** **Lighthouse At Laguna** Original Jazz Classics OJCCD 406 *Rumsey; Frank Rosolino (tb); Bud Shank (as, f); Bob Cooper (ts); Claude Williamson, Hampton Hawes (p); Barney Kessel (g); Red Mitchell (b); Shelly Manne, Stan Levey (d).* 6/55.

*** **Music For Lighthousekeeping** Original Jazz Classics OJCCD 636 *Rumsey; Conte Candoli (t); Frank Rosolino (tb); Bob Cooper (ts); Sonny Clark (p); Stan Levey (d).* 10/56.

*** **Mexican Passport** Contemporary 14077-2 *As for OJC 151, 266, 406 and 636 above.* 52–56.

*** **Jazz Rolls Royce** Fresh Sound FSRCD 310 *Rumsey; Stu Williamson (t); Frank Rosolino (tb); Bob Cooper (ts); Victor Feldman (p, vib); Stan Levey (d); other horns.* 10/57.

*** **Jazz Invention** Original Jazz Classics OJCCD 14051 *Conte Candoli (t); Bob Enevoldsen (vtb); Bud Shank (as); Bob Cooper (ts); Stu Williamson (p); Monty Budwig (b); John Guerin (d).* 2/89.

Rumsey was of no major significance as a bassist, but he was a canny organizer, and his Lighthouse All Stars – the name which all these CDs go under – offered the pick of the West's best in the mid-'50s. Their Sunday-afternoon concerts are still talked about by veterans of the Hermosa Beach scene, effectively 12-hour jam sessions that started in the afternoon and went on into the small hours. There are live sessions on OJCs 151, 972 and 406 (though the latter was cut at Laguna Beach) and part of OJC 154; the rest are studio dates. To catch the excitement of these sessions, the best is *Sunday Jazz A La Lighthouse Vol. 2*: a buzzing crowd, bandstands full of the hottest players; with 25 minutes of previously unreleased material, this one's a best buy. Sound is at times more atmospheric than accurate, but it's a terrific document of those sessions. The first volume is also excellent, with some fine work by Hawes, but the *Laguna* set is more like a formal concert, with a guest spot by Kessel and two tracks by the Hawes–Mitchell–Manne trio.

The studio dates are more in the familiar West Coast language and are rather more efficiently styled. Considering the stellar line-up, *In The Solo Spotlight* is a shade disappointing, with too many of the features emerging as glib showcases. While none of the others really stand out, followers of the style will find much to satisfy, not least in the consistently superb drumming by Manne and Levey. *Mexican Passport* compiles the various Latin-esque tracks which the band made across their albums.

Jazz Rolls Royce was effectively the last record made by the group, though there were later attempts to revive the franchise, reflected on the 40th anniversary date (on which Rumsey doesn't play). The title of the 1957 album is well taken. It purrs along quietly, but while it may be stylish, it lacks excitement.

Jimmy Rushing (1903–72)

VOICE

Raised in Oklahoma, he started as a pianist, but began around the South-West in the mid-'20s. His greatest successes were with the Basie orchestra of the '30s and '40s, his huge physical presence partnering the great voice. A gentle and genial man, he worked right up until his death from leukaemia.

**** **Complete Goin' To Chicago And Listen To the Blues** Lone Hill Jazz LHJ 10208 *Rushing; Pat Jenkins, Emmett Berry (t); Henderson Chambers, Lawrence Brown, Vic Dickenson (tb); Ben Richardson, Rudy Powell (as, cl); Buddy Tate (ts); Sam Price, Pete Johnson, Clarence Johnson (p); Marlow Morris (org); Roy Gaines, Freddie Green (g); Walter Page, Aaron Bell (b); Jo Jones (d).* 12/54–3/57.

These are classic sessions, and even though one can complain about Lone Hill's less than kosher approach to reissues, the music is magnificent. Rushing is in his finest voice for the three sessions, cut over a three-year period, which made up the original Vanguard albums, and with a superb line-up of accompanists across each of them there isn't a bad track here. Jimmy's definitive version of Leroy Carr's blues 'How Long' is alone worth having the disc for, but Rushing admirers and anyone who likes a jazzman singing the blues must have this in their collection.

*** **Five Feet Of Soul** Roulette 81830-2 *Rushing; Ernie Glow, Markie Markowitz, Joe Newman, Snooky Young (t); Billy Byers, Jimmy Cleveland, Willie Dennis, Urbie Green (tb); Gene Quill, Phil Woods (as); Budd Johnson, Zoot Sims (ts); Sol Schlinger (bs); Patti Bown (p); Freddie Green (g); Milt Hinton (b); Gus Johnson (d).* 1/63.

Five Feet Of Soul was the singer's only session for Roulette (although it was actually issued on Colpix), and really isn't much more than a studio quickie – Al Cohn arrangements for a band full of session-rats, and tunes that Jimmy must have known backwards by 1963. Al copies The Count for the feel and sound, and the likes of Snooky Young and Zoot Sims throw off the righteous obbligatos. He's in hearty voice, though occasionally it gets away from him: he starts 'Trouble In Mind' mightily, but by the end the troubles seem to be getting to the tonsils. Some of them are faster than he'd like – 'Oooh! Look-A-There' is rattled off in a couple of minutes, and you start wondering how much better it might have sounded recast as a slow blues. He saves some of his best for his own lyrics, and 'Please Come Back' and 'Did You Ever' work out just fine. Not vintage Rushing, but, with little enough by him around, a welcome renewal.

*** **Who Was It Sang That Song? / *** Gee Baby, Ain't I Good To You?** New World NW 80510-2 / 80530-2 *Rushing; Buck Clayton (t); Dicky Wells (tb); Julian Dash (ts); Sir Charles Thompson (p); Eugene Ramey (b); Jo Jones (d).* 10/67.

Recorded in a studio that had once been a hotel ballroom, this 'jazz party' is a boisterous affair. The stellar personnel suggest a special occasion, but the pretty awful recording (not helped by the fact that the original stereo masters were destroyed, and the tracks were reconstructed from indifferent mono tapes) and the sometimes ramshackle playing are discouraging. Even so, Rushing is indomitable, Clayton elegant, Wells idiosyncratic, and the unlikely presence of Dash is a surprising plus. The best of it could have been boiled down to a single CD, but there is little enough of LP-era Rushing available to make every surviving disc worth having.

*** **Every Day I Have The Blues** Impulse! 547967-2 *Rushing; Clark Terry (t); Dicky Wells (tb); Buddy Tate, Bob Ashton (ts); Hank Jones, Shirley Scott (org); David Frishberg (p); Hugh McCracken, Wally Richardson, Kenny Burrell (g); George Duvivier, Bob Bushnell (b); Grady Tate, Joe Marshall (d).* 67–68.

Although Jimmy himself remains in fine voice, this is a misconceived Bob Thiele production. It couples two Impulse! albums which mixed together some genuine blues with faddish tunes such as 'Berkeley Campus Blues' (which complains about student sit-ins) and some attempted funky stuff from the guitarists. The imperturbable Rushing carries on regardless, but this was hardly his ideal setting, although there are compensations in the cameos from Terry, Wells and Tate.

George Russell (born 1923)

COMPOSER, BANDLEADER, PIANO, ORGAN

After graduating in his native Cincinnati, he suffered a long illness during which he overturned much of what he and his teachers had thought about harmonics, and in the early '50s wrote The Lydian Chromatic Concept Of Tonal Organization. It was the direct source of the modal or scalar experiments of John Coltrane and Miles Davis. Russell spent most of the '60s in Europe, reworking his treatise and writing little music. Recognition was slow and hard-won.

[illegible]

****** Jazz Workshop**
Koch 7850 *Russell; Art Farmer (t); Hal McKusick (as, f); Bill Evans (p); Barry Galbraith (g); Milt Hinton (b); Teddy Kotick (b); Joe Harris, Osie Johnson, Paul Motian (d). 3–12/56.*

However important Russell's theories are, they are even now not securely understood. Sometimes falsely identified with the original Greek Lydian mode, *The Lydian Chromatic Concept* is not the same at all. In diatonic terms, it represents the progression F to F on the piano's white keys; it also confronts the diabolic tritone, the *diabolus in musica*, which had haunted Western composers from Bach to Beethoven. Russell's conception assimilated modal writing to the extreme chromaticism of modern music. By converting chords into scales and overlaying one scale on another, it allowed improvisers to work in the hard-to-define area between non-tonality and polytonality. Like all great theoreticians, Russell worked analytically rather than synthetically, basing his ideas on how jazz *actually was*, not on how it could be made to conform with traditional principles of Western harmony. Working from within jazz's often tacit organizational principles, Russell's fundamental concern was the relationship between formal scoring and improvisation, giving the first the freedom of the second, freeing the second from being literally esoteric, 'outside' some supposed norm. Russell's theories also influenced his own composition. 'A Bird In Igor's Yard', a celebrated early piece, was a (rather too) self-conscious attempt to ally bebop and Stravinsky – it was also a young and slightly immature work – but it pointed the way forward. Russell's music always sounds both familiar and unsettlingly alien. His versions of staples like Charlie Parker's 'Au Privave', Thelonious Monk's equally precocious 'Round Midnight', and Miles Davis's almost oriental 'Nardis' on *Ezz-thetics* create new areas for the soloists to explore; in Don Ellis and Eric Dolphy he has players particularly responsive to expansions of the harmonic language (Dolphy in particular preferred to work the inner space of a piece, rather than to go 'out'). 'Ezz-thetic' first appeared on the classic 1956 *Jazz Workshop* sessions, now restored to CD and currently on the Koch imprint. It is one of the key pieces in an astonishing collection, including several pieces that stand as almost unique avenues of thought in the jazz language: 'Night Sound', 'Round Johnny Rondo', 'Knights Of The Steamtable' and 'Concerto For Billy The Kid', the latter including one of Bill Evans's most remarkable solos on record.

***** New York, N.Y.** Impulse! 051278-2 *Russell; Art Farmer, Doc Severinsen, Ernie Royal, Joe Wilder, Joe Ferrante (t); Bob Brookmeyer (vtb); Frank Rehak, Jimmy Cleveland, Tom Mitchell (tb); Hal McKusick, Phil Woods (as); John Coltrane, Al Cohn, Benny Golson (ts); Sol Schlinger, Gene Allen (bs); Bill Evans (p); Barry Galbraith (g); Milt Hinton, George Duvivier (b); Charli Persip, Max Roach, Don Lamond (d); Al Epstein (perc); Jon Hendricks (v). 58–59.*

****** Jazz In The Space Age** Chess GRP 18262 *Russell; Ernie Royal, Al Kiger, Marky Markowitz (t); Frank Rehak, Dave Baker (tb); Bob Brookmeyer (vtb); Jimmy Buffington (frhn); Walt Levinsky, Hal McKusick (as); Dave Young (ts); Sol Schlinger (bs); Bill Evans, Paul Bley (p); Barry Galbraith, Howard Collins (g); Milt Hinton (b); Don Lamond, Charli Persip (d). 5–8/60.*

****** At The Five Spot / **** Stratusphunk** Verve 112287-2 / Original Jazz Classics OJCCD 232 *Russell; Alan Kiger (t); Dave Baker (tb); Dave Young (as); Chuck Israels (b); Joe Hunt (d). 9/60; 10/60.*

****** Ezz-thetics** Original Jazz Classics OJCCD 070 *Russell; Don Ellis (t); Dave Baker (tb); Eric Dolphy (as, bcl); Steve Swallow (b); Joe Hunt (d). 5/61.*

*****(*) The Stratus Seekers** Original Jazz Classics OJCCD 365 *Russell; Dave Baker, Don Ellis (t); John Pierce (as); Paul Plummer (ts); Steve Swallow (b); Joe Hunt (d). 1/62.*

***** The Outer View** Original Jazz Classics OJCCD 616 *Russell; Garnett Brown (tb); Paul Plummer (ts); Steve Swallow (b); Pete LaRoca (d); Sheila Jordan (v). 8/62.*

As a very good start to a Russell collection there's a strong case to be made for *Ezz-thetics*, with its fine Dolphy contributions (coincidentally or not, the year of the saxophonist's death also marked the beginning of Russell's long exile in Europe and a mutual alienation from the American scene). But all these early Russells, with the exception of the slightly less achieved *The Outer View*, are indispensable. His regular sextet is responsible for most of the music on the various OJCs, and the improvising on *Stratusphunk* and *The Stratus Seekers* matches the composing and arranging in terms of insight and creativity.

The best of the lot may be *At The Five Spot*; despite the implication of the title it's a studio, rather than live, album. Opening with the early Miles Davis blues variation 'Sippin' At Bell's', they get the easy music out of the way first. The rest are originals by Russell and Baker, two early Carla Bley tunes and Coltrane's 'Moment's Notice'. The album was made after three weeks of six-nights-a-week playing, so the players were ready for it, and the fierce (though oddly melodious) complexities of both the themes and the improvising are entirely mastered. Chuck Israels, in the notes, remembers seeing audiences full of fellow musicians and artists: 'jazz at this time was connected to intelligent society, just as the work of writers and painters was'. Perhaps it's no wonder that this little masterpiece has scarcely been available in the 50 years odd since it was released, and even now is only available as a Verve limited-edition release.

The slightly earlier *New York, N.Y.* and *Jazz In The Space Age* yoke what sound like conceptual-modern album titles to what is actually the first application of Russell's mature music to a big-band setting. 'Manhattan', from the former, is almost a programme-piece, with a narration by Jon Hendricks that now seems charmingly of its time, and a solo by Coltrane. Both sets apply what's to be heard in the more concentrated sextet music in a more expansive setting. *Jazz In The Space Age*, in particular, is as fine as any of Russell's music from this period; 'Dimensions', a sequence of freely associated moods indigenous to jazz, outstrips whatever Gil Evans was doing for Miles Davis, and 'The Lydiot', with its framework for solos by both Evans and Bley, is similarly intriguing. To what extent these records are 'important' is, as with all of Russell's work, hard to say, since they have had very little discernible impact on jazz. They remain, however, indispensable music.

***(*) **The Essence Of George Russell** Soul Note 121044/5 2CD *Russell; Maffy Falay, Bertil Lövgren, Palle Mikkelborg, Palle Bolvig, Jan Allan, Lars Samuelson, Stanton Davis (t); George Vernon, Gunnar Medberg (tb); Runo Ericksson, Olle Lind (btb); Arne Domnérus (as, cl); Claes Rosendahl (ts, ss, as, f); Lennart Åberg (ts, ss, f); Bernt Rosengren (ts); Erik Nilsson (bs, bcl); Berndt Egerbladh (vib); Rune Gustafsson, Terje Rypdal (g); Bengt Hallberg (p); Arild Andersen, Roman Dylag (b); Jon Christensen (d); Rupert Clemendore (perc).* 66, 67.

*** **Electronic Sonata For Souls Loved By Nature** Soul Note 121034 *Russell; Manfred Schoof (t); Jan Garbarek (ts); Terje Rypdal (g); Red Mitchell (b); Jon Christensen (d).* 4/69.

*** **Electronic Sonata For Souls Loved By Nature 1980** Soul Note 121009 *Russell; Lew Soloff (t); Robert Moore (ts, ss); Victor Gomer (g); Jean-François Jenny-Clark (b); Keith Copeland (d, perc).* 6/80.

For all the quality of the performances, these are conceptually woolly and rather abstract works that add no more than grace-notes to Russell's remarkable compositional output. In the triumvirate of great arrangers, Russell is closer to the open texture of Gil Evans than to Quincy Jones's lacquered surface. There is a sense, though, with these performances that surface is all that matters. The original *Electronic Sonata*, which is included on the big-band *Essence* as well as on the self-titled small-group recording, has a depth of perspective and firmness of execution that the still-puzzling 1980 revision totally lacks. Conceived for tapes and ensemble, the piece is again chiefly concerned with the relationship between scored and improvised materials.

***(*) **New York Big Band** Soul Note 121039 *Russell; Americo Bellotto, Bertil Lövgren (t, flhn); Håkan Hyquist (t, flhn, frhn); Jan Allan (t, frhn); Stanton Davis, Terumasa Hino, Lew Soloff (t); Bengt Edvarsson, Jörgen Johansson, Lars Olofsson, Gary Valente (tb); Sven Larsson (btb, tba); Dave Taylor (btb); Ivar Olsen, John Clark (frhn); Arne Domnérus (cl, as, ss); Jan Uling (f, as, ts); Lennart Åberg, Bernt Rosengren (f, as, ts, ss); Erik Nilsson (f, bcl, bs); Marty Ehrlich (as); Ricky Ford (ts); Roger Rosenberg (ts); Carl Atkins (bs, bcl); Rune Gustaffson, Mark Slifstein (g); Stanley Cowell, Götz Tangerding (p); Ricky Martinez, Björn Lind, Vlodek Gulgowski, Monica Dominique (ky); Stefan Brolund, Bronislaw Suchanek, Lars-Urban Helje, Cameron Brown (b); Lars Beijbom, Leroy Lowe, Warren Smith (d); Sabu Martinez, Babafumi Akunyon (perc); Lee Genesis (v).* 77–78.

***(*) **Live In An American Time Spiral** Soul Note 121049 *Russell; Stanton Davis, Tom Harrell, Brian Leach, Ron Tooley (t); Ray Anderson, Earl McIntyre (tb); Marty Ehrlich (as, f); Doug Miller (ts, f); Bob Hanlon (bs); Jerome Harris (g); Jack Reilly, Mark Soskin (ky); Ron McClure (b); Victor Lewis (d).* 7/82.

New York Big Band includes a vital (in every sense) performance of the epochal 'Cubana Be, Cubana Bop', written in collaboration with Dizzy Gillespie and first performed in 1947. With its structural and not just decorative use of African and Caribbean metres, the piece opened out a whole new direction for jazz writing, paving the way for *The African Game* 25 years later. *Big Band* also includes two sections from *Listen To The Silence* and a wonderful and unexpected 'God Bless The Child' that derives something from Dolphy's long engagement with the piece.

The main piece on *Live* is a concert performance of 'Time Spiral'. Concerned again with the larger, almost meta-historical movements of human life, the charts have a slightly dense philosophical feel on the studio album, but they open up considerably in a live setting. The album also includes a fine reading of 'Ezz-thetic' and the faintly ironic 'D.C. Divertimento', given force by a (mostly) young and enthusiastic band.

*** **The London Concerts: Volumes 1 & 2** Label Bleu LBLC 6527 2CD *Russell; Stuart Brooks, Ian Carr, Mark Chandler (t); Pete Beachill, Ashley Slater (tb); Andy Sheppard, Chris Biscoe, Pete Hurt (reeds); Brad Hatfield, Steve Lodder (ky); David Fiuczynski (g); Bill Urmson (b); Steve Johns (d).* 89.

Somewhat as he had in Scandinavia two decades earlier, Russell found young British players (and some of their elders) hanging on his every compositional idea, and more than willing to work with him. These recordings, originally on Stash, were the first discs since the early part of the decade, a bizarre neglect of the man some would consider one of the half-dozen most important composers to have graced the music. Whether that valuation stands up to these oddly confected discs, which contain another performance of the 'Electronic Sonata', is very much a matter of personal judgement. We tend to think rather not. The band is absolutely on the case, but the material sounds either diffuse or ridiculously knotty, needing something of the looseness and relaxation that Gil Evans got out of British players. It is rather baffling to look back on the Russell discography, since it seems to suggest a brilliant early phase that has almost completely disintegrated into unsuitable and unproductive music. While there are worthwhile things among the later records, as noted, Russell's dazzling small-group music of the '50s and early '60s now seems like a prematurely closed chapter which jazz would do well to take another look at.

Also, in brief:

(*) **Othello Ballet Suite / Electronic Organ Sonata No. 1 Soul Note 121014. 1/67.

The Shakespeare music is more stately than passionate, with an almost ritualistic quality and curiously reminiscent of Ravel. The *Electronic Organ Sonata* is rather superficial, too obvious an essay in Russell's harmonic and structural ideas.

(*) **Trip To Prillargui Soul Note 121029. 3/70.

Beautifully played (by a group that includes Jan Garbarek and Terje Rypdal) but sounds curiously emptied of significance, even on repeated hearings.

*** **Listen To The Silence** Soul Note 121024. 6/71.

Episodically fascinating, this series of otherwise untitled 'Events I–IV' has something of the feel of rehearsal material worked up quickly for performance: Garbarek, Rypdal, Andersen, Christensen all play a part.

(*) **Vertical Form VI Soul Note 121019. 3/77.

The band is well-drilled and produces a big, generous sound, but the music seems to just sit there like a stone slab, much involved with its own enigma and a few intelligent guesses about its origins.

**** **The 80th Birthday Concert** Concept Publishing no number 2CD. 6/03.

Warm as toast. An unashamed celebration of some of Russell's greatest works, but also a valuable introduction to one of the most important bodies of work in modern jazz composition.

John Russell (born 1954)

GUITAR

Russell came to London in the early '70s with rock stardom in mind. He subsequently worked entirely in the starless *environment of free improvisation, and since 1977 has played an acoustic instrument.*

***(*) **The Fairly Young Bean** Emanem 4036 *Russell; Maarten Altena (b); Terry Day (perc).* 3/81.
**** **Birthdays** / ***(*) **The Second Sky** Emanem 4010 / 4058 *Russell; Roger Turner (perc).* 2/96; 1/01.
**** **From Next To Last** Emanem 4071 *Russell (g solo).* 12/01–2/02.
*** **Excerpts & Offerings** / *** **Frequency Of Use** ACTA 14 / Nurnichtnur Berslton 102 12 31 *Russell; Stefan Keune (sno, as).* 11/00; 10/02.
***(*) **Three Planets** Emanem 4106 *Russell; Ute Völker (acc); Mathieu Werchowski (vn).* 11/03.
**** **Analekta** Emanem 4138 *Russell; Henry Lowther (t); Garry Todd (ts); Stefan Keune (as); Chefa Alfonso (ss, perc); Philipp Wachsmann (vn, elec); Ashley Wales (p); Ivor Kallin (b); Javier Carmona (perc); Steve Beresford (elec, FX); Nicole Legros, Jean-Michel Van Schouwburg (v).* 11/04, 3–6/06.

Scratchy, twiddly, unlovely: Russell's music personifies free improvisation as many detractors would wish to see it – a tuneless, insectoid scrabbling which is wilfully remote from appeasing a listener. Like his fellow acoustic instrumentalist Roger Smith, who also records extensively for Emanem, he has pursued a strikingly individual course in what might be called post-Bailey guitar music. Unlike Smith, though, Russell works as often in group situations as solo and he is, like Paul Rutherford, a very disjunctive improviser, each passage rarely having much in it that relates to what came before or what will come next.

The Fairly Young Bean, nearly 80 minutes of music for a proposed but abandoned 1981 LP, finds him in the congenial company of Maarten Altena and Terry Day. There is a great deal of scuttling interaction and almost all of it at a low volume: it's very easy to drown John out, and playing companions usually defer to his situation. Altena always finds the humour in such settings and, in their dry way, the 26 tracks field a lot of wryly amusing happenings.

The solo record is a useful place to study Russell's techniques and ideas and how they go together to make up his music. The debts to Bailey's playing are more obvious here, perhaps, although his tonalities are even more abstruse and a sense of fractious timelessness – rather than forward impetus – hangs over the improvising, as if he had as much time as he wanted and that bothered him. Five solos recorded in Martin Davidson's living room, on three different guitars, are followed by a recording of an impromptu live set done at the Red Rose as a fill-in.

The association with Turner now goes back some three decades. The first of their duo recordings on Emanem is, for us, one of the finest and most overlooked on the label, a quiet but incredibly intense documentation of two men working together at the limits of their shared understanding. The second CD is equally extraordinary, but it lacks the sheer dramatic impact of the first.

The duets with Keune are primarily concert performances. Like Russell – or, at least, with him – Keune favours an approach which shies away from any long line or obvious evolution. Since he uses either sopranino or the top end of the alto, the sonic variations are even more constricted. Both discs are absorbing but pretty hard work.

Context is always going to be of particular concern with musicians such as Russell, and the chamberish look to *Three Planets* perhaps disguises what is a tough, focused, dramatic encounter. Völker is one of the few to make much of the accordion in an improvising situation and she suggests that she could be finding a very fresh vocabulary for the instrument. Werchowski's virtuosity is put at the service of the music and Russell is at his liveliest.

The music on *Analekta*, taken from a two-year period, draws largely on Russell's Mopomoso series of (mostly) duos at the now closed Red Rose in London. The first three pieces are duos with Todd, Lowther (2004) and Alonso, with a longer Quaqua performance involving all the other players. The duos are typical of Russell's uncompromising and determinedly unaesthetic approach; the other is harder to locate, sonically more varied and very successful. A packed programme of fine music.

Luis Russell (1902–63)

PIANO, BANDLEADER

The Panama-born Russell worked in New Orleans in the early '20s, but the break came as resident bandleader at the Saratoga Club in New York in 1928. Between 1935 and 1940, when it was sacked, the group was with Louis Armstrong full-time. At the time of his death he was driving cars and teaching piano.

**** **The Luis Russell Story** Retrieval RTR 79023 2CD *Russell; Louis Metcalf, Henry 'Red' Allen, Bill Coleman, Otis Johnson, George Mitchell, Leonard Davis, Gus Aiken (t); Bob Shoffner (c); Kid Ory, J. C. Higginbotham, Vic Dickenson, Preston Jackson, Dicky Wells, Nathaniel Story, Jimmy Archey (tb); Albert Nicholas (cl, ss, as); Charlie Holmes (ss, as); Darnell Howard, Henry Jones (cl, as); Bingie Madison (cl, ts); Barney Bigard, Teddy Hill, Greely Walton (ts); Will Johnson (g, bj); Lee Blair (g); Johnny St Cyr (bj); Bass Moore (tba); George 'Pops' Foster (b); Paul Barbarin (d); Walter Pichon, Sonny Woods, Chick Bullock, Palmer Brothers (v).* 1/29–8/34.
**** **Luis Russell 1926–1929** Classics 588 *Similar to above.* 3/26–12/29.
**** **Luis Russell 1930–1931** Classics 606 *Similar to above.* 1/30–8/31.

Russell led one of the great orchestras of its period, having originally put it together in New Orleans in 1927, with such young local stars as Allen, Nicholas and Barbarin in attendance. Their 18 essential sides from seven remarkable sessions in New York are variously available on the Classics and Retrieval CDs. The band had secured a prime Harlem residency at the Saratoga Club. This was a sophisticated outfit, first because of its soloists – with Higginbotham dominating the earlier sides and Allen, Nicholas and Holmes adding their own variations to the later ones – and second because of its increasing stature as an ensemble. 'Louisiana Swing', 'High Tension', 'Panama' and 'Case On Dawn' all show the orchestra swinging through the more advanced new ideas of counterpoint and unison variation while still offering chances for Allen and the others to shine as soloists.

The first Classics CD fills in various gaps in the Russell discography. There are two small-group sessions from 1926, the first having a Mortonesque sound through the presence of Mitchell, Ory and Nicholas in the front line, the second a fine example of Chicago music moving out of the barrelhouse and into the front parlour. If the later tracks suggest Russell's hard-bitten swing was softening a little with the era of smooth big bands just around the corner, there is still some memorable playing on the likes of 'Hokus Pokus'. However, the two-disc Retrieval set surpasses all previous editions. Though it doesn't include the 1926 tracks, it offers the two sessions which Russell covered to help out King Oliver (under whose name the titles were issued), and Russell-associated dates by the Jungle Town Stompers and J. C. Higginbotham's Six Hicks; 48 tracks in all.

Also, in brief:

(*) **Luis Russell 1945–1946 Classics 1066. 45–46.
All but unknown, and deservedly so. An unidentified Eckstine-styled vocalist pours himself over four tracks and there are some strictly routine big-band shouters. Hardcore collectors only!

Pee Wee Russell (1906–69)

CLARINET, TENOR SAXOPHONE

Charles Ellsworth Russell, a jazz original, came from Missouri and played in the New York school of hot music in the '20s, with Nichols, Mole and the others. From the '30s he was better known as a member of the Condon gang, but his later playing suggested his disaffection for that style of jazz, and in his final decade he played in increasingly mainstream-to-modern settings. Alcoholism, illness and depression thwarted him.

*** **Pee Wee Russell** Classics 1204 *Russell; Muggsy Spanier (c); Sterling Bose, Louis Garcia, Henry Levine (t); Marty Marsala (t, v); Vic Dickenson, Artie Foster, Lou McGarity (tb); Brad Gowans (vtb); Matty Matlock (cl); Bud Freeman (ts); Ernie Caceres (bs); Spencer Clark, Merrill Kline (bsx); Irving Brodsky, Gene Schroeder, Jess Stacy (p); Cliff Jackson (p, v); Carl Kress (g); Bob Casey, Bob Haggart, Francis Palmer, Sid Weiss (b); Vic Berton, Morey Feld, Joe Grauso (d); Chick Bullock (v).* 3/35–5/46.
The long span here suggests how little Russell actually recorded under his own name during these vintage years. Classics' strict constructionism means that few dates other than as leader pass their muster. That said, the first date here is one led by percussionist Vic Berton, a significant figure in the development of jazz drumming – wire brushes, rod cymbals and other innovations. On these Vocalion dates, Vic's playing a kettle drum. There are dates with Bud Freeman's men and with a Greenwich Village Dixieland band, if such an oxymoron can be allowed to pass.

*** **Jack Teagarden / Pee Wee Russell** Original Jazz Classics OJCCD 1708 *Russell; Max Kaminsky (t); Dicky Wells (tb); Al Gold (ts); James P. Johnson (p); Freddie Green (g); Wellman Braud (b); Zutty Singleton (d, v).* 8/38.
Russell's music is tyremarked by his many years in Dixieland, which he came to hate, with the Condon gang, who sent him up for much of the time, and by his own fatalism and poor habits. There's a danger in patronizing his home-made approach to playing, and he *was* inconsistent, but his best music is exceptional. He began with the New York players of the '20s – Nichols, Mole, Beiderbecke – but was more readily linked with Condon's Chicagoans in the '30s and '40s. The 1938 session (the rest of the CD features a Teagarden-led group) features a surprising line-up on five standards and a blues, two tracks featuring Russell and the rhythm section alone. Kaminsky and Wells are the most confident-sounding voices, but it's Russell's queer sense of line and wobbly pitch that take the ear. His partnership with Johnson is just one of a series of unlikely alliances he formed with pianists on record, and which would later include George Wein and Thelonious Monk.

**** **Swingin' With Pee Wee** Prestige 24213-2 *Russell; Buck Clayton, Ruby Braff (t); Vic Dickenson (tb); Bud Freeman (ts); Tommy Flanagan, Nat Pierce (p); Wendell Marshall, Tommy Potter (b); Osie Johnson, Karl Kiffe (d).* 2/58–3/60.
A valuable and long-awaited reissue of a classic Russell session, *Swingin' With Pee Wee* is one of his best latter-day records. Clayton handled the arranging duties, and the rhythm section, with Flanagan, Marshall and Johnson, was about the most modernistic Russell had had behind him at this point. The result is a stylish and triumphant assimilation of his clarinet into a vibrant mainstream setting. His dissertation on his great blues, 'Englewood', is but one example of Pee Wee at his best – and Clayton matches him in the calibre of his playing. Even more of a bonus are the tracks from the 1958 date for Counterpoint, *Portrait Of Pee Wee*, with Braff and Dickenson – not quite as good, but it only adds to the merits of an excellent reissue.

***(*) **Jazz Reunion** Candid CS 9020 *Russell; Emmett Berry (t); Bob Brookmeyer (vtb); Coleman Hawkins (ts); Nat Pierce (p); Milt Hinton (b); Jo Jones (d).* 2/61.
Russell's quixotic progress is still inadequately represented on CD. The *Reunion* was with Hawkins – one of the tracks, 'If I Could Be With You One Hour Tonight', they'd recorded together as far back as 1929 – and it caught both men in excellent form, Hawkins's solos delivered in his most leathery, autumnal manner, which makes Russell's nagging at notes sound minimalist. Jones, in particular, reads everybody's moves superbly, although Berry and Brookmeyer especially seem rather irrelevant.

*** **In England** Jazzology JCD 355 *Russell; Johnny Armatage's Band.* 64.

*** **With Alex Welsh And His Band** Lake LACD 157 *Russell; Alex Welsh (t); Roy Crimmins, Roy Williams (tb); John Barnes (bs, cl); Fred Hunt (p); Jim Douglas (g); Ron Mathewson (b); Lennie Hastings (d).* 11/64–7/66.
These are both better than some of the surviving recordings of visiting Americans with British trad groups, in the main because Russell himself sounds in good fettle, even though he was back to playing the kind of Dixieland which he professed to have become tired of. The date with Armatage (and Sandy Brown!) is in reasonable sound, if a bit sepia-tinted, and Pee Wee sounds like he's having a good time. On the other, at least he gets his own blues, 'Pee Wee's Blues', with just the rhythm section. As so often, Williams is the standout among the local men and the rhythm section is nothing special. Respectable sound.

*** **Ask Me Now!** Impulse! 755742-2 *Russell; Marshall Brown (vtb, bt); Russell George (b); Ronnie Bedford (d).* 65.
Russell's 'modern' album set him to work on Monk and Coleman tunes and a few standards, with Brown playing what might be termed the Don Cherry role. It's a curious set: Pee Wee plays everything his way, and he blithely walks through Coleman's 'Turnaround' as if he's blowing on standard changes. It's a fun record, and it's strange to reflect that it was made in the same period that he cut the sessions with Welsh listed above. In the end, it sounds as if Russell is telling us that he can play this stuff if he wants to – although it's not, you know, really him.

Paul Rutherford (1940–2007)

TROMBONE, EUPHONIUM, PIANO

A Londoner, Rutherford played in RAF bands, then studied at the Guildhall. A prime mover in both the Spontaneous Music Ensemble, Iskra 1903 and the London Jazz Composers'

Orchestra, as well as playing solo, Rutherford was a major part of British free music.

*** **Sequences 72 & 73** Emanem 4018 *Rutherford; Kenny Wheeler (t, flhn); Malcolm Griffiths, Paul Nieman, Geoff Perkins (tb); Dick Hart (tba); Dave White (ss, as, bs, bcl, cbcl); Trevor Watts (ss, as); Evan Parker (ss, ts); Howard Riley (p); Derek Bailey (g); Barry Guy (b); Tony Oxley (elec); Maggie Nicols, Norma Winstone (v).* 9/72–5/74.

**** **The Gentle Harm Of The Bourgeoisie** Emanem 4019 *Rutherford (tb solo).* 7–12/74.

The trombone is said to be the musical instrument closest to the human voice. When Paul Rutherford spoke or sang through his horn, it sounded like no instrument anyone had ever heard, a sound as lyrically potent and as expressively stressed and freighted as a whole ensemble.

Rutherford's solo performances, documented on *The Gentle Harm Of The Bourgeoisie*, are as wryly subversive as the title suggests. Devotedly recorded by Martin Davidson at the Unity Theatre, it's now infinitely more listenable. Rutherford's grasp of multiphonics is already assured; additional sounds and overtones come from mutes, microphone knocks and from spittle in the horn, part and parcel of the process. The two long tracks, 'Elaqust' from July 1974 and 'Osirac Senol' from the week before Christmas, are definitive.

Sequences 72 & 73 is a historic release, a first chance to hear Rutherford's work as composer/conductor. Iskra 1912 never performed in public. The two 'Sequences' (not previously released) were recorded a year apart, while Rutherford recorded the short solo 'Non-Sequence' in the late spring of 1974. The main difference between the main pieces is that Derek Bailey's stereo guitar was overdubbed onto the latter, which also featured Tony Oxley on live electronics, replacing the saxophones of Trevor Watts, who was one of the main soloists on the 1972 session, duetting with Guy. The brass-players are sometimes required to play chorally, sometimes improvising freely. The other main soloist in 1972 was Evan Parker, who is heard on tenor a year later. With no drummer, there is no definite pulse and, as so often in Rutherford's music, it is the human voice, wordless on this occasion, which provides the unifying principle.

***(*) **Solo In Berlin 1975** Emanem 4144 *Rutherford (tb solo).* 3 & 11/75.

So closely is Rutherford associated with solo trombone-playing that it is surprising to realize how little of it was actually captured on record. That situation has changed markedly in recent years and this posthumous release improves the situation further. Apart from a short piece issued on an FMP primer, all of this music is previously unreleased, and perhaps withheld because of the rumbustious reception Rutherford received at the 1975 Total Music Meeting in Berlin. Producer Martin Davidson, who has done a wonderful job in cleaning up the tapes, expresses some doubt as to the morality of releasing the CD after Paul's death, lest it be thought he was cashing in. In short, the music here is too important, too beautiful and affirming *not* to be heard.

***(*) **Neuph** Emanem 4118 *Rutherford (tb, euph solo and overdubbed); Judy (howling).* 1/78, 4 & 6/80.

A rare project for Rutherford in that he is overdubbed sometimes many times over and on one track improvises against a playback of himself at double speed, pushing the trombones up into cornet territory. It's a fascinating experiment that anticipates some of Evan Parker's work in the same area. It's not quite strictly a solo record in another sense too, in that on 'Paunch And Judies' Rutherford has a real-time collaborator in the shape of a neighbouring dog driven to distraction by his playing. 'Chefor' is a euphonium solo and a fascinating exploration of that relatively unfamiliar sonority. Another valuable reissue.

**** **Gheim** Emanem 4107 *Rutherford; Paul Rogers (b); Nigel Morris (d).* 7 & 12/83.

Though Emanem is his natural abode, *Gheim* actually first appeared on the Ogun imprint. The original set included the whole of a trio performance at the Bracknell Jazz Festival, caught in analogue but beautifully detailed. The opening piece weighs in at over half an hour, a long, steadily evolving idea from Rutherford that constantly hints at jazz models without a single discernible quote or allusion.

The set is arguably most important for an early glimpse of bassist Rogers, with whom Rutherford went on to make the duo *Rogues* in 1988. He's already possessed of a powerful technique, solid and percussive, full of trombone-like slides and jazzy figures but driven by an idiosyncratic logic that is still yielding impressive results. Morris is probably better known as a fusion drummer, but his unmetrical playing is equally effective and the kit has a full share in proceedings.

Bracknell MC Lol Coxhill said there would be no encores, but a few months after the summer gig the same trio was recorded in the studio. Three previously unissued tracks and a valuable glimpse on 'Prindalf' of Rutherford's second-string euphonium work. It's unmistakably the same voice but with a solidity that sometimes overpowers the bassist, who cranks out a steadily unravelling obstinate in response. Rutherford's other great gift is a sense of humour. The trombone has obvious slapstick potential, but you'll come away from this smiling at the sheer joy he takes in making those beautiful, human, inhuman sounds.

*** **Rogues** Emanem 4007 *Rutherford; Paul Rogers (b).* 11/88.

This involves two thirds of a trio that also included drummer Nigel Morris. The involvement of a percussionist meant that this was a very different set-up from Iskra 1903, in either of its incarnations, and Morris's absence on the 1988 disc changes the language quite considerably. None of this material appeared on LP and it was finally issued almost a decade after the performances, which were recorded at a pub called the Cannonball in Adderley Street, Birmingham. The opening 'Rogues 1' is as riveting as it must have been on the night. The rest of the disc is less compelling.

**** **Iskra^3** Psi 05.02 *Parker; Lawrence Casserley, Robert Jarvis (live processing).* 04.

A new stage in Rutherford's remarkable career, which takes the group aesthetic of the original Iskra 1903 and the processing language of the recently reissued *Neuph* and gives both a fresh, contemporary turn, parallel to the work label boss Evan Parker has been doing with his Electro-Acoustic Ensemble. These are immensely powerful pieces, still dominated by Rutherford's trombone-playing, but now in the context of a highly responsive background that gives the music mass and density as well as line and presence.

**** **Hoxha** Spool 126 *Rutherford; Ken Vandermark (reeds); Torsten Müller (b); Dylan Van der Schyff (d, perc).* 12/04.

It's not clear why this is named after the late Albanian dictator (if that, indeed, is the intention), but the live performance from Oregon is one of Rutherford's best group outings of recent times. What's most interesting is the trombonist's use of widely varied dynamics. The closing 'Rokurokubi' is extremely quiet, packed at times with soft, almost toneless sounds. Other tracks are frenetic in pace, but there is never a moment when control seems to be lost.

**** **The Zone** Konnex KCD 5176 *Rutherford; Torsten Müller (b); Harris Eisenstadt (d, perc).* 1/06.
Rutherford continued – scandalously – to play more dates abroad than in his native Britain. This comes from a concert in Santa Fe with the only European bassist who can currently aspire to Peter Kowald's crown and with a young Canadian drummer whose quiet, concentrated approach adds hugely to this superb recording. For long periods on the opening 'Booming Grounds', it is genuinely difficult to separate 'bone squeaks, Müller's creaking-branch effects and the delicate susurrus of Eisenstadt's kit. The sound flows easily and as if from a single imagination – perhaps The Zone is the locus. The title-track begins without Rutherford, and when he comes in it is with absolute logic and authority, playing rich, brassy tones as close to 'idiomatic' trombone-playing as you'll hear from him. A magnificent statement, but does the track just end or has the tape been edited before the applause? On 'Laughing Lizard', Rutherford sets up a didjeridu growl under Müller, and only later moves to open tones. The final piece, 'Schoenberg Swung Am Hardesten', pretty much sums up the rest of the record: again, mostly quiet, with lots of room for drummer and bassist to explore their shared and contentious domain, gnomic wisdoms from the senior player, great collective understanding. (An appreciative liner-note from fellow trombonist Jeb Bishop is a further plus.)

Also, in brief:

***(*) **Trombolenium** Emanem 4072. 86–95.
Almost a decade's worth of solo performance. The sound-quality varies hugely, or rather the acoustics do, and it is interesting to hear how responsive Paul was to different environments.

*** **RoTToR** Emanem 4026. 2 & 4/98.
A collaborative effort with Keith Tippett (*p*), Julie Tippetts (*v*) and Paul Rogers (*b*), it also includes a fine Rutherford solo.

***(*) **Chicago 2002** Emanem 4082. 4/02.
Live at the Empty Bottle. Paul plays a tremendous 30-minute solo, and that's followed by a septet where he and fellow Briton Lol Coxhill met up with some local guys and two Scandinavian visitors.

Samo Šalamon (born 1978)

GUITAR

Slovenian disciple of Ornette Coleman, making an original contribution on the European scene.

*** **A Dream Come True** Samo SSCD 01 *Salamon; Igor Bezget, Matjaz Dajcar, Marko Zaletelj (g); Tomi Erceg (b); Gasper Bertoncelj, Ciril Sem (d).* 02.
*** **Arabian Picnic** Samo SSCD 02 *Salamon; Vasko Atanasovski (ss, f); Zanago Turica (vn); Samo Pecar (b); Andrej Hrvatin, Nino Mureškič (perc).* 02.
**** **Ornethology** Samo SSCD 03 *Salamon; Achille Succi (as, bcl); Salvatore Maiore (b); Zlatko Kaučič (d, perc).* 04.
**** **Ela's Dream** Splasc(h) CDH 689-2 *Salamon; Kyle Gregory (t); Achille Succi (as, bcl); Dave Binney (as); Paolino Dalla Porta (b); Zlatko Kaučič (d).* 4/04.
Much admired by his friend and fellow guitarist John Scofield, Salamon released a couple of records on his own Samo label, including *Arabian Picnic*, which is credited to his Ansasa Trio. The first album is by his eponymous group, augmented on six tracks by guest musicians. 'Blues For Sco' and 'For Susan And John' repay an obvious debt and confirm the strong writing talent which emerges ever more fully formed on subsequent releases.

Even if the home releases are hard to find, *Ornethology* is worth searching for. The brief, improvised pieces show a brilliant instinct for texture as well as strong lines and unusual chords. 'Does Your Girlfriend Know You Play Free Jazz?' is as wry as it sounds, but the major statements are 'Something Ology', which may be taking a sideswipe at efforts to pigeonhole this music as Adriatic Ornette, the powerful 'Tribeca' and 'Humpty Dumpty'. The relative absence of blues cadences distinguishes the sound from '80s Scofield, but there is no mistaking Åœalamon's modern jazz sensibility.

Recorded live in Ljubljana, *Ela's Dream* is a cracking record that shows Salamon in a more realistic light than the studio releases. Achille Succi, who made such an impact on *Ornethology* with his bass clarinet-playing, is back and in fine form and Kyle Gregory's raw wail is individual enough to thwart easy comparison with Don Cherry's work on those classic Atlantics. 'Coffee With A Girl' is the closest it comes to harmolodic pastiche; the rest of the album is more original and idiosyncratic, effortlessly swung by a fine rhythm section and punctuated by ruggedly thoughtful solos from the leader.

*** **Two Hours** Fresh Sound New Talent FSNTCD 238 *Salamon; Tony Malaby (ts); Mark Helias (b); Tom Rainey (d).* 11/04.
**** **Government Cheese** Fresh Sound New Talent FSNT 279 *Salamon; Josh Roseman (tb); Dave Binney (as); Mark Helias (b); Gerald Cleaver (d).* 12/04.
Fresh Sound New Talent CDs aren't always by debutants, but few of the Spanish label's signings have such a substantial track record as Salamon. These were the product of a fruitful period in New York City, and while one wouldn't detract in any way from the groups Åœalamon worked with back home, the advance in quality is evident from the beginning of *Two Hours*. Helias and Rainey provide a secure base for his terser rhythmic explorations and the bassist gives the slower material real presence. *Government Cheese* sees Åœalamon integrating his various influences ever more comfortably. 'The Bee And The Knee' and 'Eat The Monster' are still in the eclectic mould of the earlier recordings, but the guitarist has learned the art of arrangement so that the various voices work together, and while Binney is now a familiar component of the overall sound, Roseman and Helias help to give it bottom and stability during some of the faster transitions. Much of the precariousness has gone out of the music but not at the expense of drama.

A. K. Salim

ARRANGER

Originally a saxophonist, Ahmad Katib Atkinson retired from playing in 1943 to concentrate on writing and arranging.

***(*) **The Modern Sounds Of A. K. Salim: Complete Savoy Recordings 1957–1958** Fresh Sound FSRCD 474 *Salim; Nat Adderley (c); Johnny Coles, Kenny Dorham, Jimmy Nottingham, Joe Wilder (t); Buster Cooper, Frank Rehak (tb); Frank Wess, Herbie Mann, Seldon Powell (f, ts); Marshall Royal, Phil Woods (as); Johnny Griffin (ts); Pepper Adams, Howard Austin, Charlie Fowlkes, Sahib Shihab (bs); Eddie Costa, Tommy Flanagan, Hank Jones,*

Wynton Kelly (p); Kenny Burrell (g); Paul Chambers, George Duvivier, Wendell Marshall (b); Bobby Donaldson, Osie Johnson, Philly Joe Jones, Max Roach (d); Chano Pozo (perc). 3/57–9/58.
'Modern' sometimes raises an eyebrow of suspicion, suggesting that a jazz arranger has been spending too much time with longhair composers like Bartók and Schoenberg. In fact, Salim's charts are little more than unpretentious and often quite funky swing with an occasional Latin twist. The earliest of these dates majors heavily on the twinned flutes of Mann and Wess ('Duo-Flautists' is written explicitly for them), but with nice, raw parts for Wilder and the other horns. The set brings together *Flute Suite*, *Stablemates* and *Jazz Is Busting Out All Over*, with the tracks from a compilation called *Pretty For The People*. Salim can't be considered a major composer, but he has a neat touch and the ensembles here are expected to play with the loose swing of a small group.

Perico Sambeat (born 1962)

ALTO AND SOPRANO SAXOPHONES, FLUTE

Played on the Valencia scene in the '80s before establishing an international presence.

*** **Jindungo** Fresh Sound New Talent FSNT 029 *Sambeat; Bruce Barth (p); Joe Martin (b); Jorge Rossy (d). 95.*
***(*) **Ademuz** Fresh Sound FSNT 041 *Sambeat; Mike Leonhart (t); Mark Turner (ts); Brad Mehldau (p); Kurt Rosenwinkel (g); Joe Martin (b); Jorge Rossy (d); Guillermo McGill, Enric Canada (perc); Enrique Morente (v). 8–11/95.*
Sambeat was associated early on with new majors such as Mehldau, Turner and Rosenwinkel, and they're all here on the simmering, thickly textured *Ademuz*, excitingly delivered, if overcrowded with detail and noise. The percussion team is involved most of the way through and they set much of the feel of the music, from the polyrhythmic undergrowth of the title-track to the more closely argued layers of 'Expedición'. The leader makes as much of an impression as anyone in his solos, often sailing out of the hyperactivity in the rhythm section with aplomb. The other players are sometimes crowded for space and never make the impression they do on their later records, but this is still a charismatic and frequently exciting record.

The earlier disc has Barth as co-leader and is a much more tentative effort because of it. Sambeat still sounds full of confidence and fire but he lacks some of the polish that comes through on the second disc.

*** **Friendship** ACT 9421 2 *Sambeat; Brad Mehldau (p); Kurt Rosenwinkel (g); Ben Street (b); Jeff Ballard (d); Carmen Canela (v). 03.*
Sambeat's ideas often seem rooted in what his fellow players are doing and right from the beginning of 'Memoria Du Un Sueno' he is locked in tight with Mehldau, who is of course an old sparring partner. In comparison to pianists David Kikoski and Steve Melling, with whom Sambeat has worked before, Brad usually likes to let space and silence do much of the work for him. Here, however, he seems to be striving. Rosenwinkel, Street and Ballard do their stuff competently but without much drama and the record would not have been very different had they missed the subway across town. There is a sameness about the tracks that might have been avoided had Perico picked up his soprano more often. He reserves it for 'Actors', which comes right after the only standard of the set, 'Crazy She Calls Me', and marks a belated change of pace.

There have been a couple of things since, but on inaccessible labels.

David Sanborn (born 1945)

ALTO AND SOPRANO SAXOPHONES

One of the most widely known instrumentalists of today; his signature, keening alto sound has appeared on hundreds of recordings, though he distances himself from the 'smooth jazz' he supposedly influenced. He learned to play as therapy for a polio-related condition and worked in rock and R&B before moving towards jazz.

*** **Voyeur** Warner Bros 256900-2 *Sanborn; Tom Scott (ts, f); Michael Colina (ky); Hiram Bullock, Buzzy Feiten (g); Marcus Miller (b, g, ky, d); Buddy Williams, Steve Gadd (d); Lenny Castro, Ralph Macdonald (perc). 81.*
Whatever palatable, easy-listening trimmings are applied to David Sanborn's records, his own contributions always cut deeper than that. 'I'm pushing for the limit', he says about his playing, whether in the studio or on the concert stage. *Voyeur* is the album that raised the game a notch: the sound assumes a hard gleam, and a tightness that would be constricting for most players replaces any sense of a loose gait. The altoman thrives in the context, cutting sharp circular patterns like a skater on ice, with the prettiness of 'It's You' and 'All I Need Is You' balancing the bright, airless funk of 'Wake Me When It's Over'.

*** **Backstreet** Warner Bros 923906-2 *Sanborn; Marcus Miller (ky, g, b, perc); Michael Colina (ky); Hiram Bullock (ky, g); Buzzy Feiten (g); Steve Gadd (d); Ralph Macdonald (perc). 83.*
*** **Straight To The Heart** Warner Bros 925150-2 *Sanborn; Randy Brecker, Jon Faddis (t); Michael Brecker (ts); Don Grolnick (ky); Hiram Bullock (g); Marcus Miller (b, ky); Buddy Williams (d); Errol Bennett (perc). 84.*
***(*) **Close-Up** Reprise 925715-2 *Sanborn; Marcus Miller (ky, g, b); Richard Tee, Ricky Peterson (p); Hiram Bullock, Nile Rodgers, Steve Jordan, Jeff Mironov, G. E. Smith, Paul Jackson (g); Andy Newmark, Vinnie Colaiuta, William House (d); Paulinho Da Costa, Don Alias (perc); Michael Ruff (v). 88.*
Marcus Miller had been playing and composing for Sanborn's records before, but with *Backstreet* he began producing as well, intensifying further the almost abstract neo-funk which the saxophonist had behind him in the mix. *Backstreet* featured some agreeable tunes as well as the beat, though, and in the title-piece, 'A Tear For Crystal' and 'Blue Beach' Sanborn wrung the most out of each situation. His sound was sometimes almost frozen in the still space of the studio, but his tone remained uniquely capable of emoting in this context. Cut before a studio audience, *Straight To The Heart* simulated one of Sanborn's live shows and, while it has some tedious features, it's a rare chance to hear the leader in more extended solos than usual, and they are strong enough to belie his insistence that a jazz context is inappropriate for him..

Close-Up was a brilliant return to form after the dud *A Change Of Heart*. This time Miller handled the whole project and turned in tunes and arrangements which took Sanborn to the very limit of this direction. Having experimented with different keyboard and drum-programme sounds on the earlier records, Miller built backing tracks of maze-like complexity which barely gave the saxophonist room to breathe, yet the exciting riff-tune 'Slam', the sweet melodies of 'So Far Away' and 'Lesley Ann', and the staccato snap of 'Tough' squeezed Sanborn into delivering some of his smartest ideas. It's a little like a modernization of West Coast jazz, where soloists were required to put a personal stamp on 16 bars in the middle of a skin-tight arrangement. The sound is artificially brilliant but entirely suitable for the music.

*** **Another Hand** Elektra 61088-2 *Sanborn; Art Baron (tb, btb); Lenny Pickett (cl, ts); Terry Adams, Mulgrew Miller (p); Leon Pendarvis (org); Bill Frisell, Marc Ribot, Al Anderson, Dave Tronzo (g); Greg Cohen, Charlie Haden, Marcus Miller (b); Joey Baron, Steve Jordan, Jack DeJohnette (d); Don Alias (perc); Syd Straw (v).* 90.

A striking if sometimes uneasy change of direction. After working with a wide range of players on his American TV series, *Night Music*, Sanborn (and producer Hal Willner) sought out less-familiar territory and came up with this curious fusion of jazz, R&B and the kind of instrumental impressionism which participants Frisell and Ribot have been associated with. Sanborn sounds interested but not entirely sure of himself at some points, and seems happiest on the rhythmically less taxing pieces such as the infectious lope of 'Hobbies' and two tracks with the Millers and DeJohnette. The film music medley arranged by Greg Cohen emerges as a queer pastiche. Possibly more important to its maker than to his audience, but well worth hearing.

***(*) **Upfront** Elektra 61272-2 *Sanborn; Earl Gardner, Laurie Frink, Randy Brecker, Paul Litteral, Herb Robertson (t); Dave Bargeron, Art Baron (tb); Stan Harrison (as); Lenny Pickett, Arno Hecht (ts); Crispin Cioe (bs); Richard Tee (org); John Purcell (ts, saxello); William Patterson, Eric Clapton (g); Marcus Miller (b, ky, g, bcl); Steve Jordan (d); Don Alias, Nana Vasconcelos (perc).* 91.

Looser, funkier, free-flowing where the last one was bound up in itself, this is Sanborn sounding comfortable and in charge. His own playing doesn't change so much from record to record, but he sounds a lot happier back here in Marcus Miller's grooves than he did on Hal Willner's on the previous disc. The hip, updated treatment of Ornette's 'Ramblin'' works out a treat, with Herb Robertson adding squittery trumpet, but the whole record has a lot of fine playing – in a live-in-the-studio atmosphere – that stands up to plenty of listening.

*** **Pearls** Elektra 61759-2 *Sanborn; Don Grolnick (ky); Kenny Barron (p); Marcus Miller, Christian McBride, Mark Egan (b); Steve Gadd (d); Don Alias (perc); Oleta Adams, Jimmy Scott (v); strings.* 94.

Sanborn's strings album is an elegant vehicle for his sound. The choice of material is safe rather than surprising, but it's interesting that the old-fashioned pieces – 'Willow Weep For Me' or 'Come Rain Or Come Shine' – don't suit him nearly as well as the 'mature' modern pop of Sade's title-tune – where he gets a nice note of menace in – or Leon Russell's 'Superstar'. Scott and Adams take a vocal apiece, to no great effect, and the sound is glassy rather than warm, but the overall effect is pleasing enough.

*** **Songs From The Night Before** Elektra 61950-2 *Sanborn; Randy Brecker (t); John Purcell (bcl, f); George Young (ss, cl, f); Dave Tofani (ts, f); Ricky Peterson (ky); Paul Peterson, Phil Upchurch, Dean Brown (g); Pino Palladino (b); Steve Jordan (d); Don Alias (perc).* 96.

Ricky Peterson has worked with Sanborn before, but here he produces a whole set for the nominal leader. The results are just sweet enough for the radio and sufficiently gritty for Sanborn to get creative. An affecting melody like 'Rikke' sits next to a tersely funky take on Eddie Harris's 'Listen Here', and further down the list is Wayne Shorter's 'Infant Eyes'. Sanborn remains peerless at grafting a serious player's heart and soul on to moves that would otherwise be mere fluff: his kind of urban night music, shrewdly suggested by this disc's packaging, can pass by unnoticed but still present an authoritative and lived-in hinterland to 'real' jazz. Like his other recent records, though, this one misses a pressing reason to exist.

***(*) **Inside** Elektra 7559-62346-2 *Sanborn; Wallace Roney (t); Michael Brecker, Lennie Pickett (ts); Ronnie Cuber (bs); Gil Goldstein (p); Ricky Peterson (org); Marvin Sewell, Dean Brown, Bill Frisell, Fareed Haque (g); Hank Roberts (clo); Marcus Miller (b, bcl, ky, v); Gene Lake (d); Don Alias (perc); Cassandra Wilson, Sting, Lalah Hathaway, Eric Benet (v).* 98.

Sanborn has another go at making heavyweight music that they'll still play on the radio. Back with Marcus Miller at the desk, he gets close to delivering his best record. Warm, without the phoney radiance of smooth jazz, the settings which Miller devises are just idiosyncratic enough to refuse to let the record slip into the background, and if Sanborn himself sometimes drifts through the music rather than commanding it, he plays his parts with real sensitivity and effort. His own tune 'Lisa', one of two writing credits, is the prettiest thing on the record. Miller writes in real horns – Brecker and Cuber play only charts, but they're easy to spot – and plays his brainy-sidekick role just right.

*** **Timeagain** Verve 655782-2 *Sanborn; Randy Brecker (t, flhn); Lawrence Feldman (af, bf); Ricky Peterson (ky); Gil Goldstein (p); Mike Mainieri (vib); Russell Malone (g); Christian McBride (b); Steve Gadd (d); Don Alias, Luis Quintero (perc); Lani Groves, Arnold McCuller, David Lasley, Valerie Pinkston (v); strings.* N.D.

Now in situ at another jazz label, Sanborn *almost* goes all the way and nearly makes a full-on jazz record. The listed personnel are together on most of the tracks (Brecker, Feldman and the vocalists aside). The material includes old jazz hits such as 'Cristo Redentor', 'Harlem Nocturne' and Stanley Turrentine's 'Sugar', and the groove they all lock into for 'Comin' Home Baby' is hard to resist. Producer Stewart Levine rekindles memories of his long stint with The Crusaders. And the saxophonist never sounds less than keen. All that said, the music feels regressive: compared to *Songs From The Night Before* and *Inside*, this one feels more like an executive's idea of a strong Sanborn project than one conceived by the man and his closest allies, and they're kidding us that these top-price session-players can really act like a band (which The Crusaders were, after all).

*** **Closer** Verve 986319-2 *Sanborn; Alex Sipiagin (t); Mike Davis (tb); Sheryl Henze, Bob Sheppard (f); Larry Goldings, Gil Goldstein (ky); Mike Mainieri (vib); Russell Malone (g); Christian McBride (b); Steve Gadd (d); Luis Quintero (perc); Lizz Wright, Joyce Hammann, Belinda Whitney (v).* 05.

Sanborn's such a studio guy that he'll most likely never make an 'indoors' record that doesn't sound tight and glossy. Spit-polished grooves and impeccable chops determine the way the music goes, as usual, but he has the nucleus of a great band and there is some very enjoyable music here, on hardcore material such as 'Tin Tin Deo' and 'Senor Blues'. Docked a notch for having vocals by Lizz Wright, which is a corporate convenience.

Also, in brief:

(*) **Taking Off / ** **Heart To Heart** Warner Bros 927295-2 / 3189-2. 75; 1/78.

The problem here is context; other than delivering funky instrumentals, there's nothing for him to bite on.

*** **The Best Of David Sanborn** Warner Bros 9362-45768-2. 75–93.
Covers seven Warners albums through the most successful years.

** **As We Speak** Warner Bros 923650-2. 82.
Sentimental injections from guitarist Michael Sembello spoil Sanborn's day.

** **A Change Of Heart** Warner Bros 925479-2. 87.
Four different producers and a mishmash of styles; a big hit with 'The Dream', though.

David Sánchez (born 1969)

TENOR AND SOPRANO SAXOPHONES

Born in Guaynabo, Puerto Rico, he played salsa before turning to jazz, and he studied with Kenny Barron.

*** **Sketches Of Dreams** Columbia 508619-2 *Sánchez; Roy Hargrove (t); Danilo Perez, David Kikoski (p); Larry Grenadier (b); Adam Cruz (d); Milton Cardona, Jerry Gonzalez, Leon Parker (perc).* 94.
When he made his first record (*Departure*, currently deleted), Sánchez was already in his mid-20s, still young but not a raw and untamed stripling, and there was a callowness in it which is only briefly engaging. Sánchez has a big, broad, old-fashioned sound that some have likened to Johnny Griffin but which in approach borrows much from Rollins and very little from Coltrane, unusually for a player of his generation. Once again, on *Sketches Of Dreams*, what makes this album is the sterling support from Perez, Grenadier and Cruz, who turn what might have been an exercise in individualist showmanship into a jazz album.

***(*) **Melaza** Columbia 62085 *Sánchez; Miguel Zenón (as); Edsel Gomez (p); Hans Glawischnig (b); Adam Cruz, Antonio Sánchez (d); Pernell Saturnino, Hector Matos, William Cepeda (perc).* 2/00.
**** **Travesía** Columbia 85948 *As above, except omit Cruz, Matos, Cepeda.* 5–6/01.
The earlier of these is an overtly political statement from the Puerto Rican. The title of the album refers to one of the island's greatest exports, the molasses that comes from sugar cane, a sweetness that comes not out of strength but out of exploitation and cruelty. Sánchez is a wiser artist than to lard his music with editorialized commentaries, but he does make it clear what passion and anger lie behind these themes.

The working band is now a more than competent vehicle for his ideas and Branford Marsalis's hand at the production desk is a guarantee of quality as well. There are guest percussionists and Adam Cruz sits in for a couple of tunes, but the basic lineup is the key. The sound is rich and detailed, and the writing strong enough to support the ideas being communicated. 'Against Our Will' is a brilliant jazz theme and David's solo is one of his most accomplished to date; it has the feel of a first take – fresh, strong and intense – but also very polished, so it may be that much of this material was worked through carefully beforehand. Glawischnig is the composer of 'Orbitando' which sees David switch to his soprano horn, though the highlight of the number is a storming solo from Pernell Saturnino, who lives up to his name. Miguel Zenón also contributes a track, 'El Ogro', which underlines just how strong a working unit this has become. Diversity and unity of purpose in one coherent package.

Travesía shares a vivid sound and some brilliant compositional ideas. This time it doesn't have the same ideological baggage and in some respects is the better for it, since it delivers a more various and pleasurable product. For the first time quite this explicitly, Sánchez explores aspects of Puerto Rican folk music, casting three pieces in *bomba* and *plena* forms and melding them beautifully with the jazz idiom. He also throws in 'River Tales', a brooding melody in double waltz-time. A more than confident consolidation on the strengths of its predecessor.

Also, in brief:

*** **Coral** Columbia 90313. 4/03.
If Wynton can do it ... With Miguel Zenón (*as*) and the Prague Symphony.

Sten Sandell (born 1958)

PIANO, KEYBOARDS, VOICE

Swedish improviser, probably best known for his work in Gush with Mats Gustafsson and Raymond Strid, but also involved in solo projects, contemporary classical performance and some ethnic musics. Also leader of the Low Dynamic Orchestra.

**** **Music From A Water Hole** Alice ALCD 005 *Sandell; Sören Runolf (g); Peter Söderberg (lute, theorbo); Kjell Nordesen, Lise-Lotte Norelius (perc).* 91.
*** **Frames** Bauta BAR 9402 *Sandell (p, org, hrm solo).* 94.
*** **Behind The Chords** LJ LJCD 5216 *Sandell (p, ky, v solo).* 97.
**** **Disappeared** Nuscope CD 1009 *Sandell; Fred Lonberg-Holm (clo); Michael Zerang (perc).* 4/98.
*** **Bio Elektrika** LJ LJCD 5226 *Sandell (v, elec).* 00.
*** **Songs** LJ LJCD 5237 *Sandell; Amit Sen (clo).* 04.
*** **Music In The World Of Sten Sandell** LJ LJCD5243 *Sandell (p, v, elec solo).* 6/05.
That Sandell has learned much from playing Cage and Xenakis is evident from just about everything he does. He is now, however, a 'classical' player who slums with improvisers on occasion. His approach to any music is open-minded (often open-throated as well; he's always liable to let loose an impressive yodel or two during an improvisation), intensely aware of context (he's one of the great listeners in contemporary improv) and utterly musical in every gesture.

The Sandell discography is larger than appears here, but much of it under other names, and of course as a member of Gush. Arguably the best of his work is to be found there, but there is equal rapport with Lonberg-Holm and Zerang on the 1998 Chicago date, which bears witness to the strong empathy which has developed between the Swedish and Illinoian scenes. Sandell's preparations, full-on attacks and percussive exchanges sometimes eclipse the other two.

Sandell's interest in other keyboard sounds and ethnic idioms comes through strongly on *Music From A Water Hole*, which uses similar personnel to his Low Dynamic Orchestra project. Here, as on many of his records, he deploys an organ, harmonium and sampler as well as piano and voice and with the unusual instrumentation of the rest of the group creates a shifting fabric of music – sometimes abstract, sometimes redolent of some unidentified corner of the Middle/Near/Far East – that also manages to communicate an almost rock energy not usually heard quite as explicitly in his work.

The other solo records – Sen only figures on four of the *Songs* – weave together a similarly eclectic array of musical threads to create what can only be characterized as improvised-virtual world music. An often-quoted similarity to Paul Bley in pianistic terms can be hard to spot until one hears Sandell deploy electronic instruments, when the connection unexpectedly becomes clear. Like Bley, he is a prolific improviser who likes to document each stage in his progress before moving on. The solo records are pretty consistent in quality, though *Bio Elektrika* stands somewhat apart from the rest, in that it is essentially a voice-based new-music project, with no keyboard input.

(*) **Standing Wave** / *** **Flat Iron** / * **Oval** Sofa 504 / 514 / Intakt CD 122 *Sandell; Johan Berthling (b); Paal Nilssen-Love (d).* 11/99, 10/00; 10/02; 6/05.

This now long-standing outfit might be likened to Alexander von Schlippenbach's trio with Evan Parker and Paul Lytton. There is no question that what is being played is free jazz. There is pulse, harmonic order even if only of the most evanescent sort and a sense of direction and purposefulness that means these are endlessly involving performances. Perhaps the best of the first record is the opening 'Mural' and the title-track. What follows seems to sacrifice musical thought to power and a rather enigmatic reserve. Berthling and Nilssen-Love are key presences from start to finish, and the drummer in particular is just coming into his own on these tracks. One can even hear him develop between the two dates represented.

The October 2002 Umeå performance documented on *Flat Iron* isn't so much disappointing in itself as very much more of the same. Again, Nilssen-Love is the revelation, taking an ever more proactive role in the music, though it is still unmistakably Sandell's date. The most recent of the trio's recordings, taped in Switzerland in 2005, is also the best, confirming the comparison with the Schlippenbach Trio by virtue of the almost telepathic understanding that now exists between these players.

Mark Sanders

DRUMS, PERCUSSION

Brilliant British free player, widely recorded.

*** **Swallow Chase** Treader trd 003 *Sanders (perc solo).* N.D.

Sanders has worked widely on the European scene, with a distinctive time-sense that is typical of British players (Eddie Prévost, Steve Noble) and which combines freedom with a deep, strong pulse. Sanders plays with power tempered with delicacy and he wisely keeps these nine improvisations to relatively modest durations, accentuating the shape and trajectory of each piece rather than overpacking them with technique. An impressive showing in a difficult discipline.

Pharoah Sanders (born 1940)

TENOR SAXOPHONE

Originally Farrell Sanders (Sun Ra proposed the change), John Coltrane's latter-day playing partner has run the gamut, from stretched-out bop to high-intensity trance music to a late and unexpected role as a disco hero.

*** **Pharoah's First** ESP Disk 1003 *Sanders; Stan Foster (t); Jane Getz (p); William Bennett (b); Marvin Patillo (d, perc).* 9/64.

***(*) **Izipho Zam** Charly CDGR 226 *Sanders; Sonny Fortune (as); Lonnie Liston Smith (p); Sonny Sharrock (g); Cecil McBee, Sirone (b); Howard Johnson (tba); Billy Hart, Majid Shabazz (d); Chief Bey (African d); Tony Wylie (perc); Leon Thomas (v, perc).* 1/69.

*** **Karma** Impulse! 051153-2 *Sanders; Julius Watkins (frhn); James Spaulding (f); Lonnie Liston Smith (p); Ron Carter, Richard Davis, Reggie Workman (b); William Hart, Freddie Waits (d); Nathaniel Bettis (perc); Leon Thomas (v, perc).* 2/69.

** **Jewels Of Thought** Impulse! 051247-2 *Sanders; Lonnie Liston Smith (p, f, perc); Richard Davis, Cecil McBee (b, perc); Roy Haynes (d); Idris Muhammad (d, perc).* 10/69.

***(*) **Deaf, Dumb, Blind, Summun, Bukmun, Umyun** Impulse! 051265-2 *Sanders; Woody Shaw (t, perc, v); Gary Bartz (as, perc); Lonnie Liston Smith (p, perc); Cecil McBee (b); Clifford Jarvis (d); Nathaniel Bettis (perc, v); Anthony Wiles (perc).* 7/70.

*** **Thembi** Impulse! 051253-2 *Sanders; Michael White (vn, perc); Lonnie Liston Smith (p, perc); Cecil McBee (b, perc); Roy Haynes (d); Clifford Jarvis (d, perc); Nat Bettis, Chief Bey, James Jordan, Majid Shabazz, Anthony Wiles (perc).* 11/70, 1/71.

If the Creator does, indeed, have a master plan, then the role he has written for Pharoah Sanders is a complex one. Like those other great saxophonists Snub Mosley and Bill Clinton, he hails from Little Rock, Arkansas, and in the '60s, while Snub was getting by and Bill was obstinately refusing to inhale, Sanders was swallowing great draughts of air to produce some of the most raucously beautiful saxophone sounds of the decade. Having worked with John Coltrane during the latter's last years, he had acquired licence to stretch harmonics to the utmost, but always, unlike Coltrane, over a hypnotically simple ground, which is why in later years Sanders was able to reinvent himself as the wicked uncle of the club and dance scene.

An ESP Disk recording was almost *de rigueur* for anyone in the New York avant-garde. Sanders's is better than most, though it suffers from a very anonymous band. As usual, the leader plays with enough intensity to weld metal, albeit with a softer and broader tone than Coltrane's. Like his sometime employer, he was taken up by Impulse! and given a freer hand than was strictly good for him. Unlike the admirably disciplined Trane, Pharoah never knows when an idea has run its course, and the half-hour plus of 'The Creator Has A Master Plan' (which is basically all there is of *Karma*) palls rather quickly. The saxophone part is pretty much front and centre throughout, and though Bob Thiele's production gives due weight to the other instruments, there is no mistaking that it's Pharoah's gig. The short 'Colors' is a makeweight, but on reflection contains as much of promise as the main event. Like other Impulse! products of the time, it feels like slim pickings at less than 40 minutes; surprising that there wasn't at least some out-take material to pad it out.

Summun, Bukmun, Umyun consists of just two pieces, and it is pretty short measure in contemporary CD terms. Lonnie Liston Smith's adaptation of 'Let Us Go Into The House Of The Lord' is altogether more engaging than the title-piece, which is overstocked with yodelling cries and aimless percussion. Bartz sounds in good voice and it is intriguing to hear Woody Shaw in this company; not his usual turf, though as ever he responds very positively to a free environment.

Izipho Zam is interesting but timelocked, a shambolic and rather undisciplined group performance which doesn't really give any of the soloists except Fortune and the irrepressible Sharrock much room to express themselves. Even well remastered, *Thembi* obstinately refuses to move us, a bland and strangely mechanical run-through of the familiar ethnic/free clichés of the period, with an over-emphasis on small instruments and not enough on straight playing. This was more about wearing funny hats than making music. *Jewels Of Thought* is even weaker still, two great slabs of ambient sound which again bear the stamp of Lonnie Liston Smith as co-composer. Perhaps it was his influence that blunted these early records. Certainly Sanders seems all too willing to shed the ferocity and sheer strength of his work with Coltrane.

***(*) **Black Unity** Impulse! 051219-2 *Sanders; Hannibal Marvin Peterson (t); Carlos Garnett (ts); Joe Bonner (p); Stanley Clarke, Cecil McBee (b); Norman Connors, Billy Hart (d); Lawrence Killian (perc).* 11/71.
Skimpy as to length, but packed with interest. The line-up alone should be tweaking interest already; Garnett, Bonner, McBee and Hart have never enjoyed the celebrity they deserve, and here they contribute to a fascinating collage of sound, dark splashes of colour which never sound virtuosic but which contribute to an intensely vivid and dramatic canvas. Garnett in particular is stunning, a lighter sound almost in alto range. Again, it's tempting to wonder how much material from the session was left on the cutting-room floor. We have two versions of Coltrane's 'Ascension' and a first draft of Ornette's 'Free Jazz', and though the differences are not critical in either case, the fascination remains.

*** **Shukuru** Evidence ECD 22022 *Sanders; William Henderson (p); Ray Drummond (b); Idris Muhammad (d); Leon Thomas (v).* N.D.
*** **Live** Evidence ECD 22223 *Sanders; John Hicks (p); Curtis Lundy (b); Idris Muhammad (d).* 4/81.
(*) **Heart Is A Melody Evidence ECD 22063 *Sanders; William Henderson (p); John Heard (b); Idris Muhammad (d); Paul Arslanian (bells, whistle); Chief Bey, Flame Braithwaite, Cort Cheek, Janie Cook, William S. Fischer, Mira Hadar, Debra McGriffe, Jes Muir, Kris Wyn (v).* 1/82.
Henderson becomes a key player in the early '80s, an able and fluent player with a touch of the Herbie Hancock. Sanders appears to be rethinking his strategy around this time, turning back to standards playing for the first time in many years. That tenor saxophonist's shibboleth, 'Body And Soul', on *Shukuru* is intelligently performed, with few new ideas, but a sympathetic synthesis of much of what has gone on between Byas and Coltrane concentrated into a relatively straightforward melodic response.

The live set was reissued in 2003. Added to the original release material, taped in LA and Santa Cruz, is a long track recorded at around the same time in San Francisco. 'Doktor Pitt' makes the album, a big-voiced, dramatic piece with some of Sanders's best playing from this period. It seems odd that it hasn't been made available before, though bootlegs do exist. Of the other material, another extended improvisation, 'Pharomba', stands out brightly. Still, one can't help feeling that in these years Sanders marked time musically.

*** **A Prayer Before Dawn** Evidence ECD 22047 *Sanders; William Henderson (p, syn); John Hicks (p); Lynn Taussig (sarod, chandrasarang); Alvin Queen (d); Brian McLaughlin (tabla).* 9/87.
The cover of *A Prayer Before Dawn* shows the middle-aged Sanders with white fringe beard and anomalously black hair framing a benevolently owlish expression far removed from the contorted scowl of former years. With accommodation has come productivity, a steady string of unscary and mostly very palatable records. The sound is drier and less physical than Timeless had started to give him, but very effective on its own terms. Coltrane cover: 'After The Rain' again – torrential, fresh, brand-new.

*** **Africa** Timeless SJP 253 *Sanders; John Hicks (p); Curtis Lundy (b); Idris Muhammad (d).* 87.
*** **Moon Child** Timeless SJP 326 *Sanders; William Henderson (p); Stafford James (b); Eddie Moore (d); Cheikh Tidiane Fale (perc).* 10/89.
***(*) **Welcome To Love** Timeless SJP 358 *Sanders; William Henderson (p); Stafford James (b); Eccleston W. Wainwright (d).* 7/90.
Henderson and James aren't quite in the Hicks/Lundy mould, but you can readily hear the kind of thing Sanders is after, a hypnotic groove that allows the horn to float almost at will. Interestingly, the saxophonist stays very much on the comfortable side of the chords; even given all the leeway in the world, Sanders no longer wants to tread the outside edge. *Moon Child* is the straightest jazz album he'd made for years, anticipating the trim, angular contours of the later *Crescent With Love*. At this juncture, though, he sounds almost restrained, holding out if not holding back. *Welcome To Love* is more elaborate, embellished, and much of the credit has to go to the estimable Eccleston W. Wainwright, who ought to be executive vice-president of his own firm with a name like that, but certainly can't be short of work playing as he does.

***(*) **Naima** Evidence ECD 22107 *Sanders; John Hicks (p); Richard Davis (b); Tatsuya Nakamura (d).* 6/92.
Pride of place here goes to Richard Davis's composition 'Mara', which occupies more than ten minutes, but the rest of the programme attests to Sanders's growing interest in more conventional jazz repertory: 'Skylark', 'Greensleeves' (almost a standard), 'Stormy Monday' and 'Over The Rainbow'. The title-piece is given a curious, bluesy twist that you don't hear in the usual, sentimentalized versions. Hicks can be a dull soloist, but he's in fine form here at the heart of Pharoah's New York Unit. Recommended, provided you've banished any expectation of saxophonic excess.

**** **Crescent With Love** Evidence ECD 22099 2CD *Sanders; William Henderson (p); Charles Fambrough (b); Sherman Ferguson (d).* 10/92.
The 25th anniversary of Coltrane's death spawned a rash of tribute albums, few of them as apostolically convincing as this. A perfectly balanced band, with Henderson growing in stature almost as you listen to him and Fambrough showing once again what a responsive and intelligent player he can be in the right company. Five Coltrane tunes, opening with 'Lonnie's Lament', 'Wise One', 'Naima', 'Crescent' and closing disc two with 'After The Rain', these interspersed with 'Misty', 'Too Young To Go Steady', 'Feeling Good', Pietro Piccioni's 'Light At The Edge Of The World' and one original, Henderson's 'Softly For Shyla'. Sanders sounds thoughtful and even a little wistful, as befits a tribute to his friend, but he never lets his playing drift into sentiment. A strong, creative record, perhaps the only one of the recent batch that can be considered essential..

Also, in brief:

*** **Elevation** / *** **Love In Us All** Impulse! 427402 / Universal International 9103. 9/73.
Towards the end of his time at Impulse! and badly needing a fresh direction. The male chorus on *Elevation* will put off some, but lovely stuff on 'Love Is Everywhere' on *Love In Us All* (*sic*).

*** **Journey To The One** Evidence ECD 22016. N.D.
This became a club classic. Hard to believe.

***(*) **On Timeless** CD SJP 253/326/358 3CD. N.D.
A valuable gathering-in of Pharoah's work for the Dutch label; no additional tracks or out-takes, though.

***** Rejoice** Evidence ECD 22020. N.D.
Cluttered by vocals, but packed with interesting episodes. The two Coltrane items are 'Moment's Notice' and 'Central Park West', the latter turned into a moody, brooding excursion.

***** Finest** Dopeness Galore 2005. 87–90.
A pretty good compilation of material from a curious period that needs sensitive filleting.

***** Spirits** Meta 4. 00.
The most satisfying of recent records: a suite of tone poems for saxophone and percussion, drifting seamlessly from one idea to the next, but constantly evoking some aspect of the African heartland.

**** With A Heartbeat** Evolver 2015. 03.
A set of improvisations and arrangements played over a recording of a heartbeat made by Dr Jean-Louis Zink. As a side-project for a cardiologist, it must have been a gas; as a jazz record it falls pretty short. Graham Haynes (*c, elec*) impresses.

Randy Sandke (born 1949)

TRUMPET, CORNET, GUITAR

Born in Chicago, he followed the music of idols such as Bix and Louis. Worked for ASCAP but began playing jazz again and found himself in demand in swing/mainstream circles. In the '90s he took on an ambassadorial role for the styles he loved, but also recorded more outré material on his own records.

***** Stampede** Jazzology JCD-211 *Sandke; Dan Barrett (tb, c); Ken Peplowski (cl); Scott Robinson (bsx, c); Ray Kennedy (p); Marty Grosz (g); Linc Milliman (tba); Dave Ratajczak (d).* 12/90.
***** Wild Cats** Jazzology JCD-222 *As above, except omit Robinson, Kennedy, Grosz, Milliman; add Mark Shane (p); James Chirillo (g); Jack Lesberg (b).* 7/92.
When it comes to versatility, Sandke's the man, and it lines him up alongside Guy Barker, Wynton Marsalis and a select few in a trumpet section that could play more or less anything in pretty much any style. As ever, the problem with that skill lies in how to sound like yourself. Sandke is getting there, but on some of his earlier records his accomplishments can sound hollow.

This is a repertory group in the manner of those helmed by Marty Grosz and Keith Ingham, and with a similar cast of performers, so there's little to surprise anyone who's heard the many records in this burgeoning genre. *Stampede* is a bit brisker than *Wild Cats*, but the latter gives the soloists some extra room and Sandke sounds more relaxed; he constructs a very fetching solo out of 'Wild Cat' itself, for instance. On all four discs there is first-class support from both Peplowski and Barrett, spirits in close kinship to the leader. Sandke himself is rather variable – some of his solos sound almost pernickety in their attempts to please period feel, others better their environment.

****** The Re-Discovered Louis And Bix** Nagel Heyer CD 058 *Sandke; Jon-Erik Kellso, Nicholas Payton (t); Wycliffe Gordon, Dan Barrett (tb); Ken Peplowski (cl, ts); Kenny Davern (cl); Chuck Wilson (as); Scott Robinson (ts, Cmel, bsx); Dick Hyman (p, cel); Howard Alden, James Chirillo (g, bj); David Ostwald (tba); Peter Washington, Greg Cohen (b); Joe Ascione (d).* 6–9/99.
With all of his Concords suddenly deleted, it's a bit of a jump to Sandke's next. Other albums by the New York All Stars are listed under that name, but Sandke gets top billing here – as well he might. A stunning bit of revivalism, this aligns eight Armstrong pieces – some little-heard, others virtually unknown and unrecorded – and seven similarly associated with Beiderbecke. It starts with a bristling piece in the Oliver Jazz Band style called 'Papa What Are You Trying To Do To Me I've Been Doing It For Years', moves through Hot Seven and big-band styles to something in the manner of the All-Stars. The Bix material (abetted by Hyman's scholarship) is at least as fascinating, with Goldkette and Venuti material of varying stripes. The playing is little short of superlative by all hands: outside of the great Keith Nichols projects, this kind of living history has seldom been presented with this mix of individual panache and proper homage. One of the best projects this label's realized to date, going several notches above their frequently polite mainstream manners.

*****(*) Inside Out** Nagel Heyer 2025 *Sandke; Ray Anderson, Wycliffe Gordon (tb); Ken Peplowski (cl, ts); Marty Ehrlich (ss, cl, bcl, af); Scott Robinson (ss, bs, cbsx, bcl, f, theremin); Uri Caine (p); Greg Cohen (b); Dennis Mackrel (d).* 1/00.
Had this been released by a major American label it would likely have been greeted with all kinds of ballyhoo. Instead, Sandke's audacious project, aligning himself and Peplowski alongside the likes of Ehrlich, Anderson and Caine, thereby lining up the new mainstream and New York's downtown side by side, barely got a mention in most parts of the jazz press. Sandke put in three of his own tunes and scored 'Creole Love Call' but he also got everyone else to contribute a tune and the compatability of the playing, even when the music's kicking at doors which some of these players don't care to open, is wonderful. As an ensemble they get a gorgeous sound, the reeds making up a voluptuously rich range and the rarity of two trombones in a nine-piece band also makes its mark. One or two of the pieces are more jokey than good-humoured – Gordon's 'Sam Bone' is just a bit of nonsense for himself and Anderson – but Ehrlich's 'Like I Said', Sandke's 'Inside Out' and Cohen's 'Trapianti Di Scimmia' alone make the record special.

***** The Mystic Trumpeter** Evening Star ES-108 *Sandke; Wycliffe Gordon (tb); Scott Robinson (ss, ts, bf); Ted Rosenthal (p); Greg Cohen (b); Dennis Mackrel (d).* 12/03–9/04.
***** Trumpet After Dark** Evening Star ES-109 *Sandke; Bill Charlap (p); Rosamund Morley, Beverly Au, Lawrence Lipnik, Lisa Terry (viol); Greg Cohen (b); Dennis Mackrel (d).* N.D.
***** Outside In** Evening Star ES-110 *Sandke; Ray Anderson, Wycliffe Gordon (tb); Ken Peplowski (cl, ts); Marty Ehrlich (ss, cl, bcl, af); Scott Robinson (ss, bs, cbsx, bcl, f, theremin); Uri Caine (p); Howard Alden (g); Greg Cohen (b); Dennis Mackrel (d).* 1/05.
After a seemingly quiet period, a flurry of releases for a new label. *The Mystic Trumpeter* features two pieces, a programmatic setting of Whitman's poem of the same title and 'Symphony For Six', which pursues Sandke's interest in metatonal music (read his book) by creating the outline of a classical symphony for a jazz sextet. Both pieces might be rather heavy going for listeners who enjoyed some of the earlier sets and it's most likely a record that will be of more importance to its maker than his audience. That said, the playing on both pieces is handsome and convincingly performed.

Trumpet After Dark is subtitled 'jazz in a meditative mood' and is an easy-going quartet date with the addition of the four-piece viol consort Parthena. Other than adding a little string colour, they frankly don't do a lot for the situation. But Sandke's own playing is as attractive as usual.

The meatiest record is the return match for the *Inside Out* band. Most of the charts are by the leader this time, and there are two versions of the all but unknown late Jelly Roll Morton composition 'Ganjam', one in its original form, the other in a Sandke arrangement. The playing is a bit more polished and a shade less exuberant this time, the themes rather more sober and arranged. But it's still a thoroughly enjoyable disc.

Also, in brief:

*** **The Subway Ballet** Evening Star ES 112. 11/05; 98.
In the grand line of American urban dance pieces, this is destined for minor-classic status.

Arturo Sandoval (born 1949)

TRUMPET, FLUGELHORN, KEYBOARDS, PERCUSSION, VOICE

A Cuban expatriate, Sandoval created a storm of interest in the '80s, seeming to ride in on a fresh wave of Latin jazz creativity. His subsequent progress has been much less interesting.

(*) **No Problem / Just Music Jazz House JHCD 6601 2CD *Sandoval; Hilario Duran Torres (p, ky); Jorge Chicoy (g); Jorge Reyes Hernandes (b); Bernardo Garcia Carreras (d); Reinaldo Valera Del Monte (perc).* 8/86–8/88.
(*) **Straight Ahead Jazz House JHCD 007 *Sandoval; Chucho Valdes (p); Ron Mathewson (b); Martin Drew (d).* 8/88.
** **Flight To Freedom** GRP 059634-2 *Sandoval; Ed Calle (ts, f); Chick Corea, Mike Orta, Danilo Perez, Richard Eddy (ky); Rene Luis Toledo (g); Anthony Jackson, Nicky Orta (b); Dave Weckl, Orlando Hernandez (d); Long John, Portinho (perc).* 91.
In person, Sandoval is one of the most ebullient trumpet ambassadors since Dizzy Gillespie, his great mentor. On record, this Cuban exile and scintillating virtuoso is a less convincing figure. *No Problem* is a fair sample of the kind of music he served up at Ronnie Scott's on his regular visits, and while the playing bubbles with Latin fire and brilliance, battle fatigue tends to overtake the listener. Sandoval may be a great technician, but it's often hard to detect any reason for the galloping runs other than a love of showmanship. The band provide zesty accompaniment. In the studio, with Valdes and a British rhythm section, the atmosphere seems calmer until they go into the trumpet machismo of 'Mambo Influenciado', which shows that Sandoval doesn't need a live audience to prod him into going over the top. *Just Music* (now doubled up as a twofer with the first set) was recorded around the same time and is another mixed bag of kitsch and genuine music-making. The GRP set was his first 'American' statement after defecting to the USA, and the irony is that it often falls into international muzak: GRP house bands provide faceless backing tracks which the trumpeter dances over with a sometimes light but more often crashingly heavy footfall.

*** **I Remember Clifford** GRP GRP-96682 *Sandoval; Ernie Watts, David Sánchez, Ed Calle (ts); Felix Gomez (ky); Kenny Kirkland (p); Charnett Moffett (b); Kenny Washington (d).* 91.
Tribute albums are becoming a bore, but this is easily the best record under Sandoval's name. The material is all in dedication to Clifford Brown, and most of it emanates from Brownie's own repertoire, including 'Joy Spring', 'Daahoud' and the like. The uptempo pieces are as thrilling as Sandoval can make them: 'Cherokee' is taken at a preposterously fast tempo, and the trumpeter still pulls off a solo which outpaces everybody else. Watts and Sánchez also fire off some exciting solos of their own, and the rhythm section is absolutely on top of it, with Kirkland at his most dazzling. Yet there remains a gloss of routine on the music, which can sound utterly unyielding, and the production decision to create some trumpet parts by feeding them through a harmonizer only adds to the sense of a spirit tamed by the demands of making successful records.

*** **Mambo Palace** Telarc 83662 *Sandoval; Jason Carder (t); Dante Luciani, Dana Teboe (tb); Felipe Lamoglia (ts, EWI, perc); Tony Perez (ky); Armando Gola (b); Alexis Arce (d); Tomas Cruz (perc); Cheito (v).* 5/07.
At last, a new Sandoval record that can be enjoyed without shame. There's some fine dancing music here, and though the title is a plug for his club, there's no more than a hint of commercial compromise in the actual playing. It's perhaps too early to declare a creative renaissance, but if contemporary Cuban is your thing, you could do a great deal worse.

Also, in brief:

** **Best Of Arturo Sandoval** Milan/WEA 5050466 3099-2. N.D.
An excruciating 'Maria', and overblown concert treatments of 'My Funny Valentine' and 'A Night In Tunisia'. The closing blues is surprisingly restrained, for Arturo.

** **The Latin Train** GRP 059820-2. 1/95.
About as feelingful and sincere as a Las Vegas wedding.

Mongo Santamaria (1922–2003)

PERCUSSION

Born in a poor quarter of Havana, Santamaria moved to the USA in 1950, originally to work with Cal Tjader, and became a hugely influential force in hybridizing the rhythms of Latin American music with jazz. In his own groups he adapted the charanga line-up to accommodate saxophones and brasses. His composition 'Afro Blue', still occasionally credited in error to John Coltrane, is a modern classic.

*** **Sabroso** Original Jazz Classics OJCCD 281 *Santamaria; Louis Valizán (t); Jose Chombo Silva (ts); Rolando Lozano (f); Vince Guaraldi (p); Cal Tjader (vib); Felix Pupi Legarreta (vn); Al McKibbon, Victor Venegas (b); Willie Bobo (perc); Pete Escovedo, Bayardo Velarde (v).* 59.
*** **Arriba!** Fantasy 24738 *Santamaria; Rolando Lozano (f); Jose Chombo Silvo (ts); João Donato (p); Felix Pupi Legarreta (vn); Victor Venegas (b); Cuco Martinez (perc); Rudy Calzado (v).* 59.
*** **Our Man In Havana** Fantasy FCD 24729 2 *Santamaria; Armandito El Fine (t); Julio (f); Paquito (f, p); Nino Rivera (tres); Willie Bobo (perc); Bol, Pepito (b); Gustavito (guiro); Yeyito (perc); Mario Arenas, Carlos Embales, Cheo Junco, Macuchu, Armando Raymact, Luis Santamaria, Merceditas Valdés (v); Cuban All Stars.* 60.
Santamaria is now regarded more as a catalyst than as a significant performer in his own right, but his work is well worth hearing, and he has stuck to his last over the years. *Sabroso*, which includes in the line-up Santamaria's old boss, Cal Tjader, is nicely balanced between traditional *charanga*, with its flute-and-violin front line, and a more contemporary jazz sound. Bobo and vocalist Escovedo are effectively co-leaders, providing a lot of the drama of the set.

Arriba! sticks doggedly to the same formula, a generous array of 22 themes by the leader, band members Lozano and Legarreta, with the Gillespie–Pozo classic 'Manteca' thrown in as an example of reciprocal influence.

The personnel on *Our Man In Havana* remains somewhat obscure, largely because many of the players are identified only by their first names. It’s remotely possible that political pressures have something to do with this. The music is certainly very much on first-name terms: hot, intimate and joyous, with a greater admixture than before of traditional elements. The two main vocalists, Embales and Valdés, are classic exponents of the repertoire and flautist Julio and *tres* player Nino Rivera add to the chemistry.

*** **Watermelon Man** Milestone MCD 47075 *Santamaria; Marty Sheller (t); Mauricio Smith (f); Bobby Capers, Pat Patrick (f, sax); Jose Chombo Silva (ts); Rodgers Grand (p); Felix Pupi Legarreta (vn); Victor Venegas (b); Frank Hernandez, Ray Lucas (d); Willie Bobo, Joseph Gorgas, Kako (perc); Rudy Calzado, La Lupe, Osvaldo ‘Chihuahua’ Martinez (v).* 12/62, 9/63.

By the first years of the ’60s, Santamaria was working in what was identifiably a jazz idiom, with strong Latin inflexions, rather than the other way round. Herbie Hancock’s ‘Watermelon Man’, played very much in the spirit of the original but rhythmically much looser and more elaborate, delivered the percussionist his first major hit. From this point on, his reputation was firmly established. The horn voicings are very jazz-orientated and the track lengths were carefully tailored to radio and jukebox requirements. It would be good to hear longer versions of almost all of these tunes, not least the Cannonball Adderley–Joe Zawinul collaboration ‘Cut That Cane’. The reissue includes six previously unissued tracks from a live Californian set recorded in 1962. These don’t add much to a record that is already classic Santamaria.

*** **At The Black Hawk** Fantasy FCD 24734 *Santamaria; Jose Chombo Silva (ts); Pat Patrick (sax, f); Rolando Lozano (f); João Donato (p, tb); Victor Venegas (b); Willie Bobo (perc); Rudy Calzado (v).* 62.

There was still something of a split in Santamaria’s market placing at this time, so Fantasy divided the material from the Black Hawk into two slightly different album packages. The jazz-inflected *Mighty Mongo* and the more Cuban *Viva Mongo!* are paired up on this fine CD reissue. Santamaria’s sidemen were also getting used to the idea of playing like jazz musicians, and saxophonist Jose Chombo Silva unveils a range of influences from Hawkins to Coltrane, which makes slightly more sense when you see tunes like ‘Body And Soul’ and ‘All The Things You Are’ slipped into the programme for the first time.

*** **Mongo At The Village Gate** Original Jazz Classics OJCCD 490 *Santamaria; Marty Sheller (t); Pat Patrick (as, f); Bobby Capers (ts, f); Rodgers Grand (p); Victor Venegas (b); Frank Hernandez (d); Julian Cabrera, Osvaldo ‘Chihuahua’ Martinez (perc).* 9/63.

The live records have always been the best measure of Santamaria’s work, and even though the registration on this Symphony Sid-hosted event isn’t of the absolute best, the whole disc is shot through with a sense of excitement and the tunes are allowed to find their own length rather than be tailored for radio and jukebox. Santamaria’s feature on ‘My Sound’ was the sort of thing that American players from Dizzy Gillespie onwards were to find so inspirational.

*** **Skins** Milestone MCD 47038 *Santamaria; Paul Serrano, Marty Sheller (t); Nat Adderley (c); Hubert Laws (f, picc, ts); Al Abreu, Pat Patrick (sax, f); Bob Capers (as, bs); Chick Corea, Rodgers Grand (p); Jose De Paulo (g, perc); Victor Venegas (b); Ray Lucas (d); Julio Collazo, Carmelo Garcia, Wito Kortwright, Osvaldo ‘Chihuahua’ Martinez, To-Tiko (perc); Carmen Costa, Marcellina Guerra, Elliott Romero (v); chorus.* 64, 72.

Skins has always been the best place to start for those who are not ready for the undiluted Santamaria of earlier years. The album still has a lot to recommend it, and the presence of Adderley and Chick Corea, who learned a great deal from Santamaria’s music, will recommend it to jazz fans. There is a preponderance of vocal music on the later set which is rather wearing when mixed up as loud as it is; very much in the style of the time but unnatural to contemporary tastes.

*** **Mongo 70 / Mongo At Montreux** Collectables COL 6401 *Santamaria; Israel Gonzalez (t); Raymond Maldonado (t, perc); Carter Jefferson, Grant Reed (ts, f); Trevor Lawrence (bs); Roger Glenn (f, vib); Neal Creque, Eddie Martinez (p); Eric Gale (g); Edward Rivera (b); Steve Berrios (d, perc); Angel Allende, Osvaldo Martinez, Armando Peraza (perc).* 70.

In their usual way, Collectables put together two albums from the start of the ’70s (note: this is a different Montreux performance from the one below). The 1970 appearance pitted him with cousin Armando Peraza and a steaming band that must have been as good to watch as they are to listen to. The Santamaria magic always worked less well in the studio and there are lapses on the *70* disc.

*** **Summertime / *** Montreux Heat** Original Jazz Classics OJCCD 626 / Pablo 5317 *Santamaria; Dizzy Gillespie (t); Tommy Villarini (t, perc); Doug Harris (ts, f); Allan Hoist (ts, clo); Toots Thielemans (hca); Milton Hamilton (p); Lee Smith (b); Steve Berrios (d, perc).* 7/80.

Coming back to this music after several years, we find our enthusiasm somewhat diminished by what now seems an overlong and indulgent set on which Mongo, Dizzy and Toots stretch out over four tunes, including the percussionist’s otherwise evergreen ‘Afro Blue’ and the title-piece. Dizzy has articulation problems throughout and yet seems bent on hitting the heights every time he takes a solo. The opening tune, Alphonse Mouzon’s ‘Virtue’, is the best thing on the album, its crisp promise unfulfilled.

*** **Mambo Mongo** Chesky 100 *Santamaria; Eddie E. J. Allen (t); Jimmy Cozier (as); Craig Rivers (ss, as, ts); Hubert Laws, Dave Valentin (f); Dario Eskenazi (p); Johnny Almendra Andreu (perc); Eddie Rodriguez (perc, v).* 3/92.

Later Santamaria albums were arranged and conducted by trumpeter Marty Sheller, who had been part of the early American bands. Here, having switched to a new label, he seems to have captured something like the feel of the old group, but only very episodically and with no consistency, and the record jumps in and out of focus on almost every number. William Allen and Hilton Ruiz are also credited as composer/arrangers, and it is Ruiz’s ‘Caribbean Sunrise’ which gives the first half of the record its optimistic bounce. The group also tackles a composition by Onaje Allan Gumbs, ‘Are They Only Dreams’, a softly dreamlike theme with an edgy second subject which is darker than Santamaria’s usual fare.

***(*) **Mongo Returns** Milestone MCD 9245 *Santamaria; Eddie E. J. Allen (t, flhn, as, bs, f); Roger Byam (ss, ts, f); Robert DeBellis (as, bs, f); Mel Martin (picc, f, af, bf); Oscar Hernandez (p, ky); Hilton Ruiz (p); John Benitez (b); Robby Ameen (d); Greg Askew (d, shekere); Johnny Almendra Andreu (d, perc); Louis Bauza, Steve Berrios (perc, g).* 6/95.

... and returns to Fantasy Records in some triumph with one of his most vivid sets for some considerable time. Once again, Marty

Sheller is in charge of the arrangements, and with Hilton Ruiz on board as pianist and bringing with him the charts for 'Free World Mambo', the stage was set for something quite special. The nods in the direction of pop music are still evident in Stevie Wonder's 'You've Got It Bad, Girl' and Marvin Gaye's 'When Did You Stop Loving Me', but these sound entirely consistent with the style and working practice of the band. A cracking record, recommendable to fans and newcomers alike.

*** **Brazilian Sunset** Candid CCD 79703 *Santamaria; Eddie E. J. Allen (t, flhn); Jimmy Cozier (as, bs, f); Craig Rivers (ts, f); Ricardo Gonzalez (p); Johnny Almendra Andreu (d, perc); Eddie Rodriguez (perc).* 2/96.
Santamaria's 75th birthday was already behind him when this lovely, low-key record was made. The reprise of 'Watermelon Man' was a forgivable indulgence and 'Summertime' might well have been segued into 'Autumn Leaves', so thoroughly is the record suffused with a ripe nostalgia. Immaculately produced by Alan Bates and Mark Morganelli, it's flawless product, even if a long way removed from the excitement of the early years.

*** **Mucho Mongo: Soca Me Nice / Ole Ola** Concord Jazz CCD 4999 *Santamaria; Ray Vega (t, flhn); Bobby Porcelli (as, bs, f); Mitch Frohman (ts, f); Bob Quaranta (p); Johnny Almendra Andreu, Bobbi Cespedes, Claudia Gomez, Humberto Nengue Hernandez (perc); Angelo Mark Pagen (v).* 5/88–5/89.
Reissued in 2001, *Mucho Mongo* is an attractive compilation of characteristic Santamaria material. A couple of pop songs, including the Beatles' 'Day Tripper', are included to leaven the diet of percussion-heavy Latin themes. As so often, there is very little material by Santamaria himself, though there is no mistaking whose personality dominates proceedings.

Also, in brief:

***(*) **Skin On Skin: The Mongo Santamaria Anthology, 1958–1995 /** *** **Greatest Hits** Rhino 75689 / Fantasy 24753. 58–95, 58–63.
SOS is a skilfully selected compilation that picks its way round existing anthologies. *Hits* rounds up Mongo's first records for Fantasy, up to the point when 'Watermelon Man' propelled him into the pop charts.

(*) **Mongo Introduces La Lupe Milestone MCD 9210-2. 63.
The vocalist is an acquired taste. She features on half the tracks, leaving the rest to formulaic instrumentals which Santamaria fans will doubtless treasure.

*** **Afro-American Latin** Columbia/Legacy 62220. 10/68, 3/69.
Shelved until 2000, a decision which, as widely noted on its eventual release, seemed to fly in the face of Carlos Santana's considerable chart success at the time with a commercial Latin hybrid.

*** **Espiritu Libre / Free Spririt** MIL International 22. 85.
By-the-numbers Latin jazz with few signs of the great *conguero* at his best.

Bernardo Sassetti

PIANO

A Portuguese pianist who spent some time in London in the '90s and is familar to British audiences from his work in the Guy Barker group, Sassetti bases himself in Lisbon.

**** **Nocturno** Clean Feed CF 008 *Sassetti; Carlos Barretto (b); Alexandre Frazão (d).* 7/02.

*** **Indigo** Clean Feed CF 029 2CD *Sassetti (p solo).* 7/02, 9/03.
Sassetti's second release (the earlier is not currently available) is a beautiful and unexpectedly compelling record. The young pianist's work with Guy Barker alerted us to his fine touch and lovely melodic sense, but this set trumps all that material. After a rapt reading of 'A Time For Love' to commence matters, it works through seven originals and two pieces (one played twice) by Federico Mompou, each lit by the most luminous touch at the keyboard and enlivened by outstanding work from bassist and drummer. Listeners looking for something a bit more virile and swinging might deem the music to be a little on the light side but it's a measure of the group's working powers that these serene waters actually conceal some quite hard and purposeful musical thinking. Either way, a truly wonderful set from a label which usually specializes in much noisier music.

'Indigo is, for me, the colour of being alone with music.' These solo performances have a suitably twilit quality and the first of these discs is nicely framed by the title-piece, delivered in a thoughtful, romantic style that seems to draw on classical and Spanish models as much as on modern jazz. Among the originals, a few standard and repertory pieces are dotted about: Monk's 'Raise Four' and 'In Walked Bud', both notably original performances; also 'My Funny Valentine', 'My Ideal' and 'Never Let Me Go'. The set actually includes two albums on separate discs. *Livre* was recorded in July 2002 and it isn't clear why it didn't merit separate release. It off-balances this volume a little, except that one can very simply treat the two discs as entirely separate entities. The other album is dominated by a long, excerpted work, movement one of 'Musica Callada', which has some of Sassetti's best writing to date. There is a Monk cover again, 'Pannonica' and a lovely piece, 'Petit Pays', by Nando de Cruz.

**** **Unreal: Sidewalk Cartoon** Clean Feed CF070 *Sassetti; Sérgio Carolino (tba); Perico Sambeat (ss, as, f, fluteophone); José Lopes, José Massarão (as); Mário Marques (ts); Alberto Roque (bs); Rui Rosa (cl, bcl); Nuno Inácio (f); Angelina Rodrigues (f, picc); Jean-Michel Garetti (ob); António Augusto Aguiar (b); José Salgueiro (d); Miquel Bernat, Nuno Aroso, Pedro Oliveira, Rui Rodrigues, Francesco Aparisi, António Sérgio, João Cunha, João Tiago (perc).* 12/05–10/06.
A hugely ambitious project that unites Sassetti's jazz-based work with his cinematic projects. It's a collaboration with percussion ensemble Drumming (GP), and on some tracks the Quarteto Saxofinia and Cromeleque Quinteto; the basic group is a fine but unorthodox sextet comprising reeds, flute, tuba, double bass and drums. Sassetti himself works at the keyboard and inside his Kawai Concert Grand and also plays marimba, glockenspiel, steel drums and gongs. The sound is rich, delicate, flowing and constantly inflected in new ways, all laid over a pattering, softly ringing accompaniment.

If jazz is largely concerned with line, trajectory and movement, this is much more like that contemporary cliché, an 'immersive' experience. Nothing clichéd about Sassetti's approach, though, and in the final analysis it is still essentially a jazz record. Sambeat's exquisite line on 'Conjuntivo Plural Do Iniciativo', which follows the abstract prologue, is reminiscent of some of Carlos Ward's spacious, folk-tinged solos. There's even a reading of Monk's 'Evidence', a stop/start interpretation that opens up the original metre and finds acres of new territory to explore. The closing 'Sidewalk Cartoons', which is listed separately to the main course of tracks and begins with what sounds like studio chatter, is almost a new-music piece, and testimony to the precision and careful integration of the ensemble. It's possible to fake an entry on a woodwind instrument, sliding in behind the beat, but quite impossible on percussion – either it's there or it's not.

The pianist's own finest moment comes on the lyrical 'I Left My Heart In Algandros De Baixo', a graceful ballad. Quite the finest work from Sassetti to date, this is music beyond category and, for us, pretty much beyond criticism. The pianist is also responsible for the booklet artwork, a mysterious collage which reflects the aesthetic of the music perfectly. A moving, involving experience.

Tom Saunders

CORNET, VOICE

A Wild Bill Davison disciple who recorded with his mentor on several occasions, he follows in that fiery tradition of hot cornet-playing.

*** **Call Of The Wild** Arbors ARCD 19146 *Saunders; Bill Allred (tb); Chuck Hedges (cl); Rick Fay (ts); Johnny Varro (p); Paul Keller (b); Warren Sauer (d).* 4/95.

*** **Exactly Like You** Nagel Heyer 023 *Saunders; Dick Sudhalter (c, t, flhn); Bill Allred, Roy Williams (tb); Chuck Hedges (cl); Danny Moss (ts); John Barnes (bs, cl); Johnny Varro (p); Marty Grosz (g, v); Isla Eckinger (b); Butch Miles (d); Jeanie Lambe (v).* 9/95.

Saunders calls his group the Wild Bill Davison Legacy Band, since much of their material pays tribute to the cornetist. The Arbors date is a studio session brimming with boisterous *joie de vivre*, running through (and over) some of Bill's favourite tunes, from 'Running Wild' to 'On The Alamo'. There's nothing fancy here, and the band have the chops and the know-how to keep it short of mere Dixieland blarney. *Exactly Like You* captures a concert from Hamburg in which the band was joined by guests Sudhalter, Williams, Barnes and Grosz for a run-through of some more Davison chestnuts (plus Grosz doing one of his Fats Waller numbers). This is a notch above the usual mainstream jam since most of the players are genuine virtuosos and there is some terrific playing on several of the tunes. 'Exactly Like You' is a strong feature for the reedmen, and the other horns take it in turns in the front line before an all-hands-on-deck finale. Lambe comes on only for, oddly enough, 'Milenberg Joys'. In a close call for individual honours, Allred just takes them ahead of Hedges, but acolytes of the genre will enjoy the whole show.

The Savoy Sultans

GROUP

Al Cooper was a modest saxophonist, but he led the very popular Savoy Sultans for many years, including a residency at New York's Savoy Ballroom from 1937 to 1946.

*** **Al Cooper's Savoy Sultans 1938–1941** Classics 728 *Cooper; Pat Jenkins (t, v); Sam Massenberg (t); Rudy Williams (as); Ed McNeil, Sam Simmons, Irving 'Skinny' Brown, George Kelley (ts); Oliver Richardson, Cyril Haynes (p); Paul Chapman (g, v); Grachan Moncur (b); Alex 'Razz' Mitchell (d); Helen Procter, Evelyn White (v).* 7/38–2/41.

The Sultans usually played opposite the Chick Webb band at Harlem's Savoy Ballroom, and visiting bands were wary of competing with them, since they were so popular with the dancers. The records are another matter: simple head arrangements, average solos and merely capable playing make one wonder why they were held in such high regard. However, playing through these 24 tracks, one can hear some of the simple appeal of what wasn't really a big band but a small, mobile, flexible unit which covered whatever base the customers wanted. Pat Jenkins is the best soloist.

Martin Schack born 1975

PIANO

Talented keyboard man with vigorous compositional style.

*** **Headin' Home** Storyville STCD 1014253 *Schack; Tom Harrell (t, flhn); John Ellis (ss, ts); Joshua Ginsburg (b); Niclas Campagano (d).* 02.

Martin showcases some of his subtle compositions on his debut set. 'The City' is a bustling opening shot, an evocation of New York that doesn't rely on spurious sound-effects. 'Keep Them Chords Comin'' is a clever, convoluted idea, apparently inspired by a comment of Dave Liebman's and written for him and Hal Galper, though taken very confidently here by Ellis and the composer. The obvious plus of the album, leaving aside Schack's own undoubted competence, is the guest appearance of Tom Harrell on four tracks. The best of these is the handsome 'Dedication To Tom Harrell', which gives all the soloists plenty to work on. 'Headin' Home' itself is less engaging, and there are dead spots on 'To Elvin And Cleve', a dedication to the great drummer and one of his talented pupils, Cleve Pozar. Lots to mull over and lots to enjoy on this niftily produced first chapter in what promises to be an interesting career.

Andy Scherrer

TENOR SAXOPHONE

Swiss-born member of the Vienna Art Orchestra, big-toned and an agile improviser.

*** **Second Step** / ***(*) **Remember Mal Waldron** TCB 20352 / 24202 *Scherrer; William Evans (p); Isla Eckinger (b); Dre Pallemaerts (d).* 3/00; 12/03.

*** **Serenity: A Tribute To Joe Henderson** Unit UTR 4157 *Scherrer; Matthieu Michel (t, flhn); Jean-Paul Brodbeck (p); Fabian Gisley (b); Dominic Egli (d).* 9/03.

Scherrer's solo forays within the VAO were enough to suggest that he was a Coltrane-influenced saxophonist with more than a little to say on his own account. The earlier TCB introduces a group that only begins to shine on the Waldron tribute, but it is an impressive showing all the same. Evans is the only American in the line-up and plays like any number of Midwest pianists. Even so, he's the heart of this outfit, whose features are always well-shaped and elegantly executed. He might be expected to shine on *Remember* and wisely doesn't attempt to imitate or pastiche Mal's dark broodings. His playing on 'The Seagulls Of Kristiansund' is immaculate.

Eckinger was part of Waldron's group for a while and will be remembered from the inaugural ECM disc *Free At Last*. He brings a special warmth to 'Blood And Guts' and 'Duquility', a quality that nicely balances Pallemaerts's slightly dry, old-fashioned approach.

Scherrer himself probably fares better on the first album, which features two of his own compositions alongside tunes by Eckinger and the standard 'Stardust'. In sound and approach, he might be a minor Blue Note artist of the early '60s, but none the worse for that.

The tribute to Joe Henderson might be characterized as respectful hubris. It's a good band, if a little correct and proper, but 'Gazelle' and 'If You're Not Part of the Solution ...' have some interesting things going for them.

Alexander von Schlippenbach

(born 1938)

PIANO, TRUMPET

The founder of the vast collective Globe Unity was born in Berlin and studied music there under the composer Bernd Aloïs Zimmermann. He played with trumpeter Manfred Schoof and recorded extensively with other improvisers. The Schlippenbach Trio has been making music for nearly 30 years, though Globe Unity now seems to be in abeyance. Schlippenbach is percussive and intense, but also aware of structure and responsive to traditional jazz piano as well as free music.

*** **The Living Music** Atavistic/Unheard Music Series UMS/ALP231 *Schlippenbach; Manfred Schoof (t); Paul Rutherford (tb); Peter Brötzmann (ts); Michel Pilz (cl); Buschi Niebergall (b); Han Bennink (d). 4/69.*

Schlippenbach's clean, atonal lines are far more reminiscent of Thelonious Monk than of Cecil Taylor, the figure who is usually adduced as ancestor for this kind of free music. By 1970 Schlippenbach had to some extent turned away from total abstraction and was showing an interest not only in formal compositional principles (serialism, orthodox sonata form, aspects of *ricercare*) but also in renewing his own initial contact with early and modern jazz, blues and boogie-woogie. These interests were still obvious even underneath the radical freedoms of his influential collective Globe Unity Orchestra. They became much clearer in his work with the later Berlin Contemporary Jazz Orchestra, in which he uses the conventionally swinging drummer Ed Thigpen and trumpeter Benny Bailey among the free men. Schlippenbach's conception of freedom has nearly always resulted in densely layered explorations of tonality, with a pronounced rhythmic slant. It's this that renders him surprisingly accessible as a performer.

Recorded in April 1969 and initially released on his own Quasar label, *The Living Music* is an important manifesto that lent its name to the influential Free Music Production label's inaugural workshop the following year. The session was taped on the same day as Peter Brötzmann's superb *Nipples* and the saxophonist is a dominant presence on this disc as well, though comparatively restrained in the context of Schlippenbach's deceptively cool and well-behaved formations. The recording is about on par for the time, which means not much separation and not much detail in the busier sections. An important document, none the less.

***(*) **Live 1976/77** FMP CD 111 *Schlippenbach; Sven-Åke Johansson (b). 4/76–11/77.*

**** **Smoke** FMP CD 23 *Schlippenbach; Sunny Murray (d).* 10/89.

The partnership with Johansson is a long-standing one and this reissue fillets highlights from the LPs *Live At The Quartier Latin* and *Kung Bore*. Schlippenbach asserts his own ideas on the tradition in a comprehensive (if ultimately affectionate) deconstruction of two Monk tunes, but mostly this is a rushing music filled with lightning juxtapositions and rapidly evolved pieces that confound normal ideas about development. Johansson's singing on the final track is something which has occupied him more frequently in recent years, to the dismay of some.

Despite being tossed with insulting casualness into that overstuffed category, Schlippenbach is a very different kind of player from Taylor. By the same token, Sunny Murray is a very different kind of player *now* from what he was when he played with Taylor back in 1960. *Smoke* is an intriguing collaboration, in which both men hang up their 'free music' armour and get down to what sounds like a set of phantom standards. There are a dozen or more teasing echoes, more elusive than allusive, but only one outwardly identifiable theme, Monk's 'Trinkle Tinkle'. Beautifully recorded and superbly played, it warms slowly from a rather misterioso opening. Only on 'Down The Mission' does the Taylor parallel make complete sense. Elsewhere, Monk and even Herbie Nichols seem more valid points of reference. Murray's 'Angel Voice' uses material that he has developed over two decades; cymbal overtones create an illusion of choral effects, studded by tight accents and the familiar polydirectional lines.

♛ **** **Pakistani Pomade** Atavistic 240 *Schlippenbach; Evan Parker (ss, ts); Paul Lovens (d). 11/72.*

***(*) **Hunting The Snake** Atavistic Unheard Music Series 213 *As above, except add Peter Kowald (b). 9/75.*

**** **Elf Bagatellen** / ***(*) **Physics** FMP CD 27 / 50 *As above, except omit Kowald. 5/90; 6/91.*

The Schlippenbach Trio with Parker and Lovens has been one of the most lasting and creative associations in European free jazz. Schlippenbach's catalogue has slumped with the disappearance of FMP's vinyl catalogue; two other great records, *Detto Fra Di Noi* and *Das Höhe Lied*, were released on Paul Lovens's small Po Torch label, which may now be difficult to find, and have not been on CD. The magnificent *Pakistani Pomade*, garlanded with top rating in our first edition, was missing in action for some time, but has now been reissued on John Corbett's invaluable Atavistic imprint. 'A Little Yellow (And Two Seconds Monk)' lays out ideas that Schlippenbach, and Parker too, would be exploring for much of the next 30 years. It's a formidable exercise and one of the best things on the record. The reissue includes outtakes which aren't revelatory in themselves, but help to build a clearer picture of how this vintage group operated and still occasionally operates.

Hunting The Snake admits a previously unheard broadcast, with an extra presence in Kowald's bass. It has a carefree, even slightly humorous (or just well-humoured) quality, at least more so than some of the trio's most intense recordings, and having Kowald on board certainly varies the pace. *Elf Bagatellen* almost merits *Pakistani Pomade*'s crown, not just for its markedly improved sound, but also for the sheer untrifling intensity of the trio's performances. Like the earlier record, this is a studio performance rather than a live set, and it acts as a very conscious summation of the trio's near two-decade career. It is, inevitably, rather more predetermined than a more spontaneous performance, and there are shards of melody scattered throughout. 'Sun-Luck: Revisited' refers to 'Sun-Luck Night-Rain', one of the finest pieces on the 1972 album, while 'Yarak: Reforged' provides a similar gloss on a piece from *Payan*, a rare recording for a label other than FMP, in this case Enja. Parker and Lovens have rarely played better together, and if Schlippenbach seems a trifle mild-mannered in places, the richness of the sound more than compensates for a slight drop in pulse-rate. Tremendous stuff.

The more recent *Physics* by the same trio doesn't quite rise to the heights of its predecessors, but it is a dramatic performance all the same. Taped at the 1991 free-music workshops at the Akademie der Künste in Berlin, it has a freewheeling, exploratory quality which is one of the graces of European improvised music. Schlippenbach structures 'The Coefficient Of Linear Expansion' with magisterial control. At nearly 45 minutes, it has the compression and exactitude of a piece one-tenth that length, and yet it seems to imply all sorts of realities that lie outside the confines of the work.

***(*) **The Morlocks** FMP CD 61 *Schlippenbach; Henry Lowther, Thomas Heberer, Axel Dörner (t); Jörg Huke, Marc Boukouya, Sören Fischer (tb); Ute Zimmermann (btb); Tilmann Dehnhard (ts, f, picc); Darcy Hepner (as); Evan Parker (ts, ss); Walter Gauchel (ts); Claas Willecke (bs, f); Aki Takase (p); Nobuyoshi Ino (b); Paul Lovens (d, perc).* 7/93.

This is perhaps more strictly a Berlin Contemporary Jazz Orchestra record, but since it consists entirely of Schlippenbach pieces and bears his signature all over it, there is some justification for covering it here. Unlike many of his contemporaries, Schlippenbach has never let go of the term 'free jazz', and it is interesting to compare the harmonic language of many of the pieces here – not least the opening dedication to his companion, Aki Takase – with the work of Ornette Coleman. There are moments in 'The Morlocks' itself when he seems to be playing with the parameters of pitch, duration and attack in a way that is very similar to Ornette's. Elsewhere, as on 'Rigaudon Nr. 2 Aus Der Wasserstoffmusik', he uses graphic scores and a much more gestural approach that now sounds slightly old-fashioned. On the magnificent 'Marcia Di Saturno', though, he constructs a dense landscape that is much closer to the neo-tonality of his American contemporaries; bassist Nobuyoshi Ino introduces it with a brooding grace before saxophonist Gauchel develops the difficult central elements. This record establishes Schlippenbach much more clearly as a composer. It is worth comparing its language to that of the London Jazz Composers' Orchestra under Barry Guy, which is simultaneously more abstract but also more orthodoxly jazz-centred.

***(*) **Complete Combustion** FMP CD 106 *Schlippenbach; Evan Parker (ss, ts); Paul Lovens (d, perc).* 4/98.

The Schlippenbach Trio is still the best response to the rather trite suggestion that the only improvised music that 'really' works comes as a result of chance encounters. In point of fact, the trio has recorded very rarely down the years, but the players' familiarity and understanding is a key element in the process of creation. To suggest that the relationship is telepathic is to multiply concepts unnecessarily and to drift into the metaphysical. As this remarkable live recording underlines, the real key is dialectic, a testing and synthesis of ideas in the crucible of live performance. Having dabbled with something close to Webernian organization on *Elf Bagatellen*, the group has gone back to its former freedom but with a new dynamic implicit in Evan Parker's opening and the slow involvement of the other players. The ability of individual players to drop back and listen, to maintain silence and wise counsel has always been one of the group's great strengths. It is evident here on 'Complete Combustion', less so on 'Fuels 1–7', a sequence of shorter pieces that explore other areas of the group's shared language. Taken together, and lest anyone doubt its vitality, they reaffirm the creative energy of free music.

**** **Digger's Harvest** FMP CD 013 *Schlippenbach; Tony Oxley (d).* 11/98.

Fascinating to compare this with the Schlippenbach–Murray duo that made *Smoke* a decade before. All but the first and last tracks are very short and highly focused. The titles are drawn from the names of poisonous plants, and there is a sharp and sometimes toxic edge to these improvisations. Oxley is the dominant presence almost throughout, not because he filibusters a more prominent place than his playing partner but quite simply because what he plays is more immediately compelling. Yet Schlippenbach is worth listening to with some care as well. His phrasing on 'Digger's Harvest' and on a couple of the short tracks is quite without precedent in this music: taut, elegant and persuasive without undue rhetoric. A fine record, whoever you buy it for.

[illegible]

**** Swinging The Bim

FMP CD 114/5 2CD *Schlippenbach; Evan Parker (ts, ss); Paul Lovens (d, saw).* 11/98.

Evan Parker's sleeve-note touches on a number of pertinent issues. How can such a long-standing group retain its creative life? How much is new? His counter-assertion is 'that the unknown can only be approached from the known', which is, broadly speaking, what happens on these two sets from Amsterdam's BIM-Huis. We might add that searching for new things to 'say' about such music can often be nearly as frustrating and demanding as the playing of it. So: across two substantial sets, the trio certainly swung the Bim.

***(*) **Broomriding** Psi 03.05 *Schlippenbach; Rudi Mahall (bcl); Tristan Honsinger (clo); Paul Lovens (perc).* 02.

The presence of material by Eric Dolphy should be no surprise given the instrumentation and at moments this recalls nothing more than a freer and more classically aligned version of Dolphy's work with bassist/cellist Ron Carter. Mahal's bass clarinet is better recorded than Eric could ever have dreamed of and this release on Evan Parker's own label (aided by the redoubtable Martin Davidson of Emanem) is immaculately recorded and mastered, allowing every delicate inflection of piano, cello and percussion to come through as well. An album to savour slowly.

♛ **** **Monk's Casino** Intakt CD 100 3CD *Schlippenbach; Axel Dörner (t); Rudi Mahall (bcl); Aki Takase (toy p); Jan Roder (b); Uli Jennessen (d).* 6/03, 2/04.

An extraordinary project, executed with vision, humour and considerable intelligence. Schlippenbach had long been fascinated by Thelonious Monk: he featured 'Trinkle Tinkle' on *Smoke* with Sunny Murray, who joined him again on tour in 1996 for some all-Monk programmes. First conceived in that same year, *Monk's Casino* was an attempt to go further still and arrange the great pianist and composer's work for a single, whole-evening performance. The idea came to fruition two years later, when Norddeutsche Rundfunk broadcast the work entire. Festival and club appearances followed, including a rendition at A-Trane in Berlin, from which these recordings are taken.

In his liner-note, John Corbett makes a wise distinction between a songbook and an oeuvre. Monk's tunes (or at least the better-known ones) have been a resource for jazz improvisers for 50 years and more. This, though, represents a different take: Monk's music as a highly flexible singularity, articulate in the original sense, and with its own internal motions and logic. How freely Schlippenbach has interpreted the music can be heard in a long, abstract introduction to 'Bemsha Swing' on the first CD, three and a half minutes dominated by Dörner's microscopic trumpet. Just a couple of tracks earlier, 'Stuffy Turkey' had been despatched in just 44 seconds. This is very much the pattern for the set. Some pieces are explored at some length – 'Misterioso'/'Sixteen'/'Skippy' the longest at just over ten minutes – while others ('Raise Four', 'Light Blue', 'Ruby, My Dear' and 'Bye-Ya') get less than 60 seconds.

The instrumentation is pared down to the minimum necessary to get the music across, much as on Monk's own records. The only exceptions are the medley of 'Japanese Folk Song', 'Children's Song' and 'Blue Monk', on which Schlippenbach plays trumpet and Dörner the piano; that and 'A Merrier Christmas', on which Aki Takase plays toy piano. Jennessen's lightly swinging drums are the key element, often left to sound out a cadence while the other instruments lay out for a bar or two. Stylistically, the arrangements range from near-pastiche to the outside treatment of 'Evidence'.

A modern masterpiece, nothing more or less, and not merely of interest to Monk fans. This is a project that asks deep questions about the nature of jazz composition, the identity and persistence of an artist's entire body of work, and what makes a 'standard'. *Monk's Casino* is essential listening.

*****(*) Vesuvius** Slam CD 262 *Schlippenbach; Paul Dunmall (ts); Paul Rogers (b); Tony Bianco (d).* 10/04.

This is fire music of a certain sort. 'In the depths of the volcano lived the salamanders who guarded the leviathan': two long pieces that emerge from the heat ever more burnished and strong, but which yet conceal underground secrets. Schlippenbach has rarely played more intensely or more enigmatically. By contrast, Dunmall's tendency to bluster is kept in check; sticking to tenor suits him. Bianco has become an important presence on the British scene. This would have been an automatic gig for Tony Levin at one time, but the other Tony fills his shoes more than capably. Rogers deploys his 7-string bass to the absolute full, a rich, rolling sound that frequently plays off the piano harmonics. Jon Wilkinson gets a superb sound from the quartet.

****** Piano Solo: Twelve Tone Tales – Volumes 1 & 2** Intakt CD 115 / 116 *Schlippenbach (p solo).* 6/05.

There is, of course, nothing new in using dodecaphonic techniques to generate jazz themes. Elements of the practice can be found everywhere, and arguably in the work of Monk and Dolphy, both of whom are covered towards the end of *Volume 2*. For the most part, though, these are Schlippenbach's own compositions, each of them using the now canonical 'serialist' techniques of inversion and retrograde inversion. Potentially dull stuff in whatever playing medium, but it's what Schlippenbach does with these slight ideas that is so impressive. He adds chordal values, slippages of rhythm here and there in the improvised passages in such a way as to invest potentially abstract music with considerable light, warmth and feeling. A title like 'All Jazz Is Free' sounds a certain clarion. He might as well have called another track 'All Music Is Twelve-Tone', and in a reading of Jerome Kern's 'All The Things You Are' demonstrates that his technique here, tucked away among pieces by those modernist masters mentioned above, is no different to anything in his past work. By way of tribute, he also includes a short arrangement of his former teacher Bernd Aloïs Zimmermann's 'Allegro agitato'. It would be difficult to guess the provenance. This is jazz piano of the very highest order, impeccably recorded, swinging, potent, as entertaining as it is challenging.

***** Winterreise** Psi 06.10 *Schlippenbach; Evan Parker (ts); Paul Lovens (d, perc).* 12/04, 12/05.

Evan Parker's liner-note to *Swinging The Bim*, recorded the better part of a decade earlier than these sessions from the Loft in Cologne, raised the question of creative longevity in an improvising group of this kind. It's useful to bear his comments in mind when approaching *Winterreise*. This time, it's Schlippenbach who contributes some comments and they are mostly wry and stoical. Listening to the music, one cannot question the group's commitment, intensity or continuity of purpose, but there is something dark and occluded about these two performances, which were taped a year apart. It has nothing to do with Parker's decision to concentrate on tenor, and it has nothing to do with any programmatic connection to Schubert's bleak, elegiac song-cycle. Quite simply, what is wrong here is that the group's undoubted empathy seems to have turned inward. Neither piece communicates much and not, to paraphrase Parker's earlier comments again, because they have moved from the known to the unknown. On the contrary, *Winterreise* seems embedded in a now relatively familiar discourse. All this said, it's still an infinitely more exciting and interesting record than the majority of contemporary releases, but compared to the group's finest recordings a flat disappointment.

Also, in brief:

***** Hamburg '74** Atavistic 248. 11/74.

Fine Globe Unity concert featuring two works by Schlippenbach and Manfred Schoof respectively.

***** Light Blue: Schlippenbach Plays Monk** Enja 9104. 10/96.

Eclipsed by *Monk's Casino*, but still fascinating. Fourteen trio cuts with Ino Nobuyoshi (*b*) and Sunny Murray (*d*).

**** Open Speech** Forward 03. 7/03.

Duos with Portuguese flautist Carlos Bechegas, recorded on tour in France. Schlippenbach sleepwalks, as well he might.

Larry Schneider (born 1950)

TENOR, ALTO AND SOPRANO SAXOPHONES

Born in New York, he came up as one of the post-bop tenors of the '70s, but decamped to San Francisco, where the weather is better for his other passion, tennis.

*****(*) Just Cole Porter / ***(*) Blind Date** Steeplechase SCCD 31291 / 31317 *Schneider; Andy LaVerne (p); Mike Richmond (b); Keith Copeland (d).* 8/91; 4/92.

Schneider has played a sideman role in many situations, and these albums commence a belated recognition of an accomplished saxophonist. He's emblematic of a generation of hard-bop tenor-players who came of age in the '70s, before the fashionable new interest in the form, which leaves his playing untainted by technical strivings and nicely weathered by his experience. The album of Cole Porter tunes is close to being a definitive gallery of standards, with Schneider in riveting voice on 'What Is This Thing Called Love?', knowingly tender on 'Every Time We Say Goodbye'. *Blind Date* brings the quartet together again on four standards, two originals by LaVerne and Charles Mingus's 'Peggy's Blue Skylight'. Schneider likes long improvisations and, more often than not, makes them work. The best solos here, such as the grand, sprawling oratory on the title-tune and the flaring urgency that grows out of 'Autumn Leaves', are usefully anchored by a rhythm section that hears him very clearly, with LaVerne a comparably mature voice.

*** **Ali Girl** Steeplechase SCCD 31429 *Schneider; Alexander Sipiagin (flhn); Dave Stryker (g); Jay Anderson (b); Billy Drummond (d).* 9/97.

*** **Ornettology** Steeplechase SCCD 31461 *Schneider; Scott Wendholt (t); Mike Richmond (b); Billy Drummond (d).* 4/98.

Back after a break, Schneider delivers something of a hotchpotch date. Four of the six tunes are done on soprano, on which he again suggests a Konitzian bent: try the first chorus of his solo on 'I'm Old Fashioned'. The tracks extend into long, somewhat rambling excursions, with good work by all hands, but without cutting a deep impression. The next features eight Ornette Coleman tunes, making an interesting pendant to the Charlie Parker record, although this doesn't convince as something that Schneider had any pressing need to record. If anything, the quartet take a rather glib and unruffled path through the likes of 'The Disguise' and 'When Will The Blues Leave'. Energetic playing and creative improvising.

***(*) **Summertime In San Remo** Splasc(h) 809-2 *Schneider; Andrea Dulbecco (vib); Sandro Gibellini (vib); Dodo Goya (b); John Arnold (d).* 8/97.

***(*) **Lemon Lips** Splasc(h) 833-2 *Schneider; Gaspare Di Lieto (p); Dario Deidda (b); Amedeo Ariano (d).* 8/00.

Italian air seems to do Schneider some good. Both of these are very satisfying. He plays tenor in San Remo, mostly soprano in Salerno (*Lemon Lips*, recorded live). The softer mix of the quintet session suits a band where Dulbecco's vibes drift hazily around the edges, although Schneider's favourite Parker blues 'Mohawk' gets a tenor treatment as intense as any he's done. More typical, perhaps, is an almost louche passage through 'You Don't Know What Love Is'. The quartet date is played fast and hard, Schneider's soprano tone full-bodied and convincing, and Di Lieto gets in plenty of stuff of his own.

*** **It Might As Well Be Spring** Steeplechase SCCD 31549 *Schneider; Andy LaVerne (p); Mike Richmond (b); Adam Nussbaum (d).* 03.

The run continues: uncontroversial, utterly professional, never less than enjoyable, but increasingly difficult to make qualitative differences between these records. This wouldn't be top of our list, but it's Larry's first for a couple of years and so welcome to his fans. There's a fascinating, eleven-minute Bartok arrangement which will intrigue newcomers. The originals are mostly quite workmanlike.

Also, in brief:

*** **Bill Evans ... Person We Knew / *** Mohawk** Steeplechase SCCD 31307 / Steeplechase SCCD 31347. 3/92; N. D.

A couple of concept albums. Schneider and LaVerne duet on the Evans legacy with considerable potency while *Mohawk* tackles nine Charlie Parker tunes, and Schneider turns to the alto for the whole date.

*** **Jazz** Steeplechase SCCD 31505. 3/01.

A bit cheeky using a title like that, but it's jazz all right, not so pure, not so simple, even if the band and chosen material may strike some as entirely generic.

Maria Schneider (born 1960)

COMPOSER, ARRANGER, BANDLEADER

After lessons from Bob Brookmeyer and a stint as assistant to Gil Evans, the lady from Windom, Minnesota, had the best possible grounding in big-band jazz – and yet setting out on her own, as she did in 1989, was brave in the extreme, but a Monday-night residency at Visiones in New York gave her a platform.

*** **Evanescence** Enja ENJ 8048-2 *Schneider; Laurie Frink, Greg Gisbert, Tim Hagans, Tony Kadleck (t); Larry Farrell, John Fedchock, George Flynn, Keith O'Quinn (tb); Rick Margitza (ts); Rich Perry (ts, f); Mark Vinci (picc, f, cl); Tim Ries (ss, f, cl); Scott Robinson (bsx, bcl); Bill Hayes (flexatone); Kenny Werner (p); Jay Monder (g); Jay Anderson (b); Dennis Mackrel (d); Emedin Rivera (perc).* 10/92.

***(*) **Coming About** Enja ENJ 9069-2 *As above, except omit Anderson, Hayes, Mackrel, Rivera; add Rock Ciccarone (tb); Charles Pillow (eng hn, cl); Frank Kimbrough (p); Tony Scherr (b); Tim Horner (d).* 11/95.

*** **Allegresse** Enja 3306 *Schneider; Dave Ballou, Laurie Frink, Greg Gisbert, Ingrid Jensen (t, flhn); Tony Kadleck (t, picc-t, flhn); Rocky Ciccarone, Larry Farrell, Keith O'Quinn (tb); George Flynn (btb, tba); Rick Margitza (ss, ts, f); Tim Ries (ss, cl, t, picc-t, flhn); Charles Pillow (ss, as, ts, cl, picc, f, ob, eng hn); Rich Perry (ts, f); Scott Robinson (bs, bsx, cl, bcl, af); Frank Kimbrough (p); Ben Monder (g); Tony Scherr (b); Tim Horner (d); Jeff Ballard (perc).* 7/00.

Schneider's characteristic voice is closer to her teacher Brookmeyer's than to the more obvious Svengali, a rich fabric of sound that is alert to nuance but still capable of great power. Her use of a relatively straightforward rhythm section belies the sophistication of the metre, and often the horns are playing improbable counts over a basic 4/4. Schneider was blessed from the very start by a team of time-served craftsmen with enough musical individuality to temper the slightly too accurate placing of the charts.

By the time the second album appeared – and this may be implicit in the title – Schneider had the confidence to turn her vessel into the wind and let it go. Her suite 'Scenes From Childhood' is largely written and works well on its own terms, but it is tracks like 'Love Theme From *Spartacus*', and 'Giant Steps' which really show her mettle.

You'd be forgiven for thinking that *Allegresse* was a Brookmeyer set, except that there's a freedom and romantic abandon in tunes like 'Hang Gliding' which aren't part of the trombonist's bag. The arrangements here manage to sound both crisply accurate and open-ended, putting more and more weight on the personality of the soloists, almost as if she has been studying classic-period Ellington and emulating his wonderful balance of authoritarianism and laissez-faire. 'Nocturne', the very long, suite-like 'Dissolution' and 'Sea Of Tranquility' are all impressive new charts.

CORE COLLECTION

**** **Concert In The Garden**

Artist Share 5734 *Schneider; Laurie Frink, Tony Kadleck, Greg Gisbert, Ingrid Jensen (t, flhn); Keith O'Quinn, Rocky Ciccarone, Larry Farrell, Pete McGuinness (tb); George Flynn (btb, cbtb); Rich Perry, Scott Robinson, Tim Ries, Charles Pillow, Donny McCaslin, Andy Middleton (reeds); Frank Kimbrough (p); Ben Monder (g); Gary Versace (acc); Jay Anderson (b); Clarence Penn (d); Jeff Ballard, Gonzalo Grau (perc); Luciana Souza (v).* 7/04.

This is the great achievement of her career so far, a flowing, sometimes enigmatic, more often uplifting set that finally brings together all of Schneider's strengths. A Grammy win helped put the seal on things. The closing 'Buleria, Sole Y

Rumba' is the most obvious acknowledgement of all she learned from Gil Evans, but the 'Three Romances' which make up the middle of the record, with wonderful wordless vocalizing from Luciana Souza, are remarkable too. The only slight disappointment is the long opening title-track, which meanders, though Monder, Kimbrough and Versace trace a lovely path through it. Jensen's 'Pas De Deux' with Pillow is another highlight while McCaslin and Gisbert star on that amazing final track. A contemporary masterpiece.

**** **Sky Blue** ArtistShare 7065 *Schneider; Jason Carder, Laurie Frink, Ingrid Jensen, Tony Kadleck (t, flhn); Marshall Gilkes, Ryan Keberle, Keith O'Quinn (tb); George Flynn (btb, cbtb); Steve Wilson (ss, as, cl, f, af); Charles Pillow (as, cl, f, af, bf, picc); Donny McCaslin (ts, cl); Rich Perry (ts, f); Scott Robinson (bs, cl, bcl); Frank Kimbrough (p); Ben Monder (g); Gary Versace (acc); Jay Anderson (b); Clarence Penn (d); Gonzalo Grau (perc); Luciana Souza (v).* 1/07.

By now, Schneider seems a Grammy regular, though popular acclaim hasn't in any way blunted her genius as a composer. This is another great record, and perhaps the first that shows virtually no fossil trace of her influences. 'Cerulean Skies' has a glorious role for bird-song, undertaken by members of the ensemble, and there are fine solo spots for McCaslin, Versace and Pillow. Jensen is featured (with electronics) on 'The 'Pretty' Road', one of the finest compositions in Schneider's book, while Wilson's soprano cuts a con-trail across 'Sky Blue'. The ensembles are arranged with precision, but with enough latitude to let the music breathe. If, in retrospect, some of Schneider's earlier work has erred on the side of deliberation, this is her most romantically expressive album so far. Contemporary big-band playing of the highest order. A work of lasting greatness seems only just round the corner.

Rob Schneiderman (born 1957)

PIANO

Born in Boston, Schneiderman grew up in California and moved to New York in 1982, influenced by old-school beboppers. He also has a doctorate in mathematics and teaches the subject at Berkeley.

(*) **New Outlook Reservoir RSR 106 *Schneiderman; Slide Hampton (tb); Rufus Reid (b); Akira Tana (d).* 1/88.
*** **Smooth Sailing** Reservoir RSR 114 *As above, except omit Hampton, Tana; add Billy Higgins (d).* 2/90.
*** **Radio Waves** Reservoir RSR 120 *Schneiderman; Brian Lynch (t); Ralph Moore (ts); Gary Smulyan (bs); Todd Coolman (b); Jeff Hirshfield (d).* 5/91.
*** **Standards** Reservoir RSR 126 *Schneiderman; Rufus Reid (b); Ben Riley (d).* 3–8/92.
*** **Dark Blue** Reservoir RSR 132 *Schneiderman; Brian Lynch (t); Ralph Moore (ss, ts); Peter Washington (b); Lewis Nash (d).* 5/94.
***(*) **Keepin' In The Groove** Reservoir RSR 144 *Schneiderman; Rufus Reid (b); Akira Tana (d).* 1/96.
***(*) **Dancing In The Dark** Reservoir RSR 152 *Schneiderman; Brian Lynch (t); Gary Smulyan (bs); Rufus Reid (b); Billy Hart (d).* 5/97.
***(*) **Edgewise** Reservoir RSR 165 *Schneiderman; Ray Drummond (b); Winard Harper (d).* 7/00.
***(*) **Back In Town** Reservoir RSR 178 *Schneiderman; Boris Kozlov (b); Jonathan Blake (d).* 1/04.

'Beautiful and abstract and I'm curious about it.' Rob Schneiderman was talking about mathematics – more specifically his specialist subject of Low Dimensional Topology, not much investigated by jazz musicians – and making the comparison with music. A Reservoir loyalist (they've also been good to him), he hasn't quite delivered a masterwork yet, but all these records offer a genuine kind of modern bop that can be very satisfying. Slide Hampton was an unusual choice as the sole horn on *New Outlook*, and his mild-mannered fluency suits Schneiderman's approach perhaps a little too well: the music tends to settle down into blandishments of the kind that have been committed to record many times before. Despite a couple of interesting ideas, such as the prickly waltz tempo chosen for Alec Wilder's 'While We're Young', the music never quite lifts off the ground. Maybe the pianist just prefers the kind of knowing, grooving accompaniment that's second nature to Reid and Higgins, because they all sound much happier on *Smooth Sailing*, a blithe mix of standards and new tunes.

Good spirits also prevail on the next date, with three horns in the front line. Lynch is a little overwhelmed by the beguiling Moore and the big, tough sound of Smulyan's baritone, but Schneiderman resolves any difficulties with intelligent if sketchy arrangements. But then it's back to the trio for the rather aristocratic treatment of *Standards*, in which Schneiderman gives up on his own writing for a day at least. Riley is such a wily drummer – very different from Higgins – that he's often barely there, but it suits the occasion. Schneiderman plays interesting things, as he does on all these records, without making one think that it's of great consequence. *Dark Blue* is soundly professional without generating much excitement, and the preponderance of themes based on blues doesn't lift it far enough out of routine; Lynch and Moore, though, guarantee good value. A beguiling 'People Will Say We're In Love' is the highlight.

The next two are a point ahead. Nothing extraordinary about *Keepin' In The Groove*, with only one original among a clever choice of jazz tunes, but it's played with such enjoyment that the feel is infectious. Reid and Tana are a winning team – hear the drummer's wonderful brushwork on 'Four' and 'Bebop' – and they light up a trio music which Schneiderman refuses to clutter with awkward lines or mere verbosity. The good form carries on into *Dancing In The Dark*. The horns make an impeccable duo, and Lynch is at his best – catch his fabulous solo on 'Broken Dreams'. Smulyan doesn't miss out, and Schneiderman brought some of his best writing to the date in 'Broken Dreams', 'Oval Essence' and 'Late Breakthrough'.

Edgewise and *Back In Town* are both beauties. The trio is surely Schneiderman's best setting – he likes grooving situations, with enough space to develop an argument, and is a man for the co-operative art. Although he'd never before recorded with Drummond or Harper, the threesome sounds happy and in accord. Bud Powell is one of the major texts here: there are three Powell originals, plus Monk's 'In Walked Bud', and the Oscar Pettiford line which Powell loved to play, 'Blues In The Closet', as well as an original by the leader called 'Bud Powell Boulevard'. Yet Schneiderman is as unlike Powell as it's possible to be: a calm logician, with his feelings mostly under wraps, he makes the likes of 'Cleopatra's Dream' into rational vehicles. But that only helps to expose the calibre of the composer's inspiration. On 'Just One Of Those Things', taken at a fast pace, he's still able to expose all the detail of his improvising while carrying us along with the flow. On *Back In Town* he interrogates 'Never Let Me Go' and 'Chega De Saudade' with considerable melodic invention. The result is a lucid and absorbing essay on bebop as a contemporary language.

David Schnitter (born 1948)

TENOR SAXOPHONE

The forgotten Messenger. His characteristic sound is a dry mix of Dexter Gordon and early John Coltrane, but with a hint of Ornette Coleman as well.

**** **Sketch** Sunnyside 4701 *Schnitter; James Zollar (t); Thomas Bramerie (b); Jimmy Madison (d). 2/01.*

Dave recorded with the Jazz Messengers in 1977, in a group that included Valery Ponomarev, Curtis Fuller and Bobby Watson; not a vintage line-up, arguably, but unjustly overlooked. He has recorded little under his own name, but this is a revelation. By no means routine or orthodox hard bop, it's a set marked by remarkable eclecticism, taking in everything from early jazz to hard bop. 'Dili Dali' and 'Flirtation With Faust' show what a quirky imagination he brings to bear. The almost minimalist solo on the first of these tracks comes out of the briefest ensemble with Zollar (who contributes 'Sputnik' later) and develops rather slowly and enigmatically. There's no free jazz as such on the set, but Schnitter's phrasing is often skewed in that direction.

Manfred Schoof (born 1936)

TRUMPET, FLUGELHORN

A key figure on the European free scene, he played with Gunter Hampel and the George Russell Orchestra, as well as less structured formations.

*** **European Echoes** Atavistic/Unheard Music Series ALP232 *Schoof; Enrico Rava, Hugh Steinmetz (t); Paul Rutherford (tb); Peter Brötzmann, Gerd Dudek, Evan Parker (ss, ts); Fred Van Hove, Alexander von Schlippenbach, Irène Schweizer (p); Derek Bailey (g); Arjen Gorter, Peter Kowald, Buschi Niebergall (b); Han Bennink, Pierre Favre (d). 6/69.*

Important as it was in the development of European free music, this first record to be released on the Free Music Production label makes uncomfortable listening. The larger ensembles come across as undifferentiated blocks of sound from which individual contributions are hard to separate. Given Schoof's orchestral style – a hybrid of Richard Strauss and Karlheinz Stockhausen – this may be a description rather than a criticism. There are moments of great beauty, as when Derek Bailey uses his swell pedal to mimic an entire orchestral section or when Schlippenbach, Fred Van Hove and Irène Schweizer play a seemingly scored section towards the end of what was the first LP side, a passage that anticipates some of Barry Guy's later work with Schweizer and the London Jazz Composers' Orchestra. But a difficult and challenging listen all the same and one that will appeal more to initiates of European free than to a casual listener.

Ed Schuller

DOUBLE BASS

Son of Gunter Schuller and at one time a prolific recording artist.

*** **To Know Where One Is** GM 3019 *Schuller; Gary Valente (tb); Joe Lovano (ts); Bill Bickford (g); Billy Hart (d). 9/95.*

*** **One Song** GM 3047 *Schuller (b solo). 7/96–1/01.*

Schuller's records for Tutu have had only uncertain circulation of late, leaving this fine, brawling date for GM, and the attractive solo album. On the group record, 'Chazz' is an obvious tribute to main influence Mingus, while other tracks seem to acknowledge the importance of Thelonious Monk. The closing 'Now It Can Be Told' is perhaps Ed's best showing on one of his own dates. The solos are mostly songful and structured rather than free-form and that suits his style just fine. It's not the easiest listen at CD length, but there's enough here to guarantee a regular return.

George Schuller

DRUMS, PERCUSSION

Brother of Ed and a busy figure in the Boston area.

*** **Tenor Tantrums** New World NW 80522 *Schuller; Dave Ballou (t); George Garzone, Tony Malaby (ss, ts); Ed Schuller (b). 1/98.*

**** **The Jigsaw** 482 Music 1026 *As above, except omit Garzone; add Curtis Hasselbring (tb, g), Howard Johnson (tba, bcl), Matt Darriau (ts, cl, bcl), Mark Feldman (vn). 8/98, 10/00.*

***(*) **Hellbent** Playscape 111300 *Schuller; Tim Berne (as); Tony Malaby (ss, ts); Ed Schuller (b). 11/00.*

***(*) **Round 'Bout Now** Playscape 21302 *Schuller; Ingrid Jensen (t, flhn); Donny McCaslin (ss, ts, af); Matt Darriau (bcl, kaval); Tom Beckham (vib); Sonny Barbato (acc); David Ambrosio (b). 2 & 3/02.*

***(*) **Like Before, Somewhat After** Playscape 060607 *Schuller; Donny McCaslin (ss, ts, af); Brad Shepik (g); Tom Beckham (vib); Jamey Haddad (perc). 5/07.*

Like his brother Ed (who plays on the first of these), George has also recorded for GM and has a couple of records on Playscape. These, however, seem to be the only survivors. *Tenor Tantrums* and a band called The Schulldogs may not be the most inviting titles, but the writing and playing are of the highest order. *TT* opens with Ornette Coleman's 'Free' (some fantastic work from Ballou) and, with the exception of a lovely interpretation of Bill Evans's 'Loose Bloose', is otherwise written by Schuller. There's a lot of fairly pointless gun-play between the two saxophones, which was presumably the point of the date, with old teacher Garzone more convincing when Malaby switches to soprano on 'Boogie Two Shoes'; the brothers are exceptional on this one.

The basic quartet (Ballou, Malaby, 2 x Schuller) is augmented on the later disc with some intriguing guests. The presence of a second saxophonist threatens more tantrums, but Darriau seems more interested in texture than in gunslinging. Feldman, Hasselbring and Johnson all bring quite distinctive voices. The key cuts are 'Ripe', which is precisely that, 'Tip Jar' and the elaborate 'Tense (Suite)', which unfolds in three thoughtful sections.

Hellbent is a cracking live date. The rhythms are fiercely elusive, and the two saxophone frontline leaves everything 'exposed', with no harmonic coachwork to cover up the engine. 'Ripe' is a titanic performance, but they've still got half an hour of music to go when it's over. Exhausting, but worthwhile.

The augmented quintet on *Round 'Bout Now* seems to reflect an enthusiasm for an ensemble that delivers not just power and line, but also a wider palette of sound. The guests are very effectively deployed, though they never sound merely wheeled-on. It's a Miles tribute that digs into such relatively unexploited material as 'Filles De Kilimanjaro', 'Side Car' and 'Circle In The Round'.

The new record's an equally intriguing visit to the Keith Jarrett back catalogue, with a fine reading of 'Survivor's Suite' and 'De Drums'. Why haven't more leaders looked at this body of work? The band, now called Wide Circle, has a vividly original sound. McCaslin is becoming an essential contemporary player and Shepik brings a range of colours unique to himself.

Irène Schweizer (born 1941)

PIANO

A pioneering figure in European free jazz. She founded her innovative trio in 1963 and has worked with most of the major modernists. Her style is complex, dense and intellectually generous. Also a fine drummer.

***(*) **Wilde Senoritas / Hexensabbat** Intakt CD 071 *Schweizer (p solo). 77, 78.*

Schweizer has almost inevitably been saddled with a 'female Cecil Taylor' tag, one that has been harder to shift as a result of her series of duets with drummers, encounters which invite all manner of yin–yang nonsense. As a sometime percussionist herself, Schweizer makes instinctive guesses as to how her own keyboard language might meld with untuned instruments. That is evident in her important sequence of recordings with percussionists, but it is also a component of her other work in a variety of groups and as a solo pianist. These important reissues of her FMP LPs help extend the picture back half a decade into her first distinctive performances as a solo player. The title of the second disc conjures up something of her magical power, chaotic, dangerous, but also sexy and alluring. They're nothing like as subtle as later work, but no enthusiast should miss them.

**** **Live At Taktlos** Intakt CD 001/2005 *Schweizer; George E. Lewis (tb); Lindsay Cooper (p); Joëlle Léandre (b); Paul Lovens, Günter Sommer (d, perc); Maggie Nicols (v). 84.*

**** **The Storming Of The Winter Palace** Intakt CD 03/2000 *As above, except omit Cooper, Lovens. 5/86, 3/88.*

The first of these was also the first Intakt LP, recorded at the inaugural Taktlos Festival, in which Schweizer had a strong hand. As an introduction to her work, it is hard to beat. Schweizer works brilliantly with drummers, as some of the items below attest, and with Sommer and Lovens severally she is at her very best. The association with Maggie Nicols yields a rare mixture of fun and abstract interest and Léandre has also been a very important associate. Just to round out an ideal set, there is a tiny *amuse-gueule* featuring Nicols with pianist Lindsay Cooper, just a minute and 20 seconds, but delightful enough to stimulate the appetite for more.

The Storming Of The Winter Palace is another welcome reissue of a classic LP. Recorded at the Moers Festival in 1986 and at the Taktlos Festival in Zurich two years later, it documents a group with formidable powers. Schweizer is very much the key element, assembling and unpicking a series of small-scale themes and ideas like some intellectual *tricoteuse*. Maggie Nicols's ability to break down narrative song into its constituent elements, semantic nonsense, and still leave you feeling that you've heard a story and been serenaded as well continues to amaze, as does George Lewis's ability to make even a disassembled trombone sound like the most musical thing on the planet. The two 'rhythm' players are supreme craftspersons and crafty supremos of free music. Sommer is not so much a minimalist as a miniaturist, able to invest tiny ideas with enormous significance, as effective in what he does not do as most drummers are in a full-scale assault on the kit. Léandre rumbles away in the background – and, to be truthful, too much in the background acoustically to represent fully her part in this music.

The earlier Moers piece is the most developed of the three included. 'Now And Never' makes few references to any musical forms outside itself, but it quickly establishes its own internal logic and Schweizer sustains a high level of concentration, contention and flow, reinforcing the impression that everything she does is a miniature concerto for piano, like 'Theoria', the piece written for her by Barry Guy and performed with the London Jazz Composers' Orchestra. 'The Storming Of The Winter Palace' is dominated to a degree by Nicols, who is at her most angrily playful. A relatively short piece, it is also highly condensed and impacted, with a great deal of musical information to absorb. 'Living On The Edge', which follows, is more intense but also more verbose and with a few flat moments. Taken together, though, this represents a wonderful documentation of an important group.

*** **Irène Schweizer/Louis Moholo** Intakt CD 006 *Schweizer; Louis Moholo (d). 11/86.*

**** **Irène Schweizer/Günter Sommer** Intakt CD 007 *Schweizer; Günter Sommer (d). 2/87.*

***(*) **Irène Schweizer/Andrew Cyrille** Intakt CD 008 *Schweizer; Andrew Cyrille (d). 9/88.*

**** **Irène Schweizer/Pierre Favre** Intakt CD 009 *Schweizer; Pierre Favre (d). 2/90.*

These are extraordinarily various in approach, though it seems clear that the Europeans are much closer in basic conception to Schweizer than the two Americans, as one might expect. Sommer and Favre are melodic players, moving round the kit much as she moves across the keyboard. Moholo creates a network of cross-rhythms that Schweizer herself likens to Elvin Jones's playing with Coltrane, but there is nothing to build on it, and one is left with an impression of two artists working at right angles, making beautiful sounds but in isolation one from the other. With Favre, the level of interaction is such that one almost seems to be hearing a meta-instrument, a source of sound which is neither one voice nor the other, but a genuine synthesis of the two. With Sommer, the connection is more dialectical, but the result is still entirely sympathetic: two voices in conjunction, mutually responsive. Andrew Cyrille was a long-standing collaborator of Cecil Taylor's and is a leader in his own right. It is difficult to gauge what is wrong on this session. One senses that Schweizer is very aware of the Taylor lineage and deliberately tries to steer away from it, though the clusters and clumped runs she falls into are immediately and inescapably redolent of the American pianist. This remarkable series of duets was not finished in 1990. A later record with Han Bennink was still to come and is reviewed below, but the bulk of the series was in place by the end of the '80s. Hearing it somewhat later, and transferred to CD, suggests more consistency than difference. Schweizer never for a moment diverges from her robust, assured approach. It is her playing partners who are required to rethink their language.

*** **Les Diaboliques / *** Splitting Image** Intakt CD 03 / 048 *Schweizer; Joëlle Léandre (b); Maggie Nicols (v). 4/93; N.D.*

Three of the most consistently neglected figures on the European scene, united on one powerful record. Schweizer is the centre of gravity to which Léandre and Nicols lean and steer. Her touch is softer and more spacious than on the solo discs, deliberately leaving space open, not packing the time with information but allowing her playing partners room to breathe. Nicols, so often acerbic, gives herself the chance to unpack her sometimes cluttered ideas. Unfortunately, she loses impetus as a consequence. Léandre is well recorded and has a good deal to say, but is inclined to repeat herself. The second record from the same group, who subsequently called themselves Les Diaboliques, is every bit as good. Some evidence that Léandre is jockeying for prominence in what is already a tightly constructed group, but generally the level of interaction is as close and responsive as one might wish. Another intriguing disc, though on balance we'd probably just plump for the first one by the trio.

**** **Irène Schweizer/Han Bennink** Intakt CD 010 *Schweizer; Han Bennink (d). 1/95.*
Our admiration for Bennink is probably in breach of the second and third commandments. On this, he is supreme, the ideal foil to Schweizer's full-voiced and pointed delivery. Recorded live, as is much of this remarkable series, it shows two artists of markedly different temperament – Schweizer is both more 'serious' and more unaffectedly playful – negotiating a comfortable middle ground. Of all the piano/drums duets, this is the one that sounds as if it might be the result of prior negotiation.

***(*) **Many And One Direction** Intakt CD 044 *Schweizer (p solo).* 4/96.
The title says it all: a critical moment in a career which seems to have combined an eclectic range of ideas with an absolute solidity of purpose. This solo record is beautifully engineered and played with an immaculate touch. One wonders a little how much Schweizer is attempting to say and how much she simply wants her listeners to luxuriate in the sound. Either way, this is an immensely strong performance, marred only by a reliance on predetermined outlines which she does a good deal to disguise and hide, to no real purpose.

**** **First Choice: Solo Piano – KKL Luzern** Intakt CD 108 *Schweizer (p solo).* 10/05.
The solo recitals deepen in resonance and technical surety. Schweizer has learned how to make absence and silence work; they're used sparingly but to tremendous effect. The appearance here of a solitary Thelonious Monk composition, 'Oska T', offers a new perspective on her roots in post-bop piano jazz. Great sound.

Also, in brief:

**** **Piano Solo: Volumes 1 & 2** Intakt CD 020 / 021. 5/90.
Not a natural unaccompanied performer, she needs someone to work against; 'Ballad Of The Sad Café' and 'Sisterhood Of Spit' are outstanding, though.

**** **Chicago Piano Solo** Intakt CD 065. 2/00.
This fourth solo for Intakt was recorded at a concert at Chicago's Empty Bottle; impeccable touch, even attack, crisp phrasing.

**** **Ulrichsberg** Intakt CD 084. 5/03.
Schweizer and Pierre Favre are history all by themselves: as the fascinating sleeve-notes reveal, they go all the way back to Montreux 1966.

**** **Portrait** Intakt CD 105. 84–05.
A fantastic introduction if you don't have the individual CDs. Released to mark her 65th birthday.

Louis Sclavis (born 1953)

BASS CLARINET, TENOR AND SOPRANO SAXOPHONES

Born in Lyons, he studied there and toured with the Workshop Of Lyons improvising group. His playing is a blend of free forms, contemporary compositional structures, theatre music and folk.

***(*) **Chine / Chamber Music** Label Bleu 6656/7 2CD *Sclavis; Yves Robert (tb); Michel Godard (tba); François Raulin (p, syn, perc); Philippe Deschepper (g); Dominique Pifarély (vn); Bruno Chevillon (b); Christian Ville (d, perc). 7–9/87.*
Louis Sclavis has attempted to create an 'imaginary folklore' that combines familiar jazz procedures with North African and Mediterranean music, French folk and music from the *bal musette*. Chine is a fine and original set of pieces, but its unfamiliar tonal components only partially mitigate an overall lack of development. *Chamber Music*, as the title implies, throws still more weight on compositional values, but there are signs that Sclavis was working through his dilemmas. In Chevillon he has an understanding and highly effective foil whose rhythmic awareness makes light of settings without a part for a drummer or percussionist.

***(*) **Rouge** ECM 511929-2 *Sclavis; Dominique Pifarély (vn); François Raulin (p, syn); Bruno Chevillon (b); Christian Ville (d).* 9/91.
**** **Ellington On The Air** IDA 032 *As for Chine Chamber Music, except omit Deschepper, Ville; add Francis Lassus (d, perc).* 12/91–2/92.
***(*) **Acoustic Quartet** ECM 521349-2 *As for Rouge, except omit Raulin, Ville; add Marc Ducret (g).* 93.
**** **Les Violences De Rameau** ECM 533128-2 *As for Rouge, except add Yves Robert (tb); Francis Lassus (perc).* 96.
Sclavis's ECM debut is a challenging and surprisingly abstract set that rarely allows itself to settle into a jazz groove. *Rouge* establishes Sclavis as an enterprising and thought-provoking composer. If it does so at the expense of rhythmic energy (a strategy consistent with his ambivalence about jazz percussion), it doesn't short-change in other departments. The first four tracks are moodily atmospheric, with a strong suggestion of North African music: 'Nacht' is particularly effective, with dissonant flashes of multitracked clarinet echoed by the softly bouncing thunder of Ville's bass drum, before giving way to an evocative solo by Chevillon. Pifarély comes into his own on 'Reeves', teasing out a long unison statement with Sclavis and then soloing on his own 'Moment Donné'. Several tracks sound as if they are through-composed, and apart from the later stages of 'Les Bouteilles' and a delicious waltz-tag on the title-piece, the emphasis is all on textures and rather brooding melodic outlines rather than on linear development. The longest track, 'Face Nord', echoes 'Reflet' in the way it suspends Sclavis's high, swooping clarinet-lines over a dense chordal background (that on 'Face Nord' suddenly erupts into a convincing simulacrum of a flat-out electric guitar solo, all done on Raulin's imaginatively programmed synth).

The drummerless *Acoustic Quartet* is listed as co-led by Pifarély, and he certainly plays an increasingly prominent role in the music, as does Chevillon, another long-standing accomplice. Ducret has a less functional role and is used for broad (and not always very subtle) background effects, where a more adventurous leader and/or producer might have preferred a starker profile. Pifarély contributes three compositions, including the long

'Seconde', and the violinist's writing has matured very quickly. However, Sclavis's touch on 'Sensible' and 'Rhinoceros' is flawless, and the brief 'Beata' is incomparably lovely. Attractive as it all is, one misses the edgy, improvisational sound that energizes the Ellington session. The interplay between Sclavis and the admirable Robert adds a dimension that has been missing for some time. The programme is an imaginative exercise in re-creation. Ellington themes are interleaved with associated originals by Sclavis, Chevillon, Raulin and others. 'Jubilee Stomp' yields 'J'Oublie'; though not itself included, 'Mood Indigo' suggests Chevillon's 'Indigofera Tinctoria' and Andy Emler's 'Mode Andy Go'; a snatch of 'Caravan' introduces 'Caravalse'; and so on. The verbal puns aren't screamingly witty, but the music is always intelligently allusive and manages to suggest new angles on Ellington without lapsing into pastiche. Indeed, it's very clear that Sclavis has picked precisely those themes which most emphatically suit his own compositional style.

Nothing could have prepared anyone, though, for his turn to the mysterious music of Rameau for the next record. This is a perfect illustration of his eclectic, omnivorous approach to French music, a virtuosic appropriation of a composer who has never been warmly appreciated outside France but who reveals on closer inspection an almost Gothic concentration of expression which is, yes, violent. A now familiar line-up, augmented significantly by the wonderful Robert, broods through fascinating charts which are neither obscure nor transparent.

**** **L'Affrontement Des Prétendants** ECM 159927 *Sclavis; Jean-Luc Cappozzo (t); Vincent Courtois (clo); Bruno Chevillon (b); François Merville (d).* 9/99.

A new group sound for Sclavis, with Cappozzo's trumpet very much to the forefront and creating an atmosphere of almost unbearable grief on the long 'Hommage À Lounes Matoub', Sclavis's threnody to the brilliant Algerian political singer who was murdered the year before this recording was made. Trumpet then gives place to cello and it is more than five minutes before the whole band is involved, but what a track it is. Sclavis takes a solo on soprano and manages to nod in the direction of John Coltrane while taking off in his own somewhat classical idiom. Other tracks are more conventional. 'Distances' is a slice of idiosyncratic bebop, while 'Contre Contre' and the title-piece (which lacks an explicit programme) are very much in line with his now familiar polystylistic approach. Immensely impressive and emotionally engaging music from the French master.

***(*) **Napoli's Walls** ECM 1857 *Sclavis; Médéric Collignon (pkt-t, hn, perc, elec, v); Hasse Poulsen (g); Vincent Courtois (clo, elec).* 12/02.

Between 1987 and 1995, artist Ernest Pignon-Ernest created a body of work inspired by and intended for the streets of Naples, the city you see and die. Its themes were death and decay, the eternal feminine and the continuity of cultures from pagan to Christian to neo-pagan. Sclavis's music perfectly reflects these concerns and in Collignon he has found a collaborator – one part Don Cherry, two parts Herb Robertson – who empathizes totally with his vision. Most of the tracks are dedications – to the artist, to Charles Mingus, to the children of Naples and the world – but the music runs together as a continuous suite that makes complete sense without a programme.

**** **Roman** FMP CD 127 *Sclavis; Jean-Marc Montera (g, table-top g, elec).* 1/03.

An improvised novel in 12 absorbing chapters. It's inevitably more Robbe-Grillet than Balzac, but the tiny narrative gestures and Montera's mysterious electronic fills create a very consistent atmosphere that gives the project holding power and longevity. Good to see Sclavis back in a freer context.

**** **L'Imparfait Des Langues** ECM 1954 *Sclavis; Marc Baron (as); Paul Brousseau (ky, g); Maxime Delpierre (g); François Merville (d).* 4/05.

Enjoying a new-found openness in his approach, Sclavis decided to approach a new commission from the Spring Arts Festival in Monte Carlo with an almost entirely new band. Merville is the only one here who has served much time with Sclavis. Baron is a ferociously talented 23-year-old, while Delpierre has a buzz-saw guitar style very different to anything else in the previous Sclavis canon. It would have seemed perverse to give a group convened in this way very formal charts so Sclavis set about writing basic themes and ideas that would challenge his improvisational imagination in new ways. Ironically, the death of Prince Rainier led to the cancellation of the Monaco festival, so Sclavis took his group and new charts into the studio instead. It's a powerful, very spontaneous performance, some of it deliberately sketchy, but featuring some fascinating ideas that might be blues, might be folk tunes, might also be classical tone rows, all transformed by a mint-fresh ensemble.

Also, in brief:

**** **Clarinettes** IDA 004. 9/84–1/85.

Mostly solo, but with some other contributions. 'Le Chien Aboie Et La Clarinette Basse' is a terrific musical joke.

***(*) **Trio De Clarinettes Live** / ***(*) **Et On Ne Parle Du Temps** FMP CD 39 / 66. 11/90; 7/94.

Sclavis on free ground, although the trio of clarinets is actually quite strictly worked out. There is even a Pierre Boulez piece. In duo with Reijseger (CD 66), he has some of the clearest space ever on record to demonstrate his mastery of the clarinets.

*** **Ceux Qui Veillent La Nuit** Label Bleu LBLC 6596. 96.

Sclavis – here with Bruno Chevillon (*b*) and François Merville (*d*) – had not recorded in trio format before.

*** **Le Phare** Enja 9359. 9/97.

Enjoyable collaboration with the Bernard Struber Jazztet.

*** **Danses Et Autres Scènes** Label Bleu 6616. 7/98.

Tiny miniatures that might be dances, might be theatre music, but which work surprisingly well together and on record.

*** **Dans La Nuit** ECM 589524. 10/00.

The soundtrack to a silent movie, this is an attractively low-key and delicate disc from Sclavis which lacks the authority of recent sets.

John Scofield (born 1951)

GUITAR

Studied at Berklee 1970–73, then with Billy Cobham and Charles Mingus on record. With Dave Liebman and under his own leadership, he began recording regularly, then joined Miles Davis in 1982, staying until 1985. Seen by many as the quintessential, most widely read and flexible contemporary jazz guitarist.

***(*) **Shinola** / ***(*) **Out Like A Light** Enja 4004-2 / 4038-2 *Scofield; Steve Swallow (b); Adam Nussbaum (d).* 12/81.

**** Electric Outlet** Gramavision GR 8045 *Scofield; Ray Anderson (tb); David Sanborn (as); Pete Levin (ky); Steve Jordan (d). 4–5/84.*

****** Still Warm** Gramavision GR 8508 *Scofield; Don Grolnick (ky); Darryl Jones (b); Omar Hakim (d). 6/85.*

***** Blue Matter** Gramavision 18-8702 *Scofield; Mitchel Forman (ky); Hiram Bullock (g); Gary Grainger (b); Dennis Chambers (d); Don Alias (perc). 9/86.*

***** Loud Jazz** Gramavision 18-8801 *As above, except omit Forman, Bullock; add Robert Aries, George Duke (ky). 12/87.*

***** Pick Hits Live** Gramavision 18-8805 *As above, except omit Duke and Alias. 10/87.*

*****(*) Flat Out** Gramavision 18-8903 *Scofield; Don Grolnick (org); Anthony Cox (b); Johnny Vidacovich, Terri Lyne Carrington (d). 12/88.*

John Scofield was perhaps the last of Miles Davis's sidemen to break through to a major career, but his first records for Enja, made prior to his joining Davis in 1982, bespeak a substantial talent already making waves. He had played with a diverse group of leaders – Charles Mingus, Lee Konitz, Gary Burton, Billy Cobham – before forming his own band. The Enja albums come from a Munich show in 1981, just predating his stint with Davis: loose, exploratory, the tunes opening up to solos even as the trio operates as a single probing unit, this was notice that a major figure was arriving. Scofield mustered rock power and jazz chops and made the two – at last – seem compatible. The important thing was that jazz had the upper hand.

Next came the albums for Gramavision. *Electric Outlet* was a false start: the band seems gimcracked around a dubious idea of highbrow pop-jazz, Sanborn and Anderson are there only for colour, and the attempted grooves are stiff and unyielding. But *Still Warm* solved matters at a stroke. Steve Swallow's production clarified the sound without overpowering the fluidity of Scofield's arrangements, Grolnick added thoughtful keyboard textures, and Jones and Hakim (colleagues from the Miles Davis band) were tight and funky without being relentlessly so. Scofield's own playing here assumes a new authority: tones are richer, the hint of fuzz and sustain is perfectly integrated, and his solos are unflaggingly inventive: for a single sample, listen to the sharp, hotly articulated solo on 'Picks And Pans'.

The band which the guitarist then formed with Grainger and Chambers bolstered the funk-fusion side of his playing. The drummer, especially, is a thunderous virtuoso in the manner of Billy Cobham, and the next three albums are all fired up with his rhythms. Scofield's writing revolves around ear-catching melodic hooks and a favourite device of a riff repeated over a shifting harmonic base, and the two studio albums are full of naggingly memorable themes. But the music was formulaic in the end. The live record is a feast of hard-nut jazz-funk showmanship, but it starts to sound clenched by the end. *Flat Out* comes as a welcome change of pace. Vidacovich and Carrington, who split chores between them through the record, are swinging but no less busy drummers: hear the consummately controlled rave-up on 'The Boss's Car' (a cheeky rip-off of Bruce Springsteen's 'Pink Cadillac'). Two standards, a Meters tune and a rollicking turn through 'Rockin' Pneumonia' also lighten the programme.

****** Time On My Hands** Blue Note 792894-2 *Scofield; Joe Lovano (ts); Charlie Haden (b); Jack DeJohnette (d). 11/89.*

*****(*) Meant To Be** Blue Note 795479-2 *Scofield; Joe Lovano (ts, cl); Marc Johnson (b); Bill Stewart (d). 12/90.*

Scofield's transfer to Blue Note moved his career and his music substantially forward. Lovano is an inspired choice of front-line partner, renegotiating the jazz roots of Sco's approach without surrendering the feisty attack which the guitarist amplified through his Gramavision records. *Time On My Hands* provides some of his best writing, including the lovely ballad of 'Let's Say We Did' and the twining melodies of 'Since You Asked'. 'Fat Lip' is acoustic jazz-rock which Haden and DeJohnette jump on with brilliant ferocity. Superb studio sound throughout. If *Meant To Be* seems a shade less invigorating, it's only because it seems like a second run through the same territory. Both are very highly recommended.

*****(*) Grace Under Pressure** Blue Note 7981672 *Scofield; Randy Brecker (flhn); Jim Pugh (tb); John Clark (frhn); Bill Frisell (g); Charlie Haden (b); Joey Baron (d). 12/91.*

Though given a mixed reception on its release, this is a strong and thoughtfully realized continuation of Scofield's work for Blue Note. If he's starting to seem over-exposed as a player, turning up in countless guest roles as well as on his own records, the ten themes here display a consistent strength as a writer: variations on the blues, slow modal ballads, riffs worked into melodies, Scofield makes them all come up fresh, and he creates situations where the rhythm players can line the music with intensities and colours of their own. There are hard, swinging solos on the title-track and 'Twang', and if the interplay with Frisell can sometimes seem more like cheese and chalk, there are piquant contrasts which sometimes blend with surprising effectiveness: 'Honest I Do' is the kind of haunting, downbeat melody that Scofield has made his own. The brass are used sparingly to underscore a few tracks.

*****(*) I Can See Your House From Here** Blue Note 827765-2 *Scofield; Pat Metheny (g); Steve Swallow (b); Bill Stewart (d). 12/93.*

For his second meeting with another leading guitarist, Scofield uncorked some more of his best writing: the title-piece and 'No Matter What' are typically serpentine, elegant, feelingful tunes to which the slick playing only adds. This is far more collaborative than the record with Frisell, with Metheny taking several writing credits himself, and, while it occasionally softens in the face of Pat's tendency to turn to marshmallow, it's good.

***** Hand Jive** Blue Note 827327-2 *Scofield; Eddie Harris (ts); Larry Goldings (p, org); Dennis Irwin (b); Bill Stewart (d); Don Alias (perc). 10/93.*

Scofield's final Blue Note albums round off the most enjoyable run of guitar records in recent years. Perhaps no genuinely fresh ground is broken here, but just by shuffling his options the guitarist finds new ways of walking over old paths. The fashion to turn back to the guitar/organ combos of the '60s has already grown stale, but Scofield's take on the genre turns the emphasis around: not surprisingly, it's the guitar-player who takes the limelight rather than a licks-bound organist, and in any case Goldings is the most interesting new organ man on the scene. *Hand Jive* blends the chugging groove beloved of the old school with the leaner rhythms of Irwin and Stewart, Sco's pop-tune sensibility, Goldings's feel for line and colour, and the surprise choice of maverick tenorman Harris. The result is excellent fun. His final date for the label, *Groove Elation*, which we slightly preferred of these two, has apparently gone to the dead-letter office.

[illegible]

****** Quiet**

Verve 533185-2 *Scofield; Randy Brecker (t, flhn); Wayne Shorter (ts); Charles Pillow (f, cor, ts); Lawrence Feldman (f, ts); John*

Clark, Fred Griffin (frhn); Roger Rosenberg (bcl); Howard Johnson (bs, tba); Steve Swallow (b); Bill Stewart, Duduka Fonseca (d). 4/96.

Having already tried numerous settings for Blue Note, Scofield's Verve debut was different again. Playing acoustic guitar exclusively is one departure; setting it against the mournful sound of low brass and woodsy reeds is another. The horn charts are just witty enough to inject a certain wryness and just eerie enough to lend a sometimes other-worldly air to the likes of 'After The Fact'. The addition of Shorter, playing his now unaccustomed tenor on three tracks, seems like an unlikely bonus, but he fits in uncannily well. Scofield's own playing is made to seem less conspicuous by his playing acoustic, yet it lends a certain piquancy to his improvising. And then there is Swallow, co-producing and seeming to direct much of the playing with high, light bass-lines of the utmost ingenuity and relevance. The result comes close to Scofield's finest hour.

***(*) **A Go Go** Verve 539979-2 *Scofield; John Medeski (ky); Billy Martin (b); Chris Wood (d). 97.*

Opportunism, maybe, but this is a shrewd match, and if the MM&W trio sometimes seem at a loss for substance on their own records, Scofield hands it to them on a plate with his ten originals here. The difference between tunes such as 'Green Tea' and 'Hottentot' and any other organ blues or Bo Diddley shuffle is the degree of harmonic/melodic sophistication which Scofield has slid in. *A Go Go* emerges as not so much a fun record with brains as a loosely intense essay on the common ground in jazz, rock and funk. The dead drum sound and buzzing keyboards which are the trio's trademarks remain. It's a 'fusion' which suggests that neither side is merely buying in to the other.

*** **Works For Me** Verve 549281-2 *Scofield; Kenny Garrett (as); Brad Mehldau (p); Christian McBride (b); Billy Higgins (d). 1/00.*

Given a spacious studio mix by James Farber, this one-time-only all-star date seeks to restore Scofield's endangered jazz status. Unfortunately, it's kept out of the top grade by the easy-going, overly respectful mien, as if these guys were so humbled by each other that they forgot to really dig in and play. There is the usual cute-to-clever bag of Scofield compositions, and hearing McBride and Higgins together was always going to be a treat, but this is in the end no more than a nice blow.

*** **That's What I Say** Verve 060249 8805343 *Scofield; Earl Gardner (t); Keith O'Quinn (tb); Alex Foster, David Newman (ts); Howard Johnson (bs); Larry Goldings (ky, vib); Dr John (p, v); Warren Haynes, John Mayer (g, v); Willie Weeks (b); Steve Jordan (d, v); Manolo Badrena (perc); Aaron Neville, Mavis Staples, Lisa Fischer, Vaneese Thomas, Meegan Voss (v). 12/04.*

Sco plays Brother Ray. As concept albums go, it's not a bad notion, and he's played this kind of elevated backbeat music for long enough to inhabit the grooves and not make it seem like something's wrong. The guest stars stroll on and off as and when they have to and at least the producer left space for the guitarist to do something a little more interesting on 'Cryin' Time' and the solo farewell 'Georgia On My Mind', done on acoustic.

*** **This Means That** Emarcy 1734085 *Scofield; John Swana (t); Jim Pugh (tb); Lawrence Feldman (ts, f); Roger Rosenberg (bs, bcl); Bill Frisell (g); Steve Swallow (b); Bill Stewart (d).*

Or: bit o' this, bit o' that. This one can't quit decide whether it's a return to more straight-ahead jazz, or another dabble in Sco's rock, funk, whatever bag. It's OK, and the trio with Swallow and Stewart had proved its worth on *Quiet*. As a narrative, though, the whole thing seems to have slowed down since that 1996 record. This is just footnotes, really, and the horn walk-ons on 'The Low Road' and other tracks have a polite feel rather than any creative edge or authority. Frisell comes in for a 'duel' on 'House Of The Rising Sun'. Hold us back!

Also, in brief:

*** **Bump** Verve 543430-2. 99.

Not bad, but Scofield's edging away from jazz and into a hinterland of rock does seem vaguely disappointing.

** **Überjam** Verve 589356-2. 01.

Publicity suggested that Scofield sees this as taking jazz to a 'new place'; if so, he might be dismayed to hear that '70s rock got there a long time ago.

***(*) **Oh!** Blue Note 42081-2. 7/02.

This might more properly be listed under Joe Lovano's (*ts, ss*) name – he's the Blue Note guy here, after all – but Scofield comes first in the supergroup rubric (and there was reputedly plenty of flying fur over *that*).

Dave Scott

TRUMPET

Mature trumpet stylist with a small body of high-quality work.

*** **Dave Scott/Tony Malaby Quartet** Nine Winds NW 194 *Scott; Tony Malaby (ts); Trey Henry (b); Billy Mintz (d). 9/95.*

*** **Song For Amy** / *** **Naiveté** Steeplechase SCCD 31561 / 31608 *Scott; Rich Perry (ts); Gary Versace (p); John Hebert (b); Jeff Williams (d). 6/04.*

An effortless stylist with an individual, contemporary style, Scott hasn't made headlines and will appeal most to those who like their jazz subtle and thoughtful rather than burning. The Steeplechase dates are the more accommodating, though there's still considerable freedom in Scott's harmonics. The title-pieces and 'Vindaloo' on the first record show how inventive he can be with relatively simple materials, a characteristic that's reinforced on 'Ralph And The Redhead' on the second album. The two labels are, on the face of it, quite different in focus, but Scott has worked with Nine Winds boss Vinny Golia in quintet formations and is well adapted to his challenging ethos. The only contemporary player with whom the trumpeter bears real comparison is Dave Ballou, who has the same facility with inside/outside situations.

Hazel Scott (1920–81)

PIANO

Originally from Trinidad, she was a child performer in New York and was playing in clubs while still in her middle teens. She jazzed the classics and sang in an amiable blues style, but her marriage to Adam Clayton Powell brought her into disrepute during the McCarthy era and she retreated to France, before returning to the US around 1960.

*** **Hazel Scott 1939–1945** Classics 1308 *Scott; Nat Natoli, Yank Lawson, Pee Wee Erwin (t); John Owens (tb, t); Danny Polo (cl); Hymie Schertzer (as, bs); Pete Brown (as); Joe Dixon (ts); Ellis Larkins (p); Albert Harris, Carl Kress (g); Pete Barry (b, v); Leonard Gaskin (b); Arthur Herbert, J. C. Heard, Johnny Blowers, Sid Catlett (d). 12/39–5/45.*

(*) **Hazel Scott 1946–1947 Classics 1448 *Scott; Toots Camarata Orchestra.* 46–10/47.
*** **'Round Midnight** Fresh Sound FSRCD 497 *Scott; Everett Barksdale (g); Sandy Block (b); Jimmy Crawford (d).* 56–57.
Scott is largely forgotten today, but she was a V-Disc favourite during the war years and was the first black American woman to have her own TV show. This CD collects her first four sessions for Decca, plus a 1939 sextet set for Bluebird and four titles made for V-Disc. Six numbers feature her jazzing such classics as the Minute Waltz and the Rachmaninov C sharp minor prelude, but more appetizing are boogie-woogie and blues features which show a smart dexterity, although the music is sometimes a bit top-heavy with grace notes. Still, it's charming to hear her having such evident fun with 'Body And Soul', and a duet with the ebullient Sid Catlett on 'C Jam Blues' really swings the house. The Bluebird titles have a nice bluesy feel and good spots for Danny Polo and Pete Brown, although by 1945 she was becoming more of a straight ballad singer as the elegant but mild material on the second volume and the somewhat later Fresh Sound bears out.

Ronnie Scott (1927–96)

TENOR SAXOPHONE

Few musician-run jazz clubs have had quite the charisma of Ronnie Scott's in London's Soho. Ronnie's career as proprietor and MC eclipsed his playing, which is a shame because he was a fine tenor-player and, in the opinion of Charles Mingus, quite the best of the 'white boys'.

*** **Boppin' At Esquire** Indigo 2125 *Scott; Ralph Sharon (p); Pete Chilver (g); Jack Fallon (b); Jackie Dougan (d).* 48.
**** **Legacy / ***(*) Jazz Couriers** Ember 243 / 245 *Scott; Kenny Graham's Afro-Cubists; Jazz Couriers; RS Quartet, Sextet, Orchestra.* 12/51–2/58; 57–58.
**** **When I Want Your Opinion, I'll Give It To You** Ronnie Scott's Jazz House JHAS 610 *Scott; Stan Tracey (p); Ernest Ranglin (g); Malcolm Cecil, Rick Laird (b); Jackie Dougan, Chris Karan, Ronnie Stephenson (d).* 12/63–4/65.
***(*) **The Night Has A Thousand Eyes** Ronnie Scott's Jazz House JCAS 614 *Scott; Sonny Stitt (ts); Stan Tracey (p); Malcolm Cecil (b); Jackie Dougan, Ronnie Stephenson (d).* 5/64.
Ronnie Scott's was a virtual brand name (and later literally so), but a substantial proportion of the Japanese and American tourists who filed into the Frith Street club never heard him play. Originally Ronald Schatt, he was a pastmaster at the chewish chive, but also a musician soaked in the blues and capable of compelling emotion in a solo. He disliked recording and did it only sparingly.

The early material on Indigo underlines what an able bopper Ronnie was. There had been very few top-flight bop tenor-players, and Ronnie is as convincing as any of the Americans. His solos on 'How High The Moon' and 'Scrapple From The Apple' are particularly effective, with altered chords in some of the choruses that push the limits of the new form. Other tracks are shorter and more intensely focused. Worth setting this one as a blindfold test and seeing how many people plump for a Brit, let alone Ronnie.

The two Ember sets are important in different ways. The earlier is a potted biography of the young Scott and it overlaps in significant ways with the Couriers volume, though no material is repeated. The Couriers with Tubby Hayes was the group that cemented his reputation, but it was clear even from his work with Kenny Graham, as it had been from stints with Ted Heath and Jack Parnell (see below), that he was marked down early for stardom. These are superb sets, of more than historical importance.

When I Want Your Opinion (a typical Scott line) brings together material from the early to mid-'60s when the club really was the crucible of modern jazz in Britain. The various groups, with either Malcolm Cecil or Rick Laird (later to join the Mahavishnu Orchestra and then to give up music for photography) were boppish in idiom, but closer in feel to the swing era. If there is a saxophonist Scott resembles on these tracks, then it must be the Janus-faced Don Byas, who also recorded at the club towards the end of his life. The presence of Ernest Ranglin brings a bouncy playfulness to 'Ronnie's Blues' from December 1963. A couple of months later, he's missing, and Chris Karan has been replaced by Jackie Dougan. Stan Tracey is the piano-player on all the tracks with keyboard (there are two trios, with just Laird and Dougan or Stephenson) and he brings his usual abrupt lyricism to 'Bye Bye Blackbird' (recorded in 1965) and a touch of deadpan humour to 'I'm Sick And Tired Of Waking Up Tired And Sick'.

The great joy of being Ronnie Scott was, of course, being allowed to cry *and* sing at your own party. The 1964 encounters with Sonny Stitt are the first of his encounters with visiting Americans to be released by Les Tomkins and Jazz House. Just three long tracks, but some roaring Scott performances, which show him to be no slouch in any company. 'The Night Has A Thousand Eyes' kicks off with Sonny's bright, exuberant solo, switches to Scott for a long, beautifully shaped statement which feeds off the American's in the wittiest and most sardonic way, leaving it to Stitt to round out the solos. Unfortunately, tape problems meant that the number has to be faded at the end. Scott takes the initiative on 'A Sonny Day For Ronnie', recorded later in the month, and leaves Stitt eating dust; honours are even again in the exchange of eights, but it's definitely the club owner's moment. Perhaps rightly, Stitt takes charge on 'Bye Bye Blackbird', a performance that throws in some classic bebop phrasing along the way.

**** **Live At Ronnie Scott's** Columbia 494439 2 *Scott; Kenny Wheeler (t, flhn); Chris Pyne (tb); Ray Warleigh (as); John Surman (ss, bs); Gordon Beck (p, org); Ron Mathewson (b); Kenny Clare, Tony Oxley (d).* 69.
This was the group known simply as The Band, a house outfit that had the time to develop sophisticated charts and an enviable level of empathy. Ronnie himself is in great form in front of the 'home' crowd. His solo on the opening 'Recorda Me' is up there with any of composer Joe Henderson's and his long, burning statement on 'Macumba' bracket the album beautifully. Warleigh plays with his usual headlong appetite, and Surman's soprano blisters the paintwork on Laurie Holloway's 'King Pete'. Wheeler is as calmly tasteful as ever but, even in this congenial company, manages to suggest a great deal of passion under the unflustered exterior. The rhythm section is fascinating. Beck has never received due credit and remains something of a figure apart. His comping is as solid as railway sleepers, underpinning solos of terse originality. Mathewson switches between upright and electric bass, the latter sounding rather dated in this context. The real key to the band's headlong pace is the twinned drumming of Clare and Oxley; Tony cut his jazz teeth at Ronnie's and provides the turbulent, swirling groove on which the set is constructed. It's possible to hear Kenny laying accents and paradiddles in the middle of Tony's sweeping runs, content to let him do the assault course and to stay laid-back and cool himself. A final word for Chris Pyne, who blows dour and strong on Kenny Wheeler's

'Second Question', using a big virile tone that sounds deeper in pitch than it is just because the tone is so broad. A strong album from a band in top form.

***(*) **Never Pat A Burning Dog** Ronnie Scott's Jazz House JC 012 *Scott; Dick Pearce (t); Mornington Lockett (ts); John Critchinson (p); Ron Mathewson (b); Martin Drew (d).* 10 & 11/90.
Never Pat A Burning Dog will appeal to those who have worn out their copy of *Serious Gold*, Scott's late-'70s Pye album, though they may also be surprised at how far his harmonic thinking has developed since then. A muted, almost elegiac set (recorded live at the club) begins with a stunning version of McCoy Tyner's 'Contemplation', full of glassy harmonies and tender, dissonant flourishes. Scott's choice of material is typically adventurous and tasteful: Jimmy Dorsey's 'I'm Glad There Is You', David Sanborn's 'White Caps', Cedar Walton's 'When Love Is New', a slightly unsatisfactory reading of Freddie Hubbard's 'Little Sunflower' with the less than inspiring Lockett in for Pearce, and two standards, 'All The Things You Are' and the under-recorded 'This Love Of Mine'. Scott's tone is deep and subtly modulated, and his phrasing has the kind of relaxed precision and inner heat one associates with Paul Gonsalves or Zoot Sims. Despite the variety of material, it's a remarkably consistent set, perhaps even a little unvaried in treatment.

Also, in brief:

*** **Great Scott** Giant Steps 276 2CD. VARIOUS DATES.
A fascinating compilation of early work, from Ted Heath and Jack Parnell band days to the great Scott nine-piece band.

*** **Double Event** Jazz House JHCD 208 2CD. 63–65, 90.
Useful twofer of *Never Pat A Burning Dog* and *When I Want Your Opinion*.

*** **Boppin' With Scott** Properbox 131. VARIOUS DATES.
A fairly comprehensive survey.

Shirley Scott (1934–2002)

ORGAN, PIANO

Born in Philadelphia, she studied trumpet and piano, then began working with Lockjaw Davis and switched to organ. Formed her own trio in 1960, often working with husband Stanley Turrentine. Visible in the '90s on TV with Bill Cosby, when she was still playing organ and piano.

*** **Trio Classics Vol. 1** Prestige PRCD 24289 *Scott; George Duvivier, George Tucker (b); Arthur Edgehill (d).* 5/58.
*** **Workin'** Prestige PRCD 24126-2 *Scott; Eddie 'Lockjaw' Davis (ts); Ronnell Bright (p); Wally Richardson (g); George Duvivier, Peck Morrison (b); Arthur Edgehill, Roy Haynes (d); Ray Barretto (perc).* 5/58–3/61.
***(*) **Like Cozy** Prestige PRCD 24258 *Scott; George Duvivier, George Tucker (b); Arthur Edgehill (d).* 10/58–9/60.
*** **Legends Of Acid Jazz** Prestige PRCD 24200-2 *Scott; Stanley Turrentine (ts); Herb Lewis, George Tucker (b); Roy Brooks, Otis Finch (d).* 6–11/61.
*** **Legends Of Acid Jazz – Soul Sister** Prestige PRCD 24233-2 *Scott; Lem Winchester (vib); Kenny Burrell (g); George Duvivier, Eddie Khan (b); Otis Finch, Arthur Edgehill (d).* 6/60–2/64.
***(*) **Soul Shoutin'** / *** **Blue Flames** Prestige PRCD 24142-2 / Original Jazz Classics OJC 328 *Scott; Stanley Turrentine (ts); Major Holley, Earl May (b); Grassella Oliphant (d).* 1–10/63; 8/65.

Shirley Scott was used to heavy company. In 1955, in her native Philadelphia, she was working in a trio with John Coltrane. Wider recognition came with her association with Eddie 'Lockjaw' Davis, which led to dozens of albums for Prestige, Impulse!, Atlantic and Cadet through the '70s. Scott wasn't a knockabout swinger like Jimmy Smith and didn't have the bebop attack of Don Patterson, but there's an authority and an unusual sense of power in reserve which keep her music simmering somewhere near the boil. She is a strong blues player and a fine accompanist, and her right-hand lines have a percussive feel that utilizes space more than most organ-players ever did. *Like Cozy* is one of the best places to hear her, since there's no horn-player in attendance, and from the opening slink through 'Sweet Lorraine' she sounds fearless about running the show. The original albums (*Shirley Scott Trio* and *Like Cozy*) were pitched as late-night sounds and most of the tracks are taken at a slow lope but, with the blues hovering around every measure and Shirley's engagingly odd phrasing (she plays piano on several tracks too), this is a very enjoyable revival. *Trio Classics Vol. 1* doubles up the LPs *Great Scott!* and *Shirley's Sounds* and is perhaps slightly less engaging but it still sounds fine a few tracks at a time.

She was also married to Stanley Turrentine, and they made a number of records together: *Soul Shoutin'* brings together the contents of the original albums *The Soul Is Willing* and *Soul Shoutin'*, and this one gets the nod as the pick of the reissues. The title-track off *The Soul Is Willing* is the near-perfect example of what this combination could do, a fuming Turrentine solo followed by a deftly swinging one by Scott. In comparison, *Blue Flames* seems like short measure, but this kind of jazz is perhaps best sampled a few tracks at a time in any case, including these two – nothing more nor less than some cooking tenor and organ on some blues and a ballad or two. *Workin'* is a compilation of four sessions that cover some of Shirley's earlier dates and includes one bruiser with Lockjaw Davis – good stuff, if a notch below *Soul Shoutin'*. The two *Acid Jazz* sets bring back four more of the two dozen or so original LPs that Scott made for Prestige: the first couples *Hip Soul* and *Hip Twist*, the second brings together *Soul Sister* and, oddly, the much later *Travelin' Light*. The first one has another heaping helping of Turrentine, while the second relies on the not terribly interesting Winchester and the admirable Burrell. Little to choose, really, since while her cast-list varied Scott herself played with unshakeable consistency.

*** **Talkin' Verve** Verve 549539-2 *Scott; Thad Jones, Clark Terry (t); Urbie Green, Melba Liston (tb); Phil Woods (as); Jerome Richardson, Stanley Turrentine (ts); Attila Zoller (g); Ron Carter (b); Mel Lewis, Grady Tate (d).* 63–71.
Not bad as a compilation of Shirley's work for Impulse! (she was never on Verve, despite the series title). There's a drift towards pop material, and the Oliver Nelson charts seem like leftovers from his work for Jimmy Smith. It also suggests that we're unlikely to see the original albums returning any time soon.

*** **Blues Everywhere** / *** **Skylark** Candid CCD79525 / 79705-2 *Scott; Arthur Harper (b); Mickey Roker (d).* 11/91.
*** **A Walkin' Thing** Candid CCD79719 *Scott; Terell Stafford (t); Tim Warfield (ts); Arthur Harper (b); Aaron Walker (d).* 11/92.
Her final sessions were for Candid. For once Scotty handles the acoustic keyboard for an entire date on *Blues Everywhere*, and what comes out is a fat, funky, authoritative trio date somewhat in the style of Red Garland. Harper and Roker can sleepwalk through this kind of music and, since it keeps on swinging for nearly an hour, it's a tribute to Shirley that they stayed awake. Their second set is laid down on the subsequent *Skylark*, and one

can safely say it's more of the same: two enjoyable records, but only a relative will need both of them. On her final session she was in charge of a hot young group. The feel is vintage Prestige/Blue Note (done at Van Gelder's, unsurprisingly), and if some of the tracks are a bit of a long stretch nobody sounds unhappy about it.

Tony Scott (1921–2007)

CLARINET, BARITONE SAXOPHONE, PIANO, ELECTRONICS, VOICE

Born A. J. Sciacca, he studied at Juilliard, worked as a New York sideman in the '40s and '50s and led his own groups from 1953, playing his own version of bop on the clarinet. Left for Europe and Asia in 1959, and turned to investigating various ethnic musics.

***(*) **Both Sides Of** Cloud 9 61120 *Scott; Dick Garcia, Mundell Lowe (g); Milt Hinton, Teddy Kotick (b); Osie Johnson, Shadow Wilson (d).* 1/56.

***(*) **The Complete Tony Scott** RCA 74321 421322 *Scott; John Carisi, Thad Jones, Jimmy Nottingham, Clark Terry, Wendell Culley, Jimmy Maxwell, Joe Newman, Bernie Glow (t); Henry Coker, Quentin Jackson, Benny Powell, Sonny Truitt, Bill Hughes (tb); Gigi Gryce (as); Frank Foster, Zoot Sims, Frank Wess (ts); Danny Bank, Sahib Shihab, Charlie Fowlkes (bs); Bill Evans (p); Freddie Green (g); Les Grinage, Milt Hinton (b); Osie Johnson, Paul Motian (d).* 12/56.

Scott's position as a master of his instrument has never been in question, but it was that instrument's own status which bebop and after was disputing, and excellent records like these have been comparatively lost as a result. *Both Sides* consists of half a dozen coolly romantic ballads plus a couple of freely improvised pieces, showing how far ahead of the game Scott could be. The other features a dozen miniatures handsomely crafted for a crack studio band, with Scott incisively making his way through and around the music, never encumbered by the task but going at it with a degree more passion than these situations would customarily demand.

**** **A Day In New York** Fresh Sound FSRCD 160/2 2CD *Scott; Clark Terry (t); Jimmy Knepper (tb); Sahib Shihab (bs); Bill Evans (p); Henry Grimes, Milt Hinton (b); Paul Motian (d).* 11/57.

In 1959 Tony Scott turned his back on America, wounded by the death of several friends (Hot Lips Page, Billie Holiday, Charlie Parker, Lester Young) and by what he considered the 'death' of the clarinet in jazz terms. He became a wanderer, exploring the culture and music of the East, trading in the sometimes aggressive assertions of bebop for a meditative approach to harmony that at its best is deeply moving, at its least disciplined a weak ambient decoration.

Scott enjoyed a close and fruitful relationship with Bill Evans, and perhaps his best recorded work is the session of 16 November 1957 with the Evans trio and guests, tackling a copious roster of originals and well-worn standards (including a lovely 'Lullaby Of The Leaves' with Knepper). The clarinettist's opening statements on Evans's 'Five' are almost neurotically brilliant and a perfect illustration of how loud Scott could play. 'Portrait Of Ravi' and 'The Explorer' are Scott originals, directed towards the concerns that were increasingly to occupy him. Evans's light touch and immense harmonic sophistication suited his approach ideally.

***(*) **African Bird** Soul Note 121083 *Scott; Glenn Ferris (tb); Giancarlo Barigozzi (f, bf); Chris Hunter (as, f); Duncan Kinnel (mar); Rex Reason (kalimba); Robin Jones, Karl Potter (perc); Jacqui Benar (v).* 81–5/84.

Conceived and performed before 'World Music' had become a sneer, *African Bird* is a largely convincing synthesis of Scott's African and Afro-American concerns into a suite of songs with an impressive level of coherence and developmental logic. To all intents and purposes it is a solo record, with largely incidental colourations from all but Barigozzi and Kinnel, who both play beautifully. For a flavour of where Scott had been since 1960, this is ideal.

** **The Clarinet Album** Philology 113 *Scott; Massimo Faraò (p); Aldo Zunino (b); Giulio Capiozzo (d).* 4/93.

*** **Poets Of Jazz** Philology 90 *Scott; Renato Sellani (p).* 4/95.

*** **Homage To Billie Holiday: Body and Soul / *** Homage To Lady Day** Philology 119/109 *Scott; Franco D'Andrea (p); Attilo Zanchi (b); Gianni Cazzola (d).* 7/95.

Based in Rome in his later years, Scott recorded a fair amount for the Italian label Philology, which has always had uncertain distribution. The quality control is slightly suspect, too. One wonders why some of the cuts on the ballad-dominated *Clarinet Album* were considered worthy of release. Scott was a maverick, though, and it may be that he simply didn't see fit to record alternate takes of some of the shakier numbers. The *Poets Of Jazz* date with Sellani has some nice moments. Scott played mostly *rubato* and with his alternation of a light, cool tone and a declamatory talking-to-himself style (in part derived from Pee Wee Russell) this made much of his later recorded work sound like off-mic musing. This very quickly becomes background music, but for a couple of nice standard interpretations – 'Embraceable You' and 'My Old Flame' – which incidentally recall his days as a bopper. The two Billie Holiday records, all songs associated with her, were taped on a single day, but Scott refused to play with the backing group, preferring to add his parts as overdubs later. You wouldn't necessarily be able to tell, but D'Andrea sounds stiffer than usual and there is a schematic quality to some of the cuts. The long 'Body And Soul' suffers the same problems as 'Speak Low' on *The Clarinet Album*, and cries out for some judicious editing.

*** **A Jazz Life** Kind Of Blue 10015 CD/DVD *Scott; Shane Endsley (t); Ben Wendel (ts); Adam Benjamin (p, ky); Kaveh Rastegar (b); Nate Wood (d).* 2/06.

Recorded a year before his death at the age of 86 and rounded out with footage of the sessions and some interview material, this is not so much a jazz record as a kind of living ancient monument. Scott's intonation is more than shaky, even on the most familiar material (Duke, Monk, Gillespie, several standards) and the flow of ideas is decidedly thin. The group are members of Kneebody, all friends from the Eastman School Of Music on tour in Milan when the session was recorded. If there was a casual assumption that Scott's career had ended decades before when he left the United States, this leaves you thinking that might have been a kinder option. On the other hand, he was a remarkable fellow and clarinet loyalists have been rare in the post-bop era.

Gene Sedric (1907–63)

CLARINET, TENOR SAXOPHONE

He worked for Fats Waller, Don Redman and Mezz Mezzrow. Made a modest splash with a lively and accurate sound.

*** **Gene Sedric 1938–1947** Classics 1181 *Sedric; Herman Autrey, Henry Mason (t); Henry Duncan (p); Freddie Lee Jefferson (p, d); Albert Casey (g); Lincoln Mills (acc, v); Cedric Wallace (b); Wilmore 'Slick' Jones (d); Myra Johnson, Ruby Smith (v).* 11/38–1/47.

Good-natured jazz from the man from St Louis. Sedric recorded a few sides on his own account in 1938 and then again in 1946 and that was just about it as far as solo recordings are concerned. He plays and sings some greasy blues and solos briskly on both clarinet and tenor, but he was never a virtuoso and it's hard to get too excited about any of these cuts. It's the association with Ruby Smith towards the end of the period covered that probably works best. 'The Wail Of The Scromph' and 'Music To My Sorrow' are both intriguing originals.

Trygve Seim

TENOR AND SOPRANO SAXOPHONES

Young Norwegian reedsman with some fresh ideas on life after jazz.

**** **Different Rivers** ECM 159521-2 *Seim; Arve Henriksen (t, v, trumpophone); Øyvind Braekke (tb); Hild Sofie Tafjord (frhn); Nils Jansen (sno, bsx, cbcl); Håvard Lund (cl, bcl); Stian Carstensen (acc); Bernt Simen Lund, Morten Hannisdal (clo); David Gald (tba); Per Oddvar Johansen, Paal Nilssen-Love (d); Sidsel Endresen (v).* 98–99.

Seim's debut is little short of amazing. Not since Edward Vesala's *Lumi* has there been such a riveting opening to an ECM session as 'Sorrows'. Seim's music seems to follow a direct route from the great early discs by Garbarek, Arild Andersen and Vesala. There are no guitars and no keyboards; Seim is interested in human breath, the sound in wind instruments. In the magnificent 'Ulrika Dans' he leads nine musicians through a carefully shaded score that's a small masterpiece of writing for horns, hoisted aloft by Johansen's brilliant drum part and illuminated by the leader's own tenor solo. He seems to have a knack for making a band sound conversational and ritualistic at the same moment. 'Different Rivers' itself is a splicing of two versions of the same piece, with the musicians doubling on different instruments, a seamless montage which seems different on every hearing. In the stately procession of 'Breathe', over Sidsel Endresen's recitation, everything is sublimated into long cathedral chords that suggest a never-ending echo. A pretty extraordinary start.

***(*) **The Source And Different Cikadas** ECM 014432-2 *Seim; Arve Henriksen (t); Øyvind Braekke (tb); Frode Haltli (acc, b-t); Christian Wallumrød (p); Odd Hannisdal, Henrik Hannisdal (vn); Marek Konstantynowicz (vla); Morten Hannisdal (clo); Finn Guttormsen (b); Per Oddvar Johansen (d).* 11/00.

'The Source' is the group led by Seim and Braekke, and the Cikada Quartet are the chief collaborators here. Again, Seim is exploring just how human he can make these instruments, what voicings he can conjure from a hypersensitive (in the best sense) cast of players. When part of a Łutosławski string quartet slips into the programme it fits right in, but jazz survives too, in the stately, dead-slow swing of 'Mmball' or the deadpan amusement of 'Fort-Jazz'. The final improvisation 'Tutti Free' closes the circle, and if it looks as if it was a cop-out bringing in a piano, it should be noted that Wallumrød (superb anyway) plays on only five of 15 tracks. If this isn't quite the transfixing experience which the debut was, it's still very fine.

**** **Sangam** ECM 038122-2 *Seim; Arve Henriksen (t); Øyvind Braekke, Helge Sunde (tb); Tone Reichelt (fr hn); Lars Andreas Haug (tba); Håvard Lund (cl, bcl); Nils Jansen (bsx, cl); Frode Haltli (acc); Morten Hannisdal (clo); Per Oddvar Johansen (d); strings.* 10/02–3/04.

Reverting somewhat to the immaculate sound-painting of the debut, Seim delivers a magisterial record. There's the finest attention to the detail of breath moving through instruments, with wonderful contributions from Henriksen and from Jansen on bass sax in particular. Much of it is reminiscent of the Scandinavian choral tradition. One might complain that Seim seems less interested in rhythm, but Johansen, when he plays, makes the music shift, and oh-so-delicately introduces swing.

Esmond Selwyn (born 1948)

GUITAR

Londoner who came to notice with Don Rendell.

*** **Follow That** Slam CD 240 *Selwyn; Paul Sawtell (ky); Bill Coleman (b); Robin Jones (d).* 11/99.

*** **The Axe** Slam CD 265 *Selwyn (g solo).* 11/04, 2 & 3/05.

Selwyn has a lovely touch and his ballad playing on 'Prelude To A Kiss' is to die for. He's also assembled a very capable and responsive band. Perhaps the music needs a touch more dynamic variation, but no complaints. The debut is easily matched by the solo second disc, which has a richness of harmonic detail that is rare in unaccompanied playing and seldom reached even by the acknowledged masters of jazz guitar. The technique is immaculate with self-accompanied lines of such sophistication it often appears a second guitarist is playing rhythm or that Selwyn is overdubbed. It may be that he hasn't achieved wider recognition simply because he has preferred not to. If so, it makes his achievement all the more extraordinary. If not, time we wakened up to his genius.

Archie Semple (1928–74)

CLARINET

Edinburgh-born, he worked with Alex Welsh's band for some ten years from 1954. A nervous breakdown ruined his career and he played little after 1964.

*** **Featuring Archie Semple** Lake LACD 240 *Semple; Nat Gonella (t, v); Colin Smith (t); Roy Crimmins (tb); Fred Hunt (p); Bill Reid, Chris Staunton (b); Johnny Richardson (d); Beryl Bryden (v).* 57.

*** **Night People** Lake LACD 187 *Semple; Alex Welsh (t); Fred Hunt (p); Jack Fallon (b).* 60–61.

Semple had only a few turns in the limelight, and two of them – the LPs *Jazz For Young Lovers* and *Night People* – are reissued on the second of these Lakes. Half of the tracks are by Semple, Hunt and Fallon alone, but Archie's old boss Alex Welsh is on the rest. The music may be played by a group of trad stars, but it's more like – as the title suggests – a series of nocturnes, tranquil ballads given a musing and respectful treatment. A lot of the way, the clarinettist hardly bothers to depart from the melodies, and it's all in the breathy, slightly gargled tone which used to call up comparisons with Pee Wee Russell. The tracks with Welsh are a little saltier, and to that end a shade more satisfying; 22 tracks in this vein is perhaps too much of a certain good thing. The earlier record is bittier still and harder to take in one go, but given that it also features the Welsh band (minus Alex; Smith plays trumpet on half the cuts, Gonella on the rest), there's more than enough of interest going on. A nice remembrance of a much-loved figure.

Boyd Senter (1897–1982)

CLARINET, ALTO AND TENOR SAXOPHONES

Born in Nebraska, he learned piano, then switched to clarinet. He worked in Detroit during the '30s, eventually selling sports equipment and hardware items as well as playing.

*** **Jazzologist Supreme 1928–1930** Timeless CBC 1-032 *Senter; Phil Napoleon, Mickey Bloom, James Migliore (t); Bill Haukenheiser (c); Tommy Dorsey, Charlie Butterfield, Ray Stilwell, Herb Winfield (tb); Fud Livingston (cl, ts); Jimmy Dorsey (as); Jack Russell, Frank Signorelli (p); Eddie Lang, Carl Kress (g); Dan Calker (bj, g); Ward Lay (b); Vic Berton, Stan King, Walter Meyer (d).* 3/28–6/30.

Senter is a wryly beloved figure among collectors of early jazz. The 'Jazzologist Supreme' was shameless in producing some horrible sounds on the clarinet, and his most outlandish playing makes even Ted Lewis sound like Artie Shaw. Yet even in the midst of his barnyard phrasing and jackass effects, one can often discern a surprisingly tough and hard-bitten musician. He must have had some sense of humour about his music – why else would he name his band The Senterpedes? – and on the sessions where he's joined by the likes of Napoleon, Lang and the Dorseys there is the obvious compensation of some hot and classy New York jazz to set beside Senter's vaudevillian routines. In any case, tracks like 'Prickly Heat' and 'Mobile Blues' muster their own peculiar intensity. This is by no means a comprehensive edition of Senter's music (he even recorded several masters for Paramount), but it is a useful and excellently remastered group of his OKeh recordings. Brian Rust's sleeve-notes reveal that The Boss Of The Stomps eventually retired to selling saw blades and fishing tackle in Mio, Michigan.

Bud Shank (born 1926)

ALTO SAXOPHONE, FLUTE, PENNY WHISTLE

Originally a tenor-player, he switched and added flute while working with Charlie Barnet and Stan Kenton. The Ohioan's light, tender touch was a significant component of the Lighthouse All Stars, and the L.A. 4. Later embraced elements of bebop.

*** **Jazz In Hollywood** Original Jazz Classics OJC 1890 *Shank; Shorty Rogers (flhn); Jimmy Rowles, Lou Levy (p); Harry Babasin (b); Roy Harte, Larry Bunker (d).* 3/54–9/54.

*** **Cool Fool** Fresh Sound FSRCD 148 *Shank; Maynard Ferguson (t); Bob Brookmeyer, Bob Enevoldsen (tb); Claude Williamson (p); Joe Mondragon (b); Shelly Manne (d).* 54, 55.

*** **Bud Shank & Bill Perkins** Blue Note 93159 *Shank; Bill Perkins (as, ts, f); Hampton Hawes, Jimmy Rowles (p); Red Mitchell, Carson Smith, Ben Tucker, Leroy Vinnegar (b); Mel Lewis, Shelly Manne (d).* 5/55–58.

*** **Live At The Haig** Candid CCD 71030 *Shank; Claude Williamson (p); Don Prell (b); Chuck Flores (d).* 56.

*** **Blowin' Country** Blue Note 94846 *Shank; Bob Cooper (ts, bcl, ob); Claude Williamson (p); Don Prell (b); Chuck Flores (d).* 11/56–6/57.

*** **Bud Shank Quartet** Fresh Sound FSRCD 129 *Shank; Claude Williamson (p); Don Prell (b); Chuck Flores, Jimmy Pratt (d).* 11/56–4/58.

Bud Shank has been the quintessential West Coast altoman for more than 40 years. He has appeared on numberless sessions but his playing has remained sharp, piercingly thoughtful and swinging in a lean, persuasive way. He was once considered cool to the point of frigidity, and his later work has grown fiercer and more inclined to collar the listener; but the early albums have a kind of snake-eyed ingenuity. The trombones album is material originally released on ten-inch LPs, good for a glimpse of Ferguson and Brookmeyer in their early years but disappointing as a Shank set. *Jazz In Hollywood* is an interesting find, two rather rare albums for the Nocturne label combined on one disc. One was Shank's debut, with a quintet including frequent partner Rogers; the other features a trio date for Lou Levy. *Live At The Haig* is a strong set, marked by some fine Shank alto and some very good piano-playing from Williamson. *Quartet* rounds up some stray TV and South African dates, including one where Shank tries out the penny whistle.

The two Blue Notes, originally on Pacific, were reissued in 1998. Both are effectively co-led sessions with Bill Perkins and Bob Cooper respectively, though the Perkins material is drawn from a number of mid- to late-'50s dates and includes a trio version of 'I Hear Music' with just Hampton Hawes and rhythm. Bob Cooper brings his usual range of alternative horns to his session. The title comes from a Shank tune and doesn't refer to country and western music. Most of the tunes are familiar enough, but the set includes the lovely 'Two Lost Souls', the Steve Allen theme, and a delightful short version of 'I've Grown Accustomed To Her Face'.

**** **Lost In The Stars** Fresh Sound FSRCD 18 *Shank; Lou Levy (p).* 12/90.

***(*) **I Told You So!** Candid CCD 79533 *Shank; Kenny Barron (p); Lonnie Plaxico (b); Victor Lewis (d).* 6/92.

*** **Lopin'** Hep CD 134 *Shank; Don Lanphere (ts); Denny Goodhew (as); Marc Seales (p); Doug Miller (b); John Bishop (d).* 92.

***(*) **New Gold!** Candid CCD 79707 *Shank; Conte Candoli (t); Bill Perkins (ts, ss); Jack Nimitz (bs); John Clayton (b); Sherman Ferguson (d).* 12/93.

Lost In The Stars is a Sinatra songbook, marked by the quirky brilliance of Levy and by Shank's attractive alto sound which sounds as if it's been in and out of retirement as often as the man himself. 'This Love Of Mine', a much-overlooked standard, is played with just the right balance of sentiment and cynicism.

Lopin' is a nice bright set, taken at a comfortable pace. Goodhew is an underrated player and Seales is worthy of notice too, but it's Shank who dominates, sounding relaxed and unhurried whenever he takes a solo. Nice sound, very faithfully captured, with lots of room round the players.

New Gold! sees him steering comfortably towards his 70th birthday. Shank's own playing is exemplary, but it is Perkins who shapes the music round himself on this date. Though the varied package of songs suits Shank perfectly, he doesn't shine quite as brightly as he had on the previous *I Told You So!*, a splendidly gritty performance with a fine rhythm section.

*** **Plays The Music Of Bill Evans** Fresh Sound FSRCD 5012 *Shank; Mike Wofford (p); Bob Magnusson (b); Joe LaBarbera (d).* 3/96.

Bud and Linda Shank were sorting through their music room when they came across a folder of charts which Bill Evans had put together for a date that never happened. This quartet session picked up the threads. Some of the tunes are beautifully handled, and Bud's original 'Evanescent' is a particular highlight. However, some of them are too stridently delivered ('Funkellero' is steamrollered), as if Shank were for once trying too hard.

****** Silver Storm** RAW 301 *Shank; Conte Candoli (t); Bill Perkins (ts); Bill Mays (p); Bob Magnusson (b); Joe LaBarbera (d).* 9/99.
Nestled away in the middle is 'Perkolator', a slice of dissonant free-jazz that is as unlike the other tracks on this pretty straightahead hard-bop session as you could imagine. There is nothing low-key about the session, which swings briskly from the off, with all three horn-players anxious to show that they've as much energy as ever. Bud's in great form on Gerry Mulligan's 'Idol Gossip' and he burns through his solos on 'My Shining Hour', 'Cotton Blossom' and 'Yardbird Suite'. Candoli and Perkins are in cracking form, too, and Bill's easy lope on the slower numbers is the perfect foil to Shank's impatience. What about 'Perkolator', though?

*****(*) Alone Together** Fresh Sound FSRCD 5039 *Shank; Rein de Graaf (p).* 12/00.
A relaxed, but often musically pointed studio encounter recorded in Holland. The title-track is a bit of a chestnut, but Bud brings new life to it, and the pianist has everything he could ever possibly need under his fingers.

***** On The Trail** RAW 202 *Shank; Conte Candoli (t); Jay Thomas (ss, ts); Bill Mays (p); Bob Magnusson (b); Joe LaBarbera (d).* 01.
Conte Candoli died just before Christmas 2001. This was the last time he and Shank played together and, while it's by no means a vintage performance, it's a very effective and sometimes moving reminder of their long association. The Count is bright and almost antagonistic on the opening title-number, but for the most part he prefers a lower, softer register and a more spacious approach to theme statements and solos. Perhaps it's wishful hindsight, but Bud seems to give him lots of room, keeping his own solo statements relatively compact except on 'Tommyhawk' and the delightful 'California Medley'.

***** Bouncing With Bud And Phil** Capri 74071 SACD *Shank; Phil Woods (as); Mike Wofford (p); Bob Magnusson (b); Bill Goodwin (d).* 11/04.
The two septuagenarians live at Yoshi's. Some two-saxophone dates seem slightly pointless given how similar the players sound. Here, there's a marked difference between Shank's solid, slightly pugnacious sound and Woods's cooler, more Hodges-influenced approach. They're both in great form and the band, Wofford in particular, play a full part in proceedings. It's a good recording, but the SACD option doesn't yield much over regular stereo. The title-tune and 'Nature Boy' are the most familiar themes in an imaginative programme, but there are lines by George Cables and Gigi Gryce as well. Nicely thought out and well played.

***** Beyond The Red Door** Jazzed Media 1042 *Shank; Bill Mays (p).* 06.
An attractive but decidedly laid-back pairing that draws on a vast common pool of jazz playing and listening. Combining Russ Freeman's 'The Wind' with Jimmy Rowles's 'The Peacocks' was a fine stroke, but Shank and Mays mostly manage to avoid obviousness in their programme. Saxophone/piano duos can quickly lapse into drab cliché and merely 'conversational' playing. This one avoids that completely.

Also, in brief:

***** Theme Music from The James Dean Story** Pacific 543 247. 56.
A collaboration with jazz's own James Dean, Chet Baker.

***** The Bossa Nova Years** Ubatuqui 1053. 62–65.
Nice compilation of Latin material with Sergio Mendes guesting.

***** California Concert** Original Jazz Classics OJCCD 948. 5/85.
In more recent times Shank deployed a tougher bebop idiom. This is relatively tame, but nice to hear Bud and Shorty Rogers (*t*) in later years.

*****(*) By Request** Milestone MCD 9273. 97.
The veteran altoman is still in formidable form on this standards meeting with a top-flight contemporary trio.

***** After You, Jeru** Fresh Sound FSRCD 5028. 12/98.
Other than the title-piece, devoted to Mulligan compositions. Shank's tenderest statement for years will appeal even to those who are unconvinced by his light and undramatic playing.

Charlie Shavers (1920–1971)

TRUMPET, VOICE

Already at work on the New York scene in his teens, he starred with John Kirby's small group and later with Tommy Dorsey. An underrated stylist who could be flashy and vulgar, yet an Armstrong man who could also play with discretion and lyrical beauty.

***** Charlie Shavers & Ray Bryant Quartet Complete Recordings 1**
Lone Hill Jazz LHJR 10182 *Shavers; Ray Bryant (p); Aaron Bell, Tommy Bryant (b); Oliver Jackson (d).* 58–64.

***** Charlie Shavers & Ray Bryant Quartet Complete Recordings 2**
Lone Hill Jazz LHJR 10183 *As above, except omit Tommy Bryant and Jackson; add Roy Burns (d).* 10/59–64.

***** Charlie Shavers & Ray Bryant Quartet Complete Recordings 3**
Lone Hill Jazz LHJR 10184 *As above, except omit Bell; add Billy Byers (tb), Jerome Richardson (as), Budd Johnson (ts), Bruce Martin (p), George Barnes (g), Tommy Bryant (b), Oliver Jackson, Oliver Johnson (d).* 10/60–64.

*****(*) Horn O'Plenty** Lone Hill Jazz LHJR 10140 *Shavers; Benny Morton, Urbie Green (tb); Buster Bailey, Sol Yaged (cl); Russell Procope (as); Sam 'The Man' Taylor (ts); Buddy Weed, Kenny Kersey, Billy Kyle (p); Barry Galbraith (g); Aaron Bell, Bob Haggart (b); Panama Francis, Specs Powell, Cozy Cole (d); Maxine Sullivan (v).* 10/54–58.

***** Complete Intimate Interpretations** Lone Hill Jazz LHJR 10159 *Shavers; orchestra conducted by Sy Oliver.* 55.
Lone Hill Jazz have reissued almost everything Shavers did under his own name in the LP era. Received wisdom always had it that Shavers was little more than a showbiz show-off, but most of these tracks refute the claim altogether. The various sessions with Bryant are mostly calm and collected. Charlie tends to amble through the music, rarely extending himself to a high C and the sort of thing he was required to do at JATP shows. Instead, there is a lot of pretty playing on projects dedicated to French tunes (*Charlie Digs Paree*), warhorses (*Charlie Digs Dixie*, though he does them with good grace) and a stack of standards. Bryant fills in and the rhythm team simply mark time. Inconsequential, but they're a pleasing feature for his horn. The third disc ends with a larger band and a date which was released as *Excitement Unlimited*, but it's actually very tame, though it's nice to hear Charlie breezing through the Gillespie role on 'A Night In Tunisia'.

Horn O' Plenty is probably the one to get if you want a single example of Shavers. The 1954 sextet date which opens it includes a fairly outrageous 'Dark Eyes', which shows off the great man's exuberance a treat, a fine 'Moten Swing' and 'Story Of The Jazz Trumpet', where Charlie coolly goes through Armstrong, Eldridge, Cootie Williams, Ziggy Elman, Harry James and Gillespie. There are five delightful tracks with Buster Bailey and two vocals by Maxine Sullivan, and the disc ends with a session of Cole Porter tunes, with some surprisingly fine work from Sam Taylor and Sol Yaged. *Complete Intimate Interpretations* has Charlie playing pretty for the people again, with Sy Oliver's charts cushioning the big sound.

Artie Shaw (1910–2004)

CLARINET

Arthur Arshawsky was born in New York and was a dance-band musician before forming his own ensemble in 1936. Though his orchestra became one of the major swing-era big bands, he resisted commercialism and disbanded several orchestras during the period 1939–44. As a clarinettist, he was as accomplished as Benny Goodman and the major soloist in his own band. He had several marriages, became a gifted writer of fiction and was interested in psychoanalysis. Rarely performed after 1949, though he conducted in the 80s and 90s.

(*) **Artie Shaw 1936 Classics 855 *Shaw; Willie Kelly, Lee Castaldo, Dave Wade, Zeke Zarchy (t); Mark Bennett, Mike Michaels, Buddy Morrow (tb); Tony Zimmers, Tony Pastor (ts); Fulton McGrath, Joe Lippman (p); Wes Vaughan, Tony Gottuso, Gene Stultz (g); Hank Wayland, Ben Ginsberg (b); Sammy Weiss, George Wettling (d); Peg La Centra (v); Julie Schechter, Lou Klaymann, Sam Persoff, Jimmy Oderich, Jerry Gray, Frank Siegfield, Bill Schumann, Ben Plotkin (strings).* 6–11/36.

*** **In The Beginning** Hep CD 1024 *As above.* 6–12/36.

*** **Artie Shaw 1936–1937** Classics 886 *Shaw; Lee Castle, Zeke Zarchy, John Best, Malcolm Crain, Tom Di Carlo (t); Buddy Morrow, Harry Rodgers, George Arus (tb); Les Robinson, Art Masters, Harry Freeman (as); Tony Pastor (ts, v); Fred Petry (ts); Joe Lippman, Les Burness (p); Tony Gottuso, Al Avola (g); Ben Ginsberg (b); Sam Weiss, Cliff Leeman (d); Peg La Centra (v); Jerry Gray, Sam Persoff, Bill Schumann (strings).* 12/36–7/37.

*** **The Chant** Hep 1046 *As above.* 12/36–8/37.

*** **Artie Shaw 1937** Classics 929 *As above, except omit Castle, Zarchy, Morrow, Masters, Petry, Lippman, Gottuso, Weiss, Gray, Persoff, Schumann, La Cetra; add Jules Rubin (ts); Dolores O'Neil, Nita Bradley, Bea Wain, Leo Watson (v).* 8–12/37.

*** **Non-Stop Flight** Hep 1048 *As above.* 8–12/37.

Shaw's amazing life makes his records seem tame. They form a unique part of the jazz literature, although his real successes were comparatively few and his ambitions always outran his achievements. His sessions for Brunswick, which represent the start of his story on record, have only himself as any kind of soloist, and with haphazard material and the oddly backward rhythm section, it's unsurprising that Shaw was considered minor league at the start of the swing era. But there are glimmers of light, and there is the then extraordinary sound of the string section meeting the band on numbers like 'Sugar Foot Stomp' and 'Sobbin' Blues'. Shaw's second band (his 'New Music') arrived in 1937 and soon sounded like a sleeker and more powerful unit, though the great finesse of the Victor sides was yet to become apparent – even Shaw's playing is hit and miss. 'Nightmare', which would later be his first theme, showed a more interesting direction, and with the hiring of Leo Watson as vocalist, the band seemed a much hipper outfit.

The Classics and Hep releases follow a similar course, but while Hep's transfers are usually clean and clear, the Classics tracks are another motley lot.

***(*) **Artie Shaw 1938** Classics 965 *Shaw; Chuck Peterson, John Best, Claude Bowen, Bernie Privin (t); George Arus, Ted Vesley, Harry Rodgers, Russell Brown, Les Jenkins (tb); Les Robinson, Hank Freeman, George Koenig (as); Tony Pastor (ts, v); Ronnie Perry, Georgie Auld (ts); Les Burness, Bob Kitsis (p); Al Avola (g); Sid Weiss (b); Cliff Leeman, George Wettling (d); Billie Holiday, Helen Forrest (v).* 7–12/38.

**** **Artie Shaw 1939** Classics 1007 *As above, except omit Bowen, Vesley, Brown, Koenig, Burness, Leeman, Wettling and Holiday; add Buddy Rich (d).* 1–3/59.

***(*) **Artie Shaw 1939 Vol. 2** Classics 1045 *Similar to above.* 3–8/39.

***(*) **Artie Shaw 1939–1940** Classics 1087 *Shaw; Chuck Peterson, Billy Butterfield, Harry Geller, Bernie Privin, Charles Margulis, Manny Klein, George Thow (t); George Arus, Les Jenkins, Harry Rogers, Randall Miller, Bill Rank, Babe Bowman (tb); John (Jack) Cave (frhn); Les Robinson, Hank Freeman, Blake Reynolds, Bud Carlton, Jack Stacey, Ben Kanter, Lyle Bowen (as); Tony Pastor (ts, v); Georgie Auld, Dick Clark, Happy Lawson (ts); Joe Krechter (bcl); Morton Ruderman (f); Phil Nemoli (ob); Bob Kitsis, Stan Wrightsman, Lyle Henderson (p); Al Avola, Bobby Sherwood (g); Sid Weiss, Jud DeNaut (b); Buddy Rich, Carl Maus, Spencer Prinz (d); Helen Forrest, Pauline Byrne, Martha Tilton (v); strings.* 8/39–5/40.

Although 'Begin The Beguine' made him a success – Shaw switched the original beguine beat to a modified 4/4, and its lilting pulse was irresistible – the huge hit he scored with it was greeted with loathing when it dawned on him what it meant in terms of fawning fans and general notoriety. He never seemed satisfied with his bands, and the four different orchestras on the Bluebird compilation played through a series of break-ups and disbandments by the leader. The second band, with arrangements by Jerry Gray and with Buddy Rich powering the rhythm section, was a harder-hitting outfit than the original Shaw 'New Music'. But best sides are still scattered, although the new Shaw-selected box (listed at the end of this entry) rectifies matters somewhat.

Classics have the first four Victor sessions with its first disc (in reasonable if sometimes rather brutal-sounding remasters). A generous 24 tracks make an impressive disc. It starts with 'Begin the Beguine' and goes on through many of Shaw's most enterprising records. Billie Holiday turns in her one Shaw appearance on 'Any Old Time' and there are ten appealing vocals by Helen Forrest. But it's the gusto of the band and Shaw's piercing solos one remembers, a quite astonishing advance on the music of only a little over a year earlier. This sounds like a swing master close to full command.

Classics 1007 carries on the story in style – these are good-sounding transfers. One is impressed with how often Shaw got a musical result of one sort or another. Listen to the way the band makes the melody line of 'The Man I Love' sing, or how Shaw makes the most of even a bit of hokum like 'The Donkey Serenade'. Only ten of the 22 tracks sport a vocal – a very low strike-rate compared to most other white bands of the day – and even then Shaw could boast the admirable Helen Forrest as his singer. It's sometimes disappointing that there weren't more interesting soloists to emerge from the band, but Shaw by himself is always worth listening to. Track for track, this is a marvellous portrait of a swing band.

Classics 1045 sees a slackening in the quality of the material, but Shaw still delivers some excellent individual records such as 'One Foot In the Groove' and 'Out Of Nowhere', as well as the hit coupling of 'Traffic Jam' and 'Serenade To A Savage'. Even on the more routine songs, the band's accomplished playing draws its own rewards, and Forrest's singing is a further bonus. Classics 1087 has its own share of indifferent material – despite featuring 'Oh! Lady Be Good', a terrific chart and one of Shaw's biggest hits – and Forrest has to sing some real fluff on the first four sessions, after which Shaw broke up the band and retreated to Mexico. He was back in Los Angeles only months later with a new band, this time with strings attached. It was a recording outfit only and never appeared live; but the experiment worked, since it gave Shaw another big hit in 'Frenesi'.

*** **Artie Shaw 1940** Classics 1127 *Shaw; Harry Geller, Manny Klein, George Thow, Billy Butterfield, George Wendt, Jack Cathcart (t); Jack Jenny, Vernon Brown (tb); John (Jack) Cave (frhn); Ben Kanter, Lyle Bowen, Jack Stacey, Bus Bassey, Neely Plumb (as); Happy Lawson, Les Robinson, Jerry Jerome (ts); Joe Krechter (bcl); Lyle Henderson (p); Johnny Guarnieri (p, phchd); Bobby Sherwood, Al Hendrickson (g); Jud Denaut (b); Spencer Prinz, Nick Fatool (d); Pauline Byrne, Jack Pearle, Anita Boyer (v); strings.* 5–12/40.

*** **Artie Shaw 1940–1941** Classics 1167 *As above, except omit Geller, Klein, Thow, Cave, Kanter, Bowen, Stacey, Lawson, Krechter, Henderson, Sherwood, Prinz, Byrne, Pearle; add Henry 'Red' Allen (t), Ray Conniff, J. C. Higginbotham (tb), Benny Carter (as), Sonny White (p), Jimmy Shirley (g); Billy Taylor (b), Shep Shepherd (d), Lena Horne (v).* 12/40–6/41.

*** **Artie Shaw 1941–1942** Classics 1206 *Shaw; Hot Lips Page (t, v); Lee Castle, Steve Lipkins, Max Kaminsky (t); Jack Jenney, Ray Conniff, Morey Samuel (tb); Les Robinson, Gene Kinsey, Charlie DiMaggio (as); Georgie Auld, Mickey Folus (ts); Johnny Guarnieri (p); Mike Bryan (g); Eddie McKimmey (b); Dave Tough (d); Bonnie Lake, Paula Kelly, Georgia Gibbs (v); strings.* 9/41–1/42.

The final session by the West Coast band opens Classics 1127. Then comes the first date by the Gramercy Five, Shaw's new small-group-within-a-big-band, which pursued his chamberish ideals further. 'Special Delivery Stomp' and 'Summit Ridge Drive' were its first titles, and remain two of the best. After this, Shaw formed his fourth new orchestra, and its first four sessions yielded an excellent 'Stardust', Ellington's 'Pyramid' and William Still's portentous but interesting two-parter 'Blues'.

Classics 1167 has more by the Gramercy Five and some very good orchestra tracks – 'Who's Excited' and 'Georgia On My Mind'. The main interest here is in the two-part 'Concerto For Clarinet' – one of the classic set-pieces of the swing era, kitsch though it may have been – and a final all-star session in which Shaw's clarinet features alongside Henry Allen, J. C. Higginbotham and Benny Carter.

Classics 1206 takes the story on into 1942 – and another new orchestra. The jazz content is under tighter control here, and mood pieces of the order of 'Suite No. 8' and 'Beyond The Blue Horizon' bridge Shaw's ambition with his dancers' requirements. But Lips Page's arrival and occasional feature is a warmer ingredient, and there are one or two more swinging charts such as 'Just Kiddin' Around' and 'Deuces Wild'. Throughout all three discs, Shaw's own playing retains its tough consistency, seemingly oblivious to its various settings, or at least, adaptable to any of them. As usual, the Classics transfers are dependable if a little short on overall sparkle.

**** **Artie Shaw 1945** Classics 1277 *Shaw; Roy Eldridge, Stan Fishelson, Bernie Glow, George Schwartz (t); Gus Dickson, Bob Swift, Ollie Wilson, Harry Rodgers (tb); Lou Prisby, Rudy Tanza (as); Herb Steward, Ralph Roselund, John Walton (ts); Chuck Gentry (bs); Dodo Marmarosa (p); Barney Kessel (g); Morris Rayman (b); Lou Fromm (d); Dorothy Allen.* 6–9/45.

***(*) **Artie Shaw 1945–1946** Classics 1330 *As above, except add Ray Linn, Paul Cohen, Zeke Zarchy, Clyde Hurley, Manny Klein (t); Fred Fox, Jack Kirksmith, James Decker, Harry Parshal (flhn); Elmer Smithers, Hoyt Bohannon, Joe Howard (tb); Les Robinson, Heinie Beau, Deacon Dunn, Don Raffell, Chuck Gentry, Herman Berardinelli, Joe Krechter, Skeets Herfurt, Harold Lawson (saxes); Harold Lewis (f); Gordon Pope (ob); Jules Seder, Charles Graveer (bsn); Tommy Todd, Mark McIntyre, Milt Raskin (p); Al Hendrickson, Dave Barbour (g); Phil Stephens, Art Shapiro, Morris Rayman (b); Nick Fatool, Lou Singer (d); Kitty Kallen, Hal Stevens, Mel Tormé, The Mel-Tones (v); strings.* 7/45–6/46.

*** **1945 Spotlight Bands Broadcasts** Jazz Unlimited 201 2088 *Unlisted personnel but likely as above discs.* 9–10/45.

The sheer beauty of Shaw's big-band sound comes through most strongly, perhaps, on his mid-'40s dates, and there's hardly a track on Classics 1277 in particular which doesn't luxuriate in it: the reed section is sublime, the trumpets almost golden. There were few vocals to distract (only four on the whole disc) and besides Shaw himself there's Eldridge and Marmarosa, and the set ends on Eddie Sauter's remarkable chart for 'The Maid With The Flaccid Air'. Perhaps the likes of 'Lament' did aspire to be high-quality mood-music, in the then-burgeoning Thornhill manner, but that's Shaw for you.

Classics 1330 isn't quite as good, since half-way through the band depart Victor (where they were handsomely recorded, too) and move to Musicraft, with a newish personnel and banks of strings. The final Victor sessions have some more excellent music, though, and there are four sides with the Gramercy Five. Mel Tormé's arrival doesn't hurt, either. The transfers on both discs sound fine. The Jazz Unlimited set collects five broadcast dates from 1945.

*** **Artie Shaw 1946–1950** Classics 1368 *Shaw; Zeke Zarchy, Clyde Hurley, Manny Klein, Ray Linn, Frank Beach, Don Fagerquist, Don Paladino, Dale Pierce, Victor Ford (t); Si Zentner, Elmer Smithers, Joe Howard, Ed Kusby, Bill Schaefer, Sonny Russo, Porky Cohen, Freddy Zito, Bart Varsalona (tb); Vince DeRosa, James Stagliano, Jack Kirksmith, Richard Perissi (frhn); Skeets Herfurt, Joe Krechter, Harold Lawson, Don Raffell, Chuck Gentry, Jack Mayhew, Herman Berardinelli, Harry Klee, Babe Russin, Bob Lawson, Herbie Haymer, Herbie Steward, Frank Socolow, Al Cohn, Zoot Sims, Danny Bank (saxes); Jules Seder, Charles Graver (bsn); Gordon Pope (ob); Milt Raskin, Mark McIntyre, Dodo Marmarosa, Gil Barriois (p); Dave Barbour, Allen Reuss, Jimmy Raney (g); Art Shapiro, Phil Stephens, Arnold Fishkin, Dick Nivison (b); Nick Fatool, Lou Singer, Irv Kluger (d); Chano Pozo, Jose Manguiel, Ubal Nieto, Robert Rodriguez (perc); Mel Tormé, The Mel-Tones (v); strings.* 6/46–1/50.

*** **Artie Shaw 1951–1954** Classics 1413 *Shaw; Money Johnson, Jimmy Nottingham, Bernie Privin, Billy Butterfield, Andy Ferretti, Dale McMickle, Bart Wallace, Chris Griffin (t); Mort Bullman, Bobby Byrne, Henderson Chambers, Bob Alexander, Will Bradley, Kai Winding, Jack Satterfield, Lou McGarity (tb); Jimmy Buffington, John Barrows (frhn); Hymie Schertzer, Milt Yaner, Art Drelinger, Al Klink, Bill Holcomb, Romeo Penque, Manny Thaler (saxes); Stan Freeman, Bob Kitsis, Billy Taylor, Bernie Leighton, Hank Jones (p); Joe Roland (vIb); Danny Perri, George Barnes,* *Barry Galbraith, Art Ryerson, Tal Farlow (g); Bob Haggart, Sandy Bloch, Trigger Alpert, Tommy Potter (b); Bunny Shawker, Johnny Blowers, Buddy Schutz, Don Lamond, Irv Kluger (d); Trudy Richards, June Hutton, Connee Boswell (v); strings.* 1/51–3/54.

Classics' marathon documentation approaches the finish with these three discs. Classics 1368 opens with Shaw's final dates for Musicraft, attractive if inessential music; some of the most agreeable parts are Mel Torme's vocals, which show the young voice in radiant form on the likes of 'They Can't Convince Me'. After yet another disbandment Shaw immersed himself in classical music, and the eventual result was the four titles made for Columbia in 1949, two with a vast orchestra and two with a 'New Music String Quartet', offering 'Rendezvous For Clarinet And Strings'. But there was no musical revolution, just some moody string-and-clarinet music. Six months later the big band was back.

The 1950 disc (see below) is the weakest of the series from a strictly jazz point of view, and Classics 1413 continues in much the same vein, though there are some appealing vocals by June Hutton and Connee Boswell, Shaw's own playing is elegant, and the transfer quality is markedly improved. The disc also ends with six titles by a new Gramercy Five, including Hank Jones, and though Joe Roland's vibes lend a Shearing-like feel to it all, the leader sounds more interested than he has for some time.

CORE COLLECTION

****** Self Portrait**

Bluebird 09026-63808-2 5CD *As discs above; add Roy Eldridge, Stan Fishelson, Bernie Glow, George Schwartz, Manny Klein, Ray Linn, Clyde Harley (t); Harry Rogers, Gus Dixon, Ollie Wilson, Bob Swift, Si Zentner (tb); Rudy Tanza, Lou Prisby, Skeets Herfurt (as); Herbie Steward, Jon Walon (ts); Chuck Gentry (bs); Dodo Marmarosa, Milt Raskin, Hank Jones (p); Barney Kessel, Tal Farlow, Dave Barbour (g); Morris Rayman, Artie Shapiro, Tommy Potter (b); Lou Fromm, Nick Fatool, Irv Kluger (d); Mel Torme, Mel-Tones, Lillian Lane, Ralph Blane, Kitty Kallen (v).* 9/38–6/54

Selected by Shaw himself, and discussed by the leader in conversation with Richard Sudhalter, this is an impressive shot at the definitive Shaw collection – even if some of it might be thought subject to its maker's own caprices. He sometimes chooses broadcast versions of tunes over their studio originals, and the notes are boastful and self-deprecating at the same moment – inimitable Shaw. His choices reflect his ambitions, though fortunately that seems to have allowed the inclusion of his greatest hits along the way, and it does take the story up to the final sessions of 1954, which are otherwise currently unavailable. We find the remastering by Dennis Ferrante something of a mixed blessing. The later material sounds excellent, but some of the original Bluebird pressings from the late '30s are very hard to get undistorted sparkle from, and this problem doesn't seem to have been completely overcome.

Also, in brief:

***** Hollywood Palladium 1941 / *** In Hollywood 1940–41 Volume 2** Hep 19 / Hep 55. 7/40–9/41; 9/40–3/41.

Two further discs of airshots, culled from numerous Hollywood broadcasts, where Shaw was working on films and the Burns and Allen show. Interesting footnotes for the Shaw specialist.

****(*) The Artistry Of Artie Shaw** Fresh Sound FSR-CD 397. 12/49.

Considering the personnel and the possibilities – of Shaw meeting the early cool movement, if not bebop – this is a disappointment.

****(*) Artie Shaw 1950** Classics 1397. 1–10/50.

Almost no jazz interest in this oddball collection, which is also marred by faulty sound, including incorrect speed (!) on at least one transfer.

Ian Shaw (born 1962)

VOICE, PIANO

Born in Wales, he studied music in London where since the late '80s he has worked almost constantly. He likes to move between genres.

*****(*) Ghostsongs / The Echo Of A Song** Ronnie Scott's Jazz House JHCD207 *Shaw; Mornington Lockett (sax, cl); Iain Ballamy (sax); Simon Wallace (p); John Parricelli (g); Adrian York (p, syn); Geoff Gascoyne (b); Mark Fletcher (d).* 95, 96.

These are now available together and somehow work better in bulk. There are fine jazz performances on both. Ian's take on 'Goodbye, Pork Pie Hat' probably reflects an ongoing interest in Joni Mitchell's stylings, but 'Blame It On My Youth' is tinged with the kind of chastened melancholy Art Farmer brings to the old Hayman/Levant theme. They're both from *Ghostsongs*. The highlight of the later album is the closing 'Goodnight Angel', which is unvarnished vocal expression.

*****(*) In A New York Minute** Milestone 9297-2 *Shaw; Iain Ballamy (as, ts); Cedar Walton (p); David Williams (b).* 9/98.

The bare-bones accompaniment of Walton and Williams is a setting which would make almost any singer sound good; it takes Shaw close to greatness. Though he's flirted with soul, pop and supper-club styles in the past, he folds all his expertise into a bullseye delivery in these songs. He doesn't really swing in the manner of a Torme descendant and tends to fashion his own tightrope relationship with the beat, which in the past has often seemed jerky. But the urgent mannerisms of 'Standing In the Dark' have taken on a conviction which presents an artist in his maturity and his prime; and the passionate embrace of many of these lyrics recalls a cadre of singers (Mark Murphy is the obvious reference-point) who could mix beat-poetry slickness with torch-song sensuality. The songs are beautifully chosen, from the title-piece (thankfully, Fran Landesmann's song, not Don Henley's lugubrious effort of the same title) to a graceful 'Wouldn't It Be Loverly', to a slow, chastening 'Last Night When We Were Young'. Icing on this cake: Iain Ballamy's sax contributions, which are marvellous.

****** A World Still Turning** 441 Records 20 *Shaw; Eric Alexander (ts); Paul Bollenback (g); Billy Childs (p); Peter Washington (b); Mark Fletcher (d); Mark Murphy (v).* 6/03.

How extraordinary that Shaw seems willing to churn out drab standards jazz one moment and then turn in a set as engaged, passionate and musically rewarding as this one the next. The outstanding performance here is 'Rockabye', no relation to the Samuel Beckett play, though possibly inspired by it, which deals with the grief of a bereaved Gulf War mother. A stunning performance. He does the obligatory Radiohead cover right at the end; 'The Tourist' is one of their better songs and this version adds a nice dimension to it. Alexander, Childs (with whom he duos on 'I'm Glad There Is You') and Bollenback are both in great form. A guest spot from Murphy puts Shaw's singing into perspective, though.

*****(*) Drawn To All Things** Linn AKD 276 *Shaw; Guy Barker (t); Nigel Hitchcock (sax); Tim Lapthorn, Janette Mason (p); Richard*

Cottle (ky); Jim Mullen, David Preston (g); Simon Little (b); Mark Fletcher (d); Miles Bould (perc); Lea DeLaria, Claire Martin (v); Tapestry Strings. 06.

Linn's justifiably admired production gives this project a special gloss. The singing is pretty good as well, with enough of the dry, almost cynical edge that Mitchell brings to her own material. 'Both Sides Now' has been done as everything from a melancholy crawl to a rocked out burner. Shaw pitches it just about perfectly. Similarly with 'Chelsea Morning' and 'Barangrill'. We're not sure the strings were essential, but they bring a lushness to what otherwise might seem a touch bleak.

Also, in brief:

(*) **Taking It To Hart Jazz House 1053. 94.

A dreary retro set, with Carol Grimes and Mari Wilson guesting.

*** **Soho Stories** Milestone 9316-2. 9/00.

Joel Siegel's notes won't please patriotic Britons ('British jazz players don't swing'), even if he's meant to be building up Shaw.

Jaleel Shaw

ALTO SAXOPHONE

He saw service in the Mingus Big Band and won an ASCAP Young Jazz Composer Award. John Coltrane and Bobby Watson are both influences.

*** **Perspective** Fresh Sound New Talent FSNT 222 *Shaw; Mark Turner (ts); Robert Glasper (p); Lage Lund (g); Vicente Arthur (b); Johnathan Blake (d). 2/04.*

Shaw has talent by the bucket-load. Deservedly rewarded for 'The Heavyweight Champion', his tribute to Coltrane, he writes well and has an able collaborator in the shape of guitarist Lund. The tone is sometimes less than ingratiating and a more deliberate approach to solo-building might be advisable. Even so, Shaw has set out his stall and is certainly a man to watch.

Woody Shaw (1944–89)

TRUMPET

Father sang gospel music, and young Woody studied trumpet at 11. Worked with the Eric Dolphy band until 1964, then played in Europe, with Horace Silver, Max Roach and eventually, in the '70s, his own regular bands.

*** **Blackstone Legacy** Contemporary 762728 *Shaw; Gary Bartz (as); Bennie Maupin (ts, bcl); George Cables (p); Ron Carter, Clint Houston (b); Lenny White (d). 12/70.*

***(*) **Song Of Songs** Original Jazz Classics OJCCD 1893-2 *Shaw; Emmanuel Boyd (ts, f); Bennie Maupin, Ramon Morris (ts); George Cables (p); Henry Franklin (b); Woodrow Theus II (d). 9/72.*

Woody made his recording debut with Eric Dolphy at the age of 19 in what are usually thought of as the *Iron Man/Jitterbug Waltz* sessions. One reviewer was convinced that 'Woody Sho'' was a *nom de session* for Freddie Hubbard, inexplicably when you listen to his Navarro- and Morgan-inspired attack and phrasing. It was Dolphy who taught Woody to play 'inside and outside at the same time', but it was listening to the classics that awakened a player with perfect pitch to the subtler nuances of harmony. Like all imaginative Americans, Woody was violently stretched between opposites and inexorably drawn to the things and the places that would destroy him. Europe drew him for all the usual non-musical reasons, but there is a sense, too, that Woody's foreshortened career represented a sustained fugue from the racially constrained job-description of the 'jazz musician'.

Woody's best-known composition was actually premiered on Larry Young's Blue Note classic, *Unity*, but his own version of 'The Moontrane' is currently out of print. The eponymous album, like the rest of Woody's output for Muse, has vanished with the demise of 32 Jazz, leaving the Shaw discography depressingly thin again. Woody's debut as leader was *Blackstone Legacy*. He'd already recorded *Cassandranite/In The Beginning* for Muse, but these sides weren't released until the '80s. The 1970 album is a valuable reappearance, but it is very much tied up with a seismic shift in jazz that followed Miles Davis's *Bitches Brew* experiments and it stands as a rather isolated performance, dense, brooding, over-produced and somewhat slack in execution. Shaw *does* sound like free-range Hubbard on the title-track and 'New World', but he is already finding a voice of his own, somewhere between Miles and the harder-edged boppers. Bartz and Maupin provide strong support and some lovely textures and Cables demonstrates his underrated mastery of the Fender Rhodes.

Song Of Songs was his second record as leader. Wonderful it is, but also undeniably timelocked, heavily dependent on George Cables's electric piano effects; yet swinging and propulsive too. Woody's four compositions are still not fully assimilated, and not many contemporary players would attempt something as sardonic as 'The Goat And The Archer'. Redundant as it may be to make the point again, had Shaw been picked up by a sensitive label and producer at this point, afforded the players and the studio time his exacting concept demanded, then who knows what he might have achieved. As it is, these two albums are among the best he did until the brief starburst of the '80s.

*** **Live: Volume 1** High Note HCD 7051 *Shaw; Carter Jefferson (ss, ts); Larry Willis (p); Stafford James (b); Victor Lewis (d). 77.*

*** **Live: Volume 2** High Note HCD 7089 *As above, except add Steve Turre (tb). 77.*

*** **Live: Volume 3** High Note HCD 7102 *As above, except add Mulgrew Miller (p). 77.*

Imaginatively kicking off with Joe Bonner's 'Love Dance', the first volume is a strong blowing set from what was at the time a pretty settled band, caught at the Keystone Korner. The interaction with Willis (composer of 'Light Valley') and underrated saxophonist Jefferson works very well indeed, and the only *longueur* on an otherwise strong disc is Lewis's featured 'Why'. And well we might ask.

We had reservations about the value of another two volumes in this sequence and they have been borne out. There is strong playing on all three sets, notably 'Rahsaan's Run' and 'What Is This Thing Called Love?' on *Volume 2* and 'Little Red's Fantasy' on *Volume 3*, but we'd question that any but committed Shaw fans will want the whole set. A judicious double CD would have sufficed, even if it meant missing some interesting work from Steve Turre and Mulgrew Miller, who sat in for part of the residency.

**** **Rosewood** Columbia CK 65519 *Shaw; Steve Turre (tb, btb); Janice Robinson (tb); Carter Jefferson (ss, ts); James Vass (ss, as); Joe Henderson (ts); Frank Wess (f, picc); Art Webb (f); Onaje Allan Gumbs (p); Lois Colin (hp); Clint Houston (b); Victor Lewis (d); Sammy Figueroa, Armen Halburian (perc). 12/77.*

Not for nothing was *Rosewood* voted Best Jazz Album of 1978 in *Down Beat*. It is one of the most ambitious projects Shaw was ever involved in, and though he wrote only one of the pieces performed by the large-scale Concert Ensemble, his hand is evident throughout a well-balanced and expansive set.

Woody's sole writing credit is the title-piece, an idea to set alongside 'The Moontrane' and 'Song Of Songs' as among his very best. The other titles are Victor Lewis's intriguing 'The Legend Of Cheops', Allan Gumbs's 'Every Time I See You' and Clint Houston's nondescript 'Sunshowers'. Significantly, this last is the only track not to feature the splendid Joe Henderson, who graces both the larger ensemble and the small group which delivers 'Rahsaan's Run' and 'Theme For Maxine', another tribute to Mrs Shaw. In Joe's company, Shaw sounds blithe and thoughtful at the same time, riveting bright points of sound into Joe's leathery tone.

A less thoroughly compelling statement than *Song Of Songs*, this immaculately produced CBS session underlines what Shaw might have done if health and inclination had lent his career more shape and consistency.

*** **Live: Volume Four** High Note HCD 7139 *Shaw; Steve Turre (tb); Larry Willis (p); Stafford James (b); Victor Lewis (d).* 81.
Shaw rarely sounded as close to Miles Davis as this. The impression's reinforced by his use of a Harmon mute on three standards here, all taken at Miles's favourite tempo. There is a very different sensibility at work, though. Where Miles camouflaged real anguish with elegance, Shaw seems to pick it apart in an attempt to rationalize it. There are curious harmonic puzzles at work in 'Bye Bye Blackbird' and 'It Could Happen To You'. The original 'Opec' is teed up with a furious salvo from Lewis, which seems to clear the way for some darkly philosophical statements from both Shaw and the wry Turre. All of these men had worked together before and while the group doesn't quite have the limber quality one heard in 1977, there are new dimensions to these performances that make this the most convincing of the series. Individual items are long, possibly too long, and some Teo Macero editing wouldn't have gone amiss, but the thrust of the music is consistently fascinating.

***(*) **Bemsha Swing Live** Blue Note CDP 7243 8 29029 2 *Shaw; Geri Allen (p); Robert Hurst (b); Roy Brooks (d).* 2/86.
Ten years after his death, Shaw sounds more than ever like a lost genius, someone whose career was never adequately steered or sufficiently appreciated. These live sessions from Baker's Keyboard Lounge in Detroit are dominated by Monk tunes, and it is fascinating to compare Woody's handling of the bebop keyboard legacy with his reinterpretations of Sonny Clark material at the Mount Fuji Jazz Festival later on that same summer. Fascinating, too, to hear him in the presence of a player of Geri Allen's sensibilities. The long unravelling of 'Well, You Needn't' exposes a few *longueurs* and what seem to be repetitions in Woody's playing. Closer examination, though, suggests that he was deliberately exploring tiny modulations. His improvisations have a shifting, almost fugitive quality by this stage, but it is still easy to overlook their subtleties.

Allen was probably doing some of her most interesting work at this stage, harmonically adventurous, percussive and rhythmically very tight. There are moments when Hurst and Brooks disappear into the background, leaving the piano to carry the load. 'Bemsha Swing' itself is a cracking opener, and there are also strong interpretations of Wayne Shorter's rarely covered 'United', Woody's own 'Ginseng People' and 'In A Capricornian Way', and a closing reading of 'Star Eyes' that shows how much Shaw learned from earlier boppers like Fats Navarro and Howard McGhee. A strong live set.

George Shearing (born 1919)

PIANO, ACCORDION, VOICE

Born blind to a poor London family, he trained as a classical pianist but turned to jazz. He played dance band gigs before settling in the USA in 1946. His quintet won a huge following in a light music smooth-jazz mould. Knighted in 2007.

*** **The London Years** Hep CD 1042 *Shearing; Leonard Feather (p); Carlo Krahmer (d).* 3/39–12/43.
Shearing's early recordings are in some ways slight, given that he glossed over bop's passion with a tinkling niceness that suggested a clever pianist merely toying with the music. But the occasional parallels with Lennie Tristano suggest the more profound direction Shearing could have gone in; that he chose a more temperate kind of commercial climate leaves one of those might-have-beens that jazz is full of. His earliest records are in any case a showcase of swing piano, recorded in London in the early years of the war. The Hep CD collects 25 tracks and is an enjoyable, witty sequence of solos (there are two early tracks with Krahmer and one with Feather on piano, where Shearing squeezes a few dolorous blues chords out of the accordion). There are many entertaining bits of Tatum, Waller and Wilson in the pianist's style, and these tracks might surprise anyone unfamiliar with his first period.

***(*) **Verve Jazz Masters: George Shearing** Verve 529900-2 *Shearing; Marjorie Hyams, Cal Tjader, Joe Roland, Don Elliott (vib); Chuck Wayne, Dick Garcia (g); John Levy, Al McKibbon (b); Denzil Best, Marquis Foster, Bill Clark (d); Armando Peraza (perc).* 49–54.
These are the MGM recordings which established the Shearing quintet as a commercial force. Clever rather than profound, appealing rather than attention-grabbing, the front line of piano, vibes and guitar was a refreshing sound which, when allied to memorable themes such as 'Lullaby Of Birdland', proved immensely popular. Shearing had been listening closely to bebop and synthesized what he needed from it to make a cool, modern sound. At this distance, away from any controversy about its standing, the results are smoothly enjoyable on any level. This compilation brings together the expected hits and the slightly more challenging material such as 'Conception', which was once covered by Miles Davis (although Shearing did complain that Miles got the bridge wrong!).

***(*) **Quintets At Newport** Pablo 5315-2 *Shearing; Nat Adderley (t); Cannonball Adderley (as); Emil Richards (vib); Toots Thielemans (g); Al McKibbon (b); Percy Brice (d); Armando Peraza (perc).* 7/57.
While this is shared with a brief set by the Cannonball Adderley quintet, the Shearing music (from the 1957 Newport Festival) is the more remarkable. They open with a furiously fast Ray Brown tune, 'Pawn Ticket', which is enough to leave the leader out of breath for his following announcement. Thereafter it's more like business as usual until the Adderleys themselves sit in for a tumultuous blues, 'Soul Station', which once again leaves George breathless. Coupled with five strong Adderley numbers, this is all in wonderful high spirits.

***(*) **The Swingin's Mutual!** Capitol 97935-2 *Shearing; Eddie Costa (vib); Dick Garcia (g); George Duvivier (b); Walter Bolden (d); Nancy Wilson (d).* 6/60–1/61.

Shearing has always been on the periphery of jazz rather than all the way inside it, even when he's been making records with genuine jazz musicians. Someday we will set aside the time to go through all the various Capitol albums of the '50s and early '60s, and make a jazz judgement on them all, but thus far, we still haven't done it. But there can be few arguments about this set, where George shared the billing with Capitol's new star, singer Nancy Wilson. Her jazz status is often about as questionable as Shearing's, but her voice is at its freshest, the mannerisms have yet to take her over, and the remastered sound presents both singer and quintet in splendid light. Eight tracks are added to the original LP.

*** **Two For The Road** Concord CCD 4128 *Shearing; Carmen McRae (v).* 80.
*** **Alone Together** Concord CCD 4171 *Shearing; Marian McPartland (p).* 3/81.
** **Grand Piano** Concord CCD 4281 *Shearing (p solo).* 5/85.
** **Plays The Music Of Cole Porter** Concord CCD 42010 *Shearing; Barry Tuckwell (frhn); strings.* 1/86.
*** **Breakin' Out** Concord CCD 4335 *Shearing; Ray Brown (b); Marvin 'Smitty' Smith (d).* 5/87.
(*) **A Perfect Match Concord CCD 4357 *Shearing; Neil Swainson (b); Jeff Hamilton (d); Ernestine Anderson (v).* 5/88.
*** **Piano** Concord CCD 4400 *Shearing (p solo).* 5/89.
*** **Duets** Concord CCD 2121-2 2CD *Shearing; Hank Jones, Marian McPartland (p); Jim Hall (g); Neil Swainson, Don Thompson (b); Donny Osborne, Jeff Hamilton (d); Ernestine Anderson, Mel Tormé, Carmen McRae (v).* 80–88.

In the '80s Shearing's many records for Concord put some focus on his work and drummed up a few more worthwhile situations. Some of his best playing will be found on records under Mel Tormé's name, but a few others listed here are also worth hearing. When Shearing sets aside his incessant borrowings from other players and eschews middlebrow ideas of what's tasteful to play in the jazz idiom, he can come up with some nice ideas: the partnership with McPartland finds him adapting to the far greater range of that player with some success, and he even holds his own in the trio with Brown and Smith. Carmen McRae's recital finds her in good, typically grouchy form, and Shearing accompanies with deference and good humour.

The albums that lose their way are those where he has to provide most of the musical interest himself. Having said that, the solo disc *Piano* finds him in an unusually effective, ruminative mood. The Cole Porter set is MOR prettiness. The *Duets* compilation is a nice stroll through these back pages.

*** **I Hear A Rhapsody** Telarc 83310 *Shearing; Neil Swainson (b); Grady Tate (d).* 2/92.

A new label and a live album from New York's Blue Note must have galvanized the expatriate Englishman a little. The boppish moments he essays on 'Birdfeathers' and 'Wail' are some of his most convincing in years. Swainson and Tate are right there with him, too.

*** **Walkin'** Telarc 83333 *As above.* 2/92.
*** **How Beautiful Is Night** Telarc 83325 *Shearing; Robert Farnon Orchestra.* 93.
*** **That Shearing Sound** Telarc 83347 *Shearing; Steve Nelson (vib); Louis Stewart (g); Neil Swainson (b); Dennis Mackrel (d).* 2/94.

It seems almost impertinent to say it, but Shearing seems to be getting better, at least as far as the calibre of his records is concerned. Certainly Telarc is eliciting some of his most enjoyable music in years. None of these is a masterpiece exactly, but each shows the man's persuasive craftsmanship at its best. *Walkin'* is a second helping from the Blue Note engagement which produced the earlier disc, and the programme is intriguing – 'That's Earl Brother', 'Pensativa', 'Celia' and, above all, 'Subconscious-Lee', which is dark enough to be genuinely Tristano-esque. Measure for measure, this must be one of his best records. *How Beautiful Is Night* recalls his Capitol days, although Farnon's arrangements are so luxurious and so sumptuously recorded that one surrenders to the sheer comfort. *That Shearing Sound* debuts a new band, and with Nelson and Stewart in the line-up it looks very promising. That said, they both bow amiably enough to Shearing's sometimes tyrannical arrangements, which in the main elongate the style of his '40s quintet to double-length tunes. On its own terms, smartly enjoyable.

*** **Paper Moon** Telarc CD-83375 *Shearing; Louis Stewart (g); Neil Swainson (b).* 3/95.
*** **Favorite Things** Telarc CD-83398 *Shearing (p solo).* 3/96.

Paper Moon is in dedication to Nat Cole, and when they start 'Straighten Up And Fly Right' with the kind of rocking swing that Shearing enjoys, one looks forward to a felicitous occasion. Somehow, though, as graciously as it's done, the disc in the end falls victim to the routine which is the other side of Shearing's jazz. Stewart seems a bit subdued in support. *Favorite Things* has a parlour-piece where a touch of Scarlatti turns into the title-song, and when 'Angel Eyes' turns up as a dark and mysterious creature, it again seems like something special's happening. This time, though, there are too many slow ones, and when George gets Garneresque on the penultimate 'P.S. I Love You' it's almost a shock.

***(*) **Reflections: The Best Of George Shearing 1992–1998** Telarc CD-83513 *As various Telarc albums above.* 92–98.
*** **Back To Birdland** Telarc CD-83524 *Shearing; Don Thompson (vib); Reg Schwager (g); Neil Swainson (b); Dennis Mackrel (d).* 10/00.

The compilation catches George at his wisest and wittiest most of the way, ending suitably enough on the piece which the MJQ used to refer to as 'England's Carol'. At Birdland again, he's not taking things too hard, and the group looks after him, although he still manages to turn over a few wrinkles even in 'Lullaby Of Birdland'; his introductory routine to this one is worth hearing by itself.

*** **Like Fine Wine** Mack Avenue 1015 *Shearing; Reg Schwager (g); Neil Swainson (b).* 10/03.

At nearly 85, the maestro is still making charming records. Nothing special or fancy here, and it hardly rates as an essential buy, but the trio sound in fine fettle, and having poked gentle fun at 'My Favorite Things' in the past, this time he settles a bossa nova beat onto 'Giant Steps'.

Jack Sheldon (born 1931)

TRUMPET, VOICE

Florida-born, he moved to LA as a teenager and has been there ever since. He was an anchorman trumpeter in much of the West Coast jazz of the '50s, and in the '60s he did both acting and stand-up comedy as well as jazz.

*** **The Entertainers** VSOP 90 *Sheldon; Frank Rosolino (tb); Howard Roberts (g); Joe Mondragon (b); Shelly Manne, Stan Levey (d); Johnny Mercer (v).* 3/64–3/65.

*** **Live At Don Mupo's Gold Nugget** VSOP 101 *As above, except omit Rosolino, Manne, Mercer.* 4/65.
*** **Playing For Change** Uptown 2743 *Sheldon; Don Sickler (flhn); Jerry Dodgion (as); Barry Harris (p); Rufus Reid (b); Ben Riley (d).* 5/86.
*** **It's What I Do** Butterfly 7708 *Sheldon; Joe Bagg (p); Bruce Lett (b); Dick Weller (d).* N.D.

Sheldon has been something of a polymath: an ingenious comedian, a very hot cool-school trumpeter, a slight but charming vocalist – and for two of those attributes he owes something to Chet Baker. But he works best with a straight-man, or at least a foil – in the Curtis Counce group of the '50s, or on an early Jimmy Giuffre LP, he fires up on the challenge of the other horns. Still, the two VSOP albums are a truthful record of Sheldon's stage routine in his prime – a probably unique blend of proper bebop, crooning (Johnny Mercer helps out on one disc) and comic patter. The latter is still best sampled on his old Capitol LP, *Ooo – But It's Good!*, even though it's impossible to find. But the Richard Burton parody (presumably he couldn't do Sean Connery) on 'Creamfinger' from *Golden Nugget* may still raise a smile, and there is actually some more than capable instrumental work from Sheldon and Howard Roberts on both this set and *The Entertainers*. It's a unique band that can handle the skit on 'The Girl From Ipanema' one minute and play six minutes of heated bebop on 'Steeplechase' the next. For an even earlier taste of Sheldon, try to find *The Quartet And The Quintet* (Pacific Jazz 93160-2), released in 1998 in a 'Connoisseur' limited edition. It picks up his 1955 sessions for Jazz:West (very rare in their vinyl form) but disappeared from most racks in a flash.

Playing For Change is no-nonsense small-band bop and, with Dodgion going through the gears and the rhythm section in prime shape, this is crisply cooked and flavoursome playing.

The recent release on his own Butterfly label finds Sheldon playing bebop as if it only just came up: 'Yardbird Suite', 'Steeplechase', 'Well, You Needn't' and 'Freddie Freeloader', all despatched with some aplomb but without much recognition of their previous recorded history. One's never sure whether Sheldon's tongue is in cheek or not.

Brad Shepik (born 1966)

GUITAR, SAZ, BANJO, CUMBUS

Real name: Schoeppach – a New York player who imports various European and Middle Eastern musics into otherwise characteristic metropolitan energies.

*** **The Loan** Songlines 1518-2 *Shepik; Peter Epstein (ss); Tony Scherr (b); Kenny Wollesen (d); Seido Salifoski (perc).* 5/96–4/97.
*** **The Well** Songlines 1531 *Shepik; Peter Epstein (sax); Skuli Sverrisson (b); Michael Sarin (d); Seido Salifoski (perc).* 12/98, 11/99.
***(*) **Short Trip** / **(*) **Drip** Knitting Factory KFW 290 / 312 *Shepik; Scott Colley (b); Tom Rainey (d).* 12/00; 5/02.
*** **Places You Go** Songlines 1562 *Shepik; Gary Versace (org); Tom Rainey (d).* 10/05.

Shepik's band The Commuters (on Songlines) is inspired by 'Turkish, Persian, Balkan and African music traditions'. So far, so world-music takeaway, but at least the guitarist knows his noodles and there's a sprightly, almost carefree feel to much of *The Loan*, as if the group were only interested in transporting the most joyous aspects of those traditions into their home ground. A piece such as 'Gastibelza', with its bubbling solo lines, reminds us of the helium lift of Afropop guitars, even as they're whirling their way around Eastern scales. Yet they still feel as if they're just visiting, somehow.

The Well has the same problem. Brad goes there with his bucket and comes up with neatly packaged mineral water at a city price. It's attractive enough, but 'authenticity'? In short supply.

The trio purveys a different kind of roots music: Shepik links up with two hardcore jazz club veterans and the playing's right in the guitar trio pocket, with the unflappable Colley casting a huge shadow over the tunes and nimble but muscular Rainey swinging very hard. Shepik leaves his ethnic axes in the closet and aside from the final piece on *Short Trip* (from the Sudan) plays only his own, straight-ahead stuff. It might sound more conservative but it's the better record.

Brad's variation on the guitar/organ/drums trio is likeable enough in its way, but in contrast to some of the previous records, it lacks a definite concept and isn't strong enough on its own terms to command attention.

Archie Shepp (born 1937)

TENOR, ALTO AND SOPRANO SAXOPHONES, PIANO, VOICE

One of the major intellectuals of modern jazz. A passionate and articulate spokesman for the music, he is also a significant playwright. His early saxophone style resembled Ben Webster with a carborundum edge, but – like Pharoah Sanders – the approach has grown gentler and more lyrical down the years.

**** **New York Contemporary Five** Storyville STCD 8209 *Shepp; Don Cherry (c); John Tchicai (as); Don Moore (b); J. C. Moses (d).* 11/63.

Archie Shepp once declared himself something 'worse than a romantic, I'm a sentimentalist.' Shepp has tended to be a theoretician of his own work, often expressing his intentions and motivations in off-puttingly glib and aphoristic language. He has, though, consistently seen himself as an educator and communicator rather than an entertainer and is one of the few Afro-American artists who has effected any sort of convincing synthesis between black music and the less comfortable verbal experiments of poets like LeRoi Jones (Imamu Amiri Baraka). The dialectic between sentiment and protest in Shepp's work is matched by an interplay between music and words which, though more obvious, is also harder to assess. A playwright who also wrote a good deal of influential stage music, Shepp devised a musical style that might be called dramatic or, at worst and later in his career, histrionic.

Though strongly associated in most people's minds with John Coltrane, Shepp's most potent influence among the modernists was the radical populism of Ornette Coleman. Unlike Coltrane, the Texan saw no need to dismantle or subvert the tradition in order to use it, and Shepp was much affected by Ornette's rediscovery of the freedoms inherent in earlier forms. Fortunately, early work with The New York Contemporary Five (which grew out of a Coleman-influenced quartet co-led with trumpeter Bill Dixon) is now available on CD. The group had an influence out of all proportion to its brief life-span. As often with Shepp projects, there was no piano-player. The longest piece on the album is non-member Bill Dixon's elaborate 'Trio', but all the front-men are credited composers – Tchicai with 'Mick' and 'Wo Wo', Cherry with 'Consequences' and Shepp himself with 'Funeral' – but the twin presences which define this almost complete reissue of the band's studio work are Ornette Coleman and Thelonious Monk. The horns tackle 'O.C. ' and 'When Will The Blues Leave' with aching intensity, and the absence of a harmonic centre leaves both open to the wildest flights. Shepp establishes himself as the *de facto* leader with towering solos; Storyville have his name and picture, as they say in Hollywood, 'over the title'. The Monk tunes are treated almost as throwaways, but their influence, melodic, lyrical and nakedly expressive, permeates the album as a whole and points out the direction Shepp would take in later years.

*** **The House I Live In** Steeplechase SCCD 6013 *Shepp; Lars Gullin (bs); Tete Montoliu (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d).* 11/63.

The tenor on *The House I Live In* is very different from what people normally think of as the Shepp of the '60s. Pre-radical, though, he sounds like a player long steeped in swing and blues. Though primarily of historical interest, this hasn't made the much-needed transition to CD in step with a Gullin rediscovery or a comprehensive reassessment of Shepp's career, and may therefore sound like a rather enigmatic one-off. The opening 'You Stepped Out Of A Dream' is perhaps the best of the set, the closing 'Sweet Georgia Brown' giving off the air of a hastily agreed encore. Shepp and NHØP met again on record in 1980 (see below).

CORE COLLECTION

**** Four For Trane

Impulse! 051218-2 *Shepp; Alan Shorter (t); Roswell Rudd (tb); John Tchicai (as); Reggie Workman (b); Charles Moffett (d).* 8/64.

One of the classic jazz albums of the '60s, and a fascinating glimpse into how thoroughly different what was already thought of as the Coltrane revolution might sound. Shepp immediately sounds more deeply soaked in the blues than the man he is paying tribute to here; Shepp's interpretation of 'Cousin Mary' is stunningly good, and his entry on 'Syeeda's Song Flute' is one of those musical moments that stay embedded in the skin like a bee-sting, painful and pleasurable by turns. Without a harmony instrument, the group has a loose, floating quality which Coltrane himself would never have attempted. The sound is totally open and without walls. Shorter, Rudd and Tchicai (who was to play such a significant part on Trane's *Ascension*) are all in spanking form, and the altoist's solo on the unforgettably titled 'Rufus (Swung, His Face At Last To The Wind, Then His Neck Snapped)' has a raw urgency that recalls the very roots of this music. This is Shepp's only composition of the set and, following the love-ballad 'Naima' it makes a dramatic end to a set of powerful and committed music, as if Coltrane's dark twin had risen up and gained speech.

***(*) **Fire Music** Impulse! 051158-2 *Shepp; Ted Curson (t); Joseph Orange (tb); Marion Brown (as); David Izenzon, Reggie Johnson (b); Joe Chambers, J. C. Moses (d).* 2 & 3/65.

One of the best of Shepp's albums (though sounding rather brittle on CD), *Fire Music* is the saxophonist's most balanced synthesis of *agitprop* and lyricism, avant-gardism and traditionalist deference. 'Hambone', the long opening track, is a blues-rooted but unconventional theme, cast in irregular time-signatures, tough and citified. At the opposite extreme, there is a slightly kitsch 'Girl From Ipanema' with a reworked bridge; Shepp's colonization of pop tunes is less subversive than Coltrane's (for the most obvious comparison, see 'My Favorite Things' on *New Thing*, below) because he always remains half sold on the sentiments therein, but he makes a persuasive job of the Jobim tune. 'Los Olvidados' is dedicated to the youthful underclass of the city, the 'forgotten ones', those who will not be beguiled by Sandy Becker's 'Hambone' television character. The main focus of the piece is on Marion Brown's desolate middle passage, conjuring up thwarted promise in a hectic but unheeding environment; Shepp's own solo, as became his norm, is a rather pat summing-up, musical Method-acting, that slightly detracts from the sophistication of the composition. 'Malcolm, Malcolm – Semper Malcolm', scored for just Shepp, Izenzon and Moses and dominated by Shepp's sonorous recitation, is a brief foretaste of the later but no more convincing 'Poem For Malcolm', below. Clipped and re-dedicated from a longer and more ambitious work, it runs a slight risk of being ironized by 'Prelude To A Kiss' and the Jobim tune that follow; Shepp's ironies, though, are maintained not just between but also within compositions.

*** **New Thing At Newport** Impulse! 543414-2 *Shepp; Bobby Hutcherson (vib); Barre Phillips (b); Joe Chambers (d).* 7/65.

With the classic Coltrane Quartet on the other side of the original album, this gave an explicit and, in the circumstances, slightly ironic blessing to Shepp's emergence as one of the leading lights of the New Thing. Again, the balance of apparently contradictory motivations is just about right, with a less than wholly subversive 'My Favorite Things' set against the inner furies of 'Call Me By My Rightful Name' and 'Skag', and the surreal 'Rufus (Swung, His Face At Last To The Wind …)' from *Four For Trane*. On the whole, though, the music is far from radical in impact, and Shepp's spoken interpolations serve, as throughout his career, to mitigate any slight shift towards abstraction at this stage. Perhaps because of the circumstances and the eventual packaging of the music, Shepp's Newport performance has been somewhat overrated. Again pianoless, the quartet takes a sharp, percussive edge from Hutcherson's tightly pedalled vibes. Phillips fares deservedly better on the CD and can be heard for the remarkable influence he was on the group. Shepp sounds quite self-consciously like a latter-day descendant of Webster and Hawkins, aggravating swing rhythms and phraseology with devices borrowed from R&B, early rock and Ornette Coleman). On the other side, Coltrane already sounds tired, but with the understandable weariness of a man whose path would be hard to follow.

***(*) **Mama Too Tight** Impulse! 051248-2 *Shepp; Tommy Turrentine (t); Grachan Moncur III, Roswell Rudd (tb); Howard Johnson (tba); Perry Robinson (cl); Charlie Haden (b); Beaver Harris (d).* 8/66.

'I play music out of an overwhelming need to play …', and yet *Mama Too Tight* is also the best possible illustration of Shepp the control freak, the master-musician who needs to retain his hold on the reins. The large-ish ensemble, with brasses and clarinet, allows him to develop orchestral textures at the same time as he pushes forward his increasingly lyrical approach. The overlapping trombones on 'Basheer' (one of a group of portraits of black artists) suggest twin preachers, exegete and commentator, and on 'Mama Too Tight' itself the two slide-men could almost be prophets crying in the wilderness, not quite in agreement, but united in adversity. Turrentine's high, chiming sound cuts through the ensembles. The rhythm section, again minus piano, is utterly musical, fulfilling an orchestral function, and Johnson's part on 'A Portrait Of Robert Thompson (As A Young Man)', a suite of pieces which begins with Ellington's 'Prelude To A Kiss', elevates the tuba to the front rank of horns. This is one of Shepp's quieter albums, one on which he is content to take a back seat to the ensemble.

**** **The Way Ahead** Impulse! 051 272 2 *Shepp; Jimmy Owens (t); Grachan Moncur III (tb); Charles Davis (bs); Dave Burrell, Walter Davis Jr (p); Walter Booker, Ron Carter (b); Beaver Harris, Roy Haynes (d).* 1/68.

A great deal of fuss was made when in the '90s Ornette Coleman used a piano-player for the first time in decades. No less significant was Shepp's reintroduction of a keyboard here, and typically he opts for the maverick traditionalism of Dave Burrell, who brings his usual intelligence and sense of history to the blues 'Damn If I Know'.

This 1998 reissue includes the whole of *The Way Ahead* with a couple of tracks from the relatively obscure *Kwanza*, which pitched Shepp up against baritone saxophonist Charles Davis, a somewhat ungainly encounter. The main album stands at a curious point in the career, looking as much back as it does ahead, and Shepp seems to be exploring the potential of free soloing over quite settled harmonic foundations, even if in Burrell's hands, and given the heterodoxy of Moncur and Jimmy Owens, these are more challenging than usual. The trombonist contributes two fine compositions, 'Frankenstein' and 'New Africa', one from each album. And there is also a long version of Cal Massey's 'Bakai'. Historically, this is an important release, filling in a missing part of the picture. Anyone who knows only the later, romantic/sentimental Shepp will certainly recognize the voice, if not its particular mood.

*** **Yasmina, A Black Woman** Le Jazz 51 *Shepp; Lester Bowie (t); Clifford Thornton (c); Arthur Jones (as); Hank Mobley (ts); Roscoe Mitchell (bs, bsx); Dave Burrell (p); Malachi Favors, Earl Freeman (b); Philly Joe Jones, Sunny Murray, Art Taylor (d); Laurence Devereaux (balafon).* 8/69.

Originally issued on Affinity, this intriguing set brings together members of the Art Ensemble, radical drummer Sunny Murray and, most improbably, hard-bop tenor Hank Mobley, whose driving approach complements Shepp unexpectedly well on 'Sonny's Back'. The title-piece, at 20 minutes, is ambitious in both structure and development and is full of avant-garde gestures, some of which will seem a little dated at this distance. At the opposite extreme, 'Body And Soul' is a generic tenor workout, and yet Shepp manages to stamp a measure of individuality on both ends of the spectrum.

*** **Blasé / Live At The Pan African Festival** Varese 061156 *Shepp; Clifford Thornton (c); Lester Bowie (t, flhn); Grachan Moncur III (tb); Dave Burrell (p); Chicago Beau, Julio Finn (hca); Alan Silva, Malachi Favors (b); Philly Joe Jones, Sunny Murray (d); Jeanne Lee (v).* 69.

Originally issued on Actuel, this is a ropey recording of a very fine band on a somewhat average and a rather better day for most concerned. Shepp is in wonderful form throughout, though there is distortion here and there on his best solos, but the other front-liners are not at all well represented and the more complex charts are muddied and uneven on the festival cuts. Shepp was already deeply involved in what became his life's project: finding the beauty and delight which nestled in the darkness of the African-American experience. The version of 'There Is A Balm In Gilead' is delightful and affecting, but the long 'Brotherhood' rambles excessively as it drifts across different styles of black music. 'Sophisticated Lady' is an interesting homage to Ellington, lyrical but strangely acerbic as well.

**** **Attica Blues** Verve 654414 *Shepp; Roy Burrowes, Michael Ridley, Charles McGhee (t); Cal Massey (flhn); Clifford Thornton (c); Charles Stephens, Kiane Zawadi, Charles Greenlee (tb); Hakim Jami (euph); Marion Brown (as, fl, perc); Clarence White (as); Bill Robinson, Roland Alexander (ts); James Ware (bs); Dave Burrell, Walter Davis Jr (p); Cornell Dupree (g); Leroy Jenkins, John Blake, L. Shankar (vn); Ronald Lipscomb, Calo Scott (clo); Gerald Jemmott, Roland Wilson, Jimmy Garrison (b); Beaver Harris (d); Ollie Anderson, Jumma Santos, Nene DeFense (perc); Henry Hull (as Carl Hall), Joshie Armstead, Albertine Robinson, Joe Lee Wilson, Waheeda Massey (v); William Kunstler, Bartholomew Gray (narration).* 1/72.

Often characterized – unheard – as a Mingus-like scream of rage against the authorities who bloodily quelled America's most infamous prison riot, this is actually a much subtler record than that, and that might perversely be why it has dropped from sight for so long. Shepp alternates slow mournful ballads with funkier numbers that reflect things going on elsewhere in black music, and while this isn't *On The Corner*, it's certainly closer to that aesthetic than anything he attempted in the previous decade. 'Steam' became a regular item in his later sets; sung here by Joe Lee Wilson, it has a curiously archaic quality, a sign perhaps that Shepp was turning his back on the scorched-earth radicalism of the '60s. The more explicit agendas are articulated by civil rights attorney Kunstler but the more effective vocal elements are more oblique, like Cal Massey's daughter's touching delivery on 'Quiet Dawn'. A great album, long overlooked.

***(*) **Looking At Bird** Steeplechase SCCD 31149 *Shepp; Niels-Henning Ørsted Pedersen (b).* 2/80.

Shepp prefers to consider bebop as the baroque period of Afro-American classical music. Given the brutal accretions of his approach, it's an accurate but still slightly misleading designation. His Parker readings are irregular pearls with a raw, slightly meretricious beauty but with only questionable currency as serious re-examinations of the tradition. There is a rather better version of 'Now's The Time' on the later *I Didn't Know About You*. The great NHØP cut his teeth on this repertoire and sounds completely at home with it, bouncing and singing through a more or less predictable roster of bebop anthems.

***(*) **Goin' Home** / *** **Trouble In Mind** Steeplechase SCCD 31079 / 31139 *Shepp; Horace Parlan (p).* 4/77, 2/80.

Parlan's raw, bluesy style suits Shepp almost perfectly. The earlier of these, a moving compilation of gospel tunes, is by far the better and more concentrated. *Trouble In Mind*, which takes the same line on 11 blues staples, is perhaps a little too earnest in its pursuit of authenticity but achieves a chastened dignity.

***(*) **California Meeting** Soul Note 121122 *Shepp; George Cables (p); Herbie Lewis (b); Eddie Marshall (d); Royal Blue (v).* 5/85.

An intriguing live programme with a very good band. Cables is the co-star, negotiating 'Giant Steps' with what sounds like a bow to Tommy Flanagan along the way. Marshall and Lewis do a very respectable job and, though the vocals won't be to everyone's taste, Shepp is blowing strongly on both tenor and soprano. 'A Night In Tunisia' is one of his strongest performances of the '80s, a reaffirmation of his belief that bop is the baroque phase of modern jazz.

***(*) **Live In New York** Verve 013482 *Shepp; Roswell Rudd (tb); Grachan Moncur III (tb); Reggie Workman (b); Andrew Cyrille (d).* 9/00.

The rather plain title is presumably meant to remind us of Shepp's and Rudd's '60s encounters, documented on the Impulse! *Live In San Francisco*. That they haven't recorded together since is less surprising, given the trombonist's virtual disappearance and late renaissance. This set, though, makes the years fall away. Both are palpably older and more mellow. Archie's 'Steam', long a signature piece, now carries a slightly world-weary tinge, and he would hardly have played or sung anything quite as nostalgically lyrical as 'Deja-Vu' back in 1966; but the album is meant to show what both men have been doing more recently. Shepp's 'Hope No. 2', which closes the set, is a major statement, though it bears a more than fleeting resemblance to some of David Murray's work. By the same token, Roswell offers up a long interpretation of 'Slide By Slide', highlighting the recent evolution of his writing and playing.

The band is a joy for anyone who remembers these guys first time round, but even if you don't they all play like masters: a little safe and a little too much under control, but pungent nevertheless. Moncur hasn't sustained much of a presence since his Blue Note years, but he sounds just the same, blowing dark counterpoints to the other two horns and very much fulfilling the pianist's natural role. He's supported by Workman, who couldn't be better or more honourably named; the bassist builds rock-solid edifices for 'Pazuzu' and 'Ujamma', another two recent Shepp compositions. Cyrille isn't as hyperactive as in the old days, but his touch is as deft as ever.

*****(*) Left Alone Revisited** Enja ENJ 9141 2 *Shepp; Mal Waldron (p).* 2/02.

Waldron has stated that he found playing anything associated with Billie Holiday acutely painful, and yet this set – a first-time encounter on record – is a heartfelt tribute that ends with tenderly spoken lyrics to the title-song. The other items included avoid the obvious, with the exception of 'Lady Sings The Blues', and bring out some wonderful playing from both saxophone and piano. One of the last recordings of Waldron's life, it's full of his usual melancholy beauty and reflects well on Shepp, too.

*****(*) Gemini** Archieball 0701 *Shepp; Amina Claudine Myers (p, v); Tom McClung (p); Stéphane Guery (g); Cameron Brown, Wayne Dockery (b); Ronnie Burrage, Steve McCraven (d); Chuck D (v).* 7/02, 3/07.

Gemini? Well, he's 24 May, which is about right, but also because this consists of two different sets, the early one with Claudine Myers, Brown and Burrage at the 2002 Souillac Festival, the other his first studio recording with the current quartet. Shepp has these days the air of a man who doesn't get excited about the music any more, happy to turn in a sleepily hot set like the French festival gig, happy to accept the respect of rapper Chuck D, who represents a generation he can to some extent claim to have set free musically. It's a beautifully produced and packaged set, with vivid if naïf artwork, but it gains its small authority from bulk rather than content. If it were two discs, *Live In Souillac* and *The Reverse*, we feel at least one of them might be brushed into the 'in brief' section below. Shepp just doesn't seem like a force any more.

***** First Take** Archieball 0104 *Shepp; Siegfried Kessler (p).* 5/03.

This was supposed to be the pianist's date, but he suggested Shepp take part. Archie doesn't sound exactly committed in his playing, but they work through his 'Steam' and 'Ujaama' with some degree of mutual understanding, and the Monk and Ellington pieces are pretty good, too.

Also, in brief:

***** Live In Antibes, Volumes 1 & 2** Sunspots 534 / 535. 7/70.

Archie and the Full Moon Ensemble in the south of France, during the American avant-garde's great European summer.

****(*) I Know About The Life / **(*) Down Home New York / **(*) Live On Broadway** hatOLOGY 603 / Soul Note 121102 / 121122. 2/81; 2/84; 5/85.

Shepp's reputation held up more robustly in Europe than in the USA, but these are tame and sorry records in comparison to the work of earlier years.

**** Mama Rose** Steeplechase SCCD 31169. 2/82.

Successive recordings of 'Mama Rose' are a useful gauge of Shepp's progress. The version with Jasper Van't Hof (*ky*) is vulgarly overblown.

****(*) Little Red Moon** Soul Note 121112. 11/85.

A mystifyingly dull record, which many will be attracted to on the prospect of hearing Shepp do 'Naima' and 'Whisper Not' in the company of the ever-inventive Enrico Rava.

***** St Louis Blues** Jazz Magnet 2006. 1/98.

A signature Shepp album: overblown, slightly mawkish, poised between traditionalism and the ragged tatters of the avant-garde.

***** Hungarian Bebop** Budapest Music 66. 02.

The title-tune isn't really bebop, and one suspects Mihaly Dresch (*ss, ts*) and his sidemen have a very different perspective on jazz, but the results, recorded on tour in Eastern Europe, are quite engaging.

Andy Sheppard (born 1957)

TENOR AND SOPRANO SAXOPHONES, FLUTE

Born in Warminster, he came to some prominence in the '70s bands Sphere and Spirit Level, before spending time in Paris, returning in time to catch star-status in the '80s jazz boom. His reputation settled down in the '90s, with film and TV projects and small-group work with Steve Lodder.

***** Learning To Wave** Provocateur PVC 1016 *Sheppard; Steve Lodder (ky); John Parricelli (g); Chris Laurence (b); Paul Clarvis (d, perc, tabla); Shalda Sahai (tabla).* 6/98.

Sheppard's early work for Antilles and Blue Note is frustratingly still out of print and anyone coming to his recent records cold might be surprised to find out what a fine band he led in the '80s and early '90s. A decade adrift stylistically, *Learning To Wave* is by no means the revelatory shift of direction Sheppard implies. The title refers to a trip to Africa where children would appear out of nowhere to wave at passing cars. Some of that relaxed spontaneity is evident in Andy's contemplative playing, which nowadays is muzzled by a broad fusion reverb. Relaxed as it is obviously meant to sound, there is a tense quality to the album, too much of the embattled, isolated individualist in Sheppard's playing and writing. A few more – and rawer – sessions with strangers might work wonders at this stage. The impression is of a man comfortable with his sound and playing entirely within himself. As previously, his soprano is the more convincing horn, delicately balanced between Wayne Shorter's minimalist gestures and Grover Washington's light, funky groove.

*****(*) Dancing Man And Woman** Provocateur PVC 1020 *Sheppard; Steve Lodder (ky); John Parricelli (g); Chris Laurence, Steve Swallow (b); Paul Clarvis (perc); Kuljit Bhamra (tabla).* 9/99.

Shrewd and subtle compositions from Sheppard and crisp and committed playing from the band make *Dancing* a thoroughly compelling record. Andy's range as a writer and player gets broader all the time. There are lots of unexpected rhythms, cranky melodies and some wonderfully inflected musical atmospheres. 'Tippi' (which is reprised at the end), 'Sugar Beach Hotel', 'Oscar And Lucinda' and the title-track make up the bulk of the session and each is memorable in its own way, either bright and funky or more thoughtful and winsome.

*** **Nocturnal Tourist** Provocateur PVC 1029 *Sheppard (sax, wind syn, ky, g); Stéphane San Juan (perc). 02.*
*** **P.S.** Provocateur PVC 1034 *Sheppard; John Parricelli (g). 1/03.*
The duo with Parricelli is the result of a long-standing friendship and artistic association. Sheppard's eclectic approach is kept in check by the guitarist's estimably clear and almost pragmatic lines, though in turn he increases his usual level of energy for the gig. Not a free-form gig, but comparable in interesting ways to Andy's set of duets with Keith Tippett. The other album is inspired by collaborations with a whole range of musicians over the last few years, including Northumbrian piper Kathryn Tickell. It sees Sheppard in almost one-man-band mode, exploring wind synthesizer, keyboards and guitar as well as saxophone; he weaves strong melody into found sound and sampled rhythms, mostly on original themes but also including a fine version of the old chestnut 'I Wish I Knew'. Sheppard still sounds very distinctively himself, but with a new range of options that should yield interesting dividends in the years ahead.

Bob Sheppard

REEDS

Respected West Coaster, normally consigned to below the title.

*** **In The Now** Sirocco 1018 *Sheppard; Larry Koonse (g); Jeff D'Angelo (b); Mark Ferber, David Hocker (d). 3/02.*
Sheppard is a doughty player who graces everything he's on without drawing undue attention to himself. There is an earlier record on Windham Hill, but this is effectively the debut, and it's impressive. On tenor and soprano, Sheppard comes from that familiar Coltrane-via-Brecker source, but with a warmer sound than Michael's. His originals here, 'Bait & Switch' and 'Wouldn't You', are perfectly workmanlike. Better is his take on Wayne Shorter's 'Charcoal Blues' and even his 'Round Midnight', from which he manages to extract something fresh and original.

Jamil Sheriff (born 1977)

PIANO

Born in Bolton. He studied at Leeds College of Music and now leads an acclaimed octet.

*** **Backchat** 33 Records/Jazz Services JSLCD 001 *Sheriff; Andrew Colman (t); Kevin Holborough (tb); Joel Purnell (sax); Ben Martin (ts, f); Pat McCarthy (g); Zoltan Dekany (b); John Perry (d). 07.*
This is the kind of group one encounters more often on American college campuses, where it's possible to marshall and keep together a mid-size group. One might go further and say Californian campuses, because there's an intriguing West Coast flavour to the Sheriff octet, some of it down to Jamil's elegant writing and voicing of parts, but also to the clear, unclenched brass sound of Colman and Holborough. Early days yet for this group, who're certainly better caught live than on this Jazz Services sponsored (bravo!) recording, but there's not much wrong here.

Sammy Sherman (1914–2003)

TROMBONE, VIOLIN

Spent his life running a restaurant and playing locally in Rhode Island. Father of pianist/singer Daryl Sherman.

*** **A Jazz Original: Live At Chan's – His Autumnal Statement** Arbors ARCD 19302 *Sherman; Dan Barrett (c); Russel Devuuyst, Dick Sudhalter, Warren Vaché (t); Loren Schoenberg (ts); Daryl Sherman (p, v); James Chirillo, Gray Sargent (g); Jay Leonhart, Frank Tate, Marshall Wood (b). 1/94–3/04.*
Sherman was one of jazz's journeyman enthusiasts, who never had the opportunity to bring his infectious talent to a wider audience. His only record was in preparation when he died in his late 80s, but apparently he saw it through its final stages. Sammy was famous for being able to hit unfeasibly high notes and some of that ability remains in these private recordings. The mostly standards material is nicely paced and the guests do their best to outshine the old guy. Daughter Daryl is featured prominently. The odd dating is explained by a single trumpet feature by Devuuyst, recorded after Sammy's death and included in tribute.

Bobby Shew (born 1941)

TRUMPET, FLUGELHORN

Worked in several big bands and Las Vegas groups in the '60s, then settled in California.

***(*) **Playing With Fire** MAMA MMF 1017 *Shew; Tom Harrell (t, flhn); Kei Akagi (p); John Patitucci (b); Roy McCurdy (d). 9/86.*
*** **Heavyweights** MAMA MMF 1013 *Shew; Carl Fontana (tb); George Cables (p); Bob Magnusson (b); Joe LaBarbera (d). 95.*
*** **Salsa Caliente** MAMA MMF 1023 *Shew; Sal Cracchiolo (t, flhn); Arturo Velasco (tb); Justo Almario (ts, f); Mark Levine (p); Eddie Resto (b); Jose 'Papo' Rodriguez, Ricardo 'Tiki' Pasillas, Michito Sanchez (perc). 5/98.*
*** **Play The Music Of Reed Kotler** Torii (no number) 2CD *Shew; Gary Foster (as, ts, f, af); Bill Cunliffe (p); Darek 'Oles' Oleszkiewicz (b); Paul Kreibich (d). 01.*
A pros' pro, Shew has spent much of his career in top-notch big bands and studio work. These records for MAMA are brimming with virtuoso playing without resorting to soulless cliché. The session with Harrell sat on the shelf for many years until Shew persuaded MAMA to release it. Hastily prepared, the music crackles with ebullience and spontaneity: the choruses on the opener, 'Prelude And Blues', are so exciting that the rest of the date struggles to match up. It does, although here and there one wishes they'd had time to finesse the situation a little more. Still, the two brassmen are as *simpatico* as blood brothers, and this should go down as a great two-trumpet record.

The meeting with trombonist Fontana is more considered all round: a less explosive rhythm section, and the interplay between the two horns is more about warmth and elegance than fireworks. To that extent it's a less compelling record, but some may prefer the sonorities which Shew and Fontana create almost without trying.

Salsa Caliente is a back-to-my-roots exercise for Shew, who grew up in New Mexico surrounded by Latin music. Sent on its way with a crisply cooked 'Cubano Chant', this is an affectionate and warm-blooded set. Mark Levine brought three attractive originals to the session and the playing is classy, if arguably a little too tailored and clean. Shew is a master at sounding hot and inspired without losing his cool, and he does tend to outclass the other soloists. Also useful: Bobby's recipes for guacamole and red chilli sauce, in the sleeve booklet.

The Torii set (which has no apparent catalogue number) is an indulgence for the composer Reed Kotler, who wrote all 21 tunes on the double-CD and presumably paid for the whole thing too. It's not much more than a long, easy stroll in the park for Shew and Foster and at least the compositions let them play pretty. The horns vary the pace by picking up different instruments from tune to tune, although the preponderance of mid-tempos doesn't encourage riveted listening.

Also, in brief:

*** **I Can't Say No** Four Leaf Clover FLCCD 179. 02.
With a nice, competent Scandinavian band led by Kjell Öhman.

Sahib Shihab (1925–89)

ALTO SAXOPHONE, FLUTE

Born Eddie Gregory. He started playing with Luther Henderson when just in his teens and was first alto with Fletcher Henderson before becoming involved in bebop.

*** **Sentiments** Storyville STCD 8394 *Shihab; Danish Radio Jazz Group. 65–71.*
On the night of Malcolm X's death, Shihab was playing in Germany. His solo feature consisted of nothing but toneless hissing sounds, as he expressed his anger and disgust at events unfolding back home. Shihab had made his home in Scandinavia for some time. The main group here is a usual-suspects line-up including Kenny Drew and NHØP. The music is highly rhythmic and experimental, but offers only a partial view of a fine multi-instrumentalist who also recorded for Savoy and Atlantic.

Matthew Shipp (born 1961)

PIANO

Born in Wilmington, Delaware, he began on piano at the age of five. Studied at Berklee and the New England Conservatory but didn't begin recording until the '90s. A musician who has absorbed a great deal of music, Shipp is situated in the avant-garde but works in many contexts.

***(*) **Sonic Explorations** Cadence CJR 1037 *Shipp; Rob Brown (as). 11/87–2/88.*
*** **Points** / ***(*) **Circular Temple** Silkheart SHCD 129 / Infinite Zero 32758-2 *Shipp; Rob Brown (as on Points only); William Parker (b); Whit Dickey (d). 90, 10/90.*
*** **Zo** 213 61 21315-2 *Shipp; William Parker (b). 93.*
*** **Prism** hatOLOGY 549 *Shipp; William Parker (b); Whit Dickey (d). 3/93.*
*** **Critical Mass** 213 CD003 *As above, except add Mat Maneri (vn). 9/94.*
*** **Before The World** FMP CD81 *Shipp (p solo). 6/95.*
*** **2-Z** 2 13 61 21312 *Shipp; Roscoe Mitchell (reeds). 10/96.*
(*) **Thesis hatOLOGY 506 *Shipp; Joe Morris (g). 11/97.*
Already in his 40s, Shipp has been around long enough to know what he's about, yet these albums show a steady progress of discovery that suggest he is taking his time in a productive and rather exciting way. The FMP date, for instance, is a record of his first solo concert (in Berlin) and he clearly came to it as a mature yet naturally open player. He has assembled a repertory cast of companions as the personnels suggest and the players clearly know each other's moves pretty well. *Sonic Explorations* counts almost as an archive release. Though rather more akin to a straightforward free session than some of Shipp's subsequent music, there's much detailed interplay between piano and saxophone, with Brown's beautiful tone and ripping phrasing pushing the pianist into an accompanying role at times. They end on two notably destructive takes on 'Oleo' and 'Blue In Green'.

The two 1990 albums take some cues from the avant-garde past – Taylor, Bley and Shipp's personal favourite, Andrew Hill – while going their own way in a quite dramatic fashion from moment to moment. Shipp likes to worry at individual motifs or gradually to open out blocks and progressions which can take a long and absorbing time in yielding their numerous details. Dickey's light but propulsive rhythms scurry the music along and Brown's fundamentally lyrical lines add further nuances. *Points* is a shade behind the trio date since it just runs out of steam here and there, while the second disc could if anything be even longer. *Zo* seems more specifically experimental in that Shipp and Parker seem to want to plunge into the darkest (and sometimes the dreariest) corners they can find, deep left-hand chords set on top of juddering bass vamps; their version of 'Summertime' is a bit excruciating, but some of the improvisations are full of a kind of slow, concentrated energy. *Critical Mass* takes a similar form, though this one is divided into a tripartite meditation on a church mass, components developed into a quartet music that seems to be both slow and stately and densely churning. Shipp never sprints through his music the way Taylor does, and his decision to use players like Parker and Maneri rather than saxophonists lends a somewhat baroque feel to his ensembles. An interesting record but rather dour work for the listener. The duo with Mitchell is a meeting of generations, and Shipp sounds respectful and happy to take second place for much of it – though the attribution is to his duo with Mitchell as a featured guest – constantly searching for some normative path that might hint at a tonal centre. The pieces are mostly quite short and pointed, though Roscoe does manage to pack a huge amount of information into each.

Prism is a recent appearance, although it was briefly available on a tiny American label called Brinkman. The two long pieces suggest, as usual in this period, that Shipp was trying out, discarding and picking up again all manner of ideas – too many for the listener to impose a clear idea of what he was about. Parts of 'Prism I' certainly have the feel of Shipp as part of a continuum of post-bop piano, while the second piece (after an introductory solo passage which might be the most interesting thing on the record) seems to be all over the place formally and stylistically.

*** **The Multiplication Table** hatOLOGY 516 *Shipp; William Parker (b); Susie Ibarra (d). 7/97.*
*** **Strata** hatOLOGY 522 *Shipp; Roy Campbell (t); Daniel Carter (as, ts, f, t); William Parker (b). 12/97.*
*** **Gravitational Systems** hatOLOGY 530 *Shipp; Mat Maneri (vn). 5/98.*
The trio music of *The Multiplication Table* is sometimes as dry as its title. Ellington's 'C Jam Blues' is a desiccation across 13 minutes, and 'Autumn Leaves' a turmoil. But this is an absorbing group in other ways, particularly with Ibarra adding her own ideas about free swing to the firmly established Parker–Shipp axis. The problem is with the recording, which has the piano too far back, the drums too far forward and the bass often lost. *Strata*

debuts Shipp's Horn Quartet in a 14-part piece. Campbell is a diehard free-jazz man and he puts some warmth into the surroundings. There are times, though, when even he and Carter seem to find their environment inscrutable. *Gravitational Systems* is as close to chamber music as Shipp is ever going to get, and when they do a rough-and-tumble 'Greensleeves' early on, it's a strange moment, quickly righted by the following 'Series Of Planes'. Shipp ends with a solo 'Naima', not one of his most remarkable transformations.

***(*) **Pastoral Composure** Thirsty Ear 57084 *Shipp; Roy Campbell (t); William Parker (b); Gerald Cleaver (d).* 1/00.
It's tempting to describe this as Shipp's straight-ahead side. However, his approach to jazz is inevitably somewhat heterodox. Driven along as ever by Parker, and by the superb Cleaver, who seems to alternate between tight, march-like rhythms and free-form playing, Shipp plays some of his most forthright and direct solos on this excellent record. 'Frère Jacques' is an astonishing *tour de force* on the old nursery rhyme.

*** **Expansion, Power, Release** hatOLOGY 558 *Shipp; Mat Maneri (vn); William Parker (b).* 11/99.
***(*) **New Orbit** Thirsty Ear THE 57095-2 *Shipp; Wadada Leo Smith (t); William Parker (b); Gerald Cleaver (d).* 01.
While Shipp and Parker are present on both of these, they're entirely different from each other. The trio record functions somewhat in the manner of a classical ensemble, with some Viennese references slipping into the design, but the pianist is at his freshest and most beguiling on what is a compact, smartly delivered set of mostly short pieces. *New Orbit* is a meeting of masters, stark, sometimes abrasive, with Smith's playing at its most imperial over Shipp's regimen of blocks and clusters, the music gathering a cumulative power across the ten pieces, though never seeming to suggest any formal codification. The music is becoming more obviously accessible, yet more mysterious at the same time – a fascinating agenda.

*** **Nu Bop** Thirsty Ear THE 57114-2 *Shipp; Daniel Carter (as, f); William Parker (b); Guillermo Brown (d); Chris FLAM (syn).* 1/02.
Shipp is an artistic director at Thirsty Ear and has been involved in other electronic records, but this is his first full-scale try at integrating his own playing with the electronic mixing and programming of FLAM. As a record, it's hit and miss. The mordant piano solo 'ZX-1' doesn't work in the context, and it does seem like a huge and not too productive jump from the music of the previous two records to the splintery funk of 'Nu Bop' and 'Space Shipp', although 'Nu Abstract' sounds like a much more inventive blending of Shipp's most outside ideas with synthetic soundscaping. As an investigative start, fine, but don't expect revelations.

*** **Equilibrium** / *** **Harmony And Abyss** Thirsty Ear THE 571272 / 57152 *Shipp; Khan Jamal (vib on Equilibrium only); William Parker (b); Gerald Cleaver (d); FLAM (syn, elec).* 03; 9/04.
If the first of these sounds like an advance on the previous *Nu Bop*, it also holds some of the same question marks and distractions. FLAM never seems fully integrated into music which retains its power through old-fashioned jazz staples such as improvisational interplay (especially between Shipp and Jamal, who rarely finds his right niche on record and sounds good here) and rhythmical momentum – swing, even. Here and there one can even detect Shipp's admiration for Bill Evans, not often talked of as any kind of influence on him. The second record moves out beyond jazz and into a kind of avant-rock/funk.

**** **One** Thirsty Ear THE 57166 *Shipp (p solo).* 8/05.
However senior he might now appear, Shipp isn't above revisiting his influences and on this extraordinary solo set, his first since *Songs* (see below), he delves into the worlds of Cecil Taylor, Bud Powell and Thelonious Monk, but without ever once referencing any of these ancestral presences directly. It is as if the terms of the cult forbid those great names from being spoken. In keeping with his instinct for form, these relatively short pieces all seem to have an internal logic and structure, palpable but resistant to analysis. The longer cuts, 'The Encounter', 'Gamma Ray' and 'Module' are the most successful, but it's a near-flawless performance with stacks of tones implying scales that are immediately dispensed with or inverted, and with most of the information coming from single-note runs rather than chordal developments.

Also, in brief:

*** **Flow Of X** Thirsty Ear THE 21326. 96.
Tough free-form quartet with Mat Maneri (*vn*), William Parker (*b*), Whit Dickey (*d*). Seldom more than the sum of its personnel.

*** **DNA** Thirsty Ear THE 57067. 1/99.
A fine series of duets with Parker; the register ranges widely from free things to songlike forms.

*** **Songs** Splasc(h) 840.2. 11/01.
From 'Angel Eyes' to 'Almighty Fortress Is Our God', Shipp's songbook could have been any contemporary pianist's flick back through the archives, although it is, inevitably, *sui generis*.

Alan Shorter (1932-1987)

TRUMPET

Wayne's elder brother is a significant composer but faded from view after the '60s.

***(*) **Orgasm** Verve 557094 *Shorter; Gato Barbieri (ts); Charlie Haden, Reggie Johnson (b); Muhammad Ali, Rashied Ali (d).* 9 & 11/68.
**** **Tes Esat** America 067864 *Shorter; Gary Windo (ts); Johnny Dyani (b); Rene Augustus (d).* 3/70.
The quality of Shorter's writing is evident from the first of these. There is a superficial resemblance in his playing to Don Cherry in the Ornette Coleman group, but Shorter denied the influence and it seems a false trail. Rhythmically and harmonically, Shorter's themes sound like no one else's, though Barbieri had experimented with similar ideas on his *In Search Of The Mystery* date. The later set takes some of its allure from a limited-edition reissue but also from the presence of such legendary names as Dyani and Windo. The musical language is very much the same and it makes for a demanding listen in places. This was the high-water mark of the American avant-garde in Europe (this and other sets in the series were recorded in France) and it has an appealing period feel.

Wayne Shorter (born 1933)

TENOR AND SOPRANO SAXOPHONES

He worked with Art Blakey and Miles Davis and recorded on his own account, but for more than a decade he was co-leader (with Joe Zawinul) of Weather Report. In style, he has something in common with John Coltrane, but his characteristic

approach is more staccato and elided, and with a delicately lyrical tone on soprano saxophone.

***(*) **Introducing Wayne Shorter** Vee Jay VJ 007 *Shorter; Lee Morgan (t); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (d).* 11/59.

*** **Second Genesis** Vee Jay 016 *Shorter; Cedar Walton (p); Bob Cranshaw (b); Art Blakey (d).* 10/60.

*** **Wayning Moments** Vee Jay 014 *Shorter; Freddie Hubbard (t); Eddie Higgins (p); Jymie Merritt (b); Marshall Thompson (d).* 62.

*** **All Or Nothing At All** Charly 68 *As for records above.* 10/59–62.

Anyone who has encountered Shorter only as co-leader of Weather Report will know him primarily as a colourist, contributing short and often enigmatic brush-strokes to the group's carefully textured canvases. They may not recognize him as the formidable heir of Rollins and Coltrane (scale up and re-pitch those brief soprano saxophone statements, and the lineage becomes clear). They will emphatically not know him as a composer. As Weather Report's musical identity consolidated, Joe Zawinul largely took over as writer. However, much as Shorter's elided 'solos' (in a group that didn't really believe in solos) still retained the imprint of a more-developed idiom, so his compositions for the early records – 'Tears' and 'Eurydice' in particular – convey in essence the virtues that make him one of the most significant composers in modern jazz, whose merits have been recognized by fellow-players as far apart as Art Blakey, Miles Davis ('ESP', 'Dolores', 'Pee Wee', 'Nefertiti') and Kirk Lightsey (a challenging tribute album).

Known as 'Mr Weird' in high school, Shorter cultivated an oblique and typically asymmetrical approach to the bop idiom. His five years with the Jazz Messengers are marked by an aggressive synthesis of his two main models, but with an increasingly noticeable tendency to break down his phrasing and solo construction into unfamiliar mathematical subdivisions. Working with Miles Davis between 1964 and 1970 (a period that coincides with his most productive phase as a solo recording artist), he moved towards a more meditative and melancholy style – with an increasing dependence on the soprano saxophone – which is consolidated on the fine *Super Nova* (below), where he also makes unusually inventive use of the Jekyll–Hyde guitar partnership of McLaughlin and Sharrock. Shorter's recordings at this time relate directly to his work on Miles's *In A Silent Way* and to his work with Weather Report over the following decade.

Shorter's earliest recordings, for Vee Jay, have been available only rather intermittently over the years. The current issue, though, has restored them and re-established their place in the canon, correcting a number of mistakes which surrounded previous releases. On *Introducing*, he sounds in thrall to the Coltrane of the time, and possibly John Gilmore as well. The 26-year-old, who had seriously considered giving up music altogether, turns in five strong originals and a short but blistering version of Weill's 'Mack The Knife'. This CD version includes four alternatives, which add little to the picture but helpfully reinforce the impression of a searching performer who has sufficient lateral vision to keep himself one step ahead of the game. Morgan was at his best in 1959, playing with punch and fire and, like Kelly, with a grasp of the blues which was never vouchsafed to the session leader.

Second Genesis is unfortunately titled, for it is all too obviously another visit to a well that has already been drained. The band, anchored by the Chief Messenger, is superb, but Shorter himself has little enough to say, pushing through his five originals with nervy attention, a detailed, almost deliberate style very different from later work. He's at his best, interestingly, on the two Richard Rodgers compositions which close the album, 'Getting To Know You' and 'I Didn't Know What Time It Was', the latter almost serving as self-definition for a player who works across the bar-lines and, as often as not, ignores the basic count and tonality.

Wayning Moments catches him on the brink of what was to be a purple patch for Blue Note. Hubbard is a lesser performer than Morgan on this material, though he does bring an occasional flicker of ambiguity which does the music no harm. The original album is padded out with alternative takes for every (very short) track, a rather dull reduplication of effort that will excite only those who are already firmly wedded to this period. Higgins is a drab pianist whose approach to the changes is signalled with lights, flags and telegrams, robbing even these short tracks of any drama whatsoever. Listeners would be well advised to stick to the earlier discs, or to hold fire for the classic Blue Notes.

***(*) **Night Dreamer** Blue Note 84173 *Shorter; Lee Morgan (t); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (d).* 4/64.

***(*) **Juju** Blue Note 99005 *As above, except omit Morgan.* 8/64.

Shorter's most individual work remains the group of albums made for Blue Note in the mid-'60s, ending in 1970 with the low-key *Odyssey Of Iska*. Juju and the undervalued and compositionally daring *Night Dreamer* pit him with one version of the classic Coltrane quartet. This is Shorter at his most Coltrane-like, and happening across these records again is a slightly startling experience. The lines are much fuller than typical Wayne, with lots of accidentals and grace notes. 'Virgo' on the first record is an object lesson in how Trane influenced slightly younger players, but even on the debut for Blue Note the emphasis falls very much on Shorter the composer. 'Charcoal Blues' and 'Armageddon' are instantly identifiable as his work, and the little exotic accent of 'Oriental Folk Song' is a touch that was to be reproduced in almost all the records which followed.

New takes of 'JuJu' and 'House Of Jade' on the second album (available in a Rudy Van Gelder tribute edition) offer valuable insights into how thoughtful and experimental a player Shorter was at this period, already trying to marry the sheer energy and drive of hard bop with something altogether more lateral and evocative. The Coltrane influence seems less evident four months later, and the absence of Lee Morgan emphasizes a more brooding and melancholy strain which was to become the Shorter signature.

[illegible]

**** Speak No Evil

Blue Note 99001 *Shorter; Freddie Hubbard (t); Herbie Hancock (p); Ron Carter (b); Elvin Jones (d).* 12/64.

For us, this is by far Shorter's most satisfying record. The understanding with Hancock was total and telepathic, two harmonic adventurers on the loose at a moment when, with John Coltrane still around as a tutelary genius, the rules of jazz improvisation were susceptible to almost endless interrogation. This album created a template for a host of imitators, but so far no one has ever produced a like recording with such strength *and* internal balance. There has always been some controversy about Freddie Hubbard's role on the session, with detractors claiming that, unlike Shorter, the trumpeter was still working the hand dealt him in the Messengers and was too hot and urgent to suit Shorter's growing structural sophistication. In fact, the two blend astonishingly well,

combining Hubbard's own instinctive exuberance on 'Fee-Fi-Fo-Fum' with something of the leader's own darker conception; interestingly, Shorter responds in kind, adding curious timbral effects to one of his most straight-ahead solos on the record. As with *Adam's Apple* (see below), much of the interest lies in the writing. Shorter has suggested that 'Dance Cadaverous' was suggested by Sibelius's 'Valse Triste' (which he plays on *The Soothsayer*, also below). 'Infant Eyes' is compounded of disconcerting nine-measure phrases that suggest a fractured nursery rhyme, and the title-piece pushes the soloists into degrees of harmonic and rhythmic freedom that would not normally have been tolerated in a hard-bop context. Set *Speak No Evil* alongside Eric Dolphy's more obviously 'revolutionary' *Out To Lunch!*, recorded by Blue Note earlier the same year, and it's clear that Shorter claims the same freedoms, giving his rhythm section licence to work counter to the line of the melody and freeing the melodic Hancock from merely chordal duties. It's harder to reconstruct how alien some of Shorter's procedures were because, by and large, he does remain within the bounds of post-bop harmony, but it's still clear that this is one of the most important jazz records of the period.

***(*) **The Soothsayer** Blue Note 84443 *Shorter; Freddie Hubbard (t); James Spaulding (ss, as); McCoy Tyner (p); Ron Carter (b); Tony Williams (d).* 3/65.

***(*) **Etcetera** Blue Note 33581 *Shorter; Herbie Hancock (p); Cecil McBee (b); Joe Chambers (d).* 6/65.

***(*) **The All Seeing Eye** Blue Note 24543 *Shorter; Freddie Hubbard (t); Alan Shorter (flhn); Grachan Moncur III (tb); James Spaulding (as); Herbie Hancock (p); Ron Carter (b); Joe Chambers (d).* 10/65.

**** **Adam's Apple** Blue Note 46403 *Shorter; Herbie Hancock (p); Reggie Workman (b); Joe Chambers (d).* 2/66.

Adam's Apple would be remembered for 'Footprints' if for nothing else. It's Wayne's one deathless contribution to the repertory and it still pops up in delightful surprise on the CD. In fact, the 1966 record is a series of surprises. Shorter's interest in Latino styles – supposedly 'a departure' when *Native Dancer* came along – is already well in place with 'El Gaucho', but there is another side on show as well, in the rollicking, head-back laddishness of Jimmy Rowles's '502 Blues'. It takes a moment or two to register who is playing.

The Soothsayer and *Etcetera* weren't released until the end of the '70s, a sign perhaps that interest in Shorter had switched over almost entirely to his work with Weather Report. Though certainly not of the same quality as the two albums that bracketed them, both are strong and challenging sets. It's no surprise that *Etcetera* might have frightened the corporate horses; it's certainly Shorter's freest recorded session, powerfully argued and vividly recorded, but demanding when set up against 'Footprints' and 'Fee-Fi-Fo-Fum'. With no extra horns, the emphasis falls squarely on saxophone and piano, though McBee and the redoubtable Chambers go about their work with admirable focus and concentration. As so often, Shorter includes one piece by another composer, this time, intriguingly, Gil Evans's 'Barracudas'.

The sextet also makes for compelling listening. 'Angola' (included in two versions) and 'Lady Day' are definitive Shorter compositions, and the closing arrangement of Sibelius's 'Valse Triste' demonstrates yet again how wide and attentive was his awareness of other musics.

A Rudy Van Gelder edition of *All Seeing Eye* rounds out the picture of Shorter's Blue Note activity at this time. The music is again dark and brooding, notably on the closing 'Mephistopheles', on which Alan Shorter guests, but it's the opening title-track and 'Genesis' which confirm the quality of the set, which does run out of steam slightly after that point. Apparently no other material from the session, which leaves this CD rather short by present-day standards.

*** **Schizophrenia** Blue Note 32096 *Shorter; Curtis Fuller (tb); James Spaulding (ss, as, f); Herbie Hancock (p); Ron Carter (b); Joe Chambers (d).* 3/67.

*** **Super Nova** Blue Note 84332 *Shorter; Walter Booker, John McLaughlin, Sonny Sharrock (g); Miroslav Vitous (b); Chick Corea (vib, d); Jack DeJohnette (d, perc); Airto Moreira (perc); Maria Booker (v).* 9/69.

Schizophrenia is a title that has come back to haunt Wayne Shorter. It's easy and largely pointless to underscore his eccentricity as a performer. He can be gnomic to the point of uncommunicativeness, but the opening 'Tom Thumb' does show him continuing to tread a path between straightforward hard bop and freer elements. With Hancock and Carter again on board, the balance of forces is rock-solid, and the two extra horns are used pretty much in that capacity, filling out ensembles and filling in short, accented statements. Spaulding contributes one original to an album that isn't marked by any of the highs of past discs, though 'Miyako' is a beautiful thing.

*** **Footprints Live!** / *** **Beyond The Sound Barrier** Verve 589769 / 988128-1 *Shorter; Danilo Perez (p); John Patitucci (b); Brian Blade (d).* 01,02–04.

Recorded on tour in Europe in 2001, *Footprints Live!* captures Shorter's quartet working through some of his best-known themes – 'Masqualero', 'Sanctuary', 'Footprints' – as well as less-familiar material like the original 'Aung San Suu Kyi' and Sibelius's 'Valse Triste'. There is something slightly truncated and incomplete about some of these performances and Perez is not the ideal piano-player for this very demanding material, but it is great to hear Wayne sounding so open-hearted and in charge.

The later live album looks a bit like a contract-filler in the absence of anything new from the studio. It does, however, feature a more challenging body of recent material than its predecessor and the band sounds more worked-in and aware. Shorter's saxophone tone is now completely, almost effortlessly authoritative, and while he plays more notes than in some previous incarnations, all of them carry some worthwhile information.

***(*) **Alegría** Verve 543558 *Shorter; Chris Gekker, Jeremy Pelt, Lew Soloff (t); Bruce Eidem, Jim Pugh, Steve Davis, Papo Vasquez, Michael Boschen (tb); Marcus Roja (tba); Chris Potter (bcl, ts); Brad Mehldau, Danilo Perez (p); John Patitucci (b); Brian Blade, Terri Lyne Carrington (d); Alex Acuña (perc); woodwinds, strings.* 02.

Shorter looked to be heading for a technical knockout until *Footprints Live!* signalled his return to the terse, phlegmatic post-bop of earlier years. All that remained then was the follow-up punch, and the saxophonist's critical comeback would look secure. *Alegría* is it. With some reservations.

The obvious problem is that Shorter's first all-acoustic studio album for 35 years (!) doesn't present a consistent line-up throughout. There is such a difference between Perez's swinging but slightly one-dimensional playing and Mehldau's more harmonically ambitious approach. The two pianists' differences could have been brokered into an interesting contrast, but instead one feels the album shifting in tone and intention from track to track, which is less satisfactory. That said, the individual components are very good indeed.

The opening could hardly be more promising, with Shorter on soprano kicking into 'Sacajawea' with more power and commitment than has been heard from him in some time. There are older pieces in the set, and the now expected classical essay in the shape this time of Leroy Anderson's 'Serenata' and Villa-Lobos's 'Bachianas Brasileiras No. 5', a theme that lends itself perfectly to Shorter's playing. 'Angola' and 'Orbits' are both familiar ideas given unfamiliar readings, the latter slowed down to the point where the line seems to break down into its components. 'She Moves Through The Fair' seems an odd choice, but it works well and serves as the best possible contrast to the stone groove of the opening track.

Also, in brief:

**** **The Best Of Wayne Shorter** Blue Note 91141. 12/64–3/67.
Earlier versions reflected the enigmatic valuation Blue Note placed on a brilliant but complex talent. As an introduction, or distillation of the Capitol years, it's hard to fault now.

**** **Great Sessions** Blue Note 57472. 8/64–2/66.
Another winning selection from the Blue Note catalogue: 'Ju Ju', 'House Of Jade', 'Speak No Evil', 'Footprints', some good alternates, 22 tracks in all.

*** **Native Dancer** Columbia 467095. 12/74.
A decade to the month after *Speak No Evil* finds Shorter in a bland samba setting which does more to highlight Milton Nascimento's vague and uncommitted vocal delivery than the leader's saxophone-playing.

*** **High Life** Verve 529224-2. 95.
This return to active duty is a solid, colourful, gregarious session: Marcus Miller produces.

Wally Shoup (born 1944)

ALTO SAXOPHONE

Working modestly out of the American Pacific North-West, Shoup is an experienced free player only recently offered much in the way of documentation.

*** **Fusillades And Lamentations** / *** **Blue Purge** Leo CD LR 364 / 412 *Shoup; Reuben Radding (b); Bob Rees (d).* 3/02; 11/03.
(*) **Live At Tonic Leo CD LR 369 *Shoup; Paul Flaherty (ts, as); Thurston Moore (g); Chris Corsano (d).* 9/02.
***(*) **Confluxus** Leo CD LR 399 *Shoup; Brent Arnold (clo); Toshi Makihara (d).* 8/04.
***(*) **The Levitations Shuffle** Clean Feed CF073 *Shoup; Gust Burns (p); Reuben Radding (b); Greg Campbell (d).* 05.
Shoup's playing sounds oddly isolated: he often appears to be working almost privately, glancing off the other players and creating unison statements by accident. He works patiently and fretfully at the horn, making every phrase sound like something he's had to prise free of his instrument. On the earlier trio discs, bass and drums follow him as best they can, and it's absorbing work.

The live session will appeal to those who enjoy Flaherty's habitual roaring, and Shoup stands up to him as best he can. Moore tries to overpower everybody with his usual shedload of feedback and untempered noise, but he sounds like a beginner next to the saxophonists, and the raw live sound doesn't exactly assist.

Like Ornette, Shoup is probably at his best when there is still an element of melody and when the blues aren't too far away, as on 'Gut Luv' on *Blue Purge*. It's also Rees's most impressive showing, though it's not clear whether some of the sounds are from the kit or produced by Radding, working below his bridge. The bassist also seems to refer to Charlie Haden's 'Song For Che' during his solo. Some of the tracks fall into generic traps, very similar durations being the giveaway, but they are never short of ideas nor do they significantly outstay their welcome. The two where Wally tries to change the pace of the set – 'Hue And Cry' and 'Psyche Knot' – are easily the least effective. The titles might need a bit of work: 'Purgations', 'Depth Charge', 'Moiling' and 'Ruffing It' suggest something much cruder and more cathartic than we're getting here.

Confluxus is by far the most interesting of the Leo records, a much more thoughtful and patient version of essentially the same music. Arnold fulfils a different role to either Radding or Moore – closer to the former, though – and Makihara inflects the rhythm more subtly than his predecessors, even the splendid Corsano.

It's topped (just) by the Clean Feed record, partly because the sound is so good and alert but also because this sounds like the most sympathetic group Shoup has managed to put together for a date. It's still hotter than Hell in July – none of the subtlety of *Confluxus* – but the fire seems tempered by a kind of shared understanding that makes these seven cuts both impressive and strangely moving, like watching guys have a heated discussion in a language you don't understand, even if you sense the emotion.

Alan Silva (born 1939)

DOUBLE BASS, VIOLIN, CELLO, PIANO, SYNTHESIZERS

Born in Bermuda and raised in New York, where he took lessons in piano and violin, before showing an interest in jazz trumpet. Led into jazz by Donald Byrd, he took up double bass at the late age of 23. He was a member of the Sun Ra Arkestra, but his main body of work has been with his own Celestrial Communication Orchestra.

*** **Skillfulness** ESP 1091 *Silva; Becky Friend (f, v); Mike Ephron (p, org); Dave Burrell (p); Karl Berger (vib); Barry Altschul (d); Lawrence Cooke (perc).* 68.
*** **Luna Surface** Sunspot 539 *Silva; Bernard Vitet (t, frhn); Grachan Moncur III (tb); Archie Shepp (ss); Anthony Braxton (reeds); Kenneth Terroade (ts); Dave Burrell (p); Leroy Jenkins (vn, vla); Malachi Favors, Beb Guérin (b); Claude Delcoo (d).* 8/68.
Like many from his community, Silva went to Europe in 1968, in search of political excitement and artistic freedom. The ESP Disk date was a parting shot to America. It's mostly – but inevitably briefly – a good record, with decent playing from some of the group, which included some unidentified or part-identified members. The session anticipates the techniques of his Celestrial [*sic*] Communication Orchestra, under whose name much of Silva's most distinctive work can be found.

Once he got to Europe, Silva set about working on that aesthetic/social ethic. 'From The Luna Surface' is 42 minutes of free blowing from a mixed ensemble of French and American improvisers, one of those all-in moments which seem to define that place and time. It's not so much a chaotic or abrasive work as one that seems to happen without much rationale and then ebb away again. There is some distinctive playing from some of the principals – Moncur, Shepp, Braxton, Jenkins; Burrell isn't so lucky in the 'mix' – as they float up through the fabric, but it's probably best experienced simply as an event: something that happened once that can be revisited at will.

***(*) **A Hero's Welcome: Pieces For Rare Occasions – Volume 1** Eremite MTE 017 *Silva; William Parker (b).* 3/98.

Here, two modern giants of the bull fiddle unite in a project of awesome power. Silva's ambitions to write orchestrally have finally been fulfilled. He uses MIDI keyboards and old-fashioned acoustic piano to create a body of sound that occupies a mid-territory between Duke Ellington or Charles Mingus and Edgard Varèse. The five relatively brief sections might almost be movements in a romantic symphony, were the language and articulation not so unmistakably American.

Parker is by now beyond reproach and beyond categorization; but what is surprising is how thoroughly and how completely Silva still thinks/plays like a bass-player, even if nowadays his imagination ranges right across the strings and beyond.

(*) **Alan Silva & The Sound Visions Orchestra Eremite MTE 026 *Silva; Roy Campbell (t, flhn); Taylor Ho Bynum, Stephen Haynes, Raphe Malik (t); Art Baron, Steve Swell (tb); Bill Lowe (btb, tba); Mark Taylor (frhn); Elliot Levin (ss, picc); Rob Brown, Ori Kaplan (as); Sabir Mateen (ts, cl, f); Kidd Jordan, Andrew Lamb (ts); Scott Currie (bs); J. D. Parran (bsx, acl); William Connell Jr (bcl, f); Karen Borca (bsn); Mark Hennen (p); Joe Daley (tba); Wilber Morris (b); Jackson Krall (d); Steve Dalachiunsky (v).* 5/99.

Some fine moments in the three free-speaking pieces by the orchestra, but judged as a record this one doesn't come over too well. The recording quality simply isn't good enough to handle such a complex entity, and some absorbing solos and ensemble passages get lost in the mix. Silva's synthesizer sits awkwardly with the rest of the ensemble, and Dalachinsky's (barely audible) poetry at the start of the first piece rekindles old beatnik memories.

*** **Transmissions** Eremite MTE 027 *Silva; Oluyemi Thomas (bcl, Cmel, f, perc).* 10/99.

Silva sticks to bass here, with the elusive Thomas, a free-music veteran who's only seldom recorded. Some of the duos (divided into five, though they run as a continuous sequence), such as 'Lofty Flight', are simple, almost sweetly beatific. Most of the interest, though, centres around Silva's often brilliant work, as in 'Offering To The Exalted One'. Thomas has things to say, but he rarely comes over as a significant force.

Judi Silvano

VOICE

Born in Philadelphia. She is an adventurous singer still unfairly best known for her work on husband Joe Lovano's records.

*** **Riding A Zephyr** Soul Note 121348 *Silvano; Mal Waldron (p).* 11/00.

There are other records, but they're not easy to find. A minimal accompaniment here, but from one of the great accompanists. Mal's own 'Soul Eyes' is the outstanding track in a quieter and more intimate set than Silvano has previously attempted. The tempos are generally more relaxed, the emotional temperature somewhere between wistful and romantic. There's an awful tribute to Waldron, a piece which might have gone down fine at a party but not on a CD. Apart from that, very hard to fault. Silvano remains a singer to watch.

Horace Silver (born 1928)

PIANO

Born in Connecticut. He toured with Stan Getz in 1950, then moved to New York and worked with Art Blakey from 1952. Formed own quintet from 1956 and he has largely worked in that format as the defining stylist of hard-bop piano and an influential composer.

***(*) **Horace Silver Trio** Blue Note 91725 2 *Silver; Percy Heath, Gene Ramey, Curley Russell (b); Art Blakey (d); Sabu Martinez (perc).* 10/52–11/53.

***(*) **Horace Silver And The Jazz Messengers** Blue Note 46140-2 *Silver; Kenny Dorham (t); Hank Mobley (ts); Doug Watkins (b); Art Blakey (d).* 11/54.

Horace Silver's records present the quintessence of hard bop. He not only defined the first steps in the style but also wrote several of its most durable staples, ran bands that both embodied and transcended the idiom, and perfected a piano manner which summed up hard bop's wit and trenchancy and popular appeal. The first outcroppings of that can be heard in the *Trio* album, with its first versions of 'Horacescope', 'Opus De Funk' and 'Ecaroh' – funkier and less many-noted than the preceding wave of bop pianists. Silver's borrowings from the swing masters are still in evidence here.

The Blue Note *Jazz Messengers* album might be the one that started it all: two sessions, originally issued as a brace of 10-inch LPs, with a definitive hard-bop cast. While the finest music by this edition of the original Jazz Messengers was probably recorded at the Café Bohemia the following year (listed in Art Blakey's entry), this one is still fresh, smart but properly versed in the new language (or, rather, the new setting for the old language). The album sets out Silver's own expertise: a crisp, chipper but slightly wayward style, idiosyncratic enough to take him out of the increasingly stratified realms of bebop piano. Blues and gospel-tinged devices and percussive attacks give his methods a more colourful style, and a generous good humour gives all his records an upbeat feel.

CORE COLLECTION

**** **Blowin' The Blues Away**

Blue Note 95342-2 *Silver; Blue Mitchell (t); Junior Cook (ts); Gene Taylor (b); Louis Hayes (d).* 8/59.

Picking a favourite record out of Silver's run of Blue Notes is an invidious task. After many hours of cogitating, we have finally come down on this album, because it seems more than any other to exemplify all his virtues as pianist, composer and leader. The title-track goes off like a typhoon. The ten-bar ballad 'Peace' is one of his most haunting and most-covered themes. 'Sister Sadie' is a soul-jazz classic which other bandleaders were quick to cover. 'The Baghdad Blues' finds him guying various kinds of jazz exoticism. And he ends the record with another version of one of his most durable pieces, 'Melancholy Mood'. It's a typical Blue Note, a characteristic Silver session, but every part of it is powerful enough to transcend what would become clichés of the idiom; and the band all play superbly.

***(*) **Live At Newport 1958** Blue Note 98070 *Silver; Louis Smith (t); Junior Cook (ts); Gene Taylor (b); Louis Hayes (d).* 7/58.

Somewhat like Miles Davis, Horace didn't see the merit of live releases. It isn't strictly true to say that this music, issued in 2007, was completely unknown. 'Tippin'', originally an instrumental 45 from the 15 June session, but the longest performance on the Newport set-list, has been available previously on a Swedish Phontastic compilation.

The line-up has an unfamiliar look. Donald Byrd has gone; Blue Mitchell was in the wings. But any thought that Smith is merely a stop-gap is blown away at once. He has a hard, edgy tone, quite unlike his predecessor or successor. Taylor and the perpetually underrated Hayes are consummately professional, driving but springy. Cook's OK, though never quite as interesting as Hank Mobley, and it's the trumpeter who stamps his authority on the date; and on the closing 'Senor Blues', he pushes the leader into one of his best, and most forceful, recorded solos. A lot of archive rediscoveries are just ticks in collectors' boxes. This one has real musical value and high excitement: iconic hard bop.

***(*) **Six Pieces Of Silver** Blue Note 25648-2 *Silver; Donald Byrd (t); Hank Mobley, Junior Cook (ts); Doug Watkins, Gene Taylor (b); Louis Hayes (d); Bill Henderson (v).* 11/56–6/58.

***(*) **Further Explorations** Blue Note 56583-2 *Silver; Art Farmer (t); Clifford Jordan (ts); Teddy Kotick (b); Louis Hayes (d).* 5/57.

*** **Horace-Scope** Blue Note 84042-2 *Silver; Blue Mitchell (t); Junior Cook (ts); Gene Taylor (b); Roy Brooks (d).* 7/60.

***(*) **The Tokyo Blues** Blue Note 53355-2 *As above, except omit Brooks; add Joe Harris (d).* 7/62.

*** **Silver's Serenade** Blue Note 21288-2 *As above, except omit Harris; add Roy Brooks (d).* 5/63.

**** **Song For My Father** Blue Note 99002-2 *As above, except add Carmell Jones (t); Joe Henderson (ts); Teddy Smith (b); Roger Humphries (d).* 10/64.

***(*) **Cape Verdean Blues** Blue Note 76753-2 *Silver; Woody Shaw (t); J. J. Johnson (tb); Joe Henderson (ts); Bob Cranshaw (b); Roger Humphries (d).* 10/65.

**** **The Jody Grind** Blue Note 84250-2 *Silver; Woody Shaw (t); James Spaulding (as, f); Tyrone Washington (ts); Larry Ridley (b); Roger Humphries (d).* 11/66.

*** **Serenade To A Soul Sister** Blue Note 94322 *Silver; Charles Tolliver (t); Stanley Turrentine, Bennie Maupin (ts); Bob Cranshaw, John Williams (b); Mickey Roker, Billy Cobham (d).* 2–3/68.

*** **The United States Of Mind** Blue Note 66745 2CD *Silver; Randy Brecker, Cecil Bridgewater (t); George Coleman, Houston Person, Harold Vick (ts); Richie Resnicoff (g); Bob Cranshaw, Jimmy Lewis (b); Mickey Roker, Idris Muhammed (d); Andy Bey, Salome Bey, Gail Nelson, Jackie Vredell (v).* 4/70–2/72.

*** **In Pursuit Of The 27th Man** Blue Note 35758-2 *Silver; Randy Brecker (t, flhn); Michael Brecker (ts); Dave Friedman (vib); Bob Cranshaw (b); Mickey Roker (d).* 10–11/72.

Although Silver went on to record some 25 further albums for Blue Note, only the above are currently available as CD reissues. *Six Pieces Of Silver*, now in an RVG edition, offers a vintage Silver ballad in 'Shirl', his classic 'Senor Blues' (with a Bill Henderson vocal version from two years later as a bonus), and typical Silver small-combo music in 'Cool Eyes' and 'Camouflage'. It's hard to pick the best of the albums since Silver's consistency is unarguable: each album yields one or two themes that haunt the mind, each usually has a particularly pretty ballad, and they all lay back on a deep pile of solid riffs and workmanlike solos. Silver's own are strong enough, but he was good at choosing sidemen who weren't so characterful that the band would overbalance: Cook, Mitchell, Mobley, Shaw, Jones and Spaulding are all typical Silver horns, and only Johnson (who was guesting anyway) and Henderson on the above records threaten to be something rather more special. Two of the choicest records, though, are surely *Song For My Father* – with its memorable title-tune, the superb interplay of Jones and Henderson, and the exceptionally fine trio ballad 'Lonely Woman' – and *The Jody Grind*, which hits some sort of apex of finger-snapping intensity on the title-tune and 'Mexican Hip Dance'. Although *Horace-Scope* and *The Tokyo Blues* each have their merits, we might prefer the latter, with its material inspired by a trip to Japan and the band playing at the top of its game. The somewhat earlier *Further Explorations* marks the start of the long association between Farmer and Jordan, who were still recording together with memorable results in the '80s.

The Cape Verdean Blues presents Henderson, Shaw and Johnson on three tracks for one of Silver's most full-bodied front lines. A more recent reappearance is *Silver's Serenade*, a typically solid if unremarkable set of Silverisms. His piano solo on the title-piece is a compendium of quotes and licks that he shapes with a kind of diffident aplomb, as if he knows that this stuff comes so easily he could do it in his sleep. The rougher 'Let's Get To The Nitty Gritty' is a more wholehearted groover. In the end, Silver's albums miss the intensity that came as second nature to Blakey's Jazz Messengers: his blues are chirpier, less driven, and to that extent the records feel less significant. But in their in-the-pocket rightness, they perhaps define the Blue Note sound better than any other.

The three final sets document his last period with the label. *Soul Sister* has titles such as 'Psychedelic Sally', but the music is honest, in-the-pocket Silver, even if this edition of the band (with youngbloods Tolliver and Cobham to the fore) perhaps wasn't one of his best. Turrentine brings some gravitas to three tracks. *The United States Of Mind*, originally spread across three LPs, is a curious mix of song-cycle, hard-bop protest and political funk, with Andy Bey singing Horace's lyrics. It's his *What's Going On*, although his own audience were either dismayed or nonplussed. Many years later, the best of it is compelling, but the instrumental passages are often compromised and somehow it never hits home as it might.

In Pursuit Of The 27th Man was one of his final Blue Notes. While the label was going to pieces around him, Silver's constancy was extraordinary: with the Breckers out front, he still cut the better part of a characteristic Horace session, with 'Nothin' Can Stop Me Now' at least woven from all his classic threads. Some tracks, though, follow an MJQ instrumentation, with Silver and vibist David Friedman plaiting their lines.

Also, in brief:

**** **Retrospective** Blue Note 495576-2 4CD. 10/52–11/78.

A superbly chosen anthology of Silver's many albums for Blue Note, with the first three discs full of peerless stuff and the fourth making the most of his patchy and often misdirected later work. Glorious Frank Wolff photography. A perfect introduction to the master.

***(*) **Paris Blues** Pablo 5316-2. 10/62.

Away from Van Gelder's, the Silver group never sounds quite the same. Mitchell and Cook play some beautiful stuff, but it's a holiday date.

Silver Leaf Jazz Band

GROUP

Led by trumpeter Chris Tyle, this is a modern group playing New Orleans and vintage Chicago styles.

(*) **Streets And Scenes Of Old New Orleans Good Time Jazz GTJCD-15001-2 *Chris Tyle (t, v); David Sager (tb); Jacques Gauthé (cl); Tom Roberts (p); John Gill (d, v). 5/93.*

*** **Jelly's Best Jam** Good Time Jazz GTJCD-15002-2 *Chris Tyle (t); John Gill (tb); Orange Kellin (cl); Tom Roberts, Jelly Roll Morton (p); Vince Giordano (b); Hal Smith (d). 10/93.*

***(*) **Sugar Blues** Stomp Off CD1298 *Chris Tyle, Leon Oakley (c); John Gill (tb); Mike Baird (cl); Steve Pistorius (p); Clint Baker (bj); Marty Eggers (b); Hal Smith (d). 4/95.*

*** **Here Comes The Hot Tamale Man** Stomp Off CD1311 *Chris Tyle (c, v); Mike Owen (tb); Orange Kellin (cl); Tom Fischer (as); Steve Pistorius (p); Craig Ventresco (g, bj); Mike Eggers (b); Hal Smith (d). 3/96.*

Chris Tyle leads this group of New Orleans wannabees. Even though the group is based in the city, few of them are authentic NO musicians, and followers of this axis of traditional players will recognize many of the names. They got off to a somewhat ordinary start with *Streets And Scenes Of Old New Orleans*: the best numbers are the more obscure pieces, including several by Johnny Wiggs. Tunes as hoary as 'Perdido Street Blues' and 'Tin Roof Blues' have been done more vividly elsewhere. But the subsequent Jelly Roll Morton set, *Jelly's Best Jam*, is much more like the right thing: a shrewd blend of familiar and less hackneyed Morton titles is arranged with enough élan to sidestep mere copycat tactics, and the inclusion of four of Morton's 1938 piano solos offers a ghostly echo of the master's presence.

The two Stomp Off discs follow a similar line of homage without artifice. *Sugar Blues* is a tribute to King Oliver that walks a very difficult line. Tyle's aim was to fashion the sound of the Oliver Creole Jazz Band and put it to use not only on Oliver's repertoire but also on contemporary tunes that he might have played. It's fascinating to hear them tackle 'If You Want My Heart' and 'That Sweet Something, Dear', two famous 'lost' Oliver records, as well as the cornet/piano duet on 'The Pearls' and set-pieces like 'Eccentric'. Tyle is a shrewd judge of tempos and he gets amazingly close to a hi-fi treatment of Oliver's band sound.

Even tougher to pull off is the Freddie Keppard homage, *Here Comes The Hot Tamale Man*. With so little surviving evidence to go on, Tyle has still managed to weave together 19 tracks and a sound that seems like a plausible echo of Keppard's terse, often relentless music. His own cornet-playing certainly seems to catch much of the blaring intensity of Keppard himself, and though the rest of the band seem rather less characterful they create convincing treatments of the likes of the title-piece and 'Messin' Around'.

♛ **** **New Orleans Wiggle** GHB BCD-347 *Chris Tyle (c, v); Orange Kellin (cl); Steve Pistorius (p); John Gill (d). 99.*

The style isn't really Dixieland, revivalism or even 'New Orleans': it's a modern methodology applied to classic principles, and the results are entirely of their own time. The material goes as near in as 'St Louis Blues' and as far out as Lovie Austin's 'Stepping On The Blues' – a mix of populism and connoisseurship which ought to appeal to anybody. Tyle and Kellin play with stinging spirit and not *too* much finesse, Pistorius finds all the right feeds and stomps with superb élan, but if one player stands out it's Gill, whose tumbling bravado and dazzling sticksmanship make the quartet into an orchestra. Essential.

Gwilym Simcock

PIANO

Gifted and already garlanded British composer.

*** **Perception** Basho SRCD 24-2 *Simcock; Stan Sulzmann (ss, ts); John Parricelli (g); Phil Donkin (b); Martin France (d); Ben Bryant (perc). 07.*

Simcock has a nice touch with a theme, another in a rich vein of British or British-based pianist composers – Nikki Iles, Richard Fairhurst, Zoe Rahman, Jamil Sheriff, Andrea Vicari, several others – who seem fated to a curious inconsistency of attention, praised as rising stars but rarely listened to with much attention. It's a fate some of their seniors – Gordon Beck, say – will be familiar with and it's pernicious. Simcock's writing and playing are rich and virtuosic. His trio is estimably professional and he deploys his guests with taste, though perhaps there's too much even of the wonderful Sulzmann on a debut record. We want to hear what the piano-player does. The work is much influenced by Keith Jarrett and Chick Corea, but here and there on *Perception* – on 'Time And Tide' and 'Affinity', for instance – one hears something of the classical influence, anything from Ravel to Shostakovich, that also drives Simcock's strikingly original imagination.

Sonny Simmons (born 1933)

ALTO AND TENOR SAXOPHONES, COR ANGLAIS

Born in Louisiana, he moved to California as a boy and took up alto sax. Made his recording debut with Prince Lasha's group. Associated with the '60s avant-garde but dropped from sight for a couple of decades thereafter. Also a member of Cosmosamatics.

*** **Music From The Spheres** Abraxa/ESP 103 *Simmons; Barbara Donald (t); Bert Wilson (ts); Michael Cohn (p); Joony Booth (b); James Zitro (d). 66.*

***(*) **The Complete ESP Disk' Recordings** ESP Disk' 4012 3CD *As above, except add John Hicks (p); Teddy Smith (b); Marvin Patillo (d). 8/66; 12/66.*

A valuable reissue of Simmons's second ESP record, this is immediately marked by the leader's obvious empathy with trumpeter Donald. They work superbly together on the opening 'Resolutions', an enterprising modal composition that sounds like no one else playing at the time. On 'Balladia' the group sound is reminiscent of the classic Ornette–Cherry quartet, though the piano is a giveaway, suggesting a different harmonic approach. Despite that, the main influence on Simmons himself is Eric Dolphy at his most abstract and frantic. Bert Wilson guests on 'Dolphy's Days', but the best thing on the set is the ambitious 'Zarak's Symphony', a strangely vulnerable and elusive idea that isn't allowed to outstay its welcome.

Simmons's first ESP session, *Staying On The Watch*, is once again available as part of the useful three-CD box which consists very largely of interview tracks with Simmons, including some valuable commentary on Eric Dolphy, Barbara Donald and other contemporaries.

*** **Manhattan Egos** Arhoolie CD 483 *Simmons; Barbara Donald (t); Michael White (vn); Juma (b, perc); Kenny Jenkins (b); Paul Smith, Eddie Marshall (d); Voodoo Bembe (perc).* 2/69–11/70.
*** **Burning Spirits** Contemporary CCD 7625 *Simmons; Barbara Donald (t); Lonnie Liston Smith (p); Richard Davis, Cecil McBee (b); Clifford Jarvis (d).* 11/70.
Manhattan Egos is a reissue of the original Arhoolie LP, with four live quartet tracks dating from the following year. Simmons was a powerful exponent of full-on energy playing, and his solos (even on the cor anglais) have retained their fuming energy and directness. The rest of his group is less honoured by the recording, which zeroes in on Donald's fluffs and the clumsy rhythms. The live material fares better in that White's playing, while less relentless than Simmons's, has a raddled elegance to it. A document of its time, every bit as much as *Burning Spirits*, which features another excellent band playing in what doesn't quite compute as either 'avant-garde' or 'free'. There's certainly more fire about these tracks than there is enlightenment. Simmons's claim that the cor anglais was his first instrument receives some confirmation. One comes away wondering why Barbara Donald isn't more celebrated. And that's about it.

*** **Live At The Cheshire Cat** Hello World! HW02/03 2CD *Simmons; Richard Clements (p); Freddie Williams (b); Larry Hancock, Irvin Lovillete (d).* 80.
Part of a now wide-ranging documentation of Simmons live dates, this is valuable in coming from the otherwise silent years in terms of surviving records. It's the usual free-blowing stuff, with a supportive but mostly very anonymous band. Collectors will value another glimpse of Simmons, but more casual listeners will wonder what the fuss is about.

***(*) **Jewels** Boxholder BXM 043 *Simmons (as solo).* 8/91.
This solo session didn't garner an official release until 2004. More than any of his other records, it shows off the rich, textured sound he can get out of the alto sax: much of it has the quality of an operatic recital. His approach is that of a melodic improviser: he rarely strays into extremes of register, preferring to let shadings of timbre and volume make their point. Recorded in a fine-grained close-up, the result is mostly intensely beautiful.

***(*) **Live In Paris** Arhoolie 506 2CD *Simmons; Jean-Jacques Avenel (b); George 'Funky' Brown (d).* 01.
This is an interesting release, in that it seems to represent an effort on Simmons's part to write himself onto a larger page of jazz history. In addition to his usual, cosmically inclined originals, he includes 'My Favorite Things', 'Hot House', 'Salt Peanuts' and 'Round Midnight' in a long and high-coloured set, playing with a conscious nod to both Parker and John Coltrane. The trio is a high-energy unit, with Avenel playing the rich, flowing bass-lines one is accustomed to from European players (Jenny-Clark and Dave Holland both spring to mind), while Brown lives up to his sobriquet in every bar.

**** **Transcendence** CIMP 113 *Simmons; Michael Marcus (stritch, manzello); Charles Moffett (d).* 4/96.
***(*) **Judgement Day** CIMP 117 *Simmons; Michael Marcus (manzello, Cmel); Steve Neil (b); Charles Moffett (d).* 5/96.
Two almost desperately powerful records by an angry man. The sleeve-notes say something about the saxophonist's resolve and intensity, revealing the strained circumstances of both sessions, and the bloody virulence of the playing can at times seem as exhausting to listen to as it was to perform. Moffett's swing- and jazz-time are one leavening agent; the lovely sound of Marcus's horns intertwining with Simmons is another. But these are severely beautiful records altogether, which CIMP's unadulterated sound enhances. The second gets a marginally lower rating if only because Neil sometimes seems an unnecessary addition to the other three. Simmons plays alto on the first, a very dark tenor on the second, and despite evident problems he is awesome.

*** **I'll See You When I Get There / *** Last Man Standing** Jazzaway 024 / 032 *Simmons; Anders Aarum (p on I'll See You only); Mats Eilertsen (b); Torstein Lofthus (d on Last Man only); Ole-Thomas Kolberg (d).* 04–05.
There's a grimly survivalist ring to a title like *Last Man Standing* and Simmons increasingly plays as if he were the final defender in a siege, beset by the blandness of the wider culture. His group here, with Eilertsen a rising star in his own right, is well up to the task, but stands somewhat apart from Sonny's wilder stuff. The duos with Aarum and the others on the first disc are more measured.

*** **The Traveller** Jazzaway JARCD 011 *Simmons; Vidar Johansen (f); Anders Aarum (p); Mats Eilertsen (b); Ole-Thomas Kolberg (d); strings.* 12/04–3/05.
A curious collaboration between Simmons and Vidar Johansen, who wrote most of the music and arranged a four-piece string section (at Simmons's request). His pinched tonality on cor anglais and characteristically sweeping alto sit awkwardly in the rather plush context at first, but as the ear adjusts, a bleakly lyrical fusion comes into being. At times it feels as if nobody is quite sure what they're doing. Some arresting episodes along the way.

Also, in brief:

*** **Tales Of The Ancient East** Parallactic 39. 1/01.
Simmons and an unusual quartet (*as/eng hn, f/hrm, bcl, syn*), working in Paris.

*** **Live At Knitting Factory** Ayler ayl 023. 5/01.
Simmons with Cameron Brown (*b*) and Ronnie Burrage (*d*). Great group, but it comes out as free jazz by numbers.

*** **Live At Rive De Gier / *** Ecstatic Nostalgia / *** Fourth Dimension** Hello World! HW01 /06 / 07. 8 & 12/06; 3/07.
Solo dates from France, mostly on alto and cor. Sonny and his fans obviously think everything that drops from his lips is now of value; these are only questionably so. There are other solo sets on Hello World!. And elsewhere.

Edward Simon (born 1969)

PIANO

Born in Venezuela, Simon has emerged as one of the more innovative Chick Corea disciples on the scene.

*** **The Process** Criss Cross 1229 *Simon; John Patitucci (b); Eric Harland (d).* 03.
***(*) **Simplicitas** Criss Cross 1267 *Simon; Adam Rogers (g); Avishai Cohen (b); Adam Cruz (d); Pernell Saturnino (perc); Luciana Souza (v).* 5/04.
Simon has been recorded only very sparingly as a leader (there are two earlier sets – that we know about – in the deleted file from the 1990s). The first Criss Cross is a strong set, with a distinctive Latin tinge that is reminiscent of Chick Corea's less abstract compositions. Simon has a very diligent touch, plays his lines cleanly and keenly and constructs meaningful solos. Fast forward to his 'Woody'N'You' feature on *The Process* to see how

quickly he has advanced harmonically. There, too, he has the sterling advantage of the quicksilver Patitucci, who saw service with the Corea group and understands the idiom inside out.

Simplicitas has bags of energy and excitement. Simon's knack is in presenting quite complex ideas in a direct and communicative format (read the excellent sleeve-notes for his thoughtful commentary on his own writing). The group is required to pull off some quite tricksy twists and turns over the course of the eleven tracks, but what comes across in the main is a mix of joyful executive exuberance and a darker harmonic undertow. Although it is again basically a trio set, Rogers and Souza appear on the appealing 'Unknown Paths', a diversion which suggests that Simon may have a very different but equally interesting kind of record in him.

***(*) **Unicity** Cam Jazz 5019 *Simon; John Patitucci (b); Brian Blade (d)*. 2/06.

A new label for Simon, and we'd dare suggest a more sympathetic berth for his brand of feeling post-bop. Blade and Patitucci stay strongly behind him on this blend of Latin-tinged swingers and occasional more abstract pieces. It's no longer a surprise to find a Mompou composition on a jazz record and the version of 'Prelude No 9' is one of the most convincing. The title track 'Abiding Unicity' is a dedication to Egberto Gismonti, graceful and emotional by turns. The bassist is featured on 'Pathless Path', on an electric instrument, but Simon steals it back with a wonderful, nuanced solo. His most impressive showing yet.

Also, in brief:

*** **La Bikina** Mythology 42759. 98.

Interesting earlier date that might be hard to track down.

***(*) **Fiestas De Agosto** Red 123304. 03.

A fine date with saxophonist David Binney.

Ken Simon (born 1948)

TENOR SAXOPHONE

American saxophonist moving in an uncompromising free-jazz direction, mostly.

(*) **The Twilight Of Time Cadence CJR 1082 *Simon; Vattel Cherry (b); David Pleasant (d)*. 7/97.

*** **Another Side** CIMP 217 *Simon; Jorge Sylvester (ss, as); Greg Maker (b); Barry Altschul (d)*. 2/00.

The cover photo of *The Twilight Of Time* looks like Monument Valley, and Simon and his team are like high plains drifters, free-jazz outlaws in an otherwise lawbound time. Romanticism apart, this isn't all that good: the saxophonist doesn't so much build on Albert Ayler's legacy (specifically recalled in 'Albert's Ladder') as flatten it. He's a brutally aggressive player and, since he doesn't have a great deal to say, it's wearisome. Cherry and Pleasant do their best to illuminate, but it's difficult work.

There's an almost apologetic air about *Another Side*, since it arose out of a situation where CIMP boss Bob Rusch heard a tape of Simon playing standards. Since two of the four themes worked on are 'Syeeda's Song Flute', and 'Yesterdays', this is almost Simon going pop. Despite the reference points, there's still a considerable amount of windbag playing. Any opportunity to hear Altschul – still masterful – is welcome, though, and at least there's some light, shade and space in the music. Sylvester is more of a free-bopper than the leader, and he's a useful contrast.

Pete (La Roca) Sims (born 1938)

DRUMS

A New Yorker, Sims – he got his nickname through playing in timbale ***bands – was an accomplished hard-bop drummer who came to prominence in the late-'50s Sonny Rollins group. Dismayed at the decline of jazz in the late '60s, he left music and studied as an attorney; but he has since returned, although not to full-time performing.***

***(*) **Basra** Blue Note 875259 *Sims; Joe Henderson (ts); Steve Kuhn (p); Steve Swallow (b)*. 5/65.

***(*) **Turkish Women At The Bath** Fresh Sound FSRCD 1631 *Sims; John Gilmore (ts); Chick Corea (p); Walter Booker (b)*. 5/67.

Blue Note collectors will always remember him as Pete La Roca, the nickname he picked up through his expertise as a *timbale* player in Latin bands, 50 years ago; but he prefers plain Pete Sims. The unsung hero of many a hard-bop date, his work as leader is once again available with a new RVG edition of the much-liked *Basra*. The title-track is an intriguing one-chord vamp and seems to draw something from what Pete was doing in timbale bands. Henderson is in grand form, and Kuhn underlines yet again what a fine accompanist he is. *Turkish Women At The Bath* has had a chequered career, having previously appeared on Douglas, 32 Jazz and Koch. It's an absolutely fascinating line-up. Every glimpse of Gilmore away from the Arkestra is precious and he's in iron-hard form here, though it's Corea's intuitive grasp of Sims's Latin rhythms that makes the date swing. Sims had a minor resurgence in the '90s, reunited with old colleague David Liebman on the agreeable *SwingTime*, a late return to Blue Note, but it's not an easy record to find now and we haven't listed it here.

Zoot Sims (1925–85)

TENOR, ALTO, SOPRANO AND BARITONE SAXOPHONES, VOICE

A Californian, and one of Woody Herman's 'Four Brothers' saxophonists in the '40s, he continued to play in big-band situations on several tours, but from 1950 was primarily a solo artist who worked in almost countless studio and live situations. One of his most frequent collaborators was fellow tenorman Al Cohn. Instantly recognizable, and among the most consistently inventive and swinging of musicians, Sims was a paradigmatic jazzman. He died of cancer in 1985, having played for as long as he was able.

*** **Zoot Sims Et Henri Renaud** Emarcy 013037-2 *Sims; Jon Eardley, Jean Liesse, Nat Peck (t); Phillippe Benson (as); Sandy Moss, André Ross (ts); Jean-Louis Chautemps (bs); Fats Sadi (vib); Henri Renaud, Bernard Peiffer (p); Jimmy Gourley (g); Benoît Quersin, Eddie De Haas (b); Charles Saudrais, Pierre Lemarchand, Jean-Louis Viale (d)*. 52–56.

*** **Quartets** Original Jazz Classics OJC 242 *Sims; John Lewis, Harry Biss (p); Curley Russell, Clyde Lombardi (b); Don Lamond, Art Blakey (d)*. 9/50–8/51.

*** **East Of The Apple** Jasmine JASMCD 2598 *As above, except add Jimmy Woode, Dick Hyman, Gerry Wiggins (p); Simon Brehm, Charlie Short, Pierre Michelot (b); Jack Noren, Ed Shaughnessy, Kenny Clarke (d)*. 4/50–8/51.

***(*) **Zoot!** Original Jazz Classics OJC 228 *Sims; Nick Travis (t); George Handy (p); Wilbur Ware (b); Osie Johnson (d)*. 12/56.

Like Jack Teagarden, Zoot Sims started out mature and hardly wavered from a plateau of excellence throughout a long and prolific career (oddly enough, Sims's singing voice sounded much like Teagarden's). As one of Woody Herman's 'Four Brothers' sax section, he didn't quite secure the early acclaim of Stan Getz, but by the time of these sessions he was completely himself: a rich tone emboldened by a sense of swing which didn't falter at any tempo. He sounded as if he enjoyed every solo, and if he really was much influenced by Lester Young – as was the norm for the 'light' tenors of the day – it was at a far remove in emotional terms. *Quartets* sets up the kind of session Sims would record for the next 35 years: standards, a couple of ballads and the blues, all comprehensively negotiated with a rhythm section that strolls alongside the leader: neither side ever masters the other. 'Zoot Swings The Blues' has Sims peeling off one chorus after another in top gear, while a seemingly endless 'East Of The Sun' shares the solos around without losing impetus. The original Prestige recording is grainy. Ten of these tracks are also on *East Of The Apple*, which is bulked out by two Stockholm sessions and one from Paris. Sound on these isn't too good either (the Paris date is so hissy that everyone will be turning down their treble control) but Sims does his usual cheerful swinging.

Zoot! goes up a notch for the inspirational pairing of Sims and Travis, a minor figure who probably never played as well on record as he does here: 'Taking A Chance On Love' is a near-masterpiece, and Ware and Johnson play superb bass and drums. The Emarcy set belongs more to Renaud than to Sims, since the saxophonist is only on four quartet tracks, with Jon Eardley. Still, they're four fine pieces, after-hours jamming and Sims sounding free as a bird.

***(*) **The Modern Art Of Jazz** Dawn DCD 101 *Sims; Bob Brookmeyer (vtb); John Williams (p); Milt Hinton (b); Gus Johnson (d). 1/56.*
*** **Zoot Sims Goes To Jazzville** Dawn DCD 103 *Sims; Jerry Lloyd (t); John Williams (p); Bill Anthony, Knobby Totah (b); Gus Johnson (d). 8–9/56.*
***(*) **That Old Feeling** Chess GRP 18072 *Sims; John Williams (p); Knobby Totah (b); Gus Johnson (d). 10–11/56.*
The Dawn material has been out in various incarnations, often compiled as one CD, but these are surely the definitive editions, with previously unreleased tracks as a bonus. *The Modern Art Of Jazz* is a cracking session with Brookmeyer, both horns ebullient throughout, and though the sound is a bit cavernous it's very listenable. *Zoot Sims Goes To Jazzville* sets him alongside the little-known Lloyd, who does nothing to disgrace himself and has a light though rather short-breathed style. Zoot plays alto on four tracks, and a surprise choice is Monk's 'Bye-Ya'. The original LP programme is bolstered by six extra tracks, four of them 'new'.

That Old Feeling collects two sessions originally released on Argo and ABC-Paramount, including a date where Zoot overdubbed alto and baritone to make a one-man sax section. Unlike other such experiments, this one worked out well. Zoot's utter professionalism, coupled with his easy-going style, seems to have transcended the artifice of the situation, and a couple of tunes – 'Minor Minor' and 'Pegasus' – are lucid gems. But there is also a sumptuous ballad feature on 'The Trouble With Me Is You'.

***(*) **Plays Alto, Tenor And Baritone** Fresh Sound FSRCD 434 *Sims; John Williams (p); Knobby Totah (b); Gus Johnson (d). 10 & 11/56.*
On the first LP included here, Zoot simply plays tenor, and with a refreshing straightforwardness of purpose. He has a reed problem on 'That Old Feeling', a couple of intrusive squeaks, but for the most part it's elegant solo play, with his feature in '55th And State' and 'The Man I Love' particularly outstanding. The remaining tracks have him overdubbed on all three horns to create a rich ensemble sound that no one will mistake for anything other than a full group. Technical excellence aside, there's some lovely playing, with 'The Trouble With Me Is You' another highlight from the period.

**** **Down Home** Lone Hill Jazz LHJR 10198 *Sims; Dave McKenna (p); George Tucker, Bill Crow (b); Dannie Richmond, Ed Shaughnessy (d). 11/59–7/60.*
This one seems to have been out dozens of times in different editions, but it's a classic Zoot date, with the saxophonist swinging as hard as he ever has and McKenna offering his characteristic full-blooded support. There is a single stray track from an earlier session – not really necessary, since it runs over 70 minutes (there are some alternative takes) as it is.

*** **Either Way** Evidence ECD 22007-2 *Sims; Al Cohn (ts); Mose Allison (p); Bill Crow (b); Gus Johnson (d); Cecil 'Kid Haffey' Collier (v). 2/61.*
*** **The Hoagy Carmichael Sessions And More** Lone Hill Jazz LHJR 10158 *As above, except add Nick Travis (t); Jimy Cleveland (tb); Elliot Lawrence (p); Milt Hinton (b); Osie Johnson (d). 57–2/61.*
One of the earlier collaborations between these two tenor masters, *Either Way* suffers from a foggy sound-mix and the less-than-desirable presence of Collier, whose singing on three tunes wastes valuable saxophone time (on what is a short CD anyway). But there is still some great duelling on 'The Thing', 'I'm Tellin' Ya' and a honeyed 'Autumn Leaves', plus the bonus of Allison at the piano. The Lone Hill Jazz set offers the same tracks plus the eight numbers from a rather bland album of Hoagy Carmichael tunes, made a few years earlier.

*** **Recado: Bossa Nova** Fresh Sound FSRCD 189 *Sims; Spencer Sinatra (f, picc); Ronnie Odrich (f, cl); Phil Woods (cl); Gene Quill (cl, bcl); Kenny Burrell (g); Art Davis (b); Sol Gubin (d); Ted Sommer, Willie Rodriguez (perc). 62.*
An interesting Latin date that pitches Zoot into an ensemble (two different groups are represented) filled with lighter-sounding woodwinds and guitar. It's amiable rather than arresting, but some of the saxophonist's solos are among his best of the period.

*** **Live At The Half Note Again** Lone Hill LHJR 10207 *Sims; Richie Kamuca (ts); Roger Kellaway (p); Tommy Potter (b); Mel Lewis (d); Jimmy Rushing (v). 10/65.*
This is a relatively undocumented period in the current catalogue, so this is a valuable recovery. Sims sounds like he's finding it all a bit routine, but it's a group to die for and Kellaway and Potter between them drive it along, leaving Lewis to embellish the metre in the subtlest way. Rushing's on hand as a guest star.

***(*) **Zoot Suite** High Note HCD 7170 *Sims; Jimmy Rowles (p); George Mraz (b); Mousey Alexander (d). 73.*
A fine and previously unreleased date with an elegant rhythm section that allows Sims to play some of his most lyrical material (including a nice soprano feature on 'Rocking In Rhythm') but with a section that also knows how to swing. Mraz is a master in situations like this and Rowles plays with grace and power on 'Honeysuckle Rose' and 'In A Mellow Tone'. Astonishing that a set of this quality has lain on the shelves for so long.

*** **Zoot Sims In Copenhagen** Storyville STCD 8244 *Sims; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Ed Thigpen (d). 8/78.*
A characteristic club date with Zoot. Drawbacks: the rhythm section play well but are too generously featured; the material is stuff Zoot did many times over; the sound is a bit rough here and

there. The plus is that Sims is playing close to the top of his latter-day game, which ought to be good enough for anybody.

**** **Zoot Sims And The Gershwin Brothers** Original Jazz Classics OJC 444 *Sims; Oscar Peterson (p); Joe Pass (g); George Mraz (b); Grady Tate (d). 6/75.*
*** **Soprano Sax** Original Jazz Classics OJCCD 902 *Sims; Ray Bryant (p); George Mraz (b); Grady Tate (d). 1/76.*
(*) **Hawthorne Nights Original Jazz Classics OJCCD 830 *Sims; Oscar Brashear (t); Snooky Young (t, flhn); Frank Rosolino (tb); Bill Hood, Richie Kamuca, Jerome Richardson (reeds); Ross Tompkins (p); Monty Budwig (b); Nick Ceroli (d); Bill Holman (arr). 9/76.*
***(*) **Warm Tenor** Pablo 2310-831 *Sims; Jimmy Rowles (p); George Mraz (b); Mousie Alexander (d). 9/78.*
***(*) **For Lady Day** Pablo 2310-942 *As above, except omit Alexander; add Jackie Williams (d). 4/78.*
*** **Just Friends** Original Jazz Classics OJCCD 499 *Sims; Harry 'Sweets' Edison (t); Roger Kellaway (p); John Heard (b); Jimmie Smith (d). 12/78.*
*** **The Swinger** Original Jazz Classics OJCCD 855 *Sims; Ray Sims (tb, v); Jimmy Rowles (p); John Heard, Michael Moore (b); Shelly Manne, John Clay (d). 11/79–5/80.*
*** **Passion Flower** Original Jazz Classics OJCCD 939 *Sims; Bobby Bryant, Al Aarons, Oscar Brashear, Earl Gardner (t); J. J. Johnson, Britt Woodman, Grover Mitchell, Benny Powell (tb); Frank Wess (as, f); Marshal Royal (as); Plas Johnson, Buddy Collette (ts); Jimmy Rowles (p); John Collins (g); Andy Simpkins, John Heard, Michael Moore (b); Grady Tate, Shelly Manne, John Clay (d). 8/79–5/80.*
**** **I Wish I Were Twins** Original Jazz Classics OJCCD 976 *Sims; Jimmy Rowles (p); Frank Tate (b); Akira Tana (d). 7/81.*
***(*) **The Innocent Years** Original Jazz Classics OJCCD 860 *Sims; Richard Wyands (p); Frank Tate (b); Akira Tana (d). 3/82.*
*** **Blues For Two** Original Jazz Classics OJCCD 635 *Sims; Joe Pass (g). 3–6/82.*
*** **On The Korner** Pablo 2310-953 *Sims; Frank Collett (p); Monty Budwig (b); Shelly Manne (d). 3/83.*
***(*) **Suddenly It's Spring** Original Jazz Classics OJCCD 742-2 *Sims; Jimmy Rowles (p); George Mraz (b); Akira Tana (d). 5/83.*
*** **Quietly There** Original Jazz Classics OJCCD 787 *Sims; Mike Wofford (p); Chuck Berghofer (b); Nick Ceroli (d); Victor Feldman (perc). 3/84.*
** **The Best Of Zoot Sims** Pablo 2405-406 *As above Pablo albums.*
When Sims signed to Norman Granz's Pablo operation, he wasn't so much at a crossroads as contentedly strolling down an uneventful path. For a man who could fit effortlessly into any situation he chose – admittedly, he never chose a situation that might cause much trouble – Sims could have spent his final years as a nebulous figure. But his Pablo albums set the seal on his stature, sympathetically produced, thoughtfully programmed and with enough challenge to prod Zoot into his best form. *Gershwin Brothers* is a glorious sparring match with Peterson, rising to an almost overpowering charge through 'I Got Rhythm' via a simmering 'Embraceable You' and a variation on Coltrane's approach to 'Summertime'. It's the ravishing tone which makes the session with Pass so attractive: with drums and bass cleared away, the tenor sound is swooningly beautiful. A pity, though, that Pass sounds so perfunctory throughout. The sessions with Jimmy Rowles at the piano, though, are indispensable examples of Zoot at his best. *Warm Tenor* is only a shade behind, and the recently discovered set of tunes associated with Billie Holiday, *For Lady Day*, is another plum choice, with an amble through 'You Go To My Head' that dispels the happy-sad clouds of Holiday's *œuvre* with a smouldering lyricism. *Suddenly It's Spring* is another that betrays Rowles's affection for unlikely material – 'In The Middle Of A Kiss', 'Emaline', even Woody Guthrie's 'So Long' – and though the playing seems a shade too relaxed in parts, it's still delightful music. *The Swinger* reunites Zoot with brother Ray and they make a joshing, harmless team: 'Now I Lay Me Down To Dream Of You' is sweetness personified. *I Wish I Were Twins* is at last on CD, and it's another great one. Perhaps new rhythm section Frank Tate and Akira Tana push Rowles a little too much, but there is a little masterpiece in their version of 'Georgia'. *The Innocent Years* substitutes Wyands for Rowles, and this is a swinging session: Zoot does an earthy blues on soprano, plays 'Over The Rainbow' as a fast samba and takes 'The Very Thought Of You', which was one of his favourite vehicles for soprano, at his patented easy lope.

Soprano Sax was one of his earliest Pablos. Zoot grew to like his second horn and he sounds just like himself on it, a pinchier, tinier Zoot but still a perfect lyricist on 'Baubles, Bangles And Beads' and his favourite 'Bloos For Louise'. *Passion Flower* features him with a big band scored by Benny Carter on nine Ellington tunes. The charts are frankly functional rather than inspiring, but Zoot tended to find his inspirations from within anyway and he seems chipper enough.

The only real disappointment is *Hawthorne Nights*, which finds Zoot a tad perfunctory for once on a generally uninspiring set of Bill Holman charts. *On The Korner* finds him in a San Francisco club, still enjoying himself, with 'Dream Dancing' and the surprisingly urgent soprano rendition of 'Tonight I Shall Sleep' of special interest; Frank Collett plays fine supporting piano. Although only a year away from his death when he made *Quietly There*, a set of Johnny Mandel themes, Sims was still in absolute command. Feldman's percussion adds a little extra fillip to the likes of 'Cinnamon And Clove', although Sims himself sounds undistracted by anything: his winding, tactile improvisation on the melody of 'A Time For Love', to pick a single instance, bespeaks a lifetime's preparation. The *Best Of* is a mysteriously ill-chosen retrospective: better to pick any one of the albums with Rowles if a single disc is all that's required.

core collection

**** If I'm Lucky

Original Jazz Classics OJCCD 683 *Sims; Jimmy Rowles (p); George Mraz (b); Mousie Alexander (d). 10/77.*

***If I'm Lucky* is, narrowly, the pick from the Pablo stable of recordings, for its ingenious choice of material – '(I Wonder Where) Our Love Has Gone' counts as one of Sims's most affecting performances – and the uncanny communication between saxophonist and pianist throughout.**

***(*) **Love For Sale: Live In Dublin 1978** Nagel Heyer CD 102 *Sims; Noel Kelehan (p); Jimmy McKay (b); John Wadham (d). 78.*
This must have been a great night for the local boys, who swing with abandon and some authority behind Zoot, who's ancestrally Irish himself. Only found and mastered in 2007, the source sounds as if it's suffered some wear and tear, but the mends are unobtrusive and the music is generally of a high standard. A purple patch in his late years: 'Do Nothing …'/'In A Mellow Tone' is particularly good.

Also, in brief:

*** **The Complete 1944–1954 Small Group Master Takes: Volumes 1–3** Blue Moon BMCD 1038 / 1039 / 1040. 44–54.
Useful compilation of precocious early material, but it drags over these durations.

***(*) **Swing King!** Proper PVCD 138 2CD. 47–53.
Early sides with Woody Herman, then a mixed bag going up to the 1953 Paris sessions. A useful buy.

*** **Complete Prestige And Vogue Studio Masters** Jazz Factory JFCD 22873. 4/50–8/53.
As it says on the tin, across 21 tracks.

*** **Zoot-O-Rama** Ocium OCM 001. 6/50–9/53.
More or less the same as the above.

***(*) **Americans Swinging In Paris** EMI France 539646-2. 3/56.
Zoot and Jon Eardley (*t*) in absolutely prime form on a Paris stopover.

*** **Elegiac** Storyville STCD 8238. 11/80.
A live date with Bucky Pizzarelli (*g*) comes out of the shadows of a large discography.

Alex Sipiagin (born 1967)

TRUMPET, FLUGELHORN

Sought-after big-band player with experience in the George Gruntz outfit and the Mingus Big Band.

***(*) **Steppin' Zone** Criss Cross 1202 *Sipiagin; Chris Potter (ts); David Kikoski (p); Scott Colley (b); Jeff 'Tain' Watts (d).* 6/00.
The Criss Cross debut feels like a homecoming. Much of the huff and effort that lay behind the first record has been brokered into brisk, confident playing, with Alex very much at the heart of the action. The only thing that's been stepped on is a strange version of George Shearing's 'Conception', which is almost unrecognizable. Scott Colley's 'Catalyst' opens and closes the date, two different interpretations that hint at the shifting mood of the album. The longest piece is Kikoski's 'Spacing', which is a latter-day 'Giant Steps' in zero gravity and the thinnest harmonic atmosphere – original, engaging and a great theme to blow on. As on the first record, Sipiagin includes a Pat Metheny composition; 'Missouri Uncompromised' is not as immediately engaging as 'Midwestern Night Dream' on *Images*, but it has more going for it as an improvisation theme.

***(*) **Hindsight** Criss Cross 1220 *Sipiagin; Chris Potter (ts); Adam Rogers (g); Boris Kozlov (b); Gene Jackson (d).* 5/01.
No piano this time, but Rogers fits into the mix beautifully, playing horn-like lead lines and the open, capacious chords that fuel the long, blues-inspired title-track. Alex seems to like opening and closing albums with the same theme. Here it's a long, then longer still, version of Bill Evans's 'Very Early', a more obvious curtain-piece than an opener, but beautifully done in both places. Kozlov is a bit of a revelation. His harmonic understanding is best attested on 'Hindsight', but elsewhere his subtle understanding of the rhythm is an important factor in the group's and the album's success. Sipiagin continues to play beautifully, and his duet with Rogers on 'Light Blue' (on flugelhorn this time) is simply gorgeous. We also like what he's done with Mingus's 'Reincarnation Of A Love Bird', familiar material for Alex, but done with a fullness of sound that briefly makes the quintet sound like a Mingus band; Kozlov's well to the fore here as well.

*** **Returning** Criss Cross 1270 *Sipiagin; Seamus Blake (ss, ts); Adam Rogers (g); Scott Colley (b); Antonio Sanchez (d).* 10/04.
Another brisk and limber set from a leader who now sounds completely comfortable with what he is doing. Alex's soloing is the key element here, with Blake doing little more on some cuts than noisily trying to make himself heard. The trumpeter builds a solid line and then doesn't so much embellish it as lay out all the ways it could have gone. More than once, he seems to deconstruct his own song even as he plays it. Thoughtful contemporary jazz and further proof, too, of Colley's growing mastery. His empathy with Rogers is extremely impressive.

*** **Prints** Criss Cross 1292 *Sipiagin; Chris Potter (ss, ts); David Kikoski (p); Scott Colley (b); Antonio Sanchez (d).* 10/06.
Sipiagin still dominates and still doesn't really seem to need another horn in the front line. Potter is a less rambunctious player than Blake and so his contributions aren't so intrusive, but what a different and better album this might have been as a quartet. The writing is easily strong enough to survive a barer presentation.

*** **Out Of The Circle** Sunnyside SSCD 1189 *Sipiagin; Robin Eubanks (tb); Donny McCaslin (ss, ts, f); Henry Hey (ky); Gil Goldstein (acc); Adam Rogers (g); Scott Colley (b); Antonio Sanchez (d); Daniel Sadownick (perc); Monday Michiru (v).* 07.
There's a polished quality to this record that might initially suggest a drift towards a lighter end of the spectrum. In reality, though, it's as tough-minded as anything he's done. A couple of vocals by his wife Monday Michiru don't add much, though they do help to vary the textures further. He dabbles with bass trumpet on 'Sketches Of Myself' right at the end and there's a lot of keyboard texture underpinning the horn- and guitar-lines. Colley again proves indispensable, and delicious in combination with Eubanks's authoritative trombone.

Also, in brief:

*** **Images** TCB 98602. 98.
A lovely tolling version of the traditional 'Novgorod Bells' and a fine original in 'Little Dancer'. Characterful jazz.

*** **Mirrors** Criss Cross 1236. 6/02.
Piano and guitar this time, and a fuller sound, though not quite the killer punch he seemed ready to deliver.

Sirone (Norris Jones) (born 1940)

DOUBLE BASS, WOOD FLUTE

Born in Georgia. A lynchpin of the '60s avant-garde, he played with Albert Ayler, Noah Howard, Cecil Taylor, Gato Barbieri and many others. He is also a key member of the Revolutionary Ensemble.

*** **Live** Atavistic Unheard Music ALP/UMS 253 *Sirone; Claude Lawrence (as); Dennis Charles (d).* 81.
Seldom heard on his own, but Sirone's deep, bluesy tone and background in horn-playing are evident on this mainly solo performance. Charles and Lawrence are largely present to set up ideas and improvising contexts, though on the last track they play as a trio. Sirone unexpectedly opens on wood flute, a light, dry sound as far as can be imagined from his usual instrument. Then

he switches to trombone, which is much more like the thing. Predictably, though, it's his bass-playing that is most revelatory, rich and resonant sounds and some nimbly inventive ideas. Recorded at New York's Public Theatre, the tapes show some signs of wear, but there's nothing intrusively amiss.

*** **Configuration** Silkheart SHCD 155 *Sirone; Charles Gayle (as); Billy Bang (vn); Tyshawn Sorey (d).* 04.
This is credited to the Sirone Bang Ensemble, but the delight of the set is the playing of 22-year-old Tyshawn Sorey, one of the real finds of recent years. He manages to make an impact from the very first track, but it's on 'Freedom Flexibility', another Bang composition, that he really starts to strut his stuff, giving the three veterans something to think about. The interplay between Bang and Sirone is as fascinating as you'd expect given their shared and several experience and the closeness of their instruments. Gayle surprises by playing alto, though one comes to expect surprise from Charles Gayle. His tone is a little pinched, like a less warm-toned Marion Brown or Noah Howard, but his contribution is absolutely central and he takes a fine spot opposite Bang on 'Notre Dame De La Garde'. A fine set and overdue recognition for one of the key bassists of recent times.

Lars Sjøsten (born 1941)

PIANO

A defining influence on Swedish post-bop of the 1960s onward.

*** **Early** Dragon DRCD 406 *Sjøsten; Bertil Lövgren (t); Putte Wickman (cl); Gunnar Bergsten (bs); Bengt Lindqvist (org); Sture Nordin (b); Fredrik Norén, Nils-Erik Svensson (d); Kerstin Bagge, Kerstin Dahl, Annica Risberg, Bjarne Nerem (v).* VARIOUS DATES.
*** **In Confidence** Dragon DRCD 197 *Sjøsten; Jan Kohlin (t); Bertil Strandberg (tb); Petter Carlsson (frhn); Øystein Baadsvik (tba); Krister Andersson (ts); Gunnar Bergsten (bs); Patrik Boman (b); Nils Danell (d).* 11–12/90.
Sjøsten is a deft, economical pianist, conservative as a composer – he might build an idea round a rhythmic oddity or an unusual tonality – but good with groups of any size. He's been recording as a leader since 1971, but there's very little material around on CD. A couple of other Dragons feature him with Lee Konitz, and these are worth seeking out too. The work on *In Confidence* is pleasing, good-natured and deftly arranged, without hidden depths but not short on basic imagination.

Alan Skidmore (born 1942)

TENOR SAXOPHONE

Son of saxophonist Jimmy, he played with big bands and blues groups in the '60s before forming his own groups and freelancing. A Coltrane follower but with the style well assimilated.

***(*) **Once Upon A Time** Vocalion CDSML8407 *Skidmore; Kenny Wheeler (flhn); John Taylor (p); Harry Miller (b); Tony Oxley (d).* 70.
Skidmore is rather poorly represented on record, though he can also be heard on a growing range of reissued British jazz records from the Golden Age of the late '60s and early '70s. This superb quintet date has been rescued from the Deram archives. The title piece and 'Image' are both by John Surman, 'Majaera' is by the wonderful Oxley, 'The Yolk' by Taylor and 'Old San Juan' by John Warren, leaving just one relatively anonymous composition by Skidmore this time round. It's the saxophone one listens to, though, rather than the theme: a strong, hard-edged sound, redolent of the blues even when they are not implied, and with a definite recall of Coltrane. Wheeler sounds quite fragile on his flugelhorn, but the two horns blend magnificently. Taylor is more abstract than in later years but still in great form. Miller and Oxley might seem a misalliance in some respects, but here (and especially on Ox's tune) it works well.

***(*) **Tribute To Trane** Miles Music MMCD075 *Skidmore; Jason Rebello (p); Dave Green (b); Stephen Keogh (d).* 2/88.
***(*) **East To West** Miles Music 081 *Skidmore; Steve Melling, Stan Tracey (p); Roy Babbington, Mick Hutton (b); Bryan Spring, Clark Tracey (d).* 11/89–2/92.
Skidmore had recorded 'Lonnie's Lament' before, but it reappears on *Tribute*. With typical self-effacement, Skidmore asked that the album, one of a flood marking the 20th anniversary of Coltrane's death, be regarded as a 'thank you' rather than a disciple's homage. The choice of material is interesting. 'Naima' and 'Mr P.C.' make for a more predictable closing sequence but 'Resolution', 'Crescent', 'Bessie's Blues' and 'Dear Lord' suggest the depth of Skid's understanding of the music.

East To West is a solid continuation of the same work. There are three tracks from a Hong Kong club date in 1989, with Tracey's trio in support, and three more from the Scott club in 1992. Skidmore's tenor oratory is as mighty and full-blooded as before, with even Tracey's own 'Funky Day In Tiger Bay' transformed into a thunderous outpouring of saxophone. The later sessions bring further gifts with 'Crescent', 'Wise One' and as thumping a take on 'Mr P.C.' as you'll find outside the master's own records.

Also, in brief:

**** **After The Rain** Miles Music MMCD 084 98.
With Colin Towns's large ensemble and a German orchestra, but Skid still comes through with magisterial authority on another Coltrane-flavoured programme.

*** **The Call** / *** **Ubizo** Provocateur Records PVC 1018 / 1036. *4 & 5/99; 10/02.*
A self-confessed drummer *manqué*, he relished these African collaborations with the Amampondo ensemble. They're not records that wear well, though.

Steve Slagle (born 1951)

ALTO AND SOPRANO SAXOPHONES

Born in LA, his family moved east; studied at Berklee from 1970 and later worked with Lionel Hampton, Woody Herman, Jack McDuff and Carla Bley.

*** **The Steve Slagle Quartet** / ***(*) **Spread The Word** Steeplechase SCCD 31323 / 31354 *Slagle; Tim Hagans (t); Scott Colley (b); Jeff Hirshfield (d).* 11/92, 4/94.
***(*) **Reincarnation** Steeplechase SCCD 31367 *Slagle; Kenny Drew Jr (p); Cameron Brown (b); Jeff Hirshfield (d).* 10/94.
Slagle has hitherto been best known by association, but his albums as a leader deserve a hearing. *Quartet* features some difficult writing by the leader: 'Leadbelly Sez' is a tricky eight-bar blues, and 'Mondo' might suggest a leaning towards the original Ornette

Coleman quartet. Colley and Hirshfield work very capably behind the horns, and Hagans plays thoughtfully. The quartet return for *Spread The Word*, and this time it manages to suggest an eloquent kind of free playing that actually owes little to Coleman's quartet. The improvising has an air of long-breathed virtuosity about it, the many-noted solos rooted in bebop but coloured by the freedoms of what came after. If the leader's convolutions suggest a struggle with form, Hagans's calm and lucid playing reconciles structure with freedom, and the contrast between the two styles makes the music compelling and rounded.

Slagle's own work suggests a link between hard-bop stylists and the free players of a generation later, which some of his own sleeve-notes on *Reincarnation* also allude to. The opening track here is a long, sinewy extemporization on Charles Mingus's 'Reincarnation Of A Lovebird', and Slagle recalls how it struck him as a link between Parker and Dolphy. If you add Jackie McLean to the mixture, it could almost come up as Slagle himself, and this twisting solo is certainly one of the best things he's done on record. There are fine ballads in 'Soultrane' and 'Bess, You Is My Woman Now', and though one misses some of the interaction which Hagans created on the other discs, Slagle takes the weight on his own shoulders very convincingly. Drew's excellent work is a bonus.

***(*) **Alto Blue** Steeplechase SCCD 31416 *Slagle; Ryan Kisor (t); Scott Colley (b); Gene Jackson (d).* 4/97.
This is Slagle's best record. The music is all blues, either in form or feeling, and with Kisor matching or even outplaying the leader on some pieces the content is way up. Slagle's three originals work beautifully and his flute feature on 'Detour Ahead' is clean as a whistle. Colley and Jackson vary the rhythms and sponsor the horns without getting in their way, and the studio sound catches them all to a tee.

*** **New New York** Omnitone 12005 *Slagle; Joe Lovano (ts); Joe Locke (vib); Dave Stryker (g); Cameron Brown (b); Gene Jackson (d).* 6/00.
Essentially, a continuation of the Steeplechase work, with a more packaged and considered feel. But Slagle is a typical New York jazzman of today, playing with bands of many stripes, in and out of jazz, and stewing up all this experience when it comes to helming his own date. So there's a juicy amount of rhythmic and textural detail, without quite establishing a defining course or a particularly cathartic moment. It's mostly quartet music, with Locke and Lovano taking a guest turn apiece, the vibesman sounding coolly effective on 'What Goes Around Comes Around'.

Also, in brief:

*** **Our Sound!** Double-Time DTRCD-107. 4/95.
A swinging, genuine date, with plenty of fire and interest.

*** **Plays Monk** Steeplechase SCCD 31446. 1/00.
'Plays Mingus' might have been more Steve's speed, given his experience in the Mingus Big Band, but this is a decent enough set.

Don Sleet (1938–86)

TRUMPET

He worked in California in the '50s and '60s and spent some years with the San Diego Symphony, but his boppish delivery brought him this one date as a leader in the studios.

*** **All Members** Original Jazz Classics OJCCD 1949 *Sleet; Jimmy Heath (ts); Wynton Kelly (p); Ron Carter (b); Jimmy Cobb (d).* 3/61.
Long a collectors' favourite, but in truth, no great masterpiece: the quintet play within themselves, Carter's bowed solos are an annoyance, and not much really sticks in the mind. But Sleet, for all his share of fluffs (surprising for someone with as much classical experience), shies away from the obvious. He sounds as if he wants to be Miles Davis for much of the way, with long vibratoless notes and a touch of the Davis preening on ballads, but he'll suddenly throw in an excitable phrase or follow a sequence of short remarks with a long, handsomely executed line. Heath sounds full and resonant in his solos and brought in the title-track; there are also two Clifford Jordan tunes.

Cliff Smalls (born 1918)

PIANO

A career divided between jazz, R&B and soul.

*** **Caravan** Black & Blue 8732 *Smalls; Leonard Gaskin (b); Oliver Jackson (d).* 78.
Black & Blue helped a lot of American jazzmen record at a time when the business was as slack as unmilled cotton back home. Smalls brings a folksy simplicity to this trio date but shows impressive chops all the way through. The rhythm section are mainly along for the ride.

Bill Smith (born 1926)

CLARINET

Born in Sacramento, he studied under Milhaud at Mills College and at the Juilliard School. He was a member of Dave Brubeck's influential Octet. His advanced ideas are unique and still overlooked.

***(*) **Folk Jazz** Original Jazz Classics OJCCD 1956 *Smith; Jim Hall (g); Monty Budwig (b); Shelly Manne (d).* 2 & 11/59.
Far ahead of its time in its integration of modern modal jazz and folk music, this sees Smith take a group of traditional songs, all the way from 'Greensleeves' to American classics like 'Nobody Knows The Trouble I've Seen', 'Go Down Moses' and 'Nobody Knows You When You're Down And Out', and subjects them to gently swinging, harmonically subtle arrangement. Hall's clean comping takes the place of a piano and sounds more open and folkish, while Budwig plays with typical subtlety. Highpoints of the album include a superb version of 'Black Is The Colour of My True Love's Hair'; Smith's lean clarinet introduction is inch-perfect and the best possible introduction to the clarinettist's work.

Bobby Smith

ALTO SAXOPHONE

He wrote 'Tippin' In' for the Erskine Hawkins band.

*** **That's For Sure** Delmark DD 484 *Smith; Erskine Hawkins Alumni.* 49–3/54.
A parallel kind of career to Johnny Hodges' with the Ellington orchestra and a similar range of material, though Smith moved

from jump themes to straight R&B. Probably the best known of the sidemen is baritone saxophonist Haywood Henry. Pleasant listening, and no surprise to hear him reprising 'Tippin' In'.

Derek Smith (born 1931)

PIANO

Born in London, he worked the British scene for a time, but went to the US in 1957, where he worked in the studios and on TV.

*** **The Man I Love** Progressive PCD 7035 *Smith; Scott Hamilton (ts); George Mraz (b); Billy Hart (d). 5/78.*

*** **Love For Sale** Progressive PCD 7002 *Smith; George Duvivier (b); Bobby Rosengarden (d). 10/78.*

*** **Plays Jerome Kern** Progressive PCD 7055 *Smith; Linc Millman (b); Ronnie Bedford (d). 3/80.*

It's not easy to make too nice a distinction between these powerfully swinging sets by the Englishman, which come in what looks like a uniform edition with the original David Stone Martin cover art. There isn't a big discography, but it's pretty much of a piece. The earliest surviving one was originally a Statiras LP and the sound on it isn't fantastic, though Hamilton cuts through richly and there's nothing wrong with the playing from the others. Smith's preferred material is almost invariably mainstream standards, played in a mixture of medium and fast tempos with not too much dalliance on balladry; sometimes he surprises, though.

***(*) **High Energy** Arbors ARCD 19247 *Smith; Nicki Parrott (b); Joe Ascione (d). 10/00.*

This is Derek's finest moment. Again, most of the material is pretty familiar; everyone winces when they hear the intro to 'Alone Together', but Smith makes something fresh out of it. He does get somewhat more adventurous with Rollins's 'Soxy' ('St Thomas' ends the album with a smile), Neal Hefti's 'Girl Talk' and a chunk of Rodrigo, from *that* piece, but again it's unhackneyed, energetic and full of melody. Terrific stuff.

Hal Smith (born 1953)

DRUMS

A pro since the late '70s. He is from Indiana but is associated with many West Coast revivalist groups and New Orleans bands of today, leading the Frisco Syncopators and the Down Home Jazz Band.

*** **California, Here I Come** Jazzology JCD-182 *Smith; Chris Tyle (c, v); Bobby Gordon (cl); Frank Powers (ts, cl); Ray Skjelbred (p); Jack Meilahn (g); Mike Duffy (b, v). 11/88.*

*** **Milneburg Joys** GHB BCD-277 *Smith; Chris Tyle (c); David Sager (tb); Jacques Gauthé (cl, ss); Steve Pistorius (p); Amy Sharpe (bj); Bernie Attridge (b). 6/89.*

***(*) **Portland To San Diego 1983–1998** Jazzology JCD-136 *Smith; Chris Tyle (c); Mark Caparone (t); Alan Adams (tb); Bobby Gordon (cl); Richard Hadlock (ss, as); Frank Powers (ts); Butch Thompson, Ray Skjelbred, Bill Mitchell, Chris Dawson (p); Rebecca Kilgore (g, v); Jack Meilahn (g); Mike Duffy, Clint Baker (b). 83–98.*

***(*) **Sweet Little Papa** GHB BCD-403 *Smith; Duke Heitger (t, v); Mike Owen (tb); Brian Ogilvie (cl); Steve Pistorius (p, v); Tom Saunders (b). 8/98.*

*** **Concentratin' On Fats** Jazzology JCD-299 *Smith; Marc Caparone (t); Alan Adams (tb); Bobby Gordon (cl); Frank Powers (ts, cl); Chris Dawson (p); Rebecca Kilgore (g, v); Clint Baker (b). 11–12/98.*

*** **Let's Have A Jubilee** Jazzology JCD 336 *As above, except add John Otto (cl, as, v). 04.*

Smith and Tyle were co-leaders of the Frisco Syncopators on *Milneburg Joys*, one of the several fine American trad groups revisiting the classic repertoire with unusual aplomb. Though they take their cue from Bob Scobey's original Frisco Jazz Band, the group was actually New Orleans-based, and they approach seasoned chestnuts such as 'Skid-Dat-De-Dat' and 'Panama' with enough sharpness to lend a fresh point of view. The rhythm of the group attains a nice blend of sleekness and ragged drive, and in the clean-toned Tyle and the adept Pistorius they have two excellent soloists.

Disc three is by Smith's Rhythmakers and is a reissue of their first (1983) LP, beefed up with seven tracks from three later sessions. The early music is recorded with a real punch and the fast tunes go off like a rocket, with Hadlock's old-fashioned soprano sound a real treat. Becky Kilgore was then in the band primarily as a rhythm guitarist, but she sings on four of the later tracks, including the delightful 'He's The Last Word'. A terrific disc. *California Here I Come* isn't quite as good, just a little shambling in parts, though the playing is spirited enough. *Concentratin' On Fats* is set up as a feature for Kilgore, and focuses on the less well-known Fats Waller songs. It's a nice record, though both singer and band have done better.

Sweet Little Papa is by Smith's Creole Sunshine Jazz Band and is conceived as a homage to Kid Ory. The sextet tackle Ory-associated appeal with fine aplomb and in Heitger they have one of the absolute top musicians of today in this genre: he ends the disc with a splendid 'Cornet Chop Suey'.

The Rhythmakers are still going strong on *Jubilee*, clumping through a hoary programme as if it were all brand-new. Becky Kilgore's in great form and new man Otto has some excellent moments: all presented in good sound.

Harrison Smith

TENOR AND SOPRANO SAXOPHONES, BASS CLARINET

British bop-to-free saxophonist with a wide CV.

*** **Outside Inside** Slam CD 231 *Smith; Liam Noble (p); Jeremy Brown (b); Winston Clifford (d). 3/98.*

Smith belongs to a generation of British players for whom rapid transition between free music and a settled groove presents no difficulty. Sparingly recorded for a musician of his experience, he plays with maturity and presence on this session as leader. Opening with bass clarinet on 'Inside Outside' was a bold stroke, but his long unfolding statement holds the attention throughout. He switches to soprano for 'Adventures With DP', a more tuneful and expressive horn for Smith than the tenor, on which he always sounds a little forced.

A freer conception informs the two-part 'Cliffhanger/For U', and Smith revels in the space to develop a raw-textured but sensitive solo that instantly identifies itself as British and of a certain vintage. The supporting band is always on hand with a complementary idea. Noble has a thoughtful touch and Clifford is unfailingly musical.

Ian Smith (born 1965)

TRUMPET

Cousin of trumpeter Jimmy Deuchar, he started out in rock bands before turning to creative music; a member of the London Improvisers Orchestra and other groups.

**** **Daybreak** Emanem 4059 *Smith; Gail Brand (tb); Oren Marshall (tba); Veryan Weston (org); Derek Bailey (g).* 01.

If *Tryst*, his improv debut on Red Toucan, was an impressive starting-point, *Daybreak* is a small miracle. The basic chemistry is the same – solos, duos and small groups with only occasional use of ensemble – but what a wealth of sound from such unexpected instrumentation. Wherever his sound comes from, namesake Leo Smith, Bill Dixon or the Gabriels of forgotten jazz bands and orchestras, Smith is in love with brass. That comes across on the delicious trio with Marshall and Brand, 'Falange, Flanginha, Falangeta', as well as the opening duet with the brilliant tubist. Weston plays a breathy chamber instrument, and if you know your Wilhelm Reich you'll love the title of 'Function Of The Organ', another of Smith's generous solo-spots-cum-interlude. The veteran Bailey is the trumpeter's partner on 'Coffee' and makes light of being odd man out on this date. It's a stunning album, one of the unexpected treasures of the Emanem catalogue and something that anyone interested in contemporary trumpet-playing and structured improvisation should sample.

***(*) **K3** Bruce's Fingers BF 58 *Smith; Simon H. Fell (b); Harris Eisenstadt (d).* 9/03.

At first glance, this is a more conventional situation, in that the line-up follows a more fixed and familiar pattern. The music's anything but ordinary, with visiting man Eisenstadt bringing his typical range of energies and sound-colours and Fell delivering an authoritative line from first to last. Until the arrival on the scene of the brilliant young Peter Evans, Smith was the most exciting trumpet exponent around. Brilliant as Evans is, Smith shouldn't be overlooked

Ishmael Wadada Leo Smith (born 1941)

TRUMPET, FLUGELHORN, PERCUSSION

Born in Mississippi, Smith became part of the radical AACM group before founding the Creative Construction Company with Anthony Braxton and Leroy Jenkins. A subtle theoretician, he has enjoyed a considerable resurgence in recent years.

[redacted]

**** **The Kabell Years**

Tzadik TZ 7610 4CD *Smith; Oliver Lake (as); Anthony Davis (p); Wes Brown (b); Pheeroan akLaff (d).* 71–79.

**** **Divine Love**

ECM 529126-2 *Smith; Lester Bowie, Kenny Wheeler (t); Dwight Andrews (af, bcl, ts, perc); Bobby Naughton (vib, mar, perc); Charlie Haden (b).* 9/78.

Since the '70s Smith has organized his music according to the principles of 'rhythm-units', which seem to call for a mystical equivalence of sound and silence, and of 'ahkreanvention', a method of notating improvised music. 'Tastalun' on *Divine Love* is the first of these pieces Smith had an opportunity to record, three muted trumpets weaving an extraordinary extended spell. So closely integrated is the playing by Smith and guests Wheeler and Bowie that it is probably pointless trying to sort out who is playing which line.

The basic group, on both this record and the one below, is Smith with Naughton and Andrews. *Divine Love* opens on a long meditation for alto flute, Andrews at his atmospheric best, before Smith's tight, compressed sound comes through. The title-piece is another of his ritual works. Naughton's vibes are a key element on this record, not least because there is no conventional percussion part. He opens the last track pitched against Charlie Haden's bass, marking the pauses that constitute the work's stately rhythm unit. Andrews's bass clarinet intones ancient wisdoms while Smith sounds elevated, rapt, almost tranced.

The Kabell box, compiled by supporter John Zorn's Tzadik, is a kind of prequel. The label was set up by Smith in the early '70s to document his work, and released four LPs, much of it solo work, but also including trios with Davis and Brown, and as New Dalta Akhari with Lake and akLaff. The original discs were *Creative Music – 1*, *Reflectativity* (confusingly also used for a 1999 set with Davis), *Song Of Humanity* and *Akhreanvention*. Smith's ideas about sonority have something in common with the mysterious classical composer Giacinto Scelsi, but filtered through the hands-on aesthetic of AACM. The solo pieces are devastatingly beautiful, the trio tracks somewhat more essay-like and discursive, but an undeniably important release.

***(*) **Go In Numbers** Black Saint 120053 *Smith; Dwight Andrews (af, bcl, ts, perc); Bobby Naughton (vib, mar, perc); Wes Brown (b, odurgyaba f).* 1/80.

This is a live recording, from the Kitchen in New York, of the group Smith called New Dalta Ahkri. It consists mainly of two long statements. Naughton and Wes Brown open 'Go In Numbers' with a desolate meditation that sounds like the funeral march of some lost leader. Smith's opening figures seem to contain half-remembered elements of Ives's *The Unanswered Question*. Elsewhere he sounds uncannily like a slowed-up version of Don Cherry, an influence that was to seem ever more pressing in years to come.

***(*) **Procession Of The Great Ancestry** Chief CD6 *Smith; John Powell (ts); Bobby Naughton (vib); Louis Myers (g); Joe Fonda, Mchaka Uba (b); Kahil El'Zabar (d, perc).* 2/83.

'Seven mystical poems of jazz in 17 links', dedicated to some of the honoured shades of Afro-America, including fellow trumpeters Miles, Dizzy, Roy Eldridge and Booker Little, with a special paean to Gabriel's right-hand man, the Revd Martin Luther King Jr. As in *The Mass On The World*, this is conceived as a long seamless ritual, much of it conducted in duet with Naughton's bell-like vibes.

Smith makes no attempt to pastiche any of his musical ancestors. Stylistically, it would be difficult to determine merely by listening who was being celebrated in which piece, except that there is probably more of Miles in the title-track, which begins the procession proper. What Diz would have thought of a title like 'Celestial Sparks In The Sanctuary Of Redemption' is fortunately not recorded.

***(*) **Rastafari** Boxholder BXH 035 *Smith; Bill Smith (ss); David Prentice (vn); Larry Potter (vib); David Lee (b).* 6/83.

Originally on Sackville, this pits Smith with the Bill Smith Ensemble, a group dedicated to adventurous improvisation and composition. The instrumentation is unique and with Smith's somewhat Steve Lacy-like soprano as second horn there's a nice balance in the sound, with Potter to some extent taking the place of a drummer, and the two strings (perhaps an influence on Smith's later practice) working together in fascinating counterpoints.

*****(*) Kulture Jazz** ECM 519074-2 *Smith (solo).* 10/92.
Another attempt to commune with the ancestors. The honour'd shades are Billie Holiday, Trane, Ayler and Pops, but this time there is much greater emphasis on Smith's poetic writing, which, like Cecil Taylor's, has become ever more important relative to pure instrumentalism. One longs for more trumpet in place of the barrage of percussion and little instruments that clogs the album.

It was brave of ECM to go back to him after a gap of almost 25 years, but sadly this one dates far more quickly than *Divine Love*.

*****(*) Tao-Njia** Tzadik TZ 7017 *Smith; Dorothy Stone (f, af, picc); Martin Walker (cl, bcl); Vicki Ray (p, cel); Mika Noda (vib, perc); Robin Lorentz (vn); Erika Duke (clo); David Philipson (bansuri, perc); Harumi Makino Smith (v).* 11 & 12/95.
***** Light Upon Light** Tzadik TZ 7046 *Smith; Bill Powell, Marty Walker (cl, bcl); Dorothy Stone (picc, f, af); Allan Vogel (ob); Vicki Ray (p); Robin Lorentz (vn); Karen Elaine Bakunin (vla); Erica Duke-Kirkpatrick (clo); Bertram Turetzky (b); Arthur Jarvinen (perc, mar, vib); I. Nyoman Wenten (gender barung); John Parsons (gender parembung); Mark Trayle (elec); Harumi Makino Smith (v).* N.D.
In the spring of 1995 Smith unveiled a large-scale, multi-ensemble piece called *Odwira*. It was the clearest sign of how far he has moved from small-group improvisation to a new conception of himself as a composer, albeit a heterodox one. Recent years have seen him personally and musically involved with Oriental culture, and this is strongly reflected in *Tao-Njia*, a rich montage of sounds that are at once new and immediately familiar, bearing Smith's stamp from the very first overdubbed passages of 'Another Wave More Waves'. Here, once again, the dominant exchange is between trumpet and vibraphone, no longer Bobby Naughton but Mika Noda, and pairs of low drums played by David Philipson, two members of his Nda-Kulture Ensemble. They are augmented by members of new-music and crossover specialists California E.A.R. for 'Tao-Njia' itself. As on *Kulture Jazz*, this is essentially a text piece, recited by Harumi Makino Smith against a wind-and-string ensemble, Smith's trumpet and pre-recorded *mbira*. It's the only questionable part of the record, over-long, slightly indulgent and not always very clearly articulated.

The remainder is taken up by 'Double Thunderbolt', a memorial to Don Cherry. It borrows his 'Symphony For Improvisers' tag for the second and fifth movements, opening with Smith on bamboo flute and ending – 'A Falcon Ascends In A Moonbow Lightbeam' – with magnificent solo muted trumpet. A piece to cherish, utterly true to Cherry's great gifts, and to Smith's.

The second record extends this phase of Smith's compositional career. Two of the pieces are performed by the E.A.R. Ensemble and the New Century Players, one of them, 'Nur', written for bassist Turetzky. 'Hetep: Serenity: Tranquility 2' is for Bakunin's viola, while the last two pieces are complex soundscapes for electronics, samples and Smith's keening trumpet.

*****(*) Yo Miles!** Shanachie 5046 2CD *Smith; Bruce Ackley, Steve Adams, George Brooks, Lary Ochs, Jon Raskin (sax); Oluyemi Thomas (bcl); Paul Plimley (p, org); John Medeski (org); Bob Bralove (ky); Nels Cline, Henry Kaiser, Freddy Roulette, Elliott Sharp (g); Chris Muir (g, elec); Michael Manring (b, g); Wally Ingram, Lukas Ligeti (d, perc).* 1/98.
Why listen to reprocessed Miles when there is a whole shelfload of the real thing? If the answer seems self-evident, it might be worth spending an hour with Smith guitarist Henry Kaiser and band on this generous two-CD pastiche of Miles's electric phase. Smith's trumpet-playing is rawer and more intense than anything Miles ever attempted. One is tempted to say it is also more harmonically astute. All it lacks is the eggshell fragility of the original.

The material is predictable enough, mostly *Jack Johnson* and *Big Fun* vintage funk. Smith turns 'Calypso Frelimo' into a dark, squally ride and the ABC groove of 'Ife' into a sprawling essay in time-changes and minimal harmonics. 'Miles Dewey Davis III – Great Ancestor' is a vividly thoughtful original.

Kaiser's part is harder to quantify and assess. Unlike John McLaughlin and later guitarists, he doesn't command much of a front role, but he underpins the ensembles with real understanding. The guest musicians, who include the members of the ROVA Saxophone Quartet, are used to great effect, and Kaiser and fellow guitarist Chris Muir produce with a feel for the grooves and timbres that Teo Macero would enjoy.

*****(*) Reflectativity / ***(*) Golden Quartet** Tzadik TZ 7060 / 7604 *Smith; Anthony Davis (p); Malachi Favors (b); Jack DeJohnette (d on Golden Quartet only).* 99; 00.
The *Reflectativity* session reworks a piece from 1972 which has lain in Smith's work bag ever since, unacknowledged and now recast as a tribute to Duke Ellington. The other dominant influences on this extraordinary record are Thelonious Monk, Charlie Parker and Anthony Braxton, with whom Smith has worked again recently.

On 'Celestial Sky And All The Magic', Smith demonstrates again how much he owes to Miles Davis, but also how far he has travelled beyond. His muted introduction is as delicately moving as his rapid-fire exposition on 'America's Third Century Spiritual Awakening' is rousing. The opening 'DeJohnette' is a Milesian tribute to a band member and affords the drummer lots of space to spread out and show his wares. Jack is an utterly compelling soloist and his ability to understand where Smith is coming from generates the key relationship of the set. Davis is sympathetic enough, but he doesn't quite have the chops to equal Smith.

***** Compassion** Meta/Kabell 010 *Smith; Adam Rudolph (perc).* 6/02.
Rudolph's work with Sam Rivers and others has always been impressive and this is an excellent example of how musically he deploys a wide array of percussion instruments, including cymbals and gongs, hand-drums, kalimba, doussn'gouni and others. Apart from Smith's solo 'Song Of Humanity', these are improvised duets, often faintly tentative, gently exploring, nudging at ideas rather than hitting them over the head. Not perhaps the most emphatic or memorable of Smith's recent discs, but a very worthwhile one.

***** The Year Of The Elephant** Pi Recordings 4 *Smith; Anthony Davis (p, syn); Malachi Favors Maghostut (b); Jack DeJohnette (d, syn).* 9/02.
A surprisingly straight-ahead jazz record. DeJohnette plays crisp, flowing lines, and Favors, always a fascinating groove player, lays down beefy lines that sound at times more like bass guitar. Smith and Davis are the more 'outside' half of the equation, but the trumpeter tends to restrict himself to yawing, almost anguished figures that on the duet with Davis, 'Kangaroo's Hollow', flirt with abstraction. The opening 'Al-Madinah' promises that this is not going to be an unduly complex or tortuous album, and 'The

Zamzan Well A Stream Of A Pure Light' is milder and more circumspect than anything Smith has done in recent years. 'Miles Star In 3 Parts' is interesting, with Davis playing a bass vamp under the trumpet. The pianist and DeJohnette both deploy synthesizers as if they were Hammond organs; unusual and effective.

*** **Organic Resonance** / *** **Saturn, Conjunct The Grand Canyon In A Sweet Embrace** Pi Recordings 6 / 10 *Smith; Anthony Braxton (reeds).* 4/03, 4/03.

Widely admired on first release, these are curiously disappointing sets that never seem to find the two players on common ground. Both are live recordings. The first consists of two Smith compositions bracketing Braxton's 'Compositions 314/315'. Smith, as ever, paints broad brush, while Braxton's pieces are faster-moving, rhythmically complex tessellations of very simple materials. They seem to have more fun on the second disc, with Braxton doing a curious gutbucket thing on the title-track, and both of them lilting through 'Composition 316'.

**** **Lake Biwa** Tzadik TZ 8008 *Smith; Marcus Roja (tba); John Zorn (as); Anthony Coleman, Yuko Fujiyama, Jamie Saft, Craig Taborn (p); Marc Ribot (g); Jennifer Choi, Eric Friedlander (clo); John Lindberg, Wes Brown (b); Gerald Cleaver, Susie Ibarra, Kwaaku Kwaakye Obeng (d).* 02–04.

This highlights Smith the composer, who in recent years has explored his own system of notation. The varied orchestra is capable of subtly inflected sound. The title-track sounds composed until Smith enters some minutes in, at which point the language becomes more open and improvisational. Zorn takes a great solo on 'Sanai's Enclosed Garden Of The Truth' and there is strong work from the strings here and on the closing 'Africana World'. Smith's role as a soloist is less prominent than in the past, but his ability to shape large-scale structured improvisations is non pareil.

(*) **Snakish Leo CDLR 435 *Smith; Miroslav Tadić (g); Mark Nauseef (perc, elec); Walter Quintus (elec); Katya Quintus (v).* 03–04.

A curious mix of Smith's Miles-tinged trumpet and pleasant but rather random sounds from the other players. The pieces are all short, which militates against any sense of development but also means that nothing sticks around long enough to become seriously tedious.

**** **Wisdom In Time** Intakt CD 128 *Smith; Günter 'Baby' Sommer (d, perc).* 06.

As Oliver Schwerdt points out in a short liner-note, trumpet/drums projects do represent a small tradition. Smith's recent work has also incorporated electronics, which ties it more obviously to Bill Dixon's work with Tony Oxley than elsewhere. Smith is in particularly good voice, getting a tight, rich tone out of his flugelhorn in particular, but it's the eternally underrated Sommer who makes this so compelling. His figuration is exact but relaxed, his accompaniments almost melodic. Great stuff from two giants of the music.

*** **Brooklyn Duos** Treader trd007 *Smith; John Coxon (hca, g).* 12/05.

Recorded at Jamie Saft's Brooklyn studio, this is a long-planned collaboration between the trumpeter and one half of Spring Heeled Jack. Coxon has a remarkably delicate touch and on the long opening number 'Gagaku: Rain' finds a voice that contrasts nicely with Smith's while complementing it in every phrase and transition. Some of the later tracks are less successful and there are moments that sound awkwardly workshopped. By and large, though, a quietly powerful statement.

Also, in brief:

*** **Condor, Autumn Wind** Wobbly Rail WOB 001. 11/97.

A very intimate, almost private musical experience with Harumi Makino Smith (*v*) that will either command or repel.

**** **Red Sulphur Sky** Tzadik TZ 7070. 01.

This is a devastatingly beautiful solo recital, calling on all of Smith's technique as well as his wonderfully poetic musical personality.

*** **Luminous Axis** Tzadik TZ 7083. 03.

A suite of miniatures and longer improvisations, with the trumpet keening out across spare, almost subliminal electronic backgrounds.

Jabbo Smith (1908–90)

TRUMPET, VOICE

Born Cladys Smith in Pembroke, Georgia, he was a dashing figure in late-'20s Chicago and was signed by Brunswick as a rival to Louis Armstrong. His career was damaged by drink and a poor attendance record, and by 1940 he was barely visible, subsequently taking jobs outside music. Came back in the '70s and was on Broadway in New York in the '80s, reformed and intact.

**** **Jabbo Smith 1929–1938** Classics 669 *Smith; Omer Simeon, Willard Brown (cl, as); Leslie Johnakins, Ben Smith (as); Sam Simmons (ts); Millard Robins (bsx); Cassino Simpson, Kenneth Anderson, Alex Hill, William Barbee, James Reynolds (p); Ikey Robinson (bj); Connie Wainwright (g); Hayes Alvis, Lawson Buford (tba); Elmer James (b); Alfred Taylor (d).* 1/29–2/38.

***(*) **Hot Jazz In The Twenties: Volumes 1 & 2** Collectables COL 6960 / 6961 *Smith; Bob Shoffner (t); George Dixon (t, tb, v); Charlie Irvis (tb); Omer Simeon (cl); Willard Brown (cl, as); Elmer Harrell, Cecil Irwin (cl, ts); Benny Waters (cl, as, ts); Fred Howard, George James (as); Edgar Sampson (as, vn); Willard Brown (ts); Zinky Cohn, Charlie Johnson, Cass Simpson (p); Bobby Johnson, Ikey Robinson (bj); Hayes Alvis, Cyrus St Clair (tba); Walter Bishop, George Stafford (d); Monette Moore, May Smith (v).* 28–30.

Until his rediscovery in the '60s, Smith was legendary as Armstrong's most significant rival in the '20s, a reputation built almost entirely on the records reissued on these discs. Like Pops, he'd learned to play in an orphanage. He had already made a name for himself with Charlie Johnson's orchestra, but it was the 20 sides he cut with his Rhythm Aces that have endured as Smith's contribution to jazz. The Classics CD includes all of them, together with four tracks from a single 1938 session by Smith's then eight-strong group. Smith's style is like a thinner, wilder variation on Armstrong's. He takes even more risks in his solos – or, at least, makes it seem that way, since he's less assured at pulling them off than Louis was. Some passages he seems to play entirely in his highest register; others are composed of handfuls of notes, phrased in such a scattershot way that he seems to have snatched them out of the air. If it makes the music something of a mess, it's a consistently exciting one. Organized round Smith's own stop-time solos and dialogue with the rhythm, with the occasional vocal – a quizzical mix of Armstrong and Don Redman

– thrown in too, the records seem like a conscious attempt at duplicating the Hot Five sessions, although in the event they sold poorly. Simeon is curiously reticent, much as Dodds was on the Hot Fives, and alto-players Brown and James do no more than behave themselves. The livewire foil is, instead, the extraordinary Robinson, whose tireless strumming and rare, knockout solo (as on 'Michigander Blues') keep everything simmering. Shrill and half-focused, these are still lively and brilliant reminders of a poorly documented talent.

Good in Jabbo's centenary year to be able to list another set. The Collectables volumes, licensed from Biograph, are problematic in that Jabbo denied having a presence on some of the material, including 1929 dates with Alex Hill and Lloyd Smith. However, there is some early material here that predates the Classics run, and both the digital engineering and Chris Albertson's liner-note makes this a very desirable collection.

Jimmy Smith (1925–2005)

ORGAN

Studied piano and bass in Philadelphia, but switched to organ in the early '50s and arrived in New York with a trio in 1956. Many albums for Blue Note, 1957–61, and Verve, 1962–73. Opened his own club in 1975 and quit touring, but returned to it in the '80s and performed to the end. His style – bebop lines rooted in the blues, punchily delivered – set the tone for all the organists who came after him, and helped create the soul-jazz genre.

*****(*) A New Sound ... A New Star ... Jimmy Smith At The Organ Vols. 1–3** Blue Note 57191-2 2CD *Smith; Thornel Schwartz (g); Bay Perry, Donald Bailey (d). 2–6/56.*

***** At Club Baby Grand: Volume ½** Blue Note 92785 / 92786 *As above, except omit Perry. 8/56.*

***** Home Cookin'** Blue Note 53360-2 *Smith; Percy France (ts); Kenny Burrell (g); Donald Bailey (d). 7/58–6/59.*

***** Standards** Blue Note 21282-2 *Smith; Kenny Burrell (g); Donald Bailey (d). 8/57–5/59.*

***** Cool Blues** Blue Note 35587-2 *Smith; Lou Donaldson (as); Tina Brooks (ts); Eddie McFadden (g); Art Blakey, Donald Bailey (d). 4/58.*

****(*) Crazy Baby** Blue Note 84030-2 *Smith; Quentin Warren (g); Donald Bailey (d). 3/60.*

*****(*) Open House / Plain Talk** Blue Note 84269-2 *Smith; Blue Mitchell (t); Jackie McLean (as); Ike Quebec (ts); Quentin Warren (g); Donald Bailey (d). 3/60.*

***** Back At The Chicken Shack / **(*) Midnight Special** Blue Note 46402-2 / 84078-2 *Smith; Stanley Turrentine (ts); Kenny Burrell (g); Donald Bailey (d). 4/60.*

***** I'm Movin' On** Blue Note 32750-2 *Smith; Grant Green (g); Donald Bailey (d). 1/63.*

***** Prayer Meetin'** Blue Note 76754-2 *Smith; Stanley Turrentine (ts); Quentin Warren (g); Sam Jones (b); Donald Bailey (d). 6/60–2/63.*

***** Rockin' The Boat** Blue Note 76755-2 *Smith; Lou Donaldson (as); Quentin Warren (g); Donald Bailey (d); John Patton (perc). 2/63.*

Jimmy Smith got going rather late as a jazz organist. Astonishingly enough, he allegedly didn't even touch the instrument until he was 28, but he quickly established and personified a jazz vocabulary for the organ: tireless walking bass in the pedals, thick chords with the left hand, quick-fire melodic lines with the right. It was a formula almost from the start, and Smith has never strayed from it, but he so completely mastered the approach that he is inimitable. At his best he creates a peerless excitement, which is seldom sustained across an entire album but which makes every record he's on something to be reckoned with.

Smith made a great stack of albums for Blue Note. As with all the long-serving artists on the label, their availability has been frustratingly inconsistent, but it's a fair showing at present. His first three albums have been collected on the twofer, *A New Sound*, and welcome it is since it catches much of the initial raw excitement that Smith was after. Pet licks and his familar great flourishes, delighting in the noise-making capacity of the organ, still sound at their most fresh and swinging here. *Cool Blues* sat on the shelf until 1980. Again recorded at Smalls', Lou Donaldson and Tina Brooks guest, with Blakey on drums on a few tracks. More of a potboiler, although any memento of Brooks, even in a routine blowing context, is something to keep. *At Club Baby Grand*, recorded in Wilmington, Delaware, has reappeared in a new RVG edition like many of these records, though few of them seem dramatically improved, and if anyone already has CDs they shouldn't consider replacing them right now.

It was disappointing, though, to hear how quickly Smith's albums became formulaic. *Home Cookin'* has the little-known Percy France on tenor, but more significant is the presence of Burrell, the organist's favourite partner. A solid one, with five bonus tracks on the CD edition. *Crazy Baby* is discouragingly rational. *Back At The Chicken Shack* has Turrentine confronting Smith to periodically powerful effect – the title-blues in particular blows very warmly – but, for all its 'classic' status, this is an album we've never really been impressed by. *Midnight Special* was recorded at the same session and is ... more of the same. *I'm Movin' On* is notable mainly for the sole recorded appearance of Smith with guitarist Grant Green – though the programme never quite gets off the ground and what should have been the big steamer, 'Back Talk', resolves itself into a series of clichés.

Smith rarely recorded with more than one horn in attendance, and the front line on *Open House/Plain Talk* marked a welcome change of pace. Regulation hard bop, perhaps, but plenty of smoke and cinders, and just as an alternative to the usual Smith programme this is one to hear. *Prayer Meetin'* is more secular blues than sanctified gospel, but either way Turrentine gets in a righteous blow. Two extra tracks from an abandoned 1960 session fill out the CD. This has now emerged in a new RVG edition, as has *Rockin' The Boat*, which was actually recorded one day earlier, with Lou Donaldson (making a rare solo appearance on a Smith date) and John Patton apparently playing tambourine. Solid.

Standards is a discovery – seven cuts from a previously unheard 1959 date plus five from earlier sessions, all with Burrell and Bailey. With the tempos mostly idling and the emphasis on ballads, this is almost as much Burrell's album as it is Smith's, and it underlines how fine a partner for the organist the guitarist has always been: economical, bluesy, adroit. A sleeper but a good one.

CORE COLLECTION

****** Groovin' At Smalls' Paradise**

Blue Note 99777-2 2CD *Smith; Eddie McFadden (g); Donald Bailey (d). 11/57.*

On *Groovin' At Smalls' Paradise* Smith is in his element in a club setting and, while McFadden also gets plenty of space (and doesn't do badly, in his modest way), the master's big, sprawling solos are definitive: 'After Hours' is perhaps the

classic Smith blues performance, although the entire record works to a kind of bluesy slow burn. The original albums have been turned into a double-CD and, in the Rudy Van Gelder edition remastering, the years fall away. This is the Smith album to get.

**** **Bashin'** Verve 539061-2 *Smith; Joe Newman, Ernie Royal, Doc Severinsen, Joe Wilder (t); Jimmy Cleveland, Urbie Green, Britt Woodman (tb); Tom Mitchell (btb); Jerry Dodgion, Phil Woods (as); Bob Ashton, Babe Clark (ts); George Barrow (bs); Barry Galbraith, Quentin Warren (g); George Duvivier (b); Donald Bailey, Ed Shaughnessy (d).* 3/62.

*** **Any Number Can Win** Verve 557447-2 *Smith; Jimmy Maxwell, Joe Newman, James Sedlar, Charlie Shavers, Snooky Young (t); Jimmy Cleveland, Paul Faulise, Melba Liston, Kai Winding (tb); Jerry Dodgion, Marvin Halladay, Budd Johnson, Seldon Powell, Jerome Richardson, Phil Woods (reeds); Kenny Burrell, Vince Gambella, Billy Mure (g); Bob Bushnell, Art Davis, George Duvivier, Milt Hinton (b); Bobby Donaldson, Ed Shaughnessy (d); Doug Allen, George Devens, Art Marotti (perc).* 7/63.

*** **The Cat** Verve 810046-2 *Smith; Ernie Royal, Bernie Glow, Jimmy Maxwell, Marky Markowitz, Snooky Young, Thad Jones (t); Billy Byers, Jimmy Cleveland, Urbie Green (tb); Ray Alonge, Jimmy Buffington, Earl Chapin, Bill Correa (frhn); Tony Studd (btb); Kenny Burrell (g); George Duvivier (b); Don Butterfield (tba); Grady Tate (d); Phil Kraus (perc).* 4/64.

Smith might have felt, after 20 albums or so, that he'd done all he could do at Blue Note. But one thing he hadn't done was act as a soloist within a big band. Verve's first step with him was to set up just such a situation, and with Oliver Nelson's sinister chart for 'Walk On The Wild Side' Smith immediately struck into exciting new terrain. It's actually only one of four witty and successful charts on the *Bashin'* album. Just as good is the wryly engaging lope through 'Ol' Man River', for instance, which gives Smith's sardonic humour full rein. The rest of the album is more ordinary small-group workouts, and it's a pity that Nelson, clearly in top form, couldn't have scored the whole thing. In its Master Edition form, this is an essential Smith record.

Somehow, the feel and freshness of this set was never recaptured at Verve. *The Cat* pits him against Lalo Schifrin charts, which are interesting but never as good. The odd one out here is *Any Number Can Win*. The charts this time were by Billy Byers and Claus Ogerman, and they did a decent job: 'The Ape Woman' (!) is genuinely menacing and 'Georgia On My Mind' played with much feeling, though the title-track is a pinball-arcade jingle.

***(*) **The Dynamic Duo** / *** **Further Adventures Of Jimmy And Wes** Verve 521445-2 / 519802-2 *Smith; Wes Montgomery (g); Grady Tate (d); Ray Barretto (perc); Oliver Nelson orchestra.* 9/66.

***(*) **Walk On The Wild Side: The Best Of The Verve Years** Verve 527950-2 2CD *As above, plus Steve Williams (hca); George Benson, Arthur Adams, Quentin Warren, Eric Gale, Thornel Schwartz, Vince Gambella (g); Wilton Felder, Ron Carter, Bob Bushnell (b); Buck Clarke (perc); Paul Humphrey, Billy Hart, Bernard Purdie, Mel Lewis (d); orchestras directed by Oliver Nelson, Johnny Pate and Thad Jones; strings.* 3/62–2/73.

Smith's meeting with Montgomery isn't so much a battle of the giants as a genial bit of backslapping. The sessions produced enough for two albums and although some of the material is a bit thin – 'Baby It's Cold Outside' and 'King Of The Road' – the sound of the group, Montgomery's funky lyricism matched with Smith's extravagant blues, is a delight and, with Oliver Nelson charts abetting a few tracks, they rekindle some of the excitement of the early Smith Verve dates.

Verve's two-disc best-of is a very useful sweep through what is a very mixed catalogue and, as far as this period is concerned, this should satisfy all but the most obsessive Smith devotee. Aside from obvious choices like the title-tune, the compilers choose a smart mix of small groups and big bands. One or two nuggets, such as an alternative take of 'OGD' from the date with Montgomery, will tempt collectors, and there are a few rescued obscurities: two tracks from the orchestral collaboration with Thad Jones, *Portuguese Soul*; a live blues from 1972, 'Sagg Shootin' His Arrow', with a band including Arthur Adams and Wilton Felder; the title-track off Johnny Pate's set of charts, *Groove Drops*; and 'The Boss' with George Benson and Donald Bailey.

***(*) **Live! Root Down** Verve 559805-2 *Smith; Steve Williams (hca); Arthur Adams (g); Wilton Felder (b); Paul Humphrey (d); Buck Clarke (perc).* 2/72.

A valuable glimpse of Smith at a period where his music was at a comparatively low point, or at least in danger of being bypassed by more fashionable black idioms. Cut at the Bombay Bicycle Club (!) in Los Angeles, the master suffers no loss of energy and has a crew of top LA session-men in tow. Wilton Felder's Jazz Crusaders were probably much more successful than Smith at this point, but Felder sounds as if he's enjoying the gig. Adams plays a mess of rock-funk guitar (plenty of wah-wah licks along the way) and Steve Williams walks on to blow some blues harp on 'After Hours'. As unpromising as it might look, this is actually a terrific Smith date, and a rare example of Smith's idiom in successful transition. Its new incarnation is complicated: all six original tracks were edited for the original LP, but three only have been restored to their full length. There's also a bonus extra version of the title-track, which is two seconds longer than the other take.

***(*) **All The Way Live** Milestone MCD 9251-2 *Smith; Eddie Harris (ts); Kenny Dixon (d).* 8/81.

An off-the-cuff meeting between Smith and Harris at San Francisco's Keystone Korner produced some delightful music. They stuck to the blues and some standards, and Harris couldn't resist turning on his swaggering circular lines and lexicon of bebop licks. They suit Smith just fine, although, since he plays as imperturbably as ever, one wonders whether he'd change his style even if the ghost of Buddy Petit got up on stage to jam.

*** **Prime Time** Milestone MCD-9176-2 *Smith; Curtis Peagler (as, ts); Herman Riley, Rickey Woodard (ts); Phil Upchurch, Terry Evans (g); Andy Simpkins (b); Michael Baker, Frank Wilson (d); Barbara Morrison (v).* 8/89.

*** **Fourmost** Milestone MCD-9184-2 *Smith; Stanley Turrentine (ts); Kenny Burrell (g); Grady Tate (d, v).* 11/90.

Smith has adapted rather cautiously to changing times. He still sticks to straight-ahead Hammond, but he or his producers vary the other ground rules, with mixed results. *Prime Time* and *Fourmost* are simple blowing records with muscular solos by the horns on the former and a rather more stately contribution from Turrentine on the latter.

Also, in brief:

*** **Ultimate Jimmy Smith** / *** **Jimmy Smith's Finest Hour** Verve 547161-2 / 543598-2. 62–95.

The first was (supposedly) selected by Grover Washington; the second is in Verve's latest series of rehashes.

****(*) Christmas Cookin'** Verve 513711-2. 6/64–9/66.
Great cover art, and the music's OK.

***** Got My Mojo Workin' / Hoochie Coochie Man** Verve 533828-2. 12/65–2/66.
Pop-to-blues material and most notable for Jimmy's grunted approximation of the lyrics.

****(*) Peter And The Wolf** Verve 547264-2. 5/66.
Creed Taylor's hopeless idea.

****(*) Sum Serious Blues** Milestone MCD-9207-2. 1/93.
Produced by Johnny Pate and a throwback to the Verve dates.

****(*) Dot Com Blues** Blue Thumb 543978-2. 00.
A very modest farewell.

Joe Smith (born 1971)

DRUMS

Studied in Cincinnati; worked in rock as well as jazz.

*****(*) Happy** Fresh Sound New Talent FSNT 122 *Smith; Benet Palet (t, f); Bill McHenry (ts); Joan Monne (p); Giulia Valle (b).* 6 & 11/01.
****** Melodic Workshop** Fresh Sound New Talent FSNT 198 *Smith; Bill McHenry (ts); Gorka Benitez (ts, f); Guillermo Klein (p, ky); Chris Lightcap (d, p); Coda (v).* 11/03.
There are so many Joe Smiths in jazz and popular music that he probably needs to get himself a nickname like trumpeter Joe 'Fox' Smith. If the experiments on *Melodic Workshop* take off, he may not need one after all. This is a vividly original album that pushes at the boundaries of contemporary jazz, bringing elements of rock and other forms. The material was showcased at the Barcelona Jazz Festival in 2003 and sounds well worked-in for the album, mixing vigorous post-bop ideas and more ambitious harmonic procedures. The same approach yielded a strong debut on *Happy*. Old friend McHenry is on hand for that as well, providing the main impetus for Smith's melodic ideas, and capable of turning in a nifty, unpredictable solo when the mood is on him. Highly promising stuff.

Johnny Smith (born 1922)

GUITAR

Not to be confused with Johnny 'Hammond' Smith, the Kentuckyan made his name with 'Moonlight In Vermont'.

*****(*) Moonlight In Vermont** Roulette Jazz 93091 *Smith; Stan Getz, Paul Quinichette, Zoot Sims (ts); Sanford Gold (p); Bob Carter, Arnold Fishkind, Eddie Safranski (b); Morey Feld, Don Lamond (d).* 3/52, 8/53.
'Moonlight In Vermont' with Stan Getz made Smith a star and kept him in the public eye longer than his quiet, thoughtful jazz would have done otherwise. These early cuts are probably his best work on record, all of them made with formidable sidemen. The jazz content is pretty high, certainly relative to the crossover stuff Smith did later; 'Cherokee' and 'Lullaby Of Birdland' are impeccably crafted, and even when the guitarist tackles pop-classical tunes such as Lehar's 'Vilia', he takes a challenging path through them.

***** Walk, Don't Run** Roulette 60441 *Smith; Perry Lopez (g); Arnold Fishkind (b); Don Lamond (d).* 5–9/54.

***** The Sound Of The Johnny Smith Guitar** Blue Note 31792 *Smith; Hank Jones, Bob Pancoast (p); George Duvivier, George Roumanis (b); Mousie Alexander, Ed Shaughnessy (d).* 61.
Anyone seriously interested in Johnny Smith has to get hold of the Mosaic box of his Roost recordings. Both of these, though, offer a good appreciation of his quiet and unflusterable talent, a technique honed on violin and viola lessons when a boy. *Walk, Don't Run* (later a hit for The Ventures) couples a pair of 10-inch albums where Smith is mostly in a dreamy ballad mode, although the playing is as impeccable as usual. *The Sound* features two different groups, of markedly different quality as you'd guess from the personnel. Smith weaves subtle counterpoints and variations on standards as varied as 'Misty' and 'Embraceable You' to more challenging bop pieces like 'Un Poco Loco' and even a rare version of John LaPorta's 'Blues Chorale'. Smith is often close to the clarinettist's classical vein, but however little he seems to favour orthodox changes, he's still a jazzman to the core.

Joshua Douglas Smith (born 1982)

TENOR AND SOPRANO SAXOPHONES

Gifted young tenorist who's studied with George Garzone.

***** Major Incident** Steeplechase SCCD 31545 *Smith; Adam Fernandez (p); Justin Marx (b); David Christian (d).* 4/03.
*****(*) Unstuck In Time** Steeplechase SCCD 31564 *Smith; Ben Monder (g); Ron McClure (b); Billy Hart (d).* 3/04.
Even if Smith weren't 21, the debut would still be an impressive record. Because he was, the temptation is either to let him off on its few lapses or to pick them apart as assiduously as teachers Garzone and Ron McClure might have done. McClure was responsible for getting the Steeplechase gig, and listening to *Major Incident* it's pretty clear that this group (collective age still comfortably under the 100) is ready for the studio. Boldly, and possibly wisely since detractors will always pick up on standards-playing, Joshua has gone for an all-original set-list, mostly by himself, but also including Marx's excellent 'Napoleon Complex' and 'Right Coast' and three tunes, including the long title-piece, by Fernandez.

For album two, McClure himself comes on board and Smith has to play in front of a formidable band. Only four originals to go with four standards, and the saxophonist seems at ease and in control, his sound bigger than ever. McClure and Hart are typically excellent although Monder does sometimes choose too many notes.

Keith Smith (born 1940)

TRUMPET, VOICE

London-born, he spent time in New Orleans, California and New York, in traditional and mainstream company, before returning to Britain and running his Hefty Jazz group.

****(*) Keith Smith And His Climax Jazz Band** GHB BCD-27 *Smith; Mike Sherbourne (tb); Frank Brooker (cl, ts); Jon Marks (p); Brian Turnock (b); Barry Martyn (d).* 65.
****(*) Mr Hefty Jazz** Lake LACD 67 *Smith; Jimmy Archey, Hugh Watts (tb); George Lewis (cl); John Handy (as); Alton Purnell, Lars Edegran (p); George Guesnon, Ron Simpson (bj); George 'Pops' Foster, Alcide 'Slow Drag' Pavageau (b); Freddy Moore (d, v); Cie Frazier (d).* 4/65–9/66.

(*) **Keith Smith & Jimmy Archey GHB BCD-217 *Smith; Jimmy Archey (tb); Dranell Howard (cl); Captain John Handy (as); Lars Edegran, Alton Purnell (p); Ron Simpson (bj); George 'Pops' Foster (b); Freddy Moore (d, v); Cie Frazier (d).* 3–9/66.
*** **Swing Is Here Again** Lake LACD 80 *Smith; Vic Dickenson, Bob Havens, Tom Artin, Johnny Mortimer, Russell Moore (tb); Peanuts Hucko, Johnny Mince (cl); Bruce Turner (as, cl); Benny Waters, Al Gay (ts); Barney Bates, Stan Greig, Dick Cary, Nat Pierce, Johnny Guarnieri (p); Jim Douglas (g); Peter Ind, Major Holley, Arvell Shaw, Harvey Weston (b); Barrett Deems, John Cox, Bobby Worth, Oliver Jackson (d).* 11/78–10/83.
Smith is a British trad-to-swing trumpeter who has often found himself in exalted company, as a look at the personnels of the two Lake compilations will attest. He has had a rather picaresque career (Lake's sleeve-notes tell how he was hustled out of a successsful fish-and-chip shop operation in New Orleans by the local Mafia) and the records are a somewhat motley gathering of tracks. GHB's session by his Climax Jazz Band is very average British trad of the day, enlivened somewhat by guest drummer Martyn, who insists on playing New Orleans style even on inappropriate pieces like 'West End Blues'. Some boisterous playing is sabotaged by a complete lack of finesse. Smith's trumpet style – originally an Anglophile version of Henry Allen, but also soaked in Armstrong and others – is decent enough, but the interest on the other discs is sparked by his companions. *Mr Hefty Jazz* features three sessions in which Smith was the unlikely kibitzer on dates with Lewis, Archey, Handy and others – in Canada, New Orleans and an attic in Plaistow! Quite good fun, but the recording quality (especially on the five tracks recorded at San Jacinto Hall in New Orleans) is sometimes dreadful. There's more from the Canadian session on *Keith Smith & Jimmy Archey*, along with five titles cut with a different back line in London the same year. Better sound overall and quite lusty playing, but it doesn't amount to much for a general listener. *Swing Is Here Again* is a better bet, pulling together 16 tracks from six different dates, and the pearls are the five pieces with the irresistible Dickenson from a session in Nice.

Dr Lonnie Smith

ORGAN

Frequently confused with fusioneer Lonnie Liston Smith. The doctorate is a personal affectation, like the turban.

*** **Think!** Blue Note 563844 *Smith; Lee Morgan (t); David 'Fathead' Newman (ts); Melvin Sparks (g); Marion Booker Jr (d); Henry 'Pucho' Brown, Willie Bivins, Norberto Appelaniz (perc).* 7/68.
*** **Turning Point** Blue Note 311424 *Smith; Lee Morgan (t); Julian Priester (tb); Bennie Maupin (ts); Melvin Sparks (g); Leo Morris (d).* 1/69.
These are excellent examples of the genre, tough soul-jazz with a funky Latin feel. Morgan and Newman eat up the charts on *Think!*, and particularly Hugh Masekela's opening 'Son Of Ice Bag'. The second record has an arguably higher jazz content, and collectors of Priester and Maupin sessions will be delighted by how well they come through in these RVG remasterings. Even so, these are still probably best appreciated by Hammond, rare groove and acid jazz enthusiasts. There are a couple of slightly later Blue Notes, but they're not around at the moment.

*** **Boogaloo To Beck** Scufflin' 8481 *Smith; David 'Fathead' Newman (ts); Doug Munro (g).* 5/03.
*** **Too Damn Hot** Palmetto 2105 *Smith; Peter Bernstein, Rodney Jones (g); Greg Hutchinson, Fukushi Tainaka (d).* 1/04.
***(*) **Jungle Soul** Palmetto 2119 *Smith; Peter Bernstein, Matt Balitsaris (g); Allison Miller (d, perc).* 11/05.
After a familiar route through a dance-oriented style, Smith re-emerged in the present decade, first with a curious project that attempted to turn the alt.rock of Beck Hansen into a new species of soul-jazz – it just about works – and then with a couple of strong dates for Palmetto. The drummers are alternated on *Too Damn Hot*, but the guitarists are used paired in a lead-and-rhythm combination that propels along a really very good record which apart from Horace Silver's 'Silver Serenade' and 'Someday My Prince Will Come' is all original material. If anything, *Jungle Soul* works the same formula even better, though interestingly it marks a partial return (one Marvin Gaye tune notwithstanding) to a more standards- and repertory-based approach, with 'Bemsha Swing', 'Freedom Jazz Dance' and 'Willow Weep For Me' all included.

Roger Smith (born 1959)

GUITAR

A member of the Spontaneous Music Ensemble in its later days, he employs a distinctive scrabbled attack and softly percussive tone.

**** **Spanish Guitar** / ***(*) **Unexpected Turns** / *** **Extended Plays** Emanem 4083 / 4014 / 4032 *Smith (g solo).* 1/80–7/97; 12/93–7/96; 93–97.
*** **S&M** Incus CD 24 *Smith; Neil Metcalfe (f).* 7–12/95.
***(*) **Green Wood** Emanem 4073 *Smith (g solo).* 1/02.
**** **The Butterfly & The Bee** Emanem 4114 *Smith; Louis Moholo-Moholo (d, perc).* 8/04.
Though Smith has studied with Derek Bailey and performed alongside him in one version of SME, they could hardly be more different in approach. For a start, Smith favours a gut-strung Spanish guitar, rejects amplification and approaches the music with a good deal more stylistic baggage. Where Bailey sets out with no preset formulae or destination, Smith often seems to be deconstructing something, albeit remote rather than familiar. Occasionally he will seem to be winding up towards some melancholy flamenco theme; elsewhere there is almost an African tinge; quite often, it sounds as though he is picking his way through something heard only fragmentarily and in an unknown idiom, but still recognizably a song.

Heard alone, Smith sounds remarkably delicate, creating lines which seem to head for some point of resolution. Most of the pieces are short, and only on the 11-minute 'Guitar In Top' [*sic*], one of half a dozen tracks recorded around Christmas 1994, does he seem to ramble. One suspects that Smith is by instinct a miniaturist, which is why the ironically titled *Extended Plays* both is and is not a good representation of his work.

The duos with Metcalfe see him paired with another unsung acoustic player and fellow member of the SME. Stevens coached his playing colleagues to listen to one another with a particular kind of inattention (he used the analogy of peripheral vision) and it sounds very much as though Metcalfe and Smith have taken that lesson to heart. These are not monologues, but neither are they conversations in any strict sense. Their reactions to each other suggest a melancholy abstraction, like Beckett's tramps. Though in both cases the sound is very faithful, these are lo-fi recordings. *Unexpected Turns* includes a whole range of ambient effects, from bird chatter to domestic clanks and rumbles. *S&M* is a little drier, which suits it quite well. This music, though, is not about production values. *Green Wood* is another home recording, from Smith's kitchen in Wood Green. His central heating system intrudes here and there, in what are otherwise minutely detailed soliloquies. Martin Davidson titled the pieces; the last, 'Arse Myth', is apparently how the artist sometimes signs letters.

Spanish Guitar restores Smith's first solo record, made for the LMC label in 1980, to which Davidson has added five pieces recorded at various gigs from the '90s. It is, in a way, an excellent sampler of his solo work, the often unabashedly lyrical matter of the earlier solos mixing with some more harsh adventures in the later pieces, two of which involve a squeaking chair, traffic noise and (pretty shocking, for Smith) a practice amplifier on one solo.

Smith and Moholo-Moholo had performed together at Freedom of the City in 2004 and so enjoyed the experience they decided to make a studio recording. It's easily the most remarkable of Smith's career and one of the drummer's best, too, full of skittering, sliding rhythms and unexpected sounds from Moholo-Moholo's augmented kit. Arguably, this is a percussion duo; hence the closeness of language, but of course Louis is also a profound melodist, so the poles are very creatively reversed moment to moment.

Steve Smith

DOUBLE BASS

Thoughtful and lyrical player.

*** **Chantal's Way** Double Time DTRCD 148 *Smith; Richie Beirach (p); Billy Hart (d).* 98.

Smith has sometimes been confused with the drummer of the same name (not least because the bassist has worked with Richie Beirach, while the drummer has recently been associated with Beirach's sometime collaborator Dave Liebman), but this Steve has a quieter, more abstract and one might almost say mystical approach to improvisation. There are nice impressionistic touches on these tracks, and while Beirach tends to dominate at first hearing, subsequent exposure emphasizes the unity and interdependence of the group.

Stuff Smith (1909–67)

VIOLIN, VOICE

Played with Alphonso Trent in the '20s, then in a successful 52nd Street band with Jonah Jones. Career petered out in the '40s, and from the '50s he based himself in California and Europe. A capricious temper and a liking for alcohol did him few favours.

(*) **Stuff Smith & His Onyx Club Boys 1936–1939 / * The Complete 1936–1937 Sessions** Classics 706 / Hep CD 1085 *Smith; Jonah Jones (t, v); Buster Bailey (cl); George Clark (ts); Sam Allen, James Sherman, Clyde Hart, Raymond Smith (p); Bernard Addison, Bobby Bennett (g); John Brown, Mack Walker (b); Cozy Cole, Herbert Cowens, John Washington (d).* 2/36–12/39; 2/36–5/37.

*** **Stuff Smith 1939–1944** Classics 1054 *Smith; Jonah Jones (t); George Clarke (ts); Sam Allen, Eric Henry, Jimmy Jones (p); Bernard Addison, Luke Stewart (g); Mary Osborne (g, v); John Brown (b); Herbert Cowens, John Levy (d); Stella Brooks (v).* 6/39–9/44.

*** **The Stuff Smith Trio – 1943** Progressive PCD 7053 *Smith; Jimmy Jones (p); John Levy (b).* 11/43.

*** **The Complete 1944 Rosenkrantz Apartment Duo Sets** AB Fable 1 2CD *Smith; Robert Crum (p).* 44.

*** **Stuff Smith, 1944–1946** Classics 1081 *Smith; Billy Taylor, Jimmy Jones (p); Alphonso Trent Orchestra; other personnel.* 10/44–46.

***(*) **Stuff Smith/Dizzy Gillespie/Oscar Peterson** Verve 521676-2 2CD *Smith; Dizzy Gillespie (t); Wynton Kelly, Carl Perkins, Oscar Peterson (p); Red Callender, Curtis Counce, Paul West (b); Oscar Bradley, Frank Butler, J. C. Heard, Alvin Stoller (d); Gordon Family (v).* 1–4/57.

*** **Cat On A Hot Fiddle** Verve MGVS-9067 *Smith; Paul Smith, Shirley Horn (p); Red Mitchell, Lewis Powers (b); Sid Bulkin, Harry Saunders (d).* 8–10/59.

*** **Live At The Montmartre / *** Swingin' Stuff** Storyville STCD 4142 / 8397 *Smith; Kenny Drew (p); Niels-Henning Ørsted Pedersen (b); Alex Riel (d).* 3/65.

*** **Late Woman Blues** Storyville STCD 8413 *Smith; Henri Chaix (p); Michel Guillemin (b); Wallace Bishop (d).* 5/65.

What would have been Hezekiah Leroy Gordon Smith's 90th birthday prompted a certain reassessment of his work. Those who remember his final performances in Scandinavia are themselves fewer on the ground these days, and emphasis has fallen on the earlier and better work. Initially influenced by Joe Venuti, Smith devised a style based on heavy bow-weight, with sharply percussive semiquaver runs up towards the top end of his range. His facility and ease on a swinging 1943 version of Dvořák's 'Humoresque', included on Classics 1054, is jaw-dropping. His interest in classical playing is reflected in the recordings made at home by Baron Timme Rosenkranz in 1944. These were apparently intended for release, though much of the material is marred by extraneous noise and conversation. Like many '20s players, Smith found himself overtaken by the swing era and re-emerged as a recording and concert artist only after the war, when his upfront style and comic stage persona attracted renewed attention. Even so, he had a thriving club career in the meantime, most famously at the Onyx Club on 52nd Street, and managed to hold his ground while the bebop revolution went on around him.

The first Classics disc covers most of the important material, with an unusually long chronological spread for that label. This is when Smith's talent was at its most buoyant. 'I'se A Muggin'' (both parts on the Classics, with an extra alternate and a later, different version on the Hep) and the associated musical numbers game are pretty corny, but they retain their appeal over five decades like all the Vocalion sides, and Smith's astonishing fiddle technique lifts them up out of the mere novelty class. Jonah Jones makes a big impact, with a slithery, burping style that's hard to categorize and which shouldn't fit these sessions as well as it seems to. Sensibly, Classics have restricted the first volume to things Smith made under his own name. Later things with Trent were less individual, though the second Classics includes some excellent small-group sessions made after Smith's return East from the Coast.

The 1943 trio is a good representation of what he was about in the pre-war years, an exhaustive documentation of the session of 17 November. Three full versions of 'Minuet In Swing' suggest that Smith went at a solo in a fairly deliberate way, attempting to maintain an energy level rather than rethinking his approach every time. On the other hand, an unissued 'Bugle Call Rag' shows that he could be thoughtful even on lighter material.

Verve had a gift for picking up artists relatively late in their career and injecting new life into them. The sessions with Diz and Oscar are beautifully recorded, if not sublimely musical, and one values the record for the glimpses of the under-recorded Perkins as much as anything. It was pleasing to find a new reissue of the rare *Cat On A Hot Fiddle* in 2004, Shirley Horn and Red Mitchell alongside the forgotten Harry Saunders and Sid Bulkin. The session has a cheap feel and Stuff was rather unkindly recorded but there are moments of sly insouciance from the old warrior.

The later European sessions, recorded within a couple of years of Smith's death in Munich, are worth hearing, though the Swiss date is marred by ropey bass-playing.

Also, in brief:

*** **Time And Again** Proper 54. 36–45.
A decent selection of early material.

(*) **Hot Stuff / **(*) **Hot Violins** Storyville STCD 4170. 3/65, 2/67.
It's a little dispiriting listening to Smith being cut by guys – albeit of Svend Asmussen's quality – who're doing no more than playing his licks back at him. Asmussen does a party-piece with a tenor violin on 'Caravan'.

*** **Storyville Stuff Smith** Storyville STCD 1018506. 3/65–1/66.
Useful compilation of *Hot Violins* and *Live At The Montmartre* from the late, European period.

Tommy Smith (born 1967)

TENOR SAXOPHONE

The Scot was something of a legend before he left his teens. He writes complex long-form tunes and plays like nobody but himself: intense, lyrical and thoroughly versed in more of the tradition than most saxophonists manage in a lifetime. Runs Spartacus Records.

*** **Reminiscence** Linn AKD 024 *Smith; Terje Gewelt (b); Ian Froman (d). 7/93.*
Perversely, Blue Note dispensed with Tommy Smith as soon as he had made one wonderful album – *Paris* – for them. Returning to Scotland and Glasgow-based Linn, he simply sounds relaxed in the company of Gewelt and Froman, former colleagues in Forward Motion, and able to take some pleasure in his playing. There are still moments which suggest an ambition that outstrips not technique but the maturity to make it count, as on 'Emancipation Of Dissonance', and the awkward 'Ally' (which refers back to an earlier composition). In this rather spare and unforgiving context he can be a little dry and discursive, and his colleagues are no more expansive. However, one does constantly feel that Smith is on the brink of a new direction.

***(*) **Beasts Of Scotland** Linn AKD 054 *Smith; Guy Barker (t, flhn); Andy Panayi (as, f); Steve Hamilton (p, syn); Alec Dankworth (b); Tom Gordon (d, perc). 96.*
Playfully conceived, but revealing a core of solid invention, this was another poetic collaboration after 1994's *Misty Morning And No Time*, with the veteran Scottish poet Norman MacCaig (see below, 'in brief'). Edwin Morgan is no less direct and unliterary than MacCaig, but he is also more immediately responsive to the music of his words, and this has allowed Smith to work at a new level again, creating tunes that are miniature tone-poems, evocative of the supposed subject-matter and at the same time utterly separate from it without ever sounding abstract.

He makes no attempt to evoke the fauna and avifauna of Scotland in sound-effects. 'Seal' has a slippery harmonic structure, but no more of it than that relates to the title. By the same token, 'Salmon' and 'Conger Eel' swim free of any programme, taut, elegant structures from Smith that throw up few opportunities for extended improvisation. 'Midge' may require a small gloss for non-Scottish listeners: a tiny insect, troublesome only in the plural and in the female gender, which has a healthy summer appetite for human blood. It's the most appealing idea and music of the set, though we rather liked Morgan's inclusion of the wolf as a beast of Scotland.

***(*) **Azure** Linn AKD 059 *Smith; Kenny Wheeler (t, flhn); Lars Danielsson (b); Jon Christensen (d). 96.*
A collaborative album, with compositions by the ever-tougher Christensen and some wonderful playing by Wheeler. As on the early Blue Note sessions, Smith is in some danger of being eclipsed by his 'sidemen', and the album is at some risk of disappearing into sub-ECM impressionism, but the rigour of compositions like the opening 'The Gold Of The Azure' and 'The Calculation' lift the set.

**** **The Sound Of Love** Linn AKD 084 *Smith; Kenny Barron (p); Peter Washington (b); Billy Drummond (d). 97.*
Who can this wise old man be, with the deep, breathy delivery, the chastened romanticism and the ability to combine passion and introspection? Whatever bruises Smith picked up during the Blue Note days are put right here. A top-drawer American band, seemingly almost unrehearsed, and a bag of songs by Ellington and Strayhorn, from the opening 'Johnny Come Lately', through 'Chelsea Bridge', 'Isfahan', 'Prelude To A Kiss' to a delightful closing 'Cottontail'. Crowd-pleasing romance and a more naked and unaffected Smith than we've ever had a chance to hear before. Barron is a giant of the music, and should be knighted, sanctified and nationalized without delay. His playing on 'Duke Ellington's Sound Of Love' (a Mingus composition and the only non-Duke and Sweet Pea tune on the album) is jaw-dropping: profound, lyrical and totally in tune with both the piece and the saxophonist. Marvellous album. If you can make room for only one by T. Smith, this should be it.

***(*) **Spartacus** Spartacus STS 001 *Smith; Kenny Barron (p); James Genus (b); Clarence Penn (d). 9/00.*
Smith launched his new label with this elegant New York session that is, appropriately, co-credited to or 'featuring' Kenny Barron. The pianist makes his presence felt from the opening sections of Jimmy Rowles's 'The Peacocks' and is secure, expressive and constantly inventive from there on. The title-track is another typical Smith composition: brooding, complex and unexpectedly airy, effortlessly idiomatic writing for the saxophone. Much of the rest of the session is upbeat and swinging – 'The Lady Is A Tramp', 'I Want To Be Happy', 'Bye Bye Blackbird' – but with some delightful, sepia-tinged passages on tunes like 'It Never Entered My Mind' (a subliminal quote from Coltrane there) and 'When I'm All Alone'.

*** **Into Silence** Spartacus STS 003 *Smith (ss, ts, bells). 10/01.*
Recorded in Hamilton Mausoleum in central Scotland, this solo set is intensely atmospheric but ultimately quite a tough listen. Other saxophonists have attempted unaccompanied performance in similar settings – Barbara Thompson, for instance – but the obvious influence is Garbarek, except that Smith has given the set his own special stamp, using traditional Scottish themes,

original ideas and a cover of Coltrane's 'Naima' which is almost the best thing on the record. The long, long decay – we reckon some 15 seconds – allows him to experiment with harmonics and with multiple lines, but over time the ambience overpowers the playing.

**** **Bezique** / ***(*) **Symbiosis** Spartacus STS 007 / 010 *Smith; Brian Kellock (p).* 07/02; 04..

Brian Kellock's route to jazz stardom was slower and quieter than Smith's, but here the pianist demonstrates his quality with every phrase. Recorded live at the 2002 Edinburgh International Jazz Festival, *Bezique* was a long-awaited collaboration that delivered magisterially. The choice of material, which includes Chick Corea's 'Bud Powell' and Bill Evans's 'Very Early', looks as though it might have been Brian's, but in performance he keeps for the most part to an uneffusive structural role, blocking in themes and harmonic variations and leaving Smith to explore the outer reaches. 'Parker 51' is a fearsome duet, at every turn a convincing demonstration of their shared ability to react at speed. 'Lush Life' is inevitably something of a coda to such a powerful cut, but it sees both Smith and Kellock back in more familiar roles. The second record is no less absorbing, but there's more of an intimate, conversational quality to it that perhaps involves the listener less.

***(*) **Evolution** Spartacus STS 008 *Smith; Joe Lovano (ts); John Taylor (p); John Scofield (g); John Patitucci (b); Bill Stewart (d).* 4/03.

The cover picture has a giant Smith throwing up a wave on an otherwise untroubled Scottish loch. There's a slight sense of disproportion to some of the titles and writing as well, typically overwrought charts but with the clout now to hire the very best men to navigate them, and allusions to everything from the siege of Leningrad and the Lisbon earthquake to the astronomical mystery of Barnard's Star. It's a heady brew, but Smith proves equal to it, and to the presence of fellow tenorist Lovano, who by no means bests him. Another very strong record.

**** **Forbidden Fruit** Spartacus STS 011 *Smith; Steve Hamilton (p); Aidan O'Donnell (b); Alyn Cosker (d).* 05.

This is the first time for many years that Smith has recorded with a young Scottish group. All these guys in some way owe their careers to Smith's presence and example and they do him proud. The opening 'Spirit Of The Fallen Angel' is a long, Coltranesque idea that inevitably dominates the set, but the impetus is maintained every bar of the way. O'Donnell is set to become a giant on his instrument, but Hamilton has grown exponentially in recent years and there is no sign that this is anything other than an organic group rather than saxophone-and-rhythm. Smith's soloing is no longer merely technically impressive. He has real and profound things to say every time he takes a chorus.

Also, in brief:

***(*) **Misty Morning And No Time** Linn AKD 040. 12/94.

Fine writing and a fine group centred round Smith, Guy Barker (*t, monette*) and Julian Argüelles (*sax*).

**** **Blue Smith** Linn AKD 110. 1/99.

Another lovely disc, with John Scofield (*g*) and a superb American rhythm section.

(*) **Alone At Last Spartacus STS 004. 00–02.

A haphazard collection of pieces that doesn't cohere as a record, despite contributions from Kenny Barron (*p*) and Edwin Morgan (*v*).

*** **The Christmas Concert** Spartacus STS006. 12/01.

The odds were longer on a Wynton Marsalis hip-hop album, but the emphasis is on improvisation rather than Yuletide cheer and there is some astoundingly good playing all round.

The Tommy Smith Youth Jazz Orchestra

GROUP

Further mark of Smith's impact on the Scottish scene.

***(*) **Exploration** Spartacus 119 *Smith; Joe Locke (vib); Ryan Quigley, Tom MacNiven, Kim Macari, Liam Heath (t); Michael Campbell, Kieran McLeod, Richard Foote (tb); Michael Owers (btb); Rachel Cohen (ss, as); Adam Jackson (as); Ben Bryden, Joseph Wright, John Fleming (ts); Bill Fleming (bs); Euan Fulton, Alan Benzie (p); Daniel Short (g); Michael Janisch (b); Ross Whyte (d).* 2/07.

A fantastically well-drilled young ensemble provides a vivid showcase for Joe Locke's increasingly expressive and charismatic vibes-playing. Locke solos pretty much on every track, in a programme that includes Oliver Nelson's 'Hoedown', Kenny Wheeler's 'Gentle Piece', as well as 'Cottontail', 'A Night In Tunisia' and others. There are guest spots, too, for MacNiven, Quigley and Janisch, but the real triumph here is the orchestra itself.

Warren Smith (born 1934)

PERCUSSION

The Chicagoan has had a long and varied career, including a stint in Max Roach's M'Boom.

***(*) **Composers Workshop Ensemble** Claves 1195 2CD *Smith; Johnny Coles (t); Jimmy Owens (t, flhn); Garnett Brown (tb); Jack Jeffers (btb); Vincent Chancey, Sharon Freeman, Julius Watkins (frhn); Howard Johnson (tba, bs); George Barrow (ts, bcl); Al Gibbons (ts); Bross Townsend (p); Herb Bushler (b); Greg Maker (b, ebo); Kenyatte Abdur-Rahman (perc); Omar Clay (perc, vib, v).* 68–82.

An interesting initiative, reminiscent of Max Roach's own efforts to wrest back control of the music and also to give a 'jazz' group something of the canonical authority of a classical ensemble. Of course, another model is the Jazz Composers' Orchestra, with which it shares some personnel. Some of the group's material was released on Strata East. A good deal of the writing is meant to highlight Smith's percussion work. 'Sub Structure' was originally written for Johnson's group Gravity, but it translates here well. 'Cricket Song Poem' is another percussion feature, with Smith on what might be a bass marimba. Gibbons is featured on 'Introduction To The Blues' and the perennially underrated Jeffers has his moment on the epic 'Love In The Open'. A marvellous archive recovery.

Willie 'The Lion' Smith (1895–1973)

PIANO, VOICE

A founder-member of the New York stride pianists, Smith served in the First World War, then haunted the toughest New

York clubs. He led occasional bands, toured, and became a self-appointed living historian and raconteur in his old age. He wrote Echoes of Spring.

***(*) **Willie 'The Lion' Smith 1925–1937** Classics 662 *Smith; Dave Nelson, Frankie Newton (t); June Clark, Jabbo Smith, Ed Allen (c); Jimmy Harrison (tb); Buster Bailey (cl, ss, as); Cecil Scott, Herschel Brassfield (cl); Prince Robinson, Robert Carroll (ts); Edgar Sampson (as, vn); Pete Brown (as); Buddy Christian, Gus Horsley (bj); Jimmy McLin (g); Bill Benford, Harry Hull (tba); Ellsworth Reynolds, John Kirby (b); O'Neil Spencer (d, v); Eric Henry (d); Willie Williams (wbd); Perry Bradford (v).* 11/25–9/37.
**** **Willie 'The Lion' Smith And His Cubs** Timeless CBC 1-012 *As above, except omit Clark, Harrison, Robinson, Christian, Benford, Jabbo Smith, Brassfield, Sampson, Horsley, Hull.* 4/35–9/37.
*** **Willie 'The Lion' Smith 1937–1938** Classics 677 *Smith; Frankie Newton (t); Pete Brown (as); Buster Bailey (cl); Milt Herth (org); Jimmy McLin (g); Teddy Bunn (g, v); John Kirby (b); O'Neil Spencer (d, v).* 9/37–11/38.
***(*) **Willie 'The Lion' Smith 1938–1940** Classics 692 *Smith; Sidney De Paris (t); Jimmy Lane, Johnny Mullins (as); Perry Smith (ts); Joe Bushkin, Jess Stacy (p); Bernard Addison (g); Richard Fulbright (b); George Wettling, Puss Johnson (d); Joe Turner, Naomi Price (v).* 11/38–11/40.

One of the great Harlem pianists and an unrivalled raconteur, Willie Smith came into his own when an old man, reminiscing from the keyboard. But these more youthful sessions stand up very well and are surprisingly little-known. Classics 662 opens with two of his few appearances on record in the '20s; each of the pair of sessions is by a pick-up group, both with Jimmy Harrison and one with Jabbo Smith in the front line. Typical small-group Harlem jazz of the period, with Perry Bradford shouting the odds on two titles. The remainder – and all of the Timeless CD – is devoted to sessions by Smith's Cubs, an excellent outfit: with Ed Allen, Cecil Scott and Willie Williams on washboard on the first eight titles, they can't help but sound like a Clarence Williams group, but the next three sessions include Dave Nelson (sounding better than he ever did on the King Oliver Victor records), Buster Bailey, Pete Brown and Frankie Newton, effecting a bridge between older hot music and the sharper small-band swing of the late '30s. Smith plays a lot of dextrous piano – he also has a 1934 solo, 'Finger Buster', a typical parlour show-off piece of the day – and the music has a wonderful lilt and sprightliness. The Timeless transfers are clearly superior and include a lot of alternative takes: this is the disc to get if you just want the Cubs tracks, but the other tunes on the Classics disc are also worth hearing. Classics 677 is made up mostly of tracks by Milt Herth, a Hammond organist who had Smith, Spencer and Bunn making up his group. Herth is always getting in the way, but The Lion usually pushes some decent stride piano into the tunes, and there are two fine 1938 solos, 'Passionette' and 'Morning Air', which show something of his penchant for novelty piano of the Roy Bargy genre. Classics 692 starts with a three-piano date featuring Smith, Stacy and Bushkin, before a marathon session that produced 14 piano solos in one day – originals and show tunes, done in the manner of courteous syncopation that trademarks Smith's style. The rest of the disc includes a rare small-band session and a pair of blues, partnering Smith with Joe Turner.

*** **Willie 'The Lion' Smith** Classics 1229 *Smith; Buck Clayton, Max Kaminsky (t); Frank Orchard (tb); Rod Cless, Claude Luter (cl); Jack Lesberg (b); Wallace Bishop, Mac McGrath (d).* 6/44–12/49.
*** **Willie 'The Lion' Smith 1950** Classics 1349 *Smith (p, v solo).* 1–12/50.
*** **Willie 'The Lion' Smith 1950–1953** Classics 1392 *Smith; Henry Goodwin (t); Jimmy Archey (tb); Cecil Scott (cl, ts); Pops Foster (b); Keg Purnell (d). Myra Johnson (v).* 12/50–8/53.

The Lion's Band date from September 1944 was a welcome opportunity to play with a group and Willie takes full advantage of the setting. Otherwise, it's mainly solo cuts on 1229, though there's an interesting epilogue from Paris with Claude Luter and Buck Clayton. The Vogue and Commodore solos from 1950 haven't been readily available for a while and even the slightly grubby sound on these Classics transfers doesn't blunt the personality of Willie's performances, though they do become slightly wearisome over the stretch. The final set (for now) is a very mixed bag indeed, with some further solo cuts, a bizarre piece of bachelor pad music, with party effects in the background, some decent group tracks for Blue Circle and some good duets with Purnell. Willie signs off with a short set of James P. Johnson tunes.

*** **'The Lion': Live** Storyville 8360 2CD *Smith; Ernest 'Bass' Hill (b); Wallace Bishop (d).* 12/49.

A full concert performance, exhausting at this length but still full of good moments. The solo tracks are better than the trio ones, though 'Bass' and Bishop perform their duties with care and more musicality than the music sometimes deserves.

*** **Music On My Mind** Emarcy 014032-2 *Smith (p, v solo).* 11/65.

The Lion's irrepressible showmanship often got in the way of his piano-playing when it came to his later records. Most of them were done for whatever label would have him, and as a result most of them are now out of print. In Paris, in 1965, he mixed up 'Shine', James P. Johnson, 'Summertime' and Chopin, alongside a bouquet of his own evergreens. Delicate and boisterous music in good sound.

Paul Smoker (born 1941)

TRUMPET

A Midwest academic who plays free-form jazz of surpassing thoughtfulness.

(*) **Halloween 96 / *** **... The Sequel** CIMP 129 / Nine Winds NWCD 0207 *Smoker; Vinny Golia (bs); Ken Filiano (b); Phil Haynes (d).* 10/96; 4/97.
***(*) **Standard Deviation** CIMP 186 *Smoker; Steve Salerno (g); Thomas Ulrich (clo); Jay Rosen (d).* 9/98.

Interesting that the liner-notes to *The Sequel* record document some difficulties getting the sound right and the group properly balanced. Smoker has always depended on a very careful spatial distribution and a rather subtle internal balance. We're not convinced he got it with Golia, but we're not convinced that the baritonist is his natural playing partner either. *Halloween 96* is an entirely free-form set, five longish improvisations played at high temperature but lacking the analytical poise of Smoker's attack on standard material. Golia always has interesting things to say, as does Smoker, but this too often sounds like an amiable encounter between two men who really have nothing musical in common.

The return fixture is this time largely based on composition rather than free improvisation. The exceptions are two brief takes of 'That Was For Albert', a collective composition that bears some wispy traces of Ayler's own open-formed melodies. The sound is much better than on the CIMP, a label that prides itself on rough-hewn immediacy and no polish. The smoother surface does this music no disservice at all.

Smoker subtly adjusts the tonalities on *Standard Deviation*, which is really what the title is about. 'Speak Low' is shifted into a very unbluesy B major and 'Stormy Weather' into G flat. He also overturns the usual order of head and solo, placing rubato melody statements over strict-time accompaniments and vice versa. All four group members introduce songs and Rosen, who is among the most ubiquitous performers in the CIMP catalogue, is especially good in his introduction to 'Stormy Weather'. Unlike the earlier set with Golia, Smoker modulates the dynamics and expressive range with genuine mastery. 'Speak Low' is as delicate a version as you'll ever hear, and his approach to 'Beyond The Blue Horizon' is exquisitely weighted.

*** **Large Music 1 & 2** CIMP 219 / 226 *Smoker; Bob Magnusson (as, ts); Ken Filiano (b); Lou Grassi (d). 3/00.*

***(*) **Mirabile Dictu** CIMP 233 *Smoker; Steve Salerno (g); Ken Filiano (b). 9/00.*

Magnusson has been all bother and bluster on some of his recordings that we've encountered, but Smoker seems to have been a mollifying presence and he plays with more point on the two *Large Music* sets, both cut during a marathon at the CIMP studio. Grassi is propulsive enough but he's not the most subtle or imaginative drummer, and with a musician as thoughtful as Smoker his playing won't really do. In spite of the sometimes aggravating surroundings (listen to the difference between Smoker's remarkable low-register playing on 'Hold On, Hold On' and Grassi's insensitive batterings), there's still plenty of food for thought in both CDs.

Mirabile Dictu is a fascinating trio encounter, which reveals all kinds of interesting *détente* when Smoker is in the chair. The chattering 'Open Season', mood-painting title-piece and 'Elegy' (a homage to Lester Bowie in which Smoker outdoes its dedicatee) all work superbly. There are one or two slow spots elsewhere, but closing on a funereal, entirely straight 'The Meaning Of The Blues' (which probably shocked the CIMP team) was a masterstroke.

*** **Brass Reality** Nine Winds NW 0241 *Smoker: Herb Robertson (t, vtb, tba); David Taylor (tb, tba); Phil Haynes (perc). 6/97.*

It's as well not to be put off by the seemingly functional titles – 'Solo Prelude', 'Fanfare And Procession', 'Waltz' – or by what might seem like workshop ideas ('Harmon City'). All of these are fully realized and often very powerful statements by three virtuosic players; Haynes is very much in support. Robertson's sheer range of sound is extraordinary and he exploits it to the full on the 'Fractals' tracks and on the delightful 'Alice's Legacy'. Smoker is less of an exhibitionist, but he will convert many with this performance.

*** **Duocity** Cadence CJR 1155/56 2CD *Smoker; Dominic Duval, Ed Schuller (b). 5–10/01.*

Two live duos taped at the Bop Shop in Rochester, New York. This kind of session can make for tough listening, but Smoker's willingness to mix bluesy wails and smears with entirely abstract patterns, as he does on 'Didgerotics' with Schuller, keeps even uncommitted listeners onside and eventually won over. Schuller is a less lyrical player than his fellow bassman. He alternates tough, hardscrabble figures with didjeridu effects, long slides up and down the scale with precisely plucked melody lines and remote harmonics. The long central piece, 'Hypnotics/Bassoptic Mutetics/Nostematics', is completely virtuosic from start to finish but also rivetingly dramatic. Nothing of quite that ambition or calibre from the duo with Duval, but he is the more obviously listenable of the two bassists and the shorter tracks reveal their structure more readily.

Gary Smulyan (born 1956)

BARITONE SAXOPHONE

Already a veteran of big-band section playing, Smulyan worked with Woody Herman and Mel Lewis before making these leadership dates in the '90s. Very much in the Pepper Adams mould, he's become perhaps the leading American exponent of post-bop baritone.

*** **The Lure Of Beauty** Criss Cross 1049 *Smulyan; Jimmy Knepper (tb); Mulgrew Miller (b); Ray Drummond (b); Kenny Washington (d). 12/90.*

A staunch section player, Smulyan has as good a grasp of baritone technique as any of the younger players of what's still a rare instrument. It was a smart idea to bring Jimmy Knepper to this session, a frequent associate of Pepper Adams and a player whose manner is individual enough to lift the music out of the hard-bop rut which several Criss Cross sessions have fallen into. The group work up a great head of steam on 'Canto Fiesta', the rhythm section grooving hard enough to sustain the feel over more than ten minutes, and there are a couple of pretty (if functional) ballad performances; but at 74 minutes the record could have lost a couple of items and been none the worse for it.

*** **Homage** Criss Cross 1068 *Smulyan; Tommy Flanagan (p); Ray Drummond (b); Kenny Washington (d). 12/91.*

It was a pleasing notion to pay tribute to Smulyan's acknowledged master, Pepper Adams, who wrote all eight themes here. Having Flanagan, an old Detroit friend of Adams's, along as well was another good idea. Smulyan is both similar to and different from the older player, less ornery than Adams but given to a comparable stoniness and scepticism with the tender approach: on a ballad such as 'Civilization And Its Discontents' his refusal to turn to a sanctimonious vibrato adds to the power of the improvising, even with Flanagan's featherbed chords to hand. The hard-bop lines of 'Claudette's Way' are reeled off with unassuming strength: this is a baritone man who understands the weight and gravitas of the instrument without having to insist on it. Smulyan doesn't always convince one that the tunes are that good, but it's an impressively substantial record.

*** **Saxophone Mosaic** Criss Cross 1092 *Smulyan; Dick Oatts (ss, as, f); Billy Drewes (as, cl, f); Ralph Lalama (ts, cl, f); Rich Perry (ts); Scott Robinson (bs, bcl); Mike LeDonne (p); Dennis Irwin (b); Kenny Washington (d). 12/93.*

*** **With Strings** Criss Cross 1129 *Smulyan; Mike LeDonne (p); Peter Washington (b); Kenny Washington (d); strings. 12/96.*

*** **Blue Suite** Criss Cross 1189 *Smulyan; Earl Gardner, Greg Gisbert, Scott Wendholt (t); John Mosca, Jason Jackson (tb); Douglas Purviance (btb); John Clark, Fred Griffith (frhn); Bill Charlap (p); Bob Stewart (tba); Christian McBride (b); Kenny Washington (d). 12/99.*

George Coleman's 'Apache Dance', which opens *Saxophone Mosaic*, features all the horns, but it's the exception. For the most part, Bob Belden's arrangements use this six-sax team for colour, and for something which Smulyan himself can bed down in. He peels off long, heated solos on every track, as if under pressure to make the baritone dominate the line-up, and it's an effective strategy. But here and there one wishes the other horns had taken a greater part, though everyone comes back in again on the closing 'Fingers'.

Baritone plus strings is a rare arrangement. Bob Belden's charts are sound and gracious, and Smulyan does well enough by them, although he hardly strikes one as the ideal player for the situation: Chaloff or Mulligan, perhaps, but Smulyan is more out of the impassive Pepper Adams end of the horn. The programme is mostly built around originals, too, which gives the listener few enough footholds in coming to terms with the tunes.

His final Criss Cross is perhaps all too musicianly. After a brisk charge through Oliver Nelson's 'Interlude', the record is made up of the seven-part 'Blue Suite', composed and arranged by Bob Belden to feature Smulyan in front of big brass and rhythm sections. The material is all based on blues, Smulyan plays with great heart, and Belden sneaks in numerous reference-points – from Ellington, Mingus, Coltrane, Basie and elsewhere – as if he's working the aisles of a jazz supermarket. It's all cleverly done, but what comes out is the kind of date which has the players smiling knowingly and leaving the listeners not quite warmed enough.

***** The Real Deal** Reservoir RSR 172 *Smulyan; Joe Magnarelli (t); Mike LeDonne (p); Dennis Irwin (b); Kenny Washington (d).* 8/02.

Smulyan takes over from the late Nick Brignola as Reservoir's baritone man here. It's a no-nonsense blowing date by an accomplished team and feels like a settling-in record for him. There'll be more ambitious music to come, hopefully.

*****(*) More Treasures** Reservoir RSR 190 *Smulyan; Mike LeDonne (p); Dennis Irwin (b); Steve Johns (d).* 11/06.

Or, the even realer deal, since this one marks a definite step forward, as well as an attempt on Smulyan's part to throw himself into an unsupported front-line role, which his current form suggests is more than tenable. LeDonne actually accompanies only on five of the nine tracks. He makes the most of his time with an exquisitely shaped accompaniment and solo on both 'Chick's Tune' and the Smulyan original 'Beautiful You', which is a superb baritone ballad. He's reaching down for the lowest tones more often than usual on this and the Reservoir engineers and producer have got him very clearly and dead-centre in the mix. Gigi Gryce's 'Sans Souci', Horace Silver's 'Quick Silver', Sal Nistico's rarely covered 'For You', Monk's 'Suburban Eyes' (ditto) and Sonny Rollins's 'Evans' make up the remainder of a fine set. Gary's playing great, and we liked the change that Johns brings to the group, too.

Jim Snidero (born 1958)

ALTO SAXOPHONE

A passionate musical advocate and educator who has created his own latter-day synthesis of hard bop. Credits cover just about everyone from Toshiko Akiyoshi to Frank Sinatra.

****(*) Mixed Bag / ***(*) Blue Afternoon** Criss Cross 1032 / 1072 *Snidero; Brian Lynch (t); Benny Green (p); Peter Washington (b); Jeff 'Tain' Watts (d on Mixed Bag only); Marvin 'Smitty' Smith (d on Blue Afternoon only).* 12/87, 12/89.

Washington-born Snidero has never quite managed to locate himself stylistically. We were assured that *Mixed Bag*, the title, shouldn't be taken too literally, but that is exactly what it is. 'Pannonica' lacks the sort of ironic detachment that Monk requires, and Snidero's introductory cadenza on 'Blood Count', a haunting Strayhorn theme, is one of the very best things he has done, but it stands somewhat apart among this material.

Blue Afternoon is better, not just because it features the splendid Smith, but also because the material is better judged. Wayne Shorter's 'Infant Eyes' and Mal Waldron's 'Soul Eyes' are key peformances, and Snidero's occasional Coltrane-isms are reasonably in keeping with the music being played.

*****(*) Vertigo** Criss Cross 1112 *Snidero; Walt Weiskopf (ts); David Hazeltine (p); Peter Washington (b); Tony Reedus (d).* 12/94.

Snidero kicks off with some new material, including the excellent original 'A.S.A.P. ', before switching to standards, cracking interpretations of 'Ah-Leu-Cha' and 'Skylark' which open up the band and allow them and tenorist Weiskopf to show their paces as a collective. Hazeltine isn't the most confident soloist on the planet, but he has Washington to lean on, and he turns in a more than competent set.

*****(*) Standards + Plus** Double Time Records DTRCD 139 *Snidero; Mike LeDonne (p); Dennis Irwin (b); Kenny Washington (d).* 97.

Not clear what is intended by the 'Plus', other than entirely warranted enthusiasm for a strong, vibrant set. All nine tracks – it's a generously proportioned record – are based on standard material, to which Snidero or the label have interestingly and usefully attached dates of composition, ranging from 1929 for Vincent Youmans's 'Without A Song' to Sylvester Kynor's 'Bluesville', penned 30 years later.

He opens with 'You And The Night And The Music', handled in a manner that suggests Coltrane's deconstruction of 'My Favorite Things', the original Atlantic version rather than the more radical live performances which followed on. 'Round Midnight' and Benny Golson's 'Along Came Betty' are almost as good. LeDonne is a very talented accompanist without being distinctive as a solo voice. Confusingly, this time out it's the other (unrelated) Washington on drums – and what a strong and confidence-inspiring presence he is.

*****(*) Strings** Milestone MCD 9326 2 *Snidero; Renee Rosnes (p); Cenovia Cummings, Mark Feldman, Joyce Hammann, Sue Lorentsen, Laura Seaton, Paul Woodiel (vn); Kenji Bunch, Ralph Ferris (vla); Tomas Ulrich, Mary Wooten (clo); Paul Gill (b); Billy Drummond (d).* 11/01.

It might seem odd to suggest that it was a covers album that exposed Snidero's gifts as a composer/arranger but that was the long-term effect of the *Music Of Joe Henderson* project (see below, 'in brief'). It prompted a fresh look at some of Snidero's earlier work – which stands up well to a return visit – and it paved the way for this remarkable set, which establishes the saxophonist as a genuinely significant figure in jazz composition.

This is not a 'with strings' project in the usual sense, with a few jazz stylings drenched in maple-syrup section work. The smallish orchestra is tightly drilled and commendably rhythmic. Husband and wife team Billy Drummond and Renee Rosnes anchor every track and, apart from the long-form 'River Suite', which perhaps owes something to Snidero's association with Toshiko Akiyoshi, the individual cuts are well-shaped, tuneful and logical in structure. It isn't a tough listen, but the music is more challenging than at first appears and right from the opening track, 'Slipping Away', Jim is in command. Toning down some of his post-bop mannerisms reveals a mellifluous soloist with touches of Hodges and Paul Desmond.

*****(*) Close Up** Milestone MCD 9341 *Snidero; Eric Alexander (ts); David Hazeltine (p); Paul Gill (b); Billy Drummond (d).* 5/04.

Another appealing set from the altoist. Alexander's presence on some tracks adds his usual quota of hard bop muscle though there's quite enough going on in the group. Jim's 'Nippon Blue' is a great, loping line over some nice changes, but the standout cut is an unexpected version of Russ Columbo's 'Prisoner Of Love', an old crooner that's been round the track a few times. Drummond's great in these settings, inventive but unshowy and Hazeltine has become one of the best accompanists around.

*** **Tippin'** Savant 422086 *Snidero; Mike LeDonne (org); Paul Bollenback (g); Tony Reedus (d). 5/07.*
Fifteen years ago, a lot of these guys would have laughed in your face if you'd suggested an old-fashioned, tenor/organ/guitar/drums set-up, but it's back in fashion with a vengeance and Snidero's Turrentine-flavoured lines on some of these cuts sound absolutely *comme il faut*. The original titles, like 'K2', 'Fried Oysters' and the title-piece, are sufficiently contemporary, though, for *Tippin'* not to sound like a pastiche. LeDonne is a clever musician and Bollenback always has ideas.

Also, in brief:

***(*) **San Juan** Red Records RR 123265. 10/94.
A strong set of mostly original material, with doughty support from Steve Nelson (*vib*).

**** **The Music Of Joe Henderson** Double Time Records DTRCD 152. 12/98.
Snidero the jazz scholar comes to the fore on this fine disc, with insightful readings of 'Recorda Me', 'Punjab', 'If' and others.

Valaida Snow (1903–56)

TRUMPET, VOICE

A multi-instrumentalist raised in a musical family, she worked with Noble Sissle and Eubie Blake and enjoyed a stage and film career. At the start of the Second World War she was interned in Denmark by the Germans. After a steady decline, she died of a stroke after coming offstage at the Palace Theater in New York.

*** **Valaida Snow: 1933–1936** Classics 1158 *Snow; Walter Fuller, Duncan Whyte (t); Jock Fleming, Wallace Franklin, Louis Taylor (tb); Jimmy Mundy (ts); Freddy Gordon (as, ts); Darnell Howard (as, cl); Cecil Irwin (ts, cl); Omer Simeon (as, bs); Billy Mason (p); Lawrence Dixon (g); Dick Escott, Alan Ferguson, Sam Molyneux, Quinn Wilson, Joe Young (b); Max Bacon, Wallace Bishop, George Elrick (d). 33–36.*
*** **Valaida Snow: 1937–1940** Classics 1122 *Snow; Bengt Artander, Johnny Claes, Gunnar Green, Winstrup Olesen (t); Sture Green (tb); Kai Moeller (cl); Derek Neville (as, bs); Lulle Ellboj, Gunnar Wallberg (as); Reggie Dare, Rudolf Eriksson (ts); Gun Finlay, Leo Mathiesen, Willard Ringstrand (p); Norman Brown, Helge Jacobsen (g); Louis Barreiro, Roland Bengtsson, Christian Jensen (b); Kai Fischer, Olle Stahlin, Ken Steward (d). 37–40.*
Revisionist and feminist histories of jazz have occasionally attempted to reawaken interest in Valaida Snow. She was a formidable musician with an occasionally original take on swing, but even with the best will in the world she can hardly be deemed a major figure. These sides, which have also been available on two Harlequin sets, are engaging enough. Some were recorded in London, with competent dance band players; others come from later in Snow's European *Wanderjahre*. Valaida's own compositions, songs like 'I Want A Lot Of Love' and 'Imagination' on the earlier volume, are less-effective showcases for her talent than more-familiar themes like 'Nagasaki' and 'Tiger Rag' on the second, but they do underline her basic musicality.

Unlike Louis Armstrong, who generously praised her, she is a much less-effective singer than she is a trumpet-player. Her horn sound was rich and full and on 'St Louis Blues', recorded in Scandinavia with saxophonist Lulle Ellboj's band, she makes even the most jaded listener sit up; worth trying this one in a blindfold test. As usual, Classics' mastering is somewhat perfunctory, but anyone interested in the byways of swing will enjoy these two discs, which restore a neglected and curiously engaging figure.

Elmer Snowden (1900–1973)

BANJO

He was the leader of a band called the Washingtonians that after his departure became the Duke Ellington Orchestra. He later worked as an agent, promoter, teacher and occasionally still as a player.

*** **Harlem Banjo** Original Jazz Classics OJCCD 1756 2 *Snowden; Cliff Jackson (p); Tommy Bryant (b); Jimmy Crawford (d). 12/60.*
There's a certain irony in Snowden's choice of 'It Don't Mean A Thing' to kick off this rare LP-era record. His banjo-playing is percussive, tuneful and surprisingly swinging, and the set as a whole is an object lesson for those revivalists who think that a jiggling banjo and soggy drumbeat is all that's required for authentic jazz. The programme is mostly blues and rags. 'Tishomingo Blues', 'Sweet Georgia Brown', 'C Jam Blues', 'Twelfth Street Rag' and 'Bugle Call Rag' are the essential cuts. Not much more than a historical footnote, but a delightful set for anyone who isn't allergic to Elmer's instrument.

Frank Socolow (1923–1981)

ALTO AND TENOR SAXOPHONES

Had a few obscure gigs in his teens but went on to play with Georgie Auld, Boyd Raeburn, Charlie Ventura and Buddy Rich.

*** **New York Journeyman** Fresh Sound FSRCD 387 *Socolow; Freddie Webster (t); Eddie Bert (tb); Eddie Costa, Bud Powell (p); Sal Salvador (g); Leonard Gaskin, Bill Takas (b); Jimmy Campbell, Irv Kluger (d). 5/45, 11/56.*
The title is refreshingly frank, but it would have been difficult to market this as the work of a neglected master. Socolow made some 78s at the end of the war with Gaskin, Kluger, Bud Powell and Freddie Webster (who made a big impact on Miles but died prematurely of an OD). It is their contributions to the first three tracks – a fourth, 'Blue Fantasy', has unaccountably been omitted – rather than the nominal leader's which catch the ear.

There are stories that Webster and Socolow argued about the material, the trumpeter wanting to play ballads that suited his tone, the saxophonist insisting on more upbeat numbers. Winning the encounter did him little good: 'Reverse The Charges' simply exposes his shortcomings.

The later sextet material is somewhat better, though again there are oddities. Much of this stuff, which was at least released under Socolow's name on Bethlehem, has recently been reissued on Lone Hill Jazz under the names of Eddie Costa and Sal Salvador, a curiously pointless duplication. Again the sidemen are more effective than the leader, but the arrangements are quite interesting and Frank does play decently on 'I Love You' and the closing 'I Cried For You', where he switches to alto and, perversely, sounds much more interesting.

Martial Solal (born 1927)

PIANO

Born in Algiers, Solal moved to France in his early 20s, worked with Django Reinhardt and accompanied visiting or exiled Americans. He is a remarkable composer, creating complex themes out of simple intervals and brief melodic cells. At times, Solal has headed big bands and has written for film, but his main contribution is as a small-group and solo performer.

***(*) **At Newport 63** RCA 2777 / Cloud Nine 74803 *Solal; Teddy Kotick (b); Paul Motian (d). 7/63.*

George Wein invited Solal to lead off the festival and the American debut was a massive success. 'Suite Pour Une Frise' is a masterly piece, very different in temper to the standards which ('Nuages' and 'Boplicity' excepted) make up the rest of the set. Solal and Motian would be reunited some years later but here the drummer is in exceptional form, driving the line with great energy and constantly responsive to Solal's sudden changes in direction. The reissue has four previously unreleased cuts from elsewhere, including three takes of 'I Got Rhythm'. These don't appear on the Cloud Nine issue.

***(*) **Sans Tambour Ni Trompette** RCA 7432 137511 *Solal; Gilbert Rovere, Jean-François Jenny-Clark (b). 10/70.*

As the title suggests, Solal dispensed with the services of both horn-player and drummer to experiment with a new kind of trio: virile, calm but searching, and at every turn indicative of a technique that was still uncovering new areas of concern and ever-wider circles of capability. There was nothing else quite like this in 1970, and had it been performed or recorded in New York, it would have caused a sensation. The two long tracks 'Séquence Tenante' and 'Unisson' might almost be Debussy dancing with Art Tatum. The two bass-players anchor the harmonies, often at some remove one from the other, while Solal dances on top.

***(*) **En Solo** RCA Victor 74321 47789 2 *Solal (p solo). 11/71.*

Beautifully remastered from a slightly muddy and indefinite recording, this offers yet more testimony to Solal's multi-faceted gifts as an improviser. All but two of the pieces are originals. 'Ah! Non!', 'Mercredi 13' and 'Jazz Antagoniste' are typical Solal ideas, fitted together like mosaic or cloisonné out of tiny shards of melody or sometimes, as on 'Fa Mi Re Do', out of minimal harmonic material. The two standards, 'What Is This Thing Called Love' and 'Darn That Dream', are played with a mixture of reserve and emotion, particularly the latter, which must count as one of Solal's most focused and convincing interpretations of another composer's work.

*** **Duo In Paris** Dreyfus Jazz Line 19016 *Solal; Joachim Kühn (p). 10/75.*

***(*) **Bluesine** Soul Note 121060 *Solal (p solo). 1/83.*

Bluesine is a lovely record, and an excellent place to sample Solal's solo style. Though he remains something of a specialized taste, he is utterly distinctive as a piano-player, owing much to Monk and Bud and even, in some lights, to Oscar Peterson, but remaining absolutely his own man. The recording quality here is impeccable: very full and resonant, but with lots of attention to detail as well. A good place to start, with a mixture of original and standard material.

The earlier record with Kühn is more difficult to pin down, largely because these are both players with a markedly individual, not to say idiosyncratic, approach, and hearing them in conjunction can be slightly disconcerting. Kühn is more obviously a romantic; or perhaps that should be a more obvious romantic. He is also, on occasion, an obfuscator. Solal's romanticism is more strait-laced and unaffected, and he comes out of these duos well ahead.

**** **Plays Hodeir** / ***(*) **Martial Solal Big Band** OMDCD 5008 / Dreyfus Jazz Line 849230 *Solal; big band.* 3 & 4/84; 12/83, 5/84.

It's the larger ensembles of the '80s that really stand out in Solal's recording career: the Gaumont *Big Band* session of 1981 (long deleted) and the truly superb Hodeir set, recorded at Radio France three years later. Trumpeter Roger Guérin is there of course and is, as always, striking, notably on the closing Monk tribute, 'Comin' On The Hudson'. 'Transplantation I' is a companion-piece to 'Flautando' (not included here) and features Debarbat's ringing tenor. 'D Or No' is for sextet and, like the full-band 'Le Désert Recommence', highlights Solal at his most ironically Gallic. It is difficult to judge whether Solal is more effective with the larger unit or whether the angular movement of his compositions sounds better with a small ensemble. Simple preference will probably dictate future choices; both should certainly be sampled if at all possible.

***(*) **Just Friends** Dreyfus FDM 36592 *Solal; Gary Peacock (b); Paul Motian (d). 7/97.*

**** **Balade Du 10 Mars** Soul Note 121340 2 *As above, except omit Peaock; add Marc Johnson (b). 3/98.*

When Solal made his American debut at Newport 1963, Paul Motian was in the group. The associaton was revived 25 years later and produced some of the best music of the pianist's career. Martial celebrated his 70th birthday with Paul and Gary Peacock and has rarely sounded more blues-based and swinging, eliding at least some of his subtler, 'European' configurations to produce what is arguably his most straight-ahead album ever. This is not to say that it lacks individuality. No one who has listened to him with any attention will mistake who the soloist is on 'Willow Weep For Me' or 'You Stepped Out Of A Dream', though it is not until halfway through the record, and a markedly original 'Hommage À Frédéric Chopin', that something of a more familiar Solal comes through.

Balade Du 10 Mars is even better. The free-form improvisation on Motian's 'Gang Of Five' is the most outside playing Solal has done on record for many years. 'Round Midnight' is a duet for piano and drums, recalling the same piece on the Newport record, which RCA should think hard about reissuing. Johnson stands in for Gary Peacock on this occasion and, as might be expected, the rhythm is looser and less rugged. As before, echoes of the classic Bill Evans trio are everywhere and it would be wonderful to hear either version of this group tackle 'Gloria's Step' or 'Waltz For Debby'. Martial's touch is as deft and lyrical as ever, but there is a new and welcome hint of wildness to the playing, as if finally he feels relaxed enough in his own technique to cut loose and challenge the harmonic rules. Unusual to hear Solal concentrate so absolutely on standards and jazz repertory. 'Night And Day', 'Softly, As In A Morning Sunrise', 'Almost Like Being In Love', 'The Lady Is A Tramp' and 'My Old Flame' round out the programme, with a fine, unhackneyed interpretation of 'Round Midnight' and just one other original, 'The Newest Old Waltz', coming in right at the end.

**** **Contrastes: The Jazzpar Prize** Storyville 4242 *Solal; Jesper Riis, Benny Ronsenfeld (t); Vincent Nilsson (tb); Tomas Franck, Michael Hove, Flemming Madsen, Ufe Markussen (reeds); Thomas Ovesen, Mads Vinding (b); Daniel Humair, Jonas Johansen (d). 99.*

In 1999 Solal won the coveted Jazzpar Prize. The award makes provision for a performance by the winner's group – here a trio with Vinding and Humair – and with the Danish Radio Jazz Orchestra. As a brilliant small-group player and orchestrator, Solal rises to the challenge with utmost confidence and enthusiasm. The trio cuts are as thoughtful and intense as anything he has ever put on record and the ensemble tracks reveal something of his astonishing gift for complex voicings. One can imagine some of these players going off after the event and copying out parts, the like of which they'd never heard before. The two most formidable pieces are 'Ritournelle No. 1', a magnificent conception that hints at Ravel and Debussy, and the more dramatic 'Mythe Décisif', which calls on some virtuosic playing from the pianist.

***(*) **NY – 1 Live At The Village Vanguard** Blue Note 84391-2 *Solal; François Moutin (b); Bill Stewart (d). 9/01.*

Agreeable to find the great pianist securing one of his rare American releases for such a distinguished label. In his 70s, some of the daring has gone out of his music – or perhaps it has simply become more an accepted part of jazz piano vocabulary. What endures is the sense that he knows everything he's going to do in a performance while keeping the whole thing fresh and spontaneous, that curious sense of inevitability which he has used to underpin even the most outlandish parts of his playing over four or five decades. Moutin and Stewart do their best to keep up, although one feels that in many ways Solal defers to anyone he's playing with.

**** **Solitude** CamJazz 7794-2 *Solal (p solo). 4/05.*

A near-perfect solo piano recital that combines favourite standards with a central section of originals. 'Darn That Dream' is broodingly romantic, but the romanticism is grounded in complex harmonic development and a deceptively loose metre that gradually pulls together towards the end. The alternate that bookends the record doesn't have quite the same architecture, but it's bolder still in terms of repositioning the original song and chords.

Any sense that this is an old man – he was nearly 80 – musing quietly on well-trodden themes and declining to exert himself is quickly dispelled by the next three tracks. 'Caravan' is breathtaking, spilled out with dash and a kind of dangerous glamour. The fulcrum of 'Our Love Is Here To Stay' is a descending chordal pattern that is all the more dramatic for being so utterly right in context. Then, cleverly, he programmes three originals. 'Chi Va Piano ...' is all angles and determined purpose. 'Medium' might almost be Monk in places, but with hammered chords and sharp left-hand chimes that could be boxing bells. And then 'Bluesine', which remains perhaps the one Solal composition that everyone knows. On that score, he'd be entitled to indulge himself a little, but he takes the pace right down and lets it merely ... happen, brisk triplets, tightly pedalled chords and low, low bottom-end accents. You realize that much as he loves trio playing he can do bass and drums parts pretty much on his own. Superb.

**** **Rue De Seine** Camjazz 7780-2 *Solal; Dave Douglas (t). 7/05.*

Masters of different generations in an unexpected and utterly compelling collaboration. How spontaneously this studio recording was conceived isn't clear but the format is straightforward enough: three compositions each and then four standards. Douglas's 'Blues For Steve Lacy' has the feel of an impromptu idea given substance by two great musical imaginations, while Solal's delightful 'July Shower' (which may have been conjured up by the walk to the studio) is more polished and canonical in form. They subject 'Have You Met Miss Jones?' and 'Body And Soul' to thorough examination, closing on 'All The Things You Are', in which many elements of the preceding 45 minutes – harmonic, rhythmic, thematic – seem to come together. A compelling set.

***(*) **Exposition Sans Tableau** MFA NTCD 401 *Solal; Claude Egea, Eric Le Lann (t); Denis Leloup, Marc Roger (tb); Lionel Surin (hn); François Thuilliez (tba); Jean-Philippe Morel (b); Thomas Grimmonprez (d, perc); Claudia Solal (v). 12/05.*

Solal himself is not prominently featured as soloist on *Exposition Sans Tableau*, really only coming out front for 'Cortancyl'. This is a project for his Decaband, a unique outfit which dispenses entirely (hurrah!) with woodwinds in favour of a tight, rich brass sound that always suggests a bigger band than is actually present. To be strictly accurate, Claudia Solal's vocals, to her own text on 'A Frail Dance', more abstractly elsewhere, often take the place of an alto saxophone, and I was fleetingly reminded of how Mike Westbrook, whose brass voicings are similar, once used Norma Winstone as an extra horn.

The horn soloists – Le Lann, Thiulliez, Leloup and Egea – are all terrific, and the tubist makes a particular impression on 'Western'. Even so, the emphasis here is very much on Solal's writing, which is as ever derived from simple melodic cells and intriguingly inverted harmonic shapes. Significantly, the record comes in at under 50 minutes. Here's a musician who knows what he has to say and scorns excess and waffle. If you haven't previously made his acquaintance – and that's just about possible – or it's been a while since you heard the master at work – and God knows, there are enough noisy pretenders out there, clamouring for attention – this will be hard to beat.

Also, in brief:

**** **Plays Ellington** Dreyfus FDM 36613. 12/97.

Solal with the mid-sized Dodecaband. 'Caravan' is spun out to epic length; '"A" Train' is almost atonal. Solal mostly retains the originals but adds new dimensions.

*** **Jazz'n' (e)motion** BMG/RCA 74321 55935 2. 1/98.

A wonderful writer of film music himself, Martial here explores the screen fantasies of fellow composers, from Charles Trenet's music for the Truffaut classic *Baisers volés* to 'Over The Rainbow' and 'The Shadow Of Your Smile' from *The Sandpiper*.

*** **Portrait In Black And White** Nocturne 389. 8/99.

More trumpet/piano duos, this time with Frenchman Eric Le Lann. Fine, but not up to the standard of the Douglas set above.

Gunter 'Baby' Sommer (born 1943)

DRUMS, PERCUSSION, PIANO, OTHER INSTRUMENTS

Key figure on the German free scene.

*** **Bib** FMP CD 51 *Sommer; Sylvain Kassap (reeds); Didier Levallet (b). 7/92.*

*** **Sächsische Schatulle** Intakt CD 027 *Sommer (p solo). 92.*

It is astonishing that Sommer has not recorded more under his own name. An extended album of solo percussion and other instruments would be fascinating. The trio was recorded at Workshop Freie Musik in Berlin and very much foregrounds the percussionist's range of instruments, which include marimba and orchestral bells. The longer pieces are generally more effective and Kassap does some interesting work, including simultaneous playing of more than one horn. Levallet sounds a little lost, acoustically if not musically.

The piano record invites the closely associated clichés: a comparison with Cecil Taylor and then Taylor's overquoted line about the piano as 88 tuned drums. Neither quite works for Sommer. There is nothing more 'percussive' about his piano-playing than Stan Tracey's, say, and he is certainly a more adept technician than Anthony Braxton.

**** **Wisdom In Time** Intakt CD 128 *Sommer; Wadada Leo Smith (t, flhn, elec).* 5/06.

Smith's name is listed first, and the trumpet is usually the dominant voice, but it's Sommer's delicately nuanced play that one listens to most intently on this wonderful record. The opening 'A Sonic Voice Inclosed In The Wind' is a fractured melody spun out over fragments of metre, sudden stillness, pealing bells. 'Tarantella Rusticana' begins with rustling percussion and gong rolls before breaking out into dance. 'Pure Stillness' is very much as it sounds, a piece that derives something from post-Miles jazz. The record becomes if not more predictable, then certainly more familiar in approach and timbre from there on, almost as if Smith's line has legitimized a return to jazz practices. That's not to belittle it in any way. The long 'Bass-Star Hemispheres', a memorial to Peter Kowald, is exquisitely beautiful, and 'Rain Cycles' is almost the best thing on the record, and a vivid use of electronics. An essential disc.

Arnie Somogyi

DOUBLE BASS

Of Transylvanian descent, he is a fine journeyman who has developed interesting ideas of his own.

*** **Cold Cherry Soup** Forged Records 594 *Somogyi; Tony Lakatos (sax); Liam Noble (p); Zsolt Bende (g); Winston Clifford (d).* 7/00.

Jazz is the perfect job for a Transylvanian, since you only ever have to go out at night. Somogyi has proved to be a versatile and accomplished performer but his eponymous CCS band takes him on a considerable step. Or rather back, since the album was also an exercise in family history, taking Arnie back to his family's home town of Segesvar, coincidentally also the birthplace of Vlad Dracul. There are a dozen jokes to be milked from all this, but the music, road-tested at Ronnie Scott's before the recording, is impeccable and very moving, with traditional themes interwoven through originals by Arnie and the very fine Lakatos. Makes much of the music of his contemporaries sound bloodless.

*** **Accident And Insurgency** Linn AKD 306 *Somogyi; Eddie Henderson (t, flhn); Rob Townsend (ts, woodwind, laptop); Paul Booth (ss, ts, cl); Tim Lapthorn (piano, ky, melod); Dave Smith (d).* 07.

And that's quite enough Hammer House of Horror jokes. The masterstroke on the follow-up, credited to Arnie's Ambulance group, was to involve Henderson, whose warm trumpet tone and like-Miles-but-different approach is always a benefit to any group project. Much of the writing is by the splendid Lapthorn, whose own career is burgeoning, but all the performances here bespeak a high level of mutual understanding. These guys give each other room to work, and ranged round Somogyi's big but quietly spoken bass they develop an intriguing discourse. One or two brief episodes seem to be spontaneously conceived and performed, but for the most part it's a very orderly and impressively structured date.

SOS

GROUP

Well-loved British all-saxophone trio, formed in 1973; short-lived but influential.

***(*) **SOS** Ogun OGCD019 *Alan Skidmore (ts, d, perc); Mike Osborne (as, perc); John Surman (ss, bs, bcl, syn).* 1 & 2/75.

They got round the problems of just having three saxophones on stage by having John Surman programme some moody synth patches and getting Alan Skidmore – always a percussionist *manqué* – in behind the kit for a couple of numbers. The basic formula, though, was a set of unison *ostinati*, often with folkish themes, out of which one or other member would suddenly swoop off on a solo foray. The basic formula is evident on the opening 'Country Dance', which sounds exactly like that, while the diversified instrumentation is showcased on 'Wherever I Am'. All three players bring a different kind of intensity: Skidmore's Coltrane-tinged harmonics, Surman's already distinctive blend of traditional forms, church music and free jazz, Osborne's almost singing tone. It's a great pity that there isn't some unreleased material to stretch the original session beyond the enchanting 'Calypso', but given how fondly the original LP is remembered, a whole generation of jazz fans will simply give thanks for a playable copy again.

Mark Soskin (born 1953)

PIANO, KEYBOARDS

After playing in rock groups, he studied music in Colorado and at Berklee. His most important jazz association was with Sonny Rollins, with whom he worked through the '80s.

*** **Five Lands (Cinqueterra)** TCB 98402 *Soskin; Walt Weiskopf (ss, ts); Joe Locke (vib); John Abercrombie (g); Erik Friedlander (clo); Harvie Swartz (b).* 98.

*** **17 (Seventeen)** TCB 2065 *Soskin; Tim Hagans (t, flhn); Billy Drewes (ss, ts); Jay Anderson (b); Matt Wilson (d); Daniel Sadownick (perc).* N.D.

*** **One Hopeful Day** Kind Of Blue 10019 *Soskin; Chris Potter (ts); John Abercrombie (g); John Patitucci (b); Bill Stewart (d).* 12/06.

Soskin's ability to swing a jazz tune was evident not just from his work with Sonny Rollins and Billy Cobham, but also from his own early solo records on Vartan and other labels. He's still not often in the studio under his own steam, but these two recent TCB discs are important reminders of his pedigree. Often said to be influenced by Cedar Walton, he often sounds more like a spiced-up Kenny Barron, and it's KB who seems the main influence on the excellent *17 (Seventeen)* (we're not clear why the addiction to brackets). On 'Un Poco Loco' he turns the Bud Powell theme inside out, demonstrating some of his own characteristic harmonic devices. Augmented chords and unusual chordal progressions appear in '17' itself, and notably in 'Elysian Fields'. The earlier album is more impressionistic, a set of duos with mostly like-minded players who fail to deliver the same challenge as the group set, or indeed the same intensity of focus as on Soskin's excellent deleted solo record on Vartan. Good stuff, but not so much to our taste.

Surprising that Soskin has never been taken up by a Stateside label. He's probably too subtle for some of the majors, but his track record alone should have guaranteed more interest. The quartet with Potter, Patitucci and Stewart is a strikingly good record, with a couple of fine new themes in 'Strive' (Abercrombie's added for this, under Potter's glorious soprano) and the title-tune, though it leans more heavily than we'd like on a relatively safe diet of Chick Corea, Monk and Richard Rodgers tunes, with just Clare Fischer's 'Pensativa' at the end a surprise.

Eddie South (1904–62)

VIOLIN

He learned violin as a child. Worked on the black theatre circuit in the early '30s as a chamber-jazz act before touring Europe. Starred on radio and even TV in the '40s and '50s.

*** **Eddie South 1923–1937** Classics 707 *South; Jimmy Wade (c); Williams Dover (tb); Clifford King (cl, bcl, as); Arnett Nelson (cl, as); Vernon Roulette (cl, ts); Teddy Weatherford, Antonia Spaulding (p); Walter Wright, Stéphane Grappelli, Michel Warlop (vn); Everett Barksdale (g, bj, v); Django Reinhardt, Mike McKendrick, Roger Chaput, Sterling Conaway (g); Louis Gross (bb); Wilson Myers, Milt Hinton, Paul Cordonnier (b); Edwin Jackson, Jimmy Bertrand, Jerome Burke (d).* 12/23–11/37.
*** **Black Gypsy, 1927–1934** Frog 36 *Similar to above.* 27–34.
*** **Eddie South 1937–1941** Classics 737 *South; Charlie Shavers (t); Buster Bailey (cl); Russell Procope (as); David Martin, Stanley Facey (p); Stéphane Grappelli (vn); Django Reinhardt, Isadore Langlois, Eddie Gibbs, Eugene Fields (g); Paul Cordonnier, Doles Dickens, Ernest 'Bass' Hill (b); Specs Powell, Tommy Benford (d); Ginny Sims (v).* 11/37–3/41.

South wasn't simply one of the most accomplished of jazz violinists; he might have been one of the best-schooled of all jazz musicians of his time, given a thorough classical grounding that, unusually, blossomed into a hot rather than a cool improviser's stance. If his reputation rests on his Paris recordings of 1937 (available on Classics 707), there are some interesting footnotes to an unfulfilled career in the other tracks listed here. The first Classics disc starts with a very rare 1923 track by Jimmy Wade's Moulin Rouge Orchestra: awful sound (it was recorded for Paramount), but South's intensely blue violin still cuts through the ensembles.

In 1928 South visited Hungary and became enamoured of gypsy music. From then on, it played an important part in his style and it's very much the key sound on *Black Gypsy*, a compilation that pretty much duplicates the coverage of the Classics set, though obviously the shorter purview means a more focused look at these Victor recordings of the 1927–34 period. Not much to choose between them in terms of sound or packaging, though the Classics probably has more user-friendly notes.

South's slightly later Chicago and New York sessions are well played if comparatively lightweight – on songs such as 'Nagasaki' or 'Marcheta' he sounds almost like a vaudevillian – but the three sessions with Grappelli and Reinhardt are fascinating, the guitarist driven into his best form, the violinist playing his finest solos on 'Sweet Georgia Brown' and 'Eddie's Blues', and the date culminating in the extraordinary improvisation on Bach's D Minor Concerto for two violins by South, Grappelli and Reinhardt together. A further 1938 session in Hilversum has some more strong playing by South's regular quintet, but his final titles from 1940–41 belabour the material, which seems designed to cast South as a romantic black gypsy and sends him back to vaudeville. He seldom recorded again, despite a fair amount of broadcasting, and must be accounted as a talent out of his time.

*** **The Dark Angel Of The Fiddle** Soundies 4120 *South; Billy Taylor (p); Eddie Brown, LeGrand Mason (b); Connie Jordan (d).* 58.

A valuable set of radio transcriptions for Standard and Jubilee, these show South in the same vaudevillean mode as earlier recordings, but with his classical technique even more evident. Billy Taylor is an excellent partner, harmonically astute, rhythmically just a little ahead of the boss and dynamically soft enough to keep South pretty much to the forefront. Two versions of 'Rhapsody In Blue', a nice 'Paganini In Rhythm' and a very swinging 'Cherokee' all stand out, but the real hit is the gypsy-inspired 'Tzigani In Rhythm'. A vivid record of an intriguing star.

South Frisco Jazz Band

GROUP

Californian followers of Murphy–Watters, this great institution of its scene began playing in the late '50s and retired at the turn of the millennium.

**** **Sage Hen Strut** Stomp Off 1143 *Dan Comins, Leon Oakley (c); Jim Snyder (tb); Mike Baird (cl, ss, as); Bob Helm (cl, as); Robbie Rhodes (p); Vince Saunders (bj); Bob Rann (tba); Bob Raggio (d, wbd).* 11/84.
***(*) **Broken Promises** Stomp Off 1180 *As above, except omit Helm.* 9/87.
***(*) **Got Everything** Stomp Off 1240 *As above, except add Bob Helm (cl, ss, v), Jack Mangan (d).* 11/89–9/91.
***(*) **Big Bear Stomp** Stomp Off 1307 *As above, except omit Helm, Raggio; add Mangan, Lloyd Byassee (d).* 10/95.
***(*) **Emperor Norton's Hunch** Stomp Off 1342 *As above, except omit Comins, Snyder and Byassee; add Brian Shaw (t), Charlie Bornemann (tb), John Gill (d, v).* 2–3/98.

The South Frisco Jazz Band (and by South Frisco they usually mean Los Angeles) have been playing as a group, on and off, since around 1960. Formed in the spirit of the Lu Watters and Turk Murphy groups, they approach traditional material with a zest, flair and ingenuity that shame most British trad groups and manage to combine a faithful feel with a certain irreverence: this isn't corny or the work of pasticheurs, but it's very good fun. The band has made a fair number of records over the years and these CDs are a good representation of what the line-up can do. The two-cornet front line plays a fiercely hot lead on most of the tunes, abetted by Snyder's choleric trombone and Baird's authentically quivering reed parts. Helm, a sideman with Murphy, sits in on two of the discs. The material is all original archaeology. When they play Jelly Roll Morton, it's 'Little Lawrence' or 'If Someone Would Only Love Me' rather than 'Wolverine Blues', and there are tiny tributes scattered through the discs to the likes of Roy Palmer, Richard M. Jones and Natty Dominique. There are plenty of rags, too. Of these discs, *Sage Hen Strut* takes a very narrow lead for the choice of material and the complete absence of vocals (not quite the group's strong point, though they don't do much singing). *Big Bear Stomp* doesn't sound like one of their absolute best, but they still turn in enough winners – try Lovie Austin's 'Rampart Street Blues' – to please admirers of the other records.

Emperor Norton's Hunch features three personnel changes, although Gill is a very familiar name in these sorts of surroundings, and sadly it is likely to be their final record: the band members live too far apart to be able to play regularly, and after 42 years they deserve a bit of a rest. So this is a typically spirited farewell – not their greatest, but again liberally sprinkled with hotter-than-that playing. Until the Sage Hen struts again!

Sune Spångberg

DRUMS

Part of the community of Young Turks who made up Swedish modernism in the '50s, he also worked extensively in music education.

(*) **Two Absent Friends Dragon DRCD316 *Spångberg; Arne Forsén (p); Ulf Åkerhielm (b). 2/96.*

*** **Live At Café Aguéli** Dragon DRCD 328 *Spångberg; Johan Zetterlind (t); Carl Fredrik Orrje, Göran Strandberg, Claes-Göran Fagerstedt, Åke Johansson (p); Ludvig Girland (vn); Ivar Lindell, Owe Gustavsson (b); Nannie Porres (v). 9/97–8/98.*

Spångberg has been a singular witness in the music. He was with Bud Powell at The Golden Circle and he drummed on Albert Ayler's first record. His sleeve-notes to *Two Absent Friends* muse on a broad vista of Swedish jazz history but pay special note to the two dedicatees who provided the music here, Lasse Werner and Kurt Lindgren. Both composers had much inspiration in them and these 12 tunes are an attractive lot. More than that, one feels the music is haunted by a number of ghosts, not just Werner and Lindgren but also Torbjørn Hultcrantz, Jan Wallgren and Allan Olsson. It's a pity, then, that the results are finally not so distinguished. The trio muster only a rather clumsy empathy, which detracts from the occasion, and Akerhielm's several arco solos seem insecure; nor is the balance, with Spångberg sounding too crisp and up-front in the mix, properly effective. Some fine material is deposited here, but it's not as well served as it might have been.

The live CD, cut at various sessions at the small Café Aguéli, is much more like it. The sound is rough, close-up and atmospheric, and the various combinations of musicians make an interesting match, oldtimers such as Johansson and Fagerstedt next to young players like Orrje and Setterlind. Roots music as it's being played today.

Muggsy Spanier (1906–67)

CORNET

Recording as a teenager, Francis Spanier was off to a quick start in his native Chicago. He worked with Ted Lewis and Ben Pollack in the '20s and '30s, before forming his Ragtime Band in 1939. The records are classics but the band was a commercial failure. He stuck with Dixieland through the '40s and '50s, before moving west to join Earl Hines in 1957 and leading modest small groups up until his death.

[redacted]

**** **Muggsy Spanier 1939–1942**
Classics 709 *Spanier; Ruby Weinstein, Elmer O'Brien (t); Ford Leary, George Brunies (tb, v); Rod Kless (cl); Karl Kates, Joe Forchetti, Ed Caine (as); Ray McKinstrey, Bernie Billings, Nick Caizza (ts); George Zack, Charlie Queener, Joe Bushkin (p); Bob Casey (g, b); Pat Pattison (b); Marty Greenberg, Al Hammer, Don Carter, Al Sidell (d), Dottie Reid (v). 7/39–6/42.*

Spanier's 1939 Ragtime Band recordings are among the classic statements in the traditional-jazz idiom. Bob Crosby's Bob Cats had helped to initiate a modest vogue for small Dixieland bands in what was already a kind of revivalism at the height of the big-band era, and Spanier's group had audiences flocking to Chicago clubs, although by December, with a move to New York, they were forced to break up for lack of work. Their recordings have been dubbed 'The Great Sixteen' ever since. While there are many fine solos scattered through the sides – mostly by Spanier and the little-remembered Rod Kless – it's as an ensemble that the band impresses: allied to a boisterous rhythm section, the informal counterpoint among the four horns (the tenor sax perfectly integrated, just as Eddie Miller was in the Bob Cats) swings through every performance. The repertoire re-established the norm for Dixieland bands, and even though the material goes back to Oliver and the ODJB, there's no hint of fustiness, even in the rollicking effects of 'Barnyard Blues'. 'Someday Sweetheart', with its sequence of elegant solos, is a masterpiece of cumulative tension, and Spanier himself secures two finest hours in the storming finish to 'Big Butter And Egg Man' and the wah-wah blues-playing on 'Relaxin' At The Touro', a poetic tribute to convalescence (he had been ill the previous year) the way Parker's 'Relaxin' At Camarillo' would subsequently be. His own playing is masterful throughout – the hot Chicago cornet sound refined and seared away to sometimes the simplest but most telling of phrases. The Classics CD adds eight tracks to the definitive 16 by Muggsy's big band, none of them outstanding but all grist to the Spanier collector's mill. Since RCA have let their own edition apparently slip out of circulation, this is the only option.

***(*) **Muggsy Spanier 1944** Classics 907 *Spanier; Miff Mole, Lou McGarity (tb); Pee Wee Russell (cl); Boomie Richman (ts); Ernie Caceres (bs); Gene Schroeder, Dick Cary, Jess Stacy (p); Eddie Condon, Hy White (g); Bob Casey, Bob Haggart, Sid Weiss (b); Joe Grauso, George Wettling (d). 4–10/44.*

*** **Muggsy Spanier 1944–1946** Classics 967 *Spanier; Lou McGarity, Vernon Brown (tb); Pee Wee Russell, Peanuts Hucko (cl); Bud Freeman, Nick Caizza (ts); Ernie Caceres (bs); Gene Schroeder, Dave Bowman, Nick Rongetti (p); Eddie Condon, Carl Kress, Hy White (g); Bob Haggart, Bob Casey, Trigger Alpert (b); Joe Grauso, Charlie Carroll, George Wettling (d). 12/44–9/46.*

***(*) **Manhattan Masters** Storyville STCD 60-51 *Spanier; Lou McGarity, Miff Mole (tb); Pee Wee Russell (cl); Ernie Caceres (bs); Gene Schroeder, Nick Rongetti (p); Carl Kress, Fred Sharp, Allan Hanlon (g); Bob Casey, Jack Lesberg, Bob Haggart (b); Joe Grauso, Charles Carroll (d). 3/45.*

*** **The Complete V-Disc Sessions** Jazz Unlimited JUCD 2049 *Spanier; Yank Lawson (t); Lou McGarity, Bill Mustarde (tb); Pee Wee Russell (cl, v); Peanuts Hucko (cl); Boomie Richmond, Bud Freeman (ts); Jess Stacy, Dane Bowman, Buddy Weed (p); Hy White, Carmen Mastren (g); Bob Hagart, Trigger Alpert (b); George Wettling, Ray McKinley (d). 10/44–10/45.*

Muggsy's sessions for Commodore, V-Disc, Disc and an almost unknown date for Manhattan make a very welcome addition to his CD listing. The Commodores could probably sound better than they do here, but at present this is their only accessible edition. All the music on Classics 907 is vintage Spanier, with standouts including 'Lady Be Good', a superb 'Snag It' and a very fine 'Sweet Sue', with a solo by Miff Mole on the last that proves he was far from the lost soul his post-'20s reputation would have one think. Besides Spanier, the standout player is Pee Wee Russell: connoisseurs of the bizarre will relish his vocal on the V-Disc 'Pee Wee Speaks'. The subsequent volume is just a shade behind, perhaps, although there is so little surviving Spanier that it's a necessary disc for followers. Both docked a notch for unpleasing sound: they should be better than this.

The six Manhattan tracks reappear on the Storyville edition, along with a dozen other pieces which were done at the same sessions, although under the nominal leadership of either Miff Mole or Pee Wee Russell. The tracks were made at the instigation of Nick Rongetti of Nick's in Greenwich Village (he even gets to play a solo on 'That's A Plenty'!). It's Condonesque Dixieland without Condon, and although the principals are all in hearty fettle it doesn't have the spark of greatness about it. But always good to hear Spanier and the excellent Mole, who was well out of the limelight at this stage: his fine solo on 'I Can't Give You Anything But Love' makes one regret his later decline all the more.

The V-Disc material on Jazz Unlimited duplicates the Classics sessions but has a number of extra takes of some titles, and also includes material from four Bud Freeman dates.

***(*) **Muggsy Spanier 1949–1954** Classics 1405 *Spanier; Mann Ware, George Brunies, Harry Graves, Ralph Hutchinson (tb); Bill Reinhardt, Darnell Howard, Phil Gomez (cl); Boomie Richmond (ts); Don Ewell, Floyd Bean, Red Richards (p); Billy Mure (g); Sid Thall, Truck Parham (b); Sid Catlett, Don Chester, Wally Gordon, Barrett Deems, George Wettling (d); Buddy Charles (v).* 2/49–9/54.

Some relatively obscure studio dates here for Jazz Limited, Mercury and Decca, with a rather motley group of bands. The March 1950 date is a stormer, with a roof-lifting 'Dixie Flyer' and Sid Catlett driving everyone on from the kit. The later sessions have sometimes unpromising tunes – 'It's A Long Way To Tipperary', 'Oh, Doctor Ochsner!' – but the surprising thing is how strongly Spanier's own playing always comes through, and how much he characterizes the music without having to improvise much. His statement of the melody on 'Moonglow', for instance, is almost overwhelming. The sound on the Mercury tracks is very bright; the Decca material is sometimes cavernous.

***(*) **In New Orleans 1938–1955** American Music AMCD-109 *Spanier; Julian Lane, Ralph Hutchinson (tb); Bujie Centobie, Darnell Howard (cl); Armand Hug, Red Mackie, Floyd Beam (p); Edmond Souchon (g, bj, v); Chink Martin, Truck Parham, Sherwood Mangiapane (b); Monk Hazel, Barrett Deems (d).* 38–8/55.

The real surprise here is four previously unknown 1938 transcriptions where Spanier is heard with a New Orleans group (including such stalwarts as Armand Hug, Chink Martin and Monk Hazel) in extended versions of four pieces. Despite the imperfect sound Muggsy comes through loud and clear and he sounds in cracking form: these tracks count as some of his most exciting surviving playing. The 1955 tracks with Mackie, Souchon and Mangiapane are very rough and ready, but as ever Spanier makes some strong remarks. The disc is rounded off by five tracks by the band heard on the above Storyville disc, although these don't duplicate any tunes and they are in excellent sound. A hotch-potch, but quite essential for Spanier fans.

Also, in brief:

*** **Volume 1: The Alternative Takes – 1939–1944** Neatwork 2027. 7/39–10/44.

We usually only recommend these to serious enthusiasts and collectors, but this one contains more good material than most.

*** **At Club Hangover 1953–54** Storyville STCD 6033. 4/53–11/54.

Not a great time for Dixieland, but Spanier kept the faith and usually found serviceable bands.

Les Spann (1932–89)

GUITAR, FLUTE

Primarily a guitarist, with a style that blended bop and blues stylings in a very personal way. His associations with Dizzy Gillespie and Quincy Jones brought him some renown.

*** **Gemini** Original Jazz Classics OJCCD 1948 *Spann; Julius Watkins (frhn); Tommy Flanagan (p); Sam Jones (b); Albert 'Tootie' Heath (d).* 12/60.

Spann's only album as leader is likeable but spotty. When he plays flute, and harmonizes with Watkins on melody lines, it's sonorously effective on the opening 'Smile'. But his guitar got a bad deal in the mix, and it sounds thin and hidden a lot of the way. 'Con Alma' is poor, and 'Q's Dues Blues' is sloppy. Watkins was presumably chosen so as not to overwhelm the leader with a 'real' front-line horn; if so, it was a mistake. All that said, there is some lively improvising, and the curious contrast in the leader's guitar and flute styles is used quite effectively, with a smart rhythm section.

James Spaulding (born 1937)

ALTO AND SOPRANO SAXOPHONES, FLUTE

Studied at Chicago Cosmopolitan School and worked with both Sun Ra and Freddie Hubbard. A versatile instrumentalist, much in demand as a sideman.

*** **The Smile Of The Snake** High Note HCD 7006 *Spaulding; Richard Wyands (p); Ron McClure (b); Tony Reedus (d).* 12/96.
*** **Escapade** High Note HCD 7039 *Spaulding; John Hicks (p); Ray Drummond (b); Kenny Washington (d).* 4/99.

Spaulding's earlier work for Muse is long deleted and shows no sign of reappearing. These later sessions are marked by the same easy musicianship that has marked his extensive discography. Though he is no writer, Spaulding has a gift for spotting unusual and creative material. He begins *The Smile Of The Snake* with a Clifford Jordan number, 'Third Avenue', and programmes material by Richard Wyands, Geoff Keezer and Donald Brown, who is composer of the title-track. This is hardly repertory fare and the unfamiliarity of the material is either intriguing or off-putting depending on your level of curiosity. The group performs beautifully, with McClure particularly prominent. *Escapade* is a less winning set in some respects, but the inclusion of two Kenny Dorham tunes – 'La Mesha' and the title-piece – suggests that Spaulding remains an eclectic who's drawn to a strong melody. A couple of standards, 'Just One Of Those Things' and 'It Could Happen To You', suggest he's less at ease playing changes over relatively familiar terrain, but that shouldn't imply that James is a dull or dilettante player, just that his improvising instincts are set a little left of the norm. A live double set is also around, but it hasn't reached us.

Martin Speake (born 1958)

ALTO SAXOPHONE

He came to prominence in all-sax group Itchy Fingers.

*** **Trust** 33 Records 33 JAZZ 035 *Speake; John Parricelli (g); Steve Watts (b); Steve Argüelles (d). 11/96.*

Speake's recording debut as leader was in 1994 with a disc called *In Our Time* on Danny Thompson's short-lived Jazz Label. *Trust* almost seems like back to square one. It features the same group, sounding very much in sympathy, but cleaving to essentially the same concept. As before, Argüelles is the bedrock for Speake's muscular but tuneful ideas, playing with a bright, clean articulation that comes across very strongly. Tunes like 'Golden Rooster', 'The Heron' and 'The Accidental Flamboyant' are colourful and witty. The ballad forms are less secure, but only because Speake seems inclined to be reserved. It makes sense with this music to have guitar rather than piano. Parricelli's chiming, slightly edgy sound works very well indeed and contrasts nicely with Watts's dark, woody bass-lines.

*** **Hullabaloo** Linn AKD 191 *Speake; John Parricelli (g); Mick Hutton (b); Tom Skinner (d). 12/99.*

***(*) **Secret** Basho SRCD 3-2 *Speake; Nikki Iles (p); Duncan Hopkins (b); Anthony Michelli (d). 10/00.*

Speake's delivery works a rather unusual combination of directness and deference. Some have suggested a Konitz connection, but he's more like, say, Richard Tabnik, a Tristano-ite of a more severe bent. His music rarely collars the attention and relies on a purposeful accrual of interesting details and conversational touches. *Hullabaloo* is about as inappropriate a title as one could get, since the quartet is more interested in playing quietly and carefully. Parricelli is an effective partner for the altoist and they circle patiently around each other, somewhat in the manner of Jan Garbarek and Bill Connors. But there are times when the record could use a jolt of something.

One way to contrast these sessions is to compare the two versions of 'J.T.'s Symmetrical Scale', which is on both discs. That on *Secret* is much more forceful and pungent, and the later record benefits greatly from the presence of both Michelli and Iles. The drummer's a pushy but not overbearing player and gooses some of the playing just enough to make it fly, when a more discreet player could have left it on the ground. But it's Iles who draws the ear, and the record is as much hers as Speake's, with five of her own originals and playing which really puts substance and weight into what might otherwise turn into spindrift.

*** **Exploring Standards** 33Jazz 090 *Speake; Mick Hutton (b); Tom Skinner (d). 4/01.*

*** **My Ideal** Basho BRCD 7-2 *Speake; Ethan Iverson (p). 12/02.*

The 'standards' record is attractively weighted towards a jazz connoisseur's choice of tunes – Paul Bley's 'Big Foot', Frank Rosolino's 'Blue Daniel', Sonny Rollins's 'Strode Rode' – so any sense that this would be some nice album of Gershwin tunes is derailed at the outset. That said, the trio's approach isn't terribly exciting: it's a recital of these pieces rather than any kind of revisionist approach, and Speake seems to almost deliberately distance himself from any sort of plangency of interpretation. The record is coolly attractive in its way, but they have some way to go before they can muster the kind of individuality which the masters of that approach displayed.

The meeting with Iverson is a trifle bizarre. Speake intones the melodies of the chosen standards – this time, a typical songbook selection of 'So In Love', 'Stardust' and the like – while the pianist contrives to subvert and undercut him at every step of the way, with accompaniments which are often extraordinarily imaginative yet far from what one considers supportive. Give Speake his due, he carries on regardless, but his almost hooting timbre and poker-faced delivery do seem a strange counterweight. Here and there – as in 'Loverman' – there's a more conventional dialogue.

***(*) **Charlie Parker** Basho JITCD 0536 *Speake; Mike Outram (g); Simon Thorpe (b); Dave Wickins (d). 10/04.*

*** **Change Of Heart** ECM 987 4059 *Speake; Bobo Stenson (p); Mick Hutton (b); Paul Motian (d). 4/02.*

Speake's set of Parker interpretations was conceived after months of (as he admits) rather belated study and intense listening to the senior saxophonist. It's a curious homage, at once involved and remote, which is rather typical of Speake's methods. His own playing, while it has threads of bebop in it, is coolly antithetical to Bird's intensities, and Outram's excellent work often seems more in keeping with its subject matter than the leader's. Yet there are some brilliant things here. 'Donna Lee' is an amazing four-way transformation of Parker's original line, which finally bursts on to the main theme as its finale. There are some interesting derivations of Parker tunes, such as 'Embrace Me', 'The Hymn Revisited' and the closing 'Yardbird'. 'I'm In The Mood For Love' and 'My Old Flame' are eerily effective, alternative views of two favourite Parker standards. Superbly recorded and mixed, this might be Speake's most impressive record.

In a way, the ECM debut – recorded in 2002 but not released for four years – lies somewhere between the previous two. A lot of it settles Speake into a mood-painting role. Careful and considered, the playing has great poise but one waits in vain for something head-turning to take place. A bit disappointing.

Also, in brief:

*** **Amazing Grace** Spotlite SPJ 558. 3/96.

A fine group with Phil Lee (*g*), Pete Saberton (*p*) and others.

(***) **The Journey** Black Box BBJ 2025. 3/04.

'File Under: Jazz/World Music', it says on the sleeve.

Glenn Spearman (1947–98)

TENOR SAXOPHONE

His death from liver cancer left a sense of things undone and of a major talent not yet properly recognized. His blues-soaked sound bears comparison with anyone from Illinois Jacquet to Archie Shepp.

*** **Utterance** Cadence CJR 1103 *Spearman; John Heward (d, kalimba, v). 10/90.*

(*) **Mystery Project** / * **Smokehouse** Black Saint 120147 / 120157 *Spearman; Larry Ochs (ts, sno); Chris Brown (p, DX7); Ben Lindgren (b); Donald Robinson, William Winant (d). 8/92; 11/93.*

Spearman was over 40 before the first of these was recorded, so not surprisingly he already sounds settled into a strong and individual voice. He started out as a Coltrane-influenced screamer but quickly recognized that a more thoughtful delivery might well bear dividends. A 1981 duo with drummer Donald Robinson has been compared to Trane and Rashied Ali's *Interstellar Space*, and Spearman was to return to the same format with *Utterance*, a sequence of duos with drummer John Heward. By that time Spearman had come under the tutelage of Frank Wright, with whom he had bunked and woodshedded in France, and it was clear that he was striking out in a new direction. The Coltrane influence is still there, but it has been subsumed into something altogether more linear. After a period with trumpeter Raphe Malik's sextet, Spearman founded his Double Trio.

Dedicated to Ornette Coleman (and to the structured freedom on Ornette's *Free Jazz*), *Mystery Project* consists of a large three-part suite, in which the direction of the music is dictated not so much by notated passages as by the distribution of the personnel. As in ROVA man Larry Ochs's 'Double Image', the basic group is a palette from which various colours and shadings can be drawn. Spearman's personal colour-code would seem to be black and red. He's a fierce player, overblowing in the upper register and virtually incapable of anything less than full throttle. He never sacrifices subtlety to power, though. This is intelligent music that never palls or sounds dated.

The follow-up record has the same line-up and makes similarly effective use of doubled instruments. It's a long – 75-minute – suite with an intermission built in, not because an LP version required a break, but because the music is so unremittingly present that one couldn't absorb any more without some surcease. Spearman's time in Europe opened up many interesting compositional ideas to him, but these performances are squarely in the tradition of the '60s avant-garde, and their strength comes from Spearman's profound conviction that the ideas adumbrated at that time are far from exhausted but still constitute a *lingua franca* for improvisation. The 'in-take' and 'out-take' of 'Axe, Beautiful Acts' exude a fierce poetry that is worthy of Cecil Taylor.

*** **The Fields** Black Saint 120197 *Spearman; Larry Ochs (ss, ts); Chris Brown (p); Lisle Ellis (b); Don Robinson, William Winant (d).* 96.

The Spearman Double Trio was an interesting formal experiment, but it may have foundered on the strong creative personality of his fellow saxophonist, who always seems ready to hijack this session and take it off in a different direction. Ochs's 'Melts' and Spearman's 'Sound Section' are the two main statements on the record, and are kept well apart at the beginning and end respectively. The supporting cast is strong and supportive, though very often the band seem to be playing set charts while the two horns duel in the foreground.

*** **Live At Fire In The Valley** Eremite MTE 10 *Spearman; William Parker (b); Paul Murphy (d).* 97.

Attributed to Trio Hurricane, this strong festival set derives much of its compelling power from bassist Parker, but it is Spearman compositions which dominate. 'Initiation' and 'Blue For Frank And John' almost exhaust the energies of the group, with each of the three members receiving generous solo space, but the enthusiasm of the crowd spurs them on and an improvised encore is a worthwhile bonus. Some of the playing is a little opaque, and here and there Spearman surrenders expression to sheer dynamic force.

*** **Blues For Falasha** Tzadik TZ 7130 *Spearman; Larry Ochs (ss, ts); Chris Brown (p); Lisle Ellis (b); Don Robinson, William Winant (d).* 6/97.

Few artists better represented the cultural collisions of John Zorn's 'Radical Jewish Culture' imprint than Spearman, whose parents were Jewish and black. Unlike some titles in this Tzadik series, there is little overtly Judaic music played, most of it on 'Rituals', which seems to be Spearman's attempt to think his way back into a forgotten ancestry for the blues. 'The Old Book' makes explicit reference but does less with it musically, and the rest of the album is familiar enough from Spearman's earlier work with the Double Trio.

Also, in brief:

(*) **Free Worlds Black Saint 120207. 94, 95.

Justified as a posthumous release, but more instructive than genuinely satisfying.

***(*) **th** CIMP 148. 5/97.

A co-led improv with drummer John Heward: challenging, but stark.

(*) **Working With The Elements / ** **First And Last** CIMP 181 / Eremite MTE015. 7/98.

Spearman died less than three months after this duo with Dominic Duval (*b* on *Elements*) and trio with Matthew Goodheart (*p*) and Rashid Bakr (*d*) and his rapidly failing health is all too evident.

Chris Speed (born 1967)

TENOR SAXOPHONE, CLARINET

Studied classical piano and clarinet, then added sax in high school. Pachora is a regular group.

*** **Yeah No** / ***(*) **Deviantics** Songlines SGL 1517-2 / 1547-2 *Speed; Cuong Vu (t); Skuli Sverrisson (b); Jim Black (d).* 7–12/96; 10/98.

A valuable sideman, he seems fragmentary and unachieved on his own projects. On *Yeah No*, the frantic 'Scribble Bliss', the ghostly 'The Dream And Memory Store', the intense and purposeful 'Merge' – each uses the resources of the quartet to good ends without quite suggesting a particular vision. On its own terms, this is a sharp, funny exploration of some of the musics that Speed's come across – jazz and everything else. In many ways the key player is Black, whose nutty rhythms are what really bring the group to life, as boisterous as the horns are.

Deviantics pushes the ideas a little harder into a more coherent shape. This has elements of post-bop in it, but Vu is a strange player, as likely to play against the grain of whatever's going on as to follow it, and the stew of influences is getting thicker and richer. Sverrisson's odd 'Tulip' is a very curious mélange, and the following 'Wheatstone' is a storming modal blow. 'Valya' has an East European feel.

***(*) **Emit** Songlines SGL 1532 *Speed; Cuong Vu (t); Skuli Sverrisson (b); Jim Black (d, melod).* 3/00.

Emit is harsh, and there seem to be some electronics bubbling away at the bottom of the mix on a few tracks, unless it's Sverrisson or Black fiddling with an effects unit. Speed's knack for a clarion melody, though, stops matters from getting too dark or abstract – 'Constance And Georgia' is one such example. Black can play with what sounds like absolute fury, but somehow without overwhelming everyone else, and Vu continues a one-man advance in trumpet sound and technique. Speed often referees more than dominates.

*** **Astereotypical** Winter & Winter 910082-2 *Speed; Brad Shepik (g, sax); Skuli Sverrisson (b, g); Jim Black (d).* 2/02.
Credited to Pachora, but Speed takes the lion's share of the writing, and it's really the same band as last time except Shepik comes in for Vu. That said, the music often trades in the Balkan-terpsichorean feel which Shepik delights in, even if it does develop some of the threads from Speed's earlier sets. With a dozen pieces despatched in just over 50 minutes, there's no hanging about, and with Speed exclusively on clarinet the tracks settle into what might be called a hip idea of Balkan wedding music. The line to earth is Black, who often finds his way back to a basic rock feel.

***(*) **Swell Henry** Squealer 40 *As for Emit, except add Rob Burge (acc); Jamie Saft (ky).* 03.
This is the best thing to date and pay-off for a lot of promise and not so much delivery on past records. The quartet combines a rockish intensity, quickly evident on the second track, 'Last Beginning', with considerable harmonic subtlety. Some of the tunes seem to be delivered almost perfunctorily, and half as many tracks played at twice the length might have made a still more interesting record. It was wise to introduce a couple of additional voices: Burger's accordion steers the music back into Pachora's pan-cultural territory, while Saft's use of a mellotron (!) gives the music a curious timeless dimension.

Martin Speicher

ALTO SAXOPHONE, CLARINET

A spontaneous composer of markedly individual stamp.

*** **Shapes And Shadows** Clean Feed CF084 *Speicher; Georg Wolf (b); Lou Grassi (d).* 1/06.
As a title, *Shapes And Shadows* is somehow immediately redolent of Ornette Coleman and the trio format here is strongly reminiscent of one of Ornette's most celebrated groups. This is free music though, and Speicher's hard but full tone is very much his own, so the similarity evaporates before 'Please, Confirm!' – the most Ornettish track, is halfway done. It's a long, involved piece, very different from the softer and more introspective quality of 'Le Star'. The only piece to examine extremes of sonority and non-idiomatic articulations is 'Claire's Net', which is, arguably, the least successful track of the set. 'Your Hope' revives some comparison with Ornette's guess-the-next-note pointillism. 'Alors! Bill Dit' is again *sotto* and mysterious, while 'Shapes And Shadows' bookends the set with a second long improv. Wolf and Grassi are equal partners, the drummer sounding more focused here than on some of his recent American dates. It's a satisfying record, and whets the appetite for more of Speicher's work.

Russ Spiegel

GUITAR

A rugged individualist, who can occupy the mainstream or flirt with danger at will. Previous records fall outside our remit.

*** **Chimera** Steeplechase SCCD 31622 *Spiegel; David Smith (t); Arun Luthra (sax); Nick Mancini (vib); Gary Wang (b); Anthony Pinciotti (d).* 07.
Spiegel has a background in rock and it occasionally resurfaces here, as on the long 'The Last March', which must be the most out-there thing in the recent Steeplechase catalogue, a burner that only reveals its subtle percussion interplay on subsequent hearings. Spiegel's label debut (recorded with minimal rehearsal, though he knew the players) opens with a fairly orthodox hard-bop idea on the title-track, with Mancini prominent in an idiom that one associates (on this label at least) with Joe Locke. 'Polychrome World' is a quieter acoustic idea, with strong hints of bossa rhythm. Perhaps the most intriguing and challenging item on the set, though, is a reworking of 'Cherokee' over Coltrane changes, a very clever idea that skips over that song's iconic place in the foundation of bebop and lands it in a still later evolution. 'Wo Bleibt Die Seele' is another sonic attack, but Luthra's winding soprano-line (again out of Coltrane, but with other, harder to locate influences) is the most effective aspect. 'Good Night' bips along cheerfully, but 'Herr Boehnke' sees the album out on a note of maximum entropy. An intriguing set; perhaps a bit all over the place to be entirely effective, but not something you'd forget in a hurry.

Simon Spillett

TENOR SAXOPHONE

British newcomer: school of Tubbs.

*** **Introducing** Woodville WVCD 116 *Spillett; John Critchinson (p); Andrew Cleyndert (b); Martin Drew (d).* 8/06.
The title is charmingly old-fashioned and plain for a debut, but Spillett doesn't shake you by the hand so much as grab you by the throat. He has all of Hayes's headlong power, and while he can deliver a ballad with genuine affectingness ('But Beautiful' most obviously), his more distinctive register is a hard yomp through the changes. The closing 'Cherokee' is outrageous, though Critchinson manages to show that he's seen it all before. An impressive debut.

The Spirits Of Rhythm

GROUP

Originally the Sepia Nephews and the Five Cousins, the group was expanded in the early '30s with the arrival of Teddy Bunn. Favouring humorous or nonsense lyrics with use of the tiple (a kind of small Latin American guitar with variable tuning). The group did not disband until the end of the war.

*** **The Spirits Of Rhythm 1933–1945** Classics 1028 *Leonard Feather (p); Teddy Bunn, Ulysses Livingston (g); Leo Watson, Wilbur Daniels, Douglas Daniels (tiple, v); Wilson Myers, Wellman Braud, Red Callender (b); Virgin Scoggins, Georgie Vann (d, v); Red McKenzie, Ella Logan (v).* 10/33–1/45.
The Spirits are now treasured largely for nurturing the guitar-playing of Teddy Bunn, one of the undoubted giants of the instrument in jazz before Charlie Christian and Wes Montgomery revolutionized it, ironically often smoothing out the very features which made it different from the horns and piano. Derek Bailey pointed to Bunn as an early influence. The Spirits were, however, essentially a singing group, not quite a novelty act but not a million miles from it. Watson and the two Daniels boys sang jovial scat lines, accompanying themselves on tiples, while Bunn kept up a solid but ever-changing background. The sound is light

and delicate, an almost harp-like backing for voices. Like Freddy Guy, for whom he once depped in the Ellington band, and Freddie Green, who did a similar job for Basie, Bunn understood the workings of a group instinctively and, despite being wholly self-taught, had the uncanny ability to anticipate even non-standard changes.

The Classics set contains the group's entire output. There are two versions of 'I Got Rhythm', both of them featuring Bunn quite strongly; but the outstanding track is 'I'll Be Ready' on which he plays crisp melodic breaks without a single excess gesture. Watson's full-on madness was better displayed elsewhere, but he has his moments here (one bizarre piece from 1934, 'Dr Watson And Mr Holmes'). There are three titles with the 'Swingin' Scots Lassie' Ella Logan and a final date from 1945, where Bunn is the only survivor from the original line-up.

Spontaneous Music Ensemble

GROUP

One of the most radical and thoughtful improvisation groups to emerge on the British scene in the '60s, SME (sometimes changed to Orchestra) evolved, like AMM, out of free jazz and quickly developed a performance philosophy that eschewed any predetermined structure or materials and any of the familiar supports of melody, harmony or rhythm. That said, at the heart of the group were a melodist and a master of rhythmical pulse, co-founders Trevor Watts and John Stevens. In later years, Watts's central position fell to Roger Smith and saxophonist John Butcher, but Stevens stayed at the helm until his untimely death.

*** **Challenge** Emanem 4053 *Kenny Wheeler (t, flhn); Paul Rutherford (tb); Trevor Watts (ss, as, picc); Evan Parker (ss); Bruce Cale, Jeff Clyne, Chris Cambridge (b); John Stevens (d).* 3/66 & 4/67.

*** **Withdrawal** Emanem 4020 *Kenny Wheeler (t, flhn, perc); Paul Rutherford (tb, perc); Trevor Watts (as, f, ob, perc, v); Evan Parker (ss, ts, perc); Derek Bailey (g); Barry Guy (b, p); John Stevens (d).* 9 & 10/66, 3/67.

***(*) **Summer 1967** Emanem 4005 *Evan Parker (ts, ss); Peter Kowald (b); John Stevens (d).* 67.

**** **Karyobin** Chronoscope CPE 2001 *Kenny Wheeler (t, flhn); Evan Parker (ss); Derek Bailey (g); Dave Holland (b); John Stevens (d).* 2/68.

Asked to say what had been important to him about 1968, Derek Bailey made the typically perceptive and clear-sighted point that the year of revolutions had really made much less difference to the way things were, in either politics or culture, than a whole string of dates in the previous decade. For admirers of British improvised music, though, 1968 saw the emergence of the SME from the rather constricting cocoon of 'free jazz' into an approach that placed all its weight on a collectively generated, non-hierarchical sound with no preconceived structures of any sort.

The publication of 11 previously unissued SME tracks in 1997 was something of a nostalgia trip for anyone who has followed the British improvisation scene with affection. What is instantly noticeable is that the personnel then corresponds exactly to the front rank of senior players now, with the sad exception of the late John Stevens. Even more striking is that all of them, with the partial exception of Watts, have continued to mine the same musical lode for most of the intervening 30 years. *Withdrawal*, though, does catch them on the cusp. The group had made an LP for the now extinct Eyemark label in the spring of 1966, working in a vein that was unmistakably free jazz. It has now been rescued from obscurity by the redoubtable Martin Davidson, and *Challenge* helps to fill out an important gap in the documentation of SME, and in turn the development of British free music. There is still a strong emphasis on written material, much of it palpably influenced by Eric Dolphy, whose jittery, thoughtful style is the obvious source of Watts's already distinctive approach. Stevens is a strong writer, and 'Little Red Head' is an idea that someone should consider dusting down; tough and direct, it smacks strongly of the drummer's musical personality. Interestingly, it's Rutherford – that chronically overlooked genius of the trombone – who is the most distinctive soloist; like Watts, he sounds deeply rooted in the blues, but he also knows how to use huge portamento effects which give an orchestral richness to the group. Parker was not yet on board, but an extra track, 'Distant Little Soul', features him for the first time, recognizable but still somewhat diffident on soprano, contributing to a piece on which Stevens and Watts have already struck out for new territory, marking the shift away from free jazz to free music.

A matter of months later, creating music for a 35-minute film made by George Paul Solomos, they seem to have moved out into new and more abstract territory. Part One is very much a feature for Kenny Wheeler, who had been sceptical about becoming involved in free music. It is far from dry, this startling sound, but it is already a long way removed from even a distant memory of bebop or swing. Guy provides dark shifting drones; Parker is not yet quite the skyscraping genius of later years, and it is the still undervalued Rutherford and Watts (who took over the running of the SME during Stevens's sojourn on the continent) who dominate the ensembles. Bailey performs on some of the later tracks only, having been invited to join SME after its inception. Remarkable as the music is, the photographs (by Evan Parker and Jack Kilby) are a delight. Parker was reportedly overawed by his playing companions; it may be that he was also having second thoughts about the Zapatisto moustache.

Summer 1967 is significant not just in documenting one of Evan Parker's earliest recordings; it also preserves his and Stevens's first meeting with a player whom both were later to credit with opening up whole new areas of improvisational language to them. Kowald is a central figure in the European free movement, a generous, open-minded player who never for a moment stops listening to what is going on around him. This doesn't happen in a confrontational-conversational way, but with a constant awareness of what is going on in what Stevens was later to describe, using an analogy from his other art-form, as 'peripheral vision', an ability to pick up fleeting clues and render them as significant as the apparent focal point. That to a degree is what the SME has always been about, whatever its exact personnel and instrumentation.

Until Martin Davidson's excavations in the tape archive, the first significant product of the SME's change in philosophy was *Karyobin*, a strikingly light-toned and unaggressive exploration of group identity that lasts 49 minutes but contains within it arrays and patterns of musical sound which suggest infinity. The title is the collective name of the birds which inhabit paradise, living in harmony with one another. *Karyobin* has been a collectors' item on vinyl for many years. It transfers to CD pretty well, de-emphasizing the horns and drums slightly and letting Holland and Bailey come through with a bit more definition.

***(*) **Frameworks** Emanem 4134 *Kenny Wheeler (flhn); Paul Rutherford (tb); Trevor Watts (ss, bcl); Ron Herman (b); John*

Stevens (d, perc, v); Norma Winstone (v); Julie Tippetts (v, g). 7/68, 4/71, 10/73.

A fascinating sampling of music from unusual SME line-ups. The most substantial piece here, illustrating Stevens's interest in establishing frameworks that would lead to group improvisation, is the 'Familie Sequence' for three horns, voice and percussion, with Wheeler and Rutherford in familiar roles, but with Watts playing bass clarinet. Winstone's vocals are remarkable and reflect an often overlooked aspect of Stevens's concept, which put the human voice at the centre of the action, even if implicitly, as in Watts's strongly vocalized tone. The second piece, from 1971, has Tippetts in the vocal role, with Stevens, Watts more familiarly on soprano, and the brilliant Ron Herman (who died prematurely) on bass. It's already a more evolved but also more simplified language, not perhaps as immediately stirring as the earlier group, with its echos of Stevens's most extreme pieces, but certainly very effective. A fuller representation of SME as a Stevens–Watts duo can be heard on the item below, but as a bonus this CD contains an ultra-minimal duo performance from the Little Theatre Club in 1973; 'Flower' is a genuine SME rarity, like a plain but hitherto uncatalogued orchid, very precious.

**** **Face To Face** Emanem 4003 *Trevor Watts (as); John Stevens (d).* 73.

For a period, SME functioned as a duo. Stevens and Watts were later to part company, somewhat acrimoniously, but for the duration of their partnership they created music of astonishing power. Unlike *For You To Share* (see below, 'in brief'), *Face To Face* is a strong session, marked by the delicacy of Stevens's percussion and Watts's keening cries; if he was uneasy about the ensemble's musical language and direction, he sounds wholly committed to it here. As a set it exerts an emotional pull that makes nonsense of attempts to re-label this sort of music 'abstract'.

*** **Mouthpiece** Emanem 4039 *John Stevens; no personnel listed.* 5–11/73.

***(*) **SME+ = SMO** Emanem 4062 *Evan Parker, Bob Turner, Trevor Watts (ss); Robert Calvert (sno); Dave Decobain, Herman Hauge, Ye Min (as); Martin Mayes (frhn); Chris Turner (hca); Peter Drew (p); Ian Brighton (g); Robert Carter, Nigel Coombes, Stephen Luscomb (vn); Lindsay Cooper, Jane Robertson, Colin Wood (clo); Angus Fraser (b); John Stevens (perc, c).* 1/74.

The October 1973 performances are credited to the Spontaneous Music Orchestra, which was essentially SME plus the members of a larger workshop group known as Free Space. No definite details about the musicians involved are known or given, but anyone familiar with this period in British improvisation will be able to make informed guesses about at least some of the players. As with much of Emanem's recent catalogue, all these performances are previously unissued, so they strike with something of the force of the original concerts, which were all in and around London; the two most substantial works were recorded at the SME's spiritual home, the Little Theatre Club, and at Ealing Technical College. Since much of the music was workshopped, there is on occasion a faintly tentative air and sometimes, as in the two versions of 'Sustained Piece', too dogged an application to a single informing idea, on this occasion quite literally the sustaining of blown or sung tones. 'One Two' is the closest the group came to a fixed beat or groove, with players opting whether to play on the first or second count. 'Mouthpiece' required the orchestra to begin with unvoiced mouth sounds, move on to vocalized sounds and only then to their instruments. This is perhaps the least involving part of the disc, albeit a valuable documentation of John Stevens's working philosophy.

The later of the two records again features an augmented SME, and the work of two consecutive nights, first at the Little Theatre Club and then at St John's, Smith Square, part of an evening devoted to the two different aspects of Stevens's music: jazz-based and improvised. The St John's performance was previously issued, the other not; and this latter piece is an edit that cuts out what Martin Davidson refers to as an 'unsatisfactory' start. The main piece, though, is satisfactory in every regard and is wonderful to hear again. It begins in a soft mêlée of tight, high horn sounds with growling drones behind, a structured section in which individual players are required to 'Search & Reflect', listen and respond to the work of players around them. This then develops into a 'Sustained' passage of longer-held tones. Evan Parker is very prominent, but gradually Trevor Watts unfreezes the tableau and leads the music to a powerfully joyous climax. A remarkable work, and one of SME/SMO's finest documented moments.

CORE COLLECTION

**** **Quintessence**

Emanem 4217 2CD *Evan Parker, Trevor Watts (ss); Derek Bailey (g); Kent Carter (clo, b); John Stevens (perc, v).* 10/73, 2/74.

Kent Carter first came to Britain in 1973 with Steve Lacy (who was himself to become an important overseas player in Derek Bailey's Company project). Despite coming from a radically different musical background, Carter fitted into the SME concept quite seamlessly. He recorded with Stevens and Watts at the Little Theatre Club in October of that year, and then joined the quintet form of the SME for the Institute of Contemporary Arts concert held the following February. Formerly available on two separate CDs, this music has now been brought together in a single package, which should be an essential purchase for every collection. The first disc and the first ten minutes of the second bring together all the ICA material, arguably a high-water mark in British improvisation. The remainder of the second disc consists of three trios (Stevens, Watts, Carter) from the Little Theatre and two duos (Stevens, Watts) recorded at the same venue a week earlier and including a first version of 'Daa-oom', a piece ostensibly inspired by African pygmy music and by Albert Ayler, and featuring Stevens's scarifying vocals.

The stereo separation of the two sopranos, cello and guitar leaves Stevens's kit very much in the foreground, and there are moments when the performance sounds almost like a concerto for percussion. The drummer's lifelong interest in the aural equivalent of 'peripheral vision' seems already to be in play here, and it makes for fascinating listening. His awareness of his colleagues' playing is instinctive, but it is not studied. He seems to respond to them almost as someone might who is reading during conversation, not rudely or detachedly, but because he is able to. The trio sessions don't quite match up in quality and are rather disappointing, though once again not because Carter is out of sympathy with the music.

*** **Biosystem** Psi 06.07 *John Stevens (perc, c); Nigel Coombes (vn); Roger Smith (g); Colin Wood (clo).* 77.

A new line-up for SME and with the emphasis very strongly on strings. Some have suggested that, following personal disputes with Watts and others, Stevens wanted a group that did not remind him in any way of past associations. However, as the title here suggested, he was also interested in a music where glissandi, complex harmonics and double-stopped lines generated a music that seemed to evolve organically, analogous to the processes of nature. That's not quite achieved here, though the addition of a further 35 minutes from the original session does offer important insights into the kind of language Stevens was searching for. Less immediately appealing than the exactly concurrent release of previously unissued material from 1968, 1971 and 1972 (see *Frameworks*, above), this is still an important and involving session.

**** **A New Distance** Emanem 4115 *John Butcher (ss, ts); Neil Metcalfe (f); Roger Smith (g); John Stevens (d).* 2/93, 1 & 5/94.
Recorded in the last year of Stevens's life, these are vintage sessions. They come from three sources: a long live piece from Conway Hall, named 'Stig' after an African drummer John admired and had befriended; four pieces from a date at the Red Rose; and two studio recordings made for the BBC Radio 3 programme *Impressions*, with Neil Metcalfe added on flute. These last pieces are unusual in that Stevens did discuss material in advance of playing, particularly on 'Peripheral Vision', which he suggests as an analogy to the kind of peripheral hearing or 'aural vision' that seemed to him an ideal activity during improvisation; 'more like a discipline than a composition … really demanding, really hard work'. John can be heard discussing these ideas in interview with presenter Brian Morton. All but these final cuts and speech inserts were previously available as an Acta CD. A decade on, these seem as fresh and subversive as ever. There would be memorials in plenty, but this album stands as a living monument to a remarkable career cut off just as it seemed to be moving in new directions.

Also, in brief:

*** **For You To Share** Emanem 4023. 1 & 5/70.
Audience members get involved, but this wasn't one of the strongest SME dates.

*** **Low Profile** Emanem 4031. 11/77, 2/84, 10/88.
A mixed bag of SME performances, recorded in performance over a decade. More of a useful primer than a major document.

*** **Hot And Cold Heroes** Emanem 4008. 80, 91.
Again a bit of a curate's egg, but valuable enough in its way.

Larry Stabbins (born 1949)

TENOR SAXOPHONE

He has dabbled in most contemporary forms and has paid a price for versatility.

***(*) **Monadic** Emanem 4093 *Stabbins (ts solo).* 02.
Larry's belated debut is in a harsh discipline. For every *For Alto* or *The Snake Decides*, there are a dozen egotistical nightmares, front-room rehearsals posing as product. At first glance, *Monadic* looks likely to fall into that trap. Beginning with 'Breathing' and some toneless exhalations, it only gets around to 'Playing' 13 tracks later and the only live-with-audience piece of the set, which was recorded in an otherwise empty Red Rose in London. However, the titles shouldn't be off-putting because Stabbins is too thoroughly musical a performer ever to fob us off with mere exercises. There are nods throughout to others who have gone down this tough road – Braxton and Evan Parker, of course, also Steve Lacy – but the sheer expressiveness of tracks like 'Thinking', 'Shaking', 'Speaking' and 'Playing' bespeak an underexposed musical imagination. Our rating has gone up. This is a timeless record, and one that yields fresh satisfactions every time.

Jess Stacy (1904–94)

PIANO

Born in Missouri, he worked in Chicago until he joined Benny Goodman in 1935, with whom – aside from a spell with Bob Crosby – he stayed for a decade. He later became a Condonite but left music to sell cosmetics in 1961. He returned to the festival circuit in the '70s.

**** **Jess Stacy 1935–1939** Classics 795 *Stacy; Billy Butterfield (t); Les Jenkins (tb); Hank D'Amico, Irving Fazola (cl); Eddie Miller, Bud Freeman (ts); Allen Hanlon (g); Israel Crosby, Sid Weiss (b); Gene Krupa, Don Carter (d); Carlotta Dale (v).* 11/35–11/39.
**** **Ec-Stacy** ASV AJA 5172 *Stacy; Bobby Hackett, Muggsy Spanier (c); Charlie Teagarden, Harry James, Ziggy Elman, Chris Griffin, Yank Lawson, Lyman Vunk, Max Herman, Billy Butterfield, Pee Wee Irwin, Anthony Natoli, Nate Kazebier, Bunny Berigan, Ralph Muzillo (t); Floyd O'Brien, Red Ballard, Joe Harris, Murray McEachern, Elmer Smithers, Buddy Morrow, Will Bradley, Jack Satterfield (tb); Benny Goodman, Johnny Hodges, Pee Wee Russell, Danny Polo, Hymie Schertzer, Bill De Pew, Dick Clark, Arthur Rollini, George Koenig, Vido Musso, Bud Freeman, Dave Mathews, Noni Bernardi, Matty Matlock, Art Mendelsohn, Eddie Miller, Gil Rodin, Sal Franzella, Henry Ross, Larry Binyon, Julius Bradley, Arthur Rando (reeds); Nappy Lamare, Allan Reuss, Frank Worrell, Ben Heller (g); Israel Crosby, Sid Wess, Artie Shapiro, Harry Goodman, Bob Haggart (b); Specs Powell, Gene Krupa, George Wettling, Ray Bauduc, Mario Toscarelli, Buddy Schutz (d); Lee Wiley (v).* 11/35–6/45.
One of the great piano masters of the '30s gets his due at last with these two very strong compilations of his early work. There is a duplication of three of the early solo pieces, but the chronological Classics compilation concentrates on Commodore and Varsity material from 1938–9, while the ASV disc covers sideman work with Benny Goodman, Bob Crosby, Lionel Hampton, Bud Freeman and Pee Wee Russell for an exceptionally well-rounded portrait of a man who appeared in many interesting situations. His unassuming virtuosity went with a deceptively romantic streak – 'the intensity of Hines with the logic of Bix', as Vic Bellerby puts it – and his impeccable touch and undercurrent of blues feeling, even if tempered by a rather civilized irony, give him a rare position among the piano-players of the era. The Classics set includes two splendid blues-based fantasies in 'Ramblin'' and 'Complainin'', the excellent solo session from 1939 and two engaging band dates, while the ASV offers several rarities, including an aircheck version of Beiderbecke's 'In A Mist', three 1944 duets with Specs Powell and the beautiful 'Down To Steamboat Tennessee' with Muggsy Spanier and Lee Wiley.

*** **Stacy Still Swings** Chiaroscuro CR(D) 133 *Stacy (p solo).* 7/74–7/77.
The veteran quit professional music in the '50s but came back to festivals and studios very occasionally. This congenial, easy-going set of solos was among the last he made: nothing much has changed over the years except the tempos, and even then he was never exactly a tornado at the keyboard. His own tunes, such as 'Lookout Mountain Squirrels', are charming but robust; his standards are an old-fashioned choice.

Terell Stafford (born 1966)

TRUMPET, FLUGELHORN

American trumpeter with his own take on the post-bop vernacular.

*** **Time To Let Go** Candid CACD 79702 *Stafford; Tim Warfield (ts); Steve Wilson (as, ss); Edward Simon (p); Steve Nelson (vib); Michael Bowie (b); Victor Lewis (d); Victor See-Yuen (perc).* 95.
**** **Centripetal Force** Candid CACD 79718 *Stafford; John Clark (frhn); Ron Blake, Tim Warfield (ts); Russell Malone (g); Stefon Harris (vib); Stephen Scott (p); Ed Howard (b); Victor Lewis (d); Daniel Moreno (perc).* 10/96.
Stafford was a regular member of Bobby Watson's group Horizon, which also numbered Simon and Lewis, and he came to the debut project with a sensibility very much marked by Watson's small-group/big-sound idea. The opening 'Time To Let Go' is an emphatic statement of intent, and the other two originals, 'Qui Qui' and 'Why?', are in the same bag. Stafford isn't just another latter-day run-of-the-mill bopper. Though he draws on a range of influences running from Fats Navarro and Clifford Brown to mid-period Miles and Lee Morgan, he already has a distinctive inflexion and on Stephen Scott's lovely 'Was It Meant To Be' he carves out a very personal phraseology which points onward to the follow-up disc.

Centripetal Force is exactly what's at work here, a group which is working very closely and sympathetically. Again Tim Warfield brings his clean, youthful sound, but on just one track this time. A version of 'Daahoud' is a special dedication, but it also points up the Brown influence again. Though the whole band is never heard together, the richer palette suits the trumpeter admirably and he produces some magnificent statements on 'I'll Wait' and 'Skylark', a back-to-back pair that are as sheerly refreshing as anything from the last few years. Thad Jones's 'A Child Is Born' is for trumpet and guitar, and 'My Romance' is an elegant trumpet solo.

*** **Fields Of Gold** Nagel Heyer 2005 *Stafford; Antonio Hart (as); Bill Cunliffe (p, org); Kiyoshi Kitagawa (b); Rodney Green (d).* 00.
Stafford goes funky on 'Ms Shirley Scott', though it's Cunliffe's organ which pays the most explicit tribute; it goes cool and almost modal on 'I Believe In You' and brings a completely original sound and presence to the traditional 'If I Perish', which has a chilling beauty and delicacy of touch. Of the originals, Hart's 'Flashdance' and the leader's 'Dear Rudy' are the most plausible, though Terell isn't yet an entirely fledged composer. A nod, though, to Kitagawa, whose credit for 'Sagittarius' is perhaps more generous than strictly good programming; as an accompanist, however, the bass-player is very impressive – strong-voiced, disciplined and firmly across the beat.

***(*) **New Beginnings** Max Jazz 402 *Stafford; Jesse Davis, Dick Oatts (as); Steve Wilson (ss, as); Harry Allen (ts); Mulgrew Miller (p); Derrick Hodge (b); Dana Hall (d).* 6/03.
It's not clear how this represents new beginnings. As a consolidation of Stafford's work, though, it's hard to fault. He sounds assured, relaxed and on top of his material. The saxophones bed his sound nicely in the ensembles, and the trade-off of solo ideas is thoughtful and exciting by turns. There aren't too many players of his generation who'd start an album with a Fletcher Henderson composition. 'Soft Winds' is a lovely thing, but it conceals some surprises in Stafford's opening statement. He throws down the gauntlet to Jesse Davis (ever more polished) and the genial Harry Allen before taking the theme up and out. The only disappointment on the record is the three-part 'New Beginnings Suite', which begins with a dreary funk theme called 'Selah' and doesn't really recover. The spiritual 'He Knows How Much You Can Bear' (usually 'We Can Bear' and associated with Mahalia Jackson, Solomon Burke and others) is handled with delicate stoicism and there's another Stephen Scott arrangement on 'Kumbaya'. This is a very polished and elegant record.

*** **Taking Chances: Live At The Dakota** Max Jazz 405 *Stafford; Tim Warfield (ts); Bruce Barth (p); Derrick Hodge (b); Dana Hall (d).* 1/05.
A working band and a regular night on the stand. This is an agreeable hard-bop date, but scarcely an epochal record, and one wonders whether it's simply a holding operation, intended to keep his fans on-side while Stafford works out what he really meant by new beginnings. He digs into his solos with journeyman application, but it's Barth who does a lot of the interesting stuff and one wants to hear more from the trio. 'Jesus Loves Me' and 'Blues For JT', both overlong, sound a lot like space-filling to us.

Mattias Ståhl

VIBRAPHONE

Young Swedish vibesman leading a new quartet.

***(*) **Ståhls Blå** Dragon DRCD 361 *Ståhl; Joakim Milder (ss, ts); Filip Auguston (b); Thomas Strønen (d).* 6/01.
Anyone looking at the instrumentation and expecting a nice, easy-going chamber session will be knocked down straight away by the explosive 'Blues För Mor', which opens the disc like an unruly typhoon. They're an interesting brew of personalities: the patient, occasionally blustering Milder, the unpredictable Ståhl, and a rhythm section that can play flat out as easily as it does simple, limber swinging. The key man here may be Strønen, yet another in a new breed of Scandinavian drummers (see also Per Oddvar Johansen and Jarle Vespestad) who can play hard and fast and light and easy, at any dynamic, without any apparent effort.

Marvin Stamm (born 1939)

TRUMPET, FLUGELHORN

Studied in Texas and saw service in Stan Kenton's infamous Mellophonium Orchestra. These days a battle-hardened big-band man.

*** **Live At Birdland NYC** Jazzed Media 1006 *Stamm; Bill Mays (p); John Abercrombie (g); Rufus Reid (b); Ed Soph (d).* 9/03.
*** **Alone Together** Jazzed Media 9002 CD/DVD *As above, except omit Abercrombie.* 11/06.
The first of these is a co-led 'project' (why? it's just a band) with Soph. The drummer kicks off Marvin's lovely and unexpected 'Samba Du Nancy' with an intriguing solo, and much of the other material is unusual and original, too, with tunes by Mays and Reid occupying much of the space. The bassist's closing 'The Meddler' is a bit of a showstopper. Abercrombie's in for four numbers. Must have been a good couple of nights.

The second one is simply credited to Stamm's quartet, which makes us wonder irritably about that title again. Our mood's not helped by the title (a moratorium, please on 'Alone Together'!) or by the thought of having to watch these guys as well as listen.

As a hard-bop disc, it's fine, but couldn't they have named it after 'Invitation', which is a far superior performance. Good stuff, again, from Reid and Mays, the former an undervalued composer.

Tomasz Stańko (born 1942)

TRUMPET

One of the central figures and influences in Polish jazz, leading his own groups since 1962 and effecting his own blend of inside and out, mainstream and avant-garde.

*** **Music For K** Power Bros 00131 *Stańko; Zbigniew Seifert (as); Janusz Muniak (ts); Bronislaw Suchanek (b); Janusz Stefanski (d).* 1/70.

***(*) **Balladyna** ECM 1071 *Stańko; Tomasz Szukalski (ts, ss); Dave Holland (b); Edward Vesala (d).* 12/75.

Stańko's imagination is fired as much by words and by visual images as by music. He is certainly not confined to jazz formulae, and at first hearing his music might seem to have more kinship with the abstract experimentalism of the Polish avant-garde than with orthodox or even free jazz. This is deceptive, for the trumpeter is deeply versed in the defining elements of jazz. His first big influence was Chet Baker, he says, though subsequently Miles Davis would become almost as important.

Totally free playing has never played a large part on the Polish scene and even when the setting is abstract there is still an underlying jazz 'feel', expressible both as a pulse and as dimly familiar harmonies and structures. Though some important records for Edward Vesala's Leo Records in Finland have not appeared on CD, the even earlier *Music For K* is still around, a forceful, sometimes inchoate session, with as much emphasis on Seifert's raw, emotive alto as there is on Stańko's own rather fragile sound. The rhythm section is not really up to the task, though Stefanski is an accurate and unfussy percussionist, always absolutely on the beat. 'Cry' is the closest thing to American jazz of the time, but it is 'Music For K', dedicated to the late Krzysztof Komeda (see *Litania*) which really establishes Stańko's credentials as composer and *auteur*. He dominates this piece entirely, even when not in the foreground, and it points forward to the quieter, slower conception that he shares with the Finnish percussionist, who joins him on the 1975 disc.

Stańko had jammed with Vesala some time previously and shyly revealed himself as a composer. It was to be some time, though, before his quality as both writer and performer became more widely known. *Balladyna* was his breakthrough album, a very personal statement given a high production gloss by ECM. Szukalski is a workmanlike player with, one suspects, a somewhat limited range. Stańko was fortunate in his other colleagues, however. Vesala is cautious in his approach to free music, but Holland seems to move between freedom and structure without a blink. The collectively written 'Tale' is rather weak, but Vesala's 'Num', three more Stańko compositions and an improvised duet with Holland give the record a solid impact and set the scene for the masterful ECM sessions of the '90s.

***(*) **Bluish** Power Bros 00113 *Stańko; Arild Andersen (b); Jon Christensen (d).* 10/91.

There is a gap in the story which accounts for most of the '80s. When this superb record appeared, Stańko was still largely unavailable, with *Balladyna* not yet on CD and little available on widely distributed labels. The Rybnik-based Power Bros did manage to broker some distribution outside Poland, and *Bluish* awakened many listeners to the buried treasure that awaited them in Stańko. Working with northern Europe's premier rhythm section, he sounds more effusive than ever before, though with the same melancholy edge that made him such a haunting successor to both Chet and Miles.

The opening 'Dialogue' with Andersen recalls the duo with Holland on the earlier record. Stańko is not playing entirely free but is certainly not working within a fixed metre and his long, meditative lines are very compelling. The title-piece begins in a more straightforward idiom, before breaking down into a superb solo from Christensen which is marked by hesitations and silences.

Part two of 'If You Look Enough' is an eerie, out-of-tempo meditation, punctuated by brass smears and growls. The first part has the same chordal structure with a nagging insect-like chitter from Christensen. The drummer creates remarkable effects with damped cymbals on the long 'Bosanetta', a tune that recalls one of Vesala's tango pastiches, as does the succeeding 'Third Heavy Ballad', on which Stańko plays with a quiet lyricism that is reminiscent of Kenny Wheeler.

**** **Bossanossa And Other Ballads** GOWI CDG 08 *Stańko; Bobo Stenson (p); Anders Jormin (b); Tony Oxley (d).* 3 & 4/93.

This group was the highlight of the 1993 Jazz Jamboree in Warsaw, playing the material recorded on this record. Most of the material had been around for some time. 'Sunia' had been a staple of sets with Freelectronic, Stańko's free/fusion group. This is the definitive version, with wonderful interplay between Stańko's frail lead line and Oxley's metallic patterns. The Englishman resembles Vesala in his ability to register strong pulse in an otherwise free setting, but he is a lighter, more abstract player and ideal for this material, which is both unremittingly sombre and more playful.

Stenson was to become a key element in Stańko's musical thinking. Here he brings an uneasy cast to 'Maldoror's Love Song' and 'Die Weisheit Von Isidor Ducasse', two pieces which reflect Stańko's fascination with the proto-surrealist and arch-decadent Lautréamont. The trumpeter uses a big, unfettered tone and long sinuous lines that anticipate and overlap the pianist's statements by several bars, creating a shifting surface across which the group lays out its sound.

CORE COLLECTION

♛ **** **Leosia**

ECM 531693-2 *Stańko; Bobo Stenson (p); Anders Jormin (b); Tony Oxley (d).* 1/96.

Leosia **is one of the finest jazz records of recent times, a work of immense creative concentration made by a band at the peak of its powers. Stańko has probably played better, but never with such instinctive support from his colleagues. As was the norm with ECM sessions at this time, considerable emphasis is put on the component members of the ensemble and on subdivisions of the basic group. Oxley, Jormin and Stenson are the begetters of 'Trinity' and bassist and drummer collaborate on the similarly constructed 'Brace'. 'No Bass Trio' is self-explanatory, and very fine, but the real action comes around these tracks, on the numbers drawn from** ***Bossanossa*** **and on the long title-piece which ends the album on a creative high, a long, perfectly weighted theme that seems to have no beginning or end.**

**** **Litania** ECM 537551-2 *Stańko; Bernt Rosengren (ts); Joakim Milder (ts, ss); Bobo Stenson (p); Terje Rypdal (g); Palle Danielsson (b); Jon Christensen (d).* 96.

Stańko had been a key member of Krzysztof Komeda's group in the '60s, and given an increasing awareness of the pianist's eminence as a composer, some kind of tribute record had long seemed on the cards. For *Litania*, he summoned up a remarkable septet, co-fronted by the veteran Rosengren (one of the giants of European jazz) and the younger Milder, who is perhaps the weak link on the session.

They kick off with Komeda's 'Svantetic', one of his most lateral ideas and one of his best. There are three versions of 'Sleep Safe And Warm' from the soundtrack to *Rosemary's Baby* (only two of them involving Rypdal) and a striking performance of 'Ballada' from *Knife in the Water*, another Roman Polanski film for which Komeda wrote music. No room for 'Crazy Girl' or 'Astigmatic', which may be held in reserve for a follow-up session. What we have, though, is the clearest evidence both of Komeda's skill as a composer and of Stańko's ability to convey both the atmospherics of this neglected music and its ironclad structure. He is playing with absolute conviction and immense authority, and with a tone that conveys technical mastery coupled with total self-confidence.

Milder earns his place as a second-string soloist. Stenson and Christensen make one another play harder and with a more abrupt attack. Little of the pianist's tendency to drift off the pace, and certainly a very emphatic performance from Christensen. As a now-legendary London performance amply proved, the absence of Rypdal would make little difference. He is included as a colourist, and while he makes some lovely shapes on 'The Witch' and 'Sleep Safe And Warm', he is by no means integral to the music. Stańko's finest hour came with *Leosia*, but this is still an important, even historic record.

**** **From The Green Hill** ECM 547336-2 *Stańko; John Surman (bs, bcl); Dino Saluzzi (bandoneon); Michelle Makarski (vn); Anders Jormin (b); Jon Christensen (d).* 8/98.

Leosia was Stańko's apotheosis as composer and bandleader. *Litania* was a full-hearted tribute to his great mentor and friend. *From The Green Hill* is quite simply the most beautiful record he has ever made, a fragile, almost folkish disc, which is also a wonderful group performance. Reprising Komeda's 'Litania' as a bandoneon solo, with Saluzzi playing organ chords, was a stroke of genius, emphasizing the suite-like nature of the record and its continuity with Stańko's recent work.

The association with Surman is particularly happy. The saxophonist opens and signals the end of the album with his own theme 'Domino', which takes him back to a signature hybrid of folk and church music. He also leads into Stańko's 'Quintet Time' with a bass clarinet figure which recalls the old days with the Trio, before the track opens out into a restless free form that allows Christensen to express a quiet fury. The trumpeter plays some mournful high notes and smears reminiscent of the classic cornet-players, though the dynamic of the piece is his usual brooding synthesis of Miles and Chet. 'Pantronic' sees Stańko donning Komeda's compositional mantle, while the title-piece might almost be a nod of appreciation in Surman's direction, so similar is it to some of the saxophonist's own themes.

Makarski is used rather sparingly, which is a pity, but probably wise. Her role in the group is episodic rather than structural and, if anything, she gains from being slightly marginalized. Jormin has emerged as a considerable player and composer, but he has a quieter time as well, some of his strengths cancelled out by the presence of Saluzzi.

(*) **Soul Of Things** / * **Suspended Night** / **** **Lontano** ECM 016374-2 / 000229202 / 987 7380 *Stańko; Marcin Wasilewski (p); Slawomir Kurkiewicz (b); Michal Miskiewicz (d).* 8/01; 7/03; 11/05.

The first is almost a Stańko 'genre' record, 13 variations on an original theme, with the trumpeter exploring each melodic delicacy as it emerges from the design, sometimes with an almost studied vulnerability, sometimes momentarily fierce. His Polish team play it straight and supportive, though the leader allows space for their own musings too.

The second follows the same pattern, with the opening 'Song For Sarah' followed by a series of 'Suspended Variations'. At first glance, this might seem like an attempt to work new angles on a single theme, but it does seem that each 'variation' is based on a new idea or area of concentration devised by Stańko and the trio. The mood is more upbeat and expressive than last time and there's more warmth in the sound.

The most recent of the three is different, largely by virtue of having been recorded at the end of a long Far East tour on which the group seems to have explored a more open approach. Stańko revisits Komeda's 'Kattorna' to great effect, but the long title-track, organized in three sections, is the main event. Apparently improvised by the group, it shows off their mutual understanding to great effect. For a long time, Stańko was saddled with the reputation of being the Miles Davis of the Vistula. That's still true here, and useful as a reminder that Miles's frail lyricism had its own 'predatory' character; it's this aspect that Stanko replicates most effectively. A fine album, harder-edged than we've come to expect from the trumpeter in recent years.

Also, in brief:

*** **Matka Joanna** ECM 531693-2. 5/94.

Not hugely compelling music, written for a 1960 film by Jerzy Kawalerowicz. Stańko uses this found text as a basis to create 'images' for the *Leosia* group.

**** **:rarum: Selected Recordings** ECM 000180202

Highlights include 'Balladyna', Komeda's 'Litania' and the collaboration with Edward Vesala, 'Together'.

Johnny St Cyr (1890–1966)

GUITAR, BANJO

Born in New Orleans, he recorded with Armstrong and Morton, but then mixed music with work as a plasterer. Latterly played with revivalist groups on the West Coast.

*** **Johnny St Cyr** American Music AMCD-78 *St Cyr; Thomas Jefferson (t, v); Percy Humphrey (t); Jim Robinson, Joe Avery (tb); George Lewis (cl); Jeanette Kimball (p, v); Leo Thompson (p); Ernest McLean (g); Richard McLean, Fran Fields (b); Paul Barbarin, Sidney Montague (d); Jack Delany, Sister Elizabeth Eustis (v).* 7/54–5/55.

The doyen of New Orleans rhythm guitarists was seldom noted as a group leader, but American Music have pieced together a CD's worth of material. The first two tracks are rather dowdy treatments of 'Someday You'll Be Sorry' by a band with Percy Humphrey, Lewis and Robinson; but more interesting are the five previously unheard pieces by a quintet in which protégé Ernest McLean is featured rather more generously than Johnny himself, both men playing electric. The rest of the disc is jovial New Orleans music, fronted by the hearty Jefferson and the imperturbable Percy Humphrey. St Cyr, as always, is no more inclined to take any limelight than Freddie Green ever was, so it's nice to have a disc under his name.

Colin Steele

TRUMPET

Scottish trumpeter mixing post-bop with native strains.

***(*) **Twilight Dreams** Caber 024 *Steele; Julian Argüelles (ts, as); Dave Milligan (p); Brian Shiels (b); John Rae (d).* 9/00.

**** **The Journey Home** Caber 029 *As above, except omit Shiels; add Aidan O'Donnell (b).* 12/02.

The first record is full of stylish themes and crisply committed playing, just occasionally settling into a merely capable routine but taking much from the strong front line of Steele and Argüelles, the latter turning in some of his most constructive and melodious work on record. It's trumped, though, by the superb *The Journey Home*. Steele notes that after years searching for a voice in 'the American jazz idiom', he's simply looked back to personal roots and measured his steps in local country. In the epic-length title-track he brings it all back home with a vengeance. The 'Lament For Miles' sounds more like something with a whiff of Islay air about it, and when Argüelles – outstanding again throughout – has the audacity to throw in an uillean skirl or two along the way, the lament has travelled a long way from Alton, Illinois. Topping it off is Milligan, who finds orchestral comps and solos of delicious poise and inventiveness, and Rae, the Scottish Art Taylor.

***(*) **Through The Waves** ACT 9436-2 *Steele; Michael Buckley (ss, ts); Dave Milligan (p); Aidan O'Donnell (b); Stu Ritchie (d); Tom Bancroft, David Robertson (perc).* 10/04.

It would be interesting to gauge the reaction of the international audience likely to be hearing Steele for the first time, with this debut on the leading German independent. Good as the record is, something seems less vivid about the music, as if the almost triumphant spirit of *The Journey Home* had been tamed a little by Steele's new surroundings. Buckley replaces Argüelles, a tough call in itself, and the leader's writing sounds and feel more personal than ever. Maybe the next one will marry that stamp to a more outgoing performance.

Joan Steele

VOICE

An interesting stylist, making a small showing on CD.

*** **'Round Midnight** Audiophile 94 *Steele; Leroy Vinnegar (b); Don Alberino (d).* 72–75.

Hard to know quite what to make of her. The voice doesn't sound bluesy, but she seems to have an instinct for a blues line, as well as more-familiar late-night material. For the most part, it's Porter, Gershwin and, less common in such settings, Stephen Sondheim: our favourite 'Send In The Clowns' after Glynis Johns. Spare accompaniment: worth a try.

Hugh Steinmetz (born 1943)

TRUMPET

A pioneer on the Danish free scene in the '60s, he played in The Contemporary Jazz Quartet but later played in more conventional studio and big-band dates, though he still leads an 'experimental' large band.

*** **NU!** Steeplechase SCCD 36027 *Steinmetz; Karsten Vogel (as); Niels Harrit (ts, f); Per Aage Brandt (p); Steffen Andersen (b); Bo Thrige Andersen (d).* 3–4/66.

This couples the original Debut album *NU!* with six essentially rehearsal tracks which have never been previously issued, so there are basically two versions of the same set of music here. While this scarcely counts as a forgotten classic, it's a thoroughly worthwhile rediscovery which fills in a little history. Certainly any admirer of, say, the New York Contemporary Five or early Amalgam will find plenty to take in here. Steinmetz agrees that he was working under a strong Don Cherry influence, 'but it was within my own style', and some of the keening melancholy which came to typify Scandinavian timbres during the '70s comes through in the likes of 'NGO' and the very Colemanesque 'One For Carl'. Harrit, these days a chemist and teacher, is a strong contributor and there's some thoughtful work from Brandt, now a distinguished professor of linguistics, who had one of the most difficult roles in the group but makes a good fist of what he needed to do. Steinmetz himself is more obviously lyrical. One of the more challenging records to appear on Steeplechase.

Bobo Stenson (born 1944)

PIANO

Born in Våsterås, Sweden, Stenson has been a major figure on the Stockholm post-bop scene since 1966. Work with Jan Garbarek and Charles Lloyd was the prelude to his own considerable ECM albums.

*** **Very Early** Dragon DRCD 304 *Stenson; Anders Jormin (b); Rune Carlsson (d).* 86.

For a time at least, Stenson was the *de facto* house pianist at ECM, adding his effortlessly eclectic touch to the groups of Charles Lloyd, Tomasz Stańko and others. If this isn't quite the mainstream, it's certainly closer to it than seemed likely at one time. As co-founder of Rena Rama in 1971, he seemed embarked on an effort to hybridize jazz with Balkan and Indian folk music, a somewhat quixotic enterprise which coloured his work for many years. Stenson's career began with Börje Fredriksson, and after a brief apprenticeship under the Swedish tenor saxophonist he branched out with high-profile gigs for Stan Getz (in Africa, of all places) and Red Mitchell. Increasingly in the last ten years he has been associated with ECM's efforts to reshape and redefine modal jazz.

Very Early is a rare chance to hear him away from ECM and it is a wonderful record. The repertoire ranges from original themes, notably 'Coming On A Bike', to repertory compositions by John Coltrane (a fine modal 'Satellite'), a favourite Ornette Coleman ('Ramblin'') and Bill Evans's title-track, which is as fine a piece of piano trio jazz as you'll hear in many a long year. Stenson substantially reworks the theme and develops harmonic ideas beyond any Evans explored. His own writing shows little of the interest in Asian musics that had influenced his early career.

**** **Reflections** ECM 523160-2 *Stenson; Anders Jormin (b); Jon Christensen (d).* 5/93.

A much earlier ECM date, *Underwear*, remains out of print, which is a pity. *Reflections* is as fine a performance as one would have expected, given the more than telepathic understanding between these players. Stenson and Jormin are temperamentally so close as to function almost like a single creative organism, an effect perhaps most noticeable on the bassist's two compositions, 'NOT' and 'Q', enigmatic titles which reflect his rather oblique musical personality. The title actually refers to Duke Ellington's 'Reflections In D'. The only other non-original is 'My Man's Gone Now', played as if through the prism of Miles and Gil Evans.

Stenson's two main compositions are 'The Enlightener', a shape-shifting meditation erected on a tricky mode which oddly (and not just the title) recalls recent work by Geri Allen, and '12 Tones Old', a clever reworking of age-old harmonic ideas. The final and longest piece, 'Mindiatyr', is the closest to how this group might sound in a club context. It's to be hoped that it might be possible to hear such a recording in the not too distant future.

**** **War Ophans** ECM 539723-2 *Stenson; Anders Jormin (b); Jon Christensen (d).* 5/97.
The trio blossoms. Stenson's approach to two more Ornette themes, including the title-track, shows how thoughtfully he approached (for a pianist) challenging repertoire like this. He frequently changes the key and tonal character of a piece completely and in that Jormin is an able collaborator, developing the melody and adding his own counter-themes. Christensen is faultless throughout, one of the most thoroughly musical percussionists of his generation. The opening 'Oleo De Mujer Con Sombrero' by Silvio Rodriguez is a surprise and a delight.

[illegible]

**** **Serenity**
ECM 543611 2CD *Stenson; Anders Jormin (b); Jon Christensen (d).* 4/99.
This is a towering achievement. The integration of free jazz, serialism and atonality, elements of bebop and a folkish lyricism yield a double-set of great power and almost inexhaustible invention. The pianist and his two associates both contribute originals, and there is a wonderful version of Wayne Shorter's 'Swee' Pea', but it is the reworking of themes by Charles Ives, Alban Berg and Hanns Eisler that impress most thoroughly.

In Berg's 'Die Nachtigall', Stenson takes the basic row and transforms it into a softly lyrical jazz theme that sounds like nothing else in the canon. He does something similar with Eisler's 'Die Pflaumenbaum', though here the music already seems more susceptible to such treatment. It is interesting how French some of the leader's keyboard strategies are; the sources notwithstanding, his harmony seems to draw on Debussy and Ravel more than anyone and his melodic touch owes little to the Austro-German school.

Jormin and Christensen, both of whom are represented early on by strong compositions – 'T.' and 'North Print', and 'East Print', respectively – add their idiosyncratic touches to a sequence of pieces that demands patient and attentive listening.

*** **Bobo Stenson/Lennart Åberg** Amigo 892 *Stenson; Lennart Åberg (ss, ts).* 4/03.
A pleasant enough set of duets, but with too little drama to sustain attention for long. Åberg is an elegant stylist and one can see how the relationship might have been forged. The mood is thoughtful, sometimes a touch introverted, and here and there almost melancholy. They open, conventionally enough, with 'Nature Boy', but it's the cover of Monk's 'Trinkle Tinkle' and a rare interpretation of Lars Gullin's ballad 'Gabriella' that make the record potentially collectable.

**** **Goodbye** ECM 1904 *Stenson; Anders Jormin (b); Paul Motian (d).* 4/04.
Both Jormin and Motian contribute tunes to this, but the interesting extras include a piece by the Argentinian Ariel Ramírez, 'Alfonsina', Sondheim's 'Send In The Clowns', Tony Williams's 'There Comes a Time', Henry Purcell's 'Music For A While' and Ornette's breezy 'Race Face'. Motian changes the dynamic of the group somewhat but the quality is well up on that of its predecessor.

Also, in brief:

*** **Miles By Five** Touche Music 026. 06.
A fascinating group date co-led with Palle Danielsson (*b*), but with Joakim Milder (*ts*) in particularly good form.

*** **:rarum: Selected Recordings** ECM 014214-2. 71–99.
A good survey of Stenson's work for the label, including dates with other leaders – Garbarek, Lloyd and Stańko – but also touching on some of his own finest performances.

Chip Stephens (born 1964)

PIANO

Born and still based in Ohio, he studied with Pat Pace and has served time with Maynard Ferguson and with the Glenn Miller and Woody Herman orchestras.

*** **Bootcamp** Azica AJD 72202 *Stephens; Bob Fraser (g); Jeff Halsey (b); Mark Gondor (d).* 96.
*** **Fields Of My Youth** Azica AJD 72209 *As above, except add Arturo Sandoval (t, flhn, timbales).* 5/97.
The cover of *Bootcamp* shows a close-up of battered piano keys, greyed with grime and with the ivory stripped off. That gives quite a nice sense of Stephens's raw style. It's not without intelligence, though, and often evokes influences as far afield as Bill Evans and Paul Bley. Indeed, everything he has recorded gives off the same restless, probing quality; his label interestingly characterizes him as 'anxious', and there's an edgy overtone to most of the solos. He is capable of lyrical turns, too, as on 'Song For The Chocolate Grandson' and the beautiful 'Lover's Raindanse'. Cleveland-based Fraser's an important element on the first disc, especially on the opening 'Polish Boy & Dirty Rice'.

The title-track of the second record is a further instance of how much harmonic complexity Stephens can build into a fairly basic line. There are lots of unexpected stepwise progressions, often topped and tailed by detailed trills and arpeggiations. Halsey is particularly good this time out, on a programme that mixes originals and bebop themes ('Ah-Leu-Cha', 'Manteca'), but the addition on some tracks of Sandoval, with whom Stephens recorded on *Hot House*, while undoubtedly a joy to the players, doesn't make the record any more special.

***(*) **Holding On To What Counts** Capri 74082 *Stephens; Ken Walker (b); Todd Reid (d).* 2/06.
The baby's hand on the cover and the lapse of a few years may point to a maturer artist, and so it turns out. With a new core group behind him, Stephens turns in his most thoughtful performance yet, perhaps best represented on a lovely read of McCoy Tyner's 'Passion Dance' and by the superb closing medley

of 'Up A Lazy River', 'Sweet Georgia Brown' and Miles's 'Dig'. Hard to fault any of the rest, though 'Epistrophy' is curiously pitched and paced. Walker and Reid never merely go through the motions but are almost unobtrusive and a couple of tracks might just as readily have been played solo. Excellent all round, though.

Mike Stern (born 1954)

GUITAR

Came to Miles Davis's comeback band via Blood, Sweat & Tears and Billy Cobham. Often loud and unsubtle and beset with personal problems, but a durable player.

***(*) **Give And Take** Wounded Bird 3036 *Stern; David Sanborn (as); Michael Brecker (ts); Gil Goldstein (p); John Patitucci (b); Jack DeJohnette (d); Don Alias (perc).* 97.
Curiously unremarked, but one of Stern's most straight-ahead sets, now rescued from Atlantean oblivion by Wounded Bird. It might be thought he overreached himself playing a set that begins with Cole Porter's 'I Love' You and ends with 'Giant Steps', Hendrix's 'Who Knows?' and 'Oleo', but Mike acquits himself creditably, even if he is upstaged by Sanborn's and Brecker's appearances. The trio tracks are pretty good and the disc as a whole deserves a better shake than it usually gets.

***(*) **Play** Atlantic 7567-83219-2 *Stern; Bob Malach (ts); John Scofield, Bill Frisell (g); Jim Beard (ky); Lincoln Goines (b); Ben Perowsky, Dennis Chambers (d).* 12/98–1/99.
Perhaps Stern has still not quite shaken off his association with Miles Davis, where he created a mixed impression as something of a metalhead guitarist in the early '80s. But his own discography is considerable by now, even though his Atlantic catalogue has been drastically downsized of late. Of the Jim Beard productions for Atlantic *Play* was both tougher and more colourful than many of its predecessors, and a candidate for Stern's very best at the label. Beard's shrewd keyboard touches set aside any wispiness in Stern's writing besides getting a real presence out of all the players on each track. The first three have the leader swapping punches with Scofield, and four of the next seven have Frisell as conversationalist. Stern has continued to hone his knack for coming up with fetching, hooky tunes, and pieces such as 'All Heart' can double as smart mood-music as well as players' vehicles. Malach gets off some burning solos on 'Tipatina's' and 'Link', which in the context seem like an unlooked-for bonus.

*** **These Times** ESC 4911 *Stern; Kenny Garrett (ss, as); Bob Franchesini, Bob Malach (ts); Jim Beard (p, ky); Jon Herington (g); Béla Fleck (bj); Will Lee, Victor Wooten (b); Richard Bona (b, perc, v); Dennis Chambers, Vinnie Colaiuta (d); Don Alias, Arto Tunçboyaciyan (perc); Elisabeth Kontomanou (v).* 1–5/03.
Despite all the obvious trappings of commercial pop-jazz, this is really rather a good record, though the gift of Kenny Garrett is thrown away on just three numbers. Stern seems to have found a point of equilibrium that allows him to experiment a little again, and Bona helps develop some unusual pan-cultural ideas. It's still all a bit smooth and shaven, but there's some music to be enjoyed, and the combination of Stern and Fleck on 'I Know You' is genuinely touching.

*** **Who Let The Cats Out** Heads Up 3115 *Stern; Roy Hargrove (t); Bob Franceschini, Bob Malach (ts); Grégoire Maret (hca); Jim Beard (ky); Anthony Jackson, Me'Shell Ndegeocello, Victor Wooten (b); Kim Thompson, Dave Weckl (d); Richard Bona (b, v).* 5/06.
Poor Mike's fated to be upstaged by his 'sidemen'. Here, the date's pretty much a showcase for Bona, whose singing is very much an acquired taste. Elsewhere, it's the usual revolving door of rhythm men and guest horns. There are some nice touches from Malach and Maret and Ndegeocello always adds a touch of excitement, but it's a mystery to us: why doesn't he go back to the formula of *Give And Take*, hubristic as it notionally was, and deliver a decent jazz record rather than a polystylistic confection?

Also, in brief:

*** **Between The Lines** Atlantic 82835-2. 95.
Diminishing returns; it scores big on texture and 'Wing And A Prayer' is pretty, but the parts don't add up.

*** **Voices** Atlantic 7567 83483-2. N.D.
A Jim Beard record in all but name; expert pop-jazz.

John Stetch (born 1968)

PIANO

A Canadian of Ukrainian descent.

*** **Carpathian Blues** Terra Nova TNC 9007 *Stetch; Seamus Blake (ss, ts); Jesse Murphy, Ugonna Ukegwo (b); Jorge Rossy, Gene Jackson (d).* 11/93, 1/94.
Stetch's idiom is advanced hard bop, with compositional ideas that seem to come from early Chick Corea, but with touches of Monk here and there as well. 'Phun Toon' looks at first glance as if it might be an exotic 'oriental' idea, but is exactly what it claims to be, an extended performance that bespeaks sheer exuberance at the keyboard. Blake adds some nicely sour touches and the two rhythm sections offer their own spins on strong ideas.

**** **Green Grove** Justin Time JUST 8473 *Stetch; Kieran Overs (b); Ted Warren (d).* 10 & 11/98.
**** **Heavens Of A Hundred Days** Justin Time JUST 145 *Stetch; Bill McHenry (ts); Ben Street (b); Jeff Ballard (d).* 2/00.
**** **Ukrainianism** Justin Time JUST 187 *Stetch (p solo).* 12/01.
After winning a couple of prestigious awards in Canada, Stetch began recording for Justin Time and has maintained a steady flow of records since. The title-track of the trio is another exuberant idea, but it's the two standards, 'What Is This Thing Called Love?' and 'Body And Soul', that give the set substance. The title-piece of the quartet disc deserves some kind of compositional award, so good that Stetch plays it again solo at the end of the record. There's also a titanic 'Love For Sale'. McHenry has seen service with Joe Smith and others but here he's slightly anonymous, apparently looking for something outside the basic count and key that the rest of the group doesn't want to pursue.

The solo record continues the purple streak and somehow rounds off a period of development. As the title perhaps suggests, Stetch works in a couple of traditional airs from his homeland, 'Rye, Not Wheat' and 'Sitting By The Window', which he does in a manner reminiscent of Milcho Leviev (who is, admittedly, from a different corner of the world), but he saves the killer punch for the closing 'Children Of Chornobyl' [*sic*].

**** **Exponentially Monk** Justin Time JUST 206 *Stetch (p solo).* 10/03.
The danger of any Monk homage is pastiche, and Stetch entirely avoids that on this remarkable programme. He almost satirizes some of the tunes, but more importantly adds his own signature

folksy wit and a few modernist devices like plucking and sweeping the strings directly. It isn't in any way a revisionist interrogation of the Monk canon, but it does use those familiar themes in arresting and highly creative ways.

**** **Bruxin'** Justin Time JUST 8525 *Stetch; Sean Smith (b); Rodney Green (d).* 10/05.
'Bruxin" is grinding your teeth. No danger of that here, not in dismay or discomfort, at least. Stetch and trio deliver an elegant set of mostly inventive originals, including a stunningly beautiful ballad for the leader's wife called 'The Girl In The Hemp Skirt', the complex, shifting 'Green Grove' (already familiar), the delightful 'Heavens Of A Hundred Days' (move over, Keith Jarrett) and, just so we know he can still swing a basic common-time line, the closing 'Rectangle Man'. Welcome, after some shuffling of the feet, to a major jazz talent.

Also, in brief:

*** **Rectangle Man** / *** **Stetching Out** Terra Nova TNC 9004 / 9013. 92; 11/95, 2/96.
The pianist's other TN releases are equally good, with considerable wit in amongst the clever writing.

***(*) **Standards** Justin Time 190. 12/01.
Some brave interpretations for a solo disc, including two Parker themes.

John Stevens (1940–94)

DRUMS, PERCUSSION, BUGLE

Worked in RAF bands, 1958–64, and then in London's modern scene, becoming interested in completely free playing and co-founding Spontaneous Music Ensemble. Led other bands – Splinters, Dance Orchestra, Away, Freebop, Folkus – in the '70s and '80s and was tireless in his encouragement of young players. A difficult and tempestuous man but one of the most significant figures of his age.

*** **Application, Interaction And ...** / ***(*) **No Fear** / ***(*) **Mining The Seam: The Rest Of The Spotlite Sessons** Hi 4 Head HF002 / HF001 / HF006 *Stevens; Trevor Watts (as); Barry Guy (b).* 72; 5/77; 5/77.
Stevens was one of the key British jazz musicians of his era, a protean figure who seemed at ease in a bewildering range of musics, from hard-edged free improvisation, through semi-rock and traditional jazz, and even latterly encompassing classical composition. He was also a gifted educator who has left his mark on a whole generation of young British players. He came from an art school background, and several CD covers bear witness to his skill as a graphic artist. Initially inspired by Phil Seamen, his most obvious stylistic debts are to Kenny Clarke's proto-bop and to Elvin Jones. His Spontaneous Music Ensemble/Orchestra (see separate entry) was one of the most influential improvising groups of its period, while other Stevens groups such as Splinters, the rock-defined Away and the Dance Orchestra were more concerned with prestructured forms. Stevens, it has to be said, claimed never to see any difference.

The early *Application, Interaction And ...* is an excellent example of the empathy that once flowed between Stevens and Watts, whose strong, emotive alto sound is one of the definitive voices of British free jazz. This unit also worked and recorded as Amalgam, sometimes with Jeff Clyne on bass, so the music drew on a wide and common experience. The two long improvisations and 'encore' were, like *No Fear*, recorded for a '70s Spotlite release. Remastered, they sound fresh and direct, with the music moving steadily from tonal centres towards complete freedom, though never the ecstatic abandon of American fire music.

The same trio is in great form on the May 1977 set, which is now completed with *Mining The Seam* (note 'rest of', not 'best of', though that's also arguable). 'No Fear' is one of the best recorded moments in British free jazz, a pungent and fiery theme that shouts defiance. 'The Id' is spontaneously improvised and frankly a bit shambolic compared to the written pieces, of which the next best is Watts's delightful 'Speed From The Light'. Repeated listens demonstrate how central Guy (often poorly audible on the early releases) was to this music. His constant reconfiguration of harmony and his brilliant grasp of long pulse define many of these tracks.

**** **Corner To Corner / The Longest Night** Ogun OGCD 22 / 23 *Stevens; Evan Parker (ss, ts).* 12/76; 6/93.
Parker has spoken feelingly about Stevens's interest in exploring every possible musical situation from swinging jazz to free projects and about how intense, and therefore occasional, this duo situation was. *The Longest Night* was recorded over the longest night of 1976, an intense, occasionaly brooding, sometimes volatile duo that is subtly different in approach and substance from the more measured, arguably more settled language of *Corner To Corner*. This was a relationship that evolved over time. One senses that some of the 'awe' Parker felt when he first dealt with Stevens had not so much receded as been replaced by a clear sense of his own language and position within the free-music community by the later date. He's certainly in absolute command for much of the way, with Stevens often sounding as if he's trying to broker a personal space in the music. An important document in British free and a powerful, if ultimately exhausting experience.

*** **Integration** Loose Torque LT 005 *Stevens; Bob Calvert (sax); Martin Holder, Nigel Moyse (g); Nick Stephens (b).* 2/78.
In the mid-'70s and especially at a time when he was recovering from a serious knee problem, Stevens began to listen to rock and funk. He eventually founded Away, a powerful jazz-rock group that momentarily won him a larger and broader audience. *Integration* is a live set recorded at the Plough in London's Stockwell. It's fairly representative of a group that never stopped feeling its way towards an idiom that would satisfy hardcore fans as well as more casual listeners. 'Relative Space' and 'Home' are longer improvisations, but the majority of the tracks are short, even quite terse and blend the Black American styles Stevens was fascinated by with some of the energy of punk.

*** **Live At The Plough** Ayler aylCD-007 *Stevens; Mike Osborne (as); Paul Rogers (b).* 3/79.
A precious glimpse of one of the many weekly gigs which John ran at the Stockwell, South London, pub in the late '70s. This is a typical Plough set of swinging, ragged but hugely compelling free bop. As soon as the drummer kicks into his shuffle-beat on 'Blue Rondo', underscoring Ossie's wailing, the years roll back. Sadly, this is only from a poor amateur tape – Rogers is often close to inaudible, and it needs a sympathetic ear all round. But the music is still memorably intense, the British equivalent perhaps of New York's Loft Jazz of a similar era.

*** **Late For Lunch** Loose Torque LT 006 *Stevens; Steve Topping (g); Nick Stephens (b).* 2/81.
Another cassette recording rescued by Nick Stephens, who plays electric bass on this session. The music was recorded in studio

down-time and has the fascinating, unfinished feel of a session never intended for public consumption. That's not to say it's sub-standard, but it might take even seasoned Stevens fans a moment or two to work out the provenance. The rock experiments are still in the background, but so too is the abstract language of the Spontaneous Music Ensemble.

**** **Fast Colour – Antwerp 88** Loose Torque LT 001 *Stevens; Harry Beckett (t); Annie Whitehead (tb, v); Dudu Pukwana (ss, as); Evan Parker (ts); Nick Stephens (b); Pinise Saul (v).* 88.
Nick Stephens launched his label with this valuable rediscovery, a cassette copy of a WIM concert given in memory of bassist Johnny Mbizo Dyani. Fine as it is, its historical value lies in the fact that there are no other recordings of this group. Originally conceived as a quintet to include Harry Beckett, Annie Whitehead and Dudu Pukwana, it was augmented on this occasion by Evan Parker (on tenor only) and vocalist Pinise Saul. Her contributions are the most problematic, repetitive chants in the main that only manage to generate the right emotional charge on the long 'John Dyani's Gone', where she also joins the horns with some powerful vocal improvisation. Beckett and Pukwana are both in searing form, with Whitehead and Parker providing a darker commentary in the main. Nick Stephens plays some beautiful solos, but as so often it is the drummer who holds the set together and gives its six-part structure a coherence and logic. John's muffled funeral drums run all the way through 'John Dyani's Gone', giving the piece an almost ritual air. Powerful stuff and surprisingly well rendered in Stephens's digitalized reworking.

*** **Playing** Incus CD14 *Stevens; Derek Bailey (g).* 8/92.
Arguably the two most influential figures in British free music, engaged in intense, committed conversation. The studio recording picks up every detail and nuance of these nine mostly quite short pieces. Only the closing title-track is seriously extended, but it has such episodic detail it too almost seems like a procession of shorter cuts.

**** **New Cool** Emanem 4117 *Stevens; Byron Wallen (t); Ed Jones (ts); Gary Crosby (b).* 8/92.
To the end of his life, Stevens continued to bring forward gifted young players. The SME evolved constantly, as its specific ethos demanded, but so too did Stevens's other groups, and *New Cool*, recorded at the Crawley Jazz Festival, is an excellent example of how seriously he took his mission to lead younger musicians at an accelerated pace through some of the major epiphanies of his own career. Of the four tracks, two are reworkings of Ornette and John Coltrane material, 'Ramblin'' and 'Lonnie's Lament' respectively. The listener doesn't need to be aware of this to enjoy or appreciate this music, which is immensely accessible, but it adds a significant dimension once the connection becomes obvious. As always, Stevens is thinking about old friends as well, in this case the two South Africans, Johnny Mbizo Dyani and Dudu Pukwana, whose own early deaths he was to echo all too soon after.

***(*) **One Time** Incus 22 *Stevens; Derek Bailey (g); Kent Carter (b).* 11/92.
To our knowledge, this is the only documented encounter between these three. Carter's low-tuned bass is the unexpected element, but it provides the fulcrum for some quiet and detailed performances that rank among Stevens's best of the time. Bailey's ants-marching scribble creates a line that the others follow in their own way, especially on 'Not A Dry Glass In The House', but again it is Carter who reels things in.

*** **Blue** That's Jazz 2008 *Stevens; Byron Wallen (t, flhn); Paul Rutherford (tb, euph); Iain Ballamy, Ed Jones, Evan Parker (ss, ts); Mike Pyne (p); Phil Lee (g); Jeff Clyne, Ron Mathewson (b).* 92.
Posthumously released, this ensemble set takes a bit of getting used to. The blues hover round it, not least when Paul Rutherford is playing, but there is no obvious structure to hang on to and some of the solo passages are rather attenuated. Curiously, for a musician of Stevens's dynamism, the ideas being developed are also quite monolithic. For years, he had been interested in the notion of peripheral hearing (rather than vision), noting and responding to events that took place at the very edges of conscious attention. That discipline works well with a small ensemble, but there are signs here that the players have too much to absorb, an excess of input restricting the output.

Herbie Steward (born 1926)

ALTO, SOPRANO AND TENOR SAXOPHONES, CLARINET

Perhaps the least celebrated of the Four Brothers.

*** **The Three Horns Of Herbie Steward / Marky's Vibes** Progressive PCD 7124 *Steward; Irwin 'Marky' Markowitz (t, flhn); Al Cohn (ts); Urbie Green (tb); John Bunch, Smith Dobson, Tee Carson (p); Eddie Duran (g); Milt Hinton, John Mosher (b); Mousie Alexander, Eddie Moore (d).* 71, 81.
The reissue is shared with a Markowitz sextet date, which is also worth having. Personnels are collective, but Eddie Duran is the key sideman on Herbie's date, which finds him playing alto, soprano and clarinet rather than his more familiar tenor. There are some lovely, unexpected touches, like a three-quarter time 'Take The "A" Train' and a delicious 'Serenata'. Both this and the Markowitz date were originally on Famous Door.

Jamie Stewardson

GUITAR

Inspired by '70s fusion, he studied at Berklee and with John Abercrombie, Joe Maneri and Mick Goodrick, but John McLaughlin sounds like his main influence.

*** **Jhaptal** Fresh Sound New Talent FSNT 233 *Stewardson; Tony Malaby (ts); Alexei Tsiganov (vib); John Hebert (b); George Schuller (d).* 6/03.
Stewardson's debt to McLaughlin seems to extend to a shared interest in Indian music, as the title and title-track of this debut record suggest. We're not talking about Shakti, though, but a nicely assimilated harmonic feel and extended rhythmic range. The basic language of the group is still tough modern post-bop, with Tsiganov's floating vibes providing a shifting background for the two front players. Malaby has wrought away for years, largely unsung, and is in great form here, showing an unexpectedly lyrical touch on the closing ballad. Paired with the tenor, Stewardson evokes some memories of classic Scofield line-ups, though his rugged, unsettled playing on 'Rest Area' suggests a different provenance. He's not a man who can be reduced to his influences, though. As 'Dig Muse' and 'Cruel Traps' suggest, this is a time-served player with an original and inviting voice that isn't without ambiguity or threat.

Bob Stewart (born 1945)

TUBA

The man from Sioux Falls has challenged Howard Johnson's crown as tubist of choice.

***(*) **First Line** Winter & Winter 919014 *Stewart; Stanton Davis Jr (t); Steve Turre (tb, shells); Kelvyn Bell (g); Idris Muhammad (d); Arto Tuncboyaciyan (perc). 87.*

*** **Goin' Home** Winter & Winter 919026 *Stewart; Earl Gardner, James Zollar (t); Steve Turre (tb); John Clark (frhn); Jerome Harris (g); Ed Blackwell, Buddy Williams (d); Frank Colon (perc). 12/88.*

Stewart has the ideal combination of sounds for a tuba lead. His rhythm lines are snappingly strong and full-voiced, while his upper register is bright and burnished. Even so, very few specialists on this instrument have ever managed to sound like any other than a slowed-down trombone and it's the speed and clarity of Stewart's articulation which is so impressive. *First Line* is now more than 20 years old, but reappeared as part of W&W's comprehensive reissue of the JMT catalogue. It's good that they're making space for work like this. The three-brass front line was an interesting idea at a time when the saxophone was king once again, but Lester Bowie's Brass Fantasy had paved the way and there's a cheerful confidence to Stewart's group. Turre is as fine as ever (even if he overdoes the conches) and Davis is an exceptional player. Muhammad delivers his usual funky thing. There are a couple of originals, including the brief opening track, which serves as a statement of intent. The best things, however, are a couple of traditional themes, including 'Sometimes I Feel Like A Motherless Child', and a pair of compositions by Arthur Blythe, Stewart's one-time employer and a too rarely heard composer. Bob saves the best for last, with the haunting 'Hambone'.

The second album doesn't quite match up to the same standard. The playing is superfine and the choice of repertoire – 'Sweet Georgia Brown', Billy Harper's 'Priestess', a couple of good charts from the leader – is as inventive as before. It just lacks zing and surprise, almost as if the First Line Band had found a formula and was happy to merchandise it one more time.

Grant Stewart (born 1971)

TENOR SAXOPHONE

The Canadian is one of Criss Cross's posse of gunslinging tenormen, now throwing down challenges ever wider afield.

*** **Downtown Sounds** Criss Cross 1085 *Stewart; Joe Magnarelli (t); Brad Mehldau (p); Peter Washington (b); Kenny Washington (d). 92.*

*** **More Urban Tones** Criss Cross 1124 *Stewart; Chris Byars, Jay Collins (ts); Peter Bernstein (g); Peter Washington (b); Billy Drummond (d). 10/96.*

*** **Buen Rollo** Fresh Sound New Talent FSNT 053 *Stewart; Fabio Miano (p); Chris Higgins (b); Marc Miralta (d). 00.*

*** **+4** Criss Cross 1269 *Stewart; Joe Cohn (g); Paul Gill (b); Willie Jones III (d). 10/04.*

With some vintages, you can judge the contents very accurately by looking at the label. That was the feeling when Stewart's debut came out. It's tough-tender hard bop, played with intelligence and resolutely unsurprising. 'Smada', 'Sweet And Lovely' and 'Intimacy Of The Blues' are the most interesting tracks, while the original themes are fairly generic. The second album is, if anything, more callow than the first, and the tenor-heavy format doesn't do Stewart himself any real favours. But a nice enough hard-bop record, played as if Alfred Lion were still alive. The Fresh Sound date exposes Stewart more than before and by and large he comes out on top, but he's not a player you'd pick out of a crowd. That's also the impression from +4 where he's often outgunned even by the quiet Joe Cohn. A nice record, though.

*** **Tenor And Soul** / *** **Estate** VideoArts Music 1272 / 1282 *Stewart; Ryan Kisor (t); Joe Cohn (g); Joel Forbes (b); Phil Stewart (d). 3/05; 12/05.*

Stewart continues to mature and is now an effective, though rarely startling, interpreter of American songbook material. This Japanese-produced date works some interesting variations on 'Willow Weep For Me' and 'On Green Dolphin Street', but Stewart also tackles Mingus's 'Tijuana Gift Shop' and does so like a small bullock in the china department. He's an invigorating player when he relaxes and cuts loose. The originals are still a bit lumpy, but 'Systems', right at the start of *Estate*, is a cracker. The Martino standard is given the briskest of rub-downs and there's a lovely version of Strayhorn's 'Raincheck'.

*** **In The Still Of The Night** Sharp Nine 1038 *Stewart; Tardo Hammer (p); Peter Washington (b); Joe Farnsworth (d). 10/06.*

New label but near-identical cover art to the old imprint and, reassuringly, the same multi-noted approach. The title might lead you to expect a quieter, ballad-driven album, but the personnel would lead you to question that expectation even before the title-tune gets booted around. 'Lush Life' and 'Autumn In New York' are equally vigorous. Monk's 'Work' is a telling choice by the saxophonist, a rarely heard classic, while from another realm entirely comes Richard Rodgers's 'Loads Of Love'. Stewart even makes a convincing and swinging (though that has unfortunate connotations in this context) case for Bacharach's 'Wives And Lovers', which rarely stands up to such examination. A big noise, as ever, but steady signs that Stewart is slowly reshaping his craft and making that broad tenor sound reach into subtler territory.

Rex Stewart (1907–67)

CORNET, KAZOO, VOICE

The good-natured Philadelphian had two stints with Fletcher Henderson, interrupted by doubts about his own ability to fill the shoes of Louis Armstrong. A pioneer of half-valving and of a loquacious, vocalized style.

*** **An Introduction To Rex Stewart: His Best Recordings, 1926–1941** Best Of Jazz 4005 *Stewart; Langston Curl, Joe Smith, Russell Smith, Bobby Stark (t); Ed Cuffee, Jimmy Harrison, Claude Jones, Benny Morton (tb); Don Redman (cl, as); Benny Carter, Edward Inge (as); Coleman Hawkins (cl, ts); Prince Robinson (ts); Fletcher Henderson (p); Todd Rhodes (p, cel); Charlie Dixon, Dave Wilborn (bj); Ralph Escudero, Billy Taylor (b); Cuba Austin, Kaiser Marshall (d). 5/26–11/30.*

***(*) **Rex Stewart: 1934–1946** Classics 931 *Stewart; Stafford Simon (t); Lawrence Brown, George Stevenson, Sandy Williams (tb); Tyree Glenn (tb, vib); Earl Bostic, Tab Smith (as); Barney Bigard, Rudy Powell (cl, as); Pete Clarke, Bingie Madison, Al Sears (ts); Cecil Scott (ts, bs); Harry Carney (bs, cl); Mike Colucchio, Johnny Guarnieri, Eddie Heywood, Billy Kyle, Roger 'Ram' Ramirez, Dave Rivera (p); Brick Fleagle, Ulysses Livingston (g); Wellman Braud, Wilson Myers, Junior Raglin, Billy Taylor, Sid Weiss (b); J.*

C. Heard, Jack Maisel, Bazeley Perry, Keg Purnell, Dave Tough (d). 12/34–2/46.

***(*) **Rex Stewart And The Ellingtonians** Original Jazz Classics OJCCD 1710 *Stewart; Lawrence Brown (tb); Barney Bigard (cl); Billy Kyle (p); Brick Fleagle (g); Wellman Braud, John Levy (b); Cozy Cole, Dave Tough (d).* 7/40–46.

***(*) **Rex Stewart: 1946–1947** Classics 1016 *Stewart; Lawrence Brown, Sandy Williams (tb); John Harris (cl, as); Al Sears, Vernon Story (ts); Harry Carney (bs); Don Gais, Eddie Heywood, Jimmy Jones, Billy Kyle (p); Ulysses Livingston (g); Simon Brehm, Fred Ermelin, John Levy, Junior Raglin (b); Uffe Baagh, Cozy Cole, Ted Curry, Keg Purnell (d); Honey Johnson, Joya Sherrill (v).* 1/45–12/47.

***(*) **Rex Stewart: 1947–1948** Classics 1057 *Stewart; Sandy Williams (tb); Hubert Rostaing (cl); John Harris (cl, as); Vernon Story (ts); Don Gais (p, cel); Django Reinhardt, Jean-Jacques Tilché (g); Ladislas Czabanyck, Lucien Simoëns (b); Ted Curry (d); Honey Johnson, Louie Williams (v).* 12/47–1/48.

For trumpeters of the '20s, Louis Armstrong was a model and a challenge. His achievement was so primal and so pre-eminent that it was extraordinarily difficult to see a way round or over it. Rex Stewart, a self-confessed Armstrong slave (though he also loved Bix), experienced the problem more directly than most when he took over Armstrong's chair in the Fletcher Henderson orchestra.

The early material on Best Of Jazz gives little real impression of what was to come, except that Stewart's solo forays are bright and peppy, with a chattery, button holing quality that makes them stick out from the ensemble. Other cuts have him with McKinney's Cotton Pickers and the Ellington band, before the cornetist began to make records under his own name in the mid-'30s. There are inevitable overlaps in the compilations which follow, but this is a decent introduction to his work over a relatively long period, and it is more evenly remastered than the Classics discs.

In reaction to the inevitable but invidious comparisons, Stewart developed his distinctive 'half-valving' technique. By depressing the trumpet keys to mid-positions, he was able to generate an astonishing and sometimes surreal chromaticism which, though much imitated, has only really resurfaced with the avant-garde of the '60s. As a maverick, Stewart was ideal for the Ellington orchestra of the mid-'30s, though the Black & Blue sessions seem, despite the august company, to step back a generation to the sound of the Hot Sevens. Stewart was never to lose that loyalty. On the Prestige, he can be heard singing in authentic imitation of Pops, but also taking in a good deal of what he had learnt with Henderson.

The early Classics disc brings together all the material Stewart recorded under his own name over a busy decade in which he spent most of his time working for other leaders. The very earliest cuts, with George Stevenson and Rudy Powell, were made for Vocalion just before Christmas 1934. There is no mistaking Stewart, even at this early period and even before he developed the harmonic richness of later years. It's only somewhat later, in the recordings of the mid-'40s, that he manages to combine it with the fullness of tone that was to be his trademark. Recording in turn for Keynote, Capitol, Parlophone and Mercury, Stewart created a body of work that was tantalizingly individual, out of all proportion to its actual amount.

As an original Ellingtonian, Stewart was revered in Europe and in 1947 went back to France and Scandinavia, where he laid down sessions for Blue Star, Cupol and Baronet. These represent the greater bulk of the two later Classics sets, credited to Rex Stewarts Orkester and other groups. The only additional material consists of four cuts done in New York for the short-lived HRS, and anomalously on the volume dated 1946–1947, a single, rejected take of 'Blue Jay' for Capitol recorded with the Big Eight in Los Angeles in January 1945. Half a dozen effective standards included on the same disc were recorded at the Salle Pleyel in Paris and originally released on three 78rpm discs. On these Rex sounds in buoyant and enthusiastic form, punching out the notes like a stapler. Generally, though, the voice was mellower, and the December 1947 tracks on Classics 1057 are the most relaxed and conversational work yet heard from him on record. Difficult to pick out individual tracks, largely because these sessions work best by accretion, piling on anecdotal detail at a leisurely pace rather than going for the big dramatic finish or large-scale romancing. Hard not to pick out his encounter with Django Reinhardt on 10 December 1947 for a brace of matey cuts. With Hubert Rostaing also on board, 'Confessin'' and 'Night And Day' are minor classics of post-war swing.

Stewart's vocalized style had few imitators, though Clark Terry gave it a more contemporary slant, bridging the gap with the modernists. In later life, Stewart became one of the most persuasive writers on jazz and his *Jazz Masters Of The '30s* is required reading for students of the period.

Also, in brief:

*** **Trumpet Jive!** Prestige PCD 24119. 7/45–3/60.
Produced by Rudy Van Gelder, Rex sends himself up on 'Rasputin' and 'Tell Me'.

*** **Rex Stewart, 1948–1949** / *** **1949** Classics 1164 / 71284. 48–49.
A relatively obscure period, largely spent in Europe and working with some odd bands, like the Hot Club of Berlin.

*** **Baden 1966 & Montreux 1971** Sackville 2061. 6/66, 6/71.
Rex was dead in 1971, but the Henri Chaix orchestra (shortly to disband) had accompanied him five years earlier.

Slam Stewart (1914–87)

DOUBLE BASS, VOICE

Studied in Boston; heard violinist Ray Perry singing along to his own line and adapted that to his bass-playing. Worked in a duo with Slim Gaillard and with Art Tatum and many others.

(*) **Slam Stewart 1945–1946 Classics 939 *Stewart; Erroll Garner, Billy Taylor, Johnny Guarnieri (p); Red Norvo (vib); Bill D'Arango, Mike Bryan, Chuck Wayne, John Collins (g); Harold 'Doc' West, Morey Feld (d).* 1/45–4/46.

*** **Slam Bam** Black & Blue 861 *Stewart; Milt Buckner (p); Jo Jones (d).* 4/71.

*** **Slamboree** Black & Blue 888 *Stewart; Wild Bill Davis, Gene Rodgers (p); Al Casey (g); Jo Jones, Joe Marshall (d).* 6/72.

Stewart was already a star when he appeared in the movie *Stormy Weather* in 1943. During the '30s he had been a stalwart of the New York scene, playing with Art Tatum and forming an evergreen partnership (love it, hate it; it sold records) with Slim Gaillard which exploited the less serious side of Stewart's virtuosic self-harmonizing on bass and vocals. However corny he now seems, few modern bass-players have taken up the technical challenge Stewart posed (though Major Holley had a stab), and the purely musical aspects of his work are of abiding value. The Classics disc shuffles together five early sessions under his own name. Erroll Garner was working for Slam at The Three Deuces when they made the January 1945 date, which has its apotheosis in the absurd 'Dark-Eyesky'. There are a dozen tracks with a quintet including Red Norvo, and Stewart is relatively back-seat on these for at least some of the time. For the most part, these sessions impart a harmless kind of chamber-jazz which is frankly boring after a few tracks. The very oddity of Stewart's technique is initially off-putting, but on repeated listening its complexities begin to make an impact. It's perhaps a shame that Stewart wasn't able – or didn't choose – to record with more of the younger modern bassists. If Mingus and Pettiford are now thought to have set the instrument free, much of what they did was already implicit in Stewart's work of the '30s. By the early '70s, though, Stewart was stuck in a manner rather than a style. The Black & Blues are almost self-parodying in places, but good fun in small doses.

Loren Stillman (born 1980)

ALTO SAXOPHONE

Hailed as something of a prodigy, the youngster has real writing talent and every sign of staying power.

*** **Cosmos** / *** **How Sweet It Is** Soul Note 121310 / Nagel Heyer 2031 *Stillman; Russ Lossing (p); Scott Lee (b); Bob Meyer (d).* 2/96; 5/01, 1/02.

***(*) **It Could Be Anything** Fresh Sound New Talent FSNT 230 *Stillman; Gary Versace (p); Scott Lee (b); Jeff Hirshfield (d).* 04.

Stillman was only 15 when he made *Cosmos*, which guaranteed his debut a certain level of attention. His light, agile tone is sometimes likened to Lee Konitz's and like the older man he's dabbled in free playing, as on the title-piece, but he rarely finds anything genuinely interesting to articulate and one is left, inevitably, marvelling at his youth rather than absorbing what he's saying.

The second album is more of the same, though the quartet dynamic has matured somewhat. This time, Stillman claims all the credits and shines here and there with bright ideas. Again, though, they don't seem to go anywhere and the album has a still-born feel. There's a lot more coherence to the third, on which Loren's eight compositions sound interrelated, if not in any sense a formal suite then at least a body of tunes that explore similar, or consciously contrasting, harmonic and melodic material. A couple of other pieces are by the faithful Lee, who's been around from the beginning and increasingly sounds like Stillman's Horatio – reliable, quietly heroic, occasionally impatient of the prince's hesitations and prevarications. Sounds odd to ask it of one so young, but what's going to blow the cobwebs away and let in a little light and air?

*** **The Brothers' Breakfast** Steeplechase SCCD 31586 *Stillman; Gary Versace (org); Vic Juris (g); Jeff Hirshfield (d).* 4/05.

Everyone's doing them these days again, but the sax/organ/guitar format strips a lot of the individuality out of Stillman's sound and approach. It's undeniably exciting, and Versace and Juris are contemporary masters, but there's nothing much here that will excite an uncommitted listener. Monk's 'Gallop's Gallop' is arguably the best thing on the date, which is telling.

***(*) **Trio Alto: Volumes 1 & 2** Steeplechase SCCD 315806 *Stillman; Steve LaSpina (b); Jeff Hirshfield (d).* 4/05.

At one level, this sounds a rather schematic, almost workshoppy set of standards and a few repertory pieces and originals, laid down with efficiency rather than drama or passion. Heard again, though, it becomes clear just how much thought and application is going into Loren's playing. Even on a warhorse like 'Body And Soul' (*Volume 1*), he's concentrating hard on how the changes are negotiated in a notably stripped down and unforgiving situation. LaSpina feeds him the odd get-out, but for the most part the saxophonist digs in and does his own spadework. It's very impressive: contemporary vertical-harmony jazz of a high order.

**** **Blind Date** Pirouet PIT 3024 *Stillman; Gary Versace (p); Drew Gress (b); Joey Baron (d).* 6/06.

A band to die for, elegant sound engineered by Jason Seizer and Stephan V. Wylick, and a batch of fine new compositions from Loren. It all adds up to a cracking contemporary jazz record. His alto sound has the kind of edge at the extremes of register that makes you wonder why he doesn't double (notably) on 'Shape Shifter' and 'Theme For A New Regime', but at the same time glad that he sticks to his guns. Gress and Baron make a great partnership, tight and springy, and Versace keeps the ideas buoyant and alert. Hard to beat on the contemporary scene.

Sonny Stitt (1924–82)

ALTO, TENOR AND BARITONE SAXOPHONES, VOICE

It is open to dispute how much he absorbed from Charlie Parker and how much he developed for himself. He played tenor in a band co-led with Gene Ammons from 1950, and thereafter drifted between that and the alto, occasionally picking up the baritone. A definitive example of the 'road musician', he made scores of records and, arguably, diluted his reputation with an approach simultaneously dedicated and careless.

*** **Sonny Stitt/Bud Powell/J. J. Johnson** Original Jazz Classics OJCCD 009 *Stitt; J. J. Johnson (tb); Bud Powell, John Lewis (p); Curley Russell, Nelson Boyd (b); Max Roach (d).* 10/49–1/50.

(*) **Prestige First Sessions Vol. 2 Prestige 24115 *Stitt; Alfred 'Chippie' Outcalt, Matthew Gee (tb); Gene Ammons (bs); Kenny Drew, Duke Jordan, Junior Mance, Clarence 'Sleepy' Anderson (p); Tommy Potter, Earl May, Gene Wright (b); Art Blakey, Teddy Stewart, Wesley Landers, Jo Jones (d); Larry Townsend (v).* 2/50–8/51.

(*) **Sonny Stitt 1950–1951 Classics 1291 *Similar to above.* 2/50–2/51.

*** **Kaleidoscope** Original Jazz Classics OJCCD 060 *Stitt; Bill Massey, Joe Newman (t); Kenny Drew, Charles Bateman, Junior Mance, John Houston (p); Tommy Potter, Gene Wright, Ernie Shepard (b); Art Blakey, Teddy Stewart, Shadow Wilson (d); Humberto Morales (perc).* 2/50–2/52.

*** **Sonny Stitt 1951–1953** Classics 1378 *As above, except add Don Elliott (mel); Kai Winding (tb); Sid Cooper (ts, picc); George Berg (ts, bs); Jerry Sanfino (f); Fletcher Peck, Horace Silver, Al Williams (p); John Simmons, Charles Mingus (b); Jo Jones, Don Lamond (d); Santa Miranda (perc).* 5/51–11/53.

Stitt took every opportunity to record, often with undistinguished pick-up groups, and while his impassive professionalism meant that he seldom sounded less than strong, his records need careful sifting to find him genuinely at his best. Originally, he was acclaimed as a rival to Charlie Parker, and the derivation of his style, which may have been arrived at quite independently of Bird, is a famously moot point. Whatever the case, by the time of the 1949 sessions on OJCCD 009, he was in complete command of the bop vocabulary and playing with quite as much skill as any man in the milieu. This disc finds him exclusively on tenor, which he plays with a rather stony tone but no lack of energy. Powell contributes some superb playing on such uptempo pieces as 'All God's Children Got Rhythm', and the 1950 group with Johnson and Lewis, though less obviously hot, finds Stitt at his best on the urgent improvisation on 'Afternoon In Paris'. Both the Prestige collection and *Kaleidoscope* bring together bits and pieces from the early days of the label and, though some of the tracks sound foreshortened, Stitt dominates throughout both discs. He occasionally played baritone, too, and there's a surprisingly full-blooded ballad treatment of 'P.S. I Love You' on *Kaleidoscope* which suggests that his use of the bigger horn was by no means offhand. The boxy sound of the originals carries over into all the CD issues. Classics 1291 is pretty much a straight duplication of the Prestige material, as is the first half of Classics 1378, which then moves into three rather better dates for Royal Roost, two with a band led by Johnny Richards, whose Byzantine charts pose the players a few problems. Interesting music, though.

***(*) **New York Jazz** Verve 517050-2 *Stitt; Jimmy Jones (p); Ray Brown (b); Jo Jones (d). 9/56.*
*** **Personal Appearance** Verve 523314-2 *Stitt; Bobby Timmons (p); Edgar Willis (b); Kenny Dennis (d). 8/57.*
Still young and at the peak of his powers – 'lean, plunging Sonny Stitt', Nat Hentoff's note calls him – this is the Stitt that's most worth remembering and listening to again. He is helter-skelter on 'I Know That You Know', casts lyrical alto spinners on 'If I Had You' and cruises through 'Alone Together' in lightly bruised tenor mode. It's lushly melodic, yet the different astringencies he gets out of alto and tenor put an acidly personal edge on the improvising. Here and there one still gets the notion that he's just laughing at both us and the material, but this is surely the real Stitt. *Personal Appearance* perhaps isn't quite as good (and Willis and Dennis are no match for Brown and Jones) but Sonny still sounds fine.

***(*) **Sonny Stitt Sits In With The Oscar Peterson Trio** Verve 849396-2 *Stitt; Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Ed Thigpen, Stan Levey (d). 10/57–5/58.*
A memorable meeting. Stitt plays alto and tenor here, and sounds unusually at ease with a pianist who might have brought out his most sparring side. Instead, on the likes of 'Moten Swing' and 'Blues For Pres', they intermingle their respective many-noted approaches as plausibly as if this were a regular band (in fact, they never recorded together again). The CD includes three tracks from a session a year earlier, previously unreleased, with a storming 'I Know That You Know' emerging as the highlight.

*** **Don't Call Me Bird!** Fresh Sound FSR CD 467 *Stitt; Lou Levy (p); Leroy Vinnegar (b); Mel Lewis (d). 12/59.*
These were Verve dates, released as *Saxophone Supremacy* and *Swings The Most*, just two in a welter of average-to-good Stitt dates from the end of the '50s, when he seemed to in the studios whenever he wasn't out on the road, playing from city to city. There is something heroic about his consistency and with this excellent West Coast group behind him at Radio Recorders in Hollywood, he delivers exactly the kind of set you'd expect. As to the title: well, would anyone really think this was the shade of Charlie Parker? The material is personalized standards ('I Cover The Waterfront', 'There Is No Greater Love') and blues-based originals. Tenor and alto feature in even measure.

*** **Sonny Stitt And The Top Brass** Atlantic 80802-2 *Stitt; Reunald Jones, Blue Mitchell, Dick Vance (t); Jimmy Cleveland, Matthew Gee (tb); Willie Ruff (frhn); Perri Lee (org); Duke Jordan (p); Joe Benjamin (b); Philly Joe Jones, Frank Brown (d). 7/62.*
A slight departure from what would become Stitt's '60s routine, this set of charts by Tadd Dameron and Jimmy Mundy has him fronting a brass-heavy band. Still no masterpiece, but it's pleasing to hear Stitt being asked to make his way through 'On A Misty Night' rather than his usual book of standards and blues; and Blue Mitchell also has a few moments to himself.

*** **Stitt Plays Bird** Atlantic 8122-73716-2 *Stitt; John Lewis (p); Jim Hall (g); Richard Davis (b); Connie Kay (d). 1/63.*
This had the makings of a classic: nobody knew Bird's music better than Stitt, and with an outstanding group behind him there might have been some defining thesis on this material in the offing. Yet Sonny doesn't really nail it, as if he can't be bothered a lot of the way. The articulation is slurred here and there and the contrast between his workaday intensities and the customary precision of Lewis (as well as Hall's ingenuities) is not a fruitful one. Still, even when he's coasting Stitt has rewards to offer – he's fine on 'My Little Suede Shoes', especially – and the band give him warm support. The booklet for this new edition includes some little-seen and excellent photos of Stitt.

(*) **Sonny Stitt Meets Brother Jack Original Jazz Classics OJCCD 703 *Stitt; Jack McDuff (org); Eddie Diehl (g); Art Taylor (d); Ray Barretto (perc). 2/62.*
*** **My Mother's Eyes** Groove Hut GH 66705 *Stitt; Charles Kynard, Don Patterson (org); Ray Crawford (g); Billy James, Doug Sides (d). 5/63, 9/66.*
*** **Soul People** Prestige PRCD 24127-2 *Stitt; Booker Ervin (ts); Grant Green, Vinnie Corrao (g); Don Patterson (org); Billy James (d). 8/64–9/69.*
*** **Stitt Goes Green** Gambit GCD 69212 *Stitt; Bennie Green (tb); Bunky Green (as); Bobby Buster, Odell Brown (org); Joe Diorio, Bryce Roberson (g); Dorel Anderson, Maurice White (d). 3/64–4/66.*
** **Made For Each Other** Delmark DD-426 *Stitt; Don Patterson (org); Billy James (d). 7/68.*
Whatever the state of jazz's declining fortunes in the '60s, Stitt worked and recorded incessantly, if often carelessly. A lot of run-of-the-mill albums for Roulette and Cadet are currently unavailable; these Prestige dates scarcely break the mould. With McDuff in tow, Stitt strolls unblinkingly through a programme of rootless blues. The Groove Hut material pairs up a couple of funky sets. *Soul People* has some natty sparring with Booker Ervin, never one to shirk some cheerful sax fisticuffs, and though the ballad medley is a bit dragging, 'Flying Home' isn't. A 1969 'Tune Up' and one number with Patterson in the chair fill up the disc. *Stitt Goes Green* doubles up a pair of Argo LPs, one with Bennie Green and one with Bunky Green. The two-sax set is rather funkier and better – another saxophonist in the band always gave Stitt the impetus to play that bit harder, and sure enough he digs in more than he does with Bennie. *Made For Each Other* is a desperately routine set of tracks that Stitt plays his varitone sax on throughout: missable. Not much really changes across the seven years these discs span, although the later group is the more self-consciously funky and garners a lower mark as a result. Stitt himself never had to pretend about soul.

*** **Tune Up! + Constellation** Gambit GCD 69269 *Stitt; Barry Harris (p); Sam Jones (b); Alan Dawson, Roy Brooks (d). 2 & 6/72.*
Stitt's insistence that he was a 'public servant in music' is quoted in the liner-notes here and it's a role that seems relevant to these

quietly crowd-pleasing sessions of boppish jazz. Harris has been promoted to co-leader for the issue, but the records were originally under Sonny's name alone. To be truthful, by this stage he's so laid back about work that it hardly makes any odds. Welcome returns to circulation, but nothing that radically revises the consensus.

****(*) Back To My Own Home Town** Black & Blue 59574-2 *Stitt; Gerald Price (p); Don Mosley (b); Bobby Durham (d). 11/79.*
***** The Good Life** Evidence ECD 22088-2 *Stitt; Hank Jones (p); George Duvivier (b); Grady Tate (d, v). 11/80.*
Stitt died in 1982 from cancer, but he betrayed only a few signs of failing powers up to the end. Although he went right on recording through the '70s, there's not that much around just now. The pick-up date in France (Black & Blue) is as rote as one might imagine. *The Good Life* was recorded in Japan and works out better. Stitt could hardly have felt more comfortable than with this rhythm section; it's a pity, given his vast knowledge of standards, that they couldn't have chosen a more interesting set of tunes to play on. 'Angel Eyes' is a splendid tenor performance and with the title-ballad it makes up a pleasing valediction.

Also, in brief:

***** Sax O'Bebop** Proper PROPERBOX 65 4CD. 46–52.
An indiscriminate bargain box.

***** Soul Classics** Original Jazz Classics OJCCD 6003. 2/62–2/72.
Tracks from eight sessions over a decade and is a truthful picture of Stitt's ups and downs. Four tracks feature the saxophonist with his varitone horn, a gimmick which didn't last.

***** Night Letter / **(*) Legends Of Acid Jazz / *** Legends Of Acid Jazz Vol. 2** Prestige PRCD 24165-2 / 24169-2 / 24236. 9/63–10/69; 1/71; 9/68.
These sound like compilations but they bring together no fewer than six complete Stitt dates. *Acid Jazz Vol. 2* has a Sonny date with Don Patterson (*org*) and a Patterson date with Sonny, recorded a day apart!

****(*) Sonny's Blues** Jazz House JHAS 603. 5/64.
Sonny at work in London, with variations on the Ronnie Scott house band – Dick Morrissey sits in on a long blues and Ernest Ranglin on another.

***** The Boss Men / **(*) Brothers-4** Prestige PRCD 24253 / 24261. 9–12/65; 9/69.
More sweepings from Stitt's endless round of '60s sessions, all with Patterson.

Kathy Stobart (born 1925)

TENOR, BARITONE AND SOPRANO SAXOPHONES

First lady of British saxophone-players.

***** Saxploitation** Spotlite Jazz SPJ 403 *Stobart; Joe Temperley (ts, bs); Mike Pyne (p); Dave Olney (b); Tony Mann (d). 3/76.*
*****(*) Arbeia** Spotlite Jazz SPJ *Stobart; Harry Beckett (t, flhn); Martin Blackwell (p); Harvey Weston (b); Tony Mann (d); Marion Williams (v). 2 & 3/78.*
In recent times more closely associated with Humphrey Lyttelton's band, Kathy recorded this cheerfully swinging Spotlite set back before then. Her multi-instrumentalism has rarely been commented upon, but it's very impressive, especially when she hefts the bulky baritone. It's good, solid English fare, or Scots/English if you take account of Joe Temperley's strong contribution and, at a time when only the British avant-garde were garnering much attention, a sign that mainstream was thriving alongside it. There's more edge to the set with Beckett, a sunny player who also managed to assimilate a lot of what was going on elsewhere. The rhythm section is a bit stiff and the electric piano sounds dated on its tracks, but another nice disc.

Stockholm Jazz Orchestra

GROUP

Founded in 1983 under the general leadership of Fredrik Norén, the SJO frequently invites guest conductors and soloists.

***** Jigsaw** Dragon DRCD 213 *Jan Kohlin, Fredrik Norén, Peter Asplund, Stig Persson, Gustavo Bergalli (t, flhn); Anders Wiborg, Mikael Råberg, Bertil Strandberg, Mats Hermansson (tb); Johan Hörlén (ss, as, cl, f), Dave Castle (ss, as, cl); Ulf Andersson, (ss, ts, cl); Jan Levander (ts, cl, f); Joakim Milder (ts); Hans Arktoft (bs, bcl); Jim McNeely (p); Jan Adefeldt (b); Martin Löfgren (d). 3/91.*
***** Live At Jazz Club Fasching** Dragon DRCD 269 *As above, except omit Milder, McNeely, Löfgren; add Bob Mintzer, Per Johansson (ts); Neta Norén (bs); Göran Strandberg (p); Jukkis Uotila (d); Rafael Sida (perc). 4/94.*
***** Sound Bites** Dragon DRCD 311 *As above, except omit Mintzer, Johansson, Neta Norén, Strandberg, Sida, Levander, Kohlin, Persson, Andersson, Arktoft; add Patrik Skogh (t, flhn); Dick Oatts (as); Hector Bingert, Marcus Lindgren (ts); Alberto Pinton (bs, bcl); Jim McNeely (p). 9/95.*
The SJO recorded the first CD to celebrate working with a guest arranger, in this case Jim McNeely. One gets the feeling that McNeely is a more meticulous and thoroughgoing composer than Bob Brookmeyer, a previous guest in this role, but a less inspirational one. The modern orchestral bop of 'Off The Cuff', for instance, or the concerto for Milder in 'The Decision' are convincing and tersely wound set-pieces, but the freewheeling demeanour of the earlier record is missed. Still, it may suit some tastes better. *Sound Bites* is a second turn for McNeely, and with guest soloist Oatts the orchestra sounds in vigorous spirits at a Stockholm concert. Although McNeely brought four of his own themes to the concert – the opening 'Pete's Feet' is probably the best – the most interesting scores are 'Yesterdays', scored with accumulating power around Oatts's soprano, and 'In A Sentimental Mood', something of a concerto for Hörlén. Oatts aside, there are few soloists: this is one band where the ensemble itself is what counts.

The live club album has Bob Mintzer as guest conductor-soloist. The stays are a bit looser and there's a frolicsome feel to some of the music, although Mintzer's scores are rather tough and sometimes unyielding; so it winds up as much like their studio work. Star soloist: Peter Asplund on 'Elvin's Mambo'.

***** Lakes** Dragon DRCD 352 *Fredrik Norén, Patrik Skogh, Peter Asplund, Magnus Broo, Gustavo Bergalli (t, flhn); Bertil Strandberg, Björn Samuelsson, Magnus Svedberg, Anders Wiborg (tb); Johan Hörlén (ss, as, f); Magnus Blom (as, cl, f); Magnus Lindgren (ts, cl, f, af); Karl-Martin Almkvist (ts, cl); Neta Norén (bs, bcl); Göran Strandberg (p); Martin Sjöstedt (b); Jukkis Uotila (d); Rafael Sida (perc). 3/00.*

*****(*) Homage To Mel Lewis And Thad Jones** Dragon DRCD 389 *As above, except omit Skogh, Samuelsson, Blom, Neta Norén, Sida; add Marcus Ahlberg (tb); Dick Oatts (ss, as, f); Gary Smulyan (bs).* 3/03.

***** Sailing** Dragon DRCD 400 *As above, except omit Bergalli, Ahlberg, Oatts, Smulyan; add Patrik Skogh, Karl Olandersson (t, flhn); Fredrik Ruud, Karin Hammer (tb); Magnus Blom, Par Grebacken, Robert Nordmark, Krister Andersson, Neta Norén (reeds); Mikke Nilsson (perc).* 5/04.

*****(*) Waves From The Vanguard: Live At Jazzclub Fasching** Dragon DRCD 403 *Peter Asplund, Gustavo Bergalli, Magnus Broo, Fredrik Norén, Karl Olandersson (t, flhn); Markus Ahlberg, Fredrik Ruud, Bertil Strandberg, Magnus Svedberg, Anders Wiborg, Magnus Wiklund (tb); Johan Hörlén, Dick Oatts (f, ss, as); Karl-Martin Almqvist (cl, ts); Magnus Lindgren, Robert Nordmark (f, ts); Gary Smulyan (bs); Göran Strandberg (p); Martin Sjöstedt (b); Jukkis Uotila (d).* 3/03–9/05.

The Orchestra have continued to build a fine body of work for Dragon. Göran Strandberg is in charge for *Lakes*, which has standout work from the soloists, a notably unusual chart for 'Ol' Man River' and some pastel-pieces more in the Scandinavian tradition. It sounds fine, but it's all rather shown up by the *Homage* record, which nominally doffs its cap to Thad and Mel but is basically about Jones's remarkable big-band scores. The SJO have the benefit of former Lewis sidemen Oatts and Smulyan being on hand and they play Thad's marvellous scores with authentic power.

Strandberg returns to the helm for *Sailing*, and again it's a little unfortunate for him that the record is sandwiched between the previous disc and the energizing live disc which follows. *Sailing* features a lot of thoughtful writing but tends to dwell in Scandinavian mists for just a fraction too long. Whereas the live disc returns the band to the Thad Jones book and the Orchestra, again with Oatts and Smulyan in the fold, are clearly enjoying themselves. The only blemish is the rather effortful 'Fingers', which runs for some 20 minutes and offers the inevitable drum solo.

Phil Stockli

ALTO AND TENOR SAXOPHONES

Said to be influenced by Wayne Shorter ...

***** Third Eye** Fresh Sound New Talent FSNT 168 *Stockli; Pete Rende (p, ky); Mike Moreno (g); Matt Penman (b); Jeff Ballard (d); Matthias Kunzli (perc); Barbara Mendes (v).* 9/02.

If 'Body And Soul' is still some kind of test-piece for saxophonists, Stockli comes away from this not just with a pass, but a distinction. The ethereal title camouflages a record of real quality and straightforwardness, marked by some Latin flourishes on the standard and 'Moment's Joy' and a curiously powerful vocal on the opening cut. Stockli builds a solo out of fairly simple materials, and isn't afraid to use space and even silence to create drama.

Göran Strandberg (born 1949)

PIANO

A Stockholm native, he's been busy on his local scene since the early '70s.

***** Gentle Stream** Dragon DRCD 322 *Strandberg; Hans Backenroth (b); Bengt Stark (d); Rafael Sida (perc).* 5/98.

***** How 'Bout Now** Dragon DRCD 383 *Strandberg; Bertil Strandberg (tb); Joakim Milder (ts); Filip Augustson (b); Fredrik Rundqvist (d); Berit Andersson (v).* 03.

Strandberg appeared in our early editions with some vinyl entries but this characteristically self-effacing player has had a quiet time of it since, at least as a leader. Our verdict on the earlier records – 'stripped-down hard bop' – still holds good to some extent, but on this mix of standards and originals he takes a generally more expansive course. Encouraged perhaps by Stark, who's a more knockabout drummer than Rune Carlsson was, the pianist takes a looser, less stitched-up progress through 'Danny's Return', which borrows a lick from 'Londonderry Air', and finds a humorous side to 'King Porter Stomp'. Strandberg may have softened some of the more pointed aspects of his playing, and not everything here really compels the attention, but it's a satisfying set. The later date's fine, too. The horns are used sparingly, so essentially it's a trio disc ('Cry To The Stars' is a solo) with vocals. Very pleasing.

Billy Strayhorn (1915–67)

PIANO, COMPOSER, ARRANGER

He began writing for Duke Ellington in 1939, first as lyricist, then as collaborator. He occasionally played piano while Duke directed, and made some own-name band recordings in the '50s and '60s.

*****(*) Great Times!** Original Jazz Classics OJCCD 108 *Strayhorn; Duke Ellington (p); Wendell Marshall, Lloyd Trottman (b); Oscar Pettiford (b, clo); Jo Jones (d).* 9–11/50.

****** The Stanley Dance Sessions** Lone Hill Jazz LHJCD 10191 *Strayhorn; Shorty Baker, Cat Anderson, Bill Berry, Howard McGhee, Ed Mullens (t); Quentin Jackson, Lawrence Brown (tb); Chuck Connors (btb); Russell Procope (cl); Johnny Hodges (as); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs); Jimmy Jones (p); Al Hall, Aaron Bell (b); Oliver Jackson, Sam Woodyard (d).* 4/59–12/61.

It's now very difficult, given the closeness of their relationship and their inevitable tendency to draw on aspects of the other's style and method, to separate which elements of an 'Ellington–Strayhorn' composition belong to each; but there is no doubt that Swee' Pea, as Ellington called him, made an immense impact on his boss's music. Even if he had done no more than write 'Lush Life' and 'Take The "A" Train', Strayhorn would still have been guaranteed a place in jazz history.

Strayhorn was not an outstanding pianist by himself and he wasn't, of course, an instinctive performer. In fairness, the 1950 *Great Times!* may be credited to Strayhorn's account. In performance terms he's overshadowed by his boss, playing much more 'correctly' and inside the key than the Duke found comfortable. It's easier to separate them on the inevitable '"A" Train' and 'Oscalypso', when Strayhorn switches to celeste.

The Lone Hill Jazz disc reissues one of the classic mainstream sessions, *Cue For Saxophone*, where Strayhorn nonchalantly directed an Ellingtonian small group (Hodges masquerading under the name 'Cue Porter') and came up with a foot-perfect example of the idiom. It's coupled with the tracks from the later Verve set *Johnny Hodges With Billy Strayhorn And The Orchestra*, although this is available separately as a 'proper' Verve reissue.

Co Streiff (born 1959)

SOPRANO AND ALTO SAXOPHONES, PERCUSSION

Gifted Swiss composer.

****(*) Twin Lines** Intakt 073 *Streiff; Irène Schweizer (p). 7/99–8/00.*

***** Qattara** Intakt 078 *Streiff; Christof Gantert (t, perc); Tom Varner (frhn); Tommy Meier (ts, bcl, pipe); Ben Jeger (p, ky, acc); Christian Weber (b); Fredi Flükiger (d). 7/02.*

The biggest and most unexpected influence on Streiff's sextet writing is the Art Ensemble Of Chicago. On *Qattara*, she includes themes by Roscoe Mitchell ('Nonaah') and Joseph Jarman ('Blues For Zen'), as well as fragments by Sun Ra and the like-minded Andrew Cyrille, but the bulk of the writing is her own and fellow saxophonist Tommy Meier's. The album draws something from an eye-opening (and nearly fatal) trip through the Egyptian and Libyan deserts, but one suspects that more straightforward music influences are paramount. There is a pervasive African feel, not just in the use of bass drones, balafon and Meier's shawm-like bagpipe chanter, but also in Streiff's preference for short, almost folksy thematic statements.

Meier is the more obviously jazz-based player, perhaps because he is playing tenor. Streiff has a wilder and more erratic tone, which suits material like 'Darb El-Mahashas' perfectly. The horns play intriguing unison lines on 'Message From Thule' and the title-track. The Sextet is a highly thoughtful working unit and *Qattara* is a powerful statement of Streiff's collaborative approach.

The duo album is either attractively low-key or disappointingly undramatic, depending on your point of view, and, critically, your expectation of fellow Swiss Irène Schweizer, who has rarely sounded more constrained. Here she seems happy to play straight accompaniment to Streiff's attractively uncomplicated melodies. The effect is pleasant but unmemorable. Dry as the landscape is, *Qattara* seems a much more refreshing place to start.

Marcus Strickland (born 1979)

TENOR AND SOPRANO SAXOPHONES

New York saxophonist, part of a burgeoning wave of players in what may formulate itself as a fresh modern mainstream.

***** At Last** Fresh Sound FSNT 101 *Strickland; Robert Glasper (p); Brandon Owens (b); E. J. Strickland (d). 8–12/00.*

***** Brotherhood** Fresh Sound FSNT 152 *As above, except add Jeremy Pelt (t). 4/02.*

Strickland's foggy, almost diffident sound isn't the sort of playing set to buttonhole anybody's attention, but there are plenty of details and wrinkles which suggest that he'll have much more to say than he does on the comparatively uneventful quartet date. Significant, perhaps, that the only covers he chooses to play are from Wayne Shorter and Joe Henderson, both quizzical musicians with a kinship to his own manner. His brother E.J. plays tight, propulsive drums, but the most interesting player here may turn out to be Glasper, whose 'Three For Her' and 'Joy Song' are absorbing pieces.

Album two is basically by the same group, although Pelt arrives for two tracks. He livens up Strickland to the extent that one wishes the whole album might have been a quintet set, although that clearly isn't what the leader's after. It's music where a cerebral intensity tries to sit comfortably with more visceral playing, and credit to Strickland for giving a tough task a good shot.

*****(*) Twi-Life** Strick Muzik 001 2CD *Strickland; Robert Glasper (p); Lage Lund (g); Vicente Archer, Brad Jones (b); E. J. Strickland (d). 06.*

***** Open Reel Deck** Strick Muzik 002 *Strickland; Keyon Harrold (t); Mike Moreno (g); Carlos Henderson (b); E. J. Strickland (d); Malachi (v). 4/07.*

After the basic hard-bop format of his first groups as leader, Strickland started to experiment with something funkier and more plugged-in. His basic language hasn't changed, though the manner of its delivery arguably has. The first of the Twi-Life records documents the transition: Strickland fields two different quartets – the first with Glasper fulfilling a role that's yielded results on his own records, combining jazz and hip-hop rhythms in intriguing ways; the other replacing piano with guitar, and Archer's acoustic bass with a bass guitar and a harder sound. Twin brother E.J. anchors both groups and, to be truthful, the difference is more cosmetic than actual. The 'acoustic' tracks have real fire and presence; the electric sides have every bit as much sophistication, twisting themes and complex harmonies. We prefer the earlier record, which seems less fussy in conception and Malachi's 'poetic' contributions don't help *Open Reel Deck.*

String Trio Of New York

GROUP

Led by bassist Lindberg, the Trio represents a dogged refusal to accept the casual consensus that a jazz group necessarily includes a horn, a piano and a set of drums. The personnel has changed – and changed very successfully – but the group's future was threatened when Lindberg suffered serious wrist damage, now successfully overcome.

***** First String / *** Area Code 212** Black Saint 120031 / 120048 *Billy Bang (vn); James Emery (g); John Lindberg (b). 79.*

***** Common Goal / ***(*) Rebirth Of A Feeling** Black Saint 120058 / 120068 *Billy Bang (vn, yokobue, f); James Emery (g, soprano g, mand); John Lindberg (b). 11/81; 11/83.*

The first two albums are fresh, bright and still eminently listenable, but there is a slight feeling that the members are pulling in too many directions at once. It took some time for STNY to establish a collective identity on record.

Rebirth Of A Feeling claims the attention more than any of the previous or later discs. Centred round Bang's 'Penguins An' Other Strange Birds' (a gloriously wacky piece) and the long, rather more brooding 'Utility Grey', which was written by Lindberg, it's a superb record which can be recommended warmly to anyone who hasn't yet encountered the STNY.

*****(*) Intermobility / ***(*) Octagon / ***(*) Blues ...?** Arabesque AJ018 / Black Saint 120131 / 120148 *As above, except omit Bang; add Regina Carter (vn). 7/92; 11/92; 10/93.*

Carter is a consistently interesting player and *Intermobility* restores a little of the buzz and fire, a few of the raw edges. *Octagon* is ambitious, too, covering a startling range of contemporary compositions (Marty Ehrlich, Muhal Richard Abrams, Mark Helias, Leo Smith and Bobby Previte), and Carter's own 'Forever February' is one of the loveliest things they've done.

Not clear what the question mark is about on *Blues ...?*, except that the Trio seems to be interrogating the form rather than merely rehashing it. 'Cobalt Blue', 'Red Shift' and 'Speedball' represent a toughening of the band's sound, while an intriguing montage of Charlie Parker tunes suggests how readily this personnel adapts to bebop as well. The addition of an elegiac 'Freddy Freeloader', Miles's blowing theme from *Kind Of Blue*, adds a further dimension.

**** **Faze Phour** Black Saint 120168 *As above, except omit Carter; add Diane Monroe (vn). 11/97.*

Another change of personnel, but also a token of successful recovery from Lindberg's career-threatening arm injury. The idea of *Faze Phour* is a retrospective of what is now two decades of activity, with re-recordings of three earlier pieces alongside new material. As ever, the group also covers some repertory material, on this occasion Monk's 'Straight, No Chaser' (highly successful), Duke's 'In A Sentimental Mood' (oddly not), and Mingus's tone-poem 'Pithecanthropus Erectus' (which succeeds on pure cheek). Monroe fits very comfortably into a now settled partnership. By no means a player of Bang's dramatic presence, she is none the less capable of fireworks, on the opening 'Frozen Ropes' and her own 'Groovin' Roots'.

***(*) **Gut Reaction** Omnitone 12202 *As above, except omit Monroe; add Rob Thomas (vn). 5/01.*

The personnel keeps evolving, but Thomas seems like a good sort and this live record is distinguished by two major works, Lindberg's 'Nature, Time, Patience' and Dave Douglas's 'In So Many Worlds', a tribute to Jaki Byard. Thomas has a more muscular sound than his immediate predecessors and though some of this music has a chamber feel, there's no mistaking the hard improvisational core and Emery's strong development as a composer.

Byron Stripling

TRUMPET, VOCAL

A fine mainstream stylist with an approach as youthful as his surname. Has seen service with the Basie band and a latter day Woody Herman outfit.

*** **If I Could Be With You** Nagel Heyer 1010 *Stripling; Randy Sandke (t); Joe Helleny (tb); Kenny Davern, Allen Vaché (cl); Johnny Varro (p); Greg Cohen, Bob Haggart (b); Joe Ascione (d). 11/95.*

*** **Stripling Now!** / *** **Byron, Get One Free** Nagel Heyer 2002 / 2016 *Stripling; Wycliffe Gordon (ttb on Get One Free only); Dave Glasser (as on Now! only); Frank Wess (ts); Bill Charlap (p); Peter Washington (b); Ira Coleman (b on Get One Free only); Dennis Mackrel (d). 12/98, 12/00.*

Big-band duties have probably denied Stripling more opportunity to record on his own account. There's an exuberance to *Now!* that suggests that's been a loss but that he's intent on making up time. Byron has the kind of clear tone that is ideal for section work but it's flexible enough to make his playing interesting in a small group, albeit one with strong guests in support. Glasser is great from the opening 'Greasy Livin'' and he writes well, too ('Basie And Bean', 'Rebop'). Byron does a couple of vocals, the best of which is on 'Tired Of Pretty Women', which we assume is a favourite on club dates, though not necessarily a PC statement. Grisly pun apart, the third title is another delight, with essentially the same band. Gordon was a great recruitment, providing middle and bottom to a comparatively light sound.

The earlier record is of a concert in Hamburg celebrating the life and work of Louis Armstrong. It's billed as 'and friends' and it has to be said that Byron takes second place to Davern (a wonderful solo on the title-track) and even to Sandke, who arranged the whole event. 'Big Butter And Egg Man' is a cracking read of a Dixieland standard and Byron does enough imitation of Pops to keep the whole thing light and smiling.

Thomas Strønen (born 1972)

DRUMS

Member of Food with Iain Ballamy. Eclectic and highly intelligent.

*** **Humcrush** Rune Grammofon 2039 *Strønen; Ståle Storløkken (ky). 03.*

***(*) **Parish** ECM 987 0376 *Strønen; Fredrik Ljungkvist (ts, cl); Bobo Stenson (p); Mats Eilertson (b). 4/04.*

***(*) **Pohlitz** Rune Grammofon 2051 *Strønen (perc, elec solo). 05.*

There are so many sides to Strønen's drumming that any generalization will prove right and misleading. The live duo with Supersilent keyboardist Storløkken is full of dense, dark, punchy rhythms, while the later record on ECM is more floating, and reminiscent to some of the (drummerless) Jimmy Giuffre trio. On the second RG disc, he dispenses with a collaborator and weaves a real-time collage of percussion, samples and other sounds. It's heady stuff, more coherent but less driven and energetic than the first album, where he had someone else to play off. The ECM disc is more conventional in format, but the 'Webernesqe' limpidity of these short pieces is very different to the high-energy approach of the other albums. Strønen still sounds like an artist dabbling in as many contexts as possible.

Frank Strozier (born 1937)

ALTO SAXOPHONE

Born in Memphis, and subsequently moved to Chicago, New York and LA, never quite making it as a big name; briefly switched to piano.

*** **Fantastic Frank Strozier** Vee-Jay 012 *Strozier; Booker Little (t); Wynton Kelly, Billy Wallace (p); Paul Chambers, Bill Lee (b); Jimmy Cobb, Vernell Fournier (d). 12/59–2/60.*

(*) **Cool, Calm And Collected / **(*) **Cloudy And Cool** Koch 8552 / Vee-Jay 013 *As above, except omit Little, Kelly, Chambers, Cobb. 10/60; 60.*

Strozier's early work for Vee-Jay has come back into circulation. Apart from Kelly's 'WK Blues' and Little's 'Waltz Of The Demons' almost all the material on the debut album is Strozier's own and in a fairly orthodox hard-bop idiom. 'A Starling's Theme' hints at his quiet originality, while 'Runnin'' is almost self-consciously generic. It may also have been a reference to the fact that he was working with Miles Davis's rhythm section. They blend together beautifully, leaving it to Strozier and the remarkable, ill-fated Little to roughen up the surface with some dramatic playing.

The extra material is pretty lame and forgettable, but any additional glimpses of Strozier in this period have to be welcome. That pretty much goes for the whole of *Cool, Calm And Collected* and the well-named *Cloudy And Cool*, two more sessions for Vee-Jay that weren't actually released until the early '90s. Because all the takes are included, the first of the pair set is extremely repetitive and ultimately rather dull. Surely a good double-CD culling the best of this period might have been a better option.

***(*) **Long Night / March of the Siamese Children** Milestone MCD 47095 *Strozier; George Coleman (ts); Pat Patrick (bs, f); Chris Anderson, Harold Mabern (p); Bill Lee (b); Al Dreares, Walter Perkins (d). 9/61–3/62.*

There was probably a touch of wilful perversity about Frank Strozier's career. Who else made a jazz standard out of 'March Of The Siamese Children' from *The King And I*? Who else promised so much only to disappear so completely into obscurity? These two albums were made with Orrin Keepnews, and hearing them again does raise the question why they have remained out of catalogue for so long. Strozier came to rely on Mabern and Spike Lee's father Bill, but another curiosity of this compilation is the work of Pat Patrick, best known as a Sun Ra acolyte.

Long Night is by far the better of the pair. George Coleman is in superb form, revealing with every chorus what an original grasp of harmony he has. 'Happiness Is A Thing Called Joe' is another of the rarities Frank digs up for the date, and Coleman is inside the tune like a terrier. Strozier doubles on flute effectively. The later tracks don't have the same punch, though the themes are equally oddball, but taken together this adds a significant dimension to the career.

*** **Remember Me** Steeplechase SCCD 31106 *Strozier; Danny Moore (flhn); Howard Johnson (tba); Harold Mabern (p); Lisle Atkinson (b); Michael Carvin (d). 11/76.*

*** **What's Going Out** Steeplechase SCCD 31420 *As above, except omit Johnson, Atkinson, Carvin; add Stafford James (b); Louis Hayes (d). 77.*

As an album title, *Remember Me* has a slightly plangent sound when you think that Strozier hadn't made a record in his own name since 1962. All the stranger when one hears how original his sound could be, especially in this augmented format, with lots of action in the lower registers. Strozier himself liked to play around the low end of his horn, punctuating these passages with gospelly wails that are somewhat reminiscent of Jackie McLean. Moore and Mabern accentuate that impression and the redoubtable Howard Johnson brings his unique touch to the bass-lines, though Atkinson is no mean performer or writer. It's very much Strozier's gig, though. 'For Our Elders' is a remarkable piece, post-bop of a unique stamp and a good place to begin the rehabilitation of a neglected reputation.

The second Steeplechase date feels like something of an afterthought. There is nothing of the sheer power of 'For Our Elders', and only 'Chelsea Drugs' and the feeling 'Psalm For John Coltrane' match up to the previous album. There is still some excellent playing, though, and the recruitment of Hayes at the drumkit was an inspired stroke; a much more swinging delivery than Carvin.

Dave Stryker (born 1957)

GUITAR

Born in Omaha, he began playing in local rock bands. Moved to LA, then to New York in 1980. Worked with Jack McDuff, Lonnie Smith, Jimmy Smith and Stanley Turrentine.

*** **Stryke Zone** Steeplechase SCCD 31277 *Stryker; Marc Cohen (p); Ron McClure (b); Ronnie Burrage (d). 10/90.*

**** **Passage** Steeplechase SCCD 31330 *Stryker; Steve Slagle (ss, as); Joey Calderazzo (p); Jay Anderson (b); Adam Nussbaum (d). 3/91.*

***(*) **Blue Degrees** Steeplechase SCCD 31315 *Stryker; Rick Margitza (ts); Larry Goldings (org); Jeff Hirshfield (d). 4/92.*

*** **Full Moon** Steeplechase SCCD 31345 *Stryker; Steve Slagle (as, f); Jay Anderson (b); Jeff Hirshfield (d). 10/93.*

Stryker did long service in the pressure-cooker atmosphere of Jack McDuff and Jimmy Smith groups, and while he prefers a slightly blurred tone over the crisp lines of many modern guitarists, he has a knack for cutting through any ensemble. 'Jungle' on *Passage* is an example of how he digs into a solo – the leering bent notes and swaggering delivery are a startling display. But the fast, bop lines of 'It's You Or No One' on the same record show he has the necessary language down pat. Consistently energetic and persuasive, there's little to choose between these records as regards his own playing. *Stryke Zone* is a shade behind for a rhythm section that doesn't quite strike best sparks, and the next two Steeplechases are the place to start. *Passage* is an all-round programme – there's a brief, pretty 'I Fall In Love Too Easily' as a nice change of pace – with both intensity and finesse. *Blue Degrees* is just a touch cooler – Goldings, the only organ-player ever to feature on a Steeplechase date at that point, is more of a pastel player than a bar-burner – but the undervalued Margitza is a welcome presence, and Stryker is full of ideas again.

Full Moon is perhaps a mite disappointing as the next in the sequence. Ornette Coleman's 'The Sphinx' makes a hurried, splashy opening, Coltrane's 'Wise One' is mush for flute and acoustic guitar, and not till Slagle's 'Leadbelly Sez' do they really dig in. But there's still some marvellous playing on Wayne Shorter's 'Deluge' and two slow-to-mid blues.

*** **Stardust** Steeplechase SCCD 31362 *Stryker; Joey DeFrancesco (org); Adam Nussbaum (d). 10/94.*

*** **Nomad** Steeplechase SCCD 31371 *Stryker; Randy Brecker, Bill Warfield, Bob Millikan, John Eckert, Tony Kadleck, Bud Burridge (t); Tim Sessions, Jeff Nelson (tb); Steve Slagle, Andy Fusco, Bob Hanlon, Alex Stewart, Walt Weiskopf, Bob Parsons (reeds); Joel Weiskopf (p); Scott Colley, Lynn Seaton (b); Jeff Hirshfield, Grisha Alexiev (d). 8/94.*

***(*) **The Greeting** Steeplechase SCCD 31387 *Stryker; Bruce Barth (p); Scott Colley (b); Tony Reedus (d); Daniel Sadownick (perc). 11/95.*

*** **Blue To The Bone** Steeplechase SCCD 31371 *Stryker; Brian Lynch (t); Conrad Herwig (tb); Rich Perry (ts); Bob Parsons (bs); Bruce Barth (p, org); Jay Anderson (b); Billy Drummond (d). 3/96.*

Stryker's good run continues on these latest Steeplechases, though there's a certain sense of diminishing returns, and not many will want to own all of these. *Stardust* sets him up with Joey DeFrancesco on the kind of gig he cut his teeth on, and with the organist in his usual bumptious form the session slips by in friendly style, though it presses few demands on the listener. *Nomad* is perhaps the most disappointing record, given that this was a rare opportunity to be a featured soloist with a big band. There's nothing wrong with the record, yet there seems so little to remember: the arrangements feel perfunctory, if not exactly hurried, and soloists like Brecker and Slagle do no more than they have to. Stryker plays handsomely enough, but it feels like a mishandled project. *The Greeting* is more satisfying in every way: Stryker's originals are a sound lot, Barth is a good new companion, and the guitarist finds his most melodic and purposefully aggressive form, though the closing cover of a Sonny Sharrock tune scarcely competes with that departed master.

Blue To The Bone tries another variation by sticking to straight-up blues with a horn section and Barth turning to the organ. Again, Stryker knows this terrain well, and there's no lack of feeling or grit in the delivery: his bottleneck intro to 'Bayou

Blues' is an arresting touch, and Slagle's chart for 'Messenger' is very sharp. In the end, though, this feels like an LP-length project getting tuckered out over a CD's duration.

*** **Shades Of Miles** Steeplechase SCCD 31480 *Stryker; Brian Lynch (t); Steve Slagle (ss, as); Billy Drewes (ss, ts, bcl); Marc Copland, Larry Goldings (org); Terry Burns (b); Billy Hart (d); Manolo Badrena (perc).* N.D.
***(*) **Changing Times** Steeplechase SCCD 31510 *Stryker; Steve Slagle (ss, as); Bill Morning (b); Tim Horner (d); Manolo Badrena (perc).* 12/99.
Turning the Miles Davis early-fusion music into a repertory exercise doesn't seem like a great idea, and though the band is stuffed with good players, as an ensemble they have nothing particular to say. Lynch steers well clear of Davis-isms, to his credit, and the soloists work capably when tracks such as 'Topaz' and 'Sienna' come to the boil.

Changing Times is better and simply returns Stryker to his strengths: thoughtful small-combo music, with no special agenda, but deftly coloured and smartly played. Horner's not too tasteful a drummer and Badrena puts in some odd amusing touches, so the session's usefully roughed-up, which suits Slagle as well.

*** **Shades Beyond** Steeplechase SCCD 31559 *Stryker; Steve Slagle (ss, as); David Berkman (p, org); Terry Burns (b); Lenny White (d).* 8/01.
***(*) **Big City** Mel Bay MB 06562 *Stryker; David Kikoski (p); Ed Howard (b); Victor Lewis (d).* 11/04.
Shades Beyond feels like a regular blowing record: hot band, top chops, but there's an aimlessness about it which suggests that Stryker needs some new strategy. What felt exciting on *Passage* seems to have ebbed away. The album for Mel Bay (basically a publishing house, but just starting with records) might be the answer. Everything feels fresher and better. Stryker's solos have finesse and bite, Kikoski, who always seems to work well with guitarists, does some superb work in support and as soloist, and Howard and Lewis row right in.

Stryker and Slagle also have a couple of records out as joint leaders on Zoho, which are worth investigating.

Also, in brief:

*** **All The Way** Steeplechase SCCD 31455. 4/97.
Stryker grasps the nettle of a trio session, mystifyingly described as 'a seldom-explored milieu' in the notes. The playing is comely and expansive.

(*) **Blue To The Bone II / *** **Blue To The Bone III** Steeplechase SCCD 31465 / 31524. 4/98; 3/01.
There's something to enjoy here, but these are both too polite for the genre and never quite convince.

*** **The Chaser** Mel Bay 212. 11/05.
Generic guitar/organ jazz; entertaining but a bit vacuous.

(***) **Strike Up The Band** Steeplechase SCCD 31637. 07.
Received only as we went to press. Sounds up to scratch, but more next time.

Dick Sudhalter (born 1938)

CORNET, TRUMPET, FLUGELHORN

A jazz writer of great distinction, his lyricism owes much to Bix, of whom he has written the definitive biography.

*** **With Pleasure** Audiophile ACD-159 *Sudhalter; Dan Barrett (tb); Bob Reitmeier (cl, as, ts); Dan Levinson (cl, ts); Joe Muranyi (cl); David Frishberg (p, v); James Cirillo (g); Howard Alden (g, bj); Putter Smith (tba, b); Bill Crow (b); Eddie Locke, Dick Berk (d).* 3/81–4/94.
*** **After Awhile** Challenge CHR 70014 *Sudhalter; Roy Williams (tb); Jim Shepherd (tb, bsx); John R. T. Davies (as); Al Gay (ts); Keith Nichols (p, tb); Mick Pyne (p); Nevil Skrimshire, Paul Sealey (g); Dave Green, Jack Fallon (b); Allan Ganley, Jack Parnell (d); Chris Ellis (v).* 5–6/94.
Sudhalter's Bixian brass stylings have tended to take a back seat to his jazz scholarship, but he is a lyrical player and a rare example of a musician/historian who can make his enthusiasms take on a personal cast when he plays. These good-natured sessions make no great demands on the listener, but they're enjoyable for all that. The first reissues a 1981 date with eight extra, subsequent tracks, and it blends the echoes of a vanished Chicago with a few more-modern licks: Sudhalter cuts from such ancient cloth as 'Madame Dynamite' and 'Boneyard Shuffle' and reshapes a Beiderbecke legacy such as 'Slow River' into a winsome duet with Frishberg. The Challenge album goes to the other side of the Atlantic – to the Bull's Head in Barnes, in fact – and brings on an English team for a similarly inclined session. The material isn't quite so arcane here, but the playing probably isn't quite as vivacious either.

*** **Melodies Heard ... Melodies Sweet** Challenge CHR 70055 *Sudhalter; Roger Kellaway, Sy Johnson (p); Frank Vignola, James Chirillo (g); Ed Saindon (vib); Marshall Wood (b); Joe Cocuzzo (d); Barbara Lea (v).* 5–8/98.
It is, indeed, sweet and melodious music, and Sudhalter's own playing has never sounded better. Six duets with his old friend Kellaway are good enough to wish for an entire album by the duo, and the concept – songs by jazzmen – is lightly worn, since the tunes are an unhackneyed and likeable lot. But it never feels like much more than an amiable time-passer, graciously though everyone plays – perhaps too graciously. Lea sings two lyrics, and the others come and go at the leader's suggestion.

Ira Sullivan (born 1931)

TRUMPET, FLUGELHORN, PECKHORN, SAXOPHONES

An enigma, a transitional figure between bop and free music whose restless style and intriguing multi-instrumentalism may well have had an impact on the nascent AACM generation in Chicago.

***(*) **Nicky's Tune** Delmark DD 422 *Sullivan; Nicky Hill (sax); Jodie Christian (p); Vic Sproles (b); Wilbur Campbell (d).* 58.
*** **Blue Stroll** Delmark DD 602 *As above, except omit Hill; add Johnny Griffin (ts).* 59.
*** **Bird Lives!** Koch 8553 *Sullivan; Nicky Hill (ts); Jodie Christian (p); Don Garrett (b); Dorel Anderson, Wilbur Campbell (d).* 3/62.
*** **After Hours** Go Jazz 6052 *Sullivan; Bill Carrothers, Bobby Peterson (p); Billy Peterson (b); Kenny Horst (d).* 5/96, 6/98.
Sullivan started out as a bopper, but one who assiduously avoided the basic, standards-based repertoire in favour of new material; this, it seems, was the condition he imposed when he went on the road with Red Rodney. These two albums for Delmark are all that's generally available of his fairly modest own-name output.

The earlier of the pair is dedicated to the equally enigmatic Nicky Hill, one of those catalytic players who remained little known outside a small circle. Like all of Ira's output, it's a slightly puzzling and forbidding experience if you approach it expecting basic changes and contrafacts on 'I Got Rhythm', 'Cherokee' and 'How High The Moon'. Ira's harmonic sense is unimpeachable and his understanding with the excellent Christian is intuitive and sympathetic. Trumpet is the dominant voice on both records, but the saxophones and peckhorn are deployed to excellent effect. This was the period when Ira was losing patience with the formulae of bebop, even his own individual brand, and was striking out in the direction of free jazz. There are atonal and polytonal episodes on *Nicky's Tune*, fewer on the set with Griff, who barges and blusters his way through his solos, tossing out tags and quotes as if to remind the others what else was going on in the world.

Bird Lives! was recorded at a Parker memorial concert at the Birdhouse in Chicago. 'Si Si' is the unexpected high of the first disc, but there's now a range of previously unissued material (none of it Parker-written) on the second side, including a fine interpretation of 'Milestones' and an excellent, unexpected 'Omicron' by Donald Byrd.

The later material simply underlines how neglected Sullivan has been outside Chicago. Taken from two sessions a couple of years apart, the disc highlights his tenor-playing and centres on a great reading of 'Ira's Blues'.

Joe Sullivan (1906–71)

PIANO

Studied and worked in Chicago until he joined Crosby in 1936, but was sidelined by illness. Worked in group and solo situations in the '40s and '50s but drifted into obscurity.

*** **Joe Sullivan 1933–1941** Classics 821 *Sullivan; Ed Anderson (t); Benny Morton (tb); Edmond Hall, Pee Wee Russell (cl); Danny Polo (ts, cl); Freddie Green (g); Billy Taylor, Henry Turner (b); Yank Porter, Zutty Singleton, Johnny Wells (d); Joe Turner, Helen Ward (v). 9/33–3/41.*

This collects all of Sullivan's piano solos of the period, plus the two dates by his Café Society Orchestra and a 1941 trio date for Commodore with Pee Wee Russell and Zutty Singleton. Sullivan had a terrific left hand and his style was a personal blend of boogie-woogie and stride language, imbued with a shot of local Chicago blues. Not a great melodist, perhaps, which gives some of the dozen solos here a certain sameness, and the band tracks are nothing very special; but the intensity of Sullivan's style has weathered the years well enough and his bluff passion gives the music bite.

***(*) **Joe Sullivan 1944–1945** Classics 1070 *Sullivan; Archie Rosatie (cl); Ulysses Livingston (g); Artie Shapiro (b); Zutty Singleton (d). 11/44–12/45.*

Twenty of these 24 tracks are solos, and they're some of Sullivan's best work. Two obscure sides for Sunset are rocking boogie-woogie pieces. There are eight tracks made for Capitol EPs and an undated session that was later issued on Folkways. Sullivan's virtues shine through – his almost violent swing, the Irish humour, the no-nonsense improvising – and it's an enjoyable disc. Four quintet tracks are nothing special. This sound isn't terrible, but don't expect hi-fi.

Also, in brief:

(*) **Piano Solo Storyville STCD 8234. 8/53.

Joe worked at Club Hangover in San Francisco and this catches him there, when you can hear him over the crowd. Also includes a private recording by Richard Hadlock, who writes a touching liner-note.

Maxine Sullivan (1911–87)

VOICE

Born Marietta Williams, she started a craze for jazzing folk material when Claude Thornhill did arrangements of a couple of Scottish songs for her. Worked with John Kirby, Benny Goodman and others, then as a solo, before retiring to be a nurse during the '50s. She came back around 1960 and kept singing (and sometimes playing valve-trombone) into the '80s.

*** **Maxine Sullivan 1937–1938** Classics 963 *Sullivan; Manny Klein, Charlie Spivak, Frankie Newton, Charlie Shavers (t); Bobby Hackett (c); Jack Lacey (tb); Buster Bailey (cl); Jimmy Lytell, Paul Ricci (cl, as); Toots Mondello, Jess Carneol, Pete Brown (as); Babe Russin (ts); Eddie Powell (bs, f); Claude Thornhill (p); Artie Bernstein, John Kirby (b); Chauncey Morehouse, O'Neil Spencer, Buddy Rich (d). 6/37–6/38.*

***(*) **Maxine Sullivan 1938–1941** Classsics 991 *Sullivan; Bobby Hackett (c); Lloyd Reese, Charlie Shavers, Doc Cheatham, Lincoln Mills, Sidney De Paris (t); Vic Dickenson, Jimmy Archey, Joe Britton (tb); Slats Long, Chester Hazlett (cl, as); Buster Bailey, Leo Trammel, Reggie Merrill, Eddie Powell (cl); Benny Carter (t, as); Floyd Turnham, Russell Procope, Ernie Purce, Eddie Barefield (as); Bud Freeman, Buddy Banks, Fred Williams, Ernie Powell (ts); Carl Prager (bcl); Harold Goltzer (bsn); Mitch Miller (ob); Milt Rettenberg, Eddie Beal, Walter Gross, Billy Kyle, Sonny White (p); Ken Binford, Herb Thomas (g); Ed Brader, Red Callender, Frank Carroll, John Kirby, Charles Drayton (b); Ed Rubsam, Oscar Bradley, Cary Gillis, O'Neil Spencer, Al Taylor (d). 12/38–4/41.*

*** **More 1940–1941** Circle CCD-125 *Sullivan; Charlie Shavers (t); Buster Bailey (cl); Russell Procope (as); Billy Kyle (p); John Kirby (b); O'Neil Spencer (d). 10/40–11/41.*

***(*) **Maxine Sullivan 1941–1946** Classics 1020 *Sullivan; Charlie Shavers, Emmett Berry, Shorty Rogers, Joe Newman, Neal Hefti (t); Al Grey, Trummy Young, Alton Moore, Sandy Williams (tb); Buster Bailey, Hank D'Amico (cl); Russell Procope (as); Willard Brown (as, bs); Tony Scott (cl, as); Dexter Gordon, Don Byas (ts); Billy Kyle, Kenneth Billings, Teddy Wilson, Sonny White (p); Samuel Persoff, Samuel Rand, Joseph Breen (vn); Laura Newell (hp); Everett Barksdale, Freddie Green, Tony Colucci (g); Red Norvo (vib); John Kirby, Cedric Wallace, Billy Taylor, John Simmons, Harry Patent (b); O'Neil Spencer, Morey Feld, Specs Powell, J. C. Heard (d); strings. 6/41–46.*

***(*) **The 'Le Ruban Bleu' Years** Baldwin Street BJH-303 *Similar to above, except add Ellis Larkins (p); Everett Barksdale (g); Beverley Peer (b); Jimmie Lunceford Orchestra (personnel unidentified). 44–49.*

'Loch Lomond' was the novelty hit which launched Maxine Sullivan's career, part of a faintly ludicrous vogue for turning folk tunes and 'light music' into swing vehicles. The song (and 'Darling Nellie Gray', 'It Was A Lover And His Lass' and so forth) still works, though, because of Sullivan's transparent, almost ghostly singing. She didn't really swing her material so much as give it a lilting quality, floating it on phrasing that was measured and controlled without sounding excessively polite. Her version of 'St Louis Blues' sounds mousy next to a voice like Bessie Smith's, but the demure melancholy with which she invests it is surprisingly compelling. She also finds a particular tranquil beauty in 'Easy To Love', 'Moments Like This' and 'Spring Is Here'. All these are on Classics 963, which covers her successful first years in the studios. A disc's worth of this is a lot in one go, though, and we find the Classics transfers inconsistent and surely muddier than they should be.

Classics 991 picks up the story and starts with three sessions for Victor, then two with John Kirby's small group, which was an almost ideal setting for Max. There are some good, forgotten songs here such as 'I'm Happy About The Whole Thing' and 'Kinda Lonesome', as well as the expected updates of such as 'Drink To Me Only With Thine Eyes'. But the Kirby dates, with their gentle jig-jog rhythms and pastel tones, suit her wonderfully well. 'If I Had A Ribbon Bow' is a definitive piece of Sullivan. Classics 1020 carries on with ten more charming titles with Kirby, before an interesting and obscure date for Beacon, two titles with Teddy Wilson, four with a Benny Carter band and six with a chamberish group that remade several of her earlier successes. The sound on these last titles is very muddy, on the rest average-to-good. Sullivan's singing remains rather demure and unconfected but, taken a few tracks at a time, she is irresistible.

The Baldwin Street release (Le Ruban Bleu was a supper club where Sullivan sang for several seasons from 1943) duplicates many of the tracks with Classics 1020 but also adds six splendid tracks with an Ellis Larkins trio (in surfacey sound), a pair of songs with a 1949 studio orchestra ('Cry, Buttercup, Cry' a choice rarity) and some AFRS transcriptions with the Lunceford orchestra. A collectors' delight!

The Circle CD collects a series of transcriptions by the John Kirby group, six of which feature Sullivan. Some of them continue the folk-towards-jazz theme, and Kirby's willowy band are perhaps all too suitable as a backing group, but the music exudes an undeniable period charm. Excellent sound, given the source.

CORE COLLECTION

****** Close As Pages In A Book**
Audiophile 203 *Sullivan; Bob Wilber (ss, cl); Bernie Leighton (p); George Duvivier (b); Gus Johnson Jr (d). 6/69.*

Sullivan retired in the '50s but later returned to regular singing (she also played flugelhorn and valve-trombone) and by the '80s was as widely admired as she had ever been. Her manner didn't change much but, as recording improved, her intimate style and meticulous delivery sounded as classic as any of the great jazz singers. In her 70s there was inevitably a decline in the strength of her voice, but careful production ensured that her albums sounded very good. This record was long a collectors' favourite, and it makes a welcome return on CD. The dozen songs are perfectly delivered – thoughtful, graceful, introspective without being introverted, this is peerless jazz singing, and the accompaniments by Wilber and his team are as *simpatico* as one could wish.

*** **Sullivan Shakespeare Hyman** Audiophile 250 *Sullivan; Rusty Dedrick (t, flhn); Dick Hyman (p, hpd); Bucky Pizzarelli (g); Milt Hinton (b); Don Lamond (d). 6/71.*

*** **The Queen: Like Someone In Love** Kenneth CKS 3402 *Sullivan; Bent Persson (t); Jens Lindgren (tb); Göran Eriksson (as); Erik Persson, Claes Brodda (ts); Björn Milder (p); Mikael Selander (vn, g); Ronie Holmqvist, Anders Rabe (g); Olle Brostedt (b, g); Göran Lind (b); Sigge Dellert (d). 10/78–5/83.*

***(*) **The Queen: Something To Remember Her By** Kenneth CKS 3406 *Sullivan; Bent Persson (t); George Vernon (tb); Claes Brodda (cl, ts); Göran Eriksson (as); Erik Persson (ts, bs); Björn Milder (p); Mikael Selander (g); Olle Brostedt (g, b); Göran Lind (b); Sigge Dellert (d). 10/78–7/84.*

The Shakespeare collection was the last word on Sullivan's 'Elizabethan' direction and it sounds better, at least, than Cleo Laine's efforts in this field. The pick of these, though, may be the beautiful *Something To Remember Her By* collection on Kenneth, cut in Sweden with local players. The sessions cover a six-year period, but Maxine sounds entirely at ease throughout, whether swinging on 'You Were Meant For Me' or strolling through 'Thanks For The Memory'. The band are very fine, too, with Brodda's Websterish tenor and Eriksson's sinuous alto particularly impressive. *Like Someone In Love* is drawn from the same sessions but isn't quite as good.

*** **Enjoy Yourself!** Audiophile ACD 154 *Sullivan; Herman Foretich (cl, ts); Sil Austin (ts); Dardanelle (p, v); Dan Wall (p); Bob Shaw (g); Ike Isaacs, Bob Haggart (b); Steve Ellington, Bryan Childers (d). 2/78–5/85.*

***(*) **Love ... Always** Baldwin Street BJC-201 *Sullivan; Seldon Powell (ts, f); Dick Hyman (p); Major Holley (b); Mel Lewis (d). 12/85.*

(*) **Spring Isn't Everything Audiophile ACD 229 *Sullivan; Loonis McGlohon (p); Jim Stack (vib); Terry Peoples (b); Bill Stowe (d). 7/86.*

*** **Highlights In Jazz** Storyville STCD 8276 *Sullivan; Doc Cheatham (t); Bill Watrous (tb); Phil Bodner (cl); Buddy Tate (ts); Derek Smith (p); Milt Hinton (b); Butch Miles (d). 3/87.*

Max never slowed down: she recorded 16 albums in the '80s, and *Spring Isn't Everything*, one of her last sessions, features a 'songbook' recital (the tracks are all by Harry Warren) which finds her still in excellent shape. Unfortunately the studio balance doesn't favour her at all. *Enjoy Yourself!* pairs a farly routine 1978 session with a group led by Ike Isaacs with a superior 1985 set under Bob Haggart's watchful eye, which goes with a good swing. She's given marvellous support on *Love ... Always*, with Hyman in top form and the admirable and unjustly neglected Seldon Powell filling in many of the backgrounds. She makes as much of more modern songs like 'He's Got Away' and 'Two For The Road' as she does of the more-familiar standards: a fine example of latter-day Sullivan. The Storyville set is a New York concert, cut only weeks before she died. The studio records are better, but it's hard to listen to this set and not be moved by her still indomitable artistry, which here closes with a ten-minute 'St Louis Blues'.

Stan Sulzmann (born 1948)

TENOR, ALTO AND SOPRANO SAXOPHONES, ALTO FLUTE

An enduring and inspirational presence on the British scene. Big guy, too.

*** **Treasure Trove** ASC CD 7 *Sulzmann; Nikki Iles (p); Martin Pyne (perc). 10/95.*

A classic case of a Talent Deserving Wider Recognition who has failed to break through to the audiences his ability and commitment would seem to merit. Sulzmann's showing in the CD era has been consistently self-effacing and underachieved. *Treasure Trove* benefits from the presence of Nikki Iles. She has something of Geri Allen's richness of texture and rhythmic awareness and, good as she is in a larger group setting, she comes across most formidably in settings like this one. Pyne is restricted to just one number, on which Sulzmann also airs his beautifully toned alto flute, and it was a good notion not to clutter this partnership with any other guest slots. The range of Sulzmann's reeds and Iles's intelligently varied attack, in combination with fascinating material (all originals, except Paul Simon's 'I Do It For Your Love' and Bill Evans's 'Since We Met'), contribute to a satisfying set that could perhaps have done with a bit more studio presence.

***** Birthdays, Birthdays** Village Life 99108VL *Sulzmann; Patrick White, Henry Lowther, Noel Langley, Kenny Wheeler, Derek Watkins (t); Mark Bassey, Pete Beachill, Jeremy Price, Nichol Thomson, Richard Henry, Sarah Williams (tb); Ray Warleigh, Martin Hathaway, Julian Siegel, Pete Hurt, Mick Foster (sax); Pete Saberton (p); Frank Ricotti (vib); John Parricelli (g); Tim Wells (b); Paul Clarvis (d).* 7–8/99.

Sulzmann conducts and composes but plays very little on this record (he's credited only with 'toy saxophone' on a single track). Played with great gusto by a strong team of British pros, the music is expertly put across if somewhat hard to follow at times: 'Little Dog' seems like a bundle of bits and pieces, and the bebop line of 'Newness' searches for a context for itself. Some of the scores sound overcrowded with incident. But when, as on the ingenious 'Midnight', everything locks into place, the results are impressive. Stan should have given himself more to do as a player, too.

***** The Jigsaw** Basho SRCD 10-2 *Sulzmann; Marc Copland (p, ky); Larry Grenadier (b); Bill Stewart (d).* 04.

Stan's association with Copland has been a happy one and on this set, recorded in New York, they share the composing honours to some extent. The saxophonist's 'Jack Stix' is a terrific line and the band have some fun with it. Another of the standouts is Kenny Wheeler's title-piece, which comes in at the end, almost as a kind of summing up. Sulzmann is in good voice throughout this, playing with what can only be described (lamely) as relaxed fire. It's a sound that comes out initially lulling, but you wouldn't mess with the player on 'Maudley' or 'Not A Ballad', which is co-credited with Stewart, who presumably set the underlying pulse. A fine set that sees Sulzmann working on an international stage; not before time.

Sun Ra (1914–93)

PIANO, CLAVIOLINE, CELESTE, ORGAN, SYNTHESIZER

Either a fearsome avant-gardist or a traditionalist in the line of Fletcher Henderson, for whom he arranged early in his career. The truth about Sun Ra was that he was both those things. The man born Herman 'Sonny' Blount in Alabama grew up steeped in the blues. Even when he founded his famous Arkestra, with its theatrical approach to jazz, and became a leading presence on the Chicago improvisation scene, his work was always grounded in melody and in blues changes. Sun Ra's claim to come from Saturn was one of the great metaphors of Black American music.

*****(*) Sound Sun Pleasure!!** Evidence ECD 22014 *Sun Ra; Hobart Dotson, Akh Tal Ebah, Art Hoyle (t); Bob Northern (flhn); Marshall Allen, Danny Davis (as); John Gilmore (ts); Charles Davis, Pat Patrick (bs); Danny Ray Thompson (reeds); Stuff Smith (vn); Ronnie Boykins, Victor Sproles (b); Robert Barry, Nimrod Hunt, James Jackson, Clifford Jarvis (d); Hatty Randolph, Clyde Williams (v).* 53–60.

*****(*) Supersonic Jazz** Evidence ECD 22015 *Sun Ra; Art Hoyle (t); Julian Priester (tb); James Scales (as); Pat Patrick (as, bs); John Gilmore (ts); Charles Davis (bs); Wilburn Green, Victor Sproles (b); Robert Barry, William 'Bugs' Cochran (d); Jim Herndon (perc).* 56.

*****(*) Visits Planet Earth / Interstellar Low Ways** Evidence ECD 22039 *Sun Ra; Phil Cohran, Art Hoyle, George Hudson, Lucious Randolph, Dave Young (t); Julian Priester, Nate Pryor (tb); James Spaulding (as); Marshall Allen (as, f); Pat Patrick (as, bs, space f, bells, solar d); John Gilmore (ts, bells, solar d); Charles Davis (bs); Ronnie Boykins, Victor Sproles (b); Robert Barry, William 'Bugs' Cochran, Edward Skinner (d); Jim Herndon (perc).* 56, 58, 60.

****** We Travel The Spaceways / Bad And Beautiful** Evidence ECD 22038 *Sun Ra; Art Hoyle, Walter Strickland (t); Phil Cohran (t, space harp, perc); Julian Priester, Nate Pryor (tb); James Scales, James Spaulding (as); Marshall Allen (as, bells, flying saucer, perc); John Gilmore (ts, cosmic bells, perc); Pat Patrick (bs, perc); Ronnie Boykins, Wilburn Green (b); Tommy Hunter (d); Robert Barry (d, perc); Edward Skinner (perc).* 56, 58 OR 59, 59 OR 60, 61.

***** Angels And Demons At Play / The Nubians Of Plutonia** Evidence ECD 22066 *Sun Ra; Bill Fielder, Lucious Randolph (t); Phil Cohran (t, zither); Bob Bailey, Julian Priester, Nate Pryor (tb); James Spaulding (as); Marshall Allen (as, f); Pat Patrick (as, bs); John Gilmore (ts, cl, bells); Charles Davis (bs); Ronnie Boykins, Wilburn Green (b); Robert Barry, Jon Hardy (d); Jim Herndon (perc).* 56, 60.

Uncertainty about Sun Ra's seriousness (and sanity) tended to divert attention from a considerable three-decade output, which included well over 100 LPs. Because much of it remained inaccessible during his lifetime, critical responses were apt to concentrate on the paraphernalia associated with his Arkestra big band, rather than on the music. Nevertheless, he was one of the most significant bandleaders of the post-war period. He drew on Ellington and Fletcher Henderson, but also on the bop-derived avant-garde, and was a pioneer of collective improvisation.

Above all, Sun Ra maintained a solitary independence from the music industry, a principled stance that certainly cost him dear in critical and commercial terms. The El Saturn discs were reissued *in toto* by Evidence, a colossal project. Sound-quality is remarkably good, given the often shaky balance of the original masters and the fact that they've been subjected to uncertain storage conditions. The original titles have been preserved wherever possible, even when this has led to rather cumbersome doubling up. One of the drawbacks of Evidence's programme is the out-of-sequence pairing of sessions, rendering a strictly chronological review impossible.

The '50s were in many respects a golden age for Sun Ra and the Arkestra. The music is frankly experimental and the sci-fi apparatus was already part and parcel of American culture through the latter half of the decade. Chants like 'We Travel The Spaceways' began to sound more artful and mannered as the years went by, but for now they manage to sound almost spontaneous. There was always a suspicion that titles like 'Rocket Number Nine Take Off For The Planet Venus' were simply a diversionary addition to a fairly conventional jazz tune.

The original *Sound Sun Pleasure!!* has been filled out for CD by material from the '50s which was released in 1973 as *Deep Purple*. The earliest material appears to come from as early as 1953, a useful round-number indicator of Sun Ra's remarkable longevity, and features violinist Stuff Smith on the lo-fi, home-recorded title-track. *Supersonic Jazz* comes from the same period.

Again, it is a set of originals combining conventional harmony and orchestrations with a thoroughly individual 'voice' (conveyed in occasional devices like Wilburn Green's use of electric bass on 'Super Blonde' and the closing 'Medicine For A Nightmare') and a striking gentleness that contrast sharply with the often brutal aspect of contemporaneous hard bop. So good is Julian Priester's own brief 'Soft Talk' (the only non-Sun Ra composition) that one immediately wishes for more.

Bad And Beautiful, recorded during 1961, is thought to be the first Arkestra disc to be made in New York City. Chronologically it belongs after the last of the Chicago discs, *Fate In A Pleasant Mood*. There is no doubt that the pace slackened somewhat after this point, allowing greater concentration on detail and on refining the Arkestra sound. Compare the version of Sun Ra's bluesy 'Ankh' here with a harder-edged performance on *Art Forms For Dimensions Tomorrow* (see below). There are three standards on the session – the Previn/Raksin title-track, 'And This Is My Beloved' and 'Just In Time' – played in a rather more mannered and deliberate style than later in his career, but with no outer-space embellishments.

core collection

♛ ****** Jazz In Silhouette**

Evidence ECD 22012 *Sun Ra; Hobart Dotson (t); Julian Priester (tb); Marshall Allen, James Spaulding (as, f); John Gilmore (ts); Charles Davis (bs); Pat Patrick (bs, f); Ronnie Boykins (b); William 'Bugs' Cochran (d).* 58.

This marvellous record will surely some day be recognized as one of the most important jazz records since the war. The closing 'Blues At Midnight' is sheer excitement. The baritone solo on the short 'Saturn', most probably Patrick, is an extension of Sun Ra's brilliantly individual voicings. The great surprise of this recording (though presumably no surprise to those who have taken the Saturnian aesthetic fully on board) is its *timelessness*. Listening to 'Enlightenment', given an uncharacteristically straightforward reading, it's very difficult to guess a date for the performance. As Francis Davis suggests in a useful liner-note, it is ideal 'blindfold test' material that might have been recorded at any point from the '40s to the late '80s. Only the long drum passage on 'Ancient Aiethopia' and the astonishing Dotson solo and chants that follow sound unequivocally 'modern'. Inevitably, the next track, 'Hours After', is orthodox swing.

***** Sound Of Joy / *** Sun Song** Delmark DS 414 / 411 *Sun Ra; other personnel uncertain.* 7/56.

As with other recordings of this period, the exact personnels are not definitively known. It seems that Julian Priester was only involved on a couple of tracks on *Sound Of Joy* and there is some argument as to whether he even played on them; Delmark have suggested that John Avant was the slide-player. There were also extra cuts made with singer Clyde Williams. These, though, are discographical quibbles. The music is classic period Arkestra and 'El Is A Sound Of Joy' and 'Overtones Of China' are important early recordings, strangely reminiscent in conception and structure of some of Ellington's more impressionistic pieces.

Sun Song may be a confusing title to those who collected Sun Ra LPs, because this one used to be called *Jazz By Sun Ra*. It has also appeared on Sonet and possibly other labels. It's a good-quality studio recording, apparently made at Universal in Chicago in July 1956. Revel's 'Possession' was a favourite item at the time, with a similarly spacey sound, but 'Street Named Hell', 'Future' and the (new) title-track are all excellent.

****** The Singles** Evidence ECD 22164 2CD *Sun Ra; regular Arkestra personnel and soul/R&B groups; others unidentified or uncertain.* 54–82.

An eye-opening title to be sure, but from the early '50s to the mid-'70s Sun Ra issued a huge array of singles, aiming to some extent for a jukebox market and airing his never-to-fade enthusiasm for doo-wop, R&B and funk. This is a key document in African-American music, underlining how much of a continuum there is between popular forms and the avant-garde, even during a period when separatist tendencies seemed to dominate. Included are sessions made in the later '60s with the 'space-age vocalist' Yochanan, with early groups like the Nu Sounds and the Cosmic Rays, and for vocalists like Lacy Gibson. Everyone will find favourites. Ours include a 1968-ish basement recording (without Sun Ra himself) and then a later radio station recording of 'I'm Gona Unmask The Batman', a glorious piano/drums duo with Luqman Ali on 'Rough-House Blues', 'Great Balls Of Fire' with the Arkestra in 1958, and the outrageously hokey 'Daddy's Gonna Tell You No Lie' with the Rays a couple of years earlier. Sound quality is as variable as elsewhere in the Saturn canon, but the sheer energy and verve of the performances more than make up for technical deficiencies. *Jazz In Silhouette* still remains our recommended Sun Ra record, but this runs it a close second, and it has the sterling advantage of tracing the Arkestra's and its leader's progress over more than two decades.

***** Music From Tomorrow's World** Atavistic Unheard Music 237 *Sun Ra; Phil Cohran (c); George Hudson (t); Gene Easton (as); Marshall Allen (as, f); John Gilmore (ts); Ronald Wilson (bs); Ronnie Boykins (b); Robert Barry, Jon Hardy (d); Ricky Murray (v).* 60.

A fascinating pair of sessions from 1960, rescued from oblivion by Atavistic curator John Corbett. The first set is a live date from the well-named Wonder Inn; the other was taped at Chicago's Majestic Hall, and is presumably a rehearsal, like so many of the Arkestra's recorded sessions. Sound-quality is variable, particularly on the latter set, and there is a certain amount of dinner-hour interruption on the first date, but the music is consistently interesting throughout and it's remarkable to think of diners sitting down to these sounds in 1960. Having said that, Ricky Murray's vocal on ''S'Wonderful', a long-term Sun Ra favourite, is absolutely conventional, though the Arkestra's vocal accompaniments are cheerfully eccentric. Sun Ra plays piano and electric piano throughout, with none of the space-organ effects of later years. There are also versions on the earlier date of 'How High The Moon' and 'It Ain't Necessarily So', though the highlight of that portion of the album is the opening 'Angels And Demons At Play', a never bettered performance. On the Majestic date, 'Possession' is a composition by Harry Revel, who also took an interest in the exotic and the cosmic.

*****(*) When Angels Speak Of Love** Evidence ECD 22216 *Sun Ra; Walter Miller (t); Marshall Allen (as, ob, perc); John Gilmore (ts, perc); Pat Patrick (bs, perc); Robert Cummings (bcl); Ronnie Boykins (b); Clifford Jarvis (d).* 63.

One of the best albums of this period and the title-track is one of his best compositions; it resurfaces on the label's *Greatest Hits* package. The record wasn't released for some years after recording, presumably for budgetary reasons, but it must have arrived in the middle of a music scene rather more ready for these outer-edge sounds than it would have been in the otherwise unexpectedly conservative year of 1963. Having said that, this is by no means the most way-out of Sun Ra's discs of the period and as such may appeal more to jazz fans who find the chants and pink noise mystifying. The leader's free-form playing is tempered by some lovely, almost balladic touches.

*** **Monorails And Satellites** Evidence ECD 22013 2 *Sun Ra (p solo).* 66.

There has always been a convention that Sun Ra's 'real' instrument was the collective sound of the Arkestra itself. While it has been contextualized with reference to the Henderson and Ellington orchestras or, looking forward, to Gil Evans and AACM, it's very rare to find the leader's piano-playing contextualized in the same way. With that in mind, it's worth noting that in the year *Monorails And Satellites* was made, Andrew Hill released *Andrew!* and Cecil Taylor *Unit Structures* on Blue Note; Chick Corea released his debut, *Tones For Joan's Bones*; *Solo Monk* had appeared the year before, and fellow Chicagoan Muhal Richard Abrams's *Levels And Degrees Of Light* was still some months away. How does Sun Ra fare, compared to these? The immediate and obvious response is that *Monorails And Satellites* sounds rather old-fashioned, but at a second hearing there are aspects which are entirely unprecedented: great blocks of pure sound, a tonal richness and uncertainty that suggest Scriabin rather than James P. Johnson. There are few warp-speed runs on *Monorails*: rather, a gently spacey version of 'arranger's piano' that always seems to suggest cues for an absent band. The title-track certainly sounds like a direct transcription of Arkestra charts, as does the opening 'Space Towers'. 'The Galaxy Way', though, is entirely pianistic, a remarkable performance by any measure. Only one standard this time around: a surprisingly smooth version of 'East Street'.

*** **Fate In A Pleasant Mood / When Sun Comes Out / **** Cosmic Tones For Mental Therapy / Art Forms For Dimensions Tomorrow / **** Other Planes Of There** Evidence ECD 22068 / 22036 / 22037 *Sun Ra; regular Arkestra personnel and others.* 60, 62–63; 61–62, 63; 64.

This is where the outer-space stuff begins with a vengeance. Sun Ra briefly experimented with the Hammond, producing huge, blocky areas of sound. Curiously, it wasn't an instrument that greatly attracted him, and recorded instances are surprisingly rare (there is another on *We Travel The Spaceways*). He coaxes extraordinary percussive effects from it on 'Moon Dance', the first highlight of *Cosmic Tones*. The other, unquestionably, is John Gilmore's long solo on 'Adventure-Equation'. It's a rare outing for Gilmore on bass clarinet (duties normally assigned to Robert Cummings), the only instrument he's credited with on this album. There has to be some doubt about this, as about most of these personnel details; but there is no doubt about the quality of the solo, which is his most compelling on record until 'Body And Soul' on *Holiday For Soul Dance*, several years later. The album is awash with echo effects and thunderous reverb, apparently devised by drummer Thomas Hunter, who claimed production and engineering credits. The 1961–2 *Art Forms* material is a good deal more straightforward in terms of pure sound, and the playing is absolutely up to standard. The band turns in a sterling performance of 'Ankh' (see *Bad And Beautiful*, above) which includes steaming solos from Patrick and trombonist Ali Hassan.

Fate/Sun is a less appealing compilation but it does catch the Arkestra at a critical juncture. *Fate In A Pleasant Mood* documents the last Arkestra to be based in Chicago; it therefore strictly precedes the first of the New York sessions, *Bad And Beautiful*, which is listed above. Following a trip to Canada in the spring of 1961, a long-standing Arkestra began to break up, leaving only a rump of loyal adherents: Gilmore, Allen, Boykins and, despite having set out on a solo course, Pat Patrick, who signed up for a second term. Sun Ra began recruiting new members, including the teenage Danny Davis, who makes a solid impact on *When Sun Comes Out*. Gilmore sounds jaded and tentative on this record, and there is little of the spark of the earlier band, less still of its inspired weirdness. The appearance of Theda Barbara on 'Circe' is a foretaste of how important singers like June Tyson were to become in years to come.

Other Planes Of There is a long-overlooked masterpiece, but certainly also an oddity in the canon. In effect, it is Sun Ra's concerto for Arkestra. His own piano introduction touches bases all the way from Bud Powell to Cecil Taylor, and there are wonderful solos from Danny Davis, Gilmore and Marshall Allen (on oboe). The rest of the record consists of shorter, jazzier segments, with another thoughtful solo from Gilmore on 'Sketch' and a more sensuous statement from Patrick on 'Pleasure'. *Other Planes* stands apart from the other recordings in this group. The instrumentation is straighter and the structures more obviously polyphonic. It shows how adaptable Sun Ra's concept still was in the mid-'60s.

*** **The Heliocentric Worlds Of Sun Ra: Volumes 1 & 2** ESP/Calibre 1014 / 1017 *Sun Ra; Chris Capers, Walter Miller (t); Teddy Nance (tb); Bernard Pettaway (tb, btb); Marshall Allen (as, picc, perc); John Gilmore (ts, tympani); Pat Patrick (bs, perc); Danny Davis (f, af); Ronnie Boykins (b); Jimmy Johnson (perc, tympani).* 4 & 11/65.

For a time, these were the only Sun Ra records generally known. In retrospect, neither volume of *The Heliocentric Worlds* seems earth-shaking, and yet this is probably the best work of the period. Sun Ra's range of space effects is extraordinarily vivid; as well as piano, he plays electronic celeste, marimba, cello and tympani. On 'The Sun Myth' (*Volume 2*) he introduces part of the theme on bongos. Otherwise, the mood is sombre, ritualized and mysterious. John Gilmore's tympani duet with bassist Ronnie Boykins on 'Of Heavenly Things' (*Volume 1*) is, perversely, one of the best and most dramatic things the saxophonist ever did. Percussion dominates throughout both volumes, though there is a shift on the second part towards a more discursive and linear style of composition, and a feeling that some of these tracks have not been quite as fully worked out as on the first disc.

****** The Magic City**

Evidence ECD 22069 *Sun Ra; regular Arkestra personnel and others.* 65.

This record is about a futuristic place trapped in the present, rather than a past civilization swallowed up by history. 'The Magic City' was a promotional slogan for Birmingham, Alabama, to boost it as a commercial centre. References to slavery and race in an accompanying poem are bound up with imagery borrowed from the Bible or *Paradise Lost*, suggesting the rootedness of Sun Ra's fantastical vision in contemporary reality and in Afro-American tradition. The piece itself was collectively improvised, though the confident synchronization of small-group sections within the main piece strongly suggests either an element of 'conduction' or of predetermined sequences. This was the period of Ornette's Free Jazz and, more to the point, of Coltrane's huge *Ascension*, and *The Magic City* stands up remarkably well in that company.

**** **Atlantis** Evidence ECD 22067 *Sun Ra; Akh Tal Ebah, Wayne Harris (t); Ali Hassan, Charles Stephens (tb); Bob Northern (frhn); Marshall Allen (as, ob, Jupiter f, perc); Danny Davis (as); John Gilmore (ts, perc); Robert Cummings (bcl); Pat Patrick (bs, f,* *perc); Robert Barry, Clifford Jarvis (d, perc); James Jackson (perc).* 67, 69.

As befits its majestic programme, the 22-minute 'Atlantis' is for the biggest Arkestra yet. Sun Ra himself plays (often simultaneously) both piano and clavioline. He claimed the latter gave him the 'purest' sound he'd ever had from an electric instrument. Oddly, though economics may have had something to do with it at the time of this recording he was using squeaky little keyboards like the Hohner Clavinet or the Gibson Kalamazoo organ. *Atlantis* gained wider-than-usual currency, following reissue on the Impulse! label. Four tracks are for Sun Ra with Gilmore, Robert Barry and Clifford Jarvis only. A fifth, 'Bimini', adds Allen, Patrick and Jackson on percussion. These were supposed by some observers to be Sun Ra's nod in the direction of Thelonious Monk, but Cecil Taylor seems a more likely point of reference. The main piece starts *in medias res* and rumbles hellishly before Sun Ra kicks in with a quite extraordinary organ solo that must count as one of his most significant instrumental passages. Ali Hassan plays a dadaist trombone solo before the piece is turned on its head with a skittish beat and the chant: 'Sun Ra and band from outer space have entertained you here ...'

***(*) **Holiday For Soul Dance** Evidence ECD 22011 *Sun Ra; Phil Cohran (c); Danny Davis, Hobart Dotson, Akh Tal Ebah, Wayne Harris (t); Ali Hassan (tb); Marshall Allen, Danny Ray Thompson (as); John Gilmore (ts); Pat Patrick (bs, b); Robert Cummings (bcl); Bob Barry (d); James Jackson, Carl Nimrod (perc); Ricky Murray (v).* 68–69.

*** **My Brother The Wind, Volume II** Evidence ECD 22040 *Sun Ra; Akh Tal Ebah, Kwame Hadi (t); Marshall Allen (as, ob, f); Danny Davis (as, acl, f); John Gilmore (ts, perc); Pat Patrick, Danny Ray Thompson (bs, f); James Jackson (ob, perc); Alejandro Blake (b); Clifford Jarvis, Lex Humphries (d); Nimrod Hunt (hand-d); William Brister, Robert Cummings (perc).* 69, 70.

Predictably, *My Brother The Wind, Volume II* was followed many moons later by volume one. Sun Ra's organ really does sound 'intergalactic' on this one, but he also checks out that ubiquitous squealer of the late '60s, the Mini-Moog. His approach, inevitably, is heterodox in the extreme. Instead of making the synth sound like anything else, he homes in unerringly on its 'own' sound – shrill, with loads of vibrato – and then pushes all the buttons to get right into its uptight psyche: angry bleeps, TV shut-down hiss, off-station crackles. The band, unfortunately, have begun to plod a bit, though the (uncredited) appearance of June Tyson on 'Walking On The Moon' – no relation to the pop hit – marks a hitherto undocumented association that was to last until the '90s (Tyson died shortly after Sun Ra in 1993).

Holiday is a more appealing album, largely because the band get their act together. It's entirely a standards set, but for the brief snippet of cornetist Cohran's 'Dorothy's Dance', which may have been conceived in homage to Oz. Sun Ra's opening solos on 'Holiday For Strings' and 'I Loves You, Porgy' amply confirm his *bona fides* as a 'straight' swing soloist. He shows a surprisingly light touch and gently alternates emphasis on left- and right-hand figures which again bear only a fleeting and misleading resemblance to Monk's. Gilmore's solo on 'Body And Soul', the tenor saxophonist's proving-ground, suggests something of what Coltrane found in his work. Much less well-known, Hobart Dotson also emerges strongly as an underrated player deserving of reassessment. Boykins's unexplained absence leaves the bottom end a bit straggly. Alejandro Blake is at best only a stop-gap replacement and sounds lost.

***(*) **Nuits De La Fondation Maeght: Volumes 1 & 2** Universe 80 / 81 *Sun Ra; Akh Tal Ebah (t, c); Kwame Hadi (t); Absolom Ben Shlomo (as, f, cl); Danny Davis (as, f, perc); Marshall Allen (as, f, cl, ob); Pat Patrick (as, ts, bs, f, cl, bcl, perc); John Gilmore (ts); Danny Ray Thompson (bs); Robert Cummings (bcl, d); James Jacson (f, cl, ob, perc); Danny Thompson (f, bsn); Alan Silva (b, vn, clo); Nimrod Hunt (d); Rashied Salim IV (d, vib); John Goldsmith, Lex Humphries (d, perc); June Tyson, Verta Grosvenor, Gloristeena Knight (v).* 6/70.

Like Cecil Taylor and Albert Ayler, Sun Ra played one of his most stirring live sets at this prestigious Provence arts centre. These are fantastic recordings, once available on Jazz View but out of circulation for a time. 'Enlightenment' is sung by Sun Ra and June Tyson. The short keyboard piece 'The Stargazers' is an opportunity to hear Sun Ra solo, but it's what follows in the titanic 'Shadow World' that makes the first volume so compelling. So much of the talk about the Arkestra's soloists falls on John Gilmore that there's too little said about Marshall Allen's brilliance. In sound, he sits somewhere between Johnny Hodges and Eric Dolphy; his solo here is simply stunning and one of the highlights of the whole Arkestra canon. The final track of *Volume 1*, 'The Cosmic Explorer', is a disappointment, a whirl of seemingly random noise in places.

Volume 2 is more shambolic, but there are fine Sun Ra moments on 'Spontaneous Simplicity' and the multi-part 'Black Myth'. It makes sense to have both and with some judicious editing this would make a fine single CD, but if the budget presses, *Volume 1* stands well on its own.

***(*) **Space Is The Place** Evidence ECD 22070 *Sun Ra; Kwame Hadi (t, vib, perc); Wayne Harris (t); Marshall Allen (as, f, ob, bsn, kora, perc); Danny Davis (as, f, acl, perc); Larry Northington (as, perc); John Gilmore (ts, perc, v); Eloe Omoe (bcl, perc); Danny Ray Thompson (bs, perc); Lex Humphries (d); Ken Moshesh (perc); June Tyson (v).* 72.

In 1968, Sun Ra and the Arkestra made their first trip to the West Coast. Perhaps surprisingly, they were met with a wholly lukewarm response. Three years later, Sun Ra taught a course entitled 'The Black Man in the Cosmos' at the University of California, Berkeley. Sun Ra felt rejected by the university and by California in general, and he returned East in high dudgeon.

However, Sun Ra had been spotted by producer Jim Newman, who suggested making a feature film loosely based on the mythology implicit in the Berkeley course. *Space Is The Place* cast Sun Ra as a cosmic equalizer, locked in combat with the Overseer, an interplanetary super-pimp who symbolizes the exploitation of the black races. As with a lot of experimental cinema of the time, the soundtrack was far more interesting than the film itself. Using material from the previous few years – 'Outer Spaceways Incorporated', 'Calling Planet Earth', 'Space Is The Place' – Sun Ra compiled a brisk montage of Arkestra music. Sixteen tracks was unusually quick turnover, but it works remarkably well and the playing is tight and enigmatic. Tracks like 'Mysterious Crystal' were almost unprecedented in the Arkestra canon, combining a huge array of elements into something that simply cannot be characterized by reference to any other music. A setting like this was tailor-made for June Tyson, who sings hypnotically on 'Blackman'. Marshall Allen switches from his occasional oboe to bassoon to suggest the creaking evil of 'The Overseer', while Danny Davis switches to alto clarinet. The movie may still be circulating in obscure art-houses.

***(*) **Space Is The Place** Impulse! 051249-2 *Sun Ra; Akh Tal Ebah (t, flhn); Kwame Hadi (t); Marshall Allen, Danny Davis*

(as, f); John Gilmore (ts, v); Danny Ray Thompson (bs, v); Pat Patrick (bs, b, v); Eloe Omoe (bcl, f); Lex Humphries (d); Atakatune, Odun (perc); Cheryl Banks, Judith Holton, June Tyson, Ruth Wright (v). 10/72.
This one, entirely different from the record above, was engineered by Baker Bigsby for the Blue Thumb label and issued under those auspices in 1972, at a moment when Sun Ra seemed on the brink of mainstream recognition. It's a rather smooth performance by Arkestra standards, and almost too formulaically representative of what the group was about. Sun Ra plays piano only on 'Images', a small-group performance with Tal Ebah and Gilmore in close attendance, but with Patrick on bass. Elsewhere he plays the Farfisa 'Space' organ, and perhaps what is lacking on the album as a whole is the range of sounds that he might have been able to add with a Mini-Moog or some other synth of the time. To describe a Sun Ra album as 'spacious' is to risk being misunderstood, but that is how it comes across, open-textured, uncluttered and rather proper.

*** **Concert For The Comet Kohoutek** ESP/Calibre 3033 *Sun Ra; personnel similar to above.* 10/73.
Those young enough only to remember the arrival of Hale-Bopp will not be aware that the appearance of Kohoutek (which appears on the cover of Weather Report's *Mysterious Traveller*) was a cause for much foreboding and anxious speculation about the fate of the planet. Typically, Sun Ra greeted the planetary wanderer with cheerful gusto. This is one of the best live dates from the Arkestra of this period, a similar group to the Ann Arbor line-up, and with every bit as much energy. There is some very drab passage work and the chants are as irritating as ever, but buried away in this session is some of the music that makes Sun Ra a great American outsider.

*** **The Great Lost Sun Ra Albums: Cymbals / Crystal Spears** Evidence 22217 *Sun Ra; Akh Tal Ebah, Kwame Hadi (t, perc); John Gilmore (ts); Marshall Allen (as, f, picc, ob); Elmo Omoe (bcl, perc); Ronnie Boykins (b); Clifford Jarvis (d); Odun (perc).* 73.
*** **Pathways To Unknown Worlds / Friendly Love** Evidence 22218 *As above, except add James Jackson (d).* 73–74.
In the early '70s Sun Ra struck a deal with Impulse! Records to release both new material and back-catalogue Saturn albums. The understanding was inevitably short-lived, given the composer's incurable perversity and the label's desire to turn a small profit, even on marginal material. These two records are making their first (official) appearance on CD in this format. Both may have had some circulation before as unofficial releases. Neither is 'great' nor quite as 'lost' as the blurb would have it and neither substantially changes the picture of Sun Ra at this period. What impact they might have had if they had managed to get release at the time is imponderable, but one suspects that Sun Ra would have continued to plod his lonely course as an outsider figure.

Cymbals is interesting in that it is effectively a small-group recording, mostly played quietly and intimately, a moment of downtime in the bowels of the mothership. Ra's keyboard effects are less baroque than usual; grander gestures are saved for the ensembles of *Crystal Spears*, which thumps along very familiarly. 'Sunrise In The Western Sky' is a rousing anthem and perhaps the most extravagantly beautiful thing on the record.

The other disc brings together some material that had already seen the light of day, but the remaining tracks that should have made up *Friendly Love* were seemingly rejected by Impulse! and are only now being heard. Robert L. Campbell has done sterling work in reconstructing these sessions and some of the extremely unusual instrumentation involved, which includes space mellophone and Neptunian libflecto!

*** **The Solar Myth Approach: Volumes 1 & 2** Varese 061159 *Sun Ra; Akh Tal Ebah (t, mel); Kwame Hadi (t); Ali Hassan, Charles Stevens (tb); John Gilmore (ts, perc); Marshall Allen (as, picc, f, ob); Pat Patrick, Danny Ray Thompson (bs, f); Ronnie Boykins (b); Lex Humphries, Clifford Jarvis (d, perc); James Jackson (d, perc, f, ob); Nimrod Hunt (perc); Artie Jenkins (v).* 75.
This is a very good way into Sun Ra's work as an innovative electronic keyboardist. The emphasis is for once very much on the leader and less so on the ensembles. Even such luminaries as Gilmore and Allen are relatively out of the picture, though both create typically powerful solos from time to time. It is Sun Ra's shimmering organ and Moog figures which capture the ear. It seemed at the time – and this was recorded for the European Byg/Actuel stable – that the Arkestra's music might well soundtrack the latest phase of the cultural revolution, but it never quite made it into the mainstream. The reissue of material like this underlines how very much of his moment Sun Ra could be: there are echoes here of everything from progressive rock to some of the classical experiments of the time.

***(*) **Live At Montreux** Universe 75 / P-Vine 22032 *Sun Ra; Ahmed Abdullah, Chris Capers, Al Evans (t); Vincent Chauncey (frhn); Reggie Hudgins (ss); Marshall Allen, Danny Davis (as, f); John Gilmore (ts); Pat Patrick (bs, f); Eloe Omoe (bcl); James Jacson (bsn, perc); Tony Bunn, Hayes Burnett (b); Larry Bright, Clifford Jarvis (d); Stanley Morgan (perc); June Tyson (v).* 7/76.
Long out of print, and surprisingly so, since this is a very fine live date and infinitely superior to some of the lo-fi recordings that have circulated freely over the years. There are some edits on the set, and an unexpected fade towards the end of 'On Sound Infinity Spheres', though only very serious collectors will be troubled by this. The show the Arkestra gave in Switzerland is much superior to the one released on hatART some years later. It's pretty much standard fare, all of it heading for the curtain call of 'We Travel The Spaceways' (but managing to touch on 'Take The "A" Train' along the way), which begins with a fine piano introduction and includes a superb alto solo from Allen. 'House Of Eternal Being' and the rambunctious 'Gods Of The Thunder Realm' are the best of a good set.

*** **A Quiet Place In The Universe** Leo CD LR 198 *Sun Ra; probably Ahmed Abdullah (t); Akh Tal Ebah (t, v); Craig Harris (tb); Vincent Chauncey (frhn); Marshall Allen (as, picc); Pat Patrick (as); John Gilmore (ts); Danny Ray Thompson (bs, f) Luqman Ali (d); Atakatune, Eddie Thomas (perc); Eloe Omoe (bcl, f); James Jackson (bsn, f, perc); June Tyson (v).* 76–77.
We have to declare ourselves a touch confused about this one. According to a liner-note, tracks 3–6 ('Images', 'Love In Outer Space', 'I'll Never Be The Same' and 'Space Is The Place') have already been released on *A Night In East Berlin*, CD LR 149. The last of these four is ubiquitous, but none of the other tracks matches, and the listed personnels differ, and the suggested dates differ, so we are in the dark. This tape was no more illuminating than usual, found with just a number but believed (by expert Chris Trent) to be 1976 or 1977. If so, and it seems likely, this fills a long gap in the current discography. The sound is murky and congested, and there is considerable to-ing and fro-ing even though it does appear to be a concert documentation. 'I Pharaoh' is a slice of music-theatre which homes in close on the leader and sounds to us as if it may not have been recorded at the same time or from the same position as the rest ...? The plus, as always, is

the Gilmore solo, this time on the title-track, which is unusually arranged and followed by a french horn solo from Vincent Chauncey.

*** **Lanquidity** Evidence ECD 22220 *Sun Ra; regular Arkestra personnel.* 78.

An unusual item in the Sun Ra discography, since it is to all intents and purposes an album of relatively conventional grooves over which the leader and a couple of the horns lay some out-of-whack lines. Originally recorded for the small Philly Jazz label and long out of circulation, it's more of a curiosity than a key Arkestra recording, but it's certainly worthy of a listen. The title-track is oddly moving, almost elegiac, and 'Twin Stars Of Thence' has some lovely playing by the leader.

*** **Nuclear War** Atavistic Unheard Music 40242 *Sun Ra; unknown personnel.* 9/82.

This was supposed to have been issued in England by Y Records, who went out of business before the record could be pressed. Originally released in Greece and later licensed by John Corbett of Atavistic, this is a worthy enough later-period Arkestra record. 'Drop Me Off In Harlem', 'Sometimes I'm Happy' and 'Smile' are fascinating examples of his standards arrangements of the period. By contrast, the originals are fairly dull.

***(*) **Cosmo Sun Connection** Recommended ReR SR1 *Sun Ra; regular Arkestra personnel; others unidentified.* 84?

The story on this undated but apparently 1984 recording is an interesting one. Recommended imported a good deal of Sun Ra material into Europe during the '70s and '80s. Pressings were paid for up front, but on one occasion money had been so tight in the Arkestra that ReR's front man, Chris Cutler, arrived to find his advance had been spent and no discs were forthcoming. To purge his debt, Sun Ra gave Cutler the master-tape of *Cosmo Sun Connection*; Cutler in turn began turning over proceeds to the Arkestra as a gesture of respect and to help a group which now found itself leaderless and in no small debt.

Musically, it isn't a classic, though performances of 'Fate In A Pleasant Mood' and the title-track are absolutely typical of what the group was doing in this period. Gilmore makes a commanding figure throughout, though it's Marshall Allen (better recorded and sounding full of beans) who steals his thunder on occasion. Hints of funk and rock-influenced, straight-eight patterns give the record an immediate impact that will recommend it to those who find some of the floatier, ritual stuff hard to swallow.

***(*) **Live At Praxis '84** Leo/Golden Years Of New Jazz GY 5 2CD *Sun Ra; Ronnie Brown (t, flhn, perc); Marshall Allen (as, cl, f, ob, kora, perc); Eloe Omoe (as, bcl, contra-acl, f, perc); John Gilmore (ts, cl, perc, v); Danny Ray Thompson (bs, as, f, perc); James Jackson (bsn, f, ob, perc, v); Rollo Radford (b); Don Mumford (d, perc); Matthew Brown, Salah Ragab (perc).* 2/84.

Trimmed down from a triple LP recorded in concert in Athens, Greece, this double set is one of the best live recordings of the Arkestra at any period, certainly in terms of giving an accurate impression of how a set developed round swing standards, free-for-all improvisation and ritual chanting. The ability to swing from 'Mack The Knife', 'Cocktails For Two' and 'Satin Doll' back to 'Theme Of The Stargazers' is consistently jaw-dropping and the band had rarely sounded as exuberant, with some of the more intriguing textures coming from what are described as 'electric valve-instruments'. There is less emphasis than even five years before on Sun Ra himself as an instrumentalist. Increasingly, he seemed to be the dramaturge and guiding spirit who held the whole remarkable thing together.

***(*) **A Night In East Berlin / My Brothers The Wind And Sun No. 9** Leo CD LR 149 *Sun Ra; Michael Ray, Ahmed Abdullah (t); Tyrone Hill (tb); Pat Patrick (as); Marshall Allen (as, f); John Gilmore (ts, perc, v); Danny Ray Thompson (bs, perc); Kenny Williams (bs); Eloe Omoe (as, bcl); James Jackson (bsn, perc); Bruce Edwards (g); Billy Bang, Owen Brown Jr (vn); June Tyson (vn, v); John Ore, Rollo Radford (b); Luqman Ali, Earl Buster Smith (d); ? Pharoah Abdullah (perc); Art Jenkins (v).* 6/86, 1/88 OR 90.

In true Leo Records style, the origins of these tapes are shrouded in uncertainty, and the disc fades in on the opening of the East Berlin set, as if the mics weren't on quick enough. Whatever the technical shortcomings, there's no mistaking the quality or beauty of the music. 'Mystic Prophecy' highlights two of the Arkestra's pillars, Marshall Allen and John Gilmore, and Gilmore is pressed into vocal duty with his boss in the absence of June Tyson, who seems not to have made the trip on this occasion.

The material on *My Brothers The Wind And Sun No. 9* was originally released in an extremely limited edition on an El Saturn white-label release with just a number and (in some cases) a few handwritten comments. Like the East German material, titles weren't known till later. It's thought this may have been recorded at the Knitting Factory in New York City, and there is apparently further material from that time. Good news, because this is a steamingly good band, fierce and propulsive in the slipstream of Sun Ra's synth and with the additional bonus of Billy Bang in the ensembles and soloing. Regrettably, this being *samizdat*-land, it's interrupted by the end of the tape. The most valuable single item on the disc is the quasi-atonal 'The Shadow World', a most unexpected conception even for this most unexpected of groups. No surprise that it should again feature Allen and Gilmore.

*** **Reflections In Blue** / ***(*) **Hours After** Black Saint 120101 / 120111 *Sun Ra; Randall Murray (t); Tyrone Hill (tb); Pat Patrick (as, cl); Marshall Allen (as, f, ob, picc); Danny Ray Thompson (as, cl, bcl); John Gilmore, Ronald Wilson (ts); James Jackson (bsn, African d); Carl LeBlanc (g); Tyler Mitchell (b); Thomas Hunter, Earl 'Buster' Smith (d).* 12/86.

*** **Love In Outer Space** Leo CD LR 180 *Sun Ra and his Arkestra; no personnel details.* 12/83.

The '80s were a period of steady and often unimaginative consolidation. Sun Ra's music had, at last, become a *style*. Even so, the Arkestra were still able to create an astonishing impact in performance. There are powerful moments on *Love In Outer Space*, which was recorded at a concert in Utrecht. The closing 'Space Is The Place' still sounds positive and challenging, and there are outrageous versions of 'Big John's Special' and 'Round Midnight'.

Of later '80s performances, *Reflections In Blue* and, from the same sessions, *Hours After* concentrate exclusively on mainstream composition (though the latter is punctuated by a chaotic 'Dance Of The Extra Terrestrians' and 'Love On A Far Away Planet', which are more typical of past snippets from the Arkestra's anarchic shows).

*** **Second Star To The Right: Salute To Walt Disney** / *** **Stardust From Tomorrow** Leo CD LR 230 / 235/6 2CD *Sun Ra; Michael Ray (t, v); Tyrone Hill, Julian Priester (tb); Marshall Allen (as, cl, f); Eloe Omoe (as, cl, bcl); Noel Scott (as, cl, f); James Jackson (bsn, ob, v); Bruce Edwards (g); Arthur Joonie Booth (b); June Tyson (vn, v); Earl 'Buster' Smith (d); Elson Nascimento Santos (perc).* 4/89.

Sun Ra plays Disney. Initially this sounds so perverse as to go all the way round to being inevitable. A&M had done an album of Disney covers which included the Arkestra doing 'Pink Elephants

On Parade' from *Dumbo*, but this Austrian concert goes the whole hog. Marshall Allen provides alto solos of surreal beauty in the opening chant on 'Forest Of No Return' and to the Sun Ra-introduced 'Someday My Prince Will Come'. The leader even quotes a couple of Miles Davis tags on his long, delicate opening, before horns, vocalists June Tyson and a falsetto Michael Ray, and then the rhythm, come in behind him. 'Frisco Fog' isn't Disney and, perversely, it's the best band track on the date, a driving, train-time number that gets the sections properly worked out. 'I'm Wishing' is pretty good but takes an age to get under way. The title-tune gives Hill a lot of space, and 'Hi Ho! Hi Ho!' features Scott on alto and clarinet. Sun Ra experts seem to think 'Zip-A-Dee-Doo-Dah' is from *Sleeping Beauty* but, apart from that, it's good to have what is effectively a private bootleg recording so fully documented. The sound is awful; someone coughs right in the mic at one point and there is only a rather artificial balance on some tracks. The piano is clearly audible, though, and no complaints about the quality of the music.

Stardust From Tomorrow was recorded in concert at the Jazzatelier in Ulrichsberg, Austria. It's a fascinating document of the Arkestra at work and in its pomp. The mix of material is breathtaking: untitled composition/improvisations by the leader, 'Prelude To A Kiss', Noble Sissle and Fletcher Henderson's 'Yeah, Man' and the crowd-pleasing 'We Travel The Spaceways' to round off the night. It sounds as if it has been recorded through the mixing desk, and while the balance is pretty decent, there's too much emphasis on horns and percussion and not nearly enough on the main man.

**** **Mayan Temples** Black Saint 120121 *Sun Ra; Ahmed Abdullah, Michael Ray (t, v); Tyrone Hill (tb); Noel Scott (as); Marshall Allen (as, f); John Gilmore (ts, perc); James Jackson (bsn, perc); Jothan Callins (b); Clifford Barbaro, Earl 'Buster' Smith (d); Ron McBee, Elson Nascimento Santos, Jorge Silva (perc); June Tyson (v).* 7/90.

As Francis Davis points out in his liner-note, this studio session restores the emphasis to Sun Ra's piano-playing. Illness would shortly curtail his ability to play acoustic keyboards this crisply. His introductions and leads are absolutely in the line of Ellington, and the voicings are supple, open-ended and often quietly ambiguous, leaving considerable emphasis on the soloists. As always, Gilmore is a giant and Marshall Allen's searing solo on 'Prelude To Stargazers' is a model of controlled fury. Ra re-records 'El Is A Sound Of Joy' (see *Supersonic Jazz*, above), a late-'50s theme that sounds completely contemporary and brings a freshness and simplicity to 'Alone Together' that is quite breathtaking. 'Discipline No. 1' is a lovely ballad, illustrating Sun Ra's ability to give simple material an unexpected rhythmic profile (Davis rightly points to the example of Mingus in this case) and the closing 'Sunset On The Night On The River Nile' is one of his very best space anthems. Few Sun Ra albums give a better sense of his extraordinary versatility.

***(*) **Live At The Hackney Empire** Leo CD LR 214/215 2CD *Sun Ra; Michael Ray (t, v); Jothan Callins (t); Tyrone Hill (tb); Marshall Allen (as, f, picc, ob); Noel Scott (as, bcl); John Gilmore (ts, cl, perc, v); Charles Davis (bs); James Jackson (bsn, perc); India Cooke (vn); Kash Killion (clo); John Ore (b); Clifford Barbaro, Earl 'Buster' Smith (d); Talvin Singh (perc, v); Elson Nascimento Santos (perc); June Tyson (v).* 10/90.

This concert was recorded as part of a documentary project originally for Britain's Channel 4 television. Originally, there was a projected backdrop and other effects, but so far the finished work – by Chris Foster and Dave Hayes – has not materialized. It has nevertheless bequeathed us some excellent music, if unsurprising in content by Arkestra standards, until the second set, at any rate. All the familiar names are present and all in good form: Gilmore, Allen (glorious on 'Prelude To A Kiss') and Tyson. Disc two begins with a violin improvisation, before Davis, Cooke, Allen and others solo over 'Discipline 27-II'. There is then a version of 'East Of The Sun' (vocalist, Gilmore), a beautiful rendition of a Sun Ra favourite, 'Somewhere Over The Rainbow', and a rapid charge through the Sissle/Henderson anthem 'Yeah Man!' and 'Frisco Fog'.

(*) **Friendly Galaxy Leo CD LR 188 *Sun Ra Arkestra; no personnel details.* 4/91.

*** **At The Village Vanguard** Rounder 12125 *Sun Ra; John Gilmore (ts); Chris Anderson (p); Bruce Edwards (g); John Ore (b); Earl 'Chinna' Smith (d).* 91.

The rest should have been silence, but just as the concert appearances continued to the bitter end, so too will offcuts and live sessions continue to emerge. Few of the later dates do Sun Ra's memory any credit. Ill and tired, he plays a largely symbolic role in the proceedings, fronting shrunken ensembles that no longer seem to have the concentration to play ensemble music. The absence of Gilmore on the last session, whatever the reason, has to be seen as symbolic. He is present on the Rounder Records disc, which documents the moment when Sun Ra led a sextet at the Village Vanguard. The leader is doing little more than adding shades and gestures to the group, and the presence of guitarist Bruce Edwards probably renders most of them irrelevant. The plaudits go to Chris Anderson, who sounds very much as Sun Ra must have done in the Fletcher Henderson years, hooked confidently into swing, but looking ever outward for something new. Gilmore makes his presence known in brief flashes, but the old dark fire has gone.

There will be other releases, and continued debate about the enigma that was Sun Ra. As for his place in history, one must conclude that, for the moment at least ... destination unknown.

Also, in brief:

*** **Spaceship Lullaby** Atavistic 243. 54–60.

A fascinating documentation of rehearsals with soul/R&B bands the Nu Sounds, Lintels and Cosmic Rays. Another dimension (!) to an extraordinary career.

*** **Greatest Hits: Easy Listening For Intergalactic Travel** Evidence ECD 22219. 56–73.

Since there weren't any chart hits – in the terrestrial charts at any rate – these selections were apparently made from fans' choices.

*** **The Sensational Guitars Of Dan And Dale: Batman And Robin** Universe 16. 66.

After the Disney album who'd be surprised. Sun Ra and the Blues Project with some *ZAP! POW!* action.

*** **It's After The End Of The World** Universe 070. 10 & 11/70.

Live in Berlin. Not a vintage showing, but eminently collectable.

*** **The Sun Ra Arkestra Meets Salah Ragab In Egypt** Leo/Golden Years Of New Jazz GY 1. 71, 72–74, 75, 83, 84.

Given that Egyptology was meat and drink to him, this was an inevitable association. Ragah was a drummer and later head of Egypt's military music.

*** **Live In Paris At The 'Gibus'** Universe 79. 73.

A certain cult reputation made Arkestra performances a big draw and in Europe his eclectic mix of free jazz and swing was enthusiastically accepted.

*** **Solo Piano Recital: Teatro La Fenice, Venezia** Golden Years Of New Jazz GY 21. 11/77.
A tape of bootleg quality, with additional deterioration in storage, but solo performances are rare and precious.

(*) **Sunrise In Different Dimensions hatOLOGY 568. 2/80.
Live in Switzerland, this isn't the most inspiring of his albums of the time.

(***) **Pleiades** Leo CD LR 210/211 2CD. 10/90.
Recorded in Paris, but in lamentable sound that recalls the snack, crackle and pop of the old El Saturns.

(*) **A Song For The Sun El Ra 99021. 99.
The ghost band, run by Marshall Allen: a copycat outfit without much originality.

Monty Sunshine (born 1928)

CLARINET

A key figure in British trad. He was a featured soloist in the Chris Barber band, and his departure in 1960 to form his own group and play in a relatively strict New Orleans style was a minor sensation at the time. He enjoys a huge following in Europe, particularly Germany.

*** **The Full Monty Sunshine** Upbeat URCD 184 *Sunshine; Rod Mason, Ian Hunter-Randall (t); Graham Stewart (tb, v); Charlie Galbraith (tb); Johnny Parker, Barney Bates (p); Dickie Bishop (bj, g); Duncan Chalmers (bj); Gerry Salisbury (bg, tba); Ron Russell (b); Nick Nicholls, Geoff Downs (d); Beryl Bryden (v, wbd); George Melly (v).* 7/61–4/67.
***(*) **The Sunshine Of Your Blues** Lake LACD 191 *Sunshine; Rod Mason (t, tbs); Gerry Salisbury (t); Geoff Sowden, Graham Stewart (tb); Johnny Parker (p); Diz Disley (g); Dickie Bishop (bj, g, v); Gerry Salisbury, Dick Smith, Jack Fallon (b); Nick Nicholls, Graham Burbidge, Lennie Hastings (d); Beryl Bryden (v).* 8/61–3/62.
An auld licht traditionalist, Sunshine stood firm when the Chris Barber band began to shift its ground in the late '50s to accommodate the growing vogue for skiffle and the blues. Sunshine had contributed materially to the group's success and was the featured soloist on the big hit, 'Petite Fleur'. Leaving Barber certainly punched holes in his marketability, but he has commanded a loyal following in both Britain and continental Europe throughout the past three decades.

The earlier Sunshine is well-represented on Chris Barber records and on some useful trad compilations, but to some extent he has remained in the shadow of more eminent colleagues. Lake's excellent *The Sunshine Of Your Blues* compiles the pick of his recordings for Denis Preston's Lansdowne operation. It shows the two sides of Monty's approach very effectively: belters such as 'Tuxedo Rag' are as hot as anything the Trad Boom would produce, but wistful soliloquies such as 'Jacqueline' (originally a flop sequel to 'Petite Fleur') are unusually personal. Beryl Bryden joins in the fun on some tracks and the whole CD is indecently playable.

The Full Monty Sunshine takes three snapshots of the band as it stood at the beginning and in the middle of the '60s. A 1961 BBC broadcast finds the group in enjoyably rowdy form, with a couple of mighty vocals from Beryl Bryden for good measure, although when asked for a bit of finesse on 'I Keep Calling Your Name' the group sounds a bit woeful. Three titles from a year later (with George Melly guesting this time) are a little smarter, but the ten 1967 titles (from an NDR radio session) are handled much more crisply and authoritatively, even if some of the excitement of the earlier days has been tempered. The BBC material is a little rough soundwise, but the German tracks are bright and clear.

*** **New Orleans Hula** Lake LACD 47 *Sunshine; Alan Gresty (t); Johnny Beecham (tb); Barry Dew (bj, v); Tony Bagot (b); Geoff Downs (d).* 4/85.
Originally released (on vinyl) on Stomp Off, this catches the 1985 edition of the Sunshine band in good fettle. At this point, Gresty had already been in the group for many years and the line-up had settled down into a form which has largely remained constant since. In his notes, Paul Adams suggests that it's the 'danceable' feel of the playing which sets the Sunshine band apart, and the easy-going jog which they like to work at certainly finds an effective point between plodding and belting along. The set could use a track which really collars the listener, but it's a likeable session.

Klaus Suonsaari (born 1959)

DRUMS

A Finn who led one of his country's leading groups, Blue Train, in the '80s.

***(*) **Reflecting Times** Storyville STCD 4157 *Suonsaari; Tom Harrell (t, flhn); Bob Berg (ts); Niels Lan Doky (p); Ray Drummond (b).* 3/87.
*** **Inside Out** Soul Note 121274 *Suonsaari; Scott Wendholt (t, flhn); Scott Robinson (ts, ss, f); Renee Rosnes (p); Steve Nelson (vib); Ray Drummond (b).* 3/94.
A Finnish drummer who sounds not a bit like Edward Vesala (but is a physical ringer for Bill Frisell). The Storyville record obviously gains visibility from the other band members, but it is the leader's clean, unaffected swing, reminiscent of Billy Hart or Billy Higgins, that strikes even the casual listener straight away, and it has become clear that he is not just a facile time-keeper but is also a very thoughtful musician, contributing several numbers to *Inside Out*, a very polished record which is disappointing only relative to earlier promise. Something doesn't quite gel about it. Despite the bright opening, we have not heard the best from him yet.

*** **Something In Common** Storyville STCD 4218 *Suonsaari; Jukka Perko (ss, as); Jerry Bergonzi (ts); Niels Lan Doky, Jarmo Savolainen (p); Mike Mainieri, Severi Pyysalo (vib); Ray Drummond, Eerik Siikasaari (b); Bobby Sanabria (perc).* 98.
Another powerful set from the drummer, this time with a larger group and some quite adventurous arrangements. Two basic groups are involved, similarly configured but each with its own definite character. The combination of saxophone, vibes and percussion defines much of the record, an intensely rhythmic sound that also allows a sophistication of harmonics as well, especially when a bassist of Ray Drummond's stamp is involved in the ensembles. Pyysalo's 'Burning Bridges', Bergonzi's 'Jab', Savolainen's 'Inseparable' and the standard 'If I Were A Bell' are the only tracks not by Suonsaari, whose writing is, as usual, inventive and unexpected. 'Motion', 'Blues For G' and 'Happy People' are worth sampling. Klaus has a good website with some interesting musical downloads.

***(*) **With Every Breath I Take** Storyville STCD 4241 *Suonsaari; Scott Robinson (Cmel, ts, bsx, theremin); Geri Allen (p); Jules Thayer (b). 99.*

The title-piece is a delightful thing, artfully executed and completely idiomatic, but it's the originals and arrangements (including a theme by Shostakovich) which catch the attention here. 'Skar' is collectively improvised and very impressive. 'The Amorphous Them' and 'Imaginary Day' are showcases for the drummer, as is 'Visions', though it has a more elaborate structure. Robinson creates a wide range of sounds on his horns and theremin, but it is Geri Allen who holds the set together with some of her most straightforward playing in years, almost as if she is happy to subsume personal considerations for the duration. 'Subsumption' opens the set and prompts the thought that all the players involved were happy to leave egos and other agendas parked at the door. Attractive, selfless music that reflects well on all concerned.

John Surman (born 1944)

BARITONE AND SOPRANO SAXOPHONES, BASS AND ALTO CLARINETS, SYNTHESIZERS, PIANO, RECORDER

Born in Tavistock, Devon, he studied in London and quickly came to prominence as a leading force in the new British jazz of the '60s. Major associations with Mike Westbrook, Mike Gibbs, John McLaughlin and SOS, as well as his own solo records, before the sequence of ECM albums which has brought him further renown in the '80s and '90s.

*** **John Surman** Deram 844 884-2 *Surman; Kenny Wheeler (t, flhn); Malcolm Griffiths, Paul Rutherford (tb); Tom Bennellick (frhn); Mike Osborne (as); Russell Henderson (p, b); Dave Holland, Harry Miller (b); Stirling Betancourt, Alan Jackson (d); Errol Phillip (perc). 69.*

***(*) **Way Back When** Cuneiform RUNE 200 *Surman; Mike Osborne (as); John Taylor (p); Brian Odgers (b); John Marshall (d). 10/69.*

***(*) **How Many Clouds Can You See?** Deram 844 882-2 *Surman; Harry Beckett (t, flhn); Malcolm Griffiths, Chris Pyne (tb); George Smith (tba); Mike Osborne (as); Alan Skidmore (ts); John Warren (bs, f); John Taylor (p); Harry Miller, Barre Phillips (b); Alan Jackson, Tony Oxley (d). 70.*

♛ **** **Tales Of The Algonquin** Deram 844 883-2 *Surman; Harry Beckett, Martin Drover, Kenny Wheeler (t, flhn); Danny Almark, Malcolm Griffiths, Ed Harvey (tb); Mike Osborne (as, cl); Alan Skidmore (ts, af); Stan Sulzmann (as, ss, f); John Warren (b, f); John Taylor (p); Harry Miller, Barre Phillips (b); Alan Jackson, Stu Martin (d). 71.*

John Surman first came to notice in Mike Westbrook's group, and it was a direct result of his performances on the Westbrook albums *Celebration* and *Marching Song* that persuaded producer Peter Eden to record him for Deram. The first of these makes slightly unexpected listening, being largely devoted to calypso jazz in the Sonny Rollins mode, played accurately and with some exuberance but hardly representative of what are now thought to be Surman's great strengths.

At the same time Surman was developing a more individual style in a trio with Dave Holland and Alan Jackson, and the second half of the debut record was devoted to large-scale arrangements of trio material. Unfortunately that is very much the impression the album creates. The ensembles sound padded-out rather than organic, though by the closing 'Dance', inspired by Coltrane's *Africa/Brass*, the mix is a good deal richer and more coherent.

How Many Clouds Can You See? marks a dramatic step forward. The slow, brooding opening track, 'Galata Bridge', builds steadily to a climax of frenzied energy before calming and then building again to a more measured peak, almost as if the ensemble have crossed the bridge in question, which is in Istanbul and straddles two very different cultures. The Middle Eastern influence is replaced by a folksy Celticism on 'Caractacus', the name of the Pictish chieftain who faced down the Romans; this is a feature for Surman and drummer Jackson. After that comes a first Surman collaboration with the Canadian composer John Warren, who was to play an important part on the third and last Deram recording. 'Premonition' is a powerful trade-off between free jazz and more classically orientated structures and was an important pointer to what was to come later.

The final two tracks, the multi-part 'Event' and the title-piece, are small-group pieces, reflecting the kind of work Surman was doing with The Trio. The closing part of 'Event', 'Circle Dance', is powered along by drummer Oxley's vivid use of dynamics and his ability to combine a strong pulse with apparent freedom from steady metre. It is another key moment, and one regrets that Surman was to have few chances in future years to work in this vein with players of Oxley's and Phillips's stature.

Surman's time with Deram ended with his very best album to date, a full-scale collaboration with Warren. *Tales Of The Algonquin* is a masterpiece, conceived on a grand scale, meticulously executed and marked by superb soloing from Surman, Skidmore and the always wonderful Osborne. The set opens with four unrelated themes by Warren. Surman produces a boiling soprano solo on the uptempo 'With Terry's Help', which exploits double-time and displaced harmonies. 'The Dandelion' is perhaps the standout track of the album, though it is Mike Osborne's plaintive, keening solo which gives it its power. By contrast, the connected pieces which give the album its title are slightly too fey and impressionistic. 'Shingebis And The North Wind' is adventurous even by the standards of those blithely experimental days. Again Surman takes a back seat, this time to trumpeter Harry Beckett, who solos with an elemental sadness. Surman sounds most sure-footed in the immediate company of his Trio colleagues Phillips and Martin and produces his own most effective playing with them on 'The Adventures Of Manabush'. *Tales* is a record that has enjoyed almost legendary status among British jazz fans.

The final item of the group was a late discovery. The tapes of *Way Back When* only resurfaced in 2003; previously just a few test pressings of this largely spontaneous session at Tangerine studios were known to exist. Surman was set to leave the UK to develop The Trio with Stu Martin and Barre Phillips and the 7 October date was intended as a kind of farewell. It speaks clearly and movingly across the intervening years; not a great record, but one that takes a snapshot of British improvised music at the end of a decade.

**** **Where Fortune Smiles** Sequel Records NED CD 302 2CD *Surman; John McLaughlin (g); Karl Berger (vib); Dave Holland (b); Stu Martin (d). 71–76.*

In 1971 Surman left Europe for the USA, apparently exhausted by his touring schedule with The Trio and anxious to break new creative ground. He had already worked with Dave Holland and had been an important presence on John McLaughlin's debut recording, *Extrapolation*. He had also met and worked with Karl Berger, who makes such a significant contribution to *Where Fortune Smiles*. Once, this album was spoken of in the same breath as McLaughlin's *My Goal's Beyond*, which documented the guitarist's commitment to Sri Chinmoy and his philosophy, but *Extrapolation* is a far better point of comparison. It has the same mix of torrential intensity and sweet, song-like gentleness. The opening two tracks are the best point of comparison. Surman's 'Glancing Backwards' is a fiery 12-note figure, traded between saxophone, guitar and vibes, marked by the feedback-laden rock sound of Jimi Hendrix and his followers. Ironically, McLaughlin's 'Earth Bound Hearts' is a gentle, semi-acoustic feature for Surman's soprano.

The album never quite regains its initial intensity. Much of its energy is burnt out in the first nine minutes. The title-piece is introduced by Berger, whose solo sounds like Fender Rhodes, and developed by a laid-back McLaughlin; no Surman at all. As on the opening track, Holland is masterly and is now mixed very far forward for CD. The closing 'Hope' is a solemn chorale for baritone and accompaniment, a fitting end to an oddly balanced but still entrancing record.

The brief second half of this budget-priced twofer is a duo session which technically belongs to drummer Stu Martin and is derived from music he wrote for radio. We have covered it in more detail under Martin's name. The two discs don't quite sit comfortably together. If we were bound for a desert island – and with rising sea levels who knows where the next edition will be datelined? – a two-CD set of *Where Fortune Smiles* with *Extrapolation* would be a priority purchase.

*** **Westering Home** FMR CD 19 *Surman (all instruments).* 72.
***(*) **Morning Glory** FMR CD 21 *Surman; Malcolm Griffiths (tb); John Taylor (p); Terje Rypdal (g); Chris Laurence (b); John Marshall (d).* 73.

Westering Home was an early and only intermittently convincing version of the multitracked solo projects that Surman was to make his staple in the '70s and '80s. He uses a variety of horns, piano and percussion to construct an evocative collage which, despite the pibroch and hornpipe elements, remains centred in jazz. It is a record that should perhaps be dusted down only now and again, as a reminder of the many and complex elements that go into the making of this very gifted artist.

Morning Glory was the name of and sole release by an unfortunately short-lived group that could and should have been allowed to develop further. Surman is both front-man and chief composer, though he seems to have gone through some sort of creative crisis at this time, abandoning his signature baritone in favour of soprano and bass clarinet. Rypdal is the colourist and decorator, providing great washes of sound. Griffiths's brass tones seemed unfashionable in 1973 but sound much more idiomatic and relevant now. As so often, Laurence and Marshall – two absurdly underrated players – provide the dynamism.

*** **Upon Reflection** ECM 825472-2 *Surman (ss, bs, bcl, syn).* 5/79.
***(*) **The Amazing Adventures Of Simon Simon** ECM 829160-2 *Surman; Jack DeJohnette (d, perc, p).* 1/81.
***(*) **Such Winters Of Memory** ECM 810621-2 *Surman; Karin Krog (v, ring modulator, tambura); Pierre Favre (d).* 12/82.
*** **Withholding Pattern** / **(*) **Private City** / *** **Road To St Ives** ECM 825407-2 / 835780-2 / 843849-2 *Surman (ss, bs, bcl, rec, p, syn).* 12/84; 12/87; 4/90.
**** **Adventure Playground** ECM 511981-2 *Surman; Paul Bley (p); Gary Peacock (b); Tony Oxley (d).* 9/91.
***(*) **The Brass Project** ECM 517362-2 *Surman; Henry Lowther, Stephen Waterman, Stuart Brooks (t); Malcolm Griffiths, Chris Pyne (tb); David Stewart, Richard Edwards (btb); Chris Laurence (b); John Marshall (d); John Warren (cond).* 4/92.

Surman turned an absence of satisfying commissions to advantage on a series of multitracked solo projects on which he improvised horn-lines over his own synthesizer accompaniments. In the early '60s he had modernized baritone saxophone-playing, giving an apparently cumbersome horn an agile grace that belied its daunting bulk and adding an upper register much beyond its notional range.

Upon Reflection quickly established the rather withdrawn, inward mood that became almost a vice on *Withholding Pattern*, but it also revived the folkish mode of Surman's solo *Westering Home*, which had mixed free passages with piano songs and even a sailor's hornpipe. Surman's work of the '80s under the aegis of ECM has updated that experiment and allied it to the stark and unadorned 'Northern' sound associated with Jan Garbarek and the better parts of Rypdal. This is at its coolest and most detached on *Private City*, which was based on dance scores and lacks impact outside that context.

Withholding Pattern is a curious combination of mock jauntiness ('All Cat's Whiskers And Bee's Knees') and abstraction, with some of his best baritone-playing for years, marred by bland waterdrop synthesizer patterns. 'Doxology' reflects an early interest in church music which re-emerges in the 'organ' opening to 'Tintagel' on *Road To St Ives*. The 1990 album isn't intended to be directly evocative of places, but it is one of Surman's warmest and most humane performances, in which the absence of 'live' accompaniment seems less constricting.

This wasn't a problem on Surman's live and studio collaborations with percussionist and keyboard player Jack DeJohnette. *The Adventures Of Simon Simon* re-creates the quasi-narrative style of Surman's collaborations with Stu Martin, who died suddenly in 1980. DeJohnette's more explicit jazz background gives the music a more linear thrust, and less of the '(with)holding pattern' stasis that sometimes creeps into it and creeps again into the otherwise excellent collaboration with singer Sheila Jordan and percussionist Pierre Favre.

The Brass Project presented a first opportunity to work in the studio with Canadian composer-arranger John Warren since *Tales Of The Algonquin*. Surman's gently bucolic themes are played with just the right mixture of exuberance and reserve, and the voicings are often very subtle.

Any sense that Surman had spent the decade profitably marking time in an idiom that suited ECM's high-shine production was shattered by *Adventure Playground*, not so much a Surman album as a series of intimate collaborations in a freer mode than has been the saxophonist's norm over the past few years.

***(*) **Stranger Than Fiction** ECM 521850-2 *Surman; John Taylor (p); Chris Laurence (b); John Marshall (d).* 12/93.

This was very nearly a re-formation of the Morning Glory group. Without a second horn or Rypdal's clangorous guitar-playing, the emphasis is very squarely on Surman and Taylor and on light-footed country airs with a countervailing shadow. The long 'Triptych', with which the record closes, is a masterpiece of abstract invention, relieving any doubt that they are content merely to spin out uncomplicated melodies. Careful listening suggests that Laurence and Marshall are much more important to the group than appears at first sight, supplying an unshakeable foundation and a subtle hint to the front-men.

**** **Nordic Quartet** ECM 527120-2 *Surman; Vigleik Storaas (p); Terje Rypdal (g); Karin Krog (v).* 8/94.

Surman and long-time partner Krog are a gifted team. The interesting thing about this record is how much of the emphasis is devolved to the little-known but elegant Storaas and to even-handed group improvisation. Krog's voice is much jazzier than the setting strictly suggests, and her phrasing imposes a certain discipline on the opening 'Traces', 'Unwritten Letter' and 'Wild Bird'. Surman often functions as her accompanist and commentator, working off the vocal line. Rypdal is, as usual, more detached and abstract, but there is a compelling logic to the music that overcomes its cool detachment.

CORE COLLECTION

*****(*) A Biography Of The Rev. Absalom Dawe**
ECM 523749-2 *Surman (solo)*. 10/94.

Dawe was an ancestor of Surman's and his part in this is limited to providing a certain thematic glue to a further set of solo improvisations which nowadays place less emphasis on synthesized *ostinati* and much more on the detailed interplay of horn-lines. Adding alto clarinet to his armoury has given Surman an important new timbre and pitch, and many of these pieces seem to be lighter and more plain-spoken than some of the earlier ECMs. It is the same mix of jazz, folk and church themes, however, the only difference lying in the more relaxed, less stressed opposition of tension and release, and in the significance accorded to individual lead-lines.

*****(*) Coruscating** ECM 543033-2 *Surman; Rita Manning, Keith Pascoe (vn); Bill Hawkes (vla); Nick Cooper (clo); Chris Laurence (b)*. 1/99.

This is almost a double concerto for Surman and long-time friend and partner Chris Laurence. They are the main soloists in a string-based suite which was written to celebrate 30 years of ECM and only recorded after a thorough workout during the summer festival season. Given that, the performances are lovely and beautifully integrated, with just the right weight and dynamic. Combined with the instrumentation, the pastoral quality of the writing means that it is not the most funky of swinging albums you'll ever hear, but we defy anyone not to be moved by the sheer beauty of 'At Dusk', 'An Illusive Shadow' or 'Crystal Walls'. No electronics this time out, but Surman dabbles in exotica with an outing for his contrabass clarinet, an instrument previously only associated with Anthony Braxton. Typically, John makes it sound like a piece of delightful old farm technology, a mill wheel or feed grinder turning slowly ... Lovely stuff.

*****(*) Invisible Nature / ***(*) Free And Equal** ECM 016376 / 017065-2 *Surman; Jack DeJohnette (d, elec perc, ky); London Brass (on Free And Equal only)*. 11/00; 6/01.

This is now a long-standing and very sympathetic partnership. DeJohnette's range of sound is enormously impressive and he often takes the lead on these tracks – especially 'Song For World Forgiveness' – leaving Surman to create *ostinati* and free-form lines in the background ... though strictly there is no background and no foreground in music as spontaneously conceived and executed as this. Surman is magnificent on 'Mysterium', a deeply spiritual theme that sounds very close to some of the saxophonist's classic compositions of the '70s, combining classical harmonies with jazz energy.

Free And Equal marks a dramatic and successful extension of the long-standing partnership, and draws on John's lasting love of brass and brass choirs. Once again, it's a live recording, from the Meltdown Festival on London's South Bank, and this may be the key to its success, since one can't imagine a piece like 'Back And Forth' or indeed the title-track working quite as well in a studio atmosphere. Surman's improvising is immaculately true to the line of each composition, not so much an embellishment as a completion of its logic.

****** The Spaces In Between** ECM 1723856 *As for Coruscating*. 2/06.

This picks up on the challenge of the previous record with string quartet and builds on it triumphantly. The integration of strings and saxophone – with Laurence again providing a vital bridge – and between written and improvised parts, always a difficult balance to strike, is near-perfect here and the record as a whole has a strong, arching quality whose fulcrum is the centrally placed title-track, a stunningly beautiful violin feature for Rita Manning. The string group – now known as Trans4mation – plays superbly as a whole, but Surman's own comment about the ensemble is telling: that, after a period of time working together after *Coruscating*, it felt like a settled group rather than an ad hoc ensemble. The material seems to have been written over a longish period and for a variety of purposes, which makes the CD's coherence all the more satisfying.

Also, in brief:

****** Glancing Backwards: The Dawn Anthology** Castle 143 3CD. 71, 75.

If you don't have *The Trio*, *Conflagration*, the classic *Where Fortune Smiles*, and *Live At Woodstock Town Hall*, here they all are, neatly packaged up.

***** :rarum: Selected Recordings** ECM 014197-2. 76–99.

Listening to these tracks in isolation prompts an unexpected recognition of how well Surman albums, and not just the solo projects, have been constructed over the years.

***** Proverbs And Songs** ECM 537799-2. 1/96.

Richly and resonantly recorded in the magnificent acoustic of Salisbury Cathedral, with John Taylor (*p*) and the Festival Chorus, but flat and desiccated for all that.

Ralph Sutton (1922–2001)

PIANO

Played with Jack Teagarden while still a college student, and after the war worked for many years as Eddie Condon's intermission pianist. A founder member of The World's Greatest Jazz Band in 1968, he enjoyed an Indian summer of recording and gigging in the '80s and '90s.

***** Oh Baby** Sackville SKCD2-2063 *Sutton (p solo)*. 11/49–6/53.
***** Wondrous Piano** Arbors ARCD 19297 *Sutton; Hugh Cregg (d)*. 10/61.
***** Quartet With Ruby Braff** Storyville STCD 8243 *Sutton; Ruby Braff (c); Milt Hinton (b); Mousie Alexander (d)*. 2/68.
***** Live At Sunnie's Rendezvous 1969** Storyville STCD 8286 *Sutton; Al Hall (b); Cliff Leeman (d)*. 2/69.
*****(*) Live At Sunnie's Rendezvous Vol. 2** Storyville STCD 8281 *As above, except add Bob Wilber (ss, cl)*. 2/69.
***** Rendezvous At Sunnie's 1969** Arbors ARCD 19284 *As above, except omit Wilber; add Dick Cary (t, alt hn)*. 2/69.

Sutton was one of the premier stride- and swing-piano players in jazz for 50 years, although it's only comparatively recently that he got on record as a leader in a big way. *Oh Baby* offers some of his earliest solos. The first 15 titles are all original ragtime, while the final eight were cut at a session in London in 1953. The rags are played with a jazzman's thump and swing, rather than the more scholarly approach which became fashionable decades hence, and the later pieces are stride in what would, in its turn, become the standard Sutton manner.

Wondrous Piano is a recent retrieval from a cache of family recordings; Sutton running through some tunes in a bar, with Hugh Cregg (actually a doctor) playing modest drums. A nice example of his early-mature style on a bunch of songs he'd carry on playing for decades more.

The Storyville sessions date from a period when he performed at a club run by his wife in Aspen. The sound is imperfect on each, and the relaxations of a club set mean that they lack the focus of his studio dates. Nevertheless this is swinging music. Braff sounds typically forthright and unpretentious on his appearance, tersely handling the dozen repertory tunes with his hard-bitten lyricism. There are too many solo spots for Hinton, but the rhythm section do well. The trio date is marginally better for Sutton himself: a lot of Waller tunes here, though the best thing is the suitably aggressive 'Dog Ass Blues'. The second helping from Sunnie's adds Bob Wilber to the fun, and he is in excellent enough form to hitch this one up a notch: 'Dardanella' is divine. The Arbors record comes from the same engagements. Cary isn't on Braff's level but he is a clever and musically witty playing-partner and there's much to enjoy.

*** **Trio And Quartet** Storyville STCD 8210 *Sutton; Lars Blach (g); Hugo Rasmussen (b); Svend-Erik Nørregaard (d). 5/77.*

*** **Last Of The Whorehouse Piano Players: The Original Sessions** Chiaroscuro CR(D) 206 *Sutton; Jay McShann (p); Milt Hinton (b); Gus Johnson (d). 12/79.*

***(*) **In Concert** Nif Nuf 43/016 *Sutton; Ruby Braff (c); Rob Jeffery (b); Laurie Kennedy (d). 10/81.*

***(*) **Partners In Crime** Sackville SKCD 2-2023 *Sutton; Bob Barnard (t); Milt Hinton (b); Len Barnard (d). 8/83.*

**** **At Café Des Copains** / ***(*) **More At Café Des Copains** Sackville SKCD2-2019 / 2-2036 *Sutton (p solo). 6/83–1/87; 1/88–1/89.*

***(*) **It's So Nice It Must be Illegal** Nagel Heyer 094 *Sutton (p, v); Michael Silva (d). 11/88.*

***(*) **Eye Opener** Solo Art SACD 122 *Sutton (p solo). 4/90.*

*** **Easy Street** Sackville SKCD2-2040 *Sutton; Bob Barnard (t); Len Barnard (d). 5/91.*

Sutton was a great favourite with British audiences. *Eye Opener* was recorded (on a Steinway) at a church hall in Woking, and besides Sutton chestnuts like the title-piece (a famous piece of virtuosity) there is a charming Willard Robison medley and mothballed stride fantasies such as 'Rippling Waters' and 'Clothes Line Ballet'. This one was last listed on J&M but has been reissued on Solo Art.

The quartet date with the Barnard brothers has a timeless feel, since the trumpeter seems wholly unselfconscious about an Armstrong influence, and their opening romp through 'Swing That Music' shows how beautifully swing repertory can turn out when delivered in the right hands. Sutton's accompaniments are as sharp as his solos: when he leans in and clears the decks, his huge two-handed manner gives the clearest impression of what stride masters such as Waller and Johnson would have sounded like if they'd been recorded on contemporary equipment. *Easy Street* is a rematch with perhaps just the slightest shine taken off: there's some handsome playing, but a vague sense of routine about some of the tunes. The solo record from Café Des Copains, drawn from a series of broadcasts over a five-year period, uses scarce material – 'Russian Lullaby', 'Laugh Clown Laugh' and a rollicking 'Somebody Stole My Gal', with its rhythms cunningly displaced – which Sutton relishes, acknowledging the melodies but steamrollering past them into areas of what might be called 'pure' stride piano. The second helping on *More* concentrates on two shows a year apart and gets a slightly lower mark since the material is rather more familiar this time.

The 1979 date was originally issued as two LPs on ChazJazz and it also includes two previously unreleased tracks. The meeting of Sutton and McShann is the occasion for much musical backslapping, and while their styles aren't exactly complementary, Sutton tones down enough to make McShann's wry kind of blues seep through. They both sing, although Ralph sticks to Fats Waller ham on 'Truckin''. Lots of fun.

The Nagel Heyer set is an interesting discovery, pairing Sutton with drummer Silva, a Harlem man who recorded little and died not long after their partnership was set down, but whose skill at the traps is obvious from the off. The music offers a typical Sutton programme and is mostly drawn from a French gig by the team, with two rehearsal tracks included. There are plenty of strong Sutton records but this one is worth seeking out.

The Nif Nuf record features a duet concert with Braff which was the last date of an Australian tour, this one coming from Thebarton Town Hall in Adelaide. Ruby is in an extravagant good humour, judging from his announcements, and the pairing is completely simpatico. For some reason, Jeffery and Kennedy arrive for the final track.

Storyville have reissued *Trio And Quartet* after several years in the vinyl scrapyard. Recorded on one of Ralph's Scandinavian tours, this is a typically amiable encounter which finds Blach, Rasmussen and Nørregaard as capable if not especially effective bystanders. Sutton tends to go his own way.

*** **Sunday Session** Sackville SKCS2-2044 *Sutton; Milt Hinton (b); Butch Miles (d). 12/92.*

*** **Echoes Of Swing** Nagel Heyer CD 038 2CD *Sutton; Jon-Erik Kellso (t); Bill Allred (tb); Antti Sarpila (cl, ss); Jack Lesberg (b); Gregor Beck (d). 3/97.*

Sackville's disc was recorded in Switzerland, and it sets the trio to work on another familiar programme of jazz tunes and standards. Good stuff, but even though Miles is a surprise choice of drummer (and he does fine), there's much that is polished routine about the occasion. At this point Sutton was never going to do anything startling, but with so many CDs of his around, this is really just another one. So too the Nagel Heyer concert disc, even though recording Sutton with a band was something of a rarity. The horns play handsomely and good spirits abide across both discs, but with so much mainstream being recorded, again this falls into the middleweight bracket.

*** **Sweet Sue** / *** **The Music Of Fats Waller Vol. 2** Nagel Heyer CD 057 / 086 *Sutton; Jon-Erik Kellso (t); Brian Ogilvie (cl, ts); Marty Grosz (g, v); Dave Green (b); Frank Capp (d). 10/99.*

A set of Waller tunes given a good going-over in one of the regular Nagel Heyer concerts/record dates. Sutton takes a relatively minor role as band pianist and the spirited work of Kellso and Ogilvie takes precedence, although Grosz does his usual scene-stealing, dedicating 'It's A Sin To Tell A Lie' to Kenneth Starr (historians will be scratching their heads over that one soon enough). *Volume 2* is much the same again, although it sounds as if the well was starting to run dry as far as the best performances were concerned.

*** **Revelations** Nif Nuf 43/012 *Sutton; Kenny Davern (cl); Bill Polain (d). 8/88.*

*** **At Bob Barnard's Jazz Party 1999** Nif Nuf 43/003 *Sutton; Bob Barnard (c); Peter Gaudion (t); Ed Wilson (tb); John McCarthy (cl); Kenn Jones, Danny Moss (ts); Marty Grosz, John Scurry (g); Len Barnard (d).* 4/99.

Sutton was a regular visitor to Australia and these sets come from two of his trips. *Revelations* is in the main a duet record with Davern (recorded on a day off in Bridgewater Mill), with local man Polain sitting in on four tracks. Davern doesn't quite sound at his best, but Sutton sweeps all before him and there is one rarity, 'Should I?'. Alternative takes pad out what was originally a cassette release.

There are several CDs available now made up from various sets at Bob Barnard's regular Jazz Parties, and this is Ralph's entry. There are duo, trio and small-group performances and the music brims with festival good humour, although the unwary should be warned that there are some wild swings in fidelity and volume: one of us nearly had his ears blown off in the transition between tracks two and three.

*** **A Pair Of Kings** Arbors ARCD 19245 *Sutton; Johnny Varro (p); Phil Flanigan (b); Ed Metz Jr (d).* 1/00.

The expected high jinks in a concert of piano duets, with Flanigan and Metz along for the ride. Ralph gets to do a 'Farewell Blues' by himself, which, given his passing, seems a poignant choice on what is at present the last disc in this listing.

Tierney Sutton (born 1963)

VOICE

Singer trying to mix standards with genuine jazz material.

*** **Introducing Tierney Sutton** A Records AL 73111 *Sutton; Buddy Childers (flhn); Christian Jacob, Michael Lang (p); Trey Henry (b); Ray Brinker (d).* 8/95–4/96.

*** **Blue In Green** Telarc CD-83522 *Sutton; Christian Jacob (p); Trey Henry, Ken Wild (b); Ray Brinker, Joe LaBarbera (d).* 11/00.

Ms Sutton's star potential doesn't seem to have developed much since this release: her big, rangy voice, on this showing, limited only by a fairly conservative approach to some reasonably adventurous material. That she has the capacity to tackle it more imaginatively is hinted at at every turn. A medley of Wayne Shorter's 'Footprints' and 'My Favorite Things', coming late in the set, was an opportunity to cut loose and try something different. Chick Corea's 'High Wire' was another strong choice, though probably the best two things are the closing 'If I Were A Bell' and 'In The Wee Small Hours Of The Morning', on which Lang co-stars.

The Telarc album is a belated follow-up. Sutton does have some head-turning mannerisms: singing a phrase half through her mouth, half down her nose; swallowing a word just as it's about to emerge; rushing and then laying back on the beat; going from coy to seductive inside one phrase. Given all this apparent artifice, it's surprising that any songs emerge unscathed, but several of these are handled with great skill, not least the title-track – a jazz untouchable which Sutton puts her fingerprints all over. It is, in fact, a Bill Evans tribute record, and it's Evans at his most hushed and interior which suits her best. A very individual vocal set.

*** **Something Cool** Telarc CD-83548 *Sutton; Christian Jacob (b); Trey Henry (b); Ray Brinker (d).* 3/02.

*** **I'm With The Band** Telarc CD-83616 *As above, except add Kevin Axt (b).* 3/05.

***(*) **On The Other Side** Telarc CD 83650 *As above, except add Jack Sheldon (t, v).* 07.

The title-track is another untouchable, if you're any kind of June Christy fan, and it's similarly hard for her to put any kind of mark on 'Walkin' After Midnight' or 'The Best Is Yet To Come'. Yet minus strings, fancy charts or superstar guests, Sutton gives it all her best shot, and the record is likeable in its way. Too many of these are either overly familiar or tied to another voice: she needs to figure out a set-list which is neither.

I'm With The Band is drawn from gigs at Birdland in New York. If it was set up as a proving ground for her chops, it works fine: she seems fearless, and there is some ambitious singing. But she does tend to turn every song into some kind of melodrama, or aria, or something that has 'performance' stamped all over it. For certain tastes, she may be among the best singers of her style; others might want to approach with care.

Business Week compared *On The Other Side* (favourably) with *In The Wee Small Hours*, *Sketches of Spain* and *The White Album*; we have the cover sticker that claims as such, but while it's not possible to go that far, it's certainly her best record. The theme is happiness, or, as she makes clear, the bittersweet pursuit thereof, which is the only thing guaranteed to an American by the Founding Fathers. So 'Haunted Heart' is there as well as 'You Are My Sunshine', 'Glad to be Unhappy' as well as 'Happy Days are Here Again', two versions of 'Get Happy' and a final, quietly devastating 'Smile'. Sometimes both bassists are used simultaneously, which is interesting, and Sheldon brings a touch of Californian sun. A fine record, but we have it lagging about a block and a half behind Frank's conceptual classic.

Esbjörn Svensson (1964–2008)

KEYBOARDS

Born in Västerås, he studied music in Stockholm and began working in the local scene in the mid-'80s. He formed his trio in 1993.

*** **When Everyone Has Gone** / *** **Mr And Mrs Handkerchief** Dragon DRCD 248 / Prophone PCD 028 *Svensson; Dan Berglund (b, whistle); Magnus Öström (d, v).* 7–9/93; 3/95.

**** **Trio Plays Monk** ACT 9010-2 *As above, except add Ulf Forsberg, Ulrika Jansson, Elisabeth Arnberg, Ulrika Edström (strings).* 96.

Svensson's early records are comparatively modest, but he was already telling an attractive story at the piano. The sound of *When Everyone Has Gone* is lightly impressionistic post-bop, nodding at Keith Jarrett's Standards Trio but scaling down the grand gestures to a more manageable size. The trio play together in a loose but cleanly focused way that gives a degree of relaxation to themes which might sound merely uptight. 'Mohammed Goes To New York Part Two' is a catchy piece of Scandinavian funk, much in the style of Niels Lan Doky, but Svensson's heart is probably more in the ballads: 'Waltz For The Lonely Ones' is particularly charming. He also uses the electronic keyboards with such restraint that they acquire an almost ghostly quality at the back of the music. *Mr And Mrs Handkerchief* dispenses with the electronics, but this time Svensson alternates between upright and grand pianos: the homely quality of the upright lends an oddly clattery quality to his work, an almost perverse note when one hears the delicacy of his touch on, say, 'The Day After'. As if in compensation, Berglund plays with a degree more urgency this time.

Any reservations about the trio's calibre are brushed aside by the superlative Monk tribute album. Svensson chooses nothing unusual from the canon – only 'Eronel', given a beautifully lyrical turn, might be deemed scarce – so it's all the more astonishing what freshness and urgency he and his partners bring to the material. The secret is in the rhythmic frameworks, each of them unexpected to some degree: march, funk or parade times are introduced to melodies which have otherwise grown stale in the jazz repertory, and it's amazing what this does to the likes of 'I Mean You' and 'Rhythm-A-Ning'. There is a choice string arrangement lent to 'Round Midnight' which is in all ways wholly unhackneyed, while they even manage to find a right-sounding pulse for the intractable 'Little Rootie Tootie'. Svensson is no genius at the keyboard, but he comes up with some glorious ideas: he seems to think no further ahead than the next note in every part of the extended 'Bemsha Swing', yet so spontaneous is the improvisation that it carries all before it. Berglund and Öström, recorded in a kind of hot close-up, are just as fine. An outstanding disc.

****** Winter In Venice / **** From Gagarin's Point Of View**
Superstudio 74321 539612 / ACT 9005-2 *Svensson; Dan Berglund (b); Magnus Öström (d).* 10/97; 5–11/98.

These are surely Svensson's best records. Working in comparative isolation in Stockholm, he was here producing piano trio records ready to take on the best of whatever the rest of the jazz world can retaliate with. *Winter In Venice* is a radiant set. The Jarrett comparison comes up again (in one way unfortunately so, as Svensson has some of the singalong bug) since the meditative beauty of the title-piece, for one, recalls the pared-away melodicism of the old master's mid-period improvising. And a track such as 'At Saturday' even suggests a smidgen of gospel-funk. But Svensson is content to adopt a less-is-more position almost throughout. Many would have taken the opportunity to turn several of these pieces into marathon shows of rhetoric, but the trio let only one track break the six-minute barrier. Berglund and Öström are by now fully in tune with the group conception and they're superbly responsive, the drummer finding almost pinpoint details in his playing.

From Gagarin's Point Of View continues in the same vein, perhaps even more inventively. If jazz musicians are going to effect any kind of rapprochement with rock or dance music, then one way might be via the kind of fusion which the trio suggests in 'Dodge The Dodo', where Öström plays a sort of hip-hop beat at the kit and Svensson still lets the melodious theme determine the end result. It's just one of 11 diverse, ingenious compositions. The shaping of these episodes into a sequence may strike some as a bit too artful, but it's the act of musicians who are of a generation that knows about their vast range of options and still want to play acoustic jazz. At any rate, Svensson does more than enough here to show why, along with such performers as Jason Moran, Guus Janssen, Yosuke Yamashita and Brad Mehldau, he's helping to keep the piano trio situation full of new music.

*****(*) Good Morning Susie Soho / *** Strange Place For Snow**
ACT 9009-2 / 9011-2 *As above.* 3–4/00; 4–12/01.

Good Morning Susie Soho develops the work of the previous records, perhaps not to quite such a high level, but it can scarcely be called a disappointment. 'Thoughts Of A Septuagenarian' alone would make the record substantial, and in 'The Wraith' Svensson continues to explore how a dappling of electronics might embellish and amplify what he's doing at the piano. 'Do The Jangle' is virtuosity placed at the service of the music, and underlines how important Berglund and Öström are to the overall result.

But *Strange Place For Snow* feels as if the balance is shifting towards a more pat, less organic and spontaneous kind of jazz. Svensson has always been in danger of flirting with pop mannerisms – he does the Jarrett singalong when he feels like it, and a few of his gospel and blues licks could easily grow tiresome if he doesn't keep a vigilant grip on himself – and on a number of tracks here, the music either outstays its welcome or hints at a crowd-pleasing cliché. The finale of the title-track, for instance, is charming, but it could have been lifted off a Camel record.

***** Viaticum + Live In Berlin** ACT 6001-2 2CD *As above.* 8/04–4/05.

Berglund and Öström have grown into larger presences as the group has evolved, so there is no calling them the Esbjörn Svensson Trio any longer. Democracy aside, there is an often unsatisfactory tension between the more conservative piano trio stuff and the carefully 'strange' effects which are introduced into some tracks, such as the electronic noise on 'The Unstable Table & The Infamous Fable', which reminds us of nothing so much as Jimmy Page and his guitar-bow. At least when Mehldau does Radiohead, he's doing them in his language. E.S.T. increasingly sound like they just want a piece of the prog-rock action. It's interesting music, but it hardly seems as absorbing as the place they were in a few years ago. We are listing the so-called 'Platinum' edition of the album, which includes an extra disc of some live tracks from a Berlin show and a studio out-take.

***** Tuesday Wonderland** ACT 9016-2 *As above.* 3/06.

The opening 'Fading Maid Pendulum' does the usual thing: stately piano opening, then in crash the bass and drums and craziness ensues. It was a cliché even before they made it a cliché and here it starts to sound as tired and mainstream as the procession of award nominations that greeted this. Fans will gobble it up. Sceptics like ourselves will increasingly revert to the quasi-classic E.S.T.s of a decade past.

Also, in brief:

***** E.S.T. Live** ACT 9295-2 2CD. 3/95–7/99.

A resurrected concert from the early days, plus a later track with four years of startling growth.

***** Seven Days Of Falling** ACT 9012-2. N.D.

A successful trio consolidating its success. Exhilarating but slightly contrived.

Ewan Svensson

GUITAR, GUITAR-SYNTHESIZER

Contemporary Swedish guitarist, seeking his own path through the fusion and modal-bop fields which are currently the instrument's main areas.

***** Present Directions** Dragon DRCD 218 *Svensson; Palle Danielsson (b); Magnus Gran (d).* 9/90–6/91.

Anyone fluent in the vocabulary of Scofield and Abercrombie will find Svensson's conversation easy to follow. If he seldom sounds strikingly individual, he follows the language with great skill. Across 12 compositions and over an hour of music on *Present Directions*, he alternates between fast, neatly picked solos and broader, expressive washes via the guitar-synthesizer. What makes the difference is the exacting support offered by Danielsson, as strong a bassist as one could ask for in this setting, and Gran's busy and intelligent drumming.

*** **Reflections** Dragon DRCD 239 *Svensson; Ove Ingemarsson (ts); Harald Svensson (p); Matz Nilsson (b); Magnus Gran (d).* 11/92–1/93.

*** **Next Step** Dragon DRCD 284 *As above, except omit Harald Svensson.* 11/94.

More mood(y) electric jazz from Svensson, this time abetted by Ingemarsson. The compositions are thoughtful, if rather lacking in melody, but the duet with Harald Svensson on 'Boat Trip' is very pretty, and the leader has plenty to say beyond the usual unreeling of fast licks. The subsequent *Next Step* pares the music back to a quartet, Ingemarsson sticking to straight-ahead tenor; and his bluff authority cuts through any chaff that Svensson might have been tempted by. They move very easily through the 11 tunes. Nothing special to make the record stand out from its predecessors, though.

*** **Streams** Dragon DRCD 291 *Svensson; Yasuhito Mori (b); Magnus Gran (d).* 9/95–2/96.

In his unemphatic way, Svensson has put together a strong catalogue of records, even if none of them stands out as an essential. Back in the trio format, and alternating only between a cool-toned electric and (on two tracks) an acoustic instrument, he patiently explores another 13 tunes with Mori's lines shadowing his and with Gran the soul of discretion. The writing, however, sounds particularly enticing: anonymous though the title might be, 'Piece IV' is ingeniously memorable, and some of the mood-pieces are done at precisely the right temperature.

*** **Figures** Dragon DRCD 356 *As above.* 11/99–12/00.

Recorded at two sessions over a year apart, Svensson's latest continues his patient progress. An original such as 'Still Raining' personifies his melodious, faintly melancholy style: with his electric tone now a clean, big, resonant chime, his arpeggios can sound like a clarion of bells. Sometimes, though, he'll find an unexpectedly arresting line or two, as in his surprisingly tough extemporization on Bill Evans's 'Time Remembered'. It's not startling, but it keeps the listener interested, even if the record hardly qualifies as memorable. Mori is becoming a more assertive member of this group and some of his solos take the initiative from the leader.

***(*) **Meeting** Dragon DRCD 356 *Svensson; Ove Ingemarsson (ss, ts); Matz Nilsson (b); Magnus Gran (d); Ensemble Ginestra.* 04.

Svensson does himself no market or critical favours by continuing to play such delicate and sophisticated music. We're admirers, but it's hard for a record as nuanced as this to make much noise in the marketplace. With a string quartet on board – and very much on board – the sound of the guitar shifts somewhat, but Svensson has devised interesting ways of making it all work together. Very satisfying.

Steve Swallow (born 1940)

BASS GUITAR

Early work with Paul Bley and Jimmy Giuffre, then with Stan Getz and Gary Burton for the rest of the '60s. Spent some time in California before returning East and switched from double bass to bass guitar as his sole instrument. Latterly a central figure in the Carla Bley circle. His own records are musicianly but often suggest that he's not that bothered about them.

***(*) **Home** ECM 513424-2 *Swallow; David Liebman (ss, ts); Steve Kuhn (p); Lyle Mays (syn); Bob Moses (d); Sheila Jordan (v).* 9/79.

*** **Carla** XtraWatt 833492-2 *Swallow; Carla Bley (org); Larry Willis (p); Hiram Bullock (g); Victor Lewis (d); Don Alias (perc); Ida Kavafian (vn); Ikwhan Bae (vla); Fred Sherry (clo).* 86–87.

***(*) **Swallow** XtraWatt 511960-2 *Swallow; Steve Kuhn (p); Carla Bley (org); Karen Mantler (ky, hca); Gary Burton (vib); Hiram Bullock, John Scofield (g); Robby Ameen (d); Don Alias (perc).* 9–11/91.

*** **Real Book** XtraWatt 521637-2 *Swallow; Tom Harrell (t, flhn); Joe Lovano (ts); Mulgrew Miller (p); Jack DeJohnette (d).* 12/93.

*** **Deconstructed** XtraWatt 537119-2 *Swallow; Ryan Kisor (t); Chris Potter (sax); Mick Goodrick (g); Adam Nussbaum (b).* 95.

Swallow is one of the most accomplished bassists of recent times. A man of real generosity of spirit, he has largely sublimated his own ambitions in the service of others, not least his partner Carla Bley. The writing on *Carla* barely reflects the quality of classics like 'Arise Her Eyes' and 'Hotel Hello', which represent Swallow's other main contribution to modern jazz. But for the absence of the dedicatee's abrasive melodic mannerisms, this might just as well be a Carla Bley album (which will be sufficient recommendation for Bley fans).

For *Home* Swallow set a group of poems by Robert Creeley, tiny snapshots of ordinariness that deliver their meanings precisely and without embellishment. Much the way Swallow plays. It might be that these pieces would work better with a less developed accompaniment, perhaps just voice, bass and piano, but the scoring is never allowed to overpower the lyric.

There's a touch of sameness about the writing on the eponymous *Swallow*, but the bassist's arrangements are impeccable and he's seldom sounded better. The tunes are mostly mid-tempo Latino grooves with plenty of solo scope. Guest players Burton and Scofield don't figure all that prominently and the most arresting voice is Karen Mantler's harmonica; her brief solo on 'Slender Thread' sets the bassist up for one of his delicate, single-note constructions, built up over Bley's organ chords and a soft shuffle beat. It could do with just one ripping tune, but that isn't Swallow's forte. On its own perfectly respectable terms, this is a beauty.

Real Book is a modest adventure for an all-star (though arguably over-familiar) band of heroes. Harrell and Lovano are dependably excellent, and the session has class and aplomb from moment to moment; but this kind of meeting of heavyweights isn't necessarily Swallow's best thing, and the music misses some of his most interesting quirks.

Deconstructed is an attempt to strike some new chords. Using a trumpeter and saxophonist of airier bent makes a difference to the shape of the songs, and spreading the harmonic business across two guitars gives the music a spacious quality which is very appealing. However, nothing develops and there is hardly a tune which goes anywhere more interesting than its own initial premisses.

*** **Always Pack Your Uniform on Top** ECM 543506 *Swallow; Barry Ries (t); Chris Potter (ts); Mick Goodrick (g); Adam Nussbaum (d).* 4/99.

Steve's intro to the opening track, 'Bend Over Backward', is about the most prominent thing he does on the whole album; he prefers as ever to stay very much part of the ensemble. Yet there is no doubt whatsoever that it is Swallow who is steering the music and guiding it into territory that challenges his fellow players without throwing down a confrontational gauntlet. The second track, 'Dog With A Bone', is as fast-paced and boppish as anything the bassist has recorded and the crowd at Ronnie Scott's in London must have put down their drinks and moved to the front of their seats to see if the band really could pull it off. It does and returns with 'Misery Loves Company', which is rhythmically subtle and full of unexpected colourations. Steve also plays an unaccompanied introduction on 'Reinventing The Wheel', but thereafter he is happy to slip back into the group, its motor and fifth column all in one.

*** **Damaged In Transit** XtraWATT 11 *Swallow; Chris Potter (ts); Adam Nussbaum (d).* 12/02.
Swallow's self-effacing tactics may in some senses be admirable, but here he is really pushed into the background: this set is all about Potter, and to some extent his dialogue with Nussbaum, with the compositions and bass-playing a poor third. Potter's tenor work here is individual and purposeful, and in some of his interactions with the drums he is building on some very distinguished prior jazz traditions. But one may well ask – why is all this happening on a Steve Swallow record?

*** **L'Histoire Du Clochard (The Bum's Tale)** Palmetto PM 2103 *Swallow; Russ Johnson (t); Jacob Garchick (tb); Ohad Talmor (ts); Greg Tardy (cl); Meg Okura (vn).* 04.
Our immediate impression of this extraordinary cycle of Swallow tunes, arranged and in some cases virtually recomposed by co-leader Talmor, was that it was strongly reminiscent of Stravinsky's *A Soldier's Tale.* It's reassuring to learn that this was Talmor's intention. The obvious difference is that he has dropped percussion (an interesting decision) and substituted his own tenor for bassoon. It makes for a fascinating sound-palette and Steve's themes are sufficiently robust and eclectic to lift the record out of any bland 'crossover' box. Pieces like 'Chelsea Bells', 'Sweeping Up' and 'Hullo Bolinas' are among the strongest in his catalogue. It won't be to every taste, perhaps too 'written' for purists, but it's well worth sampling.

**** **So There** XtraWatt 000793202 *Swallow; Steve Kuhn (p); Cikada String Quartet; Robert Creeley (v).* 3/05.
Swallow and Black Mountain poet Robert Creeley were long-term friends. Their musical companionship was illustrated as far back as *Home*, where Sheila Jordan sang a number of Creeley works. In the final years of the poet's life, Swallow recorded him reading a large number of works, with a view to selecting some for musical setting. The project was still not realized when Creeley died in 2005, but Swallow pressed ahead with the available speech recordings. That, of course, is a not entirely satisfactory description, because Creeley's writings and delivery were always marked by a jazz-influenced, almost boppish cadence.

The set opens with the minimal 'Oh No', but the track that follows, 'Names', is stunning, with the string quartet beautifully placed behind, but in no way under the voice, and the piano engaged in some of the most stretching music of the date. Kuhn, a superb vocal accompanist, is a key component, and some of his simplest and most powerful playing reflects – in spirit, if not in execution – the Bud Powell music Creeley used to like as a background for writing. Only four of the tracks exceed four minutes in length (and one of them is a medley of two but one gets no sense that these are miniatures. Each is fully conceived and richly performed; with Swallow sounding positively exalted in places, at others down in a sombre blues mood, as he is on 'Sufi Sam Christian'. 'Return' and 'Riddle', two of the longer tracks, are among the best of the set, but there is a sense of logic and order to the whole proceeding and a wonderful modulation of mood, which takes in thoughts of impending death, nostalgia for a more vivid past, simple love lyrics like the closing 'A Valentine For Pen' and some crisply emphatic playing that keeps this from drifting into the doldrums.

John Swana (born 1962)

TRUMPET, FLUGELHORN

Raised in Philadelphia, where he still lives, he began listening to jazz in high school, then sat in at the local clubs.

*** **Introducing John Swana** Criss Cross 1045 *Swana; Billy Pierce (ts); Benny Green (p); Peter Washington (b); Kenny Washington (d).* 12/90.
*** **John Swana And Friends** Criss Cross 1055 *Swana; Tom Harrell (t, flhn); Billy Pierce (ts); Mulgrew Miller (p); Ira Coleman (b); Billy Drummond (d).* 12/91.
Swana is a staunch modern traditionalist, firmly in the mould of such bygone masters as Lee Morgan and Kenny Dorham, and though he also cites Tom Harrell as a key influence, it's his silvery tone and ready fluency that mark him out as an accomplished player. These are meaty, enjoyable records that just miss out on indispensability: little about the first two lingers long in the mind. *Introducing* pairs him with a near-perfect companion in the useful Pierce, who manages to play muscular tenor without quite falling into muscle-bound moves. The rhythm section are characteristically full of brio, but the material comes out sounding the same, even with such diverse composers as Wayne Shorter, Kenny Dorham and Swana himself. *John Swana And Friends* adds Harrell to the front line, and his arrangements of some of the jazz tunes – a tart reharmonization of 'Oleo', for instance – introduce a fresh twist. Yet the music never quite catches fire as it might, and Harrell's lovely playing on 'Darn That Dream' puts Swana in the shade.

***(*) **In The Moment** Criss Cross 1119 *Swana; Steve Davis (tb); Eric Alexander (ts); Kenny Barron (p); Peter Washington (b); Kenny Washington (d).* 12/95.
Swana has been lucky in his sidemen, and that proves true again here: the rumbustious Davis and Alexander are a sound contrast in styles to the leader's more wistful and cajoling manner, and the rhythm section is absolutely blue-chip. The originals are a quite characterful lot, particularly the engaging ballad 'Martha', and the muted set-piece for the leader on 'Ballad Of The Sad Young Men' has genuine class about it.

***(*) **Philly–New York Junction** Criss Cross 1150 *Swana; Joe Magnarelli (t, flhn); Eric Alexander (ts); Joel Weiskopf (p); Peter Washington (b); Kenny Washington (d).* 6/98.
***(*) **Tug Of War** Criss Cross 1163 *Swana; Chris Potter (ts, ss, f); David Hazeltine (p); Dwayne Burno (b); Byron Landham (d).* 12/97–12/98.
Both of these are, in their way, no more than massively confident genre entries, rendered skilful by the great expertise of the players and informed by their pleasure at playing together; but the lack of a grand concept – which is the Criss Cross 'what you hear is what you get' trademark – adds to rather than subtracts from the results. The sextet session benefits from the piquancy of having Swana and Magnarelli together in the front line, and the horns are used in some interesting ways across the course of the date; but the quality of the solos, plangent but relaxed, is what you remember. Sample the title-track to hear how much they extract out of a relatively straightforward blowing tune.

Tug Of War is distinguished not only by the partnership of Swana and Potter, five years on from *The Feeling's Mutual* (see below, 'in brief'), but also by the excellent original material, idiomatic within a fairly conservative hard-bop tack, but fresh and imaginative, too. For once a 70-minute record doesn't seem too long – it's neatly paced, and even though the two halves of the record were made almost exactly a year apart, there's nothing disjointed between the dates. Swana and Potter both play some beautiful solos, but they are often almost aced out of it by Hazeltine's ability to surprise.

***(*) **On Target** Criss Cross 1241 *Swana; Jesse Van Ruller (g); John Patitucci (b); Eric Harland (d).* 12/02.
'Philly Jazz' is a hometown tribute, a clever late-night burner that is deceptively unsophisticated until it's been heard once or twice. Indeed, that's very much the impression of the album as a whole. Swana is the main voice out front, but Patitucci and Van Ruller break up the rhythmic and harmonic expectations, allowing him to range freer and lighter than before. Harland replaces Byron Landham and Kenny Washington and brings a springier metre which makes sense of the new material. The opening 'Through My Eyes' is a naggingly familiar slice of Blue Note hard bop (Swana notes an unintended echo of Donald Byrd), which gives way to the delicate sophistication of 'Mud Puppy' (muted) and 'Sweet Sadness'. The title-track is a brisk and striking theme from an increasingly confident composer.

*** **Bright Moments** Criss Cross 1301 *Swana; Eric Alexander, Grant Stewart (ts); David Hazeltine (p); Peter Washington (b); Kenny Washington (d).* 4/07.
Another chapter of freewheeling hard bop. There's not much indication of effort or strain on this, just a machine-tooled session with familiar personnel and no stylistic quirks of any sort. Alexander phones in his features and it's more often Stewart (and more unexpectedly Hazeltine) who adds some additional drama to the leader's clanging solos. The opening sequence of 'Wilbert', 'Chillin'', 'Road Trippin'' looks more generic on paper than it is in practice, to be fair, but this is very much a repertory date, aimed at fans, unconcerned with making new converts, and to that degree fine.

Also, in brief:

***(*) **The Feeling's Mutual** Criss Cross 1090. 12/93.
With Chris Potter (*ts, as, f*) and a couple of friends from Philly on board, a nice step forward.

*** **Philly Gumbo** / *** **Philly Gumbo Volume 2** Criss Cross 1203 / 1260. 6/00; 4/04.
Another genre entry: reports from the 'local' scene – seems all's well.

Steve Swell (born 1954)

TROMBONE

Born in Newark, and going his own way through free and post-bop styles.

***(*) **Observations** CIMP 108 *Swell; Chris Kelsey (ss).* 2/96.
***(*) **Out And About** CIMP 116 *Swell; Roswell Rudd (tb); Ken Filiano (b); Lou Grassi (d).* 6/96.
*** **Moons Of Jupiter** CIMP 149 *Swell; Mark Whitecage (as, cl); Dominic Duval (b); Jay Rosen (d).* 5/97.
Fine records helmed by a distinctive and impassioned improviser. Swell isn't a virtuoso trombonist in the manner of Rutherford or Christmann, but he's a powerful, vocal player whose energies ignite each of these occasions. The duo with Kelsey is a long-standing rehearsal partnership, and they read each other's moves with brilliant empathy. These are long, almost Tristano-like lines of counterpoint, each following a determined plan that has the feel of extemporization, and if the format is a little monochromatic there's nothing routine in their conversation. *Out And About* sets up an encounter with a godfather of free trombone. Rudd seems less than the force he was, and Swell is clearly the stronger participant, but the music is more an affectionate, collaborative joust than a cutting contest. Swell's tone has a raucous, overheated timbre when he warms up, and set beside Rudd's more constricted delivery, the results are more reminiscent of a couple of old Dixieland tailgaters going at it than anything 'avant-garde'. Filiano and Grassi enter into the spirit with the necessary gusto.

Moons Of Jupiter gets off to a tumultuous start with the overwhelmingly powerful 'For Henry Darger'. The rest of the record never quite measures up to the opening; as good as the horns are, they don't quite click with the long-standing partnership of Duval and Rosen, and it turns out as a free-bop date with flashes of brilliance. As so often with CIMP releases, both Duval and (on the previous disc) Filiano suffer from inaudibility – these records simply don't give the bassist a chance.

*** **Atmospheels** CIMP 184 *Swell; Will Connell (as, cl, bcl); Lou Grassi (d).* 8/98.
*** **Flurries Warm And Clear** CIMP 203 *Swell; Ned Rothenberg (as, cl, bcl); Tomas Ulrich (clo).* 7/99.
Two different trios. Connell is an unexposed veteran – now in his 60s, he came up through the Horace Tapscott groups of the '60s and has recorded only rarely – and he plays buzzsaw solos on alto which are rampant in a not very purposeful way. With no bassist, Grassi seems unsure of how to make the music go forward, and it tends to clump around his bass drum pedal. That said, there are still some corking improvisations from the leader, such as his long, blaring take on 'Folk Tune'.

Track three, 'Acoustic Rumble', pretty much sums up the second disc. It's chamber-jazz of a growly, unbeautiful temperament. Ulrich drones and slides around the other two, and a lot of the music is a dense weave. Three duos lighten the texture, and briefer, snappier pieces such as 'Consume This' perk the listener up.

*** **Particle Data Group** Cadence CJR 1139 *Swell; Bruce Eisenbeil (g); Gregg Bendian (vib).* 9/00.
A unique instrumentation for sure, and an altogether strange record: several tracks (with titles such as 'Diagnostic Placements') barely break the one-minute barrier, while others drift hazily on towards eight minutes or so. It doesn't feel like free jazz, even though all the tracks are apparently improvised: it's more like modern composition where the lines and responses are absolutely articulated and decided. Spacious, stark, but sometimes soothingly melodious, it recalls some of the earlier experiments of Leo Smith, without the serenity.

*** **This Now!** Cadence CJR 1159 *Swell; Matt Lavelle (t); Jemeel Moondoc (as); Cooper-Moore (p); Wilber Morris (b); Kevin Norton (d).* 11/01.
A talented group – or, at least, a group full of talented players – boiling through a gig at New York's Roulette one November night. Of the three pieces, the most interesting is the middle one,

'BA-1', which features some particularly creative interplay between everyone bar Norton, who keeps quiet a lot of the way and lets the various voices rise and fall. Having Cooper-Moore in the group introduces the rarity of a piano into Swell's music and he plays in a neoclassic free-jazz style which actually works very well. 'Tryarhythmic' rattles along as a kind of free-bop boogaloo – too long, but a nutty adventure as far as it goes.

*** **Still In Movement** CIMP 285 *Swell; Tom Abbs (b, tba); Geoff Mann (d, c).* 3/03.
Unsurprisingly, the trio situation of *Still In Movement* works better. Swell's tunes are utilitarian pieces to get the group into a mood or a groove, and they battle it out across nine pieces. The problem may be that Swell eventually runs out of enough ammunition to sustain his role as sole horn across the whole record (a needlessly marathon 71 minutes): at halfway, you feel they've said their piece, and the rest traverses similar ground.

*** **Slammin' The Infinite** / *** **Remember Now** Cadence CJR 1174 / Not Two MW772 *Swell; Sabir Mateen (as, ts, f, cl, acl); Matthew Heyner (b); Klaus Kugel (d).* 12/03; 06.
*** **Live At The Vision Festival** Not Two MW780-2 *As above, except add John Blum (p).* 6/06.
Mateen's broad range of instruments varies the sonic palette of *Slammin' The Infinite* with refreshing results. Despite the aggressive title, the music has an agreeably folksy feel in parts, pieces such as 'With The Morning, Hope' taking on an alfresco humour. But when they do get agitated, confusion tends to reign. Same applies on the Not Two disc. 'MB-1 (for Marion Brown' is superb, but there are too many moments when the music descends into noisy jostling. The addition of Blum for the live NYC date doesn't, for us, add anything of great substance. He's a fine player who sometimes struggles to make himself heard and understood in what's becoming a settled band. Three large slabs of sound give the disc an undifferentiated feel, though the closing threnody for Frank Lowe suddenly seems to acquire coherence.

Also, in brief:

(*) **Poets Of The Now CIMP 272. 7/02.
This was meant as a showcase for pianist Ursel Schlicht, but Swell gets a co-credit as leader.

** **Suite For Players, Listeners And Other Dreamers** CIMP 292. 7/03.
Too many players for CIMP's system of 'natural' recording.

*** **Double Diploid** CIMP 352. 06.
Swell and fellow 'bonist David Taylor in a limited edition rerun of their earlier *Not Just* under DT's name.

Craig Taborn

PIANO, KEYBOARDS, LAPTOP

Out of Detroit, and best known for his work with James Carter, but developing his own profile all the time and exploring musics outside jazz as well.

*** **Trio** DIW 618 *Taborn; Jaribu Shahid (b); Tani Tabbal (d).* 4/94.

*** **Light Made Lighter** Thirsty Ear THE 57111 *Taborn; Chris Lightcap (b); Gerald Cleaver (d).* 10/01.
**** **Junk Magic** Thirsty EAR THE 57144 *Taborn; Aaron Stewart (ts); Mat Maneri (vla); Dave King (d).* 4/04.

Taborn's debut on DIW prompted the thought that for the foreseeable future fans would have to search out his best work on records by other leaders. For all that album's nicely eclectic approach, with nods to Coltrane, Ornette and Horace Silver as well as strong original material, that proved to be the case. *Light Made Lighter* sets him on course with confidence. The presence of two takes each of the title-track and the opening and closing 'Bodies We Came Out Of' gives the set a rounded-out quality, almost as if it was conceived as a continuous performance. There are hints of nursery rhyme and calypso on the opening track which suggest a certain personal resonance, and which inevitably recalls some of Andrew Hill's Caribbean stuff, but elsewhere the tone is more sombre. 'I Cover The Waterfront' is just a great standard cover, effortlessly understood and then imaginatively dismantled.

Junk Magic dives headlong into another realm altogether. Though the basic language is still jazz, Taborn brings in a whole range of sampling procedures, confirms the laptop as the synth of the '00s, and recruits Maneri to give the whole thing a vibrant microtonal gloss. The title is apposite, since it does resemble something beautiful and even slightly forbidding created out of the remnants of a throwaway culture, like the Watts Towers, perhaps. 'Bodies At Rest And In Motion' follows up what seems to be a Taborn obsession, while the closing 'The Golden Age' is his most significant statement yet, thoroughly original and intensely moving.

Aki Takase (born 1948)

PIANO

Once a student of Yosuke Yamashita, Takase emerged in the '80s as a pianist working in an area which touched on post-bop but more often looked towards an entirely free vocabulary. Married to Alexander von Schlippenbach.

***(*) **Piano Duets Live In Berlin 93/94** FMP OWN-90002 *Takase; Alexander von Schlippenbach (p).* 3/93–12/94.
Takase rises out of jazz piano history with unique intensity and panache. Her earlier music suggested a pianist who was involving herself in earlier methods only reluctantly – most of the music leapt into the darkness of free playing at the earliest opportunity.

The record with her husband is meticulously balanced, opening with two long pieces by AVS, centred with four Monk tunes and ending with two extended variations on Takase themes. Even the two pairs of compositions share affinities: 'Na, Na, Na, Na … Ist Das Der Weg?' and 'Tales Of Something' both come out of overlapping, building-block figures that achieve a terse complexity, and 'The Morlocks' (recorded before the orchestral version on the FMP CD of that title) and 'Chapelure Japonaise' are whirlwinds of prepared-piano turbulence. The Monk tunes – each pianist takes one solo – are like a breathing space, and Frank Zappa's 'You Are What You Is' is like a roistering encore.

(*) **Duet For Eric Dolphy** / * **The Dessert** Enja 91209-2 / Leo CDLR 370 *Takase; Rudi Mahall (bcl, cbcl).* 5/97; 03.
Mahall is by no means intimidated by the fact that David Murray has already played this duettist role on a Takase record. He's a mercurial player, making light of the lumbering reputation of the bass clarinet, with a slightly pinched tone and a quacking approach to a line. Ten Dolphy tunes – a big chunk of his œuvre, in fact – are whistled through, along with three originals and a peg-leg treatment of 'I'm Confessin''. Miniaturized into briefly explosive or bittersweet episodes, it's an inventive, droll record.

Five years on their merrymaking remains infectious. Most of the tracks are named for something likely to be served at table and the playing is suitably flavoursome and impeccably cooked. Thirteen compositions all have their own special detail and quality, and some of the performances, such as 'Panna Cotta', are so beautifully modulated that one can't imagine them being bettered. As a kind of encore, they uncork four brief improvisations, whose scattershot qualities underscore how fastidiously the preceding tunes were performed.

***(*) **Le Cahier Du Bal** Leo CDLR 319 *Takase (p solo). 1/01.*
In dedication to her friend the dancer Anzu Furukawa: 'I just thought of her, as if she were dancing on the keyboard instead of my fingers, jumping, stopping, bending gently.' Percussive as ever, Takase doesn't have fairy fingers, and while some of her spontaneous melodies have their delicacy, they're picked, chopped, hammered and chiselled out of the keyboard. They whirl, they pirouette … what a dazzling sound!

**** **St Louis Blues** Enja ENJ 9130 *Takase; Nils Wogram (tb); Fred Frith (g); Rudi Mahall (bcl); Paul Lovens (perc). 6/01.*
***(*) **Plays Fats Waller** Enja ENJ 9152 *As above, except omit Frith; add Thomas Heberer (t), Eugene Chadbourne (g, bjo, v). 6/03.*
Waller is the perfect subject for someone of Takase's quirky humour and fast thinking, but how does she tackle the blues? The honest answer is: with complete conviction. The Handy tune and the others are given a clownish lugubriousness that manages to be both funny and very moving. The relationship with Mahall is now very secure, but Wogram fits into the picture very well indeed and it's great to have Frith involved in something like this. He's missed on the Waller record, though Chadbourne has personality to spare and is a formidble musician in any genre or style. 'Handful Of Keys', 'Vipers Drag' and 'Ain't Misbehavin'' are all terrific, but Aki's own 'Any Tune, But Fats Tune' just about steals the show. A great pair of records.

**** **Lok 3** Leo CD LR 427 *Takase; Alex von Schlippenbach (p); DJ Illvibe (samples, turntables). 04.*
The title refers to Lokomotive 03, which thanks to Illvibe's juggling of sounds transports Takase and Schlippenbach to a series of exotic destinations. It's a heady mix of styles and procedures as you might expect, with the usual wit and mischief thrown in, but it's Takase's rippling approach which really steals the set.

*** **Tarantella** Psi 06. 03 *Takase; Aleks Kolkowski (vn); Maurice Horsthuis (vla); Tristan Honsinger (clo); Nobuyoshi Ino (b). 9/97.*
There are, of course, distinguished precedents for a piano quintet with bass instead of a second violin. It certainly gives the group a more resonant tonality and allows Takase in places to play something like the role of first fiddle, with Kolkowski exploring some of the contrapuntal stuff. Like Schlippenbach, Takase seems very much taken up with Eric Dolphy's legacy and with Monk, so 'Hat And Beard' here has a wonderful flavour of them both, appropriate in that the theme was inspired by the great pianist. Honsinger is superb here. Ino has his moment on Charlie Haden's 'Song For Che', though the piece doesn't quite work as a whole. Takase also pays tribute to Carla Bley with two fine interpretations and in fact the only weak link on a generally excellent album is her own title-track, which overcooks a good idea.

***(*) **Spring In Bangkok** Intakt CD 110 *Takase; Lauren Newton (v). 9/04.*
Actually recorded in Berlin, but a date that once again allows Takase to explore a whole world of exotica with the kind of exuberance and, as Bert Noglik points out in his liner-note, sense of humour that has characterized much of her work to date. In this, Newton is a more than willing partner. They virtually create a language in the course of this set. It's made up of surreal juxtapositions, passages that don't conform to any known harmonics or rhythm – or which dispense with the idea of both altogether – but by the end one feels one's part of an intimate discourse that could feasibly continue indefinitely. Great stuff.

Horace Tapscott (1934–99)

PIANO

Tapscott's music and his views on integration and racial equality cannot be separated, and yet he rarely composed anything resembling programme or agit-prop music, preferring to let the free flow of creativity do the job of discourse for him. Inevitably, given his views, he was held apart from the critical mainstream and, despite a substantial body of recording from the time of his comeback in 1978 onwards, most of it was for his own Nimbus label. He remains, perversely, best known for the compositions and arrangements on Sonny Criss's 1968 album Sonny's Dream.

*** **Dial 'B' For Barbara** Nimbus West 1147 *Tapscott; Reggie Bullen (t); Gary Bias (as); Sabir Mateen (ts); Roberto Miranda (b); Everett Brown Jr (d). 81.*
**** **Live At Lobero: Volume 1** Nimbus West 1369 *Tapscott; Roberto Miranda (b); Sonship Theus (d). 11/81.*
***(*) **Dissent Or Descent** Nimbus West 509 *Tapscott; Fred Hopkins (b); Ben Riley (d). 84.*

♛ **** **The Dark Tree** hatOLOGY 2-2053 2CD *Tapscott; John Carter (cl); Cecil McBee (b); Andrew Cyrille (d). 12/89.*
There was, inevitably, a darker side to the cool 'West Coast sound' and to the conventionally sunny image of California. One hardly thinks of Eric Dolphy or Charles Mingus as 'West Coast' players, yet that is what they were, and they conveyed a fundamental truth about the region's culture that is reflected in Horace Tapscott's still painfully unrecognized work. Tapscott was first and always a community musician. His decision to remain in Los Angeles as a performer/activist undoubtedly thwarted wider recognition, but so too did the fact that he conformed to no readily marketable pigeonhole; 'West Coast Hot' was considered something of a pleonasm in the business, and there was a measure of suspicion regarding Tapscott's political agenda. In 1961 he helped establish the Union Of God's Musicians And Artists' Ascension, out of which grew the Pan-Afrikan People's Arkestra, both attempts to find uncompromised work for talented, young, black musicians. Their work is fiercely disciplined, built up out of deceptively simple elements, but with subtle polychordal shadings that reflect Tapscott's solo work and his intriguing duos and trios with members of the PAPA. Much of this work has been issued on his own Nimbus label, but its status and availability have always been troublingly hard to pin down.

Dial 'B' For Barbara is an exception, though even it will be quite difficult to find. Tapscott's sextet of the time somewhat resembles Andrew Hill's '60s groups, in that it touches on areas of harmony and rhythm that might be termed 'avant-garde' while retaining a very approachable groove and verse–chorus structure. A huge version of 'Dem Folks' dominates the set, and sometimes Tapscott himself seems a little eclipsed by his saxophonists, but there is no mistaking the group empathy or the quality of the music.

The earlier of the trio sets throws Tapscott's playing into sharp and effective focus. He has the remarkable ability, even on a swinger like 'Sketches Of Drunken Mary', to give even the lightest material a dark tonality without ever compromising on the essential energy of the line. There is also a superb version of 'The Dark Tree', which is perhaps Tapscott's best-known composition. Miranda and Theus both provide sterling support, the former a much underrated player and a loyal interpreter of Tapscott's work who might have found a more lucrative career elsewhere.

Interestingly, the pianist seem less assured with Riley and Hopkins, though between them they seem to represent the aesthetic polarities – Monk and the avant-garde respectively – which bookend Tapscott's style. He offers a lovely solo interpretation of 'Ruby, My Dear' here, and is more clearly audible without the other instruments – a very awkward mix elsewhere – but the high-points of the set are the long readings of 'To The Great House' (a nice illustration of Tapscott's ability to weave gospelly ideas into a modernist idiom) and Clifford Jordan's 'Spell Bound'. The set itself is bookended by 'As A Child', one of his loveliest ideas, and 'Chico's Back In Town', one of his most vociferous. The latter begins awkwardly, seemingly directionless, but once it hits a groove it's unstoppable. Not the best recording and not the best Tapscott performance, but a fine record all the same.

The Dark Tree is special in having two neglected giants of modern jazz working with instinctive sympathy, intelligence and bottomless expression. Both pianist and clarinettist are entirely at ease with brusque, angular melodies and more sweepingly lyrical passages. Tunes like 'Lino's Pad' exploit unusual and often difficult time-signatures, combinations of metre which present no problems to players as deft as McBee and Cyrille. Alternative versions of 'The Dark Tree' can be found elsewhere, on the trio disc above and on a valuable Novus/BMG compilation called *West Coast Hot* which pops up every now and then and is well worth the search. These two versions, though, are the key statements; one can't say 'definitive' of a piece that is defined by its fugitive, experimental quality, but the interplay between Carter and Tapscott is astonishing and one's only regret is that they didn't choose to tape or release a duo version as well. According *The Dark Tree* the clinching accolade of a crown might seem belated enthusiasm, but the record was out of circulation for some time and returned in the wake of Horace's death with redoubled impact. The recording sounds as fresh and densely textured as ever. A genuinely important reissue.

***(*) **aiee! The Phantom** Arabesque AJ0119 *Tapscott; Marcus Belgrave (t); Abraham Burton (as); Reggie Workman (b); Andrew Cyrille (d).* 6/95.

***(*) **Among Friends** Jazz Friends 4 *Tapscott; Sonny Simmons (as); James Lewis (b); John Betsch (d).* 7/95.

***(*) **Thoughts Of Dar Es Salaam** Arabesque AJ 0128 *Tapscott; Ray Drummond (b); Billy Hart (d).* 96.

Arabesque took on Tapscott in the mid-'90s, perhaps conscious that time might be slipping away for one of the sleeping giants of the music. The oddly named *aiee! The Phantom* is unmistakable Tapscott: big, pounding motifs, with horns punching away over the top. The long pieces, 'Mothership' and a reprise of an older theme, 'Drunken Mary/Mary On Sunday', are very impressively voiced and crafted, almost like scaled-down versions of big-band arrangements. The only quibble relates to Burton, who usually punches his weight but sounds out of place here. It isn't that he can't keep pace with Tapscott's slewing harmonics and rapid-rotation rhythm: it's simply that he doesn't have much to add in his own voice.

Tapscott had never shied away from standards but he rarely played them in common times. That's evident on the friendly summit with Simmons, who occupies a similar, marginal position in most maps of American jazz. 'Milestones', 'So What' and 'Body and Soul' are all subtly repositioned. The slightly strange thing about *Thoughts Of Dar Es Salaam* is that there is scarcely an oblique or asymmetrical time-signature to be heard. Despite a trio perfectly capable of tackling anything he threw at them, Horace stays in ordinary metres throughout, leaving Hart and Drummond to embellish and vary at will, but not straying on his own account. Recent years had seen him re-examining aspects of bebop. 'So What' on *Among Friends* is a vivid example, and 'Now's The Time' on the trio record is a powerful restatement of how much unexplored acreage Horace had found in bop. Some of the tunes would seem pointlessly cranky when executed in any way other than straightforwardly, and Tapscott seems to have wakened to the potential of clear and clean-edged melody. For many listeners, Thoughts will be a first exposure to his work. As such, it's potentially misleading, and they should certainly not neglect to follow through with *The Dark Tree.*

Gregory Tardy (born 1966)

TENOR AND SOPRANO SAXOPHONES, CLARINET

A stop-start recording career, but the New York tenorman is consolidating.

***(*) **Abundance** Palmetto PM 2075 *Tardy; Miguel Zenon (as); George Colligan (p); Sean Conly (b); Woody Williams (d).* 3/01.

***(*) **The Truth** Steeplechase SCCD 31583 *Tardy; Marcus Printup (t); Helen Sung (p); Sean Conly (b); Jaimeo Brown (d).* 3/05.

Tardy's progress on record unfortunately was in keeping with his name, since Impulse! didn't stick with him after a ballyhooed signing earlier in the '90s. A belated follow-up, *Abundance* is a New York quartet record of class and power. The leader pushes his sound much harder, shouting at some phrases and generally getting away from any notions of major-label accessibility. Whether that entirely suits him or not is contentious. The opening 'Plan B', with counterpoint from Zenon in his only appearance of the date, feels rather crudely violent at first, but the hook sticks in the mind and repeat plays reveal subtleties. Colligan is an asset to seemingly any situation, and he plays a strong part in the record's success. The originals aren't exactly an immortal bunch, but as props for the improvising they do their job; and the neoclassic interlude, 'The Very Thought Of You', overcomes its tepid pace with an immaculate performance.

The grand title of the Steeplechase record conceals a series of themes titled to reflect spiritual beliefs. The album has a patient, musing quality and Tardy seems almost reluctant to be the lead voice, letting Printup dominate the opening track and giving plenty of space to the others all through. Compared to previous work this is very distilled, but there's unmistakable power in reserve and in the end the record is quietly impressive.

***(*) **Steps Of Faith** Steeplechase SCCD 31610 *Tardy; Marcus Printup (t); Logan Richardson (as); Luis Perdomo (p); Sean Conly (b); Jaimeo Brown (d); Joanne Tady (v).* 1/06.

There's a strong religious faith running through Tardy's personality and work, and it becomes most overt here on this gospel-tinged album, which has a deep collective pulse that suggests a group in common purpose and spirit. The original 'Standing On The Solid Rock', a virtual call to arms or to prayer, is followed unexpectedly by Shorter's 'Toy Tune' but pretty much everything else is his own, and on the later sequence 'Born Of Water And The Spirit', 'Road To Emmaus' and 'Da Vinci Deception' Tardy reaches for an intensity of writing and expression he hasn't achieved before. The basic hard-bop situation has a Latin tinge here and there, but neither overt nor intrusive. The other horns, both leaders now, are in good voice and there's a sense of mutuality, rather than just Buggins' turn, in the solos. At time of writing, a new Tardy CD, *He Knows My Name*, was on the slips for Steeplechase.

Buddy Tate (1915–2001)

TENOR SAXOPHONE, CLARINET

He replaced the late Herschel Evans in the Basie band, which shows how much faith the Count placed in his high-register work. Born in Sherman, Texas, he'd worked with the Clouds Of Joy before that and was later to become a solo artist, though most of Buddy's solos are scattered over recordings by others.

*** **Buddy Tate 1945–1950** Classics 1207 *Tate; Emmett Berry, Forest Powell (t); Ted Donnelly (tb); J. J. Johnson, Glenn Tyree, Charles Q. Price (as, v); Frank Sleet (as); Charlie Thomas (ts); Bill Doggett, Frank Whyte (p); Louis Speiginer, Freddie Green (g); Benny Booker, Walter Page, John Simmons (b); Edward Smith, Chico Hamilton, Pete McShann, Shadow Wilson (d); Jimmy Witherspoon (v).* 8/45–4/50.

Buddy Tate was one of the greatest and most durable of swing tenormen, a major performer for over half a century and a much-loved and amiable man; but the records under his own name are perhaps a little disappointing in the light of his grand reputation, and his reticent standing as a leader may be the reason why he's never quite secured the wider fame of some of his peers. His great records were made with Basie – whom he joined following Herschel Evans's death in 1939 – and his old friend from the band, Buck Clayton; in 1947 he was still with the band but did some moonlighting in an anonymous ensemble which cut 12 of the 25 tracks here (the others are by even less identifiable groups, though there's a nice early blues from Witherspoon). The music is unpretentious but mostly forgettable jump band music, typical of the day, although there's an interesting Karl George session with some fine work by J. J. Johnson which raises the interest level.

*** **Buddy & Claude** Prestige PRCD 24231 *Tate; Emmett Berry (t); Clark Terry (t, flhn); Tommy Flanagan, Claude Hopkins (p); Larry Gales, Wendell Marshall (b); Osie Johnson, Art Taylor (d).* 3 & 10/60.

Claude appears on only half of these cuts. Flanagan is obviously of a younger generation and approaches things without Hopkins's strong stride feel, but Tate seems equally comfortable with both of them and the two sessions sit together surprisingly well. The material is fairly bland, though enlivened by Terry on the later sessions, but Tate has the familiar intimate sound running through his solos and they're mostly very effective.

*** **And His Buddies** Chiaroscuro 123 *Tate; Roy Eldridge (t); Illinois Jacquet (ts); Mary Lou Williams (p); Steve Jordan (g); Milt Hinton (b); Gus Johnson (d).* 6/73.

Time was, Mary Lou was the first gal you called for this kind of jam date, but opportunities were fewer and further between in later years. She clearly enjoys the session and plays some terrific solos around the horn guys. Clayton's 'Rockaway' and Buddy's own 'When I'm Blue' are strongly featured. Buddy sits back among the potted plants on the cover, and that's very much the impression you get from the playing.

***(*) **Jive At Five** Storyville STCD 5010 *Tate; Doc Cheatham (t); Vic Dickenson (tb, v); Johnny Guarnieri (p); George Duvivier (b); Oliver Jackson (d).* 7/75.

Tate's records in the '70s have a desultory, pick-up feel to them, but there's still plenty of ingratiating music in some of them. Perhaps the best of them is the all-star date on *Jive At Five*, which benefits from a perfectly balanced front line: the upright, proper Cheatham, the louche Tate, the almost lascivious-sounding Dickenson. Each man's ballad feature is a treat, and Guarnieri supports and embellishes beautifully.

*** **Tate A Tete At The Fontaine, Copenhagen** Storyville STCD 8228 *Tate; Tete Montoliu (p); Finn Ziegler (vn); Bo Stief (b); Svend-Erik Nørregaard (d).* 9/75.

It was worth pairing them up just for the punning title, but Tate seems to get along just fine with Tete, underlining once again just how adaptable a player he could be. There's an epic reading of 'In A Mellow Tone' which is a useful study point for anyone interested in how Tate built a solo: three notes provide the key to this one. Ziegler makes some interesting interventions on violin and is at least more audible than the luckless Stief.

***(*) **The Legendary 1977 Encounter** Chiaroscuro 165 *Tate; Abdullah Ibrahim (p); Cecil McBee (b); Roy Brooks (d).* 8/77.

This, of course, was billed 'meets Dollar Brand' on first release. It's not clear how much the pianist enjoyed the outing, for he seems to disappear every now and then when Tate is soloing, though instinct suggests out of admiration rather than irritation. The piano accompaniment – on standard material – is pretty skeletal, but Tate often seemed to thrive on that, and it's a fine and collectable set which also includes a couple of tracks for just trio, apparently recorded after Buddy had gone.

***(*) **The Ballad Artistry Of Buddy Tate** Sackville SKCD-3034 *Tate; Ed Bickert (g); Don Thompson (b); Terry Clarke (d).* 6/81.

The Ballad Artistry is surely Tate's best latter-day record. By sticking mostly to slow tempos and never forcing the pace, the supporting trio provides just the right sort of intimacy and cushioning detail to let Tate relax and, though he still has his doubtful moments, most of his solos are controlled, ruminative, nicely eloquent. It's much like a vintage Ben Webster date. Bickert is in excellent form, unobtrusively filling all the harmonic space round the saxophonist, and Thompson and Clarke both play well. An immaculate 'Darn That Dream' and the pleasing choice of Ellington's 'Isfahan' provide the highlights.

***(*) **Tate Live** Nagel Heyer 80 *Tate; Hendrik Meurkens (vib); Otto Weiss (p); Dieter Gützkow (b); Torsten Zwingenberger (d).* 4/88.

Buddy never learned how to pronounce Zwingenberger, but he toured with the young drummer more than once and seemed to enjoy the experience. There's a nice warm atmosphere to this date, with some funny vocals and some first-rate playing. Tate seems to feed off Meurkens's subtle lines and they do some great parallel work on 'Tangerine'. There's also a rare outing for Buddy's flute, but it's edited, presumably for technical reasons.

Also, in brief:

*** **Groovin' With Tate** Progressive PCD 24152. 12/59, 2/61.

A relaxed swinging set from a good period in Buddy's career.

***** When I'm Blue** Black & Blue 866. 12/67.
In company with Milt Buckner (*p*), whose block chords and unfussy harmonics throw Buddy lots of cues.

****(*) Just Jazz** Reservoir RSR CD 110 4/84
Dependable playing from Tate and Al Grey (*tb*). .

***** After Dark** Progressive PCD 7028. 12/85, 1/86.
Buddy and Sweets with a fine English group including Brian Lemon (p). Tate saves the best for last with 'Prisoner Of Love'.

Frank Tate

DOUBLE BASS

Journeyman mainstream-to-swing player, who always delivers.

*****(*) Live In Belfast** Nagel Heyer 00069 *Tate; Harry Allen (ts); Dave McKenna (p); Howard Alden (g); Butch Miles (d).* 11/96.
Mainstream jazz played by a bass-led group in the Northern Irish capital: it doesn't necessarily sound like the kind of set that would paint the town red. But, look at that amazing line-up and spare a moment for Frank's leadership of a Rolls Royce rhythm section. He, McKenna and the usually show-off Miles (but not here) are central to the success of this terrific jazz record. From the opening 'Four Brothers' to the closing 'O Grande Amor', only a curmudgeon could possibly not enjoy it.

Grady Tate (born 1932)

DRUMS, VOICE

A highly musical, sophisticated percussionist who also sings.

***** TNT: Grady Tate Sings** Milestone MCD 9193 *Tate; Bill Easley (reeds); Mike Renzi (ky); Ron Carter (b); Dennis Mackrel (d).* 91.
Tate took a shot at pop-jazz stardom with a 1966 LP called *Windmills Of My Mind*. Fortunately for all those who've called on his services since, he didn't make a smash with it. Tate has persisted, though, and *TNT* sees him come out from behind the kit again and croon his way through a lovely and mostly unfamiliar set. 'You Got To My Head' is more a singer's standard than a horn-player's vehicle, but who else of this period was tackling things like Doc Pomus's 'Lonely Avenue' or Bob Dorough's title-track. Mackrel does a very decent job at the traps, but somehow you miss Grady's touch there, even when he's out in the spotlight. A lovely record.

Also, in brief:

***** Body & Soul / *** All Love** Milestone MCD 9208 / 441/Village 9. 10 & 11/92; 1/02.
Two more nice, unpredictable trawls through the American songbook.

Art Tatum (1910–56)

PIANO, CELESTE

Born in Toledo, Ohio, and almost blind from birth, he travelled widely in the '30s, recording as a soloist and accompanist until he formed a trio in 1943. A master of every kind of jazz piano style, he nevertheless was not interested in composing himself and preferred to work infinitesimal variations on standard material. He fell victim to uraemia, at just 45.

*****(*) Art Tatum 1932–1934** Classics 507 *Tatum (p solo).* 3/33–10/34.

*****(*) Art Tatum 1934–1940** Classics 560 *Tatum; Lloyd Reese (t); Marshal Royal (cl); Bill Perkins (g); Joe Bailey (b); Oscar Bradley (d); Adelaide Hall (v).* 10/34–7/40.
The scale of Tatum's achievements makes approaching him a daunting proposition even now. His very first session, cut in New York in 1933, must have astonished every piano-player who heard any of the four tracks (available on Classics 507, and also the Columbia reissue listed below). 'Tiger Rag', for instance, becomes transformed from a rather old-fashioned hot novelty tune into a furious series of variations, thrown off with abandon but as closely argued and formally precise as any rag or stomp at one-quarter of the tempo. If Tatum had only recorded what is on these first CDs, he would be assured of immortality; yet, like Morton's early solos, they are both achievements in their own right and sketchbooks for the great works of his later years.

There are just a few distractions in the music leading up to 1940: Adelaide Hall sings a couple of vocals on one session, and Tatum's Swingsters record one 1937 session (which also includes Tatum on celeste).

****** The Standard Transcriptions **** The Standard Transcriptions 1935–1945** Music & Arts CD-919 2CD / Storyville STCD 8260/1 2CD *Tatum (p solo).* 35–45.
Tatum's transcription discs for radio were made at different sessions over a period of several years and have survived as rather indifferently stored acetates. They are as valuable in their way as the later sessions for Norman Granz: briefer, many solos almost casually tossed off, and some blemished by the poor recording (Tatum never received the kind of studio sound which his work demanded), but it's a magnificent archive, spread over two lengthy CDs. Some of them, such as 'I Wish I Were Twins', have the melody abstracted into a monstrously fast chunk of stride piano; others, like 'The Man I Love', become tender but firm ballads, while others begin at a medium tempo before hurtling forward in double-time. Trifles such as Dvořák's 'Humoresque' are treated with Tatum's peculiar knowing gaucheness, while his versions of such pieces as 'I'm Gonna Sit Right Down And Write Myself A Letter' are like destructive tributes to such colleagues as Waller and Johnson: immensely superior in terms of technique, Tatum nevertheless pays them a kind of offhand homage by adopting elements of their manner to his own vast vocabulary. 'All God's Chillun Got Rhythm', meanwhile, prefigures Powell and bebop intensity. Highly recommended … however, collectors now face a tricky choice between the Music & Arts set and a new Storyville edition of the same music. It's complicated by what seems to be an inconsistency between the sets. The earlier solos are better served by the Storyville set, but after that, honours are difficult to award; while Don Asher's essay on the Music & Arts set is highly entertaining, some may prefer the more scholarly Storyville notes. In the end, either set should provide much pleasure to Tatum admirers, although those expecting hi-fi should be warned that many of the tracks (on each set!) still suffer inferior sound.

*****(*) Art Tatum 1940–1944** Classics 800 *Tatum; Joe Thomas (t); Edmond Hall (cl); Oscar Moore, John Collins, Tiny Grimes (g); Billy Taylor, Slam Stewart (b); Eddie Dougherty, Yank Porter (d); Joe Turner (v).* 7/40–44.

*** **Art Tatum 1944** Classics 825 *Tatum; Tiny Grimes (g); Slam Stewart (b).* 5–12/44.

***(*) **Art Tatum 1945–1947** Classics 982 *Tatum (p solo).* 5/45–1/47.

Tatum's 1940 solos are another superb sequence. There is a first revision of 'Tiger Rag', which first appeared at his debut session, and particularly imaginative interpretations of 'Lullaby Of The Leaves', 'Moon Glow' and, improbably enough, 'Begin The Beguine'. The Classics *1940–1944* disc goes on to take in ten trio tracks with Grimes and Stewart, a format that took up much of the pianist's time in the '40s. It didn't so much cramp his style as push it into a formula to a degree that some will be dissatisfied by. In a sense, though, it was characteristic of the man. Grimes and Stewart were mere mortals next to the pianist, but their earthbound playing kept Tatum within reach of a paying audience. The *1944* Classics disc covers trio sessions for the Asch and Comet labels in rather murky sound, as well as a single solo date for Asch that includes a version of 'Sweet And Lovely', one tune he never recorded commercially again. The low-fi sound keeps this one within specialist realms.

These are also on Classics 982, which is otherwise filled out by 11 solos for V-Disc and a January 1947 session for Victor. It is oddly moving to hear Tatum himself introduce his V-Disc solos and hope that the servicemen enjoy hearing the tunes, whatever they may think of the piano-playing. One or two unusual choices, such as '9.20 Special' and 'I'm Beginning To See The Light', make these solos of extra interest, and the Victor date is valuable because Tatum was recorded this well only rarely.

***(*) **The Art Of Tatum** ASV AJA 5164 *Tatum; Oscar Pettiford (b); Big Sid Catlett (d).* 8/32–10/44.

A useful collection of early Tatum solos, with a single concert track with Pettiford and Catlett to round it off. The compilers have taken a generous sample, and though some will still find ASV's remastering rather fudgy, this may appeal to any who want only a single example of the man's earlier work.

***(*) **In Private** Fresh Sound FSR-CD 368 *Tatum (p solo).* c. 48.

*** **The Complete Capitol Recordings Of Art Tatum** Capitol 821325-2 2CD *Tatum; Everett Barksdale (g); Slam Stewart (b).* 7/49–12/52.

In Private comes from a tape allegedly made at Buddy Cole's house around 1948. There are many stories of Tatum doing even more impossible things at after-hours sessions, but he must have felt he was being watched at this one, since there is nothing strikingly different from his everyday genius here. But the disc comes in unusually clean sound: there is a notably fine 'Over The Rainbow', and a couple of tunes – 'You're Driving Me Crazy' and 'Sittin' And A Rockin'' – are ones he didn't often record.

The Capitol sessions date from the period when Tatum was working with a trio, but Barksdale and Stewart actually appear on only some of the tracks. These are mostly fine rather than great Tatum performances: from most other pianists they would be astonishing work, but ranked next to his other recordings these are on a lower flame. There are hints of the routine which he would often settle into on particular tunes, and one or two tracks where he sounds relatively indifferent to the occasion. On others – 'Someone To Watch Over Me' or 'Somebody Loves Me', both on the first disc – he is the great Tatum.

***(*) **Masters Of Jazz Vol. 8: Art Tatum** Storyville STCD 4108 *Tatum (p solo).* 8/32–1/46.

***(*) **Over The Rainbow** Dreyfus 36727-2 *Tatum (p); Tiny Grimes (g); Slam Stewart (b).* 4/40–9/49.

The Storyville disc is a hotch-potch of solos covering the '30s and '40s. The music is unimpeachable but it makes little sense as a chronological compilation. Dreyfus's *Over The Rainbow* is another matter. Concentrating on Tatum's '40s solos (only four tracks out of 21 are by the trio), it's well-programmed, attractively packaged and agreeably remastered, and makes an introduction that should intrigue a generation that knows nothing of Tatum.

***(*) **Live 1944–45** Storyville 101 8332 *Tatum; Tiny Grimes (g); Slam Stewart (b); Murray McEachern Orchestra; Mel Tormé, The Mel-Tones, Jack Martin, Martha Stewart (v).* 8/44–10/45.

(***) **Live 1945–49** Storyville 101 8333 *Tatum (p solo).* 45–11/49.

(***) **Live 1949–1951** Storyville 101 8334 *Tatum; Bill Carter (t); Bill Povey (as); Johnny Ord (ts); Ned Ciashine (acc); Murray Lauder (b); Don Hilton (d).* 11/49–7/50.

Storyville's archive releases of live Tatum material take in broadcasts of every description – on shows fronted by Mildred Bailey, Perry Como, Faye Emerson and others – with occasional guest bands or vocalists, but in the main featuring Tatum as a solo act. Most of the *1944–45* sessions are in decent enough sound, but thereafter quality is very modest: on the *1945–49* disc, nine tracks made at a party are top-notch Tatum, but the sound isn't much better than dreadful, and on the *1949–1951* discs there are Toronto recordings and a 1950 set from Café Society Downtown which are similarly harsh. If you can deal with the fidelity there's the expected payload of impeccable playing, but these are really for Tatum diehards only.

**** **The Art Tatum Solo Masterpieces Volumes 1–7** Pablo 2405 432–438 *Tatum (p solo).* 12/53–56.

♛ **** **The Complete Pablo Solo Masterpieces** Pablo 4404 7CD *As above seven discs.* 12/53–1/55.

Tatum's extraordinary achievement was set down in no more than four separate sessions over the course of a little over a year. Twenty years after his first solo records, this abundance of music does in some ways show comparatively little in the way of 'progression': he had established a pattern for playing many of the tunes in his repertoire, and changes of inflection, nuance and touch may be the only telling differences between these and earlier variations on the theme. But there are countless small revisions of this kind, enough to make each solo a fresh experience, and mostly he is more expansive (freed from playing-time restrictions, he is still comparatively brief, but there can be a major difference between a 2½-minute and a four-minute solo) and more able to provide dynamic contrast and rhythmic variation. He still chooses Broadway tunes over any kind of jazz material and seems to care little for formal emotional commitments: a ballad is just as likely to be dismantled as it is to be made to evoke tenderness, while a feeble tune such as 'Taboo' (Vol. 7) may be transformed into something that communicates with great power and urgency. Tatum's genius (these records were originally known as *The Genius Of Art Tatum*) was a peculiar combination of carelessness – even at his most daring and virtuosic he can sometimes suggest a throwaway manner – and searching commitment to his art, and those contradictory qualities (which in some ways exemplify something of the jazz artist's lot) heighten the power of these superb solos.

While it is invidious to single out particular discs, we suggest that the uncommitted start with discs four and six. The boxed-set edition includes all the music, and demands its crown. It is tantalizing to conjecture what Tatum might have done in contemporary studios, for his whole discography is marred by inadequate recording – even these later solos are comparatively unrefined by the studio – but the CD versions are probably the best to date. Still, surely this is a moment to go back to the best original sources and give us a new overview of this profound body of work.

****** 20th Century Piano Genius / *** Ultimate Art Tatum** Verve 531763-2 2CD / 559877-2 *Tatum (p solo). 4/50–7/55.*

Even though these were privately recorded at the home of Tatum admirer Ray Heindorf, the sound is a lot better than on many of his regular sessions – a reminder of one of the most unfortunate aspects of jazz on record, that we cannot hear Tatum in hi-fi on a good piano. Out of 39 performances, 13 come from a 1950 occasion and the rest date from July 1955, late in the pianist's life, though he shows no lessening of his powers. The quite crisp fidelity lets one hear the precision and exactness of Tatum's runs, his mercurial fingerings and his almost offhand genius rather better than usual, and in, say, 'Yesterdays', he seems to be thinking, creating and moving on so quickly that one understands anew all the disbelieving praise that has helped to build his legend. For all its informality, this isn't a bad place to start hearing Tatum, though the Pablo discs remain the cornerstones. The *Ultimate* collection is well chosen by Hank Jones, but it's somewhat pointless, given that the two-disc set gives everything here plus plenty more.

****** The Tatum Group Masterpieces Vol. 1** Pablo 2405-424 *Tatum; Benny Carter (as); Louie Bellson (d). 6/54.*

*****(*) The Tatum Group Masterpieces Vol. 2** Pablo 2405-425 *Tatum; Roy Eldridge (t); Larry Simmons (b); Alvin Stoller (d). 3/55.*

*****(*) The Tatum Group Masterpieces Vols. 3 and 4** Pablo 2405-426 / 2405-428 *Tatum; Lionel Hampton (vib); Buddy Rich (d). 8/55.*

*****(*) The Tatum Group Masterpieces Vol. 5** Pablo 2405-428 *Tatum; Harry 'Sweets' Edison (t); Lionel Hampton (vib); Barney Kessel (g); Red Callender (b); Buddy Rich (d). 9/55.*

****** The Tatum Group Masterpieces Vol. 6** Pablo 2405-429 *Tatum; Red Callender (b); Jo Jones (d). 1/56.*

****** The Tatum Group Masterpieces Vol. 7** Pablo 2405-430 *Tatum; Buddy DeFranco (cl); Red Callender (b); Bill Douglass (d). 2/56.*

****** The Complete Pablo Group Masterpieces** Pablo 4401 6CD *As Volumes 1–7 above and Volume 8 below. 6/54–8/56.*

Having set down the astonishing solo sessions, Granz then embarked on a project to record Tatum in a variety of group situations. The overall quality isn't so consistently intense, since Tatum's partners are sometimes either relatively incompatible or simply looking another way: the cheery Hampton and Rich, for instance, work well enough in their trio record, but it seems to lighten the music to an inappropriate degree. Yet some of this music is undervalued, particularly the trio session with Callender and Douglass, the group working in beautiful accord. The sextet date with Edison, Hampton and Kessel is comparatively slight, and the meeting with Eldridge, while it has moments of excitement, again sounds like two virtuosos of somewhat contrary methods in the same room.

The meetings with Carter, DeFranco and Webster, though, are unqualified masterpieces. The Carter session is worth having just for the astonishing 'Blues In C', and elsewhere Carter's aristocratic elegance chimes perfectly with Tatum's grand manner, their differing attitudes to jazz eloquence a rare match. With DeFranco, whose virtuosity is not so different from Tatum's own, the way the ingenuities of each man unfold can make one chuckle out loud; Tatum must have loved this session. As music to study, live with and simply enjoy, this is the most approachable of all of Tatum's series of recordings: he finds the company stimulating and manages to vary his approach on each occasion without surrendering anything of himself.

CORE COLLECTION

****** The Tatum Group Masterpieces Vol. 8**
Pablo 2405-431 *Tatum; Ben Webster (ts); Red Callender (b); Bill Douglass (d). 9/56.*

The meeting with Webster might on the face of it have been unlikely, but this time the contrasts in their styles create a moving alliance, the heavy, emotional tenor floating poignantly over the surging piano. The new 24-bit reissue of the Webster session (apparently only in Europe) is, to our ears, inferior to the 1990 mastering, and reminds us that the various bit-upgrades which CD is going through at present are not the cure-all they're often marketed as.

Art Taylor (1929–94)

DRUMS

Began working on the New York scene in 1950 and became one of the most prolific drummers of the hard-bop movement. He moved to Europe in 1963 and collected musician interviews for his book Notes and Tones. *He returned to New York in the '80s.*

***** Taylor's Wailers** Original Jazz Classics OJCCD 094 *Taylor; Donald Byrd (t); Jackie McLean (as); John Coltrane, Charlie Rouse (ts); Ray Bryant, Red Garland (p); Wendell Marshall, Paul Chambers (b). 2–3/57.*

*****(*) Taylor's Tenors** Original Jazz Classics OJCCD 1852 *Taylor; Charlie Rouse, Frank Foster (ts); Walter Davis (p); Sam Jones (b). 6/59.*

Art Taylor was a prolific visitor to the studios in the '50s, drumming for Red Garland, John Coltrane, Miles Davis and many others on countless sessions, most of them for Prestige. The company gave him a few shots at a leadership date, and while the first is a well-cooked hard-bop session, it doesn't go much further than that. The album is actually compiled from two sessions, one with Coltrane, who works up his patented head of steam on 'C.T.A. ', and another with Rouse, whose more circumspect passions are rather well caught in his solo on 'Batland'. 'Off Minor' and 'Well You Needn't' feature in Thelonious Monk's own arrangements, but the band sound no more committed here than elsewhere, with Byrd his usual blandly confident self. The leader's own playing is authoritative, although some of his mannerisms leave him a degree short of the single-minded drive of Art Blakey.

Taylor's Tenors is a cracker. Rouse didn't often have to play in two-tenor situations, but he acquits himself with honour against Foster, who moves like a particularly dangerous big cat through Taylor's flashing rhythms. 'Rhythm-A-Ning' and 'Little Chico' both go off like a rocket, 'Cape Millie' and 'Straight No Chaser' cool off, but the pots are on again for 'Dacor'. Forty minutes or so of this sort of thing is enough; and this is just right.

Billy Taylor (born 1921)

PIANO

Born in North Carolina but moved to New York in the '40s and worked in various contexts, eventually running a trio for most of the '50s. From the '60s he was more involved in teaching and *generally broadcasting the good word about jazz, a role he has followed with peerless energy.*

*** **Billy Taylor 1950–1952** Classics 1344 *Taylor; John Collins, Chuck Wayne (g); Oscar Pettiford (clo); Aaron Bell, Al Hall, Earl May, George Duvivier (b); Kelly Martin, Shadow Wilson, Jo Jones, Sid Bulkin, Charlie Smith (d); Frank Conlon, Zoot Sims, Manny Oquendo (perc).* 1/50–7/52.
(*) **Cross-Section Original Jazz Classics OJCCD 1730 *Taylor; Earl May (b); Percy Brice (d); Charlie Smith, Jose Mangual, Ubaldo Nieto, Machito (perc).* 5/53–7/54.
*** **Billy Taylor 1952–1953** Classics 1383 *As above, except add Charles Mingus (b), Marquis Foster (d).* 11/52–11/53.
*** **The Billy Taylor Trio With Candido** Original Jazz Classics OJCCD 015 *Taylor; Earl May (b); Percy Brice (d); Candido (perc).* 9/54
*** **Billy Taylor Trio** Prestige 24285-2 *Taylor; Earl May (b); Percy Brice (d).* 12/54–4/55.
*** **Billy Taylor Trio** Lone Hill Jazz LHJR 10227 *Taylor; Earl May (b); Ed Thigpen (d).* 10–12/57.
*** **Custom Taylored** Fresh Sound FSRCD 205 *Taylor; Henry Grimes (b); Ray Mosca (d).* 3/60.
While he has become best known as one of the most experienced and respected forces in jazz education in America, Billy Taylor's talents as a piano-player should be recognized more than they are. He played with everyone from Stuff Smith to Charlie Parker on 52nd Street in the '40s, and having worked with Machito stood him in good enough stead to make the early Latin-flavoured outings with Candido sound plausible. Taylor's affinities are essentially with bop, but his sensibility is akin to Teddy Wilson's: cultivated, gentlemanly, his improvisations take a leisurely route through his surroundings, alighting only on points which are germane to the setting, but managing to suggest a complete grasp of the material and task at hand.

Classics 1344 rounds up sessions for Brunswick, Atlantic – a bouncy quartet date – and Royal Roost, the latter including four Afro-Cuban titles which have the oddity of Zoot Sims playing maraccas. Sound is rather variable. There is no dramatic sense of Latin–jazz fusion on either of these records, just a calm and logical pairing of one genre with another. Classics 1383 mostly duplicates *Cross Section* (see below, 'in brief') and some other Prestige tracks, but there is also music from a session recorded at Boston's Storyville, with Charles Mingus and Marquis Foster, and Billy sounds in great fettle here.

The Prestige *Trio* couples a pair of sets by Billy's regular group of the day, one recorded live at New York's Town Hall, which closes on a marathon 'How High The Moon', the other at Rudy Van Gelder's. The studio set is typical Taylor: unfancy, brightly swinging and seldom looking for anything more profound than a few chipper melodic lines over some helpful chords; the three minutes of 'It's A Grand Night For Swinging' just about sums him up. The Lone Hill Jazz *Trio* rounds up tracks made for ABC and Atlantic by the combo with Ed Thigpen at the drums. Some of these tracks are rather more developed and ambitious than usual: 'Sounds In The Night' is an enigmatic original, 'Round Midnight' is cool and dark, and 'Titoro' is one of his best variations on a Latin groove. A pity that the studio sound is very flat and lacking any real ambience – poor, even for 1957.

The trio fly through the dozen originals on *Custom Taylored* with fine aplomb. Originally done for a radio transcription service, and curtailed in running time, the crispness and snap of these blues and riff pieces come fizzing through. Lightweight, maybe, but one of Billy's most enjoyable sessions.

*** **Live At MCG** MCG Jazz 1025 *Taylor; Gerry Mulligan (bs); Chip Jackson (b); Carl Allen (d).* 10/93.
This sounds like an old pals night at the Manchester Craftsmen's Guild in Pittsburgh. Hard to judge whether the tunes were called on the stand, but they romp into 'Stompin' At The Savoy' with a will, and even when it turns later to 'Line For Lyons', 'Back Home In Indiana', 'Body And Soul', 'Come Sunday' and 'Laura', there's enough spontaneity to suggest that they'd had no more than a brief conversation backstage. That's not to say it's sloppy or causal. There's great warmth in the playing and Taylor is in especially good form on the upbeat numbers, perhaps less revealing on the ballads.

*** **Music Keeps Us Young** Arkadia 71601 *Taylor; Chip Jackson (b); Steve Johns (d).* 8/96.
A lot of Taylor's music is out of print at present. It's back to straight-ahead for this trio date, and Taylor gives no suspicion of boredom, even when he gets to his old favourite, 'I Wish I Knew How It Would Feel To Be Free'. A couple of tracks find him wandering to no special purpose, but when given a melody like 'Wouldn't It Be Loverly' he knows how to make it sing.

*** **Ten Fingers – One Voice** Arkadia 71602 *Taylor (p solo).* 8/96.
Billy celebrated his 75th by delivering a rare solo album. He's such a genial, big-hearted player that even when he's doing little more than ornament a melody, he's very listenable. There's not much to get excited about with 'Tea For Two' or 'Laura', but the original ballad, 'Can You Tell By Looking At Me?', could charm a statue.

Also, in brief:

(*) **Cross-Section Original Jazz Classics OJCCD 1730. 5/53–7/54.
Eight tracks by his trio with May and Brice and four with Machito's rhythm section: daintily cast, but carefully prepared.

*** **Know Your Jazz** Lone Hill LHJR 10276. 56.
Brings together the title LP plus *My Fair Lady Loves Jazz.*

(*) **Billy Taylor With Four Flutes Original Jazz Classics OJCCD 1830. 7/59.
One of the sillier ideas of the day, though Billy keeps urbane order.

Cecil Taylor (born 1930)

PIANO, VOICE

He learned piano at the age of six and went on to study at the New York College and New England Conservatory. Worked in R&B and swing-styled small groups in the early '50s, then led his own band with Steve Lacy from 1956. Became the most daring of artists, with his music leaving tonality and jazz rhythm and structure behind. Occasional records, trips to Europe and finally, from 1969, a steady group with more international bookings allowed him more exposure. In the late '70s and '80s, his poetry and writing (and a measure of dance in performance) came to the fore

[illegible]

**** **Jazz Advance**
Blue Note 84462-2 *Taylor; Steve Lacy (ss); Buell Neidlinger (b); Dennis Charles (d).* 9/56.

Taylor's first record remains one of the most extraordinary debuts in jazz, and for 1956 it's an incredible effort. The pianist's '50s music is even more radical than Ornette Coleman's, though it has seldom been recognized as such, and, while Coleman has acquired the plaudits, it is Taylor's achievement which now seems the most impressive and uncompromised. While there are still many nods to conventional post-bop form in this set, it already points to the freedoms in which the pianist would later immerse himself. The interpretation of 'Bemsha Swing' reveals an approach to time that makes Monk seem utterly straightforward; 'Charge 'Em' is a blues with an entirely fresh slant on the form; Ellington's 'Azure' is a searching tribute from one keyboard master to another. 'Sweet And Lovely' and 'You'd Be So Nice To Come Home To' are standards taken to the cleaners by the pianist, yet his elaborations on the melodies will fascinate any who respond to Monk's comparable treatment of the likes of 'There's Danger In Your Eyes, Cherie'. Lacy appears on two tracks and sounds amazingly comfortable for a musician who was playing Dixieland a few years earlier. And Neidlinger and Charles ensure that, contrary to what some may claim, Taylor's music swings.

***(*) **Hard Driving Jazz** Gambit 69221 *As above, except add Kenny Dorham (t), John Coltrane (ts), Chuck Israels (b), Louis Hayes (d).* 9/56–10/58.

The session with Coltrane and Dorham has, rather surprisingly, been rare on CD. Though it is hardly an epochal encounter, with both Taylor and Coltrane basically playing hard bop in a temperate context, it's an intriguing listen. Here it has been coupled with most of *Jazz Advance*, although one track ('You'd be So Nice To Come Home To') is missing.

***(*) **Looking Ahead!** Original Jazz Classics OJCCD 452 *As above, except omit Lacy; add Earl Griffith (vib).* 6/58.

The most pensive of Taylor's early records may be the best place to start in appreciating his music. The A minor blues of 'Luyah! The Glorious Step', Griffith's charming 'African Violet' and the remarkable fantasy on 'Take The "A" Train', 'Excursion On A Wobbly Rail', mark the pianist's transitional explorations of jazz form, while 'Toll' embarks on a new journey towards his own territory. 'Wallering', named in tribute to Fats Waller, is a wonderfully constructed improvisation on 'two improvised figures that are simultaneous', as Taylor says in the sleeve-note. Griffith combines edginess with inborn lyricism, which works surprisingly well in context, and Neidlinger and Charles swing the music without inhibiting Taylor's search for rhythmical freedom.

***(*) **Love For Sale** Blue Note 94107-2 *Taylor; Ted Curson (t); Bill Barron (ts); Buell Neidlinger (b); Dennis Charles (d).* 4/59.

The three Cole Porter songs that open the record are starting-points for interpretations which are as radical as any standard had been subjected to at this point in jazz. Taylor keeps a toehold on melody or harmony, but no more than that, and, as his phrase-lengths become ever more unpredictable, his shaping of the material transforms not just the songs but the way jazz after bop could improvise on received forms. Even Coleman's version of 'Embraceable You' is nothing like as dramatic as what Taylor does with 'Get Out Of Town'. The three originals that close the disc, with Curson and Barron joining the group, are in some ways less striking, since the horns remain tied to hard-bop language, even though Curson is clearly more responsive than the awkward Barron. Another fascinating stop in the patient transition from jazz orthodoxy to Taylor's mature music.

**** **The World Of Cecil Taylor** / ***(*) **Air** Candid CCD 79006 / 79046 *As above, except omit Griffith; add Archie Shepp (ts).* 10/60; 1/61.

**** **Jumpin' Punkins** / ***(*) **New York City R&B** / ***(*) **Cell Walk For Celeste** Candid CCD 79013 / 79017 / 79034 *As above, except add Clark Terry (t); Roswell Rudd (tb); Steve Lacy (ss); Charles Davis (bs); Billy Higgins (d).* 1/61.

The 1961 recordings for Candid – some of them under the nominal leadership of Neidlinger – secure a final balance between Taylor's insistent unshackling of familiar organization and his interest in standards material. *The World Of Cecil Taylor* introduced Shepp into the pianist's difficult universe, and it is a memorable encounter: Shepp's scrawling tenor battles through 'Air' with courageous determination, but it's clear that he has little real idea what's going on, and Taylor's own superbly eloquent improvisation makes the saxophonist seem like a beginner. It's even more apparent on the alternative takes of the piece (there were 18 attempts at it in the studio), many of which are on the Mosaic boxed set of this music (now out of print) and three of which are on *Air* (a collection of alternatives which includes two different takes of 'Number One' and one of 'Port Of Call'). But the same sessions also included the lovely and (for Taylor) surprisingly impressionistic 'Lazy Afternoon' and the blues fantasy of 'O.P. '. The larger band tackles only two tunes, both by Ellington: 'Things Ain't What They Used To Be' and 'Jumpin' Punkins', though they sound more like the Monk ensembles of *Monk's Music* than any Ellington band. Finally, there are the trio pieces: 'E.B. ', which approximates a sonata and includes a superb piano improvisation, and the wholly improvised yet seemingly finished 'Cindy's Main Mood' are outstanding. The original records are The World and New York City R&B, but the various collections of out-takes are equally revealing.

♛ **** **Nefertiti, The Beautiful One Has Come** Revenant 202 2CD *Taylor; Jimmy Lyons (as); Sunny Murray (d).* 11/62.

It's taken a long time for these recordings to appear on CD, and many newcomers to the music may wonder why they caused such fascination. The drawbacks are numerous: the original recording was never very effective; Taylor seems to be playing one of the poorest pianos Copenhagen had to offer; Murray's drums sound thin and rattly a lot of the time. Nevertheless, these sessions from the Café Montmartre should be accounted among the greatest live recordings in jazz. Taylor is still working his way out of jazz tradition and, with Murray at his heels, the playing has an irresistible momentum that creates its own kind of rocking swing, the pulse indefinable but palpable, the rhythm moving in waves from the drummer's kit. Lyons shapes his bebopper's vocabulary into gritty flurries of notes, a man caught in a squall and fighting his way through it and over it. He would become Taylor's most dedicated interpretative colleague, but here he is sharing in the discovery of a fierce new world. Melody has a part to play: the two versions of 'Lena' measure out a beleaguered lyricism, for instance. Group interaction is a matter, sometimes, of clinging tight and hanging on, but this was a trio that had already done a lot of work together, and in the multiple layers of the monumental 'D Trad, That's What' and 'Call' the musicians seem to touch on an inner calm to go with the outward intensity. The Revenant release runs to two discs and includes some previously unheard extra material (admittedly in even more terrible sound!).

***(*) **Unit Structures** Blue Note 84237-2 *Taylor; Gale Stevens Jr (t); Jimmy Lyons (as); Ken McIntyre (as, bcl, ob); Henry Grimes, Alan Silva (b); Andrew Cyrille (d).* 5/66.

Unit Structures is both as mathematically complex as its title suggests and as rich in colour and sound as the ensemble proposes, with the orchestrally varied sounds of the two bassists – Grimes a strong, elemental driving force, Silva tonally fugitive and mysterious – while Stevens and McIntyre add other hues and Lyons improvises with and against them. The title-piece is a highly refined but naturally flowing aggregation of various cells which create or propose directions for improvisation, combinations of players, and tonal and rhythmical variations. Blue Note's recording wasn't ideal for this music, but it's good enough.

**** **Conquistador!** Blue Note 76749 *Taylor; Bill Dixon (t); Jimmy Lyons (as); Cecil Taylor (p); Henry Grimes, Alan Silva (b); Andrew Cyrille (d).* 10/66.
An all but flawless record. Dark, difficult, unique, yet operating at an artful tangent to some of the other 'difficult' Blue Note music of the period, this is Taylor at his most devious. Dixon and Lyons are deployed as a kind of 'classic' Blue Note front line, while still playing music which, say, Freddie Hubbard and even Eric Dolphy would have found close to impossible. It still suggests a level akin to but distant from the other 'avant-garde' record which appeared on the label at this time.

***(*) **Dark To Themselves** Enja 2084-2 *Taylor; Raphe Malik (t); Jimmy Lyons (as); David S. Ware (ts); Marc Edwards (d).* 6/76.
***(*) **Air Above Mountains** Enja 3005-2 *Taylor (p solo).* 8/76.
Originally edited to fit LP length, *Dark To Themselves* is a complete set from the 1976 Ljubljana Festival. With no bassist, Taylor supplied all the bottom end himself, and the horns parade themselves over his figures. Edwards works hard, although he is scarcely a match for the drummers who've held down this role before and since. More than in many of Taylor's concert recordings, the music here suggests not darkness but incandescence – the flaring trumpet of Malik has a prominent role in the first 20 minutes, and the brilliance of Taylor's playing in this section is radiant.

Two months later, Enja also recorded Taylor at the Moosham Castle Open Air Festival in Austria, with 73 minutes of solo piano (once excerpted for LP release). Decent recording but a so-so piano. Still crowded, colossal.

**** **Cecil Taylor Unit / **** 3 Phasis** New World NW 201 / 203 *Taylor; Raphe Malik (t); Jimmy Lyons (as); Ramsey Ameen (vn); Sirone (b); Ronald Shannon Jackson (d).* 4/78.
This was a superb group, full of contrast but bursting with the spirit of Taylor's music and exultant in its ability to make it work. The two New World albums are studio recordings, but they're performed with the intensity of a live set. These are colourful records: Ameen is a key member of the group, his fiddling vaguely reminiscent of Michael Sampson with Albert Ayler (a group which Jackson also played in), and there are moments when he aspires to a very close kinship with the pianist. But textures are only one part of this music. Malik and Lyons play bright or wounded or bitingly intense lines, and they play their part in a group chemistry which sometimes has the players contrasting with one another, sometimes combining to push the music forward, sometimes providing a textured background to Taylor's own sustained flights of invention. After the ferocity of his playing and organization in the late '60s, there is more obvious light and shade here, the freedoms more generously stated, the underlying lyricism more apparent. If there's a slight problem, it's with Jackson, who – ingenious and masterful though he is – hasn't quite the same grasp of Taylor's designs as Sunny Murray or Andrew Cyrille.

**** **Winged Serpent (Sliding Quadrants)** Soul Note 121089 *Taylor; Enrico Rava, Tomasz Stańko (t); Jimmy Lyons (as); Frank Wright (ts); John Tchicai (ts, bcl); Gunter Hampel (bs, bcl); Karen Borca (bsn); William Parker (b); Rashid Bakr (d); Andre Martinez (d).* 10/84.
An important and insufficiently recognized record. Taylor's four compositions here begin from melodic cells: an eight-note motif starts 'Taht', a sort of riff (which at one point seems ready to turn into a locomotive piece, very much in an Ellingtonian tradition!) emerges in 'Womb Waters', but mainly these are exploding, brilliantly coloured ensemble improvisations where the horns (all very well caught by the recording) make superbly euphoric collective statements. Densely characterized though Taylor's music is, these musicians make their way into it with the highest courage, and the results are extraordinarily compelling.

[illegible]

**** For Olim

Soul Note 121150 *Taylor (p solo).* 4/86.

By now, Taylor had built an impressive discography of solo recordings and there is nothing rote in this further addition to it. 'Olim' is the only long piece at some 18 minutes in duration; the others are sometimes only a couple of minutes long, isolating an idea, delivering it up, and then closing it down. What emerges most clearly from such a session is the refinement of his touch, sometimes obscured by the messier live mixes he's had to contend with, the absolute integration of favourite devices – clusters, call and response – into a peerless mastery of the techniques available to the pianist, and his communicative abilities: nothing here does anything but speak directly to an attentive listener.

*** **Live In Bologna / *** Live In Vienna** Leo LR 100 / 174 *Taylor; Carlos Ward (as, f); Leroy Jenkins (vn); William Parker (b); Thurman Barker (d, mar).* 11/87.
Carlos Ward is hardly the man one thinks of when citing Taylor's saxophonists, and he is scarcely a match for Jimmy Lyons; but his more directly responsive and familiar lines make an agreeable change in their way, and Jenkins is a formidable presence on both records, adding rustic colours and primeval textures to the mix, which also includes marimba and bell sounds from Barker. Frankly, though, these concert sets haven't worn well, and we must admit that there are many better examples of Taylor's work in this entry.

**** **Erzulie Maketh Scent** FMP CD 18 *Taylor (p solo).* 7/88.
**** **Pleistozaen Mit Wasser** FMP CD 16 *Taylor; Derek Bailey (g).* 7/88.
**** **Leaf Palm Hand** FMP CD 6 *Taylor; Tony Oxley (d).* 7/88.
**** **Spots, Circles And Fantasy** FMP CD 5 *Taylor; Han Bennink (perc, etc.).* 7/88.
**** **Regalia** FMP CD 3 *Taylor; Paul Lovens (perc).* 7/88.
**** **Remembrance** FMP CD 4 *Taylor; Louis Moholo (d).* 7/88.
**** **The Hearth** FMP CD 11 *Taylor; Evan Parker (ss, ts); Tristan Honsinger (clo).* 7/88.
**** **Riobec** FMP CD 2 *Taylor; Günter Sommer (d).* 7/88.
*** **Legba Crossing** FMP CD 0 *Heinz-Erich Godecke (tb); Ove Volquartz (ss, ts, bcl); Joachim Gies (as); Brigitte Vinkeloe (as, ss, f); Daniel Werts (ob); Sabine Kopf (f); Harald Kimmig (vn); Paul Plimley (p); Alexander Frangenheim, Uwe Martin, George Wolf (b); Lukas Lindenmaier, Peeter Uuskyla, Trudy Morse (v).* 7/88.
**** **Alms/Tiergarten (Spree)** FMP CD 8/9. *Taylor; Enrico Rava (t, flhn); Tomasz Stańko (t); Peter Van Bergen (ts); Peter Brötzmann*

(as, ts); Hans Koch (ss, ts, bcl); Evan Parker (ss, ts); Louis Sclavis (ss, cl, bcl); Hannes Bauer, Wolter Wierbos, Christian Radovan (tb); Martin Mayes (frhn); Gunter Hampel (vib); Tristan Honsinger (clo); Peter Kowald, William Parker (b); Han Bennink (d). 7/88.

This unprecedented set of records still seems like a towering achievement, and it may stand as the apex of Taylor's latter-day work, creating resonances and establishing links and influences which may reverberate through European free playing for years to come. A document of his visit to a celebratory festival of his music in Berlin, it matches him with several of the finest European improvisers in a series of meetings that had, at that time, relatively few precedents. Although groupings such as Derek Bailey's Company had allowed a certain amount of Euro-American co-operation among improvisers, it was rare indeed for a player of Taylor's magnitude to be involved in such a celebration. An unparalleled inspiration to all these players, the fact of his presence seems to make most of them play above themselves.

Originally issued as a single boxed set, and now available as individual records, no collection should be without at least some of these, as examples of the expressive power and liberating energy which this central figure has introduced into jazz and 20th-century music in general. We would single out the encounters with Bailey, Parker/Honsinger, Oxley, Moholo and Bennink as particularly brilliant examples of Taylor's adaptive capabilities and his partners' own contributions, but every one of these records is both thought-provoking and individually inspiring to any listener prepared to give themselves over to Taylor's music.

Only the Workshop record, *Legba Crossing*, which Taylor merely directs, is in any way less than essential, although even here it is absorbing to follow how Taylor's methodology is brought to bear on the situation. The climactic concert with the full orchestra, *Alms/Tiergarten*, is a monumental event, the colossal sonic impact tempered by Taylor's own unflinching, instinctual control and a grasp of dynamics and dramatic possibility which is breathtaking. It is also, in the circumstances, deeply moving. So often in this area of jazz, above all others, the rewards for the players are minimal beyond the satisfaction in the music itself. The force of Taylor's presence in this situation has a legitimizing power which will remain an emotional matter to both the musicians and the hardy followers of this neck of the jazz woods, for ever off the familiar, accepted paths. As a collective achievement this stands as one of the major jazz recording projects and, were the original boxed set still available (it is now a prized collectors' item in its original form), we would have no hesitation in awarding it a crown.

**** **In East Berlin** FMP CD 13/14 2CD *Taylor; Günter Sommer (perc). 6/88.*

**** **Looking (Berlin Version)** FMP CD 28 *Taylor (p solo). 11/89.*

***(*) **Looking (Berlin Version) Corona** FMP CD 31 *Taylor; Harald Kimmig (vn); Muneer Abdul Fataah (clo); William Parker (b); Tony Oxley (d). 11/89.*

**** **Looking (The Feel Trio)** FMP CD 35 *Taylor; William Parker (b); Tony Oxley (d). 11/89.*

The duets with Sommer were recorded a month prior to the Berlin sessions: thunder and lightning, light and shade, and brimful of music, even across two long CDs. The three editions of *Looking* take a *Rashomon*-style look at the same piece of music, one solo (dense, heavily contoured, lots of pedal-sustain), one trio (magnificent interplay with Parker and Oxley, who became a frequent Taylor confrère), and one with the somewhat more awkward string stylings of Kimmig and Fataah, the latter meshing unconvincingly with Parker. The incredible richness of event continues, with barely a pause, in what was a remarkable period for the man.

**** **Celebrated Blazons** FMP CD 58 *Taylor; William Parker (b); Tony Oxley (d). 6/90.*

Does Taylor swing? The old litmus test comes to mind, since Taylor's ever-widening horizons sound more in touch with and touched by jazz tradition than ever. Oxley's drumming is a more European flavour than anything Taylor's other regular drummers have created, yet it only serves to emphasize the huge rhythmic resources of the leader's own playing. Where Cyrille's magnificent breakers would sometimes obscure the keyboard, Oxley's playing – a unique blend of lumpen momentum and detailed percussive colour – reveals more of it. Parker, too, is coming into his own, deflecting off what the others do while speaking his own piece. Nearly an hour of music, and it swings.

**** **Olu Iwa** Soul Note 121139-2 *Taylor; Earl McIntyre (tb); Peter Brötzmann (ts, targato); Frank Wright (ts); Thurman Barker (mar, perc); William Parker (b); Steve McCall (d). 4/86.*

On the shelf for eight years before release, and with Wright and McCall both gone in the interim, this already has the feel of history about it. Some of the music, too, has one reflecting on Taylor's own history: the presence of Barker's marimba harks back to Earl Griffith on the ancient *Looking Ahead!*, and the small group with horns reminds one of *Unit Structures* (see above). But the two sprawling pieces here (the first is almost 50 minutes; the second, where the horns depart, is nearly 30) have moved far on from those days. Alternately hymnal, purgatorial, intensely concentrated and wildly abandoned, the first theme is a carefully organized yet unfettered piece that again disproves Taylor's isolation (it's firmly within free-jazz traditions, yet sounds like something no one else could have delivered). The second, despite the absence of the towering Brötzmann, superb in the first half, is if anything even more fervent, with the quartet – a one-time appearance for this band on record – playing at full stretch. Another great one.

**** **Double Holy House** FMP CD 55 *Taylor (p, v, perc). 9/90.*

Taylor's quietest, most beguiling record ever is a profound meditation on some of the well-springs of what he does. It starts with a beautiful prelude at the piano before an extended recitation of poetry, accompanied by tiny splashes of percussion, and eventually a return to the piano – although the voice and percussion were actually recorded later, the act seems spontaneously whole. Eventually the accustomed intensity of Taylor in full flow breaks through, and with his accompanying cries the music searches through vocal and non-vocal tradition with a master's aptitude. Outstanding, again.

***(*) **Melancholy** FMP CD 104 *Taylor; Tobias Netta (t); Jörg Huke, Thomas Wiedermann (tb); Wolfgang Fuchs (sno, bcl); Harri Sjöström (ss); Volker Schlott (as); Evan Parker (ts, ss); Thomas Klemm (ts); Barry Guy (b); Tony Oxley (d). 9/90.*

**** **Nailed** FMP CD 108 *Taylor; Evan Parker (ss, ts); Barry Guy (b); Tony Oxley (d). 9/90.*

A performance by the Workshop Ensemble, and to that extent perhaps only a rough cut of the kind of big-scale group music which Taylor might achieve, given limitless time and resources. But it is still enough to have other composers and arrangers slack-jawed, with three pieces that put an evolving structure through complex changes and developments. If the middle section, 'Sphere No. 2', seems like a bonding of improvisers, then 'Sphere No. 3' expands to a glorious reconciliation of free solos and composed and implicit structures. Besides Taylor himself, superb contributions from Guy, Parker and Klemm – but it's as a group performance that this works best.

Nailed is the third episode from the same event. Parker and Guy are frequent playing partners, and although Oxley works with them comparatively rarely, they have much shared history; and he is a regular Taylor confrère too. As a quartet, they make a distinguished group, and only a few minutes into the first of two pieces, 'First', it's clear that the music has a special ration of power and exercised skills. Free-jazz blowouts have been commonplace for decades, but the exciting thing about the intensity which the quartet reaches ten minutes into this piece is the clarity, even at such a tumultuous level of activity. For once, FMP secures a recording of fine accuracy and detail, and the consequence is a mighty document indeed.

CORE COLLECTION

****** The Tree Of Life**
FMP CD 98 *Taylor (p solo). 3/91.*

A gorgeously lyrical and handsomely realized recital, decently recorded, and one of Taylor's most sheerly enjoyable records. For readers who aren't prepared to entertain the pianist on the basis of the sheer amount of work involved – and it's a viewpoint which even we have some sympathy with – this might even be the record to start with. It's no great departure for the man, 70 minutes or so of often rapt and sometimes even quizzical playing, and it tends towards the distilled feel of much of his latter-day music: having got much of the thunder behind him, or having the means to explore it via his various larger groupings, by himself he seems more content to sit and muse on aspects of a voluminous art. And this is the result.

***** Always A Pleasure** FMP CD 69 *Taylor; Longineau Parsons (t); Harri Sjöström (ss); Charles Gayle (ts); Tristan Honsinger (clo); Sirone (b); Rashid Bakr (d). 4/93.*

As always, there are marvellous moments. But we would count this among Taylor's less successful group concerts (Berlin, again, in 1993). While Honsinger, Sirone, Bakr and – surprisingly – Parsons seem right in tune, Sjöström isn't, and Gayle is frankly completely in the wrong world for this occasion. He simply can't get through the way he does on his own records, and he's reduced to what seems like ranting from the sidelines. The closing segment lets the group find a sort of peaceful reconciliation with itself, and it's nearly worth sorting through some of the prior confusion to get to the coda.

****** 2 Ts For A Lovely T** Codanza 1 10CD *Taylor; William Parker (b); Tony Oxley (d). 95.*

The Feel Trio, recorded over five nights during a single residency, with a total of ten unedited sets. It's rare that Taylor has been documented at such length, and the results will repay study by all his admirers. The late Richard Cook was executive producer on this edition, a brave and inevitably uncommercial release that affords a unique opportunity to hear one of the great jazz groups of all time in extended performance.

*****(*) Qu'a: Live At The Iridium Volumes 1 & 2** Cadence CJR 1092 / 1098 *Taylor; Harri Sjöström (ss); Dominic Duval (b); Jackson Krall (d). 3/98.*

The instrumentation for these New York club sets goes back to Taylor's first group with Steve Lacy. Sjöström at times seems to be thinking about that, some of his remarks having a playful irony that suggests his illustrious forebear, but in other respects the music is inevitably a long, long way distant from such ancient history. The saxophonist does better here than he did on the earlier, FMP session without finally making a convincing case for his presence. Duval isn't particularly well placed in the mix, and his arco playing has an unpleasant buzz which suggests a tinny bass amplifier. Krall, though, is inventive and often delicately propulsive: his brushwork halfway through the first set is impeccable. Taylor's intensity seems as trenchant as ever.

*****(*) Algonquin** Bridge 9146 *Taylor; Mat Maneri (vn). 2/99.*

It would be difficult to judge without knowing the context whether this Library of Congress commission were an improvised piece or a formal composition. In point of fact, Taylor produced a notional 'score' and Maneri worked out his part from that. Knowing the circumstances perhaps does make a difference, because one inevitably though perhaps wrongly looks for more order or logic of development in a scored work. It's never clear here what ideas are evolving and what is being abandoned along the way. It's probably best judged as an intriguing experiment on which the jury will remain permanently out.

****** The Willisau Concert** Intakt CD 072 *Taylor (p solo). 9/00.*

One of the pleasures of recent times has been superior piano sound on gramophone records, and the opportunity to hear Cecil Taylor in as excellent fidelity as this, in concert, on an excellent piano, reminds one of all the missed opportunities of his early years, when such an acute keyboard practitioner had to settle for poor pianos and even poorer recordings. Never mind: here he is at 71 (!), the music-making still something to marvel at, the energy levels amazing, and the results fine enough to account for a lot of enjoyable future study. Or just play it once, as John Cage might have advised, and be overwhelmed.

***** All The Notes** Cadence CJR 1169 *Taylor; Dominic Duval (b); Jackson Krall (d). 2/00.*

Three improvisations from a concert in Minneapolis. Duval never seems like the right bassist for a Taylor group, seemingly off in his own world a lot of the time, and the average sound doesn't do the much more interesting Krall many favours.

Also, in brief:

*****(*) Mixed** Impulse! 051270-2. 10/61.

Originally released under Gil Evans's name as *Into The Hot*, this also includes a Roswell Rudd session sans Taylor. Confusing provenance, but fascinating music.

****(*) Chinampas** Leo CD LR 153. 11/87.

A disc of fascinating poetry.

***** Almeda** FMP CD 126. 11/96.

A set at the Total Music Meeting in Berlin: a 76-minute transcendent live set that doesn't transfer well to CD.

***** The Owner Of The Riverbank** Enja/Justin Time 3307. 9/00.

A collaboration with the Italian Instabile Orchestra. Reminiscent of his earlier work with JCO.

****(*) Cecil Taylor/Bill Dixon/Tony Oxley** Victo 082. 5/02.

A strange one, from Victoriaville, Dixon (*t*) noodling with electronics that cut him off from the other two.

David Taylor (born 1944)

BASS TROMBONE, TROMBONE, VOICE

A specialist in the low-brass range, he's a busy sessioneer who is as likely to be found on a contemporary-composition date.

(*) **Doppelgänger / *** **Morning Moon** CIMP 269 / 307 *Taylor; Dominic Duval (b); Jay Rosen (d). 5/02 / 3/04*
*** **Not Just ...** CIMP 321 *Taylor; Steve Swell (tb); Billy Bang (vn); Tomas Ulrich (clo); Ken Filiano (b). 1/05.*

This prolific musician usually works under someone else's orders. but the association with CIMP has raised his profile. On the first one the trios rattle through 14 tracks and the feel is somewhat reminiscent of an old FMP date from the '70s. So some of it works, and a lot doesn't. Curiously, some of the short tracks sound as if they should be longer, while the longer ones could use some pruning. Taylor is master of the bass trombone, but he seems to think in sentences rather than paragraphs and when he's stuck for his next move he tends to bluster. Duval and Rosen make appropriate noises, and at least there's some humour, often a rare commodity in CIMP releases.

Almost exactly the same things could be said about the follow-up, but it works better as an album. Taylor does a nice line in ranty vocals, as on 'Bred In Bithynia', and there are curious similarities between some of these cuts and Roswell Rudd's early experiments and even his collaboration with Sheila Jordan on Flexible Flyer. Rosen has developed a nice line in free metres and it's often left to the sober-sounding Duval to hold things together.

The 'bones and strings formula on *Not Just ...* works very well indeed. Taylor has more to work against and while he still seems to work in discontinuous ideas, which rarely add up to sequential narrative, there's a graspable logic to the whole which is sometimes lacking on previous releases. One suspects much fun was had making this; it just about communicates on CD.

John Taylor (born 1942)

PIANO

A Mancunian, he arrived in London in 1964. Led his own groups in the late '60s and '70s and co-formed Azimuth in 1977 with ex-wife Norma Winstone and Kenny Wheeler.

*** **Blue Glass** Jazz House JHCD 020 *Taylor; Mick Hutton (b); Steve Argüelles (d). 6/91.*

Much admired, Taylor is under-recorded as a leader, though one should also weigh his work with Azimuth in the balance. He started out as an accompanist, established and sustained a reputation with his first wife, Norma Winstone, and is still routinely described as if his gifts are best suited to a supportive role. In fact, Taylor is a riveting solo performer and an exceptional writer. Typically, he likes to spin out long lines of melody, braced by a firm but flexible rhythmic base. He sounds effortlessly fluent but never less than thoughtful.

Blue Glass is a live set from Ronnie Scott's jazz club. Like 'White Magic', 'Blue Glass' is a good example of Taylor's gifts as a sound-painter, but it is his treatment of standards – 'Spring Is Here', 'How Deep Is The Ocean' – that catches the attention first time around. There is also a new version of 'Clapperclowe' from the no longer available *Ambleside Days*, cast very differently for the trio format.

***(*) **Rosslyn** ECM 1599 *Taylor; March Johnson (b); Joey Baron (d). 4/02.*

One rather hoped that having a former Bill Evans bassman in the trio Taylor might consider programming some Evans material, particularly given that he has been compared to the American many times. In fact, what one gets is a set that is Evans-like in temperament rather than content. Taylor doesn't pack this first solo set for ECM with original material, but brings in compositions by Ralph Towner (the lovely 'Tramonto') and Kenny Wheeler ('Ma Bel') as well as a standard, 'How Deep Is The Ocean', to which he gives a slyly Jarrett-like spin. His original themes, each of them with a folkish tinge, are swung much harder by this group than one imagines would be the case with British sidemen, and Taylor seems to be lighter in spirit and faster in response here than on previous records. However, all *Rosslyn* really does is clinch his pedigree as one of the finest pianists in Europe (and he spends much of his time in Europe rather than England).

**** **Insight** Sketch 1064 *Taylor (p solo). 4/03.*

Insight may be the kind of title, and those pastoral evocations exactly the kind of track, that put off jazz snobs. The important thing to register about this superb release is that Taylor has never sounded so completely like a jazz player. Even when he alludes to Bartók or Debussy, even when his inspiration is a long way removed from the blues, his playing has never been more aware of tradition and never more completely individual. 'Evans Above' is a miracle of harmonic invention, while Taylor's interpretation of Steve Swallow's 'Vaguely Asian', complete with strums inside the sound-box, is quietly virtuosic. The other highlight, perhaps pointedly meant, is Kenny Wheeler's 'Everybody's Song But My Own'. A magnificent album, superbly paced and recorded.

***(*) **Songs And Variations** CamJazz 7772 / *Taylor (p solo). 2/04, 3/05.*

This is a bittier and less successful record, viewed simply as a piece of product; however, the playing track by track is faultless and Taylor's explorations are as intriguing and involving as ever.

**** **Angel Of The Presence** / **** **Whirlpool** CamJazz 7768 / 7802 *Taylor; Palle Danielsson (b); Martin France (d). 10/04.*

Two further exquisite trio sets from the Englishman, elevated by Danielsson's singing bass-lines and by some notably sensitive drumming from France. John's own 'In Cologne' (where he teaches) is testimony to the rigour of his writing, but Steve Swallow's 'Vaguely Asian' is the outstanding cut, with the pianist sustaining apparently contradictory developments in perfect balance and with no hint of strain. *Whirlpool* consolidates the group's identity even more securely. There are three Kenny Wheeler tunes in the set, testimony to that creative relationship, and a fascinating reworking of Holst at the end: interesting, this, because the composer's distinctive blend of 'Englishness' and almost mystical exoticism is a perfect analogy for Taylor's own practice.

Martin Taylor (born 1956)

GUITAR

Associated with Stéphane Grappelli in his later years, he has shown an instinctive feel for the Hot Club De France idiom while simultaneously carving out a richly expressive solo sound that draws on every aspect of the jazz guitar tradition. He veers between unaccompanied performance and a more spacious group sound.

(*) **Taylor Made Wave CD 17 *Taylor; Peter Ind (b); John Richardson (d). 79.*
*** **Triple Libra** Wave CD 24 *Taylor; Peter Ind (b). 81.*

Awesomely but unassumingly gifted, Taylor is the kind of artist who gives the music a good name. In straightforward technical terms, he is probably a match for any guitarist of today. His lines seem so cleanly articulated that there is no distance between thought and execution. Perhaps too much so. These aren't very exciting records; the studio sound is as blemish-free as the playing, and one never quite gets that little flicker of danger that would lift them up a notch. The debut album confirms all of that. Precocious, able, even facile, but not yet with a story to tell. Taylor tackles 'On Green Dolphin Street' with an assurance that is uncanny and brings a crisp precision to George Benson's 'My Latin Brother', a more contemporary sound. Taylor only really begins to sound like himself on the follow-up, *Triple Libra*, where he chips in with 'Green Eyes', an early sign of compositional gifts, along with a superb version of Chick Corea's 'Windows'. Long out of circulation, these records are a welcome addition to the catalogue, though – relative to what follows – they should be considered a priority only for confirmed Taylor fans.

*** **Sketches – A Tribute To Tatum** P3 014 *Taylor (g solo)*. 78, 83.
Recorded in Edinburgh (and in the case of the final three tracks, in London five years before), these catch Taylor at the end of his precocious youth and on the cusp of turning into the formidable star of today. His technique is dazzling and his interpretations of such things as 'Ol' Man River' and 'Honeysuckle Rose' are to die for. The bonus tracks from 1978 are 'All The Things You Are', 'Cotton Tail' and 'Misty', of which only the last betrays a whiff of callowness, forgivable at 22.

*** **Don't Fret** Linn AKD 014 *Taylor; David Newton (p); Dave Green (b); Allan Ganley (d)*. 9/90.
*** **Change Of Heart** Linn AKD 016 *Taylor; David Newton (p); Brian Shiels (b); John Rae (d)*. 6/91.
Change Of Heart includes a blues, 'You Don't Know Me', that Taylor takes to the cleaners, but the anodyne brilliance of the playing takes some of the pith out of the playing, and certainly undermines the conviction of the rock-orientated 'Angel's Camp'. The earlier record is more solidly in the jazz camp, thanks mostly to Ganley's civil adaptation of Art Blakey's beat; but the more four-square Rae does no harm to the second session. Taylor was advancing by leaps and bounds all through the '80s and the contrast between these and the Wave sessions above is breathtaking. Technically there isn't much in it. Expressively, he's already on a different plane.

**** **Spirit Of Django** Linn AKD 030 *Taylor; Dave O'Higgins (ts, ss); John Goldie (g); Jack Emblow (acc); Alec Dankworth (b, cabassa); James Taylor (perc)*. 6–8/94.
Given the association with Grappelli, the naming of this group was no surprise, and nor was much of the repertoire. Taylor had decided to give up unaccompanied performance for a while and concentrate on a group sound. It must have been difficult to sustain the level of highly exposed creativity he was bringing to solo concerts. What the group allows him to do is work within a much bigger harmonic and timbral framework, allow his guitar to thread together ideas rather than sustain them all. In Dave O'Higgins (one of the best of the younger generation of British saxophonists) and the seasoned Jack Emblow, he has partners who are absolutely in sympathy with what he is doing. In Dankworth, he has a bass-player who can sustain the tempo in a drummerless group (son James has only a bit part at this stage) but who can also lend himself to the other parameters of the music as well. On 'Night And Day' and 'Honeysuckle Rose', he is creating as much of the musical movement as anyone else. Taylor intended the record to be a tribute to his own father, as well as to the artistic parent namechecked in the title. Playing acoustically and in a setting that juxtaposes Django material ('Nuages', 'Minor Swing', 'Swing 42') against originals and Taylor's own celebrated reworking of Robert Parker's 'Johnny And Mary' theme, he sounds very different from the solo artist, less busy and layered, but instantly identifiable as himself.

***(*) **Portraits** Linn AKD 048 *Taylor; Chet Atkins (g)*. 7–12/95.
Notwithstanding Taylor's apparent desire to leave this kind of thing aside for a while, this is an excellent record, and the chance to play with another of the great legends of modern music must have been irresistible. Atkins went around afterwards saying what a privilege it had been for him to play with Martin, when everyone might have supposed the gratitude flowed the other way. They're first heard together on 'Sweet Lorraine' and one can hear at once where some of Taylor's clean-picked lines come from – not from Django after all. He tries a couple of interesting overdubs, but as before it is the solo tracks where the real action lies. A version of Earl Klugh's 'Kiko' and a closing version of Bill Evans's lovely 'Very Early' are the real gems.

***(*) **Years Apart** Linn AKD 058 *Taylor; Gerard Presencer (flhn); Dave O'Higgins (sax); John Goldie (g); Stéphane Grappelli (vn); Jack Emblow (acc); Terry Gregory (b); James Taylor (perc); Claire Martin (v)*. 96.
The second Spirit Of Django album lacks the impact of the first, but it's still a highly appealing and beautifully crafted performance. The basic group plays wonderfully well, but one wonders if, Grappelli aside, the guest performances from Presencer and Martin (and a further cameo from son James) don't dilute the whole rather than enhance it. 'Manoir De Mes Rêves' is worth waiting for, sealing a habit of finishing albums with the strongest number. The title-piece is wonderful, too, with one of Taylor's most nakedly expressive lines.

*** **Gypsy** Linn AKD 090 *Taylor; Dave O'Higgins (sax); Jack Emblow (acc); John Goldie, Terry Gregory (g); James Taylor (perc)*. 96–97.
The most recent disc from *Spirit Of Django* has a steady-as-she-goes feel. The group is now well enough established to have struck off in some new directions, but *Gypsy*, which was recorded on tour in England with three studio tracks added, has a faintly recycled quality. Taylor is as good as always, and these cuts have presumably been selected to show him at his best. However, the group doesn't always gel and the two subsidiary guitarists go about their business with a slightly grim determination, as if they were being paid by the chord.

*** **Kiss And Tell** Columbia 495387 2 *Taylor; Randy Brecker (flhn); Jay Ashby (tb, v); Kirk Whalum (ss, ts); George Garzone (ts); Matt Rollings (p, org); Brian Siewert (ky); Pat Bergeson (g); John Catchings (vn); Kristin Wilkinson (vla); David Davidson (clo); Eddie Gomez, Chris Kent (b); Al Foster (d); Eric Darken (perc)*. 99.
Major-label interest was long overdue, but Taylor wastes no time in flash grandstanding and instead delivers a musical set that covers just about every aspect of his playing approach. His solo style is represented on 'Mona Lisa', a performance that would have made his dad proud. There are ancestral influences, too, on the guitar/piano duet 'Ginger', an old tune written for his great-grandfather, the boxer Ginger Stewart, and on 'The Nearness Of You', a duet with tenor saxophonist Kirk Whalum, who played it with the dying Arnett Cobb. And there is a hint of godparental influence on 'Sunstep', which revives memories of the association with Grappelli.

****** In Concert** Milestone MCD 9306 *Taylor (g solo). 6/98.*
Having broken his duck as far as live releases were concerned with *Gypsy*, Taylor repeated the experiment with a new label. Whether or not Milestone producer Jay Ashby had anything to do with the selection of material, this is a very much more straight-ahead set than usual. Martin sticks to standard material throughout – no pop songs or Hot Club repertoire – and plays in a relatively conventional, Joe Pass-influenced style. The best of the songs are very good indeed. A brief, brisk 'I Got Rhythm' demonstrates how completely on top of his material he is. Taylor had moved away somewhat from unaccompanied playing at this time, but this gig, recorded at Manchester Craftsmen's Guild, is a near perfect example of what he is capable of in this format. Delightfully recorded in a clear and warm acoustic, this is quintessential jazz guitar, effortlessly musical and intelligent.

Also, in brief:

***** Reunion** Linn AKD 022. 92.
Or: *Old Art And Young Hector*. A lovely meeting with Grappelli.

****** Gold** Linn AKD 064. 90–97.
Magnificently remastered career retrospective on special, gold-coated pressings offers a good selection of tunes and pristine, shiny sound.

***** The Linn Box** Linn AKD 115. N.D.
The first three records for Linn. In a box.

*****(*) Stepping Stones** Linn AKD 166. 90–97.
A nice selection from Taylor's years with the Scottish label.

***** Two's Company** Linn AKD 081. 97.
Ostensibly a duets album, but to all intents a solo project.

***** Artistry** Linn AKD 020. 5/92.
Recorded with superb polish and clarity, this solo recital is almost too good to be true, its main virtues technical rather than musical.

**** Nitelife** Sony 85909. 00.
We would not grudge Martin a measure of commercial success, but this is an over-produced mish-mash of fashionable gestures and poppy arrangements which only mask the unalloyed beauty of his guitar-playing.

****(*) Gypsy Journey** P3 1056. 11/02.
A bland and formulaic album; much better is the guitar showcase on the same label in the company of rock hero Steve Howe.

Mike Taylor (1938–69)

PIANO

Short-lived genius of British jazz, who went through the Royal Air Force already a fine musician and recorded briefly in the '60s. His death by drowning in the Thames remains unsatisfactorily explained.

*****(*) Pendulum** Sunbeam 5034 *Taylor; Dave Tomlin (ss); Ron Rubin (b); Jon Hiseman (d). 10/65.*

*****(*) Trio** Impressed Re-pressed 9866894 *Taylor; Jack Bruce, Ron Rubin (b); Jon Hiseman (d). 67.*
For a brief, intoxicating period, Columbia had money to spend on British jazz. Pianists seemed to be favoured, which gave Stan Tracey and Howard Riley a moment in the sun. Had he lived, Mike Taylor might have enjoyed similar eminence in later years. The promise of *Pendulum* is staggering, and the maturity of writing – on 'Pendulum' and 'To Segovia' particularly – remarkable for a man still only 27. The title-tune has a weaving, harmonically ambiguous cast that proved to be a challenge in big-band arrangements. Taylor (or Columbia) insisted on opening the album with a sequence of standards or repertory tunes, of which the nearly 14-minute 'A Night In Tunisia' is outstanding in its deviations from the original.

Trio is equally idiosyncratic in its treatment of standards, 'All the Things You Are' and 'Stella By Starlight' this time, but it's Taylor's own music, and in particular the glorious 'Abena', which makes the set special. It also serves as a reminder of what an excellent jazz bassist Bruce was, occasionally joined or spelled here by Rubin.

***** Mike Taylor Remembered** Dusk Fire DFCD103 *Taylor; Greg Bowen, Ian Carr, Tony Fisher, Henry Lowther (t, flhn); David Horler, Chris Pyne (tb); Ray Premru (btb); Barbara Thompson (ss, f, af); Ray Warleigh (as, f); Stan Sulzmann (ss, as, f); Bob Efford (ts, ob, bsn); Dave Gelly (ts, cl, bcl); Bunny Gould (bcl, bsn); Peter Lemer (p, syn); Alan Branscombe (vib); Chris Laurence, Ron Mathewson (b); Jon Hiseman (d, perc); Norma Winstone (v); Neil Ardley (dir). 6/73.*
As the date makes clear, Taylor was already dead when this recording was made. It has lain unreleased for 30 years and appears now remastered from Neil Ardley's original tapes. When Mike Taylor died, he had been in a poor condition for some time, largely through drug abuse. He did, however, make a singular impact on British music at the time, co-writing material with Ginger Baker for Cream, and releasing his own *Pendulum* whose title-track became a staple for Ardley's New Jazz Orchestra and is included here. 'Jumping Off The Sun', also included, was also recorded by Colosseum. Taylor's writing was eclectic, with folkish tinges on 'Timewind', 'Folk Dance 2' and 'Black And White Raga', but with a strong blues tonality throughout. Winstone's voice is an important component of these ensembles, emphasizing the song-like cadences of Taylor's most distinctive compositions. These are faithful and respectful renditions of a suddenly eclipsed talent.

John Tchicai (born 1936)

ALTO, SOPRANO AND TENOR SAXOPHONES, FLUTES, BASS CLARINET

The saxophonist is half-Danish, half-Congolese. He started out on violin and, after switching to saxophone, was noticed by Archie Shepp and others on the European festival circuit. Played with Coltrane on Ascension. *Originally rather dry and papery in tone, Tchicai has become more emotionally nuanced over the years.*

***** The Real Tchicai** Steeplechase SCCD 31075 *Tchicai; Pierre Dørge (g); Niels-Henning Ørsted Pedersen (b). 3/77.*
***** Ball At Louisiana** Steeplechase SCCD 31174 *Tchicai; Pierre Dørge (g). 11/81.*
***** Timo's Message** Black Saint 120094 *Tchicai; Thomas Dürst, Christian Kuntner (b); Timo Fleig (d, perc). 2/84.*
****** Grandpa's Spells** Storyville STCD 4182 *Tchicai; Misha Mengelberg (p); Margriet Nabrier (syn); Peter Danstrup (b); Gilbert Matthews (d). 3/92.*
Tchicai moved to the United States in the early '60s and joined Archie Shepp and Bill Dixon in the New York Contemporary Five; but he went on to lead a more significant, if less well-known,

group, known as the New York Art Quartet, with percussionist Milford Graves and trombonist Roswell Rudd. In the following year he played alongside fellow altoist Marion Brown (whom he somewhat resembles in approach) on John Coltrane's epic *Ascension*, before returning to Europe to work on a number of individual projects.

Tchicai has now been a presence in the European avant-garde for more than a quarter of a century, although his few records and occasional appearances have marginalized him more than somewhat. Though most obviously influenced by Ornette Coleman and, to a lesser extent, Eric Dolphy, Tchicai's very individual tonality has more often been likened to that of Lee Konitz, and his performing style has followed a similar trajectory, turning away from a rather cool and dry approach towards a rootsier and more forceful delivery. The two Steeplechases are rather dry affairs in which the moments of beauty feel as forced as hothouse blooms. Dørge and NHØP try to eke some energy out of the saxophonist, but he often seems curiously ill at ease. That said, there are some striking moments, especially on some of the ballads on the later disc, on which NHØP is absent.

The '80s saw Tchicai shift away from alto saxophone. His tenor and soprano work was initially competent but rather anonymous, and it really came into its own only during the following decade, as on the excellent *Grandpa's Spells*. For the most part, the '70s had been a time of consolidation, of teaching and of research into Eastern musics, but he returned to performance with a group called Strange Brothers. Among the more recent material, there is a fine 'Stella By Starlight' on *Timo's Message*, but again the weight of interest falls largely on Tchicai's now quite varied compositional style, which includes calypso and rock elements.

Grandpa's Spells foreshadows Tchicai's growing interest in electronics. The basic quartet is augmented with intelligently deployed sequences that give pieces like 'Community Bells' a rich, almost orchestral texture. There are two old-fashioned improvisations from the group, with Mengelberg well to the fore, a hint of the 'fusion' direction on 'Heksehyl', some folky stuff using traditional melodies ('Fran Engeland Till Skottland'), a touch of Carl Nielsen, and two Jelly Roll Morton compositions.

*** **Love Notes From The Madhouse** 8thhb 80001 *Tchicai; Aaron Getsug (bs, v); Margriet Naber-Tchicai (ky, v); Jeff Parker (g, v); Fred Hopkins (b); Benita Haastrup (d, perc, v); Yusef Komunyakaa (v). 9/97.*

Jazz and poetry have been long-standing bedfellows, but this remarkable collaboration between Tchicai and poet Yusef Komunyakaa redefines the relationship. With the exception of Billy Strayhorn's 'Bloodcount', everything is conceived by the players. 'Dolphy's Aviary' is a remarkable musical and verbal history of recent jazz, and the terse, allusive lyrics are wonderfully complementary to the music. Not suited to every taste, but worth exploring.

*** **Infinitesimal Flash** Buzz 76010 *Tchicai; Francis Wong (ts, f); Adam Lane (b); Mat Marucci (d). 99.*

The opening 'Kippiology', a Johnny Dyani theme, is full-flushing energy music, which might suggest that Tchicai has gone full circle; but thereafter the quartet follow more diverse paths. The partnership with Wong offers some interesting wrinkles, with the Chinese-American taking a major compositional role, and also adapting the traditional melodies 'Autumn Moon' and 'Alishan', which prove to be effective vehicles for Tchicai's soprano and tenor respectively. That said, neither saxophonist really cuts that deeply, and the sleeve-note suggestion that they're akin to a Marsh–Konitz dialogue is distinctly flattering.

*** **Big Chief Dreaming** Soul Note 121385-2 *Tchicai; Tino Tracanna (ss, ts); Garrison Fewell (g); Paolino Dalla Porta (b); Massimo Manzi (d). 6/03.*

An interesting ensemble set, in which Tracanna has as much solo space as Tchicai and with some important statements from the always interesting Fewell as well. The music is quite accommodating, and slightly retro in feel, but the original writing on things like 'Bassetto' (Tracanna's) and 'Prayer For Right Guidance' (Tchicai's) is a nice balance of tradition and innovation.

**** **Good Night Songs** Boxholder BXH 050/051 *Tchicai; Charlie Kohlhase (as, ts, bs); Garrison Fewell (g, perc, etc). 12/03.*

There's a lot of music on this set. None of it is screamingly dramatic, nor does it ever seem to reach into expressive depths. Much of it appears to be composed to a degree, somewhat in the manner of some of Anthony Braxton's earlier small ensembles. And yet it has all the virtues it seems to eschew: a real empathy and instinctive responsiveness between the three players, some degree of horns-against-rhythm, roots in blues and Latin music, and a certain rawness of delivery. Tchicai plays his bass clarinet and sings as well as wielding that now familiar tenor. The underrated Kohlhase modulates his sound beautifully, and Fewell provides a consistent flow of supportive ideas, as well as showing impressively in solo spots. Above all, it *communicates*. The choicest cuts are the opening 'Floating', 'On Fait La Taille', 'X-Ray Vision' and 'Lilanto Del Indio', but there isn't a makeweight on the set.

Also, in brief:

*** **Anybody Home?** Orchard 809972. 9/90.

Sometimes hard-to-find live date with mixed ensemble.

*** **On Top Of Your Head** Ninth World 24. 5/01.

A collaborative album with some fascinating fellow Scandinavians, but very much in line with recent Tchicai essays.

** **Hope Is Bright Green Up North** CIMP 278. 10/02.

Tchicai and Pierre Dorge (g) are old colleagues and some of their dialogue is rewarding, but the record is completely unbalanced by Lou Grassi, who thrashes inattentively.

*** **Hymne Til Sofia** Calibrated 12. 12/05.

Powerful sacred music for choruses and soloists, followed by a nice set of improvs for organ, saxophone and percussion. Different to his usual run of things, but highly effective.

Jack Teagarden (1905–64)

TROMBONE, VOCAL

A Texan, he took the trombone to new levels, with his impeccable technique, fluency and gorgeous sound, allied to a feel for blues playing which eluded many of his white contemporaries. He was also a fine, idiosyncratic singer. He was with Ben Pollack for five years from 1928, with Paul Whiteman in the '30s, and finally led his own swing orchestra, though it left him broke in the end. He joined the Armstrong All-Stars in 1946, stayed till 1951, then toured for the rest of a life increasingly wedded to alcohol.

*** **I Gotta Right To Sing The Blues** ASV AJA 5059 *Teagarden; Leonard Davis, Red Nichols, Ray Lodwig, Manny Klein, Charlie*

Teagarden, Ruby Weinstein, Sterling Bose, Dave Klein, Harry Goldfield, Nat Natoli, Frank Guarente, Leo McConville, Charlie Spivak (t); Jack Fulton, Glenn Miller, Ralph Copsey, Bill Rank (tb); Benny Goodman (cl); Mezz Mezzrow, Arthur Rollini, Charles Strickfadden, Benny Bonaccio, John Cordaro, Chester Hazlett, Jimmy Dorsey, Art Karle, Eddie Miller, Matty Matlock, Joe Catalyne, Pee Wee Russell, Max Farley, Happy Caldwell, Arnold Brilhart, Bernie Day, Sid Stoneburn, Babe Russin, Larry Binyon, Gil Rodin, Irving Friedman, Adrian Rollini, Min Leibrook (reeds); Red McKenzie (kz, v); Fats Waller (p, v); Joe Sullivan, Jack Russin, Lennie Hayton, Arthur Schutt, Gil Bowers, Joe Moresco, Roy Bargy, Vincent Pirro, Howard Smith (p); Joe Venuti, Matty Malneck, Mischa Russell, Harry Struble, Walt Edelstein, Alex Beller, Ray Cohen (vn); Carl Kress, Jack Bland, Nappy Lamare, Eddie Lang, Dick McDonough, Perry Botkin, Mike Pingitore, George Van Eps (g); Treg Brown (bj, v); Eddie Condon (bj); Artie Bernstein, Art Miller, Jerry Johnson, Harry Goodman, Al Morgan (b); Norman McPherson (tba); Ray Bauduc, George Stafford, Herb Quigley, Stan King, Gene Krupa, Josh Billings, Larry Gomar (d). 2/29–10/34.

Teagarden's star is somehow in decline, since all his greatest work predates the LP era and at this distance it's difficult to hear how completely he changed the role of the trombone. In Tea's hands, this awkward barnyard instrument became majestic, sonorous and handsome. By the time he began recording in 1926 he was already a mature and easeful player whose feel for blues and nonchalant rhythmic drive made him stand out on the dance band records he was making.

This compilation features 12 different bands and 18 tracks, which points up how easily Teagarden could make himself at home in bands of the period. One celebrated example is the treatment meted out to a waltz called 'Dancing With Tears In My Eyes', under Joe Venuti's leadership: Teagarden contravenes everything to do with the material and charges through his solo. Two early sessions under his own name have him trading retorts with Fats Waller on 'You Rascal You' and delivering his original reading of what became a greatest hit, 'A Hundred Years From Today'. Stricter jazz material such as two tracks by The Charleston Chasers is fine, but no less enjoyable are such as Ben Pollack's 'Two Tickets To Georgia', where Teagarden's swinging outburst suggests that he treated every setting as a chance to blow. One or two of the transfers are noisy, but most of the remastering is agreeably done.

*** **Jack Teagarden 1930–1934** Classics 698 *Teagarden; Charlie Teagarden, Claude Whiteman, Sterling Bose, Frank Guarente (t); Pee Wee Russell, Benny Goodman (cl); Chester Hazlett, Jimmy Dorsey, Rod Cless (cl, as); Joe Catalyne, Max Farley, Dale Skinner, Mutt Hayes (cl, ts); Frankie Trumbauer (cmel); Bud Freeman (ts); Adrian Rollini (bsx); Casper Reardon (hp); Fats Waller (p, v); Joe Meresco, Terry Shand, Charlie LaVere (p); Walt Edelstein, Joe Venuti, Lou Kosloff (vn); Nappy Lamare (g, v); Dick McPartland, Perry Botkin, Frank Worrell (g); Artie Bernstein, Eddie Gilbert, Art Miller (b); Stan King, Bob Conselman, Larry Gomar, Herb Quigley (d); Gene Austin (v).* 10/30–3/34.

*** **Jack Teagarden 1934–1939** Classics 729 *Teagarden; Charlie Teagarden, Charlie Spivak, Carl Garvin, Alec Fila, Lee Castaldo (t); Jose Gutierrez, Mark Bennett, Charles McCamish, Red Bone (tb); Benny Goodman (cl); Clint Garvin, Art St John (cl, as); John Van Eps, Hub Lytle (cl, ts); Ernie Caceres (cl, ts, bs); Frankie Trumbauer (Cmel); Terry Shand, John Anderson (p); Casper Reardon (hp); Allan Reuss (g); Art Miller (b); Herb Quigley, Cubby Teagarden (d); Meredith Blake, Linda Keene (v).* 9/34–7/39.

The two Classics discs take their usual chronological survey of Teagarden's work up to the middle of 1939. The tracks by the 1931 band are mostly spirited stuff: a hot 'Tiger Rag', a couple of items in which Fats Waller and Tea swap banter – and some feeble tracks with Gene Austin singing. The 1933 date is another heated one, with a front-rank group of Chicagoans on hand, although Classics 698 ends on a couple of dreary sessions. Classics 729 opens with Casper Reardon's famous harp party-piece, 'Junk Man', before moving to the first sessions by the big band Teagarden formed after leaving Paul Whiteman. He never had much luck as a bandleader, but this wasn't a bad group: decent if second-division swing, always suddenly illuminated when the leader took a solo.

***(*) **Jack Teagarden 1941–1943** Classics 874 *Similar to above, except add Billy May, Art Gold (t); Jimmie Noone, Heinie Beau (cl); Dave Matthews (ts); Joe Sullivan (p); Dave Barbour (g); Artie Shapiro (b); Zutty Singleton (d); Bing Crosby, Mary Martin (v).* 1/41–11/43.

Three more sessions by the big band, a couple of tracks with Bing Crosby and two small-group dates for Capitol make up this CD. It's a curious jump from 'Prelude In C Sharp Minor' to 'Chicks Is Wonderful', but the three Decca sessions are among the best vehicles for Teagarden, who plays and sings with serene authority on 'Blue River', 'Black And Blue', 'The Blues Have Got Me' and especially 'Nobody Knows The Trouble I've Seen'. The seven titles by The Capitol International Jazzmen bring together an unlikely band – May, Teagarden, Noone (making his farewell on record), Matthews, Sullivan – but it worked out very well, with the various soloists shining in different degrees. One of the best of the Classics Teas.

***(*) **Jack Teagarden 1944–1947** Classics 1032 *Teagarden; Bobby Hackett (c); Clair Jones, Bob McLaughlin, Val Salata, Tex Williamson, Max Kaminsky, Ray Norden, Jerry Rosen, Andy Marchese, Jerry Redmond, Nyles Davis, Lee Castle, Carl Garvin, Frank Ryerson (t); Fred Keller, Ray Olsen, Wally Wells, Palmer Combatelli, Jack Lantz, Chuck Smith, Kenny Martin, Mark Bennett, Eddie Dudley, Jose Gutierrez (tb); Art Lyons, Peanuts Hucko (cl); Ernie Caceres, Vic Rosi, Clint Garvin (cl, as); Dale Stoddard, Bob Derry, Dale Jolley, Bert Noah, Merton Smith, Ray Skieraski, Leon Radcliffe, Ray Tucci (as); Howard Gilbertson, Ken Harpster, Nick Caiazza, Johnny McDonald, Cliff Strickland, Hub Lytle, John Van Eps (ts); Clark Crandall, Art St John (bs); Don Seidel, Bill Clifton, Norma Teagarden, Bob Carter, Nick Tagg, Gene Schroeder, Jack Russin (p); Herb Ellis, Charles Gilruth, Eddie Critchlow, Chuck Wayne, Allan Reuss (g); Jimmy Lynch, Felix Giobbe, George 'Pops' Foster, Lloyd Springer, Jim Hearne, Jack Lesberg, Bonnie Pottle (b); Frank Harrington, Cozy Cole, George Wettling, Bobby Fisher, Dave Tough (d); Wingy Manone, Christine Martin (v).* 11/39–10/47.

Starting with a couple of 1939 V-Discs that were missed off an earlier volume, this is a mix of rare and familiar Teagarden. His 1944 session for Commodore includes a duet with Wingy Manone on 'Rockin' Chair'. There are six sides from his own label, Teagarden Presents, two Dixieland titles and four by his latest big band. A V-Disc of 'Body And Soul', with a largely unknown rhythm section, is classic Tea. Four Victor titles by Teagarden's Big Eight, including Kaminsky and Hucko, swagger along, and Tea sounds in good heart. A hotch-potch but an excellent one.

***** Club Hangover Broadcasts** Arbors ARCD 19150/1 2CD *Teagarden; Jackie Coon (t); Jay St John (cl); Norma Teagarden, Lil Hardin Armstrong, Don Ewell (p); Kas Malone (b); Ray Bauduc (d). 4/54.*

Four broadcasts by a Teagarden small group in San Francisco. With the big band and the Armstrong All-Stars behind him, Tea sounds settled enough, though there are no vocals from him – a by-product of an old cabaret tax law. The material is all Dixieland chestnuts and the band suffers a little under Ray Bauduc's crashing drums, but there are some nice glimpses of the leader at his best, even if they are only glimpses (and often ones where Tea isn't very well mic-ed). Clean sound, though Coon and Bauduc (and Malone) usually sound louder than everyone else. Ewell and Armstrong are the intermission pianists and get a couple of solos each.

*****(*) Mis'ry And The Blues** Verve 9860310 *Teagarden; Don Goldie (t); Henry Cuesta (cl); Don Ewell (p); Shay Torrant (org); Stan Puls (b); Barrett Deems (d). 6/61.*

Tea's final great album is a welcome addition to the catalogue. By this time his career had settled into a routine of one-nighters which he seemed to care little for, and his working and recording bands were scarcely becoming for him. Yet this date worked out exceptionally well. Goldie has often been criticized, and he can't help showing off on the likes of 'Basin Street Blues', but it would have been no good having a trumpet in the front line sounding as tired as the leader, and he does bring a James-like energy to proceedings. Ewell is very good, Cuesta does nothing to disgrace himself, and even Deems is on his best behaviour. Creed Taylor secured an excellent studio sound, which is attractively brought out in the remastering. Best of all, the material is unhackneyed enough to persuade Tea into giving it his best shots: 'Froggie Moore' and 'Dixieland One-Step' were already ancient history, but a lot more interesting than 'The Saints' and 'I Don't Want To Miss Mississippi', and the title-track especially inveigles some fine singing from him.

Also, in brief:

****(*) Jack Teagarden 1939–1940 / *** Jack Teagarden 1940–1941** Classics 758 / 839. 3/39–2/40; 2/40–1/41.

Teagarden was struggling to find success with this band. Most of the records tend towards undemanding, commercial swing.

**** Jack Teagarden And His All Stars** Jazzology 199. 58.

Teagarden drifting his way through the final years in a way that looks as slipshod as some of Pops's later efforts; too many visits to 'St James Infirmary'; too much time in his 'Rockin' Chair'.

Joe Temperley (born 1929)

BARITONE AND SOPRANO SAXOPHONES, BASS CLARINET

Born in Fife, he played in dance bands in the '50s before spending seven years with Humphrey Lyttelton from 1958. In 1965 he moved to New York and has enjoyed an Indian summer in the Lincoln Center Jazz Orchestra.

***** Nightingale** Hep CD 2052 *Temperley; Brian Lemon (p); Dave Green (b); Martin Drew (d). 4/91.*

***** Concerto For Joe** Hep CD 2062 *As above, except add Steve Sidwell, Eddie Severn, Gerard Presencer (t); Gordon Campbell, Nichol Thomson (tb); Peter King (as); Duncan Lamont (ts); Brian Kellock (p); Alec Dankworth (b); Jack Parnell (d). 9/93–7/94.*

Temperley has seldom figured in record dates in the UK since his move to America and there has been very little under his own leadership, but *Nightingale* was an opportune session. A seamless, singing manner belies the difficulties of the instrument and, though his sometimes bubbly timbre at fast tempos may not be to all tastes, there's a genuineness about his improvisations. There's a beautiful Ellington rarity in 'Sunset And A Mocking Bird', in which Temperley's sound never makes one think of Harry Carney. He ends on an *a cappella* 'My Love Is Like A Red, Red Rose' that sums up the sound he can get from the horn. The weakness lies in the rhythm section: nothing very wrong, but the sheer ordinariness of the playing is unfortunate. *Concerto For Joe* is an agreeable continuation. Jimmy Deuchar's composition for Temperley is the centrepiece of the record, performed by the saxophonist with the big group, and it's a substantial if not quite deathless performance. Elsewhere there are more quartet tracks with the previous group. Temperley sounds well enough but, in the end, as with the previous disc, a certain flavour of routine militates against its acquiring essential status.

***** Easy To Remember** Hep CD 2083 *Temperley; Toby Coe (ss); Frank Griffith (cl); John Pearce (p); Andy Cleyndert (b); Steve Brown (d); strings. 4/01.*

A sweetly melodious jog around a string of familiar standards – perhaps too familiar, with 'Just Friends', 'That Old Feeling' and 'East Of The Sun' the kind of things which listeners will know as well as the players at this point. Frank Griffith's charts do well enough by the soloists (Coe as much as Temperley), but, as with the first record listed, it's at the very end that Temperley has his finest moment: a poignant 'Hielan' Laddie' in memory of his brother.

***** Cocktails For Two** Sackville SAK2CD 3071 *Temperley; Harry Allen (ts); John Bunch (p); Greg Cohen (b); Jake Hanna (d). 10/06.*

Taped at Sunny Sutton's Rocky Mountain Jazz Party, where Temperley and Allen had worked together for the first time a couple of years before. A nice, fresh opening with 'Cocktails For Two' and 'Blues In The Closet', and not much sign of cliché or overworked warhorse as the date progresses. Allen mostly defers to the older saxophonist, but Joe's happy to mix it in the ensembles and on some traded choruses. Both the horns are featured alone on one piece: Joe steers a fresh and original course through 'Polka Dots And Moonbeams', while Allen takes a more conventionally emotive line on 'Everything Happens To Me'.

Jacky Terrasson (born 1966)

PIANO

Born in Berlin, of French and American parents, he grew up in Paris and attended the Lycée Lamartine. He moved to New York in 1990 and won the Thelonious Monk Competition in 1993.

***** Jacky Terrasson / *** Reach** Blue Note 829351-2 / 835739-2 *Terrasson; Ugonna Okegwo (b); Leon Parker (d). 7–8/94; 95.*

Terrasson gathered much acclaim from an early stage, and these debut records as a leader are notably single-minded efforts. He never approaches a tune from any predictable point: on the first disc, there are versions of 'I Love Paris', 'My Funny Valentine' and 'Bye Bye Blackbird' which are so revisionist as to be almost unrecognizable at times. Yet he sticks to otherwise familiar paths of harmony and rhythmic patterns which call to mind influences ranging from Ahmad Jamal to Bill Evans. The problem with both discs is a slightly exasperating ingenuity which seems less at the service of the music and more about creating a sensation. Terrasson's writing has a greater showing on the second set, *Reach*, though it often sounds to be more about motifs and vamps than full-scale structures. Okegwo and Parker perform well, but theirs is a largely subsidiary role, rather than one where a true trio music is called for.

(*) **Rendezvous Blue Note 855484-2 *Terrasson; Lonnie Plaxico, Kenny Davis (b); Mino Cinelu (perc); Cassandra Wilson (v).* 1–4/97.

Anyone expecting something of the order of, say, *The Intimate Ella* from this collaboration is likely to be sorely disappointed. Perhaps it's inevitable, with two such self-regarding artists as Terrasson and Wilson, that their shared record is simultaneously inflated and introverted, to the virtual exclusion of an audience. There are quite preposterous versions of 'It Might As Well Be Spring' and 'If Ever I Would Leave You' which take melodic and rhythmic displacement to extraordinary lengths and, while they get away with 'Old Devil Moon' and 'Tennessee Waltz', the rest of the record is pretty much a trudge, including Terrasson's own features. Wilson's following may find this a lot more entertaining than we do, possibly, but this isn't a record to convert anybody.

*** **Alive** Blue Note 859651-2 *As above* 6/97.

Caught live at New York's Iridium Club, the Terrasson trio deliver a typically larger-than-life set. The music has much presence and numerous surprising moments, but again we are unconvinced by Terrasson's musical decisions. His attractive original 'Cumba's Dance' is gradually speeded up to a nonsensical tempo. Tony Williams's 'Sister Cheryl' goes from quiet reflection to great intensity, but with no real logic, and 'Nature Boy' is made merely eccentric. At its best, as on the opening 'Things Ain't What They Used To Be', the trio offer a persuasive revision of their materials. But for a lot of the time Terrasson appears to be such a crowd-pleaser, conscious or otherwise, that the uncommitted will be bewildered by his music.

*** **What It Is** Blue Note 98756 *As above, except add Michael Brecker (ts); Jay Collins (f); Adam Rogers (g); Mino Cinelu (perc); Xiomara Laugarts (v).* 99.

A departure, as Jacky seems to move off into world music territory. He obviously has the chops to do it, but there's a tasteless exoticism and a surplus of flavour to most of these cuts, and despite the best efforts of Brecker and Rogers, the mix doesn't come out quite right.

***(*) **Kindred** Blue Note 27320 *Terrasson; Stefon Harris (vib); Tarus Mateen (b); Terreon Gully, Idris Muhammad (d).* 01.

That this is successful at all is down to the excellent Harris and the rhythm section, and it would be interesting to hear the young vibist on his own with them. Terrasson seems to have lost any sense of direction, and while he's capable of turning in the odd disc of this quality, it often nowadays looks more by luck than judgement or more by the grace of his colleagues than through his own prodigal talents.

*** **A Paris ...** Blue Note 27637 *Terrasson; Stefano di Battista (sax); Biréli Lagrène (g); Grégoire Maret (hca); Ugonna Ukegwo, Rémi Vignolo (b); Terreon Gully, Leon Parker (d); Minino Gara (perc); other percussion.* 2/01.

Terrasson had started his first album with a version of 'I Love Paris' and he reprises it here in an interestingly funky version. It's the obvious peg for what's intended as a musical collage devoted to the city of his upbringing. There are some nice moments, often courtesy of the guests, while Terrasson shifts from acoustic to Fender Rhodes on occasion. Lagrène guests on the title-track and creates a nice atmosphere, while 'Ne Me Quitte Pas' and 'La Vie En Rose' push the atmospherics just a little bit too far. Terrasson's problem is that he has ideas but seems unsure how to develop them, so they are swathed in concept and left sounding simultaneously raw and hyper-sophisticated, an unhappy mixture. Okegwo and Parker from the first records are back briefly, but enough to prompt regret that Jacky didn't pursue that approach longer and with more conviction.

*** **Mirror** Blue Note 366774 *Terrasson (p solo).* 12/06.

There's much to enjoy here, even a version of 'America The Beautiful', but Terrasson's opening read of 'Caravan' is pointlessly idiosyncratic and only on 'Just A Gigolo', where he alludes to Thelonious Monk's versions, and 'Cherokee' does one sense him thinking through a piece rather than simply embellishing a core idea. It's a lovely-sounding record, though, and Terrasson fans will be well pleased with it.

Also, in brief:

(*) **Rendezvous Blue Note 855484-2. 1–4/97.

Perhaps it's inevitable, with two such self-regarding artists as Terrasson and Cassandra Wilson, that their shared record is simultaneously inflated and introverted, to the virtual exclusion of an audience.

(*) **Smile Blue Note 42413. 6/02.

Terrasson continues to take on standards with the grace and discretion of a bulldozer. There are lighter moments which suggest that Jacky's future might be with smooth jazz.

Clark Terry (born 1920)

TRUMPET, FLUGELHORN

Known as 'Mumbles' after his famously indistinct scat style, the most cited artist in this book (sic) was born in St Louis and managed to hold down a seat in both the Basie and Ellington bands, before disappearing into the studios. He reappeared in the '70s, with expressive flugelhorn added to his armoury.

*** **Serenade To A Bus Seat** Original Jazz Classics OJCCD 066 *Terry; Johnny Griffin (ts); Wynton Kelly (p); Paul Chambers (b); Philly Joe Jones (d).* 4/57.

Though not reducible to his 'influences', Terry hybridizes Dizzy Gillespie's hot, fluent lines and witty abandon with Rex Stewart's distinctive half-valving and Charlie Shavers's high-register lyricism; he is also a master of the mute, an aspect of his work that had a discernible impact on Miles Davis. Miles, though, remained unconvinced by Terry's pioneering development of the flugelhorn as a solo instrument; later in his career he traded four-bar phrases with himself, holding a horn in each hand. An irrepressible showman with a sly sense of humour, Terry often fared better when performing under other leaders. His encounter with the Oscar Peterson Trio in 1964 is often judged his best work, and it's hard to see where and when he played better. The 'early' – he was 37 – *Serenade To A Bus Seat* combines a tribute to civil-rights activist Rosa Parks with pungent versions of 'Stardust' and Parker's 'Donna Lee'. Terry isn't an altogether convincing bopper, but he's working with a fine, funky band, and they carry him through some slightly unresolved moments.

**** **Daylight Express** Chess GRP 18192 *Terry; Paul Gonsalves (ts); Mike Simpson (sax, f); Willie Jones (p); Remo Biondi (g); Jimmy Woode (b); Sam Woodyard (d). 7–8/57.*

Slotted into the middle of his contract with Riverside, these insecurely dated sessions from the summer of 1957 yielded two LPs for Argo: *Out On A Limb* and (under Gonsalves's name) *Cookin'*. The ten tracks with the saxophonist, which include the previously unissued 'The Girl That I Call Baby', are far and away the most interesting things on the record. Clark sounds rather restrained in his presence, concentrating on a quietly lateral lyricism, whereas on the early session, produced by Daddy-O Daylie, he goes for broke every time, demonstrating an iron lip on 'Trumpet Mouthpiece Blues' and positively ripping up tunes like 'Daylight Express' and 'Taking A Chance On Love'. The songs are all very short, with the exception of the 'Mouthpiece' feature, and the impact is not dissimilar to having an express train shoot past in front of you.

*** **Duke With A Difference** Original Jazz Classics OJCCD 229 *Terry; Quentin Jackson, Britt Woodman (tb); Tyree Glenn (tb, vib); Johnny Hodges (as); Paul Gonsalves (ts); Jimmy Jones, Billy Strayhorn (p); Luther Henderson (cel); Jimmy Woode (b); Sam Woodyard (d); Marion Bruce (v). 7 & 9/57.*

In 1957 Terry was most of the way through his eight-year stint with Ellington and was bound for a staff job with NBC, the first black man to get his feet under that table. He struck up a successful partnership with trombonist Bob Brookmeyer. It's the slide-brass men he cleaves to on this mildly impertinent tribute to his boss. He undercuts both Jackson and Hodges on a beautifully arranged 'In A Sentimental Mood' (which features Strayhorn on piano and Luther Henderson on celeste) and cheerfully wrecks 'Take The "A" Train' in spite of Gonsalves's best efforts to keep it hurtling along the rails.

**** **In Orbit** Original Jazz Classics OJCCD 302 *Terry; Thelonious Monk (p); Sam Jones (b); Philly Joe Jones (d). 5/58.*

Terry's solitary excursion on Monk's *Brilliant Corners*, a vivid 'Bemsha Swing', underlined the degree to which Monk himself still drew sustenance from swing. *In Orbit* is firmly Terry's album. If the material is less stretching, the arrangements are surprisingly demanding, and the interplay between flugelhorn (used throughout) and piano on 'One Foot In The Gutter' and the contrasting 'Moonlight Fiesta' is highly inventive.

*** **Clark Terry And His Orchestra Featuring Paul Gonsalves** Storyville STCD 8322 *Terry; Paul Gonsalves (ts); Raymond Fol (p); Jimmy Woode (b); Sam Woodyard (d). 59.*

Clark was in the final stages of his association with Duke Ellington when this small group session was made in Europe. The competent Raymond Fol was in Duke's chair and does a very decent job. The set kicks off with the life-on-the-road epic 'Serenade To A Bus Seat', includes a couple of takes of Monk's 'Pannonica' and some jammed material. Gonsalves is an ideal playing partner: his rich harmonic awareness coaxes ever more adventurous ideas out of Terry and their duels on 'Clark Bars' and the second, previously unreleased take of the Monk tune are enormously impressive.

**** **Color Changes** Candid CCD 79009 *Terry; Jimmy Knepper (tb); Julius Watkins (frhn); Yusef Lateef (ts, f, eng hn, ob); Seldon Powell (ts, f); Tommy Flanagan, Budd Johnson (p); Joe Benjamin (b); Ed Shaughnessy (d). 11/60.*

Terry's best record, and ample evidence that swing was still viable on the cusp of the decade that was to see its demise as anything but an exercise in nostalgia. What is immediately striking is the extraordinary, almost kaleidoscopic variation of tone-colour through the seven tracks. Given Lateef's inventive multi-instrumentalism, Powell's doubling on flute and Terry's use of flugelhorn and his mutes, the permutations on horn voicings seem almost infinite. 'Brother Terry' opens with a deep growl from Terry, a weaving oboe theme by composer Lateef and some beautiful harmony work from Watkins who interacts imaginatively with Knepper on Terry's 'Flutin' And Fluglin''. Again arranged by Lateef, this is a straightforward exploration of the relation between their two horns; Terry has written several 'odes' to his second instrument, and this is perhaps the most inventive. 'Nahstye Blues', written by and featuring Johnson, in for the unsuitably limpid Flanagan, comes close to Horace Silver's funk. Terry is slightly disappointing, but Lateef turns in a majestic solo that turns his own cor anglais introduction completely on its head. The closing 'Chat Qui Pêche' is an all-in, solo-apiece affair that would have sounded wonderful in the Parisian *boîte* it celebrates and brings a marvellous, expertly recorded record to a powerful finish.

***(*) **Mellow Moods** Prestige PCD 24136 *Terry; Lester Robertson (tb); Budd Johnson (ts); George Barrow (bs); Junior Mance (p); Eddie Costa (p, vib); Joe Benjamin, Art Davis (b); Charli Persip, Ed Shaughnessy (d). 7/61, 5/62.*

Following on from the last item, this confirms that a purple patch was in progress. A calmer, less frantic record all round, it showed off Terry's abilities as a balladeer as well as a fast action man. Mance is a good accompanist on the earlier session, a quartet with just Terry and rhythm. Inevitably there is slightly less of him on the other date, but this almost-big band generates an impressive body of noise when it gets going, and the settings laid out for him on 'If I Were You' and 'It's Fun To Think' are completely irresistible.

*** **Live At The Wichita Jazz Festival** Vanguard 79335 *Terry; Greg Bobulinski, Dave Carley, Paul Cohen, Oscar Gamby, Jimmy Nottingham (t); Chuck Connors, Sonny Costanzo, Janice Robinson, Jimmy Wilkins (tb); Jack Jeffers (tb, btb, tba); Frank Wess, Chris Woods (as); Jimmy Heath, Ron Odrich, Ernie Wilkins (ts); Charles Davis (bs); Arnie Lawrence, Phil Woods (reeds); Duke Jordan, Ronnie Matthews (p); Wilbur Little, Victor Sproles (b); Ed Soph (d, perc). 74.*

*** **Live! At Buddy's Place** Universe 60 *Similar to above. 74.*

A surprisingly modern programme from the revitalized Terry. On the first he includes Kenny Dorham's 'Una Mas' and, even more unexpectedly, Wayne Shorter's complex 'Nefertiti', alongside the easy swing of 'Take The "A" Train' and the delightful 'Mumbles'. The arrangements are by Ernie Wilkins, Phil Woods, Jimmy Heath and Allan Foust, and the last also contributes the long curtain-piece, 'Cold 'Tater Stomp'. The section aren't always entirely together and there is some definite slackness in the horns, but, like many a festival gig, it relies more on atmosphere than on formal accuracy. This was the outfit he called the Big B-a-d Band. It was both of those things.

*** **Live At Montmartre, 1975** Storyville STCD 8358 *Terry; Ernie Wilkins (ts); Horace Parlan (p); Mads Vinding (b); Bjarne Rostvold (d); Richard Boone (v). 6/75.*

Wilkins didn't have quite the cachet in this room that Dexter Gordon built up over the years, but in company with Clark he was still quite a draw. It's Boone who does the best of the vocal work on this, though the best of the playing comes on the three long tracks, 'Bye Bye Blackbird', 'Satin Doll' and 'Misty', all of which are exquisite. Clark is playing with great enthusiasm and

Parlan opens up possibilities for him that a more literal piano-player would not spot. Vinding is a master at this kind of gig and even if Alex Riel wasn't on hand, Rostvold is a worthy replacement. Clark's best solo is on the opening track, which seems a pity, but he's in fine form.

***(*) **Intimate Stories** Challenge CHR 70050 *Terry; Horace Parlan (p); Red Mitchell (b).* 7/78.
By contrast, this is a straightforward instrumental set, with some astonishingly good playing from all three members of this drummerless group. Parlan can blow hot and cold, but is superb on 'What Will I Tell My Heart?', 'Blue Moon' and 'Days Of Wine And Roses'. Mitchell resists the temptation to sing, as does Clark except for a bit on 'The Perils Of Pauline', and collectors will enjoy every note of it.

*** **Swiss Radio Days Jazz Series: Volume 8 – Lucerne 1978** TCB 2082 *Terry; Chris Woods (as, f, v); Horace Parlan (p); Victor Sproles (b); Bobby Durham (d).* 12/78.
This is a familiar series that maintains a pretty high quality. The band is interesting, with Woods's boppish alto and flute blending well with Terry's warm brass tone and some inspired playing from Parlan, who was going through a purple patch around this time. The tracks are mostly quite short, presumably for scheduling reasons, but the best of them contain some strong soloing from Clark. He couldn't resist singing and there is a strong version of 'I Want A Little Girl' as well as some daft back-and-forth stuff with Woods on 'Lemon Drop'.

CORE COLLECTION

**** **Memories Of Duke**
Original Jazz Classics OJCCD 604 *Terry; Joe Pass (g); Jack Wilson (p); Ray Brown (b); Frank Severino (d).* 3/80.
Obvious, really, but exquisitely done. The interplay between Pass and Brown touches unsuspected areas of 'Cotton Tail' and 'Sophisticated Lady' and, though Severino might have been dispensed with for at least a couple of the softer tracks, the overall sound is excellent.

***(*) **Live At The Village Gate** Chesky JD 49 *Terry; Jimmy Heath (ts, ss); Paquito D'Rivera (as); Don Friedman (p); Marcus McLaurine (b); Kenny Washington (d).* 11/90.
Recorded three weeks short of Terry's 70th birthday, this is a good-natured set of uncomplicated jazz. Terry alternates his trumpet ('my driver') and flugelhorn ('putter'), favouring a soft, blurred-edge tone that in no way compromises the clarity of his bop-influenced lines. Jimmy Heath is dry without being sterile and takes a lovely solo on 'Pint Of Bitter', a dedication to the late Tubby Hayes. D'Rivera shows up for only a single track, the appealing 'Silly Samba'. The recording is impeccably handled, with a light sound that still captures the live ambience; on 'Keep, Keep, Keep On Keepin' On', Terry has the entire audience singing along, and so he can't resist throwing them 'Hey Mr Mumbles' at the end. 'If Sylvester Stallone can make *Rocky 3, 4, 5*, I don't see why I can't make "Mumbles 8, 9 and 10."'

***(*) **The Hymn** Candid CCR 79770 *Terry; Jesse Davis (as); Don Friedman (p); Marcus McLaurine (b); Sylvia Cuenca (d).* 93.
A pretty archetypal set from Clark, recorded at Birdland. He kicks off with the fast swing of the title-tune, throws in 'Ow!', some trumpet and flugelhorn juggling on 'On The Trail', and even finds time to do some serious harm to the vocal of 'On The Sunny Side Of The Street'. Young Davis plays well in his boppish manner and the rhythm section, all of whom were to get to know Terry pretty well, do their jobs with aplomb. A fine record of a great entertainer still in his prime.

*** **Shades Of Blues** Challenge CHR 70007 *Terry; Al Grey (tb); Charles Fox (p); Marcus McLaurine (b).* 5/94.
Apart from the closing trilogy ('Parker's Mood', McShann's 'Hottie's Blues' and Handy's 'St Louis Blues') and a mostly polite early inclusion of Al Grey's 'Salty Mama', all of the themes are original blues, simple and unpretentious but played with maximum variation. Clark's vocal on 'Whispering The Blues' is very much in the 'Mumbles' tradition, light, buoyant and deceptively clever. The interplay with Grey is more challenging than might at first appear, with every conceivable variation on conventional blues changes.

*** **Top And Bottom Brass** Chiaroscuro 347 *Terry; Don Butterfield (tba); David Glasser (as); Red Holloway (ts); Jimmy Jones, Willie Pickens (p); Sam Jones, Marcus McLaurine (b); Sylvia Cuenca, Art Taylor (d).* 11/95.
Red Holloway can't spend much time ashore these days, having tapped into the jazz cruise sector. In a curious way, though, the key element here is the 'bottom brass' of tubist Don Butterfield. Clark's chocolatey flugelhorn is the main voice, and his quarter-hour ballad medley will be a constant source of delight. Recorded on the SS *Norway*, the music seems brisk and oxygenated – or ozoned – and Terry is in cracking form.

***(*) **One On One** Chesky 198 *Terry; Monty Alexander, Geri Allen, Kenny Barron, Tommy Flanagan, Don Friedman, Eric Lewis, Marian McPartland, Junior Mance (p).* 99.
Something of the range and sophistication of this lovely album of trumpet and piano duets can be gauged from the roster of accompanists. A word of advice: buy it, stick it in the machine and sit back without the notes. Second time around, you can start to work out who's at the piano. Given that at least two of Clark's partners are – seemingly deliberately – playing out of character, it won't be as easy as you might think. And that's all the help you're getting.

*** **Live On QE2** Chiaroscuro 365 *Terry; David Glasser (as); Don Friedman (p); Shirley Horn (p, v); Marcus McLaurine (b); Sylvia Cuenca (d); Etta Jones, Vanessa Rubin, Carrie Smith (v).* 5/00.
*** **Herr Ober** Nagel Heyer 68 *As above, except omit Horn, Jones, Rubin, Smith.* 99.
The cruise-ship circuit has become a happy hunting-ground for musicians of Clark's generation and this sounds like a very relaxed and easy set on the big liner. The guest singers will be the main draw for many purchasers and Shirley Horn's spot on 'But Beautiful' is a definite high point. Etta Jones makes a lovely job of 'East Of The Sun, West Of The Moon' and 'Etta's Fine And Mellow Blues'. Clark himself eases solos out of his flugelhorn as if he were drawing taffy. Parker's 'The Hymn' is an unexpected inclusion and very effective it is too.

Herr Ober catches the old fellow back in Germany with an appearance at the Birdland Neuburg. The group is very strong and responsive to the leader. Clark scats like a youngster on two takes of the title-track, but the main attractions are versions of 'Jumpin' At The Woodside' and 'Taking A Chance On Love'. Well up to scratch.

***(*) **Friendship** Eighty Eights/Columbia 51086 2 *Terry; Don Friedman (p); Marcus McLaurine (b); Max Roach (d).* 3/02.
A meeting between two old masters. Terry and Roach duet on several tracks, including the startling opening 'Statements' which sounds like an angelic summons. There are also a number of

group tracks, on which Friedman is featured fairly prominently, possibly to cover for Clark's shaky articulation; he doesn't quite pull off the opening theme of 'Let's Cool One' and some of his notes aren't absolutely hit on the head. 'Brushes And Brass' is another duo track, which touches on 'Salt Peanuts', 'Singing In The Rain' and even hints at Miles's 'Jean-Pierre'. 'Simple Waltz' is delightful and could only be by those two great men, with Roach splintering melodies from his cymbals, Clark finding a rich, warm sound for a simple but lovely line. Producer Yasohachi '88' Ito gets a nice, intimate sound for the duos, though the piano seems up very high on the group tracks.

***(*) **George Gershwin's Porgy And Bess** A440 Music 9002 *Terry; Chicago Jazz Orchestra; Jeff Lindberg (arr).* 10/03, 2/04.
Not since Miles Davis and Gil Evans created their classic version had a jazz musician attempted such a comprehensive interpretation of Gershwin's opera. Terry's flugelhorn sound gives the music a chastened warmth and elegance that Miles would probably not have understood, let alone attempted. These are the musings of a much older man, who clearly knows the canonical version(s) very well indeed, but who brings his own vast body of experience to bear. He sings 'Here Comes De Honey Man' with easy humour, but his muted solo on 'Summertime' has to be considered the highlight of a remarkable set. Lindberg's arrangements are straightforward enough, more conventional than Evans's and thus closer to the original, but with unmistakable imagination and flair. At 83 – he celebrated his birthday while the record was in production – Terry still sounds at the top of his powers.

*** **Live At Marihan's** Chiaroscuro 212 *Terry; Young Titans Of Jazz.* 5/04.
Clark explains the concept on the interview tracks, but this is a bold selection of material, including 'The Serpent's Tooth', an epic 'Bella Blue' and for once no 'Mumbles'. The band is excellent, justifying Terry's confidence in the contemporary scene. It's not much more than an elder statesman showcase, but impeccably put together and very nicely played.

Also, in brief:

*** **Top And Bottom Brass** Original Jazz Classics OJCCD 764. 2/59.
The title is self-explanatory – trumpet with tuba and two basses – the results patchy.

*** **Spanish Rice** Impulse! 143602. 7/66.
Co-led by Chico O'Farrill and inevitably slanting towards Latin tunes this is a jolly set, enlivened by Clark's full-voiced trumpet and flugelhorn.

*** **Yes, The Blues** Original Jazz Classics OJCCD 856. 1/81.
Dominated byEddie Vinson's (*as*) raw blues line this isn't the best place to catch up with Terry, but it is a hugely entertaining album.

*** **The Clark Terry Spacemen** Chiaroscuro 309. 2/89.
Often with Chiaroscuro, the closing 'Jazzspeak' interview is almost the most interesting aspect of the set. Here, the music matches up to the anecdote pretty well.

(*) **Squeeze Me Chiaroscuro CRD 309. N.D.
Some nice ensemble arrangements, but the sound strips the solos of individuality.

*** **Express** Reference 73. 12/95.
Amiable big-band swing with a few modern touches from Terry and the well-drilled DePaul University Big Band.

*** **The Good Things In Life** Mons 874437. 2/96.
Recorded live in Switzerland with a local small group, and a great deal of fun.

*** **Jazz Matinee** / *** **Ritter Der Ronneburg, 1998** Hanssler Classics 93036 / Mons 874335. 5 & 9/98.
In mellow form in Germany (Stuttgart and a castle) with the SWR Big Band and Paul Ruhn Orchestra respectively.

*** **Uh Oh!** Nagel Heyer 2003. 6/99.
This is strictly a Dave Glasser (*as*) record with Terry and Barry Harris (p) as star turns, so the line-up varies from track to track. Some fine stuff, but Clark sounds tired.

*** **Chilled & Remixed** Vivicom 71045. 9/04.
There's been a frosting on the moustache for a while, but here's Clark at his coolest. Don't be surprised if Eminem does 'Mumbles' next and Clark takes a stab at 'Stan'.

TEST

GROUP

New York improvisers playing hardcore free jazz.

***(*) **TEST** / **(*) **TEST** / **(*) **Live / TEST** Ecstatic Peace 84 / AUM Fidelity AUM012 / Eremite MTE 021 *Daniel Carter (as, ts, f, t); Sabir Mateen (cl, as, ts, f); Matthew Heyner (b); Tom Bruno (d).* 8/98; 8/98; 11/98.
This quartet seem ready to spearhead a back-to-the-roots exercise in New York free jazz, playing long and loud (though not unlyrical) sets of unfettered improvisation. Tom Bruno set the project in motion. The notes to the AUM Fidelity release (the titles are slightly confusing and it seems that the records were released out of chronological sequence) suggest that TEST can be heard at the corner of 57th and 5th, and they've also been known to do subway gigs. This is classic street music: tough, sweepingly passionate, but informed and articulate playing. The Eremite disc has one long set from Baltimore and a brief postscript from a Boston show which is a riotous coda to the disc. Rough, live sound, but the spirit is unquenchable and there is some feelingful and exciting interplay among the four players, each of whom suggests that he has a good grasp of long form in improvising. *TEST* isn't much less intense, although there's a serene interlude called 'Alen's Flight Preparation' where the horn-players pick up flutes and play a whispery dialogue. Carter, who occasionally turns to the trumpet but is more often on sax, and Mateen are both driven but not without their melodious side, and it sweetens or at least lightens what might otherwise have been an overdose of grim.

Henri Texier (born 1945)

DOUBLE BASS

Influenced by the great Wilbur Ware, he has a strong, full sound that nearly always sounds better at lower tempos, when its sheer weight and fullness become more evident. Like Charlie Haden, though, he can also play nimbly and melodically.

*** **La Companera** Label Bleu LBLC 6525 *Texier; Michael Marre (t, flhn); Louis Sclavis (cl, ts); Philippe Deschepper (g); Jacques Mahieux (d).* 2/83.

*** **Paris-Batignolles** Label Bleu LBLC 6506 *As above, except omit Marre; add Joe Lovano (ts).* 5/86.

The earlier of these records was noted as much for Sclavis's contribution as for the leader's. In 1983, he was not much known outside France, but there were already mutterings about his ingenious and fiery, folk-based improvisations. Interesting as he was at this stage, it's only when Marre makes up the complement that the record really catches light. *Paris-Batignolles* is higher-octane stuff from the start. Lovano's remarkably traditional sound melds perfectly with this group, both on the faster dance tunes and on the brooding laments. Texier isn't caught so well or so fully on this live recording from the Amiens Jazz Festival, but his presence is consistently evident in the reactions of fellow players, who always seem easier and open-hearted in his presence.

**** **Izlaz** Label Bleu LBLC 6515 *Texier; Joe Lovano (ts, ss, cl, f, perc); Steve Swallow (b); Aldo Romano (d).* 5/88.

*** **Colonel Skopje** Label Bleu LBLC 6523 *As above, except add John Abercrombie (g).* 7/88.

Texier's Transatlantik Quartet allowed a promising relationship with Lovano to cement and brought in the rock-tinged, free-swinging bass guitar of Steve Swallow. The sound is wonderfully open and unstuffy. 'Ups And Downs' is superb, though it bears no relation to Bud Powell's composition of that name, and the only quibble about this set is that the sound-mix is awry, pushing up bass and drums too far and making Lovano sound as if he's out back somewhere, waiting to get in. *Colonel Skopje* is a ragbag, too various to hang together convincingly, though Abercrombie's presence guarantees some interesting moments, as always.

***(*) **Respect** Label Bleu LBLC 6612 *Texier; Bob Brookmeyer (vtb); Lee Konitz (as); Steve Swallow (b); Paul Motian (d).* 4–5/97.

Superior, beautifully crafted jazz from a dream line-up. The interplay between Texier and Motian is immaculate, particularly on the drummer's own 'In The Year Of The Dragon', and the blend of horns has a dreamy precision. Konitz is well settled into a purple patch, spinning off quicksilver lines on his own 'Thingin'', which manages to sound as if it was made up on the spot. Brookmeyer's cool, slightly reserved approach probably won't appeal to everybody, but it's combined with a flawless sense of structure and a certain wry humour. Certainly the pairing of voices on 'Lee And Me' is as tongue in cheek as 'Idyll', Bob's other composition, is sincere and unalloyed. Texier himself has seldom been heard to greater advantage. The acoustic in Amiens's Studio Gil Evans is both intimate and capacious, and the bass, which never calls for much in the way of electronic boosting, is as resonant and present as if he were standing between your speaker cabinets, playing live.

*** **Mosaic Man / *** Strings' Spirit** Label Bleu LBLC 6608 / 6648/9 2CD *Texier; Glenn Ferris (tb); Sébastien Texier (as, cl); Bojan Zulfikarpašić (p); Tony Rabeson (d).* 9/98; 03.

This is the Azur Quintet, nowadays very much centred on Texier and his son, Sébastien. The bass still remains the axis on which the music turns, freeing up Bojan Z's role considerably and allowing the two horns to range quite widely. Apart from 'Mosaic Man' itself and 'Cap D'Espérance', the songs on the first disc are mainly quite short. As ever, Henri doesn't indulge himself in long solo features, preferring to register a presence with rich, double-stopped chords and fleet, muscular melody-lines. The second record highlights Ferris more and confirms his standing as one of the most inventive trombone-players around, a worthy heir to the late Albert Mangelsdorff, though Texier later replaced him with a less adventurous spirit on the slide horn.

*** **(V)ivre** Label Bleu LBLC 6668 *Texier; Guergoi Kornazov (tb); Sébastien Texier (as); François Corneloup (sax); Manu Codjia (g); Christophe Marguet (d).* 05.

A new group for Texier, which he calls the Strada Sextet, and apparently a fresh attempt to rough up the sound and push off in new directions. The title is a pun on 'to live' and 'drunk' and there's an abandon in the play which is new and heady. Much of the material is written by the newcomers, with Codjia's 'Gandhi' particularly fine. Sébastien continues as the link with earlier groups and continues to evolve as a soloist.

*** **Water Alert** Label Bleu LBLC 6698 *As above.* 6/07.

This has somewhat dark and alienating qualities, that begin with the cover and stretch into 'Alerte De L'Eau' and some of the other themes. For the first time, Texier has formed a group that completely reflects his musical vision and delivers a performance that is as powerful as the ideas fuelling it. Sébastien Texier and Corneloup blend seamlessly with the brass-player in the front line, and Codjia fills in the harmonies in a deliciously ambiguous way. A wonderful contemporary record.

Also, in brief:

*** **Mad Nomad(s)** Label Bleu LBLC 6568. 95.

Ambitious and idiosyncratic group music.

*** **Remparts D'Argile / *** Holy Lola** Label Bleu LBLC 6638 / 6678. 00; 04.

Two film-associated projects, the first with a trio (Sébastien and Rabeson), the second with a larger group featuring Louis Sclavis (*cl*).

Toots Thielemans (born 1922)

HARMONICA, GUITAR, WHISTLING

If you were a young Belgian jazz fanatic in the early '40s, you took up guitar in emulation of Django. Thielemans recorded 'Bluesette' in 1961, after working with George Shearing; his first hit had him playing guitar and whistling, but he subsequently became the pre-eminent harmonica-player in jazz.

***(*) **Man Bites Harmonica** Original Jazz Classics OJCCD 1738 *Thielemans; Pepper Adams (bs); Kenny Drew (p); Wilbur Ware (b); Art Taylor (d).* 12/57.

*** **Blues Pour Flirter** Emarcy 549403-2 *Thielemans; Georges Arvanitas (p); Roland Lobligeois (b); Philippe Combelle (d).* 61.

Thielemans frequently finds himself in the awkward and unsatisfactory position of coming first in a category of one or consigned to 'miscellaneous instruments'. Though ubiquitous in the blues, the harmonica has made remarkably little impact in jazz, and there are no recognized critical standards for his extraordinary facility as a whistler. Thielemans's pop and movie work has tended further to downgrade his very considerable jazz credentials. Surprisingly, to those who know him primarily as a performer of moodily atmospheric soundtrack pieces (*Midnight Cowboy* pre-eminently) or as composer of the undemanding 'Bluesette', his roots are in bebop and in the kind of harmonically liberated improvisation associated with John Coltrane. That's perhaps most obvious in the dark, Chicago-influenced sound of *Man Bites Harmonica*, which includes a wonderful 'Don't Blame Me'. The rather dark-toned group is not the setting one expects for him, but it is wonderfully effective. The 1961 Paris session is inevitably sunnier, and though the tracks feel a little undeveloped, the playing of both Thielemans and Arvanitas is brisk and beguiling.

*** **Aquarela Do Brasil** Verve 830391-2 *Thielemans; Elis Regina (v); Orquesta Elis Cinco.* 69.
This belongs as much to the singer as to Toots, but for lovers of Latin jazz it's a jewel of an album, lush and over-produced, but full of enchanting moments, from the inevitable Jobim ('Wave') to Toots's little posy, 'Five For Elis'. There is a light and joyous touch to everything the two principals attempt and it's almost a pity that this couldn't have been recorded with just a couple of guitarists and a melodic bass-player. 'Honeysuckle Rose' is robbed of much of its intimacy by the big sound.

***(*) **Images** Candid CCD 71007 *Thielemans; JoAnne Brackeen (p); Cecil McBee (b); Freddie Waits (d).* 9/74.
(*) **Live Polydor 831694 *Thielemans; Wim Overgaauw, Joop Scholten (g); Rob Franken (electric p); Victor Kaihatu, Rob Langereis (b); Bruno Castellucci (d); Cees Schrama (perc).* 4/75.
*** **Live In The Netherlands** Original Jazz Classics OJCCD 930 *Thielemans; Joe Pass (g); Niels-Henning Ørsted Pedersen (b).* 7/80.
These live sets appear to confirm a long-standing belief that Thielemans is not always a successful studio performer but needs the resistance and charge of a live audience. *Images* is one of the best records he ever made. The group is stunningly inventive and the version of 'Giant Steps' is all the proof anyone will ever need of the chromatic harmonica's place in the jazz canon. Other compositions are by Toots and pianist Brackeen, who is in very good form. The Netherlands trio is a record that grows in stature with every hearing, and Toots's bop-tinged solos on 'Thriving On A Riff' and 'Someday My Prince Will Come' are a revelation. NHØP and Pass are both in splendid form and the interplay of melodic lines creates entirely new contrafacts out of familiar materials. Ellington's 'The Mooche' is a guitar solo, brief but evocative and with a steely edge.

The second of the group stands up less well as the years go by, largely because the accompanying musicians are so sturdy and unresponsive. Toots delivers his usual unflappable set, but the backgrounds could certainly be more exuberant.

**** **Only Trust Your Heart** Concord CCD 4355 *Thielemans; Fred Hersch (p); Marc Johnson, Harvie Swartz (b); Joey Baron (d).* 4–5/88.
The later '80s marked a considerable revival of Thielemans's jazz playing. A studio jazz recording led by Thielemans was by then a rarity, but *Only Trust Your Heart* is his masterpiece. Restricted on this occasion to harmonica, the playing is superb. The choice of material (and Fred Hersch's arranging) is impeccable and challenging and the production first-rate, with Thielemans front and centre and the band spread out very evenly behind him. The set kicks off with a marvellous reading of Wayne Shorter's 'Speak No Evil', and includes 'Sophisticated Lady', Monk's 'Little Rootie Tootie' and Thad Jones's 'Three And One', transposed unfamiliarly high to bring it within the range of Thielemans's instrument, which takes on the slightly yodelling timbre of soprano saxophone. Throughout, Thielemans's solo development merits the closest attention, particularly on the original 'Sarabande', the better of two duets with Hersch. The pianist's other composition, 'Rain Waltz', deserves wider distribution. Allegedly nearly all first takes, each of the dozen tracks represents Thielemans's undervalued art at its finest.

*** **Concerto For Harmonica** TCB 94802 *Thielemans; Matthie Michel (t, flhn); Michel Weber (as, cl); Yvan Ischer (ss, ts); Christian Gavillet (bs, bcl); Fred Hersch (p); Antoine Ogay (b); Big Band de Lausanne.* 12/95.
Christian Gavillet's 'concerto' for Toots is really just a suite of thematically connected melodies with very little structural logic beyond that. That, though, is sufficient to conjure one of the Belgian's finest performances, though he saves the really good stuff for a couple of encores with just Hersch in accompaniment. As ever, the sound of the harmonica floats away above the well-drilled Swiss band, which is under the direction of Charles Papasoff. Other featured soloists include Gavillet himself, a fine baritonist in a pre-Mulligan style, and trumpeter Michel, who has a soft, almost liquid tone. A delightful evening's music.

***(*) **Toots Thielemans & Kenny Werner** Uptown/Universal 014722 *Thielemans; Kenny Werner (p, syn).* 6/01.
There are some wonderful performances on this live (but exceedingly clean) recording. Toots tackles modern jazz classics like Hancock's 'Dolphin Dance' and Bill Evans's 'Time Remembered' and 'Very Early' with the greatest aplomb, but also adds something unique to Chaplin's 'Smile' and to medleys saluting Sinatra, Michel Legrand and the movies of Walt Disney. Werner alternates piano and synthesizer, but rarely allows his electronic keyboard to crowd the sound, leaving plenty of space for Toots's plangent sound to swell and settle. Astonishingly for a live recording, there are no audience interruptions and no detectable edits or dubs. A very fine record indeed, and testimony to a very sympathetic partnership.

Also, in brief:

*** **The Silver Collection: Toots Thielemans** / *** **Jazz Masters 59** / *** **Hard To Say Goodbye** Polydor 825086 / Verve 535271-2 / Emarcy 560384-2. 74–75; 53–89; N.D.
Compilations almost outnumber original albums in Universal's Thielemans catalogue. All three of these are enjoyable: *Jazz Masters* is mostly early stuff, *Silver Collection* is from the '70s, and the third covers later music and guest star roles.

(*) **The Live Takes Just Jazz NIC 90016. 3/94–10/98.
A gentle, perhaps rather too laid-back compilation of concert performances.

** **One More For The Road** Verve 661402. 06.
A procession of guest stars and cross-over names. Dull.

Ed Thigpen (born 1930)

DRUMS

The label was named in honour of Woods, and Paolo Piangiarelli has frequently recorded his hero. Discs drift in and out of circulation. There are earlier and more recent examples, but these were all recorded in May 2000, an example of Piangiarelli's devotion. Follow the stars.

*** **Easy Flight** Stunt STUCD 19912 *Thigpen; Johnny O'Neal (p); Tony Purrone (g); Marlene Rosenberg (b).* 11/89–1/90.
***(*) **It's Entertainment!** Stunt STUCD 19816 *Thigpen; Carsten Dahl (p); Jesper Bodilsen (b).* 5/98.
***(*) **The Element Of Swing** Stunt STUCD 01222 *As above, except add Joe Lovano (ts, bcl).* 10/01.
*** **# 1** Stunt STUCD 04012 *Thigpen; Jens Winther (t); Tomas Franck (ts); Kasper Villaume (p); Jesper Bodilsen (b).* 8/03.
A master of crisp, swinging drumming, Thigpen dominates these sessions but in a generous way: he plays for the music, and while

the drumming is a masterclass in itself, the results are always enjoyable. The first set was made in Chicago and is more routine, although the quartet plays well; but *It's Entertainment!* is a cracking live set from the Copenhagen Jazzhouse. Dahl and Bodilsen introduce telling variations on standards such as 'Softly, As In A Morning Sunrise', but it's Thigpen – using brushes much of the time – who really puts the heart and power into the music. His long improvised journey on 'Cosmic Voyage' is a lot more entertaining than many more serious free-form episodes.

The gig with Lovano came at the end of a brief tour. The saxophonist is in prime form, imperious on his own 'Emperor Jones' and traditionally inclined on 'Chelsea Bridge', though again the drummer keeps scene-stealing without overdoing it: follow his impeccable brushwork on 'Emperor Jones', as one example.

Ed debuts his Scantet on *# 1*, with the experienced voices of Franck and Winther lining up alongside the younger Bodilsen and Villaume. It's a typically taut, upfront, swinging set of boppish material, with five originals by Thigpen and the likes of 'Reets And I' and Duke Pearson's 'Is That So' filling in the rest. Quality jazz entertainment.

Jesper Thilo (born 1941)

TENOR SAXOPHONE, CLARINET, TRUMPET

From Copenhagen, he was working in the Danish mainstream from the early '60s and is a big-sounding player, almost equally influenced by swing and bop styles.

***(*) **Jesper Thilo Quintet Featuring Hank Jones** Storyville STCD 4178 *Thilo; Hank Jones (p); Doug Raney (g); Hugo Rasmussen (b); Svend-Erik Nørregaard (d).* 3/91.

*** **Jesper Thilo And The American Stars Volumes 1 & 2** Storyville 101 8391 *Thilo; Clark Terry, Harry Edison (t); Al Grey (tb); Kenny Drew, Ole Koch Hansen, Sir Roland Hanna (p); Ole Ousen (g); Jesper Lundgaard (b); Billy Hart, Svend-Erik Nørregaard, Aage Tanggaard, Alex Riel (d).* 80–87.

*** **Strike Up The Band** Sackville SAKCD 2050 *Thilo; Bob Barnard (c); Henri Chaix (p); Stephan Kurmann (b); Romano Cavicchiolo (d).* 8/98.

*** **Snap Your Fingers** Music Mecca 4005 *Thilo; Søren Kristiansen (p); Thomas Ovesen (b); Mikkel Find (d).* 10/02.

Thilo plays the kind of straight-ahead swing that the Scandinavians have now virtually patented: a tenorman in the noble tradition, a plain speaker and a reliable journeyman who at his best swings with enormous power.

The catalogue isn't in particularly good order but Storyville have put together two compilations which take in meetings with various US guests, although neither the Terry nor Edison sessions showed Jesper at his absolute best. The meeting with Hank Jones benefits hugely from Hank's benign but slyly alert presence, whether prodding a soloist or taking a typically suave improvisation of his own. Raney, too, plays very well.

The quintet date on Sackville shows Thilo off very well indeed, and marks him down as a good ballad player as well as a barn-burner. It's a fascinating international line-up, caught live in Baden, though you'd have to see the personnel listing to spot that it wasn't an American band.

The Music Mecca set puts the senior man in with a group of young(er) Turks who're intent on giving him a workout. As before, though, the title doesn't entirely reflect a set that's nicely balanced between burners and more modulated ballad forms. Thilo's tone is still big and muscly and on the closing 'Eternal Triangle' he gives the Sonny Stitt line a thorough shake. An impressive reminder that he's still top Scandinavian dog for this repertoire.

Gary Thomas (born 1961)

TENOR SAXOPHONE, FLUTE

Thomas was one of the most assertive and acerbic of the M-Base musicians, with a punchy, insistent tone that is most forceful on his own records but which has also contributed materially to records by other leaders, including Uri Caine, Peter Herborn and John McLaughlin.

*** **By Any Means Necessary** Winter & Winter 919031 *Thomas; Greg Osby (as); Tim Murphy, Geri Allen (ky); Mick Goodrick, John Scofield (g); Anthony Cox (b); Dennis Chambers (d); Nana Vasconcelos (perc).* 5/89.

*** **While The Gate Is Open** Winter & Winter 919037 *Thomas; Greg Osby (as); Kevin Eubanks (g); Anthony Cox, Dave Holland (b); Dennis Chambers (d).* 11/89.

*** **Found On Sordid Streets / *** Pariah's Pariah** Winter & Winter 910 002 / 910 033 *Thomas; George Colligan (org); Paul Bollenback (g); Howard Curtis (d); Steve Moss (perc); Pork Chop, No Name (v on Found only).* 2/96; 99.

Thomas's first record for the newly founded W&W label wisely attempted to do no more than consolidate the sound he had been trading in for years at JMT. As if to prove it, the early JMTs have been reissued and the first of them here is the archetypal M-Base record, rhythmically rugged, harmonically subtler than it sounds at first, ultimately less alienated from the post-bop mainstream than you might think. The surprise on *While The Gate Is Open* was that Thomas, seemingly so resistant to anything not as fresh as today's papers, was still willing to work with standards. His readings of 'Epistrophy' and 'Star Eyes' are wonderfully engaging. The work has matured considerably by the time of *Found On Sordid Streets*. Thomas reworks 'Exile's Gate' (see below, 'in brief') and includes Terri Lyne Carrington's 'The Eternal Present', a tune that sounds as if it's been around longer than any of these guys. The follow-up album is no less tough and uncompromising, but without the raps Thomas's tenor comes through stronger than ever, and on 'Zero Tolerance' and 'Vanishing Time', which represent the real climax of the album, he is playing at his peak, phrasing fast and with real control and definition.

Also, in brief:

** **The Kold Kage** Winter & Winter 919049. 3–6/91.

Its excitements are fleeting. In retrospect, this seems a polystylistic shambles.

*** **Till We Have Faces** Winter & Winter 919057. 5/92.

As dated as the rest of Thomas's foreshortened catalogue.

(*) **Exile's Gate Winter & Winter 919066. 5/93.

Reissued in 2005 to a gale of indifference. A period piece.

*** **Overkill** Winter & Winter 919079. 5/94, 8/95.

A so-so package that sounds betwixt and between but not usefully 'transitional'.

René Thomas (1927–75)

GUITAR

The Belgian made his mark on the Parisian scene of the '50s, before stints with Stan Getz and Eddie Louiss brought him wider exposure.

*** **The Real Cat** Emarcy 549400-2 *Thomas; Serge Monville (ts); René Urtreger, Roland Ronchaud (p); Benoît Quersin, Jean-Marie Ingrand (b); Jean-Louis Viale, José Bourguignon (d). 54–56.*
*** **Guitaristic** Fivefour 22 *As above, except add Buzz Gardner (t); Christian Kellens (tb); Jean-Louis Chautemps, Andrea Ross (ts); Jacques David (d). 4/54–3/56*
***(*) **Guitar Groove** Original Jazz Classics OJCCD 1725 *Thomas; J. R. Monterose (ts); Hod O'Brien (p); Teddy Kotick (b); Albert 'Tootie' Heath (d). 9/60.*
*** **Meeting Mr Thomas** Emarcy 549812-2 *Thomas; Jacques Pelzer (as, f); Lou Bennett (org); Gilbert Rovère, Benoît Quersin (b); Charles Bellonzi (d). 3/63.*

A fatal heart attack cut short a career that was already rather overshadowed by a more colourful and charismatic guitarist, Thomas's Belgian compatriot Django Reinhardt. Though Django must have been the unavoidable comparison when Thomas moved to North America, there really wasn't very much in common between them and Thomas's modernist credentials allowed him to fit into the American scene more comfortably than his illustrious predecessor. *Guitar Groove* is a fine product of his American sojourn and is one of the high-points of a poorly documented career. The original, 'Spontaneous Effort', combines firm, boppish melody with an easy swing. Monterose is too raw-throated for 'Milestones' but slots into 'Ruby My Dear' with impressive ease. He sits out for 'Like Someone In Love' and O'Brien joins him on the bench for the duration of 'How Long Has This Been Going On?'. The sound is better balanced on these tracks than when the horn is present, but overall it sounds very good indeed.

The two Emarcy reissues and the 2007 Fivefour reissue are a welcome showing of material recorded either side of Thomas's American sojourn. It's all very cool and very light, a restraint which carries over into the 1963 sessions as much as in the briefer, just slightly less relaxed 1954–6 quintets. Lou Bennett adds a little bluesy heat to the later dates, but it's very little, and the point of interest on both discs is how cleanly Thomas appropriated the nutrients in the Farlow–Raney axis – no garlicky grooves, just frothily enjoyable bopping.

Barbara Thompson (born 1944)

SAXOPHONES, FLUTES, SOPRANINO RECORDER, KEYBOARDS

Joined Neil Ardley's orchestra in 1964 and met her future husband, Jon Hiseman, who has co-led Paraphernalia for three decades.

*** **Shifting Sands** Intuition INT 3174 2 *Thompson; Pete Lemer (ky); Billy Thompson (vn); Paul Westwood (b); Jon Hiseman (d). 98.*
*** **Thompson's Tangos** Intuition 3290-2 *As above, except omit Westwood; add Dave Ball (b). 00.*
*** **In The Eye Of A Storm** / ***(*) **Chapter And Verse: The Best Of Paraphernalia 1982–2001** Intuition 3338-2 / 33902 *As various discs above. 83–03; 82–01.*

Thompson encompasses straight-ahead jazz, rock and fusion, and regularly introduces interesting harmonic effects to her powerful solos by playing two instruments simultaneously. *Shifting Sands* is very much a family affair, with Billy Thompson joining the line-up and acquitting himself extremely well. As often, Barbara has assembled a loosely themed programme, concerned with change and decay, illusion and continuity. The last of these, at least, is the key to her work, a steady and clear-sighted application to creative music.

Thompson's Tangos starts with four pieces in the mode suggested by the title, and proceeds through a pensive reading of 'Naima' and some further originals which depend significantly on Lemer's keyboard colourings. It's an entertaining set, if not quite one of her best, and it's sad to report that illness has lately interrupted her career, although she is once again working more frequently. *In The Eye Of The Storm* is a compilation from some 20 years of work, but despite the title it's based around Barbara's ballad playing, and some excellent tracks would have been more interestingly counterpointed by some of her brisker material.

Chapter And Verse solves the problem of which one to get if one only wants a single Paraphernalia record. As always, there are quibbles over one or two choices and omissions, but it's a very playable compilation.

Lucky Thompson (1924–2005)

TENOR AND SOPRANO SAXOPHONES

He has always seemed an outsider, drawing on the swing era, involved in bebop, but also prefiguring much of what went on in the '60s and '70s, after his playing career was effectively over. He was an early reviver of the soprano horn

**** **Accent On Tenor Sax** Fresh Sound FSCD 2001 *Thompson; Ernie Royal (t); Jimmy Hamilton (cl); Earl Knight, Billy Taylor (p); Sidney Gross (g); Oscar Pettiford (b); Osie Johnson (d). 54.*
*** **Lucky Thompson With Gerard Pochonet & His Quartet** Fresh Sound FSR CD 86 *Thompson; Martial Solal (p); Michel Hausser (vib); Jean-Pierre Sasson (g); Pierre Michelot, Benoît Quersin (b); Gerard Pochonet (d). 3/56.*

Thompson's disappearance from the jazz scene in the '70s was only the latest (but apparently the last) of a strangely contoured career. A highly philosophical, almost mystical man, he eventually turned his back on the music business. Though his upbringing was harsh – he had to raise siblings by himself and legend has him practising saxophone fingerings on a broom handle before he had a proper horn – the beginning of the career was garlanded with promise. He recorded with Charlie Parker just after the war (a rare example of that chimera, the bebop tenor-player), but then returned to Detroit, where he'd grown up, and became involved in R&B and publishing. Like Don Byas, whom he most resembles in tone and in his development of solos, he has a slightly oblique and uneasy stance on bop, cleaving to a kind of accelerated swing idiom with a distinctive 'snap' to his softly enunciated phrases and an advanced harmonic language that occasionally moves into areas of surprising freedom.

The very earliest work is covered on the compilations listed below and looked at in detail in our last edition. Thompson's best performances as leader are always when he has first-rate partners to bounce off, as with *Accent On Tenor Sax*. His rich, driving style coaxes some astonishing playing out of Jimmy Hamilton, who contributes 'Mr E-Z' to the session. Thompson's tenor has a smooth, clarinet quality on 'Where Or When', gliding over the changes with total ease. One curious characteristic is Thompson's preference for soloing at least a couple of choruses without harmonic accompaniment, a device that is most obvious on *Lord, Lord* (see below) but is common to all the records to some degree. Though very far back in the mix, Pettiford and Johnson play superbly, and the bassist checks in with one fine composition, 'Kamman's A'Comin''. For the last four tracks, including a superb 'Mood Indigo', Ernie Royal comes in on trumpet and Earl Knight replaces the guesting Billy Taylor.

***(*) **Meets Oscar Pettiford** Fresh Sound FSRCD424 *Thompson; Jimmy Cleveland (tb); Don Abney, Hank Jones (p); Skeeter Best (g); Oscar Pettiford (b); Osie Johnson (d).* 1 & 12/56.
Lucky liked these sessions and felt he had assembled the group he wanted. The fiery bassist provided a harmonic and rhythmic foundation on which Thompson and whatever other player was on hand – Jones or Abney on the quartets, Best on the drummerless trio – could build something. Two sessions from January, one with just Best and Pettiford which includes the peerless 'Tricotism' and a fine 'Body And Soul', the other with Cleveland, though ironically the date hits its peak when the trombonist sits out for 'A Lady's Vanity', an extraordinary Thompson solo that's among the best evidence for his neglected greatness. Compare it with his booting statement on 'Old Reliable'. Here's a musician pursuing his own distinctive language.

***(*) **Modern Jazz Group** Emarcy 159823 *Thompson; Fred Gerrard, Roger Guérin (t); Benny Vasseur (tb); Jean-Louis Chautemps (ts); William Boucaya (bs); Henri Renaud (p); Benoît Quersin (b); Christian Garros (d).* N.D.
***(*) **Lucky In Paris** High Note HJCD 7045 *Thompson; Martial Solal (p); Michel Hausser (vib); Gilbert Gassin (b); Gérard Pochonet (d); Gana M'Bow (perc).* 1/59.
Originally released in France and France only on Symphonium Records, Lucky In Paris catches Lucky in a transitional phase, sounding broody and reflective but also revelling in the company of Martial Solal and Gérard Pochonet, and still playing his soprano in the limber, expressive way that sets his approach to the instrument apart from what would become the orthodoxy of John Coltrane's style. Thompson sounds much closer to Johnny Hodges and, in places, to Lester Young, as in his wonderfully lyrical interpretation of 'We'll Be Together Again'. This was, strictly speaking, Pochonet's group and he commands his fair share and more of the spotlight, even on a short track like 'Tea For Two'. The interplay of piano and saxophone on 'Pennies From Heaven' is exquisite. Why this record was never released internationally seems incomprehensible. It catches Lucky ranging more freely than ever over the chords and reshaping melodies like that of 'Have You Met Miss Jones?' but already betraying a reticence that would all too shortly become permanent.

The Emarcy release is part of a larger series celebrating the work of American musicians in Paris. It finds Lucky in strong and relaxed form, blowing some exquisite bop solos but also stretching out into something altogether more challenging. The accompaniments are well-crafted and well-rehearsed, testimony to the quality of musicianship round Paris at the time.

**** **Lord, Lord, Am I Ever Going To Know?** Candid CCD 79035 *Thompson; Martial Solal (p); Peter Trunk (b); Kenny Clarke (d).* 61.
This is the Lucky Thompson record to have, eight originals recorded in Paris with musicians who understood his wants and shared his musical and spiritual values. It is astonishing that this material has lain unheard for so long; only the title-track had been issued before and the other song titles were chosen by Alan Bates and Mark Gardner for release in 1997. The title-track is a loping tenor blues, crafted with great care and sophistication. The ballad that follows, 'Love And Respect', is the first of the soprano numbers, light-toned and limber. The real *tour de force* is the unaccompanied 'Choose Your Own', which has Lucky switching back and forth between tenor and soprano with seamless precision. As Gardner points out, with great justice, Thompson never believed he had even scratched the surface in his career, a statement denied by the vivid and intense improvisation on the final number, which Bates and Gardner have called 'Scratching The Surface'. It's an extraordinary piece, and one that it would be interesting to play blindfold to some jazz commentators. Almost all will guess at a later date than 1961 and suggest someone in the nascent avant-garde, though it's by no means an 'outside' performance itself. The CD opens with a recording made in 1968, a message from Thompson to delegates at what was to have been a symposium in Coventry dedicated to Lucky's work. What we hear is a man of surpassing modesty, but with a burning conviction as well. He asks us to rethink our priorities and take a more careful look at some of our idols' feet. He offers blessings and warm wishes and the next thing we hear is 'Lord, Lord, Am I Ever Gonna Know?'. Presumably he found his own answer to that. The sorry tailpiece to the story is that the planned symposium was cancelled for lack of interest.

**** **Lucky Strikes** Original Jazz Classics OJCCD 194 *Thompson; Hank Jones (p); Richard Davis (b); Connie Kay (d).* 9/64.
Thompson had made significant bounds in his understanding of harmonic theory since *Accent On Tenor Sax*, and he attempts transitions that would have been quite alien to him a decade earlier. All his characteristic virtues of tone and smooth development are in place, though. He subtly blurs the melodic surface of 'In A Sentimental Mood' (a curious opener) and adjusts his tone significantly for the intriguing 'Reminiscent', 'Midnite Oil' and 'Prey Loot'.

***(*) **Happy Days** Prestige PRCD 24144 *Thompson; Tommy Flanagan, Hank Jones (p); Wendell Marshall, George Tucker (b); Dave Bailey, Jack Melady, Walter Perkins (d).* N.D.

*** **Lucky Meets Tommy** Fresh Sound FSRCD 199 *Thompson; Tommy Flanagan (p); Frank Anderson (org); Wally Richardson (g); Willie Ruff (b); Oliver Jackson, Walter Perkins (d).* 65.
Flanagan was the ideal piano partner for Thompson, a fluent melodist who doesn't lack for rhythmic drive and who constantly flirts with harmonic freedom. He's easily the more convincing of the two piano-players on *Happy Days*, as upbeat and joyous a session as the name suggests, but with a softer and more poignant side as well. 'Long Ago And Far Away' and 'Dearly Beloved' are among the best things Thompson recorded; his own solos are crafted with intelligence and taste and he's never less than wholly responsive to those around him. The Fresh Sound disc bring together New York sessions originally released as *Lucky Is Back* and *Kinfolks Corner* on Rivoli. It also replaces an earlier, identical compilation called *Lucky Meets Tommy And Friends*. The idiom is bebop, with Thompson on soprano for all but seven of the 16 tracks. The final three numbers are funkier things from a 1966 date, with no Flanagan on hand, and guitar and organ providing an R&B accompaniment. 'Poor Butterfly' and 'Kinfolks Corner' have a lot of charm, but it isn't classic material. Though he lived for another 30 years, Thompson dropped out of music in 1974, after recording a final album, *I Offer You* on Musidisc, long since deleted.

Also, in brief:

***** Smooth Sailing / *** The Chronological Lucky Thompson: 1944–1947 / *** The Beginning Years** Indigo IGO CD 2104 / Classics 1113 / IAJRC CD 1001. 12/44–6/47.
Lucky emerging under other leaders and making his autumn 1945 debut as front man with J. J. Johnson. See previous edition for full details.

***** Live In Switzerland, 1968/69** Jazz Helvet 03. 68/69.
Might be hard to find, but a decent concert set from the European years.

***** Soul's Nite Out** Ensayo ENYCD 3471. 5/70.
Recorded in Barcelona, where Lucky enjoyed a cult following, this finds him mostly on soprano, switching to the big horn for Duke's 'I Got It Bad'. Tete Montoliu shines in the rhythm section.

Malachi Thompson (born 1941)

TRUMPET, VOICE

Mixing hard bop with free playing in about equal measure, he is of the generation which fuelled the new music of Chicago in the '60s, although he took a fundamentally more conservative line.

***** The Jaz Life** Delmark DD-453 *Thompson; Joe Ford (ss, as); Carter Jefferson (ts); Kirk Brown (p); Harrison Bankhead (b); Nasar Abeday (d); Richard Lawrence (perc).* 6/91.
With 20 years of recording behind him and no real recognition on a world stage, Thompson quietly built up a catalogue of records for Delmark in his home base of Chicago. Despite a serious illness diagnosed as lymphoma in 1989, he has come back with a personal take on new Chicagoan developments which bespeaks a courageous outlook. If he is not an especially outstanding technician or any kind of innovator, his music is a skilled synthesis of several threads from the Chicagoan repertory. None of the records really stands out as a classic. All have strengths, and some disappointments. *The Jaz Life* was almost a comeback album after his illness and peaks on the splendid swagger of Thompson's arrangement of the Ray Charles chestnut 'Drown In My Own Tears'. Jefferson is, as ever, a key element.

***** Lift Every Voice** Delmark DE-463 *Thompson; David Spencer, Kenny Anderson, Bob Griffin, Elmer Brown (t); Edwin Williams, Bill McFarland, Ray Riperton (tb); Steve Berry (btb); Carter Jefferson (ts); Kirk Brown (p); Harrison Bankhead (b); Ayreeayl Ra (d); Richard Lawrence, Enoch (perc); voices.* 8/92.
***** New Standards** Delmark DE-473 *Thompson; Steve Berry (tb); Joe Ford (as); Ron Bridgewater, Sonny Seals, Carter Jefferson (ts); Kirk Brown (p); Yosef Ben Israel, John Whitfield (b); Ayreeayl Ra, Nasar Abaday (d); Dr Cuz (perc).* 4/93.
Lift Every Voice is the first album to feature his big brass ensemble, which shares duties with his regular Freebop Band, and 'Elephantine Island' and 'Old Man River' make sonorous waves. Sometimes, though, it seems as if Thompson isn't sure what to do with the orchestra. He is back on safer ground with *New Standards*, which looks at some choice pieces of modern repertory. Freebop's slightly ragged edges are at least a change from the smart orthodoxy of most modern revivalists, but they could use a grain of extra finesse here and there. This was Jefferson's last album (he died in 1993) and his fine tenor improvisation on Booker Little's 'We Speak' is a poignant farewell.

***** Buddy Bolden's Rag** Delmark DE-484 *Thompson; David Spencer, Kenny Anderson, Phillip Perkins, Lester Bowie, Zane Massey (t); Edwin Williams, Bill McFarland, Ray Riperton, Steve Berry (tb); Ari Brown (ts); Harrison Bankhead (b); Darryl Ervin (d); Richard Lawrence, Dr Cuz (perc).* 94.
***** 47th Street** Delmark DE-497 *Thompson; Steve Berry (tb); Joe Ford (ss, as); Carter Jefferson, Billy Harper, Ron Bridgewater (ts); Kirk Brown (p); Harrison Bankhead, John Whitfield (b); Dana Hall, Nasar Abaday (d); Dr Cuz (perc); Marian Hayes, Mae Koen, Dianne Madison, Byron Woods, Dan Porter (v).* 4/93–9/96.
Buddy Bolden's Rag brings back Africa Brass, with Bowie, Massey and Ari Brown as guests: Brown gets off a knockout solo on 'Harold The Great', Bowie makes some mysterious noises on a revised 'Nubian Call' and the brass play with real enthusiasm. Though one still feels that Thompson's collaring of this genre misses some of the visionary clout which Brass Fantasy has brought to this kind of big-band music, and the leader's own solos miss the ripe authority of Bowie himself, it's an entertaining set. *47th Street* is a dedication to Chicago's black community and the title-piece and 'Mystery Of Jaaz [*sic*] Suite' feature the singers, to rather merry effect. Thompson has a strong band here – though there are four tracks left over from 1993, including Jefferson's final recordings – and even if, as before, there's a faulty, sometimes unkempt feel to the ensembles, the music has spirit. Thompson's own playing seems to have got slower and more thoughtful, and hence more effective. His little chorus with the mute on 'CJ's Blues' is very beguiling.

***** Freebop Now!** Delmark DE-506 *Thompson; Steve Berry (tb); Billy Harper, Sonny Seals, Carter Jefferson (ts); Oliver Lake (as); Kirk Brown (p); Harrison Bankhead, John Whitfield, James Cammack (b); Richard 'Drahseer' Smith, Nasar Abadey, Hamid Drake (d); Tony Carpenter (perc); Amiri Baraka, Larry Smith, Sharese Locke (v).* 4/93–5/98.
Thompson continues an interesting if erratic series of discs. *Freebop Now!* is half good, and the good's mostly in the first half, with Berry and Harper turning in some spirited work in celebration of some 20 years of the Freebop Band. But the record turns awkward in the latter stages, with a long piece based around a science fiction story which in turn is based on an Amiri Baraka poem. It's not something to return to.

***** Talkin' Horns** Delmark DD 532 *Thompson; Oliver Lake (as); Hamiet Bluiett (bs); Willie Pickens (p); Harrison Bankhead (b); Reggie Johnson (d).* 3/99.
What's evident from this is that Thompson's recent work has been more conventionally grounded than that of his two guests here. Bluiett's threnody to bassist Fred Hopkins is a high-point, but there are great things from Lake as well and Thompson's rugged rhythm section cranks through the material with artisanal skill.

*****(*) Blue Jazz** Delmark DE 548 *Thompson; Kenny Anderson, Elmer Brown, David Spencer (t); Steve Berry, Bill McFarland, Kirk Tracy (tb); Gary Bartz (ss, as); Ari Brown (ts, cl); Gene Barge, Billy Harper (ts); Kirk Brown (p, org); Harrison Bankhead (b); Leon Joyce (d); Dee Alexander, the Big DooWopper (v).* 2/03.
This is effectively his curtain call, and it's a terrific record on every level. The writing is great, with everything but 'Footprints' a Thompson original and that exception a brilliant big-band arrangement; the sections are packed with fine players and soloists; the charts are mobile and inventive without being avant-garde; and the sound delivered by Delmark engineers is true and accurate. This is Africa Brass, but it's the saxophonists

who probably catch the ear first – Bartz and Harper, Brown and local legend 'Dr G' Barge. 'Black Metropolis', 'Blues For A Saint Called Louis' and 'Genesis/Rebirth' are all powerful ideas, and even the smaller, rootsier tracks like 'Po' Little Louie' and 'Get On The Train' bespeak a great composing talent who died relatively unrecognized and still not finished with his work.

Also, in brief:

*** **Spirit** Delmark DD-442. N.D.
Relatively sketchy, but a long association with Carter Jefferson (*ts*) provides a confident front line and Albert Dailey's dignified piano parts lend extra weight.

*** **Timeline** Delmark DE-421. 5/72–8/88.
A retrospective of '70s and '80s work. A lot of it has dated badly: pseudo-fusion keyboards, singers and poetry that might best have been left in the notebook.

*** **Rising Daystar** Delmark DE-518. 8/97–6/99.
Three different groups on show, with bardic scats, unhappy pop-soul and some good straight jazz.

Sir Charles Thompson (born 1918)

PIANO

Journeyman pianist and arranger who helped define the new 'mainstream' of the '50s; recently enjoyed an Indian summer.

*** **Takin' Off** Delmark DE 450 *Thompson; Buck Clayton, Taft Jordan, Joe Newman (t); H. B. Mitchell (tb, tba); Pete Brown, Charlie Parker (as); Bob Dorsey, Dexter Gordon (ts); Tate Houston, Leo Parker (bs); Danny Barker, Freddie Green, Hank Morton (g); Jimmy Butts, John Simmons (b); J. C. Heard, Shadow Wilson (d).* 9/45–12/47.
These represent quite a send-off for a player who was managing to broker a modernized version of the Basie style into a new mainstream orthodoxy which seemed to sit neatly between bebop and the old swing style, with enough durability to be still serviceable more than 50 years later when Thompson began to be noticed again. The earlier date has Thompson with an extraordinary sextet (Buck, Bird *and* Dex) doing his own title-track, '20th Century Blues', and 'Street Beat', then later a more conventional swing group on 'Mad Lad' and 'Sir Charles's Boogie' and others that convey Thompson's terse, almost clipped approach to themes and solos. There's nothing here that stands out as a revisionist classic, but in total it's a very impressive body of work indeed.

***(*) **For The Ears** Vanguard 79604 *Thompson; Emmett Berry, Joe Newman (t); Benny Morton, Benny Powell (tb); Pete Brown, Earle Warren (as); Coleman Hawkins (as, ts); Skeeter Best, Steve Jordan (g); Aaron Bell, Gene Ramey (b); Osie Johnson (d).* 54–56.
Thompson's vintage sessions for Vanguard – harbingers of the entire mainstream style – have never been satisfactorily available on CD for very long, and share the now-you-see-them fate which seems to attend everything cut for that label. This, then, is a valuable bulletin from Thompson's highly personal journey through the frontier land of swing and bop. There's some interesting material from 1956 with just Best and Bell (no drums) that includes a terrifically individual 'Stompin' At The Savoy', but the main interest is bound to be the tracks with Hawkins, who's in imperious form. He gets second billing on the date, though. It's emphatically Thompson's music, original, individual and sharply flowing, with hardly a phrase wasted.

*** **Robbins' Nest Live At The Jazz Showcase** Delmark DE-526 *Thompson; Art Hoyle (t); Eric Schneider (ts, as, cl); Eddie de Haas (b); Charles Braugham (d).* 8/00.
*** **I Got Rhythm** Delmark DG-537 *As above, except omit Hoyle.* 5/01.
Sir Charles is broadly in the Basie lineage but he's busier and heftier with it, and while he sustains trio and small-group music plausibly enough, these aren't sensational records. Twenty-six years on and into his 80s, the old man's still in good nick, opening with his great hit 'Robbins' Nest' and going through some standards and jazz pieces from his own heyday. The trio tracks are, in truth, nothing special at all, but when Schneider sits in on five tracks (and Hoyle on one) everything goes up a notch, his beefy sound really stirring the coals. He does the same thing on the subsequent set, recorded in the following year at the same venue.

Also, in brief:

*** **When Swing Meets Bop** Ocium 9. 9/45–6/48.
Useful compilation from the post-war period.

*** **Hey There** Black & Blue 922-2. 3/74.
A swinging performance by Ed Thigpen, which gets Thompson working harder than usual.

Claude Thornhill (1909–65)

PIANO, ARRANGER

Formally trained, he began working for New York bands in the mid-'30s before touring with his orchestra from 1940. After war service, he re-formed the orchestra in 1946 and hired Gil Evans and Gerry Mulligan to write many of the band's arrangements.

*** **Snowfall** / *** **Buster's Last Stand** Hep CD 1058 / 1074 *Thornhill; large orchestra.* 9/40–7/41; 3/41–7/42.
(*) **Autumn Nocturne Hep CD 1060 *Thornhill; large orchestra.* 8/41–2/42.
*** **The Crystal Gazer: The Later Recordings** Sounds Of Yesteryear 656 *Thornhill; large orchestra.* 8/46–8/56.
***(*) **Transcription Performances 1947** / *** **... 1948** / ** **...1949–1953** Hep CD 60 / 17 / 80 *Thornhill; orchestras include Johnny Garisi (t); Lee Konitz, Gerry Mulligan, Brew Moore (reeds); Barry Galbraith (g); many others.* 9–12/47; 4–10/48; 49–53.
With the revival of interest in mood-music mandarins like Martin Denny and Arthur Lyman, it's not inconceivable that Thornhill's work could catch the ear of those seeking something in the classic easy-listening style. His band was never a striking commercial success, though Thornhill's interest in a meticulousness of sound – subtle section-work, carefully filtered reed textures, the static bass harmony provided by Bill Barber's tuba parts – resulted in little classics like his theme, 'Snowfall'. But his relationship to jazz is rather hazy, given the formalized tone of the band, and though there were major cool-school players in the orchestra and it features much of the early work of Gil Evans and Mulligan as arrangers, many of the recordings are exotically ephemeral.

The earliest studio recordings have been restored to print by Hep's excellent compilation, *Snowfall*, and from the first tracks it's clear why Thornhill was so popular with audiences seeking sweet music. There seems to be the scent of freesias and the feel of lace-work around such scores as 'Alt Wein' and 'Love Tales', dappled by the leader's piano. He stacks up clarinets, quietly, or threads the reed section around simple brass comments which can't even be called riffs. A piece such as 'Portrait Of A Guinea Farm' is as exotic as society music would ever get. 'Snowfall' itself is a flawless miniature. But there are also numerous vocal features, such as 'Mandy Is Two', which may bring on impatience in the listener. The sleeve-note suggests that Thornhill's band was 'too musical' to secure wider success, but that was not a problem which bothered such musical orchestras as Ellington or Goodman. *Buster's Last Stand* takes the story a step further, and though the track listing looks unpromising – 'Funiculi-Funicula', 'Pop Goes The Weasel' – these titles actually bring on some of the band's most spirited playing, with some surprising solos as well as strong ensemble work. Several of the 1942 sessions have a lugubrious feel which can be traced to the post-Pearl Harbor climate, but the title-piece, credited jointly to Evans and Thornhill and arranged by Evans, is extraordinary. Though ostensibly a straightforward riff-tune, it stands as a kind of homage to Basie (via Thornhill's deft piano interlude) and Ellington, played with almost shrill intensity.

Autumn Nocturne fills in more gaps, although it is probably the least interesting of the sets in jazz terms: most of it is in Thornhill's primmest light-orchestral mode, and even the Gil Evans charts have very little going on.

The first volume of transcriptions is the best place to follow Thornhill's placid truce between jazz – either late swing or early bebop – and a more circumspect kind of orchestration. 'Robbins' Nest' is Basie done by stealth; 'Anthropology' is bebop tied up in a chocolate box. These are two of the 11 Gil Evans charts on the CD, intriguing examples of his early work and already showing departures from everyone else's thinking. There are also a couple of Gerry Mulligan arrangements, though these are somewhat green, and the rather raffish version of 'Oh You Beautiful Doll' shows that Thornhill had a sense of humour too. Hep CD 17 continues the story, with further transcriptions in excellent sound (better than that on the 1947 disc). There is a further treatment of 'Anthropology', Mulligan's first take on 'Godchild', and a number of standards relayed through the veils of sound which continued to be Thornhill's speciality. One feels, though, that the pieces he liked best were things like 'Spanish Dance', 'Adios' and 'La Paloma', where his aspirations to have a unique-sounding group weren't troubled by any mild leanings towards bop terminology. 'Royal Garden Blues' is a jazz standard almost as Mantovani might have played it.

Clifford Thornton (1936–89)

TROMBONE, TRUMPET

Grew up in Philadelphia, studied with Donald Byrd, but more influenced by Coltrane.

***(*) **Freedom & Unity** Atavistic Unheard Music ACP/UMS 225 *Thornton; Creative Jazz Ensemble. 7/67.*

*** **The Panther And The Lash** America 30AM6113 *Thornton; François Tusques (p); Beb Guerin (b); Noel McGhie (d). 11/70.*

Freedom & Unity was apparently recorded the day after John Coltrane's funeral. If that was the point where Albert Ayler took up the mantle and set about restoring the relationship between avant-garde jazz, R&B and older, more primitive forms, then Clifford Thornton seemed anxious to go in the other direction. The obvious later parallel might be Anthony Braxton; both taught at Wesleyan. Thompson's fleet, almost sinuous trombone style was like nothing else at the time, but the instrument wasn't fashionable and he remained a somewhat peripheral figure. John Corbett has rescued *Freedom & Unity* from obscurity, and now Thornton's other fine record, *The Panther And The Lash*, has put in an unexpected reappearance. The young Joe McPhee had appeared with Thornton's 1967 group; the 1970 band are almost all undeservedly obscure, though these guys were making a new thing happen in France at the turn of the new decade. Much of the material is African-traditional, there is some material from Tusques, and Thornton contributes just a couple, including 'Huey Is Free'. That, along with the Langston Hughes title, is enough to nail down the record's political agenda, but it's strong, undated music that restores Thornton's almost vanished reputation to a large degree. He died neglected in Switzerland.

Henry Threadgill (born 1944)

ALTO AND TENOR SAXOPHONES, CLARINET, BASS FLUTE

Formerly leader of Air and New Air, the Chicagoan started to create denser and more carefully structured compositions in the '80s, using bizarre instrumentations and voicings, yet with visceral playing.

***(*) **Spirit Of Nuff ... Nuff** Black Saint 120134 *Threadgill; Curtis Fowlkes (tb); Edwin Rodriguez, Marcus Rojas (tba); Masujaa, Brandon Ross (g); Gene Lake (d).* N.D.

Threadgill's Very Very Circus appears to be the culmination of a cycle in his work. *Spirit of Nuff ... Nuff* (his titles are nothing if not enigmatic) deploys the band in a way that recalls '60s experiments with structures and free improvisation, but with far more discipline. Threadgill's writing has been quite muted in emotional timbre; 'Unrealistic Love', in which Threadgill's solo is announced by a long guitar passage, is typical. The arrangements on 'First Church Of This' (on which he plays flute) and 'Driving You Slow And Crazy' (which opens with a fractured chorale from the brasses) are consistently inventive, but it's increasingly clear that Threadgill, like Anthony Braxton, has now almost reached the limits of what he can do with a more or less conventional jazz instrumentation. It will be interesting to see whether he is able to develop a new instrumental idiom or whether he will choose – or be forced – to remain within the conventions.

***(*) **Song Out Of My Trees** Black Saint 120 154 *Threadgill; Ted Daniel (t); Myra Melford (p); Amina Claudine Myers (org, hpd); James Emery, Ed Cherry, Brandon Ross (g); Dierdre Murray, Michelle Kinney (clo); Jerome Richardson (b); Gene Lake, Reggie Nicholson (d). 8/93.*

Song Out Of My Trees is for the most part dominated by strings, though the title-track is played over organ (Amina in testifyin' mood) and guitar. By using soprano and alto guitars in addition, tracks like 'Crea' take on a rich harmonic colouration that is quite difficult to pin down. On the superb 'Grief', Threadgill switches to a line-up of accordion, harpsichord and two cellos, a dazzling mixture of sounds and textures. Perhaps structural concerns have been downplayed to some extent here in the search for a new timbral language. It's a fascinating process to watch at close quarters, but slightly wearying after a few listens.

***(*) **Everybody's Mouth's A Book** Pi 1 *Threadgill; Brandon Ross (g); Bryan Carrot (vib, mar); Stomu Takeishi (b); Dafnis Prieto (d). 01.*

*** **Up Popped The Two Lips** PI 2 *Threadgill; Jose Davila (tba); Liberty Ellman(g); Tarik Benbrahim (oud); Dana Leon (clo); Dafnis Prieto (d).* 01.

The PI label has offered some patronage to a musician who has been fairly disastrously neglected by American labels and currently has scandalously little in the catalogues. Two sharply contrasting bands illustrate different stages of Threadgill's current practice. Make A Move is an amplified unit, hinged on Brandon Ross's and Stomu Takeishi's electric guitars and sounding not unlike a freaked-out version of Ornette's Prime Time, if such a thing is imaginable. The writing is as quirky and cranky as ever, with some delirious playing from the leader on alto and flute. 'Don't Turn Around' is amazing, a headlong flurry of sound from start to finish but governed as ever by Henry's unquantifiable musical vision.

The other group represented on these debut PI releases is Zoo-Id. It's a lighter and more acoustic sound, with an emphasis on strings and brasses, and the improvising language is even less obviously Western as a result; except when on 'Do The Needful' he seems to push early jazz through some strange prism. 'Dark Block' and 'Around My Goose' are somewhat confused stylistically. We are sceptical about *Up Popped The Two Lips*, but the Make A Move set is a winner. Nothing since that has come our way.

The Three

GROUP

One-off supergroup.

*** **The Three** Test of Time 12 *Joe Sample (p); Ray Brown (b); Shelly Manne (d).* 11/75.

The mid-'70s were a difficult time for jazz musicians. Here was one attempt to keep two of the senior rhythm section men in view by pairing them with a Crusader. It's a lively enough set, kicking off with Oliver Nelson's 'Yearnin'' and including such staples as 'Satin Doll', 'Manha Do Carnaval', 'Round About Midnight', 'On Green Dolphin Street' and an improvised 'Funky Blues'. The reissue has alternates of all six tracks, and surprisingly they reveal a lot of interesting stuff going on in the studio. Sample is hugely impressive throughout and Manne is a small-group maestro.

The Three Sounds

GROUP

Busy recording light bop and blues from 1955 to the '70s.

*** **Black Orchid** / *** **Standards** Blue Note 821289-2 / 821281-2 *Gene Harris (p); Andy Simpkins (b); Bill Dowdy (d).* 10/59–6/62.

At one time, every jazz label had a piano trio like this – Red Garland at Prestige, Erroll Garner at Columbia, Ramsey Lewis at Chess. Harris, Simpkins and Dowdy were the Blue Note version. Standards, simple variations on the blues or mild gospelesque outings, a steady, steady tempo that the drummer simply ticked off on number after number, and the pianist never letting the melody get too far away from the listener. This is as easy-going as jazz after bebop has ever been, and it's undeniably pleasant on the ear. But it's hard to imagine anyone wanting more than one Three Sounds album, as popular as they were; and even though vintage Blue Note vinyl remains in high demand among collectors, this is the group that nobody much collects. One reason is, they recorded an awful lot of sessions for the label. The original programme for *Black Orchid* has been expanded with seven previously unissued tracks, doubling the length of the disc, while *Standards* has nearly an hour of never-before-released. The Three Sounds are perhaps the one remaining Blue Note group yet to be accorded extensive CD restoration.

Bobby Timmons (1935–74)

PIANO, ORGAN, VIBRAPHONE

He wrote 'Moanin'', the gospelly tune that became a Messengers hit. Otherwise, haunted by self-doubt and alcoholism, the Philadelphian rarely lived up to his potential.

*** **This Here Is Bobby Timmons** / *** **Easy Does It** Original Jazz Classics OJCCD 104 / OJCCD 722 *Timmons; Sam Jones (b); Jimmy Cobb (d).* 1/60; 3/61.

*** **Soul Time** Original Jazz Classics OJCCD 820 *Timmons; Blue Mitchell (t); Sam Jones (b); Art Blakey (d).* 8/60.

***(*) **In Person** Original Jazz Classics OJCCD 364 *Timmons; Ron Carter (b); Albert 'Tootie' Heath (d).* 10/61.

*** **Sweet And Soulful Sounds** Original Jazz Classics OJCCD 928 *Timmons; Sam Jones (b); Roy McCurdy (d).* 6–7/62.

***(*) **Born To Be Blue** Original Jazz Classics OJCCD 873 *Timmons; Ron Carter, Sam Jones (b); Connie Kay (d).* 8–9/63.

*** **The Prestige Trio Sessions** Prestige 24277-2 *Timmons; Sam Jones, Keter Betts (b); Ray Lucas, Tootie Heath (d).* 6–8/64.

*** **Workin' Out** Prestige 24143-2 *Timmons; Wayne Shorter (ts); Johnny Lytle (vib); Keter Betts, Ron Carter (b); Jimmy Cobb, William Peppy Hinnant (d).* 10/64–1/66.

*** **From The Bottom** / **** **Moanin' Blues** Original Jazz Classics OJCCD 1032 / Prestige 11016 *Timmons; Sam Jones (b); Jimmy Cobb (d).* 64; 1/60–10/64.

***(*) **The Prestige Trio Sessions** Prestige 24277 *Timmons; Charlie Byrd (g); Keter Betts (b); Albert 'Tootie' Heath (d).* 6 & 8/64.

This Here is a pun on 'Dat Dere', Timmons's second-best-known tune, to which Oscar Brown Jr subsequently added a lyric. Timmons will for ever be remembered, though, as the composer of 'Moanin'', recorded by The Jazz Messengers in 1958. *This Here* was recorded two years later, just before his second stint with Art Blakey. It features both the hit tracks; as a disc, it is probably less good value than *Moanin' Blues*, which includes material from the January 1960 session, together with excellent tracks recorded over the next three years. *Easy Does It* is slightly shop-soiled and untidy round the edges, though 'Groovin' High' is splendid.

Timmons's characteristic style was a rolling, gospelly funk, perhaps longer on sheer energy than on harmonic sophistication. The live *In Person* is surprisingly restrained, though Timmons takes 'Autumn Leaves' and 'Softly, As In A Morning Sunrise' at an unfamiliar tempo. The drummer is probably better suited to Timmons's style than Cobb, but there's nothing between Carter and Jones. Timmons's handling of more delicate material here is rather better than expected and certainly better than on *This Here*; there, 'My Funny Valentine' and 'Prelude To A Kiss' leave a lot to be desired, and the unaccompanied 'Lush Life' is uncomfortably slewed. Traces of Bud Powell in his approach at this time slowly disappeared over the next few years. 'Sometimes I Feel Like A Motherless Child', from an August 1963 session on the Milestone *Moanin'*, is perhaps the most typical if not the best trio performance on record.

Timmons never sounds quite right in a group with horns, which is why *Soul Time* and the Prestige material with a young Wayne Shorter seem so unsatisfactory. There are excellent things on *Born To Be Blue* and on *Sweet And Soulful Sounds*, and there are even things to take out of *From The Bottom*, where Bobby turns to organ for a retread of ‘Moanin’’ and to vibes for the delightfully paced ‘Quiet Nights’ and ‘Someone To Watch Over Me’. These were recordings made late in the Riverside story and not released until some time later; they have had to wait even longer for CD reissue. *Prestige Trio Sessions* doubles up a couple of albums which had a negligible impact at the time. Timmons sounds good, playing bluesy variations on the soul-jazz formula, but he never makes as much of an impression as Horace Silver in this repertoire and he can't muster Red Garland's implacable calm.

The second *Trio Sessions* brings together the excellent *Little Barefoot Soul* and *Chun-king*, the latter featuring Charlie Byrd in one of his most swinging dates of the period.

Also, in brief:

*** **The Best of Bobby Timmons** Riverside 5719. 8/60–64.
Pretty much duplicates what's on *Moanin' Blues* by way of big hits. Whether it's preferable for other things is a matter of taste.

*** **The Soul Man! / Soul Food** Prestige PRCD 7465. 1/66; 9 & 10/66.
Respectable set, distinguished by some fine Wayne Shorter (*ts*) solos.

** **Quartets And Orchestra** Milestone 47091-2. 67–68.
Despite the distinguished cast, a sad finale.

Keith Tippett (born 1947)

PIANO, OTHER INSTRUMENTS

Bristol-born Tippett has been a key figure of the British avant-garde for more than 30 years. He played bebop and traditional jazz before attempting a more experimental course with Ovary Lodge, Ark, the huge Centipede and more recently the collective Mujician. In solo performance, he uses spontaneous ‘preparations’ to turn his piano into a whole orchestra of effects.

(*) **You Are Here … I Am There Disconforme 226 *Tippett; Marc Charig (c); Nick Evans (tb); Elton Dean (as); Jeff Clyne (b); Alan Jackson (d). 69.*
*** **Dedicated To You, But You Weren't Listening** Disconforme 227 *Tippett; Marc Charig (c); Nick Evans (tb); Elton Dean (as); Gary Boyle (g); Roy Babbington, Neville Whithead (b); Phil Howard, Bryan Spring, Robert Wyatt (d); Tony Uta (perc). 71.*
Tippett is unique among contemporary piano improvisers. He shows little interest in linear or thematic development but creates huge, athematic improvisations which juxtapose darks and lights, open-textured single-note passages and huge, triple-f *ostinati* in the lowest register. On *Mujician III*, his most accomplished work, these sustained rumbles persist so long that the mind is drawn inexorably towards tiny chinks in the darkness, like points of light in a night sky.

You Are Here … I Am There was a disappointment, though it's a collectable item these days. Its reappearance helps complete a picture of Tippett poised between rock and jazz. Apart from Dean's ‘Stately Dance For Miss Primm’, there's a strained cast to much of the music, possibly too ambitious for its own good, but not yet with the breadth of vision or the responsive players needed to lift it. The next album paves the way for the ambitious big, bigger and biggest band experiments of the next few years. When critics discuss the harmonic inventiveness of modern jazz and the experiments of big-band composers on both sides of the Atlantic, no one ever mentions pieces like ‘Gridal Suite’ (an Elton Dean term) and ‘Green And Orange Night Park’. Tippett knew the sound he was after and knew the players who might deliver it. This was his first real attempt to go after it.

*** **Septober Energy** Disconforme 1034 *Tippett; Marc Charig (c); Nick Evans (tb); Elton Dean, Dudu Pukwana (as); Karl Jenkins, Gary Windo (reeds); John Marshall, Robert Wyatt (d); many (!) others. 71.*
A masterwork or a shambles, depending on your point of view. The idea was to assemble an ensemble of 50 players (called Centipede: 100 legs) to follow through Tippett's vision of a massive free-jazz ensemble that would have the friendly spontaneity of a small group. It didn't quite work out like that, but it was a magnificent achievement in its way. We've found it more or less unlistenable now, and it's a record that's more talked about than listened to, but cherished as a unique moment in modern British music.

***(*) **Blueprint** BGO BGOCD634 *Tippett; Roy Babbington (b); Frank Perry, Keith Bailey (perc); Julie Tippetts (v). 72.*
A total contrast to Centipede, this group was closer in spirit to the soft collective voice of Ovary Lodge. Perry and Bailey use mostly bells and soft percussion devices rather than a kit, while Julie's voice floats in and out of the piano, almost like keyboard overtones; but then, he sounds as if his quieter playing might actually be produced by her voice, so very much a couple in spirit.

***(*) **Frames: Music For An Imaginary Film** Ogun 010/011 2CD *Tippett; Marc Charig (t, thn, thumb p); Henry Lowther (t); Dave Amis, Nick Evans (tb); Elton Dean (as, saxello); Trevor Watts (as, ss); Brian Smith (ts, ss, af); Larry Stabbins (ts, ss, f); Stan Tracey (p); Steve Levine, Rod Skeaping, Philipp Wachsmann, Geoffrey Wharton (vn); Tim Kramer, Alexandra Robinson (clo); Peter Kowald (b, tba); Harry Miller (b); Louis Moholo (d); Frank Perry (perc); Maggie Nicols, Julie Tippetts (v). 5/78.*
The reappearance of *Frames* was the first in a wave of valuable Tippett reissues, where previously the discography had depended almost entirely on his solo recordings. Like Centipede, the big band he called Ark went in pairs of players, a huge, warm-hearted sound which has been expertly remastered by Steve Beresford. This vast soundtrack in four parts has the seamless, orchestral quality of the solo performances, but with a vastly enlarged palette of sound. Pointless to identify soloists in music as selfless as this, but a word for the twinned basses of Peter Kowald and the late Harry Miller near the beginning, and for the astonishing percussion-plus-electric-violin passage that begins Part Two, originally the second side of the LP release.

**** **Mujician I / II / **** Mujician III (August Air) / ***(*) Une Croix Dans L'Océan** FMP CD 56 / 12 / Victo CD 046 *Tippett (p solo). 12/81, 6/86, 6/87, 95.*
Tippett is still best heard as a solo and duo performer. It may turn out that the three *Mujician* albums made for FMP during the '80s (the word was his daughter's childish version of her father's vocation) will be regarded as among the most self-consistent and beautiful solo improvisations of the decade and a significant reprogramming of the language of piano. Tippett has always insisted that listeners should not concern themselves with how particular sounds are made in his performances, but absorb

themselves in what he clearly sees as a spontaneous expressive process in which 'technique' is not separable from the more instinctual aspects of the music. In addition to now relatively conventional practices like playing 'inside', he makes use of distinctive sound-altering devices, such as laying wood blocks and metal bars on the strings, producing zither and koto effects. Though there are similarities, this is very different from John Cage's use of 'prepared piano'. Cage's effects, once installed, are immutable; Tippett's are spontaneous and flexible.

The long 'August Air' is one of the essential performances of the decade. It seems to complete a cycle whose development can only be experienced and intuited, not rationalized. The transfer of the two first Mujician discs to CD allows the sequence to be heard as a whole and, though a goodly span of time separates the three records, they make sense heard as a continuous sequence, an extended dialogue with the piano and with Tippett's musical sources.

***(*) **Twilight Etchings** FMP CD 65 *Tippett; Willi Kellers (d); Julie Tippetts (v).* 10/93.
**** **Couple In Spirit II** ASC CD 12 *Tippett; Julie Tippetts (v).* 96.
Both of these were recorded in Germany, at the Total Music Meeting in Berlin in 1993 and at the Stadtgarten in Cologne three years later. Tippett's performances with his wife Julie are always rather special, and both of these records bespeak the closest empathy and understanding. The addition of Kellers does nothing to blunt it, and indeed he seems to have an intuitive grasp of what drives these two deeply committed musicians, adding his own commentaries, his wilfully insistent pulse and his unfailing instinct for the appropriate gesture.

*** **Friday The 13th** Resurgent 4737 *Tippett (p solo).* 6/97.
One of the most majestic and sonorous of Tippett's solo piano performances, this one was recorded in Japan, where you might have expected him to reduce the dynamics and play in the quieter, filigree mode he sometimes favours. Not a bit of it. From the opening, Keith pounds away at the bass end, creating a tidal wave of sound. It's also a very beautiful recording, which delivers its subtleties slowly and almost covertly.

***(*) **Live At Le Mans** Red Eye 008 2CD *Tippett; Marc Charig, Jim Dvorak, Gethin Liddington, Pino Minafra (t); Dave Amis, Malcolm Griffiths, Paul Rutherford (tb); Oren Marshall (tba); Elton Dean, Lee Goodall, Gianluigi Trovesi (as); Paul Dunmall, Simon Picard, Larry Stabbins (ts); Paul Rogers (b); Tony Levin, Louis Moholo (d); Vivien Ellis, Maggie Nicols, Julie Tippetts (v).* 98.
Tippett never gave up on the ambitions represented by Centipede or *Frames*. This astonishing music was supposed to have been subsequently recorded in studio for the BBC, but, surprise, surprise, funding dried up. It's a monumental piece, full of swirling ensembles, darkly meditative passages and wild but logical solos from a sterling personnel. This time, the ensemble went under the name of Tapestry Orchestra, which fits in with Tippett's notion that individual sounds can be used almost as threads in an overall musical fabric, abstractly beautiful in close-up but only revealing their full significance when experienced at a certain distance.

*** **Linückea** FMR CD70 0600 *Tippett; string quartet; Martha Sheppard (v).* 3/00.
Tippett has long been drawn towards a more classical idiom and this long-form piece – 'Linuckea' weighs in at 36 minutes, the other item, 'Let The Music Speak', at less than ten – is an intriguing exploration of piano with string quartet. All the signature Tippett devices are present: rolling melodic figures, pure sound and some treatment of the piano; but what is striking is how much more formal and architectural he sounds in this context. The recording quality is superb and Tippett is ideally balanced with the quartet.

Also, in brief:

*** **The Bern Concert** FMR 08. 93.
Paired with Howard Riley, whose piano language bears strong similarities, but also enough differences to give this drama.

Cal Tjader (1925–82)

VIBRAPHONE, DRUMS, PERCUSSION, VOICE

Though originally from St Louis, he based himself in California and, after high-profile stints with Dave Brubeck and George Shearing, led his own groups from 1954. His essentially lightweight blend of Latin, Cuban and bebop styles became popular in the late '50s and '60s, and he helped pioneer the salsa idiom, at least from a jazz perspective.

*** **Extremes** Fantasy 24764 *Tjader; Allen Smith (t); Vince Guaraldi, John Marabuto, Hank Jones (p); Jack Weeks, Monty Budwig (b); Shelly Manne (d).* 8/51–9/77.
*** **Mambo With Tjader** Original Jazz Classics OJCCD 271 *Tjader; Manuel Duran (p); Carlos Duran (b); Edgard Rosalies, Bayardo Velarde (perc).* 9/54.
*** **Tjader Plays Mambo** Original Jazz Classics OJCCD 274 *Tjader; Dick Collins, John Howell, Al Porcino, Charlie Walp (t); Manuel Duran (p); Carlos Duran (b); Edgard Rosalies, Bayardo Verlade (perc).* 8–9/54.
*** **Tjader Plays Tjazz** Original Jazz Classics OJCCD 988 *Tjader; Bob Collins (tb); Brew Moore (ts); Sonny Clark (p); Eddie Duran (g); Al McKibbon (b); Eugene Wright (vib); Bobby White (d).* 12/54–6/55.
*** **Cal Tjader Quartet** Original Jazz Classics OJCCD 891 *Tjader; Gerald Wiggins (p); Eugene Wright (b); Bill Douglass (d).* 5/56.
*** **Latin Kick** Original Jazz Classics OJCCD 642 *Tjader; Brew Moore (ts); Manuel Duran (p); Carlos Duran (b); Luis Miranda, Bayardo Velarde (perc).* 56.
(*) **Jazz At The Blackhawk Original Jazz Classics OJCCD 436 *Tjader; Vince Guaraldi (p); Gene Wright (b); Al Torres (d).* 1/57.
*** **Monterey Concerts** Prestige P24026 *Tjader; Paul Horn (f); Lonnie Hewitt (p); Al McKibbon (b); Willie Bobo, Mongo Santamaria (perc).* 4/59.
*** **Blackhawk Nights** Fantasy 24755 *Tjader; Jose 'Chombo' Silva (ts); Vince Guaraldi, Lonnie Hewitt (p); Al McKibbon, Victor Venegas (b); Willie Bobo (d); Mongo Santamaria (perc).* 59.
*** **Plays Harold Arlen & West Side Story** Fantasy 24775-2 *Tjader; Buddy Motsinger (p); Al McKibbon, Red Mitchell (b); Willie Bobo, Johnnie Rae (d); orchestra arranged by Clare Fischer.* 6–10/60.
Cal Tjader was a great popularizer whose musical mind ran rather deeper than some have allowed. As a vibes-player, he was an able and not quite outstanding soloist, but his interest in Latin rhythms and their potential for blending with West Coast jazz was a genuine one, and his best records have a jaunty and informed atmosphere which denigrates neither side of the fusion. He made a lot of records, and many of them have been awarded reissue, which makes it difficult to choose particular winners. Tjader helped to break Willie Bobo and Mongo Santamaria to wider

audiences, and the steps towards an almost pure salsa sound are documented on most of the records listed above. The earlier records are feet-finding, in a way, but they have a freshness which later became more of a routine. Tjader plays either vibes or percussion, but he's the kit drummer on *Tjader Plays Tjazz*, which has four very flat ballad features for quartet but sparkles a bit more on six quintet tunes with Sonny Clark and Brew Moore. Tjader's excellent solo on 'Jeepers Creepers' shows how good he could be in a straight-ahead small band, but that was not his destiny. *Cal Tjader Quartet* is the most conventional of all his records, but in the end it's little more than a capable vibes-plus-rhythm date.

Latin Kick, which has Brew Moore again guesting on tenor, is a good one, and *Jazz At The Blackhawk* is another un-Latin event in which Tjader sounds at ease on standards material. Blackhawk Nights couples the original *A Night At The Blackhawk* with *Live And Direct*, which is at least a money-saving option. Tjader's live recordings aren't much more charged than his studio ones and display how he relied as heavily on bop language as anything 'Latin'. Not bad. *Plays Harold Arlen & West Side Story* couples the two sessions suggested by the title. The first is a typical Tjaderization of the Arlen songbook, but the second finds him secreted within Clare Fischer arangements for a full orchestra, and the results, if you can imagine it, are like an astringent lounge music.

Extremes is an interesting conceit on Fantasy's part. It couples Tjader's first two sessions, which were issued as a single 10-inch LP, with his last for the label, *Breathe Easy*, which was originally released in 1977. The early tracks have a novelty feel to them, with Tjader playing bongos on one track and kit drums on another, and they're over very quickly. The later session has elements of prototype-smooth about it, with Hank Jones on electric piano part of the time, but some of it ('When Lights Are Low' especially) is much more vigorous, and it's all so melodious that it stands fast.

***** El Sonido Nuevo** Verve 519812-2 *Tjader; Barry Rogers (tb, perc); Julian Priester, Jose Rodriguez, Mark Weinstein (tb); George Castro (f, perc); Jerry Dodgion (f); Derek Smith (org); Lonnie Hewitt, Chick Corea, Eddie Palmieri, Al Zulaica (p); unknown (g); Stan Appelbaum (cel); Bobby Rodriguez, Stan Gilbert, George Duvivier (b); Tommy Lopez, Manny Oquendo, Carl Burnett, Grady Tate (d); Armando Peraza, Ismael Quintana, Ray Barretto (perc). 11/63–3/67.*

Held in high esteem as the album which commenced the real fusion of Latin and jazz called salsa, *El Sonido Nuevo* (here with six extra tracks picked from *Breeze From The East* and the otherwise unavailable *Along Comes Cal*) draws its power more from pianist Eddie Palmieri and his arrangements than anything Tjader does. The title-track illustrates the difference: Tjader embellishes the percussive onslaught below with pretty figures, then Palmieri comes in and intensifies it with his hard, percussive piano parts. Many of the tracks are still too short, in the fashion of the day, and one longs for a decisive blast from the ensemble; but next to much of Tjader's work it's impressive. The bonus tracks are softer and a good deal sweeter.

***** Soul Sauce** Verve 521668-2 *Tjader; Donald Byrd (t); Jimmy Heath (ts); Lonnie Hewitt (p); Kenny Burrell (g); John Hilliard, Bob Bushnell, Richard Davis (b); Johnny Rae, Grady Tate (d); Armando Peraza, Willie Bobo, Alberto Valdes (perc). 11/64.*

****(*) Soul Bird: Whiffenpoof** Verve 549111-2 *Tjader; Paul Griffin, Lonnie Hewitt (p); Terry Hilliard (b); Johnny Rae, Sol Gubin (d); Armando Peraza (perc). 65.*

***** Soul Burst** Verve 557446-2 *Tjader; Jerry Dodgion, Sledon Powell, Jerome Richardson (f); Chick Corea (p); Attila Zoller (g); Bobby Rodriguez, Richard Davis (b); Grady Tate (d); Patato Valdez, Jose Mangual, Victor Pantoja (perc). 66.*

Tjader's Verve albums have been rather spottily reissued. *Soul Sauce* is one of his better entries: there's enough jazz content here to keep the interest quotient high, and there is one track which features a different band altogether – including Byrd, Heath, Burrell, Davis and Tate – on an upbeat 'Afro Blue'. *Soul Bird* is a lot thinner, and manages to include a version of 'The Whiffenpoof Song'. *Soul Burst* has a battery of flute-players and features Oliver Nelson arrangements, which at least put a different spin on his sound.

***** Here And There** Fantasy 24743 *Tjader; Clare Fischer (p); Bob Redfield (g); Rob Fisher (b); Pete Riso (d); Poncho Sanchez, Carmelo Garcia (perc). 9/76–6/77.*

*****(*) Cuban Fantasy** Fantasy 24777-2 *As above, except omit Garcia. 6/77.*

Tjader returned to Fantasy in 1970, after his spell with Verve, and pretty much picked up where he'd left off. *Here And There* couples the original LPs *Guarabe* and *Here*, the former studio, the latter live; this was an effective partnership with Fischer, even if the material sticks to Tjader's preference for the soft option. However, the leftover live tracks which make up *Cuban Fantasy* push the more polite music of the studio albums to one side and really hit a very hot groove: this has claims to be one of the best of Tjader's later sessions, even if the music didn't emerge until 2004!

****(*) La Onda Va Bien** Concord CCD 4113 *Tjader; Roger Glenn (f, perc); Mark Levine (p); Rob Fisher (b); Vince Lateano (d); Poncho Sanchez (perc). 7/79.*

***** Cool Fire** Concord CCD2-2205-2 2CD *As above, except add Gary Foster (f, ss, as), Ramon Banda (perc). 82–84.*

Tjader had something of a comeback when he joined Concord, though the music wasn't that different from what he'd been doing 20 years earlier. Cleaner, crisper recording and highly schooled musicianship put a patina of class on these records, but it still emerges as high-octane muzak from track to track. *Cool Fire* reissues the live albums *A Fuego Vivo* and *Good Vibes*: not much change from the studio music, really, although the solos tend to be a bit more prolix.

*****(*) Cal Tjader's Greatest Hits** Fantasy 24736 *Tjader, plus personnel as Fantasy and OJCCD albums listed above. 54–76.*

Purists may prefer *El Sonido Nuevo*, but for us this is the Tjader album to have, 20 of his most characteristic pieces covering the modest spectrum of his work.

Also, in brief:

***** Los Ritmos Calientes / *** Black Orchid** Fantasy FCD-24712-2 / FCD-24730-2. 54–57.

The residue of Tjader's Fantasy sessions from the period, split between authentic Latin themes (24712) and Tjaderized jazz and show-tune standards (24730). Not bad.

**** Latin Concert** Original Jazz Classics OJCCD 643. 9/58.

Formulaic with-strings date.

**** Amazonas / **(*) The Grace Cathedral Concert** Original Jazz Classics OJCCD 840 / Fantasy 9677. 6/75; 5/76.

Some heavyweight names (Pascoal, Gismonti), but lightweight music.

Skeets Tolbert (1909–2000)

CLARINET, ALTO SAXOPHONE, VOICE

Born in Charlotte, North Carolina, he moved to New York and gigged around during the early '30s. He formed his Gentlemen Of Swing in 1939 and made a success of the group until he decided to move to Houston, Texas, in the mid-'40s, when he became involved in union work and teaching rather than playing.

*** **Skeets Tolbert 1931–1940** Classics 978 *Tolbert; Lester Mitchell, Joe Jordan, Carl Smith (t); Leslie Johnakins (as, bs); Lem Johnson (ts, cl); Otis Hicks, Ernest Parham (ts); Freddy Jefferson, Jimmy Gunn, Clarence Easter, Red Richards (p); Guy Harrington (bj, v); Harry Prather (tba, b); Bill Hart, Hubert Pettaway (d); Babe Hines, Babe Wallace (v).* 5/31–3/40.

*** **Skeets Tolbert 1940–1942** Classics 993 *As above, except add Wingy Carpenter (t, v), Buddy Johnson, Herbert Goodwin (p), John Drummond (b), Larry Hinton (d), Nora Lee King, Jean Eldridge, Yack Taylor (v); omit Johnakins, Mitchell, Jordan, Jefferson, Gunn, Easter, Harrington, Prather, Hart, Hines and Wallace.* 10/40–7/42.

An interesting footnote in New York's swing era, Tolbert's career on record began with the territory band of Dave Taylor, who cut the two early tracks which start the first Classics CD. The remaining sides on both CDs are very different: upmarket, black, small-group swing. Tolbert's style is a polished variation on the kind of material that might otherwise have gone to Fats Waller or Louis Jordan. His groups were drilled but relaxed outfits and they featured some good players: the outstanding one is probably trumpeter Carl 'Tatti' Smith, but Tolbert himself was no slouch on alto, and the rhythm sections are able, swinging teams. Wingy Carpenter turns up on two later sessions and Buddy Johnson is on one. When they play a blues, as on 'Harlem Ain't What It Used To Be' (an ironic title, since Tolbert never played in Harlem), they do it with some sensitivity, not slickness. Most of the material is made up of relatively undistinguished novelty songs, but nothing descends to any sort of embarrassment and Tolbert's music had no mugging in it.

Charles Tolliver (born 1942)

TRUMPET

A Floridan who studied at Howard and served an apprenticeship with Gerald Wilson, he later founded the Strata East label. A distinctive stylist, he is consistently overlooked in surveys of modern jazz.

*** **Grand Max** DA Music 760145 *Tolliver; John Hicks (p); Reggie Workman (b); Alvin Queen (d).* 8/72.

*** **Live In Tokyo** Snapper 114 *Tolliver; Stanley Cowell (p); Clint Houston (b); Clifford Barbaro (d).* 12/73.

Tolliver has recently returned to prominence, working with another once neglected figure, Andrew Hill. The trumpeter's reputation has largely been contingent on the fate of the Strata East catalogue, which has been intermittently available. Much of the released work consisted of live shots, for economic reasons. The first of these was taped at the Loosdrecht Jazz Festival. The title-track is a tiny prelude to a subtle and involving set that includes Tolliver's own powerful 'Our Second Father', as well as Stanley Cowell's 'Prayer For Peace' and an unexpected but effective reading of Neal Hefti's 'Repetition'.

The somewhat later disc first appeared on an obscure Japanese label and was subsequently reissued on Strata East. It's a pretty awful recording and even remastered it doesn't sound great. Tolliver himself is particularly ill-served. His originals are fascinating, though, and he lays back nicely on Cowell's 'Effi'. The outstanding cut, though, is a tune that Tolliver would return to in years to come, notably on the 2006 big-band record that cemented his comeback. 'Round Midnight' has rarely been so imaginatively rethought.

**** **With Love** Mosaic/Blue Note 69315 *Tolliver; Chris Albert, David Guy, Keyon Harrold, David Weiss, James Zollar (t); Joe Fiedler, Clark Gayton, Jason Jackson (tb); Aaron Johnson (btb, tba); Todd Bashore (as, cl); Jimmy Cozier (as); Craig Handy (ss, as, cl, f); Billy Harper (ts); Bill Saxton (ts, cl); Howard Johnson (bs, bcl); Stanley Cowell, Robert Glasper(p); Chet Tolliver (g); Cecil McBee (b); Victor Lewis (d).* 6/06.

All too often, when a senior figure who has experienced a measure of industry neglect or oversight returns to prominence, the results are disappointing. Sometimes the fires are out; sometimes the belated moment in the spotlight is tinged with rancour and bitterness; sometimes the level of expectation is too high to deliver on. That was certainly the case when Andrew Hill returned to active recording in the few years before his death. Tolliver's contribution to Hill's comeback was one of its high-points, and he certainly doesn't disappoint here.

The album is a joint production by Blue Note and Mosaic, who have always wanted to get involved with producing new music as well as preserving the archive. 'Right Now' (first recorded by Jackie McLean) and 'Mournin' Variations' are both more than 30 years old, but Tolliver and the revamped Music Inc. Orchestra – now known as the Charles Tolliver Big Band – make them sound brand-new and fresh. Most of the remaining material was written for the session and has the same harmonic complexity within relatively conventional forms. The highlight, unexpectedly, is a fantastic reworking of 'Round Midnight', which turns the old groaner in a completely new direction. The personnel speaks for itself and the quality of soloing is high. Cowell and Glasper played at different sessions and there are some variations among the horns; also, Tolliver Jr only plays on 'Suspicion', but a nice spot. It isn't a revelatory session, but the leader clearly relishes the opportunity and plays with a nice balance of enthusiasm and economy.

Also, in brief:

*** **Mosaic Select: Charles Tolliver** Mosaic MS020 3CD. 71–73.

We don't normally list these, but this compilation of the historic Slugs' dates and material from Japan still available elsewhere makes it in even if only to fill out Tolliver's eroded discography.

Viktoria Tolstoy (born 1974)

VOICE

Eclectic Swedish singer, dabbling in the genres.

***(*) **Blame It On My Youth** Kaza/EMI 532620-2 *Tolstoy; Jakob Karlzon (p, org vib, marim); Mattias Svensson (b); Rasmus Kihlberg (d); strings.* 7/01.

*** **Shining On You** ACT 9701-2 *Tolstoy; Nils Landgren (tb, v); Toots Thielemans (hca); Bror Falk, Esbjörn Svensson, Daniel Karlsson (p); Lars Danielsson (clo, b); Christian Spering, Dan*

Berglund (b); Wolfgang Haffner, Jonas Holgersson, Magnus Öström (d); strings. 6–9/03.
*** **My Swedish Heart** ACT 9705-2 *Tolstoy; Nils Landgren (tb, v); Ale Möller (f, mandola); Jacob Karlzon (p); Ulf Wakenius (g); Lars Danielsson (b, clo); Christian Spering (b); Peter Danemo, Wolfgang Haffner (d); Bohuslän Big Band.* N.D.
*** **Pictures Of Me** ACT 9712 *Tolstoy; Tore Brunborg (sax, f); Jacob Karlzon (p, ky); Lars Danielsson (clo); Hans Andersson (b); Peter Danemo (d, perc); Xavier Desandre Navarre (perc).* 9/06.
Though she looks like the classic Swedish blonde, Tolstoy's voice isn't in the ice-maiden bracket and she has a firm, clear style which doesn't go in for affectation. *Blame It On My Youth* is mostly standards, but gains individuality from Joakim Milder's inventive production and the superb playing by Karlzon's trio – as well as the singer's communion with the material. 'Midnight Sun' gets an imaginative and dramatic reworking, the title-piece is very well sung, and though we could have done without Elvis Costello's hateful 'Baby Plays Around' there aren't many steps that could be counted as false.

The first ACT album is all originals and is, unfortunately, much more chilly. Esbjörn Svensson wrote the music and it's not quite as interesting as his trio material. Tolstoy does her best with it and at least it gravitates towards art-song rather than mere pop material.

My Swedish Heart has a lot of appeal, without quite transcending what feels like an awkwardly contrived idea. The songs are a mix of new originals and fragments of the Swedish jazz past, in dedication to Jan Johansson, Lars Gullin, Bengt-Arne Wallin, Monica Zetterlund and Börje Fredriksson. Karlzon's return is a plus and the music continues to reach towards a rapprochement between a jazz feel, art-song and some thread of singer-songwriter music. A few pieces, such as 'From Above', are genuinely haunting. The two Esbjörn Svensson songs are again rather disappointing.

The latest one treads a sensible line between new jazz and pop material, though the presence of Prince, Seal (!), Alan Parsons (!!) and Peter Gabriel among the credits might raise some eyebrows. It's a very different record to the last one, with Karlzon adding some muscle to his accompaniments and Danielsson extending his cello part in a very attractive way. Lovely stuff and one in the eye for jazz purists.

Tolvan Big Band

GROUP

Contemporary Swedish band from the region around Malmö; directed since 1979 by saxophonist Helge Albin.

**** **Plays The Music Of Helge Albin** Naxos Jazz 86025-2 *Peter Asplund (t, flhn); Roy Wall, Anders Gustavsson, Christer Gustavsson, Fredrik Davidsson (t); Vincent Nilsson, Olle Tull, Ola Åkerman, Ole Nordqvist (tb); Björn Hängsel (btb); Per Bäcker, Helge Albin (as, f); Cennet Jönsson (ss, ts, bcl); Inge Petersson (ts, f); Bernt Sjunnesson (bs, f); Jörgen Emborg (p); Lars Danielsson (b); Lennart Gruvstedt (d).* 11/97.
***(*) **Code Red** Proprius PRCD *As above, except omit Davidsson, Backer, Emborg, Danielsson; add Ulf Holmström (as, af); Jacob Karlzon (p); Patrik Albin (b).* 4/07.
Amazing detail: a country with fewer people than New York City is home to 500 big bands. Hard to say where the Tolvan crew rank in the list, but it must be pretty close to the top, and it's disappointing that at present their occasional records have largely slipped into obscurity. At least Naxos here snapped up a terrific session for their 'new' jazz label, which unfortunately they have since abandoned. Helge Albin wrote everything here and it is as rich, eventful and satisfying an orchestral record as you could wish to find in the current jazz environment. Albin keeps everyone on their toes by involving the orchestra as a constantly shifting entity, sections working together or in contrast, brass and reeds in sumptuous counterpoint or brawling opposition, and though he is missing a couple of the best soloists from the earlier records, there is ample compensation in the presence of Asplund.

The later disc is just as good and rendered in superior sound, with every solo voice nicely bedded into its context. All seven cuts are by Albin and other band members, which bespeaks a good deal of writing and arranging talent acquired over the years. Jonsson and Karlzon are the other two writers, and the saxophonist/bass clarinettist is also strongly featured as a soloist on 'Subconscious C', written by Albin, who's quieter this time, though with a nice spot on Jönsson's 'Cats And Dogs'. Karlzon takes front stage on the title-tune and his own 'Ups And Downs'. A terrific band record, but the cheap-as-chips Naxos is still an attractive proposition.

Alan Tomlinson

TROMBONE

A brilliant deconstructionist of his instrument, he plays free improvisation with intelligence and humour.

*** **Trap Street** Emanem 4092 *Tomlinson; Steve Beresford (elec); Roger Turner (d, perc).* 02.
Astonishingly, this is Tomlinson's first album for more than 20 years. It is strictly a trio project, but Beresford and Turner are somewhat better represented on record and Trap Street offers what for some will be a first glimpse of the trombonist's technique, which is not so much extended as elastically stretched.

He conjures a vast range of sounds from his instrument, few of them conventionally associated with brass-playing. There are clicks, whistles and long, flatulent tones; more rarely, he explores the trombone's vocal properties with what sounds like rarefied speech. Beresford is a brilliant pianist and arranger, but here he concentrates on tiny electronic effects, while Turner largely gives his drumkit the day off and contents himself with a grab-bag of sound-producing objects.

The tracks, named after London postal districts, are short but not enigmatically so. Each seems to have its own logic and its own natural duration. Like label-mate Paul Rutherford, Tomlinson has managed to combine abstract improvisation with genuine drama and feeling.

Jim Tomlinson

TENOR SAXOPHONE

His style is cool, post-Lester. His wife is Stacey Kent.

*** **Only Trust Your Heart** Candid CCD 79758 *Tomlinson; Guy Barker (t); John Pearce (p); Colin Oxley (g); Simon Thorpe (b); Steve Brown (d); Stacey Kent (v).* 10/98.
(*) **Brazilian Sketches Candid CCD 79769 *As above, except omit Brown; add Dave Newton (p); Chris Wells (d).* 01.
Humphrey Lyttelton's sleeve-note describes Tomlinson's sound as 'softly articulated but capable of becoming steely at moments,

in a way reminiscent of Stan Getz'; and that Getzian feel is the saxophonist's starting-point. Some may feel it's where he finishes up, too, since he seldom departs from the shadow of the inspiration, and the programme is based around a ballad feel that rarely moves above mid-tempo. Tomlinson's comely sound is so unwavering that the entire record is a pleasure, but it could arguably use a little more of that steel. His group plays with impeccable discretion, Oxley having a more central role than Pearce, but when Guy Barker comes in on three tracks his more experienced demeanour adds a fresh dimension. The outstanding track features their collected thoughts on a Johnny Mandel tune called 'Just A Child'. Stacey Kent's three vocals are suavely accomplished, although she tends to distract from the balance of the record.

The Brazilian follow-up is eventually a bore. This time Tomlinson seems to invite the Getz analogy more than ever while trying to set himself just sufficiently aside from the source. Despite some graceful playing the record ends up sounding like muzak much of the way.

Mel Tormé (1925–99)

VOICE, DRUMS

A child performer, he graduated from radio work to touring, and his group, the Mel-Tones, were popular in the '40s. A gifted and versatile songwriter, passable drummer and capable arranger, he was enduringly popular and prolific until a stroke stopped him.

***** The Best Of The Capitol Years** Capitol 799426-2 *Tormé; Red Norvo (vib); Howard Roberts, Tal Farlow (g); Peggy Lee (v); studio orchestras.* 1/49–5/52.

The young Tormé's voice was honey-smooth, light, limber, ineffably romantic and boyish; and it's amazing how many of those qualities he kept, even into old age. His '40s material for Musicraft seems to be back in the deletion racks, but this is a pleasing miscellany from his tenure with Capitol, very cleanly remastered. There are four previously unreleased tracks with Norvo and Farlow in support and a couple of duets with Peggy Lee, as well as two songs that find Mel himself at the piano. Some of the material is less than top-of-the-line, and most of the arrangements heave rather than glide, but Tormé's rhythmic panache and tonal sweetness turn back the years.

*****(*) Tormé** Verve 44006556628 *Tormé; Marty Paich Orchestra.* 6/58.

***** Olé Tormé!** Verve 314589517-2 *Tormé; Billy May Orchestra.* 3–4/59.

*****(*) Swingin' On The Moon** Verve 511385-2 *Tormé; Russell Garcia Orchestra.* 60.

This is arguably Tormé's greatest period on record, and it captures the singer in full flight. His range had grown a shade tougher since his '40s records, but the voice is also more flexible, his phrasing infinitely assured, and the essential lightness of timbre is used to suggest a unique kind of tenderness. Marty Paich's arrangements are beautifully polished and rich-toned, the french horns lending a distinctive colour to ensembles which sound brassy without being metallic. There may be only a few spots for soloists but they're all made to count, in the West Coast manner of the day.

Swingin' On The Moon is a more rote affair and a record of one 'moon' song after another may strike some as a concept that belongs in outer space; but everything Tormé did in this period was delightful, and so is this.

The two earlier discs are a recent revival. *Tormé* is like a dry run for Shubert Alley (below), and it's not far behind – how rarely have singers been so *simpatico* with the jazz orchestra that's been backing them. Even the miserable 'Gloomy Sunday' gets a respectable treatment. Designed as a low-key sort of record, it's only the preponderance of downbeat songs that keeps this off the top rating. Contrariwise, the Billy May charts for *Olé Tormé!* are flippant, but Mel dignifies them with careful and detailed singing, strolling right past the tasteless chart for 'Malaguena' and salvaging most of the others. At this point it was inconceivable that Tormé could make a poor record.

CORE COLLECTION

****** Mel Tormé Swings Shubert Alley**

Verve 8215812 *Tormé; Al Porcino, Stu Williamson (tb); Frank Rosolino (tb); Vince DeRosa (frhn); Art Pepper (as); Bill Perkins (ts); Bill Hood (bs); Marty Paich (p); Red Callender (tba); Joe Mondragon (b); Mel Lewis (d).* 1–2/60.

Shubert Alley is loaded with note-perfect scores from Paich and a couple of pinnacles of sheer swing in 'Too Darn Hot' (a treatment Tormé kept in his set to the end) and 'Just In Time', as well as a definitive 'A Sleepin' Bee'. Deleted, shamefully enough, in Europe, but it should still be in American print.

***** Prelude To A Kiss** Fresh Sound FSR-CD 109 *Tormé; Don Fagerquist (t); Vince DeRosa (frhn); Hynie Gunker (as, cl); Ronnie Lang (as, bs, cl); Bob Enevoldsen (ts, bcl); Stella Castellucci (hp); Bill Pilman (g); Joe Mondragon (b); Mel Lewis (d); strings.* N.D.

Vinyl collectors will remember this one with some affection, issued on minor labels at budget price for several years. Originally interspersed with dialogue between Mel and an unnamed female admirer (sadly expunged from this release, though a little of it survives before the final track), the music and singing are actually pretty marvellous, arranged by Marty Paich in the style of the great Bethlehem and Verve sessions. Mel sounds terrific on the likes of 'One Morning In May' and 'I'm Getting Sentimental Over You'. Docked a notch for brevity, and for cutting the chat.

***** Comin' Home Baby!** Atlantic 81227-31822-2 *Tormé; Shorty Rogers orchestra.* 62.

The title-track is a period classic and got Tormé back in the charts. There is jazzier stuff in 'Green Dolphin Street' and 'Dat Dere', but the album walks a line between soft and hard a little awkwardly.

*****(*) Sunday In New York** Atlantic 81227-33362-2 *Torme; orchestra.* 12/63.

One of our favourites. Charts by Shorty Rogers and Johnny Wiliams, and a programme of 'New York' songs, with Mel at his best on the likes of 'Manhattan', 'Harlem Nocturne' and 'Lullaby Of Birdland'.

***** That's All** Columbia CK 65165 *Tormé; studio orchestras directed by Robert Mersey, Dick Hazard, Mort Garson, Pat Williams.* 64–66.

****(*) Right Now!** Columbia CK 65164 *Tormé; studio orchestras directed by Mort Garson, Shorty Rogers, Ernie Freeman, Arnold Goland.* 66–67.

Tormé didn't look back kindly on his '60s recordings, and there's an apologetic air about both these packages; even so, there's a lot of very appealing singing. *That's All* was a ballad album of some distinction, with lovely versions of 'P.S. I Love You' and 'The Nearness Of You', and it is extended by various singles and rarities to a 24-track disc. 'I Remember Suzanne' is a pretty period piece and there's one of his sweetest readings of 'The Christmas Song'; the rest shows quality control thinning a little. *Right Now!* is less distinguished, a set of contemporary pop covers to which Tormé brings his customary care and diligence; in the end one wonders why anyone thought such a refined singer should be trying to make a go of the likes of 'Secret Agent Man'. Worth keeping, though, are 'All That Jazz' and 'Wait Until Dark'.

*** **At The Red Hill / Live At The Maisonette** Rhino R2 7295 *Tormé; Jimmy Wisner (p); Ace Tesone (b); Dave Levin (d); Al Porcino Orchestra.* 3/62–9/74.

A couple of live situations, a dozen years apart. At Pennsauken, New Jersey, home of the Red Hill, Mel delivers a typical club set: one might compare the two versions of 'Mountain Greenery', the first a hepcat's delivery, the second a showbiz master's. Both sets are great fun but neither really counts as classic Tormé.

*** **An Evening With George Shearing And Mel Tormé** Concord CCD 4190 *Tormé; George Shearing (p); Brian Torff (b).* 4/82.

*** **Top Drawer** Concord CCD 4219 *Tormé; George Shearing (p); Don Thompson (b).* 3/83.

*** **An Evening At Charlie's** Concord CCD 4248 *As above, except add Donny Osborne (d).* 10/83.

*** **A Vintage Year** Concord CCD 4341 *Tormé; George Shearing (p); John Leitham (b); Donny Osborne (d).* 8/87.

*** **In The Studio And In Concert** Concord CCD2-4928-2 2CD *Tormé; Warren Luening, Jack Sheldon (t); Bob Enevoldsen (vtb); Lou McCreary (tb); Gary Foster (as); Ken Peplowski (ts); Bob Efford (bs); Pete Jolly (p); Jim Self (tba); Chuck Berghofer (b); Jeff Hamilton (d); Joe Porcaro, Efrain Toro (perc).* 8/88.

*** **Two Darn Hot** Concord CCD2-2118-2 2CD *Tormé; John Campbell (p); Bob Maize (b); Donny Osborne (d); Frank Wess Orchestra.* 8–11/90.

** **Mel And George Do World War Two** Concord CCD 4471 *Tormé; George Shearing (p); John Leitham (b).* 90.

*** **The Complete Concord Recordings** Concord CCD7-2144-2 7CD *As various discs above.* 4/82–2/90.

Tormé's contract with Concord gave him the chance to record a long run of albums that should provide his final legacy as a singer. Even though most singers would be thinking about easing up at this stage, Tormé's workload and enthusiasm both seemed limitless. The voice has throttled back a little, and there is a greyness at the edges, but he still makes his way to high notes very sweetly and will sometimes cap a song with an extraordinary, long-held note that defies the rules on senior singers.

If there's a problem with these records, it's the formulaic settings which Concord tend to encourage for some of their regulars. The duo setting with Shearing is actually a good one, since both men seem to admire each other's work to the point where some of the sessions threaten to slip into mutual congratulations; and context is given to both Shearing's sometimes dinky playing and Tormé's romantic sweeps. Of their records together, both *Top Drawer* and *An Evening With* are splendid, and *An Evening At Charlie's* isn't far behind; but there are too many live albums here, when Tormé can slip into an ingratiating showmanship and an intrusive audience distracts from what is really a close and intimate kind of jazz singing. The *World War Two* disc founders on the terrible material, charmingly though the principals deal with it.

The two 1990 concert sessions find Tormé in ebullient form, delivering a gorgeous 'Early Autumn' and two equally distinctive ballads in 'Wave' and 'Star Dust' on *Two Darn Hot.*

The *Complete* edition with Shearing is loaded with great music, and we give it a rather modest mark only because seven discs is a long haul for anybody and it would be useful for the label to spend some time sitting down and preparing a genuinely effective compilation from their work together..

**** **The Mel Tormé Collection** Rhino R2 71589 4CD *Tormé; various orchestras and small groups.* 44–85.

Rhino's four-disc retrospective of one of the most accomplished of vocalists is so consistently enjoyable that one overlooks the sometimes spotty remastering and occasionally idiosyncratic selection. It starts with mid-'40s work with the Mel-Tones, picks some of his best Musicraft sides, then follows with some of the finest of his Capitol, Bethlehem and Verve sides, before going choosily through the '60s. The '70s are largely ignored altogether, while the '80s are covered by a handful of cameo appearances. There are many delights along the way, including a lovely 1947 transcription of 'Three Little Words', the singer at his youthful peak; some of his best work with Marty Paich; three tracks from the disgracefully ignored *Tormé Meets The British* Philips album of 1957; a previously unheard 'Walkin' Shoes' with Shorty Rogers; a virtuoso live Gershwin medley from 1975; and his extraordinary guest appearance with Was (Not Was) on 'Zaz Turned Blue'. One is impressed over and over again by Tormé's musicianship, but the most agreeable aspect of the set is his enjoyment of the singer's art, an effortless pleasure that he insists we share.

Also, in brief:

(*) **Live At The Maisonette Atlantic 8122-73321-2. 74.

A hotel gig from 1974, from one of his bleakest periods – pop material that he knows he shouldn't be doing.

(*) **Mel Tormé–Rob McConnell And The Boss Brass Concord CCD 4306. 5/86.

A low-key ecounter with the Canadians.

** **Nothing Without You** Concord CCD 4516. 3/91.

Mawkish collaboration with Cleo Laine.

(*) **Christmas Songs Telarc CD-83315. 4/92.

He wrote the best one, so he was entitled, but this is a whole album.

(*) **Sing, Sing, Sing Concord CCD 4542. 11/92.

Live in Japan, but not one of his best.

(*) **The Great American Songbook Telarc 83328. 10/92.

Another live one; 'Stardust' is a beauty.

*** **Velvet And Brass** Concord CCD 4667. 7/95.

A rematch with the Boss Brass, nicely done.

Cy Touff

BASS TRUMPET

A solid presence in the Woody Herman brass section, making a rare foray as (co-)leader.

*** **Primitive Cats** Fresh Sound FSR CD 2237 *Touff: Harry Edison, Conrad Gozzo (t); Matt Utal (as, bs); Richie Kamuca (ts); Russ Freeman, Pete Jolly (p); Leroy Vinnegar (b); Chuck Flores (d).* 55.

Bass trumpet is something of an anomaly and jazz exponents of it are rare indeed. Touff manages to give it some individuality, sounding a little like a valve trombonist (Enevoldsen, Brookmeyer) but with a snappier articulation. There are quintet and octet sides in these sessions co-led with Kamuca, and Cy's playing has some pleasing and thoughtful moments; two takes of 'A Smooth One' and stomping versions of 'It's Sand, Man' and 'Keester Parade' stand out.

Paul Towndrow

ALTO AND SOPRANO SAXOPHONES

Towndrow is a Tommy Smith protégé who's been to Berklee and studied with George Garzone and Joe Lovano.

*** **Colours** FMR CD124-J0603 *Towndrow; Ryan Quigley (t); Paul Harrison (p); Ross Hamilton (b); Alyn Cosker (d).* 03.

***(*) **Out Of Town** Keywork KWRCD 006 *Towndrow; Steve Hamilton (p); Michael Janisch (b); Alyn Cosker (d).* 3/05.

***(*) **Six By Six** Keywork KWRCD 008 *As above, except add Tom MacNiven (t); Konrad Wisniewski (ts).* 9/07.

Towndrow's *Colours* feels raw and not quite there, but it's an argumentative and often exciting set that outdoes many a more polished session. Cosker pushes the band hard and the saxophonist responds with lithe and unusually contoured solos that sound as if they shouldn't be hanging together – but do. He takes an aggressive stance at both fast and medium tempos and his sound has a suitably worldly toughness and astringency. No British folksiness here.

Both *Colours* and the maturing follow-up *Out Of Town* have a good showing of original tunes (although 'Fallout', the only track to feature Quigley, is pretty dreary), and Hank Mobley's 'This I Dig Of You' was an interesting choice of cover. He likes to save his soprano for the ballad pieces and he has the sense to enlist an excellent pianist on each session: both Harrison and Hamilton bring gravitas and a sure harmonic centre to the music.

The sextet date is full of bright and buoyant ideas. Towndrow's soloing has acquired new authority and in the two additional horns he has among the best young soloists working in Scotland (a burgeoning scene) at the present. A marked step forward in an already impressive career.

Ralph Towner (born 1940)

CLASSICAL GUITAR, 12-STRING GUITAR, PIANO, SYNTHESIZER

Studied music at Oregon University and guitar in Vienna in the '60s; then in New York from 1969, playing in various groups, coming to prominence in Oregon. Has also pursued a solo career as stand-alone acoustic guitarist and occasional pianist, with a long sequence of ECM discs to his name

***(*) **Trios/Solos** ECM 833328-2 *Towner (solo) and with Paul McCandless (ob); Glen Moore (b); Collin Walcott (tabla).* 11/72.

**** **Diary** ECM 829157-2 *Towner (solo).* 4/73.

'Only tenuously connected with jazz', it says in *Grove*, so what's he doing here, and at this length? Two things cement Towner firmly to this music, both of them occurring at the start of the '70s. The first was an astonishing 12-string solo on 'The Moors', a stunning guest spot by the 31-year-old on Weather Report's *I Sing The Body Electric*, still one of the finest fusion records ever made. The second was the formation of Oregon, a group which brought to a jaded scene a fresh acoustic sound – not unmixed with technical awareness – and a hint of other improvising traditions. There had never been (and probably never again will be) a group quite like it: four earnest, professorial types from the far North-West, playing oboe, cor anglais, french horn, gut-strung guitar, stand-up bass, tabla and sitar; indeed *Grove* suggests some '60 to 80' instruments in all (why the imprecision in the count isn't clear).

The other important thing that happened to Ralph Towner was the emergence of the ECM label. If anyone creates what has sometimes been parodied as 'the ECM sound' – cool, acoustic, European, very spacious and classical in intent – then it's surely Towner. *Trios/Solos* was effectively an Oregon record, documenting some of the sub-pairings that presumably went on in the rehearsal room and certainly featured in concerts. Though not usually standards or jazz repertory players, Towner and Moore give a persuasive reading of Bill Evans's 'Re: Person I Knew', though curiously it's Moore who almost steals the album with his solo 'Belt Of Asteroids', a fantastic unaccompanied performance.

The other album is a genuine solo performance. Like the abstract blues '1 × 12' and 'Suite: 3 × 12' on *Trios/Solos*, it finds him trying to cut a trail between the two great 'twelves' of modern music: the blues and Viennese dodecaphony, which he studied in Europe in 1963 and 1967; the addition of 12-string guitar gives the mix an almost mystical quality. *Diary* is for some fans *the* Ralph Towner record. It is certainly very beautiful and, as with Oregon, there is no anxiety about using studio effects (apart from the churchy ECM acoustic) when required; 'Icarus' is a highly effective overdub. 'Silence Of A Candle', though, one of the genuine classics from the early days of Oregon, is almost thrown away on piano, a little too heavy-handed for such a glorious piece. This is odd, because Towner aims to play guitar 'pianistically'. He once told Joachim Berendt that his aim was to treat his first instrument as if it was a piano trio – not piano, violin and cello, presumably, but a trio like Evans's. His ability to work simultaneous lines, sustain rich harmonics and drones (especially on the 12-string) and even get a percussive counterpoint out of the snap of the strings and the thud of the sound-box is what makes his solo playing so rich and multi-dimensional.

**** **Solstice** / *** **Sound And Shadows** ECM 825458-2 / 829386-2 *Towner; Jan Garbarek (ts, ss, f); Eberhard Weber (b, clo); Jon Christensen (d).* 12/74; 2/77.

Solstice was an attempt to hybridize the Oregon aesthetic, unmistakably American, with the new European jazz that ECM was sponsoring. Almost every separate element was both in place and subtly transformed: Paul McCandless's keening oboe into Garbarek's taut, stressed soprano sound; Moore's huge, woody bass into Weber's multiphonic sound; Walcott's unusual counts into Christensen's uninterruptable flow.

'Distant Hills', on the later and rather disappointing *Sound And Shadows*, is the best point of comparison between the groups, and one surely has to come down in favour of the original. It's only really when Weber and Christensen are given their head, as on the bassist's marvellous 'Piscean Dance', that the pace exceeds the most accommodating medium tempo, but this isn't theme-and-solos jazz, but a new and still not quite secure hybrid. Garbarek sounds wonderful throughout, alternating tenor and soprano, as Towner moves between guitar and piano. This must have been a riveting group live.

*** **Matchbook** ECM 835014-2 *Towner; Gary Burton (vib).* 75.

Odd title for a record #1. What resonances do book matches have? ... throwaway advertisement, fugitive memories, perhaps of faraway places, a touch of something illicit, a spark of flame? There is nothing of that here. It's been suggested that some of the best material on the session was ditched because it was too raw. If so, then some pungent bathwater was thrown away to rescue a very douce baby indeed. Towner often does little more than accompany Burton's nagging, slightly troubled melodies, and even these fail to catch light. A decade later, the sparks still wouldn't fly …

***(*) **Batik** ECM 847325-2 *Towner; Eddie Gomez (b); Jack DeJohnette (d). 78.*

As a title this was equally unfortunate, for quite clearly the aim was to relocate Towner in what was unmistakably a jazz context, much as was to happen to Jan Garbarek with *Star* in 1991. The results are patchy but good. DeJohnette has some difficulty adjusting to the minimalist approach and he sounds impatient here and there, before his impeccable musicianship reasserts itself. It's meat and drink to Gomez, however, who sounds closer to Glen Moore than anyone might have expected, recalling some of their finest moments together. 'Batik' itself is overlong and slightly shapeless, but it does maximize the space for improvisation, and it includes some strong exchanges between Towner and Gomez in particular. We had quibbles about the original sound, but the balance is ideal on CD, with Towner pushed well forward.

***(*) **Solo Concert** / **(*) **Blue Sun** ECM 827268-2 / 829162-2 *Towner (g solo). 10/79; 12/82.*

Towner never seemed to be a natural stage performer, certainly not without the mutual-support mechanism of the group. Working alone, he could seem and sound diffident and introverted. Not so on the 1979 disc, recorded at concerts in Munich and Zurich. There is fire and some passion in the playing. Miles Davis's 'Nardis', a rare jazz piece, is idiomatic but also unmistakably Towner's conception, and one can almost hear the trumpet-line come floating in over the top at a couple of points. 'Ralph's Piano Waltz', written for Towner by John Abercrombie, has rarely sounded better. None of the tracks outstay their welcome, with the possible exception of the opening 'Spirit Lake', not one of his stronger ideas; don't be put off by it, for what follows is very good indeed. *Blue Sun* is a frank disappointment, an album with almost no character and none of the intensity of the earlier solo disc.

*** **City Of Eyes** ECM 827754-2 *Towner; Markus Stockhausen (t, picc t); Paul McCandless (ob, eng hn); Gary Peacock (b); Jerry Granelli (d). 90.*

At first blush, this is very close to *Old Friends, New Friends*. Stockhausen is a masterful performer, with instinctive taste and a greatly under-appreciated ability to bury himself in other people's ideas (perhaps a legacy of his apprenticeship with Papa Karlheinz). The blending of wind sounds is often quite exceptional, unfamiliar as they are in this sort of context. Peacock is very much in the same mould as Gomez, and they are probably the two double-bassists who give Glen Moore his sound. Granelli remains the weak point, a formulaic player who either hasn't a clue what is expected of him here or else who chooses to stick to his own tried-and-tested patterns, irrespective of what's going on around him.

***(*) **Lost And Found** ECM 529347-2 *Towner; Denny Goodhew (ss, sno, bs, bcl); Marc Johnson (b); Jon Christensen (d). 5/95.*

Sorry, but look at that line-up. If this isn't another attempt to recapture – forget about 'the ECM sound' – 'the Oregon sound', then frankly we give up. It's even constructed very much the way early Oregon records were, with tiny carved images (one track is called 'Scrimshaw') interspersing longer, almost narrative pieces. And as has become ECM's practice in recent years, the leader opens the set himself, a solo 'Harbinger' that doesn't quite prepare one for the astonishing 'Trill Ride' with Johnson, a duo which avoids all the pitfalls of *Open Letter* (see below, 'in brief') and which yet manages to make the guitarist sound tough and aware. Johnson himself is simply masterful, and if anyone wants a crash course in one branch of modern bass-playing Towner's discography affords some valuable reference points. Goodhew and Christensen don't put in an appearance until 'Elan Vital', but they make an immediate difference to the sound. Goodhew is a bright, propulsive player with a delightful touch on the higher horns and a nice judgement of space on the baritone and bass clarinet. He leads off the collaborative 'Soft Landing' on sopranino and contributes two strong pieces elsewhere, 'Flying Cows' (a baritone feature and quite the jazziest thing Towner's been involved with for years) and 'Midnight Blue … Red Shift', which deserve to be covered. 'Soft Landing' is one of the freer things Towner has done in recent years, and he should be reassured that it's an experiment worth repeating. As so often before, though, the real drama is what passes between guitar and bass. No piano these days; in the presence of a player like Johnson, it really isn't necessary.

**** **A Closer View** ECM 531623-2 *Towner; Gary Peacock (b). 12/95.*

A wholly involving and deeply resonant set, two great string-players meditating on their instruments. Peacock has an immense tone, but it's the detail that one notices primarily, shakes, soft strums (as on 'Moor'), delicate harmonics and bent tones (on 'Infrared' and the seemingly improvised 'From Branch To Branch' and 'Postcard To Salta'). As with much of ECM's recent output, this is a genuinely collaborative project, and Towner often sounds as though he is playing accompaniment to the contrabass. He is also playing with firmer attack and a greater use of dissonance than usual, and there are signs too that he may have been listening to classical flamenco, evidenced not so much in the harmonic shapes he uses as in the overall shape and texture of his performances. A fine album.

***(*) **Ana** / *** **Anthem** ECM 537023-2 / 543814 *Towner (solo). 3/96; 2/00.*

To mark 25 years with the label – an astonishing achievement in itself – *Ana* is a quietly magisterial release that will delight anyone who enjoys Towner's music and will surprise no one, whether they admire him or not. Again, there is no piano part and no overdubs, simply a recital of virtuosic guitar-playing. The set closes with a sequence, 'Seven Pieces For Twelve Strings', which sums up much of what Towner has done over the years. Phrase-shapes reminiscent of 'The Moors' with Weather Report swap places with rich passages entirely in harmonics and, on 'Sage Brush Rider', an almost country feel. There is, to be fair, one surprise: 'Veldt', a strummed, percussive piece which might almost be something by South African composer Kevin Volans. It rounds off the first half of a highly effective record. Towner's ability to tell stories, and tell them quietly and without rhetoric, remains unchecked.

Anthem is a starker record and almost professorial in its stripped-down approach to guitar-playing. Indeed, Towner almost seems to be laying bare the architecture of his whole technique in these exquisite tracks which are mostly presented in the form of miniatures. 'Anthem' itself and 'Simone' are more-substantial pieces, and there are a lovely reading of Scott LaFaro's 'Gloria's Step' (which works beautifully on guitar) and a closing reading of 'Goodbye, Pork Pie Hat'.

**** **Time Line** ECM 987 5911 *Towner (g solo)*. 9/05.
A supremely professional record, mostly done in miniatures which couldn't be improved by so much as a note. An opening sequence of brief songs and sketches has the exact trajectory and weight of an old LP side, a definite chapter-end. Titles like 'Oleander Etude' may curl the toes, but it's a far more substantial thing as played than it looks on paper. Similarly the 'Five Glimpses', only the first of which breaks a minute, and even then only 61 seconds. These are almost sublimely good and the koto-like final one is the most unexpected thing Towner has ever put on a record.

After that the album changes direction again. 'The Lizards Of Eraclea' is something of a technical exercise, but this final section includes two standards, a still relatively unusual practice for Towner. 'Come Rain Or Come Shine' is deeply influenced by Bill Evans's versions. It emerges over a softly rocking rhythm and subtle harmonics, both greatly enhanced by the acoustic at Propstei St Gerold, now a favourite ECM location. The real clincher, though, is 'My Man's Gone Now', which is soaked in the blues but surrounded by chords of orchestral richness that bears comparison with Miles Davis's and Gil Evans's *Porgy & Bess*.

Also, in brief:

*** **Old Friends, New Friends** ECM 829196-2. 7/79.
With Kenny Wheeler, David Darling, Eddie Gomez and Michael DePasqua, a record that has worn well. Gomez stars, Kenny Wheeler solos forcefully, Towner tries out some unusual articulations.

(*) **Slide Show ECM 827257-2. 5/85.
Odd title for a record #2. Fleeting images, no real narrative flow or development. Yes, pretty much the same again, a decade on, from Towner and Burton.

*** **Open Letter** ECM 511980-2. 7/91.
Duos between Towner and drummer Peter Erskine which seem to trade in everything each is good at, in favour of a drab 'jazz' style which suits neither.

Colin Towns (born 1948)

KEYBOARDS, ARRANGER

Born in London, he taught himself music and began writing as a teenager. Worked in rehearsal bands and jazz-rock groups, but won a reputation in film before founding the Mask Orchestra in 1991 and later starting his own Provocateur label.

**** **Nowhere And Heaven** Provocateur PVC 1013 2CD *Towns; John Barclay, Graham Russell, Henry Lowther, Guy Barker, Gerard Presencer (t); Mark Nightingale, Richard Edwards, Peter Beachill, Pat Hartley (tb); Roger Williams (btb); Peter King (as); Jamie Talbot (as, ss, cl); Alan Skidmore, Nigel Hitchcock (ts, ss); Alan Barnes (bs); Julian Argüelles (bs, ss); Phil Todd (bcl); Andrea Hess (clo); Dudley Phillips (b); Clark Tracey (d); Maria Pia De Vito (v)*. 96.

*** **Still Life** Provocateur PVC 1015 *Towns; Julian Argüelles (ts, ss); John Parricelli (g); Dudley Phillips (b); Ralph Salmins (d)*. 98.

***(*) **Dreaming Man With Blue Suede Shoes** Provocateur PVC 1017 *As above discs, except add Dave Hartley (p), Norma Winstone (v); strings, brass, woodwind*. 97–98.

The Mask Orchestra collects many of the best London-based players, and they're given some tremendous challenges by these imaginative and uncompromising scores. The simple charge would be that Towns is writing jazz film music, something meant to accompany something else, but even if that were true it would be a welcome departure from the familiarities of modern big-band albums. Instead, an example such as the title-track to *Nowhere And Heaven* is a fully formed and stand-alone score for a team of jazz players working within a strikingly personalized idiom. Towns constantly involves the orchestra, rather than resigning it to a subsidiary role behind soloists or making it a trained animal going through practised tricks. He subtly differentiates tonal colour and space, balances the weight of different sections within a composition, and has a fine grasp of dynamics – the ear is constantly teased, without any recourse to avant-garde flourishes. Towns keeps an absolute grip on what he wants his players to do, so there's nothing 'free' in this music.

Perhaps most telling of all is Towns's understanding of modern studios: the ingenious recording of all of this music is shaped as often by his way with a studio desk as it is by the inflexions of the players, with occasional keyboard flavourings and mixes that throw fresh light on what can sound quite different in a live context. The two-disc *Nowhere And Heaven* is a huge sprawl of almost two and a half hours, not all of similar calibre, but there's enough here to fascinate and return to time and again for fresh listening. Still Life is more song-based and features Maria Pia De Vito throughout: the appeal may depend on how one responds to her voice. This is a less ambitious undertaking for Towns; but the quintet's playing is full of character, and Argüelles and Parricelli are both outstanding.

Dreaming Man With Blue Suede Shoes is different again, introducing the Mask Symphonic with a full orchestral complement as well as the basic Mask Orchestra. The title-track is a self-portrait, the least this generous entrepreneur can allow himself. It's also an extraordinarily complex and big-scale integration of soloists, jazz rhythm section, rock electricity and improvising soloists, a theme which to a greater or lesser degree is followed throughout the record. Most such projects founder on hubris. Just slightly, here and there, the ambitions of this one threaten to topple it over, but what other composer-arranger is trying anything like this (as well as paying for it himself)? Bravo!

***(*) **Another Think Coming** Provocateur PVC 1028 *Towns; John Barclay, Derek Watkins, Graham Russell, Henry Lowther, Guy Barker, Stuart Brooks (t, flhn); Andy Wood, Mark Nightingale, Pete Beachill, Richard Edwards, (tb); Roger Williams (btb, tba); Peter King, Andy Mackintosh (ss, as); Alan Skidmore, Nigel Hitchcock (ts, ss); Phil Todd (bs, bcl, ss, as); Dave Hartley (p); John Parricelli (g); Dudley Phillips (b); Ian Thomas (d); Paul Clarvis (perc)*. 7/01.

***(*) **The Orpheus Suite** Provocateur PVC 2004 *Towns; Nathan Bray, Graham Russell, Martin Shaw, Guy Barker, Henry Lowther, Andy Gobson (t); Barnaby Dickinson, Liam Kirkman, Pat Hartley, Roger Williams, Peter King, Simon Allen (ss, as); Iain Dixon (ss, ts, cl); Alan Skidmore (ss, ts); Jay Craig (bs, bcl); David Hartley (p); Steve Lodder (ky); John Parricelli (g); Dudley Phillips, Thad Kelly (b); Ian Thomas (d); Paul Clarvis, Kevin Earley, Paul Parker, Dominic Hackett (perc)*. N.D.
Towns sets his players extraordinary tasks – the brass writing in the opening 'Heated Think Tank' alone must have taxed to the max the collective lip of that section – but he likes to have fun with his music, too, and *Another Think Coming* is perhaps his wildest record to date. The transformation of 'I Am The Walrus'

is something its composer would surely have enjoyed, full of leering horns and replete with a staggered ending which just hangs together. The immediate contrast comes with 'Prayer', over a secular, martial beat, which is more quietly sinister than penitent. 'Andrew Hill And Far Away' takes a lick from that composer and turns it into something else. 'Hot Lips' is three minutes of expert raving. Towns puts enough into these records that they repay many plays with new finds, but even as one-off experiences they're hard to resist. The players are among the best Britain has to offer, as usual.

The Orpheus Suite, a commission from Birmingham Royal Ballet and something inspired by Ellington, continues to assert Towns as the most strong-willed composer in British jazz. Like Ellington, he fashions the orchestra as his instrument, but he uses his players as technicians rather than individual personalities: they are there to execute his scores, which can be fiendishly tough. The merit of this is there's no rambling, in a tight 44 minutes; the difficulty for some listeners may be the density and mass of musical incident.

*** **Lend Me Your Ears** Provocateur PVC 1038 *Town; NDR Big Band. 9/06.*

Admirers of slipstream big-band playing will enjoy what the NDR outfit does, but there's a chilliness around this project which one never sensed with Towns's mainly British orchestras on previous discs. The writing, almost needless to say, is fine and strong, and there's considerable sophistication to the brief but evocative 'Voyage Around Vladyslav' suite, miniature writing of a high order. The best things, though, are 'Tango Teaser' and 'Blue Period', which at least allow the music to develop some inertial energy and a spot of heat.

Laura Toxvaerd (born 1977)

ALTO SAXOPHONE

This promising Danish improviser studied at the Rhythm Music Conservatory, also in Paris and with Barry Guy.

*** **Laura Toxvaerd No 1** ILK127 *Toxvaerd (as, elec); Frederik Thaae (prod). 7/04.*

A fascinating project that includes a solo saxophone performance made for Danish radio and a collaboration with producer Thaae in which saxophone sounds are multilayered and electronically manipulated to create a large-scale 'composition'. In this latter case, she seems closer to the improv/composition procedures of Roscoe Mitchell than to any other example, but Toxvaerd's distinctive sound – light, but with real muscle – sets this exciting record apart.

Clark Tracey (born 1961)

DRUMS

The younger Tracey began playing drums in his father's group from 1978, and over many years he's developed into a failsafe and superbly accomplished drummer in a tough, straight-ahead style.

***(*) **Full Speed Sideways** 33 Jazz 018 *Tracey; Mark Nightingale (tb); Nigel Hitchcock (as); Dave O'Higgins (ts); John Donaldson (p); Arnie Somogyi (b). 2/94.*

An exciting straight-ahead record by a group abrim with talent. Tracey's tunes are meaty enough to give the players plenty to chew on, and they set up one knockout solo after another from the three horns, with the more studious Donaldson acting as the cool drink of water. It's unfancy, and some would call it routine, but it would take a real sourpuss to sneer at the likes of 'The Revenge Of Sam Tacet', even if Hitchcock gets so over-excited in his fast solos that he sounds like he's about to fall off the stand. Clark's own playing is copybook, refining a Blakey influence to the point where inessentials are banished and the remaining tools are sharp, cutting and wholly right for the job.

***(*) **Stability** Linn ADK 159 *Tracey; Guy Barker (t); Andy Sheppard, Tommy Smith, Tim Garland (ts); Iain Ballamy (ss, ts); Nigel Hitchcock (as); Gareth Williams (p); Arnie Somogyi (b); Christine Tobin (v); Locrian String Quartet. 12/00.*

A stellar line-up of British talent, and hearing the tenors and Barker getting stuck into 'Gone' offers a formidable start to the record. If the programme feels a bit too deliberately diverse, Tracey cramming in everything he can think of doing (leading, drumming, arranging, writing and even playing a solo piano on 'Melancholia', plus doing five string quartet charts), there's not much wrong with any of it. The muscle and swing of his straight-ahead work is channelled into a wider frame of reference, and it might almost be a mature player's manifesto for further research. And there's the bonus of hearing several of the finest British horn-players in their unselfconscious pomp: Smith on 'The Peacocks', Barker on 'Ugly Beauty', Ballamy on 'Lounge Blues'.

(*) **The Calling / * The Mighty SAS** Tentoten TTT CDS 750 *Tracey; Mark Armstrong (t, flhn); Simon Allen (reeds); Zoe Rahman (p); Peter Billington (b). 6/03; 10/05.*

**** **British Standard Time** Tentoten TTT CDS 751 *Tracey; Gareth Williams (p); Arnie Somogyi (b). 04.*

***(*) **Given Time** Tentoten TTT CDS 758 *As above, except add Brandon Allen (sax). 06.*

Like many musicians of his generation, impatient at the lack of corporate investment in jazz, Tracey has launched his own imprint. These are all strong, well-considered discs, not simply diary entries issued as finished 'product'. The quintet is a well-drilled and highly accomplished unit, with Rahman's comping a key element. On the first of the pair, 'Live Fast, Die Young', 'The Hitchhiker' and a tribute to fellow drummer Tony Williams are all quality ideas. The second album is better still, more even in conception and with some genuinely inventive work from the horns. The trio is a brilliantly simple idea: covers of classic British jazz compositions, taking in everyone from Tubby Hayes ('Off The Wagon') to Victor Feldman ('Joshua'), Don Weller ('Juice'), to Tommy Smith ('Springtime'), and of course Stan Tracey as well. Much of the weight inevitably falls on Williams, who contributes his own 'Evans The Piano'. *Given Time* extends the concept, and if the marking looks diffident, it isn't so much poorer a record; it's just that it lacks the delicious surprise of the first one. 'Seven Steps To Heaven' is the key piece (Feldman again), but there's room for Django Bates, Ray Noble, David Newton, Anthony Newley and Leslie Bricusse as well. Great stuff, and Allen brings a nice new dimension to it, even if he very slightly dilutes one's concentration on that great trio.

Stan Tracey (born 1926)

PIANO, CELESTE, SYNTHESIZER, VIBRAPHONE

Worked in dance bands before playing jazz in the '50s and working with Ted Heath, 1957–9. House pianist at London's

Ronnie Scott's club 1960–67, backing many visiting players, and then a group leader of numerous units, from trio and quartet to big band. The pioneer modernist and composer-leader in post-war British jazz, and one of its most significant figures for close on five decades.

*** **Little Klunk / Showcase** Jasmine JASCD 639 *Tracey; Ike Isaacs, Ray Dempsey (g); Kenny Napper, Johnny Hawksworth (b); Phil Seaman, Ronnie Verrell (d).* 5/58–5/59.

**** **Under Milk Wood** Jazzizit 9815 *Tracey; Bobby Wellins (ts); Jeff Clyne (b); Jackie Dougan (d).* 5/65.

Stan Tracey is one of Britain's few genuinely original contributions to world jazz. The persistent notion that Tracey only plays a rather second-hand, olde-worlde version of his original mentors, Duke Ellington and Thelonious Monk (or what one critic called 'white man's blues'), is completely misleading. While elements of Monk's style – the insistent, percussive left hand, the quirky melodism – and of Duke's capacious structural understanding remain components of Tracey's work in all its various forms and outlets, he has brought something entirely original to the music.

The surprise reappearance here is of the first two sessions under Stan's name, now reissued as a two-on-one on Jasmine. While more than 'prentice work, the standards treatments of Showcase (where Tracey plays vibes on some tracks) and the originals of *Little Klunk* find him still working towards the style which would be in more authoritative hands on his '60s Columbias. He is at his most Monkian on the likes of 'Li'l Ol' Pottsville', but his improvising doesn't yet have the mastery of variation which he later displayed. The other players are also more serviceable than inspiring.

Later and live versions exist, but none have surpassed the original. *Under Milk Wood* remains one of the most distinctive records of its era, a setting of Dylan Thomas which uses spare, unadorned jazz material to somehow evoke the eccentric light of the original play. A pioneering work which is a rare instance of jazz accommodating an outside inspiration in a way that honours the qualities of each side of the equation. Its leanness is a Tracey characteristic which has sometimes been dissipated by his big-scale orchestrations. Wellins's somewhat legendary solo on 'Starless And Bible Black' remains compelling, but it shouldn't overpower the impact of the rest of a record which should be listened to in its entirety.

*** **Laughin' And Scratchin'** Jazz House JHAS 608 *Tracey; Rick Laird (b); Ronnie Stephenson, Bill Eyden (d).* 8–10/65.

A surprisingly rare glimpse of Stan on his regular gig at Ronnie Scott's, in the period when he led what was effectively the house rhythm section. The sound is scruffy, with drums thin and bass often scarcely registering, but it's the piano we want to hear and it comes through clearly enough. The blues improvisation 'At Random' shows what Tracey could conjure out of the elementals, and the methodical break-ups of 'Sweet And Lovely' and 'I'm Getting Sentimental Over You' are object lessons in digging into the matter of standards without merely getting as remote from them as possible. Solos by the others are a distraction and the audio quality is tiresome, but this is in other respects two nights of work from a fine vintage.

***(*) **Alice In Jazzland** Resteamed 102 *Tracey; Kenny Baker, Eddie Blair, Les Condon, Ian Hamer, Kenny Wheeler (t); Keith Christie, Keith Smith, Wally Smith (tb); Alan Branscombe (as); Ronnie Baker (as, cl); Tubby Hayes, Ronnie Scott, Bobby Wellins (ts); Harry Klein (bs); Jeff Clyne (b); Ronnie Stephenson (d).* 3/66.

Ah, the heady days when British jazz musicians were being recorded by the likes of Columbia. This has taken some time to reappear, but it affords a fine glimpse of Stan working with a set of original charts and arrangements and with a hand-picked big band and associated small groups. The small group 'Pig And Pepper', with just Ronnie Scott and rhythm, is a high-point, and so is 'Summer Hallucination', which is arranged for saxophones and rhythm, but the large-scale charts are every bit as impressive in their way. The sound is pretty good, too, with a nice balance between soloists and ensemble.

***(*) **With Love From Jazz** Trio TR569 *Tracey; Bobby Wellins (ts); Lennie Bush, Dave Green (b); Jackie Dougan, Ronnie Stephenson (d).* 10/67.

Reissued on bassist Andrew Cleyndert's label, this helps the slow restoration of Stan's early recordings. The classic 'Milk Wood' quartet is still pretty much in place, though Dave Green replaces Jeff Clyne; Ronnie Stephenson is at the drums for just one track, as Lennie Bush. There is one oddity, 'Three Times Loser Three Times Blueser', on which Stan plays vibes, and there is a police whistle as well. He moves to celeste for the opening of 'Amoroso Only Moreso', a delicate ballad which showcases Wellins's tenor in its most distinctive voice. Always a fuller-voiced player on record than on the stand, he boots through the tough 'Lover's Freeway' and gives 'Two Part Intention' the kind of detailed reading it needs. Green doesn't substantially alter the sound of the group, though he is probably a simpler player than Clyne. Much else from this period awaits rediscovery, but this is a welcome return and a further fine showcase for Tracey's Monk-inspired playing.

*** **Return Of Captain Adventure** Tentoten 753 2CD *Tracey; Art Themen (ss, ts); Dave Green (b); Bryan Spring (d).* 11/75.

The reappearance of this old favourite fills a hefty gap in the surviving discography. Themen had developed a sound and approach all his own, with nice, angular attacks and an air of authority every time he steps forward. Recorded at the 100 Club in London, this reappears with seven previously unreleased cuts. Nothing, though, that stands up to the quality of the original LP and to stuff like 'See Meenah' and the title-track. Green and Spring are, as ever, as reliable as a firm of lawyers, though a good deal more mischievous.

**** **Supernova** Resteamed RSJ 105 *Tracey; Keith Tippett (p).* 8/77.

There are moments on the closing 'Conjunction' when one might almost be listening to electronics, so fast are Tippett's upper-register ripples and runs. There are moments elsewhere when a whole string orchestra seems to have swept in. This, though, is just (!) a piano duo, recorded live at the ICA in London and unheard since that day. The astronomical titles – 'Veil Nebula', 'Parallax', 'Vela Pulsar' – seem perfectly appropriate for music on this scale. Tracey is the more obvious 'jazz' player of the two, with his Monk and Ellington influence, but Tippett isn't just a colourist. There are places where two melodic lines seem to run together and interweave in a dazzling way that suggests some measure of predetermination, except the context is so clearly improvised. A remarkable modern record, all the more so for having lain in the archive for thirty years.

*** **Genesis** Steam SJCD 114 *Tracey; Guy Barker, Steve Sidwell, John Barclay, Henry Lowther, Alan Downey (t); Malcolm Griffiths, Geoff Perkins, Pete Smith, Pete Beechel (tb); Peter King, Jamie Talbot (as); Tony Coe (ts, cl); Art Themen (ts); Phil Todd (bs); Roy Babbington (b); Clark Tracey (d).* 1/87–8/89.

*** **We Still Love You Madly** TAA 004 2CD *As above, except add Chris Pyne (tb), Alan Skidmore (ss, ts); omit Downey, Smith, Beechel, Coe.* 7/86–12/88.

Genesis is still the only one of Tracey's large-scale suites to be available on CD at this juncture. *Unlike Milk Wood*, which makes no obvious attempt to be programme music (a re-recorded vocal version with a later band was signally unsuccessful), to a large extent *Genesis* is constrained by its attempt to express the Creation myth as sound. There are moments of pure invention, as on 'The Sun, Moon & Stars', with Themen and Guy Barker to the fore, but there is something slightly plodding about the rest. One wonders, if Tracey had simply been writing nine discontinuous pieces with no overarching theme, whether they would not have been executed more successfully.

The Ellington set reissues two albums, one of orchestral treatments and the other of solo and (with Roy Babbington) duo interpretations. The orchestral pieces are played with fine spirit but sometimes get bogged down in too many long solos by the horns. The playing has a rackety quality which Duke might have enjoyed more than many a more pompous homage, although there are arguably too many over-familiar choices from the canon. The duo record is more personal, and on the solos in particular (especially 'Prelude To A Kiss'), Stan and Duke work closely together. But the session is sabotaged by a pretty awful piano sound which the CD remastering has done little to improve. The producers should have done better than this.

***(*) **For Heaven's Sake** Cadillac SGCCD 04 *Tracey; Gerard Presencer (t); Andrew Cleyndert (b); Clark Tracey (d).* 9/95.

Billed as 'The New Stan Tracey Quartet', this set was cut before they'd played any gigs, and its freshness, even on a set made up largely of standards and Monk tunes, is very appealing. As ever, it's the spareness in Tracey's music which makes the deepest impression; Monk is winnowed down to his essence in 'Crepuscule With Nellie' and 'Bright Mississippi', and the pianist sets out standards such as 'Just Friends' as skeletal keyboard blueprints, which the other players decorate to give the music its light. Presencer, then 23, is mercurial but already mature, his own 'Blah De Blah De Blah' a modest but intriguing original, and his solos beautifully toned and supple. Cleyndert and Clark read the old man's moves handsomely. Very little waste, and one can only regret that the quartet didn't make another record when they'd played some more.

***(*) **Solo: Trio** Cadillac SGCCD 06 *Tracey; Andrew Cleyndert (b); Clark Tracey (d).* 1–6/97.

When you get right down to it, the only true way to hear Stan Tracey is solo. He does the bass; he does the percussion; he does the rip-note, blue-edge melody lines. He does the lot. The solo tracks here are the best available example of Tracey's rough and chunky style. Monk's 'Ask Me Now' bruises lesser players, and the harmonic permutations of 'Body And Soul' are so deeply stacked that only someone of Tracey's individuality can seem to work something entirely new. The trios aren't quite as compelling, and there are a couple of tracks – the original 'Lover's Freeway' and a duff 'Round Midnight' (on which we have declared a moratorium) – which really don't cut the mustard. No fault of the rhythm players, who are spot-on. It would just have been good to have had more of the main man.

(*) **Duke Ellington – The Durham Connection 33 Jazz 049 *Tracey; Tony Fisher, Henry Lowther, Gerard Presencer, Derek Watkins, Patrick White (t); Malcolm Griffiths, Mark Nightingale, Roger Williams (tb); Alan Barnes (cl, as); Peter King (as); Mornington Lockett, Art Themen (ts); Jay Craig (bs); Andrew Cleyndert (b); Clark Tracey (d); Tina May, Niall Hoskin, Teresa Troiani (v); Durham Cathedral Choir.* 2/98.

Not our favourite among Tracey's heftier projects. This is a collection of Ellington's sacred music, and while the playing is as fine as the personnel would lead you to expect, the singing (May excepted) is all too British and buttoned-up. We would much prefer to hear the pianist's own big-scale works given this kind of recording.

(*) **Suspensions And Anticipations / * Crevulations** psi 04.02 / psi 05.04 *Tracey; Evan Parker (ts).* 9/03; 7/04.

We continue to fret at the unavailability of so much of Stan's best work – from the Columbias of the '60s to various Steam LPs of the '70s and '80s – but here he is at 77, mixing it up with one of the few British musicians who can lay equal claim to rightful space on a global stage. Pianist and saxophonist are both readily identifiable as themselves, even though neither plays in his most accustomed style: Parker is trimmer, less voluminous; Tracey is elliptical and set aside from his familiar rough-and-tumble swing. Sometimes they circle watchfully round one another, sometimes they're chummily gladiatorial, but it's a dialogue where there are few blind turnings and much bounteous discourse. On the first record three solos – two for piano, one for tenor – let each man stretch his legs before the next bout.

Crevulations is better still, a perfectly weighted 52 minutes of thoughtful improvisation recorded in Ancient Space at St Michael's Church in Appleby, Yorkshire. A Kathleen Jones poem, inspired by a Roman tomb inscription at Hexham, gives the set a kind of thematic coherence, speaking of long effort, some privation, pride and the sadness of small, remote places. It seems to impart a misty narrative to the opening 'Bendalingo's Dream', on which Tracey plays some of the most effectively minimalist passages of his career. Parker mostly defers, but his roster of low tones, percussive slaps and unusual harmonics is the perfect foil. Strongly recommended.

**** **Just You, Just Me** Avid 793 *Tracey; Danny Moss (ts).* 10/03.

A big-band player of considerable experience, Moss has rarely been featured out on his own. This makes you wonder why, and with Stan toying grouchily with the metre and punching out deceptively blocky chordal statements that are actually highly melodic, it's a winning combination. Outstanding tracks include 'Indian Summer' and 'Good Queen Bess', but the little Ellington mini-suite that comes towards the end is a must-have. Great stuff and wonderful to hear the veteran Moss in this setting.

***(*) **The Last Time I Saw You** Trio TR 00 566 *Tracey; Peter King (as); Andrew Cleyndert (b); Clark Tracey (d).* 1 & 7/04.

Peter King continues to fascinate as his sound evolves. On Sam Rivers's 'Beatrice', he seems to be playing tenor, which he has done from time to time, though it isn't credited. The saxophonist's own 'Cool Street' is a retro masterpiece, fast, breezy bebop that puts a whole new complexion on Tracey's alleged devotion to Monk and Ellington. Here he is closer to Dodo Marmarosa. Jobim's 'Chega De Saudade' is also quite delicious, idiomatic and idiosyncratic in equal measure.

*** **Let Them Crevulate** Trio TR 573 *Tracey; Guy Barker (t); Andrew Cleyndert (b); Clark Tracey (d).* 6/05, 2/06.

*** **For All We Know** Trio TRCD574 *As above, except omit Barker.* 05.

The first is a relaxed and easy-going set that never quite gets to the rolling boil of the old stuff. It's Barker's doing, every bit as much as Stan's, though Guy's composition 'Copper Kiss' does bring much-needed heat to the date. The trio is now as completely sympathetic a backing group as any in Stan's career, and while one might miss the solidity and sheer mischief of Dave Green and Bryan Spring, who're not well-represented in Stan's current discography, there are other virtues here. The bassist grows in stature with almost every recording, and those lucky enough to hear him regularly report a growing authority night to night, so perhaps there's scope for something more challenging from the same group.

Also, in brief:

***** Comme D'Habitude** Jazzizit JITCD 16. 98 98.
Bobby Wellins co-fronts this delightful Sinatra songbook. The less than obvious 'Guess I'll Hang My Tears Out to Dry' is the high-point.

***** Under Milk Wood** Trio TR 00570. 5/00.
Again with the peerless Wellins, the latter-day rhythm section and Philip Madoc as narrator, it still stands up well, but who'd trade it for the original?

***** Zach's Dream / *** Seventy Something: On Tour** Trio TR 00560 / 00563. 03.
Bassist Cleyndert runs the label and has set out to redress years of discographical neglect. The first one was recorded live in Wakefield; the second, just as good, is distinguished with a stunning 'There Is No Greater Love'.

Theo Travis (born 1964)

TENOR AND SOPRANO SAXOPHONES, FLUTE

British saxophonist moving easily between post-bop, fusion and, most recently, free idioms.

***** 2 a.m.** 33 Records 33JAZZ 011 *Travis; David Gordon (p); Mark Wood (g); Rob Statham (b); Ichiro Tatsuhara (d); Robin Jones (perc).* N.D.
***** View From The Edge** 33 Records 33JAZZ 019 *Travis; Tony Coe (ts, bcl); David Gordon (p); Mark Wood (g); Jeff Clyne, Rob Statham (b); John Marshall, Ichiro Tatsuhara (d).* 6/94.
*****(*) Secret Island** 33 Records 33JAZZ 033 *Travis; David Gordon (p); John Etheridge (g); Rob Statham, Dave Sturt (b); Marc Parnell, Andrew Small (d); Gary Hammond (perc).* 5–6/96.
An able composer as well as improviser, Travis contributes all but one tune to his debut CD. He plays the eclecticism card a little too forcefully but impresses with tunes which range from the hectic clatter of 'Sex, Food And Money (Part Two)' and 'Nightmare In New York' to the calmer lyricism of 'Shore Thing', a strain which comes out more strongly on *Secret Island.*

The two follow-up albums are poised and confident and allow Travis to settle down to making well-rounded sets rather than showcasing as many disparate aspects of his talent as possible. *View From The Edge* is closer to the dynamic of the first album. Guest appearances from Coe, Clyne and Marshall are an additional fillip, and the addition of guitarist Wood points forward to a later trio for the same label. With the exception of 'Love For Sale', all the pieces are by Travis, and the set is dominated by the long, opening 'Fort Dunlop' (the great tyre factory in Birmingham), 'Freedom' and the closing 'The Purple Sky', which includes all the guest performers except Coe.

Secret Island is a mellower and less abrasive record than the other two. John Etheridge is a key presence, with a folksy approach to jazz playing. None of the other guests, Hammond, Sturt or Small, make anything like the same impact. As with all of 33's catalogue, the sound is good, but with too much emphasis on volume at the expense of subtlety.

***** Passion Dance** Jazz House JHCD 059 *Travis; David Gordon (p); Andy Hamill (b); Marc Parnell (d).* 7/99.
***** Berlin Vibe** Symbol 20001201 *Travis; Roger Beaujolais (vib); Stefan Weeke (b); Björn Lücker (d).* 12/00.
*****(*) Heart Of The Sun** 33JAZZ 063 *Travis; Palle Mikkelborg (t, flhn); Stuart Curtis,(cl, bcl); David Gordon (p, org); Mark Wood (g); Stefan Weeke, Andy Hamill (b); Björn Lücker, Marc Parnell (d).* 6/00–5/01.
Passion Dance is a live set from Ronnie Scott's – a progress report from Travis's quartet, nothing very fancy, with one or two old favourites such as 'Nightmare In New York' given a going-over and nice takes on Tubby Hayes's 'Off The Wagon' (on flute) and McCoy Tyner's title-piece.

Berlin Vibe was made after a tour by the band, and its appeal may depend on one's taste for the use of vibes: it brings out the sunniness in Travis's music, and an obvious vehicle such as 'Bags' Groove' is confected into something sweet but blues-less. A mild, enjoyable listen, but hardly essential.

Theo's heart is in darker places if the tone of *Heart Of The Sun* is anything to go by. A lot of this is close to ECMish mood-painting, and when the huge sound of the tenor looms out of the speakers on the opening 'All I Know', it's a bit of a surprise after some of the lighter climes of the recent records. Mikkelborg is a heavyweight guest and appears on four tracks, but Travis goes toe-to-toe with him and makes at least as strong an impression; the gritty late-Miles sound of 'Fast Life' is particularly effective. The sound of the record is a curious hybrid of atmospheric distances and instruments in very hot close-up – intriguing, and surprisingly effective for the music.

*****(*) Double Talk** 33 Records 33JAZZ166 *Travis; Mike Outram (g); Robert Fripp (g, elec); Peter Whittaker (org); Roy Dodds (d, perc).*
Travis has shown a consistent genius for aligning himself with a fondly remembered period in British progressive music, working with a Soft Machine legacy group, recording with John Marshall, recruiting Richard Sinclair from the Canterbury scene. The only danger with the presence of Robert Fripp here is that his appearance becomes the story of the record when in fact it's a highly subtle set of compositions that sees Travis move into a new range of work which synthesizes influences from rock as before but in the service of writing that transcends genre. His deployment of various horns, including wah-wah sax, sometimes leads one to wish that he'd simply blow less promiscuously. That, too, misses the point; increasingly, all these seem like aspects of a single improvising voice. It's very powerful and the next step will be fascinating to watch.

*****(*) Earth To Ether** 33 Records 33JAZZ115 *Travis; Simon Colam (p); Andy Hamill (b); Marc Parnell (d); Richard Sinclair (v).* 05.
The most recent disc offers further testimony to Travis's gifts, without quite delivering the knockout punch he seems able to provide in live performance. The distinctive feature here is an appearance by Richard Sinclair, one of the revered figures of the 'Canterbury scene'. He's not essential to the disc, but does give it an immediacy and surprise factor that it somewhat needs. Colam is an interesting player, with a set of influences that are hard to pin down as they gradually blend into his own conception.

Also, in brief:

*** **Bodywork** 33 JAZZ 036. 9/97.
'Wholly spontaneous improvisations', but Travis can't shake off the forms of late Coltrane and John Marshall (*d*) has an unfailing time-sense. Clever and attractive pieces, though.

***(*) **For The Love Of Open Spaces** Pillow Mountain PMR 0014. 7/03.
Lusciously beautiful without descending into New Age claptrap, these duos with Steve Lawson (*b*) walk an awkward line with great confidence.

The Trio

GROUP

A group of brief but significant life, who galvanized British listeners with their 1970 debut and became a 'power trio' benchmark.

**** **The Trio** BGO BGOCD 231 *John Surman (bs, ss, bcl); Barre Phillips (b); Stu Martin (d). 3/70.*
*** **Conflagration** Sequel Records NED CD 303 *As above, except add Harry Beckett, Kenny Wheeler (t, flhn); Marc Charig (c); Nick Evans, Malcolm Griffiths (tb); Mike Osborne (as, cl); Stan Sulzmann (as, f); Alan Skidmore (ts, ss); Chick Corea, John Taylor (p); Dave Holland (b); John Marshall (d). 71.*
***(*) **The Dawn Sessions** Castle 72169 *As above. 70–71.*
Like John McLaughlin's *Extrapolation*, on which Surman also played, The Trio was an iconic moment in 'British' jazz. Though occasionally discussed as if it was a Surman record, this was a genuinely collaborative group, with all three members – and Phillips particularly – contributing material. Reissued on CD, it will captivate new listeners as well as those who spent the early '70s nodding sagely to 'Incantation' and 'Caractacus', the evergreen 'Green Walnut' and '6's And 7's', 'Silvercloud' and 'Dee Tune'. Surman's multi-instrumentalism isn't overdone and Phillips's melodic bass is always tasteful. The late Stu Martin is the least-known member of the group, his career cut short by a fatal heart attack. This wasn't necessarily his personal finest hour, but he contributes in full measure to a classic recording.

If a big-band version of The Trio sounds like a bad Irish joke, things had gone seriously awry by the time *Conflagration* was recorded. The album was billed as 'featuring' John Surman, and whether it was his own project, a trio encounter or a collaborative big band remains unclear. It has always been a record that yields slightly less than the sum of its admittedly impressive parts. The presence of Chick Corea was a sign of the saxophonist's growing international reputation, but Corea's addition adds little light and not much heat. The British improvisers represented are not having the best of days either, though honourable mentions to the brilliant Mike Osborne, trumpeter Harry Beckett and drummer John Marshall, all of whom shine through the heat-haze.

The Castle set put it all together in a reasonably attractive way, though we'd only consider the original trio record to be indispensable.

Trio Beyond

GROUP

Superstar tribute to Tony Williams and Lifetime.

*** **Saudades** ECM 9897 6530 2CD *Larry Goldings (org); John Scofield (g); Jack DeJohnette (d). 11/04.*
There's a Larry on organ and a John playing guitar but this is really the drummer's project. An unusual record for the ECM catalogue, though not its first dabbling with an organ trio, *Saudades* re-examines material associated with Tony Williams's Lifetime – 'Allah Be Praised', 'Spectrum', 'Big Nick', 'Emergency' – as well as some other things associated with Williams. Of these, 'Seven Steps To Heaven' is the most obvious and successful. Scofield is a bluesier guitarist than John McLaughlin and there's certainly more jazz and less rock than on the original Lifetime stuff. Goldings favours clarity over Larry Young's huge clusters and discords but isn't any less exciting as a result, and his solo on 'Big Nick' is exemplary. DeJohnette is that throughout, playing with fire but not compromising on detail. The very live feel of the disc isn't something you associate with ECM either, but it works fine in context and it's the kind of record that will appeal to nostalgics and newcomers equally. They apparently didn't ask Jack Bruce to come along and add some wobbly bass and vocals: Allah be praised.

Lennie Tristano (1919–78)

PIANO

Blinded as a child, he learned piano, saxophone and cello and studied music in Chicago. Worked with various groups but gradually abandoned live work for full-time teaching from 1951. Created a doctrinal school of thought which placed rigorous thought and construction ahead of mere emotion.

**** **The Complete Lennie Tristano** Mercury 830921-2 *Tristano; Billy Bauer (g); Clyde Lombardi, Bob Leininger (b). 10/46–5/47.*
(***) **Live At Birdland 1952** Jazz Records JR-1CD *Tristano; Lee Konitz (as); Warne Marsh (ts); Billy Bauer (g); Arnold Fishkind (b); Jeff Morton (d). 45–52.*
(***) **Wow** Jazz Records JR-9 *As above, except omit Fishkin and Morton. 50.*
***(*) **Live In Toronto** Jazz Records JR-5 *As above, except add Peter Ind (b), Al Levitt (d). 6/52.*
***(*) **Manhattan Studio** Jazz Records JR-11 *Tristano; Peter Ind (b); Tom Weyburn (d). 55–56.*
**** **Lennie Tristano / The New Tristano** Rhino/Atlantic R2 71595 *Tristano; Lee Konitz (as); Gene Ramey, Peter Ind (b); Jeff Morton, Art Taylor (d). 55–61.*
*** **Continuity** Jazz Records JR-6 *Tristano; Lee Konitz (as); Warne Marsh (ts); Henry Grimes, Sonny Dallas (b); Paul Motian, Nick Stabulas (d). 10/58–6/64.*
*** **Note To Note** Jazz Records JR-10 *Tristano; Sonny Dallas (b); Carol Tristano (d). 64–65.*
If Charlie Parker is the Schoenberg of modern jazz, then Tristano is its Webern; he represents its 'difficult' phase. Whereas most horn-led post-bop delved into uncomfortable psychic regions and cultivated a scouring intensity, Tristano ruthlessly purged his music of uncontrolled emotion. Perhaps because his basic instruction to his horn-players – most obviously Lee Konitz and Warne Marsh – was that they should use a deliberately uninflected and neutral tone, concentrating instead on the structure of a solo, Tristano has remained a minority taste, and a rather intellectual one. This is a pity, because Tristano's music is always vital and usually exciting. Though he abandoned the rhythmic eccentricities of bop in favour of an even background count, his playing is far from conventional, deploying long sequences of even

semiquavers in subtly shifting time-signatures, adding sophisticated dissonances to quite basic chordal progressions. There is also a problem for the newcomers in the nature of the Tristano discography, much of which involves indifferent live recordings and posthumously released private tapes. However, far from being the cerebral purist of legend, the blind Tristano was fascinated by every possibility of music-making and was a pioneer in studio overdubbing and in speeding up half-speed recordings to give them a cool, almost synthesized timbre.

The key track in this regard was 'Requiem', perhaps the most striking item on the 1955 Atlantic sessions, reissued on the indispensable Rhino CD. His overdubbing and multitracking would influence Bill Evans. But the latter part of the album offers a rare club date with Lee Konitz: the saxophonist sounds dry and slightly prosaic on 'If I Had You' and much more like his normal self on a beautiful 'Ghost Of A Chance'. Tristano's own solos are derived, as usual, from the refined and twice-distilled code of standards material. The original Atlantic LP has also been reissued as *Lennie Tristano*, as listed below.

This is the essential Tristano CD, but the early sessions on the Mercury disc are almost as important. They catch Tristano just before bebop – specifically, Powell and Parker – had had a significant impact on his playing, so his style, refracted through Tatum and Hines, is like a mysterious, charged yet inscrutable distillation of swing piano's most elaborate settings. One is sometimes reminded of Tatum's (or Nat Cole's) trio recordings, yet Tristano's ideas, while harmonically dense, adapt bop's irresistible spontaneity better than either of those peers. Eleven of the 19 tracks are previously unreleased alternative takes, and the five versions of 'Interlude' (alias 'A Night In Tunisia') are as varied as Parker's Dials. In Bauer he had one of his most sympathetic partners: often lost to jazz history, the guitarist's lines are unfailingly apt yet fresh. Comparison between each take shows how insistent Tristano already was on making his music new from moment to moment. Some of the surviving masters were in imperfect shape, with occasional high-note distortions, but it won't trouble anyone used to music from this period.

The New Tristano is an essential record. The multiple time-patterns secured on most of the tracks suggest a vertiginous, almost mathematical piano music that moves beyond its scientific sheen to a point where the ingenuities acquire their own beauty: 'I can never think and play at the same time. It's emotionally impossible. ' Howsoever the conjoining of technique, interpretation and feeling may work for the listener, this is remarkable piano jazz, and the contrasting ballads of 'You Don't Know What Love Is' and 'Love Lines' suggest a world of expression which jazz has seldom looked at since.

The Jazz Records releases are from tapes kept in the Tristano family archive. Both *Live At Birdland 1952* (which also includes four early piano solos from 1945) and *Wow* are tarnished by terrible sound, the discs apparently made from wire recordings: more's the pity, since both showcase some masterful music. That becomes clearer on the considerably superior sound of the 1952 Toronto concert. Any who might doubt Tristano's ability to outswing any of the regular bebop pianists should lend an ear to the astonishing solo on the first piece, his favourite 'Lennie's Pennies'. Throughout, the group work with uncanny accord, improvisations moving seamlessly from one man to the next, yet set within a palpable groove by Ind and Levitt.

Manhattan Studio derives from worktapes from Tristano's New York studio over a year or two. Much of this is prime Tristano, the uptempo pieces especially: 'Momentum', 'I'll Remember April' and, above all, 'All The Things You Are', which is like a working primer on bebop piano, are riveting examples of the man's artistry, and he's assisted by Ind's simply melodic solos and Weyburn's steady beat. This was previously available on an Elektra LP, *New YorkImprovisations.*

The concert fragments on *Continuity* are in better sound. There are four pieces from 1958 with Marsh, Grimes and Motian, including an 'Everything Happens To Me' which fades after 50 tantalizing seconds, and some 24 minutes from 1964 with Marsh, Konitz, Dallas and Stabulas. The playing is of a typically high order, with a fine '317 East 32nd', but the snapshot documentation is finally frustrating.

The duos with Dallas date from the early '60s. Five improvisations cover 40 minutes, and the overdubbed drums fill out an otherwise rather dry recording. Like all the Jazz releases, there's a half-finished quality: rigorous though Tristano was, such notebook survivals inevitably lack the precise brilliance of such as *The New Tristano*. But there are insights enough here to make this a valuable pendant to the other solo music.

[illegible]

****** Lennie Tristano**

Atlantic 7567-80804-2 *Tristano; Lee Konitz (as); Gene Ramey, Peter Ind (b); Art Taylor, Jeff Morton (d).* 55.

Perhaps the best way to sample Tristano is in the almost distilled form of this classic record, discussed above. While the coupling with *The New Tristano* offers more music, in this latest mastering and minus excess baggage, here is the purest of the purist, with his most sympathetic collaborators.

Also, in brief:

**** Lennie Tristano: 1946–1947 / ** ... 1947–1951** Classics 1184 / 1290. 8/46–12/47; 12/47–10/51.

Poor sound-quality compounded here. Not recommended.

*****(*) Intuition** Blue Note 52771. 3/49, 10/56.

Shared with a Warne Marsh date, but including what for some are the first free improvisations in recorded jazz, the title-track and 'Digression'.

***** Concert In Copenhagen** Orchard 7945. 10/65.

A good disc for Tristano sceptics, since it's packed with lively playing and familiar tunes and changes.

***** Intuition** Proper 1355 / 1356 4CD. VARIOUS DATES.

A valuable trawl, quite nicely packaged.

Baptiste Trotignon (born 1974)

Born in Paris, he studied in Nantes and switched to jazz at 16 and entered the prestigious National Conservatoire Supérieur at 19.

*****(*) Fool Time** Naïve NV 811311 2CD *Trotignon; David El-Malek (sax); Darryl Hall (b); Dre Pallemaerts (d).* 9/06.

Regrettably, Trotignon's earlier records on Naïve have not made their way to us. This live double album from the Duc Des Lombards in Paris is a vivid reminder of what we've been missing, but it also serves to introduce the burgeoning talent of the saxophonist, who has been making waves of his own. At moments, El-Malek sounds like a guest artist with a settled trio, which is essentially what he is, but when he integrates fully, the group sound is pungent, idiosyncratic and very exciting. El-Malek's writing, on the Miles-inspired 'Bass On Top' and 'Le Chemin Du Serpent' is influenced by other world musics as well as jazz. Hints of Trotignon's classical background peep through on the rather too formal structure of 'Shadow Of A Doubt' at the start of disc two, but for the most part he swings righteously and doesn't overload his lines.

We have heard parts of a Trotignon solo CD and also *Fluide*. We look forward to making fuller acquaintance.

Gianluigi Trovesi (born 1944)

ALTO AND SOPRANO SAXOPHONES, ALTO AND BASS CLARINETS, PICCOLO

Studied at Bergamo from 1960 and in a jazz environment was first noticed as a member of Giorgio Gaslini's groups in the '70s. His own music is a deeply personalized take on jazz, classical and native Italian music of several sorts.

***(*) **Roccellanea** Splasc(h) H 506-2 *Trovesi; Paolo Fresu (t, flhn); Giancarlo Schiaffini (tb); Paolo Damiani (b); Ettore Fioravanti (d).* 12/83.

Trovesi is a key figure in Italy's new jazz, as performer, composer and organizer. *Roccellanea*, for instance, came about as part of a research project into jazz and its relationship with indigenous Mediterranean culture. That issue has been largely taken up since by the splendid efforts of Peppo Spagnoli's Splasc(h) label to document the Italian scene in all its variety, and it's appropriate that the session in question appears in the label's Italian Jazz Classics series. Co-credited to Trovesi and Damiani, the disc consists of two long-form pieces in which the quintet explore a score that offers a superbly vivid blend of writing and improvising. Originally played by the two leaders with Manfred Schoof, Connie Bauer and Günter Sommer, the three locals who substituted on the recording session are more than up to the job. Since Damiani uses an amplified bass that sounds rather like one of Eberhard Weber's old set-ups, the music has a pleasantly dated feel which the playing refutes: the three horn-players criss-cross to great effect, Fresu's more conventional lines ameliorating the expressionism of the other two.

**** **From G To G** Soul Note 121231-2 *Trovesi; Pino Minafra (t, flhn, didjeridu, v); Rodolfo Migliardi (tb, tba); Marco Remondini (clo); Roberto Bonati, Marco Micheli (b); Vittorio Marinoni (d); Fulvio Maras (perc).* 5/92.

From G To G is a small classic. Without sacrificing any of his intensities, Trovesi has created a colourful, unpredictable, brilliant marshalling of devices drawn from jazz and far beyond. While there are hints of Italian folk music and remote echoes of ancient masters of Italian composition, the synthesis leads inexorably to a real Italian jazz. 'Herbop' uses two themes which are split and reshaped continuously through 18 minutes of music, soloists and ensemble set in perfect balance. 'Now I Can' and 'Hercab' are satirical without being heavy-handed and without losing an underlying severity which Trovesi uses to pare off any fat in the music. But the finest piece is probably 'From G To G' itself, a long, serenely effective dirge in memory of a friend, with a memorable solo from Minafra. The brass-player turns in some of his most lucid work here, Migliardi is rumbustious on tuba and urgently expressive on trombone; but it's Trovesi himself who leads from the front, his alto solos elegantly moving forward from Dolphy and Coleman into a sonority that again suggests the tradition of Italian song. Very fine indeed.

*** **Let** Splasc(h) H 429 *Trovesi; Giancarlo Schiaffini (tb, euph, elec); Walter Prati (elec); Fulvio Maras (perc, elec).* 1/92.

This deconstructivist free-with-electronics session isn't really Trovesi's forte, and he plays more of a willing second fiddle to Schiaffini, whose short-breathed monologues and wheezing electronics (abetted by Prati) fill in most of the space. Pitched somewhere between improvisation and shapeless sound-blocks, the music aspires to dialogue here and there – notably in the horn conversation of 'Allegro, Adagio, Quasi Vivo' – and climaxes in the epic 'Canzona Duodecima', which seems to reprise everything else that's happened in 11 packed minutes.

***(*) **Les Hommes Armés** Soul Note 121311-2 *As for From G To G.* 5/96.

For all its ingenuities, this is just a degree less welcoming and appealing than its predecessor. Much of it revolves around the ancient European melody of 'L'Homme Armé', out of which came pieces by numerous composers (and Trovesi makes direct reference to the Kyrie from Dufay's Mass on the theme at one point). Five tunes – 'Tango', 'Tengo', 'Tingo', 'Tongo' and 'T'Ungo' – are used to interlude the big pieces, which are themselves broken up into diverse fragments; and then there's a crackpot version of 'Mood Indigo' and a tribute to Eric Dolphy, based on a reharmonization of 'Miss Ann'. Trovesi's team play with their usual aplomb but, as delightful as it often is from moment to moment, the record never quite coheres or compels the way *From G To G* did.

**** **Around Small Fairy Tales** Soul Note 121341-2 *Trovesi; Emilio Soana (t); Andrea Dulbecco (vib); Marco Esposito (b); Vittorio Marinoni (d); Orchestra di Camera di Nembro Enea Salmeggia; Bruno Tommaso (cond).* 1/98.

Wonderfully vivid and colourful music, informed by jazz but just as much in debt to the strains he associates with his birthplace of Nembro, this is fashioned somewhat as a suite, the eight pieces arranged by Bruno Tommaso to feature the orchestra alongside the rhythm section and Trovesi's own solos. Swooningly romantic in places, but usually with a hint of tartness underneath via Trovesi's own parts, this is enjoyable as soundtrack escapism or as an intelligent and highly crafted blending of consonant ingredients.

***(*) **Dedalo** Enja 9419 *Trovesi; Markus Stockhausen (t, flhn); Tom Rainey (d); Fulvio Maras (perc); WDR Big Band.* 5–6/01.

There's a dazzling studio sound, Markus Stockhausen on hand to put in some fine solos, and outstanding rhythm from Rainey and Maras. But this is one of Trovesi's finest hours. Some of these themes – 'From G To G', 'Dance For A King' – will be familiar from earlier records, but the invincible skills of the WDR Big Band are a great boon to such a situation: they're not mavericks like the Vienna Art Orchestra, or regimentally drilled in the manner of many American big bands, but a supremely accomplished ensemble that know European music. Maybe they're less completely simpatico than the group on *Around Small Fairy Tales*, but this is a different kind of record. Energizing, surprising, impolite and completely entertaining.

**** **Fugace** ECM 066583-2 *Trovesi; Massimo Grego (t, elec); Beppe Caruso (tb); Gianluigi Trovesi (picc, acl, as); Marco Remondini (clo, elec); Roberto Bonati, Marco Michell (b); Vittorio Marinoni (d); Fulvio Maras (perc, electronics).* 6/02.

In concert, this is a rowdy, knockabout group, but the studio tempers and polishes them and refines Trovesi's material into something memorable and even unique. Four examples of the 'Siparietto' (or 'Curtain-Call') break up the action latterly, which suggests how this is all designed for stage performance, but any of these pieces can stand alone too. The Ottetto boasts typically bumptious Italian-school soloists in Greco and Caruso, but it's perhaps the abundant string- and rhythm-players which really make the group motor. Electronics play a greater role than in any previous Trovesi recording, and they're integrated into compositional concerns that round up the world and folk music elements of earlier projects and subsume them into an overall design which is in the end more juicily jazz-directed than many of Trovesi's previous albums. And the maestro himself is in fine fettle as an instrumentalist.

***(*) **Vaghissimo Ritratto** ECM 1709774 *Trovesi; Umberto Petrin (p); Fulvio Maras (perc, elec). 12/05.*
A curious 'European songbook' project that ranges back and forth across history without much obvious logic, concentrating largely on Piatti though taking in everything from Monteverdi to Brel. Trovesi sticks to alto clarinet, a rich, reedy voice that floats across its range with commendable authority. Petrin maintains a gorgeous lyrical line and Maras is a full sharer. Lovely music, but very 'ECM'.

Also, in brief:

(*) **Les Boîtes À Musique Splasc(h) H 152. 3/88.
A lugubrious mix of electronics and soulful reeds.

***(*) **Radici** / ***(*) **In Cerca Di Cibo** / ***(*) **Round About Weill** Egea SCA 050 / ECM 543034-2 / 982 4131. 95; 2/99; 7/04.
Trovesi on clarinets, Gianni Coscia on accordion: a gently harmonious collaboration, sustained over time.

Erik Truffaz (born 1960)

TRUMPET

Born on the Franco-Swiss border, Truffaz has often worked in Geneva but counts himself French. Began in a modal post-bop style, but has more recently experimented with electronic textures.

*** **Nina Valéria** Plainisphare/Elephant EL 2204 *Truffaz; Maurice Magnoni (ss, ts); Pierre-Luc Vallet (ky); Marcello Giuliani (b); Marc Erbetta (d). 92.*
*** **Out Of A Dream** / *** **The Dawn** / ***(*) **Bending New Corners** / *** **The Walk Of The Giant Turtle** Blue Note 855855-2 / 493916-2 / 522123-2 / 583885-2 *Truffaz; Cyrille Bugnon (as, ts on Dream only); Patrick Muller (p); Marcello Giuliani (b); Marc Erbetta (d); Nya (v on Dawn and Bending only). 97; 4/99.*
The dreamy and attractively melodic acoustic music of the Plainisphare set (now on Elephant) didn't altogether suggest that Truffaz was going to go the way he has – although even there he investigated a dance-directed beat in 'Paysage D'Ombres'. More typical was the pretty ballad feel of 'Patience D'Azur' and the title-track, his own muted playing having a Milesian introversion. The Blue Note debut carried on in this vein. If anything, it isn't quite as strong compositionally as *Nina Valéria*, although the sound is undeniably fuller and brighter. But there's nothing here that marks much of an advance on the earlier set, and Bugnon makes little impression. *The Dawn* is altogether different. The album is barely under way before in comes Nya, an awkward hybrid of rapper, beat poet and talkover artist. The only thing that dates quicker than hipsterese is a recorded rapper. The music, though, is an often strikingly effective translation of mild hip-hop beats – played in real time – to a fundamentally acoustic small-group sound. What makes it work is the starkness of the sound: there's no distracting keyboard clutter, Truffaz has to play the sole horn, and his own delivery is quite skinned-back and pointed. The improvised groove of 'Round-Trip' is bleakly effective.

Bending New Corners picks up the thread. Muller makes more extensive use of Fender Rhodes, often with thick sustain and wah-wah to grant it an even more fashionably retro sound. All but one of the themes are credited as group compositions, and there's a sense that the band grow these tracks out of collective blowing on simple motifs. If anything, Truffaz himself takes an even lower profile as soloist-leader and, although some of the music sounds like a cleaner, sweeter edition of a lot of old electric Miles Davis stuff, the abstractions of 'More' – followed by the beatbox noodling of 'Less' – are looking towards something else. Even Nya sounds more confident and genuine on his four appearances. Difficult to see how this music will develop without either descending into self-parody or changing into dance music (the group have already been playing at rock festivals), but that's for Truffaz to figure out, as Miles did before him.

The Walk Of The Giant Turtle starts at an appropriately slow pace and occasionally, though not all that often, gets out of first gear. The best episodes are the ambient-styled tracks, where Truffaz decorates a pretty veil of sound with Milesian musings. It's nice, but it's hard to feel passionate about music which is as determinedly retro as any revivalist bop session.

*** **Mantis** Blue Note 35101 *Truffaz; Manu Codjia (g); Anouar Brahem (oud); Michel Benita (b); Philippe Garcia (d); Mounir Troudi (v). 3/01.*
The new element here is Codjia's wired guitar, though ironically his most effective moment of the set is in acoustic duet with Truffaz on 'Yasmina'. The fine 'Nina Valéria' returns, this time as a duet with Brahem, while 'Magrouni' is a feature for the other Tunisian guest, who takes full advantage of the spotlight to deliver an impassioned vocal. For the rest, it's a heady mixture of melody and beats.

Also, in brief:

*** **The Mask** Blue Note 26427. 00.
A pleasant enough quartet record, but gave little indication of where Truffaz was bound next.

Frankie Trumbauer (1901–56)

C-MELODY AND ALTO SAXOPHONES, CLARINET, CORNET, VOCAL

'Tram' was one of the master saxophonists of his era, coming to prominence with the Benson Orchestra of Chicago in the early '20s and striking up a famous partnership with Bix Beiderbecke. He spent his later years working in aviation and playing only rarely.

**** **Frankie Trumbauer 1927–1928** Classics 1186 *Trumbauer; Bix Beiderbecke (c); Charlie Margulis (t); Bill Rank (tb); Pee Wee Russell (cl); Jimmy Dorsey (cl, as); Don Murray (cl, bs); Doc Ryker, Charlie Strickfaden (as); Adrian Rollini, Min Leibrook (bsx); Paul Mertz, Itzy Riskin, Frank Signorelli, Tom Satterfield (p); Matt Malneck (vn); Eddie Lang, Carl Kress (g); Chauncey Morehouse, Harold McDonald (d); Seger Ellis, Irving Kaufman, Jerry Macy, John Ryan, Les Reis, Bing Crosby (v). 2/27–1/28.*
***(*) **Frankie Trumbauer 1928–1929** Classics 1216 *Trumbauer; Bix Beiderbecke, Andy Secrest (c); Charlie Margulis (t); Bill Rank (tb);*

Charles Strickfaden (as); Izzy Friedman (cl, ts); Min Leibrook (bsx); Rube Crozier (bsn); Lennie Hayton, Roy Bargy (p); Kurt Dieterle, Miscah Russell, Matt Malneck, Joe Venuti (vn); Eddie Lang, George Rose, Snoozer Quinn (g); Harold McDonald, Stan King, Chauncey Morehouse, George Marsh (d); Scrappy Lambert, Noel Taylor, Marlin Hurt, Smith Ballew (v). 4/28–5/29.

*** **Frankie Trumbauer 1929–1931** Classics 1245 *Trumbauer; Charlie Margulis, Nat Natoli, Harry Goldfield (t); Andy Secrest (c); Bill Rank (tb); Rosy McHargue (cl, as); Charles Strickfaden (as); Izzy Friedman, Fud Livingston (cl, ts); Min Leibrook (bsx); Matt Malneck, Mischa Russell, Kurt Dieterle (vn); Lennie Hayton, Dave Rose, Hoagy Carmichael (p); Eddie Lang (g); John Tobin (bj); Dan Gaybe (b); Bob Conselman, George Marsh (d); Smith Ballew, Art Jarrett (v). 9/29–6/31.*

*** **Frankie Trumbauer 1932–1936** Classics 1275 *Trumbauer; Max Connett, Vance Rice; Nat Natoli, Charlie Teagarden, Bunny Berigan, Ed Wade (t); Joe Harris, Jack Teagarden, Glenn Miller (tb); Johnny Mince (cl); Gail Stant, Mac Elstead, Benny Bonacio, Charles Strickfaden, Artie Shaw, Joe Cordaro (cl, as); Harold Jones, Mutt Hayes, Larry Binyon (ts); Herman Crane, Roy Bargy (p); Leon Kaplan, Frederick Saping (vn, g); Craig Leitch, Dick McDonough, Lionel Hall, George Van Eps (g); Charles McConnell, Art Miller, Artie Bernstein (b); Leroy Buck, Herb Quigley, Jack Williams, Stan King (d); The Nitecaps, Helen Rowland, Johnny Blake, Johnny Mercer, Dick Robertson (v). 4/32–4/36.*

(*) **Frankie Trumbauer 1936–1946 Classics 1331 *Trumbauer; Ed Wade, Charlie Teagarden, Russ Case, Dick Dunne, Howard Lamont, Pee Wee Erwin (t); Wayne Williams (t, v); Jack Teagarden (tb, v); Del Menton, Bernie Bahr, Jack Lacey (tb); Artie Shaw, Matty Matlock (cl); Joe Cordaro (cl, as); Bill Stegmeyer (cl, ts); Mutt Hayes, Eddie Miller (ts); Johnny Ross, Joe Sches, Joe Kiefer, Connie Blessing (cl, as, ts); Carl Kress, John Kreyer (g); Roy Bargy, Rene Faure, Dave Bowman (p); Art Miller, Trigger Alpert, Bob Haggart (b); Stan King, Ray Bauduc, Dave Becker, Johnny Blowers (d); Fredda Gibson (aka Georgia Gibbs) (v). 4/36–3/46.*

These five discs contain what amounts to a complete edition of Trumbauer's music under his own name. An influence on Benny Carter (who felt he was never Trumbauer's equal) and Lester Young, he still sounds remarkable on his best records: a cool, almost neutral tone, and a way of slipping through the most contorted phrases in such a way as to make them graceful and as natural as breathing. It's a moot point as to whether it's his solo or Bix's which makes 'Singing The Blues' (1927) the classic it is. The first two discs here include all his sessions with Beiderbecke, and even though many of the sides get bogged down in poor vocals, effects and even blackface hokum (as in 'Dusky Stevedore' and the like), the best music is as good as white jazz got in the '20s: they often save the best for the ride-out chorus, which usually goes with a real swing, and besides Bix and Tram there's Bill Rank, Min Leibrook and Eddie Lang to listen to. These sides are easily available elsewhere in Beiderbecke editions, but this isn't a bad way to get them.

The later music is discouraging in the way it declines in quality, but what happened to Trumbauer was the same thing that happened to many of his peers: the times passed him by, and he belonged to an age before the swing era. Classics 1245 is the first without Beiderbecke and although there are still some good sides – 'Manhattan Rag', 'Happy Feet', 'Choo Choo' – the sound is slipping towards dance band routine. In 1932, Trumbauer assembled a new orchestra of his own (up till this point he'd been a fixture in the Paul Whiteman Orchestra) and their only eight titles open Classics 1275. In their way they're pretty extraordinary: 'Sizzling One-Step Medley' includes an orchestration of a typical Tram solo which takes the breath away, and there's quite a vocal by Johnny Mercer. Some of the other sides are pop tunes, but 'Business In Q' is exciting and Trumbauer's solos suggest that, given time, he could have taken his music much further. The 1934–6 tracks are by what was basically a studio aggregation drawn from Whiteman's band and there are plenty of good moments for both Tram and Teagarden, although in the end the records – almost forgotten today – are sidebars in the swing era. The final disc starts out in the same vein, but the 1940 tracks are dreary and a closing octet session from 1946 sounds inevitably anachronistic, Tram's era seemingly long gone. Considering how renowned his early music was, it's still surprising to reflect on how little-known the later sessions remain.

Assif Tsahar (born 1969)

TENOR SAXOPHONE

Israeli-born saxophonist, who's made himself into a significant leader and organizational figure in New York circles.

(*) **Shekhina *** **Ein Sof** Eremite MTE04 / Silkheart SHCD 148 *Tsahar; William Parker (b); Susie Ibarra (d). 7/96; 1/97.*

Passionate free playing that runs dry on Tsahar's lack of variation. His delivery is all post-Ayler howling and wailing – the relatively pacific 'Hidden Heart' on *Shekhina* is a piece of bruised lyricism and a welcome change – and he does it well enough, but the constant overblowing turns into what seems like the same phrase in gruelling rotation. The redoubtable Parker and the interesting Ibarra do their best to shift the scenes around him, but it's heavy going. Recorded at the Fire In The Valley festival in Amherst, Massachusetts. There's a quieter, more measured approach on *Ein Sof*, though a sequence of titles like 'Ephemeral Symbiosis, Parts 1–6' (played out of order!) rather makes the heart sink. Tsahar gets off some fine playing on the title-piece, the other two are good, but one senses a group situation where a lot of playing is done at high energy in order to invoke some music: a demanding discipline but not a happy listening experience.

*** **The Hollow World** Hopscotch HOP 3 *Tsahar; Herb Robertson, Cuong Vu (t); Vincent Chancey (frhn); Chris Jonas (ss); Rob Brown (as); Joe Daley (tba); Susie Ibarra (d). 3/99.*

The Brass Reeds Ensemble is responsible for this one, a live New York concert from 1999. Tsahar seeks no startling breakthroughs in terms of group sound or organization: much of it derives straight from the language of free jazz as it stood at least 30 years earlier, even if there's a sense of knowing which was either denied to or ignored by their illustrious forebears. As a kind of repertory exercise, it provides plausible material for these skilled and experienced performers. If there's a wild card in the troupe, it might be Chancey, whose impolite sounds keep breaking past the others. But the most powerful presence is surely Ibarra, who develops a never-ending solo with a simultaneous concern for the momentum of each piece and the needs of her fellow players.

***(*) **Fragments** Hopscotch 27. *Tsahar; New York Underground Orchestra (similar to above). 6/04.*

A winning blend of studio and live pieces, woven together with no separate track titles into a convincing and coherent whole. Tsahar has interesting ideas bubbling under, but he's still searching for a context that will express them adequately. This, though, is a marked improvement on past large-ensemble projects and has the happy side-effect of making some of the earlier albums fall into place.

***(*) **Lost Brother** Hopscotch 33 *Tsahar; Cooper-Moore (plucked instruments); Hamid Drake (perc).* 9/05.
Our favourite Tsahar disc to date. Cooper-Moore is as enigmatic and intriguing as ever. He plays a variety of twangable things, but manages to make music on them all, while Drake works away insistently at a range of open metres, pure-sound episodes and sometimes quite direct lines. As for Tsahar, he seems, at last, to have found some kind of personal narrative. It's sometimes repetitive, sometimes repetitive in its obvious desire to avoid going the same way twice, but mostly it convinces and he does at least acknowledge that the horn has lower and quieter registers.

*** **Solitude** Hopscotch 36 *Tsahar; Tatsuya Nakatani (perc); string quartet.* 05.
If Tsahar imagines that all it takes to forge a new direction is a string quartet and a Duke Ellington tune, it doesn't quite come off. He has some experience working with strings, but they don't seem to know what to do around him and, apart from occasional moments (particularly on bass clarinet), it doesn't gel. 'Solitude' is nice, though, and it would be genuinely good to hear Tsahar tackle a bunch of repertory pieces, just as an experiment.

Also, in brief:

***(*) **MA** Hopscotch 15. 02.
A fine collaborative trio with the late Peter Kowald (*b*) and Sunny Murray (*d*). Tsahar is graciously outgunned.

*** **The Labyrinth** Hopscotch HOP 12. 2/02.
The New York Underground orchestra, following ten 'paths' composed and conducted by Tsahar. Nice textures, but often stiff and slow-moving.

*** **Tells Untold** Hopscotch 30. 03.
A duo with Cooper-Moore (*p, etc*). Too many 'little instruments', not enough focus.

Mickey Tucker (born 1941)

PIANO

Journeyman player with a CV that includes work with Bill Hardman, Junior Cook and Roland Kirk.

*** **Blue In Five Dimensions** Steeplechase SCCD 31258 *Tucker; Ted Dunbar (g); Rufus Reid (b); David Jones (d).* 6/89.
***(*) **Hang In There** Steeplechase SCCD 31302 *Tucker; Greg Gisbert (t); Donald Harrison (as); Javon Jackson (ts); Ray Drummond (b); Marvin 'Smitty' Smith (d).* 12/91.
*** **Gettin' There** Steeplechase SCCD 31365 *Tucker (p solo).* 4/94.
A somewhat overlooked player, who's worked away doggedly below the critical radar, Tucker has never quite delivered as a leader. Unfortunately, all one can say about the first of these – there are a few earlier dates on Muse and Xanadu – is that the blues may be in five dimensions but the playing is in one only. Dunbar's usually an asset in a situation like this, but he's fairly dull here.

The solo record doesn't reveal a stylist of any particular idiosyncrasy, but Mickey picks a challenging programme, including Shorter's 'Paraphernalia' and a sequence of Coltrane tunes, and he handles them all with the same thoughtful care. It's quite difficult to square the pianist on *Gettin' There* with the rather plain and uninflected group leader on the first record, or even the orthodox hard-bopper on *Hang In There.* The sextet plays well and Tucker gets some terrific stuff out of the horns. But it sounds a bit like a decent club gig transferred to the studio.

Alexi Tuomarila

PIANO

Finnish and studied at Espoo, but his parents live in Belgium and he continued studies at the Royal Conservatory in Brussels.

*** **02** Warners 602345 *Tuomarila; Nicolas Kummert (ss, ts); Christophe Devisscher (b); Teun Verbruggen (d).* 02.
***(*) **Constellation** Jazzaway JARCD030 *Tuomarila; Mats Eilertsen (b); Olavi Louhivuori (d).* 06.
A deft and highly promising talent, Tuomarila has the work ethic and imaginative range to get past the hurdle of early awards and accolades and build a solid career for himself. There is an earlier record, and *02* seems to have been made over a period of time, rather than dashed, which is perhaps why it sounds so confident and accomplished. The band works as a unit, and while the writing is still a bit stiff and formulaic, there's plenty of the promise that begins to be delivered on *Constellation*, an exciting, thoughtful trio date. Louhivuori was noticed with the Ilmiliekki group and has continued to make way, but the key here is the leader's writing and endlessly suggestive playing. Recommended.

Bruce Turner (1922–93)

CLARINET, ALTO SAXOPHONE

Born in Saltburn, he joined the Humphrey Lyttelton Band in 1953, which outraged trad purists. He formed his own Jump Band in 1957, then disbanded it and joined Acker Bilk in 1966. He rejoined Lyttelton in 1970.

*** **That's The Blues, Dad** Lake LACD49 *Turner; Kenny Baker, Terry Brown (t); Keith Christie (tb); Wally Fawkes (cl); Jimmy Skidmore (ts); Harry Klein (bs); Dill Jones, Lennie Felix, Al Mead (p); Ike Isaacs, Cedric West, Fitzroy Coleman (g); Frank Clarke, Jim Bray, Major Holley, Danny Haggerty (b); Benny Goodman, Stan Greig, Don Lawson, Phil Seamen, Billy Loch (d).* 2/55–1/58.
***(*) **The Jump Band Collection** / *** **Jumpin' For Joy** Lake LACD 184 / 159 *Turner; Terry Brown, John Chilton (t); Pete Strange (tb); Bruce Turner (cl, as); Al Meade, Collin Bates (p); Danny Haggerty, Jim Bray (b); Billy Loch, John Armatage (d); Long John Baldry (v).* 8/57–2/62; 62–63.
*** **The Dirty Bopper** Upbeat 147 *Turner; Dave Cliff (g); Dave Green (b); Eddie Taylor (d); Humphrey Lyttelton Band.* 85.
Turner was a much-loved fixture in British trad-to-swing circles. In later years he became more like the modernist that trad fans were afraid had been imported into the Humphrey Lyttelton band in the early '50s, but on these dates his affection for Hodges, Carter and other masters of swing alto is more obvious. Paul Adams's meticulous compilation *That's The Blues, Dad* puts together tracks by groups co-led by Turner and Fawkes, the Jazz Today group with Kenny Baker and Keith Christie, and Turner's own Jump Band. None of these bands were destined for immortality, and Fawkes and Turner stand out like beacons of inventiveness, but they all made light, amiable work out of a small corner of the music.

Better still, though, is the surprising discovery of the tracks on *The Jump Band Collection.* This makes a much stronger case for Turner's Jump Band as an important and relatively neglected part of British jazz. It is hard to define the band's sound, since it seems to flicker between allegiances to Ellington, Basie, the Vanguard sessions and – with unexpected choices of material such as 'Cushionfoot Stomp' – echoes of the trad background which Turner had largely left behind. His playing on both alto and clarinet has the chameleonic quality which Lyttelton always most valued him for, and the start of any solo opens an enjoyable guessing game as to who he's going to sound like here. The other players also acquit themselves well, even if the personnel on the seven tracks from 1957 is itself speculative. The other volume features a similar personnel, but the music's less buoyantly compelling and there are a few flat spots like 'Donegal Cradle Song'. A must for collectors of the period, though.

Turner kept on going through the years, wearing his 'Dirty Bopper' label like a cross between a stigma and a badge of honour. It's hard to hear what the fuss was about, listening to him on the Upbeat reissue of a Calligraph release from 1985. It's a nice contemporary band, but the plus is some Lyttelton tracks from the Bull's Head.

Joe Turner (1907–90)

PIANO, VOICE

Born in Baltimore, Turner played piano in New York in the '20s but spent much of the '30s in Europe. After military service he returned to Europe and seldom went back.

*****(*) Stride By Stride Volume 1 / *** Still Stridin' Along Volume 2** Solo Art SACD 106 / 109 *Turner (p, v). 12/60.*

Turner was one of the least well-known of the great Harlem stride pianists, since he did very little recording in the USA and decamped for Europe in the '40s. His albums reveal an often self-effacing, gentlemanly stylist, fond of an occasional vocal but concentrating on the keyboard, playing the tunes with a modest amount of elaboration and voicing his lines with a certain restraint: he seldom goes for the hurricane kind of stride, and when he plays something like 'Boogie' it's relatively perfunctory. 'Tea For Two' was one of his favourites: there's a memorable version on volume one from a Swiss club session, and this is the best place to hear him. *Volume 2* has some nice things, but there's little else.

Mark Turner (born 1965)

TENOR SAXOPHONE

Raised in California, he took up alto in high school and switched to tenor before attending Berklee. He moved to New York in 1990.

****** Yam Yam** Criss Cross 1094 *Turner; Seamus Blake, Terence Dean (ts); Brad Mehldau (p); Kurt Rosenwinkel (g); Larry Grenadier (b); Jorge Rossy (d). 12/94.*

*****(*) Consenting Adults** Criss Cross 1177 *Turner; Brad Mehldau (p); Peter Bernstein (g); Larry Grenadier (b); Leon Parker (d).* 12/94

*****(*) Two Tenor Ballads** Criss Cross 1182 *Turner; Tad Shull (ts); Kevin Hays (p); Larry Grenadier (b); Billy Drummond (d). 12/94.*

Turner's debut album was almost nothing like the traditional tenor/rhythm date and he has the character to make such a contrary effort almost entirely successful. Warne Marsh is his most acknowledged influence, and the sinuous lines of most of his improvisations are both like and unlike that tenor master. His own tunes are off-centred, oblique, never quite going the way one expects; with the equally unpredictable Rosenwinkel as the other main horn – if one discounts the superlative Mehldau, that is – the music emerges as a seamless yet intriguingly episodic sequence. In one striking departure, the tenors of Blake and Dean join in on 'Zurich' in a remarkable, almost ghostly interweaving of saxophone sound. This was certainly a very impressive start.

Recorded during the same week but both unreleased until 2000, the other Criss Cross discs are a welcome addition to the Turner canon. *Consenting Adults* is credited to MTB, and while its pick-up nature places it behind both the debut and the discs listed below, there's still much impressively achieved playing here. Parker introduces some unexpected touches, such as the rocking pulse with which he underpins the second version of 'Little Melonae', and Mehldau squeezes in a coolly spacious trio ballad. *Two Tenor Ballads* is more like a typical Criss Cross blowing date, even if pitched at a deliberately laid-back level, but Turner and Shull make a surprisingly compatible team, the more classic sound of the latter a piquant counter to Turner's timbre.

****** Mark Turner** Warner Bros 9 46701-2 *Turner; Joshua Redman (ts); Edward Simon (p); Christopher Thomas (b); Brian Blade (d). 12/95.*

Turner's first for a major (though it was produced by Gerry Teekens, like the last one – so was originally meant for Criss Cross?) is not quite the departure the debut was: it's more in a specific tenor-plus-rhythm vocabulary, perhaps. But what a vocabulary! Redman guests on three tracks and creates a quite sublime contrapuntalism, complementary rather than competitive, though some terrific sparks are struck on the fade to the opening 'Mr Brown'. Maybe the solos on this one reach a tad self-consciously for the limits, but these are players who know what they're doing. Tristano's '327 East 32nd Street' is another fine pair-off, but the grandest set-piece is on a rather obscure Ornette Coleman tune, 'Kathelin Gray'. Simon contributes a gorgeous solo to this one and the tenors work together like their operatic counterparts, stately, full-throated and in rapturous counterpoint.

Turner has the rest of the date to himself – though Simon, Thomas and Blade are the most resourceful of teams behind him – and, while there's no more of his own writing, the improvisations on 'Autumn In New York' and Coltrane's '26-2' are proof of his composer's mind. He has one of the most appealing tenor sounds of recent times, flitting around the highest reaches of the horn without sounding thin or stretched, and hearing him nourish a melody line with it is very satisfying.

****** In This World** Warner Bros 9362-47074-2 *Turner; Brad Mehldau (p); Kurt Rosenwinkel (g); Larry Grenadier (b); Brian Blade, Jorge Rossy (d). 6/98.*

A superb continuation, with Turner and Mehldau seemingly reading each other's minds at some points. An original such as 'Lennie Groove' is straight out of its inspiration, yet settled squarely into a more contemporary, multi-levelled climate of expression. Turner's confidence in his altissimo range is growing all the time, his tone lean but never under strain, and when he improvises at speed the absence of cliché can be thrilling, even as he projects an implacable sense of calm. Rossy sits alongside Blade on the final pair of tracks, while Rosenwinkel is on only three but is also a telling contributor. Quite a dense and demanding record, but immensely satisfying. Sadly, the other discs are deleted and there's been nothing since.

Steve Turre (born 1948)

TROMBONE, SHELLS

An in-demand brassman throughout the '70s, '80s and '90s, Turre's occasional albums as leader have investigated a series of increasingly fanciful fusions of idiom, with his shell-playing often taking a strong role.

*** **In The Spur Of The Moment** Telarc CD-83484 *Turre; Ray Charles, Stephen Scott, Chucho Valdes (p); Peter Washington, Buster Williams, Andy Gonzalez (b); Peter Turre, Jack DeJohnette, Horacio 'El Negro' Hernandez (d); Quartette Indigo.* 8–10/99.
*** **TNT** Telarc CD-83529 *Turre; James Carter, Dewey Redman, David Sanchez (ts); Mulgrew Miller, Stephen Scott (p); Buster Williams, Peter Washington (b); Victor Lewis, Lewis Nash (d); Giovanni Haidalgo (perc).* 11/00.

Turre's albums have always been mix 'n' match affairs, and his new efforts for Telarc are no exception. *In The Spur Of The Moment* pulls off the coup of bringing Ray Charles into a quartet setting for four tracks. There are two other trios in support of Turre as well: the one with Chucho Valdes is predictably souped-up, with the pianist sounding like he's been at the rocket fuel again, while the one with Stephen Scott is the best of the lot, and 'Something For John' is the outstanding piece on the whole set. Good bits and pieces, but as an album it doesn't really hang together.

Nor, frankly, does *TNT*. Again, it's three groups (though Scott, Washington and Nash are common to two) and three tenors, but the obsessive variation in sound and style merely distracts from the good stuff on the record, which includes a nicely chirpy 'Puente Of Soul' with Sanchez. Turre himself sounds bleary on the slower pieces and the tenormen tend to traipse on and off without really getting into whatever spirit was supposed to fuel the thing.

*** **One4J** Telarc CD-83555 *Turre; Joe Alessi, Steve Davis, Robin Eubanks, Andre Hayward, Douglas Purviance (tb); Renee Rosnes, Stephen Scott (p); Peter Washington (b); Victor Lewis (d); Abou M'Boup (perc).* N.D.

Not bad. Turre tips his slide to J. J. Johnson, and brings along five fellow bone-men to help him out. Joe Alessi, who is lead trombone for the New York Philharmonic, does rather show up some of the others in terms of tone and technique. Mostly it's about celebrating the trombone as a plausible front-line instrument, with tracks involving the sort of two-bone workouts which Kai and J. J. once did, as well as all of them getting stuck into 'El Camino Real' and a nippy 'Wee Dot' for four horns. Besides the playing, the record does remind one of Johnson's composing skills, since eight of the tunes are by him. The album does eventually pall a bit, even though it's perhaps meant to prove the trombone's staying power.

***(*) **The Spirits Up Above** Half Note 7130 *Turre; James Carter, Vincent Herring (reeds); Dave Valentin (f); Mulgrew Miller (p); Buster Williams (b); Winard Harper (d); chorus.* 5/04.

A delightful tribute to Rahsaan Roland Kirk, with some clever reinventions of themes which have rarely been handled by anyone else. 'Three For The Festival' is a great opener, followed by the only Turre composition of the set, a short tribute to the great multi-instrumentalist. Other highlights – though everything this band does is at a high – include 'Serenade To A Cuckoo' medleyed with 'Bright Moments' and with a nice flute part, and the closing 'Volunteered Slavery', which is titanic. Note that it takes three horns (and a woodwind) to get even close to the Kirk wall of sound.

*** **Keep Searchin'** High Note HCD 7159 *Turre; Xavier Davis (p); Stefon Harris (vib); Akua Dixon (vn); Gerald Cannon, Peter Washington (b); Dion Parson (d).* 4/06.

Turre's search for a sympathetic label seems to be over for the moment. The run of High Notes is proving to be a happy one for the trombonist, a chance to blow with a sympathetic and creative band, but without the pointless elaboration that overtook some of his major label projects. One senses that Turre has settled for a role as band player rather than superstar. There's a workmanlike modesty to his playing on parts of this, a new spirit which we rather like. Grachan Moncur's 'Thandiwa' and 'My Funny Valentine' would be our picks, but Turre's own compositions are attractive enough and merit return visits.

Stanley Turrentine (1934–2000)

TENOR AND SOPRANO SAXOPHONES

Father Thomas played with the Savoy Sultans, and brother Tommy was a hard-bop trumpeter. 'Mr T' worked in R&B bands in the '50s before joining Max Roach and then cutting albums for Blue Note from 1960, and with Shirley Scott for Prestige. Had crossover success in the '70s but moved back to more straight-ahead playing and latterly divided his time between both situations.

*** **Blue Hour – The Complete Sessions** Blue Note 24586-2 2CD *Turrentine; Gene Harris (p); Andrew Simpkins (b); Bill Dowdy (d).* 6–12/60.
***(*) **Up At Minton's** Blue Note 28885-2 2CD *Turrentine; Horace Parlan (p); Grant Green (g); George Tucker (b); Al Harewood (d).* 2/61.
*** **That's Where It's At** Blue Note 11495-2 *Turrentine; Les McCann (p); Herbie Lewis (b); Otis Finch (d).* 2/62.
***(*) **Never Let Me Go** Blue Note 76750-2 *Turrentine; Shirley Scott (org); Major Holley, Sam Jones (b); Al Harewood, Clarence Johnston (d); Ray Barretto (perc).* 1–2/63.
*** **Hustlin'** Blue Note 84162 *Turrentine; Shirley Scott (org); Kenny Burrell (g); Bob Cranshaw (b); Otis Finch (d).* 64.
*** **Joyride** Blue Note 37766 *Turrentine; Herbie Hancock (p); Kenny Burrell (g); Bob Cranshaw (b); Grady Tate (d); orchestra conducted by Oliver Nelson.* 4/65.
*** **Rough 'n' Tumble** Blue Note 24552-2 *Turrentine; Blue Mitchell (t); James Spaulding (as); Pepper Adams (bs); McCoy Tyner (p); Bob Cranshaw (b); Mickey Roker (d).* 7/66.
***(*) **The Spoiler** Blue Note 74224 *Turrentine; Blue Mitchell (t); Julian Priester (tb); James Spaulding (as, f); Pepper Adams (bs); McCoy Tyner (p); Bob Cranshaw (b); Mickey Roker (d).* 9/66.

Turrentine's bluesy soul-jazz enjoyed considerable commercial success in the '60s and after. His forte was the mid-tempo blues, often in minor keys, played with a vibrato as broad as his grin. A long sequence of Blue Note albums started as far back as 1960 (*Look Out!*) and ended in 1969 with *Ain't No Way*, but their availability seems to confound expectation, and Stan The Man's records seem to come and go from that catalogue with bemusing rapidity. So snap up *Rough 'n' Tumble* quickly if you want it. Typical Turrentine, the big blue sound sailed over Duke Pearson's functional but effective horn charts, with Green and Tyner getting in some artful fills here and there. Very enjoyable, if scarcely any kind of classic.

At least the twofer *Up At Minton's* seems to be more of a fixture, the original pair of albums spread across a mid-price double-CD. A pity that brother Tommy, who'd been on *Jubilee Shout* a month earlier, didn't make the date, but it's a fine opportunity to hear Stan stretching out with a willing team, as well as some splendid work from Green, whose star seems to have risen dramatically again in the last few years – sad that it had to be a posthumous acclaim. *Blue Hour* offers the 1960 date where The Three Sounds backed Turrentine on his debut session (originally shelved because the producer felt Mr T had outplayed his hit act) and all the tracks from *Blue Hour* itself: Harris does sound more subdued than usual here and there, and two discs of low-flame cooking is a bit of a marathon, but track for track it's soulful and satisfying.

Never Let Me Go is one of our favourites out of his many records: the fast numbers go with a muscular bounce, and there's a simply gorgeous treatment of 'God Bless The Child' which is like a duet for Stan and Shirley. *That's Where It's At* is interesting for a rare sighting of Les McCann on Blue Note, in what was almost the only time he and Turrentine recorded together. The programme is nearly all blues and it could use a little more variety, but the playing is very chipper.

A few further reissues since our last edition. *Hustlin'* sounds very handsome in its new RVG edition; 'Love Letters' and 'The Hustler' are good examples of the Stan/Shirley chemistry. *Joyride*'s a rumbustious big-band date with Stan booming out over a top-drawer orchestra which boasts some fine players in rather anonymous roles; Oliver Nelson did the charts. *The Spoiler* is another good record. Reacquaintance promotes it among our very favourites, though again the all-star band could be a bunch of by-the-hour pros for all the attention they get. Duke Pearson's arrangements are spot-on.

Also, in brief:

*** **A Bluish Bag** Blue Note 85193. 2 & 6/67.

Received close to press-time. A useful compilation of *Stanley Turrentine* and *New Time Shuffle*, which were only released in the mid-to-late '70s.

*** **Sugar** CTI/Epic 5051732. 11/70–7/71.

'Post-boogaloo'? Well, certainly in transition from hard-bop to pop.

** **Pieces Of Dreams** / ** **Everybody Come On Out** / **(*) **The Best Of Mr T** Original Jazz Classics OJCCD 831 / 911 / Fantasy 7708. 7/74; 3/76; N.D.

Despite a partial return to jazz in later decades, Stan moved over almost permanently to pop and there are only a few identifiable phrases poking through the candied, synthetic gloom on these.

Dick Twardzik (1931–55)

PIANO

Best known for his 'Yellow Waltz'. Died of a heroin overdose.

***(*) **Complete Recordings** Lone Hill Jazz LHJR 10120 *Twardzik; Carson Smith (b); Peter Littman (d).* 54.

Best known for his work with Charlie Mariano, Serge Chaloff and Chet Baker, Twardzik did manage to record a few things, solo and in trio, for Pacific, and Lone Hill have managed to compile these with a couple of rehearsal extracts and concert tapes. The quality is inevitably variable but as a snapshot of a lost talent it's hard to beat.

Charles Tyler (1941–92)

BARITONE AND ALTO SAXOPHONES

Met Albert Ayler in Cleveland and followed him to NYC. Though possessed of a big, boisterous sound, he rarely gained the spotlight.

*** **Charles Tyler Ensemble** ESP 1029 *Tyler; Charles Moffett (vib); Joel Friedman (clo); Henry Grimes (b); Ronald Shannon Jackson (d).* 2/66.

*** **Eastern Man Alone** ESP 1059 *Tyler: David Baker (clo); Brent McKesson, Kent Brinkley (b).* 1/67.

There's not much music on these early ESPs, less than half an hour on the first of them, but Tyler's booming sound and the fascinating combination of instruments keeps the interest level high. The second album is half as long again, but unfortunately this innovative line-up doesn't sustain interest quite as long. ESP's standing as a laboratory of new jazz is confirmed in these. They have a workshop feel, but Tyler's ideas, often seeming to derive from Eastern music as much as bebop or free jazz, have some durability.

*** **Autumn In Paris** Silkheart SH118 *Tyler; Arne Forsén (p); Ulf Åkerhielm (b); Gilbert Matthews (d).* 88.

Two decades on, Tyler is still a distinctive solo voice, but somewhat like Archie Shepp has traded in the fierce innovation of early records for a more romantic and accommodating sound (on alto now), and for a career on the European circuit with variable bands. The so-called Brus Trio do him proud on this set, which remains fresh after several hearings. Much of the writing is left to other group members, but Tyler's 'Twing Twang Twiddle All Night Long' is a delightful curiosity, as is the opening 'Song Of Outlaws'.

McCoy Tyner (born 1938)

PIANO, KOTO, DULCIMER, FLUTE, PERCUSSION

Born in Philadelphia, he worked locally before meeting John Coltrane in 1959. A member of the classic quartet for six years, he also made his own records and later continued leading medium-sized groups as well as working in a trio situation. In the '80s and '90s he made records for several labels, in solo, small-group and big-band settings. His grand style and rich tonality remain a major influence.

***(*) **Inception** Impulse! 051220-2 *Tyner; Art Davis (b); Elvin Jones (d).* 1/62.

*** **Nights Of Ballads And Blues** Impulse! 051221-2 *Tyner; Steve Davis (b); Lex Humphries (d).* 3/63.

***(*) **Plays Ellington** Impulse! 051216-2 *Tyner; Jimmy Garrison (b); Elvin Jones (d); Willie Rodriguez, Johnny Pacheco (perc).* 12/64.

Tyner was still with John Coltrane's group when he started making records under his own name. While these early sessions add little to what he was doing with the saxophonist, they do reveal what the pianist was doing more clearly than the engine-room of the Coltrane band could allow. Impulse! have now reorganized his output into a clear sequence of single-disc reissues. *Inception* was Tyner's debut as a leader. He had yet to build his playing into the massive, orchestral concept which came later. His variations on his own 'Inception' and 'Blues For Gwen' are beautifully bright and lively, echoing Coltrane's own comment in the sleeve-note on how the pianist would use unusual clusters to illuminate his structures. *Reaching Fourth* came back briefly but has been deleted again. *Nights Of Ballads And Blues* is all jazz standards or pop tunes, and it is perhaps a degree more ordinary, yet the playing is unfailingly strong. The Ellington album is disappointing: Tyner's romanticism emerges, but his interpretative bent seems untested by the likes of 'Satin Doll' – it works better on the *Ballads And Blues* version – and the addition of the percussionists on four tracks seems like nothing but a gimmick. This is a very attractive sequence in the Impulse! digipak format, and though we find that Rudy Van Gelder's piano sound remains cloudy and unsympathetic, the records probably sound as good as they ever will.

****** The Real McCoy**
Blue Note 97807-2 *Tyner; Joe Henderson (ts); Ron Carter (b); Elvin Jones (d). 4/67.*

A key album in Tyner's discography. On the face of it, the music might be a direct extension of the Coltrane group, with Henderson substituting for Trane. But with Tyner calling the tunes, it sounds quite different: dynamics are much more varied, form is more finely articulated, and while the band pushes at the limits of tonality and metre alike, it never quite breaches them. The opening 'Passion Dance' is a definitive Tyner composition: structured round a single key but pounding through a metre which the leader noted as 'evoking ritual and trance-like states', it gathers power through the piano and saxophone statements until it sounds ready to explode; yet the concluding regrouping and subsequent variations are resolved immaculately. 'Contemplation', 'Four By Five' and 'Search For Peace' explore this brinkmanship further, through 3/4, 4/4 and 5/4 rhythms and fragments of melody which are enough to fuel all of the band's manoeuvres. Henderson is superbly resolute in avoiding cliché, Carter and Jones work with dramatic compatibility, and Tyner's own playing exults in some of his discoveries learnt over the previous three years. His grand pedal-chords and fluttering right-hand lines establish the classic patterns of call and response which have dominated his manner ever since, and the sound he gets is peculiarly translucent, enabling one to hear through the clusters and follow all of his complex lines. Very highly recommended. It has been remastered as part of the Rudy Van Gelder Edition and sounds better than ever.

****** Time For Tyner**
Blue Note 63840 *Tyner; Bobby Hutcherson (vib); Herbie Lewis (b); Freddie Waits (d). 5/68.*

This wasn't the first time Tyner and Hutcherson had recorded together, but it set the tone for a partnership which has been intermittently convened ever since, and the record is a powerhouse performance from first to last. 'African Village' swarms with music and ideas, vibes and keyboard seeming to rush over one another; 'Little Madimba' works off a classic Tyner vamp; 'May Street' reworks another of his signature ideas. There are a warm reading of 'I Didn't Know What Time It Was', the melody offset by a recurring bass motif; a trio version of 'Surrey With The Fringe On Top'; and a final piano solo treatment of 'I've Grown Accustomed To Her Face'.

***** Sahara** Original Jazz Classics OJCCD 311 *Tyner; Sonny Fortune (ss, as, f); Calvin Hill (b, perc); Alphonse Mouzon (d, t, f). 1/72.*

Another important record for Tyner. After leaving Blue Note (several of his last sessions for them are currently missing), his career floundered until he was signed by Milestone: his first release, *Sahara*, was a poll-winning record which established his course for the '70s. Mouzon couldn't have played the way he does but for Elvin Jones, yet his choked cymbals and relentless emphasis of the beat are very different from Jones's polyrhythmic swells. Fortune plays with uproarious power and velocity, and his solo on 'Rebirth' is electrifying; but his is essentially a decorative role, while the pianist drives and dominates the music. The group acts as the opposing face to Cecil Taylor's brand of energy music: controlled by harmonic and metrical ground-rules, nobody flies for freedom, but there is a compensating jubilation in the leader's mighty utterance. 'Sahara' and 'Ebony Queen' best express that here, although the piano solo, 'A Prayer For My Family', is a useful oasis of calm. Later Tyner records would be better engineered and realized, but this one remains excitingly fresh.

***** Song For My Lady** Original Jazz Classics OJCCD 313 *As above, except add Charles Tolliver (flhn); Michael White (vn); Mtume (perc). 9–11/72.*
*****(*) Echoes Of A Friend** Original Jazz Classics OJCCD 650 *Tyner (p solo). 11/72.*
*****(*) Enlightenment** Milestone MCD-55001-2 *Tyner; Azar Lawrence (ss, ts); Juni Booth (b); Alphonse Mouzon (d). 7/73.*
*****(*) Atlantis** Milestone MCD-55002-2 *Tyner; Azar Lawrence (ss, ts); Juni Booth (b); Willy Fletcher (d); Guilherme Franco (perc). 8–9/74.*
***** Trident** Original Jazz Classics OJCCD 720 *Tyner; Ron Carter (b); Elvin Jones (d). 2/75.*
*****(*) Focal Point** Original Jazz Classics OJCCD 1009 *Tyner; Gary Bartz (cl, sno, ss, as); Joe Ford (ss, as, f); Ron Bridgewater (ss, ts); Charles Fambrough (b); Eric Gravatt (d); Guilherme Franco (perc). 8/76.*
***** Counterpoints** Milestone MCD 9339-2 *Tyner; Ron Carter (b); Tony Williams (d). 7/78.*

Following the success of *Sahara*, Tyner embarked on a regular schedule of recording and found himself a popular concert draw at last. The music certainly sounded at home among 'progressive' trends in rock and beyond, although the pianist's beefy romanticism had a lot more profundity in it than most such music-making. *Song For My Lady* varied the cast of the previous disc by adding Michael White and Charles Tolliver to two open-ended pieces, but it was the lyricism of the title-track and Tyner's solo outing, 'A Silent Tear', which were most impressive. *Echoes Of A Friend* is a solo tribute to John Coltrane which resounds with all the grand exhortation which the pianist can wring from the keyboard. *Atlantis* and *Enlightenment* are two huge, sprawling concert recordings which will drain most listeners: Tyner's piano outpourings seem unstoppable, and Lawrence comes on as an even fierier spirit than Fortune, even if both are in thrall to Coltrane. The *Enlightenment* set, cut at Montreux, is marginally superior, if only for the pile-driving 'Walk Spirit, Talk Spirit'. But *Atlantis* is still very strong, with a majestic turn through 'My One And Only Love' and another torrential group performance on the title-piece.

It was this kind of incantatory concert form which began to make Tyner's output sound overcrowded with effort: without the ability to soar away from structure, the music could seem bloated, as if packed with steroids. His other Milestone records of the period compensate with varied settings. *Trident* reunited Tyner with Elvin Jones, but the results were genial rather than passionate. *Focal Point* looks to secure the firepower in the studio which the band generated in concert; the horns are made even more massive via overdubbing, and this sometimes leads to stiffness in the ensemble sound. 'Parody' is an exultant duet for piano and drums. A neglected album in Tyner's canon, and we were a little surprised to find how well it's aged in this new CD edition.

Counterpoints offers music from the 1978 concert which was also the source for a record called *Passion Dance*. Williams tends to overplay, as if competing with Tyner rather than conferring with him, and some of the pieces suffer from the familiar problem of too many notes; but the grandeur of the playing is sometimes enough by itself.

***(*) **Supertrios** Milestone MCD 55003-2 *Tyner; Ron Carter, Eddie Gomez (b); Tony Williams, Jack DeJohnette (d). 4/77.*
*** **Quartets 4 × 4** Milestone MCD-55007-2 *Tyner; Freddie Hubbard (t); Arthur Blythe (as); Bobby Hutcherson (vib); John Abercrombie (g); Cecil McBee (b); Al Foster (d). 3–5/80.*
Shrewdly balanced between show-tunes, jazz standards and Tyner originals, the double-trio event, with Tyner meeting Gomez and DeJohnette on one date and Carter and Williams on the other, is a memorable one. Almost 15 years after his first trio records, Tyner's methods have taken on an invincible assurance, and with musicians like these he is working at his highest level. The session with Carter and Williams is slightly the more invigorating, with pianist and drummer working trenchantly through 'I Mean You' and 'A Moment's Notice', which stands out among many versions the pianist has played.

The album of quartets, with Abercrombie, Hubbard, Blythe and Hutcherson taking turns as the star guest, is pretty disappointing, given the personnel. Everyone plays politely rather than with any pressing need to communicate anything, and as a result it's perhaps the meeting with Hutcherson, most thoughtful of musicians, which comes off best.

***(*) **Uptown/Downtown** Milestone MCD 9167 *Tyner; Virgil Jones, Earl Gardner, Kamau Adilifu (t); Robin Eubanks (tb); Steve Turre (tb, didjeridu); John Clark (frhn); Joe Ford, Doug Harris (ss, as); Ricky Ford, Junior Cook (ts); Howard Johnson (tba); Avery Sharpe (b); Louis Hayes (d); Steve Thornton (perc). 11/88.*
A memorable departure for Tyner, which he built on with his subsequent Birdology albums. The six charts here amplify the sweep of his groups of the '70s, and the miracle is that it comes across as expansive and uncongested. Although he hardly seems like a big-band pianist, his own solos seem able to raise the already grand sound of the orchestra to an even higher level, and the choice of horn soloists – Joe Ford, Turre, Cook, Ricky Ford – makes for a thrillingly coloured and barnstorming effect. Five of the pieces are Tyner originals, the sixth is by Steve Turre, and nothing misfires; even the live sound is good enough to expose the few touches of under-rehearsal which slip through.

**** **Soliloquy** Blue Note 796429-2 *Tyner (p solo). 2/91.*
Tyner's third solo outing for Blue Note completes a triptych that sums up his art: rushing, open-hearted, grand of gesture, ineffably romantic, muscular, florid. He still takes every chance to overplay his hand, but that is his way: 'Willow Weep For Me', for instance, is about as aggressive a version of this tune as has ever been recorded. Yet his best melodies – either written or improvised out of tunes by Powell, Coltrane and, surprisingly, Dexter Gordon – are as communicative as they are powerful. He has written for long enough to make his own choices of tune a reflection on his own dynasty: 'Effendi' dates back to his earliest Impulse! sessions, 'Española' – a haunting use of the Spanish tinge – is brand new, and both are performed with fine evocative skill. Like its predecessors the album was recorded at Merkin Hall in New York, and the piano sound is superb.

*** **Warsaw Concert 1991** Fresh Sound FSRCD 185 *Tyner (p solo). 10/91.*
A fêted appearance at the famous Jazz Jamboree from later that same year. Tyner's appearance at the Sala Congresowa had the hallmarks of a manifestation, and he delivered a set of originals, Monk tunes and standards that left the crowd rapt and rapturous. Some of that great presence comes across, even on a relatively indifferent recording, though the piano sound is mostly quite true.

**** **Manhattan Moods** Blue Note 828423-2 *Tyner; Bobby Hutcherson (vib, mar). 12/93.*
They've met before with auspicious results, but this encounter is pure bliss from first to last. Instead of the instruments cancelling each other out, as is often the case in this kind of situation, the keyboard and vibes entwine to create textures of ecstatic beauty – limpid, resonant, revealing. Tyner allows Hutcherson to take centre stage for much of the time, even if the piano is slightly the more forward in the mix, and Bobby responds with some of his most rapt playing. One could complain that they might have chosen some fresher tunes to play, but the results tend to sweep aside reservations. The closing look at 'For Heaven's Sake' is on a par with Hutcherson's superlative version with Kenny Barron (discussed under the pianist's name).

*** **Infinity** Impulse! 11712 *Tyner; Michael Brecker (ts); Avery Sharpe (b); Aaron Scott (d); Waltinho Anastacio (perc). 94.*
*** **Prelude And Sonata** Milestone MCD-9244-2 *Tyner; Joshua Redman (ts); Antonio Hart (as); Christian McBride (b); Marvin 'Smitty' Smith (d). 11/94.*
Infinity marked the return of Impulse! as a 'new' jazz label, and it's fitting that it should be Tyner who started it off. This isn't one of his greatest: Brecker could have been the fall-guy here, cast in the Coltrane role, but he manages to sidestep too many of the comparisons without finally convincing that he needn't walk in giant steps. *Prelude And Sonata* is basically a ballad album, bookended with pieces of Chopin and Beethoven; it's interesting to note that McBride and Smith – for all their star status – are no more an appropriate match for Tyner than the undervalued Sharpe and Scott. The saxophonists play well, but this kind of session has become a commonplace which Tyner doesn't respond to especially well. He plays professionally on both records without ever getting into his top gear.

***(*) **McCoy Tyner And The Latin All-Stars** Telarc CD-83462 *Tyner; Claudio Roditi (t, flhn); Steve Turre (tb, shells); Gary Bartz (ss, as); Dave Valentin (f); Avery Sharpe (b); Ignacio Berroa (d); Giovanni Hidalgo, Johnny Almendra (perc). 7/98.*
He's gone to yet another new label, and it's amusing to find that this fresh start has found him, if anything, returning to his glory days of the '70s Milestone bands. Bartz goes all the way back to *Asante* (see below, 'in brief'), and the rest of the group know better than to try and upstage the master. If anyone can make a 'Latin-Jazz' album without submitting to the tyranny of that rhythm, it's Tyner – all he really does is fit the expected

sunshine-shuffle into his own thunderous drive, and the result is his most characteristic set for years. Valentin plays a few silly solos, but he's largely rendered harmless by the situation, and there's some excellent work from the other horns, especially Turre. Tyner's latest thoughts on 'Afro Blue' are a highlight, and the farewell parade through 'Blue Bossa' sends us out with a cheer.

***(*) **McCoy Tyner With Stanley Clarke And Al Foster** Telarc CD-83488 *Tyner; Stanley Clarke (b); Al Foster (d).* 4/99.
All-star again, underlined by all three names appearing in the album title. Clarke divides his time between electric and stand-up instrument, and one piece, 'I Want To Tell You 'Bout That', gets a version with each option (predictably, the 'electric' rendition is zippier). These are three individual stylists still in top fettle, and the record is no disappointment, even if it's clear that at this point McCoy is going to spend the rest of his career musing on what he's already achieved.

***(*) **Jazz Roots** Telarc CD-83507 *Tyner (p solo).* 6/00.
Whatever music Tyner has left in him, it feels like its most personal cast is going to come out when he's playing solo. If there's little left for him to discover in a group situation, by himself he can touch on reserves and refinements which are going to brighten and invigorate even a tired old concept like this, a homage to 'the jazz piano legends of the 20th century'. There are bows made in the direction of Powell, Evans, Hines, Tatum, Jarrett and Corea; although none of them sound like McCoy 'doing' the player in question, even if he gets, say, the Hines insouciance down pretty well on 'Blues For Fatha'. It's the great ebullience, the intensely dark sonorities lit up by sudden fireworks and the big man's tenderness (especially on the finale to 'My Foolish Heart') which really strike home.

***(*) **Land Of Giants** Telarc CD-83576 *Tyner; Bobby Hutcherson (vib); Charnett Moffett (b); Eric Harland (d).* 12/02.
The title recalls an old lament, 'there were giants in those days', and it might suggest a poignant nod to a jazz continuum passing into history. After all, Tyner and Hutcherson, once the fieriest of young turks, are suddenly elder statesmen with their groundbreaking days far behind them. And some of these tunes are the matter of autumnal reflection, for sure: 'December', 'For All We Know' and 'Contemplation' among them. But Moffett and Harland are young(ish) men with remits of their own, and they play some stirring stuff behind the old masters – at times the music reaches a very fast boil. The drummer in particular overplays, although one feels that that has to be better than mere respectful timekeeping, which would send everything to sleep. Jack Renner's engineering creates a big stage with depth and immediacy, and helps sort out what must be a crowded live sound. Maybe it is, in the end, just a jog round the park for virtuoso players, but it's a very satisfying listen.

*** **Illuminations** Telarc CD-83599 *Tyner; Terence Blanchard (t); Gary Bartz (as); Christian McBride (b); Lewis Nash (d).* 11/03.
In a way, this is more of the same. More than one generation involved, and varying levels of seniority and star appeal. They could have coasted through it, and maybe they do, here and there. But it's a pleasure to hear Blanchard back in a straight-ahead role, Bartz, who can sound sardonic when the mood takes him, is fully committed, and the trio is as unimpeachable as you'd expect.

**** **McCoy Tyner Quartet** McCoy Tyner 924533 *Tyner; Joe Lovano (ts); Christian McBride (b); Jeff 'Tain' Watts (d).* 12/06.
What a burden of history and weight of expectation must have fallen on Lovano, McBride and Watts over this post-Christmas residency at Yoshi's in Oakland. But is this a 'classic quartet' in the manner of its most obvious model? Certainly, Lovano approaches the date with the gravitas and commitment appropriate to such an impression, but there's nothing showy or ritualistic about the performance. Tyner's sidemen respond to his music with considerable intelligence and Lovano's work on 'Sama Layuca', a part originally written for flute, is disciplined and exemplary. 'Walk Spirit, Talk Spirit' makes for a fascinating opener, with Tyner's rich harmonic language flooding the space with the familiar blend of familiarity and strangeness. It's almost impossible not to improvise off these chords and progressions, and all three group members seem to find it inspirational.

Also, in brief:

*** **Asante** Blue Note 93384-2. 7–9/70.
A transitional record, not released at the time, which sees him feeling his way towards a more pan-cultural feel.

(*) **Song Of The New World Original Jazz Classics OJCCD 618. 4/73.
A big orchestra, but not deployed to any bountiful purpose.

** **Fly With The Wind** Original Jazz Classics OJCCD 699. 1/76.
The strings seem to paper over any energy.

*** **Plays John Coltrane: Live At The Village Vanguard** Impulse! 589183. 9/97.
A predictable enough project, delivered with unsurprising authority, but no great revelations.

*** **Afro Blue** Telarc 83862. 98–03.
A nice compilation of Tyner's work for the label over a five-year period.

Hiromi Uehara (born 1979)

PIANO

A Japanese piano scholar who was turned on to Oscar Peterson by her mother, but now an Ahmad Jamal protégée working in the US.

*(*) **Another Mind** Telarc SACD-63558 *Uehara; Jim Odgren (as); David Fiuczynski (g); Mitch Cohn, Anthony Jackson (b); Dave DiCenso (d).* 9/02.
** **Brain** / **(*) **Spiral** Telarc SACD 83600 / 63631 *Uehara; Tony Grey, Anthony Jackson (b); Martin Valihora (d).* 04; 06.
*** **Time Control** Telarc 83655 *As above, except add David Fiuczynski (g).* 10/06.
The SACD sound on the mostly acoustic Telarc debut is stunning, but the music's more numbing than anything. Uehara (although her record company would prefer her first name to be highlighted) presides over what's really a tumultuously busy fusion record, driven into hyperdrive by DiCenso's infuriatingly overcooked drumming. By accenting her left-hand lines more than usually, she at least gets a heavier texture than one normally expects from the piano/bass/drums trinity. Mostly, though, this is energy and technique flailing all over the place. The closing piano solo makes a welcome respite.

The follow-ups take her off into wild and uncharted territory, weaving together crossover sounds into a soundscape that increasingly defies categorization and sometimes tests patience. 'Music For Three Piece Orchestra' on *Spiral* is a multi-part piece that's probably too pretentious for its own good, though the pretentiousness doesn't necessarily stretch far beyond the title. The addition of 'Fuze' on *Time Control* varies the group sound a bit, but, by and large, Hiromi has devised her language – often exciting, sometimes maddeningly self-referential and different-for-the-sake-of-it – and for the moment she and her label are content to mine the seam. A Live At Pershing for the 00s? We somehow doubt it, though Ahmad Jamal insists she's heir to that constituency.

Federico Ughi (born 1972)

DRUMS, VOICE

Grew up in Rome, moved to England and then the US, where he studied with Paul Bley. He leads After Breakfast and has a long association with multi-instrumentalist Daniel Carter.

*** **The Space Within** Slam CD 236 *Ughi; Steve Buckley (as); Rachel Musson (ts); Matthew F. Morris (bs).* 10/98.

Ughi is a notably delicate player, much more interested in the accidentals and overtones he can conjure from his kit than he is in power and circumstance. His duets with Carter (still perhaps to be found on 577 Records) are superb. Saxophones are very much in the foreground on *The Space Within*, a series of duets recorded in London before Ughi's departure for America. These are patchy sessions, sometimes brilliant as when he locks horns with Buckley, occasionally drab and uncommunicative, but no one can miss the enthusiasm and care with which Ughi approaches any playing situation. Nothing from him for some time: how's he faring?

Birgit Ulher (born 1961)

TRUMPET

Raised in Nuremberg and based in Hamburg since 1982, where she organizes the Real Time Music festival. Originally studied visual arts, but has developed an impressive new language for trumpet which almost completely eschews open sounds. Also a member of the groups UNSK, PUT and Nordzucker.

*** **Air Mail** Hybrid HMP CD 13 *Ulher; Wolfgang Ritthoff (perc).* 4 & 6/96.

(*) **Slants Unit UTR 4142 *Ulher; Ernst Thoma (live elec).* 4/03.

*** **Landscape: Recognizable** Creative Sources CS 037 *Ulher; Lou Mallozzi (turntables, etc); Michael Zerang (d, perc, etc).* 6/04.

**** **Sputter** Creative Sources CS 042 *Ulher; Gino Robair (energized surfaces).* 11/04.

**** **Sperrgut** Balance Point Acoustics Bpa 009 *Ulher; Damon Smith (b); Martin Blume (perc).* 10/04.

**** **Scatter** Creative Sources CS 054 *Ulher (t solo).* 4/05.

The Steve Lacyish titles give some sense of Ulher's tightly compressed but resolutely non-idiomatic approach to trumpet playing. Unlike others – Axel Dörner, say – who have explored radical techniques, she does always retain something of the instrument's timbral quality, even when, as on the magnificent *Scatter*, the material is devoid of recognizable attacks and familiar pitch patterns.

Gebhard Ullmann (born 1957)

TENOR AND SOPRANO SAXOPHONES, BASS CLARINET, FLUTE, BASS AND ALTO FLUTES, PICCOLO

An eclectic reedman who shuttles between Berlin and New York.

***(*) **Basement Research** Soul Note 12171-2 *Ullmann; Ellery Eskelin (ts); Drew Gress (b); Phil Haynes (d).* 11/93.

Ullmann's albums from the '90s are a diverse lot. The meeting with the Eskelin/Gress/Haynes trio on *Basement Research* is different again. Ullmann is stepping into a trio environment where the players already know one another well, and he's welcomed cautiously, though there's some provocative duelling for space. If Eskelin is the further out of the two players, Ullmann's primarily cool extremism is still cutting-edge, and the tracks in which the two both play tenor have a splendidly combative element.

*** **Tá Lam** Songlines SGL 1520-2 *Ullmann; Dirk Engelhardt (ss, ts, bcl); Thomas Klemm (ts, f); Jürgen Kupke (cl); Joachim Litty (acl, bcl, as); Heiner Reinhardt (bcl); Volker Schlott (ss, as, f); Hans Hassler (acc).* 8/91–3/94.

What an extraordinary record *Tá Lam* is. Ullmann summons a great phalanx of reed-players (and overdubs himself on five other tracks, playing nine different horns) in a collection of pieces that blend free-for-all uproar with a lumbering, symphonic delivery that is sometimes too weighty for its own good. A bizarre arrangement of 'Mack The Knife' will turn enough heads, but what about the crescendo (and diminuendo) of 'Think Tank', or the way odd-man-out Hassler scampers in and around the saxophone army? Beautifully recorded, this is an intriguing disc, and its ration of near-misses shouldn't stop the curious from investigating. Confusingly, there is a slightly earlier set with the same title (see below, 'in brief').

***(*) **Kreuzberg Park East** Soul Note 121371-2 *Ullmann; Ellery Eskelin (ts); Drew Gress (b); Phil Haynes (d).* 5/97.

A return match for Basement Research. Stylistically, this is a more diverse record, with Ullmann the composer keen to display his range, which stretches from the stealthy whisperings of 'Flutist With Hat And Shoe' to the vertiginous contrapuntal melodies of 'Almost Twenty-Eight'. It's all meat and drink to Eskelin and the others, who remain unfazed by whatever the leader throws their way. Good-humoured and rarely without an absorbing moment.

*** **The Clarinet Trio Oct. 1, '98** / ***(*) **Translucent Tones** Leo Lab CD 058 / Leo LR 339 *Ullmann; Jürgen Kupke (cl); Theo Nabicht (bcl).* 9–10/98; 8/01.

***(*) **Translucent Tones** Leo LR 339 *As above.* 8/01.

**** **Ballads And Related Objects** Leo LR 415 *As above, except omit Nabicht; add Michael Thieke (cl, acl).* 8/03.

Clarinet and two bass clarinets, in another packed record of miniatures – 19 despatched inside 55 minutes. There is some overdubbing here and there to give the reeds even more weight, but mostly they rely on the attractive ambience of an old chamber-music hall in Berlin. Since nothing outstays its welcome, none of the pieces have their impact blunted; though dropping in 'Tea For Two' halfway through is a flippancy which doesn't really chime with an otherwise often severe outlook. For specialist tastes, but well done. As is the successor: since it's not a band convened all that often, one suspects, it's hard to detect what might be considered conventional growth and maturing, but the wit is an ounce sharper, the ballad lines a degree warmer, the reflexes a measure quicker.

Album three introduces a new recruit to the team in Michael Thieke. A baker's dozen of pieces, but, as Ullmann says, it's performed as a single suite. And they just get better. There's something less appealing about their free music, possibly because when they put solos on top of arranged counterpoint, it can often be bewitchingly beautiful, and that's what the group does best.

*** **Basement Research: Live In Münster** Not Two MW 773 *Ullmann; Tony Malaby (ts); Drew Gress (b); Phil Haynes (d).* 10/99.
A fine, high-energy date from the quartet, with the consistently marvellous Malaby holding his own in this eldritch but not unsubtle setting. 'Blaues Lied' is great and the set never quite lives up to the fantastic start, though others have identified 'Kreuzberg Park East' as the highlight. Another strong release from the eclectic Polish label.

(*) **Variations On A Master Plan Leo LR 371 *Ullmann; Michael Jefry Stevens (p); Joe Fonda (b); Han Bennink (d).* 3/01.
*** **Final Answer** Soul Note 121391-2 *As above, except omit Bennink; add Matt Wilson (d).* 5/00.
(*) **Spirals 482 Music 482-1028 *As above, except omit Wilson; add George Schuller (d).* 3/03.
Ullmann calls this group Conference Call. The first record gets off to a very slow start which Bennink seems to be trying to kick some life into. Thereafter it does rather meander along, and Ullmann seems curiously reluctant to take any kind of lead, as if he weren't sure what the point of the group was. Schuller arrives for the third record and immediately takes a strong role: he contributes the first and last pieces, and they're two of the longest. Ullmann again sounds oddly bleary and the group doesn't suggest itself as one of his better vehicles. However, the Soul Note, which eluded us until now, is probably the best of the three. Wilson's 'Final Answer' is one of the better pieces in their book (there is a sort of reprise of it at the end) and Stevens's carefree 'Could This Be A Polka?' shows the group has a sense of humour.

*** **BassX3** Drimala DR 04-347-07 *Ullmann; Chris Dahlgren (b, elec); Peter Herbert (b).* 6/01.
This drops the frequencies down into the dungeons with some extraordinary low, low sounds from the two bassists: the opening 'Nummer Sieben', with Ullmann prowling around the other two on bass flute, is superb, and the record doesn't improve past it.

*** **Die Blaue Nixe** Between The Lines btl 71617 *Ullmann; Art Lande (p); Chris Dahlgren (b).* 12/03, 9/04.
An oddly bland record that never quite rises above an impression of unhurried musing on minimalist ideas. Lande – not much seen nowadays – never manages to grab the attention and most of the interest is generated by Ullmann's exchanges with the loyal Dahlgren.

***(*) **New Basement Research** Soul Note 121491 *Ullmann; Steve Swell (tb); Julian Argüelles (ss, bs); John Hebert (b); Gerald Cleaver (d).* 07.
Ullmann marked his 50th birthday with a new variation on the Basement Research group. Bringing in Argüelles was a masterstroke, though we continue to have doubts about Swell's activities. Here, at least, he is able to contribute to the gorgeously moving chorale on 'Gospel', but elsewhere he seems to deploy power for the sake of power. 'D Nee No' reappears (again) and receives a definitive interpretation. Almost without anyone noticing, Ullman has become a significant figure on the contemporary scene. If you haven't caught up with him, here's an excellent place to start.

Also, in brief:

*** **Tá Lam** 99 Records 2117. 8–9/91.
Mostly Ullmann solo but with overdubbing and some other instrumental parts.

(*) **Cut It Out Leo LR 457
A noisy and astringent trio with Chris Dahlgren (b, elec) and Jay Rosen (d). 3/00.

*** **The Big Band Project** Soul Note 121471-2. 2/01.
Another disc more important to its maker than his potential audience. Obese and lumbering charts by various hands.

*** **Desert Songs & Other Landscapes** CIMP 315. 6/04.
A CIMP adventure for Gebhard and Steve Swell (tb).

James Blood Ulmer (born 1942)

GUITAR, VOICE

Born in South Carolina, Ulmer sang gospel, played in funk groups, and then studied with Art Blakey and Ornette Coleman in turn; the former influence is often understated by commentators on his music, but it is certainly there. Some of the guitarist's work borders on the hard-edged black rock sound of bands like Living Color, but his jazz and blues chops are undeniable.

CORE COLLECTION

**** **Odyssey**
Columbia 485101 *Ulmer; Charles Burnham (vn); Warren Benbow (d).* 3–5/83.
Often described as a student of Ornette Coleman's still-unassimilated 'harmolodics' – a theory which dispenses with the normal hierarchy of 'lead' and 'rhythm' instruments, allowing free harmonic interchange at all levels of a group – Ulmer had actually started to devise similar ideas independently. In the late '60s he played with organists Hank Marr and Big John Patton, promoting a harsh modern derivative of soul-jazz. His work with drummer Rashied Ali (who rejoined one of the more abstract of Ulmer's late-'80s bands, Original Phalanx/Phalanx) brought him to the attention of Ornette Coleman. Ulmer's contract with Columbia petered out after three albums, and so far only the final one has made it to CD. It's a classic New York record of the period. Given a beefy, upfront sound (at last), Ulmer slimmed his group down to a bassless trio, added the almost shamanistic sound of Charles Burnham's fiddle, and set the group to rock and roll over eight rootsy chunks of American music. 'Church' and 'Little Red House' reach back to gospel, blues and country dance as transmogrified into electrical storms, the whine of the violin mingling with the bite and twang of Ulmer's chording to superb effect. 'Are You Glad To Be In America?' (from the 1980 record of the same name) reappears as a kind of slow lament. The essential Ulmer record.

***(*) **Memphis Blood: The Sun Sessions** Label M 5728 *Ulmer; Vernon Reid (g); Charles Burnham (vn); David Barnes (hca); Aubrey Dayle (d).* 4/01.
In 2001 Ulmer and band began to tour not clubs and concert halls but some of the legendary studios of American music. The Sun session is – at last – a confrontation with the early fathers of

the blues. The date opens with a version of 'Spoonful' and includes a further five Willie Dixon songs, as well as material by Sonny Boy Williamson (including 'Fattening Frogs For Snakes'), T-Bone Burnett and John Lee Hooker. Black rocker Vernon Reid almost steals the show here and there, but he is mixed somewhat behind Blood; he takes the lead on Otis Rush's 'Double Trouble'. Burnham is astonishing on 'Little Red Rooster', using a wah-wah pedal on his violin. The overall impression is of familiar melodies and structures passed through a prism. The distortions are most effective when they are least mannered, and Ulmer is by now sussed enough to know when not to push his luck. A vivid and intense record from a player at the top of his powers.

***(*) **Birthright** Hyena 9335 *Ulmer (g, f, v solo). 5/05.*
It's a wonder no one has seen fit to record Ulmer on his own before this. Ironically, the track one misses is the obvious duet with producer Vernon Reid. Despite the title and the inclusion of Willie Dixon's 'I Ain't Superstitious' and the traditional 'Sittin' On Top Of The World', all these are originals, harmolodic variants on the Delta blues. 'Take Me Back To The Church' is an effective opening, dark and louring, but the highlights are 'The Evil One' and 'Geechee Joe', which come together in the final third of the album. The sound is thick and tarry, leavened only by Ulmer's flute, but the impact is undoubted.

***(*) **Back In Time** Pi Recordings 18 *Ulmer; Charles Burnham (vn) Warren Benbow (d). 5/05.*
This is credited to the Odyssey band, without Ulmer's name being picked out. It certainly sounds like a group project, with guitar and violin weaving in and out of Benbow's raw, spare drum sound. Violinist and drummer get one composition credit apiece, but James's writing is so dark and strong it's not more than a token acknowledgement. 'Love Nest' doesn't sound like a serenade and like most of the tracks is marked by waves of overtones that suggest an almost Middle Eastern provenance. 'Let's Get Married' is equally unromantic, but they're both highlights of a notably powerful set.

*** **Bad In The City: The Piety Street Sessions** Hyena 9355 *Ulmer; Leon Gruenbaum (ky, cl); Vernon Reid (g); Charles Burnham (vn, mand); David Barnes (hca); Mark Peterson (b); Aubrey Dayle (d, perc); Irene Datcher (v). 07.*
Ulmer's a great one for giving his records a sense of historical occasion with these 'sessions' datelines. This one derives something from being recorded in New Orleans. Vernon Reid is at the controls, so the content is a mix of jazz and black rock. 'Survivors Of The Hurricane' might well refer to Ulmer's listeners as well as to residents of post-Katrina New Orleans. Unfortunately, the music has a slightly forced quality, as if it is trying to be more momentous than its substance will allow. 'This Land Is Nobody's Land' and a fine version of 'Backwater Blues' are about the best things. James is still a presence, but he's having to work harder just to keep up.

Also, in brief:

*** **Blue Blood** Innerhythmic Foundation 005. 00.
Fantastic line-up that includes Amina Claudine Myers, Bernie Worrell and Bill Laswell, and the now familiar bag of black funk-blues-rock.

*** **No Escape From The Blues: The Electric Lady Sessions** Sindrome 9312. 02.
Shambolic, but full of energy, and a good reprise of 'Are You Glad To Be In America'.

Tomas Ulrich (no dates)

CELLO

Widely recorded improviser, beginning to establish his own identity.

*** **T.E.C.K. String 4tet** Clean Feed CF089 *Ulrich; Carlos Zingaro (vn); Elliott Sharp (g); Ken Filiano (b). 06.*
The group name doesn't take much decoding. It's an interesting, though hardly unique, variation on the classical line-up. Though Zingaro is, on occasion, the most prominent voice, it's the other three who make the set and it's a pity that there wasn't more opportunity to explore subdivisions of the group in more detail. A set of Ulrich–Sharp, Sharp–Filiano duos would be fascinating. The cellist has a pronounced tone, somewhat reminiscent of Hank Roberts in some moods, but very much his own man. 'Swapfield' and 'Hard Evolution' are our picks.

Hans Ulrik (born 1965)

TENOR AND SOPRANO SAXOPHONES, CLARINET, BASS CLARINET, HARMONICA

Copenhagen-based modernist who spent time in America in the '80s.

*** **Strange World** Stunt STUCD 19406 *Ulrik; Lars Jansson (p); Lars Danielsson (b); Anders Kjellberg (d); Marilyn Mazur (perc); Mona Larsen (v). 5/94.*
***(*) **Jazz And Mambo** Stunt STUCD 19818 *Ulrik; Jacob Christoffersen (ky); Niclas Knudsen (g); Anders Christensen (b); Mikkel Hess (d); Rune Olsen, Ignacio Guerra Acosta (perc). 6/98.*
*** **Shortcuts** Stunt STUCD 00032 *Ulrik; John Scofield (g); Lars Danielsson (b); Peter Erskine (d). 3/99.*
Ulrik's writing marries jazz thinking with a feel for an instrumental pop hook. *Strange World* has the considerable plus of Lars Jansson in the band, and in a likeable set of tunes Ulrik banks on catchiness, overdubbing saxophone-lines and employing Larsen's wordless voice on two tracks. Mazur's presence is more of a cameo than anything, and the music hinges on the give and take between saxophonist and pianist. It's a pleasing record, but it could use a knockout punch somewhere in the dozen tracks.

Jazz And Mambo feels so different that it might be by another leader altogether. The material is almost all standards – Ulrik sneaks in one original at the end – and the band plays off a crunching rather than a light mambo beat, with Knudsen's hard-nut guitar and Christoffersen's Hammond licks all over the music ('Moon River', done on clarinet, is a sweet intermission). The record's mix is completely different, too – upfront and in your face. It doesn't assert Ulrik as any more of an individual, but it's the most enjoyable set under his name.

Shortcuts is one of the records made under the ongoing sponsorship of the Jazzpar Prize, with Ulrik getting his chance at an all-star session. Very good, but with the ubiquitous Scofield on hand, we feel we've heard it all before. At least Ulrik feels like he's balancing the sound of his earlier and later records with confidence.

***(*) **Danish Standards** Stunt STUCD 03092 *Ulrik; Niclas Knudsen (g); Nicolai Munch Hansen (b); Mikkel Hess (d); Lisbeth Diers (perc). 1–3/03.*
*** **Blue And Purple** Stunt STUCD 04115 *Ulrik; Peter Dahlgren (tb); Fredrik Lundin (ts, bf); Jacob Christoffersen (org); Jonas Westergaard (b); Mikkel Hess (d). 6/04.*

***(*) **Tin Pan Aliens** Stunt STUCD 05022 *Ulrik; Steve Swallow (b); Jonas Johansen (d). 10/04.*

The *Jazz And Mambo* group is reconvened for *Danish Standards*, and they make an interesting fist of what appear to be folk tunes done in a style that bridges jazz with something more worldly. The surprise comes on 'En Lille Nisse Rejste', where Ulrik plays harmonica and does so very well. They take a humorous line on some of the pieces and the disc is in the end very enjoyable. *Blue And Purple* puts him back in a more familiar setting, though a line-up of trombone, two tenors and organ isn't anybody's norm. Some of the tracks feel a bit tired, as if Ulrik wasn't quite sure what to do with his group, but the better ones suggest that this is a group with a stronger record to come.

Tin Pan Aliens is loose, funky, often funny – Ulrik has a nicely deadpan streak in a lot of his writing, and both Swallow and Johansen, who also contribute several pieces, seem of a mind to go the same way. Each of the tracks feels as long as it has to be and nothing goes on too long. Swallow is as reliably inventive as always and this might be Ulrik's most playable set.

*** **Tribal Dance** Stunt STUCD 0609 *Ulrik; Jacob Christoffersen (p); Mikkel Hess (d). 4/06.*

Again, it's music with a smile on its face, wry and witty in a way that is hard to put one's finger on. The group with Swallow and Johansen remains a staunch favourite, but this has much to recommend it, too.

UMO Jazz Orchestra

ENSEMBLE

Founded in 1975, one of the world's great jazz orchestras: inch-perfect section-work, some genuinely individual solo voices, and an intriguing leaven of guest musicians.

*** **UMO Plays The Music Of Muhal Richard Abrams** UMO CD 101 *Anders Bergcrantz, Chuck Findley, Heiki Haimila, Esko Heikkinen, Simo Salminen (t); Juhani Aaltonen, Mikael Långbacka, Mircea Stan, Markku Veijonsuo (tb); Kari Heinilä, Eero Koivistoinen, Pentti Lahti, Pertti Päivinen, Teemu Salminen (sax); Seppo Kantonen (p); Kirmo Lintinen (syn); Lars Danielsson (b); Klaus Suonsaari (d); Mongo Aaltonen (perc). 5/88.*

This is at the chewier and more adventurous side of UMO's remit. Since the composer himself supervised the sessions, we have to assume that he was relatively pleased with the results, but the results are rather flat and mechanical and without the fire that a Chicago outfit might have brought to the proceedings. But then, the Windy City hasn't been in any rush to offer Abrams recording opportunities of this sort. Among the pieces included are 'Ritob', 'Fotex', 'Melancholia' and 'Symtre' and there is a fine Abrams arrangement of Duke's 'Melancholy' for contrast. As ever, the section-work is impeccable and there are some good solo spots from the likes of Lahti and Bergkrantz.

***(*) **UMO Jazz Orchestra** Naxos Jazz 86010 *Anders Bergcrantz, Esko Heikkinen, Teemu Mattsson, Timo Paasonen, Mikko Pettinen (t, flhn); Markku Veijonsuo (tb); Mikko Mustonen (tb, euph); Pekka Laukkanen (tb, tba); Mikael Långbacka (btb); Eero Koivistoinen (ts, ss); Manuel Dunkel (ts, f); Jouni Järvelä (as, ss, cl); Pentti Lahti (as, ss, f); Pertti Päivinen (bs, bcl, f); Teemu Salminen (ts, bcl, cl, f); Seppo Kantonen (p); Kirmo Lintinen (syn); Markku Kanerva, Jarmo Saari (g); Hannu Rantanen, Pekka Sarmanto (b); Markus Ketola (d); Mongo Aaltonen (perc); Bina Nkwazi, Jarmo Saari (v); Kari Heinilä, Kirmo Lintinen (cond). 5/97.*

All credit to the team at Naxos Jazz as well. This was an enterprising signing and it could prove to be good business for both Naxos and UMO. Most of the material is original, with compositions from conductor Heinila and saxophonist Koivistoinen the most prominent. There are two arrangements of jazz tunes, Miles's 'All Blues' (a feature for excellent trumpeter Bergcrantz and vocalist Nkwazi) and a more unexpected version of John Coltrane's 'Equinox' on which Koivistoinen manages to avoid the remotest hint of pastiche. Nicely paced, with a well-judged selection of tunes, and at a throwaway price.

**** **Electrifying Miles** A Records AL 73153 *Tim Hagans (t); Esko Heikkinen, Teemu Mattsson, Timo Paasonen, Mikko Pettinen (t, flhn); Pekka Laukkanen, Mikko Mustonen, Markku Veijonsuo (tb); Mikael Långbacka (btb); Pentti Lahti (ss, as, f); Jouni Järvelä (ss, as, cl); Teemu Salminen (ts, cl, bcl, f); Janne Murto (ts, f); Pertti Päivinen (bs, bcl, f); Jukka Hakokongäs, (elec p, org); Jarmo Savolainen (p, elp, syn); Raoul Björkenheim (g); Harri Rantanen, Pekka Sarmanto (b); Markus Ketola, Anssi Nykänen (d); Mongo Aaltonen (perc); Eero Koivistoinen (cond). 4/97.*

Guest soloist Tim Hagans did his apprenticeship in the Stan Kenton band, and if this Miles Davis tribute has another stylistic source it is the Kenton orchestra. The most effective aspect of the project is that Hagans is able to suggest enough of Miles's spirit without sounding like a slavish acolyte. He solos on every track, most effectively on 'Spanish Key' and 'Sanctuary', where he shares the front line with the second tune's arranger, Raoul Björkenheim. It, of course, is a Wayne Shorter composition, as are 'Prince Of Darkness' and 'Nefertiti', and it seems that conductor Eero Koivistoinen (a trumpeter himself) was drawn rather to these more complex, long-lined items in the Miles œuvre than to the trumpeter's own rather less elaborate themes. 'What It Is' is a Miles/John Scofield collaboration, played briefly and simply as a feature for Hagans.

Other soloists acquit themselves well. The Olympic Rhythm Section, led by Björkenheim and the two keyboard-players, is a fair simulacrum of the Bitches Brew band. Pertti Paivinen's Maupin-influenced bass clarinet on 'Spanish Key' is very effective, and he returns with fresh ideas on 'Calypso Frelimo' right at the end of this fine album, which is one of the very best large-scale Miles tributes on the shelves.

***(*) **Ellington Tribute** Finlandia 3984 27857-2 *Esko Heikkinen, Teemu Mattsson, Timo Paasonen, Tero Saarti (t); Pekka Laukkanen, Vesa-Matti Mattsson, Mikko Mustonen, Markku Veijonsuo (tb); Jouni Järvelä, Mikko Järvinen, Pentti Lahti, Janne Murto, Pepa Päivinen, Teemu Salminen (reeds); Kirmo Lintinen (p); Pekka Sarmanto (b); Mikko Hassinen, Markus Ketola (d). 7–8/97.*

In 1985, UMO performed a programme of Ellington compositions with Mercer Ellington wielding the baton, an association which he repeated in 1995, not long before his death. UMO's grip on the charts is hard to fault, though again there is a soulless clank to some of the playing, relieved only by sterling solos from Lahti, Heikkinen and the underrated Mustonen. Taking the Williams part in 'Concerto For Cootie', the trumpeter shows his true mettle and his thoughtful absorption of the classic recordings.

The overture blends together 'Things Ain't What They Used To Be', 'Sophisticated Lady', and a great reading of 'Perdido'. They save '"A" Train' for last, which confirms an upbeat tone for this early and prescient centenary tribute. Concentrating on the more rhythmic side of Duke's legacy is no bad thing, but it would have been good to have had a greater admixture of moodier themes and solos.

*** **Selected Standards** Beta BECD 4029 *Esko Heikkinen, Timo Paasonen, Antero Priha, Simo Salminen (t, flhn); Markku Johansson (flhn); Pekka Laukkanen, Mikael Långbacka, Mikko Mustonen, Markku Veijonsuo (tb); Pentti Lahti (ss, as, picc, f); Jukka Perko (ss, as, cl); Sonny Heinilä (ts, f); Teemu Salminen (ts, f, cl); Pertti Päivinen (bs, bsx, bcl); Kirmo Lintinen (p); Jarno Kukkonen (g); Pekka Sarmanto (b); Markko Timonen (d); Mongo Aaltonen (perc); Bill Carson (v).* N.D.

It does exactly what it says on the spec. A set of bright, elegantly executed standard themes, somewhat lacking in surprises but marked out by fine musicianship right through the band. Päivinen's baritone solo on 'My Shining Hour' is a revelation, and Kukkonen's complementary solo makes this the outstanding track of the set, though a rascally 'Love For Sale' (complete with rap) and a feeling interpretation of 'Darn That Dream' round out an excellent if slightly mechanical album.

***(*) **Day Dreamin'** FSR FSRCD 02 *Esko Heikkinen, Timo Paasonen, Mikko Pettinen, Tero Saarti (t); Mikael Långbacka, Pekka Laukkanen, Mikko Mustonen (tb); Ulf Johansson (tb, p, v); Jouni Järvelä, Pentti Lahti, Janne Murto, Pepa Päivinen, Teemu Salminen (reeds); Mikael Jakobsson (p); Larry Coryell (g); Pekka Sarmanto (b); Markus Ketola (d); Ricardo Padilla, Yamar Thiam (perc); Annika Hultman (v); Kirmo Lintinen (cond).* 4/98.

Never slow to capitalize on a winning formula, UMO followed up the fine Ellington tribute with a set devoted to Billy Strayhorn. Larry Coryell isn't the first and most obvious guest soloist, but he fits into place with almost casual ease, playing beautiful solos on 'Day Dream', 'Absinthe' and 'Blood Count', and in duo with fellow soloist Johansson on 'Lotus Blossom', the trombonist momentarily switching to piano.

The other important element is the vocal styling of Annika Hultman. A slightly characterless singer when intense emotion is called for, she has an elegant and buoyant approach to harmony, which makes her an exceptional band vocalist. Drifting back and forth across the beat doesn't always do her favours and occasionally makes her seem mannered, but there is no doubting her musicianship.

***(*) **One More Time** Challenge 75027 *As above, except add Kenny Wheeler (t, flhn); Norma Winstone (v).* 00.

***(*) **Transit People** Naxos 86067 *Similar to above.* 00.

UMO's association with creative modern composers means that a project fronted by Canadian trumpeter Kenny Wheeler was almost a dead certainty. *One More Time* is very largely devoted to Wheeler compositions, though vocalist Winstone is also represented by 'Sea Lady'. The charts are beautifully arranged and executed and, as solo voices, Wheeler and Winstone are absolutely perfect for the UMO sound. Less obviously challenging than some of their releases to date, this is nonetheless a wonderful opportunity to hear the band doing what it does best..

UMO continue their exploration of the modern jazz canon on *Transit People*, with covers of Mongo Santamaria's 'Afro-Blue' and John Coltrane's classic 'Naima', the latter a theme that lends itself gracefully to big-band arrangement. There are originals as well from band members Savolainen, Sarmanto and Koivistoinen, but what one remembers is the sheer authority of the playing, which would lift almost any material. UMO are flying high and it seems only a matter of time before they receive the international recognition they so obviously deserve.

The University Six

GROUP

A New York studio band, playing hot dance music.

*** **The University Six** Retrieval RTR 79047 2CD *Bill Moore, Roy Johnston, Chelsea Quealey (t); Abe Lincoln, George Troup, Carl Loeffler (tb); Bobby Davis (cl, as, ss); Sam Ruby (ts); Adrian Rollini, Spencer Clark (bsx, gfs, xy); Irving Brodsky (p); Ray Kitchingman, Tommy Fellini (bj); Stan King, Herb Weil (d); Arthur Hall, Ed Kirkeby, Hal White (v).* 7/24–8/27.

A spin-off from the California Ramblers, with whom Davis and Rollini also played, their many records are collected on this handsome Retrieval reissue, 48 sides made for Harmony (the first four are actually credited to The Little Ramblers). It's all hot dance music in the style of the time: tempos scarcely vary throughout, and the performances are taut rather than jerky, as they are sometimes characterized (jerky was no good for dancing). The solos are neat in their way, although, as Richard Sudhalter's sleeve-note eloquently suggests, the only outstanding musician in the band was Rollini. A solo such as his chorus on 'San' is certainly a country mile ahead of his colleagues' work.

Massimo Urbani (1957–93)

ALTO SAXOPHONE

A bop prodigy, who emerged at 17 in Giorgio Gaslini's quartet, he was also prodigal with his own health and died of a heroin overdose.

*** **360 Degrees Aeutopia** Red RR 123146-2 *Urbani; Ron Burton (p); Cameron Brown (b); Beaver Harris (d).* 6/79.

***(*) **Dedications To Albert Ayler And John Coltrane** Red RR 123160-2 *Urbani; Luigi Bonafede (p); Furio Di Castri (b); Paolo Pellegatti (d).* 6/80.

***(*) **Easy To Love** Red RR 123208-2 *Urbani; Luca Flores (as); Furio Di Castri (b); Roberto Gatto (d).* 1/87.

***(*) **Out Of Nowhere** Splasc(h) H 336-2 *Urbani; Paul Rodberg (tb); Giuseppe Emmanuele (p); Nello Toscano (b); Pucci Nicosia (d).* 4/90.

**** **The Blessing** Red RR 123257-2 *Urbani; Maurizio Urbani (ts); Danilo Rea (p); Giovanni Tommaso (b); Roberto Gatto (d).* 2/93.

Urbani's senseless death robbed Europe of a player whose records are a flawed testament to a bopper of enormous guts and facility. Marcello Piras describes him as a 'wastrel genius' in his notes to the Splasc(h) issue. Certainly Urbani's earlier records sometimes failed to live up to the reputation he had as a *Wunderkind* in the '70s, and the surviving discography is spotty; there's a shadow discography of dubious provenance as well. The opening of the first Red album consists of an astonishing outburst of alto on 'Cherokee', at a suitably hectic tempo, and though matters cool off somewhat from that point, Urbani's grip seldom lets go. Cameron Brown is superb at the bass, but Beaver Harris's splashy drumming isn't right for the group. The *Dedications* set poses an intriguing premiss, although Urbani never really tackles Ayler head-on, except in some of his distortions. It's more about linking Parker and Coltrane. There is a lustrous, acerbic 'Naima' as well as one of his fighting bebop miniatures in 'Scrapple From The Apple'. *Easy To Love* is a relatively straightforward programme of standards, apart from the opening 'A Trane From The East'; Urbani burns through them.

The final offerings, both taken down almost by chance, are a memorable and even chastening last statement. The Splasc(h) record, cut at Rodberg's studio with the trombonist sitting in on two tunes, is simple, standards fare, with a very modest rhythm section, but Urbani's herculean playing comes through all the more strongly as a result, utterly tempestuous on 'There Is No Greater Love' and surprisingly lyrical on 'Alfie'. Highly recommended; but the final session for Red is even stronger. For all the glances in the direction of Coltrane, Urbani was a diehard bopper to the end; but his brother, Maurizio, looked forward in other directions, and his two appearances offer a tart contrast in styles on a pair of originals by Tommaso. Otherwise Urbani's coruscating tone and energy command all the attention, even with the impressive Rea in the group: two takes of 'What's New' are brimming with ideas, and a solo 'Blues For Bird' is an astonishing tribute to Parker.

René Urtreger (born 1934)

PIANO

French veteran with a Bud Powell influence bordering on obsession.

***(*) **Jazz In Paris: Joue Bud Powell** Universal/Emarcy 14182 *Urtreger; Benoît Quersin (b); Jean-Louis Viale (d). 2/55.*

*** **Move** Black & Blue 864 *Urtreger; Yves Torchinski (b); Eric Dervieu (d). 95.*

*** **Onirica** Sketch SKECD 329 *Urtreger (p solo). 6/00.*

René's Bud thing has stayed with him throughout his career. You'd never think it was the original playing, but the spirit is caught perfectly. The solo record is quite interesting, but the trios are better and the early date, originally on Barclay and now larded with Ernest Hemingway quotes, is a lovely slice of Parisian jazz when the city did seem a moveable feast. 'Dance Of The Infidels' and 'Budo' are both splendid and René has a nice original as well, just to show his obsession has some bounds.

Billy Usselton (1926–94)

TENOR SAXOPHONE

Free-swinging West Coaster who seems fated to 'footnote' status.

*** **Complete Sextet Recordings** Fresh Sound FSRCD 2220 *Usselton; Bob Burgess (tb); Abe Aaron (bcl); Paul Moer (b); Larry Bunker, Buddy Clark, Mel Pollan (b); Frank Capp, Mel Lewis, Lloyd Morales (d). 6–10/56.*

One wonders how many groups like this beavered away in rehearsal rooms and tiny studios, only to disappear unremarked. Only specialists know much of Usselton, who none the less has a persuasive drive to his solos and a warm, clean-edged tenor sound. These dates all come from a single, concentrated period. The line-up is somewhat unusual, but Aaron is used almost like a baritone saxophone, though the soft timbre of the bass clarinet and the blurry edges of the trombone give the music a surprisingly distinctive cast. Worth checking out.

Allan Vaché (born 1953)

CLARINET

The younger of the Vaché brothers is a dextrous sideman and leader.

*** **Swing Is Here** Nagel Heyer 026 *Vaché; Antti Sarpila (cl, ss); Mark Sahen (p); Len Skeat (b); Joe Ascione (d). 10/95.*

*** **Summit Meeting** Nagel Heyer 027 *As above, except add Ken Peplowski (cl, ts). 10/95.*

*** **Allan Vaché's Florida Jazz Allstars** Nagel Heyer 032 *Vaché; David Jones (c); John Allred (tb); Johnny Varro (p); Bob Leary (g); Bob Haggart (b); Ed Metz Jr (d). 3/96.*

Hitherto less well-known than his brother Warren, Allan Vaché seems to be taking his place in the fold of mainstreamers looked after by Nagel Heyer and Arbors. A fluent technician, he gets all over the clarinet with indecent rapidity and can handle the most overheated of tempos with no apparent trouble. If anything, his playing seems to egg on the rhythm section into going ever faster. On the first, live album above, it helps him to hit a few clinkers along the way, but even when he gargles a note it just gets swallowed up in the flow. The songbook of the '20s and '30s (with the occasional later tune) is what he loves and, while he sometimes chooses a comparative rarity, most of these tunes will be well-known to even the uninitiated.

Florida Jazz Allstars is our favourite, if only for a quite beautiful treatment of Bob Haggart's 'My Inspiration': Vaché should work at this tempo more often. Jones and Allred have their own moments of exultation, too. *Swing Is Here* is rather exhaustingly full of clarinet, and a problem with both this and *Summit Meeting* is the sound, which has very little bottom (Skeat often disappears altogether). The last, though, has the bonus of Peplowski joining in, sometimes on tenor, to add further piquancy to the front line: his gorgeous solo treatment of 'These Foolish Things' smokes the other two. The tempos are sometimes almost manically fast and the record's too long at almost 80 minutes, but there's lots to enjoy.

***(*) **Revisited!** Nagel Heyer 044 *Vaché; David Jones (c); Bob Leary (g, v); Phil Flanigan (b). 6/97.*

*** **Raisin' The Roof** Nagel Heyer 054 *Vaché; Jim Galloway (ss); John Bunch (p); Howard Alden (g); Michael Moore (b); Jake Hanna (d). 12/98.*

The group subject to the revisitation is the Bechet–Spanier Big Four, and this is one re-creation which works out exceedingly well. For once, Vaché's full-flushing manner doesn't seem overpowering, even in this slimmed-down context: Bechet himself was no shrinking violet, and he might have approved of some of the clarinet fusillades on offer. Jones plays the Muggsy role very well. Neither man is a ringer for his respective forebear, so the record is more than just a slavish homage.

Raisin' The Roof is another good one, but again there's an impression that there's just too much playing going on here, and a little restraint wouldn't have hurt. Galloway gets caught up in it and his normally more relaxed style gets squeezed, while the otherwise imperturbable campaigners in the rhythm section sail serenely on. 'Dream' is nice, but at nine minutes it's far too long.

***(*) **Allan And Allen** Nagel Heyer 074 *Vaché; Harry Allen (ts); Eddie Higgins (p); Phil Flanigan (b); Eddie Metz (d). 1/00.*

*** **Strike Two!** Nagel Heyer CD 088 *Vaché; David Jones (c); Bob Leary (g); Phil Flanigan (b). 7/99.*

*** **Ballads, Burners And Blues** Arbors ARCD 19288 *Vaché; Ed Polcer (c); Dan Barrett (t); Vanessa Vaché (cl); Mark Shane (p); Phil Flanigan (b); Ed Metz (d). 04.*

Allen likes a slugging match as much as anybody and this one does go with a real punch. Nothing you won't have heard before from either man and the opening steam through 'Lover Come Back To Me' says it all inside seven minutes, but even if you just take it as pure showboating it's fine entertainment. If anyone takes first playing honours it's probably Eddie Metz, who keeps things swinging hard without losing his cool for a second.

The Big Four reconvene for another look at the Bechet legacy with *Strike Two!* They don't really do anything they didn't do as well on the earlier disc, which accounts for our slightly lower rating, but it's an entertaining listen. *Ballads, Burners And Blues* is a curiously mixed bag: there are some beautiful things, such as the duet version of 'I'm Glad There Is You', along with some misjudgements of material which seem inexplicable.

*** **With Benny In Mind** Arbors ARCD 19338 *Vaché; Christian Tamburr (vib); John Sheridan (p); Vincent Corrao (g); Phil Flanigan (b); Ed Metz Jr (d). 3/06.*

It's a very predictable programme but the band is interesting and in Tamburr they may have uncovered a star of the future. His feature on 'Flying Home' is rather special, respectful but far from Hamp pastiche. Sheridan does the arrangements and he's given the group that same sort of balance, so that these are in the tradition but conspicuously fresh and individual interpretations.

Also, in brief:

*** **Swing And Other Things** Arbors ARCD 19171. 6/96.

His penchant for noodling in the highest register is annoying; the tone goes thin as a pencil. But there's good stuff as well.

*** **Jazz Im Amerika Haus: Vol. 3** Nagel Heyer 013. 8/94.

Too many live album longueurs, but it's a good place to hear the brothers working together at length.

Warren Vaché (born 1951)

CORNET, TRUMPET, FLUGELHORN, VOICE

Son of bassist Warren Sr. He was deeply influenced by Louis Armstrong and has worked with the Benny Goodman Band, in the house band at Condon's, and with Scott Hamilton. His slightly dry, pungent tone is estimably controlled; even when he opts to play slightly sharp.

*** **First Time Out And Encore '93** Audiophile ACD 196 *Vaché; Kenny Davern (ss); Bucky Pizzarelli, Wayne Wright (g); Michael Moore (b); Connie Kay (d). 11–12/76, 4/93.*

Warren Vaché came to prominence re-creating the solos of Bix Beiderbecke and ever since has been addicted to the backward glance. He is one of the leading swing players of the last couple of decades and is arguably the first cornetist since Ruby Braff (with whom he has shared a couple of labels over the years) to try to build on the example of Pops. But whereas Ruby is always incisive, pugnacious and sometimes downright filthy, Vaché has a curiously mild approach to swing which consistently fails to excite. He has the facility to play extremes of pitch very quietly and with estimable control, but this is not the same as being equipped to play great jazz. For us, he remains a triumph of technique over content.

'Nepotism be damned!' cried his father, writing the sleeve-note for young Warren's debut. Paired with an 'encore' from a decade and a half later, the 1976 session presents a calm and competent young brass-player with a thoroughly old-fashioned delivery. It doesn't suggest much more than that. The duo tracks with Bucky Pizzarelli stem from both dates, and there is nothing to choose between the two. 'When It's Sleepy Time Down South' from 1993 is a brilliant closer, but by then it's hard to be excited. The group tracks with Davern, Moore and Kay, recorded a fortnight after the debut, are more adventurous, and Davern is in splendid form, but there is little to get the teeth into.

**** **Iridescence** Concord CCD 4153 *Vaché; Hank Jones (p); George Duvivier (b); Alan Dawson (d). 1/81.*

The peacock feather on the cover might suggest self-regarding display. The contents offer no such thing, just wonderfully mellow jazz. Vaché's tone is almost creamy here, but the single kind, nothing too cloying. These are superb cuts, with not a dull spot anywhere and this is unhesitatingly a library must-have. 'Softly, As In A Morning Sunrise' is innocent enough to begin with, but Warren's solo lifts it dramatically, as he does with virtually everything that follows. Jones and Duvivier are authoritative and the bassist is particularly well captured, seeming to shadow the cornet in ensembles and adding extra buttresses of harmony on Hank's title-tune and the closing 'Autumn In New York'. It remains a Vaché triumph, though, and all one wishes for is a cameo from brother Allan on 'The More I See You', which seems to cry out for a second horn-line.

*** **My Shining Hour** Nagel Heyer 5006 *Vaché; Allan Vaché (cl); Brian Lemon (p); Dave Cliff (g); Dave Green (b); Allan Ganley (d). 6/94.*

A great set from the Hamburg club, featuring Warren and his brother with a British rhythm section of the highest quality. There are some shaky moments, particularly when Allan is featured (perhaps he was having reed problems), but the overall quality is high and the best of the tracks – 'Poor Butterfly', 'Isfahan' – are as good as any Warren has committed to record.

**** **Shine** /*** **Memories Of You** / *** **Jumpin'** Zephyr ZECD24 / 21 / 27 *Vaché; Tony Coe (ts, ss, cl on Shine only); Alan Barnes (as, bs, cl); Brian Lemon (p); Dave Cliff (g); Dave Green (b); Allan Ganley, Clark Tracey (d). 1 & 5/97; 5/97.*

Glorious stuff, though mostly because Barnes and Coe are in such good form. *Shine* begins and ends with versions of 'Shine' itself, and Zephyr's recent practice of including alternatives makes complete sense. Vaché's tone seems particularly relaxed and conversational in this company, and his soloing on 'Stella By Starlight', 'Pee Wee's Blues' (the great Erwin was his teacher) and 'Don't Get Around Much Any More' are exemplary. We have emoted sufficiently elsewhere about this rhythm section. They are hard to beat on a session of this kind, but with a front line of genuinely international quality, even they have to take a back seat. Coe is missed on the second album but the chemistry with Barnes is sufficient to see it through, and rarities like 'You're Mine, You' from two of the creators of 'Body And Soul' and 'Serenata' make this an intriguing listen for students of traditional jazz and swing.

***(*) **Remember** Nagel Heyer 5013 *Vaché; Allan Vaché (cl); Eddie Higgins (p); Howard Alden (g); Phil Flanigan (b); Ed Metz Jr (d). 2/98.*

This one stayed in the tape library for nearly a decade before release. It's hard to judge why, since it's a near-ideal opportunity to hear the brothers together on a programme of relatively unusual material. The climax is Duke's and Strayhorn's 'What Am I Here For', which you don't often hear in this kind of playing context. 'Londonderry Air' cements the nostalgic feel and 'Just Friends', which leads off, underlines how much shared experience there is when siblings play together. Some of the interchanges seem to work at a completely unconscious level. Great stuff.

**** **Mrs Vaché's Boys** Nagel Heyer 50 *As above. 9/99.*

The opening 'Just Friends' is as thrilling a performance as you'll hear from a family band, and it's a pity that nothing that follows quite matches it. Warren is in fantastic form on a new version of Miles Davis's 'All Blues' and his flugelhorn/piano reading of 'London By Night' with Higgins is equally wonderful. Indeed, you run out of superlatives for this set. The brothers' interplay is boundless and the rhythm section, with Alden very much to the fore, exudes excitement. Glorious.

***(*) **What Is There To say?** Nagel Heyer 056 *Vaché; Joe Puma (g); Murray Wall (b); Eddie Locke (d). 5/99.*
***(*) **The Best Thing For You** Zephyr ZECD 31 *Vaché; Brian Lemon (p); Dave Cliff (g); Dave Green (b); Allan Ganley (d). 2/01.*
Warren is going through a very purple patch, and even if this kind of mainstream has been very exposed by these labels of late, one can hardly complain about the calibre of the music. The quartet date for Nagel Heyer features a working group, and Puma is the kind of player Vaché works with particularly well, finding surprising harmonic feeds when another might just strum away. Their duet on the title-track is a beauty. Back with the Zephyr gang, it's the cornetist who ensures that the music goes up a notch from the typical mainstream jog, and it restores some of the more lively elements of small-group swing before it was smoothed out. Nice to find someone reviving 'Sweet Pumpkin', too.

CORE COLLECTION

♛ **** **2gether**
Nagel Heyer 2011 *Vaché; Bill Charlap (p). 12/00.*
An unqualified delight. 'We wanted to play some nice old tunes, and at tempos you don't hear any more. Guys I admire did it – maybe it's because nobody dances.' Vaché's remarks recall an era in jazz now gone, as does the music – except, then or now, it was rarely played with as much finesse, joyous invention and unassuming charm as this. Many of these pieces are as close to perfection as you can imagine a duet could ever be. Warren's tone, whether tightly muted or luxuriously open, speaks directly to the listener, and his playing has taken on a mantle which goes back past Braff and Hackett, maybe to Armstrong himself. Yet it's modern music – there's no whiff of mustiness, or stale old repertory here. Charlap, who sometimes seems like a merely fail-safe executant on some records, is equally inspired, turning in swinging accompaniments at every tempo, every line logical but never falling in quite the place you expect. Few recent records have given us more pleasure. One of the great discs of the CD era.

***(*) **Dream Dancing** Arbors ABRCD 19289 *Vaché; Bill Charlap (p); Dennis Irwin (b); Eddie Locke (d). 5/03.*
Another great opening sequence that somehow fails to sustain long enough to yield another classic. The first (muted) solo on 'Close Your Eyes' is vintage Vaché, and he follows up with more open work on 'Too Late Now' and Charlie Parker's 'Quasimodo', which is eased back closer to its standard changes origins. The band is terrific, but again Charlap falls back on solidity when one hopes for a little more adventure.

*** **Don't Look Back** Arbors ARCD 19318 *Vaché; The Scottish Ensemble. 6/05.*
With arrangements by the octogenarian Bill Finegan, Vaché's immaculate shaping of solos and utterly idiomatic playing by the Scottish Ensemble (who've always shown an interest in non-canonical projects), this is very hard to fault. 'It Was Written In The Stars', 'Molly On The Shore', 'Valse Chromatique' and the exquisite, elegiac title-track: not a cliché in sight. The lowly marking only reflects a certain absence of drama.

Also, in brief:

*** **My Shining Hour** Nagel Heyer 5006. 6/94.
A good live date from Hamburg with Allan (who has some shaky moments) and a fine British section.

*** **Stardust** Zephyr ZECD19. 95.
Another fine swing record with a British group. Derek Watkins (t) is in great shape.

**** **An Affair To Remember** / ***(*) **Warren Plays Warren** Zephyr ZECD 8 / Nagel Heyer CD 033. 12/95; 5/96.
A love affair with the music of Harry Warren documented in duo with Brian Lemon (*p on Zephyr*) and with a group co-fronted with Randy Sandke (*t*) and anchored by Jimmy Cobb (*d*)!

*** **Live At The Vineyard** Challenge CHR 70026. 10/96.
A luscious concert date from the Vaché trio.

*** **Swingtime!** Nagel Heyer CD 059. 1/00.
Vaché ushered in the new century with an unashamed exercise in swing nostalgia. A beautifully balanced band, with a lot of middle weight.

Kid Thomas Valentine (1896–1987)

TRUMPET

Although originally from elsewhere in Louisiana, Valentine became one of New Orleans's most characteristic trumpeters, leading his Algiers Stompers from 1926, working extensively with George Lewis, then playing at home and on tour for the rest of a very long and busy life.

**** **Kid Thomas And His Algiers Stompers** American Music AMCD-10 *Valentine; Bob Thomas, Harrison Barnes (tb); Emil Barnes (cl); George Guesnon (g, bj); Joseph Phillips (b); George Henderson (d). 9/51.*
** **At The Tip Top** American Music AMCD-97 *Valentine; Louis Nelson (tb); Edmund Washington (as); Joe James (p); Burke Stevenson (b); Sammy Penn (d). 6/57.*
*** **Dancing Tonight** American Music AMCD-115 *Valentine; Charlie DeVore (t); Louis Nelson (tb); Emanuel Paul (ts); Joe James (p); Burke Stevenson (b); Sammy DeVore (d). 8/57.*
*** **The Dance Hall Years** American Music AMCD-48 *Valentine; Louis Nelson (tb); Emanuel Paul (cl, ts); Joe James, James 'Sing' Miller (p); Burke Stevenson, Joseph Butler (b); Sammy Penn (d); 'Pa' (v). 59–3/64.*
***(*) **Kid Thomas Valentine's Creole Jazz Band** American Music AMCD-49 *Valentine; Louis Nelson (tb); Emanuel Paul (ts); Joe James (p); George Guesnon (bj); Alcide Pavageau (b); Sammy Penn (d). 5/59.*
***(*) **Sonnets From Algiers** American Music AMCD 53 *Valentine; Louis Nelson (tb); Paul 'Polo' Barnes (cl); Emanuel Paul (ts); Joe James (p); George Guesnon (bj); Sammy Penn (d, v). 7/60.*
*** **Kid Thomas And His Algiers Stompers** Original Jazz Classics OJC 1833 *As above, except add Emil Barnes, Albert Burbank (cl); Homer Eugene (p). 8/60–1/61.*
(*) **Kid Thomas And His Algiers Stompers Original Jazz Classics OJC 1845 *As above, except omit Burbank, Eugene. 1/61.*

***** Kid Thomas And Emanuel Paul With Barry Martyn's Band** GHB BCD-257 *Valentine; Cuff Billett (t); Pete Dyer (tb); Emanuel Paul, Bill Greenow (ts); Richard Simmons (p); Terry Knight (b); Barry Martyn (d).* 64.

Thomas Valentine arrived in New Orleans rather late, in 1922. By the time he made his first records, almost 30 years later, he had led bands all over Louisiana but remained based in the city, where he continued to play for a further 35 years. He approached this awesome career with a Zen-like simplicity, reducing the New Orleans sound to its essentials and creating a lifetime's work from them. A fascinating lead-trumpeter, his methods – including a severe observance of the melody, a blunt, jabbing attack and a vibrato that sounds like an angry trill – manage to create high drama and lyrical depth alike, and though he seldom took solos he was such a strong lead voice that he tended to dominate every band he played in.

He made a lot of records during his long life. The first (1951) sessions have survived in excellent sound and find Valentine and Barnes in their first prime. There are two trombonists, since Bob Thomas had to leave after three numbers, and the changed balance of the front line tells much about the sensitivity of the New Orleans ensemble. Alden Ashforth's excellent notes chronicle the whole session in detail. The most characteristic is *The Dance Hall Years*, where Thomas plays with his regular working band (usually called The Algiers Stompers) at a couple of dance sessions, one identified only to the late '50s, the other dated precisely to March 1964. The material is familiar New Orleans stuff and a few blues. The seven earlier tracks are dustily recorded but the remainder sound good, although there seems to be no audience present. Nelson and Paul are in strong form and the band drives along with the ramshackle but perfectly appropriate rhythm that makes this music tick.

Two recent 'discoveries' on American Music are of somewhat dubious merit. *At The Tip Top* is in very shabby sound and the performances are ramshackle in the extreme. The main saving grace here is the hugely entertaining sleeve-notes by Charlie DeVore. *Dancing Tonight* is only slightly better, a neighbourhood dance (one wonders how anyone came to even record it) where Valentine's band do their stuff but little is created that makes one want to go through it again, some 50 years later. Much better is *Kid Thomas Valentine's Creole Jazz Band*. This time the band gets an excellent sound, which shows up all their problems as well as their virtues, and one can hear saxophone and brass timbres which a jazz band will most likely never sport out front again. The whole band play well and the session is a tribute to the enthusiasm of the English jazz fan Mike Slatter, who made it happen in the first place.

The two OJCs are more from *Riverside's New Orleans: The Living Legends* series, and they're surprisingly disappointing in some ways. Though clearly recorded, the band sound shrill – especially the clarinets – and some of the tempos seem either too hurried or down to a crawl. OJC 1833 is the better of the two. Better still, though, is the almost contemporaneous *Sonnets From Algiers*. This time the slightly acid and very upfront sound catches the raw charisma of the group, and the familiar set-list includes some particularly characterful takes on 'Ballin' The Jack' and 'Milenberg Joys'. The session with Barry Martyn and his British team is a spirited, affectionate meeting between men of vastly different backgrounds, and while Martyn anchors the pulse, his colleagues don't do so well, with Dyer especially blasting all before him to no real purpose. Thomas and Paul, though, fashion a more graceful partnership.

CORE COLLECTION

♛ ** Kid Thomas–George Lewis Ragtime Stompers** GHB BCD-5 *Thomas; Jim Robinson (tb); George Lewis (cl); Emanuel Sayles (bj); Alcide 'Slow Drag' Pavageau (b); Sammy Penn (d).* 11/61.

This wonderful session could stand as the perfect introduction to classic New Orleans playing. For one thing the sound is superb, better than on most of Valentine's other records, and it lets us hear the balance of the front line – Valentine's curt lead, Lewis's lovely rococo embellishments, Robinson's doughty support. The rhythm team is unimpeachable. The tunes are obvious, but just what was needed for the day. As a group, the sextet swing along with the indefinable rightness which this music, at its best, delivers like no other style of jazz. Essential!

*****(*) The December Band Volumes 1 & 2** GHB BCD-197 *Valentine; Jim Robinson (tb); Sammy Rimington (cl); Captain John Handy (as); Bill Sinclair (p); Dick Griffith (bj); Dick McCarthy (b); Sammy Penn (d).* 12/65.

****(*) Red Wing** GHB BCD-189 *Valentine; Big Bill Bissonnette (tb); Sammy Rimington (cl, as, ts), Bill Sinclair (p); Dick Griffith (bj); Dick McCarthy (b); Art Pulver (d).* 3/66.

*****(*) Kid Thomas At Moose Hall** GHB BCD-305 *Valentine; Bill Connell (cl); Dick Griffith (bj); Dick McCarthy (b); Big Bill Bissonnette (d).* 67.

****** Kid Thomas In California** GHB BCD-296 *Valentine; Big Bill Bissonnette (tb, v); Captain John Handy (as); Cyril Bennett (p); Jim Tutunjian (b); Sammy Penn (d); Carol Leigh (v).* 2–3/69.

It was quite an occasion at Moose Lodge Hall in December 1965 when Valentine and confrères took to the stage. From the 23-year-old Rimington to the venerable Valentine and Robinson, the band swung mightily through their sets, spread rather generously across two CDs. Handy especially seems in unquenchably high spirits, Rimington isn't overawed once, and the comparatively youthful rhythm section sound as if they were prepared to play all night. As one example, listen to the tempo that develops on 'Ice Cream'. Great New Orleans music, and we regretfully hold back a single notch owing to the sometimes disappointing sound-quality, which often has soloists disappearing off-mic.

At Moose Hall and *In California* were both recorded by Bissonnette, a stalwart crusader for New Orleans jazz who usually worked out of Connecticut. Forced to switch from his usual trombone to drums for the earlier session, he drafted in local hero Connell and booked Thomas to play the session, which suffers from an imperfect location sound and plenty of clinkers by the players, yet still offers much great Thomas. He was obliged to play more solos than usual, which he never liked doing, but somehow he took to the task with great relish, even though the rhythm section plays a lot faster and with more bounce than he was used to. As Bissonnette notes, there is more Kid Thomas on this one record than on two or three of his regular dates.

In California is one of the best available discs. Bissonnette secured a very good sound, recording mostly at Earthquake McGoon's, and the front-line partnership of Thomas and Handy strikes many sparks. 'Say Si Si' and 'Rose Room' are tunes less often encountered in the Thomas discography, and Penn's drumming is an outstanding show of maverick New Orleans timekeeping. Carol Leigh contributes two sweet-toned but convincing vocals. Highly recommended.

The dud in this batch is *Red Wing*. Yet another date at Moose Hall, but the band sound a bit out of sorts, Bissonnette is very poor on trombone, and the sound is scruffy. Only Rimington, reliable as usual, does well.

*** **Kid Thomas & Earl Humphrey With Orange Kellin's New Orleans Joymakers** GHB BCD-353 *Valentine; Earl Humphrey (tb); Orange Kellin (cl); Lars Edegran (p); Sylvester Handy (b); Lester Alexis (d).* 70.

*** **Live In Denmark Volumes 1–4** Storyville STCD 6026–6029 *Valentine; Louis Nelson (tb); SørenSørenson (ts); Erik Hansen, Jon Marks (p); Niels Richard Hansen (bj); Derek Cook (b); Keith Minter (d).* 12/72–1/74.

Kid Thomas was an inveterate traveller to the end of his life, and there are plenty of surviving tour recordings. The GHB disc was cut in South Carolina and is the only opportunity to hear Valentine with the third of the famous Humphrey brothers, trombonist Earl. Perhaps not the most immortal of sessions, but with Thomas away from his usual sidemen, he plays a little more sideways than normal, and with Humphrey responding there's plenty of interest. The Danish session is selected from five nights of recording in Copenhagen and has Valentine and Nelson together with a European outfit. Sørensen sounds like he learned to play at Emanuel Paul's knee, and he helps make up a boisterous front line; but listen to Valentine's circumspect playing on 'Yellow Dog Blues' to hear how, at 77, he was still formidably inventive. The second volume includes eight previously unheard tracks. Excellent sound.

Colin Vallon (born 1980)

PIANO

Born in Lausanne and trained at the Berne Music School. He formed his own trio when he was still in his teens.

*** **Ombres** Unit UTR 4145 *Vallon; Lorenz Beyeler (p); Raphael Pedroli (d).* 1/04.

*** **Ailleurs** hatOLOGY 636 *Vallon; Pat Moret (b); Samuel Rohrer (d).* 06.

The debut record reveals a player of spectacular technique and a nice line in compositional ideas which suggests an even-handed familiarity with rock, jazz and some ethnic forms. He doesn't wear his musicology too prominently or showily, though, and the group sound, though not as good as on the second disc, is well-balanced and co-operative, rather than piano-plus-accompaniment. Though little known outside Switzerland, these are highly professional players.

The hatOLOGY album starts with the moody 'Le Paradis Perdu', which wouldn't be out of place on an ECM session, but the pace is well-varied with upbeat ideas like 'Mardi' and the almost Eastern European sound of 'Babylone'. His colleagues are, if anything, more strikingly original than the leader, Moret coming on at times like a young Scott LaFaro, Rohrer showing an ability to work at any tempo and metre. Like many young players, Vallon tries to show his facility in as many styles as possible and calls on Rohrer for a rock backbeat on 'Zombie'. Perhaps too various a record to work in its entirety, it's none the less an impressive start for a label that has a fine recent track record in talent-spotting piano-players.

Ken Vandermark (born 1964)

SAXOPHONES, CLARINETS

Born in Warwick, Rhode Island. Vandermark played trumpet into his teens, then switched to saxophone. Studied and led bands in Boston and Montreal, then relocated to Chicago, where he is now a leading inspiration on the jazz and free scene.

***(*) **International Front** Okkadisk OD 12005 *Vandermark; Kent Kessler (b); Curt Newton (d).* 9/94.

*** **Blow Horn** Okkadisk OD12019 *Vandermark; Mats Gustafsson (ts, bs, flageolet); Kent Kessler (b); Steve Hunt (d).* 10/95.

***(*) **Single Piece Flow** Atavistic ALP47 *Vandermark; Jeb Bishop (tb, g); Mars Williams (saxes); Kent Kessler (b); Tim Mulvenna (d).* 8/96.

Vandermark has charged straight to the front of free music in America – and not from New York, either. One could call him an archetypal post-modernist, working in rock, R&B and jazz alike, except with Vandermark there's nothing cool or once-removed about his expressiveness. He's a full-on energy player a lot of the time, a canny organizer of groups and musical forms, a man perhaps destined to make things happen. While he's primarily a tenor saxophonist, he often picks up both bass and B-flat clarinets, and he espouses European models as readily as American ones – Evan Parker arabesques might invade a solo as plausibly as Dolphyesque skirlings and Lockjaw Davis-like pugilistics. Vandermark likes structure – most of these records start off from compositions, sometimes of considerable complexity – but his music can take off into the most provocative and open-ended byways. He also knows a lot of great players, most of them stalwarts of a scene which Vandermark himself has been crucial in documenting and bringing to wider attention.

Names are often dropped all over these records, but when someone like George Clinton or Witold Lutosławski is cited it never means that Vandermark is about to get either funky or neo-classical. What he loves is jazz language in the raw, and this is how the earlier discs sound. Some of his early stuff is out of print by now. *International Front* is by the trio Steelwool. With long-time compadre Kessler (also a colleague in the NRG Ensemble) in great fettle, it's a roughly shod power-trio that finds each man vying for attention: muscular, exhilarating, unrepentant.

Blow Horn is a day at Uberstudio in Chicago. Gustafsson more usually crosses horns with Vandermark from his position in the AALY Trio, and 'Dedication' carries on that shouting tradition. Hunt and Kessler sometimes get drowned out (not something one can often say about a drummer going full tilt), although they're good enough to listen to by themselves, which happens on the first two minutes of 'Blow Horn For Service' at least. Not our favourite of these records, but still plenty of action.

Single Piece Flow debuts The Vandermark Five, with Jeb Bishop an intriguing booking. Almost temperate in parts, there's some exemplary use of the group as a unit, with a piece like 'The Mark Inside' offering a sort of jaundiced twist on jazz tradition. When Vandermark offers dedications to the likes of Johnny Hodges and Gil Evans, it's the tribute of a fan, but one isn't always sure what homage he's paying. As prolific as he has already been in a short space of time, there's little to suggest a man who'll be content to be a career jazz musician.

***(*) **The DKV Trio With Fred Anderson** Okkadisk OD 12014 *Vandermark; Fred Anderson (ts); Kent Kessler (b); Hamid Drake (d).* 12/96.

***(*) **Baraka**/ ***(*) **Live In Wels & Chicago 1998** Okkadisk OD 12012/ OD12030 2CD *As above, except omit Anderson.* 2/97; 11/98.

This is the DKV Trio, one of Vandermark's most regularly assembled projects. The album with Anderson is beautifully focused. The older man is a less multi-faceted player than either

Vandermark or some of the other hornmen on these records, but he fits gracefully into the trio's set-up and there is some muscleman playing which doesn't descend into posturing. *Baraka* has its moments of stasis – the title-track runs for more than 35 minutes, and it needs plenty of resources to sustain that – but there is still an awful lot to listen to. *Wels & Chicago* features two concerts, recorded in the same month but geographically a continent apart – and the music is sometimes prone to traversing a great distance without saying a great deal. The 30-minute 'Open Door' is out of steam well before the end. But the Wels set, basically framed around Don Cherry's 'Complete Communion Suite', is a stunning example of free repertory, the original materials ingeniously transplanted to this situation.

***(*) **Target Or Flag** Atavistic ALP106 *Vandermark; Jeb Bishop (tb, g); Mars Williams (saxes); Kent Kessler (b); Tim Mulvenna (d).* 10/97.

**** **Simpatico** Atavistic ALP107 *As above, except omit Williams; add Dave Rempis (as).* 12/98.

More reports from The Vandermark Five. This seems to be Vandermark's principal outlet as far as writing and arranging are concerned. Dedications to the likes of Shelly Manne, Jack Montrose and Curtis Counce betray his affection for the urbane precision of prime West Coast jazz, and his own pieces make the point of following some of the precepts (counterpoint, tonal contrast) which that school lived by. Except they're channelled through a combative and inclusive perspective which takes in all the more expected freedoms. Obsessive work is making the band (and its leader) into ever more expressive and capable players, so a tough slice of free bop such as 'Attempted, Not Known' on *Target Or Flag* holds no terrors. Bishop seems to be as at home on guitar as he is on trombone (one of the less frequently encountered examples of doubling). Rempis is a surprise substitute for Williams on *Simpatico*, and since he plays only alto it slightly narrows the tonal palette – though this supercharged and superbly focused set is surely the group's best to date.

***(*) **Design In Time** Delmark DE-516 *Vandermark; Robert Barry, Tim Mulvenna (d).* 99.

Vandermark goes through the card here, playing jump band tenor on 'Green Chimneys', unchained howling on 'Angels', even New Orleans clarinet on 'Cut To Fit'. Barry and Mulvenna make an unapologetically swinging team, playing at least as much time as they do free, and with Coleman, Monk and Ayler among the composer-credits, this is an amenable place to acquaint a newcomer with Vandermark's methods.

*** **Transatlantic Bridge** Okkadisk OD 12040 *Vandermark; Axel Dörner (t); Jeb Bishop (tb); Dave Rempis (as, ts); Jim Baker (p); Fred Lonberg-Holm (clo); Kent Kessler (b); Paul Lytton, Tim Mulvenna (d).* 2/00.

*** **Spaceways Incorporated**/ *** **Version Soul** Atavistic ALP 120/132 *Vandermark; Nate McBride (b); Hamid Drake (d).* 1/00; 8/01.

The nonet music of *Transatlantic Bridge* is Vandermark at his most composerly, although he seems to back off from a really detailed involvement with directing the group, since the four long pieces have extended solos which pad out the music: more interesting would have been to hear the ensemble minus the lengthy extemporizing. 'RM' may catch out the unwary since it features a minute of silence halfway through (Marcel Duchamp, the dedicatee, may have enjoyed the point).

Spaceways Incorporated offers 'thirteen cosmic standards' by Sun Ra and George Clinton. The Ra pieces have a melodious folky feel, Vandermark often playing them in a mild clarinet setting, while the Clinton tunes are given a rollocking via electric bass, Drake thundering out funk beats and Vandermark in R&B tenor mode. Might have been interesting to have heard them the other way around. The encore set is this time all-original. 'Reasonable Hour' is a beautiful dedication to Serge Chaloff, and there's funk in more than one style ('Meters', for instance). A light sidebar in the oeuvre.

***(*) **Burn The Incline**/ ***(*) **Acoustic Machine** Atavistic ALP 121/128 *Vandermark; Jeb Bishop (tb, g); Dave Rempis (as, ts); Kent Kessler (b); Tim Mulvenna (d).* 12/99; 1/01.

***(*) **Acoustic Machine** Atavistic ALP 128 *As above.* 1/01.

**** **Airports For Light** Atavistic ALP 140 *As above, except omit Mulvenna; add Tim Daisy (d).* 8/02.

The Vandermark Five continue to be the leader's keynote ensemble. The records are settling almost into a repertory feel: for all the sometimes flaming intensity (actually notably pared back on these two sets), the quintet could be a variation on the classic hard-bop band. Vandermark's tunes certainly rise to the challenge that nobody's writing catchy jazz pieces any more: 'Roulette' on *Burn The Incline* or 'Fall To Grace' and 'Coast To Coast' on *Acoustic Machine* easily hook into the memory. His dedications often contain a note of mimicry: 'Coast To Coast', for Stan Getz, isn't so far from the Getz–Brookmeyer group, and 'License Complete' is very akin to 'Hard Blues'-era Julius Hemphill. New recruit Dave Rempis fits right in, and Bishop picks up the guitar for some of *Burn The Incline*. *Airports For Light* goes further and deeper, with Bishop especially in top fettle. A modern-day band for the jazz ages.

**** **Crossing Division** Okkadisk OD 12037 *Vandermark; Jeb Bishop (tb); Ingebrigt Håker Flaten (b); Paal Nilssen-Love (d).* 3/00.

The group which toured Europe in 2003. This might be the closest to straightforward freebop Vandermark's been in recent times, though the superb work from bass and drums tends to explode conventions, and throws the melodious soloing into sharper relief. There are a couple of Roswell Rudd tunes, but Bishop's 'Bookworm' is even better. A classic entry.

***(*) **Two Days In December** Wobbly Rail WOB012 2CD *Vandermark; David Stackenas (g); Sten Sandell (p); Raymond Strid (d); Kjell Nordeson (perc).* 12/01.

Just two days playing with these guys: Vandermark plays one set with each man. 'There are elements of styles defined as Free Jazz, Free Improvisation, New Music, Blues, Jazz etc, but there are many times I think we found something which is personal and does not fit into the categories that are set by 20th-century expectations.' It is easy to both agree and diasagree: they don't find their way to anywhere 'new' here, yet, like everything Vandermark seems to put his fingers on, it's definitely his and their own.

***(*) **Dual Pleasure**/ ***(*) **Dual Pleasure 2** / ***(*) **Seven** Smalltown Supersound STS 068/ 085 / 093 *Vandermark; Paal Nilssen-Love (d).* 7/02; 9/03; 05.

Europe's premier drummer meets Chicago's leading ambassador. It's some conversation. Listening to Nilssen-Love by himself is exhilarating; with Vandermark going full tilt alongside for an hour (well, they're not at full blast all the time), it's dizzying, if not quite deafening. Bravo! Just for an encore they did it all again, a year later, both live and in the studio, and put out two more discs of the encounter. And then again, a bit further on. They could probably put out an interesting record every week.

***** Furniture Music** Okkadsik 12046 *Vandermark (cl, bcl, ts, bs solo).* 8/02.

All by himself. But Vandermark thrives so much on the interactions of group playing, especially with drummers, that one might anticipate some dry bones here. His dedications to Parker (Evan) and Brötzmann do have a certain copycat feel, too. Elsewhere, though, the ruminative Vandermark comes out. 'Immediate Action' is one small gem among several.

*****(*) Furnace** Wobbly Rail WOB013 *Vandermark; Havard Wiik (p); Ingebrigt Håker Flaten (b).* 10/02.

Here he goes with yet another trio, Free Fall – and the dedication should be obvious, with a glance at the instrumentation. Ken sticks to B-flat and bass clarinets and the echoes of the great Giuffre trio are loud enough. Still, has anyone else thought of emulating and building on that distinguished group? Wiik is a more interventionist pianist than Bley, and of course Vandermark doesn't settle for chalumeau and woodsy shadows. The result is a fascinating departure and homage in one.

*****(*) Gambit** Clean Feed CF019 *Vandermark; Nate McBride (b); Curt Newton (d).* 8/03.

Seems like Vandermark can go anywhere and get an interesting result. Here he's with the Boston partnership of McBride and Newton, who've worked together often and make a formidable pairing, the bassist's big sound complementing the drummer's keen, aggressive polyrhythms. Vandermark tries several strategies with them: folksy clarinet on 'Barker Waters', fuming tenor on 'Hydro'. McBride wrote both of those, and can take equal credit for an absorbing record.

****** Elements Of Style/ **** The Color Of Memory** Atavistic ALP 150/ 166 *Vandermark; Jeb Bishop (tb); Dave Rempis (sax); Kent Kessler (b); Tim Daisy (d).* 7/03; 7/04.

We aren't in the business of who-is-the-greatest; we evaluate records. But it's difficult to think of another jazz combo currently active that is working to this incredible standard. Both of these annual reports from the V5 are utterly compelling from first to last. The compositions explore new terrain even as they value their various toeholds on the tradition. The supportive nature of the group is democracy in profitable action, even as the band is driven by Vandermark's vision. It's rarely solos that you remember, fine as they individually are, it's the music of a living organism that relishes detail and enjoys throwing its weight around. If you aren't tuning in, right now, why on earth not?

Fred Van Hove (born 1937)

PIANO, CHURCH ORGAN

Classical studies in his native Antwerp, then he worked in dance orchestras before becoming interested in free jazz, playing extensively with Peter Brötzmann in the '60s and early '70s.

*****(*) Complete Vogel Recordings** Atavistic Unheard Music UMSCD2292 *Van Hove; Cel Overberghe (ts).* 72–74.

Van Hove's almost ancestral status in European free music isn't reflected in his available discography, which makes this such a valuable reappearance. The solo discs are better than the duo album with Overberghe, who sounds at moments like a cut-price Brötzmann on an off day. For serious collectors, the set also includes a rare 7-inch by the duo. The solo pieces are quizzical and sardonic, possibly too unshowy to capture the imagination, but definitely worth exploring.

***** Lust** Wimprotwee 100494 *Van Hove; Ivo Vander Borght (d).* 4/94.

***** Passing Waves / ***(*) Flux** Nuscope CD 1001 / Potlatch P 2398 2CD *Van Hove (p solo).* 5/97; 1/98.

The scarcity of his records is compensated for by their dense, sometimes super-concentrated content. Interesting to conjecture whether he learned from Taylor, or if – like Brötzmann – he arrived at his style mostly independent of American influence. Either way, as far back as the earliest FMPs he was projecting a fiercely individual aesthetic on free-jazz piano, and by now it is quite his own, while inevitably steeped in the unorthodoxies of the style. The two solo sets are quite unalike, since the Potlatch (live) is made up of two long, continuous sets while the Nuscope is a more prepared set of ten studio pieces. The latter takes a specific starting-point for most of the tracks – a billiard ball on the strings or the qualities of an arpeggio – and fashions it quite deliberately. The former simply lets Fred go at the keyboard, and he works through big structures with the kind of block-follows-block linearity that marks him out, perhaps, as old school. That said, his pianism (on which Georg Graewe comments admiringly in a sleeve-note to *Passing Waves*) is so refined that the concert disc in particular is mostly spellbinding. Some of *Passing Waves* is more interesting for its formal ideas than for their execution, but *Flux* is often as exciting as it is profound.

Lust came out of a theatre-piece of the same title. As with many such documents, one feels that there's a vital element missing, and the brief vocal intrusion of the actors on one track underlines it. Taken simply as a sequence of duets, though, there are some absorbing dialogues, which Borght is more than up to playing his part in: 'Tafeltjesballade', for instance.

***** Suite For B... City** FMP CD 88 *Van Hove; Axel Dörner (t); Konrad Bauer, Paul Rutherford (tb); Benoît Viredaz (tba); André Goudbeek (as, bandoneon); John Butcher (ss, ts); Ivo Vander Borght (d); Annick Nozati (v).* 4/96.

Commissioned for a festival in Middelheim, but presumably a portrait of Brussels, though this version was performed in Berlin. The large group affords Van Hove a rare chance to work with a substantial ensemble and the sound he gets is unique, even though many of these players are quite familiar on their own. There is some lovely passage work on the attractively titled 'Bollocks City', which weighs in at nearly half an hour and brings the whole sequence to a climax. It must have been great in concert, but it's slightly dry on disc.

***** PijP** WIMprovier 140497 *Van Hove; Johannes Bauer, Konrad Bauer (tb).* 4/97.

The only record of trombone and church organ duets in the catalogue, we suspect. Johannes and Connie do one each, and Fred takes a solo in the middle. Van Hove recorded improvisations on an organ in the '70s, so this isn't exactly new ground for him. The horn-players battle manfully against what are basically impossible odds, and it's all amusing high jinks, really. The solo sounds like a horror film soundtrack.

****** Facetten** a/l/l 012 *Van Hove; Wolfgang Fuchs (bcl).* 11/04.

Though the under-recorded (and recently ailing) Fuchs is represented by two tracks on this, with Van Hove on harpsichord and accordion respectively, the key component of the session is a huge rolling solo piano improvisation in the middle. Fred is in astonishingly good form, creating a great architecture of sound out of relatively simple materials, with little recourse to sheer dynamics. The shorter pieces are worth having, too, but one feels they belong on a different record.

Jesse Van Ruller (born 1972)

GUITAR

Promising young Dutchman.

*** **Here And There** Criss Cross 1217 *Van Ruller; David Hazeltine (p); Nat Reeves, Franz Van Geest (b); Joe Farnsworth, Willie Jones III (d). 1/02.*

*** **Circles** Criss Cross 1235 *Van Ruller; Seamus Blake (ts); Sam Yahel (org); Bill Stewart (d). 12/02.*

*** **Views** Criss Cross 1273 *As above. 10/05.*

Van Ruller plays flowing, efficient jazz guitar without too much embellishment and with a certain impatience for complexity where simplicity will do just as well. Konitz's 'Subconscious-Lee' on the first album is a good indication of how his mind works, but there are even better tracks, such as the opening 'The Best Things In Life Are Free' and Buster Williams's delightful and rarely covered 'Christina'. A brief version of Monk's 'In Walked Bud' is marked by wit and intelligence. The two rhythm sections are broadly similar in conception, though Jones is probably the more propulsive and effective drummer.

The second album steams straight into sax/guitar/organ soul-jazz, but demolishes expectations with a set of Van Ruller originals which emphasize the subtler side of this particular configuration. 'Zoab', '33 Waltz' and the closing 'Secret Champ' are all fine themes, each with a touch of mystery. The group sounds well-rehearsed and sympathetic, and only on the solitary standard, 'Gone With The Wind', is there any sign of flagging. The only other tune not by Van Ruller is Blake's very good 'Black Dahlia'.

Views reconvenes the same personnel and runs out to pretty much the same record. As with its predecessor, the set-list is all original, and the feel of the music is unemphatic and slightly enigmatic. Hardly disappointing, but not exactly an advance, either.

Jasper Van't Hof (born 1947)

PIANO, KEYBOARDS, DRUMS

Though sometimes showy and over-effusive, the Dutchman has a powerful sense of structure and writes challenging charts.

***(*) **Blue Corner** ACT 9228 *Van't Hof; Bob Malach (ts); Wayne Krantz (g); Nicholas Fiszman (b); Philippe Allaert (d). 92.*

Malach turned out to be a highly responsive partner and is even more dominant in the group with Krantz, an imaginatively constituted outfit that should have recorded more. Van't Hof favours long, ripplingly arpeggiated lines and richly augmented chords, but he is also capable of playing spare, funky lines. It may seem like a very long shot, but play their duets back to back with David Murray's collaborations with Dave Burrell: there is the same stark melody combined with harmonic elegance and daring.

***(*) **Tomorrowland** Challenge CHR 70040 *Van't Hof; Bob Malach (ts); Jean-François Jenny-Clark (b). 9/96.*

Jasper made very substantial claims for this record, suggesting that it represented a new genre, related to but different from African-American jazz. Bold as the writing is, and splendidly as it is executed, it's hard to swallow his claim that VOJ – as he chooses to call this new style – has made a qualitative step beyond bebop. The writing is, as one would expect, both thoughtful and intense, and three longish tracks spaced through the record – 'Wildcard', 'Round About' (Monkish) and 'The Quiet American' – are all markedly individual. Jenny-Clark and Malach are admirably responsive. The bassist has never enjoyed the kind of attention his attentive, detailed playing deserves. Like Barre Phillips, he is able to combine an old-fashioned sound and unfailing swing with a high degree of freedom. Malach, too, follows no known school, and the drummerless trio has a marked independence of direction that is consistently fascinating. The harmonic language and experimental metres are food for thought – but as to founding a new idiom, we don't think so.

***(*) **Un Mondo Illusorio** Challenge CHR 70059 *Van't Hof (org solo). 8/98.*

***(*) **Un Incontro Illusorio** Challenge CHR 70072 *Van't Hof; Joey Baron (d). 01.*

Completely *sui generis*, these astonishing records are certainly at the boundaries of jazz, VOJ, or any other identifiable idiom. Van't Hof has long included organ in his armoury, but these performances on the instrument at Chiesa di Santa Maria delle Rose in Bonefro, Italy, are unique, provocative and sometimes bewilderingly idiosyncratic. The first consists of 17 short études or thematic improvisations, exploring an astonishing range of tonalities and timbres, from the percussive snaps and clicks of 'Dimenarsi Da Maniaco' to huge, shimmering tone-clusters reminiscent of classical composer-organists Jehan Alain and Olivier Messiaen. The mood of the recording is almost entirely thoughtful and reflective, with little in the way of dynamic variation. Van't Hof's concentration is palpable, but so too is his shrewd sense of humour. While these are far from lightweight pieces, there is a sense of play about them, a quality accentuated when the wonderful Baron comes into the picture on the second disc. Even so, we are a long way from Art Tatum, and anyone who demands an element of swing will be put off from the outset.

Also, in brief:

***(*) **At The Concertgebouw – Solo** Challenge CHR 70010. 12/93.

Boxing Day 1993 and the most prestigious concert venue in the Netherlands. Jasper rises to the occasion grandly.

*** **Tempo Brutto** Intuition INT 3309. 01.

Not strictly a Van't Hof album at all but a series of collaborative duos with Charlie Mariano (*as*) and Steve Swallow (*b*).

Tom Varner (born 1957)

FRENCH HORN

At work in the New York scene for some 20 years, the Missourian pursues a rare specialty.

*** **Tom Varner Quartet** Soul Note 121017-2 *Varner; Ed Jackson (as); Fred Hopkins (b); Billy Hart (d). 8/80.*

*** **Motion/Stillness** Soul Note 121067 *As above, except omit Hopkins; add Ed Schuller (b). 3/82.*

*** **Jazz French Horn** Soul Note 121176-2 *Varner; Jim Snidero (as); Kenny Barron (p); Mike Richmond (b); Victor Lewis (d). 10/85.*

**** **The Mystery Of Compassion** Soul Note 121217-2 *Varner; Steve Swell (tb); Dave Taylor (btb); Matt Darriau, Ed Jackson (as); Rich Rothenberg, Ellery Eskelin (ts); Jim Hartog (bs); Mark Feldman (vn); Mike Richmond (b); Tom Rainey (d). 3/92.*

**** **Martian Heartache** Soul Note 121286-2 *Varner; Ed Jackson (as); Ellery Eskelin (ts); Pete McCann (g); Drew Gress (b); Tom Rainey (d); Dominique Eade (v). 3/96.*

Varner's decision to apply french horn as a weapon in the New York avant-garde might once have seemed improbable, but with every kind of instrument pressed into service in that milieu, no longer. There is the inevitable feel from time to time that it's a trombonist we're listening to, but Varner has taken pains to develop his own vocabulary on an often intractable brass instrument. The *Quartet* album and its live successor are more like uneventful free bop, depending on satisfying solos to make a modest impact. *Jazz French Horn* continued along similar lines, but the band is excellent and even as a repertory exercise it's very well done.

The later Soul Note records are something else entirely. On *The Mystery Of Compassion*, Varner's alarming juxtapositions make coherent sense without losing their capacity to surprise, and the players involved respond with a passionate intensity which is rare even among these driven musicians. The central group is a quintet made up of Varner, Jackson, Rothenberg, Richmond and Rainey. On all-out barnstormers like 'How Does Power Work?' and '$1000 Hat' they play with unstinting panache. 'The Well' is a concerto-like piece for Feldman, and 'Death At The Right Time' uses a tentet to create a bemusing recall of Coltrane's 'Ascension'. Varner's own improvising has never been better – he actually makes the instrument assert its personal qualities – and he closes the record on a sombre antiphonal piece for low brass called 'Prayer' which makes a moving coda to the rest.

Martian Heartache is probably even better. Varner packs 15 pieces into the record, again based around the core quintet, with McCann arriving only for the fascinating 'Erva Etc'. Sculpted with absolute precision but loose and swinging in feel, the music never turns fragmentary or episodic; even the shortest pieces are fully realized, composed and uncluttered. Varner plays a gracious role as leader, offering terrific opportunities for the horns to make characterful statements, without letting anybody blemish their book by spinning out rhetoric. Jackson and Eskelin are more than equal to the task.

**** **The Window Up Above** New World 80552-2 *Varner; Dave Ballou (c); Mark Feldman (vn); Pete McCann (g); Steve Alcott, Lindsey Horner (b); George Schuller (d); Thirsty Dave Hansen (v).* 5/98.

A complete departure for Tom, but just as powerful and surprising a record. It's a ramble through 200 or so years of American songwriting, going as far back as the earliest public-domain folk tunes and as far forward as Ellington, George Jones and Hank Williams (the latter two voiced by Thirsty Dave Hansen). If he treats 'I Got It Bad' relatively straight, it's to emphasize the lieder element in the tune. 'Kingdom Coming' gets a blues injected into it, and 'When Jesus Wept' is gradually, but logically, broken down into a strange lament. 'Abide With Me' gets its first jazz treatment, as a sweet waltz, since Monk's horn arrangement. And so on. No track seems silly or forced, and Varner makes every melody count. Excellent work from the little-known McCann, playing a Frisell-like role a lot of the way, and cameos from Feldman and Ballou add to the pleasure of a mature and beautifully sustained record.

**** **Swimming** Omnitone 11903 *Varner; Dave Ballou (t); Tony Malaby, Steve Wilson (sax); Pete McCann (g); Mark Feldman (vn); Cameron Brown (b); Tom Rainey (d).* 6/99.

Unaccountably overlooked in our last edition, this set of hefty cuts and miniatures is distinguished by a virtuosic deployment of instrumental forces. 'Mark At The Circus' and 'Mark Goes Minimalist' give an impression of what's going on, and Feldman is certainly the star of the show; his playing on 'Memory of One Nashville Gig' is beyond extraordinary. 'Samuel Gets the Call', one of the longer tracks, has a strange, offset form, with the criminally underappreciated Brown prominently featured. 'Strident' is one of the most amazing things Varner has done, almost aggressive and bordering on the funky. We missed it before, but this must be one of Varner's best records, possibly the best of all.

**** **Second Communion** Omnitone 12102 *Varner; Dave Ballou (c); Tony Malaby (ts); Pete McCann (g); Cameron Brown (b); Matt Wilson (d).* 9/00.

A brilliant piece of repertory, recasting Don Cherry's entire *Complete Communion* in a fresh interpretation by an admirable band. Ballou's finest moment probably comes on 'Cherryco', but he takes the Cherry 'role' with individual aplomb and Varner himself has rarely played with more decision and adventure, pushing the horn into difficult areas with great skill. Brown and Wilson, crucially, evoke the kind of smart but free-flowing swing which kept Cherry's music buoyant, and there is a poignant farewell to the trumpeter which Varner plays solo.

Johnny Varro (born 1930)

PIANO

An overlooked mainstream player, who replaced Ralph Sutton as intermission pianist at Condon's in 1957.

*** **Everything I Love** Arbors ARCD 19114 *Varro; Dave Stone (b); Gene Estes (d).* 9/92.

*** **Swing 7** Arbors ARCD 19138 *Varro; Randy Sandke (t); Dan Barrett (tb); Harry Allen (ts); Phil Bodner (cl, as); Frank Tate (b); Joe Ascione (d). 9/94.*

*** **Say Yes: Arbors Piano Series At Mike's Place -Volume 2** Arbors ARCD 19178 *Varro (p solo).* 11/96.

***(*) **Afterglow** Arbors ARCD 19198 *As for Swing 7, except omit Allen, Bodner; add Tommy Newsom, Ken Peplowski (cl, ts).* 12/97.

***(*) **Swingin' On W. 57th Street** Arbors ARCD 19242 *Varro; Randy Sandke (t); Dan Barrett (tb); Ken Peplowski (as); Harry Allen, Scott Robinson (ts); Phil Bodner (cl, as); Michael Moore (b); Joe Ascione (d).* 8/00.

***(*) **All That Jazz** Arbors ARCD 19243 *Varro; Jon-Erik Kellso (t, puje); Nicki Parrott (b); Joe Ascione (d).* 8/00.

An unabashed jazz entertainer, Varro is a living archivist of song. On the first of these, he moves from 'Love Is A Simple Thing' (how often do you hear that called?) to 'Waltz For Debbie' to 'All By Myself'. *Say Yes* is named after a Waller song hardly anyone else seems to play. It all comes along so fast you've no time to worry that not much is happening beyond embellishment of the melody and a few conventional harmonic exercises. That somehow misses the point of this music. The *Swing 7* date benefits immeasurably from Sandke's buoyant, salty guest appearance and nice harmonization with Barrett; by contrast, the reeds seem a bit plodding. The second of the 7 dates, with Newsom and Peplowski, is much better. Inventive material, fine ensemble playing, and some great spots from the reedmen. The group are even better on *W. 57th St.* Robinson fits right in; Moore seems the perfect man for the job, and Peplowski delights with an unexpected turn to alto on 'On The Sunny Side Of The Street'. There's the usual classical arrangement – Tchaikovsky this time – a Waller tune, Duke's 'Black Butterfly' and some standards. Irresistible if you enjoy the genre; probably grating if you don't.

Varro's Teddy Wilson influence comes out strongest in the quartet with Kellso, who plays his hybrid trumpet/cornet in addition to a regular instrument. It's another madly eclectic set, delivered at a faintly uncritical clip, but the brassman makes sure it's kept thoughtful as well as pacey.

Also, in brief:

*** **Just You: Just Me & Two Pianos** Solo Art SACD 127. 00.
By-the-numbers swing piano with Mark Shane. For collectors only.

(*) **Pure Imagination Arbors ARCD 19293. 1/04.
A disappointing trio record, though much of the blame lies with the group.

Sarah Vaughan (1924–90)

VOICE, PIANO

Studied piano as a child, then joined the Earl Hines band in 1943 as vocalist. Left with Billy Eckstine to sing in his new band and went solo in the late '40s. Had many crossover hits during that decade but was always seen as a jazz vocalist, one of the most gifted, with a big range and variety of tone, a bopper's way with scat – though she rarely used it – and the stage presence of a forbidding diva. Unaccountably, never as popular as Holiday or Fitzgerald.

*** **Sarah Vaughan 1944–1946** Classics 958 *Vaughan; Dizzy Gillespie, Freddy Webster, Shorty McConnell, Gail Brockman, Boonie Hazel, Clarence Brereton, George Treadwell, Al Aaron, Danny Blue, Art House, Al Porcino, Neal Hefti, Sonny Rich, George Schwartz (t); Gerald Valentine, Trummy Young, Tracy Allen, Mike Datz, Rude De Luca, Gus Dixon, Johnny Mandel, Taswell Baird, Howard Scott, Alfred 'Chippie' Outcalt, Dicky Wells (tb); Aaron Sachs, Buster Bailey, Tony Scott (cl); Charlie Parker, Scoville Brown, Leroy Harris, John Jackson, Bill Frazier, Russell Procope, Lou Prisby, Gene Zanoni, Leroy Harris, Sam Zittman (as); Don Byas, Dexter Gordon, Gene Ammons, Flip Phillips, Ben Webster, Al Cohn, Irv Roth (ts); Cecil Payne, Serge Chaloff, Leo Parker, Cecil Scott (bs); Al Haig, Jimmy Jones, Bud Powell, Leonard Feather, John Malachi, Billy Kyle, Freddy Jefferson, Roy Kral, Harvey Leonard, Tadd Dameron (p); John Collins, Remo Palmieri, Bill D'Arango, Connie Wainwright, Chuck Wayne, Barry Galbraith (g); Al McKibbon, Curley Russell, Ted Sturgis, Tommy Potter, Jack Lesberg, John Kirby, Gene Ramey, Ted Sturgis, Joe Pillicane, Ed Cunningham (b); Pete Glover, Big Sid Catlett, Kenny Clarke, Art Blakey, Morey Feld, Max Roach, Bill Beason, Ed Nicholson, Art Madigan (d).* 9/44–7/46.

***(*) **The Essential Sarah Vaughan** Metro CD 573 2CD *As above, except add Miles Davis, Billy Butterfield, Taft Jordan, Andrew Ferretti, Bernie Privin, Yank Lawson, Carl Poole, Ziggy Elman (t); Will Bradley, Jack Satterfield, William Rausch, Bennie Green, John D'Agostino, William Pritchard (tb); Tony Scott (cl); Hymie Schertzer, Art Drelinger, George Kelly, Toots Mondello, Al Klink, Bill Versaci, Richard Banzer, Bill Hitz, Budd Johnson (sax); Jimmy Jones (p); Freddie Green, Al Caiola, Mundell Lowe (g); Frank Carroll, Eddie Safranski, Jack Lesberg, Billy Taylor, Bob Haggart (b); J. C. Heard, Terry Snyder, Norris Shawker, Bill Coles (d); strings; studio orchestras led by Percy Faith, Paul Weston and Norman Leyden.* 1/49–1/53.

Her vocal on the 1946 Dizzy Gillespie Sextet record of 'Lover Man' was Sarah Vaughan's banner arrival. Yet she'd already cut several fine sides – four with a Dizzy Gillespie small group, including a fine vocal version of 'Night In Tunisia' – and there were several other scattered appearances, all of which seem to have been gathered up on the intriguing if finally slightly disappointing Classics CD. A later session with Bird and Dizzy includes a terrific 'Mean To Me', with Parker shadowing her almost like Lester with Billie, but the remaining sessions are motley in nature and Vaughan seems to get only doleful ballads to sing. 'All Too Soon', with a Tony Scott group, is a nice one, with some lovely Ben Webster, and overall the best performances earn the stars, although remastering seems very spotty. But her sessions for Musicraft and Columbia were her first significant body of records, following her stint with the Billy Eckstine Orchestra.

The Metro set supplants the previously listed compilation, *The Divine Sarah Vaughan*, and is more or less the same, although it also has some of the pre-Columbia titles. The bulk of the Columbias are scarcely jazz-orientated sessions, with full orchestras and hefty ballads, but two sessions from May 1950 put Vaughan in front of a small band that included Miles Davis, Tony Scott and Budd Johnson for eight fine tracks. Vaughan's musical insight – she was a more than capable pianist – and involvement with bop's early days gave her a hip awareness that went with a voice of vast range and power, and her early Billy Eckstine influence – both singers use vibrato to the same enormously ripe effect – makes her sound like a close relation of Eckstine on all these tracks. Far from disguising the operatic qualities of her voice, Vaughan insists on them, sometimes dispersing the sense of a lyric while luxuriating in the depth of her own voice. Luckily, the material on the Columbia sessions is good enough to withstand such indulgence, and it's a very enjoyable double set, acceptably if not outstandingly remastered.

[illegible]

♛ **** **Sarah Vaughan**
Verve 543305-2 *Vaughan; Clifford Brown (t); Paul Quinichette (ts); Herbie Mann (f); Jimmy Jones (p); Joe Benjamin (b); Roy Haynes (d).* 12/54.

The session with Clifford Brown was a glorious occasion, and the kind of date that occurred far too infrequently during the rest of Sarah's career. A blue-chip band (even Mann doesn't disgrace himself) on a slow-burning set of standards that Vaughan lingers over and details with all the finesse of her early-mature voice: 'Lullaby Of Birdland' (the master take is a composite, and there is a 'partial alternative' take here too) is taken at a pace that suspends time or lets it drift, and the very slow pace for 'Embraceable You' and 'Jim' doesn't falter into a trudge. In the past we have wondered if the many slow tempos were perhaps too many, but in this superb new remastering it is very difficult to find any flaw in what should be recognized as one of the great jazz vocal records. We are upgrading it to crown status as a result.

**** **Swingin' Easy** Emarcy 514072-2 *Vaughan; Jimmy Jones, John Malachi (p); Richard Davis, Joe Benjamin (b); Roy Haynes (d).* 54–57.
Swingin' Easy isn't far behind, though. With just a rhythm section in support, Vaughan is at her freest and most good-humoured:

it's worth having just for the cheeky, sublime 'Shulie A Bop', but there's also a gorgeous 'Lover Man' and a shivery 'Linger Awhile'.

***(*) **Sings George Gershwin** Verve 557567-2 2CD *Vaughan; Hal Mooney Orchestra. 57.*
*** **Golden Hits** Mercury 824891-2 *Vaughan; Hal Mooney Orchestra. 58.*
***(*) **Sings Broadway: Great Songs From Great Shows / ***(*) Jazz Masters 42: The Jazz Sides** Verve 526464-2 2CD / 526817-2 *As above discs. 3/54–1/56; n.d.*

Vaughan's later Mercury sessions are sometimes a shade self-conscious – not in any sense an embarrassment to Vaughan but in the way that she can get hung up on the sound of her own voice, the criticism most often levelled at her. Musicality and the comparative brevity of each piece usually win through, though, and while her 'songbook' collections miss some of the simple swing and infectiousness of the contemporaneous Ella Fitzgerald records in the same style, Vaughan's grandness and the lavish Mercury recording make these rich sonic experiences. At the moment Universal seem to be rethinking their Vaughan holdings, and the individual albums which are out there are few in number. The Gershwin set competes but loses out to the Fitzgerald counterpart, though that is scarcely a disgrace. *Golden Hits* offers a fine cross-section of material, although the occasional stuffiness of the studio orchestra discourages any hint that Vaughan might use the occasions as springboards for more idiomatic jazz singing. Her coloratura tones and sweeping phrasing work instead to a different aesthetic, and one that is as individually creative.

Sings Broadway is an intelligent compilation from this era, with a 'songbook' approach to the material and scarcely a dud track among it all. Some may prefer the *Jazz Masters* choice from her more jazz-directed sessions, but it's still no substitute for *Sarah Vaughan* or *Swingin' Easy*.

***(*) **Sassy Swings The Tivoli** Mercury 832788-2 2CD *Vaughan; Kirk Stuart (p); Charles Williams (b); George Hughes (d). 7/63.*

The *Tivoli* date is very good rather than great. It's a solid balance between the unbridled grandeur of her range and the more loose-limbed jazz musician stance; despite the grandiloquence of her voice, most of her best records have been done with small groups rather than orchestras.

**** **After Hours** Roulette 855468-2 *Vaughan; Mundell Lowe (g); George Duvivier (b). 7/61.*

A comparatively little-known record, yet one of her finest. With the skeletal accompaniment of Lowe (who plays only a single solo on the date) and Duvivier, Vaughan muses over 11 standards (there is a previously unheard try-out take on 'Through The Years'), which find her by turns playful and profound. A light, gorgeous 'Easy To Love' looks back to her bebop days, there's a starkly effective 'My Favorite Things', and 'Vanity' – just one among several fascinating choices of song – is immaculately modulated. The remastering gets the most out of the great voice.

***(*) **Snowbound / The Lonely Hours** EMI 855394-2 *Vaughan; orchestras arranged and conducted by Don Costa and Benny Carter. 63–64.*
*** **Sweet 'N' Sassy** Roulette 31793-2 *Vaughan; Lalo Schifrin orchestra. 6/63.*
***(*) **Ballads** Roulette 37561-2 *As Roulette albums above. 60–63.*

The first album has Vaughan getting indecently comfortable in Costa's very deep-pile orchestrations; the second has her finding a soupçon of civilized blues in Benny Carter's charts. Carter is scarcely trying too hard here, but he still finds a few interesting quirks, such as the low brass for 'You're Driving Me Crazy', and Vaughan is at her most perfectly controlled on 'Look For Me, I'll Be Around'. The Costa tracks are a shameless wallow by all concerned. As a coupling, this works rather well in showing off Vaughan's two sides of the time.

Sweet 'N' Sassy is typical of the Roulette output: a mixed bag of familiar songs and try-outs, some of which are pretty trying. She gives them all her best attention, pro that she was, but Lalo Schifrin's charts don't do a tremendous amount to help. 'Lazy Afternoon' buzzes with junebug sound effects. She sounds ready to throw everything into 'I Got Rhythm' but the track's over inside two minutes. Bold remastering, though.

The Ballads collection makes an appealing buy. Roulette may not have encouraged Sarah's most creative side, but their microphones caught much of the luxuriance of her mature voice, and there's nothing less than enjoyable here.

*** **Sarah Vaughan Sings The Mancini Songbook** Verve 558401-2 *Vaughan; Bud Shank (as); Bob James (p); strings, choir. 63–64.*
*** **It's A Man's World** Verve 589487-2 *Vaughan; Joe Mooney Orchestra. 1/67.*

A pair of albums originally made for Mercury. The Mancini collection has some ripe ballads and even riper orchestrations from Robert Farnon, but Sarah sounds comfortable. The concept for the other one is songs with 'Man' in the title (or, at least, a man's name). It's not recorded what Sassy thought about that. In the wasteland of her '60s records, this one's as fair as any. 'Trouble Is A Man' and 'Jim' are given regal embellishments, and the Mooney group at least has some decent jazz players in it.

***(*) **How Long Has This Been Going On?** Pablo 2310-821 *Vaughan; Oscar Peterson (p); Joe Pass (g); Ray Brown (b); Louie Bellson (d). 4/78.*
***(*) **Duke Ellington Song Book One / ... Book Two** Pablo 2312-111 / 116 *Vaughan; Waymon Reed (t, flhn); J. J. Johnson (tb); Eddie 'Cleanhead' Vinson (as, v); Frank Wess (ts, f); Frank Foster, Zoot Sims (ts); Jimmy Rowles, Mike Wofford (p); Joe Pass, Bucky Pizzarelli, Pee Wee Crayton (g); Andy Simpkins, Bill Walker (b); Grady Tate, Charles Randell (d); big band. 8–9/79.*
**** **Copacabana** Pablo 2312-125 *Vaughan; Helio Delmiro (g); Andy Simpkins (b); Grady Tate (d). 10/79.*
**** **Crazy And Mixed Up** Pablo 2312-137 *Vaughan; Sir Roland Hanna (p); Joe Pass (g); Andy Simpkins (b); Harold Jones (d). 3/82.*

Vaughan's Pablo albums will endure as some of her most finely crafted music. *How Long Has This Been Going On?* introduced a new note of seriousness into her recording career after several years of indifferent efforts and a seemingly careless approach to the studios. The voice has never been better or more closely recorded, and the picked session players and uniformly strong material make these albums the most consistent of her career. *How Long* has the odd flaw, but there are beautiful readings of 'I've Got The World On A String' and the title-tune, and when Vaughan takes it in turns to do a duo with each member of the band it's a marvellous display of her ability. The Ellington albums gave her – at last – the opportunity to stamp her identity on the greatest of jazz songbooks, and while again there are a few disappointments – a second-class 'Solitude' that should have been a classic, the sometimes overbearing heft of Bill Byers's arrangements and the slightly problematic balance – there are some exceptionally bountiful treatments, of 'In A Sentimental Mood', 'I'm Just A Lucky So-And-So' and 'Chelsea Bridge' to cite three. Both discs stand as a worthy counterpoint to Fitzgerald's celebrated Ellington collaboration. *Copacabana* is the neglected album of the bunch, with the sparest of accompaniments to support the great, glowing voice, and the bossa/samba material proving unexpectedly strong for Vaughan. Best of all, perhaps, is *Crazy And Mixed Up*, a disappointingly short (about 32 minutes) but ideally paced and delivered set of standards with the most sympathetic of accompaniments.

***(*) **Linger Awhile** Pablo 2312-144-2 *Vaughan; Waymon Reed (t); Frank Foster (ts); Jimmy Jones, Roland Hanna, Mike Wofford, Jimmy Rowles, Oscar Peterson (p); Joe Pass, Bucky Pizzarelli (g); Richard Davis, Andy Simpkins, Ray Brown (b); Roy Haynes, Grady Tate, Louie Bellson (d); Count Basie Orchestra.* 7/57–2/81.
The first eight tracks are quite a discovery, Vaughan live at the 1957 Newport Festival. Girlish and almost flirtatious at some points, the dark mocha tones are there on 'Black Coffee' and the virtuosity of 'All Of Me' is inimitable. The rest offers eight alternative takes from her Pablo albums, many of them fine enough to make one want to return to the neglected original albums. As an album it doesn't really hang together, but as a feast of rare Vaughan for devotees it's excellent.

Also, in brief:

*** **Sarah Vaughan 1951–1952** Classics 1296. 1/51–12/52. *One lush ballad after another, the great voice almost smothered by the orchestrations.*
***(*) **Ultimate Sarah Vaughan/** ***(*) **'Round Midnight: Sarah Vaughan /** ***(*) **Verve Jazz Masters: Sarah Vaughan** Verve 539052-2 / 510086-2 / 518199-2. 54–67.
None of these hold a candle to either *Sarah Vaughan* or *Swingin' Easy*, even though they take tracks from both.

*** **Send In The Clowns** Pablo 2312-230. 2–5/81.
With the Basie orchestra minus Basie; the hard power of the band and her superhuman voice secure a coldness rather than warmth.

Charlie Ventura (1916–92)

TENOR SAXOPHONE

Born Venturo in Philadelphia. He worked a day job in a navy yard but jammed after hours with local players. Worked with Gene Krupa, 1942–6, then ran his own big band and small group, as well as making JATP appearances. Led a 'Bop For The People' group from the late '40s.

*** **Live At The Three Deuces** High Note HCD 7066 *Ventura; Bill Harris (tb); Ralph Burns (p); Bob Leininger, Curley Russell (b); Dave Tough (d).* 47.
*** **Live At The Three Deuces Vol. 2** High Note HCD 7082 *As above, except add Ray Abrams (ts); Ed Shaughnessy (d); Teddy Walters (v).* 47–52.
*** **Charlie Ventura 1945–1946** Classics 1044 *Ventura; Howard McGhee, Red Rodney, Buck Clayton (t); Barney Bigard (cl); Willie Smith (as); Arnold Ross, Bill Rowland, Harry Fields (p); Barney Kessel, Dave Barbour, Eddie Yance (g); Artie Shapiro, Red Callender, Billy Hadnott, Al Hall, John Levy (b); Specs Powell, Nick Fatool, Gene Krupa (d).* 3/45–3/46.
*** **Charlie Ventura 1946–1947** Classics 1111 *Ventura; Red Rodney, Neal Hefti, Stan Fishelson, Jack Palmer, Al Stearns, Fern Caron, Charlie Shavers (t); Bob Ascher, Al Lorraine, Leo Checchi, Saul Kaye, Bill Harris (tb); Tony Scott, Aaron Sachs (cl, as); Barney Bigard (cl); Charlie Kennedy, Ed Scalzi, Murray Williams (as); Dan Cappi, Nick Jerrett, Barney Marino (ts); Tony Ferina (bs); Tony Aless, Milt Raskin, Teddy Napoleon, Ralph Burns, Hank Jones, Mary Lou Williams (p); Marjorie Hyams (vib); Allan Reuss, Billy Bauer, Bill D'Arango (g); Red Callender, Clyde Lombardi, Curly Russell, Chubby Jackson (b); Dave Tough, Nick Fatool, Ellis Tollin, Stan Levey (d); Marianne Dunne, Jack Palmer, Buddy Stewart, Lilyann Carol (v).* 4/46–4/47.
***(*) **Charlie Ventura 1947–1948** Classics 1149 *Ventura; Norman Faye, Conte Candoli (t); Kai Winding, Bennie Green (tb); Boots Mussulli (as, bs); Ben Ventura (bs); Lou Stein, Roy Kral (p); Bob Carter, Gus Cole, Chubby Jackson, Kenny O'Brien (b); Shelly Manne, Ed Shaughnessy (d); Buddy Stewart, Jackie Cain (v).* 9/47–4/49.
***(*) **Charlie Ventura 1949** Classics 1215 *Ventura; Conte Candoli (t, v); Bennie Green (tb, v); Boots Mussulli (as, bs); Roy Kral (p, v); Teddy Kaye, Dave McKenna (p); Kenny O'Brien, Red Mitchell (b); Ed Shaughnessy (d); Jackie Cain, Betty Bennett, Beverley Brooks, Jimmy Vanelli (v).* 4–9/49.
*** **Charlie Ventura 1949–1951** Classics 1309 *Ventura; Stan Fishelson, Johnny Mandel, Dale Pierce, Red Rodney, Conte Candoli, Ed Bagley, John Cabot, Dick Sherman, Rolf Ericson, Pete Ventura (t); Mort Bullman, Bennie Green, Bart Varsalona, Bob Ascher, Billy Byers, Jack Hitchcock (tb); Ray Beckenstein, Frank Socolow, Andy Cicalese, Tom Mace, Art Friedman, Charlie Kennedy (as); Al Cohn, Al Young, Hervey Estrin (ts); Manny Albam, Ben Ventura (bs); Lou Stein, Joe Scusa, Tony Aless, Jimmy Wisner, Ralph Burns (p); Barry Galbraith, Sam Herman (g); Curley Russell, Jimmy Johnson, Ace Tesone, Chubby Jackson (b); Ed Shaughnessy, Chick Keeny (d); Lucy Reed, The Honeydreamers, The Blentones, Betty Bennett (v).* 12/49–8/51.
***(*) **Bop For The People** Proper PROPERBOX 41 4CD *As above discs.* 3/45–8/51.
Ventura was very popular in his day, but has since been entirely marginalized in jazz's history. Unfairly so, on the evidence of the early sessions, since his playing had chutzpah and skill, even if he was entirely derivative of Coleman Hawkins and took on the bop vernacular as only a sideline to his main swing language. Classics 1044 collects five sessions for Sunset, Black & White, Savoy and Lamplighter, and while his own playing is enjoyable, there is rather more interesting playing from McGhee, Rodney and even the young Barney Kessel. The first Black & White session sounds rough, but otherwise the transfers seem good.

As Ventura progressed through the '40s, he began to build an audience and a style which managed to make some kind of integration between bop and the 'swingtet' music which was one of the 52nd Street threads of the period. Classics 1111 is a transitional set, since it includes two sessions by quite a commercial big band, plus sextet/septet dates for Crystalette, Emarcy and National – featuring swing players such as Shavers, Bigard and Bill Harris – as well as one with Red Rodney. It was the Ventura septet, sometimes billed under the banner 'Bop For The People', which really brought him a following. Classics 1149 includes several of the group's key sessions, but at this distance the principal ingredient is the singing of Jackie Cain and Roy Kral. Buddy Stewart's bopping tones are heard on the first session (including a nice 'Baby, Baby All the Time'), but it's the harmonizing of Jackie and Roy which really gives these sessions their flavour, bop lines as pop tones. As such, they've retained a lot of period charm and, with Ventura's own brief solos making their mark (listen to the way he bubbles up out of 'F.Y.I. '), the music holds up very well. Ventura signed to Victor in 1949, and his first session yielded Cain's classic reading of 'Lullaby In Rhythm', with 'For Boppers Only' to follow.

Much of Classics 1215 is taken up with Ventura's set from a 1949 Gene Norman concert, and you can believe that the cats were swinging. One might argue that this is bop with all the passion and, perhaps, blackness steamed out of it but the sheer high spirits of the gig are still infectious, and besides Ventura, Cain and Kral there is sterling stuff from Conte Candoli and Bennie Green. The set is rounded out with two further studio dates for Victor: tongue-twisting fun on 'Boptura' and 'Ha!', and a very early appearance from Dave McKenna at the piano. Ventura's music in his period has sometimes been called vulgar, but it's hardly any such thing. In comparison, Classics 1309 is almost tame, with the first 14 titles (all for Victor) smoothing the way from bebop to dance orchestra. Six quintet titles for Clef (with Conte Candoli) follow, which are so-so, but the quartet date which ends the disc has Charlie blowing smooch tenor while backing singers coo along behind him.

The Three Deuces sets are airshots in very average sound (and the provenance of some of them is suspect, since at least one track actually comes from a Carnegie Hall concert!). But the music is fascinating: rare glimpses of the superb Bill Harris at some length, and very strange piano from Ralph Burns, who comes on as a mixture of Monk and Garner. The final track on disc two is from five years later and is a long jam on 'Broadway'.

The Proper set duplicates the Classics material and squeezes the best of it on to four discs. As usual with this series, attractive documentation and at the price an obvious bargain.

*** **Complete 1949 Pasadena Concert** Fresh Sound FSRCD *Ventura; Conte Candoli (t); Bennie Green (tb); Boots Mussulli (as, bs); Roy Kral (p); Kenny O'Brien (b); Ed Shaughnessy (d); Jackie Cain (v).* 5/49.

A famous occasion at the Pasadena Civic Auditorium. Ventura's introduction of the musicians (to 'The Peanut Vendor') gives some indication of this group's crowd-pulling quality. All the obvious stuff is featured, including 'High On An Open Mike', 'How High The Moon', 'Body And Soul', 'Lullaby In Rhythm' and 'Birdland', standard Bop For The People fare delivered by the septet with carefully drilled swing. A nicely preserved moment.

*** **Complete 1951–1952 Verve Studio Sessions** Definitive DRCD 11202 *Ventura; Conte Candoli (t); Ralph Burns, Marty Napoleon, Jimmy Wisner (p); Max Bennett, Ace Tesone (b); Chubby Jackson (b, v); Mel Tormé (d); Buddy Rich (d, v); Blentones (v).* 3/51–12/52.

*** **Charlie Ventura 1951–1953** Classics 1213 *As above, except add Hank Jones (p); Roy Kral (p, v); Bob Carter (b); Sonny Igoe, Jo Jones (d); Jackie Cain (v); strings.* 8/51– 10/53.

These were popular sides in their day: nothing radical or extraordinary but better than their subsequent eclipse would suggest. The Big Four, with Napoleon, Jackson and Rich, was a splendid small group, but Rich had ambitions of his own. The curious listing above for Tormé is explained by the fact that Rich insisted on singing 'Love Is Just Around The Corner', leaving the other man – and the better singer – to man the kit. Working with Norman Granz was obviously a fillip for Ventura, both creatively and commercially, even if he did drift towards romantic mood-music towards the end of the period. No one can make a case for any of this as classic jazz, but Ventura's saxophone-playing, on baritone particularly, is worthy of comparison with most of his peers and contemporaries, and doesn't often come out wanting. Cain and Kral were a popular package whose appeal has waned. They probably get more space on the Classics set than anyone nowadays would want, but it's a vivid snapshot all the same.

*** **High On An Open Mike** Fresh Sound FSR-CD 314 *Ventura; Dave Hildinger, Dave McKenna (p); Billy Bean (g); Richard Davis (b); Mousie Alexander (d).* 57.

The thrill isn't exactly gone, but Ventura's day was over as far as jazz prominence was concerned by the time of these 1957 sessions. If his own playing is more capable than pleasing at this point, there are moments for McKenna, Bean and even Davis that are worth hearing.

Joe Venuti (1903–78)

VIOLIN, PIANO

Born in Philadelphia (the legendary practical joker claimed it was on board a ship bound for the USA), he befriended Eddie Lang as a boy and they worked together on the New York dance band and small-group jazz recording scene until Lang's death. Formed his own band in the '30s, then returned from war service to feature regularly on radio. Made a comeback in the later '60s.

*** **Joe Venuti 1926–1928** Classics 1211 *Venuti; Manny Klein, Fuzzy Farrar, Leo McConville (t); Charlie Butterfield (tb); Arnold Brilhart, Max Farley, Jimmy Dorsey (cl, as); Fud Livingston (cl, ts); Herb Spencer (ts); Don Murray (cl, bs); Adrian Rollini (bsx, gfs, hfp); Rube Bloom (p, v); Arthur Schutt, Frank Signorelli (p); Eddie Lang (g); Tony Colucci (bj); Hank Stern, Joe Tarto (b); Paul Graselli, Justin Ring, Chauncey Morehouse (d); Scrappy Lambert, Billy Hillpot (v).* 9/26–7/28.

*** **Joe Venuti 1928–1930** Classics 1246 *As above, except omit Murray, Colucci, Stern, Ring, Lambert, Hillpot; add Andy Secrest, Charlie Margulis, Harry Goldfield, Ray Lodwig (t); Bill Rank, Glenn Miller, Jack Teagarden, Tommy Dorsey (tb); Izzy Friedman (cl, ts); Charles Strickfaden (as, bs); Rube Crozier (ts, ob); Lennie Hayton (p); Stan King (d); Smith Ballew, Irene Beasley, Frank Luther (v);* 9/28–9/30.

**** **Joe Venuti 1930–1933** Classics 1276 *Venuti; Charlie Teagarden, Manny Klein, Ray Lodwig (t); Jack Teagarden (tb, v); Tommy Dorsey (tb); Pete Pumiglio (cl, bs); Jimmy Dorsey (cl, as, bs, t); Arnold Brilhart (as); Bud Freeman (ts); Adrian Rollini (bsx, gfs, p, vib); Frank Signorelli, Lennie Hayton, Irving Brodsky, Phil Wall (p); Eddie Lang, Dick McDonough (g); Joe Tarto, Ward Lay (b); Paul Graselli, Neil Marshall (d); Harold Arlen, Hoagy Carmichael, Smith Ballew (v).* 10/30–5/33.

*** **Joe Venuti 1933** Classics 1348 *Venuti; Max Kaminsky, Red Bone (tb); Bud Freeman, Max Farley, Jimy Dorsey, Wallace Blumberry, Benny Goodman, Pat Davis, Adrian Rollini (reeds); Joe Sullivan (p); Dick McDonough (g); Chauncey Morehouse, Neil Marshall (d); Don Elton, Dolores Reid (v).* 5–12/33.

Venuti wasn't the only violinist to play jazz in the '20s, but he established the style for the instrument as surely as Coleman Hawkins did for the saxophone. He was a key figure on the New York session scene of the era and appears on many dance band records alongside Beiderbecke, Trumbauer and the Dorseys; but his most important association was with Eddie Lang, and although their partnership was curtailed by Lang's death in 1933, it was a pairing which has endured like few other jazz double-acts.

Classics are now well into their Venuti survey. These are mostly duo and Blue Four titles to start with, though there are six rather dreary titles by the Venuti New Yorkers, where the large dance band play very stiff and ordinary charts. Again, the transfers don't have much sparkle.

Classics 1246 follows a similar pattern, although there are some super tracks: Rube Bloom taking the most extraordinary vocals on 'The Blue Room' and 'Sensation', Frankie Trumbauer playing bassoon on 'Runnin' Ragged', and Jack Teagarden's sensational solo on the otherwise half-dead 'Dancing With Tears In My Eyes'. Classics 1276 follows on with sessions for Victor, OKeh, Columbia and Vocalion. Besides the strange feat of having two of the greatest American songwriters as featured vocalists, there's a greater emphasis on small groups here, and there are at least two classic dates: the magnificent tracks by the Lang–Venuti All Stars from October 1931, and the February 1933 session where Jimmy Dorsey played trumpet – and where Lang and Venuti played together for the last time. Classics 1348 sees the interest level drop somewhat. Although there are a handful of later Blue Five/Six tracks, including a superb 'Jazz Me Blues', there are also some more ordinary tracks which see matters shifting towards a functional dance music.

***(*) **Joe And Zoot And More** Chiaroscuro CRD 128 *Venuti; Zoot Sims (ss, ts); Spencer Clark (bsx); Dill Jones, Dick Wellstood (p); Bucky Pizzarelli (g); Milt Hinton (b); Cliff Leeman (d). 9/73–5/74.*

***(*) **Joe Venuti And Zoot Sims** Chiaroscuro CRD 142 *Venuti; Spiegel Wilcox (tb); Zoot Sims (ts); Dick Hyman, John Bunch (p); Bucky Pizzarelli (g); Milt Hinton (b); Cliff Leeman, Bobby Rosengarden (d). 5/74–5/75.*

**** **Alone At The Palace** Chiaroscuro CRD 160 *Venuti; Dave McKenna (p). 4/77.*

Venuti's Indian summer in the studios is currently represented by only a few records. He remained in such good form to the end of his playing life that all his final records are worth hearing at least. Perhaps the partnership with Zoot Sims has been a shade overrated, since Sims's bluff swing is no different from anything he plays on his own records and occasionally sounds a little glib, whereas Venuti's own playing – coloured by unexpected bursts of pizzicato, oddball kinds of bowing and resinous streams of melody that seem to go on for ever – is of a different order. A second set from this unlikely but effective partnership has surfaced since our last edition and *Joe & Zoot & More* might be the preferred choice.

Alone At The Palace is Venuti's valedictory masterpiece. McKenna's granitic swing and authority are just the kind of bedrock the violinist loved, and whether they play 'At The Jazz Band Ball' or 'Runnin' Ragged' (almost exactly 50 years after Venuti's original version) or a slush-free 'Send In The Clowns', it's all superbly achieved. The CD reissue of the original LP includes four new tracks and three alternative takes, all equally welcome, and the sound is admirably clear.

Javier Vercher (born 1978)

TENOR SAXOPHONE

Madrid-born, he studied at Berklee and won his spurs with Bob Moses' group.

*** **Introducing The Javier Vercher Trio** Fresh Sound New Talent FSNTCD 206 *Vercher; Robert Glasper (p); Chris Higgins (b); Brannen Temple, Rakalem Bob Moses (d). 11/03, 2/04.*

*** **Wheel Of Time** Fresh Sound New Talent FSNTCD 286 *Vercher; Lionel Loueke (g); Ferenc Nemeth (d, perc); Chip Taylor (narr). 06.*

Moses gives his blessing to a former employee on two tracks of the debut record, including his own 'Pollack Springs', which is played twice, once by the group, again as a duo. Vercher also programmes another of the drummer's compositions. He kicks off with Ornette's 'Bird Food' and somewhere between those two influences you might locate his restless, slightly idiosyncratic style. The addition of Glasper on two tracks (significantly the longest of the set) doesn't entirely suit the free-floating, very linear approach and the young saxophonist sounds at his best when just playing with his trio.

Since recording the first album, Vercher has worked with Sebastian Noelle and others and he sounds more road-tested and responsive on the second disc for the Spanish start-up label. Interestingly, the new one takes the saxophone/drums idea a step further on. Nemeth is no Bob Moses, lacking the deep musicality and unfailing time-feel, but the collaboration has to be accounted a success. The Benin-born Loueke, who was worked with Wayne Shorter, adds some very attractive colours and Taylor's poetry has always been interesting. No single track stands out, but this is one of those rare albums that genuinely is more than the sum of its parts. Recommended.

Gary Versace

ORGAN

Versatile keyboard man, always with a winning touch.

*** **Time And Again** Steeplechase SCCD 31572 *Versace; Rich Perry (ts); John Abercrombie (g); Billy Hart (d). 12/04.*

*** **Many Places** Steeplechase SCCD 31589 *Versace; Dick Oatts (ss, as, ts); Matt Wilson (d). 05.*

*** **Reminiscence** Steeplechase SSCD 31631 *Versace; Vic Juris (g); Adam Nussbaum (d). 06.*

*** **Outside In** Criss Cross 1298 *Versace; Donny McCaslin (ts); Adam Rogers (g); Clarence Penn (d). 4/07.*

Each of the tunes on *Time And Again* is given a pretty thorough investigation, though Abercrombie's 'Excuse My Shoes' deservedly gets the most space. Gary's very much a hired gun, turning on organ or piano on a wide variety of dates. It's probably held back his own career a bit. The other Steeplechases have a hasty, squeezed-in feel, as if done in down-time between other projects, but with the move to Criss Cross Versace suddenly sounds like he's going places on his own account. There are some very good themes here, including the 'The Grand Inquisitor', which belie any feeling that organ/guitar/sax jazz is all about good times. These are thoughtful compositions rather than merely run-down heads – the 'outside in' label actually means something – and the record deserves close attention.

Edward Vesala (1945–99)

DRUMS, PERCUSSION, OTHER INSTRUMENTS

Grew up in rural Finland, taking up drums at 20. Played rock and studied music before travelling through Asia and returning to the local Finnish jazz scene. Toured with Tomasz Stańko, 1975–80, then with his own Sound And Fury Ensemble. His sudden death was a sharp blow.

***(*) **Nan Madol** ECM 829376-2 *Vesala; Kaj Backlund (t); Mircea Stan (tb); Charlie Mariano (as, f, nagaswaram); Juhani Aaltonen (ts, ss, f); Pentti Lahti (ss, bcl); Seppo Paakkunainen (ss, f); Sakari Kukko (f); Elisabeth Leistola (hp); Juhani Poutanen (vn, alto vn); Teppo Hauta-Aho (b). 4/74.*

***(*) **Rodina** Love Records LRCD 189 *Vesala; Tomasz Stańko (t); Mircea San (t, tb); Juhani Aaltonen (ss, as, ts, picc, f, af); Pekka Pöyry (ss, as, f, cl); Tomasz Szukalski (ss, ts); Pentti Lahti (bs,* *bcl); Pekka Rechardt (g); Esa Helasvuo (p); Pekka Sarmanto (b); Irina Milan (v); strings, choir. 5/76.*

Vesala was one of the few percussionists capable of sustaining interest as a solo performer; an early '80s recording of extracts from the Finnish epic *Kalevala* rivets the attention despite the minimalist accompaniment and the fact that no English translation is provided. Despite this, Vesala was sparing of solo tracks on his records – the brief 'Call From The Sea' on *Nan Madol* is an exception – preferring to elevate his light, pulse-driven but often non-metrical drumming until it occupies the forefront of a piece. Recording later with ECM greatly enhanced his capacity in this regard. Vesala's groups have a unique sound compounded of folk and popular references with a grasp of orchestration that, for all his commitment to themes and solos, is more typical of through-composed concert music. He favours extremes of timbre, alternating very dark themes that exploit sombre modes and tonalities with light, airy arrangements of flutes, soprano saxophones and harp. Typically, though, he reverses the expressive polarity, investing light-toned pieces like 'The Wind' (on *Nan Madol*, re-recorded later) with a sinister quality, often reserving darker instrumentation for tongue-in-cheek compositions based on popular forms.

Rodina has been reissued on the Finnish Love Records label and is a welcome reminder of the percussionist's larger ambitions of the time and his early embrace of a bold 'world music' strategy which incorporated Turkish, African and Oriental elements. Broad, string-based compositions at slow, sweeping tempos, sit alongside relatively free improvisations (the duet 'Dady And Komba' with Stańko is a CD bonus) and powerful recitations. Vocalist Irina Milan is something of an acquired taste, and the opening track, 'Lapsellein', is rather too close to soft art-rock to appeal to every listener or to many jazz purists; but it is entirely of a piece with Vesala's aesthetic. The disc has many high-points, but the high, fanfare-like trumpet calls of 'Satujen Satu' have a heart-breaking majesty and beauty, underpinned by almost Aboriginal drones.

[redacted]

♛ **** **Lumi**

ECM 831517-2 *Vesala; Esko Heikkinen (t, picc t); Tom Bildo (tb, tba); Pentti Lahti (as, bs, f); Jorma Tapio (as, cl, bcl, f); Tapani Rinne (ts, ss, cl, bcl); Kari Heinilä (ts, ss, f); Raoul Björkenheim (g); Taito Vainio (acc); Iro Haarla (hp); Häkä (b). 6/86.*

Vesala produced one unqualified masterpiece, *Lumi*. Even its cover, of a shrouded, Golem-like figure on an empty road under a threatening sky, suggests something of Vesala's distinctive combination of almost Gothic intensity and sheer playfulness. A re-recording of 'The Wind' shows how much he has advanced since 1974. It is spare, subtly voiced, less dependent on literal reference than its predecessor, but not a whit less evocative. 'Frozen Melody' is a superb exercise in static harmony; Vesala works variations on a descending repetition of four notes of the same pitch, gradually unpicking the rhythmic implications.

**** **Ode To The Death Of Jazz** ECM 843196-2 *Vesala; Matti Riikonen (t); Jorma Tapio (as, bcl, f); Jouni Kannisto (ts, f); Pepa Päivinen (ts, ss, bs, f, cl, bcl); Tim Ferchen (mar, bells); Taito Vainio (acc); Iro Haarla (p, hp, ky); Jimi Sumen (g); Uffe Krokfors (b). 4–5/89.*

**** **Invisible Storm** ECM 511928-2 *Vesala; Matti Riikonen (t); Jorma Tapio (as, bcl, f, bf, perc); Jouni Kannisto (ts, f); Pepa Päivinen (ts, ss, bs, f, af); Jimi Sumen (g); Pekka Sarmanto (b); Marko Ylönen (clo); Mark Nauseef (perc). 5–6/91.*

*** **Nordic Gallery** ECM 523294-2 *Vesala; Matti Riikonen (t); Tapani Rinne (cl); Jorma Tapio (as, bcl, acl, bf); Jouni Kannisto (ts, f); Pepa Päivinen (ts, ss, bs, bsx, f, af, picc); Iro Haarla (hp, p, ky, acc, koto); Petri Ikkelä (acc); Jimi Sumen (g); Pekka Sarmanto (b); Kari Linsted (clo). 93–94.*

Vesala worked slowly and never recorded prolifically, although a lack of resources to prepare and create his music also took its toll. Each of his records was a superb balance of careful organization and arrangment and all-out freedom.

'A Glimmer Of Sepal', on *Ode To The Death Of Jazz*, is based on tango rhythms and illustrates Vesala's interest in extreme stylistic repetitions. This is evident in 'Winds Of Sahara', which begins in spooky 'ethnic' mode, wobbles a bit, and then breaks into a camel-racing flag-waver of Maynard Ferguson proportions. 'Calypso Bulbosa' evokes similar incongruities. The opening four tracks of *Invisible Storm* contain the most powerfully dramatic music Vesala committed to record. It opens with an extraordinary recitation, 'Sheets And Shrouds', a cracked voice in an unfamiliar tongue (Finnish has a quality that is both ancient and curiously Asian) before giving way to 'Murmuring Morning', a slow chorale highlit by Ylönen's cello, and then exploding in the thudding fury of 'Gordion's Flashes'. The fourth piece – and each is successively longer – also features a spoken vocal; 'Shadows On The Frontier' is in English but preserves the tranced quality of the opening. Though there is no explicit reason to connect them, they do seem to cohere in a way that later tracks do not. Of these, 'Somnamblues' is another of Vesala's brilliant generic parodies, and the closing 'Caccaroo Boohoo' is drily witty. The longest single item, 'The Wedding Of All Essential Parts', and the title-track are less impressive, but only relative to Vesala's now absurdly high standard. His melodic inventiveness grows apace, concentrating on sinuously extended figures that evade conventional rhythmic resolution but underneath which there beats a powerful, even dramatic, pulse.

The final disc of the group was the only real disappointment. Newcomers may well still be entranced by the sheer unexpectedness of Vesala's sound-world in this series of still landscapes and wry portraits, but anyone who has followed his course over a few discs will surely find *Nordic Gallery* formulaic and repetitive, a reworking of elements rather than anything new.

Vienna Art Orchestra

ENSEMBLE

The brainchild of composer and arranger Matthias Rüegg, and founded in 1977, VAO synthesize jazz and 20th-century compositional language, avant-garde and vernacular; a convocation of soloists rather than a conventional big band.

**** **The Minimalism Of Erik Satie** hatOLOGY 560 *Bumi Fian, Hannes Kottek (t, flhn); Christian Radovan (tb); Harry Sokal (ss, ts, f); Wolfgang Puschnig (bcl, as, sno, f); Roman Schwaller (ts, cl); Woody Schabata (vib); John Sass (tba); Wolfgang Reisinger (perc); Lauren Newton (v); Matthias Rüegg (cond). 9/83–3/84.*

A classic of its era – though in some ways its impact has been dispersed by subsequent work by others, it remains a benchmark recording and a welcome reissue. Most of the tracks briefly articulate a Satie theme before proceeding to work variations on it. The orchestral voicings are bright and spare, with most of the space devoted to solo material. The most remarkable sections are devoted to essays on Vexations, which are by a 'minimalist' VAO – only Lauren Newton, in a Berberian-derived *vocalise*, Roman Schwaller's tenor sax and Wolfgang Puschnig on bass clarinet, each duetting with vibesman Woody Schabata, who maintains a steady chordal pulse below. The closing passage with Puschnig, easily his finest hour on record, is extraordinary.

*** **All That Strauss** TCB 20052 *Thorsten Benkenstein, Matthieu Michel, Rudi Pitz, Bumi Fian (t); Robert Bachner, Christian Radovan (tb); Charly Wagner (btb); Arkady Shilkloper (frhn); Michel Portal, Wolfgang Puschnig, Klaus Dickbauer, Florian Bramböck, Harry Sokal, Andy Scherrer, Heinrich von Kalnein, Herwig Gradischnig (reeds); Bertly Mayer (hca); Alegere Correa (g); George Breinschmid (b); Mario Gonzi (d); Ingrid Oberkanins (perc); Anna Lauvergnac (v); Matthias Rüegg (cond).* 1/00.

*** **Artistry In Rhythm** TCB 01102 *As above, except omit Pitz, Wagner, Portal, Puschnig, von Kalnein, Mayer, Correa, Breinschmeid, Gonzi, Oberkanins, Lauvergnac; add Jurain Bartos, Thomas Gansch (t); Tom Varner (frhn); Adrian Mears, Christian Muthspiel (tb); Ed Partyka (tba); Franck Tortiller (vib); Wolfgang Muthspiel (g); Robert Riegler (b); Jojo Meyer (d); Patrice Héral (perc);* N.D.

*** **Duke Ellington's Sound Of Love** TCB 99802 *Thorsten Benkenstein, Bumi Fian, Thomas Gansch, Matthieu Michel (t); Robert Bachner, Christian Muthspiel (tb); Charly Wagner (btb); Arkady Shilkloper (frhn); Florian Bramböck, Klaus Dickbauer, Andy Scherrer, Harry Sokal (reeds); Wolfgang Muthspiel (g); George Breinschmid (b); Mario Gonzi (d); Anna Lauvergnac (v).* 99.

*** **A Centenary Journey** Quinton 0104 *As above, except omit Wagner, Wolfgang Muthspiel; add Ed Partyka (tb); Herwig Gradischnig (reeds); Martin Koller (g); Robert Riegler (b); Thomas Lang (d).* 11/00.

*** **Art & Fun 25** Emarcy 017 072-2 2CD *As various discs above.* 77–02.

The better part of 20 years of VAO work is currently in the deletions file, which does give this entry a foreshortened feel at present. Rüegg carries on, though, with many of the long-standing members of the team still in tow. The TCB albums aren't especially pitched as major VAO works. The *Strauss* set has its moments (guest stars include Portal and the returning Puschnig) and is thrown out as a counterpart to the traditional New Year's Day concert in Vienna. But Strauss doesn't yield so easily to Rüegg's irreverent ministrations, and some of this is either too much or too little. *Artistry In Rhythm* is a whistlestop European tour – in fact, it doesn't stop at all until the end, since all the pieces run together. The titles suggest a jokiness ('Madrid Madness', 'London Rushes In The Tube'), but humour isn't Rüegg's strong point and a lot of this sits rather mildly in a continuum of jazz orchestration.

Having said that, there's a refreshing verve and sardonic grimace to the album of Ellington covers. As the title implies, this is Duke through a very specific filter, though the Charles Mingus composition which gives the album its title isn't actually included in the set. The highlights are brash, unapologetic readings of such revered classics as 'Blood Count', usually played slower in memory of composer Billy Strayhorn, 'Come Sunday', 'Warm Valley' and 'Mood Indigo', though you know you're not in the presence of another run-of-the-mill Ellington set when the VAO kick off with 'Red Garter' and then run the 'A' train off the rails with a wildly out of control interpretation driven by Dickbauer's bass clarinet and Breinschmid's roiling bass. We feared last time that Matthias Rüegg might be running out of creative steam. Listening to the horns gathering for a final rough wooing of 'Sophisticated Lady' you suspect he's found a second wind. There's a suspicion, however, that creating a remix album out of the VAO's back catalogue might be an admission of creative block, or else a symptom of superficial trendiness. *Art & Fun* justifies its title, though. Rüegg has re-arranged many of the Orchestra's past successes and morphed them into a brand new musical reality. There's also a genuine remix disc masterminded by Martin Koller.

The 'centenary journey' isn't (yet) the band's 100th birthday, but that of the music they play and in this set, with its competing/complementing rhythm sections – acoustic and electric – the VAO attempt nothing less than a surreally potted history of jazz all the way from Jelly Roll Morton to the rock and hip-hop flavoured crossovers of recent years. It's a less successful experiment than, say, *The Minimalism Of Erik Satie* – not because the charts are less effective and the soloists less compelling, but really because the element of surprise has gone. This should be and often is a plus. When in the middle of 'Roll On Jelly' and 'Steam Stomp' the register seems to switch radically, seasoned listeners will no longer feel disorientated.

Steen Vig (1946–94)

TENOR AND SOPRANO SAXOPHONES

The exuberant Swede covered many styles but died unseasonally..

*** **Blue Boat** Storyville STCD 4192 *Vig; Mighty Flea Conners, Ole 'Fessor' Lindgreen (tb, v); Cornell Dupree (g); Hugo Rasmussen (b); Thorkild Møller (d).* 4/93.

He didn't live long enough to establish a reputation outside Scandinavia, but this set conveys something of the warmth, sense of fun and sheer musicality of Steen Vig. He opens with the Bechet rarity of the title and continues with a programme of classic, traditional and repertory pieces that gives a fine band lots to do. Dupree is a key component of the sound, but it is Vig's bossy tenor and Bechet-inspired soprano which dominate proceedings, when he can get a word in edgeways round the trombones. Nothing profound or provocative; just entertaining music. Nine months later, on the first day of 1994, Vig passed away.

Frank Vignola (born 1965)

GUITAR, BANJO

Frank is a smoothly accomplished guitar-player. There is only a slight and subtle rock influence on his playing style.

***(*) **Off Broadway** Nagel Heyer 2006 *Vignola; Randy Sandke (t); Frank Wess (ts, f); Roland Hanna (p); John Goldsby (b); Joe Ascione (d).* 12/99.

Vignola's smooth and unstressed sound disguises a wealth of subtlety that emerges only over time. His Concord records are currently unavailable, but here Frank reconvenes his set-up at Nagel Heyer, Europe's new centre of mainstream, and if you started at track two, a perfectly respectful treatment of 'Stars Fell On Alabama', you might think that this is entirely in the label's most familiar midstream pocket. Actually, it's a surprising, even unguessable set as it goes from track to track. Six of the 15 tracks are originals by Ascione, with the blazing 'The Return' and the staccato funk of 'Sing That' only two of the several startling episodes. Sandke and Wess are carefully positioned at various points: Wess has to execute a popping flute-line on the title-piece, and they're asked to play a smart, fat-free treatment of Horace Silver's 'Cookin' At The Continental'. Vignola himself shows off a lot of chops – on both electric and a twangy acoustic – without actually crossing the border into merely showing off. Brushing up against the 80-minute barrier, it's probably too much on one disc – but high marks to the leader for a lot of pungent music-making.

***(*) **Blues For A Gypsy** Acoustic Disc 43 *Vignola (g solo). 6/01.*
The gypsy in question might be Django Reinhardt, except that this lovely set of acoustic blues and jazz is so unpretentiously universalized that Vignola's title-tune could stand as a quiet anthem for all outsiders and displaced peoples. It's a lovely thing, and a gentle surprise after the scurry of the opening 'Donna Lee'. There's a nice mix of familiar material – 'Laura', 'Limehouse Blues', 'Misty', Django's 'Manoir De Mes Rêves' – with originals like 'Fishing With Django' and 'Train Ride' (the last of which has a threatening pulse that suggests it refers to the last train ride many of Reinhardt's people ever took). Frank plays supremely well.

*** **Plays Gershwin** Mel Bay 10122 *Vignola: Corey Christiansen (g); Tom Kennedy (b); Joe Ascione (d). 7/06.*
The only problem with this is that the concept seems tame, even a bit craven. With Christiansen playing rhythm, Frank works through the George & Ira book patiently and with considerable fidelity, but there isn't a moment when you feel he's doing anything truly original.

Mads Vinding (born 1948)

BASS

Performing since his teens at Copenhagen's Café Montmartre, where he has probably played with every jazz visitor to Denmark.

***(*) **The Kingdom (Where Nobody Dies)** Stunt STUCD 19703 *Vinding; Enrico Pieranunzi (p); Alex Riel (d). 3/97.*
***(*) **Daddio Don** Stunt STUCD 19813 *As above, except omit Pieranunzi; add Roger Kellaway (p). 3/98.*
*** **Six Hands Three Minds One Heart** Stunt STUCD 00052 *As above, except omit Kellaway; add Carsten Dahl (p). 6/99.*
They're his gigs, but the admittedly slight overplaying of the bassist's role in these sessions stops them short of reaching the highest level – a piano trio does tend to depend on the pianist taking the leading steps. Still, there's lots to listen to. The contrast between the first two discs is particularly interesting: Pieranunzi's aristocratic-romantic touch is inimitable, but Riel and Vinding don't let him wander off down too many introspective byways, and the surprisingly tough and individual treatment of 'My Foolish Heart', for one, begs for the repeat button. Kellaway is entirely different – extravagant, mercurial in his thinking, and humorously elaborate on standards such as 'How Deep Is The Ocean'. But there's rarely been a more deeply thought-out version of 'Blue In Green' as the one which starts the session, and 'Daddio Don' and 'Seven' are typical Kellaway originals, making light work of their unorthodox feel. Two absorbing sets.

Dahl is an impressive younger talent, though inevitably he finds it hard to displace the memory of what his predecessors at the keyboard managed. This feels like a more self-consciously 'modern' date, Dahl extracting ideas which tend to encrypt the likes of 'I Hear A Rhapsody' and 'All Blues' rather than opening them out. Since it was recorded live (at Copenhagen Jazzhouse), showmanship plays a part too. Worthwhile, but start with the other two.

Leroy Vinnegar (1928–99)

DOUBLE BASS

Moved to California in the '50s and became one of the most in-demand session-men in LA studios, playing on a vast number of jazz and pop sessions alike.

***(*) **Leroy Walks!** Original Jazz Classics OJCCD 160 *Vinnegar; Gerald Wilson (t); Teddy Edwards (ts); Victor Feldman (vib); Carl Perkins (p); Tony Bazley (d). 6–9/57.*

*** **Leroy Walks Again!** Original Jazz Classics OJCCD 454 *Vinnegar; Freddie Hill (t); Teddy Edwards (ts); Mike Melvoin (p); Victor Feldman (p, vib); Roy Ayers (vib); Ron Jefferson, Milton Turner (d). 8/62.*

*** **Jazz's Great 'Walker'** Vee Jay VJ 022 *Vinnegar; Mike Melvoin (p); Bill Goodwin (d). 64.*

(*) **Walkin' The Basses Contemporary OJCCD 14068 *Vinnegar; Geoff Lee (p); Mel Brown (g); Curtis Craft (d). 92.*

*** **Integrity: The Walker Live At Lairmont** Jazz Focus JFCD009 *Vinnegar; Gary Harris (ss, ts); Dan Faehnle (g); Mel Brown (d). 5/95.*
Given the unimaginative range of titles, it seems almost redundant to say that Vinnegar was one of the great exponents of walking bass, his talent an ability to invest a solid four beats to the bar with a seeming infinity of harmonic and rhythmic variations. Indianapolis-born, he moved to Los Angeles in the '50s and established himself as first-call bass-player for jazz and even the occasional rock gig; he even once did sessions for the bassless Doors.

The Vee Jay album opens with a textbook demonstration of Vinnegar's double-stopping, playing two notes simultaneously. Merely doing this is impressive enough; investing it with a degree of musicality is something else entirely. Because he rarely solos, here or on the OJCs, much of the interest rests on what his band members are doing, but CD has been generous to him, pushing the bass up in the mix.

The earliest of the albums is probably still the most appealing. Gerald Wilson went on to find his forte in bandleading and large-scale arrangement, but, compared to the bland cut-outs which pass for solos from Hill on the 1962 session, his solos are well-crafted and full of ideas and Edwards is as urbane and funky – if you can be both urbane and funky – as ever.

Vinnegar returned to recording as leader in 1992 with *Walkin' The Basses*. There had been stories of ill-health, perhaps even of retirement, but the Lairmont set, recorded in Bellingham, Washington, sees those lines pumping out with the regularity of a Stairmaster. It's basically a bebop set, with Bird's 'Segment', Hampton Hawes's 'Me Ho' and a cracking version of Freddie Hubbard's 'Little Sunflower'. Persuasive testimony to one of the unsung giants of the music.

Eddie 'Cleanhead' Vinson (1917–88)

ALTO SAXOPHONE, VOICE

Played in swing bands in the '30s and '40s, but later best known as an R&B-directed altoman and singer, although he wrote the bop staple 'Tune Up'.

*** **Cleanhead And Cannonball** Milestone MCD 9324 *Vinson; Nat Adderley (c); Cannonball Adderley (as); Joe Zawinul (p); Sam Jones (vb); Louis Hayes (d).* 9/61–2/62.
*** **Jumpin' The Blues** Black & Blue 959.2 *Vinson; Jay McShann (p, v); Gene Ramey (b); Paul Gunther (d).* 3/69.
***(*) **Kidney Stew Is Fine** Delmark 631 *Vinson; Hal Singer (ts); Jay McShann (p); T-Bone Walker (g); Jackie Sampson (b); Paul Gunther (d).* 5/69.
*** **Kidney Stew** Southland 29 *Vinson; Ted Easton Jazz Band.* 4/76.
*** **Redux: Live At Keystone Korner** Savant 2052 *Vinson; Larry Vuckovich (p); James Leary (b); Eddie Marshall (d).* 1/79.
*** **I Want A Little Girl** Original Jazz Classics OJCCD 868 *Vinson; Martin Banks (t); Rashied Jamal Ali (ts); Cal Green (g); Art Hillery (p, org); John Heard (b); Roy McCurdy (d).* 2/81.

A hugely entertaining singer and saxophonist, Vinson became a festival favourite in the '70s, guesting with anyone who thought they could take his pace, and playing Parker-tinged R&B with disconcerting self-possession. Some claim to find a Louis Jordan influence in Vinson's work, but this may have more to do with his performing personality than with any stylistic borrowing.

It's a very repetitive discography, with some songs ('Kidney Stew' notoriously) cropping up in just about every live set; album titles might be confusing as well. He was going through a rough patch when he made the record with the Adderleys, and sounds as if he was more than pleased to have been asked. It's probably no more than typical fare for both men, but the quintet accommodate Cleanhead amicably and it's an entertaining session. The Paris set with McShann is more about the pianist than Vinson, who doesn't even come on until nearly halfway, then delivers 'Mr Cleanhead Blues', which was inevitable even in 1969.

They're together on the Delmark and the presence of T-Bone Walker makes it a unique encounter. Both it and the Southland record are examples of how often Vinson simply worked permutations on familiar material, to an almost redundant extent, but still managed to come up with something entertaining.

The OJC features Vinson the festival personality with slightly heavy-fisted bands. *I Want A Little Girl* runs through a bag of blues numbers and contains a surprising 'Straight, No Chaser' and an excellent version of Pettiford's 'Blues In The Closet'. The Keystone Korner date has some great cuts, including 'Cherry Red' and 'Tenderly' as well as Eddie's own 'Non-Alcoholic' and 'Alimony Blues'. Some fine boppish playing.

Also, in brief:

*** **Eddie Vinson, 1945–1947 / *** ... 1947–1949** Classics 5017 / 5042. 12/45–4/47.
R&B sides for Mercury and King, though the presence of Lockjaw Davis (*ts*) and Wynton Kelly (*p*) adds some jazz interest.

*** **Blues, Boogie & Bebop / Meat's Too High** JSP 804. 5/80, 3/82.
A load of fun and some fine boppish saxophone as well.

*** **Kidney Stew Blues: A Proper Introduction / *** Very Best Of** Proper 2056 / Collectables 2893 VARIOUS DATES.
As good as any for the casual buyer.

***(*) **Honk For Texas** JSP 7760 4CD. VARIOUS DATES.
A staggering 103 tracks, but the last 35 of them, the final CD in fact, are by the relatively obscure Jim Wynn, so either short change for Vinson obsessives (who won't feel shortchanged by the good sound) or a nice sidebar introduction to a less well-known figure.

Miroslav Vitous (born 1947)

DOUBLE BASS, GUITAR, SYNTHESIZERS

Studied classical music in his native Prague before going to Berklee. He worked with a variety of leaders, including Art Farmer and Miles Davis, before joining Weather Report as founding bassist. A professor and sometime head of jazz at the New England Conservatory, Vitous has maintained a quiet career, recording somewhat sporadically in later years.

***(*) **Infinite Search** Collectables COL 6176 *Vitous; Joe Henderson (ts); Herbie Hancock (p, ky); John McLaughlin (g); Joe Chambers, Jack DeJohnette (d).* 10/69.

After leaving Weather Report in 1973, having recorded three classic albums (he appears only briefly on *Mysterious Traveller*, the group's fourth release), Vitous experimented with various 'lead' and 'piccolo' basses, but he doesn't seem to have acquired the confidence in their use that made Stanley Clarke and a later Weather Report member, Jaco Pastorius, such charismatic figures (compare Vitous's and Pastorius's work with guitarist Biréli Lagrène, and that becomes clear).

It took Vitous some time to re-establish the musical identity stamped all over his marvellous pre-Weather Report solo debut, *Infinite Search*, long deleted but now available again as a Collectables reissue. The line-up is a usual suspects of jazz fusion, and the sound, produced by Herbie Mann, draws heavily on the energy of Miles's *Bitches Brew* and Herbie Hancock's own early crossover experiments. For some reason, the reissue rejigs the track listing, putting Eddie Harris's 'Freedom Jazz Dance' first. It's certainly the most familiar and accessible item on the set, but not necessarily the most characteristic, since most of the rest is an experiment in atmospheres rather than a blowing session. The tiny 'Mountain In The Clouds' lent its name to an Atlantic reissue; beware discographies which imply these are different albums. Vitous is at his best on another long track, 'I Will Tell Him On You', where his bass-playing delivers the kind of impact that persuaded Joe Zawinul and Wayne Shorter he was the man to anchor Weather Report.

***(*) **First Meeting** ECM 519280-2 *Vitous; John Surman (ss, bcl); Kenny Kirkland (p); Jon Christensen (d).* 5/79.
**** **Journey's End** ECM 843171-2 *Vitous; John Surman (ss, bcl, bs); John Taylor (p); Jon Christensen (d).* 7/82.
***(*) **Emergence** ECM 827855-2 *Vitous (solo).* 9/85.

The first of the ECMs is a return to the thoughtful music-making of *Infinite Search* (which was once reissued as *Mountain In The Clouds*). Once again Vitous attempts to reintegrate the classical and folk-impressionistic elements on the earlier record into a much more coherent performance. Kirkland sets aside his electronic keyboards and turns in a performance of rippling grace. No problems with the recording quality on *Journey's End* – the sound is rich and warm. That's also true of *First Meeting*, except that Kirkland's approach doesn't seem altogether appropriate for tunes like 'Silver Lake' and 'Beautiful Place To', too obviously jazz-based and funky and lacking Taylor's floating lyricism. Surman still wasn't playing any baritone when the first record was made, and its deep, rich sound is much missed. *Emergence* is both a step forward and a summation. 'Morning Lake Forever' relates back to a composition on the first Weather Report record, and there's a new solo version of 'When Face Gets Pale' from *Miroslav Vitous Group*, which still hasn't appeared on CD. It begins with an 'Epilogue', which suggests a degree of self-reassessment, and though the 'Atlantis Suite' is rather too floating in conception (like the pretentiously titled 'Concerto In Three Parts' on *First Meeting*), there is a new solidity of purpose to his playing.

**** **Universal Syncopations** ECM 038506 2 *Vitous; Wayne Bargeron (t); Valery Ponomarev (t, flhn); Isaac Smith (tb); Jan Garbarek (ts); Chick Corea (p); John McLaughlin (g); Jack DeJohnette (d)*. 3/00– 3/03.

***(*) **Universal Syncopations** 2ECM 2013 *Vitous; Randy Brecker (t); Gary Campbell (ss, ts); Bob Mintzer (ts, bcl); Bob Malach (ts); Daniele di Bonaventura (bnd); Adam Nussbaum, Gerald Cleaver (d); Vesna Vasko-Caceres (v)*. 11/04– 4/05.

It's been a decade since Miroslav's last studio album and with the first of these he came back with a bang. *Universal Syncopations* feels almost like a career survey, recorded over nearly three years and bringing back together some of the key players and associations of the bassist's career. The most important of all is, of course, with ECM Records, and label-mate Jan Garbarek is the key presence on the album. His solos, particularly on 'Univoyage' and, out of character, on 'Tramp Blues', are breathtaking enough to recue and listen to again and again.

McLaughlin and DeJohnette are back from the band that made *Infinite Search* some 35 years (!) ago, though it seems that Herbie Hancock couldn't be persuaded to take part. His replacement is Chick Corea, who brings a much lighter, brighter and more thoughtful line to pieces like 'Beethoven', which one can imagine Herbie cutting up, and 'Bamboo Forest', which is saved from impressionism by some beautifully structured ensemble playing. The brass-players are less familiar in this kind of idiom and company, but they acquit themselves magnificently, content for the most part to lay down big metallic sheets of harmony over which Vitous's latter-day post-fusion dances gracefully along.

The second volume is neither a reworking nor strictly a sequel, so it isn't clear why he's been so uninventive with titles, unless he does consider this work to be part of a cycle. The first of the pair benefited from being the first significant Vitous album for a time. This one doesn't have that impetus of anticipation. It's a fine piece of work, though, impressionistic and free in equal measure and with a lot of space left for Brecker and the others to work their own spells. Ghostly voices emerge out of the ensemble and fade back again. Vitous's bass sings at the centre of things. The whole project has a shifting, elusive quality that's irresistibly beautiful.

Also, in brief:

*(*) **Magical Shepherd** Wounded Bird 2925
An ill-advised bid for crossover success. Awful.

(*) **Guardian Angels Evidence 22055
Impressionistic jazz-rock.

Eric von Essen (1954–97)

DOUBLE BASS, CELLO

Of Swedish and East Indian descent, he was an overlooked genius of modern music, who contributed enormously to a wide range of projects before dying in his sleep of a heart attack.

***(*) **The Music Of Eric Von Essen: Volumes 1–3** Cryptogramophone 103 / 108 / 111 *Broadbent; Stacy Rowles (t, flhn); Chuck Manning (ts); Jeff Colella, Alan Pasqua, Tom Garvin, Theo Saunders, Dave Witham (p); Nels Cline, Larry Koonse (g); Jeff Gauthier (vn); Dave Carpenter, Michael Elizondo, Ken Filiano, Joel Hamilton, Putter Smith, Tom Warrington (b); Peter Erskine, Kendall Kay, Paul Kreibich (d); Alex Cline (d, perc); Kate McGarry*. 99–01.

The fine West Coast bassist died in 1997 at the appallingly early age of 43, but leaving behind a substantial body of work and some highly fruitful associations, with Jeff Gauthier, Alex and Nels Cline, the Lighthouse All Stars and Alan Broadbent. This generous tribute features much of his compositional work performed by a variety of past associates and friends. Almost impossible to pick out high-points, but the Clines' work on '9/8/29' (*Volume 2*) is a definite standout, as is 'Unresolved' and 'The Good Doctor' (again involving Nels, *Volume 3*). On balance, the two later records are better than the first. It will take considerable time to understand just how significant a spirit von Essen was, but these performances offer an inkling of his gifts as a composer of post-bop and more impressionistic music and it seems likely that much of this work will enter the modern repertory.

Cuong Vu (born 1969)

TRUMPET

The son of a Vietnamese pop singer mother and multi-instrumentalist father, he moved to Seattle when he was six. He swapped saxophone for trumpet and developed a remarkably powerful voice. In style, his recorded work ranges freely between Miles-influenced impressionism and a species of advanced rock, with a few more abstract soundscapes interspersed.

*** **Bound** OmniTone 12002 *Vu; Jamie Saft (ky); Stomu Takeishi (b); Jim Black (d, perc)*. 8/99.
(*) **Pure / ** **Come Play With Me** Knitting Factory KFWCD 266/298 *Vu; Stomu Takeishi (b); John Hollenbeck (d); Laurent Brondel (g, lap steel on Come Play With Me only)*. 00; 5/01.
***(*) **Vu-Tet** ArtistShare0073 *Vu; Chris Speed (ts, cl); Stomu Takeishi (b); Ted Poor (d)*. 7/07

Cuong Vu has yet to improve on his debut recording, which opens with some of the fiercest trumpet-playing you'll hear ('Two') and manages an easy transition to pop sweetness on the title-track, which was co-written with Holly Palmer and features a surprisingly effective vocal. 'Our Bridge' finds him in yet another mode, darker and more mysterious. Saft's Fender Rhodes has a thoroughly fresh and contemporary quality, but regular collaborator Takeishi always sounds as if he's just blown in from a '70s tribute gig. Black is essentially a rock drummer, but his successor Hollenbeck is always interesting to listen to.

The two subsequent albums are not up to the same standard, and there is a troubling and not fully explained emphasis on birth, childhood and innocence running through the titles:

'Amniotic', 'Vini's Lullaby' and 'Safekeeping' (*Come Play With Me*). Guitarist Laurent Brondel sits in for the first of these, on electric and lap steel, an interesting variation of sound that might have been developed further. The album opens very lamely indeed with the impressionistic 'Dreams, Come Play With Me', which goes nowhere, and both records see Cuong Vu settle into some of the formulae associated with '70s jazz-rock: soft tones and arpeggiations build to a chaotic climax and then revert to stillness and silence again.

There are a couple of additional records, with Bill Frisell on board and still available via the artist's website, but it's good to have a new Vu record to report. The quartet with Speed is already more interesting and arresting than the ones with Saft and Frisell. The two-horn front line conjures up inevitable memories of the Ornette/Don Cherry group and to some extent takes its language from that. But Vu is as uncategorizable as his main influence and Speed's rapid thinking keeps him ahead of cliché all the way.

Philipp Wachsmann (born 1944)

VIOLIN, VIOLA, ELECTRONICS

Born in Uganda. He studied with Nadia Boulanger and went on to devise his own form of neo-classicism within free music. A brilliant sound-sculptor, he has mainly been heard in other leaders' improvising ensembles.

**** **Some Other Season** ECM 557366-2 *Wachsmann; Paul Lytton (perc, elec). 10/97.*

The two brightest sparks in Parker's Electro-Acoustic Ensemble went back into the studio as a duo. Lytton dusted off a lot of his old percussion and together they cut a modern masterpiece. The unexpected jazz feel creeps in again, notably on 'Shuffle' and 'Whispering Chambers', though it's the latter (and not 'Shuffle', as producer Steve Lake suggests) which bears the obvious kinship to Monk.

As expected, and as is now very much part of the ECM ethos, both solos and duos were recorded. Lytton does some wonderful things, 'Leonardo's Spoon', 'Nu Shu' and 'Shell', while Wachsmann seems more comfortable this time out working in partnership, though he saves his very best and straightest playing of the set for the penultimate solo, 'From The Chalk Cliffs'.

*** **Refractions In Air** Bead CD06 *Wachsmann; Michael Bunce (elec, sampling). 11/03.*

Wachsmann can fairly claim to be a pioneer in electronic manipulation of an instrument in free music, since he started exploring the possibilities in the early '70s. Thirty years on, this duo collaboration with Bunce, who works primarily here as someone who can 'simultaneously capture, treat and re-perform sounds', gets a basic mark of 'interesting'. A lot of it barely passes muster as music and almost none of it as jazz, but Wachsmann has a cunning way of bringing the ear back just as you've all but given up.

*** **Refugium** Ninth World NWM 039 *Wachsmann; Peter Ole Jørgensen (d, perc, home-made instruments); Jakob Riis (laptop). 2/05.*

An unusually ramshackle sound for a Wachsmann project, but it leaves the workings showing enough to offer insights into his musical philosophy. Riis is an interesting laptopper, as opposed to the usual kind.

Ulf Wakenius (born 1958)

GUITAR

Swedish guitarist moving between mainstream and more fusion-oriented situations.

(*) **Enchanted Moments Dragon DRCD 278 *Wakenius; Lars Jansson (ky); Lars Danielsson (b); Raymond Karlsson (d).* 10/95–3/96.

*** **Live** Dragon DRCD 347 *Wakenius; Åke Johansson (p); Yasuhito Mori (b); Magnus Gran (d). 4/99.*

*** **The Guitar Artistry Of Ulf Wakenius** Dragon DRCD 373 *Wakenius (g solo). 01.*

Wakenius's playing impresses without quite suggesting a recording artist of striking originality. As a technician, he plays the electric instrument with a precision and attention to tone that imply a cool head no matter what the situation. The first Dragon date specifically turns down the intensity with Wakenius sticking to acoustic over a series of sometimes anodyne backings. His treatment of 'Blame It On My Youth' on *First Step* (Spice of Life – deleted) presaged the quiescent music of this second disc, but some of it is all too pretty and unembellished. Yet when he gives himself the space to improvise a chorus, as on the translucent version of 'Cry Me A River', one wonders why he bothers with the smooth-jazz prettiness of much of the rest.

Live opens with a dedication to Wes Montgomery, 'The Greatest Of Them All', and by himself Wakenius creates a benign pastorale. But that's quickly displaced by 'Notes To J.C.', some 20 minutes of full-on hard-bop quartet music. Wakenius doesn't really sustain these long solos beyond their sheer momentum, but it's exciting to hear when propelled by Mori and the bullish Gran. Plenty to enjoy.

The solo record doesn't suggest any need to rethink Wakenius's standing as a fine middle-order guitarist. Its quiet acoustic delivery of swing, bop and Latin themes sometimes recalls Barney Kessel, and it's agreeable enough but meets no one's definition of major.

*** **Forever You** Stunt STUCD 03192 *Wakenius; Carsten Dahl (p); Lars Danielsson (b, clo, p); Morten Lund (d). 5/03.*

*** **Tokyo Blue** Spice Of Life SOL SC-002 *Wakenius; Carsten Dahl (p); Yasuhito Mori (b); Morten Lund (d). 1/03.*

Wakenius sticks to an acoustic instrument for his Stunt debut, and a programme of lyric pieces is despatched in handsome style. Metheny's 'Always And Forever' is a typical selection and, as gracefully played as it is, it does suggest that the music's in hock to records already made by more-renowned players and groups – specifically, much of this sounds like Metheny working with a vintage Jarrett trio (and Dahl's singalong style reinforces the impression). *Tokyo Blue* goes much the same way: the music falls very sweetly on the ears, but it hardly grips the attention.

*** **Notes From The Heart** ACT 9435-2 *Wakenius; Lars Danielsson (b, p, clo); Morten Lund (d). 5/05.*

Interesting to hear a guitarist taking on the Keith Jarrett book, although we don't entirely agree with Wakenius's complaint that we are 'in a world where real melodies seem to be disappearing from contemporary music'. Still on acoustic, he finds an appealing variety of approaches, with a lick of funk, the occasional rock beat from Lund, and some deft improvising. His basically gentle approach does tend to keep the music in the background, though.

Terry Waldo (born 1944)

PIANO, VOICE

Veteran Ohio-based traditionalist.

*** **Hot House Rag** Delmark DE-239 *Waldo; Roy Tate (t); Jim Snyder (tb); Frank Powers (cl, ts); Bob Sundstrom (bj); Mike Walbridge (tba); Wayne Jones (d).* 1/71.

*** **Kinky And Sweet** Stomp Off CD 1339 *Waldo; Dan Levinson (cl, as); Craig Ventresco (g, bj); Marty Eggers (b); Pete Devine (wbd, perc).* 6/97.

***(*) **Let It Shine** Stomp Off CD 1377 *Waldo; Peter Ecklund, Simon Wettenhall (t); Tom Artin (tb); Dan Levinson (cl, Cmel); Peter Martinez (cl, as, ts); Evan Christopher (cl, as); Craig Ventresco (g, bj); Cynthia Sayer (bj); Tom Marion (bj, g, mand); Greg Cohen (b); Paul Monat, Mike Wallbridge, Louise Anderson (tba); Pete Devine (d, wbd, jug); Janet Kline, Colleen Hawks, Eddy Davis, The Subway Trio (v).* 8/81–9/01.

Waldo's various bands – this is just a sampling – certainly make some noise. He's not the most dainty of pianists and that certainly suits The Gutbucket Syncopators, the band that play quite furiously throughout *Hot House Rag*, which was recorded live at Deibel's Bier Stube in Columbus. The music's often incredibly clunky, but the head of steam which they get up on the likes of 'At The Jazz Band Ball' is about as exciting as this kind of revivalism gets. The two Stomp Offs present various other kinds of nostalgia. *Kinky And Sweet* has Terry guesting with the trio Bo Grumpus, and they basically play rags and '20s music in a string-band style: frolicsome, although 20 tracks of this sort of thing will strike most as a bit much. *Let It Shine* is better: a nice mix of groups (including a nod back to an old track by the Syncopators), much more jazz-oriented, and the sensational vocal by Janet Kline on 'Happy Feet' is alone worth having the CD for.

Mal Waldron (1926–2003)

PIANO

He had two careers, divided by a nervous breakdown in 1963. Up to that point, he had worked with Ike Quebec, Charles Mingus and Billie Holiday, with whom he stayed until her death in 1959. After his illness he had to begin his solo career afresh, emerging from the shadows with a new sound: percussive, minor-keyed and long-lined.

*** **Mal – 1** Original Jazz Classics OJC 611 *Waldron; Idrees Sulieman (t); Gigi Gryce (as); Julian Euell (b); Arthur Edgehill (d).* 11/56.

*** **Mal – 2** Original Jazz Classics OJC 671 *Waldron; Bill Hardman (t); Jackie McLean, Sahib Shihab (as); John Coltrane (ts); Julian Euell (b); Art Taylor, Ed Thigpen (d).* 4–5/57.

*** **Mal – 3: Sounds** Original Jazz Classics OJC 1814 *Waldron; Art Farmer (t); Eric Dixon (ts); Calo Scott (clo); Julian Euell (b); Elvin Jones (d).* 58.

***(*) **Mal – 4** Original Jazz Classics OJC 1856 *Waldron; Addison Farmer (b); Kenny Dennis (d).* 9/58.

**** **Impressions** Original Jazz Classics OJC 132 *Waldron; Addison Farmer (b); Albert 'Tootie' Heath (d).* 59.

An immensely gifted and prolific player whose professional roots are in the raw soul-jazz of Big Nick Nicholas and Ike Quebec, Waldron typically builds up solos from relatively simple ideas paying great attention to colour and shading, and to space. He favours block chords rather than rapid single-note runs. Though it's clear that Waldron's main influences are Bud Powell and Thelonious Monk, he has developed independently and sounds quite unlike either.

Despite Sulieman's and Gryce's bursting expressiveness, the first OJC is a low-key selection from Waldron's Prestige period, which saw the pianist concentrating on sophisticated harmonic patterns and cross-rhythms. The sound – as they used to say about serving girls – is no better than it should be, but given the anonymity of the rhythm section not much is lost. A fine 'Yesterdays' picks things up a bit at the end. All the same material can also be found on a high-gloss *Coltrane On Prestige* set (16 CDs for Gold Card types) and, if anything, sounds rather sharper there.

The later tracks with Coltrane and McLean are inevitably of greatest interest. Waldron made substantial strides as a composer towards the end of the '50s and that's reflected in his solo construction, too. In 1957, Coltrane had finally decided to rid himself of a deeply rooted drug and alcohol dependency. It isn't reading too much into basically conventional performances to suggest that his solos have a new maturity, coupled with an emotional vulnerability, which McLean seems to comprehend better than the rather single-minded Shihab, but round which Waldron steals with unfailing tact and supportive ease. No classic tracks, though 'Don't Explain' (with McLean) and 'The Way You Look Tonight' (with Shihab) are a cut above the rest.

Mal – 3 already shows signs of the tremendous stresses and tensions that make *Impressions* such a darkly wonderful record; there is even a track at the beginning of the 1958 disc called 'Tension', as if to signal what's coming. There is something extremely uncomfortable about listening to Waldron at this period. The echoes of Bud Powell are unmistakable and faintly sinister, given the breakdown in Waldron's health just a couple of years later. 'Champs Elysées' and 'With A Song In My Heart' are both outwardly sanguine but, all the way through, Waldron is inverting harmonies, throwing in minor-key variations, generally changing the emotional temper. It's a stern experience, but a rewarding and chastening one. *Mal – 4* skins the line-up back to a trio and is again rather Janus-faced in its delivery: compare the opening 'Splidium-Dow' with the subsequent 'Get Happy' (!), interestingly enough another favourite of Powell's.

***(*) **Free At Last** ECM 831332-2 *Waldron; Isla Eckinger (b); Clarence Beckton (d).* 11/69.

Waldron rarely wrote memorable tunes, concentrating instead on subtly coded tonal cells out of which longer and longer improvisations can be developed. *Free At Last* was a conscious attempt to come to terms with free jazz; in Waldron's own words, it represented his desire to play 'rhythmically instead of soloing on chord changes'. At the same time, Waldron utterly rejects any notion of free jazz as 'complete anarchy or disorganized sound'. At first glance, these half-dozen tracks are disappointingly constrained and modest in scope. The long 'Rat Now' and 'Rock My Soul' point a way forward for extended improvisation that does not depend on chord sequences; but, interestingly, both have the same 'feel' as more conventionally harmonic music because Waldron's clusters always seem to gravitate towards specific resolutions. This was ECM's first release; Waldron made a habit of launching new labels.

**** **Live At Dreher** hatOLOGY 4-596 4CD *Waldron; Steve Lacy (ss).* 8/81.

These are the encounters that rekindled one of the most fruitful relationships in either musician's life. Lacy's dry, intense sound was perfectly complemented by Waldron's darker sonority, though each shared enough of the other's characteristics (notably a wicked sense of humour) to ensure that this was never merely a union of opposites. The two original discs – *The Peak, Round Midnight* – are now amalgamated in a four-CD set which covers the span of their residency at Dreher and allows the closest possible examination of their interplay on themes like 'Hooray For Herbie', 'Let's Call This' and 'Herbe D'Oublie' (two very different versions of the latter tunes, three of 'Round Midnight'). Monk is obviously the common ground between the two: Lacy was a pioneering exponent of Monk compositions and Waldron has the dark blue intensity to bring them alive.

****** Sempre Amore** Soul Note 121170-2 *Waldron; Steve Lacy (ss).* 2/86.

Sempre Amore is dedicated to Ellington–Strayhorn material, which must have made an intriguing change from Lacy's specialized diet of Monk.

*****(*) The Git Go / **** The Seagulls Of Kristiansund** Soul Note 121118 / 121148 *Waldron; Woody Shaw (t, flhn); Charlie Rouse (ts, f); Reggie Workman (b); Ed Blackwell (d).* 9/86.

Two top-flight sets from a single night of a fine week's engagement at the Village Vanguard in New York City. All six compositions are Waldron's and his playing is supremely economical, sketching in tonal centres with a minimum of elaboration, soloing on the faster tracks with a positive touch, shading beautifully on the slow 'Seagulls Of Kristiansund'. This shows a side of Waldron's work which some critics have likened to American minimalism: a slow accretion of almost subliminal harmonic and rhythmic shifts steadily pile up until the music seems ready to overbalance. Perhaps oddly – for subsequent releases from live or studio sessions rarely match up to the original albums – the second album is more appealing. *The Git Go* consists of no more than the title-piece and an overlong 'Status Seeking', which seems to have lost much of the terse discipline Waldron brought to it on (the long-deleted) *The Quest*. On the second album, Waldron kicks off 'Snake Out' with a menacing bass pulse that builds up almost unbearable tension before loosing Woody Shaw on one of his most unfettered solos. Rouse's solo is more compact and provides a taut bridge between Shaw and Waldron, who plays lyrically over a bleak vamp. Blackwell and Workman both solo effectively, though the drummer's finest moment comes at the end of 'Judy', the middle track of the set and a tribute to Waldron's great supporter, Judy Sneed. Shaw's solo is astonishing. Blackwell shines again on 'Seagulls', producing non-metrical effects on his splash cymbal; Workman's foghorn and seabird effects are straight out of Mingus's bag. *The Git Go* has some *longueurs*, but its successor is thoroughly and straightforwardly enjoyable, and should be tried for size.

****** Our Colline's A Tresure** Soul Note 121198-2 *Waldron; Leonard Jones (b); Sangoma Everett (d).* 4/87.

Still on a high. Waldron's handling of 'The Git Go' is markedly different from that on the Village Vanguard sessions, tighter in conception, if not in length, and with most of the solo space inevitably restored to the composer. The opening 'Spaces' is a superb example of direct motivic improvisation and lets in Jones for the first of several fine contributions. Everett, a neighbour of Waldron's in Munich, is less well-known but sounds more than ompetent. The title-piece is dedicated to a young French friend of Waldron's, who may grow up to 'tresure' the beautiful waltz-tune better than she will the picture on the cover.

****** Crowd Scene / ***(*) Where Are You?** Soul Note 121218 / 21248 *Waldron; Sonny Fortune (as); Ricky Ford (ts); Reggie Workman (b); Eddie Moore (d).* 6/89.

'Crowd Scene' is a large-scale piece that attempts to capture the point at which individual elements begin to cohere and act in unison, as a collectivity. Waldron has always liked to describe himself as a parcel of disparate elements, held together by chance, everyday necessities, good luck, rather than by any pressing philosophy; and something of that seems to underline this piece. 'Yin And Yang', the other long track, perhaps represents a more specific and settled viewpoint, but one that in no way contradicts the first. Like 'Crowd Scene', it's held together by riffs and ostinati, rather than by any single principle of development. The two saxophonists, who managed to dramatize a sense of diversity and questioning plurality in the first piece, are not so much opposites as two sides of a single reality in the second, playing in close intervals but with markedly different timbres. The effect is very powerful, and engineer Kazunori Sugiyama has done a marvellous job capturing it so accurately. For once, it's good to have Waldron in the studio. Much would have been lost in a club or concert hall. There's a bit of padding on the second disc; only a second and longer take of 'Where Are You?' takes it up over the 50-minute mark. However, what there is is so good that no casual purchaser will feel short-changed. 'Waltz For Marianne' is gorgeous, with Workman playing a prominent role.

*****(*) Waldron–Haslam / *** Two New** Slam 305 / 306 *Waldron; George Haslam (bs, tarogato).* 2/94; 4/95.

Spells of indifferent health slowed up Waldron's recording regimen. These engaging duet records with British baritone-man Haslam don't have the gravitas and sheer monumentality of the best Waldron, but their friendly dialogue has its own rewards and at some moments – especially in the two improvised pieces on the first disc, 'Catch As Catch Should' and 'Motion In Order' – there is the trademark dry, lyrical intensity which is in all of the pianist's best work. Though Haslam might have been outclassed, especially in having to step into the shoes of some of Waldron's other horn partners, his light, flexible lines make an attractively serene counterpoint.

***** One More Time** Sketch SKE333023 *Waldron; Steve Lacy (ss); Jean-Jacques Avenel (b).* 02.

Towards the end for both of the principals here, but as they revisit an old and warm relationship all sorts of new things emerge: a boppish thing in Waldron's right-hand figures, a certain lightening of his chords (perhaps because Avenel is present), and in Lacy a partial return to the phrasing of his earliest, Dixieland days. An intriguing memento of a great and lasting partnership.

Also, in brief:

****** Soul Eyes: The Memorial Album** Prestige PRCD 11024. 12/55–9/62.

A beautifully judged selection from a fertile period. The title-track is a genuine jazz classic.

***** With The Steve Lacy Quintet** America 067862. 5/72.

A dispatch from the American diaspora in Paris.

***** Up Popped The Devil** Enja ENJ 2034. 12/73.

One of Waldron's darker and more intense sessions, with few glimpses of the light and humour that often pervaded his work.

***** Dedication** Soul Note 121178-2. 11/85.

An enjoyable oddity. David Friesen's floating, soft-edged basslines actually work rather well over Waldron's dark mutterings.

*****(*) Update** Soul Note 121130-2. 3/86.
A further solo essay/polemic in contemporary 'free' playing: 'Free for C.T.' and 'Variations On A Theme by Cecil Taylor' are the key tracks.

***** Into The Light** Materiali 90116. 99–00.
Mal enjoyed a creative association with vibist Christian Burchard, heard here in trio with drummer Dieter Serfas.

***** Travellin' In Soul-Time** BVHaast CD 9701. 96.
Recorded live in Tokyo, Nagasaki and Kobuchizawa, this remarkable trio – Toru Tenda (*f*), Jeanne Lee (*v*) – combines traditional Japanese material with some of Mal's jazz.

Dan Wall

ORGAN

Influenced by – but independent of – Jimmy Smith and Larry Young.

*****(*) On The Inside Looking In** Double-Time DTRCD 175 *Wall; Jerry Bergonzi (ts); Mick Goodrick (g); Billy Drummond (d).* 4/00.
Wall was excellent on Bergonzi's albums for the same label, and the tenorman returns the favour here. With Goodrick playing lines of nearly pernickety precision and Drummond's sensible time and groove, the music sits as something almost rarified, a professorial distillation of the organ/tenor combo tradition. But the sense of power idling in reserve introduces a keenness into the music which is surprisingly persistent. Even unpromising titles such as 'The New Blues' and '5 Minute Funk' offer up fresh ideas.

Greg Wall

REEDS

An exponent of John Zorn's 'radical Jewish culture'.

***** Later Prophets** Tzadik TZ 7816 *Wall; Shai Bachar (ky); Gary Lucas (g); Aaron Alexander (d).* 9/03.
There's now a flourishing sub-genre of sets like this, drawing on traditional Jewish themes and applying modern jazz procedures to them. The novelty value has worn off, which is why it's interesting that Wall's record stands out. The instrumentation is relatively unusual. Lucas only guests here and there, so the basic sound is reeds, keyboards and drums, a quite sparse and floating sound that lifts the material but leaves sufficient ambiguity and intrigue. A happy debut; not yet followed up.

Thomas 'Fats' Waller (1904–43)

PIANO, ORGAN, VOICE

The son of a clergyman. He worked in vaudeville until the mid-'20s and began composing with lyricist Andy Razaf. His fame came with the 'Fats Waller And His Rhythm' sessions for Victor, which began in 1934 and yielded hundreds of titles. A nonpareil humorist and lampooner of trite pop, his own best songs have remained in repertory. His piano style, which emerged from stride, was percussive and swinging, delicate and whimsical. He died of pneumonia on an overnight train.

****(*) Classic Jazz From Rare Piano Rolls** Biograph BCD 104 *Waller; James P. Johnson, Lawrence J. Cook (piano rolls).* 3/23–1/29.

***** Low Down Papa** Biograph BCD 114 *Waller; James P. Johnson (piano rolls).* 5/23–6/31.

Thomas Waller was already deputizing for James P. Johnson and playing film and stage show accompaniments when he started making piano rolls for the QRS company in 1923. These two discs transfer some of his many rolls to CD. Most of the tunes are typical light blues novelties of the day, and they're played with a crisp, courtly demeanour, although individuality is to some extent suppressed by the machinery of the roll system: certainly Waller's first piano records show much more idiosyncrasy than any of these tracks. There are a couple of items with Johnson, Waller's great mentor, and one on the earlier disc which was credited to Waller but is actually by Lawrence Cook. Ebullience and good humour are persistent here to the point of becoming exasperating, and perhaps these pieces are best sampled a few at a time: there are only a few genuinely Walleresque touches, such as the abrupt doubling of tempo in 'Your Time Now' on *Low Down Papa*. The rolls have been brightly recorded, although *Low Down Papa* is less glassy and generally has the better selection of themes.

**** The Complete Early Band Works 1927–9** Halcyon HDL 115 *Waller; Tom Morris (c); Charlie Gaines, Henry 'Red' Allen, Leonard Davis (t); Jack Teagarden, Jimmy Archey, J. C. Higginbotham (tb); Arville Harris (cl, as, ts); Albert Nicholas, Charlie Holmes (cl, as); Larry Binyon (ts); Bobbie Leecan (g); Will Johnson, Eddie Condon (bj); George 'Pops' Foster, Al Morgan (b); Eddie King, Gene Krupa, Kaiser Marshall (d); The Four Wanderers (v).* 5/27–12/29.

****(*) Fats Waller 1926–1927** Classics 674 *As above discs, except add Alberta Hunter, Maude Mills (v).* 11/26–6/27.

***** Fats Waller 1927–1929** Classics 689 *As above discs, except add Bert Howell (vn, v); Lou Raderman, Howard Nelson (vn); David Martin (clo); Chuck Campbell (tb); J. Lapitino (hp); Gene Austin, Andy Razaf, Juanita Chappelle (v).* 11/27–6/29.

*****(*) Fats Waller 1929** Classics 702 *As above discs.* 6–12/29.

Waller doesn't sing anywhere on the Halcyon disc, and given the nightmarish vocals by The Four Wanderers on two tracks, perhaps he was numbed into silence. The seven tracks by Fats with Tom Morris's Hot Babies are a garish mismatch of pipe organ and cornet-led hot band, and since the resonances and overtones of the organ tamp down everything the other players do, it's hard to imagine how anyone could have thought that the group would work. The eight tracks by Fats Waller & His Buddies are merely loose-knit New York jazz of the period (1929).

The Classics discs go forward with Waller's *1926–1927* organ solos – beautiful, lilting creations – as well as some of the Morris Hot Babies tracks and more accompaniments to Mills and Hunter. There is some very strange stuff on Classics 689 – three tearful tributes to the lately departed Florence Mills, where Waller plays respectful piano, and a version of 'Chloe' with violin, organ and piano. It ends with Gene Austin singing 'Maybe – Who Knows?'. In between, though, are several classic piano solos and 'I Ain't Got Nobody', one of the best of his organ records. Remastering on all these is mixed but quite an improvement over Classics 674. The *1929* disc offers a great run of his finest piano solos (see below): still not the best sound, but it's a strong one-disc primer on early Waller.

****(*) You Rascal You / *** Fats Waller 1929–1934** ASV AJA 5040 / Classics 720 *Waller; Henry 'Red' Allen, Leonard Davis, Bill Coleman, Herman Autrey, Charlie Gains, Charlie Teagarden,* *Sterling Bose (t); Jack Teagarden (tb, v); Charlie Irvis, Tommy Dorsey, J. C. Higginbotham, Charlie Green (tb); Arville Harris, Ben Whittet, Artie Shaw, Albert Nicholas, Larry Binyon (cl, as); Gene Sedric, Larry Binyon (cl, ts); Bud Freeman (ts); Al Casey, Dick McDonough (g); Eddie Condon (bj); Billy Taylor, George 'Pops' Foster, Artie Bernstein (b); Stan King, Kaiser Marshall, Harry Dial (d).* 3/29–11/34; 12/29–11/34.

Waller's early band sides, picked out in the ASV cross-section of 1929–34 sessions, suggested a mercurial talent pondering on its ultimate direction. The two sides by Fats Waller's Buddies are frantic small-band New York jazz of the day (1929), with little of the slyness of the Rhythm sides represented by seven 1934 tracks. The guest-star role he takes on a Jack Teagarden version of 'You Rascal You' offers little more than inspired mugging, entertaining as it is. A few solos, including the enchanting 'My Fate Is In Your Hands', suggest the other side of Waller's art, and the complexity of his personality. Mixed reproduction again, alas: some sides sound very dull, others are clear and strong. Much the same applies to the Classics version of this material.

*** **Fats Waller 1934–1935** Classics 732 *Waller; Herman Autrey, Bill Coleman (t); Floyd O'Brien (tb); Gene Sedric (cl, ts); Mezz Mezzrow (cl, as); Al Casey (g); Billy Taylor, Charles Turner (b); Harry Dial (d, vib).* 9/34–1/35.

***(*) **Fats Waller 1935** Classics 746 *As above, except omit Mezzrow, Taylor; add Rudy Powell (cl, as); James Smith (g); Arnold Bolling (d).* 1/35–6/35.

***(*) **Fats Waller 1935 Vol. 2** Classics 760 *As above, except omit Coleman, Sedric, Dial.* 6–8/35.

***(*) **Fats Waller 1935–1936** Classics 776 *As above, except omit Powell, Smith; add Benny Morton (tb), Emmett Matthews (ss), Bob Carroll, Gene Sedric (ts), Hank Duncan (p), Yank Porter (d).* 11/35–2/36.

*** **Fats Waller 1936** Classics 797 *As above, except omit Morton, Matthews, Caroll, Duncan; add Slick Jones (d).* 6–9/36.

*** **Fats Waller 1936–1937** Classics 816 *As above, except omit Bolling, Porter.* 11/36–3/37.

*** **Fats Waller 1937** Classics 838 *As above, except add Bunny Berigan (t); Tommy Dorsey (tb); Dick McDonough (g); George Wettling (d).* 3–6/37.

Waller worked hard in the studios, and though his material has been traditionally looked down upon, he did usually make the most of it, even if the relentless clowning, yelled asides, importuning of soloists and general mayhem obscured much of what his hands were doing at the keyboard. This is often knockabout music, but whenever he gets to a good melody or does one of his own better tunes – such as the 12-inch master of 'Blue Turning Grey Over You' – its underlying seriousness rises to the surface. Autry and Sedric, the most ubiquitous yet least recognized of horn-players, are always ready to heat things up. Bill Coleman's presence on a few early sessions introduces some of his elegant horn, and the almost forgotten Rudy Powell replaced Sedric on several of the 1935 dates.

Much order has now been imposed on these sessions. Classics have set out a comprehensive survey of Waller's Rhythm recordings and his various solos. The Classics CDs are easy to follow, but three deleted RCA sets of this material were attractively packaged and the remastering (much improved on the earlier standards of the Bluebird reissues) is generally better. Waller fans may want to seek these out, though it's possible that the parent company may redo them yet again.

Classics 732 includes four piano solos as well as the session which produced 'Serenade For A Wealthy Widow'; 'Baby Brown' is another good one. Classics 746 has 'Rosetta', 'I'm Gonna Sit Right Down And Write Myself A Letter', the outstanding 'Dinah' and 'Sweet And Slow'. Either this or the following Classics 760 might be a good one to sample: the latter includes several more of the best Rhythm tracks, with one of the best ever versions of 'Somebody Stole My Gal'. Classics 776 has the fruits of a session involving a 12-piece band, which even has a second pianist, Hank Duncan, who brings on a joshing cutting contest on 'I Got Rhythm'. Also on this disc is a particularly fine session that produced 'The Panic Is On', 'Sugar Rose' and 'West Wind'. There is still a decent quota of good music on Classics 797, but this and the next two see the Rhythm formula wearing dangerously thin and some truly dreadful material coming under assault. There are many pickings here, but they're camouflaged by a lot of nonsense. By the time the Classics sequence reaches its end, this stands as a fairly monumental set, but follow the stars in the meantime for Waller's better moments.

***(*) **Fats Waller 1937 Vol. 2** Classics 857 *Waller; Herman Autrey, Paul Campbell (t); Gene Sedric, Caughey Roberts (cl, ts); Al Casey, Ceele Burke (g); Charles Turner, Al Morgan (b); Slick Jones, Lee Young (d).* 6–12/37.

*** **Fats Waller 1937–1938** Classics 875 *As above, except add John 'Bugs' Hamilton, Courtney Williams (t); George Robinson, John 'Shorty' Haughton (tb); William Alsop, James Powell, Fred Skerritt (as); Lonnie Simmons (ts); Cedric Wallace (b).* 12/37–7/38.

*** **Fats Waller 1938** Classics 913 *Waller; Dave Wilkins, Herman Autrey (t); George Chisholm (tb); Alfie Kahn, Gene Sedric (cl, ts); Ian Sheppard (ts, vn); Al Casey, Alan Ferguson (g); Len Harrison, Cedric Wallace (b); Hymie Schneider, Edmundo Ros, Slick Jones (d); Adelaide Hall (v).* 8–12/38.

*** **Fats Waller 1938–1939** Classics 943 *Waller; Herman Autrey (t); Gene Sedric (cl, ts); Coco Heimel, Al Casey (g); Candy Hall, Cedric Wallace (b); Slick Jones, Johnny Marks (d).* 12/38–4/39.

*** **Fats Waller 1939** Classics 973 *As above, except omit Heimel, Hall, Marks; add John 'Bugs' Hamilton (t), Chauncey Graham (ts), John Smith (g), Larry Hinton, Max Lewin (d).* 6–11/39.

Waller's progress with his Rhythm is documented further here. The humour grows less manic, more formulaic, and sometimes even gentle in its delivery; the material continues to be a mix of worthy and throwaway; and the tenor of each session is usually rather light and fresh, since Waller disliked doing more than the minimum rehearsal before setting down a take. Classics 857 starts with five rather sweetly engaging solos, including 'Keepin' Out Of Mischief Now' (an almost definitive version), and some excellent Rhythm tracks make this one a very good entry in the series. Classics 875 includes eight titles where the Rhythm group was augmented into an orchestra. Waller is uncharacteristically reserved on some of his vocals but there are fine versions of 'Skrontch' and 'The Sheik Of Araby'. There's also a curious date where Ceele Burke plays steel guitar and Waller sings 'Why Do Hawaiians Sing Aloha?'

Waller visited Europe twice in the late '30s, and he recorded in London on both trips. Two sessions in 1938 found him handling organ and piano with a British band, cutting six organ solos (including a surprisingly bleak and unsettling 'Deep River') and backing Adelaide Hall for two further songs (all on Classics 913). Two Rhythm dates back in New York round off the disc. The following year, he worked alone or with drum-only support. There are six wistful miniatures, the 'London Suite', and a rather mournful 'Smoke Dreams Of You', which go to suggest the reflective side of Waller's art which rarely made it to record yet which is always touted by supporters as his shamefully overlooked inner self. Whatever the case, these are slight but charming pieces, and they're on Classics 973, along with three more dates with the Rhythm. On one, they do a polite remake of 'Bond Street' from the 'London Suite'. Classics 943 includes a bizarre two-title date where Waller plays electric organ behind Gene Austin, who sounds like he's doing a Waller impersonation. It also offers three very rare tracks from his 1939 London visit, including 'Cottage In The Rain' – unfortunately dubbed from a very poor master. Transfers tend to be respectable rather than outstanding.

*** **Fine Arabian Stuff** High Note HCD 7053 *Waller (p, org, v solo).* 11/39.
Waller plays the likes of 'The Old Oaken Bucket', 'Oh! Susanna' and 'Go Down Moses', guying the lyrics without mercy yet often playing the melodies with improbable delicacy. These are 16 transcription performances for radio programming and much of the way it's vintage Fats, but the sound has a thick mist of echo over it which isn't very appealing.

*** **Fats Waller 1939–1940** Classics 1002 *Waller; John 'Bugs' Hamilton (t); Gene Sedric (cl, ts); John Smith, Al Casey (g); Cedric Wallace (b); Slick Jones (d); Una Mae Carlisle (v).* 39–40.
*** **Fats Waller 1940–1941** Classics 1030 *As above, except omit Smith, Carlisle; add Catherine Perry (v).* 7/40–3/41.
***(*) **Fats Waller 1941** Classics 1068 *As above, except omit Perry; add Herman Autrey, Bob Williams (t); George Wilson, Ray Hogan (tb); Jimmy Powell, Dave McRae (as); Bob Carroll (ts); Charles Turner (b); Arthur Trappier (d).* 5–12/41.
*** **Fats Waller 1942–1943** Classics 1097 *Waller; Herman Autrey, John 'Bugs' Hamilton, Joe Thomas, Nathaniel Williams, Benny Carter (t); Herb Flemming, George Wilson, Slim Moore (tb); Gene Sedric, Gene Porter (cl, ts); Jackie Fields, George James (as); Bob Carroll (ts); Al Casey, Irving Ashby (g); Cedric Wallace, Slam Stewart (b); Arthur Trappier, Zutty Singleton (d); Deep River Boys, Ada Brown (v).* 3/42–9/43.
If Waller was ultimately trapped by his non-stop funny-man image, the routine of the Fats Waller And His Rhythm records at least helped to focus a talent that was sometimes in danger of merely running ragged. The dozens of throwaway tunes he lampooned may have had little intrinsic merit, and he often falls back on favourite lines and devices, but like Armstrong in the same period Waller remains an inimitable talent, and the space limitations of the records often result in performances full of compressed excitement. The later sessions are unpredictable in this respect, since he often goes gentle when one expects a shot of uproar. It is certainly untrue to say that the Rhythm recordings declined in quality. The 1941–42 sessions include some of the finest sides the band made, and Hamilton, Sedric and Autrey, all minor figures who nevertheless played handsomely at the right moment, lend a more urgently swinging touch to the music than anything provided by, say, the Louis Jordan band. (Compare Waller's 'Your Socks Don't Match' or 'Don't Give Me That Jive' (both on Classics 1068), two very Jordanesque tunes, with any of the altoman's records. Next to Jordan's calculating burlesques, Waller's wit sounds wholly spontaneous.)

Since RCA's multi-disc overview is now long gone, these Classics volumes – which finally complete the Waller story after 21 CDs! – take first place. Pick of the four is surely Classics 1068, which has the Rhythm augmented by horns for the session that produced the terrific 'Chant Of The Groove', as well as five piano solo tracks and superior singles such as 'Buck Jumpin'' and 'Clarinet Marmalade'. Classics 1097 offers the final four Victor dates and includes Fats singing 'That's What The Well Dressed Man In Harlem Will Wear' in front of the Victor First Nighter Orchestra and Benny Carter playing trumpet on the last session. Ten titles for V-Disc, with Fats alone at the piano or the organ, make a fine conclusion to the series, with the chilling farewell of 'Sometimes I Feel Like A Motherless Child' making an eerie finale to his career on record. Sound is mostly more than acceptable on all four discs.

Also, in brief:

(*) **Fats Waller 1922–1926 Classics 664. 10/22–4/26.
Fantastically obscure music: 19 tracks of classic blues and vaudeville singers accompanied by Waller, plus two 1922 solos and two tracks with the kazoos of the Jamaica Jazzers.

(*) **Misbehavin' Badly Giant Steps G15T006. 29–43.
A hotch-potch of Victor sessions and V-Discs, all available elsewhere.

Jan Wallgren (1935–96)

PIANO

Originally from Norway, he spent most of his life in Sweden. A bopper in the '50s and '60s, he was an eclectic with a deep knowledge of classical and folk forms.

***(*) **Standards And Blueprints** Dragon DRCD 246 *Wallgren (p solo).* 4/87–2/93.
**** **Raga, Bebop And Anything** Dragon DRCD 303 *Wallgren; Magnus Broo (t); Nils Landgren (tb); Håkan Broström (ss, as); Jonas Knutsson (ss, as, bs); Lennart Åberg (ss, ts); Christian Spering (b); Anders Kjellberg (d).* 4/95.
Wallgren's *Blueprints* is an album we have returned to often. The veteran bebopper-turned-composer wore his heart on his sleeve here, with the jazz pieces sitting beside dedications to Berg, Webern and Schoenberg, and while it is principally a recital of tiny miniatures – some of which might blow away on a puff of wind – the beauty of his touch brings most of it to life, with the dozen 'Hints And Suggestions' particularly fine. His version of the Lennon–McCartney tune 'Blackbird' is about as eloquent as the Beatles have ever been in a jazz setting.

The group record takes its title from an advertisement once placed to advertise a Wallgren concert ('Wallgren: Raga, bebop and anything'). Like so many Scandinavian composers, his music is inseparable from a heritage that a jazz vocabulary has only tempered. Chorale and passacaglia forms are as prevalent here as the blues, and in company with a front-rank band the leader sets out a rich programme of nine themes, none of them alike. Cancer took him in the summer of 1996, and this stands as a memorial to a rare imagination. There are other fine Wallgren recordings which await CD restoration: *Steel Bend Rock*, *Love Chant* and *Ballade An Der Ruhr* among them.

Per Henrik Wallin (1946–2005)

PIANO

An explosive post-bop stylist, the Swede led many record dates during the '70s and early '80s but was badly injured in a 1988 accident and has since recorded only occasionally.

***(*) **The Stockholm Tapes** Ayler AYL 032 *Wallin; Lars-Göran Ulander (as); Peter Olsen (d).* 75–77.

*** **Burning In Stockholm** Atavistic Unheard Music Series 249 *Wallin; Johnny Dyani (b); Erik Dahlbäck (d).* 1/81.
*** **Deep In A Dream** Dragon DRCD 290 *Wallin (p solo).* 5/85.
**** **Coyote** Dragon DRCD 320 *Wallin; Tørbjörn Hultcrantz (b); Erik Dahbäck (d).* 8/86–10/87.
***(*) **Where Is Spring** Dragon DRCD 390 *Wallin; Torbjörn Hultcrantz (b); Leif Wennerström (d).* 86–87.
***(*) **Dolphins, Dolphins, Dolphins** Dragon DRCD 215 *Wallin; Mats Gustafsson (ss, ts, bs); Kjell Nordeson (d).* 8/91.

Wallin's extensive discography is still seriously depleted. He was a fascinating pianist, taking whatever he wanted from free- and post-bop piano language. A bravado delivery, involving tumultuous climaxes and moment-by-moment contrast, makes him hard to follow or even like at times, but he was surely a European original. *Coyote* documents some radio sessions by his power trio of the '80s. Massive pieces like 'The Strange Adventures Of Jesper Klint' go through lightning changes of mood, spinning through amazing pyrotechnics from the keyboard but always under precarious but particular control. Compared to some of his other groups, the bassist and drummer are much in tune with his style and help rather than hinder. A belated but splendid release. *The Stockholm Tapes* goes back even earlier, to a mid-'70s trio with saxophonist Ulander, and this is about as far-out as Wallin's music ever went, the threesome powering along almost as if they were a New York loft-jazz outfit rather than a team from the north end of Europe. It's exhilarating music. The same for the Atavistic recovery of a long improv involving Wallin with Mbizo and regular collaborator Dahlbäck. Again, the provenance could be downtown New York.

Even when he plays standards, as on *Deep In A Dream*, the language is open and enriched with ideas from outside conventional harmonic jazz. It's a very beautiful record, but not something you can put on as background and expect to appreciate. *Where Is Spring* isn't quite so compelling, but it's a highly desirable record if you've dabbled in Wallin's brand of magic.

Hospitalized after a crippling accident in 1988, Wallin astonishingly came back with seemingly none of his power depleted. The shade most closely evoked here is Thelonious Monk, since 'Nu Nu Och Då Nu Går Då Och Nu' sounds like a perversion of 'Round Midnight', and other Monkish melodies drift through the remaining tunes. But the level of interplay here – confrontational and conspiratorial in equal proportion – goes against the impression given by much of his earlier work that Wallin is best by himself, although his long solo 'J.W.' is a wonderfully expressive tribute to a painter friend. Gustafsson is gothically powerful and jagged, Nordeson works with military intensity, and it's all splendidly recorded.

*** **Blues For Allan** Flash Music FLCD-8 *Wallin; Peter Janson (b); Leif Wennerström (d).* 4–12/98.

His second record of the '90s finds Wallin at Club Fasching with a new trio – Janson, who plays in the Aaly Trio, is a great find. 'Thelonious' is so dramatically reharmonized that Monk himself might have raised an eyebrow. For once, Wallin's playing is too relentless: the pair of blues pieces are almost teeth-grindingly tensed up. 'Ryssland' is a desolate tribute to the Russian people. 'Sweet And Lovely' is neither, although the record as a whole is a good antidote to too many perfumed piano recitals.

*** **9.9.99** Stunt STUCD 00202 *As above.* 9/99.

As ever, Wallin picks over his Monk songbook obsessively: there are six more renditions here. When he does Bud Powell's 'Elegy', it seems disorientating, because it feels it should be a Monk credit. In the end this is no primed masterpiece but (as the title suggests) a day's work, as singular as any other day's. Wallin isn't likely to settle for making himself into repertory, but it depends how he's documented from this point onwards.

***(*) **Proklamation I & Farewell To Sweden** hatOLOGY 563 2CD *Wallin; Peter Janson (b); Leif Wennerström, Sven-Åke Johansson (d).* 3/00–2/01.

A duo set with Johansson recorded in Wallin's apartment and a trio session at the Bimhuis in Amsterdam. The ten improvisations by the duo (really a single piece, banded on the CD) are conciliatory, rather different from the battleground which Wallin sometimes makes out of his preferred standards and jazz themes, although hints of Ellington and Monk keep breaking in. At the Bimhuis it's more like business as usual for the trio. Janson and Wennerström have grown into their roles and the group sounds like a purposeful entity even in a piece as difficult as Monk's 'Work'. They also centre what would otherwise be badly scarred versions of 'Embraceable You' and 'Answer Me My Love'. It's hard to tell if Wallin is smiling inside at this kind of creative desecration. A track at a time, it's certainly exhilarating.

***(*) **One Knife Is Enough** Caprice CAP 21722 *Wallin (p solo).* 1/82–3/03.

Caprice have reissued Wallin's 1982 solo set under this title and added another eight tracks cut in 2003. One way to compare them is to try out the two versions of 'April In Paris'. The lick which he uses almost as a punctuation device in the earlier treatment is entirely absent, and maybe he's a little kinder on the melody, but otherwise he sounds as vehement as he was 20 years earlier. Wallin is a hard listen as a soloist: crabby, stubborn and not a great one for letting in light, he pounds his way through the compositions. Taken a couple of tracks at a time, though, the results are undeniably compelling, and when he does soften just a little – as on 'My Pearl Just Left' – a strange poignancy comes out.

***(*) **Mandelstam** Moserobie 023 *Wallin; Magnus Broo (t); Mats Äleklint (tb); Sven Larsson (btb); Håken Nyquist (frhn); Anders Ekholm, Stefan Isaksson, Jonas Kullhammar, Fredrik Ljungkvist, Bernt Rosengren (reeds); Steve Reid, Harry Wallin (d); Thomas Eby (perc).* 10/03.

A late live excursion by Wallin, still sounding commanding and full of ideas, and his younger (though not entirely – the great Bernt Rosengren is there) 'Gang'. All the pieces are his; they're not just run down but properly rehearsed and thought through and the knowledge of his impending death at this time makes the set a poignant one. 'Tiveden', 'Harry's Idea' and the moving title-track are all powerful charts and the soloists do them full justice. Wallin's still seriously unappreciated as a composer.

George Wallington (1924–93)

PIANO

Born Giacinto Figlia in Sicily, he was involved in the first wave of bebop. He subsequently left the music business but recorded an album and gave a few concerts in the mid-'80s.

***(*) **The George Wallington Trios** Original Jazz Classics OJCCD 1754 *Wallington; Chuck Wayne (mandola); Charles Mingus, Oscar Pettiford, Curley Russell (b); Max Roach (d).* 9/52–5/53.

More so even than Joe Albany or Dodo Marmarosa, George Wallington is the underrated master of bebop piano: he's best known for his 'Lemon Drop' and 'Godchild'. His speed is breathtaking, his melodies unspooling in long, unbroken lines, and he writes tunes which are rather more than the customary convoluted riffs on familiar chord-changes. The OJC *Trios* disc is all piano, bass and drums, and there are marvellous, flashing virtuoso pieces like the ultrafast 'Cuckoo Around The Clock', although the elegance of 'I Married An Angel' is a harbinger of Wallington's later work.

*** **Live! At Café Bohemia / *** Complete Live At The Bohemia** Original Jazz Classics OJC 1813 / Lone Hill Jazz LHJR 10280 2CD *Wallington; Donald Byrd (t); Jackie McLean (as); Paul Chambers (b); Art Taylor (d). 9/55.*
*** **Jazz For The Carriage Trade** Original Jazz Classics OJCCD 1704 *Wallington; Donald Byrd (t); Phil Woods (as); Teddy Kotick (b); Art Taylor (d). 1/56.*
***(*) **The New York Scene** Original Jazz Classics OJCCD 1805 *Wallington; Donald Byrd (t); Jackie McLean (as); Paul Chambers (b); Nick Stabulas (d). 3/57.*
Some of these are merely serviceable hard-bop entries, prosaic stuff after the fine fierceness of the earlier records; but some of the music takes exception. Wallington's playing seemed to turn inwards and his improvisations are at an altogether cooler temperature. Byrd muddles through the first two dates and is approaching his faceless self on the later one, yet this anonymity throws some of Wallington's own contributions into sharper relief – almost like Freddie Hubbard on some of the more outré Blue Notes of the next decade. Woods hits every note he needs to with his usual accuracy on his appearances; McLean is his customary tart mid-'50s self on the earliest date. *Café Bohemia* (now delivered full length by Lone Hill) and *Carriage Trade* are tough and darting but finally straight-ahead in their demeanour; it's *The New York Scene* that looks a little further out, thanks to Wallington's material and his own solos, which have begun to skin bebop language back to something more elemental.

***(*) **The Prestidigitator** Wounded Bird 4004 *Wallington; Jerry Lloyd (b-t); J. R. Monterose (ts); Teddy Kotick (b); Nick Stabulas (d). 4/57.*
We're sentimentally fond of this because, first, the title sums up Wallington's fast-fingered style better than anything we could offer; second, because the recording comes so close before his retirement from the scene; and, last but not least, because it also adds to the still-small discography of Monterose, a particular favourite of ours (he came up with the title). It's also unusual in that it brought several compositions of Mose Allison's into the repertory, though they've rarely been covered since. In essence, it's sophisticated hard bop, and Mose's touch with a melody comes across on 'Rural Route' and 'Promised Land'. An intriguing, sophisticated record.

*** **Leonard Feather Presents** VSOP12 *Wallington; Idrees Sulieman, Thad Jones (t); Phil Woods (as); Curley Russell (b); Denzil Best, Art Taylor (d); Baird Parker (v). 7 & 9/57.*
The simplest clue that this is 'second generation' bebop is that the guest vocalist is Charlie Parker's son Baird, 'singing' 'Salt Peanuts' two years after his father's death. For the most part, the rest of it is fairly generic bop. Wallington's the most distinctive voice, though Woods's post-Bird approach makes for one or two striking solos

*** **The Pleasure Of A Jazz Inspiration** VSOP 84 *Wallington (p solo). 8/85.*
Tempted back into the studios, Wallington created this 'jazz tone poem' in eight parts. Bebop figures drift through some of the themes: 'Writing In The Sand' is very like Powell's 'Parisian Thoroughfare'. But the slower pieces are unusually dark, with the harmonies of 'Memory Of The Heart' almost impenetrably dense, and there's a hint of sourness that goes with the pleasure. Wallington sounds rusty here and there, and much of the old exhilaration has dissipated, but it's an interesting if eccentric postscript to a frustrating career.

Also, in brief:

*** **Knight Music** Koch 8543. 9/56.
A fine trio version of his 'Godchild' and some good standards covers as well.

Bob Wallis (1934–91)

TRUMPET, VOICE

A Yorkshireman, he moved to London and played with Acker Bilk before forming his own Storyville Jazzmen. Latterly moved to Switzerland.

*** **1957** GHB CD 252 *Wallis; John Mortimer (tb); Les Wood (cl); Pete Gresham (p); Hugh Rainey (bj); Stu Wimsey (b); Ginger Baker (d). 57.*
(*) **The Pye Jazz Anthology / * Ol' Man River** Castle CMDDD 484 2CD / Lake LACD 91 *Wallis; Avo Avison (tb); Doug Richford (cl); Al Gay (cl, ts, ss); Pete Gresham (p); Hugh Rainey (bj); Brian Kirby (b); Ken Buckner (d). 60–63; 5/60–3/61.*
*** **Live In Leipzig 1976** Dine-A-Mite DJKCD-002 2CD *Wallis; Mike Sherbourne (tb); Andre Beeson (cl, as); Ian Armit (p); Ken Ames (g, bj); Bernie Cash (b); George Collier (d). 9/76.*
Wallis was a bit of a second-division leader in the trad years, at least next to the Three B's, but he did manage a couple of hits and worked steadily enough. The Storyville Jazzmen recorded for Bill Colyer's 77 label (the stuff's on the GHB reissue) and made several records for Pye; the Castle set collects most of them. Bob's singing gets a bit wearisome and the studio tracks never really capture the pandemonious feel the band could usually generate live, but it's a fair souvenir of their work. The Lake disc, which restricts itself to *Ol' Man River* and the best of *Travellin' Blues*, is rather better since it doesn't try to include too much.

The Leipzig live set was not recorded at a very propitious period for British trad, but the music is surprisingly better than expected. The faster pieces go off at a scatterbrained pace yet everyone manages to keep up, even if Ian Armit has to contend with a modest piano. Too many vocals again, but Wallis fans will understand.

Jack Walrath (born 1946)

TRUMPET, FLUGELHORN, VOICE

The Montana-born Walrath worked in Charles Mingus's group during the '70s, after Berklee and a stint in R&B. Strongly influenced by bebop, he has a clear-edged and intense sound and great humour.

***(*) **In Europe** Steeplechase SCCD 31172 *Walrath; Glenn Ferris (tb); Michael Cochran (p); Anthony Cox (b); Jimmy Madison (d). 7/82.*
Walrath is a brassy, upfront kind of trumpet-man and has been a stalwart in some strong repertory bands. As a leader, he's never had tremendous impact on record. The brass front line on the

Steeplechase is ringingly present, and Ferris's old-fashioned tone is a huge asset on 'Duesin' In Duesseldorf' and 'At Home In Rome', two of four Walrath originals on a relatively short-measured release that will leave most purchasers calling for more. Cox and Madison make an interesting partnership, not always absolutely squarely on the metre, but lateral enough to keep a step ahead of a notably capricious leader.

*** **Hipgnosis** TCB 01062 *Walrath; David Fiuczynski (g); Hill Green (b); Cecil Brooks III (d); Dean Bowman (v). 3/95.*
**** **Solidarity** ACT 9241 *Walrath; Ralph Reichert (sax); Buggy Braune (p); Christian Havel (g, v); Andreas Henze (b); Joris Dudli (d). 8/95.*

Walrath's long-standing passion for horror films is reflected in the name of his working band, The Masters Of Suspense. They are featured on *Hipgnosis*, an unusual set in that it puts considerable emphasis on lyrics and vocal performance. These suggest that Walrath remains under the influence of the great Charles Mingus, at whose former home he wrote the piece 'Mingus Piano'. The 'Sweet Hip Gnosis' suite which it brings to an end is much involved with Walrath's other fascination in esoteric philosophy, a rich and complex group of distantly related pieces that cohere more and more securely each time they are heard. The Mingus association is cemented by 'Eclipse' but is omnipresent, detectable even on a Walrath original like 'Blues Sinistra'.

Solidarity is a blues-soaked and – as Jack points out – very American-sounding recording that could again almost be a Mingus offshoot. Reichert's father owns the Hamburg club where the recording was made; it's an atmospheric place and a strong, smouldering set. The two-part 'Hamburg Concerto' and the title-track bespeak anew Walrath's ability to give long forms the immediacy and the visceral punch of a simple blues, while 'Hot-Dog For Lunch', 'Political Suicide' and 'Psychotic Indifference' underline his more capricious and satirical side. Reichert claims joint honours, and his father's production yields up a sound which favours the horns over the rest of the group – not overwhelmingly so, but with a definite edge. Good stuff.

***(*) **Journey, Man!** Evidence ECD 22150 *Walrath; Bobby Watson (as); Craig Handy (ss, ts); Kenny Drew Jr (p); Ray Drummond (b); Victor Lewis (d). 11/95.*

Jack called this band Hard Corps and used it to mark a return to pretty orthodox hard bop. Whether this was out of frustration or a genuine desire to explore that slightly tired idiom is hard to determine, but the playing on *Journey, Man!* – from the horns in particular – suggests an exuberant embrace of the old style. 'Butt! (Tails From The Backside)' veers close to parody, but 'Pete's Steps', derived from Coltrane's 'Giant Steps', is both generic and spot-on. 'Bouncin' With Ballholzka' flirts with elements of freedom, while 'When Love Has Gone (It Comes Out Like This)' is an exquisite ballad, pitched in a middle register and showing a side of Walrath's playing that is all too rarely highlighted.

***(*) **Get Hit In Your Soul** ACT 9246 2 *Walrath; Bill Bickford (g); Miles Griffith (v); WDR Big Band. 96–98.*

A joyous celebration of the music and the spirit of Charles Mingus, which of course Walrath experienced at first hand. Miles Griffith serves to remind us that Mingus's recitations and songs were never an incidental aspect of what he was about but were absolutely central to it, and 'Oh Lord, Don't Let Them Drop That Atomic Bomb On Me' is the proof: passionate, wry and intense. However, the real surprises on the album are Jack's compositions. The opening 'Motley As An Amorphous Hangdown' is brassy and roiling, while his arrangement of the famous Egyptian 'Hymn To Aten' alongside Psalm CIV touches new areas of expression for the trumpeter.

*** **The Invasion Of The Booty Shakers** Savant 2038 *Walrath; Bill Bickford (g, perc, v); Dwayne Dolphin (b); Cecil Brooks III (d); Art Baron (perc, didjeridu, serpent); Dean Bowman, Miles Griffith (v). 01.*

Unfortunately, rock band Parlet beat Jack to it on this title. Unfortunately, too, his sophomoric humour – which some generously liken to Frank Zappa's – is wearing a little thin in middle age. A strange, impressionistic track here is called 'Da Thrill Of Vasectomy, Da Agony Of Da Feet'. Griffith's singing is still something of an acquired taste. The Masters Of Suspense have had better days in the studio, but for fans this is a wack treat.

Danny Walsh

ALTO AND TENOR SAXOPHONES

Bright newcomer who made an impact with vibist Joe Locke.

*** **D's Mood** Steeplechase SCCD 31428 *Walsh; Joey Calderazzo (p); Dave Stryker (g); Jay Anderson (b); Billy Drummond (d). 00.*

Walsh is relatively unusual in doubling alto and tenor saxophones. He doesn't have a particularly distinctive voice on either, but the keener, more plangent sound of the alto suits him better, in this setting at least. He can be forgiven 'Danny Boy', which he's probably been playing since the beginning of his career, and he makes good on his early promise with fine readings of 'Shiny Stockings' and a long 'You Stepped Out Of A Dream'. Shame there's been no follow-up.

Priska Walss (born 1964)

TROMBONE, ALPHORN

A delightful new voice, and since 1991 half of Duo Frappant with college friend Gabriela Friedli.

**** **Intervista** Intakt CD 087 *Walss; Gabriela Friedli (p, org). 00–02.*

This is as fresh and inviting a disc as any to appear on the European scene in recent years. Walss's trombone technique has little to do with the deconstructions of players like George Lewis and Vinko Globokar. Instead, she favours a bright, vocal tone, sometimes almost in tailgating style, which contrasts sharply with the mournful drones of the alphorn on tracks like 'Furggelti' and 'Lisblueme', the latter a wonderful duet between thundercloud and pianistic waterdrops. On 'Clara', Priska uses her mute to create a bluesy wah-wah in the middle distance over Friedli's meditative one-note 'accompaniment' (which actually sits well forward of the horn); she then has her moment for a short Daffy Duck monologue before Friedli comes back in canon to bring the piece to an unexpectedly conventional but satisfying end. Organ is used sparingly, as in the wheezy pulse running through 'Fil Bleu', and throughout the attention falls squarely on the horn-player, who is going to be one of the most interesting new voices of coming years. Find her also on Urs Voerkel's Intakt work, but catch up with this one without delay.

Cedar Walton (born 1934)

PIANO

After a stint in the military, the Dallas-born Walton worked with Kenny Dorham and J. J. Johnson before joining (and later rejoining) the Jazz Messengers. He also served a tour as house pianist for the Prestige label. He has a confident feel for the blues but favours a kind of angular lyricism.

***(*) **Cedar!** Original Jazz Classics OJCCD 462 *Walton; Kenny Dorham (t); Junior Cook (ts); Leroy Vinnegar (b); Billy Higgins (d).* 7/67.

***(*) **Soul Cycle** Original Jazz Classics OJCCD 847-2 *Walton; James Moody (ts, f); Rudy Stevenson (bs); Reggie Workman (b); Albert 'Tootie' Heath (d).* 68.

***(*) **Cedar Walton Plays Cedar Walton / *** Spectrum** Original Jazz Classics OJCCD 6002 / Prestige PRCD 24145-2 *As Cedar!, except add Blue Mitchell (t); Clifford Jordan (ts); Bob Cranshaw, Richard Davis (b); Jack DeJohnette, Mickey Roker (d).* 7/67–1/69.

Walton has only slowly been recognized as a significant jazz composer. Tunes like 'Bolivia', 'Ojos De Rojo', 'Maestro' and 'Ugetsu' rival McCoy Tyner's work for sophisticated inventiveness. During the '70s Walton was anchoring Clifford Jordan's Magic Triangle band. They seem to have struck up an immediate rapport on these earlier sessions, made for Prestige. *Plays* contains a useful sample of the earlier quartet and quintet stuff with Dorham and Cook, but the compilation misses a fine trio, 'My Ship'. Paired with the characteristically blunt Mitchell, Jordan takes the direct route to goal, with no sign of his irritating tendency to mark time in mid-solo. 'Higgins Holler' and 'Jake's Milkshakes' also feature sterling work by DeJohnette, who still sounds rather eager to please. There's an excellent trio performance of Walton's 'Fantasy In D', related to 'Ugetsu', with Roker and Cranshaw. Though there's good stuff on OJC 462, the compilation has to be a better bet. By and large *Spectrum* runs a few variants on the same sessions and the same material and, heard afresh, it has much to recommend it; but the reappearance of *Soul Cycle*, with Moody and Stevenson, is the real find, a brisk, expressive session which is paced just about perfectly and contains one gem of a performance in 'My Cherie Amour'.

***(*) **First Set / ***(*) Second Set / *** Third Set** Steeplechase SCCD 31085 / 31113 / 31179 *Walton; Bob Berg (ts); Sam Jones (b); Billy Higgins (d).* 1 & 10/77.

This was a vintage period for Walton. This is the band that went out as Eastern Rebellion, though these discs seem to be credited to Walton alone. His European gigs were models of tough contemporary bop and, though the incidence of covers is higher than one might expect, given the strength of his writing, the standard of performance is consistently high, and for once Steeplechase's exhaustive documentation seems justified. Berg, who replaced George Coleman in the group, turns in an excellent performance of Coltrane's 'Blue Train' on *Second Set*, avoiding the usual pastiche of Trane's lonesome solo and turning the theme into something altogether tougher and more locomotive. There are several good Monk performances, but the opening 'Off Minor' on *First Set* is the most dynamic.

*** **Among Friends** Evidence ECD 22023 *Walton; Bobby Hutcherson (vib); Buster Williams (b); Billy Higgins (d).* 7/82.

This was never intended as a release recording. Walton was working with Bobby Hutcherson's group at the Keystone Korner and opened for the vibist most nights with a few solo performances and some trios. There is a magnificent solo medley here – 'Ruby My Dear', 'My Old Flame', 'I've Grown Accustomed To Her Face', wryly adult love songs – tucked away at the end of the record, but also in a sense its climax. Cedar also does some tunes with the rest of the rhythm section and is joined by Hutcherson on 'My Foolish Heart'. All of which makes this a very attractive package indeed.

*** **Bluesville Time** Criss Cross 1017 *Walton; Dale Barlow (ts); David Williams (b); Billy Higgins (d).* 4/85.

Williams and Higgins were the ground floor of Walton's fine '80s groups. The drummer's ability to sustain and develop a pattern became increasingly important to the pianist as he simplified and reduced his delivery. Barlow compares very favourably with the inventive Bob Berg, who had played for a time in Walton's other group, Eastern Rebellion (see above). The material is excellent – 'Naima' and 'I Remember Clifford' alongside distinctive originals like 'Rubber Man' and 'Ojos De Rojo' – but the playing, Higgins apart, isn't quite crisp enough.

***(*) **The Trio: Volumes 1–3** Red RR 123192 / 123193 / 123194 *Walton; David Williams (b); Billy Higgins (d).* 3/85.

Recorded live in Bologna, these represent a compelling mixture of originals ('Ojos De Rojo', 'Jacob's Ladder', 'Holy Land'), standards ('Lover Man', 'Every Time We Say Goodbye') and challenging repertoire pieces (Ellington's 'Satin Doll', Fred Lacey's 'Theme For Ernie', S. R. Kyner's 'Bluesville'). Walton's brilliant phrasing and inbuilt harmonic awareness keep thematic material in view at all times, and his solos and accompaniments are always entirely logical and consistently developed. About Higgins there is very little more to add but that he has inherited and fully deserved the mantle of Elvin Jones. Williams offers firm, unobtrusive support but isn't a very exciting soloist.

***(*) **Cedar Walton Plays** Delos 4008 *Walton; Don Sickler (t); Steve Turre (tb); Kenny Garrett (as); Lou Orensteen (ts); Charles Davis (bs); Ron Carter (b); Billy Higgins (d).* 9/86.

An ambitious-looking project for the pianist that disappoints only to the degree that the mid-size band does little more than accompany for most of the record's span. Given that there are some formidable soloists here – Orensteen is more obscure, but has worked with Clifford Jordan and others – it's a shame that they aren't more creatively deployed. Walton himself is in very good shape and the trio crackles along on Bud Powell's 'Hallucinations' and Nellie Lutcher's 'He's A Real Gone Guy'. Some other cuts are more interesting for the arrangement, like the opening 'Willow, Weep For Me' and an extended interpretation of Cole Porter's 'So In Love'. The highlight remains the read of Benny Golson's too rarely covered 'Out of the Past': Walton at his funky, thoughtful best.

**** **Manhattan Afternoon** Criss Cross 1082 *Walton; David Williams (b); Billy Higgins (d).* 12/92.

***(*) **Cedar's Blues** Red Records RR 123179 2 *As above, except add Curtis Fuller (tb); Bob Berg (ts).* 93.

*** **Off Minor** Red Records RR 123242 2 *Walton; David Williams (b).* 93.

Manhattan Afternoon is a tremendous record. With just two originals tucked away in the middle of the set, Walton sticks to a programme of fairly routine standards and repertoire pieces – Monk's 'I Mean You' isn't his most played piece, though – and despatches them all with consummate skill. His very first solo, on 'There Is No Greater Love', is replete with unexpected angles, and the soft harmonic displacements recur later on John Lewis's 'Afternoon In Paris'. Williams and Higgins fit the music like a glove. Strongly recommended.

The quintet record was recorded live in Bologna. It showcases four Walton themes, including a brief but powerful take of 'Ugetsu' and an unexpectedly romping 'Fiesta Espanola'. The only standard of the session is 'Over The Rainbow', executed without a shred of sentimentality. Berg is on fine form, but it's Fuller, so often the bridesmaid, who captures the attention, even when slightly off-mic.

The duos with Williams are strongly tinged with Monk's angular harmonics. The bass-player is a rich source of harmonic ideas as well as being a strong, rhythmic anchor. A highly effective record, though probably only of interest to converts.

*** **The Art Blakey Legacy** Evidence ECD 22190 *Walton; Philip Harper (t); Steve Turre (tb); Lou Donaldson (as); Javon Jackson (ts); David Williams (b); Billy Higgins (d).* 8/93.
Cedar occupied the piano chair with the Messengers for three years in the early '60s and has by that alone earned the right to claim a place in the descent. 'Blues For Buhaina' is a heartfelt tribute, co-written with guest Lou Donaldson, but it's 'Caravan', 'Whisper Not' and Horace Silver's 'Split Kick' that contain the real meat in this heady brew of hard-bop stalwarts. Argument will rage as to whether these younger guys are up to their 1961/2/3 equivalents. Phooey to that. Javon Jackson could easily have cut it in that vintage band and isn't remotely upstaged by the ever-funky Donaldson.

**** **The Composer** Astor Place TCD 4001 *Walton; Roy Hargrove (t); Vincent Herring (as); Ralph Moore (ts, ss); Christian McBride (b); Victor Lewis (d).* 1/96.
Not since *Cedar Plays Cedar* has there been such a full-blooded attempt to establish Walton's credentials as a writer, and yet what one remembers from this crisply recorded set isn't the writing at all but some fantastic playing from a band that sounds as if it works together every week. 'Hindsight' and 'Underground Memoirs' are both crafted and well-scaffolded, but it's the horns that make it, and often Walton lies back and comps while the youngsters flutter about in the foreground. It's well worth concentrating on his line for a moment or two, doing what he does and filtering out any extraneous signal in favour of a direct line to the chords.

**** **Roots** Astor Place TCD 4010 *Walton; Terence Blanchard (t); Scott Whitfield (tb); Don Sickler (t, flhn); Bobby Porcelli (as); Joshua Redman (ts); Willie Williams (ss, ts); Gary Smulyan (bs); Ron Carter (b); Lewis Nash (d); Ray Mantilla (perc).* 1/97.
As on the previous Astor Place set, Walton sticks to original material, confident now that his pianism is not just a technical resource but the basis of a broad musical vision. Unlike the previous album, though, this is a retrospective of compositions that go back many years. 'Mode For Joe', 'Ojas De Rojo' (which features Josh Redman in great form), and 'Fantasy In D' (which includes one of three fine contributions from Whitfield) are all well-known from previous records, but here they have a fresh and incisive quality that makes them sound new-minted. The larger ensemble is of the highest quality, building on the strengths of a magnificent trio. Carter is allowed to come forward strongly in the mix and Nash, kept off to the side, is less intrusive than on some of his recorded appearances. Walton's arrangements are sure-footed and confidently shaped and, even when fully voiced, sound as stark and raw-boned as any blues.

*** **Latin Tinge** High Note HCD 7099 *Walton; Cucho Martinez (b); Ray Mantilla (perc).* 6/02.
Cedar went back to his own book for three of the Latinate pieces here, and filled in the gaps with the likes of 'Tres Palabras' and 'Besame Mucho'. It's a light, airy record, not much more than a repertory exercise, but enacted with good grace.

*** **Underground Memoirs** High Note HCD 7119 *Walton (p solo).* 1/05.
Apart from the title-track, this is all repertory and standards-based material. 'I Want To Talk About You' is classic Walton, lyrical but somehow edgy, too, and his interpretations of 'Con Alma' and 'On Green Dolphin Street' have a similar cast. Not a classic record, but good sophisticated modern jazz.

***(*) **One Flight Down** High Note HCD 7157 *Walton; Vincent Herring (as, ts); David Williams (b); Joe Farnsworth (d).* 4/06.
This begins with a backward glance, new versions of two older Walton compositions, 'The Rubber Man' and the title-track (interestingly, Herring plays tenor on both of them), but then continues in a more obviously nostalgic vein with a magnificent Billy Strayhorn medley. So far, so intriguing. What follows, though, is real highlight in the recent Walton discography, a magnificent version of Sam Jones's 'Seven Minds'. The piano solo is breathtaking, but almost upstaged by Williams's brilliant feature, almost good enough and certainly melodic enough to have been by his namesake Buster. 'Time After Time' is curiously unembellished, but there are some deft touches in Walton's treatment. He closes in upbeat mode again with Wayne Shorter's 'Hammer Head' and a lovely version of Freddie Hubbard's 'Little Sunflower'. What a treat for anyone who hasn't yet sampled a Walton album; this one is vintage.

Also, in brief:

*** **Naima** Savoy Jazz 17247. 1/73.
Live at Boomer's, with Clifford Jordan (*ts*) revisiting an old acquaintance. The Trane tune is fine, but 'St Thomas' is wonderfully rollicking.

*** **Live At Yoshi's** Monarch 1005. 4/89.
Nice trio set, with Billy Higgins (*d*) in cracking form, but why are they wearing visored helmets on the cover? Surely not a reference to Cedar's 'Ironclad'?

***(*) **The Promise Land** High Note HCD 7081. 3/01.
The missing 'd' is correct, and this is a sure-footed set from a veteran leader, with Vincent Herring (*as*) in top form.

*** **Manhattan After Hours** Twinz 933. 5/03.
A nice trio set with Dale Barlow (*ts*) attracting attention with some nifty solo work.

Ben Waltzer

PIANO

Young stylist who also writes and does television and MD work.

*** **For Good** Fresh Sound New Talent FSNTCD 013 *Waltzer; Reid Anderson (b); Jordi Rossy (d).* 96.

*** **Jazz Is Where You Find It** Fresh Sound New Talent FSNTCD 021 *Waltzer; Bill McHenry (ts); Alexis Cuadrado (b); Jo Krause (d).* 97.

***(*) **In Metropolitan Motion** Fresh Sound New Talent FSNTCD 082 *Waltzer; Bill McHenry (ts); Chris Lightcap (b); Gerald Cleaver (d); Mohammed Naseehu Ali (d, djembe).* 10 & 12/99.

***(*) **One Hundred Dreams Ago** Fresh Sound New Talent FSNTCD 184 *Waltzer; Matt Penman (b); Gerald Cleaver (d).* 6/03.
Fresh Sound were quick in the frame with Waltzer and have let his career develop under the label's nurture. There are signs right

from the start that he needs more careful handling. The first record is fine in terms of raw material, but some of the performances sound either tentative or somewhat unfinished, and it may be that longer studio time and rehearsal would have delivered something even more satisfying. Waltzer writes well, though, and while some of the themes on *For Good* are no more than workmanlike and serious, there's enough mileage in them for improvisation.

Few other musicians have remained so associated with FSNT, but Bill McHenry is arguably another of the house stars, and the jointly led quartet is an interesting record, marking a turn towards standard and repertory material for the moment. It's hardly hackneyed fare: Bird's 'Quasimodo', a rare John Lewis, 'As Long As There's Music', 'The Touch of Your Lips' and just one line from Ben, 'The Thick Plottens'. Good support from the band, but the bassist and drummer don't sound as easy with the material and often drift a bit. McHenry guests on in *Metropolitan Motion*, which marks a significant leap for Waltzer, restoring his own writing to the foreground, and moving into a mature phase, but also mixing his own slightly quirky lines with things like a Shostakovich prelude and 'Kira Da Anshi', a fascinating collaboration between Ali and Cleaver.

The latest of the group – and activities may have been overtaken by writing and television work for the moment – is a sophisticated and confident disc which suggests a musician who continues to absorb music from all around. Nothing that would attract so belittling an adjective as 'eclectic', but just a hint that Ben absorbs other sonics from the air around him. His touch is increasingly modulated, and though he can hit the keyboard with authority, he's learning to play nuance as well: his take on 'U.M.M.G.' is grown-up and measured. A fine body of work in a crowded field. Let's hope to hear more soon.

David S. Ware (born 1949)

TENOR SAXOPHONE, SAXELLO, STRITCH

Studied in Boston but settled in New York and played with Cecil Taylor in the '70s. Drove taxis in the '80s before a comeback with European recordings which over the next decade led to something like star status in the American avant-garde, culminating in a record deal with Columbia.

*** **Passage To Music** Silkheart 113 *Ware; William Parker (b); Marc Edwards (d). 4/88.*
***(*) **Oblations And Blessings** Silkheart 145 *Ware; Matthew Shipp (p); William Parker (b); Whit Dickey (d). 95.*

Ware grew up in New Jersey, attended Berklee for a couple of years at the end of the '60s and then formed his own group, Apogee, before moving to New York City. He has worked extensively with drummer Andrew Cyrille and with Cyrille's mentor, Cecil Taylor. Other leaders have included trumpeter Raphe Malik and pianist Barry Harris. Since the late '80s, though, Ware has recorded a good many albums under his own name, all of them in a fierce, modernist style that makes much use of overblowing and multiphonics. The Ayler influence is evident on the first of the reissued Silkhearts, but with touches of Roland Kirk, too, in the use of stritch. The later of the Silkhearts is a titanic record, with Ware seemingly unstoppable on it and dominating every track completely.

Beaver Harris's 'African Drums' is in double waltz-time, but seems awkwardly pitched throughout. The originals are mostly free in structure but based on identifiable chords. Lloyd's 'Sweet Georgia Bright' and 'Glorified Calypso' coax some fine playing out of the leader and some great exchanges with Shipp.

***(*) **Corridors & Parallels** Aum Fidelity 19 *Ware; Matthew Shipp (org, syn); William Parker (b); Guillermo E. Brown (d). 2/01.*

In sharp contrast to the disappointing *Surrendered* (see below, 'in brief'), this explores new sonic territory. The most obvious outward change is Shipp's unfamiliar use of electronic keyboards to create great swirls and whorls of sound-colour, very different even from his usual polytonal accompaniment. Driven along by Brown and the redoubtable Parker, the band sounds as if it might have been hanging out in some of New York's trendier downtown clubs before going into the studio.

Many of the pieces are short, some as little as half a minute, and the impression is of an album built up in mosaic, brightly coloured fragments of musical information gradually cohering into something much larger. Outstanding among the new writing is 'Straight Track', the moment on the record when you recognize that David is involved in something new; but equally impressive are the dance-like 'Superimposed' and the eulogy, 'Mother, May You Rest In Bliss', which is clearly a very personal and deeply felt theme.

**** **The Freedom Suite** Aum Fidelity 23 *Ware; Matthew Shipp (p); William Parker (b); Guillermo E. Brown (d). 7/02.*
***(*) **Threads** Thirsty Ear THI 57137 2 *As above, except add Daniel Bernard Roumain (vn); Mat Maneri (vla). 10/03.*

There have been reworkings of John Coltrane's *A Love Supreme* and Eric Dolphy's Five Spot recordings with Booker Little, so why not a re-exploration of Sonny Rollins's barely pioneered *Freedom Suite*? Recorded in 1958, Rollins's trio masterpiece edged into areas of harmonic and rhythmic freedom that make it one of the most important records of its era and also one of the least securely understood. Ware's decision to add Matthew Shipp was a wise one. The pianist probes the implications of the line much more quickly than a trio without harmony instrument would have done, though it has to be said that Parker is working at quantum speed in every passage, finding overtones and rhythmic cells that nobody else could have anticipated.

The string ensemble record works some further variations on the same ideas, except that Shipp's switch to synthesizer and the addition of Roumain and Maneri extend the harmonic and timbral potential of the group a hundredfold. Ware seems surprisingly contained here, and there are few flights on the saxophone. For the most part, he seems content to direct a powerful ensemble through some intricate passage work. 'Sufic Passages' is the key piece, an exciting groove that gets everybody on board and whirls away to who knows where. As with the earlier record, Brown's drumming is a key element: solid but relaxed, powerful but still capable of great subtlety.

**** **Live In The World** Thirsty Ear THI 57153.2 3CD *Ware (ts); Matthew Shipp (p); William Parker (b); Susie Ibarra, Hamid Drake, Guillermo E. Brown (d). 98–03.*

The title can be read two ways, as a straightforward description of these live dates from Switzerland and Italy, but also as injunction not to overlook the near-at-hand. For all his mysticism Ware is profoundly committed to the basic mechanics of the music.

There's some older material here – 'Elder's Path' from the Silkheart *Passage To Music*, 'Co Co Cana' from the mid-'90s – but the approach has changed almost as much as the titles. 'Freedom Suite' is a later, more universalized attempt on the same ground as the 1995 *Dao*. 'The Way We Were' has been a Ware staple since his Columbia debut, *Go See The World*. Much of the rest calls on a shared pool of ideas and structures that have been worked on many times by the group. Shipp fulfils his usual function, bending and splitting the harmonics in exactly the same way the percussionists multiply the rhythms. Parker stands his ground, and both pianist and bassist are richly featured on the second and third parts of 'Freedom Suite'.

Ware himself ventures less often into the altissimo range than he used to. One of the more obvious differences between the 1998 material and the Italian tapes five years later is how even and contained his articulation has become. There's no less fury, but his lines have become much less abstract. It was cynically assumed, and we were guilty of it, that the more 'inside' approach on Ware's disappointing final Columbia record, *Surrendered*, was at the behest of the label. It may well be that he was moving in that direction entirely on his own account. By the same token, Guillermo Brown's unemphatic performance – compared to Edwards's tymps and bells, Ibarra's delightful exuberance – was probably just what was ordered. He fulfils that impression here, and the clincher is when the third CD plays out with a bonus track from the earlier line-up, at Chiasso in 1998.

It was David's mother who gave him the title *Go See the World*. That was her blessing and mission for him when he was a baby. He said farewell to her on 2001's *Corridors & Parallels* with 'Mother, May You Rest In Bliss', and here he takes that promise on one more step.

***(*) **BalladWare** Thirsty Ear 57153 *Ware; Matthew Shipp (p); William Parker (b); Guillermo E. Brown (d).* 99.

The very idea of a ballad album from Ware is, of course, so unexpected and counter-intuitive that one's expectations are off-balance from the very start. In reality, it's not so very different from the rest of his output and contains many items, including 'Autumn Leaves', which he included on the Japanese release *Third Ear Recitation* with very much the same group (Whit Dickey was in for Brown at that stage), that have figured in his work before. 'Godspelized' is here again, but it is reinvented as a much more inward and hymn-like piece. 'Tenderly' and 'Yesterdays' are similarly reworked, to the point where the second in particular is closer to one of Ware's own compositions – 'Dao', for example, which is also included here – than it is to the original 'standard'.

The group sounds very comfortable with this quieter and more thoughtful approach, and Brown gets better with every outing, but beware of thinking that this is Ware-lite. There's a formidable thread of thought running through the seven tracks and only 'Angel Eyes', too long at 15 minutes, is questionable in any way.

**** **Renunciation** Aum Fidelity 042 *As above.* 6/06.

Suddenly, comparisons with the classic John Coltrane quartet seem not just possible, but unavoidable. This live recording from the Vision festival in New York City ranks among Ware's best works and confirms that for all the 'avant-garde' procedures, far-flung dissonance and out-of-line metres, his most distinctive work emerges, like Coltrane, directly out of the blues (most obviously on 'Mikuro's Blues'), church music and song. 'Ganesh Sound' is reprised later in the set, but the first version is the stronger in terms of group performance. Parker and Brown have forged a strong bond and unlike some of Jimmy Garrison's work for Trane the bassist is always clearly audible. The three part 'Renunciation Suite' doesn't quite work as a unified whole, if indeed that is its purpose, but its elements offer Ware a huge spectrum of possibilities and he exploits them to the full. Like Coltrane again, his tone has hardened even as his expression has become more lyrical and every note comes out gem-hard and scintillating. The brief coda 'Saturnian' is fascinating, a tiny slice of post-hard bop that underlines just how close Ware cleaves to the modern tradition in jazz, even as he seems determined to break out of it and soar away.

Also, in brief:

(*) **Surrendered Columbia 63816. 99.

The final Columbia record has a rather tired, derivative quality, reminiscent of Charles Lloyd in self-indulgent mood.

(*) **Live In The Netherlands Splasch 43297. 00.

Forty minutes of concentrated solo improvisation, but not the most communicative of Ware's records.

Jabbo Ware (born 1942)

ARRANGER

Influenced by Ellington and possibly Charles Mingus and Gil Evans, he directs the Me, We & Them Orchestra.

***(*) **Vignettes In The Spirit Of Ellington** Y'all of New York 005 *Ware; Me, We & Them Orchestra.* 7/01.

*** **Something Is Coming** Y'all Of New York 007 *Ware; Me, We & Them Orchestra.* 05.

Like nothing else around at the moment, Ware's orchestra is a subtle mix of carefully written-out material and apparent freedom. He uses horns and strings with the mastery of an orchestral composer, but still manages to make the whole thing swing like a small group. The long 'Don't Forget Who I Am', which closes the Ellington album, is an astonishing *tour de force*. Arguably, the band needs more polish, but there are some fine name soloists in there and the quality does peep through. Unusual and special.

Wilbur Ware (1923–79)

DOUBLE BASS

Self-taught, he played swing and bop in the '40s, hard bop in the '50s, most famously with Thelonious Monk.

***(*) **The Chicago Sound** Original Jazz Classics OJCCD 1737 *Ware; John Jenkins (as); Johnny Griffin (ts); Junior Mance (p); Wilbur Campbell, Frank Dunlop (d).* 10–11/57.

Though much of what Ware did stemmed directly from Jimmy Blanton's 'Jack The Bear', he developed into a highly individual performer whose unmistakable sound lives on in the low-register work of contemporary bassists like Charlie Haden. Ware's technique has been questioned but seems to have been a conscious development, a way of hearing the chord rather than a way of skirting his own supposed shortcomings. He could solo at speed, shifting the time-signature from bar to bar while retaining an absolutely reliable pulse. Significantly, one of his most important employers was Thelonious Monk, who valued displacements of that sort within an essentially four-square rhythm and traditional (but not European-traditional) tonality; the bassist also contributed substantially to one of Sonny Rollins's finest recordings. He grew up in the sanctified church and there is a gospelly quality to 'Mamma-Daddy', a relatively rare original, on *The Chicago Sound*. The only other Ware composition on the record, '31st And State', might have come from Johnny Griffin's head; the saxophonist roars in over the beat and entirely swamps Jenkins, whose main contribution to the session is a composition credit on two good tracks.

Though the Ware discography is huge (with numerous credits for Riverside in the '50s), his solo technique is at its most developed on his own record. 'Lullaby Of The Leaves' is almost entirely for bass, and there are magnificent solos on 'Body And Soul' (where he sounds *huge*) and 'The Man I Love'.

Tim Warfield

TENOR SAXOPHONE

Brings a classic hard-bop style up to date, with a full, emphatic tone which oscillates between terse R&B and a loquacious version of Wayne Shorter's gnomic approach.

***** A Cool Blue / ***(*) A Whisper In The Night** Criss Cross 1102 / 1122 *Warfield; Terell Stafford (t); Cyrus Chestnut (p); Stefon Harris (vib on Whisper only); Tarus Mateen (b); Clarence Penn (d).* 12/94; 12/95.

***** Gentle Warrior / *** Jazz Is ...** Criss Cross 1149 / 1227 *Warfield; Terell Stafford, Nicholas Payton (t); Cyrus Chestnut (p); Stefon Harris (vib on Jazz Is ... only); Tarus Mateen (b); Clarence Penn (d).* 12/97; 1/01.

Warfield's four Criss Cross records are as solidly accomplished as anything on the label but are also rather lacking in personality. Stafford always sounds like a man who wishes he were in charge of things and his contributions have an impatient quality that is briefly engaging on *A Cool Blue*, less effective subsequently. The second record is by some way the shortest and most concentrated of the four, and one feels that quality control has won out. The two standards – 'Speak Low' and 'Bye Bye Blackbird' – give the set a balance that isn't reflected elsewhere, but it also benefits from two of Warfield's best compositions, 'Tin Soldier' and 'I've Never Been Blue Before', which are definitive of his approach.

While we like *Gentle Warrior* and admire its softer and more subtly inflected approach, it cries out for a reprise of Harris's wonderful vibes-playing, and the alternation of trumpet-players is less than effective, largely because Payton and Stafford are too similar in approach. After something of a gap, he's returned with *Jazz Is ...* The unanswered question hangs over the music, too. It feels like a very written record: Payton and Harris play well, but they're obliged to work through difficult and rather charmless pieces which Warfield has some trouble in communicating to the unconvinced listener. It's much more about Warfield the composer than the improviser, although there is still some powerful stuff from an impressive line-up.

Huw Warren (born 1962)

PIANO, ORGAN, ACCORDION

Studied with John Tilbury and later worked with Loose Tubes. An eclectic with impressive range.

*****(*) A Barrel Organ Far From Home** Babel BDV 9718 *Warren; Steve Buckley (as, bcl, whistles); Mark Lockheart (ss, ts); Peter Whyman (cl); Sonia Slany (vn); Maria Lamburn (vla); Ben Davis (clo); Dudley Phillips (b); Steve Argüelles (d).* 97.

*****(*) Infinite Riches In A Little Room** Babel BDV 2132 *Warren (p solo).* 01.

***** Hundreds Of Things A Boy Can Make** Babel BDV 2242 *As above, except omit Buckley, Argüelles, Davis; add Mark Feldman (vn); Richard Bolton (clo); Peter Herbert (b); Martin France (d).* 01.

***** Everything We Love And More** Babel BDV 2561 *Warren; Peter Herbert (b).* 05.

Warren's music is uncategorizable, a blend of jazz, folk, Welsh chapel music and other more fleeting things. The result is a blend that sometimes fails to spark but more often creates its own atmosphere, as on the debut *Barrel Organ*. It's a tender, almost elegiac record, inspired by Depression-era photographs, and much of that mood pervades the other discs. *Hundreds Of Things* evokes a pre-electric world of model kits and crystal radios, but somehow manages to suggest a nostalgia for the future, since the past they evoke is so refreshingly contemporary. The solo record and the duos with Austrian bassist Herbert evoke a similar spirit and Warren's evocations of early-English music (Dowland, in particular) put through the prism of bebop are worth exploring in some depth. The 'little room' is presumably the piano but the range of reference is an Eliot-like juxtaposition of one Elizabethan age against another less colourful one.

Also, in brief:

***** Duw A Wyr (God Only Knows)** Babel BDV 2558. 02.

Beautiful arrangements of Welsh hymn tunes with Mark Lockheart (*ts*) and Lleuwen Steffan (*v*).

Tom Warrington

DOUBLE BASS

Co-founder of Jazz Compass and a player of great subtlety.

***** Corduroy Road / ***(*) Back Nine** Jazz Compass JC1002 / 1014 *Warrington; Larry Koonse (g); Joe LaBarbera (d).* 8/99; 7/04.

Warrington has a lovely rounded tone and an agile approach to melody. Koonse is a responsive partner and as always LaBarbera whips up an irresistible metre. Couple of nice standards on each of these in amongst the more atmospheric originals, but it's 'Whisper Not' on *Back Nine* that gives it the nod.

Dinah Washington (1924–63)

VOICE

Born Ruth Lee Jones in Tuscaloosa, Alabama. She joined Lionel Hampton in 1943, then went solo, finally aspiring to a grand torch singer role in the '50s. She finally referred to herself as 'The Queen', and her gospel-and-blues methodology undeniably influenced the next generation of soul singers. Married seven, eight or nine times. She died from an accidental pill overdose.

***** Mellow Mama** Delmark DD 451 *Washington; Karl George (t); Jewell Grant (as); Lucky Thompson (ts); Milt Jackson (vib); Wilbert Baranco (p); Charles Mingus (b); Lee Young (d).* 12/45.

Whether or not she counts as a 'jazz singer', Washington frequently appeared in the company of the finest jazz musicians and, while she was no improviser and stood slightly apart from such contemporaries as Fitzgerald or Vaughan, she could drill through blues and ballads with a huge, sometimes slightly terrifying delivery. Her start came with the Lionel Hampton band, and after leaving him she made these dozen tracks for Apollo Records in the company of a band organized by Lucky Thompson. While Washington herself sounds comparatively raw and unformed, the jump-blues material doesn't demand a great range, and she swings through the likes of 'My Voot Is Really Vout' as well as the more traditional 'Beggin' Mama Blues'. Thompson's team sound as if they're having fun.

*** **Complete 1943–1951 Mercury Master Takes** Jazz Factory JFCD 22841 4CD *Washington; groups and orchestras led by Gus Chappell, Tab Smith, Gerald Wilson, Chubby Jackson, Dave Young, Rudy Martin, Teddy Brannon, Lionel Hampton, Cootie Williams, Mitch Miller, Teddy Stewart, Jimmy Carroll, Walter Buchanan, Nook Shrier and Ike Carpenter; The Ravens (v).* 12/43–10/51.

In the absence of any issue of this material by the Verve Group, this Spanish release is the only option. Washington was given some dreary material and a lot of 'jive' pieces of the order of 'Shuckin' And Jivin'', and the accompanying groups range from awful to hot to sweet. Only a real fanatic will want all this music, but the great voice never flags.

*** **Queen Of The Juke Box 'Live' 1948–1955** Baldwin Street BJH-310 *Washington; Wynton Kelly, Junior Mance (p); Percy Heath, Keter Betts (b); Art Blakey, Al Jones, Ed Shaughnessy, Jimmy Cobb (d); Dizzy Gillespie Orchestra; Paul Williams's Hucklebuckers (v).* 10/48–7/55.

Not quite as good as the later Baldwin Street airshot collection (see below), but this is still a must-have discovery if you're a Dinah admirer. Two songs from the Royal Roost with a woozy-sounding Dizzy Gillespie band, then four Birdland dates with Wynton Kelly. She tells Symphony Sid to 'take your teeth out' and fends off requests for 'Tennessee Waltz' ('I didn't bring my ukulele'). Some of the songs are forgettable, but she does a terrific 'Cold Cold Heart'. Two songs from a soundtrack and a Basin Street session from 1955 fill out the disc. Sound is about average for this kind of material.

***(*) **After Hours With Miss D** Verve 605622 *Washington; Clark Terry (t); Gus Chappell (tb); Rick Henderson (as); Eddie Chamblee, Eddie 'Lockjaw' Davis, Paul Quinichette (ts); Clarence 'Sleepy' Anderson, Junior Mance (p); Jackie Davis (org); unknown (g); Keter Betts (b); Ed Thigpen (d); Candido Camero (perc).* 6/53–6/54.

A neglected record, overdue for reissue in this form, which vies with the next disc for a place as the essential Washington disc for the jazz library. 'Blue Skies' (here in two extended versions) and 'Bye Bye Blues' are fast swingers which Dinah smokes through, and crisp, jukeboxy singles such as 'Pennies From Heaven' offer her style in smaller but no less well-cooked portions. Terry and Jaws help out in the blowing department and one stand-out is Junior Mance, who really plays hard. A welcome revival.

***(*) **Dinah Jams** Emarcy 814639-2 *Washington; Clifford Brown, Clark Terry, Maynard Ferguson (t); Herb Geller (as); Harold Land (ts); Junior Mance, Richie Powell (p); Keter Betts, George Morrow (b); Max Roach (d).* 8/54.

Washington's major 'jazz' record is fine, but not as fine as the closely contemporary Sarah Vaughan record with a similar backing group, and therein lies a tale about Washington's abilities. She claimed she could sing anything – which was probably true – but her big, bluesy voice is no more comfortable in this stratum of Tin Pan Alley than was Joe Turner's. Still, the long and luxuriant jams on 'You Go To My Head' and 'Lover Come Back To Me' are rather wonderful in their way, and there is always Clifford Brown to listen to.

***(*) **For Those In Love** Emarcy 514073-2 *Washington; Clark Terry (t); Jimmy Cleveland (tb); Paul Quinichette (ts); Cecil Payne (bs); Wynton Kelly (p); Barry Galbraith (g); Keter Betts (b); Jimmy Cobb (d).* 55.

*** **Dinah!** Emarcy 842139-2 *Washington; Hal Mooney Orchestra.* 55.

***(*) **The Swingin' Miss D** Verve 558074-2 *Washington; Quincy Jones Orchestra.* 55.

*** **In The Land Of Hi-Fi** Emarcy 826453-2 *Washington; Hal Mooney Orchestra.* 4/56.

*** **The Fats Waller Songbook** Emarcy 818930-2 *Washington; Ernie Royal, Johnny Coles, Joe Newman, Clark Terry (t); Melba Liston, Julian Priester, Rod Levitt (tb); Eddie Chamblee, Jerome Richardson, Benny Golson, Frank Wess, Sahib Shihab (reeds); Jack Wilson (p); Freddie Green (g); Richard Evans (b); Charli Persip (d).* 10/57.

*** **Sings Bessie Smith** Verve 538635-2 *Washington; Blue Mitchell, Fip Ricard, Clark Terry (t); Melba Liston, Quentin Jackson, Julian Priester (tb); Eddie Chamblee, Harold Ousley (ts); Charles Davis, McKinley Easton, Sahib Shihab (bs); Wynton Kelly, James Craig, Jack Easton (p); Paul West, Robert Lee Wilson (b); Max Roach, James Slaughter (d).* 12/57–7/58.

*** **What A Diff'rence A Day Makes!** Verve 543300-2 *Washington; studio orchestra, including Jerome Richardson (reeds); Charles Davis (bs); Joe Zawinul (p); Milt Hinton (b); Panama Francis (d).* 59.

*** **Unforgettable** Mercury 510602-2 *Washington; studio orchestra.* 59–1/61.

***(*) **Verve Jazz Masters: Dinah Washington** / *** **Verve Jazz Masters: Sings Standards** Verve 518200-2 / 522055-2 *As above Emarcy discs, plus Quincy Jones Orchestra.* 55–61; 52–58.

*** **'Round Midnight: Dinah Washington** / *** **Ultimate Divas: Dinah Washington** Verve 510087 / 539053-2 *As above, except add Nook Shrier Orchestra, Eddie Chamblee Orchestra, Tab Smith Orchestra, Jimmy Cobb Orchestra.* 10/46–12/61; 52–61.

**** **The Dinah Washington Story** Mercury 514841-2 2CD *As above discs.* 43–59.

Washington's studio albums for Emarcy are a good if fairly interchangeable lot: the quality of the backing doesn't much affect the calibre of her singing, and a frowsy studio orchestra is as likely to generate a great vocal as a smoking jazz ensemble. *For Those In Love* is a stand-out from this pack, since the accompaniment is as classy as that on the *Dinah Jams* session, and at least one track – a perfectly realized 'I Could Write A Book' – is a stone classic. The new edition of *What A Diff'rence A Day Makes!* sounds particularly glowing, in audio terms, but the usual problems with Washington's albums apply: a fine performance of 'I Thought About You' is marred by the cooing backing vocals, and Belford Hendricks's arrangements are little more than feebly functional. Fewer problems with *The Swingin' Miss D*, since Jones uses a crack jazz orchestra, and though Dinah doesn't seem to be any more excited by them than by any of her other accompanists, it's a record full of classy, genuine music-making. *Sings Bessie Smith*, which couples a studio date with an Eddie Chamblee orchestra and three live tracks from a Newport session, is something of a curio. It's never as good as the similarly directed session by Lavern Baker for Atlantic, and as ever Washington seems ambiguous about her material: as if singing blues is beneath her, she almost camps it up at times. But there are some dark, truthful moments too.

The Dinah Washington Story still sweeps the board as a first choice from this area: a 40-track double set that creams off all the most interesting songs from the period, with a few from her earliest days to round out the picture. The other compilations will do fine for anyone wanting a one-disc representation of

Dinah's albums from this period. Anyone wanting a complete Washington collection from her Mercury years is directed to the several multi-disc sets available in the USA comprising *The Complete Dinah Washington On Mercury Volumes 1–7*. Each is a three-disc set, and in total they cover the period 1952–61 as comprehensively as anyone would wish.

***(*) **Live At Birdland 1962** Baldwin Street BJH 301 *Washington; Joe Zawinul (p); Jimmy Rouser (b); Al Jones (d).* 61–62.
A fascinating postscript to the Washington discography, this collects three Birdland broadcasts, two with the listed trio, one with unknown tenor, organ and drums. The great voice is scaled down, more intimate and more moving. There are several medleys – she liked to talk to friends when working Birdland, so she would try to shorten sets by stringing as many songs together as possible! – and Zawinul is clearly keeping his ears wide open so as not to miss any cues. Symphony Sid jumps in here and there with announcements. One of her most likeable entries and something that will surely delight Washington admirers: sound is a bit boxy and flat, but very listenable.

Also, in brief:

*** **The Queen Sings** Proper PROPERBOX 43 4CD. 12/43–10/51.
The nasty-girl R&B palls over 109 tracks, but if that's the Dinah Washington you want …

(*) **In Love / **(*) **Back To The Blues** / *** **The Best Of Dinah Washington** Roulette 797273-2 / 854334-2 / 799114-2. 61–63.
The Roulettes document a disappointing decline; she sounds curiously alone and friendless on a lot of tracks, but there are flashes of 'The Queen' here and there.

Grover Washington Jr (1943–99)

ALTO, SOPRANO, TENOR AND BARITONE SAXOPHONES

His early death was a shock. That joyous, soaring saxophone had turned up in some unexpected contexts over the years, but the man from Buffalo was an underrated improviser who enjoyed commercial success.

*** **Discovery: The First Recordings** Prestige 11020-2 *Washington; Virgil Jones, Gary Chandler (t); Sonny Phillips, Butch Cornell, Leon Spencer Jr, Charles Earland, Johnny 'Hammond' Smith (org); Boogaloo Joe Jones, James Clark, Maynard Parker, Melvin Sparks (g); Jimmy Lewis (b); Jesse Kilpatrick, Bernard Purdie, Eddie Gee, Idris Muhammed (d); Buddy Caldwell (perc).* 9/70–8/71.
The title and packaging are a bit of a cheat, since they hint that this may be a newly found set of Washington recordings. In fact, it's his first appearances on albums by Johnny 'Hammond' Smith, Boogaloo Joe Jones and Charles Earland. Admirers of the suave voice of the later music may be dismayed to hear the honking, aggressive stylist of these blustering sets of organ combo R&B. Joe Jones's 'No Way' in particular is an almost manic performance.

***(*) **Inner City Blues** Motown 530577 *Washington; Bob James (arr); collective personnel.* 9/71.
**** **Mister Magic** Motown 530103 *Washington; Randy Brecker, Jon Faddis, Marvin Stamm (t); Eric Gale (g); Gary King, Ralph Upchurch (b); Harvey Mason Sr (d); Ralph MacDonald (perc).* 11/74.
*** **The Millennium Collection** Motown 157617 *Washington; large collective personnel.* VARIOUS.
Much exploited for television signature-tunes, programme stings and advertising, Washington's brand of smooth, contemporary soul-jazz rarely won over the more sober jazz critics, who like to think he's just another pop musician. There is, however, no getting away from Washington's consummate musicianship and taste. He has a lovely, melting tone, even on the treacherous soprano, and is capable of writing simple, beautiful ballads, like the Grammy-winning 'Just The Two Of Us', which appeal to pop and jazz fans alike.

The Marvin Gaye covers on *Inner City Blues* and a delicate interpretation of Bill Withers's 'Ain't No Sunshine' pushed the album in the direction of a younger pop and soul audience, but there is no mistaking the leader's jazz background. Washington derives much from Cannonball Adderley and Earl Bostic, and his solos are logically shaped and suffused with the blues.

Mister Magic is pure pleasure. The title-track has a soaring, timeless quality that still makes people smile. The theme is held suspended just so long and then it's as if someone has shaken a storm of butterflies out of a basket. Billy Strayhorn's 'Passion Flower' is the other key performance and a sign that Washington could bring something special and individual to repertory material; one wishes passionately that he had made more records in this vein.

***(*) **Paradise** Elektra 60537 *Washington; James Sid Simmons (p); Tyrone Brown, Richard Lee Steacker (g); John Blake (vn); Millard Vinson (d); Doc Gibbs (perc).* 79.
*** **Winelight** Rhino 78350 *Washington; Paul Griffin, Richard Tee (p); Bill Eaton, Ed Walsh, Raymond Chew (syn); Eric Gale (g); Marcus Miller (b); Steve Gadd (d); Robert Grenidge, Ralph MacDonald (perc); Bill Withers, Hilda Harris, Yvonne Lewis, Ullanda McCullough (v).* 6–7/80.
*** **Come Morning** Elektra 562 *Washington; Richard Tee (p); Paul Griffin (syn); Eric Gale (g); Marcus Miller (b); Steve Gadd (d); Ralph MacDonald (perc); Grady Tate, Yvonne Lewis, Vivian Cherry, Ullanda McCullough, Frank Floyd, Zack Sanders, William Eaton (v).* 6–9/81.
*** **The Best Is Yet To Come** Elektra 60215 *Washington; Jon Faddis (t); Frank Wess, Alex Foster (ts); Mona Goldman-Yoskin (f); Teddi Schlossman, Richard Tee (p); James Lloyd, Paul Griffin, Billy Childs, Dexter Wansel (ky); James Herb Smith, Eric Gale, Lee Ritenour, Richard Lee Steacker (g); Marcus Miller, Cedric Napoleon, Abe Laboriel (b); Yogi Horton, Harvey Mason, Darryl Washington (d); Victor Feldman, Kevin Johnson, Leonard Gibbs, Ralph MacDonald (perc); Patti Labelle, Bobby McFerrin, Carla Benson, Evette Benton, Lucille Jones (v).* 82.
A time-served session-man with Prestige, Washington tended to make albums the way American football is played. Players are called on for cameo performances in highly specialized roles and are then dispensed with. The sound is teased and plucked and sprayed into shape but manages, unlike most commercial pop product, to sound relatively unconfected and even, on some of the earlier discs, quite spontaneous. We've never warmed to *Paradise*, which is thinly arranged and produced. *Winelight* and *Come Morning* at least sound as if they have had some money spent on them, though not necessarily in the most tasteful way possible. The only real constant is Washington himself. He phrases a little like Cannonball Adderley, who was the main inspiration behind 1975's wonderful *Mister Magic*. Listening again to the likes of 'Winelight' and 'Just The Two Of Us' reminds of how much Grover managed to sneak some genuinely soulful

playing into what were otherwise anodyne early-'80s black-pop settings. If he sounds smooth – and this kind of music did set the controls for the awful blight which is the smooth-jazz movement – it's never slick, and minus some of the merely mundane pieces on the regular studio albums, this set offers a lot of simple pleasure.

*** **All My Tomorrows** Columbia CK 64319 *Washington; Eddie Henderson, Earl Gardner (t, flhn); Robin Eubanks (tb); Bobby Watson (as); Bobby LaVell (ts); Jimmy Cozier (bs); Hank Jones (p); Romero Lubambo (g); George Mraz (b); Billy Hart, Lewis Nash (d); Freddy Cole, Jeanie Bryson (v).* 94.
A look at that personnel is enough to make one think that Washington had recanted. Mostly these are sensible, lush (well, we'd hardly expect 'harsh') charts by dependable hands such as Slide Hampton, placing Grover in a more jazzed environment than usual but not doing anything to trip him up or let him come to harm. It merely underlines the smooth appeal of his saxophone-playing, here displayed on soprano, alto and tenor alike. And we wouldn't wish anything else: we have enough hard-bop saxmen as it is. If Grover could put even a drop of soul into the smooth-jazz scenario, there was no point standing in his way.

*** **Soulful Strut** Columbia CK 57505 *Washington; various personnel.* 96.
Just because classic Blue Notes didn't carry credits for 'grooming' doesn't mean we should be too snooty about this one, which does. The ten tracks, which lean heavily on arranger Gary Haase, are a touch too primped and correct, but the authority of Grover's saxophone cuts through even the most viscous of background arrangements and 'I Can Count The Times' and 'Mystical Force' are positively honeyed. As so often, he is the only truly individual solo voice, though Washington and Haase have attempted to pull some of the horns up through the mix.

*** **Aria** Sony 61684 *Washington; Terence Blanchard (t); Billy Childs (p); Ron Carter (b); Orchestra Of St Luke's.* 99.
Apparently, Washington had always dreamed of making an album of operatic highlights arranged for the saxophone. It's a strange set, complicated by the fact of posthumous release. He must have read some of these scores when at music school and probably listened to them a thousand times. The melodies are all caught very simply and without much variation, which works for most of the Puccini pieces. Some of the others are more challenging, like Massenet's 'Pourquoi Me Reveiller?' and the Delibes 'Flower Duet', but, despite some fine interaction with Blanchard on a solitary Gershwin selection – 'My Man's Gone Now' – and some great work with Carter and Childs, it doesn't feel very much like a jazz record.

Also, in brief:

*** **The Best Of Grover Washington Jr** / *** **Prime Cuts – The Columbia Years 1987–1999** / **(*) **The Ultimate Collection** / *** **Les Incontournables** / *** **Anthology Of Grover Washington Jr** / ***(*) **Love Songs** Motown 530620 / Columbia 69722 / Hip-O 53888 / WEA International 34797 / Elektra 60415 / Warners 8122-76693-2. 71–86; 87–99; 11/99; 03/00; VARIOUS DATES; VARIOUS DATES.
A plethora of Washington compilations around, probably a good option for anyone who only wants to sample one period or who perhaps likes just a couple of songs.

(*) **Feels So Good / *** **Feels So Good / A Secret Place** Motown 5177 / Raven 153. 75; 76.
These float by at speed, but with some arresting moments: Bob James's 'The Sealion', Grover's 'Knucklehead' and Hancock's 'Dolphin Dance'.

*** **Live At The Bijou** Motown 37463 0239 2. 78.
Live albums by Grover Washington are rare indeed, and this one could have done with some judicious editing.

(*) **Strawberry Moon / **(*) **Then And Now** / ** **Time Out Of Mind** Columbia CK 40510 / 44256 / 45253. 87; 88; 89.
There are parallels between Washington's move to Columbia and Miles Davis's move *from* Columbia to Warner Bros. In both cases, the logic seemed to be to throw as much production as possible at the album, get as much of the personnel plugged in as the studio boards would take and then crank up all the levels.

(*) **Next Exit Columbia CK 48530. 92.
Much of the emphasis is on guest vocalists Nancy Wilson and the Four Tops – but there is enough instrumental interest on 'Take Five (Take Another Five)' and elsewhere to sustain attention.

*** **Breath Of Heaven – A Holiday Collection** Sony 68527. 97.
As Christmas albums go, this is a winner.

Benny Waters (1902–98)

ALTO AND TENOR SAXOPHONES, CLARINET, VOICE

He studied in Boston before spending several years from 1925 with Charlie Johnson, then with Henderson, Hopkins, Lunceford and others through the '30s and '40s. From 1955 he was mostly in Europe, touring relentlessly.

*** **When You're Smiling** Hep 2010 *Waters; Roy Williams (tb); Joe Temperley (bs); Alex Shaw (p); Ron Mathewson (b); Martin Drew (d).* 8/80.
(*) **Hurry On Down Storyville STCD 8264 *Waters; Paul Sealey (g); Erica Howard (b); John Cox (d).* 4/81.
*** **Benny Waters–Freddy Randall Jazz Band** Jazzology JCD-124 *Waters; Freddy Randall (t); Jim Shepherd (tb); Stan Greig (p); Paul Sealey (g, bj); Tiny Winters, Mike Durrell (b); Laurie Chescoe (d).* 12/82.
Waters was an indomitable personality, among the oldest practising jazzmen, and though his later records tended to be too accommodating for a man who doesn't like to act his age, there is much vigorous work on clarinet and alto. Like Benny Carter or Doc Cheatham, he sounds like a survivor from another age, raising his voice among us with few concessions to his surroundings. His tone, vibrato and delivery are antiquarian, but none of this suggests frailty, more an enduring style.

These British recordings, made when Waters was a mere lad and only pushing 80, are likeable stuff. *When You're Smiling* is prime British mainstream, courtesy of Williams, Temperley and the rhythm section, and even without Waters there would be plenty to listen to. Benny is in grand spirits on the title-piece and Williams has three features where he makes trombone-playing seem like the easiest thing on earth. *Hurry On Down*, with respectable if sometimes charmless backing from Paul Sealey's trio, is all right, but Waters usually sounds better with another hornman standing at his elbow. The meeting with Freddy Randall and a more trad-orientated crew is good enough, though some of the rhythms plod and there's too much solo space given to the sidemen; Randall's brusquely hot solos and Waters's sometimes impish humour are the reasons to listen.

Doug Watkins (1934–62)

DOUBLE BASS

A cousin by marriage of Paul Chambers.

***** Soulnik** Original Jazz Classics OJCCD 1848 *Watkins; Yusef Lateef (ts, f, ob); Hugh Lawson (p); Herman Wright (b); Lex Humphries (d).* 5/60.

Watkins dabbled and apparently acquired his cello only a couple of days before this recording. It's a slightly plaintive sound, without the weight and presence of his bass, but it helps put him at the forefront of this recording. The record has been reissued under Lateef's name and there are two compositions by the saxophonist and multi-reed man with just 'Andre's Bag' as an example of Doug's writing.

Trevor Watkis

PIANO

Brother of singer Cleveland Watkis and part of that same early 90s cohort of British jazz players.

***** Straight Ahead ... Ride For Tone!** Blue Soundscape 102 *Watkis; Darren Bennett (t); Steve Wilson (ss, ts); Reuben Rogers (b); Lewis Nash (d).* 06.

Watkis's debut was unaccountably slow in the gestation, but the wait was worth it. This New York-recorded date teams him with a strong American group who're well up to the challenge of his writing. 'Khadija's Peace' is an effective opener, with a chordal introduction that could well come from an Impulse! date of the late '60s. 'In Case You Missed It First Time' follows up briskly, and then there's a strong interpretation of Stevie Wonder's 'Passionate Raindrops', which underlines the impression that jazz wasn't Watkis's only listening in his teens. There's a Latin feel to much of the set, noticeably on 'Summer Evening Dream', more subliminally elsewhere. The trumpeter punches out the notes and Wilson works both his horns to maximum effect, with a great soprano part on the Stevie Wonder tune.

Bobby Watson (born 1953)

ALTO AND SOPRANO SAXOPHONES

Watson learned his trade as saxophonist and musical director with the Jazz Messengers, establishing himself as a soloist of real authority, with a keening, blues-drenched sound. Most of his recording has been for European labels.

***** Jewel / *** Gumbo** Evidence ECD 22078 *Watson; Melton Mustafa (t on Gumbo only); Mulgrew Miller (p); Steve Nelson (vib on Jewel only); Curtis Lundy (b); Marvin 'Smitty' Smith (d); Dom Um Romão (perc on Jewel only).* 12/83.

***** Round Trip / *** Appointment In Milano** Red RR 123187-2 / 123184 *Watson; Piero Bassini (p); Attilio Zanchi (b); Giampiero Prina (d).* 2/85; 6/85.

***** Beatitudes** Evidence ECD 22178 *Watson; John Hicks (p); Curtis Lundy (b); Marvin 'Smitty' Smith (d).* 87

****** The Year Of The Rabbit** Evidence ECD 22210 *Watson; Irving Stokes (t); Art Baron (tb); Bill Easley (ts, cl); Jim Hartog (bs); Mulgrew Miller (p); Lawrence Lucie (g); Curtis Lundy (b); Kenny Washington (d).* 2/87.

Few contemporary saxophonists are more instantly recognizable than the brilliant Kansan. Watson's hard, bright sound and trademark descending wail were first acclaimed in a vintage Jazz Messengers line-up. Watson went on to work in Charli Persip's Superband and to co-found the 29th Street Saxophone Quartet. Though the quartet has been internationally successful, Watson's recording career has been intermittent to say the least. However, the very good *Beatitudes*, co-led with Lundy, and *Gumbo*, with the Horizon band, are still around. With typical perversity, both his Blue Note discs with Horizon are deleted, leaving Red to save the day.

Round Trip is a slightly disappointing record and certainly contains no inkling of the majesty of *Love Remains*, but hindsight invests it with an impressive confidence. The Ornette-composed title-track kicks off a set which contains almost nothing of Watson's own – only the closing 'All The Thing Of Jo Maka' bears his name – and not enough of his signature blues. Miles's and Bill Evans's 'Blue In Green' and Lee Morgan's 'Ceora' don't seem quite the right repertoire for this group, however confidently they're played. He's featured as composer on *Appointment*, though a couple of the themes aren't much more than blowing heads, and predictably it's 'Watson's Blues' that stands out.

The Year Of The Rabbit is a heartfelt, beautifully disciplined tribute to Johnny Hodges. All the great songs are there and, not surprisingly, it's 'Isfahan' that steals the show, one of the most evocative and sympathetic accounts of that great song not performed by Rabbit himself.

CORE COLLECTION

♛ ** Love Remains**

Red RRCD 123212 *Watson; John Hicks (p); Curtis Lundy (b); Marvin 'Smitty' Smith (d).* 11/86.

Love Remains **is Watson's one certain masterpiece, a startlingly poised performance. From the Parker-influenced 'Mystery Of Ebop' to the solemnly funky 'Dark Days (Against Apartheid)', it has a complete unity of purpose. The title-piece, jointly credited to Bobby and Pamela Watson, is built round a three-note motif which means the same thing in any language. Hicks's solo is a perfect foil for Watson's plangent second entry, while Lundy and Smitty Smith sustain a dark bass pulse. Lundy's 'Sho Thang' is the only non-Watson composition, a weak interlude before Pam Watson's 'The Love We Had Yesterday' rounds off a wonderful set.**

*****(*) This Little Light Of Mine** Red RR 123250 *Watson (as solo).* 93.

The solo saxophone album was a challenge Watson had resisted for many years. The results are inevitably patchy, and it isn't the kind of set that makes for comfortable listening straight through. Better to concentrate on one track at a time and savour Watson's deft phrasing and sinuous developments. A few of the pieces are little more than workouts: 'These Foolish Things', 'Body And Soul', and a quick run through the 'Giant Steps' changes. 'Misterioso', 'Donna Lee' and Joe Henderson's 'Recorda Me' are more developed, but some of the most interesting ideas emerge out of traditional material: there are two takes of Apostoloy Kaldara's 'Mes'Tou Bosporou' and the title-track is an old spiritual Watson's preacher grandfather used to sing.

****** Quiet As It's Kept** Red RR123284-2 *Watson; Terell Stafford (t); Orrin Evans (p); Lenny Argese, Greg Skaff (g); Curtis Lundy* *(b); Ralph Peterson (d); Marlon Simon (perc); Pamela Watson (v).* 98.

The hair is grizzled these days but, a decade on from *Love Remains*, Watson is playing with the same maturity and grace. He was never a turbulent player, but the distinctive keening swoop which used to punctuate solos has given way to a mellower and more measured slide down the scale. The calm reflection of 'Always A Friend' represents a new dimension in his music. The title-track is vintage Watson, identifiable from the very first bars and as ably constructed as ever. 'Nubian Breakdown' is a more fragmentary and alienated piece, and perhaps a nod in the direction of Arthur Blythe, though it also resembles some of Sonny Fortune's African-inspired pieces. The mood of 'Back Home Again With You' and 'Watch The Children Play' is touchingly sombre. Stafford is used on only three tracks, including 'Nubian Breakdown' and the intriguing folk-song arrangement 'Nanatsu-No-Ko'. For balance, that seems about right, for Terell is a dominant presence wherever he plays and this is an album which truly belongs to Bobby Watson. The use of guitar is something of a departure, and it's elegantly done; Skaff's rapid articulation on the first track is revelatory. As in the past, Pamela Watson shares in the plaudits, credited as co-composer on 'Concentric Circles' and adding a vocal to 'Afternoon In Ottobrun'. A remarkable musical partnership. *Quiet* isn't a classic, but it is a very special record, easily Watson's best for years.

*** **Live And Learn** Palmetto 2083 *Watson; Orrin Evans (p); Curtis Lundy (b); Montez Coleman (d).* 9/01.

A label debut and a solid return to form. Though he has been consigned to minor imprints for most of his career, Watson is still capable of delivering a magisterial performance every time he enters a studio. On tunes like 'Landmarks Lost' and pianist Evans's composition 'Why Not' (which seems to make reference to Miles's 'So What'), he plays with presence and authority. Evans isn't a John Hicks, but he solos with logic and with something to say. Lundy, as ever, is the mainstay, a firm, sure-footed player who combines reliable timekeeping with beauty of tone and the occasional flash of brilliance, as on 'Landmarks Lost'. A fine album, though not yet the devastating statement Watson has always seemed capable of.

*** **Horizon Reassembled** Palmetto 2102 *Watson; Terell Stafford (t); Edward Simon (p); Essiet Essiet (b); Victor Lewis (d).* 1/04.

If Horizon was (re)conceived as a Messengers for the '00s, then it both works and doesn't work. To the extent that Watson has produced an authentic mix of hard bop and blues, it's fine, but it fails to go the extra yard and offer up anything beyond that. This is a very competent blowing band but again promises much more than it delivers.

***(*) **From The Heart** Palmetto 2130 *Watson; Leron Thomas (t); Harold O'Neal (p); Warren Wolf (vib); Curtis Lundy (b); Quincy Davis (d).* 1/07.

The alto sound is still immediately recognizable, though there are fewer of those signature smeared descents and popped tones than in the Red days. Watson's relatively lowly standing in the current jazz league is a source of constant surprise to us. It's to some degree a function of career choices, and to some a reflection on a critical and market consensus that considers Charlie Parker and John Coltrane the paradigmatic saxophone sound, not Willie Smith and Johnny Hodges. Watson still shapes a solo with songful elegance, and the playing on 'Deep Pockets' and 'Climbing The Stairs' is among his best on record. As to the group, as long as Lundy is there, and he's back, you're guaranteed a certain authority. In fact, the young guys are very good. O'Neal, Wolf and even Davis get to see their names in the writing credits, even if the vibist's 'For Milt' is *pro forma*. More important at this stage, all three acquit themselves like members of a working band and with as much authority as youthful confidence.

Also, in brief:

*** **In The Groove** Challenge 18754. 99.

Live at the Gouvy Festival in Belgium with a good European section.

***(*) **Live At Someday In Tokyo** Red 123290. 00.

Watson's Tailor Made group re-created with a Japanese personnel. The results are extraordinary, with long passages of free-form improvisation and some absolutely riveting ensemble work.

** **Old Friends – New Point** City Light 4. 01.

A cheesy vocal set with David Basse and Angela Hagenbach.

Eric Watson (born 1955)

PIANO

American expatriate, living in Europe.

***(*) **Silent Hearts** Free Flight 1434 *Watson; Mark Dresser (b); Ed Thigpen (d).* 10/98.

Watson is an interesting player, but he's hard to characterize: influences such as Monk, John Lewis and Mal Waldron seem to drift in and out of his music, 'classical' influences stand in the margins, and his composing favours dark, sluggish structures that mysteriously relax into moments of pure lyricism. Intriguing – but sometimes hard to take over the course of a record, and the hint of gallows humour suggested by his titles ('New Canaan Con Man', 'Substance Abuse') never really surfaces.

Much of his early work has disappeared, but this is Watson's best record by a mile up to this point. Centred by the swinging rhythms of Dresser and Thigpen – an unlikely but superb combination – the pianist comes up with eight strong originals and allows himself the indulgence of memorable melodies and considerable amounts of light and shade. That renders the thunderous explosion which takes place halfway through the one marathon performance, 'Punchin Paich Patch', all the more effective. A terrific piano trio record.

**** **Full Metal Quartet** Owl 159572-2 *Watson; Bennie Wallace (ts); Mark Dresser (b); Ed Thigpen (d).* 12/99–1/00.

Bennie Wallace joins in the fun and his bleary, hollering sound soon locks in with the trio's work. The music here is ostensibly some kind of suite, though the nine components sound perfectly able to function by themselves, and the balance between solo, quartet and rhythm section music is secured with real mastery. By himself, Wallace can get discomfortingly turgid – as we have said above – but that's never an option with Dresser and Thigpen, the 'out' tendencies of the former impeccably balanced by the unfussy, deep swing of the veteran drummer. Wallace wouldn't have been anybody's first thought for this gig, yet he eats up the complexities in a piece such as 'Wear And Tear', and in what might have been an excessively brainy, inward-looking session he adds blood and fire. A superb quartet record.

*** **Sketches Of Solitude** Night Bird 1005 *Watson (p solo).* 8/01.

Watson's experience in classical recital always seems to put a difficult spin on his solo playing. 'The Peacocks' honours Jimmy

Rowles's melody but, stretched across ten minutes, the reading is eventually airless. 'Blue In Green' is a requiem, and the gentler plains of Mal Waldron's 'Left Alone' suit him better. The last four tracks are all his own originals, and if titles such as 'The Girl Who Never Sang' and 'Daughter Of Darkness' suggest that Michael Mantler's nodding in approval, the music is harmonious enough, if often crawlingly slow. If your taste is rooted in keyboard sonority, Watson's your man.

*** **The Memory Of Water** / ***(*) **Soundposts: Works For Piano And Double Bass** Label Bleu LBLC 6335 / Music & Arts 4920 *Watson; John Lindberg (b).* 6 & 9/90; 4/96.

*** **Road Movies** ACT 9429 *Watson; Christof Lauer (ts); Claude Tchamitchian (b); Christophe Marguet (d).* 03.

***(*) **Jaded Angels** ACT 9452 *Watson; Peter Herbert (b); Christophe Marguet (d).* 06.

The title and title-track of *Road Movies* get it about right. Watson writes and plays as if he were directing some grainy black-and-white film about a journey packed with strange encounters, passages of philosophical ennui, a few abrupt moments of violence. ACT has a curious reputation as a label, but Siggi Loch's creative choices are always just that: they don't simply follow fashion and they always seem refreshingly creative. Watson isn't a man you'd naturally pick out of the current crop. His touch is moody and abstract, and there are few streety elements to his playing. We've given *Jaded Angels* (another Wenders-ish) title the nod because the earlier record is as much Lauer's as it is Watson's but also because it again teams the pianist with a very strong bass-player, which, having no very distinctive left hand, he needs. The duos with Lindberg, posing as quasi-classical études on the latter record, confirm that impression, but again these belong as much to the bassist as to Watson.

Lu Watters (1911–89)

TRUMPETER, BANDLEADER

Founded his Yerba Buena Jazz Band in emulation of King Oliver.

*** **Doing The Hambone At Kelly's: Volumes 1 & 2** Jasmine JASMCD 2571 / 2590 *Watters; Yerba Buena Jazz Band: Don Noakes, Warren Smith (tb); Wally Rose (p); Pat Patton (bj); Clancy Hayes (bj, v); Dick Lammi (tba); Bill Dart (d, wbd); & Clancy Hayes' Washboard Five (on Volume 2 only).* 12/49–6/50.

*** **Live At Hambone Kelly's: Volumes 1–3** GHB 93 / 97 / 119 *Similar to above, except add Don Kinch (t); Turk Murphy (tb); Jerry Stanton (p).* 50.

Lucious Watters was a true believer and his West Coast revivalists (Yerba Buena was the old Spanish name for San Francisco) purveyed an enthusiastic brand of Dixieland that achieved a remarkable level of authenticity as well as an enthusiastic following. Watters retired from music to work as a geologist and subsequently as a chef, but for a time he was the closest thing most Californians would have heard to a genuine New Orleans jazz group, and his historical importance outweighs the actual musical quality of these sides. Only serious enthusiasts need to get involved in the differences between these options; for all but specialist collectors one or the other will provide a generous introduction to Yerba Buena (and to Hayes's spin-off Washboard Five).

Ernie Watts (born 1945)

TENOR AND SOPRANO SAXOPHONES

Influenced by Coltrane, but essentially a romantic player. He was a member of Charlie Haden's Quartet West, but his own records won't stay in circulation.

***(*) **Spirit Song** Flying Dolphin 1002 *Watts; David Witham (p); Bruce Lett (b); Bob Leatherbarrow (d, vib).* 4/05.

*** **Analog Man** Flying Dolphin 1005 *Watts; Christof Saenger (p); Rudi Engel (b); Heinrich Koebberling (d); Patricia Watts (temple bells).* 06.

There's dismayingly little of Ernie around under his own name. The fine CTI *Afoxé* turns up from time to time but its availability is limited. At least there are a couple of newer things to report. *Spirit Song* catches the 60-year-old with a working quartet. Hearing him tackle Shorter's 'Pinocchio' is a reminder of how thoroughly aware he is of the modern saxophone repertory, and one would like to hear maybe a couple of Henderson and Coltrane tunes in there for comparison. With Watts, one listens first to the sheer beauty and strength of the sound, rather than to any harmonic adventure, but it's there all the same, and some of these originals are testing. Saenger, another relatively little-known Californian, turns in a lovely line on *Analog Man*, which won a prize for independent jazz releases in 2007; 'Paseando' features Watts on his soprano, a relatively unusual outing for him, but a beautifully crafted solo. Watts likes to say of himself that he's an analog man in a digital age. As a self-description, it fits, and it makes a certain nonsense of recent attempts to suggest that he's a Mike Brecker disciple. For a start, Ernie's been playing like this for too long for the 'influence' to make sense; more important, he's warmer than that and almost mystical, as witness the tenor and temple bell duo which ends the record. He also includes his own ballad 'A Lilac Grows' and the Rickie Lee Jones song 'Company'. He and his wife are now running Flying Dolphin; with luck, it'll result in a belated stream of releases.

Jeff 'Tain' Watts (born 1960)

DRUMS, VOICE

Watts emerged from the group of players centred around the Marsalis brothers in the '80s, an association which continues, although he has also subsequently worked in a wider circle.

*** **Megawatts** Sunnyside 1128 *Watts; Kenny Kirkland (p); Charles Fambrough (b).* 7/91.

***(*) **Citizen Tain** Columbia CK 69551 *Watts; Wynton Marsalis (t); Delfeayo Marsalis (tb); Kenny Garrett (as); Branford Marsalis (ss, ts); Kenny Kirkland (p); Eric Revis, Reginald Veal (b).* 6–8/98.

*** **Bar Talk** Columbia 508157-2 *Watts; Ravi Coltrane, Branford Marsalis, Michael Brecker (ts); Grégoire Maret (hca); David Budway, Joey Calderazzo (p); Henry Hey (ky); James Genus, Eric Revis (b); Robert Thomas Jr (perc).* 12/01–1/02.

***(*) **Detained – Live At The Blue Note** Half Note 4255 *Watts; Kenny Garrett (as); Marcus Strickland (ts); David Kikoski (ky); David Gilmore (g); Eric Revis (b).* 04.

*** **Folk's Songs** Dark Key Music 3360 *Watts; Marcus Strickland (ss, ts); David Kikoski (p); Henry Hey (ky); David Gilmore (g); Christian McBride (b); Samuel Torres (perc).* 12/06.

Watts stood out as one of the leading new drummers of his time when he worked in the first Wynton Marsalis quintet, and since then he's become among the most eminent sticksmen of his generation. Watts always makes noise as a player, not as a composer, and his favourite devices – thumping interpolations on the toms, crash-cymbal strokes that seem to linger in their own time, and an iron-faced swing – are well in evidence on his every appearance. *Megawatts* is an odd one; it has also appeared as a Fambrough disc and serves as a memorial to pianist Kirkland, who's probably the record's star. For *Citizen Tain*, Watts not only manages to reassemble the Marsalis family for the final track (when producer Delfeayo also sits in), but he writes some good tunes, has Wynton and Branford recalling the explosive excitement of their original quintet on 'The Impaler', and provides settings for Kirkland that make one regret that fine player's early death. Some of the music is a shade too keen to impress the listener, but this is in most respects a powerful and assured document of these players at this time.

Bar Talk has a lot of similar muscle-flexing but somehow comes out less impressive, possibly because the Brecker–Coltrane–Marsalis front line (diffused across various tracks, of course) do their usual thing, and nobody feels the need to do much more than turn up and play. Given the virtuosity on show, that doesn't hurt, but it doesn't make for immortal results, either.

The live record blazes along, but, credit to Watts, it's under control, and a line-up that could have resulted in one virtuoso marathon after another works together with concentrated chops. Garrett misses the first two tracks but walks away with main solo honours, while Gilmore and Kikoski play for the band and it's musical and exciting. Even Tain's vocal outing is forgiveable.

The most recent record is credited to Tain And The Ebonix. Apart from the branding, it's not so very different from the work of the previous decade and a half. McBride is able to funk up a line on his electric bass and Gilmore and Hey thicken the mix in ways you can't imagine Wynton approving. It's OK, but it feels like an ordinary hard-bop record tricked out to catch the eye rather than the ear.

Trevor Watts (born 1939)

ALTO AND SOPRANO SAXOPHONES

Played in RAF bands in the early '60s, then moved in London free-music circles and co-founded SME. More recently, in his Moiré Music group, has investigated fusions of jazz with other musics.

(*) **The Original Trevor Watts Drum Orchestra: Drum Energy! Hi 4 Head HFHCD006 *Watts; Peter Knight (vn); Ernest Mothle (b); Liam Genockey (d); Kofi Adu, Nana Tsiboe (perc).* 89.

*** **A Wider Embrace** ECM 521351-2 *Watts; Colin McKenzie (b); Nana Tsiboe, Nee-Daku Patato, Jojo Yates, Nana Appiah, Paapa J. Mensah (perc).* 4/93.

***(*) **Moiré** Intakt CD 039 *Watts; Colin McKenzie (b); Paapa J. Mensah (d, perc, v).* 3/95.

A stalwart of the British free-jazz scene, and a founder member of both Amalgam and the Spontaneous Music Ensemble (both listed separately), Watts has to some extent turned his back entirely on abstract music in order to explore the strongly rhythmic, non-European language of his two main groups of the '80s, the Drum Orchestra and Moiré Music. The word 'moiré' refers to the shimmering patterns one sees in watered silk, and what Watts was trying to do was to create such patterns musically by overlaying rhythmic patterns and textures in live performance.

Moiré Music performances have tended to be either entrancing or dull. Encountering the 1989 Drum Orchestra album afresh (it was reissued in 2008), we rather came down on the other side. It's a curiously bloodless affair, not helped by very average sound. The ECM album inclines the same way but is still eminently listenable, and techno buffs can marvel at the way engineer Gary Thomas and Steve Lake at ECM managed to get so many drums sounding good. Watts's studies in African percussion music have occasionally resulted in illustrated lectures. While there is a wealth of ethnomusicological detail attached to this recording, it is altogether more flowing, and Watts is playing singingly and with passion.

The tight, fierce trio on the Intakt disc gives a better sense of how his current work relates back to British free-movement projects like Amalgam. Mensah is a big presence, bringing a pungent vocal attack as well as wild percussion, and McKenzie's bass-lines weave to and fro like oiled rope.

***(*) **Live at the Athens Concert Hall** Arc CD 08 *Watts; Colin McKenzie (g); Greg Leppard, Marc Parnell (d); Ali Iaazane, Roberto Pla (perc); Nana Tsiboe (perc, v); Paapa J. Mensah (djembe).* 2/98, 11/99.

Supplemented with 'Mrs Robinson', which was recorded in Beijing more than a year later, this Greek appearance features the basic Moiré Music group with Tsiboe and Parnell on percussion; Mensah and Pla appear only in China. Live, the group is even more compelling than in the studio. Watts sounds entranced on 'Seamless', 'Tribute To Don Cherry' and 'Gentle Love' and his soprano-playing can rarely have been so compelling. McKenzie is hugely inventive, rhythmically supple and driven, sometimes reminiscent of Steve Swallow but with hints of Jack Bruce's rolling-thunder approach as well.

**** **Trevor Watts and the Celebration Band** Arc CD 010 *Watts; Rob Leake (ss, ts); Marcus Cummins (ss, as); Amy Metcalf (ts); Geoff Sapsford (g); Roger Carey (b); Giampaolo Scatozza (perc); Jamie Harris (djembe, djarabouka, perc).* 4/01.

The Moiré concept transferred to something much closer to the multi-horn lines of Watts's earlier groups. This sounds very unlike orthodox British free bop but the basic idiom is still audible in the rich, shifting mix. Guitar and bass guitar thicken up the harmonies wonderfully and Sapsford is a real find. '8 In 7' kicks off proceedings in the most arresting way; at 13 minutes it could hardly be more ambitious, and yet it passes as vividly as a jewelled miniature. 'Spring Sunrise' is more reflective but 'Out Of The Street' restores the energy, bringing an outstanding album to a climax.

*** **6 Dialogues** Emanem 4069 *Watts; Veryan Weston (p).* 02.

And a real surprise in this one, too. Weston and Watts have been working together for some time, notably in the Moiré Music project. This, though, is Trevor's first free-improvisation record since the '70s. When he parted company with John Stevens, he took a very different musical road, and enthusiasts for British improvisation of the 'Golden Age' will immediately warm to the sound of Watts's plangent alto following an uncharted course on 'Unrest Assured'. The companion piece, 'Rest Unassured', is better still, as is the soprano outing on 'Split Frequencies', all of which shows that his chops haven't been in any way compromised by more than two decades of playing riffs and minimal ostinati. Weston has immediate rapport and understanding and when the two nudge away at a single idea for some minutes, as they do on the three closing tracks, it's hard to resist.

Also, in brief:

***(*) **World Sonic** Hi 4 Head HFHCD04. 2 & 4/05.
A bold effort to construct a solo saxophone record on the basis of repetition.

*** **Live In São Paolo, Brasil** Hi 4 Head HFHCD05. 7/05.
Souvenir of a Brazil concert with percussionist/vocalist Jamie Harris. Trevor sounds in good heart. There's also a Watts–Harris disc called *Ancestry* on Entropy. Or is it the other way round?

Chuck Wayne (1923–97)

GUITAR, BANJO

Much involved on 52nd Street in the '40s and later played in George Shearing's quintet and with Tony Bennett. Latterly a CBS staffer and teacher.

***(*) **Morning Mist** Original Jazz Classics OJC 1097 *Wayne; Joe Williams (b); Ronnie Bedford (d).* 12/64.
This Prestige date is as unassuming as its leader's career. Wayne had good bop chops but rarely took the Tal Farlow course of high speed around all the turnbacks, and his delivery is nice and easy without ever losing a certain piquancy: on 'Li'l Darlin'', for instance, he picks a slightly quicker tempo than usual and throws off a witty, bluesy solo. There's a lot of octave playing of the melodies throughout, but nothing meant to send a listener to sleep, and Williams and Bedford are asked to stay surprisingly on their toes. As a final flourish, Wayne picks up the banjo for the last track, Stephen Sondheim's 'Lovely', and actually plays convincing bebop on it. The only disappointing thing is the album's duration, which doesn't even reach a miserly 30 minutes.

Weather Report

GROUP

Key players in the development of fusion music. The spare atmospherics of the early albums gave way to a funkier and more dance-based approach, largely determined by Joe Zawinul's rock-solid, harmonically subtle bass-lines and chord progressions and by Wayne Shorter's minimal approach. The personnel kept changing, but the basic concept remained consistent and strong for 15 years.

*** **Weather Report** Columbia 468212 *Joe Zawinul (ky); Wayne Shorter (ts, ss); Miroslav Vitous (b); Alphonse Mouzon (d); Airto Moreira (perc).* 71.
***(*) **I Sing The Body Electric** Columbia 468207 *Joe Zawinul (ky); Wayne Shorter (ts, ss); Miroslav Vitous (b); Eric Gravátt (d); Dom Um Romão (perc); with Ralph Towner (g); Wilmer Wise (t, picc t); Hubert Laws (f); Andrew White (eng hn); Joshie Armstrong, Yolande Bavan, Chapman Roberts (v).* 72.
**** **Live In Tokyo** Columbia 489208 2CD *Joe Zawinul (ky); Wayne Shorter (ts, ss); Miroslav Vitous (b); Eric Gravátt (d); Dom Um Romão (perc).* 1/72.
Weather Report is one of the great jazz groups of its time. 'Birdland' on *Heavy Weather* (see below) is one of only a tiny handful of contemporary jazz tunes that everyone seems to have heard. Though it has tended to overshadow the rest of the group's output, it encapsulates perfectly the formula that made the group so successful: solid part-writing from Joe Zawinul, Wayne Shorter's enigmatic saxophone sound, a free-floating personnel round the Zawinul–Shorter cadre, and great product marketing (Weather Report covers were consistently eye-catching and aesthetically pleasing). A much talked-about boxed set of all the group's Columbia recordings seems unlikely to ever appear, although the individual albums have been steadily upgraded, a few at a time, in new masterings.

From its inception until its demise in 1986, Weather Report was a flexible ensemble. After the first album, it was unmistakably Zawinul's flexible ensemble. From that point, Zawinul claimed the majority of composition credits (though Shorter, Pastorius and others chipped in) and steered the band's increasingly rhythm-orientated conception. Zawinul compositions are typically riff-centred bass-clef ideas, built up in layers by the rest of the band. Those who had followed Shorter's developing career were alternately baffled and horrified by the exiguous squeaks and tonal smears that suddenly were passing for solos (solos, it had been pointed out, were not the Weather Report way: 'we always solo and we never solo'). The first album was a set of fey acrylic sketches, clearly derived from the pastel side of the 1969–70 Miles Davis band (in which both Zawinul and Shorter saw service) but much rawer in tone.

Everything about *I Sing The Body Electric* was very 1972: the title lifted from Whitman via Ray Bradbury, the brilliant sci-fi artwork (an overdue hand, please, for Ed Lee, Jack Trompetter and Fred Swanson), the psychobabble liner-note ('There is flow. There is selflessness'). There was also a band on the brink of premature extinction. Side one of the original LP release is more or less an extension of the debut album. The (presumably) anti-war 'Unknown Soldier' is almost prettified. The only thing that redeems it from banality is a tense cymbal pulse that on the live second side erupts into some of the most torrential and threatening percussion of the period. Zawinul is on record as thinking that Gravátt was the finest drummer the group ever had. On 'Vertical Invader' he plays with a clubbing hostility that somehow intensifies the impression that the group was heading off in four or five (Dom Um Romão was only a part-timer) directions at once.

Listening to *Live In Tokyo* over the span of two whole discs confirms for sure that at this point this was not merely a studio-confected band, good on atmospheres but lacking in sheer fire and funk. The ferocity of Gravátt's drumming, the soaring brilliance of Vitous's bass-playing, and (as always) the Zawinul–Shorter axis made this one of the great groups of the time. Much of the second disc was drawn from the group's first album, and though 'The Moors', medleyed with 'Eurydice', hasn't the frail beauty of the studio version it has certainly acquired a new strength and gravitas.

***(*) **Sweetnighter** Columbia 485102-2 *Joe Zawinul (ky); Wayne Shorter (ts, ss); Miroslav Vitous (b); Alphonso Johnson, Eric Gravátt (d); Dom Um Romão (perc).* 73.
Sweetnighter was in some ways a consolidating record, though nowadays it yields up considerable treasures, not least the stunning 'Boogie Woogie Waltz', which is the band's single most accessible track before 'Birdland'. The tracks were subject to a degree of post-production which was much more marked than that on the first records, and the glistening studio sound, given an almost juicy reverb on the keyboards and percussion, suddenly brought the group's sound on to much firmer ground, and made the point that from this marker onwards this was very much a band whose best work would be done in studios. 'Boogie Woogie Waltz' and '125th Street Congress' were seemingly endless jams

that secured a suitably hypnotic feel, and Vitous's farewell piece 'Will' is peculiarly beautiful, circling around Zawinul's piano lick.

[illegible]

****** Mysterious Traveller**
Columbia 507657-2 *Joe Zawinul (ky); Wayne Shorter (ts, ss); Miroslav Vitous (b); Ismael Wilburn (d); Dom Um Romão (perc).* 73–74.

This is still perhaps the most sheerly beautiful of the Weather Report records, from the wild joy of 'Nubian Sundance' with its synthed crowd-noises to the quietness of 'Blackthorn Rose', a lyrical, delicate piece of music that suggests this may have been the point of maximum closeness between the band's onlie begetters, Zawinul and Shorter. Some of the material was recorded at Zawinul's home, with his kids romping in the background, and only later put together in the studio, and it is this balance between improvisational immediacy and brilliantly crafted overdubbing that gives the record its lasting freshness and power.

*****(*) Tale Spinnin'** Columbia 507656-2 *As above, except omit Vitous, Romão, Wilburn; add Alphonso Johnson (b); Leon Ndugu Chancler (d); Alyrio Lima (perc).* 74.

*****(*) Black Market** Columbia 507658-2 *Joe Zawinul (ky); Wayne Shorter (ts, ss); Alphonso Johnson, Jaco Pastorius (b); Chester Thompson, Narada Michael Walden (d); Alex Acuña, Don Alias (perc).* 76.

*****(*) Heavy Weather / *** Weather Report / *** 8:30** Columbia CK 65108 / 48824 / 476908 2CD *Joe Zawinul (ky); Wayne Shorter (ts, ss); Jaco Pastorius (b); Alejandro Neciosup Acuña (d, perc); Manolo Badrena (perc).* 76; 82; 83.

***** Procession / *** Sportin' Life** Columbia CK 65453 / 39908 *Joe Zawinul (ky); Wayne Shorter (ss, ts); Victor Bailey (b); Omar Hakim (d); Jorge Rossy (perc).* N.D.; 84.

Ever afterwards, Weather Report albums were inclined to look like audition sessions for new drummers. Steve Gadd, Tony Williams and Peter Erskine all played on *Mr Gone* (see below, 'in brief'), suggesting a band that was going in too many directions at once. *Tale Spinnin'*, in its fresh mastering, sounds fresher and more vibrant than we had previously remembered, with the epic melody of 'Lusitanos' a forgotten Shorter highlight and Zawinul relishing his keyboard effects on 'Freezing Fire'. *Black Market* seems to combine the virtues of earlier albums: atmospheric tone-poetry, thudding, joyous rhythms. With Pastorius arriving in time to cut the funky 'Barbary Coast', Zawinul has the engine-room tuned to his obvious satisfaction. 'Black Market' is a wonderful, thunderous tune that completely blows out Shorter's rather wimpy 'Three Clowns' and piffling figures; galling, because on 'Cannon Ball', dedicated to Julian Cannonball Adderley – for whom Zawinul played and wrote 'Country Preacher' and 'Mercy, Mercy, Mercy' – Shorter signs in again with some chunky tenor.

Heavy Weather was the breakthrough album in market terms. It allegedly shifted in excess of 400,000, largely on the strength of 'Birdland', a whistleable, riffy tune dedicated to the New York jazz club. No one had ever danced to 'Orange Lady' or 'Surucucú'; suddenly, Weather Report was big – a fact that comfortably disguised the detail that, 'Birdland' and 'A Remark You Made' apart, *Heavy Weather* was nothing much. Onstage, the band went decidedly *nouveau riche*, tossing around techno-nonsense, indulging in pointless virtuosity.

The decision to repeat the eponymous title of the first album for the 11th was, on the face of it, puzzling; but in some ways this overlooked record does hark back to the first couple, where atmosphere and degree of abstraction were still very much the key.

The final settled line-up still created some decent work. *Procession* is particularly good, though often overlooked, and the electronically distorted voices of Manhattan Transfer on 'Where The Moon Goes' reprises their imaginative and still stirring intepretation of 'Birdland'.

*****(*) Live And Unreleased** Columbia Legacy C2K 65526 2CD *Wayne Shorter (ss, ts); Joe Zawinul (ky); Victor Bailey, Alphonso Johnson, Jaco Pastorius (b); Peter Erskine, Omar Hakim, Chester Thompson (d); Alex Acuña (d, perc); Manolo Badrena, Jorge Rossy (perc).* 75–83.

Though half of *I Sing The Body Electric* was a concert recording (since completed on a separate CD release), Weather Report didn't issue a full-scale live album until *8:30* in 1980. These present tapes have been closely supervised by Zawinul and Shorter but so good are they and so electrifying was WR as a touring outfit that one wonders why there haven't been more live sessions over the years. The only thing missing here is the torrential drumming of Eric Gravátt; otherwise an exemplary representation of the band in its best years. The reappearance of early material like 'In A Silent Way' (segued with 'Waterfall' from the first album), mini-medleys of compositions like 'Dr Honoris Causa' (dedicated to Herbie Hancock), 'Directions', a rumbustious 'Cucumber Slumber' and a stupendous 'Man In The Green Shirt' make this an essential purchase for WR fans.

Also, in brief:

***** The Jaco Years / **** The Best Of Weather Report** Columbia CK 65451 / 507659-2. 75–80; 73–84.

The second of these is exceptionally well-chosen – only two tracks from post-76! – but the first one seems redundant, given that real fans will have all this stuff anyway. A number of the band's CDs are also available in a handsome box.

****(*) Mr Gone** Columbia 468208. 78.

The title might refer to Shorter, who wisely remains silent for much of the band's worst record.

***** Night Passage** Columbia 468211. 80.

An improvement on *Mr Gone*, but still at the fag-end of 'the Pastorius years'.

***** This Is This** Columbia CK 40280. 85.

Zawinul and Shorter shake hands in farewell on the back cover. A drab curtain-call and a slightly sad farewell.

Chick Webb (1909–39)

DRUMS

Born in Baltimore. This tiny man was already an experienced bandleader when he took over at the Savoy Ballroom in 1933, hiring Ella Fitzgerald two years later. He kept the most competitive band in New York for six years, but TB of the spine eventually killed him.

****** Chick Webb 1929–1934 / ***(*) Rhythm Man 1931–1934** Classics 502 / Hep CD 1023 *Webb; Ward Pinkett, Louis Bacon, Taft Jordan (t, v); Edwin Swayzee, Mario Bauza, Reunald Jones, Bobby Stark, Shelton Hemphill, Louis Hunt (t); Robert Horton, Jimmy Harrison, Sandy Williams, Ferdinand Arbello, Claude Jones (tb);*

Hilton Jefferson, Louis Jordan, Benny Carter (cl, as); Pete Clark, Edgar Sampson (as); Elmer Williams (cl, ts); Wayman Carver (ts, f); Don Kirkpatrick, Joe Steele (p); John Trueheart (bj, g); Elmer James (bb, b); John Kirby (b); Chuck Richards, Charles Linton (v). 6/29–11/34; 31–34.

***(*) **Chick Webb 1935–1938** Classics 517 *As above, except omit Bacon, Swayzee, Jones, Hemphill, Hunt, Horton, Harrison, Arbello, Carter, Kirkpatrick, Richards, Linton; add Nat Story, George Matthews (tb); Chauncey Houghton (cl, as); Ted McRae (ts); Tommy Fulford (p); Bill Thomas, Beverley Peer (b).* 6/35–8/38.

Between them, these CDs include virtually all of Webb's studio recordings aside from those with vocals by Ella Fitzgerald, which Classics have released under her name. The two tracks by The Jungle Band of 1929 sound almost primitive in comparison to the ensuing sessions, driven as much by Trueheart's machine-like banjo-strumming as by Webb; but its use of the reeds and Webb's already exciting playing point a way out of the '20s, and by the time of the 1931 session – which includes a memorable arrangement by Benny Carter of his own 'Blues In My Heart' and a valedictory appearance by Jimmy Harrison, who died not long afterwards – Webb was running a great band, which eventually (in 1933) won him a long-running residency at Harlem's Savoy Ballroom. Edgar Sampson handled the best of the earlier arrangements, and the leader could boast fine soloists in Taft Jordan (later to join Ellington), Sandy Williams, Bobby Stark and Elmer Williams, as well as a rhythm section that was almost unrivalled for attack and swing. Webb's own mastery of an enormous drumkit allowed him to pack a whole range of percussive effects into breaks and solos which never upset the momentum of the band. His distance from the showmanship of Gene Krupa, who would far surpass him in acclaim, was complete. Some of the best examples of what he could do are on the second Classics disc, including the terrific drive of 'Go Harlem' and the breaks in 'Clap Hands! Here Comes Charley'. Once Fitzgerald had started singing with the band and began to secure a wider fame, though, some of the zip went out of their playing, and although the weakest material is confined to the Fitzgerald CDs, the closing tracks on Classics 517 show them cooling off.

Choosing among these discs is a matter of individual taste. The two Classics CDs offer uninterrupted coverage, but their reproduction, though quite listenable, is second-best to the Hep disc. Hep's excellent survey covers only the period 1931–4 and misses many of the best tracks, but it is still a fine set in excellent sound.

George Webb (born 1917)

PIANO

The Godfather of British trad. He formed his first jazz band in 1941 and early protégés were Humphrey Lyttelton, Eddie Harvey and Wally Fawkes.

(***) **George Webb's Dixielanders** Lake LACD 128 *Webb; Owen Bryce, Reg Rigden, Humphrey Lyttelton (c); Eddie Harvey, Tony Finnis (tb); Wally Fawkes (cl); Buddy Vallis (bj); Art Streatfield, (tba); Bill Bramwell (b); Roy Wykes, Derek Bailey, Roy Hartley (d).* 12/45–47.

These might as well be the Dead Sea Scrolls of British traditional jazz. Webb began leading groups while the war was still on and his Dixielanders were the first regular band of their ilk to work on the scene in and around London, in such legendary venues as The Red Barn, Barnehurst. A glance at the personnel will show some of the young tearaways involved and the surviving music has all the spirit, if not much of the finesse, of a righteous involvement with tunes such as 'New Orleans Hop Scop Blues'. There are 21 tracks, all of them taken from acetates, and most of them sound pretty dreadful by any hi-fi standard. The playing has its blemishes too, but in a curious way one can almost hear the groups improving track by track.

Eberhard Weber (born 1940)

BASS, CELLO, OCARINA, KEYBOARDS

Learned cello as a boy but switched to bass and played part-time gigs while he worked in film and television. Early associations with Wolfgang Dauner and Volker Kriegel led to his own composing and bandleading, and a long tenure with ECM beginning in 1973. He was a pioneer in using bass with electronics, playing an adapted upright model.

***(*) **The Colours Of Chloe** ECM 833331-2 *Weber; Ack Van Rooyen (flhn); Rainer Brüninghaus (ky); Peter Giger, Ralf Hubner (d); strings.* 12/73.

Having played straight-ahead jazz bass through the '60s, Weber delivered this uncannily beautiful album to Manfred Eicher's ECM operation and won himself an award or two. If some passages now suggest a cooler version of *Tubular Bells*, with the overlapping themes of 'No Motion Picture' hinting at the tranquillizing pomposity of progressive rock, the singular beauty of the textures and Weber's discovery of a new world based around massed cellos and subtle electronic treatments remain insidiously affecting. While the improvisational content is carefully rationed against the measure of the themes, Brüninghaus and Weber himself emerge as thoughtful and surprisingly vigorous virtuosos. If the CD offers few improvements over the excellent original vinyl edition, the recording itself still sounds splendid.

[illegible]

**** **Yellow Fields**

ECM 843205-2 *Weber; Charlie Mariano (ss, shenai); Rainer Brüninghaus (ky); Jon Christensen (d).* 9/75.

Weber's masterpiece is essentially a period piece which nevertheless still seems modern. The sound of it seems almost absurdly opulent: bass passages and swimming keyboard textures that reverberate from the speakers, chords that seem to hum with huge overtones. The keyboard textures in particular are of a kind that will probably never be heard on record again. But there's little prolixity or meandering in this music. Weber builds keenly around riffs and rhythmical figures, and solos – Mariano sounding piercingly exotic on the shenai, heartbreakingly intense on soprano – are perfectly ensconced within the sound-field. The key element, though, is the inspirational series of cross-rhythms and accents which Christensen delivers, rising to an extraordinary crescendo towards the close of 'Sand-Glass', a sprawling performance built from simple materials. And the leader's own bass never sounded better.

*** **Silent Feet** ECM 835017-2 *Weber; Charlie Mariano (ss, shenai); Rainer Brüninghaus (ky); John Marshall (d).* 11/77.

Silent Feet introduced John Marshall, formerly of Soft Machine, into the Colours band which Weber was touring with and, while his stiffer virtuosity wasn't the same thing as Christensen's sober flair, he restored some of the punch to Weber's music. The record hasn't the memorable tunes and perfect empathy of the earlier discs, though.

***(*) **Little Movements** ECM 159492-2 *Weber; Charlie Mariano (ss, f); Rainer Brüninghaus (ky); John Marshall (d). 7/80.*

Little Movements was a return to form. Some of its worldly metres and textures (especially in 'Bali' and 'Dark Spell') have become a commonplace, perhaps even a cliché in recent years, but at the time it felt like fresh ground and the quality of the playing by all hands has kept its lustre. The opening 'The Last Stage Of A Long Journey' remains especially fine, and Weber has gone back to this piece in the last few years (see below).

***(*) **Chorus** ECM 823844-2 *Weber; Jan Garbarek (ss, ts); Manfred Hoffbauer (cl, f); Martin Kunstner (ob, cor); Ralf Hübner (d). 9/84.*

*** **Orchestra** ECM 837343-2 *Weber; Herbert Joos, Anton Jillich, Wolfgang Czelusta, Andreas Richter (tb); Winfried Rapp (btb); Rudolf Diebetsberger, Thomas Hauschild (frhn); Franz Stagl (tba). 5–8/88.*

Weber has lacked a valuable context in recent years: having patented one of the most gorgeous of bass sounds, he doesn't seem to have much else to say with it. *Chorus* is heavy on the brooding-spirit element, with Garbarek delivering some of his most stentorian commentaries on what are less than riveting themes, as Weber and Hubner toil away in the background. As a sequence of mood-music cameos, it may appeal strongly to some, but it's a depressing listen over the course of an entire record. *Orchestra* may disappoint any who've attended Weber's highly entertaining solo concerts. He splits the album between bass soliloquies and counterpoint with a chilly brass section, yet the prettiest piece on the disc is the synthesizer tune 'On A Summer's Evening'.

**** **Pendulum** ECM 519707-2 *Weber (b solo). 93.*

Weber's second solo record is all bass this time and finds much of the beguiling and unexpectedly light-hearted feel of his one-man concerts. Ironically, it is much more studio-orientated: where *Orchestra* was overdub-free and essentially live, *Pendulum*, while remaining a solo meditation, is carefully edited for maximum effect. Weber's bass remains a unique sound in the music, and here he finds an almost perfect balance between the mixed blessing of bass opulence and the sing-song quality of his best melodies. Overlapping riffs or vamps counter the steady onward flow of the improviser's ideas, and in 'Street Scenes', 'Children's Song No. 1' and 'Pendulum' itself he secures a marvellous, patient equilibrium.

*** **Endless Days** ECM 013420-2 *Weber; Paul McCandless (ob, cor, bcl, ss); Rainer Brüninghaus (ky); Michael DiPasqua (d). 00.*

Weber told his band that 'you can play anything, as long as it doesn't sound like jazz', a recipe which we admire if not exactly condone. The old firm duly work their way through music which seems to have had its improvisational element thinned to the point of absence, yet it is unmistakably Weberian. McCandless's reeds aren't exactly jazzy to start with and DiPasqua (who is otherwise in retirement!) has a role which sometimes resembles a tympanist more than a kit drummer. Weber fans will, of course, want to hear it and have it, but we miss the sense of melodious power which used to light up Eberhard's older records. At least the closing 'The Last Stage Of A Long Journey' sends us on our way rejoicing.

*** **Stages Of A Long Journey** ECM 1920 *Weber; Jan Garbarek (ss, ts); Rainer Brüninghaus, Wolfgang Dauner (p); Gary Burton (vib); Reto Weber (d): Marilyn Mazur (perc); Nino G (human beatbox); Stuttgart Radio Symphony Orchestra. 3/05.*

A lifetime achievement award of a record, with a handpicked roster of soloists and a big orchestra let loose on Eberhard's charts. Ironically, and much like the work of Oregon, who've had similar treatment, this lush music sounds best when played with very minimal forces. The effect here is often quite congested and the stark beauty of Weber's lines disappears when delivered by the large ensemble. That said, there are some very effective individual contributions – we'd single out Garbarek and Mazur on the opening, slowly emerging 'Silent Feet', the best thing by a long way – and the record will be catnip for anyone who loves the bassist's albums.

Also, in brief:

***(*) **:rarum: Selected Recordings** ECM 014202-2. 12/74–4/00.

A surprise selection, with nothing from *The Colours Of Chloe* or *Yellow Fields*.

** **The Following Morning** ECM 829116-2. 8/76.

A lulling disappointment, rhythmically dead and texturally thin.

(*) **Fluid / Rustle ECM 829381-2. 1/79.

Enervating.

(*) **Later That Evening ECM 829382-2. 3/82.

Shades of Pat Metheny prog-lite jazz-rock on this.

Ben Webster (1909–73)

TENOR SAXOPHONE

Born in KC. He played violin, then piano, before taking up sax at Budd Johnson's suggestion. Joined Bennie Moten in 1931 and worked with many bands before gaining his greatest eminence with Duke Ellington from 1940. Left in 1944, rejoined 1948–9, then freelanced through the '50s. Settled in Europe from 1964 and eventually died in Amsterdam, unpredictable but beloved. His unique timbre on the tenor – breathy, swooningly romantic – is high on most lists of favourite sounds in jazz.

*** **The Horn** Progressive PCD-7001 *Webster; Hot Lips Page (t); Clyde Hart (p); Charlie Drayton (b); Denzil Best (d). 2/44.*

*** **Ben Webster 1944–1946** Classics 1017 *As above, except add Emmett Berry, Dick Vance (t); Walter 'Foots' Thomas, Budd Johnson (ts); Marlowe Morris, Johnny Guarnieri, Jimmy Jones (p); Oscar Pettiford, Al Hall, John Simmons (b); Big Sid Catlett, Cozy Cole, David Booth (d). 2/44–1/46.*

***(*) **Ben Webster 1946–1951** Classics 1253 *Webster; Idrees Sulieman, Bill Coleman, Richard Smith, Maynard Ferguson (t); Tony Scott (cl); Benny Carter (as); Argonne Thornton, Al Haig, Jimmy Jones, Buster Moten, Gerry Wiggins (p); Bill De Arango, Johnny Rogers (g); John Kirby, Lloyd Anderson, Al Hall, John Simmons (b); Sid Catlett, Denzil Best, Jesse Price, George Johnson (d). 5/46–12/51.*

**** **King Of The Tenors** Verve 519806-2 *Webster; Harry 'Sweets' Edison (t); Benny Carter (as); Oscar Peterson (p); Barney Kessel,* *Herb Ellis (g); Ray Brown (b); Alvin Stoller, J. C. Heard (d).* 5–12/53.

**** **Soulville** Verve 521449-2 *Webster; Oscar Peterson (p); Barney Kessel, Herb Ellis (g); Ray Brown (b); J. C. Heard, Stan Levey (d).* 5/53–10/57.

**** **Ben Webster Meets Oscar Peterson** Verve 521448-2 *Webster; Oscar Peterson (p); Ray Brown (b); Ed Thigpen (d).* 59.

Approaching four decades after his death, his sound still haunts every tenor saxophonist who tackles a ballad. Ben Webster, often identifiable via a single, signature note, played jazz like few other musicians ever have. As he got older and less partial to any tempo above a very slow lope, he pared his manner back to essentials which still, no matter how often one hears them, remain uniquely affecting. Sometimes, all he does is play the notes of a melody, in a time that is entirely of his own choosing, and still he makes it uniquely absorbing. The best of his early work is with Duke Ellington – he remained, along with Paul Gonsalves, one of only two tenormen to make a genuine impression on Ducal history – but his records as a solo player, from the early '50s onwards, are a formidable legacy.

The Horn is a collection of WBC transcriptions featuring Ben as nominal leader of a quintet with Hot Lips Page. The flow of the music is somewhat jolted by the programme, which includes various false starts and alternatives for the sake of completeness, and Lips Page takes a subsidiary role; but Webster's playing is already graceful and creating its own time and space. The remastering is occasionally cloudy but mostly good. Classics 1017 starts with the same session, minus the various alternatives, then proceeds through some excellent small-group music. There's a rare glimpse of Marlowe Morris on two 1944 titles (with lots of surface noise), before four titles by Walter Thomas – nice jump band music; four quartet titles for Savoy, including an 'I Surrender Dear' which prefigures the great ballad interpretations of the '50s; and four titles by an Al Hall quintet with Dick Vance on trumpet – not very remarkable. Webster collectors will want to hear this music, but the remastering isn't up to much. Classics 1253 moves the story on as far as his first Mercury session in 1951. There are small-group dates for Haven, Wax and Capitol with some interesting sidemen (Bill Coleman, although he seems to be on the other side of the studio, and Tony Scott). The four titles with Bus Moten are good bluesy fun. By the time of the Mercury date, he's moving towards his grandest years, and 'Old Folks' is a vintage performance.

By 1953 Webster was ready to make his mark on the LP era – 78rpm duration was too short for such a patient improviser – and Norman Granz began recording him for his labels. *King Of The Tenors* blends a date with Oscar Peterson plus rhythm section with another where Edison and Carter sit in too, though the spotlight is always on Webster. 'Tenderly' has never been more tender, 'That's All' is sheer heaven, but 'Jive At Six' is a good piece of studio knockabout. Peterson may seem an unlikely partner, but just as Webster played superbly next to Art Tatum, so he mastered the potentially open floodgates of Peterson's playing. On *Soulville* there are lustrous ballads in 'Where Are You' and an eerily desolate 'Ill Wind', while 'Boogie Woogie' brings out the raucous side of the tenorman. Three previously unissued tracks from the sessions are also included on the CD. *Meets Oscar Peterson* is just as fine, with two melting ballads in 'The Touch Of Your Lips' and 'In The Wee Small Hours Of The Morning' and a lissom 'This Can't Be Love'. In its latest incarnation, as a Verve Master Edition with excellent sound, it stands as one of the indispensable mainstream jazz albums of the '50s.

**** **Music For Loving**

Verve 527774-2 2CD *Webster; Harry Carney (bs); Teddy Wilson, Billy Strayhorn, Leroy Lovett (p); Billy Bauer (g); Ray Brown, George Duvivier, Wendell Marshall (b); Jo Jones, Osie Johnson, Louie Bellson (d); horns and strings.* 3/54–9/55.

Impeccably prepared, this and the following two-disc reissues are among Webster's most handsome records. The strings sessions, mostly arranged by Ralph Burns, may sound a little thin to ears used to digital grandeur, but the writing is beguiling, and Webster sweeps through what must have been an ideal setting for him. Hidden away at the end of the package, almost as a bonus, is the rare album which Harry Carney recorded with strings, a fine date in its own right.

**** **The Soul Of Ben Webster** Verve 527475-2 2CD *Webster; Art Farmer, Harry 'Sweets' Edison, Roy Eldridge (t); Vic Dickenson (tb); Johnny Hodges (as); Harold Ashby (ts); Jimmy Jones, Oscar Peterson, Billy Strayhorn (p); Mundell Lowe, Barney Kessel, Herb Ellis (g); Milt Hinton, Ray Brown, Jimmy Woode (b); Dave Bailey, Alvin Stoller, Sam Woodyard (d).* 3/57–7/58.

The Soul Of Ben Webster puts together three original LPs: the title-album, Harry Edison's *Gee Baby Ain't I Good To You*, and Johnny Hodges' *Blues A-Plenty*. With three superb bands on hand, the music is a blueprint for small-group swing, and Webster contributes some of his most rounded and accomplished playing: the mesmerizing drift through 'Chelsea Bridge', for instance. His own date featured Ashby as second tenor, and there's a palpable camaraderie. Some of the Hodges titles are a bit slight, but this is altogether an indispensable issue.

***(*) **Ben Webster And Associates** Verve 543302-2 *Webster; Roy Eldridge (t); Coleman Hawkins, Budd Johnson (ts); Jimmy Jones (p); Les Spann (g); Ray Brown (b); Jo Jones (d).* 4/59.

A belated arrival for a blustery, swaggering jam session for Ben and some top-dog pals. Tempos such as those chosen for 'De-dar' and 'Young Bean' are much faster than he would have liked but, with Hawkins and Johnson on hand, he wasn't going to take anything lying down, and the playing is vociferous and full of splendour. 'Time After Time' is a peerless Ben ballad. The remastering has left a lot of tape-hiss intact, but the music has great presence.

***(*) **The Warm Moods** Warner Bros 8122-73721-2 *Webster; Donn Trenner (p); Alfred Lustgarten, Lisa Minghetti (vn); Cecil Figelski (vla); Armond Kaproff (clo); Don Bagley (b); Frank Capp (d).* 1/60.

This rather scarce and somewhat forgotten date goes about as far as anyone could in pushing the Webster envelope. The strings amount to no more than a quartet (unless you count Don Bagley's bass, but he plays it like a jazzman does). They're arranged by Johnny Richards, a man who was never satisfied unless he gave his players a tough assignment. The tunes are a queer lot: 'The Sweetheart Of Sigma Chi'? 'The Whiffenpoof Song'? Still, Ben just moseys through it. This was 1960, and he wasn't quite as indolent as he later became: he's pretty near the beat, and the notes which are more like huffs of air than something somewhere on the scale were yet to take over his phrasing. He can't be bothered to do much more than embellish the melodies, although here and there, as on the closing chorus of 'But Beautiful', he starts out on a promising solo – and then the song's over. The remastering is particularly excellent.

*** **At The Renaissance** Original Jazz Classics OJCCD 390 *Webster; Jimmy Rowles (p); Jim Hall (g); Red Mitchell (b); Frank Butler (d).* 10/60.

At The Renaissance finds Webster in unusual company and, while Rowles reads him like a good book, the others sometimes sound a little too smartly present and correct. 'Gone With The Wind', though, is a beauty.

*** **Soulmates** Original Jazz Classics OJCCD 390 *Webster; Thad Jones (c); Joe Zawinul (p); Richard Davis (b); Philly Joe Jones (d).* 9–10/63.

Soulmates offers a strange pairing with the young Joe Zawinul, with Jones sitting in on four tracks, although Webster was happy with any pianist who stood his ground. Highlights include a poignant reflection on Billie Holiday's 'Trav'lin' Light' and the title-blues.

***(*) **At Montmartre 1965–1966** Storyville STCD 101 8347 *Webster; Kenny Drew, Atli Bjørn (p); Niels-Henning Ørsted Pedersen (b); Alex Riel, Rune Carlsson (d).* 1/65–5/66.

Vintage Ben from a place he loved to play in, with men he could trust. The rhythm section do little other than frame the great sound, but that's what we've come to hear. The fidelity flickers in and out of focus at times, though no serious problems.

*** **Ben And Buck** Storyville STCD 8245 *Webster; Buck Clayton (t); Camille De Ceunyck (p); Tony Vaes (b); Charlie Pauvels (d).* 6/67.

Webster and Clayton could have been a dream team, but they actually don't play together all that much here. Most of the set is a feature for one or other of them and, when they do work together, it's usually at the kind of tempo Webster didn't like (anything over slow). Still, the individual features are often wonderful, and it's a shame that the inadequate sound doesn't catch the range of Clayton's lovely tone.

*** **Masters Of Jazz Vol. 5: Ben Webster** Storyville STCD 4105 *Webster; Palle Mikkelborg, Perry Knudsen, Palle Bolvig, Allan Botschinsky (t); Per Espersen, Torolf Moolgaard, Axel Windfeld, Ole Kurt Jensen (tb); Uffe Karskov, Jesper Thilo, Dexter Gordon, Sahib Shihab, Bent Nielsen (reeds); Ole Kock Hansen, Kenny Drew (p); Ole Molin (g); Niels-Henning Ørsted Pedersen, Hugo Rasmussen (b); Ole Steenberg, Albert 'Tootie' Heath, Bjarne Rostvold (d); strings.* 68–70.

*** **Plays Ballads** Storyville STCD 4118 *As above, except add Erling Christensen, Flemming Madsen (reeds); William Schiøpffe (d); John Steffensen (perc).* 7/67–11/71.

*** **Live At Stampen** Storyville STCD 101 3861 *Webster; Roffe Ericson, Arne Ryskog (t); Lasse Sjösten, Teddy Wilson (p); Sture Nordin, Red Mitchell (b); Fredrik Norén, Ed Thigpen (d).* 8/69–3/73.

*** **Baden 1972** TCB 02102 *Webster; Dexter Gordon (ts); Kenny Drew (p); Bo Stief (b); Ed Thigpen (d).* 11/72.

Webster's final years found him based in Copenhagen, and his manner was by now so *sui generis* that it's tempting to view the later work as a single, lachrymose meditation on the same handful of favourite ballads and Ellington tunes. But Ben's own subtle variations on himself create felicitous differences between each stately rendition of 'Prelude To A Kiss' or 'Old Folks'. He was lucky in his accompanists; while several of the rhythm sections sound anonymous in themselves, Webster's knack of helping them raise their game elicits some exceptionally sympathetic playing from almost everybody. The two Storyville albums collect scatterings from several sessions over a five-year period, including dates with strings, some heavenly ballads and a couple of dates with Teddy Wilson at the piano; both mixed bags, but plenty of vintage Webster. The Stampen material is drawn from three different sessions. Mostly Ellington material and not too special, but there is a lovely 'How Long Has This Been Going On' which is vintage Webster. The radio broadcast from Baden is a potboiler, and though Ben enjoyed Dexter's company, this probably wasn't his sort of thing at this stage. That said, there's some lovely playing on a 'Blues In F', and Gordon does a surprisingly bleak turn on 'Didn't We'. Ed Thigpen kicks off 'Sunday' at an insane tempo, and Webster doesn't seem best pleased, but he gets through it. Anyone who loves the sound of Ben Webster will find something to enjoy in all these records.

Also, in brief:

***(*) **Verve Jazz Masters 43: Ben Webster** Verve 525431-2. 12/51–11/59.

A choice selection from the Verve years.

(*) **Live! Providence, Rhode Island, 1963 Storyville STCD 8237. 12/63.

Local band; amateur tape; but Ben has a good time.

(*) **My Man Steeplechase SCCD 31008. 4/73.

Late night at the Café Montmartre, and very middling.

James Weidman

PIANO

Associated with M-Base in earlier days, but ploughing his own furrow since.

*** **People Music** TCB 96302 *Weidman; Hiram Bullock (b); Marvin 'Smitty' Smith (d).* 8/96.

*** **All About Time** Contour 40928 *Weidman; Jay Hoggard (vib); Ed Howard (b); Marcus Baylor (d); Charene Dawn (v).* 04.

Weidman's originals are fresh and unhackneyed, but lack any distinctive character. It's a tight and funky trio, with Smitty drilling away hyperactively in places and Bullock doing a solid job blocking in the lower end. The Contour record has too many elements to be an ideal showcase for James, but the addition of Hoggard probably makes it a more distinctive set, all told.

Aaron Weinstein (born 1986)

VIOLIN

A youthful prodigy, working in a swing-mainstream style.

*** **A Handful Of Stars** Arbors ARCD 19316 *Weinstein; Houston Person (ts); Bucky Pizzarelli, John Pizzarelli (g); Nicki Parrott (b); Joe Ascione (d).* 1/05.

*** **Blue Too** Arbors ARCD 19355 *Weinstein; John Pizzarelli (g).* 4/07.

If Aaron looks like he ought to be on a high school poster, billed as the new Heifetz, he's an earthier presence than that: the kid can swing, and if the reference to his age seems patronizing, time's going to take care of that. Arbors throw him in with a stellar crew on the first of these, and he comes through it confidently but without undue swagger. 'Samba De Orfeu' is the only weak track, and it was a bad choice in the first place. By the time they get to jam on 'Do Nothing Till You Hear From Me', he's won you round.

Arbors didn't rush him back into the studios, and the duo date with Pizzarelli sees him deliver a resolutely unflashy set of the kind that might be described as a 'consolidation'. That doesn't mean dull, but it lacks the gala feel of the label debut. They stick to material that falls under the fingers and Aaron shapes his solos with care. The title-track's a worked-up idea, but who else calls for George Van Eps's 'I Wrote It For Jo'? Bravo.

Joel Weiskopf (born 1962)

PIANO

Syracuse-born, this New York-based midstream-modernist has wide experience, including a year with the Woody Herman orchestra.

*** **The Search** Criss Cross 1174 *Weiskopf; Peter Washington (b); Billy Drummond (d). 12/98.*
*** **New Beginning** Criss Cross 1204 *Weiskopf; John Swana (t); Walt Weiskopf (ts); John Patitucci (b); Jeff Brillinger (d). 1/01.*
*** **Change In My Life** Criss Cross 1232 *Weiskopf; John Patitucci (b); Brian Blade (d). 02.*
*** **Devoted To You** Criss Cross 1293 *Weiskopf; John Patitucci (b); Eric Harland (d). 11/05.*

The younger of the two Weiskopf brothers is a sunny player. On *The Search* his treatments of Shorter ('Edda'), Gershwin ('Bess You Is My Woman Now') and Monk ('Criss Cross') aren't so much lightweight as light-filled, the melodies articulated with a free, zesty airiness. His original 'Song For The Lost', with its unusual melodic structure, is the most inventive of his own pieces: on the title-track he tends to get a bit lost in rhetoric, and the tune outstays its welcome. He has superb co-players in Washington and Drummond, the latter's cymbal-play in 'Song For The Lost' being especially ear-catching.

New Beginning is about Weiskopf's spiritual enlightenment, and it does tend towards perkiness rather than anything tougher: 'One For Gerry' is the prissiest kind of blues. Planting Weiskopf with a reputation as the Ned Flanders of Criss Cross isn't entirely fair, though: the playing throughout is crisp and smart. *Change In My Life* would seem to have the same or similar agenda. This is a first chance to hear him in a hornless trio and some of the restrictions of his playing become evident. Again, there isn't much blues feel, just a faux-toughness that creeps into the solos once or twice. That's all gone on *Devoted To You*, and it's a relief to be able to break the run of two-cheers reviews. Harland likes a bit of drama, and while he plays for the band, he also gees up Weiskopf, who makes his points this time without flab or fuss. A couple of intriguing 'standards' on the set, including a spiritual and Martin Luther's 'Ein' feste Burg'.

Walt Weiskopf (born 1959)

TENOR SAXOPHONE

He was an alto-player until, aged 20, he was offered a tenor chair in the Buddy Rich band.

**** **Simplicity** Criss Cross Jazz 1075 *Weiskopf; Conrad Herwig (tb); Andy Fusco (as); Joel Weiskopf (p); Peter Washington (b); Billy Drummond (d). 12/92.*

Weiskopf is an experienced section-player (with Buddy Rich and Toshiko Akiyoshi) but these records are a lot more ambitious than the usual sideman-steps-out date. A couple of satisfying sessions for the small indie Iris led him to Criss Cross, where he opened his account with the splendid *Simplicity*. More than ever, Weiskopf chooses to assert his writing over his playing, with his own solos relatively discreet and deferential. The brimming, complex melodies of 'Subordination', the artfully overlapping horns of 'Brazilia' and the wholly original revision of 'Lazy Afternoon' are among the most interesting moments, but there's nothing here to disappoint. Fusco and Herwig are modest personalities too, but their relative mildness lets the calibre of Weiskopf's writing come through, and his rhythm section, ably led by brother Joel, is keenly alert.

***(*) **Song For My Mother** Criss Cross 1127 *Weiskopf; Joe Magnarelli (t); Conrad Herwig (tb); Jim Snidero (as, f, af); Anders Bostrom (f, af); Scott Robinson (bs, bcl, f); Joel Weiskopf (p); Peter Washington (b); Billy Drummond (d). 12/95.*

Song For My Mother returns him to a nine-strong line-up. There's a surprise emphasis on Bostrom's flute, though he's not especially remarkable as a soloist; and it's the varied ways the leader marshals his horns that make the session well out of the ordinary for Criss Cross blowing. 'Where Is Love' is spine-tingling ballad playing, and 'High Noon' a real head-turner.

***(*) **Anytown** Criss Cross 1169 *Weiskopf; Renee Rosnes (p); Joe Locke (vib); Doug Weiss (b); Tony Reedus (d). 12/98.*

Weiskopf says that his aim this time was to try and sustain longer solos than on his previous records – a recipe for trouble, given the existential meanderings of too many saxophonists. But the seven originals are among his most absorbing work too, and the band is absolutely off the top shelf. The title-track is a furiously paced start which cools off only for the first part of Rosnes's solo. 'Blues In The Day' isn't a blues but a complex unison theme, 'Scottish Folk Song' is a folkish melody cleverly harmonized, and the 'Naima'-like 'Adrienne' is a tender but unsentimental ballad line. Here and there Reedus makes too much noise, but there is very little to find fault with on another great Weiskopf session, longer solos and all.

***(*) **Siren** Criss Cross 1187 *Weiskopf; Joe Magnarelli (t, flhn); Conrad Herwig (tb); Jim Snidero (as, f); Anders Bostrom (f, af); Scott Robinson (bs, bcl); Joel Weiskopf (p); Doug Weiss (b); Billy Drummond (d). 12/99.*

Back to the nonet, and with all these voicings at his disposal, the leader adds and subtracts players in a way that might feel overworked, as if obliged to keep everybody involved. But he knows large-group music well enough to skirt that problem. The writing is instead dedicated to a kind of connoisseurship. There's a rather ingenious harmonizing of 'Baby Won't You Please Come Home' for the horns, while the piano takes the chance for an extravagant solo underneath; a teasingly brief essay in minimalism, 'Glass Eye'; and lush playing situations in 'Sire' and 'Separation'.

***(*) **Man Of Many Colours** Criss Cross 1219 *Weiskopf; Brad Mehldau (p); John Patitucci (b); Clarence Penn (d). 12/01.*

We unaccountably leapfrogged over this one last time, and it's not half bad, which makes the omission slightly galling. Say what you like about Mehldau, he's a generous and supportive group player, content to take his spots whenever the leader clears a way for him, but certainly not claiming co-leader status, as his reputation might otherwise dictate. Walt's 'Triangle Dance' is a double-waltz that skips away delightfully, but doesn't get away from these players. 'Haunted Heart' reasserts the saxophonist's lyricism, while 'Man of Many Colors' weaves a complex and thoughtful story out of relatively orthodox changes.

*****(*) Sight To Sound** Criss Cross 1250 *Weiskopf; John Mosca (tb); Andy Fusco (as); Joel Weiskopf (p); Doug Weiss (b); Billy Drummond (d).* 12/03.

*****(*) Tea For Two** Criss Cross 1265 *As above, except omit Weiss, Mosca; add Paul Gill (b).* 10/04.

Weiskopf's albums continue to provide a rebuttal of the idea that Criss Cross is basically a blowing-session label. Both of these show much care and pre-preparation. *Sight To Sound* is a ten-part suite dedicated to graphic artists, and though the different parts don't seem especially linked, they suggest that Walt has plenty of ideas as a writer. His longest suit is in making simple unisons seem fresh and head-turning: little details of orchestration that make the sextet feel large and sonorous. The leader, Mosca and Fusco all play meaty solos and brother Joel, as usual, is a perfect fulcrum.

Tea For Two is more conventional, but again there are some interesting arrangements of familiar material: 'So In Love' in particular is entirely rethought. Fusco's slightly sweeter delivery goes well with the tenorman's more broad-shouldered drive and the smaller ensemble doesn't lack for power.

***** Day In, Night Out** Criss Cross 1300 *Weiskopf; Michael Leonhart (t, flhn); John Mosca (tb); Andy Fusco (as, cl, f); Gary Smulyan (bs); Peter Zak (p); Doug Weiss (b); Kendrick Scott (d).* 4/07.

Walt's background in big bands gives him an instinct for how to weight a mid-size unit like this, and, to be fair, Criss Cross have given him a rich but uncluttered sound for these robust originals. Nearly everything goes directly to the point, even if the group is asked to play in off-centre time-signatures and a couple of times in keys that seem to challenge the horns. We did wonder why a couple of numbers, 'City Of Sin' and 'Walk In The Woods', were called in quite the form we've got them. It would be interesting one day to see if they were run down in different keys and faster and slower respectively. Walt's sounding grand in his solos and he doesn't waste too many notes.

Also, in brief:

***** A World Away** Criss Cross 1100. 12/93.

The guitar/organ setting isn't right for him; a rare dead spot.

*****(*) Night Lights** Double Time DTRCD 106. 10/95.

Tenor, rhythm, standards; and further confirmation that the siblings make a great team.

David Weiss

TRUMPET

New York-born, he led the 'After Hours' Sessions at the Blue Note.

***** Breathing Room / *** The Mirror** Fresh Sound New Talent FSNT 110 / 204 *Weiss; Craig Handy (as on Breathing Room only); Myron Walden (as on Mirror only); Marcus Strickland (ts); Xavier Davis (p); Dwayne Burno (b); E. J. Strickland (d).* 2/01; 2/04.

Already known for his film and session work and for the New Jazz Composers Octet disc issued on the same label a couple of years earlier, Weiss has nothing to prove and takes this 'debut' set very much in that spirit. Seemingly influenced by Wayne Shorter (he includes two of Wayne's more impenetrable themes here), he favours lateral chord progressions and unfamiliar tonalities. 'Getaway' is stunning and if it's the shape of things to come, it's a very exciting prospect, a thick, dark piece with something for everyone to do. Handy comes in for four tracks and makes an immediate impression, though the tenor-playing Strickland is a more than competent player.

Shorter figures again on the second disc, which is executed in very much the same relaxed manner. Walden's probably a less arresting player than Handy; otherwise a pleasant retread.

Michael Weiss (born 1958)

PIANO

A thoughtful, somewhat sombre stylist.

***** Presenting Michael Weiss** Criss Cross 1022 *Weiss; Tom Kirkpatrick (t); Ralph Lalama (ts); Ray Drummond (b); Kenny Washington (d).* 4/86.

*****(*) Milestones** Steeplechase SCCD 31449 *Weiss; Paul Gill (b); Joe Farnsworth (d).* 5/99.

*****(*) Soul Journey** Sintra 2003 *Weiss; Ryan Kisor (t, flhn); Steve Davis (tb); Steve Wilson (as); Paul Gill (b); Joe Farnsworth (d); Daniel Sadownick (perc).* N.D.

It's hard to know whether Weiss has been more influenced by Bill Evans or early Herbie Hancock. There's a definite strain of melancholy, but when you hear what he does with 'My Melancholy Baby' at the top of *Presenting*, you wonder how deep it runs. He doesn't seem the kind of piano-player who'd relish the hard-bop format of that first record, but he pulls it off in style.

And so to Steeplechase, and at last a piano trio album. This is the first occasion on which one feels Weiss shakes off his torpor and produces something that really reflects his talents. It's marked by some unexpected charts, like McLean's 'Walter Davis Ascending' and 'Little Melonae', both of which sit beautifully for the piano, as well as Kenny Dorham's 'Buffalo'. Farnsworth is now part of the operation and the same strictures apply, though so does the same enjoyment of his beetling style.

And having got that out of his system, and worked through a few of his compositional mentors, Weiss turns in a septet album packed with his own compositions. These are not earth-shaking, and with most of them an ancestral strain is evident. What's wonderful about them is the arranging, with every line clearly voiced. 'Soul Journey', 'Cheshire Cat' and 'El Camino' are the outstanding cuts.

Sebastian Weiss

PIANO

Adventurous post-bopper.

***** Polaroid Memory / *** Momentum** Fresh Sound New Talent FSNT 085 / 114 *Weiss; Miguel Zenon (as on Momentum only); Bob Bowen III (b); Dan Weiss (d).* 00; 02.

The trio record – and the drummer is not a kinsman – showcases Weiss's formidable writing very nicely. 'Change Of Pace' suggests he also listens to other contemporary sounds, but for the most part his music draws on a wide range of jazz idioms, with a cool, slightly academic touch in places. The addition of Zenon at the start of *Momentum* suggests Weiss may be looking for a more exciting and upbeat sound, but the best of the new album is again the trio work, and 'Returning For More' is arguably the best thing on either record.

Don Weller (born 1940)

TENOR SAXOPHONE

A much-liked fixture on the British club scene for 30 years with his groups Major Surgery and the Weller–Spring Quartet.

***(*) **'Live'** 33JAZZ 032 *Weller; Gerard Presencer, Henry Lowther, Steve Waterman, Patrick White (t); Mark Nightingale, Malcolm Griffiths, Pete Beachill, Andy Fawbert (tb); Peter King, Nigel Hitchcock (as); Art Themen, Mornington Lockett (ts); Alan Barnes (bs); David Newton (p); Andrew Cleyndert (b); Bryan Spring (d).* 10/96.
**** **The Way You're Going To Look Tomorrow Morning** Trio TR 562 *Weller; David Newton (p); Andrew Cleyndert (b); Dave Barry (d).* 7/03.
***(*) **Nine Songs** Trio TR 577 *Weller; Bobby Wellins (ts); Alan Barnes (as, bs); Mark Edwards (p); Andrew Cleyndert (b); Spike Wells (d); clarinet choir; string quartet.* 07.

The most sterling of sidemen and a formidable leader too, Weller was thinly represented on CD until very recently, and the present crop isn't exactly over-generous for a player of his stature. *'Live'* set the ball rolling with a splendid and unexpected initiative: a big band of British majors playing only Weller originals. Alternately rousing, hummable and charmingly songful, the material is exceptionally strong, and makes one wish that Don had had this opportunity before now. Passages such as the collective shout on 'Four By Three' and the tenor solo threaded against the ensemble on 'Bongate Song' are both exhilarating and thought-provoking. A relatively rough live recording and a sometimes wayward relationship between horns and rhythm section (and some under-rehearsal) makes the record short of a triumph. They have done other live work since, and the music deserves a well-resourced studio recording.

There are romantics who make records with titles like *The Way You Look Tonight* and then there's the rough-diamond romanticism of Don Weller and *The Way You're Going To Look Tomorrow Morning*! He's been stuck away in big bands for so long, it's great to hear him in a small group of his own, sounding like he's just come off shift somewhere and wants to blow the dust away. The trio clings on behind part of the way, but Newton always has ideas of his own and nobody does romantic better. Of course they do 'The Way You Look Tonight', and beautifully, but it's things like 'Gloesy Roe' (it ends a set begun by the standard) that stay in the mind. Weller's formidable skills as a writer are only now being recognized.

A major label would have made a mess of *Nine Songs*, or at least blunted it with over-production. Not much danger, because neither Weller nor fellow tenor Wellins (try saying that in a hurry) have been in any danger of that over the years. Together, they sound like some yin-yang meeting of deceptive opposites: Weller all bruising honesty and rugged romance; the Scot breathier and deceptively lightweight, but with a musical intelligence like a tucked-away shiv. The addition of Barnes, clarinets and a few strings might sound like over-egging it, but the formula works perfectly and the songs – including 'Cabin In The Sky', 'Soul Eyes', 'Chelsea Bridge', 'Killing Me Softly With His Song' and even a classical piece – couldn't be better chosen.

Bobby Wellins (born 1936)

TENOR SAXOPHONE

A veteran Glaswegian modernist, Wellins won renown with the Stan Tracey group of the '60s and has worked his personal variations on small-group hard bop since.

*** **Making Light Work** Hep 2070 *Wellins; Pete Jacobsen (p); Kenny Baldock (b); Spike Wells (d).* 83.

In 1965, Bobby Wellins guaranteed his moment of jazz immortality with a solo on Stan Tracey's *Under Milk Wood*. 'Starless And Bible Black' remains the key reference-point for Wellins, a moment of brooding lyricism not without a hint of self-mockery, and it is a characteristic common to the residents of Llareggub and Glasgow that they don't take themselves too seriously, even when they are pouring their hearts out. Wellins is a consummate ballad player, breathy and very immediate, with, as fellow Scot and fellow saxophonist Tommy Smith has pointed out, a lot of 'air', not so much in his tone as in his shaping of a solo.

Unfortunately Wellins's health and career went off the grid for a good many years, and so the discography is startlingly thin. Comeback discs like *Birds Of Brazil*, reviewed in an earlier edition, are no longer available, and only with his 60th birthday did Wellins begin to establish himself as a recording artist. The 1983 Hep has made a reappearance with a couple of good bonus tracks. It's worth having not just for Bobby's delightfully chastened romanticism, but also because Jacobsen is one of the best accompanists in Europe, though rarely mentioned in despatches.

*** **Nomad** Hot House HHCD 1008 *Wellins; Jonathan Gee (p); Thad Kelly (b); Spike Wells (d); Claire Martin (v).* 4/92.
**** **Don't Worry 'Bout Me** Cadillac SGCCD 05 *Wellins; Graham Harvey (p); Alec Dankworth (b); Martin Drew (d).* 2/96.

Nomad is frankly disappointing, not so much because the saxophonist is below par as because the group behind him lacks definition and a bit of colour in its cheeks. To be fair to them, Wellins has picked some fairly chewy material: Hank Mobley's 'This I Dig Of You', Brownie's 'Sandu' and Monk's 'Little Rootie Tootie'. He doesn't hang around waiting for stragglers on any of them.

The Cadillac disc was recorded live at the Vortex in north London, and it has all the presence and intimacy of that upper room. No American player could map out any more of the side-tracks and byways of these seven standards (a Wellins original, 'Tracery', closes the set) with any more subtlety, and yet not lose contact with the song itself. 'How Deep Is The Ocean' is masterful: beauty, exhilaration and the abyss all compressed into 12 minutes; even 'Lover Man' has a kind of majesty.

**** **The Satin Album** Jazzizit JITCD 9607 *Wellins; Colin Purbrook (p); Dave Green (b); Clark Tracey (d).* 7/96.
*** **The Best Is Yet To Come** Jazzizit JITCD 124 *Wellins; Liam Noble (p); Simon Thorpe (b); Dave Wickins (d).* 7/00.
*** **Fun** Jazzizit JITCD 0434 *Wellins; Mark Edwards (p); Andrew Cleyndert (b); Spike Wells (d).* 04.

The Satin Album is an extended gloss on Billie Holiday's 1958 LP *Lady In Satin*. This is an altogether stronger group than on the Hot House release, and Wellins's interplay with Green is remarkable. 'I Get Along Without You Very Well' has the familiar self-possession and humour; but what follows, 'For All We Know', a wry plea of *carpe diem*, lifts the album at mid-point to a new height of emotional and philosophical sophistication.

The Best ... is a tribute to Tony Bennett, who though no kind of jazz singer has something of the same feel and presence as

Wellins, a voice that always sounds up close and personal, always with a message for each specific listener, incapable of blandness or generality. The same singing quality shines through on *Fun* with a more recent working band. Well up to scratch.

***(*) **When The Sun Comes Out** Trio Records TRCD572 *Wellins; Mark Edwards (p); Andrew Cleyndert (b); Spike Wells (d). 6/05.*
As good a description as any of hearing Wellins play. There is a depth of warmth, not just superficial heat, to all of his solos from the 2005 Appleby Festival, and he turns 'When You Wish Upon A Star' into something of rare and unsentimental beauty. Edwards and Wells (and Cleyndert on the title-track) have become settled and sympathetic collaborators and there is an ease and confidence to the whole group.

Dicky Wells (1907–85)

TROMBONE

Worked with various New York bands in the early '30s before spending eight years with Count Basie from 1938. Alcohol made him inconsistent but he was a gifted writer and was still playing in the '80s

---

**** **Dicky Wells 1927–1943** Classics 937 *Wells; Bill Coleman, Shad Collins, Bill Dillard, Kenneth Roane, Gus McLung (t); Frankie Newton (t, v); John Williams, Fletcher Allen (cl, as); Cecil Scott (cl, ts, bs); Howard Johnson (as); Lester Young (ts); Don Frye, Ellis Larkins (p); Django Reinhardt, Roger Chaput, Freddie Green (g); Hubert Mann, Rudolph Williams (bj); Chester Campbell, Mack Walker (tba); Richard Fulbright, Al Hall (b); Lloyd Scott, Bill Beason, Jo Jones (d). 1/27–12/43.*
***(*) **The Stanley Dance Sessions** Lone Hill Jazz LHJR 10190 *Wells; Buck Clayton (t); Vic Dickenson, Benny Morton, George Matthews (tb); Rudy Rutherford (cl, bs); Buddy Tate (ts, bs); Skip Hall (p, org); Kenny Burrell, Everett Barksdale (g); Major Holley (b); Jo Jones, Herbie Lovelle (d). 2/58–4/59.*
The important tracks here are the dozen Wells headed up in Paris on two memorable July days in 1937. The first two groups feature the trombonist with Bill Coleman and Django Reinhardt, with Dillard and Collins making up a three-man trumpet section on three titles. With no piano and Reinhardt driving all before him, the ensembles have a sound at once mercurial and light and limber, with quite magnificent playing from Coleman and Wells. There isn't a note out of place on 'Between The Devil And The Deep Blue Sea', 'Sweet Sue', the blues 'Hangin' Around Boudon' and 'Japanese Sandman'. The next session is comparatively lightweight, but it ended on what were effectively two trombone solos with rhythm accompaniment, and Wells's seven choruses on 'Dicky Wells Blues' make up one of the great pieces of trombone improvisation on record. His sound introduces a sober gaiety into the instrument's lugubrious temperament, and his vibrato and sudden shouting notes make every chorus fresh and surprising.

The disc opens with seven tracks with which Wells made his debut, with Lloyd Scott and Cecil Scott: lively if unexceptional New York jazz of the '20s. It ends on a septet date for Signature, from 1943, with Coleman, Young and Larkins (playing the Basie role). They take 'I Got Rhythm' far too fast, but there's compensation in the next three titles, with Dicky playing a beautiful slow introduction to 'I'm Fer It Too'.

Wells can be heard to useful effect on many Basie records, but he rarely had his name above the marquee again. The exceptions were the two Stanley Dance-produced albums *Bones For The King* and *Trombone Four In Hand*, all of which – bar one track which couldn't be squeezed on – are on the Lone Hill Jazz reissue. If you like trombones, the disc is a must, and there is a lot of good-natured joshing – both instrumental and vocal, on the hilarious 'Sweet Daddy Spo-De-O' – among the four bonemen. The music has a rather frowsy feel to it but it's great fun.

Dick Wellstood (1927–87)

PIANO

Worked in Chicago and New York in the '50s and became a young upholder of swing and mainstream values, prized as band player and accompanist. A witty writer and dry humourist, and his early death when still in great form was a loss to the music.

*** **Uptown & Lowdown** Prestige PRCD 24262 *Wellstood; Herman Autrey (t); Gene Sedric (cl, as); Milt Hinton (b); Tommy Benford, Zutty Singleton (d). 7/60.*
*** **Alone** / *** **This Is The One – Dig!** / *** **Live At Hanratty's** Solo Art SACD 73 / 119 / Chiaroscuro 108 *Wellstood (p solo). 70, 71; 75; 81.*
*** **And His All-Star Orchestra Featuring Kenny Davern** Chiaroscuro CRD 129 *Wellstood; Kenny Davern (cl, ss); Bobby Rosengarden (d). 81.*
A jobbing musician who was content to play supper-club dates, parties and tribute recordings to great predecessors like Waller, James P. Johnson and Art Tatum, Dick Wellstood is easily underestimated. Always up for a gig though he may have been, he was also a practising lawyer, and his easy, engaging stride approach masks a steel-trap understanding of every wrinkle of piano jazz, an eclecticism that allows him to play in virtually every idiom, from early ragtime to quasi-modal compositions from the shores opposite bop. He has a decent touch with a Monk tune, as he shows on the second of the discs above. Regrettably, much of his work has bloomed and faded in highly unappreciative settings and company, and he is not well-represented in the current catalogue. The early CD is actually shared with Cliff Jackson, but there's some fascinating archive in the shape of Wellstood playing with Jelly Roll Morton's drummer, Tommy Benford; worth it, too, for the tracks with Autrey, Sedric, Hinton and Singleton.

At the keyboard, he sounds most like a younger version of James P. Johnson, setting up big and forceful alternations in the left hand against a characteristic tremolo in the melody line. He favours huge, raw bass-figures and counters their jagged outlines with wonderfully subtle fills and footnotes. The Hanratty's date is a joyous romp with a brilliant medley dropped in amongst the short tracks. The 'orchestra' tracks with Davern are actually duos, with Rosengarden in for a few tracks towards the end. He liked a joke, did Dick, which explains 'Fat As A Bastard'. In his late fifties he tempered his approach slightly, enough to admit an occasional ballad, though often in very improbable keys.

***(*) **A Night In Dublin** Arbors ARCD 19241 *Wellstood (p solo). 2/77.*
What it says on the box: Dick in an Irish bar, recorded by Ralph O'Callaghan on his then new reel-to-reel tape recorder, the tape sitting on his shelf for the next 23 years until Kenny Davern found it. He does 'Giant Steps' and a Paganini theme, alongside the more familiar 'Carolina Shout' and 'Maple Leaf Rag'; Trane's test-piece, 'Giant Steps', gets taken to the cleaners. Not quite as

good as the Sticky Wicket marathon (below), but it's not far off, and the sound has been neatly cleaned up.

**** **Live At The Sticky Wicket** Arbors ARCD 19188 2CD *Wellstood (p solo). 11/86.*
How often do we manage to laugh aloud in the course of the lonely pilgrimage that is the *Penguin Guide To Jazz Recordings*? Frankly, not that often, which makes this a particularly well-loved point in the journey. Wellstood's undentable good humour, lacking the sardonic bite of a Mose Allison or the surreal waywardness of a Slim Gaillard, has nevertheless warmed us many times over the past few years. Intended as a memorial and retrospective, this long set was recorded at the eponymous club in Hopkinton, Massachusetts, a location unknown to us, but graced by the great man's presence on this night. The programme is remorseless: 'St James Infirmary', 'Ain't Misbehavin'', 'The Entertainer', 'Maple Leaf Rag', 'Prelude To A Kiss' – in fact, 32 tracks that cover a vast gamut of jazz history, played with unaffected exuberance. A sheer delight from start to finish.

Alex Welsh (1929–82)

CORNET, VOICE

Despite the surname, he was a Scot. A fine cornetist, influenced by Wild Bill Davison (though he emphatically denied this). When Welsh died in 1982, Humphrey Lyttelton described the Welsh band's impact as a combination of 'romanticism and rage'.

***(*) **Live At The Royal Festival Hall 1954–55** Lake LACD 8 *Welsh; Roy Crimmins (tb, v); Ian Christie, Archie Semple (cl); Fred Hunt (p); Nevil Skrimshire (g); Frank Thompson, Tom Page, Chris Staunton (b); Pete Appleby, Lennie Hastings (d). 10/54–4/55.*
*** **It Has To Be** Lake LACD 145 *As above, except add George Melly, Dickie Valentine (v). 4–11/55.*
*** **Vintage Alex Welsh 1955–1956** Lake LACD 179 *Welsh; Roy Crimmins (tb); Archie Semple (cl); Fred Hunt (p); Nevil Skrimshire (g); Hugh Carey, Billy Lock, Tom Page, Chris Staunton, Frank Thompson (b); Lennie Hastings (d); George Melly, Neva Raphaello (v). 2/55–4/57.*
*** **Dixieland To Duke** Lake LACD 92 *Welsh; Roy Crimmins (tb); Archie Semple (cl); Fred Hunt (p); Nigel Sinclair (g); Chris Staunton (b); Billy Lock, Johnny Richardson (d). 2/57–3/58.*
*** **Music Of The Mauve Decade** Lake LACD 62 *Welsh; Roy Crimmins (tb); Len Doughty (vtb); Archie Semple (cl); Harry Gold (bsx); Fred Hunt (p); Bill Reid (b); Johnny Richardson (d). 59.*
(*) **Vintage Alex Welsh Band 1962 Jazzology JCDo-308 *Welsh; Roy Crimmins (tb); Archie Semple (cl); Fred Hunt (p); Tony Pitt (g); Bill Reid (b); Lennie Hastings (d). 1/62.*
The Welsh band was a unique and much-loved part of British jazz for many years. Lake have brought back most of the '50s recordings, which are often disconcertingly mixed: the Festival Hall sets are crashingly enthusiastic and will rekindle some happy memories, but some of the studio sessions on the likes of *Dixieland To Duke* and *Mauve Decade* walk an awkward line between crude Dixieland, trad and a more personal, bluesy synthesis. A good best-of from the period would probably be a welcome solution, provided it included 'New Orleans Masquerade' and 'You've Been A Good Old Wagon' from the *1955–1956* set by the Dixielanders. Jazzology have turned up a 1962 session from West Bridgeford's Dancing Slipper – foggy recording doesn't help, and the band aren't as together as on some nights, but Alex has some decent moments and it's loaded with atmosphere.

***(*) **Strike One** Lake LACD 107 *Welsh; Roy Williams (tb); John Barnes (as, bs, cl, v); Fred Hunt (p); Jim Douglas (g, bj); Ron Mathewson (b); Lennie Hastings (d). 6/66.*
*** **Just One More Chance** Upbeat Jazz URCD 191 *Welsh; Roy Williams (tb); John Barnes (as, bs, cl); Al Gay (ss, ts); Fred Hunt (p); Jim Douglas (g, bj); Ron Mathewson, Ronnie Rae, Harvey Weston (b); Lennie Hastings (d). 66–72.*
*** **Eddie Miller With Alex Welsh** Jazzology JCD-298 *Welsh; Roy Williams (tb); John Barnes (as); Al Gay (ts, cl); Eddie Miller (ts); Fred Hunt (p); Jim Douglas (g); Ron Rae (b); Lennie Hastings (d). 4/67.*
The band changed markedly in approach during the '60s, a period during which the once teetotal Welsh acquired a famous thirst for vodka, moving away from the ragged, Chicagoan 'Condon style' towards a more orthodox swing approach. The sessions on *Just One More Chance* were recorded for the BBC's *Jazz Club*. Though the rhythms seem quite mechanical, there is some formidable playing throughout the band: notably from Welsh himself, with the mute, on 'I Wished On The Moon', from Roy Williams on that same tune and from the wonderful Barnes. The band's enormous success at Antibes in 1967 and at later American festivals seemed to do no more than reinforce internal divisions. The sets Welsh recorded for Lake are pretty much definitive of what the band was about, and *Strike One* is a cracking listen by any standard. Eddie Miller joined the band for a 1967 gig in Manchester: he squeaks all over 'Oh Baby', but things settle down after that, and by the end the band sound in great heart.

Also, in brief:

*** **Bones For The King** Upbeat URCD 193. 66–72.
Another dig in the BBC archives. Some nice individual performances and some solid guest turns, but something of a sameness.

(*) **Oh, Baby! Upbeat URCD 175. 12/79–10/81.
A couple of BBC broadcasts from the end of Alex's life. He still commands respect but there's a sad air of pointlessness.

Scott Wendholt (born 1965)

TRUMPET, FLUGELHORN

Contemporary post-bop trumpeter leading his own variations on a familiar theme.

*** **The Scheme Of Things** Criss Cross Jazz 1078 *Wendholt; Vincent Herring (ss, as); Kevin Hays (p); Dwayne Burno (b); Billy Drummond (d). 1/93.*
*** **Through The Shadows** Criss Cross 1101 *Wendholt; Don Braden (ts, f); Bruce Barth (p); Ira Coleman (b); Billy Drummond (d). 12/94.*
*** **From Now On ...** Criss Cross 1123 *Wendholt; Steve Armour (tb); Steve Wilson (as); Tim Ries (ts, ss); Bruce Barth (p); Larry Grenadier (b); Billy Drummond (d). 12/95.*
*** **Beyond Thursday** Double-Time DTRCD-128 *Wendholt; Dave Berkman (p); Tony Scherr (b); Adam Watson (d). 6/97.*
*** **What Goes Unsaid** Double-Time DTRCD0164 *Wendholt; Eric Alexander (ts); Anthony Wonsey (p); Dennis Irwin (b); Billy Drummond (d). 12/99.*
Wendholt built up a solid little discography, which seemed to peter out around the turn of the decade. In almost 70 minutes of

good, substantial post-bop on *The Scheme Of Things* there is plenty to enjoy, yet not much to remember. The most striking thing is the contrast with Herring, who has had a working quintet with the trumpeter: the saxophonist's sour, blue playing is a piquant alternative to the polished, processional manner of some of Wendholt's solos. The leader isn't terribly well served by the recording, and he sounds a bit thin on Freddie Hubbard's 'Birdlike', the sort of tune where a trumpeter should stand tall. But there is some impressive improvising, and his favourite device, a fast trill, comes in for clever use.

The writing on *Through The Shadows* is one point of advance; the other is the band, which man for man is arguably no stronger than the first but seems a more purposeful group for Wendholt's ideas. 'Totem' and the title-piece are especially strong, and the mid-tempo for Duke Pearson's 'You Know I Care' elicits a solo of real finesse and control by Wendholt. The third Criss Cross date is split between sextet tracks with Armour and Wilson and a quartet with Ries. Some of this sounds a bit rushed, as if the label's usual one-day-in-the-studio strategy put a strain on both groups, but there's little gainsaying the skill and crispness of the best playing.

Beyond Thursday is another one-day quickie, reuniting Wendholt with a rhythm section he used to play with at Augie's in New York. Being sole horn is a challenge he seems to rise to: this is probably his best showcase as a soloist, and the mix of clean, long notes and bubbling phrases which he pursues on 'The Party's Over' becomes the thematic thread of the date. Berkman plays Fender Rhodes, and its interesting sonorities work unexpectedly well, dark one moment, light and pneumatic the next. There's nothing extraordinary here, but it's handsomely done.

What Goes Unsaid goes back to unflashy post-bop of a conservative nature. Alexander sounds comparatively quiet here next to some of his own recent outings, and it's Wendholt himself who ranks as the most creative player on the date. The inward-looking cast of his playing, though, perhaps suggests why he's faded from view as far as leadership is concerned.

Kenny Werner (born 1951)

PIANO

A Brooklynite, Werner studied at Manhattan School and Berklee, then went to Brazil, before returning to gigs with Archie Shepp and, in the '80s, the Mel Lewis band. Led his own trio from 1981.

***(*) **Unprotected Music** Double-Time DTRCD-139 *Werner; Marc Johnson (b); Joey Baron (d). 12/97.*

Werner is a beguiling player, perfectly at home in either a solo, trio or rhythm-and-horns date, and if on his earlier discs he can seem a little becalmed in his playing, it does gradually draw an attentive listener in.

A spare day of studio time brought forth this session of trio improvisations, new ground for Werner as far as an entire date is concerned, although there's one standard ('It's Alright With Me'), 'Greensleeves' is tailgunner for 'Hell Realm', and 'Tribute To Sonny' turns out to be akin to a Rollins calypso. Not free as in European improv, then; but these are more like wide-ranging thinkers than blank-canvas players anyway. Though titles such as 'Vague Wanderings' don't inspire confidence, Werner's lyricism resonates throughout, and it's a show of three considerable musicians enjoying themselves.

*** **Form And Fantasy** / *** **Beat Degeneration** Night Bird NBM 1001-2 / 1009-2 *Werner; Johannes Weidenmüller (b); Ari Hoenig (d). 11/00.*

Live sets from Paris. Werner's frustrating taste for light music invades too many of the tracks on the first disc, and when he does Eric Clapton's 'Tears From Heaven' you feel like paying your tab and leaving – but then you would miss a power-packed finale on 'Lonnie's Lament'. A very mixed bag, but the good stuff is enticing.

The second set is all originals. Werner's fast ones are a lot more useful than the slower pieces, which tend to send him back to his Bill Evans shoes and make the listener droop. There are some curious juxtapositions, rhythmically speaking, and a sense that something highbrow is going on. Again, certainly not a record to miss if you're a Werner admirer, but difficult to recommend generally.

***(*) **Peace** Half Note 4516 *As above. 4/03.*

Back home at the Blue Note, Werner and trio turn in a more rugged set. The opening medley of Wayne Shorter's 'Pinocchio' and 'Fall' suggests that no prisoners will be taken and that there will be no lite-music compromises. As 'All Things Are You' (the source is obvious) unfolds, one suddenly realizes that Werner's problem is that he's so musically intelligent, he can be pretty much who and what he wants. Here, fortunately, it's Bud Powell and Thelonious Monk. 'Evidence' is a great reading and Horace Silver's title-tune is despatched with authority. In addition to the contrafact, Werner throws in a tribute to Billy Hart ('Jabali') and another lovely ballad ('Chach') of his own. Weidenmüller's terrific on the second of these.

**** **Democracy** Half Note HNCD 4528 *Werner; Kenny Wheeler (t, flhn); Matt Shulman (t); David Sanchez (ts); Scott Colley (b); Brian Blade (d). 2/06.*

This one's as enigmatic as the cover, which has Kenny in a Stars and Stripes bow-tie but wearing shades and inscrutable. And how to read the opening 'Democracy Now'? Does he still believe in it, or is this a send-up? The writing's great, very strong, and this is a palpably fine band – we know Shulman from a Nneena Freelon record but he hasn't registered much apart from that – with power to spare but a certain delicacy as well. The closing 'Hedwig's Theme' is by James Williams, but it's Kenny's opening cadenza that makes it, and elsewhere it's his writing – 'One For Joni', 'Fish Gotta Fly' and 'Untitled Lament' (which seems expressively and musically related to the opener) – that makes this such a strong set. The Blue Note's a happy hunting ground for Werner. He's on fire for this.

**** **Lawn Chair Society** Blue Note 74896 *Werner; Dave Douglas (t); Chris Potter (ts); Scott Colley (b); Brian Blade (d). 3/07.*

Kenny's face is covered here, too, behind a small sampling keyboard, but there's no mistaking the emotion that runs under this extraordinary record. The pianist lost his teenage daughter in a car accident and his grief (and pride and love) come through overwhelmingly on 'Loss' and 'Uncovered Heart' (which was originally written to mark her birth). Almost in compensation, there are harder-edged, more angular things, with elements of electronics. At first hearing, 'burble_burble-splerk' and 'west_coast_variant' seem to belong on a different record, and 'New Amsterdam' is funk. 'Lawn Chairs (And Other Foreign Policy)' revives the faintly satirical vein that runs underneath parts of *Democracy*. Subsequently, though, it all seems to make sense together. Douglas and Potter are squarely on board with the concept, the trumpeter playing some of his best stuff on another leader's record for years. Colley and Blade are one of the great contemporary bass and drums combinations. An essential modern album.

***(*) **The Delirium Blues Project: Serve Or Suffer** Half Note HNCD 924534 *Werner; Randy Brecker (t); Ray Anderson (tb); James Carter (ts); Geoff Countryman (bs); Adam Rogers (g); John Patitucci (b); Rocky Bryant (d); Roseanna Vitro (v).* 8/07.
Werner and Vitro are friends and in the aftermath of his family tragedy they got together to tackle a new challenge (for him) and a return to some highly creative roots (for her), a set of songs that celebrate the blues as a wellspring for contemporary music. Vitro has a Texas and Arkansas background and her knowledge of a range of material covered here from Tower Of Power and Nina Simone to Joni Mitchell is strongly coloured by that background. The band's very fine too, with enough weight in the horns to deliver a real punch and, with Rogers chiming in at all the right spots, enough of a funk/rock/soul feel, too. A sidestep in Werner's career, but given how remarkable his work of recent years has been, an intriguing one.

Also, in brief:

(*) **Beyond The Forest Of Mirkwood Enja 9121. 2/80.
Some nice playing, but the concept's shaky: how can you enjoy piano jazz when you fear meeting a hobbit at any moment?

(*) **Meditations / **(*) **Copenhagen Calypso** Steeplechase SCCD 31327 / 31346. 12/92; 10/93.
Brave and nondescript by turns, these solo recitals turn more than once to Coltrane, but rarely deliver a punch.

Frank Wess (born 1922)

TENOR SAXOPHONE, FLUTE

The Kansan became a stalwart of the Basie band and an impressive solo star. His tenor approach is somewhat influenced by Lester Young, and perhaps by Don Byas as well, but Wess's real importance is in making the flute a valid solo voice. He plays with a strong, correct tone and is a nimble improviser.

***(*) **Wess Point** Fresh Sound FSRCD 469 *Wess; Thad Jones, Joe Wilder (t); Henry Coker, Urbie Green, Bennie Powell (tb); Hank Jones, Jimmy Jones (p); Charles Mingus, Oscar Pettiford (b); Kenny Clarke, Osie Johnson (d).* 54.
*** **The Frank Wess Quartet** Original Jazz Classics OJCCD 11032 *Wess; Tommy Flanagan (p); Eddie Jones (b); Bobby Donaldson (d).* 5/60.
These might seem extravagant ratings for relatively early work, but Wess was already an experienced player when he made the dates for Commodore and Debut that are gathered on the excellent Fresh Sound compilation. This is the kind of material that often maligned label was born to make available again. 'Basie Ain't Here' is a significant title (included in two takes). The interest lies largely in the way Wess places himself relative to the trombonists and, with two of the solidest bass-players in the business working away below, it's a rich and resonant sound. Frank's solos are alternately lyrical and tearaway. His playing on Thad Jones's 'Bitty Ditty' is fantastic and the flute duo 'You're My Thrill' with Jimmy Jones is just great.

Wess's flute is a thing of beauty, a subtle, tender improvising voice. The first cut on the OJC (formerly Moodsville) is Alec Wilder's 'It's So Peaceful In The Country', a delightful rarity that is the perfect vehicle for Frank. Later, he tackles 'Stella By Starlight' (a switch to tenor), 'But Beautiful', 'Gone With The Wind', 'Star Eyes' and his own 'Rainy Afternoon'. Flanagan is at his most melodious and responsive and the bassist and drummer fit the bill perfectly.

*** **The Long Road** Prestige 24247 *Wess; Thad Jones, Al Aarons (t); Oliver Nelson (ts); George Barrow (bs); Tommy Flanagan, Gildo Mahones (p); George Duvivier, Buddy Catlett (b); Osie Johnson, Roy Haynes (d); Ray Barretto (perc).* 3/62–1/63.
Wess's Prestige albums are little known and it's no surprise that they've waited this long for reissue. This disc couples *Southern Comfort* and the curiously titled *Yo Ho! Frank Wess/Poor You, Little Me*. Neither is, frankly, anything that special: the first employs an eight-strong line-up, but Oliver Nelson's writing is routine and little more than a prop for the solos, while the second is mostly about Wess's prettifying flute solos, with the CD's title-track taking an appropriately long time to get done.

*** **Going Wess** Town Crier 518 *Wess; Bobby Forrester (org); Clarence 'Tootsie' Bean (d).* 9/93.
Wess hadn't recorded in this format previously and the results are a quiet delight. Forrester is very far removed from the Jimmy Smith style of organ playing, favouring a light and limber touch that is closer to regular pianism. Even so, he grooves convincingly and Bean is an amiable collaborator. Moving between tenor and flute, Frank creates a set that contains no big surprises, just pleasing music. Highlight: the closing 'Cotton Tail'.

*** **Surprise! Surprise!** Gemini GMCD 84 *Wess; Norman Simmons (p); Joe Cohn (g); Lynn Seaton (b); Jackie Williams (d).* 8/93.
*** **Surprise! Surprise!** Chiaroscuro CRD 350 2CD *Wess; Frank Foster, Jimmy Heath, Flip Phillips (ts); Richard Wyands (p); Lynn Seaton (b, v); Winard Harper (d).* 95.
The Gemini disc was recorded at Oslo's Rainbow Studio and engineered by Jan Erik Kongshaug, who is responsible for most of ECM's output. Predictably, it sounds as good as they get, even though on this occasion the band Wess assembled has some creaking elements. It would be unfair to point to individuals, beyond saying that the rhythm section don't sound so much unrehearsed as rather stiff and unswinging. Wess switches to flute for the brand-new 'Equal Parts', but for once he fails to convince, and it is his tenor solo on Ettore Stratta's 'Forget The Woman' which takes the laurels. Joe Cohn, son of saxophonist Al, wins credit for his elegant soloing and solid accompaniment.

Confusingly, the Chiaroscuro set has the same title as the earlier disc. This double set was recorded as part of a jazz cruise and the addition of a couple of guest stars lifts the gently relaxed mood up a notch. Among the walk-ons is Jimmy Heath on a long, long version of 'All The Things You Are', while the veteran Flip Phillips turns the engines back to full ahead for a steaming version of 'Cottontail'. The outstanding moment, though, is the renewed partnership with old Basie compadre Frank Foster for a powerfully sweeping version of 'My Funny Valentine', a showcase for Wess's flute. Seaton takes a couple of vocals and Wyands makes his presence felt with some excellent solo choruses, notably on 'Friendship' … which is probably the keynote of the album.

*** **Without A Doubt** Koch 7896 *Wess; Mark Egan (ts); Frank Vignola (g); Joe Ascione (d).* 10/00.
Frank was approaching 80 when this was recorded. It's nominally co-led with guitarist Vignola, who's done everything from this kind of bop-tinged jazz to pop music, but always seems to produce his best when so challenged. Wess sticks to flute for much of the way, largely because Egan handles the tenor parts, but his

flute-playing is so idiomatic and so characterful that there's no feeling he's stuck to a 'second' instrument. Boldly, most of the material is new, but it sounds well-seasoned and played in.

Ken Wessel (born 1956)

GUITAR

From White Plains, NY. He made a mark in various improvising situations.

*** **Jawboning** CIMP 318 *Wessel; Ken Filiano (b); Lou Grassi (d).* 9/04.

Wessel made an impression on previous visits to the CIMP studio, but this was a surprise: a lovely, thoughtful version of Arthur Schetzinger's 'I Remember You' and a completely unexpected round-the-houses approach to 'Softly, As In A Morning Sunrise'. As if to balance that, Ken included his own ballad 'Sunset', a highlight of the set. Somehow, one doesn't associate the label with this kind of music, but it suits the philosophy well. Filiano and Grassi offer dedicated support, the bassist's clipped phrases and rolling lines neatly interspersed as context dictates.

Bugge Wesseltoft (born 1964)

PIANO, KEYBOARDS, ELECTRONICS, VOICE

Active as a keyboard-player in Norwegian jazz since the beginning of the '90s, Wesseltoft is seeking out new fusion forms with his own groups.

***(*) **New Conception Of Jazz** Sonet 537251-2 *Wesseltoft; Jens Petter Antonsen, Erlend Gjerde, Sjur Miljeteig (t); Vidar Johansen (ss, bcl); Trude Eick (waldhorn); Ingebrigt Håker Flaten, Sveinung Hovensjø, Bjørn Kjellemyr (b); Audun Kleive (d, elec); Rune Arnesen, Anders Engen (d).* 1/95–8/96.

*** **It's Snowing On My Piano** ACT 9260-2 *Wesseltoft (p solo).* 10/97.

*** **Sharing** Jazzland 538278-2 *Wesseltoft; Erlend Gjerde, Nils Petter Molvaer (t); Vidar Johansen (ss); Ingebrigt Håker Flaten (b); Anders Engen, Paal Nilssen-Love (d); DJ Olle Abstract, DJ Pål Strangefruit (turntables); Jan Bang (d prog); Sidsel Endresen (v).* 98.

Wesseltoft first made an impact at the start of the '90s, when he recorded with Arild Andersen and Jan Garbarek. Those associations give only a partial impression of what he is about, for alongside the classically tinged filigree he has created his own intriguing synthesis of jazz, funk and hip-hop, a project which goes out under the umbrella title New Conception Of Jazz.

There is nothing on either NCOJ record which would have astonished Miles Davis or perturbed the M-Base collective in its heyday. Wesseltoft's strength doesn't lie in the originality of the approach so much as in the distinctive character of the soundscapes he creates, intimate and lyrical with a strangely off-kilter quality which is either immediately beguiling or irritating. The earliest record is certainly the most adventurous, a sometimes edgy, questioning album that, in 'Spectre Supreme' and 'Modular' in particular, asks fascinating questions about where jazz is going at the end of the '90s. Though the emphasis is largely on texture and pure sound, there is also some great linear playing, as on 'Trio' with Kjellemyr and Arnesen.

Sharing is content to rest on a settled formula – or, rather, a settled eclecticism. It's a much more polished record, technically assured and superbly cast. Sidsel Endresen, with whom Bugge has recorded before, and since on *Out Here In There*, contributes a delightful vocal to 'You Might Say', one of the less heavily treated items on the set. A bonus three-track disc came with the limited-edition first release. It included one all-acoustic track, 'Tune In', which underlines once again what a god Miles was and is to this generation of Scandinavian players. Not so much a matter of sound or syntax, more the confidence to place sounds and gestures and let them stand for nothing but themselves. Saxophonist Vidar Johansen is a sensitive and responsive partner with a very similar approach, but it would have been good to have heard more of Nils Petter Molvaer, who has gone on to make his own new synthesis of styles. The young trumpeter is magnificent on 'Breen'n'Glue'.

The other album is Wesseltoft's debut as a solo pianist. It is, ahem, a Christmas record, a mixture of traditional themes like 'Stille Nacht', 'O Little Town Of Bethlehem' and 'In Dulci Jubilo' and original compositions. Magnificently recorded by Jan Erik Kongshaug at Rainbow Studios in Oslo.

Also, in brief:

*** **Moving** Jazzland 013534-2. 11/01.

He tries to inject tough musical thinking into music tyrannized by beats; soft, insidious details are asked to count for possibly too much.

(*) **Film'Ing Jazzland 9866123. 02.

Bedroom-album soundscapes and a brisk Nordic version of Milesian jazz-funk.

*** **Im** Jazzland 1743585. 11/07.

With Mari Boine (*v*); strange and atmospheric, but increasingly removed from our concerns.

Kate Westbrook

VOICE, TENOR HORN, PICCOLO

Although closely associated with her husband's work, Kate is a fine writer and performer in her own right, with a brilliant approach to text.

(*) **Goodbye, Peter Lorre Jazzprint VP 346 *Westbrook; John Alley, Mike Westbrook (p); Fine Trash (v).* 96.

**** **Cuff Clout** Voiceprint VP 310 *Westbrook; Stuart Brooks (t); Andy Grappy (tba); Tim Holmes (sno, ss); Barbara Thompson (ss); Peter Whyman (ss, as); Alan Barnes (as); Chris Biscoe (ss, as); Mike Carr (org); Laka Daisical (p, ky); John Alley, Errollyn Wallen (p); Pete Lemer (syn); Billy Thompson (vn); Steve Brown, Jon Hiseman, Sebastian Rochford (d); Neil Percy (perc); John Winfield (v).* 11/01.

**** **The Nijinska Chamber** Voiceprint 383 *Westbrook; Karen Street (acc).* 07.

We have always been rather curmudgeonly about Kate Westbrook's highly theatrical vocal style. Out of context, it can jar. In its place, though, it is a powerful vehicle for strong lyrics, better at tough affirmation than at more reflective inscape. Kate has worked most frequently in the context of husband Mike's various groups, but she has also run her own group, the Skirmishers.

Goodbye, Peter Lorre is an odd, awkward hybrid, recommendable only to established fans, but *Cuff Clout* is another matter. Alarmingly subtitled a 'neoteric music hall', this astonishing piece of work is a loosely organized entertainment by Kate's

Skirmishers, a group of doughty (ir)regulars who snipe away at all signs of pretension, injustice and cruelty. Hence pieces about the invention of barbed wire, a narrative turning of the tables that makes Toad's washerwoman the heroine rather than the overblown amphibian himself, along with sundry bittersweet love songs. The composers concerned (all working to Kate's texts) are as various as Eleanor Alberga, Barbara Thompson, Jenni Roditi, James MacMillan and Errollyn Wallen. A floating personnel supports Kate and fellow vocalist John Winfield. Starring items are Thompson's strange rock-rap 'Oceans, Straits, Currents And Seas' and Chris Biscoe's 'Joseph F. Glidden Of De Kalb, Illinois', a tale of the man who first exploited mankind's cruellest invention. It's all stirring and moving stuff, and one looks forward to seeing it staged.

The life of choreographer Bronislava Nijinska provides the inspiration for the most recent piece, a collaboration with composer Mike Westbrook and accordionist Karen Street. It's a moving piece, and Kate's voice has attained an intriguing balance between high drama, genuine pathos and a kind of emotional equilibrium not always encountered in previous work.

Mike Westbrook (born 1936)

COMPOSER, PIANO, TUBA

Studied painting but turned to music and, on arriving in London in 1962, set about composing and arranging for groups of many different shapes and sizes. Worked widely in theatre and occasionally in TV, and has frequently worked on major, revisionist settings of British icons from Blake to the Beatles.

****** Celebration / ***(*) Release** Universal 9866890 / Deram 844 851-2 *Westbrook; Dave Holdsworth (t, flhn); Malcolm Griffiths (tb); Paul Rutherford (tb on Release only); Dave Perrottet (vtb on Celebration only); Tom Bennelick (frhn); George Smith (tba on Celebration only); John Surman (ss, bs, bcl); Mike Osborne (as); Bernie Living (as, f); Dave Chambers (ts, cl on Celebration only); George Khan (ts on Release only); Harry Miller (b); Alan Jackson (d).* 7–8/67; 8/68.

*****(*) Marching Song** Deram 844 853-2 2CD *As above, except omit Perrottet, Smith, Chambers; add Kenny Wheeler (t, flhn); Greg Bowen, Tony Fisher, Ronnie Hughes, Henry Lowther (t); Mike Gibbs, Eddie Harvey (tb); Martin Fry (tba); Alan Skidmore (ts, f); John Warren (as, bs, f); Brian Smith (ts); Barre Phillips (b); John Marshall (d).* 69.

Britain's neglect of one of its most distinguished contemporary composers amounts to a national disgrace. Westbrook's regular groups have drawn from a startling range of musical and performance backgrounds.

The Concert Band was probably the most straightforwardly jazz-influenced of all, Ellingtonian in sound and in intention, profoundly engaged and committed – as the anti-war agenda of these early discs underlines – and already theatrical in ways that suggested Westbrook had been listening to Charles Mingus's long-form works as well. Like both Mingus and Ellington, Westbrook has the ability to make what on paper look like relatively conventional horn voicings sound utterly original. The more abstract and expressionist tone-poems of subsequent years, and most notably *Metropolis*, retreated slightly from that dramatic premiss, but it has never been absent in 30 years' music-making.

Westbrook's early recordings for Deram still sound fresh and vigorous on CD. He had founded his original Concert Band as early as 1958, recruiting John Surman shortly thereafter, and then expanding the group to something like the ensemble that started giving concert performances of *Celebration* and *Marching Song*, both of which were shortened for recording.

Surman is the main soloist and co-composer on the first album, mostly on baritone, but checking in with a roiling soprano solo on 'Awakening', which also features Mike Osborne. Ossie, sounding close to his best on these recordings, is the main soloist on another Surman composition, 'Image'. Hints of Westbrook's later interest in the possibilities of rock rhythms surface on 'A Greeting'. By contrast, his limited exploration of free improvisation is evident on 'Echoes And Heroics', an intense ostinato over which Surman and Osborne, Malcolm Griffiths and Dave Holdsworth improvise at high intensity.

As the title hints, *Release* extended Westbrook's interest in freedom. Though hailed by his admirers as an advance on *Celebration*, it has always seemed to us a less accomplished album, rather bitty and perhaps rather too intent on dramatic impact. A continuous concert linked by cadenzas, it this time mixes in standards as well: 'Lover Man', 'Flying Home', 'Gee, Baby, Ain't I Good To You', 'Sugar' and, unexpectedly, 'The Girl From Ipanema'. Two versions of 'Folk Song' and 'Take Me Back' confirm the absolute importance of John Surman to the mission, and it's still the saxophone-players who take the bulk of solo space.

As its military theme perhaps dictates, brass begins to dominate on *Marching Song*: a long, fraught exploration of how patriotism corrodes into horror and disillusion. First heard at the Camden Festival in the spring of 1969, it may well have been inspired by 50th-anniversary commemorations the previous November of the end of the First World War. In the opening sequence, over a background of crowd noises, the band marches off round the stereo field while trumpeter Dave Holdsworth expresses the individual soldier's enthusiasm for the cause. A quieter section immediately follows, almost as if doubts and fears are already present. Bernie Living's overdubbed solo has a restless, almost schizophrenic quality. The twinned basses create a bed for Surman and Osborne, performing powerfully again. Huge ensemble chords signal a further change of mood, opening up a singing soprano feature by Surman which seems to nod in the direction of John Coltrane. Paul Rutherford is the featured soloist on 'Other World', before the drums kick in with 'Marching Song' itself. The drama is kept balanced until, in 'Conflict', the apocalypse is unleashed. This is some of the most violent music you'll encounter within these pages, an angry, despairing statement which is all the more powerful for its sheer physicality. George Smith's tuba solo is a quite remarkable statement. 'Requiem' and 'Memorial' document the inevitable aftermath, but with a weary, disillusioned tonality which is far more disturbing even than what has gone before.

*****(*) Love Songs** Dutton Vocalion CDSML 8407 *Westbrook; Dave Holdsworth (t, flhn); Malcolm Griffiths, Paul Rutherford (tb); Mike Osborne (as); George Khan (ts); John Warren (bs); Chris Spedding (g); Harry Miller (b); Alan Jackson (d); Norma Winstone (d).* 3 & 4/70.

Perhaps unsurprisingly, Westbrook's brand of love song is a bit different to the usual. These are intriguingly chastened, containing no bitterness but the possibility of bitterness, edged with experience as much as rapture and shaped by real life rather than art. The cast is nostalgically familiar to anyone who follows British jazz of the period and Winstone's vocals are among her best on record of the period. Powerful work from Osborne and the two trombonists as well.

*** **Metropolis** BGO CD 454 *Broadly similar to sets above.* 8/71.
We always considered this a modern classic, a near-perfect example of Westbrook's ability to create musical structures and contexts flexible enough to be performed by anything from a conventional small combo to the largest big band. The material that makes up *Metropolis* had been played by forces ranging from a quartet to 25 musicians by the time it was recorded. In retrospect, it sounds strangely bitty, fragmentary rather than cohesive, and much less securely rehearsed and performed than the Deram records above on which Westbrook's reputation rests.

Essentially, it is a further attempt on that modernist cliché, a sonic evocation of the urban dream/nightmare. It opens with a chaotic septet improvisation, two plangent trombones, two saxophones and rhythm, before kicking off into a driving, rock-tinged riff which surfaces here and there throughout the record, opposed to a softly questioning, rising figure which has always seemed to us a latter-day version of the nightingale in Berkeley Square.

The suite restarts with a second improvisation in which Ray Warleigh's flute segues seamlessly into Norma Winstone's voice, which is used instrumentally throughout. Malcolm Griffiths, Henry Lowther and, before them, Alan Skidmore and Dave Holdsworth all solo effectively in the early stages of the disc. Where Charles Mingus would have cheerfully mixed genres and juxtaposed elements, Westbrook tries to create a work out of whole cloth. Heard again after a gap of some years, *Metropolis* comes across as repetitive and episodic, an awkward hybrid of free jazz and fusion. Its moments of beauty – like Winstone's first entry, Skidmore's first solo and Harry Beckett's mournful coda – are breathtaking, but the album as a whole has lost its early impact.

*** **Solid Gold Cadillac / Brain Damage** BGO BGOCD 471 2CD
Westbrook; Malcolm Griffiths (tb); George Khan (ts, elec sax, f); Fiachra Trench (p, org, v); Brian Godding, Dick Morecambe, Chris Spedding (g); Roy Babbington (b); Butch Potter (b, g); Alan Jackson (d, perc); Phil Minton (v, t). 72–73
Fondly remembered, these were Westbrook's response to contemporary rock. They stand up surprisingly well, though the sound is pretty ugly by contemporary standards, despite Trench's sterling efforts as producer. A pungent live band, Solid Gold Cadillac never quite worked in the studio, though George Khan's lusty saxophone and the cranked-up guitars do generate some energy.

*** **Citadel/Room 315** BGO BGOCD *Westbrook; Nigel Carter, Derek Healey, Henry Lowther, Kenny Wheeler (t); Paul Rutherford (tb, euph); Malcolm Griffiths (tb); Geoff Perkins, Alf Reece (btb); Mike Page (as, f, bcl); John Holbrooke (ts, f); John Warren (bs, f); Dave McRae (p); Brian Godding (g); Chris Laurence (b); Alan Jackson (d); John Mitchell (perc). 75.*
This, for some reason, hasn't worn quite as well as *Metropolis*, though it has the Ellingtonian richness of the earlier groups married to a new and more abstract energy. The brasses are magnificent and as so often at this period dominate the music entirely in places, with the saxophones filling a choral sound in the middle register. Fine stuff and an excellent composition, but contemporary recording standards didn't flatter it.

***(*) **Mama Chicago** Voiceprint JPVP139 *Westbrook; Phil Minton (t, v); Malcolm Griffiths (tb, btb); Kate Westbrook (thn, picc, v); Mick Page (ss, ts, bs); Chris Hunter (ss, as, f); Dave Barry (d, perc). 79.*
Originally commissioned by the Crucible Theatre, Sheffield, as a musical about Al Capone, this wonderful jazz cabaret is among the most completely satisfying of Westbrook's works, which makes its long absence all the more galling. It stands up well after nearly 30 years, with a fine mixture of high drama and excellent, thoughtful music. Westbrook's melodic sophistication was at its height in this period and this vintage version of the band delivers the charts with roguish authority.

CORE COLLECTION

**** **On Duke's Birthday**
Voiceprint JPVP138 *Westbrook; Phil Minton (t, v); Stuart Brooks (t, flhn); Danilo Terenzi (tb); Chris Biscoe (reeds); Brian Godding (g); Dominique Pifarély (vn); Georgie Born (clo); Steve Cook (b); Tony Marsh (d); Kate Westbrook (v, thn, picc). 5/84.*
Westbrook's finest hour: not because the album somehow draws its authority from the Ellington association but because it does not. If this were called *New Compositions* it would still be remarkable, and might even be admired more by those who rather casually took it as a self-important bid for Ellington's eminence. Truth is, Westbrook's writing here is very much in that great tradition, but with a generation of further musical thought and a wide sweep through the tradition put behind it. The opening piece, 'Checking In At Hotel La Prieure', manages to contain an extraordinary range of harmonic and melodic variation within passages of flailing swing. The writing on 'East Stratford Too-Doo' and the Gil Evans-like title-track, which form the main section of the piece, are harmonically sophisticated, rigorously arranged and played with dazzling liberty by the soloists: Westbrook imposes Ducal discipline on his 'sections' but offers commensurate liberty. A modern masterpiece, returned to circulation after a long delay.

*** **The Orchestra Of Smith's Academy** Enja ENJ 9358-2
Westbrook; orchestra includes Andy Grappy (tba); Chris Biscoe, Alan Barnes, Peter Whyman, Alan Wakeman (sax); Pete Saberton (ky); Anthony Kerr (vib); Dominique Pifarély (vn); Steve Berry (b); Peter Fairclough (d); Kate Westbrook (v). 9/92–7/95.
In 1992 Westbrook was offered a retrospective at the Catania Festival in Sicily. This album represents the middle night of three and music all written round the matrix of what he calls the 'Smith's Hotel Chord', which Westbrook discovered at the hostelry of that name in Glasgow during a 1983 tour. Developing materials out of the chord, Westbrook often liked to place different rhythmic cycles side by side, as on the innovative recreation of 'I.D.M.A.T. (It Don't Mean A Thing)' and the exquisite harmonies of 'So We'll Go No More A-Roving', which reworks Westbrook's original 'Smith's Hotel Chord' as a feature for Chris Biscoe's emotive alto.

The most interesting aspect of the set is its dependence on the blues, albeit in heterodox forms. 'Checking In', a feature for Anthony Kerr, Dominique Pifarély and Pete Saberton, has a 24-bar structure. 'Measure For Measure' is a bizarre 12-bar form grafted onto classical sonata with free elements superadded. Very strange. 'Blighters' is another feature for Kate Westbrook, adapted from a text by Siegfried Sassoon.

Kerr and Pifarély are reunited to front 'Viennese Waltz'. As throughout the album, solos are recorded much less effectively than ensembles, and the violinist in particular sounds as if he is standing on the brink of a vast empty water tank.

(*) **Stage Set ASC CD 9 *Westbrook; Kate Westbrook (v). 11/95.*
***(*) **Bar Utopia** ASC CD 13 *Westbrook; Andy Bush, Noel Langley (t); Paul Edmonds, James McMillan (t, flhn); Mark Bassey, Tracy Holloway, Adrian Lane (tb); Andy Grappy (tba); Dave Bitelli (as,*

ts, cl); Peter Whyman (as, ss, cl); Chris Biscoe (as); Alan Wakeman (ts); Karen Street (ts, acc); Chris Caldwell (bs); Anthony Kerr (vib); Stanley Adler (clo); Steve Berry (b); Peter Fairclough (d); Kate Westbrook, John Winfield (v). 10/96.

The Westbrooks have continued to plough what seems a lonely furrow in the mid-'90s. Their particular brand of music theatre, whether miniaturized and personalized, as in *Stage Set*, or else scaled up ambitiously, as in *Bar Utopia*, consistently receives critical garlands … and no support. (There are other sets, including *Cortège* and *Bright As Fire* – the Blake – which are not reviewed in this edition.) The big-band set has all the Westbrook signatures: subtle ideas, bravura theatrical writing and ample space for improvisation. The overture is dedicated to Jelly Roll Morton and his 1926 recording 'The Chant', a household god who doesn't entirely explain what happens subsequently. The three distinct groups who perform on 'Bar Utopia' itself are nicely distributed, and solo space throughout the record is always subordinate to structural dictates.

We are not great fans of *Stage Set*. Hampered by Kate Westbrook's increasingly mannered singing and by the rather sparse setting, it engages neither mind nor emotions, as *Bar Utopia* does on occasion.

***(*) **Platterback** PAO 10530 *Westbrook; Kate Westbrook, John Winfield (v); Karen Street (v, acc); Stanley Adler (v, clo). 98.*

As before, the piece draws on a whole range of styles, from Ellington-tinged jazz to cabaret song and quasi-serial structures. It evokes a landscape crowded with story and with cultural associations. John Winfield's voice is an engaging foil to Kate Westbrook's and, with three other vocalists in the line-up, the emphasis is very largely on texts and words; but it is their integration with an often minimalist backing that makes them so powerfully effective.

**** **Chanson Irresponsable** Enja 9456 2 *Westbrook; Stuart Brooks (t, flhn); Jane Hanna (frhn); Chris Biscoe (as, acl); Peter Whyman (as, ss, cl, bcl); Karen Street (ts, acc); Dave Bitelli (bs, cl); Neil McTaggart, Mark Wilson (vn); David Lasserson (vla); Chris Allan (clo); Tim Harries (b); Sebastian Rochford (d); Matthew Sharp, Kate Westbrook (v). 02.*

This musically ambitious work takes as its starting point the distinctive song of one of the most popular bird migrants to Britain, the sedge warbler. Westbrook's transcription and transformation of its song aren't Messiaen-like, in either intent or outcome, but have something of the same concentration and mystery. The vocalists and saxophonists develop the song and the piece moves through the various stages of the birds' reorientation and nesting. It ends with one of them being killed by a domestic cat and the New Orleans-style funeral that follows. The texts, by Kate, are sung in a variety of European languages. It's a clever and funny idea and musically one of the Westbrooks' most interesting works for some years, a purple patch that also yielded Kate's *Cuff Clout*.

***(*) **L'Ascenseur/The Life** Jazzprint JPVP 130 *Westbrook; Chris Biscoe (ss, as, ts, bs, picc); Kate Westbrook (thn). 9/02.*

To mark the 20th-anniversary tour, a journeying set that sees the Westbrooks and their adopted range far afield – Rome, Duisburg, Western Australia – absorbing impressions of places, plants and people. The original conception was by Kate, but the piece was developed by the trio and it has a cheerfully eclectic cast, along with a good deal of harmonic subtlety. It's perhaps less raw and more polished than works of the past, but marks another fascinating stage in the couple's creative evolution.

***(*) **The Waxeywork Show (And All That Jazz)** Voiceprint 140 *Westbrook; Mike Brewer (t); Sam Smith (tb); Kate Westbrook (thn, v); Stan Willis (as); Gary Bayley (ts). 07.*

The Village Band is obviously an evolution out of the old Brass Band, and the premiss that here are a bunch of instrumentalists you might be able to convoke for something on the village green in South Devon (from where these guys all hail), is an attractive one. The charts, needless to say, have nothing to do with that kind of amateurism, in however positive a sense. They're demanding and sophisticated, and while Westbrook's brand of bruised pastoralism can sometimes be wearing, it's perfectly pitched and weighted here. A genuinely beautiful record with real musical substance.

Also, in brief:

*** **Love Songs** Vocalion CDSML 8407. 70.

A relatively forgotten item in the Westbrook canon, but usefully revived. Words by Carole Mennis; vocals by the peerless Norma Winstone.

*** **Piano** Impetus IMP 17624. 76.

A rare glimpse of Westbrook the solo pianist. The ideas are nice; the playing doesn't have much character.

*** **Pierides** Jazzprint JPVP 119. 86.

A fine mid-'80s set by the Dance Band. Mythological pun, ahoy!

West Jesmond Rhythm Kings

GROUP

Formed in Newcastle in 1986, under the stewardship of Mike Durham, they're one of the most effective of the current British trad groups.

*** **Shake 'Em Loose** Lake LACD 45 *Mike Durham (t, v); Bob King (tb); Derek Fleck (cl, ss, as); Danny Dunbar (cl); Brian Chester (p); Keith Stephen (bj); Philip Rutherford (sou); Jim Stewart (d). 3/94.*

*** **Chicago Buzz** Lake LACD 74 *As above, except omit Dunbar, Stewart; add Norman Field (cl, as, ts); Peter Soulsby (d, wbd). 9/96.*

*** **Jazz Lips** Lake LACD 119 *As above, except omit Field, King; add Barry Soulsby (cl); Brian Chester (p,tb). 1–2/99.*

***(*) **Jubilee Stomp** Lake LACD 173 *As above, except omit Peter Soulsby, Barry Soulsby; add Ron Horton (d, wbd); add Keith Nichols (ss, p). 6/02.*

The WJRK are a superior example of the sometimes maligned genre of British traditional jazz. Mike Durham's scholarship ensures that the band has something like 600 tunes in its book, and they are among the very few such outfits to take on American revivalists at their own game when it comes to unearthing scarce repertoire; very few warhorses and a great many rarities here.

There's nothing ragged about the group's playing, but if there's a want of anything, it's a certain abandon: they never really let rip the way some of their American counterparts do, and a lot of the time the playing sounds a bit too careful. We give *Jubilee Stomp* a token extra notch since the presence of guest Keith Nichols seems to raise their game a whit: at least it takes some of the pressure off Brian Chester, who otherwise has to play the difficult double of piano and trombone.

Randy Weston (born 1926)

PIANO

Strongly influenced by lessons with Monk, the impressively proportioned Weston – he is 6'5", hence 'Hi-Fly' – spent the late '60s and early '70s in North Africa, an experience that coloured his playing from then on.

***(*) **Solo, Duo, Trio** Milestone MCD 47085 *Weston; Sam Gill (b); Art Blakey (d). 4/54, 1/55.*

Weston cuts such an impressive figure that his marginal critical standing remains an enigma. Though dozens of players every year turn to the joyous 'Hi-Fly' theme, few of them probe any deeper into Weston's output.

These sides were originally released on 10-inch and 12-inch Riverside sets. The duos with Sam Gill were issued as *Plays Cole Porter In A Modern Mood* and even now they are startling reinventions of well-trodden material. Weston's percussive delivery and rhythmic hardness transform the tunes and Gill's fine melodic sense creates a second tier of interest even in the most seemingly literal interpretation, as on 'In The Still Of The Night'.

The trios with Blakey are inevitably yet more upbeat and the influence of Monk and Tadd Dameron is immediately obvious. Weston's soloing is sonorous, intensely logical but never predictable, and harmonically adventurous. These are important restorations to the discography and strongly recommended to lovers of piano jazz who are not willing to pay Mosaic prices for early Weston.

*** **Get Happy** Original Jazz Classics OJCCD 1870 *Weston; Sam Gill (b); Wilbert Hogan (d). 8/55.*

*** **With These Hands ...** Original Jazz Classics OJCCD 1883 *Weston; Cecil Payne (bs, as); Ahmed Abdul-Malik (b); Wilbert Hogan (d). 3/56.*

***(*) **Jazz A La Bohemia** Original Jazz Classics OJC 1747 *Weston; Sam Gill (b); Al Dreares (d). 10/56.*

*** **The Modern Art Of Jazz** Dawn DCD 107 *Weston; Ray Copeland (t); Cecil Payne (as, bs); Ahmed Abdul-Malik (b); Wilbert Hogan, Willie Jones (d). 11/56.*

For the clearest sense of what Weston gained – harmonically, rhythmically, spiritually – from his trip to Africa, it's necessary only to compare his work of recent years with these earlier sets. It isn't the case that Weston passively 'discovered' African rhythms and tonalities on one of his early-'60s study trips. As one can clearly hear from the Africanized inflexions of the Riverside sessions, Weston went in search of confirmation for what he was already doing. Abdul-Malik had a turn of phrase that was very different from anyone else of the time. 'You Go To My Head' on *A La Bohemia* has a quality quite unlike the average standards performance of the time, and Payne's solemn baritone here and on the other 1956 recordings suggests a Central African drone.

After his Riverside contract expired, Weston recorded for Dawn with a somewhat augmented band. *The Modern Art of Jazz* might be less appealing than the preceding discs, but it does represent an important step in Weston's development as a 'world' artist, and the originals, 'Loose Wig', 'A Theme For Teddy' and 'J.K. Blues', are all foretastes of a vein he was to refine in coming years.

***(*) **Trio & Sextet: From 52nd Street To Africa** Fresh Sound FSRCD 433 *Weston; Ray Copeland (t); Frank Haynes (ts); George Joyner. Bill Wood (b); G. T. Hogan, Lenny McBrowne (d); Big Black (perc). 7/58, 10/66.*

A valuable reissue, in that it fills a long chronological gap in the Weston discography. The subtitle is slightly misleading, but listening to this music reinforces the impression that Weston's sojourn in Africa did not so much open his eyes and ears to something new as confirm directions he was already taking. The first half-dozen tracks are taken from the Newport Festival in 1958 with Joyner and Hogan (and a couple of overlong announcements from MC Allan Morrison): brisk, bright playing with a strong rooting in bop but with a cadence and three-quarter time feel that sharply distinguishes these performances from the superficially similar Monk. 'Hi-Fly' is appropriately joyous and there is an interesting excerpt from the *Bantu Suite*. The remaining pieces are workmanlike blues. A small group of sextet performances from the Both/And Club in San Francisco nearly a decade later do seem to reflect a more subtle and individual performer, but even in these longish tracks Weston sounds overpowered by the arrangements and by some rather unsubtle horn soloing. Even so, these help round out a valuable selection.

*** **African Nite / *** Nuit Africaine** Owl 014 732 2 / Enja ENJ 2086 *Weston (p solo). 9/75.*

The Owl disc is distinguished by lovely sound and what sounds like a rather special piano. 'Jejuka' anticipates some of what lay ahead; 'Portrait Of Myriam Makeba' (*sic*) is an affectionate backward glance. The Enja is equally nicely produced, but 'Little Niles' is the standout, a warm dedication to his son.

*** **Ancient Future / Blue** Mutable Music 17508/2 2CD *Weston (p solo). 3/83–6/01.*

At first blush, Weston sounds similar to the Abdullah Ibrahim of the period, but listen longer to things like 'Isis' and 'Ballad For T' (both on *Ancient Future*) and it's clear that all sorts of other inputs are at work. Apart from anything else, Weston does not follow Ibrahim's practice of reinforcement by repetition; he allows melodic figures to do their work and then lets them go. This is a very attractive package packed with 23 mostly short tracks.

** **Earth Birth** Verve Gitanes 537088 *Weston; Christian McBride (b); Billy Higgins (d); strings. 7/95.*

*** **Khepera** Verve 557821-2 *Weston; Benny Powell (tb); Talib Kibwe (as, f); Pharoah Sanders (ss, ts); Alex Blake (b); Victor Lewis (d); Chief Bey (perc, v); Neil Clark (perc); Min Xiao Fen (pipa, gong). 2/98.*

It might be mischievous to say it, but *Earth Birth* confirms a certain prejudice about Canada. The (excellent) trio is backed by members of the Montreal Symphony, who sound as if they are reading the notes in a very cold room. Classic tunes like 'Hi-Fly', 'Little Niles' and 'Pam's Waltz' are robbed of presence and passion, and though Weston's only solos are well up to scratch, the formula (Melba Liston arrangements notwithstanding) fails to catch light.

Weston's Verve catalogue is now much diminished. *Khepera* is more or less a world music project, with very little space for jazz improvisation. 'Anu Anu' and 'The Shrine' are the tracks which maintain most connection with Weston's earlier career, but this time he seems bent on an 'ethnic' sound and feel. The results are perfectly attractive and the record isn't unsubtle, but it's not the most compelling performance by the pianist himself.

**** **Spirit: The Power of Music** Sunnyside SSCD 3015 *Weston; Benny Powell (tb); Talib Kibwe (as, f); Alex Blake (b); Neil Clarke (d, perc); Master Gnawa Musicians Of Marrakech And Tanger. 9/00.*

This reunion with the Gnawa Masters, whom he knew from his time in North Africa, was recorded in Brooklyn, but far from being a carefully packaged rerun of a successful collaboration it feels like a climactic encounter that clinches a lot of unfinished business. Weston begins the set alone on 'Receiving The Spirit', which serves as ritual prologue to the truly astonishing music that is to follow. He is joined by the band, who build up the energy still further, Kibwe in particularly vibrant form. Then the Moroccans enter and the music audibly lifts onto a new plane. There is genuine spirit in these performances, which are difficult to verbalize and impossible to forget.

Also, in brief:

*** **African Rhythms** Comet CD 028. 6/69.
This reissues a couple of obscure French trio-plus-percussion dates. Niles Weston lines up with Dad.

*** **Zep Tepi** Random Chance 27. 12/05.
Weston and his African Rhythms Trio celebrate his 80th year.

Veryan Weston (born 1950)

PIANO, ORGAN

Moved to London from Cornwall and freelanced as a jazz pianist before moving into improvisation and other fields. Co-founder of Stinky Winkles. A supremely gifted improviser who has a Satie-like delicacy of touch.

*** **Mercury Concert 1998** / ***(*) **Gateway To Vienna** Emanem 4028 / 4214 *Weston; John Edwards (b); Mark Sanders (d). 6/98; 5/02, 12/03.*
*** **Unearthed** 33 Records 33JAZZCD110 *Weston; Tony Grieve (ts); John Edwards (b); Stu Butterfield (d). 6/98.*
The first of these approach as close as you'll find the Weston of later years coming to a conventional jazz piano trio. It is no such thing, of course, though there are moments when one might be listening to a Bill Evans group put through some kind of sonic grid. The interplay between the three is immense, and Weston palpably listens to what his colleagues are doing, moment to moment. The later record has a richness of detail and intensity that recommends it over its predecessor, but as always with Weston it's interesting to follow the development of a creative relationship.

The quartet is interesting in affording a rare chance to hear Weston playing standards on record. It's a fascinating programme – 'In A Mellotone', 'Come Sunday', 'Yesterdays', 'Killer Joe', 'April In Paris' – but inevitably these long readings are by no means conventional changes exercises. Weston's deftness and delicacy of touch is challenged in places by some fairly orthodox chording, but he always manages to find new angles of entry and new emotional facets to these well-worn themes. A strong band, too, though Grieve is not the most charismatic of soloists.

*** **Five Shadows** Emanem 4048 *Weston; Caroline Kraabel (as). 12/99, 5/00.*
This documents a series of concerts given by the duo in an array of English burghs. One piece is selected from each performance and with the first piece from the first date (Colchester) and the last piece from the last date (Walthamstow) given in order, it offers a condensed view of how a strong musical relationship developed along the way. Again, Weston's attentiveness is striking.

***(*) **Tessellations For Lutheal Piano** Emanem 4095 *Weston (lutheal p). 3/03.*
A unique performance in the Museum Of Musical Instruments in Brussels, using the only historical example of Cloeten's remarkable pianos which has a facility for plucking strings and generating overtones as well as playing conventionally. What is remarkable is how natural Weston sounds on the instrument, almost as if it expresses an already formed part of his musical nature. The tessellations (a term that is best described by the example of interlocking tiles) have an inevitably somewhat repetitive quality, but the shimmer and internal movement of this music makes it irresistible.

Petter Wettre (born 1967)

TENOR, ALTO AND SOPRANO SAXOPHONES, BASS CLARINET

Norwegian saxophonist whose small-group work sets a formidable standard in terms of modern post-bop-into-free playing.

***(*) **Pig Virus** Curling Legs CD 28 *Wettre; Håvard Wiik (p); Terje Gewelt (b); Per Oddvar Johansen (d). 9/96.*
**** **Meet The Locals** Resonant RM3-2 *Wettre; Ingebrigt Håker Flaten (b); Jarle Vespestad (d). 98.*
***(*) **In Color** Resonant RM 5-2 *As above, except add David Liebman (ss, ts). 10/99.*
Wettre is some saxophonist. While he can drive with enormous power and velocity, his ability to throttle back, stop on a dime or simply enunciate a difficult line with almost insolent ease sets him aside from mere overblowing merchants of freedom. The quartet music of *Pig Virus* sets a demanding agenda to start with – check the two-minute manifesto of 'Sann' which opens the disc, Wettre and Johansen rolling up their sleeves and going off at express pace. The subsequent tracks calm down a little, but there's a menacing sense of something waiting to explode in even the quieter corners of this music. Wettre has a beautifully clear, open tone that lets him articulate his lines so sweetly that their blowtorch qualities are at times mollified.

Meet The Locals must go down as one of the most attention-grabbing group debuts in years, and played blindfold it should have listeners everywhere demanding to know who this is. That it actually emerges from Oslo, where the most internationally familiar tone has been set by Jan Garbarek's plaintive wail, is all the more startling. This is clipped, tough, overdriven saxophone trio music, deriving from quite closely wrought hard-bop structures yet all but bodily hurled into free space by the fantastic impetus which the threesome work up on 'Meet The Locals', 'Chasing The Girl' (a scarcely recognizable derivative of Joe Henderson's 'Inner Urge') and 'Cold Turkey'. Vespestad is the most swinging drummer imaginable for the situation, pushing the other two as hard as he can possibly go (and that includes when he's going at a simply brushed four), while the supremely assured Wettre peels off line after line. It may sometimes be pattern-playing at this kind of velocity, but Wettre keeps his cool to an amazing degree, the tone utterly secure and the breath-control phenomenal. Flaten stands his ground in the middle and even gets in a growling feature of sorts with 'A Bored Broad Abroad'. Maybe the concluding 'The Epidemic Of Self-Pity' is, at 32 minutes, an ounce overweight, but the record has already earned its four stars.

If *In Color* seems like a disappointment, that may be because the livid excitement of the debut is too much affected by the presence of Liebman. Always the consummate professional, the American digs the situation, but he adds little to the occasion except extra weight and sometimes even gets in the way. That proviso aside (and Liebman is only on five of ten tracks anyway), it's another hothouse of excitement. The very close-up sound which the group favours puts an intimacy on a style of playing which too often now is recorded with a festival stadium respectability. It works best if the band feels as if it's on top of you; on, say, 'Next Level', the crispness and deep bottom of the sound involve the listener as few such records do. These are fabulous records: get them.

***(*) **Household Name** Household DAA 001 *Wettre; Håvard Wiik (p); Palle Pesonen (g); Per Zanussi (b); Anders Mogensen (d).* 4/02.
*** **Live At Copenhagen Jazzhouse** Household DAA 002 *Wettre; Anders Christensen (b); Anders Mogensen (d).* 11/02.
Wettre's such a powerful player that he sets himself problems – the right fellow players, situations, material, context. The quintet of *Household Name* (none of them are) offer some new challenges. Wiik accompanies the tenor alone on a monumental 'Lush Life', and there's the wry feel of tracks such as 'Former Teen Sensation'. While coming up with material isn't a problem, making it strong enough to withstand the delivery may be. The live set is good enough but, again, some of the delirious velocity and impact of the first record has gone astray.

Also, in brief:

*** **The Only Way To Travel** / *** **The Mystery Unfolds** BP 00007 / 01009. 00; 2/01.
The first is a set of duets which only occasionally drift towards Coltrane territory; the other has lots of timbral variety, and plenty of instrumental walk-ons, but remains vaguely disappointing.

What We Live

GROUP

A striking improvisational group, driven by strong empathies and formidable technique.

(*) **What We Live Fo(u)r Black Saint 120156-2 *Larry Ochs (sno, ts); Glenn Spearman (wood f); Ben Goldberg (bcl); Paul Plimley (p); William Winant (vib); India Cooke (vn); Miya Masaoka (koto); Lisle Ellis (b); Donald Robinson (d).* 6/94.
***(*) **Never Was** Black Saint 120169 *As above, except omit Spearman, Goldberg, Plimley, Winant, Cooke, Masaoka.* 6 & 7/96..
***(*) **Trumpets** / ***(*) **Quintet For A Day** Black Saint 120189-2 / New World 80553-2 *As above, except add Dave Douglas, Wadada Leo Smith (t).* 11/96, 3/98; 4/98.
*** **Especially The Traveller Tomorrow** Metalanguage MLX 2002 *Larry Ochs (sno, ts); Lisle Ellis (b); Donald Robinson (d).* 4/00.
***(*) **SoundCatcher** Fire Museum (no number) *As above, except add Saadet Turkoz (v).* 06.
The trio was formed in 1994 in the Bay Area, always with the proviso that other participants would become involved as circumstances dictated. The first (deleted) album and *Never Was* are the only two on which the founding members play without guest spots. The language is intense but surprisingly relaxed, as if the high intensity of East Coast free jazz were tempered with Californian sunshine. There is hardly a note on either album on which one feels the group is straining for effect.

Ellis is the main composer and his ideas sound very much like a milder version of Cecil Taylor's ferocious polytonality. Ochs is a much more impressive soloist than any of his colleagues in the ROVA saxophone quartet, and he is one of the very few contemporary players who has managed to make a decent fist of the treacherously pitched sopranino saxophone. The main pieces on *Never Was* are fierce and intense, but also compellingly lyrical. The understanding between Ochs and Ellis on 'Strength In Numbers' recalls some of the exchanges between Taylor and Jimmy Lyons, and Robinson has certainly listened carefully to the torrid playing of '60s innovators Sunny Murray, Andrew Cyrille and Milford Graves.

We find the guest-studded 1994 album shambolic and unfocused. It seems perverse to get the late Glenn Spearman in and then restrict him to wood flute. Few of the other cameos add a great deal to the sum. The two trumpet sessions are a different matter. On *Trumpets* the two hornmen appear on alternate tracks, Smith's burning intensity chequered with Douglas's thoughtful cool; Dave's playing on 'Orbital' and 'Song Of Roland' is breathtaking. They play together on every track on *Quintet For A Day* and here there is a more measured texture, a combination of long and short, almost imagistic tracks.

The 2000 record returns the group to its basic trio format. Ochs seems almost wilfully addicted to a sound that keeps its distance from lyrical saxophone beauty, yet taken a frame at a time the music sounds severely beautiful. The rigour and wasteless feel of the playing are satisfying yet curiously puritanical, like a Coltrane group purged of its exultation and dependent on a step-by-step path to enlightenment.

Ian Wheeler (born 1931)

CLARINET, SOPRANO AND ALTO SAXOPHONES

A long-serving sideman, first with Ken Colyer and then with Chris Barber, Wheeler has made just a handful of recordings as a leader.

*** **Reed All About It** Cake CACD 085 *Wheeler; Sammy Rimington (cl, as, f); Ralph Laing, Dick Wellstood, Richard Simmons (p); Wayne Chandler (g, bj); Harvey Weston, Peter Ind, John Johnson (b); Tony Allen, Barrie Nicholls, Norman Emberson (d).* 2/77–7/78.
This reissues a session originally made for Keith Smith's hefty Jazz label. Wheeler and Rimington make for a congenial front line and the music walks a line somewhere between New Orleans tradition and more swing-styled music. There's a rare chance to hear Rimington on flute and Wheeler on both alto and soprano. The rhythm section is pretty dull, though. A pair of tracks feature Wheeler by himself with Wellstood and Ind, and two more (very dustily recorded) find Rimington at the 100 Club.

Kenny Wheeler (born 1930)

TRUMPET, FLUGELHORN

The brilliant Canadian trumpeter and composer moved to London in the '50s and very quickly became associated with the avant-garde, playing in some of the most advanced groups of the day. It was clear, though, that his limpid, very pure tone was also amenable to other styles and that his interests veered to composition every bit as much as to free improvisation. Wheeler's body of work for the ECM label is definitive of its devotion to advanced musical language, great purity of sound and a constant trade-off between experimentalism and accessibility.

***(*) **Gnu High** ECM 825591-2 *Wheeler; Keith Jarrett (p); Dave Holland (b); Jack DeJohnette (d). 6/75.*

**** **Deer Wan** ECM 829385-2 *Wheeler; Jan Garbarek (ts, ss); John Abercrombie (g, electric mand); Ralph Towner (12-string g); Dave Holland (b); Jack DeJohnette (d). 7/77.*

***(*) **Double, Double You** ECM 815675-2 *Wheeler; Michael Brecker (ts); John Taylor (p); Dave Holland (b); Jack DeJohnette (d). 5/83.*

*** **Flutter By, Butterfly** Soul Note 121146 *Wheeler; Stan Sulzmann (ss, ts, f); John Taylor (p); Billy Elgart (d). 5/87.*

**** **The Widow In The Window** ECM 843198-2 *Wheeler; John Taylor (p); John Abercrombie (g); Dave Holland (b); Peter Erskine (d). 2/90.*

Wheeler has been a fixture on the British jazz scene since 1952, when he emigrated from his native Canada and did section-work with some of the best bandleaders of the time, joining John Dankworth in 1959 and staying until the mid-'60s. Initially influenced by the bop trumpet of Fats Navarro and his equally short-lived descendant Booker Little, Wheeler also took on board the clipped abstractions and parched romanticism of trumpeter and flugelhorn-player Art Farmer. Under this combination of interests, Wheeler turned towards free playing, joining John Stevens's influential Spontaneous Music Ensemble, Alexander von Schlippenbach's Globe Unity Orchestra and Anthony Braxton's superb early-'70s quartet. Wheeler played with Norma Winstone and her pianist husband, John Taylor, in the impressionistic Azimuth, and he became the latest permanent recruit to the United Jazz + Rock Ensemble in 1979.

It was possible in 1990 to wonder at Wheeler's threescore years because he became a leader only rather late in his career. Famously self-critical, the trumpeter seemed to lack the basic ego-count required to front a working band. Association with Manfred Eicher's musician-friendly ECM made an enormous difference to Wheeler's self-perception, and since 1975 he has regularly recorded for the label whose painstaking technical virtues match his own. With ECM, Wheeler has also made enormous strides as a composer; standards are now very rare in his recorded work and the Dietz–Schwartz 'By Myself' on *Music For Large And Small Ensembles* (see below) seems a significant exception. 'Ana', on *The Widow In The Window*, had already been given a notable reading by the Berlin Contemporary Jazz Orchestra (ECM 841777-2).

Significantly, *Around 6*, the most abstract of the albums he has made for the label, is currently deleted. The best of those that remain is undoubtedly *Deer Wan*. It includes Wheeler's most atmospheric brass effects and some of his most unfettered playing. The opening 'Peace For Five' is a straightforward blowing theme, with fine solos by each of the players. The three remaining tracks are more elliptical but no less impressive, and only the relatively brief '3/4 In The Afternoon', featuring one of Ralph Towner's off-the-peg 12-string spots, is a mild disappointment.

Deer Wan's predecessor on ECM is distinguished by being Keith Jarrett's last session as a sideman. There is some evidence that the pianist was less than happy with the music, but he produces three startling performances that are matched by Wheeler's distinctive phraseology and impeccable tone. An important album for the trumpeter, it's still marked by a degree of diffidence which persists through the later work. *Flutter By* utilizes the softly falling figures one has heard in Wheeler's work from the outset but which increasingly play a structural role in the composition. *Widow In The Window* recaptures – but for Garbarek – the sound of *Deer Wan*, while adding a new solidity of conception. This group of records (and *Ensembles* below) signal Wheeler's emergence as a major jazz composer. Late in the day by some standards, but none the less welcome.

[illegible]

**** **Music For Large And Small Ensembles**

ECM 843152-2 2CD *Wheeler; Alan Downey, Ian Hamer, Henry Lowther, Derek Watkins (t); Hugh Fraser, Dave Horler, Chris Pyne, Paul Rutherford (tb); Julian Argüelles, Duncan Lamont, Evan Parker, Ray Warleigh (sax); Stan Sulzmann (ts, f); John Taylor (p); John Abercrombie (g); Dave Holland (b); Peter Erskine (d); Norma Winstone (v). 1/90.*

Music For Large And Small Ensembles **contains some of Wheeler's most distinctive scores and is perhaps the best place to gain an understanding of how Wheeler's particular grasp of tonality and instrumental colour works in a mixture of scored and improvised settings. As in Azimuth, he uses Norma Winstone's voice to increase the chromaticism of his arrangements and further humanize unwontedly personal and self-revealing pieces, full of folk echoes and deeply embedded North American themes (the 'Opening' to 'Sweet Time Suite' sounds like a variant on a cowboy tune, and there's a wide-open quality to the voicings that can be heard in fellow Canadian Leonard Cohen's eclectic jazz–buckskin–*musette*–rock syntheses). The trios that conclude disc two (there are also three duets which do not involve Wheeler as a player) are closer to his free-abstract work than to the thematic improvisations on his best-known ECM records.**

**** **Angel Song** ECM 533098-2 *Wheeler; Lee Konitz (as); Bill Frisell, Dave Holland (b). 95.*

***(*) **Siren's Song** Justin Time JTR 8465 *Wheeler; John Taylor (p); Norma Winstone (v); Maritime Jazz Orchestra. 96.*

Two misconceptions here. First, *Angel Song* was widely thought to be a co-led project with Konitz; while it is as collaborative as a lot of the label's recent output, with much emphasis on internal relationships within the group, it has Wheeler's stamp all over it: a delicate, floating sound with a sting and hard ideas scattered through it. By the same token, *Siren's Song* (a seeming paucity of album title ideas at the moment) is not really an Azimuth project and is not so billed. What it is is a form of jazz *concerto grosso* with the trio ranged against a well-schooled and precise Canadian orchestra. They provide texture and depth of focus, but they also feed and re-feed Wheeler's more searching musical cues, creating a back and forth of ideas that is actually a lot more thoughtful than first appears. *Angel Song* is the one to have from this period, and it is probably the more accessible too. Frisell's soft-edged phrasing melds with Holland's unusually deep-rooted figures, creating a symmetry that fires both hornmen to some of their best recorded work in years.

***(*) **Dream Sequence** psi 03.04 *Wheeler; Ray Warleigh (as, f); Stan Sulzmann (ts); John Parricelli (g); Chris Laurence (b); Tony Levin (d). 9/95–1/03.*

Pieced together from sessions across a four-year spell and then topped off with a solo cut in 2003, this is a predictably eloquent, lyrical, slightly mournful Wheeler session. Nothing surpasses the beautiful opener, 'Unti', one of those stop-start Wheeler compositions where every melodic motif is carefully weighted in the line, each cadence voiced with pristine assurance. The other pieces all have their merits, although some of them do tread water in Kenny's own immaculate realm, and the solo piece does suggest again that the once incomparable sound has tarnished a little. Sonic star turn: Ray Warleigh's flute-playing.

*** **It Takes Two!** Camjazz CAMJ 7786-2 *Wheeler; John Abercrombie (flhn); John Parricelli (g); Anders Jormin (b). 7/05.*
A very laid-back section indeed, with the two guitarists playing mostly acoustically, and Jormin giving the music some much-needed bottom weight. Wheeler sticks to flugelhorn throughout and its softer intonation suits this repertoire, which is nearly all original stuff. The exception is a version of 'Love Theme From Spartacus', arranged without trumpet and as a feature for bass. Wheeler seems content to take a back seat elsewhere as well, not getting involved on 'Comba #3' for some time. On the other hand, 'Fanfare' is all flugelhorn(s), subtly overdubbed. A nice enough disc, but if this was the first time you'd come across Wheeler you'd wonder what all the fuss was about.

Also, in brief:

*** **Moon** EGEA SCA 086. 2/01.
A long-standing partnership with Gabriele Mirabassi (*cl*) yields some fine moments, but there's a sense of an impeccable jog around the track at this point. John Taylor (*p*) is also on hand.

***(*) **Where Do We Go From Here?** CamJazz CAMJ 7764. 2/04.
Fine duos with Taylor in a mostly reflective mood. Apart from the opening 'Summer Night', they are the only composers featured, with Wheeler's 'One Two Three' outstanding.

Harry Whitaker (born 1942)

PIANO

Repertory pianist who's still able to spring surprises.

*** **The Sound Of Harry Whitaker** Fresh Sound FSRCD 5034 *Whitaker; Pat O'Leary (b); Craig Wuepper (d). 02.*
*** **Thoughts (Past And Present)** Smalls 26 *Whitaker; Omer Avital (b); Dan Aran (d). 6/07.*
The piano trio market is so crowded that it takes something to establish a distinct identity. The title of the Fresh Sound disc suggests Whitaker might be highly distinctive. It's more subtle than that. Over the span of a CD he creates a quiet impression of thoughtful musicality rather than anything dramatic or idiosyncratic. That he finds something new to say about 'A Gal In Calico', 'Moonlight In Vermont' and the bop staple 'Wee' is testimony to his skills. Worth a look.

The Smalls disc is all original material, reflecting a busy career in the studios, working in everything from straight jazz to pop. Whitaker can touch on myriad moods in just a handful of tracks. We particularly liked 'The Children And The Warlock' and 'Steppin' With The Lord'. All the tracks have associative dates and it's fascinating to follow Harry on his journey.

Rodney Whitaker (born 1968)

DOUBLE BASS

Wynton Marsalis once autographed a fragment of score for Rodney with the words: 'Listen to Jimmy Blanton'. He teaches at Michigan State University and plays in the Lincoln Center Orchestra. A copper-bottomed soloist with a big (Blantonish) tone.

***(*) **The Brooklyn Session: Ballads And Blues** Criss Cross 1167 *Whitaker; Wycliffe Gordon (tb); Ron Blake (ss, ts); Stefon Harris (vib); Eric Reed (p); Carl Allan (d). 12/98.*
The Detroit jazz community is said to be one of the tightest in the United States, built on mutual support and respect. Rodney Whitaker was quickly picked out as a young man to watch and foster, and his early reputation won him a place in Donald Washington's group Bird/Trane/Sco/Now!, a cumbersome handle for a working band, but a reasonable shorthand for the influences at work. Whitaker is quite open about his own biggest influence: the intense, short-lived genius of Paul Chambers informs much of what he does.

The debut for Criss Cross is very much a tribute to Rodney's greatest single ancestral influence, the precocious but ever more impressive legacy of Chambers. Mr P.C. is represented by three tracks, the ubiquitous 'Whims Of Chambers', which every bass-player takes in with his mother's milk, 'Ease It', and 'The Hand Of Love', the last of which is a long way from the prevailing bebop idiom of the time, and a delicately phrased song which bears surprising kinship to the Motown material Rodney grew up with. Like many young players of his generation, he has kept an active lookout for new 'standards' and perhaps the most striking solo performance on the record is Whitaker's *arco* phrasing on the Carly Simon song 'The Way They Always Said It Should Be'. Miles would have approved. Crisply recorded with a nice live feel, *Ballads And Blues* is a sterling performance which represents a bright young talent at his very best.

*** **Yesterday Today And Tomorrow** Sirocco Jazz SJL 1007 *Whitaker; Wynton Marsalis (t); Wycliffe Gordon (tb); Wessell Anderson (sno, as); Victor Goines (ss, ts, bcl); Farid Barron (p); Herlin Riley (d); Dianne Reeves (v). 12/99.*
Whitaker doesn't impose too much of himself on this date – only five of the 12 tunes are his originals, and extended bass features are noticeable by their absence. It's an outgoing record in feel, even with the heavyweight company of several of the LCO regulars, notably boss Wynton on three tracks (Anderson is credited only with sopranino, but he presumably handles the alto parts on two other tracks). Goines is the most featured voice, a polished-mahogany sound on tenor, and every track seems to boast a particularly pointed solo or statement by the ensemble. Overall, though, we felt that the music could use a little more relaxation. Marsalis, as so often these days, seems to be conducting some sort of masterclass when he solos and some of that propriety seeps into the whole enterprise. The most peppery moment comes in Gordon's solo on 'Hurricane Andrew', although Reeves takes an effectively sultry cameo on 'Mood Indigo'.

*** **Winter Moon** Sirocco 1026 *Whitaker; Ron Blake (ts); Eric Reed (b); Carl Allen (d). 9/02.*
Again, you'd form no real impression that this was the bassist's date. Rodney makes his main statement on the opening dedication to Jimmy Garrison, but for the most part he plays for the group and keeps to a solid, but constantly moving time-feel, which is also a speciality of Allen's. Reed, by contrast, tends to be more static, and when the two approaches work in fruitful tension, this is a lovely record. Here and there, as on 'Spring Birth', the tension isn't quite so creative. Nice to have a more recent record to report, but it's a while now since he made a studio date of his own.

Carla White (1951–2007)

VOICE

Originally intended to be a jazz dancer, but she took lessons with Lennie Tristano and Warne Marsh. Died prematurely and still not widely recognized as a genuinely original singer.

*** **Listen Here** Evidence ECD 22109 2 *White; Lew Tabackin (ts); Pete Madsen (p); Dean Johnson (b); Lewis Nash (d). 9/91.*
Carla White was never merely an effective 'interpreter' of jazz standards. She had a genuine instinct for improvisation and her earlier work for Milestone tackled such adventurous material as 'Yardbird Suite' and Bob Dorough's 'Love Came On Stealthy Fingers'. Tabackin was a regular accompanist and he brings an engaging sense of big band excitement to this characteristic date, which is the only White CD you're likely to find around, though one or two others may be available in Japan. Her attraction to Dorough's work is reflected in the opening 'Devil May Care', but the highlight of the session is a voice/bass duet with Johnson on 'It's Only A Paper Moon', a clever idea that asks to be compared to similar things by Sheila Jordan. White has a less resonant but arguably more nimble approach.

Dr Michael White (born 1954)

CLARINET

From a musical New Orleans family, he's dedicated to the original music of his home, playing in the grand traditions of the city.

*** **Shake It & Break It** 504 CDS 6 *White; Greg Stafford (c); Reginald Koeller (t); Freddie Lonzo (tb); Sadie Goodson Cola (p, v); Frank Moliere (p, v); Les Muscutt (g); Walter Payton Jr, Chester Zardis (b); Frank Parker, Stanley Stephens (d). 1/81–5/87.*
We were rather cool in our first edition on what was White's debut recording, and Frank Moliere's piano still sounds awful, but perhaps we've grown more tolerant of New Orleans 'idiosyncrasies' down the years. The music is played with undeniable spirit, and there is now the bonus of five tracks from a 1987 session, recorded in the cavernous-sounding Olivier House, with Cola and Zardis (who had played together in Buddy Petit's band, 60 years earlier!) in attendance. Stafford plays carefully and the stage belongs mostly to White, who sounds very good.

*** **A Song For George Lewis** Basin Street BSR0501 *White; Greg Stafford (t, v); Mark Braud (t); Lucien Barbarin (tb); Rickie Monie (p); Detroit Brooks (bj); Kerry Lewis (b); Shannon Powell (d). 2/00.*
*** **Jazz From The Soul Of New Orleans** Basin Street BSR 0502 *As above, except omit Braud, Powell; add Clyde Kerr (t); Steve Pistorius (p); Herman Lebeaux (d); Thais Clark, Juanita Brooks (v). 2/02.*
*** **Dancing In The Sky** Basin Street BSR 0503 *White; Mark Braud (t); Greg Stafford (t, v); Lucien Barbarin (tb); Steve Pistorius (p); Detroit Brooks (bj, g); Mark Brooks (b); Kerry Lewis (b, tba); Herman Lebeaux (d); Thais Clark (v). 1 & 2/04.*
White made a couple of records under the Antilles imprint in the '90s, but these seem to be his only recent showing as a leader. Made as a homage to Lewis on the occasion of his centenary, the baker's dozen tunes will be familiar to acolytes of the clarinettist, though there are two originals by White. It's one of the better things to appear on the New Orleans label Basin Street. The difficult thing about playing this old-time sound is making it true to its spirit of entertaining a crowd without succumbing to slickness or showboating. Sometimes White and his men sound as if they might be playing down to their material a little, and on a test-piece such as 'Burgundy Street Blues' the clarinettist seems to be deliberately avoiding Lewis as a direct model. But it's still good to hear this music smartly recorded and played with obvious skill and affection.

The follow-up carries the torch onwards. White is clearly steeped in the right stuff, but to suggest that he's any kind of maverick leader would be a mistake. The presence of Pistorius, who plays in many such bands, underscores the sense that White's music has to take its turn with every other revivalist group. It's good enough. *Dancing In The Sky* is pretty much of the same, with a similar repertory cast. White still doesn't quite convince as a soloist – we're convinced he plays a little sharp – but his enthusiasm and commitment are palpable and he passes those qualities on to his men.

Mark Whitecage (born 1937)

ALTO AND SOPRANO SAXOPHONES, CLARINET, ALTO AND SOPRANO CLARINETS, SYNTHESIZER, ELECTRONICS, VOICE

A free-thinking alto saxophonist who made some discs in the '70s with John Fisher, Bobby Naughton and Leo Smith; his idiosyncratic methods move between chamber-like forms and entirely free improvisation.

*** **Split Personality** / ***(*) **Free For Once** GM 3038 / CIMP 106 *Whitecage; Dominic Duval (b); Jay Rosen (d). 10/95; 1/96.*
**** **Caged No More** CIMP 119 *As above, except add Tomas Ulrich (clo). 7/96.*
Whitecage is a somewhat reclusive figure whose appearances on record have been rare. On alto he plays long, almost pure streams of melody that impart a graceful beauty to a free-bop methodology which makes these discs both exciting and serenely attractive. Even when he's playing at a heated full stretch, Whitecage seems to want to talk about agreeable things, and it makes these fundamentally uncompromising sessions temperate enough to avoid the raging exhaustion that sometimes afflicts this area of jazz. *Split Personality* is a great-sounding record, compared to the parchment-dry sound he got saddled with later in his return to active duty. His saxophone sound benefits from a bit of sweetening. *Free For Once* is still a shade too long, but there's an almost terpsichorean feel to the music which Rosen and Duval pick up on (it's not only on 'Two Horn Tango' that they fall into a tango rhythm). Whitecage has so much to say on the horn that he sustains the date. *Caged No More* is a notch better, though, and Whitecage was right to feel proud of it. Ulrich's cello adds pith and sinew to the group's sound, and the players frequently hit a stride that balances lyricism, intensity and creative flux in an unusually harmonious accord.

*** **3 + 4 = 5** CIMP 155 *As above, except add Joseph Scianni (p). 6/97.*
***(*) **Consensual Tension** CIMP 157 *Whitecage; Sabir Mateen (as, ts, cl, f); Joe Fonda (b); Harvey Sorgen (d). 7/97.*
*** **Research On The Edge** CIMP 193 *Whitecage; Sabir Mateen (as, ts, cl, f); Chris Dahlgren (b); Jay Rosen (d). 2/99.*
Having found a patron in Robert Rusch of Cadence/CIMP, Whitecage made up for lost time as far as record-making is concerned. *3 + 4 = 5*, recorded at Dunn Hall in Potsdam, NY, continues the good work of the previous disc, but the balance of the group is sent slightly askew by the addition of Scianni and, for all its 'naturalness', the recording is unkind to both Ulrich and Duval, who simply can't be heard properly for much of the session.

Consensual Tension introduces Whitecage's 'Other Quartet', and a splendid one it is: Mateen is a more restless and argumentative soul, and while Whitecage adds lyrical and sometimes rococo flights to the mix, Mateen is gritty and cutting. Fonda and Sorgen – they manufacture a nice, slithering shuffle on 'Joe's Groove' – fill in the backgrounds and sometimes push their way to the front. It's very free, but the way they play 'Oleo', a spontaneous fancy in the studio, proves how this thinking has plenty of formal knowledge stirred into it.

Whitecage's 'Other Other Quartet' (we hardly dare guess what the next group will be called) picks up the baton for *Research On The Edge*. This is more like unvarnished energy music: the first three tracks are huge blow-outs ('Green St. Rundown' runs almost half an hour) and, mightily as the four men play, there are passages when sound and fury stand in for communicable creativity, or so it seems. Not that they are playing full-tilt all the time: there is the usual cycle of attack and decay in each piece. When they do 'Well, You Needn't' at the end, the music almost gets funky, and it freshens the listener up. Enjoyable, but probably not the best representation of Whitecage's work. He has quite an extensive body of work on his own label, Acoustics, some of which we listed last time: but most of it we find to be prolix and self-indulgent.

Annie Whitehead (born 1955)

TROMBONE

Began with the Ivy Benson All-Girls Band. Now a stalwart on the British scene, playing everything from free to funk, and even the Spice Girls.

*** **Mix-Up** Jazzprint 121 *Whitehead; Louise Elliott (sax, f); Laka Daisical (p); Simon Edwards (b); Roy Dodds (d).* 84.

*** **The Gathering** Provocateur PVC 1022 *Whitehead; Steve Lodder (ky); Ian Maidman (g); Steve Lamb (b); Liam Genockey (d); Robert Wyatt (v).* 9/00.

*** **Airplay** Provocateur PVC 1032 *Whitehead; Alistair Anderson (acc); Chris Stout (vn); Ian Maidman (g); Liam Genockey (d).* 9/02.

A kind of national treasure, Annie seems able to perform at her best in any given musical context and with equal pleasure. Her own records don't always reflect the best she is capable of, which is perhaps a function of her ability to shine in the few gaps left in someone else's concept. *Mix-Up* sounds dated now, but was streets ahead of much of what passed for jazz-rock at the time. Whitehead's singing voice isn't much to write home about it, but the album has energy and even anthems like 'Freedom Marching', which smacks very much of a Daisical idea, have strength and authority.

Long fascinated with Robert Wyatt's music, and a guest on some of his recent records, Annie invited him to guest vocal on *The Gathering*, yielding some touching encounters between her big-toned horn and his high, almost papery voice. The second album was a collaboration with Anderson under the name Northern Lights. It's a sign of Whitehead's developing confidence as a composer that she is prepared to tackle something as eclectic as this and still manage to keep it in a largely improvised context.

Also, in brief:

*** **This Is ... Rude** Jazzprint 125. 94.

Intriguing quartet with Harry Beckett (*t*) and some vivid free-funk themes.

*** **Home** La Cooka Ratcha 102. 6/00.

There have been better records from Annie, but some interesting moments with keyboard man Jasper Van't Hof.

Tim Whitehead (born 1950)

TENOR SAXOPHONE

Born in Liverpool. He studied law but turned to music in the '70s. Early groups South Of The Border and Borderline brought him local renown; then a spell with Loose Tubes, followed by his own small bands in the '90s.

*** **Silence Between Waves** Jazz House JHCD 033 *Whitehead; Pete Jacobsen (ky); Arnie Somogyi, Steve Watts (b); Dave Barry (d).* 1–4/94.

***(*) **Personal Standards** Home Made HMR047 *As above, except omit Watts; add Liam Noble (p); Davide Mantovani, Sam Burgess (b); Milo Fell (d).* 98–99.

***(*) **Too Young To Go Steady** Home Made HMR051 *Whitehead; Liam Noble (p); Oli Hayhurst (b); Milo Fell (d).* 7/07.

Whitehead has fashioned a convincing and evocative English tone to his playing and writing. Although recorded in the less than pastoral surroundings of Ronnie Scott's club, *Silence Between Waves* is quartet music that is redolent of Albion's greenest meadows as well as market-town England. Jacobsen is a willing collaborator, his hard-bitten solo on 'Southend' no less effective than his meditative introduction to 'The Sky Seas Me', but it's otherwise very much the saxophonist's show, traversing the range of the tenor saxophone with broad-shouldered ease and drawing long, melodic lines in his solos rather than falling back on licks. That said, the record is far too long and could comfortably have surrendered 20 of its 80 minutes, heightening the impact of the best playing.

Personal Standards suffers the same drawback, to a degree: Whitehead can sustain long solos persuasively enough, but some of these pieces still outstay their most effective duration. Nevertheless a very impressive record overall. The saxophonist selected pop material for the most part, 'My Girl', 'Dancing In The Street', 'Lovely Day' and 'What's Going On' being among the most familiar choices, and while these are conservative interpretations they showcase a magnificent saxophone timbre: the leader has never had a better sound in a studio. Although the other players give their best, Whitehead is an almost overpowering presence in this company, and the hallmark of the record is the way he personalizes what is sometimes unpromising material.

Great to have a new record from Tim and such a good one. His interpretation of the title standard is mature and poised, the work of a saxophonist who hasn't just secure technique but has something to say for himself. That stretches to the originals as well, and in particular the fine closing 'Race Against Time', and it's interesting to note that in the currently fashionable-again habit of choosing improvisation material from contemporary pop, Whitehead should have demonstrated his taste and judgement by selecting 'Love Fool' by The Cardigans, one of the most inventive groups of the last generation, and Sweden's finest since Abba. The live sound from Pizza Express presents some challenges but Chris Lewis has done wonders with the source and every member of a fine group – and particularly the great Liam Noble – should be so clearly audible.

Tommy Whittle (born 1926)

TENOR SAXOPHONE, FLUTE

Born in Grangemouth, and long a stalwart on the British mainstream circuit. Singer Barbara Jay is Mrs Whittle.

*** **Grace Notes** Spotlite SPJ 548 *Whittle; Keith Ingham (p); Jeff Green (g); Jim Richardson (b); Bobby Worth (d).* 5/03.

A typically elegant set from a man now over 80 but sounding as full of energy as ever before. Tommy's intonation remains light, true and utterly musical. His phrasing is impeccable, and though he solos very much around the melody, he does so with considerable subtlety.

Putte Wickman (1924–2006)

CLARINET

One of the godfathers of post-war Swedish jazz, he styled himself a swing player at first but – despite the unfashionable nature of his instrument – he increasingly adopted a personal take on the cooler side of bebop language.

*** **The Sound Of Surprise** Dragon DRCD 289 *Wickman; Lars Sjøsten (p); Sture Nordin (b); Pelle Hultén (d).* 1/69.
***(*) **The Very Thought Of You** Dragon DRCD 161 *Wickman; Red Mitchell (b).* 12/87–1/88.
**** **Some O' This And Some O' That** Dragon DRCD 187 *Wickman; Roger Kellaway (p); Red Mitchell (b).* 6/89.
*** **Fine Together** Dragon DRCD 210 *Wickman; Visby Big Band.* N.D.
*** **Time To Remember** Dragon DRCD 378 *Wickman; Hal Galper (p); Steve Gilmore (b); Bill Goodwin (d).* N.D.

An impeccable swing player who followed cool developments in the '50s, Wickman spent time away from jazz but to the end of his long career he seemed fully aware of every kind of development in the music. There is at present disappointingly little left of an extensive and wide-ranging discography. The *Sound Of Surprise* goes some modest way towards filling in a large gap in the Wickman story on record. A snapshot of a 1969 quartet show at Stockholm's Pawnshop Club, in front of an irresponsibly noisy audience, this finds Wickman (at probably the least fashionable point in jazz history for his kind of music) in a rich vein of invention. Like his contemporary Buddy DeFranco he seems to have the gift of playing jazz on the instrument that transcends its time-frame. The surroundings are discouraging but the music has a doggedly creative spirit.

The later Dragons find Wickman in splendid fettle. The duo set with Mitchell is momentarily troubled by the bassist's capricious streak: his fascination with the lowest register sometimes strays into indulgence, and the huffing momentum won't be to all tastes. But Wickman goes on spinning out memorable improvisations, and they devise some unexpected variations on the (standard) material: Basie's 'Topsy' becomes rather intense and brooding, and the Ellington themes have no sniff of routine in them. When Kellaway joins in, the music spreads itself out (eight pieces take 72 minutes here, whereas there are 13 in 68 minutes on the duo record), and Kellaway's extravagant imagination is perfectly checked by Wickman's insidious, wily lines. The recording is sometimes a little flat, since both discs were made in Red Mitchell's apartment rather than a studio, but it suits the intimacy of the music.

The big-band date and the quartet with Galper are obviously sharply different. Wickman always sounded as if he were straining for effect in front of a larger orchestra, and though there are good things in the set it's not an obvious first choice. His occasionally tart tone and clipped phrasing on *Time to Remember* are nicely offset by Galper's romanticism. The pianist knows his way around the changes, though, and there's nothing indulgent about the playing.

Wolter Wierbos (born 1957)

TROMBONE

Grew up among country bands in the Netherlands, but favours the avant-garde and is a charter member of ICP Orchestra and other groups.

*** **Wierbos / *** X Caliber** Data 824 *Wierbos (tb solo).* 9/82, 12/01; 10 & 12/95.

A joyous and technically superb run-through of Wolter's many voices on the horn, from the low-register rumbles of 'Oink-Oink' to the fleeter, scuttering sound of other tracks. The dateline may be misleading. To pad out the original LP material, Wierbos has added one extra later track. It's many times the length of the others and curiously pedestrian. A pity that such a fine album peters out so lamely. *X Caliber* is OK. Its three tracks are named 'A Demonstration', 'Of Extreme', and 'Trombone Techniques', and indeed Wierbos runs through just about every device available to him, but again with palpable enjoyment rather than out of artistic duty. It's all quite exhilarating, though only staunch supporters and trombone scholars will want both of these.

Chris Wiesendanger

PIANO

Talented young Swiss musician, who hasn't yet found a focus.

*** **Urban Village** Fresh Sound New Talent FSNT 134 *Wiesendanger; Mark Turner (ts); Ben Street (b); Nasheet Waits (d).* 9/00.
(*) **We Concentrate hatOLOGY 626 *Wiesendanger; Christian Weber (b); Dieter Ulrich (d).* 11/04.

The New York date suits Wiesendanger's approach much better than the dull tinkering with Carla Bley and Annette Peacock tunes on *We Concentrate*. The pianist needs a strong metre and a firm bass presence to pull his admittedly sophisticated ideas into line, and he doesn't get that from his compatriots. The sound is reminiscent of Marilyn Crispell at her most Trane-influenced and the best compositions on *Urban Village* are strongly reminiscent of her variations on 'After The Rain' and others.

Gerald Wiggins (born 1922)

PIANO

The New Yorker made most of his music on the West Coast.

(*) **Gerald Wiggins 1950 Classics 1218 *Wiggins; Pierre Michelot, Buddy Banks, Jean Bouchety (b); Kenny Clarke, Chico Hamilton (d).* 6–9/50.

*** **The Gerald Wiggins Trio** VSOP 28 *Wiggins; Joe Comfort (b); Bill Douglass (d). 56.*

(*) **Music From Around The World In Eighty Days In Modern Jazz / * The King And I** Original Jazz Classics OJCCD 1761 / Fresh Sound FSRCD53 *Wiggins; Eugene Wright (b); Bill Douglass (d). 56–57; 58.*

*** **Wiggin' Out** Original Jazz Classics OJCCD 1034 *Wiggins; Harold Land (ts); Jackie Mills (d). 9/60.*

*** **Relax And Enjoy It!** Original Jazz Classics OJCCD 173 *Wiggins; Joe Comfort (b); Jackie Mills (d). 61.*

Gerry Wiggins began with swing big bands, but he has pursued much of his career as an accompanist, originally with Lena Horne. On his own, with an appropriate rhythm section, he plays light, undemanding but beguiling swing-to-cool piano, rarely challenging the listener and preferring to make a few well-chosen remarks rather than dramatically refashioning a tune. The Classics CD covers his earliest titles under his own name (most of them were actually issued as by 'Jerry Wiggins'), cut in Paris for Swing and Vogue. Wiggins sounds more boppish on some of these titles and there is a rather peculiar vocal by Chico Hamilton on 'By The River Sainte Marie'. Unfortunately the music is mostly in poor to average sound.

Trio, originally on the Tampa label, suggests a keen kinship with Garner and Peterson. Ellington's 'I Don't Know What Kind Of Blues I Got' is authoritative, and all the uptempo pieces are played with dexterity and plenty of punch. The *Eighty Days* and *King And I* material is typical of many records that were worked up from popular contemporary film and show material, and while they're not bad they sound as perfunctory as most such genre entries; the Rodgers & Hammerstein tunes on the latter at least have a certain jazz currency. *Relax And Enjoy It!* has worn well enough, although this amiable recital of a few standards will probably appeal only to the piano trio collector who must have everything.

Wiggin' Out is something different: Wig plays Hammond organ on this one, with the surprise presence of Harold Land. It's the tenorman who earns the stars, mostly, since Wiggins isn't exactly Jimmy Smith at the organ and the music is a bit lead-footed under Mills's stewardship. But some pleasing moments survive – catch Land's lean and pointed solo on 'A Night In Tunisia'.

***(*) **Wig Is Here** Black & Blue BB 952.2 *Wiggins; Major Holley (b); Oliver Jackson, Ed Thigpen (d). 3/74–3/77.*

This is the second CD edition of this material, and we were rather pleased to be reacquainted with it. There's nothing here to startle or even surprise, but as a faithful documenting of Wig's rocking swing, his chuckling good humour and unaffected bluesiness, it works uncommonly well. Thigpen drums on the earlier session, Jackson on the later one, and there's little to choose between them in terms of quality. The latest remastering brings exceptionally clean and upfront sound.

*** **Celebrating Wig's 80th At The Jazz Bakery** Madwig 0006 *Wiggins; Bobby Rodriguez (flhn); John Campbell, Bill Cunliffe, Benny Green (p); Kenny Burrell (g); Jeff Clayton, Paul Humphrey (b); Paul Kreibich, Bob Maize (d). 4/02.*

The old chap does a turn with the trio of Humphrey and Maize, but it's a token appearance in all honesty and just a small component of a friendly night of celebration. There's nothing here that's likely to be of much interest to anyone who wasn't actually there – unless you were meant to be and missed it – but it's amiable enough.

Bob Wilber (born 1928)

SOPRANO, ALTO AND TENOR SAXOPHONES, CLARINET

Born in New York. He studied with both Bechet and Tristano. Worked in various Dixieland–swing–bop situations in the '50s and '60s, before joining the World's Geatest Jazz Band in 1968 and forming Soprano Summit in 1973 with Kenny Davern. He announced his retirement in 1995 but still seems to be recording.

*** **Live At The Illiana Jazz Club** Storyville STCD 8254 *Wilber; Kenny Davern (ss, cl); Marty Grosz (g); Eddie De Haas (b); Bob Cousins (d). 11/76.*

*** **Vital Wilber & Lilting Lind** Phontastic 8857 *Wilber; Ove Lind (cl); Björn Milder (p); Lars Erstrand (vib); Rolf Berg (g); Arne Wilhelmsson (b); Pelle Hultén (d). 4/77.*

*** **Original Wilber** Phontastic 8870 *Wilber; Dave Mckenna (p); Lars Erstrand (vib); Bill Crow, Arne Wilhelmsson (b); Connie Kay (d); Pug Horton (v). 4 & 11/78.*

Once upon a time everyone tried to play soprano sax like Sidney Bechet. Now that everyone tries to play soprano like either Coltrane or Steve Lacy, Bob Wilber seems something of a throwback. Since he actually played with Bechet and has done more than anyone to keep that master's music in circulation, there's no 'authenticity' problem here. Wilber still seeks the wide, singing tone of his mentor, but he long since became his own man, and even where there is a specific homage – as in *On The Road* (see below), which was made by his band, Bechet Legacy – he still sounds like himself. This is an impressive run of records. Soprano Summit was a popular double-act on the small horn with Davern; *Live At Illiana* finds the two of them on a good night in Chicago, and it's a lot of fun.

The two Phontastics fill in something of a gap in our previous listing. Wilber was touring and recording widely during the Soprano Summit years, often appearing on Dixieland repertory projects. These are decent records with enthusiastic support, but they don't shout to be heard and you can almost sense Bob's another-day-another-session attitude here and there, good as he usually is when it comes time to blow.

***(*) **Summit Reunion / ***(*) Yellow Dog Blues** Chiaroscuro CR(D) 311 / 339 *Wilber; Kenny Davern (cl); Dick Hyman (p); Bucky Pizzarelli (g); Milt Hinton (b); Bobby Rosengarden (d). 5/90; 3/95.*

*** **Summit Reunion – Jazz Im Amerika Haus Vol. 5** Nagel Heyer 015 *Wilber; Kenny Davern (cl); Dave Cliff (g); Dave Green (b); Bobby Worth (d). 9/94.*

The band was dissolved for a while, and in the interim Davern chose to give up soprano in favour of clarinet alone. Their reunion album is very strong, the more piquant since there's a regular contrast between the horns rather than a doppelgänger effect. The group carried on into the '90s, though the concert set from the Amerika Haus is a potboiler – Wilber and Davern seem to be jogging through this one rather than striking sparks. However, *Yellow Dog Blues* is much more like it; everyone seems in the highest of spirits and Davern and Wilber run good-natured rings round each other; listen also for the marvellous things Hyman is playing in the ensembles. Three perfect choices: 'I'll See You In C-U-B-A', 'Hindustan' and 'The Japanese Sandman'.

***(*) **On The Road** Jazzology JCD-214 *Wilber; Glenn Zottola (t); Mark Shane (p); Mike Peters (g, bj); Len Skeat (b); Butch Miles (d). 11/81.*

*** **Ode To Bechet** Jazzology JCD-142 *As above, except omit Skeat; add Vic Dickenson (tb, v); Reggie Johnson (b); Joanne 'Pug' Horton (v). 8/82.*

***(*) **The Duet** Progressive PCD 7080 *Wilber; Dick Wellstood (p).* 3/84.

*** **Bechet Legacy** Challenge CHR 70018 *Wilber; Randy Sandke (t); Mike Peters (g); John Goldsby (b).* 1/84.

**** **Dancing On A Rainbow** Circle CCD-159 *Wilber; Wallace Davenport (t); David Sager (tb); Clarence Ford (cl, ts, bs); Dave Bodenhouse (p); Danny Barker (g); Dewey Sampson (b); Freddie Kohlman (d); Joanne 'Pug' Horton (v).* 12/89.

Wilber's other projects are perhaps rather more interesting. *On The Road* is a very fine salute to Bechet, uncovering many rarities in the material and with top-notch support from Zottola in particular. The CD remastering is a bit bright. *Ode To Bechet*, though it welcomes Vic Dickenson to the ranks in a guest role, is a slight disappointment: the material seems a bit taut, and Dickenson can't really find an effective way in. *Bechet Legacy* puts similar material into a concert situation, and though Sandke isn't much like Muggsy Spanier, the instrumentation inevitably evokes the Bechet–Spanier small group. Another astute piece of revivalism. Better still, though, is *Dancing On A Rainbow*. This is an exemplary mainstream outfit, with Sager's quirky trombone and Ford's ripe gallery of reeds lending character as well as precision, and Wilber's Ellington archaeology is spot-on. It was a shrewd idea to bring back 'Love In My Heart' and 'Charlie The Chulo', but all the material turns out well.

The 1984 duets with Dick Wellstood have made a welcome transition to CD. Wellstood's slightly macabre imagination might not be to all tastes, as in his transformation of 'I've Got You Under My Skin' into a stride showcase, but he was a thinking player and had the executive powers to match. Wilber, more of a literalist, makes a nice balance, and the disc has some superb moments, although on a recent reacquaintance we admit we found the studio sound very fierce.

*** **Horns A-Plenty** Arbors ARCD 19135 *Wilber; Johnny Varro (p); Phil Flanigan (b); Ed Metz Jr (d).* 3/94.

***(*) **Bean** Arbors ARCD 19144 *Wilber; Harry Allen, Tommy Whittle, Antti Sarpila (ts); Mick Pyne (p); Dave Green (b); Clark Tracey (d).* 10/94.

***(*) **Nostalgia** Arbors ARCD 19145 *Wilber; Ralph Sutton (p); Bucky Pizzarelli (g); Bob Haggart (b); Butch Miles (d).* 3/95.

*** **The Hamburg Concert – Tribute To A Legend** Nagel Heyer CD 028 *Wilber; Randy Sandke (t); Mark Shane (p, v); Dave Cliff (g); Dave Green (b); Butch Miles (d); Joanne 'Pug' Horton (v).* 10/95.

*** **Bufadora Blow-Up** Arbors ARCD 19187 *Wilber; Charlie Bertini, Wendell Brunious, Jon-Erik Kellso, Bob Merrill (t); Dan Barrett, George Masso, Paul O'Connor (tb); Shoeless Henry Aaron, Jerry Jerome, Brian Ogilvie, Scott Robinson, Chuck Wilson (sax); Dick Hyman (p); Howard Alden (g); Phil Flanigan (b); Ed Metz Jr (d); Joanne 'Pug' Horton (v).* 3/96.

***(*) **What Swing Is All About** Nagel Heyer 5007 *Wilber; Antti Sarpila (cl, ts); Mark Shane (p); Phil Flanigan (b); Joe Ascione (d); Joanne 'Pug' Horton (v).* 9/96.

Although Wilber had announced his retirement from active duty, he seems to have been busier than ever with making records. These are rather a mixed lot. *Horns A-Plenty* finds him switching between clarinet and four saxes on a typically arcane set of tunes, with a few lightweight originals floating in among the likes of 'Just A Rose In A Garden Of Weeds'. Not bad, but the music's pleasantries tend to leave no impression. *Bean* puts a four-man tenor team through its paces on a tribute to Coleman Hawkins. Wilber concentrates on Hawk's music from the '30s and early '40s, and there are some ingenious reductions and embellishments on what are in several cases neglected originals. The team is recorded in a dry but very effective acoustic, and some of the unison passages are played wonderfully, with Wilber and Whittle emerging as the most Hawk-like. *Nostalgia* is mostly ballads and tunes from bygone albums. If Wilber were British, he might have thought twice about doing 'The Lambeth Walk' here; and a couple of the classical pieces recall the days of Rudy Wiedoft. Stately stuff. If Wellstood were still alive, he might have lent a Machiavellian touch at the piano, but Sutton, admirable though he is, is no such ironist.

The Hamburg Concert is another Bechet Legacy project, with a string of tunes associated with the great man and played with the expected brio by the band – a little too much brio, perhaps. Butch Miles is on his most bumptious form, and though that actually gives the music a sometimes welcome kick, it occasionally seems to egg the normally meticulous Sandke into overplaying what he seems to be hearing as a supercharged Armstrong role. It's still agreeable to hear a contemporary band playing 'Egyptian Fantasy' and 'Dans La Rue D'Antibes'.

The big-band date comes from Wilber's feature spot at the 1996 March Of Jazz Festival in Florida. It falls easily on the ear, and as a soloist Wilber works sunnily in this context, but his writing for the band is nothing very special – he likes the reed section, and that's about it. A better choice is *What Swing Is All About*, another concert set on Nagel Heyer but measured with particular grace and balance by Wilber and confrères. Sarpila proves to be very *simpatico* in the front line and the material, though saddled with a few overbaked chestnuts, comes up fresh.

*** **You Ain't Heard Nothin' Yet!** Jazzology JCD-328 *Wilber; Kenny Davern (cl); Mark Shane (p); Bucky Pizzarelli (g); Frank Tate (b); Hal Smith (d).* 4/99.

***(*) **Summit Reunion In Atlanta** Jazzology JCD-385 *Wilber; Kenny Davern (cl); Johnny Varro (p); James Chirillo (g); Frank Tate (b); Joe Ascione (d).* 4/01.

As with (in another field) Fairport Convention, this band has so many reunions that it seems like it's on permanent recall. The rhythm section is, though, subject to change. *You Ain't Heard Nothin' Yet!* is all Jolson-associated material, although it doesn't, alas, do 'Mammy' (or 'Yaaka Hula Hickey Dula', or 'Quarter To Nine', or ...). Tightly organized, with most pieces around the four- or five-minute mark, the set percolates nicely enough but could use a little more abandon – it's not as if Jolie was exactly a reserved performer, after all.

The Atlanta set (the packaging suggests it's a live set, but it was done in a studio) is much more like it, with both principals in very warm order. Chirillo could use a better sound in the microphones, especially as he's generously featured, but Varro fits in in fine style and it's the horns everyone's come to hear.

***(*) **Fletcher Henderson's Unrecorded Arrangements For Benny Goodman** Arbors ARCD 19229 *Wilber; Jean Imbert, Eric Robert, Phillippe Luadet, Ron Dixon, Jacques Sallent (t); Laurent Hotta, Didier Pascal, Michel Chalot (tb); Paul Chéron, Stéphane Lourties (as); Michel Pastre (ts); Guy Robert (bs); Tierry Ollé (p); Henri Chéron (g); Pierre-Luc Puig (b); Jean-Luc Guiraud (d).* 7/99.

***(*) **More Never-Recorded Arrangements For Benny Goodman** Arbors ARCD 19282 *As above, except omit Pastre; add Jean-François Bonnel, Gérard Barbie (ts, cl).* 10/02.

The Tuxedo Big Band assist Wilber on these first-time (re-) creations, explained by the somewhat prosaic titling. The orchestra secure an amazingly lifelike copy of the vintage Goodman orchestra on the first disc, and with a trove of 'new' charts by his most formative arranger the old master's sound comes convincingly back to life here. On disc two, it's a wider range of hands involved – including Benny Carter, Eddie Sauter and Buck Clayton – but handled with the same aplomb. Wilber is the principal soloist, but the rest of the band are no slouches and get plenty of feature spots along the way. Any Goodman fan will surely welcome these records, and the sound is exemplary on both. A nice collaboration between a French band and (for once) an American label.

Also, in brief:

*** **Bob Wilber And The Scott Hamilton Quartet** Chiaroscuro CR(D) 171. 6–7/77.
Good, solid mainstream, and little more.

** **The Music Of King Oliver** GHB BCD-201. 5/81.
Inexplicably dull homage.

*** **Memories Of You: Lionel And Benny** Black & Blue 897-2. 11/95.
Amiable canter through the Goodman–Hampton book.

*** **A Perfect Match** Arbors ARCD 189193. 8/97.
OK Hodges tribute, with Dick Hyman on organ.

*** **Everywhere You Go There's Jazz** Arbors ARCD 19202. N.D.
The International March Of Jazz All Stars – big name, moderate music.

Joe Wilder (born 1922)

TRUMPET

A fine lead man, he was hidden in section and studio work for many years, but enjoyed an Indian summer in straight-ahead jazz again.

*** **The Pretty Sound/Jazz From 'Peter Gunn'** Collectables COL 7550 *Wilder; Urbie Green (tb); Phil Bodner, Jerome Richardson (reeds); Hank Jones (p); Al Casamenti (g); George Duvivier, Milt Hinton (b); Don Lamond, John Cresci (d). 12/58–1/59.*

A pair of Columbia albums, which made up the Collectables reissue, and a single date for Savoy were Joe Wilder's only albums under his own name from the LP era. The Collectables pairing is nothing special, really – one set of pretty tunes aimed at the bachelor-pad market, and one of themes from the then-popular *Peter Gunn* TV series – but Joe brings his dedicated professionalism to bear on both, and the lovely sound of his trumpet-playing is reason enough to hear them. Both muted ('Brief And Breezy') and open ('Joanna') he sounds wonderful, particularly on Henry Mancini's music. Hank Jones, a great pal in the studios, plays on both sessions.

***(*) **Alone With Just My Dreams** Evening Star ES-101 *Wilder; James Williams (p); Remo Palmieri (g); Jay Leonhart (b); Sherman Ferguson (d). 8/91.*
*** **No Greater Love** Evening Star ES-103 *Wilder; Seldon Powell (ts, f); Bobby Tucker (p); James Chirillo (g); Milt Hinton (b); Sherman Ferguson (d). 8/93.*
***(*) **Among Friends** Evening Star ES-106 *Wilder; Warren Vaché (c); Frank Wess (ts, f); Chris Neville, Bill Charlap, Skitch Henderson (p); Russell Malone, Bucky Pizzarelli (g); Steve LaSpina, Jerry Bruno (b); Chuck Redd, Joe Cocuzzo (d). 8–9/02.*

Joe's command has faded a little but his choice of notes and august delivery are wonderful to hear. The first is the best: on 'Struttin' With Some Barbecue' he evokes memories of a lost generation of hot trumpetmen, but the ballads are special and the closing 'What A Wonderful World' will melt hearts of stone. *No Greater Love* varies the playing situations with duo, trio and sextet tracks – Joe's ingenious chorus on the title-tune is a delight – but one misses the simplicity and straightforwardness of the previous record. But *Among Friends*, with Joe celebrating his 80th in the company of players of his own and some younger generations, is fine: the sheer warmth and vivacity of the playing make one overlook the slight shortcomings.

Barney Wilen (1937–96)

SOPRANO, ALTO, TENOR AND BARITONE SAXOPHONES

Born in Nice, Wilen made a big impact on Parisian audiences when still a teenager and played with Miles Davis in 1957. A stop-start career saw him working as an engineer and film-maker as much as playing sax. Toyed with free and jazz-rock but returned to straight-ahead playing in the '80s.

***(*) **Jazz Sur Seine** Emarcy 548317-2 *Wilen; Milt Jackson (p); Percy Heath (b); Kenny Clarke (d); Gana M'Bow (perc). 58.*
*** **Newport '59** Fresh Sound FSRCD 165 *Wilen; Clark Terry (t); Toshiko Akiyoshi, Bud Powell, Ewald Heidepriem (p); Tommy Bryant, Eric Peter, Karl Theodor Geier (b); Roy Haynes, Kenny Clarke, Eberhardt Stengl (d). 59.*

Basically a tenor-player, Wilen made his name when Miles Davis chose him to play in a group he was fronting in Europe in 1957. But Wilen had already garnered a reputation with visiting Americans for a considerably accomplished technique and a real mastery of hard-bop forms. At last one of his French albums has come back, on Emarcy; the rhythm section is familiar, but Milt Jackson plays piano. There's some beautiful playing by the saxophonist, his tone veiled but wonderfully singing, on the blues 'Nuages' and 'Epistrophy'. Wilen's subsequent visit to play at Newport in 1959 is commemorated by the Fresh Sound CD, although there's only 20 minutes of music from that occasion. Akiyoshi plays exuberant bebop piano in support and Wilen's even, supple tenor works patiently and impressively through 'Passport' and 'Barney's Tune', with what was then a rare appearance of the soprano on 'Round Midnight', in which his tonal control is impressive. Two other tracks of unclear date find him with Powell (very subdued), Terry and Clarke; Wilen's solo on 'No Problem' is typically artful – since the recording is subject to some vagaries of balance, he seems to emerge from the shadows here. There is also another 'Round Midnight' with a German rhythm section.

Don Wilkerson (1932–86)

TENOR SAXOPHONE

Not strictly a 'Texas tenor', the Louisianan might just as well have been. A veteran of blues and R&B sessions with the likes of Ray Charles and B. B. King, he also recorded hard bop and soul-jazz as a leader.

*** **The Texas Twister** Original Jazz Classics OJCCD 1950 *Wilkerson; Nat Adderley (c); Barry Harris (p); Sam Jones, Leroy Vinnegar (b); Billy Higgins (d). 5/60.*

Wilkerson's debut as leader came thanks to the enthusiasm of Cannonball Adderley, who produced sympathetically. *The Texas Twister* isn't quite as headlong as the title suggests and there are subtleties to be found amid the blowing-session clichés. A superb line-up guaranteed a very professional product, with Nat Adderley and pianist Harris in especially good form. Wilkerson's only writing credit is the predictable 'Jelly Roll'. He comes across better on more challenging ideas, notably Adderley's breezy title-track.

***(*) **The Complete Don Wilkerson On Blue Note** Blue Note 24555 2CD *Wilkerson; Johnny Acea, Sonny Clark (p); Grant Green (g); John Patton (org); Lloyd Trotman, Butch Warren (b); Willie Bobo, Ben Dixon, Billy Higgins (d).* 5 & 6/62, 7/63.

Don's three sessions for the Blue Note label, which relied as heavily on this kind of fare as on more advanced music, are handily gathered onto one set. The three sets he made with Alfred Lion and Rudy Van Gelder were actually released out of sequence. *Elder Don* was recorded a month before the cuts on *Preach, Brother!* but released only somewhat later, and one can see why. The playing on the latter record is much crisper and more together, almost as if the band melded only after that first 'rehearsal'. Sonny Clark is also a much more compelling player than Johnny Acea, while Billy Higgins is a more appropriate rhythm man than the talented but miscast Willie Bobo.

The outstanding cut on the May 1962 session is a beautiful reinterpretation of Bob Wills's Texas swing classic, 'San Antonio Rose', which sits delightfully with Wilkerson's own 'Lone Star Shuffle'. His writing confidence is much higher on *Preach, Brother!* and, while there are no lost classics in the set-list, 'Camp Meeting', 'Homesick Blues' and 'Pigeon Peas' are all strong items.

The final session for Blue Note was recorded a year later and saw Don return to a more straightforward format and a simpler accompaniment. Green is still present and still playing with a forceful grace, but Patton and Dixon offer a more secure and predictable platform for the leader. No particularly outstanding tracks from this session; but if you've bought into the concept, much to enjoy.

Ernie Wilkins (1922–99)

TENOR SAXOPHONE, ARRANGER

A clever and distinctive chartsman, he moved to Copenhagen in 1979 and launched his Almost Big Band there.

*** **The Swingin' Ernie Wilkins Orchestra: The Big New Band Of The 60s** Fresh Sound FSRCD 398 *Wilkins; Thad Jones, Joe Newman, Ernie Royal, Clark Terry, Charlie Shavers, Richard Williams, Snooky Young (t); Henderson Chambers, Paul Faulise, Al Grey, Mickey Graume, Jack Rains (tb); Earl Warren (as); Marshall Royal (as, cl); Yusef Lateef, Frank Wess (as, ts, f); Benny Golson, Paul Gonsalves, Seldon Powell, Zoot Sims (ts); Charlie Fowlkes (bs); Walter Bishop, Jimmy Jones (p); Eddie Costa (vib); Kenny Burrell, Freddie Greene (g); Ron Carter, Eddie Jones (b); Charlie Persip (d).* 12/59, 1 & 4/60.

These sessions were released by Everest as *The Swingin' Mr Wilkins* and *The Big New Band Of The 60s*. At the threshold of the decade, Ernie certainly tried to buck the trend by putting together a large ensemble at a moment when only small groups and studio orchestras made any commercial sense. The quality of personnel is obvious and while Wilkins was never a charismatic front-man, he had first call on enough world-class soloists to give these records the frosting they'd need to catch the eye and ear in 1960. The material on the first disc was mostly very safe – 'Stompin' At The Savoy', 'Makin' Whoopee', 'The Continental' – but the invention is in Wilkins's voicings, which are the essence of modern swing, often using altered and augmented chords, with interesting elements of voice-leading and other devices. The fare is more varied on the later (April) dates but the two sit together surprisingly well on this valuable package.

*** **Montreux** Steeplechase SCCD 31190 *Wilkins; Allan Botschinsky, Willie Cook (t); Vagn Elsberg (t, flhn); Erling Kroner (tb); Per Goldschmidt (ts, bs); Bernt Jaedig, Jesper Thilo (ts); Kenny Drew (p); Mads Vinding (b); Aage Tanggaard (d).* 7/82.

***(*) **On The Roll** Steeplechase SCCD 31225 *Wilkins; Jeff Davis, Benny Rosenfeldt, Jens Winther (t); Erling Kroner (tb); Jan zum Vohrde (as); Per Goldschmidt (ts, bs); Bernt Jaedig, Jesper Thilo (ts); Kenny Drew (p); Jesper Lundgaard (b); Ed Thigpen (d).* 86.

Wilkins seemed to settle very happily in Scandinavia and his Almost Big Band became a favourite, powerful enough to generate a solid wall of noise, but subtly inflected and mobile enough to preserve the virtues of small-group playing, as contemporary taste dictated. No nonsense about french horns or extra keyboards. Wilkins kept his arrangements sounding rich and nuanced by the way he positioned his players, keeping the rhythm supple but loose. 'Hi-Fly' is a fantastic opener on the *Montreux* album, one of the best readings on record of Weston's classic composition, which is constructed on fifths, a device that obviously appeals to Ernie. His own work here and on the subsequent Steeplechase reflects a similar approach: everything kept clean and uncomplicated; the solos don't outstay their welcome; the sound is typically good. A shame there isn't anything later of Ernie's to report: a couple of Japanese issues, and no sign yet either of more of the early stuff being reissued.

Andreas Willers (born 1957)

GUITAR

Fine Austrian player with a distinctive sound.

*** **Tin Drum Stories** Between The Lines btl 10179 *Willers; Horst Nonnenmacher (b); Horst Griener (d, dictaphone).* 12/00.

*** **In The North** Between The Lines btl 10196 *As above, except omit Griener; add Yves Robert (tb); Paul Bley (p).* 10/02.

*** **Montauk** Between The Lines btl 71208 *Willers; Dominique Pifarély (vn); Alain Grainge (clo); Michael Griener (d, perc).* 12/04.

Anyone chancing across the first album might think they were listening to Joe Morris or, glimpsing the cover, a freer and funkier than usual disc by label-mate James Emery. In fact, this trio set, which follows a couple of earlier Sound Aspects records, is inspired by Günter Grass's great novel *Die Blechtrommel*. Quite how it's inspired and how these terse lines tie up with Grass's tale of the imagination and control can't be determined easily, but it's a very engaging set. Griener is an interesting player, who may have been given a tin drum on his fourth birthday, but it's Willers's single-note lines which keep the set from complete abstraction, cutting trajectories across Nonnenmacher's moaning bass.

The appearance of 'The Train And The River' and variations on his 'Yggdrasil' on *In The North* makes the album a kind of tribute to Jimmy Giuffre. Bley has rarely sounded more rarefied in recent years, closer to his own free-jazz self than the modified bop of most of his current projects. That's not to say it's not engaging and entertaining music, but it requires a determined suspension of expectations to make it work. Cool and thoughtful as you'd expect.

Montauk's a lovely record. With Pifarély and Grainge, the sound is that of a heterodox string trio. Griener is all subtlety and exactness, even when conjuring up imaginary landscapes, and Willers's own array of guitar and banjos creates a sonic world of quiet vividness. Perhaps too many miniatures: some more-extended playing would be welcome.

Baby Face Willette (1933–?)

ORGAN

Born Roosevelt Willette in either New Orleans or Little Rock (no one seems to know for sure), he moved to Chicago and then New York. After a brief career, he pretty much disappeared.

*** **Face To Face** Blue Note 93180 *Willette; Fred Jackson (ts); Grant Green (g); Ben Dixon (d).* 1/61.

(*) **Mo'Rock / Behind The 8-Ball Groove Hut 66702 *Willette; Ben White (g); Eugene Bass, Jerold Donovan (d).* 3, 4 & 11/64.

Willette began his career as a pianist in R&B and gospel, and though Jimmy Smith was his main model something of a pianist's touch remained in his playing. The debut set is solid soul-jazz, unremarkable as far as any stylistic innovation is concerned but marked by some strong original writing. Alternates of 'Somethin' Strange' and the title-track suggest an imaginative, responsive player, able to vary his own conception at will, but Jackson is a drab soloist in the Gene Ammons mode and only a few flourishes from Green add much to the leader's own statements.

Willette's best record, *Stop And Listen*, is perversely not available at the moment, though there was a 1995 CD reissue. The later material is taken from two Argo sets, *Mo'Rock* and *Behind The 8-Ball*, neither of them in any way revelatory, though neither badly enough executed nor so out of touch with the times as to explain Willette's subsequent disappearance.

Bruce Williams

ALTO SAXOPHONE

Vivid player; comes out of bebop but with free and funky overtones.

*** **Brotherhood** Savant 2004 *Williams; Russell Gunn (t); Alan Palmer (p); Dwayne Dolphin (b); Cecil Brooks III (d).* 7/97.

*** **Altoicity** Savant 2025 *As above, except omit Palmer, Dolphin; add Marc Cary (p); Gerald Cannon (b).* 5/00.

Williams isn't well-known and can be slightly anonymous in a solo, but his two issued albums are worth having for the sheer energy and dexterity he brings to mostly original programmes. The first group, anchored by Savant man Brooks, is probably the better of the two by a whisker, mostly because the material is more inviting. On McLean's 'Jackie's Tune', he lifts the curtain on one obvious influence. 'Portrait Of Jennie', 'Out Of Nowhere' and 'I Can't Get Started' are all despatched with some thought, but it's originals like 'Memory Of Waterford' and 'Ichi-Wuda' which stick in the mind.

The replacement of Palmer with Cary adds a measure of sophistication to the rhythm section, but that isn't necessarily what this music needs. Williams's lines are strong and simple enough to deserve relatively unembellished performance. If you enjoyed the first date, and the leader's burnished tone, you'll probably want the second disc as well.

Buster Williams (born 1942)

DOUBLE BASS

Born in Camden, New Jersey. Originally coached in drums as well as bass, he has a rock-solid theoretical grounding gained at the Combs College of Music, Philadelphia. His eventual career was mapped out when he first heard Oscar Pettiford's bass improvisations.

***(*) **Somewhere Along The Way** TCB 97602 *Williams; Gary Bartz (as); Carlos McKinney (p); Stefon Harris (vib); Lenny White (d).* 11/96.

***(*) **Lost In A Memory** TCB 99252 *As above, except omit Bartz, McKinney; add Geri Allen (p).* 97.

The little genius has graced many records over the years but, unlike many a gifted sideman, has also created a body of work under his own name. Buster's harmony is impeccable and he has a rhythmic sense that is unfailing, feeling and utterly original. Williams worked with singers for many years – Dakota Staton, Nancy Wilson, Betty Carter – and always shows an instinct for the dimensions of song. His own compositions, like 'Toku-Do', call out for lyrics and a tough-but-tender singing voice. Williams loves to play melody-lines, scampering tunes almost too urgent for coherence. *Somewhere Along The Way* unveils the bones of a line-up that was to express Williams's music with real confidence. Vibist Stefon Harris cut his teeth in this band, filling the role that Roy Ayers had performed in the past. Gary Bartz had a similar background in Miles's band and is exceptional on 'Summertime' (*Somewhere*). Without a horn, the recent *Lost In A Memory* is even more focused and at times very intense. A couple of horn-led tracks might have made sense, but Buster's playing is so good that one wouldn't have it any other way..

***(*) **Houdini** Sirocco SJL 1014 *Williams; Geri Allen (p); Lenny White (d).* 3/00.

A lucid essay on the modal forms of the kind of jazz which Williams grew up playing and which he clearly feels still have endless possibilities. Aside from a couple of standards, the only non-Williams originals are Hancock's 'Sorceror' and Shorter's 'Fall', which gives a close idea of the terrain Buster's moving through. Allen is masterful in this music, and if White might seem an unlikely choice, he's a regular playing partner of Geri's and the trio have a serene empathy. Unlikely to garner much attention, in a world full of piano trio records, but Sirocco deserve praise for making it happen.

**** **Griot Liberté** High Note HCD 7123 *Williams; George Colligan (p); Stefon Harris (vib); Lenny White (d).* 2/04.

A fine version of 'Joined At The Hip' and an interesting return visit to 'Concierto De Aranjuez' help to make this a vintage Williams set. He sounds effortless now and capable of almost anything in his solos. Colligan and Harris combine well, but it's the consistently underrated White who walks off with much of the honours. A crisp display from him.

Also, in brief:

*** **Live At The Montreux Jazz Festival, 1999** TCB 20152. 7/99.

Buster's leads on 'Toku-Do' are a sharp reminder of what a formidable player he is. Of bassist-led bands, only Ray Brown's could come up to this standard at the time.

*** **Joined At The Hip** TCB 21202. 5/02.

A tight, remarkably punchy bop set with Steve Wilson (*as*) in the Bird role.

Clarence Williams (1893–1965)

PIANO, JUG, VOICE

Born outside New Orleans, he was a smart hustler who was already earning money from publishing by 1916. He later owned his own publishing house in New York, while organizing countless recording sessions as A&R man for OKeh and playing either piano or jug on his own dates (his wife, Eva Taylor, sang on many, too). He eventually left the business in 1943 and ran a shop in Harlem.

(*) **Clarence Williams 1921–1924 Classics 679 *Williams; Thomas Morris, Louis Armstrong (c); Charlie Irvis, John Mayfield (tb); Buster Bailey, Sidney Bechet (cl, ss); Don Redman (as); Buddy Christian (bj); Sara Martin, Eva Taylor, Lawrence Lomax, Rosetta Crawford, Mamie Smith, Margaret Johnson, Virginia Liston, Sippie Wallace, Maureen Englin (v).* 10/21–11/24.

*** **Clarence Williams 1924–1926** Classics 695 *As above, except add Johnny Dunn, Big Charlie Thomas, Edward Allen, Buber Miley (c); Joe 'Tricky Sam' Nanton, Jimmy Harrison, Jake Frazier (tb); Bob Fuller (cl); Coleman Hawkins (cl, ts, bs); Leroy Harris (bj); Cyrus St Clair (tba); Clarence Todd (v).* 7/25–4/26, 2/24–1/26.

*** **Clarence Williams 1926–27** Classics 718 *Williams; Tommy Ladnier, Jabbo Smith, Ed Allen, Bubber Miley, Tom Morris, Louis Metcalf (c); Jimmy Harrison, Joe 'Tricky Sam' Nanton (tb); Buster Bailey (cl); Arville Harris, Don Redman (cl, as); Coleman Hawkins (ts); Fats Waller (p); Leroy Harris (bj); Cyrus St Clair (bb); Eva Taylor (v).* 3/26–4/27.

*** **Clarence Williams 1927** Classics 736 *Williams; Ed Allen (c); Henry 'Red' Allen, Ed Anderson (t); Charlie Irvis (tb); Buster Bailey (ss, cl); Carmelo Jari, Arville Harris, Ben Whittet, Albert Socarras (cl, as); Leroy Harris (bj); Cyrus St Clair (bb); Floyd Casey (wbd); Clarence Lee, Evelyn Preer (v).* 3–9/27.

Williams was of negligible importance as a musician – he wasn't a great pianist, handled vocals with clumsy enthusiasm, and often resorted to blowing a jug on his Jug Band records – but he was a brilliant hustler and a master at making record dates come together. At his very first session, on the first CD listed above, he secured the services of Sidney Bechet (also making his debut), and in fact Bechet appears on every track on this disc. Later sessions brought in Armstrong alongside Bechet, Bubber Miley, Lorenzo Tio and others. The material was mostly novelty tunes ('Who'll Chop Your Suey When I'm Gone?') or vaudeville blues, with the occasional tougher piece – such as Sippie Wallace's two tracks on volume two – and some instrumentals by Williams's Blue Five.

Both Classics and Hot 'N' Sweet have undertaken complete series, but the latter quickly came to a halt. The Classics discs got off to an indifferent start with the first two discs, which had very mixed reproduction, although Classics 718 and 736 are more consistent and quite lively. Musically, the later sides are hotter, though Bechet makes a striking impact throughout the first disc, and his partnership with Armstrong on 'Cake Walking Babies From Home', 'Mandy Make Up Your Mind' and a few others is exhilarating enough to cut through the acoustic recording. The first Classics disc starts off with some ancient 1921 material in which Williams is basically a band singer on six tracks, historical curios more than anything. Classics 718 has several tracks where Williams and The Blue Five are accompanying the sweet-voiced Eva Taylor, but there is more jazz on Classics 736: three different versions of Williams's hit, 'Cushion Foot Stomp', the knockabout 'Old Folks Shuffle', a Brunswick date with Henry Allen and Ed Anderson as a two-trumpet front line, and two versions of another Williams favourite, 'Shootin' The Pistol'.

*** **Clarence Williams 1927–1928** Classics 752 *Williams; Ed Allen, Joe 'King' Oliver (c); Ed Cuffee (tb); Arville Harris, Benny Waters, Albert Socarras, Buster Bailey (cl, as); Coleman Hawkins (ts); James P. Johnson (p); Leroy Harris (bj); Cyrus St Clair (tba); Floyd Casey (d, wbd).* 10/27–8/28.

***(*) **Clarence Williams 1928–1929** Classics 771 *As above, except omit Hawkins, Johnson; add Ed Anderson (c); Ben Whittet (cl, as); Ernest Elliott (cl); Claude Hopkins (p); Charlie Dixon (bj); Kaiser Marshall (d).* 8/28–1/29.

*** **Clarence Williams 1929** Classics 791 *As above, except omit Anderson, Elliott, Hopkins, Dixon, Marshall; add James P. Johnson (p); Russell Procope (cl, as).* 1–5/29.

***(*) **Clarence Williams 1929–1930** Classics 810 *As above, except add Ed Anderson, Charlie Gaines, Leonard Davis, Henry 'Red' Allen (t); Geechie Fields (tb); Frank Robinson (bsx, hca, v); Prince Robinson (cl, ts).* 6/29–4/30.

*** **Clarence Williams 1930–1931** Classics 832 *Williams; Ed Allen, Bill Dillard, Ward Pinkett, Henry 'Red' Allen, Charlie Gaines (t); Jimmy Archey (tb); Albert Socarras (cl, as, f); Henry Jones (as); Arville Harris, Prince Robinson, Bingie Madison (cl, ts); Fred Skerritt (bs, as); Gene Rodgers, Herman Chittison (p); Lonnie Johnson (g); Goldie Lucas (g, bj); Ikey Robinson, Leroy Harris (bj); Cyrus St Clair (tba); Richard Fulbright (b); Bill Beason (d); Floyd Casey (wbd); Eva Taylor, Clarence Todd (v).* 5/30–2/31.

**** **Dreaming The Hours Away** Frog DGF14 *Similar to appropriate discs above.* 5/26–9/28.

***(*) **Whoop It Up** Frog DGF17 *Similar to appropriate discs above.* 2/29–2/31.

***(*) **Shake 'Em Up** Frog DGF37 *As for appropriate discs above.* 2/27–5/29.

***(*) **Speakeasy – QRS Recordings Vol 1** Frog DGF48 *Williams; Ed Allen, Joe 'King' Oliver (c); Ed Cuffee (tb); Buster Bailey (cl); Bennie Moten, Arville Harris (cl, as); Benny Waters (cl, ts); Leroy Harris (bj); Cyrus St Clair (tba); Anna Bell, Katherine Henderson (v).* 8–11/28.

Williams's music doesn't have any great variety in it: his basic configurations were the Washboard and Jug Bands, the Jazz Kings sides, a few stray piano solos, the occasional vocal where he's accompanied by another (James P. Johnson on one occasion) and some ensemble dates which are simply credited to the Williams Orchestra. The more knockabout material was reserved for the jug or washboard situations, but some of these also have a gentleness about them. Although Casey's irresistible beat and St Clair's parping lines provide a steady momentum, Williams could often find unexpected subtleties in some of his line-ups, pairing reeds together or providing space for the faithful Ed Allen to play one of his tight, incisive solos. Allen is the unsung hero of most of these dates, unfailingly consistent and interesting, and though a few star names turn up here and there, notably King Oliver, Eddie Lang and James P., it's Williams's repertory cast – Allen, Harris, St Clair, Casey, Whittet, Cuffee and a few others – who make the most of the music. Because the playing is fun and unpretentious, these tracks have often been undervalued over the years, but at the same time it's hard to pick out special highlights. We award a token extra notch for Classics 771 (some excellent individual tracks) and Classics 810 (a particularly nice variety of bands and approaches), but if you enjoy one of these discs, you'll enjoy them all.

Frog's two compilations of Williams's Columbia sessions offering superb sound from what seem to be mint copies of the originals make these model reissues. *Dreaming The Hours Away* is particularly outstanding since it includes several of the best Jazz Kings sides and 11 tracks – mostly accompaniments to the likes of Ethel Waters, Lucille Hegamin and Lizzie Miles – which aren't included in the Classics sequence. The sound on *Whoop It Up* is just as good, and although the only 'new' tracks are a pair of accompaniments to singer Bertha Idaho, these sessions are some of Clarence's best; the Columbia studios were his most congenial home. These are certainly the discs to get if you want only a couple of Williams CDs.

Frog's two later Williams sets are slightly more specialized. *Shake 'Em Up* gathers all his Brunswick, Victor, Paramount and Grey Gull sides from 1927–9, with alternative takes: it's a good sampler, in effect, of vintage Williams, with a handful of classics ('Cushion Foot Stomp', 'Shooting The Pistol') and some merely good ones, including his Victor solo date of February 1929. Transfers are astonishingly good, from beautiful originals! *Speakeasy* is even more of an achievement, since it gathers in 25 tracks culled from Williams's sessions for QRS – records which are in some cases stupendously rare. Even John R. T. apologizes for the sound on some tracks, but mostly it's fine. The tracks with blues singers Bell and Henderson are absent from the Classics sequence. Bravo to Frog!

*** **Clarence Williams 1933** Classics 845 *Williams; Ed Allen (c); Albert Nicholas, Cecil Scott (cl); Herman Chittison, Willie 'The Lion' Smith (p); Ikey Robinson (bj, g); Cyrus St Clair (tba); Willie Williams, Floyd Casey (d, wbd); Eva Taylor, Clarence Todd (v).* 5–11/33.

*** **Clarence Williams 1933–1934** Classics 871 *As above, except omit Nicholas, Chittison, Smith, Robinson, Williams, Taylor, Todd; add Charlie Gaines (t, v); Louis Jordan (as, v); James P. Johnson (p); Roy Smeck (bj, g); Dick Robertson, Chick Bullock, Little Buddy Farrior (v).* 12/33–6/34.

*** **Clarence Williams 1934** Classics 891 *As above, except omit Gaines, Jordan, Robertson, Bullock, Farrior; add Willie 'The Lion' Smith (p); Richard Fulbright (b); Ikey Robinson (bj, v); Eva Taylor, Clarence Todd (v).* 7–10/34.

*** **Clarence Williams 1934–1937** Classics 918 *As above, except omit Smith, Robinson, Todd, Johnson; add Wilbur De Paris (tb); Prince Robinson (ts); Jimmy McLin (g); William Cooley, Chick Bullock (v).* 9/34–4/37.

(*) **Clarence Williams 1937–1941 Classics 953 *Similar to above, except add James P. Johnson (p); Cozy Cole (d); Babe Matthews (v).* 4/37–10/41.

*** **Clarence Williams And His Orchestra Volumes 1 & 2** Timeless CBC 1-056 2CD / 057 2CD *As appropriate discs above.* 5/33–6/34; 6/34-4/37.

The Depression cut down so many survivors of the '20s that Williams's endurance seems remarkable. He actually made more records in 1934 than in some of his peak years. This is a little-known sequence of sessions, many of the originals very rare, and while nothing much changes from the earlier music, an almost repertorial feel takes over as one goes through the tracks. The principal voices remain those of Ed Allen and Cecil Scott, the most loyal of sidemen, whose respective styles grow more polished down the years without losing the old-fashioned heat that must have seemed anachronistic by the mid-'30s. Along with Casey (still playing washboard) and the similarly faithful St Clair, Williams went serenely on. There is the odd difference between dates: a 1934 Decca session with Willie 'The Lion' Smith (Classics 891) is brighter and rather louder than the others. But as late as the final Vocalion session, of May 1935 (Classics 918), the group are still playing disciplined, impeccable small-group jazz in the manner of a decade earlier.

The final Classics disc is a curiosity. Most of it is taken up with radio transcriptions of uneventful gospel material from 1937. There's a 1938 trio date which Williams hardly seems to take part in, and a final pair of titles with James P. and Eva Taylor from 1941.

The pair of Timeless two-CD sets are a first choice if this is the Williams vintage you're looking for. Several extra takes are included (not an especially revealing bonus, admittedly), and transfers and documentation beat the Classics discs hands down.

Cootie Williams (1910–85)

TRUMPET

Duke Ellington wrote two concertos for him, in 1940 and again in 1963, when Cootie rejoined the orchestra. Having replaced Bubber Miley, he developed a solo style that seemed to cover every creative eventuality, grainy, intense and making use of the mutes.

***(*) **Cootie Williams 1941–1944** Classics 827 *Williams; Milton Fraser, Joe Guy, Harold 'Money' Johnson, Ermit V. Perry, George Treadwell (t); Louis Bacon (t, v); Ed Burke, Jonas Walker, Robert Horton, George Stevenson, Sandy Williams, Lou McGarity (tb); Charlie Holmes, Les Robinson (as); Eddie 'Cleanhead' Vinson (as, v); Eddie 'Lockjaw' Davis, Bob Dorsey, Lee Pope, Greely Walters (ts); John Williams, Skippy Martin, Eddie De Verteuil (bs); Johnny Guarnieri, Kenny Kersey, Bud Powell (p); Artie Bernstein, Norman Keenan (b); Butch Ballard, Jo Jones, Vess Payne (d); Pearl Bailey (v).* 5/41–8/44.

(*) **Cootie Williams 1945–1946 Classics 981 *Williams; Billy Ford, Otis Gamble, Harold 'Money' Johnson, Ermit V. Perry, George Treadwell (t); Gene Redd (t, vib); Ed Burke, Robert Horton, Edward Johnson, Dan Logan, Julius Watson (tb); Rupert Cole, John Jackson, Frank Powell, Daniel Williams (as); Eddie 'Cleanhead' Vinson (as, v); Chuck Clarke, Everett Gaines, Eddie Johnson, Lee Pope, Sam Taylor (ts); Bob Ashton, George Favors, Eddie De Verteuil (bs); Arnold Jarvis (p); Sam Allen, Leroy Kirkland, Pee Wee Tinney (g); Jimmy Glover, Norman Keenan, Carl Pruitt (b); Butch Ballard, Sylvester Payne (d); Johnny Mercer, Bob Merrill, Tony Warren (v).* 2/45–7/46.

*** **Cootie Williams 1946–1949** Classics 1105 *Williams; Billy Ford (t); Bob Merrill (t, v); Edward Burke, Edward Johnson, Julius Watson (tb); Rupert Cole (as); Willis 'Gator' Jackson (ts); Bob Ashton (bs); Arnold Jarvis (p); Mundell Lowe (g); Norman Keenan, Leonard 'Heavy' Swain (b); Butch Ballard (d); Billy Mack, Eddie Matthews, The Balladeers (v).* 46–49.

Ellington wrote 'Do Nothing Till You Hear From Me' as a 'Concerto For Cootie', a feature for the young growler he recruited at 19 as a replacement for Bubber Miley. During the '30s Williams showed himself of all the Ellingtonians the one most capable of sustaining an independent career. His high, bright trumpet was to be replaced by even more agile players, but no one with the sheer musical intelligence of Cootie.

The Classics compilations do not include material recorded under any other leader, so the tracks with Hamp's band or Barney Bigard's Jazzopators (previously available on a Topaz compilation) are not included. As so often in this valuable and clearly documented series, one is apt to be distracted from the leader's achievement by early sightings of soon to be important players. Bud Powell's appearance with the Williams Orchestra marked an important phase in his career, and the band also made the first recordings of two Thelonious Monk compositions, 'Fly Right' (aka 'Epistrophy') and 'Round Midnight', the latter from the August 1944 date covered on both discs. Cootie's own contributions go their growling, alternately chipper and sombre, way. Some will undoubtedly favour the orchestra sides with Vinson playing and singing, and Lockjaw beginning to make his move. These are delightful recordings and even the rather muddy Classics sound can't blunt their appeal.

The second Classics volume is full of anticipations of Cootie's later swing to R&B. His bands of 1945 and 1946 are full of names who would play a part in a later chapter of American music: Gene Redd was the father of singer Sharon Redd and Gene Jr of Kool & The Gang; Sylvester Payne was the father of Basie's drummer; Eddie Vinson puts in an appearance as vocalist on 'Juice Head Baby' and 'When My Baby Left Me'. Excellent as many of these cuts are, they are far short of the quality of Williams's work with Duke. 'Echoes Of Harlem' comes from a 1946 session with Johnny Mercer as vocalist; elsewhere Bob Merrill takes on vocal duties. We find these dates pall on subsequent hearings, but Cootie's admirers will find enough of the real thing to make this a worthwhile purchase.

The latest Classics set takes up the story just as Cootie was looking for commercial success with vocal sides for Capitol, Majestic and Mercury. They're not the most profound things you'll ever hear and some of them are decidedly lame, almost novelty records, but the sound of Cootie's trumpet does cut through when he takes a feature and he sounds in good lip still.

Douglas Williams

CLARINET

A mysterious figure, active in '20s Memphis.

****(*) Douglas Williams 1928–1930** Jazz Oracle BDW 8012 *Williams; Nathaniel Williams (c); Alfoncy Harris (as, v); Blaine Eliott, Edgar Brown (p); Melvin Parker (g, v); Sam Sims (d); Telam Lee, B. Smith, Bethenea Harris (v). 1/28–6/30.*

Very little is known about Williams and these rare recordings are his only legacy. His style is somewhere between the New Orleans masters and the vaudevillian gaspipe players – a meeting between Johnny Dodds and Wilbur Sweatman, perhaps. Nine of the tracks are effectively solos with minimal accompaniment, but there are also three vocal duets and 13 titles which also feature a cornetist, whose identity is not always certain. Some of the playing is close to excruciating, but other pieces feature playing of real feeling. Annoyingly, both extremes are sometimes touched in the same song. Nothing here is immortal, but as a snapshot of what was going on in Memphis jazz in the later '20s – when very little jazz was being recorded there – it fascinates. John R. T. Davies remastered and the records will never sound better.

Fess Williams (1894–1975)

CLARINET, ALTO SAXOPHONE, VOICE

A great jazz entertainer in Chicago's clubland. He later went into real estate.

***** Pre-Victors: The Complete Set** Retrieval RTR 79032 *Williams; George Temple, Kenneth Roane (t); David 'Jelly' James (tb); Perry Smith (cl, ts, v); Gene Mikell (cl, as, bs, bsx); Hank Duncan (p); Ollie Blackwell (bj); Clinton Walker (tba); Ralph Bedell (d). 10/25–6/27.*

Williams clowned his way around Chicago's vaudeville scene for several successful years, and made a lot of records too. His Victor sessions are the most renowned, but this disc, as the title implies, includes everything he did earlier. While his own playing has more comical antics than hot playing in it, he had a pretty useful band and Temple and James in particular do some sterling work. Fess's vocals are a howling delight on tracks such as 'Wimmin – Aah!' and 'Make Me Know It', and though this is hardly a CD to sit through all in one go, it's a nice alternative to *A Love Supreme.*

Gareth Williams

PIANO

One of Britain's best accompanists.

***** Three** Ronnie Scott's Jazz House JHCD 62 *Williams; Dave Green (b); Tristan Maillot (d). 3/00.*

The thing that immediately strikes about Williams is his energy. It isn't deployed at the expense of thought, though. This club date is packed with ideas from start to finish, with Green a consistently reliable presence.

James Williams (1951–2004)

PIANO

A Memphis piano man who latterly taught at Berklee. Spent 1977–81 with Art Blakey and subsequently freelanced and produced in NYC.

***** Truth, Justice & The Blues / *** We've Got What You Need** Evidence ECD 22142 / 22207 *Williams; Bill Pierce, Steve Wilson (sax); Javon Jackson (ts on What You Need only); Christian McBride, John Lockwood, Tony Reedus (b); Yoron Israel (d); Miles Griffith, Roger Holland (v on TJ&B only); Dianne Reeves, Etta Jones, Vanessa Rubin (v on What You Need only). 12/94; 12/96.*

Williams's characteristic sound was deeply rooted in gospel and the blues, so it was no great surprise when he put out sets like these, with churchy vocals and a strong message. However, they make for strange survivals. Williams's recording career was quite sporadic, fitted in round a raft of other responsibilities, but he had some nice records on DIW which are worth hearing, and a good Sunnyside, which would also merit reissue. These song-based projects, which went out under the name ICU with lyrics by Pamela Baskin-Watson on the first record and standards on the second, are of limited appeal but do both feature fine playing from the overlapping personnel. Williams also has work on the DIW label in Japan, but his American work is surprisingly hard to find in any bulk.

Also, in brief:

***** Jazz Dialogues 1–4** Finas Jazz 101–104. 12/00–1/01.

Intriguing but inevitably patchy set of duos with a variety of R&B singers and mainstream modern players. Houston Person, Joe Lovano, Chris McBride, Russell Malone and Etta Jones are among those taking part.

Jessica Williams (born 1948)

PIANO

The prolific Baltimorean has a style very much her own but compounded of many elements of the jazz piano tradition, including Art Tatum, Dave Brubeck, Bill Evans and a lyrical edge reminiscent of Hampton Hawes.

***** The Next Step** Hep CD 2054 *Williams (p solo). 4/93.*
***** In The Pocket / *** A Song That I Heard** Hep CD 2055 / 2061 *Williams; Jeff Johnson (b); Dick Berk (d).* 4 & 7/93; 3/94.

The Next Step catches a mature artist at work. Plaudits to label boss Alastair Robertson for signing her up at a point in the story when Williams was not a well-known name outside Baltimore and California. When she is heard unaccompanied, her style is complex, clever and slightly overwrought, too laden with quotations and parallel ideas. Her experience as a drummer and Hammond-player, and her long experimentation with synthesizers, can be detected in a taste for dense chord-clusters overlain on a driving beat. Often, as on the second and third Hep discs, one wonders what is really required of the bassist and drummer, so ahead of the game does she seem.

Originals like 'The Quilt', inspired by the AIDS memorial quilt, and 'Bongo's Waltz', which is dedicated to her dog, suggest a strong compositional talent, though as time goes by one begins to detect a formulaic quality, too much dependence on certain harmonic quirks. 'A Gal In Calico' on *In The Pocket* is a *tour de force*; legacy of many years playing bars and clubs round Baltimore, it underlines her talent for spotting the interrelatedness of thematic material, because buried in the texture one can spot a whole procession of tiny, almost subliminal tags from Rodgers and Hammerstein, Porter and Gershwin songs. 'I Remember Bill', from the same set, is a tender memoir of another potent influence.

***** Arrival** Jazz Focus JFCD 001 *Williams (p solo). 94.*
***** Momentum / *** Inventions** Jazz Focus JFCD 003 / 008 *Williams; Jeff Johnson (b); Dick Berk (d).* 2/94; 1/95.

An almost exact repetition of her recording pattern for Hep, Williams's first three records for Jazz Focus sound somewhat like more of the same. For our taste, the Canadian label gives her a warmer sound, with less space between the instruments.

Alarmingly, *Inventions* comes with the generic subtitle 'Explorations In Music' which was to appear on some of the later Jazz Focus discs. Much of her 'exploration' involves nothing more than walking in the footsteps of those who have gone before. There is a foray into Coltrane's harmony on 'Last Trane' and a nod in the direction of Toshiko Akiyoshi (both *Inventions*), but where she is strongest is when the melody-lines are simple and clearly directed and the harmonic language is her own.

***** Encounters** Jazz Focus JFCD 005 *Williams; Leroy Vinnegar (b); Mel Brown (d).* 10/94.

No nonsense about 'explorations', and for a change a rhythm section which really does offer Williams some challenges. Recorded live at Atwater's club in Portland, Oregon, *Encounters* kicks off with a wonderful version of John Coltrane's 'Equinox', not necessarily the kind of repertoire you'd associate with the veteran walker Vinnegar, but all grist to his mill. Randy Weston's 'Berkshire Blues' is equally unexpected but no less effective, and Brown really comes into his own at this point. We suspect that the tracks are not in the order played; there is a certain slackening of pace and a more tentative quality to the tunes after 'If I Were A Bell'. Williams's own 'The Sheikh' is very much a personal feature, but the two standards which follow, 'Wrap Your Troubles In Dreams' and 'Say It Over And Over Again', are quite nondescript and unfocused.

*****(*) Gratitude** Candid CCD 79721 *Williams (p solo). 6/95.*

We like *Gratitude* as much as anything she has committed to record. There are two Coltrane tunes in the programme – the blues 'Mr Syms' and 'Like Sonny' – and reprises of her own 'Last Trane' and 'The Sheikh'. She was presumably listening to Trane a good deal at the time, and also to Monk, who is represented again by 'Justice', a marvellous reading, and by a thoroughly individual interpretation of the tired old piano warhorse 'Round Midnight', which is suddenly fresh as a colt again. The two standards are 'I Cover The Waterfront' and 'Nice Work If You Can Get It', both of them dispatched briskly and without indulgence.

*****(*) Intuition / **** The Victoria Concert** Jazz Focus JFCD 010 / 015 *Williams (p solo). 6/95; 9/95.*

The studio album is more thoroughly suffused with the blues than Williams has seemed for a while, not just as a matter of strict harmony but in feel and emotional pressure as well. 'Holocaust Blues' is a dark, strong original, boldly placed first in the set. Billy Cobham's and George Duke's 'Heather' is an entirely unexpected inclusion, but a great find. Otherwise, Monk is the presiding deity, with both 'Green Chimneys' and 'Monk's Dream' covered.

The live album is joyous, open-hearted and at points quite intense. Opening with 'I Want To Be Happy' is some kind of statement of intent, and even blues material like 'Mr Syms' is given a buoyant and almost rambunctious feel. At a quarter of an hour, 'Straight, No Chaser' is a workout of Marine Corps proportions, a real harmonic and rhythmic assault course. Williams, as ever, passes with flying colours (if that isn't mixing military services) but the likely reaction is going to be: So what? – a lot of effort expended for very little real musical return.

***** Joy / ***(*) Jessica's Blues** Jazz Focus JFCD 014 / 018 *Williams; Jay Thomas (t, ts, f); Hadley Caliman (ts on Joy only); Jeff Johnson (b); Dick Berk, Mel Brown (d, perc on Joy only).* 11/95, 1/96; 10/96.

Williams's decision to record with horns wasn't altogether surprising, but it takes a moment or two to adjust to the sheer busyness of the sound. Thomas is a talented and adaptable player, shifting from trumpet on the opening 'Joy', which is retrospectively dedicated to the late Don Cherry, to flute on 'Infinite Circle', to trumpet and flute on a reworked 'The Quilt', and back to trumpet again on the Hancock-like 'Dharma Dance', which also features more straight-ahead tenor from Hadley Caliman.

Williams seems to thrive on these larger-scale arrangements, and she plays with an attractive simplicity that would not be out of place in more restricted settings as well. Unembellished melody statement is the key to *Jessica's Blues*. It is also a more coherent package, having been recorded in a single session rather than over a period of time and with slightly different personnel from its predecessor.

*****(*) Higher Standards / ***(*) Jazz In The Afternoon** Candid CCD 79736 / 70750 *Williams; Dave Captein (b); Mel Brown (d).* 11/96; 2/98.
***** Blue Fire / *** Some Ballads, Some Blues** Jazz Focus JFCD 35 / 38 *As above, except add Scott Hall (ts on Blue Fire only). 5/99;* 00.

It's surprising that a pure standards album should have been so long in coming, but Williams has chosen to bide her time and craft it carefully. Our suspicion is that a very great deal more than is actually released was recorded. Surely it wasn't all as good as this? The downside is that it comes across as an album of peaks and climaxes, with hardly any basic passage-work.

'Mack The Knife' is very good indeed, but the high-points of the album are 'A Night In Tunisia', which is recast as funky post-bop, and 'East Of The Sun (And West Of The Moon)', which can't be faulted on any count whatsoever. Captein is a less effusive and insistent player than either Vinnegar or Johnson, but he takes his place in the trio with great assurance.

By the time of *Jazz In The Afternoon*, which was recorded live at Chemekata College, Oregon, the trio is functioning like a band that has been working together for years. Williams is once again brilliant on 'Straight, No Chaser', though one wonders how often one would want to buy a record like this just to hear her *not* repeating ideas. Her own 'I Remember Dexter' is another slightly self-conscious attempt to write herself into jazz history, and a not entirely successful one.

Blue Fire has some lovely things. Jessica's tribute to the late Kenny Kirkland is heartfelt without being fulsome. She kicks off with the title-track, playing inside the piano and adding a few percussion touches as well. Saxophonist Hall joins the trio for this one and pairs Jessica on a fine duo version of 'Everything Happens To Me', which is miscredited on the album. 'The Vision' is a lovely modal idea which inhabits territory somewhere between McCoy Tyner and Bill Evans.

The ballads and blues record is precisely that, entertaining rather than profound but thoughtful as ever. The only non-originals are 'You Don't Know What Love Is', 'My Foolish Heart' and 'When I Fall In Love'. All the rest are Williams compositions, slightly technical in cast but always expressive and stimulating.

*** **Ain't Misbehavin'** / ***(*) **The Real Deal** Candid CCD 79763 / Hep 2086 *Williams (p solo)*. 99; 9–10/00.

Much has been made of the acoustic and the piano in the Maybeck Recital Hall beloved of Concord Records. The Holywell Room in Oxford is no slouch in the same regards and this delightful solo performance is one of Williams's best. The Fats Waller tune brings out her wicked side, while the rest of the package demonstrates how thoughtful and exploratory a recitalist she is. How many contemporary pianists would include two Roland Kirk-associated pieces, 'Black Diamonds' and 'The Eulipians'? Who else does Sonny Rollins's 'Paul's Pal', before ending the set with Coltrane's 'After The Rain'? Jessica's allusive soloing is sometimes too self-conscious, but these are thoroughly attractive interpretations.

She picks up on Garner again at the very beginning of *The Real Deal*, with a fascinating version of 'Misty' that verges on pastiche but still manages to make an individual statement. The bulk of the album is devoted to the music and legacy of Thelonious Monk and includes a heartfelt tribute from Jessica alongside 'Round Midnight' and 'Friday The 13th', but there is also a wonderful 'Petite Fleur' played way up the keyboard with an almost childlike quality and, in sharp contrast, a wonderful version of 'Morning Of The Carnival', directly inspired by Kenny Barron. So, a tribute to more than one favourite pianist and more than one great composer.

***(*) **This Side Up** / *** **Live At Yoshi's 1 & 2** Maxx Jazz 203 / 207 / 208 *Williams; Ray Drummond (b); Victor Lewis (d)*. 8/01; 03.

Latest in a series of piano recitals from this small label, these catch Williams and a superb trio in sparkling form. Almost all the material is her own and is played, 'Miles to Go' and 'I Remember Dexter' in particular, with enormous energy and compression of mood. The opening track, 'The Judge', is a tribute to the late Milt Hinton and, true to form, Drummond drops in a couple of sly quotes. Jessica's affection for Roland Kirk is reflected in 'Theme For The Eulipians' and 'Black Diamonds', which have become regular components of her work-book. The live dates are pretty strong as well but somehow lack the surprise punch of *This Side Up*.

***(*) **All Alone** Maxx Jazz 206 *Williams (p solo)*. 8/02.

Williams seems to be having more fun with her playing as the years go by. She opens with a frankly sentimental 'As Time Goes By', continues with Ellington and Irving Berlin, including the title-piece. She gets inside the piano and footers with the strings on 'The Sheikh', which adds to her palette without sounding self-conscious or histrionic. The recording is very close and faithful, with a lot of detail, and Williams has rarely sounded happier at work.

**** **Billy's Theme: A Tribute To Dr Billy Taylor** Origin 82461 *Williams (p solo)*. 2/06.

There is a new-found freshness to Williams's solo work of the last few years. The spontaneous compositions/improvisations and reprise of 'Billy's Theme' that comprise the last half of this record are among the most adventurous and thought-provoking of her now 30-year career. Taylor was an important predecessor in showing how bop piano could have the sophistication and resonant depth of classical music. Nothing remotely Third Stream about these compositions, but they do seem to touch on other registers in Williams's playing. Apparently recorded in a home studio, the set sounds thoughtful without being introverted and delicately cadenced without losing its bluesy toughness.

Also, in brief:

***(*) **Encounters II** Jazz Focus JFCD 33. 10/96.

A happy reunion with Vinnegar and at the same club in Portland that hosted their earlier meeting.

*** **In The Key Of Monk** Jazz Focus JFCD 029. 5/97.

Emphatically not an album of Monk covers, but an attempt to create a seamless suite of meditations on the great pianist and composer.

***(*) **I Let A Song Go Out Of My Heart** Hep 2082. 9–10/00.

Williams's centenary tribute to Ellington was one of many, but typically hers is more individual, more imaginative and in many regards truer to the source material.

Joe Williams (1918–99)

VOICE

Raised in Chicago, he sang in clubs in the city from the late '30s and later toured with Andy Kirk. His hit version of 'Every Day' made his reputation, then he played with Count Basie, 1954–60. After that he worked as a soloist, usually with a trio that included Junior Mance and latterly Norman Simmons.

*** **Together / Have A Good Time** Roulette 31790-2 *Williams; Harry 'Sweets' Edison (t); Jimmy Forrest (ts); Frank Strazzeri, Sir Charles Thompson (p); Tommy Potter, Joe Benjamin (b); Clarence Johnston, Charli Persip (d); orchestra*. 2–7/61.

*** **A Swingin' Night In Birdland** Roulette 95335-2 *Williams; Harry 'Sweets' Edison (t); Jimmy Forrest (ts); Hugh Lawson (p); Ike Isaacs (b); Clarence Johnston (d)*. 6/62.

*** **At Newport '63 / Jump For Joy** Collectables COL-2706 *Williams; Clark Terry (t, flhn); Howard McGhee, Bernie Glow, Thad Jones, Snooky Young (t); Urbie Green, Quentin Jackson (tb);*

Phil Woods, George Dorsey, Walt Levinsky (as); Jerome Richardson, Phil Bodner, Romeo Penque (ts, f); Coleman Hawkins, Zoot Sims (ts); Danny Bank (bs); Junior Mance, Bernie Leighton, Hank Jones (p); Kenny Burrell (g); Bob Cranshaw, Milt Hinton (b); Mickey Roker, Sol Gubin (d); Willie Rodriguez (perc). 2–7/63.

***(*) **Me And The Blues / The Song Is You** Collectables COL-2703
Williams; Thad Jones, Clark Terry (t); Urbie Green (tb); Phil Woods, Jerome Richardson (as), Seldon Powell, Ben Webster (ts); Danny Bank (bs); Hank Jones (p); Barry Galbraith (g); Milt Hinton (b); Osie Johnson (d); Frank Hunter Orchestra. 11/63–64.
Williams followed on from Billy Eckstine in bringing in a new sophistication to the black male singer's stance. Though he made his name singing blues with Count Basie (see the Basie entry), Williams preferred superior standards and original material.

The two-on-one *Together/Have A Good Time* is nice, but a little disappointing; too many of these songs don't really suit Joe as either singer or stylist, and though the Basie-ish backings are skilful, they don't warm him up the way the Count's full band always did. Sweets Edison still sneaks in some agreeable stuff in what are really rather polite settings. In comparison, the Birdland date sounds a bit scrappy, with Edison's group lowering rather than raising the tone, but Williams is in fine voice at least.

The two Collectables discs usefully pick up four of Joe's RCA albums. His set from the 1963 Newport Festival has a starry backing group – Terry, Sims, Hawkins, McGhee, Mance – but the playing is often raggedy. When Williams essays a typically suave 'April In Paris' and Hawkins turns in a fine solo, it's all undone by the flatfooted playing of the rhythm section. *Jump For Joy*, with helpful charts by Oliver Nelson and Jimmy Jones, works better for him, although it feels a bit harried: none of the tracks gets close to three minutes, and one feels that material like the fast-bossa 'You Perfect Stranger' would sound better if Joe had more time and space to elaborate. His range of dark tones does get some impressive showings, though.

Me And The Blues might be the best of his '60s records. The material is either in the blues form or cast in a bluesy-pop mould, and Joe eats it all up, whether it's 'Rocks In My Bed' (with a Ben Webster cameo), 'Work Song' or a limo-class 'Kansas City'. The mighty voice is right at the front of the mix, and the way he wraps himself around a line that takes his particular fancy is sheer delight. If ever an album made a case for the black-tie blues, it's this one. *The Song Is You*, which starts with nothing less than Franz Lehár's 'Yours is My Heart Alone', sounds like a full-blooded pitch at the Eckstine camp, although since Mister B had already started to move towards soul at this point, it all feels a bit late. The fulsome Frank Hunter arrangements set Williams a challenge which he offsets with his most operatic voice.

Also, in brief:

*** **Finest Hour** Verve 549674-2. 55–90.
Early stuff with Basie, later sessions for Verve and not much in between.

(*) **Joe Williams With The Count Basie Orchestra Telarc CD-83329. 11/92.
Dignity and an air of Zen calm on a nostalgic walk-on with the Basie ghost band.

*** **Here's To Life** Telarc 83357. 8/93.
He endured marvellously well, even though the top end lost its limber power and there were shakes where once all was honey-smooth.

John Williams (born 1929)

PIANO

Known for his work with Stan Getz, but recorded very little on his own account.

*** **Complete Master Takes, 1954–1955** Fresh Sound FSRCD 405
Williams; Billy Anthony, Chuck Andrus, Ernie Farrow (b); Frank Isola, Jack Edie (d). 7 & 8/54, 5 & 10/55.
The history of the music is peppered with footsoldiers like Williams and it has been Fresh Sound's mission to restore them to notice. The Vermont-born Williams led a big band at the end of the war, but subsequently worked for Getz and other leaders. These trio dates reveal a technically astute, rather lyrical player, with just a touch of steel in the left hand. Nothing much stands out and nobody would be able to identify him on a blindfold test, but these are fine jazz sides and they while away some agreeable time.

John Williams (born 1941)

BARITONE AND TENOR SAXOPHONES, RECORDER

Unsung stalwart of the British scene.

*** **Baritone Band** Spotlite SPJ 564 *Williams; Steve Waterman (flhn); John Surman (ss, bs); Alan Wakeman (ss, bs, cl); Andy Panayi (ts, bs, f); Chris Biscoe (as, bs, acl); Jay Craig (bs); John Horler (p); Jim Richardson, Tim Wells (b); Trevor Tomkins (d).* 5 & 7/97.
Gerry Mulligan used to say that he found the baritone perfectly weighted and highly responsive to his needs as a musician. That's borne out amply in this lovely baritone project. Sensibly, the front-line guys all double on other horns, so the textures are as varied and rich as could be, but it's the big saxophone that remains the focus. Williams's arrangements are surpassingly thoughtful.

*** **Tenorama** Spotlite SPJ 572 *Williams; Steve Waterman (t); Bob Sydor (as, ts, cl); Renato D'Aiello, Phil Day, Dave Gelly, Don Rendell, Karen Sharp (ts); John Horler, Mark Latimer (p); Mario Castronari, Jim Richardson (b); Asaf Sirkis, Trevor Tomkins (d).* 10 & 11/02.
Two sessions from Williams's flexible saxophone outfit. His own baritone holds very much to the middle register, anchoring solid arrangements that rely on subtle chord shadings and detailed melodic patterns. The effect is too interesting to be soporific, but there isn't much high drama about these tenor-driven dates, apart from some very fine Steve Waterman trumpet on the October session, and some lovely guest playing from the great Don Rendell.

Mary Lou Williams (1910–81)

PIANO

Mary Elfrieda Scruggs (later Burley) grew up in Pittsburgh and played professionally from her early teens. Along with her husband, John Williams, she joined Terrence Holder's Clouds Of Joy orchestra, shortly to be taken over by Andy Kirk, for whom Mary Lou arranged and performed. Her later style shows a deep understanding of jazz history and a profound spiritual dimension.

***(*) **Mary Lou Williams 1927–1940** Classics 630 *Williams; Harold 'Shorty' Baker, Henry McCord, Earl Thompson (t); Bradley Bullett, Ted Donnelly (tb); Edward Inge (cl); Earl Buddy Miller (cl, as); Dick Wilson (ts); John Williams (as, bsx); Ted Robinson, Floyd Smith (g); Joe Williams (bj); Booker Collins (b); Robert Price, Ben Thigpen (d).* 1/27–11/40.

***(*) **Key Moments** Topaz TPZ 1016 *Similar to above.* 29–40.

**** **Mary Lou Williams 1944** Classics 814 *Williams; Bill Coleman (t, v); Frankie Newton, Charlie Shavers, Dick Vance (t); Vic Dickenson, Trummy Young (tb); Claude Greene, Edmond Hall (cl); Remo Palmieri (g); Al Hall, Al Lucas (b); Jack Parker, Specs Powell (d); Nora Lee King (v).* 2–11/44.

*** **Roll 'Em** Solo Art 014 *Williams; Al Lucas (b); Jack 'The Bear' Parker (d).* 44.

**** **Mary Lou Williams 1944–1945** Classics 1021 *Williams; Bill Coleman (t); Claude Greene (cl); Joe Evans (as); Coleman Hawkins (ts); Margie Hyans (vib); Mary Osborne (g); Jimmy Butts, Al Lucas, Edie Robinson, Bea Taylor (b); Denzil Best, Eddie Dougherty, Bridget O'Flynn, Jack Parker (d); Josh White (v).* 11 & 12/44, 6/45.

***(*) **Mary Lou Williams 1945–1947** Classics 1050 *Williams; Irving Kusting, Edward Sadowski, Leon Schwartz (t); Allan Feldman, Martin Glaser (ss); Mauricio Lopez (as, bs); Orlando Wright (ts); Frank Roth (p); John H. Smith Jr (g); Mary Osborne (g, v); Margie Hyams, Bridget O' Flynn (vib, d); Grachan Moncur, Milton Orent, June Rotenberg (b); Rose Gottesman, Jack Parker (d).* 45, 2, 7 & 10/46, 47.

Duke Ellington described her as 'perpetually contemporary'. Mary Lou Williams's career encompassed weary days of travel with Andy Kirk's Clouds Of Joy band (she began as a part-time arranger and only grudgingly won recognition as a piano-player), staff arranging for Ellington, and band-leading. Having divorced John Williams, who had taken her on the road with Kirk, she married trumpeter Harold Baker and co-led a group with him.

The earliest Classics compilation covers some intriguing early stuff, including sides made with Jeanette's Synco Jazzers as Mary Leo Burley (her stepfather's name) when she was only 16, and two good solo sides recorded for the Brunswick label in Chicago in 1930. There are also two useful solos from rather later: 'Mary's Special' from April 1936 has her doubling on celeste, and there's a fine 'Little Joe From Chicago', recorded for Columbia in October 1939. The next decade saw Mary move out as an artist in her own right, and the *1944* Classics compilation includes much of the best of that material, including 'Little Joe From Chicago', 'Roll 'Em' and a piece from a jam session organized by the photographer and film-maker Gjon Mili. The disc includes some excellent solos as well as forgettable work accompanying singer Nora Lee King.

The complete World Broadcast performance with Lucas and Parker appears on Solo Art and is worth tracking down, even if the sound isn't wonderful. The sheer vibrancy of this trio makes technical quibbles seem irrelevant.

The appearance of further Classics volumes helps to fill out the story even more. In 1945, Mary Lou was completing work on her *Zodiac Suite* and also presenting a regular radio programme on which she performed excerpts from the extended work. They are included here under the generic title 'Signs Of The Zodiac' and performed either solo ('Pisces', 'Capricorn', 'Sagittarius', 'Aquarius' and 'Libra') or with a quartet. Most of the material on this volume was recorded for the Asch label, the only exceptions being two astronomically inspired piano solos for Selmer in France and a fascinating single track, 'Timmie Time', recorded some time in 1945 with an all-female group. The remaining tracks were recorded just before Christmas 1944 with an orchestra co-fronted by trumpeter Bill Coleman.

The zodiac pieces mark the emergence of Williams as a more than usually ambitious composer, but there are signs of her breaking free of conventional swing harmonics in a piece like the alarmingly titled 'Carcinoma'. The remaining tracks from the session sound flat and uninflected and one wonders whether Williams and her players – Coleman apart – were at odds about the material. Even the closing 'Lady Be Good' sounds perfunctory, though it closely anticipates Coleman Hawkins's later and better-known 'Rifftide' variant.

The Girl Stars reappear at the start of Classics 1050, making one wonder why it was necessary to split off 'Timmie Time' on the previous issue. Dominated by Williams and Mary Osborne, who sounds superficially like Charlie Christian, the group had more than novelty appeal, and tunes like 'Rumba Rebop', 'Boogie Misterioso' and 'Fifth Dimension' (the latter pair from a July 1946 session for Victor) are full of musical interest. Later that year Williams was working in a trio with June Rotenberg and Bridget O'Flynn (who had swapped drums and vibes duties with Margie Hyams) and recorded a neat selection of standards, including the Dvořák 'Humoresque' and 'All God's Chillun Got Rhythm'. A couple of tracks find her not playing but directing the rather mournful Milton Orent and Frank Roth Orchestra: 'Lonely Moments' is rather effective, but again the band seem either baffled or resentful of some of Mary Lou's alternative changes. Two tracks from 1947 are with a drummerless group including the emergent Kenny Dorham and on bass Grachan Moncur Senior, the father of the '60s trombonist. The return to circulation of the original *Zodiac Suite* sections is an important development, especially when coupled with the live performance below. For the most part, though, these two issues show Williams working hard at expanding her jazz vocabulary into new areas and coming to terms with the rhythmic demands of bebop, a music which she embraced only somewhat cautiously.

***(*) **The Zodiac Suite** Smithsonian Folkways SF CD 40810 *Williams; unidentified big band, featuring Ben Webster (ts); New York Philharmonic Orchestra.* 12/45.

On New Year's Eve 1945/6, Williams gave a remarkable performance of her *Zodiac Suite* with the New York Philharmonic at Town Hall. It's a sequence of dedications to fellow musicians (identified by their astrological characteristics) and combines straight orchestral writing of a slightly bland, film soundtrack sort with jazz interpolations and occasional sections ('Taurus' and 'Gemini', significantly) where the two seem to coincide. Williams had been profoundly dissatisfied with a partial reading of the music, recorded in 1957 for Norman Granz's Verve label, and the rediscovery of the 'lost' tapes from the Town Hall concert is a significant addition to the discography. The sound isn't always very reliable, with occasional crackles and some loss of resolution in the string parts, but Williams is caught in close-up and the piece remains a key moment in the recognition of jazz as an important twentieth-century music, not 'classical', but with its own history and logic.

*** **Mary Lou Williams 1953–1954** Classics 1417 *Williams; Nelson Williams (t); Don Byas, Ray Lawrence (ts); Ray Dempsey (g); Buddy Banks, Rupert Nuese (b); Kansas Fields, Tony Kinsey, Gérard Pochonet, Jean-Louis Viale (d).* 6/53–54.

When we interviewed Mary Lou Williams shortly before her death, she identified this period of her life as 'very dark, indeed', and a period during which she seriously considered giving up music for good. She did leave it behind for a time, but even without reading too much into a compilation that begins with 'Sometimes I'm Happy', it's hard for the moment to find much hint of defeatism in these sides, made in London (June 1953), for French Vogue (December) and Club Français Du Disque (1954). There's a cool buoyancy to Mary Lou's playing – check out 'Chicka Boom Blues' and 'Mary's Waltz', as well as the nice line on 'N.M.E.', named after the *New Musical Express*. Though some of her sidemen are little known outside France, everyone plays capably and in any case Mary's grand manner sweeps through any hesitation. An intriguing pull-together, given that it comes on the brink of a long silence, but nothing in it that would suggest much amiss.

*** **Mary Lou's Mass** Smithsonian Folkways SFW CD 40815
Williams; Julius Watkins, David Amram (frhn); Roger Glenn (f); Leon Atkinson, Sonny Henry (g); Carline Ray, Chris White, Milton Suggs (b); Al Harewood, David Parker (d); Abdul Rahman, Ralph MacDonald (perc); James Bailey, Eileen Gilbert, Honi Gordon, Milton Grayson, Carl Hall, Randy Peyton, Christine Spencer, Leon Thomas (v). 69–72.

A magnificent and variegated work but a difficult one to assess as a listening experience because it was explicitly intended as liturgical music rather than a performance piece. Despite the dominance of vocal passages, it contains enough of interest for anyone who admires Mary Lou. Her rarely heard organ-playing is featured and there are some wonderfully funky passages amidst the praises. The piece's dateline – first performed as *Music For Peace* in 1971 – puts it across some of the iconic political and social moments of the late '60s: the Vietnam war, the assassination of Martin Luther King ('I Have A Dream') and a general loosening in traditional faith which Williams seems determined to combat by making her mass as dramatic and rhythmic as possible. There is considerable new material not on the original release and a beautifully produced booklet. Her *Black Christ Of The Andes* is available on Universal Japan.

**** **Zoning** Smithsonian Folkways SF CD 40811 *Williams (p solo). 74.*
***(*) **Live At The Cookery** Chiaroscuro CRD 146 *Williams; Brian Torff (b). 11/75.*
*** **Embraced** Pablo 2620-108 *Williams; Cecil Taylor (p). 77.*
*** **Solo Recital/Montreux Jazz Festival 1978** Original Jazz Classics OJC 962 *Williams (p solo). 78.*

There followed a period away from the USA, living in France (where she recorded for Vogue), and then away from music altogether, during which time she worked with drug addicts. Renewed activity from the late '50s onwards included lecture-recitals on the history of jazz, large-scale sacred compositions – *Mary Lou's Mass* and *Black Christ Of The Andes* – reflecting her conversion, and stormy contact with the new avant-garde, as on her remarkable if often bemusing collaboration with Cecil Taylor. *Embraced* gives off little sense of the hostilities behind the scenes, but it underlines her ability to play from almost any stance within the black-music tradition: gospel, blues, swing, bop, free.

Williams was treated dismissively by male colleagues for much of her career (Kirk finds room for only half a dozen references in his autobiography, and his acknowledgement of her 'tremendous influence' seems rather *pro forma*). In the '70s she was releasing material on her own label, Mary Records, including the superb *Zoning* (since reissued on Smithsonian Folkways) and the huge *Mary Lou's Mass*. The *Solo Recital* from Montreux in 1978 is a defiant showcase performance and its extensive coverage of signature compositions is particularly valuable to have in one place, even if her own playing may not have been what it once was. The rather earlier *Live At The Cookery* is perhaps a better bet, though. Jon Bates has done an excellent job of bringing the sound up to current standards and there's a minimum of distortion and extraneous noise ('I'm recording. If you talk too loud, it'll be on the record'). It's not clear why she tolerated Brian Torff thudding away relentlessly in her left ear, but Williams had always tended to be a right-sided player and, here more than ever, concentrates on a middle and upper register. Her playing is superb throughout and there are vintage performances of 'Roll 'Em', 'The Surrey With The Fringe On Top' (an odd favourite of hers), 'The Man I Love' and Johnny Hodges' 'The Jeep Is Jumping'.

CORE COLLECTION

**** Free Spirits

Steeplechase SCCD 31043 *Williams; Buster Williams (b); Mickey Roker (d). 7/75.*

As a straightforward performance, *Free Spirits* is a much better record than those above. Williams's health was still robust (it began to break down towards the end of the '70s) and her playing is much sharper and surer, also more relaxed and swinging. Typically, she mixes standards ('Temptation', 'Surrey With The Fringe On Top') with jazz staples (Miles's 'All Blues', Bobby Timmons's gospel-tinged 'Dat Dere') and her own work, 'Ode To Saint Cecilie', 'Gloria', 'Blues For Timme', unexpectedly adding two John Stubblefield compositions (two takes each of 'Baby Man' and 'Free Spirits') and a promising 'Pale Blue' by bassist Buster Williams, who provides a perfect complement to her light left hand.

**** **At Rick's Café Americain** Storyville STCD 8285 *Williams; Milton Suggs (b); Drashear Khalid (d). 11/79.*

There are few surviving records from Williams's last period, when she was playing not just with great majesty and grace, but with a return of her characteristic salty wit. This is a fairly standard programme, light on her own compositions – only 'What's The Story, Morning Glory' – but resolutely upbeat, even when the blues mood is strongest. 'Surrey With The Fringe On Top' and 'The Jeep Is Jumping' both make an appearance, buoyant and well thought out. 'St James Infirmary' is one of her best recorded performances, and the closing version of her friend Billy Taylor's 'A Grand Night For Swinging' must have sent the Chicago crowd smiling into the night. Competent as her young sidemen are, a greater admixture of solo playing would have been welcome, but an excellent record nevertheless: wise, witty and full of gentle experience.

Also, in brief:

(*) **Mary Lou Williams 1949–1951 Classics 1260. 49–51.
She was thinking of getting out of jazz at this point, and subsequently did.

*** **I Made You Love Paris** Verve 13141. 54.
With some very iffy horns and the acquired taste that is Beryl Bryden (*v*).

*** **Nite Life / From The Past** Chiaroscuro 103. 71.
Her *Jazzspeak* interview on this is a revelation, fiercely intelligent and self-aware. Good playing, too.

Roy Williams (born 1937)

TROMBONE

Born in Bolton, he played in different groups during the trad era but his stay with Alex Welsh (13 years, from 1965) made him more renowned. Britain's most distinguished mainstream 'bone.

*** **Something Wonderful** Hep CD 2015 *Williams; Eddie Thompson (ky); Len Skeat (b); Jim Hall (d).* 3/80–5/81.

*** **Royal Trombone** Phontastic PHCD 7556 *Williams; John McLevy (t); Arne Domnérus (as, cl); Putte Wickman (cl); Nisse Sandström (ts); Bengt Hallberg (p); Rune Gustafsson (g); Len Skeat, Georg Riedel (b); Rune Carlsson (d).* 12/83.

Williams first emerged as a second-eleven man in British trad, but his stay with the Alex Welsh band of the '60s (and, subsequently, with Humphrey Lyttelton) revealed a much more accomplished and versatile performer than anything most of his colleagues could aspire to. He has a lovely, creamy sound on the trombone which, with its relatively quiet dynamic and effortless delivery, has drawn comparisons with Jack Teagarden that are surprisingly near the mark. These albums are typically relaxed, but inimitably Williams. The trombonist and John McLevy were visiting Sweden for the Phontastic sessions and teamed up with an all-star group of locals. Standards make up most of the menu, although Hallberg pens a crafty twist on 'Exactly Like You' called 'Accurately Like You', and there's a lot of variation in voicings and instrumentations: 'I'm Old Fashioned' is a duet for trombone and piano. Wickman aces out Williams from time to time and has a serene 'I Remember Clifford' to himself, but the guest leader plays admirably throughout.

Something Wonderful relies on Williams's class to see it through, since the material is over-familiar and Thompson's trio uninvolving, although there's a serenely effective duo for piano and trombone on 'It Never Entered My Mind'.

*** **Standard Time** Sine SND0021 *Williams; Bob Hudson (p); Pete Heron (b); Derek Bush (d).* 9/95.

***(*) **Interplay** Sine SND0038 *As above, except omit Heron; add John Barnes (bs), Geoff Pearson (b).* 10/96.

Williams has seldom found himself in ideal recording situations: one wonders what records might have resulted from some pre-production and pairing him with a crack rhythm section. These are pleasing enough without being startling. *Standard Time* has him mulling over 12 standards with Hudson's decent if workmanlike trio, and it's an amiable hour or so of music, if slightly bothered by the very loud bass. *Interplay* finds him back with old sparring partner Barnes, and this is a lot more energizing. The horns circle round each other like dancing masters and some of the dialogue has a gem-like sparkle to it. The material is, again, a trifle overworked but they do sound very good on the likes of 'Squatty Roo'.

(*) **Weavers Of Dreams / *** **'S Wonderful** Raymer Sound RSCD684 / 770 *Williams; Frank Brooker (ts, ss); Billy Harper (p); Dave Turner (b); Nigel Cretney (d).* 9/98; 8/02.

One night at the Falcon Hotel, Bude. Brooker's band (which has apparently played in Siberia) tend to get in Williams's way more than help him out and there are some distinctly wayward moments, as well as a sound that isn't handing out favours. Despite it all, the trombonist still manages some typically literate and persuasive solos. And four years later, they did it all in Bude again – although this time at the Strand Hotel. The others are about the same, but if anything Williams is even better, and there are a couple of visits to the rarer end of the Ellington archive in 'A Lull At Dawn' and 'Black Butterfly'.

Steve Williams

DRUMS

Journeyman drummer with a delicate touch, perhaps best known for his tenure with Shirley Horn.

*** **New Incentive** Elabeth 621057 *Williams; Roy Hargrove, Donvonte McCoy (t); Gary Bartz, Antoine Roney (as); Olivier Hutman (p); Michael Bowie (b).* 06.

A belated debut as leader, but an auspicious lineup. As sometimes happens, it's the unknowns – McCoy, Hutman – who stand out most powerfully. There's a nice bluesy feel to the set and Williams sets up a stinging pace on originals like 'Fluid Exchange', 'Fulton & Lafayette' and the nicely ironic 'Song For The Petty Ones'. A very agreeable moment in the sun for one of the music's hardest-working disciples.

Tony Williams (1945–97)

DRUMS

A prodigy, he was working with Miles Davis at 17 and played on key '60s dates such as Dolphy's Out To Lunch. Later investigated jazz-rock in Lifetime, but by the '80s was a revered senior figure, investigating acoustic music again.

CORE COLLECTION

***(*) **Life Time**

Blue Note 99004 *Williams; Sam Rivers (ts); Herbie Hancock (p); Bobby Hutcherson (vib, mar); Ron Carter, Richard Davis, Gary Peacock (b).* 8/64.

Tony Williams's death following a relatively innocuous surgical procedure was doubly shocking, because it came at a time when his career was in marvellous resurgence. Williams had his baptism of fire in the Miles Davis band while still in his teens; everyone who owns it treasures the live recording from the south of France on which the MC announces *'le jeune Tony Williams à la batterie ... il a dix-sept ans.'* Tony gave Miles a raw and unfinished sound, one that didn't know it was breaking the rules. It was clear even then that he would go places, and recordings under his own name weren't slow in coming. Williams's early Blue Notes are intense, inward-looking explorations of the rhythmic possibilities opened up by bebop. Much of what he had learnt to date was concentrated into *Life Time.* Compare the crisp attacks and precise, undistorted cymbal sound with what Williams had to put up with in later years and judge how worthy the tribute is on both sides. On 'Memory', Williams turns in a remarkable trio performance with Hancock and Hutcherson (and it should be remembered that his most shining moment before this point was on Eric Dolphy's *Out To Lunch!* session, on which Hutcherson and Davis both played). Rivers's angular approach was ideally suited to the young drummer's multidirectional approach and attack.

***(*) **Spring** Blue Note 746135 *Williams; Sam Rivers, Wayne Shorter (ts); Herbie Hancock (p); Gary Peacock (b).* 8/65.

The addition of Shorter on *Spring* underlines the impression that Williams was always happiest with a rather enigmatic lyricism. It's another delightful album and, while it lacks the resonance that comes with the doubled basses on the above *Life Time*, it has a big, rich sound that reverberates through the memory for many hours after every hearing.

Also, in brief:

*** **Ultimate Tony Williams** Verve 559704. 69–72.
Without something from Williams's Blue Notes and Columbias, an 'ultimate' package isn't possible; but this does offer a picture of the drummer in some of his most powerful settings.

*** **Believe It** Columbia 33836. 75.
Grinding fusion with Allan Holdsworth (*g*) in god-like form.

*** **Wilderness** Ark 21 8 54571. 12/96.
A strange concept record about the frontier, though testimony to Williams's continuing musical ambition, even in his last years.

Claude Williamson (born 1926)

PIANO, CELESTA

Classically trained in Boston, he has spent his career in Californian jazz, a regular on West Coast record dates all through the '50s. After many years as a studio man, he returned to regular jazz playing in the '80s. His brother was the trumpeter Stu Williamson.

*** **The Complete 1954–1955 Kenton Presents Sessions** Fresh Sound FSR CD 400 *Williamson; Max Bennett, Buddy Clark, Curtis Counce (b); Stan Levey, Larry Bunker (d).* 6 & 7/54, 5/55.
*** **The Claude Williamson Trio** Fresh Sound FSR-CD 328 *Williamson; Don Prell, Red Mitchell (b); Chuck Flores, Mel Lewis (d).* 1–12/56.
*** **Mulls The Mulligan Scene** Fresh Sound FSR-CD 373 *Williamson; Howard Roberts (g); Red Mitchell (b); Stan Levey (d).* 58.
*** **Hallucinations / *** Live At The Jazz Bakery** VSOP 95 / Fresh Sound FSRCD *Williamson; Dave Carpenter (b); Paul Kreibich (d).* 2–3/95.
Stan Kenton spoke warmly of Williamson's devotion to communicability, and the hard work he put into his playing. It turned out to be long career, though much of it relatively invisible in the studios. The *Kenton Presents* material has some oddities, notably a 'Like Someone In Love' played on celesta, but for the most part these are confidently swinging trio sides, with the odd solo performance there to underline the impression that this was a musician more companionable than not. The fast, helter-skelter 'June Bug', the first track on *The Claude Williamson Trio*, establishes him as a Bud Powell man through and through, and the elegant decoration of 'Moonlight In Vermont' reminds us that he liked Teddy Wilson, too. The 21 tracks tend to oscillate between those points, and his treatment of the Horace Silver tune 'Hippy', which bypasses the composer's funky blues feel altogether, perhaps suggests the limitations of his approach – or, at least, how deep he was prepared to dig. The album of Gerry Mulligan tunes features him overdubbing a second piano part onto his own on each track, a pretty rare initiative at the time and a long way ahead of *Conversations With Myself*. It's more a matter of neatness and dovetailing, though.

Like many another West Coast man, he was more or less 'rediscovered' in the '80s and '90s, recording for Japanese labels and returning to club work, as the Bakery set bears out. Though there's plenty of Powell in the live programme, the VSOP set is a specific homage, with six of Bud's originals and other tunes associated with him. Williamson's touch and light-fingered swing remain as chipper as ever, although many of the pieces make one want to return to the original inspiration more than anything.

Larry Willis (born 1940)

PIANO

Born in New York, he played hard bop with Jackie McLean in the '60s before trying fusion, soul-jazz and crossover in the '70s, spending a period with Blood Sweat & Tears. Moved back into straight-ahead in the '80s but consistently adventurous. Served as music director of Mapleshade Records from 1992.

*** **Inner Crisis** Groove Merchant / P-Vine 23440 *Willis; Dave Bargeron (tb); Harold Vick (ts); Roland Prince (g); Roderick Gaskin, Eddie Gomez (b); Al Foster (d).* 73.
Willis started out as a singer, performing in an Aaron Copland opera, but recognized there were obstacles to progress for an African-American musician. When he switched to jazz, after experience in a high school band with Eddie Gomez and Al Foster, he dabbled in just about everything from soul and funk to free music. This set sees him mining a briefly profitable seam, playing intelligent fusion that bears comparison with some of Herbie Hancock's work of the period. The difference is that Willis never comes on like the star of the session. His interest lay in composition ('For a Friend', 'Journey's End', 'Out On The Coast', the title-cut), tight arrangement and production, and not so much in virtuosic soloing. Still, there's no mistaking that here's a guy with solid chops and a very open-minded approach. The sound is inevitably dated, but this stuff still has a loyal market in Japan and on the club scene, and it's worth giving it a whirl.

*** **Just In Time** Steeplechase SCCD 31251 *Willis; Bob Cranshaw (b); Kenny Washington (d).* 7/89.
*** **Heavy Blue** Steeplechase SCCD 31269 *Willis; Jerry Gonzalez (t, flhn); Joe Ford (ss, as); Don Pate (b); Jeff 'Tain' Watts (d).* 12/89.
*** **Let's Play** Steeplechase SCCD 31283 *Willis; Santi Debriano (b); Victor Lewis (d).* 1/91.
***(*) **How Do You Keep The Music Playing?** Steeplechase SCCD 31312 *Willis; David Williams (b); Lewis Nash (d).* 4/92.
*** **Solo Spirit / **(*) Unforgettable** Mapleshade 1432 / Steeplechase SCCD 31318 *Willis (p solo).* 4/92; 5/92.
Willis came into his own as a mainstream player with the fine series of Steeplechase sessions. He plays at the gentler end of hard-bop piano, writes tunes that often wind up somewhere near the blues, and often picks compositions that have been neglected by others. *Just In Time* is a solid start, but *Heavy Blue* is a more interesting date for the contrasting horns: Gonzalez sounds handsomely lyrical on flugelhorn and is countered by Joe Ford's bruising alto solos, which are always bursting into double-time runs. Willis's five originals here are all worthwhile. The next two trio albums, *Let's Play* and *How Do You Keep The Music Playing?*, might be the best places to hear Willis's own playing. The first has lovely readings of 'Who Can I Turn To?' and 'Bess, You Is My Woman Now', and Lewis is in fine form, though Debriano is a bit overbearing at times. *How Do You Keep The Music Playing?*

finds Willis distilling the lightest of tones out of Wayne Shorter's usually impenetrable 'Dance Cadaverous'; he throws in some gentlemanly funk on 'Slick Rick' and even makes 'Ezekiel Saw The Wheel' fit the programme. Williams and Nash are a near-perfect team. The only disappointment in this stack is the Steeplechase solo disc, dedicated to Nat Cole ballads and, finally, a bit soporific. By himself, Willis expands his voicings and makes some of these tunes sound too weighty and formal, though there are still some pleasing variations.

The Mapleshade disc is rather better and enlivened by a strange back story. The original sessions were actually conducted some months earlier but the master tapes were stolen from producer Pierre Sprey's car and have apparently never been recovered. Willis remade the album and, with its gospelly programme, it sounds pretty well on the second take.

*** **If Trees Could Talk** Mapleshade 6332 *Willis; Hamiet Bluiett (bs); Asante (perc)*. 93.
Tempting of course to review this as a Bluiett album, but the baritonist has a far larger constituency (and discography) already. Willis more than holds his own here, veering between freedom and a rootsy simplicity, an arc that fits very well with Bluiett's own career path. The duo set (Asante only appears on 'The African', the short track that opens the album) covers a wide range of material, songs by both men, the improvised title-track and a John Coltrane blues. The saxophonist has always favoured the upper register of his horn and he squeals away here, sometimes generating more heat than light. Willis, by contrast, might sound as if he's plodding on occasion, but his diffidence camouflages a formidable musical intelligence.

***(*) **Sunshower** Mapleshade 8532 *Willis; Kash Killion (clo); Steve Novosel (b); Paul Murphy (d); Steve Berrios (perc)*. 01.
An intriguing instance of Willis's interest in extending the language of the orthodox piano trio. Killion to some extent replicates what Ron Carter was doing on cello at the beginning of the '60s and the tribute to Dolphy, 'Poor Eric', underlines that lineage. For the most part, the language of the session is subdued, tonally quite dark, and unhurried. All the better for that, we felt, since it allows the pianist's harmonic ideas to linger in the air and not be buried by 'technique'. The label gets the Jackie McLean tune twice wrong by calling it 'Little Melanie', but, that quibble aside, this is well worth getting.

***(*) **The Powers Of Two / *** ... Volume 2** Mapleshade 1023 / 1123 *Willis; Paul Murphy (d)*. 8/02.
At 60 plus the majority of piano-players (of jazz musicians in general) are happy to retread old territory, fall back on the comfort of standards and the odd repertory piece of their own. No so Larry Willis, who with this made his most adventurous record for years, exploring elements of freedom in a series of eight intriguing conversations with percussionist Murphy, who deserves wider exposure. As the longest track, 'Space Dreams' could probably do with a spot of editing, but there isn't a self-indulgent bar in the rest of it. We'd quibble slightly at a second volume from the session, but presumably, having lost their music director to another label, Mapleshade wanted to capitalize as much as possible on his work there. Nicely balanced sound, too, which is not easy with this instrumentation.

**** **The Big Push** High Note HCD 7144 *Willis; Buster Williams (b); Al Foster (d)*. 5/05.
Anyone who thinks that the traditional jazz piano trio is defunct or has been colonized by young whipper-snappers with rock attitude should hear this record, for us one of the very finest in the form for years. The rest of the trio is top-drawer, of course, but it is Larry Willis's own playing which really impresses. He kicks off with a singular solo on 'Surrey With The Fringe On Top' and then moves out into less familiar territory, with themes by Joe Ford, Wayne Shorter (the title-track) and others. The two originals are models of sophistication and 'The Day You Said Goodbye' must rank among Willis's most affecting performances. The change of label has brought a slightly harder, brighter sound to the leader's piano and it suits him well for even the most emotionally freighted of these cuts has a solid core of harmonic and melodic argument. Great stuff and highly recommended.

***(*) **Blue Fable** High Note HCD 7163 *Willis; Steve Davis (tb); Joe Ford (as); Eddie Gomez (b); Billy Drummond (d)*. 3/06.
Willis favoured the trombone/saxophone front line right at the beginning of his career as a leader and one can see how it works for him, filling in an area of harmonic activity that he sometimes elides in his own playing. This is another fine set, and the reunion with Ford on record is a very happy one. The tunes are nicely modulated, alternating medium-pace swingers and some more reflective ideas. 'Rhythm-A-Ning' and 'Nardis' are obvious piano workouts, though Larry finds new things to say on both, while 'Prayer For New Orleans' is as well constructed as it is expressive. Gomez, like Al Foster an old schoolmate, is in particularly good form.

Also, in brief:

*** **My Funny Valentine** Evidence ECD 22205. 2/88.
Marks the turn from Willis the fusioneer to Willis the hard-bopper, here with Kenny Garrett, George Mraz and Al Foster. Originals like 'Ethiopia' and 'Blues For Wynton Kelly' confirmed he wasn't just a Tyner/Evans copyist.

*** **Every Rung Goes Higher** Mapleshade 8232. 11/92.
Not released until 2001, this is Willis's trio back on gospel/traditional territory, including 'The Battle Hymn Of The Republic'. Vocalist Kenyatta muddies things a bit, but a nice record.

(*) **Sanctuary Mapleshade 993. 1/02.
With Joe Ford again (see above) and a more orthodox approach, this isn't the most stretching of Willis's more recent records.

Blake Wilner (born 1973)

GUITAR

Grew up in Perth, Western Australia, but studied further in New York and is now established in the UK.

*** **The Reprieve** Ant Jazz CD 3 *Wilner; Simon Allen (as); Oli Hayhurst (b); Jacob Smedegaard (d)*. 6/03.
(*) **Interloper Ant Jazz JCD 4 *Wilner; Brandon Allen (ts); Oli Hayhurst (b); Chris Hutchings (d)*. 3/06.
A powerful and already mature debut from a guitarist who is also a highly impressive composer. The title-track of this pungent CD is best testimony to his skills in both departments. However, the best measure of his talent is the range of different expression that runs through the album. It has logic and direction, and that's rarer and more precious. The second record is a definite step forward, not in terms of writing, which is every bit as sophisticated and thoughtful as the first album, but certainly in terms of emotional range and expression. Inspired by life in London, the set seems to evoke a certain ambivalence at being far from home.

'Drunken Romance' has a chastened excitement, 'Café Rouge' has a poignant edge and its sequel, 'The Prayer', which closes the album, is far from transparent in intent. Wilner cleverly highlights his musicians and Brandon Allen, a fellow Australian in London, establishes a strong presence from the start. The guitarist can perhaps now afford to be more adventurous in terms of ensemble and perhaps to cut loose more as a soloist. There is an emotional urgency lurking underneath.

Abram Wilson

TRUMPET, VOICE

Born in Arkansas, raised in Louisiana and nowadays based in London; a gifted composer whose first recordings suggest an imagination unlikely to be fettered to genre.

*** **Jazz Warrior** Dune 11 *Wilson; Nathaniel Facey (as); Patrick Clahar (ts, f); Andrew McCormack (p); Neil Charles (b); Shaney Forbes (d).* 05.

*** **Ride! Ferris Wheel To The Modern Day Delta** Dune 016 *As above, except omit McCormack; add Michael Mwenso (tb); Andy Grappy (tba); Errol Linton (hca); Ben Burrell (p); Giorgio Serci (g).* 06.

The debut record is the work of a seasoned and highly committed individual, his title a reflection of the determination needed to make it in the music. Wilson has worked with Roy Hargrove, with singing legend Ruth Brown and in Britain with saxophonist Soweto Kinch. *Jazz Warrior* is an attractive mosaic of styles, but all of it harnessed to a rich blues tonality.

Ride! is what used to be called a 'concept album', but more exactly a narrative project which tells the story of Albert Jenkins, trumpeter son of a New Orleans family who decides to turn his back on the family business, a jazz club, and make his way in hip-hop. It's a clever idea, and a great basis for experimentation in a variety of modern styles. Wilson's own default position is the kind of ensemble jazz associated with Wynton Marsalis in earlier, less baroque days. His blues touch is absolutely authentic and he has sufficient musical acuity, as well as a broad hinterland, to blend together the project's different styles into a satisfying whole; even the spoken word and sung passages make sense. The opening 'I Want More For Me Than This' will pull in even the most sceptical and resistant listener and suggests that, if all else fails, Wilson might have a second career writing stage musicals. His playing is sometimes a little sharp, but there is an edgy, questing quality to it that paradoxically lends it great authority. The band, which was first convened to play *Ride!* at the Cheltenham Festival in England, is top notch, with Clahar in tersely good form, making every note count.

Cassandra Wilson (born 1955)

VOICE, GUITAR, SARDO

Born in Jackson, Mississippi, but Wilson emerged in the '80s as a peripheral member of the so-called M-Base group of New York musicians. Following a number of records for JMT, she signed to Blue Note and scored major successes with her first releases for the label.

***(*) **Blue Skies** Winter & Winter 919018-2 *Wilson; Mulgrew Miller (p); Lonnie Plaxico (b); Terri Lyne Carrington (d).* 2/88.

*** **Live** Winter & Winter 919047-2 *Wilson; James Weidman (ky); Kevin Bruce Harris (b); Marc Johnson (d).* 90.

Wilson's early records contain all the seeds of the success she has enjoyed at Blue Note, but with one exception they rarely cohere as albums of any particularity or sustained success. *Blue Skies* was the least typical but easily the best of her JMT records: though made up entirely of standards with a conventional rhythm section, the recital finds Wilson investing the likes of 'Shall We Dance?' with a wholly unfamiliar range of inflexions and melodic extensions which is captivating. Her third-person version of 'Sweet Lorraine' is peculiarly dark and compelling and, while some of the songs drift a little too far off base, it's a remarkable record. The live session confirms that Wilson can sustain a concert set which is essentially a seamless, ongoing vocal improvisation, but the slipshod attention to quality control, as far as the material is concerned, is a point which seems to afflict most of what she does.

*** **Blue Light 'Til Dawn** Blue Note 781357-2 *Wilson; Olu Dara (c); Don Byron (cl); Tony Cedras (acc); Charles Burnham (vn); Gib Wharton (steel g); Brandon Ross, Chris Whitley (g); Lonnie Plaxico, Kenny Davis (b); Lance Carter, Bill McClellan (d); Cyro Baptista, Jeff Haynes, Kevin Johnson, Vinx (perc).* N.D.

Wilson's debut for Blue Note was hailed in many quarters (mostly by rock critics) as a masterpiece, and it's certainly a clear step forward from her earlier records: Brandon Ross's production clarifies all the colours of her voice for the first time, and the inventive textures involving Dara, Byron, Burnham and Baptista create digital fantasies on country blues and string-band forms. Yet Wilson again makes peculiar labour out of some of the songs: Joni Mitchell and Robert Johnson tunes stagger under her mannerisms, and it's on the simpler, more straightforward arrangements, such as a lovely glide through Van Morrison's 'Tupelo Honey', that it all comes together.

*** **New Moon Daughter** Blue Note 837183-2 *As above, except omit Dara, Byron, Davis, Carter, McClellan, Johnson, Vinx; add Graham Haynes, Butch Morris (c); Gary Breit (org); Kevin Breit (g); Mark Anthony Peterson (b); Dougie Bowne (d).* 95.

The same again, only more polished, a shade more inventive, as well as a fraction more arch: 'Last Train To Clarksville' was a cute idea for a cover, and Wilson takes it over, but her improvisation on the fade suggests that she doesn't really know what to do with it. 'Strange Fruit' is harrowing in a deadpan, designerish way, and the Robert Johnson tunes again don't fit. Where she really puts her mark on the music is in her own writing: the calm, serenely pretty 'Until' is outstanding, and so are 'Memphis' and 'Find Him'. Jazz as art-song, and pretty damn accomplished.

***(*) **Traveling Miles** Blue Note 54123-2 *Wilson; Olu Dara (c); Steve Coleman (as); Vincent Henry (hca); Eric Lewis (p); Regina Carter (vn); Doug Wamble, Marvin Sewell, Pat Metheny, Kevin Breit (g); Stefon Harris (vib); Cecilia Smith (mar); Dave Holland, Lonnie Plaxico (b); Marcus Baylor, Perry Wilson (d); Jeffrey Haynes, Mino Cinelu (perc); Angelique Kidjo (v).* 12/97–9/98.

There's always going to be a preening quality in Wilson's vocals, and non-believers will probably find it as hard to warm to this record as to her previous sets. But as a tribute to Miles Davis, this seems like the most creative and thought-through of the many genuflections to the master since his passing. For once – although even this seems self-conscious at times – Wilson seems less like the centre of the music and more like a graceful sound which drifts through a record that is, as usual, heavy on texture and feel and light on improvisational input. There is no trumpet on the record at all – Dara's cornet makes only a couple of ghostly appearances – and most of the weight is carried by the guitarists.

It seems strange to hear the likes of 'Run The Voodoo Down' and 'Blue In Green' adorned with lyrics, although Wilson's poetry is more useful as atmosphere than as substance. But this is surely the best singing she has put down on record, wistful without becoming studied, and 'Time After Time' is a pop interpretation which surpasses any of those she tried on the previous Blue Note albums.

*** **Belly Of The Sun** Blue Note 35072-2 *Wilson; Olu Dara (t); Rhonda Richmond (p, v); Boogaloo Ames (p); Kevin Breit (g, bj, bizouki); Marvin Sewell, Jesse Robinson (g); Mark Peterson (b); Xavyon Jamison (d); Cyro Baptista, Jeffrey Haynes (perc); India Arie, Jewell Bass, Patrice Moncell, Henry Rhodes, Vasti Jackson (v).* N.D.

Wilson's Mississippi roots are the linchpin for a project which was apparently conceived as a straight blues record. This doesn't much square with the inclusion of the likes of Bob Dylan's 'Shelter From The Storm', Jimmy Webb's 'Wichita Lineman' or A. C. Jobim's 'The Waters Of March', none of which she delivers with any real conviction. Walking a studied line between rootsy authenticity and a digital fantasy on old-time sounds (Baptista and Haynes conjure all sorts of queer percussive noises), the music just about coheres, though nothing works as well as Wilson's simple recitation of 'Darkness On The Delta' against the rickety piano of Boogaloo Ames (who died just before the record was released). Let's call it a 'characteristic' offering from a minor-major artist.

*** **Glamoured** Blue Note 81860-2 *Wilson; Grégoire Maret (hca); Brandon Ross (g, bj); Fabrizio Sotti (g); Calvin Jones, Reginald Veal (b); Herlin Riley, Teri Lyne Carrington (d); Jeffrey Haynes (perc).* 12/02–3/03.

A dozen years ago she was on top of jazz singing, but first Diana Krall and now Norah Jones have usurped the throne, and Wilson sounds dressed up with few places left to go. Fabrizio Sotti has done much of the arranging and he thins out the backings: less exotica, more guitars, bass and drums, clearly delineated (even Wilson does some twanging). As ever, the material is a wholly unpredictable mix, from 'Lay Lady Lay' to 'Honey Bee', and in at least one instance – the beguiling acoustic funk of 'What Is It?' – there's a search for a hit single (or at least a track that will go down well on radio). It's an appealing enough set, but the singer's mannerisms and solipsistic way with almost every lyric leave the listener unconvinced much of the time.

Also, in brief:

(*) **Point Of View / ** Days Aweigh Winter & Winter 919004-2 / 919012-2. 12/85; 5/87.

These early records try to marry jazz and hip-hop elements, but the songs are rambling, prescriptive and ultimately flavourless.

(*) **Jumpworld Winter & Winter 919033-2. 7–8/89.

A self-conscious return to 'modern' music that doesn't leave the launchpad.

(*) **Thunderbird Blue Note 33982. N.D.

She's trying to be Mary J. Blige and falling short. Middle-aged pop.

Garland Wilson (1909–54)

PIANO

Apart from a short time at the beginning of his career and during the war years, he spent most of his time in Europe, where he recorded in his familiar stride style with Nat Gonella and others.

*** **Garland Wilson 1931–1938** Classics 808 *Wilson; Michel Warlop (vn); Nina Mae McKinney (v).* 31–38.

*** **Harlem Piano In Montmartre** Verve 548 321-2 *Wilson; Danny Polo (cl); Herman Chittison, Charlie Lewis (p); Emmanuel Soudieux (b); Jerry Mengo (d); Arita Day, Nina Mae McKinney (v).* 51.

Wilson's playing is buoyant and effective, with a strong sense of melody and little in the way of harmonic sophistication. The Gitanes set is shared with Chittison and Lewis and offers no more than a sampling. Better, if you're interested in him at all, to opt for the Classics set, which covers the key years from his departure from America to the year before he returned at the start of the war. This has pretty much everything Wilson recorded as a leader (the Gitanes set rounds out the story); most of them are solos, but there are a couple of vocals with McKinney and two duos with violinist Warlop, who appears right at the end on 'Limehouse Blues' (very Grappelli-like) and 'You Showed Me The Way'. Garland's two-handed approach is very effective, if a little lacking in subtlety, but he has an ability to squeeze nuances out of tunes – 'Bei Mir Bist Du Schön', 'Your Heart And Mine' – that no one else hears and his originals – 'Blues En Si Bemol', 'The Blues Got Me', 'The Way I Feel', 'You Rascal You' – are endlessly entertaining. A minor figure, to be sure, but not to be overlooked.

Gerald Wilson (born 1918)

TRUMPET, BANDLEADER

Studied in Detroit then joined Jimmie Lunceford, before forming own band. Has worked in LA ever since, arranging, accompanying, bandleading.

*** **Gerald Wilson, 1945–1946** Classics 976 *Wilson; James Anderson, Emmett Berry, Hobart Dotson, Red Kelly, Fred Trainor, Snooky Young (t); Ralph Bledsoe, Vic Dickenson, Robert Huerta, Melba Liston, Isaac Livingstone, Alton Moore (tb); Edward Hale, Leo Trammel, Floyd Turnham (as); Eddie 'Lockjaw' Davis, Vernon Slater, Olis West (ts); Maurice Simon, Charles Waller (bs); Jimmy Bunn (p); Williams Edwards, Buddy Harper, Benny Sexton (g); Arthur Edwards, Robert Rudd (b); Henry Tucker Green (d); Estelle Edson, Dick Gray, Pat Kay, Betty Roche, Thrasher Sisters (v).* 5/45–46.

Gerald Wilson joined the Jimmie Lunceford Orchestra just around the time America joined the Second World War. After a stint in the Navy, the talented young trumpeter and composer decided to form his own band. It was a progressive outfit whose faintly experimental air has long since been eclipsed by Stan Kenton's more abrasive approach, but these early recordings are full of interest.

As often with Classics releases, much of the interest lies in identifying stars of the future in embryo. Melba Liston debuts as a soloist on a reading of 'Come Sunday', recorded for Excelsior in 1945, while the irrepressible Snooky Young features on a rather later 'One O'Clock Jump'. Wilson's own contributions as a player are less dramatic. He also features on 'Come Sunday', urbane, unflustered and conscientious but hardly incendiary. His main role is as arranger, turning in crisp, intelligent charts which anticipate the work of later years. There is already a signature Wilson sound: slightly dark, overtoned, regular without being robotic. Anyone who has turned on to the fine bands of the '70s and '80s will find much of interest in these sides. Even where the sound is less than pristine, the content is always involving.

***(*) **Big Band Modern** Jazz Factory JFCD22880 *Wilson; Clark Terry, John Anderson, Louis Grey, Allen Smith, Ernie Royal, Walter Williams (t); Isaac Bell, Atlee Chapman, John Ewing, Melba Liston, Henry Coker, Robert Wagner, Trummy Young, Britt Woodman (tb); Sonny Criss, Jerry Dodgion (as); Wardell Gray, Zoot Sims, Teddy Edwards, Paul Gonsalves, Frank Haynes, Stan Getz (ts); Bill Green (bs); Cedric Haywood, Gerald Wiggins (p); Red Callender, Addison Farmer (b); Gus Gustafsson, Lee Young (d).* 50, 54.

This valuable reissue pulls together the ultra-rare *Big Band Modern* LP with an earlier live date at the Veterans Memorial in San Francisco, music which has not previously been released. Its immediate value is that it contains guest appearances from Sims, Getz and Gray, adding something significant to Gray's discography though nothing particularly revelatory in musical terms. The LP stands up pretty well, though the transfers are fairly muddy; Wilson's arrangements, suave, intelligent, but unpretentious, carry the day, even if the hi-fi doesn't.

**** **The Artist Selects** Pacific Jazz 31439 *Wilson; Ray Triscari, Jimmy Zito, John Audino, Carmell Jones, Bobby Bryant, Melvin Moore, Jules Chaikin, Freddie Hill, Nat Meeks, Freddie Hill, Jimmy Owens, Al Porcino (t); Bob Edmondson, Frank Strong, Lou Blackburn, Mike Barone, Lew McCreary, Lester Robertson, John Ewing (tb); Kenny Shroyer, Ernie Tack, Bob Knight (btb); Buddy Collette, Harold Land, Harry Klee, Teddy Edwards, Joe Maini, Walter Benton, Don Raffell, Jack Nimitz, Bud Shank, Jimmy Woods, Anthony Ortega, Curtis Amy (reeds); William Green (f, picc); Jack Wilson (p, org); Phil Moore III (p); Richard 'Groove' Holmes (org); Joe Pass (g); Buddy Woodson, Victor Gaskin, Dave Dyson, Herbie Lewis, Leroy Vinnegar, Jimmy Bond (b); Mel Lewis, Chuck Carter, Mel Lee (d); Max Garduno, Modesto Duran (perc).* 9/61–1/66.

In the absence of separate editions of Wilson's ten albums for Pacific Jazz, this compilation will have to do for now: chosen by the bandleader himself, it includes classics such as 'Blues For Yna Yna', 'Paco' and 'Josefina', as well as his transformations of 'Milestones' and 'Round Midnight'. Some of the tracks feel foreshortened and some are faded, which suggests that Pacific's Richard Bock was trying to tailor the music for airplay. But the writing is impeccable and there are solos from Wilson regulars such as Harold Land, Carmell Jones and Teddy Edwards.

***(*) **State Street Sweet** Mama MMF 1010 *Wilson; Ron Barrows, Bob Clark, George Graham, Tony Lujan, Bobby Shew, Frank Szabo, Snooky Young (t); Thurman Green, Alex Iles, Charlie Loper, Ira Nepus (tb); Maurice Spears (btb); John Stephens, Randall Willis (as); Plas Johnson, Carl Randall, Louis Taylor (ts); Jack Nimitz (bs); Brian O'Rourke (p); Eric Otis, Anthony Wilson (g); Trey Henry (b); Mel Lee (d).* 95.

Wilson's appearance at the Monterey Jazz Festival in 1963 was something of a revival meeting. After running a successful band during the '40s, he more or less dropped out of jazz for a decade, returning to the fray only at the start of the '60s. Wilson had cut his teeth with the Jimmie Lunceford Orchestra, where he had replaced Sy Oliver as staff arranger. There he acquired skills which have lasted him to this day. One of the great orchestrators in jazz, he leans heavily on the blues, but integrates swing, bebop, rock and some classical influences. *State Street Sweet* is a lovely record marked out by well-honed skill and a sure hand at recruiting players. Bobby Shew is excellent on 'The Serpent' and guest Plas Johnson has a brief starring role on 'Come Back To Sorrento'.

**** **Theme For Monterey** MAMA MMF 1021 *Wilson; Ron Barrows, Oscar Brashear, David Krimsley, Carl Saunders, Snooky Young (t); Leslie Benedict, George Bohannon, Isaac Smith, Maurice Spears (tb); Scott Mayo, Jack Nimitz, Carl Randall, John Stephens, Louis Taylor, Randall Willis (sax); Brian O'Rourke (p); Eric Veliotes, Anthony Wilson (g); Trey Henry (b); Mel Lee (d).* 97.

Wilson was a natural choice for the keynote new work at the 40th-anniversary Monterey Jazz Festival. Prestigious as such a commission is, no one could have expected a piece of such grave and joyous brilliance as *Theme For Monterey*. At more than three-quarters of an hour, it has a scope and simplicity of purpose which few contemporary players would have dared, and yet repeated listenings reveal a whole raft of subtle ideas, personal and musicological references. The 'encore' pieces, 'Summertime' and the brief bop exercise of 'Anthropology', offer just a glimpse of how a Wilson band attacks repertory material. Both arrangements were premiered at the Library of Congress in recognition of its archiving of Wilson's work.

The real interest lies in his suite of original themes. 'Lyons' Roar' is a dedication to Monterey Festival maven Jimmy Lyons; the main soloists are trumpeter Oscar Brashear, tenors Carl Randall and Randall Willis, and guitarist Anthony Wilson, who probably gets more space on the disc than he strictly deserves. It also features pianist Brian O'Rourke, who is the most effective presence on 'Cookin' On Cannery Row' and 'Spanish Bay'. The set is very nearly hijacked by the very first track, an exquisite thing called 'Romance', which highlights the bright, expressive soprano of Scott Mayo.

**** **New York, New Sound** Mack Avenue MAC 1009 *Clark Terry (t, flhn); Jimmy Owens, Eddie Henderson, Jon Faddis, Frank Greene, Sean Jones (t); Benny Powell, Luis Bonilla, Dennis Wilson (tb); Douglas Purviance (tb, btb); Jesse Davis (as); Jerry Dodgion (f, as); Jimmy Heath (ts); Frank Wess (f, ts); Jay Brandford (bs); Kenny Barron, Renee Rosnes (p); Anthony Wilson, Oscar Castro-Neves (g); Bob Cranshaw, Trey Henry, Larry Ridley (b); Lewis Nash, Stix Hooper (d); Lenny Castro (perc).* 02.

**** **In My Time** Mack Avenue MACK 1025 *As above, except omit Terry, Davis, Heath, Wess, Brandford, Barron, Wilson, Castro-Neves, Cranshaw, Henry, Ridley, Hooper, Castro; add Mike Rodrigues, Jeremy Pelt (t); Kamasi Washington, Ron Blake (ts); Steve Wilson, Dustin Cicero (as); Gary Smulyan (bs); Russell Malone (g); Peter Washington (b).* 4/05.

In his 80s, Wilson is still writing music, still visiting new places to have his work played, and it was a marvellous initiative by Stix Hooper's Mack Avenue label to record this all-star collective swinging through some of his material. The big piece is a comprehensive revision of his 1997 'Theme For Monterey', but there are other Wilson favourites such as 'Blues For Yna Yna', and the orchestra bristle through these vintage charts in a mercurial high gear. How much longer anyone will be able to assemble a band which has the likes of Jimmy Heath, Clark Terry and Frank Wess sitting alongside Jesse Davis and Renee Rosnes is impossible to say, but this is a meeting of generations working together on some of the masterpieces of modern big-band writing and creating a record any jazz lover should be delighted to hear.

The follow-up is less of a meeting of generations but has an undiminished power. There's another big piece, 'The Diminished Triangle', and new treatments of vintage pieces, but everywhere there is power directed by invention and softened by sheer musicality.

*** **Monterey Moods** Mack Avenue 31039 *Wilson; Jon Faddis, Frank Greene, Sean Jones, Jimmy Owens, Terell Stafford (t, flhn); Jay Ashby, Luis Bonilla, Douglas Purviance, Dennis Wilson (tb); Antonio Hart (ss, as, f); Kamasi Washington (ts); Ronnie Cuber (bs); Hubert Laws (f); Renee Rosnes (p); Anthony Wilson (g); Todd Coolman, Peter Washington (b); Lewis Nash (d).* 9/07.
For a change, one might have to say that it's the soloists who carry this one rather than the grand old man's charts. For a change, Wilson has recruited a New York band to perform a West Coast tribute. Rosnes is luminous in her intro to 'Jazz Swing Waltz', but it's Laws who dominates the solo space for much of the way. Indeed, there are moments when one senses that this seven-part suite is a kind of Ellingtonian 'concerto' for the flautist. The different sections, which derive much of their material from a three-note phrase denoting 'Monterey' are in different jazz styles – blues, Latin, ballad, hard swing, etc., with the penultimate part a bass solo. Then there's a needless arrangement of 'I Concentrate On You' and a closing 'Mini Waltz' by Wilson, which just overcooks the whole thing. Laws plays magnificently, like the master he is, but there's an air of ritual about the set that makes it seem ultimately rather empty.

Glenn Wilson

BARITONE SAXOPHONE, BASS CLARINET, ALTO FLUTE

Contemporary saxophonist specializing in baritone, heard in big-band situations and occasional small-group leadership dates.

*** **Impasse** Cadence CJR 1023 *Wilson; Harold Danko (p); Dennis Irwin (b); Adam Nussbaum (d).* 3/84.

*** **Elusive** Sunnyside SSCD 1030 *As above, except add Bob Belden (ts).* 12/87.

(*) **Bittersweet Sunnyside SSCD 1057 *Wilson; Rory Stuart (g).* 7/90.

(*) **Blue Porpoise Avenue Sunnyside SSCD 1074 *As above, except add Marc Copland (p); Jay Anderson (b); Jeff Hirshfield (d).* 10/90.

***(*) **One Man's Blues** Sunnyside SSCD 1087 *Wilson; Steve Kessler (p); Jim Masters (b); Tony Martucci (d). 2/99.*
Although, like so many baritone specialists, Wilson seems doomed to recording mainly as a section sideman (a Buddy Rich veteran!), he plays with fine gusto and thoughtful intelligence on the records made under his own leadership. His debut, *Impasse*, while a little rough-and-ready, still sounds well, the baritonist getting a huge sound out of the horn, and the playing wants for nothing in ferocity. Danko, always a thinking player, keeps a clear harmonic course underneath. We previously declared his Sunnyside records MIA, but they seem to be around in some numbers, even if they are occasionally, in the words of the 1987 disc, elusive. The chemistry with Danko is interesting, and Belden sounds a bit of a third wheel for much of the way. The duo album with Stuart has a curious instrumentation, but it works for the most part, though the guitarist isn't particularly memorable. He's more effectively deployed with the group on *Blue Porpoise Avenue*, though some of the music here sounds a bit sophomoric and silly, and redeemed by the section's creditably serious performance. The record wasn't released for some years, and we can understand the reservation. Encouragingly, the most recent record is the best of the bunch: well thought-out, well-played and with a richer and more realistic tone on Glenn's horn than we've heard previously. He's an interesting guy, who deserves a close look. A pity the run of records seems to have dried up for the moment.

Matt Wilson (born 1964)

DRUMS

Came to Boston from Illinois in the late '80s and immediately won a reputation as an intelligent, subtle percussionist who could adapt his approach to any situation. Unusually for a drummer, Wilson has been able to record regularly as leader.

***(*) **As Wave Follows Wave** Palmetto 2020 *Wilson; Dewey Redman (ts); Larry Goldings (org); Cecil McBee (b).* 4/96.
The debut album was pretty much stolen by fellow Palmetto star Dewey Redman, whose own recording opportunities have been dismayingly few over the years. Redman's muscular tenor sits well with the organ and drums and he delivers some fine playing on 'July Hymn' (a tribute to Don Cherry) and on 'Body And Soul'. Wilson mixes in originals and traditional themes ('Sweet Betsy From The Pike') and includes a couple of unaccompanied drum and percussion features ('Nice Colors' and the clever closing 'Mr Zimmerman's Farm', which does for B. Dylan what Old MacDonald did for agricultural sound effects generally). A fine debut record, even if the oldtimer pinched it.

***(*) **Going Once, Going Twice** Palmetto 2032 *Wilson; Joel Frahm (ss, ts); Lee Konitz (as); Andrew D'Angelo (as, bcl); Pete McCann (bj); Yosuke Inoue (b); Ned Sublette (v).* 3/98.

**** **Smile** Palmetto 2049 *As above, except omit Konitz, McCann, Sublette.* 3/99.
The title-track on *Going* features an auctioneer (Ned Sublette), which is a unique credit in this book. It's a very funny, very cleverly conceived track, also featuring banjoist Pete McCann in a role that might have suited Bill Frisell. It's a set that combines intelligent jazz themes, including Herbie Nichols's rarely heard 'Chit-Chatting', with Pete Seeger's version of Ecclesiastes, 'Turn! Turn! Turn!'. By no means put off by his experience with Redman, Wilson has even more saxophonists this time. D'Angelo is credited with the fine 'Andrew's Ditty', which rivals Wilson's own compositions, and Lee Konitz is drafted in on 'Brattleboro'. A promising sophomore performance from Wilson, who grows in range and stature each time.

Smile was a step on again, a set that mixes in the humour ever more comfortably. 'Take Me Out To The Ball Game' is hilarious, as is 'Go, Team, Go!', though what's interesting is how seamlessly Wilson and his men weave their larking into some fairly robust outside jazz. Frahm's bass clarinet work was likened to Eric Dolphy on this record's first appearance, and while it's an absurd comparison at face value, you can hear what was meant. 'A Dusting Of Snow' shows what a fine impressionistic drummer Wilson can be in a more thoughtful mood, while 'Daymaker' is just great small group arranging. Of the brought-in material, Monk's rarely played 'Boo Boo's Birthday' is outstanding and there is a fine reading of 'Strangers In The Night', which is virtually unrecognizable as such until it's almost over.

***(*) **Arts And Crafts** Palmetto 2069 *Wilson; Terell Stafford (t); Larry Goldings (p); Dennis Irwin (b). 3/01.*

For this one, Wilson alters the instrumentation considerably and comes up with yet another variation on his protean musical personality. The drafting of Stafford proves to be a key element. The trumpeter is strongly featured on a tribute to Lester Bowie and throughout sounds full-voiced, supple and warm. The inclusion of Ornette Coleman's 'Old Gospel' is another sign of Wilson's eclecticism, but the weight falls very much on his own writing here. 'Final Answer' is a buoyant post-bop idea which clinches the Dolphy connection; 'Arts And Crafts' itself is a slower and more thoughtful theme which conjures one of Golding's best moments of the set (he's on piano throughout). They close the set with 'Love Walked In' and 'All Through The Night'.

**** **Humidity** Palmetto 2089 *Wilson; John Carlson (t, pkt-t); Andrew D'Angelo (as, bcl, perc); Jeff Lederer (ts, f, perc); Felicia Wilson (vn); Yosuke Inoue (b). 2/03.*

Wilson's awareness of modern jazz history is underlined on the opening 'Thank You, Billy Higgins', a tribute to the late drummer (and possible influence) who worked with Ornette Coleman. Just occasionally it sounds as though Wilson is trying to be eclectic for eclecticism's sake. Here he does 'Don't Blame Me' alongside his own Colemanish 'Swimming In The Trees' and (misnamed) 'Raga', as well as a version of Tadd Dameron's 'Our Delight'. It's all a joyous mess, held together by the sheer force of Wilson's creative personality. Reunited with Andrew D'Angelo and a second reedman, he seems to have discovered his ideal instrumentation. The brassmen and fiddler are guests but Carlson's pocket-trumpet is an important marker of the Coleman/Cherry axis Matt is exploring.

As a body of work, Wilson's Palmetto discs are among the most exciting in recent jazz; conscious of history, exploratory, funny and mournful by turns, they keep the listener guessing and, better still, thirsty for more.

***(*) **Wake Up! (To What's Happening)** Palmetto 2104 *Wilson; Terell Stafford (t, flhn); Larry Goldings (org); Dennis Irwin (b, cl); Curtis Stigers (v). 12/03.*

Another fine showing from the Arts & Crafts band. Wilson himself shines on Charlie Haden's silence, though he's then outgunned by Stafford, who takes a superb solo. The other modern repertory pieces are Tony Williams's 'There Comes A Time', with a fine guest spot by Stigers, and Jaki Byard's 'Aluminum Baby', which rarely gets an airing. The drummer is crisp and focused throughout, with a few nice features, but not over-prominently featured.

***(*) **Scenic Route** Palmetto 2122 *Wilson; Terell Stafford (t, flhn); Gary Versace (p, org); Dennis Irwin (b); Swayettes (v). 9/06.*

Wilson has the chops and the critical permission to do just about whatever he wants now. Here, he programmes a few things of his own alongside Monk's 'We See' an Ornette Coleman tune, Pat Metheny's 'The Bat', Bobby Hutcherson's 'Little B's Poem' and an astonishing closing medley of Donald Ayler's 'Our Prayer' (we think Don had died just previously) with the Beatles' 'Give Peace A Chance'. More important than the run of tunes, he makes them work. He even finds a role for a female vocal trio, though the logic isn't entirely obvious. The band's called Arts & Crafts, which doesn't need to be over-analysed as a group name. It delivers quality merchandise, carefully fashioned, aesthetically pleasing and robustly engineered. Wilson's on a high of highs right now. We'd recommend your urgent attention.

Peter Niklas Wilson (1957–2003)

DOUBLE BASS

Brilliant Hamburg-born bassist, musicologist, writer and co-founder of the True Muze label, largely self-taught on his instrument.

*** **Alphea** Leo CD LR 009 *Wilson; Hannes Wienert (t, ss, ts).* 8/93.

*** **Yarbles** hatOLOGY 510 *Wilson; Martin Pfleiderer (ss, ts); Burkhard Beins (d, perc).* 4/96.

**** **Monsun** True Muze TUMU 9801 *Wilson; Malcolm Goldstein (vn). 10/96.*

Sadly, once again, an artist is only fully appreciated once he is no longer on the scene. Wilson succumbed to a febrile illness following a recurrence of leukaemia. His body of recorded work is relatively small, but he had made records with Anthony Braxton (who was an admirer), Rajesh Mehta, and Alphea, the Ton Art Quartet/Ensemble and other groups, and was developing his own individual style of bass-playing, particularly with the bow. Both of these are collaborative dates, but *Yarbles* was made – apparently spontaneously and without advance preparation – at Wilson's True Muze studio in Hamburg, and it seems he was its driving force. He's often the most prominent voice on the session, working in tandem with the saxophone, but a couple of octaves below. The opening 'Smoothpick' is an almost perfect representation of his hypnotic *arco* work. It's a peculiar album, in some respects, but Wilson manages to give it a centre of gravity that mitigates the often shapeless frenzy of Pfleiderer's multiphonic flurries and Beins's metreless playing.

Goldstein, a co-founder of the Tone Roads ensemble/promotional organization with composer James Tenney, is exactly the kind of intelligent player with considerable hinterland one would expect to find working with Wilson. Like minds and playing members of the same instrumental family, they find much to discuss on *Monsun*. They share an unusual articulation, light and with very little obvious attack. Both take a solo spot, and Wilson's 'The Space of the Bass', though considerably shorter than his colleague's feature, is every bit as densely packed with ideas.

In wind-player and visual artist Wienert, Wilson found another like-minded and multi-talented partner. *Alphea* is a set of character studies exploring harmonic and textural ideas rather than a full-out improvisation record. Some of the pieces actually sound quite formal, in keeping with a strain of Wilson's work which liked to work within a European classical tradition, albeit its avant-garde wing. Highlights are the bluesish 'Crayfish's Return', the self-explanatory 'Beauty And The Beast' and, best of all, the finger-breaking 'Dream Reader Meeting', which now serves as a rather poignant reminder of Wilson's lost talent. Thin pickings for such a potent player, but stimulus perhaps to seek him out on other leaders' records.

Steve Wilson (born 1961)

ALTO SAXOPHONE

Played in soul bands as a teenager, then arrived in jazz as a member of Blue Note's Out Of The Blue Band in the '80s.

***(*) **New York Summit** Criss Cross 1062 *Wilson; Tom Williams (t); Mulgrew Miller (p); James Genus (b); Carl Allen (d).* 12/91.

*** **Blues For Marcus** Criss Cross 1073 *Wilson; Steve Nelson (vib); Bruce Barth (p); James Genus (b); Lewis Nash (d).* 1/93.

Wilson first surfaced in the mid-'80s with Out Of The Blue, a group dedicated to the classic Blue Note style. With a sound reminiscent of former Messenger Bobby Watson (a stylistic link confirmed by his sound-alike duets with vibraphonist Nelson on *Blues For Marcus*), the Virginian acquitted himself more than respectably. Wilson is by no means an uncritical retro hard-bopper. His first two CDs as leader demonstrate impressive if marginally over-ambitious skills as a composer ('Diaspora' on the second record gets rather hung up on complex time-signatures) but also an instinct for unusual repertoire. The first record opens with Ted Curson's lovely 'Reava's Waltz' and includes material by Ron Carter, Duke Ellington, Eddie Harris, Thelonious Monk, Joe Sample and Bobby Timmons ('Damned If I Know', rather than the ubiquitous 'Moanin'') alongside a single original. By 1993, Wilson's confidence in his own work is more evident, but there is still room for Ornette Coleman's 'Jayne', Joe Chambers's 'Patterns' and Roland Kirk's 'The Haunted Melody'. Tom Williams is a competent rather than an exciting trumpeter in the Freddie Hubbard mould; he sounds clean and orderly in ensembles but lacks pep in his solos. Ironically, he's missed on the second album, which is rather light in sound. Barth contributes an original, 'Cornerstone', but as a player he lacks Mulgrew Miller's firmly anchored chords and easy switches of register.

**** **Four For Time** Criss Cross 1115 *Wilson; Bruce Barth (p); Larry Grenadier (b); Leon Parker (d). 12/94.*

The key track is 'Groovesome Twosome', a duet with drummer Parker on his minimal kit. The interplay between the two is the axis round which this working group revolves, though Barth's Monk-influenced style and compositional ideas ('By The Window') are important as well. Wilson sticks to alto and seems determined to keep matters as in-line and uncomplicated as possible. He largely succeeds. Parker is magnificent, and it's good to see his role recognized in the reappearance of his compositon 'Belief', which he used as the title-track for his own record. Grenadier deserves a mention as well, picking up the bare clues in some of Barth's accompaniments and giving them a rounded harmonic support.

*** **Generations** Stretch 9019-2 *Wilson; Mulgrew Miller (p); Ray Drummond (b); Ben Riley (d). 2/98.*

*** **Passages** Stretch 9025-2 *Wilson; Nicholas Payton (t, flhn); Bruce Barth (ky); Ed Howard (b); Adam Cruz (d). 12/99.*

The 'generations' refer to the players of yore who have inspired Wilson, and he brought in three of them – Riley aside, not exactly names that were prominent long ago! – to back him up. The results are pleasing, if hardly outstanding. Miller and Drummond are such seasoned pros that even their routine work has an eminence to it, but they don't do much more than create a diplomatic framework for Wilson's solos. The leader sounds fine, although if he's to make an impact as a leader on record, he's going to need a more meaningful context than this. The second Stretch is again too much like piece-work, not enough reason-to-be. 'Turnin' The Corner' is a strong start, but thereafter the material quickly thins out and some accomplished playing searches for a solid line to earth.

Also, in brief:

*** **Step Lively** Criss Cross 1096. 12/93.

Lean, unsentimental and good-humoured jazz.

(*) **Soulful Song Max Jazz MAXJ 401. 5/03.

A dull set, with Wilson reduced to accompanist role, backing some very ho-hum (yes, even Rene Marie) singing.

Teddy Wilson (1912–86)

PIANO

Born in Austin, Texas, he visited Chicago in 1928, fell in love with jazz there, and formed a duo with Art Tatum in 1931. Arrived in New York to join Benny Carter. His studio small-group work included classic sessions with Billie Holiday and Lester Young, and he then joined Benny Goodman. A brief spell with his own big band in 1939, then more small-group work, a staff job at CBS and teaching at Juilliard. The most gracious and poised of performers.

***(*) **Teddy Wilson 1934–35 / ***(*) Teddy Wilson Vol. 1: Too Hot For Words** Classics 508 / Hep 1012 *Wilson; Roy Eldridge, Dick Clark (t); Benny Morton (tb); Tom Macey, Benny Goodman, Cecil Scott (cl); Hilton Jefferson, Johnny Hodges (as); Chu Berry, Ben Webster (ts); John Trueheart, Lawrence Lucie, Dave Barbour (g); John Kirby, Grachan Moncur (b); Cozy Cole (d); Billie Holiday (v). 5/34–12/35; 1–10/35.*

Few jazz records have endured quite as well as Teddy Wilson's '30s music. Wilson arrived in New York as, on the basis of the four solo titles which open the first Classics CD, an enthusiastic young stride pianist, already under the spell of Earl Hines and of Art Tatum, with whom he worked as a two-man piano team. But even here there are the signs of an individual whose meticulous, dapper delivery and subtle reading of harmony would be hugely influential. Amazingly, everything is in place by the time of the first band session in July 1935: the initial line-up includes Eldridge, Goodman and Webster, and the singer is Billie Holiday, who would feature as vocalist on most of Wilson's pre-war records. Two classics were made immediately – 'What A Little Moonlight Can Do' and 'Miss Brown To You' – and the style was set: a band chorus, a vocal, and another chorus for the band, with solos and obbligatos in perfect accord with every other note and accent. All the others seem to take their cue from the leader's own poise, and even potentially unruly spirits such as Eldridge and Webster behave. The first of Classics' comprehensive seven-disc series includes 11 piano solos and 12 band sides, and it's a delight from start to finish, even though there was better to come.

The reissue of these records has been complicated by Holiday's presence, for all her tracks with Wilson are now also available on discs under her own name. Collectors will have to follow their own tastes, but we would opine that, of all the various transfers of this material, the Hep discs – which follow the Classics discs fairly closely in sequencing, if finally not quite so generously in the number of tracks – have the most truthful sound. Even so, the Classics CD, above, is consistently clean and enjoyable in sonic terms.

(*) **Teddy Wilson 1935–1936 / * Teddy Wilson Vol. 2: Warmin' Up** Classics 511 / Hep 1014 *Wilson; Dick Clark, Gordon Griffin, Frankie Newton, Roy Eldridge, Jonah Jones (t); Benny Morton (tb); Benny Goodman, Buster Bailey, Rudy Powell, Tom Macey (cl); Jerry Blake (cl, as); Vido Musso (cl, ts); Harry Carney (cl, bs); Johnny Hodges (as); Ted McRae, Chu Berry (ts); Dave Barbour, John Trueheart, Allan Reuss, Bob Lessey, Lawrence Lucie (g); Lionel Hampton (vib); Israel Crosby, Harry Goodman, Leemie Stanfield, Grachan Moncur, John Kirby (b); Gene Krupa, Big Sid Catlett, Cozy Cole (d); Helen Ward, Ella Fitzgerald, Red Harper, Billie Holiday (v). 12/35–8/36; 12/35–6/36.*

*** **Teddy Wilson 1936–1937** Classics 521 *Wilson; Gordon Griffin, Irving Randolph, Henry 'Red' Allen, Jonah Jones, Buck Clayton, Cootie Williams (t); Cecil Scott (cl, as, ts); Vido Musso (cl, ts);*

Harry Carney (cl, bs); Benny Goodman (cl); Johnny Hodges (as); Ben Webster, Prince Robinson, Lester Young (ts); Allan Reuss, Freddie Green, James McLin (g); Harry Goodman, Milt Hinton, Walter Page, John Kirby (b); Cozy Cole, Jo Jones, Gene Krupa (d); Billie Holiday, Midge Williams, Red Harper (v). 8/36–3/37.

**** **Teddy Wilson Vol. 3: Of Thee I Swing** Hep 1020 *Largely as above.* 8/36–2/37.

Wilson hit his stride as this long series of sessions proceeded. The next two Classics CDs are laden with fine music, and Billie Holiday's contributions assume greatness; the 16 tracks she sings on Classics 521 number among her finest records, and the mixed quality of the material seems to make no difference to her. Just as Lionel Hampton began pilfering men from local big bands for his Victor sessions, so Wilson organized similar contingents for his records, and some of these bands are drawn from either the Goodman or the Basie orchestra, although one offbeat session features Henry Allen, Cecil Scott and Prince Robinson. The spotlight is off Wilson to some extent, but one of the major reasons for the success of these dates is the light, singing fluency of the rhythm section, and the pianist's unemphatic but decisive lead is the prime reason for that. Ella Fitzgerald sings on one session on Classics 511 and Midge Williams, Helen Ward and Red Harper take their turns at the microphone, but it's Holiday one remembers. Lester Young's association with the singer also starts here, but his solos are really no more memorable than the offerings by Buck Clayton, Benny Goodman or Roy Eldridge. Those collecting the Classics CDs may be dismayed by the erratic sound-quality on Classics 521 in particular, and once again we prefer the Hep series.

**** **Teddy Wilson 1937** Classics 531 *Wilson; Cootie Williams, Harry James, Buck Clayton (t); Buster Bailey, Benny Goodman, Archie Rosati (cl); Harry Carney (cl, bs); Johnny Hodges (as); Vido Musso, Lester Young (ts); Red Norvo (xy); Allan Reuss, Freddie Green (g); John Kirby, John Simmons, Harry Goodman, Artie Bernstein, Walter Page (b); Cozy Cole, Jo Jones, Gene Krupa (d); Helen Ward, Billie Holiday, Frances Hunt, Boots Castle (v).* 3–8/37.

**** **Teddy Wilson Vol. 4: Fine & Dandy** Hep 1029 *Largely as above.* 3–7/37.

(*) **Teddy Wilson 1937–1938** / * **Teddy Wilson Vol. 5: Blue Mood** Classics 548 / Hep 1035 *Wilson; Harry James, Buck Clayton (t); Bobby Hackett (c); Benny Morton (tb); Pee Wee Russell, Prince Robinson (cl); Johnny Hodges, Tab Smith (as); Gene Sedric, Lester Young, Chu Berry, Vido Musso (ts); Red Norvo (xy); Allan Reuss, Freddie Green (g); Walter Page, Al Hall, John Simmons (b); Johnny Blowers, Jo Jones, Cozy Cole (d); Billie Holiday, Nan Wynn (v).* 9/37–4/38; 8/37–1/38.

**** **Teddy Wilson 1938** Classics 556 *Wilson; Jonah Jones, Harry James (t); Bobby Hackett (c); Trummy Young, Benny Morton (tb); Pee Wee Russell (cl); Benny Carter, Johnny Hodges, Toots Mondello, Ted Buckner, Edgar Sampson (as); Lester Young, Herschel Evans, Bud Freeman, Chu Berry, Ben Webster (ts); Allan Reuss, Al Casey (g); Al Hall, John Kirby, Milt Hinton, Walter Page (b); Johnny Blowers, Cozy Cole, Jo Jones (d); Billie Holiday, Nan Wynn (v).* 4–11/38.

**** **Moments Like This** Hep CD 1043 *As above, except add Roy Eldridge (t); Ernie Powell (c).* 3/38–1/39.

This is jazz of such a consistently high level that it seems churlish to offer criticism. The Classics CDs are mainly in pretty good, clean sound, with the occasional track sounding a little starchier: the Hep transfers continue to be our first recommendation, though the Classics 'uniform' editions may appeal more to some collectors. The first *1937* CD is magnificent, the first five sessions as strong in material as they are in performances: 'Mean To Me', 'I'll Get By', 'How Am I To Know?' and more. These are also among Holiday's greatest records. The *1937–1938* disc includes the September 1937 session which offered the memorable two-part 'Just A Mood' quartet with Harry James and Red Norvo, as well as a previously rejected date. The *1938* set sees Bobby Hackett arriving to play lead, as well as six solos originally made for the 'Teddy Wilson School For Pianists'. Wilson's mixture of lyricism and vigour is almost unique in the jazz of the period and it suggests a path which jazz doctrine has seldom explored since.

*** **Teddy Wilson 1939** Classics 571 *Wilson; Roy Eldridge, Karl George, Harold 'Shorty' Baker (t); Floyd Brady (tb); Pete Clark (cl, as, bs); Rudy Powell (cl, as); Benny Carter (as, ts); Ben Webster, George Irish (ts); Danny Barker, Al Casey (g); Al Hall, Milt Hinton (b); Cozy Cole, J. C. Heard (d); Billie Holiday, Thelma Carpenter, Jean Eldridge (v).* 1–9/39.

Inevitably, Wilson went on to lead his own big band, and musicians were more than impressed by its secure power and purposeful clarity of tone, a direct extension of Wilson's own manner. But it failed commercially, and its records don't quite match its reputation, largely through charts that are only so-so but which may have come alive in person. The 1939 sides are collected here, along with four more Wilson solos, including a sparkling 'China Boy'.

*** **Teddy Wilson 1939–1941** Classics 620 *Similar to above, except omit Roy Eldridge, Powell, Barker, Carter, Hinton, Cole, Carpenter, Holiday, Jean Eldridge; add Doc Cheatham, Bill Coleman (t); Floyd Brady, Benny Morton (tb); Jimmy Hamilton (cl); George James (bs); Eddie Gibbs (g); Yank Porter (d); Helen Ward (v).* 12/39–4/41.

After two more sessions with the big band, Wilson returned to small groups and then a trio as his last sessions for Columbia. Still not quite up to the impeccable calibre of the earlier dates, but a 1940 session with Bill Coleman and Benny Morton in the front line is fine, and Wilson's solos-with-rhythm maintain his own fierce standards.

***(*) **Teddy Wilson 1942–1945** Classics 908 *Wilson; Emmett Berry, Joe Thomas, Charlie Shavers, Buck Clayton (t); Benny Morton (tb); Edmond Hall (cl); Ben Webster (ts); Remo Palmieri (g); Red Norvo (vib); Al Hall, Billy Taylor, Johnny Williams (b); J. C. Heard, Big Sid Catlett, Specs Powell (d); Helen Ward, Maxine Sullivan (v).* 1/42–8/45.

It starts with a handsome solo on 'These Foolish Things', then moves through various small-group dates for Columbia, V-Disc and his first sessions for Musicraft. The instinctual chemistry of the great '30s sessions is gone, but these are still groups full of fine players, and there are moments to savour: Berry and Morton on 'B Flat Swing', Red Norvo, Maxine Sullivan on 'This Heart Of Mine'. The final date includes Clayton and Webster on four excellent titles.

*** **Teddy Wilson 1946** Classics 997 *Wilson; Buck Clayton (t); Scoville Browne (as, cl); Don Byas, Charlie Ventura (ts); George James (bs); Remo Palmieri (g); Billy Taylor (b); J. C. Heard (d); Sarah Vaughan (v).* 5–11/46.

Wilson's Musicraft sessions are tarnished by their indifferent piano sound, and some of his subtlety is lost. But there are nevertheless 14 handsome solos collected here, four titles by an octet with Clayton and Byas, and four by a quartet with Ventura. Sarah Vaughan sings on four tracks; 'Penthouse Serenade' is gorgeous, and the horns are splendid on 'I Want To Be Happy'.

*** **With Billie In Mind** Chiaroscuro CRD III *Wilson (p solo).* 5/72.
Despite the Collectables issue listed above, Columbia and Verve really should be doing something about reissuing Wilson's late-'50s sessions (Mosaic has done a boxed set of some of them). Until then, there is still a significant gap in the discography, which picks up with these various dates from the late '60s onwards. Wilson's later music is frequently disappointing in the light of his earlier achievements. Lacking any commitment from a major label, he seemed to wander from session to session with a sometimes cynical approach to the occasion, careless of the company and relying on an inner light which had long since burned down to a routine. Only when a sympathetic producer was on hand did Wilson raise his game, and the solo records include some of the best music of his later albums. *With Billie In Mind* is devoted to material he had recorded with Holiday in the '30s, and its graceful, characteristic atmosphere makes for a special occasion. Six titles are added to the original LP issue.

*** **Teddy Wilson And His All Stars** Chiaroscuro CR(D) 150 *Wilson; Harry 'Sweets' Edison (t); Vic Dickenson (tb); Bob Wilber (cl, ss); Major Holley (b); Oliver Jackson (d).* 6/76.
A rare example of Wilson leading an American small group. It might have been a little classic, but something's wrong. Bobby Hackett was supposed to play on the date, but he died; Edison, his substitute, is too louche for the occasion. Wilber's arrangements are a shade too clever, and some of the tempos are too fast. But on a few slow ones, where Dickenson can stretch out, and Wilson seems to peer through from the back (the studio sound isn't very good), it sounds much better.

***(*) **In Copenhagen** Storyville STCD 8516 *Wilson; Hugo Rasmussen (b); Ed Thigpen (d).* 5/79.
***(*) **Revisits The Goodman Years** Storyville STCD 8364 *Wilson; Jesper Lundgaard (b); Ed Thigpen (d).*
The flurry of Waller material at the start of this marvellous discovery is explained by the fact that Wilson and his trio set down to play on what would have been Fats's 75th birthday. After that, the emphasis switches to Ellington and Strayhorn. Wilson deals with most of this repertory like a Harley Street doctor seeing patients: professionally, reassuringly and with one eye on the clock. Nothing lingers much, though 'St Louis Blues' and 'I'll Remember April' both receive extended visits. It's a lovely find for Wilson fans, and a reminder of how accomplished a player he remained, even in late middle age. He's back in Scandinavia the following summer with a slightly different trio. If it sounds like a nostalgia exercise, this one is musically tougher, with some lovely harmonic work on ''S Wonderful' and an intriguingly different tack on 'I'll Remember April', for which the bassist has to take some credit.

*** **Masters Of Jazz Vol. 11: Teddy Wilson** Storyville STCD 4111 *Wilson; Jesper Lundgaard, Niels-Henning Ørsted Pedersen (b); Bjarne Rostvold, Ed Thigpen (d).* 12/68–6/80.
*** **Alone** Storyville STCD 8211 *Wilson (p solo).* 5/83.
Wilson carried on working into the '80s, and these are among his final recordings. He still sounds much as he did nearly 50 years before – sometimes more professionally detached, occasionally quietly enjoying his own wisdom. The material on the *Masters Of Jazz* disc – drawn from two trio dates 12 years apart – is still heavily reliant on the '30s standards which Wilson always stood by. As good as anything he recorded later in life. *Alone* was cut at a Danish concert. The normally taciturn pianist talks between some of the tunes, and he sounds in amiable spirits on some of his favourites, though the location sound and the piano itself seem no more than adequate.

Also, in brief:

*** **The Alternative Takes: Volume 1 – 1934–1941 / ... Volume 2 – 1938–1945** Neatwork 2021 / 2032. 5/34–4/41; 4/38–8/45.
So elegant a performer, even the rejected stuff has class and quality; but even so, these are for specialist fans.

*** **His Piano And Orchestra: 1938–1939** Storyville STCD 2068. 38–39.
Solo material recorded by Wilson himself but subsequently released on the short-lived Merit label, plus some orchestral material, including BBC performances. Good, but mainly for collectors.

*** **The Keystone Transcriptions** Storyville STCD 8258. 39–40.
Twenty-six tunes, rattled off in an hour for a transcription service. Brittle and brilliant, with just a few touches of pathos.

*** **And Then They Wrote ... / Mr Wilson And Mr Gershwin** Collectables COL-CD-6680. 1–12/59.
Formerly on Columbia and compromised by a dull remit: jazz hits on one, Gershwin on the other, and down they each go like skittles.

... plus many compilations and repackagings.

Lem Winchester (1928–61)

VIBRAPHONE

One of the saddest, killed in a firearm accident on the brink of success. A Delaware police officer, he had been only an amateur player until the first of these brought him both critical acclaim and awards.

(*) **Winchester Special Original Jazz Classics OJCCD 1719 *Winchester; Benny Golson (ts); Tommy Flanagan (p); Wendell Marshall (b); Art Taylor (d).* 9/59.
** **Lem's Beat** Original Jazz Classics OJCCD 1785 *Winchester; Curtis Peagler (as); Oliver Nelson (ts); Billy Brown (g); Roy Johnson (p); Wendell Marshall (b); Art Taylor (d).* 4/60.
(*) **Another Opus Original Jazz Classics OJCCD 1816 *Winchester; Frank Wess (f); Hank Jones (p); Johnny Hammond Smith (org); Eddie McFadden (g); Eddie Jones, Wendell Marshall (b); Bill Erskine, Gus Johnson (d).* 6–10/60.
*** **With Feeling** Original Jazz Classics OJCCD 1900 *Winchester; Richard Wyands (p); George Duvivier (b); Roy Haynes (d).* 10/60.
Winchester's vibes-playing is vigorous enough, if sometimes flat-footed, but he is one of those players who tend to be comprehensively upstaged by their sidemen. Golson's gruff, argumentative tenor on the first record and Nelson's loamy sound on the second create most of the interest, and Wess is as interesting as always on *Another Opus*. The rhythm section on *Lem's Beat* and the bonus 'Lid Flippin'' on the third record hint at some of the forthcoming extroversions of soul-jazz without quite leaving hard-bop routine behind. The leader's solo spots on 'Friendly Persuasion' and 'Lady Day' are exquisite, but it's hard to be excited about a player whose moment passed before anyone registered he was there.

Only the final album in the group, the most recent to make the transfer to CD, prompts any substantial reassessment. Abandoning the larger-scale arrangements he got from Oliver Nelson, Lem concentrates on a small-group blowing session and generates a joyous mood on 'Skylark' and 'But Beautiful'. Wyands is as immaculate as ever, punching out solid, blocky chords round the vibes, while Duvivier and Haynes keep the boilers stoked, Winchester's death was a loss to the music and to the truncated history of jazz vibes, but even now he sounds like a minor talent.

Kai Winding (1922–83)

TROMBONE, TROMBONIUM

Born in Denmark and moved to America in his early teens. He was around to see the birth of bebop and helped to devise a fast, clear-toned delivery for the trombone, a development which also had an impact on how big-band sections could sound. His long partnership with J. J. Johnson is definitive.

*** **Kai And Jay And Bennie Green With Strings** Original Jazz Classics OJCCD 1727 *Winding; Bennie Green, J. J. Johnson (tb); Dick Katz, John Malachi (p); Peck Morrison, Tommy Potter (b); Al Harewood, Osie Johnson (d); strings.* 8/52, 12/54.

***(*) **Nuf Said** Rhino 75995 *Winding; J. J. Johnson (tb); Dick Katz (p); Tommy Potter (b); Al Harewood (d).* 55.

*** **Trombone Panorama / *** Jive At Five / *** Cleveland June 1957** Lone Hill Jazz LHJR CD 10315 / Status DSTS 1012 / Storyville 8263 *Winding; Carl Fontana, Wayne Andre (tb, trombonium); Dick Lieb (btb, trombonium); Roy Frazee (p); Kenny O'Brien (b); Tom Montgomery (d).* 12/56; 6/57; 6/57..

The success of Jay and Kai was, in the end, not altogether equitably shared. Where the ultimately dominant J.J. brought a saxophone-like articulation to the instrument, it was Winding who showed how it could follow the woodwind-players' fast vibrato and percussive attack and still retain its distinctive character. While with the Kenton band, Winding worked out ways of producing a very tight vibrato with the lip rather than using the slide, and this had a marked impact on a younger generation of players. A lot of the surviving Winding material is on discs also featuring J.J., Bennie Green and others, and more can be found under J.J.'s entry. Early on, though, the balance of innovation seemed to fall to the Dane. The sessions from 1952 and 1954 are important not so much for the lush and overcooked tracks with strings as for the later pairing of Jay and Kai in a quintet format. These cuts established a formula which was to become uniquely successful, though it may have hampered both men subsequently. Winding's compositions, 'Wind Bag' and 'Don't Argue', suggest that he was also a deft composer with a quirky approach to harmony and a fuller understanding than most of his employers and colleagues of the value of his rapid-fire attack and clean-edged delivery.

Nuf Said is a valuable reissue, capturing the partnership at its most confident, but in this format also showing how much hard work went on in the studio to perfect the elegantly choreographed sound. There are seven alternative takes, including versions of 'Lover' and 'It's All Right With Me' which seriously rival the release numbers. The quintet had a settled sound by this point, but there is no mistaking that the main action lies with the two front-men, and even the agile Katz is given little of moment to do except comp and fill.

The December 1956 (originally Columbia) and 1957 records are under Winding's sole leadership. His stint with Kenton had convinced him that massed trombones made the noise closest to the angels and he persisted with the choral approach. Here it works very well indeed; though some will be put off by what might be thought to be Kentonisms, they should be assured that the idiom and the arrangements are Winding's own. The key tracks on *Jive At Five* are an original blues and a thoroughly wonderful version of 'In A Sentimental Mood' in which the voicings could hardly be bettered. The Cleveland set is a club recording and there is a degree of background distraction, but the performances are good and, though this overlaps somewhat with the other set, it is nicely mastered and fans of Kai's approach will enjoy the experience. There remains through it all something a little cold about Winding's work. Certainly, compared to J.J., he couldn't give a ballad more than a gruff expressiveness, but that was not his forte.

*** **Bone Appetit: The Definitive Black & Blue Sessions** Black & Blue BB 955 2 *Winding; Curtis Fuller (tb); Hank Jones (p); John Clayton (b); Jimmy Cobb (d).* 7/80.

This catches Winding three years from his death and in league with one of the leading trombonists of a somewhat younger generation. Fuller's association with John Coltrane on *Blue Train* has rather distorted perceptions of his stylistic debts. Here, he sounds perfectly consistent with Kai's drily swinging approach and well up to speed with the older man's ultra-fast delivery on tunes like 'Niçoise' of which two takes are included.

The disc restores all of the material recorded at Black & Blue's outdoor studio in Paris. The sound is clear and natural and the trombones are very well captured. Fuller's original title-tune is instantly appealing and beautifully played. 'La Valse Bonita' is equally delicious, with some wonderfully detailed interplay between the horns. Jones is a master in settings like this and his comping is subtle and gracious from start to finish.

Also, in brief:

*** **Trombone For Two / Trombone Sound** Collectables COL 6674. 55, 56.

Two nice mid-'50s records, long out of print. J.J. is, of course, the other half of the 'two'.

*** **Complete Ohio Sessions** Lone Hill Jazz LHJCD 19402. 57.

With Carl Fontana's Cleveland Express, featuring Wayne Andre again.

Gary Windo (1941–92)

ALTO AND TENOR SAXOPHONES

A legendary figure in modern jazz, with a powerful voice and ebullient personality. An asthma attack brought about a fatal heart seizure.

*** **Anglo American – Unreleased And Rare, 71–81** Cuneiform RUNE 189 *Windo; Mongezi Feza (t); Dudu Pukwana (as); Pam Windo (p); Dave McRae (ky); Ron Mathewson, Steve Swallow (b); Louis Moholo, Robert Wyatt (d); Soft Machine; and others.* 71–81.

Before Andy Sheppard became her favourite British reedman, Carla Bley regularly used the big-voiced Windo, who had an extraordinary if slightly faltering career working between jazz and progressive rock. Painfully little of his own work survives in catalogue, though once again devoted Anglophiles Cuneiform have come to the rescue. *His Master's Bones* was an earlier compilation of mostly unreleased material. This is much in the same vein, though the label has managed to find interesting unheard material, including some fine tracks with members of Brotherhood Of Breath and some further material with Robert Wyatt. At full stretch, Windo made a formidable sound, but there's a lack of shape or logic to a collection like this, which now serves as a sad reminder of another lost giant.

Norma Winstone (born 1941)

VOICE

Studied in London and became associated with the new British jazz of the '60s, singing in a variety of mainstream-to-modern situations. Her coming out was at Ronnie Scott's, opening for Roland Kirk. Formed Azimuth with former husband John Taylor and Kenny Wheeler in the '70s.

**** **Edge Of Time** Disconforme 148 *Winstone; Henry Lowther, Kenny Wheeler (t, flhn); Malcolm Griffiths, Chris Pyne, Paul Rutherford (tb); Mike Osborne (as, cl); Alan Skidmore (ts); Art Themen (bs); John Taylor (p); Gary Boyle (g); Chris Laurence (b); Tony Levin (d).* 71.

One of the things that makes Winstone so exceptional as a singer is her equal confidence with pure abstraction (as in much of her work with Azimuth) and the most straightforward vocal line. Like Karin Krog in Norway, she is a fine musician in her own right, a sensitive lyricist as well as an imaginative standards singer.

Originally issued on Argo, Winstone's debut as leader is still a breathtaking experience. Much of the drama on *Edge Of Time* comes from her crystalline voice swooping in and out of the horns. The title-track begins slow and abstractly, almost as if caught out of time itself and then the *rubato* begins to organize itself until the song runs along a big-band line that would satisfy Duke Ellington. The big piece of the album is the joyous and forthright 'Enjoy This Day', where subtle dissonance brings a hint of anxiety, almost foreboding, to an otherwise upbeat tune; Kenny Wheeler's solo is superb and one can clearly hear the dynamic Winstone established with the trumpeter and with pianist Taylor, later to be her husband; his harmonic awareness comes across in every bar. In contrast to 'Enjoy This Day', 'Erebus, Son Of Chaos' ought to be dark and brooding, but comes across as rather jolly. The only weak point is the brief 'Songs For A Child', though this pure-voice balladry has influenced some surprising artists since 1971.

***(*) **Live At Roccella Jonica** Splasc(h) 508 *Winstone; Paolo Fresu, Kenny Wheeler (t, flhn); John Taylor (p); Paolo Damiani (b); Tony Oxley (d).* 84.

Little-known, but definitely worth searching out, this powerful group offered Winstone a perfect setting: harmonically sophisticated, rhythmically strong and, given the two-trumpet front line, lots of melodic drama as well. The main piece is an astonishing 23-minute improvisation, 'Rumori Mediterranei', which sees the group working with almost telepathic understanding. Taylor and Oxley are like good and wicked angels, the one cajoling gently, the other tempting, caressing his kit and then jangling it dangerously. Damiani, one of the key figures in Italian jazz, isn't especially well-recorded but he's audibly at the heart of things. Fresu and Wheeler play a similar role: Fresu rawer but also more sentimental, Wheeler outwardly soft but with an iron core – his 'The Widow In The Window', segued with 'Mark Time', is the highlight of the first half of a marvellous concert recording.

***(*) **Somewhere Called Home** ECM 1337 *Winstone; Tony Coe (cl, ts); John Taylor (p).* 7/86.

***(*) **Well Kept Secret** Hot House HHCD 1015 *Winstone; Stacey Rowles (flhn); Jimmy Rowles (p); George Mraz (b); Joe LaBarbera (d).* 10/93.

*** **... Like Song, Like Weather** Enodoc ENOCD 002 *Winstone; John Taylor (p).* 3/96.

*** **Manhattan In The Rain** Enodoc ENOCD 001 *Winstone; Tony Coe (ts, cl); Steve Gray (p, syn); Chris Laurence (b).* 3/97.

Somewhere Called Home is a more than acceptable sample of Winstone's atmospheric approach. It takes a certain amount of brass neck to include 'Hi Lili Hi Lo' and 'Tea For Two' on a set like this. Coe and Taylor are able and sensitive partners, but one wonders whether it wouldn't have come off better with just Taylor's thoughtful accompaniments.

The title of *Well Kept Secret* just about says it all. This finds Winstone where she should be (no disrespect to Taylor *et al.*), working with an international musician of Rowles's quality. 'A Timeless Place' is gorgeous, with its Winstone lyric to the celebrated 'Peacocks' melody, and 'A Flower Is A Lovesome Thing' is fragile and delicate without giving any sense that it will be easy to pull apart.

The security of the secret is underlined by the fact that little has been added to Winstone's catalogue. *Manhattan In The Rain* and *... Like Song, Like Weather* stray perilously close to the Radio 2 strain. These seem to have been released out of chronological sequence. The duo album has a quiet grace but little dramatic tension. 'I Loves You Porgy' is perhaps too polite a reading to be quite convincing, and both Winstone and her playing partner sound easier when the material is slightly quirkier, as on 'Carla's Blues' (aka Carla Bley's 'Sing Me Softly Of The Blues') and 'Tango Beyond', the latter co-written with Tony Coe. *Manhattan* is another set of light-textured standards opening on a high with Lerner and Loewe's 'The Heather On The Hill', but rarely reaching such heights again. The album seems to be dedicated to the memory of Tom Jobim and Elis Regina; but there's little in a groove that would suggest they are a major influence, and Winstone's reading of 'Retrato Em Branco E Petro' is very much in her own voice, and not a version of someone else's. Coe is underused (his clarinet-line on 'The Heather' is breathtaking) and the absence of a percussionist softens the edges almost too much.

*** **It's Later Than You Think** Provocateur PVC 1037 *Winstone; NDR Big Band.* 9/04.

Given the weight and hand-speed of the German orchestra, the opening 'Smoke Gets In Your Eyes' is surprisingly slow. It's saved from being ponderous, though, by those same qualities and by Winstone's impeccable phrasing. The choice of track, which is reprised at the end, may have been a strategem to soften up the jazz heads because unusually (for her; it's become pretty common practice generally) she includes some quality pop stuff on this set. The opening track gives place to Joni Mitchell's Green-tinged 'Big Yellow Taxi', built over a strong riff and enlightened by some more fine, though brief solos from NDR BB members. Elvis Costello's '15 Petals' comes next, a less obvious choice but feelingly done. Best of all, though, is Leonard Cohen's 'Sisters Of Mercy', beautifully arranged and sung with an utterly arresting opening and coda. Later on, and after a Randy Newman cover of all things, 'Harlem Nocturne' brings the record back to more-familiar territory. Why the modest rating? Because it seems like the template for a better record, or perhaps for a concert. Solo space is kept to a minimum, and while Winstone's singing and the tight-as-a-nut section-work is impressive, there isn't quite enough light and space to make this one a keeper.

*** **Amoroso ... Only More So** Trio Records TR 576 *Winstone; Bobby Wellins (ts); Stan Tracey (p); Andrew Cleyndert (b); Clark Tracey (d).* 05.

Winstone and Wellins: two of the most distinctive voices in British jazz. Put them alongside Stan Tracey and you have a combination that is almost guaranteed to succeed. It does that, but on this showing lacks the extra spark that would have made a good record a great record. Norma's voice has lost none of its lustre and Bobby is playing as well as ever, but the group chemistry isn't quite there.

**** **Distances** ECM 2028 *Winstone; Klaus Gesing (ss, bcl); Glauco Venier (p). 4/07.*

This is, of course, a favourite format, reminiscent of Azimuth but even less linear. Winstone hadn't recorded for ECM for some time when the opportunity to record this group arose. The music is enormously varied with Cole Porter and Peter Gabriel both represented, Satie and Pier Paolo Pasolini both sources of inspiration. Winstone's voice has acquired not the roughened inexactness of pitch that normally passes for 'maturity' but a physicality and immediacy of diction that seems to balance out the supposedly 'ethereal' quality of her earlier work. It's now revealed for what it was, a wonderfully earthy and limber instrument that offers an enormous expressive range without sounding trained. Gesing and Venier – unlike Wheeler and Taylor in Azimuth – are essentially accompanists, and very responsive ones, but this is emphatically a singer-plus-instruments rather than a collaborative group. Ironically, given how bold the programme is, 'Ev'ry Time We Say Goodbye' is the outstanding cut.

Jens Winther (born 1960)

TRUMPET, FLUGELHORN

Danish trumpeter with wide international experience.

(*) **Looking Through Storyville STCD 4127 *Winther; Tomas Franck (ts); Thomas Clausen (p); Jesper Lundgaard (b); Alex Riel (d). 4/88.*

***(*) **Scorpio Dance** Storyville STCD 4179 *Winther; Tomas Franck (ts); Ben Besiakov (p); Lennart Ginman (b); Al Foster (d). 3/91.*

*** **The Four Elements** Stunt STUCD 19802 *Winther; Michael Mølhede, Andreas Pesendorfer, Duncan Mackay, Kornel Kovacs, Rich Nichols, Justin Mullens, Mick Ball (t); Peter Dahlgren, Nichol Thomson, Werner Wurm, Aurelio Santoro (tb); Mattias Jacobson (btb); David Liebman (ss); James Knight, Hagai Amir (as); Felix Petry, Bruno Brochet (ts); Idrikis Veitners (bs); Pessi Levanto (p); Tadao Tsujikawa (syn); Jacco Griekspoor (vib); Carballo Serafin (g); Jacon Jensen (b); Eric Garland (d); Agnes Heginger, Eri Matsubara, Carolina Saboia, Waltraud Kottler, Dorothy Murphy (v). 7/96.*

Winther has the confidence to play either tight, modern, hard bop or a more free-thinking, if fundamentally conservative, kind of improvisation. He can sustain long solos, but his ballad statements or flugelhorn lead on the likes of 'Ubataba', on the first record, are just as revealing. The earlier session is solid Danish jazz, but it could have lost a couple of tracks and been the better for it: Lundgaard and Riel don't sound terribly interested for once, and Clausen's frequent use of a Fender Rhodes electric piano lends a somewhat dated feel to the sound. *Scorpio Dance* is sharper all round. The sound is crisper, if a little dry, and Foster's presence (at Winther's own invitation) is inspirational, with the drummer on tirelessly inventive form. The two long tracks, 'Scorpio Dance' and 'Tree Of Life', bring out terrific solos from Winther, and there is a probing trumpet/drums duet on 'Intimy'. Ginman is lost in the mix, but otherwise the group sound very alert, and Besiakov sensibly takes much more of a back seat than Clausen did on the earlier record.

The big-band record for Stunt is hugely ambitious. It features members of the International Association Of Schools Of Jazz Orchestra, founded by Dave Liebman, which rehearsed Winther's four-part work while working on a cruise ship; it delivered this performance for the 1996 Copenhagen Festival. Winther is principal soloist, Liebman chips in with a terrific solo on 'Fire', and the music is a polymorphous assemblage of styles – Gil Evans veils of sound, Palle Mikkelborg funk, various odds and ends from the big-band tradition. The enthusiasm of the players seems boundless, and if it may not stand up to minute examination it's surely an entertaining show.

(*) **Standards Stunt STUCD 00062 *Winther; Lennart Ginman (b); Søren Christensen (d). 11/99.*

*** **Walk The Walk Talk The Talk** Stunt STUCD 01172 *Winther; Claus Waidtløw (saxes); Anders Lindvall (g); Kasper Vadsholt (b); Jeppe Grame (d). 6/01.*

Recorded at the Copenhagen Jazzhouse, with a reserved crowd in attendance, *Standards* is very routine. Winther brings little that's new to material which is all too familiar, and he's dangerously exposed in this setting. Ginman and Christensen sound in great heart, though.

The next one is all muscle, sweat and shouting. The rhythm section play like they're ready for the Mahavishnu revival, Lindvall is all rock over jazz, and the horns keep getting cut up on the curves. There are two enormously long pieces, 'Clear Lydian Sky' and 'The Afghan Road', which kindle the intermittent fire of old-fashioned fusion. It's a rather curious move for the trumpeter, especially since he makes only a modest impression on his surroundings, but some of the music has a heated, sometimes exhausted sense of exhilaration about it.

*** **Concord** Stunt STUCD 510 *Winther; Tomas Franck (ts); Antonio Faraò (p); Palle Danielsson (b); Dejan Terzic (d). 7/05.*

The best recording from Winther for some time. This is the European Quintet, which delivers unabashed hard bop with a certain contemporary twist. Franck sounds in good shape, blending elements of John Coltrane into other, less definable styles. The opening 'Concord' is one of Winther's grandest themes, but it does little more than set up the group for another half-dozen originals, including the lovely 'August' and the suspiciously titled 'Supreme Love', which finally clinches the Trane obsession. 'Ubataba' is also reprised from the very first disc. 'Peculiar Walk', right at the end, is a fizzy little sorbet.

Nils Wogram (born 1975)

TROMBONE

German trombonist who studied for three years in New York, 1992–4, now making records in various Euro-American situations.

*** **Speed Life** Enja 9346-2 *Wogram; Simon Nabatov (p); Nicolas Thys (b); Jochen Rückert (d). 12/97.*

Wogram's music is like he sounds: big, brassy, confident. The group follow as keenly as they can. He isn't afraid of free, open space: 'Newsed' makes the most of a seemingly themeless environment, and the four-way contrapuntalism of 'Annoying Neighbour' is a complex idea delivered with punch and panache. His phrasing has a vocalist's touch, full of human colour, shouting interpolations, grunts and occasional snarls, but always pushing quickly onwards to the next idea: he doesn't hang around. Nabatov, who likes a challenge, is a more than suitable partner and they have a rapport which is sometimes striking, sometimes a bit mysterious. The tunes here are rather oblique, though: Wogram's originals are clever, but perhaps not quite as personalized as they should be, and the record runs out of light here and there.

**** **Odd And Awkward** Enja 9416-2 2CD *Wogram; Cuong Vu (t); Hayden Chisholm (as, cl); Chris Speed (ts, cl); Steffen Schorn (bs, bcl, cbcl, af); Simon Nabatov (p); Henning Sieverts (b); Jochen Rückert (d).* 6/00.

A feast of group music, split between one disc for sextet and another for the full octet. The initial surprise is that the two 'missing' instruments are piano and bass, which leaves five horns and drums to negotiate the eventful twists and turns of the first half. Wogram continually varies the pace and weight of each piece, breaking it into solos, duets, duets plus charts, with and without drums, and the full group roaring through a thicket as dense as 'Children's Hunt' or 'Tea Time Part II' as if they were clearing it with machetes. He has a team of superbly expressive players to make it all happen and comes up with ingenious pairings: listen to Vu's snickering volleys mixed with Schorn's contrabass clarinet on 'Spring Part I'.

The second disc sounds more conventionally orchestrated and loses a degree of rasp and snap. But it's hardly any less inventive. Sometimes Wogram sounds like he's unspooling an endless melody line, often over shifting harmonic banks that have a big band's richness of tonal colour. Kudos to Rückert for keeping the whole thing swinging and the momentum flowing – a less proactive drummer might have turned a lot of the music into an over-coloured sludge. But this is a marvellous entry all round, and certainly Wogram's magnum opus so far.

**** **Root 70** 2nd Floor 008 *Wogram; Hayden Chisholm (as, bcl); Matt Penman (b); Jochen Rückert (d).* 11/00.

Paring back to a quartet, Wogram continues in top form. This band is all wheeling, whizzing agility. The leader's own playing is so fast and accurate, in terms of getting notes out of the horn and getting them to hit the target, that it leaves the listener breathless. Yet he doesn't skimp on the expressive edge which gave the earlier records their pungency. Chisholm is comparably quick, a tad less vocalized, but his beautifully clear sound moves through the demanding tunes like quicksilver. Penman and the faithful Rückert spin appositely elegant rhythms around the horns, and it's often as if there are two separate teams, dancing balletically in their own right yet interacting with precise synchronicity. Oliver Bergner (working in Cologne) gives them a beautiful sound. The tunes – six by Wogram, with two pieces from Chisholm bookending either side of the record – are bright, funny and ripe with long, long melodies. Terrific!

***(*) **Daddy's Bones / ***(*) Affinity** Intuition INT 3379-2 *Wogram; Florian Ross (org); Dejan Terzic (d).* N.D.; 1/07.

He calls this group Nostalgia, which may be why he allows in a Billy Strayhorn tune ('A Flower Is A Lovesome Thing', sweetly done), but otherwise the unusual instrumentation tackles post-bop with a lick of organ combo funk and goes at it with Wogram's expected virtuosity. In concert they are probably a lot hotter – some of the tunes feel a little too tight when they should be loose – but he's still a musician to follow. The following record's just as good, but they feel like two slices from the same pie, and it might have been better to deliver just one exceptional disc from this.

Also, in brief:

***(*) **Serious Fun / *** Serious Fun + One** CIMP 212 / 221. 9/99.
Wogram steps over into free playing and with one of the great trombone masters of the idiom, Conrad Bauer, to boot. Dominic Duval (*b*) comes in on the second disc. It's music that stands unexpectedly tall.

Anthony Wonsey (born 1972)

PIANO

A shrewd and adaptable group player who's assembled an impressive body of work as leader.

*** **Anthonyology / *** Another Perspective** Evidence/Alfa Jazz ECD 22151/ 221288 *Wonsey; Christian McBride (b); Carl Allen (d).* 95; 96.

***(*) **Open The Gates** Criss Cross 1162 *Wonsey; Nicholas Payton (t); Ron Blake (ts); Gerald Cannon, John Webber (b); Willie Jones, Nasheet Waits (d).* 5–12/98.

Wonsey majored in film scoring at Berklee. There is an atmospheric quality to his own writing, notably the wonky chords of 'Faces Of A Clown' and 'Black Fairy Tales' on the debut and the excellent 'Wise Man Willis' on the second. However, Wonsey isn't simply a pictorialist. He writes and plays idiomatically, drawing on whole tracks of jazz piano from Bud Powell to Bill Evans.

The third album is a consolidation rather than a significant step forward. Wonsey's writing is as bright and forthright as ever, but there's some repetition in the harmonic ideas, which seem to rely on certain major/minor idiosyncrasies. The only repertory piece is Duke Pearson's 'Big Bertha'. Blake and Payton are convincing in their parts, and though the rhythm section doesn't have the clout of the earlier groups, they do their work just fine.

*** **Blues For Hiroshi** Sharp Nine 1030 *Wonsey; Richie Goods (b); Tony Reedus (d).* 2/04.

***(*) **The Thang** Sharp Nine 1035 *Wonsey; Eric Alexander (ts); Nat Reeves (b); Joe Farnsworth (d).* 6/05.

A more relaxed and philosphical approach from Wonsey. He can still swing out a tune, but he seems more comfortable with things like 'The Peacocks' on *Blues For Hiroshi*, while his take on 'Waltz For Debby' suggests that Evans has overtaken Powell as role model. *The Thang* has a bit more attitude. Roving saxman Alexander brings a tough edge to 'Speak Low', but there's more bite in the piano-playing as well.

Jimmy Woods (born 1934)

ALTO SAXOPHONE

Made a promising beginning and then seemed to drift away.

*** **Awakening** Original Jazz Classics OJCCD 1859 *Woods; Joe Gordon, Martin Banks (t); Amos Trice, Dick Whittington (p); Jimmy Bond, Gary Peacock (b); Milt Turner (d).* 9/61, 2/62.

***(*) **Conflict** Contemporary CCD 60793 *Woods; Carmell Jones (t); Harold Land (ts); Andrew Hill (p); George Tucker (b); Elvin Jones (d).* 3/63.

It's not clear whether Woods said all he had to say and then went off to other things or whether these Contemporary albums were just too far ahead of current tastes. Certainly, Woods is in a more advanced bag than any of his bands on these dates. He has an impassioned, keening sound that seems to go off in a different harmonic direction to Eric Dolphy's, with fewer whole-tone steps and more chromatic business. As will be seen, Woods got some excellent people to work with him. Elvin Jones seems to thrive on his simple-plus-difficult metres, typically a march with something else moving underneath it, and the horns on the sextet album have something subtle to work with.

Phil Woods (born 1931)

ALTO AND SOPRANO SAXOPHONES, CLARINET, BASS CLARINET, VOICE

Toured with big bands before much small-group work in the '50s, forming a two-alto band with Gene Quill in 1957. Then more big-band work and many, many studio sessions in the '60s. Formed the European Rhythm Machine quartet while living in Paris. Returned to the USA in the early '70s and has since run his own quintet for many years, touring and recording regularly. A master of unadorned bebop alto, and his unstinting allegiance to the Parker method has been deepened by persistence and a bottomless appetite for playing.

***(*) **Pot Pie** Original Jazz Classics OJCCD 1881 *Woods; Jon Eardley (t); George Syran (p); Teddy Kotick (b); Nick Stabulas (d). 10/54–2/55.*

*** **Woodlore** Original Jazz Classics OJCCD 052 *Woods; John Williams (p); Teddy Kotick (b); Nick Stabulas (d). 11/55.*

*** **Pairing Off** Original Jazz Classics OJCCD 092 *Woods; Donald Byrd, Kenny Dorham (t); Gene Quill (as); Tommy Flanagan (p); Doug Watkins (b); Philly Joe Jones (d). 6/56.*

(*) **The Young Bloods Original Jazz Classics OJCCD 1732 *Woods; Donald Byrd (t); Al Haig (p); Teddy Kotick (b); Charli Persip (d). 11/56.*

(*) **Four Altos Original Jazz Classics OJCCD 1734 *Woods; Gene Quill, Sahib Shihab, Hal Stein (as); Mal Waldron (p); Tommy Potter (b); Louis Hayes (d). 2/57.*

***(*) **Phil & Quill** Original Jazz Classics OJCCD 215 *Woods; Gene Quill (as); George Syran (p); Teddy Kotick (b); Nick Stabulas (d). 3/57.*

***(*) **Altology: Complete Quintet & Sextet Sessions 1956–1957** Fresh Sound FSRCD 463 *As above, except add Sol Schlinger (bs); Bob Corwin, Dave McKenna (p); Sonny Dallas, Buddy Jones (b); Shadow Wilson (d). 3/56, 3 & 9/57.*

*** **Sugan** Original Jazz Classics OJCCD 1841 *Woods; Ray Copeland (t); Red Garland (p); Teddy Kotick (b); Nick Stabulas (d). 7/57.*

*** **Warm Woods** Lone Hill Jazz LHJ 10209 *Woods; Eddie Bert (tb); John Williams, Nat Pierce, Bob Corwin (p); Eddie Costa (vib); Sal Salvador (g); Sonny Dallas, John Drew (b); Nick Stabulas, Jimmy Campbell, Gus Johnson (d). 1–11/57.*

Phil Woods has never seemed like a beginner. He sprang into his recording career. Tone, speed of execution and ideas were all first-hand borrowings from bebop and, inevitably, Parker; but he sounded like a mature player from the first, and he has often suffered from a degree of neglect, both as a young musician and as a senior one. A series of Prestige dates from the '50s have never exactly been collectors' pieces, but they deserve a fresh appraisal in their OJC incarnations. *Pot Pie* was his first disc as a leader, and it wears very well. Eardley contributes three angular originals and his clean, clear sound is a pleasing foil for the altoman, who actually sounds rather less in debt to Bird than he sometimes did later. The solos on the title-track and 'Mad About The Boy' have an inquiring bent that belies Woods's rep as an inflexible speedster. *Woodlore* too is a relatively quiet business, and it's the prettiness of his sound that impresses on 'Be My Love' and 'Falling In Love All Over Again'; but 'Get Happy' is a burner. The rhythm section, with Williams sometimes barely in touch, is less impressive.

Pairing Off and *Four Altos* milk the jam session format which was beloved by Prestige at the time, and both dates come off better than most. *Pairing Off* features a couple of crackerjack blues in the title-tune and 'Stanley The Steamer', and only Byrd's relative greenness lets the side down; Philly Joe is superbly inventive at the kit. *Four Altos* is an idea that ought to pall quickly, but the enthusiasm of Woods and Quill in particular elevates the makeshift charts into something worthwhile. They made a very fine team: *Phil & Quill* doesn't have an ounce of spare fat in the solos, and the spanking delivery on, say, 'A Night At St Nick's' is as compelling as anything Prestige were recording at the period. Quill's duskier tone and more extreme intensities are barely a beat behind Woods's in terms of quality of thought (they also have two tracks on the subsequent compilation, *Bird Feathers*, OJC 1735 CD). *The Young Bloods*, although interesting for a rare '50s appearance by Al Haig, is beset by the familiar problem of Byrd's lack of authority, and sparks never fly between the horns the way Woods would probably have wished. *Sugan* is an attractive meeting with Red Garland and it has some gripping moments, although the reliance on bebop staples and occasionally rote delivery suggest that the date could have used more preparation.

The Lone Hill Jazz reissue pulls together the 1957 Epic album of that name with seven tracks from different albums which weren't even released under Woods's name. The core record is mainly ballad-orientated but his line 'Squire's Parlor' elicits a stinging uptempo solo. The other pieces, by six- and seven-piece line-ups, are ordinary. The 2007 Fresh Sound double brings together *Phil & Quill* with *Phil Talks To Quill* and *Phil And Quill With Prestige*, which pretty much rounds up everything anyone could want of this material.

*** **At The Montreux Jazz Festival** Verve 065512-2 *Woods; George Gruntz (p); Henri Texier (b); Daniel Humair (d). 6/69.*

This was a hit group at European festivals at the time, and they played a typically boisterous set here. The long pieces sometimes get bogged down in note-spinning, but it's passionately done in its way. The live sound is OK.

[illegible]

**** **Phil Woods/Lew Tabackin**
Evidence ECD 22209-2 *Woods; Lew Tabackin (ts); Jimmy Rowles (p); Michael Moore (b); Bill Goodwin (d). 12/80.*

Available briefly as a Japanese vinyl release, this is a great favourite of ours and we are delighted to see it on CD. There can be few more rambunctious jazz records made at that time: in what is a good-natured cutting contest between two masters of bebop saxophone, they have at it for a glorious 58 minutes (there's an alternative take of 'Theme Of No Repeat'). One could argue that everything that has to be said is said in the first eight minutes, a 'Limehouse Blues' that takes the roof off – but, for the sheer ebullience of blowing on the changes, there are few better records than this. The terrific rhythm section is, in the circumstances, a delightful bonus.

**** **Integrity** Red RR 123177-2 2CD *Woods; Tom Harrell (t, flhn); Hal Galper (p); Steve Gilmore (b); Bill Goodwin (d). 4/84.*

This became a firm line-up, and any who heard the group in concert will surely want this live record. Harrell had worked for some years as a freelance in search of a context, and with Woods he secured a precise focus: the material here is a connoisseur's choice of jazz themes – including Neal Hefti's 'Repetition', Ellington's 'Azure', Wayne Shorter's 'Infant Eyes' and Sam Rivers's '222' – mediated through a very clear-headed approach to modern bop playing. Harrell's lucid tone and nimble, carefully sifted lines are as piquant a contrast with Woods as one could wish, without creating any clashes of temperament. Galper's pensiveness is occasionally a fraction too laid-back, but he moves as one with bass and drums. Woods himself assumes a role both paternal and sporting, stating themes and directions with unswerving authority but still taking risky routes to resolving an idea: his solo on Charlie Mariano's 'Blue Walls', for instance, is rhythmically as daring as any of his early work. Good in-concert recording.

***(*) **Heaven** Evidence ECD 22148-2 *As above.* 12/84.

This was one of the great touring and recording bands of the '80s, Harrell and Woods inspiring each other and the rhythm section inquiring and swinging. Woods didn't need to change anything about his own style, but it blossoms anew in counterpoint with Harrell's lyrical fire, and each album is handsomely programmed and delivered. However, with Concord deleting all their Woods holdings, there's not much around now. *Heaven* suffers just slightly from a clattery sound, but the material – two Ellington tunes, Brubeck's 'The Duke', another skintight treatment of Sam Rivers's '222' and a completely unorthodox 'I'm Getting Sentimental Over You' – overcomes.

*** **Plays The Music Of Jim McNeely** TCB 95402 *Woods; Brian Lynch (t); Jim McNeely (p); Steve Gilmore (b); Bill Goodwin (d).* 2/95.

*** **Mile High Jazz Live In Denver** Concord CCD-4739 *As above, except omit McNeely; add Bill Charlap (p).* 4/96.

Less frequently recorded in the '90s, the Woods quintet has been through some changes – McNeely has come and gone and Lynch has replaced Crook – while following a course faithful to the leader's stance. These are more good – if not quite outstanding – sessions of modern hard bop. McNeely had already left when the TCB album was made, but he returned to cut seven of his own tunes with the group. Fine material, and the performances are strong, if not quite as multifarious as the themes deserve. Concord's *Mile High Jazz* is a vigorous show, Lynch in good fettle and the leader showing that he's lost none of his chops. Perhaps the main interest is in hearing how inventive Gilmore and Goodwin are, more than 20 years after they started working with Woods. If the horns have the limelight, they're pushed and fed by a consistently imaginative rhythm that deserves more acclaim than it's received.

***(*) **The Rev And I** Blue Note 494100-2 *Woods; Johnny Griffin (ts); Cedar Walton (p); Peter Washington (b); Ben Riley (d); Bill Goodwin (perc).* 1/98.

Woods loves two-sax encounters, and this session (he and Griffin, like so many other big-bandsmen who've played together, call each other 'Section') brims over with bonhomie and swagger. The old Hampton favourite 'Red Top' is pure catnip. Griffin is no longer the terror he once was, but Woods still sounds like he could take on any comers. Producer Bill Goodwin has taken the trouble to make sure that there's enough pre-match preparation to take it above blowing-session status, and it all benefits from that finesse. And each saxophonist gets a gorgeous ballad feature.

***(*) **Play Henry Mancini** Jazzed Media JM 1002 *Woods; Carl Saunders (t, flhn); Jeff Jenkins (p); Ken Walker (b); Paul Romaine (d).* 8/03.

He may be troubled by emphysema these days, but the old warrior can't half play still: he actually sounds stronger here than he does on the Italian sessions. They took the trouble to create quintet arrangements for every tune in this set of Mancini covers, and with Saunders playing some glittering solos to match the altoman, it's a throughly enjoyable set in Phil's classic idiom.

*** **Groovin' To Marty Paich** / *** **Unheard Herd** Jazzed Media JM 1005 / 1013 *Woods; Los Angeles Jazz Orchestra.* 5/04.

These were both taken from a festival appearance organized by Ken Poston. The first record concentrates largely on material associated with Art Pepper, but arranged for the occasion by pianist Christian Jacob. The ensembles are clear and sunny, though Jacob introduces some fresh elements on 'Walkin' Shoes' and 'Donna Lee'. You'd never think it was Pepper playing, anyway. Phil switches to clarinet for 'Anthropology', which is both funny and very effective. Humour's very much part of the deal here, though Jacob sounds a bit po-faced. The best bit of *Unheard Herd* is Phil's very funny monologue, remembering the old days. That's not in any way to decry the music, which is great, too, a trawl through some of the Woody Herman band book that never made it onto record. The orchestra's too distinguished to be lumped together like this, but Phil's the real star, romping through 'Keen And Peachy', 'The Great Lie', 'Man, Don't Be Ridiculous' and 'Boomisie (plus a likeable 'Yardbird Suite') like there was nowhere else in the world he'd rather be. The sound's terrific and Woody's ghost must be listening, wishing he could have had engineering like that. Great fun.

*** **Swingchronicity** Jazzed Media JM 1029 *Woods; DePaul University Jazz Ensemble.* 5/06.

Woods plays for the first half of this set, but make no mistake: this is a formidable big band and Bob Lark's directorship should be a source of pride. The charts are beefy but not unsubtle and 'Stockholm Sweetnin'' is one of the best arrangements of the theme we've heard. There are some soloists in the ensemble and again it seems unmannerly not to list them all, but space is squeezed. A nice sound from the Jazz Showcase in Chicago. Definitely a group to catch live, with or without guest stars, but this is a nice souvenir.

Also, in brief:

*** **Round Trip** Verve 559804-2. 7/69.

Some questionable originals ('Love Song For Dead Che', anyone?) but Woods torches the material and his tumultuous solo on 'Here's That Rainy Day' is a keeper.

*** **Quartet Volume One: A Live Recording** Clean Cuts CCD 702. 5/79.

An on-the-hoof recording from Austin, Texas: relaxed and almost pensive.

*** **Full House** Milestone MCD 9196. 2/91.

Cut live at Hollywood's Catalina, this shows no sign of energy flagging.

***(*) **Encontro (On Jobim)** / *** **Voce E Eu** / ***(*) **Dameronia** / *** **The Solo Album** / ***(*) **Balladeer Supreme** / *** **Woods Plays D'Andrea** / ***(*) **Woods Plays Woods** Philology 301–7. 5/00.

The label was named in honour of Woods, and Paolo Piangiarelli has frequently recorded his hero. Discs drift in and out of circulation. There are earlier and more recent examples, but these were all recorded in May 2000, an example of Piangiarelli's devotion. Follow the stars.

Reggie Workman (born 1937)

DOUBLE BASS

Played R&B as a teenager, then worked in New York hard-bop groups in the '60s before moving towards the freer styles of Archie Shepp and John Coltrane. Heavily involved in education.

***** Synthesis** Leo CDLR 131 *Workman; Oliver Lake (reeds); Marilyn Crispell (p); Andrew Cyrille (d).* 6/86.
*****(*) Altered Spaces** Leo CDLR 183 *Workman; Don Byron (cl); Marilyn Crispell (p); Jason Hwang (vn); Gerry Hemingway (d); Jeanne Lee (v).* 2/92.

As befits his name, Workman has clocked up a formidable number of credits: with Coltrane (*Olé*, the 1961 European tour, the *Africa/Brass* sessions) and with Wayne Shorter, Mal Waldron, Art Blakey, Archie Shepp and David Murray. Workman is also a forceful leader who has moved on to explore areas of musical freedom influenced by African idioms and frequently resembling the trance music of the *griots*. *Synthesis* is a live performance from The Painted Bride in Philadelphia. Workman bows, triple-stops and produces unreliably pitched sounds (from below the bridge?), leaving it to Crispell to give the performance its undoubted sense of coherence. Of the six tracks on *Synthesis*, it is her 'Chant' which sounds most like a fully articulated composition. Workman's ideas are developed less completely, though they often lead to more adventurous solo excursions from the individual performers.

Altered Spaces is the most ambitious work the Reggie Workman Ensemble has tackled. The long suite, 'Apart', explores territory very close to Don Byron's chilling *Tuskegee Experiments* yet seems closer in spirit to the revolutionary stoicism of Brecht's *Mother Courage*, which Jeanne Lee's vocal explicitly quotes. The bass-and-violin prelude serves as an introduction to Jason Hwang, author of the controversial play *M. Butterfly* and of the libretto for Philip Glass's *1000 Airplanes On The Roof*. A new member of the Ensemble, Hwang brings an oriental calm that takes the music ever further away from 'jazz'. Oddly, on this occasion it is Crispell who sounds locked into a formulaic sound that seems to be pushing for resolutions that the two string-players' long lines and Hemingway's open-ended patters serve to resist.

****** Summit Conference** Postcards POST1003 *Workman; Julian Priester (tb); Sam Rivers (ts, ss); Andrew Hill (p); Pheeroan akLaff (d).* 12/93.
*****(*) Cerebral Caverns** Postcards POST1010 *Workman; Julian Priester (tb); Sam Rivers (ts, ss, f); Elizabeth Panzer (hp); Geri Allen (p); Gerry Hemingway (d, elec); Al Foster (d); Tapan Modak (tablas).* 4/95.

These are cracking records, made by top-flight players. The *Summit Conference* group has a wish-list quality and delivers from the very start. Rivers and Priester are in boilingly good form; akLaff keeps the pace up. Hill isn't a delicate player and it worried us that he didn't seem to be coming through the mix. Though the bulk of the session is uptempo, often in fractured metres, there's still room for a heart-on-sleeve ballad, Rivers's 'Solace', introduced by trombone, piano and sax before the composer goes up a gear and delivers his most magisterial solo for years. Priester's 'Breath' is pitched in a distant, sharp-ridden key that would have most players twitching; this group brings it in exactly on the button and without a hesitant moment.

Almost inevitably, *Cerebral Caverns* (isn't that an off-putting title?) doesn't quite match up, but it's hard to mark it down, given the quality of performances. Allen is always better on other people's dates, and here she's called on to do the sort of high-intensity stuff that Marilyn Crispell brought to previous Workman groups. She's featured in two trios with Workman, one with Hemingway (superb), one with harp. 'Fast Forward' reunites the earlier group, without piano, and with the more experienced but no less passionate Foster on drums. The title-piece is the most ambitious in terms of sound, with harp again, flute, and Hemingway's electronic drum-pads contributing to a complex mix of textures.

World Saxophone Quartet

GROUP

No permutation of instruments can be more sheerly tedious and yet more compelling than four saxophones together. The difference lies in the players involved and, for as many years as anyone cares to remember, the World Saxophone Quartet has been the market-leader. Less self-consciously radical and avant-garde than ROVA and yet streets ahead of the average ensemble for sheer enterprise, they have always been riveting live and only slightly less compelling on record.

***** Steppin' / **** W.S.Q. / ***(*) Revue / *** Live In Zurich** Black Saint 120027/ 120046 / 120056 / 120077 *Hamiet Bluiett (bs, f, af, acl); Julius Hemphill (f, ss, as); Oliver Lake (ss, ts, as, f); David Murray (ts, bcl).* 12/78; 3/80; 10/80; 11/81.
*****(*) Plays Duke Ellington / **** Dances And Ballads / ***(*) Rhythm And Blues** Elektra Musician 979137 / 979164 / 60864 *As above.* 4/86; 4/87; 11/88.

Market-leaders in the format, the WSQ was founded in 1977. The debut album was not particularly well recorded but it helped establish the group's identity as adventurous composer-improvisers who could offer great swinging ensembles and remarkable duo and trio divisions of the basic instrumentation. The armoury of reeds was pretty modest to begin with, but increasingly after 1978 all four members began to 'double' on more exotic specimens, with Bluiett's alto clarinet and Murray's bass clarinet both lending significant variations of tonality and texture. 'Scared Sheetless' from the first album gives a fair impression of its not altogether serious appropriation of free-jazz devices. 'R&B' on the second album plays with genre in a friendlier and more ironic way.

The best of the earlier records, *W.S.Q.* is dominated by a long suite that blends jazz and popular elements with considerable ingenuity and real improvisational fire. 'The Key' and 'Ballad For Eddie Jefferson' are perhaps the most interesting elements, but the closing 'Fast Life' is as fine a curtain-piece as the group has recorded. With *Revue* (a significant pun), the centre of gravity shifts slightly towards rising star Murray and towards what looks like a reassessment of the group's development. Murray's 'Ming' is well-known from his own records but has never been played with such fierce beauty.

The Ellington album marks a gentle, middle-market turn that did the group no harm at all. Opening and closing with 'Take The "A" Train', they check out 'Sophisticated Lady' and 'I Let A Song Go Out Of My Heart', do a wonderful 'Come Sunday', and add a raw lyricism to 'Lush Life' and 'Prelude To A Kiss'. The sound is better than usual, with no congestion round about the middle, as on some of the earlier sets. There's a broader big-band sound to *Dances And Ballads*, achieved without the addition of outsiders as on *Metamorphosis*, below, which seems to draw something from the Ellington set. Hemphill contributes only two tracks, but there's a fine version of David Murray's Pres tribute, 'For Lester' (later to appear on his octet, *HopeScope*), and Oliver Lake's 'West African Snap', 'Belly Up' and 'Adjacent' are among the best of his recorded compositions. The soul staples covered on *Rhythm And Blues* – including 'Let's Get It On', '(Sittin' On) The Dock Of The Bay' and, unforgettably, 'Try A Little Tenderness', with Murray's tenor going places Otis Redding never heard of – are done with absolute conviction and seriousness. Only *Steppin'* and the rather rough *Live In Zurich* are disappointments, though the latter has a fine reading of 'Steppin'' itself.

All four members developed highly individual careers apart, Murray most of all; along with Hemphill, he is the most distinctive and flexible composer. The durability of the group lay in the degree to which personal strengths were encouraged and exploited rather than subordinated. With so many instrumental permutations and the possibility of internal subdivisions, the WSQ's exploratory sound has never settled into a manner.

*** **Metamorphosis** / *** **Breath Of Life** Elektra Nonesuch 979258 / 983124 *Oliver Lake (as, ss, f); David Murray (ts, bcl); Hamiet Bluiett (bs); Arthur Blythe (as); Melvin Gibbs (b on Metamorphosis only); Chief Bey, Mar Gueye, Mor Thiam (perc on Metamorphosis only).* 4/90.

The departure of Julius Hemphill and arrival of Arthur Blythe couldn't have looked altogether propitious, given (a) Hemphill's importance as a writer for the group, and (b) Blythe's stuttering fortunes in recent years. The title-track on *Metamorphosis*, though, is given over to the new boy and he fills the outgoing man's shoes with impressive confidence, checking in with a powerful contrapuntal weave that is lifted a notch by the presence of the three African drummers. In the event, they add a great deal more than bassist Gibbs, who clocks on for three tracks only and might as well not have bothered. Murray's 'Ballad For The Black Man' is very much an individual feature and easily the most coherent single track; Lake's 'Love Like Sisters' has tremendous potential but might well sound better tackled by a more conventional horn-plus-inventive-rhythm outfit.

Even giants nod on occasion and the nondescript *Breath Of Life* has to be accounted an off-day in the WSQ's impressive progress. The playing is immaculate as ever, but there is a strange lack of focus in the writing, a bland equalization of voices, almost as if someone had called a truce on competing visions.

***(*) **Moving Right Along** Black Saint 120127 *Oliver Lake, Eric Person (as, ss); James Spaulding (as); David Murray (ts, bcl); Hamiet Bluiett (bs, acl).* 10/93.

First indications were that the WSQ were going to be feeling their way around for some time. *Moving Right Along* sees the first recording of the group with Eric Person, who also contributes a fresh original, 'Antithesis'. He fits in immediately and well, and sounds closer to the group's overall conception than Spaulding. The emphasis this time is on sharp, tight arrangements. 'Giant Steps' is dispatched in less than three minutes and there is a superb two-part arrangement of 'Amazing Grace' by Bluiett, who also contributes 'N.T.', a hard-edged portrait of the Black insurrectionist. Bluiett's 'Astral Travels' are less convincing, but his alto clarinet has become an integral component of the group sound; opening up the lower registers previously led to the more romantically inclined Murray on his second horn.

***(*) **Four Now** Justin Time JUST 83-2 *Hamiet Bluiett (bs, contra-acl); Oliver Lake (as); David Murray (ts, bcl); John Purcell (saxello, eng hn, f, af); Chief Bey, Mar Gueye, Mor Thiam (perc, v).* 95.

A reunion of the guest line-up that made the 1991 *Metamorphosis* record, this is the better album because the elements seem to work together rather than in strict parallel. Three of the tracks are written by Mar Gueye and the gifted Mor Thiam, and one feels that the idiom is more suited to the Senegalese percussionists than was the case on the earlier record. There are also fewer avant-garde gestures from the WSQ itself, who last time out – and this is a view marked with 20/20 hindsight – seemed anxious to demonstrate their greater sophistication by playing rugged dissonances and hard-edged melodies that excluded rather than welcomed the Africans. Purcell has established himself as a key member of the group. His composition 'Colors' may have originally been written for other forces but it is beautifully arranged for the Quartet, and it coaxes some lovely playing from everyone concerned.

*** **Takin' It 2 The Next Level** Justin Time JUST 93-2 *Oliver Lake (as); John Purcell (ts, saxello); David Murray (ts, bcl); Hamiet Bluiett (bs); Donald Blackman (ky); Calvin Jones (b); Ronnie Burrage (d).* 6/96.

Again the empty chair went to John Purcell; in addition, a full-on rhythm section. The results are typically spirited and entirely within the WSQ tradition. 'Rio' blends the quartet's multiple voices with a percolating rhythm to fine effect, and big set-pieces like 'Blues For A Warrior Spirit' and 'The Desegregation Of Our Children' are as formidable as they should be. But it's hard to avoid the feeling that the group is not continuing out of any artistic necessity, and as propulsive as the rhythm players are, their principal contribution is perhaps to rationalize the WSQ into just another band.

**** **Selim Sivad: A Tribute To Miles Davis** Justin Time JUST 119-2 *Hamiet Bluiett (bs, contra-acl); Oliver Lake (as, f); David Murray (ts, bcl); John Purcell (saxello, af); Jack DeJohnette (d, p); Okyerema Asante, Chief Bey, Titos Sompa (perc).* 98.

The curse of tribute albums is a craven literalism, a wannabe mimicry of voices which were unique or idiosyncratic or plain perverse. True to form, the WSQ's take on Miles Davis's long and epochal career is cast very much in the band's own idiom. From the delicate lyricism of 'Blue In Green' to the abstract attack of 'Selim' from the violent, palindromic *Live/Evil*, Miles's music is comprehensively rethought rather than merely pastiched. Some tunes are barely recognizable, a shift that suggests creative response rather than ineptitude. 'Freddie Freeloader' becomes a sardonic African dance; 'Nefertiti', always a test-piece, is handed to kalimba and flute while the other horns spar and dodge; even the late 'Tutu' is recast and put back in time as if it were a contrafact on some forgotten theme of the '60s avant-garde. If the purpose of a tribute is to recognize the genius of a forerunner, *Selim Sivad* underlines the great genius of its dedicatee, but does something more. It takes and inverts Miles's ideas and makes them work in a musical environment far away from any the great man physically inhabited. The presence of DeJohnette is important. He helped shape the basic metres of this most unbasic of musics. He himself has moved on, but he has retained enough of his rough schooling to think himself back into that revolutionary mind-set. A brilliant, beautiful record.

*** **M'Bizo** Justin Time JUST 123 *As above, except omit DeJohnette; add Mario Canonge, D. D. Jackson (p); Jimane Nelson (org);*

James Lewis, Jaribu Shahid (b); Ronnie Burrage (d); Mabeleng Moholo (makhoyane). 11/97–6/98.

(*) **Requiem For Julius** / ***(*) **25th Anniversary: The New Chapter** / * **Steppenwolf** Justin Time JUST 137 / 149 / 128 *As above, except omit guest musicians.* 99; 5/00; 01.

WSQ quite consciously entered a new phase with these records. They attempted to put the spirit of Julius Hemphill finally and affectionately behind them, celebrated a quarter-century of activity – and in the live session at Steppenwolf Theater turned in one of their most appealing and impressive performances ever.

The earliest record of the group is the fruit of a trip to South Africa and some very happy musical associations created there. The set is, of course, dedicated to the late Johnny Dyani, a man whose spirit touched everyone he met and thousands whom he didn't. The three-part 'M'Bizo Suite' occupies the bulk of the record, though the opening 'Snanapo', which features ethnic touches, and 'Matshidiso', which calls on piano, organ and drums, are both powerful works.

The requiem for Hemphill is a lovely work, preceded by 'Ebony', Bluiett's 'Free And Independent Thought' and the delightful 'All Praise'. Not just for their connection with the WSQ's past, this and the 25th-anniversary record are perhaps the most accessible recordings by the group and they are certainly a good place to start, though listeners should certainly go back to the early discs with Hemphill to see what the great man was all about.

The Steppenwolf gig is the one we would most strongly recommend however. This was the night when Purcell finally sounded like a permanent and unmoveable component of the quartet. Sticking to soprano and clarinet on this occasion, he sets aside his eclectic multi-instrumentalism in favour of a highly focused and very accurate line, blowing cleanly and as swingingly as an old-style clarinettist. Bluiett and Lake provide the harmonic superstructure while Murray weaves his own dark magic. The group's version of 'Giant Steps' is a career high-point.

*** **Experience** Justin Time 102 *As above, except add Craig Harris (tb, didjeridu); Billy Bang (vn); Matt Garrison (b).* 03.

We wondered how long it would be before the WSQ tackled the Jimi Hendrix songbook. Here it is, fresh, brash and sophisticated in exactly the proportions you would expect. Kicking off with 'Freedom' is the only surprise. After that, all the usual suspects are included: 'Foxy Lady', 'Hey Joe', 'If 6 Was 9', 'Hear My Train A-Comin'', 'Machine Gun', 'The Wind Cries Mary' and 'Little Wing'. The augmented sound is always a plus, especially if you find the sound of four saxophones hard to handle.

World's Greatest Jazz Band

GROUP

Pure hubris, but in reality a continuation of a long-standing Dixieland outfit led by Yank Lawson and Bob Haggart.

*** **Plays Cole Porter And Rodgers & Hart** Jazzology JCD-320 *Yank Lawson, John Best (t); Carl Fontana, George Masso (tb); Peanuts Hucko (cl); Tommy Newsom, Al Klink (ts); Ralph Sutton (p); Bob Haggart (b); Gus Johnson (d).* 75.

*** **Plays George Gershwin And Rodgers & Hart** Jazzology JCD-300 *As above, except omit Newsom; add Billy Butterfield (t); Eddie Miller (ts); Roger Kellaway (p); Nick Fatool (d).* 75–6/77.

*** **Plays Duke Ellington** Jazzology JCD-340 *Yank Lawson, Billy Butterfield (t); George Masso, Sonny Russo (tb); Phil Bodner (cl); Al Klink (ts); John Bunch (p); Bob Haggart (b); Bobby Rosengarden (d).* 76.

The WGJB was something of an institution, and in its heyday kept the Dixie-to-mainstream spirit alive during a dim time for that music. It predated the 'authentic' movement for this kind of jazz, so it tended to stay on the showbiz side of things, which means that the group's many LPs for the World Jazz label have a disappointingly perfunctory edge. It's professional, well-groomed Dixieland which is on show here. That said, these three 'songbook' collections have their moments, courtesy of the various soloists, and they bring back a style of playing which has to a considerable extent vanished with the group's passing.

Dempsey Wright

GUITAR

He came, he recorded, he disappeared again.

*** **The Wright Approach** VSOP 57 *Wright; Richie Kamuca (ts); Victor Feldman (p, vib); Ben Tucker (b); Stan Levey (d).* 9/58.

There's always a special appeal to singleton records like this. We know next to nothing about Mr Wright, beyond the fact he plays quietly boppish guitar and that he managed to assemble a *comme il faut* West Coast band to accompany him on this solitary outing. 'Thanks For The Memory' and 'Swingin' the Blues' are the outstanding takes. 'Taps Miller' doesn't work so well right at the end. Wonder if he's still around.

Frank Wright (1935–90)

TENOR SAXOPHONE

Started out playing bass guitar on the Cleveland scene, where he met Albert Ayler. An effective but never celebrated figure of the avant-garde, Wright left a small recorded legacy but exerted a certain influence on like-minded younger players.

*** **The Complete ESP-Disk Recordings** ESP-Disk 4007 *Wright; Jacques Coursil (t); Arthur Jones (as); Henry Grimes, Steve Tintweiss (b); Muhammad Ali, Tom Price (d).* 11/65; 5/67.

This at least restores some of the small but neglected Wright canon. It's padded out with some extremely inconsequential chat with label boss Bernard Stollman, which sits oddly amid such fiery music. The debut LP, just three tracks long, wasn't as good as the sequel, *Your Prayer*, but the little-known Price and the now almost mythical Grimes do a very respectable job behind Wright, who screams and wails in the approved Ayler manner. It's a big ask, even over the scanty, half-hour duration of the first record, which is why it's a relief to turn to the quintet tracks from 1967. The set begins with Jones's 'The Lady' and culminates with Wright's own keening title-track. Coursil was no slouch and this rhythm section seems if anything better suited to Frank's torrid approach, tempering some of his excesses.

It isn't a revelatory reissue, of the kind that can reposition a reputation, but it's a solid body of work that gives some substance to Wright's musicianly reputation.

(*) **Uhura Na Omoja Emarcy America 067940 *Wright; Noah Howard (as); Bobby Few (p); Art Taylor (d).* 70.

*** **Unity** ESP-Disk 4028 *Wright; Bobby Few (p); Alan Silva (b); Muhammad Ali (d).* 6/74.

There's a certain irony to Stollman's discussion with Wright about Europe on the ESP compilation above. The saxophonist moved there, along with much of the American avant-garde, at the end of the '60s. Neither of these is quite authentically a Frank Wright record. Howard largely dominates on *Uhura Na Omoja* and the other disc should more strictly be credited to the Centre Of The World Quartet, a collaborative outfit that made some interesting and powerful records in the early '70s. This, only released in 2006, is a live performance at the Moers Festival, attended by one of the present authors. The music comes across strongly, though Wright's party noisemaker blasts on the opening track are as off-putting on disc as they were at the time. The real star of 'Unity: Part One' is Silva, whose *arco* solo is a model of form and concentration. Wright switches to soprano for a time on the second piece, but returns to tenor as the track settles into a blustery groove.

The absence of a bass on the other disc isn't critical. Few fills in most of that area with his big crashing chords, though one misses Ali's intensity and free rein with Taylor at the kit. The front line seems slightly mismatched, effectively so when Howard blows bittersweet against Wright's more acerbic approach, less so when the two voices simply collide and splinter.

Wright died in Germany, relatively neglected. At least now there is a little more to remember him by.

John Wright

PIANO

Veteran Chicagoan, making a modest blend of hard bop and gentle soul-jazz.

*** **South Side Soul** Original Jazz Classics OJCCD 1743 *Wright; Wendell Marshall (b); Walter McCants (d). 8/60.*

*** **Mr Soul** Original Jazz Classics OJCCD 1876 *Wright; Wendell Marshall (b); Walter Perkins Jr (d). 4/62.*

These are pleasant, almost harmless reminders of a pianist whose Prestige albums once attracted a small following. There's little here that didn't emerge just as readily on records by Ahmad Jamal and Junior Mance, and Wright's deferential side – his ballads are carefully weighted and closer to Bill Evans than anything – has perhaps told against a revival of interest. The album titles and tunes of the order of 'Strut' are of their period, and one wonders what Wright felt about the bag he ended up in. He certainly finds the possibilities of 'What's New' (*Mr Soul*) at least as appealing as any down-home clichés.

Leo Wright (1933–91)

ALTO SAXOPHONE, FLUTE, CLARINET

The Texan studied music at home and began his recording career with vibraharpist Dave Pike. Other associations followed, including Dizzy Gillespie, Tom Jobim and Jimmy Witherspoon. In the '70s, he moved to Europe and worked with his wife, singer Elly Wright. Though primarily an alto-player, Wright was also a superb flautist.

*** **Suddenly The Blues** Koch International 8544 *Wright; Kenny Burrell (g); Ron Carter (b); Rudy Collins (d). 4/62.*

*** **Soul Talk** Water 146 *Wright; Gloria Coleman (org); Kenny Burrell (g); Frank Dunlop (d). 70?*

The two key Leo Wright documents are his classic 1960 Atlantic album *Blues Shout* and his autobiography *God Is My Booking Agent*. The former is not currently in circulation and the latter hard to find. *Soul Talk* was also on Atlantic, but it has been revived by a couple of imprints. It's pretty much as it looks, a chugging sax/organ/guitar date with a few niceties and felicities along the way. The Koch reissue is a better introduction to a much underrated player. The repertoire touches usefully on two of Wright's most fruitful associations, with Lalo Schifrin (the intense 'Dionysos') and Jobim ('A Felicidad'). The original themes are relatively scanty but 'The Wriggler' is a fine blowing theme and the title-track highlights the leader's soaring vocalized solo voice. 'Greensleeves' is decidedly tongue in cheek, but Wright is enough of a romantic to leave the old theme intact. To be fair, the set is very nearly stolen by Burrell, who is in cracking form throughout, but fair play too to the little-known Collins, who stokes the boilers manfully.

Richard Wyands (born 1928)

PIANO

A failsafe sideman, he has been in countless bands and on numberless records, always in an easy-going but authoritative bop orthodoxy.

*** **Then, Here And Now** Storyville STCD 8269 *Wyands; Lisle Atkinson (b); David Lee (d). 78.*

*** **Reunited** / *** **Get Out Of Town** / *** **Half And Half** Criss Cross 1105 / Steeplechase SCCD 31401 / Criss Cross 1185 *Wyands; Peter Washington (b); Kenny Washington (d). 95; 10/96; 12/99.*

Wyands is an evergreen who seems to have been around for ever. Most jazz fans will have seen or heard him with one group or another, in mainstream or post-bop environments, and been thankful that such a witty and apposite player has been on hand in the rhythm section. That he had turned fifty before making a first record under his own name may suggest that leadership isn't Richard's forte. He is a bright, clear-voiced technician, but by no means a compelling soloist. Wyands is in the venerable tradition of Wynton Kelly, Bobby Timmons and Sonny Clark and so offers few surprises – more a quietly swinging satisfaction. The brickwork is solid enough; one simply waits and hopes for something a little more rough-hewn than his symmetrical, chord-based statements.

It seems that the debut session, originally released on Jazzcraft, was squeezed into a hefty gigging schedule. If so, Wyands and his fans are the gainers. He sounds relaxed, not note-perfect but in tune with both material and sidemen. 'Yesterdays' is the most inventive cut, and a good example of Wyands's witty rhythmic experiments. It's a shame that there isn't an alternative of this number, as there is of Duke's 'Blue Rose' and the Latin-tinged original 'Leonora'. J. J. Johnson's 'Lament' and the show tune 'As Long As There's Music' are both given expressive readings. A drawback is the piano sound, which is disappointingly thin and tingly.

Of the later records – and note the gap in chronology – the first Criss Cross set is our marginal preference, with a more imaginative programme of tunes and a more concentrated approach. Whereas Atkinson and Lee provide not much more than foursquare support on the Storyville, Washington and Washington are more inventive on their own account.

Half And Half comes with an informative sleeve essay by Ted Panken which tells much about Wyands's career, although the most telling remark comes from Kenny Washington, discussing the pianist: 'He just knows instinctively what to do, when he's supposed to do it.' In other words, a failsafe pro, which is fine for the band, but perhaps less interesting for the listener, since Richard doesn't really strike a new note out of anything here. Something of his original favourite, Teddy Wilson, survives in his touch, and maybe a Garnerish chord here and there; but this is proper, elegant piano-playing, which rarely stirs the blood.

Albert Wynn (1907–73)

TROMBONE

Born in New Orleans, Wynn accrued a wide range of experience: touring with Ma Rainey, then various stints in St Louis, Europe (for four years), New York and Chicago, where he settled in the '40s. He worked with various revivalist bands in the city until ill-health slowed him down in the '60s.

*** **Albert Wynn And His Gutbucket Seven** Original Jazz Classics OJCCD 1826 *Wynn; Bill Martin (t, v); Darnell Howard (cl); Buster Moten, Blind John Davis (p, v); Mike McKendrick (g, bj); Robert Wilson (b); Booker Washington (d).* 9/61.

Wynn is on a fair number of Chicago records from the '20s, but he was something of a forgotten man by the time he made this entry in Riverside's *Living Legends* series. His solos are rather careful and circumspect, which leaves the main limelight to the formidable Howard, whose bustling work leans towards the gaspipe manner at some points but is undeniably exciting. Martin's rather mannered trumpet is a nice balance, and the only time-wasting is from bluesman Davis, whose two vocals are dispensable. Wilson and Washington keep unobtrusive time. A worthwhile survival.

Yerba Buena Stompers

GROUP

First formed by John Gill as a homage to Lu Watters.

***(*) **Dawn Club Favorites** Stomp Off CD 1369 *Leon Oakley, Duke Heitger (t); Tom Bartlett (tb, v); Ray Cadd (tba); Larry Wright (cl); Pete Clute (p); John Gill (bj, v); Clint Baker (d).* 4/01.

***(*) **Barbary Coast Favorites** / ***(*) **New Orleans Favorites** / ***(*) **San Francisco Bay Blues** Stomp Off CD 1375 / 1381 / 1406 *As above, except omit Clute; add Marty Eggers (p).* 10/01; 3/02; 1/05.

The YBS certainly have that slightly disreputable and noisy approach to revivalism which was the Watters trademark, and as an antidote to the Lincoln Center variety (though that's no bad alternative) these discs make a rowdily compelling case for the continued relevance of this sort of jazz. Gill has been going at this repertoire from several directions in the past 20 years or so, and where his Dixieland Serenaders and Silver Leaf Jazz Band approach it from a rather more respectful and proper perspective, the YBS just biff their way through it. The fast tempos are a bit quicker than you'd expect, and the slow tempos are a bit quicker than you'd expect. They leave very little time for you to catch your breath: the solos fly past. Larry Wright's clarinet walks a fairly crazy line between Ted Lewis and George Lewis. Tom Bartlett sings here and there: the lyrics to 'Second Line Stomp' were written by Gill while he was working on a steamboat, so you can hardly ask for more authenticity.

Otomo Yoshihide (born 1959)

GUITAR, ELECTRONICS, OTHER INSTRUMENTS

Dogged experimentalist and hyper-eclectic who ranges from minimalist noise with his group Ground Zero and in solo situations to the surreal repertory explorations of his New Jazz Quintet.

*** **Cathode** Tzadik TZ 7051 *Yoshihide (various instruments).* 10/99.

It would take a devoted – and well-heeled – fan to keep track of Yoshihide's extensive and endlessly evolving discography. Like his compatriot Keiji Haino, he seems determined to capture some musical essence in the very act of changing his style and exploring new parts of the instrumentarium. Here he uses electronic samples alongside a range of traditional Japanese and classical Western instruments. The results are clangorous, often very beautiful and restlessly inventive. *Cathode* is a more or less random sampling of a huge body of work, which also takes in psych rock (his Soup trio includes Bill Laswell), turntable manipulation and surprisingly gentle song forms.

***(*) **Flutter** Tzadik TZ 7232 *Yoshihide; Yoshigaki Yasuhiro (t, d); Tsugami Kenta (as); Kikuchi Naruyoshi (ts); Akita Masami (syn); Mizutani Hiroaki (b); Sachiko M (sound effects).* 2/00.

** **Dreams** Tzadik TZ 7238 *As above, except omit Masami; add Masuko Tatsuki (syn); Phew, Kondo Yoshiaki (v).* 10 & 11/01.

***(*) **Live** / ***(*) **Tails Out** DIW 942 / 946 *As above, except omit Tatsuki, Sachiko M, Phew, Yoshiaki.* 3/02; 7/03.

**** **Live In Lisbon** Clean Feed CF063 *As above, except omit Naruyoshi; add Mats Gustafsson (ts, bs).*

Yoshihide's move from noise to modern jazz was, of course, music to some ears, a baffling aberration to others. The multi-instrumentalist's New Jazz Quintet (or ONJQ) was to become a staple of his activity, beginning here with a set that kicks off in more familiar mode with the title-track (subtitled 'Modulation For High Tone') and then delves into repertory by Gerry Mulligan and by Eric Dolphy, who became something of an obsession. Dolphy's blues-based 'Serene' is all but unidentifiable in places, while Mulligan's 'Night Lights' is ruthlessly mugged in the dark, but there's a cheerful exuberance to this music which it's hard to dislike.

Dreams, in contrast, is paperlight and irritatingly poppy. Sachiko M's sine wave manipulation is an acquired taste at the best of times, but out of place here and no one seems to know how to break out of the rut most tracks fall into.

The first of the live albums is more like it. The approach to Dolphy's 'Hat And Beard' is relatively straightforward, with Kenta sounding remarkably like the composer. Naryoshi has a bull-roarer intensity of purpose and a strongly vocalized tone. The drummer, who also doubles on trumpet here and there, comes into his own with a terrific splashy solo on Haden's 'Song For Che', the first track on the Lisbon recording. The sound-world here is almost identical to that of Ornette's group, circa *Crisis*, and again Yasuhiro's ability to add a third horn is invaluable to the opening ensembles. Much as Wayne Shorter's 'Swee Pea' bleeds into the leader's 'There', the Haden tune melds seamlessly into one of Yoshihide's own shapeless wails, sustained on electric guitar but with the bonus of Gustafsson's raw, almost mechanical tenor and baritone. The programme is very similar to the earlier live date, with 'Flutter' and Jim O'Rourke's 'Eureka' both represented. In Lisbon, though, the favoured Dolphy theme is 'Serene'.

There's a further version of 'Song For Che' on *Tails Out*, which also includes strange and strangely effective versions of 'Strawberry Fields Forever' and 'Orange Was The Colour Of Her Dress, Then Blue Silk' and James Blood Ulmer's 'Moons Shine'. The tracks are much shorter and pointed here, almost as if this style has become formulaic. And yet, the shorter durations actually seem to benefit Yoshihide himself, who plays with a clanging urgency that is sometimes missing from the more stretched-out numbers elsewhere.

**** **Guitar Solo** Doubtmusic 101 *Yoshihide (g solo).* 10 & 12/04.
This is where Yoshihide's precarious balancing act between extreme noise and 'Eastern' delicacy might seem to be most thoroughly tested. Intriguingly, he comes through with flying colours, creating a richly satisfying album that explores his own harsh electronic palette but also makes room for convincing interpretations of Ornette's 'Lonely Woman', 'Mood Indigo', and, of all things, 'Misty'. Hard to imagine anyone else on the instrument – even Bill Frisell – who could pull off something quite as bold.

***(*) **Out To Lunch** Doubtmusic 108 *Yoshihide; Axel Dörner (t, slide t); Tsugami Kenta (as); Mats Gustafsson (ts, bs); Alfred Harth (ts, bcl, t); Cor Fuhler (p); Takara Kumiko (vib); Mizutani Hiroaki (b); Yoshigaki Yasuhiro (d, perc, t).* 1 & 9/05.
Homage or heresy? This is hardly the first time that a canonic creation has been recreated. One thinks of recent versions of *A Love Supreme* and *Ascension*, or, outside music, of Gus van Sant's scene by scene remake of *Psycho*. The question is not so much whether it deserves to be done in the first place, but how well? Yoshihide is a maverick, but not an iconoclast, and this seems a thoroughly respectful, even loving re-creation of the Dolphy classic. In purely executive terms – and this *is* heresy! – it's better done than the original, which is more of a mish-mash and compromise than its fabled status would allow. Yoshihide himself introduces the new element, though one might say his chiming strings and sharply bent notes are the equivalent of Hutcherson's vibes, except of course there is a vibist present.

The guest stars are an interesting bunch of European mavericks, and it's good to see the now underexposed Alfred Harth in the line-up and playing his bass clarinet like Eric himself. Axel Dörner also makes a convincing Freddie Hubbard stand-in. As a listening experience, it's thoroughly enjoyable right through to the leader's 'Will Be Back' coda (a reference to the shop door clock on the original cover, which is also alluded to on the faux-Blue Note cover). As a palimpsest on a sacred modern text, it seems curiously unjudgemental or subversive.

John Young (born 1922)

PIANO

An unfussy and genuine master of post-bebop language.

*** **Serenata** Delmark DD 403 *Young; Victor Sproles (b); Phil Thomas (d).* 2/59.
A local legend in Chicago, where he has worked and played his whole life, John Young has done little to put his name in the history books or discographies. This short, enjoyable session – three alternative takes carry it just past the 40-minute mark – makes no case for immortality, but it is a fine example of how the music is succoured by the craftsmanship of such an accomplished player. Young hits a soulful groove on some tunes, abetted by the alert but quite spacious rhythms of Sproles and Thomas, and his naturally dancing, infectious manner has enough of the blues in it to make his swing and bebop stylings stay close to the tradition. 'Cubana Chant' is as good as any Ray Bryant or Red Garland fingersnapper, and the title-piece has an unfussy lyricism which is very attractive.

Larry Young (1940–78)

ORGAN

Born in Newark. He studied piano and began on organ, at 17, in his father's nightclub. Associated with hard bop in the '60s, then with fusion (Lifetime); but he made little public headway and was marginalized at the time of his death from pneumonia.

***(*) **Testifying** Original Jazz Classics OJCCD 1793 *Young; Thornel Schwartz (g); Jimmie Smith (d).* 8/60
***(*) **Young Blues** Original Jazz Classics OJCCD 1831 *As above, except add Wendell Marshall (b).* 9/60.
*** **Groove Street** Original Jazz Classics OJCCD 1853 *As above, except omit Marshall; add Bill Leslie (ts).* 2/62.
Larry Young – later known as Khalid Yasin Abdul Aziz – was the first Hammond player to shake off the pervasive influence of Jimmy Smith (not to be confused with Jimmie the drummer on the earliest of these records) and begin the assimilation of John Coltrane's harmonics to the disputed border territory between jazz and nascent rock.

Young was to achieve almost legendary status with bands like Lifetime and Love Cry Want, and on Miles Davis's electronic masterpiece, *Bitches Brew*. On all three, and on one-off sessions like John McLaughlin's *Devotion*, he traded on a wild, abstract expressionist approach, creating great billowing sheets of sound. It's unfortunate that much of what survives of his work outside these groups is a throwback to the organ/guitar/drums jazz he was leaving behind at the end of the '60s. *Testifying* and *Young Blues* are both pretty callow, squarely in the Jimmy McGriff mould; Schwartz played with Jimmy for a time. Even so, both sets show a measure of the tonal sophistication Young was to display in later years. James Blood Ulmer fans would sense a kindred spirit on tracks like 'Exercise For Chihuahuas' and 'Some Thorny Blues' and the title-number on *Testifying*.

Groove Street is a broodingly funky organ/guitar/saxophone workout that manages to make some convincing changes on what might have been a drab and over-exploited formula. It certainly isn't the most subtle of records, but it has great strengths and is well worth hearing.

***(*) **Into Something!** Blue Note 543276-2 *Young; Sam Rivers (ts); Grant Green (g); Elvin Jones (d).* 11/64.
This record promises somewhat more than it delivers. Sam Rivers plays with concentrated brilliance without engaging the emotions and Green is a good deal drier than usual, perhaps to compensate for a more than usually high-temperature group. Young and Jones keep the temperature well up. All the compositions are by the organist, and 'Plaza De Toros' and 'Tyrone' offer a useful encapsulation of his polytonal approach.

CORE COLLECTION

♛ **** **Unity**
Blue Note 56416-2 *Young; Woody Shaw (t); Joe Henderson (ts); Elvin Jones (d).* 11/65.
Quite simply a masterpiece. Whipped along by Jones's ferocious drumming and Henderson's meaty tenor, even on a

soft-pedal tune like 'Softly As In A Morning Sunrise'. Young contributes nothing as a writer, which doesn't in any way diminish the impact of his performance. Woody Shaw's 'The Moontrane', 'Zoltan' and 'Beyond All Limits' are a measure of his under-regarded significance as a composer; the first of the three is the perfect test of Young's absorption of Coltrane's ideas, as he develops a rather obvious (if precocious – Shaw wrote it when he was just 18) sequence of harmonics into something that represents a genuine extension of the great saxophonist, not just a bland repetition. This is a record that has proved hard to track down over the years. Of all our highest-rated albums, it has been one of the most elusive, despite the label and Young's relative eminence. Its inclusion in Blue Note's recent Rudy Van Gelder edition is testimony to two great men of music.

***(*) **Of Love And Peace** Blue Note 73162 *Young; Eddie Gale (t); James Spaulding (as, f); Herbert Morgan (ts); Wilson Moorman III, Jerry Thomas (d). 66.*

A slight anti-climax after the majesty of the album above, but still a fine effort which takes a mostly obscure band through some fascinating ideas. Really, it's a vehicle for Young rather than a group track, but there's more than enough for him to get his teeth into.

*** **Larry Young's Fuel** BMG 37489 *Young; Santiago Torano (g); Fernando Sanders (b); Rob Gottfried (d); Laura Tequila Logan (v). 75.*

*** **Spaceball** BMG 37490 *Young; Al Lockett (ss, ts, v); Larry Coryell, Ray Gomez, Danny Toan (g); Ray Eubanks (b); Jim Allington (d, perc); Clifford Brown, Farouk Adbul Hakim, Barrett Young (perc); Paula West (v). 77.*

In no sense masterpieces, but these late sessions, only reissued on CD in 2006, have some moments that recall the great sessions of yore. The idiom is fusion of a markedly more commercial sort than in Lifetime days, but it's pretty obvious once one cuts through some time-tagged production devices that these sessions are really very little different from Young's earlier work. The earlier of the pair is definitely superior. On 'I Ching (Book Of Changes)', 'Fuel For The Fire' and 'New York Electric Street Music', Larry shows his true mettle, and not quite for the last time. There are flashes again on *Spaceball*, but all but diehard fans will be disappointed by its diffuse feel and clunky production.

Also, in brief:

(*) **Mother Ship Blue Note 90415. 2/69.

The last album for Blue Note only saw the light of day in 1980: a disappointing blend of hard bop, soul-jazz and the avant-garde.

(*) **Lawrence Of Newark Sanctuary 81221. 73.

Posed in Arab headdress on the cover, this latter-day Lawrence was already bound for the Empty Quarter in critical terms.

Lester Young (1909–59)

TENOR SAXOPHONE, CLARINET, VOICE

One of the most influential saxophonists ever. He marks a transition from swing to bebop. Borrowing from Frankie Trumbauer, he developed a dry, cool style which coarsened later. He grew up near New Orleans and played in a family setting, but left home to start a professional career with Art Bronson and then with Walter Page's Blue Devils. Count Basie recruited the 25-year-old but Young soon left and joined Fletcher Henderson's band, where he was ostracized for his unorthodox approach. He was soon back with Basie and started to record under his own name and as an accompanist for Billie Holiday. His improvisations grew ever more elegantly structured, built up from short, slightly staccato phrases. He grew increasingly dependent on drink and narcotics; his tone coarsened and his solos became more and more formulaic.

CORE COLLECTION

**** **The Complete Aladdin Sessions**

Blue Note 32787 2CD *Young; Shorty McConnell, Howard McGhee (t); Vic Dickenson (tb); Willie Smith (as); Maxwell Davis (ts); Joe Albany, Jimmy Bunn, Nat Cole, Gene DiNovi, Wesley Jones, Michael 'Dodo' Marmarosa, Argonne Thornton (p); Irving Ashby, Nasir Baraakat, Dave Barbour, Fred Lacey, Chuck Wayne (g); Ted Briscoe, Red Callender, Curtis Counce, Rodney Richardson, Junior Rudd, Curley Russell (b); Chico Hamilton, Roy Haynes, Tiny Kahn, Lyndell Marshall, Johnny Otis, Henry Tucker (d). 7/42–12/47.*

Listeners who have heard Young's classic solos – the 1936 'Lady Be Good' with Jo Jones and Carson Smith, 'Jumpin' At The Woodside' and the later 'Lester Leaps In' with Basie – will have to judge how much of a falling-off is evident in the material on the Savoy sessions, which are marked by flashes of brilliance but not distributed consistently enough. The truth is that Young's best work was nearly all done for others. The Aladdin sessions do, however, cover some of his best work as a leader, though even some of these are for another singer, Helen Humes. Young's cool, wry approach still seems slightly out of synch with prevailing expectations, though he is absolutely *simpatico* with Willie Smith, another figure now routinely overlooked in accounts of how jazz developed into its modern phase. The big pluses on this generously proportioned compilation are a rare glimpse of the 1942 Los Angeles session with Nat Cole and an instrumental 'Riffin' Without Helen', recorded as part of the Humes session, presumably while she was off powdering her nose.

***(*) **Lester Young, 1943–1946** Classics 932 *Young; Harry 'Sweets' Edison, Al Killian, Joe Newman (t); Ted Donnelly, Dicky Wells, Eli Robinson, Lewis Taylor (tb); Jimmy Powell, Earl Warren (as); Buddy Tate (ts); Rudy Rutherford (bs); Count Basie, Johnny Guarnieri, Clyde Hart (p); Freddie Green (g); Rodney Richardson, Slam Stewart (b); Big Sid Catlett, Jo Jones, Shadow Wilson (d); other personnel as for Aladdin sessions above. 12/43–1/46.*

This Classics compilation covers at least some of the same territory as the Aladdin sessions above, and includes the same instrumental from the Humes session, of which Blue Note were making much; Anatol Schenker suggests that it was actually released in small numbers under the title 'It's Better To Give Than To Receive'. The December 1945 and January 1946 sessions overlap both formats, but the Classics set also includes the Savoy dates of April and May 1944, the former under Earl Warren's leadership, the latter a small group with the Count and the Basie band rhythm section.

*** **Kansas City Sax: The Complete Kansas City Master Takes**

Jasmine 2600 *Young; Buck Clayton (t); Dicky Wells (tb); Eddie Durham (tb, g); Count Basie, Sammy Benskin, Joe Bushkin (p); Freddie Green (g); Al Hall, Walter Page, Rodney Richardson, John Simmons (b); Jo Jones, Shadow Wilson (d). 38–44.*

The title is a clever fudge. When members of Count Basie's rhythm section took time off from big-band duties, they formed the ad hoc Kansas City Five, which became a sextet with the recruitment of Lester, and later evolved into the KC Seven. A couple of tracks are also credited to guitarist Freddie Green accompanying Sylvia Sims. Its activities have been documented on a couple of Classics compilations, but this Jasmine reissue affords a glimpse of the best of the work under Lester's name. He wasn't the only soloist, but he produced some fine work in this relaxed atmosphere and 'Way Down Yonder In New Orleans' and 'Three Little Words' remain classics of the late swing era, so worth a look.

***(*) **The Complete Savoy Recordings** Savoy 27122 2CD *Similar to the above.* 44–52.

Lester's work for Savoy was of mixed quality, and many of the alternates included on this 46-track collection are only of interest to serious collectors. However, there's enough substance to this handsome and well-documented set to attract anyone who wants to hear the great man in some depth, well-mastered and with informative liner-notes. The personnels are easy enough to disentangle from the comments above, but while label compilations are often useful route maps through a career, for all their importance these sessions don't tell the full Young story, even from this period, and it can just as easily be reconstructed by other means.

*** **Lester Young 1947–1951** Classics 1247 *Young; Jesse Drakes, Shorty McConnell (t); Jerry Elliott (tb); Hank Jones, John Lewis, Junior Mance, Gene DiNovi, Argonne Thornton (p); Nasir Barakaat, Chuck Wayne (g); Ray Brown, LeRoy Jackson, Gene Ramey, Rodney Richardson, Curley Russell, Joe Shulman (b); Bill Clark, Roy Haynes, Jo Jones, Tiny Khan, Lyndell Marshall, Buddy Rich (d).* 4/47–1/51.

*** **Lester Young 1951–1952** Classics 1325 *Young; John Lewis, Oscar Peterson (p); Barney Kessel (g); Ray Brown, Gene Ramey (b); J. C. Heard, Jo Jones (d).* 1/51–11/52.

The beginning of Young's association with Norman Granz finds him in fairly poor shape, either physically, mentally or both. There's a sleepwalker's false clarity to some of the playing on the September 1949 and June 1950 sessions that bodes ill for the future and the saxophone is thready and insecure. Pres wasn't in the studio at all during 1948 because of the recording ban and the last date before that is a shaky, end-of-contract gig for Aladdin where DiNovi, Wayne, Russell and Khan battle their way through a set that hadn't been discussed, let alone rehearsed, beforehand. Earlier in 1947, Lester had recorded the beautiful 'I'm Confessin'' with a virtually unknown group, his solo standing out like a diamond pin on a dull club tie. His first excursion as leader after the ban was a June 1949 date for Savoy; it sounds unbelievably rough and ready, not much more than a blues jam over not more than two or three ideas. Lester gets off some nice, tongued phrases on 'Ding Dong' (based on the 'All Of Me' chords) but he's struggling in the main. Opinion still rages about this period in Lester's career. Some maintain he was a broken reed; others insist that like Billie Holiday's his expression moved onto a new plane. We're inclined to the former view, even though flashes of the old genius do shine through.

The following volume concludes the January 1951 date with Lewis, Ramey and Jones and marks a possible recovery from wartime trauma and the recording ban. 'Frenesi' is the best thing from that date. It swings unexpectedly and the intonation is light but accurate over Lewis's sophisticated chording. This is the kind of environment in which Lester could create wonderful things out of the flimsiest of material. Two originals, 'Pete's Café' and 'Little Pee's Blues', round out that date but the same orchestra was back in the studio in March to cut another four sides for Mercury and two for Norgran. These are test cases in the Lester Young debate. 'Lester Swings' does exactly that, while the B-side 'Slow Motion Blues' is as painfully dragged and mournful as anything Lester ever committed to disc. It would be tempting to play it as evidence of the saxophonist's mental decline except that there is a sardonic humour to its long line which suggests that something else may be in play.

Some of the later material can be found on the sets below, but suffice it to say that these two volumes are a valuable resource for anyone interested in Young's career and putative decline, *provided* they're listened to thoroughly and with due scepticism. Not every fractured performance is a sign of incipient breakdown. Nor does a smooth legato point to mental health.

***(*) **Lester Young & The Piano Giants** Verve 835316-2 *Young; Harry 'Sweets' Edison, Roy Eldridge (t); Vic Dickenson (tb); Nat Cole, Hank Jones, John Lewis, Oscar Peterson, Teddy Wilson (p); Herb Ellis, Freddie Green (g); Ray Brown, Gene Ramey, Joe Shulman (b); Bill Clark, Jo Jones, Buddy Rich (d).* 3/46–1/56.

*** **Lester Young Trio** Verve 521650-2 *Young; Harry 'Sweets' Edison (t); Dexter Gordon (ts); Nat Cole (p); Red Callender (b); Juicy Owens, Buddy Rich (d).* 43, 4/46.

*** **Masters Of Jazz: Lester Young** Storyville STCD 4107 *Young; Jesse Drakes, Idrees Sulieman (t); John Lewis, Bill Potts, Horace Silver (p); Aaron Bell, Gene Ramey, Franklin Skeete, Norman Williams (b); Jo Jones, Connie Kay, Abram Lee, Jim Lucht (d).* 5/51–12/56.

***(*) **The President Plays** Verve 521451-2 *Young; Oscar Peterson (p); Barney Kessel (g); Ray Brown (b); J. C. Heard (d).* 11/52.

*** **Pres & Sweets** Verve 849391-2 *Young; Harry 'Sweets' Edison (t); Oscar Peterson (p); Herb Ellis (g); Ray Brown (b); Buddy Rich (d).* 12/55.

*** **Pres & Teddy** Verve 831270-2 *Young; Teddy Wilson (p); Gene Ramey (b); Jo Jones (d).* 1/56.

***(*) **The Lester Young Story** Proper PROPERBOX 8 4CD *As various discs above.* 10/36–9/49.

Immediately after the war there was evidence of some of the less-desirable traits that crept into his '50s work (a formulaic repetition and a self-conscious and histrionic distortion of tone and phrasing akin to his friend Billie Holiday's around the same time); it's clear that he is trying to rethink harmonic progression. A new device, much noted, is his use of an arpeggiated tonic triad in first inversion (i.e. with the third rather than the root in lowest position), which, whatever its technical niceties, smoothed out chordal progression from ever-shorter phrases. Some of that is evident in the 1946 trios with Rich and Cole, and on other augmented line-ups from that time. There are extra versions of 'Back To The Land' and 'I Cover The Waterfront', illustrating Pres's ability to reshape a theme and send it off in a new direction, while still using the same basic roster of melodic devices.

The 1952 session for Norman Granz (now believed to have been made in November, not in August) includes the slightly bizarre sound of Young lewdly singing the lyric to 'It Takes Two To Tango': 'Drop your drawers, take them off ...' It's a curiosity, but the rest of the session is very good indeed. The Verve compilation includes some excellent material, recorded in January 1956, with Roy Eldridge, another stylistic bridge-builder, and Teddy Wilson, together with a 1950 version of 'Up'n'Adam' with Hank Jones. The Nat Cole material is available separately on the *Trio* album.

The Lester Young Story leaves only a few gaps in its documentation of the first era of Young on record. The four CDs sound good and there's a detailed booklet.

*** **Lester Young In Washington, D.C. 1956: Volumes 1–5** Original Jazz Classics OJCCD 782 / 881 / 901 / 1043 / 1051 *Young; Bill Potts (p); Norman Williams (b); Jim Lucht (d). 12/56.*

*** **The Best Of Lester Young** Pablo 2405420 *As above.*

Young's later years have been unhelpfully coloured by too many sorry anecdotes (about his drinking, world-weariness and increasingly restricted conversational code) and, more recently, by Bertrand Tavernier's composite anti-hero, Dale Turner, in *Round Midnight*, a character who is truer in spirit to the declining Bud Powell. Powell felt safe in the past and retreated into re-creations of his best work. Throughout his life, Young had been brutally cut off from his own past; by its end the only direction he knew was uneasily forward.

The 1956 OJCs further confound the notion of a man who had given up on life and art; though drastically reconceived and hardly abetted by Potts's backward-looking accompaniments (it was often Pres's sidemen who wanted to play in the 'old style' about which he became so painfully ambivalent), 'Lester Leaps In' and 'These Foolish Things' (both on the better *Volume 2*) are major jazz performances.

***(*) **Laughin' To Keep From Cryin'** Verve 543301-2 *Young; Harry 'Sweets' Edison, Roy Eldridge (t); Hank Jones (p); Herb Ellis (g); George Duvivier (b); Mickey Sheene (d). 2/58.*

Late in the day and a desperately tired act. There are moments, as when Pres switches to clarinet for 'Salute To Benny' and 'They Can't Take That Away From Me', when the music is as vivid and logical as one might hope but for the most part this is a drab curtain-call, and Young doesn't even appear on all the tracks, sitting out the first part of the 'Ballad Medley', which he finishes with the trio on 'Blue And Sentimental'. The remastering is very good, and something of the smothered passion of Pres's late recording does come across.

*** **The Complete Lester Young Studio Sessions On Verve** Verve 547087-2 8CD *Young; Harry 'Sweets' Edison, Jesse Drakes, Roy Eldridge (t); Vic Dickenson (tb); Nat Cole, John Lewis, Oscar Peterson, Teddy Wilson, Gildo Mahones, Lou Stein, Hank Jones, René Urtreger (p); Barney Kessel, Herb Ellis, Freddie Green, Jimmy Gourley (g); Joe Shulman, Ray Brown, Gene Ramey, John Ore, George Duvivier, Jamil Nasser (b); Jo Jones, Bill Clark, Buddy Rich, J. C. Heard, Connie Kay, Louie Bellson, Mickey Sheen, Kenny Clarke (d). 3/46–3/59.*

Here finally are Lester Young's closing years in all the close-up detail befitting such an important musician. Even as vinyl, these dates were scattered across many albums – the booklet reproduces no fewer than 21 different 'original' LP sleeves – and several of the tracks have been unavailable in any form for many years. A lot of it is, by the standards of most jazz, wretched music. All too often in these dates its principal is playing so poorly, with such lack of control, that if newcomers were to hear Young for the first time, in these dates, they would be astonished that he is as revered as he is. Some of the eight discs can be virtually written off altogether as pleasurable listening experiences. Others expose Young as a hollow, crippled voice surrounded by sympathetic but bewildered contemporaries, gamely trying either to hold him up or to cover him up with their own playing. The final session here, recorded in Paris in March 1959, finds Young so enfeebled that he can barely get the notes out of the horn, and to listen to this as entertainment is a stretch which we would rather not extend to.

Young's Verve story, as suggested already, is a lot more complex than mere inexorable decline. The first seven sessions are all tenor-plus-rhythm with, in succession, Nat Cole, Hank Jones, John Lewis and Oscar Peterson. The material is blues, a few workouts on familiar chords and standards, some of them rather surprising choices. None of the performances is bad, and Young contributes something fine to each of them – an unpredictable curlicue, a pale flurry of melody, a bashful beeping on a single note. Yet, at the same time, there is something wrong with all of them. Sometimes a solo will seem ready to fold up and die, and he will have to pull it round at the last moment. Other passages find him strong and hale, only to tamely crack a note or suddenly stumble, a beach jogger tripping over driftwood. It wouldn't matter so much if it happened only here and there – but it happens on every tune, to some degree.

The exceptionally handsome booklet quotes a remark made by Coleman Hawkins, the earth to Lester's air sign: 'That Lester Young, how does he get away with it? He's stoned half the time, he's always late, and he can't play.' It was and it wasn't true.

Also, in brief:

*** **Jazz Masters 30** Verve 521859-2. 43–56.

A very good introduction to Young's later work, faithfully and pleasingly remastered.

*** **The Ultimate Lester Young** Verve 539772-2. 44–55.

Another in Verve's insightful series in which younger-generation musicians – in this case, Wayne Shorter – select material by their artistic forebears.

*(*) **Le Dernier Message De Lester Young** Emarcy 598557-2. 3/59.

If you love Lester's music, you won't want to hear this ghastly farewell.

Trummy Young (1912–84)

TROMBONE, VOICE

Young was a sideman with Jimmie Lunceford and Benny Goodman among others; his major affiliation was with Louis Armstrong's All-Stars, with whom he remained for 12 years.

*** **Trummy Young 1944–1946** Classics 1037 *Young; Buck Clayton, Roy Eldridge (t); Harry Curtis, Bill Stegmeyer, Willie Smith, Ray Eckstrand (as); Nick Caiazza, Stan Webb, Herbie Fields, Ike Quebec, Leo Williams, Don Byas (ts); John Malachi, Kenny Kersey, Billy Rowland, Jimmy Jones (p); Mike Bryan, Allan Hanlon, Bill DeArango (g); Slam Stewart, Tommy Potter, Bob Haggart, Trigger Alpert, John Levy (b); Eddie Byrd, Jimmy Crawford, Specs Powell, Cozy Cole (d); Martha Tilton, Jack Leonard, The Holidays (v). 2/44–7/46.*

Young is scarcely remembered as a leader, but he did manage to get his name on a few record labels in the '40s, and this disc neatly rounds up six such dates, variously released by Session, Duke, V-Disc, GI and HRS. The pick of them are probably the four titles made for Duke, which feature a crackling seven-piece band starring elegant Buck Clayton and the huge-sounding Ike Quebec, whose tenor booms out of the speakers. Young is a bit of a bystander here, but he does get to take a vocal on 'I'm Living For Today'. Clayton is also on the first of the V-Disc titles and Eldridge takes over from him on the next date, which offers a storming 'Tea For Two'. Mostly, though, these are features for Tilton and Leonard. The GI session is rather ordinary but the final four titles, cut for HRS by Trummy's Big Seven, have some decent late-swing music, with Clayton and Buster Bailey and Young's own vociferous solo style in evidence.

Bojan Z (born 1968)

PIANO

Bojan Z(ulfikarpašić) – he often reduces his name to help out tongue-tied audiences – is from Belgrade, where he switched from being a teenage fusion star to acoustic jazz. He works regularly in the Julian Lourau group and has these CDs to his name.

***(*) **Quartet** Label Bleu LBLC 6565 *Zulfikarpašić; Julien Lourau (ss, ts); Marc BuronFosse (b); François Merville (d).* 12/93.
***(*) **Solobsession** Label Bleu LBLC 6624 *Zulfikarpašić (p solo).* 12/00.
**** **Transpacifik** Label Bleu LBLC 6654 *Zulfikarpašić; Scott Colley (b); Nasheet Waits (d).* 6/03.

Sparkling and original music from Z (we'll call him that to save our typing fingers). *Quartet* is full of bright, ingenious themes that hopscotch between bases with rare insouciance, cunningly 'European' melodies hidden in settings which otherwise play footsie with post-bop genre moves. Try 'Mashala', which sounds vaguely exotic – an Indian march? – yet refuses to plant its feet anywhere. Lourau and Z are long-standing playing companions and they perform each other's music with fine gusto. The solo record, boiled down from hours of playing, is full of ideas. One Z trait is his concern to get the most out of both hands at the keyboard. He does fascinating essays on 'Valse Hot' and Ornette's 'Mothers Of The Veil', but his own 'Multi Don Kulti' and 'Zulfikar-Pacha' are just as strong, leavened by the kind of humour which contemporary jazz only rarely deals in.

One could muse for hours on how 'Balkan' his music is, and he invites it with titles and pieces like 'Bulgarska' on *Transpacifik*. This is a virtuoso trio session, yet, again, notably uncluttered: as many-noted as Z's music often is, his lines are often prismatically clear. Colley and Waits fall in with his sound quickly and it all goes to make up a memorable trio record.

Peter Zak

PIANO

Grew up in Ohio, then moved to Oakland to study and play in the Bay Area with the likes of Frank Morgan and John Handy. Subsequently relocated to New York City, where he is also on the faculty of the New School.

*** **The Peter Zak Trio** Steeplechase SCCD 31578 *Zak; Paul Gill (b); Al Foster (d).* 05.
*** **For Tomorrow** Steeplechase SCCD 31592 *Zak; Paul Gill (b); Willie Jones III (d).*
***(*) **My Conception** Steeplechase SCCD 31619 *Zak (p solo).* 7/07.

The solo record is the best place to sample Zak's lyrical, harmonically rich approach. Lots of comparisons have been bandied about: Bill Evans, inevitably; Fred Hersch, more perceptively; and just about anyone in an alphabetical slew of strong solo recitalists that might run from Alan Broadbent through Kenny Drew Jr and Steve Kuhn to Denny Zeitlin. Truth is that Zak has a very original touch indeed, marked by no obvious trademark trills or curlicues, no blatant idiosyncrasies. Much of it has to do with his conception of a song as a complete entity. These are highly logical performances, not without passion, but very thoughtful indeed. Even Blue Mitchell's joyous 'Fungii Mama', which opens *My Conception*, has a different cast to usual, still with its vivid bossa underpinnings, but somehow almost philosophical as Zak remoulds the chords.

The title-tune is a Sonny Clark line, of course, and Zak seems intent here on showing his grounding in a wide jazz piano literature. He also obviously admires Joe Henderson's writing, playing 'Serenity' here in a manner Joe would approve, and including 'Mamacita' in the first of the Steeplechases. The trio with Gill and the endlessly adaptable Foster is very good indeed, but it's Willie Jones who really gets the best out of him. *For Tomorrow* marks a move away from the mainly original material on the first album to a standards and repertory set with Monk, Shorter, Hancock, Powell, Larry Young and Duke Pearson all represented and just three Zak tunes. However, the opener, 'The Cream And The Clear' is a sharp reminder of how good a writer he is, a cracking cut that ranks with the best in his output so far.

We'd still be inclined to go for the solo date first. 'With A Song In My Heart' and 'By Myself' will show you why.

Joe Zawinul (1932–2007)

PIANO, KEYBOARDS

Born in Vienna, he studied at the Conservatory there prior to wartime evacuation. Became interested in jazz and eventually went to the USA on a Berklee scholarship. Played for Dinah Washington, then with Cannonball Adderley for the rest of the '60s. Then with Miles Davis, subsequently forming the hugely successful Weather Report, with Wayne Shorter and Miroslav Vitous, eventually disbanded in 1986. Later projects have been mixed successes, but he remains a major composer and few have been as creatively successful with electric keyboards.

*** **And The Austrian All Stars / His Majesty Swinging Nephews, 1954–1957** RST 91549 *Zawinul; Dick Murphy (t); Hans Salomon (as, ts); Karl Drewo (ts); Johnny Fischer, Rudolf Hansen (b); Victor Plasil (d).* 10/54–3/57.
*** **The Beginning** Fresh Sound FSRCD 142 *Zawinul; George Tucker (b); Frankie Dunlop (d); Ray Barretto (perc).* 9/59.

Creator of some of the classic jazz tunes of the last 40 years, from 'Mercy Mercy Mercy' and 'Country Preacher' to 'Birdland' and beyond, Joe Zawinul has managed to place himself where the action is since he arrived in the United States in 1959. These records straddle that moment of fruitful exile. In Austria, the young conservatory-trained pianist had worked with the legendary Friedrich Gulda, but he had also been involved with a number of inventive small groups who represented the accelerated development of jazz during the de-Nazification period. The RST disc covers what was probably the most advanced group in Austria at the time, formed in 1954 and sounding pretty much on a par with any similarly aged and inclined group from the United States. Originally recorded for Turicaphon's Elite Special label, it's a fascinating session for a first glimpse of Zawinul as jazz composer. Even this early, 'Mekka' is unmistakably his, a forceful pounding left hand holding the ideas together, exotic intervals and resolutions consigned to the top line. Elsewhere, Zawinul takes the least likely harmonic path, occasionally leaving the otherwise excellent Salomon and the less adroit Drewo at the starting gate.

By 1957 and his trio with Fischer and Plasil, it's clear that he needs broader horizons for his playing. The move to America seemed inevitable. The Fresh Sound album – misleadingly titled, unless one chooses to think of the move Stateside as the start of his 'real' career – was made soon after his arrival, testimony to the substantial word-of-mouth reputation Zawinul acquired on an already overcrowded scene. In what was then, mercifully, not the parlance, he really goes for it, obviously trying to make an impact with a set of lyrical standards. Given the instincts of Tucker and Dunlop, the pace is medium to up, but there are affecting ballad performances as well: 'My One And Only Love' is beautiful, only slightly marred by Barretto's intrusive percussion.

***** The Rise And Fall Of The Third Stream / Money In The Pocket** Rhino R2 71675 *Zawinul; Blue Mitchell, Jimmy Owens (t); William Fischer, Joe Henderson, Clifford Jordan (ts); Pepper Adams (bs); Bob Cranshaw, Richard Davis, Sam Jones (b); Louis Hayes, Roy McCurdy, Freddie Waits (d); Warren Smith (perc); Alfred Brown, Selwart Clarke, Theodore Israel (vla); Kermit Moore (clo).* 4/66–12/67.

In 1967 the fusion revolution, in which Zawinul was to have a significant part, was still a year or two away. These two records are pretty much of their time, a mixture of funky soul-jazz on the earlier *Money* and then-fashionable classical/non-European cross-overs on the '67 sessions. Third Stream seems less risibly distant now than it once did, and it was a movement that perfectly suited someone of Zawinul's background. The opening track, 'Baptismal', underlines one legitimate objection. A brooding cello solo with viola just behind (anticipating the tonality of later work like 'His Last Journey' on *Zawinul*) gives way to a medium-pace jazz tune which bears only the slightest relation to the introduction. The setting of the two-part 'Soul Of A Village' would seem, on the face of it, to be far to the east of the Tyrol (China, possibly), and the embellishments are a little intrusive.

The jazzier *Money* session is nicely done. Joel Dorn's hand at the controls was a guarantee of quality at this time. While he sounds a bit heavy-handed when balancing the strings on *Third Stream*, the horn arrangements on the remaining tracks are brightly registered, with lots of room for Adams's rich tone and a clear vantage for the neglected Mitchell. Zawinul here shares the credits with Henderson (the thoughtful 'If') and two tunes by another musician who always gets the foundations right before he does the curlicues, bassist Sam Jones. It isn't a classic session, but whenever the horns give ground to Zawinul and the rhythm section, as on the closing 'Del Sasser', his playing is absolutely riveting.

****** Zawinul** Atlantic 7567 81375 *Zawinul; Jimmy Owens, Woody Shaw (t); Wayne Shorter, Earl Turbinton (ss); George Davis, Hubert Laws (f); Herbie Hancock (p); Walter Booker, Miroslav Vitous (b); Joe Chambers, Billy Hart, David Lee (d); Jack DeJohnette (hca, perc).* 70.

The eponymous Atlantic album with its haunting sepia cover – a huge close-up of Zawinul's sombre face – was made the year that Weather Report was formed and a year after Zawinul took part in Miles Davis's epochal – or at the very least transitional – *In A Silent Way*, for which the Austrian wrote the title-track, also included here. *Zawinul* is a lovely, lovely record. Somewhat pretentiously entitled 'Music for two electric pianos, jazz flute, trumpet, soprano saxophone, two contrabasses and percussion', it nods in the direction of his conservatory past almost as much as it anticipates the experiments in fusion music. Woody Shaw's echoplexed trumpet strongly recalls Miles (who writes the liner-note) but, with Vitous handling one of the bass parts and Shorter replacing the little-known Turbinton on 'Double Image', the original Weather Report is already in place. *I Sing The Body Electric*, the group's second disc, was to include a live-in-Japan version of 'Doctor Honoris Causa', a tribute to Zawinul's keyboard twin, Herbie Hancock. Here it gets a much more measured reading, less frenetic and intense, more floating and indefinite, as in 'His Last Journey', where the electric piano's ability to imitate tolling bells (another Weather Report favourite) is exploited to great effect. Not just because Shorter is present, 'Double Image' is the track that most clearly points forward. The brief 'Arrival In New York' is an aural impression of the immigrant wharves; not far removed from Mingus's 'Foggy Day' on *Pithecanthropus Erectus*, it underlines how important sheer sound was to Zawinul and his group.

(***) Stories Of The Danube Philips 454 143 *Zawinul; Amit Chatterjee (g, v); Burhan Ocal (oud, v, perc); Walter Grassman (d); Arto Tunçboyaciyan (perc, v); Czech State Philharmonic Orchestra, Brno; Caspar Richter (cond).* 11/95.

Billed as Zawinul's first symphony, this majestically proportioned progress from source to sea and through several centuries of bloody but replenishing history is certainly not a jazz record, nor is it intended to be. Zawinul's long-standing interest in orchestral writing and in finding neutral ground between improvisation and composition is well served, but the music fails to catch light. There are moments in 'Gipsy', which comes at the very heart of the piece, the middle one of its seven movements, when it all starts to make sense, but the pace is ponderous and the orchestrations far from convincing. 'Unknown Soldier' is very different from the haunting track on Weather Report's *I Sing The Body Electric*, and this is perhaps the best point of comparison with past work. Spectacularly mounted as a live piece, it may well have been impressive. As a recorded work, it simply fails to convince.

***** World Tour** ESC Records ESC/EFA 03656 2CD *Zawinul; Gary Poulson (g); Richard Bona, Victor Bailey (b); Paco Sery (d, kalimba, v); Manolo Badrena (perc, v, nolopipe); Frank Hoffman, Pape Abdou Sech (v).* 5–11/97.

Joe! Call home! Between 29 January and 14 December 1997, the Zawinul Syndicate played 126 concerts, 24 in October alone. Even by the overblown standards of stadium mega-rock, this is a pretty heroic endeavour. Sadly, the music documented is rarely more than mildly involving, a mixture of stretched-out world-music jams and tighter song-forms. The best of the material – 'Lost Tribes' on disc two, the long 'Indiscretions' and the opening 'Patriots' on disc one – is close enough to Weather Report grooves to draw in the old fans. Much of the rest, though, falls into a rather bland and formulaic delivery which must have become ever more deeply entrenched as the caravan moved on. The live mixes are generally very good, though often percussion is allowed to dominate. Richard Bona is a less jazz-orientated bassist than Victor Bailey, but in a perverse way he fits more comfortably into the mix. Badrena is a star and occasionally outshines Zawinul himself, but this is unquestionably Joe's concept and the main man's gig.

**** My People** Escapade 03651 *Zawinul; Mike Mossman (t, tb); Bobby Malach (ts); Amit Chatterjee, Osmane Kouyake, Gary Poulson (g); Burhan Öçal (oud); Richard Bona (b); Tal Bergman (d, perc); Alex Acuña, Souleymane Doumbia, Trilok Gurtu, Michito Sanchez (perc); Lucho Avellaneda, Bolot, Assitan Dembele, Djene Doumbouya, Duke Ellington, Salif Keita, Kenny O'Brien, Beto Sabala, Thania Sanchez (v); Arto Tunçboyaciyan (v, perc).* 96.

Zawinul claims Czech, Hungarian and Sinti ancestry, and this is his attempt to create a personalized kind of world music by bringing together as many different musical traditions as possible and watching them spark off each other. Except that they don't, leaving a drab residue of common riffs, rhythms and disharmonies. A hugely disappointing record.

**** **Faces and Places** ESC 03679 2 *Zawinul; Harry Kim (flhn); Lester Benedict (tb); Bob Malach (ts); Dean Brown, Amit Chatterjee (g); Etienne Mbappe, Richard Bona (b, v); Victor Bailey (b); Paco Sery (d, g); Nathaniel Townsley (d); Manolo Badrena, Zakir Hussain, Randy Regalado (perc); Maria João, Sabine Kabongo, Perry Sisters, Richard Page, Kitty Winter (v).* 01.
Joe's best post-Weather Report record, this draws on a typically wide range of influences, from African highlife to hardbop, West Coast cool to Eastern Europe conservatory. The key element in the group sound is Malach, who must be the most convincing and inventive reed man Joe has worked with since Wayne Shorter. Bassist Richard Bona and drummer Paco Sery complete the basic equation. As usual, there are too many Vocoder effects and too many long, bass-driven vamps, but tunes like 'The Spirit of Julian "C" Adderley', 'Café Andalusia' and 'Rooftops of Vienna' are packed with atmosphere and not just atmosphere but also solid musical information. At 70-plus Joe is making some of the most convincing music of his career.

*** **Vienna Nights/Live At Joe Zawinul's Birdland** BHN 4001-2 2CD *Zawinul; Alegre Correa, Scott Henderson (g); Amit Chatterjee (g, v); Linley Marthe (b); Nathaniel Townsley (d); Sabine Kabongo, Manolo Badrena, Aziz Sahmaoui, Arto Tunçboyaciyan, Karim Ziad (perc, v).* 5–11/04.
Reactions to this may depend on one's affection for fusion chopsmanship. Zawinul has assembled a typically athletic ensemble for this set, cut live at his own place in Vienna, and they do tend to make it seem like an Olympic track event. Most of the players are all technique and not much personality, which isn't that much of a problem when Joe's on song, as he is on parts of this marathon two-disc set. But one longs for quieter, more impressionistic stretches.

Denny Zeitlin (born 1938)

PIANO

Studied with George Russell and has since operated parallel careers in jazz and psychiatry, though the latter seems to be the more dominant side of his work of late.

***(*) **Time Remembers Time Once** ECM 837020-2 *Zeitlin; Charlie Haden (b).* 7/81.
*** **Tidal Wave** Quicksilver 4007 *Zeitlin; John Abercrombie (g); Charlie Haden (b); Peter Donald (d).* 1/81, 2/83.
Zeitlin is one of a select number of jazz musicians who have combined playing with a career in medicine or, in his case, psychiatry. While a student at Columbia University, he was signed by the legendary talent-spotter John Hammond and recorded a number of albums, including the excellent *Zeitgeist*, which showed off his ability to marry free improvisation with a strong sense of musical structure. Ironically, he's probably better known by film-music buffs (largely for a soundtrack to the remake of *Invasion of the Body Snatchers*) than by jazz fans. It's curious, too, given his undoubted facility as a composer, that he usually prefers to play standards. The set with Charlie Haden is also dominated by other composers' work – Cole Porter, Luiz Eca, Coltrane, Ornette, as well as Haden, and two standards, 'As Long As There's Music' and 'How High The Moon', the latter wittily segued on to Trane's 'Satellite'. The title-piece is in Zeitlin's robust philosophical voice, a piece too secure in itself to be labelled an exercise in nostalgia but one that certainly harks back to an earlier age.

Zeitlin released only three records in the '70s, *Expansion, Syzygy* and *Soundings* on the obscure Arch label. He seemed to be returning to music more seriously at the start of the next decade. *Tidal Wave* has one solo track from 1981 – a fine version of Parker's 'Billie's Bounce' – and a set of group tracks made with Haden again, John Abercrombie and drummer Peter Donald. The results are fine and swinging, though it's the Strayhorn classic 'Chelsea Bridge' that stands out ahead of Zeitlin's atmospheric compositions.

Si Zentner (1917–2000)

TROMBONE

Played with several leading big bands in the '40s, then as a studio musician, and eventually as a bandleader himself. He was still leading a big band at Vegas resorts when in his 80s.

*** **Swing Fever** Fresh Sound FSCD 2007 *Zentner; Don Fagerquist, Uan Rasey, Joe Triscari, Ray Triscari, Vince Falzone, Jules Chalkin, Tom Scott, Ollie Mitchell (t); Vern Friley, Bob Pring, Ray Klein, Walt Maltzahn, Roger White (tb); Bernie Fleischer, (as, f); Howard Terry, Don Lodice, Modesto Briseno (ts); Teddy Lee (bs); Bruce McDonald (p); Tony Rizzi, Jack Marshall (g); Lyle Rich, Mel Pollan (b); Jackie Mills, Roy Rotan (d).* 12/58–1/59.
*** **Thinking Man's Band/Waltz In Jazz Time** Capitol 873850-2 *Zentner; Jules Chaiken, Joe Dolny, Dick Hurwitz, Tom Scott, Gene Coe (t); Pete Carpenter, Bob Edmondson, Bob Pring (tb); Bernie Fleischer, Lanny Morgan (as); John Bambridge, John Hardaway (ts); Don Shelton (bs); Bob Florence (p); Mel Pollan (b); Roy Roten (d).* 59–62.
*** **Suddenly It's Swing/The Swingin' Eye** Capitol 581357-2 *Zentner; Jules Chaiken, Dick Hurwitz, Tom Scott, Bill Peterson, Jim Bossy, Bill Clark, Dick Forrest, Jack Hohman (t); Don Nelligan, John Warner, Jack Redmond, Bart O'Hara, Bob Edmondson, Bob Pring (tb); Bernie Fleischer, Lanny Morgan, Bob Davis, Al Lasky (as); Louis Cotti, Ronnie Reuben, Jay Migliori (ts); Ted Parker, Dave Madden (bs); Dick Whittington, Bob Florence (p); Tommy Tedesco (g); Lyle Ritz, Jerry Giddis (b); Frank Capp, Chiz Harris (d).* 60.
Mike Baillie's excellent sleeve-note for the Fresh Sound set fills in the details of Si Zentner's mostly unsung career in big-band music – a top-notch studio pro but a man zealously dedicated to live work with a genuine, swing-styled orchestra. These sessions were some of the few opportunities he got to record one of his road bands. Baillie unsnobbishly describes it as 'superior dance band music', and although charts such as 'Little Boy Blues' give some space to soloists, the band's the thing, and each of these tunes is given a whip-smart reading, the brass sections predominating. Bones Howe engineered the sessions and gave Si's team a beautiful sound, which carries across 40-plus years with aplomb.

Zentner made numerous big-band dates for Capitol which mostly waver between swing and easy listening. It was a nice and unexpected initiative from the British arm of Capitol to reissue the pair of two-on-one CDs listed above. There are charts from numerous hands but some of the smartest come from Bob

Florence and throughout both discs the music is streamlined and swinging in the best big-band manner.

Patrick Zimmerli

TENOR AND SOPRANO SAXOPHONES

An intriguing blend of post-bop jazz and modern classical technique.

***(*) **Explosion / *** Expansion** Songlines 1508 / 1530 *Zimmerli; Ben Monder (g); Stomu Takeishi (b); Satoshi Takeishi (d).* 1/95; 2 & 7/98.

A fascinating figure, Zimmerli has the ability to swing in a quite orthodox way, as he does on 'Seven Steps To Heaven' and 'Where Or When' on the debut record, but one suspects that these are included to prove that he has jazz chops, for the remainder of his ideas are quite advanced and unconventional, with lots of bi- and polytonality and some challenging rhythmic devices, well understood by the brilliant rhythm section here. The second record is all originals and written in Zimmerli's increasingly abstract/ classical style. A suite of pieces dealing with the elements follows some of the work done on *Twelve Sacred Dances.*

***(*) **The Book Of Hours** Songlines 1541 *Zimmerli; Ben Monder (g); Octurn.* 12/00.

An ambitious project, which increases the scale of Zimmerli's work to a considerable extent. The Belgian ensemble working with him has nothing like the elasticity and quick response time of the earlier quartet, but with Monder on hand and some very good players to work with, Zimmerli does manage to create a piece with considerable movement and energy.

Also, in brief:

*** **Twelve Sacred Dances** Arabesque ARCD 138. 9/96.

A commissioned piece which explores not just human movement but that of the universe itself. Bold and extraordinary but on the borders of jazz.

*** **Phoenix** Songlines 1548. 3 & 8/03.

This time with Satoshi Takeishi (d) also handling programmed loops and samples, Zimmerli explores electronica as well. Episodically successful, but not as profound as the ensembles.

Eric Zinman (born 1963)

PIANO

Raised and based in Boston, he studied under Bill Dixon at Bennington College. Founded and produced the Playground music series in Cambridge and subsequently established Studio 324. Eclectic influences from modern jazz and 20th-century classical music.

*** **Live At Zeitgeist Gallery / *** Eric Zinman Ensemble** Studio 324 / Cadence CJR 1187 *Zinman; John Voigt (b); Laurence Cook (d).* 11/05; 06.

This is the kind of music you might overlook, so quiet and thoughtful much of it is. Deceptively so, though, because Zinman's spare, undemonstrative approach often conceals vertiginous depths of thought. The live disc on his own label isn't brilliantly recorded, but it catches a very settled group going about its business with intelligence and efficiency. But for the baffling false note of 'Little Jimmy K (The White Hipster)', which is narrated by Voigt, the second record is probably better. Some have likened Zinman's approach to Paul Bley's but he's more individual than that.

Attila Zoller (1927–98)

GUITAR

The Hungarian thrived in all sorts of post-bop situations, sometimes with a folkish element, often not.

*** **The Horizon Beyond** ACT 66013 *Zoller; Don Friedman (p); Barre Phillips (b); Daniel Humair (d).* 65.

**** **Zoller Koller Solal** MPS 15061 *Zoller; Hans Koller (sax); Martial Solal (p).* 66.

**** **Gypsy Cry** Collectables COL 6178 *Zoller; Lew Tabackin (ts, f); Herbie Hancock (p); Reggie Workman, Victor Gaskin (b); Sonny Brown (d).* 70.

***(*) **Common Cause** Enja 3043 *Zoller; Ron Carter (b); Joe Chambers (d).* 5 & 10/79.

Zoller was in his late 30s when the first of these was made. It's a perfect introduction to his sound, clean, warm and suffused with folkloric elements that come from outside jazz but seem to work well within it too. Friedman is an astonishingly good player and the rest of the group speaks for itself. Levels of interaction are impressively high. On the MPS date, he's in sympathetic and brilliant company and the blend of sounds from three of Europe's most distinctive jazz musicians is intoxicating. Sometimes Zoller sounds similar to his compatriot Gabor Szabo, but there's a funkier element and his basic idiom is more boppish. The 1979 trio helped to make his name in America, belatedly. The interaction with Carter is superb on a mostly original programme and the bassist seems to thrive on the unexpected and often unjazzlike harmonies. The Collectables set brings together two sides of Zoller's work, a straight jazz approach and a freer element which he developed under the influence of Ornette Coleman. For the most part, though, it's a lightly grooving session that will appeal enormously to acid jazz DJs.

**** **When It's Time** Enja ENJ 9031 *Zoller; Lee Konitz (as); Larry Willis (p); Santi Debriano (b); Yoron Israel (d).* 12/94.

Perhaps the straightest jazz album of the lot, but suffused with the sly imagination of Konitz (an old collaborator) and the underrated Willis as well. Zoller seems to be enjoying himself hugely on these tracks and the saxophonist's 'Lu and Shu' inspires a particularly good exchange. Highly recommended.

Also, in brief:

**** **The Last Recordings** Enja ENJ 9349. 12/97, 1/98.

A melancholy thought that Zoller should have died so relatively young and so little appreciated by a wider audience. As well as a fine memorial, this beautiful set also acted as a wake-up call.

John Zorn (born 1954)

ALTO SAXOPHONE, DUCK CALLS

A lifelong New Yorker, Zorn studied briefly in St Louis but made his mark with the circle of improvisers based in New York in the mid-'70s. Steadily came to wider attention through relentless work, composing, performing, and eventually gaining

major-label recognition, though this was soon sidelined in favour of his own label, Tzadik, which releases most of his work. Groups down the years include Naked City, Painkiller and Masada. Outspoken, furiously prolific but ruthless about quality control, Zorn has fashioned his own multiple-idiom music, of which jazz remains a buried but tangible part.

*** **First Recordings 1973** Tzadik TZ 7304 *Zorn (all instruments).* 73.

***(*) **The Parachute Years 1977–1980** Tzadik TZ 7316 7CD *Zorn; George E. Lewis (tb); Bruce Ackley (ss); Robert Dick (f, bf, picc); Anthony Coleman (ky); Wayne Horvitz (ky, hca, elec); Bob Ostertag (elec); Mark Miller (vib, perc); LaDonna Smith, Polly Bradfield (vn, vla); Eugene Chadbourne (g, tiple); Davey Williams (g, bj); Henry Kaiser, Bill Horvitz (g); Tom Cora (clo); David Moss, Charles Noyes (d, etc).* 77–81.

Whatever path you take across contemporary jazz, contemporary improvisation, contemporary film music or any of the advanced sonics, it is likely that you will come across John Zorn. What follows cannot pretend to be anything more than a sketchy and partial discography and, even if the border patrols we have posted on the country called Jazz are now notoriously soporific and unvigilant, some at least of these records will offend purists.

Zorn's early work on record was for a long time available only on ultra-rare vinyl, or not at all. The debut recordings see him navigating a solitary course through the shattered columns of avant-garde jazz. 'Variations On A Theme By Albert Ayler' (as ever, difficult to be categorical about *what* Ayler theme it is) suggests where Zorn was artistically at the age of nineteen, but 'Wind Ko/La' and 'Automata Of Al-Jazari' offer useful pointers to the years ahead and their obsessions.

The seven-disc set documents his period with the independent Parachute label. There are four principal works: *Lacrosse*, in its original sextet version (1978) and in a previously unheard quartet format from a year earlier (Zorn, Chadbourne, Kaiser, Ackley); *Hockey*, played by two different trios, one acoustic, one electric; *Pool*, 50 minutes of music by the 1980 quintet of Zorn, Bradfield, Miller, Noyes and Ostertag; and *Archery*, dated 1979 but cut in 1981, with three long rehearsal-pieces as a bonus. These are all examples of the composer-leader's game of system-pieces, the mechanics of, say, an Avalon Hill wargame used as a suggestive basis for structuring an improvisation. While that sometimes oblique patterning implies a kindred music to those of Leo Smith or Anthony Braxton in the same time-frame, Zorn's meticulousness and intensity outdo even those Chicagoan masters. *Lacrosse* remains a stunning experience, the instruments recorded in glaring close-up, with the leader's squawking reeds in an almost brutal alignment with the sounds of the string players. While the free playing sometimes approximates the feel and grain of some of the more chamberish Company ensembles, the notes to some of the discs reveal how focused and fierce Zorn was about getting the results he wanted: as 'free' as this improvising is, very little is actually left to chance, at least in the accustomed manner of free playing. What is lost in spontaneity is made up for by the often furious grip which Zorn imposes on all the players and their contributions, an element which remains the constant in his discography.

Historically, this is arguably as important a set as any Blue Note or Prestige milestone, with Chadbourne, Williams, Bradfield, Smith, Kaiser, the Horvitzes and the rest all playing as significant a performing role as the leader in what was an unrepeatable slice of New York's music of that time. Burrowing through it some 25–30 years on, we find it a startling reminder of the small-scale earthquake which these performers instigated. Rather than mere 'prentice work, one can often hear things in this collection which echo more vividly than much of Zorn's more obviously 'outrageous' work with Naked City and the like. Remastered with great vitality, bringing the music right into the present, this is a model reissue. Some of the large-scale pieces have now been made separately available as individual CDs.

***(*) **Locus Solus** Tzadik TZ 7303 *Zorn; Wayne Horvitz (ky); Arto Lindsay (g); Anton Fier, Mark Miller, Ikue Mori (d); Christian Marclay (turntables); Whiz Kid (scratching); Peter Blegvad (v).* 83.

This is one of the sacred texts of '80s New York improv, a fierce, scrabbly set of associations that draw heavily on the power-trio aesthetic of rock bands like Hüsker Dü. Zorn favours the short, sharp shock approach to improvisation, steering sessions that are remarkably reminiscent of Billy Jenkins's 12 × 3-minute-round 'Big Fights', but for the fact that one player is always refereeing and sometimes even normalizing the music. *Locus Solus* is one of those records that, in one respect very much of its time, also seems to float freely without obvious stylistic or fashion anchors. It's impressively compact but sometimes rather too abrupt.

*** **The Classic Guide To Strategy: Volumes 1 and 2** Tzadik TZ 7305 *Zorn (ss, as, cl, game calls).* 2/83–9/85.

Originally issued as a Lumina LP, Volume One of the *The Classic Guide* seems to have been the first chapter in a sequence of five records, all bearing the same title. There is some evidence that the history of American culture, and particularly Jewish-American culture, may be the history of huge, hubristic projects which never quite came to fruition: Norman Mailer's multi-decker novel of Hollywood, Alfred Kazin's history of the Jews, Saul Bellow's ever-receding *Meisterwerk*. It becomes easier with the passing years to see Zorn in this company and this strange, wilful record, reminiscent in its way of Braxton's solo-sax monologues though utterly different in intent, feeds a growing impression of Zorn as a jazz traditionalist who has been let down by the idiom rather than turning his back on it.

This surviving torso of a much larger project serves notice of what an inventive saxophone player Zorn can be, a quality which is easy to overlook. The basic material is tuneful free bop, oddly soulful and full of character. The *faux*-oriental titles – 'Senki' and 'The Moon In The Cold Stream Like A Mirror' – are a diversion, as are the non-Western flourishes, though the material on Volume Two, almost all of which appears on the CD issue, seems closer to Japanese music than the first sessions. This is emphatically a jazz record.

CORE COLLECTION

♛ **** **The Big Gundown**

Tzadik TZ 7328 *Zorn; Jim Staley (tb, btb); Tim Berne (as); Vicki Bodner (ob, eng hn); Bill Frisell, Fred Frith, Jody Harris, Robert Quine, Vernon Reid, Derek Bailey (g); Arto Lindsay, Anthony Coleman, Jamie Saft (p, ky); Wayne Horvitz (p); Big John Patton (org); Orvin Acquart (hca); Toots Thielemans (hca, whistling); Ned Rothenberg (shakuhachi, etc.); Michihiro Sato (shamisen); Guy Klucevsek (acc); Carol Emanuel (hp); Polly Bradfield, Mark Feldman (vn); Erik Friedlander (clo); Melvin Gibbs, Trevor Dunn, Greg Cohen (b); Anton Fier, Joey Baron (d); Mark Miller, Bobby Previte (d, perc); Cyro Baptista, Reinaldo Fernandes, Duduka Fonseca, Claudio Silva, Jorge Silva (perc); David Weinstein (elec); Bob James (tapes); Christian Marclay (turntables); Laura Biscotto, Diamanda Galas, Shelley Hirsch, Mike Patton, Miho Hatori (v).* 9/84–00.

Utterly remarkable in every way and one of the essential records of the '80s. Ennio Morricone's soundtrack scores – to movies by Pontecorvo, Lelouch, Bertolucci, Petri and, most memorably, Sergio Leone – are among the most significant artistic collaborations of recent times, a simultaneous confirmation and dismantling of the *auteur* myth. Zorn appears to have been influenced every bit as much by Leone's weird pans, sustained close-ups and frozen poses (where a fly or a melting harmonica note on the soundtrack might command more attention than the actor), followed by bouts of violence which are ritualized rather than choreographed (as they would be in a Peckinpah movie).

Zorn assembles musicians with his usual puppet-master care, bringing on harmonica player Toots Thielemans to whistle plangently on 'Poverty' from *Once Upon A Time In America*, organist Big John Patton to grind out the 'Erotico' line from *The Burglars*, Diamanda Galas and Vernon Reid to lash up a storm on 'Metamorfosi', a theme from Petri's *La classe operaia va in paradiso*. Zorn's political concerns are engaged to the extent of his determination to raise preterite music to the gates of heaven, thereby overcoming what he considers the 'racist' compartmentalization of high and low, black and white, formal and improvised styles on which the music industry depends.

***The Big Gundown* establishes the pattern for much of Zorn's subsequent music. It is very much a 'studio' record, an artefact, and Zorn himself has adduced the example of George Martin and the Beatles, or the earlier works of another enormous, alphabetically and stylistically late-coming influence, Frank Zappa. Like Zappa, Zorn appears to trash the very musics he seems to be setting up as icons. The result is ambivalent, unsettling and still utterly contemporary. In its current incarnation, with superb remastering, there are six tracks which were recorded especially for this new edition, including 'The Sicilian Clan' and 'The Ballad Of Hank McClain'. Rather slighter stuff, although there is the novelty of hearing Derek Bailey play on one track.**

*** **Ganryu Island** Tzadik TZ 7319 *Zorn; Michihiro Sato (shamisen)*. 11/84.

Originally issued on Yukon Records, which allowed cynics to grumble that listening to *Ganryu Island* is like panning for gold: seeming eternities spent plodging through muddy dross in order to turn up just a few moments of pure gold. By the oddest perversity, the very best tracks seem to be those which were excluded from the vinyl release, unless it is simply the case that one needs some time with Zorn and Sato before the music delivers up its delights. *Shamisen* rarely avoid a generic, plinky-plonky sound, but Sato is genuinely interesting.

**** **Spillane** Elektra Nonesuch 79172 *Zorn; Jim Staley (tb); Anthony Coleman, Wayne Horvitz (p, ky); Big John Patton (org); Dave Weinstein (ky); Carol Emanuel (hp); Albert Collins, Bill Frisell (g); Melvin Gibbs (b); David Hofstra (b, tba); Bob James (tapes, CDs); Ronald Shannon Jackson (d); Bobby Previte (d, perc); Christian Marclay (turntables); Kronos Quartet: David Harrington, John Sherba (vn); Hank Dutt (vla); Joan Jeanrenaud (clo); Ohta Hiromi (v)*. 8/86–9/87.

Zorn's own liner-notes to *Spillane* offer valuable insights into his work and philosophy: his interest in Carl Stalling, composer of Bugs Bunny and other cartoon soundtracks; his Japan obsession (reflected here in 'Forbidden Fruit' for voice and string quartet); his conceptual-collage, file-card approach to 'Spillane' itself; the need for longer durations to accommodate Albert Collins's blues lines on 'Two-Lane Highway'; his overall conviction that 'the era of the composer as autonomous musical mind has just about come to an end'.

For all their apparent serendipity, Zorn's groups are selected with very great care. He approaches instrumental coloration much as a graphic artist might use a 'paintbox' package on a computer graphics screen, trying possibilities consecutively or even simultaneously, but making his gestures in a very precise, hard-edged way. 'Spillane' is a sequence of tiny sound-bites, evocative not so much of Mickey Spillane's fictional world (in the sense of dim bars, lonely roads, chalked outlines on the pavement) as of his language, which is notably fragmentary, clipped and elided, poised between literalism and the purest self-reference. Zorn has pointed to the fact that Schoenberg's earliest atonal works were given unity only by use of texts; and it's clear that Zorn's imagery works in much the same way, with Mickey Spillane's voices soundtracking the music rather than vice versa.

'Two-Lane Highway' follows a more systematic and structured groove, a concerto for bluesman and improvising orchestra, with Collins's guitar, voice, mere *presence* taking the part of the solo instrument. The final part, 'Forbidden Fruit', is actually more conventional and is by far the dullest thing Zorn has done on record, reminiscent of Ennio Morricone's non-film, squeaky-door compositions.

***(*) **Spy Vs Spy** Elektra Musician 960844 *Zorn; Tim Berne (as); Mark Dresser (b); Joey Baron, Michael Vatcher (d)*. 86.

In some respects a more straightforward tribute than the Morricone set, Zorn's take on the music of Ornette Coleman is a headlong, hardcore thrash that approaches levels of sheer intensity never attempted by Coleman's own Prime Time band. Only one of the first dozen tracks is over three minutes in length. 'Chronology', from Coleman's classic Atlantic album, *The Shape Of Jazz To Come*, lasts exactly 68 seconds, and half a dozen others, drawn from Coleman's output between 1958 and the '80s, occupy no more than 15 minutes between them. It is these, rather than the more measured performances, which seem most faithful to the originals. The twinned altos, sharply separated by channel, scribble all over the white-noise drumming, brutal graffito effects which almost miraculously preserve Coleman's melodic outlines.

(*) **Elegy Tzadik TZ 7302 *Barbara Chaffe (af, bf); David Abel (vla); Scummy (g); William Winant (perc); David Shea (turntables); David Slusser (elec); Mike Patton (v)*. 11/91.
***(*) **Kristallnacht** Tzadik TZ 7301 *Frank London (t); David Krakauer (cl, bcl); Mark Feldman (vn); Marc Ribot (g); Anthony Coleman (ky); Mark Dresser (b); William Winant (perc)*. 11/92.

Zorn does not play on these remarkable records, but all the music is by him and they bear his stamp throughout. *Elegy* is a suite of four, inexplicably colour-coded pieces. The later album is a set of more expressive and more obviously programmatic ideas, from the opening 'Shtetl', with its startling echoes of Jewish folk forms, to the closing 'Gariin'. Here are the seeds of what was to be a wholesale engagement – or re-engagement – with Jewish musical culture, most clearly represented in the Masada project of future years, but retroactively evident throughout the work of the previous decade and more. A key moment, even if the man himself wasn't playing.

**** **Masada: Alef** / ***(*) **Masada: Beit** / *** **Masada: Gimel** / *** **Masada: Dalet** DIW 888 / DIW 889 / DIW 890 / DIW DIWS 3 *Zorn; Dave Douglas (t); Greg Cohen (b); Joey Baron (d)*. 2/94; 2/94; 2 & 6/94; 2/94.

Zorn's Masada project has become one of the central parts of his work. Although more of the Masada music is now available on his own Tzadik imprint, these early discs by the group appeared on the Japanese DIW label. While it no longer enjoys the widespread distribution it once did, we will break our usual rule of disallowing Japan-only releases, given the discs' importance. Even a project like this one, in which the saxophonist often movingly explores aspects of his Judaism, raises questions about opportunism. Why was his interest in Hebrew culture not made known sooner? A desire for privacy? A slow awakening to his cultural roots? Or a more cynical reason?

There seems no reason to take the third course in approaching these records. They are beautifully played, folk themes with a contemporary cutting edge, performed by a razor-sharp band whose stylistic reach is almost unbelievably capacious. The first three, named after the A-B-C of the Hebrew alphabet, are almost required listening, but thereafter the series becomes almost indistinguishably repetitive, an impression reinforced by near-identical covers.

***(*) **Bar Kokhba** Tzadik TZ 7108 *Zorn; Dave Douglas (t); David Krakauer, Chris Speed (cl); John Medeski (org, p); Anthony Coleman (p); Marc Ribot (g); Mark Feldman (vn); Erik Friedlander (clo); Greg Cohen, Mark Dresser (b); Kenny Wolleson (d).* 8/94–3/96.

Larger-scale versions of Masada's 'radical Jewish culture', these are exquisitely voiced folkloric essays, executed without strain. Zorn's own part in these ensembles is more distant. The music genuinely sounds as if it arises out of the culture intact and without mediation, which is considerable testimony to his powers of synthesis and persuasion. As ever, Douglas and Speed are the most effective solo performers, though Dresser's rich bass playing is a huge asset.

*** **Art Of Memory** Incus CD 20 *Zorn; Fred Frith (g).* 94.

Freely improvised, but packed with associations from both players' musical pasts. Frith is a romantic and a mnemonist, creating music like an old bluesman out of remembered shards and fragments. Zorn responds with some of his most rooted and responsive playing, and yet the music seems private, enclosed, elbows out to the world. Fascinating as it is to have such encounters on disc, it also seems intrusive. A record to hear once and then file away.

**** **Live In Jerusalem** / ***(*) **Live In Taipei** Tzadik TZ 7234 2CD / 7235 2CD *Zorn; Dave Douglas (t); Greg Cohen (b); Joey Baron (d).* 97; 97.

Any few remaining doubts about the durability and creative freshness of Masada were blown apart by these extraordinary releases. The sound-quality is good, the performances as good as anything Zorn has ever done as a performing musician. Inevitably, given the group's tacit manifesto, the Jerusalem concert represented an emotional high which isn't sustained in the Taipei recording. Even so, it too is a very valuable document.

(***) **The Circle Maker** Tzadik 7122 2CD *Marc Ribot (g); Mark Feldman (vn); Erik Friedlander (clo); Greg Cohen (b); Joey Baron (d); Cyro Baptista (perc).* 12/97.

Two interrelated groups involved here: the Masada String Trio (Feldman, Friedlander and Cohen); and the Bar Kokhba Sextet, which adds Ribot, Baptista and Baron. Recorded over two days in New York City, and produced by Zorn, these are unexpectedly bright and affirmative pieces, as if the coming of Thanksgiving had lifted the darkness of other cultural associations. The trio tracks which occupy disc one are the more interesting. Zorn's writing for strings isn't entirely idiomatic; here and there, there are melodic lines for violin which sound as if they've been transcribed from saxophone, but this doesn't detract from the impact of almost 30 vigorously expressive pieces. Some have been heard before and Zorn/Masada enthusiasts can indulge comparative studies to their hearts' content.

***(*) **Live In Sevilla 2000** / ***(*) **Live At Tonic 2001** Tzadik TZ 7327 / Tzadik TZ 7334-2 2CD *Zorn; Dave Douglas (t); Greg Cohen (b); Joey Baron (d).* 00; 01.

Masada continue as a performing unit, and these in-concert survivals will delight admirers. If any part of his work defies charges of obsessive eclecticism, it's this one. Given that the group has worked for ten years with a fixed personnel, it's gone as deeply into one area as any of Zorn's projects will ever do. Zorn's own playing bears some scrutiny. He says he never practises, which suggests that his command of the alto is these days down to instinct, but sometimes there is a want of dynamics in his playing: considering the lyric qualities of so much of the Masada book (which now stretches to hundreds of pieces), it's a little disappointing that he plays so much of his own music with an unyielding fierceness, even if that is his notion of intensity. As a band, it's still top-notch. The Seville concert isn't as ferociously played as the New York one, but the latter is spread over two discs, and is arguably too much of a good thing.

*** **The Gift** Tzadik TZ 7332 *Zorn; Dave Douglas (t); Ned Rothenberg (shakuhachi); Jamie Saft (ky); Jennifer Choi (vn); Masumi Rostad (vla); Raman Ramakrishnan (clo); Marc Ribot (g); Trevor Dunn, Greg Cohen (b); Joey Baron (d); Cyro Baptista (perc); Mike Patton (v).* 01.

Tzadik package this one as 'John Zorn for "lovers" only'. It's Zorn's nod to mood-music barons such as Martin Denny (one track even uses the jungle noises that Denny loved to put on his records), and is handsomely played by a familiar Zorn gang – Dave Douglas has most likely never sounded more lyrical than he does on 'Mao's Moon'. Even so, one can all but hear Zorn laughing inside his head as the music plays, and Trevor Brown's disturbing cover paintings only add to the 'savage' ironies.

***(*) **Masada Guitars** Tzadik TZ 7171 *Bill Frisell, Marc Ribot, Tim Sparks (g solo).* N.D.

*** **Voices In The Wilderness** Tzadik TZ 7172-2 2CD *Steven Bernstein (c); Avishai E. Cohen, Gary Bohan (t); Ben Goldberg, Doug Wieselman, Chris Speed, Glenn Dickson (cl); Marty Ehrlich (bcl); Steve Adams (sno); Bruce Ackley, Daniel Zamir (ss); David Binney (as); Peter Apfelbaum (ts, org, perc); Larry Ochs (ts); Jon Raskin (bs); Daphna Mor (recorder, melodica); Paul Hanson (bsn); Wayne Horvitz, Anthony Coleman, Sylvie Courvoisier, Michael McLaughlin (p); Brian Mitchell, Hiawatha Lockfort (org); Jamie Saft (ky, b, g); John Medeski (ky); Oleg Dyyak (acc, cl, perc); Jarosław Bester (acc); Kevin Mummey (cajon); Basya Schecter (oud, v); Mark Orton (g, bj, perc); Doug Wamble (g, v); Brad Shepik (g, saz); Ben Oir, Steve Cardenas, Tony Scherr, Nels Cline, Timothy Young, David Phelps, Jon Madof, Eyal Maoz, Brandon Seabrook (g); Carla Kihlstedt (vn, vla); Meg Okura, Jarosław Tyrala , Jenny Scheinman, Charles Burnham, Daniel Hoffman (vn); Noah Heoffeld, Moses Sedler (clo); James Gray (tba); Shanir Ezra Blumenkranz, Wojciech Front, Keith Lowe, Brad Jones, Devin Hoff, Todd Sickafoose, Jesse Murphy, Patrice, Chris Wood, Skuli Sverrisson (b); Andy Roth, Scott Amendola, Kevin Zubek, Roberto Rodriguez, Kenny Wollesen, Ches Smith, Susie Ibarra, Mathias Künzli, Eric Rosenthal, Jim Black, Dafnis Prieto, Billy Martin (d); Ikue Mori (elec); Aaron Johnson, Wesley Anderson, William Winant (perc); Vanessa Saft, Mike Patton, Jewlia Eisenberg (v).* 8/02–1/03.

***** The Unknown Masada** Tzadik TZ 7181 *Zorn; Dave Douglas (t, p); Wadada Leo Smith, Gary Bohan (t); Sid Gauld (flhn); Andy Laster (cl, sax); Glenn Dickson (cl); Gregory Tardy (ts); Jamie Saft (ky, g); Michael McLaughlin (p); Tuur Florizoone (acc); Yaron Stavi (g, b); Jon Madof, Brandon Seabrook, Eyvind Kang, Buzz Osborne (g); Erik Friedlander (clo, mand); Michael Grebil (oud, vn); Julian Kytasty (bandura); Jim Gray (tba); Trevor Dunn, Greg Cohen, Shanir Ezra Blumenkranz, Stomu Takeishi (b); Koby Israelite (d, acc, g, ky, cl, v); Dave Lombardo, Eric Rosenthal, Ben Perowsky (d); Satoshi Takeishi (perc); Ikue Mori (elec); Mike Patton, Zahava Seewald, Yoshida Tatsuya (v).* 1–5/03.

*****(*) Masada Recital** Tzadik TZ 7190 *Sylvie Courvoisier (p); Mark Feldman (vn).* 2/04.

Zorn decided to celebrate ten years of Masada by commissioning friends and colleagues to play the excerpts from the band's book in various combinations. *Masada Guitars* is perhaps the pick of the four discs, the three performers each executing solo versions of the tunes: elegantly passionate, songful, this a beautiful recital. The next two are both various-artists compilations, in effect: the two-disc set features such bands and artists as Zony Mash, ROVA, Medeski Martin And Wood, Peter Apfelbaum and the Tin Hat Trio, each tackling a tune from the Masada book. *The Unknown Masada* follows a similar path by having a dozen 'new' Masada themes interpreted, mostly, by players from the Zorn repertory company, although the man himself does olay on one piece. Problem with both is that the eclecticism and genre-hopping, which Masada itself has avoided, takes over: like the many rock 'homage' albums to a single artist, in the end both seem like a clutter of interesting bands and tracks, lacking the iron will and focus which Zorn himself brings to bear on his music. Inevitably, there are moments to savour on both.

Volume four returns to a single grouping, and Feldman and Courvoisier create what is in effect a sonorous chamber-music record. Interesting to hear, in this context, how some form of jazz rhythm underpins music which might otherwise have come out of the conservatory. The playing is superb.

*****(*) 50-2 Milford Graves/John Zorn** Tzadik TZ 5002 *Zorn; Milford Graves (d).* 9/03.

*****(*) 50-10 Yamataka Eye/John Zorn** Tzadik TZ 5010 *Zorn; Fred Frith (g); Yamataka Eye (v, elec).* 9/03.

Zorn celebrated his 50th birthday with an entire month of concerts at New York's Tonic, covering every area of his work. Eleven discs have been released of the music that was made, although thus far we have only heard the above pair. Both focus on Zorn the instrumentalist rather than the composer. The duets with Graves are a delightfully old-fashioned free-jazz blow-out: Zorn reasserts himself as a player in this context with insouciant ease, and Graves is as magisterial as ever. The meeting with Eye, whose association with Zorn goes back 20 years, is much more mysterious, although credit should be given to technician Sawai Taeji, who does quite extraordinary things with Eye's electronics: we have never heard a performance quite like it, and it is nothing like the screamfest which might have been expected. Frith sits in on one piece.

Tzadik's 'Composer' series documents Zorn's work in the area of contemporary composition, and the results tend to fall outside the province of this book. However, for the record, we have heard these recent editions: *Madness, Love And Mysticism* (TZ 7065), three chamber works for solo cello, violin/piano duo and trio; *Magick* (TZ 8006), a doomy string quartet and a rather extraordinary virtuoso dance for two bass clarinets; *Mysterium* (TZ 8018), two chamber works for small ensemble and a charming motet for five female voices; and *Rituals* (TZ 8011), a heaving monodrama for one voice and ten instruments, originally composed for the 1998 Bayreuth Festival.

Mark Zubek (born 1974)

DOUBLE BASS

The talented young Canadian was spotted by Betty Carter, who composed lyrics for one of his compositions, 'Love Notes', and recorded it with a group which included Dave Holland, one of Zubek's teachers. He writes fluent, harmonically vivid tunes and is an able improviser.

*****(*) Horse With A Broken Leg** Fresh Sound New Talent FSNT 078 *Zubek; Philippe Thomas (t); Seamus Blake, Chris Cheek, Mark Turner (ts); Chander Sardjoe (d).* 11/99.

Zubek brilliantly solves the problem of writing for a group without a harmony instrument by distributing the horn voicings with great subtlety and by filling in the vacuum with his own strong presence. Both quartet (Turner on sole tenor) and quintet settings are extremely effective, but without a second saxophone on 'Petite Rosalie' and '2513' the sound becomes very spare indeed.

Lest animal lovers become alarmed, the title-track is a reference to the hobbling 9/4 metre which provides a considerable challenge to the horn soloists and drummer; Sardjoe is excellent, a real find. Zubek himself doesn't solo on it or on 'Low Down', which features the excellent Seamus Blake, but he provides strong statements on 'Yes Yes', 'No No' and on a wonderful arrangement of Hendrix's fiery 'Manic Depression'.

Index

A

Aadne, Terje 95
Aagre, Frøy 1
Aalfs, Tom 793
Aaltonen, Juhani 1, 281, 834, 1432, 1447
Aaltonen, Mongo 1432, 1433
Aanderud, Mark 664
Aaron, Abe 1434
Aaron, Dave 280
Aaron, Lory 814
Aaron, Shoeless Henry 1500
Aarons, Al 50, 92, 93, 279, 491, 1304, 1443, 1486
Aaronson, Jack 888
Aarset, Eivind 34, 964
Aarum, Anders 1301
Abadey, Nasar 1399
Abate, Greg 1, 1227
Abbott, Larry 398
Abbott, Mike 746
Abbs, Tom 2, 488, 808, 1372
Abbuehl, Susanne 2
ABC Chicago Radio Octet 83
Abdul-Malik, Ahmed 287, 372, 708, 933, 1020, 1021, 1022, 1165, 1491
Abdul-Rahim, Emmanuel 438
Abdur-Rahman, Kenyatte 1318
Abdullah, Ahmed 2, 74, 146, 571, 1359, 1360, 1361
Abdullah, Muhammad 146
Abdullah, Pharoah 1360
Abdullah, Talik 221
Abe, Kaoru 595
Abel, David 1543
Abeleen, Staffan 3, 674
Abelen, Chris 169
Abend, George 792
Abene, Michael 264, 299
Abercrombie, John 3, 79, 115, 118, 140, 150, 220, 264, 302, 365, 462, 523, 536, 543, 651, 870, 890, 898, 901, 902, 908, 966, 1111, 1159, 1161, 1193, 1194, 1325, 1335, 1394, 1427, 1447, 1494, 1495, 1540
Åberg, Lennart 3, 5, 21, 46, 246, 387, 447, 781, 782, 897, 1206, 1250, 1339, 1458
Åberg, Rose-Marie 447
Abernathy, Bob 943
Ablanedo, Pablo 6
Ables, Charles 726, 727
Abney, Don 229, 270, 490, 491, 654, 736, 986, 1160, 1398
Abodeely, Joe 1025
Abou-Khalil, Rabih 944
Abrahams, Brian 108, 368
Abram, Richard 767
Abrams, Josh 6, 1009, 1200
Abrams, Lee 337, 424, 627, 758, 813
Abrams, Marc 69
Abrams, Max 1190
Abrams, Muhal Richard 6, 47, 159, 160, 419, 655, 778, 885
Abrams, Ray 254, 654, 667, 1198, 1445
Abreu, Al 1262
Abruzzo, Tommy 780
Abshire, Steve 1195
Abstract, DJ Olle 1487
Acea, Johnny 262, 337, 552, 599, 717, 759, 1502
Acedivo, Memo 1057
Aces Of Syncopation 8
Aceto, Harry 415
Acevedo, George 817, 818
Acevedo, Memo 1057
Acey, Sinclair 501
Achee, Lyndon 162, 860
Achiary, Beñat 906
Ackerman, Bob 1223
Ackers, Andrew 622, 986
Ackley, Bruce 522, 1092, 1242, 1243, 1310, 1542, 1544
Acosta, Ignacio Guerra 1431
Acosta, Mike 566
Acoustic Ladyland 8
Acoustic Triangle 8
Acquart, Orvin 1542
Acuña, Alex 85, 727, 825, 924, 1296, 1475, 1539
Acuña, Claudia 217, 267
Adåker, Ulf 412
Adams, Alan 1308
Adams, Alyson 876
Adams, Arnold 40, 329
Adams, Arthur 323, 1313
Adams, Ben 1019
Adams, Bill 1165
Adams, Bruce 8, 82, 415, 1185
Adams Jr, Clifford 971
Adams, Dave 938
Adams, Dwight 232
Adams, Ernie 250, 888
Adams, George 654, 676, 1005
Adams, Gerald 76, 1217
Adams, Jimmy 271
Adams, John 409
Adams, Oleta 1256
Adams, Paul 96
Adams, Pepper 9, 15, 32, 66, 113, 212, 240, 270, 389, 527, 555, 601, 607, 615, 653, 796, 817, 878, 1000, 1001, 1002, 1003, 1009, 1022, 1040, 1071, 1082, 1091, 1137, 1138, 1148, 1170, 1230, 1247, 1254, 1394, 1424, 1539
Adams, Placide 1217
Adams, Stanley Ray 941
Adams, Steve 421, 486, 566, 1243, 1310, 1544
Adams, Terry 137, 1256
Adamson, Greg 566
Adamson, Paul 818
Adasiewicz, Jason 422, 1200
Adasinsky, Anatol 853
Adde, Leo 150, 628, 1076
Adderley, Julian 'Cannonball' 9, 11, 12, 240, 254, 255, 341, 343, 393, 461, 678, 689, 796, 798, 1026, 1178, 1286
Adderley, Nat 10, 11, **11,** 33, 201, 230, 254, 255, 257, 527, 569, 570, 596, 607, 678, 689, 752, 783, 786, 787, 796, 797, 798, 813, 986, 1026, 1085, 1233, 1254, 1262, 1286, 1451, 1501
Addison, Bernard 23, 24, 42, 100, 102, 228, 243, 423, 430, 666, 667, 686, 714, 788, 1044, 1316, 1319
Adefelt, Jan 781, 897, 1347
Adejayan, Jenny 76, 1167
Aderhold, Olin 100
Adilifu, Kamau 1427
Adkins, Robert 518
ADL 807
Adler, Henry 50
Adler, Larry 1202
Adler, Murray 624
Adler, Rudolph 100
Adler, Stanley 903, 1490
Adnét, Maúcha 168, 212
Adu, Kofi 1473
Aebi, Daniel 627
Aëbi, Irène 855, 856, 857, 858
Aerts, Josse 1203
Aerts, Philippe 237, 519
Affif, Ron 48
Afifi, Bob 595
Africa, Mervyn 1017
Agee, Tawatha 914
Agerbeek, Rob 411
Agergaard, Thomas 121
Agerholm, Kenneth 391, 392
Ågeryd, Björn 785
Aglora, Joe 388
Agostini, Gloria 368, 384, 797, 829, 909
Aguanno, Joe 118
Agueros, Salvador Rabito 190
Aguiar, Aloisio 234
Aguiar, António Augusto 1263
Agulhon, Franck 443, 1138
Ahern, Bob 814, 815
Ahlberg, Marcus 1348
Ahvenlahti, Olli 834
Ahwai, Robert 226
Aichinger, Oskar 447
Aighetta Quartet 978
Aiken, Bud 155
Aiken, Gus 42, 100, 155, 1251
Aiken, Jack 395
Aiken, Thomas 424
Ainsworth, Billy 397
Air / New Air 13
Ajemian, Jason 97
Akagi, Kei 1292

Akchoté, Noël **14**, 60, 906, 1124
Akerberg, Sture 46, 126, 386, 387, 781, 782
Åkerberg, Yngve 386, 544, 615, 616, 1030
Åkerblom, Jonas 151
Åkerhielm, Ulf 1327, 1425
Åkerman, Jan 1150
Åkerman, Ola 1407
Akinmusire, Ambrose 751
Akiyoshi, Toshiko **14**, 851, 1003, 1501
akLaff, Pheeroan 13, 162, 337, 420, 559, 713, 860, 877, 1060, 1061, 1134, 1196, 1309, 1529
Aksnes, Flemming 1
Akunyon, Babafumi 501, 1250
Albam, Manny **15**, 50, 84, 388, 570, 1445
Albany, Joe **15**, 50, 953, 1535
Alberino, Don 1338
Albert, Chris 94, 1406
Albert, Crystal Joy 828
Albert, Kimson 'Kism' 454
Albin, Helge 114, 1407
Albin, Patrik 1407
Albright, Frank 108
Albright, Tim 277
Alcázar, Hugo 780
Alcorn, Alvin **16**, 77, 882, 1104
Alcorn, Oliver 238
Alcott, Steve 1442
Alcroft, Randy 247
Aldegon, Jean 65
Alden, Howard **16**, 22, 70, 157, 158, 225, 226, 260, 336, 474, 476, 504, 626, 707, 741, 779, 887, 968, 969, 1140, 1162, 1195, 1260, 1352, 1376, 1434, 1435, 1500
Alden, Myron 1139
Alderson, Roger 418
Äleklint, Mats 997, 1459
Aléman, Oscar 49, 272
Aless, Tony 50, 543, 646, 692, 752, 1052, 1118, 1445
Alessi, Joe 1424
Alessi, Ralph 98, 214, 216, 279, 605, 696, 1169, 1182
Alex, Eddie 1218
Alexander, Aaron 259, 516, 1456
Alexander, Adolphe 784
Alexander Jr, Adolphe 379
Alexander, Barney 1044
Alexander, Bob 395, 786, 1179, 1283
Alexander, Charlie **17**, 42, 379, 380
Alexander, Curby 705, 913
Alexander, Dee 1399
Alexander, Eric 122, 149, 263, 270, 353, 375, 414, 472, 550, 677, 678, 750, 791, 830, 834, 876, 914, 921, 958, 965, 972, 1136, 1209, 1241, 1284, 1321, 1370, 1371, 1484, 1526
Alexander, Glenn 923
Alexander, Joe 328
Alexander, Leon 725
Alexander, Monty **17**, 35, 36, 185, 555, 569, 755, 1195, 1392
Alexander, Mousie 196, 258, 780, 1090, 1162, 1303, 1304, 1314, 1342, 1365, 1446
Alexander, Roland 743, 962, 1220, 1290
Alexander, Taru 709, 895
Alexiev, Grisha 775, 1067, 1351
Alexis, Lester 1438
Alexis, Ricard 76, 77, 238, 737, 784, 998
Alexy, Bob 395
Alfonso, Chefa 1251
Alfonso, Ludwig 107
Alford, Chalmers 649
Alford, Clem 407
Alger, Will 355
Alguire, Danny 487
Ali, Akbar 756
Ali, Luqman 25, 1359, 1360
Ali, Mohammed 730
Ali, Mohammed Naseehu 1463
Ali, Muhammad 54, 857, 1294, 1531
Ali, Rashied **19**, 177, 183, 283, 291, 292, 473, 500, 520, 538, 1056, 1060, 1111, 1144, 1294
Ali, Rashied Jamal 1451
Alias, Charles 347
Alias, Don 137, 138, 167, 216, 267, 305, 350, 351, 365, 448, 460, 565, 572, 610, 643, 822, 890, 908, 923, 924, 995, 1048, 1133, 1238, 1255, 1256, 1274, 1340, 1369, 1475
Alibo, Michel 943
Ali Khan, Yousuf 1167
Alix, May 41
Al-Jabry, Mohamed 412
Aljinovic, Boris 515
Alke, Björn 3, 447, 1086
Al-Khabyyr, Sayyd Abdul 709
Alkier, Thomas 850
Allaert, Philippe 1441
Allan, Alistair 1080
Allan, Carl 1236, 1495
Allan, Chris 1490
Allan, Jan **20**, 27, 46, 126, 321, 387, 782, 811, 897, 1250
Allan, Laurie 315
Allbee, Liz 421
Allen, Annisteen 999
Allen, Bob 397
Allen, Brandon 1413, 1514
Allen, Bryant 671
Allen, Buff 427, 1075
Allen, Carl 36, 153, 246, 247, 376, 426, 440, 451, 474, 499, 561, 569, 597, 659, 676, 733, 916, 1236, 1379, 1495, 1519, 1526
Allen, Charlie 430, 704, 705
Allen, Dave **21**
Allen, Dick 293
Allen, Dorothy 1283
Allen, Doug 1313
Allen, Ed 803, 1319, 1504, 1505
Allen, Eddie E. J. 7, 246, 419, 657, 672, 1149, 1196, 1262, 1263
Allen, Edward 1504
Allen, Fletcher 228, 1483
Allen, Gene 64, 514, 578, 601, 693, 881, 976, 1023, 1052, 1054, 1249
Allen, George 377
Allen, Geri **21**, 276, 277, 279, 645, 860, 902, 911, 914, 959, 982, 1019, 1197, 1236, 1286, 1363, 1392, 1396, 1503, 1529
Allen, Harry **22**, 82, 269, 635, 748, 756, 962, 1168, 1169, 1195, 1335, 1376, 1389, 1434, 1442, 1500
Allen, Henry 'Red' **23**, 42, 56, 100, 102, 228, 329, 638, 666, 686, 714, 734, 780, 788, 882, 999, 1044, 1045, 1098, 1104, 1197, 1251, 1283, 1456, 1504, 1520
Allen, J. D. **24**, 73, 463
Allen III, J. D. 128
Allen, Jeremy 174
Allen, Laurie 1207
Allen, Marshall **25**, 139, 593, 704, 1030, 1355, 1356, 1357, 1358, 1359, 1360, 1361
Allen, Mike 604
Allen, Moses 912, 913
Allen, Mynall 388
Allen, Napoleon 424, 1186
Allen, Nathaniel 43
Allen, Richard 'Pistol' 208, 244
Allen, Russ 475
Allen, Sam 423, 552, 704, 1109, 1110, 1316, 1505
Allen, Sela 1050
Allen, Simon 1412, 1413, 1514
Allen, Steve 850
Allen, Tex 462
Allen, Tom 965
Allen, Tony 355, 467, 1493
Allen, Tracy 50, 1443
Allende, Angel 1262
Allende, Bobby 822
Alley, John 1487
Alley, Vernon 638, 1162
Alleyne, Archie 520, 987, 1084
Allier, Pierre 667, 1202, 1203
Allier, Roger 1203
Allington, Jim 1535
Allison, Ben **25**, 129, 564, 727, 824, 1067, 1068
Allison, Laurence 303
Allison, Mose **26**, 268, 1303
Allison, T. D. 1188
Allison, Tommy 413, 848, 1209
Allmond, Peck 38, 129
Allouche, Joël 167, 873
Allred, Bill **27**, 1046, 1264, 1366
Allred, John 23, **27**, 301, 328, 626, 647, 780
Allsop, James 466
Allyn, David 1189
Allyson, Karrin 778, 982
Almario, Justo 1292
Almark, Danny 1363
Almeida, Laurindo 545, 815, 816, 854, 1231
Almendra, Johnny 214, 1427
Almgren, Dan 897
Almond, Peck 645
Almqvist, Karl-Martin 49, 1347, 1348
Almstedt, Gunnar **27**, 386, 424, 1030
Alnaes, Frode 34
Alonge, Ray 201, 462, 545, 607, 755, 793, 797, 886, 969, 1071, 1313
Alpert, Herb 80
Alpert, Herman 504
Alpert, Trigger 43, 424, 489, 504, 614, 783, 793, 912, 1210, 1284, 1327, 1537
Alphonso Trent Orchestra 1316
Alsop, William 1457
Alston, Buzz 576
Alston, Gordon 705
Alston, Ovie 724, 725
Altena, Maarten 224, 296, 1251
Altena, Maarten van Regteren 842
Altenfelder, Andy 169, 170
Alterhaug, Bjørn 327, 781
Alterman, Mike 694
Altschul, Barry 139, 140, 159, 160, 253, 304, 717, 772, 773, 863, 1218, 1297, 1302
Alvarez, Chico 814, 815, 816
Alvarez, Francisco 84
Alvarez, Maro 817
Alvear, Alex 995
Alves, Helio 361, 406, 1227
Alvin, Babafemi 164
Alvin, Danny 102, 257, 297, 504, 710, 937, 947
Alvis, Hayes 42, 196, 228, 358, 430, 477, 638, 704, 711, 999, 1311

Alyce King's Vokettes 271
Amado, Rodrigo 747
Amalgam 28
Amar, Ilya 873
Amaral, Frank 83
Amaro, Eugene 967
Amatulli, Vito 1092
Amber, Lian 493
Ambrose, Ari 28
Ambrosetti, Franco 613
Ambrosio, David 1207, 1270
Ameen, Ramsey 1127, 1381
Ameen, Robby 697, 916, 1262, 1369
Amendola, Scott 28, 261, 738, 1092, 1170, 1544
Ames, Boogaloo 1516
Ames, Ken 296, 1460
Amico, Laura 395
Amico, Sal 1085
Amir, Hagai 468, 1525
Amis, Dave 362, 1403, 1404
Amlotte, Jim 555, 817, 818
AMM 29
Ammatuna, Paola 927
Ammons, Albert 31, 763, 789, 887, 1078
Ammons, Gene 31, **31,** 416, 596, 692, 793, 1345, 1443
Amore, Salvo 927
Amour, Edward 384
Amram, Dave 33
Amram, David 393, 517, 962, 1019, 1160, 1511
Amsallem, Franck 33
Amster, Rob 427, 428, 1150
Amundsen, Erik (Gard) 34, 115, 751, 781
Amy, Curtis 662, 1517
An, Thai 873
Anastácio, Waltinho 361, 1055, 1427
Anastas, Tom 694
Anastasio, Trey 38
Anaya, Ogduardo Diaz 880
Ander, Rune 420
Andernach, Gunter 757
Anders, Gabriela 822, 955
Andersen, Arild 34, 326, 453, 512, 523, 846, 932, 1179, 1218, 1250, 1336
Andersen, Bo Thrige 300, 1338
Andersen, Erik 1113
Andersen, Erling 602
Andersen, Jacob 767, 810, 964
Andersen, Martin 392
Andersen, Steffen 300, 1338
Andersen, Teddy 819
Anderskov, Jacob 35
Anderson, Al 1256
Anderson, Alistair 1497
Anderson, Andrew 729
Anderson, Bernard 987
Anderson, Bill 222, 498
Anderson, Carlene 1167
Anderson, Cat 35, 55, 230, 431, 432, 433, 434, 435, 436, 437, 438, 490, 492, 638, 705, 706, 712, 713, 774, 1348
Anderson, Charlie 705
Anderson, Chris 35, 181, 624, 1118, 1351, 1361
Anderson, Clarence 'Sleepy' 32, 1345, 1467
Anderson, Clifton 7, 22, **35,** 454, 1235, 1236
Anderson, Don 588
Anderson, Dorrel 32, 1346, 1352
Anderson, Duke 155, 757
Anderson, Ed 196, 999, 1044, 1098, 1353, 1504
Anderson, Ernestine 36, 447, 656, 1287
Anderson, Frank 221, 1398
Anderson, Fred 36, 318, 767, 1438
Anderson, Gary 694
Anderson, Ivie 429, 430, 431
Anderson, James 254, 1516
Anderson, James Clay 671
Anderson, Jamie 532
Anderson, Jay 28, 107, 142, 143, 215, 220, 557, 806, 838, 839, 870, 904, 916, 1008, 1067, 1147, 1228, 1268, 1269, 1325, 1351, 1461, 1518
Anderson, Jimmy 826
Anderson, John 50, 278, 634, 736, 760, 815, 1000, 1388, 1517
Anderson, Keith 649
Anderson, Kenneth 1311, 1399
Anderson, Larry 43
Anderson, Lloyd 1477
Anderson, Louise 1454
Anderson, Mildred 31
Anderson, Norrie 187
Anderson, Ollie 1290
Anderson, Ray 37, 95, 115, 120, 160, 403, 419, 657, 682, 753, 855, 1131, 1182, 1250, 1260, 1274, 1486
Anderson, Reid 37, 56, 74, 259, 463, 696, 751, 972, 1463
Anderson, Ronald 961
Anderson, Skippy 1058
Anderson, Stewart 118, 337
Anderson, Vance 957
Anderson, Vijay 863
Anderson, Wesley 1544
Anderson, Wessell 896, 948, 950, 951, 952, 1200, 1495
Andersson, Bengt Åke 767
Andersson, Berit 378, 1348
Andersson, Erik 420
Andersson, Hans 49, 1087, 1407
Andersson, Hans-Peter 114
Andersson, Harry 427
Andersson, Krister 412, 897, 1237, 1306, 1348
Andersson, Thommy 392
Andersson, Tony 1087
Andersson, Ulf 1347
Ando, Akira 75, 881, 1128
Andre, Vaughan 755
Andre, Wayne 80, 113, 470, 483, 578, 679, 693, 943, 1027, 1028, 1052, 1077, 1133, 1523
André Pasdoc & Orchestra 1203
Andresen, Willy 602
Andress, Tuck 957
Andreu, Johnny Almendra 1262, 1263
Andrews, Dwight 22, 145, 713, 1309
Andrews, Ernie 11, 201, 656
Andrews, Jeff 114, 903
Andrews, Jim 70
Andrews, Lori 915
Andrews, Stan 591
Andrews, Tommie 461
Andrews Sisters, The 395, 691, 698
Andrus, Chuck 693, 1509
Angélica, María 1029
Angelini, Bruno 468
Angus, Robert 18
Anker, Lotte 38, 121, 1223
Ankrom, Pat 115
Anliker, Hans 1125
Anschuetz, Leise 721
Anter, John 1
Anthony, Al 815
Anthony, Bill 173, 514, 544, 1303, 1509
Anthony, Earl 413
Anthony, Ray 395
Anthony, Scott 747
Antolini, Charly 38, 1046
Anton, Art 817, 557, 588
Antonelli, Francis 848
Antonelli, Tony 396
Antonino, Larry 871
Antoniou, Giorgos 627
Antonsen, Jens Petter 71, 1487
Antunes, Olivier 122
Aoki, Tatsu 36, 37, 474
Aparisi, Francesco 1263
Apfelbaum, Peter 25, **38,** 76, 1544
Apgar, Bob 333
Appelaniz, Norberto 1315
Appelbaum, Stan 1405
Appiah, Nana 1473
Appleby, Pete 250, 316, 1055, 1484
Appleton, Killer Ray 677, 957, 1026, 1209
Aprile, Gary 845
Aquino, Guarionex 219
Ara, Vivian 1095
Aragall, Ramón 1029
Arai, Bernie 916
Aran, Dan 1495
Arango, German 42
Arbello, Fernando 423, 628, 686, 724, 912, 913, 1098, 1475
Arcado (String Trio) 38
Arcari, Mario 833, 834, 929, 1106
Arce, Alexis 1261
Archer, Bernard 725
Archer, Brian 532
Archer, George 42, 70, 187
Archer, Vicente 561, 610, 659, 672, 1136, 1139, 1185, 1349
Archetti, Luigi 249
Archey, Jimmy 23, 24, **39,** 42, 100, 102, 228, 355, 488, 788, 1098, 1113, 1251, 1314, 1315, 1319, 1353, 1456, 1504
Archia, Tom 423, 424, 758
Ardley, Neil 39, 225, 1386
Areas, Jose 642
Arenas, Mario 1261
Arenius, Claire 1063
Argese, Lenny 1470
Argüelles, Julian 40, 95, 137, 332, 549, 1338, 1412, 1430, 1494
Argüelles, Steve 40, 366, 372, 873, 1329, 1384, 1466
Ariano, Amedeo 1268
Arie, India 1516
Aries, Robert 1274
Arkin, Bruce 40
Arkin, Eddie 414
Arktoft, Hans 1347
Arlen, Harold 573, 1446
Armacost, Tim 510
Armando, Ray 79, 546, 550
Armatage, John 443, 467, 475, 1422
Armato, Sammy 691, 692
Armbruster, Sascha 475, 1083
Armenteros, Alfredo 'Chocolate' 1095
Armit, Ian 77, 187, 466, 475, 869, 918, 1460
Armour, Ed 732, 1003
Armour, Steve 1484
Armstead, Joshie 1290
Armstrong, Adam 148, 239, 1148
Armstrong, Bill 1058
Armstrong, Dwayne 1221
Armstrong, Jim 590
Armstrong, Joseph 600
Armstrong, Joshie 1474
Armstrong, Louis 41, 63, 155, 191, 379, 489, 490, 685, 715, 783, 803, 864, 1097, 1103, 1504
Armstrong, Mark 532, 1413
Armstrong, Ralphe 923
Armstrong, Vinnie 579
Armstrong, Webster 275
Armus, Rob 253
Arnal, Jeff 45, 420

Arnberg, Elisabeth 1367
Arndt, Bernhard 46, 1043
Arnesen, Dag 1213
Arnesen, Rune 1487
Arnet, Jan 450
Arnie, Edmond 255
Arnold, Brent 1297
Arnold, Buddy 817
Arnold, Harold 24, 853
Arnold, Harry 46, 386, 420
Arnold, Horace 304, 650, 1246
Arnold, Jack 108
Arnold, John 1268
Arnone, Don 797
Arnoux, Viviane 943
Arodin, Sidney 150, 628, 937
Aronov, Ben 46, 629, 968, 1140, 1141
Aroso, Nuno 1263
Arquette, Les 236
Arrighini, Riccardo 839
Arrom, Juanjo 1030
Arsenal, Lord 280
Arslan, Vern 397
Arslanian, John 1202
Arslanian, Paul 1063, 1259
Artander, Bengt 1322
Artaud, Vincent 908, 1138
Art Ensemble Of Chicago 46
Artero, Patrick 338
Arthur, Vicente 1285
Arthurs, Tom 48
Artigues, Albert 293
Artin, Tom 1315, 1454
Artzberger, Freddy 1089
Arus, George 50, 1093, 1282
Arvanitas, Georges 324, 394, 497, 583, 867, 1394
Asante, Okyerema 146, 1514, 1530
Asaro, Paul 374, 747
Ascher, Bob 50, 413, 848, 1210, 1445
Ascher, Kenny 483
Ascione, Joe 48, 328, 336, 363, 449, 476, 511, 626, 780, 1162, 1260, 1308, 1350, 1442, 1449, 1450, 1479, 1486, 1500
Ascolese, Giampaolo 990, 1163
Ash, Marvin 937
Ash, Vic 776
Ashby, Dorothy 48
Ashby, Harold 48, 354, 438, 439, 706, 713, 1478
Ashby, Irving **93,** 271, 577, 638, 716, 736, 759, 774, 912, 945, 1056, 1151, 1458, 1535
Ashby, Jay 195, 406, 640, 745, 934, 1227, 1385, 1518
Ashby, Marty 406, 640, 934, 1227
Ashby, Michael 1008
Asheim, Nils Henrik 560
Ashford, Bob 1081
Ashley, Ernest 638
Ashman, Mickey 250, 295, 374, 814, 918
Ashton, Bob 32, 338, 383, 971, 1027, 1071, 1234, 1248, 1313, 1505
Ashworth, Dominic 467, 532, 991
Askew, Greg 1262
Askey, Gil 571
Askren, Dave 48
Aslan, Grégoire 'Coco' 1202
Asmussen, Svend 49, 110, 436, 639, 782
Aspland, Robin 99, 333, 956, 963
Asplund, Peter 5, **49,** 921, 1347, 1348, 1407
Astaire, Fred 575
Astor, Felix 367
Atakatune 1359
Atanasovski, Vasko 1254
Atef, Cyril 825, 1222
Atiba, Babu 1050
Atkins, Bill 1031
Atkins, Boyd 41
Atkins, Carl 1250
Atkins, Chet 203, 1385
Atkins, Ed 1097
Atkins, Eddie 1200
Atkins, Jimmy 297
Atkins, Nat 424, 687, 1066
Atkinson, Alvin 586
Atkinson, Bill 814
Atkinson, Leon 1511
Atkinson, Lisle 110, 231, 325, 373, 971, 1130, 1247, 1351, 1532
Atkinson, Nat 705
Atkinson, Wayman 1026
Atlantic Jazz Chorus 22
Atlas, Jim 557, 701
Atlas Cello Quartet 509
Aton, Atemu 423
Attenoux, Michel 338, 639
Attias, Michaël 49, 421
Attig, Jürgen 637
Attridge, Bernie 1308
Attwood, John 443
Atwood, Fred 222, 882, 954, 1142
Atzmon, Gilad 50, 880, 1211
Atzmon, Tali 50
Au, Beverly 1260
Audino, John 108, 496, 549, 555, 765, 817, 1230, 1517
Audisso, Michel 473
Auer, Pepsi 383
Aufermann, Knut 315
Augdal, Freddy 1
Augusto, Luiz 519
Augustson, Filip 900, 1087, 1335, 1348
Augustus, Rene 1294
Auld, Georgie 50, 118, 125, 228, 249, 364, 417, 575, 576, 667, 714, 793, 820, 1052, 1093, 1282, 1283
Aulino, Eddie 576
Auryn String Quartet 690
Austin, Claire 1058
Austin, Cuba 975, 1343
Austin, Gene 1388, 1456
Austin, Howard 1254
Austin, Lovie 51, 223, 380, 1114
Austin, Patti 483, 1052
Austin, Sil 1354
Austin, William 653, 803, 867
Autrey, Herman 504, 724, 1279, 1456, 1457, 1458, 1483
Auzet, Roland 14
Available Jelly 51
Avant, John 597, 655, 1031
Avanti! Chamber Orchestra 1
Avellaneda, Lucho 1539
Avendorf, Fred 430
Avenel, Jean-Jacques 266, 366, 548, 855, 856, 857, 858, 1301, 1455
Avery, Bob 395
Avery, Joe 198, 737, 1337
Avery, Teodross 798
Avishai, Yonatan 52
Avison, Avo 1460
Avison, Keith 295
Avitabile, Franck 51
Avital, Omer 52, 268, 897, 898, 1108, 1495
Avola, Al 50, 1282
Axelsson, Jonny 423
Axelsson, Lennart 20
Axen, Bent 52, 210, 383
Axis String Quartet 663
Axt, Kevin 850, 1367
Ayantola, Juma Santos 169
Ayassot, Andrea Ayace 328
Ayers, Kevin 315
Ayers, Roy 933, 934, 1032, 1450
Ayler, Albert 52
Ayler, Donald 53, 54
Ayres, Leslie 155
Ayza, Marc 898
Aznar, Pedro 994
Azucena, Maya 661
Azzi, Christian 102
Azzola, Marcel 451
Azzolina, Jay 966

B

B 35, 48, 463, 470
B, Khari 356
Baadh, Uffe 420, 427
Baadsvik, Øystein 1306
Baagh, Uffe 1344
Baars, Ab 55, 744, 745, 1034
Babad, Bruce 720
Babasin, Harry 43, **55,** 64, 205, 247, 318, 571, 577, 579, 627, 665, 820, 848, 882, 945, 1119, 1141, 1160, 1189, 1280
Babatunde, Obba 617
Babbington, Roy 27, 225, 315, 358, 413, 549, 1107, 1306, 1403, 1414, 1489
Babs, Alice 46, 439
Baby Rose Marie 686
Bachar, Shai 1456
Bachelors, The 888
Bachner, Robert 1449
Baciu, Ion 49
Backenroth, Hans 321, 387, 449, 631, 1348
Bäcker, Per 1407
Bäcklund, Harry 616, 897
Backlund, Kaj 834, 1447
Bäckman, Rolf 46
Backus, Earl 395, 1093
Bacon, John 1182, 1246
Bacon, Louis 42, 228, 358, 430, 1475, 1505
Bacon, Max 1322
Bacon, Trevor 999
Bacso, Kristof 921
Badessa, Laurie 441
Badgley, Ed 848, 849, 1052
Badie, Peter 244, 1029
Badini, Gérard 55, 358, 639, 736
Badland 56
Badolato, Greg 678
Bad Plus, The 56
Badrena, Manolo 114, 323, 426, 460, 738, 761, 762, 822, 955, 966, 1275, 1352, 1475, 1539, 1540
Badu, Erykah 649
Bae, Ikwhan 1369
Baevsky, Dmitry 269
Baez, Aquiles 1145
Bagby, Doc 338
Bagby, Steve 376
Bagg, Joe 1288
Bagge, Karsten 122, 1227, 1306
Bagge, Lars 126, 616
Bagley, Bill 998
Bagley, Don 595, 616, 815, 816, 817, 1095, 1141, 1149, 1230, 1478
Bagley, Ed 1445
Bagot, Tony 605, 1362
Bailey, Art 775
Bailey, Benny 46, **56,** 119, 254, 255, 352, 383, 418, 545, 553, 583, 638, 655, 797, 897, 971, 1072
Bailey, Bert 1114
Bailey, Bob 91, 1355
Bailey, Buster 24, 40, 44, **56,** 63, 102, 122, 123, 155, 257, 271, 329, 355, 423, 588, 685, 686, 711, 714, 796, 825, 826, 853, 937, 999, 1089, 1097, 1098, 1114, 1281, 1316, 1319, 1326, 1353, 1443, 1504, 1520, 1521
Bailey, Colin 614, 1131
Bailey, Craig 57

Bailey, Dave 57, 173, 296, 356, 389, 409, 470, 517, 545, 551, 598, 811, 1052, 1053, 1054, 1056, 1398, 1478
Bailey, Derek 57, 112, 160, 177, 194, 206, 296, 484, 559, 562, 749, 806, 842, 855, 856, 857, 905, 1063, 1108, 1109, 1253, 1270, 1309, 1332, 1333, 1342, 1381, 1476, 1542
Bailey, Donald 113, 666, 912, 1090, 1233, 1245, 1312, 1313
Bailey, Elias 945
Bailey, James 1511
Bailey, Joe 41, 1376
Bailey, John 362, 1064
Bailey, Keith 1403
Bailey, Mildred 62, 398, 423, 574, 575, 711, 1085, 1089
Bailey, Ozzie 435
Bailey, Pearl 1505
Bailey, Victor 309, 460, 914, 1475, 1539, 1540
Bailey Rae, Corinne 644
Bain, Bob 84, 218, 397, 715, 764, 992, 1077
Bain, Jock 70
Baird, Eugenie 63
Baird, Ewen 663
Baird, Joe 826, 987
Baird, Mike 1300, 1326
Baird, Roger 1075, 1127
Baird, Taswell 43, 416, 1443
Baker, Andrew 1129
Baker, Anita 246
Baker, Artie 1093
Baker, Bill 849
Baker, Chet 63, 182, 234, 341, 544, 547, 584, 616, 781, 835, 990, 1052, 1053, 1054, 1119, 1247
Baker, Clint 369, 1300, 1308, 1533
Baker, Dave 1249
Baker, David 886, 1425
Baker, Fred Thelonious 104, 359
Baker, Ginger 1460
Baker, Harold 'Shorty' 69, 430, 431, 432, 433, 435, 490, 504, 648, 699, 712, 826, 1066, 1197, 1510, 1521
Baker, Jim 36, 604, 1200, 1206, 1237, 1439
Baker, Joanne 480
Baker, Julius 1000
Baker, Kenny 70, 248, 652, 674, 1414, 1422
Baker, Lavern 826
Baker, Mel 1076
Baker, Michael 1313
Baker, Newman 169, 559, 612, 650, 942, 1145
Baker, Phil 119, 656
Baker, Ronnie 1414
Baker, Seymour 395
Baker, Shorty 1348
Baker, Tom 85
Bakken, Rebekka 1064
Bakker, Dick 411
Bakr, Rashid 151, 221, 559, 1381, 1383
Bakunin, Karen Elaine 1310
Balaban, Red 70
Balakrishna, Khalil 347, 349, 350
Balanescu, Alexander 296
Balboa, Buddy 416
Balcázar, Juan Pablo 71, 477
Baldock, Kenny 248, 987, 1482
Baldry, Long John 1422
Baldwin, Len 295, 814
Bales, Burt 71, 586, 784, 1058
Bales, Kevin 945
Balitsaris, Matt 1315
Balke, Erik 71, 151
Balke, Jennifer Myskja 71
Balke, Jon 71, 846, 873
Ball, Balls 1044
Ball, Chester 814
Ball, Chet 815
Ball, Dave 1397
Ball, Dick 248
Ball, Kenny 72, 411, 466
Ball, Leo 933
Ball, Mick 1525
Ball, Ray 126
Ball, Ronnie 254, 299, 747, 836, 953, 954, 1038, 1142
Balladeers, The 1505
Ballamy, Iain 72, 95, 389, 466, 956, 1284, 1342, 1413
Ballard, Butch 43, 337, 433, 434, 712, 1505
Ballard, George 1030
Ballard, Jeff 26, 37, 129, 267, 268, 306, 307, 365, 556, 824, 897, 989, 995, 1068, 1139, 1145, 1199, 1213, 1238, 1255, 1268, 1340, 1348
Ballard, Red 488, 574, 575, 1334
Ballew, Smith 398, 429, 573, 1446
Ballin, Peter 247
Ballou, Dave 73, 179, 331, 422, 516, 703, 719, 866, 867, 880, 892, 1057, 1063, 1088, 1268, 1270, 1442
Ballou, Marty 810
Balogh, Mike 1064
Baltazar, Gabe 73, 123, 555, 662, 817, 818
Baltazar, Norman 817
Baltimore, Jesse 410
Balzar, Robert 922
Bambridge, John 109, 1540
Bamford, Rick 203
Ban, Lucian 73
Banana, Milton 545
Bancroft, Phil 74, 74, 1188
Bancroft, Tom 74, 915, 999, 1338
Banda, Ramon 324, 363, 364, 987, 1405
Banda, Tony 363, 364
Bandao, Sergio 76
Band Of The US Navy Liberation Forces 388
Bandy, Greg 90, 536, 1171
Bandy, Riley T. III 895
Bang, Billy 3, **74,** 317, 370, 444, 722, 753, 896, 911, 1127, 1129, 1306, 1349, 1360, 1384, 1531
Bang, Jan 1487
Bangoura, Epizo 266
Bank, Danny 84, 181, 199, 231, 299, 342, 343, 345, 455, 469, 514, 553, 576, 601, 646, 661, 752, 969, 993, 1000, 1002, 1027, 1095, 1117, 1160, 1169, 1278, 1283, 1509
Banke, Anders 392
Bankhead, Harrison 36, 1399
Banks, Alvin 272, 1030
Banks, Billy 99, 999
Banks, Buddy 1353, 1498, 1510
Banks, Cheryl 1359
Banks, Danny 413
Banks, Louis 944
Banks, Martin 1451, 1526
Banks, Patryce 713
Banks, Stanley 113
Bannerjee, Robin 76, 776
Bannerman, Kari 368
Bannon, Humphrey 228
Banton, J. D. 586
Bany, Dave 680
Bany, John 504, 680, 701
Banzer, Richard 1443
Baptist, Rick 496
Baptista, Cyro 38, 58, **76,** 80, 512, 644, 934, 1515, 1516, 1542, 1544
Baptiste, Denys 76, 81, 776, 824, 1211
Baptiste, Nedia 76
Baptiste, Tink 1041
Baquet, George 1044
Baraakat, Nasir 1535
Barab, Seymour 1002
Baraka, Amiri 1189, 1399
Barakaat, Nasir 1536
Baranco, Wilbert 552, 1466
Baras, Yagil 267
Barati, Joe 1064
Barbarin, Isidore 24, 379, 784
Barbarin, Louis 1224
Barbarin, Lucien 948, 952, 1496
Barbarin, Paul 23, 24, 41, 42, **76,** 737, 784, 882, 1044, 1097, 1098, 1103, 1164, 1251, 1337
Barbaro, Clifford 310, 628, 1078, 1361, 1406
Barbato, Sonny 1171, 1270
Barbee, William 1311
Barber, Bill 199, 201, 287, 343, 345, 461, 462, 601, 640, 1052, 1054
Barber, Charlie 63
Barber, Chris 77, 293, 294, 320, 411, 466
Barber, Danny 247, 939
Barber, Dudley 248
Barber, Eric 566
Barber, John 340
Barber, Julian 275
Barber, Seymour 64
Barbera, Joe La 278
Barbie, Gérard 1500
Barbieri, Leandro 'Gato' 78, 136, 203, 244, 245, 533, 623, 775, 1095, 1294
Barbiero, Massimo 334, 446, 447
Barbour, Dave 40, 42, 43, 50, 62, 63, 118, 230, 329, 576, 577, 588, 699, 714, 736, 853, 1089, 1093, 1283, 1284, 1388, 1445, 1520, 1535
Barboza, Felix 228
Barcelona, Danny 44, 45
Barclay, John 333, 1412, 1414
Bard, Lola 622
Bard, Michel 1080
Barda, Daniel 537
Bardach, Buddy 779
Bardfeld, Sam 50, **81,** 1018, 1068
Barefield, Eddie 218, 228, 372, 489, 638, 668, 686, 707, 714, 715, 789, 1047, 1197, 1353
Barefield, Spencer 1011, 1012
Barelli, Aimé 1203
Barfuss, Gunter 1043
Bargad, Rob 13
Barge, Gene 1399
Barger, Danny 327
Bargeron, Dave 138, 168, 352, 462, 549, 563, 613, 1052, 1054, 1133, 1256, 1513
Bargeron, Wayne 1452
Bargh, Ian 520
Barguiarena, Ed 226
Bargy, Roy 106, 864, 1388
Barigo, Don 570
Barigozzi, Giancarlo 1278
Barkan, Todd 828
Barkema, Peter 169, 170
Barker, Andrew 792, 1129
Barker, Danny 24, 56, 76, 77, 101, 102, 122, 218, 219, 355, 379, 423, 638, 669, 708, 714, 784, 789, 796, 853, 937, 1070, 1079, 1110, 1113, 1400, 1500, 1521
Barker, Guy 81, 137, 226, 265, 322, 333, 362, 824, 1080, 1284, 1317, 1407, 1412, 1413, 1414, 1415
Barker, Stan 467
Barker, Thurman 6, 7, 74, 767, 896, 973, 1065, 1381, 1382

Barker, Wayne 663
Barksdale, Everett 43, 44, 100, 102, 228, 628, 715, 1276, 1326, 1353, 1377, 1483
Barlow, Dale 1462
Barman, Herb 188, 368
Barnard, Bob 612, 1366, 1367, 1396
Barnard, Len 612, 1366, 1367
Barnard, Tony 747
Barnes, Alan 9, **81,** 213, 243, 267, 299, 680, 879, 918, 963, 1412, 1415, 1435, 1482, 1487, 1489
Barnes, Bootsie 363, 1172
Barnes, Colin 531
Barnes, David 1430, 1431
Barnes, Emile 293, 1436
Barnes, George 44, **83,** 156, 622, 970, 1093, 1281, 1283
Barnes, Harrison 1436
Barnes, John 355, 443, 467, 596, 734, 918, 1252, 1264, 1484, 1512
Barnes, Lewis 'Flip' 1033, 1127, 1128, 1129
Barnes, Paul 'Polo' 16, 148, 238, 1044, 1224, 1436
Barnes, Richard 1201
Barnes, Wade 1136
Barnet, Charlie 43, **83,** 429, 945, 1089
Barnett, Ted 999, 1056
Barney, Thomas 715
Barney, Tom 323, 351, 1008
Barnhart, Jeff 515
Barnsley, Fred 652
Baron, Anne Le 296
Baron, Art 76, 439, 593, 657, 1005, 1135, 1256, 1298, 1461, 1470
Baron, Frank 591
Baron, Joey 4, 5, **84,** 120, 216, 399, 426, 512, 519, 695, 789, 909, 981, 1163, 1164, 1174, 1222, 1256, 1274, 1345, 1384, 1395, 1441, 1485, 1542, 1543, 1544
Baron, Marc 1273
Barone, Gary 85, 818, 936
Barone, Mike **85,** 662, 1517
Baronian, Souren 136
Baros, Julius 921
Barr, Jim 410
Barragán, Fernando 663
Barrajanos, Danny 262
Barranco, Wilbert 1000
Barreiro, Louis 1322
Barreto, Julio 1245
Barreto, Ray 933, 1028, 1165
Barrett, Bill 567
Barrett, Dan 16, 48, **85,** 157, 301, 336, 415, 476, 579, 611, 626, 681, 747, 748, 779, 823, 1224, 1260, 1292, 1352, 1434, 1442, 1500
Barrett, Darren 603, 793
Barrett, Mike 39
Barrett, Richard 518, 1126
Barrett, Sweet Emma 737
Barretto, Carlos 366, 1263
Barretto, Ray 32, 33, 201, 264, 338, 389, 500, 526, 554, 655, 694, 757, 917, 955, 1026, 1027, 1028, 1071, 1277, 1313, 1346, 1405, 1424, 1486, 1538
Barriois, Gil 1283
Barris, Harry 106
Barriteau, Carl 70
Barron, Bill **86,** 324, 796, 1002, 1380
Barron, Farid 136, 586, 1214, 1495
Barron, Kenny 1, 23, 66, 86, **86,** 89, 167, 171, 195, 234, 256, 265, 308, 371, 407, 450, 493, 503, 547, 554, 587, 624, 630, 651, 672, 684, 688, 709, 740, 787, 811, 838, 861, 895, 903, 955, 993, 1010, 1013, 1031, 1108, 1191, 1256, 1280, 1317, 1370, 1441, 1517
Barrow, George 32, 33, 254, 338, 377, 383, 775, 865, 920, 1000, 1001, 1070, 1313, 1318, 1391, 1486
Barrowman, Mike 819
Barrows, John 343, 554, 692, 886, 1283
Barrows, Ron 202, 1517
Barry, Bob 1358
Barry, Dave 82, **88,** 320, 1482, 1489, 1497
Barry, Kevin 810
Barry, Pete 1275
Barry, Robert 325, 631, 880, 1355, 1356, 1358, 1439
Barsh, Sam 267, 268
Barshay, Richie 775
Bart-Greiner, Irena 515
Bárta, Marcel 664
Bartee, Al 759
Bartee, Claude 600
Bartee, Ellis 31
Bartel, Paul 1202
Bartelt, Marcus 174
Barter, Sandy 520
Barth, Benny 83, 571, 736, 1026
Barth, Bruce **88,** 353, 376, 543, 678, 791, 826, 1076, 1090, 1255, 1335, 1351, 1484, 1519, 1520
Barth, Harry 888
Bartha, Andy 207
Barthélemy, Claude 957, 1098
Barthlow, Al 923
Bartkowski, Czeslaw 835
Bartlett, Tom 401, 754, 1533
Bartlette, Viola 51, 148
Bartley, Dallas 736, 803
Bartley, Larry 76
Bartley, Tom 869
Barton, Dee 817, 818
Barton, John 628
Barton, Johnny 443
Barton, Leroy 501
Barton, Vic 443
Bartos, Jurain 1449
Bartram, John 266
Bartz, Gary 33, **88,** 201, 240, 246, 349, 363, 407, 672, 726, 779, 878, 926, 1006, 1019, 1220, 1258, 1285, 1399, 1426, 1427, 1428, 1503, 1512
Bartz, Hartwig 587
Bascomb, Dud 432, 492
Bascomb, Paul 91, 670
Bascomb, Wilbur 316, 317, 670, 972
Bashford, David 280
Bashore, Todd 1406
Basie, Count **90,** 249, 417, 492, 574, 575, 755, 758, 774, 795, 1047, 1535
Bass, Eugene 1503
Bass, Fontella 46, 152, 1060
Bass, Herb 1203
Bass, Jewell 1516
Bassard, Isidore 1202
BassDrumBone **95**
Bassett, Rip 41
Bassey, Bus 575, 1283
Bassey, Mark 40, 326, 1355, 1489
Bassini, Piero 1470
Bassini, Ruben 546
Basso, George 356
Basso, Gianni 64, 66, 533
Basso, Guido 108, 967, 1084
Bastable, John 883, 294, 295, 884
Bastide, Michel 1058
Bastien, Biddy 423, 847, 848, 1092
Batchelor, Chris 95, 104
Batchelor, Wayne 195
Bateman, Charlie 31, 32, 43, 1345
Bateman, Edgar 372, 373, 384, 463
Bates, Barney 1315, 1362
Bates, Bob 188, 189, 368
Bates, Colin 72, 475, 628, 991, 1422
Bates, Django 40, **95,** 362, 488, 549, 690
Bates, Nat 687
Bates, Norman 188, 189, 368, 395
Bates, Phil 187, 672, 673, 776
Bates, Roland 95, 362
Bates, Walter 423, 848, 1092
Batiste, Alvin **96,** 253
Batiste, Jonathan 1237
Batiste, Milton **96,** 413
Batson, Mark 22
Batson, Scott 22
Battagello, Walter 1210
Battaglia, Joe 629
Battaglia, Stefano **96,** 548, 1107
Battista, Stefano di 1390
Battle, Bobby 1064, 1185
Battle, Kathleen 644
Baty, Harry 42
Bauch, Donald 1221
Bauder, Matt **97,** 165, 210
Bauduc, Ray 118, 395, 398, 573, 575, 937, 1017, 1081, 1334, 1388, 1389
Bauer, Billy 199, 270, 271, 413, 552, 577, 622, 654, 664, 692, 693, 716, 786, 815, 835, 836, 1095, 1117, 1118, 1162, 1180, 1417, 1445, 1478
Bauer, Connie 281
Bauer, Conrad **97,** 117, 842, 906, 1440
Bauer, Joe 396, 504
Bauer, Johannes 97, **98,** 177, 178, 179, 562, 620, 621, 1109, 1382, 1440
Bauer, Matthias 224, 378, 782
Baum, Gertrude 129
Baum, Jamie **98,** 126, 282
Bauman, Kris **98,** 323
Baumann, Christoph 98
Baumann, Franziska **98**
Baumgartner, Henri 1204
Bautista, Roland 323, 713
Bautista, Ronald 871
Bauza, Louis 1008, 1262
Bauza, Mario 218, 488, 803, 1095, 1117, 1197, 1475
Bavan, Yolande 1474
Baxter, Helen 502
Baxter, Quentin 19, 945
Bayley, Gary 1490
Baylor, Marcus 1008, 1479, 1515
Bayron, Grace 748
Bazley, Tony 1026, 1146, 1450
Bazzano, Dino 533
Bazzle, Germaine 951
Beach, Frank 388, 577, 814, 1283
Beach, Scott 642
Beachill, Pete 137, 269, 1250, 1355, 1412, 1482
Beadle, Gordon 972
Beal, Charlie 43, 56
Beal, Eddie 125, 218, 736, 1056, 1353
Beal, John 158, 369, 881, 929, 1165
Beam, Floyd 1328
Beament, Ted 919
Beamer, Keola 811
Beamer, Moanalani 811
Bean, Billy 218, 1446
Bean, Clarence 'Tootsie' 1486
Bean, Floyd 1328
Beard, Jim 114, 152, 168, 240, 460, 977, 1340
Beasley, Irene 1446
Beasley, Kenyatta 501, 860

Beasley, Walyer 736
Beason, Bill 63, 329, 423, 488, 489, 552, 704, 825, 826, 1044, 1098, 1198, 1443, 1483, 1504
Beatty, Wini 125
Beau, Chicago 46, 1290
Beau, Eddie 576
Beau, Heinie 576, 577, 1081, 1093, 1283, 1388
Beaujolais, Roger **98,** 1211, 1416
Beaussier, Daniel 137
Beauvoisin, Allon 203
Bechegas, Carlos 842
Bechet, Sidney 42, **99,** 148, 297, 784, 796, 1044, 1504
Beck, Al 423, 848, 1092
Beck, Gordon 39, **103,** 225, 549, 673, 674, 825, 993, 1276
Beck, Gregor 1366
Beck, Joe 33, 79, 694
Beck, Mick 480
Beck, Roscoe 924
Beckenstein, Ray 201, 299, 461, 545, 601, 646, 1027, 1028, 1445
Beckenstein, Thorsten 174
Becker, Irene 391, 392, 1059
Beckerlee, Franz 300
Beckett, Darren 73, 282, 839, 1147
Beckett, Fred 638, 880
Beckett, Gordon 1207
Beckett, Harry **103,** 176, 225, 280, 358, 362, 392, 401, 412, 549, 850, 905, 906, 1059, 1105, 1342, 1347, 1363, 1417
Beckham, Tom 81, 1270
Becton, Clarence 587, 1454
Bedell, Ralph 1506
Bedford, David 314
Bedford, Ronnie **104,** 299, 364, 510, 794, 881, 1252, 1308, 1474
Bedori, Gianni 533
Bee, Easy Mo 352
Beebe, George 1081
Beebe, Jim 747, 754
Beecham, John 919, 1362
Beechel, Pete 1414
Beecher, Francis 577
Beechey, Allen **104,** 814
Beenen, Martin 411
Beener, Oliver 499
Beeson, Andre 1460
Beeson, Maurice 814
Beeson, Tom 614
Beets, Peter **105**
Beger, Albert 402
Beggio, Mauro 940
Begonia, Luca 535
Behr, Steve 362
Behrendt, Bob 817, 818
Beiderbecke, Bix **105,** 864
Beier, Chris 680
Beijbom, Lars 1250
Beilman, Pete 937
Beinhorn, Michael 643
Beins, Burkhard 1519
Beirach, Richie 66, **106,** 114, 890, 891, 966, 1050, 1187, 1212, 1316
Beitus, Jim 622
Bejerano, Martin **107,** 676, 926
Bekkos, Majid 906
Bel, Aaron 1180
Belair, Mark 909
Belden, Bob **107,** 689, 1137, 1518
Belfrage, Bengt 20
Belgrave, Marcus 21, 22, **107,** 689, 894, 962, 1002, 1005, 1074, 1136, 1374
Belige, Scott 247
Belischenko, Sergey 853
Bell, Aaron 26, 48, **107,** 155, 436, 438, 601, 615, 634, 706, 712, 716, 986, 1248, 1281, 1348, 1379, 1400, 1536
Bell, Alfred 148
Bell, Anna 1504
Bell, Charles **108**
Bell, Isaac 1517
Bell, Jimmy 820
Bell, Kelvyn 277, 1343
Bell, Khalil Kwame 603, 617, 658, 897, 1169
Bell, Larry 981
Bell, Poogie 80
Bell, Vincent 797
Bellatalla, Roberto **108,** 359, 402, 870, 1010, 1016
Beller, Alex 1388
Bellest, Christian 1203
Bellew, Clint 577
Bellinger, Sipho Robert 164
Bellingieri, Osvaldo 79
Bello, John 482, 601, 797, 848, 849, 999
Bellonzi, Charles 519, 611, 1397
Bellotto, Americo 1250
Bellson, Louie 43, 44, 45, 93, 94, **108,** 229, 394, 397, 425, 433, 437, 439, 492, 541, 555, 576, 699, 707, 712, 764, 774, 887, 1154, 1155, 1378, 1444, 1445, 1478, 1537
Belmondo, Lionel 170
Belmondo, Stéphane 170
Belogenis, Louie 20, 465, 1062
Beltrami, Maurizio 535
Bembe, Voodoo 1301
Bemkey, Andy 75
Benar, Jacqui 1278
Ben-Ari, Miri 361, 1067, 1068
Benassi, Alessandro 535
Benavent, Carles 873
Benavent, Carlos 352
Benbow, Warren 1430, 1431
Benbrahim, Tarik 1402
Bende, Zsolt 1325
Bender, Chris 411
Bendian, Gregg 59, 60, **109,** 177, 923, 1128, 1371
Benech, Pascal 1098
Benedict, Jeff 48
Benedict, Les 202, 481, 839, 1517, 1540
Benedict, Marissa 566
Benedikt, Dani 468
Benet, Eric 1256
Benford, Bill 410, 1044, 1319
Benford, Tommy 39, 102, 272, 667, 1044, 1202, 1326, 1483
Benge, Alfreda 938
Bengtsson, Roland 1322
Ben-Hur, Roni **110**
Benita, Michel 448, 873, 1174
Benitez, Gorka 477, 1314
Benitez, John 603, 614, 697, 916, 955, 1006, 1095, 1145, 1262
Benjamin, Adam 1278
Benjamin, Casey 658
Benjamin, Darryl 658
Benjamin, James 537, 980
Benjamin, Joe 15, 43, 44, 173, 181, 189, 201, 209, 383, 436, 438, 439, 491, 553, 653, 669, 699, 715, 783, 827, 1052, 1053, 1211, 1219, 1346, 1391, 1443, 1508
Benjamin, John 369
Benjamin, Sathima Bea **110**
Benkenstein, Thorsten 1449
Benn, Maurice 294
Bennellick, Tom 1363, 1488
Bennett, Aaron 863
Bennett, Benny 180, 1030
Bennett, Betty 1445
Bennett, Bobby 118, 638, 796, 937, 1316
Bennett, Cyril 1437
Bennett, Darren 1470
Bennett, Dave 711
Bennett, Don **111**
Bennett, Errol 1255
Bennett, Joe 342, 993
Bennett, John 72
Bennett, Joseph 343
Bennett, Lou 1397
Bennett, Mark 368, 1282, 1388
Bennett, Martin 961
Bennett, Max 50, 51, **111,** 222, 301, 323, 482, 491, 525, 549, 669, 720, 816, 943, 1245, 1446, 1513
Bennett, Richard Rodney 956
Bennett, Russ 784
Bennett, Samm 1240
Bennett, Tony 92, 191, 241, 458, 1210
Bennett, William 1258
Bennie, Andrew 992
Bennink, Han 58, 60, **111,** 116, 139, 149, 162, 177, 224, 245, 262, 298, 325, 366, 385, 562, 621, 646, 691, 730, 744, 745, 842, 992, 1000, 1034, 1246, 1265, 1270, 1272, 1381, 1382, 1430
Bennink, Peter 621
Benskin, Sammy **112,** 257, 715, 1535
Benson, Carla 1468
Benson, George **112,** 208, 346, 389, 483, 719, 732, 768, 1013, 1040, 1313
Benson, Gerald 538
Benson, Phillippe 1302
Benson, Red 84, 397
Benson, Walter 397
Bensoussan, Aaron 216
Bent, Al 595, 987
Bentall, Scott 247
Bentley, Alison 663
Bentley, Jack 70
Bentley, Joe 1171
Bentley, Joseph 551
Benton, Bob 1001
Benton, Evette 1468
Benton, Walter 254, 383, 894, 1014, 1184, 1220, 1517
Bentzon, Nikolaj 95, 996
Benzie, Alan 1318
Bequillard, Bob 356
Berardi, Frank 576
Berardinelli, Herman 1283
Berberian, Jeremy 1020
Berenhardt, Warren 969
Berenson, Alex 961
Beresford, Steve 112, 296, 315, 722, 1124, 1251, 1407
Berg, Bob **114,** 240, 306, 351, 357, 381, 404, 651, 798, 904, 1172, 1362, 1462
Berg, Dick 678, 943
Berg, Donald 'Doggie' 314
Berg, George 63, 576, 1089, 1095, 1210, 1345
Berg, Henning 119
Berg, Kirsten Bråten 34
Berg, Richard 483, 554
Berg, Rolf 27, 46, 424, 616, 1030, 1499
Berg, Shelly 154, 878
Bergalli, Gustavo 745, 1347, 1348
Bergamasco, Beppe 533
Bergcrantz, Anders **114,** 621, 809, 810, 1086, 1432
Bergeijk, Tom van 411
Bergen Big Band 846
Berger, Bengt 245, 831
Berger, Chris 302, 483, 657, 845, 912
Berger, Hank 981
Berger, Karl **115,** 136, 245, 562, 805, 836, 896, 976, 1246, 1297, 1363
Berger, Kenny 1240
Berger, Manny 118

Berger, Mike 981
Berger, Sven 782
Berger, Sy 1052
Bergeron, Chuck 115
Bergeron, Deborah 247
Bergeron, Wayne 496, 850, 1094
Bergersen, Harald 739
Bergeson, Pat 1385
Bergh, Totti 115, 327
Berghammer, Thomas 447
Berghofer, Chuck 222, 481, 521, 791, 913, 936, 955, 1184, 1239, 1245, 1304, 1409
Bergin, Sean 116, 253, 362, 744, 997, 1016
Berglund, Dan 49, 447, 1087, 1367, 1368, 1407
Bergman, Borah 20, **116,** 559, 1144
Bergman, Tal 1539
Bergonzi, Jerry 117, 191, 197, 352, 361, 388, 543, 735, 850, 995, 1212, 1362, 1456
Bergsten, Gunnar 837, 1306
Bergström, Jonas 615
Bergström, Mats 378
Berigan, Bunny 42, 62, **118,** 196, 396, 398, 504, 573, 574, 575, 711, 714, 1334, 1457
Berk, Dick 86, **119,** 171, 251, 324, 498, 509, 1352, 1507
Berken, Darl 764
Berken, Red 764
Berkman, David 503, 1090, 1352, 1484
Berlin Contemporary Jazz Orchestra 119
Berliner, Jay 234, 361, 1004
Berman, Jeff 1076
Berman, Marty 218, 397
Berman, Sonny 50, 199, 239, 692
Bermel, Derek 1229
Bernard, Alexander 312
Bernard, Eddie 102, 1204
Bernard, Ian 482
Bernard, Noni 395
Bernard, Will 38
Bernardi, Noni 83, 396, 397, 443, 574, 575, 1334
Bernat, Miquel 1263
Berne, Tim 84, **120,** 446, 499, 605, 683, 690, 1222, 1223, 1270, 1542, 1543
Berner, Ernest 667
Berner, Paul 1035
Bernfield, Ellen 483
Bernfield, Ernie 483
Bernhardsson, Torbjörn 897
Bernhardt, Clyde 671, 789, 793
Bernhardt, Warren 415
Bernhart, Milt 271, 482, 525, 577, 588, 689, 815, 816, 1093, 1230, 1247
Bernstein, Al 1
Bernstein, Artie 62, 118, 180, 196, 239, 249, 297, 329, 398, 443, 573, 574, 575, 576, 638, 711, 714, 764, 937, 1089, 1353, 1388, 1457, 1505, 1521
Bernstein, Leonard 44
Bernstein, Marc 122
Bernstein, Peter 122, 152, 263, 339, 353, 354, 375, 389, 510, 564, 586, 793, 830, 839, 861, 876, 916, 921, 1074, 1136, 1187, 1198, 1209, 1241, 1315, 1343, 1423
Bernstein, Steven 38, 129, 137, 516, 1135, 1182, 1544
Berrios, Steve 270, 468, 500, 572, 610, 684, 709, 1006, 1095, 1247, 1262, 1514
Berroa, Ignacio 195, 220, 1245, 1247, 1427
Berrocal, Jac 872
Berry, Bill 299, 436, 634, 706, 712, 755, 1084, 1139, 1348
Berry, Chu 24, 40, 62, 63, 90, 91, **122,** 218, 228, 329, 423, 488, 638, 686, 704, 714, 734, 847, 937, 1520, 1521
Berry, Emmett 91, **123,** 156, 209, 228, 257, 258, 270, 424, 628, 686, 687, 699, 712, 714, 715, 758, 795, 826, 1066, 1184, 1248, 1252, 1353, 1375, 1400, 1477, 1516, 1521
Berry, George 96
Berry, Leroy 1047
Berry, Sean 548
Berry, Steve 225, 356, 357, 1399, 1489, 1490
Berson, Saul 620, 885, 1075
Bert, Eddie 123, 254, 299, 311, 388, 539, 577, 601, 654, 656, 717, 786, 815, 816, 877, 920, 1000, 1001, 1002, 1003, 1019, 1022, 1023, 1089, 1095, 1140, 1141, 1165, 1189, 1322, 1527
Bertaux, Bob 229, 791
Berthling, Johan 487, 807, 852, 900, 1258
Bertini, Charlie 1500
Bertles, Bob 39, 225
Bertoli, Stefano 535
Berton, Vic 105, 180, 864, 1017, 1066, 1081, 1252, 1280
Bertoncelj, Gasper 1254
Bertoncini, Gene 148, 221, 327, 369, 511, 601, 811, 823, 871, 877, 968, 1138, 1195
Bertrand, Jimmy 148, 263, 379, 380, 820, 1114, 1326
Besiakov, Ben 123, 375, 742, 760, 781, 1086, 1191, 1525
Bess, Druie 705
Besson, Herb 109
Best, Ahmed 460
Best, Denzil 209, 239, 337, 529, 622, 668, 715, 736, 758, 783, 793, 804, 835, 1069, 1072, 1160, 1286, 1460, 1477, 1510
Best, Donald 213
Best, John 50, 388, 577, 1282, 1531
Best, Ravi 152, 1060
Best, Russell 629
Best, Skeeter 705, 755, 793, 886, 970, 1398, 1400
Bester, Jarosław 1544
Betancourt, Stirling 1363
Bethel, Bill 1203
Bethelny, Roger 17
Betsch, John 74, 183, 266, 317, 743, 855, 857, 858, 1134, 1374
Bettcher, Mark 939
Bettis, Nat 89, 1258
Betts, Harry 84, 184, 271, 525, 720, 736, 815, 816, 1230
Betts, Keter 12, 48, 93, 109, 146, 211, 221, 262, 339, 492, 495, 545, 774, 793, 798, 928, 929, 981, 1402, 1467
Beutler, Allan 817, 818
Bevan, Tony 61, **124,** 194, 1063
Bex, Emmanuel 906
Bey, Andy 1299
Bey, Chief 89, 145, 695, 933, 1220, 1258, 1259, 1491, 1530
Bey, Sadiq 216
Bey, Salome 1299
Bey, Skip 796
Beyeler, Lorenz 1438
Beyer, Tom 1187
Beynon, Emily 721
Beytelman, Gustavo 223
Bezget, Igor 1254
Bezin, Leah 401
Bezin, Mike 369, 401
Bhamra, Kuljit 1291
Bianchi, Marcel 209, 1202
Bianchini, Roland 102
Bianco, Gene 368, 962
Bianco, Tony 359, 409, 1267
Bias, Gary 871, 1373
Bias, George 686
Biayenda, Emile 366
Bibb, Oliver 798
Bibbs, Leonard 180, 736
Bickert, Ed 124, 157, 369, 520, 603, 967, 1084, 1155, 1239, 1375
Bickford, Bill 264, 942, 1270, 1461
Biddle, Vernon 970
Biel, Julia 1101, 1171
Bierbichler, Sepp 216
Bigard, Alex 16, 269, 729, 884, 998
Bigard, Barney 43, 44, 63, **125,** 230, 238, 270, 380, 424, 428, 429, 430, 431, 711, 714, 715, 788, 793, 958, 1044, 1097, 1098, 1103, 1104, 1202, 1251, 1343, 1344, 1445
Big Black 732, 1491
Big DooWopper 1399
Bigelow, Jack 779
Bigeou, Esther 1167
Biggs, Pete 1044
Biggs, Rayse 21
Bigham, John 351
Bildo, Tom 1448
Bilhorn, Brad 1142
Bilk, Acker 125, 293, 296, 411, 919
Bill, Ronnie 884
Billberg, Rolf 126, 616, 818, 897
Bill Doggett Orchestra 491
Billen, Louis 1203
Biller, Thomas 541
Billett, Cuff 126, 269, 884, 958, 1070, 1217, 1437
Billings, Bernie 622, 889, 1327
Billings, Harold 765
Billings, Josh 666, 1388
Billings, Kenneth 1353
Billingslea, Sandra 860
Billington, Peter 1413
Billy May Orchestra 490
Bindman, David 172, 709, 1088
Binford, Ken 1353
Binford, Lorin 362
Bingert, Hector 1347
Binney, Dave 126, 216, 279, 562, 605, 660, 966, 1254, 1544
Binnings, Paul 705
Binyon, Larry 62, 196, 398, 573, 715, 1081, 1334, 1388, 1456, 1457
Biondi, Fred 560
Biondi, Ray 423, 693, 752, 847, 848, 937, 947, 1092, 1391
Biondini, Luciano 563
Bird, Arthur 295
Bird, Rudy 195
Birdsall, Butch 1117
Birro, Paolo 472
Birt, Heather 104
Biscoe, Chris 104, 281, 362, 1085, 1250, 1487, 1489, 1490, 1509
Biscotto, Laura 1542
Bishop, Andrew 259
Bishop, Dickie 72, 77, 1043, 1362
Bishop, Jeb 97, 124, 178, 206, 325, 422, 562, 984, 1438, 1439, 1440
Bishop, Joe 691, 692
Bishop, John 115, 521, 864, 1280

Bishop, Keith 85
Bishop, Wallace 258, 272, 704, 705, 715, 798, 1176, 1316, 1319, 1322
Bishop, Walter 393, 517, 584, 1119, 1160, 1242, 1311, 1502
Bishop Jr, Walter 32, 70, **127,** 133, 341, 383, 392, 413, 517, 543, 570, 673, 973, 979, 1014, 1117, 1118, 1069
Bisio, Michael **127,** 478, 536, 646, 983, 984
Biss, Harry 50, 413, 1302
Bissonnette, Big Bill 16, 645, 1437
Bitelli, Dave 1489, 1490
Biviano, Linn 483, 693, 694, 755
Bivins, Willie 1315
Bivona, Gus 118, 249, 575, 576, 577
Björkenheim, Raoul 843, 1432, 1448
Björklund, Christer 807
Björklund, Georg 420
Bjørklund, Terje 781
Björkman, Åke 615, 631
Björksten, Gunnar 'Hacke' 1149, 1176
Björling, John 420
Bjørn, Atli 126, 760, 1033, 1479
Björn, Putte 420
Blach, Lars 356, 1366
Black, Big 732, 1491
Black, Bill 849
Black, Clarence 1044
Black, Dan 611
Black, Dave 434
Black, James 12, 867, 949
Black, Jim 120, 121, 126, 216, 371, 399, 452, 516, 517, 892, 1019, 1330, 1331, 1452, 1544
Black, Lou 1075
Black, Scott 537
Black, Seneca 625
Black, Stanley 667
Blackburn, Lou **128,** 1517
Blackman, Cindy **128**
Blackman, Donald 1530
Blackman, Marvin 19, 1218
Blackmore, Clive 958
Blackstone, Jane 136
Blackwell, Charlie 698, 1104
Blackwell, Ed 115, **129,** 135, 144, 244, 245, 246, 274, 275, 286, 382, 743, 908, 1032, 1059, 1096, 1197, 1343, 1455
Blackwell, Martin 1347
Blackwell, Ollie 1506
Blade, Brian 126, 127, 152, 247, 530, 531, 590, 591, 625, 644, 721, 830, 943, 988, 1064, 1175, 1198, 1199, 1213, 1296, 1302, 1423, 1480, 1485
Blades, Rubén 955
Blailock, Steve 923
Blair, Eddie 125, 918, 1414
Blair, Lee 42, 357, 1044, 1251
Blairman, Allan 54, 859
Blake, Alejandro 1358
Blake, Alex 2, 3, 264, 910, 1185, 1491
Blake, Ellsworth 42
Blake, Eubie **129**
Blake, Jerry 91, 218, 686, 1197, 1520
Blake, Jimmy 62, 63, 397
Blake, John 7, 1290, 1468
Blake, Jonathan 52, 282, 652, 926, 1006, 1269, 1285
Blake, Meredith 779, 1388
Blake, Michael 25, 26, **129**
Blake, Ran **129,** 876, 1194
Blake, Ron **131,** 176, 363, 569, 649, 965, 1140, 1335, 1495, 1517, 1526
Blake, Russel 1235
Blake, Seamus 21, **131,** 183, 407, 586, 591, 604, 697, 700, 822, 823, 890, 1006, 1140, 1222, 1305, 1340, 1423, 1441, 1545
Blakemore, Floyd 725
Blakeney, Andrew 413, 958, 1104
Blakeslee, Rob 128, 566, 631
Blakey, Art 10, 31, 32, **132,** 138, 175, 180, 201, 212, 268, 341, 364, 392, 403, 416, 461, 568, 584, 596, 599, 606, 668, 768, 800, 949, 979, 1009, 1013, 1020, 1021, 1022, 1039, 1069, 1079, 1118, 1176, 1186, 1232, 1233, 1295, 1298, 1302, 1312, 1345, 1402, 1443, 1467, 1491
Blakey, Rubel 209, 638
Blakkestad, Bill 337, 818
Blamires, David 994, 995
Blanc, Charles 1202
Blanc, Max 1203
Blanc, Roger 299
Blancarte, Tom 463
Blanchard, John 918
Blanchard, Patrice 38
Blanchard, Terence 134, **135,** 185, 226, 307, 405, 597, 776, 1428, 1463, 1469
Blanche, Marcel 796
Blanchette, Jack 42, 236
Blanchflower, Olly 315
Bland, Jack 666, 1388
Bland, Michael 1175
Blanding, Walter **136,** 525, 896, 951, 953, 1185, 1200
Blane, John 247
Blane, Ralph 1284
Blaney, Paul 620, 885, 1075
Blank, Roger 703
Blank, Sammy 888
Blannin, Pete 479, 672, 1199, 1206
Blanton, Jimmy 430, 431, 711, 1066
Blanton, Walt 694
Blareau, Charlie 859
Blasich, Pablo 663
Blaze, Ralph 815, 816, 817, 849
Bleckmann, Theo 402, 719, 804, 1019
Bledsoe, George 181, 1219
Bledsoe, Ralph 552, 1516
Blegvad, Peter 1542
Blehar, Nathan 542
Bleisacker, Carl 847
Blentones 1446
Blenzig, Charles 862
Bless, Noah 153
Blevins, Leo 31, 181, 760
Bley, Carla **136,** 203, 623, 625, 775, 938, 1369
Bley, Curt 939
Bley, Paul 68, **138,** 274, 440, 516, 548, 558, 721, 838, 960, 1002, 1003, 1120, 1134, 1234, 1249, 1364, 1502
Blind Gilbert 737
Bloch, Sandy 1284
Bloch, Sid 397
Block, Al 343, 462, 578
Block, Barry 51
Block, Dan **143,** 380, 415, 539, 611, 612, 748
Block, Sandy 1276
Block, Sid 44, 396, 397
Blod, George 884
Blom, Magnus 1347, 1348
Blomqvist, Curt 420
Blomqvist, Rolf 46, 386, 615, 616, 797
Blons, Harry 461
Bloom, Jane Ira **144,** 727, 1182
Bloom, Kurt 83, 84
Bloom, Mickey 397, 398, 1101, 1280
Bloom, Rube 105, 864, 1081, 1446
Bloomfield, Michael 694
Bloomfield String Quartet 467
Blount, Chris 295
Blowers, Johnny 43, 102, 209, 297, 489, 490, 622, 692, 715, 734, 1093, 1275, 1284, 1521
Blue, Danny 50, 1443
Blue, Royal 1290
Blue, Thornton 218
Blue, William 23, 41
Blue Notes **144**
Bluiett, Hamiet **145,** 152, 232, 233, 444, 654, 743, 753, 1005, 1061, 1399, 1514, 1529, 1530
Blum, John 1062, 1372
Blumberg, Stuart 108, 303
Blumberry, Wallace 1446
Blume, Danny 81, 216
Blume, Martin 1429
Blumenkranz, Shamir Ezra 626, 1018, 1544, 1545
Blundy, Gordon 1080
Blunt, Cal 551
Bly, John 295
Blythe, Arthur 84, **146,** 152, 365, 505, 798, 874, 1111, 1427, 1530
Blythe, Jimmy **148,** 263, 379, 820
Bob Crosby Orchestra 588
Bob Cutshall 388
Bobe, Eddie 420, 1095
Bobo, Bradley 655
Bobo, Willie 48, 599, 633, 641, 1027, 1187, 1242, 1261, 1262, 1404, 1405, 1502
Bobulinski, Greg 1391
Bocage, Charles 1167
Bocage, Peter **148,** 1167
Bocchicchio, Michael 1000
Bock, Al 461
Bock, John S. 814
Bock, Kim **148,** 239
Bockholt-Dams, Johannes 747
Boclé, Gildas 920
Bode, Erin 957
Bode, Frank 218, 764, 945
Bodenhouse, Dave 1500
Bodilsen, Jesper 122, 282, 648, 921, 1194, 1395
Bodley, Bob 471
Bodner, Phil **148,** 343, 368, 369, 748, 793, 943, 1026, 1071, 1354, 1442, 1501, 1509, 1531
Bodner, Vicki 1542
Boe, Peter 656
Boeddinghaus, David 336, 681, 915
Boeren, Bert 411
Boeren, Eric 51, 116, **148**
Boeschoten, Karel 475
Bogie, Stuart 488
Bohan, Gary 1544, 1545
Bohannon, George 175, 259, 279, 633, 656, 1517
Bohannon, Hoyt 577, 763, 764, 1283
Bohannon, Steve 440, 441
Bohman, Sven 427
Böhm-Christl, Elisabeth 1043
Bohn, George 118
Boiarsky, Andres 406, 1227
Boice, John 1210
Boine, Mari 524
Boisen, Myles 863
Boisseau, Sébastien 735
Bol 1261
Boland, Francy 65, 255
Bolar, Abe 725, 789, 793, 999, 1109
Bolcato, Jean 872
Bolden, Lela 1167
Bolden, Walter 413, 544, 689, 786, 861, 928, 1136, 1286

Bolds, Kenny 639
Bolin, Tommy 264
Boling, Arnold 155, 628
Bollani, Stefano 149, 333, 838, 921, 1194, 1195
Bollenback, Paul 149, 226, 357, 363, 527, 811, 1057, 1149, 1284, 1322, 1396
Boller, Danton 813
Bollhem, Sven 386, 1149
Bolling, Arnold 1457
Bolling, Claude 358, 424
Bolot 1539
Bolton, Dupree 862
Bolton, Richard 1466
Boltro, Flavio 371, 473, 559, 1159
Bolvig, Palle 95, 799, 818, 1102, 1250, 1479
Boman, Patrik 1306
Bombardieri, Guido 535, 940
Bona, Richard 372, 565, 955, 995, 1238, 1340, 1539, 1540
Bonaccio, Benny 1388
Bonaccorso, Rosario 371, 536, 1194
Bonafede, Luigi 52, 940, 1433
Bonafede, Salvatore 117, **150**
Bonal, Jean 796, 859
Bonanno, Giuseppe 927
Bonano, Sharkey 150
Bonati, Roberto 535, 548, 1419
Bond, Frank 779
Bond, James E. 65
Bond, Jimmy 64, 65, 257, 279, 322, 555, 584, 616, 662, 723, 863, 1016, 1142, 1517, 1526
Bond, Tassili 926
Bone, George 83
Bone, Red 396, 1388, 1446
Bonfa, Luiz 545
Bonfils, Antoine 170
Bonfils, Kjeld 49
Boni, Raymond 772, 983
Bonilla, Luis 152, 612, 613, 733, 916, 955, 966, 1517, 1518
Bonin, Nathalie 1068
Bonini, Marco 536
Bonitas, Ray 150
Bonnel, Jean-François 296, 1058, 1500
Bonnel, Virginie 1058
Bonnemere, Eddie 338
Bonner, Joe 150, 650, 1259
Bonnie, Greg 368
Bonnie, John 817
Bonsanti, Neil 1064
Bonser, Jack 570
Bonvissuto, Brian 539
Booker, Benny 1375
Booker, Beryl 209, 716
Booker, Maria 1296
Booker, Marion 113
Booker, Marion Jr 1315
Booker, Walter 11, 12, 13, 86, 110, 300, 313, 546, 649, 699, 702, 723, 985, 1040, 1234, 1290, 1296, 1302, 1539
Boone, Chester 1184
Boone, Dick 92
Boone, Harvey 686, 1197
Boone, Lester 42, 704, 714
Boone, Mike 463
Boone, Richard 93, 417, 583, 760, 799, 800, 1391
Booth, Bill 85
Booth, Chick 705
Booth, David 1477
Booth, Juni 89, 505, 1300, 1360, 1426
Booth, Paul 532, 773, 1325
Booth, William C. 108
Booze, Bea 826
Boozier, Henry 754, 1014
Borbély, Mihály 934
Borca, Karen 310, 446, 917, 1042, 1057, 1298, 1381
Bordeaux, Catherine 394
Borden, Ray 814
Borders, Ben 1103, 1104
Borght, Ivo Vander 1440
Borgia, Warner 535
Borgmann, Thomas 116, **151**
Borgo, David 151
Borgström, Johan 767
Borgström, Mats 420
Born, Georgie 1489
Bornemann, Charlie 333, 476, 551, 710, 1113, 1326
Borneo Horns 240
Böröcz, Thomas 1133
Borrow, George 33
Borshard, Jerry 622
Børsum, Ivar 1103
Boscain, Ugo 446
Boschen, Michael 640, 1296
Boschi, Marcello 533
Bose, Sterling 196, 297, 357, 395, 396, 397, 398, 574, 622, 788, 1252, 1388, 1457
Bossche, Karl van den 680
Bosso, Fabrizio 150, 476, 940
Bossy, James 483, 655
Bossy, Jim 1540
Bostic, Earl 270, 638, 1109, 1110, 1343
Bostic, Ernest 983
Bostick, Juewet 89
Boston, Jonny 961
Boston, Steve 730
Boston Percussion Ensemble 1219
Bostrom, Anders 1480
Boström, Jan 1149
Boswell, Bob 894, 1219
Boswell, Connee 1284
Boswell, Gordon 848, 849, 1188
Both, Christian 590
Bothén, Christer 245
Bothwell, Johnny 552, 848, 1092, 1188
Botkin, Perry 180, 1066, 1388
Botschinsky, Allan 52, 126, 393, 583, 760, 799, 818, 838, 897, 1479, 1502
Botten, Russell 427
Botterill, Jack 652
Botti, Paolo 1092
Botti, Robert 909
Botton, Lewis 228
Boublitz, Bill 924
Boucaya, William 65, 272, 1398
Bouchety, Jean 209, 254, 562, 1498
Bouchon, Lester 556
Boudreaux, Jeff 943
Boukouya, Marc 1266
Bould, Miles 1180, 1285
Boulware, Will 798
Bourelly, Jean-Paul 7, 351, 792
Bourgeois, V. J. 502
Bourgeyx, Vincent 144
Bourguignon, José 1397
Bourjois, Bill 150
Bourne, Dougie 777
Bourne, Eddie 489
Bourne, Stan 1190
Bover, Albert 40, 820
Bowden, Colin 294, 295, 336, 367, 443, 869, 883, 919, 961, 1043
Bowden, Norman 125
Bowden, Ron 72, 77, 78, 293, 294, 316
Bowen, Bill 999
Bowen, Bob 839, 1228
Bowen, Bob III 1481
Bowen, Charles 424
Bowen, Claude 395, 397, 763, 764, 1282
Bowen, Greg 674, 1386, 1488
Bowen, Lyle 1282, 1283
Bowen, Mwata 464
Bowen, Ralph 151, 463, 785, 1158
Bower, Laurie 520
Bower, Phil 1221
Bowers, Gil 779, 937, 1388
Bowie, Joseph 152, 444, 910, 1182
Bowie, Lester 46, 47, **152,** 232, 874, 1011, 1062, 1290, 1309, 1399
Bowie, Michael 219, 895, 1050, 1051, 1335, 1512
Bowker, Billy 154
Bowler, Phil 659, 947, 950
Bowles, Russell 912, 913
Bowling, Ray 1044
Bowman, Babe 937, 1282
Bowman, Bob 778, 939, 940
Bowman, Carl 287
Bowman, Dave 43, 99, 101, 424, 504, 588, 622, 715, 889, 937, 947, 1327
Bowman, Dean 152, 197, 214, 216, 1461
Bowman, John 106
Bown, Patti 32, 793, 797, 1031, 1246, 1248
Bowne, Dougie 1515
Bowskill, Damien 480
Boyd, B. 693
Boyd, Emmanuel 1285
Boyd, Jimmy 1030, 1031
Boyd, Nelson 340, 528, 553, 554, 571, 596, 668, 899, 985, 1014, 1020, 1069, 1115, 1219, 1345
Boyd, Ollie 398
Boyd, Roger 671
Boyd, Wayne 971, 972
Boyer, Anita 397, 1283
Boyer, Elwood 542
Boyer, Jo 1204
Boykin, David 1009
Boykins, Ronnie 86, 112, 183, 377, 724, 828, 856, 1355, 1356, 1357, 1359
Boyko, Rabecca 1064
Boyle, Gary 750, 1524
Boys Choir of Harlem 202
Boze, Calvin 760
Bozulich, Carla 28
Braat, Adrie 411
Braber, Hans 541
Brackeen, Charles 2, **152,** 571, 1048, 1127
Brackeen, JoAnne 153, 546, 733, 974, 1395
Bracken, Warren 416
Brackett, Jay 884
Braddy, Pauline 748
Braden, Don 153, 175, 195, 1169, 1171, 1172, 1209, 1484
Brader, Ed 1353
Bradfield, Polly 1127, 1542
Bradford, Bobby 154, 233, 261, 275, 370, 559, 566, 631
Bradford, Carmen 154
Bradford, Kirkland 913
Bradford, Perry 155, 788, 1319
Bradley, Alan 961
Bradley, Allan 869
Bradley, Bill 1025
Bradley, Joe 1026
Bradley, Julius 1334
Bradley, Junior 514
Bradley, Mike 453
Bradley, Nita 1282
Bradley, Oscar 228, 736, 1316, 1353, 1376
Bradley, Ruth 118
Bradley, Will 297, 424, 578, 1093, 1283, 1334, 1443
Bradley, Will Jr 1093
Bradshaw, Tiny 155
Brady, Floyd 488, 705, 724, 999, 1184, 1521
Brady, Geoff 485
Brady, Willard 83

Brækhus, Stein Inge 742
Braekke, Øyvind 1279
Braff, Ruby **155**, 372, 578, 601, 626, 708, 1252, 1365, 1366
Braga, Paulo 214, 406, 426, 1057, 1169
Brahem, Anouar 524
Brainin, Peter 1095, 1247
Braithwaite, Flame 1259
Brake, Brian 361, 414, 1008
Bralove, Bob 1310
Bramböck, Florian 1449
Bramerie, Thomas 122, 171, 1138, 1166, 1270
Bramwell, Bill 187, 466, 918, 1055, 1476
Brancato, Ted 195
Branciamore, Francesco 1092
Brand, Dollar aka Abdullah Ibrahim 78
Brand, Gail 481, 915, 1309
Brandão, Sergio 934, 1057
Brandes, Åke 427
Brandford, Jay 380, 775, 892, 964, 1214, 1517
Brandgård, Hans 1149
Brandom, Dave 247
Brandon, Joel 7, 767
Brandon, Kevin 1239
Brandt, David 421
Brandt, Mette 938
Brandt, Per Aage 1338
Brandt, Peter 410
Brandt-Sigursson, Gunnar 420
Brannon, Humphrey 209
Brannon, Ted 424, 596, 648, 699, 712, 1467
Branscombe, Alan 248, 407, 570, 632, 672, 981, 1386, 1414
Branson, Bruce 397
Brantley, Sid 388, 847
Brashear, George 685
Brashear, Oscar 92, 93, 259, 323, 871, 1304, 1517
Brassfield, Don 423, 848, 1092
Brassfield, Herschel 155, 410, 1319
Braud, Mark 1496
Braud, Wellman 40, 42, 100, 101, 102, 428, 429, 711, 784, 1044, 1045, 1086, 1104, 1109, 1252, 1331, 1343, 1344
Braufman, Alan 137, 1067
Braugham, Charles 680, 1400
Braun, Johanne 1043
Braune, Buggy 1461
Bravo, Hernando 849
Bravo, Sonny 550
Brawn, Robert 1210
Braxton, Anthony 6, 57, 116, **159**, 183, 253, 296, 325, 464, 636, 717, 767, 906, 1088, 1221, 1297, 1311
Bray, Jim 77, 78, 293, 294, 915, 918, 1422
Bray, Nathan 1412
Brazel, Gerald 152
Brazil, Joe 291, 1031
Brazlee, Harrison 293
Breakstone, Joshua **167**
Breaux, McNeal 148, 200, 311, 645
Brechtlein, Tom 305, 924
Breckenridge, Dardanelle 638
Breckenridge, Paul 999
Brecker, Michael 3, 66, **167**, 168, 192, 240, 264, 302, 305, 307, 426, 448, 520, 610, 625, 643, 644, 793, 844, 992, 994, 1086, 1133, 1158, 1173, 1212, 1245, 1255, 1256, 1299, 1340, 1390, 1427, 1472, 1494
Brecker, Randy 115, 149, **168**, 237, 240, 264, 303, 380, 381, 426, 448, 460, 481, 483, 520, 551, 565, 610, 775, 822, 851, 914, 934, 939, 955, 966, 969, 1005, 1006, 1008, 1063, 1086, 1133, 1138, 1255, 1256, 1274, 1299, 1351, 1385, 1452, 1468, 1486
Brederode, Wolfert 2, **169**
Breedlove, Nathan 242, 1033
Breen, Barry 51
Breen, Bobby 77
Breen, Joseph 1353
Breen, Larry 577
Breeze, Eric 70, 248
Bregman, Buddy 1093
Brehm, Alvin 886
Brehm, Simon 46, 386, 562, 615, 616, 631, 664, 797, 1149, 1302, 1344
Breidis, Vic 573
Breinschmid, Georg 800, 1110, 1449
Breit, Gary 1515
Breit, Kevin 76, 197, 1515, 1516
Bremen Philharmonic Strings 1228
Brennan, Dave 295
Brennan, Dick 674
Brennan, John Wolf 371, 391, 1110
Brennan, Patrick **169**
Brent, Johnny 1058
Brereton, Clarence 99, 101, 826, 1443
Bresano, Modesto 765
Breslin, Paul 719
Breslow, Lennie 672
Bret, Alix 497, 796, 859
Breuer, Hermann 119
Breuer-Capri, Hermann 38
Breuker, Willem 119, **169**, 177, 562, 636, 997
Brewer, Christian 182
Brewer, Matt 1106, 1211, 1245
Brewer, Mike 1490
Breyère, Josse 1202
Brice, Percy 228, 229, 394, 582, 1160, 1286, 1379
Briceno, Rolando Napoleon 1095
Bridge, Paul 281, 918, 919
Bridges, Henry 736, 880
Bridges, Lucious 1164
Bridgewater, Cecil 7, 170, 236, 353, 501, 743, 914, 1220, 1221, 1299
Bridgewater, Dee Dee **170**, 185, 234
Bridgewater, Ron 1399, 1426
Briggs, Arthur 667
Briggs, Bill 818
Briggs, Bunny 84, 437
Briggs, Pete 41
Bright, Dalbert 31, 687, 1114
Bright, Larry 1359
Bright, Ronnell 279, 669, 1277
Brighton, Ian 1333
Briglia, Tony 42, 62, 236
Brignola, Nick **171**, 791, 939, 1227
Brilhart, Arnold 398, 864, 1081, 1388, 1446
Brillinger, Jeff 67, 68, 694, 881, 967, 1141, 1480
Brimfield, Billy 36, 37, 767, 1050, 1150
Bringolf, Serge 1133
Brink, Han 411
Brinker, Ray 850, 889, 939, 955, 1094, 1367
Brinkley, Kent 1425
Brinson, Ted 826
Brion, John 989
Brisbois, Bud 662, 817
Brisbois, Wilbur 642
Briscoe, Ted 1535
Briscoe, Walter 1044
Brisenio, Modesto 418
Briseno, Modesto 1540
Brisker, Gordon 693
Brister, William 1358
Bristow, Dave 549
Britton, Joe 228, 671, 705, 999, 1045, 1353
Britz, Howard 775, 1171
Britz, Mike 680
Brno 1539
Bro, Jakob 375, 1049
Broadbent, Alan **172**, 623, 624, 694, 726, 727, 839, 982
Broadnax, Dwayne 926
Broberg, Bosse 5, 46, 300, 387, 781, 782
Brochet, Bruno 1525
Brock, Herbie **172**
Brock, Jeff 751
Brock, Zach 1171
Brocklehurst, Brian 187, 918
Brockman, Gail 31, 416, 687, 1443
Brockman, Hilton 1081
Brodbeck, Jean-Paul 1264
Brodda, Claes 1149, 1354
Brodely, Rae 987
Brodis, Wallace 705
Brodrick, Dean 301
Brodsky, Irving 398, 494, 573, 864, 900, 1081, 1252, 1433, 1446
Brofsky, Alex 352, 630
Broiles, Melvyn 886
Brolund, Stefan 1250
Bromberg, Brian 172, 546, 727
Bromley, Tommy 70
Brondel, Laurent 1452
Brönner, Till 1057
Bronson, Melvin 308
Broo, Magnus 5, **172**, 487, 1087, 1347, 1348, 1458, 1459
Broockman, Bob 1217
Brook, Paige 1000, 1001
Brooker, Frank 1314, 1512
Brookins, Tommy 1114
Brooklyn Sax Quartet **172**
Brookmeyer, Bob 5, 15, 64, **173**, 203, 268, 426, 514, 544, 545, 557, 752, 943, 1024, 1052, 1053, 1054, 1094, 1159, 1160, 1249, 1252, 1280, 1303, 1394
Brooks, Arthur 378
Brooks, Beverley 1445
Brooks, Billy 1029
Brooks III, Cecil 147, 154, **175**, 617, 700, 860, 1171, 1200, 1461, 1503
Brooks, Cedric 776
Brooks, Dave 680
Brooks, Detroit 1496
Brooks, Dudley 249, 575
Brooks, Duke 418, 431
Brooks, George 1310
Brooks, Harry 99, 101
Brooks, Harvey 41, 347, 1104
Brooks, Juanita 1496
Brooks, Mark 1496
Brooks, Mickey 564
Brooks, Nick 913
Brooks, Randy 489
Brooks, Ray 207
Brooks, Roy 66, **175**, 582, 670, 743, 867, 985, 1009, 1247, 1277, 1286, 1299, 1346, 1375
Brooks Jr, Roy 867
Brooks, Stella 1316
Brooks, Stuart 1250, 1364, 1412, 1487, 1489, 1490
Brooks, Tim 480
Brooks, Tina **175**, 201, 731, 979, 1312
Broom, Bobby **176**, 323, 362, 414
Broom, Kenneth 561
Broonzy, Big Bill 209
Brostedt, Olle 1354
Broström, Håkan 5, **176**, 1087, 1458

Brotherhood Of Breath 176
Brötzmann, Peter 116, 151, **176,** 559, 560, 562, 621, 842, 906, 1126, 1265, 1270, 1381, 1382
Brou, Steve 150, 937
Brousseau, Paul 1131, 1273
Browden, Marlon 37, 52, **179,** 1106
Brown, Abbie 1093
Brown, Ada 1458
Brown, Alfred 867, 1539
Brown, Andrew 218, 219, 711
Brown, Anthony 765, 959
Brown, Archie 687
Brown, Ari 6, 152, 162, **179,** 444, 1050, 1399
Brown, Ashley 281
Brown, Bam 1120
Brown, Ben 606, 679, 914
Brown, Benjamin Franklin 555
Brown, Bert 1150
Brown, Billy 1137, 1522
Brown, Boots 557
Brown, Boyce 1076
Brown, Bundy K. 60
Brown, Cameron 73, 90, 129, **179,** 321, 804, 846, 909, 1197, 1213, 1250, 1291, 1306, 1307, 1433, 1442
Brown, Carl 855
Brown, Chris 191, 969, 1092, 1243, 1329, 1330
Brown, Clarence 'Gatemouth' 262
Brown, Cleo 180
Brown, Clifford 132, **180,** 386, 786, 993, 1219, 1232, 1443, 1467, 1535
Brown, Clyde 815
Brown, Damon 182
Brown, Dean 80, 240, 460, 1256, 1540
Brown, Deborah 914
Brown, Delmar 352, 462, 958, 1133
Brown, Donald 134, 154, 414, 1026, 1071
Brown, Ed 912
Brown, Eddie 528, 779, 1326
Brown, Edgar 432, 1506
Brown, Elmer 1133, 1399
Brown, Everald 324
Brown, Everett Jr 1373
Brown Jr, Everett 319
Brown, Frank 1346
Brown, Fred 1201
Brown, Garnett 54, 113, 202, 264, 323, 389, 419, 450, 555, 641, 642, 655, 656, 871, 969, 1015, 1138, 1249, 1318
Brown, George 'Funky' 32, 202, 911, 1026, 1301
Brown, Guillermo E. 221, **183,** 200, 752, 886, 1129, 1196, 1294, 1464, 1465
Brown, Harry 76, 776, 824, 918
Brown, Henry 'Pucho' 1315
Brown, Hilliard 431, 432
Brown, Ida G. 1167
Brown, Irving 'Skinny' 1264
Brown, Jaimeo 1374
Brown, Jason Evan 830, 915
Brown, Jeremy 103, 531, 825, 1180, 1190, 1308
Brown, Jeri 183
Brown, Jesse 43, 1109
Brown, Joe 1184
Brown, John 43, 254, 553, 736, 758, 1316
Brown, Justin 556
Brown, Kay 816
Brown, Kirk 179, 1399
Brown, L. 118
Brown, Lawrence 41, 156, 429, 430, 431, 432, 433, 435, 436, 437, 438, 492, 638, 699, 705, 706, 711, 712, 713, 774, 780, 795, 1248, 1343, 1344, 1348
Brown, Lee 705
Brown, Lefferts 249
Brown, Leon 'Kid Chocolate' 1237
Brown, Lonnie 685
Brown, Lorenzo 107
Brown, Maggie 895
Brown, Marion 183, 291, 637, 1289, 1290
Brown, Marshall 836, 1252
Brown, Matthew 1360
Brown, Maurice 357, 506, 1002
Brown, Mel 971, 1450, 1507
Brown, Norman 248, 1322
Brown, Norrie 992
Brown, Odell 1346
Brown, Oscar 'Bobo' 1050
Brown Jr, Owen 1360
Brown, Patti 272
Brown, Paul 127, 162, 649
Brown, Pete 56, **183,** 413, 477, 668, 680, 736, 947, 1078, 1086, 1275, 1319, 1353, 1400
Brown, Phil 1228
Brown, Pud 1104
Brown, Ralph 1201
Brown, Ray 10, 17, 36, 44, 45, 89, 93, 170, **184,** 199, 229, 329, 339, 360, 418, 424, 425, 439, 442, 458, 469, 470, 482, 489, 490, 491, 492, 493, 511, 540, 544, 545, 552, 553, 555, 592, 639, 656, 662, 666, 668, 699, 712, 716, 755, 774, 786, 787, 794, 796, 818, 821, 841, 843, 849, 854, 945, 965, 970, 1014, 1026, 1037, 1072, 1073, 1093, 1095, 1115, 1117, 1118, 1131, 1143, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1162, 1176, 1181, 1225, 1233, 1287, 1346, 1392, 1402, 1444, 1445, 1478, 1536, 1537
Brown, Raymond 93, 492
Brown, Reuben 186
Brown, Rob 186, 373, 376, 421, 1041, 1127, 1128, 1129, 1293, 1298, 1421
Brown, Ron 75, 593
Brown, Ronnie 1360
Brown, Russell 763, 764, 1282
Brown, Sam 136, 204, 457, 623, 768, 1047, 1138
Brown, Sandy 187, 466
Brown, Scoville 42, 257, 736, 1443
Brown, Sidney 379, 784, 882, 1041, 1210
Brown, Sonny 194, 827, 828, 829, 1541
Brown, Steve 82, 106, 196, 197, 260, 311, 374, 375, 533, 635, 636, 814, 820, 864, 929, 1077, 1112, 1185, 1389, 1407, 1487
Brown, Stuart 561, 820
Brown, Ted 187, 839, 953
Brown, Terrence 1173
Brown, Terry 1422
Brown, Tiny 1115
Brown, Treg 1388
Brown, Tyrone 200, 866, 957, 1172, 1173, 1221, 1468
Brown, Vernell 530, 871
Brown, Vernon 297, 574, 575, 576, 578, 763, 780, 1056, 1283, 1327
Brown, Walter 987
Brown, Wes 709, 1309, 1311
Brown, Willard 43, 228, 229, 1311, 1353
Brown, William 502
Brown, Wini 638
Browne, Dalton 18
Browne, Glen 18
Browne, Scoville 257, 1521
Brubeck, Chris 191, 192, 193
Brubeck, Danny 191, 192, 193
Brubeck, Darius 191, 192, 193
Brubeck, Dave 182, **188,** 368, 982, 1055
Brubeck, Matthew 192, 193
Bruce, Harold 987
Bruce, Jack 39, 136, 549, 680, 938, 939, 1386
Bruce, Marion 1391
Bruckmann, Kyle 421, 604
Bruckner, Kai 590, 1057
Bruel, Max 126
Bruise 193
Brun, Philippe 1202, 1203
Bruna, Dario 334, 335
Brunborg, Tore 34, 71, 265, 915, 1407
Brunel, Bunny 305
Brunel, Nani Villa 305
Bruner, Stuart 764
Brunies, Abbie 16, 150, 293, 1114
Brunies, Albert 628
Brunies, George 102, 105, 125, 150, 297, 622, 710, 711, 888, 937, 947, 1075, 1327, 1328
Brüninghaus, Rainer 524, 1476, 1477
Brunious, John 76
Brunious, Wendell 78, 1070, 1500
Brunner, Eddie 272
Bruno, Daniel Garcia 908
Bruno, Jerry 455, 1501
Bruno, Jimmy 16
Bruno, Sam 793, 1162
Bruno, Tom 249, 1393
Brunod, Maurizio 446, 447
Bruns, George 487, 1058
Brunsden, Martin 332
Brunson, Al 502
Brunson, Calvin 1050
Brusiloff, Nat 398
Bruynen, Rob 690
Bryan, Mike 50, 424, 552, 575, 576, 1081, 1120, 1283, 1344, 1537
Bryant, Ben 1300
Bryant, Bobby 259, 338, 383, 656, 1304, 1517
Bryant, Bubba 871
Bryant, Cliff 85
Bryant, Freddie 676
Bryant, Freddy 913, 1214
Bryant, Lance 539
Bryant, Len 964
Bryant, Nelson 667, 999
Bryant, Ray 181, **194,** 230, 231, 262, 342, 425, 491, 553, 568, 605, 609, 669, 795, 899, 964, 1070, 1219, 1232, 1234, 1281, 1304, 1378
Bryant, Ritchie 126, 475, 604
Bryant, Robert O. 323, 1024
Bryant, Rocky 1486
Bryant, Rusty 854, 971
Bryant, Tommy 194, 425, 554, 568, 795, 1281, 1322, 1501
Bryars, Gavin 806
Bryce, Owen 1476
Bryden, Ben 1318
Bryden, Beryl 77, 1279, 1362
Bryson, Jeanie 195, 1469
Buchanan, Tony 483
Buchanan, Walter 262, 1467
Büchner, Lutz 1212
Buchtel, Forrest 694, 1133
Buck Jr, Jim 549
Buck, Tony 1241
Buckethead 296
Buckholz, Dawn 372
Buckingham, John 136, 378
Buckingham, Katisse 226
Buckley, Michael 1338
Buckley, Steve 95, 1466

Buckley, Steve and Chris Batchelor 195
Buckmaster, Paul 39
Buckner, Ken 1460
Buckner, Milt 55, **195,** 262, 338, 638, 639, 758, 759, 1344
Buckner, Teddy 228, 243, 638, 912, 913, 1104, 1521
Buckner, Thomas 7, 116, 1011, 1131
Buckwalter, Henry 680
Budbill, David 196
Budd, Tony 72
Budesa, Rick 785
Budimir, Dennis 496, 555, 633, 662, 755, 818
Budman, Vadim 60
Budway, David 1472
Budwig, Monty 222, 301, 320, 457, 469, 546, 584, 614, 634, 693, 772, 808, 820, 821, 912, 935, 936, 1038, 1082, 1131, 1141, 1144, 1230, 1231, 1239, 1245, 1248, 1304, 1307, 1404
Bue, Papa 411
Bues, Martin 841
Buettner, Peter 318
Buffington, Jimmy 64, 199, 287, 343, 369, 462, 554, 678, 679, 797, 877, 969, 1015, 1027, 1028, 1071, 1249, 1283, 1313
Buford, Lawson 1085, 1311
Bugnon, Cyrille 1420
Buhler, Heinz 1046
Buis, Joost 55, 116
Bulgarelli, Luca 536
Bulkin, Sid 482, 595, 1316, 1379
Bullen, Reggie 1373
Bullett, Bradley 1510
Bullman, Mort 715, 1283, 1445
Bullock, Belden 713, 860, 1158
Bullock, Chick 118, **196,** 218, 429, 999, 1017, 1197, 1251, 1252, 1505
Bullock, Ernie 1044
Bullock, Hiram 460, 462, 1133, 1255, 1274, 1369, 1479
Bullock, Mike 648
Bullock, Richard 441, 850
Bulman, Mort 424
Bülow, Christina von 95
Bulterman, Jack 228, 667
Bultmann, Nils 1012
Bunce, Michael 1453
Bunch, John 23, 156, 158, **196,** 243, 336, 578, 601, 626, 635, 707, 708, 849, 851, 872, 1162, 1168, 1210, 1342, 1389, 1434, 1447, 1531
Bunch, Kenji 1321
Bundock, Rolly 1139
Bunink, Floris Nico 831
Bunink, Nico 383, 1002, 1003
Bunker, Larry 50, 51, 64, 222, 319, 456, 457, 482, 490, 544, 571, 588, 627, 665, 681, 693, 716, 835, 882, 936, 1052, 1093, 1111, 1141, 1142, 1146, 1230, 1231, 1245, 1280, 1434, 1513
Bunn, Alven 828
Bunn, Jimmy 580, 595, 736, 760, 970, 1000, 1115, 1516, 1535
Bunn, Teddy 31, 99, 100, 101, 379, 429, 638, 671, 788, 853, 887, 1078, 1086, 1109, 1319, 1331
Bunn, Tony 1359
Bunnell, Jeff 850
Bunnett, Jane 197, 753, 880
Buono, Nick 763, 764, 765
Burbank, Albert 39, 76, 379, 729, 737, 882, 1037, 1079, 1104, 1224, 1436
Burbidge, Graham 77, 78, 187, 466, 1362
Burden, John 479
Burgan, Lawrence 639
Burger, Danny 389
Burger, Rob 660, 1331
Burgess, Bob 64, 84, 388, 482, 549, 694, 816, 1149, 1434
Burgess, John 74, 561
Burgess, Nancy 876
Burgess, Richard 225
Burgess, Sam 870, 1096, 1497
Burgher, Russ 815
Burk, Edward 1176
Burk, Greg 423, **197**
Burke, Al 228
Burke, Ceele 41, 1457
Burke, Chris 413, 958
Burke, David 555
Burke, Ed 705, 1505
Burke, Jerome 1326
Burke, Raymond 16, **198,** 293, 556, 711, 737, 1164, 1224
Burke, Sonny 416, 489, 506
Burke, Vinnie 299, 311, 468, 469, 601, 962, 1053, 1186
Burkert, Gene 198
Burkhalter, Ingolf 627
Burkis, Dash 937
Burley, Dan 477
Burman, Anders 27, 386, 424, 562, 615, 1030
Burn, Chris 198
Burnap, Campbell 126, 356, 443
Burnes, George 654
Burnes, Roy 578
Burness, Les 118, 1089, 1282
Burness, Roy 647
Burnet, Bob 83, 84
Burnett, Carl 201, 1142, 1143, 1144, 1405
Burnett, Hayes 917, 1359
Burnett, Joe 482, 817, 818, 1231
Burney, Herman 945
Burnham, Charles 38, 742, 1135, 1196, 1430, 1431, 1515, 1544
Burno, Dwayne 154, 240, 282, 354, 368, 376, 377, 551, 556, 569, 650, 657, 676, 677, 700, 733, 740, 779, 791, 878, 897, 1073, 1105, 1200, 1241, 1370, 1481, 1484
Burns, Billy 99
Burns, Bob 253
Burns, Dave 84, 553, 571, 605, 607, 699, 739, 755, 777, 1030
Burns, Don 929
Burns, Dwayne 603
Burns, Gust 1297
Burns, Jeanne 667
Burns, Mick 96
Burns, Ralph 199, 239, 487, 654, 692, 986, 1056, 1093, 1095, 1165, 1445, 1446
Burns, Robert 63
Burns, Roy 1281
Burns, Terry 1352
Burnside, Violet 748
BuronFosse, Marc 1538
Burr, Ellen 421, 567, 890
Burr, Jon 67, 69, 390, 593, 940
Burrage, Ronnie 75, 145, 146, 353, 361, 500, 505, 568, 700, 903, 1148, 1291, 1351, 1530, 1531
Burrell, Ben 1515
Burrell, Charles 464
Burrell, Dave 183, **199,** 730, 1018, 1059, 1060, 1062, 1172, 1290, 1297
Burrell, Duke 125, **200**
Burrell, Kenny 12, 32, 66, 170, 185, **200,** 212, 213, 231, 240, 254, 270, 360, 392, 458, 462, 471, 526, 545, 570, 571, 647, 656, 662, 669, 678, 679, 716, 726, 755, 759, 793, 794, 797, 799, 813, 867, 899, 933, 1026, 1165, 1187, 1211, 1234, 1242, 1248, 1255, 1277, 1303, 1312, 1313, 1405, 1424, 1483, 1499, 1502, 1509, 1532
Burridge, Bud 1351
Burrill, Chester 99
Burroughs, Alvin 31, 638, 654, 705
Burrowes, Roy 202, 436, 437, 1290
Burt, George 561
Burt, George and Raymond MacDonald 203
Burtis, Sam 136, 837, 892, 1005, 1008, 1095, 1210
Burton, Abraham 361, 587, 672, 1374
Burton, Gary 173, **203,** 305, 306, 519, 545, 546, 601, 768, 797, 1369, 1410, 1477
Burton, George 1173
Burton, Kim 869
Burton, Princess Patience 828
Burton, Rahn 221, 941
Burton, Roland 638
Burton, Ron 236, 827, 828, 1032, 1433
Burton, W. E. 51, 148, 263, 379, 827, 1044, 1114
Busby, Lad 70, 889
Busch, Nicholas 549
Bush, Andy 1489
Bush, Clifford 338
Bush, Derek 1512
Bush, Irv 496
Bush, Lennie 125, 158, 248, 253, 321, 370, 475, 479, 591, 672, 1199, 1414
Bushell, Colin 826
Bushell, Garvin 155, 218, 287, 355, 358, 410, 462, 488, 489, 784
Bushini, Carlos 908
Bushkin, Joe 43, 118, 119, 150, **205,** 297, 477, 504, 576, 622, 714, 734, 947, 1319, 1327, 1535
Bushler, Herb 324, 462, 1318
Bushnell, Bob 32, 43, 490, 803, 971, 1148, 1248, 1313, 1405
Busnello, Eddie 587
Busse, Henry 105
Bussmann, Nicholas 728, 1043
Buster, Bobby 1346
Buster, Eddie 32
Butacavolli, Ronnie 192, 195
Butcher, John 60, 199, **206,** 480, 921, 1007, 1008, 1334, 1440
Butcher, Stan 1190
Butler, Artie 546
Butler, Billy 32, 354, 501, 641, 759, 828, 1148, 1165
Butler, Bob 43
Butler, Frank 291, 312, 345, 527, 665, 723, 736, 862, 1016, 1072, 1142, 1146, 1316, 1479
Butler, Henry 232
Butler, Jack 602
Butler, Joseph 1436
Butler, Martin 335, 951
Butler, Rick 862
Butler, Ross 736
Butman, Igor 853
Butta, Bob 89
Butterbeans & Susie 41
Butterfield, Billy 43, 50, 63, **207,** 297, 298, 397, 417, 576, 614, 715, 1110, 1162, 1282, 1283, 1334, 1443, 1531
Butterfield, Charlie 542, 1280, 1446

Butterfield, Don 173, 212, 259, 470, 554, 678, 679, 920, 943, 1002, 1003, 1004, 1015, 1027, 1028, 1031, 1071, 1233, 1313, 1392
Butterfield, Erskine 99
Butterfield, Jimmy 243
Butterfield, Stu 912, 1192, 1492
Butterman, Lou 715
Buttmann, Nels 1012
Buttogello, Wally 108
Buttrey, Kenneth A. 203
Butts, Clyde 609
Butts, Jimmy 736, 1115, 1120, 1400, 1510
Butts, Johnny 226, 360, 674
Byam, Roger 1262
Byard, Denyce 208
Byard, Diane 208
Byard, Jaki **207,** 299, 382, 440, 449, 450, 499, 827, 828, 831, 941, 943, 973, 1003, 1004, 1005, 1066, 1171, 1215, 1217
Byars, Chris 1343
Byas, Don 31, 43, **208,** 228, 270, 424, 552, 553, 562, 576, 614, 667, 669, 698, 712, 789, 826, 853, 1066, 1109, 1110, 1120, 1178, 1198, 1353, 1443, 1510, 1521, 1537
Byassee, Lloyd 1326
Bye, Andreas 1179
Byers, Bernice 763
Byers, Billy 15, 50, 84, 155, 254, 413, 601, 646, 662, 797, 877, 976, 1024, 1071, 1074, 1094, 1233, 1248, 1281, 1313, 1445
Byers, Bryant 85, 247
Byhaug, Per 602
Bynum, Taylor Ho 165, 166, **210,** 422, 498, 1298
Byrd, Bobby 862
Byrd, Charlie **210,** 545, 694, 1119, 1402
Byrd, Donald 9, 15, 32, 133, 200, **212,** 240, 254, 255, 284, 285, 354, 469, 526, 581, 597, 605, 607, 613, 640, 641, 678, 679, 723, 761, 877, 978, 979, 1013, 1022, 1027, 1038, 1160, 1232, 1234, 1299, 1378, 1405, 1460, 1527
Byrd, Eddie 490, 803, 1537
Byrd, Gene 211, 545
Byrd, Ginny 211
Byrd, Ina Belle 748
Byrd, Joe 211
Byrd, Winston 1019, 1074
Byrne, Bill 108, 693, 694
Byrne, Bobby 42, 84, 395, 601, 1283
Byrne, Donna 1, 1171
Byrne, Ed 1054
Byrne, Pauline 1282, 1283
Byron, Don 145, 161, **213,** 216, 464, 512, 654, 657, 753, 955, 1158, 1236, 1515, 1529
Byron Sr, Don 214

C

Cabaud, Demian 542
Cabell, Marvin 1134
Cables, George 89, **215,** 240, 472, 485, 500, 505, 583, 651, 688, 797, 861, 878, 903, 1010, 1038, 1142, 1143, 1144, 1220, 1234, 1285, 1290, 1292
Cabot, John 1445
Cabral, Artie 2, 961, 962
Cabrera, Felipe 908
Cabrera, Julian 1262
Cabrera, Yosvany Terry 898
Caceres, Ernie 43, 99, 101, 156, 270, 297, 424, 552, 576, 622, 734, 889, 1110, 1252, 1327, 1388
Caceres, Pinie 622
Cadd, Ray 369, 1533
Cadena, Joe 549, 765
Cafarella, Pete 183
Café 168, 171, 426, 468, 652, 822, 891, 934, 968
Caffey, Bill 93
Cafiero, Mimmo 333, 508
Cagnolatti, Ernie 76, 77, 1224
Cagwin, Jarrod 587
Cahill, Sarah 885
Cahn, Danny 109, 483
Caiazza, Nick 43, 424, 691, 692, 937, 1110, 1388, 1537
Cain, Jackie 596, 982, 1445, 1446
Cain, Michael 131, **216,** 365, 1148
Caine, Eddie 343, 345, 413, 461, 545, 1000, 1001, 1210, 1327
Caine, Neil 335
Caine, Uri 126, 214, **216,** 399, 400, 550, 605, 660, 790, 1096, 1260
Caine, Wally 969
Caiola, Al 148, 270, 1443
Cairns, Forrie 992
Cairns, Howard 612
Cairns, John 992
Cairns, Matthew 561
Caizza, Nick 1327
Calabrese, Bucky 818
Calabrese, Luca 335, 750, 1092
Caldarell, Bart 815
Calderazzo, Gene 598, 1190
Calderazzo, Joey **217,** 117, 167, 381, 543, 943, 948, 1086, 1351, 1461, 1472
Calderell, Bart 816
Caldwell, Buddy 414, 1468
Caldwell, Chris 1490
Caldwell, Dave 1084
Caldwell, George 414
Caldwell, Happy 24, 41, 155, 297, 864, 1044, 1388
Cale, Bruce 673, 1332
Calhoun, Annabelle 263
Calhoun, Eddie 529, 760
Cali, John 105
Caliman, Hadley 1184, 1507
Caliri, Domenico 1193, 1194
Caliste, Lester 1217
Calker, Dan 1280
Calkins, Bill 752
Calkins, Susan 775
Calladine, Rachel 1096
Calle, Ed 1261
Callender, Red 42, 43, 51, 125, 199, **218,** 222, 225, 233, 271, 318, 418, 431, 482, 528, 577, 580, 588, 699, 712, 716, 736, 758, 774, 945, 1000, 1089, 1115, 1120, 1316, 1331, 1353, 1378, 1408, 1445, 1517, 1535, 1536
Callett, Lee 259, 496
Calligaris, Pierre 611
Callins, Jothan 1361
Callmer, Ingvar 781, 785
Calloway, Blanche 1201
Calloway, Cab **218,** 552, 1197
Calloway, Joe 544
Calmes, Eric 51
Calo, Joe 1211
Calogero, Pablo 137, 777, 1095
Calvert, Bob 1341
Calvert, Leon 321, 747
Calvert, Robert 1333
Calvin, Rosemary 614
Calypso Boys, The 803
Calzado, Rudy 1261, 1262
Camacho, Rene 324
Camara, Sidiki 513
Camarata, Toots 43, 83, 395, 490
Cambridge, Chris 1332
Camden, Ed 937
Cameron, Clayton 202
Cameron, Jay 86, 272, 640, 693, 1103
Cameron, John **219**
Cameron, Michael 113, 604
Cameron, Ray 847
Camgros, Armand 715
Camilo, Michel **219**
Cammack, James 761, 762, 1399
Campagano, Niclas 1264
Campbell, Aileen 203
Campbell, Arthur 379, 820, 864
Campbell, Bill 585
Campbell, Bruce 70, 248
Campbell, Brun **220**
Campbell, Chester 1483
Campbell, Chuck 1456
Campbell, Duncan 918
Campbell, Edgar 685
Campbell, Gary **220,** 1452
Campbell, Gordon 1389
Campbell, Greg 128, 1297
Campbell, Jeff 1147
Campbell, Jimmy 49, 84, 311, 395, 469, 693, 764, 817, 1186, 1322, 1527
Campbell, John **220,** 364, 556, 1409, 1499
Campbell II, John 550
Campbell, Johnny 49
Campbell, Larry 895
Campbell, Michael 1318
Campbell, Paul 92, 1457
Campbell, Pops 1113
Campbell, Roy 75, 178, **220,** 373, 422, 465, 763, 931, 1032, 1033, 1128, 1129, 1293, 1294, 1298
Campbell, Royce **221,** 1209
Campbell, Roy Jr 877
Campbell, Tommy 361, 801, 1006, 1235
Campbell, Wilbur 6, 250, 506, 606, 1352, 1465
Campbell, William 213
Campbell-Akinmusire, Ambrose 277
Campo, Toni 407
Campos, Atonio Martinez 880
Campos, Steve 819
Canada, Enric 1255
Canape, Jean-François 773
Candela, Jorge 1029
Candido (Camero) 32, 200, **221,** 434, 529, 544, 554, 596, 600, 786, 813, 1054, 1095, 1234, 1379, 1467
Candoli, Conte 64, 82, 108, **222,** 222, 231, 301, 319, 415, 482, 498, 525, 542, 544, 549, 550, 579, 580, 588, 595, 616, 656, 662, 681, 692, 720, 752, 789, 791, 808, 815, 816, 841, 936, 1024, 1037, 1054, 1093, 1111, 1140, 1141, 1142, 1184, 1230, 1231, 1247, 1248, 1280, 1281, 1445, 1446
Candoli, Pete 222, **222,** 301, 397, 525, 588, 654, 681, 689, 692, 736, 1052, 1093, 1142, 1188, 1230, 1245
Candrix, Fud 1203
Cane, Eddie 461
Canela, Carmen 1255
Canino, Frank 1046
Cannady, James 228, 229
Cannon, Gerald 451, 543, 1139, 1158, 1424, 1503, 1526
Canonge, Mario 1530
Cansfield, Tim 226
Canto, Humberto 587, 772
Cantor, Eddie 542
Cantor, Ila **223**
Cantuária, Vinicius 513
Caparone, Marc 1308
Capazuto, Nick 239

Capehart, Art 826
Capello, Carlo 1046
Capers, Bob 1262
Capers, Chris 1357, 1359
Caperton, Brooks 172
Capi, Frank 1210
Capiozzo, Giulio 1278
Caplan, Jerry 622
Capon, John 1084
Capozzo, Jean Luc 562
Capp, Bobby 183
Capp, Frank 15, 257, 497, 1038, 1111, 1139, 1140, 1165, 1180, 1181, 1230, 1366, 1434, 1478, 1540
Capp, Todd 626
Cappadocia, Rufus 493, 1196
Cappi, Dan 1445
Cappozzo, Jean-Luc 1273
Captein, Dave 1507
Caputo, Frank 855
Cara, Mancy 41
Caracchiolo, Sal 259
Caraco, Rino 927
Caratini, Patrice 202, **223**, 592, 611
Cardenas, Alexis 519
Cardenas, Steve 26, 323, 415, 625, 1049, 1176, 1544
Carder, Jason 1261, 1269
Cardew, Cornelius 29
Cardinaux, Emilie 660
Cardona, Milton 214, 323, 572, 610, 916, 934, 1006, 1257
Carelli, Gerard 1067
Carello, Joe 375
Carey, Bob 1119
Carey, Dave 918
Carey, Dick 622
Carey, Guy 105
Carey, Hugh 1484
Carey, Roger 1473
Carey, Scoops 63, 423, 686, 705
Carey, Thomas 'Mutt' 223, 784, 1103, 1104
Caribé, Mario 223, 660, 820, 1188
Carisi, John 342, 413, 455, 461, 601, 1188, 1278, 1400
Carl, Rüdiger 224, 562, 874
Carlberg, Frank 174, **224**, 1193
Carlberg, Sten 562, 615
Carle, Frankie 622
Carley, Dale 94, 1391
Carlisle, Bob 136
Carlisle, Una Mae 1458
Carlos, Jose 545
Carlquist, Fredrik 71, 223
Carls, Emmett 63, 576, 814, 815
Carlsen, Morten 391, 392
Carlson, Earl 648
Carlson, Frank 691, 692, 818
Carlson, John 422, 507, 518, 775, 1196, 1519
Carlsson, Bengt 1149
Carlsson, Frank 936
Carlsson, Lars-Göran 805
Carlsson, Olaf 49
Carlsson, Petter 1306
Carlsson, Rune 3, 126, 383, 386, 387, 457, 766, 781, 835, 897, 996, 1072, 1338, 1479, 1512
Carlsson, Ulf 27
Carlstedt, Jeremy 536
Carlton, Bud 1282
Carlton, Larry 323
Carman, Jackie 1198
Carmello, Janusz 1225
Carmen, Jack 1210
Carmichael, Hoagy 41, 106, 864, 1066, 1446
Carmichael, Judy 225
Carmona, Javier 1251
Carn, Doug 517
Carneiro, Edmundo 223
Carnemolla, Salvatore 927
Carneol, Jess 1353
Carney, Gary 946
Carney, Harry 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 490, 492, 562, 574, 628, 638, 668, 699, 705, 711, 712, 713, 714, 763, 774, 783, 1343, 1344, 1348, 1478, 1520, 1521
Carney, Jeff 1067
Carol, Judy 999
Carol, Lilyann 1445
Carole, Josie 889
Carolino, Sérgio 1263
Caron, Fern 207, 388, 1445
Carpenter, Dave 323, 448, 497, 541, 550, 961, 1084, 1146, 1452, 1513
Carpenter, Ike 1188, 1467
Carpenter, Pete 1540
Carpenter, Thelma 91, 248, 667, 1521
Carpenter, Tony 1399
Carpenter, Wingy 1406
Carr, Bob 1165
Carr, Bruno 650, 933, 934, 1165
Carr, Helen 1000
Carr, Ian 39, 125, **225**, 226, 401, 407, 531, 549, 1206, 1250, 1386
Carr, Lady Will 699
Carr, Mike 226, 1487
Carr, Richard 226
Carr, Sonny 546
Carr, Tony 219
Carranza, Django 709
Carrel, Harry 83
Carreras, Bernardo Garcia 1261
Carriere, Sid 238
Carrington, Louis 424
Carrington, Terri Lyne 149, **226**, 381, 454, 644, 844, 1032, 1086, 1105, 1145, 1274, 1296, 1515, 1516
Carrol, Dennis 176
Carroll, Baikida 7, 860, 896, 1059
Carroll, Barbara 239, 577, 664, 982, 1160
Carroll, Bill 551, 682, 1058
Carroll, Bob 84, 1457, 1458
Carroll, Charles 397, 1327
Carroll, Dennis 176, 250, 631
Carroll, Frank 355, 1353, 1443
Carroll, Greg 1189
Carroll, Jimmy 1467
Carroll, Joan 551
Carroll, Joe 552, 554
Carroll, John 228, 433, 814, 815, 1093
Carroll, Karen 377
Carroll, Mike 314
Carroll, Robert 40, 552, 704, 1197, 1198, 1319
Carroll, Roscoe 948
Carroll, Shelley 915
Carrothers, Bill 227, 279, 399, 604, 1352
Carrothers, Peg 227
Carrott, Bryan 7, 129, 221, 750, 1074, 1158, 1401
Carruthers, Earl 912, 913
Carry, Scoops 705
Carson, Big Al 413, 923
Carson, Bill 1433
Carson, Ernie 333, 474, 476, 1113
Carson, Joe 211
Carson, Tee 1342
Carstensen, Stian 1279
Carter Sr, Abubakar Alvin Benjamin 164
Carter Jr, Benjamin 164
Carter, Benny 56, 93, 184, **227**, 271, 386, 417, 423, 477, 490, 493, 528, 552, 577, 585, 638, 667, 669, 686, 699, 714, 716, 734, 736, 774, 849, 853, 945, 957, 975, 981, 986, 1089, 1093, 1151, 1156, 1283, 1343, 1353, 1378, 1458, 1476, 1477, 1521
Carter, Betty 194, **231**, 1170
Carter, Bill 1377
Carter, Bob 395, 413, 455, 544, 1093, 1314, 1388, 1445, 1446
Carter, Bruce 871
Carter, Chuck 818, 1517
Carter, Chuggy 676, 1008
Carter, Clifford 460
Carter, Daniel 183, 221, **231**, 1127, 1128, 1293, 1294, 1393
Carter, Dick 461, 865
Carter, Don 622, 1327, 1334
Carter, Fred 818
Carter, Jack 99, 943
Carter, James 146, **232**, 246, 310, 586, 644, 683, 752, 951, 965, 1173, 1424, 1486
Carter, John 120, **233**, 253, 610, 1373
Carter, Juanelda 271
Carter, Kent 28, 57, 139, 154, **233**, 370, 533, 775, 805, 855, 856, 1246, 1333, 1342
Carter, Kevin 232
Carter, Lance 1515
Carter, Les 39
Carter, Lou 395
Carter, Nigel 401, 549, 1489
Carter, Pete 1225
Carter, Rashaan 942
Carter, Ray 748
Carter, Regina 87, **234**, 372, 860, 914, 982, 1349, 1515
Carter, Robert 1333
Carter, Ron 9, 12, 22, 33, 66, 67, 68, 79, 80, 84, 113, 128, 173, 201, 207, 208, 213, **234**, 246, 256, 264, 265, 273, 283, 303, 308, 345, 346, 347, 348, 349, 369, 382, 384, 389, 414, 440, 461, 470, 495, 510, 511, 513, 527, 546, 568, 584, 607, 615, 641, 643, 644, 653, 655, 659, 669, 687, 688, 721, 727, 732, 740, 755, 768, 775, 797, 798, 827, 829, 852, 861, 866, 871, 876, 877, 899, 927, 934, 947, 949, 950, 969, 1019, 1026, 1028, 1037, 1040, 1054, 1136, 1138, 1149, 1170, 1199, 1217, 1235, 1245, 1258, 1277, 1285, 1290, 1295, 1296, 1307, 1313, 1376, 1402, 1426, 1427, 1462, 1463, 1469, 1502, 1512, 1532, 1541
Carter, Viv 869
Cartwright, George 1088
Cartwright, Paul 1081
Caruso, Beppe 468, 535, 1419
Carver, Dwight 817, 818
Carver, Wayman 228, 488, 489, 734, 803, 1476
Carvin, Michael 75, **236**, 415, 537, 911, 980, 1351
Cary, Dick 43, **236**, 297, 298, 395, 476, 780, 947, 970, 1315, 1327, 1365
Cary, Marc 525, 617, 649, 658, 895, 1185, 1503
Casadei, Fred 1018
Casale, Bill 421, 567
Casales, Mayra 914, 915
Casa Loma Orchestra 62, **236**
Casamenti, Al 1027, 1028, 1501
Casano, Joe 819
Casati, Giampaolo 138
Cascales, Jack 552
Cascaro, Jeff 944
Casdas, Elly 34
Case, Russ 574, 715

Casey, Al 43, 63, 122, 184, 209, 228, 238, 337, 374, 424, 628, 638, 667, 668, 705, 707, 714, 715, 788, 987, 1078, 1279, 1344, 1457, 1458, 1521
Casey, Bob 297, 298, 622, 788, 947, 1252, 1327
Casey, Floyd 803, 1504, 1505
Cash, Bernie 1460
Casimir, Sam 386
Casino, Del 83
Casino, Vincent 1204
Cass, Vincent 198
Cassano, Sam 555
Cassard, Jules 937
Casserley, Lawrence 1124, 1125, 1126, 1253
Castagnino, Bill 693
Castaldo, Charlie 576
Castaldo, Lee 1282, 1388
Castellanos, Gilbert 259
Castelli, Marco 921
Castellucci, Bruno 1395
Castellucci, Stella 1408
Castiglione, David 516
Castin, Sammy 1101
Castle, Ben 453, 532, 533
Castle, Boots 1521
Castle, Dave 1347
Castle, Geoff 39, 225, 280
Castle, Lee 396, 397, 576, 1282, 1283, 1388
Castleman, Jeff 438
Castri, Furio Di 508, 548, 940, 1163, 1193, 1433
Castrillo, Eguie 1158
Castro, George 1405
Castro, Joe 222, 418
Castro, Lenny 1255, 1517
Castro, Nelson Serra De 1018
Castronari, Mario 367, 868, 1215, 1216, 1509
Castro-Neves, Oscar 426, 546, 841, 1517
Caswell, Cass 126
Cat 18
Catalano, Bill 571
Catalano, Billy 817
Catalano, Frank **237**, 362
Catalyne, Joe 1388
Catchings, John 1385
Catchpole, Nathaniel 1183
Cater, Pete 1225
Cathcart, Carter 1008
Cathcart, Dick 504
Cathcart, Jack 1283
Catherine, Philip 68, **237**, 308, 327, 404, 583, 591, 592, 921, 938, 1101, 1102, 1163
Catingub, Matt 108, 850
Catini, Clem 401
Catlett, Buddy 44, 56, 272, 492, 517, 571, 797, 1486
Catlett, 'Big' Sid 31, 42, 43, 63, 100, 101, 102, 123, 209, 228, **238**, 297, 329, 423, 424, 431, 489, 552, 576, 628, 638, 648, 667, 668, 686, 705, 714, 715, 734, 788, 887, 1066, 1078, 1109, 1110, 1198, 1210, 1275, 1328, 1377, 1443, 1477, 1520, 1521, 1535
Cato, William 667, 1044
Caton, Lauderic 1066
Caton, Roy 693
Catron, Jessica 421, 567
Cattano, Tony 1018
Caturegli, Alex 1203
Caulder, Albert 938
Cauldwell, Happy 41
Causey, Hayden 764
Cauzard, André 1203
Cavaleri, Tiziana 1092
Cavalière, Bernie 1203
Cavallanti, Daniele 750
Cavallaro, Armand 497
Cavallaro, Mario 535
Cavalli, Pierre 591, 615
Cavanaugh, Dave 1089
Cavanaugh, Inez 528, 853, 1198
Cave, Jay 661
Cave, John (Jack) 184, 577, 818, 1089
Cave, Norman 1190
Cavelli, Larry 693
Cavera, Katie 579
Cavicchiolo, Romano 239, 258, 1396
Cawley, Tom 8, 371, 533, 608, 1096
Cayette, Roland 551
Caymmi, Dori 154, 727
Cazzola, Gianni 533, 534, 940, 1278
CBS Orchestra 457
Ceccarelli, André 170, **238**, 371, 587, 859, 1163
Cecchetto, Roberto 1193, 1194
Cecil, Malcolm 546, 607, 629, 776, 1276
Cecil, Tommy 414, 1195
Cederberg, Mattis 5, 49
Cedras, Tony 660, 1515
Cedric, Gene 100, 257
Celea, Jean-Paul 851, 977
Celestial, Samarai 704
Celestin, Oscar 'Papa' **238**
Centazzo, Andrea 856
Centeno, Francisco 76, 713
Centeno, Herbert 89
Centis, Gabriele 921, 922
Centobie, Bujie 150, 1328
Centro, Vic 1084
Cepeda, William 406, 1257
Cerino, Sandro 473, 1106
Ceroli, Nick 250, 251, 514, 818, 1038, 1304
Ceroni, Raoul 533
Cerri, Franco 64, 66
Cervantes, Bill 207
Cervenka, Ken 543
Cespedes, Bobbi 1263
Cevasco, Adalberto 79
Cevikce, Sila **239**
Chabaud, Jean 1202
Chace, Frank 39, 753
Chadbourne, Eugene 14, 111, 112, 137, 1373, 1542
Chaffe, Barbara 1543
Chaiken, Jules 1540
Chaikin, Jules 496, 662, 1517
Chaillou, Maurice 667, 1202
Chaix, Henri **239**, 258, 1316, 1396
Chalkin, Jules 1540
Chalmers, Duncan 1362
Chaloff, Serge 50, **239**, 413, 692, 1160, 1165, 1188, 1443
Chalot, Michel 1500
Chamberlain, Dave 82, 371, 608, 814, 1077
Chamberlain, Matt 989
Chamberlain, Ronnie 889
Chambers, Dave 1488
Chambers, Dennis 80, 114, **240**, 977, 978, 1274, 1340, 1396
Chambers, Elmer 685
Chambers, Henderson 32, 35, 42, 63, 92, 270, 628, 705, 715, 1248, 1283, 1502
Chambers, Jeff 762, 957, 1026, 1245
Chambers, Joe 33, **240**, 303, 347, 509, 676, 687, 702, 732, 733, 739, 740, 1059, 1073, 1217, 1289, 1296, 1451, 1539, 1541
Chambers, Paul 9, 10, 11, 32, 66, 175, 200, 208, 212, **240**, 254, 255, 284, 285, 286, 287, 319, 320, 341, 342, 343, 344, 345, 393, 403, 419, 461, 462, 514, 516, 526, 568, 580, 588, 596, 606, 641, 649, 665, 675, 678, 679, 690, 720, 723, 755, 786, 792, 796, 813, 877, 894, 976, 978, 979, 1009, 1013, 1026, 1027, 1028, 1039, 1070, 1072, 1142, 1148, 1170, 1178, 1186, 1196, 1232, 1233, 1242, 1255, 1295, 1350, 1378, 1390, 1460
Chambers, Wally 349
Chamblee, Eddie 195, 262, 1467
Chambon, Xavier 55
Chamzyryn, Gendos 741
Chan, Jeff 863
Chance, James 8
Chancey, Vincent 7, 131, 137, 152, 1059, 1095, 1222, 1318, 1359, 1421
Chancler, Leon Ndugu 170, 279, 642, 643, 1184, 1475
Chandler, Gary 1468
Chandler, Jess 807
Chandler, Mark 1250
Chandler, Wayne 1493
Chandramouli, B. N. 944
Chaney, Jack 577
Chanson, Dominique 497
Chant, Tom 1183
Chantrain, Raymond 1203
Chapin, Earl 343, 461, 797, 969, 1313
Chapin, Jen 660
Chapin, Thomas 117, 129, **241**, 1063, 1134, 1240
Chapman, Atlee 1517
Chapman, David 1165, 1171
Chapman, Harry 591
Chapman, John 291, 377
Chapman, Paul 395, 714, 1264
Chappell, Gus 758, 816, 1467
Chappelle, Juanita 1456
Chaput, Roger 591, 1202, 1203, 1326, 1483
Chard, Verona 919
Charig, Marc 176, 358, 362, 905, 906, 997, 1105, 1403, 1404, 1417
Charlap, Bill 104, 158, **241**, 270, 368, 511, 585, 636, 697, 982, 1149, 1226, 1260, 1320, 1350, 1436, 1501, 1528
Charles, Amédée 1202
Charles, Buddy 1328
Charles, David 80, 330
Charles, Denis **242**, 461, 855, 872, 941
Charles, Dennis 74, 75, 186, 855, 856, 871, 881, 925, 941, 1032, 1127, 1234, 1305, 1379, 1380
Charles, Dennis (*d*). 151
Charles, Franck 1234
Charles, Huss 242
Charles, Neil 445, 1515
Charles, Ray 1074, 1424
Charles, Teddy 173, **242**, 342, 517, 557, 595, 899, 920, 1001, 1002, 1003, 1025
Charles, Vince 17, 215
Charles, Xavier 206
Charlston, Erik 1067
Charlton, Eddie 27
Charlton, Lee 614
Charmasson, Rémi 242, 772, 773
Charmier, Jean-Marc 746
Chartrand, Pat 765
Chase, Bill 693, 694, 817
Chase, Tommy **243**
Chase, Wilder 937
Chastenier, Frank 565, 690, 851, 1057
Chatham, Doc 372
Chatman, Christine 31
Chatterjee, Amit 1539, 1540
Chatterjee, Samir 310, 1240
Chattin, Bill 632, 1046
Chauliac, Leo 1203
Chaurasia, Hariprasad 978
Chautemps, Jean-Louis 65, 497, 1302, 1397, 1398
Chaviano, Ruben 473

Cheatham, Doc 70, 218, 228, **243,** 258, 329, 357, 555, 698, 707, 715, 779, 933, 1353, 1354, 1375, 1521
Checchi, Leo 1445
Cheek, Chris 6, 131, 224, **244,** 517, 625, 1048, 1049, 1064, 1139, 1199, 1545
Cheek, Cort 1259
Cheek, Robert 724
Cheever, Russ 525
Cheifetz, Sam 397
Cheikes, Mac 396, 397
Cheito 1261
Chekasin, Vladimir 522, 853
Chelf, Bill 1031
Chen, Sisi 216
Chen, Susan 954
Chen, Tao 216
Chen, Ton Qiang 216
Cherico, Gene 14, 203, 368, 369, 545, 1090
Cherico, Vince 328, 964
Chéron, Henri 1500
Chéron, Paul 1500
Cherry, Don 74, 136, 138, **244,** 266, 274, 275, 286, 377, 412, 533, 623, 641, 743, 775, 855, 911, 938, 1096, 1234, 1288
Cherry, Ed 406, 555, 750, 1401
Cherry, Mocqui 245
Cherry, Ricky 246
Cherry, Vattel 538, 1302
Cherry, Vivian 483, 1468
Chescoe, Laurie 1469
Chessman, Pritchard 155
Chester, Brian 1490
Chester, Don 1328
Chestnut, Cyrus 183, 232, **246,** 270, 649, 659, 965, 1050, 1167, 1466
Chevalier, Christian 209
Chevallier, David 223
Chevillon, Bruno 96, 408, 497, 735, 773, 1174, 1193, 1272, 1273
Chevrolet, Joe 368
Chew, Raymond 1468
Chiasson, Warren 384
Chibah, Reiad 832
Chiboust, Noël 272, 667, 1202, 1203
Chicago Gospel Voices 888
Chicco, Renato 118
Chicoy, Jorge 1261
Chiffoleau, Fred 908
Childers, Bryan 1354
Childers, Buddy 85, **247,** 271, 482, 498, 525, 814, 815, 816, 1000, 1111, 1367
Childs, Billy 57, **247,** 597, 733, 787, 903, 914, 1284, 1468, 1469
Chilton, John 991, 1422
Chilver, Pete 1276
Chiodini, John 108, 195, 364, 726
Chirillo, James **48,** 336, 579, 748, 909, 1149, 1225, 1260, 1292, 1352, 1500, 1501
Chisholm, George 70, 187, 228, **248,** 355, 667, 889, 1457
Chisholm, Hayden 565, 1526
Chittison, Herman 42, 63, **248,** 272, 1504, 1505, 1516
Chivily, Pete 817, 818
Choi, Jennifer 742, 1311, 1544
Chomer, Roger 1202
Chopek, Stephen 738
Choulai, Aaron 248
Christensen, Anders 123, 375, 781, 1049, 1431, 1493
Christensen, Erling 818, 1479
Christensen, Jon 21, 71, 330, 523, 621, 751, 769, 841, 846, 901, 1193, 1250, 1317, 1336, 1337, 1338, 1339, 1410, 1411, 1451, 1476
Christensen, Søren 1525
Christensen, Tom 719, 892, 909, 1063
Christi, Ellen 249, 520, 1032
Christian, Buddy 56, 99, 947, 1089, 1319, 1504
Christian, Charlie 249, 552, 575, 576, 638, 780, 1020
Christian, David 1314
Christian, Emil 556, 1100
Christian, Jodie 33, **250,** 506, 544, 573, 631, 655, 880, 1012, 1107, 1352
Christian, Lillie Delk 798
Christian, Ruth 671
Christians, Buddy 50
Christiansen, Corey 250, 1450
Christiansen, Svein 751, 781
Christianson, Bengt 21
Christianson, Mike 696
Christie, Ian 102, **250,** 475, 918, 1055, 1484
Christie, James 1101
Christie, Keith 70, 102, 125, 475, 632, 652, 674, 918, 1414, 1422
Christlieb, Don 251
Christlieb, Pete 108, 109, **250,** 319, 550, 720, 850, 878, 939, 961, 1094
Christman, Gene 933
Christmann, Günter 251, 515, 562, 618
Christoffersen, Jacob 114, 647, 1431, 1432
Christophe, Pierre 691
Christopher, Evan 681, 813, 1454
Christy, June 251, 815, 816, 818
Chrome Strings 658
Chrupcala, Mac 1
Chudoba, John 362
Churchill, Pete 252, 533
Churchill, Savannah 228, 913
Chycoski, Arnie 520, 967
Ciancaglini, Pietro 150, 333, 559
Cianci, Andrea 927
Cianciarulo, John 388
Ciarvadone, Joe 943
Ciashine, Ned 1377
Ciavardone, Joe 1171
Cicalese, Andy 1445
Cicalese, Angelo 577
Ciccarone, Rocky 1268
Cicero, Dustin 1517
Cifelli, Barbara 252
Cifelli, Jim 252
Cifuentes, Enrique 1029
Cikada String Quartet 34, 1370
Cilio, Gioconda 318, 927, 1018
Ciminelli, Giancarlo 473
Cincinnati Symphony Orchestra 191
Cinelu, Mino 21, 312, 351, 361, 454, 468, 873, 995, 1174, 1196, 1390, 1515
Cioe, Crispin 1256
Ciotti, Louis 85, 681
Cipelli, Roberto 508
Cipriano, Gene 347, 1024
Circle 253
Cirillo, James 1352
Cirillo, Wally 786, 865, 920
Civello, Chiara 995, 1169
Civil, Alan 549
Cizeron, Maurice 1202
Claes, Johnny 248, 1322
Clahar, Patrick 773, 1515
Claiborne, Deszon X. 38
Clais, Georges 1203
Clancy Hayes' Washboard Five 1472
Clapton, Eric 1256
Clare, Alan 253
Clare, Kenny 255, 1276
Clarinet Summit 253
Clarinet Trio 253
Clark, Babe 545, 1313
Clark, Bill 209, 553, 885, 1075, 1286, 1536, 1537, 1540
Clark, Bob 816, 1517
Clark, Buck 733
Clark, Buddy 319, 466, 482, 549, 550, 574, 588, 720, 791, 820, 933, 1054, 1082, 1111, 1139, 1230, 1434, 1513
Clark, Charles 6, 767
Clark, Charlie 148
Clark, Curtis 74, 111, **253,** 1058
Clark, David 810
Clark, Dick 228, 574, 847, 937, 1056, 1282, 1334, 1520
Clark, Garnet 1202
Clark, George 1316
Clark, Gregory 923
Clark, Harold 228, 229
Clark, Henry 798
Clark, James 1468
Clark, Jim 943
Clark, Joe 379, 455, 784
Clark, John 137, 352, 419, 465, 549, 679, 778, 831, 909, 1019, 1043, 1052, 1054, 1250, 1274, 1275, 1320, 1335, 1343, 1427
Clark, Joseph 'Red' 379, 455
Clark, June 428, 1319
Clark, Kevin 923
Clark, Larry 942
Clark, Lawrence J. 20, 651
Clark, Mike 123, 642
Clark, Neil 1491
Clark, Pete 24, 42, 430, 488, 715, 803, 1476, 1521
Clark, Ralph 108
Clark, Sonny 175, 239, 242, **254,** 257, 319, 581, 595, 596, 598, 599, 606, 716, 800, 979, 1038, 1141, 1186, 1233, 1247, 1248, 1404, 1502
Clark, Spencer 626, 1252, 1433, 1447
Clark, Terry 1155
Clark, Thais 1496
Clarke, Arthur 113, 755, 777, 793
Clarke, Bob 187
Clarke, Buck 642, 757, 1313
Clarke, Buick 262
Clarke, Chuck 1505
Clarke, Frank 70, 652, 1422
Clarke, George 354, 796, 1316
Clarke, Joe 1103
Clarke, Kenny 10, 11, 32, 63, 91, 100, 102, 180, 200, 209, **254,** 255, 270, 319, 340, 341, 342, 392, 413, 415, 424, 469, 489, 553, 581, 587, 588, 591, 592, 601, 627, 668, 670, 671, 714, 715, 730, 754, 755, 772, 786, 787, 799, 836, 886, 907, 920, 954, 962, 1001, 1014, 1020, 1022, 1025, 1030, 1038, 1069, 1072, 1117, 1119, 1154, 1170, 1176, 1178, 1179, 1232, 1302, 1398, 1443, 1486, 1498, 1501, 1537
Clarke, Les 1210
Clarke, Neil 529, 1491
Clarke, Pete 793, 1197, 1198, 1343
Clarke, Richard 329, 714
Clarke, Selwart 275, 867, 1539
Clarke, Stanley 79, 170, 304, 305, 546, 582, 583, 644, 688, 1207, 1208, 1235, 1259, 1428
Clarke, Terry 124, 157, 375, 520, 603, 629, 630, 646, 701, 967, 968, 987, 1084, 1205, 1226, 1239, 1375
Clarke, Vince 963

Clarke-Boland Big Band 255
Clarkson, Jeff 1139
Clarvadone, Joe 693
Clarvis, Paul 195, **256,** 870, 903, 1085, 1291, 1355, 1412
Classical Jazz Quartet 256
Classic Jazz Collegium Orchestra 355
Claude Gousset 358
Claudia Quintet 256
Clausen, Bent 391, 392
Clausen, Thomas 121, 173, **256,** 338, 503, 583, 729, 760, 1239, 1525
Claxton, Andrew 663
Claxton, Rozelle 753
Clay, Henry 424
Clay, James 257, 1010, 1026
Clay, John 1304
Clay, Omar 982, 1318
Clay, Shirley 40, 329, 573, 704, 705, 724, 798, 1197
Clayborn, Darrell 441
Clayton, Buck 62, 90, 91, 155, 206, 209, **257,** 434, 477, 574, 668, 669, 711, 714, 715, 716, 734, 736, 763, 1110, 1117, 1186, 1248, 1252, 1319, 1400, 1445, 1479, 1483, 1520, 1521, 1535, 1537
Clayton, Gerald 521
Clayton, Jay 6, **258,** 864
Clayton, Jeff 202, 259, 360, 427, 656, 1499
Clayton, Jimmy 645
Clayton, Joe 80, 871
Clayton, John 93, 185, 259, 493, 521, 755, 843, 844, 981, 1280, 1523
Clayton Jr, John 185, 914, 987
Clayton, Josh 185
Clayton, Leon 8, 9
Clayton Brothers 259
Clayton–Hamilton Jazz Orchestra 259, 844
Cleaver, Gerald 38, 197, **259,** 313, 443, 893, 931, 945, 972, 1012, 1042, 1098, 1135, 1229, 1254, 1294, 1311, 1372, 1430, 1452, 1463
Clemendore, Rupert 21, 781, 782, 1250
Clement, Dawn 1184
Clements, Carl 826
Clements, Richard 709, 1301
Clemmons, Bob 1047
Clerc, Olivier 772
Cles, Louis 1188
Cless, Rod 710, 788, 888, 1319, 1388
Cleveland, Jimmy 10, 35, 48, 201, 212, 231, **259,** 299, 338, 342, 343, 383, 455, 461, 462, 469, 470, 482, 568, 607, 615, 726, 755, 777, 786, 794, 797, 798, 877, 899, 976, 993, 1003, 1009, 1023, 1027, 1031, 1103, 1138, 1160, 1165, 1179, 1187, 1211, 1233, 1234, 1248, 1249, 1303, 1313, 1346, 1398, 1467
Cleveland Chamber Symphony 986
Clevenger, Dave 943
Cleyndert, Andy 82, 243, 281, 405, 691, 814, 868, 929, 1077, 1180, 1331, 1389, 1415, 1482, 1483, 1524
Cliff, Dave 8, 9, 16, **260,** 267, 371, 523, 636, 879, 918, 919, 954, 962, 1422, 1435, 1499, 1500
Cliff, Walter 731
Clifford, Henry 377
Clifford, Winston 99, 182, 540, 832, 914, 1096, 1190, 1308, 1325
Clift, Mick 294
Clifton, Bill 780, 1388
Cline, Alex 109, 120, **260,** 261, 421, 537, 565, 566, 610, 890, 1452
Cline, Jeff 1108
Cline, Nels 28, 109, 120, 260, **261,** 537, 566, 567, 890, 1243, 1310, 1452, 1544
Clohesy, Matt 749, 780, 811
Clow, Irma 1095
Clown Revisited 262
Clowsey, Peter 464
Clusone 3 262
Clute, Pete 551, 1058, 1533
Clyde Valley Stompers, Ian Menzies & His 992
Clyne, Jeff 28, 39, 103, 225, 360, 539, 549, 673, 674, 726, 747, 750, 905, 1073, 1206, 1332, 1342, 1414, 1416
Coan, Jack 441
Cobb, Alfred 434
Cobb, Arnett 195, **262,** 338, 605, 638, 752
Cobb, Bert 1097, 1103
Cobb, Jimmy 10, 12, 13, 22, 48, 86, 122, 127, 146, 200, 212, 240, 262, **263,** 263, 273, 284, 285, 286, 343, 344, 393, 404, 421, 491, 506, 507, 568, 569, 570, 597, 611, 723, 795, 798, 813, 871, 966, 1026, 1027, 1028, 1074, 1085, 1142, 1172, 1195, 1295, 1307, 1350, 1402, 1467, 1523
Cobb, Junie C. 379, 1085, 1114, **263**
Cobb, Morty 1104
Cobbs, Al 43, 759, 913, 999
Cobbs, Call 54, 712
Cobbs, John 416
Cobey, Bill 937
Cobham, Billy 27, 33, 113, 234, **264,** 308, 347, 348, 349, 659, 732, 922, 976, 1299
Cobo, Xavier 907
Coburger, Gabriel 619
Coburn, Alec 963
Cochran, William 'Bugs' 1355, 1356
Cochrane, Michael 265, 1067, 1212, 1460
Cocks, Rachel 480
Cocuzzo, Joe 364, 968, 1168, 1352, 1501
Coda 1314
Codjia, Manu 1394, 1420
Codona 266
Codrington, Ray 655
Cody, Bill 501
Cody, Chris 266
Coe, Gene 92, 93, 1540
Coe, Tony 39, 77, 125, 177, 187, 225, 248, 255, **266,** 326, 445, 466, 467, 531, 653, 674, 833, 834, 918, 963, 1389, 1414, 1416, 1435, 1524
Coelho, Tisza 76
Coffee, Denny 250, 316
Coffman, Don 327
Coffman, Tim 362
Coggins, Gil 285, 340, 341, 402, 978
Coghill, Tommy 933
Cohen, Anat 6, 76, 898
Cohen, Avishai 132, **267,** 306, 307, 357, 463, 527, 713, 1145, 1238, 1301
Cohen, Avishai E. 6, 52, **268,** 468, 897, 898, 1544
Cohen, Ben 475
Cohen, Frank 779
Cohen, Gil 462, 601
Cohen, Greg 276, 336, 399, 400, 415, 420, 611, 612, 626, 748, 992, 1140, 1141, 1225, 1256, 1260, 1350, 1389, 1454, 1542, 1543, 1544, 1545
Cohen, Joe 849
Cohen, Leonard 644
Cohen, Marc 1351
Cohen, Paul 93, 228, 492, 1283, 1391
Cohen, Porky 84, 1283
Cohen, Rachel 1318
Cohen, Ray 1388
Cohn, Al 15, 50, 115, 173, 196, 231, 239, **268,** 299, 327, 341, 413, 415, 482, 498, 514, 543, 601, 668, 692, 694, 716, 752, 786, 789, 797, 831, 968, 1053, 1160, 1162, 1188, 1249, 1283, 1303, 1342, 1443, 1445
Cohn, Joe 23, 115, **269,** 364, 539, 601, 606, 1141, 1343, 1486
Cohn, Michael 1300
Cohn, Mitch 1428
Cohn, Sonny 92, 93, 94, 250, 491, 492, 755, 1031
Cohn, Steve 269
Cohn, Zinky 1085, 1311
Cohran, Phil 1355, 1356, 1358
Coile, James 441
Coke, Alex 170
Coker, Charles 796
Coker, Dolo 320, 417, 1142
Coker, Henry 92, 228, 254, 328, 491, 552, 698, 758, 760, 799, 1000, 1056, 1278, 1486, 1517
Coker, Jerry 693, 1165
Cola, George 'Kid Sheik' 269, 455, 729
Cola, Sadie Goodson 1496
Colaiuta, Vinnie 80, 460, 644, 825, 924, 961, 978, 1255, 1340
Colam, Simon 1416
Colaneri, Buddy 849
Colbeck, Ric 730
Colbert, Melrose 705
Colbourne, Randall 494
Colby, Mark 483, 939
Cole, Aleta 648
Cole, Anthony 610, 1218
Cole, Bill 295, 884, 958
Cole, Cozy 24, 43, 44, 62, 63, 118, 123, 125, 209, 218, 219, 257, **269,** 297, 329, 423, 424, 477, 488, 504, 552, 576, 614, 638, 668, 686, 711, 714, 715, 716, 796, 937, 1044, 1078, 1281, 1316, 1344, 1388, 1477, 1505, 1520, 1521, 1537
Cole, Dick 814
Cole, Donald 670, 999, 571
Cole, Eddie 271
Cole, Freddy 18, **270,** 822, 1095, 1469
Cole, Geoff 295, 605, 884
Cole, Gus 1445
Cole, June 686, 1202
Cole, Lionel 270
Cole, Maria 271
Cole, Martin 729
Cole, Nat 271, 638, 774, 815, 816, 1535, 1536, 1537
Cole, Richie 272, 1210, 1211
Cole, Robert 1197
Cole, Rupert 42, 1197, 1505
Cole, Teddy 40, 63, 423
Colella, Jeff 1452
Coleman, Andrea 871
Coleman, Anthony 1068, 1311, 1542, 1543, 1544
Coleman, Bill 102, 196, 228, 230, 271, **272,** 423, 704, 714, 947, 1197, 1202, 1251, 1279, 1456, 1457, 1477, 1483, 1510, 1521
Coleman, Cecilia 328, 839
Coleman, Dave 716
Coleman, Davis 937
Coleman, Denardo 276, 994
Coleman, Earl 31, 32, 724, 970, 1069, 1115, 1120, 1232
Coleman, Fitzroy 1422
Coleman, Gary 600

Coleman, George 66, **273**, 345, 363, 414, 640, 641, 761, 762, 792, 813, 899, 919, 1040, 1134, 1138, 1219, 1220, 1299, 1351
Coleman, Gloria 317, 1532
Coleman, Ira 18, 153, 481, 644, 947, 1350, 1370, 1484
Coleman, James 648
Coleman, Jamie 1183
Coleman, Jerry 364
Coleman, Matt 532
Coleman, Montez 617, 1201, 1471
Coleman, Oliver 687, 705, 1066
Coleman, Ornette 138, **273**, 851, 886, 980, 994
Coleman, Steve 21, **277**, 649, 654, 718, 895, 1059, 1169, 1218, 1515
Coles, Bill 1443
Coles, Dominic 104
Coles, Edward 99
Coles, Johnny 22, 32, 175, 201, **278**, 343, 345, 439, 461, 462, 641, 656, 884, 958, 1004, 1031, 1136, 1138, 1217, 1254, 1318, 1467
Coles, Norman 327
Coles, Ronnie 1190
Colianni, John 22
Colier, Ralph 434
Colin, Lois 1285
Colina, Michael 1255
Collazo, Julio 500, 554, 1262
Collective 4tet 278
Collett, Dave 125, 126
Collett, Frank 108, **278**, 550, 1304
Collett, Lee 236
Collette, Buddy 145, 218, 222, 229, **278**, 347, 555, 557, 588, 629, 632, 633, 681, 689, 820, 933, 1003, 1089, 1247, 1304, 1517
Collette, Dan 1095
Colley, Dallas 353
Colley, Scott 126, 127, 149, 241, 247, **279**, 302, 330, 331, 503, 629, 630, 695, 703, 721, 811, 822, 826, 841, 895, 943, 957, 966, 1064, 1105, 1106, 1147, 1175, 1176, 1213, 1226, 1229, 1238, 1288, 1305, 1306, 1307, 1351, 1485, 1538
Collie, Max 280
Collier, Cecil 'Kid Haffey' 268, 1303
Collier, Earl 814
Collier, George 1460
Collier, Graham 280
Collier, Jack 70
Collier, Ralph 576, 815
Collier, Robert 595
Colligan, George 28, 73, 98, 214, **282**, 293, 614, 684, 779, 839, 881, 967, 1147, 1169, 1171, 1185, 1193, 1374, 1396, 1503
Collignon, Médéric 1098, 1273
Collins, Addison 576, 577
Collins, Albert 1543
Collins, Bob 188, 1404
Collins, Booker 826, 1510
Collins, Burt 54, 113, 601, 693, 1009, 1138
Collins, Cal 578, 634, 946
Collins, Dave 226
Collins, Dennis 914
Collins, Derek 70
Collins, Dick 188, 254, 693, 1165, 1404
Collins, H. 576
Collins, Howard 455, 670, 887, 1249
Collins, Jay 52, 119, 898, 1343, 1390
Collins, Jerry 694
Collins, John 63, 229, 254, 272, 337, 340, 413, 423, 433, 489, 552, 596, 652, 668, 714, 755, 758, 789, 793, 1109, 1304, 1344, 1376, 1379, 1443
Collins, Junior 340, 1052
Collins, Lee 223, 798, 1044
Collins, Pat 421
Collins, Paul 119
Collins, Rudy 554, 797, 933, 1031, 1108, 1165, 1532
Collins, Shad 90, 91, 155, 218, 219, 228, 270, 271, 337, 372, 552, 704, 714, 715, 734, 1184, 1188, 1483
Colman, Andrew 1292
Colman, Mat 281
Cologne Radio Orchestra 868
Colombier, Michel 1134
Colombo, Eugenio 750, 1091
Colombo, Lou 327, 622, 780, 961, 962
Colon, Frank 414, 1343
Colot, Paul 1203
Colpitts, Jamie 148
Colson, Steve Adegoke 325
Colton, Dave 1211
Coltrane, Alice 283, 291, 292
Coltrane, John 10, 32, 200, 240, 254, 283, **284**, 328, 341, 342, 343, 344, 384, 402, 436, 526, 552, 606, 712, 723, 755, 877, 1020, 1021, 1022, 1232, 1249, 1378, 1380, 1454
Coltrane, Oran 283, 291
Coltrane, Ravi 20, 128, 279, 283, **293**, 982, 1016, 1051, 1056, 1169, 1472
Colucchio, Mike 413, 424, 1343
Colucci, Tony 100, 398, 864, 1081, 1101, 1353, 1446
Coluccio, Rocky 388, 397
Columbus, Chris 43
Colvard, Jim 203
Colville, Randy 564, 1080
Colyer, Bill 250, 294, 316
Colyer, Ken 250, **293**, 316, 883, 884
Combatelli, Palmer 1388
Combelle, Alix 228, 272, 667, 796, 1202, 1203
Combelle, Philippe 497, 587, 1394
Combine, Buddy 764
Combs, Larry 932
Comegys, Leon 155, 553, 1219
Comer, Austin 554
Comer, Chris 645
Comfort, Joe 271, 417, 466, 638, 765, 1035, 1160, 1499
Comins, Dan 1326
Company 296
Compo, Charles 722
Conaway, Sterling 1326
Conception, Ray 553
Concini, Viva de 38
Conde, Eddie 75
Condit, Rich 819
Condon, Chick 1081
Condon, Eddie 41, 118, 150, **297**, 329, 336, 504, 588, 622, 788, 796, 889, 947, 1017, 1327, 1388, 1456, 1457
Condon, Les 125, 321, 653, 674, 1414
Condouant, André 358
Conference Call 298
Conger, Al 71, 586
Conger, Larry 710, 1113
Coniff, Ray 780
Conigliaro, Joe 423, 848, 1092
Coniglio, Wayne 791
Conlon, Frank 1379
Conly, Sean 81, 660, 750, 1374
Conn, Mike 765
Connell, Bill 1437
Connell, Will 1371
Connell Jr, Will 1127, 1298
Connelly, Peggy 525
Conner, Chris 85
Connick Jr, Harry 948, 952
Conniff, Ray 118, 270, 1283
Connor, Chris 298
Connor, Ray 554
Connors, Bill 140, 304, 523, 1184, 1207
Connors, Chuck 436, 437, 438, 439, 492, 554, 712, 774, 1348, 1391
Connors, Gene 243
Connors, Mike 548
Connors, Norman 1259
Connors, Roland 639
Conquest, Leena 1129
Conrad, Bill 848
Conroy, Reg 591
Conselman, Bob 573, 937, 1388
Constable, Jessica 452
Conte, Luis 961, 994
Contemporary Bebop Quintet 300
Contemporary Jazz Quartet / Quintet 300
Contemporary String Quartet 886
Contet, Pascal 875
Conti, Michele 927, 1018
Contreras, Marta 1058
Convergence 300
Cooder, Ry 513
Cook, Ann 1079
Cook, Carla 539, 1169
Cook, Dave 498
Cook, Derek 1438
Cook, Frank 602
Cook, Janie 1259
Cook, Jean 2, 210
Cook, Jerry 693
Cook, Jimmy 764
Cook, Junior 57, 175, 201, **300**, 649, 653, 723, 1009, 1298, 1299, 1427, 1462
Cook, Laurence 231, 377, 378, 865, 962, 1456, 1541
Cook, Phil 693, 764
Cook, Steve 1207, 1489
Cook, Willie 94, 433, 434, 435, 436, 438, 439, 490, 552, 553, 705, 913, 987, 1502
Cooke, Bob 1148
Cooke, Coat 620, 885, 1075
Cooke, India 875, 959, 1361, 1493
Cooke, Janet 846
Cooke, Jez 663
Cooke, Lawrence 1297
Cooke, Terry 819
Cooker, Henry 1188
Cooker, Matt 566
Cooley, Jack 31
Cooley, William 1505
Coolman, Todd 364, 520, 550, 926, 1032, 1269, 1518
Coombes, Jimmy 70
Coombes, Nigel 1333
Coon, Jackie 301, 476, 1389
Coonin, Harvey 818
Cooper, Alan 467
Cooper, Andy 628
Cooper, Bill 789
Cooper, Bob 64, 184, 222, 251, 271, **301**, 341, 482, 557, 588, 656, 815, 816, 818, 820, 889, 935, 1093, 1111, 1141, 1143, 1230, 1231, 1247, 1248, 1280
Cooper, Buster 195, 262, 417, 436, 437, 438, 492, 706, 713, 774, 1254
Cooper, Craig 871
Cooper, Don 1190
Cooper, Fred 236
Cooper, Harry 428, 1047

Cooper, Jerome 1208
Cooper, John 754
Cooper, Les 83
Cooper, Lindsay 28, 74, **301,** 1271, 1333
Cooper, L. Z. 1104
Cooper, Nick 1365
Cooper, Ray 483
Cooper, Sheila 302
Cooper, Sid 342, 397, 715, 1345
Cooper, Steve 917
Cooper-Moore 742, 1127, 1128, 1129, 1371, 1422
Copeland, Keith 123, 141, 167, **302,** 313, 326, 327, 608, 679, 794, 968, 1212, 1250, 1267
Copeland, Ray 35, 231, 259, 1020, 1021, 1022, 1023, 1160, 1491, 1527
Copeland, Rudy 414
Copenhagen Arts Ensemble 121
Copland, Marc 107, 176, **302,** 626, 690, 866, 966, 967, 1352, 1355, 1518
Copper, Barry 236
Coppieters, Francis 38
Coppola, John 84, 693, 815, 816, 1000
Coppola, John David 571
Copsey, Ralph 1388
Coq, Laurent 303
Coquille, Bob 708
Cora, Tom 842, 1542
Corado, Don 462
Corb, Morty 579
Corbett, Jon 104, 206, **303,** 604, 618, 905, 906
Corcoran, Corky 397, 764
Cordaro, John 1388
Cordella, Charlie 628, 1075
Cordew, Lionel 80, 1169
Cordonnier, Paul 1326
Corea, Chick 170, 183, 204, 205, 253, 267, **303,** 308, 346, 347, 348, 349, 350, 511, 527, 546, 555, 562, 688, 689, 740, 811, 831, 871, 933, 1009, 1261, 1262, 1296, 1302, 1405, 1417, 1452
Corea, Gayle Moran 307
Corley, Leslie 798
Corman, J. K. 1188
Cornelious, Eve 754
Cornelius, Corky 574, 575, 847, 848
Cornell, Butch 1468
Cornell, Dick 937
Corneloup, François 1193, 1394
Cornford, Bob 549
Cornick, David 473
Cornick, Hayley 480
Cornille, André 1202
Cornucopia Ensemble 870
Coro Polifonico 535
Corpolongo, Rich 307, 362
Corrado, Donald 287, 483
Corrao, Vinnie 831, 1346, 1435
Corre, Jay 752, 1210
Correa, Alegere 1449
Correa, Alegre 1540
Correa, Benjamin 'Chamin' 190
Correa, Christine 224
Correa, William 1165, 1313
Corrigan, Pete 869
Corris, Lenny 764
Corsano, Chris 261, 494, 1127, 1297
Corsello, Joe 942, 981
Cortese, Dominic 216, 942, 1168
Cortez, Jayne 709
Corvini, Claudio 473, 536
Corvini, Mario 473
Corwin, Bob 66, 1094, 1527
Coryell, Julian 309
Coryell, Julie 308
Coryell, Larry 67, 168, 203, **308,** 591, 592, 633, 775, 864, 933, 938, 942, 1205, 1433, 1535
Coryell, Murali 309
Cosey, Pete 349, 350, 350, 643
Cosker, Alyn 203, 1318, 1410
Cosmosamatics, The 310
Cossa, Carmen 545
Costa, Bill 797
Costa, Carmen 1262
Costa, Eddie 15, **311,** 455, 468, 469, 601, 632, 772, 877, 886, 933, 976, 1025, 1186, 1254, 1286, 1322, 1391, 1502, 1527
Costa, Johnny 311
Costanzo, Jack 271, 272, 525, 588, 815, 1247
Costanzo, Sonny 1391
Costello, Elvis 1006
Costello, Johnny 1101
Costello, Mike 810
Coster, Tom 309
Costi, Al 779
Cote, Dominique 183
Cotmon, James 1064
Cott, Jonathan 136
Cotterill, Pete 280, 961
Cotti, Louis 1540
Cottle, Laurence 405, 680, 811, 880, 956, 1112, 1051, 1180
Cottle, Richard 811, 956, 1285
Cottler, Irving 820, 1089, 1239
Cotton, Mike 126, 596
Cotton, P. C. 1050
Cottrell, Louis 76, 77, **311,** 1167, 1224
Cottrell, Louis Jr 148
Coulber, Dunstan 311
Coulson, Vic 667
Counce, Curtis 65, 222, 242, 278, 301, **312,** 482, 525, 542, 557, 588, 720, 723, 759, 791, 817, 935, 1146, 1230, 1231, 1316, 1513, 1535
Count Basie Orchestra 113, 544, 1445
Countryman, Geoff 1486
Courance, Edgar 272
Courbois, Pierre 314, 637, 1025
Coursil, Jacques 312, 1062, 1531
Courtley, Bert 918, 1206
Courtois, Vincent 96, 313, 1188, 1222, 1273
Courvoisier 1545
Courvoisier, Sylvie 312, 1223, 1544
Cousins, Bob 1499
Cousins, Lorraine 1002
Covelli, Larry 108
Covetti, Frenchy 63
Covey, Arnold 575
Covey, Bill 395
Covington, Charles 113
Covington, Ike 1114
Covington, Kirk 825
Covington, Warren 299, 1052
Cowell, Stanley 88, 183, 197, **313,** 365, 500, 679, 787, 1143, 1220, 1234, 1250, 1406
Cowens, Herbert 714, 1184, 1316
Cowherd, Jon 28, 539
Cowling, Pete 28
Cox, Adrian 790
Cox, Alphonse 1202
Cox, Anthony 21, 216, **314,** 325, 509, 590, 869, 997, 1067, 1274, 1396, 1460
Cox, Baby 428
Cox, Bruce 57, 601, 659, 1189
Cox, Chris 1016
Cox, Gary 226, 371
Cox, Jerry 999
Cox, John 1315, 1469
Cox, Kenny 793
Cox, Leon 388, 436, 576, 848, 1092
Cox, Marion 431, 432
Cox, Mike 590
Cox, Norrie 314
Cox, Terry 187, 981
Coxhill, Lol 117, 151, 199, 203, 224, 296, **314,** 362, 1216
Coxon, John 112, 1311
Coyne, Kevin 938
Cozier, Jimmy 277, 1095, 1218, 1262, 1263, 1406, 1469
Crabb, Tyne 983
Crabtree, Richie 1026
Cracchiolo, Sal 566, 1292
Craft, Curtis 1450
Craft, Morgan Michael 183
Craig, Al 228, 477, 1204
Craig, Archie 477
Craig, Bob 187
Craig, Charles 965
Craig, Debi 578
Craig, James 31, 1467
Craig, Jay 371, 415, 1412, 1415, 1509
Craig, Richard 561
Crain, Malcolm 1282
Cram, Paul 885, 1075
Cramer, Dylan 316
Cramer, Larry 197
Cran, Marshall 1230
Crandall, Clark 1388
Crane, Bob 195
Crane, Mickey 207, 1162
Crane, Ray 187, 248
Crane, Rick 272
Crane, Roy 467
Crane, Thomas 1211
Crane River Jazz Band 316
Cranshaw, Bob 9, 12, 35, 113, 141, 207, 213, 231, 278, 319, 320, 570, 581, 599, 635, 641, 653, 670, 687, 732, 739, 740, 755, 774, 831, 867, 876, 904, 917, 927, 980, 986, 1013, 1018, 1027, 1028, 1031, 1039, 1040, 1085, 1138, 1148, 1165, 1234, 1235, 1242, 1295, 1299, 1424, 1462, 1509, 1513, 1517, 1539
Cranshaw, Emmanuel 6
Craven, Sonny 638
Crawford, Bennie 1074
Crawford, Bixie 92
Crawford, Forrest 118
Crawford, Hank 316, 971
Crawford, Jimmy 43, 63, 94, 257, 490, 577, 578, 628, 715, 759, 783, 797, 912, 913, 1276, 1322, 1537
Crawford, John 773
Crawford, Randy 323
Crawford, Ray 320, 389, 461, 571, 760, 1346
Crawford, Rosetta 1504
Crawley, Wilton 1044
Crayton, Connie 555
Crayton, Pee Wee 1444
Crea, Bob 337
Creamer, David 350
Crean, Tom 166
Creative Jazz Orchestra 162
Creative Music Orchestra 1237
Creeley, Robert 1370
Creese, Malcolm 8, 267, 332, 453, 528
Cregg, Hugh 1365
Cremaschi, George 421
Creque, Neal 1262
Cresci, John 1501
Cressey, Jack 715
Cressman, Jeff 38, 737, 765
Cressman, Juliana 38
Cressman, Natalie 38

Cretney, Nigel 1512
Crews, Felton 351
Crigger, Dave 441
Crimmins, Roy 1190, 1252, 1279, 1484
Crispell, Marilyn 161, 162, **317,** 485, 620, 874, 1092, 1123, 1124, 1188, 1529
Criss, Sonny 64, **318,** 416, 417, 497, 580, 595, 774, 945, 1119, 1162, 1517
Critchinson, John 126, **320,** 1277, 1331
Critchlow, Eddie 1388
Crnobrnja, DJ Sasha 1128
Crocco, Chris 533
Crocker, John 78, **320**
Crockett, Ed 763, 862
Crockett, Greg 414
Crolla, Henri 591
Crombie, Tony 210, **321,** 370, 479, 672, 1199
Cromer, Austin 554
Cron, Rosalind 748
Crona, Claes 321, 447
Cronholm, Josefine 95, 392, 964
Cronkhite, Glenn 863
Cronkite, Walter 193
Crook, Hal 321, 735
Crooks, Richard 415
Croona, Per-Arne 386, 615
Crosby, Bing 42, 43, 105, 106, 395, 397, 398, 429, 638, 698, 803, 864, 1388
Crosby, Charles 827, 828, 829, 899
Crosby, Daniel 76, 780
Crosby, Gary 76, 776, 1342
Crosby, Harper 595, 665
Crosby, Israel 31, 50, 123, 423, 424, 628, 667, 668, 686, 687, 760, 761, 798, 847, 849, 887, 1086, 1334, 1520
Crosland, Ben 453
Cross, Earl 730
Crossan, Jim 398
Crossan, Jimmy 1081
Crossin, Morris 779
Crossley, Payton 235, 617
Crossley, Tom 561
Crothers, Connie 321
Crotty, Ron 188
Crouse, Cappy 622
Crovetto, Bruno 533, 534
Crow, Bill 26, 173, 259, 268, 311, 394, 544, 627, 982, 1053, 1054, 1192, 1225, 1303, 1352, 1499
Crow, Sheryl 1213
Crowder, Robert 655, 705
Crowe, Austin 372, 373
Crowley, Jack 706
Crown, Clyde 816
Croy, Martin 1081
Crozier, Rube 106, 1446
Cruise, Tara 645
Cruiz, Jimmy 76
Crull, Bob 818
Crum, Robert 1316
Crumbley, Elmer 912, 913
Crumly, Pat 322
Crump, Stephan 443, 660, 751, 752, 923
Crump, Thomas 416, 705
Crumpler, Chester 432
Crusaders, The (Jazz) 322
Cruz, Adam 88, 126, 306, 323, 585, 745, 916, 934, 1006, 1076, 1146, 1176, 1257, 1301, 1520
Cruz, Mario 1133
Cruz, Rafael 323, 406
Cruz, Thomas Raymond 890
Cruz, Tomas 1261
Crystal, Eric 28, 751
Cuadrado, Alexis 98, **323,** 481, 778, 972, 1463
Cuban All Stars 1261
Cuber, Ronnie 112, 113, 176, **323,** 568, 837, 972, 1005, 1006, 1256, 1518
Cuenca, Sylvia 324, 501, 966, 1392
Cuesta, Henry 1389
Cuevas, Marc 665
Cuffee, Ed 91, 423, 686, 784, 975, 1098, 1343, 1504
Cullaz, Alby 15
Cullaz, Pierre 497
Cullen, Boyce 105, 864
Culley, Ross 1084
Culley, Wendell 92, 99, 218, 262, 638, 1278
Culley, Willard 764
Culliver, Fred 987
Cullum, Jamie 533
Cullum, Jim 1058
Cully, Billy 1092
Culp, Dave 1210
Culver, Laura 334
Culver, Rick 496
Culver, Rollie 1082
Cumberbatch, Tulivu-Donna 1136
Cummings, Cenovia 1321
Cummings, Jock 70, 248
Cummings, Robert 1356, 1357, 1358
Cummins, Marcus 735, 1473
Cunha, João 1263
Cunliffe, Bill 259, **323,** 841, 854, 903, 1292, 1335, 1499
Cunningham, Bob 473, 501, 554, 775, 855
Cunningham, Ed 50, 388, 1443
Cuomo, George 83
Cuozzo, Al 764
Cupero, Joe 150
Cuppini, Gil 533
Cura, Domingo 79
Curado, Paulo 747
Curl, Langston 975, 1197, 1343
Curnow, Bob 818
Curran, Alvin 30
Currant, Lester 43
Currie, Scott 1298
Curry, Bert 41
Curry, Bill 753
Curry, James 83
Curry, Richard 753
Curry, Ted 1204, 1344
Curson, Gary 402, 1090
Curson, Ted 86, 281, **324,** 377, 383, 1002, 1003, 1289, 1380
Curtis, Al 84
Curtis, Cleophus 987
Curtis, Gail 397
Curtis, Harry 1537
Curtis, Howard 282, 361, 1195, 1396
Curtis, Jual 583, 971
Curtis, King 113, 655
Curtis, Larry 183
Curtis, Luques 205, 659
Curtis, Robert 362
Curtis, Rodney Skeet 240
Curtis, Stuart 51, 1416
Curtis III, T. Howard 945
Curtis, Zaccai 659
Cusack, Kim 754
Cusack, Peter 357
Cush, Frank 494, 1081
Cusick, Freddy 1081
Cusumano, Bob 42, 396
Cuthill, James 480
Cutler, Stew 728, 1182
Cutshall, Cutty 249, 297, 298, 355, 395, 575, 576, 578, 622, 1093
Cuz, Dr 1399
Cypron, Teddy 416
Cyrille, Andrew 1, 7, 21, 75, 116, 137, 152, 183, 255, 310, **324,** 372, 373, 623, 669, 775, 778, 842, 860, 896, 917, 959, 1018, 1019, 1060, 1061, 1189, 1271, 1290, 1373, 1374, 1380, 1381, 1529
Czabanyck, Ladislas 1204, 1344
Czech, Jeff 307
Czech State Philharmonic Orchestra 1539
Czelustra, Wolfgang 800, 1477

D

D, Chuck 1291
D'Agaro, Daniele 325
D'Agostino, John 50, 83, 1162, 1443
D'Aiello, Renato 182, **326**
D'Aloia, Chuck 171
D'Amato, Chappie 591
D'Ambrosio, Meredith 327
D'Amico, Hal 270
D'Amico, Hank 44, 63, 297, 397, 528, 614, 937, 1089, 1334, 1353
D'Amore, Tony 847, 848
D'Andrea, Dan 42, 716
D'Andrea, Franco 328, 548, 1201, 1278
D'Angelo, Andrew 37, 224, 422, 508, 1518, 1519
D'Angelo, Dave 329
D'Angelo, Jeff 324, 632, 1292
D'Anna, Alberto 473
D'Anna, Stefano 333, 925, 1163
D'Annolfo, Frank 118, 396
D'Arango, Bill 1344, 1443, 1445
D'Aveny, Tony 826
D'Earth, John 352, **361,** 1205
D'Hellemmes, Eugène 272, 667, 1202
D'Hondt, Paul 1203
D'Imperio, Bob 355
D'Imperio, Danny 355, **374**
D'Oliveira, Bosco 322
D'Rivera, Paquito 195, **406,** 465, 555, 934, 991, 1095, 1392
D'Silva, Amancio 407
D'Silva, Mark 532
D'Souza, Adrian 478
D'Urquiza, Juan 991
D'Urso, Phil 44
Daawud, Talib 228, 554, 826
Dabney, Bart 499
Dabney, Eli 32
Da Costa, Paulinho 79, 80, 351, 505, 555, 713, 844, 1255
Dade, Sushil K. 203
Daerr, Carsten 325, 367
Dagley, Chris 956, 1180
Dagradi, Tony 137, 949
Dahinden, Roland 161, 165, **325,** 352
Dahl, Carsten 326, 503, 565, 921, 1131, 1212, 1395, 1450, 1453
Dahl, Jan Fredrik 602
Dahl, Jim 15, 1052, 1187
Dahl, Kerstin 1306
Dahlander, Nils-Bertil 46, 65, 615, 616, 1149
Dahlbäck, Erik 1459
Dahlberg, Gus 449
Dahlgren, Chris 73, 165, 166, 649, 1430, 1496
Dahlgren, Peter 35, 997, 1087, 1431, 1525
Dahlgren, Winnie 775
Dailey, Albert 88, **326,** 364, 501, 546, 1242
Dailey, Milton Omar 1064
Dailleau, Laurent 30
Daisical, Laka 1487, 1497
Daisy, Tim 1206, 1237, 1439, 1440
Dajcar, Matjaz 1254
Dako, Del 520
Dalachiunsky, Steve 1298
Dale, Carlotta 1334
Dale, Dick 849
Dale, Joe 83, 848, 849, 1092

Dale, Olave 71
Dale, Richard 848
Daley, Joe 7, 137, 210, 452, 462, 498, 625, 1298, 1421
Dall'omo, Massimo 339
Dalla Porta, Paolino 96, 472, 473, 548, 1254
Dallas, Sonny 836, 1417, 1527
Dalseth, Laila 115, **327**
Dalto, Jorge 113
Daly, Bernard 864
Daly, Claire 498
Daly, Georges 'Géo' 209, 497, 859
Daly, John 498
Daly, Stan 564
Damanti, Chuck 207
Dameron, Tadd 180, 284, **328**, 340, 413, 571, 986, 1069, 1118, 1443
Damiani, Paolo 750, 1419, 1524
Damm, Jean 1203
Dana, Dave 1211
Dandridge, Dorothy 43, **329**
Dandridge, Putney **329**
Dandridge Sisters 912
Dane, Barbara 401, 464
Dane, Jonathan 720
Danell, Nils 837, 1306
Danemo, Peter 256, 997, 1407
Dani, Roberto 96
Daniel, Arthur 1172
Daniel, Ted 75, 324, 941, 1401
Daniellian, Barry 80
Daniels, Billy 826
Daniels, Douglas 101, 638, 1331
Daniels, Eddie **329**, 851
Daniels, Jim 375
Daniels, Marcel 31
Daniels, Marcelle 724
Daniels, Maxine 900
Daniels, Mike 1080
Daniels, Wilbur 1331
Danielsson, Lars 117, 326, **330**, 619, 766, 767, 781, 942, 1086, 1317, 1406, 1407, 1431, 1432, 1453
Danielsson, Palle 3, 5, 21, 22, 448, 457, 519, 523, 769, 782, 901, 997, 1087, 1159, 1193, 1336, 1368, 1384, 1525
Danielsson, Per 250
Danish Radio Big Band 938, 1239
Danish Radio Jazz Group 1293
Danish Radio Jazz Orchestra 267, 426
Danko, Harold 67, 69, 187, 327, **330**, 536, 778, 837, 838, 839, 1090, 1147, 1518
Dankworth, Alec 9, 81, 82, 192, **332**, 332, 333, 367, 531, 825, 879, 880, 963, 1067, 1077, 1140, 1317, 1385, 1389, 1482
Dankworth, E. 18
Dankworth, Jacqui **332**, 532, 991, 1167, 1180
Dankworth, John **332**, 333, 531
Dankworth Generation Band, Alec and John **333**
Danstrup, Peter 391, 809, 810, 1386
Danza, Joseph 1075
Danziger, Zach 217
Daone, Mario 413, 1210
Dapogny, James 244, 612
Dara, Olu 120, 152, 683, 1059, 1185, 1515, 1516
Darby, Ron 96
Darcy, Don 1188
Dardanelle 1354
Dare, Reggie 70, 248, 1322
Darensbourg, Joe 44, **333**, 413, 958, 1104
Darensbourg, Percy 1184
Darken, Eric 1385
Darling, David 475, 1131
Darling, Frank Coco 254
Darling, Frank 'Coco' 671
Darling, Wayne 694
Darnell, Bill 671, 913, 1081
Darqui, Alex 1133
Darr, Jerome 562
Darriau, Matt 493, 1270, 1441
Darrohn, Jeff **333**
Dart, Bill 784, 1472
Darville, John 417
Dasberg, Sam 228
Dash, Julian **334**, 670, 671, 748, 1248
da Silva, Mark 532
Dassary, André 1202
D.A.T.A. **334**
Datcher, Irene 1431
Dato, Carlo Actis **334**, 446, 476, 750, 1000, 1091, 1092
Datz, Micky 50, 1443
Daugherty, Ed 6
Daughery, Bob 694
Dauner, Flo 944
Dauner, Wolfgang 1477
Dave, Chris 131, 530
Dave Lambert Singers, The 1170
Davenport, Jack 496
Davenport, Jeremy **335**
Davenport, Wallace 195, 262, 639, 1500
Davern, Kenny 156, 158, **336**, 355, 626, 707, 708, 872, 961, 1090, 1140, 1246, 1260, 1350, 1366, 1435, 1483, 1499, 1500
DaVersa, Jay 642
Davey, Arthur 42
Davey, Ron 918
David, Jacques 33, 1397
David Leonhardt 1074
Davidsen, Nils 121, 375, 1131
Davidson, David 1385
Davidson, Don 816, 1052
Davidson, Jay 18
Davidson, Julian 1104
Davidson, Lowell **337**
Davidson, Neil 561
Davidsson, Fredrik 1407
Davie, Alan 1108
Davies, Charlie 759
Davies, Helen 996
Davies, Howard 576
Davies, Hugh 315, 1063
Davies, John R. T. 187, 295, 316, 443, 475, 869, 1352
Davies, Josephine 876
Davies, Julian 296, 316
Davies, Rhodri 206, 296, 357, 480, 832
Davila, Jose 443, 1402
Dávila, José Antonio 703
Davilla, Paquito 1095
Davis, Al 576
Davis, Anthony 151, **337**, 730, 778, 885, 1059, 1309, 1310
Davis, Art 16, 32, 134, 247, 287, 289, 290, 291, 292, 384, 544, 554, 597, 669, 732, 792, 797, 800, 827, 894, 899, 939, 943, 1039, 1071, 1219, 1220, 1303, 1313, 1391, 1425
Davis, Ben 262, 869, 1101, 1466
Davis, Beryl 591
Davis, Bill 490, 760, 789
Davis, Blind John 1533
Davis, Bob 105, **337**, 494, 900, 1081, 1433, 1540
Davis, Bud 388
Davis, Charles 7, 110, 393, 412, 732, 743, 775, 798, 801, 855, 962, 1184, 1290, 1355, 1356, 1361, 1380, 1391, 1462, 1467
Davis, Charlie 496
Davis, Chicago Carl 337
Davis, Clint 764
Davis, Danny 842, 1355, 1357, 1358, 1359
Davis, Don 996
Davis, Eddie 'Lockjaw' 92, 93, 94, 230, 238, 255, 319, **337**, 341, 354, 383, 417, 492, 527, 555, 596, 607, 609, 654, 669, 755, 774, 795, 826, 986, 999, 1069, 1155, 1176, 1277, 1467, 1505, 1516
Davis, Eddy 551, 663, 1454
Davis, Edwin 228
Davis, George 79, 764, 1539
Davis, Glenn 602, 982
Davis, Henry 642
Davis, Howard 752
Davis, Jackie 492, 1467
Davis, Jeff 339, 615, 838, 1098, 1502
Davis, Jerry 601
Davis, Jesse 184, **339**, 649, 955, 1187, 1335, 1392, 1517
Davis, John 798
Davis, Johnnie 180
Davis, Johnny 1041
Davis, Joshua 1107
Davis, Julia 379
Davis, Julian 295
Davis, Kay 431, 432
Davis, Kenny 90, 216, 634, 754, 914, 1148, 1390, 1515
Davis, Kris **339**
Davis, Lem 528, 698, 715, 853
Davis, Leonard 42, 228, 297, 671, 734, 975, 1251, 1387, 1456, 1504
Davis, Lew 228
Davis, Lloyd 188, 368
Davis, Marc 810, 1227
Davis, Martha 803
Davis, Matt 1173
Davis, Maxwell 736, 789, 1000, 1535
Davis, Mel 780, 1027, 1028
Davis, Michael 80, 109, 240, 1008, 1213
Davis, Mike 483, 1256
Davis, Miles 10, 229, 239, 284, **340**, 413, 416, 552, 668, 726, 758, 877, 945, 1000, 1052, 1114, 1115, 1117, 1118, 1120, 1176, 1232, 1443
Davis, Nathan 587
Davis, N. Glenn **353**
Davis, Numa Lee 760, 987
Davis, Nyles 1388
Davis, Orbert 427, 888
Davis, Palmer 705
Davis, Pat 42, 62, 236, 1446
Davis, Peter 415
Davis, Pike 410, 428
Davis, Quincy 525, 652, 818, 1210, 1471
Davis, Rhodri 199
Davis, Richard 48, 88, 113, 135, 208, 299, 329, 330, 345, **353**, 373, 382, 384, 385, 394, 449, 462, 499, 501, 509, 518, 546, 555, 633, 647, 687, 688, 701, 702, 703, 706, 739, 755, 775, 792, 794, 799, 827, 828, 831, 871, 943, 1028, 1031, 1059, 1071, 1090, 1133, 1258, 1259, 1301, 1346, 1398, 1405, 1443, 1445, 1446, 1462, 1479, 1512, 1539
Davis, Robert 551
Davis, Ron 195, 694
Davis, Sam 1109
Davis, Sammy 24
Davis, Scott 845
Davis, Shelby 1141
Davis, Spanky 497
Davis, Stanton 1250

Davis, Stanton Jr 1343
Davis, Steve 122, 149, 267, 285, 286, 306, 307, 329, **353,** 368, 376, 460, 472, 603, 640, 677, 697, 733, 777, 876, 932, 1073, 1134, 1136, 1241, 1296, 1370, 1424, 1425, 1481, 1514
Davis, Strethen 262
Davis, Tim 517
Davis, Tiny 748
Davis, Troy 18, 335
Davis, Vincent 250, 485
Davis, Walter 319, 320, 1378
Davis, Walter Jr 133, 135, **354,** 373, 419, 554, 796, 899, 979, 1219, 1242, 1290
Davis, Wild Bill 78, 155, **354,** 433, 438, 439, 492, 759, 803, 859, 1037, 1344
Davis, Will 201, 970
Davis, Xavier 154, 234, 354, **355,** 603, 645, 652, 658, 733, 791, 1073, 1424, 1481
Davison, Wild Bill 100, 101, 102, 297, 298, **355,** 467, 1113
Dawes, Bob 84
Dawes, Dwight 18
Dawkins, Ernest **356,** 444
Dawn, Charene **357,** 1479
Dawson, Alan 16, 191, 208, 319, 320, 449, 450, 469, 501, 582, 592, 647, 758, 759, 797, 827, 831, 985, 1013, 1031, 1075, 1148, 1346, 1435
Dawson, Chris 611, 823, 1308
Dawson, Eddie 729, 1037
Dawson, Eric 652
Dawson, Nick 1217
Dawson, Roger 136
Dawson, Sid 753
Dawud, Talib 155
Day, Arita 248, 1516
Day, Bernie 1388
Day, Ike 31
Day, Janice 1080
Day, Phil 1509
Day, Terry **357,** 1251
Daye, Irene 847, 848
Dayle, Aubrey 1430, 1431
De Arango, Bill 337, 552, 1186, 1477, 1537
De Azevado, Daudeth 79
De Bernardi, Davide 1043
De Bethmann, Pierre 443, 478, 1138
De Boer, Jean-Victor 772
De Brashov, Roberto 183
De Ceunyck, Camille 1479
De Clouet, Theryl 738
De Cock, Joris 737
De Cock, Omer 667
De Concini, Viva 76
De Concordu, Tenore 1201
De Droit, Johnny **357**
De Droit, Paul 357
De Flon, John 483
De Gouw, Toon 744
De Graaf, Dick 68
De Gregorio, Daniele 535
De Haas, Eddie 33, 65, 506, 627, 785, 954, 1302, 1400, 1499
De Holanda, Hamilton 519
De Hollanda, Heloísa Buarque 546
De Jesus, Joe 50
De Jong, Ron 60
De Jonge, Henk 169, 170
De Joode, Wilbert 55, 149, 594
De Julius, Rudy 83
De Karske, Karle 84
De Kort, Bert 411
De Krom, Sebastiaan 81, 533, 1096
De Laat, Henk 772
De La Rosa, Frank 440, 441
De la Torre, Luis 663
De Leon, Joey 363
De Leon, Jose 324
De Luca, Rudy 50, 1443
De Lucia, Rocco 446
De Lussanet, Louis 411
De Marco Sisters 504
De Orosei, Tenore 1201
De Paolis, Tony 1171
De Paris, Sidney 100, 102, 228, 357, 502, 628, 788, 975, 1044, 1197, 1319, 1353
De Paris, Wilbur 42, 100, 102, 228, **357,** 431, 432, 712, 734, 1044, 1505
De Paulo, Jose 1262
De Pew, Bill 488, 574, 1334
De Piazza, Dominique 977
De Reuver, Annie 667
De Robertis, Johnny 269
De Rooy, Nico 667
De Rosa, Carol 21, 28
De Rosa, Clem 865, 1001
De Rosa, Richard 969
De Roy, Nich 228
De Sah, Wanda 369
De Saram, Rohan 29
De Sequeira, Luiz Carlos 412
De Serio, Antonio 533
De Sousa, Yorke 591
De Souza, York 228
De Verteuil, Eddie 254, 1176, 1505
De Villers, Michel 254, **358,** 497, 1204
De Wilde, Laurent 943
Dean, Alex 967, 968
Dean, Bob 1113
Dean, Chasie 962
Dean, Chris 137
Dean, Demas 99
Dean, Donald 655, 863
Dean, Elton 137, **358,** 362, 409, 1215, 1403, 1404
Dean, Kevin **360**
Dean, Roger 280, 281
Dean, Terence 1423
Dean, Vinnie 84, 123, 199, 816
Dean, Weesley 83
Deane, Dorena 155
Deane, J. A. 728, 1043
Deane, Laura 83
DeAngelis, Joseph 679
Deardorf, Chuck 864, 961
Dearie, Blossom **360,** 543
Dearne, Phil 316
DeBellis, Robert 'Bob' 7, 420, 790, 1088, 1262
DeBrest, Spanky 133, 285, 402, 800, 1040
Debriano, Santi 110, 115, 215, 240, 309, 354, **361,** 405, 493, 505, 661, 672, 753, 765, 894, 914, 985, 1061, 1242, 1513, 1541
Dechter, Ted 816
Deck, Pierre 1202, 1203
Decker, Bill 1203
Decker, Bob 1203
Decker, James 1283
Decobain, Dave 1333
Decou, Walter 783, 784
Dedication Orchestra, The **362**
Dedrick, Rusty 1354
Dee, Brian 9, 23, 82, 367, 756, 776, 961, 963, 1046
Dee, Johnny 395, 576, 1052
Deems, Barrett 44, 125, **362,** 504, 654, 711, 1315, 1328, 1389
Deep Blue Organ Trio **362**
Deep River Boys 1458
Def, Mos 738
DeFatto, Guy 102, 272
DeFaut, Volly 105, 711, 1044
Defauw, John 362
DeFense, Nene 1290
Defferary, John 958, 1070, 1112, 1113
DeFrancesco, Joey 131, 149, 202, 238, 323, 351, **362,** 363, 364, 550, 791, 958, 977, 1191, 1351
DeFrancesco, Papa John 363, **363**
DeFranco, Buddy 271, **364,** 397, 550, 552, 639, 716, 815, 848, 851, 1162, 1378
Degen, Bob 587
Degibri, Eli **365**
DeHart, George 528
DeHay, Bill 855
Dehnhard, Tilmann 747, 1266
Dehors, Laurent 1174
Deidda, Dario 1268
Dejan, Harold 269, 413
Dejan, Leo 413
DeJohnette, Jack 3, 22, 106, 113, 147, 167, 168, 171, 201, 213, 214, 234, 283, 304, 347, 348, 349, 350, **365,** 369, 381, 426, 457, 458, 523, 536, 641, 643, 688, 689, 694, 732, 769, 770, 771, 822, 831, 836, 851, 901, 924, 938, 994, 1040, 1133, 1137, 1175, 1235, 1238, 1245, 1256, 1274, 1296, 1310, 1340, 1364, 1365, 1369, 1411, 1417, 1424, 1427, 1451, 1452, 1462, 1494, 1530, 1539
Dekany, Zoltan 1292
Dekker, Bob 411
Dekker, Hans 565, 745, 1228
Del Barrio, Eddie 547
Del Curto, Héctor 406
Del Frà, Riccardo 52, 69, 173, 376, 943, 1163, 1226
Del Monte, Reinaldo Valera 1261
Del Rio, Jack 797
Del Simone, Al 84
Del Val, Gonzalo 477
Deland, Freddie 450
Delander, Hans 1087
Delaney, Eric 652
Delaney, Jack 16, 150, 293
Delany, Jack 737, 1164, 1337
Delaporte, Michel 223
DeLaria, Lea 1285
Delaunay, Charles 1202
Delbecq, Benoît **366,** 728, 729
Delchambre, Laurent 359
Delcloo, Claude 312, 1297
Delegge, Salvatore 654
Delerme, Asher 713
DeLeston, Ellen 537
Delgado, Elvita 908
Delgado, Jimmy 454
Delgado, Mário **366**
Delius, Tobias 51, 116, 253, **366,** 594, 1016, 1034
Dell'Arte, Sebastiano 927
Dell, Christopher 174, **366,** 805
Dell, Eddie 63, 1089
Dell, Gene 1210
Dell, Maurey 579
Dellert, Sigge 1354
Delmar, Andy 1188
Delmar, Elaine **367**
Delmiro, Hélio 79, 1444
Deloof, Gus 1202
Delpierre, Maxime 1273
Delplancq, Fred 359
Delta Jazz Band **367**
Delta Rhythm Boys 63, 913
Deltour, Emile 1203
Delville, Michel 359
Demany, Jack 1203
DeMasure, Geoffroy 277
Dembele, Assitan 1539
Dembski, Stephen 485
DeMello, Thiago 969
DeMichael, Don 336, 362
Demierre, Jacques 312, **367,** 832
DeMonte, Mike 747
Dempsey, Ray 1414, 1510
Dempster, Loren 983

Dempster, Stuart 983
Denaut, Jud 1282, 1283
Dengler, John 207, 622
DeNicola, Tony 158, 336, 626
DeNigris, Cary 633, 634, 756, 1148
DeNiro, Angela 1057
Denis, Michel 55
Deniz, Frank 70
Deniz, Joe 70, 591
Denjean, Jacques 254
Denley, Jim 198
Dennard, Kenwood 352, 454, 563, 798, 958, 1133
Denner, Anton 227
Dennis, Arthur 43, 758, 760
Dennis, Denny 397
Dennis, Don 816
Dennis, John 799
Dennis, Kenny 606, 877, 1346, 1454
Dennis, Matt 367, 577
Dennis, Rudolf 987
Dennis, Stanley 42, 62, 236
Dennis, Willie 545, 578, 1000, 1001, 1002, 1003, 1054, 1094, 1248
Denson, Karl 649
Dent, LaForet 912, 1047
Denton, Jackie 226
Denton, Joe 691, 692
Dentz, John 222, 458, 882, 1144
DePaul, Joe 779
DePaul University Jazz Ensemble 1528
Depew, Art 1093
Deppa, Claude 74, 104, 108, 137, 362, **368,** 680, 1016
Deppe, Lois 686
Deppe, Russell 542
Deppenschmidt, Buddy 211, 545
Derado, Tino 619
Derbigny, Duke 729
DeRisi, Al 173, 601, 797
Deron, Claude 562
DeRosa, Pete 239, 1165
DeRosa, Vince 199, 218, 466, 818, 1095, 1142, 1283, 1408
DeRosa, Vincent 1082, 1111
DeRose, Dena 368
Derrick, Dorothy 686
Derrick, Frank 671
Derry, Bob 1388
Dervaux, Pierre 102
Dervieu, Eric 1434
DeSair, Skippy 691, 692
Des Plantes, Ted 369, 682
Desandre, Xavier 451, 943
Desandre-Navarre, Xavier 1086
Deschepper, Philippe 1272, 1393
DeSiena, Pete 85
Designer 214
Desmond, Johnny 848, 1092
Desmond, Paul 66, 188, 189, 190, 191, **368,** 1053
Despaigne, Ferdinanco 335
Dessinger, George 622
Desvignes, Sidney 1114
Detail 370
Deuchar, Jimmy 255, **370,** 413, 479, 672, 673, 674, 776
Deupree, Jerome 422
Deutsch, Erik 739, 997
Deutsch, Mark 1131
Devens, George 1028, 1313
Devereaux, Laurence 1290
Devilla, Don 705
Devine, Pete 682, 1454
Devins, George 797
Devisscher, Christophe 1422
DeVito, Frank 466
DeVito, Harry 388, 443
De Vito, Maria Pia 1412
DeVol, Frank 251, 491
DeVore, Charlie 314, 1436
DeVore, Sammy 1436
DeVos, Bob 414, 617, 967
Devroye, Lucien 1203
Devuuyst, Russel 1292
Dew, Barry 1362
Dewar, Andrew Raffo 166
Dexter, Julie 780
Dexter, Roy 570
Di Bartolo, Joel 108, 498
Di Battista, Stefano 371, 1159, 1194
Di Bonaventura, Daniele 1452
Di Carlo, Tom 847, 1282
Di Castri, Furio 508, 548, 940, 1163, 1193, 1433
Di Filippo, Beppe 335
Di Giusto, Gerardo 908
Di Gregorio, Daniele 535
Di Leonardo, Marcello 559
Di Lernia, Alfred 44
Di Lieto, Gaspare 1268
Di Maio, Nick 108, 395, 397
Di Martino, John 270, 1149
Di Mauro, Giovanni 927
Di Mauro, Walter 927
Di Veta, Marion 668
Diabate, Abdoulaye 38
Diabate, Mamadou 25
Dial, Garry 1228
Dial, Harry 263, 490, 803, 1457
Diamond, Ed 108
DiAngelo, Jeff 903
DiAngelo, Joe 108
Diaz, Anga 1026
Diaz, Denny 666
Díaz, Ernesto 991
Diaz, Horace 83, 691, 937
Diaz, Jesús 277
Diaz, Jose Alexis 916
Diaz, Luis 543
Diaz, Miguel Anga 1146
Díaz, Pedrito 1029, 1170
Diaz, Vince 85, 765, 1211
DiBartolo, Joe 889
DiBlasio, Denis 483
DiCenso, Dave 1428
Dicenzo, Daniel 18
DiCenzo, Derek 18, 630
Dick, Robert 371, 1542
Dickbauer, Klaus 1449
Dickens, Bill 888
Dickens, Doles 1326
Dickens, John 686
Dickenson, Bob 207
Dickenson, Vic 31, 43, 100, 101, 102, 123, 125, 155, 156, 228, 258, 355, **372,** 425, 450, 528, 552, 622, 628, 668, 669, 698, 715, 725, 788, 795, 945, 970, 981, 1089, 1109, 1110, 1248, 1251, 1252, 1315, 1353, 1375, 1478, 1483, 1499, 1510, 1516, 1522, 1535, 1536, 1537
Dickerson, Carroll 41
Dickerson, Dwight 719
Dickerson, R. Q. 218, 379
Dickerson, Walt 372, 391
Dickey, Whit 373, 487, 1293, 1464
Dickie, Neville 374
Dickinson, Barnaby 81, 1096, 1412
Dickler, Paul 1031
Dick Morrissey Quartet 70
Dickson, Glenn 1544, 1545
Dickson, Gus 1283
DiDomenica, Robert 1002
Diebetsberger, Rudolf 1477
Diehl, Bob 100
Diehl, Eddie 1346
Diehl, Eric 1192
Diehl, Ray 395
Diemer, William 272
Diener, Christian 627
Diepenbroek, Toon 667
Diers, Lisbeth 767, 964, 1431
Dies, Werner 38
Diesner, Dietmar 151
Dieterle, Kurt 106
Dietz, Mike 637
Dieval, Jacques 209, 591, 1030
Digby Fairweather's Half-Dozen 991
DiGeronimo, Nick 324
Diggs, Latasha N. Nevada 183, 751
DiGirolamo, Orlando 920
Dijkstra, Jorrit 74
Dillagene 692
Dillard, Bill 228, 552, 704, 734, 1098, 1483, 1504
Dillard, Stacy 586
DiMaggio, Charlie 118, 1283
DiMeola, Al 304, 977, 992, 1208
DiMuzio, Jerry 247, 939
DiNardi, Tony 84, 388
Dinesen, Jakob 375
Dingman, Chris 877
Dinizulu, Kimati 657, 1236
Dinkjian, Ara 25
Dinné, Ignaz 197
DiNovi, Gene 157, **375,** 947, 986, 1095, 1535, 1536
Diop, Massamba 644
Diorio, Joe 222, **376,** 655, 1346
DiPasqua, Michael 524, 1477
Diplomats, The 376
Dirac, John 422, 775
DiRubbo, Mike 353, 354, **376,** 1135
Discon, Bob 556
DiSiena, Pete 720
Disley, Diz 72, 187, 293, 294, **377,** 591, 592, 859, 869, 1362
DiStachio, Gene 239, 1171
Distel, Sacha 772, 886
Ditmas, Bruce 462, 1134, 1193
Diva 945
Diven, Ernie 83
Dix, Tommy 576
Dixie Stompers 377
Dixieland Jug Blowers 377
Dixon, Akua 1424
Dixon, Ben 389, 402, 598, 599, 600, 1134, 1502, 1503
Dixon, Bill 377, 1109, 1381
Dixon, Charlie 685, 686, 1343, 1504
Dixon, Eric 92, 93, 94, 491, 492, 596, 755, 793, 797, 1071, 1454
Dixon, George 704, 705, 1311
Dixon, Gus 50, 1284, 1443
Dixon, Iain 40, 82, 168, 415, 598, 879, 1412
Dixon, Joe 118, 297, 396, 397, 1275
Dixon, Kenny 1313
Dixon, Lawrence 704, 705, 753, 1201, 1322
Dixon, Lucille 609
Dixon, Nat 1218
Dixon, Otha 798
Dixon, Ron 1500
Dixon, Willie 600
Dixson, Arti 761
Dizzy Gillespie Orchestra 1467
Djengue, Sam 368
Djll, Tom 515
DJ Logic 965
DJ Mutamassik 886
DJ Ninj 59
DJ Olive 216
DJ Pogo 1167
DJ Spooky 214
Dlahart, Vernon 542
Do Nascimento, Alfredo 412
Doane, Donald 694
Dobrogosz, Steve 378, 996, 997
Dobson, Smith 1142, 1342
Dockery, Sam 133, 182

Dockery, Wayne 253, 300, 520, 684, 1291
Doctor, Marcio 168
Dodd, Pat 228
Dodds, Baby 41, 100, 102, 223, 355, **379,** 379, 380, 386, 710, 784, 798, 882, 883, 1044, 1079, 1097, 1113
Dodds, Johnny 41, 51, 263, 377, **379,** 820, 1044, 1097, 1103
Dodds, Roy 332, 1416, 1497
Dodge, Joe 188, 189, 368
Dodgion, Dottie 708
Dodgion, Jerry 123, 168, 234, 299, **380,** 389, 578, 641, 656, 799, 894, 969, 981, 1009, 1027, 1071, 1138, 1288, 1313, 1405, 1517
Doggett, Bill 43, 337, 338, 489, 490, 562, 736, 757, 758, 760, 803, 999, 1056, 1375
Doggs, Joe 363
Doky, Chris Minh **380,** 381, 859, 1212
Doky, Niels Lan 380, **381,** 565, 651, 1086, 1212, 1362
Doldinger, Klaus **381**
Dolger, Pete 929
Doling, John 1036
Dolne, Chas 1203
Dolney, Bill 278
Dolny, Joe 1540
Dolphin, Dwayne 147, 175, 934, 1171, 1461, 1503
Dolphy, Eric 181, 234, 274, 287, 289, 338, **381,** 462, 632, 633, 702, 732, 886, 894, 899, 973, 1000, 1002, 1003, 1004, 1070, 1170, 1249
Domagalski, Victoria 642
Domancich, Sophia 359, **386,** 906, 927
Domanico, Chuck 80, 440, 726, 727, 821, 986, 1103, 1143
Domber, Mat 476
Domber, Rachel 158
Domedi, Dudi 1016
Domènech, Òscar 665
Domínguez, Enrique 1029
Dominique, Monica 1250
Dominique, Natty 51, 379, 380, **386,** 1044, 1086
Domnérus, Arne 20, 46, 49, 180, **386,** 420, 427, 615, 616, 631, 781, 782, 797, 1030, 1149, 1250, 1512
Donahue, Miles **388**
Donahue, Sam **388,** 817, 847, 848
Donald, Barbara 1300, 1301
Donald, Keith 296, 356
Donald, Peter 1540
Donaldson, Bobby 123, 194, 210, 578, 601, 705, 793, 933, 993, 1255, 1313, 1486
Donaldson, Don 100, 101, 102
Donaldson, Frank 888
Donaldson, John 82, 88, **389,** 533, 665, 1413
Donaldson, Lou 132, 180, **389,** 754, 928, 1020, 1312, 1463
Donarier, Matthieu 478
Donato, João 1261, 1262
Dondron, Charles 398
Done, Steve 303
Doneda, Michel **390**
Donegan, Dorothy **390**
Donegan, Lonnie 72, 77, 78, 293, 294, 992
Donelly, Ted 760
Donin, Liran 875
Donkin, Phil 1300
Donlon, Mark **391**
Donnelly, Ted 669, 671, 826, 1375, 1510, 1535
Donner, Henrik Otto 1
Donovan, Bob 775, 1054
Donovan, Gerald 32
Donovan, Jerold 1503
Doof, Sal 228, 667
Doran, Christy **391,** 932
Doran, Patrick 601
Dorf, Michael 777
Dørge, Pierre 178, **391,** 412, 763, 1059, 1386
Dorham, Kenny 133, 231, 254, 328, 383, **392,** 415, 416, 540, 568, 638, 687, 690, 699, 702, 755, 786, 800, 894, 979, 1020, 1070, 1117, 1118, 1136, 1176, 1219, 1232, 1254, 1298, 1380, 1462, 1527
Dorian, Pat 892
Doris, Red 815
Dorise, Didier 394
Doriz, Dany **394,** 639
Dorn, Jerry 50, 693
Dorn, Jonathan 499
Dörner, Axel 6, 206, 515, 562, 618, 747, 782, 1043, 1266, 1439, 1440, 1534
Dorough, Bob **394,** 654
Dorris, Red 814
Dorsey, Alec 389, 1054
Dorsey, Bob 219, 687, 715, 1400, 1505
Dorsey, George 44, 228, 488, 553, 638, 715, 755, 783, 1509
Dorsey, Georgia Tom 263
Dorsey, Jimmy 42, 62, 105, 196, 297, **395,** 396, 398, 666, 864, 888, 900, 1017, 1066, 1081, 1089, 1101, 1280, 1388, 1446
Dorsey, Leon Lee 487, 713
Dorsey, Ralph 389, 414, 1148
Dorsey, Tommy 43, 62, 105, 297, **395,** 398, 431, 573, 575, 864, 900, 1066, 1081, 1101, 1280, 1446, 1457
Dorsey Brothers Orchestra **398**
Dotson, Dennis 694
Dotson, Harold 959
Dotson, Hobart 32, 416, 1000, 1002, 1004, 1355, 1356, 1358, 1516
Doty, Mike 118, 396, 424
Doty, Robert 368
Dougan, Jackie 546, 607, 652, 674, 1276, 1414
Douget, Derek 949
Dougherty, Bill 705
Dougherty, Eddie 31, 62, 63, 100, 714, 715, 763, 788, 789, 1078, 1376, 1510
Dougherty, Jack 397
Doughty, Len 1484
Douglas, Beatrice 704
Douglas, Bill 55, 863, 1146
Douglas, Dave 98, 112, 216, **398,** 728, 896, 909, 982, 990, 992, 1240, 1243, 1324, 1485, 1493, 1543, 1544, 1545
Douglas, Dezron 236, 247
Douglas, Franky 116
Douglas, Fred 724
Douglas, Jim 24, 355, 596, 734, 992, 1252, 1315, 1484
Douglas, Tommy 987
Douglass, Bill 211, 218, 982, 1378, 1404, 1499
Douillez, Jean 1203
Doumbia, Souleymane 1539
Doumbouya, Djene 1539
Douthwaite, Dick 958
Douzi, Chrysanthi 34
Dover, Jayne 118
Dover, William 155, 1326
Dowdy, Bill 12, 1402, 1424
Dowell, Saxie 398
Dowling, Peter 561
Down, Morris 971
Down Home Jazz Band **401**
Downes, Bob **401,** 905
Downes, Geoff 750
Downes, Jason 104
Downes, Kit 445
Downes, Randy 272
Downey, Alan 483, 1414, 1494
Downing, Will 965
Downs, Geoff 605, 1362
Downs, Lila 916
Downs, Michael 571, 796
Downs, Richard 494
Doyle, Arthur **401,** 730
Doyle, John 83
Doyle, Pat 476
Drake, Gordon 50
Drake, Hamid 25, 36, 37, 177, 178, 179, 196, 221, 318, 392, **401,** 473, 485, 559, 589, 609, 803, 1033, 1061, 1126, 1128, 1129, 1189, 1399, 1422, 1438, 1439, 1464
Drake, Ron 443
Drakes, Jesse 1536, 1537
Drakes, Jessie 793
Draper, Ray 285, 319, **402,** 978, 1219, 1220
Drayton, Charlie 184, 228, 736, 760, 803, 945, 1353, 1477
Dr. Cuz 179
Dreamtime **402**
Dreares, Al 596, 1195, 1351, 1491
Drees, Michele 876
Drelinger, Art 43, 118, 715, 734, 779, 1093, 1283, 1443
Drenching, T. H. F. 61
Dreno, François 233
Dresel, Bernie 1052
Dresser, Mark 38, 109, 120, 144, 150, 154, 161, 162, 372, 398, **402,** 420, 452, 516, 626, 682, 728, 877, 890, 907, 909, 990, 1088, 1145, 1223, 1240, 1246, 1471, 1543, 1544
Drevet, Pierre 223
Drew, John 849, 974, 1527
Drew, Kenny 33, 49, 66, 175, 278, 284, 319, 339, 341, 364, 393, **403,** 417, 469, 471, 541, 580, 581, 582, 583, 598, 607, 608, 670, 690, 783, 846, 954, 970, 973, 979, 980, 1160, 1232, 1303, 1316, 1345, 1394, 1396, 1479, 1502
Drew, Kenny Jr **404,** 785, 1006, 1016, 1306
Drew Jr, Kenny 323, 966, 1006, 1461
Drew, Martin 8, 17, 230, 364, **405,** 733, 824, 879, 962, 1131, 1155, 1156, 1157, 1225, 1261, 1277, 1331, 1389, 1469, 1482
Drew, Peter 1333
Drewes, Billy 512, 866, 867, 909, 1048, 1320, 1325, 1352
Drewes, Glenn 109, 375, 656
Drewo, Karl 255, 1538
Drexter, Dan 422
Drinkard, Carl 716
Driscoll, Kermit 372, 512, 682, 719, 728, 1019
Driscoll, Mary Anne **405,** 1057
Driskill, Jeff 496
Dr John 1136
Drootin, Al 622
Drootin, Buzzy 156, 239, 297, 298, 397, 622, 808, 1093
Drouet, Jean-Pierre 1174
Drover, Adrian 483
Drover, Martin 1363
Drummond, Anne 87, 267, 658
Drummond, Billy 28, 88, 122, 131, 138, 220, 273, 282, 302, 309, **407,** 420, 481, 503, 518, 557, 585, 608, 657, 678, 684, 703, 804, 838, 839, 846, 852, 870, 881, 1050, 1076, 1137, 1147, 1175, 1212, 1213, 1238, 1241, 1268, 1317, 1321, 1343, 1351,

1370, 1423, 1456, 1461, 1480, 1481, 1484, 1514
Drummond, John 1406
Drummond, Ray 15, 87, 89, 119, 123, 149, 167, 195, 202, 221, 273, 324, 339, 389, 407, **407,** 409, 417, 419, 453, 471, 498, 536, 547, 569, 587, 603, 608, 651, 678, 699, 701, 724, 733, 793, 878, 947, 985, 1019, 1037, 1059, 1061, 1063, 1071, 1091, 1148, 1149, 1259, 1269, 1320, 1328, 1362, 1374, 1422, 1461, 1481, 1508, 1520
Druss, Lenny 1031
Dryden, Bob 570
Dubber, Goff 605
Dubin, Louise 658
Duboc, Jane 1055
Du Bois, Alain 239, 258
Du Hautbourg, Roger 1202
Dubois, Jean-Pierre 1058
Dubois, Scott 408
Duchaussoir, René 591
Duchemin, Philippe 394
Duchesne, Carlos 552
Duconge, Pete 42
Ducret, Marc 120, 121, 223, **408,** 690, 735, 805, 869, 924, 1131, 1272
Dudash, Stephan 191
Duddington, Alan 1055
Duddy, Brian 409
Dudek, Gerd 119, 177, **408,** 562, 1270
Dudley, Eddie 1388
Dudley, Jimmy 975
Dudley, Tony 39
Dudli, Joris 695, 1461
Dudziak, Urszula 462
Dueñas, Ismael 408
Duerr, Clayton 118
Duewhite, Damon 860, 960
Duff, Ronnie 1055
Duffy, Al 398
Duffy, Melvyn 956
Duffy, Mike 590, 1308
Dufort, Russ 1150
Duke, Erika 1310
Duke, George 170, 264, 351, 442, 582, 684, 1234, 1235, 1274
Duke, John 93, 128, 605
Duke, Vernon 63
Duke-Kirkpatrick, Erica 1310
Duke Of Iron 102
Dukes, Joe 719
Dukoff, Bob 395, 1093
Dulany, Howard 847, 848, 1092
Dulbecco, Andrea 1268, 1419
Dulin, Tucker 648
Dulman, Jesse 973
Dulong, Jack 693
Dumas, Tony 215, 472, 688, 787, 1037, 1142, 1143
Dumont, Jack 577
Dumont, Marcel 1202
Dumont, Pierre 497
Dunbar, Danny 1490
Dunbar, Rudolph 410
Dunbar, Sly 18, 643
Dunbar, Ted 145, **409,** 462, 1422
Duncan, Calyer 731
Duncan, Fionna 992
Duncan, Hank 101, 355, 622, 1098, 1457, 1506
Duncan, Henry 99, 827, 1279
Duncan, Jack 1075
Duncan, Leon 18
Duncan, Mac 294, **409,** 883
Dungee, John 31
Dunham, Slim 209
Dunham, Sonny 42, 62, 236, 575
Dunkel, Manuel 1432
Dunlap, Bruce 934
Dunlap, Richard 424
Dunlop, Dave 967
Dunlop, Frankie 86, 343, 482, 899, 1001, 1022, 1023, 1024, 1234, 1465, 1532, 1538
Dunmall, Paul 359, **409,** 881, 906, 1051, 1267, 1404
Dunn, Clyde 218
Dunn, Deacon 1283
Dunn, Joe 937
Dunn, Johnny 155, **410,** 1504
Dunn, Trevor 419, 564, 922, 959, 1542, 1544, 1545
Dunne, Marianne 1445
Dunning, Mike 915
Dunsdon, Martin 898
Dunson, Claude 228, 254, 826
Dunstan, Wayne 817
Dunton, Wayne 272
Duo 48nord 886
Dupree, Cornell 136, 264, 349, 649, 828, 1290
Dupree, Jerome 1042
Duquesne, Ralph 99
Duran, Carlos 1404
Duran, Eddie 614, 706, 1342, 1404
Duran, Horatio 705
Duran, Manuel 1404
Duran, Modesto 1517
Durand, Bob 388
Durant, Jimmy 70, 248
Durham, Allen 638
Durham, Bobby 55, 339, 417, 425, 492, 493, 495, 555, 601, 605, 606, 774, 971, 988, 1131, 1153, 1155, 1156, 1245, 1347, 1392
Durham, Eddie 90, **410,** 763, 912, 1047, 1535
Durham, Mike 1490
Durham, Nathan 721
Durholm, Mogens 1102
Duriez, Desiré 1203
Durrant, Phil 198, 206, **411,** 832, 915
Durrell, Mike 1469
Dürst, Thomas 1386
Duryea, Cindy 553
Duss, Xavier 352
Dutch Swing College Band 411
Dutrey, Honoré 41, 379, 380, 1097
Dutt, Hank 1543
Dutton, Charles 948
Dutton, Fred 188, 347, 368, 587
Dutz, Brad 260, 421, 566, 825
Duval, Dominic 25, **411,** 487, 649, 881, 911, 919, 984, 1144, 1145, 1223, 1320, 1371, 1383, 1384, 1496
DuVal, Duke 710
Du Vall, Thomas 1220
Duvivier, George 9, 32, 35, 130, 194, 201, 229, 230, 234, 262, 270, 299, 338, 364, 372, 382, 470, 504, 545, 570, 578, 592, 629, 632, 647, 668, 669, 715, 758, 759, 772, 783, 793, 794, 797, 851, 859, 866, 876, 877, 886, 913, 999, 1027, 1054, 1070, 1075, 1079, 1094, 1165, 1176, 1177, 1196, 1245, 1248, 1249, 1255, 1277, 1286, 1308, 1313, 1314, 1347, 1354, 1375, 1379, 1405, 1435, 1444, 1478, 1486, 1501, 1522, 1537
Dvorak, Jim 359, 362, 402, 1404
Dweck, Steve 818
Dworkin, Richard 790, 996
Dyani, Johnny Mbizo 144, 150, 224, 245, 370, 392, **412,** 621, 730, 743, 763, 1016, 1058, 1294, 1459
Dyani, Thomas Akuru 392, 412, 1167
Dybka, Darryl 107
Dyer, Nikki 480
Dyer, Pete 645, 884, 958, 1437
Dylag, Roman 21, 46, 126, 781, 835, 1250
Dyson, Dave 1517
Dyson, D. K. 277
Dyson, Willard 539, 955
Dyvik, Hans 49
Dyyak, Oleg 1544
Dzierzanowski, Udo 658
Dziubak, Agnieszka 1107

E
E, Sheila 80, 264, 643, 706
Eade, Dominique 1441
Eager, Allen 239, **413,** 514, 543, 668, 1053, 1069, 1210
Eagle Brass Band, The 413
Eaglestone, Dave 532
Eales, Geoff 413
Eanet, Larry 414
Eardley, Jon 243, 632, 1025, 1052, 1053, 1302, 1527
Earl, Jimmy 305, 825
Earland, Charles 414, 1468
Earle, Dean 1120
Earley, Kevin 1412
Earls, Mike 579
Early, Sally 32
Easley, Bill 154, 414, **414,** 465, 777, 971, 972, 1013, 1057, 1136, 1376, 1470
Easley, Richard 971
Eason, Alan 334
East, Nathan 914
East–West Jazz Septet 415
Easter, Allison 751
Easter, Clarence 1406
Easton, Derek 294
Easton, Gene 1356
Easton, Jack 1467
Easton, Madeleine 832
Easton, McKinley 32, 1467
Eastwood, Bill 628, 1076
Eaton, Bill 1468
Eaton, Cleveland 33, 94, 597, 887, 888
Eaton, Darryl 1210
Eaton, John 356
Eaton, William 1468
Eaves, Herbert 89
Eaves, Hubert 866
Ebah, Akh Tal 1355, 1357, 1358, 1359
Ebbert, Tom 537
Eberle, Bob 395, 698
Eberle, Ray 236
Ebert, Ken 579
Eby, Thomas 1459
Ecay, Jean-Marie 907
Echampard, Eric 408
Echoes Of Ellington Orchestra 415
Eckert, John 831, 837, 1351
Eckert, Rinde 590
Eckford, Pete 776, 1096
Eckhardt, Kai 309, 549, 977
Eckinger, Isla 27, 210, 258, 587, 591, 627, 940, 1046, 1264, 1454
Eckles, Dick 715
Ecklund, K. O. 487
Ecklund, Peter 415, 611, 748, 1454
Eckstine, Billy 416, 552, 705, 970
Eckstrand, Ray 1537
Ecqart, John 818
Ector, Vincent 57
Eddie Chamblee Orchestra 1467
Eddy, Richard 1261
Edegran, Lars 537, 737, 884, 1314, 1315, 1438
Edelstein, Walt 398, 1388
Edenton, Ray 203
Edge, Norman 32
Edgehill, Arthur 262, 338, 392, 1277, 1454

Edie, Jack 1509
Edison, Estelle 970
Edison, Harry 'Sweets' 90, 91, 92, 93, 94, 173, 222, 230, 232, 272, 339, **416,** 435, 442, 492, 493, 555, 557, 580, 606, 639, 656, 693, 714, 716, 719, 755, 759, 760, 774, 783, 795, 820, 861, 1093, 1095, 1154, 1156, 1162, 1210, 1212, 1230, 1304, 1378, 1396, 1409, 1477, 1478, 1508, 1522, 1535, 1536, 1537
Edman, Robert 615, 616, 631
Edmonds, Lu 315
Edmonds, Paul 1489
Edmondson, Bob 496, 550, 765, 1093, 1517, 1540
Edson, Estelle 1516
Edström, Ulrika 897, 1367
Eduardo, Zé 418, 1030
Edvarsson, Bengt 1250
Edwards, Arthur 1516
Edwards, Ben 248
Edwards, Brian 776
Edwards, Bruce 1360, 1361
Edwards, Charles 'Lefty' 337
Edwards, Cliff 864
Edwards, Donald 339, 697, 1185
Edwards, Eddie 270, 409, 1100
Edwards, Gene 720, 831
Edwards, Gordon 136
Edwards, Henry 'Bass' 428
Edwards, Jodie 1097
Edwards, John 124, 194, 199, 206, **418,** 560, 832, 910, 1063, 1085, 1090, 1124, 1126, 1127, 1183, 1492
Edwards, Marc 494, 538, 1381, 1464
Edwards, Mark 1482, 1483
Edwards, Paul 556, 708
Edwards, Richard 137, 322, 1364, 1412
Edwards, Simon 1497
Edwards, Susie 1097
Edwards, Teddy 181, 200, 229, 318, 319, 413, **418,** 528, 580, 662, 720, 736, 755, 760, 936, 945, 970, 971, 1165, 1170, 1219, 1450, 1517
Edwards, W. J. 228
Edwards, Williams 1516
Efford, Bob 253, 496, 674, 720, 811, 889, 1386, 1409
Egan, John 1081
Egan, Mark 80, 460, 462, 546, 993, 1256, 1486
Egan, Mike 819
Egea, Claude 223, 1324
Egerbladh, Berndt 1250
Eggar, Dave 895
Eggers, Marty 682, 1300, 1454, 1533
Eggers, Mike 1300
Eghjort, Mogens 417
Egli, Dominic 1264
Ehrlich, Marty 7, 161, 162, 371, 399, **419,** 445, 610, 657, 675, 683, 703, 778, 896, 990, 1134, 1140, 1182, 1250, 1260, 1544
Ehrling, Thore 420
Eichem, Bernard 1028
Eichmann, Dietrich 420
Eick, Mathias 621, 810
Eick, Trude 1487
Eidem, Bruce 375, 721, 1296
Eidus, Arnold 1028
Eike, Bjarte 71
Eikelmann, Lutz 1043
Eilertsen, Dag Einar 71
Eilertsen, Mats 72, 169, 1301, 1350, 1422
Eisen, Steve 888, 939
Eisenbeil, Bruce 421, 1371
Eisenberg, Jewlia 1544
Eisenman, Mark 421
Eisenstadt, Harris 376, **421,** 1254, 1309
Either/Orchestra 422
Ek, Bengt 1087
Ekh, Johnny 46
Ekhé, Christer 1150
Ekholm, Anders 1459
Ekholm, Magnus 1087
Eklöf, Mats 423
Eklund, Nathan 272
Ekman, Bertil 1150
Ekornes, Kenneth 71
Ekstrand, Ray 424, 576
Ekyan, André 667, 1202, 1203
El Fine, Armandito 1261
El-Malek, David 238, 303, **443,** 1418
El Nil Troop 832
El'Zabar, Kahil 146, 427, **444,** 654, 1060, 1309
Elden, Bob 83
Elder, Lonnie 1001
Elderfield, Pete 672, 1206
Eldridge, Jean 430, 1406, 1521
Eldridge, Joe 423, 424
Eldridge, Peter 923
Eldridge, Robert 801
Eldridge, Roy 43, 62, 63, 93, 122, 156, 228, 383, **423,** 435, 491, 492, 555, 570, 639, 667, 668, 669, 686, 704, 706, 714, 715, 716, 734, 759, 774, 795, 847, 848, 849, 1003, 1020, 1092, 1093, 1095, 1117, 1151, 1153, 1154, 1283, 1284, 1375, 1378, 1478, 1520, 1521, 1536, 1537
Electric, Coco 8
Elén, Jesper 38, 610, 1025
Eletto, Michele 508
Elf, Mark 679
Elgart, Billy 139, 328, 472, 473, 944, 1494
Elgstam, Erik 427
Elias, Eliane 425, 789
Elias-Brecker, Amanda 426
Eliasson, Jan 767
Eliez, Thierry 170, 171
Eliott, Blaine 1506
Elite Syncopators, The 426
Elizondo, Michael 260, 1452
Elkes, Tibor 894
Elkins, Howard 1058
Elkins, Leon 41
Elkins, Marty 426
Ellboj, Rune 'Lulle' 426, 1322
Ellefson, Art 427, 1084
Ellefson, Lee 427
Ellerbee, Charles 276
Elliman, Peter 362
Elling, Kurt 153, **427,** 696, 738, 1008
Ellingsen, Audun 1
Ellington, Duke 43, 110, **428,** 490, 492, 711, 712, 774, 1348, 1539
Ellington, Judy 56, 83
Ellington, Marie 431, 432
Ellington, Mercer 433, 436, 437, 438, 439, 492, 699, 774
Ellington, Ray 1066
Ellington, Richard 416
Ellington, Ruth 671
Ellington, Steve 470, 520, 666, 718, 1354
Elliot, Bill 757
Elliot, Lloyd 1093
Elliott, Don 156, 340, 368, 470, 490, 877, 1186, 1286, 1345
Elliott, Ernest 410, 502, 685, 788, 1098, 1504
Elliott, George 228
Elliott, Jerry 1536
Elliott, Louise 1497
Elliott, Lu 433
Ellis, Chris 467, 1352
Ellis, Dave 440, 737, 738
Ellis, Don 384, **440,** 482, 655, 899, 1002, 1249
Ellis, Eddie 379, 820
Ellis, Graham 483
Ellis, Herb 17, 43, 44, 45, 185, 211, 229, 329, 360, 395, 425, **442,** 490, 491, 492, 511, 544, 550, 553, 592, 639, 656, 662, 668, 669, 716, 774, 849, 1093, 1110, 1151, 1152, 1153, 1156, 1162, 1181, 1211, 1346, 1388, 1478, 1536, 1537
Ellis, John 323, **442,** 481, 561, 738, 778, 949, 1264
Ellis, Kenny 74, 812
Ellis, Lisle 169, 564, 1075, 1092, 1170, 1223, 1243, 1330, 1493
Ellis, Lloyd 1090
Ellis, Mike 295
Ellis, Peggy Ann 297
Ellis, Ray 299
Ellis, Seger 105
Ellis, Vivien 1404
Ellis Larkins Trio 299
Ellison, Alex 762
Ellison, Charles 604
Ellman, Liberty 443, 751, 752, 1402
Ellman, Pete 362
Elly, Ernest 244, 1217
Elly, Ernie 737, 915, 1217
Elman, Ziggy 62, 397, **443,** 488, 574, 575, 638, 1334, 1443
Elmberg, Bengt 615
Elmer, Carl 1095
Elmer, Ziggy 764
Elmes, Barry 604, 1084
Elmiger, Billy 1031
Elmore, Rick 915
Elniff, Jørn 52, 383
Elrick, George 228, 1322
Elsberg, Vagn 1502
Elsdon, Alan 443, 628, 869
Elson, Steve 1196
Elton, Bill 461
Elton, Don 1446
Elvin, Norman 207
Emanuel, Carol 1542, 1543
Embales, Carlos 1261
Emberson, Norman 374, 475, 1493
Emblow, Jack 593, 1385
Emborg, Jörgen 503, 1407
Embrey, Danny 939, 940
Emergency 445
Emerick, Randy 1133
Emery, James 160, **445,** 778, 833, 1349, 1401
Emili, Rossano 535
Emler, Andy 1174
Emmanuel, Gordon 6
Emmanuel Amadasun 1084
Emmanuele, Giuseppe 1433
Emmery, John 831
Emmons, Bobby 933
Emmons, Buddy 203
Empirical 445
Enders, Johannes 903
Endresen, Sidsel 71, 1279, 1487
Endsley, Shane 127, 966, 1067, 1278
Eneidi, Marco 378, **446,** 1128, 1223
Enevoldsen, Bob 222, 301, **446,** 466, 468, 481, 491, 496, 549, 557, 571, 588, 720, 839, 935, 1052, 1077, 1082, 1094, 1111, 1142, 1230, 1245, 1247, 1248, 1280, 1408, 1409
Engel, Rudi 922, 944, 1472
Engelhardt, Dirk 1429
Engelholt, Steen 818
Engels, Eddie 831
Engels, John 68, 831, 1239
Engels, Jorg 174
Engen, Anders 1487
Englander, Mike 441
Engle, Vic 686, 1081

Englebright, Scott 483, 839
Englert, Don 1210, 1211
Englin, Maureen 1504
English, Bill 32, 201, 596, 669, 777, 793, 1075
Englund, Ernie 46, 631
Englund, Gene 271, 368, 544, 814, 815, 816, 1230
Enlow, Buddy 393
Ennett, Lucky 637
Ennis, Skinny 398
Enoch 1399
Enoch, Tommy 705
Enois, Leonard 987
Enriquez, Bobby 272
Ensemble Ginestra 1369
Enten Eller 446
Entress, Lorne 810
Enzlberger, Hannes 447
Ephron, Fima 493
Ephron, Mike 1297
Eppel, Ralph 620, 885, 1075
Epps, Joe 228, 229
Epstein, Al 50, 173, 299, 576, 1249
Epstein, Ed 412
Epstein, Jack 100
Epstein, Jay 227
Epstein, Peter 216, 590, 1288
Erb, Reiner 352
Erbetta, Marc 1420
Erceg, Tomi 1254
Erdmann, Daniel 325
Erguner, Kudsi 873
Erian, Michael 922
Erickson, Eddie 23, 85, 301, 476
Ericksson, Runo 782, 1250
Ericson, Roffe 1479
Ericson, Rolf 20, 64, 84, 299, 312, 341, 386, 393, 426, 436, 437, 439, **447**, 570, 615, 713, 723, 782, 817, 862, 881, 1003, 1004, 1118, 1176, 1210, 1247, 1445
Ericsson, Hans-Ola 1087
Eriksberg, Folke 420
Eriksen, Søren 392
Eriksson, Göran 1150, 1354
Eriksson, Rudolf 1322
Eriksson, Sixten 46, 1030
Erikstad, Tove Margrethe 1
Erixon, Bertil 46
Ermelin, Fred 1204, 1344
Ernie Wilkins Orchestra 36
Ernst, Charlie 1055
Ernst, Miriam 800
Ernström, Agneta 245
Erquiaga, Steve 939
Errington, Joe 1113
Errisson, King 11
Erskine, Bill 1522
Erskine, Les 155, 372
Erskine, Peter 3, 4, 5, 114, 115, 168, 205, 215, 427, **448**, 472, 483, 524, 610, 688, 818, 819, 844, 851, 873, 992, 1008, 1133, 1137, 1431, 1452, 1475, 1494
Erskine, Sally 876
Erskine Hawkins Alumni 1307
Erstrand, Lars 387, **448**, 734, 1499
Ervin, Booker 207, **449**, 675, 831, 899, 1002, 1003, 1004, 1346
Ervin, Darryl 111, 1399
Erwin, Pee Wee 336, 396, 397, **450**, 504, 947, 1275
Escamilla, Bob 888
Escher String Quartet 428
Eschete, Ron 363, 656, 844, 954
Escoffery, Wayne 451, 551, 652, 1006, 1200, 1214
Escoto, Bobby 1095
Escott, Dick 1322
Escoudé, Christian 237, **451**
Escovedo, Pete 264, 1261
Escovedo, Sheila 80, 264, 643, 706
Escudero, Ralph 685, 975, 1343
Esen, Aydin 735
Eshel, Idit 182
Eskelin, Ellery 84, **451**, 572, 681, 682, 735, 892, 1131, 1429, 1441
Eskenazi, Dario 406, 991, 1262
Eskovitz, Bruce 453
Eskridge, George 1031
Espersen, Per 1479
Esposito, Al 50
Esposito, Gene 222, 1141
Esposito, George 84
Esposito, John 1148
Esposito, Marco 1419
Esposito, Nick 1162
Ess, Gene 20
Essex, Lord 705
Essian, Gabe 280
Essiet, Essiet Okon 135, 695, 916, 1471
Estabrook, Pete 595
Estell, Oscar 180, 469
Estes, Alan 440, 441
Estes, Buff 575, 638
Estes, Gene 236, 301, 476, 579, 626, 680, 1230, 1442
Estievenart, Jean-Paul 359
Estrand, Lars 386
Estren, Joe 83
Estren, Tony 119
Estrin, Harvey 1189, 1445
Estrin, Joe 691
Etheridge, Dave 592
Etheridge, John 453, 531, 592, 680, 868, 1416
Ethridge, Frank 99
Etkins, Gerry 264
Etri, Bus 83, 84
Etter, Charlie 1162
Eubanks, Charles 19, **454**, 1197
Eubanks, Duane 463, 713, 898, 972, 998
Eubanks, Horace 1044
Eubanks, Kevin 226, 327, 363, 454, 549, 860, 894, 914, 957, 1035, 1396
Eubanks, Ray 1535
Eubanks, Robin 21, 168, 270, 277, **454**, 610, 645, 649, 656, 689, 690, 718, 793, 947, 1006, 1095, 1148, 1222, 1305, 1424, 1427, 1469
Euell, Julian 284, 394, 613, 1454
Eugene, Homer 148, 729, 1436
Eugene, Wendell 77, 413, 958
Eulau, Andy 164, 241
Eureka Brass Band 455
Eustis, Sister Elizabeth 1337
Evans, Al 1359
Evans, Alfie 100, 398, 864, 1081
Evans, Anita 462
Evans, Bill 10, 15, 39, 66, 311, 314, 343, 351, **455**, **460**, 470, 546, 786, 877, 886, 933, 978, 1070, 1186, 1249, 1278
Evans, Brandon 163, 164
Evans, Chuck 847
Evans, Dave 711
Evans, Doc 461
Evans, Frank 674
Evans, George 70, 228
Evans, Gil 342, **461**
Evans, Gordon 520
Evans, Gus 638, 760
Evans, Herschel 63, 90, 638, 763, 798, 1521
Evans, James 961, 1080
Evans, Joe 793, 1510
Evans, Major 987
Evans, Marcus 1009
Evans, Miles 352, 462
Evans, Nick 176, 280, 358, 359, 402, 998, 1016, 1403, 1417
Evans, Orrin 24, 152, 454, **463**, 617, 697, 966, 1158, 1470, 1471
Evans, Peter 463
Evans, Richard 482, 655, 701, 945, 1467
Evans, Roy 1041
Evans, Seeward 987
Evans, Sticks 384, 886, 1002
Evans, Stump 380, 1044, 1097, 1103
Evans, Sue 264, 462, 851
Evans, Terry 1313
Evans, William 1264
Everett, Peven 915
Everett, Sangoma 183, 1455
Ewans, Kai 49
Ewart, Douglas 464, 571, 885
Ewell, Don 39, 102, 379, **464**, 753, 884, 1104, 1328, 1389
Ewing, John 218, 413, 662, 705, 912, 913, 1517
Ex, Terrie 112
Excelsior Brass Band 465
Exploding Customer 465
Exuberance 465
Eyden, Bill 70, 539, 632, 672, 673, 747, 776, 880, 1199, 1414
Eye, Yamataka 1545
Eyges, David 147, 862
Eyles, Alex 889

F

Faatz, Paul 502
Fabricatore, Dan 898, 1171
Fabrie, Cor 295
Fabris, David 130
Face To Face 465
Facenda, Aubrey 943
Facey, Nathaniel 76, 445, 1515
Facey, Stanley 1326
Faddis, except add Jon 1154
Faddis, Jon 18, 80, 185, 201, **465**, 483, 501, 555, 640, 656, 679, 689, 707, 914, 923, 982, 1005, 1133, 1255, 1468, 1517, 1518
Faehnle, Dan 119, 550, 551, 823, 1450
Fagerlund, Kenneth 544, 1149
Fagerquist, Don 51, 184, 301, 364, **466**, 491, 525, 588, 681, 693, 720, 848, 849, 1052, 1092, 1111, 1139, 1165, 1230, 1283, 1408, 1540
Fagerstadt, Claes-Göran 616, 1149, 1237, 1327
Fagg, George 104
Fagg, Steve 991
Fahey, Craig 548
Fahlström, Örjan 1087
Fahn, Mike 119, 703
Faieta, Phil 511
Fairclough, Peter 466, 1489, 1490
Fairhurst, Richard 48, **466**
Fairweather, Al 187, **466**, 467, 711, 869
Fairweather, Digby 467, 596, 968, 991
Faith, Percy 1443
Faithfull, Marianne 938
Faku, Feya 744
Falabella, Vanessa 80
Falanga, Tony 276
Falay, Maffy 255, 1250
Falbo, Javier 880
Falco, Gil 108, 818
Fale, Cheikh Tidiane 1259
Falk, Bror 1406

Falk, Jacey 517
Falk, Kurt 602
Falk, Rune 46, 782
Faller, Markus 800
Fallon, Jack 70, 72, 467, 652, 672, 918, 919, 1276, 1279, 1352, 1362
Fallow, Gavin 1139
Falls, Mildred 435
Fallstitch, John 118
Fält, Jon 900, 997, 1087
Faluotico, Sergio 995
Falzone, Giovanni 467, 476
Falzone, Jim 815
Falzone, Vince 1540
Fambrough, Charles 134, **468,** 645, 785, 949, 1259, 1426, 1472
Fame, Georgie 533, 739
Fanfare Band 907
Fanni, Sergio 533
Fant, Edward 687, 705, 798, 1066
Fantien, Laïka 443
Faraò, Antonio 1525
Faraò, Ferdinando 467, 468
Faraò, Massimo 339, 1278
Farber, Alon (Hagiga) 468
Farber, Andy 362
Farberman, Hymie 105
Fardella, Charles 551, 923
Farinacci, Dominic 845
Farley, Max 398, 1388, 1446
Farley, Mx 1081
Farlow, Tal 199, 320, 364, **468,** 1089, 1160, 1284, 1408
Farmer, Addison 15, 26, 32, 173, 243, 318, 418, 469, 470, 517, 596, 717, 899, 920, 1103, 1454, 1517
Farmer, Art 15, 32, 180, 234, 243, 254, 259, 311, 386, 455, **469,** 568, 595, 596, 630, 665, 717, 797, 800, 802, 877, 894, 920, 962, 976, 993, 1053, 1054, 1103, 1160, 1163, 1249, 1299, 1454, 1478
Farnham, Allen 211, 477, 478, 968, 969
Färnlöf, Lars 3, 46
Farnsworth, James 1073
Farnsworth, Joe 300, 353, 354, 376, 380, **471,** 569, 611, 636, 677, 678, 876, 952, 1136, 1241, 1242, 1343, 1441, 1463, 1481, 1526
Farnsworth, Stan 918
Farr, Christopher 483
Farr, Gary 480
Farr, Tommy 691
Farrán, Ramón 1029
Farrar, Danny 913
Farrar, Fuzzy 398, 864, 1446
Farrás, Josep M. 1170
Farre, Chauncey 814
Farrell, Charles 472
Farrell, Charlie 105, 1081
Farrell, Joe 215, 264, 299, 303, 304, 305, **472,** 483, 702, 768, 957, 969, 1002, 1199
Farrell, Larry 107, 109, 375, 689, 910, 1008, 1268
Farrington, Norman 170
Farrior, Little Buddy 1505
Farris, Ralph 420
Farrow, Ernie 867, 1509
Farrugia, Adrean 573
Fasman, Louis 839
Faso, Tony 576, 715
Fasoli, Claudio 472, 534
Fassi, Riccardo 473, 1043
Fasteau, Kali Zusaan 473, 730
Fataah, Muneer Abdul 1382
Fatool, Nick 125, 236, 249, 443, **474,** 504, 528, 575, 638, 715, 764, 872, 1283, 1284, 1445, 1531
Fatto, Guy de 424
Faulise, Paul 369, 554, 601, 607, 656, 679, 755, 797, 943, 1028, 1071, 1313, 1502
Faulk, Dan 474
Faulk, Ken 1210, 1211
Faulk, Kenneth 1064
Faulkner, Roland 639, 655
Faunt, Jamie 305
Faust, Bob 818
Favors, George 1505
Favors, Malachi (Mahgostut) 2, 46, 47, 152, 444, 464, **474,** 571, 701, 973, 1011, 1062, 1290, 1297, 1310
Favre, Pierre 475, 627, 841, 932, 1096, 1174, 1270, 1271, 1364
Fawbert, Andy 1482
Fawkes, Wally 102, 126, **475,** 711, 918, 919, 991, 1055, 1422, 1476
Fay, Jack 1066, 1081
Fay, Rick 85, 301, **476,** 579, 626, 1264
Fay, Tom 1054
Faye, Alioune 465, 651
Faye, Don 401
Faye, George 814
Faye, Norman 596, 1188, 1445
Fazio, Enrico 334, 335, **476**
Fazola, Irving 150, 714, 1334
Fearrington, Norman 67
F(ernán)dez-Vallejo, Miguel 477
Feather, Leonard 43, 125, 248, **477,** 736, 758, 793, 947, 1109, 1286, 1331, 1443
Feather, Phil 236
Featherstonehaugh, Buddy 70, 228, 477
Febbo, Christy 268, 661
Fedchock, John 477, 969, 1268
Federico, Frank 150
Fedoriouk, Alexander 509, 934
Fefer, Avram 128, **478,** 484
Fei, James 163, 164, 166, 792
Feichtner, Dieter 1161
Feiten, Buzzy 1255
Felberbaum, Michael 478
Feld, Morey 355, 450, 477, 504, 544, 576, 588, 614, 622, 734, 1093, 1252, 1314, 1344, 1353, 1443
Felden, Bobby 211
Felder, Marion 813
Felder, Wilton 322, 323, 600, 854, 871, 1313
Feldkamp, Elmer 398
Feldman, Allan 1510
Feldman, Harold 343
Feldman, Lawrence 138, 168, 323, 330, 465, 1008, 1256, 1274, 1275
Feldman, Mark 4, 5, 7, 38, 57, 76, 115, 168, 216, 313, 398, 399, 400, 420, 426, **478,** 661, 909, 1063, 1065, 1176, 1240, 1270, 1321, 1441, 1442, 1466, 1542, 1543, 1544, 1545
Feldman, Vic 10
Feldman, Victor 10, 12, 222, 226, 257, 301, 345, 364, 370, **479,** 540, 693, 720, 786, 798, 821, 936, 1026, 1027, 1111, 1142, 1143, 1146, 1199, 1211, 1225, 1233, 1239, 1248, 1304, 1450, 1468, 1531
Felice, Ernie 577
Felix, Delbert 947
Felix, Lennie 355, 475, 1422
Fell, Milo 1497
Fell, Simon H. 56, 296, 315, **480,** 631, 698, 1190, 1309
Fellini, Tommy 494, 900, 1081, 1433
Fells, Nick 561
Felson, Ed 130
Felten, Eric 481
Felton, Roy 228
Feman, Ben 423, 848
Fen, Min Xiao 1491
Fenn, Rick 938
Fenton, Nick 999
Feraud, Hadrien 978
Ferber, Alan (Hagiga) 127, 323, **481,** 719
Ferber, Mark 21, 28, 323, 408, 481, 778, 844, 845, 1107, 1213, 1222, 1228, 1292
Ferber, Tom 614
Ferchen, Tim 1448
Ferguson, Alan 248, 477, 1322, 1457
Ferguson, Charles 1169
Ferguson, Harry 987
Ferguson, Maynard 84, 299, **482,** 525, 588, 815, 816, 1230, 1280, 1467, 1477
Ferguson, Peter 483
Ferguson, Sherman 154, 202, 954, 957, 1259, 1280, 1501
Ferina, Tony 816, 1445
Ferm, Ned 35
Fernandes, Reinaldo 1542
Fernandez, Adam 1314
Fernández, Agustí 484, 621, 1126
Fernandez, Angelo 263, 820, 1114
Fernandez, Charles 566
Fernandez, David 1064
Fernandez, Enrique 777
Fernandez, Juan 1202
Fernqvist, Bertil 449
Feron, Walter 1203
Ferracone, Glenn 363
Ferragutti, Torinho 76
Ferrante, Johnny 576
Ferrante, Joe 173, 231, 545, 601, 1249
Ferrante, Russell 924, 1008
Ferrar, Nick 1203
Ferrara, Don 601, 836, 1052, 1054
Ferraresi, Eros 533
Ferrari, Luc 14
Ferré, Boulou 445, 855
Ferré, Pere 1170
Ferreira, Dorio 369
Ferreira, Paulo 545
Ferrero, Alessandro 534
Ferrero, Ruben 663
Ferret, Paul Challain 451
Ferret, Pierre 1202, 1203
Ferret, René 1204
Ferretti, Andy 395, 396, 397, 424, 504, 1283, 1443
Ferretti, Augie 1171
Ferretti, Chet 299
Ferrier, John 272
Ferris, Glenn 120, 264, 266, 1278, 1394, 1460
Ferris, Ralph 1321
Ferrone, Steve 18, 363, 460
Fetterer, Gus 937, 1101
Fettig, Mary 981
Few, Bobby 54, 450, 473, **484,** 730, 731, 856, 857, 1531
Few, Cyrille 856
Fewell, Garrison 484, 1387
Feza, Mongezi 144, 176, 358, **485,** 998, 1523
Fiaindratovo, Mimy 746
Fian, Bumi 1448, 1449
Fiddleman, Hymie 1093
Fiddmont, Keith 259
Fiedler, Alvin 803
Fiedler, Joe 792, 898, 916, 1406
Fiegl, Johnny 38
Field, Dave 1084
Field, Dennis 869
Field, Gregg 94, 481, 496
Field, John 808
Field, Norman 1490
Fielder, Alvin 2, 152, 518, 571, 1011
Fielder, Bill 1355
Fielder, Joe 703

Fields, Allen 1189
Fields, Arthur 900
Fields, Dave 520
Fields, Eugene 63, 788, 1326
Fields, Fran 1337
Fields, Frank 737, 1100
Fields, Geechie 788, 1044, 1504
Fields, Gene 63, 667, 714
Fields, Harry 1445
Fields, Herbie 262, 638, 736, 783, 1020, 1110, 1537
Fields, Jackie 667, 699, 1458
Fields, Kansas 257, 554, 783, 1179, 1510
Fields, Lawrence 96
Fields, Scott 485
Fields, Ted 272
Fier, Anton 1542
Fier, Newman 1101
Fierstone, George 70
Fig, Anton 870
Figelski, Cecil 1478
Figueroa, Ernie Thomas 205
Figueroa, Guillermo 1221
Figueroa, Sammy 80, 219, 351, 406, 934, 1285
Figuerola, Xavier 1030
Fila, Alec 249, 575, 1388
Filiano, Ken 119, 478, **486,** 536, 560, 565, 566, 572, 593, 610, 675, 697, 747, 1223, 1319, 1320, 1371, 1384, 1431, 1452, 1487
Finch, Andy 1217
Finch, Otis 555, 739, 1134, 1277, 1424
Finch, Simon 281
Finck, David 330, 406, **486,** 804, 846, 852, 1057, 1181, 1227
Finckel, Christopher 1221
Finckel, Eddie 413
Find, Mikkel 1396
Findley, Bob 481
Findley, Chuck 259, 951, 1210, 1432
Findon, Ron 564
Fine, Elliott 486
Fine, Jack Wolf 155
Fine, Milo 165, **486**
Fine, Mitch 957
Finegan, James 629, 630
Finerman, Uzi 468
Finerty, Paul 464
Fine Trash 1487
Finkbeiner, John 863
Finke, Doug 747
Finkel, Sigi 1211
Finlay, Gun 1322
Finlayson, Jonathan 277, 877
Finlayson, Tucker 125, 126
Finn, James 487
Finn, Julio 46, 1290
Finnell, Douglas 1184
Finnerty, Barry 323, 351, 676
Finnis, Tony 1476
Finucane, Dave 422
Fioravanti, Ettore 473, 508, 1107, 1419
Fiorentino, Umberto 536
Fiorini, Enrico 533
Firehouse 487
Firehouse Five Plus Two 487
Fire Of Space 488
Firestone, Ross 158
Firmature, Sam 765
First House 488
Fischer, Bernd 38
Fischer, Carl 483
Fischer, Clare 322, 871, 889, 1143, 1405
Fischer, Jacob 49, 616, 647, 913
Fischer, Johnny 1538
Fischer, Kai 1322
Fischer, Lisa 80, 1275
Fischer, Sören 1266
Fischer, Tom 369, 551, 681, 923, 1300
Fischer, William 11, 1539
Fischer, William S. 1259
Fischetti, Guy 415
Fishel, Bob 83
Fishelson, Stan 576, 692, 1188, 1209, 1283, 1284, 1445
Fisher, Abby 937
Fisher, Bobby 1388
Fisher, Colin 423
Fisher, Hal 868
Fisher, Herb 1223
Fisher, Jacob 1175
Fisher, Jenelle 89
Fisher, Larry 1210
Fisher, Lisa 754
Fisher, Rob 987, 1143, 1405
Fisher, Tony 255, 1386, 1415, 1488
Fishkind, Arnold 118, 490, 622, 632, 664, 794, 835, 836, 1115, 1180, 1283, 1314, 1417
Fishkind, Larry 744, 1034
Fishwick, Matt 226, 371, 608
Fishwick, Steve 226, 608
Fiszman, Nicholas 1441
Fiszman, Nicolas 944
Fitch, Bill 614, 871
Fitzgerald, Andy 201, 462, 667
Fitzgerald, Ella 43, 44, 45, **488,** 774, 803, 849, 1117, 1210, 1520
Fitzgerald, Joe 1141
Fitzgerald, Warren 394
Fitzpatrick, Bob 482, 720, 736, 815, 816, 817, 818
Fitzpatrick, Francis 555
Fitzpatrick, Pete 210
Fiuczynski, Dave 777
Fiuczynski, David 7, 361, **493,** 549, 661, 777, 833, 1250, 1428, 1461
Five Birmingham Babies 494
Flaherty, Paddy 660
Flaherty, Paul 494, 1297
FLAM, Chris 1294
Flanagan, Tommy 9, 32, 56, 200, 201, 203, 212, 230, 240, 254, 258, 262, 285, 286, 319, 339, 341, 384, 393, 394, 425, 449, 469, 470, 492, **494,** 517, 555, 568, 582, 587, 596, 634, 635, 668, 669, 670, 675, 678, 689, 754, 755, 772, 774, 783, 786, 787, 795, 796, 799, 800, 899, 933, 982, 1003, 1009, 1027, 1054, 1075, 1143, 1160, 1165, 1170, 1184, 1192, 1233, 1235, 1252, 1254, 1320, 1328, 1375, 1391, 1392, 1398, 1486, 1522, 1527
Flanigan, Phil 196, 611, 635, 962, 1367, 1434, 1435, 1500
Flaten, Ingebrigt Håker 496, 618, 619, 1083, 1439, 1440, 1487, 1492
Flato, Ludwig 83
Flavelle, Jackie 78
Flax, Marty 554, 899, 1210
Flea 1199
Fleagle, Brick 257, 430, 712, 853, 1343, 1344
Fleck, Béla 307, 1340
Fleck, Derek 1490
Fleig, Timo 1386
Fleischer, Bernie 496, 1540
Fleming, Art 1089
Fleming, Bill 1318
Fleming, Herb 155
Fleming, Jock 1322
Fleming, John 1318
Fleming, Leopoldo 1060
Fleming, Michael 66, 828
Fleming, Peter 247
Fleming Jr, Teagle 609
Flemming, Herb 410, 1458
Fletcher, Aaron 135
Fletcher, Chris 225, 1180
Fletcher, Liz 82
Fletcher, Mark 322, 413, 1284, 1285
Fletcher, Milton 228, 704, 705, 798
Fletcher, Stan 816
Fletcher, Willy 1426
Flick, Mike 48
Flint, Shelby 305
Flood, Bernard 42, 671
Flood, Bill 671
Flood, Tim 911
Floody, Brian 690
Florence, Bob 496, 1139, 1540
Flores, Chuck 219, 220, 693, 986, 1142, 1280, 1409, 1513
Flores, Jack 937
Flores, Luca 69, 1433
Flores, Richie 697
Florian, Ray 818
Floridis, Floros 842
Florizoone, Tuur 1545
Flory, Chris 143, 415, 635, 748, 779, 1162
Flory, Med 85, 184, 481, **497,** 549, 601, 1139, 1142, 1165
Flowers, Bob 170
Flowers, Clyde 27
Flowers, Herbie 401
Floyd, Frank 1468
Floyd, Harlan 93, 263
Fludas, George 176, 543, 606, 631, 965
Flükiger, Fredi 1349
Flynn, Frank Emilio 50
Flynn, George 70, 477, 478, 1268, 1269
Flythe, Alvin 529
Foccroulle, Geneviève 166
Fogle, Abe 505
Fohrenbach, Jean-Claude 254, 1204
Fol, Hubert 254, **497,** 668, 1030, 1204
Fol, Raymond 48, 55, 65, **497,** 591, 639, 712, 859, 1030, 1204, 1391
Folds, Chuck 497
Folson, Eileen 860
Foltz, Jean-Marc 497
Folus, Mickey 654, 691, 692, 1089, 1283
Folwell, James 54
Folwell, William 53, 54
Fonda, Joe 162, 163, 298, 325, **498,** 1063, 1088, 1090, 1309, 1430, 1496
Foni, Igal 50, 478
Fonseca, Duduka da 87, 88, 934, 968, 1055, 1227, 1275, 1542
Font, Adrià 1170
Fontaine, Paul 1, 693
Fontana, Antonio 334
Fontana, Carl 109, 111, 222, **498,** 693, 720, 817, 1162, 1292, 1523, 1531
Fook, Alonso 987
Foort, Kris de 694
Foote, Richard 1318
Forbes, Graham 118
Forbes, Harry 271, 814, 815
Forbes, Joel 23, 85, 451, 1343
Forbes, Shaney 445, 1515
Forchetti, Joe 1327
Forcione, Antonio 625
Ford & Ford 51
Ford, Andrew 'Fats' 43, 413, 435, 757
Ford, Billy 155, 1505
Ford, Clarence 1500
Ford, Clinton 443
Ford, Hank 606
Ford, Harry 1101
Ford, Jimmy 482, 1228
Ford, Joe 468, 501, 572, 1399, 1426, 1427, 1513, 1514
Ford, Larry 496

Ford, Ricky 130, 353, **499,** 743, 857, 1005, 1250, 1427, 1455
Ford, Robben 460, 590, 924
Ford, Victor 1283
Forde, Sara 433
Fordin, Jordan 571
Fordjour, Robert 832, 1167
Foreman, Chris 362
Foreman, James 552, 553
Forenbach, Jean-Claude 1204
Foretich, Herman 450, 1354
Forey, Jim 443, 605
Forman, Bruce 185, 272, 1038
Forman, Mitchel 546, 1187, 1274
Formanek, Michael 35, 40, 68, 73, 120, 121, 144, 200, 216, 323, 331, 420, **499,** 806, 809, 898, 924, 1006, 1144, 1166
Formenti, Andrea 475, 1083
Forrest, Dick 236, 1540
Forrest, Eddie 487
Forrest, Helen 575, 576, 764, 1282
Forrest, Jimmy 35, 93, 341, 432, **499,** 596, 598, 605, 826, 1226, 1508
Forrester, Bobby 1486
Forrester, Joel 996
Forsberg, Ulf 1367
Forsén, Arne **500,** 1327, 1425
Forslund, Jan 767
Forslund, Tore 426
Forsman, Alf 843
Forss, Peter 807
Forster, Terry 1055
Forsyth, Jim 'Farrie' 187
Fort, Anat **500**
Fort, Henry 1086
Fortier, George 293
Fortier, Lee 693
Fortune, Sonny 12, 75, 236, 349, 350, **500,** 743, 1258, 1426, 1455
Forzisi, Barbara 927
Foscher, Jakob 1086
Fosdick, Dudley 1017, 1081
Foss, Niels 49
Fosset, Marc 394, 592
Foster, Abby 238
Foster, Al 23, 35, 88, 89, 106, 113, 347, 349, 350, 351, 406, 495, 519, 583, 624, 628, 688, 727, 740, 759, 795, 798, 802, 852, 909, 942, 947, 1009, 1029, 1037, 1050, 1159, 1175, 1226, 1235, 1238, 1385, 1427, 1428, 1513, 1514, 1525, 1529, 1538
Foster, Alex 462, 1005, 1006, 1133, 1275, 1468
Foster, Andy 1202
Foster, Artie 396, 1252
Foster, Darryl 1129
Foster, Frank 18, 92, 93, 200, 213, 490, 491, **501,** 540, 588, 596, 701, 723, 759, 792, 799, 914, 946, 1020, 1021, 1022, 1074, 1075, 1130, 1247, 1278, 1378, 1444, 1445, 1486
Foster, Gary 324, 626, 839, 954, 1292, 1405, 1409
Foster, George 'Pops' 23, 24, 39, 40, 41, 42, 63, 100, 101, 102, 148, 334, 355, 357, 379, 464, **501,** 666, 710, 711, 725, 788, 789, 1044, 1113, 1251, 1314, 1315, 1319, 1388, 1456, 1457
Foster, Herman 389, 573, 937
Foster, Kay 50
Foster, Marquis 1120, 1286, 1379
Foster, Mick 532, 608, 1355
Foster, Mo 225
Foster, Norman 504
Foster, Ronnie 113, 170, 600
Foster, Stan 1258
Foster, Stuart 397
Foster, Wade 937
Fouad, Pierre 1203, 1204
Fouche, Earl 1041
Fougerat, Tony 1224
Fountain, Pete **502,** 708
Four Dusty Travellers, The 888
Four Hits & A Miss 489
Four Knights, The 827
Four Stars, The 83
Four Wanderers, The 23, 1456
Fourie, Johnny 674
Fournier, Denis 497
Fournier, Vernell 748, 761, 798, 801, 1350
Fowler, Bernard 643, 1213
Fowler, Billy 685
Fowler, Bruce 421, 566
Fowler, Dylan 680
Fowler, Lem **502,** 1184
Fowler, Luke 424
Fowler, Robert 82
Fowler, Steve 566
Fowler, Walt 264
Fowlkes, Charlie 92, 93, 155, 254, 262, 492, 638, 755, 1254, 1278, 1502
Fowlkes, Curtis 214, 512, 625, 637, 738, 777, 1068, 1182, 1401
Fox, Billy **502**
Fox, Bunchie 246
Fox, Charles 318, 341, 499, 580, 1392
Fox, Dan 422
Fox, Donal **502,** 860
Fox, Fred 817, 1283
Fox, Manny 50
Foxley, Ray 294, 295, 883
Foy, Jim 694
Foyen, Larry 483
Frahm, Joel 52, 252, 268, 368, **503,** 614, 1518
Frampton, Roger 1013
France, Martin 40, 72, 95, 195, 488, 904, 1300, 1384, 1466
France, Nic 758
France, Percy 1312
Franceschini, Bob 1095, 1340
Francioli, Léon 1174
Francis, Al 440
Francis, George 428
Francis, John 415, 963
Francis, Karen 313
Francis, Panama 35, 55, 194, 195, 219, 262, 273, 372, 390, 424, **503,** 609, 757, 783, 999, 1281, 1467
Franck, Daniel 1131
Franck, Tomas 95, **503,** 1191, 1324, 1395, 1525
Franco, Guilherme 147, 324, 1426
Frang, Arne 71
Frangenheim, Alexander 124, 206, 251, 420, 1381
Frank, Art 68
Frank DeVol Orchestra 491
Franken, Rob 1395
Franker, Eric 1098
Frankhauser, Charlie 576, 692, 847
Frank Hunter Orchestra 1509
Franklin, Henry 571, 626, 1184, 1285
Franklin, Phil 869
Franklin, Wallace 1322
Franklin, William 704, 798, 1200
Franks, Alan 70
Franks, Aubrey 70, 248
Franks, Jez 48
Franks, Stanley 1060
Franz, Don 377, 1113
Franz, Wiliam 41
Franzella, Sal 63, 588, 1334
Franzetti, Carlos 852
Fraser, Angus 1333
Fraser, Bob 845, 1339
Fraser, Dave 1190
Fraser, Hugh 281, 640, 1494
Fraser, Milton 1505
Fraterman, Evert Jan 680
Fratila, Dumitru Ovidiu 50
Fratini, Michele 1085
Fratzke, Erik 648
Frazão, Alexandre 366, 1263
Frazee, Roy 943, 1523
Frazier, Bill 416, 1443
Frazier, Bob 798
Frazier, Charles 329, 395, 788, 1098
Frazier, Cie 198, 269, 455, 737, 884, 1164, 1224, 1314, 1315
Frazier, David 38, 147
Frazier, Earl 263
Frazier, Jake 1504
Frazier, John 40
Frazier, Josiah 238, 645, 729, 737, 1079
Frazier, Larry 971
Frazier, Simon 998
Fredericks, Sonny 24
Frederickson, Alan 461
Frederiksen, Erik 49
Frederiksen, Finn 52, 126
Free, Ronnie 26, 299, 311
Free, Stan 299
Freed, Sam 398
Freedman, Bruce 620, 1075
Freedman, Daniel 52, 268, 897, 1108
Freedman, Fardijah 480
Freedman, Joel 53
Freelon, Nnenna 982, 1019
Freeman, Ahnee Sharon 625
Freeman, Ben 1092
Freeman, Bruz 233, 665, 1118
Freeman, Bud 118, 196, 297, 298, 396, 397, 398, 474, **504,** 573, 574, 588, 937, 1252, 1327, 1334, 1353, 1388, 1446, 1457, 1521
Freeman, Chico 147, 365, **505,** 506, 713, 874, 914, 1185, 1247
Freeman, Earl 730, 1105, 1290
Freeman, Eddie 477
Freeman, Ernie 736
Freeman, George **505,** 607, 1118
Freeman, Hank 1093, 1282
Freeman, Harry 50, 1282
Freeman, Ken 955
Freeman, Russ 64, 65, 80, 180, 239, 318, 341, 482, **506,** 544, 557, 578, 584, 588, 935, 936, 1000, 1111, 1115, 1119, 1141, 1142, 1143, 1180, 1184, 1230, 1247, 1409
Freeman, Sharon 136, 462, 623, 1318
Freeman, Stan 734, 1117, 1283
Freeman, Von 427, 506, **506,** 1118
Free Range Rat **507**
Freling, Henry 118
French, Jeremy 187, 475
French, John 60
French, Mike 1080
Frendin, Henrik 996, 997
Frere-Jones, Sasha 60
Fresco, Johnny 764
Fresk, Babe 397
Fresu, Paolo 138, **507,** 535, 767, 873, 940, 1174, 1194, 1419, 1524
Freudenberg, Sebastian 39
Freund, Joki 38, 708
Freundlich, Kenny 422
Frey, Peter K. 520
Frieboe, Brigitte 838
Friede, Al 764

Friedland, Ed 946
Friedlander, Eric 1241, 1311
Friedlander, Erik 76, 168, 216, 313, 327, 398, 399, 419, 420, 452, **508,** 695, 696, 867, 909, 1240, 1325, 1542, 1544, 1545
Friedli, Gabriela 1461
Friedman, Art 1445
Friedman, Dave **509,** 871, 1299
Friedman, David 734, 735
Friedman, Don 272, 278, 384, **509,** 541, 558, 688, 792, 838, 899, 933, 1392, 1541
Friedman, Gary William 602
Friedman, Irving 1388
Friedman, Izzy 105, 106, 864, 1446
Friedman, Janice 557, 707
Friedman, Joel 1425
Friend, Becky 1047, 1297
Friend, Carl 849
Friesen, David 404, **511,** 646, 650, 802, 946
Friesen, Kelly 415
Frigo, John 17, 211, 327, 337, **511,** 1093
Frigo, Rick 511
Friis, Marie Lorette 129
Friis-Nielsen, Peter 38, 1131, 1223
Friley, Vern 549, 550, 818, 1095, 1540
Fringe, The 512
Frink, Laurie 516, 719, 892, 1019, 1256, 1268, 1269
Frink, Miff 937
Fripp, Robert 1416
Frisell, Bill 34, 84, 120, 127, 140, 213, 235, **512,** 523, 549, 590, 591, 629, 637, 696, 728, 997, 1034, 1048, 1049, 1213, 1222, 1256, 1274, 1275, 1340, 1494, 1542, 1543, 1544
Frishberg, David 85, 327, **514,** 823, 849, 968, 1248, 1352
Frith, Fred 166, 296, 402, 842, 1243, 1373, 1542, 1544, 1545
Fritz, Gary 414, 617
Frock, Johnny 108
Froeba, Frank 40, 118, 357, 574, 588, 666
Frohman, Mitch 1263
Froman, Ian 943, 1317
Fromm, Ed 388
Fromm, Lou 50, 577, 764, 945, 1283, 1284
Frommer, Gary 482, 1141, 1142
Front, Wojciech 1544
Frosk, John 554, 578, 601
Frost, Richard 209, 1030
Frost, Søren 996
Fruscella, Tony 413, 514
Fry, Adrian 608
Fry, Martin 549, 1488
Frye, Carl 42, 228, 714, 1198
Frye, Don 56, 628, 1078, 1098, 1483
Fryer, Jim 515
Fryer–Barnhart International All Star Jazz Band 515
Fryland, Thomas 515, 921, 996
Frylmark, Bertil 420, 664
Fu, You Qun 709
Fuchs, Wolfgang 515, 1043, 1382, 1440
Fuglsang, Peter 121, 392, 1175
Fuhler, Cor 1035, 1065, 1534
Fujii, Satoko 516
Fujiwara, Kiyoto 637, 709
Fujiwara, Tomas 210
Fujiyama, Yuko 249, 1311
Fulbright, Richard 99, 228, 423, 552, 704, 1078, 1098, 1319, 1483, 1504, 1505
Fulford, Tommy 488, 489, 803, 1476
Fuller, Arthur 162, 325
Fuller, Bob 1504
Fuller, Curtis 57, 93, 134, 254, 284, 285, 393, 461, 470, 471, **516,** 568, 569, 678, 687, 688, 732, 776, 796, 797, 867, 894, 899, 978, 1008, 1009, 1013, 1039, 1074, 1148, 1178, 1188, 1296, 1462, 1523
Fuller, Jerry 369, 1155, 1156
Fuller, Walter 254, 638, 704, 705, 1056, 1322
Fullerton, Dave 591
Fullick, Teddy 645
Fulton, Euan 1318
Fulton, Jack 105, 1388
Fulton, John 715
Fulvio Maras 1420
Fumero, Horacio 943
Fumero, Isoca 79
Fumo, John 565, 566, 890
Funoldi, Ronald 1210
Furic, Stephane 517
Furnace, Sam 172, 419, 683, 709
Furness, Bill 489
Furness, Peck 489
Furness, Slim 489
Furt 518
Furtado, Stephen 94, 775, 801
Fusco, Andy 374, **518,** 1351, 1480, 1481
Fusers, Rudi 38
Fussenegger, Ulli 833
Fust, Fritz 46, 420, 427
Fuster, Francis 368
Futterman, Joel 518, 803, 1057

G

G, Nino 1477
Gaardvik, Svein-Erik 739
Gaber, George 817
Gabriel, Percy 987
Gabrielsson, Stig 420, 1176
Gadbois, Hearn 1196
Gadd, Per-Ola 1149
Gadd, Steve 80, 136, 304, 305, 307, 871, 924, 1159, 1160, 1208, 1255, 1256, 1468
Gaddy, Christopher 767
Gaddy, Willy 155
Gadson, James 89, 642
Gaer, Leon 441
Gafa, Al 555, 968, 969, 1138
Gaffney, George 1084
Gagliardi, William 518
Gaglio, Nick 848
Gaillard, Slim 1078, 1115, 1120
Gailloreto, Jim 427
Gaines, Charlie 42, 803, 1456, 1504, 1505
Gaines, Everett 1505
Gaines, Roy 195, 1248
Gaines, Will 296
Gains, Charlie 1456
Gais, Don 1344
Gakhil, Seva 853
Galas, Diamanda 842, 1542
Galbraith, Barry 50, 63, 181, 222, 270, 299, 355, 384, 455, 462, 469, 601, 607, 632, 634, 669, 670, 716, 755, 772, 777, 789, 794, 804, 816, 851, 886, 962, 976, 993, 1094, 1186, 1219, 1249, 1281, 1284, 1313, 1400, 1443, 1445, 1467, 1509
Galbraith, Charlie 72, 1362
Galbreath, Frank 42, 1056
Gald, David 1279
Gale, Dave 693, 942
Gale, Eddie 1535
Gale, Eric 113, 136, 204, 483, 641, 719, 969, 1262, 1313, 1468
Gale, Jack 693, 942
Gale, John 80
Galépides, François 102
Gales, George 553
Gales, Larry 320, 338, 596, 607, 927, 1023, 1024, 1242, 1375
Galeta, Hotep Idris 1134
Galetta, Nick 779
Galipault, Croix 572
Gallagher, Frank 693, 1165
Gallaud, Louis 198, 269, 645, 998, 1072
Galliano, Richard 508, **519,** 559, 1174
Gallio, Christoph 520
Gallivan, Joe 462
Gallo, Danilo 540
Gallon, Ray 1019
Galloway, Jim 520, 987, 1434
Galloway, Steve 92, 93
Galper, Hal 11, 66, 68, 168, **520,** 651, 836, 1498, 1527
Galsworthy, Sonja 735
Galtman, Henry 83
Galuman, Chris 818
Gambale, Frank 305, 307
Gambarini, Roberta 521
Gambella, Vince 1313
Gambino, Tommy 639
Gamble, Donald 832
Gamble, Otis 1505
Gambrell, Antonio 949
Gamby, Oscar 1391
Gámez, Jorge Luis 1030
Gammage, Gene 1151, 1152, 1156
Gandee, Al 105
Gandhi, U. T. 1193
Ganelin, Slava (Vyacheslav) 521
Ganelin Trio 522
Gania, Mahmoud 177
Ganley, Allan 16, 70, 157, 253, 260, 267, 332, 360, 367, 370, 466, **522,** 531, 546, 596, 635, 652, 665, 673, 674, 828, 879, 900, 962, 1077, 1225, 1352, 1385, 1435
Gannon, James 1210
Gansch, Thomas 1449
Ganse, Sharine 995
Gant, Frank 17, 36, 627, 653, 761, 867
Gant, Mosey 687
Gantert, Christof 1349
Garay, Minino 908, 1390
Garbarek, Anja 941
Garbarek, Jan 523, 623, 769, 810, 863, 964, 1137, 1250, 1410, 1452, 1477, 1494
Garbarelli, Luca 941
Garber, Victor 779
Garberg, Mats 1087
Garbutt, Maurie 464
Garchik, Jacob 719, 839, 1370
Garcia, Carmelo 871, 1262, 1405
Garcia, Dick 455, 1120, 1186, 1278, 1286
Garcia, Hungaria 'Carmelo' 322
Garcia, Jerry 276
Garcia, Louis 1252
Garcia, Rob 747
Garcia, Russell 491, 525
Garcia, Xavier 539
Garcia-Bruno, Daniel 443
Garcia-Fons, Renaud 873
Garcin, Lionel 861
Gard Amundsen, Erik 781
Garden, Amos 43
Gardeñas, Jordi 409
Gardenas, Steve 966
Garden City Gospel Choir 586
Gardiner, Darrel 850
Gardiner, Ronnie 230, 1150

Gardner, Albert 'June' 1029
Gardner, Alonzo 743, 778, 974
Gardner, Andrew 423, 424
Gardner, Billy 57, 389
Gardner, Buzz 1397
Gardner, Derrick 57, 501, 529, 658
Gardner, Don 1203
Gardner, Earl 138, 454, 549, 679, 718, 739, 914, 948, 1006, 1256, 1275, 1304, 1320, 1343, 1427, 1469
Gardner, Freddy 228, 1190
Gardner, Herb 450
Gardner, Jack 763, 764, 937
Gardner, Jeff 511, 942
Gardner, Joe 501
Gardner, June 657
Gardner, Paula 876
Gardner, Simon 82
Gardner, Vincent 501, **525**, 895, 1136
Gardony, Laszlo 485, 826
Garduno, Max 1517
Gare, Lou 29, 30, **526**
Garetti, Jean-Michel 1263
Garforth, Jimmy 443
Gargano, Mauro 468
Gargano, Tom 105
Gari, Mike 592
Gariepy, Frank 1150
Garland 8
Garland, Ed 356, 784, 958, 1103, 1104
Garland, Edward 1104
Garland, Eric 1525
Garland, Fred 820
Garland, Joe 24, 42, 43, 671, 999, 1044, 1198
Garland, Judy 397
Garland, Red 262, 284, 285, 338, 341, 342, 343, 516, **526**, 669, 787, 978, 1119, 1142, 1232, 1378, 1527
Garland, Tim 149, 182, 307, 333, **527**, 533, 773, 811, 1413
Garling, Tom 483, 939
Garnås, Agnes Buen 524
Garner, Erroll 50, 209, **528**, 694, 1115, 1120, 1344
Garner, Linton 416, 571
Garnes, Kåre 115
Garnett, Alex 82, 1096
Garnett, Alvester 232, 234, 246, 657, 895
Garnett, Carlos 347, 349, 350, 414, **529**, 1259
Garnov, Preben 818
Garofoli, Fabrizio 535
Garrett, Donald Rafael 291, 473, 582, 655, 827, 1352
Garrett, Glenn 247
Garrett, Harold 694
Garrett, Kenny 35, 240, 306, 351, **530**, 590, 644, 651, 676, 733, 948, 1016, 1275, 1340, 1462, 1472
Garrett, Sarnie 973
Garrette, Duke 638
Garrick, Christian 333, 453, **531**
Garrick, Gabriel 532
Garrick, Michael 315, **531**, 1206
Garrison, Arvin 199, 340, 418, 945, 970, 1115, 1120
Garrison, Jimmy 86, 229, 274, 275, 283, 287, 288, 289, 290, 291, 292, 308, 393, 436, 517, 796, 979, 1234, 1290, 1425
Garrison, Kirk 939
Garrison, Matthew 20, 240, 955, 977, 978, 1236, 1531
Garros, Christian 229, 358, 568, 579, 1398
Garry, Sid 429
Garstedt, Anders 1087
Garvanoff, Gabriel 338
Garvin, Carl 1388
Garvin, Clint 443, 1388
Garvin, Tom 1452
Garwood, Duke 735
Garzone, George 123, 224, 388, 512, **533**, 735, 785, 910, 1193, 1270, 1385
Gasca, Lou 818, 93
Gascoyne, Geoff 81, 394, **533**, 956, 1284
Gaskin, Leonard 156, 209, 341, 504, 528, 544, 716, 719, 757, 786, 1136, 1176, 1275, 1307, 1322
Gaskin, Roderick 1513
Gaskin, Victor 11, 438, 439, 582, 1517, 1541
Gaslini, Giorgio **533**, 750
Gassen, Loed 731
Gassin, Gilbert 1398
Gassman, Michael 96
Gaste, Louis 1202
Gastelum, Cochemea 1196
Gately, Buddy 396
Gates, Giacomo **536**
Gates, Larry 201
Gateway **536**
Gatto, Roberto 52, 114, 150, 333, **536**, 925, 940, 1085, 1163, 1194, 1433
Gauchel, Walter 119, 1266
Gauci, Stephen 128, **536**
Gaudion, Peter 1367
Gaudry, Michel 55, 358, 497, 639, 1027
Gauld, Sid 95, 1545
Gault, Billy **537**, 980
Gaumont, Dominique 349, 350
Gaup, Ingor Ántte Áilu 524
Gause, Leland 939
Gauthé, Jacques **537**, 915, 1300, 1308
Gauthier, Bertrand 199
Gauthier, Jeff 110, 260, **537**, 566, 890, 1452
Gavilan, Ilmar 1095
Gavillet, Christian 352, 1395
Gavin, Alistair 104
Gay, Al 24, 1190, 1315, 1352, 1460, 1484
Gayle, Charles **538**, 1062, 1306, 1383
Gayle, Rozelle 423, 424
Gaylor, Hal 632, 1120
Gaylor, Ruth 118
Gaylord, Charles 106
Gaynair, Wilton 'Bogey' 38, **539**
Gayton, Clark 26, 126, 419, 477, 478, 612, 1006, 1068, 1406
Gebbia, Gianni **539**, 1091
Gebhardt, Steve 136
Gebhart, Robert 1081
Gee, Eddie 1468
Gee, George **539**
Gee, Jonathan 182, **540**, 832, 956, 1482
Gee, Matthew 31, 32, 92, 435, **540**, 552, 671, 759, 1170, 1345, 1346
Gee, Maurice 549
Geerken, Hartmut **540**, 1050
Geers, Didier 1112, 1113, 1217
Geier, Karl Theodor 1501
Geiger, Thomi 627
Geil, Paul 764
Geisler, Ladi 367
Geisser, Heinz 278
Geissman, Grant 108
Gekker, Chris 1296
Gekler, Tom 301
Gelato, Ray 415
Gelda, Philippe 452
Geller, Harry 50, 574, 1282, 1283
Geller, Herb 64, 69, 108, 222, 466, 481, 482, 496, 514, 525, **540**, 542, 588, 720, 897, 922, 936, 1093, 1111, 1142, 1230, 1245, 1247, 1467
Geller, Lorraine 222, 257, 341, 482, **542**, 1010, 1247
Gelly, Dave 39, 1386, 1509
Gelmi, Oscar 535
Gelmi, Ugo 535
Gemus, Jimmy 1089
Genders, Harry 622
Genesis, Lee 1250
Gennaro, Mike 618
Genockey, Liam 28, 359, 1473, 1497
Genova, Domenic 626
Genovese, Leo **542**
Gentile, Michel 1182
Gentry, Art 118
Gentry, Chuck 199, 395, 525, 576, 577, 763, 764, 1230, 1283, 1284
Genus, James 80, 114, 149, 167, 205, 217, 248, 283, 293, 399, 400, 460, 569, 608, 676, 697, 822, 830, 838, 904, 920, 958, 1076, 1225, 1317, 1472, 1519
George, Al 63, 118, 1089
George, Karl 90, 228, 552, 638, 814, 815, 970, 1000, 1466, 1521
George, Klaus-Dieter 737
George, Russell 579, 811, 1252
George Hartman Band 198
Georges, Dupor 57
Georgia Melodians, The **542**
Georgian Ensemble 1051
Georgians, The **542**
Gerace, Don 752
Geraldo, Tino di 873
Gerald Wilson Orchestra 229
Gérard, Fred 497
Gerber, Michael 1133
Geremia, Renato 548, 750, 1091
Gerhardt, Bill **542**, 881
Gerhardt, Niels 838
Gerlach, Tyrus 136
Germanson, Rick 451, 539, **543**, 551, 672, 690, 1139
Gerrard, Fred 1398
Gerrold, Carl 542
Gersback, Squire 784, 1058
Gersh, Squire 44
Gershman, Manny 397, 1093
Gershman, Nate 632, 633
Gershman, Paul 1028
Gershon, Russ 422, 423
Gerstein, Ben 932
Gertoft, Tommy 1150
Gertz, Bruce 117, 388, **543**
Gertze, Johnny 110, 742
Gervais, Jacques 1179
Gesing, Klaus 1525
Gestrin, Chris 1019
Getsug, Aaron 1387
Getz, Jane 1165, 1258
Getz, Stan 64, 173, 491, 514, **543**, 553, 576, 577, 587, 627, 668, 692, 694, 814, 815, 895, 1092, 1314, 1517
Gewelt, Terje 265, 1179, 1213, 1317, 1492
Ghee, Eugene 7, 145
Ghetti, Paolo 929
Ghiglioni, Tiziana **548**
Ghose, Sai **548**
Giacabetti, Tom 560
Giammarco, Maurizio **548**
Giamo, Louis 1052
Giangaglini, Pietro 838
Giannelli, John 861
Giannetto, Lelio 539
Giardina, Phil 1093
Giardullo, Joe 984
Giausserand, Eric 519
Gibbons, Al 694, 775, 1138, 1318

Gibbs, Doc 1468
Gibbs, Eddie 196, 254, 357, 671, 1326, 1521
Gibbs, George 591
Gibbs, Georgia 397, 1283
Gibbs, Gerry 233, 364, 550, 551, 881
Gibbs, Leonard 1468
Gibbs, Melvin 452, 756, 1530, 1542, 1543
Gibbs, Michael 39, 280, **549,** 905, 923, 1488
Gibbs, Terry 55, 239, 364, 413, 490, 511, **549,** 654, 692, 752, 1160, 1210
Gibellini, Sandro 1268
Gibson, Alfred 228, 552, 796, 1056
Gibson, David 418, **551,** 640, 1172
Gibson, Douglas 520
Gibson, Earl 219
Gibson Jr, Frank 172
Gibson, Harry 'The Hipster' 297
Gibson, Henry 655
Gibson, Michael 1031
Gibson Brass Band, The 551
Giddis, Jerry 1540
Giegas, Maurice 1203
Gies, Joachim 1381
Gifford, Gene 62, 236
Giger, Peter 1476
Giglio, Claudio 927
Gilad 1076
Gilbert, Eddie 1388
Gilbert, Eileen 113, 1242, 1511
Gilbert, Jack 280, 409
Gilbert, Jesse 165
Gilbert, Les 70
Gilbert, Phil 388, 413, 817, 1209
Gilbert, Stan 26, 201, 1405
Gilberto, Astrud 545
Gilberto, João 545, 546
Gilbertson, Gish 576
Gilbertson, Howard 1388
Gilbrook, Russell 78
Gilchrist, Lafayette 1061
Gilder, Rusty 981
Giles, Terry 367, 1043
Giles, Tim 48, 466
Gilkes, Marshall 1269
Gill, John 369, 401, 537, **551,** 681, 682, 1058, 1300, 1326, 1533
Gill, Paul 614, 921, 1321, 1343, 1481, 1538
Gill, Sam 1491
Gillenwater, Jason 1213
Gillespie, Dizzy 50, 184, 209, 218, 230, 249, 271, 340, 390, 413, 416, 425, 431, 544, **552,** 638, 639, 667, 704, 707, 736, 774, 815, 849, 886, 947, 999, 1000, 1089, 1114, 1115, 1117, 1118, 1119, 1120, 1154, 1155, 1179, 1188, 1262, 1316, 1443
Gillett, Bob 105, 1075
Gilligan, Mick 443, 628
Gillis, Cary 1353
Gillis, Verna 246
Gillmor, Stewart 163
Gills, Charles 238
Gillum, Charles 736
Gilman, Joe 556
Gilmore, David 7, 131, 214, 216, 721, 754, 965, 1472
Gilmore, John 134, 702, 724, 800, 1302, 1355, 1356, 1357, 1358, 1359, 1360, 1361
Gilmore, Marcus 277, 562, 752, 1245
Gilmore, Steve 268, 327, 395, 514, 651, 839, 891, 946, 969, 1498, 1527, 1528
Gilruth, Charles 1388
Ginman, Lennart 123, 326, 503, 729, 1086, 1191, 1525
Ginsberg, Ben 1282
Ginsburg, Joshua 282, 1264
Giobbe, Felix 1388
Gioga, Bob 271, 814, 815, 816
Giordano, Steve 757
Giordano, Vince 551, 579, 611, 612, 741, 747, 748, 1300
Giorgani, John 1210
Giorgianni, Sal 352, 612, 613
Giovannini, Davide 773
Girard, Adele 947
Girard, George 556
Girardi, Tony 888
Girland, Ludvig 1327
Girotto, Javier 536, **556,** 941, 1194
Girsback, Squire 784
Gisbert, Greg 300, 374, 375, 477, **556,** 746, 969, 1213, 1226, 1268, 1320, 1422
Gisley, Fabian 1264
Gismonti, Egberto 623, 624
Gite, Welton 89
Gitler, Ira 943
Giuffre, Jimmy 64, 140, 141, 173, 222, 242, 301, 442, 525, **557,** 588, 692, 791, 886, 935, 1082, 1089, 1093, 1111, 1141, 1210, 1230, 1231, 1247
Giuffrida, Johnny 450
Giuliana, Mark 267, 268
Giuliani, Marcello 1420
Giuliani, Rosario 81, 150, 536, **559**
Givens, Al 709
Givens, Spaulding 1000, 1001
Givens, Tim 48, 328, 964
Gjakonovski, Martin 587
Gjerde, Erlend 1487
Gjerstad, Frode 370, **559,** 1088
Gladden, Eddie 68, 215, 583, 894, 1192
Gladieu, Maurice 1203
Gladieux, Michel 199
Glaesel, Jan 800
Glamann, Betty 393, 434, 877
Glanden, Don 560
Glapion, Raymond 1037
Glas, Rainer 680
Glascoe, Percy 502
Glasel, Johnny 101
Glaser, Martin 1510
Glasgow Improvisers Orchestra 561, 905
Glasper, Robert 135, **561,** 1139, 1285, 1349, 1406, 1447
Glasser, Adam 533
Glasser, Dave 18, **561,** 963, 1350, 1392
Glassman, Ben 947
Glasson, Charlotte 956
Glawischnig, Dieter 744
Glawischnig, Hans 451, **562,** 619, 1257
Gleason, Phil 1081
Gleeson, Dr Patrick 414, 642, 684, 963, 1184
Glenn, Lloyd 609, 1104
Glenn, Roger 555, 1262, 1405, 1511
Glenn, Tyree 44, 45, 209, 218, 219, 228, 270, 432, 433, 439, **562,** 668, 699, 780, 796, 853, 1066, 1186, 1198, 1343, 1391
Glennon, Gene 413, 943
Glenny, Albert 293, 1072
Glerum, Ernst 51, 111, 116, 325, 691, 722, 744, 745
Gleves, Ronnie 355
Globe Unity Orchestra 562
'Gloomy' Moody, James 673
Glover, Cliff 725
Glover, Ed 1176
Glover, Henry 155, 999
Glover, Jimmy 1505
Glover, Pete 1443
Glow, Bernie 15, 173, 231, 342, 343, 345, 462, 483, 545, 601, 692, 755, 886, 943, 969, 1009, 1027, 1028, 1094, 1095, 1278, 1283, 1284, 1313, 1508
Glow, Ernie 1248
Gnitka, Steve 486
Gobalet, James 667
Gobson, Andy 1412
Godard, Michel 475, **563,** 800, 869, 1107, 1272
Godart, Gabrielle 394
Godding, Brian 1489
Godecke, Heinz-Erich 1381
Godfrey, Bruce 480
Godfrey, Helen 480
Godfrey, Sir John 1196
Godfroid, Marc 627
Godley, A. G. 789, 1109
Godske, Poul 126
Godwin, Ralph 333
Goe, Gene 93
Goessens, Kris 173, 174
Goetz, Mike 8
Goff, Harper 487
Goffin, Maurice 1081
Goines, Lincoln 114, 219, 1340
Goines, Victor 563, 586, 896, 951, 952, 1214, 1495
Goins, Larry 571
Gola, Armando 1261
Gold, Al 1252
Gold, Art 1388
Gold, Gerry 1182
Gold, Harry 564, 1484
Gold, Larry 216
Gold, Laurie 1190
Gold, Sanford 209, 544, 1314
Goldberg, Aaron 365, 442, 451, 525, 550, 603, 700, 845, 1139, 1199, 1208, 1237
Goldberg, Ben 261, 419, **564,** 1493, 1544
Goldberg, Bing 737
Goldberg, Dave 70, 1199
Goldberg, Doc 50
Goldberg, Max 228
Goldberg, Michel 747
Goldberg, Mitch 577
Goldberg, Norberto 1055
Goldberg, Richie 201
Goldberg, Specs 413
Goldberg, Stu 977
Golden, Gene 79, 572
Golden, Jimmy 416
Golden Gate Quartet 43
Goldfield, Harry 864, 1388, 1446
Goldie, Don 1389
Goldie, Jack 118
Goldie, John 593, 1385
Goldings, Larry 122, 137, 168, 381, **564,** 750, 921, 1169, 1213, 1241, 1256, 1274, 1275, 1351, 1352, 1417, 1518, 1519
Goldman-Yoskin, Mona 1468
Goldsbury, Mark 120, 1223
Goldsby, John 518, **565,** 955, 968, 1449, 1500
Goldschmidt, Per 565, 1502
Goldsmith, Adam 76, 1180
Goldsmith, John 1358
Goldstein, Gil 168, 352, 426, 462, **565,** 629, 895, 898, 934, 1008, 1227, 1256, 1305, 1340
Goldstein, Len 63, 1089
Goldstein, Lou 1089
Goldstein, Malcolm 565, 1519
Goldstein, Peter 275
Goldstein, Rolf 228
Goldstein, Stephen 464
Goldy, Ken 549

Golia, Vinny 109, 120, 260, 421, **565**, 610, 675, 863, 885, 890, 1075, 1128, 1161, 1223, 1319
Gollehon, Joseph 152
Gollehon, Mac 568
Goller, Ruth 1101
Golove, Jonathan 566
Golson, Benny 133, 135, 180, 231, 235, 259, 384, 470, 471, 554, 555, **568**, 690, 776, 796, 811, 813, 886, 894, 928, 1002, 1009, 1160, 1249, 1467, 1502, 1522
Goltzer, Harold 1353
Golub, Jeff 80, 568
Gomar, Larry 196, 398, 1388
Gomer, Victor 1250
Gomes, Gilmar 131
Gomez, Carlos 797, 862
Gomez, Claudia 1263
Gomez, Eddie 5, 139, 168, 171, 305, 307, 365, 375, 448, 457, 458, 459, **569**, 587, 733, 775, 836, 891, 903, 904, 924, 934, 940, 954, 955, 961, 1159, 1205, 1212, 1385, 1411, 1427, 1513, 1514
Gomez, Edsel 214, 697, 916, 1257
Gomez, Felix 1261
Gomez, Nico 1010
Gomez, Phil 1104, 1328
Gomez, Ray 1535
Gonçalves, Rui 746
Gondi, Eugen 253
Gondor, Mark 845, 1339
Gonella, Bruts 570
Gonella, Nat 570, 853, 1279
Gone Orchestra 1224
Gonga, Dawilli 264
G on Groove Shop 259
Gonsalves, Paul 91, 433, 434, 435, 436, 437, 438, 439, 490, 492, 544, 552, **570,** 634, 706, 712, 713, 774, 886, 1165, 1348, 1391, 1502, 1517
Gonsalves, Virgil 571
Gonsoulin, Bertha 784
Gonsoulin, Tom 763, 764, 779, 847
Gonzales, Babs 571, 1066, 1141
Gonzales, Dave 639
Gonzalez, Andy 572, 610, 1094, 1095, 1247, 1424
González, Dennis 152, **571**
Gonzalez, Israel 1262
Gonzalez, Jerry 477, **572,** 676, 895, 1094, 1133, 1257, 1513
Gonzalez, Joe 468, 1095, 1247
González, Lorenzo 1029
Gonzalez, Ricardo 1263
González, Robbie 80, 991
Gonzi, Mario 627, 800, 1449
Good, Dennis 1210
Good, Jerry 821
Goodall, Bill 297, 298
Goodall, Lee 680, 1404
Goode, Brad 362, 506, 517, **573**
Goode, Coleridge 531, 532, 591, 652, 811, 1066, 1203
Gooden, Bill 238
Goodhew, Denny 728, 1280, 1411
Goodman, Benny 43, 156, 187, 196, 423, 479, 488, 570, **573,** 664, 673, 674, 714, 847, 888, 937, 1081, 1089, 1334, 1388, 1422, 1446, 1520, 1521
Goodman, Harry 443, 488, 573, 574, 575, 638, 711, 937, 1334, 1388, 1520, 1521
Goodman, Irving 83, 118, 249, 395, 574, 575, 576, 577
Goodman, Jerry 922, 976
Goodman, John 278
Goodman, Wayne 951
Goodrich, Andy 578
Goodrick, Mick 204, 321, 388, 472, 623, 1107, 1369, 1396, 1456
Goods, Richie 695, 998, 1526
Goodson, Bill 987
Goodspeed, Mert 239
Goodwin, Bill 16, 27, 204, 221, 268, 279, 327, 511, 514, 651, 652, 768, 839, 946, 1103, 1142, 1281, 1450, 1498, 1527, 1528
Goodwin, Carl 943
Goodwin, Gordon 108, 850
Goodwin, Henry 39, 100, 102, 254, 671, 1319
Goodwin, Herbert 1406
Goodwin, Jim 514
Goody, Phil 70, 918
Goraguer, Alain 579
Goraguer, Patrick 517
Gordan, Scott 1189
Gordon, Amos 43
Gordon, Bob 482, **579,** 720
Gordon, Bobby 64, 70, 180, 415, 468, 476, **579,** 611, 748, 823, 1082, 1230, 1247, 1308
Gordon, Carl 948
Gordon, Charlie 703
Gordon, David 531, 1416
Gordon, Dexter 43, 228, 416, 418, 450, 552, **580,** 595, 638, 640, 641, 736, 760, 797, 846, 980, 1089, 1170, 1176, 1353, 1400, 1443, 1479, 1536
Gordon, Frank 7
Gordon, Freddy 1322
Gordon, George 1001
Gordon Jr, George 1001
Gordon, Honey 1001, 1002
Gordon, Honi 1511
Gordon, Joe 212, 554, **584,** 736, 821, 862, 936, 943, 966, 1022, 1026, 1171, 1526
Gordon, Jon 282, 327, 477, 557, **585,** 721, 875, 876, 969
Gordon, Justin 681, 820
Gordon, Larry 779
Gordon, Peter 80, 168, 462, 739, 1133
Gordon, Richard 1001
Gordon, Tom 1317
Gordon, Wally 102, 1328
Gordon, Wycliffe 27, 246, **586,** 626, 651, 951, 952, 1068, 1185, 1200, 1214, 1260, 1350, 1495
Gordon Family 1316
Gore, Rufus 155
Gorgas, Joe 596, 1262
Gorham, Wilbur 1085
Görling, Zilas 427
Gorman, Israel 729
Gorman, Mike 1051
Gorn, Steve 365, 896
Gorter, Arjen 169, 170, 224, 636, 637, 992, 1270
Gosnell, Craig 85, 720
Gossez, Pierre 497
Gotesman, Arkadi 521
Gott, Tommy 864
Gottesman, Rose 1510
Gottfried, Rob 1535
Gottlieb, Danny 204, 250, 462, 612, 613, 830, 870, 873, 993, 994
Gottlieb, Gordon 630
Gottschalk, Gunda 842
Gottuso, Tony 209, 1282
Gotwalls, Dave 83
Goubert, Simon 1226
Goudaroulis, Dimos 839
Goudbeek, André 169, 1440
Goudie, Frank 'Big Boy' 71, 272, **586,** 1202
Goudsmit, Anton 691
Gougen, Charlie 148
Gouirand, Doudou 392
Gould, Bunny 1386
Gould, Robin 1203
Gourley, Jimmy 180, **587,** 591, 752, 907, 1206, 1302, 1537
Gousset, Claude 338, 639
Goutard, Raymond 1203
Govetas, Christos 513
Gowans, Brad 148, 297, 504, 588, 622, 808, 889, 937, 1081, 1252
Gower, Chris 467, 991
Goya, Dodo 117, 1268
Goykovich, Dusko 38, 255, **587,** 694, 1029
Gozzo, Conrad 199, 388, 692, 1093, 1188, 1230, 1409
Graaff, Rein de 1025, 1281
Graas, John 222, 301, 557, **587,** 815, 816, 1052, 1141, 1230
Grab, Christoph 588
Grab, John 720
Grabowski, Robert 1064
Grace, Teddy 588
Gracia, Louis 398
Graciela 1095
Gracy, Dick 228
Gradischnig, Herwig 1449
Grady, Eddie 578
Graettinger, Bob 229
Graewe, Georg 206, **589,** 594, 730
Graf, Bob 64, **589**
Graham, Ann 574
Graham, Bill 92, 395, 424, 435, 1120, 1188
Graham, Billy 483, 1120
Graham, Chauncey 1457
Graham, Eddie 476
Graham, Elwood 820
Graham, George 496, 850, 1517
Graham, Jack 1062
Graham, Leonard 490
Graham, Mary F. 31
Grahn, Lennart 767
Graillier, Michel 68, 69, 611
Grainge, Alain 1502
Grainger, Gary 1274
Gram, Jeppe 375, 1525
Grammenou, Fotini 34
Gran, Magnus 781, 830, 997, 1368, 1369, 1453
Granafei, Enrico 394
Grand Dominion Jazz Band 589
Grand, Rodgers 1262
Grande, Vincent 1101
Grandmixer DST 643
Granelli, Jerry 144, 258, **590,** 614, 944, 1411
Granowsky, Harold 632
Grans, Frank 212
Granstaff, Earl 410
Granström, Johan 1087
Grant, Alice 8
Grant, Coot 101
Grant, Darrell 153, **590,** 654, 694
Grant, Dave 730
Grant, Frank 527
Grant, Jewel 789
Grant, Jewell 228, 1466
Grant, Jewell L. 1000
Grant, Mel 461
Grant, Peter 1055
Grant, Rael Wesley 454
Grant, Rodgers 871
Granville, Charles 70
Grappelli, Stéphane 49, 204, 272, 436, **591,** 624, 667, 993, 1154, 1155, 1202, 1203, 1204, 1326, 1385
Grappy, Andy 281, 362, 1487, 1489, 1515
Graselli, Paul 1446
Grason, Matt 1127
Grasset, Roger 272, 1202
Grassi, John 423, 622, 848, 1092
Grassi, Lou 25, 186, 421, 518, 536, **593,** 602, 747, 870, 1090, 1320, 1331, 1371, 1487

Grassman, Walter 1539
Grassnet, Robert 1202
Grasso, Frank 1223
Gratkowski, Frank 589, **594**, 682, 730, 1034, 1065, 1109, 1223
Gratteau, Phil 939
Grau, Gonzalo 1268, 1269
Grau, Jürg 562
Grauengaard, Jørn 49, 126
Graume, Mickey 1502
Graupe, Ronny 325
Grauso, Joe 297, 710, 1252, 1327
Gravátt, Eric 684, 862, 1184, 1426, 1474
Graveer, Charles 1283
Graven, Luther 41
Graver, Charles 1283
Graves, Claiborne 987
Graves, Harry 1328
Graves, Joe 84
Graves, Marlon 644
Graves, Mel 595
Graves, Milford 54, 139, 255, 337, **595**, 904, 1545
Graves, Peter 1133, 1210
Gravis, Frank 934
Gravish, Andy 252, 375
Gray, Bazzi Bartholomew 895, 1290
Gray, Dick 1516
Gray, Diva 1052
Gray, George 617, 744
Gray, Glen 236
Gray, Harry 1201
Gray, James 1544
Gray, Jerry 1282
Gray, Jim 775, 1545
Gray, John 51, 70, 662, 1031
Gray, Larry 247, 250, 309, 511, 517, 631, 785, 888
Gray, Leroy 580
Gray, Louis 43, 228
Gray, Luther 197, 210, 865, 1042
Gray, Mark 1008
Gray, Steve 1524
Gray, Thomas 798
Gray, Tick 1097
Gray, Wardell 242, 318, 413, 416, 528, 577, 580, **595**, 627, 664, 665, 705, 716, 945, 1037, 1069, 1114, 1115, 1517
Grayson, Milt 586, 1511
Great British Jazz Band, The 596
Greaves, John 386, 908, 938, 939
Grebacken, Par 1348
Grebenschikov, Boris 853
Grebil, Michael 1545
Grech, Rich 981
Greco, Buddy 577
Greco, Tommy 764
Greeman, Stan 1093
Green, Al 424
Green, Arthur 895
Green, Bennie 31, 32, 113, 239, 319, 341, 439, 571, 588, **596**, 705, 786, 899, 1000, 1136, 1162, 1346, 1443, 1445, 1446, 1523
Green, Benny 153, 184, 185, **597**, 652, 668, 733, 811, 841, 843, 1035, 1157, 1168, 1321, 1370, 1499
Green, Bill 259, 323, 398, 555, 656, 662, 1517
Green, Bunky 597, 1346
Green, Cal 1451
Green, Charlie 42, 155, 685, 686, 1457
Green, Dave 16, 70, 81, 82, 125, 157, 187, 196, 197, 260, 266, 267, 273, 315, 320, 332, 407, 467, 523, 531, 532, 570, **598**, 635, 636, 653, 726, 814, 824, 831, 879, 912, 919, 962, 1077, 1206, 1225, 1306, 1352, 1366, 1385, 1389, 1414, 1422, 1435, 1482, 1499, 1500, 1506
Green, Eddie 320, 798, 957, 1172
Green, Emmanuel 1028
Green, Eugene 155
Green, Freddie 63, 90, 91, 92, 93, 94, 156, 173, 228, 257, 268, 337, 492, 574, 601, 714, 716, 755, 758, 795, 861, 1053, 1117, 1162, 1165, 1180, 1188, 1248, 1252, 1278, 1353, 1375, 1400, 1443, 1467, 1483, 1521, 1535, 1536, 1537
Green, George Hamilton 1165
Green, Gerry 590
Green, Grant 57, 389, 499, **598**, 640, 739, 854, 1013, 1039, 1134, 1186, 1195, 1312, 1346, 1424, 1502, 1503, 1534
Green, Gunnar 1322
Green, Henry Tucker 736, 1516
Green, Hill 1461
Green, Jack 207, 601, 693
Green, Jeff 358, 1105, 1498
Green, Jerry 77
Green, Jesse 601, 602
Green, Lew 754
Green, Madeline 705, 1056
Green, Marcellus 670
Green, Mel 814, 815
Green, Robert 671
Green, Rodney 24, 136, 463, 586, 965, 998, 1105, 1106, 1200, 1335, 1341
Green, Roger 997
Green, Russell 912, 913
Green, Sture 427, 1322
Green, Thurman 259, 656, 1517
Green, Urbie 15, 156, 196, 231, 258, 270, 394, 417, 455, 491, 554, **601**, 607, 622, 656, 693, 786, 796, 797, 848, 849, 933, 1009, 1027, 1071, 1165, 1248, 1277, 1281, 1313, 1342, 1486, 1501, 1508, 1509
Green, Wilburn 1355
Green, William 183, 218, 1517
Greenberg, Irv 50
Greenberg, Jack 43, 654
Greenberg, Kenneth 602
Greenberg, Marty 1327
Greenberg, Rowland 602, 1118
Greenblatt, Rich 775
Greene, Bert 820
Greene, Bob 1224
Greene, Burton 314, 593, **602**, 1034
Greene, Charles 316
Greene, Claude 1510
Greene, Everett 603
Greene, Frank 501, 1008, 1517, 1518
Greene, Freddie 760, 1502
Greene, Hilliard 169, 465, 538, 778, 870
Greene, Jimmy 267, 268, 354, **603**, 652, 897, 1073, 1135, 1139, 1158, 1214, 1241
Greene, Madeline 705
Greene, Norman 42, 670, 725, 1056
Greene, Otis 983
Greene, Richard 204
Greene, Thurman 247
Greenfield, Steve 154
Greening, Chris 266
Greening, Leon 182
Greenlea, Charlie 424
Greenlea, Eph 31
Greenleaf, Freddie 710
Greenlee, Charles 287, 552, 846, 1002, 1290
Greenlief, Phillip 421
Greenow, Bill 958, 1437
Greenwald, Harry 118
Greenwich, Sonny 142, **603**
Greenwood, Lil 435, 436
Greer, Sonny 43, 428, 429, 430, 431, 432, 433, 562, 638, 699, 705, 706, 711, 712, 788, 1044, 1066
Gregg, Jack 183
Grego, Massimo 1419
Gregorio, Guillermo 6, 130, **604**
Gregory, Edmond 987
Gregory, Joe 783
Gregory, Kyle 1254
Gregory, Terry 593, 1385
Greg Yasinitsky 1067
Greig, Stan 125, 187, 293, 294, 466, 475, **604**, 711, 915, 918, 919, 1315, 1422, 1469
Grein, Stan 187
Grenadier, Larry 105, 122, 131, 244, 585, 586, 604, 676, 823, 844, 902, 934, 988, 989, 995, 1049, 1199, 1257, 1355, 1423, 1484, 1520
Grenadier, Phil 542, **604**, 785
Grenidge, Robert 1468
Grenu, Georges 497
Gresham, Pete 1460
Gress, Drew 21, 81, 98, 121, 213, 216, 217, 227, 256, 282, 293, 302, 399, 445, 451, 508, **605**, 626, 675, 695, 696, 867, 877, 924, 1019, 1085, 1222, 1345, 1429, 1430, 1441
Gresty, Alan 1362, **605**
Grey, Al 92, 93, 228, 229, 339, 493, 554, **605**, 639, 739, 774, 787, 899, 913, 971, 988, 1038, 1160, 1353, 1392, 1396, 1502
Grey, Carolyn 692, 848, 849
Grey, Harry 329
Grey, Louis 1517
Grey, Mike 606
Grey, Sonny 255, 583
Grey, Tony 978, 1428
Grider, Thomas 'Sleepy' 43, 424, 999
Grieg, Stan 126
Griekspoor, Jacco 1525
Griener, Horst 1502
Griener, Michael 420, 1043, 1502
Grieve, Tony 1492
Grievey, Buddy 416
Griffen, Anders 911
Griffin, Bob 1399
Griffin, Chris 574, 578, 714, 734, 780, 1093, 1283, 1334
Griffin, Dick 7, 316, 743, 828, 1129
Griffin, Francine 250, **606**
Griffin, Fred 1275
Griffin, Gordon 62, 83, 488, 574, 576, 715, 1017, 1520
Griffin, Johnny 12, 17, 66, 93, 133, 338, 497, 555, 571, 583, 596, **606**, 638, 649, 774, 777, 791, 796, 917, 1008, 1009, 1022, 1023, 1026, 1027, 1102, 1209, 1254, 1352, 1390, 1465, 1528
Griffin, Paul 113, 1405, 1468
Griffin, Ralph 912, 913
Griffith, Charlie 1093
Griffith, Dick 39, 645, 1224, 1437
Griffith, Earl 1380
Griffith, Frank 371, **608**, 1185, 1389
Griffith, Fred 1320
Griffith, John 295
Griffith, Joseph A. 1101
Griffith, Miles 951, 1020, 1461, 1506
Griffith, Rollins 1120

Griffiths, Malcolm 177, 281, 362, 549, 562, 749, 997, 1253, 1363, 1364, 1404, 1414, 1415, 1417, 1482, 1488, 1489, 1524
Griggs, Bernie 413, 584, 943, 1119, 1120
Grigson, Lionel 39
Grillier, David 465
Grillo, Dennis 817
Grillo, Fernando 515
Grillot, François 870, 942
Grim, Joe 780
Grimes, Henry 26, 53, 244, 245, 373, **609**, 675, 851, 1001, 1052, 1053, 1233, 1234, 1278, 1379, 1380, 1381, 1417, 1425, 1531
Grimes, Herman 432
Grimes, Iris 918
Grimes, Jimmy 764
Grimes, Tiny 257, 262, 270, 477, **609**, 648, 668, 669, 715, 716, 759, 1066, 1110, 1115, 1120, 1186, 1376, 1377
Grimm, Joe 221
Grimm, Jurgen 174
Grimmonprez, Thomas 52, 223, 1324
Grinage, Les 455, 912, 1278
Grissett, Danny 603, **610**, 652, 695
Grissom, Billy 433
Grissom, Dan 912, 913
Grissom, Jimmy 433, 434
Gritz, Peter 1226
Groder, Brian 610
Grofe, Ferdie 106
Grogan, Pete 875
Grohowski, Kenny 1169
Grolnick, Don 114, 264, 448, **610**, 1008, 1255, 1256, 1274
Gromin, Nicolai 610
Gross, John 936
Gross, Louis 1326
Gross, Mark 324, 539, 718
Gross, Sidney 634, 1397
Gross, Walter 1353
Grossman, David 657
Grossman, Richard 610
Grossman, Stefan 308
Grossman, Steve 347, 348, 349, 608, **611**
Grosvenor, Verta 1358
Grosz, Marty 156, 415, 579, **611**, 748, 1079, 1225, 1260, 1264, 1366, 1367, 1499
Groves, Lani 483, 914, 1256
Grubbs, Carl 612, 683, 1173
Grubbs, Jeff 1064, 1171
Gruber, Freddy 413
Gruenbaum, Leon 1431
Gruenenfelder, Bob 461
Gruntz, George 352, **612**, 1527
Grupo Changüi de Santiago/Guantánamo 197
Grupp, Martin 797
Grusin, Dave 1055
Gruvstedt, Lennart 114, 1087, 1407
Gryce, Gigi 180, 212, 231, 243, 469, 568, 584, **613**, 786, 962, 1021, 1022, 1160, 1219, 1278, 1454
Grydeland, Ivar 613
Guagua, Eddie 80
Gualandris, Fiorenzo 1106
Guaraldi, Vince 614, 693, 808, 1239, 1261, 1404
Guarella, Giuseppe 927, 1091
Guarente, Frank 398, 542, 1388
Guarino, Felix 357
Guarna, Tom 614, 1171
Guarnieri, Johnny 43, 125, 209, 249, 257, 270, 372, 395, 424, 575, 576, **614**, 780, 1110, 1186, 1283, 1315, 1343, 1344, 1375, 1477, 1505, 1535
Guarnieri, Leo 614
Guarrella, Giuseppe 1092
Guarrella, Pino 927
Guatelli, Alceo 533
Gubertini, Ronnie 228
Gubin, Sol 93, 455, 817, 976, 1027, 1303, 1405, 1509
Gudice, Joe 889
Gudina, Bob 1093
Guerin, Beb 312, 1018, 1297, 1401
Guerin, John 85, 1024, 1168, 1225, 1248
Guérin, Roger 254, 358, 497, 568, 797, 1398
Guerin, Roland 442, 948
Guerra, Marcellina 1262
Guerra, Vince 552
Guerrero, Chico 1231
Guerrero, Roland 945, 1095
Guertin, Vern 765
Guery, Stéphane 1291
Guesnon, George 645, 729, 737, 883, 884, 1224, 1314, 1436
Gueye, Mar 1530
Gueye, Serigne C. M. 366, 1201
Guico, Jose 713
Guidone, Glenn 1172
Guilbeau, Phillip 316
Guilberg, Arno 602
Guilfoyle, Ronan 302
Guilland, Nicole 240
Guillard, Alain 386
Guillard, Yvon 386
Guillaume, Stéphane 223, 451
Guillemet, Eustis 372, 639
Guillemin, Michel 1316
Guillen, Lasse 126
Guimaraes, Lionel 42
Guiraud, Jean-Luc 1500
Guittierrez, Steve 871
Guizen, Christian 497
Gulbrandsen, Jostein 615
Gulda, Friedrich 615
Gulkowski, Wlodek 834, 1250
Gulley, Terreon 811
Gullin, Lars 65, 180, 386, 447, 544, 545, **615**, 631, 797, 897, 1030, 1149, 1176, 1289
Gullin, Peter 616, 838
Gullotti, Bob 321, 512
Gully, Terreon 131, 442, 617, 658, 754, 904, 965, 1390
Gulz, Torbjörn 172, 725, 852, 900, 1087
Gumbs, Fernando 12
Gumbs, Onaje Allan 12, 202, **617**, 757, 914, 1285
Gumina, Tommy 1142
Gumpert, Ulli 97, 857
Gunde, Henrik 122
Gunkler, Hymie 218, 1408
Gunman, Lennart 1086
Gunn, Jimmy 1406
Gunn, Russell 529, **617**, 951, 1503
Gunnarsson, Lars Gunnar 1007
Gunnison, Eric 300, 997
Gunther, John 300, **617**, 698, 746
Gunther, Paul 1451
Gupta, Sameer 1019
Gurianov, Gustav 853
Gurtu, Trilok 524, 873, 977, 1099, 1161, 1539
Gush 618
Gussak, Bill 83, 1089
Gustafson, Gus 693, 1165, 1517
Gustafson, Thomas 423, 805
Gustafsson, Anders 49, 114, 996
Gustafsson, Mats 178, 179, 251, 484, 518, 589, 604, 618, **618**, 620, 621, 1083, 1438, 1459, 1533, 1534
Gustafsson, Rigmor 49, **619**
Gustafsson, Rune 1, 21, 46, 126, 387, 781, 782, 1250, 1512
Gustavito 1261
Gustavsen, Tord 619
Gustavsson, Anders 1407
Gustavsson, Christer 1407
Gustavsson, Owe 1327
Gustin, Gérard 65
Gut, Steve 587
Guthoff, Thomas 1043
Guthrie, Gwen 483, 914
Gutierrez, Eli 597
Gutierrez, Jose 1388
Guttormsen, Finn 1279
Gützkow, Dieter 1375
Guy, Barry 28, 367, 378, 401, 484, 518, 561, 618, **620**, 749, 842, 905, 906, 1012, 1016, 1092, 1121, 1122, 1123, 1124, 1125, 1126, 1170, 1182, 1214, 1215, 1253, 1332, 1341, 1382
Guy, David 690, 1406
Guy, Fred 428, 429, 430, 431, 432, 711, 1066
Guy, Herb 711
Guy, Joe 209, 238, 667, 715, 716, 774, 999, 1110, 1505
Gwaltney, Tom 356
Gwaltney, Tommy 211, 622, 981
Gwangwa, Mosa 412
Gwin, Jim 157, 158, 1171
Gwis, Alessandro 556
Gwo-Ka Masters 1061

H

Haapa-Aho, Umto 834
Haarla, Iro 621, 1448
Haas, Eddie de 250, 272
Haas, Steve 139
Haastrup, Benita 844, 964, 1387
Haazz & Company 621
Habraken, Paul 8
Hackett, Bobby 43, 156, 297, 298, 397, 477, 504, 574, 588, **621**, 629, 715, 780, 889, 947, 1110, 1334, 1353, 1388, 1521
Hackett, Dominic 1412
Hackett, Ernie 70
Hackney, Lou 553
Hadar, Mira 1259
Haddad, Jamey 153, 660, 891, 1270
Haden, Charlie 21, 79, 136, 138, 141, 144, 168, 246, 274, 275, 283, 286, **623**, 630, 651, 767, 768, 769, 772, 775, 838, 894, 895, 994, 1047, 1048, 1096, 1142, 1143, 1164, 1198, 1245, 1256, 1274, 1289, 1294, 1309, 1540
Haderer, Andy 690
Hadi, Kwame 1358, 1359
Hadi, Shafi 1000, 1001, 1002
Hadley, Michael 999
Hadlock, Richard 1308
Hadnott, Billy 595, 758, 760, 803, 880, 1089, 1445
Hadrick, Joe 757
Hafer, Dick 84, 156, 236, 601, 622, **626**, 693, 1003, 1004, 1103, 1165
Haffner, Wolfgang 330, 627, 851, 1407
Hafid, Moulay Ali 79
Hafiz, Nasir 985
Hagan, Harry 450

Hagans, Tim 107, 131, 176, 302, 477, 585, **626**, 800, 806, 819, 825, 870, 910, 926, 966, 1019, 1087, 1268, 1306, 1325, 1432
Hagart, Bob 1327
Hagemann, Henry 49
Hagen, Billy 'Fats' 207
Hagen, Earle 396, 504
Hagen, Gerard 626
Hagen, John 626, 996, 1127
Hagen, Ray 1056
Haggart, Bob 43, 48, 157, 297, 301, 336, 431, 474, 489, 490, 504, 575, 579, 601, 614, **626**, 680, 715, 734, 741, 780, 872, 1093, 1118, 1162, 1252, 1281, 1284, 1327, 1334, 1350, 1354, 1443, 1500, 1531, 1537
Haggerty, Danny 1422
Hagmann, René 757, 1080
Hagood, Kenny 340, 553, 754, 1020
Hahn, Harold 388
Hahn, Jerry 203, 204, 646
Haid, Bill 1081
Haidalgo, Giovanni 1424
Haider, Joe 627
Haig, Al 64, 66, 239, 337, 340, 413, 543, 544, 552, 595, 596, **627**, 668, 1052, 1069, 1117, 1118, 1120, 1443, 1477, 1527
Haig-Joyce, William 653
Haimila, Heiki 1432
Haines, Fran 763
Haislip, Jim 377
Häkä 1448
Hakim, Farouk Adbul 1535
Hakim, Omar 351, 510, 914, 961, 1274, 1475
Hakim, Sadik 337, 571, **628**, 1030, 1115
Hakoköngäs, Jukka 1432
Halberstadt, Randy 259
Halburian, Armen 1285
Halcox, Pat 77, 78, 711, 1043
Hale, Edward 736, 1516
Hale, Eileen 136
Hale, Ziggy 933
Halferty, Tommy 302
Halfway House Orchestra, The 628
Haliffi, Roberto 1034
Hall, Adelaide 428, 429, 999, 1376, 1457
Hall, Al 43, 63, 125, 184, 209, 254, 257, 298, 435, 529, 552, 570, 628, 789, 826, 1110, 1120, 1176, 1348, 1365, 1379, 1445, 1477, 1483, 1510, 1521, 1535
Hall, Arthur 1433
Hall, Barry Lee 439
Hall, Ben 83
Hall, Bobbye Porter 600
Hall, Candy 1457
Hall, Carl 1511
Hall, Clarence 238
Hall, Dana 176, 573, 1335, 1399
Hall, Darryl 293, 478, 539, 603, 1057, 1418
Hall, Dexter 614
Hall, Ed 257, 298
Hall, Edmond 24, 43, 44, 62, 102, 155, 196, 238, 297, 298, 355, 372, 477, 504, **628**, 638, 667, 668, 714, 724, 725, 1078, 1112, 1353, 1376, 1510, 1521
Hall, Herb 504, 1100
Hall, Howard 42, 236
Hall, James 1225
Hall, Jennifer 85
Hall, Jim 12, 173, 235, 241, 275, 368, 369, 384, 456, 457, 470, 491, 545, 546, 557, 558, **629**, 632, 662, 665, 797, 836, 851, 886, 943, 982, 1031, 1054, 1056, 1105, 1159, 1234, 1287, 1307, 1346, 1479, 1512
Hall, Jimmy 278
Hall, Joe 62, 886
Hall, Kenny 537
Hall, Larry 397
Hall, Mike 532
Hall, Minor Ram 43, 464, 1104
Hall, Ornington 155
Hall, Rene 671
Hall, Roy 514
Hall, Scott 1507
Hall, Skip 1483
Hall, Stuart 95, 333, 466
Hall, Tom 810
Hall, Tubby 41, 42, 180, 1086
Hall, Wilbur 105, 106, 864
Hall, Willie 1047
Halladay, Marvin 1313
Hallaran, Pat 721, 845
Hallberg, Bengt 27, 46, 49, 180, 386, 387, 544, 545, 616, **631**, 797, 846, 1149, 1250, 1512
Halldén, Jerker 21
Halle, Gunnar 35, 392
Halle, Morten 71
Halley, Rich 631
Halliburton, John 301, 816
Halliday, Lin 588, **631**, 880, 1136
Halliwell, George 631
Hall Moran, Alicia 1036
Hallonsten, Tomas 465
Hal Mooney Orchestra 1444, 1467
Halopoff, Gary 247, 850
Halperin, Jimmy 632, 954
Halsey, Jeff 313, 845, 1339
Halten, Torg 423, 847, 848, 1092
Halter, Tom 422, 423
Haltli, Frode 1279
Halton, Jon 480
Halvorsen, Kathy 775
Halvorson, Mary 165, 166, 210
Ham, Larry 143, 415, 561, 963, 1225
Hamady, Jennifer 505
Hamann, Vic 691, 692, 764
Hambrick, Joe 765
Hambro, Lenny 207, **632**, 849, 1095
Hameen, Jesse 971
Hamel, Hersh 1142
Hameline, Teddy 65
Hamer, Ian 125, 362, 549, **632**, 674, 1414, 1494
Hamer, Stu 652
Hamid, Abdul 638
Hamill, Andy 1416
Hamilton, Anthony 649
Hamilton, Bob 632, 853
Hamilton, Charlie 884
Hamilton, Chico 278, 469, 525, 588, 595, **632**, 716, 736, 760, 886, 1052, 1053, 1375, 1498, 1535
Hamilton, Dick 85, 236, 247
Hamilton, Jack 42
Hamilton, Jeff 85, 184, 185, 259, 363, 537, 550, 635, 656, 755, 796, 814, 843, 844, 854, 1195, 1287, 1409
Hamilton, Jimmy 43, 184, 196, 253, 431, 432, 433, 434, 435, 436, 437, 438, 490, 492, 562, **634**, 669, 699, 705, 706, 712, 713, 714, 736, 774, 1056, 1160, 1348, 1397, 1521
Hamilton, Joel 85, 109, 537, 566, 720, 1452
Hamilton, John 'Bugs' 424, 1457, 1458
Hamilton, Milton 1262
Hamilton, Ralph 789
Hamilton, Rhonda 760
Hamilton, Ross 1410
Hamilton, Scott 157, 196, 212, 578, **634**, 656, 781, 879, 963, 968, 974, 1090, 1162, 1308
Hamilton, Steve 81, 825, 920, 1317, 1318, 1410
Hamm, Jerry 487
Hammack, Bobby 1082
Hammann, Joyce 168, 1067, 1256, 1321
Hammar, Karin 49
Hammer, Al 1327
Hammer, Jan 3, 264, 922
Hammer, Karin 1348
Hammer, Tardo 329, 426, 561, **636**, 955, 1343
Hammerschmid, Hans 587
Hammes, Ernie 483
Hammett-Vaughan, Kate 885, 1075
Hammond, Benjamin 1109
Hammond, Don 369, 395
Hammond, Gary 1416
Hammond, John F. 1077
Hamner, Curley 638
Hampel, Gunter 183, **636**, 1381, 1382
Hamperian, Ralph 208
Hampton, Lionel 41, 42, 43, 249, 297, 424, 552, 574, 575, 578, **637**, 708, 711, 758, 1005, 1029, 1054, 1378, 1467, 1520
Hampton, Riley 31
Hampton, Slide 12, 18, 454, 482, 630, **640**, 650, 653, 677, 679, 899, 1002, 1269
Hamptonians, The 638
Hana, Anders 1084
Hanchrow, Joe 551, 748
Hancock, Herbie 12, 113, 135, 168, 173, 213, 226, 234, 305, 345, 346, 347, 348, 349, 350, 384, 393, 546, 584, 599, 605, **640**, 678, 679, 684, 732, 740, 866, 942, 947, 949, 963, 965, 979, 980, 1013, 1018, 1019, 1027, 1028, 1039, 1040, 1133, 1165, 1217, 1234, 1295, 1296, 1424, 1451, 1512, 1539, 1541
Hancock, Larry 1301
Handa, Junko 842
Handy, Captain John 269, **645**, 998, 1315, 1437
Handy, Craig 38, 107, 138, 407, 468, **645**, 676, 689, 733, 1005, 1006, 1073, 1406, 1461, 1481
Handy, George 552, **645**, 1115, 1188, 1302
Handy, John 646, 729, 1002, 1005, 1224, 1314
Handy, Sylvester 645, 998, 1438
Haney, David 646
Hängsel, Björn 1087, 1407
Hanley, Wells 1098
Hanlon, Allan 424, 1327, 1537
Hanlon, Allen 63, 780, 1089, 1334
Hanlon, Bob 637, 1250, 1351
Hann, Jason 1242
Hanna, Jake 16, 85, 94, 156, 158, 230, 442, 520, 626, 634, 635, **647**, 693, 765, 872, 954, 961, 962, 974, 981, 1002, 1084, 1154, 1162, 1205, 1389, 1434
Hanna, Jane 1490
Hanna, Ken 271, 815
Hanna, Sir Roland 201, 235, 263, 329, 353, 414, 578, 592, **647**, 679, 727, 799, 831, 1002, 1066, 1180, 1396, 1444, 1445, 1449
Hannah, Paul 216
Hanning, Chris 892
Hannisdal, Henrik 1279
Hannisdal, Morten 1279
Hannisdal, Odd 1279

Hannon, Biff 483
Hanscombe, Les 296
Hansen, Bjarne 921
Hansen, Bjørn Otto 647
Hansen, Erik 'Skippy' 668, 1438
Hansen, Finn Otto 628, **647**, 1112, 1113
Hansen, Gunnar 962
Hansen, Helmuth 818
Hansen, Jack 84, 398, 1017, 1081
Hansen, John 115
Hansen, Mads **647**
Hansen, Nicolai Munch 1431
Hansen, Niels Richard 1438
Hansen, Ole Jacob 115, 319, 327, 781, 1191
Hansen, Ole Kock 605, 799, 954, 1101, 1396, 1479
Hansen, Rudolf 1538
Hansen, Steen 95, 495, 996
Hansen, Thirsty Dave 1442
Hansom, Joan 862
Hanson, Jack 1081
Hanson, James 1093
Hanson, Mick 680, 868
Hanson, Paul 1544
Hansson, Kjell 781
Happy Apple **648**
Haque, Fareed 406, 444, 1150, 1256
Har, Billy 878
Harada, Masashi 565, **648**
Harari, Daniel 663
Hardaway, Bob 496, 693
Hardaway, John 1540
Hardee, John 609, **648**, 736, 853
Harden, Wilbur 284, 285, 867
Hardie, Cliff 549
Harding, Al 814
Harding, Alex 2, 3, 73, 146, **649**
Harding, Buster 424, 796
Harding, Stanley 502
Hardison, LeRoy 705
Hardman, Bill 57, 133, 389, **649**, 777, 978, 1454
Hardwick, Otto 428, 430, 431, 432, 711
Hardy, Earl 488, 667, 912, 913
Hardy, Hagood 933
Hardy, Jon 1355, 1356
Hare, John 380
Harewood, Al 15, 33, 127, 231, 389, 449, 568, 580, 598, 599, 739, 786, 837, 1130, 1186, 1424, 1511, 1523
Hargreaves, Brad 751
Hargrove, Roy 185, 192, 263, 354, 468, 640, 644, **649**, 726, 727, 895, 915, 965, 982, 993, 1019, 1136, 1157, 1235, 1257, 1340, 1463, 1512
Haritounian, Varty 239
Harland, Eric 135, 443, 530, 603, 619, 657, 902, 1035, 1106, 1140, 1199, 1208, 1301, 1371, 1428, 1480
Harlem Art Ensemble **650**
Harley, Clyde 1284
Harley, Rufus 1234
Harmon, Bob 440, 441
Harmon, Zach 136
Harnell, Jason 483
Harner, John 819
Harper, Arthur 1027, 1173, 1277
Harper, Billy 462, 500, **650**, 1019, 1040, 1041, 1220, 1399, 1406, 1512
Harper, Buddy 552, 1516
Harper, Geoff 89, 1184
Harper, George 247
Harper, Herbie 84, 496, 571, 579, 816, 1111
Harper, Lee 38
Harper, Michael 757
Harper, Philip 240, 1006, 1463
Harper, Red 1520, 1521
Harper, Richard 974
Harper, Scott 651
Harper, Winard **651**, 713, 915, 934, 1057, 1074, 1269, 1424, 1486
Harpster, Ken 1388
Harrell, Elmer 1311
Harrell, Tom 122, 153, 237, 265, 458, 565, 608, 611, 629, 630, **651**, 694, 709, 804, 837, 861, 924, 993, 1067, 1091, 1250, 1264, 1292, 1362, 1369, 1370, 1527
Harrell, Ziggy 693
Harries, Tim 332, 466, 1490
Harrington, Bob 247
Harrington, David 1543
Harrington, Frank 1388
Harrington, Guy 1406
Harrington, John 826, 999
Harrington, Terry 236
Harriott, Joe 77, 125, 531, **652**
Harris, Ace 670, 671, 1109
Harris, Albert 228, 667, 1275
Harris, Alfoncy 1506
Harris, Arville 218, 1044, 1098, 1456, 1457, 1504
Harris, Barry 10, 110, 212, 320, 375, 394, 469, 474, 581, 582, 583, 607, 611, **653**, 670, 759, 777, 792, 799, 837, 861, 862, 867, 954, 963, 971, 985, 1013, 1026, 1031, 1038, 1039, 1040, 1085, 1120, 1165, 1195, 1288, 1346, 1501
Harris, Beaver 53, 66, 79, 183, 775, 846, 856, 974, 1289, 1290, 1433
Harris, Bennie 705
Harris, Benny 209, 552, 705, 1117, 1188
Harris, Bert 862
Harris, Bethenea 1506
Harris, Bill 199, 205, 229, 239, 271, 297, 413, 576, 578, 639, **654**, 692, 693, 752, 774, 815, 1093, 1095, 1117, 1151, 1162, 1445
Harris, Bixie 228
Harris, Charles 251, 262, 638, 736
Harris, Charlie 272
Harris, Chiz 1540
Harris, Chuck 1052
Harris, Craig 7, **654**, 743, 1059, 1060, 1061, 1359, 1531
Harris, David 715, 775
Harris, Dickie 783, 793
Harris, Dicky 262
Harris, Doug 501, 1262, 1427
Harris, Eddie **655**, 1130, 1274, 1313
Harris, Edward 541
Harris, Fred 874
Harris, Gary 1450
Harris, Gene 12, 36, 184, 257, **656**, 755, 982, 1209, 1402, 1424
Harris, Herb 586
Harris, Herschel 499
Harris, Hilda 1468
Harris, James 43, 670, 671
Harris, James , 671
Harris, Jamie 1473
Harris, Jerome 214, 365, 371, 512, **657**, 1049, 1076, 1235, 1240, 1250, 1343
Harris, Jerry 860, 1234
Harris, Jody 1542
Harris, Joe 243, 259, 272, 447, 455, 490, 545, 574, 797, 847, 970, 1030, 1118, 1170, 1176, 1249, 1299, 1334
Harris, John 1344
Harris, Kevin Bruce 277, 1515
Harris, Lafayette 36
Harris, Larry 939
Harris, Leroy 155, 687, 705, 1098, 1443, 1504
Harris, Little Benny 783
Harris, Loston **657**
Harris, Marc 969
Harris, Mark 697
Harris, Matt 939
Harris, Max 652
Harris, Milt 917
Harris, Nikki 656
Harris, Peter 949
Harris, Ratzo 322
Harris, Raymond 530
Harris, Richard 670, 998
Harris, Richard Leigh 663
Harris, Slide 356, 981
Harris, Stefon 87, 246, 256, 405, 427, **657**, 689, 738, 1035, 1105, 1106, 1199, 1335, 1390, 1424, 1466, 1495, 1503, 1515
Harris, Steve 663
Harris, Steve & Zaum **658**
Harris, Tasso 388, 848
Harris, Tom 39
Harris, Tris 334
Harris, Walter 705
Harris, Wayne 1357, 1358
Harris, William Jr 108
Harris, Wynonie 999
Harrison, Bob 773
Harrison, Donald 36, 134, 135, 153, 265, 591, **659**, 676, 916, 949, 1185, 1422
Harrison, Donald Sr 659
Harrison, Eddie 362
Harrison, Frank 50, **660**
Harrison, Jackson **660**
Harrison, Janice 226
Harrison, Jimmy 228, 428, 686, 1319, 1343, 1475, 1504
Harrison, Joel **660**
Harrison, Len 228, 477, 667, 1457
Harrison, Malcolm 605
Harrison, Matthew 480
Harrison, Paul **660**, 961, 1410
Harrison, Stan 1256
Harrison, Wendell 107
Harrit, Niels 300, 1338
Harrod, Ben 1095
Harrold, Keyon 1349, 1406
Hart, Antonio 13, 170, 185, 246, 270, 454, 463, 555, 640, 651, **660**, 718, 956, 1335, 1427, 1518
Hart, Billy 1, 28, 46, 56, 88, 89, 106, 122, 123, 140, 153, 171, 186, 197, 215, 263, 278, 282, 302, 326, 363, 388, 391, 399, 407, 412, 471, 493, 500, 520, 546, 568, 579, 583, 642, 651, 654, 655, **661**, 684, 685, 726, 751, 765, 802, 831, 837, 838, 874, 875, 878, 891, 901, 915, 942, 958, 959, 963, 966, 967, 1035, 1038, 1050, 1086, 1096, 1102, 1147, 1172, 1187, 1191, 1206, 1225, 1258, 1259, 1269, 1270, 1308, 1313, 1314, 1316, 1352, 1374, 1396, 1406, 1441, 1447, 1469, 1539
Hart, Clyde 24, 122, 150, 209, 270, 329, 416, 423, 552, 609, 638, 667, 668, 714, 783, 796, 825, 999, 1109, 1115, 1120, 1316, 1477, 1535
Hart, Dick 39, 549, 749, 905, 1253
Hart, Jim 405, 1223
Hart, John 115, 143, 302, 608, **661**, 945, 1137
Hart, Lorca 1165

Hart, Owen Jr 1035
Hart, Roslyn 395
Hart, William 1258
Hart, William W. 350
Harte, Roy 542, 571, 579, 1280
Harth, Alfred 1534
Hartigan, Royal 709
Hartley, Dave 269, 1412
Hartley, Pat 1412
Hartley, Roy 1476
Hartman, Bill 819
Hartman, Johnny 289, 528, 552, **661,** 705
Hartman, Lennie 716
Hartman, Peter 551
Hartog, Jim 914, 1441, 1470
Hartounian, Varty 1171
Hartwell, Jimmy 105
Hartzfield, John 705, 1110
Harvey, Bruce 1084
Harvey, Dud 693, 1165
Harvey, Eddie 370, 475, 918, 1190, 1206, 1363, 1476, 1488
Harvey, Graham 814, 1067, 1180, 1482
Harvey, James 120
Harvey, Peter 39
Hary, Charles 1203
Hashim, Michael 539, **662**
Hashimoto, Keiichi 775
Haskell, Andrew 1127
Haskins, Deane 1171
Haskins, Taylor 6, 1193
Haslam, George 117, 315, **663,** 1455
Haslip, Jimmy 226, 1008
Hass, Steve 293
Hassan, Ali 1357, 1358, 1359
Hassan, Melvin 972
Hassay, Gary 249
Hasselberg, João 746
Hasselbring, Curtis 81, 224, 422, 516, 590, 1196, 1270
Hasselgård, Åke 'Stan' 562, 577, **664,** 945
Hassinen, Mikko 1432
Hassler, Hans 1429
Hastings, Jimmy 333, **664,** 919
Hastings, Lennie 24, 70, 355, 443, 467, 734, 1190, 1252, 1362, 1484
Hat 665
Hatfield, Brad 549, 1250
Hatfield, Ernie 489
Hathaway, Lalah 1256
Hathaway, Martin 532, 1355
Hatori, Miho 1542
Hatt, Nelson 108, 694
Hatwich, Anton 1206, 1237
Hauberg, Svend 49
Hauch, Frank 601
Haug, Lars Andreas 1279
Hauge, Herman 1333
Haughton, Chauncey 99, 218, 228, 430, 431, 432, 488, 725, 1198
Haughton, James 470
Haughton, John 'Shorty' 125, 219, 228, 488, 671, 1457
Haukenheiser, Bill 1280
Hauschild, Thomas 1477
Hauser, Johnny 118
Hausser, Michel 591, 772, 1397, 1398
Hauta-Aho, Teppo 1, 1125, 1447
Havel, Christian 1461
Havel, Vojtech 664
Haven, Bob 236
Havens, Bob 556, 681, 708, 1315
Haverhoek, Henk 1025
Hawdon, Dickie 250, 672
Hawes, Hampton 318, 319, 320, 418, 470, 517, 580, 595, **665,** 820, 821, 1002, 1082, 1141, 1142, 1146, 1230, 1233, 1247, 1248, 1280
Hawes, Pat 250, 295, 296, 316
Hawk, Marshall 207, 397, 601
Hawkes, Bill 1365
Hawkins, Annie 295, 515, 919, 1217
Hawkins, Coleman 23, 24, 43, 50, 63, 91, 156, 201, 228, 229, 270, 271, 338, 383, 413, 417, 423, 436, 477, 491, 544, 552, 574, 596, 609, 638, **666,** 685, 686, 706, 716, 734, 774, 894, 975, 1021, 1022, 1117, 1220, 1234, 1252, 1343, 1400, 1478, 1504, 1509, 1510
Hawkins, Delores 848, 849
Hawkins, Derek 889
Hawkins, Erskine 670
Hawkins, Geoff 663, 1182
Hawkins, Jay 125
Hawkins, June 270
Hawkins, Leonard 416, 580, 698, 1176
Hawkins, Marshall 272
Hawkins, Michael 247
Hawkins, Ralph 50, 763, 764
Hawks, Colleen 1454
Hawksworth, Johnny 604, 1414
Hay, Emily 566
Hay, Jeff 864
Hayakawa, Takeharu 516
Hayasaka, Sachi 516
Hayase, Susan 765
Hayat, Guy 1179
Hayden, Marion 1229
Hayes, Al 32, 638
Hayes, Aleta 1129
Hayes, Alvis 228
Hayes, Bill 1268
Hayes, Buddy 814
Hayes, Clancy 784, 1472
Hayes, Clifford 377, 379
Hayes, Curtis 377, 379
Hayes, Edgar 24, 42, 196, 254, **671,** 999
Hayes, Ernest 793
Hayes, Ernie 33, 633
Hayes, Gerald 672
Hayes, Harry 70, 248
Hayes, Jim 1203
Hayes, Johnny 443
Hayes, Kevin 966
Hayes, Louis 9, 10, 12, 33, 113, 200, 212, 240, 254, 257, 284, 285, 403, 516, 582, 583, 598, 599, 653, **672,** 673, 677, 687, 688, 700, 732, 754, 774, 777, 798, 800, 862, 867, 872, 916, 917, 932, 978, 1026, 1027, 1037, 1039, 1072, 1153, 1156, 1186, 1298, 1299, 1351, 1380, 1427, 1451, 1527, 1539
Hayes, Marian 1399
Hayes, Mutt 1388
Hayes, Thamon 1047
Hayes, Tubby 321, 370, 479, **672,** 776, 1199, 1414
Hayhurst, Oli 50, 389, 1190, 1497, 1514
Hayland, Hank 1089
Hayley, Dave 334
Haymer, Herbie 63, 118, 271, 395, 577, 691, 764, 1089, 1093, 1283
Haymes, Dick 576, 763, 764
Haynes, Akili Jamal Mshauri 1006
Haynes, Charles 923
Haynes, Cyril 125, 209, 628, 1264
Haynes, Frank 57, 1491, 1517
Haynes, Graham 216, 277, 654, 676, 895, 1051, 1515
Haynes, Jamal 1006
Haynes, Jeff 945, 1169, 1515, 1516
Haynes, Johnny 710
Haynes, Orville 937
Haynes, Phil 402, 451, **675,** 1223, 1319, 1320, 1429, 1430
Haynes, Ray 1066
Haynes, Roland 936
Haynes, Ronald 853
Haynes, Roy 11, 16, 48, 79, 135, 181, 203, 205, 207, 287, 289, 292, 304, 305, 306, 307, 324, 338, 341, 365, 382, 470, 490, 495, 543, 544, 545, 546, 552, 570, 571, 593, 595, 596, **675,** 701, 733, 786, 793, 802, 827, 829, 855, 899, 980, 994, 1014, 1021, 1022, 1069, 1070, 1117, 1118, 1119, 1143, 1159, 1176, 1177, 1226, 1228, 1232, 1233, 1258, 1277, 1290, 1443, 1445, 1486, 1501, 1522, 1535, 1536
Haynes, Stephen 378, 637, 1298
Haynes, Warren 1275
Hayrod, Larry 36
Hays, Kevin 131, 569, 585, **676,** 684, 685, 942, 1136, 1175, 1198, 1423, 1484
Hayton, Lennie 1017, 1081, 1388, 1446
Hayton, Steve 28
Hayward, Alf 652
Hayward, Andre 640, 718, 896, 1424
Haywood, Cedric 758, 1104, 1517
Hazel, Boonie 416, 1443
Hazel, Marion 424, 758
Hazel, Monk 150, 556, 1328
Hazeltine, David 270, 353, 354, 376, 465, 536, 672, **677,** 689, 916, 921, 1032, 1241, 1242, 1321, 1370, 1371, 1441
Hazelton, Ben 182, 832
Hazevoet, Kees 621
Hazilla, Jon 130, **678**
Hazlett, Chester 105, 864, 1353, 1388
Hazlett, Mike 845
Healey, Derek 1489
Healy, John 280
Heap, Don 464
Heard, Eugene 'Fats' 529, 694
Heard, J. C. 32, 63, 70, 100, 102, 184, 209, 219, 228, 229, 243, 257, 262, 271, 338, 413, 424, 489, 504, 544, 552, 576, 605, 614, 667, 669, 699, 705, 712, 714, 716, 736, 758, 759, 774, 789, 793, 796, 859, 866, 970, 1089, 1151, 1162, 1184, 1186, 1275, 1316, 1344, 1353, 1400, 1443, 1478, 1521, 1536, 1537
Heard, John 85, 93, 94, 201, 215, 236, 339, 417, 761, 1016, 1143, 1155, 1259, 1304, 1451
Hearn, Geoff 658
Hearne, Jim 1388
Heath, Albert 'Tootie' 12, 160, 215, 284, 394, 404, 417, 469, 470, 471, 568, 570, 582, 596, 607, 641, 670, 678, 679, 755, 786, 800, 801, 943, 954, 962, 985, 1009, 1012, 1027, 1029, 1031, 1040, 1165, 1101, 1209, 1328, 1397, 1402, 1454, 1462, 1479
Heath, Don 446, 466
Heath, Helen 83
Heath, James Mtume 79, 89, 349, 350, 679, 1234, 1426
Heath, Jimmy 12, 180, 341, 392, 393, 414, 552, 587, 597, 640, 641, 661, **678,** 679, 723, 732, 755, 786, 792, 798, 970, 1009, 1040, 1170, 1184, 1307, 1391, 1392, 1405, 1486, 1517
Heath, Liam 1318

Heath, Percy 10, 12, 138, 180, 254, 268, 274, 286, 299, 341, 342, 368, 369, 392, 394, 456, 469, 470, 543, 568, 578, 601, 629, 668, 678, 679, 723, 754, 755, 786, 799, 886, 970, 1014, 1020, 1021, 1027, 1117, 1170, 1176, 1232, 1233, 1298, 1467, 1501
Heath, Ray 764
Heath, Shelton 1203
Heath, Ted 228
Heath Brothers, The 679
Heathman, Mike 987
Heatley, Spike 226, 299, **680**
Heberer, Thomas 119, 745, 1266, 1373
Hebert, John 50, 73, 224, 703, 727, 731, 877, 907, 1147, 1275, 1342, 1430
Hecht, Arno 1256
Heckstall-Smith, Dick 187, 466, **680**
Hedberg, Olle 615
Hedberg, Sven 420
Hedén, Gösta 420
Hedenbratt, Sonya 386, 785
Hedges, Chuck 362, 476, **680,** 1046, 1264
Hedges, Michael 957
Hedman, Norman 505
Hedrenius, Mats 'Dicken' 49, 1150
Heenan, Chris 420
Heert, John 877
Hefti, Neal 43, 50, 84, 228, **681,** 692, 752, 764, 1353, 1443, 1445
Hegarty, Tim 1169
Heggarty, Danny 1190
Heginger, Agnes 1525
Heick, Aaron 240
Heid, George 1171
Heidepriem, Ewald 1501
Heidepriem, Thomas 841
Heikens, Tammo 943
Heikkinen, Esko 1432, 1433, 1448
Heimel, Coco 1457
Hein, Wes 62, 63, 1089
Heinilä, Kari 1432, 1448
Heinilä, Sonny 1433
Heitger, Duke 537, 551, **681,** 747, 923, 1308, 1533
Heitlinger, Alex 746
Hekkema, Evert 68, 744
Hekman, Klaas 221
Helasvuo, Esa 1448
Helberg, Loren 461
Held, Julius 1028
Helias, Mark 37, 95, 160, 246, 318, 366, 391, 419, 420, 507, 572, **681,** 682, 690, 909, 1034, 1065, 1197, 1254
Helje, Lars-Urban 1250
Hellawell, James 825
Helleny, Joe 1350
Helleny, Joel 336, 611, **681,** 748
Heller, Ben 388, 443, 574, 575, 763, 764, 1334
Heller, Ingmar 174
Heller, Paul 174
Helm, Bob 401, 537, **682,** 1058, 1326
Helsvuo, Esa 834
Helzer, Rick 151, 567
Hemingway, Gerry 37, 95, 161, 162, 318, 445, 498, 589, 594, 626, **682,** 730, 870, 1034, 1145, 1240, 1529
Hemmeler, Marc 55, 591, 592
Hemmings, Will 570
Hemphill, Julius 512, **683,** 775, 842, 860, 1529
Hemphill, Scad 431
Hemphill, Shelton 42, 196, 431, 432, 433, 671, 999, 1475
Hemwall, Danny 566
Hendelman, George 1188
Hendelman, Tamir 259, 521
Henders, Bob 427
Henderson, Bill 624, 625, 1299
Henderson, Carlos 1148, 1349
Henderson, David 275
Henderson, Earle 53
Henderson, Eddie 89, 414, 472, 499, 569, 579, 641, 642, 644, 650, 676, **684,** 723, 874, 890, 966, 1325, 1469, 1517
Henderson, Edmonia 51, 1044
Henderson, Fletcher 249, 575, **685,** 1343
Henderson, George 1436
Henderson, Horace 23, 24, 122, 228, 238, 423, 666, 686, **687,** 715, 1066, 1197
Henderson, Jack 83, 84, 575
Henderson, James 525
Henderson, Joe 12, 201, 278, 283, 305, 393, 394, 414, 511, 599, 624, 641, 649, **687,** 701, 702, 726, 732, 733, 739, 740, 836, 950, 1037, 1039, 1138, 1285, 1299, 1302, 1426, 1451, 1534, 1539
Henderson, Katherine 1504
Henderson, Leroy 128
Henderson, Luther 699, 783, 793, 1391
Henderson, Lyle 1282, 1283
Henderson, Mark 227
Henderson, Michael 347, 348, 349, 350
Henderson, Richmond 880
Henderson, Rick 433, 434, 1467
Henderson, Robert 561
Henderson, Rosa 685
Henderson, Russell 411, 1363
Henderson, Scott 305, 1540
Henderson, Skitch 1501
Henderson, Slim 913
Henderson, Wayne 322
Henderson, William 1259
Hendricks, Jon 92, 192, 427, 437, **689,** 951, 1024, 1170, 1249
Hendricks, Michele 135
Hendricks, Ray 574
Hendrickson, Al 43, 525, 577, 820, 945, 1093, 1283
Hendrickson-Smith, Ian 689
Hendrix, Fred 1201
Hendrix, Michele 1067
Henke, Bob 790
Henke, Fred 611
Henley, John 1085, 1114
Henneman, Ig 55
Hennen, Mark 278, 722, 1298
Henocq, Benjamin 559
Henri, Tanya 126
Henriksen, Arve 34, 71, 72, 805, 1279
Henriquez, Carlos 563, 896, 952, 953, 1245
Henry, Ann 554
Henry, Connie 340, 341, 654
Henry, Eric 1316, 1319
Henry, Ernie 393, 540, 552, 553, 554, **690,** 1021, 1069
Henry, Felix 655
Henry, Haywood 379, 655, 670, 671, 705, 716, 757, 1179
Henry, Mike 1080
Henry, Paul 481
Henry, Richard 95, 137, 680, 1355
Henry, Shifty 416
Henry, Sonny 455, 1511
Henry, Stephanie 566
Henry, Trey 198, 202, 247, 496, 850, 889, 955, 961, 1094, 1275, 1367, 1517
Henry, Vincent 1515
Henry Chaix Orchestra 230
Henryson, Svante 71
Hensel, Wes 525, 1188
Henze, Andreas 1461
Henze, Sheryl 1256
Heoffeld, Noah 1544
Hepburn, Michael 871
Hepner, Darcy 1266
Hequibal, Riza 1185
Héral, Patrice 34, 326, 391, 1449
Herbert, Arthur 100, 101, 667, 1275
Herbert, Elisha 798
Herbert, Greg 67, 694
Herbert, John 932, 1193
Herbert, Monk 298
Herbert, Mort 44, 45
Herbert, Peter 445, **690,** 833, 834, 1083, 1430, 1466, 1472
Herbert, Tom 8, 865, 1171, 1211
Herbig, Gary 914
Herborn, Peter 690
Herbst, Michael 488
Heremann, Ray 720
Herfurt, Skeets 42, 396, 397, 1283, 1284
Herget, Raoul 833
Heri, Amit 944
Herington, Jon 114, 152, 240, 460, 1340
Herman, Benjamin 691
Herman, Max 1334
Herman, Mookie 294
Herman, Ron 1332
Herman, Sam 156, 397, 797, 1189, 1445
Herman, Woody 156, 239, 432, **691,** 752, 945
Herman McCoy Choir 437
Hermann, Ray 720
Hermansson, Mats 1347
Hermason, Jeff 1169
Hernandez, Horacio 'El Negro' 153, 219, 361, 955, 991, 1094, 1095, 1424
Hernandes, Jorge Reyes 1261
Hernandez, Alejandro 553
Hernandez, Frank 1262
Hernandez, Humberto Nengue 1263
Hernandez, Kyle 1237
Hernandez, Orlando 1261
Hernandez, Oscar 80, 1262
Hernandez, Rene 1095
Herndon, Jim 1355
Herndon, John 60
Herold, Diana 709, 775
Heron, Pete 1512
Herr, Michael 237
Herrera, Juancho 6
Herrera, Nathan 567
Herriford, Leon 41
Herring, Phil 818
Herring, Vincent 13, 440, 536, 672, 676, **694,** 966, 1006, 1424, 1463, 1484
Hersch, Fred 117, 144, 183, 205, 258, 471, 485, 650, **695,** 866, 1034, 1147, 1395
Hershman, Jim 259
Herth, Milt 853, 1319
Herting, Mike 944
Hertlein, Rosi 984, 1145
Hervey, Clay 849
Herwig, Conrad 352, 406, 460, 557, 629, 630, 689, **696,** 916, 966, 967, 969, 1006, 1226, 1351, 1480
Herz, Lupa 224
Herzer, Glenn 764
Hess, Andrea 1412
Hess, Fred 697
Hess, Mikkel 1431, 1432
Hesse, Ralf 174
Hession, Patrick 483
Hession, Paul 117, 315, 480, 560, 663, 664, **698,** 984
Hetherington, Brian 295
Hetherington, Ryan 884
Heutchel, Jean 1203
Heute, Rainer 627
Hevia, Fabian 266

Heward, John 412, 858, 1329
Hewins, Mark 359
Hewitt, Kent 1063
Hewitt, Lonnie 1094, 1404, 1405
Hey, Henry 357, 660, 1305, 1472
Heyner, Matthew 1372, 1393
Heywood, Eddie 238, 489, 628, 667, **698,** 714, 715, 1066, 1343, 1344
Heywood Jr, Eddie 228
Hibbler, Al 431, 432, 433, **699,** 712, 829, 987
Hickman, Sylvester 32
Hicks, Billy 42, 628, 853
Hicks, Henry 999
Hicks, John 48, 75, 86, 89, 110, 119, 134, 145, 147, 171, 175, 183, 231, 309, 353, 450, 500, 505, 568, 649, **699,** 822, 878, 910, 915, 988, 1006, 1040, 1059, 1061, 1074, 1171, 1259, 1300, 1328, 1406, 1470
Hicks, Marva 226
Hicks, Olympia 699
Hicks, Otis 913, 1406
Hidalgo, Giovanni 916, 1247, 1427
Hiekkala, Jarmo 664
Higginbotham, J. C. 23, 24, 31, 40, 41, 42, 56, 100, 101, 102, 196, 228, 609, 666, 667, 669, 686, 784, 788, 789, 887, 999, 1044, 1098, 1251, 1283, 1456, 1457
Higginbottom, Chris 700
Higgins, Billy 33, 35, 88, 138, 150, 208, 213, 246, 254, 257, 272, 273, 274, 275, 285, 313, 414, 418, 419, 450, 581, 582, 583, 584, 599, 611, 623, 624, 640, 641, 655, 688, 702, 720, 723, 740, 755, 801, 855, 894, 901, 902, 940, 971, 979, 980, 985, 994, 1010, 1013, 1022, 1037, 1039, 1040, 1059, 1101, 1143, 1165, 1198, 1234, 1239, 1242, 1247, 1269, 1275, 1380, 1462, 1463, 1491, 1501, 1502
Higgins, Chris 40, 244, 972, 1171, 1207, 1343, 1447
Higgins, Dan 850
Higgins, Eddie 327, 680, **701,** 961, 1039, 1295, 1434, 1435
Higgins, Frank 549, 818
Higgins, Malcolm 992
Higgins, Patience 7, 146, 1218
Higgins, Sean 651
Higginson, Fred 710
Higgs, Pat 362
Hightower, Willie 798
Hilaire, Andrew 1044, 1103
Hildinger, Dave 1446
Hilgenberg, Matt 1095
Hill, Alex 263, 297, 1085, 1311
Hill, Andrew 372, 687, **701,** 739, 827, 1013, 1105, 1526, 1529
Hill, Benny 42
Hill, Bertha 'Chippie' 223
Hill, Buck 211, 726
Hill, Calvin 236, 266, 837, 872, 1221, 1426
Hill, Cliff 576
Hill, Don 43, 155
Hill, Donald 43
Hill, Elton 424, 1056
Hill, Ernest 'Bass' 23, 228, 329, 734, 1109, 1184, 1319, 1326
Hill, Freddie 128, 555, 662, 1450, 1517
Hill, Frederick 1024
Hill, Howard 1044
Hill, Joe 213
Hill, Leroy Elton 999
Hill, Nicky 181, 1352
Hill, Phil 595
Hill, Ray 1184
Hill, Rod 351
Hill, Teddy 23, 423, 552, **704,** 1251
Hill, Tim 663
Hill, Tyrone 704, 1033, 1360, 1361
Hill, Walter 263
Hillery, Art 339, 417, 755, 971, 1451
Hilliard, John 1405
Hilliard, Terry 1405
Hillman, Roc 395
Hillman, Roscoe 42
Hillpot, Billy 1446
Hills, Chris 942
Hillyer, Lonnie 383, 867, 985, 1003, 1004
Hilton, Don 1377
Hilton, Roy 260
Hinant, Peppy 917
Hine, Jack 1113
Hines, Babe 1406
Hines, Earl 41, 43, 44, 63, 100, 102, 229, 258, 270, 380, 417, **704,** 783, 848, 1066, 1085
Hines, Frankie 780
Hines, George 973
Hines, Roger 845
Hing, Kenny 93, 94, 492, 755
Hinnant, William Peppy 917, 1402
Hino, Motohiko 647, 662, 688
Hino, Terumasa 662, 798, 974, 1250
Hinrichs, Henk 667
Hinshaw, Bill 346, 681, 818
Hintersteininger, Michael 833
Hinton, Larry 1406, 1457
Hinton, Milt 15, 76, 77, 83, 123, 148, 155, 156, 173, 181, 184, 196, 201, 206, 207, 209, 218, 219, 222, 230, 231, 257, 258, 259, 268, 270, 299, 327, 334, 336, 338, 364, 368, 417, 462, 499, 529, 550, 552, 562, 571, 595, 601, 626, 638, 639, 661, 662, 668, 693, 701, **707,** 714, 716, 726, 727, 757, 772, 783, 786, 789, 794, 796, 797, 877, 917, 965, 976, 987, 988, 993, 1003, 1025, 1026, 1074, 1090, 1114, 1162, 1168, 1186, 1219, 1248, 1249, 1252, 1278, 1303, 1313, 1326, 1342, 1354, 1365, 1366, 1375, 1447, 1467, 1478, 1483, 1499, 1501, 1509, 1521
Hioki, Robie 566
Hipp, Eric 507
Hipp, Jutta 616, **708**
Hird, Karl 790
Hird, Katy 480
Hiroaki, Mizutani 1533, 1534
Hiromi, Ohta 1543
Hirsch, Shelley 371, 1542
Hirschi, Philip 923
Hirsh, Meyer 1210
Hirshfield, Jeff 4, 67, 98, 107, 115, 117, 126, 143, 176, 187, 266, 327, 330, 331, 499, 695, 806, 834, 866, 867, 944, 957, 966, 1147, 1193, 1269, 1306, 1345, 1351, 1518
Hirt, Al 708
Hirt, Erhard 1007
Hisashi, Sasaki 59
His Dixie Flyers 333
Hiseman, Jon 39, 879, 1214, 1386, 1397, 1487
Hitchcock, Jack 394, 1445
Hitchcock, John 933
Hitchcock, Ken 465
Hitchcock, Nigel 81, 405, 956, 1284, 1412, 1413, 1482
Hite, Les 41
Hittner, Frank 299, 693
Hitz, Bill 848, 1443
Hixon, John 341
Hixson, Richard 343, 345, 797, 886
Hjorth, Matthias 913
Hjukström, Casper 420
Hjulmand, Louis 1160
Ho, Fred 172, 683, **708**
Hobbs, Christopher 29
Hobbs, Gary 819
Hobbs, Jim 709, 775, 1042
Hobbs, Steve 709
Hobgood, Laurence 427, 428
Hobson, Hank 591, 1190
Hobson, Homer 41
Hobson, Roy 1114
Hochberg, Eric 111, 237, 307, 427
Hochhalter, Paula 441
Hocker, David 1292
Hockett, Ron 414, 626
Hodeir, André 254, **710**
Hodes, Art 100, 101, 102, 125, 336, 356, 501, **710,** 937, 1079, 1113
Hodes, Bob 71
Hodge, Derrick 135, 270, 658, 998, 1335
Hodges, Billy 578
Hodges, Dean 864
Hodges, Johnny 43, 62, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 490, 492, 562, 570, 574, 638, 698, 699, 705, 706, **711,** 714, 774, 788, 1044, 1066, 1334, 1348, 1391, 1478, 1520, 1521
Hodgkinson, Tim 741
Hodgkiss, Alan 591, 1203
Hodgson, Mark 1112
Hoellerhagen, Ernst 667
Hoenig, Ari 28, 149, 227, 239, 908, 1166, 1228, 1485
Hofbauer, Eric 485
Hoff, Brynjar 766, 767
Hoff, Devin 261, 564, 1544
Hoff, Karl Otto 1103
Hoffbauer, Manfred 1477
Hoffman, Amos 267, **713**
Hoffman, Christopher 502
Hoffman, Daniel 1544
Hoffman, Frank 1539
Hoffman, Georg 226
Hoffman, Harry 398
Hoffman, Holly 151
Hoffman, Marjorie Wood 1188
Hofmann, Amos 267
Hofseth, Bendik 34
Hofsteter, Steve 817
Hofstetter, Beat 475, 1083
Hofstra, Dave 518, 790, 996, 1128, 1129, 1543
Hogan, Carl 490, 803
Hogan, G. T. 127, 1491
Hogan, Granville 723
Hogan, Ray 671, 725, 1184, 1458
Hogan, Wilbert G. T. 1186, 1491
Högberg, Bengt 46
Hogg, Derek 968
Hoggard, Jay 162, 210, 505, **713,** 750, 860, 1479
Högman, John 1150
Hohansen, Egil 21
Hohman, Jack 1540
Hoist, Allan 1262
Hol, Roy 937
Holborough, Kevin 1292
Holbrooke, John 1489
Holcomb, Bill 1283
Holder, Frank 652
Holder, James Frank 765
Holder, Martin 1341
Holder, Trevor 751
Höldrich, Robert 165, 326
Holdsworth, Allan 225

Holdsworth, Dave 905, 1488
Holgersson, Jonas 172, 852, 1407
Holiday, Billie 43, 491, 573, 624, 711, **714**, 1282, 1520, 1521
Holiday, Clarence 228, 329, 686, 1198
Holiday, Joe **717**
Hölker, Stefan 1109
Holladay, Marv 693, 817
Holland, Charles 228, 686
Holland, Dave 7, 22, 106, 115, 135, 136, 139, 159, 160, 167, 171, 205, 216, 232, 253, 304, 346, 347, 348, 349, 454, 536, 610, 630, 643, 644, 688, 689, **717**, 794, 831, 836, 901, 908, 909, 976, 994, 1019, 1159, 1175, 1332, 1336, 1363, 1396, 1417, 1494, 1515
Holland, Milt 247, 364, 1093, 1231
Holland, Peanuts 209, 562, 859, 1179, 1198
Holland, Ray 409
Holland, Roger 1506
Hollander, Rick 758
Hollenbeck, John 174, 256, 486, 696, **719**, 1452
Hollenbeck, Paul 174
Holley, Clay 183
Holley, Major 22, 115, 187, 195, 201, 268, 336, 339, 417, 425, 436, 437, 647, 652, 670, 736, 755, 797, 827, 828, 829, 877, 974, 988, 1055, 1151, 1162, 1277, 1315, 1354, 1422, 1424, 1483, 1499, 1522
Holley, Scott 585
Holliday, Billie 423
Hollins, Everett 650
Hollis, Thomas 948
Holloman, Bill 568
Hollon, Kenneth 329, 714, 715, 803, 1078
Holloway, Red 32, 36, 112, 184, 195, 363, 656, **719**, 928, 971, 987, 1213, 1392
Holloway, Tracy 1489
Holm, Eilif 602
Holm, Stig 420
Holman, Bill 84, 222, 466, 482, 491, 525, 549, **719**, 808, 816, 1082, 1230, 1245, 1304
Holman, Cliff 357
Holman, Libby 1066
Holmes, Bobby 155, 788, 1098
Holmes, Carlton 128, 236, 474, 529
Holmes, Charlie 23, 24, 41, 42, 502, 999, 1251, 1456, 1505
Holmes, Richard 'Groove' **720**, 757, 831, 1517
Holmes, Tim 1487
Holmlander, Per-Åke 179, 618, 620, 621, 900
Holmqvist, Olle 20, 46, 897
Holmqvist, Ronie 1354
Holmström, Gilbert 766
Holmström, Ulf 1407
Holober, Mike 115, **721**, 1213
Holshouser, Will 663, **721**
Holstein, Mike 542
Holt, Dave 532
Holt, Red 887, 1031
Holt, Scott 980
Holt, Scotty 730
Holton, Judith 1359
Holtz, Anders 49
Holub, Mark 875
Holy, Steve 316
Holzman, Adam 351, 923, 1159, 1236
Homburger, Maya 561
Home, Matt 814, 1211
Homefield, Roger 483
Homer, Sarah 95
Homi, Amanda 943
Honda, Yuka 777
Hones, Norris (Sirone) 730
Honeybourne, Jack 564
Honeydreamers, The 1445
Hong, Pauline 709
Honing, Yuri **721**
Honore, Gideon 798, 1086
Honshuku, Hiro 775
Honsinger, Tristan 58, 116, 253, 296, 366, **722**, 744, 745, 1035, 1127, 1266, 1373, 1381, 1382, 1383
Hood, Bill 64, 85, 184, 229, 681, 720, 736, 1111, 1230, 1231, 1304, 1408
Hood, Harold 570
Hooke, Max 754
Hooker, John Lee 948
Hooker, William **722**
Hooks, Frank 93
Hooper, Stix 322, 323, 1517
Hooper, Tom 531
Hoover, Merrill 571
Hope, Bertha **723**, 723, 911
Hope, Elmo 180, 312, **723**, 862, 978, 1232
Hope, Stan 317, **724**, 1149
Hopfner, Ray 691, 692
Hopkins, Chris 86, **724**
Hopkins, Claude 504, 669, **724**, 1375, 1504
Hopkins, Duncan 1329
Hopkins, Fred 2, 7, 13, 145, 152, 177, 325, 444, 654, 860, 941, 973, 1032, 1058, 1059, 1060, 1185, 1373, 1387, 1441
Hopkins, Greg 946
Hopkins, Linda 948
Hopkins, Sam 999
Hopkinson, George 250, 316, 918
Hopper, Hugh 137
Hopps, Jimmy 827, 828
Horan, Bill 817
Horenstein, Stephen 378
Horiuchi, Glenn **725**, 959
Hörlén, Johan 5, 49, **725**, 897, 997, 1347, 1348
Horler, Dave 267, 549, 570, 690, 1386, 1494
Horler, John 8, 22, 82, 267, 332, 531, 665, 680, **726**, 824, 1140, 1509
Hormon, John 867
Horn, Alisa 964
Horn, Jim 642
Horn, Paul 184, 347, 1230, 1231, 1404
Horn, Shirley 241, 624, **726**, 961, 1316, 1392
Horne, Ashley 860
Horne, Della 642
Horne, Ellis 784
Horne, Lena 84, 99, 416, 1283
Horne, Lindsey 7
Horner, Bob 207
Horner, Lindsey 419, 478, 690, 990, 1034, 1222, 1442
Horner, Tim 25, 252, 542, 585, 661, 807, 903, 969, 1057, 1067, 1268, 1352
Horner, William 913
Horns, Heavy 1180
Hornsby, Bruce 460
Horowitz, David 462
Horsley, Gus 155, 788, 1319
Horst, Kenny 924, 1352
Horsthuis, Maurice 744, 1373
Horton, Bob 1176
Horton, Brian 651
Horton, Danny 418
Horton, Pug **727**, 1499, 1500
Horton, Robert 671, 1475, 1505
Horton, Ron 25, 26, 81, 129, 144, 542, 703, 721, **727**, 790, 1490
Horton, Yogi 1468
Horvarth, Lou 764
Horvath, Dick 50
Horvath, Jimmy 691, 692
Horvitz, Bill 421, 1542
Horvitz, Wayne 420, 513, **728**, 1182, 1542, 1543, 1544
Horwath, Bill 546
Hoskin, Niall 1415
Hoskins, James F. 31
Hoskins, Jimmy 31, 63, 789
Hostetter, Joe 83, 236
Hotta, Laurent 1500
Hotz, Gregor **728**, 1043
Houghton, Chauncey 1476
Houghton, Steve 73, 496, 733, 778, 939, 1163
Houle, François 366, 590, **728**, 874
Houlgate, Dick 525
Houlind, Søren 1112, 1113, 1217
Houmark, Karsten **729**
House, Art 50, 1443
House, Danny 1094
House, William 1255
Houston, Cissy 828
Houston, Clint 9, 89, 145, 546, 672, 1031, 1285, 1406
Houston, Dolly 693
Houston, John 32, 863, 1345
Houston, Tate 12, 416, 482, 755, 798, 867, 1031, 1400
Houtkamp, Luc 515
Hove, Michael 22, 95, 800, 996, 1324
Hovensjø, Sveinung 1487
Hovey, Bob 1223
Hovman, Klaus 964
Howard, Avery 'Kid' **729**, 882, 883, 884
Howard, Bert 889, 918
Howard, Camille 736
Howard, Charlie 100
Howard, Darnell 40, 148, 263, 386, 464, 704, 705, 798, 1044, 1097, 1103, 1104, 1114, 1201, 1251, 1315, 1322, 1328, 1533
Howard, Earl **730**
Howard, Ed 88, 114, 132, 149, 282, 303, 676, 684, 685, 727, 801, 822, 903, 904, 1335, 1352, 1479, 1520
Howard, Erica 1469
Howard, Frank 525
Howard, Fred 1311
Howard, Gene 814, 815
Howard, Joe 1283
Howard, Lee 913
Howard, Noah 473, **730**, 1531
Howard, Norman 53, **731**
Howard, Owen **731**
Howard, Phil 358
Howard, Richie 104
Howard, Sylvia 324
Howard, Thomas 1137
Howard, Tom 1162
Howe, Jack 626
Howe, Phil 1058
Howell, Bert 1456
Howell, Bob 1172
Howell, Earlene 671
Howell, John 84, 693, 752, 815, 816, 1165, 1230, 1404
Howell, Michael 555
Howell, William A. 46
Howes, Christian 753, 1106
Howles, Dominic 608, 1211
Hoyer, Jeff 278
Hoyle, Art 606, 1355, 1400
Hoyle, Arthur 111, 1107
Hrvatin, Andrej 1254
Hubbard, Dave 414
Hubbard, Freddie 94, 134, 175, 215, 240, 274, 285, 287, 291, 382, 385, 389, 403, 414, 456, 472, 517, 555, 580, 581, 582, 583, 584, 615, 640, 641,

642, 643, 678, 679, 689, 702, **731,** 739, 740, 797, 962, 979, 1013, 1026, 1070, 1136, 1137, 1138, 1217, 1220, 1234, 1242, 1295, 1296, 1427
Hubbard, Nathan 151
Hubbard, Tom 270
Hubble, Ed 70, 207, 336, 1058
Hubert, Roger 1203
Hübner, Ralf 1476, 1477
Hubweber, Paul 910
Huck, Daniel 907
Huckins, Greg 850
Hucko, Peanuts 43, 45, 156, 270, 297, 298, 299, 397, 417, 489, 504, 622, **734,** 779, 1203, 1210, 1315, 1327, 1388, 1531
Hudgins, Jeff 775
Hudgins, Jimmy 207
Hudgins, Reggie 1359
Hudson, Bob 1512
Hudson, George 1355, 1356
Hudson, Lee 143, 561, 1225
Hudson, Rob 719
Huebner, Gregor 106
Huergo, Fernando 6, 991, 995
Huerta, Robert 1516
Huffaker, Peter 104
Huffine, Charles 83
Huffsteter, Steve 85, 108, 202, 251, 496, 498, 817, 839, 889
Hug, Armand 150, 1114, 1328
Hug, Charlotte 357, 1082
Hugart, Jim 85
Huggins, Frank 550, 817
Hughart, Jim 250, 251, 492, 514, 954, 1077, 1131
Hughes, Bill 92, 93, 94, 492, 755, 1278
Hughes, Buddy 848, 849
Hughes, Dana 108
Hughes, Dick 869
Hughes, Ernie 937
Hughes, George 250, 555, 785, 1444
Hughes, Graham 104
Hughes, Jeff 1113
Hughes, Luther 656
Hughes, Ronnie 1488
Hughes, Spike 734
Hughes, Vince 848, 1092
Huisman, Arend 8
Huke, Jörg 326, 1059, 1266, 1382
Hull, Arthur 494
Hull, Gene 775
Hull, Harry 155, 410, 788, 1319
Hull, Henry 1290
Hullin, Bernard 1204
Hultcrantz, Torbjörn 52, 485, 545, 583, 781, 1178, 1237, 1459
Hultén, Pelle 115, 449, 1498, 1499
Hultman, Annika 1433
Humair, Daniel 103, 117, 381, 470, 472, 519, 548, 591, 611, **734,** 772, 836, 850, 1179, 1324, 1527, 1541
Humble, Derek 255, 370, 479
Hume, Carolyn 735
Humes, Helen 90, 91, 209, **736,** 763
Hummel, Fritz 236
Humphrey, Bobbi 1041
Humphrey, Earl 1438
Humphrey, Paul 655, 656, 719, 785, 854, 987, 1313, 1499
Humphrey, Percy 455, **737,** 1337
Humphrey, Roger Lee 757
Humphrey, Willie 76, 737, **737,** 1164
Humphrey Lyttelton Band 1422
Humphreys, Conn 84, 1081
Humphries, Frank 999
Humphries, Hildred 24
Humphries, Lex 212, 213, 240, 286, 554, 867, 1026, 1137, 1195, 1358, 1359, 1425, 1470
Humphries, Roger 792, 934, 1299
Hunck, Peter 294
Hund, Gerhard 'Doggy' 737
Hunnekink, Bernard 169, 170
Hunt, Bill 693
Hunt, Bob 415, 1080
Hunt, Dave 1077
Hunt, Frances 574, 1521
Hunt, Fred 24, 77, 355, 734, 1252, 1279, 1484
Hunt, George 90, 686, 705
Hunt, James 'Chumly' 494
Hunt, Joe 509, 545, 1249
Hunt, John 316, 433
Hunt, Louis 42, 1475
Hunt, Nimrod 1355, 1358, 1359
Hunt, Pee Wee 42, 62, 236
Hunt, Steve 110, 923, 1438
Hunt, Tamm E. 568
Hunter, Alberta 1456
Hunter, Charlie **737,** 957, 965, 1182
Hunter, Chris 219, 462, 549, 612, 613, 1278, 1489
Hunter, Frank 1052
Hunter, Ivory Joe 1066
Hunter, Jerome 862
Hunter, Joe 845
Hunter, Stanford 501
Hunter, Thomas 1355, 1360
Hunter-Randall, Ian 1362
Huntington, Bill 244, 293, 949, 959
Huntington, Billy 737
Hupfer, Nick 691
Hupp, Rosalind 136
Huppert, Leo 617
Hurfurt, Skeets 395, 396, 504
Hurlbut, Andrew 775
Hurley, Clyde 1056, 1283
Hurley Ramey 1066
Hurst, Bob 226, 561
Hurst, Kate 480
Hurst, Lew 1089
Hurst, Robert 154, 265, 531, 694, 844, 902, 945, 947, 948, 1026, 1106, 1286
Hurst, Robert Leslie III 950
Hurt, James 568, 895
Hurt, Marlin 1066
Hurt, Pete 137, 1250, 1355
Hurt, Sam 552
Hurtado, Mono 663
Hurwitz, Dick 1540
Husband, Gary 264, 326, 869, 978, 1051
Husby, Per 115, 327, **739**
Hussain, Ustad Shaukat 524
Hussain, Zakir 902, 977, 978, 1540
Huston, John 1031
Husum, Niels 760
Hutchenrider, Clarence 42, 62, 236
Hutchens, Jimmy 1114
Hutcherson, Bobby 215, 363, 384, 385, 505, 530, 531, 555, 581, 584, 599, 600, 605, 646, 687, 699, 701, 702, 733, **739,** 821, 866, 895, 980, 1018, 1037, 1040, 1134, 1138, 1289, 1426, 1427, 1428, 1462, 1512
Hutchings, Chris 1514
Hutchins, Clarence 542
Hutchinson, Gregory 122, 131, 152, 184, 185, 335, 556, 557, 563, 649, 688, 754, 841, 956, 957, 965, 1157, 1198, 1199, 1315
Hutchinson, Matt 199
Hutchinson, Ralph 1328
Hutman, Olivier 1512
Hutton, June 1284
Hutton, Mick 81, 488, 527, 746, 868, 963, 1051, 1085, 1306, 1329, 1384
Huxley, George 515
Hwang, Jason Hao 210, 269, 412, 722, 1018, 1127, 1128, 1529
Hyams, Margie 692, 1286, 1445, 1510
Hyde, Dick 642, 765, 817
Hyde, Slide 251
Hyder, Ken 741
Hyhne, Mads 121, 392
Hyland, Bill 62, 1089
Hyldgaard, Susi 939
Hyman, Arnie 1113
Hyman, Dick 83, 148, 157, 158, 270, 336, 424, 570, 626, 708, **741,** 780, 912, 1026, 1056, 1162, 1260, 1302, 1354, 1447, 1499, 1500
Hyman, Mike 204
Hymas, Tony 256, 1175
Hynes, Jim 80, 240
Hyquist, Håkan 1250
Hystad, Ole Jacob 742
Hytti, Antti 621

I

Iaazane, Ali 1473
Iaco, Joe 880
Ibarra, Diego 84
Ibarra, Susie 312, 484, **742,** 896, 1128, 1293, 1311, 1421, 1464, 1544
Ibrahim, Abdullah 110, **742,** 792, 1221, 1375
Ichikawa, Hideo 688
ICP Orchestra 744
Ignatzek, Klaus **745,** 1227, 1228
Igoe, Sonny 577, 693, 1446
Iivanainen, Johanna 621
Iivanainen, Mikko 621
Ikeda, Yoshio 662
Ike Perkins 31
Ikkelä, Petri 1448
Ikonen, Tapani 1
Iles, Alex 413, 496, 850, 1094, 1517
Iles, Nikki **746,** 869, 963, 1329, 1354
Ilett, Denny 280
Ilg, Dieter 851, 873, 944, 992
Illingworth, Patrick 1190
Illvibe, DJ 1373
Ilmiliekki Quartet 746
Imaizumi, Chie 746
Imbert, Diego 478
Imbert, Jean 1500
Imig, Peggy 136
IMI Kollektief 746
Impallomeni, Nino 533
Implicate Order 746
Improvisors Pool 747
Inaba, Kunimitsu 688
Inácio, Nuno 1263
Ind, Peter 87, 138, 674, **747,** 836, 837, 954, 1315, 1384, 1417, 1418, 1493
Independence Hall Jazz Band 747
Indigo, Hans 775
Indo-British Ensemble 747
Indrizzo, Victor 989
Ineke, Eric 1192
Infascelli, Silvia 535
Infinity Orchestra 444
Inge, Edward 23, 24, 826, 1197, 1198, 1343, 1510
Ingemarsson, Ove 1369
Ingerfield, Ken 1190
Ingham, Keith 22, 415, 579, 611, **747,** 823, 968, 1498
Ingle, Red 105
Ingmarsson, Ove 767
Ingraham, Bob 797
Ingraham, Paul 345, 755
Ingram, Gerry 564

Ingram, Robert 1095
Ingram, Roger 939, 951
Ingram, Wally 1310
Ingrand, Jean-Marie 772, 1397
Ingvaldsen, Didrik 559
Ink Spots 489, 490
Innanen, Mikko 621
Innes, Brad 992
Innes, Mike 415
Ino, Nobuyoshi 1266, 1373
Inoue, Yosuke 1518, 1519
Insaurralde, Mirta 663
Insell-Stack, Judith 372, 1106
International Sweethearts Of Rhythm 748
Intlehouse, Ernie 542
Intorre, Carmen 845
Inzalaco, Tony 583, 615
Ioannou, Chris 1127
Iodice, Pietro 473
Iona, Andy 42
Ippolito, Adam 1031
Ipsen, Kjeld 22, 95
Irabagon, Jon 615
Irgens-Møller, Christer 1122
Irish, George 228, 1521
Irizarry, Ralph 822, 914
Irvin, Tiny 552
Irvine, Weldon 732
Irving III, Robert 351, 1060
Irvis, Charlie 428, 1044, 1311, 1457, 1504
Irwin, Aaron 749
Irwin, Cecil 704, 1311, 1322
Irwin, Dennis 23, 28, 134, 167, 187, 188, 211, 212, 265, 269, 380, 426, 533, 561, 635, 636, 662, 663, 861, 910, 921, 926, 968, 969, 1147, 1172, 1212, 1274, 1320, 1321, 1436, 1484, 1518, 1519
Irwin, Pee Wee 24, 574, 1334
Isaacs, Charles 609
Isaacs, Ike 194, 253, 417, 450, 491, 591, 596, 689, 861, 1354, 1414, 1422, 1508
Isaacs, Russ 397
Isaksson, Stefan 300, 781, 1459
Ischer, Yvan 1395
Isenmann, Luc 468
Isham, Mark 863
Iskra 1903/1912 749
Isler, Todd 660
Ismaily, Shahzad 183
Isola, Frank 26, 173, 514, 543, 544, 1509
Isotope 749
Israel, Theodore 1539
Israel, Yoron 202, 266, 270, 309, 505, **750,** 761, 762, 1074, 1212, 1506, 1541
Israel, Yosef Ben 179, 356, 444, 1399
Israelite, Koby 1545
Israels, Chuck 383, 384, 442, 456, 457, 509, 640, 666, 933, 1249, 1380
Italian Instabile Orchestra 750
Itauna, Adriano Adewale 1101, 1190
Ithursarry, Didier 1098
Iversen, Carl Morten 71
Iversen, Einar 115, **751,** 1103
Iversen, Morten 739
Iverson, Ethan 37, 56, 244, 604, 661, **751,** 1329
Iverson, Russell 1210
Ivor Raymond Orchestra/Chorus 811
Iwahori, Chikako 76
Iwate, Keiko 721
Iyer, Vijay 751, 877, 922, 959, 1012
Izenhall, Aaron 43, 490, 803
Izenzon, David 275, 377, 851, 1048, 1234, 1289
Izoird, Paulette 1203
Izu, Mark 765, 959

J

J. R. 352
Jackel, Conny 38
Jackson, Adam 1318
Jackson, Alan 532, 1214, 1363, 1488, 1489
Jackson, Ali Muhammad 171, 212, 285, 645, 952, 953, 1199
Jackson, Andy 671
Jackson, Anthony 18, 152, 219, 892, 1159, 1160, 1261, 1340, 1428
Jackson, Benny 228
Jackson, Billy 349
Jackson, Bob 590
Jackson, Bull Moose 238, 999
Jackson, Calvin 125, 278
Jackson, Charlie 1097, 1114
Jackson, Chip 36, 299, 323, 419, 500, 694, 1379
Jackson, Chubby 43, 50, 84, 222, 239, 413, 570, 596, 654, 668, 692, 693, 694, **752,** 1052, 1445, 1446, 1467
Jackson, Cliff 63, 100, 118, 297, 395, 669, 947, 1252, 1322
Jackson, Darryl 'Munyungo' 226, 841, 871, 963, 965
Jackson, Dave 414
Jackson, David P. 1020
Jackson, D. D. 75, 146, **752,** 1060, 1530
Jackson, Dewey 753
Jackson, Duffy 17, 23, 94, 752
Jackson, Dwight 643
Jackson, Ed 155, 1441
Jackson, Edwin 1326
Jackson, Ella 6
Jackson, Fletcher 699
Jackson, Franz 40, 424, 705, **753,** 1201
Jackson, Fred 1134, 1503
Jackson, Freddie 783
Jackson, Gene 5, 24, 454, 644, 697, 791, 830, 869, 903, 966, 1006, 1076, 1305, 1307, 1340
Jackson, Harry 'Pee Wee' 357, 687, 705, 912, 1066
Jackson, James 803, 1355, 1358, 1359, 1360, 1361
Jackson, Jason 1008, 1320, 1406
Jackson, Javon 135, 270, 517, 597, 672, 700, 733, **754,** 793, 916, 966, 1166, 1422, 1463, 1506
Jackson, Jimmy 736
Jackson, John 416, 767, 987, 1443, 1505
Jackson, Josh 43, 416, 490, 803
Jackson, Julian 956
Jackson, Keywood 699
Jackson, King 937
Jackson, Kingsley 1082
Jackson, Lawrence 724
Jackson, Laymon 12, 212
Jackson, LeRoy 31, 1118, 1536
Jackson, Mahalia 435
Jackson, Melvin 655
Jackson, Michael Gregory 860
Jackson, Milt 10, 93, 170, 230, 254, 299, 341, 342, 425, 552, 555, 668, **754,** 774, 786, 970, 1014, 1020, 1026, 1027, 1069, 1153, 1154, 1156, 1157, 1466, 1501
Jackson, Oliver 22, 23, 32, 258, 339, 354, 372, 386, 417, 425, 570, 582, 592, 647, 706, **756,** 759, 793, 794, 827, 829, 867, 1046, 1075, 1245, 1281, 1307, 1315, 1348, 1375, 1398, 1499, 1522
Jackson, Papa Charlie 379, 820
Jackson, Paul 323, 642, 643, 1234, 1255
Jackson, Pete 483
Jackson, Preston 40, 42, 379, 386, 798, 1086, 1251
Jackson, Quentin 35, 48, 92, 218, 219, 272, 432, 433, 434, 435, 436, 490, 712, 755, 797, 1003, 1004, 1027, 1197, 1278, 1348, 1391, 1467, 1508
Jackson, Romayne 1109
Jackson, Ronald Shannon 53, 276, **756,** 1381, 1425, 1543
Jackson, Rudy 99, 428
Jackson, Vasti 1516
Jackson, Wilbur 1137
Jackson, Willie 1098
Jackson, Willis 'Gator' 757, 1505
Jacob, Christian 198, 720, 889, 1094, 1367
Jacob, Jules 820, 1189
Jacobi's Bottomland Orchestra, C. W. 757
Jacobi, Claus 757, 1080
Jacobs, Dave 396, 397
Jacobs, Dick 490
Jacobs, Pete 724, 725
Jacobs, Sid 622, 779, 937
Jacobsen, Helge 49, 1322
Jacobsen, Ivan 602
Jacobsen, Martin 758
Jacobsen, Michael 566
Jacobsen, Pete 831, **758,** 1482, 1497
Jacobson, Bud 504
Jacobson, Jack 591
Jacobson, Mattias 1525
Jacobson, Sid 591
Jacobsson, Bertil 427
Jacobsson, Olle 420
Jacoby, Aske 810, 1086
Jacoby, Don 388, 752
Jacquemont, Georges 1203
Jacquemyn, Peter 843
Jacquet, Illinois 91, 195, 238, 271, 413, 489, 638, 662, 716, **758,** 760, 774, 849, 1375
Jacquet, Russell 758, 759, **760**
Jäderlund, Thomas 423, 805
Jaedig, Bent 52, 356, **760,** 799, 800, 818, 1130, 1502
Jaeger, Harry 249, 575, 1081
Jafet, Jean-Marc 451, 519
Jaffe, Allan 1224
Jaffe, Nat 42, 83
Jahziz 182
Jaimeo Brown 1374
Jakobsen, Frank 1213
Jakobsson, Carl 1150
Jakobsson, Mikael 1433
Jakso, Christian 174
Jamal, Ahmad 184, 185, 727, **760**
Jamal, Khan 151, 221, **762,** 1032, 1033, 1173, 1294
Jamerson, James 323
James, Alex 1183
James, Benny 196, 999
James, Billy 338, 655, 831, 1346
James, Bob 330, 369, 483, **763,** 871, 1054, 1444, 1468, 1542, 1543
James, David 'Jelly' 670, 671, 1506
James, Doug 317
James, Duncan 83
James, Dwight 762, 763
James, Elmer 24, 42, 56, 100, 228, 671, 686, 725, 999, 1311, 1476

James, George 42, 228, 263, 999, 1311, 1458, 1521
James, Harry 31, 90, 574, 638, **763,** 789, 1334, 1521
James, Herbie 437
James, Hilary 66
James, Ida Mae 704, 705
James, Joe 1436
James, Louis 729, 737, 1037
James, Percy 499
James, Peter 531
James, Pinocchio 639
James, Prince 32
James, Ricky ‘Bongo’ 324
James, Roy 125
James, Stafford 19, 54, 89, 1259, 1285, 1286, 1351
James, Steve 792
James, Vance 971
James Madison University Jazz Orchestra , Harrisonburg, VA 891
Jami, Hakim 1247, 1290
Jamieson, Mike 818
Jamil, Hakim 974
Jaminez, Ivar 84
Jamison, James C. II 473
Jamison, Xavyon 1516
Jams, Doug 626
Janarro, Mario 100
Janes, Roger 464
Jang, Jon 709, **765**
Janisch, Michael 1318, 1410
Jankeje, Jan 859
Jankowski, Steve 18
Jannah, Denise 170
Jannotta, Roger 137, 938
Jannuska, Karl 132, 478
Janotta, Roger 939
Jansen, Banner 49
Jansen, Nils 1279
Jansen, Sigurd 602
Janson, Peter **766,** 1459
Janssen, Guus 55
Janssen, Huub 411
Jansson, Kjell 68, **766,** 781
Jansson, Lars **766,** 830, 921, 1010, 1086, 1431, 1453
Jansson, Lennart 46, 616
Jansson, Ulrika 1367
Jarcus, Wade 349
Jardim, Luis 956
Jari, Carmelo 1504
Jarman, Joseph 46, 47, 485, 518, 593, **767,** 1185
Jarnberg, Kurt 126, 616
Jarnefeldt, Hans 602
Jaroslawski, Christian 637
Jarr, Ahmadu 392
Jarreau, Al 1025
Jarrett, Art 1085
Jarrett, Chauncey 913
Jarrett, Keith 204, 348, 349, **767,** 901, 1047, 1137, 1494
Järvelä, Jouni 1432, 1433
Jarvinen, Arthur 1310
Järvinen, Mikko 1432
Jarvis, Arnold 757, 1505
Jarvis, Carol 480, 876
Jarvis, Clifford 66, 283, 404, 653, 724, 731, 732, 867, 980, 1058, 1258, 1301, 1355, 1356, 1358, 1359
Jarvis, Jack 1056
Jarvis, Jane 707
Jarvis, Jeff 939
Jarvis, Robert **772,** 1253
Jaspar, Bobby 33, 299, 710, 754, **772,** 786, 787, 813, 933, 1206
Jaudes, Chris 272
Jaume, André **772,** 983
Jaworzyn, Stefan 480, **773**
Jaxon, Frankie 148
Jayasinha, Shanti Paul 50, 74, 301, 453, 532, **773**
Jazz, Junior 19
Jazz At The Philharmonic **774**
Jazz Bigband Graz 719
Jazz Composers Alliance Orchestra **775**
Jazz Composers Orchestra **775**
Jazz Couriers **776,** 1276
Jazz Five, The **776**
Jazz Jamaica **776**
Jazz Messengers **776**
Jazz Passengers, The **777**
Jazz Pops Orchestra 681
J. C. White Singers 1220
Jean, George 434, 752
JeanJean, Roger 1203
Jean-Marie, Alain 183, 223, 324, 894
Jeanneau, François 734, 735
Jeanrenaud, Joan 1543
Jeanson, Jean-Louis 1202
Jeanty, Val 1236
Jederby, Thore 386, 420, 424, 1118
Jedrzejowski, Adam 835
Jeffers, Jack 7, 136, 539, 623, 641, 775, **777,** 1095, 1318, 1391
Jefferson, Andrew 1037
Jefferson, Carter 572, 1262, 1285, 1399
Jefferson, Clay 1044
Jefferson, Eddie **777,** 1030, 1031, 1170
Jefferson, Freddie Lee 1279
Jefferson, Freddy 1406, 1443
Jefferson, Hilton 23, 24, 423, 433, 488, 489, 490, 553, 666, 668, 669, 686, 724, 725, 783, 796, 826, 1098, 1476, 1520
Jefferson, Maceo 42, 410
Jefferson, Ron 1160, 1242, 1450
Jefferson, Thomas 1337
Jefferson, Tony 405, 510, 561
Jefferson, Viola 687
Jeffery, Hilary 366
Jeffery, Rob 1366
Jeffrey, Paul 802
Jeffrey, William 233
Jeffries, Allan 1198
Jeffries, Cevera 450
Jeffries, Herb 100, 430, 431, 704
Jeffries, Hilary 409
Jeffries, Norm 511
Jefsen, Jens **778**
Jeger, Ben 1349
Jekabson, Erik **778,** 1019
Jemmott, Gerald 1290
Jemmott, Jerry 221, 969
Jenkins, Al 85
Jenkins, Arthur 637, 688, 828, 829, 1234, 1359, 1360
Jenkins, Clarence 1060
Jenkins, Clay 259, 427, **778,** 841, 854, 1147
Jenkins, Eddie 119
Jenkins, Freddy 428, 429, 430, 711, 1044
Jenkins, George 262, 529, 638
Jenkins, Gordon 43, 489, 490
Jenkins, Henry 959
Jenkins, Jeff 573, 746, 1528
Jenkins, John 243, 801, 978, 1188, 1465
Jenkins, Karl 39, 225, 280, 905
Jenkins, Kenny 1301
Jenkins, Leroy 6, 19, 136, 159, 283, 337, **778,** 828, 829, 885, 1047, 1208, 1290, 1297, 1381
Jenkins, Les 50, 396, 504, 1282, 1334
Jenkins, Lillette **779**
Jenkins, Marvin 821
Jenkins, Pat 1248, 1264
Jenkins, Ray 207
Jenkins, Ron 80, 460
Jenkins, Terry 158, 299, 374
Jenkins, Willie 971
Jenner, Russ 83
Jennessen, Uli 1266
Jenney, Bob 779
Jenney, Jack 63, **779,** 1089, 1283
Jennings, Al 118
Jennings, Bill 43, 354, 490, 757, 803, 1226
Jennings, Jack 113, 369, 1027, 1028
Jennings, Jerome 1172
Jenny, Bob 118
Jenny-Clark, Jean-François 67, 79, 245, 472, 519, 533, 734, 735, 850, 944, 1048, 1159, 1193, 1250, 1323, 1441
Jenoure, Terry 778
Jensen, Arne Bue 356, 628, 1112, 1113
Jensen, Christian 49, 1322
Jensen, Christine 780
Jensen, Frank 52, 668
Jensen, Ingrid 282, 368, 690, **779,** 811, 1148, 1268, 1269, 1270
Jensen, Jacon 1525
Jensen, Jørn 356, 628, 1112, 1113
Jensen, Knud 1223
Jensen, Ole Kurt 799, 818, 1479
Jensen, Peter 996
Jenssen, Mel 62, 236
Jeremiahs, Marcello 663
Jerome, Chris 1167
Jerome, Jerry 63, 157, 443, 574, 575, 576, 626, 638, **780,** 1283, 1500
Jerrett, Nick 1445
Jessup, Red 118
Jewell, Jimmy 912
Jewell, Russell 422, 775
Jhelisa 1167
Jiebing, Chen 765
Jiles, Albert 148, 293, 1037, 1072, 1079, 1164
Jillich, Anton 1477
Jimmie Lunceford Orchestra 1353
Jimmy Cobb Orchestra 1467
Jimmy Mundy Orchestra 229
Jivelid, Roland 449
J-Life **780**
João, Maria 1540
Jobim, Antonio Carlos 545
Jobim, Daniel 1169
Jodice, Mark 548
Joe, Montego 112
Joe Mooney Orchestra 1444
Johansen, Bjørn 739, **781**
Johansen, Egil ‘Bop’ 46, 115, 387, 447, 602, 616, 751, **781,** 781, 782, 809, 897, 1149, 1213
Johansen, Jonas 95, 503, 729, 778, **781,** 921, 1102, 1324, 1432
Johansen, Per Oddvar 1492
Johansen, Vidar 1301, 1487
Johansson, Åke 68, 300, 766, **781,** 1327, 1453
Johansson, Arnold 27, 46, 420, 615
Johansson, Dan 1087
Johansson, Jan 46, 545, 570, **781,** 1160
Johansson, Jörgen 20, 1250
Johansson, Markku 897, 1433
Johansson, Per 852, 1347
Johansson, Per ‘Ruskträsk’ 807
Johansson, Per ‘Texas’ **49,** 807
Johansson, Rony 383
Johansson, Sven-Åke 176, 177, 224, 562, **782,** 1265, 1459
Johansson, Ulf 387, 1150, 1433
John, Dr 316, 317, 924, 1275

John, Freddie 958, 1217
Johnakins, Leslie 714, 1095, 1311, 1406
Johnny Armatage's Band 1252
Johnny Keating Orchestra 986
Johnny Keating Sound 811
Johns, Jimmy 374
Johns, Pete 691
Johns, Russell 40
Johns, Steve 500, 878, 1063, 1134, 1250, 1321, 1379
Johnsen, Harald 619
Johnson, Aaron 488, 1406, 1544
Johnson, Abdu 957
Johnson, Alonzo 1026
Johnson, Alphonso 66, 170, 264, 323, 684, 1474, 1475
Johnson, Alvin 757
Johnson, Archie 705, 999
Johnson, Bashiri 351, 530, 830, 1199
Johnson, Ben 1150, 1151
Johnson, Bert 1184
Johnson, Bibbi 386
Johnson, Bill 263, 379, 380, 1097
Johnson, Birch 1163
Johnson, Bobby 488, 671, 757, 1089, 1311
Johnson, Bruce 429, 756
Johnson, Bud 270
Johnson, Budd 35, 42, 92, 93, 230, 258, 272, 416, 425, 461, 596, 638, 667, 668, 704, 705, 707, 715, 716, **783,** 789, 793, 797, 826, 1093, 1248, 1281, 1313, 1391, 1443, 1477, 1478
Johnson, Buddy 1406
Johnson, Bunk 100, 101, 379, **783,** 882
Johnson, Charles Icarus 1114, 1234
Johnson, Charlie 228, 229, 699, 1311
Johnson, Charlton 154
Johnson, Chris 424
Johnson, Clarence 803, 1030, 1248
Johnson, Craig 478
Johnson, Danny 769
Johnson, David 566, 923, 1184
Johnson, Dean 1054, 1055, 1496
Johnson, Dewey 139, 291, 1057
Johnson, Dick 299, 542, 961, 962, 1081
Johnson, Dink 1103, 1104
Johnson, Duane 775
Johnson, Eddie 250, 427, **785,** 803, 1031, 1056, 1505
Johnson, Edward 880, 1505
Johnson, Eric 617, 778, **785,** 978
Johnson, Freddy 228, 667
Johnson, Gene 724, 725, 1078, 1095
Johnson, George 105, 257, 744, 825, 826, 1109, 1202, 1477
Johnson, George A. Jr 785
Johnson, Gerey 506
Johnson, Gordon 227, 483
Johnson, Gunnar 180, 544, 545, 781, **785,** 1149
Johnson, Gus 26, 92, 93, 157, 194, 258, 268, 338, 491, 492, 669, 705, 707, 708, 716, 789, 981, 987, 1054, 1180, 1248, 1303, 1366, 1375, 1522, 1527, 1531
Johnson Jr, Gus 632, 1354
Johnson, Harold 'Money' 687, 999, 1505
Johnson, Henry 785, 888, 928
Johnson, Honey 1344
Johnson, Howard 7, 79, 80, 136, 197, 203, 228, 316, 352, 365, 377, 415, 420, 423, 462, 503, 553, 613, 623, 679, 687, 704, 725, 734, 739, 775, 828, 1004, 1019, 1074, 1133, 1135, 1258, 1270, 1275, 1289, 1318, 1351, 1406, 1427, 1483
Johnson, J. J. 10, 32, 93, 94, 180, 228, 234, 340, 341, 392, 491, 544, 552, 553, 568, 571, 615, 668, 669, 755, 758, 760, 774, 783, **785,** 970, 1000, 1052, 1066, 1114, 1115, 1141, 1169, 1176, 1233, 1234, 1299, 1304, 1345, 1375, 1444, 1523
Johnson, James 182, 797
Johnson, James P. 101, 102, 155, 297, 379, 410, 628, 784, **788,** 803, 975, 1078, 1098, 1252, 1456, 1504, 1505
Johnson, Jane 362
Johnson, Jay 816
Johnson, J. C. 736, 864
Johnson, Jeff 521, 1507
Johnson, Jeff Lee 1175, 1196
Johnson, Jerry 967, 1388
Johnson, Jimmy 373, 413, 435, 436, 754, 1357, 1445
Johnson Jr, Jimmy 113
Johnson, Joe 754
Johnson, John 443, 967, 1493
Johnson, Keg 24, 42, 122, 218, 219, 228, 461, 686, 783, 1186
Johnson, Kevin 787, 1468, 1515
Johnson, Lamont 980, 1013
Johnson, Lem 100, 803, 1109, 1406
Johnson, Lennie 92, 797, 1171
Johnson, Lonnie 31, 41, 379, 428, 736, 864, 1504
Johnson, Manzie 23, 24, 40, 100, 102, 329, 1044, 1197, 1198
Johnson, Marc 3, 4, 5, 141, 219, 244, 426, 427, 448, 458, 459, 546, 587, 695, **789,** 798, 830, 837, 873, 887, 895, 908, 1064, 1163, 1164, 1274, 1323, 1395, 1411, 1485, 1515
Johnson, March 1384
Johnson, Margaret 714, 1504
Johnson, Mark 277, 1060
Johnson, Marvin 41, 552
Johnson, Matt 850
Johnson, Maxene 271
Johnson, Money 258, 437, 439, 999, 1283
Johnson, Myra 1279, 1319
Johnson, Oliver 159, 548, 582, 855, 856, 857, 1058, 1281
Johnson, Osie 15, 26, 123, 173, 181, 182, 199, 222, 231, 259, 262, 268, 299, 368, 417, 455, 462, 470, 570, 571, 596, 601, 609, 634, 646, 661, 669, 705, 712, 716, 717, 726, 759, 772, 777, 786, **789,** 794, 796, 797, 855, 877, 974, 976, 993, 1026, 1074, 1160, 1165, 1176, 1180, 1188, 1249, 1252, 1255, 1278, 1302, 1303, 1375, 1397, 1398, 1400, 1478, 1486, 1509, 1523
Johnson, Otis 23, 24, 42, 228, 1197, 1251
Johnson, Pete 31, 125, 238, 763, **789,** 793, 887, 1109, 1248
Johnson, Plas 115, 417, 442, 656, 662, 681, 719, 755, 841, 1304, 1517
Johnson, Puss 1319
Johnson, Reggie 127, 183, 201, 278, 611, 627, 651, 740, 768, 775, 904, 1289, 1294, 1399, 1499
Johnson, Rich 1213
Johnson, Robert 670, 671
Johnson, Roy 1522
Johnson, Russ 339, 839, 1228, 1370
Johnson, Shelby 649
Johnson, Sonny 469
Johnson, Sy 881, 1352
Johnson, T. J. 790
Johnson, Todd 923
Johnson, Tommy 449
Johnson, Vinnie 469
Johnson, Walter 23, 24, 56, 108, 228, 329, 666, 667, 686, 725
Johnson, Will 23, 24, 666, 1044, 1098, 1251, 1456
Johnson, William 228, 670
Johnsson, Christer 1087
Johnston, Aaron 38
Johnston, Archie 207
Johnston, Bill 1184
Johnston, Clarence 417, 500, 1031, 1424, 1508
Johnston, Darren 863
Johnston, Donald 67, 520
Johnston, George 118
Johnston, Grace 573
Johnston, Jimmy 1210
Johnston, Lynn 863
Johnston, Philip 996, **790**
Johnston, Randy 363, 389, **790,** 1149
Johnston, Ron 316
Johnston, Roy 900, 1433
Johnstone, Bruce 483
Jolley, Dale 1388
Jollimore, Keith 1084
Jolly, Pete 65, 66, 229, 549, **791,** 1082, 1142, 1143, 1146, 1225, 1230, 1231, 1409
Jolobe, Churchill 412
Jonas, Chris 163, 498, **791,** 1128, 1129, 1421
Jones (Sirone), Norris 183
Jones, Al 553, 1467, 1468
Jones, Alan 295, 511, 946
Jones, Alberta 428
Jones, Albinia 209
Jones, Archie 542
Jones, Arthur 199, 312, 1062, 1290, 1531
Jones, Billy 542, 685, 889, 900, 937, 1100, 1101
Jones, Bobby 62, 236, 693, 1005, 1081
Jones, Boogaloo Joe 919, 1468
Jones, Brad 7, 214, 400, 529, 777, 1349, 1544
Jones, Buddy 173, 646, 1527
Jones, Bunky 502
Jones, Calvin 'Fuzz' 155, 410, 591, 654, 1516, 1530
Jones, Carmell 449, **792,** 863, 985, 1299, 1517, 1526
Jones, Charles 670, 671
Jones, Charlie 41
Jones, Clair 1388
Jones, Clarence 665, 1150, 1151
Jones, Claude 24, 42, 218, 416, 431, 432, 433, 488, 666, 667, 686, 743, 803, 975, 1044, 1045, 1197, 1343, 1475
Jones, Clifford 263
Jones, Clifford 'Snag' 729, 998
Jones, Dale 44
Jones, Darryl 351, 1213, 1274
Jones, Darwin 880
Jones, Dave 72, 983
Jones, David 409, 476, 1422, 1434
Jones, David Lee 1006, 1169
Jones, Dennis 958
Jones, Desi 18

Jones, Desmond 18
Jones, Dick 396, 397
Jones, Dill 70, 187, 336, 370, 652, 918, 1190, 1422, 1447
Jones, Doug 1189
Jones, Duke 1184
Jones, Ed 182, 680, 1211, 1342
Jones, Eddie 92, 156, 173, 254, 259, 394, 588, 596, 799, 861, 1074, 1075, 1188, 1486, 1502, 1522
Jones, Edmund 788, 1098
Jones, Elaine 283
Jones, Elayne 432
Jones, Elvin 9, 168, 173, 184, 200, 201, 240, 275, 283, 286, 287, 288, 289, 290, 291, 292, 308, 342, 343, 371, 384, 436, 461, 462, 469, 470, 495, 499, 501, 505, 546, 555, 598, 599, 600, 611, 653, 662, 687, 701, 706, 726, 732, 754, 772, 786, 787, **792,** 794, 795, 796, 799, 800, 821, 828, 836, 855, 867, 909, 950, 977, 1001, 1051, 1072, 1073, 1099, 1142, 1143, 1170, 1184, 1233, 1234, 1295, 1425, 1426, 1454, 1526, 1534
Jones, Etta 125, 185, 195, 705, 789, **793,** 928, 1392, 1506
Jones, Floyd 639
Jones, Frankie 32, 793, 1148
Jones, George 262, 783
Jones, Hank 9, 10, 11, 32, 33, 83, 108, 113, 123, 148, 156, 173, 222, 231, 240, 254, 259, 270, 299, 327, 330, 341, 393, 415, 434, 470, 489, 490, 495, 514, 516, 521, 545, 562, 571, 583, 588, 592, 601, 639, 661, 662, 668, 669, 716, 726, 754, 755, 758, 759, 774, 780, 785, 786, 789, 792, **794,** 799, 826, 827, 829, 849, 859, 877, 895, 910, 915, 954, 970, 993, 1000, 1001, 1026, 1028, 1038, 1054, 1075, 1090, 1094, 1103, 1109, 1110, 1117, 1162, 1187, 1199, 1205, 1211, 1248, 1254, 1283, 1284, 1287, 1314, 1347, 1396, 1398, 1404, 1435, 1445, 1446, 1469, 1486, 1501, 1509, 1522, 1523, 1536, 1537
Jones, Harold 92, 93, 94, 230, 597, 655, 656, 957, 981, 982, 1444
Jones, Harry Parr 760, 1056
Jones, Harry 'Parr' 218, 698
Jones, Henry 42, 1251, 1504
Jones, Henry L. 1098
Jones, Herbie 436, 437, 438, 492, 713, 774
Jones, James 538
Jones, Jamyll 925
Jones, Jeremy 651
Jones, Jesse 987
Jones Jr, Jesse 1064
Jones, Jessica 38
Jones, Jimmy 35, 99, 101, 155, 181, 201, 209, 257, 413, 492, 552, 570, 596, 607, 668, 712, 713, 755, 774, 783, 793, 799, 986, 993, 1169, 1219, 1316, 1344, 1346, 1348, 1391, 1392, 1443, 1445, 1477, 1478, 1486, 1502, 1537
Jones, Jo 31, 63, 83, 90, 91, 155, 195, 206, 229, 249, 337, 360, 372, 384, 433, 435, 461, 491, 562, 575, 576, 578, 592, 638, 669, 670, 693, 707, 714, 736, 758, 759, 763, **795,** 799, 853, 1003, 1025, 1090, 1095, 1153, 1162, 1165, 1188, 1248, 1252, 1344, 1345, 1346, 1348, 1378, 1379, 1446, 1478, 1483, 1505, 1521, 1535, 1536, 1537
Jones, Joe 199
Jones, Jonah 40, 102, 218, 219, 228, 638, 668, 705, 714, **795,** 1186, 1316, 1520, 1521
Jones, Josh 38, 147
Jones, Julia 155
Jones, Kenn 1367
Jones, Kevin 363, 651
Jones, Leonard 6, 973, 1455
Jones, Leroy 628
Jones, Lucille 1468
Jones, Maggie 1101
Jones, Martin 480
Jones, Norah 644, 660, 738, 1213
Jones, Norris 183
Jones, Oliver 796
Jones, Paul 136
Jones, Philly Joe 10, 66, 175, 180, 201, 231, 239, 240, 254, 284, 328, 341, 342, 343, 344, 393, 403, 456, 457, 458, 459, 461, 469, 470, 526, 527, 568, 580, 588, 596, 607, 649, 690, 723, 724, 732, 755, **796,** 802, 813, 894, 899, 979, 1008, 1009, 1013, 1027, 1072, 1142, 1178, 1186, 1232, 1233, 1255, 1290, 1346, 1390, 1391, 1479, 1527
Jones, Quincy 46, 469, 553, 554, **797**
Jones, Ralph 868
Jones, Randy 191, 192, 193, 483
Jones, Reggie 41
Jones, Reunald 35, 40, 92, 671, 913, 1188, 1197, 1233, 1346, 1475
Jones, Richard M. 379, **798,** 1086, 1097
Jones, Robin 401, 663, 664, 987, 1278, 1279, 1416
Jones, Rodney 36, 214, 426, 555, **798,** 971, 972, 1315
Jones, Roger 219
Jones, Rufus 299, 437, 438, 439, 774
Jones, Russell 724
Jones, Rusty 237, 591
Jones, Sam 10, 12, 32, 33, 56, 66, 175, 194, 201, 212, 231, 257, 262, 338, 341, 354, 383, 392, 393, 403, 435, 456, 506, 526, 527, 554, 570, 582, 583, 598, 599, 607, 653, 673, 731, 755, 757, 774, 777, 786, 795, 796, **798,** 801, 802, 813, 862, 867, 894, 917, 932, 945, 973, 1009, 1022, 1026, 1027, 1031, 1072, 1085, 1101, 1153, 1156, 1178, 1184, 1186, 1312, 1328, 1346, 1378, 1391, 1392, 1402, 1424, 1451, 1462, 1501, 1539
Jones, Sean 131, 1517, 1518
Jones, Slick 100, 209, 329, 638, 803, 1457, 1458
Jones, Thad 9, 15, 92, 201, 240, 404, 582, 583, 641, 717, 755, 792, 797, **799,** 1000, 1001, 1023, 1031, 1071, 1130, 1188, 1234, 1277, 1278, 1313, 1460, 1479, 1486, 1502, 1508, 1509
Jones, Tommy 38
Jones, Truett 763, 764
Jones, Victor 323, 505, 546, 568, 640, 700, 1006, 1095, 1159
Jones, Virgil 414, 419, 501, 639, 650, 689, 755, 854, 919, 1019, 1427, 1468
Jones, Wallace 228, 329, 430, 431, 432
Jones, Walter 724, 725
Jones, Wardell 196, 999
Jones, Warren 222, 498
Jones, Wayne 377, 754, 1058, 1454
Jones, Wesley 1535
Jones, Willie 570, 723, 961, 1001, 1021, 1186, 1391, 1491, 1526
Jones, Willie III 105, 428, 521, 614, 649, 650, 830, 1149, 1200, 1343, 1441, 1538
Jones, Wilmore 'Slick' 102, 1279
Jones Wood, Helen 748
Jónsdóttir, Pálina 752
Jönsson, Cennet 114, 1407
Joode, Wilbert De 242, 366, 646
Joos, Herbert 563, **800,** 841, 1477
Jordan, Al 395, 847, 848
Jordan, Clifford 130, 384, 471, 555, 640, **800,** 985, 1004, 1039, 1170, 1196, 1220, 1299, 1462, 1539
Jordan, Connie 1326
Jordan, Daniel 244, 545
Jordan, Deborah 1010
Jordan, Duke 31, 32, 67, 123, 175, 201, 212, 340, 424, 447, 469, 544, 717, 793, **802,** 1115, 1117, 1136, 1144, 1160, 1191, 1345, 1346, 1391
Jordan, Edward 'Kidd' 25, 37, 145, 473, 518, 571, **803,** 1298
Jordan, James 1258
Jordan, Joe 999, 1406
Jordan, Kent 950
Jordan, Kevin 819
Jordan, Louis 42, 43, 488, 489, 490, **803,** 1476, 1505
Jordan, Marlon 571, 659
Jordan, Paul 1093
Jordan, Rodney 517, 945
Jordan, Sheila 136, 179, 197, 747, **804,** 1246, 1249, 1369
Jordan, Stanley 1016
Jordan, Steve 80, 155, 156, 372, 450, 460, 578, 981, 1188, 1235, 1255, 1256, 1274, 1275, 1375, 1400
Jordan, Taft 342, 343, 431, 432, 488, 489, 490, 578, 699, 712, 803, 1400, 1443, 1475
Jordy, Hal 150, 937
Jørgens, Pere Oliver 1122
Jorgensen, Eric 566
Jørgensen, Knud 126, 383, 781
Jørgensen, Per 71, 939, 964, 1059
Jørgensen, Peter Ole 178, 1223, 1453
Jörgensmann, Theo 804
Jørgenson, Knud 449
Joris, Bert 237, 627, 1163
Jormin, Anders 71, 246, 378, 478, 766, **805,** 901, 964, 1206, 1336, 1337, 1338, 1339, 1495
Jormin, Christian 805
Josefsberg, Mark 790
Joseph, Ferdinand 238
Joseph, John 269, 729, 884
Joseph, Jonathan 168
Joseph, Julian 81, 265, 273, 505
Joseph, Pleasant 101
Joseph, Stephen 590
Joseph, Waldren 'Frog' 76, 737, 1100
Joseph Holbrooke (Trio) 806
Jospin, Mowgli 102
Joule, Alain 1161
Jourdan, André 102, 1204
Joyce, Andrew 832
Joyce, Leon 1399

Jr, Leon Joyce 888
Joyner, George 32, 284, 526, 899, 933, 1072, 1491
Juan José Mosalini Et Son Grand Orchestre De Tango 1174
Jubalaires, The 827
Juckem, Gene 461
Jud Conlon's Rhythmaires 51
Judy 1253
Juhlin, Bo 1150
Juhnke, Gerrit 637
Julian, Bob 622
Julian, Zeb 937
Julian Work Orchestra 63
Julio 1261
Jullien, Ivan 358, 497
Juma 730, 1301
Junco, Cheo 1261
Jungner, Mats 1150
Junior, Bradley 413
Jurasi, Ondrej 921
Juris, Vic 195, 302, 536, **806,** 859, 866, 867, 891, 892, 903, 944, 966, 1067, 1345, 1447
Jurković, Darko 922

K

Kaargard, Morten 617
Kaart, Dick 411
Kaart, Ray 411
Kaatee, Frits 411
Kaatee, George 411
Kabak, Milt 814, 815
Kabaka, Remi 960
Kabir, Omar 1060
Kabongo, Sabine 1540
Kadleck, Tony 368, 477, 478, 719, 721, 1268, 1269, 1351
Kae, Soo-Jung 775
Kahn, Alfie 1457
Kahn, Roger Wolfe 807
Kahn, Tiny 50, 51, 84, 413, 544, 786, 1189, 1535
Kaihatu, Victor 1395
Kail, Jerry 797, 1071
Kaiser, Henry 59, 60, **807,** 1310, 1542
Kaiser, Jeff 566
Kaiser, Wollie 690
Kajfeš, Davor 807
Kajfeš, Goran 807, 852
Kakhidze, Jansug 524
Kako 1262
Kako, Takashi 445, 855
Kalaf, Jerry 626
Kaldestad, Steve 226, 533
Kaleem, Musa 609, 1031
Kalet, Noel 356
Kallen, Kitty 395, 1283, 1284
Kallin, Ivor 1251
Kallin, Sture 27, 383, 615, 616, 897
Kalmanovitch, Tanya 1018
Kamaguchi, Masa 2, 310, 727, 824, 1166, 1207
Kaminsky, Max 63, 100, 228, 297, 396, 397, 504, 588, 734, 788, **807,** 947, 1252, 1283, 1319, 1388, 1446
Kämpgen Schuller, Nicole 130
Kamuca, Richie 65, 66, 201, 482, 550, 584, 693, 720, **808,** 816, 817, 836, 936, 1093, 1142, 1146, 1165, 1184, 1230, 1239, 1247, 1303, 1304, 1409, 1531
Kanan, Michael 808, 1238
Kanders, Kristina 76
Kane, Sol 576
Kane, Walter 234, 797, 1027
Kanerva, Markku 1432
Kang, Eyvind 512, 728, 983, 1545
Kangas, Jeanette 890
Kanner, Kevin 720
Kannisto, Jouni 1448
Kano, Misako 324
Kanter, Ben 1282, 1283
Kantonen, Seppo 808, 834, 1432
Kantor, Ben 574
Kaper, Bob 411
Kaphengst, Christian von 944, 1057
Kaplan, Alan 108, 441
Kaplan, Delmar 588
Kaplan, Marty 853
Kaplan, Ori 808, 1129, 1298
Kapp, Bobby 78, 730
Kappeler, Beat 475, 1083
Kappes, Jim 627
Kaproff, Armond 1478
Kapsalis, Terri 206
Kapstad, Egil 115, 327, 781, **808,** 846
Karan, Chris 225, 747, 1276
Karayorgis, Pandelis 604, **809,** 931
Karle, Art 573, 1388
Karle, Chuck 207
Karlic, Chris 733, 892, 898, 1073
Karlsson, Daniel 5, 807, 1087, 1406
Karlsson, Mikael 767
Karlsson, Raymond 1453
Karlsson, Stefan 569
Karlzon, Jacob 49, 114, 1406, 1407
Karn, Michael 1172
Karr, Dave 337
Karskov, Uffe 356, 799, 818, 1479
Kase, Christopher 1005
Kashkashian, Kim 525
Kasparyan, Yuri 853
Kasper, Julien 810
Kaspersen, Jan 809
Kassap, Sylvain 1103, 1324
Kastel, Karlheinz 38
Katarzynski, Raymond 497
Katché, Manu 524, 525, **810**
Kates, Karl 1327
Kätka, Ippe 843
Kato, Lawrence 736
Katz, Bruce 810
Katz, Danny 502
Katz, Dick 15, 70, 229, 392, 595, 786, **811,** 831, 836, 886, 889, 962, 1066, 1160, 1233, 1523
Katz, Dill 225
Katz, Fred 632, 633
Katz, Mike 626
Katz, Stuart 504
Katzenbeier, Hubert 119
Katzer, Georg 515
Katzman, Lee 9, 388, 720, 817, 1245
Kaucher, Craig 362
Kaufman, Achim 721
Kaufman, Bernie 601
Kaufman, Dan 423
Kaufman, Irving 105, 398, 1081, 1101
Kauker, Robbie 959
Kaumeweiha, Keala 826
Kaučič, Zlatko 1254
Kavafian, Ida 304, 1369
Kavanaugh, Mike 871
Kavee, Elliot Humberto 751, 922, 959
Kavich, Al 937
Kawasaki, Ryo 462
Kay, Alistair 967
Kay, Carol 692, 854
Kay, Connie 10, 66, 196, 299, 340, 368, 369, 491, 544, 578, 629, 668, 678, 679, 754, 755, 886, 1090, 1168, 1233, 1346, 1398, 1402, 1435, 1499, 1536, 1537
Kay, Dolly 542
Kay, Judy 967
Kay, Kendall 172, 839, 841, 1452
Kay, Nelly 1203
Kay, Pat 1516
Kay, Stan 1210
Kay, Stanley 413
Kay, Tommy 63, 395
Kaye, Jeff 247
Kaye, Joel 817, 818
Kaye, Leonard 397, 576
Kaye, Randy 558, 773
Kaye, Robert 299
Kaye, Robin 652
Kaye, Saul 1445
Kaye, Teddy 1445
Kazebier, Nate 395, 574, 847, 848, 1334
Keane, Shake 38, 531, 539, 652, 653, **811**
Keberle, Ryan 1269
Keck, Bill 514
Kee, Gene 1031
Keeghan, Edwin 779
Keelen, Bryan 267
Keeler, Ken 369
Keenan, Norman 93, 1176, 1505
Keene, Linda 622, 947, 1388
Keene, Richard 1128
Keeny, Chick 1445
Keever, Dale 849
Keezer, Geoff 135, 184, 185, 323, 527, 630, 776, 780, **811,** 904, 920, 956, 965, 1180
Kegley, Charles 666
Keim, Dave 819
Keir, Dave 294, 1055, 1190
Keita, Salif 1539
Keith, Jimmy 880
Keith, Mekea 89
Keith Mansfield Orchestra 483
Kelbie, Dave 453, 531
Kelehan, Noel 1304
Kellaway, Roger 104, 201, 267, 272, **811,** 912, 924, 943, 957, 1010, 1027, 1028, 1056, 1071, 1212, 1234, 1303, 1304, 1352, 1450, 1498, 1531
Kelleher, Jack 947
Kellens, Christian 1397
Keller, Fred 1388
Keller, Paul 680, 843, 1264
Keller, Robert 1210
Keller, Ron 818
Keller, Werner 1046
Kellers, Willi 1404
Kelley, George 1264
Kelley, Greg 165, 494, 648, **812**
Kelley, Mark 617
Kelliher, Jay 423, 848, 1092
Kellin, Orange 551, 747, 1224, 1300, 1438
Kellner, Murray 398, 1081
Kellock, Brian 74, 223, 541, **812,** 1188, 1225, 1318, 1389
Kellso, Jon-Erik 85, 143, 157, 476, 551, 579, 611, 612, 626, 638, 656, 736, 747, **812,** 1225, 1260, 1366, 1442, 1500
Kelly, Beverley 1036
Kelly, Don 388, 816, 817
Kelly, Ernest 238
Kelly, George 503, 609, 1443
Kelly, Guy 31, 238, 1086
Kelly, James 775
Kelly, Juliet 1167
Kelly, Monty 716
Kelly, Paula 1283
Kelly, Red 388, 482, 693, 765, 817, 1165, 1516
Kelly, Ted 424, 552, 553, 758, 1030
Kelly, Thad 1412, 1482
Kelly, William 1137, 1282
Kelly, Wynton 9, 10, 12, 212, 231, 240, 257, 259, 286, 319, 337, 343, 344, 345, 544, 554, 568, 570, 571, 582, 597, 606, 607, 678, 679, 690, 716, 736, 755, 759, 786, 796, 798, **813,**

827, 855, 894, 899, 932, 1000, 1001, 1008, 1009, 1013, 1026, 1027, 1028, 1038, 1039, 1066, 1141, 1142, 1232, 1233, 1255, 1295, 1307, 1316, 1350, 1390, 1467
Kelsey, Chris 1371
Keltner, Jim 513, 989
Kem, Randy 226
Kemanis, Aina 260, 964, 1161
Kemp, Chubby 433, 712
Kemp, Fred 413
Kemp, Hal 398
Kemper, Norbert 757
Ken Colyer Trust Band, The 814
Kendis, Al 443
Kendrick, Rodney 895, 1037
Kennan, Norman 92, 93
Kennedy, Bob 1089
Kennedy, Charlie 549, 550, 681, 720, 848, 849, 1052, 1092, 1093, 1095, 1142, 1445
Kennedy, Dave 819
Kennedy Jr, Joe 761, 762
Kennedy, Ken 580
Kennedy, Laurie 1366
Kennedy, Ray 158, 364, 1168, 1169, 1260
Kennedy, Raz 660
Kennedy, Rick 918
Kennedy, Tim 318, 416
Kennedy, Tom 829, 1450
Kenney, Dick 84, 693, 815, 816
Kenny, Richard 552
Kenny Barron 1392
Kenny Graham's Afro-Cubists 1276
Kenny *Washington* 1
Kent, Brian 763, 764
Kent, Chris 1385
Kent, Stacey **814,** 914, 919, 1407
Kent, Val 845
Kenta, Tsugami 1533, 1534
Kenton, Stan 251, 577, **814,** 1092
Kenworthy, Merrit 542
Kenyatta, Robin 1246
Kenyon, Steve 721
Keogh, Stephen 660, 820, 825, 865, 1306
Keogh, Steven 825
Keplinger, Gregg 231
Kepp, Augie 461
Keppard, Freddie 379, **820,** 1114
Keppard, Louis 1072
Kerber, Randy 441
Kerr, Anthony 82, 533, **820,** 879, 956, 976, 1489, 1490
Kerr, Clyde 1496
Kerr, Pete 992
Kerr, Trudy 394, 533, 608
Kerr, William 270
Kersey, Kenny 24, 337, 413, 575, 634, 714, 796, 1078, 1281, 1505, 1537
Kershaw, Martin 223, **820**
Kershaw, Steve 663, 664
Kersting, Michael 841
Kesber, Dim 411
Kessel, Barney 205, 211, 229, 318, 319, 364, 368, 417, 424, 490, 577, 580, 665, 693, 716, 736, **820,** 945, 1089, 1093, 1104, 1115, 1143, 1151, 1162, 1210, 1230, 1233, 1245, 1248, 1283, 1284, 1378, 1445, 1477, 1478, 1536, 1537
Kessel, Barry 849
Kessler, Abe 1028
Kessler, Kent 36, 178, 179, 325, 589, 983, 1438, 1439, 1440
Kessler, Siegfried 1291
Kessler, Steve 1518
Kesterson, Bob 418, 814, 815, 945, 970, 1115
Ketchum, Leon 999
Ketola, Markus 1432, 1433
Kettner, Scott 76
Kettwiger Bach Choir 216
Keune, Stefan **821,** 1251
Kevin, Bobby 253
Keyes, Joe 90, 1047, 1109
Keys, Calvin 762
Keys, Marshall 971
Keyserling, Thomas 637
Keystone Trio 822
Khalid, Drashear 1511
Khan, Chaka 689
Khan, Eddie 86, 384, 571, 687, 701, 732, 1220, 1277
Khan, Lewis 1095
Khan, Nisar Ahmad 'George' 879, 1488, 1489
Khan, Steve 264, **822,** 992
Khan, Tiny 239, 1536
Khan, Ustad Fateh Ali 524
Khan, Ustad Nazim Ali 524
Kiah, Tim 1068
Kiavue, Klod 1061
Kibsgaard, Ole 921
Kibwe, Talib 1218, 1491
Kidjo, Angelique 1515
Kid Ory's Creole Jazz Band 223
Kiefer, Ed 692
Kiefer, Rick 690
Kielsgaard, Rune 35
Kievman, Louis 577
Kiffe, Karl 50, 51, 395, 1252
Kiger, Alan 886, 1249
Kihlberg, Rasmus 913, 1406
Kihlstedt, Carla 564, 1243, 1544
Kikoski, David 114, 132, 361, 586, 645, 661, 676, 685, 697, **822,** 903, 916, 958, 1006, 1035, 1086, 1158, 1257, 1305, 1352, 1472
Kikuchi, Masabumi Masahiko 662, 1049
Kilbert, Porter 228, 424, 570, 668, 758, 797
Kilgo, Keith 213
Kilgore, Rebecca 23, 85, 449, 496, 681, **823,** 1308
Kilgore, Robbie 114
Killian, Al 50, 91, 318, 416, 432, 433, 638, 783, 1535
Killian, Dwight 946
Killian, Lawrence 414, 1259
Killion, Kash 1057, 1103, 1361, 1514
Kilpatrick, Jesse 1468
Kilson, Billy 357, 460, 661, 718, 1169
Kim, Harry 1540
Kim, Jin Hi 842, 1122
Kim, Laura So-Yeon 807
Kimball, Henry 1114
Kimball, Jeanette 1100, 1337
Kimball, Narvin 238, 1114
Kimball, Ward 487
Kimble, Grover 1169
Kimbrough, Frank 25, 26, 73, 129, 727, **823,** 1067, 1068, 1268, 1269
Kime, Warren 247
Kimmig, Harald 1381, 1382
Kimura, Yoichi 1224
Kincaid, Nelson 410
Kincaide, Deane 396, 397
Kinch, Don 487, 1058, 1472
Kinch, Soweto 776, **824**
Kindred, Bob 328, 511, **824**
King, Al 262
King, Albert 1150
King, Alfonso 913
King, B. B. 948
King, Bertie 228, 477, 652
King, Bill 1101
King, Bob 1490
King, Chris Thomas 214
King, Clifford 820, 1326
King, David 56, 227, 648, 1372
King, Eddie 1201, 1456
King, Gary 80, 483, 1468
King, Gerryck 36, 48, 184, 250, 606
King, Howard 89
King, Jackie 982
King, James D. 970
King, J. D. 826
King, Johnny 783
King, Jonny 481
King, Leonard 232, 233
King, Miff 570
King, Nancy 185
King, Nora Lee 184, 1406, 1510
King, Paul 826
King, Peter 81, 226, 273, 479, 483, 652, **824,** 1389, 1412, 1414, 1415, 1482
King, Ron 85, 108, 247, 1094
King, Stan 42, 62, 196, 396, 398, 494, 864, 900, 947, 1017, 1066, 1081, 1280, 1388, 1433, 1446, 1457
King, Teddi 1165
King, Tempo 118
King, Vernon 638
Kingsland, Paddy 225
Kingston, Greg 124
Kinhan, Lauren 276
Kinnel, Duncan 1278
Kinney, Michelle 1401
Kinsella, Arnie 579, 611, 612, 748
Kinsey, Gene 83, 576, 1283
Kinsey, Scott 626, **825,** 1238
Kinsey, Tony 253, 652, 672, 1510
Kinsler, Jules 1089
Kirby, Brian 1460
Kirby, John 24, 56, 62, 63, 83, 228, 271, 329, 379, 423, 575, 638, 666, 668, 686, 711, 714, 796, **825,** 853, 937, 1078, 1089, 1319, 1353, 1443, 1476, 1477, 1520, 1521
Kirby, Roy 826
Kirby, Steve 232, 246, 785
Kirby, Steven 826
Kirk, Andy 826
Kirk, Rahsaan Roland 208, 673, 675, 797, **827,** 1003, 1005
Kirk, Wilbert 99, 100, 101, 357, 1184
Kirkeby, Ed 494, 900, 1433
Kirkland, Dale 694
Kirkland, Kenny 448, 468, 713, 798, 947, 948, 949, 950, 1261, 1451, 1472
Kirkland, Leroy 670, 671, 1176, 1505
Kirkman, Liam 1412
Kirkpatrick, Don 23, 42, 102, 357, 379, 784, 1197, 1198, 1476
Kirkpatrick, John 1203
Kirkpatrick, Tom 1481
Kirksmith, Jack 1283
Kirkwood, Neal 478, 1067
Kirschner, Erik 668
Kishino, Yoshiko 829
Kisor, Justin 830
Kisor, Ryan 136, 152, 323, 586, 629, 811, **830,** 876, 895, 1005, 1006, 1055, 1209, 1214, 1307, 1343, 1369, 1481
Kitagawa, Kiyoshi 87, 465, 530, 679, 968, 1335
Kitchingman, Ray 494, 900, 1101, 1433
Kitsis, Bob 50, 423, 848, 1089, 1092, 1282, 1283
Kitsis, Bob (*on Volume 3 only*), 848
Kittig, Rex 423, 848, 1092
Kjaeldgaard, Poul 818
Kjaergaard, Søren 129

Kjaergaard, Thomas 996
Kjellberg, Anders 176, 246, 766, 767, 1086, 1431, 1458
Kjellberg, Jeppe 648
Kjellemyr, Bjørn 1487
Klangforum Wien 445
Klapper, Martin 1122
Klar, Ernesto 6
Klarman, Scott 1064
Klatzka, Tony 694
Klaymann, Lou 1282
Klee, Harry 199, 557, 681, 848, 1283, 1517
Klee, Harvey 1189
Kleeb, Hildegard 165, 326
Klein, Dave 888, 1388
Klein, Fred 797
Klein, Gary 694
Klein, Guillermo 1314
Klein, Harry 321, 479, 652, 674, 776, 817, 1414, 1422
Klein, Larry 733
Klein, Manny 62, 196, 395, 398, 573, 574, 764, 864, 888, 1081, 1089, 1282, 1283, 1284, 1353, 1387, 1446
Klein, Oscar 411
Klein, Ray 815, 1540
Klein, Sol 888
Kleine-Horst, Dietrich 757
Kleiner, Ulf 944
Kleinschuster, Erich 255
Kleinsteuber, Carl 107
Kleintank, Harry 694
Kleive, Audun 34, 71, 805, 964, 1059, 1487
Klemm, Thomas 1382, 1429
Kleps, Dale 465
Kless, Rod 1327
Klette, Arne 602
Kline, Janet 1454
Kline, Merrill 1252
Kline, Olive 106
Klinefelter, Paul 560
Kling, Scmitto 859
Klinger, Frank 83
Klinghagen, Göran 330, 447, 805, **830**
Klink, Al 156, 397, 576, 578, 715, 872, 986, 1093, 1283, 1443, 1531
Klippert, Jim 314
Kloss, Eric **831,** 957
Klouman, Carsten 602
Klucevsek, Guy 162, 399, 400, 512, 1542
Kluften, Tonny 613
Kluger, Irv 50, 552, 1176, 1189, 1283, 1284, 1322
Knapp, Jim 259
Knaus, Jack 1081
Knepper, Jimmy 9, 136, 201, 203, 345, 383, 384, 455, 461, 481, 689, 775, 799, **831,** 837, 1000, 1001, 1002, 1003, 1230, 1278, 1320, 1391
Knight, Bob 622, 817, 1517
Knight, Earl 1397
Knight, Gloristeena 1358
Knight, James 1525
Knight, Joe 540
Knight, Joe Earl 1160
Knight, Peter 1473
Knight, Ray 817
Knight, Renée 489, 490
Knight, Terry 96, 884, 958, 1437
Kniss, Dick 509
Knitzer, Jack 343
Knob St Choir 227
Knox, Bertell 211, 732
Knox, Walter 416
Knudsen, Kenneth 34, 583, 996, 1102
Knudsen, Niclas 1431
Knudsen, Perry 799, 1479
Knutsson, Jonas **831,** 1458
Köbberling, Heinrich 541, 637, 875, 1472
Koch, George 764
Koch, Hans 620, 621, **832,** 1382
Koch, Joe 397, 577
Koch, Klaus 378, 833
Koch, Merle 502
Koch, Ritsche 325
Koczy, Sam 480
Koehler, Kyle 154, 697, 750
Koehler, Trevor 462
Koeller, Reginald 1496
Koen, Ben 1128
Koen, Mae 1399
Koenig, George 43, 574, 638, 1089, 1282, 1334
Koenig, John 713
Koenigsberger, Chunky 1210
Koerner, Gill 395
Koffman, Moe 967, 1084
Kofi, Tony 368, **832,** 1211
Kogan, Maurice 63, 779, 1089
Kogel, Christian 590
Koglmann, Franz 141, 445, **833**
Kohlbacher, Steve 694
Kohlhase, Charlie 422, 423, 572, 1387
Kohlin, Jan 95, 1102, 1306, 1347
Kohlman, Freddie 77, 465, 1079, 1100, 1500
Kohut, Larry 573, 939
Koivistoinen, Eero **834,** 1432
Koki, Sam 42
Kolar, Val 818
Kolax, King 416
Kolber, Ron 247
Kolberg, Ole-Thomas 1301
Kolesnik, Dmitri **834**
Kolker, Adam 88, 943
Kolkowski, Alex 722, 1043, 1109, 1373
Koller, Hans 65, 841, 1541
Koller, Martin 1449
Kölner Rundfunkorchester 38
Kolstee, Wim 411
Koltermann, Eckard 804
Komeda, Krzysztof **834**
Komer, Chris 1193
Komer, Gene 764
Kondakov, Andrei 834
Kondo, Toshinori 111, 177, 178, 595, 722, 842, 1127
Kondrashkin, Alexander 853
Kondziela, Paul 438, 439
Kong, Jonny 481
Konitz, Lee 66, 67, 199, 201, 258, 296, 340, 342, 458, 461, 616, 787, 816, 833, **835,** 954, 1000, 1001, 1052, 1053, 1057, 1143, 1159, 1394, 1400, 1417, 1418, 1494, 1518, 1541
Konket, Guy 1061
Konkova, Olga **840**
Kono, Ben 719
Kono, Masahiko 249, 722, 842, 1128, 1129
Konopasek, Jan 694
Konrad, Bernd **841**
Konstantynowicz, Marek 1279
Kontomanou, Elisabeth 238, 1076, 1340
Koøan, Jarda 664
Kooistra, Martineke 394
Koonse, Dave 236, 765, 841
Koonse, Larry 174, 198, 247, 626, 778, **841,** 903, 955, 1084, 1292, 1452, 1466
Koor Nieuwe Muziek 170
Kopel, Simon 835
Kopf, Sabine 1381
Korb, Kristin **841**
Korchinska, Maria 652
Kordus, Tom 247
Korman, Cliff 1055
Korn, Benny 1043
Kornacher, Bob 377
Kornazov, Guergoi 1394
Korner, Christopher 1095
Korsrud, John 620, 885, 1075
Korsström, Rasmus 621
Kortwright, Wito 1262
Korvin, Al 533
Kory, Erich 183
Koschorrok, Rolf 1080
Kosciecha, Paul 480
Kosek, Kenny 415
Kosloff, Lou 398, 1388
Koslov, Boris 550
Kosmides, Michael 315
Kosow, Stan 576
Kostavara, Athina 505
Koster, Jos 295
Kotche, Glenn 261
Kotheimer, Kurt 845
Kotick, Teddy 173, 243, 268, 311, 455, 458, 514, 544, 601, 976, 1079, 1117, 1119, 1192, 1249, 1278, 1299, 1323, 1397, 1460, 1527
Kottek, Hannes 1448
Kotter, Tommy 766
Kottler, Waltraud 1525
Kousakis, James 154
Koutzen, George 1001
Kouyake, Osmane 1539
Kovacs, Kornel 1525
Koven, Jack 83, 118, 889
Koverhult, Tommy 485
Kowald, Peter 20, 37, 97, 176, 177, 231, 317, 378, 484, 539, 562, **841,** 906, 1265, 1270, 1332, 1382, 1403
Kozak, Ron 107, 327
Kozlov, Boris 282, 697, 916, 961, 1006, 1269, 1305
Kraabel, Caroline 1082, 1492
Kragh, Rik 49
Krahmer, Carlo 70, 918, 1286
Krajncan, Lojze 921
Krakatau **843**
Krakauer, David 1088, 1543, 1544
Kral, Irene 279, 482, 550
Kral, Roy 50, 596, 1443, 1445, 1446
Krall, Diana 135, 185, 335, **843**
Krall, Jackson 186, 446, 1041, 1145, 1298, 1383
Kramer, Maj-Britt **844**
Kramer, Mark 569
Kramer, Tim 1403
Kranenburg, Kees 228, 667
Krantz, Wayne 126, 1175, 1441
Krasno, Eric 965, 1199
Kraus, Phil 483, 780, 797, 1313
Krause, Jo 972, 1463
Krauss, Briggan 129, 259, 516, 590
Krauss, Viktor 513
Krechter, Joe 1282, 1283
Krehm, Andy 1084
Kreibich, Paul 85, 123, 247, 301, 388, 656, 889, 955, 1038, 1083, 1091, 1146, 1225, 1292, 1452, 1499, 1513
Kreilein, Mitch 1043
Kreisberg, Jonathan **844,** 904
Kreisler String Orchestra 225
Kress, Carl 43, 83, 105, 106, 395, 398, 622, 628, 715, 864, 1017, 1066, 1081, 1252, 1275, 1280, 1327, 1388
Kresse, Hans 708
Krimsley, David 1517
Kristensen, Kim 938, 939
Kristensson, Håkan 1149
Kristensson, Karin 1149
Kristian, Billy 225
Kristiansen, Søren 1396
Kristof, Emil 800
Krivda, Ernie **845**
Krog, Karin 739, **846,** 1364
Krokfors, Uffe 1, 621, 808, 843, 1448

Krom, Sebastiaan de 326, 394, 533
Kron, Göran 423
Kroner, Erling 799, 809, 810, 838, 1502
Kronos Quartet 1543
Kronquist, Tom 631
Kronqvist, Karl-Åke 1217
Kroon, Steve 110, 235, 843, 1074
Kropinski, Uwe 97, 511
Kroucrick, Leo 398
Krueger, Bennie 1100
Kruger, Jerry 56, 430, 847
Krum, Paul 752
Krupa, Gene 180, 297, 397, 423, 488, 504, 573, 574, 575, 576, 578, 638, 666, 711, 714, 774, 779, **847**, 937, 1017, 1052, 1089, 1092, 1151, 1334, 1388, 1445, 1456, 1520, 1521
Kubera, Joseph 7, 1131
Kubis, Tom 850
Küchen, Martin 465
Kugel, Klaus 487, 521, 805, 1372
Kühn, Joachim 117, 276, 308, 734, 735, **850**, 1323
Kuhn, Peter 1127
Kühn, Rolf 601, **851**
Kuhn, Steve 393, 470, 545, 804, 846, **851**, 969, 1302, 1369, 1370
Kuit, Peter Jr 169
Kujala, Steve 726
Kukko, Sakari 1, 1447
Kukkonen, Jarno 1433
Kull, Mike 983
Kullhammar, Jonas 766, 807, **852**, 1087, 1459
Kumalo, Bakithi 168, 960
Kumar, Dev 747
Kumar, Sitara 747
Kumiko, Takara 1534
Kummer, Vinzenz 1046
Kummert, Nicolas 1422
Kuncl, Jack 377, 754
Kunkel, Russ 270
Kunstler, William 1290
Kunstner, Martin 1477
Kuntner, Christian 1386
Künzli, Mathias 1544
Kunzli, Matthias 1348
Kupke, Jürgen 253, 1429
Küpper, Sven 1043
Kurkiewicz, Sławomir 810, 1337
Kurkinen, Matti 834
Kurmann, Stephan 1396
Kurstin, Greg 226
Kurtzer, Dave 461, 1160
Kuryokhin, Sergey 853
Kusby, Ed 577, 764, 1283
Kusen, Hank 622
Kusting, Irving 1510
Kutch, Eugene 119
Kuzborski, Ed 577
Kviberg, Jesper 814
Kyle, Billy 24, 43, 44, 45, 56, 63, 477, 489, 490, 588, 638, 648, 699, 714, 715, 825, 826, **853**, 1056, 1089, 1281, 1343, 1344, 1353, 1443
Kynard, Ben 638, 757
Kynard, Charles 854, 1346
Kyner, Sonny Red 516, 800, 867, 1170, 1188, **1195**
Kytaasy, Julian 61
Kytasty, Julian 1545

L

L.A.4 854
La Centra, Peg 1282
La Conja 1006
La Fave, Dick 388
La Lupe 1262
La Motte, Keith 817, 818
La Penna, Dario 473
La Perche, Sal 397
LA Philharmonic 740
La Rue, Charles 397
LA String Quartet 914
LaBarbera, Joe 172, 222, 278, 323, 324, 330, 458, 459, 486, 521, 541, 778, 791, 841, **854**, 878, 903, 904, 913, 914, 946, 955, 961, 1082, 1084, 1103, 1163, 1280, 1281, 1292, 1367, 1466, 1524
LaBarbera, Pat 792, 939, 1210, 1211
Labelle, Patti 1468
Laboriel, Abe 170, 264, 825, 1468
Lacey, Fred 1535
Lacey, Jack 118, 574, 1353
Lachance, Andre 916
Lachapelle, Norman 132
Lachat, Vincent 627
Lachmann, Gerhard 38
Lackerschmid, Wolfgang 67, 859
Lackner, Marko 174
Lacy, Butch 68, 89, 838, **854**, 1227, 1228
Lacy, Ku-umba Frank 134, 137, 568, 1005, 1006
Lacy, Steve 57, 201, 203, 315, 461, 462, 533, 548, 562, 744, 775, **855**, 992, 993, 1023, 1246, 1379, 1380, 1454, 1455
Lada, Tony 1210
Ladd, Mike 751, 752
Ladley, Bill 172
Ladnier, Tommy 51, 99, 100, 686, 1044, 1114, 1504
LaDuca, Paul 481, 1198
LaFargue, Taylor 26
LaFaro, Scott 274, 456, 479, 665, 862, 886, 899, 1036, 1111
LaFell, Leon 853, 1078
Lafertin, Fapy 711
Lafitte, Guy 263, 272, 273, **859**
Lafone, Andy 773
Lafosse, André 1204
Lagasse, Benny 1093
Lage, Julian 205
Lagerberg, Klas 1150
Laginha, Mário 40
Lagrène, Biréli 238, 451, 462, 519, **859**, 1133, 1390
Lagrène, Gaiti 859
Laguna, George 817
Lahey, Bill 814
Lahm, Dave 1211
Lahti, Pentti 1432, 1433, 1447, 1448
Laine, Bob 616
Laine, Reino 834
Laing, Ralph 1493
Laird, Jack 84
Laird, Rick 210, 568, 828, 922, 1210, 1276, 1414
Laka, Don 960
Lakatos, Tony 587, 922, 1325
Lake, Bonnie 271, 1283
Lake, Gene 400, 493, 649, 1256, 1401
Lake, Jahi 877
Lake, Oliver 117, 318, 325, 502, 572, 654, **860**, 895, 1309, 1399, 1529, 1530
Lakey, Claude 763, 764
LaLama, Dave 48
Lalama, Ralph 374, 375, **861**, 910, 926, 955, 1320, 1481
Lallemand, Sadi 772
Lalli, Gina 382
Lalo Schifrin orchestra 1444
Lamar, Luther 150
Lamare, James 83, 84, 937
Lamare, Nappy 125, 180, 329, 937, 1334, 1388
LaMaster, Jonathan 231
LaMattina, Steve 188
Lamb, Andrew 1298
Lamb, Bob 693
Lamb, Bobby 125, 615
Lamb, Giles 561
Lamb, John 436, 437, 438, 492, 774
Lamb, Merrit 1081
Lamb, Steve 1497
Lambe, Bobby 549
Lambe, Jeanie 756, 1046, 1264
Lambert, Dave 528, 848, 1117
Lambert, Donald 1110
Lambert, Eddie 182
Lambert, Fred 388
Lambert, Harold 1081
Lambert, Hendricks & Ross 861
Lambert, Hendricks and Ross 191
Lambert, Lloyd 1217
Lambert, Michael 843, **861**
Lambert, Phamous 1217
Lambert, Scrappy 398, 573, 1066, 1446
Lamburn, Maria 1466
Lamkin, John 659
Lammi, Dick 784, 1058, 1472
Lamoglia, Felipe 1261
Lamond, Don 156, 199, 207, 239, 298, 355, 543, 544, 601, 692, 716, 752, 764, 794, 851, 877, 986, 1052, 1056, 1093, 1095, 1115, 1117, 1118, 1119, 1180, 1188, 1249, 1284, 1302, 1314, 1345, 1354, 1501
Lamont, Duncan 299, 367, 549, 1389, 1494
Lamont Jr, Duncan 608
Lamory, André 1202
Lampert, Steve 861, 1147
Lamphere, Charles 63, 1089
Lampkin, Chuck 544, 554
Lamptey, Chris 1167
Lamy, Gerry 693, 694
Lanauze, Yvonne 433
Lancaster, Byard 763, **862**, 1062, 1172
Land, Harold 33, 181, 182, 312, 458, 479, 527, 540, 611, 662, 665, 723, 733, 740, **862**, 1022, 1026, 1146, 1170, 1219, 1230, 1239, 1245, 1467, 1499, 1517, 1526
Landau, Michael 351, 825
Landau, Otto 864
Lande, Art 863, 1137, 1430
Landers, Wes 254
Landers, Wesley 31, 32, 1345
Landgren, Nils 619, 1087, 1406, 1407, 1458
Landham, Byron 363, 463, 791, 1370
Landham, Robert 1172, 1173
Landolf, Domenic 627
Landrum, Richard 79, 828, 1134
Landrum, Richie 732
Landseert, Jean-Luc 1098
Landsman, Julie 909
Landsnes, Endre 559
Landström, Sven-Åke 20
Landsvig, Mogens 126
Lane, Ace 1165
Lane, Adam 464, 593, 646, **863**, 973, 1387
Lane, Adrian 1489
Lane, Jay 737
Lane, Jimmy 1319
Lane, Julian 150, 1328
Lane, Kitty 118
Lane, Lillian 577, 848, 1284
Lane, Morris 638, 699, 705, 1176
Lane, Muriel 692
Laneville-Johnson Union Brass Band 379
Lang, Eddie 41, 62, 105, 396, 398, 573, 807, **864**, 1017, 1066, 1081, 1280, 1388, 1446

Lang, Irv 848, 947, 1092
Lang, Mike 441, 889, 1143, 1367
Lang, Red 118
Lang, Ronnie 466, 1139, 1408
Lang, Thomas 1449
Långbacka, Mikael 1432, 1433
Lange-Nielsen, Fred 602
Langereis, Rob 1395
Langereis, Robert 1029
Langford, Frances 42, 395, 397
Langford, George 925
Langham, Spats 961
Langley, Jake 363
Langley, Noel 333, 1355, 1489
Langlois, Isadore 1326
Langnes, Andreas Ulvo 1
Langone, Frank 395
Langone, Steve 995
Langosch, Paul 221
Langstaff, Allan 849
Lanin, Sam 105
Lankford, Harvey 1114
Lannigan, Jim 297
Lanoix, Auguste 148
Lanoue, Conrad 937
Lanphere, Don 601, 693, **864,** 1280
Lanphier, Bill 247
Lantner, Steven 865
Lantz, Jack 1388
Lapcíková, Zuzana 1050
Lapeyronnie, Gaston 1202
Lapitino, J. 1456
LaPolla, Ralph 388
LaPorta, John 254, 413, 654, 692, **865,** 920, 993, 1000, 1001, 1002, 1038, 1118
Lapp, Daniel 1075
Lapsey Band 379
Lapthorn, Tim 865, 1284, 1325
Lapuble, Pocho 79
Larkins, Ellis 63, 155, 156, 157, 490, 628, 667, **866,** 999, 1275, 1353, 1483
Larkins, Milton 262
LaRoca, Pete 86, 207, 278, 470, 509, 640, 899, 979, 1233, 1249
LaRocca, Nick 1100
Laros, Louis 388
Larry, Ben 1210
Larsen, Kent 816, 817
Larsen, Mona 938, 939, 1431
Larsen, Morten Gunnar 1150
Larsen, Per 818
Larsen, Ture 800
Larson, John 417
Larsson, Björn 1149
Larsson, Monika 1060
Larsson, Rolf 427, 449, 602, 1030
Larsson, Sune 616
Larsson, Sven 897, 1250, 1459
Larue, Georges 497
Lasha, Prince 384, **866,** 1173
Lashley, Lester 6, 506, 767, 1011
Lashley, Yorel 183
Lashway, Jeff 483
Láska, Jozef 664
Lasky, Al 1540
Lasley, David 1256
LaSpina, Steve 4, 117, 376, 485, 573, 629, 695, 806, 811, **866,** 870, 968, 981, 1057, 1345, 1501
Lasserson, David 1490
Lassila, Sampo 843
Lassus, Francis 1272
Laster, Andy 420, 508, 516, **867,** 1545
Laster, Shelton 600
Lastie, Melvin 641, 655, 1165
Laswell, Bill 59, 643
Lateano, Vince 987, 1405
Lateef, Yusef 10, 12, 212, 240, 517, 552, 598, **867,** 1002, 1391, 1470, 1502
Latham, John 1030, 1031
Latimer, Lewis 1167
Latimer, Mark 868, 1509
Lattimore, Harlan 686, 1197, 1198
Laubrock, Ingrid 48, **869,** 1101, 1171
Lauder, Murray 1084, 1377
Lauer, Christof 137, 367, 563, **869,** 1472
Laugarts, Xiomara 1390
Laughton, Gail 1189
Laukamp, Bernt 690
Laukkanen, Pekka 1432, 1433
Laurence, Chris 81, 104, 269, 408, 870, 905, 1212, 1291, 1364, 1365, 1386, 1489, 1494, 1524
Laurence, Dave 333
Laurence, Quinny 269
Laurie, Cy 280, **869**
Lauvergnac, Anna 1449
LaVaughn, Prince 377
LaVell, Bobby 1469
Lavelle, Matt 870, 1129, 1371
LaVere, Charles 715, 1388
LaVerne, Andy 4, 106, 117, 460, 546, 694, 845, **870,** 1212, 1267, 1268
Lavorgna, Bill 204, 969
Law, Billy 628
Law, John 870, 903
Lawless, Rudy 793, 1226
Lawlor, Jack 943
Lawrence, Arnie 633, 1391
Lawrence, Azar 350, 1426
Lawrence, Bruce 571, 1066, 1141
Lawrence, Claude 871, 1305
Lawrence, Elliot 1052, 1303
Lawrence, Hugh 175
Lawrence, Michael 308
Lawrence, Mike 688
Lawrence, Ray 1510
Lawrence, Richard 1399
Lawrence, Ron 412, 1067
Lawrence, Trevor 1262
Laws, Hubert 66, 202, 234, 303, 304, 305, 322, 369, 551, 641, 768, **871,** 919, 961, 1028, 1133, 1262, 1474, 1518, 1539
Laws, John 1210
Laws, Ronnie 871, **871**
Laws, William 1044
Lawson, Bob 395, 417, 1089, 1283
Lawson, Cedric 349, 350
Lawson, Chad 872
Lawson, Charles 1114
Lawson, Don 187, 1206, 1422
Lawson, George 424
Lawson, Happy 1282, 1283
Lawson, Harold 1283
Lawson, Harry 826
Lawson, Hugh 417, 500, 739, 867, **872,** 1470, 1508
Lawson, Terry 1173
Lawson, Yank 297, 396, 397, 424, 504, 626, 780, **872,** 970, 1275, 1327, 1334, 1443, 1531
Lawton, Tom 560
Lay, Pete 296
Lay, Ward 864, 1280, 1446
Laya, Jean Baptiste 451
Laylan, Rollo 297, 947
Layne, Terry 819
Layton, Jeff 483
Layton, Skip 716, 815
Lazar, Sam 600
Lazarowitz, Barry 1031
Lazo, Eliel 1084
Lazro, Daunik 498, **872,** 906
Lê, Nguyên 448, 660, **873,** 992, 1174
Le Fleming, Orlando 72, 81, 99, 132, 263, 265, 700, 1180
Lea, Barbara 872, 1352
Lea, Simon 1096
Leach, Brian 1250
Leach, Mike 933
Leadbetter, Huddie 1104
Leader, Stan 443, 869
Leaders, The 874
Leahey, Harry 268
Leake, Jerry 775
Leake, Paul 473
Leake, Rob 1473
Leali, Brad 380
Léandre, Joëlle 161, 312, 729, 842, 858, **874,** 906, 1088, 1161, 1271
Leaper, Bob 39
Leary, Bob 476, 741, 780, 1434
Leary, Ford 84, 118, 1327
Leary, James 94, 1451
Leary, Jimmy 338, 783
Leary III, James 656
Leatherbarrow, Bob 889, 1472
Leatherwood, Ray 368, 680
Lebaigue, Jim 402
LeBaron, Anne 515, 730
Lebeaux, Herman 1496
Lebeugle, Patricia 394
LeBlanc, Carl 1360
Lebovich, Abi 52
Lebovich, Ari 897
Lebovich, Avi 267
Lebow, Herman 555
Lebron, Vicente 423
Lechner, Otto 447
Lechusza, Alan 566
LeCocque, Archie 817
Led Bib 875
Leddy, Ed 466, 482, 720, 808, 816, 817, 1119
Lederer, Jeff 1519
Lederer, Steve 694
Ledesma, Pablo 663
Ledford, Mark 214, 460, 903, 994, 995
Ledgerwood, LeeAnn 875, 966
LeDonne, Mike 376, 380, 569, 663, **876,** 904, 1187, 1198, 1225, 1320, 1321, 1322
Lee, Abram 1536
Lee, Bill 919, 1350, 1351
Lee, Canada 257
Lee, Chucky 862
Lee, Clarence 1201, 1504
Lee, Crissy 876
Lee, Dave 332, 467
Lee, David 1234, 1309, 1532, 1539
Lee, Dick 74
Lee, Freeman 723
Lee, Geoff 1450
Lee, George 'Buddy' 975
Lee, Jeanne 129, 130, 136, 183, 197, 324, 636, 637, 842, **876,** 1290, 1529
Lee, John 640, 1227
Lee, Jon 415
Lee, Julia 987
Lee, Mel 26, 202, 863, 1517
Lee, Okkyung 2, 210, 752
Lee, Peggy 125, 206, 400, 566, 576, 577, 620, 728, 885, 1075, 1408
Lee, Perri 1346
Lee, Phil 280, 322, 326, 726, 880, 1140, 1342
Lee, Ralph 1189
Lee, Sam 200, 413, 424
Lee, Scott 67, 1193, 1345
Lee, Sonny 118, 395, 574, 588
Lee, Søren 648
Lee, Teddy 1540
Lee, Telam 1506
Lee, Thomas 395
Lee, Tony 70
Lee, Will 80, 114, 168, 240, 483, 924, 1008, 1340
Leecan, Bobbie 1456
Leeds, Charlie 1210

Lee Jr, David 949
Leeman, Cliff 83, 84, 298, 336, 355, 397, 528, 622, 708, 710, 1282, 1365, 1447
LeFave, Dick 388, 576
Lefcoski, Jonathan 949
Lefebvre, Tim 126, 217, 330, 460, 493
Lefèvre, Christian 1058
Leff, Jim 790
Leftwich, Slim 357
Legan, Bill 1171
Legarreta, Felix Pupi 1261, 1262
Legge, Wade 212, 259, 553, 613, 978, 1000, 1001, 1025, 1232
Leggett, Alan 480
Leggett, Archie 315
Leggio, Carmen 123, 482, 693
Legnini, Eric 371
Legon, Freddy 918
Legrand, Michel 877
Legros, Nicole 1251
Lehman, Steve 164, 166, 443, 751, **877,** 1088
Lehn, Thomas 206, 251, 411, 594
Lehto, Heikki Lefty 843
Leibrook, Min 105, 106, 864, 1388
Leigh, Carol 682, 1437
Leighton, Bernie 715, 1056, 1118, 1283, 1354, 1509
Leighton, Elaine 716
Leijonhufvud, Johan 1057
Leimgruber, Urs 390
Leininger, Bob 1417, 1445
Leistola, Elisabeth 1447
Leisz, Greg 513
Leitch, Peter 90, 183, **878,** 1155
Leith, Dick 346, 765
Leith, Richard 1231
Leitham, John 247, 301, 498, 541, 889, 1225, 1409
Leitham, John/Jennifer 878
Leitham, Johnny 626
Le Lann, Eric 1324
Leloup, Denis 223, 519, 1324
LeMaire, Jack 937, 947
Lemarchand, Pierre 65, 209, 796, 1030, 1204, 1206, 1302
Lemer, Pepi 39
Lemer, Peter 879, 1207, 1386, 1397, 1487
Lemerle, Dominic 587
Lemoine, Philippe 1098
Lemon, Brian 70, 81, 82, 157, 158, 187, 248, 266, 267, 467, 596, 635, **879,** 962, 1046, 1225, 1389, 1435
Lemon, Eric 57
Lendreseau, François 1061
Lennholm, Karl-Erik 427
Lenz, Günter 119, 835
Lenza, Joe 388
Leo, Kevin 76
Leon, Dana 1402
Leon, Joyce Jr 888
Leon, Reuben 84, 440, 441
Leonard, Bob 967
Leonard, Brian 967
Léonard, Gaston 1203
Leonard, Harlan 879, 1047
Leonard, Harvey 50, 268, 413, 1210, 1443
Leonard, Jack 396, 397, 1537
Leonard, Tony 694
Leone, Tony 551
Leong, Dana 751, 753, 898
Leonhardt, David 934
Leonhardt, Michael 28
Leonhart, Carolyn 451
Leonhart, Jay 46, 88, 196, 327, 328, 361, 701, 739, 794, 837, 1057, 1168, 1292, 1501
Leonhart, Michael 739, 1255, 1481
Leoni, Adelio 535
LePinto, Frank 1209
Lepistö, Johan 1150
Leppard, Greg 1473
Lerner, Al 763, 764
Lerner, Marilyn 880
Le Roc, Kele 1167
Lertoft, Gorm 668
LeSage, Bill 70, 652, 672, **880**
Lesberg, Jack 16, 102, 156, 157, 270, 297, 336, 355, 397, 477, 576, 601, 622, 626, 668, 715, 734, 779, 970, 1260, 1319, 1327, 1366, 1388, 1443
Lescalleet, Jason 812
Lesher, Bob 848, 849
Leshin, Phil 319, 413, 1228
Lesicki, Jerzy 834
Leslie, Alex 918
Leslie, Bill 1534
Leslie, Ralph 814
Lessey, Bob 155, 423, 686, 1198, 1520
Lester, Norman 24, 669, 1098
LeTanka, Pete 976
Letcher, Henry 917
Lété, Olivier 1098
Letham, Harry 70
Letman, Johnny 219, 705
Lett, Bruce 1288, 1472
Leukaufe, Carl 880
Leusink, Albert 991
Leva, Jasmin Avitabile 927
Levallet, Didier 104, 872, 911, 1103, 1324
Levander, Jan 1347
Levanto, Pessi 1525
Léveque, Gérard 1203, 1204
Leveratto, Piero 534, 929, 940, 1107
Levett, Patrick 865
Levey, Stan 50, 65, 66, 125, 222, 364, 469, 479, 491, 525, 543, 544, 552, 553, 616, 654, 662, 666, 720, 793, 808, 816, 953, 1115, 1146, 1149, 1230, 1239, 1247, 1248, 1287, 1346, 1445, 1478, 1513, 1531
Levi, James 643
Leviev, Milcho 264, 441, 655, 861, 1143, 1165
Levin, Alexei 51
Levin, Daniel 186, 648, **880,** 942
Levin, Dave 1409
Levin, Elliott 881, 1173, 1298
Levin, Goran 68
Levin, Mike 362
Levin, Pete 462, 1274
Levin, Tony 103, 225, 359, 386, 408, 409, 652, 674, 824, **881,** 1051, 1109, 1404, 1494, 1524
Levine, Bob 207
Levine, Dave 957
Levine, Duke 549
Levine, Harvey 1210
Levine, Henry 100, 1252
Levine, Mark 987, 1292, 1405
Levine, Nat 100
Levine, Rozanne 1127
Levine, Steve 1403
Levinsky, Walt 545, 601, 626, 797, 1094, 1249, 1509
Levinson, Dan 551, 611, 741, 747, 748, 1352, 1454
Levinson, Mark 139
Levitt, Al 138, 173, 639, 837, 855, 886, 1001, 1186, 1417
Levitt, Alan 591, 954
Levitt, Joshua 52
Levitt, Rod 461, 553, 554, 797, **881,** 1467
Levy, Al 586
Levy, Bob 775
Levy, Howard 428
Levy, Jed 878, **881,** 967
Levy, Jesse 1168
Levy, John 184, 209, 257, 1286, 1316, 1344, 1445, 1537
Levy Jr, John 528
Levy, Lou 50, 51, 170, 222, 239, 251, 301, 471, 491, 540, 544, 546, 549, 571, 587, 669, 692, 720, 752, **882,** 954, 1038, 1082, 1084, 1093, 1143, 1162, 1230, 1231, 1244, 1280, 1346
Levy, Rudolph 357
Levy, Yaaki 182
Lew, Ricardo 79
Lewin, Max 1457
Lewington, Bill 70
Lewis, Al 1224
Lewis, Bob 372
Lewis, Cappy 525, 691, 692
Lewis, Charles 1202, 1203
Lewis, Charlie 102, 1516
Lewis, Ed 90, 91, 262, 1047, 1169
Lewis, Eric 896, 952, 1169, 1185, 1214, 1392, 1515
Lewis, George 151, 160, 161, 294, 379, 455, 562, 783, 784, 856, 857, 858, **882,** 959, 1075, 1112, 1314, 1337, 1437
Lewis, George E. 6, 7, 159, 160, 744, **885,** 992, 1059, 1121, 1122, 1271, 1542
Lewis, Greg 1076
Lewis, Gwyn 826
Lewis, Harold 1283
Lewis, Herb 1277
Lewis, Herbie 322, 740, 862, 979, 980, 1290, 1424, 1426, 1517
Lewis, Irv 84, 228, 692
Lewis, James 499, 731, 1374, 1531
Lewis, Jimmy 92, 854, 1165, 1299, 1468
Lewis, John 180, 299, 340, 341, 457, 490, 544, 553, 629, 668, 754, 785, 786, **886,** 1000, 1001, 1014, 1054, 1115, 1117, 1170, 1232, 1233, 1302, 1345, 1346, 1536, 1537
Lewis, Juno 291
Lewis, Kerry 681, 1496
Lewis, Lockwood 377, 379
Lewis, Matt 124
Lewis, Maxayn 713
Lewis, Meade Lux 31, 100, 101, 628, 736, 789, **887,** 1078
Lewis, Mel 9, 51, 67, 111, 123, 156, 173, 201, 229, 230, 258, 301, 329, 369, 384, 447, 466, 482, 491, 542, 549, 550, 555, 615, 634, 720, 736, 791, 816, 817, 831, 926, 933, 943, 954, 971, 1031, 1052, 1053, 1054, 1082, 1093, 1094, 1111, 1142, 1146, 1230, 1231, 1245, 1277, 1280, 1303, 1313, 1346, 1354, 1408, 1434, 1513, 1517
Lewis, Michael 648
Lewis, Mingo 304, 1208
Lewis, Ramsey 570, **887,** 939
Lewis, Robert 455
Lewis, Robert 'Son' 455
Lewis, Steve 1167
Lewis, Sylvester 424, 724, 725
Lewis, Ted 888
Lewis, Teddy 686
Lewis, Tony 654
Lewis, Vic 70, 622, **889,** 1190

Lewis, Victor 87, 132, 137, 142, 149, 171, 215, 303, 389, 471, 503, 546, 547, 587, 684, 685, 709, 787, **890**, 891, 895, 914, 916, 934, 985, 993, 1071, 1102, 1111, 1147, 1227, 1242, 1250, 1280, 1285, 1286, 1335, 1352, 1369, 1406, 1424, 1441, 1461, 1463, 1471, 1491, 1508, 1513
Lewis, William 228, 1167
Lewis, Yvonne 1468
Ley, Steve 426
Leybaert, Emiel 295
Leyden, Norman 1443
Leykin, Leonid 853
Lhotzky, Bernd 890
Libano, Giulio 64, 66, 533
Librecht, Marcel 1203
Lichter, Paul 224
Liddington, Gethin 409, 1404
Lieb, Dick 461, 1523
Liebezeit, Jaki 562
Liebig, Steuart 109, 110, **890**
Liebman, David 153, 302, 330, 349, 350, 408, 508, 548, 601, 613, 651, 660, 735, 806, 851, **890**, 992, 976, 1102, 1111, 1187, 1369, 1492, 1525
Liesse, Jean 1302
Lietzmann, Willy 562
Ligeti, Lukas 1310
Liggett, Kim 1141
Lightcap, Chris 50, 186, 373, **893**, 1042, 1314, 1372, 1463
Lightfoot, Paddy 72, 443
Lightfoot, Terry 443, **893**
Lightsey, Kirk 66, 183, 499, 754, 874, 878, **894**, 916, 1192
Ligthart, Arie 411
Lijbaart, Joost 721
Lilja, John 559
Liller, Bjarne 1112
Lil Hardin, Armstrong 24, **40**, 41, 379, 380, 1097, 1103, 1389
Lima, Alyrio 977, 1475
Limouzin, Vincent 1098
Lince, Louis 1217
Lincoln, Abbey 384, **894**, 1219, 1220
Lincoln, Abe 494, 542, 900, 937, 1433
Lincoln, Lisa 467
Lincoln Center Jazz Orchestra 895
Lind, Björn 1250
Lind, Göran 1150, 1354
Lind, John 818
Lind, Olle 20, 387, 1250
Lind, Ove 27, 424, 449, 1499
Lindberg, Göran 447, 1237
Lindberg, Jeff 1393
Lindberg, John 120, 161, 742, **896**, 960, 1088, 1311, 1349, 1472
Lindberg, Nils 21, 439, **897**
Lindberg, Ulf 1150
Lindblom, John 487
Lindblom, Putte 616
Linde, Ulf 386
Lindell, Ivar 300, 1327
Lindell, Rolf 46
Lindén, Anders 1150
Lindenmaier, Lukas 1381
Linder, John 420
Lindgreen, Ole 'Fessor' 356
Lindgren, Ben 1329
Lindgren, Carl-Erik 1149
Lindgren, Carl-Henrik 615
Lindgren, Gunnar 766
Lindgren, Jens 1149, 1354
Lindgren, Jonas 807
Lindgren, Kurt 383
Lindgren, Lars 767, 996
Lindgren, Magnus 49, 1347, 1348
Lindgren, Marcus 1347
Lindholm, Lucas 69
Lindner, Jason 52, 267, 268, **897**, 1108
Lindqvist, Bengt 1306
Lindqvist, Claes 767
Lindroth, Claes 616
Lindsay, Arto 216, 512, 1542
Lindsay, John 31, 42, 100, 379, 798, 1044, 1085, 1167
Lindsay, Johnny 223
Lindsay, Tommy 667
Lindschouw, Ib 1113
Lindsey, John 1103
Lindström, Hans 897
Lindström, Jeanette 805
Lindvall, Anders 'Chico' 95, 996, 1525
Lindvall, Per 378, 1086
Linehan, Tommy 691, 692
Lines, Trevor 898
Lingle, Paul 898
Linka, Rudy 898
Linn, Ray 125, 364, 395, 416, 482, 525, 577, 691, 692, 1056, 1089, 1093, 1230, 1283, 1284
Linnavalli, Esko 1, 834
Linson, Adam 899, 1126
Linsted, Kari 1448
Lintinen, Kirmo 1432, 1433
Linton, Charles 1476
Linton, Errol 1515
Lionberg, Red 1093
Lipere, Thebe 59, 95, 1016, 1050, 1122
Lipkins, Steve 118, 396, 1089, 1283
Lipnik, Lawrence 1260
Lipp, Karsten 335
Lippman, Joe 118, 395, 1282
Lipscomb, Ronald 1290
Lisée, Charles 667, 1202, 1203
Lisée, Max 1202
Liss, Joe 63, 1089
List, Garrett 169
Listengart, Sam 848, 1092
Lister, Ken 1075
Liston, Bill 850
Liston, Melba 231, 338, 383, 553, 554, 580, 690, 732, 755, 797, 798, **899**, 1027, 1071, 1277, 1313, 1467, 1516, 1517
Liston, Virginia 1504
Liter, Monia 570
Litteral, Paul 1256
Little, Booker 287, 382, 383, 894, **899**, 1219, 1220, 1350
Little, Kay 50
Little, Simon 1285
Little, Steve 438, 579, 748, 823, 1066
Little, Wilbur 495, 732, 772, 786, 787, 792, 802, 1130, 1246, 1391
Little Beaver 1134
Little Huey Creative Music Orchestra 1129
Littlejohn, Jeff 119
Little Ramblers, The 900
Littleton, Jeff 986
Littman, Peter 64, 65, 616, 943, 1425
Litton, Martin 336, 467, 611, **900**
Litty, Joachim 1429
Lively, Bob 815
Living, Bernard 905, 1488
Livingston, Bob 967
Livingston, Fud 42, 395, 573, 1017, 1081, 1280, 1446
Livingston, Ulysses 228, 488, 489, 528, 667, 714, 758, 789, 1078, 1331, 1343, 1344, 1353
Livingston, Wally 629
Livingstone, Isaac 1516
Ljunggren, Gustav 648
Ljungh, Knut 751
Ljungkvist, Fredrik 487, 618, 805, **900**, 1087, 1350, 1459
Llado, Sébastien 1098
Llewellyn, Jack 591, 1203
Lloyd, Charles 11, 633, 768, **900**
Lloyd, James 1468
Lloyd, Jerry 786, 1052, 1303, 1460
Lloyd, Jon 902
Lluis, André 1202, 1203
Lobligeois, Roland 195, 262, 609, 1394
Lobo, Edú 369
Lobovsky, Nat 118
Lock, Billy 1422, 1484
Lockart, Rob 903
Locke, Chauncey 499
Locke, Eddie 194, 201, 263, 425, 570, 668, 670, 963, 1186, 1352, 1436
Locke, Joe 87, 149, 215, 235, 270, 323, 330, 357, 361, 368, 451, 486, 527, 591, 661, 678, 684, 791, 811, 862, **903**, 926, 1006, 1180, 1227, 1241, 1307, 1318, 1325, 1480
Locke, Major 668
Locke, Sharese 1399
Lockert, James 662
Lockett, Al 1535
Lockett, Andrea 709
Lockett, Mornington 405, 956, 1277, 1284, 1415, 1482
Lockfort, Hiawatha 1544
Lockhart, Walt 424
Lockheart, Mark 95, 99, 281, **904**, 1171, 1466
Lockrane, Gareth 608
Lockwood, Bill 388
Lockwood, Bob 321
Lockwood, Didier 237, 519, 841
Lockwood, John 110, 502, 512, 678, 809, 930, 1506
Lockwood, Will 1204
LoCrasto, Frank 1139
Locrian String Quartet 1413
Lodati, Claudio 249
Lodder, Steve 453, 1250, 1291, 1412, 1497
Lodice, Don 118, 397, 818, 1540
Lodico, Alex 221, 1128, 1129
LoDuca, Andy 680
Lodwig, Ray 864, 1387, 1446
Loeb, Chuck 80, 329, 330, 546, 851
Loeffler, Carl 1433
Loeffler, Tschirglo 859
Löfcrantz, Johan 49, 386, 387
Loffler, Carl 398
Löfgren, Martin 1347
Lofsky, Lorne 967, 1156, 1157
Lofthus, Torstein 1301
Logan, Dan 1505
Logan, Ella 180, 1331
Logan, Freddie 360, 673, 674
Logan, Giuseppi 904
Logan, Laura Tequila 1535
Logan, Michael 7
Logan, Steve 1159
Logic, DJ 738, 1236
Löhrer, Eric 908
Lohrer, Klaus 95
Løkke, Birgit 964
Lolatte, Bill 395
Lomax, Alan 1045
Lomax, Amelia 1169
Lomax, Arene 1169
Lomax, Lawrence 1504
Lombardi, Clyde 63, 123, 199, 424, 576, 577, 632, 664, 945, 947, 1095, 1162, 1189, 1302, 1417, 1445
Lombardo, Dave 1545
Lomon, Glynis 648
Lonberg-Holm, Fred 97, 178, 179, 206, 604, 618, 1257, 1439
Londell, Rolf 420
London, Amy 110
London, Frank 1543
London Brass 1365

London Community Gospel Choir 1167
London Improvisers Orchestra 905
London Jazz Composers' Orchestra 621, **905**
London Symphony Orchestra 193, 923, 992
Lonesome Dragon 203
Long, Donald 'Slats' 118, 396, 888, 1089, 1353
Long, Huey 40, 337, 798
Long, James 111
Long, Kathleen 83, 119
Long, Red 628, 1075
Long John 1261
Longmire, Wilbert 946
Longnon, Jean-Loup 569
Longo, Alessandra Giura 508
Longo, John 627, 947
Longo, Mike 555, 1031
Longstreth, Everett 1171
Lonzo, Freddie 465, 950, 1496
Lookofsky, Harry 962, 1028
Loomer, Martin 520
Looney, Scott R. 124
Looss, Walter 576
Loper, Charlie 85, 108, 496, 656, 1517
Lopes, José 1263
Lopez, Charlie 889
López, Horacio 663
Lopez, Israel Cachao 871
Lopez, Ivan 815
Lopez, Manny 362
Lopez, Mauricio 1510
Lopez, Paul 440
Lopez, Pedrito 406
Lopez, Perry 1314
López, Ramón 484, 818, 819, **906**, 1145
Lopez, Tommy 817, 1405
Loposer, Avery 357
Lord, Bobby 50
Lord, Sian 76
Lorden, Herb 765
Lorentsen, Sue 1321
Lorentz, Robin 1310
Lorentzen, Stein 602
Lorraine, Al 1210, 1445
Los Angeles Jazz Orchestra 1528
Loschi, Mario 533
Losito, Dino 375
Lossing, Russ 907, 1345
Lötjönen, Antti 746
Lott, Simon 739
Lott, Sinclair 577
Loueke, Lionel 135, 268, 644, 1447
Lough, Chris 1223
Loughborough, Bill 65
Louhivuori, Olavi 746, 1422
Lou Holden Orchestra 588
Louis, Elmer 991
Louis, Kevin 914
Louis Jordan Tympany Five 43, 489
Louiss, Eddy 546, 587, 734, **907**
Loupe, John 301
Lourau, Julien 895, **908**, 1538
Lourie, Vic 490, 803
Lourties, Stéphane 1500
Louth, Cyril 316
Louvel, Olivier 943
Lovano, Joe 4, 150, 184, 192, 246, 407, 445, 448, 481, 610, 629, 630, 651, 652, 750, 789, 895, **908**, 948, 1048, 1049, 1173, 1175, 1199, 1212, 1270, 1274, 1307, 1318, 1369, 1393, 1394, 1395, 1428
Løvdal, Jesper 35
Love, Anita 424
Love, Candy 642
Love, Charles 148, 1072
Love, Geoff 1190
Love, Preston 91, 760, 999
Lovejoy, Chris 738
Lovelace, Jimmie 112, 113, 866, 1027, 1065
Lovelle, Herbie 221, 257, 504, 529, 719, 783, 1170, 1483
Loven, Jack 461
Lovens, Paul 224, 251, 296, 562, 594, 613, 874, 875, **910**, 1122, 1125, 1265, 1266, 1267, 1271, 1373, 1381
Lovett, Leroy 35, 712, 1478
Lovett, Sam 987
Lövgren, Bertil 20, 46, 782, 1250, 1306
Lovillete, Irvin 1301
Loving, Ed 826
Loving, Keith 462, 828
Löwå, Dag 427
Lowe, Bill 7, 501, 1298
Lowe, Dal 80
Lowe, Francis 62
Lowe, Frank 19, 74, 75, 246, 283, **910**, 983
Lowe, Geoffrey 362
Lowe, John 496, 818
Lowe, Keith 728, 1544
Lowe, Leroy 151, 503, 763, 766, 830, 1250
Lowe, Mundell 108, 156, 229, 230, 270, 299, 360, 470, 715, 734, 736, 772, 797, **912**, 986, 1119, 1181, 1278, 1443, 1444, 1478, 1505
Lowe, Sammy 670, 671
Lowenkron, Paul 764
Lowry, Leonard 667
Lowther, Henry 40, 119, 280, 281, 315, 362, 532, 549, 608, 905, 906, **912**, 1251, 1266, 1355, 1364, 1386, 1403, 1412, 1414, 1415, 1482, 1488, 1489, 1494, 1524
Lowther, Ken 1203
Loyacano, Arnold 'Deacon' 150, 937, 1076
Loyacano, Joe 628
Lozano, Rolando 1261, 1262
Lozano, Sal 850, 1094
LSTwo Ensemble 480
Luadet, Phillippe 1500
Lubambo, Romero 76, 80, 87, 212, 217, 406, 830, 934, 955, 1469
Lubat, Bernard 546
Luboff, Abe 815, 816
Luc, Sylvain 859
Luca, Francis 1203
Luca, Loes 170
Lucas, Al 123, 156, 210, 431, 432, 698, 758, 759, 760, 786, 1109, 1510
Lucas, Buddy 54, 113, 867
Lucas, Gary 1456
Lucas, Goldie 1098, 1504
Lucas, Joe 622
Lucas, Johnny 487, 888
Lucas, Ray 112, 113, 719, 871, 1262, 1402
Lucas, Reggie 349, 350
Lucas, Tommy 848, 849, 1066
Luce, Francine 1016
Luchowski, Larry 307
Lucht, Jim 1536, 1537
Lucía, Paco de 977
Luciani, Dante 1064, 1261
Lucie, Lawrence 24, 42, 228, 423, 667, 686, 711, 714, 734, 789, 999, 1044, 1470, 1520
Lücker, Björn 1416
Luckhurst, Jo 480
Lucky Four, The 999
Lucky Seven, The 999
Lucy, Lawrence 108
Lüdi, Werner 842
Ludvig, Svend 818
Ludwig, Gene 175, 719, 1171
Luening, Warren 496, 1409
Lugg, George 100
Luino, Severin 1203
Lujan, Tony 916, 1517
Lukiwski, Terry 1084
Lukkarinen, Jaska 746
Lunardi, Stephano 722
Lunceford, Jimmie 912
Lund, Art 576
Lund, Bernt Simen 1279
Lund, Håvard 1279
Lund, Lage 132, 780, 914, 1285, 1349
Lund, Morten 122, 648, 767, 914, 921, 1194, 1453
Lundberg, Don 26
Lundberg, Johannes 423
Lundberg, Ron 821
Lundborg, Erik 616
Lundén-Welden, Gunnar 420, 427
Lundgaard, Jesper 38, 49, 68, 140, 151, 256, 308, 339, 387, 495, 503, 515, 610, 719, 800, 802, 834, 838, 850, 894, **913**, 954, 1130, 1191, 1192, 1212, 1227, 1237, 1396, 1502, 1522, 1525
Lundgren, Jan 222, 387, 388, 449, 508, 541, 791, **913**, 921, 955, 1084, 1146
Lundgren, Mårten 921, 1227
Lundgren, Morten 767
Lundin, Fredrik 71, 781, 809, 810, 964, 1431
Lundström, Allan 897
Lundstrom, Lasse 114
Lundy, Benjamin 340
Lundy, Carmen 914, 915
Lundy, Curtis 75, 183, 231, 310, 505, 700, 914, 915, **915**, 1037, 1038, 1071, 1259, 1470, 1471
Lunetta, Larry 720, 1008, 1169
Lunge 915
Lunsford, Carl 401, 1058
Luppi, Riccardo 473, 535
Luscomb, Stephen 1333
Lusher, Don 125
Lussu, Pietro 559
Lustgarten, Alfred 1478
Luter, Claude 102, 537, **915**, 1319
Luther, Bill 763, 764
Luther, Frank 1446
Luthra, Arun 502, 1331
Luty, Christoph 259
Lutzkanov, Krassen 908
Lutzke, Myron 630
Lyall, Chick 74, 820, **915**
Lybaart, Joost 721
Lychou, Gunnar 938, 939
Lyle, Bobby 170, 871
Lyle, George 203, 561
Lyle, Teena 453
Lyle, William 148
Lymperis, Bob 815
Lynane, Dave 371, 483
Lynch, Brian 134, 368, 543, 697, **916**, 1035, 1209, 1222, 1269, 1321, 1351, 1352, 1528
Lynch, Carl 113, 248, 789
Lynch, Eddie 461
Lynch, Jim 937
Lynch, Jimmy 1388
Lynch, John 826
Lynch, Reuel 1082
Lynch, Willie 999
Lyne, Tom 999
Lynn, Ray 720
Lyons, Art 1388
Lyons, Artie 395
Lyons, Cliff 252
Lyons, Jimmy 136, 324, **917**, 1057, 1380, 1381
Lyric String Quartet 825

Lytell, Jimmy 63, 1081, 1101, 1353
Lytle, Hub 1388
Lytle, Johnny **917,** 1402
Lyttelton, Humphrey 102, 520, 915, **917,** 1476
Lytton, Paul 409, 484, 515, 562, 620, 621, 821, 906, **919,** 1012, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1439, 1453

M

M, Erik 390
M, Johnny 1080
M, Sachiko 1533
M'Boup, Abdou 465, 651, 1159, 1424
M'Bow, Gana 1398, 1501
Maakheru, Aayodele 709
Maass, Torsten 174
Mabane, Bob 987
Mabern, Harold 231, 273, 353, 377, 470, 499, 579, 598, 639, 679, 732, **919,** 980, 1013, 1040, 1041, 1136, 1241, 1351
Mabett, Tony 483
Macari, Kim 1318
Macaulay, Eddie 228, 248, 477
Macchiarola, Ray 681
Macchio, Mario 533
MacConnell, Kevin 560
MacDonald, Doug 247, 259
Macdonald, Ernest 31
Macdonald, Everett 764
Macdonald, Laura **920**
MacDonald, Nicola 203
MacDonald, Ralph 369, 483, 1255, 1468, 1511
MacDonald, Raymond 561, **920**
MacDonough, Bill 442
Macé, Philippe 223
Mace, Tom 329, 646, 714, 937, 1445
Macero, Teo 347, 350, 877, **920,** 1000, 1001
Macey, Tom 1520
MacFarlane, Malcolm 223, 533
MacGlone, Una 561
Machado, Edison 234, 545
Machito 815, 1095, 1117, 1379
Machtel, Jos 691
Macintosh, Adrian 918, 919
MacIntosh, Jim 409
Macioci, Giovanni 1091
Mack, Billy 1505
Mack, Clarence 155
Mack, Peter 375
Mackay, Bernie 490
MacKay, Dave 440, 441
Mackay, Duncan 898, 1525
Mackel, Billy 262, 638, 639, 1029
MacKenzie, Kevin 74, 1188
MacKenzie, Tony 18
Mackey, Bernie 118, 489
Mackie, Hank 681
Mackie, Red 1328
MacKinnon, Chuck 76
Mackintosh, Andy 108, 269, 483, 1412
Mackintosh, Spike 187, 475
Mackness, Vanessa 296, **921**
Mackrel, Dennis 94, 137, 241, 327, 795, 1168, 1260, 1268, 1287, 1350, 1376
MacLean, Don 1162
MacLeod, John 967
MacNiven, Tom 1318, 1410
MacQuordale, Mac 691
Macrae, Dave 39, 225
Macuchu 1261
Madden, Dave 693, 765, 1540
Madden, Gail 413
Madden, Gladys 667
Maddock, Red 39, 461
Maddox, Art 226
Maddox, Napoleon 498, 1068
Maddox, Paul 860
Mader, Patrick 1043
Madera, Jose 550, 1095
Madera, Oscar 99
Madi, Kalil 538
Madigan, Art 50, 514, 544, 693, 1443
Madigan, Betty 849
Madiot, Thierry 906
Madison, Bingie 42, 1098, 1251, 1343, 1504
Madison, Dianne 1399
Madison, James 265, 827, 1228
Madison, Jimmy 1067, 1270, 1460
Madison, Louis 'Kid Shots' 238, 379, 784, 882
Madof, Jon 1544, 1545
Madrick, Steve 779
Madrid, John 1210
Madsen, Flemming 95, 356, 495, 799, 996, 1102, 1324, 1479
Madsen, Katrine **921**
Madsen, Knud Ryskov 356, 628, 1112, 1113
Madsen, Pete 1496
Madsen, Peter 709, 1063, 1134, 1135
Maebe, Art 346, 818
Maesto, Christian 1101
Maestri, Harold 'Katz' 293
Magadini, Pete 520
Magdaluyo, Melecio 765
Magis, Jo 1203
Magliocchi, Marcello 1107
Magnarelli, Joe 28, 299, 375, 518, 721, **921,** 926, 1078, 1091, 1321, 1343, 1370, 1480
Magnien, Jean 1202
Magnoni, Maurice 1420
Magnusson, Bob 104, 151, 272, 278, 376, 1143, 1211, 1280, 1281, 1292, 1320
Magris, Roberto **921**
Magruder, John 440, 441
Maguire, Alex 116, 359, **922,** 1034
Maguire, Carl **922**
Mahadevan, Shankar 978
Mahalakshmi 976
Mahall, Rudi 562, 782, **922,** 1266, 1372, 1373
Mahan, Earl 207
Mahanthappa, Rudresh 172, 751, 752, **922**
Maharaj, Prakash 646
Maharaj, Vikash 646
Mahavishnu Orchestra **922**
Mahavishnu Project, The **923**
Mahdee, Kahlil 706
Maher, Clare 938
Maher, John 285
Maheu, Jack 355, **923,** 981
Mahieux, Jacques 1103, 1393
Mahieux, Nicolas 1098
Mahlanghu, Ngenekhaya 960
Mahn, Tim 187, 466
Mahn, Tom 475
Mahogany, Kevin 18, 185, **923,** 939, 1019
Mahones, Gildo 201, 324, 449, 689, 861, 1170, 1242, 1486, 1537
Maiden, Willie 299, 482, 705, 818
Maidman, Ian 1497
Maier, Giovanni 96, 108, 446, 1193, 1194
Maihack, Jim 1058
Maillot, Tristan 320, 963, 1506
Main, Steve 281
Maina, Ed 1064
Maini, Joe 549, 550, 681, 935, 1000, 1001, 1093, 1517
Mainieri, Mike 448, 565, 610, 1028, 1210, 1256, 1362
Mains, Dick 576
Maio, Rogerio 1055
Maiorana, Maurizio 1092
Maiore, Salvatore 96, 1254
Mairants, Ivor 70, 228, 248
Maisel, Bob 589
Maisel, Jack 430, 853, 1344
Maize, Bob 469, 1038, 1205, 1409, 1499
Majewski, Virginia 577
Makarski, Michelle 1337
Maker, Greg 1302, 1318
Makgathi, Sibongile 960
Makihara, Toshi 1297
Makis, Peter 1071
Makowicz, Adam **924**
Malabe, Frank 1008
Malaby, Tony 339, 516, 625, 681, 696, 727, 809, 893, **924,** 1049, 1088, 1098, 1135, 1228, 1254, 1270, 1275, 1342, 1430, 1442
Malach, Bob 240, 265, 266, 352, 709, 810, **924,** 1008, 1340, 1441, 1452, 1540
Malach, Bobby 1539
Malachi 1349
Malachi, John 416, 596, 1443, 1523, 1537
Malaguti, Llanfranco **924**
Malcolm, Austin 564
Maldonado, Angel 'Cachete' 80
Maldonado, Raymond 1262
Maldonado, Yolanda 1095
Malfatti, Radu 176, 358, 362, 411, 515, 906, 997, 1016
Malfatto, Gianpiero 335, 476, 535
Mal Hallett Orchestra 588
Malik, Magic 277, 908
Malik, Raphe 518, 917, **925,** 962, 1243, 1298, 1381
Malin, Joe 1028
Malinverni, Pete **926**
Malkiel, Rafi 898
Mallet, Alain 789, 934, 991
Mallett, Gavin 415
Mallon, Barney 355
Mallory, Clark 487
Mallory, Eddie 196, 228, 798, 999
Malloy, Bobby 1120
Mallozzi, Lou 1429
Malmberg, Charlie 897
Malneck, Matty 62, 105, 106, 864, 1388
Malone, Billy 183
Malone, Douglas 1171
Malone, Kas 1389
Malone, Mike 1084
Malone, Russell 185, 205, 235, 465, 597, 727, 843, 844, **926,** 948, 965, 1256, 1335, 1501, 1517
Malone, Tom 'Bones' 80, 264, 352, 462, 1008
Maltese, Stefano 318, **927,** 1018
Maltzahn, Walt 1540
Man, Larry 1203
Manasia, Jeremy 551
Mance, Junior 10, 12, 31, 32, 259, 338, 418, 491, 554, 555, 570, 571, 582, 584, 596, 606, 607, 777, **927,** 1031, 1345, 1391, 1392, 1465, 1467, 1509, 1536
Mancinelli, Augusto **929,** 1193
Mancini, Nick 1331
Mancusi, Fred 395
Mancuso, Roger 321, 322
Mandarini, Alberto 446, 447, 476, 535, 750, 1091
Mandel, Hy 1189

Mandel, Johnny 50, 92, 1210, 1443, 1445
Mandel, Mike 308
Mandello, Pete 249
Manderscheid, Dieter 594
Mandrus, Thomas 945
Mandyck, Rick 115, 127
Maneri, Joe 809, 865, **929**, 932
Maneri, Mat 117, 259, 452, 604, 648, 809, 833, 865, 874, 907, 930, 931, **931**, 1042, 1096, 1293, 1294, 1372, 1383, 1464
Maneri, Sonia 932
Manetta, Manual 238
Mangan, Jack 1326
Mangano, Mickey 397, 423, 848
Mangelsdorff, Albert 177, 562, 637, 851, 896, **932**
Mangelsdorff, Emil 708
Mangeon, Jean-Paul 668
Mangiapane, Sherwood 16, 737, 1328
Mangione, Chuck 768, **932**
Mangione, Gap 932
Mangual, José 529, 553, 554, 1037, 1095, 1379, 1405
Mangual, Luis 79
Manguiel, Jose 1283
Mani, T. A. S. 944
Manieri, Bucky 416
Manley, Mike 388
Mann, Bosco 690
Mann, Dave 395
Mann, Geoff 488, 808, 934, 1372
Mann, Herbie 66, 181, 199, 299, 796, 855, 877, **933**, 962, 1146, 1219, 1254, 1443
Mann, Howie 514
Mann, Hubert 1483
Mann, Kenny 970
Mann, Ned 329
Mann, Peggy 698
Mann, Tony 1347
Manne, Shelly 64, 85, 125, 180, 229, 242, 271, 274, 278, 301, 320, 413, 457, 470, 482, 506, 544, 552, 557, 579, 584, 588, 629, 662, 665, 666, 667, 668, 681, 692, 698, 712, 736, 752, 774, 791, 815, 816, 820, 821, 835, 854, **935**, 947, 971, 1066, 1082, 1089, 1117, 1118, 1131, 1141, 1142, 1144, 1162, 1180, 1181, 1184, 1188, 1230, 1231, 1233, 1247, 1248, 1280, 1287, 1304, 1307, 1402, 1404, 1445
Mannigan, Chris 922
Manning, Bob 443
Manning, Chuck 626, 1452
Manning, Irv 622
Manning, Rita 1365
Mannutza, Luca 536
Manone, Wingy 297, 357, 573, **937**, 1081, 1388
Manring, Michael 1310
Mansell, Bobby 118
Mansfaroll, Abraham Manfa 908
Mansfield, Ernie 918
Mansfield, Saxie 691, 692
Manson, Bevan 826
Mantilla, Ray 79, 202, 272, 700, 933, 934, 1006, 1220, 1221, 1463
Mantler, Karen 137, 138, 938, 939, 1369
Mantler, Michael 136, 137, 203, 623, 775, **938**
Mantooth, Frank 939
Mantovani, Davide 869, 1211, 1497
Manusardi, Guido 940
Manzi, Massimo 929, 1387
Maoz, Eyal 1544
Mapp, Gary 1020, 1021
Marable, Fate 1114
Marable, Larance 64, 65, 222, 242, 257, 319, 403, 418, 453, 540, 542, 580, 595, 624, 665, 755, 1016, 1037, 1119, 1146, 1231
Marabuto, John 1404
Marais, Gérard 957
Maras, Fulvio 1419
Marcal, Armando 994
Marcandalli, Umberto 535
Marcelli, Andrea 197
Marchesano, Federico 334, 335
Marchese, Andy 1388
Marcheteau, Michel 537
Marcinko, Marko 483, 892
Marclay, Christian 1542, 1543
Marc O'Connor's Hot Swing Trio 940
Marco, Fernando de 1101
Marcotulli, Rita 941, 1085, 1174, 1197
Marcour, Mickie 628
Marcus, Marie 629
Marcus, Michael 310, **941**, 1033, 1301
Marcus, Michala 233
Marcus, Mitch 1019
Marcus, Steve 309, 329, 694, 775, 818, 934, **942**
Marcus, Toni 136
Mardigan, Art 123, 595, 1192
Mardin, Arif 992
Marechin, Richard 233
Mares, Paul 1075
Maret, Grégoire 279, 357, 738, 995, 1340, 1390, 1472, 1516
Mareze, Adrien 1202
Margasak, Todd 97, 1237
Marge, George 113, 201, 234, 368, 369, 462, 881, 1028
Margitza, Rick 114, 115, 351, 426, 477, 478, 870, **942**, 949, 1086, 1268, 1351
Margolin, Sherry 856
Margolis, Samuel 155
Marguet, Christophe 874, 1394, 1472
Margulis, Bill 864
Margulis, Charles 105, 398, 574, 1282, 1446
Maria, Mary 54
Mariani, Carlo 1122
Mariani, Joe 817
Mariano, César Camargo 1169
Mariano, Charlie 14, 111, 222, 239, 442, 525, 588, 720, 772, 805, 816, 817, 818, 935, **943**, 992, 1003, 1004, 1165, 1447, 1476, 1477
Maricle, Sherrie 944, 1077
Marie, René 506, **945**
Marienthal, Eric 305, 307
Marin, Orlando 505
Marini, Lou 549
Marino, Barney 1445
Marino, Don 622, 970
Marino, Tony 521, 891, 892
Marinoni, Vittorio 535, 1419
Marion, Percy 439
Marion, Tom 1454
Mariottini, Mirco 96
Maritime Jazz Orchestra 1494
Mark, Stan 483
Markee, Dave 355, 483
Markham, John 84
Marko Lackner 921
Markow, Debbie 551
Markow, Elliot 551
Markowitz, Irwin 'Marky' 84, 369, 395, 483, 601, 679, 692, 986, 1119, 1248, 1249, 1313, 1342
Markowitz, Phil 67, 68, 806, 891, 1008
Markowitz, Sam 231
Marks, Jon 958, 1217, 1314, 1438, 1457
Marks, Reggie 983
Marksham, John 578
Markussen, Uffe 22, 95, 391, 495, 996, 1324
Marlowe, Sterling 999
Marmarosa, Michael 'Dodo' 32, 199, 318, 340, 397, 418, 638, 848, **945**, 970, 1089, 1115, 1120, 1189, 1283, 1284, 1535
Marney, Chris 280
Marohnic, Chuck 498, **946**
Maroney, Denman 402, 403, 626, 1241
Marotti, Art 1313
Marowitz, Herman 692
Marowitz, Sam 299, 654, 692, 752, 764, 848, 849
Marquand, Timothy 136
Marques, Mário 1263
Marquet, Alain 537
Marquez, Sal 829, 1210
Marr, Hank 360, **946**
Marre, Michel 392, 1393
Marrero, Ernie 1114
Marrero, John 238
Marrero, Lawrence 16, 293, 379, 783, 784, 882, 1079
Marrero, Nicky 572
Marrero, Simon 238
Mars, Johnny 711
Marsala, Adele Girard 579
Marsala, Joe 118, 150, 329, 477, 622, 796, 937, **947**
Marsala, Marty 297, 504, 937, 947, 1252
Marsalis, Branford 96, 134, 135, 236, 351, 454, 468, 649, 726, **947**, 949, 950, 951, 1235, 1472
Marsalis, Delfeayo 948, 951, 1472
Marsalis, Ellis 12, 263, 947, 948, **949**, 950, 951
Marsalis, Jason 442, 948, **949**
Marsalis, Wynton 134, 468, 505, 555, 643, 649, 688, 726, 895, 940, 947, 948, **949**, 1067, 1068, 1136, 1214, 1472, 1495
Marsh, Arno 498, 693
Marsh, George 595, 864
Marsh, Jim 590
Marsh, Roy 591
Marsh, Tony 104, 1215, 1489
Marsh, Warne 15, 68, 250, 251, 458, 835, 836, 837, 846, **953**, 1010, 1046, 1142, 1210, 1417
Marshall, Ben 250, 295, 316, 1043
Marshall, Bert 1202
Marshall, Eddie 14, 1144, 1290, 1301, 1451
Marshall, Fred 614
Marshall, George 529
Marshall, Hannah 357, 1171
Marshall, Jack 821, 1089, 1540
Marshall, James 426
Marshall, Joe 913, 1248, 1344
Marshall, John 34, 225, 280, 281, 453, 549, 565, 690, **955**, 1179, 1363, 1364, 1416, 1417, 1476, 1477, 1488
Marshall, Johnny 674
Marshall, Kaiser 24, 41, 101, 155, 228, 638, 685, 686, 734, 864, 937, 975, 1343, 1456, 1457, 1504
Marshall, Lyndell 1535, 1536
Marshall, Neil 864, 1446
Marshall, Oren 60, 74, 262, 281, 1096, 1309, 1404

Marshall, Wendell 11, 32, 70, 123, 212, 231, 254, 262, 270, 299, 311, 338, 369, 383, 433, 434, 435, 491, 514, 527, 544, 562, 599, 609, 613, 634, 638, 669, 712, 717, 757, 786, 827, 865, 933, 1030, 1038, 1066, 1070, 1136, 1187, 1188, 1226, 1252, 1255, 1348, 1375, 1378, 1398, 1478, 1522, 1532, 1534
Marshall, William 388
Martel, Benny 574
Martel, Johnny 575, 847
Mårtensson, Staffan 996
Marthe, Linley 1174, 1540
Marti, Andreas 832
Martignon, Hector 214, **955**
Martin, Adam 43
Martin, Andre 183
Martin, Andy 109, 119, 247, 251, 499, 720, 850, 889, **955,** 1094
Martin, Bad Bill 549
Martin, Ben 1292
Martin, Bill 40, 1533
Martin, Billy 129, 200, 1275, 1544
Martin, Bob 371, 608
Martin, Bruce 1281
Martin, Chink 16, 150, 556, 628, 1076, 1114, 1164, 1328
Martin, Christine 1388
Martin, Claire 533, 593, 622, 811, **955,** 1285, 1385, 1482
Martin, David 1326, 1456
Martin, Delores 668
Martin, Emile 413
Martin, Grady 203
Martin, Jack 1377
Martin, Jackie 83
Martin, James 701, 954
Martin, Joe 28, 474, 585, 1238, 1255
Martin, Joel 415
Martin, Kelly 529, 670, 715, 783, 1379
Martin, Kenny 395, 1388
Martin, Lois 909
Martin, Louis 888
Martin, Mary 691, 1388
Martin, Mel 270, **957,** 1262
Martin, Paul 464
Martin, Peter 335, 563, **957,** 1167, 1198, 1207
Martin, Rebecca 1049
Martin, Rudy 1467
Martin, Sara 1504
Martin, Skippy 83, 249, 575, 576, 1505
Martin, Stan 850, 1094
Martin, Stu 517, 797, 846, 861, **957,** 976, 1161, 1174, 1234, 1363, 1417
Martin, Teddy 338
Martin, Tom 356
Martin, Tony 627
Martin, Uwe 1381
Martin, Vernon 827, 828
Martin, Walter 803
Martine, Tucker 728, 1184
Martineau, Pierre 1203
Martinez, Andre 1381
Martinez, Dick 818
Martinez, Eddie 79, 80, 1262
Martinez, Frankie 236
Martinez, Javier Campos 908
Martinez, Lorenzo 483
Martinez, Louis 577
Martinez, Modesto 1095
Martinez, Nick 614
Martinez, Osvaldo 'Chihuahua' 641, 1261, 1262, 1463
Martinez, Pedro 131
Martinez, Peter 1454
Martinez, Ricky 1250
Martinez, Sabu 1, 552, 584, 786, 834, 1250, 1298
Martinez, Willie 713, 1095
Martinis, Nick 73, 440, 791, 1245
Martino, Pat 363, 646, 720, 757, 831, **957,** 985
Martinon, Jacques 1204
Martins, Fernando 1018
Martinson, Red 953
Martlock, Kenny 84
Martucci, Dante 1186
Martucci, Tony 302, 1518
Martyn, Barry 125, 269, 413, 645, 737, 884, **958,** 1070, 1314, 1437
Martyn, Emile 737
Martyn, John 956
Marucci, Mat 1387
Marvin, Bob 357
Marvin, Frank 429
Marx, Dick 511
Marx, Fran 853
Marx, Justin 1314
Mary Lou Williams Collective, The 959
Masakowski, Steve 959
Masami, Akita 1533
Masaoka, Miya 886, 1493
Masaoka Orchestra 959
Mascart, Vincent 1098
Masekela, Hugh 959
Masetti, Glauco 66, 533
Maskell, Roy 367, 1043
Maslak, Keshavan 960
Maslov, Eugene 960
Masman, Theo Uden 667
Mason, Bill 377
Mason, Billy 1322
Mason, Christopher 68
Mason, Cookie 424
Mason, Dave 191
Mason, Earl 43
Mason, Harvey 113, 170, 414, 642, 643, 684, 713, 726, 1054, 1468
Mason, Harvey Sr 1468
Mason, Henry 1279
Mason, Janette 1284
Mason, John 1162
Mason, LeGrand 1326
Mason, Molly 415
Mason, Nick 938
Mason, Norman 377, 1114
Mason, Pat 72
Mason, Paul 398
Mason, Phil 280, **961**
Mason, Rod 1362
Mason, Roger 382
Mason Sr, Harvey 235, 483
Massarão, José 1263
Massazza, Sandro 535
Masseaux, Garvin 599, 1187, 1242
Massenberg, Sam 1264
Massey, Bill 31, 32, 1014, 1345
Massey, Cal 1290
Massey, Waheeda 1290
Massey, Zane 221, 756, 1033, 1399
Massingill, Obie 84, 388
Masso, David 962
Masso, George 115, 258, 578, 626, 780, 872, **961,** 1225, 1500, 1531
Massoth, Jim 939
Massy, Pierre-François 475
Master Gnawa Musicians Of Marrakech And Tanger 1491
Master Musicians Of Joujouka 276
Mastern, Al 1089
Masters, Art 1282
Masters, Jim 1518
Mastrangelo, Stefano 536
Mastren, Al 576, 937, 1081
Mastren, Carmen 63, 100, 102, 396, 397, 504, 575, 714, 937, 947, 1327
Masuda, Mikio 662
Masujaa 2, 756, 1401
Masuko, Taki 775
Masuo, Yoshiaki 1234
Matas, Jordi 665
Mateen, Sabir 402, 473, 925, **962,** 1062, 1129, 1298, 1372, 1373, 1393, 1496
Mateen, Tarus 310, 657, 658, 941, 1036, 1105, 1106, 1390, 1466
Mathaba, Kenny 960
Mathes, Dick 1052
Mathews, Bob 386
Mathews, Dave 1334
Mathews, George 122
Mathews, Mat 962, 1186
Mathews, Ronnie 110, 263, 419, 608, 649, 650, 672, 675, 689, 732, 798, 800, 801, **962,** 1019, 1039, 1220, 1391
Mathewson, Ron 39, 103, 225, 355, 674, 1186, 1252, 1261, 1276, 1277, 1342, 1386, 1469, 1484, 1523
Mathias, Eddie 1220
Mathiesen, Leo 1322
Mathieu, Stephan 1043
Mathisen, Leo 668
Mathisen, Ole 840
Mathisen, Per 840, 841
Matinier, Jean-Louis 509
Matlock, Matty 118, 937, 1252, 1334, 1388
Matos, Hector 1257
Matricó, Paulo 746
Matshiza, Lawrence 960
Matsubara, Eri 1525
Matsuda, Seizan 842
Matsuura, Zen 75, 221
Matt, Peter 1005
Matta, Nilson 76, 87, 212, 406, 830, 934
Matta, Tom 939
Mattaliano, Al 817
Matthews, Al 184
Matthews, Art 152
Matthews, Babe 1505
Matthews, Bill 16, 882
Matthews, Bob 198, 882
Matthews, Dave 84, 395, 504, 574, 575, 638, 763, 764, 814, 815, 1388
Matthews, David 299
Matthews, Doug 610, 1218
Matthews, Eddie 1505
Matthews, Emmett 1457
Matthews, George 42, 91, 155, 488, 489, 553, 554, 671, 715, 736, 1476, 1483
Matthews, Gilbert 300, 412, 1386, 1425
Matthews, Hal 424
Matthews, Kaffe 886
Matthews, Llew 888
Matthews, William 238
Matthey, Stéphane 1058
Matthias Seuffert 1080
Mattison, Bernie 622
Mattison, Don 42, 395
Mattocks, Doug 850
Mattos, Marcio 199, 315, 317, 359, 409, 589, 903, 1012, 1109, 1126, 1182, 1190, 1192
Mattos, Michael 1196
Mattsson, Teemu 1432
Mattsson, Vesa-Matti 1432
Maunuvaara, Tapio 1087
Maupin, Bennie 183, 304, 347, 348, 365, 641, 642, 643, 684, **963,** 1040, 1108, 1285, 1299, 1315
Maurer, Albrecht 233
Maures, Chick 514
Mauricio, Zé 76, 365
Mauro, Lou 476
Maus, Carl 764, 1282
Mavounzy, Robert 1203
Mawford, Pete 443, 869
Maxey, Billy 99
Maxey, Leroy 123, 218
Maxey, Virginia 368, 443
Maxted, Billy 450, 1081

Maxwell, Aaron 670, 671
Maxwell, Bob 462
Maxwell, Jimmy 424, 575, 576, 797, 1093, 1117, 1278, 1313
May, Billy 83, 1388, 490
May, Christof 2
May, Earl 32, 66, 284, 285, 501, 555, 933, **963**, 1103, 1242, 1277, 1345, 1379
May, James 465
May, Neil 735
May, Paul 735
May, Timothy 108
May, Tina **963**, 1415
Mayer, Bertly 1449
Mayer, John 652, 1275
Mayer, Jojo 840
Mayer, Red 106, 864
Mayer, Tim 678
Mayers, Lloyd 338, 596
Mayes, Martin 151, 750, 1106, 1333, 1382
Mayfield, John 1504
Mayhew, Bob 42
Mayhew, Jack 106, 1283
Mayhew, Nye 106, 398
Maynard, Andy 367, 1043
Maynes, Frank 395
Mayo, Scott 1517
Mays, Bill 453, 881, **964**, 1054, 1055, 1281, 1335
Mays, Lyle 993, 994, 995, 1369
Mazanec, Emil 848, 849
Mazetier, Louis 537
Mazur, Marilyn 71, 391, 392, 524, 842, **964**, 1431, 1477
Mazurek, Robert 97, **965**
Mazzaroppi, Gary 469, 982
Mazzillo, Marc 773
Mazzoli, Frank 999
Mazzon, Guido 750
Mazzone, Vincenzo 750, 1000, 1091
Mazzy, Jimmy 1113
Małek, Jerzy 90
Mbappe, Etienne 1540
McAfee, Johnny 576, 764
McAll, Barney 90
McAllister, James 797, 1082
McAllister, Jay 259, 817, 886, 1022
McAlmont, David 1167
McBeath, Carlton 84, 1095
McBee, Cecil 68, 147, 153, 283, 485, 505, 611, 654, 676, 702, 733, 743, 768, 813, 866, 867, 874, 890, 891, 901, 925, 980, 1018, 1056, 1065, 1143, 1218, 1242, 1258, 1259, 1296, 1301, 1373, 1375, 1395, 1406, 1427, 1518
McBee, Ron 473, 1361
McBirnie, Bill 928
McBride, Chris 1199
McBride, Christian 122, 131, 153, 185, 192, 195, 205, 246, 306, 307, 426, 428, 440, 499, 501, 590, 597, 630, 649, 659, 676, 688, 689, 754, 795, 843, 844, 890, 895, 908, **965**, 988, 995, 1013, 1019, 1168, 1175, 1198, 1238, 1256, 1275, 1320, 1427, 1428, 1463, 1472, 1491, 1506, 1526
McBride, Nate 572, 809, 1041, 1042, 1439, 1440
McBrowne, Lennie 320, 419, 450, 455, 653, 716, 862, 957, 985, 1148, 1491
McCaffer, Don 70
McCain, Alva Beau 699
McCain, Bobby 699
McCain, Fawntice 567
McCall, Mary Ann 83, 691, 692, 1165
McCall, Steve 6, 13, 36, 74, 159, 636, 637, 767, 1058, 1059, 1382
McCallum, Johnny 78
McCamish, Charles 847, 1388
McCandless, Paul 767, 863, 1098, 1099, 1133, 1410, 1411, 1477
McCann, Les 460, 655, 1424
McCann, Pete 252, 923, 1441, 1442, 1518
McCants, Walter 1532
McCarthy, Dick 39, 645, 1224, 1437
McCarthy, John 612, 1367
McCarthy, Pat 1292
McCarty, Ernest 529
McCaslin, Donny 126, 400, 562, 612, 613, 920, 955, **966**, 1166, 1268, 1269, 1270, 1305, 1447
McCheskie, Bob 889
McChesney, Bob 889, 1094
McClain, Meredith 1210
McClain, Mighty Sam 810
McCleary, Vincent 705
McClellan, Bill 1515
McClendon, Chuck 639
McCloud III, Andy 792
McClung, Tom 1291
McClure, Robin 1159
McClure, Ron 67, 114, 123, 136, 140, 220, 313, 509, 510, 568, 688, 813, 834, 837, 838, 839, 875, 881, 901, 903, 938, **966**, 1184, 1187, 1250, 1314, 1328, 1351
McClure, Ruby 1220
McComb, Frank 80
McCombe, Mike 590
McConnell, John 228, 424, 488, 686
McConnell, John Rocks 1056
McConnell, Rob 124, **967**, 1084
McConnell, Shorty 416, 1443, 1535, 1536
McConney, Ed 670, 671, 1109
McConville, Leo 398, 864, 1017, 1081, 1388, 1446
McCook, Don 83, 1089
McCord, Castor 228, 999
McCord, Henry 1510
McCord, Steve 1031
McCord, Ted 975, 999
McCorkle, Susannah **968**
McCormack, Andrew 76, 776, 1515
McCormick, Count John 280
McCormick, Pat 850
McCoy, Charlie 203, 797
McCoy, Donvonte 1512
McCoy, Paul 395
McCoy, Rose Marie 54
McCoy, Roy 638
McCracken, Bob 1104
McCracken, Charles 1002, 1028, 1071
McCracken, Hugh 1008, 1248
McCrae, Margaret 574
McCraven, Steve 1291
McCreary, Foley 351
McCreary, Lew 681, 720, 1093, 1409, 1517
McCree, Fat Cat 981
McCuller, Arnold 1256
McCullin, John 798
McCullough, Ullanda 1468
McCullum, George 238
McCune, Brandon 895
McCurdy, Roy 11, 12, 94, 201, 231, 339, 470, 755, 866, 932, 1137, 1144, 1234, 1292, 1402, 1451, 1539
McCusick, Hal 207, 455, 601, 1052
McCutchen, Jeff 890
McCutchin, Joe 1201
McDade, Steve 967
McDaniels, Rev Eugene 740
McDaniels, Rudy 373
McDermott, Tom 923
McDevitt, Andy 70, 228, 248, 477
McDonald, Brian 1064
McDonald, Bruce 764, 1540
McDonald, Earl 377, 379
McDonald, Geordie 142
McDonald, Harold 105, 106
McDonald, Helen 502
McDonald, Jim 487, 967
McDonald, Joe 693, 1162, 1165
McDonald, Johnny 1388
McDonald, Marshall 406, 1095
McDonald, Ralph 66, 113, 201, 234, 1220
McDonell, Larry 17
McDonough, Dick 62, 398, 573, 574, 714, 864, 1017, 1081, 1089, 1388, 1446, 1457
McDowell, Al 276
McDuff, Jack 32, 112, 598, 656, 719, 757, 827, 987, 1226, 1346
McEachern, Murray 42, 488, 525, 574, 716, 1334
McEachern, Pete 1134, 1135
McElroy, Donna 762
McFadden, Eddie 1312, 1522
McFall, Reuben 693, 816
McFarland, Bill 1399
McFarland, Gary **969**, 1094
McFarlane, Andy 334
McFay, Nat 970
McFerrin, Bobby 307, 555, 952, 1468
McGaha, Rod **969**
McGarity, Lou 43, 249, 297, 298, 336, 355, 489, 504, 575, 576, 601, **970**, 1110, 1113, 1117, 1210, 1252, 1283, 1327, 1505
McGarry, Kate 696, 1452
McGarvey, Red 63, 1089
McGee, Johnny 40, 42
McGee, Noel 730
McGhee, Andrew 639, 694
McGhee, Charles 828, 1290
McGhee, Howard 50, 318, 418, 436, 528, 552, 580, 661, 668, 712, 716, 774, 783, 826, 945, **970**, 1031, 1052, 1069, 1114, 1115, 1160, 1162, 1348, 1445, 1508, 1535
McGhee, John 489
McGhee III, Richard A. 164
McGhie, Noel 1401
McGill, Guillermo 1255
McGlohon, Loonis 1354
McGloin, Shawn 507
McGovern, Tom 461
McGrath, Fulton 42, 118, 196, 396, 398, 1089, 1282
McGrath, Luton 62
McGrath, Mac 1319
McGregor, Chris 144, 176, 730, 1105
McGriff, Jimmy **971**
McGriffe, Debra 1259
McGuinness, Alec 918
McGuinness, Pete 252, 721, 1268
McGuire, Larry 85, 765
McGurk, Mike 302, 881
McGurn, Dan 850
McHardie, Jack 918
McHenry, Bill 37, 893, **972**, 1314, 1340, 1463
McHugh, Mary 430
McIntosh, Don 777
McIntosh, Jim 280, 961
McIntosh, Tom 470, 655, 678, 755, 871
McIntyre, Earl 137, 352, 613, 1006, 1095, 1250, 1382
McIntyre, Kalaparush(a) Maurice 506, **972**

McIntyre, Makanda Ken 12, 377, 383, **973,** 1380
McIntyre, Mark 1283
McIntyre, Maurice 6, 1011
McIver, Craig 763, 866, 1172, 1173
McKay, Bob 532
McKay, Carol 118
McKay, Duncan 956
McKay, Jimmy 1304
McKay, Oscar 652
McKay, Ron 125, 280, 443, 869, 961
McKay, Stephanie 649
McKay, Stuart 1089
McKean, Randy 161
McKee, Andy 323, 373, 611, 1006, 1067
McKee, Julie 104
McKee, Lonette 584
McKee, Paul 250, 506, 606, 939
McKendrick, Mike 42, 180, 1114, 1326, 1533
McKenna, Dave 111, 156, 157, 268, 364, 601, 622, 635, 693, 849, 855, 961, **974,** 1090, 1168, 1171, 1303, 1376, 1445, 1446, 1447, 1499, 1527
McKenna, John 727
McKenna, Kari 223
McKenna, Larry 560
McKenzie, Colin 1473
McKenzie, Jerry 236, 817, 818
McKenzie, Red 297, 504, 666, 864, 1081, 1331, 1388
McKesson, Brent 1425
McKey, Bernard 999
McKibbon, Al 10, 230, 254, 257, 319, 322, 340, 413, 552, 553, 668, 681, 705, 754, 783, 789, 793, 999, 1020, 1079, 1093, 1261, 1286, 1404, 1443
McKimmey, Eddie 1283
McKindra, Wilson 362
McKinley, Ray 42, 395, 504, 574, 1203, 1327
McKinney's Cotton Pickers 975
McKinney, Bernard (Kiane Zawadi) 9, 212, 640, 732, 867
McKinney, Carlos 793, **975,** 1503
McKinney, Eddie 622
McKinney, Harold 107
McKinney, Nina Mae 1516
McKinney, Ray 867, 985
McKinnon, Bruce 48
McKinstrey, Ray 1327
McKnight, Blackbird 642
McKoy, Mike 976
McKusick, Hal 15, 199, 601, 693, **976,** 1188, 1210, 1249
McLagen, Kent 697, 997
McLarand, Paul 577
McLaren, Toby 875
McLaughlin, Bob 1388
McLaughlin, Brian 1259
McLaughlin, Eddie 798
McLaughlin, John 103, 136, 187, 226, 308, 347, 348, 349, 350, 351, 584, **976,** 1296, 1363, 1451, 1452
McLaughlin, Michael 362, 1544, 1545
McLaughlin, Rick 423, 775
McLaurine, Marcus 265, 418, 539, 617, 744, 1392
McLean, Charlie 416
McLean, Ernest 1337
Mclean, Hal 106
McLean, Jackie 32, 133, 135, 175, 212, 254, 340, 341, 342, 354, 393, 402, 469, 555, 641, 649, 894, **978,** 1001, 1002, 1018, 1039, 1040, 1196, 1312, 1378, 1454, 1460
McLean, James 64
McLean, John 939
McLean, Jordan 488
McLean, Mark 197
McLean, René 617, 914, 980
McLean, Richard 76, 737, 1337
McLeary, Jimmy 798
McLellan, John 932
McLemore, Scott 1171
McLemore, William 670
McLeod, Don 815
McLeod, Kieran 1318
McLevy, John 1512
McLewis, Joe 687, 705
McLin, Jimmy 56, 714, 715, 1319, 1505, 1521
McLung, Gus 1483
McLure, Ron 266
McMahon, Bill 416
McMickle, Dale 780, 1283
McMickle, Mickey 576
McMillan, James 1489
McMillan, Vic 340, 1115, 1120
McMillan, Wallace 6, 7
McMinn, John 1064
McMullen, George 421, 566
McMurdo, Dave 1084
McMurray, David 21
McMurray, Fred 411
McNab, Colleen 363
McNair, Harold 219, 797, **981**
McNamara, Tim 362
McNaught, Mike 912
McNeal, Kevin 1105
McNeely, Jim 515, 546, 547, 866, 1212, 1347, 1528
McNeil, Ed 1264
McNeil, John Henry 551
McNeill, Chip 483
McNulty, Chris 149
McPartland, Dick 1388
McPartland, Jimmy 105, 297, 573, **981,** 981
McPartland, Marian 981, **981,** 1287, 1392
McPhail, Jimmy 437
McPhail, Peter 906
McPhee, Joe 20, 128, 178, 401, 412, 473, 772, 872, 926, 931, **982,** 1125
McPherson Jr, Charles 986
McPherson, Charles 9, 383, 470, 777, **985,** 1003, 1004, 1005
McPherson, Eric 353, 354, 603, 703, 877, 898, 1139
McPherson, Fraser 520
McPherson, Norman 1388
McQuade, Jack 1084
McQuardy, Dick 765
McQuater, Tommy 70, 228, 248
McRae, Carmen 191, 491, **986,** 1287
McRae, Dave 44, 337, 424, 715, 1458, 1489, 1523
McRae, Ted 24, 43, 219, 714, 803, 1476, 1520
McRae, Teddy 329, 488, 489, 490
McRee, Fat Cat Johnson 356
McReynolds, Gus 1189
McShann, Jay 520, 708, **987,** 1366, 1451
McShann, Pete 1375
McSweeney, Mary Ann 252
McTaggart, Neil 1490
McVea, Jack 638, 699, 736, 774, 1114, 1120
McVeigh, Bill 83
McWashington, Willie 1047
Mdluli, Thabo 960
Me, We & Them Orchestra 1465
Mead, Al 1190, 1422
Mead, John 622
Mears, Adrian 1449
Mears, Jason 422, 567
Measham, Guenevere 566
Measto, Louis 1101
Méchali, François 772
Medal-Johnson, Justin 989
Medberg, Gunnar 46, 1250
Medeski, John 422, 773, 775, 1275, 1310, 1544
Medlock, Colin 480
Mee, Bill 281, 532
Meecham, Lori 969
Meeks, Nat 1517
Meeks, Nathaniel 418
Megalos, Georges 591
Megro, Joe 50, 1188
Mehegan, John 638, 1000, 1001
Mehldau, Brad 122, 168, 244, 267, 503, 625, 838, 902, **988,** 995, 1198, 1199, 1255, 1275, 1296, 1343, 1423, 1480
Meier, Hans 1046
Meier, Tommy 1349
Meijas, Rafaël 519
Meilahn, Jack 369, 401, 754, 1308
Meisel, Ken 388
Meisner, Gary 680
Meissner, Russell 1207
Meisterman, Richard 1031
Mela, Francisco 542
Melady, Jack 1398
Meldonian, Dick 84, 611, 1052, 1054, 1188
Mele, Gavino 535
Melendez, Ozzie 80
Melford, Myra 20, 420, 792, **990,** 1401
Melgaard, Jens 608
Melillo, Mike 990
Melito, Tom 46, 926, 955, 1033
Mella, Aldo 328
Melling, Steve 405, 825, 956, **991,** 1306
Mello, Mc 1167
Mellor, Arthur 118
Mellor, Brian 515
Mellor, Steve 280
Mellor, Walt 118
Melly, George 991, 1055, 1362, 1484
Melnic, Emil 848
Melnick, Mitch 849
Melon, Louis 1203
Melrose, Frank 263, 379, 937
Mel-Tones, The 1283
Meltzer, Abe 887
Melvin, Brian 1134
Melvoin, Mike 109, 251, 442, 550, 625, 662, 1450
Memory, Thara 656
Menardi, Louis 1204
Mendell, Johnny 83, 504
Mendelsohn, Art 1334
Mendelson, Julie 83
Mendelson, Stanley 16, 150, 293, 737
Mendes, Barbara 1348
Mendoza, Victor 991
Mendoza, Vince 3, 168, 351, 722, **991**
Menegon, John 1074
Mengelberg, Misha 55, 119, 162, 385, 730, 744, 745, **992,** 1246, 1386
Mengo, Jerry 272, 1203, 1516
Mensah, Paapa J. 1473
Mensch, Homer 1133
Mentanaro, Artie 962
Menza, Don 108, 818, 1210, 1211
Menzel, Susanne 745
Menzies, Ian 992
Menzies, Lee 684
Merata, MC Benu 897
Mercado, Raul 79
Mercedes, Manuel 1029
Mercer, Johnny 271, 575, 937, 1287, 1505
Mercer Ellington Orchestra 63

Merchant, Karim 869
Merchez, Robert 1203
Mercurio, Walter 396, 504
Meredith, Jack 1184
Meredith, Matthew 668
Meresco, Joe 398, 1388
Meriam, Leon 999
Meringuito, Andres 436
Merk, Sebastian 325, 1057
Merkt, Arie 411
Merrill, Alan 993
Merrill, Bob 987, 1500, 1505
Merrill, Esther 437
Merrill, Helen 181, 705, **993**
Merrill, Reggie 1353
Merritt, Jymie 133, 134, 254, 517, 772, 1040, 1220, 1295
Merritt, Ranzell 1060
Merriweather, Charles 293
Merry, Elmer 542
Mertz, Paul 105
Merville, François 1273, 1538
Mesene, Jimmy 570
Messelier, Alf 254
Messerschmidt, Eric 566, 850
Messin, Frank 689
Messina, Don 632, 1046
Messner, John 578, 780, 1027, 1028
Mesterhazy, George 727
Metaxu 941
Metcalf, Amy 1473
Metcalf, Greg 819
Metcalf, Louis 428, 711, 788, 1251, 1504
Metcalfe, Neil 315, 362, **993**, 1012, 1126, 1315, 1334
Metheny, Pat 60, 167, 168, 204, 205, 530, 624, 630, 676, 895, **993**, 1134, 1198, 1274, 1515
Metropole Orchestra 722, 1239
Mettam, John 826, 833
Mettome, Doug 394, 577, 693, 1095, 1165, 1209
Metz, Ed 680, 780, 1434
Metz, Ed Jr 301, 741, 1500
Metz, Ed Sr 626
Metz Jr, Ed 27, 1367, 1435, 1500
Metzke, Paul 79, 80, 462, 1047
Meunier, Maurice 358, 497, 1204
Meurkens, Hendrik 211, 912, 1227, 1375
Mewes, Oliver 86
Meyer, Bob 1345
Meyer, James 597
Meyer, Joe 395
Meyer, Jojo 1449
Meyer, Norman 1100
Meyer, Walter 1280
Meyers, Eddie 814, 815, 1089
Meyers, George 1165
Meyers, John 978
Meyers, Paul 969
Meyers, Ron 440, 441
Mezey, Johnny 763
Mezquida, Allan 1057
Mezzadri, Malik 'Magic' 277, 908
Mezzrow, Mezz 100, 101, 102, 257, 297, 638, 710, 1078, 1388, 1457
Mhridri, Khalil 827, 828
Miano, Fabio 1343
Michael, Alan 722
Michael, Don 671
Michaels, Lloyd 694
Michaels, Mike 1282
Michaels, Ray 83
Michall, Ernest 1114
Michaux, Pascal 9
Michel, Matthieu 612, 613, 1264, 1395, 1449
Michel, Neil 1120
Micheli, Marco 1419
Michelin, Nando 995
Micheline Day Et Son Quatuor Swing 1203
Michell, Marco 1419
Michelli, Anthony 746, 1329
Michelot, Pierre 102, 180, 183, 209, 229, 254, 257, 342, 358, 424, 497, 519, 568, 581, 584, 591, 608, 668, 735, 886, 1030, 1178, 1179, 1204, 1206, 1302, 1397, 1498
Michels, Doug 1064
Michels, Lloyd 775
Michelsen, Morten 1
Michelutti, Andrea 118
Michel Warlop Orchestra 1203
Michiru, Monday 1305
Mickiewicz, Katrin 233
Mickleburgh, Bobby 918
Mickman, Herb 236
Microscopic Septet, The 996
Middlebrooks, Wilfred 279, 491, 558, 719, 720, 1170
Middleton, Andy 1268
Middleton, Jimmy 395
Middleton, Jock 570
Middleton, Julia 663
Middleton, Middy 1172
Middleton, Roger 817
Middleton, Velma 43, 44
Middleton Pollock, Marilyn 961
Midgley, Bobby 70
Midorikawa, Keiki 842
Midtsaeter, Omar Heide 602
Miele, Bill 2
Mielke, Bob 101, 102, 401
Migiani, Armand 65, 254
Migliardi, Rodolfo 472, 1419
Migliore, Jimmy 423, 848, 1092, 1280
Migliore, Mike 107, 483, 1095
Migliori, Jay 1540
Mihelich, Ed 84, 423, 764, 848, 1092
Mikell, Gene 24, 196, 999, 1506
Mikkelborg, Palle 5, 351, 462, 583, 584, 615, 818, 964, **996**, 1102, 1137, 1250, 1416, 1479
Miklin, Karlheinz 281
Milan, Irina 1448
Milano, Carlo 534
Milazzo, Jimmy 83, 848
Milazzo, Paola 927
Milder, Björn 1354, 1499
Milder, Joakim 378, 897, 915, **996**, 1010, 1335, 1336, 1347, 1348
Miles, Buddy 976
Miles, Butch 27, 93, 148, 191, 364, 394, 493, 511, 550, 1046, 1264, 1354, 1366, 1376, 1499, 1500
Miles, Jason 80
Miles, John 182
Miles, Lizzie 150, 883
Miles, Matt 82, 820, 1077
Miles, Ron 512, 513, 618, 697, 728, 746, **997**
Miley, Bubber 155, 428, 711, 1044, 1504
Milian, Jerzy 835
Militello, Bobby 191, 192, 193, 483
Milito, Helcio 545, 1028
Miljeteig, Sjur 1487
Millar, Greg 1246
Miller, Allison 420, 660, 1315
Miller, Art 297, 1081, 1388
Miller, Bill 63, 83, 84, 395, 1089
Miller, Brian 750
Miller, Butch 755
Miller, Byron 643, 1234
Miller, Charlie 316
Miller, Clarence 'Big' 173
Miller, Colin 320, 605
Miller, Doug 864, 1250, 1280
Miller, Earl 'Buddy' 826, 1510
Miller, Eddie 118, 125, 474, 575, 937, 1089, 1334, 1388, 1484, 1531
Miller, Eric 638
Miller, Eugene 570
Miller, Glenn 398, 573, 666, 1066, 1081, 1388, 1446
Miller, Harry 176, 358, 401, **997**, 1016, 1105, 1107, 1190, 1306, 1363, 1403, 1488
Miller, James 'Sing' 16, 269, 1224, 1436
Miller, Jesse 31, 705
Miller, Jim 560, 1081
Miller, Jimmy 99, 101, 105, 429
Miller, Johnny 150, 271, 580, 638, 774, 937
Miller, Marcus 351, 460, 530, 676, 1076, 1255, 1256, 1468
Miller, Mark 863, 1542
Miller, Maurice 549
Miller, Mike 305
Miller, Mitch 63, 1353, 1467
Miller, Mulgrew 48, 134, 145, 205, 235, 361, 440, 454, 503, 530, 531, 569, 657, 659, 695, 733, 811, 891, 908, 916, 943, 945, 947, 985, **998**, 1032, 1035, 1037, 1071, 1072, 1138, 1139, 1241, 1256, 1285, 1320, 1335, 1369, 1370, 1424, 1470, 1515, 1519, 1520
Miller, Phil 315
Miller, Punch 39, 148, 379, 729, 884, **998**, 1114
Miller, Randall 1282
Miller, Roger 722
Miller, Ron 199
Miller, Steve 315
Miller, Stewart 506, 517
Miller, Tim 1107
Miller, Troy 824
Miller, Vladimir 858
Miller, Walter 971, 1356, 1357
Millet, Neil 294
Milligan, Dave 999, 1338
Millikan, Bob 1008, 1140, 1351
Milliman, Linc 1260
Millinder, Lucky 552, **999**, 999
Milliner, Tony 187, 466
Millman, Jack 588
Millman, Linc 1308
Mills, Billy 762
Mills, Irving 428, 429
Mills, Jackie 271, 318, 528, 571, 765, 945, 1089, 1141, 1189, 1499, 1540
Mills, Lincoln 155, 228, 724, 1279, 1353
Mills, Maude 1456
Millsap, Corney 731
Mills Blue Rhythm Band 999
Mills Brothers, The 42, 93, 228, 488, 489
Millward, Nick 374
Milne, Andy 277, 293
Milosevic, Aleksandar 111
Milton, Roy 736, 789
Milverton, Craig 467, 991
Mimstedt, Sandra 1043
Min, Haewon 1088
Min, Ye 1333
Minafra, Pino 750, **1000**, 1404, 1419
Minasi, Dom 1000
Mince, Johnny 336, 396, 397, 474, 476, 504, 715, 872, 889, 1315
Mincemacher, Yoval 317
Minear, Frank 818
Miner, Neal 690
Minerve, Harold 439
Minetto, Alessandro 540
Minger, Pete 93, 94, 492, 752, 755, 1064
Minghetti, Lisa 1478

Mingot, Alejandro 71
Mingus, Charles 138, 242, 341, 342, 384, 436, 552, 638, 716, 758, 760, 786, 799, 827, 920, 970, **1000,** 1025, 1089, 1117, 1119, 1120, 1160, 1177, 1345, 1379, 1459, 1466, 1486
Mingus, Eric 1006
Mingus, Kevin Ellington 751
Mingus Big Band 1005
Minichiello, Ziggy 816
Minkkinen, Erik 14
Minnicucci, Bob 954
Minns, Pete 480
Minor, Dan 90, 91, 1047
Minor, Fred 269
Minor, Orville 987
Minotti, Alfredo 473
Minshull, Mac 652
Minter, Keith 1438
Minton, Phil 199, 301, 357, 515, 832, 833, **1007,** 1065, 1083, 1109, 1489
Mintz, Billy 521, 566, 890, 924, 1275
Mintzer, Bob 4, 168, 428, 448, 481, 549, 610, 822, 851, 914, 924, **1008,** 1133, 1347, 1452
Mirabassi, Gabriele 536, 1163
Miralta, Marc 33, 132, 418, 477, 1343
Miranda, Bibi 49
Miranda, Edgardo 572, 955
Miranda, Luis 1095, 1117, 1404
Miranda, Rafael 553
Miranda, Ralph 1037
Miranda, Roberto Miguel 120, 154, 202, 233, 566, 1373
Miranda, Santa 1345
Miranda, Tony 342, 343, 368, 797
Mires, Trevor 76
Mironov, Jeff 80, 1255
Mishra, Shivanath 646
Miskiewicz, Michal 1337
Misterka, Seth 45, 163
Mitchell, Alex 'Razz' 1264
Mitchell, Austin 262
Mitchell, Billy 48, 92, 226, 240, 255, 506, 554, 605, 799, 1038, 1308
Mitchell, Blue 10, 108, 112, 113, 175, 389, 527, 607, 717, 720, 723, 739, 796, 798, 854, 867, 919, 971, 979, **1008,** 1195, 1209, 1242, 1298, 1299, 1312, 1346, 1402, 1424, 1462, 1467, 1539
Mitchell, Bob 93, 803, 912, 913
Mitchell, Brian 296, 1544
Mitchell, Dave 987
Mitchell, Dick 496
Mitchell, Emily 909
Mitchell, Frank 768, 1040
Mitchell, Fred 228
Mitchell, George 128, 379, 704, 1044, 1085, 1103, 1251
Mitchell, Grover 92, 93, 94, 491, 1304
Mitchell, H. B. 1400
Mitchell, Hal 571
Mitchell, Harold 803
Mitchell, Herman 184, 228, 783, 789, 793
Mitchell, J. R. 862
Mitchell, Jimmy 670, 671
Mitchell, John 272, 315, 410, 850, 913, 1489
Mitchell, Joni 644, 1134
Mitchell, Joseph 725
Mitchell, Leonard 729
Mitchell, Lester 1406
Mitchell, Nicole 166, **1009,** 1200
Mitchell, Ollie 662, 765, 818, 1211, 1230, 1231, 1540
Mitchell, Paul 388, 396, 397
Mitchell, Ray 429
Mitchell, Razz 803
Mitchell, Red 27, 140, 230, 257, 268, 274, 446, 450, 468, 469, 482, 495, 514, 525, 542, 543, 579, 588, 629, 631, 632, 654, 665, 666, 716, 811, 817, 820, 836, 846, 863, 897, 940, 953, **1009,** 1053, 1082, 1089, 1131, 1143, 1146, 1180, 1181, 1186, 1231, 1245, 1248, 1250, 1280, 1316, 1392, 1404, 1445, 1479, 1498, 1513
Mitchell, Robert 780, **1010,** 1167
Mitchell, Roscoe 6, 7, 46, 47, 116, 199, 250, 464, 885, **1011,** 1018, 1062, 1290, 1293
Mitchell, Shedrick 24, 530, 661, 965
Mitchell, Sue 118
Mitchell, Thomas 797
Mitchell, Tom 342, 601, 786, 1249, 1313
Mitchell, Tom Jr 461
Mitchell, Tommy 15
Mitchell, Tony 797
Mitchell, Tyler 611, 726, 1360
Mitchell, Whitey 855, 1186, 1187
Mitchell-Davidson, Paul 315
Mitchner, William 'Happy' 671
Mixon, Danny 501
Mixon, John 499, 589
Miyagawa, Taiji 725
Miyamoto, Takana 945
Mizell, Larry 89
Mkhize, Themba 960
Moat, Gaston 1203
Moberg, Per 1087
Moberg, Urban 126
Mobley, Bill 414, 1012
Mobley, Hank 133, 181, 200, 212, 213, 254, 344, 345, 392, 393, 403, 469, 553, 600, 606, 723, 732, 786, 792, 796, 813, 978, **1013,** 1038, 1040, 1219, 1290, 1298, 1299
Mobus, Frank 721
Moccia, Danilo 627
Mock, King I. 973
Mockúnas, Liudas 1131
Modak, Tapan 1529
Modern Jazz Duo 1013
Modern Jazz Quartet 1014
Modern Sounds, The 571
Modern String Quartet 627
Modiba, Innocent 960
Modirzadeh, Hafiz 959, 709
Moe, Hal 764
Moe, Sharon 1095
Moeller, Kai 1322
Moer, Paul 482, 579, 588, **1016,** 1434
Moffat, Adelaide 779
Moffett, Charles 2, 275, 384, 866, 911, 983, 1289, 1301, 1425
Moffett, Charnett 276, 405, 454, 530, 911, 947, 950, 1016, 1261, 1428
Moffett, Codaryl 'Cody' 2, **1016,** 405, 925, 1033
Moffett, Mondre 1016
Mogensen, Anders 35, 121, 1493
Möhl, Manfred 1043
Moholo, Louis (-Moholo) **1016,** 59, 144, 176, 224, 253, 358, 359, 362, 621, 722, 997, 998, 1105, 1124, 1246, 1271, 1315, 1381, 1403, 1404, 1523
Moholo, Mabeleng 1531
Moio, Dom 498, 499, 946
Mojica, Alfred 130
Moksha Big Band 410
Molakeng, Stephen 960
Molaskey, Jessica 1169
Mølbach, Erik 52, 126
Mole, Miff 63, 105, 297, 807, 864, **1017,** 1081, 1101, 1327
Molenhof, Bill 921
Moleri, Nick 1101
Molgaard, Torolf 818
Mølhede, Michael 1525
Moliere, Frank 1496
Molin, Ole 49, 126, 404, 583, 818, 1479
Molineaux, Othello 17, 18, 762, 1133
Molinelli, Bob 301
Molinelli, Larry 50, 576, 577
Molinetti, Armand 209, 424, 591
Möller, Ale 1407
Moller, Kai 49
Møller, Lars 921, 1086
Molvaer, Nils Petter 34, 71, 964, 1487
Molyneux, Sam 1322
Momate, Ed 698
Momin, Ravish 962, 973, **1018**
Mommas, Marc 542
Monasterios, Silvano 1064
Monat, Paul 1454
Moncada, Antonio 927, **1018**
Moncell, Patrice 1516
Moncur III, Grachan 118, 183, 199, 329, 504, 640, 641, 688, 711, 714, 763, 911, 980, **1018,** 1041, 1127, 1186, 1264, 1289, 1290, 1296, 1297, 1510, 1520
Monday Night Big Band 1019
Mondello, Pete 575, 576, 654, 691, 692, 1095, 1162, 1179
Mondello, Toots 118, 443, 574, 575, 638, 715, 734, 779, 780, 1017, 1093, 1353, 1443, 1521
Monder, Ben 37, 126, 244, 259, 562, 585, 605, 778, 789, 824, 839, 866, 966, 972, **1019,** 1049, 1207, 1213, 1268, 1269, 1314, 1541
Monder, Elizabeth 1095
Monder, Jay 1268
Mondesir, Michael 95, 978, 1010, 1166
Mondragon, Joe 50, 64, 180, 184, 222, 301, 364, 417, 490, 491, 544, 577, 579, 662, 665, 692, 693, 716, 764, 835, 935, 1052, 1093, 1111, 1141, 1142, 1230, 1231, 1280, 1287, 1408
Money, A. B. 352
Monges, Amadeo 79
Monheit, Jane 135, 940
Monie, Rickie 1496
Monique 1102
Monk, T. S. 1019
Monk, Thelonious 133, 209, 249, 284, 341, 343, 668, 690, 754, **1020,** 1053, 1110, 1117, 1232, 1233, 1391
Monne, Joan 1314
Monniot, Christophe 223
Monquin, Al 542
Monroe, Diane 1350
Monroe, Walter 880
Monsborough, Ade 918
Montaggioni, Charles 254
Montague, Sidney 1337
Montalbano, Rick 28
Montanaro, Art 2
Monte, George 577
Monte, Tony 1169
Montego Joe 324, 419, 759
Monteiro, Guilherme 428
Montera, Jean-Marc 390, 515, 1273
Monterose, J. R. 123, 242, 392, 1001, **1025,** 1397, 1460
Montgomery, Bernard 17
Montgomery, Buddy 689, **1026,** 1026, 1027, 1029

Montgomery, Julio 483
Montgomery, Little Brother 295
Montgomery, Monk 201, 469, 666, 689, 1026, 1027, 1029
Montgomery, Tom 1523
Montgomery, Wes 10, 12, 689, 755, 813, 862, **1026**, 1029, 1313
Montgomery, Wynell 566
Montgomery Brothers 1029
Montmarche, Robert 228, 667
Montoliu, Tete 160, 393, 581, 583, 760, 943, **1029**, 1289, 1375
Montrell, Roy 389
Montrose, Jack 64, 579, 588, 839, 1082, 1141, 1230
Montrose, Ronnie 642
Montzka, Karl 517
Monville, Serge 1397
Moody, James 33, 192, 254, 363, 386, 406, 521, 550, 553, 554, 555, 571, 582, 639, 656, 673, 755, 774, 777, 797, 970, **1030**, 1462
Moody, John 756
Moolgaard, Torolf 1479
Moon, Eric 997
Moon, Keith 693, 816
Moon, Ok Joo 807
Moonan, Dennis 591
Moondoc, Jemeel 242, 763, **1032**, 1127, 1371
Mooney, Joe 489, 1210
Moore, Alfred 43, 736
Moore, Alton 43, 228, 1353, 1516
Moore, Anita 439
Moore, Bass 1098, 1251
Moore, 'Big Chief' Russell 43, 44, 257, 504, 1315
Moore, Bill 184, 398, 864, 900, 1044, 1433
Moore, Bobby 90, 1056, 1109
Moore, Brew 413, 543, 970, **1033**, 1066, 1120, 1400, 1404
Moore, Charles 868
Moore, Danny 799, 1027, 1071, 1351
Moore, Darryl 60
Moore, Dave 680
Moore, David 6
Moore, Don 1288
Moore, Donald 792
Moore, Duncan 632
Moore, Eddie 511, 1197, 1259, 1342, 1455
Moore, Eustis 667
Moore, Freddie 100, 101, 102, 357, 379, 710, 788, 1098, 1314, 1315
Moore, Glen 308, 511, 1098, 1099, 1410
Moore, Glenn 139
Moore, Gregg 51, 169
Moore, Jackson 163
Moore, Jimmy 888
Moore, Joe 570
Moore, Kermit 275, 829, 867, 1539
Moore, Melvin 555, 662, 912, 913, 1517
Moore, Michael 16, 22, 51, 66, 149, 156, 158, 193, 196, 211, 262, 299, 366, 400, 459, 462, 511, 578, 601, 682, 744, 745, 811, 823, 831, 837, 922, 981, 990, **1033, 1034**, 1201, 1304, 1434, 1435, 1442, 1527
Moore, Mike 694
Moore, Monette 125, 883, 1311
Moore, Numa 1030
Moore, Oscar 271, 528, 638, **1035**, 1376
Moore, Pee Wee 554, 571, 1030, 1031
Moore, Phil 83, 555
Moore, Phil III 1517
Moore, Ralph 87, 184, 185, 323, 363, 406, 656, 676, 787, 831, 916, **1035**, 1157, 1172, 1269, 1463
Moore, Robert 1250
Moore, Sam 207
Moore, Shirley 826
Moore, Slim 1458
Moore, Sol 715
Moore, Stanton 1182
Moore, Thurston 618, 1297
Moore, Tommy 119
Moore, Tony 1035
Moore, Vic 105
Moore, Wild Bill 736
Moore, Willie 670, 671
Moorman, Dennis 505
Moorman, Wilson III 1535
Mor, Daphna 1544
Mor, Omri 52
Mora, Carlos Francisco Hernandez 880
Morales, Humberto Canto 553, 1345
Morales, Janot 1203
Morales, Lloyd 1434
Morales, Pilar 1029
Morales, Richie 80
Morales, Tiburon 197
Moran, Gayle 304, 305, 922, 1208
Moran, George 107
Moran, Jason 214, 277, 507, 598, 657, 902, 909, 965, 982, **1035**, 1105, 1106, 1169
Moran, Leo 1089
Moran, Matt 256, 452, 719, 880
Moran, Pat 550, **1036**
Morand, Herb 379, 882, **1036**
Morand, Morris 1037
Morant, Edward 999
Moraschini, Maurizio 535
Morcom, Pete 295, 814
Mordecai, Harry 1058
Morecambe, Dick 1489
Morehouse, Chauncey 105, 398, 542, 1017, 1081, 1353, 1446
Morehouse, Foster 398
Moreira, Airto 79, 170, 213, 304, 305, 347, 348, 349, 369, 462, 546, 629, 732, 768, 871, 976, 1134, 1296, 1474
Moreira, Emanuel 1055
Morel, Jean-Philippe 1324
Morel, Ysabel 1001
Morell, Marty 457, 458, 459, 969
Morello, Joe 123, 189, 190, 191, 203, 394, 469, 601, 982, 993, 1001, 1142, 1192
Moreno, Daniel 895, 1051, 1335
Moreno, Jairo 955
Moreno, Mike 442, 561, 603, 1139, 1208, 1211, 1348, 1349
Moreno, Tony 824, 946
Morente, Enrique 1255
Moresco, Joe 196, 1388
Moret, Pat 1438
Moretone Singers 616
Moretti, Umberto 533
Morgan, Al 123, 205, 218, 297, 666, 803, 937, 1388, 1456, 1457
Morgan, Andrew 729, 1037, 1041
Morgan, Art 747
Morgan, Barry 125
Morgan, Dick 573, 793
Morgan, Eddie 693
Morgan, Frank 242, 254, 471, 550, 595, 895, 1014, **1037**
Morgan, Gary 1084
Morgan, Herbert 1535
Morgan, Ike 1041
Morgan, Jeffrey 1244
Morgan, Lanny 299, 496, 720, **1038**, 1540
Morgan, Laurie 1073
Morgan, Lee 133, 134, 175, 284, 470, 554, 568, 606, 687, 690, 796, 813, 919, 980, 1013, 1018, **1038**, 1295, 1315
Morgan, Paul 405, 665, 1225
Morgan, Peter 22, 900
Morgan, Russ 542
Morgan, Sam 1041
Morgan, Sonny 79
Morgan, Stan 880, 970
Morgan, Stanley 1359
Morgan, Thomas 127, 408, 660
Morgan, Tom 83, 118, 575, 576, 829
Morganelli, Mark 406
Morganthaler, Jürg 627
Morgenstern, Dan 158
Morgera, Fabio 24
Mori, Barak 689, 1200
Mori, Ikue 313, 402, 742, 1243, 1542, 1544, 1545
Mori, Yasuhito 547, 767, 1369, 1453
Moriconi, Massimo 473, 990
Morillas, Charlie 247, 850
Morimando, Bill 136
Morin, Camille 455
Moring, Bill 661
Morks, Jan 411
Morland, Morris 99
Morley, Rosamund 1260
Morning, Bill 1352
Moroch, Nick 240, 460
Moroni, Dado 184, 536, 559
Morrell, John 936
Morres, Don 83
Morris, Cleopas 389
Morris, Eddie 998
Morris, Ernest 570
Morris, Floyd 605, 739
Morris, Joe 262, 373, 572, 638, 803, 865, 880, 930, **1041**, 1293
Morris, John 228, 229, 638, 1210
Morris, Lawrence 'Butch' 74, 75, 728, 842, 855, 911, **1043**, 1058, 1059, 1515, 1515
Morris, Leo 113, 389, 1315
Morris, Marlow 1248
Morris, Marlowe 238, 609, 638, 705, 1477
Morris, Matthew F. 663
Morris, McClure 1056
Morris, Nigel 359, 750, 1253
Morris, Ramon 1285
Morris, Scott 272
Morris, Sonny 295, 316, 409, 869, **1043**
Morris, Thomas 1504
Morris, Tom 1456, 1504
Morris, Wally 228, 477
Morris, Wilber 20, 25, 74, 151, 221, 242, 446, 478, 484, 538, 559, 593, 602, 731, 871, 974, 1059, 1060, 1298, 1371
Morrisey, Allan 819
Morrison, Audrey 362
Morrison, Barbara 550, 1313
Morrison, Clifton 776
Morrison, Henry 228
Morrison, James 185, 656, 670
Morrison, Johnny 570, 656
Morrison, Peck 57, 278, 384, 389, 436, 527, 571, 786, 793, 985, 1170, 1277, 1523
Morrison, Rudy 987
Morrison, Stu 295
Morrissey, Dick 226, 374, 632
Morrow, Buddy 396, 1162, 1282, 1334
Morrow, Fred 1081

Morrow, George 66, 181, 182, 1219, 1232, 1467
Morrow, Liza 576
Morse, Dick 814, 815
Morse, Trudy 1381
Mortimer, John 125, 1460
Mortimer, Johnny 1315
Mortimore, Malcolm 680
Morton, Bea 1109
Morton, Ben 953
Morton, Benny 23, 24, 90, 91, 155, 156, 196, 228, 297, 425, 488, 628, 686, 714, 1109, 1110, 1197, 1281, 1343, 1353, 1400, 1457, 1483, 1520, 1521
Morton, Bob 849
Morton, Clive 126
Morton, George 999
Morton, Hank 1400
Morton, Jeff 835, 1417, 1418
Morton, Jelly Roll 410, 937, **1044,** 1075, 1103, 1300
Morton, Jim 461
Morton, Norval 380, 820, 1114, 1201
Morton, Simon 226, 322, 963, 976
Morton, Tom 1101
Mosalini, Juan José 223
Mosca, John 375, 1320, 1481
Mosca, Ray 390, 708, 851, 974, 1162, 1379
Mosca, Sal 123, 632, 747, 835, 836, 954, **1045**
Moseholm, Erik 383
Moseley, Edgar 784, 882
Mosello, Joe 656
Mosely, Edgar 784
Moser, Joe 1203
Moses, Bob 115, 197, 203, 204, 308, 520, 549, 768, 828, 890, 942, 993, 1205, 1369
Moses, J. C. 384, 393, 702, 800, 1288, 1289
Moses, Rakalem Bob 1447
Moshe, Ras 870
Mosher, Jim 775, 1210
Mosher, John 1342
Mosher, Larry 693
Moshesh, Ken 1358
Mosley, Clint 871
Mosley, Don 1347
Mosley, Snub 42, 724
Moss, Danny 126, 332, 411, 680, 756, 961, 968, **1046,** 1264, 1367, 1415
Moss, Danny Jr 332
Moss, David 377, 1542
Moss, Sandy 1302
Moss, Steve 1396
Mossblad, Gunnar 892
Mosse, Sandy 752, 1031, 1206
Mossman, Michael Philip 454, 656, 661, 1008, 1095, 1011, 1539
Most, Abe 236
Most, Sam 279, 299, 394, 469, 550, 752, 1210
Moten, Bennie 357, **1047,** 1504
Moten, Buster 1047, 1477, 1533
Moten, Clarence 24
Moten, Lemont 489
Mothle, Ernest 1473
Motian, Paul 21, 26, 120, 136, 139, 140, 141, 150, 311, 317, 318, 321, 375, 455, 456, 457, 475, 500, 511, 512, 513, 623, 624, 651, 652, 721, 767, 768, 769, 770, 824, 839, 907, 910, 933, 972, **1047,** 1163, 1164, 1186, 1194, 1246, 1249, 1278, 1323, 1329, 1339, 1394, 1417
Motihar, Diwan 652
Motsage, Margaret 960
Motsinger, Buddy 1404
Mott, David 590, 753
Mott, Francis 824
Motta, Arthur 1204
Mottola, Tony 614, 715
Moufflard, Maurice 1202, 1203
Moule, Ken 1206
Moultrie, Thomas 228, 229
Mounsey, Rob 428, 822, 844
Mountjoy, Monte 487
Mouse, Franziska 1043
Moutin, François 922, 1166, 1174, 1226, 1324
Moutin, Louis 1226
Mouzon, Alphonse 34, 308, 309, 1426, 1474
Moyake, Nick 144
Moye, Famoudou Don 46, 47, 145, 199, 255, 505, 540, 874, 894, **1050,** 1185
Moylan, Benny 710
Moylan, Paul 532
Moyse, Nigel 1341
Moyses, Sean 1043
Mozdzer, Leszek 330
Mozian, Roger 817
Mraz, George 1, 15, 23, 106, 171, 201, 263, 270, 327, 386, 404, 495, 510, 519, 547, 555, 593, 630, 640, 647, 678, 793, 795, 822, 831, 887, 898, 909, 910, 924, 942, 954, 993, 1029, **1050,** 1094, 1143, 1147, 1192, 1195, 1226, 1303, 1304, 1308, 1469, 1524
Mraz, Jiri [George] 1156
Mseleku, Bheki 1050
Mtume, James Heath 79, 89, 349, 350, 350, 679, 1234, 1426
Mtungwazi, Eska 824, 1010, 1167
Mucci, Enzo 537
Mucci, Louis 62, 201, 342, 343, 345, 395, 461, 462, 576, 865, 993, 1000, 1089
Muddel, Joe 70
Mueller, John 504
Mugavero, Nat 785
Muhammad, Ameen A. C. 356
Muhammad, Idris 33, 113, 145, 176, 273, 414, 505, 600, 658, 699, 733, 761, 762, 791, 798, 822, 854, 909, 919, 1030, 1258, 1259, 1299, 1343, 1390, 1468
Muhammad, Wali 183
Muhkerjee, Sheema 1167
Muir, Chris 1310
Muir, Jamie 1063, 1121
Muir, Jes 1259
Muirhead, Brad 885
Mujician 1051
Mukherjee, Sheema 1167
Mukunda, Vimu 483
Muldrow, Ronald 655
Muldrow, Sidney 441
Mulia, Michael 793, 1226
Mullarkey, Robin 1010
Mullen, Jim 27, 81, 226, 367, 398, 413, 533, 912, 956, **1051,** 1077, 1285
Mullens, Bitsy 1210
Mullens, Eddie 'Moon' 43, 436, 712, 1109, 1184, 1348
Mullens, Justin 1525
Müller, Bruno 944
Muller, Patrick 1420
Müller, Torsten 515, 1253, 1254
Mulligan, Gerry 182, 191, 192, 340, 369, 413, 435, 544, 632, 835, 1005, 1022, **1051,** 1379, 1400
Mulligan, Mick 991, **1055**
Mullins, Herb 180
Mullins, Johnny 1319
Mullins, Reynold 639
Mullins, Riley 175, 672
Mullins, Zeke 639
Mulot, Jean-Pierre 338
Mulraney, Bill 228
Mulvenna, Tim 1438, 1439
Mumford, Don 1360
Mumford, John 39, 280, 475
Mummey, Kevin 1544
Munan, Maika 908
Münchinger, Christian 921
Munck, Jakob 1131
Munday, Brian 443, 869
Mundy, Jimmy 704, 705, 986, **1056,** 1322
Muniak, Janusz 1336
Munisteri, Matt 813
Munk, Torben 356, 760
Munn, Billy 70, 228, 248
Munns, Roger 320
Muñoz, Tisziji 1056
Munro, Doug 1315
Munthe, Christian 251
Murakami, Hiroshi 662
Murakami, Yoshito 1210
Muranyi, Joe 872, 1352
Murcia, Sarah 277
Mure, Billy 1093, 1313, 1328
Muresu, Nicola 326
Mureškič, Nino 1254
Murgia, Gavino 563
Murley, Mike 968
Murphy, Curtis 999
Murphy, Dave 355
Murphy, Dick 1538
Murphy, Dorothy 1525
Murphy, Earl 1079
Murphy, Early 461
Murphy, Greg 20
Murphy, Jesse 131, 1340, 1544
Murphy, Joe 671, 757
Murphy, Lambert 106
Murphy, Malc 814
Murphy, Mark 914, **1056,** 1284
Murphy, Nipper 247
Murphy, Norman 423, 848, 1092
Murphy, Paul 247, 405, 917, 926, **1057,** 1330, 1514
Murphy, Sky 790
Murphy, Spud 83, 84
Murphy, Tim 1396
Murphy, Turk 784, **1058,** 1472
Murray, Atu Harold 444
Murray, Bert 355
Murray, Bob 826
Murray, David 183, 200, 253, 325, 365, 444, 502, 609, 752, 753, 765, **1058,** 1189, 1529, 1530
Murray, Dierdre 7, 1401
Murray, Don 105, 864, 1059, 1075, 1446
Murray, Frank 729
Murray, Lino 32
Murray, Matie 729
Murray, Mike 494
Murray, Randall 1360
Murray, Ricky 1356, 1358
Murray, Rod 885, 1075
Murray, Sunny 53, 199, 294, 300, 377, 401, 538, 960, 1060, **1062,** 1265, 1290, 1380
Murren, Terence 536
Murrow, Ed 44
Murto, Janne 1432, 1433
Muscutt, Les 244, 737, 1100, 1217, 1496
Music Improvisation Company 1063
Musicos Cubanos 832
Musiker, Lee 328, 968, 1057
Musiker, Sam 423, 847, 848, 1092
Musillami, Michael 1063, 1134, 1135
Musso, Vido 488, 574, 576, 638, 692, 714, 763, 764, 815, 816, 847, 1334, 1520, 1521

Mussulli, Boots 239, 814, 815, 1171, 1445, 1446
Mustafa, Melton 1064, 1470
Mustafa, Yamin B. 1064
Mustarde, Bill 504, 1327
Mustonen, Mikko 1432, 1433
Muthspiel, Christian 1064, 1449
Muthspiel, Wolfgang 721, 789, 1048, **1064,** 1449
Muzzillo, Ralph 40, 395, 574, 1334
Mwenso, Michael 1515
Myers, Amina Claudine 6, 7, 152, 162, **1064,** 1291, 1401
Myers, Bumps 228, 229, 577, 760
Myers, Eddie 83
Myers, Evelyn 638
Myers, Frank 779
Myers, George 943
Myers, Louis 1309
Myers, Pete 85
Myers, Ron 1210
Myers, Wilson 99, 100, 101, 228, 272, 329, 431, 714, 796, 1326, 1331, 1343
Mygind, Jakob 392, 1059
Myrow, Joe 83

N

N'Doye, Miki 71
Nabatov, Simon 594, **1065,** 1525, 1526
Naber-Tchicai, Margriet 1387
Nabicht, Theo 253, 1429
Nabors, Roi 40
Nabrier, Margriet 1386
Nacci, Alberto 535
Nagai, Shoko 488
Nagel, Paul 2
Naidu, Ajay 751
Najee 414
Nakamura, Kengo 952, 1185
Nakamura, Tatsuya 1259
Nakamura, Toshimaru 207
Nakamura, Yasushi 845
Nakasan, Stephanie 1091
Nakatani, Tatsuya 75, 648, 1422
Nalepka, Brian 748
Namtchvlak, Sainkho 842, 1122
Namuth, Walt 1210
Namysłowski, Zbigniew 834, 835
Nance, Ray 35, 208, 430, 431, 432, 433, 434, 435, 436, 437, 555, 570, 571, 687, 698, 699, 706, 711, 712, 713, 783, 836, **1066**
Nance, Teddy 1357
Nant, Richard 991
Nanton, Joe 'Tricky Sam' 428, 429, 430, 431, 432, 711, 788, 1504
Napier, Bill 1058
Napier, Jean 975
Napoleon, Cedric 1468
Napoleon, Marty 44, 155, 752, 783, 1446
Napoleon, Phil 395, 398, 1017, **1066,** 1101, 1280
Napoleon, Teddy 388, 848, 849, 1052, 1092, 1101, 1445
Napper, Kenny 253, 321, 370, 479, 539, 570, 632, 672, 674, 776, 1206, 1414
Napton, Johnny 118, 395, 576, 847
Naranjo, Valerie 372
Nardini, Lorenzo 533
Naret, Bobby 1203
Naruyoshi, Kikuchi 1533
Nascimento, Tiberio 406
Nash, Derek 394, 991, **1067,** 1225
Nash, Dick 319, 388, 681, 1142, 1230
Nash, Kenneth 201, 607, 643, 694, 866, 1143
Nash, Lewis 15, 87, 110, 176, 185, 202, 205, 235, 246, 256, 405, 440, 451, 495, 501, 510, 555, 597, 630, 635, 640, 649, 684, 776, 843, 844, 876, 908, 910, 916, 934, 947, 952, 965, 985, 1072, 1138, 1139, 1141, 1156, 1157, 1175, 1192, 1239, 1269, 1424, 1428, 1463, 1469, 1470, 1496, 1513, 1517, 1518, 1519
Nash, Louis 689
Nash, Paul 1067
Nash, Ted 25, 26, 109, 466, 491, 525, 733, 820, 909, **1067,** 1185
Nasser, Jamil 273, 284, 383, 627, 761, 899, 1537
Nassoo, Tõnu 664
Natalie, Cliff 118
Nathan, Jon 48
Nathan, Ray 736
Nathanson, Roy 722, 777, **1068**
Natoli, Anthony 1334
Natoli, Nat 398, 1275, 1388
Naturel, Gilles 324, 758
Naturel, Guillaume 324
Naughton, Bobby 161, 1309
Naulais, Jérôme 386
Naundorf, Frank 958
Nauseef, Mark 875, 1311, 1448
Navarre, Xavier Desandre 1407
Navarro, Fats 254, 337, 413, 416, 552, 668, 758, 774, 826, 970, **1069,** 1118, 1176, 1177
Navazio, Michele 709
Nawahi, Joe 42
Nay, Joe 680, 1029
Ndegeocello, Meshell 649, 877, 1199, 1340
NDR Big Band 69, 744, 1524
Neagley, Clint 50, 423, 576, 847, 848, 1092
Neal, Bob 791
Neal, Buddy 848, 849
Neal, Larry 1093
Neale, Alison 876
Neapolitan, Ray 440, 441
Neary, Jerry 574, 691
Neblett, Nate 89
Neckham, Maria 923
Nedea, Vasile 943
Neel, Bob 64, 65, 229
Neeley, Jimmy 793, 1226
Neely, John 639
Neergaard, Niels 391, 392, 760, 800
Negri, Danny 63
Negus, John 247
Neidlinger, Buell 161, 558, 855, 1379, 1380
Neighbor, Bob 754
Neighbourhood School Children's Choir 1228
Neil, Brian 50
Neil, Steve 911, 1301
Neill, Larry 716
Neilson, Alexander 561
Neiman, Paul 358
Nekljudow, Tom 1, 621
Nell, Bob 128
Nelligan, Don 496, 1540
Neloms, Bob 499, 1005
Nelson, Alan 265
Nelson, Allen 1173
Nelson, Arnett 263, 1326
Nelson, Brian King 925
Nelson, Dave 788, 1098, 1319
Nelson, Don 798
Nelson, Gail 1299
Nelson, Howard 1456
Nelson, Jeff 892, 1351
Nelson, Jimane 1060, 1530
Nelson, Louis 269, 737, 884, 958, 1037, **1070,** 1072, 1079, 1436, 1438
Nelson, Martin 483
Nelson, Oliver 11, 32, 45, 338, 383, 527, 797, 986, **1070,** 1234, 1424, 1486, 1522
Nelson, Steady 691, 692
Nelson, Steve 154, 195, 353, 407, 657, 718, 811, 876, 915, 998, **1071,** 1074, 1076, 1241, 1287, 1335, 1362, 1470, 1519
Nelson, Steven 718
Nelson, Willie 460
Nelson, 'Big Eye' Louis 1072
Nelson Riddle Orchestra 490, 491
Nemeth, Ferenc 1447
Nemo, Henry 91, 628
Nemoli, Phil 1282
Nepus, Ira 259, 694, 1517
Nerem, Bjarne 27, 46, 545, 602, 606, 616, 781, 782, 897, 1306
Nesbitt, John 975
Neste, Arnulf 751
Neto, Alipio Cavalho 746
Netta, Tobias 1382
Netz, Björn 3
Neuenschwander, Mark 250
Neufville, Renee 649
Neumann, Andrea 782, 906
Neumann, Hans Ulrik 49
Neumann, Scott 129, 507
Neumeier, Mani 562
Neves, John 203, 299, 545, 851, 1171
Neville, Aaron 1275
Neville, Chris 1501
Neville, Derek 1322
Nevrin, Klas 900
New Art Orchestra 174
Newborn, Calvin 316, 389, 500, 739, 899, 1072
Newborn, Phineas 418, 675, 787, 899, 971, 1001, **1072**
Newcombe, Clyde 297, 504, 622, 848
New Departures Quartet 1073
Newell, Laura 1353
Newell, Scott 487
New Jazz Composers Octet 1073
Newman, Al 321
Newman, Bill 487, 1058, 1104
Newman, Blake 810
Newman, Bob 693
Newman, Cadino 1074
Newman, David 'Fathead' 149, 257, 270, 316, 407, 414, 649, 655, 791, 854, 934, 971, 972, **1073,** 1275, 1315
Newman, Freddy 150
Newman, Jesse 127
Newman, Joe 15, 32, 54, 91, 92, 228, 230, 258, 268, 299, 319, 491, 588, 638, 655, 669, 716, 717, 758, 759, 760, 783, 793, 797, 987, 1015, 1027, 1031, 1071, **1074,** 1188, 1248, 1278, 1313, 1345, 1353, 1400, 1467, 1502, 1535
Newman, Kurt 618
Newman, Tim 640
Newmark, Andrew 956
Newmark, Andy 1255
Newmark, Harvey 247, 417
New Orchestra Workshop 1075
New Orleans Jazzmen 893
New Orleans Rhythm Kings 1075
Newsom, Tom 210
Newsom, Tommy 104, 158, 236, 647, 780, **1077,** 1442, 1531
Newsome, Chubby 1069, 1118
Newsome, Sam 88, 463, 753, 945, **1076**

Newton, Adrian 658
Newton, Bill 820, 1085
Newton, Curt 1041, 1438, 1440
Newton, Dave 680, 1407
Newton, David 81, 82, 814, 879, **1077,** 1112, 1225, 1385, 1482
Newton, Frankie 31, 56, 83, 100, 101, 228, 270, 488, 704, 715, 788, **1078,** 1319, 1353, 1483, 1510, 1520
Newton, James 147, 233, 279, 325, 765, 778, **1078**
Newton, Lauren 163, 1373, 1448
Newton, Nancy 136
Newton, Seldon 761
New York Hard Bop Quintet, The 1078
New York Philharmonic Orchestra 1510
New York Voices 630
Ngo, Nanh Thanh 75
Nguyen, Co Boi 75
Nhien, Hao 873
Niblock, Alan 772
Nice, Steve 869
Nichol, Bill 388
Nicholas, Albert 23, 24, 41, 42, 100, 102, 355, 379, 461, 789, 798, 1044, 1045, **1079,** 1097, 1103, 1104, 1251, 1456, 1457, 1505
Nicholas, 'Big' Nick 108, 341, 553, 793, 999
Nicholas, George 155
Nicholas, Wooden Joe 198, 379, 1072, **1079**
Nicholls, Barrie 1493
Nicholls, Nick 1362
Nichols, Dave 84
Nichols, Herbie 1079
Nichols, Jim 1142
Nichols, Keith 919, **1080,** 1150, 1352, 1490
Nichols, Marion 83
Nichols, Red 494, 542, 888, 900, 1017, **1080,** 1387
Nichols, Rich 1525
Nichols, Rudy 1001
Nichols, Tony 1210
Nicholson, Albert 113
Nicholson, Ed 184, 552, 580, 609, 1443
Nicholson, Guy 1188
Nicholson, Peter 561
Nicholson, Reggie 7, 151, 221, 356, 538, 778, 990, 1401
Nicholson, Todd 75, 536, 1128
Nicita, Carlo 468
Nicolescu, Florin 943
Nicolini, John 83
Nicols, Maggie 561, 875, **1082,** 1253, 1271, 1403, 1404
Nicosia, Pucci 1433
Niebergall, Buschi 177, 408, 562, 1265, 1270
Niehaus, Lennie 816, 817, **1082,** 1247
Nielsen, Benny 581, 583, 1033
Nielsen, Bent 818, 1479
Nielsen, Ole Thoger 800
Nielsen, Per 818
Nielsen, Peter Friis 178, 1122
Nielsen, Valdemar 49
Nieman, Paul 749, 905, 906, 1253
Nieske, Bob 422, 785
Nieto, Ubaldo 553, 1037, 1095, 1283, 1379
Nievergelt, Derek 135
Niewood, Gerry 195
Niggli, Lucas 2, 367, 475, **1083**
Nightingale, Glen 680
Nightingale, Mark 82, 332, 333, 532, 636, 1096, 1112, 1412, 1413, 1415, 1482
Nigro, Danny 996
Nijholt, Nico 170
Nilsen, Håkon 602, 751
Nilsen, Per 602
Nilsen, Tore 781
Nilson, Gunnar 615
Nilssen-Love, Paal 179, 559, 560, 618, 619, 766, **1083,** 1258, 1279, 1439, 1487
Nilsson, Erik 5, 387, 782, 897, 1250
Nilsson, Gösta 46
Nilsson, Gote 782
Nilsson, Jorgen 800
Nilsson, Lennart 1118
Nilsson, Lisa 1102
Nilsson, Matz 1369
Nilsson, Mikke 1348
Nilsson, Torgny 897
Nilsson, Vincent 95, 114, 495, 583, 799, 939, 996, **1084,** 1324, 1407
Nilsson, Ylva 830
Nilsson, Yngve 420
Nimitz, Jack 85, 111, 202, 550, 555, 656, 662, 693, 817, 889, 933, 1082, **1084,** 1093, 1119, 1165, 1280, 1517
Nimmer, Dan 953
Nimmons, Phil 1084
Nimms, Walter 691
Nimrod, Carl 1358
Ninck Blok, Edu 68
Ninh, Lê Quan 390, 842, 1043
Nistico, Sal 258, 693, 694, 932, **1085,** 1170
Nitta, Glenn 697
Nitta Rette Et Son Trio Hot 1203
Nivison, Dick 242, 595, 1283
Nix, Bern 276, 911, 1032, 1033
Nixon, Teddy 99, 685
Nizza, Pat 715
Njami, Jules Bikôkô 443
Nkwazi, Bina 1432
Noah, Bert 1388
Noakes, Alfie 70, 248
Noakes, Don 1472
Nobile, Mario 508
Noble, Eddie 551
Noble, Liam 869, 898, **1085,** 1308, 1325, 1482, 1497
Noble, Steve 56, 124, 195, 296, 315, 832, **1085,** 1085
Nock, Mike 867, 942
Noda, Mika 1310
Noday, Dennis 483, 818
Nodwell, Mark 1075
Noel, Dick 397, 681, 1189
Nolan, John 316, 442
Nolan, Walter 1188
Nolet, Jim 128, 777
No Name 1396
Nonnenmacher, Horst 747, 1502
Nook Shrier Orchestra 1467
Noonan, Ray 779
Noonan, Terry 483
Noone, Jimmie 820, **1085,** 1097, 1388
Noordhoek, Tineke 939
Norbakken, Helge Andreas 71
Norberg, Johan 807, 831, 1087
Norby, Caecilie 914, 1086
Nord, Mike 226
Norden, Ray 1388
Nordenström, Jesper 807
Nordermark, Robert 1087
Nordeson, Kjell 465, 487, 604, 852, 1257, 1439, 1459
Nordin, Sture 781, 782, 897, 1237, 1306, 1479, 1498
Nordlie, Tore 602
Nordmark, Robert 1348
Nordqvist, Ole 1407
Nordsø, Klavs 810
Nordsø, Mikkel 964
Nordsoe, Klaus 583
Nordström, Bengt 'Frippe' 401, **1086**
Nordström, Fredrik 1086
Nore 637
Norelius, Lise-Lotte 1257
Norén, Fredrik 5, 447, 767, 997, **1087,** 1306, 1347, 1348, 1479
Norén, Jack 180, 386, 544, 616, 1030, 1118, 1149, 1302
Norén, Neta 1347, 1348
Noriega, Oscar 2, 516, 839
Norin, Carl-Henrik 46, 420, 424, 616, 631, 1030
Norman, Charles 424, 562
Norman, Fred 724, 725
Norman, Gene 1219
Normann, Robert 602
Norrbotten Big Band 5, 626, **1087**
Nørregaard, Kjeld 49
Nørregaard, Svend-Erik 339, 356, 417, 838, 954, 1366, 1375, 1396
Norris, Al 912, 913
Norris, Alex 28, 897, 1169
Norris, Alexander Pope 1169
Norris, Catherine 730
Norris, Charles 789
Norris, Enrique 663
Norris, Jean 530
Norris, Walter 69, 274, 540
Norström, Erik 545, 767, 785, 1176
North, Dave 504
Northern, Bob 287, 461, 462, 470, 623, 732, 755, 775, 797, 1022, 1355, 1357
Northern Sinfonia Strings 528
Northington, Larry 1358
Northover, Adrian 1205
Norton, Freddy 118
Norton, James 709
Norton, Jim 765, 959
Norton, Kevin 73, 163, 164, 409, 445, 498, 560, 721, 790, 792, 875, 877, **1088,** 1131, 1371
Norton, Steve 422
Norvo, Red 62, 63, 83, 230, 469, 525, 557, 575, 576, 577, 578, 588, 628, 692, **1089,** 1115, 1142, 1230, 1344, 1353, 1408, 1521
Noto, Sam 816, 817
Nottingham, Jimmy 15, 84, 553, 638, 715, 797, 943, 1027, 1028, 1095, 1179, 1254, 1278, 1283, 1391
Nourrédine, Jacques 497
Novak, David 163
Novak, Gary 114, 305, 306, 527, 904
Novak, Larry 237, 550
Novak, Rudy 779, 848
Novelli 79
Novello, John 305
November, Linda 483
Novick, Billy 748
Novosel, Steve 700, 726, 727, 777, 827, 828, 1074, 1514
Nowinski, Paul 957
Noyes, Charles 1542
Noyes, Charles K. 807
Nozati, Annick 98, 1440
Ntoni, Victor 960
Ntshoko, Makaya 110, 412, 581, 742
Nu, Peter 1082
Nu Band, The 1090
Nuclear B 637
Nuese, Rupert 1510
Number, The 1090
Nunez, Gabriel 1128
Nunn, Tom 539
Nurallah, Shahita 21
Nuss, Ludwig 174, 690

Nussbaum, Adam 4, 114, 118, 142, 220, 329, 380, 388, 543, 651, 837, 840, 841, 845, 891, 892, 898, 903, 966, 1111, 1212, 1268, 1273, 1351, 1369, 1370, 1447, 1452, 1518
Nussbaum, Joe 591
Nussbaum, Lou 889
Nwobueze, Chim 906
Nya 1420
Nyberg, Gunnar 386
Nyberg, Lina 830, 1087
Nyhaug, Per 602
Nykänen, Anssi 1432
Nykyruj, Peter 1105
Nylander, Peter 725
Nymand, Hans 15
Nymark, Claus 366
Nymo, Frode 71
Nyqvist, Håkan 996, 1459
Nyström, David 807

O

O'Brien, Elmer 1327
O'Brien, Floyd 228, 297, 504, 847, 937, 1334, 1457
O'Brien, Hod 68, 187, 269, 374, 375, 1025, **1091**, 1186, 1397
O'Brien, John 486, 502
O'Brien, Kenny 242, 596, 1445, 1446, 1523, 1539
O'Brien, Pete 1148
O'Bryant, Jimmy 51, 1114
O'Callaghan, Patricia 214
O'Carroll, John 226
O'Connell, Bill 709
O'Connell, Billy 468
O'Connell, Brian 244, 737
O'Connell, Helen 395
O'Connell, Kevin 801
O'Connor, Mark 940
O'Connor, Pat 207, 395
O'Connor, Paul 1500
O'Day, Anita 578, 814, 815, 848, **1092**
O'Dell, Jim 775
O'Donnell, Aidan 660, 1318, 1338
O'Donnell, Ed 293
O'Donnell, Johnny 542
O'Farrill, Arturo 137, **1094**, 1095
O'Farrill, Chico 1095
O' Flynn, Bridget 1510
O'Gallagher, John 172, 727, 731
O'Hara, Barrett 236
O'Hara, Bart 1540
O'Hara, Betty 236, 476, 504
O'Hara, Mary 27
O'Higgins, Dave 1051, **1095**, 1385, 1413
O'Leary, Mark 1096
O'Leary, Pat 912, 926, 1224, 1225, 1495
O'Neal, Harold 1106, 1471
O'Neal, Johnny 586, 1395
O'Neil, Dolores 1282
O'Neil, Kevin 163, 164, 877
O'Neil, Michael 154
O'Quinn, Keith 109, 477, 478, 689, 1008, 1268, 1269, 1275
O'Reilly, Evan 210
O'Rourke, Brian 202, 247, 498, 499, 1517
O'Rourke, David 1139
O'Rourke, Jim 60, 618
O'Sullivan, Tony 367
Oakley, Leon 369, 682, 1058, 1300, 1326, 1533
Oatts, Dick 331, 689, 806, 909, 968, 969, **1090**, 1228, 1320, 1335, 1347, 1348, 1447
Obeng, Kwaaku Kwaakye 713, 1311
Oberg, Sten 1007
Oberkanins, Ingrid 1449
Obermayer, Paul 518, 1126
Oblon, James 1090
Oçal, Burhan 1539
Occhipinti, Giorgio 1000, **1091**
Ochs, Larry 485, 522, 564, 896, **1092**, 1242, 1243, 1310, 1329, 1330, 1493, 1544
Ocker, David 566
Octurn 1541
Oddvar Johansen, Per 1279
Oderich, Jimmy 1282
Odgers, Brian 549, 976, 1363
Odgren, Jim 549, 678, 991, 1428
Odrich, Ron 148, 330, 1303, 1391
Odun 1359
Odun, Spencer 638
Oeconomy, Bobby 1133
Oehler, Dale 1025
Oettel, Jason 704
Off Broadway Woodwind Ensemble 415
Öfwerman, Rune 27, 383, 616, 639
Ogay, Antoine 1395
Ogilvie, Brian 48, 85, 681, 1308, 1366, 1500
Ogle, Arthur 455
Ogle, Red 847
Ogle, Rodney 692
Ohlsson, Gordon 46
Ohlsson, Kettil 616
Ohm, David 991, 1211
Öhman, Kjell 449, 1213
Ohms, Fred 297, 424
Ohta, Keisuke 334
Oir, Ben 1544
Öiseth, Hildegunn 767
Okegwo, Ugonna 28, 88, 353, 474, 652, 753, 881, 926, 945, 1076, 1340, 1389, 1390
Okoshi, Tiger 117, 891
Okou 1101
Okri, Ben 76
Okudaira, Shingo 529
Okura, Meg 282, 1076, 1370, 1544
Olandersson, Karl 1348
Olatuja, Michael 824
Olatunji, Mike 797
Olczak, Matthew 658
Old And New Dreams 1096
Oldham, Bill 42, 753
Oldham, George 42, 638
Oldham, Lloyd 433
Oldham, Oscar 341, 499
Oleaga, Hasier 71
Olejniczak, Andrzej 366
Olen, Ole 1217
Oles, Bartolomiej Brat 1223
Oles, Louis 173, 1210
Oles, Marcin 1223
Olesen, Mads Kjølby 664
Olesen, Winstrup 1322
Oleszkiewicz, Darek 'Oles' 550, 841, 902, 963, 989, 1084, 1292
Olin, Maggi 780
Olinder, Anders 832
Oliphant, Grassella 1277
Olive, DJ 216, 400
Oliveira, Jose 815
Oliveira, Laudir 305
Oliveira, Pedro 1263
Olivella, Phil 622, 937
Oliver, Bilal 442, 561
Oliver, Buford 209, 219, 1110, 1198
Oliver, Jay 224, 917
Oliver, Joe 'King' 788, 864, 1044, **1097**, 1103, 1504
Oliver, Mary 116, 745
Oliver, Mort 1188
Oliver, Ray 239
Oliver, Sy 43, 397, 489, 490, 912, 1281
Olivera, Phil 1066
Oliver Nelson orchestra 1313
Oliveros, Pauline 742
Olko, Marek 351
Ollé, Tierry 1500
Ölmedal, Nils 997
Olney, Dave 415, 1347
Olofsson, Christer 767
Olofsson, Lars 1250
Olsen, Bob 817
Olsen, Eyvind 115
Olsen, Ivar 1250
Olsen, Jens Skou 844, 1059
Olsen, Ole 1112, 1113
Olsen, Peter 1458
Olsen, Ray 1388
Olsen, Rune 1431
Olson, Gary 151
Olson, Marty 848
Olson, Stewart 1092
Olson, Stuart 848
Olsson, Crille 807
Olsson, George 616
Olsson, Lars-Göran 1149
Olsson, Mats 420, 615, 616
Olsson, Samuel 767
Olstad, Peter 939, 1095
Olstad, Tom 115, 327, 751
Omkar, G. 944
Omoe, Eloe 1358, 1359, 1359, 1360
Onderdonk, Dave 427
One, Vox 762
Ono, Naoko 962
Oppens, Ursula 296
Opsvik, Eivind 127, 339, 615, **1098**
Oquendo, Manny 1095, 1379, 1405
Orange, Joseph 1289
Orchard, Frank 788, 947, 1319
Orchart, Raymond 871
Orchestra, London Symphony 193, 923, 992
Orchestra della Toscana 149, 1043
Orchestra Jazz della Sardegna 535
Orchestra Of St Luke's 1469
Orchestre National Du Jazz 1098
Ord, Graham 620, 1075
Ord, Johnny 1377
Ordean, Jack 814
Ore, John 75, 723, 724, 855, 1013, 1022, 1023, 1024, 1136, 1360, 1361, 1537
Oredson, Sverre 420
Oregon 1098
Orena, Charlie 247
Orendorff, George 41
Orenstein, Lou 801, 1462
Orent, Milton 1510
Organic Grooves 1128
Original Camellia Jazz Band Of New Orleans 1100
Original Dixieland Jazz Band 1100
Original Indiana Five 1101
Original Memphis Five 1101
Oriole 1101
Orlandi, Sergio 535
Orlando, Phil 419
Orloff, Gene 646, 1028
Ormond, John 895
Ornowski, Ed 395, 1078
Ornstein, Maarten 721
Oron, Yorai 182
Orozo, Stenio 815
Orpheus Chamber Orchestra 644
Orpwood, Ray 316
Orquendo, David 1095
Orquesta Roma Sinfonietta 536
Orquestra Jazz De Matoshinos 840
Orr, Bobby 187, 248, 467, 652, 811
Orr, Buxton 905
Orr, Carl 264
Orr, Raymond 416

Orrell, Tony 410
Orrje, Carl Fredrik 1237, 1327
Orselli, Mauro 249
Ørsted Pedersen, Niels-Henning 15, 49, 52, 67, 93, 94, 126, 140, 160, 210, 230, 364, 381, 391, 393, 404, 425, 493, 541, 546, 555, 565, 581, 582, 583, 591, 592, 607, 639, 670, 674, 733, 760, 774, 799, 802, 818, 836, 846, 954, 980, 996, 1029, **1101**, 1131, 1153, 1154, 1155, 1156, 1157, 1159, 1191, 1289, 1290, 1303, 1316, 1386, 1395, 1479, 1522
Orta, Mike 220, 1261
Orta, Nicky 220, 1261
Ortega, Anthony 482, 661, 662, **1103**, 1517
Ort Ensemble Wuppertal 842
Orth, Clemens 637
Orti, Guillaume 1174
Ortolano, Joe 395, 396
Orton, Mark 1544
Ory, Cecile 1104
Ory, Kid 41, 51, 379, 784, 1044, 1097, **1103**, 1251
Osborn, Ralph 764
Osborne, Bill 161
Osborne, Bobby 203
Osborne, Buzz 1545
Osborne, Donny 1287, 1409
Osborne, Jimmy 558
Osborne, Mary 413, 668, 1316, 1510
Osborne, Mike 104, 549, 905, 997, 998, **1105**, 1325, 1341, 1363, 1417, 1488, 1524
Osborne, Ralph 388
Osborne, Sonny 203
Osbourne, Ralph 764
Osby, Greg 226, 302, 443, 454, 630, 657, 738, 909, 1035, **1105**, 1396
Osgood, Kresten 129, 375
Oshita, Gerald 1011
Oslawski, John 694
Ossa, Ronnie 818
Osser, Glenn 622
Ostaszewski, Jacek 835
Oster, Martien 541
Österberg, David 807
Østergren, Thomas 412
Osterloh, Klaus 38, 690
Ostertag, Bob 1542
Östholm, Jonas 619
Östlund, Pétur 'Island' 321, 996, 997
Öström, Magnus 379, 1367, 1368, 1407
Ostwald, David 1260
Oswald, John 60, 807
Oswanski, Ron 483
Otero, Fernando 406
Othello 1133
Otis, Eric 1517
Otis, Fred 692, 1095
Otis, Johnny 758, 1535
Oto, Lloyd 1189
Ott, Horace 971
Ottaviano, Roberto 475, 534, 548, 921, **1106**
Ottini, Roberto 137
Otto, John 369, 1308
Otto, Lloyd 815, 816
Otto, Matt 778
Otto, Tim 1196
Otwell, Marshall 987
Oughton, Chas 570
Ounaskari, Markku 808
Ourio, Olivier Ker 943
Ousen, Ole 1396
Ousley, Harold 650, **1107**, 1467
Outcalt, Alfred 'Chippie' 31, 416, 1345, 1443
Outlaw, Ernest 1031
Outram, Mike 332, 746, 1096, 1329, 1416
Ouwerckx, John 1203
Ovalles, Gustavo 908
Ovary Lodge 1107
Overberg, Don 588
Overberghe, Cel 1440
Overgaauw, Wim 1395
Overs, Kieran 197, 880, 920, 928, 1340
Overton, Hall 242, 543, 1192
Overton, Nancy 173
Overwater, Tony 721, 1060
Ovesen, Thomas 95, 565, 630, 996, 1324, 1396
Ovsepian, Vardan 1107
Owen, Mike 413, 537, 826, 1300, 1308
Owen, Paula 845
Owen, Reg 70
Owens, Brandon 135, 303, 355, 651, 1349
Owens, Charles 154, 233, 247, 259, 897, **1108**, 1210
Owens, Charles II 259
Owens, Jack 1089
Owens, Jimmy 88, 113, 208, 264, 419, 439, 450, 655, 689, 871, 1004, 1031, **1108**, 1290, 1318, 1517, 1518, 1539
Owens, John 63, 83, 691, 692, 1275
Owens, Jon 483, 719, 1095
Owens, Juicy 1536
Owers, Michael 1318
Ox, Ferhat 324
Oxidine, Matais 1064
Oxley, Colin 532, 814, 1077, 1407
Oxley, Frank 1217
Oxley, Tony 59, 103, 177, 378, 459, 549, 594, 749, 806, 905, 906, 929, 976, **1108**, 1193, 1214, 1215, 1253, 1266, 1276, 1306, 1336, 1363, 1364, 1381, 1382, 1383, 1524
Ozada, Atsushi 1106
Ozaki, Jinshi 825
Ozone, Makoto 204, 205, 381
Ozsuca, Evrim 324

P

'Pa' 1436
Paakkunainen, Seppo 1447
Paasonen, Timo 1432, 1433
Pace, Sal 450
Pace, Tony 1101
Pacheco, Johnny 113, 529, 1425
Pacheco, Mike 817
Paci, Ray 927
Paci, Roy 927
Pack, Helder 869
Pacque, Glyn 228
Padden, Daniel 203, 561
Padden, John 485
Padilla, Ricardo 1433
Padin, Jorge 79
Padmore, Danny 243
Pagano, Vinnie 2
Page, Billy 1097
Page, Dave 424, 638
Page, David 262
Page, Drew 763, 764
Page, Hot Lips 31, 101, 102, 122, 205, 297, 714, 789, 793, 1047, **1109**, 1283, 1477
Page, Les 316
Page, Mick 1489
Page, Mike 1489
Page, Richard 1540
Page, Tim 480
Page, Tom 1055, 1484
Page, Vernon 1047
Page, Walter 63, 90, 91, 100, 101, 102, 155, 156, 298, 355, 372, 574, 714, 736, 763, 795, 853, 987, 1047, 1165, 1188, 1248, 1375, 1521, 1535
Page, Zack 872
Pagen, Angelo Mark 1263
Pago Libre 1110
Paich, Marty 222, 446, 466, 491, 525, 588, 935, **1111**, 1230, 1408
Paigankar, Chandrahas 652
Paige, Billy 1103
Paige, Bob 705, 1020
Paine, Benny 429
Paine, Sylvester 489
Päivinen, Pepa 1432, 1433, 1448
Päivinen, Pertti 1432, 1433
Pajeaud, Willie 455
Palacios, Quelo 79
Paladino, Don 815, 816, 1283
Palet, Benet 1314
Paley, John 694
Paley, Ron 694
Palin, Joe 1207
Palladino, Bernard 649
Palladino, Pino 649, 1256
Pallemaerts, Dre 173, 227, 1264, 1418
Pallesen, Guffy 1025
Pallmaerts, Dré 52
Palma, Miriam 539
Palmer, Alan 1503
Palmer, Clarence 113, 1078
Palmer, Dick 1056
Palmer, Earl 279, 555, 681, 1170
Palmer, Francis 1252
Palmer, George 476
Palmer, Gladys 424
Palmer, Jack 63, 763, 764, 1089, 1445
Palmer, Jeff 675, 1111
Palmer, Kyle 324
Palmer, Mick 39
Palmer, Robert 276
Palmer, Roy 379, 380, 798, 1044
Palmer, Stanley 652, 671
Palmer, Ted 1190
Palmer, Thomas 1050
Palmer, Tom 560
Palmer Brothers, The 428, 704, 853, 1251
Palmieri, Eddie 916, 1405
Palmieri, Paul 1053
Palmieri, Remo 43, 63, 125, 270, 477, 489, 552, 1210, 1443, 1501, 1510, 1521
Palmisano, Angelo 628
Palmore, Gayle 183
Palmore, Steven 36
Palombi, Paul 483
Palombi, Phil 329
Palser, Barry 295
Palumbo, Manlio 533
Pameijer, Pam 475
Panasenko, Sergey 853
Panayi, Andy 82, 333, 533, 868, 879, **1112**, 1317, 1509
Pancoast, Bob 1314
Panelli, Charlie 646, 1101
Panico, Porky 752
Pantoja, Antonio 79
Pantoja, Victor 642, 871, 1405
Panzer, Elizabeth 473, 1182, 1529
Paoli, Walter 333
Papa, Tony 222
Papa Bue's Viking Jazz Band 1112
Papageorge, Tod 136
Paparelli, Frank 552
Papetti, Fausto 64, 66
Pappalardo, Frank 84, 815
Paquay, Georges 1202
Paque, Glyn 24, 1098
Paquette, David 356, 1217
Paquinet, Guy 667, 1202, 1203, 1204
Paquito 1261
Paraboschi, Roger 358
Paramount Jazz Band Of Boston 1113
Parenti, Tony 297, 355, 710, 864, **1113**
Pareti, Lello 333

Parga, Luiz 545
Parham, Ernest 1406
Parham, Fred 798
Parham, Tiny 263, 379, **1114**
Parham, Truck 63, 108, 423, 705, 710, 711, 913, 1328
Paris, Jackie 212, 752, 1001, 1005
Park, Joe 397
Park, John 818
Park, Kim 939, 940
Park, Sang-Won 807
Park, Soo-Kyung 1213
Parker, Baird 1460
Parker, Brian 187
Parker, Bud 817, 818
Parker, Bunky 499
Parker, Charlie 64, 340, 341, 413, 552, 609, 774, 945, 987, 1000, 1069, 1089, 1095, **1114**, 1176, 1400, 1443
Parker, David 1511
Parker, Dee 395
Parker, Dolores 432, 705
Parker, Don 1100
Parker, Eddie 95, 1050
Parker, Evan 58, 112, 116, 142, 161, 162, 176, 177, 198, 251, 296, 315, 362, 409, 472, 484, 515, 561, 562, 620, 621, 729, 749, 842, 856, 857, 905, 906, 927, 1012, 1016, 1063, 1083, 1108, **1120**, 1182, 1183, 1253, 1265, 1266, 1267, 1270, 1332, 1333, 1341, 1342, 1381, 1382, 1415, 1494
Parker, Frank 1496
Parker Jr, Frank 427
Parker, Isaiah 1128
Parker, Jack 'The Bear' 209, 271, 571, 698, 789, 793, 1109, 1510
Parker, Jeff 6, 28, 356, 422, 485, 886, 1009, 1199, 1200, 1387
Parker, Jerry 1117
Parker, Johnny 294, 467, 475, 789, 915, 918, 1362
Parker, Junior 543
Parker, Knocky 461, 1113
Parker, Leo 31, 416, 667, 758, 759, 760, 785, 1069, 1176, 1400, 1443
Parker, Leon 33, 179, 232, 738, 822, 1257, 1389, 1390, 1423, 1520
Parker, Maceo 798
Parker, Matt 483
Parker, Maynard 33, 414, 1468
Parker, Melvin 1506
Parker, Paul 1026, 1412
Parker, Ray 101, 148
Parker Jr, Ray 643
Parker, Rick 1127
Parker, Ted 1540
Parker, William 25, 37, 59, 74, 151, 177, 178, 186, 196, 221, 231, 249, 278, 310, 378, 402, 446, 473, 484, 520, 538, 559, 722, 728, 803, 843, 874, 875, 917, 924, 925, 926, 931, 941, 1032, 1033, 1041, 1126, **1127**, 1144, 1161, 1189, 1293, 1294, 1298, 1330, 1381, 1382, 1383, 1421, 1464, 1465
Parkes, Bud 401
Parkins, Andrea 261, 452, 516, 658, 722, 1042
Parks, Aaron 135, 1140
Parks, Bob 83
Parks, Mary Maria 54
Parlan, Horace 57, 230, 278, 449, 571, 580, 583, 719, 800, 828, 1001, 1002, 1059, 1084, **1130**, 1191, 1237, 1290, 1391, 1392, 1424
Parlato, Dave 441, 954
Parloff, Michael 910
Parnell, Jack 70, 371, 889, 1352, 1389
Parnell, Marc 1211, 1416, 1473
Parr, Frank 1055
Parran, H. D. 420
Parran, J. D. 145, 161, 163, 177, 214, 464, 703, **1131**, 1140, 1298
Parricelli, John 333, 408, 814, 904, 1180, 1284, 1291, 1292, 1300, 1329, 1355, 1412, 1494, 1495
Parrini, Emanuele 476
Parrish, Avery 670
Parrish, Chuck 362
Parrish, Matthew 234
Parrish, Terry 426
Parrott, Lisa 1196
Parrott, Nicki 336, 511, 823, 1308, 1442, 1479
Parry, Harry 70
Parry, Ron 260, 831
Parshal, Harry 1283
Parsley, Marcus 657
Parson, Dion 465, 1424
Parsons, Bob 1351
Parsons, John 1310
Parsons, Longineu 973, 1383
Partajo, Victor 1138
Parton, Rob 939
Partyka, Edward 174, 690, 1449
Pasanen, Mikko 664
Pasborg, Stefan 1131
Pascal, Alix 'Tit' 325
Pascal, Didier 1500
Paschal, Elvis 1064
Pasco, Mark 118
Pascoal, Hermeto 348, 349
Pascoe, Keith 1365
Pasillas, Ricardo 'Tiki' 1292
Pasley, Frank 784
Pasmanick, Kenneth 211
Pasqua, Alan 448, 854, 1452
Pasquall, Jerome 99, 686, 820
Pass, Joe 93, 94, 230, 364, 425, 439, 442, 492, 493, 555, 592, 733, 755, 774, 787, 854, 986, **1131**, 1154, 1155, 1156, 1181, 1304, 1392, 1395, 1444, 1445, 1517
Pastels, The 815
Paster, Bennett 826
Paster, Ted 1120
Pastor, Tony 50, 1282
Pastora, Lee 264
Pastorius, Jaco 642, 643, 993, 1008, **1133**, 1475
Pastre, Michel 1500
Patania, Rosario 927
Patato, Nee-Daku 1473
Patchen, Frank 1141, 1247
Pate, Don 462, 505, 1056, 1065, 1513
Pate, Johnny 435, 1031
Patent, Harry 100, 1353
Paterson, Don 528
Paterson, George 596
Paterson, Graham 645, 884, 958
Paterson, William 'Spaceman' 676
Patillo, Marvin 1258, 1300
Patiris, Danny 571
Patitucci, John 4, 18, 153, 168, 171, 205, 217, 305, 306, 307, 460, 527, 591, 644, 721, 822, 958, 1145, 1213, 1292, 1296, 1301, 1302, 1318, 1325, 1340, 1371, 1480, 1486
Patrice 1544
Patrick, Johnny 371
Patrick, Kevin 506
Patrick, Pat 287, 678, 798, 1009, 1031, 1262, 1351, 1355, 1356, 1357, 1358, 1359, 1360
Patscha, Glenn 335, 659
Patterson, Alfred 7, 777
Patterson, Ann 247, 441
Patterson, Don 338, 831, 1346
Patterson, Mark 300
Patterson, Ottilie 77, 78
Patterson, Pete 377
Patterson, William 1256
Patti, Brian 362
Pattison, Ernie 967
Pattison, Gary 967
Pattison, Pat 1076, 1327
Patton, Big John 600, **1134**, 1542, 1543
Patton, Jeb 651, 679
Patton, John 389, 599, 719, 1312, 1502
Patton, Julie 214, 216
Patton, Larry 848, 849
Patton, Mike 1542, 1543, 1544, 1545
Patton, Pat 784, 1058, 1472
Patumi, Daniele 371, 1000, 1110
Pauer, Fritz 302, 615
Paul, Emanuel 429, 455, 998, 1436, 1437
Paul, Leah 488
Paul, Les 774, 957
Paula, Jose 797
Paul Baron Orchestra 63
Paulo, Jose 545, 1165
Paulsen, Arvid Gram 602
Paulson, Bruce 324
Paulson, Jen Clare 604
Paulsson, Anders 897
Paulucci, Sergio 663
Paul Weston Orchestra 490
Paul Williams's Hucklebuckers 1467
Pauvels, Charlie 1479
Pauwels, Benny 1203
Pavageau, Alcide 'Slow Drag' 16, 269, 293, 311, 379, 737, 784, 882, 883, 884, 1079, 1224, 1314, 1436, 1437
Pavageau, Annie 1224
Pavolka, Akiko 481
Pavolka, Matt 179, 1229
Pavone, Jessica 166, 210
Pavone, Mario 241, 378, **1134**
Pavone, Nat 46, 93, 1210
Pawson, Dan 413
Payano, Omar 1128
Payne, Benny 122, 218, 219
Payne, Bob 108
Payne, Cecil 10, 200, 230, 254, 259, 328, 340, 392, 393, 416, 424, 447, 540, 553, 596, 668, 690, 717, 759, 783, 785, 1093, **1136**, 1162, 1176, 1199, 1443, 1467, 1491
Payne, Davey 357
Payne, Delores 1109
Payne, Don 274, 545, 1142
Payne, Ewell 1188
Payne, Lloyd 663
Payne, Sonny 92, 195, 492, 609, 671, 861, 1177, 1188
Payne, Stanley 714, 715, 1078
Payne, Sylvester 490, 1176, 1505
Payne, Vess 1505
Payton, Nicholas 153, 185, 389, 442, 550, 689, 793, 895, 949, 957, 1080, 1106, **1136**, 1167, 1199, 1237, 1238, 1260, 1466, 1520, 1526
Payton, Walter 465, 1136, 1217
Payton, Walter Jr 1496
Payuo, John 1188
Paz, Victor 578, 1095
Pazant, Ed 539, 639
Peacock, Annette 139
Peacock, Burnie 999

Peacock, Gary 33, 53, 139, 140, 141, 302, 303, 305, 318, 337, 381, 440, 457, 462, 721, 769, 770, 771, 821, 863, **1137**, 1159, 1323, 1364, 1411, 1512, 1526
Peagler, Curtis 417, **1137**, 1313, 1522
Pearce, Bob 826
Pearce, Dale 397, 1209
Pearce, Dick 269, 1211, 1277
Pearce, John 82, 311, 322, 541, 635, 636, 1046, 1225, 1389, 1407
Pearce, Mary 776
Pearce, Pauline 280, 961
Pearcy, Stan 316
Pearle, Jack 1283
Pearlmutter, Sid 118
Pearman, Dale 629
Pearson, Buddy 439
Pearson, Colin 566
Pearson, Dave 475
Pearson, Duke 212, 213, 278, 599, **1137**
Pearson, Earl 207
Pearson, Geoff 1512
Pearson, Henry 'Mettathias' 827, 827, 828
Pearson, James 332
Pearson, Mike 179
Pearson, Simon 898
Pease, Jon 266
Peaston, David 152
Peberdy, Jack 1190
Pecar, Samo 1254
Peck, Bob 207
Peck, Fletcher 1345
Peck, Nat 254, 255, 562, 668, 674, 1030, 1302
Pecora, Santo 150, 556, 937, 1075
Pecqueux, Louis 1202
Pedersen, Bjarne 'Liller' 628, 1112
Pedersen, Bjørn 602
Pedersen, Guy 591, 706, 877, 907
Pedersen, Hans Leonardo 417
Pedersen, Henrik Bolberg 22, 95, 996
Pedersen, Henrik Gunde 648, 921
Pedersen, Niels-Henning Ørsted 15, 49, 52, 67, 93, 94, 126, 140, 160, 210, 230, 364, 381, 391, 393, 404, 425, 493, 541, 546, 555, 565, 581, 582, 583, 591, 592, 607, 639, 670, 674, 733, 760, 774, 799, 802, 818, 836, 846, 954, 980, 996, 1029, **1101**, 1131, 1153, 1154, 1155, 1156, 1157, 1159, 1191, 1289, 1290, 1303, 1316, 1386, 1395, 1479, 1522
Pederson, Guy 730
Pederson, Pullman 1188
Pederson, Tommy 397, 525, 577, 681, 692, 848, 1092
Pedroli, Raphael 1438
Pedron, Pierrick 103, 324, **1138**
Pedroso, Bruno 418
Peer, Beverly 63, 488, 489, 490, 803, 999, 1353, 1476
Peer, Bill 461
Peer, Rex 578, 601
Peet, Wayne 260, 565, 566, 567
Peeters, Arthur 1203
Peiffer, Bernard 254, 1302
Peil, Roland 944
Peipman, Mike 775
Pejakovic, Branko 587
Pell, Dave 466, 557, 588, 955, **1139**
Pelland, Bob 590
Pellara, Mike 68
Pellegatti, Paolo 534, 1433
Pellegrini, Al 764
Pelletier, Jean-Claude 796, 859
Pellicane, Joe 50
Pellitteri, Marcello 74, 302
Pellizzi, Pete 1101
Pellow, Dave 1171
Pelt, Jeremy 24, 110, 451, 486, 501, 603, 672, 695, 945, 1006, **1139**, 1158, 1296, 1349, 1517
Peltola, Seppo 1
Pelton, Shawn 738, 895
Pelzer, Jacques 1397
Pemberger, Wolfgang 627
Pemberton, Bill 273, 372, 503
Pena, Ralph 173, 557, 588, 633, 791, 886, 935, 1230
Pendarvis, Leon 1256
Pendleton, Amy 1098
Pendleton, Dick 461
Pendreigh, Allan 203
Penland, Ralph 154, 215, 301, 597, 914, 975
Penman, Matt 845, 875, 972, 1065, **1139**, 1348, 1463, 1526
Penn, Andrew 155, 638, 671
Penn, Clarence 149, 150, 205, 248, 381, 400, 465, 519, 657, **1140**, 1198, 1213, 1229, 1268, 1269, 1317, 1447, 1466, 1480
Penn, Jack 248
Penn, Sammy 39, 645, 1224, 1436, 1437
Penner, Ed 487
Penque, Romeo 113, 342, 343, 345, 368, 545, 641, 716, 797, 969, 1027, 1028, 1283, 1509
Penton, Kay 576
Peoples, Terry 1354
Pepe, Carmen 717
Pepito 1261
Peplowski, Ken 46, 211, 336, 449, 611, 612, 626, 794, 823, 879, 961, 968, 1033, **1140**, 1168, 1169, 1225, 1260, 1409, 1442
Pepper, Art 64, 65, 271, 272, 470, 525, 571, 588, 736, 792, 814, 815, 816, 821, 935, 953, 1000, 1111, **1141**, 1146, 1210, 1230, 1408
Pepper, Jim 308, 511, 623, 768, 1048
Pepper, Johnny 779
Pepper, Stan 821
Peralta, Luis 233
Peraza, Armando 1262, 1286, 1405
Perciful, Jack 765
Percy, Neil 1487
Perdomo, Luis 28, 293, 562, 1374
Pereira, Vanderlei 282, 969
Perelman, Ivo 1144
Perez, Danilo 195, 205, 267, 406, 499, 555, 640, 651, 652, 952, 991, 1019, **1145**, 1257, 1261, 1296
Pérez, Edward 107
Pérez, Jorge 1029
Perez, Jose Olivares 197
Perez, Tony 1261
Perillo, Ron 176, 506
Perissi, Richard 347, 818, 1283
Peritz, Benny 667
Peritz, Hugo 667
Perkel, Carl 601
Perkins, Bill 41, 64, 85, 222, 229, 468, 550, 588, 689, 693, 791, 816, 817, 818, 820, 839, 886, 889, 1082, 1083, 1093, 1111, 1142, **1146**, 1165, 1230, 1231, 1280, 1281, 1376, 1408
Perkins, Carl 9, 65, 181, 312, 364, 479, 629, 758, 808, 862, 1035, 1037, 1142, **1146**, 1219, 1244, 1316, 1450
Perkins, Edward 96
Perkins, Geoff 749, 1253, 1414, 1489
Perkins, Ike 31
Perkins, Phillip 1399
Perkins, Sara 909
Perkins, Walter 32, 194, 207, 278, 319, 470, 828, 957, 986, 1026, 1085, 1351, 1398
Perkins Jr, Walter 1532
Perkis, Tim 515
Perko, Jukka 1362, 1433
Perla, Gene 348, 793, 890
Perlmann, Dave 849
Perlow, Steve 720, 817, 1210
Perlson, Jordan 660
Permillion, Herbert 413
Perna, Michael 488
Perowsky, Ben 114, 152, 217, 323, 372, 400, 957, 992, 1096, 1340, 1545
Perowsky, Frank 270
Perraud, Edward 401
Perrella, Harry 106
Perret, Harry 272
Perri, Danny 43, 622, 734, 986, 1093, 1283
Perrilliat, Nat 12, 949
Perrine, Matt 301, 923
Perrotta, Angelina 476
Perrottet, Dave 1488
Perry, Barney 213
Perry, Bay 1312
Perry, Bazeley 1344
Perry, Catherine 1458
Perry, Charles 413, 543, 627, 865
Perry, Dan 715
Perry, Ermit V. 553, 554, 578, 1505
Perry, Frank 1107, 1403
Perry, George 108, 388
Perry, John 1292
Perry, Mario 106
Perry, P. J. 967
Perry, Ray 638, 758
Perry, Rich 239, 330, 331, 477, 478, 562, 695, 696, 749, 778, 839, 862, 870, 926, 966, 967, 1050, **1147**, 1201, 1268, 1269, 1275, 1320, 1351, 1447
Perry, Ronnie 50, 691, 692, 1282
Perry, Van 356, 450
Persad, Chris 375
Persiany, André 195, 262, 358, 497, 796
Persip, Charli 112, 173, 201, 234, 278, 383, 384, 393, 440, 461, 470, 526, 527, 553, 554, 568, 654, 755, 783, 793, 827, 886, 899, 974, 976, 1009, 1013, 1038, 1136, 1170, 1187, 1199, 1211, 1249, 1391, 1467, 1502, 1508, 1527
Persoff, Sam 1282, 1353
Person, Eric 633, 634, 756, **1148**, 1530
Person, Houston 32, 235, 270, 363, 414, 426, 600, 603, 724, 791, 793, **1148**, 1299, 1479
Person, Lee 146
Persson, Åke 46, 180, 255, 439, 545, 615, 631, 797, 897, **1149**, 1176
Persson, Anders 997
Persson, Bent 1080, **1149**, 1354
Persson, Erik 1354
Persson, Stig 1347
Pesendorfer, Andreas 1525
Pesonen, Palle 1493
Pet, Jack 228, 667
Pete Dyer 269
Peter, Eric 479, 652, 1029, 1170, 1179, 1501
Peter, Paul and Mary 191

Peters, Brock 348
Peters, Finn 262
Peters, Grégoire 1057
Peters, Jay 638
Peters, Jerry 871
Peters, John 356
Peters, Mike 96, 1499, 1500
Peters, Olivier 565, 690
Peters, Teddy 1097
Petersen, Ed 427, 506, 606, 939, **1150**
Petersen, Egon 800
Petersen, Mette 38
Petersen, Per Carsten 356, 799
Peterson, Bill 1540
Peterson, Billy 924, 1227, 1352
Peterson, Bobby 1352
Peterson, Camille 864
Peterson, Charlene 191
Peterson, Charles 691
Peterson, Charlie 850
Peterson, Chuck 50, 397, 571, 945, 1282
Peterson, Dave 864
Peterson, Eddie 111
Peterson, Hannibal Marvin 462, 792, 1259
Peterson, Lennie 388
Peterson, Lucky 895
Peterson, Mark Anthony 1431, 1515, 1516
Peterson, Oscar 44, 45, 93, 184, 229, 230, 329, 339, 364, 424, 425, 442, 490, 491, 492, 544, 553, 555, 592, 639, 668, 716, 733, 755, 774, 849, 1093, 1102, 1117, **1150,** 1162, 1304, 1316, 1346, 1444, 1445, 1477, 1478, 1536, 1537
Peterson, Paul 1256
Peterson, Pete 42, 63, 83, 504, 588, 714, 1089
Peterson, Ralph 216, 282, 313, 354, 463, 543, 645, 651, 901, 911, 914, 947, 1051, 1059, 1096, 1139, **1158,** 1471
Peterson Jr, Ralph 217, 1059
Peterson, Randy 73, 809, 930, 931, 932
Peterson, Ricky 451, 460, 1255, 1256
Peterson, Tom 481, 951
Petersson, Inge 1407
Petersson, Krister 805
Peticca, Carl 207
Petit, Didier 317
Petit, Joe 379, 1079
Petit, Julien 1223
Petit, Leo 591
Petitdidier, Patrice 223
Petrella, Gianluca 536, 1107, **1194**
Petrilla, Paul 388
Petrin, Umberto 548, 925, 1420
Petrone, Rick 483, 942
Petrowsky, Ernst-Ludwig 97, 119, 177, 562, 1109
Petruccelli, Peter 1031
Petrucciani, Louis 52, 167, 1159
Petrucciani, Michel 593, 611, 837, 908, **1159**
Petry, Felix 1525
Petry, Fred 1282
Petschauer, Rudy 1239
Pettaway, Bernard 1357
Pettaway, Hubert 1406
Petters, John 296, 336, 374, 711, 1217
Pettersson, Göran 3, 1237
Pettersson, Gösta 420
Pettersson, Lars 46, 616
Pettersson, Linda 617
Petties, Leon 33, 863
Pettiford, Alonzo 987
Pettiford, Ira 229
Pettiford, Oscar 43, 63, 123, 199, 200, 238, 239, 299, 337, 341, 342, 392, 393, 416, 424, 431, 432, 455, 469, 477, 552, 587, 634, 667, 668, 669, 670, 690, 692, 699, 705, 712, 714, 715, 736, 755, 780, 783, 787, 799, 813, 836, 933, 962, 993, 1021, 1022, 1066, 1072, **1160,** 1177, 1186, 1188, 1220, 1233, 1242, 1348, 1377, 1379, 1397, 1398, 1459, 1477, 1486
Pettinen, Mikko 1432, 1433
Pettis, Jack 1075, 1081
Petts, David 1205
Petts, Louise 1205
Petzold, Dietrich 1043
Peucker, Paul 690
Pevsner, Alex 764
Peyroux, Madeleine 415, 564
Peyton, Dave 798
Peyton, Randy 1511
Pezzotta, Mario 64, 66
Pfeffner, Ralph 692
Pfeifer, Stefan 174, 690
Pfleiderer, Martin 1519
Pfleuger, Sidney 148
Phaneuf, Mark 962
Phelps, David 38, 1544
Phelps, Jay 445
Pheto, Gibo 1016
Pheto, Pule 1016, 1017
Phew 1533
Philburn, Al 40, 42, 196, 1093
Philharmonia Orchestra 888
Philippe, Claude 102
Philips, Greg 397
Philipson, David 421, 1310
Phillard, Afifi 36
Phillatoni, Tony 693
Phillinganes, Greg 1052
Phillip, Errol 1363
Phillips, Barre 58, 142, 296, 384, 558, 637, 648, 763, 772, 833, 842, 861, 906, 930, 931, **1161,** 1174, 1289, 1363, 1417, 1488, 1541
Phillips, Bob 476, 943
Phillips, Brigham 520
Phillips, David 721, 737, 946
Phillips, Derek 751, 1076
Phillips, Derrek 73, 738
Phillips, Dudley 281, 904, 1412, 1466
Phillips, Earl 424
Phillips, Flip 43, 228, 239, 257, 271, 336, 424, 491, 550, 578, 626, 639, 654, 692, 694, 705, 708, 712, 716, 752, 774, 815, 849, 1066, 1089, 1095, 1114, 1115, 1117, 1151, **1162,** 1443, 1486
Phillips, Greg 848
Phillips, Harvey 461, 797, 886, 969, 1027
Phillips, Joe 731
Phillips, Jonny 1101, 1171
Phillips, Joseph 1436
Phillips, Lloyd 101
Phillips, Noah 421
Phillips, Peter 641
Phillips, Reuben 757, 826
Phillips, Sister Berenice 883
Phillips, Sonny 32, 33, 655, 1148, 1468
Phillips, Tim 296
Phillips, Tubby 413, 1210
Phillips, Woolf 70
Phillipson, Mike 39
Phipps, Arthur 33, 978
Phipps, Jimmy 671
Phyfe, Eddie 211
Piana, Dino 533
Pias, Ed 128
Picard, Andy 622
Picard, John 187, 466, 467, 674, 869, 918
Picard, Simon 359, 906, 912, 1404
Picciotto, Tonny 395
Pichl, Bernhard 944
Pichon, Walter 1251
Pickard, Gary 502
Pickens, Ed 107
Pickens, Willie 109, 237, 364, 506, 597, 606, 611, 655, 982, 1150, 1392, 1399
Pickering, Ben 396
Pickett, Lenny 415, 1256
Pickett, Leroy 148, 1114
Pico, André 1202
Pied Piper Quintet 577, 734
Pieranunzi, Enrico 238, 536, 630, **1163,** 1450
Pierce, Bill 134, 1506
Pierce, Billie 754, **1164**
Pierce, Billy 134, 313, 750, 1013, 1370
Pierce, Dale 1189, 1283, 1445
Pierce, De De **1164**
Pierce, John 678, 1249
Pierce, Kyle 1075
Pierce, Nat 84, 108, 155, 156, 173, 230, 268, 270, 425, 601, 634, 693, 694, 795, 861, 877, **1165,** 1187, 1188, 1252, 1315, 1527
Pierce, Robert 506
Pierce, Sylvia 1188
Pierre, Cameron 832, 1167
Pierre, Yves Aime 183
Pierson, Bob 694
Pierson, Earl 238
Pierson, Eddie 76, 1037
Pietro, Dave 721
Pietropaoli, Enzo 114, 333, 925, 1194
Pifarély, Dominique 96, 1272, 1489, 1502
Piggott, Mike 1080
Piguillem, Al 1203
Pikard, Gary 1169
Pike, Dave 171, 255, 933, **1165**
Pike, Midge 226
Piket, Roberta 98, **1166**
Pilafian, Sam 946
Pilc, Jean-Michel 559, 943, **1166**
Pilet, Michel 258
Pilkington, Bob 775
Pillicane, Joe 1443
Pillow, Charles 115, 168, 477, 478, 721, 1268, 1269, 1274
Pilman, Bill 1408
Pilz, Michel 562, 1265
Pilz, Roland 757
Pinciotti, Anthony 1032, 1331
Pinckney, Lloyd 99
Pincock, Christian 648
Pincotti, Anthony 845
Pinder, Eddie 105
Pine, Courtney 445, 1050, **1167**
Pinetti, Francesco 467, 468
Pingitore, Mike 106, 716, 864, 1388
Pinkerton, Phyllis 1000, 1001
Pinkett, Ward 1044, 1098, 1475, 1504
Pinkston, Valerie 1256
Pinna, Franco 6
Pino, Andy 848
Pinson, Kenny 693
Pinson, Malcolm 650
Pinter, Jerry 839, 1094
Pinto, Frank Lo 576
Pinto, Mike 1211
Pinton, Alberto 49, 1087, 1347
Pious, Minerva 504
Piper, Adrian 1036
Pipps, Buddy 652
Pirenet, Roger 1202
Piron, Armand **1167**
Pirone, Massimo 473, 536
Pirozzi, Luca 473

Pirro, Vincent 1388
Pisano, John 632, 633, 844, 1131, 1146
Pistorius, Steve 401, 537, 551, 681, 915, 1300, 1308, 1496
Pitch, Bernie 1084
Pitchen, Jocelyn 225
Pite, Richard 1080
Pitman, Bill 218, 936
Pitt, Thomas 71
Pitt, Tony 125, 126, 475, 1484
Pitt, Vic 72, 78, 320, 475
Pitterson, Pete 652
Pittman, Bill 368
Pitts, Terry 869
Pitts, Trudy 827, 829, 957
Pitts, Vincent 867
Pitz, Rudi 1449
Pivert, Kurtis 719
Pizzarelli, Bucky 32, 85, 123, 156, 157, 158, 196, 226, 327, 329, 336, 511, 592, 593, 626, 635, 708, 739, 793, 823, 872, 962, 1027, 1054, 1162, **1168,** 1168, 1169, 1224, 1354, 1435, 1444, 1445, 1447, 1479, 1499, 1500, 1501
Pizzarelli, John 18, 158, 185, 364, 511, 593, 1168, **1168,** 1479
Pizzarelli, Martin 158, 364, 1168, 1169
Pla, Roberto 1473
Plake, Bill 566
Planar, Elvira 964
Planchenault, Bernard 497, 859
Plank, Jim 376
Plasil, Victor 1538
Plater, Bobby 92, 93, 94, 492, 638, 639, 755
Platt, Sgt Jack 1203
Platt, Walter 775
Plavan, Bill 845
Plaxico, Lonnie 126, 134, 214, 277, 454, 568, 598, 661, 798, 1035, 1105, **1169,** 1171, 1280, 1390, 1515
Player, Bobby 93
Pleasant, David 538, 1302
Pleasant, Tim 324, 808, 1238
Pleasure, King 1169
Pleis, Jack 986, 1093
Plenar, Elvira 301, 964
Pletcher, Stew 62, 1089
Pletcher, Tom 626, 741
Pliakas, Marino 179
Plimley, Paul 620, 885, 1075, **1170,** 1310, 1381, 1493
Plonsey, Dan 165
Plotkin, Ben 1282
Plum, Guy 1203
Plumb, Neely 1283
Plummer, Paul 1249
Plumppu, Magnus 1087
Po, Warren 604
Pochonet, Gérard 272, 1397, 1398, 1510
Pogson, E. O. 70, 228
Pohjola, Pekka 834
Pohjola, Verneri 746
Poindexter, Dina 1170
Poindexter, Pony 581, 689, 861, 1026, **1170**
Pointer, Lowell 31
Pointon, Mike 958, 1217
Polain, Bill 1366
Poland, Bob 576, 764, 765
Polar Bear 1170
Polard, Damien 359
Polcer, Ed 70, 1434
Poli, Michel 497
Polifroni, Polly 764
Polisoidis, Dimitris 165, 326
Polito, Ed 622
Politzer, Kerry 1171
Politzer, Robert 615
Polk, Gordon 397
Polk, James 154
Polk, Lucy Ann 397, 1139
Polk, Vernon 466
Polla, Ralph Lo 576
Pollack, Ben 150, 1076
Pollack, Eddie 1085
Pollak, Max 76
Pollan, Albert 817
Pollan, Mel 496, 1434, 1540
Pollard, Terry 867
Pollard, Tommy 479
Polley, Claudia 130
Pollitt, Alfred 862
Pollo, Lou 957
Pollock, Marilyn Middleton 280
Polo, Danny 248, 667, 1275, 1334, 1353, 1516
Pomárico, Emilio 445
Pomeroy, Herb 239, 426, 886, 943, 1094, 1119, 1120, **1171**
Pommier, Jean-Louis 1098
Ponce, Daniel 643
Ponder, Calvin 705
Ponder, Jimmy 650, **1171**
Ponella, Mike 406
Poniatowski, Mark 810
Ponomarev, Valery 134, 300, **1172,** 1452
Ponomareva, Valentina 853
Ponsford, Jan 104
Pontiggia, Claudio 352
Pontin, Claudio 1083
Ponty, Jean-Luc 734, 922
Ponzo, Piero 334, 335
Poole, Alex 1044
Poole, Carl 578, 1008, 1093, 1117, 1443
Poole, John 1093
Poor, George 629
Poor, Ted 1019, 1452
Poore, Melvyn 515, 594, 730, 906
Pope, Gordon 1283
Pope, Lee 687, 1176, 1505
Pope, Mike 904
Pope, Odean 612, 862, 866, **1172,** 1221
Popkin, Lenny 321
Poppink, Wim 228, 667
Porcaro, Joe 108, 1409
Porcelli, Bobby 689, 964, 1019, 1057, 1095, 1263, 1463
Porcino, Al 50, 271, 491, 549, 550, 662, 681, 692, 693, 720, 736, 799, 815, 816, 848, 849, 1052, 1093, 1095, 1111, 1117, 1142, 1162, 1210, 1230, 1404, 1408, 1443, 1517
Pork Chop 1396
Porrello, Tom 694
Porres, Nannie 1237, 1327
Porta, Paolino Dalla 1387
Portal, Michel 2, 519, 734, 735, **1174,** 1449
Porter, Art 111, 250
Porter, Dan 1399
Porter, Dick 796
Porter, Eugene 228
Porter, Gene 552, 1000, 1458
Porter, Jake 228
Porter, John 826
Porter, Larry 353, 912
Porter, Randy 511, 986
Porter, Roy 318, 340, 418, 580, 945, 970, 1000, 1115
Porter, Tom 898
Porter, Vernon 638
Porter, Yank 42, 196, 228, 714, 1353, 1376, 1457, 1521
Portinho 79, 80, 406, 1261
Posey, Hal 211
Posmontier, Dave 333
Posta, Sara Della 368
Poston, Alan 'Slim' 280
Poston, Joe 820, 1085
Pot, Fred 721
Potenza, Frank 656
Potoker, John 397, 780
Potratz, Oliver 325, 367
Potter, Butch 1489
Potter, Chris 126, 127, 153, 279, 400, 407, 478, 556, 557, 565, 601, 602, 630, 661, 718, 739, 826, 830, 873, 945, 969, 982, 1005, 1006, 1048, 1049, 1164, **1175,** 1229, 1238, 1241, 1296, 1305, 1325, 1369, 1370, 1485
Potter, George 357
Potter, Jerry 609, 669
Potter, John 72, 869
Potter, Karl 1278
Potter, Larry 1309
Potter, Tommy 31, 32, 156, 319, 340, 341, 413, 416, 447, 461, 495, 500, 543, 553, 595, 596, 627, 705, 757, 1021, 1069, 1115, 1117, 1118, 1136, 1160, **1176,** 1176, 1177, 1232, 1252, 1284, 1303, 1345, 1443, 1508, 1523, 1527, 1537
Pottle, Benny 937
Pottle, Bonnie 1388
Potts, Bill 1536, 1537
Potts, Steve 855, 856, 857
Poulsen, Hasse 38, 874, 1273
Poulson, Gary 460, 1539
Poutanen, Juhani 1, 1447
Poveda, Alejo 888, 939
Povel, Ferdinand 483, 587, 1191
Povey, Bill 1377
Powe, Norman 43
Powell, Benny 9, 92, 212, 439, 491, 640, 679, 799, 801, 871, 899, 1074, 1138, 1278, 1304, 1400, 1486, 1491, 1517
Powell, Bill 1310
Powell, Bud 239, 254, 340, 413, 580, 581, 670, 785, 1002, 1069, 1115, 1118, 1119, **1176,** 1322, 1345, 1443, 1501, 1505
Powell, Calton 248
Powell, Carl 477
Powell, Chris 182
Powell, Dave 191, 281, 333, 362
Powell, Eddie 63, 1353
Powell, Eleanor 396
Powell, Ernie 228, 667, 714, 1109, 1353, 1521
Powell, Forest 1375
Powell, Frank 1176, 1505
Powell, Garth 539
Powell, Ginnie 764
Powell, James 228, 533, 1457
Powell, Janet 226
Powell, Jesse 552, 970
Powell, Jimmy 91, 107, 209, 416, 479, 553, 554, 698, 714, 1109, 1458, 1535
Powell, John 1309
Powell, Johnny 297
Powell, Kenny 674
Powell, Mel 43, 575, 576, 577, 578, 937, 1203
Powell, Randy 191
Powell, Richie 181, 182, 712, 1219, 1232, 1467
Powell, Roy 1179
Powell, Rudy 24, 35, 219, 254, 671, 714, 715, 795, 826, 1248, 1343, 1457, 1520, 1521
Powell, Scat 430
Powell, Seldon 54, 211, 231, 578, 615, 732, 797, 877, **1179,** 1254, 1313, 1354, 1391, 1501, 1502, 1509
Powell, Shannon 335, 1496
Powell, Sledon 1405
Powell, Specs 50, 63, 205, 424, 477, 529, 552, 576, 667, 715, 780, 825, 1089, 1110, 1115, 1120, 1281, 1326, 1334, 1353, 1445, 1510, 1521, 1537
Powers, Ben 1109
Powers, Buddy 694

Powers, Eddie 357
Powers, Frank 369, 377, 401, 551, 1308, 1454
Powers, Lewis 1316
Powers, Patti 50
Pöyry, Pekka 1447
Poyser, James 649
Pozar, Robert 763
Pozo, Chano 552, 553, 759, 1069, 1095, 1242, 1255, 1283
Pozo, Francisco 552
Pozza, Andrea 326, 1194
Prager, Carl 63, 1353
Prather, Harry 1044, 1406
Prati, Walter 1121, 1122, 1123, 1124, 1126, 1419
Pratt, Alfred 42
Pratt, Bobby 479, 918
Pratt, Jimmy 388, 544, 1115, 1280
Pratt, Maurice 918
Prättälä, Tuomo 746
Preble, Charlie 764
Preddy, Gait 239
Preece, Ollie 532
Preer, Evelyn 1504
Prell, Don 299, 579, 1280, 1513
Premru, Ray 253, 549, 1386
Prentice, David 983, 1309
Presencer, Gerard 82, 333, 527, 533, 593, 825, 879, 904, 956, **1180**, 1385, 1389, 1412, 1415, 1482
Pressley, Julian 1172, 1173
Preston, David 1285
Preston, Don 136, 938, 939
Preston, Eddie 436, 439, 1000, 1005
Preston, John 480
Preston, Nik 311
Previn, André 229, 588, 736, 820, 935, **1180**
Previte, Bobby 120, 144, 391, 420, 657, 728, 738, **1182**, 1542, 1543
Prévost, Eddie 29, 30, 31, 61, 207, 318, 1124, **1182**
Prevost, James 1224
Pribek, Gary 374, 375
Price, Bill 39
Price, Bob 397, 691, 692, 937
Price, Charles Q. 91, 1375
Price, Dave 262
Price, Derek 70
Price, Ed 84
Price, Ernest 125
Price, George 815
Price, Gerald 1347
Price, Hamilton 551
Price, Jeremy 1355
Price, Jesse 488, 557, 789, 814, 815, 880, 987, 1089, 1109, 1110, 1477
Price, Magnum Coltrane 49
Price, Mike 1210
Price, Naomi 1319
Price, Ray 1156
Price, Red 466
Price, Robert 1510
Price, Ruth **1183**
Price, Sam 24, 99, 101, 102, 184, 209, 243, 736, **1184**, 1248
Price, Tom 609, 1531
Price, Vito 1031
Price, Willie 671
Pride, Zach 586
Priester, Julian 130, 144, 264, 287, 383, 439, 483, 511, 590, 607, 641, 642, 646, 718, 728, 732, 796, 894, 899, 1009, 1040, 1138, **1184**, 1219, 1220, 1315, 1355, 1356, 1360, 1405, 1424, 1467, 1529
Priestley, Brian **1185**
Prieto, Dafnis 38, 220, 753, 880, 916, 955, 1401, 1402, 1544
Priha, Antero 1433
Prina, Giampiero 279, 509, 534, 535, 548, 1470
Prince, Bill 1210
Prince, Curtis 506, 546
Prince, Earres 218
Prince, Gene 42
Prince, Henry 41
Prince, Hughie 397
Prince, Jimmy 1201
Prince, Ken 1050
Prince, Roland 792, 1513
Prince, Vito 752
Prince, Wesley 271, 638
Pring, Bobby 496, 611, 1140, 1540
Printup, Marcus 246, 586, 895, 951, 1068, **1185**, 1200, 1374
Prinz, Spencer 1282, 1283
Prisby, Lou 50, 397, 1283, 1284, 1443
Priseman, Dave 466
Pritchard, Billy 1093
Pritchard, William 1443
Privin, Bernie 50, 84, 270, 336, 576, 578, 715, 1117, 1203, 1282, 1283, 1443
Probert, George 487, 1104
Procope, Russell 23, 56, 63, 78, 155, 228, 423, 431, 432, 433, 434, 435, 436, 437, 438, 439, 490, 492, 552, 638, 648, 666, 686, 699, 704, 706, 712, 713, 774, 825, 853, 1030, 1044, 1066, 1078, 1281, 1326, 1348, 1353, 1443, 1504
Procter, Helen 1264
Promane, Terry 967
Pronk, Rob 1149
Prospero, Nick 847
Proteau, Tony Et Son Orchestre 209
Proulx, John 85
Provan, Felicity 253
Provey, Vance R. 637
Pruden, Clayton 414
Prudence, Brian 187
Prudente, Vincente 439, 639
Pruitt, Carl 243, 424, 705, 1066, 1176, 1505
Pryor, Nate 1355
Prysock, Red 155, 609
Puccin, Al 693
Pude, Charlie 591
Puente, Omar 76, 1010
Puente, Tito 550, 569, 797, 934, 1247
Pugh, Jim 138, 304, 465, 629, 630, 694, 739, 909, 934, 1208, 1274, 1275, 1296
Pugh, Jon 864
Puig, Pierre-Luc 1500
Pukwana, Dudu 144, 176, 412, 1342, 1523
Pulida, Lucia 126
Pullara, Frank 932
Pullen, Don 145, 197, 904, 1005, **1185**
Pulliam, Steve 338
Pulphus, David 335
Puls, Magnus 1087
Puls, Stan 1389
Pulsford, Jan 505
Pulver, Art 645, 1437
Puma, Joe 123, 299, 455, 747, 855, 933, 962, 1025, **1186**
Pumiglio, Pete 577, 1081, 1446
Pumpyan, Alexander 853
Puntin, Claudio 169, 1083
Purbrook, Colin 674, 1206, 1482
Purce, Ernest 228, 913, 999, 1353
Purcell, John 7, 145, 361, 365, 571, 1059, 1256, 1530
Purcell, Randy 483
Purim, Flora 304, 305, 1134
Purnell, Alton 882, 883, 958, 1314, 1315
Purnell, Joel 1292
Purnell, Keg 228, 489, 698, 1319, 1344
Purrone, Tony 679, 1395
Pursglove, Percy 502
Purtill, Maurice 63, 118, 396, 397, 1089
Purvance, Don 424
Purves, Alan 'Gunga' 1201
Purviance, Douglas 454, 640, 658, 689, 819, 1320, 1424, 1517, 1518
Purvis, Jack 666
Pusch, Franz 550
Puschnig, Wolfgang 137, 138, 563, 800, 938, 1448, 1449
Pushkin, Alex 1167
Puthli, Asha 275
Putnam, Janet 343, 345, 716, 1242
Pyatt, Larry 694
Pyke, Tony 884
Pyle, Cheryl 651
Pyle, Jason 1064
Pyle, Pip 315
Pyne, Chris 125, 549, 1276, 1363, 1364, 1386, 1415, 1494, 1524
Pyne, Martin 1354
Pyne, Mike 549, 673, 674, 674, **1186**, 1206, 1342, 1352, 1347, 1500
Pyysalo, Severi 256, 805, 834, 1362

Q

Q, Tip 649
Qamar, Nadi 702
Qi-Chao, Liu 765
Quail, Kevin 880
Quaranta, Bob 1263
Quartette Indigo 1424
Quaye, Terri 28
Quealey, Chelsea 494, 900, 1433
Quebec, Ike 219, 423, 424, 598, 599, 796, 1109, **1186**, 1312, 1537
Queen, Alvin 273, 381, 404, 565, 587, 608, 859, **1187**, 1259, 1406
Queener, Charlie 355, 576, 622, 947, 1327
Quersin, Benoît 65, 413, 591, 772, 796, 1302, 1397, 1398, 1434
Quest **1187**
Questal, Mae 1089
Quezada, Sebastian 908
Quicksell, Howdy 105
Quigley, Benjamin 465
Quigley, Herb 1388
Quigley, Ryan 1318, 1410
Quill, Gene 15, 173, 455, 601, 716, 877, 912, 1052, 1054, 1074, 1170, **1187**, 1210, 1248, 1303, 1527
Quimette, Tim 1095
Quincy Jones Orchestra 1467
Quine, Robert 1542
Quinichette, Paul 32, 92, 173, 181, 284, 588, 716, 987, 1165, **1188**, 1219, 1314, 1443, 1467
Quinn, Justin 480, 955
Quinn, Lance 483
Quiñones, Marc 80, 822
Quintana, Ismael 1405
Quintero, Luis 205, 1245, 1256
Quintero, Luisito 898
Quintero, Robert 1245
Quintus, Katya 1311
Quintus, Walter 563, 1311
Quinty, George 118

R

Ra, Avreeayl 356, 179, 1399
Raahauge, Steen 767, 921
Raashiek, Luba 1050

Raaymakers, Boy 169, 170
Rabbia, Michele 96, 108, 150, 556, **1188**
Rabe, Anders 1354
Rabe, Bernd 38, 859
Rabe, Christian 352
Råberg, Bruno 830
Råberg, Mikael 49, 1347
Rabeson, Tony 1174, 1394
Rabinowitz, Michael 498, 645, 833, 909, 1006
Rabinowitz, Sol 1095
Raboy, Art 84
Racheotes, Nick 512
Radcliffe, Fred 209, 638
Radcliffe, Leon 1388
Radding, Reuben 45, 231, 1297
Radebe, Nonhlanhla 960
Rader, Abbey 911
Rader, Don 491, 694, 1013, 1038
Raderman, Harry 888
Raderman, Lou 1081, 1456
Radford, Rollo 1050, 1360
Radio Orchestra Hannover 69
Radise, Peter Shimi 412
Radovan, Christian 1382, 1448, 1449
Radovitch, Jack 498
Rae, John 74, 211, 223, 545, 694, 706, 812, 933, 1094, **1188,** 1188, 1225, 1338, 1385, 1404, 1405
Rae, Ronnie 24, 734, 1225, 1484
Rae, Ronnie Jr 1188
Rae, Ronnie Sr 1188
Raeburn, Boyd 1188
Raffeiner, Walter 833
Raffell, Don 1283, 1517
Ragab, Salah 1360
Ragaglia, Angelo 927
Ragas, Henry 1100
Raggio, Bob 682, 1326
Raghavan, R. 977
Raghavendra, Dr K. 944
Ragin, Hugh 654, 752, 896, 1011, 1059, 1060, 1061, **1189**
Raglin, Alvin 628
Raglin, Junior 430, 431, 432, 433, 489, 490, 699, 1343, 1344
Ragsdale, Jeremy 746
Råhauge, Steen 648
Rahid, Emmanuel 292
Rahier, Gaston 1203
Rahman, Abdul 1511
Rahman, Idris 1101, 1190
Rahman, Zoe 1190, 1413
Rainer, Tom 121
Raines, Phil 398
Rainey, Bhob 648
Rainey, Chuck 27, 79, 113, 168, 204, 221, 308, 323, 655, 719, 969
Rainey, Hugh 869, 1460
Rainey, Tom 20, 40, 121, 261, 478, 605, 681, 690, 695, 696, 867, 924, 932, 1065, 1066, 1085, 1096, 1147, 1223, 1254, 1288, 1419, 1441, 1442
Rainier, Tom 73, 755
Rains, Jack 755, 1502
Rajagopal, R. A. 944
Rakotonanahary, Julio 907
Ralph, Alan 1054
Ralph, Tobias 493
Ralph Burns Orchestra 299, 654
Ralph Hamilton 699
Ralph Sharon Quintet 299
Ralston, Art 42, 236, 576
Ramakrishnan, Raman 1544
Ramakrishnan, T. K. 932
Ramamani, R. A. 944
Raman, V. K. 944
Ramanan, Roland 1190
Ramey, Gene 238, 257, 258, 337, 413, 499, 543, 552, 580, 598, 627, 654, 758, 786, 793, 987, 1020, 1069, 1162, 1232, 1248, 1298, 1400, 1417, 1418, 1443, 1451, 1536, 1537
Ramey, Hurley 687, 705, 798
Ramirez, Luis 1128
Ramirez, Roger 'Ram' 329, 488, 736, 826, 1186, **1190,** 1343
Ramm, Nick 262
Ramm, Ted 443
Ramm, Tedd 869
Ramond, Christian 367, 805
Ramos, Frederico 868
Rampton, Kenny 613, 972, 1006, 1095
Ramsden, Mark 1190
Ramsey, Al 764
Ranaldo, Lee 722
Rand, Joe 1066
Rand, Samuel 1353
Randall, Carl 1517
Randall, Carl Jr 202
Randall, Eddie 571
Randall, Freddy 355, **1190,** 1469
Randall, George 720
Randall, Terry 900
Randall, William 705
Randall, Willie 687
Randel, Herb 693
Randell, Charles 1444
Randle, George 720
Rando, Arthur 1334
Rando, Doc 937
Randolph, Brother 1164
Randolph, Harold 429
Randolph, Hatty 1355
Randolph, Irving 63, 122, 218, 228, 488, 628, 638, 686, 714, 1520
Randolph, Lucious 1355
Randolph, Marvin 31
Randolph, Zilner 42
Ranelin, Phil 107
Raney, Doug 67, 269, 758, **1191,** 1192, 1237, 1396
Raney, Jimmy 173, 187, 242, 243, 270, 543, 544, 601, 627, 716, 976, 1089, 1165, **1192,** 1283
Raney, Sue 889
Range, Bob 571, 670, 671, 757
Rangecroft, John 993, 1012, 1126, **1192**
Ranger, Claude 1075
Ranglin, Ernest 17, 18, 19, 738, 1276
Ranier, Tom 202, 251, 330, 486, 497, 541, 550, 551, 1038, 1131
Rank, Bill 105, 864, 1081, 1282, 1388, 1446
Ranku, Lucky 680
Rann, Bob 1326
Rantanen, Hannu 1432
Rantanen, Harri 1432
Rantzer, Tito Mangialajo 467, 468
Raph, Alan 113, 221, 1008
Raphael, Mickey 460
Raphael, Phil 1228
Raphaello, Neva 250, 918, 1484
Rapp, Winfried 1477
Rappolo, Leon 628
Rapson, John 120, 161, 566
Rasele, Red 207
Rasey, Uan 764, 1540
Rasheed, Harlem 639
Rasiyah 824
Raskin, Jon 522, 1092, 1242, 1243, 1310, 1544
Raskin, Milt 50, 397, 443, 716, 847, 848, 1056, 1093, 1283, 1284, 1445
Rasmussen, Alfred 49
Rasmussen, Eric 1171
Rasmussen, Hugo 15, 356, 392, 417, 605, 647, 1130, 1191, 1228, 1366, 1396, 1479, 1522
Rasmussen, Kurt 850
Rasmussen, Ole 616
Raspail, Roger 202
Rassinfosse, Jean-Louis 68, 745, 1227, 1228
Rastegar, Kaveh 1278
Ratajczak, Dave 477, 478, 1260
Rates, Sam 398
Rathbun, Andrew 224, 731, 867, 1171, **1192**
Rathbun, Chris 327
Rathel, Gil 441, 694
Ratledge, Mike 358
Ratliff, Rev. Joe 561
Rattigan, Jim 40
Rauch, Billy 62, 236
Rauch, Russell 42
Raulin, François 1193, 1272
Rausch, William 1443
Raux, Richard 202
Rava, Enrico 136, 150, 473, 533, 536, 548, 743, 750, 855, 917, **1193,** 1246, 1270, 1381
Raven, Carl 480
Ravens, The 1467
Ravnan, Kari 1
Rawcliffe, Susan 260
Rawlings, Les 918
Rawlings, Rob 422
Rawlings, Vic 648
Raworth, Tom 178
Ray, Aurell 1234
Ray, Carline 748, 1511
Ray, Frank 1081
Ray, Justin 324
Ray, Michael 1360, 1361
Ray, Nat 622
Ray, Scott 566, 890
Ray, Vicki 1310
Raye, Martha 692
Raye, Norman 64
Raymact, Armando 1261
Rayman, Morris 50, 1283, 1284
Raymond, Christian 86
Raymond, Henry 357
Raymond, Joe 1081
Raynal, Yves 1203
Rayner, Harry 70
Raynor, Michael 307, 427, 507, 606
Ray Warleigh 1386
Razaf, Andy 686, 788, 1456
Razz, Randy 530
Razze, Ralph 247
Rea, Danilo 114, 1433
Read, Alan 694
Read, Graham 475, 1080
Read, Hugo 690
Reading, Bertice 639
Reagan, Bob 499
Reale, Paolo 927
Reardon, Casper 1388
Reasinger, Clyde 461, 797, 817, 1230
Reason, Lionel 1104
Reason, Rex 1278
Rebello, Jason 81, 527. 956, 1180, 1306
Rebennack, Mac (Dr John) 659
Rebillot, Pat 369, 501
Reboul, Mark 542
Rechardt, Pekka 1448
Red, Gene 705
Red, Louisiana 1246
Red, Kyner Sonny 516, 800, 867, 1170, 1188, **1195**
Red, Tampa 263
Redd, Alton 1104
Redd, Chuck 211, 212, 221, 450, 912, 968, 1140, **1195,** 1501
Redd, Freddie 32, 447, 469, 1176, **1195**

Redd, Gene 1505
Redd, Robert 212, 1195
Redd, Rufus 478
Redd, Sonny 971
Redding, Marion 1081
Reddy, Rob 1196
Redfield, Bob 1143, 1405
Redlig, Gösta 420
Redman, Dewey 129, 136, 179, 197, 275, 623, 767, 768, 769, 994, 1096, **1196**, 1199, 1424, 1518
Redman, Don 41, 155, 228, 428, 571, 685, 975, 1066, **1197**, 1343, 1504
Redman, George 579
Redman, Joshua 184, 192, 306, 307, 481, 649, 793, 876, 908, 965, 1134, 1136, **1198**, 1209, 1423, 1427, 1463
Redmond, Jack 247, 720, 817, 1540
Redmond, Jerry 1388
Reece, Alf 549, 615, 1489
Reece, Dizzy 479, 801, 802, **1199**
Reed, Cassandra 80
Reed, Clyde 620, 631, 885, 1075
Reed, Damion 561
Reed, Don 817
Reed, Eric 240, 265, 586, 951, 952, **1200**, 1495
Reed, George 24
Reed, Grant 1262
Reed, Lucy 455, 1445
Reed, Mike 1200
Reed, Ray 247
Reed, Sam 1172
Reed, Waymon 93, 316, 755, 1444, 1445
Reedus, Tony 153, 323, 377, 454, 530, 569, 597, 677, 921, 1071, 1321, 1322, 1328, 1351, 1480, 1506, 1526
Rees, Bob 1297
Reese, Gail 118
Reese, Kirsten 1043
Reese, Lloyd 1353, 1376
Reese, Rostelle 228, 705, 715, 913
Rees-Jones, John 919
Rees-Roberts, Tom 480
Reeves, Chick 691, 779
Reeves, Dianne 135, 506, 952, 965, 1019, 1136, 1238, 1495, 1506
Reeves, Gerald 1044, 1200
Reeves, Nat 353, 354, 376, 472, 530, 677, 678, 790, 791, 1063, 1441, 1526
Reeves, Ruben 218, **1200**
Reeves, Scott 892
Reeves, Talcott 1197, 1198
Reeves, Tony 39, 879
Refosco, Mauro 129
Regalado, Randy 1540
Regev, Reut 50, 166
Regina, Elis 1395
Rehak, Frank 15, 35, 268, 270, 342, 343, 345, 461, 553, 554, 601, 646, 661, 752, 849, 877, 899, 1052, 1165, 1187, 1233, 1249, 1254
Reich, Howard 577
Reichel, Hans 151, 224
Reichelt, Tone 1279
Reichenbach, Bill 211, 545, 656, 1133
Reichert, Ralph 1461
Reichlin, Paul 747
Reichlin, Pete 747
Reichman, Ted 161, 256
Reid, Bill 1279, 1484
Reid, Bob 445
Reid, Damion 303
Reid, Damon 73
Reid, Dottie 576, 1210, 1327, 1446
Reid, Jock 248
Reid, Neal 691, 692
Reid, Richard 719
Reid, Rufus 1, 6, 48, 57, 87, 110, 144, 171, 183, 186, 202, 215, 327, 365, 471, 474, 503, 547, 583, 654, 655, 733, 747, 787, 837, 845, 878, 891, 894, 903, 993, 1008, 1035, **1201**, 1227, 1269, 1288, 1335, 1422
Reid, Steve 146, 351, 1459
Reid, Todd 573, 1339
Reid, Tomeka 1009, 1200
Reid, Vernon 756, 1175, 1430, 1431, 1542
Reider, Jim 1054
Reidling, Jack 850
Reidy, Frank 70
Reijseger, Ernst 38, 262, 589, 730, 744, 745, 1000, 1034, 1065, **1201**
Reikenberg, Dave 892, 1073
Reilles, Jean-Baptiste 591
Reilles, Mac Kac 859
Reilly, Dean 83, 614, 736
Reilly, Jack 865, 1250
Reilly, Jeff 590
Reinders, Fritz 667
Reinhardt, Babik 451
Reinhardt, Bill 710, 1328
Reinhardt, Django 228, 272, 591, 667, **1201**, 1326, 1344, 1483
Reinhardt, Heiner 1429
Reinhardt, Joseph 272, 591, 1202, 1203, 1204
Reinhart, Bill 102
Reinhart, Randy 579, 612, 748
Reinón, Eladio 1030
Reis, Les 686
Reiser, Dan 131
Reiser, Dave 207
Reiserer, Christoph 203, 561
Reisinger, Wolfgang 563, 833, 851, 1448
Reisman, Joe 388
Reit, Peter 107
Reiter, Joerg 859
Reith, Dieter 38
Reitmeier, Bob 504, 748, 823, 850, 1352
Rek, Vitold 921
Remington, Dave 710
Remler, Emily 184, 968, **1205**
Remondini, Marco 1419
Remote Viewers, The 1205
Rempis, Dave 1206, 1439, 1440
Remy, Pierre 1203
Rena Rama 1206
Renard, Alex 1202, 1203
Renaud, Henri 180, 497, 786, 1160, **1206**, 1302, 1398
Rende, Pete 179, 323, 482, 972, 1348
Rendell, Don 39, 125, 253, 370, 407, 531, 532, 653, 817, 918, **1206**, 1509
Renkel, Michael 783
Renliden, Weine 20, 46, 615, 616
Renn, Buzz 881
Renshaw, John 958
Renzi, Gianluca 473
Renzi, Matt 1207
Renzi, Mike 327, 361, 1052, 1376
Renzi, Paul 817
Renzi, Sam 817
Reser, Harry 864
Resnick, Art 13
Resnicoff, Richard 1210
Resnicoff, Richie 1210, 1299
Rest, Bernd 735
Restivo, David 967, 968
Resto, Eddie 1292
Rettenberg, Milt 1353
Return To Forever 1207
Retzlaff, Peter 148
Reuben, Ronnie 1540
Reuss, Allan 43, 63, 119, 125, 329, 395, 423, 488, 574, 576, 577, 638, 668, 711, 714, 736, 764, 847, 1283, 1334, 1388, 1445, 1520, 1521
Revell, Alex 374
Revis, Eric 24, 277, 463, 617, 942, 948, 1158, 1472
Revolutionary Ensemble 1208
Rex, Ove 356
Reynaud, Sudie 1201
Reynolds, Blake 1282
Reynolds, Bob 1208
Reynolds, Dave 960
Reynolds, Dennis 845
Reynolds, Ellsworth 1319
Reynolds, George 798
Reynolds, James 1311
Reynolds, Jimmy 24, 1109
Reynolds, Roy 818, 819
Reynolds, Todd 923
Reys, Rita 616
Rhames, Arthur 19
Rhodes, George 262
Rhodes, Henry 1516
Rhodes, Phil 443, 628
Rhodes, Robbie 1326
Rhodes, Todd 913, 975, 1343
Rhyne, Melvin 916, 1026, **1208**
Rhynie, Talib 743
Rhythm Boys, The 864
Riabov, Andrei 272
RIAS Big Band 23, 851
Ribas, Amoy 519
Ribot, Marc 14, 76, 419, 452, 777, 1068, 1256, 1311, 1543, 1544
Riby, Keith 333
Ricard, Fip 263, 491, 826, 1467
Ricchiuti, Mike 80
Ricci, George 369, 969, 1028
Ricci, Marco 509
Ricci, Paul 42, 43, 118, 578, 715, 1017, 1093, 1353
Rice, Casey 60
Rice, Charlie 66, 338, 970
Rice, Frank 1078
Rice, Marlene 1196, 1229
Rich, Billy 976
Rich, Buddy 91, 118, 119, 229, 271, 319, 397, 413, 417, 489, 576, 639, 648, 668, 815, 849, 853, 947, 1095, 1117, 1118, 1162, 1176, **1209**, 1282, 1353, 1378, 1446, 1536, 1537
Rich, Cathy 1210
Rich, Lyle 1540
Rich, Mickey 1210
Rich, Sidney 918
Rich, Sonny 50, 1443
Richard, Flip 1031
Richard, Thadeus 335
Richards, Ann 816
Richards, Chuck 686, 999, 1476
Richards, Danny 119
Richards, Dom 1196
Richards, Emil 681, 818, 936, 1231, 1286
Richards, Jo 956
Richards, Keith 1213
Richards, Lynn 764
Richards, Martin 205
Richards, Red 123, 257, 273, 372, 503, 504, 707, 1328, 1406
Richards, Terrie 16
Richards, Tim 1211
Richards, Trevor 336, 537, 711, 1100
Richards, Trudy 84, 1284
Richardson, Barry 269
Richardson, Ben 725, 1248
Richardson, Eddie 551
Richardson, Edie 455

Richardson, Jerome 10, 11, 15, 32, 123, 200, 201, 231, 254, 255, 259, 323, 338, 343, 345, 383, 386, 462, 606, 609, 641, 661, 705, 732, 739, 755, 793, 797, 799, 801, 877, 894, 969, 993, 1002, 1003, 1004, 1009, 1027, 1094, 1160, 1162, **1211**, 1277, 1281, 1304, 1313, 1401, 1405, 1467, 1501, 1509
Richardson, Jim 748, 1498, 1509
Richardson, Johnny 248, 595, 747, 1279, 1384, 1484
Richardson, Larry 706
Richardson, Lee 476
Richardson, Logan 240, **1211**, 1374
Richardson, Oliver 1264
Richardson, Rodney 91, 424, 1535, 1536
Richardson, Rudy 798
Richardson, W. A. 571
Richardson, Wally 194, 529, 740, 759, 793, 1226, 1248, 1277, 1398
Richardson, Wayman 826
Richenburg, Rob 1225
Richford, Doug 1460
Richie, Larry 978
Richko, Steve 845
Richman, Abe 207
Richman, Albert 368, 554, 886, 1189
Richman, Boomie 397, 578, 601, 1327, 1328
Richman, Helen 1193
Richman, Jeff 226
Richmond, Barney 712
Richmond, Bill 1139
Richmond, Cassius 232
Richmond, Dannie 9, 66, 384, 449, 455, 499, 802, 831, 1001, 1002, 1003, 1004, 1005, 1079, 1130, 1303
Richmond, Jack 236
Richmond, John 407
Richmond, June 218, 826
Richmond, Kim 85, 496, 566
Richmond, Mike 352, 361, 612, **1212**, 1267, 1268, 1441
Richmond, Rhonda 1516
Richter, Andreas 1477
Richter, Caspar 1539
Richter, Paul 779
Rickert, Ralf 566
Rickey, Paul 780
Rickman, Patrick 57, 651
Rickman, Sean 277
Ricks, Howard Smiley 659
Rickson, George 410
Ricotti, Frank 39, 81, 104, 267, 280, 549, **1212**, 1355
Riddick, Billy 889
Riddick, Jeff 556
Riddick, Johnny 357
Riddle, Nelson 397, 491
Ridge, Pete 295
Ridgley, William 238
Riding, Al 424
Ridl, Jim 892, 1067
Ridley, Ethel 155
Ridley, Larry 527, 582, 597, 675, 732, 980, 1013, 1031, 1040, 1299, 1517
Ridley, Michael 1290
Ridley, Stretch 671
Riedel, Bob 622
Riedel, Georg 21, 46, 386, 387, 545, 616, 781, 782, 897, 1149, 1512
Riedl, Angelika 833
Riegler, Robert 1449
Riekenberg, Dave 723
Riel, Alex 173, 174, 256, 338, 378, 381, 393, 581, 583, 591, 605, 610, 674, 742, 778, 846, 913, 954, 980, 1086, 1102, **1212**, 1289, 1316, 1396, 1450, 1479, 1525
Riermeier, Albrecht 1043
Ries, Barry 269, 477, 478, 910, **1212**, 1369
Ries, Tim 33, 107, 248, 557, 689, 721, 892, 1067, **1213**, 1226, 1268, 1484
Rieser, Dan 244, 972
Riessler, Michael 964
Rifbjerg, Frands 326, 565
Rigby, Jason 408, 1098, **1213**
Rigden, Reg 1476
Riggins, Karriem 185, 649, 811, 998, 1136, 1157
Riggs, Chuck 23, 143, 157, 269, 336, 611, 635, 1162
Riggs, Joe 765
Rigoletti, Marco 335
Rigon, Sergio 534
Riikonen, Matti 1448
Riis, Jakob 1131, 1453
Riis, Jesper 648, 1324
Riisnaes, Knut 739, **1213**
Riley, Adam 663
Riley, Ben 1, 48, 68, 69, 86, 87, 89, 90, 145, 187, 194, 202, 234, 283, 327, 338, 499, 536, 547, 571, 596, 607, 701, 743, 798, 811, 927, 988, 990, 1010, 1023, 1024, 1196, **1214**, 1234, 1269, 1288, 1373, 1520, 1528
Riley, Dean 706
Riley, Herlin 18, 96, 105, 371, 586, 761, 896, 948, 950, 951, 952, 1191, **1214**, 1495, 1516
Riley, Herman 202, 1313
Riley, Howard 359, 620, 749, 905, 906, **1214**, 1253
Riley, Jack 850
Riley, Jim 347, 1119
Riley, John 115, 612, 709, 721, 1008, 1228
Riley, Teddy 465, 950
Rimington, Sammy 200, 269, 294, 295, 645, 958, 1070, **1217**, 1224, 1437, 1493
Ring, Børge 49
Ring, Justin 864, 1446
Ringo, Tom 818
Ringstad, Oistein 602
Ringstrand, Willard 1322
Rinker, Al 106
Rinne, Tapani 843, 1448
Rios, Carlos 305
Rios, Miguel Puntilla 908
Rios, Orlando 'Puntilla' 1095
Riperton, Ray 1399
Ripp, Brian 247
Ripper, Peter 415
Ripshar, Mick 407
Risberg, Annica 1306
Riskin, Itzy 105, 864
Riso, Pete 1405, 1143
Ritchie, Greg 749
Ritchie, Larry 285, 402, 978, 1196
Ritchie, Ruth 441
Ritchie, Stu 1338
Ritenour, Lee 79, 80, 460, 1468
Ritthoff, Wolfgang 1429
Ritz, Lyle 1540
Rivard, Mike 422
Rivera, Dave 209, 219, 796, 1186, 1343
Rivera, Edward 1262
Rivera, Emedin 477, 1268
Rivera, Mario 572, 697, 916, 1095
Rivera, Martin 201, 582, 1242
Rivera, Marty 928
Rivera, Nino 1261
Rivera, Ramon 849
Rivera, Ray 794
Rivera, Scarlet 170
Rivers, Craig 1262, 1263
Rivers, Sam 610, 702, 717, 739, 747, 775, 1036, 1184, 1185, **1217**, 1512, 1529, 1534
Rizzi, Tony 397, 1093, 1139, 1189, 1540
Rizzotto, Dalton 763, 764, 847
Roach, Freddie 757, 1186
Roach, Max 10, 64, 181, 182, 209, 222, 228, 239, 259, 271, 321, 340, 341, 384, 393, 413, 436, 482, 544, 553, 568, 606, 667, 668, 690, 717, 765, 774, 786, 799, 894, 899, 1001, 1020, 1021, 1052, 1079, 1115, 1117, 1118, 1119, 1160, 1162, 1176, 1177, **1219**, 1232, 1233, 1247, 1249, 1255, 1345, 1392, 1443, 1459, 1467
Roach, Maxine 860, 895
Roane, Eddie 803
Roane, Kenneth 100, 271, 1483, 1506
Robair, Gino 165, 206, 515, 539, 1429
Robbins, Dave 764
Robbins, Jimmy 555
Roberson, Bryce 1346
Roberson, Orlando 671, 724, 725
Robert, Eric 1500
Robert, George 627, 651
Robert, Guy 1500
Robert, Howard 588
Robert, Yves 296, 408, **1222**, 1272, 1502
Robert Farnon Orchestra 113, 1287
Roberto, Luis 1064
Roberts, Auston 1150, 1151
Roberts, Bob 362, 504
Roberts, Bryn 481, **1222**
Roberts, Caughey 90, 91, 1457
Roberts, Chapman 1474
Roberts, Chris 1218
Roberts, Claude 704, 705
Roberts, Conrad 349
Roberts, Dick 487
Roberts, Don 242
Roberts, George 681, 815, 816, 1093, 1111, 1230
Roberts, Hank 38, 84, 120, 260, 512, 675, 1256
Roberts, Howard 51, 222, 229, 301, 364, 446, 466, 525, 588, 632, 662, 665, 791, 1024, 1037, 1111, 1143, 1230, 1287, 1408, 1513
Roberts, Juliet 76, 776
Roberts, Luckey **1222**
Roberts, Lynn 780
Roberts, Marcus 950, 951, 952
Roberts, Osian 466
Roberts, Scott 362, 737
Roberts, Steve 247
Roberts, Tom 1300
Roberts, Tony 225, 280, 549, 912
Robertsen, Ragnar 751
Robertson, Bill 83, 84
Robertson, Curtis A. 89
Robertson, David 1338
Robertson, Dick 429, 573, 686, 999, 1066, 1081, 1505
Robertson, Herb 120, 121, 408, 498, 516, 593, 594, 620, 621, 675, 682, 867, 919, 1034, 1065, **1222**, 1256, 1320, 1421
Robertson, Jane 1333
Robertson, Janne 807
Robertson, Joe 629, 729
Robertson, Lester 418, 662, 1391, 1517
Robertson, W. C. 1188
Robertson, Walter 849
Robertson, Zue 1044
Robertsson, Niklas 767
Roberty, Kelly 1060
Robeson, Paul 91
Robichaux, Joe 883, 884
Robillard, Duke 810
Robins, Fats 1200

Robins, Millard 1311
Robinson, Adrian 820, 1114
Robinson, Alan 555, 681, 814
Robinson, Albertine 113, 1290
Robinson, Alexander 148
Robinson, Alexandra 1403
Robinson, Andy 17
Robinson, Anna 788
Robinson, Bill 817, 1197, 1290
Robinson, Carleen 709
Robinson, Carol 690
Robinson, Clifton 1050
Robinson, Danny 226
Robinson, David 1224
Robinson, Donald 446, 926, 1092, **1223**, 1243, 1329, 1330, 1493
Robinson, Dougie 248, 652
Robinson, Duggie 70
Robinson, Edie 1510
Robinson, Edward Bass 668
Robinson, Eli 50, 91, 760, 999, 1535
Robinson, Frank 757, 1504
Robinson, Fred 41, 219, 228, 424, 758, 826, 1044, 1197, 1211
Robinson, Gale 681
Robinson, George 424, 1457
Robinson, Ikey 248, 263, 686, 798, 1114, 1311, 1504, 1505
Robinson, James 638
Robinson, Janice 499, 1285, 1391
Robinson, Jason 151
Robinson, Jesse 1516
Robinson, Jim 379, 645, 729, 737, 783, 784, 882, 883, 884, 1041, 1079, **1224**, 1337, 1437
Robinson, Jimmy 155
Robinson, Jonathan 197
Robinson, J. Russel 1100
Robinson, Justin 650, 895, **1224**
Robinson, Kevin 76, 680
Robinson, Les 50, 125, 575, 576, 692, 764, 1056, 1282, 1283, 1505
Robinson, Lester 555
Robinson, Mabel 803
Robinson, Milton 228, 686, 826
Robinson, Orphy 124, 194, 480, 832
Robinson, Perry 25, 136, 191, 500, 593, 609, 623, 637, **1224**, 1289
Robinson, Pete 1089
Robinson, Prince 40, 42, 424, 428, 714, 736, 975, 1319, 1343, 1504, 1505, 1521
Robinson, Scott 85, 86, 109, 157, 174, 406, 415, 477, 478, 611, 612, 748, 823, 824, 910, 939, 1008, 1086, 1136, 1140, **1224**, 1260, 1268, 1269, 1320, 1362, 1363, 1442, 1480, 1500
Robinson, Scott Allan 958
Robinson, Spike 1225
Robinson, Stan 39, 1206
Robinson, Sugar Ray 705
Robinson, Ted 826, 1510
Robinson, Wayne 639
Robinson, Wesley 42
Robson, Phil 332, 956, 1085, 1112, **1225**
Roca, Pete La 732
Rocci, Massimo 473
Roccisano, Joe 109, 251, 441, **1226**
Rocco, Enzo 334
Roch, Emmanuelle 233
Roche, Betty 432, 433, 705, 1066, **1226**, 1516
Roche, Emma 561
Roche, Harry 70
Rocheman, Manuel 1103, **1226**
Rochester, Cornell 1172
Rochford, Sebastian 8, 182, 1101, 1171, 1211, 1487, 1490
Rockingham, Greg 362, 414
Rockwell, Bob 651, 809, 810, 913, **1227**
Rodberg, Gary 1113
Rodberg, Paul 1433
Rodby, Steve 994, 995
Roddy, Ruben 455
Roder, Jan 1266
Roderick, Stan 70, 248
Roderman, Ted 1084
Rodgers, Gene 228, 667, 1098, 1344, 1504
Rodgers, Harry 50, 763, 764, 1282, 1283
Rodgers, Nile 1255
Rodgers, Reuben 563
Rodin, Gil 1334, 1388
Roditi, Claudio 1, 2, 89, 171, 195, 406, 499, 555, 629, 640, 662, 745, 878, 934, 991, **1227**, 1242, 1427
Rodman, Deidre 1228
Rodney, Red 239, 413, 555, 692, 699, 837, 848, 1052, 1117, 1118, 1119, 1160, 1210, **1228**, 1242, 1445
Rodnon, Mel 578
Rodrigues, Angelina 1263
Rodrigues, Mike 1517
Rodrigues, Rui 1263
Rodriguez, Alex 693
Rodriguez, Bobby 550, 1037, 1405, 1499
Rodriguez, David 'Piro' 1095
Rodriguez, E. J. 777
Rodriguez, Eddie 1262, 1263
Rodriguez, Edwin 1401
Rodriguez, Frankie 572
Rodriguez, Johnny 299
Rodriguez, Jose 1405
Rodriguez, Jose 'Papo' 323, 324, 1292
Rodriguez, Mario 80
Rodriguez, Michael 625
Rodriguez, Mike 1200, 1245
Rodriguez, Nicholas 734, 1198
Rodriguez, Orlando Q. 952
Rodriguez, Pedro 916
Rodriguez, Pete 916
Rodriguez, Red 228
Rodriguez, Reuben 822, 916
Rodriguez, Ricardo 96
Rodriguez, Richard 1128, 1129
Rodriguez, Rico 182, 776
Rodriguez, Robert 553, 676, 742, 1095, 1283, 1544
Rodriguez, Rod 1044
Rodriguez, Sandra 1095
Rodriguez, Willie 201, 554, 670, 716, 899, 917, 1056, 1234, 1303, 1425, 1509
Roebke, Jason 97, 422, 485, 1206
Roets, Marjorie 943
Roger, Danielle P. 874
Roger, Marc 1324
Rogers, Adam 126, 127, 150, 168, 226, 240, 279, 591, 790, 916, 1006, 1175, 1176, **1229**, 1301, 1305, 1390, 1447, 1486
Rogers, Barry 610, 1405
Rogers, Billy 323, 691, 692
Rogers, Chris 122, 608, 826
Rogers, David 1229
Rogers, Emmett 628
Rogers, Ernest 783, 784, 1072
Rogers, Harry 1282, 1284
Rogers, Hilda 40
Rogers, Johnny 736, 789, 1477
Rogers, Paul 124, 296, 359, 362, 386, 390, 409, 872, 903, 906, 927, 1016, 1051, 1121, 1145, **1230**, 1253, 1267, 1341, 1404
Rogers, Reuben 131, 152, 442, 603, 902, 957, 1136, 1199, 1208, 1237, 1470
Rogers, Shorty 228, 242, 251, 270, 543, 557, 588, 692, 693, 791, 815, 816, 935, 936, 986, 1141, **1230**, 1247, 1280, 1353
Rogers, Timmie 228
Rohde, Bryce 1232
Rohde, John 375
Rohrer, Samuel 2, 169, 1438
Roitstein, Chris 841
Roitstein, David 914
Roizner, El Zurdo 79
Rojas, Marcus 129, 131, 400, 403, 419, 630, 777, 790, 1296, 1311, 1401
Roker, Mickey 12, 33, 93, 167, 168, 194, 213, 230, 425, 492, 555, 587, 613, 641, 656, 755, 774, 787, 790, 854, 876, 878, 904, 927, 929, 1009, 1040, 1078, 1138, 1155, 1168, 1234, 1277, 1299, 1424, 1462, 1509, 1511
Rokovic, Bora 587
Roland, Billy 424
Roland, Boyd 1093
Roland, Gene 814, 815, 817, 818, 970, 1188
Roland, Joe 1160, 1283, 1286
Roland, Johnny 570
Roland, Larry 925
Roland Shaw Orchestra 70
Rolfe, Bob 765, 817, 818
Rolle, Alex 328, 334, 446
Roller, Scott 486
Rollet, Christian 872
Rollings, Matt 1385
Rollini, Adrian 105, 398, 494, 666, 900, 1017, 1081, 1388, 1433, 1446
Rollini, Arthur 43, 397, 443, 488, 574, 575, 576, 638, 763, 780, 1334, 1388
Rollins, Dennis 445, 776, 1167
Rollins, Horace 847
Rollins, Sonny 181, 182, 341, 393, 553, 571, 786, 894, 1014, 1021, 1066, 1069, 1176, 1177, 1219, **1232**
Rollins, Winston 76
Roma, Jimmy 50
Romaine, Paul 300, 746, 1528
Roman, Olga 1145
Romani, Giancarlo 533
Romano, Aldo 15, 245, 852, 944, 1159, 1174, 1193, 1394
Romano, Joe 108, 932, 1140, 1211
Romans, Leroy Barbie 18
Romão, Dom Um 213, 1470, 1474, 1475
Romeo, Pino 335
Rømer, Ole 391, 809, 810
Römer, Rolf 690
Romero, Elliott 1262
Romersa, Tom 578
Romersa, Tommy 577
Romersea, Ted 814
Ronander, Mats 378
Ronchaud, Roland 1397
Rondin, Mats 997
Ronen, Tal 468
Roney, Antoine 793, 975, 1016, 1236, 1512
Roney, Wallace 22, 35, 195, 226, 306, 352, 405, 460, 555, 590, 643, 695, 993, 1016, 1019, 1052, 1054, **1236**, 1256
Rongetti, Nick 1327
Rönn, Ove 420
Ronsenfeld, Benny 1324
Ronstadt, Linda 136

Rood, Hale 270
Roon, Marc van 1035
Root, Alan 605
Root, Billy 182, 554, 596, 817, 1038
Roper, William 154, 566, 725
Roppolo, Leon 1075
Roque, Alberto 1263
Ros, Edmundo 1457
Rosa, Eddie 576, 764
Rosa, Jerry 395
Rosa, Rui 1263
Rosalies, Edgard 1404
Rosaly, Frank 1206
Rosati, Archie 937, 1104, 1521
Rosatie, Archie 1353
Rosciglioni, Dario 559
Rose, Adonis 957, 1136, **1236**
Rose, Anders 122
Rose, Doudou N'Diaye 1174
Rose, Michael 776
Rose, Pat 1190
Rose, Simon 56
Rose, Steve 540
Rose, Stewart 465
Rose, Wally 401, 784, 1058, 1472
Roselund, Ralph 1283
Roseman, Josh 38, 131, 152, 214, 216, 399, 422, 718, 1196, 1240, 1254
Rosen, Abe 692
Rosen, Jay 128, 166, 310, 411, 421, 478, 536, 538, 617, 649, 941, 942, 984, 1000, 1144, 1145, 1223, 1319, 1371, 1384, 1496
Rosen, Jerry 1388
Rosen, Marvin 84
Rosen, Ralph 810
Rosen, Sam 396
Rosen, Terry 765
Rosenberg, Marlene 1395
Rosenberg, Paul 295
Rosenberg, Roger 67, 270, 352, 465, 943, 1005, 1008, 1250, 1275
Rosenberg, Scott 164, 165, **1237**
Rosenblatt, Joel 219
Rosenblum, Sam 764
Rosenboom, David 161
Rosendahl, Claes 21, 46, 387, 781, 782, 897, 1250
Rosenfeld, Benny 95, 583, 799, 996, 1502
Rosengarden, Bobby 148, 327, 345, 355, 546, 626, 701, 707, 708, 794, 1028, 1054, 1308, 1447, 1483, 1499, 1531
Rosengren, Bernt 21, 245, 387, 447, 485, 781, 897, 1191, **1237**, 1250, 1336, 1459
Rosenthal, Eric 210, 1544, 1545
Rosenthal, Irving 218, 817
Rosenthal, Ted 573, 739, 1055, 1063, 1141, 1260
Rosenwinkel, Kurt 98, 131, 244, 282, 365, 375, 604, 1048, 1139, 1175, 1199, **1238**, 1255, 1423
Rosenzweig, Rich 727
Rosewoman, Michele 74
Rosi, Vic 1388
Rosnell, Esko 1, 834
Rosnes, Renee 16, 302, 407, 454, 518, 740, 878, 921, 982, 1050, 1102, 1147, **1238**, 1321, 1362, 1424, 1480, 1517, 1518
Rosolino, Frank 50, 51, 64, 108, 222, 229, 301, 479, 550, 580, 616, 720, 736, 752, 808, 816, 821, 849, 1082, 1093, 1149, 1230, **1239**, 1247, 1248, 1287, 1304, 1408
Ross, Allie 685
Ross, André 1302
Ross, Andrea 1397
Ross, Annie 1030, 1117
Ross, Arnold 50, 247, 417, 553, 736, 764, 779, 1089, 1160, 1445
Ross, Billy 272, 1064
Ross, Brandon 778, 997, 1196, 1401, 1515, 1516
Ross, Candy 229, 699
Ross, Edwin 119
Ross, Florian 1526
Ross, Hank 424, 551, 574, 715, 1093, 1113, 1117
Ross, Harold 820
Ross, Henry 1334
Ross, James 880
Ross, Jimbo 441
Ross, Margaret 462
Ross, Rashwan 131
Ross, Ronnie 918, 1206
Ross, Roy 698
Rosser, Boyd 'Red' 1044
Rossi, Jordy 267
Rossi, Lauro 447, 476, 750, 1000, 1091, 1092
Rossi, Massimo 334, 335
Rossi, Ray 388
Rossi, Roberto 929, 940, 1106
Rössle, Ekkehart 841
Rossy, Jordi 1030, 1463
Rossy, Jorge 37, 40, 131, 244, 406, 474, 481, 527, 543, 713, 745, 751, 988, 989, 1238, 1255, 1340, 1423, 1475
Rossy, Mario 988, 1030
Rostad, Masumi 1544
Rostaing, Hubert 209, 254, 562, 1203, 1204, 1344
Rostock, Paul 601, 602
Rostvold, Bjarne 760, 799, 818, 1239, 1391, 1479, 1522
Rota, Roger 535
Rotan, Roy 1540
Rotella, John 50, 577
Roten, Roy 1540
Rotenberg, June 1510
Roth, Andy 728, 1544
Roth, Frank 1510
Roth, Irv 50, 1443
Roth, Jack 1101
Roth, Jennifer 567
Roth, Russell 710
Rothenberg, Ned 371, 419, 521, 1124, 1127, 1182, 1223, **1240**, 1371, 1542, 1544
Rothenberg, Rich 1441
Rotondi, Jim 149, 353, 368, 414, 536, 677, 791, 834, 876, 1136, **1241**
Rotondi, Joe 376
Roulette, Freddy 1310
Roulette, Vernon 1326
Roumain, Daniel Bernard 1464
Roumanis, George 780, 1314
Rounds, Clyde 118, 396
Roupé, Bjarne 809, 938, 939
Rouse, Charlie 12, 56, 180, 229, 254, 343, 469, 571, 584, 596, 802, 933, 971, 1022, 1023, 1024, 1052, 1069, 1160, **1242**, 1378, 1455
Rousell, Woodrow 198
Rouser, Jimmy 1468
Rousseau, August 238
Rousseau, Jerry 1113
Rousselet, Bruno 103
Routch, Robert 138
Rouzan, Oscar 465
ROVA **1242**
Rovatti, Ada 978
Rovère, Gilbert 611, 627, 1179, 1323, 1397
Rovère, Paul 579, 772
Rovira, Tony 1202, 1203
Rowe, Keith 29, 30, 390, 1182, **1244**
Rowe, Kenrick 680, 776, 1211
Rowin, John 89, 871
Rowland, Billy 50, 270, 667, 1445, 1537
Rowland, Dennis 94, 501
Rowles, Jimmy 9, 50, 64, 183, 184, 229, 230, 387, 417, 418, 541, 544, 557, 571, 577, 578, 579, 580, 634, 654, 693, 716, 720, 820, 821, 837, 912, 933, 986, 1053, 1089, 1090, 1131, 1146, 1210, **1244**, 1280, 1303, 1304, 1444, 1445, 1479, 1524, 1527
Rowles, Stacy 1452, 1524
Rowser, Jimmy 194, 482, 526, 759
Roy, Badal 349, 350, 822, 890, 976
Roy, Benny 699
Roy, Broto 149
Roy, Teddy 450, 808
Royal, Ernie 15, 35, 93, 113, 239, 259, 270, 342, 343, 345, 461, 462, 470, 553, 554, 607, 638, 640, 661, 692, 752, 755, 759, 777, 797, 877, 969, 1001, 1003, 1027, 1030, 1071, 1160, 1233, 1249, 1313, 1397, 1467, 1502, 1517
Royal, Marshall 92, 93, 491, 638, 656, 698, 736, 1254, 1304, 1376, 1502
Royal, Vince 705
Royen, John 537, 923
Royston, Rudy 997
Rozen, Jay 166
Rozenthuler, Guillermo 1101
Rozie, Rick 505
RS Quartet 1276
Rubalcaba, Gonzalo 307, 909, **1245**
Rubin, Alan 80, 316, 439, 483, 549, 1008
Rubin, Jules 43, 576, 1282
Rubin, Mike 51
Rubin, Ron 187, 267, 467, 968, 1386
Rubin, Vanessa 1392, 1506
Rubinowich, Sam 395, 691, 692
Rubinstein, Herman 50
Rubinstein, Marty 752
Rubsam, Ed 1353
Ruby, Sam 494, 1433
Rucker, Laura 705
Rucker, Robert 952
Rucker, Washington 555
Rückert, Jochen 1525, 1526
Rud, Epsen 846
Rudd, Bob 1120
Rudd, Jimmy 736
Rudd, Junior 1535
Rudd, Robert 1516
Rudd, Roswell 55, 79, 136, 137, 359, 623, 775, 855, 856, 857, 858, 1193, **1246**, 1289, 1290, 1371, 1380
Ruddick, Joe 790, 1128
Ruderman, Morton 1282
Rudolph, Adam 36, 868, 1310
Rudolph, Bob 693
Rudolph, Lars 224
Rueckert, Jochen 98, 302
Rüegg, Matthias 1448, 1449
Ruff, Michael 1255
Ruff, Ron 589
Ruff, Willie 342, 343, 461, 755, 797, 1009, 1346, 1398
Ruffo, Mascagni 423, 847, 848, 1092
Ruffo, Musky 50, 764
Ruggieri, Vinnie 932
Ruggiero, Pete 849
Ruggiero, Vinnie 1085
Rugolo, Pete 251, 1141
Ruiz, Hilton 1, 2, 273, 505, 572, 713, 829, 1060, **1247**, 1262

Ruiz, Otmaro 978
Ruiz, Romario 977
Ruiz-Palma, Andrew 104
Rullo, Frank 1093
Rully, Ron 1084
Rumboltz, Robert 161
Rummage, Bob 506
Rumsey, Howard 64, 222, 341, 557, 1141, **1247**
Rundqvist, Fredrik 1087, 1348
Running, Taana 1060
Runolf, Sören 1257
Runswick, Daryl 401, 632, 912
Runyon, Hal 461
Rupp, Jim 360, 946
Rupp, Kenny 46, 299, 1138
Rupp, Olaf 1043
Ruppersberg, Don 83, 84
Ruschel, Rudolf 833
Rusen, Hammond 622
Rushen, Patrice 871
Rushing, Jimmy 90, 91, 190, 191, 257, 436, 574, 578, 918, 1047, **1248,** 1303
Rushton, Alan 401
Rushton, Joe 1082
Russel, Gunter 757
Russell, Curley 51, 132, 155, 180, 228, 239, 340, 403, 543, 552, 571, 606, 668, 800, 1020, 1021, 1022, 1069, 1115, 1117, 1118, 1176, 1177, 1298, 1302, 1345, 1443, 1445, 1459, 1460, 1535, 1536
Russell, George 976, **1249**
Russell, Graham 415, 1412
Russell, Hod 461
Russell, Jack 1280
Russell, John 199, 206, 315, 357, 821, 1124, 1126, **1250**
Russell, Johnny 228, 329
Russell, Luis 23, 24, 41, 42, 228, 734, 1044, 1097, 1103, **1251**
Russell, Mischa 106, 1388
Russell, Pam 1142
Russell, Pee Wee 63, 105, 156, 297, 298, 343, 355, 504, 588, 622, 666, 669, 706, 788, 808, 889, 1017, 1023, 1081, **1252,** 1327, 1334, 1353, 1388, 1521
Russell, Ray 225, 401, 549
Russell, Ron 1362
Russell Garcia Orchestra 44, 45, 466
Russin, Babe 118, 395, 396, 397, 443, 574, 577, 638, 714, 764, 779, 937, 1017, 1056, 1081, 1283, 1353, 1388
Russin, Jack 494, 666, 1388
Russo, Andy 63, 395, 450, 622, 1066, 1089
Russo, Anthony 395
Russo, Bill 815, 816, 1141
Russo, Charles 909
Russo, Pat 221
Russo, Santo 797
Russo, Sonny 48, 865, 1283, 1531
Russo, Tony 848, 1092
Rusten, Shelley 602
Rutan, Bill 333, 474
Ruth, Bryon 946
Ruth, Peter 'Madcat' 191
Ruther, Wyatt 188, 368, 529, 633, 694, 1210
Rutherford, Paul 39, 162, 177, 315, 359, 362, 409, 562, 749, 905, 906, 1108, 1121, **1252,** 1265, 1270, 1332, 1342, 1363, 1404, 1440, 1488, 1489, 1494, 1524
Rutherford, Philip 1490
Rutherford, Rudy 91, 416, 760, 1483, 1535
Rutledge, Leroy 428
Ruud, Fredrik 1348
Ryan, Dave 236, 720
Ryan, George 207
Ryan, Jack 395
Ryan, Joel 874, 1124, 1126
Ryan, John 937
Ryan, Johnny 1101
Rydh, Niclas 423, 767, 805
Rydqvist, Robin 805
Ryerson, Art 63, 355, 1118, 1284
Ryerson, Arthur 529
Ryerson, Frank 1388
Ryg, Jørgen 126
Ryga, Campbell 1239
Ryker, Doc 864
Rypdal, Terje 523, 938, 1161, 1250, 1336, 1364
Ryskog, Arne 1479
Ryuishi, Masuda 59
Rzewski, Frederic 30

S

Saari, Jarmo 1432
Saarti, Tero 1432, 1433
Saastamoinen, Ilja 834
Sabala, Beto 1539
Sabatella, Marc 1189
Sabbagh, Jerome 6, 303
Saberton, Pete 281, 1355, 1489
Sabir, Kamal 778
Saboia, Carolina 1525
Sabol, Mickey 397
Sacco, Tony 398
Sachelle, Sam 764
Sachs, Aaron 63, 108, 270, 698, 705, 783, 1066, 1089, 1443, 1445
Sachse, Joe 97, 224
Sacks, Bob 937
Sacks, Jacob 127, 1098
Sadi, Fats 497, 1302
Sadigursky, Sam 1213
Sadola, John 588
Sadownick, Daniel 126, 168, 240, 368, 493, 921, 958, 1136, 1148, 1209, 1305, 1325, 1351, 1481
Sadowski, Edward 1510
Saenger, Christof 1472
Safranski, Eddie 63, 84, 206, 209, 271, 413, 424, 544, 552, 815, 1141, 1314, 1443
Saft, Jamie 76, 144, 400, 590, 932, 1182, 1311, 1331, 1452, 1542, 1544, 1545
Saft, Vanessa 76, 1544
Sager, David 369, 551, 741, 948, 1300, 1308, 1500
Saguet, Arthur 1203
Sahai, Shalda 1291
Sahmaoui, Aziz 1540
Sahu, Rachim Ausur 743
Sai Anatam Ashram (Singers) 283
Sailes, Jesse 789
Sailiers, Harold 'Red' 542
Saindon, Ed 1352
Saine, Helen 748
Saisse, Philippe 80
Saitoh, Tetsu 1161
Sakata, Akira 842
Šalamon, Samo 1254
Salata, Val 1388
Salathiel, Doyle 1188
Saleem, Ameen 651
Salerno, Michele 927
Salerno, Steve 1319, 1320
Salgueiro, José 1263
Salifoski, Seido 1288
Salim, A. K. 1254
Salim, Rashied IV 1358
Salis, Antonello 473, 508, 750
Salisbury, Gerry 1055, 1362
Salko, Jimmy 816, 1089
Sallent, Jacques 1500
Salmasian, Dan 819
Salminen, Simo 1432, 1433
Salminen, Teemu 1432, 1433
Salmins, Ralph 9, 82, 333, 1412
Salomon, Hans 615, 1538
Salperto, Drew 68
Salter, Bill 827, 828, 978
Salters, Dotty 219
Saltman, Henry 118
Saltmarsh, Bob 629
Salut, Christian 167
Saluzzi, Dino 79, 944, 1337
Salvador, Sal 123, 311, 632, 816, 1322, 1527
Salvant, Jeanette 238
Salvi, Pierluigi 535
Samake, Mamane 1050
Sam and Dave 1133
Sambeat, Perico 988, 1030, **1255,** 1263
Samborski, Bob 247
Sammons, Arthur 416
Sample, Joe 322, 323, 351, 871, 1402
Sampson, Dewey 1500
Sampson, Edgar 42, 118, 428, 488, 638, 686, 711, 796, 1311, 1319, 1476, 1521
Sampson, Jackie 324, 1451
Sampson, Joe 652
Sampson, Michael 53
Samson, Armand 1150
Samson, Jacki 583
Samuel, Morey 118, 1283
Samuels, Dave 1054, 1055, 1156
Samuels, David 863, 995
Samuels, Paul 845
Samuelson, Kjell 1237
Samuelson, Lars 1250
Samuelsson, Björn 767, 1087, 1347
Samuelsson, Lars 46, 782, 897
Samworth, Ron 620, 885, 1075
San, Mircea 1447
Sanabria, Bobby 240, 477, 478, 985, 1362
Sanborn, David 114, 168, 462, 977, 1133, **1255,** 1274, 1340
Sanchez, Antonio 168, 267, 279, 562, 920, 966, 991, 995, 1226, 1257, 1305
Sanchez, David 361, 441, 555, 562, 640, 676, 1006, 1247, **1257,** 1261, 1424, 1485
Sanchez, Michito 1292, 1539
Sanchez, Poncho 987, 1143, 1405
Sanchez, Thania 1539
Sanctuary Choir of J. W. James Memorial A.M.E. Church 888
Sandea 483
Sandell, Nils-Erik 427
Sandell, Sten 618, 782, 1083, **1257,** 1439
Sanders, Bob 1094
Sanders, Ed 801
Sanders, Fernando 977, 1535
Sanders, Fred 1237
Sanders, Joe 556
Sanders, John 434, 435, 436, 438, 490
Sanders, Mark 56, 124, 151, 194, 195, 359, 409, 418, 480, 560, 589, 870, 903, 915, 1090, 1124, 1190, 1215, **1258,** 1492
Sanders, Oscar 74
Sanders, Pharoah 88, 245, 283, 291, 292, 531, 775, 792, 1056, 1061, **1258,** 1491
Sanders, Roger 384, 867, 894
Sanders, Zack 1468
Sandhaus, Jody 926
Sandke, Randy 23, 48, 586, 611, 626, 734, 756, 780, 961, 968, 969, 1140, 1162, 1168, **1260,** 1350, 1442, 1449, 1500
Sandman, Mark 422

Sandole, Dennis 397, 1188
Sandoval, Arturo 928, 1019, 1032, 1095, **1261**, 1339
Sands, Bobby 724, 725
Sandstrom, Brian 237, 506, 1150
Sandström, Nisse 447, 1512
Sanfino, Gerald 461, 545, 576, 1345
San Juan, Stéphane 1292
Sankaran, Trichy 1170
Sannella, Andy 864
Sanner, Carl 708
Sanner, Willi 65
Sanon, Jennifer 953
Sansone, Jumpin' Johnny 197
Santacruz, Bernard 242, 773, 911
Santamaria, Luis 1261
Santamaria, Mongo 219, 553, **1261**, 1404
Santandreu, Jesús 418
Santangelo, Ralph 397
Santiago, Joe 1095
Santiago, Lester 76, 737, 882, 1037
Santiago, Mike 1054
Santiago, Wiso 1064
Santillán, Julio 6
Santin, Kellie 876
Santisi, Ray 212, 327, 1171
Santoro, Aurelio 1525
Santoro, Dave 117, 118, 1090
Santos, Elson Nascimento 1360, 1361
Santos, John 738
Santos, Jumma 890, 1290
Saporito, Jim 1169
Sapsford, Geoff 1473
Sarath, Ed 281
Saravia, Bob 1165
Sarbib, Marceau 1202
Sardjoe, Chander 1545
Sargent, Gray 157, 1292
Sargent, Kenny 42, 62, 236
Sarin, Michael 25, 26, 73, 81, 224, 241, 398, 399, 420, 564, 681, 727, 924, 1065, 1135, 1193, 1240, 1288
Sarmanto, Pekka 1, 834, 1432, 1433, 1448
Sarpila, Antti 756, 779, 1366, 1500
Sarpola, Dick 969
Sarrocco, Frank 84
Sass, John 1448
Sassetti, Bernardo 81, **1263**
Sasson, Jean-Pierre 102, 272, 1397
Sathe, Keshav 407, 652
Satin, Lonnie 705
Sato, Michihiro 842, 1542, 1543
Satoh, Masahiko 874
Satriani, Joe 957
Satta, Sandro 473
Satten, Steven 890
Satterfield, Jack 576, 601, 1283, 1334, 1443
Satterfield, Tom 105, 106
Satterly, Chris 367, 1043
Satterwhite, Tex 397
Saturnino, Pernell 127, 307, 966, 1146, 1257, 1301
Saudrais, Charles 324, 583, 1302
Sauer, Heinz 367, 562
Sauer, Warren 1264
Saul, Pinise 1342
Sauls, Earl 167
Saunders, Bill 932
Saunders, Bruce 216, 481
Saunders, Carl 497, 720, 727, 817, 818, 1517, 1528
Saunders, Harry 1234, 1316
Saunders, Jay 818
Saunders, Jimmy 764
Saunders, Keith 1078
Saunders, Ken 958
Saunders, Larry 918
Saunders, Melvin 424
Saunders, Red 263
Saunders, Russ 64, 601
Saunders, Theo 85, 1452
Saunders, Tom 369, 537, 551, 681, 915, 923, 1046, **1264**, 1308
Saunders, Vince 682, 1326
Saury, Julie 324
Sauter, Eddie 62, 83, 545, 1089
Sautour, Alban 443
Savage, Darius 357
Savage, John 502, 703
Savitt, Buddy 692
Savitt, Pinky 764, 848, 1210
Savolainen, Jarmo 1362, 1432
Savoy Sultans, The 1264
Savy, Tomas 943
Sawai, Tadao 842
Saward, Bernard 102, 250, 918
Sawtell, Paul 1279
Sawyer, Jaz 895
Sawyer, Ryan 421
Saxbe, Marvin 105, 1076
Saxton, Bill 501, 537, 1406
Sayek, Tom 469, 1223
Sayer, Cynthia 415, 1454
Sayles, Emanuel 76, 148, 311, 737, 884, 998, 1100, 1437
Sbarbaro, Tony 297, 1100
Scales, James 1355
Scalzi, Eddie 691, 692, 1445
Scarborough, Russell 946
Scarff, Phil 775
Scarpa, Eddie 1044
Scarpantoni, Jane 129
Scatozza, Giampaolo 1473
Scavarda, Paul 476, 747
Scavone, Sam 693
Schabata, Woody 1448
Schack, Martin 1264
Schackman, Al 394, 747
Schaefer, Bill 1283
Schaefer, Eric 367
Schaeffer, Jack 763, 764
Schaffer, Bill 396
Schantz, Jack 1156
Schatz, Jerry 933
Schatz, Milton 118
Schatz, Noam 163, 164
Schaufelberger, Philipp 475, 1083
Schechter, Julie 1282
Schecroun, Rafe 254, 1030
Schecter, Basya 1544
Schefer, Bill 576
Scheidegger, Buddha 1046
Scheinman, Jenny 6, 28, 513, 965, 1243, 1544
Schellange, Augie 150, 937
Schenck, Beth 567
Schenck, James 584, 1220
Scheps, Ron 775
Scherer, Peter 76, 512
Scherr, Tony 129, 513, 1240, 1268, 1288, 1484, 1544
Scherrer, Andy 627, **1264**, 1449
Schertler, Stephan 328
Schertzer, Hymie 118, 396, 397, 443, 488, 574, 575, 576, 578, 638, 714, 715, 780, 1093, 1275, 1283, 1334, 1443
Schiaffini, Giancarlo 548, 750, 1419
Schiano, Mario 750
Schick, Steven 885
Schifano, Frank 555
Schiff, Bobby 247
Schifrin, Lalo 384, 544, 554, 669, 797
Schildkraut, Dave 341, 646, 816, 1160
Schilperoort, Peter 411
Schimmel, Bill 1068
Schindler, Xenia 352
Schiøpffe, William 49, 126, 210, 545, 616, 631, 1033, 1479
Schlegel, Jan 249
Schleiermacher, Steffen 604
Schlesinger, Sol 15
Schlicht, Ursel 747
Schlinger, Sol 173, 578, 601, 693, 865, 976, 1093, 1248, 1249, 1527
Schlippenbach, Alexander von 119, 224, 562, 637, 1122, 1125, 1218, 1126, **1265**, 1270, 1372, 1373
Schlossman, Teddi 1468
Schlott, Volker 1382, 1429
Schmid, Peter A. 1125, 1241
Schmid, Wolfgang 264
Schmid-Grandy, Wolfgang 38
Schmidli, Peter 1046
Schmidlin, Peter 210
Schmidt, Mel 1093
Schmidt, Sylvio 1203
Schmolck, Stephan 367
Schmool, Barak 95, 1010
Schneebiegl, Rolf 65
Schneider, Bill 579
Schneider, Eric 94, 1400
Schneider, Hans 730, 821, 1121
Schneider, Hymie 477, 1457
Schneider, Larry 264, 352, 458, 612, 903, 1212, **1267**
Schneider, Maria 1268
Schneider, Michael 1043
Schneider, Roland 619
Schneiderman, Rob 1269
Schnitter, David 134, **1270**
Schoebel, Elmer 1075
Schoen, Vic 489, 490
Schoenbeck, Sara 166, 421, 566, 728
Schoenberg, Loren 611, 748, 982, 1292
Schoeppach, Brad (Shepik) 399
Schols, Jacques 187, 385, 1239
Scholten, Joop 195, 1395
Scholz, Stephen 494
Schöning, Büli 737
Schöning, Lars 427
Schoof, Manfred 281, 562, 637, 1250, 1265, **1270**
Schoonderwalt, Herman 38
Schoonderwoerd, Jacko 116, 253
Schoonhoven, Jaap 730
Schorn, Steffen 612, 1526
Schott, John 564
Schram, Larry 207
Schrama, Cees 1395
Schreck, Ferenc 921
Schreiber, Freddy 1094
Schrier, Joop 411
Schroder, John 69, 281
Schroeder, Gene 209, 297, 298, 355, 397, 504, 947, 1252, 1327, 1388
Schrudder, Ken 207
Schubert, Gert 834
Schubert, Matthias 281, 486, 637
Schulkowsky, Robyn 301
Schuller, Ed 120, 130, 500, 602, 907, 909, 911, 930, 931, 932, 1048, 1223, **1270**, 1270, 1320, 1441
Schuller, George 130, 224, 298, 388, 507, 602, 826, 909, 961, 1063, 1193, **1270**, 1342, 1430, 1442
Schuller, Gunther 340, 343, 554, 886, 909
Schulman, Harry 1002
Schulman, Ira 440, 441
Schulman, Josz 1203
Schulman, Louise 630, 1221
Schultz, Max 176, 447, 997
Schultz, Nikolaj 95
Schultz, Oscar 772

Schultz, Ray 1081
Schultze, Dave 847
Schulz, Bob 401, 551
Schulz, Gaby 'Ottilie' 757
Schumacher, David 897
Schumann, Bill 1282
Schumann, William 764
Schutt, Arthur 105, 396, 398, 542, 574, 864, 1017, 1066, 1081, 1388, 1446
Schutz, Buddy 83, 395, 575, 1284, 1334
Schutz, Martin 832
Schutz, Max 619
Schütz, Tatjana 1043
Schuur, Diane 939
Schwager, Reg 928, 1168, 1287
Schwaller, Roman 627, 1448
Schwartz, Evans 629
Schwartz, George 50, 1283, 1284, 1443
Schwartz, Jack 50, 549, 848, 849, 1052
Schwartz, Julie 576
Schwartz, Leon 1510
Schwartz, Radam 175, 617
Schwartz, Thornel 500, 971, 1312, 1313, 1534
Schwartz, Wilbur 1095, 1189
Schwartz, Willie 681
Schwartzman, Joe 443
Schwarz, Brian 247
Schwarz, Curtis 814
Schwarz, Gerard 275
Schwarz, Jerry 1210
Schwarz, Paul 841
Schwarz, Thomas 800
Schwatzberg, Alan 483
Schweiger, Max 1095
Schweizer, Irène 224, 318, 842, 875, 906, 1270, **1271**, 1349
Schwetsin, Josef 1202
Schwimmel, William 1068
Schwimmer, Mike 426
Scianni, Joseph 1145, 1496
Sciubba, Sabina 35
Sclavis, Louis 177, 400, 1145, **1272**, 1382, 1393
Scobey, Bob 784, 1058
Scodwell, Tony 818
Scofield, John 66, 140, 205, 264, 351, 381, 448, 460, 549, 585, 643, 651, 688, 689, 789, 898, 987, 1054, 1055, 1086, 1102, 1175, 1213, **1273**, 1318, 1340, 1369, 1396, 1417, 1431
Scoggins, Virgin 1331
Scorzo, Harry 566
Scott, Aaron 1427
Scott, Bobby 66, 726, 797, 1027
Scott, Buck 937
Scott, Bud 43, 125, 379, 380, 798, 1044, 1085, 1097, 1103, 1104
Scott, Calo 78, 136, 1053, 1290, 1454
Scott, Cecil 24, 423, 704, 710, 714, 783, 803, 1078, 1319, 1343, 1443, 1483, 1505, 1520
Scott, Christian 659
Scott, Dave **1275**
Scott, Dick 747, 836, 954
Scott, George 867, 1002
Scott, Harold 41
Scott, Hazel 1001, **1275**
Scott, Henry 756
Scott, Howard 228, 416, 685, 734, 1443
Scott, Jeff 270
Scott, Jimmy 1256
Scott, Kendrick 135, 610, 1481
Scott, Kermit 667, 705, 714
Scott, Lannie 24, 1110
Scott, Leslie 668, 783
Scott, Lloyd 1483
Scott, Mae 502
Scott, Mike 187
Scott, Noel 1360, 1361
Scott, Riley 150
Scott, Robert 91, 416
Scott, Ronnie 226, 255, 321, 370, 479, 652, 672, 673, 674, 776, 1199, **1276**, 1414
Scott, Ryan 749
Scott, Sherri 767
Scott, Shirley 338, 605, 1248, **1277**, 1424
Scott, Skip 1046
Scott, Stephen 235, 407, 501, 645, 649, 688, 1235, 1335, 1424
Scott, Tom 85, 264, 440, 441, 1024, 1133, 1255, 1540
Scott, Tony 46, 228, 455, 470, 552, 571, 595, 716, **1278**, 1353, 1443, 1445, 1477
Scott, Ulysses 1109
Scott, William 'Chiefie' 43, 699, 912, 913, 999
Scragg, Phil 1211
Scrima, Mickey 763, 764
Scriven, Graham 605
Scroggins, Janice 656
Scruggs, Irene 1097
Scully, John 469
Scummy 1543
Scurry, John 1367
Scusa, Joe 1445
Sdrucia, Torquato 473
Seaberg, Artie 1100
Seaberg, George 397, 691
Seabrook, Brandon 463, 1544, 1545
Seales, Marc 864, 1280
Sealey, Paul 296, 356, 467, 475, 919, 1070, 1352, 1469
Sealls, Eric 414
Seals, Sonny 1399
Seals, Warner 798
Sealy, Bob 422
Sealy, Marshall 775
Sealy, Paul 269, 320
Seaman, Jim 1052
Seamen, Phil 70, 266, 370, 479, 652, 653, 672, 673, 776, 1199, 1414, 1422
Searcy, De Loise 736
Searle, Jackie 577, 664
Sears, Al 431, 432, 433, 489, 638, 669, 699, 712, 763, 1020, 1210, 1343, 1344
Sears, Bill 939
Seaton, Laura 1321
Seaton, Lynn 405, 477, 478, 1351, 1486
Seay, Clarence 650, 949
Sebastian, Ricky 468, 934
Sebesky, Don 66, 482, 817
Sech, Pape Abdou 1539
Secole, Mary 1167
Secrest, Andy 864, 1093, 1446
Seder, Jules 1283
Sedlar, James 221, 943, 1313
Sedler, Moses 1544
Sedric, Gene 209, 329, 450, 622, 788, 1198, **1278**, 1457, 1458, 1483, 1521
See, Cees 587
Seeley, Blossom 542
Seeley, Jim 1095
Seelig, Norman 397, 764
Seewald, Zahava 1545
See-Yuen, Victor 1020, 1335
Segal, Jerry 26, 242, 243, 394, 517, 920
Seghezzo, Dave 352
Seidel, Don 1388
Seidelin, Mogens 1112, 1113
Seidman, Mickey 570
Seifers, Jill 779
Seifert, Zbigniew 1099, 1336
Seim, Trygve 621, 810, **1279**
Sejby, Pelle 427
Selander, Mikael 1354
Self, Jim 441, 1409
Sellani, Renato 66, 328, 838, 1278
Sellers, Joey 516, 566, 924
Sellers, Roger 39, 225
Sellin, Hervé 170
Selvaggio, Pete 845
Selwyn, Esmond 664, **1279**
Sem, Ciril 1254
Semple, Archie 1190, **1279**, 1484
Sen, Amit 682, 1257
Senatore, Pat 817
Senior, George 591
Senior, Milton 975
Senn, Mike 672
Senn, Reto 1126
Senter, Boyd 1044, **1280**
Sepulveda, Charlie 555, 1247
Serafin, Carballo 1525
Serci, Giorgio 1515
Serensky, Jimmy 51
Sergeant, Grey 1171
Sergel, Alfred 872
Sérgio, António 1263
Sergo, Greg 754
Sernesky, Jimmy 51
Serrano, Paul 597, 701, 1031, 1262
Sertso, Ingrid 115
Sery, Paco 907, 1539, 1540
Sessions, Tim 1351
Sete, Bola 614
Settles, Bill 386
Settles, Brian 2
Seuffert, Matthias 369, 757, 1080
Severino, Frank 719, 755, 1392
Severinsen, Doc 84, 299, 388, 545, 601, 755, 970, 1054, 1093, 1094, 1249, 1313
Severn, Eddie 74, 1389
Severö, Curt 785
Sewell, Marvin 750, 945, 1036, 1076, 1256, 1515, 1516
Sewell, Thomas 108
Sewelson, David 996, 1128, 1129
Sewing, Jack 55, 592
Sexton, Benny 1516
Sferra, Fabrizio 96, 333, 838, 1194
Sgalambro, Alfio 927
Shaaf, Charles 1202
Shabazz, Cherelle 1016
Shabazz, Majid 1258
Shadid, Jaribu 47
Shaeffer, Scott 502
Shaeffer, Sy 576
Shaffer, Paul 1056
Shafranov, Vladimir 834
Shahid, Jaribu 21, 232, 279, 1011, 1012, 1061, 1189, 1372, 1531
Shahid, Sadiq Abdu 941
Shakespeare, Bill 591
Shakespeare, Robbie 18
Shakur, Hassan J. J. Wiggins 19, 415, 1195
Shames, Stacey 1213
Shanahan, Dick 84, 184
Shand, Terry 937, 1388
Shane, Mark 48, 415, 1224, 1225, 1260, 1434, 1499, 1500
Shank, Bud 64, 68, 84, 222, 229, 301, 341, 482, 491, 525, 557, 629, 815, 816, 818, 820, 854, 1052, 1142, 1230, 1231, 1247, 1248, **1280**, 1444, 1517
Shank, Kendra 878, 895
Shankar, L. 977, 1290
Shanko, Timo 709, 1042
Shanks, Andy 203
Shannon, Bobby 992
Shannon, Terry 321, 370, 479, 539, 672, 673, 674, 776, 1199
Shapera, Dan 880

Shapiro, Artie 118, 123, 150, 297, 396, 423, 477, 504, 577, 667, 716, 937, 947, 1056, 1093, 1283, 1284, 1334, 1353, 1388, 1445
Shapiro, Dave 374, 375, 1063
Shapiro, Harvey 1028
Shapiro, Jason Hale 486
Shapiro, Paul 996
Shapiro, Sam 396, 574, 888
Shapiro, Ted 1017
Shapko, Dimitri 1188
Sharma, Bihari 347
Sharon, Nita 119
Sharon, Ralph 70, 92, 299, 661, 1025, 1276
Sharon, Sally 937
Sharp, Elliott 728, 1310, 1431
Sharp, Fred 1327
Sharp, Geoff 694
Sharp, Karen 919, 1509
Sharp, Matthew 1490
Sharpe, Amy 537, 915, 1308
Sharpe, Avery 1037, 1427
Sharpe, C. 1196
Sharpe, D. 137, 938
Sharpe, Jackie 672
Sharpe, Len 'Boogsie' 17
Sharpley, Andrew 14
Sharpsteen, Tom 487
Sharrock, Sonny 348, 862, 933, 934, 1258, 1296
Shashikumar, T. N. 944
Shatz, Milton 43
Shaughnessy, Ed 15, 32, 123, 173, 206, 242, 299, 424, 596, 654, 716, 772, 793, 797, 899, 912, 920, 943, 1028, 1071, 1302, 1303, 1313, 1314, 1391, 1445, 1446, 1467
Shavers, Charlie 43, 50, 56, 63, 84, 92, 99, 100, 209, 238, 270, 271, 379, 397, 417, 489, 528, 576, 577, 578, 588, 668, 669, 693, 699, 714, 716, 774, 780, 825, 849, 853, 1086, 1089, 1093, 1151, 1162, 1209, **1281**, 1313, 1326, 1353, 1445, 1502, 1510, 1521
Shaw, Alex 1469
Shaw, Artie 62, 118, 714, 807, 1089, **1282**, 1457
Shaw, Arvell 43, 44, 45, 390, 578, 705, 1315
Shaw, Bob 1354
Shaw, Brian 1326
Shaw, Bryan 85
Shaw, Charles 'Bobo' 74, 160, 910
Shaw, Clarence 1000, 1001
Shaw, Darryl 109
Shaw, Eilidh 1188
Shaw, Hank 652
Shaw, Iain 533
Shaw, Ian 956, **1284**
Shaw, Jaleel 423, 676, 1139, 1285
Shaw, Ken 39, 225, 315
Shaw, Lonnie 639
Shaw, Mack 428
Shaw, Marlena 185
Shaw, Martin 532, 533, 898, 1096, 1412
Shaw, Woody 303, 304, 384, 450, 530, 688, 733, 1005, 1013, 1258, **1285**, 1299, 1455, 1534, 1539
Shawker, Norris 'Bunny' 715, 734, 1284, 1443
Shayne, J. H. 223
Shea, David 1543
Shea, Frank 757
Shea, Kevin 463
Sheaff, Lawrence 29
Shear, Howie 550
Shearer, Dick 818, 819
Shearing, George 70, 192, 591, 982, 987, 1026, 1168, **1286**, 1409
Shedowski, Ed 849
Sheen, Mickey 668, 669, 1537
Sheene, Mickey 1537
Sheldon, Jack 312, 557, 578, 588, 647, 681, 720, 736, 817, 850, 851, 933, 1094, 1111, 1142, 1143, 1146, **1287**, 1367, 1409
Shelladay, Nelson 50
Sheller, Martin 1165, 1262
Shelton, Aram 97, 604
Shelton, Don 496, 889, 1540
Shen, Pei Sheng 709
Shepard, Ernie 32, 437, 570, 698, 713, 1345
Shepard, Shep 358
Shepard, Tom 752
Shepard, Tommy 681
Shepherd, Berisford 228
Shepherd, Bill 553, 1030, 1081
Shepherd, Dave 596, 1190
Shepherd, Jim 1352, 1469
Shepherd, Leo 638
Shepherd, Shep 1283
Shepherd, William 1030, 1031
Shepik, Brad (Schoeppach) 833, 867, 1270, **1288**, 1331, 1544
Shepley, Joe 113, 1138
Shepp, Archie 199, 289, 291, 377, 633, 846, 1018, 1062, **1288**, 1297, 1380
Sheppard, Andy 137, 138, 844, 870, 941, 1250, **1291**, 1413
Sheppard, Bob 247, 306, 324, 427, 486, 854, 903, 961, 1256, **1292**
Sheppard, Ian 1457
Sheppard, Martha 1404
Sherba, John 1543
Sherbourne, Mike 1314, 1460
Sheridan, John 27, 741, 1058, 1435
Sheriff, Jamil **1292**
Sherman, Al 847
Sherman, Daryl 158, 395, 1292
Sherman, Dick 268, 646, 1095, 1445
Sherman, James 40, 63, 329, 714, 1316
Sherman, Lynne 91
Sherman, Paul 566
Sherman, Ray 85, 474, 504, 579, 689
Sherman, Sammy **1292**
Sherock, Shorty 125, 150, 230, 395, 774, 847, 848, 1092
Sherr, David 319
Sherrill, Joya 431, 432, 434, 1344
Sherry, Fred 304, 909, 1369
Sherwood, Bobby 180, 1089, 1282, 1283
Shevak, Iggy 84, 319, 418, 779
Shevak, Robert 50
Shew, Bobby 108, 109, 324, 694, 939, 1210, **1292**, 1517
Shields, Harry 556
Shields, Larry 1100
Shiels, Brian 1338, 1385
Shifflett, John 28, 38, 709
Shiffman, Bud 576
Shigeta, Brad 551, 801
Shigihara, Paul 115
Shihab, Sahib 35, 212, 231, 255, 284, 328, 340, 424, 471, 517, 568, 796, 797, 800, 894, 1020, 1160, 1242, 1254, 1278, **1293**, 1454, 1467, 1479, 1527
Shilansky, Mark 826
Shilkloper, Arkady 927, 1110, 1449
Shim, Mark 146, 443, 617, 657, 777, 877, 914, 915, 1006, 1105
Shimura, Aya 96
Shine, Bill 576
Shipcott, John 316
Shipinski, Murray 552
Shipp, David 506
Shipp, Matthew 221, 931, 984, 1096, 1126, 1144, **1293**, 1464, 1465
Shiratori, Emiko 830
Shirley, Jimmy 238, 248, 334, 489, 490, 614, 628, 667, 715, 788, 789, 793, 853, 1283
Shiurba, John 165, 515
Shive, Carol 922
Shlomo, Absolom Ben 1358
Shoemake, Charlie 453
Shoffner, Bob 51, 753, 798, 1097, 1103, 1251, 1311
Shoffner, Dub 236
Sholar, Kelvin 57, 651
Shoobe, Lou 779
Shopnick, Mark 270
Shore, Marvin 765
Short, Bobby 1141
Short, Charlie 70, 248, 889, 1302
Short, Damon 697
Short, Daniel 1318
Short, Tim 663
Shorter, Alan 183, 1289, **1294**, 1296
Shorter, Wayne 133, 134, 135, 213, 346, 347, 348, 389, 462, 584, 642, 643, 644, 732, 813, 1018, 1019, 1039, 1040, 1133, 1159, 1274, **1294**, 1402, 1474, 1475, 1512, 1539
Shotham, Ramesh 944
Shoup, Wally 261, **1297**
Shreve, Dick 222, 278, 1247
Shrier, Nook 1467
Shrimpton, Rebecca 775
Shroyer, Kenny 247, 681, 817, 1093, 1230, 1231, 1517
Shu, Eddie 45, 151, 849
Shull, Tad 1423
Shulman, Joe 340, 433, 783, 1052, 1536, 1537
Shulman, Matt 1485
Shutz, Adolf 395
Shutz, Buddy 574
Shy, Robert 237, 506, 827, 828, 1107, 1150
Shylkova, Elvira 853
Sickafoose, Todd 28, 1544
Sickler, Don 309, 328, 801, 964, 1019, 1196, 1214, 1288, 1462, 1463
Sida, Rafael 1347, 1348
Sid Bulkin 413
Siddik, Rasul 1059
Sidell, Al 150, 504, 588, 1327
Sides, Doug 127, 499, 646, 1346
Sides, Douglas 111
Sidorenko, Janusz 835
Sidran, Ben 1227
Sidran, Leo 1227
Sidwell, Steve 1389, 1414
Siegel, Aaron 165, 166
Siegel, Julian 869, 1355
Siegel, Max 640
Siegel, Ray 1052
Siegelstein, Sandy 340
Siegfield, Frank 1282
Siegler, Ruth 1240
Sieverts, Henning 1526
Siewert, Brian 1385
Siewert, Martin 833
Signetto, Valerio 929
Signorelli, Frank 105, 396, 398, 864, 947, 1017, 1066, 1081, 1101, 1280, 1446
Siikasaari, Eerik 1362
Sikora, Ray 817
Silas, Meshack 1050
Sill, Kelly 573, 939
Silloway, Ward 396, 397, 424, 937
Silva, Alan 25, 53, 54, 199, 378, 602, 703, 775, 1018, 1062, 1128, 1290, **1297**, 1358, 1380, 1381, 1531
Silva, Charlie 27

Silva, Claudio 1542
Silva, Jay 1031
Silva, Jocelyn Sete Camara 71
Silva, John 752
Silva, Jorge 1361, 1542
Silva, Jose 'Chombo' 1261, 1262, 1404
Silva, Luciano 277
Silva, Michael 195, 262, 1366
Silvano, Judi 445, 909, **1298**
Silver, Horace 11, 132, 133, 170, 180, 200, 212, 240, 254, 255, 341, 392, 469, 544, 654, 754, 786, 800, 1014, 1038, 1233, **1298**, 1345, 1536
Silveri, Franca 476
Silver Leaf Jazz Band 1300
Silverlight, Terry 299
Simcock, Gwilym 8, 528, **1300**
Simeon, Omer 357, 423, 461, 638, 686, 704, 705, 798, 913, 1044, 1056, 1076, 1097, 1098, 1103, 1104, 1201, 1311, 1322
Simeone, Frank 63, 1089
Simeoni, Mario 446
Simkins, Geoff 260, 523
Simmons, Art 209, 272, 553
Simmons, Charles 571
Simmons, Fred 19, 162, 1197
Simmons, James 'Sid' 167, 1172, 1468
Simmons, John 42, 209, 228, 238, 271, 284, 328, 338, 415, 417, 447, 482, 489, 528, 529, 540, 576, 668, 698, 715, 716, 754, 758, 788, 853, 1020, 1109, 1210, 1345, 1353, 1375, 1400, 1477, 1521, 1535
Simmons, Kermit 83, 691
Simmons, Larry 1378
Simmons, Lonnie 1457
Simmons, Norman 48, 231, 425, 603, 606, 607, 719, 986, 1057, 1228, 1486
Simmons, Renaud 702
Simmons, Richard 269, 295, 1070, 1437, 1493
Simmons, Sam 488, 1109, 1264, 1311
Simmons, Sonny 310, 384, 866, **1300**, 1374
Simmons, Teddy 1086
Simms, Gus 732
Simms, Jack 576
Simms, Jimmy 815
Simoëns, Lucien 209, 272, 1202, 1203, 1344
Simon, Eduardo 890, 934
Simon, Edward 126, 127, 135, 556, 585, 934, 1213, 1229, **1301**, 1335, 1423, 1471
Simon, Fred 552, 638
Simon, Freddie 736, 803
Simon, Gene 999, 1197
Simon, George 91
Simon, John 1172
Simon, Ken 1302
Simon, Mark 300, 746
Simon, Marlon 468, 1247, 1471
Simon, Maurice 571, 758, 760, 1516
Simon, Richard 73, 123, 279, 1140, 1165
Simon, Stafford 228, 803, 999, 1343
Simonoviez, Jean-Sébastien 772
Simpkins, Andy 12, 17, 73, 417, 550, 982, 1209, 1304, 1313, 1402, 1424, 1444, 1445
Simpkins, Georgia Boy 686
Simpkins, Jesse 490, 638, 687, 803, 1066
Simpson, Cassino 1311
Simpson, Don 849
Simpson, Gregg 1075
Simpson, Jimmy 586
Simpson, Mike 511, 570, 1391
Simpson, Ron 958, 1314, 1315
Sims, Edward 670, 671, 705
Sims, Ginny 1326
Sims, Ken 125, 869
Sims, Leonard 576
Sims, Pete 687
Sims, Pete (La Roca) 851, **1302**
Sims, Ray 720, 765, 1093, 1139, 1304
Sims, Sam 1506
Sims, Sylvia 257, 707
Sims, Tommy 913
Sims, Zoot 9, 15, 64, 66, 93, 173, 180, 205, 258, 268, 299, 341, 413, 424, 449, 466, 470, 492, 517, 543, 576, 578, 616, 668, 692, 694, 708, 774, 787, 797, 816, 877, 974, 1003, 1052, 1053, 1054, 1094, 1119, 1143, 1171, 1179, 1230, 1248, 1278, 1283, **1302**, 1314, 1379, 1444, 1447, 1502, 1509, 1517
Sinacore, Joe 758
Sinatra, Frank 397, 763, 764
Sinatra, Spencer 1303
Sinclair, Bill 645, 1437
Sinclair, Nigel 1484
Sinclair, Richard 315, 1416
Sinclair, Ted 638
Sine Qua Non Sextet 734
Sines, Miff 815
Sinesi, Quique 663, 944
Sinfonia, Bob 422
Singe, DJ M. 832
Singer, Hal 209, 424, 1451
Singer, Henry 779
Singer, Joe 173, 343
Singer, Lou 50, 528, 1283
Singh, Satin 76, 776
Singh, Talvin 1361
Singleton, Charlie 783
Singleton, Clyde 814
Singleton, Jim 68
Singleton, Zutty 24, 41, 42, 43, 56, 63, 99, 101, 125, 180, 272, 355, 423, 622, 638, 788, 889, 937, 947, 1044, 1045, 1093, 1104, 1114, 1115, 1120, 1252, 1353, 1388, 1458, 1483
Siniscalco, Marco 556
Sipiagin, Alex 126, 168, 697, 718, 834, 1006, 1169, 1256, 1268, **1305**
Siravo, George 847
Sirett, John 367, 869, 1043
Sirkis, Asaf 50, 389, 528, 868, 870, 1225, 1509
Sirocco, Frank 780
Sirone (Norris Jones) 75, 78, 373, 473, 538, 730, 1208, 1258, **1305**, 1381, 1383
Sirvent, Sergi 71, 665
Sissle, Noble 99, 129
Sissoko, Baba 1050
Sisters, Perry 1540
Sithens, Buzz 388
Sitterlix, John 855
Sivaro, Frank 84
Six, Jack 191, 192, 469, 693
Sjökvist, Gustaf 387
Sjöstedt, Martin 1347, 1348
Sjøsten, Lars 447, 583, 837, **1306**, 1498
Sjösten, Lasse 1479
Sjöström, Christer 1087
Sjöström, Frans 1150
Sjöström, Harri 1382, 1383
Sjunnesson, Bernt 1407
Skaff, Greg 426, 1470
Skeaping, Mathew 956
Skeaping, Rod 1403
Skeat, Len 23, 467, 541, 596, 756, 961, 991, 1046, 1225, 1499, 1512
Sked, Malcolm 1080
Skeef, Eugene 1010
Skeete, Franklin 209, 337, 622, 717, 813, 1119, 1177, 1219, 1536
Skelton, Matt 814, 1051
Skerik 1182
Skerritt, Fred 671, 1095, 1098, 1457, 1504
Skidmore, Alan 104, 280, 358, 362, 549, 632, 824, 1105, **1306**, 1325, 1363, 1412, 1415, 1417, 1488, 1524
Skidmore, Jimmy 70, 248, 652, 918, 1206, 1422
Skieraski, Ray 1388
Skinner, Billy 537, 980
Skinner, Colin 415
Skinner, Dale 1388
Skinner, Edward 1355
Skinner, Tom 76, 869, 1329
Skivington, Pete 475
Skjelbred, Ray 401, 682, 1058, 1308
Skjold, Andreas 46, 420, 616, 781, 782
Sklar, Lee 264
Skogehall, Bror 427
Skogh, Patrik 1087, 1347, 1348
Skoglund, Annika 766
Skoglund, Bosse 3, 616
Skolnick, Sam 396
Skoog, Nisse 420, 426
Skoog, Patrik 49
Skorupka, Adam 835
Skovbakke, Jeppe 35, 648, 1131
Skrimshire, Nevil 250, 869, 918, 1055, 1352, 1484
Skullerud, Harald 71
Skyles, Jimmy 1093
Slack, Freddy 395
Slagle, Steve 137, 623, 645, 910, 1005, 1006, **1306**, 1351, 1352
Slagter, Jacob 721
Slaney, Tom 482, 817
Slany, Sonia 1466
Slater, Ashley 137, 1250
Slater, Harry 295
Slater, Vernon 1516
Slaughter, Bob 1114
Slaughter, Don 552
Slaughter, James 701, 1467
Slaughter, John 78
Slaughter, Roy 798
Slauson, Ed 85
Slavin, Archie 70
Slavin, Neil 912
Slavo, Gary 818
Slay, Emitt 43
Sleeman, Dick 8
Sleet, Don 1307
Sleet, Frank 1375
Slettahjell, Solveig 71
Slevin, Dick 864
Slifstein, Mark 1250
Sloan, Harry 638
Slocum, Melissa 923
Sloutsker, Simon 183
Slusser, David 1543
Small, Andrew 1416
Small, Clifton 705
Small, Ernie 765, 1024
Small, Paul 573
Smalls, Cliff 334, 570, 596, 707, **1307**
Smalls, Theodore 987
Smart, Syd 917, 925
Smeby, Jörgen 321
Smeck, Roy 218, 542, 1098, 1505
Smedegaard, Jacob 1514
Smelser, Cornell 429
Śmietana, Jarek 90
Smildiger, Chris 195, 411
Smiley, Bill 816, 817
Smillie, Dennis 909

Smith, Allen 461, 1162, 1404, 1517
Smith, B. 1506
Smith, Becki 876
Smith, Becky 480
Smith, Ben 228, 725, 826, 1109, 1311
Smith, Bessie 864
Smith, Betty 1190
Smith, Bill 188, 190, 191, 1020, 1089, **1307,** 1309
Smith, Bobby 670, 671, **1307**
Smith, Brian 39, 225, 280, 549, 1058, 1403, 1488
Smith, Buddy 606, 691, 692, 710
Smith, Buster 383, 789, 1109
Smith, Buzz 83
Smith, Cal 377, 379
Smith, Carl 90, 1406
Smith, Carrie 647, 651, 1392
Smith, Carson 64, 65, 180, 544, 632, 633, 716, 835, 1052, 1210, 1280, 1425
Smith, Cecilia 1515
Smith, Charles Edward 155
Smith, Charlie 250, 424, 489, 490, 528, 699, 786, 933, 1160, 1379
Smith, Ches 564, 1544
Smith, Chris 125, 674
Smith, Chuck 991, 1388
Smith, Colin 125, 475, 1279
Smith, Dalton 817, 818
Smith, Damon 124, 539, 843, 1429
Smith, Dave 1325
Smith, David 148, 481, 1331
Smith, Dennis 401
Smith, Derek 70, 104, 109, 148, 263, 327, 336, 364, 626, 707, 708, 831, 886, 1077, 1162, 1206, **1308,** 1354, 1405
Smith, Dick 77, 78, 293, 294, 1362
Smith, Don 816, 1000
Smith, Donald 152, 654, 860
Smith, Dr Lonnie 176, 719, 798, **1315**
Smith, Earl 'Buster' 1360, 1361
Smith, Earl 'Chinna' 738, 1361
Smith, Eddie 40, 77, 78, 155
Smith, Edward 1375
Smith, Emma 1171
Smith, Ernie 263
Smith, Floyd 63, 552, 826, 1510
Smith, Frank 542
Smith, Freddy 377, 379
Smith, Geechie 705, 736
Smith, George 410, 820, 1363, 1488
Smith, Greg 819
Smith, Guy 395, 734
Smith, Hal 333, 369, 401, 415, 450, 537, 551, 579, 611, 748, 823, 1189, 1300, **1308,** 1500
Smith, Harold 552
Smith, Harold E. 862, 983
Smith, Harrison 1308
Smith, Harry 70, 187, 1190
Smith, Harumi Makino 1310
Smith, Howard 396, 397, 504, 1089, 1388
Smith, Howie 939
Smith, Ian 315, **1309**
Smith, Isaac 640, 1452, 1517
Smith, Ishmael Wadada Leo 6, 159, 296, 742, 841, 896, 910, 1294, **1309,** 1325, 1493, 1545
Smith, J. R. 884
Smith, J. Wright 1044
Smith, Jabbo 428, 724, **1311,** 1319, 1504
Smith, James 1457
Smith, James Herb 1468
Smith, Jimmie 201, 230, 339, 417, 495, 500, 529, 550, 555, 689, 720, 755, 793, 794, 1073, 1142, 1304, 1534
Smith, Jimmy 113, 201, 218, 320, 363, 1027, **1312**
Smith, Joe 223, 685, 975, **1314,** 1343
Smith, John 85, 86, 219, 269, 358, 423, 503, 531, 704, 947, 1457, 1458
Smith Jr, John H. 1510
Smith, Johnny 544, 588, 780, 794, **1314**
Smith, Johnny Hammond 1070, 1522
Smith, Johnny 'Hammond' 32, 732, 1468
Smith, Joshua Douglas 1314
Smith, Jumaane 20
Smith, Keith 1314, 1414
Smith, LaDonna 1542
Smith, Larry 232, 1399
Smith, Lavay 551
Smith, Lee 1262
Smith, Leo 160, 973
Smith, Lloyd 705
Smith, Lonnie Liston 79, 112, 113, 347, 389, 650, 719, 754, 827, 828, 829, 972, 1064, 1258, 1301
Smith, Louis 201, 899, 1298
Smith, Lucien 398
Smith, Malcolm Earle 467, 532, 608
Smith, Mamie 1504
Smith, Marshall 949
Smith, Marvin 'Smitty' 17, 126, 145, 153, 216, 219, 247, 277, 308, 405, 407, 454, 471, 569, 637, 699, 718, 878, 903, 947, 1006, 1035, 1050, 1205, 1235, 1287, 1321, 1422, 1427, 1470, 1479
Smith, Mauricio 1095, 1262
Smith, Max 118
Smith, May 1311
Smith, Merton 1388
Smith, Michael 159, 855
Smith, Mike 247, 415, 606, 939
Smith, Nate 718, 1175, 1176
Smith, Nathan 487
Smith, Neal 247
Smith, Neil 118
Smith, Nolan 93, 493
Smith, Oscar 209
Smith, Otis 1031
Smith, Paul 397, 490, 491, 493, 552, 774, 1093, 1244, 1301, 1316
Smith, Perry 1319, 1506
Smith, Pete 1171, 1414
Smith, Putter 172, 839, 1352, 1452
Smith, Ray 295, 1043, 1113, 1150, 1316
Smith, Richard 655, 1477
Smith, Richard 'Drahseer' 1399
Smith, Roger 50, **1315,** 1333, 1334
Smith, Rollin 410
Smith, Rowan 737
Smith, Roy 1084
Smith, Ruby 788, 1184, 1279
Smith, Rudy 412
Smith, Russell 24, 219, 228, 666, 685, 686, 1343
Smith, Sam 1490
Smith, Sean 241, 322, 585, 619, 878, 1057, 1162, 1341
Smith, Sonelius 324, 473, 777, 827, 828, 1060
Smith, Steve 309, **1316**
Smith, Stuff 272, 490, 592, 1153, **1316,** 1355
Smith, Tab 24, 91, 699, 714, 715, 853, 999, 1078, 1343, 1467, 1521
Smith, Teddy 393, 800, 1234, 1299, 1300
Smith, Tommy 205, 904, **1317,** 1413
Smith, Tony 977
Smith, Trixie 99, 379
Smith, Valerie 549
Smith, Vernon 705
Smith, Wally 1414
Smith, Warren 7, 162, 186, 462, 473, 487, 683, 777, 969, 1250, **1318,** 1472, 1539
Smith, William H. 880
Smith, William Oscar 667
Smith, Willie 125, 238, 271, 272, 388, 417, 433, 552, 699, 712, 716, 736, 760, 764, 765, 774, 849, 912, 1000, 1056, 1117, 1151, 1445, 1535, 1537
Smith, Willie 'The Lion' 100, 297, 434, 1222, **1318,** 1505
Smith Youth Jazz Orchestra, The Tommy 1318
Smithers, Elmer 396, 397, 1283, 1334
Smoker, Paul 25, 109, 161, 162, 164, 422, 498, 593, 602, 675, 697, 863, **1319**
Smookler, Gene 694
Smudo 637
Smulyan, Gary 138, 465, 689, 746, 910, 921, 1006, 1019, 1269, **1320,** 1348, 1463, 1481, 1517
Smuts, Pat 467, 570
Smyth, Steve 111
Smythe, Pat 652, 653, 811
Snaer, Albert 102, 724, 725
Snaps, Ginger 1056
Sneed, Damien 586
Sneed, Ed 913
Sneed, Jack 853
Sneider, John 551, 564
Snétberger, Ferenc 587
Snidero, Jim 677, 876, 916, 921, **1321,** 1441, 1480
Snitzer, Andy 80, 299
Snodgrass, Jim 441
Snow, Michael 136
Snow, Valaida 1322
Snowden, Elmer 1322
Snurpus, George 937
Snustead, Mike 818, 819
Snyder, Bob 249, 575, 639, 847, 848
Snyder, Frank 1076
Snyder, Gwen 214
Snyder, Jim 369, 1326, 1454
Snyder, Terry 84, 434, 1443
Soana, Emilio 533, 1419
Socarras, Albert 571, 1066, 1504
Socolow, Frank 238, 311, 752, 1176, 1189, 1283, **1322,** 1445
Socolow, Gene 15
Socolow, Paul 934
Söderberg, Bo 900
Söderberg, Peter 1257
Soderblom, Kenny 597
Söderblom, Peter 837
Söderqvist, Stig 1237
Soderstrom, Ron 127
Soffe, Jerry 663
Soft Machine 1523
Soirat, Philippe 103, 324
Sokal, Harry 1448, 1449
Sokolov, Lisa 1128
Solal, Claudia 1324
Solal, Martial 209, 254, 470, 608, 734, 836, 837, 851, 1027, 1174, **1323,** 1397, 1398, 1541
Solano, Rafael 220
Soldén, Anders 420
Solder, Steve 1247
Soldier, Dave 372
Soldier String Quartet 371
Soldo, Joe 1052
Soler, Alain 773
Soler, David 1208

Solís, Ricardo 1170
Sollenberger, Jay 819
Soloff, Lew 80, 137, 138, 219, 316, 352, 414, 460, 462, 499, 549, 555, 630, 689, 895, 993, 1005, 1008, 1182, 1250, 1296
Sologub, Victor 853
Solomon, Ayi 392, 1084
Solomon, Clifford 469
Solomon, Joe 321
Solomon, Nathan 395
Solomon, Red 779, 1093
Solomon, Shorty 395
Solothurnmann, Jürg 98, 1126
Sølund, Jens 356, 628, 1112, 1113
Sølvguttene Boys' Choir 524
Solyanik, Vladimir 663
Somerford Junior School Choir 531
Sommer, Gunter 'Baby' 97, 177, 224, 539, 841, 920, 1271, 1311, **1324**, 1381, 1382
Sommer, Peter 746
Sommer, Ted 962, 1186, 1303
Sommers, Eddie 269, 729
Somogyi, Arnie 88, 182, 825, 865, 956, 991, **1325**, 1413, 1497
Sompa, Titos 1530
Sondergaard, Jens 417, 838
Song, Jeff 959
Sonic Pleasure 61
Sonnanstine, Charlie 682
Soorez, Jose 545
Soovik, Ralph 767
Soph, Ed 694, 1335, 1391
Sorbara, Joe 48
Sordini, Fiorenzo 334, 335, 476
Sorell, Dion 566
Sørensen, Helle 938, 939
Sørensen, Knud 818
Sørensen, Marianne 938, 939
Sørenson, Søren 1438
Sorey, Tyshawn 877, 1306
Sorgen, Harvey 498, 1496
SOS 1325
Soskin, Mark 264, 903, 934, 1227, 1234, 1235, 1250, **1325**
Sotolongo, Inor 880
Sotti, Fabrizio 1516
Sottile, John 1210
Souchon, Edmond 76, 293, 1113, 1328
Soudieux, Emmanuel 591, 1030, 1202, 1203, 1204, 1516
Soule, Russell 937
Soulsby, Barry 1490
Soulsby, Peter 1490
South, Eddie 1326
South, Harry 370, 632, 672, 1199
Southall, Henry 693, 694
Southern, Jeri 624
South Frisco Jazz Band 1326
Souza, Aureo de 225
Souza, Luciana 76, 127, 852, 966, 1146, 1193, 1228, 1268, 1269, 1301
Sovak, George 1063, 1135
Sowden, Geoff 1362
Spahn, Tom 361
Spångberg, Sune 52, 545, 1178, 1237, **1327**
Spang-Hanssen, Simon Cato 391, 809, 810, 873
Spanier, Calder 738
Spanier, Herbie 142, 1084
Spanier, Muggsy 100, 101, 102, 105, 297, 398, 504, 666, 888, 1252, **1327**, 1334
Spann, Leon 669
Spann, Les 12, 56, 272, 435, 517, 527, 554, 571, 797, 798, 894, 1003, 1138, **1328**, 1478
Spargo, Tony 450, 1066
Sparks, Bobby 649
Sparks, Melvin 316, 317, 363, 414, 719, 854, 971, 1315, 1468
Sparks, Phil 259, 631
Sparks, Tim 1544
Sparrow, Arnette 554, 913
Sparrow, Johnny 43, 638
Spaulding, Antonia 820, 1326
Spaulding, James 75, 499, 599, 732, 740, 753, 1040, 1051, 1059, 1060, 1138, 1220, 1258, 1296, 1299, **1328**, 1355, 1356, 1424, 1530, 1535
Spaven, Richard 1010
Spaven, Victor 1010
Speake, Martin 1329
Spearman, Glenn 445, 925, 926, 1243, **1329**, 1493
Spears, Alphonse 551
Spears, Bill 764
Spears, Calvin 465
Spears, Louis 650, 655
Spears, Maurice 202, 259, 323, 1517
Spedding, Chris 39, 225, 401, 549, 938, 1212, 1488, 1489
Speed, Chris 120, 121, 224, 256, 399, 445, 508, 590, 719, 742, 833, 990, **1330**, 1452, 1526, 1544
Speed, Sam 410
Speicher, Martin 747, **1331**
Speight, Andrew 263
Speight, Ed 281
Speiginer, Louis 1375
Speiser, Tara 566
Speller, Keno 862
Spence, Dave 905
Spencer, Christine 1511
Spencer, David 1399
Spencer, Dick 85, 108
Spencer, Herb 1446
Spencer, Herbert 398
Spencer, Isaiah 357
Spencer, Joel 247
Spencer, Kenneth 257
Spencer, Leon Jr 1468
Spencer, Maynard 937
Spencer, O'Neil 24, 40, 56, 63, 99, 196, 379, 588, 825, 826, 853, 999, 1078, 1086, 1089, 1319, 1353
Spencer, Richard 108
Spencer, Roger 969
Spendel, Christoph 841
Spering, Christian 5, 49, 176, 378, 725, 767, 830, 831, 996, 997, 1087, 1406, 1407, 1458
Sperling, Jack 119, 466, 1139
Sperrings, Per-Erik 664
Sperry, Matthew 165, 515
Spicher, Norman 203
Spiegel, Ray 1146
Spiegel, Russ 1331
Spieldock, Al 638
Spieler, Barney 388, 576
Spiers, Pierre 591
Spillett, Simon 1331
Spinozza, David 221
Spirits Of Rhythm, The 1331
Spiro, Michael 211
Spissky, Peter 71
Spivak, Charlie 396, 574, 779, 1353, 1388
Spivey, Victoria 23, 24
Splawn, Johnny 284
Spoerri, Bruno 932
Sponberg, Anders 327
Spontaneous Music Ensemble 1332
Spoon, Lloyd 818, 819
Spooner, John 591
Sportsmen, The 577
Sprague, Don 779
Sprenger, Christoph 588
Spring, Bryan 81, 225, 1212, 1306, 1414, 1482
Springer, Joe 423, 609, 715, 848, 1092
Springer, Joel 775
Springer, Lloyd 1388
Spring String Quartet 839
Sprite 637
Sproles, Victor 134, 364, 544, 607, 702, 886, 1039, 1040, 1228, 1352, 1355, 1391, 1392, 1534
Spruill, John 639
Spurgin, Tony 591
Spurlock, Jack 817, 1210
Squires, Bruce 395, 574, 575, 763, 764, 847
Squitero, Roger 235
Stabbins, Larry 906, 1016, 1182, **1334**, 1403, 1404
Stabenow, Thomas 841
Stabulas, Nick 26, 268, 311, 461, 601, 615, 986, 1192, 1417, 1460, 1527
Stacey, Jack 42, 395, 1282, 1283
Stacey, Jeremy 527, 533, 956, 1180
Stacey, Paul 956
Stachel, Norbert 38
Stack, Jim 1354
Stackenas, David 619, 1439
Stacy, Jess 90, 297, 423, 443, 488, 504, 574, 575, 576, 577, 638, 711, 763, 847, 1076, 1252, 1319, 1327, **1334**
Staff, Sam 693
Stafford, George 24, 228, 297, 1311, 1388
Stafford, Greg 465, 1496
Stafford, Jo 624
Stafford, Mary 783
Stafford, Terell 88, 259, 844, 934, 1008, 1187, 1277, **1335**, 1466, 1470, 1471, 1518, 1519
Stagg, Bill 958
Stagg, Nick 1210
Stagl, Franz 1477
Stagliano, James 1283
Stagnaro, Oscar 406, 991
Stahl, Dave 93, 94, 375, 694
Ståhl, Mattias 5, 807, 831, 997, 1087, **1335**
Stahlberg, Sven 1217
Stahlin, Olle 1322
Staley, Jim 1542, 1543
Stametz, Jack 207
Stamm, Marvin 80, 109, 113, 352, 369, 483, 613, 693, 735, 799, 817, 818, 939, 943, 964, 969, 1028, 1138, **1335**, 1468
Stamps, Brett 819
Stan, Mircea 1432, 1447
Stanchfield, Stan 764
Standifer, Floyd 797
Stanfield, Leemie 488, 670, 671, 757, 1520
Stanfield, Lennie 671
Stangl, Burkhard 833
Stan Kenton Orchestra 251
Stanley, Bill 797
Stansbury, Johnny Mae 748
Stanton, Jerry 1472
Staples, Mavis 1275
Stapleton, Bill 694
Starinskaite, Daiva 324
Stark, Bengt 725, 897, 1237, 1348
Stark, Bobby 24, 228, 329, 488, 489, 666, 686, 736, 803, 1343, 1475
Stark, Emil 398
Stark, Willie 41
Starks, Artie 31, 798
Starlighters 271
Starling, Jack 272
Starling, Ray 817, 818, 1103, 1210
Starr, Kay 271, 937, 1089
Starr, Ron 440, 441
Stata, Bob 591

Statham, Rob 453, 1416
Staunton, Chris 1279, 1484
Stavi, Yaron 50, 1545
Stavitt, Pincus 1188
Stańko, Tomasz 281, 562, 810, 834, 835, 1096, 1137, **1336,** 1381, 1447
St Clair, Cyrus 228, 803, 1098, 1113, 1311, 1504, 1505
St Cyr, Johnny 41, 76, 198, 379, 380, 737, 798, 1037, 1044, 1072, 1079, 1097, 1103, 1114, 1251, **1337**
Steacker, Richard Lee 1468
Stearns, Al 91, 763, 764, 848, 1445
Stearns, Lawrence 576
Steckel, Jordan 1246
Steele, Alphonse 24, 714, 784
Steele, Ben 728
Steele, Colin 74, 371, **1338**
Steele, George 53
Steele, Joan 1338
Steele, Joe 488, 1476
Steele, Skye 502
Steen, Bernt Anker 739
Steen, Niels 339
Steen, Niels Jørgen 356
Steen, Ron 656
Steen, Uffe 778
Steenberg, Ole 1479
Stefani, Gino 533
Stefanski, Janusz 1336
Steffensen, John 818, 1479
Stegmeyer, Bill 43, 207, 715, 734, 780, 970, 1537
Steig, Jeremy 569
Stein, Andy 748
Stein, Hal 268, 1527
Stein, Lou 474, 622, 693, 734, 786, 872, 1074, 1445, 1537
Stein, Manny 180
Steinberg, Elena 890
Steinel, Mike 939
Steinholtz, Olle 378, 379
Steinke, Mickey 461
Steinmetz, Demetrius 845
Steinmetz, Hugh 300, 1270, **1338**
Steinmeyer, David 939
Stenfalt, Norman 70, 479, 570, 652, 1199
Stengl, Eberhardt 1501
Stenning, Leon 1211
Stenson, Bobo 5, 21, 176, 246, 330, 447, 523, 805, 901, 997, 1087, 1206, 1329, 1336, **1338,** 1350
Stephan, Jerry 1203
Stephan, John 472
Stephans, Michael 174, 963
Stephen, Keith 1490
Stephens, Charles 539, 1290, 1357
Stephens, Chip 1339
Stephens, Dave 187
Stephens, Gurdeep 1010
Stephens, Haig 40, 42, 489, 490, 588, 715, 947
Stephens, John 1517
Stephens, Nick 560, 1088, 1341, 1342
Stephens, Paul 1136
Stephens, Phil 51, 504, 1093, 1283
Stephens, Stanley 465, 1070, 1217, 1496
Stephenson, Louis 228
Stephenson, Ronnie 226, 546, 568, 674, 1027, 1276, 1414
Stepney, Charles 597, 655
Stepton, Rick 272, 1084, 1210, 1211
Sterling, Arnold 971
Sterling, George 551
Stern, Emile 272
Stern, Hank 398, 1446
Stern, Mike 114, 273, 351, 629, 892, 938, 957, 1134, 1212, **1340**
Stern, Peggy 838
Sternbach, David 818
Sterner, Dave 353
Stetch, John 1193, **1340**
Stevens, Al 450
Stevens, Cathy 658
Stevens, Charles 501, 1359
Stevens, Don 779, 1081
Stevens Jr, Gale 1380
Stevens, Hal 1283
Stevens, Jack 693
Stevens, John 28, 57, 58, 59, 154, 247, 370, 559, 680, 856, 906, 1122, 1332, 1333, 1334, **1341**
Stevens, Leith 529, 557
Stevens, Lynne 50
Stevens, Mark 441
Stevens, Michael Jefry 298, 412, 498, 1430
Stevens, Phil 83, 84, 474, 937
Stevens, Sandra 642
Stevens, Thanea 480
Stevenson, Burke 1436
Stevenson, George 705, 715, 999, 1109, 1343, 1505
Stevenson, Graham 397
Stevenson, Nick 564
Stevenson, Rudy 1462
Stevenson, Tommy 667, 912, 1176, 1197
Steward, Herb 199, 247, 571, 945, 1141, 1283, 1284, **1342**
Steward, Ken 1322
Stewardson, Jamie 1342
Stewart, Aaron 7, 703, 751, 1372
Stewart, Al 84, 577, 1095
Stewart, Alex 1351
Stewart, Andrew 480
Stewart, Bill 33, 122, 131, 132, 168, 171, 227, 279, 303, 381, 564, 585, 586, 604, 610, 626, 677, 779, 837, 844, 852, 908, 946, 966, 995, 1229, 1241, 1274, 1275, 1318, 1324, 1325, 1355, 1441
Stewart, Bob 73, 136, 137, 146, 147, 152, 512, 637, 679, 1059, 1136, 1202, 1222, 1320, **1343**
Stewart, Buddy 848, 1445
Stewart, Charlie 118
Stewart, Chuck 912, 913, 1113
Stewart, David 1364
Stewart, Dee 1047
Stewart, Froshine 725
Stewart, Graham 294, 295, 443, 869, 1362
Stewart, Grant 830, **1343,** 1371
Stewart, James 501
Stewart, Jason 949
Stewart, Jason Scott 1237
Stewart, Jim 1490
Stewart, Kirby 819
Stewart, Louis 327, 360, 1225, 1287
Stewart, Luke 1316
Stewart, Martha 1377
Stewart, Michael 530, 871
Stewart, Phil 1343
Stewart, Priscilla 1114
Stewart, Rex 100, 123, 228, 430, 431, 432, 638, 686, 705, 711, 853, 975, 1204, **1343**
Stewart, Robert 951
Stewart, Sandy 242
Stewart, Slam 209, 257, 270, 528, 552, 575, 576, 614, 668, 1089, 1110, 1115, **1344,** 1376, 1377, 1458, 1535, 1537
Stewart, Teddy 31, 32, 528, 552, 553, 554, 1345, 1467
Stewart, Tom 855
Stiberg, Sven 420
Stibon, Franck 519
Stief, Bo 245, 338, 381, 404, 465, 581, 835, 954, 980, 1084, 1239, 1375, 1479
Stiffe, Roy 1075
Stigers, Curtis 656, 1519
Stiles, Danny 461
Still, William Grant 685
Stillman, Loren 408, 1098, 1228, **1345**
Stilo, Nicola 67, 69
Stilwell, Ray 542, 1280
Stines, Boone 247
Sting 351, 689, 1256
Stinson, Albert 633, 646, 740
Stinson, G. E. 110, 260
Stirling, Byron 689
Stitely, Jeff 1150
Stitt, Ingrid 520
Stitt, Sonny 31, 32, 33, 134, 155, 182, 239, 254, 344, 416, 491, 553, 653, 760, 786, 886, 1069, 1143, 1176, 1276, **1345**
Stitzel, Mel 105, 573, 1075
St James, Al 589
St John, Art 1388
St John, Dell 947
St John, Jay 1389
Stobart, Kathy 918, 919, **1347**
Stocker, Paul 116
Stockhausen, Markus 875, 1174, 1411, 1419
Stockholm Jazz Orchestra 1347
Stockli, Phil 1348
Stoddard, Dale 1388
Stoetter, Claus 920
Stoffner, Flo 588
Stokes, Irving 497, 503, 1470
Stokes, Sammy 370, 652, 1206
Stolarz, Jozef 835
Stolle, Ole 356, 1112, 1113
Stoller, Alvin 50, 51, 229, 329, 368, 397, 417, 442, 466, 482, 490, 525, 528, 576, 668, 716, 1093, 1151, 1160, 1162, 1316, 1378, 1478
Stone, Dave 85, 109, 1442
Stone, David 16, 27, 85, 301, 476, 647
Stone, Dorothy 1310
Stone, Fred 439
Stone, Gene 440
Stone, Mark 1229
Stone, Ron 1190
Stoneburn, Sid 42, 43, 396, 573, 1388
Stoor, Bosse 616
Storaas, Vigleik 1364
Storesund, Oyvind 559, 560
Storey, Tyshawn 751
Storløkken, Ståle 1350
Storne, Jean 1203
Storrs, Dave 631
Story, Nat 488, 489, 803, 1251, 1476
Story, Vernon 1344
Stotesbury, Bill 295
Stout, Chris 1497
Stout, David 566
Stout, Ron 247, 496, 720, 839, 1094
Stoute, Ed 1136
Stovall, Don 40, 789, 793, 1109, 1184
Stowe, Bill 1354
Strachota, Mark 461
Stracuzzi, Andrea 446
Strahl, Bob 848, 849, 1052
Straijer, Horacio 663
Strait, Todd 940
Strand, Joe 705
Strandberg, Bertil 5, 996, 1306, 1347, 1348

Strandberg, Bo 1087
Strandberg, Göran 1327, 1347, 1348, **1348**
Strange, Pete 467, 596, 918, 919, 1422
Strangefruit, DJ Pål 1487
Strasberg, Bim 1078
Strasser, Joe 551, 689
Strassmayer, Karolina 1077
Stratakos, Ellis 357
Strater, Volker 1010
Stratton, Don 855, 1165
Strausser, Joe 28
Straw, Syd 1256
Strayhorn, Billy 43, 110, 430, 431, 432, 433, 434, 435, 436, 562, 699, 712, **1348,** 1391, 1478
Strazzeri, Frank 73, 109, 469, 863, 889, 1082, 1083, 1142, 1146, 1508
Streatfield, Art 1476
Streenberg, Ole 503, 608
Street, Al 1139
Street, Ben 150, 224, 227, 244, 365, 375, 556, 661, 808, 961, 1019, 1146, 1193, 1238, 1255, 1340, 1498
Street, Karen 1487, 1490
Streiff, Co 1349
Strempel, Sebastian 174
Stretch, John 1201
Strickfaden, Charles 105, 106, 864, 1388, 1446
Strickland, Calvin 229
Strickland, Cliff 1388
Strickland, E. J. 282, 293, 355, 614, 695, 926, 1148, 1349, 1481
Strickland, Marcus 236, 400, 561, 603, 676, 1169, **1349,** 1472, 1481
Strickland, Walter 597, 1355
Strid, Raymond 618, 620, 621, 729, 900, 1439
Striepens, Ansgar 174
Stringle, Julian Marc 467, 991
Strings, Trytten 170
String Trio Of New York 1349
Stripling, Byron 138, 170, 270, 626, **1350**
Strobert, Andre 743, 973, 974
Strobert, Andrei 3
Strobert, Ricardo 221
Stroman, Clarence 962
Strønen, Thomas 72, 74, 1335, **1350**
Strong, Danny 101, 102
Strong, Frank 1517
Strong, Jimmy 41
Strozier, Frank 66, 675, 798, 899, 936, 1130, **1350**
Struble, Harry 1388
Struve, Kyle 1127
Stryker, Dave 645, 923, 966, 1268, 1307, **1351,** 1461
Strzelecki, Henry 203
Stuart, Al 83
Stuart, Glenn 440, 441, 819
Stuart, Kenneth 704, 705
Stuart, Kirk 1444
Stuart, Moira 824
Stuart, Niels 647
Stuart, Rory 1144, 1518
Stubblefield, John 12, 349, 572, 654, 661, 672, 743, 767, 890, 973, 1005, 1006
Stubbs, Ken 488
Stuberville, Benny 32
Stuckey, Jack 109, 611, 626, 1140, 1226
Studd, Tony 48, 461, 462, 545, 641, 797, 1027, 1313
Studdert-Kennedy, Matthew 561
Studer, Fredy 391, 475, 832
Stuhlmaker, Mort 118, 119, 504, 576
Stuip, Tom 8
Stulce, Fred 396, 397, 504
Stultz, Gene 1282
Sturgis, Rodney 803
Sturgis, Ted 209, 228, 423, 424, 425, 714, 1176, 1198, 1443
Sturm, Hans 485
Sturr, Harold 864
Sturt, Dave 1416
Stuttgart Radio Symphony Orchestra 1477
Stutz-Boukoya, Marc 1043
Suarez Paz, Leonardo 1016
Sublett, Bubbles 297
Sublette, Ned 1518
Subway Trio, The 1454
Succi, Achile 535
Succi, Achille 447, 535, 1254
Suchanek, Bronislaw 1250, 1336
Suchman, Harry 1093
Suchoski, Bob 1210
Sudashan, S. 944
Sudduth, Rob 564
Suderman, Oliver 779
Sudhalter, Dick 1264, 1292, **1352**
Sudler, Joe 1172, 1173
Sudler, Monnette 762
Suggs, Milton 1511
Suggs, Pete 686
Suggs, Tony 183
Sulieman, Idrees 32, 180, 200, 228, 243, 255, 383, 489, 583, 615, 669, 671, 689, 717, 772, 799, 803, 818, 897, 1020, 1130, 1178, 1219, 1454, 1460, 1477, 1536
Sulkin, Harry 83
Sullivan, Charles 499, 501, 963
Sullivan, Chris 612
Sullivan, Dave 680
Sullivan, Frank 154
Sullivan, Ira 222, 237, 376, 527, 573, 631, 743, 797, 827, 1064, 1228, **1352**
Sullivan, Jeri 43
Sullivan, Jim 567
Sullivan, Joe 41, 100, 101, 102, 297, 573, 638, 667, 714, 864, 937, 1017, 1081, **1353,** 1388, 1446
Sullivan, John 268, 676
Sullivan, Maxine 228, 981, 1281, **1353,** 1521
Sullivan, Tim 697
Sulzmann, Stan 39, 40, 82, 256, 280, 549, 746, 963, 1051, 1085, 1300, **1354,** 1363, 1386, 1417, 1494
Sumen, Jimi 1448
Sumer, Irfan 245
Summer, Mark 406
Summers, Bill 89, 154, 642, 643, 963, 1234, 1235
Summers, Bob 94, 236, 483, 720, 889, 1031
Sumney, Harold Jr 414
Sun, Selçuk 245
Sund, John 1084
Sundby, Terje 830
Sunde, Helge 1279
Sunde, Torbjørn 71
Sundermeyer, Bernie 461
Sundevall, Lennart 424
Sundevall, Leppe 386, 615, 616, 1030
Sundstrom, Bob 747, 1454
Sung, Helen 1374
Sunkel, Phil 461, 601, 1025, 1052
Sun Ra 75, **1355**
Sunshine, Monty 77, 78, 293, 294, 295, 316, **1362**
Suojärvi, Tauno 616
Suonsaari, Klaus 1224, 1225, **1362,** 1432
Surin, Lionel 1324
Surman, John 4, 104, 140, 280, 281, 462, 549, 846, 879, 957, 976, 1105, 1161, 1174, 1276, 1325, 1337, **1363,** 1417, 1451, 1488, 1509
Susemihl, Norbert 737
Sussman, Richard 168
Suttles, Jeffrey 871
Sutton, Ralph 102, 156, 157, 297, 298, 355, 356, 626, 708, 741, 987, 1113, **1365,** 1500, 1531
Sutton, Roger 39, 225
Sutton, Teo 127
Sutton, Tierney 247, **1367**
Suzin, Maciej 835
Suzuki, Akio 296
Suzuki, Yoshio 662
Svanoe, Anders 1012
Svantesson, Lars 1086
Svärd, Petter 664
Svare, Jørgen 356, 628, 1112, 1113
Svedberg, Magnus 1087, 1347, 1348
Sveidahl-Hansen, Henrik 809, 810
Svensson, Conny 897
Svensson, Esbjörn 1367, 1406
Svensson, Ewan 1368
Svensson, Gunnar 46, 386, 387, 615, 616
Svensson, Harald 805, 1369
Svensson, Mattias 913, 914, 1406
Svensson, Nils-Erik 1306
Svensson, Reinhold 1149
Svensson, Rolf 785
Svensson, Staffan 423, 805, 997
Sverrisson, Skuli 1019, 1288, 1330, 1331, 1544
Swain, Leonard 'Heavy' 155, 757, 1505
Swainson, Neil 360, 520, 811, 878, 987, 1168, 1239, 1287
Swallow, Steve 40, 137, 138, 139, 140, 141, 197, 203, 204, 205, 303, 440, 470, 475, 546, 558, 768, 775, 804, 839, 846, 851, 892, 938, 1048, 1096, 1174, 1182, 1228, 1249, 1273, 1274, 1275, 1291, 1302, **1369,** 1394, 1432, 1523
Swana, John 152, 463, 468, 569, 603, 921, 966, 1140, 1175, 1275, **1370,** 1480
Swanerud, Thore 562, 1030
Swansen, Chris 203, 942
Swanson, Anders 725, 841
Swanson, Chris 818
Swanston, Ed 43, 1170
Swanton, Lloyd 266
Swärd, Anders 426
Swartz, Harvie 1, 109, 406, 734, 804, 826, 903, 1325, 1395
Swayettes 1519
Swayzee, Edwin 218, 1044, 1475
Swedish Radio Orchestra 897
Sweet Inspirations 867
Swell, Steve 25, 84, 120, 169, 376, 478, 593, 747, 790, 808, 941, 1033, 1128, 1129, 1223, 1298, **1371,** 1384, 1430, 1441
Swenson, Sture 817
Swetja 664
Swift, Bob 692, 1188, 1283, 1284
Swindell, Bill 999
Swinfield, Ray 747
Swingle Singers, The 991
Swisshelm, Bob 345
Swisshelm, Robert 287
Switzer, Don 694, 1211
Swope, Bob 1188
Swope, Earl 108, 239, 543, 692, 1119, 1160, 1188, 1210

Swope, Rob 1210
Swope, Terry 577
SWR Big Band 968
Sydor, Bob 280, 1509
Sylla, Mola 1201
Sylvén, Bo 799
Sylvester, Art 574
Sylvester, Charles 729
Sylvester, Johnny 1101
Sylvester, Jorge 1302
Sylvestre, Frédéric 451
Sy Oliver Orchestra 43, 299, 489
Syran, George 1527
Szabados, György 165
Szabo, Frank 93, 94, 108, 656, 1517
Szabo, Gabor 369, 633
Szandai, Mátyás 934
Szukalski, Tomasz 1336, 1447
Szymanski, Walt 539

T

T., Booker 242
Tabackin, Lew 16, 213, 733, 775, 1496, 1527, 1541
Tabbal, Tani 21, 232, 1011, 1012, 1372
Tabnik, Richard 321, 322
Taborn, Craig 38, 121, 127, 232, 279, 420, 605, 742, 931, 932, 1012, 1098, 1175, 1176, 1189, 1229, 1311, **1372**
Tab Smith Orchestra 1467
Tachibana, Yasuhiko 334
Tack, Ernie 85, 236, 662, 765, 1517
Tackus, Bill 469
Tacuma, Jamaaladeen 276, 391
Tadić, Miroslav 1311
Tady, Joanne 1374
Tafjord, Hild Sofie 1279
Taft, Jim 42
Taft, Slim 395
Tagford, Jimmy 320
Tagg, Nick 489, 1388
Tainaka, Fukushi 1315
Tait, George 826, 1020
Takahashi, Shinnosuke 1185
Takahashi, Yuji 874
Takamaki, Jone 843
Takao, Hideki 1172
Takas, Bill 311, 394, 1192, 1322
Takase, Aki 119, 1266, **1372**
Takeishi, Satoko 1241
Takeishi, Satoshi 50, 81, 165, 186, 426, 508, 955, 1541, 1545
Takeishi, Stomu 508, 516, 990, 1241, 1401, 1452, 1541, 1545
Takuja 1128
Takvorian, Tak 388
Talbert, Elmer 882
Talbot, Jamie 81, 1412, 1414
Tall, Sam 1047
Talley, Leonard 687
Talmor, Ohad 839, 1370
Tamburr, Christian 1435
Tamisier, Geoffrey 1098
Tammen, Hans 1223
Tamper, Bill 272
Tamura, Natsuki 516
Tana, Akira 202, 221, 471, 498, 679, 954, 1269, 1304
Tang, Achim 800
Tangerding, Götz 1250
Tanggaard, Aage 49, 69, 326, 387, 515, 647, 719, 954, 1130, 1191, 1228, 1237, 1396, 1502
Taninaka, Hideji 221
Tankio Band 473
Tanksley, Francesca 650
Tanksley, Jesse 38
Tannenbaum, Wolfie 780
Tanner, Elmo 1085
Tanno, Vinnie 752, 817
Tans, Jan Cees 116
Tanza, Rudy 1283, 1284
Tapestry Strings 1285
Tapio, Jorma 843, 1448
Tapscott, Horace 128, **1373**
Tarasov, Vladimir 165, 522
Tardy, Gregory 52, 658, 703, 897, 916, 1073, 1176, 1185, 1370, **1374,** 1545
Tariska, Rado 921
Tarrant, Jesse 553
Tartell, Joey 483
Tarto, Joe 105, 398, 542, 864, 1017, 1066, 1081, 1446
Tassinari, Gastone 533
Tate, Buddy 91, 155, 195, 232, 257, 258, 338, 372, 417, 424, 571, 578, 639, 669, 707, 779, 981, 987, 1162, 1248, 1354, **1375,** 1483, 1535
Tate, Erskine 820, 1114
Tate, Frank 16, 157, 497, 748, 780, 823, 1292, 1304, **1376,** 1442, 1500
Tate, Grady 48, 79, 170, 183, 194, 201, 230, 303, 317, 352, 354, 361, 389, 414, 492, 546, 639, 655, 713, 739, 755, 791, 828, 831, 877, 971, 1027, 1028, 1054, 1057, 1071, 1138, 1149, 1165, 1181, 1248, 1277, 1287, 1304, 1313, 1347, **1376,** 1405, 1424, 1444, 1445, 1468
Tate, James 379, 820, 1114, 1200
Tate, Roy 1454
Tatsuhara, Ichiro 1416
Tatsuki, Masuko 1533
Tatsuya, Yoshida 59, 1545
Tatum, Art 43, 125, 238, 424, 667, 668, 714, **1376**
Taussig, Lynn 1259
Tavaglione, Steve 825
Tavares, Paulo André 426
Tavolazzi, Ares 1194
Taylor, Al 228, 1353
Taylor, Alfred 1109, 1311
Taylor, André 1202
Taylor, Art 32, 48, 56, 175, 200, 212, 240, 254, 257, 262, 284, 285, 286, 338, 341, 342, 354, 383, 393, 447, 469, 495, 497, 526, 527, 540, 568, 581, 607, 609, 611, 613, 690, 717, 723, 755, 786, 802, 827, 933, 973, 978, 979, 1001, 1021, 1022, 1038, 1070, 1098, 1117, 1120, 1136, 1160, 1176, 1177, 1178, 1184, 1232, 1242, 1290, 1346, 1375, **1378,** 1392, 1394, 1417, 1418, 1454, 1460, 1522, 1531
Taylor, Bea 1510
Taylor, Billy 24, 63, 125, 209, 257, 270, 337, 341, 424, 430, 489, 562, 614, 628, 638, 648, 667, 668, 670, 698, 699, 711, 712, 715, 716, 783, 793, 912, 975, 982, 1044, 1160, 1184, 1198, 1202, 1283, 1316, 1326, 1343, 1344, 1353, 1376, **1378,** 1397, 1443, 1457, 1521
Taylor, Billy Sr 196
Taylor Sr, Billy 430
Taylor, Bucky 655
Taylor, Cecil 775, 1221, **1379,** 1381, 1511
Taylor, Chad 2, 37
Taylor, Chip 1447
Taylor, Chris 422, 652
Taylor, Darren 780, 1167
Taylor, David 138, 168, 352, 421, 439, 477, 483, 549, 593, 640, 689, 909, 1005, 1006, 1008, 1067, 1223, 1250, 1320, **1383,** 1441
Taylor, David Earl 80
Taylor, Dick 848, 849, 1052
Taylor, Dicky 915
Taylor, Dotti Anita 409
Taylor, Dr Billy 713
Taylor, Dylan 763
Taylor, Eddie 126, 187, 253, 475, 900, 918, 1422
Taylor, Eva 1504, 1505
Taylor, Freddy 1202
Taylor, Gene 175, 670, 777, 962, 1009, 1138, 1298, 1299
Taylor, Happy Jack 1084
Taylor, Herb 1081
Taylor, Hosea 732
Taylor, Ian 1207
Taylor, James 168, 1047, 1385
Taylor, Jasper 379, 820, 1044, 1201
Taylor, John 34, 39, 104, 280, 448, 478, 508, 523, 549, 625, 729, 826, 944, 1193, 1225, 1306, 1318, 1363, 1364, **1384,** 1417, 1451, 1494, 1524
Taylor, Johnny 653
Taylor, Josea 867
Taylor, Larry 83
Taylor, Lewis 1535
Taylor, Louis 91, 704, 705, 1173, 1322, 1517
Taylor, Malcolm 439
Taylor, Mark 7, 19, 27, 50, 87, 226, 260, 270, 273, 368, 426, 541, 775, 912, 1112, 1196, 1225, 1298
Taylor, Martin 76, 592, 593, 747, **1384**
Taylor, Mike 1171, 1173, **1386**
Taylor, Myra 880
Taylor, Noel 864
Taylor, Pearl 970
Taylor, Penelope 6
Taylor, Raymond 987
Taylor, Richard 301, 923
Taylor, Rick 74, 956
Taylor, Rudy 44, 490, 705
Taylor, Sam 'The Man' 219, 999, 1176, 1281, 1505
Taylor, Stan 1075
Taylor, Tom 31
Taylor, Tommy 263, 576
Taylor, Yack 1184, 1406
Tbilisi Symphony Orchestra 524
Tchamitchian, Claude 772, 1472
Tchicai, John 291, 391, 392, 412, 538, 540, 593, 863, 1050, 1131, 1246, 1288, 1289, 1381, **1386**
Teagarden, Charlie 395, 573, 574, 807, 1334, 1388, 1446, 1456
Teagarden, Cubby 1388
Teagarden, Jack 41, 43, 44, 63, 196, 297, 398, 424, 504, 573, 574, 575, 588, 714, 807, 937, 1081, 1110, **1387,** 1446, 1456, 1457
Teagarden, Norma 297, 1388, 1389
Teague, Thurman 150, 763, 764
Tear, Julian 991
Teboe, Dana 1261
Techner, Joe 1052
Ted Easton Jazz Band 1451
Tedesco, Tommy 1540
Tedesco, Tony 1168, 1169
Tee, Richard 136, 204, 827, 828, 871, 1255, 1256, 1468
Teele, Phil 566
Teepe, Joris 20
Tei, Adrian 1092
Teitelbaum, Richard 30, 160, 162, 296, 874, 885
Teixeira, Cidinho 1057
Tejada, Fabian 663
Telesmanick, Rachel 1088
Telfer, John 74
Tellemar, Hasse 420
Temiz, Okay 245, 246, 485

Temperley, Joe 258, 586, 663, 689, 831, 896, 918, 928, 929, 1347, **1389**, 1469
Temple, Brannen 1447
Temple, George 1506
Tempo, Nino 482
Tempo Twisters, The 622
Tenda, Toru 877
Terenzi, Danilo 1489
Termos, Paul 744
Terran, Tony 496
Terrasson, Jacky 128, 371, 619, 658, **1389**
Terrell, Pha 826
Terrill, Harry 848, 849, 1052, 1117
Terrill III, Will 474
Terroade, Kenneth 1062, 1297
Terry, Buddy 919
Terry, Clark 32, 35, 57, 84, 93, 109, 113, 185, 203, 211, 327, 338, 383, 386, 390, 418, 433, 434, 435, 438, 465, 490, 492, 493, 545, 554, 555, 570, 571, 595, 607, 634, 639, 678, 706, 732, 755, 774, 777, 783, 797, 798, 867, 894, 939, 982, 988, 1002, 1003, 1009, 1019, 1021, 1023, 1027, 1052, 1054, 1056, 1136, 1151, 1153, 1154, 1155, 1156, 1160, 1162, 1165, 1168, 1179, 1233, 1248, 1277, 1278, 1375, 1380, **1390**, 1396, 1467, 1501, 1502, 1508, 1509, 1517
Terry, Edlin 639
Terry, Howard 820, 1095, 1540
Terry, Lisa 1260
Terry, Pete 50
Terry, Sue 801
Terry, Yosvany 267, 268, 880, 916, 1245
Tervalon, Clement 77, 465
Tervalon, Ralph 386, 753
Terzano, Lucio 940
Terzic, Brandon 1018
Terzic, Dejan 587, 1525, 1526
Teschemacher, Frank 297, 398, 888, 937, 1017
Tesinsky, Frank 694
Tesone, Ace 1409, 1445, 1446
TEST 1393
Testa, Carl 166
Texidor, Joe 'Habao' 828, 829
Texier, Henri 470, 472, 734, 735, 836, **1393**, 1527
Texier, Sébastien 1394
Thaae, Frederik 1413
Thacker, Clive 225, 549
Thaler, Manny 1283
Thall, Sid 102, 1328
Thamm, Duane 362, 680
Thanh, Huong 873
Thanning, Bjarne 417, 800
Tharpe, Sister Rosetta 77, 999
Thathaal, Deepika 524
Thayer, Jules 1363
Theard, Sam 1114
Theerakulstit, Shyaporn 709
The Holidays 1537
Thein, Ko 60
Theissing, Tscho 1110
Thelin, Eje 281, 616, 834, 897
Thelin, Jan 1087
Themen, Art 82, 280, 281, 320, 531, 532, 627, 1216, 1414, 1415, 1482, 1524
The Apollo Stompers 208
The Blentones 1445
The Mills Brothers 1197
The Modern Sounds 571
The Palmer Brothers 428, 704, 853, 1251
The Scottish Ensemble 1436
The Swingle Singers 991
The Tune Twisters 180
Theo Bleckmann 719
Thérain, Alexis 1098
Therkeld, Jerry 413, 1210
Theselius, Gösta 386, 615, 1030, 1118, 1149
Theselius, Hasse 427
Theus, Fats 971
Theus, Sonship 1373
Theus II, Woodrow 1285
Thewis, Warren 461
Thiam, Mor 1530
Thiam, Yamar 1433
Thieke, Michael 1429
Thielemans, Marcel 228, 667
Thielemans, Maurice 667
Thielemans, Toots 381, 458, 519, 555, 726, 727, 774, 781, 797, 961, 965, 1133, 1154, 1155, 1262, 1286, **1394**, 1406, 1542
Thigpen, Ben 826, 1510
Thigpen, Ed 32, 49, 108, 119, 284, 339, 360, 390, 418, 471, 491, 583, 607, 639, 708, 736, 796, 800, 802, 896, 912, 921, 940, 1084, 1103, 1130, 1151, 1152, 1153, 1156, 1188, 1303, 1346, 1379, **1395**, 1454, 1467, 1471, 1478, 1479, 1499, 1502, 1522
Thilo, Jesper 356, 495, 605, 647, 799, **1396**, 1479, 1502
Thirkeld, Jerry 1210
Thoma, Ernst 1429
Thomas, Alan 187, 869
Thomas, Arnold 803
Thomas, Big Charlie 1504
Thomas, Bill 488, 1476
Thomas, Bob 76, 1113, 1436
Thomas, Bobby 368, 470, 546, 871, 1027, 1029
Thomas, Bobby Jr 18, 1236
Thomas, Butch 1133
Thomas, Charlie 1375
Thomas, Cheyney 313
Thomas, Christopher 335, 1198, 1423
Thomas, Cicero 263, 1200
Thomas, Clarence 600
Thomas, Craig 333
Thomas, Earl 655
Thomas, Eddie 1359
Thomas, Eric 502
Thomas, Frank 487
Thomas, Gary 149, 216, 226, 282, 391, 657, 690, 785, 977, 1105, 1169, **1396**
Thomas, Gene 705
Thomas, George 428, 975
Thomas, Herb 228, 1353
Thomas, Hociel 223
Thomas, Ian 1051, 1067, 1112, 1412
Thomas, Jason 649
Thomas, Jay 1031, 1281, 1507
Thomas, Jerry 1535
Thomas, Jim 424
Thomas, Joe 40, 125, 184, 209, 228, 270, 423, 424, 686, 712, 714, 715, 793, 912, 913, 947, 1044, 1376, 1458, 1521
Thomas, Joe 'Brother Cornbread' 729
Thomas, John 41, 108, 379, 380, 688, 753, 1200
Thomas, Kid 884
Thomas, Leon 183, 829, 1258, 1259, 1511
Thomas, Leron 1471
Thomas, Luther 74
Thomas, Mason 'Country' 450
Thomas, Maurice 497
Thomas, Melissa 890
Thomas, Michael Tilson 923
Thomas, Oluyemi 1062, 1298, 1310
Thomas, Pat 151, 296, 315, 832, 915, 1109
Thomas, Phil 1534
Thomas, Philip 739
Thomas, Philippe 1545
Thomas, Reggie 778
Thomas, René 546, 772, 907, 1179, **1397**
Thomas, Rob 511, 618, 660, 923, 1350
Thomas, Robert Jr 1472
Thomas Jr, Robert 17, 18
Thomas, Sybil 713
Thomas, Vaneese 460, 1275
Thomas, Walter 'Foots' 218, 219, 270, 668, 1044, 1114, 1477
Thomas, Wardell 313
Thomas, William 631
Thomas, Worthia 76
Thompson, Ahmir 1199
Thompson, Barbara 39, 549, 1207, 1214, 1386, **1397**, 1487
Thompson, Bill 705
Thompson, Billy 1397, 1487
Thompson, Bruce 983
Thompson, Butch 198, 244, 295, 314, 475, 1070, 1308
Thompson, Chester 1475
Thompson, Chuck 319, 528, 580, 595, 665, 820, 1000
Thompson, Danny Ray 219, 674, 981, 1355, 1358, 1359, 1360
Thompson, Don 124, 369, 510, 520, 603, 604, 646, 967, 987, 1084, 1205, 1239, 1287, 1375, 1409
Thompson, Earl 1510
Thompson, Ed 1086
Thompson, Eddie 1225, 1512
Thompson, Emery 413
Thompson, Ernest 43
Thompson, Evelyn 686
Thompson, Frank 1484
Thompson, Fred 108
Thompson, George 101, 148
Thompson, Jack 622
Thompson, Jim 299
Thompson, Kim 87, 1340
Thompson, Leo 1337
Thompson, Leslie 42, 228
Thompson, Lloyd 1199
Thompson, Lucky 43, 44, 91, 199, 257, 259, 340, 341, 552, 553, 587, 661, 754, 760, 795, 817, 945, 1000, 1020, 1056, 1109, 1110, 1114, 1115, 1120, 1160, 1169, 1189, **1397**, 1466
Thompson, Malachi 1399
Thompson, Mark 247
Thompson, Marshall 32, 33, 544, 597, 655, 701, 945, 1031, 1295
Thompson, Mayo 224
Thompson, Michael 1129
Thompson, Michael T. A. 473, 870
Thompson, Mike 572
Thompson, Rich 1147
Thompson, Shirley 1189
Thompson, Sir Charles 155, 210, 258, 372, 489, 601, 622, 638, 668, 758, 759, 760, 999, 1074, 1119, 1186, 1248, **1400**, 1508
Thompson, Sonny 1175
Thompson, Tommy 271
Thompson, Walter 686
Thompson Jr, Robert 18
Thoms, Renato 661, 830, 991, 1200
Thomson, Earl 826
Thomson, Michael T. A. 572
Thomson, Nichol 371, 956, 1355, 1389, 1525
Thönes, Jo 690, 1109
Thorin, Eric 104
Thornburg, Lee 85
Thornhill, Claude 504, 574, 714, 779, 1353, **1400**
Thornton, Argonne 580, 1477, 1535, 1536
Thornton, Clarence 987
Thornton, Clifford 199, 1290, **1401**

Thornton, Eddie 776
Thornton, Norman 725
Thornton, Steve 351, 1159, 1427
Thorpe, Simon 82, 99, 814, 1329, 1407, 1482
Thouin, Daniel 132
Thoumire, Simon 1188
Thoumy, Willard 238
Thow, George 395, 574, 1282, 1283
Thrasher Sisters 1516
Threadgill, Henry 6, 13, 75, 464, 1059, **1401**
Three, The 1402
Three Angels, The 552
Three Esquires, The 396
Three Little Maids 1198
Three Riffs, The 1170
Three Sounds, The 12, **1402**
Three Varieties, The 705
Thuillier, François 223, 1324
Thunen, Tommy 1081
Thuresson, Svante 921
Thys, Nicolas 227, 1525
Tiago, João 1263
Tiana, Mayo 108
Tibbs, Leroy 155, 410, 975, 1098
Tiberi, Frank 1, 694
Tidd, Anthony 277
Tied and Tickled Trio 60
Tikhomirov, Igor 853
Tilbury, John 29, 30, 31, 1125
Tilché, Jean-Jacques 209, 553, 562, 1344
Tilitz, Jerry 756
Tilles, Nurit 695
Tillotson, Brooks 483
Tilton, J. Thomas 151
Tilton, Liz 388
Tilton, Martha 574, 575, 578, 1282, 1537
Timbrell, Tiny 764
Timbuktu 807
Timmons, Bobby 9, 10, 12, 64, 65, 133, 201, 257, 262, 392, 393, 470, 482, 568, 582, 798, 917, 1026, 1039, 1103, 1346, **1402**
Timonen, Markko 1433
Tindall, Blair 327, 465
Tiné, Ciccio 927
Tiner, Kris 421
Tines, Oliver 42
Tinney, Pee Wee 571, 1141, 1505
Tintera, Glenn 377
Tintweiss, Allen 602
Tintweiss, Steve 54, 1531
Tio, Lorenzo Jr 1167
Tip, Q 649
Tippett, Keith 28, 203, 296, 358, 359, 362, 402, 409, 466, 927, 981, 997, 998, 1016, 1017, 1051, 1090, 1107, 1215, **1403,** 1414
Tippetts, Julie 136, 997, 1051, 1107, 1333, 1403, 1404
Tirabasso, John 954
Tircuit, William 1072
Tisone, Ace 182
Tissendier, Claude 394
Titov, Alexander 853
Tittarelli, Daniele 536
Tizol, Juan 108, 272, 429, 430, 431, 432, 433, 436, 699, 711, 712, 764, 765, 1056
Tizzi, Tony 1139
Tjader, Cal 188, 987, 1000, 1094, 1143, 1261, 1286, **1404**
Toan, Danny 1535
Tobin, Christine 1413
Tobin, Louise 575, 734, 779
Toccane, Bruno 386
Todd, Clarence 56, 1504, 1505
Todd, Garry 1251
Todd, Gary 38
Todd, Oliver 987
Todd, Phil 225, 1412, 1414
Todd, Rick 481
Todd, Tommy 577, 1283
Tofani, Dave 549, 1256
Toffel, Billy 667
Togashi, Masahiko 857
Togava, Paul 299
Togeby, Lars 800
Toigo, Pete 415
Tokunaga, Kiyoshi 558
Tokyo Strings 172
Tolbert, Skeets 1406
Toledo, Maria 545
Toledo, Rene Luis 1261
Tolentino, Ife 869
Tolentino, Julius 1200
Tollin, Ellis 182, 1445
Tollington, David 480
Tolliver, Charles 88, 450, 672, 702, 703, 980, 1220, 1299, **1406,** 1426
Tolliver, Chet 1406
Tolliver, James 100, 102
Tolonen, Jukka 834
Tolstoy, Viktoria 1406
Tolvan Big Band 1407
Tomasic, Phil 648
Tomatito 220
Tomita, Toyoji 421
Tomkins, Trevor 39, 225, 267, 407, 531, 532, 653, 726, 868, 1206, 1216, 1509
Tomlin, Dave 1386
Tomlin, William 'Sleepy' 912
Tomlinson, Alan 177, 906, **1407**
Tomlinson, Jim 532, 814, 919, **1407**
Tommaso, Bruno 534, 750, 1419
Tommaso, Enrico 1080
Tommaso, Giovanni 1193, 1194, 1433
Tommy Rey Caribe Street Band 813
Tompkins, Eddie 714, 912
Tompkins, Eustis 1113
Tompkins, Herb 691, 692
Tompkins, Pam 441
Tompkins, Ross 108, 123, 236, 301, 1304
Tompkins, Trevor 531
Tompkins, Willie 913
Tompros, Angelo 1119, 1188
Tonaghi, Carlo 855
Tonani, Franco 533, 534
Toney, Kevin 213
Toni, Italo 855
Tonolo, Pietro 929, 941, 1049
Tononi, Tiziano 130, 548, 750
Tontoh, Frank 1167
Tookes, Darryl 1052
Tooley, Ron 7, 483, 1133, 1250
Toomey, John 945
Toop, David 722
Toots Camarata Orchestra 1276
Topping, Steve 1341
Torano, Santiago 1535
Torchinski, Yves 1434
Torell, Mattias 807
Torff, Brian 309, 592, 981, 1409, 1511
Torin, Symphony Sid 457, 1120
Toriyama, Take 1107
Tormé, Mel 1054, 1283, 1284, 1287, 1377, **1408,** 1446
Torn, David 524, 810
Törner, Gösta 420
Törnroos, Tomas 621
Toro, Efrain 1409
Torrance, Albert 570
Torrant, Shay 1389
Torrente, Erik 73
Torres, Al 1404
Torres, Ed 1058
Torres, Gene 862
Torres, Hilario Duran 1261
Torres, Juan Pablo 1095
Torres, Richard 818, 819
Torres, Samuel 955, 1472
Tortiller, Franck 563, 1449
Tortomas, Tony 1101
Torvund, Oyvind 559
Toscano, Nello 927, 1433
Toscarelli, Mario 1334
Tosti, Don 84
Totah, Knobby 469, 933, 1303
Totah, Nabil 622, 640, 772, 849
Total Praise Gospel Choir 660
Toth, Jerry 1084
To-Tiko 1262
Touff, Cy 511, 693, 752, 1165, **1409**
Tough, Dave 63, 118, 249, 297, 396, 397, 504, 574, 575, 576, 692, 752, 763, 780, 1283, 1344, 1388, 1445
Toussaint, Jean 134, 894, 1050
Towndrow, Paul 1410
Towner, Ralph 3, 34, 150, 204, 308, 523, 1098, 1099, 1137, 1174, **1410,** 1474, 1494
Townes, Wilson 1044
Towns, Colin 1412
Townsend, Al 424
Townsend, Bross 1318
Townsend, Cliff 889, 1190
Townsend, Kubryk 1211
Townsend, Larry 1345
Townsend, Rob 466, 1325
Townsley, Nathaniel 1169, 1540
Toxvaerd, Laura 35, **1413**
Toyama, Keiko 1224
Toyama, Yoshio 1224
Toyozumi, Yoshisaburo 842
Toyuzumi, Sabu 445
Tracanna, Tino 467, 468, 485, 508, 535, 1387
Tracey, Clark 81, 82, 312, 691, 879, 956, 1067, 1077, 1306, 1412, **1413,** 1414, 1415, 1435, 1482, 1500, 1524
Tracey, Stan 39, 81, 125, 210, 321, 370, 407, 546, 568, 570, 607, 691, 811, 828, 1017, 1073, 1276, 1306, 1403, **1413,** 1524
Tracy, Kirk 888, 1399
Traeger, Charles 102
Trafficante, Mike 106, 864
Tragg, Nick 44
Trail, Mark 855
Trainer, Fred 228, 229, 1516
Trainor, Jack 736
Trammel, Leo 1353, 1516
Tramontana, Sebi 589, 750, 874, 875, 1018
Tranberg, Kasper 35, 121, 392, 1175
Tranchini, Salvatore 117
Trappier, Arthur 628, 1113, 1458
Traugott, Erich 1084
Traversa, Leo 214, 1055
Travis, Charles 395
Travis, Mike 912
Travis, Nick 15, 111, 173, 231, 299, 384, 554, 577, 601, 720, 752, 1023, 1052, 1054, 1056, 1095, 1302, 1303
Travis, Theo 680, **1416**
Traxler, Gene 396, 397, 504, 947
Traxler, Ron 148, 1162
Trayle, Mark 567, 1310
Traylor, Rudy 705
Treadwell, George 783, 793, 1176, 1443, 1505

Treagar, Charlie 450
Treese, Jack 855
Trench, Fiachra 1489
Trenet, Charles 1203
Trenier, Claude 125, 913, 1000
Trenner, Don 50, 84, 466, 544, 1000, 1139, 1478
Tressler, Randolph 965
Trevor, Pete 295
Tricarico, Bob 201, 345, 461, 462
Trice, Amos 1526
Trice, Clarence 826
Trick, Seymour 502
Trifan, Danny 308
Trigg, Dave 247
Triglia, Bill 413, 514, 1000, 1001
Trillo, Andrea 1211
Trilogue 1134
Trimble, Jim 85, 1210
Trimble, Kenny 388
Trio, The 1417
Trio Beyond 1417
Triscari, Joe 576, 848, 1092, 1540
Triscari, Mike 848, 1052
Triscari, Ray 549, 550, 736, 849, 1052, 1093, 1230, 1517, 1540
Tristano, Carol 321, 1417
Tristano, Lennie 413, 552, 835, 1118, **1417**
Tristao, Amaury 234
Trock, Bob 64
Troiani, Teresa 1415
Trombetta, Umberto 1194
Trombetta, Vince 85
Trombetta, Vince Jr 85
Trone, Bill 1081
Tronzo, David 129, 590, 790, 1241, 1256
Tropea, John 264
Trotignon, Baptiste 943, **1418**
Trotman, Lloyd 433, 712, 1176, 1502
Trott, Jack 236
Trotter, John Scott 43, 490
Trotter, Terry 195, 251
Trottier, Nappy 125, 711, 1079
Trottman, Gerald 923
Trottman, Lloyd 1348
Troup, George 622, 1433
Troupe, Quincy 502, 885
Troutman, Jim 764
Trovesi, Gianluigi 508, 535, 750, 940, 1193, 1404, **1419,** 1419
Trowers, Robert 529, 539, 968
Trucker, Sid 42
Trueheart, John 42, 329, 488, 489, 490, 714, 803, 1476, 1520
Truffaz, Erik 1420
Truitt, Sonny 341, 943, 1165, 1278
Trujillo, Bill 817
Trumbauer, Frankie 62, 105, 106, 864, 1081, 1388, **1420**
Trunk, Peter 587, 1398
Trussardi, Luigi 358, 587
Tryon, James 867
Trytten, Lorre 170
Tsabropoulos, Vassilis 34
Tsahar, Assif 20, 186, 401, 742, 1128, 1189, **1421**
Tsahourides, Matthaios 50
Tschentscher, Erik 800
Tsiboe, Nana 1473
Tsiganov, Alexei 505, 1342
Tsiganov, Misha 240
Tsilis, Gust William 147, 1222
Tsuchitori, Toshio 595
Tsujikawa, Tadao 1525
Tucci, Lorenzo 559
Tucci, Ray 1388
Tucker, Ben 26, 55, 57, 389, 394, 419, 462, 581, 598, 647, 759, 797, 867, 933, 953, 957, 1054, 1056, 1141, 1142, 1280, 1531
Tucker, Bobby 319, 416, 571, 595, 715, 716, 1501
Tucker, Dion 1200
Tucker, George 201, 208, 262, 324, 372, 373, 382, 449, 580, 596, 706, 757, 792, 793, 800, 978, 985, 1070, 1195, 1211, 1277, 1303, 1398, 1424, 1526, 1538
Tucker, Handel 18
Tucker, Henry 1535
Tucker, Lee 1137
Tucker, Mickey 300, 409, 471, 501, 649, 672, 828, **1422**
Tucker, Ronald 978
Tuckwell, Barry 1287
Tull, David 198
Tull, Olle 1407
Tulsi 283
Tunçboyaciyan, Arto 114, 147, 240, 452, 789, 825, 1099, 1340, 1343, 1539, 1540
Tunia, Ray 490, 774, 999
Tuomarila, Alexi 1422
Tupper, George 461
Turan, Tim 663
Turbinton, Earl 1539
Turcotte, Kevin 967
Turetzky, Bertram 515, 1161, 1310
Turica, Zanago 1254
Turk, Rob 765
Turk, Tommy 716, 774, 1117, 1162
Turkman, Erik 1189
Turkoz, Saadet 1493
Turner, Benjamin 148
Turner, Bob 1333
Turner, Brad 753, 916
Turner, Bruce 70, 187, 248, 294, 355, 466, 652, 918, 991, 1190, 1315, **1422,** 1422
Turner, Buford 83
Turner, Charles 1457, 1458
Turner, Chris 1333
Turner, Danny 93, 94, 492, 752, 755, 957, 971
Turner, Dave 1512
Turner, Earl 1031
Turner, Henry 99, 101, 724, 725, 803, 1353
Turner, Jack 1089
Turner, Jackie 475
Turner, Jean 818
Turner, Jimmy 414
Turner, Joe 93, 94, 228, 555, 667, 789, 1202, 1319, 1353, 1376, **1423**
Turner, John 422
Turner, Kevin 946
Turner, Loyd 864
Turner, Mark 37, 127, 131, 244, 282, 561, 585, 661, 839, 1238, 1255, 1285, **1423,** 1498, 1545
Turner, Matt 227, 485
Turner, Milt 316, 418, 419, 584, 1072, 1074, 1450, 1526
Turner, Roger 61, 832, 1007, 1008, 1251, 1407
Turner Jr, Russell 1210
Turner, Tiny 644
Turner, Toby 704
Turney, Norris 250, 416, 425, 438, 439, 503
Turnham, Floyd 413, 1353, 1516
Turnham, Gerry 295
Turnock, Brian 269, 645, 958, 1070, 1217, 1314
Turre, Peter 1424
Turre, Steve 18, 153, 454, 499, 572, 610, 640, 657, 658, 750, 914, 965, 1006, 1035, 1074, 1247, 1285, 1286, 1343, **1424,** 1427, 1462, 1463
Turrentine, Stanley 184, 201, 641, 649, 656, 732, 762, 802, 843, 894, 1138, 1219, 1277, 1299, 1312, 1313, **1424**
Turrentine, Tommy 240, 254, 389, 449, 894, 979, 1219, 1289
Tusa, Frank 139
Tusques, François 1401
Tutunjian, Jim 16, 1437
Twang, Blak 1167
Twardzik, Dick 65, 239, 413, 616, 943, **1425**
Twins Seven Seven 756
Two Fishmongers, The 99
Ty 1010
Tyas, Ben 453
Tyle, Chris 369, 401, 537, 551, 681, 747, 1300, 1308
Tyler, Alvin 'Red' 719
Tyler, Barry 1080
Tyler, Charles 53, 74, 763, **1425**
Tyler, Kenneth 855, 856
Tyler, Toby 691, 692, 847
Tyner, McCoy 113, 134, 167, 285, 286, 287, 288, 289, 290, 291, 292, 384, 389, 592, 599, 687, 731, 732, 740, 792, 1013, 1037, 1039, 1184, 1235, 1242, 1295, 1296, 1424, **1425**
Tynes, Margaret 434
Tyrala, Jarosław 1544
Tyre, Henry 42
Tyree, Glenn 1375
Tyree, Jerry 482
Tyrrell, Christine 961
Tyson, June 1358, 1359, 1360, 1361
Tyus, Wesley 973
Tzoi, Viktor 853
Tzur, Tomer 267

U

Uba, Mchaka 1309
Udden, Jeremy 423, 775
Ueda, Noriko 1077
Uehara, Hiromi 1428
Uehlinger, Kevin 163, 164
Ughi, Federico 231, **1429**
Ugochi 1009
Uhlíř, František 921
Ulander, Lars-Göran 1007, 1458
Ulano, Sam 1114
Ulher, Birgit 1429
Uling, Jan 1250
Ulivelli, Ettore 533
Ullberg, Anders 1237
Ullberger, Jacob 1150
Ullmann, Gebhard 253, 298, 498, **1429**
Ulmer, James 'Blood' 115, 147, 233, 688, 1134, **1430**
Ulrich, Dieter 588, 1498
Ulrich, John 622
Ulrich, Tomas 25, 128, 210, 249, 412, 478, 1067, 1088, 1145, 1319, 1321, 1371, 1384, **1431,** 1496
Ulrichsberg Tri-Centric Ensemble 166
Ulrik, Hans 921, 964, 1086, **1431**
Ulveseth, Sigurd 742
Ulyate, Bill 525
Ulyate, Lloyd 525
Umansky, Mo 187
Umezu, Kazutoki 334
UMO Jazz Orchestra 1432
Underwood, Ian 80
Underwood, Jerry 137, 359
Underwood, Keith 168
Underwood, Mark 566
Underwood, Ruth 264
Ungar, Jay 415
Ungureanu, Marius 475

University Of Illinois Creative Music Orchestra 162
University Six, The 1433
Unruh, Andrew 224
Unternährer, Marc 604
Unterseher, Neil 915
Uotila, Jukkis 68, 117, 725, 778, 1087, 1191, 1227, 1347, 1348
Upchurch, Phil 113, 363, 546, 914, 987, 1256, 1313
Upchurch, Ralph 1468
Uptown String Quartet 1221
Urbani, Massimo 1163, **1433**
Urbani, Maurizio 1433
Urbaniak, Michal 140, 308, 351, 462, 834, 835
Urcola, Diego 267, 268, 406, 897
Urmson, Bill 1250
Urso, Phil 64, 65, 66, 413, 514, 693, 1000, 1052, 1160
Urtreger, René 254, 342, 497, 587, 735, 772, 886, 1397, **1434,** 1537
Urtubei, Sergio 663
Usden, Dave 652, 672
Usera, Ramon 99
Usselton, Billy 1434
Utal, Matt 1409
Uter, Tony 776
Uttal, Jai 38
Uusitalo, Jeff 819
Uuskyla, Peeter 1086, 1381

V

Vaccaro, Frank 239
Vaché, Allan 626, 1058, 1350, **1434,** 1435
Vaché, Vanessa 1434
Vaché, Warren 70, 157, 196, 225, 415, 578, 707, 879, 1055, 1077, 1168, 1188, 1292, **1435,** 1501
Vadsholt, Kasper 1525
Vaes, Tony 1479
Vail, Evan 1189
Vainio, Taito 1448
Val, Vic 511
Valarde, Benny 614
Valdambrini, Oscar 533
Valdes, Alberto 1405
Valdes, Carlos ‘Patato’ 323, 392, 554, 569, 599, 797, 890, 933, 934, 941, 1095, 1138, 1242, 1247
Valdes, Chino 440, 441
Valdes, Chucho 1261, 1424
Valdés, Gilberto 553
Valdés, Merceditas 1261
Valdez, Frankie 505
Valente, Al 413
Valente, Caterina 616
Valente, Catherine 65
Valente, Gary 137, 138, 152, 613, 623, 1095, 1250, 1270
Valentin, Dave 426, 468, 610, 934, 1262, 1424, 1427
Valentine, Dave 709
Valentine, Dickie 1484
Valentine, Gerald 416, 705, 1443
Valentine, Jerry 416
Valentine, Kid Thomas 645, 1164, 1224, **1436**
Valentini, Andrea 1171
Valentino, Peter 80
Valesti, Rico 1104
Valiente, Abdiel 1093
Valihora, Martin 1428
Valizán, Louis 1261
Valle, Giulia 898, 1314
Vallerina, Paul 1141
Vallet, Pierre-Luc 1420
Vallis, Buddy 102, 918, 1476
Vallon, Colin 1438
Vallribera, Josep 1035
Valon, Onilde Gomez 908
Van Beerendonk, Ad 295
Van Bergen, Peter 515, 1381
Van Camp, Sus 1203
Van Cleef, Maurice 667
Van de Geyn, Hein 68, 170, 237, 238, 1030, 1163
Van den Brink, Bert 68, 170, 237
Van der Hoeven, Frans 721
Van der Kooij, Frank 772
Van der Ouderaa, André 228, 667
Van der Schyff, Dylan 366, 400, 620, 728, 885, 1019, 1075, 1253
Van der Suils, Koos 195
Van Der Voort, Mariette Roupe 55
Van Drakestein, Henk Bosch 411
Van Duin, Sytze 411
Van Duynhoven, Martin 55
Van Dyke, Earl 1186
Van Dyke, Louis 1239
Van Eps, Bobby 42, 395
Van Eps, George 16, 574, 626, 1089, 1388
Van Eps, John 1388
Van Eps, Johnny 396
Van Geel, Oene 366
Van Geest, Franz 1441
Van Gelder, Rudy 888
Van Haften, Nils 174
Van Helvoirt, George 228, 667
Van Herswingels, Jeff 1203
Van Heys, Rurik 757
Van Hove, Fred 98, 176, 177, 594, 858, 1270, **1440**
Van Kemenade, Paul 119
Van Kriedt, Dave 188, 189, 368, 816
Van Lake, Turk 50
Van Lier, Bart 691
Van Lier, Eric 255, 627
Van Norden, Maarten 169
Van Manen, Willem 177
Van Oosterhout, Hans 237, 1163
Van Oven, Bob 411
Van Oven, Harry 228
Van Rooyen, Ack 38, 352, 1476
Van Ruller, Jesse 677, 1140, 1371, **1441**
Van Schaik, Joost 237
Van Schalk, Joost 691
Van Schouwburg, Jean-Michel 1251
Van’t Hof, Jasper 314, 465, 944, **1441**
Vance, Dick 63, 209, 423, 433, 488, 489, 668, 686, 698, 715, 853, 1346, 1477, 1510
Vander, Maurice 33, 229, 591, 859, 1204
Vanderjeught, Jim 1203
Vandermark, Ken 36, 178, 604, 983, 1042, 1253, **1438**
Vanderveer, Leroy 685
Vandever, Ed 667
Vandeweyer, Els 746
Vanelli, Jimmy 1445
Vanicelli, Henry 1100
Vanizel, Dick 1025
Vann, Georgie 1331
Vannoy, Byron 1184
Vant, Louise 155
Vappie, Donald 952
Vargas, Christian 637
Varley, Anne 869
Varner, Tom 98, 269, 352, 833, 857, 890, 1067, 1107, 1349, **1441,** 1449
Varro, Johnny 27, 157, 301, 476, 579, 626, 680, 734, 962, 1046, 1264, 1350, 1367, **1442,** 1500
Varsalona, Bart 228, 271, 461, 654, 692, 786, 814, 815, 816, 1095, 1117, 1283, 1445
Vas, Olaf 811
Vasconcelos, Nana 34, 79, 234, 246, 266, 475, 523, 524, 1193, 1256, 1396
Vasko-Caceres, Vesna 1452
Vasquez, Angel ‘Papo’ 1094, 1095, 1247, 1296
Vasquez, Ray 588
Vass, James 7, 19, 1285
Vasseur, Benny 65, 102, 1398
Vatcher, Michael 51, 116, 594, 1034, 1543
Vaughan, George 83
Vaughan, Madison 228
Vaughan, Sarah 50, 181, 416, 552, 826, 1176, **1443,** 1521
Vaughan, Wes 398, 1282
Vax, Mike 818
Vaz, Bob 1202
Vazley, Anthony 540
Veal, Reginald 105, 586, 948, 950, 951, 952, 957, 1167, 1214, 1472, 1516
Veasley, Gerald 1172
Vecchi, Marco 1122, 1123, 1124
Veen, Robert 8
Vées, Eugène 591, 1202, 1203, 1204
Vega, Junior 777
Vega, Ray 1136, 1263
Veijonsuo, Markku 1432, 1433
Veitners, Idrikis 1525
Velarde, Bayardo 1261, 1404
Velasco, Arturo 324, 1292
Velez, Glen 216, 995, 1240
Veliotes, Eric 1517
Venaas, Terje 115, 327, 751, 781, 809, 1213
Venegas, Victor 1261, 1262, 1404
Venier, Glauco 1525
Vennik, Dick 831
Vennik, Jan 68
Ventresco, Craig 682, 1300, 1454
Ventsel, Jaanika 324
Ventura, Ben 596, 1445
Ventura, Charlie 122, 413, 552, 596, 774, 848, 849, 1052, 1092, **1445,** 1521
Ventura, Pete 1445
Venuti, Joe 105, 196, 398, 707, 708, 807, 1066, 1081, 1388, **1446**
Vera, Jose 1064
Veras, Nelson 277
Verbruggen, Teun 1422
Vercher, Javier 1447
Verdier, Camille 497
Verdier, Robin 1113
Verdon, Roland 1150
Verdura, Rafael 1029
Verdurmen, Rob 169, 170
Veres, Celena 198
Verheyen, Robin 468
Verlade, Bayardo 1404
Verly, François 408, 509, 873
Vernon, George 20, 46, 420, 1250, 1354
Vernon, Joe 814
Verrell, Ronnie 411, 1414
Versace, Gary 28, 511, 614, 660, 719, 731, 840, 844, 845, 867, 870, 921, 1193, 1268, 1269, 1275, 1288, 1345, **1447,** 1519
Versaci, Bill 1443
Verstraete, Charles 497
Verstraeten, Michel 1217
Vesala, Edward 1, 408, 523, 834, 1336, **1447**
Vesely, Lukas 1019
Vesely, Ted 575, 1282
Vespestad, Jarle 619, 805, 1179, 1492
Vesta 965
Vestergaard, Alf 996
Vestgard, Edgar 602
Vestine, Henry 54

Viale, Jean-Louis 65, 180, 497, 591, 772, 1204, 1302, 1397, 1434, 1510
Viazzani, Romano 50
Vicari, Frank 694
Vick, Harold 600, 720, 1134, 1138, 1299, 1513
Vickers, Dale 295
Vickers, Dave 295
Vickery, Don 520
Vic Lewis Orchestra 889
Victor, Frank 937
Victory, Gene 66
Victor Young Orchestra 180
Vida, Andre 163, 183
Vidacovich, Johnny 68, 942, 959, 1274
Vidal, Carlos 84, 322, 340, 552, 627, 815, 1095, 1117, 1247
Vieira, Monito 663
Vienna Art Orchestra 1448
Vig, Steen 356, **1449**
Viger, Frédéric 648
Viggiano, Mike 937
Vigilante, Tony 333
Vignola, Frank 211, 363, 415, 449, 511, 940, 1140, 1352, **1449**, 1486
Vignolo, Rémi 52, 443, 559, 1390
Vigone, Francesco 476
Viklicky, Emil 1050
Vilakazi, Vicky 960
Vilato, Orestes 550
Villar, Miguel 477
Villar, Miguel 'Pintxo' 71
Villarini, Tommy 1262
Villaume, Kasper 1227, 1395
Ville, Christian 1272
Villeger, André 223, 587
Villeneuve, Norman Marshall 796, 928
Vinaccia, Paolo 34
Vinayakaram, T. H. 977, 978
Vincent, Eddie 379, 820
Vincent, Janse 1012
Vincent, Jonathan 648
Vincent, Randy 595
Vincent, Ron 241, 1054, 1055
Vincent Cass Band 198
Vinci, Mark 477, 478, 658, 1268
Vinding, Mads 122, 173, 174, 256, 390, 471, 584, 607, 647, 760, 795, 802, 897, 913, 1084, 1191, 1212, 1324, 1391, **1450**, 1502
Vine, Johnny 622
Vines, Mel 182
Vinkeloe, Brigitte 1381
Vinnegar, Leroy 9, 15, 51, 65, 66, 222, 229, 230, 239, 278, 319, 320, 364, 393, 418, 419, 479, 540, 542, 544, 580, 655, 666, 723, 736, 808, 821, 862, 935, 971, 1037, 1053, 1072, 1142, 1146, 1180, 1233, 1239, 1280, 1338, 1346, 1409, **1450**, 1462, 1501, 1507, 1517
Vinnie Burke Quartet 299
Vinson, Eddie 'Cleanhead' 94, 338, 755, 1156, 1176, 1444, **1451**, 1505
Vinson, Millard 1468
Vinson, Pete 763
Vinson, Will 481, 845
Vint, Bill 826
Vinten, Jonathan 605
Vinx 1515
Viola, Al 279, 736, 936
Viqueira, Katie 6, 995
Viredaz, Benoît 1440
Virgadamo, Pat 848, 1092
Virgillio, Joe 983
Virji, Fayyaz 137, 368
Virtainen, Heikki 834
Visby Big Band 1498
Visentin, Caris 891, 892, 1187
Visibelli, Giulio 929, 940
Visor Jr, Carrington 555
Vissing, Lars 121, 809
Vital, Raul 1146
Vitale, Bill 692, 734
Vitalo, Nick 1101
Vitet, Bernard 562, 1297
Vito, Joe 511
Vitous, Miroslav 304, 307, 308, 365, 524, 735, 852, 933, 934, 1296, **1451**, 1474, 1475, 1539
Vitro, Roseanna 1486
Viva 136
Vives, José 1029
Vivian, Jim 604, 967
Vizzutti, Allen 305
Vlatkovich, Michael 566, 567, 631
Vloeimans, Eric 1035, 1163
Voerkel, Urs 520
Vogel, Allan 1310
Vogel, Karsten 1338
Voigt, Andrew 522, 1242
Voigt, John 962, 1033, 1541
Vola, Louis 591, 1202, 1203, 1204
Völker, Ute 1251
Volonte, Claudio 855
Volonté, Eraldo 533
Volpe, Lou 934
Volpi, Dario 925
Volquartz, Ove 1381
Von Doran, Matthew 961
Von Essen, Eric 183, 260, 471, 537, **1452**
Von Essen, Reimer 711
Von Eyben, Finn 1246
Von Hermann, Heinz 38
Von Kalnein, Heinrich 1449
Von Kaphengst, Christian 1057
Von Schlippenbach, Alexander 747
Von Wald, Steve 946
Von Zell, Harry 83
Voss, Aage 49
Voss, Meegan 1275
Voynow, Dick 105
Vredell, Jackie 1299
Vu, Cuong 792, 867, 990, 995, 1096, 1330, 1421, **1452**, 1526
Vuckovich, Larry 587, 1451
Vunk, Lyman 83, 84, 388, 1334
Vysniauskas, Petras 521, 805

W

Wabich, Chris 841
Wachsmann, Philipp 224, 296, 515, 618, 620, 749, 906, 919, 1012, 1109, 1123, 1124, 1125, 1126, 1251, 1403, **1453**
Waddilove, Don 716
Wade, Charlie 388
Wade, Dave 1282
Wade, Henry 542
Wade, Iona 1030
Wade, Jimmy 1326
Wadenius, George 323, 834
Wadham, John 1304
Wadlow, Tommy 1180
Wadsworth, Derek 280, 483, 564, 680
Wadud, Abdul 146, 337, 419, 683, 885
Waechte, Alexander 833
Wagner, Babe 423, 848, 1092
Wagner, Charly 1449
Wagner, Christian 272, 1203
Wagner, Robert 1517
Wahnschaffe, Felix 119, 747
Waidtløw, Claus 1525
Wain, Bea 1282
Wainapel, Harvey 595
Wainwright, Connie 416, 1056, 1109, 1311, 1443
Wainwright, Eccleston W. 1259
Wainwright, Rob 222, 498
Waisvisz, Michel 856
Waits, Freddie 88, 353, 378, 647, 703, 720, 963, 1031, 1040, 1041, 1108, 1258, 1395, 1426, 1539
Waits, Nasheet 354, 375, 463, 507, 598, 661, 696, 703, 877, 924, 941, 1036, 1073, 1105, 1211, 1498, 1526, 1538
Wakeman, Alan 280, 905, 1489, 1490, 1509
Wakenius, Ulf 184, 185, 767, 921, 1102, 1157, 1407, **1453**
Wal-Berg Et Son Jazz Français 1203
Walbridge, Mike 369, 401, 682, 754, 1079, 1454
Walcott, Collin 266, 308, 350, 890, 1098, 1410
Walden, Myron 52, 474, 733, 897, 1073, 1139, 1481
Walden, Narada Michael 923, 1133, 1475
Walder, Woody 1047
Waldo, Terry 1454
Waldron, Leslie 730
Waldron, Mal 32, 135, 161, 200, 202, 234, 243, 270, 284, 382, 384, 402, 412, 491, 511, 548, 587, 649, 716, 793, 855, 856, 857, 877, 894, 899, 920, 933, 978, 1000, 1001, 1002, 1188, 1220, 1291, 1298, **1454**, 1527
Waldrop, Don 496
Waldwick High School Marching Band 777
Wales, Ashley 112, 124, 194, 1251
Walker, Aaron 895, 1277
Walker, Al 712
Walker, Arthur 705
Walker, Barbara 216
Walker, Bill 1444
Walker, Chris 276
Walker, Clarence 602
Walker, Clinton 1098, 1506
Walker, Colin 39
Walker, David T. 89, 170, 323, 642
Walker, Earl 638
Walker, Earl Fox 155
Walker, Gene 946
Walker, Herb 1050
Walker, Hugh 919, 1134
Walker, James 726
Walker, Joe Louis 948
Walker, Jonas 1505
Walker, Ken 1172, 1339, 1528
Walker, Kirby 779
Walker, Loyal 228
Walker, Mack 329, 638, 1316, 1483
Walker, Mark 406, 1099
Walker, Martin 1310
Walker, Mike 40, 74, 1179
Walker, Sammy 1199
Walker, Steve 1237
Walker, T-Bone 774, 1451
Walkington, Julie 963
Wall, Bobby 1201
Wall, Dan 4, 118, 1354, **1456**
Wall, Greg 1456
Wall, Murray 46, 415, 611, 681, 748, 1186
Wall, Phil 1446
Wall, Raphael 612
Wall, Roy 114, 1407
Wallace, Andy 956
Wallace, Babe 1406
Wallace, Bart 1283
Wallace, Bennie 946, 1471
Wallace, Bill 1219
Wallace, Billy 181, 597, 1350
Wallace, Cedric 248, 1279, 1353, 1457, 1458
Wallace, Jack 570
Wallace, Joe 945
Wallace, Matt 483

Wallace, Mike 818, 819
Wallace, Simon 1284
Wallace, Sippie 31, 1504
Wallace, Steve 796, 967, 968, 1084
Wallace, Zach 165
Wallberg, Gunnar 1322
Wallbridge, Mike 1454
Walldoff, Sven-Olof 897
Wallemme, Christophe 1226
Wallen, Byron 832, 869, 1342
Wallen, Errollyn 1487
Waller, Charles 1516
Waller, Thomas 'Fats' 228, 297, 410, 686, 788, 888, 975, 1388, **1456**, 1504
Wallez, Georges 1203
Wallez, Gus 706, 877
Wallgren, Jan 1458
Walli, Hasse 1
Wallin, Bengt-Arne 46, 616
Wallin, Byron 1167
Wallin, Harry 1459
Wallin, Henry 420, 427
Wallin, Per Henrik 1458
Wallington, George 239, 268, 413, 543, 772, **1459**
Wallis, Bob 294, **1460**
Wallumrød, Christian 1279
Walon, Jon 1284
Walp, Charlie 416, 692, 693, 1119, 1165, 1209, 1404
Walrath, Jack 7, 146, 272, 352, 418, 613, 700, 881, 909, 911, 1005, 1006, 1067, **1460**
Walsh, Brian 567
Walsh, Danny 903, **1461**
Walsh, Ed 1468
Walsh, Everett 784
Walsh, Larry 118
Walsh, Tom 753
Walshe, Jennifer 604
Walss, Priska 1461
Walter, Andreas 590
Walter, Willy 1012
Walters, Bob 764
Walters, Dave 248
Walters, Errol 628
Walters, Gary 1210
Walters, George 848, 937
Walters, Greely 1505
Walters, Teddy 270, 395, 705, 715, 848, 1445
Walton, Cedar 33, 134, 154, 184, 202, 275, 286, 309, 320, 393, 419, 470, 472, 568, 582, 583, 611, 640, 655, 678, 679, 687, 732, 755, 800, 801, 894, 914, 957, 966, 985, 1009, 1037, 1040, 1074, 1148, 1195, 1284, 1295, **1462**, 1528
Walton, Charles 506
Walton, Derek 816
Walton, Greely 23, 24, 42, 219, 1251
Walton, John 1283
Walton, Jon 576
Walton, Peter 415
Walton, Scott 154
Walton, Tony 250
Waltzer, Ben 972, **1463**
Waltzer, Phil 42
Wamble, Doug 948, 1515, 1544
Wand, Matt 1109
Wanders, Kris 562
Wanderscheid, Roger 886
Wang, Cindy Zuoxin 709
Wang, Dave 1019
Wang, Gary 1331
Wang, Jane 962
Wansel, Dexter 1468
Wanzo, Mel 93, 492, 694, 755
Warburton, Dan 401
Warburton, Paul 151
Warburton, Tom 223, 409
Ward, Alex 60, 61, 315, 1085
Ward, Bob 1043
Ward, Carlos 2, 19, 115, 136, 137, 246, 743, 1047, 1381
Ward, Greg 1200
Ward, Helen 424, 574, 764, 847, 1353, 1520, 1521
Ward, Michael 951
Ward, Nick 515
Ward, Ron 294, 295, 883
Ward, Stan 1058
Wardell, Anita 532
Wardener, Max de 48
Ware, Bill 657, 777, 1134
Ware, David S. 2, 324, 1381, **1464**
Ware, Efferge 880, 987
Ware, Jabbo 1465
Ware, James 1290
Ware, Leonard 99, 101, 209
Ware, Munn 102, 1328
Ware, Ozie 428, 429
Ware, Trevor 940
Ware, Wilbur 175, 254, 270, 284, 393, 540, 598, 606, 607, 690, 800, 1008, 1009, 1021, 1022, 1053, 1233, 1302, 1394, **1465**
Wareham, Pete 8, 1171
Warfel, Tom 1064
Warfield, Bill 892, 1351
Warfield, Tim 463, 658, 965, 1136, 1237, 1277, 1335, **1466**
Warland, Jean 38, 254
Warleigh, Ray 243, 362, 549, 674, 680, 1276, 1355, 1494
Warlop, Michel 1202, 1326, 1516
Warnaar, Brad 1133
Warnecke, Louis 1167
Warner, Albert 148, 269, 455, 783, 1164
Warner, Earl 937
Warner, Elmer 43, 736
Warner, Henry 1127
Warner, John 1540
Warner, Malcolm-Jamal 226
Warney, Leo 100
Warren, Bob 207
Warren, Butch 127, 213, 254, 343, 393, 581, 599, 640, 641, 687, 723, 979, 1013, 1023, 1502
Warren, Dennis 925
Warren, Earl 35, 90, 91, 195, 257, 258, 262, 417, 714, 717, 755, 763, 1110, 1400, 1502, 1535
Warren, Ed 440, 441
Warren, Geoff 281
Warren, Guy 1206
Warren, Huw 1466
Warren, John 1363, 1364, 1488, 1489
Warren, Peter 159, 365
Warren, Quentin 1312, 1313
Warren, Ted 967, 1340
Warren, Tony 1505
Warrington, Tom 174, 278, 388, 496, 498, 499, 778, 841, 854, 914, 955, 1038, 1082, 1083, 1091, 1452, **1466**
Warska, Wanda 835
Warwick, Carl 118, 553, 554, 692, 1197
Washburne, Chris 792, 916
Washburne, Phil 84, 395
Washer, Bill 1008
Washingon, Peter 585
Washington, Albert 41, 42
Washington, Benny 1085
Washington, Booker 40, 753, 1047, 1533
Washington, Buck 41, 666
Washington, Darryl 1468
Washington, Dinah 262, 638, **1466**
Washington, Earl 739
Washington, Edmund 1436
Washington, Elizabeth 377
Washington, Elliott 1114, 1201
Washington, Fred 125, 1103, 1104
Washington, George 24, 42, 91, 196, 228, 552, 686, 734, 798, 999
Washington, Grover Jr 201, 264, 270, 414, 1019, 1032, 1055, **1468**
Washington, Herman 760
Washington, Jack 90, 91, 714, 763, 1047
Washington, John 1316
Washington, Kamasi 1517, 1518
Washington, Kenny 1, 57, 158, 167, 215, 231, 241, 242, 270, 330, 389, 503, 555, 603, 636, 662, 663, 707, 719, 724, 791, 838, 861, 876, 915, 916, 921, 1035, 1071, 1074, 1091, 1148, 1172, 1191, 1198, 1209, 1241, 1242, 1261, 1320, 1321, 1328, 1343, 1370, 1371, 1392, 1470, 1481, 1513, 1532
Washington, Laura 671
Washington, Leon 263, 705
Washington, Peter 176, 215, 241, 242, 263, 270, 335, 353, 354, 368, 376, 405, 407, 440, 454, 465, 495, 518, 536, 555, 557, 569, 597, 610, 636, 652, 663, 677, 678, 689, 709, 776, 861, 876, 916, 921, 929, 956, 1035, 1071, 1072, 1074, 1139, 1147, 1149, 1191, 1214, 1238, 1239, 1241, 1260, 1269, 1284, 1317, 1320, 1321, 1343, 1350, 1370, 1371, 1424, 1480, 1517, 1518, 1528, 1532
Washington, Reggie 277, 323, 633, 649, 756, 860
Washington, Tyrone 1246, 1299
Wasilewski, Marcin 810, 1337
Wasserman, Eddie 173, 299, 577, 601, 849, 1095
Wassermann, Herb 855
Wastell, Mark 296, 480, 832
Watanabe, Butch 1084
Watanabe, Kaoru 657
Watanabe, Mari 737
Waterford, Charles 987
Waterman, Steve 88, 137, 281, 532, 663, 664, 880, 1364, 1482, 1509
Waters, Benny 39, 226, 272, 725, 913, 1109, 1311, 1315, **1469**, 1504
Waters, Charles 1129
Waters, Ethel 398, 429
Waters, Fred 64
Waters, Oren 641
Waters, Tony 688
Wates, Matt 532
Watkins, Derek 125, 549, 1355, 1412, 1415, 1494
Watkins, Doug 9, 32, 133, 175, 200, 212, 284, 285, 469, 516, 527, 568, 669, 799, 827, 933, 978, 979, 1003, 1025, 1038, 1188, 1233, 1298, 1299, **1470**, 1527
Watkins, Earl 552, 706, 1162
Watkins, Joe 882, 883, 884
Watkins, Julius 56, 201, 212, 287, 343, 345, 461, 462, 470, 517, 554, 568, 571, 678, 679, 732, 755, 775, 797, 962, 1000, 1004, 1009, 1014, 1021, 1071, 1160, 1242, 1258, 1318, 1328, 1391, 1511
Watkins, Kobie 176
Watkins, Reggie 483
Watkins, Tony 437, 439
Watkis, Trevor 1470
Watkiss, Cleveland 76
Watrous, Bill 640, 656, 694, 850, 1027, 1028, 1139, 1143, 1354
Watson, Adam 1484

Watson, Andy 629
Watson, Billy 'Spaceman' 351
Watson, Bobby 134, 672, 874, 878, 914, 915, 934, 1006, 1019, 1071, 1218, 1461, 1469, **1470**
Watson, Brian 362
Watson, Dudley 1188
Watson, Eric 896, **1471**
Watson, Jim 81, 82, 182, 533, 820, 1096, 1180
Watson, Jimmy 479, 652
Watson, Julius 1505
Watson, Laurel 424, 1198
Watson, Leo 477, 847, 1282, 1331
Watson, Pamela 1471
Watson, Sandy 424
Watson, Wah Wah 89, 643
Watt, Don 588, 691
Watters, Lu 784, **1472**
Watts, Arthur 187, 1206
Watts, Charlie 1213
Watts, Ernie 85, 215, 264, 453, 465, 560, 623, 624, 642, 656, 829, 914, 1024, 1210, 1211, 1261, **1472**
Watts, Grady 42, 62, 236
Watts, Hugh 1314
Watts, Jeff 'Tain' 149, 168, 217, 277, 283, 381, 454, 468, 530, 603, 697, 798, 822, 916, 920, 945, 947, 948, 950, 955, 1006, 1106, 1145, 1146, 1167, 1235, 1305, 1321, 1428, **1472,** 1513
Watts, Joe 788
Watts, Kenny 184, 209
Watts, Patricia 1472
Watts, Steve 40, 74, 95, 195, 252, 466, 1329, 1497
Watts, Trevor 28, 39, 57, 58, 154, 359, 749, 856, 905, 906, 997, 1253, 1332, 1333, 1341, 1403, **1473**
Waverley, Mike 1210
Wayland, Hank 118, 119, 125, 150, 574, 1282
Wayman, Willie 355
Wayne, Chuck 63, 125, 206, 239, 461, 664, 668, 692, 736, 783, 793, 851, 937, 947, 1286, 1344, 1379, 1388, 1443, 1459, **1474,** 1535, 1536
Wayne, Frances 692
Wayne Cochran's C C Riders 1134
WDR Big Band 168, 1419, 1461
Weatherburn, Ron 72, 295
Weatherford, Teddy 380, 1326
Weather Report 1134, **1474**
Weaver, Mark 421
Weaver, Sylvester 736
Webb, Art 1285
Webb, Chick 42, 280, 430, 488, 490, 803, 1056, **1475**
Webb, Doug 720
Webb, George 102, 918, **1476**
Webb, John 104, 280
Webb, Ray 228, 667
Webb, Stan 113, 368, 369, 601, 715, 797, 1027, 1028, 1537
Webb, Warren 1095
Webber, John 122, 263, 300, 507, 543, 636, 654, 663, 678, 830, 921, 965, 1136, 1241, 1242, 1526
Weber, Alex 352
Weber, Christian 420, 1349, 1498
Weber, Eberhard 204, 523, 524, 591, 993, 1410, **1476**
Weber, John 793, 955
Weber, Michel 1395
Weber, Reto 932, 1477
Webster, Ben 50, 218, 228, 229, 230, 238, 258, 417, 423, 430, 431, 432, 435, 470, 490, 492, 552, 602, 638, 639, 654, 667, 668, 686, 692, 693, 699, 707, 711, 712, 714, 716, 736, 759, 774, 788, 789, 821, 849, 877, 986, 1047, 1053, 1066, 1071, 1109, 1110, 1151, 1378, 1443, **1477,** 1509, 1510, 1520, 1521
Webster, Eric 1043
Webster, Freddy 50, 228, 416, 705, 715, 803, 912, 999, 1176, 1322, 1443
Webster, Harold 424
Webster, Jeremy 480
Webster, Paul 219, 912, 913, 1047
Webster, Rufus 228, 1110
Webster, Vaughn 694
Wechlin, Peter 737
Wechsler, Moe 207, 299
Weckl, Dave 219, 305, 307, 829, 1261, 1340
Weddell, Jack 269
Weed, Buddy 102, 489, 504, 716, 1210, 1281, 1327
Weed, Johnny 652, 1199
Weed, Tad 119
Weedon, Paul 338
Weeke, Stefan 1416
Weekes, Alan 776
Weeks, Jack 368, 1404
Weeks, Willie 1275
Wehner, Martin 660, 709
Weidenmüller, Johannes 33, 573, 1485
Weidler, George 271, 815
Weidler, Walt 84
Weidler, Warner 815
Weidler, Warren 271
Weidman, James 420, 454, 713, 910, 923, **1479,** 1515
Weidner, Christian 637
Weight, Alan 440, 441
Weil, Herb 494, 900, 1433
Wein, George 439, 982
Weinberg, Meyer 150
Weiner, Jimmy 943
Weinreb, Paul 368
Weinstein, Aaron **1479**
Weinstein, Dan 1084
Weinstein, Dave 1543
Weinstein, David 1240, 1542
Weinstein, Jimmy 2, 649, 1207
Weinstein, Mark 933, 1405
Weinstein, Myles 658
Weinstein, Ruby 1327, 1388
Weir, Bob 1060
Weir, Frank 591
Weisgard, Ethan 95, 799, 996
Weiskopf, Joel 329, 477, 518, 608, 921, 1351, 1370, **1480,** 1480, 1481
Weiskopf, Walt 329, 407, 518, 1321, 1325, 1351, 1480, **1480**
Weiss, Carl 922
Weiss, Dan 127, 562, 660, 922, 1098, 1481
Weiss, David 127, 733, 1073, 1406, **1481**
Weiss, Doug 73, 282, 503, 604, 677, 839, 1147, 1175, 1226, 1241, 1480, 1481
Weiss, Klaus 615
Weiss, Michael 323, 608, **1481**
Weiss, Otto 1375
Weiss, Peter Martin 317
Weiss, René 1202
Weiss, Robert Michael 834
Weiss, Sammy 40, 42, 51, 396, 397, 574, 614, 937, 1017, 1282
Weiss, Sebastian **1481**
Weiss, Sid 83, 205, 206, 257, 270, 297, 355, 431, 576, 712, 734, 780, 848, 937, 947, 1017, 1252, 1282, 1327, 1334, 1343
Welch 164
Welch, Jimmy 396
Welch, John 855
Welch, Matthew 164
Weldon, Jerry 48, 1078
Weldon, Nick 243, 322, 1225
Welin, Mattias 172, 780, 900, 1087
Weller, Bob 151
Weller, Dick 496, 850, 1288
Weller, Don 88, 226, 462, 680, **1482**
Wellesley, Sonny 596
Welling, John 72
Wellins, Bobby 252, 321, 831, 956, 976, 1073, 1414, 1482, **1482,** 1524
Wellman, Ricky 351
Wells, Bill 203
Wells, Chris 869, 1407
Wells, Dave 84, 440, 441, 634
Wells, Dicky 23, 24, 90, 91, 228, 257, 258, 272, 423, 504, 552, 666, 686, 704, 705, 715, 734, 758, 783, 937, 1248, 1251, 1252, 1443, **1483,** 1535
Wells, Duke 182
Wells, Henry 724, 725, 826, 912
Wells, Johnny 1085, 1353
Wells, Spike 82, 632, 674, 726, 824, 1186, 1482, 1483
Wells, Tim 322, 690, 870, 1355, 1509
Wells, Wally 1388
Wellstood, Dick 39, 101, 102, 336, 355, 520, 741, 1114, 1447, **1483,** 1493, 1500
Welsch, Chauncey 514, 576, 601, 1027
Welsh, Alex 24, 355, 734, 1252, 1279, **1484**
Wendel, Ben 1278
Wendelboe, Jens 781
Wendholt, Scott 153, 248, 477, 478, 591, 612, 676, 721, 845, 1008, 1057, 1166, 1213, 1268, 1320, 1362, **1484**
Wendt, George 62, 576, 1089, 1283
Wendt, Tim 247
Weniger, Peter 745, 1057
Wennerström, Leif 485, 781, 1237, 1459
Wennerstrøn, Leif 126
Wenten, I. Nyoman 1310
Wenziker, Judith 352
Werchowski, Mathieu 1251
Werner, Kenny 98, 144, 361, 388, 448, 454, 837, 838, 903, 908, 909, 1212, 1268, 1395, **1485**
Werner, Lasse 1237
Wertico, Paul 60, 111, 237, 307, 309, 427, 994, 995
Wertmuller, Michael 179
Werts, Daniel 1381
Wesley, Alonzo 93
Wesley, Fred 754, 755
Wess, Frank 32, 48, 92, 241, 254, 284, 380, 415, 417, 418, 465, 491, 578, 596, 601, 656, 707, 719, 723, 739, 754, 775, 792, 793, 797, 799, 968, 972, 1000, 1074, 1075, 1254, 1278, 1285, 1304, 1350, 1391, 1444, 1449, 1467, 1468, **1486,** 1501, 1502, 1517, 1522
Wess, Richard 299
Wess, Sid 1334
Wessberg, Lis 809, 810
Wessel, Ken 81, 518, **1487**
Wesseltoft, Bugge 34, 265, 524, 964, **1487**
West, Alvy 716, 1093
West, Bob 1103
West, Cedric 187, 652, 1422

West, Danny Quebec 1020
West, Harold 'Doc' 209, 423, 424, 528, 609, 699, 714, 987, 1115, 1120, 1184, 1344
West, Mae 398
West, Olis 1516
West, Paul 48, 554, 606, 1038, 1242, 1316, 1467
West, Paula 1535
West, Tamsin 104
Westberg, Ingemar 615, 1149
Westbrook, Chauncey 1242
Westbrook, Kate **1487,** 1489, 1490
Westbrook, Marsha 923
Westbrook, Mike 1487, **1488**
Westby, Øivind 781
Westbye, Finn 602
Westerberg, Kjell 1087
Westergaard, Jonas 129, 1431
West Jesmond Rhythm Kings **1490**
Weston, Calvin 276
Weston, Fritz 101
Weston, Harvey 356, 900, 1315, 1347, 1484, 1493
Weston, Paul 491, 1443
Weston, Randy 278, **1491**
Weston, Veryan 206, 315, 1007, 1008, 1182, 1309, 1473, **1492**
Westray, Ronald 896, 951
Westwood, John 316
Westwood, Paul 1397
Wethington, Crawford 41, 196, 671, 999
Wetmore, Dick 1053, 1103
Wettenhall, Simon 1454
Wettling, George 43, 63, 101, 102, 118, 150, 297, 298, 355, 477, 489, 490, 504, 601, 622, 667, 715, 780, 788, 796, 937, 1076, 1089, 1282, 1319, 1327, 1328, 1334, 1388, 1457
Wettre, Petter **1492**
Wetzel, Ray 84, 271, 692, 815, 816, 1141
Weyburn, Tom 1417
Whaley, Dick 962
Whaley, Wade 784, 1104
Whalum, Kirk 1385
Wharf, Charles 480, 698
Wharton, Dick 118
Wharton, Geoffrey 1403
Wharton, Gib 1515
What We Live **1493**
Wheatley, Jon 157, 158, 962
Wheatley, Martin 374, 1080
Wheeler, Archie 818
Wheeler, Benny 622
Wheeler, Clarence 424, 502
Wheeler, Dave 817, 818
Wheeler, De Priest 218
Wheeler, Ian 77, 78, 294, 883, 1043, **1493**
Wheeler, Kenny 4, 9, 39, 119, 144, 159, 174, 187, 225, 280, 281, 302, 362, 401, 472, 475, 512, 549, 562, 570, 615, 652, 674, 690, 718, 747, 749, 841, 944, 1016, 1108, 1193, 1206, 1253, 1276, 1306, 1309, 1317, 1332, 1355, 1363, 1414, 1417, 1433, 1485, 1488, 1489, **1493,** 1524
Wheeler, Ted 654
Wheeler, Walter 1098
Whetsol, Arthur 428, 429, 430, 711
Whigham, Jiggs 38, 818
Whitaker, Harry 676, 914, **1495**
Whitaker, Rodney 105, 136, 463, 530, 586, 645, 649, 1140, 1200, 1214, **1495**
White, Alistair 532
White, Amos 586, 1114
White, Andrew 683, 1474
White, Ben 1503
White, Beverley 725, 827
White, Bill 228, 505, 654
White, Bob 937, 1089
White, Bobby 64, 229, 631, 1141, 1404
White, Brian **605**
White, Carla **1495**
White, Cecil 1201
White, Chip 419, 745, 793, 1031, 1149, 1227
White, Chris 554, 797, 871, 1031, 1108, 1511
White, Chris C. 1165
White, Clarence 1290
White, Colin 652
White, Dave 749, 1253
White, Dr Michael **1496**
White, Evelyn 1264
White, Georgia 1085
White, Gil 99, 101
White, Hal 1433
White, Harold 89, 827
White, Harry 42, 218, 999, 1109
White, Hy 50, 388, 489, 490, 504, 667, 691, 692, 1327
White, Jerry 236, 247
White, John 30
White, Johnny 576, 577, 945
White, Josh 100, 101, 1510
White, Kenny 827
White, Kieran 225
White, Lenny 22, 79, 80, 235, 304, 309, 347, 684, 688, 732, 834, 1026, 1133, 1159, 1207, 1208, 1236, 1285, 1352, 1503
White, Leo 84
White, Leroy 705
White, Lillias 67, 1008
White, Mac 1080
White, Mark 991
White, Maurice 887, 888, 1346
White, Meredith 876
White, Michael 465, 950, 952, 1258, 1301, 1426
White, Mike 646
White, Morris 218
White, Patrick 281, 1112, 1355, 1415, 1482
White, Peter 80
White, Rev. Richard 211
White, Rocky 439
White, Roger 1540
White, Sonny 100, 228, 229, 357, 714, 715, 1283, 1353
White, Steve 571
Whitecage, Mark 25, 412, 498, 637, 1090, 1134, 1371, **1496**
Whited, John 1036
Whitehead, Annie 359, 453, 919, 1342, **1497**
Whitehead, Neville 358
Whitehead, Tim **1497**
Whiteman, Claude 1388
Whiteman, Henry 864, 1081
Whiteman, Paul 62, 106
Whitfield, John 250, 606, 1107, 1399
Whitfield, Mark 697, 754, 955, 1167
Whitfield, Scott 1463
Whitford, Dave 466, 1225
Whiting, Fred 779
Whiting, Margaret 577
Whiting, Trevor 711
Whitley, Chris 1515
Whitley, Robert 384, 894
Whitlock, Bob 15, 544, 953, 1052, 1141
Whitlock, Elmer 42
Whitman, Mike 850
Whitmore, Bill 628
Whitner, Leonard 395
Whitney, Belinda 1256
Whitney, James 42, 43
Whitney, Len 395
Whittaker, Peter 1416
Whitted, Pharez 179
Whittet, Ben 1457, 1504
Whittington, Dick 584, 1526, 1540
Whittle, Tommy 70, 248, 674, **1498,** 1500
Whitworth, Gordon 515
Whiz Kid 1542
Whylie, Marjorie 18
Whyman, Peter 1466, 1487, 1489, 1490
Whyte, Duncan 228, 1322
Whyte, Frank 1375
Whyte, Ross 1318
Wiberny, Heiner 690
Wiborg, Anders 1087, 1347, 1348
Wichard, Al 789
Wichard, Albert 760, 987
Wick, Steve 906
Wickins, Dave 252, 1329, 1482
Wickman, Putte 378, 386, 387, 615, 616, 631, 811, 1306, **1498,** 1512
Wickner, Irv 461
Widlowski, Jim 427
Widmark, Anders 781
Wiedermann, Thomas 1382
Wiegand, Paul 816
Wienert, Hannes 1519
Wierbos, Wolter 51, 116, 594, 682, 744, 745, 997, 1034, 1121, 1382, **1498**
Wieselman, Doug 512, 728, 1544
Wiesendanger, Chris **1498**
Wiest, Steve 104, 939
Wiggins, Gerald 17, 202, 218, 222, 228, 254, 278, 339, 417, 419, 424, 468, 469, 525, 588, 736, 759, 760, 1014, 1142, 1170, 1244, 1302, 1404, 1477, **1498,** 1517
Wiggins, J. J. 18, 414, 606
Wiggs, Johnny 882, 1224
Wigham, Jiggs 562
Wiik, Håvard 1440, 1492, 1493
Wikan, Jon 780
Wike, Freddy 1
Wiklund, Magnus 1348
Wilber, Bob 101, 102, 156, 355, 537, 622, 626, 708, 727, 779, 970, 1162, 1354, 1365, **1499,** 1522
Wilborn, Dave 41, 975, 1343
Wilbraham, John 549
Wilbur, Slim 1081
Wilburn, Ismael 1475
Wilcox, Edwin 912, 913
Wilcox, Larry 865
Wilcox, Spiegel 1447
Wilczewski, David 5, 379, 778, 805, 830
Wild, Craig 876
Wild, Ken 170, 1367
Wilder, Joe 92, 148, 157, 199, 212, 270, 395, 554, 601, 626, 679, 823, 877, 913, 986, 1160, 1249, 1254, 1313, 1486, **1501**
Wilen, Barney 342, 587, 886, 1179, **1501**
Wiles, Anthony 1258
Wiley, Arnold 789
Wiley, Cliff 207
Wiley, Jackson 1001
Wiley, Lee 297, 398, 1334
Wilfong, Jerry 548, 826
Wilfong, Lonnie 1203
Wilhelmsson, Arne 449, 602, 782, 1499
Wiliams, James 134
Wiliams, Roy 24
Wiliams, Tom 679
Wilkerson, Don **1501**
Wilkerson, Edward 444, 464
Wilkes, Corey 47, 1012
Wilkes, Matthew 480

Wilkie, Dick 819
Wilkins, Bruce 691
Wilkins, Dave 70, 248, 477, 591, 1457
Wilkins, Ernie 35, 92, 254, 554, 705, 1391, **1502**
Wilkins, Jimmy 92, 1391
Wilkins, Rick 967, 1084, 1155
Wilkinson, Alan 61, 480, 698, 773, 870, 1085
Wilkinson, Harry 308
Wilkinson, Kristin 1385
Wilkinson, Mark 1150
Willard, Clarence 691, 692
Willars, Mike 871
Willecke, Claas 747, 1266
Willers, Andreas 1502
Willescroft, Simon 480
Willette, Baby Face 598, **1503**
Williams, Abbie 784
Williams, Al 257, 270, 666, 712, 1345
Williams, Alfred 148, 455, 645, 729, 1224
Williams, Alonzo 410
Williams, Andrew 228, 424, 1073
Williams, Arthur 1127
Williams, Ben 1109
Williams, Bob 1458
Williams, Bobby 715, 1198
Williams, Bonnie Lou 397
Williams, Brad 606, 1150
Williams, Brian 85, 850, 1094
Williams, Bruce 175, 501, 617, 1214, **1503**
Williams, Buddy 137, 414, 914, 934, 1255, 1343
Williams, Buster 32, 67, 86, 90, 135, 187, 234, 247, 308, 309, 322, 326, 419, 579, 582, 583, 597, 641, 642, 643, 684, 700, 726, 759, 837, 852, 866, 919, 959, 963, 973, 975, 985, 1035, 1074, 1205, 1227, 1236, 1247, 1424, 1462, **1503**, 1511, 1514
Williams, C. I. 501
Williams, Charles 1444
Williams, Chink 571
Williams, Chocolate 1079
Williams, Chris 875
Williams, Chuck 31
Williams, Clarence 99, 788, 803, 864, 1097, 1098, **1504**
Williams, Claude 90, 826
Williams, Clyde 1355
Williams, Cootie 55, 249, 262, 429, 430, 431, 436, 437, 438, 439, 492, 575, 576, 638, 667, 686, 711, 714, 774, 788, 1176, 1467, **1505**, 1520, 1521
Williams, Courtney 803, 1457
Williams, Daniel 1505
Williams, Dave 645
Williams, Davey 1085, 1542
Williams, David 35, 87, 324, 611, 640, 677, 743, 801, 954, 1074, 1142, 1143, 1144, 1284, 1462, 1463, 1513
Williams, Debo 687
Williams, Don 972
Williams, Douglas 1506
Williams, Dr Odies III 1150
Williams, Earl 634
Williams, Eddie 605, 853, 1045, 1198
Williams, Eddie Jr 739
Williams, Edwin 1399
Williams, Elmer 42, 423, 488, 686, 687, 999, 1066, 1476
Williams, Ernie 880
Williams, Fayette 380, 820, 1085, 1114
Williams, Fess 1184, 1201, **1506**
Williams, Floyd 'Horsecollar' 793, 1109
Williams, Francis 431, 432, 433, 503, 759
Williams, Frank 887
Williams, Fred 228, 1353
Williams, Freddie 715, 1301
Williams, Gareth 72, 405, 533, 956, 1051, 1112, 1413, **1506**
Williams, Gene 468
Williams, George 502
Williams, Greg 525, 600
Williams, Harold I. 350
Williams, Henry 51
Williams, Herbert J. 1120
Williams, Howard 285
Williams, Ira Buddy 12
Williams, Jackie 16, 497, 601, 614, 626, 707, 748, 779, 928, 929, 987, 1304, 1486
Williams, Jacob 944
Williams, James 1, 202, 205, 265, 414, 469, 471, 579, 651, 678, 707, 754, 878, 912, 913, 942, 982, 1205, 1501, **1506**
Williams, Jeff 28, 73, 141, 485, 676, 823, 839, 907, 972, 1166, 1212, 1275
Williams, Jessica 1507
Williams, Jimmy 228, 248, 396, 398, 589, 667
Williams, Joe 92, 827, 1474, **1508**, 1510
Williams, John 10, 24, 63, 94, 100, 101, 108, 173, 259, 264, 544, 705, 712, 714, 715, 826, 853, 943, 1225, 1299, 1303, 1483, 1505, **1509**, 1510, 1527
Williams, John B. 230
Williams, Johnny 31, 43, 56, 297, 379, 411, 514, 573, 628, 667, 763, 779, 788, 789, 887, 1078, 1521
Williams, John T. 466, 525
Williams, Junior 416
Williams, Kenny 1360
Williams, Leo 687, 1537
Williams, Leroy 110, 115, 162, 300, 636, 649, 653, 654, 681, 723, 837, 861, 926, 955, 1037, 1133, 1134
Williams, Louie 1344
Williams, Marion 1347
Williams, Mars 178, 179, 1438, 1439
Williams, Mary Lou 63, 554, 577, 578, 664, 826, 959, 1375, 1445, **1509**
Williams, Midge 40, 118, 1521
Williams, Mike 362
Williams, Murray 118, 654, 691, 847, 848, 1117, 1445
Williams, Nathaniel 228, 1458, 1506
Williams, Nelson 432, 433, 712, 1510
Williams, Nolan 1041
Williams, Norman 1536, 1537
Williams, Odies 250
Williams, Richard 207, 338, 383, 449, 450, 462, 527, 613, 640, 732, 799, 802, 829, 867, 969, 1002, 1003, 1004, 1070, 1220, 1247, 1502
Williams, Robert 1197
Williams, Rod 1059
Williams, Roger 1412, 1415
Williams, Roy 27, 157, 355, 449, 596, 680, 734, 879, 962, 1252, 1264, 1352, 1469, 1484, **1512**
Williams, Rubberlegs 552, 1120
Williams, Rudy 32, 209, 337, 414, 571, 596, 712, 725, 736, 853, 970, 1069, 1110, 1264, 1483
Williams, Sandy 100, 102, 430, 488, 489, 490, 667, 686, 712, 803, 999, 1110, 1343, 1344, 1353, 1475, 1505
Williams, Sarah 1355
Williams, Skippy 431, 432, 1056, 1184
Williams, Steve 129, 130, 700, 726, 727, 1313, **1512**
Williams, Teddy 31
Williams, Terence 961
Williams, Todd 950, 951, 952
Williams, Tommy 470, 545, 568, 786, 1009, 1519
Williams, Tony 59, 66, 67, 215, 234, 345, 346, 347, 385, 393, 495, 546, 584, 640, 641, 643, 688, 702, 938, 949, 979, 1018, 1159, 1217, 1234, 1296, 1426, 1427, **1512**
Williams, Trefor 280, 961
Williams, Valdo 1120
Williams, Victor 977
Williams, Waddet 43
Williams, Walter 229, 638, 1056, 1517
Williams, Willie 309, 801, 1019, 1319, 1463, 1505
Williams, Winston 880
Williams, Woody 1374
Williamsen, Roger 1
Williamson, Bruce 696, 1067
Williamson, Claude 64, 84, 222, 301, 468, 469, 482, 818, 820, 1139, 1141, 1247, 1248, 1280, **1513**
Williamson, Enoch 1050
Williamson, Ernest 100, 102
Williamson, Gary 1084
Williamson, James 1095
Williamson, Joe 366
Williamson, Steve 1010, 1016, 1050
Williamson, Stu 9, 180, 301, 549, 550, 693, 720, 723, 736, 815, 816, 935, 1082, 1093, 1111, 1230, 1247, 1248, 1408
Williamson, Tex 1388
Williamson, Tom 233
Willis, Dan 719
Willis, Edgar 316, 1074, 1346
Willis, Gary 240
Willis, Jack 76
Willis, Larry 12, 90, 146, 354, 572, 640, 672, 684, 688, 824, 947, 959, 980, 1040, 1050, 1239, 1285, 1286, 1369, **1513**, 1541
Willis, Randall 202, 1517
Willis, Reggie 6
Willis, Stan 1490
Willman, Ilkka 1, 834
Willox, Rox 674
Wills, Gary 825
Wilner, Blake 1514
Wilner, Don 701
Wilson, Abram 76, 824, **1515**
Wilson, Alex 773, 776
Wilson, Anthony 844, 1165, 1517, 1518
Wilson, Benny 19
Wilson, Bert 1300
Wilson, Bill 41
Wilson, Bob 32
Wilson, Buster 784, 1104
Wilson, Carl 'Flat Top' 757, 1109, 1110
Wilson, Cassandra 13, 135, 214, 277, 427, 454, 951, 957, 1061, 1169, 1256, 1390, **1515**
Wilson, Chuck 16, 107, 823, 1260, 1500
Wilson, Clive 645, 958, 1100, 1217
Wilson, Dan 410
Wilson, Dennis 93, 94, 492, 755, 1517, 1518
Wilson, Dick 826, 1510
Wilson, Ed 1367
Wilson, Felicia 1519
Wilson, Frank 363, 1313
Wilson, Garland 1516

Wilson, George 424, 1458
Wilson, Gerald 218, 228, 238, 279, 312, 436, 681, 760, 912, 1450, 1467, **1516**
Wilson, Glenn 107, **1518**
Wilson, Graeme 203, 561
Wilson, Jack 279, 1392, 1467, 1517
Wilson, Joe Lee 537, 1290
Wilson, John 1192
Wilson, Junious 729
Wilson, Larry 207
Wilson, Mark 1490
Wilson, Matt 129, 298, 368, 422, 485, 503, 509, 564, 573, 625, 697, 727, 806, 824, 826, 839, 870, 964, 990, 1068, 1076, 1135, 1197, 1325, 1430, 1442, 1447, **1518**
Wilson, Nancy 888, 1286
Wilson, O. C. 1188
Wilson, Ollie 199, 388, 654, 692, 1095, 1189, 1283, 1284
Wilson, Perry 1165, 1235, 1515
Wilson, Peter Niklas 161, **1519**
Wilson, Phil 693
Wilson, Phillip 152
Wilson, Quinn 704, 705, 798, 1044, 1056, 1085, 1114, 1322
Wilson, Rail 125
Wilson, Robert 1533
Wilson, Robert Lee 1467
Wilson, Rolando 18, 1290
Wilson, Ronald 1356, 1360
Wilson, Shadow 50, 91, 200, 257, 284, 328, 416, 514, 528, 529, 543, 596, 638, 668, 669, 715, 754, 758, 759, 760, 786, 799, 803, 1020, 1021, 1022, 1053, 1056, 1069, 1074, 1079, 1186, 1278, 1345, 1375, 1379, 1400, 1527, 1535
Wilson, Sox 101, 102
Wilson, Spanky 1084
Wilson, Stan 622, 820
Wilson, Stanley 155
Wilson, Steve 88, 109, 149, 153, 168, 212, 267, 306, 307, 368, 405, 407, 557, 591, 657, 677, 689, 718, 811, 876, 892, 998, 1158, 1269, 1335, 1442, 1470, 1481, 1484, 1506, 1517, **1519**
Wilson, Teddy 42, 62, 63, 196, 228, 229, 257, 329, 423, 488, 574, 575, 576, 577, 578, 628, 664, 668, 711, 714, 736, 774, 780, 849, 937, 1089, 1093, 1115, 1353, 1478, 1479, **1520,** 1536, 1537
Wilson, Thad 1127
Wilson, Vance 182
Wilson, Willie 1137
Wimbely, Michael 202
Wimberley, Johnny 551
Wimberly, Michael 109, 465, 473, 538, 1024
Wimhurst, Karen 74, 658
Wimsey, Stu 1460
Winant, William 1092, 1329, 1330, 1493, 1543, 1544
Winburn, Anna Mae 748
Winchester, Daisy 803
Winchester, Lem 793, 1070, 1277, **1522**
Winckel, Christoph 151
Wind, Martin 368, 510, 541, 745, 881, 964
Windfeld, Axel 22, 95, 583, 799, 800, 996, 1102, 1479
Windhurst, Johnny 297, 298
Winding, Kai 199, 268, 340, 543, 552, 668, 786, 787, 797, 815, 1000, 1052, 1119, 1160, 1162, 1169, 1283, 1313, 1345, 1445, **1523**
Windmill Saxophone Quartet 130
Windo, Gary 137, 176, 938, 1294, **1523**
Windo, Pam 1523
Winestone, Benny 248
Winfield, Herb 542, 900, 1280
Winfield, John 1487, 1490
Winiker, Robert 818
Winn, Bob 222
Winograd, Barry 362
Winslow, Ray 299, 693
Winstein, Dave 150
Winston, Albert 113
Winston, Brice 135, 957
Winstone, Norma 39, 225, 531, 532, 749, 1010, 1253, 1333, 1386, 1412, 1433, 1488, 1494, **1524**
Winter, Jon 602
Winter, Keith 225
Winter, Kitty 1540
Winter, Lois 113
Winter, Robbie 992
Winterhalter, Hugo 416, 779
Winters, Tiny 248, 667, 1469
Winther, Jens 95, 123, 137, 1395, 1502, **1525**
Winther, Mette 938, 939
Wintz, Doug 566
Wirht, Harvey 423, 775
Wirtel, Tom 817
Wise, Arnie 457, 458
Wise, Buddy 571, 848, 849
Wise, Fritz 517
Wise, Wilmer 1474
Wiseman, Steve 539
Wishart, Stevie 198, 315, 409
Wisner, Jimmy 1409, 1445, 1446
Wisniewski, Konrad 1410
Witham, Dave 537, 1472, 1452
Withers, Bill 1468
Witherspoon, Jimmy 358, 987, 1375
Witkowski, Deanna 487, 502
Witte, Andy 38
Witte, Peter 38
Wittman, Ben 214, 549
Wittström, Bengt 615
Wittwer, Stephan 224, 832
Witty, Keith 163, 164, 183
Wodrascka, Christine 1145
Wofford, Mike 85, 493, 936, 1103, 1131, 1280, 1281, 1304, 1444, 1445
Wogram, Nils 539, 588, 1065, 1066, 1083, 1373, **1525**
Wohletz, Joe 655
Wolf, Georg 1331, 1381
Wolf, Steven 80
Wolf, Warren 1139, 1237, 1471
Wolfe, Ben 823, 951, 952
Wolfolk, Ephraim 761
Wolfson, Hymie 888
Wollesen, Kenny 126, 127, 224, 419, 513, 605, 690, 867, 898, 990, 1098, 1288, 1544
Won, Allen 709, 719
Wonder, Stevie 642, 644
Wong, Francis 154, 709, 725, 765, 959, 1387
Wong, Willie Mae 748
Wonsey, Anthony 354, 914, 915, 1136, 1237, 1484, **1526**
Wood, Andrew 639, 1412
Wood, Arthur 443
Wood, Bill 1491
Wood, Bobby 933
Wood, Booty 48, 55, 93, 94, 262, 435, 436, 439, 492, 570, 634, 638, 671, 757
Wood, Chris 1275, 1544
Wood, Colin 126, 315, 1333
Wood, Dave 869
Wood, Elise 699, 700
Wood, Freddy 693
Wood, Gloria 937
Wood, Helen 777
Wood, Ian 532
Wood, J. Douglas 1081
Wood, Les 1460
Wood, Mark 225, 1416
Wood, Marshall 2, 17, 157, 158, 961, 962, 1171, 1292, 1352
Wood, Michael 671
Wood, Nate 1278
Wood, Ronnie 1213
Woodard, Nat 436
Woodard, Rickey 259, 878, 1140, 1313
Woode, Jimmy 35, 55, 239, 255, 263, 383, 434, 435, 436, 437, 490, 497, 570, 592, 634, 1119, 1120, 1162, 1245, 1302, 1391, 1478
Woodfork, Eustern 51, 263, 379
Woodiel, Paul 1321
Woodlan, Bobby 1095
Woodlen, George 228
Woodley, Dave 839
Woodman, Britt 230, 287, 342, 433, 434, 435, 436, 490, 554, 634, 638, 698, 713, 736, 1000, 1003, 1004, 1006, 1009, 1056, 1071, 1189, 1304, 1313, 1391, 1517
Woodman, William 736
Woodridge, Cliff 228
Woods, Byron 1399
Woods, Chris 94, 136, 1391, 1392
Woods, Dave 967
Woods, Jimmy 418, 584, 633, 1517, **1526**
Woods, Phil 15, 56, 203, 229, 311, 327, 336, 384, 415, 470, 514, 554, 585, 601, 615, 641, 652, 797, 877, 916, 933, 934, 982, 1022, 1023, 1052, 1054, 1071, 1094, 1102, 1162, 1170, 1234, 1248, 1249, 1254, 1277, 1281, 1303, 1313, 1391, 1460, 1509, **1527**
Woods, Sonny 1251
Woodson, Bill 319
Woodson, Buddy 319, 1517
Woodson, Terry 440, 441
Woodyard, Nat 32
Woodyard, Rickey 259
Woodyard, Sam 35, 48, 55, 195, 434, 435, 436, 437, 438, 490, 492, 570, 634, 639, 707, 712, 774, 1348, 1391, 1478
Wooley, Nate 45, 536
Woolf, Simon 22, 260, 322, 758, 976, 991, 1112, 1185
Woolley, Nate 880
Wooten, Mary 1321
Wooten, Red 578, 693
Wooten, Victor 309, 1340
Wordsworth, Ray 919
Worford, Rita Omolokun 973
Workman, Nioka 1106
Workman, Reggie 1, 88, 134, 201, 269, 283, 287, 289, 317, 318, 384, 450, 500, 599, 613, 732, 775, 802, 860, 867, 899, 973, 1012, 1031, 1039, 1040, 1041, 1059, 1165, 1258, 1289, 1290, 1295, 1296, 1374, 1406, 1455, 1462, **1529,** 1541
World's Greatest Jazz Band 1531
World Saxophone Quartet 1529
Worley Jr, John 765
Wormack, Earl 609
Wormick, Jimmy 638
Wormsworth, Jimmy 636, 861
Worrell, Frank 848, 1334, 1388
Worrell, Lewis 53, 1246
Worster, John 818, 819

Worth, Bobby 9, 82, 367, 467, 541, 748, 919, 991, 1315, 1498, 1499
Worthington, Tom 889
Wrase, Tina 747
Wraskoff, Raymond 1203
Wrate, Jeanette 725
Wratten, Barry 369
Wray, Ken 370, 479, 652
Wright, Bernard 351
Wright, Bill 271
Wright, Dempsey 55, **1531**
Wright, Denny 356, 652, 918
Wright, Edythe 396, 397
Wright, Elmon 424, 552, 553, 755
Wright, Eugene 48, 189, 190, 191, 1404, 1499
Wright, Florence 528
Wright, Frank 925, 1381, 1382, **1531**
Wright, Gene 31, 32, 190, 368, 369, 1345, 1404
Wright, Geoff 483
Wright, Herman 48, 66, 466, 605, 739, 867, 1470
Wright, James 803
Wright, John 102, 918, **1532**
Wright, Joseph 1318
Wright, Lamar 218, 219, 552, 553, 638, 643, 999, 1047, 1176
Wright Jr, Lamar 84
Wright, Larry 369, 1533
Wright, Leo 201, 554, 571, 1165, **1532**
Wright, Les 894
Wright, Lizz 1256
Wright, Marvin 395
Wright, Orlando 1510
Wright, Paul 480
Wright, Rev. Jeremiah 950
Wright, Richard 315
Wright, Ruth 1359
Wright, Specs 10, 194, 231, 403, 491, 526, 527, 552, 669, 1233
Wright, Steve 1113
Wright, Syreeta 89
Wright, Walter 155, 263, 1326
Wright, Wayne 156, 578, 797, 1435
Wrightman, Stan 150
Wrightsman, Stan 937, 1282
Wrightsmann, Stan 125, 764
Wrobel, Engelbert 86
Wroblewski, Jan 'Ptaszyn' 835
Wuepper, Craig 1495
Wurm, Werner 1525
Wurr, John 295
Wurzburg Philharmonic 944
Wyands, Richard 32, 56, 263, 338, 383, 419, 498, 507, 613, 662, 681, 793, 827, 861, 1000, 1002, 1070, 1148, 1149, 1162, 1211, 1224, 1304, 1328, 1486, 1522, **1532**
Wyatt, Robert 50, 315, 938, 939, 1497, 1523
Wyble, Jimmy 578
Wyboris, Peer 943
Wyeth, Howie 1031
Wykes, Roy 1476
Wylie, Tony 1258
Wyn, Kris 1259
Wynn, Al 40, 753
Wynn, Albert 686, 798, **1533**
Wynn, Nan 1521
Wynter, Courtney 7

X
Xia, Xu Feng 842
Xiao-Fen, Min 60, 1241
Xiques, Ed 942
Xirgu, David 1030

Y
Yaged, Sol 1281
Yahel, Sam 152, 586, 830, 1137, 1199, 1241, 1441
Yamamoto, Eri 1129
Yamaoka, Yuku 516
Yamashita, Kei 959
Yan, Zhang 765
Yance, Bob 1210
Yance, Ed 848, 1092, 1445
Yancey, Bill 1170
Yancey, William 655
Yancey, Youssef 6
Yanda, Jim 675
Yaner, Milt 395, 574, 588, 715, 1283
Yang, Justin 165
Yankee, Alan 819
Yannatou, Savina 34
Yarde, Jason 108, 359, 776, 780, 824, 1016, 1211
Yasinitsky, Ann 1067
Yasuhiro, Yoshigaki 1533, 1534
Yates, Doug 98, 126, 422, 481, 507, 775, 1006
Yates, Jojo 1473
Yates, Joy 225
Yates, Sammy 155
Yavnai, Alon 406
Ydstie, Jim 790
Yeager, Harry 123
Yeh, C. Spencer 494
Yellin, Pete 688, 689, 1008, 1210
Yen, Lee 959
Yennior, Joel 423
Yerba Buena Jazz Band 1472
Yerba Buena Stompers 1533
Yeyito 1261
Ylönen, Marko 1448
Yngvesson, Monica 1107
Yoder, Walter 691, 692
Yolonsky, Harry 1081
York, Adrian 1284
York, Pete 78, 320
Yoshiaki, Kondo 1533
Yoshida, Tatsuya 516
Yoshihide, Otomo 842, 1043, 1243, **1533**
Yoshizawa, Motoharu 296, 595, 1122
Yoss, Morty 413
Young, Al 155, 786, 1445
Young, Andy 96
Young, Arthur 591
Young, Austin 106, 198, 783, 784, 1037, 1072, 1079
Young, Barrett 1535
Young, Billie 1044
Young, Dave 148, 230, 375, 423, 687, 796, 999, 1066, 1155, 1156, 1249, 1355, 1467
Young, David 1009
Young, Eldee 887, 1031
Young, George 109, 465, 483, 578, 1256
Young, Graham 423, 848, 1092
Young, Jacob 846
Young, James 609
Young, Jim 96
Young, Jimmy 148, 1056
Young, Joe 1322
Young, John 506, 785, **1534**
Young, Johnny 826
Young, Larry 347, 500, 599, 600, 793, 976, **1534**
Young, Lee 271, 272, 577, 638, 774, 1035, 1457, 1466, 1517
Young, Leon 125
Young, Lester 90, 91, 271, 574, 614, 668, 711, 714, 715, 716, 736, 774, 849, 1117, 1151, 1184, 1483, 1521, **1535**
Young, Mike 939
Young, Oscar 542
Young, Reggie 933
Young, Snooky 91, 92, 94, 108, 113, 201, 202, 259, 552, 638, 656, 736, 755, 760, 797, 798, 799, 912, 969, 970, 1003, 1015, 1027, 1031, 1056, 1248, 1304, 1313, 1502, 1508, 1516, 1517
Young, Timothy 728, 1182, 1544
Young, Trummy 44, 50, 63, 228, 257, 270, 416, 552, 580, 648, 704, 705, 758, 783, 853, 912, 913, 1056, 1120, 1188, 1353, 1443, 1510, 1517, 1521, **1537**
Young, Webster 402, 978
Youngman, John 397
Youngs, Rod 76, 747, 776
Youngstein, Dick 139
Youngstein, Richard 136, 1246
Youssef, Dhafar 873
Ypma, Peter 411
Ysaguirre, Bob 23, 24, 1167, 1197, 1198
Yuen, Victor See 12, 35, 152
Yukl, Joe 42, 395, 398
Yvonne Louis & Orchestra 1203

Z
Z, Bojan 908, **1538**
Z, Pamela 752, 842
Zach, Ingar 71
Zacharias, Bernard 102
Zack, George 1327
Zad, Ed 270
Zafret, Fulvio 922
Zahn, Tilman 352
Zak, Peter 830, 1481, **1538**
Zaletelj, Marko 1254
Zamir, Daniel 1544
Zampieri, Maxime 908
Zanchi, Attilio 508, 548, 1278, 1470
Zank, Dan 483
Zanoni, Gene 50, 1443
Zanot, Olivier 303
Zanussi, Per 1493
Zaploski String Quartet 630
Zarchy, Zeke 62, 63, 488, 574, 764, 1282, 1283
Zardis, Chester 269, 729, 737, 882, 884, 1070, 1224, 1496
Zavaroni, Erik 535
Zawadi, Kiane 501, 689, 732, 743, 801, 1290
Zawinul, Joe 10, 11, 347, 349, 482, 500, 777, 798, 867, 1451, 1467, 1468, 1474, 1475, 1479, **1538**
Zebra Coast String Trio 565
Zeitlin, Denny 511, **1540**
Zelman, Shai 182
Zelnick, Mel 123, 577, 664
Zenker, Martin 1172
Zenon, Miguel 562, 625, 898, 1257, 1374, 1481
Zentner, Si 395, 1283, 1284, **1540**
Zepilli, Pierre 1202
Zeppetella, Fabio 333
Zerang, Michael 124, 178, 179, 206, 485, 1257, 1429
Zetterberg, Torbjörn 1087
Zetterlind, Johan 1327
Zetterlund, Monica 3, 587, 1102
Zetternberg, Torbjörn 852
Zeuthen, Jesper 391, 392, 1059, 1131
Zhang, Bao Li 216
Ziad, Karim 873, 943, 1540
Ziarelli, Bruno 451
Zickefoose, Bill 1203
Ziegler, Finn 810, 1375
Ziegler, Matthias 98, 403

Zielinski, Adam 835
Zigmund, Eliot 458, 459, 1137, 1159
Zimak, Petr 664
Zimmer, Lynn 551, 1058
Zimmer, Pete 533
Zimmer, Scott 946
Zimmerli, Patrick 1541
Zimmerlin, Alfred 1109
Zimmerman, Charlie 779
Zimmerman, Fred 1001
Zimmerman, Jack 848, 849, 1052
Zimmerman, Roy 708, 1164
Zimmerman, Tom 942
Zimmermann, Ute 119, 1266
Zimmers, Tony 40, 937, 1282
Zimmitti, Robert 108
Zindiko, Bayete Umbra 1184
Zingaro, Carlos 233, 296, 842, 872, 874, 875, 1431
Zinman, Eric 1541
Zinno, Dave 1
Zitano, Jimmy 212, 239, 1171
Zito, Freddie 84, 814, 815, 1095, 1189, 1283
Zito, Jimmy 247, 1230, 1517
Zito, Ronnie 694
Zito, Torrie 993
Zitro, James 1300
Zittman, Sam 50, 1443
Ziv, Amir 76
Zocher, Norma 775
Zollar, James 214, 419, 420, 627, 777, 1060, 1270, 1343, 1406
Zoller, Attila 509, 838, 933, 1277, 1405, **1541**
Zonce, George 1210
Zorn, John 59, 76, 177, 296, 996, 1240, 1311, **1541**
Zorn, Leo 764
Zottola, Bob 640
Zottola, Glenn 779, 1499
Zoufonoun, Omid 421
Zubek, Kevin 1544
Zubek, Mark 1545
Zudecoff, Barney 62, 63, 1089
Zudecoff, Moe 150, 588
Zulaica, Al 1405
Zulfikarpašić, Bojan 908, 1174, 1394, **1538**
Zullo, Frank 42, 236
Zulu, Fana 960
Zum Vohrde, Jan 95, 495, 1102, 1502
Zung, Bob 991
Zunino, Aldo 339, 1278
Zurke, Bob 575
Zweig, Barry 1210
Zwerin, Mike 340
Zwingenberger, Torsten 1375
Zylber, Jan 835

'Indispensable and incomparable' **NME**

'The leader in its field ... if you own only one book on jazz, it really should be this one' **INTERNATIONAL RECORD REVIEW**

14,000 CDS REVIEWED

2,000 NEW DISCS IN THIS EDITION

MORE THAN 500 NEW ARTIST LISTINGS

The Penguin Guide to Jazz Recordings is the classic guide to the world of recorded jazz, renowned for its reliable, insightful and witty criticism of thousands of albums. This ninth edition has been fully updated, with each entry reassessed. Guiding you through the minefield of new CDs, essential classics and must-have downloads, this book is the ultimate companion, full of information for both jazz buffs and newcomers alike.

- Artist biographies
- Full line-ups given
- Authoritative critical ratings throughout
- Includes the authors' personal selection of the essential recordings for every collection
- Full index of artists

'Every look through its seductively erudite pages reveals more that simply has to be heard ... Here, anyway, is enough for a lifetime' **THE TIMES**

'Knowledgeable, urbane, wise and witty ... This is one of the great books of recorded jazz; other guides don't even come close' **IRISH TIMES**

'The entry on each artist reads like an intriguing blend of good liner notes and sharp critical assessment. It's the kind of book that you'll yank off the shelf to look up a quick fact and still be reading two hours later' **FORTUNE**

NINTH EDITION

read more
www.penguin.com

ISBN 978-0-141-03401-0

Keeping woodland alive with WOODLAND TRUST

Cover photograph
© Bettmann/CORBIS

Penguin Reference

U.K. £35.00
CAN $38.50
US $35.00